

Luukas Hiltunen

# String Quartet No. 1

A tale of two lovers

2021-2022



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To the memory of my maternal grandfather

# String Quartet No. 1

A tale of two lovers

Luukas Hiltunen (2021-22)

I. In isolation, memories, grief, yearning

Andante sostenuto e quasi misurando. (♩ = ca. 80)

Violino I *p espr. e sempre tenuto*

Violino II

Viola

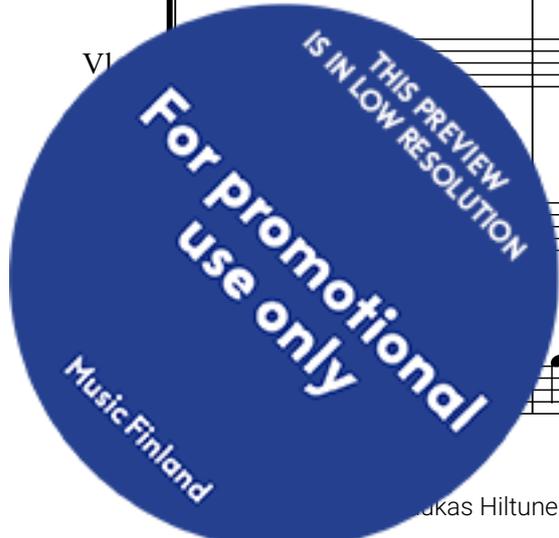
Violoncello *p espr. e*

The score for the first system shows the Violino I part with a melodic line starting on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Violino II, Viola, and Violoncello parts are mostly silent, with the Violoncello playing a few notes at the end of the system.

VI. I

VI. II *p espr. e sempre tenuto*

The score for the second system shows the Violino I part with a melodic line starting on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Violino II part has a melodic line starting on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.



9

VI. I

VI. II

Vla.

Vc.

*p espr. e sempre tenuto*

14 **A**

VI. I

VI. II

Vla.

Vc.

*poco più f*

*poco più f*

*poco più f*

*poco più f*

*sempre mf*

*sempre mf*

19

VI. I

*f*

*mp*

*mp*

*mp*



24

VI. I

VI. II

Vla.

Vc.

*non cresc.*

*poco meno mp*

*p*

*non cresc.*

*poco meno mp*

*p*

*non cresc.*

*poco meno mp*

*p*

29

VI. I

VI. II

Vla.

Vc.

*pp*

*ppp*

*pp*

*pp*

*pp*

*ppp*

sul A

4

34

VI. I

*pppp*

*poco cresc.*

sub. *pppp*

sempre *pppp*

sul A

4

*pp*

*pppp*

*poco cresc.*

sub. *pppp*

sempre *pppp*

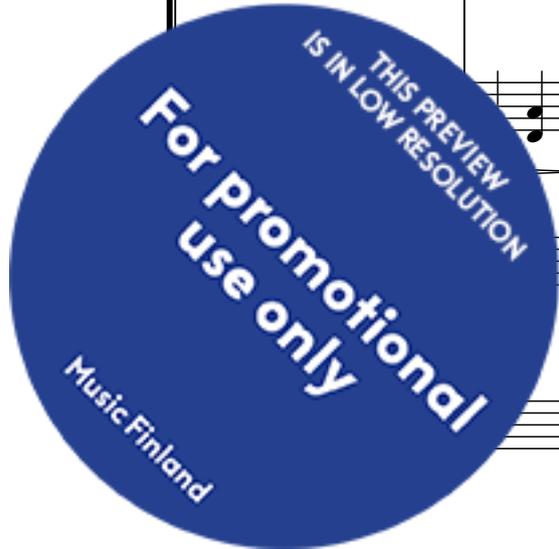
*pppp*

*poco cresc.*

sub. *pppp*

sempre *pppp*

**B**



40

VI. I

VI. II

Vla.

Vc.

*lunga*

*lunga*

*lunga*

*lunga*

*pp*

*ppp*

*ppp*

*pppp*

46

C

VI. I

VI. II

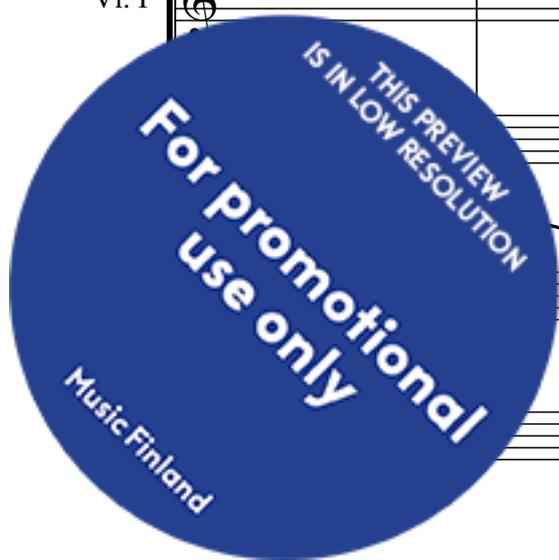
Vla.

Vc.

*f in modo convincente*

51

VI. I



56 **D**

VI. I

VI. II

Vla.

Vc.

*f* in modo convincente

61

VI. I

VI. II

Vla.

Vc.

65 **E**

VI. I

*f* in modo convincente

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76 **F**

VI. I

VI. II

Vla.

Vc.

*in modo più convincente e esitante*

*sf sf*

*sf<sup>3</sup> sf<sup>3</sup>*

*sf<sup>3</sup> sf<sup>3</sup>*

77

VI. I

VI. II

Vla.

Vc.

*sf sf sf sf*

*sf sf sf sf*

*sf sf sf sf*

78

VI. I

*... convincente e molto espr.*

*sf sf*

*sf sf*

*sf sf*



79

VI. I

VI. II

Vla.

Vc.

*sf sf*

*sf sf*

*sf sf*

80

VI. I

VI. II

Vla.

Vc.

*sf sf sf sf*

*sf sf sf sf*

*sf sf sf sf*

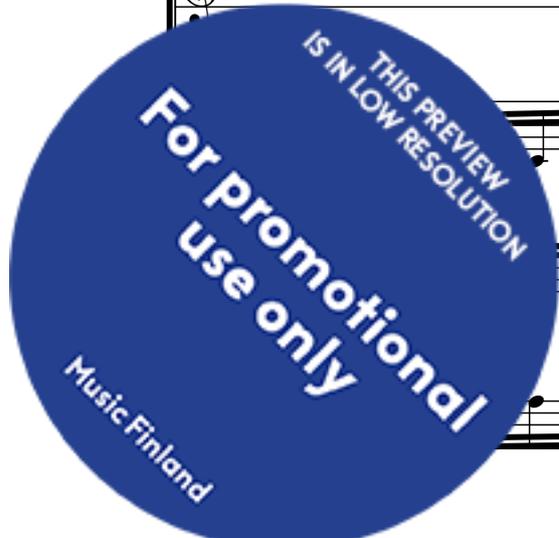
81

VI. I

*sf sf*

*sf sf*

*sf sf*



82

VI. I

VI. II

Vla.

Vc.

*sf*

*sf*

*sf*

*sf*

83

VI. I

VI. II

Vla.

Vc.

*non dim.*

*non dim.*

*non dim.*

84

VI. I

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*



85

VI. I

VI. II

Vla.

Vc.

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*sf* *sf*

*sf* *sf*

Detailed description: This system contains measures 85 and 86. Measure 85 features a first violin part with a long slur over two notes, a second violin part with a rhythmic pattern of eighth notes, a viola part with a continuous eighth-note accompaniment, and a violin part with a similar eighth-note pattern. Measure 86 continues the patterns from measure 85, with the first violin part having a slur over two notes and the other parts continuing their respective rhythmic figures. Dynamics include *sf* (sforzando) markings.

