

OCTET



ERIC SHANFIELD

OCTET

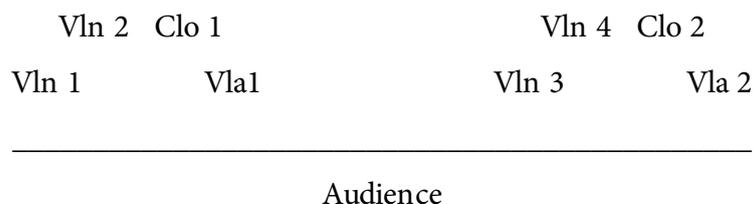
Eric Shanfield | 2015 | 13'

Two String Quartets

4 Violins

2 Violas

2 Cellos



Performance Instructions

Notes marked staccato are generally played off the string.

Staccato notes connected by a slur are always played *jeté* or *spiccato*, depending on phrase length.

The second movement is played *con sordino sempre*. The third movement may be played *con sordino sempre* with metal (not rubber) practice mutes, or alternatively *senza sord.* *al fine* as determined by the performers. Dynamics with regard to mutes indicate the relative “force” of performance and not the resulting dynamics, which will be softer than marked.

Program Notes

Octet is a composition in three movements for two string quartets. The first movement is entitled EEEEE. The second movement is entitled EEE. The third movement is entitled EEEE. Together these are the sound a dolphin makes, according to the novel *EEEE EEE EEEE* by Tao Lin, which has nothing to do with my *Octet*, really.

OCTET

I. EEEEE

Eric Shanfield

$\text{♩} = 120$

Violin 1
Violin 2
Viola 1
Violoncello 1
Violin 3
Violin 4
Viola 2
Violoncello 2

5
Vln. 1
Vln. 2
Vla. 1
Vc. 1
Vln. 3
Vln. 4
Vla. 2
Vc. 2

9 12

Vln. 1 *f* *p sub.* *f*

Vln. 2 *f* *p sub.* *f*

Vla. 1 *f*

Vc. 1

Vln. 3

Vln. 4 *f* *p* *f*

Vla. 2 *f* *p* *f* *f*

Vc. 2 *f* *p* *f*

13

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2 *sim.*

Vc. 2

16

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

pizz.

pizz.

pizz.

20

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

arco

arco

arco

25 28

Vln. 1 *f* *p* *f* *p* *f*

Vln. 2 *f* *p* *f* *p* *f* pizz. *p*

Vla. 1 *f* *p* *f* *p* *f* *p*

Vc. 1 *f* *p* *f* *p* *f* *p*

Vln. 3 *p* *f* *p* *f*

Vln. 4 *p* *f* *p* *f*

Vla. 2 *p* *f* *p* *f*

Vc. 2 *p* *f* *p* *f*

|| 33

30 ^{8va} pizz.

Vln. 1 *f* *p* *ff* *p*

Vln. 2 arco *f* pizz. *p* *ff* *p*

Vla. 1 arco *f* pizz. *p* *ff* *p*

Vc. 1 arco *f* pizz. *p* *ff* *p*

Vln. 3 *p* *f* *p* *f* *ff*

Vln. 4 *p* *f* *p* *f* *ff*

Vla. 2 *p* *f* *p* *f* *ff*

Vc. 2 *p* *f* *p* *f* *ff*

41

37

arco

Vln. 1

Vln. 2

Vla. 1

Vc. 1

p *f* *p*

sul pont. norm.

(8)

Vln. 3

Vln. 4

Vla. 2

Vc. 2

p *f* *norm.* *f* *norm.*

43

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

f *fp* *f* *f*

Musical score for measures 47-49. The score is for an octet consisting of Violin 1, Violin 2, Viola 1, Violoncello 1, Violin 3, Violin 4, Viola 2, and Violoncello 2. The time signature is 2/4. Measure 47 starts with a dynamic of *f* for Violin 1 and *fp* for Violin 2. Violin 1 and Viola 1 play a melodic line with slurs. Violin 2 and Viola 1 play long, sustained notes. Violoncello 1 is marked *p*. Violin 3 is silent. Violin 4, Viola 2, and Violoncello 2 play a rhythmic accompaniment of eighth notes.



