

Musica naturata

Streichquartett

bledar kondi

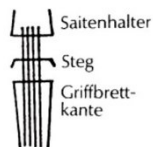
Zeichenerklärung



Saitenschlüssel. Er zeigt auf welcher Saite etwas auszuführen ist.



Hinter dem Steg



Stegschlüssel.



Corpusrand



Stegseitenkante (Cello)



Tonloses Streichen auf dem Corpusrand, Saitenhalter, Dämpfer



Tonloses Streichen auf dem Stegholz



Wischbewegungen auf der Saitenoberfläche: Tasto ≡ Ponticello

ord.

modo ordinario, normales Streichen



flautando, Halbflageolettgriff, sphärischer Klang



legno battuto (c.l.b.) bzw. **legno saltando** mit erstickten Saiten. Die legno-Tonhöhen sollen durch möglichst genaues Auftreffen auf der Saite mit der Bogenstange erreicht werden, keinesfalls also durch Griffe der linken Hand. Die notierten Tonhöhen sind approximativ zu verstehen.



legno saltando glissando

c.l.t.

col legno tratto (Holz)

c.l.b.

col legno battuto, meistens mit der Bogenspitze

l.s.

legno saltando, meistens mit der Bogenmitte

l-c.

legno-crini (Holz + Haare)

m.sp.

molto sul ponticello

sp

sul ponticello

st

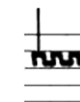
sul tasto



großer Bogendruck



gradueller gepresster Bogendruck



gepresster Bogendruck am Frosch, über dem Griffbrett(ende) und mit Dämpfgriff, so dass ein trockenes, perforiertes Rattern („Schnarchen“) zu hören ist



gepresste Bogenbewegung in Abstrich- bzw. Aufstrichrichtung mit Dämpfgriff



pizzicato mit **Fingernagel**



Bartok-Pizzicato bei festgegriffener Tonhöhe




pizzicato mit der **linken Hand**



Schlag mit der Spannschraube oder Holz auf die Saite und Griffbrettholz



Schlag mit der Fingerkuppe oder Faust auf einem Wirbel  oder auf dem Corpus



so hoch wie möglich, ad lib.



so schnell wie möglich



Achtelton



Viertelton



Dreiachtelton



Halbton



Fünfachtelton



Dreiviertelton



Dämpfzeichen bedeutet ein leichtes Auflegen der Griffhand auf alle vier Saiten, damit das Schwingen gehindert wird.

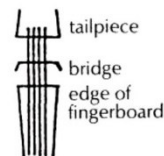
Explanation of the symbols



The **string clef** is used to indicate which string should be played.



Behind the bridge.



Bridge clef.



The side of the body



Edge of the bridge (Cello)



Pitchless bowing on the edge of the body, tailpiece.



Pitchless bowing on the wood of the bridge or wooden mute.



Vertical wiping movement (like “windscreen wiper”) with the bow in the fist: Tasto ≅ Ponticello.

ord.

modo ordinario, normal bowing.



flautando, half-pressure; veiled, spherical sound.



legno battuto (c.l.b.) or **legno saltando** with choked strings. The pitches must be produced as exactly as possible by striking the string at the right point with the bow stick. The action is carried with the tip or the upper half of the bow.



legno saltando glissando

c.l.t.

col legno tratto (wood)

c.l.b.

col legno battuto, usually with the upper half of the bow.

l.s.

legno saltando, usually with the middle of the bow stick.

l-c.

legno-crini (wood + hair).

msp

molto sul ponticello

sp

sul ponticello

st

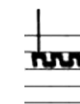
sul tasto



overpressure of bow on strings; distorted, grating sonority.



gradual overpressure of bow on strings.



Pressed bow movement over the fingerboard or behind the bridge with damped strings. Bowing starts near the heel and a sonorous, dry, perforated rattling should be produced, (like a smooth snore).



Pressed bow movement upwards or downwards, a rattling glissando.



