



Sample Score

Jason V. Barabba

Fantasia on a Theme by Thomas Dolby

for String Orchestra

Jason V. Barabba

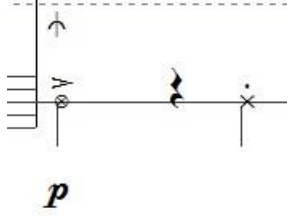
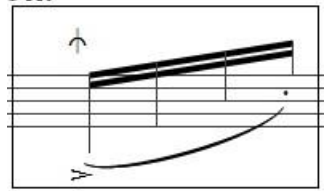
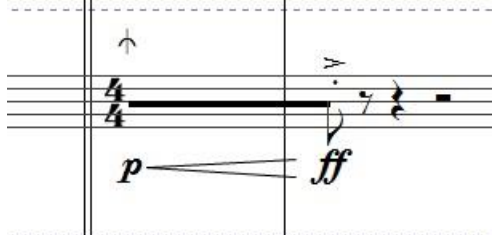
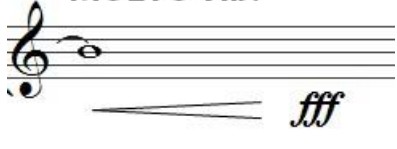
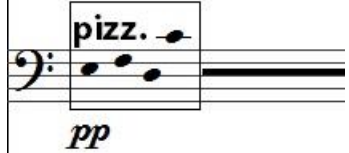
Fantasia on a Theme by Thomas Dolby




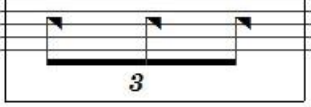

for String Orchestra

Minimum 3-3-3-2, though more on each part would be most welcome

Duration – Approximately 14 Minutes

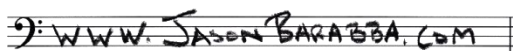
Performance notes:

 <p><i>p</i></p>	<p>Playing on the strings behind the bridge, in the rhythm of the x-headed notes.</p>
 <p><i>p</i></p>	<p>Quick appoggio on the strings behind the bridge.</p>
 <p><i>p</i> <i>ff</i></p>	<p>Playing behind the bridge for the duration of the thick line. Can be on any one or two strings of the player's choice.</p>
<p>MOLTO vib.</p>  <p><i>fff</i></p>	<p>By MOLTO vib, I mean a wild, uncontrolled crazy vib. More like glissing fast around the center note. I encourage players to have fun with it.</p>
<p>repeat notes ad lib in any order, at a fast tempo. Do not coordinate with others</p>  <p><i>pp</i></p>	<p>Anytime something is boxed as in this case, you repeat the indicated notes or other instructions for the duration of the thick line. In some cases the duration is a time period instead of a rhythmic beat, in that case the conductor will indicate the beginning and end of each boxed section.</p>

	<p>A longer than usual fermata.</p>
	<p>In this notation, the intention is the flipping sound you get from the transition from fundamental to the harmonic. The tone should stop immediately upon arrival at the harmonic.</p>
	<p>Tremolo between fundamental and the artificial harmonic.</p>
<div style="border: 1px solid black; padding: 5px; width: fit-content;"> <p>Knock on wood</p>  </div>	<p>With knuckles, knock on the wood of your instrument. Location is up to the performer, but should be in an area that produces a solid woody sound.</p>
	<p>“Snap” pizz (AKA Bartok pizz).</p>

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Fantasia on a Theme by Thomas Dolby

for String Orchestra

Approx 15" -----| Andante (Approx. ♩=80)

Violin I

Violin II

Viola

Violoncello

Contrabass

mp freely bowed

mf

mp freely bowed

mf

mp freely bowed

mf

mp freely bowed

mf

p *ff*

mp freely bowed

mf

p *ff*

mp freely bowed

mf

p *ff*

mp freely bowed

mf

mp freely bowed

mp freely bowed

Natural Harmonics
Glissandi on the E string
Irregular Rhythm,
Varying ranges on the string.

mf

11

Vln. I

mp

Vln. II

mp *gliss.* *mf* *legato*

mp *gliss.* *mf* *mp*

mp *mf* *legato*

Vla.

mp

Vcl.

mp

mf *legato* 3 3 3 3

Cb.

