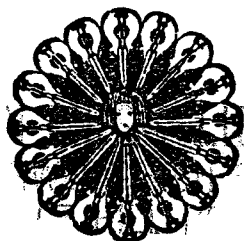


PHILHARMONIA  
PARTITUREN \* SCORES \* PARTITIONS

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**OTTORINO RESPIGHI**  
**QUARTETTO DORICO**



Eigentum der  
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WIENER PHILHARMONISCHER VERLAG A. G.  
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Ottorino Respighi wurde 1879 in Bologna geboren. Er lebt gegenwärtig in Rom, wo er seit 1913 Komposition am Konservatorium St. Cecilia unterrichtet. Seit 1923 ist er Direktor dieser Anstalt.

Sein Schaffen (bis 1925) umfaßt symphonische, dramatische und Kammermusikwerke. Unter seinen letzten Kompositionen wurden die nachstehenden am häufigsten aufgeführt: die symphonische Dichtung „Fontane di Roma“ (1917), „Tre preludi su melodie gregoriane“ für Klavier (1921), „Concerto gregoriano“ für Violine und Orchester (1921), „Pini di Roma“, symphonische Dichtung für Orchester (1924) und die Oper „Belfagor“, welche 1923 zum erstenmal in der Mailänder Scala aufgeführt wurde.

Das „Dorische Quartett“ wurde im Sommer 1924 komponiert und zum erstenmal im Oktober dieses Jahres in London vom „Léner“-Quartett, dem es gewidmet ist, aufgeführt. Die Komposition führt den Namen „Dorisches Quartett“ nach dem in der dorischen Tonart des Gregorianischen Gesangs stehenden Anfangs- und Hauptthema. Das Werk, das eine Spieldauer von ungefähr 20 Minuten in Anspruch nimmt, besteht aus einem einzigen Satz, der sich jedoch in vier „Abschnitte“ gliedern läßt, die ungefähr den vier traditionellen Sätzen eines Quartetts entsprechen: 1. Satz—Scherzo—Adagio—Finale.

#### I.

Das Quartett beginnt mit einer Unisono-Exposition des Anfangsthemas, dem nach einer kurzen Durchführung ein zweites aus dem ersten entwickeltes Thema gegenübergestellt wird [2], welches wieder zu dem von allen vier Instrumenten unisono gebrachten Anfangsthema zurückführt [3]. Nach dieser Exposition wird ein zweites Thema von rezitativischem Charakter zuerst vom Cello gebracht [4], von der Viola übernommen und von allen Instrumenten durchgeführt [5]. Da erscheint wieder das Anfangsthema, welches die Form eines figurierten Chorals annimmt, sich nach und nach belebt und zuletzt im Baß verklingt.

#### II.

Der zweite Abschnitt des Quartetts beginnt mit einer Art Prä-

Ottorino Respighi was born at Bologna in 1879. At present he lives at Rome. Since 1913 he has been teaching composition at the Conservatoire there; in 1913 he became director of that institute.

Respighi's compositions (until 1925) comprise sinfonic, dramatic and chamber music works. The following are the most frequently performed of his recent compositions: the symphonic poem „Fontane di Roma“ (1917); „Tre preludi su melodie gregoriane“ for piano-forte (1921); „Concerto gregoriano“ for violin and orchestra (1921); „Pini di Roma“, symphonic poem for orchestra (1924); and the opera „Belfagor“ which received its first production at La Scala, Milano, in 1923.

The „Doric Quartet“ was written during the summer of 1923 and first performed at London, during the month of October of that year, through the „Léner Quartet“ to whom it is dedicated. The piece is entitled „Doric Quartet“ because the opening theme and the principal theme are in the doric mode of the Gregorian chant. The work is in one movement of about twenty minutes' duration which consists of four easily distinguishable „sections“ corresponding to the traditional four movements of the Quartet form: first movement—Scherzo—Adagio—Finale.

