

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

Concerto antico

for violin, cello and string orchestra

I

Vivace ♩ = 138

5

Tamás Beischer-Matyó

Solo violin

Solo cello

Violin I

Violin II

Viola

Cello

Double bass



Vln. I

Vln. II

Vc.

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13

Vln. I

Vln. II

Vla.

Vc.

p

II

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* III gliss.

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

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

S. vc. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *p* *f*

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

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



S. vln. *f*

S. vc. *f*

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*

Vla. s.

Vc. s.

Vln. I

Vln. II

D. b.



Vla. s.

Vc. s.

Vln. I

Vln. II

D. b.

74

rit. - - - - Allegro moderato ♩ = 88

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

mp

mp grazioso

pp

ppp

ppp

ppp

unis.

ppp

p

ppp

p

ppp

p

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* *pesante*

Vla. *f* *pesante*

Vc. *f* *pesante*

D. b. *f* *pesante*

83

S. vln.

S. vc.

Vln. I s.

Vln. I

Vln. II

Vla.

Vc.

D. b.

III

p

pp

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 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*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p* pizz.

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

S. vln. *rit.* *a tempo* ♩ = 112 **106**
ff *f* *appassionato*
 S. vc. *ff* *f* *II I*
 Vln. I s. *ff* *mf*
 Vln. I *mp* *pp* *f* *p*
 Vln. II *mp* *pp* *f* *p*
 Vla. *mp* *pp* *f* *p*
 Vc. *div. arco* *pp* *unis. pizz.* *f* *p*
 D. b. *arco* *pp* *pizz.* *f* *p*



S. vln.
 S. vc. *II I*
 Vln. I s.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D. b.

III

Musical score for measures 1-4 of section III. The score is for a string ensemble and includes parts for S. vln., S. vc., Vln. I s., Vln. I, Vln. II, Vla., Vc., and D. b. The key signature is two sharps (F# and C#). The time signature is 3/4. The score begins with a double bar line and a repeat sign. The first measure of section III is marked with a forte (ff) dynamic. The second measure is marked with a forte (ff) dynamic and a trill (tr) instruction. The third measure is marked with a forte (ff) dynamic and a trill (tr) instruction. The fourth measure is marked with a forte (ff) dynamic and a trill (tr) instruction. The score ends with a double bar line and a repeat sign.

Musical score for measures 5-8 of section III. 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 two sharps (F# and C#). The time signature is 3/4. The score begins with a double bar line and a repeat sign. The first measure of section III is marked with a forte (ff) dynamic. The second measure is marked with a forte (ff) dynamic and a trill (tr) instruction. The third measure is marked with a forte (ff) dynamic and a trill (tr) instruction. The fourth measure is marked with a forte (ff) dynamic and a trill (tr) instruction. The score ends with a double bar line and a repeat sign.

rall.

♩ = 76

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

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

Vln. I *gliss.* *pp* *div.* *mp* *pp*

Vln. II *gliss.* *pp* *div.* *mp* *pp*

Vla. *gliss.* *mp* *div.* *pp*

Vc. *gliss.* *mp* *div.* *pp*



rit. *tr* *ten.* ♩ = 69 *rall.*

S. vln. *mp* *tr* *pp* *ten.* *p* *p*

S. vc. *mp* *tr* *pp* *ten.* *p* *p*

Vln. I *al niente*

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

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

Vc. *pp* *arco con sord.*

D. b. *pp*

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

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

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

Vln. I *unis. con sord.* *ppp* *pp* *ppp* *pp* *ten.*

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

Vla. *ppp* *pp*

Vc. *ppp* *pp*

D. b. *ppp* *pp*

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



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

S. vln. *pp* *ppp*

S. vc. *pp* *ppp*

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

Vln. II *p* *pp* *ppp* *(o)* *(o)* *gliss.*

Vla. *p* *pp* *ppp*

Vc. *ppp*

D. b. *ppp*

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

Vln. I
 Vln. II
 Vla.
 Vc.
 D. b.

senza sord.
p molto ritmico
 senza sord.
p molto ritmico
 gliss.
 gliss.
 gliss.