Detailed description: This page of a musical score contains five systems of staves. The first system is for Violin I (Vln. I), starting at measure 11 with a dynamic of *mp*. The second system is for Violin II (Vln. II), featuring a glissando (*gliss.*) and dynamics of *mp*, *mf*, and *mp*, with a *legato* instruction. The third system is for Viola (Vla.), with dynamics of *mp* and *mf*, and a *legato* instruction. The fourth system is for Violoncello (Vcl.), with a dynamic of *mp*. The fifth system is for Contrabass (Cb.), with a dynamic of *mf*, a *legato* instruction, and triplet markings (3 3 3 3). The score is written in treble clef for the strings and bass clef for the cello and contrabass.

A

22

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf legato

mf legato

mf legato

3 3 3 3 3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

B

37

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf
legato

Detailed description: This page of a musical score, labeled '4' in the top left and 'B' in a box at the top center, contains five staves. The first staff is for Violin I (Vln. I), starting at measure 37 with a treble clef and a series of six whole notes, each with a fermata. The second staff is for Violin II (Vln. II), starting with a treble clef and a melodic line of eighth and quarter notes. The third staff is for Viola (Vla.), featuring a continuous pattern of eighth-note triplets. The fourth staff is for Violoncello (Vcl.), starting with a bass clef and a melodic line of eighth and quarter notes. The fifth staff is for Contrabasso (Cb.), which is mostly silent with a few notes at the end. A dynamic marking of *mf* and the instruction *legato* are placed above the Vcl. staff in the sixth measure.

38

Vln. I

Musical score for Violin I (Vln. I). The staff begins with a treble clef and a key signature of one flat. It features a long, sustained note in the first measure, followed by a series of eighth notes in the second measure. The third measure contains a dynamic marking of *mf*. The fourth and fifth measures consist of a continuous eighth-note triplet pattern, with a dynamic marking of *f* appearing below the staff in the fourth measure.

Vln. II

Musical score for Violin II (Vln. II). The staff begins with a treble clef and a key signature of one flat. It features a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure. The third measure contains a dynamic marking of *f*. The fourth and fifth measures consist of a continuous eighth-note triplet pattern, with a dynamic marking of *f* appearing below the staff in the fourth measure.

Vla.

Musical score for Viola (Vla.). The staff begins with a treble clef and a key signature of one flat. It features a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure. The third measure contains a dynamic marking of *f*. The fourth and fifth measures consist of a continuous eighth-note triplet pattern, with a dynamic marking of *f* appearing below the staff in the fourth measure.

Vcl.

Musical score for Violoncello (Vcl.). The staff begins with a bass clef and a key signature of one flat. It features a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure. The third measure contains a dynamic marking of *f*. The fourth and fifth measures consist of a continuous eighth-note triplet pattern, with a dynamic marking of *f* appearing below the staff in the fourth measure.

Cb.

Musical score for Contrabass (Cb.). The staff begins with a double bass clef and a key signature of one flat. It features a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure. The third measure contains a dynamic marking of *f*. The fourth and fifth measures consist of a continuous eighth-note triplet pattern, with a dynamic marking of *f* appearing below the staff in the fourth measure.

Allegro (Approx. ♩=120)

This musical score page features five staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I and II staves are marked 'Solo' and begin with a dynamic of *f*. The Violin I staff includes dynamics *fp*, *ff*, and *pp*. The Violin II staff includes *fp*, *ff*, *pp*, and *mf legato*. The Viola staff is marked 'Solo' and includes *f*, *fp*, *f*, *pp*, and *mf legato*. The Violoncello staff includes *fp*, *f*, *p*, and *mf*. The Contrabasso staff includes *fp*, *f*, and *mf*. The score is written in treble clef for Violin I and II, and bass clef for Viola, Violoncello, and Contrabasso. It includes various musical notations such as slurs, accents, and dynamic markings.

62

Vln. I

Musical notation for Violin I (Vln. I) across six measures. The first two measures are silent. In the third measure, the instrument plays a whole note chord with dynamics *ff* and a hairpin leading to *pp* in the fourth measure. A fermata is placed over the note in the fourth measure. The fifth and sixth measures are silent.

