

Woven Linens and Tattered Wool

(2022)

Duration: 9 minutes

Cole Reyes (ASCAP)

Orchestration:

2 Violins

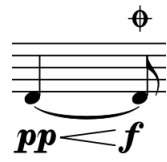
1 Viola

1 Violoncello

Instructions:

SP – sul ponticello

mSP – molto sul ponticello



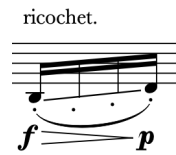
This indicates an abrupt muting of the string (a la Lachenmann's *Grido* which he calls a 'gaspings' gesture). Abrupt cutoff is on the beat of where the tied eighth note is.



Standard ricochet, bouncing four times, roughly in time.



Indicates a glissando on fingerboard after plucking the string down a half step.



Ricochet as before while also moving up the fingerboard through the designated pitches.

All harmonics with the circle notation above pitch indicate sounding pitch.

Written for the Del Sol Quartet at Connecticut Summerfest 2022.

Program Note:

Each and every one of us live lives full of twists and turns, broken patterns, fractured and remodeled semblances of paths we once thought were immalleable. We construct vivid tapestries of narrative harrowed by personal experience and growth that ultimately shape us into who we truly are. This piece is about that tapestry of life – frayed fabrics, worn and torn, yet still complete and whole.

Written for the Del Sol Quartet
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Cole Reyes

Beginning a groove ♩=120

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-3. The score is in 2/4 time and features a tempo of ♩=120. The key signature is one flat (B-flat). The Violin I part begins with a dynamic range from *pp* to *f* and includes a fermata. The Violin II part features a *ricochet* effect with a dynamic range from *f* to *p*. The Viola and Violoncello parts are silent in these measures.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 4-6. The score continues in 2/4 time. The Violin I part has a dynamic range from *pp* to *f* and includes a fermata. The Violin II part features a *ricochet* effect with a dynamic range from *f* to *p*. The Viola part features a *ricochet* effect with a dynamic range from *f* to *p*. The Violoncello part has a dynamic range from *f* to *p* and includes a fermata.

7

Vln. I *pp* < *f*

Vln. II *f* < *p* pizz.

Vla. pizz.

Vc. *f*

10

Vln. I *pp* < *f*

Vln. II *f* < *p* arco, (ric.)

Vla. *f* < *p*

Vc. *f*

13

Vln. I *pp* < *f* mSP →

Vln. II *f* < *p*

Vla. ricochet. *f* < *p*

Vc.

16 ord. ϕ

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

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

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

Vc.

Measures 16-18 in 3/4 time. Vln. I has a dynamic range from *f* to *pp*. Vln. II and Vla. have a dynamic range from *f* to *p*. Vc. is silent.

19 ϕ

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

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

Vla. *pp* < *f* *pp* < *f* pizz.

Vc. arco ϕ *pp* < *f*

Measures 19-21 in 3/4 time. Vln. I has a dynamic range from *pp* to *f*. Vln. II and Vla. have a dynamic range from *f* to *p*. Vc. has a dynamic range from *pp* to *f* and includes a pizzicato section.

22 ϕ ricochet.

Vln. I *pp* < *f* *pp* < *f* *f* *p*

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

Vla. arco ϕ *pp* < *f* pizz.

Vc. *pp* *f*

Measures 22-24 in 2/4 time. Vln. I has a dynamic range from *pp* to *f* and includes a ricochet. Vln. II and Vla. have a dynamic range from *f* to *p*. Vc. has a dynamic range from *pp* to *f*.

25

Vln. I *f* \rightarrow *p* *pp* \leftarrow *f* *pp* \leftarrow *f* *f* \rightarrow *p* (ric.)

Vln. II sul D *pp* \leftarrow *f* arco, (ric.) *pp* \leftarrow *f* *f* \rightarrow *p* *f* \rightarrow *p* pizz.

Vla. *f* \rightarrow *p* *pp* \leftarrow *f* pizz.