Pizzicato with fingernail.



Bartok-Pizzicato.




pizzicato with the left hand.



Rap the tension-screw (or bow stick) on the wood of fingerboard or of the tailpiece.



Strike with fingertip or fist on the pegs  or on the body of the instrument.



As high as possible, ad lib.



As fast as possible.



one eighth-tone



a quarter-tone (sharp and flat)



three eighth-tones



half-tone



five eighth-tones



three quarter-tones



Damping symbol indicates the “damping grip” of the left hand on the four strings to prevent their vibration.

♩ = 35

♩ = 43

Handwritten musical score for V.I., V.II, Br., and Vc. The score is divided into two sections by a double bar line. The first section is in 4/4 time, and the second section is in 3/4 time.

V.I. (Violin I): The first section contains sustained notes. The second section features a melodic line with notes marked with accidentals (sharps and naturals) and a dynamic marking of *mp*. A hairpin crescendo is indicated above the staff.

V.II. (Violin II): The first section is marked *Corpus-Rand*, *tarlos,*, *dunkel,*, and *schwer atmend ppp*. The second section features a melodic line with notes marked with accents and dynamics *f* and *p*. A hairpin crescendo is indicated below the staff.

Br. (Brass): Sustained notes throughout both sections.

Vc. (Violoncello): Sustained notes in the first section. The second section features a melodic line with notes marked with dynamics *mf* and *f*, and a hairpin crescendo. The text *Corpus arco salt.* is written above the staff. A fermata is placed over a note, with a hairpin crescendo leading to it.

♩ = 55

ord. col legno tratto

arco flaut.

Handwritten musical score for V.I., V.II, Br., and Vc. across three measures.

Measure 1: $\frac{4}{4}$ time, *flautando*. V.I. starts with *pp* dynamics. V.II has *f* to *p* dynamics. Br. is *sul Pont. flautando* with *gliss.* and *mp* dynamics. Vc. is *tasto flaut.* with *gliss.* and *pp* dynamics. A *4:5* ratio is indicated.

Measure 2: $\frac{3}{4}$ time, *pizz. a*. V.I. has *pizz. a* dynamics. V.II has *f* to *p* dynamics. Br. is *ord.* with *f* dynamics. Vc. is *l.b. ord.* with *dolcissimo* dynamics.

Measure 3: $\frac{5}{4}$ time, *arco flaut.*. V.I. has *pp* to *mf* to *pp* dynamics. V.II has *Corpus-Rand* and *pp* to *p* dynamics. Br. is *ord.* with *f* dynamics. Vc. is *arco* with *f* dynamics.

Handwritten musical score for V.I., V.II, Br., and Vc. in 4/4 time, marked *flaut.*

V.I. (Violin I): Treble clef, 4/4 time. Notes: whole notes on G4, A4, B4, C5. Dynamics: *p*.

V.II. (Violin II): Treble clef. Notes: quarter notes on G4, A4, B4, C5. Dynamics: *f*, *mf*. Performance notes: *Spannschraube legno salt.*, *arco ord.*, *gliss.*, *pp*, *ff*.

Br. (Bassoon): Bass clef. Notes: quarter notes on G3, A3, B3, C4. Dynamics: *f*. Performance notes: *5:4♯*, *IV*.

Vc. (Violoncello): Bass clef. Notes: quarter notes on G3, A3, B3, C4. Dynamics: *mp*. Performance notes: *arco Stegkante*, *pizz.*, *ff*, *Bogenmitte → Spitze*.

Handwritten musical score for four staves: V.I, V.II, Br., and Vc. The time signature is 4/4.

V.I: Treble clef. Starts with a whole rest. In the second measure, a dotted half note B-flat is written. In the third measure, a dotted half note B-flat is written. In the fourth measure, a dotted half note C is written with a slur and a *mf* dynamic marking.

