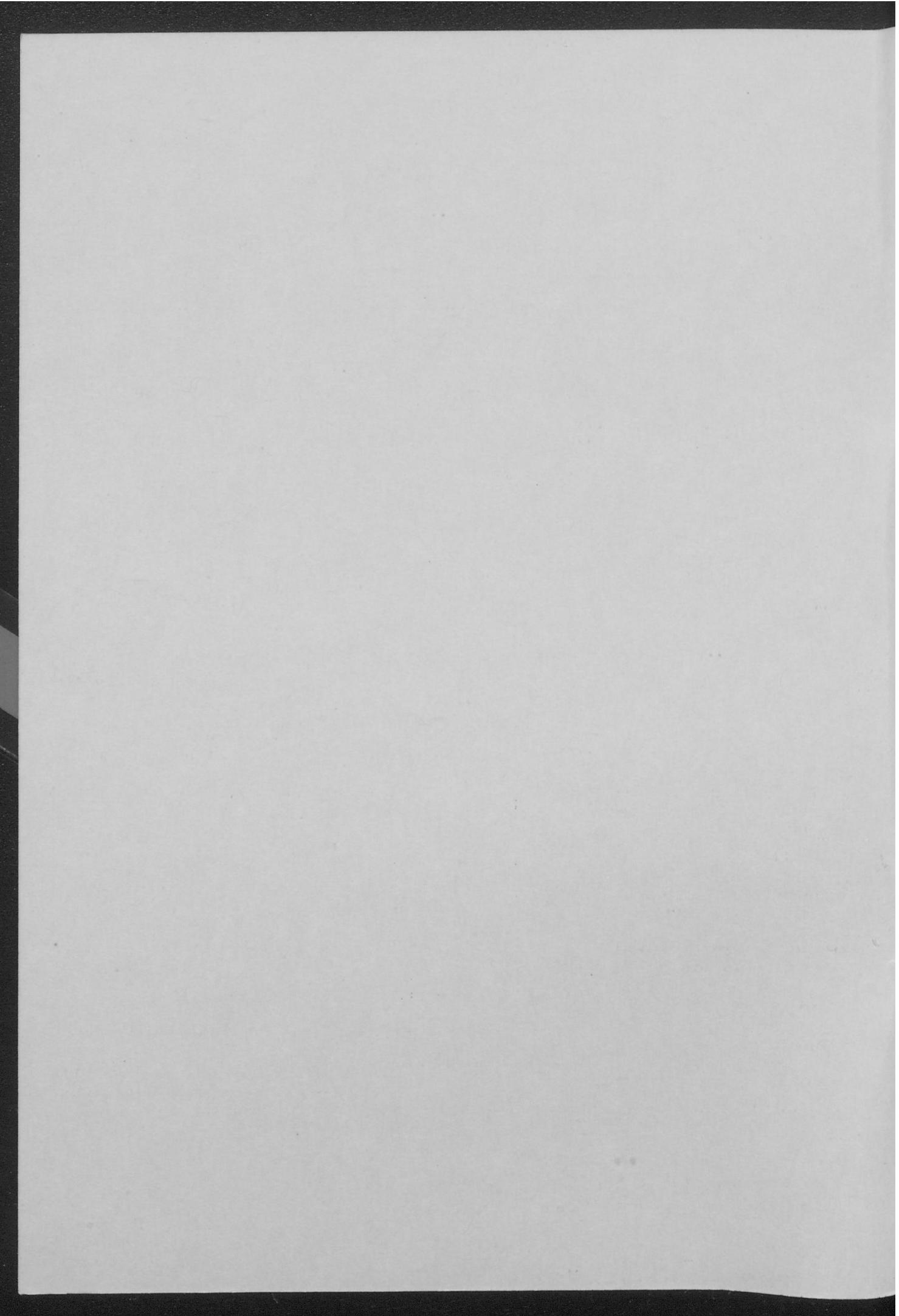


BOGUSLAW SCHAEFFER

VIII. STREICHQUARTETT

COLLSCH EDITION
SALZBURG



-50

B. SCHAEFFER VIII. STREICHQUARTETT

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Boguslaw Julien Schaeffer was born in the Polish town of Lwów on 6 June 1929. His ancestors came to Poland from Alsace, settling in Galicia. He took an interest in music at a very early age, studying the violin, playing in an orchestra, and familiarizing himself with the fundamentals of harmony and form entirely on his own. In 1949 he became a pupil of Artur Malawski at the State Conservatory of Music in Cracow; he also studied musicology there with Zdzisław Jachimecki at Jagellonska University. (A few private conversations with Jachimecki, a pupil of Schoenberg, helped form his attitude toward Schoenberg and the Second Viennese School, toward innovation and experimentation in music.) While still a student Schaeffer wrote his *Poems of Guillaume Apollinaire* for soprano and orchestra and the extremely radical *Music for String Quartet*. Between 1959 and 1966 he received twelve awards for his orchestral works and chamber music.

