



2007

String Quartet (Honors)

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String Quartet

Luke Gullickson

2006

String Quartet (2006)

Luke Gullickson

I began my String Quartet in the summer of 2006 with the opening section, which flashes in a sort of montage between passages from the first three movements. The piece then grew into four ostensibly disparate movements that are linked through many references that are built into the musical structure.

The pitch centers of the piece are derived from the D octatonic scale, with the fourth movement representing the culmination as it reaches B and G#--which surround the dominant of the piece's central key, D.

The first movement, following the introductory foreshadowing, is in a straightforward Sonata form, and the pitch material is characterized by tension between octatonic and pentatonic scales. The first theme presents these scales in small, palindromic blocks, while the second theme is more lyrical.

The second movement is a light Scherzo with some humorous gestures, built in an arch form around a central developmental section. The movement recalls Classical-era Serenades, incidental pieces meant to be played outdoors, with its waltz feel and metric regularity.

The third movement develops slowly, with three basic themes in imitation: one for whole notes, one for halves, and one for quarters. These themes exhibit varying degrees of tension between the octatonic and major scales. The rhythm moves from whole notes to quarters and back, followed by a freer central section and a warm, pandiatonic Coda that combines the themes.

The fourth movement is the most enigmatic and reflective. It opens with a night music section that moves between B and G#, followed by a more lyrical section. The clarinet solo should be played from offstage, provided this can be done audibly. Preferably, the clarinetist should also go uncredited in the program, so the solo comes as a complete surprise to the audience.

There are numerous personal references in the musical content here, but they are ultimately insignificant. Of more import is the idea of musical ideas recurring in different contexts, so their tone shifts as a result of the experiences that have been endured over the course of the piece. The references, from the first movement's opening montage to the last movement's hushed recallings, come large and small, and are meant to create a dialogue between initial and later recurrences of ideas and gestures.

Duration: 25 minutes

String Quartet

I.

Luke Gullickson

♩... = 69 (all meter changes ♩ = ♩)

Violin I

Violin II

Viola

Cello

mp

mf

6

Vln. I

Vln. II

Vla.

Vc.

> mp

mfp

f

> mp

mfp

f

10

Vln. I

Vln. II

Vla.

Vc.

f

mp

Measures 10-16. Vln. I and Vln. II are in treble clef. Vla. is in alto clef (C4-C5). Vc. is in bass clef. Measures 10-16 show a dynamic shift from *f* to *mp*. Vln. II has a melodic line starting in measure 15. Vla. has a melodic line starting in measure 10. Vc. has a rhythmic pattern of eighth notes.

17

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mf

mf

mf

* tap

* tap

* tap

* tap

* Tap instrument with hand

Measures 17-23. Vln. I and Vln. II are in treble clef. Vla. is in alto clef (C4-C5). Vc. is in bass clef. Measures 17-23 show a dynamic shift from *mp* to *mf*. Vln. I and Vln. II have melodic lines. Vla. and Vc. have rhythmic patterns. Measures 22-23 include a '* tap' instruction for each instrument.

23

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mp

mf

mp

mf

28

(A)

Vln. I

Vln. II

Vla.

Vc.

mp *mf*

mp *mf* *mp*

mp *mf* *p*

p

A bit faster. $\text{♩} = 80$

34

Vln. I

Vln. II

Vla.

Vc.

cresc. poco a poco...

mp

cresc. poco a poco...

40

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *mp*

cresc. poco a poco...

45

Vln. I

Vln. II

Vla.

Vc.

f

...f

...f

...f

7/16

7/16

7/16

7/16

(B) Tempo I

50

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp sub.

7/16

7/16

7/16

7/16

57

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

* tap

mp

mp

mp

64

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mp

mp

mp

mp

69

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

75

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mp

mp

mp

sul tasto

ord.

sul tasto

ord.

80

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mf

mf

86

Vln. I

Vln. II

Vla.

Vc.

mp cresc....

mp cresc....

mp cresc....

mp cresc....