V.II: Treble clef. Starts with a whole rest. In the second measure, a dotted half note C# is written with a *ff* dynamic marking. In the third measure, a dotted half note C is written with a *ff* dynamic marking. In the fourth measure, a dotted half note C is written with a *ff* dynamic marking. A bracket above the last two measures is labeled "5:4P".

Br.: Bass clef. Starts with a whole rest. In the second measure, a dotted half note C# is written with a *ff* dynamic marking. In the third measure, a dotted half note C is written with a *ff* dynamic marking. In the fourth measure, a dotted half note C is written with a *f* dynamic marking. In the fifth measure, a dotted half note C is written with a *p* dynamic marking. A bracket above the last two measures is labeled "5:4P".

Vc: Bass clef. Starts with a whole rest. In the second measure, a dotted half note C is written with a *ff* dynamic marking. In the third measure, a dotted half note C is written with a *f* dynamic marking. In the fourth measure, a dotted half note C is written with a *mf* dynamic marking. In the fifth measure, a dotted half note C is written with a *mf* dynamic marking. In the sixth measure, a dotted half note C is written with a *mf* dynamic marking. In the seventh measure, a dotted half note C is written with a *mf* dynamic marking. In the eighth measure, a dotted half note C is written with a *mf* dynamic marking. A bracket above the last two measures is labeled "5:4P".

Annotations:

- V.II:** *pizz. A* (pizzicato A) above the first measure.
- Br.:** *arco Spitze scharf am Steg* (arco, sharp at the bridge) above the fifth measure.
- Vc:** *arco ord.* (arco ordinario) above the first measure. *tastu* (tasto) above the fourth measure. *Pont.* (Ponticello) above the sixth measure.

$\text{♩} = 60$

mSP

SP

V.I. *arco* flaut. $\frac{8}{4}$

V.II *arco* *mf* *ff* *diminuendo poco a poco*

mSP ord. SP 6:5D 6:5D

Br. *c.l.t.* *ff* *diminuendo poco a poco* *alla punta*

SP flaut. 9:8F 9:8F

Vc *c.l.t.* *SP* flaut. *legatissimo* *mf* *ff* *poco Pont.*

— — → ord.

Handwritten musical score for four staves: V.I., V.II, Br., and Vc. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions are written in blue ink above and below the staves.

- V.I.:** Features a melodic line with a blue slur over the first two measures and another blue slur over the last two measures. A circled cross symbol is at the end.
- V.II.:** Features a tremolo-like pattern. A blue wedge indicates a dynamic change from *f* to *pp*. A circled cross symbol is at the end.
- Br.:** Features a melodic line with a circled cross symbol at the end.
- Vc.:** Features a melodic line with a blue slur over the first two measures and another blue slur over the last two measures. A circled cross symbol is at the end.

Performance instructions in blue ink:

- *Poco Pont.* (above V.II. staff)
- *subito Tasto* (above Br. staff)
- *subito Tasto* (below Vc. staff)

Dynamic markings and other annotations:

- pp* (above V.I. staff)
- 6157 (above V.II. staff)
- 157 (above V.II. staff)
- ppp* (below Br. staff)
- ppp* (below Vc. staff)

♩ = 55

V.I. $\frac{3}{4}$

V.II *Corpus arco* ("jetu")

Br. *arco balzando lungo*

Vc. *Saitenhalter*
legno → arco balzando lungo

System 1:
V.I: *legno salt.*
V.II: *arco balz.*
Br.: *mp (Bogenmitte)*
Vc.: *mp* (Bogenmitte)

System 2:
V.I: *mit Daumen pizz.*, *legno salt.*
V.II: *mit Daumen quasi erstickt*, *arco*, *gliss.*
Br.: *tasto geprept*
Vc.: *legno salt.*, *arco gra.*, *Pont → ord.*, *gliss.*

