

Liam Carey

Yes and No

for 22 solo strings

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Duration: 13'15

Instrumentation:

12 violins


4 violas

4 violoncellos

2 double basses

Note on accidentals:

 = 1/4 tone sharp

 = 1/4 tone flat

Accidentals with an arrow down should be played 1/6 of a tone (approx. 33 cents) lower than usual, so:

 = natural lowered by 1/6 of a tone

 = flat lowered by an extra 1/6 of a tone


Note on techniques:

All players should play without vibrato as default (unless specifically requested otherwise).

s.p. = sul ponticello - should be very close to the bridge to create a harsh spectral sound.

s.t. = sul tasto - should be right over or very close to the fingerboard to create a weak and thin sound.

ord. = ordinary bowing position

 = with vibrato

 = progressive vibrato - should start from no vibrato

n.v. = non vibrato (used only to cancel a vibrato sign used previously)

Throughout the history of music theory a number of theories have been put forward to explain the phenomenon of harmonic consonance and dissonance. Two prominent examples include Jean-Philippe Rameau's theory of the fundamental bass (*Treatise on Harmony*, 1722), that is the idea that any group of notes belonging to the same harmonic series will be heard as being harmonically consonant, and also Hermann von Helmholtz's theory of roughness (*On the Sensation of Tone*, 1863), which argues that two very close frequencies cause an unpleasant beating sensation as their waveforms interact which is heard as being harmonically dissonant. It is the contention of the theorist Ernst Terhardt that musical consonance is not one or other of these perceptual processes but both, and that they work together as part of two component concept:

“Music consonance is thus composed of two principal components: sensory consonance and harmony. . . Harmony represents the principles of tonal affinity, compatibility, and fundamental-note relation. . . Sensory consonance is defined as the more or less complete lack of annoying features of a sound; it is pertinent to such sensory parameters as roughness and sharpness.”

The Concept of Musical Consonance: A Link between Music and Psychoacoustics, 1984

If Terhardt is correct this leaves the harmonic series in a a contradictory position: extended chords created from it will be both consonant as they are harmonically related, but will also be dissonant as the higher intervals of the harmonic series become increasingly smaller and have audible roughness.

This piece consists almost solely of a single 22 note chord made up of the first 22 pitches of a harmonic series based on a low C. The aim of the piece is to play with this contradictory nature of this chord – at one moment sounding highly consonant, the next highly dissonant, and then fusing the two together to create a sonority which is an ambiguous combination of both at the same time.

Yes and No

for 22 strings

Liam Carey

♩=90 Ethereal, no clear sense of pulse

The score is written for 22 string instruments in 4/4 time. The tempo is marked as ♩=90 and the mood is 'Ethereal, no clear sense of pulse'. The instruments are arranged in the following order from top to bottom: Violin 1, Violin 2, Violin 3, Violin 4, Violin 5, Violin 6, Violin 7, Violin 8, Violin 9, Violin 10, Violin 11, Violin 12, Viola 1, Viola 2, Viola 3, Viola 4, Violoncello 1, Violoncello 2, Violoncello 3, Violoncello 4, Double Bass 1, and Double Bass 2. The Violin parts feature melodic lines with dynamics ranging from *pp* to *p*. The Viola, Violoncello, and Double Bass parts are currently blank.

