

Major Thirds

FOR PIANO QUINTET

Petr Bakla 2016
duration: 20 min.

A ♩ = 63

Violin I almost no vibrato throughout *)
poco f / senza dim. sempre *pp* / senza cresc. sempre **) *poco f* *pp*


Violin II almost no vibrato throughout *)
poco f / senza dim. sempre *pp* / senza cresc. sempre **) *poco f* *pp*

Viola almost no vibrato throughout *)
poco f / senza dim. sempre *pp* / senza cresc. sempre **) *poco f* *pp*

Cello almost no vibrato throughout *)
poco f / senza dim. sempre *pp* / senza cresc. sempre **) *poco f* *pp*

Piano
poco f / senza dim. sempre *pp* / senza cresc. sempre ***) *poco f* *pp*

*) Please decide on the optimal approach to vibrato, suitable for managing the unisons that prevail in some sections. In any case, the vibrato should feel discreet. **) Keep all dynamics "flat" throughout.

 → Employ pedal throughout to ensure uninterrupted flow of resonance, only very inconspicuously controlling the transparency of sound by imperceptibly (half-)changing the pedal. The rhythm is notated as rounded up to a beat, note values and rests only have formal meaning, i.e. all notes are essentially supposed to ring freely ("endlessly") and the loud and the soft layer should blend. Applies to the whole piece, save the places where expressly indicated otherwise.
***) Always keep dynamics "flat". *pp* = somewhat fragile and as if hesitatingly, taking the risk that some (repeated) notes will fail to speak (applies throughout).

3
Vln. I *poco f* *pp* *poco f* *pp* *poco f*

Vln. II *poco f* *pp* *poco f* *pp* *poco f*

Vla. *poco f* *pp* *poco f* *pp*

Vc. *poco f* *pp* *poco f* *pp*

Pno. *poco f* *pp* *poco f* *pp* *poco f*

5
Vln. I *pp* *poco f* *pp* *poco f*

Vln. II *pp* *poco f* *pp*

Vla. *poco f* *pp* *poco f* *pp* *poco f*

Vc. *poco f* *pp* *poco f* *pp* *poco f*

Pno. *pp* *poco f* *pp* *poco f*

7

Vln. I *pp* *poco f* *pp* *poco f*

Vln. II *poco f* *pp* *poco f* *pp* *poco f*

Vla. *pp* *poco f* *pp* *poco f*

Vc. *pp* *poco f* *pp*

Pno. *pp* *poco f* *pp* *poco f*

9

Vln. I *pp* *poco f* *pp*

Vln. II *pp* *poco f* *pp*

Vla. *pp* *poco f* *pp*

Vc. *poco f* *pp* *poco f* *pp*

Pno. *pp* *poco f* *pp*

11

Vln. I *poco f* *pp* *poco f* *pp*

Vln. II *poco f* *pp* *poco f* *pp*

Vla. *poco f* *pp* *poco f* *pp*

Vc. *poco f* *pp* *poco f* *pp*

Pno. *poco f* *pp* *poco f* *pp*

13

Vln. I *poco f* *pp* *poco f* *pp* *poco f*

Vln. II *poco f* *pp* *poco f* *pp* *poco f*

Vla. *poco f* *pp* *poco f* *pp* *poco f*

Vc. *poco f* *pp* *poco f* *pp* *poco f*

Pno. *poco f* *pp* *poco f* *pp* *poco f*

15

Vln. I *pp* *poco f* *pp*

Vln. II *pp* *poco f* *pp*

Vla. *pp* *poco f* *pp*

Vc. *pp* *poco f* *pp*

Pno. *pp* *poco f* *pp*

17

Vln. I *poco f* *pp* *poco f* *pp*

Vln. II *poco f* *pp* *poco f* *pp* *poco f*

Vla. *poco f* *pp* *poco f* *pp* *poco f*

Vc. *poco f* *pp* *poco f* *pp* *poco f*

Pno. *poco f* *pp* *poco f* *pp* *poco f*

19

Vln. I *poco f* *pp* *poco f* *pp* *poco f*

Vln. II *pp* *poco f* *pp* *poco f*

Vla. *pp* *poco f* *pp*

Vc. *pp* *poco f* *pp* *poco f*

Pno. *pp* *poco f* *pp* *poco f*

21

Vln. I *pp* *poco f* *pp* *poco f*

Vln. II *pp* *poco f* *pp* *poco f*

Vla. *poco f* *pp* *poco f* *pp*

Vc. *pp* *poco f* *pp* *poco f*

Pno. *pp* *poco f* *pp* *poco f*

23

Vln. I *pp* *poco f* *pp*

Vln. II *pp* *poco f* *pp*

Vla. *poco f* *pp* *poco f* *pp*

Vc. *pp* *poco f* *pp*

Pno. *pp* *poco f* *pp*

25

Vln. I

Vln. II

Vla.