Dynamics: *mp*, *mf*, *f*, *ff*, *sfz*

♩ = 70

Druckakzente ohne Bogenwechsel

punta d'arco $\frac{6}{4}$ $\frac{4}{4}$

V.I. *pp* (±) gliss. (> (±) (#±)

V.II *pp* (±) gliss. (> (±) (#±)

Br. *pp* (+) gliss. (do)

Vc. *pp* (>) gliss. (>) gliss. (>) gliss. (>)

Handwritten musical score for four instruments: V.I., V.II, Br., and Vc. The score is written in 3/4 time and features several measures with glissando markings and dynamic changes. The dynamics range from *mp* (mezzo-piano) to *sf* (sforzando). The V.I. part includes a *tutti* marking and dynamic boxes for *sf* and *msp*. The V.II, Br., and Vc. parts also show dynamic markings and glissando instructions. The score is marked with *r* (ritardando) and *gliss.* (glissando) in blue ink. The V.I. part has a *tutti* marking and dynamic boxes for *sf* and *msp*. The V.II, Br., and Vc. parts also show dynamic markings and glissando instructions. The score is marked with *r* (ritardando) and *gliss.* (glissando) in blue ink.

♩ = 45

Handwritten musical score for four staves: V.I., V.II, Br., and Vc. The score is divided into four measures. The first measure is in 4/4 time, and the last measure is in 2/4 time. Performance instructions include *pizz.* (pizzicato), *arco* (arco), *8va* (8va), and *8va* with a line above it. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). A bracket in the second measure of V.II and Br. is labeled *6:45*. The Vc. staff has a large *ff* dynamic marking with a slur over the notes in the third measure.

$\downarrow = 140$

The score consists of four staves with the following annotations:

- V.I:** $\frac{5}{4}$ legno salt. $r15$ Corpus arco $\frac{4}{4}$ legno salt. Dynamics: p , mp .
- V.II:** $r15$ legno salt. IV tasto flaut. Dynamics: p .
- Br.:** IV flaut. vibrato. Wischbewegung (triplets). Pont. gettatto . Dynamics: pp , mp .
- Vc.:** IV flaut. tasto . III Pont. ord. legno salt. Dynamics: mp , p .

Handwritten musical score for V.I., V.II, Br., and Vc. with various performance instructions and dynamics.

Instrumentation and Performance Instructions:

- V.I.:** $\frac{5}{4}$ pizz. + (triplets), $\frac{6}{4}$ c.l.t. tonlos, flaut. ord.
- V.II:** T=P, ord. c.l.t.
- Br.:** ord., Corpus >, c.l.t. flaut., 5:40
- Vc.:** arco, l.b. (3:2), c.l.t. flaut., Pont, tonlos

Dynamics and Markings: f , ff , mf , pp , p , r , mp , f , mf .

Other Notations: $\frac{5}{4}$, $\frac{6}{4}$, $\frac{3}{2}$, $\frac{5:40}$, $\frac{3}{2}$, $\frac{3}{2}$, $\frac{3}{2}$, $\frac{3}{2}$, $\frac{3}{2}$, $\frac{3}{2}$.

♩ = 60

Klagend 15---

arco $\frac{4}{4}$ glissando

V.I

mf

V.II

pizz. arpeggio

5:4♯

ff

Br.

pizz. arpeggio

ff

Vc.

Corpussschlag

legno salt.

arco

ff

c.l.b. feroce

mf

f

mf

$\text{♩} = 50$

Handwritten musical score for Violin I (V.I), Violin II (V.II), Bridge (Br.), and Violoncello (Vc.). The score is in 8/4 time and includes various performance instructions and dynamics.

V.I: $\frac{8}{4}$ Corpus arco, pizz $\#$, pizz $\#$. Dynamics: $ff \rightarrow mf$, f , ff .

V.II: l.b., Corpus arco, Spannschr., Saitenhalter, arco tonlos. Dynamics: f , ff , f .

