

Score

Martyn Harry

Borderline

(String Quartet No. 3)

for string quartet

2019

Commissioned by the Villiers Quartet, 'Borderline' received the world premiere that constitutes its publication at the Keele Concert Series on 20th February 2019, with subsequent performances in San Diego and Oxford, as part of the Alexander Goehr / Martyn Harry mini-festival.

Martyn Harry String Quartet No. 3 (“Borderline”)

I have always been fascinated both by the string quartet medium’s apparently abstract nature – whereby composers try to communicate in a purely ‘musical’ way – and the way in which certain quite famous pieces in the repertoire seem to undermine this. For instance, the slow movement of Haydn’s *Emperor* Quartet is a set of variations based on the German national anthem. As a result it could potentially now mean something quite different to what Haydn originally intended, and this is something I responded to my first quartet, the *Empress Quartet*.

Now in my third quartet fifteen years later, I am responding to a little-remarked aspect of Beethoven’s *Serioso* Quartet, Op. 95 in F minor. The *Serioso* is possibly Beethoven’s most radical string quartet, so radical indeed that the composer apparently declared that it was not intended for public performance. Yet in its final bars, where the music shifts suddenly from F minor to a puzzingly lightweight F major, it seems to evoke the *Siegesymphonie* (the German for *Victory Symphony*) from the composer’s own incidental music to *Egmont*. Because *Egmont* is an intensely political play, the presence of this music might suggest some kind of political commentary; yet the sudden shift to the major key is so unexpected and the end over so quickly that its meaning is not entirely clear.

When the Villiers Quartet approached me about composing a piece for tonight’s programme at the beginning of last year, its first violinist, James Dickenson, said he would be interested in playing a political piece. I think James was thinking when he made this request of two of my pieces, *Restraint for Handcuffed Pianist* and *George Meets Arnie for Tennis*, that had political subtexts. Yet early in 2018 I struggled at first to find the right tone for my piece because of our troubled times here in the UK. By March the idea had come to me of setting the shape of the Irish border to music. Just as in UK politics this border seemed to resist any easy solution, so would the presence of the “borderline” in my piece (see below) sound enigmatic and uncanny, resisting assimilation into the rest of the quartet.



I completed the piece quickly after that, not realizing how prescient setting the map of Ireland would now seem as a political statement for our times. The middle section of my piece transcribes the “borderline” – upside down, as if seen from the UK side – as a series of expressive string solos that sound almost like a distant air-raid sirens. This passage is only its most obvious manifestation, for the work’s various scalar and harmonic patterns are saturated with references to the “borderline” shape.

Yet my string quartet is a homage to Beethoven’s *Serioso* Quartet, too, with *Borderline* taking on something of Op. 95’s brusque tone and density of incident from the beginning. The final minute of the piece starts with an impassioned cello monologue in double stops, over torch-like open E-string harmonics for the violins. I wrote *Victory Symphony* in German at this point in the score as a whim in March 2018. At the time I was thinking of Beethoven’s string quartet as well as Egmont’s message of freedom and hope, but now its *Siegesymphonie* surely carries associations of “siege” as well as “victory”.

Martyn Harry
February 2019

String Quartet No. 3 ("Borderline")

Lento $\text{♩} = 60, \text{♩} = 120$
Carefully Measured

VIOLIN 1

mp *f* *pizz.* *risoluto*

VIOLIN 2

mp *f* *pizz.* *risoluto*

VIOLA

mp *mf* *f* *pizz.* *risoluto* *arco* *mp*

CELLO

mf *f* *pizz.* *risoluto* *arco III* *mf*

IV scord.