Vc.

Pno.

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

Detailed description: This system contains measures 25 through 28. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The music is written in a key with one sharp (F#) and a common time signature. The dynamics are marked as *poco f* and *pp* in alternating measures. The strings play a melodic line with some slurs, while the piano provides a rhythmic accompaniment with chords and eighth notes.

27

Vln. I

Vln. II

Vla.

Vc.

Pno.

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

Detailed description: This system contains measures 29 through 32. The instrumentation and notation are consistent with the previous system. The dynamic markings continue to alternate between *poco f* and *pp*. The melodic lines in the strings and the piano accompaniment are clearly defined.

29

Vln. I

Vln. II

Vla.

Vc.

Pno.

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp*

Detailed description: This system contains measures 33 through 36. The musical notation and dynamic markings follow the same pattern as the previous systems. The overall texture remains consistent, with the strings and piano working together to create a specific mood.

31

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp *poco f* *pp* *poco f*

pp *poco f* *pp*

pp *poco f* *pp* *poco f*

pp *poco f* *pp* *poco f*

pp *poco f* *pp* *poco f*

33

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp *poco f* *pp*

poco f *pp* *poco f* *pp*

pp *poco f* *pp*

pp *poco f* *pp*

pp *poco f* *pp*

35

Vln. I

Vln. II

Vla.

Vc.

Pno.

poco f *pp* *poco f* *pp*

poco f *pp* *poco f* *pp* *poco f*

poco f *pp* *poco f* *pp* *poco f*

poco f *pp* *poco f* *pp* *poco f*

poco f *pp* *poco f* *pp* *poco f*

37

Vln. I *poco f* *pp* *poco f* *pp* *poco f*

Vln. II *pp* *poco f* *pp* *poco f*

Vla. *pp* *poco f* *pp* *poco f*

Vc. *pp* *poco f* *pp*

Pno. *pp* *poco f* *pp* *poco f*

39

Vln. I *pp* *pp*

Vln. II *pp* *ppp* *mp* *pp*

Vla. *pp* *ppp* *mp* *pp*

Vc. *poco f* *pp* *pp*

Pno. *pp* *poco f* *poco dim.* *(Ped.)* *pp sempre*

B

tremolo as tight as poss.

tremolo as tight as poss.

42

Vln. I *mp* *pp* *mp* *pp* *mp* *pp*

Vln. II *mp* *pp* *mp* *pp* *mp* *pp*

Vla. *mp* *pp* *mp* *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Pno. *pp* *pp*

44

Vln. I *fff* *pp*
(senza dim. sempre)

Vln. II *mp* *pp* *mp* *pp*

Vla. *mp* *pp* *mp* *pp*

Vc. *fff* *pp*
(senza dim. sempre)

Pno. *fff* sempre
(*pp*) *) Hold the notes long enough (beyond the written values) to make sure they "get captured" by full pedal.

Starting from full pedal, make dampers lightly touch the strings and immediately return to full pedal, in such a way that major part of the resonance goes on (then continue with full ped. until new indication; don't sacrifice the effectivity of the action to attempting to avoid the noise produced by the mechanism).

46

Vln. I *fff* *pp*

Vln. II *mp* *pp* *mp*

Vla. *mp* *pp* *mp*

Vc. *fff* *pp*

Pno. *fff* *pp*

48

Vln. I *ff* *pp* *ff* *pp*

Vln. II *pp* *mp* *pp* *mp* *pp*

Vla. *pp* *mp* *pp* *mp* *pp* *mp*

Vc. *ff* *pp* *ff* *pp*

Detailed description: This block contains the string parts for measures 48 and 49. The Vln. I part starts with a *ff* dynamic, followed by *pp*, *ff*, and *pp*. The Vln. II part starts with *pp*, followed by *mp*, *pp*, *mp*, and *pp*. The Vla. part starts with *pp*, followed by *mp*, *pp*, *mp*, *pp*, and *mp*. The Vc. part starts with *ff*, followed by *pp*, *ff*, and *pp*. There are *sva* markings with dashed lines above the first and third measures of each system.

48

Pno.

Detailed description: This block contains the piano part for measures 48 and 49. The right hand has a melodic line with some grace notes and slurs. The left hand has a bass line with some chords and slurs. There are *sva* markings with dashed lines above the first and third measures of each system.