86

VI. I

VI. II

Vla.

Vc.

*sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*sf* *sf* *sf*

Detailed description: This system contains measures 86 and 87. Measure 86 features a first violin part with a long slur over two notes, a second violin part with a rhythmic pattern of eighth notes, a viola part with a continuous eighth-note accompaniment, and a violin part with a similar eighth-note pattern. Measure 87 continues the patterns from measure 86, with the first violin part having a slur over two notes and the other parts continuing their respective rhythmic figures. Dynamics include *sf* (sforzando) markings.

87

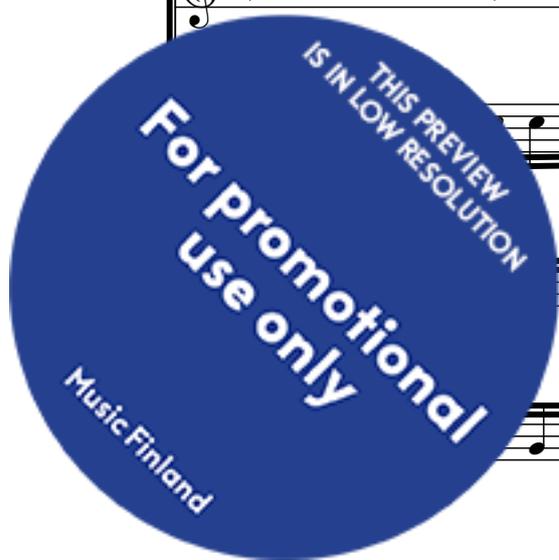
VI. I

*sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*sf* *sf*

Detailed description: This system contains measures 87 and 88. Measure 87 features a first violin part with a long slur over two notes, a second violin part with a rhythmic pattern of eighth notes, a viola part with a continuous eighth-note accompaniment, and a violin part with a similar eighth-note pattern. Measure 88 continues the patterns from measure 87, with the first violin part having a slur over two notes and the other parts continuing their respective rhythmic figures. Dynamics include *sf* (sforzando) markings.



88

VI. I

VI. II

Vla.

Vc.

89

VI. I

VI. II

Vla.

Vc.

90

VI. I

0

3 3 3 3



91 *breve* **G**

VI. I *fff* *ffffz* *breve* *sul D* *ppp*

VI. II *fff* *ffffz* *breve* *pp* *poco marcato*

Vla. *fff* *ffffz* *breve* *ppp*

Vc. *fff* *ffffz* *ppp*

97 *sul A* *4* *nat.*

VI. I *pp poco marcato* *ppp*

VI. II *nat.* *ppp* *sul D* *4*

Vla. *pp poco mar-*

Vc. *pp poco mar-*

102 *sul E* *4*

VI. I *ppp poco marcato* *nat.*

VI. II *ppp*

Vla. *ppp*

Vc. *ppp*



H

107

VI. I

VI. II

Vla.

Vc.

*più ppp*

*pppp*

*nat.*

*p cant.*

*p*

112

VI. I

VI. II

Vla.

Vc.

*non cresc.*

*non cresc.*

*non cresc.*  
*cantabile*

*non cresc.*

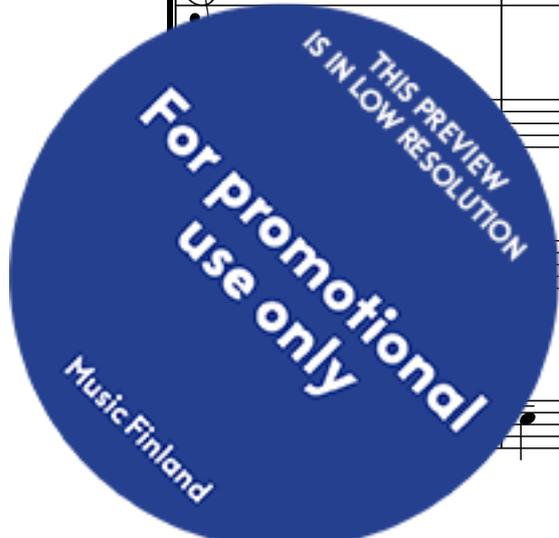
I

117

VI. I

*mf*

*mf*



122

VI. I

VI. II

Vla.

Vc.

*mf*

*sub. p*

127

VI. I

VI. II

Vla.

Vc.

*poco più mf e sempre legato, molto espr.*

*poco più p*

*sempre poco più p*

*poco più p*

*sempre poco più p*

*poco più p*

*sempre poco più p*

132

VI. I

**J**

*p*

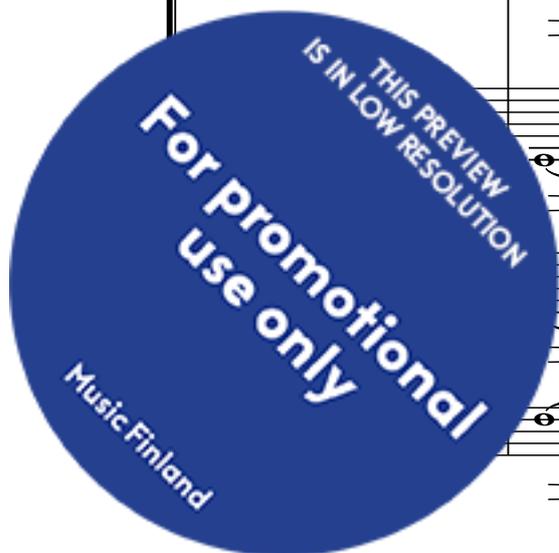
*col legno*

*sempre p*

*p*

*p*

*p*



137

pizz.

VI. I

VI. II

Vla.

Vc.

*p*

*pizz.*

*p*

*pizz.*

*p*

141

VI. I

VI. II

Vla.

Vc.

*arco*

*pp*

*lunga*

*lunga*

*lunga*

*lunga*

A silence for at least one (1) minute to follow before proceeding.

## II. Intermezzo

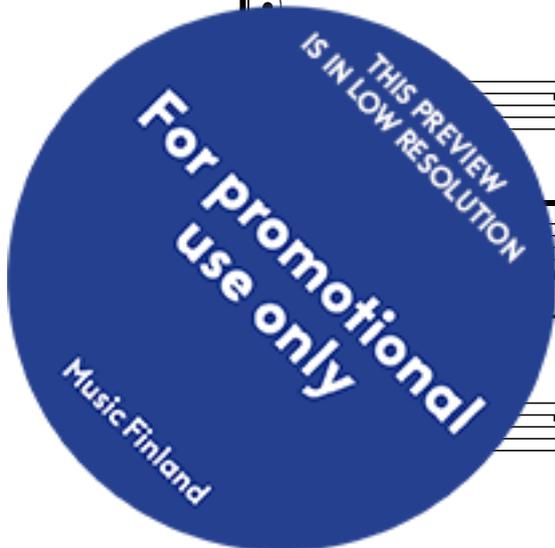
Moderato ma non tanto. (♩. = ca. 64)

Violino I

*pp*

*pizz.*

*p*



4

VI. I

*p e dolce*

VI. II

Vla.

*poco più pp*

Vc.

*pp*

7

VI. I

VI. II

Vla.

Vc.

