

dedicated to László G. Horváth, Richárd Rózsa  
and the Anima Musicæ Chamber Orchestra

# Concerto antico

for violin, cello and string orchestra

## I

Vivace ♩ = 138

5

Tamás Beischer-Matyó

Musical score for the first system, measures 1-6. The score includes parts for Solo violin, Solo cello, Violin I, Violin II, Viola, Cello, and Double bass. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Vivace with a quarter note equal to 138 beats per minute. The score shows the beginning of the piece with various dynamics and articulations.



Musical score for the second system, measures 7-12. This system continues the musical material from the first system, featuring more complex rhythmic patterns and dynamics for the Violin I and II parts, while the Cello and Double bass parts provide a steady accompaniment.

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13

Vln. I

Vln. II

Vla.

Vc.



Vln. I

Vln. II

Vla.

Vc.



Vln. I

Vln. II

Vla.

Vc.

## 25 (Voigtländer: Klaglied an seine Buhlschaft)

S. vc. *p cantabile*

Vln. I

Vln. II

Vla.

Vc.



S. vc.

Vln. I

Vln. II

Vla.

Vc.

32

S. vln. *mp*

S. vc.

Vln. I *mf*

Vln. II

Vla.

Vc. *gliss.*

D. b. *pp* *gliss.* III

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc. *gliss.*

D. b. *gliss.*

S. vln. *f* *tr.* 41

S. vc. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *p* *f*

Vc. *p* *div.* *f* *mp* *col legno*

D. b. *p* *f* *p* *col legno*

S. vln.

S. vc.

Vln. I *f*

Vln. II *f* *unis.* *div.*

Vla. *f*

Vc. *f* *pizz.* *f*

D. b. *f* *pizz.* *f*

46

S. vln. *ff*

S. vc. *ff*

Vln. I *div. ff*

Vln. II *div. ff*

Vla. *ff*

Vc. (unis.) *ff*

D. b. *ff*

arco

div.

arco

50

S. vln. *passionato*

S. vc. *passionato*

Vln. I

Vln. II

Vla. *div. ff* *p*

Vc. *ff* *p*

D. b. *ff* *p*

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*sfz* *p*

*sfz* *p*

*sfz* *p*

58

S. vln.

S. vc.

Vla. s.

Vc. s.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*al niente*

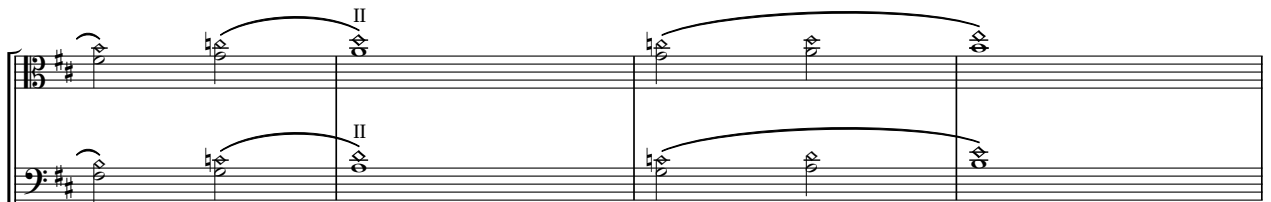
*al niente*

*p*


*sfz* *p*


*sfz* *p*

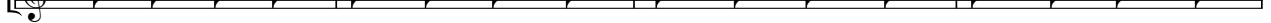
*sfz* *pp*

Vla. s. 

Vc. s. 

Vln. I 

Vln. II 

D. b. 



Vla. s. 

Vc. s. 

Vln. I 

Vln. II 

D. b. 



68

Vla. s. *ppp*

Vc. s. *ppp*

Vln. I

Vln. II

Vla. unis. *pp* (div.)

Vc. *pp*

D. b. *pp*



74

rit. . . . . Allegro moderato ♩ = 88

S. vln. *mp*

S. vc. *mp grazioso*

Vln. I *pp*

Vln. II *ppp*

Vla. unis. *ppp*

Vc. *ppp*

D. b. *ppp*

S. vln. *mf* grazioso

S. vc. *mf*

Vln. I unis. *f* *p* *mp* unis. pizz.

Vln. II unis. *f* *p* *mp* pizz.

Vla. *f* *p* *p*

Vc. *f* *p* *p*

D. b. *f* *p*



S. vln. *ff*

S. vc. *ff*

Vln. I arco *f* *pesante*

Vln. II arco *f*

Vla. *f* *pesante*

Vc. *f* *pesante* div.

D. b. *f* *pesante*

83

S. vln.

S. vc.

Vln. I s.

Vln. I

Vln. II

Vla.

Vc.

D. b.

III

*p*

*pp*

*pp*

unis.  
pizz.

*pp*

pizz.

*pp*

87

S. vln.

S. vc.

Vln. I s.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*mf*

*mf dolce*

unis.

*p*

*p*

*p*

div. arco

*p* pizz.

91

S. vln. *f*

S. vc. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* arco tutti

D. b. *mf* arco



S. vln. *ff*

S. vc. *ff* 6 6 6 6 6 6

Vln. I *ff* (unis.)

Vln. II *ff* (unis.)

Vla. *ff* (unis.)