Schaeffer, a staunch adherent of refinement in musical substance, is a magician of the delicate sonority. His music always proceeds from intuition, a factor already evident in his *Nocturne* for strings (1953). Here we can hear twelve-note clusters of the sort that only much later began to enjoy great popularity in Polish music. Not only is *Nocturne* the first Polish composition based on the dodecaphonic technique, it is also the first true experiment in the realm of musical idiom. Small wonder, then, that while still relatively young Schaeffer was proclaimed "the father of contemporary music in Poland" by the musicographer Stefan Kisielewski. In practically every piece Schaeffer solves new problems of composition. His catalogue of works, now numbering over 300 items, contains pieces in widely different genres and highly sophisticated idioms. "This man", Kisielewski went on to write, "fills us with metaphysical dread: he knows everything and can do everything." As Erhard Karkoschka claimed, "Schaeffer's music points to the future."

Since 1969 more than sixty concerts dedicated to the music of this composer have been given in Oslo, Amsterdam, Shiraz, Princeton, Mexico, Salzburg, Istanbul, Middleburg, Berlin, Vienna and elsewhere. He has taught composition at the Academy of Music in Cracow since 1963 and at the Salzburg Mozarteum since 1986. Schaeffer has written seventeen books, including three large-scale studies of music history and an *Introduction to Composition*. Another important part of his output are his twenty-one plays, which have been translated into several languages and performed throughout the world.

As a composer, Schaeffer belongs to the "vanguard of the avant-garde". Even at first hearing his music reveals an authentic and natural expressivity. It is firmly rooted in the history of music and compositional technique, standing out by virtue of its variety and complexity. Precompositional decisions - among them a constantly changing orchestra, as in the *Third Piano Concerto* - help to distance his music from simple conventions even in its basic layout. For Schaeffer, each new composition is a new adventure.

Boguslaw Julien Schaeffer wurde am 6. Juni 1929 in Lemberg geboren. Seine Vorfahren kamen aus dem Elsaß nach Polen und siedelten sich in Galizien an. Er interessierte sich bereits sehr früh für Musik, studierte Violine, spielte im Orchester und machte sich ganz allein mit den Elementen der Harmonie und der Form vertraut. 1949 wurde er Schüler von Artur Malawski an der Staatlichen Musikhochschule in Krakau und studierte zudem an der dortigen Jagellonen-Universität Musikwissenschaft bei Zdzisław Jachimecki. (Einige private Gespräche mit Jachimecki, einem Schüler Arnold Schönbergs, prägten die Einstellung Schaeffers gegenüber Schönberg und dessen Schule, gegenüber der Innovation und dem Experiment in der Musik.) Noch als Student komponierte Schaeffer die *Dichtungen von Guillaume Apollinaire* für Sopran und Orchester und eine äußerst radikale *Musik für Streichquartett*. In den Jahren 1959 bis 1966 gewann Schaeffer zwölf Preise für Orchester- und Kammermusikwerke.

Schaeffer ist ein Fanatiker der Differenzierung von musikalischer Substanz, ein Magier der Klangraffinesse. Er richtet sich in seinem Schaffen stets nach der Intuition - ein Faktor, der schon in seiner *Nocturne* (1953) für Streicher zum Tragen kam. Hier finden sich zwölftönige Cluster, die sich erst Jahre später großer Popularität in der polnischen Musik zu erfreuen begannen; aber die *Nocturne* ist nicht nur die erste polnische Komposition, die auf der Zwölftontechnik basierte, sondern auch das erste wirkliche Experiment im Bereich der Klängsprache. Kein Wunder also, daß der vergleichsweise noch junge Schaeffer von dem Musikschriftsteller Stefan Kisielewski "der Vater der Neuen Musik in Polen" genannt wurde. Fast in jedem Werk löst Schaeffer neue kompositorische Probleme. Seine über 300 Nummern umfassende Werkliste enthält Kompositionen unterschiedlichster Gattungen und stark differenzierter Idiome. "Dieser Mensch", schrieb Stefan Kisielewski über Schaeffer weiter, "läßt eine metaphysische Angst aufsteigen: er weiß alles, er kann alles." Und Erhard Karkoschka behauptete: "Schaeffers Musik weist in die Zukunft."

Seit 1969 fanden über sechzig Konzerte statt, die dem Schaffen des Komponisten gewidmet waren, u. a. in Oslo, Amsterdam, Shiraz, Princeton, Mexiko, Salzburg, Istanbul, Middelburg, Berlin und Wien. Seit 1963 unterrichtet er Komposition an der Musikakademie von Krakau, seit 1986 an der Hochschule für Musik und darstellende Kunst "Mozarteum" in Salzburg. Schaeffer schrieb siebzehn Bücher, darunter drei umfassende Musikgeschichtswerke und eine *Introduction to Composition*. Einen großen Stellenwert in Schaeffers Schaffen nehmen außerdem seine 21 Theaterstücke ein, die in mehrere Sprachen übersetzt in der ganzen Welt gespielt werden.