Vln. II

Musical notation for Violin II (Vln. II) across six measures. The first two measures contain eighth-note patterns. In the third measure, dynamics are *pp*. In the fourth measure, dynamics are *ff*. In the fifth measure, dynamics are *pp*. In the sixth measure, dynamics are *ff*. A fermata is placed over the final note in the fifth measure.

Vla.

Musical notation for Viola (Vla.) across six measures. The first two measures contain eighth-note patterns. In the third measure, dynamics are *pp*. The fourth, fifth, and sixth measures are silent.

Vcl.

Musical notation for Violoncello (Vcl.) across six measures. The first two measures contain eighth-note patterns with accents (*v*) and slurs. In the third measure, dynamics are *pp*. The fourth, fifth, and sixth measures continue the pattern with accents and slurs.

Cb.

Musical notation for Contrabass (Cb.) across six measures. The first two measures contain eighth-note patterns with accents (*v*) and slurs. In the third measure, dynamics are *pp*. The fourth, fifth, and sixth measures continue the pattern with accents and slurs.

68 **D**

Vln. I

Musical notation for Violin I part, measures 68-73. The staff shows a melodic line with triplets and a dynamic marking of *mf*.

Vln. II

Musical notation for Violin II part, measures 68-73. The staff shows a melodic line with triplets and a dynamic marking of *mf*.

Vla.

Musical notation for Viola part, measures 68-73. The staff shows a melodic line with triplets and a dynamic marking of *mf*.

Vcl.

Musical notation for Violoncello part, measures 68-73. The staff shows a melodic line with glissando and a dynamic marking of *ff*.

Cb.

Musical notation for Contrabass part, measures 68-73. The staff shows a melodic line with glissando and a dynamic marking of *ff*.

74

Vln. I

Vln. II

Vla.

Vcl.

Cb.

The musical score consists of five staves. The Violin I and Violin II staves feature a melodic line with frequent triplets and slurs. The Viola staff provides a rhythmic accompaniment with eighth notes and slurs. The Violoncello and Contrabass staves play a similar rhythmic pattern, with dynamic markings of *fff*, *f*, and *p*. The Contrabass staff includes a *div.* marking in measure 78.

80

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ossia

fff

*fff *mf**

*fff *mf**

ff *fp*

*fff *mf**

*fff *mf**

ff *fff*

ff *fff*

ff *fff*

ff *fff*

ff *fff*

85

Vln. I

Violin I part, measures 85-89. Dynamics: *mf*, *f*, *ff*, *f*.

Vln. II

Violin II part, measures 85-89. Dynamics: *f*, *fff*, *ff*, *f*. Performance instructions: **MOLTO vib.**, **vib. ord.**

Vla.

Viola part, measures 85-89. Dynamics: *f*, *fff*, *f*.

Vcl.

Violoncello part, measures 85-89. Dynamics: *fff*, *f*, *fff*, *f*. Performance instructions: **MOLTO vib.**, **vib. ord.**. Includes triplets.

Cb.

Contrabass part, measures 85-89. Dynamics: *fff*, *f*. Performance instruction: **MOLTO vib.**

101

Vln. I *mf*
 Vln. II *mf*
 Vla. *vib. ord.* *senza vib* *vib. ord.* *mf* *ppp*
 Violoncello Solo *con sord.* *mp* *sneak in* *f* *gliss.* *senza sord.* *ppp*
 Vcl. *con sord.* *mp* *senza vib* *vib. ord.* *mf* *ppp*
 Cb. *con sord.* *mp* *senza vib* *vib. ord.* *mf* *ppp*

112

Vln. I

Violin I part, measures 112-116. The notation consists of two staves with a treble clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.

Vln. II

Violin II part, measures 112-116. The notation consists of two staves with a treble clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents. Trills are indicated with a '3' above the notes.

Vla.

Viola part, measures 112-116. The notation consists of two staves with an alto clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents. Dynamics include *p*, *ff*, *mp*, and *mf*. Performance instructions include *senza sord.*, *senza vib.*, and *gradually increasing vib.*

Vcl.