#### I.

The Quartet opens with a unison Exposition of the principal theme; after a short Development it is contrasted by a second theme [2]; this is derived from the first theme and leads back to the initial theme played unison by all four instruments [3]. Following this Exposition, a second theme, quasi recitative, is presented first by the cello [4]; it is subsequently taken up by the viola and developed through all four instruments [5]. The principal theme recurs, this time in the guise of an embellished chorale, it becomes more animated and finally dies away in the bass.

#### II.

The second section opens with a sort of Prelude (Allegro mode-

Ottorino Respighi est né à Bologne en 1879. Il vit actuellement à Rome où, depuis 1913, il enseigne la composition au conservatoire Ste. Cécile, établissement dont il est directeur depuis 1923.

Sa production (jusqu'en 1925) embrasse les genres symphonique et dramatique et la musique de chambre. Parmi ses plus récentes compositions, les plus fréquemment exécutées sont les suivantes: le poème symphonique „Fontane di Roma“ (1917), „Tre preludi su melodie gregoriane“ pour piano (1921), „Concerto gregoriano“ pour violon et orchestre (1921), „Pini di Roma“, poème symphonique pour orchestre (1924) et l'opéra „Belfagor“ représenté pour la première fois en 1923 à la Scala de Milan.

Le „Quatuor dorien“ fut composé pendant l'été de 1924 et exécuté pour la première fois à Londres en octobre de la même année par le quatuor „Léner“ auquel il est dédié. La composition porte le nom de „Quatuor dorien“, parce que le thème initial et principal est écrit dans la tonalité dorienne du chant grégorien. L'œuvre comporte un seul mouvement, dont la durée d'exécution est d'environ 20 minutes, mais elle peut aisément se décomposer en quatre „fragments“ qui correspondent à peu près aux quatre mouvements traditionnels du quatuor: 1er mouvement—Scherzo—Adagio—Finale.

#### I.

Le quatuor s'ouvre par la présentation à l'unisson du thème initial, auquel s'oppose, après un bref développement, un second thème dérivé du premier [2], et qui ramène à son tour le thème initial, exécuté à l'unisson par les quatre instruments [3]. Après cette exposition, un nouveau thème à caractère de récitatif est confié tout d'abord au violoncelle [4], puis est repris par l'alto et est développé par l'ensemble instrumental [5]. C'est alors que réapparaît le thème initial qui affecte la forme d'un choral figuré, s'anime peu à peu pour venir s'éteindre finalement dans la basse.

#### II.

Le second fragment de l'œuvre commence par une sorte de pré-

ludium (Allegro moderato nach [9]), das sich aus einer beharrlichen Figuration aufbaut, welche sich immer mehr belebt und in ein „Molto animato“ im  $\frac{3}{4}$  Takt übergeht, das eine neue Umbildung des Hauptthemas darstellt und im Grunde nichts anderes ist als ein Scherzo ohne Trio, in dessen Mitte eine Episode auftritt und das durch ein Fugato beschlossen wird. (T. 189).

### III.

Auf die Vivacebewegung des Scherzos folgt das Hauptthema in der Viola (T. 256); diesmal in elegischer Färbung. Ihm schließt sich ein zweites rezitatives Thema an [20]. Hierauf bringt die Viola ein neues Thema religiösen Charakters (T. 296) über reichen, irisierenden Harmonien: das „Adagio“ des Werkes. Von diesem führt eine vorwärtsdrängende Überleitung zur Reprise des Anfangsthemas [25].

### IV.

In diesem Abschnitt entwickelt sich — in der Art einer Passacaglia — im Unisono der Violinen das Anfangsthema (Moderato energico) über dem Basso Ostinato in einer streng kontrapunktischen Form, bis es wieder [29] *pp* in der zweiten Violine erscheint, begleitet von dem Tremolo der Viola im Charakter eines gregorianischen Melismas. Immer mehr zu dem durch volle Harmonien gebildeten Schlußgesang erweitert, tritt es schließlich [33] wie am Beginn des Werkes, in energischem Unisono auf.

rato, beginning with [9] built upon an obstinate figuration which becomes more and more animated and leads to a „Molto animato“ in  $\frac{3}{4}$  time. This is a new guise of the principal theme and really a Scherzo without a Trio, which has an episode middle portion and closes with a Fugato (bar 189).