Als Komponist gehört Schaeffer zur "Avantgarde der Avantgarde". Schon beim ersten Kontakt mit seiner Musik fällt ihr authentisches und natürliches Aussagevermögen auf. Sie ist historisch und entwicklungs-technisch genau begründet und zeichnet sich durch Kompliziertheit und Vielgestaltigkeit aus. Präkompositorische Entscheidungen (z. B. ein stetig sich wechselndes Orchester, wie auch im *III. Klavierkonzert*) tragen dazu bei, daß sich das Werk schon in seiner ersten Disposition von einfachen Konventionen wesentlich unterscheidet. Jede neue Komposition ist für Schaeffer ein neues Abenteuer.

1

J=50
demoniaco

B. SCHAEFFER VIII. STREICHQUARTETT

Musical score page 1, measures 1-5. The score includes parts for Violin 1 (V), Violin 2 (2), Cello (vla), and Double Bass (vc). The key signature is A major (three sharps). Measure 1: Violin 1 starts with a dynamic *pizz.* followed by *f* and *ff*. Measure 2: Violin 2 has a dynamic *mp*. Measures 3-4: Both violins play eighth-note patterns. Measure 5: Violin 1 has a dynamic *mf*, while Violin 2 has a dynamic *mf* and a grace note pattern. The double bass part is labeled "1".

Musical score for string quartet, page 2, measures 2-3. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass. Measure 2 starts with a dynamic of ***p***. The Violin 1 and Double Bass staves feature vertical patterns of eighth-note pairs. Measure 3 begins with a dynamic of ***p***. The Violin 1 and Double Bass staves continue their eighth-note patterns. The Cello staff has a sustained note. The Double Bass staff has a sustained note.

1
 V
 2
 vla
 VC

pizz.
 f

pizz.
 f

pizz.
 f

pizz.
 f

2

estrem. s.pont.

3''

Musical score for orchestra and piano, page 3, measures 1-2. The score includes parts for Accordion (ord.), Violin (V), Cello (C), Double Bass (Clbatt.), and Piano (P). The tempo is indicated as *accarezzando*. Measure 1 starts with Accordion playing eighth-note chords. Measure 2 begins with a forte dynamic from the Accordion, followed by sustained notes and sixteenth-note patterns. The score features various dynamics (pp, p, mf, f) and performance instructions like *arco*, *pizz.*, and *ord.*. Measure 2 concludes with a piano arpeggiated chord.

A handwritten musical score page featuring five staves. The top staff is labeled '1' and includes dynamics 'slG' and 'mp'. The second staff is labeled '2' and includes dynamics '16' and 'mp'. The third staff is labeled 'vla' (bassoon) and includes dynamics 'sulD' and 'mp'. The fourth staff is labeled 'vc' (cello) and includes dynamics 'sulD' and 'mp'. The fifth staff is labeled '4' and includes dynamics 'sulD' and 'mp'. The score consists of measures of music with various note heads, stems, and rests.

2"

$\text{f} = 98$

Sempre sul G

1
V
2
sempre sul C
vla
VC 7

Measure 7: Violin 1 (1) plays eighth-note patterns with slurs. Violin 2 (2) and Cello (VC) play sixteenth-note patterns. Viola (vla) plays eighth-note patterns. Measure 8: Violin 1 (1) continues eighth-note patterns. Violin 2 (2) and Cello (VC) play sixteenth-note patterns. Viola (vla) continues eighth-note patterns.

1
V
2
vla
VC 8

Measure 9: Violin 1 (1) and Violin 2 (2) play sixteenth-note patterns. Viola (vla) and Cello (VC) play eighth-note patterns. Measure 10: Violin 1 (1) and Violin 2 (2) continue sixteenth-note patterns. Viola (vla) and Cello (VC) continue eighth-note patterns.

1
V
2
vla
VC 9

Measure 11: Violin 1 (1) and Violin 2 (2) play sixteenth-note patterns. Viola (vla) and Cello (VC) play eighth-note patterns. Measure 12: Violin 1 (1) and Violin 2 (2) continue sixteenth-note patterns. Viola (vla) and Cello (VC) continue eighth-note patterns. The score includes dynamic markings like f, mf, p, ff, np, pizz., arco, and sf gliss.

J=58
esatto

1
V
2
2
4
vla
vc
10

ff →

v
2
vla
vc
11

extrem. s.pont. f
pizz.
arco ord.
pp →

rit.
1
V
2
vla
vc
12

J=38
3"
3"
3"
3"

(1) + (2)

1

2

3

4

13

14

15

16

17

18

19

20

21

22

23

24

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940

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946

42
tranquillo

CS

1
con violone! — 3 —

V
CS — 3 — 3 — 3 — 3 —

2
1 — 3 — 3 — 3 — 3 —

vla
4 CS — 3 — 3 — 3 — 3 —

VC
CS con uno! — 3 — 3 — 3 — 3 —

16

Musical score for strings (Violin 1, Violin 2, Viola, Cello) showing measures 17 through 20. The score includes dynamic markings such as f (fortissimo), p (pianissimo), and mf (mezzo-forte). Measure 17 starts with a forte dynamic. Measure 18 features a sustained note with a grace note. Measure 19 includes a dynamic marking of $\text{f} \text{ } -$. Measure 20 concludes with a forte dynamic.