26

Vln 1 *mf* *pp* *mf* *pp* *f*

Vln 2 *mf* *pp* *mf* *pp* *f*

Vln 3 *pp* *mf* *pp* *mf* *pp* *f*

Vln 4 *pp* *mf* *pp* *mf* *pp* *f*

Vln 5 *mf* *pp* *mf* *pp* *f*

Vln 6 *pp* *mf* *pp* *mf* *pp* *f*

Vln 7 *pp* *mf* *pp* *mf* *pp* *mf*

Vln 8 *pp* *mf* *pp* *mf* *pp* *f*

Vln 9 *mf* *pp* *mf* *pp* *f*

Vln 10 *pp* *mf* *pp* *mf* *pp* *f*

Vln 11 *pp* *mf* *pp* *mf* *pp* *f*

Vln 12 *mf* *pp* *mf* *pp* *mf* *pp* *f*

Detailed description: This is a page of a musical score for a string ensemble, specifically for 12 violins. The page is numbered '3' in the top right corner and '26' at the beginning of the first staff. The score is organized into 12 staves, labeled Vln 1 through Vln 12. Each staff contains musical notation in treble clef with a key signature of one flat (B-flat). The notation includes various note values, rests, and phrasing slurs. Dynamic markings are placed throughout the score, indicating the volume of the music. The dynamics used are *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). The score is divided into four measures by vertical bar lines. Each measure contains specific musical instructions for the violins, with dynamic markings often changing between measures. For example, Vln 1 starts with *mf*, then *pp*, then *mf*, then *pp*, and finally *f*. The phrasing slurs connect notes across measures, indicating a continuous melodic or harmonic line. The overall structure is a complex, multi-layered texture typical of a full string section.

Poco allargando Morendo

50

Score for measures 50-57. The score is divided into two systems. The first system includes Violins 1-4, Violas 1-2, Cellos 1-4, and Double Basses 1-2. The second system includes Double Basses 1-2. The music features dynamic markings such as *pp*, *mf*, and *f*, and includes performance instructions like *Poco allargando* and *Morendo*. The time signature is 3/4.

58

♩ = 90

Score for measures 58-65. The score is divided into two systems. The first system includes Violins 1-4, Violas 1-2, Cellos 1-4, and Double Basses 1-2. The second system includes Double Basses 1-2. The music features dynamic markings such as *pp*, *mp*, and *p*, and includes performance instructions like *pp* and *p*. The time signature is 3/4.

64

Violin section score for measures 64-68. The section consists of 12 staves (Vln 1 to Vln 12). Measures 64-65 show a crescendo from *pp* to *mf* for Vln 2, 3, 6, and 7. Measures 66-67 show a similar crescendo for Vln 4 and 8. Measure 68 shows a crescendo from *pp* to *mf* for Vln 11. The music is in 4/4 time and features long, sweeping melodic lines with hairpins.

Viola section score for measures 64-68. The section consists of 4 staves (Vla 1 to Vla 4). Measures 64-65 show a crescendo from *pp* to *mf* for Vla 1. Measures 66-67 show a crescendo from *pp* to *mf* for Vla 3. Measures 68-69 show a crescendo from *pp* to *mf* for Vla 2 and Vla 4. The music is in 4/4 time and features long, sweeping melodic lines with hairpins.

Violoncello section score for measures 64-68. The section consists of 4 staves (Vc 1 to Vc 4). Measures 64-65 show a crescendo from *pp* to *mf* for Vc 1. Measures 66-67 show a crescendo from *pp* to *mf* for Vc 2 and Vc 3. Measures 68-69 show a crescendo from *pp* to *mf* for Vc 4. The music is in 4/4 time and features long, sweeping melodic lines with hairpins.

Double Bass section score for measures 64-68. The section consists of 2 staves (Db 1 and Db 2). Measures 64-65 show a crescendo from *pp* to *mf* for Db 1. Measures 66-67 show a crescendo from *pp* to *mf* for Db 2. The music is in 4/4 time and features long, sweeping melodic lines with hairpins.

This musical score page, numbered 71 at the top left, contains 12 staves for Violins (Vln 1-12), 4 staves for Violas (Vla 1-4), 4 staves for Violas/Celli (Vc 1-4), and 2 staves for Double Basses (Db 1-2). The music is written in 4/4 time and features a melodic line with dynamic markings of *pp* (pianissimo) and *mf* (mezzo-forte). The score is divided into four measures. In the first measure, the melody begins with a *pp* dynamic. In the second measure, it transitions to *mf*. The third measure returns to *pp*, and the fourth measure returns to *mf*. The notation includes various articulations such as slurs, accents, and hairpins, along with a key signature change to one flat in the final measure. The woodwind parts (Vla and Vc) provide harmonic support with similar melodic motifs and dynamics.