Br.: pizz $\#$, 3:5 \uparrow , 3:5 \uparrow , pizz $\#$, pizz. + 3:2 \uparrow . Dynamics: f , mf .

Vc.: $\#$, Corpus arco salt., 3:2 \uparrow , Corpus arco, salt. l.b., Corpus arco 3:5 \uparrow . Dynamics: f , mf , ff , sf , f .

V.I. Pont. tonlos $\overset{\text{Spannschr.}}{\text{3:5}} \overset{\text{Saitenhalten}}{\text{pizz}} \overset{\text{15-1}}{\text{pizz}} \overset{\text{3:5}}{\text{pizz LH.}} \overset{\text{Corpus}}{\text{3:5 arco}}$

V.II gepresstes Salt. $\overset{\text{pizz}}{\text{Corpus}} \overset{\text{arco}}{\text{balz.}} \overset{\text{c.l.}}{\text{pizz}} \overset{\text{c.l.}}{\text{5:8}} \overset{\text{arco flaut}}{\text{N. P.}}$

Br. pizz. normal klingen lassen

Vc. auf Stegwand $\overset{\text{c.l.}}{\text{5:4}} \overset{\text{Stegw.}}{\text{arco}} \overset{\text{5:4}}{\text{c.l.}} \overset{\text{Corpus}}{\text{arco}} \overset{\text{5:4}}{\text{Stegw.}} \overset{\text{Crn.}}{\text{arco}} \overset{\text{5:4}}{\text{Stegw.}} \overset{\text{c.l.}}{\text{5:4}} \overset{\text{pizz.}}{\text{5:4}}$

Bogen unter die Saiten verlagern

$\downarrow = 60$

c.l.t. sul Pont. flag. r8 --

$\frac{3}{4}$

arco
 $\frac{4}{4}$ flaut. tasto

Violin I: c.l.t. sul Pont. flag. r8 -- $\frac{3}{4}$

Violin II: c.l.t. sul Pont. arco 5:4 $\frac{3}{4}$

Viola: auf Saitenhalter ord. $\frac{3}{4}$

Cello/Double Bass: arco sul Pont. $\frac{3}{4}$ Pont. IV > tonlus $\frac{3}{4}$

Violin I (second system): $\frac{3}{4}$

Violin II (second system): pizz. $\frac{3}{4}$

Cello/Double Bass (second system): Corpus salt. $\frac{3}{4}$ arco ord. $\frac{3}{4}$

balzando

arco

flaut. tasto

Handwritten musical score for four staves: V.I, V.II, Br., and Vc. The score is divided into four measures by vertical bar lines. The V.I staff is in treble clef and contains melodic lines with slurs and dynamics like *mp*. The V.II staff is in treble clef and contains melodic lines with slurs and dynamics like *ff*. The Br. staff is in bass clef and contains melodic lines with slurs and dynamics like *ff*. The Vc. staff is in treble clef and contains a bass line with blue markings and dynamics like *rrr* and *rr*. Above the V.I staff, there are performance markings: "arco" and "flaut. tasto" at the beginning, and "balzando" at the end. A small diagram of a string instrument bridge and tailpiece is shown above the V.I staff. The V.II and Br. staves have some markings that look like "3:2" and "b +".

→ sul Pont.



V.I

mf

Flaut. *gliss*

5:4♯ 6:4♯

pp *mf*

B.c. *l.b.* 5:4♯ 6:4♯

n *f.*

ten los 5:4♯

Vc. *pp* *mp*

$\downarrow = 40$

SP-MSP ord.

SP-MSP ord.

SP-MSP ord.

Handwritten musical score for Violin I (V.I), Violin II (V.II), Bassoon (Br.), and Viola (Vc.). The score is in 11/4 time and includes various performance instructions and dynamics.

V.I: $\frac{11}{4}$, *mf*, *ff*, *pp*, *ff*, *pp*, *mf*, *ff*, *mf*, *ff*, *mf*. Includes *arco*, *5:4*, *tan*, *ord.*, and *lib.* markings.

