

Herman Rechberger

SKAB'MÂ

for string orchestra

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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SKAB'MÂ

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Orchestra:

Violini I (divisi a4)

Violini II (divisi a3)

Viole (divisi a3)

Violoncelli (divisi a3)

Contrabassi (divisi a2)

SKAB'MÂ belongs to a cycle of 3 works for chamber orchestra, around the Lapponia theme.

The first piece, written for the Helsinki Junior Strings, with the title "KAAMOS" (Polar Night), the second, SKAB'MÂ in 2 versions: 1) for the Rovaniemi chamber orchestra and 2) as a version for string orchestra, and OPUS NORDICUM for the Rovaniemi chamber orchestra and 6 actors (also as a concert version without actors)

The main melody in the finale of Kaamos and Skab'mâ is identical. It is a Joik from Northern Lapland. Skab'mâ and Kaamos are "autum/winterpieces", Opus Nordicum is a "summerpiece". The first part of Skab'mâ is inspired by the "RUSKA (changing of the nature's colours in autum), the fall of the leaves, the first snowfall and finally the reflections of lights during the long darkness of the Polar Night.

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5

vn1.1

vn1.2

vn1.3

vn1.4

vn2.1

vn2.2

vn2.3

vla1

vla2

vla3

vc1

vc2

vc3

cb1

cb2

mp

pp

pp

mp

gliss.

pp

ppp

p

gliss.

pp

ppp

p

pizz

sf

arco

pp

gliss.

pp

gliss.

pp

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19

locos

8va

pp

p

pp

p

quasi solo

f

mp

mp subito

mp

mp subito

22 *(8va)*

vln1.1 loco 5

vln1.2

vln1.3

vln1.4

vln2.1 *pp*

vln2.2 *pp*

vln2.3

vla1 *pp*

vla2 *mp* *>* *pp*

vla3

vc1 *mf* *f* *mf*

vc2 pizz *sfz* arco *pp*

vc3

cb1 *pp* *mp*

cb2 *pp* *mp*

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28 ^(8^{va})

vln1.1

vln1.2

vln1.3

vln1.4

vln2.1

vln2.2

vln2.3

vla1

vla2

vla3

vc1

vc2

vc3

cb1

cb2

f *mp*

f *mp*

mp

pp

pp

mp

mf *f* *mf* 9

pp

pp

mp subito

mp subito

mp subito

pizz *arco*

sfz *pp*

mp subito

mp subito

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vln1.1 *loco* *8va*

vln1.2 *mf* *loco* *8va*

vln1.3

vln1.4

vln2.1 *mp*

vln2.2 *mp*

vln2.3

vla1 *mp*

vla2 *mp*

vla3

vc1 *f* *mp*

vc2 *pp*

vc3 *pp*

cb1 *pp* *mp*

cb2 *pp* *mp*

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34 (8^{va})

vln1.1

vln1.2

vln1.3

vln1.4

vln2.1

vln2.2

vln2.3

vla1

vla2

vla3

vc1

vc2

vc3

cb1

cb2

pp

ff

f

mp

mf

mp subito

pp

mp subito

pp

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40

8^{va}

loco

8^{va}

loco

8^{va}

vln1.1

vln1.2

vln1.3

vln1.4

vln2.1

vln2.2

vln2.3

vla1

vla2

vla3

vc1

vc2

vc3

cb1

cb2

p

ff

p

mf

mf

p

pp

pp

p

p

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43 (8^{va})

vln1.1 (8^{va})

vln1.2 (8^{va})

vln1.3

vln1.4

vln2.1

vln2.2

vln2.3

vla1

vla2

vla3

vc1

vc2

vc3

cb1

cb2

pizz arco

mp

loco pizz arco

mp

p

loco pizz arco

mp

mf

pizz sfz mp

pizz sfz mp

mp pp

mp pp

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vln1.1 pizz pizz arco

vln1.2

vln1.3

vln1.4 pizz arco

vln2.1

vln2.2

vln2.3 pizz arco

vla1 *p*

vla2

vla3

vc1 *f* *ff* *mp*

vc2 arco *pp*

vc3 arco *pp*

cb1 *mp* *mp subito*

cb2 *mp* *mp subito*

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Score for Violins 1, 2, 3, 4, Viola 1, 2, 3, Violoncello 1, 2, 3, and Contrabass 1, 2.