50

Vln. I *ff* *pp* *ff*

Vln. II *mp* *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *ff* *pp* *ff*

Detailed description: This block contains the string parts for measures 50 and 51. The Vln. I part starts with *ff*, followed by *pp*, and *ff*. The Vln. II part starts with *mp*, followed by *pp*, *mp*, and *pp*. The Vla. part starts with *pp*, followed by *mp*, and *pp*. The Vc. part starts with *ff*, followed by *pp*, and *ff*. There are *sva* markings with dashed lines above the first and third measures of each system.

50

Pno.

Detailed description: This block contains the piano part for measures 50 and 51. The right hand has a melodic line with some grace notes and slurs. The left hand has a bass line with some chords and slurs. There are *sva* markings with dashed lines above the first and third measures of each system.

52 *8va*

Vln. I *pp* *fff* *pp*

Vln. II *mp* *pp mp pp mp pp mp*

Vla. *mp* *pp mp pp mp pp mp*

Vc. *pp* *fff* *pp*

Pno.

54 *8va*

Vln. I *fff* *pp* *fff* *pp*

Vln. II *pp* *mp* *pp* *mp pp mp*

Vla. *pp* *mp* *pp* *mp pp*

Vc. *fff* *pp* *fff* *pp*

Pno.

56

Vln. I *fff* *pp* *fff*

Vln. II *pp* *mp* *pp* *mp*

Vla. *mp* *pp* *mp* *pp* *mp*

Vc. *fff* *pp*

Detailed description: This system contains the first four staves of the string section for measures 56 and 57. Vln. I starts with a *fff* dynamic, followed by *pp* and then *fff*. Vln. II starts with *pp*, then *mp*, *pp*, and *mp*. Vla. starts with *mp*, then *pp*, *mp*, *pp*, and *mp*. Vc. starts with *fff* and *pp*. There are *8va* markings above the first and last notes of the Vln. I staff. A fermata is placed below the Vc. staff at the end of measure 57.

56

Pno. *(pp)*

Detailed description: This system contains the piano part for measures 56 and 57. The piano part starts with a *(pp)* dynamic. There are *8va* markings above the first and last notes of the right-hand staff. A fermata is placed below the piano part at the end of measure 57.

58

Vln. I *pp* *fff* *pp* *fff* *pp* *fff*

Vln. II *pp* *mp* *pp* *mp*

Vla. *pp* *mp* *pp* *mp*

Vc. *fff* *pp* *fff* *pp* *fff* *pp* *fff*

Detailed description: This system contains the first four staves of the string section for measures 58 and 59. Vln. I has dynamics *pp*, *fff*, *pp*, *fff*, *pp*, and *fff*. Vln. II has dynamics *pp*, *mp*, *pp*, and *mp*. Vla. has dynamics *pp*, *mp*, *pp*, and *mp*. Vc. has dynamics *fff*, *pp*, *fff*, *pp*, *fff*, *pp*, and *fff*. There are *8va* markings above the first and last notes of the Vln. I staff. A *(loco)* marking is present above the final note of the Vln. I staff in measure 59. A fermata is placed below the Vc. staff at the end of measure 59.

58

Pno. *(pp)*

Detailed description: This system contains the piano part for measures 58 and 59. The piano part starts with a *(pp)* dynamic. There are *8va* markings above the first and last notes of the right-hand staff. A fermata is placed below the piano part at the end of measure 59.

60

Vln. I

Vln. II

Vla.

Vc.

Pno.

62

Vln. I

Vln. II

Vla.

Vc.

Pno.

64

Vln. I

Vln. II

Vla.

Vc.

mp pp mp pp mp pp

mp pp mp pp

Detailed description: This block contains the string parts for measures 64 and 65. The Violin I part has a melodic line with slurs and accents. The Violin II part features a rhythmic pattern of eighth notes with dynamic markings of mp, pp, and mp. The Viola part has a similar rhythmic pattern with dynamic markings of mp and pp. The Violoncello part has a melodic line with slurs and accents. The score is divided into two measures by a bar line.

64

Pno.

Detailed description: This block shows the piano accompaniment for measures 64 and 65. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic pattern of eighth notes. The score is divided into two measures by a bar line.

66

Vln. I

Vln. II

Vla.

