

Wolfgang von Schweinitz

Plainsound String Quartet

“HOLY HOWL”

in 19-limit Just Intonation

op. 57
2011-2012

PLAINSOUND MUSIC EDITION

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PART 1
Cadence and Modulations
(Exposition and Development)

PART 2
Chords and Tunes
(Final Dance and Postlude)

SCORE

*Besides this study score there is also a set of parts
which should be used for a performance of this piece.*

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ACCIDENTALS

for microtonal just intonation

EXTENDED HELMHOLTZ-ELLIS JI PITCH NOTATION

The exact intonation of each pitch is written out by means of the following harmonically defined accidentals:

$\flat\flat$ \flat \natural \sharp \times *Pythagorean series of perfect fifths, based on the open strings*
(... c g d a e ...)

$\flat\downarrow$ $\natural\downarrow$ $\sharp\downarrow$ $\times\downarrow$ $\flat\uparrow$ $\natural\uparrow$ $\sharp\uparrow$ *lowers / raises the pitch by a syntonic comma*
 $81:80 = \text{circa } 21.5 \text{ cents}$

$\flat\downarrow\downarrow$ $\natural\downarrow\downarrow$ $\sharp\downarrow\downarrow$ $\times\downarrow\downarrow$ $\flat\uparrow\uparrow$ $\natural\uparrow\uparrow$ $\sharp\uparrow\uparrow$ *lowers / raises the pitch by two syntonic commas*
circa 43 cents

\lrcorner \ulcorner *lowers / raises the pitch by a septimal comma*
 $64:63 = \text{circa } 27.3 \text{ cents}$

\llcorner \lrcorner *lowers / raises the pitch by two septimal commas*
circa 54.5 cents (not used in this score)

\dagger \dagger *raises / lowers the pitch by an 11-limit undecimal quarter-tone*
 $33:32 = \text{circa } 53.3 \text{ cents}$

\ddagger \ddagger *lowers / raises the pitch by a 13-limit tridecimal third-tone*
 $27:26 = \text{circa } 65.3 \text{ cents}$

\cong \cong *lowers / raises the pitch by a 17-limit schisma*
 $256:255 = \text{circa } 6.8 \text{ cents}$

\sphericalangle \sphericalangle *raises / lowers the pitch by a 19-limit schisma*
 $513:512 = \text{circa } 3.4 \text{ cents}$

\uparrow \downarrow *raises / lowers the pitch by a 23-limit comma*
 $736:729 = \text{circa } 16.5 \text{ cents}$ (not used in this score)

These 'Helmholtz-Ellis' accidentals for just intonation were designed in collaboration with Marc Sabat.

The attached arrows for pitch alterations by a syntonic comma are transcriptions of the notation used by Hermann von Helmholtz in his book "Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik" (1863). – The annotated English translation "On the Sensations of Tone as a Physiological Basis for the Theory of Music" (published 1875/1885) was made by Alexander J. Ellis, who refined the definition of pitch within the 12-tone system of Equal Temperament by introducing a division of the octave into 1200 cents. – The accidental sign denoting an alteration by a septimal comma was devised by Guiseppe Tartini (1692-1770), the composer, violinist and researcher who investigated the difference tones created by double-stops.

Pitch-bend information

*In addition to the harmonic definition of a pitch by means of its accidentals, it is also possible to specify its absolute pitch-height as a cents-deviation from the respectively indicated chromatic pitch in the standard 12-tone system of Equal Temperament. – In this score, however, such additional pitch-bend numbers are only used for the notes representing the micro-chromatic scale or *cantus firmus* which is played on the lowest string of the viola and constitutes the backbone of the harmonic musical structure.*

Frequency ratios

The score also denotes the mathematical frequency ratios of the various just intervals performed as double stops or melodic steps. The numbers of these ratios contain a lot of information which is extremely valuable for tuning the intervals by ear. The frequency ratio serves as the stenographic "code name" of the interval, specifying not only its size, but also the partial-unisons and difference tones relevant for its timbre, as well as the fundamental pitch or root of the interval (its periodicity pitch) and the relative degree of consonance or harmonic complexity of the tone relationship.

PERFORMANCE DURATION circa 30 minutes

This piece was commissioned by the Lucerne Festival and premiered at this festival on August 24, 2013 by the JACK Quartet..

