

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 3/4 time signature. The dynamics alternate between *poco f* and *pp* in a regular pattern across the measures. The strings play sustained notes with some movement, while the piano part features a rhythmic accompaniment of eighth and sixteenth 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 pattern continues, alternating between *poco f* and *pp* for each instrument part. The piano accompaniment maintains its rhythmic texture.

29

Vln. I

Vln. II

Vla.

Vc.

Pno.

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

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

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

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

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

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

Detailed description: This system contains measures 33 through 36. The dynamic markings for the strings are *poco f* and *pp*, while the piano part starts with *pp* and then alternates with *poco f*. The overall texture remains consistent with the previous systems.

31

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

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

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

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

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

33

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

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

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

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

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

35

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*

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.* *pp sempre*

tremolo as tight as poss.

B

42

Vln. I

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

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

Vc.

Pno.

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.

fff sempre

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. (N.B. This is not the usual way of catching resonance, and it takes place at the very end of the notated value, as indicated.)

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* *δva*

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

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

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

48

Pno. *δva*

50

Vln. I *ff* *pp* *ff* *δva*

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

Vla. *pp* *mp* *pp*

Vc. *ff* *pp* *ff*

50

Pno. *δva*

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* *8va*

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

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

Vc. *fff* *pp*

Pno. *pp* *8va*

58

Vln. I *pp* *fff* *pp* *fff* *pp* *fff* *pp* *fff* *8va* *(loco)*

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

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

Vc. *fff* *pp* *fff* *pp* *fff* *pp* *fff* *pp* *fff* *(loco)*

Pno. *pp* *8va* *(loco)*

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

This block contains the string parts for measures 64 and 65. The Violin I part has a melodic line with slurs. The Violin II part features a rhythmic pattern of eighth notes with dynamic markings of *mp*, *pp*, *mp*, *pp*, *mp*, and *pp*. The Viola part has a similar rhythmic pattern with *mp* and *pp* markings. The Violoncello part has a melodic line with slurs.

64

Pno.

This block shows the piano accompaniment for measures 64 and 65. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment of eighth notes.

66

Vln. I

Vln. II

Vla.

Vc.

fff pp fff

mp pp mp pp

mp pp

fff pp fff

This block contains the string parts for measures 66 and 67. The Violin I part has a melodic line with slurs and dynamic markings of *fff*, *pp*, and *fff*. The Violin II part has a rhythmic pattern of eighth notes with *mp* and *pp* markings. The Viola part has a similar rhythmic pattern with *mp* and *pp* markings. The Violoncello part has a melodic line with slurs and dynamic markings of *fff*, *pp*, and *fff*.

66

Pno.

This block shows the piano accompaniment for measures 66 and 67. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment of eighth notes.

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* *fff*

8va

74 (8va)

Vln. I

Vln. II

Vla.

Vc.

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.

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

ped. ----- *

88

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

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.

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.

pp ff pp ff pp ff pp ff

pp ff pp ff pp ff pp ff

ff pp ff pp ff pp ff

pp ff pp ff pp ff pp ff

*Led. * Led. * Led. **

104

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp ff pp ff pp ff pp ff

pp ff pp ff pp ff pp ff

pp ff pp ff pp ff pp ff

pp ff pp ff pp ff pp ff

*Led. * Led. * Led. **

106

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff pp ff pp

pp ff pp ff pp

pp ff pp ff pp

pp ff pp ff pp

*Led. **

108

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

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

Vla. *ff* *pp* *ff*

Vc. *ff* *pp* *ff*

Pno.

ped. * *ped.*

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*

Pno.

* *ped.* * *ped.* *

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*

Pno.

ped. * *ped.* * *ped.* * *ped.*

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

poco f

pp

pp

poco f

pizz.
f

pizz.
f

pizz.
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 is in 3/4 time and features a mix of eighth and sixteenth notes with rests.

189

Pno.

This block shows the piano accompaniment for measures 189 to 192. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). 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 notation continues with similar rhythmic patterns and melodic fragments as the previous section.

193

Pno.

This block shows the piano accompaniment for measures 193 to 196. The right hand continues its melodic line, and the left hand maintains the harmonic foundation.

197

Vln. I

Vln. II

Vla.

Vc.

This block contains the string parts for measures 197 to 200. The music shows some changes in dynamics and articulation.

197

Pno.

This block shows the piano accompaniment for measures 197 to 200. The piano part continues with its characteristic melodic and harmonic textures.

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 dynamics of *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 of *ppp*, *pp*, and *ppp* in the first measure, and *pp*, *ppp*, *pp*, and *ppp* in the second measure. The Violin II part has a similar melodic line with dynamic markings of *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, and *pp*. The Viola and Violoncello parts are mostly rests with some light accompaniment.

Pno.

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

Detailed description: This block shows the piano accompaniment for measures 251 and 252. It consists of two staves (treble and bass clef). The right hand has a complex rhythmic pattern with slurs and dynamic markings of *poco f*, *pp*, and *poco f* in the first measure, and *pp*, *poco f*, *pp*, and *poco f* in the second measure. The left hand provides a steady accompaniment with dynamic markings of *pp* and *poco f*.

253

Vln. I *pp*

Vln. II *ppp*

Vla.

Vc.

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

Pno.

pp

Detailed description: This block shows the piano accompaniment for measures 253 and 254. It consists of two staves (treble and bass clef). The right hand has a complex rhythmic pattern with slurs and a dynamic marking of *pp* in the second measure. The left hand provides a steady accompaniment.

255

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

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

Vla.

Vc.

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

Pno.

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

Detailed description: This block shows the piano accompaniment for measures 255 and 256. It consists of two staves (treble and bass clef). The right hand has a complex rhythmic pattern with slurs and dynamic markings of *poco f*, *pp*, *poco f*, *pp*, and *poco f*. The left hand provides a steady accompaniment.

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 *pp* *ppp* *pp* *ppp*

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

Vla.

Vc.

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

301

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

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

Vla.

Vc.

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

303

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

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

Vla.

Vc.

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