86 9

Violin 1: *pp* — *mf* — *pp* — *mf* — *pp*

Violin 2: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Violin 3: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Violin 4: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Violin 5: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Violin 6: *mf* — *pp* — *mf* — *pp* — *mf* — *pp*

Violin 7: *mf* — *pp* — *mf* — *pp* — *mf* — *pp*

Violin 8: *mf* — *pp* — *mf* — *pp* — *mf* — *pp*

Violin 9: *mf* — *pp* — *mf* — *pp* — *mf* — *pp*

Violin 10: *mf* — *pp* — *mf* — *pp* — *mf* — *pp*

Violin 11: *mf* — *pp* — *mf* — *pp* — *mf* — *pp*

Violin 12: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Viola 1: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Viola 2: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Viola 3: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Viola 4: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Cello 1: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Cello 2: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Cello 3: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Cello 4: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Double Bass 1: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

Double Bass 2: *pp* — *mf* — *pp* — *mf* — *pp* — *mf*

10

♩ = 120

93

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11

Vln 12

Vla 1

Vla 2

Vla 3

Vla 4

Vc 1

Vc 2

Vc 3

Vc 4

Db 1

Db 2

♩=105 Stronger, clearer sense of pulse

This page of a musical score contains measures 99 through 111. It features 12 Violin parts (Vln 1-12), 4 Viola parts (Vla 1-4), 4 Violoncello parts (Vc 1-4), and 2 Double Bass parts (Db 1-2). The score is written in 4/4 time with a tempo of 105 beats per minute. The dynamic marking is *mf sost.* (mezzo-forte sostenuto). The music consists of long, flowing lines with many slurs and ties, indicating a sustained melodic texture. The notation includes various accidentals and articulation marks. The page number '11' is located in the top right corner.

106

Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12

Vla 1
Vla 2
Vla 3
Vla 4

Vc 1
Vc 2
Vc 3
Vc 4

Db 1
Db 2

Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12

Vla 1
Vla 2
Vla 3
Vla 4

Vc 1
Vc 2
Vc 3
Vc 4

Db 1
Db 2

Teeming with energy, bordering on ecstatic

14

Violin 1: *f*, *ff*, *f*, *ff*

Violin 2: *f*, *ff*

Violin 3: *f*, *ff*

Violin 4: *f*, *ff*

Violin 5: *f*, *ff*, *f*

Violin 6: *f*, *ff*

Violin 7: *f*, *ff*

Violin 8: *f*, *ff*

Violin 9: *f*, *ff*

Violin 10: *f*, *ff*

Violin 11: *f*, *ff*

Violin 12: *f*, *ff*

Viola 1: *f*, *ff*

Viola 2: *f*, *ff*

Viola 3: *f*, *ff*

Viola 4: *f*, *ff*

Cello 1: *f*, *ff*

Cello 2: *f*, *ff*

Cello 3: *f*, *ff*

Cello 4: *f*, *ff*

Double Bass 1: *f*, *ff*

Double Bass 2: *f*, *ff*

Dynamic markings: *f*, *ff*, *s.p.*, *s.t.*, *ord.*, *n.v.*

This page of a musical score, numbered 15, is arranged for a string orchestra. It features 22 staves, divided into Violins (Vln 1-12), Violas (Vla 1-4), Cellos (Vc 1-4), and Double Basses (Db 1-2). The notation includes various dynamics such as *ff* (fortissimo) and *f* (forte), and articulation markings like *ord.* (ordinando) and *s.p.* (sforzando). Performance instructions such as *s.p. (n.v.)* (sforzando non vivace) and *s.t.* (staccato) are also present. The score is written in a standard musical notation with stems and beams, and includes various musical symbols like slurs and accents.

Overwhelming - the harmony starts to break apart

16

This page of a musical score contains measures 134 through 138. It features a large ensemble of instruments: Violins 1-12, Violas 1-4, Cellos 1-4, Double Basses 1-2, and Flutes 1-4. The score is written in a major key with a 4/4 time signature. The music is characterized by dense, overlapping textures and frequent use of slurs and ties. Performance markings include *ord.* (order), *s.p.* (sforzando), *ff* (fortissimo), and *n.v.* (no vibrato). The section is titled "Overwhelming - the harmony starts to break apart".

Violin 1: *ord.*, *s.p.*, *ord.*

Violin 2: *ord.*, *s.p. (n.v.)*

Violin 3: *ord.*, *ff*, *n.v.*

Violin 4: *ff*, *n.v.*

Violin 5: *n.v.*

Violin 6: *ord.*

Violin 7: *s.p.*, *ord.*

Violin 8: *ord.*, *ff*, *n.v.*

Violin 9: *ord.*, *n.v.*

Violin 10: *ord.*

Violin 11: *ord.*, *n.v.*

Violin 12: *ord.*, *n.v.*

Viola 1: *ord.*, *ff*, *s.p.*

Viola 2: *n.v.*

Viola 3: *ord.*, *n.v.*

Viola 4: *ord.*

Cello 1: *s.p. (n.v.)*

Cello 2: *n.v.*

Cello 3: *ord.*, *ff*, *s.p.*

Cello 4: *ord.*

Double Bass 1: *n.v.*

Double Bass 2: *n.v.*

141 17

Vln 1 s.p. ord. s.p. (n.v.)