### III.

When the Vivace motion of the Scherzo has come to an end, the Principal theme again recurs in the viola, this time in an elegiac mood (bar 256). It is followed by a second theme of a recitative-like character [20]. The viola presently introduces a new theme of a religious note (bar 296); which is developed with rich, iridescent harmonies and constitutes the „Adagio“ of the Quartet. A vivid transition leads to the Recapitulation of the initial theme [25].

### IV.

In this section the Initial theme (Moderato energico) is developed in strict contrapuntal form: a Passacaglia in the violins unisono against the obstinate bass. It recurs in the *pp* of the second violin [29], accompanied by a tremolo in the viola, in the character of a Gregorian melisma. It is broadened into a closing song formed of full harmonies and finally [33] returns, as at the beginning, in vigorous unisono.

lude (Allegro moderato, après [9]) qui s'échafaude sur un dessin persistant toujours plus animé et se transformant en un „molto animato“ à  $\frac{3}{4}$ , dessin qui constitue une nouvelle variante du thème principal, et n'est en somme qu'un scherzo sans trio, au milieu duquel surgit un épisode et que conclut un fugato (m. 189).

### III.

Une fois le mouvement du scherzo apaisé, le thème principal fait sa réapparition à l'alto (m. 256), empreint cette fois d'un caractère élégiaque. Il est suivi d'un second thème à caractère de récitatif [20]. Puis, l'alto énonce un thème nouveau de caractère religieux (m. 296), enrichi d'harmonies chatoyantes et qui constitue l'„adagio“ du quatuor. De là, une transition va de l'avant vers une reprise du thème initial [25].

### IV.

Dans ce fragment le thème initial (Moderato energico) se développe sous forme de passacaille sur la basse ostinata en un unisson des violons et, partout, en contrepoint strict avec elle. Enfin [29] il réapparaît *pp* au second violon, accompagné des trémolos de l'alto, avec un caractère de mélisme grégorien, et après s'être amplifié de plus en plus en un chant final pleinement harmonisé, il s'affirme une dernière fois [33] comme au début du quatuor, en un unisson énergique



Ottorino Respighi è nato a Bologna nel 1879. Attualmente risiede a Roma, dove dal 1913 insegna composizione al Conservatorio di Santa Cecilia; dello stesso Conservatorio è anche Direttore dal 1923.

La sua produzione comprende (fino al 1925) musica da camera, sinfonica e teatrale. Fra le sue più recenti composizioni le più eseguite sono il poema sinfonico „Fontane di Roma“ (1917) i „Tre preludi su melodie gregoriane“ per pianoforte (1921), il „Concerto gregoriano“ per violino e orchestra (1921), i „Pini di Roma“ poema sinfonico per orchestra (1924), e l'opera „Belfagor“ rappresentata alla Scala nel 1923.

Il „Quartetto Dorico“ composto nell'estate del 1924, fu eseguito per la prima volta a Londra, l'ottobre dello stesso anno dal quartetto „Léner“, cui è dedicato.

La composizione ha questo nome, perchè il tema iniziale e principale appartiene al modo dorico del canto gregoriano. Essa è in un solo tempo che dura circa venti minuti, ma vi si possono agevolmente individuare quattro „sezioni“ che ricordano vagamente i quattro „tempi“ tradizionali del quartetto: „1o tempo“ — „Scherzo“ — „Adagio“ e „Finale“.

### I.

Il quartetto s'inizia con l'esposizione all'unisono del tema principale, al quale dopo un breve sviluppo si contrappone una seconda idea [2] derivata dalla prima, che riconduce al tema iniziale, nuovamente enunciato all'unisono da tutti gli archi [3]. Dopo questa esposizione un secondo tema di carattere recitativo [4] prima accennato dal violoncello, quindi ripreso dalla viola, è sviluppato da tutti gli archi [5]. Ma ecco riapparire il tema principale, che assume l'aspetto di un corale figurato, si anima a poco a poco e si estingue nel basso.