...f

...f

...f

...f

String Quartet: I

9

92

Vln. I

Vln. II

Vla.

Vc.

p

mf

p

mf

p

mf

100

Vln. I

Vln. II

Vla.

Vc.

mp

mp

107

Vln. I

Vln. II

Vla.

Vc.

mp

mp

Detailed description: This system of music covers measures 107 to 111. Violin I and Violin II play a melodic line consisting of eighth and sixteenth notes, with a key signature of one sharp (F#). The Viola and Violoncello provide a harmonic accompaniment with eighth and sixteenth notes. The Viola part begins in measure 108 with a *mp* (mezzo-piano) dynamic. The Violoncello part begins in measure 107 with a *mp* (mezzo-piano) dynamic. The music concludes in measure 111 with a final chord.

112

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

Detailed description: This system of music covers measures 112 to 116. Violin I and Violoncello play a melodic line consisting of eighth and sixteenth notes, with a key signature of one sharp (F#). The Violin II and Viola provide a harmonic accompaniment with eighth and sixteenth notes. The Violoncello part begins in measure 112 with a *mf* (mezzo-forte) dynamic. The Viola part begins in measure 112 with a *mf* (mezzo-forte) dynamic. The Violin II part begins in measure 112 with a *mf* (mezzo-forte) dynamic. The music concludes in measure 116 with a final chord.

118

Vln. I

Vln. II

Vla.

Vc.

p

p *cresc....*

p *cresc....*

125

Vln. I

Vln. II

Vla.

Vc.

mf

mf

130

(D)

Vln. I

Vln. II

Vla.

Vc.

f

mf

p

mf

f

p

mf

134

Vln. I

Vln. II

Vla.

Vc.

mp

mf

pizz.

arco

pizz.

arco

pizz.

arco

mp

mf

p

mp

mf

p

String Quartet: I

13

[illegible]

143

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

pizz.

mf

pizz.

arco

pizz.

mf

146

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *p*

arco

p

p

151

Vln. I

Vln. II

Vla.

Vc.

sul tasto

pp *mp* *p* *mp*

ord. pizz.

p *mp*

pp *mp*

pp *mp*

157 *arco* *mf* *Rit.*

Vln. I

Vln. II

Vla.

Vc.

mf *p* *mf* *mp*

162 *A tempo*

Vln. I

Vln. II

Vla.

Vc.

pp *mp* *f* *mp* *mf* *pizz.*

166

Vln. I

Vln. II

Vla.

Vc.

170

Vln. I

Vln. II

Vla.

Vc.

mp *mf*

p *mf*

arco *p* *mf*

p *mf*

174

Vln. I

mp

p

mf

(E)

Vln. II

mp

pizz.

arco

Vla.

p

pizz.

mf

arco

Vc.

p

mp

178

Vln. I

Vln. II

Vla.

Vc.

180

Vln. I

p

mp

Vln. II

Vla.

Vc.

187

Vln. I

Vln. II

Vla.

Vc.

p

cresc....

cresc....

193

Vln. I

Vln. II

Vla.

Vc.

mp *mf*

...mf *p*

...mf *p*

200

Vln. I

Vln. II

Vla.

Vc.

mp *cresc....*

p *cresc....*

cresc....

cresc....

207

Vln. I

Vln. II

Vla.

Vc.

...f

mp

...f

p sub.

...f

mp

...f

p

(F)

String Quartet: I

21

212

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

222

Vln. I

Vln. II

Vla.

Vc.

mp

p

mp

p

mp

p

223 224 225 226

227

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mp

p

mp

mf

228 229 230 231

231

Vln. I

sul tasto

p

Vln. II

mp

sul tasto

p

ord.

mp ————— *mf*

Vla.

mf

mp

mf ————— *f*

Vc.

mp

234

Vln. I

ord.

f

(G)

Vln. II

f

Vla.

f

Vc.

f

239

Vln. I

Vln. II

Vla.

Vc.

mf

p

f

mp

cresc....