147

Vln. I
 Vln. II
 Vla.
 Vc.
 D. b.

senza sord.
p
 gliss.
 gliss.

Vln. I
 Vln. II
 Vla.
 D. b.

al niente

157

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

f appassionato

f appassionato

f

f

f

div.

f div. senza sord.

f senza sord.

f

162

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

mp

mp

mp

mp

p

p

p

First system of musical notation (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#). The S. vln. and S. vc. parts feature long, sustained notes with slurs. The Vln. I and Vln. II parts play rapid sixteenth-note patterns. The Vla., Vc., and D. b. parts play sustained chords or single notes with slurs.



Second system of musical notation (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#). The S. vln. and S. vc. parts feature long, sustained notes with slurs. The Vln. I and Vln. II parts play rapid sixteenth-note patterns. The Vla., Vc., and D. b. parts play sustained chords or single notes with slurs. The Vln. I and Vln. II parts are marked with a forte (*f*) dynamic.

171

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

180

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

mp

mp

mp

p

p

p

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

f

f

f

f

f

f

188

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

The image displays a musical score for the piece "The Rose Tree". The score is written for a full orchestra, including strings (S. vln., S. vc., Vln. I, Vln. II, Vla., Vc., D. b.), woodwinds (Fl., Oboe, Bassoon, Clarinet, Saxophone), brass (Trumpet, Trombone, Euphonium, Tuba), and percussion (Timpani, Snare, Cymbal, Triangle, Gong, Chimes, Bells, Cuckoo, etc.). The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into three systems, each containing seven staves. The first system shows the initial entry of the strings and woodwinds. The second system shows the development of the melody and the entry of the brass. The third system shows the conclusion of the piece with a final chord and a "Cuckoo" call. The score includes various dynamics (p, ff, sfz) and articulations (accents, slurs, etc.).

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

ffz *p* *ffz* *p* *ffz* *p*

203

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

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

Violin I and Violin II parts, measures 210-214. The score is in G major (one sharp) and 4/4 time. The Violin I part features a melodic line with various dynamics including *ff*, *marcato*, *p*, *mp*, and *f*. The Violin II part provides harmonic support with patterns of eighth and sixteenth notes, with dynamics ranging from *p* to *mp*. A double bar line is present at the end of measure 214.

220

S. vln. *p poco pesante*

S. vc. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *unis. pp*

Vc.

D. b.



rit. molto -----

S. vln. *mf* *f*

S. vc. *mf* *f*

Vln. I *unis. p mp mf*

Vln. II *unis. pp p mp*

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*

Vln. II *ten. pp* *f*

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

Vc. *p* *pp* *f*

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

♩ = 88 ♩ = 138 244

S. vln. *ff* *con slancio*

S. vc. *ff* *con slancio*

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

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

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* *con slancio*

Vln. II *ff* *con slancio*

Vla. *ff* *con slancio*

Vc. *ff* *con slancio*

D. b. *ff* *con slancio*

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

≡ *rall.* $\text{♩} = 88$

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

energico

energico

pp

div.

pp

pp

unis.

ff

unis.

ff

ff

ff

f

ff

f

ff

(9'10")

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

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

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

Vc. *mf* *espr.*

37 *sul tasto (senza vibr.)* *pp* *rit. ----- a tempo* 43

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

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

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

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

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

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

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

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

f *pp* *al niente*

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

S. vln. *p* *giocosso* *ten.* *ten.*

S. vc. *p*

Vln. I s. *ppp*

Vln. II s. *ppp*

Vla. s. *ppp*

Vc. s. *ppp*

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

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

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

Vc. *col legno* *pp*

D. b. *col legno* *pp*

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

ten.



56

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

S. vln.

S. vc.

Vln. I s.

Vln. II s.

Vla. s.

Vc. s.

Vln. I

Vln. II

Vla.