Vc. *ff* unis. div. a2

D. b. *ff*

97 **Vivo** ♩ = 112

S. vln. *f* *leggero*

S. vc. *f* *risoluto*

Vln. I *sfz* *p*

Vln. II *sfz* *p*

Vla. *sfz* *p*

Vc. *sfz* *p* unis.

D. b. *sfz* *p*



S. vln.

S. vc.

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

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

D. b. *f* *p* *f* pizz.



111

S. vln. *ff*

S. vc. *ff*

Vln. I s. *ff*

Vln. I *ff* *tr.* *div.*

Vln. II *ff* *tr.*

Vla. *ff* *pizz.*

Vc. *ff* *pizz.*

D. b. *ff*



(8)

S. vln.

S. vc.

Vln. I *tr.*

Vln. II *tr.*

Vla.

Vc.

D. b.

rall.

♩ = 76

S. vln. *tr* *ff* *mf*

S. vc. *tr* *ff* *mf*

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

*gliss.*

*div.*



rit. *tr* *ten.* ♩ = 69

rall.

S. vln. *mp* *pp* *p* *p*

S. vc. *mp* *pp* *p* *p*

Vln. I *al niente*

Vln. II *al niente* *unis. con sord.* *ppp*

Vla. *unis. con sord.* *pp*

Vc. *arco con sord.* *pp*

D. b. *arco con sord.* *pp*



**125** **Adagio** ♩ = 63 **rall.** ♩ = 60 **rall.** ♩ = 58 **129** **ten.** **ten.** **rall.** ♩ = 56

S. vln. *p espr.* *dolcissimo* *ten.* *ten.* *ten.*

S. vc. *p espr.* *dolcissimo* *ten.* *ten.* *ten.*

Vln. I *ppp* *pp* *ppp* *pp* *ten.*

Vln. II *ppp* *pp* *ppp* *pp* *ten.*

Vla. *ppp* *pp* *ppp* *pp* *ten.*

Vc. *ppp* *pp* *ppp* *pp* *ten.*

D. b. *ppp* *pp* *ppp* *pp* *ten.*

*unis. con sord.*

**135** **rall.** ♩ = 54 **rall.** ♩ = 52 **139** **Vivace** ♩ = 138

S. vln. *pp* *ppp*

S. vc. *pp* *ppp*

Vln. I *div.* *ppp* *ppp* *senza sord.* *p molto ritmico* *senza sord.* *p molto ritmico*

Vln. II *p* *pp* *ppp* *gliss.*

Vla. *p* *pp* *ppp*

Vc. *ppp*

D. b. *ppp*

Musical score for measures 145-146. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#) and the time signature is 4/4. Vln. I and Vln. II play a rhythmic pattern of eighth notes. Vln. II has the instruction "senza sord." and "p molto ritmico". Vla. has a glissando line and a circled "o" above the staff. Vc. has a glissando line and a circled "o" above the staff. D. b. has a glissando line and a circled "o" above the staff.



147

Musical score for measures 147-150. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#) and the time signature is 4/4. Vln. I and Vln. II play a rhythmic pattern of eighth notes. Vla. has the instruction "senza sord." and "p" above the staff. Vc. has a glissando line and a circled "o" above the staff. D. b. has a glissando line and a circled "o" above the staff.



Musical score for measures 151-154. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#) and the time signature is 4/4. Vln. I and Vln. II play a rhythmic pattern of eighth notes. Vla. has a circled "o" above the staff. Vc. has a circled "o" above the staff. D. b. has a circled "o" above the staff. The instruction "al niente" is written at the bottom of the page.

157

S. vln. *f* appassionato

S. vc. *f* appassionato

Vln. I *f*

Vln. II *f*

Vla. *f* div. *f* div. senza sord.

Vc. *f* senza sord.

D. b. *f*

162

S. vln.

S. vc.

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *p*

D. b. *p*

Musical score for measures 1-4. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#) and the time signature is 4/4. The strings play sustained chords, while the violins play a rhythmic eighth-note pattern. A double bar line with repeat dots is at the end of measure 4.

Musical score for measures 5-8. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#) and the time signature is 4/4. Measures 5 and 6 are marked with a forte (*f*) dynamic. The strings play sustained chords, while the violins play a rhythmic eighth-note pattern. A double bar line with repeat dots is at the end of measure 8.

171

Musical score for measures 171-174. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#) and the time signature is 4/4. The strings play a sustained harmonic accompaniment, while the violins play a rhythmic eighth-note pattern. Dynamics include *mp* and *p*.



Musical score for measures 175-178. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#) and the time signature is 4/4. The strings continue their accompaniment, and the violins play a rhythmic eighth-note pattern. Dynamics include *f*. The score concludes with a double bar line.

180

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*mp*

*p*

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*f*

188

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*p*

*mp*

*mp*

*mp*

*p*

*p*

*p*

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Musical score for measures 194-196, first system. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#) and the time signature is 4/4. The first measure (194) features a whole note chord in the strings. The second measure (195) begins with a dynamic of *ffz* and includes a *p* dynamic marking. The third measure (196) continues with *ffz* dynamics.



Musical score for measures 194-196, second system. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#) and the time signature is 4/4. The first measure (194) features a whole note chord in the strings with a dynamic of *ff*. The second measure (195) begins with a dynamic of *ff* and includes a *p* dynamic marking. The third measure (196) continues with *ffz* dynamics and includes a *p* dynamic marking.



