

Ηχοδρόμια

ΕΦΗ ΜΑΡΚΟΥΛΑΚΗ

A

♩ = 56
non vibrato except when noted

Violini I a b
mf > p f > mp < mf > mp ff > mf

Violini II a b
mf > p f > mp < mf > mp ff > mf

Viola a b
mf > p f > mp < mf > mp ff > mf

Violoncelli a b
mf > p f > mp < mf > mp → sul tasto ord. ff > mf

Contrabassi a b
mf > p f > mp < mf > mp ff > mf

rit. ----- ♩ = 60 rit. ----- ♩ = 56

18

VI I a b
sul tasto mp > < mf > ord. p sul tasto pp ord. mp

VI II a b
sul tasto mp > < mf > ord. p sul tasto pp ord. mp

Vla a b
sul tasto mp > < mf > ord. p sul tasto pp ord. mp

Vc a b
sul tasto mp > < mf > ord. p sul tasto pp ord. mp

Cb a b
sul tasto mp > < mf > ord. p sul tasto pp ord. mp

34

VI I a b
mf mp < mf > p pp

VI II a b
mf mp < mf > p pp

Vla a b
mf mp < mf > p pp

Vc a b
mf mp < mf > p pp

Cb a b
mf mp < mf > p pp

47 *accel.* ♩ = 69 ♩ = 56

1/2 *1 solo* *vib.* *a* *div. a 2* *a* *div.*

3/4 *a 2* *p*

5/6 *a 2* *p*

7/8 *a 2* *p*

9/10 *a 2* *p*

11/12 *a 2* *mp*

13/14 *a 2* *mp*

15/16 *a 2* *mp*

17/18 *a 2* *mp* *18 solo* *mf*

1/2 *div.* *8va* *1 solo* *mf* *mp* *div. a 2* *a* *div.* *sul E* *sul D*

3/4 *mf* *mp* *a 2* *p* *sul E* *sul D*

5/6 *mp* *6* *7* *a 2* *p* *sul E* *sul D*

7/8 *mp* *8 solo* *vib.* *a 2* *p* *sul E* *sul D*

9/10 *mp* *10* *a 2* *mp* *sul E* *sul D*

11/12 *a 2* *mp* *8va* *sul E* *sul D*

13/14 *a 2* *mp* *8va* *sul E* *sul D*

15/16 *a 2* *mp* *8va* *sul E* *sul D*

1/2 *mp* *a* *div.* *2 solo* *mf* *mp* *vib.* *ppp* *tutti* *mp*

3/4 *mp* *5*

5/6 *mp* *6* *7* *8* *mp* *11 solo* *mp*

7/8 *mp* *8*

9/10 *mp*

11/12 *11 solo* *mp*

13/14 *mp*

47 *accel.* ♩ = 69 ♩ = 56

1/2 *a* *div.* *2 solo* *p*

3/4 *mp*

5/6 *6 solo* *mf* *f*

7/8 *mp*

9/10 *mp* *11*

11/12 *mp* *11 solo* *f* *mf*

1/2 *a* *div. vib.* *2 solo* *mp*

3/4 *b* *p* *4 solo* *mf*

5/6 *mp* *5* *7 solo* *f* *mf*

7/8 *mp* *8* *10 solo* *mf* *mp*

9/10 *mp* *10*

rit. accel. a tempo (♩ = 56)

58

VI I

Violin I score with staves 1/2, 3/4, 5/6, 7/8, 9/10, 11/12, 13/14, 15/16, and 17/18. Includes performance instructions such as *mf*, *mp*, *p*, *vib.*, *2 solo*, *3*, *4 solo*, *5 solo*, *9 solo*, *16 solo*, *f*, *pp*, *div.*, and *a 2 con sord.*

VII

Violin II score with staves 1/2, 3/4, 5/6, 7/8, 9/10, 11/12, 13/14, and 15/16. Includes performance instructions such as *mp*, *p*, *a 2 con sord.*, and *div.*

