

OCTET

E-flat Major

F. Mendelssohn-Bartholdy, Op. 20

Allegro moderato ma con fuoco

The musical score is arranged in eight staves, each labeled on the left: Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Violoncello I, and Violoncello II. The key signature is E-flat Major (three flats) and the time signature is common time (C). The tempo/mood is 'Allegro moderato ma con fuoco'. The score is divided into four measures by vertical bar lines. A double bar line with repeat dots is placed after the second measure. Dynamics are indicated by 'p' (piano) at the start of the first measure and 'f' (forte) at the end of the fourth measure, with a 'cresc.' (crescendo) marking in between. The first four measures show a gradual increase in volume across all instruments. The Violoncello II part is mostly silent, with a few notes in the final measure.

5

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

p

fp

cresc.

f

9

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

sf

[illegible]

31

VI.I *sf* *cresc.* *f* *dim.* *p*

VI.II *f* *dim.* *p*

VI.III *cresc.* *f* *dim.*

VI.IV *cresc.* *f* *mf dim.* *p*

Vla.I *sf* *cresc.* *f* *mf dim.* *p*

Vla.II *cresc.* *f* *dim.* *p*

Vc.I *cresc.* *f* *dim.* *p*

Vc.II *sf* *cresc.* *f* *dim.* *p*

37 **B**

VI.I *p* *cresc.* *f* *p*

VI.II *cresc.* *f* *p*

VI.III *p* *cresc.* *f* *p*

VI.IV *p* *cresc.* *f* *p*

Vla.I *cresc.* *f* *p*

Vla.II *cresc.* *f* *p*

Vc.I *cresc.* *f* *p*

Vc.II *cresc.* *f* *p*

42

VI.I

cresc. - - - *f* *sf*

VI.II

cresc. - - - *f* *sf*

VI.III

cresc. - - - *f* *sf*

VI.IV

cresc. - - - *f* *sf*

Vla.I

cresc. - - - *f* *sf*

Vla.II

cresc. - - *f*

Vc.I

cresc. - - *f* *sf*

Vc.II

cresc. - - *f* *sf*

The musical score is for a section of a symphony, likely the first movement of a Beethoven symphony, given the instrumentation and dynamics. It features four Violin staves (VI.I to VI.IV), two Viola staves (Vla.I to Vla.II), and two Violoncello staves (Vc.I to Vc.II). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 42. The Violin parts (VI.I to VI.IV) and Viola I (Vla.I) all have a crescendo leading to a fortissimo (f) dynamic, followed by a sforzando (sf) accent. The Viola II (Vla.II) and Violoncello parts (Vc.I to Vc.II) also have a crescendo leading to a fortissimo (f) dynamic, followed by a sforzando (sf) accent. The Violoncello I (Vc.I) part has a sforzando (sf) accent. The Violoncello II (Vc.II) part has a sforzando (sf) accent. The Violoncello I (Vc.I) part has a sforzando (sf) accent. The Violoncello II (Vc.II) part has a sforzando (sf) accent.

47

VI.I *sf* *p* *cresc.* *f*

VI.II *sf* *p* *cresc.* *f*

VI.III *sf* *p* *cresc.* *f*

VI.IV *sf* *p* *cresc.* *f*

Vla.I *sf* *p* *cresc.* *f*

Vla.II *mf* *sf* *cresc. sf* *sf* *sf*

Vc.I *sf* *fp* *cresc.* *f*

Vc.II *sf* *fp* *cresc.* *f*

51

VI.I *p* *dim.*

VI.II *sf* *p* *dim.*

VI.III *p* *dim.*

VI.IV *p* *dim.*

Vla.I *p* *dim.*

Vla.II *p* *dim.*

Vc.I *p* *dim.*

Vc.II *p* *dim.*

VI.I *pp* *cresc.* *p*

VI.II *p*

VI.III *p*

VI.IV *p*

Vla.I *p*

Vla.II *pp* *cresc.* *p*

Vc.I *pp* *cresc.* *p*

Vc.II *pp* *cresc.* *p*

VI.I *cresc.* *f* *cresc.* *ff*

VI.II *cresc.* *f* *cresc.* *ff*

VI.III *cresc.* *f* *cresc.* *ff*

VI.IV *cresc.* *f* *cresc.* *ff*

Vla.I *cresc.* *f* *cresc.* *ff*

Vla.II *cresc.* *f* *cresc.* *ff*

Vc.I *cresc.* *f* *cresc.*

Vc.II *cresc.* *f* *cresc.*

[illegible]

71

72

73

74

Viol. I

Viol. II

Viol. III

Viol. IV

Vla. I

Vla. II

Vcl. I

Vcl. II

p

sf pp

sf pp

p

stacc.

pp

stacc.

sf pp

sf pp

pizz.