S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*sfz* *p* *sfz*

203

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

S. vln. *p* *f*

S. vc. *p*

Vln. I *mf*

Vln. II *mf*

S. vln. *ff* *marcato* *p* *tr*

S. vc. *f* *ff* *marcato* *p*

Vln. I *p* *mp*

Vln. II *p* *mp*

210

S. vln. *f* *ten.* *p* *ten.* *f espr.* *p* *f* *p*

S. vc. *f* *ten.* *f espr.* *p*

Vln. I *p*

Vln. II *p*

220

S. vln. *p poco pesante*

S. vc. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp unis.*

Vc.

D. b.



*rit. molto* -----

S. vln. *mf* *f*

S. vc. *mf* *f*

Vln. I *pp* *p* *mp* *mf*

Vln. II *pp* *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc.

D. b.

228

(rit. molto) ----- a tempo ♩ = 138

S. vln. *ff* *f*

S. vc. *ff* *f*

Vln. I *f* *f*

Vln. II *mf* *f < ff* *f*

Vla. *f* *ff* *f*

Vc. *unis.* *f marcato*

D. b. *f marcato*



234

rall. - - - ♩ = 88

S. vln. *passionato*

S. vc. *passionato*

Vln. I *div.* *sfz > p*

Vln. II *unis.* *sfz* *f* *6*

Vla. *(unis.)* *sfz > p*

Vc. *(unis.)* *sfz > p*

D. b. *sfz > p*

*a tempo* ♩ = 138

S. vln. *p*

S. vc. *p*

Vln. I unis. *f*

Vln. II *f*

Vla. *f*

Vc. div. *f*

D. b. *f*

*rall.* ..... ♩ = 88 **239** ♩ = 138

S. vln. *pp* *p espr.* *f*

S. vc. *pp* *p espr.* *f*

Vln. I *p* *f*

Vln. II *pp* *tr* *f*

Vla. *p* *pp* *f*

Vc. *p* *pp* *f*

D. b. *pp* *ten.* *f*

♩ = 88      ♩ = 138      244

S. vln. *ff* *con slancio*

S. vc. *ff* *con slancio*

Vln. I *mf* *f* *ff* *div.*

Vln. II *ten.* *f* *ff* *div.*

Vla. *f* *ff*

Vc. *mf* *f* *ff* *unis.*

D. b. *mf* *f* *ff* *arco*



S. vln. *ff* *con slancio*

S. vc. *ff* *con slancio*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*



## II

(Sermisy: Au joli bois)

**Con moto** ♩ = 126

con sord., sul tasto, senza vibr.

Violin I  
*pp dolce*  
con sord., sul tasto, senza vibr.

Violin II  
*pp dolce*  
con sord., sul tasto, senza vibr.

Viola  
*pp dolce*  
con sord., sul tasto, senza vibr.

Cello  
*pp dolce*



10

con sord., senza vibr.

Vln. I s.  
*ppp dolce*  
con sord., senza vibr.

Vln. II s.  
*ppp dolce*  
con sord., senza vibr.

Vla. s.  
*ppp dolce*  
con sord., senza vibr.

Vc. s.  
*ppp dolce*

Vln. I  
al niente

Vln. II  
al niente

Vla.  
al niente

Vc.  
al niente



19

Vln. I s. *al niente* *pp* *mp*

Vln. II s. *al niente* *pp* *mp*

Vla. s. *al niente* *p poco espr.* *mp*

Vc. s. *al niente* *pp* *mp*

Vln. I *ppp* *p* *al niente*

Vln. II *ppp* *p* *al niente*

Vla. *pp poco espr.* *p* *al niente*

Vc. *ppp* *p* *al niente*



27

33

Vln. I s. *al niente*

Vln. II s. *al niente*

Vla. s. *al niente*

Vc. s. *al niente*

Vln. I *mf* *ord., poco vibr.* *espr.*

Vln. II *mf* *ord., poco vibr.* *espr.*

Vla. *mf* *ord., poco vibr.* *espr.*

Vc. *mf* *espr.*

37 *rit.* ..... *a tempo* 43

sul tasto (senza vibr.) *pp*

sul tasto (senza vibr.) *pp*

sul tasto (senza vibr.) *pp*

sul tasto (senza vibr.) *pp*

Vln. I *f* *vibr.* *meno vibr.* *pp* *senza vibr.* *al niente*

Vln. II *f* *vibr.* *meno vibr.* *pp* *senza vibr.* *al niente*

Vla. *f* *vibr.* *meno vibr.* *pp* *senza vibr.* *al niente*

Vc. *f* *vibr.* *meno vibr.* *pp* *senza vibr.* *al niente*

*f* *pp* *al niente*

47 *rall. molto* ..... *Un poco agitato* ♩ = 138

S. vln. *p* *giocosamente* *ten.* *ten.*

S. vc. *p*

Vln. I *ppp*

Vln. II *ppp*

Vla. s. *ppp*

Vc. s. *ppp*

Vln. I *pp* *div.* *senza sord., col legno*

Vln. II *pp* *senza sord., col legno*

Vla. *pp* *senza sord., col legno*

Vc. *pp* *col legno*

D. b. *pp* *col legno*

*ppp*

S. vln. *ten.*

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.