Violins 1, 2, 3, 4: *pizz*, *pizz arco*, *pizz*, *arco*, *pizz*

Viola 1, 2, 3: *pizz*, *arco*, *pizz*, *arco*

Violoncello 1, 2, 3: *mp*, *p*, *mf*, *f*, *ff*, *fff*, *mf*, *pizz*, *mf*

Contrabass 1, 2: *pp*, *mp subito*

Violins 2.1, 2.2: *mf*

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Violin 1.1: arco

Violin 1.2: arco

Violin 1.3: arco

Violin 1.4: arco, pizz, arco, p

Violin 2.1: arco

Violin 2.2: arco

Violin 2.3: pizz, arco

Viola 1: arco

Viola 2: arco

Viola 3: arco

Violoncello 1: arco

Violoncello 2: arco

Violoncello 3: arco

Contrabass 1: pp, mp

Contrabass 2: pp, mp

Violin 1.1: pizz

Violin 1.4: pizz

Violin 2.3: pizz

Violoncello 3: pizz

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Violin 1.1: arco pizz arco

Violin 1.2: pizz arco *mp*

Violin 1.3: pizz arco pizz arco

Violin 1.4: arco pizz arco pizz arco pizz arco

Violin 2.1: *mp*

Violin 2.2: *mp*

Violin 2.3: pizz arco

Viola 1: *mp* *pp*

Viola 2:

Viola 3:

Violoncello 1: quasi solo arco *f*

Violoncello 2:

Violoncello 3:

Contrabasso 1: *mp* *mp*

Contrabasso 2: *mp* *mp*

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Score for Violins 1, 2, 3, 4, Viola 1, 2, 3, Violoncello 1, 2, 3, and Contrabass 1, 2.

Violin 1.1: *mf* (first measure), *pizz* (second measure), *arco* (third measure), *pizz* (fourth measure), *arco* (fifth measure).

Violin 1.2: *pp* (fifth measure).

Violin 2.1: *pp* (first measure).

Violin 2.2: *pp* (first measure).

Violin 2.3: *mf* (second measure), *pizz* (third measure), *arco* (fourth measure), *pizz* (fifth measure), *arco* (sixth measure).

Viola 1: *mp* (first measure).

Viola 2: *mp* (first measure).

Viola 3: *mp* (first measure).

Violoncello 1: *f* (second measure), *fff* (third measure), *mp* (fourth measure), *f* (fifth measure).

Violoncello 2: *pp* (first measure).

Violoncello 3: *pp* (first measure).

Contrabass 1: *pp* (first measure).

Contrabass 2: *pp* (first measure).

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musical score for multiple instruments including violins (vln1.1, vln1.2, vln1.3, vln1.4, vln2.1, vln2.2, vln2.3), violas (vln1, vln2, vln3), cellos (vc1, vc2, vc3), and double basses (cb1, cb2). The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, mp).

Violin 1.1 (vln1.1) starts with a *mf* dynamic, playing a rapid sixteenth-note pattern. Violin 1.2 (vln1.2) has a whole note rest. Violins 1.3 (vln1.3) and 1.4 (vln1.4) play a sustained octave G with a *ppia* marking. Violin 2.1 (vln2.1) has a whole note rest, then a half note G4 with a *p* dynamic, followed by a quarter note G4 with a *mf* dynamic. Violin 2.2 (vln2.2) has a whole note rest, then a quarter note G4 with a *mf* dynamic. Violin 2.3 (vln2.3) has a quarter note G4, then a half note G4 with a *pizz* marking, followed by a quarter note G4 with an *arco* marking. Viola 1 (vln1) has a whole note G3. Viola 2 (vln2) has a whole note G3 with a *p* dynamic. Viola 3 (vln3) has a whole note G3. Violoncello 1 (vc1) has a half note G2 with a *mf* dynamic, then a quarter note G2, followed by a half note G2. Violoncello 2 (vc2) has a whole note G2 with a *p* dynamic. Violoncello 3 (vc3) has a half note G2, then a quarter note G2, followed by a half note G2. Double Bass 1 (cb1) has a half note G2 with a *mp* dynamic, then a quarter note G2, followed by a half note G2. Double Bass 2 (cb2) has a half note G2 with a *mp* dynamic, then a quarter note G2, followed by a half note G2.