Wolfgang von Schweinitz (*1953)

Plainsound String Quartet “Holy Howl”
in 19-limit Just Intonation, op. 57 (2011-12)

PART 1: Cadence and Modulations (Exposition and Development)

PART 2: Chords and Tunes (Final Dance and Postlude)

Over the past twenty years, I have been fascinated by the mesmerizing sensations that can be established by making use of the ancient musical performance practice of microtonal Just Intonation—as opposed to Equal or unequal Temperament, which has been the prevailing performance practice in Western music throughout the past 500 years. I have dedicated my music entirely to exploring and featuring some of the many new sounds that can be found in what James Tenney has called *harmonic space*, a concept he devised as a model of our ear’s astounding psychoacoustic capability of harmonic perception.

This experiment requires the development and systematic rehearsal of appropriate new instrumental tuning and ensemble playing techniques. At the same time, it requires the conception of compositional methods to organize the specific sonorities, the various non-tempered intervals between all the carefully tuned pitches. A functional microtonal counterpoint is needed—and a whole new harmonic language with cadences and microtonal modulations—to create musical contexts which ensure that all pitches may be tuned and performed with a sufficient degree of precision, so that the characteristic timbre of just intonation can in fact be generated and perceived.

While composing this string quartet, I was concerned with facing the intrinsic paradox of just intonation counterpoint: How can several simultaneous melodies be perceived at once, when all their successive pitches are absorbed by a strikingly strong harmonic gravitation, getting fused into the momentary overall sounds, simply and exactly because of their well-focused non-tempered intonation? But even if the tunes are not completely audible, I believe their melodic energy cannot possibly get lost. Whenever they can actually be sung and performed with a caressing phrasing and articulation, they must contribute their gestures to the musical flow of the sound progressions.

The counterpoint of this composition is based on a micro-chromatic scale played by the viola in the lowest register on the C string. Each note of this “cantus firmus” is also sounded as a double stop with the adjacent open G string. Even though these dyads are always harmonized in the most consonant possible way by the pitches of the other three instruments, some of these chords constitute the most somber and dissonant timbres of the piece. This sequence of precisely tuned “howls” is stretched out across the entire performance duration and has suggested the title of the piece, which is inspired by Allen Ginsberg’s enthusiastic *Footnote to Howl*, written in Berkeley in 1955. (WvS)

Plainsound String Quartet "Holy Howl"

in 19-limit Just Intonation

PART 1 : Cadence and Modulations (Exposition and Development)

Wolfgang von Schweinitz
op. 57 (2011 - 2012)

♩ ca. 96 *con rubato, sempre non vibrato* **
Use open strings whenever possible! *

ritenuto

Vn. 1 *con sord. (tourte)*
Vn. 2 *con sord. (tourte)*
Va. *con sord. (tourte)*
Vc. *con sord. (tourte)*

*) The open strings are tuned in non-tempered perfect fifths. **) i.e. no frequency vibrato, please! But the occasional use of amplitude vibrato (once the intonation has been established) is recommended — periodic or aperiodic changes of bow pressure, bowing speed, or bow position (distance from the bridge and angle of the bow, controlling the amount of hair on the strings).

1 *a tempo*

5 *a tempo*
espr.
gliss.
espr.
senza sord. ord.
espr.
senza sord. ord.
espr.

⤴ = is leading
⤵ = following

Make each fermata as long as needed, but keep it as short as possible (any other sound may be prolonged ad lib. as well).

The precisely tuned partial-unisons and combination tones serve to establish the specific timbre of the various intervals. Some of those deserving particular attention are spelled out in this score.

2

9 *a tempo*
senza sord.
espr.
senza sord.
sonore
espr.
sonore

3

13 *7/3* *sf* *ff* *p* *pp* *35:9 (-2351 c)* *f* *p* *al tasto* *espr.* *pp* *ord.* *p* *21:20 (-84 c)* *7/4* *ord.* *5/3*

7/3 *sf* *ff* *p* *pp* *5/3* *al tasto* *espr.* *pp* *ord.* *p* *7/3 with vn. 1* *pp* *ord.* *5/3*

7/4 *sf* *ff* *p* *pp* *7/4* *5/3* *al tasto* *espr.* *pp* *ord.* *p* *21:20 (-84 c)* *7/4* *ord.* *5/3*

7/3 *sf* *ff* *p* *pp* *7/4* *3/1* *al tasto* *espr.* *pp* *ord.* *p* *7/4* *ord.* *5/3*

ritenuto

4 *a tempo*

17 *10:9 (-182 c)* *sf* *ff* *p* *sfp* *espr.* *p* *sonore* *9/2* *7/3*

8/5 *8^{va}* *sf* *ff* *mf* *sf* *p* *espr.* *p* *sonore* *7/4* *12/7* *5/3* *12/5*