Vln 2 s.t. f ff ord.

Vln 3

Vln 4 s.p.

Vln 5

Vln 6 s.p. ord.

Vln 7 s.t. ord. f ff

Vln 8 s.p. ord.

Vln 9 s.p. s.t. f ff ord.

Vln 10 s.t. ord. f ff

Vln 11 s.p. ord.

Vln 12 s.p. ord.

Vla 1 s.t. ord. f ff

Vla 2 s.p. ord.

Vla 3 s.p.

Vla 4 n.v.

Vc 1 ord.

Vc 2 s.p. ord.

Vc 3 ord. s.p. ord.

Vc 4 n.v. s.p. (n.v.) ord.

Db 1 s.p. s.p. (n.v.) ord.

Db 2 ord.

The harmony stabilises, but still full of energy

This page of a musical score, numbered 18, contains measures 148 through 152. The title above the score is "The harmony stabilises, but still full of energy". The score is arranged in systems for various instruments:

- Vln 1-12:** Violins, numbered 1 through 12. Measures 148-152 are marked with a *148* in a circle at the beginning of the first measure. Performance markings include *ord.*, *s.p.*, *s.p. (n.v.)*, *f*, and *ff*.
- Vla 1-4:** Violas, numbered 1 through 4. Performance markings include *ord.*, *s.p.*, and *n.v.*
- Vc 1-4:** Violoncellos, numbered 1 through 4. Performance markings include *n.v.*, *s.p.*, *s.t.*, *f*, and *ff*.
- Db 1-2:** Double Basses, numbered 1 and 2. Performance markings include *s.p. (n.v.)* and *ord.*

The score features complex rhythmic patterns with many sixteenth notes, often beamed together. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used to indicate intensity. Performance directions like *ord.* (order) and *s.p.* (sotto voce) are placed above or below notes to guide the performer.

This page contains a musical score for a string ensemble and double basses, covering measures 155 to 160. The score is organized into systems for Violins (Vln 1-12), Violas (Vla 1-4), Cellos (Vc 1-4), and Double Basses (Db 1-2). Each staff includes musical notation with various performance instructions such as *ord.*, *s.p.*, *s.t.*, *n.v.*, *f*, and *ff*. The music features complex rhythmic patterns and dynamic contrasts. The first system (measures 155-156) is marked with *ff* and includes *ord.* and *s.p.* markings. The second system (measures 157-158) features *f* and *ff* dynamics with *s.t.* and *ord.* markings. The third system (measures 159-160) includes *f* and *ff* dynamics with *s.t.* and *ord.* markings. The fourth system (measures 161-162) features *f* and *ff* dynamics with *s.t.* and *ord.* markings. The fifth system (measures 163-164) includes *f* and *ff* dynamics with *s.t.* and *ord.* markings. The sixth system (measures 165-166) features *f* and *ff* dynamics with *s.t.* and *ord.* markings. The seventh system (measures 167-168) includes *f* and *ff* dynamics with *s.t.* and *ord.* markings. The eighth system (measures 169-170) features *f* and *ff* dynamics with *s.t.* and *ord.* markings. The ninth system (measures 171-172) includes *f* and *ff* dynamics with *s.t.* and *ord.* markings. The tenth system (measures 173-174) features *f* and *ff* dynamics with *s.t.* and *ord.* markings. The eleventh system (measures 175-176) includes *f* and *ff* dynamics with *s.t.* and *ord.* markings. The twelfth system (measures 177-178) features *f* and *ff* dynamics with *s.t.* and *ord.* markings. The thirteenth system (measures 179-180) includes *f* and *ff* dynamics with *s.t.* and *ord.* markings. The fourteenth system (measures 181-182) features *f* and *ff* dynamics with *s.t.* and *ord.* markings. The fifteenth system (measures 183-184) includes *f* and *ff* dynamics with *s.t.* and *ord.* markings. The sixteenth system (measures 185-186) features *f* and *ff* dynamics with *s.t.* and *ord.* markings. The seventeenth system (measures 187-188) includes *f* and *ff* dynamics with *s.t.* and *ord.* markings. The eighteenth system (measures 189-190) features *f* and *ff* dynamics with *s.t.* and *ord.* markings. The nineteenth system (measures 191-192) includes *f* and *ff* dynamics with *s.t.* and *ord.* markings. The twentieth system (measures 193-194) features *f* and *ff* dynamics with *s.t.* and *ord.* markings. The twenty-first system (measures 195-196) includes *f* and *ff* dynamics with *s.t.* and *ord.* markings. The twenty-second system (measures 197-198) features *f* and *ff* dynamics with *s.t.* and *ord.* markings. The twenty-third system (measures 199-200) includes *f* and *ff* dynamics with *s.t.* and *ord.* markings.