Via

Viola score with staves 1/2, 3/4, 5/6, 7/8, 9/10, 11/12, and 13/14. Includes performance instructions such as *mp*, *p*, *pp*, *div.*, *a 2 con sord.*, *vib. sul tasto*, *f*, and *ord.*

rit. accel. a tempo (♩ = 56)

58

Vc

Violoncello score with staves 1/2, 3/4, 5/6, 7/8, 9/10, and 11/12. Includes performance instructions such as *mp*, *mf*, *a 2 con sord.*, and *div.*

Cb

Contrabasso score with staves 1/2, 3/4, 5/6, 7/8, and 9/10. Includes performance instructions such as *mp*, *mf*, *pp*, *div.*, and *a 2 con sord.*

68 $\text{♩} = 66$ *rit. a tempo* ($\text{♩} = 66$)

1/2 *div. senza sord.* *sf* *f* *mp*

3/4 *senza sord.* *sf* *f* *mp*

5/6 *senza sord.* *sf* *f* *mp*

7/8 *senza sord.* *sf* *f* *mp*

9/10 *senza sord.* *sf* *f* *mp*

VI I

11/12 *senza sord.* *sf* *f* *mp*

13/14 *senza sord.* *sf* *f* *mp*

15/16 *senza sord.* *sf* *f* *mp*

17/18 *senza sord.* *sf* *f* *mp*

1/2 *senza sord. div.* *ff* *mp*

3/4 *senza sord.* *ff* *mp*

5/6 *senza sord.* *ff* *mp*

7/8 *senza sord.* *ff* *mp*

9/10 *senza sord.* *ff* *mp*

11/12 *senza sord.* *ff* *mp*

13/14 *senza sord.* *ff* *mp*

15/16 *senza sord.* *ff* *mp*

VI II

1/2 *mp* *mp*

3/4 *mp* *mp*

5/6 *mp* *mp*

7/8 *mp* *mp*

9/10 *mp* *mp*

11/12 *mp* *mp*

13/14 *mp* *mp*

Vla

68 $\text{♩} = 66$ *div.* *mf* *mp*

1/2 *mf* *mp*

3/4 *senza sord. mf* *mp*

5/6 *senza sord. mf* *mp*

7/8 *senza sord. mf* *mp*

9/10 *senza sord. mf* *mp*

11/12 *senza sord. mf* *mp*

Vc

1/2 *div. mp*

3/4 *mp*

5/6 *mp*

7/8 *mp*

9/10 *mp*

Cb

85

12
34
56
78
910
VI I
11/12
13/14
15/16
17/18

div. *mf* *pp* *p* *f* *mp* sul tasto *mf* *p* *mf* rit.....

Detailed description: This section contains the first system of staves for Violin I. It consists of eight staves, numbered 12 through 17/18. The music features a complex texture with multiple voices per staff. Dynamics range from *mf* to *pp*. Performance instructions include 'div.' (divisi), 'sul tasto' (sul tasto), and a 'rit.' (ritardando) marking at the end of the system.

12
34
56
78
VIII
910
11/12
13/14
15/16

div. *f* *mp* *mf* *p*

Detailed description: This section contains the first system of staves for Violin II. It consists of eight staves, numbered 12 through 15/16. The music features a complex texture with multiple voices per staff. Dynamics range from *f* to *pp*. Performance instructions include 'div.' (divisi).

12
34
56
78
910
11/12
13/14
Vla

div. *f* *mp* sul pont. *mp* *mf* *p* *pp* rit.....

Detailed description: This section contains the first system of staves for Viola. It consists of eight staves, numbered 12 through 13/14. The music features a complex texture with multiple voices per staff. Dynamics range from *f* to *pp*. Performance instructions include 'div.' (divisi), 'sul pont.' (sul ponticello), and a 'rit.' (ritardando) marking at the end of the system.

85

12
34
56
78
910
11/12
Vc

div. *pp* *p* *f* *mp* sul pont. *mf* *f* *mp*

Detailed description: This section contains the first system of staves for Violoncello. It consists of eight staves, numbered 12 through 11/12. The music features a complex texture with multiple voices per staff. Dynamics range from *pp* to *f*. Performance instructions include 'div.' (divisi) and 'sul pont.' (sul ponticello).