## II.

La seconda sezione del quartetto si inizia con una sorta di preludio (Allegro moderato dopo [9]), costituito da una figurazione insistente, che si anima sempre più e risolve in un  $\frac{3}{4}$  molto animato, che è una nuova trasformazione del tema principale, e costituisce uno „scherzo“ vero e proprio, senza „trio“, ma con un brano episodico centrale e un fugato finale.

## III.

Cessato il movimento vivace dello scherzo, il tema principale riappare nella viola con un carattere elegiaco (m. 256.) Esso è seguito dal secondo tema di carattere recitativo [20]. Ma un nuovo tema, proposto dalla viola, di carattere religioso (m. 296), si snoda su ricche e iridescenti armonie, costituendo „l'adagio“ del quartetto, dal quale „adagio“ un movimento di progressione conduce alla ripresa del tema iniziale [25].

## IV.

In quest'ultima parte il tema principale (Moderato energico) si sviluppa all'unisono nei violini come una „passacaglia“ su di un „basso ostinato“, quindi in una forma fittamente contrappuntata. Infine riappare [29] pianissimo nel secondo violino, sul tremolo della viola, con un carattere di melisma gregoriano, e, allargandosi sempre più in' una perorazione fatta di ricche sonorità, si riafferma energicamente all'unisono [33], come al principio della composizione.



# Quartetto dorico

Ottorino Respighi  
(1924)

Energico (♩ = 92)

Violino I  
Violino II  
Viola  
Violoncello

Animato (♩ = 116)

1 Più animato (♩ = 132)

First system of musical notation, measures 1-3. It consists of four staves (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. The first two staves are marked with *sf* (sforzando). The third and fourth staves also feature *sf* markings. The music is characterized by rapid sixteenth-note passages.

**2** *Meno mosso e tranquillo*

Second system of musical notation, measures 4-19. It consists of four staves. The tempo and mood change to *Meno mosso e tranquillo*. The first two staves are marked with *ff* (fortissimo) and *dim.* (diminuendo). The third and fourth staves are marked with *ff marc.* (fortissimo marcato) and *dim.*. Measure numbers 20 and 25 are indicated below the staves. The music is slower and more spacious than the first system.

Third system of musical notation, measures 20-24. It consists of four staves. The music is marked with *dolce* (dolce) in all staves. The tempo remains *Meno mosso e tranquillo*. The music features flowing sixteenth-note passages in the upper staves and more rhythmic accompaniment in the lower staves.

Fourth system of musical notation, measures 25-30. It consists of four staves. The music is marked with *mf cresc.* (mezzo-forte crescendo) in all staves. The tempo remains *Meno mosso e tranquillo*. The music continues with flowing sixteenth-note passages and rhythmic accompaniment.

3 a tempo

Musical score for measures 35-39. It features four staves (two treble and two bass). The music is in 3/4 time with a key signature of one sharp (F#). Dynamics include 'f cresc.', 'più f sf sf', and '3 35 più f sf sf'.

Musical score for measures 40-44. It features four staves (two treble and two bass). The music continues in 3/4 time with a key signature of one sharp (F#). Dynamics include 'più f sf sf'.

I. Tempo (♩ = 92)

Musical score for measures 45-49. It features four staves (two treble and two bass). The music is in 3/4 time with a key signature of one sharp (F#). Dynamics include 'ff'.

4 Trattenendo

Musical score for measures 50-54. It features four staves (two treble and two bass). The music is in 3/4 time with a key signature of one sharp (F#). Dynamics include 'ff'.