56

*un poco tratt.* ♩ = 112      *a tempo* ♩ = 138

S. vln. *f*

S. vc. *mf* *p*

Vln. I s. *mf* *pp* (senza sord.)

Vln. II s. *mf* *pp* (senza sord.)

Vla. s. *mf* *pp* (senza sord.)

Vc. s. *mf* *pp* (senza sord.)

Vln. I *p* *ppp* unis. ord.

Vln. II *p* *ppp* ord.

Vla. *p* *ppp* ord.

Vc. *p* *ppp* ord.

D. b. *mf* *pp* ord.

**61**

S. vln.

S. vc. *mp* *giocoso*

Vln. I *col legno* *pp* *mp*

Vln. II *col legno* *pp* *mp* *div. ord.* *p*

Vla. *col legno* *pp* *mp*

Vc. *col legno* *pp* *mp*

D. b. *col legno* *pp* *mp*

**68**

*rall.* *un poco tratt.*  $\text{♩} = 112$  *rit. - - -*

S. vln. *p* *mf* *p*

S. vc. *p*

Vln. I s. *ppp* *sul tasto (senza vibr.)*

Vln. II s. *ppp* *sul tasto (senza vibr.)*

Vla. s. *ppp* *sul tasto (senza vibr.)*

Vc. s. *ppp* *sul tasto (senza vibr.)*

Vln. I *pp* *unis. col legno* *pp*

Vln. II *ppp* *pp* *unis. col legno*

Vla. *pp* *pp*

Vc. *pp* *pp*

D. b. *pp* *pp*

♩ = 112

*rit.* - - ♩ = 112

*rit.* - -

S. vln. *pp* *mf* *pp* *mf* *p*

S. vc. *mf* *p* *pp* *mf*

Vln. I s.

Vln. II s.

Vla. s.

Vc. s.

Vln. I

Vln. II

Vla.

Vc. ord. ten. ten.

D. b. ord. ten. ten.

Detailed description: This page of a musical score contains measures 1 through 5. The top system features the Solo Violin (S. vln.) and Solo Viola (S. vc.) parts. The Solo Violin part begins with a whole rest, followed by a half note G4, then a half note A4, and a half note B4, all marked *pp*. A crescendo leads to a half note C5 marked *mf*, followed by a half note D5 marked *pp*. A further crescendo leads to a half note E5 marked *mf*, which is followed by a triplet of eighth notes (F5, G5, A5) marked *p*. The Solo Viola part begins with a whole rest, followed by a half note G3, then a half note A3, and a half note B3, all marked *mf*. A crescendo leads to a half note C4 marked *p*. The woodwind section (Vln. I s., Vln. II s., Vla. s., Vc. s.) consists of four staves with sustained notes: Vln. I s. has G4, A4, B4; Vln. II s. has G4, A4, B4; Vla. s. has G3, A3, B3; and Vc. s. has G2, A2, B2. The bottom system features the Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. b.) parts. Vln. I, Vln. II, and Vla. play a rhythmic pattern of eighth notes: G4, A4, B4, G4, A4, B4. Vc. and D. b. play a simple harmonic accompaniment with notes G2, A2, B2. The Vc. and D. b. parts include markings for *ord. ten.* (orderly tension) in the final measure.

77

Con moto ♩ = 126

rall. -----

**S. vln.** *f espr.* *espr. molto*

**S. vc.** *pp* *f espr.* *espr. molto*

**Vln. I s.** *pp* *mp*

**Vln. II s.** *pp* *mp*

**Vla. s.** *pp* *mp*

**Vc. s.** *pp* *mp*

**Vln. I** *div. ord.* *ppp* *mp* *ppp*

**Vln. II** *ord.* *ppp* *mp* *ppp*

**Vla.** *ord.* *ppp* *mp* *ppp*

**Vc.** *mp* *pp* *f*

**D. b.** *mp* *pp* *f*

(unis.)  
col legno

(unis.)  
col legno

82

*un poco tratt.* ♩ = 112

*rall. molto* - - - - -

Musical score for measures 82-88. The score includes parts for S. vln., S. vc., Vln. I s., Vln. II s., Vla. s., Vc. s., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one flat (B-flat major). The tempo is *un poco tratt.* with a metronome marking of ♩ = 112. The dynamics range from *ppp* to *pp*. The *S. vc.* part is marked *p cantabile* and *pp*. The *Vln. I* and *Vln. II* parts have markings for *con sord.* and *div.*. The *Vc.* part has markings for *ord.* and *div.*. The *D. b.* part has a marking for *ppp*.



89

**Un poco agitato** ♩ = 138

Musical score for measures 89-95. The score includes parts for S. vln., S. vc., Vla., Vc., and D. b. The key signature is two sharps (D major). The tempo is **Un poco agitato** with a metronome marking of ♩ = 138. The dynamics range from *ff* to *p*. The *S. vln.* part has markings for *tr* and *tr♯*. The *S. vc.* part has markings for *tr♯*. The *Vla.* part has markings for *pp unis.*. The *Vc.* part has markings for *pp pizz.*. The *D. b.* part has markings for *f* and *p*.