12
34
56
78
910
Cb

div. *f* *mp* sul tasto *mp* *pp* *p* rit.....

Detailed description: This section contains the first system of staves for Contrabasso. It consists of eight staves, numbered 12 through 910. The music features a complex texture with multiple voices per staff. Dynamics range from *f* to *pp*. Performance instructions include 'div.' (divisi) and 'sul tasto' (sul tasto). A 'rit.' (ritardando) marking is present at the end of the system.

B ♩ = 72.50

96

1/2
3/4
5/6
7/8
9/10
VI I
11/12
13/14
15/16
17/18

1/2
3/4
5/6
7/8
9/10
VI II
11/12
13/14
15/16

1/2
3/4
5/6
7/8
9/10
11/12
13/14

96

1/2
3/4
5/6
7/8
9/10
11/12

1/2
3/4
5/6
7/8
9/10
Cb

110

VI I

Musical score for VI I (Violin I) with staves 1/2, 3/4, 5/6, 7/8, 9/10, 11/12, 13/14, 15/16, and 17/18. The score features a melodic line with various dynamics including *f*², *pp*, *f*⁶, *f*¹⁰, and *p*. There are also slanted lines indicating phrasing or articulation.

VI II

Musical score for VI II (Violin II) with staves 1/2, 3/4, 5/6, 7/8, 9/10, 11/12, 13/14, 15/16, and 17/18. The score features a melodic line with dynamics including *pp*, *p*, and *f*¹⁰.

Vla

Musical score for Vla (Viola) with staves 1/2, 3/4, 5/6, 7/8, 9/10, 11/12, 13/14, and 15/16. The score features a melodic line with dynamics including *f*, *mf*, and *f*¹².

110

Vc

Musical score for Vc (Violoncello) with staves 1/2, 3/4, 5/6, 7/8, 9/10, 11/12, 13/14, 15/16, 17/18, and 19/20. The score features a melodic line with dynamics including *f*⁴, *f*, *mf*⁶, *f*⁸, *f*¹², and *f*.

1/2
3/4
5/6
7/8
9/10
VI I
11/12
13/14
15/16
17/18

Musical score for Violin I (VI I) with measures 1/2 to 17/18. The score consists of eight staves. Dynamics include *mp*, *p*, and *pp*. There are slurs and accents throughout the piece.

1/2
3/4
5/6
7/8
VI II
9/10
11/12
13/14
15/16

Musical score for Violin II (VI II) with measures 1/2 to 15/16. The score consists of eight staves. Dynamics include *f*⁴, *mp*, *p*, *mf*⁻⁸, *pp*, and *mf*¹². There are slurs and accents throughout the piece.

1/2
3/4
5/6
7/8
9/10
11/12
13/14
Vla

Musical score for Viola (Vla) with measures 1/2 to 13/14. The score consists of eight staves. Dynamics include *mf*, *ff*⁻², *mf*⁻⁴, *ff*⁻⁶, and *mf*⁻⁸. There are slurs and accents throughout the piece.

116
1/2
3/4
5/6
7/8
9/10
11/12
Vc

Musical score for Violoncello (Vc) with measures 1/2 to 11/12. The score consists of six staves. Dynamics include *mf*, *ff*⁻², *mf*, *mf*, and *mf*. There are slurs and accents throughout the piece.

1/2
3/4
5/6
7/8
9/10
Cb

Musical score for Contrabass (Cb) with measures 1/2 to 9/10. The score consists of six staves. Dynamics include *mf*⁻⁶, *ff*, and *mf*⁻¹⁰. There are slurs and accents throughout the piece.

VI I

Violin I score, measures 122-178. The staff shows a melodic line with dynamic markings: *mf*, *f*, *sf*, *mp*, *mf*, *f*. Performance instructions include "al tallone" and "pizz." (pizzicato). A "tutti" marking is present at the top right.