This musical score page contains 12 staves for Violins (Vln 1-12), 4 staves for Violas (Vla 1-4), and 4 staves for Double Basses (Vc 1-4, Db 1-2). The music is written in treble clef for violins and bass clef for violas and double basses. The score includes various performance markings such as dynamics (f, mf, mp, p), articulation (s.p., s.t., n.v., ord.), and phrasing slurs. The piece begins at measure 170 with a forte (f) dynamic in the first violin. The score concludes at measure 173 with a piano (p) dynamic in the double basses.

This page of a musical score contains measures 178 through 181. It features twelve staves for Violins (Vln 1-12), four staves for Violas (Vla 1-4), and four staves for Cellos and Double Basses (Vc 1-4, Db 1-2). The score is written in 4/4 time and includes various dynamic markings such as *p*, *pp*, and *ppp*, along with performance instructions like *s.p.*, *s.t.*, and *ord.*. The music is characterized by long, sustained notes with phrasing slurs and accents.

Violin Section (Vln 1-12):

- Vln 1:** Starts at measure 178 with a *p* dynamic and *s.p.* marking.
- Vln 2:** Starts at measure 179 with a *p* dynamic and *s.t.* marking.
- Vln 3:** Starts at measure 180 with a *pp* dynamic and *s.t.* marking.
- Vln 4:** Starts at measure 179 with a *p* dynamic and *s.p.* marking.
- Vln 5:** Starts at measure 180 with a *pp* dynamic and *s.p.* marking.
- Vln 6:** Starts at measure 178 with a *p* dynamic and *s.t.* marking.
- Vln 7:** Starts at measure 180 with a *pp* dynamic and *s.t.* marking.
- Vln 8:** Starts at measure 180 with a *p* dynamic and *s.t.* marking.
- Vln 9:** Starts at measure 180 with a *pp* dynamic and *s.t.* marking.
- Vln 10:** Starts at measure 178 with a *p* dynamic and *s.t.* marking.
- Vln 11:** Starts at measure 179 with a *p* dynamic and *s.t.* marking.
- Vln 12:** Starts at measure 180 with a *p* dynamic and *ord.* marking.

Viola Section (Vla 1-4):

- Vla 1:** Starts at measure 180 with a *pp* dynamic.
- Vla 2:** Starts at measure 180 with a *pp* dynamic and *s.t.* marking.
- Vla 3:** Starts at measure 180 with a *pp* dynamic and *s.p.* marking.
- Vla 4:** Starts at measure 178 with a *p* dynamic and *s.t.* marking.

Celli and Double Basses (Vc 1-4, Db 1-2):

- Vc 1:** Starts at measure 180 with a *p* dynamic and *s.t.* marking.
- Vc 2:** Starts at measure 180 with a *p* dynamic and *s.t.* marking.
- Vc 3:** Starts at measure 180 with a *pp* dynamic and *s.p.* marking.
- Vc 4:** Starts at measure 180 with a *pp* dynamic and *s.t.* marking.
- Db 1:** Starts at measure 180 with a *pp* dynamic and *s.t.* marking.
- Db 2:** Starts at measure 180 with a *pp* dynamic and *s.p.* marking.

196

The musical score is arranged in systems. The first system contains Violins 1 through 12. The second system contains Violas 1 through 4. The third system contains Double Basses 1 through 4. The fourth system contains Double Basses 1 and 2. The score is in 4/4 time and features a melodic line with dynamic markings of *pp* and *mp*. The piece is marked with a rehearsal sign at measure 196.