Vc.

fff pp fff

mp pp mp pp

mp pp

fff pp fff

Detailed description: This block contains the string parts for measures 66 and 67. The Violin I part has a melodic line with slurs and accents, with dynamic markings of fff and pp. The Violin II part has a rhythmic pattern of eighth notes with dynamic markings of mp and pp. The Viola part has a similar rhythmic pattern with dynamic markings of mp and pp. The Violoncello part has a melodic line with slurs and accents, with dynamic markings of fff and pp. The score is divided into two measures by a bar line.

66

Pno.

Detailed description: This block shows the piano accompaniment for measures 66 and 67. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic pattern of eighth notes. The score is divided into two measures by a bar line.

68

Vln. I *pp* *fff* *pp* *fff* *pp*

Vln. II *mp* *pp* *mp* *pp* *mp*

Vla. *mp* *pp* *mp* *pp*

Vc. *pp* *fff* *pp* *fff* *pp*

Pno. *(pp)*

70

Vln. I *fff* *pp*

Vln. II *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc. *fff* *pp*

Pno. ** Leo.*

72

Vln. I

Vln. II

Vla.

Vc.

mp *pp* *fff*

8va

72

Pno.

mp *pp*

8va

74 (8va)

Vln. I

Vln. II

Vla.

Vc.

mp *pp* *fff* *pp*

mp *pp* *mp* *pp*

mp *pp* *mp* *pp* *mp*

fff *pp* *fff* *pp*

74 (8va)

Pno.

mp *pp*

76

Vln. I *fff* *pp* *fff* *pp* *8va*

Vln. II *mp* *pp*

Vla. *pp*

Vc. *fff* *pp* *fff* *pp*

Pno.

78

Vln. I *fff* *pp* *fff* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *fff* *pp* *fff* *pp*

Pno.

80

Vln. I *fff* *pp* *fff*

Vln. II *mp* *pp* *mp*

Vla. *mp* *pp* *mp*

Vc. *fff* *pp* *fff*

Pno.

82

Vln. I *pp* *fff* *pp*

Vln. II *pp* *mp* *pp* *mp*

Vla. *pp* *mp* *pp* *mp*

Vc. *pp* *fff* *pp*

Pno.

* *Leg.* (Leg.)

C

84

Vln. I *ff* *pp* *ff* *pp ff*

Vln. II *ff* *pp* *ff* *pp ff*

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

Vc. *ff* *pp* *ff* *pp ff pp*

Pno. *ff sempre*

(Sustain pedal ad lib.) ----->

*) with left hand and forearm, depress silently as many keys as possible (both black and white) below and including the indicated note (don't mind if some of the notes actually do happen to sound, provided they sound soft, in the background)

86

Vln. I *pp ff* *pp* *ff* *pp* *ff* *pp*

Vln. II *pp* *ff* *pp* *ff* *pp* *ff*

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

Vc. *ff* *pp* *ff pp* *ff pp*

Pno. Ped. * Ped. * Ped. *

88

Vln. I *ff* *pp* *ff* *pp ff* *pp ff* *pp ff*

Vln. II *pp* *ff* *pp* *ff* *pp* *ff pp* *ff*

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

Vc. *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Pno. Ped. * Ped. * Ped. * Ped. *

90

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

Pno. *pp* *ff*

* *leo.*

92

Vln. I *pp* *ff* *pp* *ff*

Vln. II *pp* *ff* *pp* *ff*

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

Vc. *pp* *ff* *pp* *ff*

Pno. *pp* *ff*

* *leo.* *

94

Vln. I *pp* *ff* *pp* *ff* *pp* *ff*

Vln. II *pp* *ff* *pp* *ff* *pp* *ff*

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

Vc. *pp* *ff* *pp* *ff* *pp* *ff*

Pno. *pp* *ff*

* *leo.* *

96

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Pno.

* ↓

98

Vln. I *ff* *pp*

Vln. II *ff* *pp* *ff*

Vla. *ff* *pp* *ff*

Vc. *ff* *pp* *ff*

Pno.

ff *pp* *ff* *pp* *ff*

Red. * ↓

100

Vln. I *pp* *ff* *pp* *ff*

Vln. II *pp* *ff* *pp* *ff*

Vla. *pp* *ff* *pp*

Vc. *pp* *ff* *pp* *ff*

Pno.

* ↓ Red. *

102

Vln. I

Vln. II

Vla.

Vc.

Pno.

104

Vln. I

Vln. II

Vla.

Vc.

Pno.

106

Vln. I

Vln. II

Vla.

Vc.

Pno.