VII

Violin II score, measures 122-156. The staff shows a melodic line with dynamic markings: *p*, *mf*, *f*, *sf*, *mp*, *mf*, *f*. Performance instructions include "al tallone" and "pizz." (pizzicato). A "tutti" marking is present at the top right.

Via

Viola score, measures 122-134. The staff shows a melodic line with dynamic markings: *mf*, *f*, *sf*, *mp*, *mf*, *f*. Performance instructions include "al tallone" and "pizz." (pizzicato). A "tutti" marking is present at the top right.

Vc

Violoncello score, measures 122-112. The staff shows a melodic line with dynamic markings: *mf*, *f*, *sf*, *mp*, *mf*, *f*. Performance instructions include "al tallone" and "pizz." (pizzicato). A "tutti" marking is present at the top right.

Cb

Contrabasso score, measures 122-910. The staff shows a melodic line with dynamic markings: *p*, *mf*, *f*, *sf*, *mp*, *mf*, *f*. Performance instructions include "al tallone" and "pizz." (pizzicato). A "tutti" marking is present at the top right.

129

1/2

34

56

78

910

11/12

13/14

15/16

17/18

VI I

Divisi (div.) markings are present at the beginning and end of the section. Dynamics include *mp*, *f*, *p*, *mf*, and *pp*. The score features various rhythmic patterns and articulation marks.

129

1/2

34

56

78

910

11/12

13/14

15/16

VI II

Divisi (div.) markings are present at the beginning and end of the section. Dynamics include *mp*, *f*, *p*, *mf*, and *pp*. The score features various rhythmic patterns and articulation marks.

129

1/2

34

56

78

910

11/12

13/14

Vla

Divisi (div.) markings are present at the beginning and end of the section. Dynamics include *f*, *mp*, and *mf*. The score features various rhythmic patterns and articulation marks.

129

1/2

34

56

78

910

11/12

Vc

Divisi (div.) markings are present at the beginning and end of the section. Dynamics include *mf*, *p*, and *mp*. The score features various rhythmic patterns and articulation marks.

129

1/2

34

56

78

910

Cb

Divisi (div.) markings are present at the beginning and end of the section. Dynamics include *p*, *mf*, and *pp*. The score features various rhythmic patterns and articulation marks.

VI I

Violin I score for measures 12-18. The first staff (12-18) contains the main melodic line with dynamics *mf*, *pp*, *mp*, and *mf*. It includes markings for *div.* (divisi) and *a* (accents). The lower staves (34, 56, 78, 910, 1112, 1314, 1516, 1718) show accompaniment with dynamics *mf* and *mp*. Measure numbers 2, 4, 6, 8, 10, 12, 14, 16, and 18 are indicated.

VII

Violin II score for measures 12-18. The first staff (12-18) contains the main melodic line with dynamics *mf*, *pp*, *mp*, and *mf*. It includes markings for *div.* and *a*. The lower staves (34, 56, 78, 910, 1112, 1314, 1516) show accompaniment with dynamics *mp* and *mf*. Measure numbers 2, 4, 6, 8, 10, 12, 14, 16, and 18 are indicated.

VII

Violin II score for measures 12-18. The first staff (12-18) contains the main melodic line with dynamics *mf*, *pp*, *mp*, and *mf*. It includes markings for *div.* and *a*. The lower staves (34, 56, 78, 910, 1112, 1314, 1516) show accompaniment with dynamics *mp* and *mf*. Measure numbers 2, 4, 6, 8, 10, 12, 14, 16, and 18 are indicated.

VII

Violin II score for measures 12-18. The first staff (12-18) contains the main melodic line with dynamics *mf*, *pp*, *mp*, and *mf*. It includes markings for *div.* and *a*. The lower staves (34, 56, 78, 910, 1112, 1314, 1516) show accompaniment with dynamics *mp* and *mf*. Measure numbers 2, 4, 6, 8, 10, 12, 14, 16, and 18 are indicated.