Musical score for measures 50-52. The score is for the same octet as above. The time signature changes to 2/4 in measure 50 and then to 4/4 in measure 51. Measure 50 starts with a dynamic of *f* for Violin 1 and *f* for Viola 1. Violin 1 and Viola 1 play a melodic line with slurs. Violoncello 1 and Violoncello 2 play long, sustained notes, marked *f* and *p* respectively. Violin 3 is silent. Violin 4, Viola 2, and Violoncello 2 play a rhythmic accompaniment of eighth notes.

53

8^{va}

Vln. 1 *f*

Vln. 2 *fp* *f*

Vla. 1 *f*

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

Detailed description: This block contains the musical score for measures 53 to 55. It features six staves: Vln. 1, Vln. 2, Vla. 1, Vc. 1, Vln. 3, Vln. 4, Vla. 2, and Vc. 2. The score is in 4/4 time and includes dynamic markings such as *f* and *fp*. A first ending bracket is shown above the Vln. 1 staff, starting at measure 53 and ending at measure 55. The Vln. 2 staff has a long note with a fermata that spans across measures 53 and 54. The Vln. 3, Vln. 4, Vla. 2, and Vc. 2 staves contain rhythmic patterns of eighth notes. The Vln. 1 and Vla. 1 staves have melodic lines with slurs and accents.

56

(8)

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

Detailed description: This block contains the musical score for measures 56 to 59. It features the same six staves as the previous block. The score is in 4/4 time. A first ending bracket is shown above the Vln. 1 staff, starting at measure 56 and ending at measure 59. The Vln. 2 staff has a long note with a fermata that spans across measures 56 and 57. The Vln. 3, Vln. 4, Vla. 2, and Vc. 2 staves contain rhythmic patterns of eighth notes, many of which are grouped in triplets. The Vln. 1 and Vla. 1 staves have melodic lines with slurs and accents.

60

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

f

This section of the score covers measures 60 to 63. It features a woodwind quartet (Vln. 1, Vln. 2, Vla. 1, Vc. 1) and a string quartet (Vln. 3, Vln. 4, Vla. 2, Vc. 2). The woodwinds play a melodic line with slurs and accents, while the strings provide a rhythmic accompaniment with triplets. A dynamic marking of *f* (forte) is present at the beginning of the section.

64

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

f

p

This section of the score covers measures 63 to 66. It continues the woodwind quartet and string quartet. The woodwinds play a melodic line with slurs and accents, while the strings provide a rhythmic accompaniment with triplets. Dynamic markings of *f* (forte) and *p* (piano) are present throughout the section.

68

Musical score for measures 68-71. The score is for an octet, with parts for Violin 1, Violin 2, Viola 1, Violoncello 1, Violin 3, Violin 4, Viola 2, and Violoncello 2. The music is in 4/4 time, with a key signature of one flat (B-flat). The dynamics range from *p* (piano) to *f* (forte). The score features a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests. The first measure of each system is marked with a box containing the number 68.

Musical score for measures 72-75. The score is for an octet, with parts for Violin 1, Violin 2, Viola 1, Violoncello 1, Violin 3, Violin 4, Viola 2, and Violoncello 2. The music is in 3/4 time, with a key signature of one sharp (F#). The dynamics range from *f* (forte) to *p* (piano). The score features a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests. The first measure of each system is marked with a box containing the number 72.

78

Musical score for measures 77-78. The score is for an octet, with parts for Violin 1, Violin 2, Viola 1, Violoncello 1, Violin 3, Violin 4, Viola 2, and Violoncello 2. The time signature is 2/4. Measure 77 begins with a dynamic marking of *f*. Measure 78 continues with *f*. The strings play chords, while Violins 3 and 4 play a rhythmic eighth-note pattern.

Musical score for measures 79-80. The score is for an octet, with parts for Violin 1, Violin 2, Viola 1, Violoncello 1, Violin 3, Violin 4, Viola 2, and Violoncello 2. The time signature is 2/4. Measure 79 begins with a dynamic marking of *p*. Measure 80 continues with *f*. The strings play chords, while Violins 3 and 4 play a rhythmic eighth-note pattern. Dynamic markings *p* and *f* are used throughout the measures.