247

Vln. I

Vln. II

Vla.

Vc.

...mp

mf

...mf

...mf

mf

7/16

7/16

7/16

7/16

String Quartet: I

25

253

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

p

pizz.

mp

mf

mp

pizz.

mp

mf

sul tasto

256 ord.

Vln. I *f* *mp* arco sul tasto *cresc....*

Vln. II *mp* *mf* *p* sul tasto *cresc....* 3

Vla. *mf* arco *p* sul tasto *cresc....*

Vc. *p* *cresc....*

259

Vln. I

Vln. II

Vla.

Vc.

...*mf**p* ————— *mf*

...*mf**p* ————— *mf*

p —————

...*mf**p* ————— *mf*

261 Poco rit.

Broader. ♩ = 112

Vln. I

Vln. II

Vla.

Vc.

mf ————— *f*

mf ————— *ff*

< mf ————— *f*

mf ————— *ff*

264

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mp

mf

8va

267

Vln. I

Vln. II

Vla.

Vc.

f

ff

f

ff

Poco rit.

8va

280

Vln. I

Vln. II

Vla.

Vc.

< mf

** tap*

mp

mf

288

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

293

Vln. I

Vln. II

Vla.

Vc.

< mf

mp

mf

sul tasto

ord.

299

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

sul tasto

ord.

304

Vln. I

Vln. II

Vla.

Vc.

cresc....

cresc....

cresc....

310

Vln. I

Vln. II

Vla.

Vc.

cresc....

f *p*

f *p*

f *p*

f *p*

317

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

321

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

I

328

Vln. I

Vln. II

Vla.

Vc.

mf

mf *mp*

mf *mp* *cresc....*

333

Vln. I

Vln. II

Vla.

Vc.

f

...f *mp*

...f *mp*

...f *mp*

337

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

338 339 340 341

342

Vln. I

Vln. II

Vla.

Vc.

343 344 345 346

348

Vln. I

Vln. II

Vla.

Vc.

p *f*

mp *f*

p *f* *mf*

mp *f* *mf*

352

Vln. I

mp

p

sul tasto

8^{va}

7

16

Vln. II

mf

p

sul tasto

7

16

Vla.

pizz.

p

pizz.

7

16

Vc.

mp

p

7

16

356 **J** *ord.* *8va* -----

Vln. I *ff*

Vln. II *ord.* *ff* *arco*

Vla. *ff* *arco* *mp* *cresc....*

Vc. *ff* *mp* *cresc....*

362

Vln. I *f* *ff*

Vln. II *mf* *cresc....* *...ff*

Vla. *...ff*

Vc. *...ff*

II.

♩ = 130

Violin I

mp

Violin II

Viola

p

Cello

p

7

Vln. I

mf

Vln. II

mp

Vla.

mf

mf

pizz.

f

pizz.

Vc.

mf

mf

f

14

Vln. I

Vln. II

Vla.

Vc.

mp

p

arco

arco

21

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mf

p

mf

p

27 **A**

Vln. I *mf*

Vln. II *mf* *mp*

Vla. *mf* *pizz.* *arco* *pizz.* *arco*

Vc. *mf*

33

Vln. I

f

Vln. II

f

arco

Vla.

f

mp

Vc.

f

pizz.

arco

mp

Freely.

39

Vln. I

mf pizz.

f

mp

Vln. II

mf

arco

f

mp

Vla.

mf

mp

Vc.

mf

pizz.

arco

mp

(B)

A tempo.

45

Vln. I

mp

6

Vln. II

mp

6

Vla.

mf

5

Vc.

mp

5

48

Vln. I

Vln. II

Vla.

Vc.

3 3 3

3 3 3

6

5

6

51

Vln. I

Vln. II

Vla.

Vc.

p

p

mp *f*

p *mf*

5

5

56

Vln. I *mf*

Vln. II *pizz.*

Vla.