5/3 *8/5* *5/3* *8/5* *SLIDE PAGE* *p* *espr.* *7/4* *9/7*

9/2 *7/4* *7/3* *7/4* *7/3* *28:27 (-63 c)* *3/2* *9/2* *7/3* *9/2* *9/2*

sf *ff* *p* *espr.* *sf* *p* *espr.* *sonore*

avanti (ca. 97)

5

ritenuto

21 *7/3* *marc.* *f* *pp* *0* *SLIDE PAGE*

7/4 *12/7* *9/7* *3/2* *4/3* *15:16 (+112 c)* *5/4* *7/4* *5/3* *8/5* *8/5* *5/3* *3/2*

sonore *f* *pp* *p semplice* *8/5* *5/4* *5/4* *10/7* *5/4* *8/5* *4/3*

28:27 (-63 c) *4/3* *5/3* *8/5* *5/4* *5/4* *10/7* *5/4* *8/5* *4/3*

sonore *f* *gliss.* *pp* *p semplice* *3* *↑ I (+63 c)* *↑ I (+49 c)*

7/3 *12/7* *28:27 (-63 c)* *8:7 (-231 c)* *SLIDE PAGE* *p*

tempo primo (♩ ca. 96)

avanti (♩ ca. 97)

6

25 SLIDE PAGE

7/4 SLIDE PAGE 2

0 3

p > < *f* > < *p* > < *espr.*

2 4/3 3- 5/4

p > < *pp* > < *p* *sonore* > < *f*

4/3 20:21 (+84 c) 7/5

80:81 (+22 c) 9/2 27/8 10/3

pp > < *p* > < *sonore* > < *f*

9:10 (+182 c) 10/3 10/3

port.

marc. > < *p* > < *luminoso* > < *sf* > < *espr.* > < *sonore* > < *sf* > < *molto espr.* > < *f*

ritenuto

7 avanti (♩ ca. 99)

29 5/3 8/5

p > < *sonore* > < *f* > < *p* > < *f* > < *p* > < *espr.*

15:16 (+112 c) SLIDE PAGE

7/4 5/2 over vn. 2

6/1 over vc

5/4 4/3

p > < *sonore* > < *f* > < *p* > < *espr.*

5/4 8/5

10/7 with vn. 1

21:20 (-84 c) 7/2

p > < *sonore* > < *sf* > < *molto espr.* > < *f* > < *p*

please leave 1st finger on C string

SLIDE PAGE

8

33 7/4 7/4 5/3

sf > < *p* > < *espr.* > < *sf* > < *p* > < *espr.*

21:20 (-84 c) 5/3 7/4

20:21 (+84 c) 5/4 5/3

p > < *sf* > < *p* > < *espr.*

5/4 7/4 21:20 (-84 c) 5/3

3- 1- (near the nut)

f > < *p* > < *espr.* > < *sf* > < *p* > < *espr.*

20:21 (+84 c) 7/2 10/3 7/2

f > < *p* > < *espr.* > < *f* > < *pp* > < *espr.*

ord. *più vicino al pont.*

al tasto

p *espr.*

37 $\frac{21}{20}$ (-84 c) $\frac{25}{24}$ (-71 c)

p *f* *p* *espr.* *marc.* *f* *p* *espr.*

ord. $\frac{7}{12}$ $\frac{20}{21}$ (+84 c) $\frac{5}{1}$ $\frac{8}{5}$ $\frac{4}{3}$

f *p* *espr.* *f* *p*

9 *ritenuto* *tempo primo* (*ca.* 96)

41 $\frac{5}{3}$ $\frac{36}{35}$ (-49 c) $\frac{8}{3}$ $\frac{4}{3}$ $\frac{48}{49}$ (+36 c)

pp *p* *pp* *p* *espr.* *marc.* *f*

pp *espr.* *espr.* *p* *espr.*

pp *espr.* *pp* *espr.* *p* *espr.*

espr. *pp* *espr.* *p* *espr.* *molto sonore*

pp *espr.* *pp* *espr.* *p* *espr.* *molto sonore*

10 *ritenuto* *a tempo*

45 $\frac{13}{-}$ (+36 c) $\frac{21}{20}$ (-84 c) $\frac{4}{3}$ $\frac{8}{3}$ $\frac{48}{49}$ (+36 c)

ff *p* *sf* *p* *espr.*

ff *p* *espr.* *con sord. (tourte)* *pp flautando*

f *ff* *p* *SLIDE PAGE* *con sord. (tourte)* *pp flautando*

f *ff* *p* *SLIDE PAGE* *con sord. (tourte)* *pp flautando*

f *ff possibile* *p* *sf* *p* *sonore* *espr.*

violoncello in the foreground:

15

73 13/9 13/6 13/6 13/6

sonore sf p sf sonore f ff

violin 2 in the foreground: **H** 13/10 39:40 (+44 c) 4/3 13/10 15:16 (+112 c) 4/3 5/4 39:40 (+44 c) 5/4 13/10 39/32

f espr. sf sonore sf sonore f ff

5/3 20:21 (+84 c) 7/4 5/3 8/5 5/3 7/4

sonore espr. sf p sf sonore (ma non troppo forte) sf sonore f ff

13/4 13/4 13/2 2/1

sonore p sf sf luminoso f ff

↓ I- (stretched) or ♯

ritenuto

16

avanti (♩ ca. 101)

77 27:26 (-65 c) 9/4 9/4 9/4

marc. p sf p espr.

96:91 (-93 c) 12 (+19c) 4/3 5/3 7/4 4/3 7/4 4/3

p espr. sf p sf p espr.

5/3 8/5 4:13 90:91 (+19 c) 7/4 7/4 5/3

p espr. sf p espr. sf p espr.

13/4 13/3 14/3 20/3

p espr. sf p espr. sf p

↑ 2- (+19 c) ↓ 3- (close to 2) ↑ 3- (-71 c) (+35 c)

p espr. sf p espr. sf p

più vicino al pont.

SLIDE PAGE

SLIDE PAGE

ritenuto

17

a tempo

81 7/5 4/3 14/5 56:55 (-31 c) 11/4 33:32 (-53 c) 8/3

sf pp p pp pp p espr.

7/4 4/3 15:16 (+112 c) 5/4 27:28 (+63 c) 4/3 7/4 21:20 (-84 c) 5/3 25:24 (-71 c) 8/5

sf pp p pp pp p espr.

5/3 12/5 5/3 12/5 please leave 1st finger on C string

sf pp p pp pp p

al pont. 15/2 ord.

sf pp p sonore intenso espr. pp sf p marc. f

↓ 3- (-35 c) (-119 c) 3- (-31 c) (-39 c) 3- (-53 c) ↓ 1- (-32 c) 3-

SLIDE PAGES 7 & 8

allargando *a tempo* *ritenuto*

85 $40:39$ (-44 c) $13/5 = 13/2$ over vc *più vicino al pont.* $13/10$ $20/13$

p *sf* *sonore* *sfz* *p* *f* *pp*

$5/2$ $6/5$ $10:9$ (-182 c) $4/3$ *al pont.* $15/8$ $8/5$ *f* *pp*

$10/7$ *più vicino al pont.* $40/17$ $10/1$ $49:50$ (+35 c) ord.

sf *p* *espr.* *sfz* *p* *f* *pp* *f*

$5/1$ $15/2$ *più vicino al pont.* $5/1$ ord.

p *dolce* *sonore* *sfz* *p* *espr.* *f* *pp* *espr.* *f*

18 avanti (ca. 103)

89 ord. 0^1 *cantare!* 0^3 (-63 c) *espr.* *sf* *marc.*

SLIDE PAGE

$7/5$ $7/1$ *p* *espr.* *pp* *p* *sonore* *marc.*

$7/2$ *cantare!* 0^2 0^3 0^4 0^3 0^2 0^1 0^3 (+49 c)

p *espr.* *sf* *marc.*

19 poco meno mosso

93 *ritardando* 12 (+49 c) $7/4$ *sf* *p dolce* *espr.* *p* *please leave 2nd finger on D string* *SLIDE PAGES 8 & 9*

ord. $2/1$ $6/5$ $11/6$ $6/5$ $11/6$ 8^{va} $21:22$ (+81 c) $7/4$ *espr.* *p* *espr.* *sonore* *sf* *p* *espr.*

$7/4$ over va $6/5$ *move elbow to the left* *and put 3rd finger 39 c lower than 2nd finger (or a 6/5 minor third below E)* *move elbow back to normal position*

$7/4$ *vicino al pont.* $7/3$ over vn. 2 *please leave 1st finger on C string*

sf *p* *espr.* *p* *sf* *p* *espr.* *sf* *p* *intenso*

a tempo (♩ ca. 103)

allargando

a tempo

97

vicino al pont. 7/6

vicino al pont. 21:22 (+81 c)

espr. 8^{va}

f

7/4 7/6 9/7

ord.