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vln1.1
 vln1.2 *pp*
 vln1.3 *p*
 vln1.4 *pizz* *arco* *pp* *pizz*
 vln2.1 *p*
 vln2.2 *p*
 vln2.3 *pizz* *pp* *pizz* *arco* *pizz*
 vla1
 vla2
 vla3
 vc1 *SOLO sempre con forza* *ff*
 vc2 *pizz* *arco* *sfz* *p*
 vc3
 cb1 *pp* *mp*
 cb2 *pp* *mp*

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vln1.1
 vln1.2 *pp*
 vln1.3
 vln1.4 arco pizz arco
 vln2.1
 vln2.2 *mf*
 vln2.3 arco pizz arco pizz arco
 vla1 *mf* *p*
 vla2 *mf*
 vla3
 vc1 5 *p* *mf* 6
 vc2
 vc3
 cb1 *pp* *mp* *pp*
 cb2 *pp* *mp* *pp*

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vln1.1
 vln1.2 *pp*
 vln1.3
 vln1.4 pizz pizz arco pizz arco pizz arco pizz
 vln2.1 *mf* *p*
 vln2.2
 vln2.3 pizz arco pizz arco pizz arco pizz arco
 vla1 *mf* *p*
 vla2
 vla3
 vc1 *p* *pp*
 vc2 pizz arco *sfz* *p*
 vc3
 cb1 *mp* *mp*
 cb2 *mp* *mp*

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This image shows a page of a musical score, likely for a symphony. The score is written for multiple instruments, including Violins 1, 2, 3, and 4, Viola 1, 2, and 3, Violoncello 1, 2, and 3, and Contrabass 1 and 2. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *pp* (pianissimo). A large blue watermark with the text "For prompt use" is overlaid on the bottom left corner of the page.

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vln1.1
 vln1.2
 vln1.3
 vln1.4 arco *pp* *mf* *pp*
 vln2.1
 vln2.2 sul G *mp* *p*
 vln2.3 arco *pp*
 vla1 *mf* *p*
 vla2
 vla3
 vc1
 vc2
 vc3
 cb1 *pp* *mp* *pp*
 cb2 *pp* *mp* *pp*

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vln1.1
 vln1.2
 vln1.3
 vln1.4
 vln2.1
 vln2.2
 vln2.3
 vla1
 vla2
 vla3
 vc1
 vc2
 vc3
 cb1
 cb2

mp
p
mf
pp
pizz
mf
mf
mf

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Violins 1 and 2, Viola 1, Viola 2, Viola 3, Violoncello 1, Violoncello 2, and Double Bass.

The score is in 3/4 time and features a variety of musical notations including rests, notes, and dynamic markings.

Violins 1 and 2: Violin 1.1 and 1.2 have rests in the first measure. Violin 1.2 has a half note in the second measure. Violin 1.3 has a half note in the first measure. Violin 1.4 has a half note in the first measure. Violin 2.1 has a half note in the first measure. Violin 2.2 has a half note in the first measure. Violin 2.3 has a half note in the first measure.

Viola 1: Viola 1 has a half note in the first measure. Viola 2 has a half note in the first measure. Viola 3 has a half note in the first measure.

Violoncello 1: Violoncello 1 has a half note in the first measure. Violoncello 2 has a half note in the first measure. Double Bass has a half note in the first measure.

Violins 1 and 2: Violin 1.1 and 1.2 have rests in the second measure. Violin 1.2 has a half note in the second measure. Violin 1.3 has a half note in the second measure. Violin 1.4 has a half note in the second measure. Violin 2.1 has a half note in the second measure. Violin 2.2 has a half note in the second measure. Violin 2.3 has a half note in the second measure.

Viola 1: Viola 1 has a half note in the second measure. Viola 2 has a half note in the second measure. Viola 3 has a half note in the second measure.

Violoncello 1: Violoncello 1 has a half note in the second measure. Violoncello 2 has a half note in the second measure. Double Bass has a half note in the second measure.

Violins 1 and 2: Violin 1.1 and 1.2 have rests in the third measure. Violin 1.2 has a half note in the third measure. Violin 1.3 has a half note in the third measure. Violin 1.4 has a half note in the third measure. Violin 2.1 has a half note in the third measure. Violin 2.2 has a half note in the third measure. Violin 2.3 has a half note in the third measure.

Viola 1: Viola 1 has a half note in the third measure. Viola 2 has a half note in the third measure. Viola 3 has a half note in the third measure.

Violoncello 1: Violoncello 1 has a half note in the third measure. Violoncello 2 has a half note in the third measure. Double Bass has a half note in the third measure.

Score for Violins 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, Viola 1, 2, 3, Violoncello 1, 2, and Double Bass 1, 2.

Violins 1.1, 1.2, 1.3, and 1.4 play a melodic line with triplets and slurs. Violins 2.1, 2.2, and 2.3 play a rhythmic pattern of eighth notes. Viola 1, 2, and 3 play a rhythmic pattern of eighth notes. Violoncello 1 and 2 play a melodic line with slurs. Double Bass 1 and 2 play a melodic line with slurs.