6

Vln 1

p *arco* *mf* *pizz.* *mp* *arco* *p* *3* *mp*

Vln 2

p *arco* *mf* *pizz.* *mp* *arco* *p*

Vla

p *arco* *mf* *pizz.* *mp* *arco* *p*

Vlc

p *3* *mf* *pizz.* *p* *arco* *mp* *p*

11

Vln 1

Vln 2

Vla

Vlc

p *mp* *p* *mf* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

15

Vln 1

Vln 2

Vla

Vlc

f *mp* *espress.* *mp* *p*

f *mp* *espress.* *mp* *p*

f *p* *espress.*

f *p* *espress.*

A

poco

poco

poco

poco

19

Vln 1 pizz. mf *risoluto* 3

Vln 2 pizz. mf *risoluto* 3

Vla 3 mp 5 mp

Vlc 5 mp 5 mp

24

Vln 1 arco mf 3 pp pizz. mf 3 arco pp pizz. mf

Vln 2 arco mf 3 pp pizz. mf 3 arco pp pizz. mf

Vla 3 mf p mp 3 mf

Vlc 5 p 5 5 5 5

B Vivo [♩ = 144]

28

Vln 1

Vln 2

Vla

Vlc

p scorrevole,
non legato

p scorrevole,
non legato

33

Vln 1

Vln 2

Vla

Vlc

p *mp*

mp *mf* legato

mf legato

pp *mf* legato

mp *mp*

Poco Rit

A Tempo

8^{va}

mp giocoso

mp giocoso

37 (8) C

Vln 1

Vln 2

Vla

Vlc

mf

mf

42

Vln 1

Vln 2

Vla

Vlc

pizz. *mp*

arco *p*

pizz. *mp*

arco *p*

Allargando

← ♩ = ♩ →

47

Vln 1

Vln 2

Vla

Vlc

molto

f

D Tempo Giusto
[♩. = 128]

51

Vln 1

Vln 2

Vla

Vlc

mf brillante

mf brillante

ff

mf

ff

mf

55

Vln 1

Vln 2

Vla

Vlc

f *ff* *f* *ff* *f* *ff*

Detailed description: This system contains measures 55 through 58. Vln 1 and Vln 2 have melodic lines with many sixteenth notes. Vla and Vlc provide harmonic support with sustained chords, each marked with an accent (>). Dynamic markings include *f* and *ff* with crescendo lines.

59

Vln 1

Vln 2

Vla

Vlc

f intensivo *f intensivo* *f espress.* *f intensivo* *f intensivo*

Detailed description: This system contains measures 59 through 62. Vln 1 and Vln 2 continue with rapid sixteenth-note passages. Vla and Vlc play sustained chords with accents. Vln 2 has a quintuplet in measure 61. Dynamic markings include *f intensivo* and *f espress.*

E

62

Vln 1 *mf subito*

Vln 2 *ff* *mf subito*

Vla *mf intensivo*

Vlc *mf intensivo*

65

Vln 1 *poco a poco cresc.*

Vln 2 *poco a poco cresc.*

Vla *poco a poco cresc.*

Vlc *poco a poco cresc.*

V.S.

← ♩ = ♩ →

69

Vln 1

Vln 2

Vla

Vlc

F

ff *espress.*

ff

ff

73

Vln 1

Vln 2

Vla

Vlc

②

mp

f *espress.*

mp

f *espress.*

79 G

Vln 1 *f* 3

Vln 2 *mf*

Vla *mf*

Vlc *mf* *f* 3

84

Vln 1 *mf* *f* 3 3

Vln 2 *f* *mf* *f* 3 3 3

Vla *f*

Vlc *mf* 3 3

Vlc

88

Vln 1

Vln 2

Vla

Vlc

mf

mp

ff

ff

Measures 88-91. Vln 1 and Vln 2 play triplets of eighth notes. Vla and Vlc play chords with accents. Dynamics include *mf*, *mp*, and *ff*.

92

Vln 1

Vln 2

Vla

Vlc

mp

mf

f espress.

mf

mf intensivo

mf intensivo

②

Measures 92-95. Vln 1 and Vln 2 play eighth notes and triplets. Vla and Vlc play chords with accents. Dynamics include *mp*, *mf*, *f espress.*, and *mf intensivo*. A second ending bracket is shown in measure 94.