1

v

2

vla

vc

18

2"

adagio

sempre sul G

1

V

2

3
8

vla

VC

19

1

V

2

vla

VC

20

1

V

2

vla

VC

21

con furia

1

v

2

vla

vc

sm

22

Arco s.pont.

pizz.

arco

pizz.

c.l. batt.

pp

pizz.

arcò

mf

Legato batt.

pizz.

mf

pizz.

ano

1"

(ord.)

♩=102

3"

J=60

soave

ord.

1

V

2

3

8

mp →

s.tasto

ord. ♫

s.pont.

(2)

p →

s.tasto

s.tasto

s.tasto

s.tasto

vla

pp

(s.pont.)

ord.

s.tasto

(s.tasto)

ord.

s.tasto

ord.

s.tac.

pp

(p)

26

Musical score page 27. The score includes parts for Oboe (ord.), Violin (V), Viola (vla), and Cello (vc). The Oboe part features sixteenth-note patterns with grace notes. The Violin part includes dynamic markings *f*, *p*, and *ff*. The Viola part has a dynamic marking *ff*. The Cello part includes dynamic markings *p* and *pp*. Measure numbers 1 through 8 are indicated above the staves.

1

V

2

18

vla

vc

(28)

non legato!

sul d

non legato

non legato

non legato

ppp

1

V

2

vla

vc

(29)

mf

mf

mf

tutte lede

mf

J=52

1

V

2

4

vla

vc

(30)

mp, molto express.

dolciss.

gliss.

sal C: dolciss.

dolciss.

pp

p

mp

pp

p

pp

mp

p

mp

pp

2

J=48

nobilmente

The musical score consists of five staves. Staff 1 (top) shows a bassoon and double bass section. Staff 2 shows a cello section. Staff 3 (vla) shows the viola section. Staff 4 (vc) shows the double bass section. Staff 5 (bottom) shows the bassoon section again. The score is labeled "nobilmente" at the top left. Measure numbers 1 through 8 are written vertically on the left side of the staves. Various dynamics and performance instructions are scattered throughout the measures, such as "mf", "mp", "pp", "p", "pizz.", "sf", "sfz", and "mf". A circled number "31" is located in the bottom left corner.

32

A handwritten musical score for string quartet (Violin 1, Violin 2, Viola, Cello) and piano. The score consists of four staves. The first three staves are for strings, with Violin 1 at the top, Violin 2 in the middle, and Viola at the bottom. The fourth staff is for the piano. The score includes various musical markings such as dynamics (pp, mp, f, ff), articulations (arco, sul C!), and performance instructions (e.g., slurs, grace notes). Measure numbers 33 and 34 are indicated at the beginning of the score.

1

v

2

vla

vc

34

1
v
2
vla
vc
34

1
v
2
vla
vc

1

v

2

vla

vc

35

1
v
2
vla
vc
35

1
v
2
vla
vc

acc.

=60

1

v

2

vla

vc

36

1
v
2
vla
vc
36

1
v
2
vla
vc

J=72
sorvolando

1
V
2
1
4cs
vla
VC
(37)

ppp →
ppp →
ppp →
arco 3
ppp →

1
V
2
vla
VC
(38)

1
V
2
vla
VC
(39)

pizz.
arco
be d e

1

v

2

vla

vc

40

1

v

2

vla

vc

41

1

v

2

vla

vc

42

3"

Musical score for strings and woodwind instruments. The score includes parts for Violin 1 (V1), Violin 2 (V2), Cello (vc), and Double Bass (vla). The music consists of six staves of handwritten musical notation. The first two staves are for Violin 1 and Violin 2, both in treble clef. The third staff is for Double Bass (Cello) in bass clef. The fourth staff is for Double Bass (Cello) in bass clef. The fifth staff is for Double Bass (Cello) in bass clef. The sixth staff is for Double Bass (Cello) in bass clef. The score features various musical markings such as dynamic changes (e.g., ff, f, p, mf), articulations (e.g., pizz.,弓, trill), and performance instructions (e.g., slurs, grace notes, fingerings).

A handwritten musical score page for string instruments. The score consists of four staves: Violin (V), Viola (vla), Cello (vc), and Bassoon (bass). The music is in common time. The Violin staff has dynamic markings ff, f, mp, and (and) at the top. The Viola staff has dynamic markings f, ff, mp, and (and) at the top. The Cello staff has dynamic markings ff, f, mp, and s.tusto. The Bassoon staff has dynamic markings ff, f, mp, and (and) at the top. The score includes various performance techniques such as slurs, grace notes, and bowing. The bassoon part features a prominent bassoon logo. The page number 45 is in the bottom left corner.

2"

1
V
2
vla
vc

48

spigliato

5

4 arco

pizz. (sim.) ...