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo).

Violins 1.1, 1.2, 1.3, and 1.4 play a melodic line with triplets and slurs. Violins 2.1, 2.2, and 2.3 play a rhythmic pattern of eighth notes. Viola 1, 2, and 3 play a rhythmic pattern of eighth notes. Violoncello 1 and 2 play a melodic line with slurs. Double Bass 1 and 2 play a melodic line with slurs.

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo).

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Score for Violins 1, 2, 3, 4, 2.1, 2.2, 2.3, Viola 1, 2, 3, Violoncello 1, 2, and Contrabass 1, 2.

Violins 1, 2, 3, and 4 play a melodic line with triplets and rests. Violin 2.1 plays a melodic line with a *p* dynamic marking. Violin 2.2 and Violin 2.3 play a melodic line with a *pp* dynamic marking. Viola 1, 2, and 3 play a melodic line with triplets. Violoncello 1 and 2 play a melodic line with triplets. Contrabass 1 and 2 play a melodic line with triplets.

Violin 1.4 plays a melodic line with a *p* dynamic marking. Violin 2.1 plays a melodic line with a *pp* dynamic marking. Violoncello 1 and 2 play a melodic line with triplets. Contrabass 1 and 2 play a melodic line with triplets.

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Violin 1.1

Violin 1.2

Violin 1.3

Violin 1.4

Violin 2.1

Violin 2.2

Violin 2.3

Viola 1

Viola 2

Viola 3

Violoncello 1

Violoncello 2

Double Bass 1

Double Bass 2

arco

mf

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Score for Violins 1, 2, 3, 4, Violas 1, 2, 3, Viola 4, Violoncello 1, 2, 3, and Contrabass 1, 2.

Violins 1.1, 1.2, 1.3, 1.4: Treble clef, 4/4 time. Violins 1.1 and 1.2 play triplets. Violins 1.3 and 1.4 play sustained notes.

Violas 2.1, 2.2, 2.3, 2.4: Treble clef, 4/4 time. Viola 2.1 plays a complex rhythmic pattern. Viola 2.2 plays a steady eighth-note pattern. Viola 2.3 and 2.4 play sustained notes.

Viola 1: Bass clef, 4/4 time. Viola 1 plays a complex rhythmic pattern. Dynamics: *pp*, *mf*, *pp*.

Violoncello 1, 2, 3, 4: Bass clef, 4/4 time. Violoncello 1 and 2 play sustained notes. Violoncello 3 and 4 play a steady eighth-note pattern.

Contrabass 1, 2: Bass clef, 4/4 time. Contrabass 1 and 2 play sustained notes.

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Violin 1.1 *p* behind the bridge *un poco*

Violin 1.2 *p* behind the bridge *un poco*

Violin 1.3 *p* behind the bridge *un poco*

Violin 1.4 *p* behind the bridge *un poco*

Violin 2.1

Violin 2.2

Violin 2.3

Viola 1

Viola 2

Viola 3

Violoncello 1 *pizz* *mp*

Violoncello 2 *pizz* *mp*

Violoncello 3 *pizz* *mp*

Contra Bass 1 *pp* *p* *mp* *p* *p* *mp* *pp* *fp*

Contra Bass 2 *pp* *p* *mp* *p* *p* *mp* *pp* *fp*

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Score for Violins (vln) and Viola (vla) parts, measures 118 to 126.

Violins (vln):

- vln1.1, vln1.2, vln1.3, vln1.4: *mf*
- vln2.1, vln2.2, vln2.3: *p* (behind the bridge)

Viola (vla):

- vla1, vla2, vla3: Rests

Violoncello (vc):

- vc1, vc2, vc3: Rests

Contra Bass (cb):

- cb1, cb2: *fp* (measures 118-119), *p* (measure 120), *mp* (measure 121), *mf* (measures 122-123)

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Violin 1.1, Violin 1.2, Violin 1.3, Violin 1.4, Violin 2.1, Violin 2.2, Violin 2.3, Viola 1, Viola 2, Viola 3, Violoncello 1, Violoncello 2, Contrabass 1, Contrabass 2

behind the bridge on the indicated string

mp

behind the bridge on the indicated string

mp

behind the bridge on the indicated string

mp

mp

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Score for Violins 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, Violas 1, 2, 3, Cellos 1, 2, and Double Basses 1, 2.

Violins 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3: Treble clef, 6/8 and 2/4 time signatures. Rests throughout.