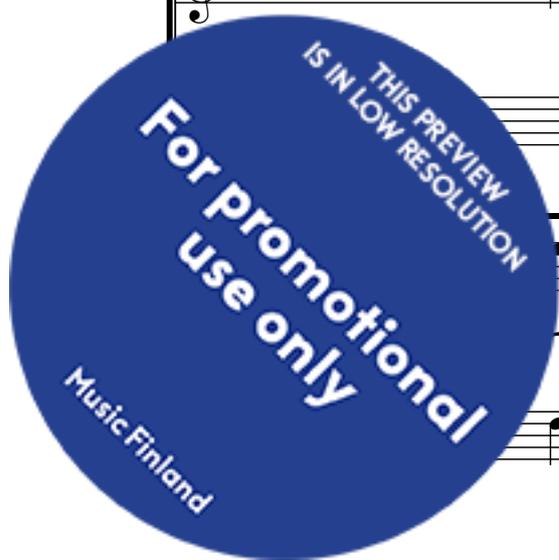
10

VI. I

VI. II

Vla.

Vc.



13

VI. I *poco più p*

VI. II

Vla. *poco meno p*

Vc. *p*

16

VI. I *poco più mp*

VI. II

Vla. *p*

Vc. *non cresc.*

19

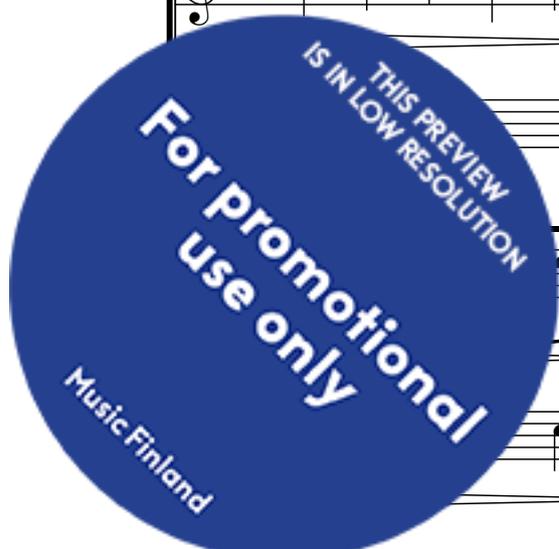
VI. I *p*

VI. II

Vla. *pp*

Vc. *pp*

**A**



22

VI. I *poco più mf e sempre legato*

VI. II *mf dolce e sempre legato*

Vla. *mp*

Vc. *mp*

25

VI. I

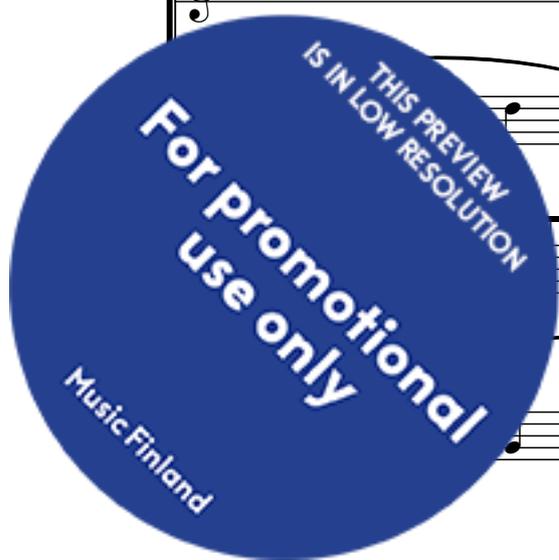
VI. II

Vla.

Vc.

28

VI. I



31

VI. I

VI. II

Vla.

Vc.

Musical score for measures 31-33. The score is in G minor (three flats) and 3/4 time. It features four staves: VI. I (Violin I), VI. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The VI. I staff has a melodic line with a fermata on the first measure and a slur over the next two. The VI. II staff has a similar melodic line. The Vla. staff has a rhythmic accompaniment of eighth notes. The Vc. staff has a bass line with a slur over the first two measures.

34

VI. I

VI. II

Vla.

Vc.

Musical score for measures 34-36. The score continues from the previous system. The VI. I staff has a melodic line with a slur over the first two measures. The VI. II staff has a similar melodic line. The Vla. staff has a rhythmic accompaniment of eighth notes. The Vc. staff has a bass line with a slur over the first two measures.

37

VI. I

VI. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

Musical score for measures 37-39. The score continues from the previous system. The VI. I staff has a melodic line with a fermata on the first measure and a slur over the next two. The VI. II staff has a similar melodic line. The Vla. staff has a rhythmic accompaniment of eighth notes. The Vc. staff has a bass line with a slur over the first two measures. The dynamic marking *pp* (pianissimo) is present at the end of each staff in the third measure.



**B**

40

VI. I

VI. II

Vla.

Vc.

*ppp*  
*espress.*

*ppp*

*ppp*

43

VI. I

VI. II

Vla.

Vc.

*p*

46

VI. I

*pp*

*p e espress.*



49

VI. I

VI. II

Vla.

Vc.

*pp*

*pp*

52

VI. I

VI. II

Vla.

Vc.

*pp*

*pp*

55

VI. I

**C**

Subito poco meno mosso. (♩ = ca. 145)

*pp*

*mf*

*mf*

*mf*

arco

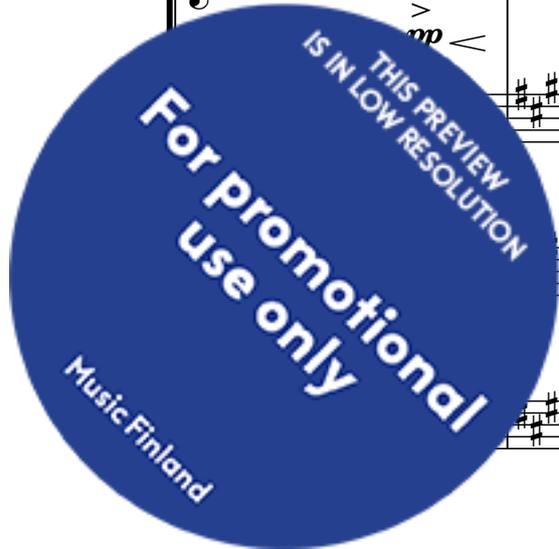
*mf*

*pp*

*pp*

*pp*

*pp*



60

VI. I *pp* *mp* *p*

VI. II *mp* *p*

Vla. *p* *mp*

Vc. *p* *mp*

63

VI. I *poco più p* *mezza voce*

VI. II *sul G* *pp* *mezza voce*

Vla. *pp* *mezza voce*

Vc. *pp* *mezza voce*

67

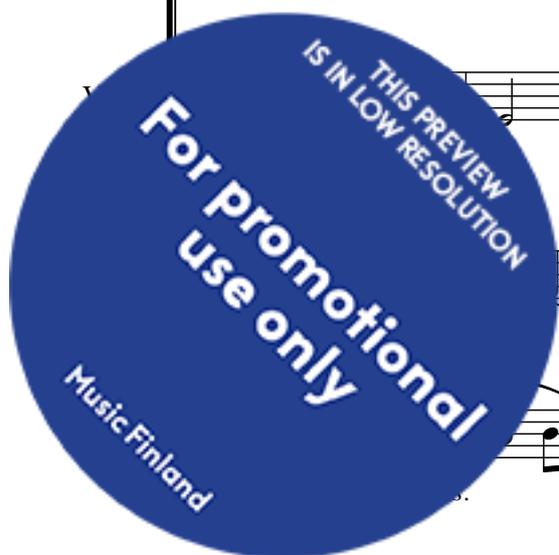
**D** *sul G* *4* *3* *1*

VI. I *ppp* *non cresc.* *p* *poco cresc.*

VI. II *non cresc.*

Vla. *p* *poco cresc.*

Vc. *poco cresc.*



71

VI. I

VI. II

Vla.

Vc.

*ppp*

*ppp*  
sul C

*ppp*

*p*

74

VI. I

VI. II

Vla.