H

96

Vln 1 *mf* *f* *espress.*

Vln 2 *mf* *mp* *f* *espress.*

Vla

Vlc

100

Vln 1 *mf*

Vln 2 *mf* *mf*

Vla *poco a poco cresc.*

Vlc *poco a poco cresc.*

104

Vln 1

mf *mp* *mf*

Vln 2

mf

Vla

Vlc

Detailed description: This system contains measures 104 through 107. Vln 1 starts with a triplet of eighth notes (G4, A4, B4) marked *mf*, followed by a crescendo to a triplet of eighth notes (C5, B4, A4) marked *mp*, then a rest, and finally a triplet of eighth notes (G4, F#4, E4) marked *mf*. Vln 2 has a triplet of eighth notes (G4, A4, B4) marked *mf*, followed by a rest, and then a triplet of eighth notes (C5, B4, A4) marked *mf*. Vla and Vlc have a steady eighth-note accompaniment in the left hand, with the right hand playing a simple melody.

108

Vln 1

mf *mp*

Vln 2

mf *mf*

Vla

ff

Vlc

V.S.!

Detailed description: This system contains measures 108 through 111. Vln 1 has a triplet of eighth notes (G4, A4, B4) marked *mf*, followed by a crescendo to a triplet of eighth notes (C5, B4, A4) marked *mp*. Vln 2 has a triplet of eighth notes (G4, A4, B4) marked *mf*, followed by a rest, and then a triplet of eighth notes (C5, B4, A4) marked *mf*. Vla and Vlc have a steady eighth-note accompaniment in the left hand, with the right hand playing a simple melody. The text "V.S.!" is written above Vln 2 in measure 110. The dynamic *ff* is marked at the end of the system for Vla and Vlc.

112

Vln 1 *mf* *mf*

Vln 2 *mp* *mf*

Vla *mf* *ff*

Vlc *mf* *ff*

I

116

Vln 1 *p* sul pont.

Vln 2 *f* *mf* sul pont.

Vla *mf* *mf* sul pont.

Vlc *f* sul pont.

120

Vln 1

Vln 2

Vla

Vlc

[sul pont.]

3 3 3 3 6

3 3 3 3 6

4

122

Vln 1

Vln 2

Vla

Vlc

3 3 3 3 3 3 3

3 3 3 3 3 3 3

4

J

125

Vln 1

Vln 2

Vla

Vlc

f

f

f

128

Vln 1

Vln 2

Vla

Vlc

norm. con legno battuto

norm. con legno battuto

norm. con legno battuto

131

Vln 1

Vln 2

Vla

Vlc

mf

mf

mf

sul pont.

sul pont.

sul pont.

K

134

Vln 1

Vln 2

Vla

Vlc

fff

fff

fff

fff

norm

norm

norm

sul pont.

IV

III

144

Vln 1

Vln 2

Vla

Vlc

ff

mf

ff

mf

The image shows a musical score for four instruments: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vlc). The score is for measures 144, 145, and 146. The key signature has one sharp (F#) and the time signature is 4/4. The Violin parts are in treble clef, the Viola is in alto clef, and the Violoncello is in bass clef. The Viola and Violoncello parts have a 2/8 time signature for measures 144 and 145, which changes to 4/4 for measure 146. The Violoncello part has dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte) in measures 145 and 146 respectively. The Viola part also has dynamic markings of *ff* and *mf* in measures 145 and 146 respectively. The Violin parts do not have dynamic markings in this section.

147

Vln 1

Vln 2

Vla

Vlc

f *ff* *mf*

Detailed description: This system contains measures 147 and 148. Vln 1 and Vln 2 are in treble clef with a key signature of one flat. Measure 147 is in 4/4 time, and measure 148 is in 3/4 time. Vln 1 and Vln 2 play continuous sixteenth-note runs. Vla and Vlc are in bass clef. In measure 147, Vla and Vlc play a half note G2 (one flat) with a dynamic of *f*, which crescendos to *ff* by the end of the measure. In measure 148, they play a half note G2 (one flat) with a dynamic of *mf*.