10
76

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

sf pp

p

pp

sf pp

sf pp

arco

sf pp

81

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

p

sf pp

p

sf pp

stacc.

stacc.

pizz.

pizz.

stacc.

pizz.

sf pp

86 **E**

VI.I
VI.II
VI.III
VI.IV
Vla.I
Vla.II
Vc.I
Vc.II

pizz.
arco
pizz.

90

VI.I
VI.II
VI.III
VI.IV
Vla.I
Vla.II
Vc.I
Vc.II

pp
pp
mf
mf
pizz.

12
94

VI.I *cresc.* *f* *bv*

VI.II *cresc.* *f*

VI.III *f* *arco*

VI.IV *f* *arco* *f*

Vla.I *cresc.* *f*

Vla.II *arco* *cresc.* *f*

Vc.I *arco* *cresc.* *f sf* *arco*

Vc.II *f sf*

98

VI.I *bv*

VI.II *bv*

VI.III *f*

VI.IV *f*

Vla.I *f*

Vla.II *f*

Vc.I *f*

Vc.II *f*

102 **F**

VI.I *ff* *sempre ff* *con fuoco*

VI.II

VI.III *ff* *sempre ff* *f*

VI.IV *ff* *sempre ff* *f*

Vla.I *ff* *sempre ff* *f*

Vla.II *ff* *sempre ff* *f*

Vc.I *ff* *sempre ff*

Vc.II *ff* *sempre ff* *f*

106

VI.I *f* *cresc.* *ff*

VI.II *f* *cresc.* *ff*

VI.III *f* *cresc.* *ff*

VI.IV *f* *cresc.* *ff*

Vla.I *f* *cresc.* *ff*


Vla.II *f* *cresc.* *ff*

Vc.I *f* *cresc.* *ff*

Vc.II *f* *cresc.* *ff*

f

sf



sf

120

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

ff

ff

ff

ff

ff

ff

ff

ff

125

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

1
2

[illegible]

138

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

142

H

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

ff

ff

ff

ff

ff

ff

ff

147

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

152

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

f

dim. - - - - *mf*

158 **J**

VI.I *p*

VI.II *p*

VI.III *dim. - - - - p*

VI.IV *dim. - - - - p*

Vla.I *dim. - - - - p*

Vla.II *dim. - - - - p*

Vc.I *dim. - - - - p*

Vc.II *dim. - -*

165

VI.I *dim. - - - - pp*

VI.II *dim. - - - - pp con espress.*

VI.III *dim. - - - - pp*

VI.IV *sfp*

Vla.I *dim. - - - - pp*

Vla.II *sfp*

Vc.I *dim. - - - - pp*

Vc.II *sfp*

20
172

VI.I

VI.II

VI.III

VI.IV

espress.

dim. - - - - -

Vla.I

dim. - - - - -

Vla.II

Vc.I

Vc.II

p

177

K

VI.I

pp

VI.II

p

pp

VI.III

p

pp

VI.IV

pp

Vla.I

Vla.II

p

pp

Vc.I

p

pp

Vc.II

184

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pp

193

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pp

p

p

L

This musical score is for measures 201 through 206 of 'The Swan' from 'The Nutcracker'. The score is written for a full orchestra and includes the following parts:

- VI.I, VI.II, VI.III, VI.IV:** Four staves of Violins. Measures 201-204 are marked with a whole rest. In measure 205, VI.II and VI.III enter with a half note G4 (b) and a half note A4 (b), marked *p*. VI.IV enters in measure 201 with a half note G4 (b) and a half note A4 (b). In measure 206, all four violin staves have a whole note G4 (b) and a whole note A4 (b).
- Vla.I, Vla.II:** Two staves of Violas. Both staves have a whole rest in measures 201-204. In measure 205, Vla.I enters with a half note G4 (b) and a half note A4 (b), marked *p*. Vla.II enters in measure 201 with a half note G4 (b) and a half note A4 (b). In measure 206, both staves have a whole note G4 (b) and a whole note A4 (b).
- Vc.I, Vc.II:** Two staves of Cellos. Both staves have a whole rest in measures 201-204. In measure 205, Vc.I enters with a half note G4 (b) and a half note A4 (b), marked *p*. Vc.II enters in measure 201 with a half note G4 (b) and a half note A4 (b). In measure 206, both staves have a whole note G4 (b) and a whole note A4 (b).