100 *tr#*

S. vln. *p* *mf* *mf* *f* *f* *mp*

S. vc. *f* *espr.*

Vln. I unis. senza sord. *pp*

Vln. II unis. senza sord. *pp*

Vla. *pizz.* *p*

Vc. *pizz.* *p* *mf* *p*

D. b. *mf* *p*



104

*rall. molto* ..... *al* ♩ = 84 *un poco tratt.* ♩ = 112

S. vln. *f* *ff* *mf*

S. vc. *ff* *mf espr. molto*

Vln. I *mp* *p cantabile col legno*

Vln. II *mp* *div. p cantabile col legno*

Vla. *p cantabile arco*

Vc. *p cantabile*

D. b.



Musical score for measures 105-107. The score is for a string ensemble and includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The S. vln. part features a melodic line with slurs and accents. The S. vc. part has a rhythmic accompaniment with slurs. The Vln. I and Vln. II parts play chords and moving lines. The Vla., Vc., and D. b. parts provide harmonic support with sustained notes and rhythmic patterns.



Musical score for measures 110-112. The score is for a string ensemble and includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A box containing the number "110" is located above the S. vln. staff at the beginning of the section. The S. vln. part continues with a melodic line. The S. vc. part has a rhythmic accompaniment. The Vln. I and Vln. II parts play chords and moving lines. The Vla., Vc., and D. b. parts provide harmonic support with sustained notes and rhythmic patterns.

S. vln. *ord.*  
*mf*  
*rit.*

S. vc.

Vln. I

Vln. II *ff*

Vla.

Vc.

D. b.

**114**  
*a tempo*

S. vln. *mp*

S. vc. *col legno*  
*mf*

Vln. I *col legno*  
*mp*  
*unis.*  
*ord.*

Vln. II *p cantabile*

Vla.

Vc.

D. b.

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.



S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*mp*

*mp*



Musical score for measures 128-132. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. b.). The key signature is three flats (B-flat major/C minor) and the time signature is 3/4. Vln. I has a melodic line with accents and slurs. Vln. II plays a triplet pattern. Vla. and Vc. play a steady eighth-note accompaniment. D. b. provides harmonic support with sustained notes.



131

Musical score for measures 131-135. The score includes parts for Solo Violin (S. vln.), Solo Violoncello (S. vc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. b.). The key signature is three flats and the time signature is 3/4. S. vln. and S. vc. enter in measure 131 with a forte (*ff*) dynamic. Vln. I and Vln. II continue with triplet patterns. Vla. and Vc. play eighth-note accompaniment. D. b. has a section marked "arco" starting in measure 132.

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.



140

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*passionato*

*mf*

*mf*

*mf*

unis. pizz.

*mf* pizz.

*mf*

144

*tratt.* ♩ = 152

*rit.* ----- *a tempo* ♩ = 168

Musical score for measures 144-147. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments are S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The first two measures are marked *tratt.* with a tempo of ♩ = 152. The following four measures are marked *rit.* and then *a tempo* with a tempo of ♩ = 168. The S. vln. and S. vc. parts feature complex rhythmic patterns with triplets and sixteenth notes. The Vln. I, Vln. II, and Vla. parts play sustained chords and moving lines. The Vc. and D. b. parts feature triplet patterns. Dynamics include *p* and *mp*.



148

Musical score for measures 148-151. The score continues in the same key signature and time signature. The instruments are S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The S. vln. and S. vc. parts continue with their complex rhythmic patterns. The Vln. I, Vln. II, and Vla. parts play sustained chords and moving lines. The Vc. and D. b. parts feature triplet patterns. Dynamics include *mp*.

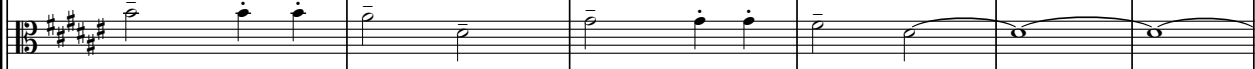
152 156

S. vln. 

S. vc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D. b. 



160 rall. ....

S. vln. 

S. vc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D. b. 



168

(rall.) - - al ♩ = 84

Con moto ♩ = 126

Musical score for measures 168-176. The score includes parts for S. vln., S. vc., Vln. I s., Vln. I, Vln. II, Vc., and D. b. The key signature is three sharps (F#, C#, G#). The tempo changes from (rall.) to Con moto. Dynamics include p, p dolce, espr., and ppp.



177

Musical score for measures 177-185. The score includes parts for S. vln., S. vc., Vln. I s., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is three sharps (F#, C#, G#). Dynamics include p and ppp. The Viola part includes the instruction 'col legno'.

183

S. vln. *p*

S. vc.

Vln. Is. *p*

Vln. I *p*

Vln. II *p*

Vla.

Vc. *p* unis. col legno div. ord.

D. b.

S. vln. *p* rit.

S. vc.

Vln. Is. *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vc. *p*

D. b.



S. vln. *rit. . . . .*

S. vc.

Vln. I *con sord.*  
*ppp con sord.*  
*ppp con sord.*  
*ppp con sord.*

Vln. II *con sord.*  
*ppp con sord.*  
*ppp con sord.*  
*ppp con sord.*

Vla. *con sord.*  
*ppp con sord.*  
*ppp con sord.*

Vc. *con sord.*  
*ppp con sord.*  
*ppp con sord.*

D. b. *pp* *pp* *pp* *pp* *pp*

*div. a4* *div. a3* *div. a3*

*a tempo* ♩ = 48 211 *rit.* ... ♩ = 112 *poco accel.* ...