Pesante

Lento

5 (♩ = 76)



70 *mf* molto appassionato

*poco cresc.* *mp*

*mp*

*mp*

5

3

3

5

*mf* 5

*p* 3

*p* 3

*p* 3

*mf* 3

75 5 5

Animando molto

6

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

Allegro

Ritendo

*ff* *dim.*

*ff* *dim.*

*ff* *dim.*

*ff* *dim.*

*espress.*

*dim.*

*dim.*

*dim.*

*dim.*

a tempo

Musical score for measures 85-88. The score is in 4/4 time and consists of four staves. The key signature has three sharps (F#, C#, G#). Measure 85 starts with a piano (*p*) dynamic. The first staff has a five-fingered arpeggiated figure. The second and third staves have piano accompaniment. Measure 86 features a forte (*espress.*) dynamic. Measure 87 returns to piano (*p dolce*). Measure 88 ends with a piano (*p*) dynamic. The page number 85 is printed at the bottom right.

**7** Moderato (♩ = 88)

Musical score for measures 89-92. The score is in 5/4 time and consists of four staves. The key signature has three sharps. Measure 89 starts with a *dim.* dynamic. Measure 90 features a forte (*espress.*) dynamic. Measure 91 has a piano (*pp*) dynamic. Measure 92 ends with a piano (*pp*) dynamic. The word *dolce* is written under the first staff in measure 89.

Musical score for measures 93-96. The score is in 4/4 time and consists of four staves. The key signature has three sharps. Measure 93 starts with a piano (*pp*) dynamic. Measure 94 features a forte (*espress.*) dynamic. Measure 95 has a piano (*pp*) dynamic. Measure 96 ends with a piano (*pp*) dynamic. The page number 90 is printed at the bottom center.

Musical score for measures 97-100. The score is in 4/4 time and consists of four staves. The key signature has three sharps. Measure 97 starts with a piano (*pp*) dynamic. Measure 98 features a forte (*espress.*) dynamic. Measure 99 has a piano (*pp*) dynamic. Measure 100 ends with a piano (*pp*) dynamic.

Animando poco a poco

Musical score for the first system, measures 95-100. It features four staves with treble and bass clefs. The music includes dynamic markings like 'p', 'cresc.', and 'espress.', and articulation like '3' (triplets).

8 Animato con slancio (♩ = 116)

Musical score for the second system, measures 101-110. It features four staves with treble and bass clefs. The music is more rhythmic and includes dynamic markings like 'ff' and 'sf'.

Musical score for the third system, measures 111-120. It features four staves with treble and bass clefs. The music continues with rhythmic patterns and dynamic markings.

Musical score for the fourth system, measures 121-130. It features four staves with treble and bass clefs. The music concludes with dynamic markings like 'ff', 'dim.', and 'p'.

9 Moderato (♩=88)

poco rit.

Allegro moderato (♩=100)

dim. dim. dim. dim. espr. dim. p espress. p p espress. p

115 p p con espress.

poco rit.

10 a tempo

120 p con espress. cresc. mf

125 v

mf 130 cresc. f p poco tratt.

135 cresc. f p a tempo

140 pp pp espr. Animando

145 a poco a poco posiz. nat. cresc. f (in uno) p pizz. arco Molto animato (♩=72) pizz. arco p

Musical score system 1, measures 150-155. The score is in G major (one sharp) and 2/4 time. It features four staves: Treble, Violin, Viola, and Bass. The first two staves are marked *pizz. arco* and *f*. The third staff is marked *pizz. arco* and *p*. The fourth staff is marked *pizz. arco* and *f*. Measure 155 includes a *pizz.* and *arco* marking.

Musical score system 2, measures 156-160. This system includes a double bar line and a section marker **12**. The first two staves have *tr* markings. The third and fourth staves are marked *ff* and *f*. Measure 160 is marked *f*.

Musical score system 3, measures 161-165. The score continues with four staves. The third and fourth staves are marked *ff*. Measure 165 is marked *f*.

Musical score system 4, measures 166-170. The score is in 3/4 time. It features four staves. The first two staves are marked *ff*. The third and fourth staves are marked *ff*. Measure 170 is marked *ff*. The instruction *(sempre in uho)* is written above the first staff.

Musical score system 1, measures 175-180. It features a treble, alto, and bass staff in G major. The time signature changes from 2/4 to 3/4 and back to 2/4. The music includes various rhythmic patterns and articulation marks like accents and slurs.