1 ppp

V f (sim.) p → arco

2 ppp

vla pizz. 3 (sim.) p → arco

VC pizz. 3 (sim.) p → arco

SM

ff' nlg mf

Musical score for "The Star-Spangled Banner" with three staves:

- Violin (V):** Measures 1-10. Dynamics: *f* (measures 1-2), *mp* (measures 3-4), *cresc.* (measures 5-6), *decresc.* (measures 7-8), *f* (measures 9-10).
- Viola (vla):** Measures 11-20. Dynamics: *mp* (measures 12-13), *f* (measures 14-15).
- Voice/Cello (VC):** Measures 21-45. Dynamics: *mp* (measures 22-23), *cresc.* (measures 24-25), *decresc.* (measures 26-27), *mp* (measures 28-29), *f* (measures 30-31), *mp* (measures 32-33), *cresc.* (measures 34-35), *decresc.* (measures 36-37), *f* (measures 38-39), *mp* (measures 40-41), *f* (measures 42-43), *mp* (measures 44-45).

Measure 51: Repeat sign.

J=72

ancora sorvolando

1
V
2
4
vla
vc
52

f →

non legato!

f →

non legato

1
V
2
vla
vc
53

(n. legato)

p →

non legato

(n. legato)

1
V
2
vla
vc
54

(n. legato)

p →

non legato

(non legato)

(non legato)

p →

non legato al fine!!!

1

v

2

vla

vc

1

V

2

vla

vc

56

Musical score for strings (Violin 1, Violin 2, Cello) in 2/4 time. The score consists of five staves. Violin 1 (top) and Cello (bottom) play eighth-note patterns with various slurs and grace notes. Violin 2 (second from top) and Viola (third from top) play sixteenth-note patterns with slurs. Measure 57 is circled at the bottom left.

$\zeta = 80.84$

spontaneo

INDEPENDENT LOCAL

1

V

2

vla

vc

59

Musical score page 10, measures 11-12. The score includes parts for Pizz., Mf, and Sol. The first measure starts with a dynamic of *mf*. The second measure begins with a dynamic of *p*.

Pizz.

Mf:

Sol.:

Handwritten musical score page 1. The score includes parts for 1, V, 2, vla, and VC. The 1 part has a treble clef and a key signature of one sharp. The V part has a bass clef and a key signature of one sharp. The 2 part has a bass clef and a key signature of one sharp. The vla part has a bass clef and a key signature of one sharp. The VC part has a bass clef and a key signature of one sharp. The score features various dynamics like *f*, *ff*, *fff*, and *ppp*. Articulations include *trill*, *tr*, and *non legato*. Fingerings like 1, 2, 3, 4, 5, and 6 are indicated. Measure numbers 1 through 8 are present. A circled '60' is at the bottom left.

J=60
con nobiltà

3

M

2

V

vla

vc

db

64

This is a handwritten musical score page, likely page 19, system 8. The score includes parts for Violin 1 (V1), Violin 2 (V2), Cello (VC), and Double Bass (vla). The score features complex rhythmic patterns, including sixteenth-note figures and grace notes. Dynamic markings such as *p*, *pp*, *ff*, and *acc.* are present. The bassoon part (vla) has a prominent role, particularly in the lower half of the page, with markings like *pizz.*, *arco*, and various fingerings (e.g., 1-7, 2-7). The double bass part (VC) also receives attention with similar markings. The score is filled with dense, expressive notation typical of early 20th-century music.

Musical score page 66. The score consists of four staves: Violin 1 (top), Violin 2 (second), Viola (third), and Cello (bottom). The score includes dynamic markings such as *f*, *ff*, and *ppp*, and performance instructions like "sm" (staccato) and "gliss". Measure numbers 1, 2, and 3 are indicated on the right side of the page.

patetico

1
V
2
SM commodo
vla
vc

INDEPEND.
ff
non legato
ppp ff
f
mp
mf
67 f

1
V
2
vla
vc

INDEPEND.
arco
pizz. f
f
arco
f
f
f
mp
p
molto!
68 f

1
V
2
vla
vc

(F)
nie zmniejszać akcentów i palcem!
f
p
ffff
p
p
f
p
s.pont.
pp
falso!
sulc.
INDEPEND.
f
sulc.
p
69

A handwritten musical score for string instruments. The score consists of five staves: 1 (top), V (Violin), 2 (second violin), vla (Viola), and vc (Cello/Bass). The music is written in common time. The first staff (1) has a dynamic of *pizz.* and includes markings like *f*, *b*, *sf*, and *f*. The second staff (V) has markings like *sf*, *f*, and *sf*. The third staff (2) has a dynamic of *pp* and markings like *b* and *b*. The fourth staff (vla) has markings like *b*, *pp*, and *arc*. The fifth staff (vc) has markings like *b* and *pp*. The score is numbered 70 at the bottom left.

INDEPEND.!

1
V
2
vla
VC

(72)

Handwritten musical score page 73. The score includes parts for 1st Violin (V1), 2nd Violin (V2), Cello (VC), Bassoon (Bassoon 1), Trombone (Trombone 1), and Percussion (Percussion 1). The tempo is marked as *ardente*. The score features complex rhythmic patterns and dynamic markings such as *pizz.*, *mp*, *f*, *ff*, *p*, *pp*, and *mf*. The bassoon part includes a section labeled "INDEPEND." with specific dynamics like *allc.* and *mf*. The percussion part includes a section labeled "CON UNO 1". The score concludes with a dynamic *p* and a measure ending with a fermata over a bassoon note.