S. vln. *mp* *p*

S. vc. *p*

Vln. I

Vln. II *pp* unis.

Vla. *pp* unis.

Vc. *pp* unis.

D. b. *ppp* *pp*

**215** *Un poco agitato* ♩ = 138 *rall.* ...

S. vln. *mf espr.* *tr.*

S. vc. *mf cantabile*

Vln. I *p* unis.

Vln. II *p*

Vla. *p*

Vc. *p* *div.* unis.

D. b. *p*

221

*♩* = 112 *rall.* ..... *♩* = 96 *rall.* ..... 8

S. vln. *p*

S. vc. *p*

Vln. I s. (con sord.) *p* *pp*

Vln. II s. (con sord.) *p* *pp*

Vla. s. *p*

Vln. I *pp* *pp* *f*

Vln. II *pp* *pp* *f*

Vla. *pp* *pp* *f*

Vc. *p* *f*

D. b. *p* *f*



229

*♩* = 76 *rall.* ..... 8

S. vln. *p* *ppp*

S. vc. *p* *p dolce* *ppp*

Vln. I unis. *p* *ppp*

Vln. II unis. *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *mp* *ppp*

D. b. *p* *mp* *ppp* (8'10")

# III

Allegretto ♩ = 88

8

Solo violin

Solo cello

Violin I  
sul pont. - - - - - > ord.  
*sfz pp* *mp pp*

Violin II  
sul pont. - - - - - > ord.  
*sfz pp* *mp*

Viola  
col legno  
*p*

Cello  
sul pont. - - - - - > ord.  
*sfz pp* *mp pp*

Double bass  
sul pont. - - - - - > ord.  
*sfz pp* *mp pp*



Vln. I  
sul pont. - - - - - > ord.  
*mp pp*

Vln. II  
- - - - - > ord.  
*pp* *mp*

Vla.  
col legno

Vc.  
sul pont. - - - - - > ord.  
*mp pp*

D. b.  
- - - - - > ord.  
sul pont. - - - - - > ord.  
*mp pp*

16

(Dowland: Mrs. Winter's Jump)

Musical score for measures 16-23. The score includes parts for S. vln., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The S. vln. part starts with a *mf* dynamic. The Vln. I and Vln. II parts feature *pp* dynamics and include *sul pont.* markings. The Vla. part consists of a continuous sixteenth-note pattern with a *pp* dynamic. The Vc. and D. b. parts also feature *pp* dynamics and *sul pont.* markings. The score concludes with a double bar line.



24

Musical score for measures 24-31. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The S. vln. part continues with a *mf* dynamic. The S. vc. part is marked *col legno* and features a *mp* dynamic with a sixteenth-note pattern. The Vln. I and Vln. II parts feature *pp* dynamics and include *sul pont.* markings. The Vla. part continues with a sixteenth-note pattern and a *pp* dynamic. The Vc. and D. b. parts also feature *pp* dynamics and *sul pont.* markings. The score concludes with a double bar line.



33

col legno

S. vln. *mf*

S. vc. *mf* ord.

Vln. I *mp pp* sul pont. - - - - -> ord.

Vln. II *mp pp* sul pont. - - - - -> ord.

Vla. *mf*

Vc. *mp pp* sul pont. - - - - -> ord.

D. b. *pp* - - - - -> ord.



42

S. vln. *f espr.* ord.

S. vc. *f* pizz.

Vln. I *pp f p* sul pont. - - - - -> ord.

Vln. II *mp pp f p* sul pont. - - - - -> ord.

Vla. *f* pizz.

Vc. *f* unis.

D. b. *f* (unis.) pizz.

S. vln. *pizz.* *f* *arco* 3 3

S. vc. *arco* *espr.*

Vln. I

Vln. II

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

Vc. *pizz.* *p*

D. b. *p*



S. vln. 3 3 3 3

S. vc.

Vln. I *mp*

Vln. II

Vla. (unis.)

Vc.

D. b.

52

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*mp*

arco

57

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*fff*

*fff*

*ff* (unis.)

*ff* (unis.)

*ff* (unis.)

*ff* (unis.)

*ff* arco

div.

Vln. I

Vln. II

Vla.

Vc.

D. b.

(unis.)



66

approximate realization  
in the tempo of orchestra:

$\text{♩} = 76$  (only for solo cello)  
pizz.

segue

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*ff*

(unis.)

(unis.)

73

Meno mosso ♩ = 76

Musical score for measures 73-76. The score includes parts for S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Meno mosso' with a quarter note equal to 76 beats. The dynamics are marked 'ppp' for all instruments. The Vln. I and Vln. II parts feature complex rhythmic patterns with slurs and fingerings (4 and 5). The Vc. part is marked 'unis.' and features a similar rhythmic pattern. The D. b. part provides a steady bass line with slurs and fingerings (4 and 5).

Musical score for measures 77-83. The score includes parts for S. vln., S. vc., Vc., and D. b. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked 'mf grazioso' for S. vln., 'p dolce' for S. vc., and 'pp pizz.' for Vc. and D. b. The S. vln. part features a melodic line with trills ('tr') and slurs. The S. vc. part provides a harmonic accompaniment. The Vc. and D. b. parts feature a steady bass line with slurs and fingerings (4 and 5).