The key signature is B-flat major (two flats). The time signature is 4/4. The score is marked with a *p* (piano) dynamic in measures 205 and 206.

207

VI.I *p* *cresc.* - - - - - *mf* *cresc.* - - - - -

VI.II *mf* *cresc.* - - - - -

VI.III *cresc.* - - - - - *mf* *cresc.* - - - - -

VI.IV *cresc.* - - - - - *mf* *cresc.* - - - - -

Vla.I *mf*

Vla.II *cresc.* - - - - - *mf* *cresc.* - - - - -

Vc.I *p* *cresc.* - - - - - *mf* *cresc.* - - - - -

Vc.II *p* *cresc.* - - - - - *mf* *cresc.* - - - - -

211

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

f

f

f

f

214

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

cresc.

cresc.

cresc.

cresc.

cresc.

ff

ff

ff

ff

ff

f

cresc.

ff

f

cresc.

ff

f

cresc.

ff

sempre ff

fp

224

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

f

p

fp

cresc.

228

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

The musical score for measures 228-231 is presented in a system of eight staves. The first four staves are for Violins I, II, III, and IV, and the next four are for Violas I, II, and Violoncellos I and II. The key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a measure of rest for all instruments, followed by a series of eighth and sixteenth notes. The dynamics are marked with *f* (forte) and *sf* (sforzando). The notation includes various musical symbols such as beams, slurs, and accidentals.

232

VI.I *p* *cresc.* *f*

VI.II *p cantabile* *cresc.* *f*

VI.III *p* *cresc.* *f*

VI.IV *p* *cresc.* *f*

Vla.I *p* *cresc.* *f*

Vla.II *p* *cresc.* *f*

Vc.I *p* *cresc.* *f*

Vc.II *p* *cresc.* *f*

237

VI.I *sf* *fp* *poco rit.* *pp con espress.*

VI.II *sf* *fpp*

VI.III *sf* *sf*

VI.IV *sf* *sf*

Vla.I *sf* *fp* *dim.* *pp*

Vla.II *sf* *p* *dim.* *pp*

Vc.I *sf* *p* *dim.* *pp*

Vc.II *sf* *fp* *dim.* *pp*

243

N a tempo

VI.I *stacc.*
p

VI.II *stacc.*
p

VI.III *stacc.*
p

VI.IV *p*

Vla.I *stacc.*
p

Vla.II *pizz.*

Vc.I *pizz.*

Vc.II *pizz.*

248

VI.I *pp*

VI.II *pp*

VI.III *pizz.*

VI.IV *pizz.*

Vla.I *pizz.*
pp

Vla.II *arco*
p

Vc.I *pp*

Vc.II *pp*

28
252

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

arco

arco

255

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

arco

p cresc.

[illegible][illegible]

266

[illegible]

275

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

280

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

Q

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pp

p

pp

pp

pp

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

cresc.

cresc.

cresc.

cresc.

298

R

VI.I *f* *p con fuoco* *cresc.*

VI.II *p* *cresc.*

VI.III *p* *cresc.*

VI.IV *p* *cresc.*

Vla.I *f* *p* *cresc.*

Vla.II *f* *p* *cresc.*

Vc.I *p* *cresc.*

Vc.II *f* *p* *cresc.*

303

VI.I *f* *espress.* *ff*

VI.II *f* *ff*

VI.III *f* *ff*

VI.IV *f* *ff*

Vla.I *f* *ff*

Vla.II *f* *ff*

Vc.I *f* *ff*

Vc.II *f* *ff*

308

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

313

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

cresc.

sf

ff

fp

p

[illegible]

Andante

[illegible]