84

Musical score for measures 83-84. The score is for an octet consisting of four violins (Vln. 1-4), two violas (Vla. 1-2), and two violas (Vc. 1-2).
Measures 83-84:
- Vln. 1: Treble clef, playing a melodic line with slurs and accents. Dynamics: *p*, *f*, *p*, *f*.
- Vln. 2: Treble clef, playing a similar melodic line. Dynamics: *p*, *f*, *p*, *f*.
- Vla. 1: Bass clef, playing a sustained chord. Dynamics: *p*, *f*, *p*.
- Vc. 1: Bass clef, playing a sustained chord. Dynamics: *p*, *f*, *p*.
- Vln. 3: Treble clef, playing a rhythmic pattern. Dynamics: *p*.
- Vln. 4: Treble clef, playing a rhythmic pattern. Dynamics: *p*.
- Vla. 2: Bass clef, playing a rhythmic pattern. Dynamics: *p*, *f*.
- Vc. 2: Bass clef, playing a rhythmic pattern. Dynamics: *p*, *f*.



89

Musical score for measures 87-89. The score is for an octet consisting of four violins (Vln. 1-4), two violas (Vla. 1-2), and two violas (Vc. 1-2).
Measures 87-89:
- Vln. 1: Treble clef, playing a melodic line with slurs and accents. Dynamics: *p*, *f*, *f*.
- Vln. 2: Treble clef, playing a similar melodic line. Dynamics: *p*, *f*, *f*.
- Vla. 1: Bass clef, playing a sustained chord. Dynamics: *p*, *f*.
- Vc. 1: Bass clef, playing a sustained chord. Dynamics: *p*, *f*.
- Vln. 3: Treble clef, playing a sustained chord. Dynamics: *p*, *f*.
- Vln. 4: Treble clef, playing a sustained chord. Dynamics: *p*, *f*.
- Vla. 2: Bass clef, playing a rhythmic pattern. Dynamics: *p*, *f*.
- Vc. 2: Bass clef, playing a rhythmic pattern. Dynamics: *p*, *f*.

91

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

f

f



95

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

ff

ff

ff

ff

ff

ff

Vln. 1 *pp* sul tasto
 Vln. 2 *pp* sul tasto
 Vla. 1 *pp* pizz.
 Vc. 1 *pp* pizz.
 Vln. 3 *pp* pizz.
 Vln. 4 *pp* pizz.
 Vla. 2 *pp* sul pont.
 Vc. 2 *pp* sul pont.

Vln. 1 ¹⁰⁶
 Vln. 2
 Vla. 1 (pizz.) *p*
 Vc. 1 (pizz.) *p*
 Vln. 3
 Vln. 4
 Vla. 2 (pizz.) *p*
 Vc. 2 (pizz.) *p*

109

112

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vc. 1 *p*

Vln. 3 *p*

Vln. 4 *p*



117

119

Vln. 1

Vln. 2

Vla. 1

Vc. 1 *p* (pizz.)

Vln. 3

Vln. 4

Vla. 2

Vc. 2

121 124

Vln. 1
Vln. 2
Vla. 1
Vc. 1
Vln. 3
Vln. 4
Vla. 2
Vc. 2 (pizz.)

p



126

Vln. 1
Vln. 2
Vla. 1
Vc. 1
Vln. 3
Vln. 4
Vla. 2
Vc. 2 (pizz.)

mp *p* *mp* *p*

mp *p* *mp* *p*

arco sul pont.
p

142

Vln. 1 *mf* *pizz.* *mp* *f*

Vln. 2 *mf* *pizz.* *mp* *f*

Vla. 1 *mp* *arco* *f*

Vc. 1 *mp* *arco* *f*

Vln. 3 *mp* *f*

Vln. 4 *mp* *f*

Vla. 2 *mf* *mp* *f*

Vc. 2 *mf* *mp* *f*

148

Vln. 1 *p* *arco* *f*

Vln. 2 *p* *arco* *f*

Vla. 1 *p* *f* *p*

Vc. 1 *p* *f* *p*

Vln. 3 *p* *f*

Vln. 4 *p* *f*

Vla. 2 *p* *f* *p*

Vc. 2 *p* *f* *p*

OCTET

II. EEE

Eric Shanfield

$\text{♩} = 120$
con sord.

Violin 1 *p*

Violin 2 *p*

Viola 1 *p*

Violoncello 1

Violin 3 *p*

Violin 4 *p*

Viola 2

Violoncello 2

3

6

Vln. 1 *p* *mf* *p* *mf*

Vln. 2 *p* *mf* *p* *mf*

Vla. 1 *p* *mf* *p* *mf*

Vc. 1 *p* *mf* *p* *mf*

Vln. 3 *mf* *p* *mf* *p*

Vln. 4 *mf* *p* *mf* *p*

Vla. 2 *mf* *p* *mf* *p*

Vc. 2 *mf* *p* *mf* *p*

con sord.

