

"Some fragments of the "Op. 111" for the 21th century"

Μαρία - Χριστίνα Κριθαρά

Φθινόπωρο 2004

♩ = 60

Violin I
Violin II
Viola
Cello

ff *ff sempre* *ff*

VI. I
VI. II
Vla.
Vc.

fff *mp* *p* *pp*

VI. I
VI. II
Vla.
Vc.

p dolce *mp* *p*

♩ = 120

15

VI. I *mf* *f* *mf*

VI. II *p* *mf*

Vla. *dolce* *mp* *mf* *p*

Vc. *mf* *p dolce* *mp* *mf* *p*

Detailed description: This system contains measures 15 through 19. The first violin (VI. I) starts with a mezzo-forte (*mf*) dynamic, reaches a fortissimo (*f*) in measure 17, and returns to mezzo-forte (*mf*) in measure 19. The second violin (VI. II) begins with piano (*p*) and moves to mezzo-forte (*mf*) in measure 17. The viola (Vla.) starts with a *dolce* marking and a mezzo-piano (*mp*) dynamic, then shifts to mezzo-forte (*mf*) and piano (*p*) in measures 17 and 18 respectively. The cello (Vc.) begins with mezzo-forte (*mf*) and piano (*p*) dynamics, with a *dolce* marking in measure 16, and returns to mezzo-forte (*mf*) and piano (*p*) in measures 17 and 18.

20

VI. I *f* *mp* *p*

VI. II *mf* *p*

Vla. *mf* *mf*

Vc. *mf* *mp*

Detailed description: This system contains measures 20 through 24. The first violin (VI. I) starts with fortissimo (*f*), moves to mezzo-piano (*mp*) in measure 22, and ends with piano (*p*) in measure 24. The second violin (VI. II) begins with mezzo-forte (*mf*) and ends with piano (*p*) in measure 24. The viola (Vla.) maintains a mezzo-forte (*mf*) dynamic throughout. The cello (Vc.) starts with mezzo-forte (*mf*) and ends with mezzo-piano (*mp*) in measure 24.

25

VI. I *mf* *p*

VI. II *mf* *p*

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

Vc. *mf* *p*

Detailed description: This system contains measures 25 through 29. The first violin (VI. I) starts with mezzo-forte (*mf*) and ends with piano (*p*) in measure 29. The second violin (VI. II) begins with mezzo-forte (*mf*) and ends with piano (*p*) in measure 29. The viola (Vla.) starts with fortissimo (*f*), then moves to piano (*p*) in measure 27, and continues with piano (*p*) dynamics in measures 28 and 29. The cello (Vc.) starts with mezzo-forte (*mf*) and ends with piano (*p*) in measure 29. Triplet markings (3) are present above the viola part in measures 28 and 29.

31

VI. I *mp*

VI. II *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *mp*

36

VI. I *mf* *f*

VI. II *mp* *f*

Vla. *p* *f*

Vc. *f*

42

VI. I *ff* *fff* *p*

VI. II *ff* *fff* *p*

Vla. *ff* *fff* *p*

Vc. *ff* *fff* *p*

50

VI. I *mf p* *mp* *mf* *p*

VI. II *mf p* *mp* *p*

Vla. *mf p* *p* *mf*

Vc. *mf p* *mp* *p*

55

VI. I *mf* *p* *mp*

VI. II *p* *p* *mp*

Vla. *p* *mf*

Vc. *mf* *cresc.* *mf*

59

VI. I *mp* *mp*

VI. II *f* *p* *p*

Vla. *mf* *p*

Vc. *p* *mf* *p*

64

VI. I *p* *mp* *mf*

VI. II *p* *mp* *mf*

Vla. *mf* *mp* *p*

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

68

VI. I *f* *mp* *p* *mf* *mp*

VI. II *f* *mp* *mf* *p* *mf*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p* *mf*

73

VI. I *mf* *mp*

VI. II *mf* *mp*

Vla. *mf* *mp* *mf* *mf*

Vc. *mf* *mp* *mp* *mf*

78

VI. I *p p < sf p < sf mp f*

VI. II *p p < sf p < sf mp f*

Vla. *p < sf p < sf mp f*

Vc. *p < sf p < sf mp f*

85

VI. I *pp mp mp*

VI. II *pp mp mf*

Vla. *pp mp pp*

Vc. *pp mp*

93

VI. I *mp dolce p*

VI. II *f p*

Vla. *mp*

Vc. *p mp*

98

VI. I

VI. II

Vla.