Vc. *sul pont.*

Measures 56-60 of the String Quartet II. Vln. I begins with a mezzo-forte (mf) dynamic. Vln. II plays pizzicato (pizz.). Vla. and Vc. are marked sul ponticello (sul pont.). The music features a variety of note values, rests, and dynamic markings.

61

Vln. I *f* *p*

Vln. II *arco* *f* *mp*

Vla. *ff* *mp* *p*

Vc. *ord.* *f* *mp* *p*

Measures 61-65 of the String Quartet II. Vln. I and Vln. II are marked arco. Vln. I dynamics are forte (f) and piano (p). Vln. II dynamics are forte (f) and mezzo-piano (mp). Vla. dynamics are fortissimo (ff), mezzo-piano (mp), and piano (p). Vc. has an ord. marking and dynamics forte (f), mezzo-piano (mp), and piano (p). The music features a variety of note values, rests, and dynamic markings.

66 (C)

Vln. I

Vln. II

Vla.

Vc.

mf

pizz.

mp

mf

73

Vln. I

Vln. II

Vla.

Vc.

arco

mf

p

pizz.

f

mf

p

pizz.

mf

p

f

80

Vln. I

mp arco *mf* pizz. *pp* arco

Vln. II

mp *mf* *pp* arco

Vla.

mp *mf* *pp*

Vc.

mp *mf* *pp*

85

Vln. I

mf *p* *mp* *mf* arco

Vln. II

mf *p* *mp* *mf*

Vla.

mf *p* *mp* *mf*

Vc.

mf *p* *mp* *mf*

89

Vln. I *mf* sul pont. *p*

Vln. II *f* *sfp* sul pont. *p*

Vla. *f* *sfp* arco sul pont. *p*

Vc. *f mf* *p* pizz. ord.

95

Vln. I ord. *mp* *f* *mf*

Vln. II ord. *f* *mf*

Vla. ord. *mp* arco *f* *mf*

Vc. *f* *mf*

101 (D)

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

108

Vln. I

Vln. II

Vla.

Vc.

p

mp

mf

p

mp

mf

mf

f

mp

mf

mf

5

115

Vln. I

Vln. II

Vla.

Vc.

Rit.

p

p

pizz.

mp

mp

p

5

8va

A tempo.

(8va)

120

Vln. I

Vln. II

Vla.

Vc.

pp

pp

mf

pizz.

mf

pizz.

mf

5

pp

pp

127 **E**

Vln. I

Vln. II

Vla.

Vc.

mp

arco
sul pont.

pp *mp*

pizz.

p *mp*

ord.

arco

132

Vln. I

Vln. II

Vla.

Vc.

mf *f*

arco

mf *mp* *f*

sul pont.

pizz.
ord.

mf *f*

pizz.

arco

mf *mp* *f*

137

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

mf

mp

mf

arco

pizz.

mp

mf

The image shows a musical score for measures 137-141 of 'The Swan' from 'The Nutcracker'. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics range from mezzo-forte (mf) to mezzo-piano (mp). There are also performance instructions like 'arco' (bowed) and 'pizz.' (pizzicato). The score is written in a standard musical notation style with a grand staff for each instrument.

143 Freely.

Vln. I

Vln. II

Vla.

Vc.

f *mp*

f *mp*

f *mp*

f *mp*

arco

151 Rit. **F** Slower.

Vln. I *p*

Vln. II *p* *mp*

Vla. *p* *p*

Vc. *p* *p*

158 Rit.

Vln. I *mp* *pp*

Vln. II *mf* *p*

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

Vc. *mf* *mf* *mp*

III.

$\text{♩} = 80$

Violin I

p very slow cresc....

Violin II

Viola

Cello

p very slow cresc....

Vln. I

Vln. II

Vla.

Vc.

8

p very slow cresc....

p very slow cresc....

16

(A)

Vln. I

Vln. II

Vla.

Vc.

... *mp* ...

... *mp* ...

... *mp* ...

... *mp* ...

23

Vln. I

Vln. II

Vla.

Vc.

String Quartet: III

53

29

(B)

Vln. I

Vln. II

Vla.