1

V INDEPEND. p tr. (1) (4)

2 f pp pp

vla arco p pp

VC (D) INDEPEND. f sim. ppp

(76) f p pp

1 mf → p

V 2 mp → p

vla INDEPEND. f p

VC (77) ff p mp

1 p

V 2 arco p

vla ff s m.

VC (78) p

2''

2''

2''

2''

2''

2''

sempre

J=48
infernale

1

V

2

vla

vc

SM

INDEPEND.

mf

p

mp

p

pp

E

mf

pizz.

d

(d)

#

sffz! liss!

80

Handwritten musical score page 81. The score includes parts for V (Violin), 2 (Second Violin), Vla (Cello), and VC (Double Bass). The music consists of six staves of handwritten notation. The first staff (V) starts with a dynamic *f* and a tempo marking *INDEPEND.*. The second staff (2) starts with a dynamic *f* and a tempo marking *al fine*. The third staff (Vla) starts with a dynamic *f* and a tempo marking *SUL C INDEPEND.!*. The fourth staff (VC) starts with a dynamic *f* and a tempo marking *al fine*. The score features various dynamics, including *mp*, *m*, *p*, *f*, and *ff*, and includes performance instructions like *tr* (trill) and *trum* (trumponet). Measure numbers 1 through 6 are indicated above the staves. The page number 81 is in a circle at the bottom left.

Pizz.

INDEPEND.

arco

s.p.unt.

1

V

2

vla

VC

82

1

V

2

vla

VC

83

1

V

quieto

vla

VC

84

3''

1
V
2
vla
VC

28

(85)

1
V
2
vla
VC

4"

(86)

1
V
2
vla
VC

SM

87

J=60
delicatamente

1

v

2

8

vla

vc

(88)

1

v

2

dolciss.

sul G!

vla

vc

(89)

1

v

2

sul Gr 3

vla

vc

(90)

J=56

Violin (V) part:

- Measure 1: Dynamic **p**, grace notes.
- Measure 2: Dynamic **p**, grace notes.
- Measure 3: Dynamic **p**, grace notes.
- Measure 4: Dynamic **p**, grace notes.
- Measure 5: Dynamic **p**, grace notes.
- Measure 6: Dynamic **pppp**.

Viola (vla) part:

- Measure 1: Dynamic **p**.
- Measure 2: Dynamic **p**.
- Measure 3: Dynamic **p**.
- Measure 4: Dynamic **p**.
- Measure 5: Dynamic **p**.
- Measure 6: Dynamic **pppp**.

Cello/Bass (vc) part:

- Measure 1: Dynamic **p**.
- Measure 2: Dynamic **p**.
- Measure 3: Dynamic **p**.
- Measure 4: Dynamic **p**.
- Measure 5: Dynamic **p**.
- Measure 6: Dynamic **pppp**.

J = 52

spont. staccato ord.

1
V
2
vla
vc

94

(A.R.)

1
V
2
vla
vc

(A.R.)

p → 3 *pp* *p* *pp* *p* *pp*

pizz. *arco*

95

A handwritten musical score for string instruments. The score consists of four staves: Violin (V), Viola (vla), Cello (vc), and Double Bass (bass). The key signature is one sharp, and the time signature is common time. The score includes dynamic markings such as *ppp* and performance instructions like slurs and grace notes. Measure numbers 1, 2, and 3 are indicated above the staves.

4

J=66

gaio

(ord.)

s.pont.

ord.!

pizz.

1
V
2
2
4
vla
VC

97

1
V
2
vla
VC

98

J=56

1
V
2
vla
VC

99

J=42

serioso

Musical score for strings (1, V, 2, vla, vc) at measure 80. The tempo is J=42 and the dynamic is *p, ma espress.* Measure 80 consists of two measures of music. The first measure starts with a whole rest for string 1, followed by eighth-note patterns for strings 2, vla, and vc. The second measure continues with eighth-note patterns. Measure 81 begins with a whole rest for string 1, followed by eighth-note patterns for strings 2, vla, and vc. The score includes dynamics *p*, *pp*, and *ppp*.

J=50

Musical score for strings (1, V, 2, vla, vc) at measure 101. The tempo is J=50 and the dynamic is *acc.* Measure 101 consists of two measures of music. The first measure starts with a whole rest for string 1, followed by eighth-note patterns for strings 2, vla, and vc. The second measure continues with eighth-note patterns. The score includes dynamics *pp* and *p*.

J=32

Musical score for strings (1, V, 2, vla, vc) at measure 102. The tempo is J=32 and the dynamic is *rit.* Measure 102 consists of two measures of music. The first measure starts with a whole rest for string 1, followed by eighth-note patterns for strings 2, vla, and vc. The second measure continues with eighth-note patterns. The score includes dynamics *mp*, *p*, *pp*, *pizz. m. sin.*, and *p*.