V.II: *ff*, *pp*, *ff*, *mf*, *ff*. Includes *arco*, *4:3*, *tan*, *ord.*, and *lib.* markings.

Br.: *ff*, *pp*, *ff*, *mf*. Includes *arco*, *3:2*, *tan*, *ord.*, *lib.*, *arco*, *tan*, *lib.*, *gettatto*, *6:4*, and *lib.* markings.

Vc.: *pp*, *ff*, *pp*, *ff*, *mf*. Includes *arco*, *7:5*, *tan*, *lib.*, *ord.*, *lib.*, *7:5*, *lib.*, *7:5*, and *lib.* markings.

$\frac{2}{4}$

$\text{♩} = 75$

Handwritten musical score for four staves: V.I., V.II, Br., and Vc. The score is in 2/4 time with a tempo of quarter note = 75. The music is divided into two measures by a vertical bar line.

Staff V.I: First measure: *gettatto*, *c.l.t.*, *l.b.*, $5:4$ (trill), $5:4$ (trill). Second measure: *Pont.*, *arco*, 8 (trill), *mf*.

Staff V.II: First measure: $4:3$ (trill), *gett.*, *c.l.t.*, *l.b.*. Second measure: *flaut.*, *T≡P*, *pp*, *f*.

Staff Br.: First measure: $6:4$ (trill), $6:4$ (trill), $6:4$ (trill). Second measure: *Tasto arco*, $3:4$ (trill), *mp*, *mf*, *gliss*.

Staff Vc.: First measure: $7:5$ (trill), $7:5$ (trill), *gett.*, *c.l.t.*. Second measure: *pizz*, *IV* (chord), *gliss*.

Dynamic markings include *fff*, *mf*, *pp*, *f*, *mp*, and *mf*. Performance instructions include *arco*, *flaut.*, *T≡P*, *Tasto arco*, *pizz*, and *gliss*.

wie eine Vogelinkantation

flaut. g^{va} --- g^{va} ---

ord. g^{va} --- g^{va} ---

flaut. $\frac{8}{4}$ arco sp gettatto $6:5 \uparrow$ $ord.$ sp $m sp$ $nunta$ $7:5 \uparrow$ $gettatto$ $sul Tasto$ $6:4 \uparrow$

V.I mp mf mp mf

ord. $legno salt.$ 15^{va} $6:4 \uparrow$ $3:2 \uparrow$

V.II mf $scintillante$

ord. $legno salt.$ 15 $5:6 \uparrow$

Br. mf $scintillante$

Vc. $pizz.$ $5:4 \uparrow$ $Klingen lassen$ $5:4 \uparrow$ $5:4 \uparrow$

$dolcissimo$ mp

wie Tautropfen

Handwritten musical score for four staves: V.I, V.II, Br., and Vc. The score includes dynamic markings, performance instructions, and tempo markings.

Staff V.I: Starts with a *grva* marking. Includes a *ord.* marking and a *-3:2* ratio. A *Poco* marking with a box containing *SP* is present. A *11:7* ratio is indicated. The staff contains a melodic line with various dynamics: *p*, *f*, *mf*, *f*, *mf*, *p*. A *15va* marking is present. The staff ends with a *punta ord.* marking and a box containing *SP*.

Staff V.II: Includes a *15va* marking. Dynamics include *mp*, *f*, and *mp*. A *6:4* ratio is indicated.

Staff Br.: Dynamics include *mp*, *f*, and *mp*.

Staff Vc.: Dynamics include *mf*, *mp*, *f*, *mf*, and *mp*. Includes a *5:4* ratio marking.

gettatto

8

4:3

8va

8va ord.