11/7 11/6 I- 11/7 11/7 11/7

sf

sonore

f

marc.

ff

p

SLIDE PAGE

vicino al pont. 7/5

7/5 7/5 7/5

p

f

marc.

ff

7/2 7/2 7/1

ord.

3

↑2 I- (+66 c)

sf

espr.

sf

sonore

f

marc.

ff

p

20

101

7/6 9/7 36:35 (-49 c) 5/2 ↓2- (-49 c) 5/4 6/5 8/5

pp

p

mf

p

espr.

sonore

pp

sf

p

espr.

7/5 ↑1- (+39 c)

pp

p

espr.

pp

sf

p

espr.

ord.

mf

p

pp

sf

p

espr.

change position

vicino al pont. III-15

ord.

7/1

pp

p

espr.

SLIDE PAGE

pp

p

espr.

sf

p

espr.

allargando

a tempo

105

espr.

sf

pp

p marc.

7/4

SLIDE PAGE

49:50 (+35 c)

3

9:10 (+182 c)

4/3 7/4 21:20 (-84 c) 5/3 ↑2- (+119 c)

pp

dolciss.

espr.

6/5 8^{va} 8/5 6/5 8/5 7/4 6/5 7/4

sf

p

espr.

sonore

sf

pp

p

espr.

10/3 10/3 7/1 4/1 7/1

p

sf

p

sonore

pp

p

espr.

21 *ritenuto* *a tempo*

109 SLIDE PAGE

25 : 42 (+898 c)
 55 : 56 (+31 c)
 55 : 56 (+31 c)
 55 : 56 (+31 c)

espr.
sonore
sonore
sonore

22 *avanti* (♩ ca. 105)

113

55 : 56 (+31 c)
 55 : 56 (+31 c)
 55 : 56 (+31 c)
 55 : 56 (+31 c)

marc.
f
ff
p
più p
più p
più p

23 *a tempo* *ritardando*

117

55 : 56 (+31 c)
 80 : 77 (-66 c)
 80 : 77 (-66 c)

marc.
sf
pp
mettere sord. (tourte)
con sord. (tourte)
pp luminoso
p

avanti (ca. 106)

121 vicino al pont. *sf* *p* *sf* *pp* *p* *espr.* *marc.* *ff* *ord. II-2*

con sord. (tourte) vicino al pont. *p* *sf* *pp* *p dolce* *espr.* *ff* *ord.*

vicino al pont. *sf* *pp* *p dolce* *espr.* *ff* *ord.*

76:77 (+22 c) *sf* *p* *sf* *pp* *p dolce* *espr.* *ff* *ord.*

11/2 vicino al pont. *sf* *pp* *p dolce* *espr.* *ff* *ord.*

76:77 (+22 c) *sf* *pp* *p dolce* *espr.* *ff* *ord.*

sonore *sf* *pp* *p dolce* *espr.* *ff* *ord.*

57:28 (-1169 c) *ord. 3/2* *5/3* *8/5* *56:57 (+31 c)*

↓ I (-31c) 19/6 3/1 over va 57:28 (-1169 c) change position

24 avanti (ca. 108)