149

Vln 1

Vln 2

Vla

Vlc

②

Detailed description: This system contains measures 149 and 150. Vln 1 and Vln 2 continue their sixteenth-note passages. Vla and Vlc are in bass clef. In measure 149, Vla and Vlc play a half note G2 (one flat). In measure 150, they play a half note G2 (one flat) with a second ending marked ②. The second ending consists of a quarter note G2 (one flat) followed by a quarter rest.

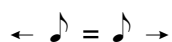
152

Vln 1 *mp*

Vln 2

Vla *f* *mf*

Vlc *f* *mf*



M Disorientated (l'istesso tempo)

155

Vln 1 *mp*

Vln 2 *mp*

Vla *mp*

Vlc *mp*

160

Vln 1

Vln 2

Vla

Vlc

mf

③

Detailed description: This system contains measures 160 through 163. Vln 1 and Vln 2 have complex sixteenth-note patterns. Vla and Vlc have sustained notes, with the Vlc part showing a chromatic descent. A dynamic marking of *mf* is present. A box containing the number 3 is positioned above the Vla staff at the start of measure 163.

163

Vln 1

Vln 2

Vla

Viola

Vlc

mf

mf

mf

Detailed description: This system contains measures 163 through 166. Vln 1 and Vln 2 continue with their sixteenth-note patterns. Vla and Vlc have sustained notes. Two Viola staves are shown, each with a single note. Dynamic markings of *mf* are present for Vln 2, Vla, and Vlc.

N

166

Vln 1 pizz. arco *f* *mf dolce*

Vln 2 pizz. arco *f* *mf dolce*

Vla *f* III

Vlc *f* III IV

170

Vln 1 pizz. arco *f* *mf dolce*

Vln 2 pizz. arco *f* *mf dolce*

Vla IV III IV

Vlc IV III IV

176

Vln 1

pizz. f arco mf dolce

Vln 2

pizz. f arco mf dolce

Vla

mf

Vlc

mf

IV

Andantino piangevole [$\text{♩} = 84$]

181

Vln 1

p p molto legato

Vln 2

p p molto legato

Vla

p

Vlc

mp

186

Vln 1

Vln 2

Vla

Vlc

pp con malicia

p

molto legato

p molto legato

190

Vln 1

Vln 2

Vla

Vlc

ppp

pp

pp

O

194

Vln 1 *p molto legato*

Vln 2 *p molto legato*

Vla *p sostenuto*

Vlc *p con malicia*

198

Vln 1 *pp sostenuto*

Vln 2 *p con malicia* *pp*

Vla *pp molto legato*

Vlc *pp*

201

Vln 1 pizz. *mf* distinto

Vln 2 pizz. *mf* distinto

Vla pizz. *mf* distinto

Vlc pizz. *mf* distinto

p con malicia *pp*

P Chorus

204 arco

Vln 1 *mf* molto legato *p*

Vln 2 arco *mf* molto legato *p*

Vla arco *mf* molto legato *p* *pp*

Vlc arco *mf* molto legato *p*

Borderline Solo I (l'istesso tempo)

Vln 1 *pp* molto legato sempre
 Vln 2 *pp* molto legato sempre
 Vla *mp* molto espress, *poco a poco crescendo*
 Vlc *p* dolce

212
 Vln 1
 Vln 2
 Vla *8va* (5) (1) (2) (3) (4) (1)
 Vlc

Q

218

Vln 1

Vln 2

Vla

Vlc

(2) (3) 8^{va} (1) (2) (3) (4) 8^{va}

poco a poco diminuendo

224

Vln 1

Vln 2

Vla

Vlc

pp *sostenuto* *mp*

(1) (2) (3) (4) (5) (6) (7) 8^{va}

pp

R Chorus

232

Vln 1 *mp* *p*

Vln 2 *mp* *p*

Vla *mp*

Vlc *mp* *mf molto espress.*

Vlc

238

Vln 1

Vln 2

Vla *p*

Vlc 3

Vlc

S Borderline Solo 2

243

Vln 1

p sempre

(1) (2) (3)

Vln 2

mf molto espress.