Vc. *pp* \leftarrow *f* *pp* \leftarrow *f*

28

Vln. I *f* \rightarrow *p* *pp* \leftarrow *f* *pp* \leftarrow *f* pizz.

Vln. II *pp* \leftarrow *f* arco *f* \rightarrow *p* pizz. *f* \rightarrow *p*

Vla. *pp* \leftarrow *f* pizz.

Vc. *pp* \leftarrow *f* *pp* \leftarrow *f* ricochet *f* \rightarrow *p*

31

Vln. I *pp* \leftarrow *f* arco *f* \rightarrow *p* *f* \rightarrow *p* *pp* \leftarrow *f*

Vln. II *f* \rightarrow *p* *pp* \leftarrow *f* arco *f* \rightarrow *p*

Vla. *pp* \leftarrow *f*

Vc. *pp* \leftarrow *f* *pp* \leftarrow *f*

34

Vln. I *pp* < *f* *pp* < *f* *f* > *p* *f* >

Vln. II *f* > *p* *f* > *p* *pp* < *f* arco

Vla. *f* *f* > *p* *pp* >

Vc. *f* *f* > *p* *f* > *p* *pp* < *f*

arco

pizz.

37

Vln. I *pp* < *f* *f* > *pp* < *f* *f* > *p* *f* > *p*

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

Vla. *f* *f* > *p* pizz.

Vc. *pp* > *f* *f* > *p* *f* > *p*

40

Vln. I *pp* < *f* ricochet. *f* > *p* *f* > *p* (non ric.)

Vln. II *f* > *p* *f* > *p* *f* > *p* (non ric.)

Vla. arco *f* > *p* *f* > *p* *pp* < *f* > *pp* sul C

Vc. *f* > *p* *f* > *p* *pp* < *f* > *pp*

44

Vln. I *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p*

Vln. II *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p*

Vla. *pp* \rightrightarrows *f* \rightrightarrows *pp* *pp* \rightrightarrows *f* *f* \rightrightarrows *p*

Vc. *pp* \rightrightarrows *f* \rightrightarrows *pp* *pp* \rightrightarrows *f* *f* \rightrightarrows *p*

47 (ric.)

Vln. I *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p*

Vln. II *f* \rightrightarrows *p* *f* \rightrightarrows *p* *mp* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p*

Vla. *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p*

Vc. *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p*

50 (ric.)

Vln. I *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p*

Vln. II *mp* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *mp* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p*

Vla. *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p*

Vc. *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p* *f* \rightrightarrows *p*

59

Vln. I $f \rightarrow p$ $f \rightarrow p$ f $p \rightarrow f$ → SP

Vln. II $f \rightarrow p$ $f \rightarrow p$ f $p \rightarrow f$ → SP

Vla. $f \rightarrow p$ $f \rightarrow p$ f

Vc. p $f \rightarrow p$ f

63

Vln. I (SP) → ord. pizz. $pp \rightarrow f$

Vln. II (SP) → ord. pizz. $pp \rightarrow f$

Vla. $f \rightarrow p$ arco, ric. $f \rightarrow p$ $f \rightarrow p$ $f \rightarrow p$

Vc. $pp \rightarrow f$ SP → ord. pizz. $pp \rightarrow f$

66

Vln. I arco pizz. $pp \rightarrow f$

Vln. II p

Vla. $f \rightarrow p$ $f \rightarrow p$ $f \rightarrow p$ $f \rightarrow p$ $f \rightarrow p$

Vc. p

70

Vln. I arco *pp* *f* pizz.

Vln. II

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

Vc.

73

Vln. I

Vln. II

Vla. *f* *p* *f* *p* arco *pp* *f* *p* mSP

Vc. *f* *p* *pp* mSP

77

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

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

Vla. ord. mSP *f* *p* ord. *f* *f* *p*

Vc. ord. mSP *f* *p* ord. pizz. *sempre l.v.*

82

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

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

Vla. *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

Vc.

85

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

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

Vla. *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

Vc.