Cb

Contrabass score for measures 12-18. The first staff (12-18) contains the main melodic line with dynamics *mp*, *pp*, *mp*, and *mp*. It includes markings for *div.* and *a*. The lower staves (34, 56, 78, 910) show accompaniment with dynamics *mp* and *pp*. Measure numbers 2, 4, 6, 8, 10 are indicated.

VI I

1/2 c.l.tr. *pp* norm. *pp* pizz. *p* arco *pp* pizz. *p* c.l.tr.

3/4

5/6

7/8

9/10

11/12

13/14

15/16

17/18

VI II

1/2 norm. *mp*

3/4

5/6

7/8

9/10

11/12 11 solo *mf* c.l.tr. norm. *mp*

13/14 13 solo *mf* *f* vib.

15/16 15 solo *mf* 16 solo *mp* c.l.tr. norm. *mp* 14 solo

Vla

1/2

3/4

5/6

7/8

9/10

11/12

13/14 13 solo *mf* vib. *f* 14 solo *mf* *f* vib.

Vc

1/2 *pp* pizz. *p* div.

3/4

5/6

7/8

9/10 10 solo *mf* *f* 12 solo *mp* *mp*

1/2 a 2 pizz. *mp* div. 1 solo arco *f* arco salt. *mp* tutti *p* pizz. *p*

3/4 a 2 pizz. *mp* arco *pp*

5/6 a 2 pizz. *mp* arco *pp*

7/8 a 2 pizz. *mp* div. 7 solo arco *mp* a 2 arco *pp*

9/10 *f* *mp* *mp* *mp* a 2 arco *pp*

1/2 norm. *pp* c.lit. norm. *p* pizz. arco 2 solo *p* div.

3/4

5/6 4 solo *p* *mf*

7/8

9/10

VI I

11/12

13/14

15/16

17/18

1/2 *f* 2 solo *mf* *f* vib. *p* *b* *pp*

3/4 sul A 4 solo *mf* *f* *mp*

5/6 6 solo *mf* *f* *mp*

7/8 8 solo *mp* c.lit. sul post. *p*

9/10 10 solo *mf*

11/12 12 solo *f*

13/14

15/16

VI II

1/2

3/4

5/6

7/8

9/10

11/12

13/14

Vla

1/2 1 solo 2 solo *p* *mp* pizz. *p*

3/4 3 solo *mf* *p* pizz. *p*

5/6 4 solo *mf* *mp* 5 solo *p* *mp* pizz. *p*

7/8 6 solo *mf* *f* *mp* 7 solo *p* pizz. *p*

9/10 8 solo *mf* *f* *mp* pizz. *p*

11/12 9 solo *mp* pizz. *p*

Vc

1/2 pizz. arco *p* pizz. *pp*

3/4

5/6

7/8

9/10

Cb

VI I

6 solo *mp*
8 solo *mp* - vib.
10 solo *mp*
11 solo *mp*
12 solo *mp* pizz.
13 solo sul tasto sul E *p*
14 solo *mp* pizz. arco
15 solo *p*
16 solo *mp* sul D
17 solo *mp*
18 solo *mp* vib. *f* salt. *mf*

VI II

12 arco *pp*
13 solo *p* subito pizz. *p*

Via

1 solo *mp*
3 solo *f*
5 solo sul A sul D *mp*
7 solo sul D *mf* subito
9 solo *f* salt. *p*
11 solo *mp* vib.
12 solo *mp* *f* *mp*

Vc

arco *p* *pp*
arco *p* *pp*
arco *p* *pp*
9 solo *mf* arco *f*
11 solo *p* *mp* *pp* vib.

Cb

arco *pp*
pizz. *mp*
pizz. *mp*

231

♩ = 56

1 solo → c.l.tr. norm. sul E

1/2 *mp* *mf* *p* *ff* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

3/4 *mp* *mf* *p* *ff* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

5/6 *mp* *mf* *p* *ff* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

7/8 *mp* *mf* *p* *ff* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

9/10 *mp* *mf* *p* *ff* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

11/12 *mp* *mf* *p* *ff* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

13/14 *mp* *mf* *p* *ff* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

15/16 *mp* *mf* *p* *ff* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

17/18 *mp* *mf* *p* *ff* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

tutti

a b

→ c.l.tr. → norm.