Vla

p sempre

Vlc

247

Vln 1

(1) (2) (3) (4)

Vln 2

mp

Vla

Vlc

251

Vln 1

Vln 2

Vla

(1) (2) (3) (4) (5)

f

256

T Chorus

Vln 1

Vln 2

Vla

Vlc

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

Intimo

261

Vln 1

Vln 2

Vla

Vlc

mp intensivo

mp

mp intensivo

mp

mp intensivo

mp

mp intensivo

266

Vln 1

Vln 2

Vla

Vlc

poco

poco

poco

poco

poco

poco

poco

poco

U Chorus

271

Vln 1

Vln 2

Vla

Vlc

cresc.

poco

cresc.

cresc.

cresc.

mf

mf

mf

mf

277

Vln 1

Vln 2

Vla

Vlc

f

f

f

f

282

Vln 1

Vln 2

Vla

Vlc

V

mf $\triangleleft$ *f*

mf $\triangleleft$ *mp*

mf $\triangleleft$ *mp*

mf $\triangleleft$ *mp*

Borderline Duet [desolato]

287

Vln 1

Vln 2

Vla

Vlc

p

pp ma molto intensivo

p

pp ma molto intensivo

pp

p

292

Vln 1

poco

poco

Vln 2

poco

poco

297

W

Vln 1

Vln 2

Vla

Vlc

p *espress.*

301

Vln 1

Vln 2

Vla

Vlc

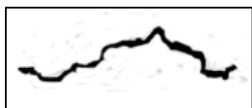
gliss.

mp

pp

pp *ma molto intensivo*

poco

X

quasi in octaves
with the cello

306

Vln 1

(1) (2) (3) (4) (5)

mp *mf molto espress.* *cresc..*

Vln 2

Vla

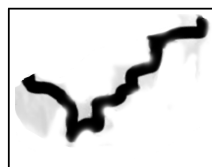
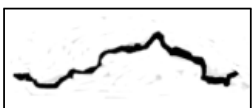
poco

quasi in octaves
with the first violin

Vlc

(1) (2) (3) (4) (5)

mp *mf molto espress.* *cresc..*



312

Vln 1

(6) (7) (1) (2) (3)

f

Vln 2

mp

Vla

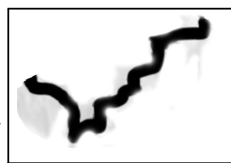
mp

quasi in octaves
with the first violin

Vlc

(6) (7) (1) (2) (3)

f



Y

317 (4) (5) (6) (7)

Vln 1

Vln 2 *poco a poco diminuendo*

Vla *mf*

Vlc (4) (5) (6) (7) *poco a poco diminuendo*

norm.

321 (8) (9) (10) (11) (12)

Vln 1 *p*

Vln 2 *mp* *p*

Vla *mp* *p* *mf molto espress.*

Vlc (8) (9) (10) (11) *mf molto espress.*




326

Vln 1

Vln 2

Vla

Vlc

(1) (2) (3) (4)

pp

Measure 326: Vln 1 (D4, E4, F#4, G4, A4, B4, C5), Vln 2 (D4, E4, F#4, G4, A4, B4, C5), Vla (rest), Vlc (rest).
Measure 327: Vln 1 (D4, E4, F#4, G4, A4, B4, C5), Vln 2 (D4, E4, F#4, G4, A4, B4, C5), Vla (rest), Vlc (rest).
Measure 328: Vln 1 (D4, E4, F#4, G4, A4, B4, C5), Vln 2 (D4, E4, F#4, G4, A4, B4, C5), Vla (rest), Vlc (rest).
Measure 329: Vln 1 (D4, E4, F#4, G4, A4, B4, C5), Vln 2 (D4, E4, F#4, G4, A4, B4, C5), Vla (F#4), Vlc (F#4). *pp*