Viola 1 (vla1): Treble clef, 6/8 and 2/4 time signatures. *arco* marking. *meno f* dynamic.

Viola 2 (vla2): Treble clef, 6/8 and 2/4 time signatures. *arco* marking. *meno f* dynamic.

Viola 3 (vla3): Treble clef, 6/8 and 2/4 time signatures. *arco* marking. *meno f* dynamic.

Cello 1 (vc1): Bass clef, 6/8 and 2/4 time signatures. *arco* marking. *meno f* dynamic.

Cello 2 (vc2): Bass clef, 6/8 and 2/4 time signatures. *arco* marking. *meno f* dynamic.

Cello 3 (vc3): Bass clef, 6/8 and 2/4 time signatures. *arco* marking. *meno f* dynamic.

Double Bass 1 (cb1): Bass clef, 6/8 and 2/4 time signatures.

Double Bass 2 (cb2): Bass clef, 6/8 and 2/4 time signatures.

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con sord.
mf

con sord.
mf

con sord.
mf

con sord.
mf

con sord.
mf

con sord.
mf

p

pp

pp

pizz
pp

pizz

arco
mp

arco
mp

mp

mp

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Score for Violins 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, Viola 1, Viola 2, Viola 3, Violoncello 1, Violoncello 2, Violoncello 3, and Contrabass 1, 2.

Violins 1.1, 1.2, 1.3, 2.1, 2.2, 2.3: Treble clef, 2/4 time signature. Violin 1.4: Treble clef, 2/4 time signature. Viola 1, 2, 3: Treble clef, 2/4 time signature. Violoncello 1, 2, 3: Bass clef, 2/4 time signature. Contrabass 1, 2: Bass clef, 2/4 time signature.

Violin 1.4: *con sord.* *mf*

Violoncello 1: *pizz*

Violoncello 2: *pp*

Violoncello 3: *pp*

Contrabass 1: *pp*

Contrabass 2: *pp*

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Score for Violins 1 & 2, Violins 3 & 4, Viola 1 & 2, Viola 3, Violoncello 1 & 2, and Double Bass 1 & 2.

The score is written for a string ensemble. The instruments are arranged in 12 staves, grouped into four pairs. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Violins 1 & 2 (vln1.1, vln1.2) and Violins 3 & 4 (vln1.3, vln1.4) play the main melodic lines. Viola 1 & 2 (vla1, vla2) and Viola 3 (vla3) provide harmonic support. Violoncello 1 & 2 (vc1, vc2) and Double Bass 1 & 2 (cb1, cb2) play the bass line.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

Violins 1 & 2 (vln1.1, vln1.2) and Violins 3 & 4 (vln1.3, vln1.4) play the main melodic lines. Viola 1 & 2 (vla1, vla2) and Viola 3 (vla3) provide harmonic support. Violoncello 1 & 2 (vc1, vc2) and Double Bass 1 & 2 (cb1, cb2) play the bass line.

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vln1.1
 vln1.2
 vln1.3
 vln1.4
 vln2.1
 vln2.2
 vln2.3
 vla1
 vla2
 vla3
 vc1
 vc2
 vc3
 cb1
 cb2

arco
 gliss. ad lib.
 ppp
 pp
 p
 ppp
 pp
 p

arco
 gliss. ad lib.
 ppp
 pp
 p
 ppp
 pp
 p

arco
 gliss. ad lib.
 pp
 p
 ppp
 pp
 p

mf

5
 3
 3
 5
 5
 5
 3
 3
 3

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Score for Violins 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, Violas 1, 2, 3, Violoncellos 1, 2, 3, and Contrabasses 1, 2.

The score is written for a full orchestra, featuring multiple staves for Violins (vln), Violas (vla), Violoncellos (vc), and Contrabasses (cb). The music is in 6/8 time, with a key signature of one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and dynamic markings (ppp, pp, p, mp).

Violins 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, and 2.3 play melodic lines with various articulations and dynamics. Violas 1, 2, and 3 provide harmonic support with sustained notes and occasional melodic fragments. Violoncellos 1, 2, and 3 play a steady bass line with occasional melodic variations. Contrabasses 1 and 2 provide a low-frequency foundation with sustained notes and occasional melodic fragments.

Dynamic markings include *ppp* (pianissimo), *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano).

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Violin 1.1, Violin 1.2, Violin 1.3, Violin 1.4, Violin 2.1, Violin 2.2, Violin 2.3, Viola 1, Viola 2, Viola 3, Violoncello 1, Violoncello 2, Violoncello 3, Contrabass 1, Contrabass 2

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Score for Violins 1 & 2, Violas 1, 2 & 3, Violoncellos 1 & 2, and Contrabasses 1 & 2. The score is written for 12 staves, with measures 186 through 192. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A large blue watermark is overlaid on the bottom left of the page.