Vc.

D. b.

f

mf

p

(senza sord.)

mf

pp

(senza sord.)

mf

pp

(senza sord.)

mf

pp

(senza sord.)

mf

pp

unis. ord.

p

ppp

ord.

p

ppp

ord.

p

ppp

ord.

p

ppp

ord.

p

ppp

ord.

mf

pp

61

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

mp *giocosso*

col legno *pp* *mp*

col legno *pp* *mp*

col legno *pp* *mp*

col legno *pp* *mp*

col legno *pp* *mp*

div. ord. *p*

68

S. vln.

S. vc.

Vln. I s.

Vln. II s.

Vla. s.

Vc. s.

Vln. I

Vln. II

Vla.

Vc.

D. b.

rall. *p*

un poco tratt. $\text{♩} = 112$ *mf* *p*

sul tasto (senza vibr.) *ppp*

sul tasto (senza vibr.) *ppp*

sul tasto (senza vibr.) *ppp*

sul tasto (senza vibr.) *ppp*

ppp

univ. *pp*

univ. col legno *pp*

pp

pp

pp

pp

pp

$\text{♩} = 112$

rit. - - $\text{♩} = 112$

rit. - -

pp *mf* *pp* *mf* *p*

mf *p* *pp* *mf*

S. vln.

S. vc.

Vln. I s.

Vln. II s.

Vla. s.

Vc. s.

Vln. I

Vln. II

Vla.

Vc.

D. b.

ord. ten. ten.

ord. ten. ten.

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* *col legno (unis.)*

Vc. *mp* *pp* *f* *col legno (unis.)*

D. b. *mp* *pp* *f* *col legno (unis.)*

82

un poco tratt. ♩ = 112*rall. molto* - - - - -

S. vln. *p*

S. vc. *p cantabile* *pp*

Vln. I s. *ppp*

Vln. II s. *ppp*

Vla. s. *ppp*

Vc. s. *ppp*

Vln. I *div.* *con sord.* *p* *ppp*

Vln. II *div.* *con sord.* *p* *ppp*

Vla. *pp* *ppp*

Vc. *div.* *ord.* *pp* *ppp* *ord.*

D. b. *ppp*



89

Un poco agitato ♩ = 138

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

S. vc. *ff* *p* *mf*

Vla. *f* *pp unis.*

Vc. *f* *pp pizz.*

D. b. *f* *p*

100

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. mp arco*

Vla. *p cantabile arco*

Vc. *p cantabile*

D. b.

First system of musical notation (measures 108-110). 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 4/4. The S. vln. part features a melodic line with many accidentals. The S. vc. part has a bass line with many accidentals. The Vln. I and Vla. parts have long, sustained notes. The Vln. II part has a more active melodic line. The Vc. and D. b. parts have a simple bass line with many accidentals.



Second system of musical notation (measures 110-112). 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 4/4. The S. vln. part features a melodic line with many accidentals. The S. vc. part has a bass line with many accidentals. The Vln. I and Vla. parts have long, sustained notes. The Vln. II part has a more active melodic line. The Vc. and D. b. parts have a simple bass line with many accidentals. A measure number box containing the number 110 is located above the S. vln. staff in the third measure.

S. vln. *ord.*
mf
rit.

S. vc.

Vln. I

Vln. II *ff*

Vla.

Vc.

D. b.

S. vln. *a tempo* **114**
mp

S. vc. *col legno*
mf

Vln. I *col legno*
mp

Vln. II *unis.*
ord.
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

123

rit. **Appassionato** ♩ = 168

S. vln. *ff*

S. vc. *ff*

Vln. I *ff* unis. ord. div.

Vln. II *ff*

Vla. *ff*

Vc. *ff* pizz.

D. b. *ff* pizz.

Vln. I
 Vln. II
 Vla.
 Vc.
 D. b.