330

Vln 1

Vln 2

Vla

Vlc

(5) (6) (7) (8) (9)

III

pp

mp

mp

Measure 330: Vln 1 (D4, E4, F#4, G4, A4, B4, C5), Vln 2 (rest), Vla (rest), Vlc (rest). *pp*
Measure 331: Vln 1 (D4, E4, F#4, G4, A4, B4, C5), Vln 2 (rest), Vla (rest), Vlc (rest).
Measure 332: Vln 1 (D4, E4, F#4, G4, A4, B4, C5), Vln 2 (rest), Vla (rest), Vlc (rest).
Measure 333: Vln 1 (D4, E4, F#4, G4, A4, B4, C5), Vln 2 (rest), Vla (rest), Vlc (rest).
Measure 334: Vln 1 (D4, E4, F#4, G4, A4, B4, C5), Vln 2 (rest), Vla (F#4), Vlc (F#4). *mp*

AA Tracing the Map (distant, uncanny)

335

Vln 1

pp *mp* *p* *pp* *p desolato*

Vln 2

pp *p desolato*

Vla

norm.

pp *p desolato*

Vlc

p *p desolato*

Vlc

Vlc

342

Vln 1

pp

Vln 2

pp

Vla

pizz. *mp* arco *p*

Vlc

Viola

Vlc

Vlc

Vlc

348

Vln 1

pp *nervoso*

pp *p*

Vln 2

p

Vla

pp *p*

Viola

Vlc

pp

353

Vln 1

p *mp*

Vln 2

p *pp*

Vla

mp *espress.*

Vlc

p *mp*

358

Vln 1

Vln 2

Vla

Vlc

mp

p

pp

p

p

BB

361

Vln 1

Vln 2

Vla

Vlc

pp insidiosamente

p

mp

p

pp

mp espress.

p

mp

p sostenuto

8va

365

Vln 1

Vln 2

Vla

Vlc

mp espress.

pp insidiosamente

369

Vln 1

Vln 2

Vla

falling apart

falling apart

5

9

9

3/4

373

Vln 1 *mp* *mp*

Vln 2 *mp* *mp*

Vla *mf* *mp*

Vlc *mp* 6 6 6 6

CC Vivo [♩ = 192]

375

Vln 1 *mf* *mp*

Vln 2 *mf* *p*

Vla *mf* *p*

Vlc 3 *mf* *p* *mf energico*

378

Vln 1

mf energico *mp* *mp*

Vln 2

mf energico *mp* *p* leggiero

Vla

mf energico *mf* molto espress.

Vlc

mp

383

Vln 1

mp dolce

Vln 2

Vla

mp

Vlc

387

Vln 1 *energico*
mf pesante *mp*

Vln 2 *mf pesante*

Vla

Vlc *mf pesante*

DD

391

Vln 1 *mp molto espress.*

Vln 2 *energico*
mp *p*

Vla *energico*
mp

Vlc

396

Vln 1

Vln 2

Vla

Vlc

p (*leggiero*, as if independent of the other players)

400

Vln 1

Vln 2

Vla

Vlc

mp energico

mp

pp

EE

404

Vln 1

Vln 2

Vla

Vlc

mf

mf

mf molto espress.

mf

mp

408

Vln 1

Vln 2

Vla

Vlc

mp dolce

mp *p* leggiero

f

mf

mf

417

Vln 1

f

mf

f energico

Vln 2

f

Vla

f

f

Vlc

f

f energico

FF

421

Vln 1

Vln 2

Vla

Vlc

mf poco leggiero

ff

f energico

mf poco leggiero

ff

428

Vln 1

Vln 2

Vla

Vlc

f *ff*

ff

mf poco leggiero

433

Vln 1

Vln 2

Vla

Vlc

439

Vln 1

Vln 2

Vla

Vlc

molto intensivo

GG

ff

fff

8va

mf *leggero*

ff

447

Violin 1: Treble clef, melodic line with a long note and a triplet of eighth notes. A slur indicates a "passing line to cello".