36

6

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

11

A

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pp

pp

16

VI.I *cresc.* *f*

VI.II *cresc.* *f*

VI.III *f*

VI.IV *f*

Vla.I *cresc.* *f*

Vla.II *cresc.* *f*

Vc.I *cresc.* *f*

Vc.II *f*

20 **B**

VI.I *p* *dim.*

VI.II *p* *dim.*

VI.III *p* *dim.*

VI.IV *p* *pp*

Vla.I *p* *dim.*

Vla.II *p* *pp*

Vc.I *pizz.* *p* *dim.*

Vc.II *pizz.* *p* *dim.* *arco* *pp*

24

C

VI.I *pp* 3 *dim.* *ff*

VI.II

VI.III *pp* *dim.* *ff*

VI.IV *dim.* *ff*

Vla.I *pp* *dim.* *ff*

Vla.II

Vc.I *arco* *pp* *dim.* *ff*

Vc.II *ff*

28

VI.I *pp* 3

VI.II *pp*

VI.III *pp*

VI.IV *pp*

Vla.I *pp* *sempre pp*

Vla.II

Vc.I *pp* *sempre pp*

Vc.II *pp*

31

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pp

[illegible]

This musical score is for measures 37-40 of 'The Swan' from 'The Nutcracker'. It features a woodwind section (VI.I, VI.II, VI.III, VI.IV), a string section (Vla.I, Vla.II, Vc.I, Vc.II), and a solo violin (Vl.). The key signature is B-flat major (two flats). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes dynamic markings such as *f*, *ff*, *dim.*, *p*, and *pp*. The woodwind section consists of four staves, each with a treble clef and a key signature of two flats. The string section consists of four staves: two violas (Vla.I, Vla.II) in alto and tenor clefs, and two violas (Vc.I, Vc.II) in bass clefs. The solo violin (Vl.) is in the treble clef. The score shows a complex arrangement of notes, rests, and dynamic markings across the measures.

41 **D**

VI.I

VI.II *pp*

VI.III

VI.IV *pp*

Vla.I *pp*

Vla.II *pp*

Vc.I

Vc.II

45

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

49

VI.I

espress.

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

53 **E**

VI.I
VI.II
VI.III
VI.IV
Vla.I
Vla.II
Vc.I
Vc.II

dolce

57

VI.I
VI.II
VI.III
VI.IV
Vla.I
Vla.II
Vc.I
Vc.II

dolce

cresc. -

[illegible][illegible]

66

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

F

p

p

p

p

pizz.

p

69

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

p

arco

p

72

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

dim. - - - - - *pp*

pp

dim. - - - - - *pp*

75

G

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

dim. - - - - - *pp*

pp

pp

pp

pp

46
79

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

83

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pp espress.

87

H

3

3

sul C.

dolce

91

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

dim.

pp

espress.

48
95

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

espress.

espress.

dim. - - - - - *pp*

espress.

99

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

Allegro leggerissimo[illegible]

13

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

p

p

arco

A

20

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pp

pp

pizz.

arco

tr

27

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

tr

tr

B

pp

34

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

tr

tr

46

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

[illegible]

58

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

The image shows a musical score for measures 58 through 63. The score is written for Violins I and II, Violas I and II, and Violas I and II. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into six measures. Measures 58 and 59 show the Violins I and II playing a melodic line, while the Violas I and II play a supporting line. Measures 60 and 61 show the Violins I and II playing a melodic line, while the Violas I and II play a supporting line. Measures 62 and 63 show the Violins I and II playing a melodic line, while the Violas I and II play a supporting line. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

64

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pp

pp

pp

pp

1.

70

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pizz.

2.

78

E

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pp

p

p

85

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

92

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

F *stacc.*

stacc.

stacc.

stacc.

98

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

tr

pizz.

arco

tr

tr

pizz.

arco

stacc.

stacc.

stacc.

tr

stacc.

103

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pizz.

arco

tr

108

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pizz.

arco

tr

p

p leggiero

126

Violins I-IV: Violin I (VI.I) has a melodic line with trills and slurs. Violins II-IV (VI.II, VI.III, VI.IV) are silent, indicated by a flat line.

Viola I-II (Vla.I, Vla.II): Viola I (Vla.I) has a melodic line with slurs. Viola II (Vla.II) has a supporting line with slurs.

Violoncellos I-II (Vc.I, Vc.II): Cello I (Vc.I) has a melodic line with slurs. Cello II (Vc.II) has a supporting line with slurs.

[illegible]

60
140

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

espress.

146

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pizz.

arco

152

Violins I-IV, Violas I-II, Cellos I-II

Measures 152-157. The score shows a complex arrangement of notes, rests, and trills across six staves. The key signature is one flat (B-flat). The tempo/mood is marked 'J' (Allegretto). The dynamics range from *pp* (pianissimo) to *f* (forte). The notation includes various note values, rests, and trills.