10

Vln. 1
mf *p* *p* *f*

Vln. 2
mf *p* *p* *f*

Vla. 1
mf *p* *p* *f*

Vc. 1
mf *p* *p* *f*

Vln. 3
p *mf* *mf* *p*

Vln. 4
p *mf* *mf* *p*

Vla. 2
p *mf* *mf* *p*

Vc. 2
p *mf* *mf* *p*

14

Vln. 1
pp *p* *p* *sul pont.*

Vln. 2
pp *p* *p* *p*

Vla. 1
pp *p* *p* *p*

Vc. 1
pp *p* *p* *p*

Vln. 3
pp *p* *p* *sul pont.*

Vln. 4
pp *p* *p* *p*

Vla. 2
pp *p* *p* *p*

Vc. 2
pp *p* *p* *p*

19

Musical score for measures 19-23. The score is for a string octet (Vln. 1, Vln. 2, Vla. 1, Vc. 1, Vln. 3, Vln. 4, Vla. 2, Vc. 2). Measures 19-23 are marked with a box containing the number 19. The first two measures (19-20) are in 3/4 time, and the last two measures (21-22) are in 4/4 time. Vln. 2, Vla. 1, and Vc. 1 play a triplet eighth-note pattern starting in measure 19. Vln. 3, Vln. 4, and Vla. 2 play a sustained note in measure 19, which changes dynamics from *p* to *mf* to *p* in measures 20-22. Vln. 3, Vln. 4, and Vla. 2 also play a triplet eighth-note pattern in measure 23. Dynamics include *mp* and *norm.*

Musical score for measures 24-28. The score is for a string octet (Vln. 3, Vln. 4, Vla. 2, Vc. 2). Measures 24-28 are marked with a box containing the number 24. The first two measures (24-25) are in 3/4 time, and the last two measures (26-27) are in 4/4 time. Vln. 3, Vln. 4, and Vla. 2 play a sustained note in measure 24, which changes dynamics from *p* to *mf* to *p* in measures 25-27. Vln. 3, Vln. 4, and Vla. 2 also play a triplet eighth-note pattern in measure 28. Dynamics include *p*, *mf*, and *norm.*

24

Musical score for measures 29-33. The score is for a string octet (Vln. 1, Vln. 2, Vla. 1, Vc. 1). Measures 29-33 are marked with a box containing the number 24. The first two measures (29-30) are in 3/4 time, and the last two measures (31-32) are in 4/4 time. Vln. 2, Vla. 1, and Vc. 1 play a triplet eighth-note pattern starting in measure 29. Vln. 1, Vln. 3, Vln. 4, and Vla. 2 play a sustained note in measure 29, which changes dynamics from *mp* to *f* in measures 30-32. Vln. 1, Vln. 3, Vln. 4, and Vla. 2 also play a triplet eighth-note pattern in measure 33. Dynamics include *f* and *mp*.

Musical score for measures 34-38. The score is for a string octet (Vln. 3, Vln. 4, Vla. 2, Vc. 2). Measures 34-38 are marked with a box containing the number 24. The first two measures (34-35) are in 3/4 time, and the last two measures (36-37) are in 4/4 time. Vln. 3, Vln. 4, and Vla. 2 play a sustained note in measure 34, which changes dynamics from *mp* to *f* in measures 35-37. Vln. 3, Vln. 4, and Vla. 2 also play a triplet eighth-note pattern in measure 38. Dynamics include *f* and *mp*.

33

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

36

38

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

39 42

Score for measures 39-42. The piece is in 2/4 time and changes key signatures from B-flat major to B major. The score includes parts for Violin 1, Violin 2, Viola 1, Violoncello 1, Violin 3, Violin 4, Viola 2, and Violoncello 2. Measure 39 features triplets in Vln. 1 and Vc. 1. Measure 40 has a *p* dynamic. Measure 41 has triplets in Vln. 3 and Vln. 4. Measure 42 features sixteenth-note runs in Vln. 1 and Vln. 2, with *p* dynamics and fingering (5) in Vln. 2 and Vc. 2.