S. vln.
 S. vc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D. b.

131

ff

ff

arco

arco

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.

appassionato

appassionato

mf

mf

mf

unis. pizz.

mf pizz.

mf

144

tratt. ♩ = 152 *rit.* *a tempo* ♩ = 168

S. vln. *p*

S. vc. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

D. b. *mp*



148

S. vln. *p*

S. vc. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

D. b. *mp*

152 156

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

ff

mp

mf

[illegible]

168

(rall.) - - al $\text{♩} = 84$ Con moto $\text{♩} = 126$

S. vln.
 S. vc. *p dolce* *espr.*
 Vln. I s. *p*
 Vln. I *p*
 Vln. II *p*
 Vc. *p*
 D. b. *ppp*



177

S. vln.
 S. vc.
 Vln. I s.
 Vln. I
 Vln. II
 Vla. *col legno* *p*
 Vc. *ppp*
 D. b.

183

S. vln. *p*

S. vc.

Vln. Is. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

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

D. b. *p*

==

S. vln. *rit.*

S. vc.

Vln. Is. *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vc. *p*

D. b. *p*

191

a tempo

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

S. vc. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

ppp *leggero*

Vln. I unis. (spicc.) *pp* unis. (spicc.)

Vln. II *pp* (spicc.)

Vla. *pp* unis. (spicc.)

Vc. *pp*

D. b. *col legno* *pp*

197 *a tempo* *rall.* **202** *Lento molto* ♩ = 48

S. vln. *(tr)* *quasi gliss.*

S. vc. *tr* *pp*

Vla. s. *III* *p espr.* *pppp*

Vln. I *div.* *pppp*

Vln. II *pppp*

Vla. *pppp*

Vc. *pppp*

D. b. *ord.* *pppp* *(unis.) con sord.* *pp*

Score for page 52, featuring the following instruments and parts:

- S. vln.** (Solo Violin): Treble clef, playing a melodic line with a long note and a *rit.* (ritardando) marking.
- S. vc.** (Solo Viola): Bass clef, playing a rhythmic accompaniment.
- Vln. I** (Violin I): Treble clef, playing a melodic line with *con sord.* (con sordina) and *ppp* (pianissimo) markings.
- Vln. II** (Violin II): Treble clef, playing a melodic line with *con sord.* and *ppp* markings.
- Vla.** (Viola): Bass clef, playing a melodic line with *con sord.* and *ppp* markings.
- Vc.** (Violoncello): Bass clef, playing a melodic line with *con sord.* and *ppp* markings.
- D. b.** (Double Bass): Bass clef, playing a rhythmic accompaniment with *pp* (piano) markings.

The score includes various musical notations such as *con sord.* (con sordina), *ppp* (pianissimo), and *pp* (piano). The *rit.* (ritardando) marking is present in the S. vln. part. The *div. a4* and *div. a3* markings indicate divisions of the notes.

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*

$p \quad f$

(8'10")

8

Violins I and II, Viola, Violoncello, and Double Bass, measures 1-6. The score is in D major (two sharps) and 4/4 time. It features a 'sul pont.' (sul ponticello) section from measure 4 to 5, indicated by dashed lines and the text 'sul pont. - - - - - > ord.'.

(Dowland: *Mrs. Winter's Jump*)



24

[illegible]

[illegible][illegible]

S. vln. *pizz.* *f* *arco* *espr.* *3*
 S. vc. *arco*
 Vln. I
 Vln. II
 Vla. *arco* *pizz.* *p*
 Vc. *pizz.* *p*
 D. b. *p*

S. vln. *3*
 S. vc.
 Vln. I *mp*
 Vln. II
 Vla. (unis.)
 Vc.
 D. b.

Vln. I

Vln. II

Vla.

Vc.

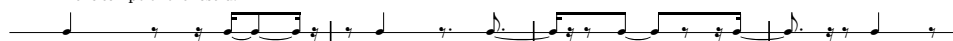
D. b.

(unis.)



66

approximate realization
in the tempo of orchestra:



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

segue

S. vc.

ff

Vln. I

Vln. II

Vla.

(unis.)

Vc.