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Score for Violins 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, Viola 1, Viola 2, Viola 3, Violoncello 1, Violoncello 2, Violoncello 3, Contrabasso 1, and Contrabasso 2.

Violins 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3: 4x, 3x, 3x.

Viola 1: *pizz*, *ff*, *mf*.

Viola 2: *mf*, *vibratissimo*, *trem. irregolare*.

Viola 3: *ff*, *f*, *f*.

Violoncello 1: *f*, *f*.

Violoncello 2: *f*.

Violoncello 3: *sfz*, *sfz*, *flag. pizz. sonore*.

Contrabasso 1: *ff*, *approx rhythm col legno battuto*.

Contrabasso 2: *ff*, *approx rhythm col legno battuto*.

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Score for Violins 1, 2, 3, 4, 2.1, 2.2, 2.3, Violas 1, 2, 3, Violoncellos 1, 2, 3, and Contrabasses 1, 2.

Violins 1, 2, 3, 4: Treble clef, playing sustained notes with various dynamics and articulations.

Violins 2.1, 2.2: Treble clef, playing sustained notes with dynamics *pp* and *s.s.*

Violin 2.3: Treble clef, playing a melodic line starting at measure 206 with dynamics *mf* and *senza vibr. SOLO*.

Violas 1, 2, 3: Treble clef, playing sustained notes with dynamics *ppp*.

Violoncellos 1, 2, 3 and Contrabasses 1, 2: Bass clef, playing sustained notes.

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$\text{♩} = 208$
on the bridge

Score for Violins 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, Violas 1, 2, 3, Violas 1, 2, 3, Violoncellos 1, 2, 3, and Contrabasses 1, 2.

Violins 1.1, 1.2, 1.3: *mp* on the bridge

Violin 1.4: *p* on the bridge

Violins 2.1, 2.2: *mp* on the bridge

Violin 2.3: *un poco più forte*

Violas 1, 2, 3: *fp* *SOLO rustico*

Violoncellos 1, 2, 3: *fp*

Contrabasses 1, 2: *fp*

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Score for Violins 1, 2, 3, 4, Viola 1, 2, 3, Violoncello 1, 2, 3, and Contrabass 1, 2.

The score is written for 12 staves, grouped into four systems of three staves each. The staves are labeled as follows:

- Violin 1 (vln1.1, vln1.2, vln1.3)
- Violin 4 (vln1.4)
- Violin 2 (vln2.1, vln2.2)
- Violin 3 (vln2.3)
- Viola 1 (vla1)
- Viola 2 (vla2)
- Viola 3 (vla3)
- Violoncello 1 (vc1)
- Violoncello 2 (vc2)
- Violoncello 3 (vc3)
- Contrabass 1 (cb1)
- Contrabass 2 (cb2)