Violin 1
Violin 2
Violin 3
Violin 4
Violin 5
Violin 6
Violin 7
Violin 8
Violin 9
Violin 10
Violin 11
Violin 12
Viola 1
Viola 2
Viola 3
Viola 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2

♩=105 Slightly faster, but still very calm and ethereal

205

This page of a musical score contains measures 205 through 210. It features 12 Violin parts (Vln 1-12), 4 Viola parts (Vla 1-4), 4 Violoncello parts (Vc 1-4), and 2 Double Bass parts (Db 1-2). The music is written in treble clef for violins and bass clef for violas, cellos, and double basses. The key signature has one flat (B-flat). The tempo and mood are indicated as '♩=105 Slightly faster, but still very calm and ethereal'. The score includes dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano), along with hairpins for crescendos and decrescendos. Phrasing slurs are used to indicate musical phrases. The notation includes quarter notes, eighth notes, and sixteenth notes, often beamed together. The page number '205' is located at the top left of the first staff.

Vln 1 *pp* *mp* *pp* *pp* *mp* *pp*

Vln 2 *pp* *mp* *pp* *pp*

Vln 3 *mp* *pp* *pp* *mp* *pp*

Vln 4 *pp* *mp* *pp* *pp* *mp*

Vln 5 *pp* *pp* *mp* *pp*

Vln 6 *pp* *mp* *pp*

Vln 7 *pp* *mp* *pp*

Vln 8 *mp* *pp* *pp* *mp* *pp*

Vln 9 *pp* *mp* *pp* *pp* *mp* *pp*

Vln 10 *pp* *mp* *pp* *pp* *mp*

Vln 11 *pp* *mp* *pp* *pp*

Vln 12 *pp* *mp* *pp*

Vla 1 *pp* *mp* *pp* *pp* *mp* *pp*

Vla 2 *pp* *pp* *mp* *pp* *pp*

Vla 3 *mp* *pp* *pp* *mp* *pp*

Vla 4 *pp* *mp* *pp* *pp*

Vc 1 *pp* *mp* *pp* *pp* *mp*

Vc 2 *mp* *pp* *pp* *mp* *pp* *pp*

Vc 3 *mp* *pp* *pp* *mp* *pp* *pp*

Vc 4 *pp* *mp* *pp* *pp* *mp* *pp*

Db 1 *pp* *mp* *pp*

Db 2 *mp* *pp* *pp* *mp*

This page of a musical score contains 24 staves, divided into two systems of 12 staves each. The instruments are listed on the left: Violins 1-12, Violas 1-4, Cellos 1-4, and Double Basses 1-2. The score is written in treble clef for violins and bass clef for the other instruments. It features a variety of musical notations including slurs, ties, and dynamic markings such as *pp*, *mp*, *p*, and *mf*. The music is characterized by long, flowing lines with many ties, suggesting a slow, sustained texture. The dynamics are carefully controlled, with frequent changes between *pp* and *mp*, and occasional *p* or *mf* markings. The overall feel is one of delicate, sustained sound.

Once more with growing intensity accel. $\text{♩} = 120$

28

(sempre n.v.)