Violin 2: Treble clef, eighth-note accompaniment with a dotted half note. A slur indicates a "passing line to cello".

Viola: Alto clef, eighth-note accompaniment. A triplet of eighth notes is marked *ff*. A box highlights a triplet of eighth notes marked *f*. A slur indicates a "passing line to cello".

Violoncello: Bass clef, eighth-note accompaniment. A slur indicates a "passing line to cello".

450

Vln 1

f

Vln 2

(8)

Vla

ff

Vlc

ff appassionato

454

Vln 1

Poco allargando

Vln 2

(8)

ff

Vla

ff

Viola

Vlc

fff

HH

Tempo giusto

457

Vln 1 *ff* *f non legato*

Vln 2 *ff* *f non legato*

Vla *fff* molto intensivo

Vlc *fff* molto intensivo

Falling Apart !

461

Vln 1

Vln 2

Vla *fff* *f non legato*

Vlc *fff* *f non legato*

Allargando

464

Vln 1

Vln 2

Vla

Viola

Vlc

Vlc

II "Siegesymphonie"
[Presto, ♩ = 126]

Vln 1

Vln 2

Vla

Viola

Vlc

Vlc

mf keening

fff tutte forza sostenuto

fff tutte forza sostenuto

472

Vln 1

4 ○ 4 ○ 4 ○ sim.

mf keening

Vln 2

Vla

Vlc

3

476

Vln 1

5 5 5 5 5 5 5 5

Vln 2

Vla

(Monologue)

Vlc

3

ff marcato

480

Vln 1

Vln 2

Vla

Vlc

JJ ♩. = 84

← ♩ = ♩ →

484

Vln 1

Vln 2

Vla

Vlc

mf *leggiero*

f

488

Vln 1

Vln 2

Vla

Vlc

Poco a poco allargando

492

Vln 1

Vln 2

Vla

Vlc

pizz.

mf leggiero

f

497

Vln 1 *f*

Vln 2 *f*

Vla *f*

Vlc pizz. sempre *f* *ff*

[End of Allarg.]

502

Vln 1 arco *ff* *f* *ff*

Vln 2 *ff*

Vla *ff* *f*

Vlc *f*

(resonant pizz, almost independent of the ensemble like a jazz bassist)

KK

Poco Meno Mosso [$\text{♩} = 72$]

poco a poco accelerando

507

Vln 1 *mf* *espress. con bravura*

Vln 2 *mf*

Vla *mf*

Vlc *f sempre*

Vlc

513

Vln 1

Vln 2

Vla

Vlc

... [$\mathcal{D} = 126, \mathcal{D}_\bullet = 84$] ... accel

MM

530

Vln 1

Vln 2

Vla

Vlc

ff

sfz

sfz

sfz

Vlc

Vlc

Vlc

Vlc

Vlc

Vlc

537

Vln 1

Vln 2

Vla

Vlc

ff

sfz

sfz

Vlc

Vlc

Vlc

Vlc

Vlc

Vlc

Poco Allargando

Tutte forza

544

Vln 1 *fff* *f* *ff* *fff*

Vln 2 *sfz* *fff*

Vla *sfz* *fff*

Vlc *fff*

Vlc

Semplice [♩ = 72]

548

Vln 1 *fff* *mp*

Vln 2 *fff* *mp*

Vla *fff* *mp*

Vlc *f* *mp*

GP

GP

GP

GP

Viola