125 *III-3* *p* *espr.* *f* *p* *espr.* *ord.*

27:28 (+63 c) *cantare!* *f* *p* *espr.* *ord.*

21:20 (-84 c) *ord.* *8/3* *5/2* *15:16 (+112 c)* *32:33 (+53 c)* *11/4* *11/3*

7/3 *cantare!* *p* *espr.* *f* *espr.* *ord.*

14:13 (-128 c) 13:12 (-139 c) *ord.* *2/1* *7/3* *ord.*

4/3 *cantare!* *p* *espr.* *f* *p* *dolciss.* *marc.* *espr.*

2 ↑ I (+31c) *ord.* *al pont.* *ord.*

4/3 *cantare!* *p* *espr.* *f* *p* *dolciss.* *marc.* *espr.*

16/3 *cantare!* *ord.* *8/3* *10/3* *9/2* *8/3* *5/3* *8va* *8va* *7/4*

↑ I (+31c) *ord.* *più vicino al pont.* *14/3* *ord.*

sonore *f* *p* *espr.* *espr.*

ritenuto

129 *sonore* *espr.* *p* *marc.* *sonore* *f* *p* *f* *p*

22:21 (-81 c) 7/2 7/4 28:27 (-63 c) 21:20 (-84 c) 40:39 (-44 c) *ord.* *27/13*

5/3 7/3 28:27 (-63 c) 9/4 27:26 (-65 c) ↑ 2 13/6 *sonore* *f* *p* *f* *p*

7/4 8va 10/7 9/7 4/3 8/7 3/2 6/5 8/5 4/3 5/3 6/5 8va 8/5 3/2 5/3 8va 5/3 8va 5/4

14/3 16/3 *marc.* *espr.* *marc.* *sonore* *f* *p* *f* *p*

↓ I (-36c) 0 ↓ I (-27c) *ord.* *27/2* *15/2* *4/3* *9/1* *10/3*

sf *sf* *p* *espr.* *f* *p* *f* *p*

PART 2 : Chords and Tunes (Final Dance and Postlude)

♩ ≈ 54 *Lento con rubato, sempre non vibrato,* ... e poco a poco più mosso, accelerando sin' al fine:* => ♩ ≈ 72

Use open strings whenever possible!

con sord. (tourte)

*) i.e. no frequency vibrato, please!
But the occasional use of amplitude vibrato (once the intonation has been established) is very welcome and strongly encouraged.

1

con sord. (tourte)

cantare!

amp. vibr. ad lib.

espr.

cresc.

non vibr.

6/1 8/3 15:16 (+112 c) 5/2 8/5 6/5 9:8 (-204 c) 7/3 28:27 (-63 c)

con sord. (tourte)

cantare!

sonore

espr.

con sord. (tourte)

cantare!

5/1 5/2 8/5 24:25 (+71 c) 5/3 12/5

sf *p* *sf* *sf* *dolce* *sonore*

NB: Throughout this movement, the string quartet should sound somewhat like a consort of viols.

1 *avanti* (♩ ≈ 54.9) **

5

cantare!

amp. vibr. ad lib.

non vibr.

amp. vibr.

non vibr.

p *espr.* *p* *sonore* *dolce*

2/1 4/3 21:20 (-84 c) 5/3 7/4 6:7 (+267 c)

3 5/2 25:24 (-71 c) 5/4 8/3 over va 5/3 7/4 6:7 (+267 c)

espr. *espr.*

3/2 5/4 5/4 5/3 21:20 (-84 c) 7/4

sonore *più p*

80:81 (+22 c) 4/3 63:64 (+27 c) 7/2 5/3

dolce *sonore* *espr.*

***) These precise tempo markings may help to facilitate the rehearsal of a gradual intensification of gesture and movement; in concert, everything can be played a little bit faster (beginning at 55 bpm, instead of 54).

ritenuto

9

espr.

p *f* *p*

28:27 (-63 c) 6/1 over vc 7/4 7/4 7/4 20:21 (-27 c)

sf *p* *f* *p*

6:7 (+267 c) 6:7 (+267 c) 7/4 20:21 (+84 c) 5/3

20:21 (+84 c) 7/4 21/16 21/4 8/3

tutto d'arco

espr. *sf* *p* *f* *p*

5/3 20:21 (+84 c) 7/4 7/2 5/3 7/4 7/3 7/4 20:21 (+84 c) 5/3

dolce *espr.* *p* *f* *p*

2 *a tempo* **ritenuto** **avanti** (♩ ≈ 55.4)

13

39 : 40 (+44 c) 13 : 8 (-841 c) ↑ 2 (+44c) 2/1 over vc

SLIDE PAGE please leave fingers on D & A strings

espr.

104 : 105 (+17c) 13 : 14 (+128 c) 8 : 7 (-231 c) ↓ 1 (-103c)

2/1 5/3 7/4 13/8 26/5

39 : 40 (+44 c) 13/4 2nd finger very close to 1st finger - elbow up!

sonore

sonore

17

65 : 66 (+27 c) 11/2 & 22/3 over vc 13 : 14 (+128 c) 2/1 over vn 2 ↑ 3 (+128c)

f *mf* *p*

sfz *f* *mf* *p*

f *mf* *p*

amp. vibr. ad lib.

tutto d' arco

3rd very close to 4th finger

elbow down!

tutto d' arco

f *mf* *p*

3 **ritenuto** **avanti** (♩ ≈ 55.5)

21

11 : 7 (-782 c) 112 : 117 (+76 c) 352 : 351 (-5 c) 21 : 20 (-84 c) amp. vibr.

espr.