3:5

f > mf

mp

5:3

6:5

6:4

5:4

5:4

5:4

4:3

mf

♩ = 45

ord. $\frac{6}{4}$

V.I. *sff* *fff* *ff* *f* *grv* *balzato alla punta*

V.II. *arco* *ord.* *mf* *arco* *(d±)* *arco* *(d±)*

Br. *arco* *Pont.* *ord.* *Pont.* *tasto* *mf* *fluy. "perlend"*

Vc. *arco* *tasto* *flaut.* *Pont.* *f* *mf* *6:5*

$\frac{7}{4}$ sp legno + crini senza vibrato

→ poco sp
flaut.

V.I.
Musical notation with dynamics: *p*, *mp*, *mf*, *p*, *mf*. Annotations include *legno IV*, *3:2*, and *flaut.*

Flaut. ord.
Musical notation with dynamics: *p*, *mp*, *p*, *mp*, *mf*, *p*, *mf*, *p*, *mf*. Annotations include *gra-*, *punta*, *3:2*, *7:4*, and sp.

V.II
Musical notation with dynamics: *p*, *mp*, *p*, *mp*, *mf*, *p*, *mf*, *p*, *mf*.

Br.
Musical notation with dynamics: *p*, *mp*. Annotation: $T \equiv P$.

Vc.
Musical notation with dynamics: *p*, *mf*. Annotations include *c.l.t.*, sp, *4:5*, and *3:2*.

Handwritten musical score for Violin I (V.I), Violin II (V.II), Trombone (Br.), and Violoncello (Vc.).

V.I: *mf* $10:7^{\#}$ $4:3^{\#}$ $6:4^{\#}$ *mp* *gettatto* $7:5^{\#}$ *f*

V.II: *grv* $3:2^{\#}$ $5:3^{\#}$ $5:4^{\#}$ *f* *mf* *balzato* $8:6^{\#}$

Br.: *T≡P* $7:4$ *mp* *mf*

Vc.: *arco* *al dito* *v* *trun* *mf*

The score consists of four staves. The V.I staff has a treble clef and contains a melodic line with various accidentals and slurs. Above the staff are time signature changes: 10:7 with a sharp sign, 4:3 with a sharp sign, 6:4 with a sharp sign, and 7:5 with a sharp sign. Dynamics include *mf*, *mp*, and *f*. The V.II staff also has a treble clef and contains a melodic line with slurs and accents. Above the staff are time signature changes: 3:2 with a sharp sign, 5:3 with a sharp sign, 5:4 with a sharp sign, and 8:6 with a sharp sign. Dynamics include *f* and *mf*. The Br. staff has a treble clef and contains a bass line with a flat key signature and a sharp sign. Above the staff is a time signature change to 7:4. Dynamics include *mp* and *mf*. The Vc. staff has a treble clef and contains a bass line with a flat key signature. Above the staff are annotations: *arco*, *al dito*, *v*, and *trun*. Dynamics include *p* and *mf*.

Handwritten musical score for four staves: V.I., V.II, Br., and Vc.

V.I. Staff:

- Measure 1: $8:6$ ratio, *mp* dynamic.
- Measure 2: *ord. col legno batt. alla punta* instruction.
- Measure 3: $4:6$ ratio, *mp* dynamic.

V.II Staff:

- Measure 1: *gru* marking.
- Measure 2: $5:3$ ratio.
- Measure 3: *tam tam* marking.
- Measure 4: $3:2$ ratio.
- Measure 5: $5:4$ ratio.
- Measure 6: *mp* to *mf* dynamic.

Br. Staff:

- Measure 1: Rest.
- Measure 2: Rest.
- Measure 3: Rest.
- Measure 4: Rest.
- Measure 5: Rest.
- Measure 6: Rest.

Vc. Staff:

- Measure 1: Rest, *r* marking.
- Measure 2: Rest.
- Measure 3: *ord. col legno batt. alla punta* instruction.
- Measure 4: $5:6$ ratio, *mf* dynamic.
- Measure 5: *mf* to *mp* dynamic.