Vc.

**E**

*p* *dolcissimo e tranquillo*  
sul D

*pp* *tranquillo*

*pp* *legato e tranquillo*

*sempre ppp*

77

VI. I

*sul D*



80 (sul D)

VI. I *pp e tranquillo*

VI. II *p e dolcissimo*

Vla.

Vc.

83

VI. I *pp*

VI. II *meno pp*

Vla. *meno pp*

Vc.

86

VI. I *mp*

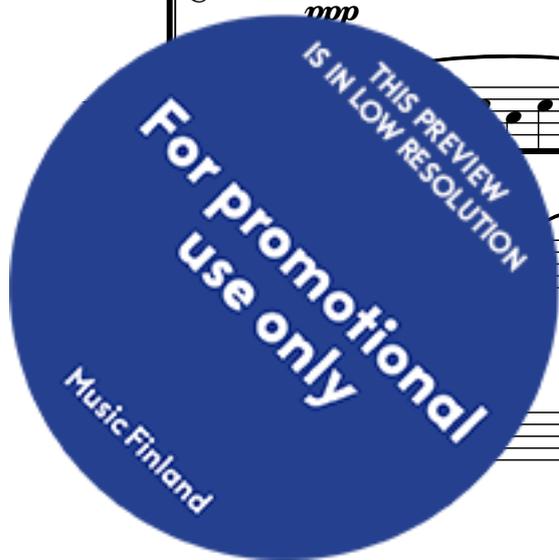
**F** *p e dolce*

*pp sempre tranquillo*

*pp*

pizz.

*ppp < pp*



89

VI. I

VI. II

Vla.

Vc.

*non cresc.*

*non cresc.*

92

VI. I

VI. II

Vla.

Vc.

*più p*

*poco meno pp*

*poco meno pp*

*poco meno pp*

95

VI. I

**G**

*pp*

*ppp*

*pp*

*ppp*

*poco più pp*



98

VI. I

VI. II

Vla.

Vc.

accel.

*ppp*

101

VI. I

VI. II

Vla.

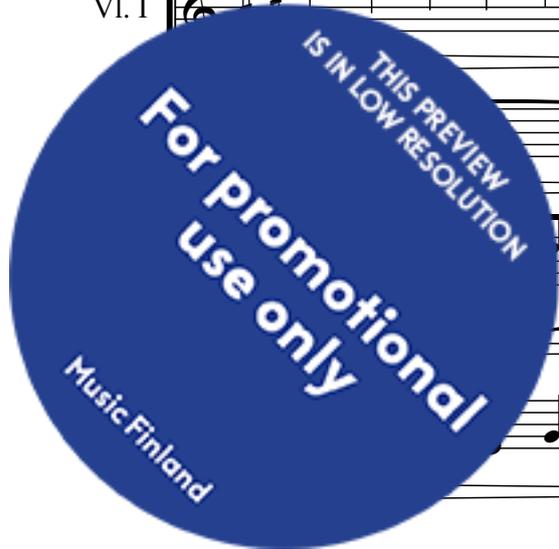
Vc.

104

VI. I

**Tempo I. (♩. = ca. 64)**

*p*



H

107

VI. I

VI. II

Vla.

Vc.

*p e dolce*

*poco più pp*

*pp*

Detailed description: This system of music covers measures 107, 108, and 109. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature has three flats (B-flat, E-flat, A-flat). In measure 107, VI. I has a whole rest, VI. II has a half note, Vla. has a sixteenth-note pattern, and Vc. has a half note. In measure 108, VI. I has a whole rest, VI. II has a half note, Vla. has a sixteenth-note pattern, and Vc. has a half note. In measure 109, VI. I has a whole rest, VI. II has a half note, Vla. has a sixteenth-note pattern, and Vc. has a half note. Dynamics include *p e dolce* for VI. II, *poco più pp* for Vla., and *pp* for Vc. in measure 108.

110

VI. I

VI. II

Vla.

Vc.

Detailed description: This system of music covers measures 110, 111, and 112. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature has three flats. In measure 110, VI. I has a whole rest, VI. II has a half note, Vla. has a sixteenth-note pattern, and Vc. has a half note. In measure 111, VI. I has a whole rest, VI. II has a half note, Vla. has a sixteenth-note pattern, and Vc. has a half note. In measure 112, VI. I has a whole rest, VI. II has a half note, Vla. has a sixteenth-note pattern, and Vc. has a half note.

113

VI. I

Detailed description: This system of music covers measures 113, 114, and 115. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature has three flats. In measure 113, VI. I has a whole rest, VI. II has a half note, Vla. has a sixteenth-note pattern, and Vc. has a half note. In measure 114, VI. I has a whole rest, VI. II has a half note, Vla. has a sixteenth-note pattern, and Vc. has a half note. In measure 115, VI. I has a whole rest, VI. II has a half note, Vla. has a sixteenth-note pattern, and Vc. has a half note.



116

VI. I

VI. II

Vla.

Vc.

*poco più p*

*poco meno p*

*p*

119

VI. I

VI. II

Vla.

Vc.

*poco più mp*

*p*

*non cresc.*

122

VI. I

*p*

*pp*

*pp*



**I**

125

VI. I *poco più mf e sempre legato*

VI. II *mf dolce e sempre legato*

Vla. *mp*

Vc. *mp*

128

VI. I

VI. II

Vla.

Vc.

131

VI. I



134

VI. I

VI. II

Vla.

Vc.

137

VI. I

VI. II

Vla.

Vc.

140

VI. I

pp

pp

pp

pp



J

143

VI. I

VI. II

Vla.

Vc.

*ppp*  
*espress.*

*ppp*

*ppp*

146

VI. I

VI. II

Vla.

Vc.

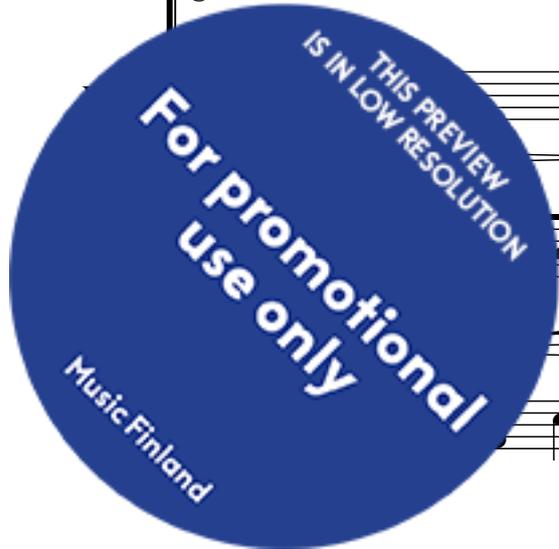
*p*

149

VI. I

*pp*

*p e espress.*



152

VI. I

VI. II

Vla.

Vc.

155

K

VI. I

VI. II

Vla.

Vc.