Violoncello part, measures 112-116. The notation consists of two staves with a bass clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents. Dynamics include *p*, *ff*, *mp*, and *mf*. Performance instructions include *senza sord.*, *gradually increasing vib.*, *Moltissimo vib.*, and *vib ord.*

Cb.

Contrabass part, measures 112-116. The notation consists of two staves with a bass clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents. Dynamics include *p*, *ff*, and *mp*. Performance instructions include *senza sord.*

117

Vln. I

Vln. II

Vla.

Vcl.

Cb.

127

Vln. I

Musical notation for Violin I, measures 127-129. Measure 127 starts with a treble clef and a key signature of one sharp (F#). The first staff shows a melodic line with eighth and sixteenth notes. The second staff shows a similar melodic line. Measure 128 has a whole rest. Measure 129 features a dynamic marking of *mf* and a sharp symbol above the staff.

Vln. II

Musical notation for Violin II, measures 127-129. Measure 127 has a treble clef and a key signature of one sharp. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a melodic line with triplets. Measure 128 has a dynamic marking of *fp* and *f*. Measure 129 has dynamic markings of *fp*, *f*, and *fp*.

Vla.

Musical notation for Viola, measures 127-129. Measure 127 has a bass clef and a dynamic marking of *p*. Measure 128 has a dynamic marking of *f*. Measure 129 has a dynamic marking of *p*. Performance instructions include "gradually increasing vib.", "Moltissimo vib.", and "vib ord.".

Vcl.

Musical notation for Violoncello, measures 127-129. Measure 127 has a bass clef and a dynamic marking of *p*. Measure 128 has a dynamic marking of *f*. Measure 129 has a dynamic marking of *f*. Performance instructions include "Moltissimo vib.", "vib ord.", and "gradually increasing vib.".

Cb.

Musical notation for Contrabass, measures 127-129. Measure 127 has a bass clef and a whole rest. Measure 128 has a whole rest. Measure 129 has a dynamic marking of *f* and triplet markings.

124

Vln. I
ppp

Vln. II
f fp f fp f pp

Vla.
senza vib.
mf

Violoncello Solo
senza vib.
mf

Vcl.

Cb.

Detailed description of the musical score: The score is for measures 124-127. The Violin I and II parts play a rhythmic pattern of eighth notes with a dynamic of ppp. The Violin II part has dynamics of f, fp, f, fp, f, and pp. The Viola and Violoncello Solo parts play a sustained note with a dynamic of mf and the instruction 'senza vib.'. The Violoncello part has a complex rhythmic pattern with triplets. The Contrabasso part has a rhythmic pattern with triplets.

128

Vln. I

Vln. II Solo

Vln. II

Viola Solo

Vla.

Vcl. Solo

Vcl.

Cb.

Molto Vib. **vib. ord.**

pp *ff*

mf *ppp* *mp* *mf*

Molto Vib. **vib. ord.**

f *ff*

Molto Vib. **vib. ord.**

f *ff*

Molto Vib. **vib. ord.** **senza vib.**

f *ff* *ppp* *f* *ppp*

repeat notes ad lib in any order, at a fast tempo. Do not coordinate with others

gradually slow the pace, increasing the space between notes.

pizz.

pp *mp* *n*

repeat notes ad lib in any order, at a fast tempo. Do not coordinate with others

gradually slow the pace, increasing the space between notes.

col legno battuto

pp *mp* *n*

repeat notes ad lib in any order, at a fast tempo. Do not coordinate with others

gradually slow the pace, increasing the space between notes.

col legno battuto

pp *mp* *n*

sul. pont. *ord.*

3

Vla. Solo

135

f

ff

gliss.

3 3 3 5 7



Vln. I

Vln. II

Vla. Solo

Vla.

Vcl.

Cb.

142

mf

mf

mf

mf

fff

mf

mf

mf

mf

mf

arco

ord.

mf

mf

mf

3 3

3 3

mf

149

Vln. I

Musical notation for Violin I and Violin II. The Violin I staff (top) features a melodic line with eighth and sixteenth notes, including a dynamic marking of *f* (forte) in the fourth measure. The Violin II staff (middle) provides a harmonic accompaniment with similar rhythmic patterns, also marked with *f* in the fourth measure.