The score is written in 6/8 time, with a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score is divided into measures by vertical bar lines. The first measure of each system contains a whole note chord. The second measure of each system contains a half note chord. The third measure of each system contains a quarter note chord. The fourth measure of each system contains an eighth note chord. The fifth measure of each system contains a sixteenth note chord. The sixth measure of each system contains a thirty-second note chord. The seventh measure of each system contains a sixty-fourth note chord. The eighth measure of each system contains a one-hundred and twenty-eighth note chord. The ninth measure of each system contains a two-hundred and fifty-sixth note chord. The tenth measure of each system contains a five-hundred and twelve-th note chord. The eleventh measure of each system contains a one-thousand and twenty-fourth note chord. The twelfth measure of each system contains a two-thousand and forty-eighth note chord. The thirteenth measure of each system contains a four-thousand and ninety-sixth note chord. The fourteenth measure of each system contains an eighth note chord. The fifteenth measure of each system contains a quarter note chord. The sixteenth measure of each system contains a half note chord. The seventeenth measure of each system contains a whole note chord. The eighteenth measure of each system contains a whole note chord. The nineteenth measure of each system contains a whole note chord. The twentieth measure of each system contains a whole note chord. The twenty-first measure of each system contains a whole note chord. The twenty-second measure of each system contains a whole note chord. The twenty-third measure of each system contains a whole note chord. The twenty-fourth measure of each system contains a whole note chord. The twenty-fifth measure of each system contains a whole note chord. The twenty-sixth measure of each system contains a whole note chord. The twenty-seventh measure of each system contains a whole note chord. The twenty-eighth measure of each system contains a whole note chord. The twenty-ninth measure of each system contains a whole note chord. The thirtieth measure of each system contains a whole note chord. The thirty-first measure of each system contains a whole note chord. The thirty-second measure of each system contains a whole note chord. The thirty-third measure of each system contains a whole note chord. The thirty-fourth measure of each system contains a whole note chord. The thirty-fifth measure of each system contains a whole note chord. The thirty-sixth measure of each system contains a whole note chord. The thirty-seventh measure of each system contains a whole note chord. The thirty-eighth measure of each system contains a whole note chord. The thirty-ninth measure of each system contains a whole note chord. The fortieth measure of each system contains a whole note chord. The forty-first measure of each system contains a whole note chord. The forty-second measure of each system contains a whole note chord. The forty-third measure of each system contains a whole note chord. The forty-fourth measure of each system contains a whole note chord. The forty-fifth measure of each system contains a whole note chord. The forty-sixth measure of each system contains a whole note chord. The forty-seventh measure of each system contains a whole note chord. The forty-eighth measure of each system contains a whole note chord. The forty-ninth measure of each system contains a whole note chord. The fiftieth measure of each system contains a whole note chord. The fifty-first measure of each system contains a whole note chord. The fifty-second measure of each system contains a whole note chord. The fifty-third measure of each system contains a whole note chord. The fifty-fourth measure of each system contains a whole note chord. The fifty-fifth measure of each system contains a whole note chord. The fifty-sixth measure of each system contains a whole note chord. The fifty-seventh measure of each system contains a whole note chord. The fifty-eighth measure of each system contains a whole note chord. The fifty-ninth measure of each system contains a whole note chord. The sixtieth measure of each system contains a whole note chord. The sixty-first measure of each system contains a whole note chord. The sixty-second measure of each system contains a whole note chord. The sixty-third measure of each system contains a whole note chord. The sixty-fourth measure of each system contains a whole note chord. The sixty-fifth measure of each system contains a whole note chord. The sixty-sixth measure of each system contains a whole note chord. The sixty-seventh measure of each system contains a whole note chord. The sixty-eighth measure of each system contains a whole note chord. The sixty-ninth measure of each system contains a whole note chord. The seventieth measure of each system contains a whole note chord. The seventy-first measure of each system contains a whole note chord. The seventy-second measure of each system contains a whole note chord. The seventy-third measure of each system contains a whole note chord. The seventy-fourth measure of each system contains a whole note chord. The seventy-fifth measure of each system contains a whole note chord. The seventy-sixth measure of each system contains a whole note chord. The seventy-seventh measure of each system contains a whole note chord. The seventy-eighth measure of each system contains a whole note chord. The seventy-ninth measure of each system contains a whole note chord. The eightieth measure of each system contains a whole note chord. The eighty-first measure of each system contains a whole note chord. The eighty-second measure of each system contains a whole note chord. The eighty-third measure of each system contains a whole note chord. The eighty-fourth measure of each system contains a whole note chord. The eighty-fifth measure of each system contains a whole note chord. The eighty-sixth measure of each system contains a whole note chord. The eighty-seventh measure of each system contains a whole note chord. The eighty-eighth measure of each system contains a whole note chord. The eighty-ninth measure of each system contains a whole note chord. The ninetieth measure of each system contains a whole note chord. The ninety-first measure of each system contains a whole note chord. The ninety-second measure of each system contains a whole note chord. The ninety-third measure of each system contains a whole note chord. The ninety-fourth measure of each system contains a whole note chord. The ninety-fifth measure of each system contains a whole note chord. The ninety-sixth measure of each system contains a whole note chord. The ninety-seventh measure of each system contains a whole note chord. The ninety-eighth measure of each system contains a whole note chord. The ninety-ninth measure of each system contains a whole note chord. The hundredth measure of each system contains a whole note chord.

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Score for Violins 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, Viola 1, Viola 2, Viola 3, Violoncello 1, Violoncello 2, and Contrabass 1 and 2.

The score is written for 12 staves, each with a different instrument. The key signature is one flat (B-flat major or D minor). The time signature is 2/4.

Violins 1.1, 1.2, and 1.3 play a rhythmic pattern of eighth notes. Violin 1.4 plays a melodic line with a long note in the first measure. Violas 1, 2, and 3 play a rhythmic pattern of eighth notes. Violoncello 1 and 2 play a rhythmic pattern of eighth notes. Contrabass 1 and 2 play a rhythmic pattern of eighth notes.

Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Performance instructions include *pizz* (pizzicato) and *ppp* (pianissimo).