Violin 1: *mp* *pp* *mp* *f* *mp*

Violin 2: *p* *mf* *p* *mp* *f*

Violin 3: *mf* *p* *p* *mf* *p* *mp*

Violin 4: *mf* *p* *mp* *f* *mp*

Violin 5: *p* *mf* *p* *mp* *f*

Violin 6: *p* *mf* *p* *mp* *f*

Violin 7: *p* *mf* *p*

Violin 8: *mp* *pp* *p* *mf* *p*

Violin 9: *p* *mf* *p* *mp* *f*

Violin 10: *p* *mf* *p* *mp* *f*

Violin 11: *p* *mf* *p* *mp*

Violin 12: *> p* *p* *mf* *p*

Viola 1: *mf* *p* *p* *mf* *p*

Viola 2: *p* *mf* *p* *mf* *f* *mf*

Viola 3: *mf* *p* *p* *mf* *p*

Viola 4: *p* *mf* *p* *mp* *f*

Cello 1: *pp* *mp* *pp* *pp* *mp* *f* *mp*

Cello 2: *pp* *mp* *pp* *mp* *f* *mp*

Cello 3: *pp* *mp* *pp*

Cello 4: *mp* *pp* *mp* *f* *mp* *mp*

Double Bass 1: *mp* *pp* *pp* *mp* *pp*

Double Bass 2: *mp* *pp* *pp* *mp* *pp* *mp*

This page of a musical score contains measures 237 through 240. It features 12 Violin parts (Vln 1-12), 4 Viola parts (Vla 1-4), 4 Violoncello parts (Vc 1-4), and 2 Double Bass parts (Db 1-2). The score is written in a common time signature with a key signature of one flat. The dynamics range from *mp* (mezzo-piano) to *pp* (pianissimo), with some parts reaching *f* (forte) or *p* (piano). The woodwinds (Vla 4 and Db 1-2) have some notes marked as *n.v.* (non vibrato). The string parts are characterized by long, sweeping lines with many slurs and hairpins, indicating a continuous, flowing texture. The woodwinds provide harmonic support with sustained notes and some melodic fragments.

subito rall. $\text{♩} = 105$ Ethereal and calm once more

245

The score consists of 14 staves, each representing a different instrument or section:

- Vln 1-12:** Violin parts. Measures 245-250. Dynamics include *pp*, *mp*, and *pp*. Some parts have *n.v.* (no vibrato) markings.
- Vla 1-4:** Viola parts. Measures 245-250. Dynamics include *mp*, *mf*, *p*, and *pp*.
- Vc 1-4:** Cello parts. Measures 245-250. Dynamics include *f*, *mp*, *pp*, and *mp*.
- Db 1-2:** Double Bass parts. Measures 245-250. Dynamics include *pp*, *mp*, and *pp*.

Key performance instructions and markings:

- subito rall. $\text{♩} = 105$ Ethereal and calm once more:** Indicated at the top of the page.
- 245:** Measure number at the start of the first staff.
- n.v.:** No vibrato markings above various notes in the violin and cello parts.
- pp, mp, f:** Dynamic markings throughout the score.
- Arpeggios:** Wavy lines above notes in the Viola 1, Viola 2, and Double Bass 1 parts.

254

Vln 1 *pp* — *mp* — *pp* *pp* — *mp* — *pp*

Vln 2 *pp* — *mp* — *pp*

Vln 3 *pp* *pp* — *mp* — *pp*

Vln 4 *mp* — *pp*

Vln 5 *pp* — *mp* — *pp*

Vln 6 *pp* *pp* — *mp* — *pp*

Vln 7 *mp* — *pp* *pp* — *mp* — *pp*

Vln 8 *pp* — *mp* — *pp* *pp* — *mp* — *pp*

Vln 9 *pp* — *mp* — *pp*

Vln 10 *pp* — *mp* — *pp*

Vln 11 *pp* — *mp* — *pp*

Vln 12 *pp* — *mp* — *pp* *pp* — *mp* — *pp*

Vla 1 *pp* — *mp* — *pp* *pp* — *mp* — *pp*

Vla 2 *pp* — *mp* — *pp*

Vla 3 *pp* *pp* — *mp* — *pp*

Vla 4 *pp* — *mp* — *pp* *pp* — *mp* — *pp*

Vc 1 *pp* — *mp* — *pp*

Vc 2 *mp* — *pp* *pp* — *mp* — *pp*

Vc 3 *mp* — *pp* *pp* — *mp* — *pp*

Vc 4 *pp* *pp* — *mp* — *pp*

Db 1 *mp* — *pp*

Db 2 n.v. *pp* — *mp* — *pp*

$\text{♩} = 105$ Stronger, clearer sense of pulse

This musical score page contains 12 staves for Violins (Vln 1-12), 4 staves for Violas (Vla 1-4), 4 staves for Cellos (Vc 1-4), and 2 staves for Double Basses (Db 1-2). The score is divided into two systems. The first system covers measures 263 to 270, and the second system covers measures 271 to 278. The tempo is marked as $\text{♩} = 105$ and the performance instruction is "Stronger, clearer sense of pulse".

The Violin section (Vln 1-12) begins in measure 263 with a *mf sost.* dynamic. The Viola section (Vla 1-4) and Cello section (Vc 1-4) enter in measure 271 with a *mf sost.* dynamic. The Double Bass section (Db 1-2) also begins in measure 271 with a *mf sost.* dynamic. In measure 278, the Violin section changes to a *f* dynamic, and the Viola, Cello, and Double Bass sections also change to a *f* dynamic.