46

Score for measures 44-46. Measure 44 has sixteenth-note runs in Vln. 1 and Vln. 2, with fingering (6) and (5) respectively. Measure 45 has triplets in Vln. 3 and Vln. 4, and a *p* dynamic in Vla. 2. Measure 46 features sixteenth-note runs in Vln. 1, Vln. 2, and Vc. 1, with a *pizz.* marking and *p* dynamic in Vc. 1 and Vc. 2.

47

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

pizz. 5

p

52

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

p

arco

p

pizz. 5

p

56

Vln. 1
Vln. 2
Vla. 1
Vc. 1
Vln. 3
Vln. 4
Vla. 2
Vc. 2

59

Vln. 1
Vln. 2
Vla. 1
Vc. 1
Vln. 3
Vln. 4
Vla. 2
Vc. 2

62

Musical score for measures 62-64. The score is for an octet consisting of Violins 1, 2, 3, and 4, Violas 1 and 2, and Cellos 1 and 2. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many triplets. Dynamics range from *p* (piano) to *f* (forte). Measure 62 starts with a *p* dynamic. Measures 63 and 64 show a crescendo to *f*. The strings play a steady eighth-note accompaniment, while the woodwinds play melodic lines with triplets.

65

Musical score for measures 65-67. The score continues for the octet. Dynamics range from *p* to *f*. Measure 65 starts with a *p* dynamic. Measures 66 and 67 show a crescendo to *f*. The strings play a steady eighth-note accompaniment, while the woodwinds play melodic lines with triplets. A *8va* marking is present in measure 66, indicating an octave shift for the Viola 1 part. The score ends with a double bar line in measure 67.

68

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

pp 6 6 6 6

f *mp*

f *mp*

f *mp*



72

74

Vln. 1

Vln. 2

Vla. 1

Vc. 1

Vln. 3

Vln. 4

Vla. 2

Vc. 2

p 6 6 6 6

mp 5

75 77

Vln. 1 *mp* 6 6 6 6

Vln. 2 *mp* 6 6 6 6

Vla. 1 *mp* 6 6 6 6

Vc. 1 pizz. *mp* *mf*

Vln. 3

Vln. 4

Vla. 2 *mp* 5 *mf* 3 3 3 3

Vc. 2 *mf* 3 3 3 3

78 80

Vln. 1

Vln. 2 *p* *mf*

Vla. 1 *mf* 3 3 3 3

Vc. 1 arco *mf*

Vln. 3 *p*

Vln. 4 *p*

Vla. 2 *p* 5 5 5 5

Vc. 2 *pp* 3 3 3 3

81

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. 1 *p* *mf* *p*

Vc. 1 *p* *mf* *p*

Vln. 3 *p* *pp* *p*

Vln. 4 *p* *pp* *p*

Vla. 2 *pp* *p*

Vc. 2 *p* *pp* *p*

84

Vln. 1 *pp* 5 5 5 5

Vln. 2 *pp* 5 5 5 5

Vla. 1 *pp* 5 5 5 5

Vc. 1 *pp* 5 5 5 5

Vln. 3 *pp* 3 3 3 3

Vln. 4 *pp* 3 3 3 3

Vla. 2 *pp* 3 3 3 3

Vc. 2 *pp* 3 3 3 3

87

sul pont.

ppp 5 5 5 5 5 5 5 5

sul pont.

ppp 5 5 5 5 5 5 5 5

sul pont.

ppp 5 5 5 5 5 5 5 5

sul pont.

ppp 5 5 5 5 5 5 5 5

sul pont.

ppp 3 3 3 3 3 3 3 3

sul pont.

ppp 3 3 3 3 3 3 3 3

sul pont.

ppp 3 3 3 3 3 3 3 3

sul pont.

ppp 3 3 3 3 3 3 3 3

90

(sul pont.)

ppp to norm. at 97 →

(8)-----

pizz.

pp

94

Vln. 1
Vln. 2
Vla. 1
Vc. 1
Vln. 3
Vln. 4
Vla. 2
Vc. 2

sul pont.
pp
5

97

norm. 4x

Vln. 1
Vln. 2
Vla. 1
Vc. 1
Vln. 3
Vln. 4
Vla. 2
Vc. 2

p
norm.
p
norm.
p
pizz.
p
norm.
p
norm.
p
norm.
p
p

OCTET

III. EEEE

Eric Shanfield

♩=120

metal practice mute (or senza sord.)