158

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pizz.

arco

pizz.

arco

p

tr

tr

164

VI.I *espress.*

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

170

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pp

K

177

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

185

L

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

leggero

b tr

193

VI.I

VI.II

VI.III

VI.IV

stacc.

stacc.

stacc.

stacc.

Vla.I

Vla.II

Vc.I

Vc.II

200

VI.I

VI.II

VI.III

VI.IV

M

Vla.I

Vla.II

Vc.I

Vc.II

pp

208

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

The musical score for measures 208-213 is written for a string ensemble. The key signature is one flat (B-flat). The score is divided into three systems. The first system contains four staves for Violins I, Violins II, Violins III, and Violins IV. The second system contains two staves for Violas I and Violas II. The third system contains two staves for Cellos I and Cellos II. The notation includes various musical symbols such as notes, rests, and slurs, indicating the melodic and harmonic progression of each instrument part.

214 N

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

sfz

sf

p

sfz

sf

sf

sf

sf

p

sfz

sf

sf

8-

220 8^{va} 1

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

226

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pp

pp

pp

pp

232

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

238

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

Presto

Violin I

Violin II

Violin III

Violin IV

Viola I

Viola II

Violoncello I

Violoncello II

7

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

14

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

f

f

21

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

A

f

ff

ff

ff

ff

ff

ff

ff

70
28

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

36

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

47 **B**

VI.I *p*

VI.II

VI.III *p*

VI.IV *p*

Vla.I *p*

Vla.II

Vc.I *fp*

Vc.II

55

VI.I *cresc.* - - - - *mf* *cresc.* - - - -

VI.II

VI.III *cresc.* - - - - *mf* *cresc.* - - - -

VI.IV *cresc.* - - - - *mf* *cresc.* - - - -

Vla.I *cresc.* - - - - *mf* *cresc.* - - - -

Vla.II

Vc.I *cresc.* - - - - *mf* *cresc.* - - - -

Vc.II *p* *cresc.* - - *mf* *cresc.* - - - -

62 **C**

This musical score block contains two systems of staves. The first system covers measures 62 through 68. It includes staves for Violins I, II, III, and IV (VI.I to VI.IV), Violas I and II (Vla.I to Vla.II), and Violoncellos I and II (Vc.I to Vc.II). The key signature has three flats (B-flat, E-flat, A-flat). Measure 62 starts with a forte (*f*) dynamic. Measures 63-68 show a dynamic shift to piano (*p*) in several parts. The second system covers measures 69 through 74. The instrumentation remains the same. Measures 69-74 continue the musical development, with various rhythmic patterns and dynamics.

69

This musical score block contains a single system of staves covering measures 69 through 74. The instrumentation is consistent with the previous system, including Violins I, II, III, and IV (VI.I to VI.IV), Violas I and II (Vla.I to Vla.II), and Violoncellos I and II (Vc.I to Vc.II). The key signature remains three flats. Measures 69-74 show a variety of musical textures, including sustained notes, moving lines, and rests. The dynamics are mostly piano (*p*), with some fortissimo (*ff*) markings in the lower strings.

75 D

VI.I
VI.II
VI.III
VI.IV
Vla.I
Vla.II
Vc.I
Vc.II

81

VI.I
VI.II
VI.III
VI.IV
Vla.I
Vla.II
Vc.I
Vc.II

74
87

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

p

dim.

p

95

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

E

espress.

104

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

111

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

espress.

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

F

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

pp

132

G

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

sf

p

138

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

cresc.

f

espress.

f

f

f

f

f

f

Musical score for measures 145-150. The score is for a string quartet (VI.I, VI.II, VI.III, VI.IV) and a cello/viola duo (Vc.I, Vc.II). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings: *p* (piano) and *sf* (sforzando). The string quartet parts are in treble clef, and the cello/viola parts are in bass clef. The score shows a crescendo leading to a forte section starting at measure 151.

Musical score for measures 151-156. The score is for a string quartet (VI.I, VI.II, VI.III, VI.IV) and a cello/viola duo (Vc.I, Vc.II). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings: *cresc.* (crescendo). The string quartet parts are in treble clef, and the cello/viola parts are in bass clef. The score shows a crescendo leading to a forte section starting at measure 151.