88

Vln. I *f* > *p* *pp* < *f* > *p* *pp* < *f* > *p* *f* > *p* *f* > *p*

Vln. II *f* > *p* *pp* < *f* > *p* *pp* < *f* > *p* *f* > *p* *f* > *p*

Vla. *f* > *p* *pp* < *f* > *p* *pp* < *f* > *p* *f* > *p* *f* > *p*

Vc. *pp* < *f* *pp* < *f* *pizz.*

mSP → ord. mSP → ord. mSP → ord. mSP → ord.

93 mSP → ord.

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

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

Vla. *pp* *f* *p* *f* *p* *f* *p*

Vc. arco; mSP → ord. *pp* *f* pizz. *sempre l.v.*

96

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

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

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

Vc. arco *p* *f* pizz. arco, (ric.) *p* *f*

99

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

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

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

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

102

Vln. I
p — *f* *p* — *f* *p* — *f*

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

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

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

105

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

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

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

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

108

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

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

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

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

arco

110

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

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

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

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

arco

113

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

sneak bow changes

118

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

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

Vla. *pp* *f* *pp* *f*

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

mSP → ord.

122 mSP → ord. mSP → ord.

Vln. I *pp* < *f* mSP → ord.

Vln. II *pp* < *f* mSP → ord.

Vla. *pp* < *f* mSP → ord.

Vc. *pp* < *f* mSP → ord. pizz.

127

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

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

Vla. *f* *p* < *f* *f* *p* < *f* *f* *p* < *f*

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

131

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

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

Vla. *f* *p* < *f* *f* *p* < *f* *f* *p* < *f*

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

135

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

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

Vla. *f p* < *f* *p* < *f* *p* < *f* *p* < *f*

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

139

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

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

Vla. *f p* < *f* *p* < *f* *p* < *f*

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

142

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

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

Vla. *f p* < *f* *p* < *f* *p* < *f* *p* < *f*

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

146

Vln. I

Vln. II

Vla.

Vc.

f p < f

f p < f

f p < f

f p < f

150

Vln. I

Vln. II

Vla.

Vc.

f p < f

f p < f

f p < f

f p < f

154

Vln. I

Vln. II

Vla.

Vc.

f p < f

f p < f

f p < f

f p < f

165

Vln. I

Vln. II

Vla.

Vc.

f *p* *f* *p*

Detailed description: This system contains measures 165 and 166. It features four staves: Violin I, Violin II, Viola, and Violoncello. All staves play a rhythmic pattern of eighth notes. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics are marked as *f* (forte) and *p* (piano) with hairpins indicating crescendos and decrescendos.

167

Vln. I

Vln. II

Vla.

Vc.

f *p* *f* *p*

Detailed description: This system contains measures 167 and 168. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 in measure 167 and back to 4/4 in measure 168. Dynamics are marked as *f* (forte) and *p* (piano) with hairpins indicating crescendos and decrescendos.

169

Vln. I

Vln. II

Vla.

Vc.

f *p* *f* *p*

Detailed description: This system contains measures 169 and 170. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics are marked as *f* (forte) and *p* (piano) with hairpins indicating crescendos and decrescendos.

171

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

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

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

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

173

Vln. I *ff* *p* *fp* *f* *fp*

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

Vla. *ff* *p* *f*

Vc. *ff* *p* *f*

mSP ord. ϕ

mSP ord. ricochet.

mSP ord.

mSP ord.

178

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

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

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

Vc. pizz. pizz.

sul D

sul G

sul A

181

Vln. I

Vln. II

Vla.

Vc.

f *p < f* *p < f* *p < f* *p <*

f *f > p*

f pizz. pizz. pizz.

arco; sul A pizz. arco arco

sul A sul G

185

Vln. I

Vln. II

Vla.

Vc.

f *p < f* *p < f* *p <*

pizz.

arco

189

Vln. I

Vln. II

Vla.

Vc.

f *p* < *f* *p* < *f* *p* <

arco pizz. arco pizz. arco

sul G

192

Vln. I

Vln. II

Vla.