*ppp*

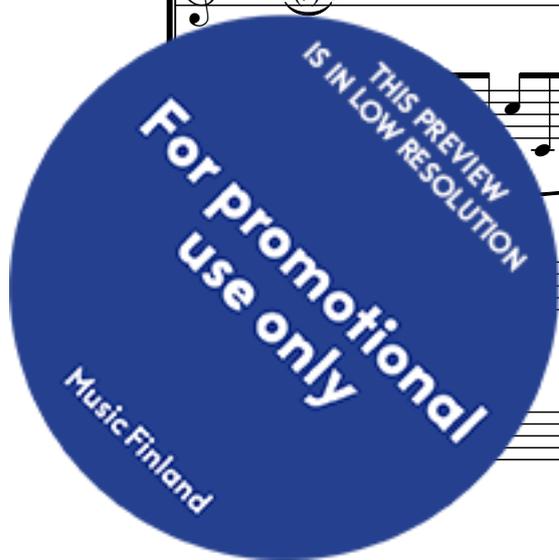
*ppp*

*ppp*

*poco più ppp*

158

VI. I



161

VI. I  
sempre *pppp*

VI. II  
sempre *pppp*

Vla.  
sempre *pppp*

Vc.  
*ppp* *attacca*

### III. Romanze, Reunion

Andante cantando e molto espressivo. (♩ = ca. 30)

Violino I *breve*

Violino II *breve*

Viola *pppp* *breve* *ppp* *pppp*

Violoncello *breve* *breve*

4 *breve* *lunga*

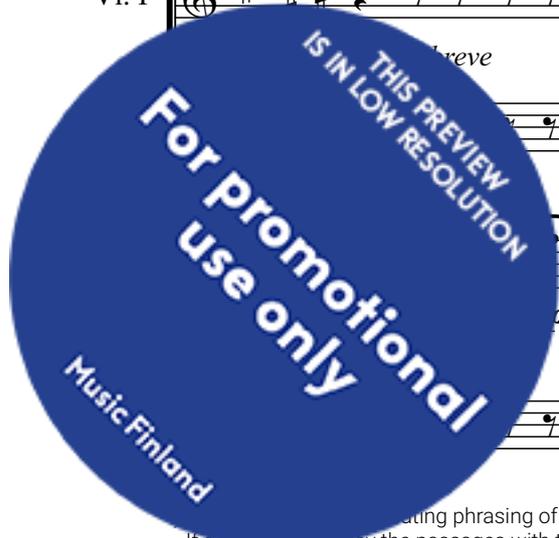
VI. I *breve* *lunga*

*pp* *ppp* *lunga* *lunga*

(arco) *lunga*

*ppp*

...ating phrasing of the melodic lines and should not be necessarily understood as an actual performance instructions. If dem... to play the passages with the slurs as such, it's possible to divide the bowings (however, in a way not to disturb the phrasing!)



8 **A**

VI. I

VI. II

Vla.

Vc.

*poco più pp*

*sempre ppp*

11

VI. I

VI. II

Vla.

Vc.

14

VI. I

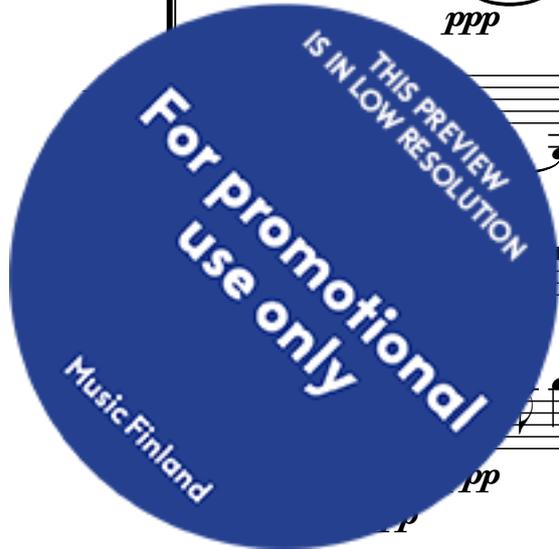
*ppp*

*quasi niente*

*sempre ppp non cresc., sempre legato*

*quasi niente*

*quasi niente*



17 **B**

VI. I *dolce*

VI. II *poco più p e amoroso*

Vla. *pp e dolce*

Vc. *pp e dolce*

19

VI. I

VI. II

Vla.

Vc.

21

VI. I







42

VI. I

VI. II

Vla.

Vc.

44

VI. I

VI. II

Vla.

Vc.

46

VI. I

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48 **E**

VI. I *f* *pizz.* *p* *pp*

VI. II *f* *pizz.* *p* *pp*

Vla. *senza vibrato* *f* *p* *pp*

Vc. *f* *pizz.* *p* *pp*

52

VI. I *arco* *f* *p < f* *p*

VI. II *arco* *f* *p < f* *p*

Vla. *poco vibrato* *f* *p < f* *p*

Vc. *arco* *f* *p < f* *p*

55 **F**

VI. I *sempre p* *pp* *ppp*

VI. II *sempre p* *pp* *ppp*

Vla. *pp* *mp e espress.* *pizz.*

Vc. *p* *sempre pp e poco marcato*



58

VI. I

VI. II

Vla.

Vc.

*mp*

*ppp*

*mp*

(pizz.)

60

VI. I

VI. II

Vla.

Vc.

*mp*

*poco mf*

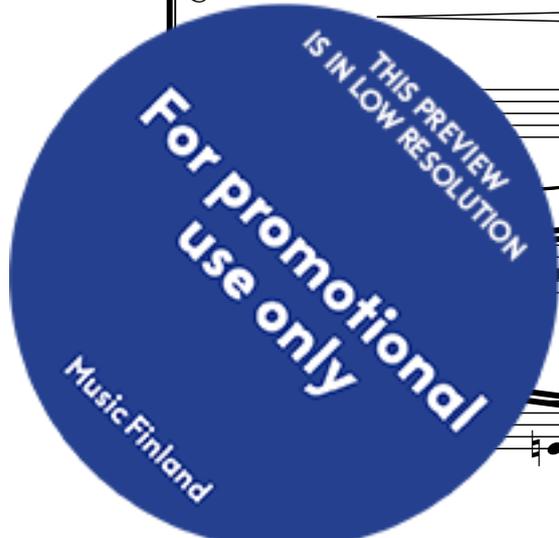
pizz.

*ppp*

*pp*

62

VI. I



63 **G**

VI. I *sub. p* *poco più p*

VI. II *sempre ppp e poco marcato* *pp* arco

Vla. *sempre ppp* *sempre ppp* arco

Vc. *sempre ppp* *sempre ppp*

65

VI. I *pp* *amoroso* *pizz.* *pp* *sul G* arco

VI. II *tranq.* *pizz.* *pp* *pp* *sul C* arco

Vla. *tranq.* *pizz.* *pp* *pp* *non arpeg.*

Vc. *tranq.* *pp*

68 **H** (pizz.) arco

VI. I *pp* *ppp*

VI. II *ppp*

Vla. *ppp*

Vc. *ppp*



71 I

VI. I *p* *con passione*

VI. II *p* *con passione*

Vla. *p* *con passione*  
arco

Vc. (pizz.) *p* *con passione*

73

VI. I

VI. II

Vla.

Vc.

76

VI. I *sempre p* *non cresc., sempre cant.*

*poco più p*

*molto espr.*

*non cresc.*

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79 **J** pizz.

VI. I *pp* *ppp*

VI. II *pp*

Vla. *ppp e tranquillo* pizz.

Vc. *pp* *ppp*

82 (pizz.) arco

VI. I *pp* *ppp* *pp*

VI. II *pp* *ppp* *pp*

Vla. *sempre ppp* arco

Vc. *ppp* *pp*

85 **K**

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

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

Vla. *mf non cresc.* *f* *f* *mf non cresc.*

Vc. *f* *mf non cresc.* *f* *mf non cresc.*



88

VI. I *mf*

VI. II *f*

Vla. *mf*

Vc. *f*

*f e molto espr.*  
*Tremolo leggermente più lento*

*poco meno f*

*f e molto espr.*  
*Tremolo leggermente più lento*

*poco meno f*

91

VI. I *poco meno mf*

VI. II *mf*

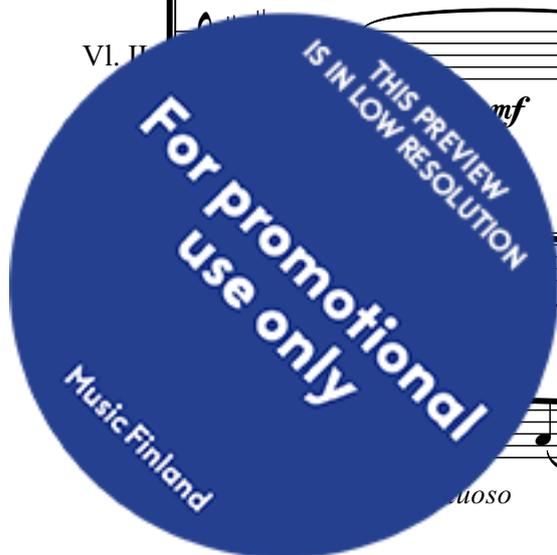
*calorosamente*

*calorosamente*

*calorosamente*

*calorosamente*

*calorosamente*



94

VI. I

VI. II

Vla.