108

Vln. I *ff* *pp* *ff*

Vln. II *ff* *pp* *ff*

Vla. *ff* *pp* *ff*

Vc. *ff* *pp* *ff*

Detailed description: This system covers measures 108 to 110. It features four string staves (Vln. I, Vln. II, Vla., Vc.) and a piano (Pno.) staff. The strings play a rhythmic pattern of eighth notes with dynamic markings of *ff* and *pp*. The piano part has a complex texture with many accidentals and rests. Pedal markings include *ped.* and an asterisk ***.

108

Pno.

Detailed description: This system shows the piano part for measures 108-110. It includes a treble clef staff with complex rhythmic patterns and a bass clef staff with a long sustain pedal line. Pedal markings include *ped.* and an asterisk ***.

110

Vln. I *pp* *ff* *pp* *ff* *pp*

Vln. II *pp* *ff* *pp* *ff* *pp*

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

Vc. *pp* *ff* *pp* *ff* *pp*

Detailed description: This system covers measures 110 to 112. The string parts continue with the same rhythmic pattern, alternating between *pp* and *ff*. The piano part has a similar complex texture. Pedal markings include *ped.* and an asterisk ***.

110

Pno.

Detailed description: This system shows the piano part for measures 110-112. It includes a treble clef staff with complex rhythmic patterns and a bass clef staff with a long sustain pedal line. Pedal markings include *ped.* and an asterisk ***.

112

Vln. I *ff* *pp* *ff* *pp* *ff* *pp*

Vln. II *ff* *pp* *ff* *pp* *ff* *pp*

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

Vc. *ff* *pp* *ff* *pp* *ff* *pp*

Detailed description: This system covers measures 112 to 114. The string parts continue with the same rhythmic pattern, alternating between *ff* and *pp*. The piano part has a similar complex texture. Pedal markings include *ped.* and an asterisk ***.

112

Pno.

Detailed description: This system shows the piano part for measures 112-114. It includes a treble clef staff with complex rhythmic patterns and a bass clef staff with a long sustain pedal line. Pedal markings include *ped.* and an asterisk ***.

release the keys (sustain pedal), having pressed right pedal previously (then employ right pedal throughout as in the 1st section)

D

115

Vln. I *poco f* *pp* *poco f* *pp* *poco f*

Vln. II *poco f* *pp* *poco f* *pp*

Vla. *poco f* *pp* *poco f* *pp*

Vc. *poco f* *pp* *poco f* *pp* *poco f*

Pno. *poco f* *pp* *poco f* *pp* *poco f*

117

Vln. I *pp* *poco f* *pp*

Vln. II *poco f* *pp* *poco f* *pp* *poco f*

Vla. *poco f* *pp* *poco f* *pp*

Vc. *pp* *poco f* *pp* *poco f*

Pno. *pp* *poco f* *pp* *poco f*

119

Vln. I *poco f* *pp* *poco f* *pp* *poco f*

Vln. II *pp* *poco f* *pp* *poco f*

Vla. *poco f* *pp* *poco f* *pp* *poco f*

Vc. *pp* *poco f* *pp*

Pno. *pp* *poco f* *pp* *poco f*

121

Vln. I *pp* *poco f* *pp* *poco f*

Vln. II *pp* *poco f* *pp*

Vla. *pp* *poco f* *pp*

Vc. *poco f* *pp* *poco f* *pp* *poco f*

Pno. *pp* *poco f* *pp* *poco f*

123

Vln. I *pp* *poco f* (senza dim. sempre, as before) *pp*

Vln. II *poco f* *pp* *poco f* (senza dim. sempre, as before) *pp*

Vla. *poco f* *pp* *poco f* (senza dim. sempre, as before) *pp*

Vc. *pp* *poco f* (senza dim. sempre, as before) *pp*

Pno. *pp* *poco f* *pp* *poco f* *pp*

(*sc.*) →

126

Vln. I *f*^{*} *poco f* *pp*

Vln. II *f*^{*} *poco f* *pp*

Vla. *f*^{*} *poco f* *pp*

Vc. *f*^{*} *poco f* *pp*

pizz. / notated as rounded-up to a beat, always let ring as long as possible

arco

^{*}) Distinct pizzicati, but all string instruments in good balance.

126

Pno. *poco f* *pp* *poco f* *pp*

129

Vln. I

Vln. II

Vla.

Vc.

Pno.

pizz.
f

pizz.
f

pizz.
f

pizz.
f

poco f

pp

poco f

pp

arco
poco f

arco
poco f

arco
poco f

arco
poco f

132

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp

pp

pp

pp

pp

poco f

pp

poco f

pizz.
f

pizz.
f

pizz.
f

pizz.
f

135

Vln. I

Vln. II

Vla.