157

VI.I
- cresc. - - - - - *f*

VI.II
- cresc. - - - - - *f*

VI.III
- cresc. - - - - - *f*

VI.IV
- cresc. - - - - - *f*

Vla.I
- cresc. - - - - - *f*

Vla.II
- cresc. - - - - - *f*

Vc.I
- cresc. - - - - - *f*

Vc.II
- cresc. - - - - - *f*

163

VI.I
ff *p* *pp* *stacc.*

VI.II
ff *p* *pp*

VI.III
ff *p* *pizz.* *pp*

VI.IV
ff *pp* *pizz.*

Vla.I
ff *pizz.* *pp* *pizz.* *arco*

Vla.II
ff *pp* *pizz.* *arco*

Vc.I
ff *pp* *pizz.*

Vc.II
ff *p* *pp*

80
173

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

arco

arco

arco

<>

<>

179

sempre stacc.

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

cresc.

185 **K**

VI.I *cresc.* *f*

VI.II

VI.III

VI.IV

Vla.I

Vla.II *f*

Vc.I

Vc.II *f*

191 *f*

VI.I

VI.II *f*

VI.III

VI.IV *f*

Vla.I

Vla.II

Vc.I *f*

Vc.II

[illegible][illegible]

209

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

sempre f

f

215

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

f

f

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

M

f

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

f

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

258 **O**

VI.I
VI.II
VI.III
VI.IV
Vla.I
Vla.II
Vc.I
Vc.II

264

VI.I
VI.II
VI.III
VI.IV
Vla.I
Vla.II
Vc.I
Vc.II

270

P

VI.I *f* *pp* *tr*

VI.II *pp*

VI.III *f*

VI.IV

Vla.I *f* *pp*

Vla.II

Vc.I *pizz.* *pp*

Vc.II

276

VI.I *tr*

VI.II

VI.III *con fuoco* *pp*

VI.IV *pp*

Vla.I

Vla.II

Vc.I

Vc.II *pp*

282

VI.I *tr* *tr*

VI.II

VI.III *f*

VI.IV *f*

Vla.I *f*

Vla.II *sf sf sf*

Vc.I

Vc.II *f*

288

Q

VI.I *ff* *tr* *tr*

VI.II *ff* *tr* *tr*

VI.III *ff*

VI.IV *ff*

Vla.I *ff*

Vla.II *ff*

Vc.I *arco ff*

Vc.II *ff*

295

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

303

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

sempre piu f

sempre piu f

sempre piu f

sempre piu f

sempre piu f

sempre piu f

ff

sempre piu f

sempre piu f

311

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

ff

ff

ff

ff

ff

f

319

R

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

ff

ff

[illegible]

340

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

349

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

T

f

f

f

f

f

f

363

363

Violins I-IV, Violas I-II, Cellos I-II

Measures 363-368. The score shows a variety of musical textures. Measures 363-365 feature a complex interplay of eighth and sixteenth notes in the upper strings, with a strong *sf* (sforzando) dynamic. Measures 366-368 show a more sustained texture with long notes and rests, maintaining the *sf* dynamic.

369

U

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

f

f con fuoco

sf

375

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

sf

sf

sf

sf

sf

sf

sf

387

387

V

VI.I *p* *sempre stacc.*

VI.II *p espress.*

VI.III *p*

VI.IV *p*

Vla.I *p*

Vla.II *p*

Vc.I *p*

Vc.II *fp*

393

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

fp

399

VI.I

VI.II

VI.III

VI.IV

Vla.I

Vla.II

Vc.I

Vc.II

p

cresc. -

p

p

p

p

[illegible]

411

VI.I *mf* *cresc.* *f* *cresc.*

VI.II *mf* *cresc.* *f* *cresc.*

VI.III *mf* *cresc.* *f* *cresc.*

VI.IV *mf* *cresc.* *f* *cresc.*

Vla.I *mf* *cresc.* *f* *cresc.*

Vla.II *mf* *cresc.* *f* *cresc.*

Vc.I *mf* *cresc.* *f* *cresc.*

Vc.II *mf* *cresc.* *f* *cresc.*

417 X

VI.I *ff*

VI.II *ff*

VI.III *ff*

VI.IV *ff*

Vla.I *ff*

Vla.II *ff*

Vc.I *ff*

Vc.II *ff*

423

VI.I *ff*

VI.II *ff*

VI.III *ff*

VI.IV *ff*

Vla.I *ff*

Vla.II *ff*

Vc.I *ff*

Vc.II *ff*