Vc.

*mp*

sul G

*mp*

*p*

*p*

97

VI. I

VI. II

Vla.

Vc.

**L**

*p* *tranquillo*

*pp*

*pp*

*pp*

100

VI. I

Vla.

Vc.

*ppp*

pizz.

arco

*ppp*

pizz.

arco

*ppp*

pizz.

*ppp*

*ppp*



105

VI. I

VI. II

Vla.

Vc.

(pizz.)

arco

*pp*

109

VI. I

VI. II

Vla.

Vc.

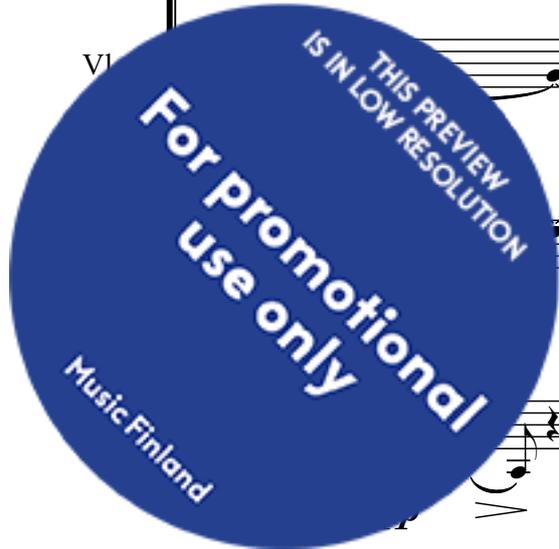
pizz.

*ppp*

*ppp*

*pppp*

attacca



### IV. Finale, Return

Sostenuto e misterioso. (♩ = ca. 85)

Violino I

Violino II

Viola

Violoncello

arco

*pp* ————— *p* > < *pp* < > *p* > < *pp* —————

*quasi recitativo e espr.*

5

VI. I

VI

*pp* > < *p* > < *pp* —————

*pp* —————

*quasi recitativo*



10

VI. I

VI. II

Vla.

Vc.

*pp* *p* *pp*

*quasi recitativo e espr.*

*p* *pp*

*e espr.*

15 **A**

VI. I

VI. II

Vla.

Vc.

*ppp* *ppp non cresc.*

*pp* *p* *pp* *ppp non cresc.*

*sempre ppp* *ppp non cresc.*

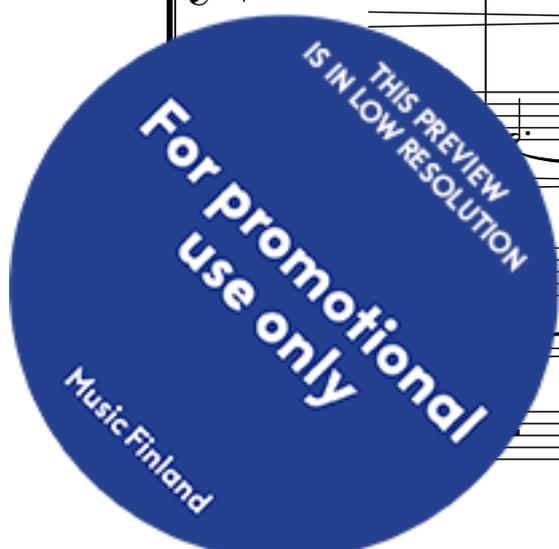
*pp* *p* *pp*

20 **B**

VI. I

*col legno*

*p*



23 *col legno*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

25 *col arco naturale*

VI. I *p non cresc.*

VI. II *p*

Vla. *p*

Vc. *p*

28 *breve* **C** **Allegro con brio.** (♩ = ca. 85)

VI. I *ppp*

*col arco naturale*

*pp leggiero e poco marcato*



31

VI. I

VI. II

Vla.

Vc.

col arco naturale

*pp* leggero e poco marcato

34

VI. I

VI. II

Vla.

Vc.

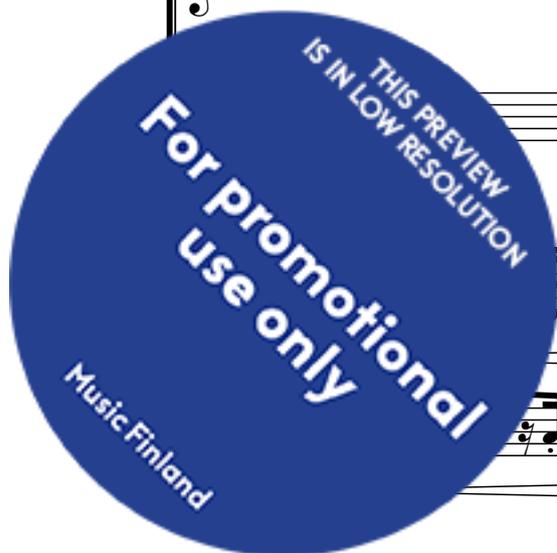
37

VI. I

col arco naturale

*p* leggero e poco marcato

*p*



40

VI. I

VI. II

Vla.

Vc.

43

VI. I

VI. II

Vla.

Vc.

**D**

*p* leggiero e poco marcato  
pizz.

*mf* *f* *subito pp*

*subito pp*

*subito pp*

*mf* *f* *subito pp*

46

VI. I

VI. II

Vla.

Vc.

*non cresc.*

*non cresc.*

*non cresc.*



49

VI. I *p* (pizz.)

VI. II

Vla. (pizz.)

Vc.