1/2 *pizz.* *c.l.tr. pp* *p* *<mf>p* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

3/4 *pizz.* *c.l.tr. pp* *p* *<mf>p* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

5/6 *pizz.* *c.l.tr. pp* *p* *<mf>p* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

7/8 *pizz.* *c.l.tr. pp* *p* *<mf>p* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

9/10 *pizz.* *c.l.tr. pp* *p* *<mf>p* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

11/12 *pizz.* *c.l.tr. pp* *p* *<mf>p* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

13/14 *pizz.* *c.l.tr. pp* *p* *<mf>p* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

15/16 *pizz.* *c.l.tr. pp* *p* *<mf>p* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

1/2 *2 solo mf* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

3/4 *3 solo f* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

5/6 *4 solo spicc. sul G mf* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

7/8 *6 solo sul A mf* *subito sf* *subito sf* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

9/10 *10 solo sul D sul A mf* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

11/12 *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

13/14 *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

231

♩ = 56

1/2 *pizz.* *arco* *tutti* *mp* *<f>mp* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

3/4 *pizz.* *arco* *tutti* *mp* *<f>mp* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

5/6 *pizz.* *arco* *tutti* *mp* *<f>mp* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

7/8 *pizz.* *arco* *tutti* *mp* *<f>mp* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

9/10 *pizz.* *arco* *tutti* *mp* *<f>mp* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

11/12 *pizz.* *arco* *tutti* *mp* *<f>mp* *b* *p* *<mf>p* *>pp<mp* *<f>mp* *f* *>p*