Vln. II

Musical notation for Violin I and Violin II. The Violin I staff (top) features a melodic line with eighth and sixteenth notes, including a dynamic marking of *f* (forte) in the fourth measure. The Violin II staff (middle) provides a harmonic accompaniment with similar rhythmic patterns, also marked with *f* in the fourth measure.

Vla.

Musical notation for Viola and Violoncello. The Viola staff (top) features a melodic line with eighth and sixteenth notes. The Violoncello staff (bottom) provides a harmonic accompaniment with similar rhythmic patterns.

Vcl.

Musical notation for Violoncello and Contrabasso. The Violoncello staff (top) features a melodic line with eighth and sixteenth notes, including a dynamic marking of *f* (forte) in the fourth measure. The Contrabasso staff (bottom) provides a harmonic accompaniment with similar rhythmic patterns, marked with *f* in the fourth measure.

Cb.

Musical notation for Contrabasso. The staff features a melodic line with eighth and sixteenth notes, including a dynamic marking of *f* (forte) in the fourth measure.

155

Vln. I

Violin I part, measures 155-158. The staff shows a melodic line with slurs and accents. A *ff* dynamic marking and a triplet of eighth notes are indicated at the end of the passage.

Vln. II

Violin II part, measures 155-158. The staff shows a melodic line with slurs and accents. A *f* dynamic marking is present in measure 156, and a *ff* dynamic marking with a triplet of eighth notes is indicated at the end of the passage.

Vla.

Viola part, measures 155-158. The staff shows a melodic line with slurs and accents. A *f* dynamic marking is present in measure 156, and a *ff* dynamic marking with a triplet of eighth notes is indicated at the end of the passage.

Vcl.

Violoncello part, measures 155-158. The staff shows a melodic line with slurs and accents. A *f* dynamic marking is present in measure 156, and a *ff* dynamic marking with a triplet of eighth notes is indicated at the end of the passage.

Cb.

Contrabass part, measures 155-158. The staff shows a melodic line with slurs and accents. A *f* dynamic marking is present in measure 156, and a *ff* dynamic marking with a triplet of eighth notes is indicated at the end of the passage.

160 25

MOLTO vib. **senza vib.** *gliss.* *fff* *gliss.*

Vln. I

MOLTO vib. **senza vib.** *gliss.* *fff* *gliss.*

Vln. II

MOLTO vib. **senza vib.** *gliss.* *fff* *gliss.*

Vla.

MOLTO vib. **senza vib.** *gliss.* *fff* *gliss.*

Vcl.

MOLTO vib. **senza vib.** *gliss.* *fff* *gliss.*

Cb.

J
Approx 15"

Vln. I

164

f

Fluctuate ad libitum between
senza vib. and wild molto vib.
Land on each for 2-5 seconds a time
Do not coordinate with others.

Vln. II

f

Fluctuate ad libitum between
senza vib. and wild molto vib.
Land on each for 2-5 seconds a time
Do not coordinate with others.

Vla.

f

Fluctuate ad libitum between
senza vib. and wild molto vib.
Land on each for 2-5 seconds a time
Do not coordinate with others.

f

Fluctuate ad libitum between
senza vib. and wild molto vib.
Land on each for 2-5 seconds a time
Do not coordinate with others.

f

Fluctuate ad libitum between
senza vib. and wild molto vib.
Land on each for 2-5 seconds a time
Do not coordinate with others.

f

Fluctuate ad libitum between
senza vib. and wild molto vib.
Land on each for 2-5 seconds a time
Do not coordinate with others.

Vcl.

Repeat at a fast tempo any/all of these figures ad libitum, in any order, and in any octave you choose. Do not coordinate with others in your section.

ff

Repeat at a fast tempo any/all of these figures ad libitum, in any order, and in any octave you choose. Do not coordinate with others in your section.

ff

Cb.