84

Musical score for measures 84-90. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked 'pp' for Vln. I, Vln. II, and Vla., and 'mf' and 'pp' for Vc. and D. b. The S. vln. part features a melodic line with trills ('tr') and slurs. The S. vc. part provides a harmonic accompaniment. The Vln. I, Vln. II, and Vla. parts feature a steady bass line with slurs and fingerings (3 and 4). The Vc. and D. b. parts feature a steady bass line with slurs and fingerings (4 and 5).

92 pizz.

S. vln. arco *f*

S. vc. arco *mf* *f cantabile*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. arco *mf*

D. b. *mf*



S. vln. *mf* *ff* pizz.

S. vc. *mf* *f*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D. b. *p* *mf*

102

S. vln. *arco* *mf* *p leggero*

S. vc. *mf* *p*

Vln. I *p* *pp*

Vln. II *p*

Vla. *p* *pp*

Vc. *p* *pp*

D. b. *p* *pp*



S. vln. *mf*

S. vc. *mf* *tr*

Vln. I

Vln. II

Vla.

Vc.

D. b.

S. vln. *mf* *f*

S. vc. *f* *tr*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *div. f* *pizz.* *f* *tr*

D. b. *f*



110

**Allegretto** ♩ = 88

S. vln.

Vln. I *ff* *pizz.* *p*

Vln. II *ff* *gliss. gliss. gliss.* *p*

Vla. *ff* *pizz. gliss.* *gliss. gliss. gliss.* *gliss. gliss. gliss.* *p*

Vc. *unis. ff* *p*

D. b. *ff* *p*



115

Vln. I *pizz.*

Vln. II *segue*

Vla. *p*

Vc. *pizz.*

D. b.

123

S. vln. *arco, sul pont., trem.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D. b.

*sul pont.*

S. vln. *arco, sul pont.*

S. vc. *pizz.*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D. b. *mp*

*col legno*

*arco, sul pont.*

133

Allegro vivace ♩ = 152

-----> ord.

S. vln. *f* *f*

S. vc. *ff* *f marcato* arco

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D. b. *f* *mp*



138

S. vln. *marcato*

S. vc. *mf*

Vln. I *ord.* *p*

Vln. II *ord.* *p*

Vla. *ord.* *p*

Vc. *p*

D. b. *p*

Musical score for measures 138-141. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, and Vla. The key signature is B-flat major. The time signature changes from 4/4 to 3/4 at measure 140. The Vln. II part includes the instruction "col legno" and the dynamic marking "mp".

Musical score for measures 142-145. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. Measure 142 is marked with a box containing the number "142". The key signature is B-flat major. The time signature is 4/4. The S. vln. part has a dynamic marking of "f". The Vln. I, Vln. II, Vla., Vc., and D. b. parts have a dynamic marking of "mp". The Vln. I and Vla. parts include the instruction "col legno".

Musical score for measures 146-149. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. Measure 146 is marked with a box containing the number "146". The key signature is B-flat major. The time signature is 4/4. The S. vln. and S. vc. parts have a dynamic marking of "f". The Vln. I, Vln. II, Vla., Vc., and D. b. parts have a dynamic marking of "mp".

S. vln.

S. vc.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

D. b. *mf* *f*



S. vln. **153** *ff* *mf*

S. vc. *ff* *mf* pizz.

Vln. I *ff* *mp* ord.

Vln. II *ff* *mp* ord.

Vla. *ff* *mp* ord.

Vc. *ff*

D. b. *ff*

S. vln. *ff*

S. vc. *f ff*

Vln. I *f* 6 6

Vln. II *f*

Vla. *f*

Vc. ord. *f* pizz. 6

D. b. *ff*



159

S. vln. *ff* arco

S. vc. *ff*

Vln. I *ff* (unis.)

Vln. II *ff* (unis.)

Vla. *ff* (unis.)

Vc. *ff* (unis.)

D. b. arco (unis.)

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

167

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*impetuoso*

*impetuoso*

*marcato*

*marcato*

ten.

ten.

ten.

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

pizz.



173

IV

S. vln.

S. vc.

Vla. s.

Vc. s.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*p*

*p dolce e poco espr.*

*pp*

*pp*

*pp*

*pp*

*pp*

S. vln.

Vla. s.

Vc. s.

D. b.



182

S. vln.

S. vc.

Vla. s.

Vc. s.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*mp espr.*

*div. p*

*pp duro e ritmico*

*mp*



188

IV

Musical score for measures 188-192. The score includes parts for S. vln., S. vc., Vla. s., Vc. s., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#). Measure 188 features a dynamic marking of *mp* *più espr.* for the first violin and *p* for the second violin. The woodwinds and strings play in a rhythmic pattern. A double bar line is present at the end of measure 192.

193

Musical score for measures 193-197. The score includes parts for S. vln., S. vc., Vla. s., Vc. s., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is one sharp (F#). Measure 193 features a dynamic marking of *mf* for the first violin and *p* for the second violin. The woodwinds and strings play in a rhythmic pattern. The score continues through measure 197.

199

S. vln. *mp* *f* appassionato

S. vc. *f* *mp*

Vla. s. *mp* *mf*

Vc. s. *mp* *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D. b. *mp* *mf*

S. vln.

Vla. s.

Vc. s.