Vc.

Pno.

arco
poco f

arco
poco f

arco
poco f

arco
poco f

pp

pp

pp

pp

pp

pp

pp

pizz.
f

pizz.
f

pizz.
f

poco f

poco f

pp

pp

poco f

138

Vln. I arco *poco f* *pp*

Vln. II arco *poco f* *pp*

Vla. arco *poco f* *pp*

Vc. pizz. *f* arco *poco f* *pp*

Pno. *pp* *poco f* *pp*

141

Vln. I pizz. *f* arco *poco f*

Vln. II pizz. *f* arco *poco f*

Vla. pizz. *f* arco *poco f*

Vc. pizz. *f* arco *poco f*

Pno. *poco f*

144

Vln. I *pp* pizz. *f*

Vln. II *pp* pizz. *f*

Vla. *pp* pizz. *f*

Vc. *pp* pizz. *f*

Pno. *pp* *poco f* *pp* *poco f*

147

Vln. I arco *poco f* *pp* *f* pizz.

Vln. II arco *poco f* *pp* *f* pizz.

Vla. arco *poco f* *pp* *f* pizz.

Vc. arco *poco f* *pp* *f* pizz.

Pno. *pp* *poco f* *pp*

150

Vln. I arco *poco f* *pp*

Vln. II arco *poco f* *pp*

Vla. arco *poco f* *pp*

Vc. arco *poco f* *pp*

Pno. *poco f* *pp* *poco f* *pp* *poco f*

153

Vln. I pizz. *f* arco *poco f*

Vln. II pizz. *f* arco *poco f*

Vla. pizz. *f* arco *poco f*

Vc. pizz. *f* arco *poco f*

Pno. *pp* *poco f* *pp* *poco f*

156

Vln. I *pp* *f* pizz.

Vln. II *pp* *f* pizz.

Vla. *pp* *f* pizz.

Vc. *pp* *f* pizz.

Pno. *pp* *poco f* *pp* *poco f*

159

Vln. I arco *poco f* *pp* *f* pizz.

Vln. II arco *poco f* *pp* *f* pizz.

Vla. arco *poco f* *pp* *f* pizz.

Vc. arco *poco f* *pp* *f* pizz.

Pno. *pp* *poco f* *pp* *poco f*

162

Vln. I arco *pp*

Vln. II arco *pp*

Vla. arco *pp*

Vc. arco *pp*

Pno. *pp* (Leo.)

165

Vln. I

Vln. II

Vla.

Vc.

Pno.

168

Vln. I

Vln. II

Vla.

Vc.

Pno.

G

pizz.
mp sempre / somewhat in the background compared to the piano

pizz.
mp sempre / somewhat in the background compared to the piano

pizz. (until the end)
mp sempre / somewhat in the background compared to the piano

pizz. (until the end)
mp sempre / somewhat in the background compared to the piano

poco f sempre

p sempre / well-spoken

(Ped.) →

173

Vln. I

Vln. II

Vla.

Vc.

Pno.

simile (always let ring until the next note)

simile (always let ring until the next note)

simile (always let ring until the next note)

simile (always let ring until the next note)

(reminder: note values and rests have no musical meaning, all notes on the 3 staves should be allowed to ring freely; any pedal (half-)changes, with the aim of keeping the overall sound reasonably transparent, must take place unnoticed)

p sempre / well spoken

177

Vln. I
Vln. II
Vla.
Vc.

177

Pno.

181

Vln. I
Vln. II
Vla.
Vc.

181

Pno.

185

Vln. I
Vln. II
Vla.
Vc.

185

Pno.

189

Vln. I

Vln. II

Vla.

Vc.

This block contains the string parts for measures 189 to 192. It includes staves for Violin I, Violin II, Viola, and Violoncello. The music features a mix of eighth and sixteenth notes with various rests, set in a key with one sharp (F#).

189

Pno.

This block shows the piano accompaniment for measures 189 to 192. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes.

193

Vln. I

Vln. II

Vla.

Vc.

This block contains the string parts for measures 193 to 196. The Violin I part has a more active role with eighth notes, while the other instruments continue with their respective parts.

193

Pno.

This block shows the piano accompaniment for measures 193 to 196. The piano continues with its melodic and harmonic accompaniment, maintaining the texture established in the previous measures.

197

Vln. I

Vln. II

Vla.

Vc.

This block contains the string parts for measures 197 to 200. The Violin I part begins with a rest in the first measure before entering with eighth notes.

197

Pno.