SLIDE PAGE

SLIDE PAGE

SLIDE PAGE

change position

p

25 7/2 under vc -1 25 : 24 (-71 c) 8^{va} ↓ 2 (-71c) 7/4 21 : 20 (-84 c)

espr. *p* *espr.* *marc.* *sffz* *f*

f *p* *marc.* *sffz*

350 : 351 (+5 c) 20 : 21 (+84 c) 35 : 27 7/4

f *p* *espr.* *tutto d' arco* *sffz* *f*

f *p* *espr.* *f*

f *p* *espr.* *f*

ritenuto

4 avanti (♩ ≈ 56.0)

29 5/3 72 : 35 (-1249 c) 243 : 245 (+14 c) 27 : 56 (+1263 c) 4/1 over va 28 : 27 (-63 c) 9/4

p *pp* *espr.* *gliss.* *sf* *p*

p *sf* *p* *cantare!* *sf* *p* *tutto d' arco*

p *sf* *p* *vicino al pont.* *sf* *p* *tutto d' arco*

p *sf* *pp* *sf* *p* *tutto d' arco*

f *p* *sf* *p* *marc.* *sf* *pp* *sf* *p* *tutto d' arco*

f *p* *sf* *p* *marc.* *sf* *pp* *sf* *p* *tutto d' arco*

33 6/1 20 : 27 27 : 20 80 : 81 (+22 c) 4/3 5/4 24 : 25 (+71 c) 15 : 16 (+112 c) 4/3

dolce *f* *p* *pp marc.* *sf* *pp marc.*

dolce *f* *p* *espr.* *sf* *pp marc.* *Lesser Diesis: 64 : 125 (+1159 c)*

ord. *sf* *pp marc.* *SLIDE PAGE*

sonore *f* *p* *SLIDE PAGE*

sonore *f* *p* *SLIDE PAGE*

5 avanti (♩ ≈ 56.25)

37

4/3 16:15 24:25 24:25 5/4 2/1 24:25 5/4 5/3

6/5 8/5 224:225 (+8c) 8/5 8/5 24:25 (+71c) 5/3 6/5 8/5 32/25 125:128 (+41c)

2- 3- -31 ↑ I- (+8c) -3- -1- *tutto d'arco*

7/4 5/3 24:25 (+71c) 8/5

3 2- -2- 1- SLIDE PAGE

sf espr. p sonore f

6 avanti (♩ ≈ 57.6)

41

f possibile sf p dolce

5/4 SLIDE PAGE 16:15 (-112c) 4/3 21:20 (-84c)

5/4 5/3 amp. vibr. ad lib. III-9

+10 ↑ I- (+41c) 3- -1- -3- -1- 0 °3 °2 °4 ↑ °2- (+49c)

Lesser Diesis: 125:128 (+41c) 8/3 (+112c) 5/2 8/5 5/4 II-8

espr. *sf p espr. dolce*

7 avanti (♩ ≈ 57.9)

45

↑ I- (+119c) 7/5 SLIDE PAGE please leave 1st finger on D string

7/5 amp. vibr. ad lib. 7/5 5/3 dolce

224:225 (+8c) 7/2 7/6 8/5 24:25 (+71c) 5/3 6:7 (+267c) 10/7 please leave 1st finger on C string

°4 -2- +17 ↑ I- (+8c) 12- (+71c) SLIDE PAGE

7/2 8/5 7/1 7/1

-2- ↑ I- (+7c) °4 -1- ↓ °4 (-49c) °4 -1- dolce

sf sonore espr. dolce

ritenuto

49

f *pp* *dolce* *sf* *dolce*

sonore *f* *pp* *amp. vibr. ad lib.* *please leave 1st finger on C string*

sonore *f* *pp* *amp. vibr. ad lib.* *please leave 2nd finger on G string*

SLIDE PAGE

SLIDE PAGE

8 *avanti* (♩ ≈ 58.9)

53

dolce *sonore* *espr.* *sonore*

sonore *amp. vibr. ad lib.* *espr.* *luminoso*

espr. *sonore* *più sonore*

57

f *mf* *p* *espr.*

f *mf* *p* *espr.*

molto sonore *f* *mf* *p* *espr.*

SLIDE PAGE

change position

9 avanti (♩ ≈ 60.0)

61 120 : 121 (+14 c)

54 : 55 (+32 c)

11/6 11/6 18/11 11/6 18/11 2/1

p *sonore* *espr.*

SLIDE 2 PAGES

6/5 *cantare!* 7/5 6/5 7/5 9/7

p *espr.* *sonore* *f*

3/2 15/2 8/3 9/2 9/2

p *espr.* *sonore* *f*

ritenuto

10

avanti (♩ ≈ 60.75)

65 44 : 45 (+39 c)