Vc.

f > *p* < *f* *p* < *f* *p* < *f* *p* <

pizz. arco pizz. arco pizz. arco

(non ric.) pizz.

196

Vln. I

Vln. II

Vla.

Vc.

f *p* < *f* *p* < *f* *p* < *f* *p* < *f*

pizz. arco pizz. arco pizz. arco

f *p* < *f* *p* < *f* *p* < *f* *p* < *f*

arco pizz. arco

199

Vln. I

Vln. II

Vla.

Vc.

f *p* < *f* *p* < *f* *p* < *f* *p* < *f*

pizz. arco pizz. arco pizz. arco

f *p* < *f* *p* < *f* *p* < *f* *p* < *f*

pizz. arco pizz.

202

Vln. I

Vln. II

Vla.

Vc.

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p*

arco *f* *p* *f* *p*

204

Vln. I

Vln. II

Vla.

Vc.

Dynamic markings: *p*, *f*, *p*

Measures 204-205. Vln. I and Vc. play a rhythmic pattern of eighth notes, starting with a *p* dynamic and moving to *f* then *p*. Vln. II and Vla. play a similar pattern, also starting with *p* and moving to *f* then *p*.

206

Vln. I

Vln. II

Vla.

Vc.

Dynamic markings: *p*, *f*, *p*

Measures 206-208. The music continues with the same rhythmic patterns. Measure 208 features a time signature change to 2/4. Vln. I and Vc. have a *p* dynamic, while Vln. II and Vla. have an *f* dynamic.

209

Vln. I

Vln. II

Vla.

Vc.

Dynamic markings: *p*, *f*, *p*, *pp*, *f*, *p*, *f*, *p*

Measures 209-212. The music continues with the same rhythmic patterns. Measure 212 features a *ric.* marking. Vln. I and Vc. have a *p* dynamic, while Vln. II and Vla. have an *f* dynamic. Vc. has a *pp* marking in measure 210 and a *sul A* marking in measure 211.

212

Vln. I *f* > *p* (ric.)

Vln. II *mp* *f* > *p* *f* *mp* *f* > *p* *f*

Vla. *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

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

216

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

Vln. II *mp* *f* > *p* *f* > *p* *p*

Vla. *f* > *p* *f* > *p* *f* > *p* *pp*

Vc. *f* > *p* *f* > *p* *pp*

218

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

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

Vla. *f* *f* > *p* *f* > *p* *f* > *p* *pp*

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

220

Vln. I

Vln. II

Vla.

Vc.

f > p f > p f > p f > p f > p f > p

f > p f > p f > p f > p f > p f > p

f f > p f > p f > p pp f f > p f

f > p f > p f > p f > p

arco

arco

3

3

223

Vln. I

Vln. II

Vla.

Vc.

f > p f > p f f p

f > p f > p

p f p f p

p f p f p

arco

arco

(ric.)

3

3

225

Vln. I

Vln. II

Vla.

Vc.

f pp f pp

arco pp f pp

p

f p f p

arco

3

3

228

Vln. I *f* *pp* < *f* > *p* < *f* *pp* < *f*

Vln. II *f* *pp* < *f* > *p* < *f* *pp* < *f*

Vla. *f* *pp* < *f* > *p* < *f* *pp* < *f* *arco* *pp* < *f* *pp* *sul A*

Vc. *f* *pp* < *f* > *p* < *f* *pp* < *f* *p* < *f*

233

Vln. I *pp* *f* *pp* < *f* *f* > *p* (ric.)

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

Vla. *f* *pp* < *f* > *p* *f* > *p*

Vc. *pp* < *f* > *p* *f* > *p*

237

Vln. I *pp* < *f* *pp* < *f* *f* > *p* *pp* < *f*

Vln. II *mp* *pp* < *f* *pp* < *f* *mp*

Vla. *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

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

240

Vln. I *pp* < *f* *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

Vln. II *pp* < *f* *pp* < *f* *mp* *f* > *p* *f* > *p* *f* > *p*

Vla. *f* ³ *p* *f* > *p* *f* > *p* *f* > *p* *pp*

Vc. *f* ³ *p* *f* > *p* *f* > *p* *f* > *p* *pp*

Measures 240-242. Vln. I and II play melodic lines with dynamic markings. Vla. and Vc. play accompaniment with triplets and dynamic markings.