This block shows the piano accompaniment for measures 197 to 200. The piano part continues with its melodic and harmonic accompaniment, supporting the string ensemble.

201

Vln. I
Vln. II
Vla.
Vc.

201

Pno.

205

Vln. I
Vln. II
Vla.
Vc.

205

Pno.

209

Vln. I
Vln. II
Vla.
Vc.

209

Pno.

arco
tremolo rather relaxed, not much faster than 32nd's

213

Vln. I *ppp* *pp* *ppp* *pp*

Vln. II *pp* *ppp* *pp* *ppp*

Vla. (pizz.) *poco f sempre* / blending with the loud notes of the piano (always let ring, as before)

Vc. (pizz.) *poco f sempre* / above the soft notes of the piano, but still "in connection" with these (always let ring, as before)

213

Pno. *poco f* *pp* *poco f* *pp*

(*Leg.*) →

*) Please make sure that the "inner voice" always has the same presence as the "outer voices".

217

Vln. I *ppp* *pp* *ppp* *pp*

Vln. II *pp* *ppp* *pp* *ppp*

Vla.

Vc.

217

Pno. *poco f* *pp* *poco f* *pp*

219

Vln. I *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *pp* *ppp* *pp* *ppp*

Vla.

Vc.

219

Pno. *poco f* *pp* *poco f* *pp* *poco f*

221

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp ppp pp ppp pp ppp

pp ppp pp ppp

pp poco f pp

Detailed description: This system covers measures 221 and 222. The first violin part (Vln. I) features a melodic line with slurs and dynamic markings of *pp*, *ppp*, and *pp*. The second violin part (Vln. II) has a similar melodic line with dynamics of *pp*, *ppp*, and *pp*. The viola (Vla.) and cello (Vc.) parts provide harmonic support with sparse notes. The piano (Pno.) part has a rhythmic accompaniment with dynamics of *pp*, *poco f*, and *pp*.

223

Vln. I

Vln. II

Vla.

Vc.

Pno.

ppp pp ppp pp ppp

pp ppp pp ppp pp

poco f pp poco f pp poco f

Detailed description: This system covers measures 223 and 224. The first violin part (Vln. I) continues with a melodic line, dynamics including *ppp*, *pp*, and *ppp*. The second violin part (Vln. II) has dynamics of *pp*, *ppp*, and *pp*. The piano (Pno.) part features a more active accompaniment with dynamics of *poco f*, *pp*, *poco f*, *pp*, and *poco f*.

225

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp ppp pp ppp

ppp pp ppp pp

pp poco f pp poco f

Detailed description: This system covers measures 225 and 226. The first violin part (Vln. I) has dynamics of *pp*, *ppp*, *pp*, and *ppp*. The second violin part (Vln. II) has dynamics of *ppp*, *pp*, *ppp*, and *pp*. The piano (Pno.) part has dynamics of *pp*, *poco f*, *pp*, and *poco f*.

227

Vln. I *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

229

Vln. I *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

231

Vln. I *pp* *ppp* *pp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

233

Vln. I *ppp* *pp* *ppp* *pp* *ppp* *pp*

Vln. II *ppp* *pp* *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f* *pp*

235

Vln. I *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *pp* *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *poco f* *pp* *poco f* *pp* *poco f*

237

Vln. I *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

239

Vln. I *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

241

Vln. I *pp* *ppp* *pp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

243

Vln. I *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

245

Vln. I *pp* *ppp* *pp*

Vln. II *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *pp* *poco f* *pp*

247

Vln. I *ppp* *pp*

Vln. II *pp* *ppp*

Vla.

Vc.

Pno. *poco f* *pp*

249

Vln. I *ppp* *pp* *ppp* *pp*

Vln. II *pp* *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *poco f* *pp* *poco f* *pp*

251

Vln. I *ppp pp ppp pp ppp pp ppp*

Vln. II *pp ppp pp ppp pp ppp pp*

Vla.

Vc.

Detailed description: This block contains the first two systems of the score. The first system covers measures 251 and 252. It features Violin I and Violin II parts. The Violin I part has a melodic line with slurs and dynamic markings: *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*. The Violin II part has a similar melodic line with dynamic markings: *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*. The Viola and Violoncello parts are mostly rests with some light accompaniment.

251

Pno. *poco f pp poco f pp poco f pp poco f*

Detailed description: This block contains the piano accompaniment for measures 251 and 252. The piano part features a rhythmic accompaniment with chords and single notes. Dynamic markings are: *poco f*, *pp*, *poco f*, *pp*, *poco f*, *pp*, *poco f*.