52

VI. I *subito p* **E** *pp*

VI. II *subito pp*

Vla. *subito pp* *p*

Vc. *subito pp*

55

VI. I *mp* *p* *p*



58

VI. I sul pont. *mf*

VI. II arco *mf*

Vla. *mf*

Vc. arco *f sf sf*

60

VI. I col arco naturale *f sf sf*

VI. II sul pont. *molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*



VI. I *ff* staccato

VI. II *ffz*

Vla. *ffz*

Vc. *ffz*

*molto dim.*

VI. I *ppp* *legatissimo e tranquillo*

VI. II *p* *col arco naturale*

Vla. *pizz.* *p* *leggero arco*

Vc. *p* *leggero* *pp*

VI. I *sempre ppp*

**F**

*poco più p*

*pp e cant.*

*pp e cant.*



70

VI. I *non cresc.*

VI. II

Vla. *non cresc.*

Vc. *non cresc.*

73

VI. I

VI. II *meno ppp*

Vla. *p*

Vc. *meno pp*

76

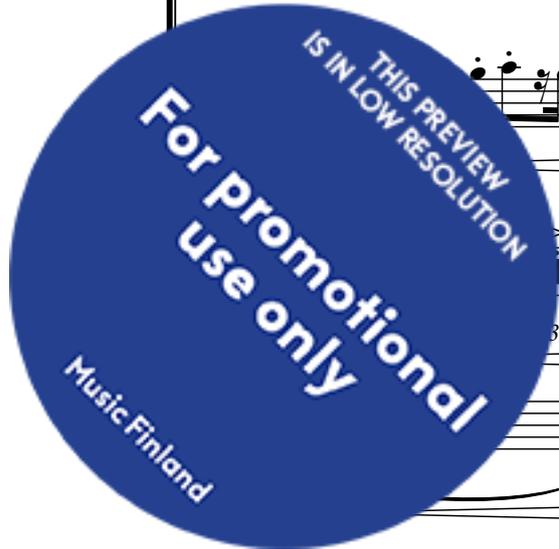
VI. I *pp*

*subito ppp*

*poco più p*

*mp*

*pp*



79 G

VI. I *pp* *subito f*

VI. II *mf* *molto cresc.* *subito f*

Vla. *mf* *mp poco marcato* *subito f*  
sul pont. *col arco naturale*

Vc. *mp* *p* *subito f*

82

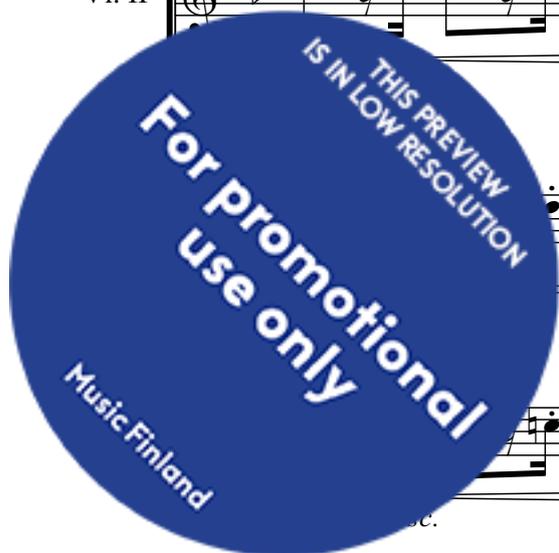
VI. I *molto cresc.* *ff*

VI. II *ff*

*ff*

*ff*

*ff*



84

VI. I

VI. II

Vla.

Vc.

pizz.

arco

*ff*

*f*

*ff*

*f*

*ff*

*ff*

87

VI. I

VI. II

Vla.

Vc.

*mp*

*p*

*p*

*p*

*p*



90

VI. I

VI. II

Vla.

Vc.

arco

*p*

*p*

*p*

93

VI. I

VI. II

Vla.

Vc.

*p*

*sempre pp*

*p*

*sempre pp*

96

VI. I



99

VI. I

VI. II

Vla.

Vc.

102

VI. I

VI. II

Vla.

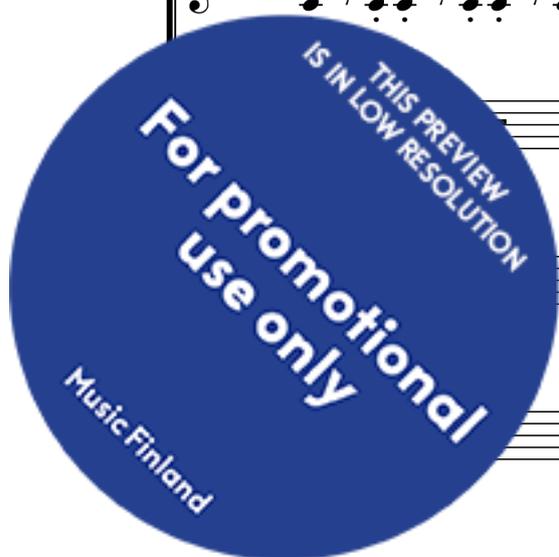
Vc.

*pp*

*sempre pp*

105

VI. I



**H**

108

VI. I

VI. II

Vla.

Vc.

*poco cresc.*

*p*

111

VI. I

VI. II

Vla.

Vc.

*p*

114

VI. I

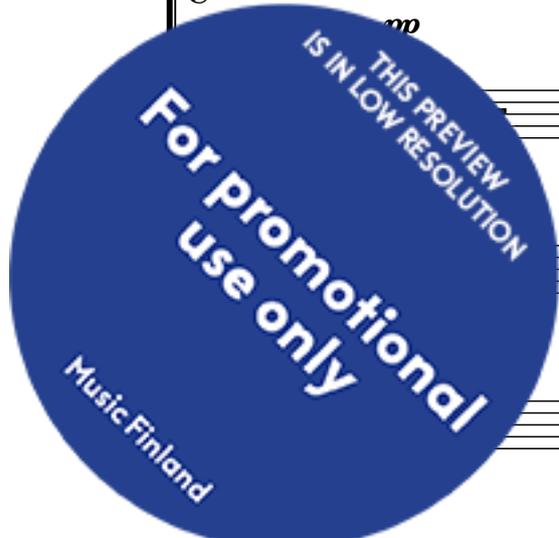
VI. II

Vla.

Vc.

*mp*

*subito pp*



117 **I**

VI. I

VI. II

Vla.

Vc.

*pp*

120

VI. I

VI. II

Vla.

Vc.

*mf > pp*

*pp*

*mp > pp*

123

VI. I

*3*

*3*



126

VI. I

VI. II

Vla.

Vc.

*pp* *p*

129

VI. I

VI. II

Vla.

Vc.

*p*

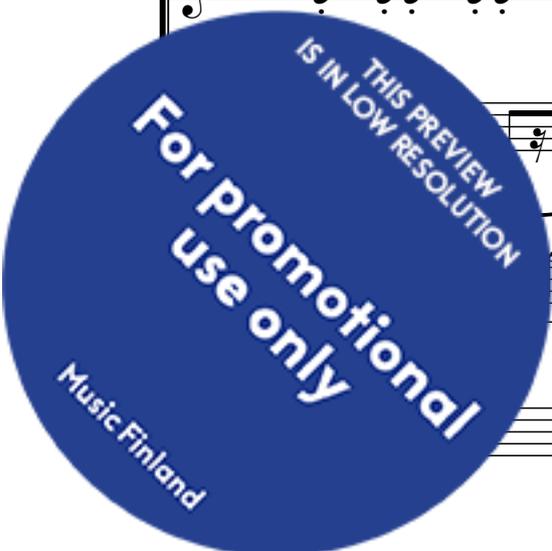
132

VI. I

VI. II

Vla.

Vc.



135

VI. I

VI. II

Vla.

Vc.

*p*

*p*

**J**

138

VI. I

VI. II

Vla.

Vc.

*sempre pp*

*poco più p*

141

VI. I

*poco marcato*

*mp*

*pp*



144

VI. I

VI. II

Vla.

Vc.

*poco cresc.*

*mp*

*p*

147

VI. I

VI. II

Vla.

Vc.

150

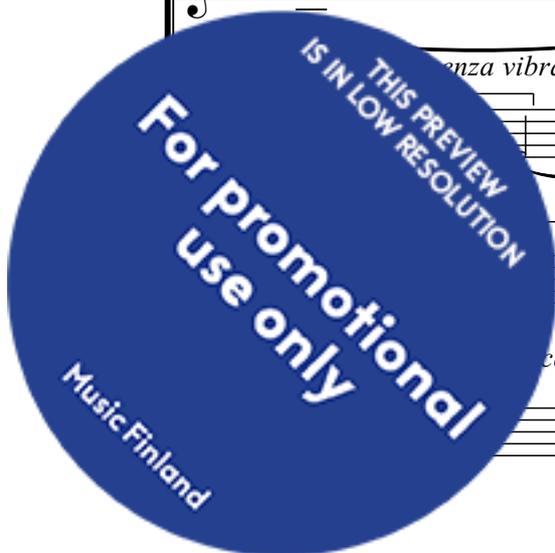
**K**

VI. I

*senza vibrato*

*staccato*

*pizz.*



154

VI. I

VI. II

Vla.