1/2 *arco* *p* *a* *b* *p* *<mf>p* *>pp<mp* *<mf>p* *>p*

3/4 *arco* *p* *a* *b* *p* *<mf>p* *>pp<mp* *<mf>p* *>p*

5/6 *arco* *p* *a* *b* *p* *<mf>p* *>pp<mp* *<mf>p* *>p*

7/8 *arco* *p* *a* *b* *p* *<mf>p* *>pp<mp* *<mf>p* *>p*

9/10 *arco* *p* *a* *b* *p* *<mf>p* *>pp<mp* *<mf>p* *>p*

243

$\text{♩} = 60$

VI I

12 *tutti sul pont. cond. a* *p* *mf* *PPP* *div. a 2* *con sord.* *f*

34 *f* *PPP* *pp* *mp* *PPP* *a 2* *con sord.* *f*

56 *f* *PPP* *a 2* *con sord.* *f*

78 *f* *PPP* *a 2* *con sord.* *f*

910 *f* *PPP* *a 2* *con sord.* *f*

1112 *f* *PPP* *a 2* *con sord.* *f*

1314 *f* *PPP* *a 2* *con sord.* *f*

1516 *f* *PPP* *a 2* *con sord.* *f*

1718 *f* *PPP* *a 2* *con sord.* *f*

VII

12 *tutti sul pont. cond. a* *p* *mf* *PPP* *div. a 2* *div.* *mp*

34 *f* *PPP* *pp* *mp* *PPP* *a 2* *div.* *mp*

56 *f* *PPP* *a 2* *div.* *mp*

78 *f* *PPP* *a 2* *div.* *mp*

910 *f* *PPP* *a 2* *div.* *mp*

1112 *f* *PPP* *a 2* *div.* *mp*

1314 *f* *PPP* *a 2* *div.* *mp*

1516 *f* *PPP* *a 2* *div.* *mp*

Via

12 *tutti sul pont. cond. a* *p* *mf* *PPP* *div. a 2* *div.* *pizz.* *f*

34 *f* *PPP* *pp* *mp* *PPP* *a 2* *div.* *pizz.* *f*

56 *f* *PPP* *a 2* *div.* *pizz.* *f*

78 *f* *PPP* *a 2* *div.* *pizz.* *f*

910 *f* *PPP* *a 2* *div.* *pizz.* *f*

1112 *f* *PPP* *a 2* *div.* *pizz.* *f*

1314 *f* *PPP* *a 2* *div.* *pizz.* *f*

243

$\text{♩} = 60$

Vc

12 *tutti sul pont. cond. a* *pp* *p* *PPP* *div. a 2* *div. pizz.* *f*

34 *f* *PPP* *pp* *mp* *PPP* *a 2* *div.* *pizz.* *f*

56 *f* *PPP* *a 2* *div.* *pizz.* *f*

78 *f* *PPP* *a 2* *div.* *pizz.* *f*

910 *f* *PPP* *a 2* *div.* *pizz.* *f*

1112 *f* *PPP* *a 2* *div.* *pizz.* *f*

Cb

12 *tutti sul pont. cond. a* *pp* *p* *PPP* *div. a 2* *div. pizz.* *f*

34 *f* *PPP* *pp* *mp* *PPP* *a 2* *div.* *pizz.* *f*

56 *f* *PPP* *a 2* *div.* *pizz.* *f*

78 *f* *PPP* *a 2* *div.* *pizz.* *f*

910 *f* *PPP* *a 2* *div.* *pizz.* *f*

1/2 senza sord. tutti sul E *mf* sul tasto *mp* div. ord. sul A *p* *accel.*

3/4 div. ord. sul E *p < mf > p* sul A *p*

5/6 div. ord. sul A *p*

7/8 div. ord. sul E *p < mf > p* sul A *p*

9/10 div. ord. sul A *p*

VI I

11/12 *f* *o*

13/14 *f* *o*

15/16 *f* *o*

17/18 *f* *o*

1/2 *mf* con sord. a 2 *mf* *o* senza sord. div.

3/4 *mf* con sord. a 2 *mf* *o* senza sord. div.

5/6 *mf* con sord. a 2 *mf* *o* senza sord. div.

7/8 *mf* con sord. a 2 *mf* *o* senza sord. div.

9/10 *mf* con sord. a 2 *mf* *o* senza sord. div.

11/12 *mf* con sord. a 2 *mf* *o* senza sord. div.

13/14 *mf* con sord. a 2 *mf* *o* senza sord. div.

15/16 *mf* con sord. a 2 *mf* *o* senza sord. div.

1/2 tutti norm. sul tasto *p < mp > o* *mp* div. ord. *mf* subito

3/4 c.l.bat. *mf* ord. *mf* subito

5/6 c.l.bat. *mf* ord. *mf* subito

7/8 c.l.bat. *mf* ord. *mf* subito

9/10 c.l.bat. *mf* ord. *mf* subito

11/12 c.l.bat. *mf* ord. *mf* subito

13/14 c.l.bat. *mf* ord. *mf* subito

1/2 arco *mp* a 2 ord. con sord. arco *f* *o* tutti sul tasto *mp* a sul A *f* subito tutti sul G *mp < f* *accel.*

3/4 arco *mp* a 2 ord. con sord. arco *f* *o*

5/6 arco *mp* a 2 ord. con sord. arco *f* *o*

7/8 arco *mp* a 2 ord. con sord. arco *f* *o*

9/10 arco *mp* a 2 ord. con sord. arco *f* *o*

11/12 arco *mp* a 2 ord. con sord. arco *f* *o*

1/2 tutti arco *p < mf > o* sul tasto *mp* tutti ord. pizz. *mf*

3/4

5/6

7/8

9/10 ord. sul A *f* subito

..... ♩ = 72 rit. ♩ = 66 accel. ♩ = 76 rit. ♩ = 60

VI I

Violin I score, measures 12 to 1718. The score is written in treble clef and includes dynamic markings such as *p*, *f*, *mf*, *pp*, and *ppp*. It features various performance instructions including *sul A*, *sul E*, *a 2*, and *sul tasto*. The tempo markings at the top indicate a sequence of *rit.* (72), *accel.* (66), *rit.* (76), and *60*.