106

Violin 1: $\text{J}=48$

sm

103

Violin 1: $\text{J}=48$

Violin 2: $\text{J}=48$

Viola: $\text{J}=48$

Cello: $\text{J}=48$

103

Violin 1: $\text{J}=48$

acc.

104

Violin 1: $\text{J}=48$

Violin 2: $\text{J}=48$

Viola: $\text{J}=48$

Cello: $\text{J}=48$

104

Violin 1: $\text{J}=70$

rit.

Violin 2: $\text{J}=52$

105

Violin 1: $\text{J}=70$

Violin 2: $\text{J}=52$

Viola: $\text{J}=68$

Cello: $\text{J}=50$

105

J=124

con
vigore

V 1 s.tasto
V 2 s.tasto
vla 3 s.tasto
VC 8 s.tasto
109 s.tasto
s.pont.
acc. s.pont.
s.pont.
s.pont.

109

F=66

V 1
V 2 16 sul c
vla
VC 110
p

(c)

V 1
V 2
vla
VC 111
mf
p
p
pp
ppp

p

J=96

1
V
2
2
8
f
vla
VC
112

Musical score for strings (Violin 1, Violin 2, Cello) and Double Bass. The score consists of four staves. Violin 1 (top) starts with a grace note followed by eighth-note pairs. Violin 2 (second from top) has sustained notes with grace notes above them. Cello (third from top) and Double Bass (bottom) play eighth-note patterns. Measure 1 ends with a fermata over the bass staff. Measure 2 begins with a grace note on the cello staff. Measures 3-4 show continuous eighth-note patterns across all staves.

1

v

2

vla

VC

non legato!

ripetere! 6 volte

unisono per tutti 6 insieme

3

2

114

1

V

2

3

vla

VC

(AIR)

ppp *sfine*

115

ppp *sfine*

1

V

2

vla

VC

116

1

V

2

vla

VC

117

mf

mf

mf

mf

J=50
gracile

1 *ff* ord.
s.tasto
s.pont.

V *ff* *p* ord. s.pont.
s.pont. *pp* *s.tasto*
2 *3* *8ff* *s.tasto*
vla *p* *ff* *ord.* *s.tasto* *ord.*
vc *ff* *ord.* *(ord.)* *s.tasto* *ord.* *s.pont.* *s.tasto* *ord.*

118 *p*

3"

1

V

2

vla

vc

120

mf

(H)

mf

mf

mf

pp

(H)

pp

(H)

pp

(H)

pp

(H)

pp

(H)

pp

(H)

Musical score page 121. The score includes parts for Violin 1 (V1), Violin 2 (V2), Cello (C), and Bass (B). The key signature is F major (one sharp). The time signature is common time. The score features dynamic markings such as *f. con passione*, *INDEP.*, *sm*, *ff*, *p*, *pp*, *sub pp*, and *mp*. The bass part contains a circled number "121". The score consists of four staves with various musical markings and performance instructions.

122

Violin 1: Measure 1 starts with f , dynamic p at measure 2, and a grace note pattern. Measure 2 ends with a fermata. Measure 3 starts with p . A handwritten note says "gloss semiton2 esakt!" above the staff.

Violin 2: Measures 1-2: grace notes. Measure 3 starts with p .

Viola: Measures 1-2: grace notes. Measure 3 starts with p .

Cello: Measures 1-2: grace notes. Measure 3 starts with p .

A detailed musical score page from a string quartet or similar ensemble. The top two staves are for Violin 1 and Violin 2, both in treble clef. The third staff is for Viola in bass clef, and the bottom staff is for Cello in bass clef. The score includes various dynamics such as fortissimo (ff), forte (f), piano (p), mezzo-forte (mp), and pianississimo (pp). Performance techniques like tremolo (tr.) and trills are indicated. The Cello part has a bass clef and includes a circled '123'. The page number 123 is circled at the bottom left.

J=50

1
V
2
vla
VC

J=56

J=44

J=36

(124)

f *fz*

ripetere ad libitum

J=24

dolciss.

1
V
2
vla
VC

6pp

8

(125)

pp *pppp* *pppp* *p*

J=36

Violino 1 2"

1
V
2
vla
VC

mp INDEPEND.

J=40

SM *mp* *J=63*

J=56

cresc. tempo *cresc. massima espress.*

(126)

mp

127

! = 60

V1

V2

vla

VC

Musical score for orchestra, page 128, measures 1-2. The score includes parts for Violin 1 (V1), Violin 2 (V2), Cello (vc), and Double Bass (vla). Measure 1 starts with a dynamic of *ppp*. Measure 2 begins with a dynamic of *pppp*. The score features complex rhythmic patterns with sixteenth-note figures and grace notes. Measure 2 concludes with a dynamic of *pp*.