Vc.

mf

mf

p

mp

mf

p

mf

mf

p

mf

103

VI. I

VI. II

Vla.

Vc.

p

mf

mp

mf

f

sempre p

mf

f

p

108

VI. I

VI. II

Vla.

Vc.

p

mp

mf

p

p

mf

mf

f

f

113

VI. I *p* *mp*

VI. II *mp* *mf* *f*

Vla. *p* *mp*

Vc. *mp*

118

VI. I *f* *ff* *mp*

VI. II *ff* *mp*

Vla. *f* *f* *p*

Vc. *f* *ff* *pp* *detache*

123

VI. I *mp* *mp*

VI. II *mp* *mp*

Vla. *mp* *pp* *detache*

Vc. *mf* *mp* *3*

127

VI. I *p*

VI. II *p* *detache* *pp*

Vla. *mf* *p*

Vc. *p* *mp* *mf*

131

VI. I *pp* *mf*

VI. II *f* *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

135

VI. I *f* *molto* *f* *mp*

VI. II *mf* *molto* *f* *mp*

Vla. *f* *molto* *f* *mf*

Vc. *mf* *molto* *f* *f*

140

VI. I *f*

VI. II *f*

Vla. *ff*

Vc. *f*

146

♩ = 52

VI. I *ff sempre*

VI. II *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

155

VI. I *pp* sul G

VI. II *pp*

Vla. *p espressivo* sul C

Vc. *p* sul C *pp*

160

VI. I *p* *pp* *mp dolce* *mf* *sul G*

VI. II *p* *pp* *pp*

Vla. *pp*

Vc. *mp* *pp* *sul G*

166

VI. I *p* *p* *pp* *p* *sul D* *sul A*

VI. II *mp* *mf* *pp* *mf* *sul G*

Vla. *mp* *mf* *pp*

Vc. *mf* *f* *p*

172

VI. I *mp* *mf* *p* *mf* *sul D* *sul A*

VI. II *pp* *mf* *f* *f* *sul D*

Vla. *pp* *molto* *f*

Vc. *mf* *p* *molto* *f*

178

VI. I *mf mp mp mp dolce* *sul G sul E*

VI. II *p mp mp mp* *sul G*

Vla. *p sub. mf f mp*

Vc. *mf f mf mp*

183

VI. I *p mp* *sul A sul G*

VI. II *p mp p* *sul D sul D*

Vla. *poco p*

Vc. *p mp dolce p*

188

VI. I *p p mf* *sul A*

VI. II *mf mp mp* *sul D*

Vla. *mf pp mp mf*

Vc. *mf p mp mf*

193

VI. I *mp* *mp*

VI. II *p*

Vla. *mp* *p* *molto*

Vc. *p* *mf* *f*

198

VI. I *ff* *p* *pp* *mp* *dolce s. vibr.*

VI. II *ff* *p* *pp* *pp* *pp*

Vla. *ff* *p* *pp* *pp* *pp*

Vc. *ff* *p* *pp*

sul A *sul D* *40*

206

VI. I *pp* *mf* *p*

VI. II *p* *pp* *pp*

Vla. *pp* *mp* *mp dolce* *p*

Vc. *p* *pp* *mp*

211

VI. I *mf* *f* *sf*

VI. II *mp* *mf* *f* *sf*

Vla. *mp* *mf* *f* *sf* *p*

Vc. *mp* *mf* *f* *sf* *p dolce* sul C sul G

217

VI. I *p* *p* *mf*

VI. II *pp* *p* *mf*

Vla. *poco* *p* *mf* *mp* *p*

Vc. *mf*

sul A sul D

223

VI. I *mp* *f*

VI. II *mp*

Vla. *mf* *p* *f*

Vc. *p* *mf*

229

VI. I *con sord.* *p* *pp* *pp* *sul A*

VI. II *con sord.* *p* *pp* *pp*

Vla. *p* *p* *pp*

Vc. *p* *p* *pp*

237

VI. I *sempre pp* *pp* *poco* *pp*

VI. II *sempre pp* *poco*

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

Vc. *con sord.* *pp* *p* *pp*

244

VI. I *ppp* *15^{ma}*

VI. II *pp* *ppp*

Vla. *ppp*

Vc. *ppp*