243

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

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

Vla. *f* *f* > *p* *f* > *p* *f* > *p* *f* > *p* *pp*

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

Measures 243-245. Vln. I and II play melodic lines with dynamic markings. Vla. and Vc. play accompaniment with dynamic markings.

246

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

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

Vla. *f* *f* > *p* *f* > *p* *f* > *p* *f* > *p* *pp*

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

Measures 246-248. Vln. I and II play melodic lines with dynamic markings. Vla. and Vc. play accompaniment with dynamic markings.

248

248

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

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

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

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

arco

3 3 3

Detailed description: This system contains measures 248 through 252. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 3/4 time with a key signature of one sharp (F#). The Violin and Viola parts play a rhythmic pattern of eighth notes, often in groups of three (trios). The Violoncello part plays a similar pattern, sometimes with a 'arco' marking. Dynamics range from *f* (forte) to *p* (piano). Measure 250 includes a 'arco' marking for the Viola and Violoncello.

250

250

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

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

Vla. *p* *pp* *f* *pp* *f* *f* *p* *f* *p* *f*

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

arco

Detailed description: This system contains measures 250 through 252. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin and Viola parts continue with their rhythmic patterns. The Viola part has a dynamic range from *p* to *pp* (pianissimo) and back to *f*. The Violoncello part continues with its rhythmic pattern. Measure 250 includes a 'arco' marking for the Viola and Violoncello.

253

253

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

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

Vla. *p* *f* *p* *f* *p* *f* *p* *f* *pp* *f*

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

Detailed description: This system contains measures 253 through 255. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin and Viola parts continue with their rhythmic patterns. The Viola part has a dynamic range from *p* to *pp* and back to *f*. The Violoncello part continues with its rhythmic pattern. Measure 253 includes a 'arco' marking for the Viola and Violoncello.

255

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

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

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

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

257

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

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

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

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

259

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

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

Vla. *pp* *f* *f* *p* *f* *p* *f* *p* *f* *p*

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

262

Musical score for measures 262-263. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. Measures 262 and 263 are marked with dynamics *f* and *p*, with a crescendo hairpin. Measure 264 is marked with dynamics *f* and *pp*, with a decrescendo hairpin. The Vln. I and Vln. II parts feature triplet chords. The Vla. and Vc. parts feature triplet eighth notes.

264

Musical score for measures 264-265. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. Measures 264 and 265 are marked with dynamics *f* and *pp*, with a decrescendo hairpin. The Vln. I and Vln. II parts feature triplet chords. The Vla. and Vc. parts feature triplet eighth notes.

266

Musical score for measures 266-267. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. Measures 266 and 267 are marked with dynamics *f* and *p*, with a decrescendo hairpin. The Vln. I and Vln. II parts feature triplet chords. The Vla. and Vc. parts feature triplet eighth notes.

268

Vln. I
f *p*

Vln. II
f *p*

Vla.
f *p*

Vc.
f *p*

270

Vln. I
f *p*

Vln. II
f *p*

Vla.
f *p*

Vc.
f *p*

272

Vln. I
f *p*

Vln. II
f *p*

Vla.
f *p*

Vc.
f *p*

274

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

276

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

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

Vla. *p* *f* *arco, (ric.)* *p*

Vc. *p* *f* *arco, (ric.)* *p*

280

Vln. I *f* *pizz.*

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

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

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

283

Vln. I

Vln. II

Vla.

Vc.

286

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

arco

3

289

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

pizz.

3

293 arco
sneak bow changes → mSP → \emptyset ord.

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

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

Vla. *f* *pp* *f*

Vc. *f* *pp* *f*