Musical score system 2, measures 180-185. It continues the previous system with similar rhythmic and melodic motifs. The word "cresc." is written below the bass staff in two places, indicating a crescendo.

Musical score system 3, measures 185-190. A box containing the number "14" is positioned above the first measure. The music becomes more complex with sixteenth-note patterns. The word "più f" is written below the treble and bass staves, indicating a change in dynamics.

Musical score system 4, measures 190-195. The tempo is marked "Molto vivo (♩. = 88)". The first staff is labeled "IV corda" and includes a "f marc." dynamic marking. The music features rapid sixteenth-note passages and a trill (tr) in the final measure.

IV corda  
marcato

pizz. *f* 200

15 Trattenuto - - - -

*sf* marcato *tr* 205 210

- - - - a tempo 16 Trattenuto - - - -

*p* *tr* *tr* *più f* *tr* *più f* *tr* *più f* *tr* *più f* *arco* 215 *più f*

- - - - a tempo

*p* *pizz.* *p* *cresc.* *cresc.* *cresc.* 220 *p* 225



17

Musical score for measures 230-235. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It features dynamic markings such as *f*, *ff*, *arco*, and *sf*. The notation includes various rhythmic values and articulation marks.

Musical score for measures 235-240. The score continues in the same key signature and clefs. It includes dynamic markings like *sf* and *ff*. The time signature changes to 3/4 at the end of the system.

Musical score for measures 240-245. The score continues in the same key signature and clefs. It features dynamic markings such as *dim.* and *pizz.*. The time signature remains 3/4.

18

Musical score for measures 245-250. The score continues in the same key signature and clefs. It features dynamic markings such as *p dolce*, *pizz.*, *dolce*, *dim.*, and *sempre dim.*. The time signature remains 3/4.

16 Moderato (♩ = 88)

(♩ = d.)

mettere sordina

arco

dolce espress.

255

19

pp leggierissimo

pizz.

p.

260

265

265

Musical score for the first system, measures 18-21. It features four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The time signature changes from 3/4 to 4/4. The music includes various rhythmic patterns, including triplets and sixteenth notes. A *dim.* (diminuendo) marking is present in the second staff, and a *pp* (pianissimo) marking is in the bass staff.

**20** Poco più agitato (♩ = 92)  
*molto espress.*

Musical score for the second system, measures 22-27. It features four staves. The key signature is two sharps. The time signature changes from 4/4 to 5/4. The music is marked *molto espress.* (very expressive). A *via sord.* (via sordina) marking is present in the second staff, and an *arco* marking is in the bass staff. A *p* (piano) marking is also present. The measure number 270 is written below the first staff.

Musical score for the third system, measures 28-33. It features four staves. The key signature is two sharps. The time signature is 5/4. The music includes complex rhythmic patterns with slurs and accents. The measure number 275 is written below the bass staff.

Musical score for the fourth system, measures 34-39. It features four staves. The key signature is two sharps. The time signature changes from 5/4 to 6/4. The music includes complex rhythmic patterns with slurs and accents. A *f* (forte) marking is present in the bass staff, and a *p* (piano) marking is at the end of the system.

Animando

21

Musical score for measures 280-284, marked *Animando*. The score consists of four staves. The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking. The fourth staff has a *cresc.* marking. The measure number 280 is centered below the staves. The piece concludes with a *f* dynamic and a *cresc.* marking.

Allegro

rall.

Musical score for measures 285-290, marked *Allegro*. The score consists of four staves. The first staff has a *ff* dynamic. The second staff has a *ff* dynamic. The third staff has a *ff* dynamic. The fourth staff has a *ff* dynamic. The piece concludes with a *rall.* marking and a *dim.* marking on all staves.

al tempo I

sempre dim. e calmando

Musical score for measures 285-290, marked *al tempo I*. The score consists of four staves. The first staff has a *p* dynamic and an *espress.* marking. The second staff has a *p* dynamic. The third staff has a *p* dynamic. The fourth staff has a *p* dynamic. The measure number 285 is centered below the staves. The piece concludes with a *sempre dim. e calmando* marking.

poco rall. -

22 Meno

Musical score for measures 290-294, marked *poco rall. - 22 Meno*. The score consists of four staves. The first staff has a *pp* dynamic. The second staff has a *pp* dynamic. The third staff has a *pp* dynamic. The fourth staff has a *pp* dynamic. The measure number 290 is centered below the staves. The piece concludes with a *pp* dynamic.