VI II

Violin II score, measures 12 to 1518. The score is written in treble clef and includes dynamic markings such as *p*, *f*, *mf*, *pp*, and *ppp*. It features various performance instructions including *sul A*, *sul E*, *a 2*, and *sul tasto*. The tempo markings at the top indicate a sequence of *rit.* (72), *accel.* (66), *rit.* (76), and *60*.

Vla

Viola score, measures 12 to 1314. The score is written in alto clef and includes dynamic markings such as *p*, *f*, *mf*, *pp*, and *ppp*. It features various performance instructions including *sul D*, *sul A*, *a 2*, and *sul tasto*. The tempo markings at the top indicate a sequence of *rit.* (72), *accel.* (66), *rit.* (76), and *60*.

270

Vc

Violoncello score, measures 12 to 1112. The score is written in bass clef and includes dynamic markings such as *p*, *f*, *mf*, *pp*, and *ppp*. It features various performance instructions including *sul D*, *sul A*, *a 2*, and *sul tasto*. The tempo markings at the top indicate a sequence of *rit.* (72), *accel.* (66), *rit.* (76), and *60*.

Cb

Contrabasso score, measures 12 to 910. The score is written in bass clef and includes dynamic markings such as *p*, *f*, *mf*, *pp*, and *ppp*. It features various performance instructions including *sul A*, *sul G*, *a 2*, and *sul tasto*. The tempo markings at the top indicate a sequence of *rit.* (72), *accel.* (66), *rit.* (76), and *60*.

VI I

12 34 56 78 910 11/12 13/14 15/16 17/18

pp < f PP norm. ord. a b f p mf

norm. ord. sul pont. $\text{♩} = 76$ sul tasto 3

norm. ord. sul E 7

norm. ord. f 12 14 = f 16 = f 18 = f

VII

12 34 56 78 910 11/12 13/14 15/16

pp < f PP norm. ord. a b f p mf

norm. ord. sul pont. f 7 subito 8

norm. ord. subito 10 14

Vla

12 34 56 78 910 11/12 13/14

pp < f PP norm. ord. a b f p mf

norm. ord. sul pont. f 7 subito 8

norm. ord. subito 10 14

norm. ord. pizz. 6 8 10 12 14

286

Vc

12 34 56 78 910 11/12

pp < f PP norm. ord. a b f p mf

norm. ord. sul pont. c.lit. 4 subito 5

norm. ord. 6 c.lit. mf 8 c.lit. mf 10 c.lit. mf 12 c.lit. mf

Cb

12 34 56 78 910

pp < f PP norm. ord. a b f p mf

norm. ord. sul pont. c.lit. 4 subito 5

norm. ord. 6 c.lit. mf 8 c.lit. mf 10 c.lit. mf 12 c.lit. mf

299

VI I

Musical score for Violin I (VI I) showing measures 12, 34, 56, 78, 910, 11/12, 13/14, 15/16, and 17/18. The score includes various dynamics such as *f*, *mp*, and *p*, and performance instructions like *sul tasto*, *c.lit.*, *mf*, and *8^{ma}*.

VII

Musical score for Violin II (VII) showing measures 12, 34, 56, 78, 910, 11/12, 13/14, and 15/16. The score includes dynamics like *f* and *mf*, and performance instructions such as *sul G*, *sul A*, *sul tasto*, and *12^{ma}*.

Vla

Musical score for Viola (Vla) showing measures 12, 34, 56, 78, 910, 11/12, and 13/14. The score includes dynamics like *f* and *mf*, and performance instructions such as *subito*, *sul G*, and *11^{ma}*.

299

Vc

Musical score for Violoncello (Vc) showing measures 12, 34, 56, 78, 910, and 11/12. The score includes dynamics like *f* and *mf*, and performance instructions such as *sul tasto*, *c.lit.*, *pizz.*, and *subito*.

Cb

Musical score for Contrabasso (Cb) showing measures 12, 34, 56, 78, and 910. The score includes dynamics like *f* and *mf*, and performance instructions such as *pizz.*, *8^{ma}*, and *10^{ma}*.

Fine