J=66

Musical score for measures 130-131, page 1. The score includes parts for Violin 1 (V1), Violin 2 (V2), Viola (vla), and Cello (vc). The tempo is marked J=66. Measure 130 starts with V1 playing eighth-note patterns with dynamics ppp and s.tasto. V2 follows with eighth-note patterns and s.tasto. The violins play eighth-note patterns with s.pont. and s.tasto. The viola and cello provide harmonic support. Measure 131 begins with a dynamic of 8pp. The violins continue their eighth-note patterns with s.tasto and s.pont. The viola and cello play sustained notes with s.tasto and s.pont. Measures 130 and 131 conclude with sustained notes and eighth-note patterns.

Musical score for measures 131-132, page 2. The score includes parts for Violin 1 (V1), Violin 2 (V2), Viola (vla), and Cello (vc). Measure 131 continues with eighth-note patterns and sustained notes. Measure 132 begins with a dynamic of 131. The violins play eighth-note patterns with s.tasto and s.pont. The viola and cello play sustained notes with s.tasto and s.pont. Measures 131 and 132 conclude with sustained notes and eighth-note patterns.

Musical score for measures 132-133, page 3. The score includes parts for Violin 1 (V1), Violin 2 (V2), Viola (vla), and Cello (vc). Measure 132 continues with eighth-note patterns and sustained notes. Measure 133 begins with a dynamic of 132. The violins play eighth-note patterns with s.tasto and s.pont. The viola and cello play sustained notes with s.tasto and s.pont. Measures 132 and 133 conclude with sustained notes and eighth-note patterns.

5

virtuoso
estremamente
s.pont.

1

V fff → e.s.pont. (1)

2

4 e.s.pont.

vla

fff → e.s.pont.

VC 733 fff →

1

V ord. p → ord.

2

vla p → ord. f → pizz. f → f → pizz. f → pizz. f → pizz.

VC 734 p → ord. f → pizz. f → f → pizz. f → pizz. f → pizz. f → pizz.

1 arco trumentum fff →

V arco tr. tr. fff →

2 arco tr. (1) fff →

vla pizz. p → pizz. (1) p → pp (1) →

VC 735 arco tr. tr. pizz. fff → arco tr. (1) pizz. fff → arco tr. (1) pizz. fff → p → pp (1) →

J=66

1
V
2
sm
vla
VC

INDEPEND.

f *mp* *p*

INDEPEND.

f *ff* *p*

DI PIÙ INDEPEND.!

sul c
f *3* *sub.* *3* *3* *3*

INDEPEND.
(f)

**f* *ppp* *mp* *pp*

136

3".

v
1
ff pp ff pp ff pp ppp ppp

2
mf pp pp f

vla
pp pp mf ppp

vc
137
f pp! f f f p f mf mp ff mp mf

J=80
fugace

s.tasto

1

V

2

2/8

s.tasto

ord.

p p p p p

vla

VC

138

ppp (scrape)

ppp (scrape)

1

V

2

s.tasto

(s.tasto) al fine

p p p

vla

VC

139

ppp

ord.

pp pp pp mp pp

ord.

1

V

2

s.tasto

(s.tasto)

p ppp ppp

vla

VC

140

ppp ppp ppp

J=44

vaneggiando

1 7
V 2 3
vla 8
VC 141

ppp

estrem. s.pont.
1
V c. legno batt.
2
vla
VC 142

ppp

1
V
2
vla
VC 143

2

p

1

v

2

4

8

vla

VC

(144)

1

v

2

sulA

vla

VC

(145)

J=62

1
v
2
64
vla
vc

(146)

mp sempre

nervoso!

tranquillo

1
v
2
vla
vc

(147)

J=50
urlando

ardendo

1

V

2

4
4

vla

VC

148

Handwritten musical score for strings, page 149, measures 1-4. The score consists of four staves: 1 (Violin), V (Viola), 2 (Cello), and vla (Double Bass). The music is written in common time. Measure 1: Violin 1 plays eighth-note patterns with grace notes, dynamic ff, ending with fffff. Measure 2: Cello 2 plays eighth-note patterns with grace notes, dynamic ff, ending with fffff. Measure 3: Viola 1 and Double Bass play eighth-note patterns with grace notes, dynamic ff, ending with fffff. Measure 4: All parts play eighth-note patterns with grace notes, dynamic ff, ending with fffff.

1
V
2
sm commodo
vla
vc
150

pizz.
1
V
2
vla
vc
151

1
V
2
vla
vc
152

3"

J=28

triste

1
V
2
14
vla
VC
153

ord.
f
arco s.tasto
mp
ord.
pp
p
19:16
pp
(J)
pp
s.td
ord.
mf
15
ord.
mf
s.tasto
c.legno batt.
ppp!
mp
pizz. gliss.
sf
arco sul tasto
pp
mf
ord.
mf

s.tasto - - - ord.

11:16

1
V
2
vla
VC
154

ord.
pp
s.pont.
3
ord.
pp
f
arco s.tasto
mp
ord.
pp
(J) tr
(J)
estrem. s.pont.
pp
pizz. gliss.
sf
extrem. s.tasto!
arco
s
s
f
(ord.)
pizz.
sf
pp
7:4
f
p

$\text{♩} = 44$
pacato

1
v
2
4
4
vla
vc
155
mp →

(ord) mf

157

158

<p