(unis.)

D. b.

S. vln. *mf* grazioso

S. vc. *p* dolce

Vc. *pp* pizz.

D. b. *mf* *pp*

84

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

92 pizz.

S. vln. *tr* *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* *pizz.* *ff*

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.* *gliss.* *gliss.* *gliss.* *p*

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

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

Vc. *unis.* *ff* *p*

D. b. *ff* *p*

115

Vln. I pizz.
 Vln. II pizz. segue
 Vla. *p*
 Vc. pizz.
 D. b.

123

S. vln. sul pont.
 Vln. I arco, sul pont., trem. *p*
 Vln. II *pp* arco, sul pont., trem.
 Vla. *pp* arco, sul pont., trem.
 Vc. *pp* arco, sul pont., trem.
 D. b. *pp*

S. vln. sul pont.
 S. vc. sul pont. pizz. *p*
 Vln. I *mp* col legno
 Vln. II *mp* col legno
 Vla. *mp* col legno
 Vc. *mp* col legno
 D. b. arco, sul pont. *mp* col legno

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 *p* ord.

Vln. II *p* ord.

Vla. *p* ord.

Vc.

D. b.

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

col legno

mp

142

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

f

col legno

mp

col legno

mp

mp

mp

mp

146

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.



153

S. vln. *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.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

ff

f

ff

f

f

ord.

f

pizz.

ff

6

6

6



159

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

ff

ff

ff

ff

arco

ff

(unis.)

(unis.)

(unis.)

(unis.)

(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

ten.

marcato

ten.

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

pizz.



IV 173

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

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*

pp duro e ritmico *mp*

IV 188

S. vln. *mp* più espr.

S. vc. *p*

Vla. s. *p*

Vc. s. *p*

Vln. I

Vln. II

Vla. *pp* *p*

Vc. *pp* *p*

D. b. *p*

193

S. vln. *mf* *p*

S. vc. *mf* più espr.

Vla. s. *mp* *p*

Vc. s. *mp* *p*

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *p*

D. b.

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.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

(unis.)

ff

ff

ff

arco

ff

Violin I and Violin II parts are in treble clef with a key signature of one flat. The Viola part is in alto clef with a key signature of one flat. The Violoncello and Double Bass parts are in bass clef with a key signature of one flat. The score shows measures 1 through 3 of the piece. The Violin I part features a melodic line with eighth and sixteenth notes. The Violin II part provides a rhythmic accompaniment with eighth notes. The Viola part has a more complex melodic line with eighth and sixteenth notes. The Violoncello part features a melodic line with eighth and sixteenth notes. The Double Bass part provides a rhythmic accompaniment with eighth notes.

233

S. vln. 

 S. vc. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D. b. 



S. vln. 

 S. vc. 

 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*

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.



258

S. vln.

S. vc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

f

f

mf
arco

mf
arco

mf

mf

mf



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. *ten.*

S. vc. *ten.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D. b. *pp*



275

Allegretto ♩ = 88

sul pont. - - - - → ord.

S. vln. *pp* *mp dolce* 281

S. vc. *pp* *mp dolce*

Vln. I *pp*

Vln. II *pp*

Vla. *col legno* *p*

Vc. *div. pp* *sul pont. - - - - → ord.* *mp* *pp*

D. b. *arco* *pp* *mp* *pp* *sul pont. - - - - → ord.*

S. vln.

S. vc.

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

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

Vla.

Vc.
p
pizz.

D. b.
p



289

S. vln.
mf cantabile

S. vc.
mf grazioso

Vln. I
pizz.
mp

Vln. II
pizz.
mp

Vc.
unis.

D. b.

297

306

un poco tratt. ♩. = 76

S. vln. *pizz.*
ff
 S. vc. *pizz.*
ff
 Vln. I
 Vln. II
 Vla.
 Vc.
 D. b. *ff espr.*
arco
ff espr.



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*
 D. b. *f* *p*

329

325

rit. ----- *a tempo*

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. *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")