Violin 1
f — *p* — *f* — *p* — *f* — *p* — *f*

Violin 2
f — *p* — *f* — *p* — *f* — *p* — *f*

Viola 1
f — *p* — *f* — *p* — *f* — *p* — *f*

Violoncello 1
f — *p* — *f* — *p* — *f* — *p* — *f*

Violin 3
p — *f* — *p* — *f* — *p* — *f* — *p*

Violin 4
p — *f* — *p* — *f* — *p* — *f* — *p*

Viola 2
p — *f* — *p* — *f* — *p* — *f* — *p*

Violoncello 2
p — *f* — *p* — *f* — *p* — *f* — *p*

Vln. 1
p — *f* — *p* — *f* — *p* — *f* — *p*

Vln. 2
p — *f* — *p* — *f* — *p* — *f* — *p*

Vla. 1
f — *p* — *f* — *p* — *f* — *p* — *f*

Vc. 1
f — *p* — *f* — *p* — *f* — *p* — *f*

Vln. 3
p — *f* — *p* — *f* — *p* — *f* — *p*

Vln. 4
p — *f* — *p* — *f* — *p* — *f* — *p*

Vla. 2
p — *f* — *p* — *f* — *p* — *f* — *p*

Vc. 2
p — *f* — *p* — *f* — *p* — *f* — *p*

7 8

7 8 9 10 11

Vln. 1 *p* *f* *p* *f* *p* *f*

Vln. 2 *p* *f* *p* *f* *p* *f*

Vla. 1 *f* *p* *f* *p* *f* *p*

Vc. 1 *f* *p* *f* *p* *f* *p*

Vln. 3 *p* *f* *p* *f* *mf*

Vln. 4 *p* *f* *p* *mf* *f* *mp*

Vla. 2 *p* *f* *p* *mp* *f* *p*

Vc. 2 *p* *f* *p* *f* *p*

10 12

10 11 12 13 14 15

Vln. 1 *p* *f* *p* *fp* *fp*

Vln. 2 *p* *f* *p* *fp* *fp*

Vla. 1 *f* *p* *f* *p* *fp* *fp*

Vc. 1 *f* *p* *f* *p* *fp* *fp*

Vln. 3 *f* *mf* *f* *mf*

Vln. 4 *mf* *f* *mp* *mf* *f* *mp*

Vla. 2 *mp* *f* *p* *mp* *f* *p*

Vc. 2 *f* *p* *f* *p*

14 16

Vln. 1 *fp* *fp* *fp*

Vln. 2 *fp* *fp* *fp*

Vla. 1 *fp* *fp* *fp*

Vc. 1 *fp* *fp* *fp*

Vln. 3 *f* *mf* *p*

Vln. 4 *mf* *f* *mp* *p*

Vla. 2 *mp* *f* *p* *p*

Vc. 2 *f* *p*



18

Vln. 1 *fp* *fp* *fp*

Vln. 2 *fp* *fp* *fp*

Vla. 1 *fp* *fp*

Vc. 1 *fp* *fp*

Vln. 3

Vln. 4

Vla. 2

Vc. 2

21

Vln. 1 *f* *p* 3

Vln. 2 *f* *p* 5

Vla. 1 *f* *p*

Vc. 1 *f* *p* 6

Vln. 3 *f*

Vln. 4 *f*

Vla. 2 *f*

Vc. 2 *f* *p* *f* *p*

24

25

Vln. 1 *f* *p* 3 on the string

Vln. 2 *f* *p* 5 on the string

Vla. 1 *f* *p* on the string

Vc. 1 *f* *p* 6 pizz.

Vln. 3 *f* *p*

Vln. 4 *f* *p*

Vla. 2 *f* *p*

Vc. 2 *f* *p* pizz.