253

Vln. I *pp*

Vln. II *ppp*

Vla.

Vc.

Detailed description: This block contains the next two systems of the score. The first system covers measures 253 and 254. The Violin I part has a melodic line with a dynamic marking of *pp*. The Violin II part has a similar melodic line with a dynamic marking of *ppp*. The Viola and Violoncello parts are mostly rests with some light accompaniment.

253

Pno. *pp*

Detailed description: This block contains the piano accompaniment for measures 253 and 254. The piano part features a rhythmic accompaniment with chords and single notes. A dynamic marking of *pp* is present.

255

Vln. I *ppp pp ppp pp ppp*

Vln. II *pp ppp pp ppp pp*

Vla.

Vc.

Detailed description: This block contains the next two systems of the score. The first system covers measures 255 and 256. The Violin I part has a melodic line with slurs and dynamic markings: *ppp*, *pp*, *ppp*, *pp*, *ppp*. The Violin II part has a similar melodic line with dynamic markings: *pp*, *ppp*, *pp*, *ppp*, *pp*. The Viola and Violoncello parts are mostly rests with some light accompaniment.

255

Pno. *poco f pp poco f pp poco f*

Detailed description: This block contains the piano accompaniment for measures 255 and 256. The piano part features a rhythmic accompaniment with chords and single notes. Dynamic markings are: *poco f*, *pp*, *poco f*, *pp*, *poco f*.

257

Vln. I *pp* *ppp* *pp*

Vln. II *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *pp* *poco f* *pp*

259

Vln. I *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *pp* *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *poco f* *pp* *poco f* *pp* *poco f*

261

Vln. I *pp* *ppp* *pp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

263

Vln. I *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

265

Vln. I *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

267

Vln. I *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f* *pp* *poco f*

269

Vln. I *pp* *ppp* *pp*

Vln. II *pp* *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *pp* *poco f* *pp*

271

Vln. I *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *pp* *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *poco f* *pp* *poco f* *pp* *poco f*

273

Vln. I *pp* *ppp* *pp*

Vln. II *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *pp* *poco f* *pp*

275

Vln. I *ppp* *pp* *ppp* *pp*

Vln. II *pp* *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *poco f* *pp* *poco f* *pp* *poco f*

277

Vln. I *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f* *pp* *poco f*

279

Vln. I *pp* *ppp* *pp*

Vln. II *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *pp* *poco f* *pp*

281

Vln. I *ppp* *pp* *ppp* *pp*

Vln. II *pp* *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *poco f* *pp* *poco f* *pp*

283

Vln. I *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *pp* *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *poco f* *pp* *poco f* *pp* *poco f*

285

Vln. I *pp* *ppp* *pp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

287

Vln. I *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

289

Vln. I *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

291

Vln. I *pp* *ppp* *pp* *ppp* *pp*

Vln. II *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f* *pp*

293

Vln. I *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *pp* *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *poco f* *pp* *poco f* *pp* *poco f*

295

Vln. I *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

297

Vln. I *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f* *pp* *poco f*

299

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp ppp pp ppp

ppp pp ppp pp

pp poco f pp poco f

Detailed description: This system covers measures 299 and 300. The first violin part (Vln. I) features a melodic line with slurs and dynamic markings of *pp* and *ppp*. The second violin part (Vln. II) mirrors this with similar dynamics. The viola (Vla.) and cello (Vc.) parts provide harmonic support with sparse notes. The piano (Pno.) part has a rhythmic accompaniment with dynamics ranging from *pp* to *poco f*.

301

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp ppp pp

ppp pp ppp

pp poco f pp poco f

Detailed description: This system covers measures 301 and 302. The violin parts continue their melodic lines with dynamics of *pp* and *ppp*. The piano accompaniment maintains its rhythmic pattern with dynamics of *pp* and *poco f*.

303

Vln. I

Vln. II

Vla.

Vc.

Pno.

ppp pp ppp pp ppp

pp ppp pp ppp pp

pp poco f pp poco f

Detailed description: This system covers measures 303 and 304. The violin parts show a variety of dynamics including *ppp*, *pp*, and *ppp*. The piano accompaniment features dynamics of *pp* and *poco f*.

305

Vln. I *pp* *ppp*

Vln. II *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f*

307

Vln. I *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

309

Vln. I *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

311

Vln. I *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla.

Vc.

Pno. *pp* *poco f* *pp* *poco f*

313

Vln. I *pp* *ppp* *pp*

Vln. II *ppp* *pp* *ppp*

Vla.

Vc.

Pno. *pp* *poco f* *pp*