Vc.

... *mf* ...

... *mf* ...

... *mf* ...

... *mf* ...

35

Vln. I

Vln. II

Vla.

Vc.

40

Vln. I

Vln. II

Vla.

Vc.

...f

very slow dim....

...f

very slow dim....

...f

very slow dim....

...f

very slow dim....

45

Vln. I

Vln. II

Vla.

Vc.

...mf...

...mf...

...mf...

...mf...

...mf...

...mf...

(C)

51

Vln. I

Vln. II

Vla.

Vc.

57

Vln. I

Vln. II

Vla.

Vc.

... *mp* ...

... *mp* ...

... *mp* ...

... *mp* ...

63

Vln. I

Vln. II

Vla.

Vc.

70

(D)

Vln. I

Vln. II

Vla.

Vc.

...p

...p

slow cresc....

slow cresc....

...p

76

Vln. I

Vln. II

Vla.

Vc.

mp *slow cresc....* *mf*

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

81

Vln. I

Vln. II

Vla.

Vc.

mp *f* *ff*

... f ... ff

... f ... ff

87

Vln. I

p *mp* *p* sul tasto

Vln. II

p

Vla.

mp *mp*

Vc.

mp *p*

93

Vln. I

p

mp

Vln. II

mp

Vla.

p

mp

Vc.

mp

98

Vln. I

Vln. II

Vla.

Vc.

102

Vln. I

Vln. II

Vla.

Vc.

106 **E**

Vln. I *p* very slow cresc....

Vln. II *p* *p* very slow cresc....

Vla. *p* very slow cresc....

Vc. *p* *p* very slow cresc....

114

Vln. I ... *mp* *mf* ...

Vln. II ... *mp* *mf* ...

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

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

121

Vln. I

Vln. II

Vla.

Vc.

...*f*...

...*f*...

...*f*...

...*f*...

127

Vln. I

Vln. II

Vla.

Vc.

Rit....

ff

ff

ff

mp sub.

mp sub.

F

A tempo.

134

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

140

Vln. I

Vln. II

Vla.

Vc.

146

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

G

149

Vln. I

Vln. II

Vla.

Vc.

pp

pp

mp

p

p

sul A

sul G

V

153 Rit.... A Bit Slower. $\text{♩} = 70$ ♩

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

159 ♩

Vln. I

Vln. II

Vla.

Vc.

Note: all col legno passages
are to be played *battuto*.

IV.

Violin I

Violin II

pp

pp

ppp

pp

3

3

3

Violin I: *ppp* ord. *p* sul pont. *pp* pizz. *pp*

Violin II: *ppp* ord. *p* sul pont. *ppp* ord. *ppp* ord.

Viola: *p* *p* col legno *p* pizz. *pp* sul pont.

Violoncello: *p* *p* *pp*

6

Vln. I

col legno

arco ord.

pp

Vln. II

col legno

pp

p

3

Vla.

p

col legno

3

Vc.

arco ord.

pp

9

(A)

Vln. I

ppp

p

col legno

pp

Vln. II

arco

p

col legno

pp

Vla.

pizz.

ppp

arco

p

col legno

pp

Vc.

ppp

p

col legno

pp

String Quartet: IV

67

12 ord. *p* *pp* col legno

Vln. I

ord. *p* sul pont. *pp*

Vln. II

ord. *p* sul pont. *pp*

Vla.

ord. *p* *pp*

Vc. *p* *pp*

15 arco *pp* arco

Vln. I

p col legno pizz. *mp* arco *pp*

Vln. II

p col legno pizz. *mp* arco *pp*

Vla.

p col legno pizz. *mp* arco *pp*

Vc. *p* *mp* *p*

18

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

p

mp

mp

mp

20

Vln. I

Vln. II

Vla.

Vc.

col legno

arco

pp

p

pp

p

pp

arco sul pont.

ppp sul pont.

p

ppp

23

Vln. I

Vln. II

Vla.