The score features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, often beamed together. Phrasing slurs are used extensively to indicate musical phrases. The dynamics range from *mf sost.* to *f*.

This page of a musical score contains 12 violin staves (Vln 1-12), 4 viola staves (Vla 1-4), 4 cello staves (Vc 1-4), and 2 double bass staves (Db 1-2). The score is divided into two systems. The first system covers measures 271 to 32, and the second system covers measures 33 to 38. The music is written in treble clef for violins and bass clef for violas, cellos, and double basses. The key signature has one flat (B-flat). The dynamics are marked with *f* (forte) and *ff* (fortissimo). The notation includes various note values, slurs, and phrasing marks. The first system begins with a measure rest in measure 271, followed by a series of notes in measures 272-273. The second system continues with similar notation, showing a crescendo in dynamics from *f* to *ff* across the measures.

Very gradual morendo until the end

♩=100

rall.

Musical score for string and double bass sections, measures 279-300. The score is divided into three systems. The first system (measures 279-288) includes Violins 1-12, Viola 1-4, Violoncello 1-4, and Double Basses 1-2. The second system (measures 289-298) includes Viola 1-4, Violoncello 1-4, and Double Basses 1-2. The third system (measures 299-300) includes Double Basses 1-2. The score features a dynamic range from *ff* to *mf* and includes performance instructions such as "Very gradual morendo until the end" and "rall.". A tempo marking of ♩=100 is present at the top right. The music consists of sustained, arched notes with various articulations and dynamics.

287 $\text{♩} = 95$ rall. 35

Vln 1 *mf*

Vln 2 *mf*

Vln 3 *mf*

Vln 4 *mf*

Vln 5 *mf* *mp* s.p.

Vln 6 *mf* *mp* s.p.

Vln 7 *mf* *mp* s.p.

Vln 8 *mf* *mp* s.p.

Vln 9 *mf* *mp* s.p.

Vln 10 *mf* *mp* s.p.

Vln 11 *mf* *mp* s.p.

Vln 12 *mf* *mp* s.p.

Vla 1 *mf* *mp* s.p.

Vla 2 *mf* *mp* s.p.

Vla 3 *mf* *mp* s.p.

Vla 4 *mf* *mp* s.p.

Vc 1 *mp* s.p.

Vc 2 *mp* s.p.

Vc 3 *mp* s.p.

Vc 4 *mp* s.p.

Db 1 *mp* s.p.

Db 2 *mp* s.p.

295 $\text{♩} = 90$ *rall.*

Vln 1 *mp* *p*

Vln 2 *s.p.* *mp* *p*

Vln 3 *s.p.* *mp* *p*

Vln 4 *s.p.* *mp* *p*

Vln 5 *mp* *p*

Vln 6 *p*

Vln 7 *p*

Vln 8 *p*

Vln 9 *p*

Vln 10 *p*

Vln 11 *p*

Vln 12 *p*

Vla 1 *p*

Vla 2 *p*

Vla 3 *p*

Vla 4 *p*

Vc 1 *p* *s.t.* *flaut.*

Vc 2 *p* *s.t.* *flaut.*

Vc 3 *p* *s.t.* *flaut.*

Vc 4 *p* *s.t.* *flaut.*

Db 1 *p* *s.t.* *flaut.*

Db 2 *p* *s.t.* *flaut.*

♩=85 *rall.* ♩=80

Violins (Vln 1-12): Each part features a melodic line with a 'flaut.' (flute) marking and 's.t.' (sordina) markings. Dynamics range from *pp* to *ppp*.

Violas (Vla 1-4): Each part features a melodic line with a 'flaut.' marking and 's.t.' markings. Dynamics range from *pp* to *ppp*.

Cellos (Vc 1-4): Each part features a melodic line with a 'flaut.' marking and 's.t.' markings. Dynamics range from *pp* to *ppp*.

Double Basses (Db 1-2): Each part features a melodic line with a 'flaut.' marking and 's.t.' markings. Dynamics range from *pp* to *ppp*.

311

Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12

Vla 1
Vla 2
Vla 3
Vla 4

Vc 1
Vc 2
Vc 3
Vc 4

Db 1
Db 2