Repeat at a fast tempo any/all of these figures ad libitum, in any order, and in any octave you choose. Do not coordinate with others in your section.

ff

165

Continue to Fluctuate as in previous measure

ppp

Vln. I

Continue to Fluctuate as in previous measure

ppp

Vln. II

Continue to Fluctuate as in previous measure

ppp

Continue to Fluctuate as in previous measure

ppp

Repeat these figures at a fast tempo ad libitum, in any order. Do not coordinate with others in your section.

gliss.

highest possible note on the c and g-strings

ff

t

gliss.

gliss.

f

Vla.

Repeat these figures at a fast tempo ad libitum, in any order. Do not coordinate with others in your section.

gliss.

highest possible note on the g and d-strings

ff

pizz. ("snap")

f

Repeat at a fast tempo any/all of these figures ad libitum, in any order, and in any octave you choose. Do not coordinate with others in your section.

gliss.

gliss.

f

Vcl.

Repeat at a fast tempo any/all of these figures ad libitum, in any order, and in any octave you choose. Do not coordinate with others in your section.

gliss.

gliss.

gliss.

highest possible note on the g-string

f

Cb.

Repeat at a fast tempo any/all of these figures ad libitum, in any order, and in any octave you choose. Do not coordinate with others in your section.

gliss.

gliss.

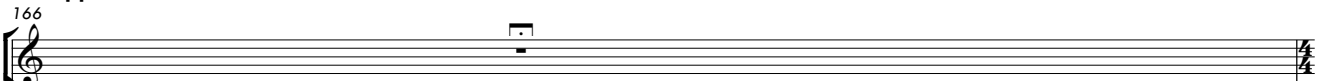
gliss.

Knock on wood

3

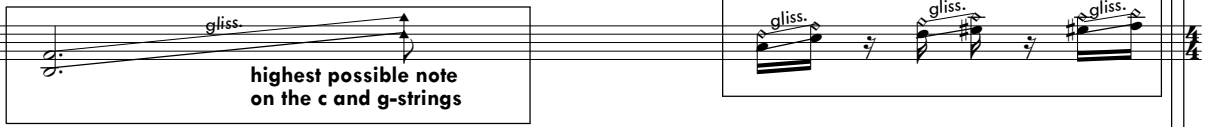
f

Approx 15-20"

Vln. I 

Vln. II 

Repeat at a fast tempo any/all of these figures ad libitum, in any order.
Do not coordinate with others in your section.



highest possible note on the c and g-strings

mp

Vla.

Repeat at a slow tempo either of these figures ad libitum, in any order.
Do not coordinate with others in your section.



highest possible note on the g and d-strings

mp

Repeat at a fast tempo any/all of these figures ad libitum.
Do not coordinate with others in your section.

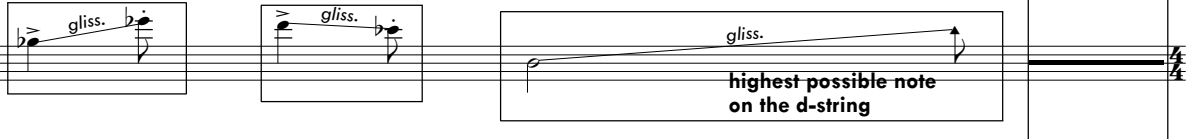


senza vib.

mp

Vcl.

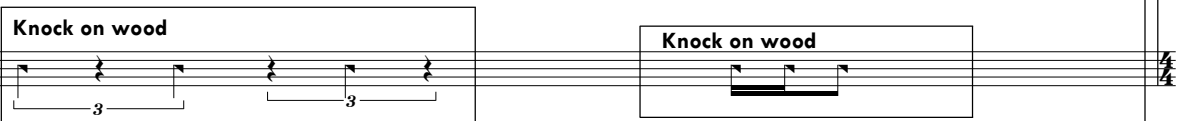
Repeat at a fast tempo any/all of these figures ad libitum, in any order.
Do not coordinate with others in your section.



highest possible note on the d-string

mp

Repeat at a moderate tempo any/all of these figures ad libitum, in any order.
Do not coordinate with others in your section.



Knock on wood

mp

Cb.