Vc.

*sempre poco marcato*  
(pizz.)

158

VI. I

VI. II

Vla.

Vc.

*p cantando*

*p cantando*

*poco cresc.*

*sub. p*

arco

*p*

162

VI. I

VI. II

Vla.

Vc.



168

VI. I *sub. p*

VI. II *sub. p*

Vla. *sub. p*

Vc. *mf cantando e poco espr.*

**L**

**Sempre in tempo.**

172

VI. I

VI. II

Vla. *mp legato e modo convincente*

Vc. *pp*

176

VI. I *pizz.*

*p*

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182

VI. I arco 3 *pp* *ppp* arco

VI. II (pizz.) *pp* pizz. arco *pp* arco *p*

Vla. *pp* arco *pp* *p*

Vc. *pp* *pp* *p*

189

VI. I 3 *pp* *semplice* 3 3 3 3

VI. II *pp* cant. 3

Vla. *pp* 3 *pp* 3 3 3 3

Vc. *pp* *pp*

194

VI. I 3 3 3 3 3 3 3 3 3 *pp* *ppp*



198

VI. I

VI. II

Vla.

Vc.

*poco più p*

*ppp*

*pp*

206

VI. I

VI. II

Vla.

Vc.

*non cresc.*

**M**

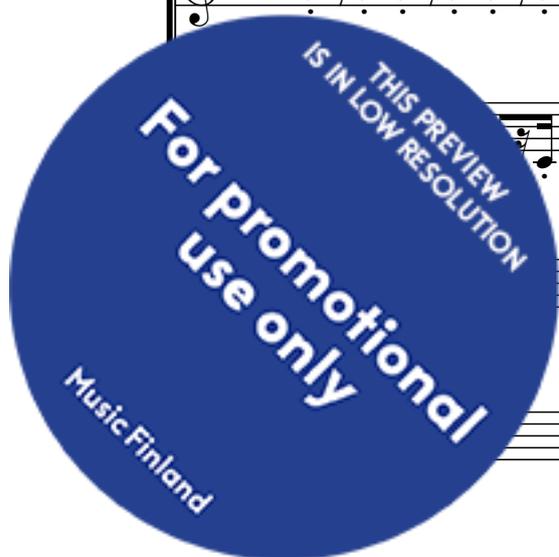
214 *sul pont.*

VI. I

*ppp*

*ppp*

*ppp*



219

VI. I

VI. II

Vla.

Vc.

col arco naturale

*p* leggiero e poco marcato

222

VI. I

VI. II

Vla.

Vc.

225

VI. I

VI. II

Vla.

Vc.

col arco naturale

*f*

*f* sul pont. *sf*

*mf* sul pont. *mf*

*f*

*f*

*ff*





231

VI. I *tississimo* *fff*

VI. II *tississimo* *fff*

Vla. *fff*

Vc. *fff*

233

VI. I *con fuoco non dim.!* *sf*

VI. II *con fuoco sf non dim.!*

Vla. *con fuoco non dim.!* *non dim.!*

Vc. *con fuoco sf sf*

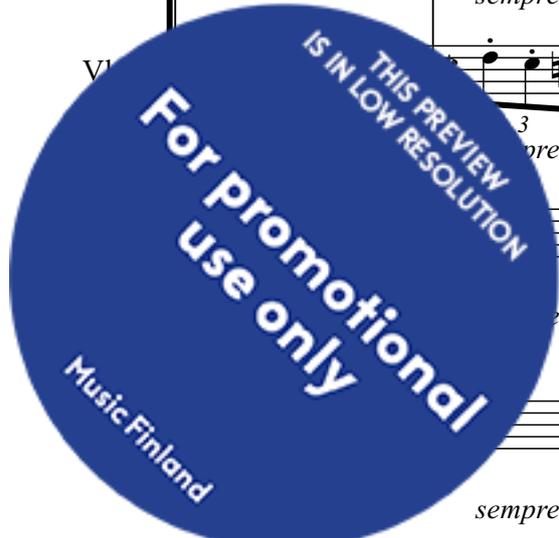
235

VI. I *sempre con fuoco*

VI. II *sempre con fuoco sf sf sf sf*

Vla. *sempre con fuoco sf sf sf sf*

Vc. *sempre con fuoco sf sf sf sf*





244 **P**

VI. I *sempre ff e molto espr.*

VI. II *sempre ff e molto espr. e marcato*

Vla.

Vc.

248

VI. I

VI. II

Vla. *Bartók (snap) pizz.* *arco* *ff* *fffz* *fffz* *fffz* *fffz* *fffz* *ff*

Vc. *ff* *fffz* *fffz* *fffz* *fffz* *ff*

251

VI. I *più ff* *molto cresc.*

VI. II *molto cresc.*

Vla. *e marcato* *molto cresc.*

Vc. *molto espr. e marcato* *molto cresc.*



255

VI. I

VI. II

Vla.

Vc.

*fff* *sf* *sf* *sf*

258

VI. I

VI. II

Vla.

Vc.

*sf* *sf* *sf* *sf*

Q

261

VI. I

*p* *p* *p* *p*

*molto dim.* *molto dim.* *p*

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264

VI. I

VI. II

Vla.

Vc.

*non dim.*

*non dim.*

*#p*

267

VI. I

VI. II

Vla.

Vc.

*sempre pp*

*sempre pp*

*sempre p*

*sempre p*

270

VI. I



273 R

VI. I

VI. II

Vla.

Vc.

*p*

277

VI. I

VI. II

Vla.

Vc.

*pp*

*pp*

*dolce*

280

VI. I

Vla.

Vc.

*ppp*

*dolce*



285

VI. I *non cresc.*

VI. II *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

**S** **Sempre in tempo.**

288

VI. I *f*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Der ganze Bogen!

292

VI. I *ff molto espress. e tenuto, non dim.!*

*f non dim.!*

*f non dim.!*

*f non dim.!*



300

VI. I

VI. II

Vla.

Vc.

*mp calando*

*mp calando*

*mp calando*

*mp calando*

**T**

Largamente assai. (♩ = ca. 40)

309

VI. I

VI. II

Vla.

Vc.

*sempre pp*

*p dolce*

316

VI. I

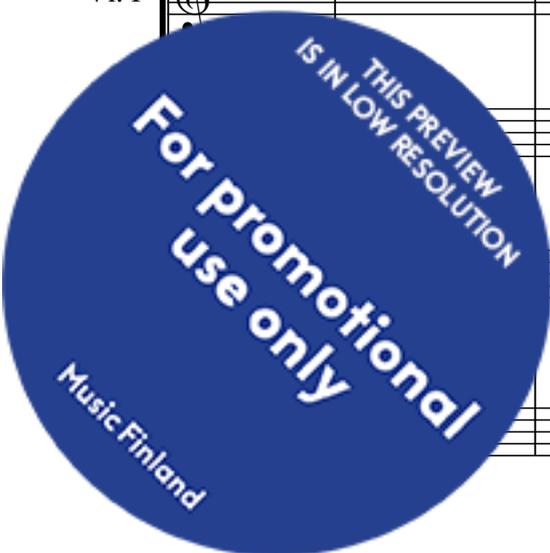
*p*

*pp*

*pp*

*pp*

pizz.



323

VI. I

VI. II

Vla.

Vc.

*pp*

*pp*

*pp*

arco

3

3

329

VI. I

VI. II

*pp*

*lunga*

*lunga*

*lunga*

*lunga*

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