*p* *poco* *dim. pp* 295

Molto lento (♩ = 50)

*p* *p dolciss.* *mp con grande espress.* *mp con grande espress.*

poco animato a tempo

*mp* *mf* *dim.* *dim.* *dim.*

*mp* 300

23

*pp* *p molto espress.* *cresc.* *cresc.* *cresc.* *cresc.*

Musical score system 1, measures 305-310. It features four staves with various dynamics and articulations. The first staff has a *f* dynamic and a *dim.* instruction. The second staff has a *sf* dynamic. The third staff has a *dim.* instruction. The fourth staff has a *dim.* instruction. The system concludes with the instruction *p dolcissimo*.

Musical score system 2, measures 310-315. It features four staves with dynamics including *cresc.* and *f*. The system is marked *poco animato* and ends with the instruction *310 cresc.*

Musical score system 3, measures 315-320. It features four staves with a *f* dynamic and is marked *a tempo*.

Musical score system 4, measures 320-325. It features four staves with dynamics including *p*, *pp*, and *f dim.*. A box containing the number **24** is positioned above the second staff. The system ends with the instruction *315*.



stent. a tempo

332 333 334 335

26 (♩ = 80) molto espressivo

336 337 338 339

Moderato-Energico (♩ = 96)

340 341 342 343

344 345 346 347



27

345

3

stacc.

stacc.

sf

marcatissimo  
350

3

3

3

3

sf

28

IV corda  
marcatissimo

355

string.  
cresc.

Andante (♩ = 66)  
sempre dim.

molto pp  
sempre pp

ff ponticello pp subito

ff ponticello pp subito

ff

360

29 Poco meno mosso

sulla tastiera  
pos. nat.

ponticello

3 3 3

pp

365

System 1: Four staves (Violin I, Violin II, Viola, Cello/Double Bass). The music is in 3/4 time with a key signature of two sharps (F# and C#). It features a complex melodic line in the upper staves and a steady eighth-note accompaniment in the lower staves. A measure number '365' is centered below the system.

System 2: Continuation of the previous system. It includes performance markings: *p* pos. nat. in the first staff, *p* in the second staff, and *p* in the fourth staff. A measure number '365' is centered below the system.

System 3: Continuation of the previous system. It includes performance markings: *poco cresc.* in the first staff, *poco cresc.* in the second staff, *poco cresc.* in the third staff, *mf* in the fourth staff, and *dim.* in the fifth staff. A measure number '365' is centered below the system.

System 4: Continuation of the previous system. It includes performance markings: *poco riten.* in the first staff, *Moderato tranquillo* (♩ = 88) in the second staff, and *molto p* in the third, fourth, and fifth staves. A measure number '370' is centered below the system.

**31** Poco più moderato

**32** Più mosso (♩ = 96) e sempre animando

380

Largamente

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex melodic line with many sixteenth notes and slurs. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with triplets of eighth notes. The number '380' is printed below the first measure of the bass staff. The word 'Largamente' is written in a large, bold font between the two staves.

*ff*

This system contains the next two staves of music. The top staff continues the melodic line with triplets and slurs. The bottom staff continues the bass line with triplets. The dynamic marking '*ff*' (fortissimo) is placed below the first measure of the top staff.

33

10

10

10

This system contains the third and fourth staves of music. The top staff has a box containing the number '33' above a measure. The bottom staff has the number '10' written above three different measures. The music continues with complex rhythmic patterns and slurs.

385

*ff*

*ff*

This system contains the final two staves of music on the page. The top staff has the number '385' written above a measure. The bottom staff has the dynamic marking '*ff*' (fortissimo) written below two measures. The music concludes with complex rhythmic patterns and slurs.