27 28

Vln. 1 *f* *p* *mf* *mp* *mf*

Vln. 2 *p* *f* *p* *mp* *mf* *p* *mp* *mf*

Vla. 1 *p* *f* *p* *mf* *p* *mf*

Vc. 1 *p* *f* *p* play 1st x only

Vln. 3 *f* *p* *f* *p* play 1st x only

Vln. 4 *f* *p* *f* *p* play 1st x only

Vla. 2 *f* *p* *p*

Vc. 2 *p* *f* *p*

30 31 *pizz.* *arco*

Vln. 1 *mp* *p* *arco*

Vln. 2 *p* *pizz.* *arco*

Vla. 1 *pizz.* *arco*

Vc. 1 (pizz.) *p* *arco*

Vln. 3 *p* *arco*

Vln. 4 *p* *arco*

Vla. 2 *p* *arco*

Vc. 2 *p* *arco*

42 **43**

Vln. 1 *mf* *f* *p* *f* *p*

Vln. 2 *mf* *f* *p* *p* *f* *p*

Vla. 1 *mf* *f* *p* *p* *f* *p*

Vc. 1 *mf* *f* *p* *f*

Vln. 3 *mf* ⁵ *f* *p* *f*

Vln. 4 *mf* ⁶ *p* *f* *p* *p* *f*

Vla. 2 *mf* *p* *f* *p* *p* *f*

Vc. 2 *mf* ³ *p* *f* *p* *p* *f*

norm.

47

Vln. 1 *f* *f p* *f p* *f p* *f p* *f p* *f p* *f p*

Vln. 2 *p* *f* *f p* *f p* *f p* *f p* *f p* *f p*

Vla. 1 *p* *f* *f p* *f p* *f p* *f p* *f p* *f p*

Vc. 1 *p* *f* *f p* *f p* *f p* *f p* *f p* *f p*

Vln. 3 *p* *fp* *fp*

Vln. 4 *p* *fp* *fp*

Vla. 2 *p* *p* *p*

Vc. 2 *p* *fp* *fp*

norm.

49

Musical score for measures 49-51, featuring eight staves: Vln. 1, Vln. 2, Vla. 1, Vc. 1, Vln. 3, Vln. 4, Vla. 2, and Vc. 2. The score is divided into three measures. Each measure contains dynamic markings *f* and *p* with slurs indicating phrasing. The instruments play complex rhythmic patterns, including sixteenth and thirty-second notes.

Musical score for measures 52-54, featuring eight staves: Vln. 1, Vln. 2, Vla. 1, Vc. 1, Vln. 3, Vln. 4, Vla. 2, and Vc. 2. The score is divided into three measures. Each measure contains dynamic markings *f* and *p* with slurs indicating phrasing. The instruments play complex rhythmic patterns, including sixteenth and thirty-second notes.

not slurred

Vln. 1 *f* *p* *f* *f* pizz.

Vln. 2 *f* *p* *f* *f* pizz.

Vla. 1 *f* *p* *f* *f* pizz.

Vc. 1 *f* *p* *f* *f* pizz.

Vln. 3 *f* *p* *f* *p* *f* pizz.

Vln. 4 *f* *p* *f* *p* *f* pizz.

Vla. 2 *f* *p* *f* *p* *f* pizz.

Vc. 2 *p* *f* *f* *f* pizz.

59

61

Vln. 1 *p*

Vln. 2 *p*

Vla. 1 *p*

Vc. 1 *p*

Vln. 3 arco flaut. *p*

Vln. 4 arco flaut. *p*

Vla. 2 *p*

Vc. 2 *p*

70

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. 1 *mp* *p*

Vc. 1 *mp* *p*

Vln. 3 *p* sul tasto

Vln. 4 *p* sul tasto

Vla. 2 *p* sul tasto

Vc. 2 *p* sul tasto

73

Vln. 1 *p* *mp* *p* norm.

Vln. 2 *p* *mp* *p* norm.

Vla. 1 *p* *mp* *p* norm.

Vc. 1 *p* *mp* *p* norm.

Vln. 3 *p* norm. *8va*

Vln. 4 *p* norm.

Vla. 2 *p* norm.

Vc. 2 *p* norm.

76

Vln. 1
p *mp* *mf* *f*

Vln. 2
p *mp* *mf* *f*

Vla. 1
p *mp* *mf* *f*

Vc. 1
p *mp* *mf* *f*

Vln. 3
p *f*

Vln. 4
p *f*

Vla. 2
p *f*

Vc. 2
p *f*

80

Vln. 1
mf > *p* *pp* *f* *ff*

Vln. 2
mf > *p* *pp* *f* *ff*

Vla. 1
mf > *p* *pp* *f* *ff*

Vc. 1
mf > *p* *pp* *f* *ff*

Vln. 3
pp *mf* *f* *ff*

Vln. 4
pp *mf* *f* *ff*

Vla. 2
pp *mf* *f* *ff*

Vc. 2
pp *mf* *f* *ff*