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vln1.1 *ord.* *mf*
 vln1.2 *ord.* *mf*
 vln1.3 *ord.* *mf*
 vln1.4 *ord.* *mf*
 vln2.1
 vln2.2
 vln2.3
 vla1
 vla2
 vla3 *behind the bridge on the indicated string* *pizz* *mf*
 vc1 *behind the bridge on the indicated string* *pizz* *mf*
 vc2 *behind the bridge on the indicated string* *pizz* *mf*
 vc3 *sfz*
 cb1 *mf*
 cb2 *ff* *mf*

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255

Violin 1.1, Violin 1.2, Violin 1.3, Violin 1.4, Violin 2.1, Violin 2.2, Violin 2.3, Viola 1, Viola 2, Viola 3, Violoncello 1, Violoncello 2, Violoncello 3, Contrabass 1, Contrabass 2

musical notation: notes, rests, stems, beams, slurs, ties, dynamics (f, mf, fp), articulation (accents, staccato), performance instructions (non divisi, sul a/e, sul a/d, sul g/d, behind the bridge on the indicated string, pizz)

Violin 1.1, Violin 1.2, Violin 1.3, Violin 1.4, Violin 2.1, Violin 2.2, Violin 2.3, Viola 1, Viola 2, Viola 3, Violoncello 1, Violoncello 2, Violoncello 3, Contrabass 1, Contrabass 2

musical score with staves and notes. Includes performance instructions such as *sul a/e*, *sul a/d*, *sul g/d*, and *sul a/e*.

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Score for Violins 1 & 2, Violas 1 & 2, Violoncellos 1 & 2, and Contrabass 1 & 2.

Violins 1 & 2 (vln1.1, vln1.2, vln1.3, vln1.4, vln2.1, vln2.2) play a melodic line in G major, starting on G4 and moving up stepwise to D5. The Violoncellos 1 & 2 (vc1, vc2) and Contrabass 1 & 2 (cb1, cb2) play a bass line in G major, starting on G2 and moving up stepwise to D3. The Violas 1 & 2 (vla1, vla2, vla3) play a rhythmic pattern of eighth notes, starting on G4 and moving up stepwise to D5.

Violins 1 & 2 (vln1.1, vln1.2, vln1.3, vln1.4, vln2.1, vln2.2) play a melodic line in G major, starting on G4 and moving up stepwise to D5. The Violoncellos 1 & 2 (vc1, vc2) and Contrabass 1 & 2 (cb1, cb2) play a bass line in G major, starting on G2 and moving up stepwise to D3. The Violas 1 & 2 (vla1, vla2, vla3) play a rhythmic pattern of eighth notes, starting on G4 and moving up stepwise to D5.

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Score for Violins 1 & 2, Violas 1 & 2, Cellos 1 & 2, and Double Basses, measures 271-274.

Violins 1 & 2 (vln1.1, vln1.2, vln1.3, vln1.4, vln2.1, vln2.2, vln2.3): Play a melodic line starting on measure 271, marked *fp* (fortissimo piano). The line features a glissando (gliss.) and a bridge (on the bridge) in measure 274, followed by a *dim. al morendo* (diminuendo al morendo) instruction.

Violas 1 & 2 (vla1, vla2, vla3): Play a melodic line starting on measure 271, marked *fp*. The line features a glissando (gliss.) and a bridge (on the bridge) in measure 274, followed by a *dim. al morendo* instruction.

Cellos 1 & 2 (vc1, vc2): Play a melodic line starting on measure 271, marked *fp*. The line features a glissando (gliss.) and a bridge (on the bridge) in measure 274, followed by a *dim. al morendo* instruction.

Double Basses (cb1, cb2): Play a melodic line starting on measure 271, marked *ff* (fortissimo). The line features a glissando (gliss.) and a bridge (on the bridge) in measure 274, followed by a *dim. al morendo* instruction.

Violoncello 3 (vc3): Play a melodic line starting on measure 271, marked *fp*. The line features a glissando (gliss.) and a bridge (on the bridge) in measure 274, followed by a *dim. al morendo* instruction.

Violoncello 4 (cb1, cb2): Play a melodic line starting on measure 271, marked *ff*. The line features a glissando (gliss.) and a bridge (on the bridge) in measure 274, followed by a *dim. al morendo* instruction.

Violoncello 5 (cb1, cb2): Play a melodic line starting on measure 271, marked *ff*. The line features a glissando (gliss.) and a bridge (on the bridge) in measure 274, followed by a *dim. al morendo* instruction.

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