167 **Andante (Approx $\text{♩}=80$)**

Vln. I *p* (tutti) **pizz.** *mp* *mf* **L**

Vln. II *p* (tutti) **pizz.** *mp*

Vla. *p* *mf* *p* *n* **senza vib.** **vib. ord.**

Vcl. *p* (Continue previous measure) *gliss.* *p* *n* **senza vib.** **vib. ord.**

Cb. *ppp* *p* *ppp* *p* *n* **senza vib.** **vib. ord.**



177

Vln. I *mp*

Vln. II **pizz.** *mf*

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

Vcl. **pizz.** *mf* *mp*

Cb. **pizz.** *mf* *mp*

187

Violin I, Violin II, Viola, Violoncello, and Contrabasso staves. Dynamics include *p*, *mf*, and *f*. A double bar line is present at the end of the system.

197

Violin I, Violin II, Viola, Violoncello, and Contrabasso staves. Dynamics include *ff*, *mp*, and *f*. A box labeled 'M' is above the Violin I staff in measure 202. A double bar line is present at the end of the system.

205

Violin I, Violin II, Viola, Violoncello, and Contrabasso staves. Dynamics include *mp* and *f*. An *accel.* marking is present above the Violin I staff in measure 205.

N

Presto (Approx. ♩=160)

Violin I - Solo *f*

Vln. I *snap* *arco*

Violin II - Solo *f*

Vln. II *snap* *arco*

Viola Solo *f*

Vla. *snap* *arco*

Vcl. *snap* *arco*

Cb. *snap* *arco*



216

Vln. I Solo

Vln. II Solo

Vla. Solo

Vcl. Solo *f* *ff* *f* *ff* *f* *ff* *f* *3* *3*

227

Vln. I Solo

Vln. II Solo

Vla. Solo

Vcl. Solo

sul pont.

gliss.

3



226

Vln. I Solo

Vln. I

Vln. II Solo

Vln. II

Vla. Solo

Vla.

Vcl. Solo

Vcl.

Cb.

Tutti

f

Tutti

f

Tutti

f

sul pont.

f

ord.

Tutti

f

senza vib.

232

Vln. I Solo

Vln. I

Vln. II Solo

Vln. II

Vla. Solo

Vla.

Vcl. Solo

Vcl.

Cb.

p

fff

ppp

senza vib.

vib. ord.

p

fff

ppp

senza vib.

f



238

Vln. I

Vln. II

Vla.

Vcl.

Cb.

legato

legato

vib. ord.

250 **P**

Vln. I

Vln. II

Violin II *f*

Viola *f legato*

Vla. *legato*

Vcl. *f legato*

Cb. *f*



256

Vln. I

Vln. II

Vla.

Vcl.

Cb.

260

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Detailed description: This system of music covers measures 260 to 263. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a melodic line with slurs and accents. The Violin II part has a rhythmic accompaniment. The Viola part has a melodic line with slurs. The Violoncello and Contrabasso parts have a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 3/8.

264

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Detailed description: This system of music covers measures 264 to 267. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a melodic line with slurs and accents, including triplets in measures 265 and 267. The Violin II part has a rhythmic accompaniment. The Viola part has a melodic line with slurs. The Violoncello and Contrabasso parts have a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 3/8.

269

Vln. I

Violin I part, measures 269-273. The notation features a melodic line with frequent triplet markings (indicated by a '3' above the notes) and rests. The notes are primarily eighth and sixteenth notes.

Vln. II

Violin II part, measures 269-273. The notation consists of a rhythmic accompaniment pattern, primarily eighth notes with occasional sixteenth notes, often beamed together.

Vla.

Viola part, measures 269-273. The notation shows a melodic line with various note values, including eighth and sixteenth notes, and rests.

Vcl.

Violoncello part, measures 269-273. The notation features a melodic line with eighth and sixteenth notes, often beamed together, and includes some slurs.

Cb.

Contrabass part, measures 269-273. The notation is sparse, consisting of a few long notes, likely providing a bass line or harmonic support.

274

Vln. I Solo *f* *ppp*

Vln. I

Vln. II Solo *f* *ppp*

Vln. II

Viola Solo *mf* *gliss.* *ppp*

Vla.

Violoncello Solo *f* *gliss.* *ppp*

Vcl.

Cb.