D. b.

206

S. vln. *mf*

S. vc. *f appassionato*

Vla. s. *mp*

Vc. s. *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *f*

Vc. *mp* *f*

D. b. *mp*

213

S. vln. *mf* IV

S. vc. *p*

Vla. s. *p* *mf*

Vc. s. *p* *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D. b. *mf*

217

S. vln. *p*

Vla. s. *pp*

Vc. s. *pp*

Vln. I *pp*

Vla. *pp*

D. b. *pp*



221

S. vln. *ff*

S. vc. *ff*

Vla. s.

Vc. s.

Vln. I *p* *mp* *ff* *mp*

Vln. II *p* *mp* *ff* *mp*

Vla. *p* *mp* *ff* *mp*

Vc. *pizz.* *p* *ff* *mp*

D. b. *ff* *mp*

225

S. vln. *tr*

S. vc. *tr*

Vln. I *(unis.)* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *arco* *ff*

D. b. *ff*



Vln. I

Vln. II

Vla.

Vc.

D. b.



Vln. I

Vln. II

Vla.

Vc.

D. b.



240

S. vln. *f*

S. vc. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D. b. *mf*



S. vln.

S. vc.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

D. b.

246

S. vln. *p*

S. vc.

Vln. I *ff*  
pizz.

Vln. II *p*

Vla. *tr* *ff*

Vc. *ff*  
pizz.  
*p*

D. b. *ff*

250

254

S. vln. *mf*

S. vc. *mf*

Vln. I *p*  
*mp*

Vln. II *mp*  
pizz.

Vla. *mp*

Vc. *mp*  
arco

D. b. *mp*



Musical score for measures 253-257. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. The S. vln. part features sixteenth-note runs with sixteenth rests, marked with a '6' and a slur. The S. vc. part has a similar rhythmic pattern. Vln. I has sixteenth-note runs with slurs and fingering numbers 5 and 6. Vln. II, Vla., and Vc. have more static parts with some slurs. D. b. has a simple bass line. A double bar line is at the end of measure 257.



258

Musical score for measures 258-262. The score includes parts for S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., and D. b. Measure 258 is marked with a box containing the number 258. S. vln. and S. vc. start with a forte (*f*) dynamic and play sixteenth-note runs with slurs and a '6' marking. Vln. I and Vln. II are marked *mf* and play arco parts with slurs and accents. Vla. and Vc. are also marked *mf* and play arco parts with slurs and accents. D. b. is marked *mf* and has a simple bass line. A double bar line is at the end of measure 262.

S. vln. 262

S. vc. *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D. b. *f* arco

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

S. vln. *impetuoso*

S. vc. *impetuoso*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*



269

S. vln. ten.

S. vc. ten.

Vln. I

Vln. II

Vla.

Vc.

D. b.

ten. poco rall. - - - -

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*pp*



275

**Allegretto** ♩ = 88

281

sul pont. - - - - > ord.

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*pp* *mp dolce*

*pp* *mp dolce*

*pp*

*pp*

col legno *p*

div. *pp* sul pont. - - - - > ord. *mp* *pp*

*pp* *mp* *pp*

*pp* sul pont. - - - - > ord. *mp* *pp*

S. vln.

S. vc.

Vln. I *mp pp* sul pont. - - - - -> ord.

Vln. II *mp pp* sul pont. - - - - -> ord.

Vla.

Vc. *p*

D. b. *p* pizz.



289

S. vln. *mf cantabile*

S. vc. *mf grazioso*

Vln. I pizz. *mp*

Vln. II pizz. *mp*

Vc. unis.

D. b.

297

S. vln. 

S. vc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D. b. 



S. vc. 

Vln. I 

Vln. II 

Vla. 

Vc. 



306

Vln. I 

Vln. II 

Vla. 

Vc. 

D. b. 

*un poco tratt.* ♩ = 76

S. vln. *pizz.*  
*ff*

S. vc. *pizz.*  
*ff*

Vln. I *ff espr.*

Vln. II *ff espr.*

Vla. *ff espr.*

Vc. *ff espr.*

D. b. *ff espr.*  
arco



*rit.* ----- *accel.*

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

320

*a tempo* ♩ = 88

S. vln. *sfz*

S. vc. *sfz* arco *f* *tr*

Vln. I *ritmico* *p*

Vln. II *ritmico* *p*

Vla. *ritmico div.* *p*

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

D. b. *f* *p* *f* *p* *f* *p* *f* *p*

329

*rit.* ----- *a tempo*

325

S. vln. arco *mf* *mp* *p*

S. vc. *(tr)* *p* *pizz.* *p*

Vln. I s. *mf* *mp* *p*

Vln. II s. *mf* *mp* *p*

Vln. I *pizz.* *p*

S. vln. *f*

S. vc. *f*

Vln. I *f*

Vln. II *pizz.* *mp* *f*

Vc. *unis. pizz.* *f*

D. b. *arco* *f*



337

S. vln. *f* *mf*

S. vc. *f* *mf*

Vln. I *arco* *mp* *p* *pp*

Vln. II *mf* *p* *pp*

Vla. *f* *p* *pp*

Vc. *div.* *arco* *mf* *p* *pp*

D. b. *mf* *p*



*poco rit.* -----

S. vln. *p* *ppp*

S. vc. *p* *ppp*

Vln. I *p* *pp* *ppp*

Vln. II *p* *pp*

Vla. *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

D. b. *ppp* (8'50")