Vc.

p

pp

ord.

pizz.

pp

pp

ord.

p

ppp

26

Vln. I

Vln. II

Vla.

Vc.

p

arco

mp

mf

28

Vln. I

p

col legno

pp

p

col legno

pizz.

Vln. II

arco

mf

pp

p

col legno

mp

pizz.

Vla.

arco

mf

pp

p

col legno

mp

pizz.

Vc.

p

pp

mp

31

Vln. I

arco

pp

pizz.

p

Vln. II

p

Vla.

arco

mp

Vc.

p

(B)

33

Vln. I

col legno

ord.

Vln. II

col legno

ord.

Vla.

col legno

Vc.

36

Vln. I

arco sul pont.

pp

ord.

pizz.

Vln. II

arco sul pont.

pp

ord.

pizz.

Vla.

arco sul pont.

pp

ord.

pizz.

Vc.

arco sul pont.

pp

ord.

pizz.

39

Vln. I

Vln. II

Vla.

Vc.

p

arco

p

arco

p

mp

arco

p

42

Vln. I

Vln. II

Vla.

Vc.

mp

mf

p

pp

mp

mf

pp

[illegible]

51

Vln. I

Vln. II

Vla.

Vc.

mf

p

pizz.

arco

56 Distantly. ♩ = 56

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

Vln. II *p* arco *pp* col legno

Vla. *p* arco *pp* col legno

Vc. *p* arco

60

Vln. I *mp* ord. *mf* *mp*

Vln. II *p* ord. *mp* *p*

Vla. *p* ord. *mp* *p*

Vc. *mp* *p*

Vln. I

Vln. II

Vla

Vc

Vln. I

Vln. II

Vla

Vc

(D) A tempo; freely, with motion.

71

A Cl.

mp

3

Vln. I

(play only if no clarinet is available)

mp

3

Vln. II

mfp

Vla.

mfp

Vc.

mfp

76

A Cl.

3 3 3

mf *p*

Vln. I

3 3

mf *p*

Vln. II

3

pizz.

Vla.

3

pizz.

Vc.

3

pizz.

81

A Cl.

mp *p*

Vln. I

mp *p*

Vln. II

arco

Vla.

arco

Vc.

arco

86

Rit.... A tempo Rit....

(E) Tempo I. ♩ = 105

A Cl.

3

(play)

Vln. I

3

pp *n*

Vln. II

mfp *n* *ppp*

Vla.

mfp *n*

Vc.

mfp *n*

97

Vln. I

mp

pp

Vln. II

p

Vla.

Vc.

Gradual Accel....

102

Vln. I

Vln. II

Vla.

Vc.

p *pp* *p* slow cresc....

mp *pp* slow cresc.... ... *p* ...

pp

pp

107

Vln. I

Vln. II

Vla.

Vc.

... *mp* ...

... *mf* ...

... *mp* ...

... *mf* ...

mp slow cresc....

... *mf* ...

mp slow cresc....

... *mf* ...

110

Vln. I

Vln. II

Vla.

Vc.

(F)

... ♩ = 120

... *f*

... *f*

... *f*

... *f*

112

Vln. I

Vln. II

Vla.

Vc.

f

Broadly. ♩ = 92

119

Vln. I

Vln. II

Vla.

Vc.

mf

pp

mp

pp

mp

pp

n

p

pizz.

pizz.

pizz.

7/16

7/16

7/16

7/16

125 **G** ♩ = 56 Accel.... ... ♩ = 69 Freely. ♩ = c. 92 poco Rit....

Vln. I

Vln. II

Vla.

Vc.

arco

p

mf

poco

arco

131 ♩ = 56 Accel.... ... ♩ = 69 Freely. ♩ = c. 92 Poco rit....

Vln. I

Vln. II

Vla.

Vc.

> p

mf

p

mf

137 ♩ = 56

Vln. I *pp*

Vln. II *arco* *p* *p* *pp* *n*

Vla. *p* *p* *pp* *n*

Vc. *p* *p* *pp* *n*

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