11/6 2/1 11/6 6/5 5/2 5/3 8/5 5/3 3/2 2/1

f *dolce* *sf* *p* SLIDE PAGE

5/3 8/5 5/3 8/5 5/3 3/2 2/1

dolce *sf* *p* *sf* *p dolce*

20 : 21 (+84 c) 28 : 27 (-63 c) 80 : 81 (+22 c)

7/5 4/3 7/5 4/3 7/5 9/7 4/3 4/3 SLIDE PAGE SLIDE PAGE

gliss. *espr.* *sf* *sf* *p*

9/2 10/3

luminoso *sf* *p dolce*

ritenuto

a tempo

69 25 : 24 (-71 c)

5/4 12/5 5/4 4/3

sonore *marc.* *sf* *sonore* *f*

50 : 49 (-35 c) 16 : 15 (-112 c)

7/5 10/7 5/4 4/3

marc. *sonore* *f* *espr.*

10/3 21 : 20 (-84 c) 7/2 10/3 4/3

più vicino al pont. *ord.* *change position* *al pont.* *poco a poco ord.*

III-9 10/1 7/2 III-9 4/3

sonore *espr.* *f*

73 *tutto d' arco* SLIDE PAGE *play 2nd time only!* $\frac{4}{3}$ $\frac{6}{7}$ $\frac{8^{va}}{8/7}$ *ff* *p* *espr.*

tutto d' arco SLIDE PAGE *1st time only!* $\frac{2}{1}$ *ff* *pp*

tutto d' arco SLIDE PAGE *play 2nd time only!* $\frac{4}{3}$ $\frac{4}{3}$ $\frac{32}{27}$ $\frac{4}{3}$ $\frac{4}{3}$ $\frac{4}{3}$ $\frac{4}{3}$ *ff* *pp* *espr.*

tutto d' arco SLIDE PAGE *play 2nd time only!* $\frac{6}{1}$ $\frac{16}{3}$ $\frac{4}{3}$ $\frac{4}{3}$ *ff* *p* *espr.*

11 *ritenuto* *pochissimo più lento* ($\text{♩} \approx 60.6$)

77 *7/4 over vc* $\frac{4}{3}$ $\frac{8}{7}$ $\frac{27}{28}$ $\frac{4}{3}$ $\frac{7}{4}$ $\frac{9}{7}$ $\frac{133}{128}$ $\frac{19}{8}$ *tutto d' arco* *p* *espr.* *marc.* *sf* *pp flaut.* *p dolce* *f p espr.*

amp. vibr. ad lib. $\frac{9}{10}$ $\frac{6}{5}$ $\frac{8}{5}$ $\frac{3}{2}$ $\frac{513}{512}$ $\frac{19}{4}$ $\frac{19}{16}$ *p marc.* *sf* *pp flaut.* *p dolce* *f p espr.*

$\frac{9}{10}$ $\frac{6}{5}$ $\frac{8}{5}$ $\frac{3}{2}$ $\frac{513}{512}$ $\frac{19}{4}$ $\frac{19}{16}$ *p* *espr.* *marc.* *sf* *pp flaut.* *p dolce* *f* *tutto d' arco*

$\frac{8}{1}$ $\frac{16}{3}$ $\frac{57}{64}$ $\frac{19}{4}$ $\frac{57}{64}$ $\frac{19}{4}$ $\frac{19}{4}$ *espr.* *marc.* *sf* *pp flaut.* *p dolce* *f p espr.*

ritenuto

81 $\frac{4}{3}$ $\frac{19}{4}$ $\frac{4}{3}$ $\frac{56}{57}$ $\frac{56}{57}$ *pp* *espr.* *p* *pp* *p marc.* *pp* *p*

amp. vibr. ad lib. $\frac{19}{24}$ $\frac{3}{1}$ $\frac{9}{19}$ $\frac{56}{57}$ $\frac{56}{57}$ *pp* *espr.* *p dolce* *pp* *p marc.* *pp* *p*

please leave 2nd finger on C string SLIDE PAGE $\frac{19}{4}$ $\frac{19}{4}$ $\frac{57}{8}$ $\frac{56}{57}$ *p espr.* *pp* *p*

più vicino al pont. $\frac{19}{6}$ $\frac{19}{4}$ $\frac{5}{3}$ $\frac{57}{8}$ $\frac{56}{57}$ *pp* *espr.* *p dolce* *pp flaut.* *p marc.* *pp* *p*

12 avanti (♩ ≈ 61.7)

85 $\frac{7}{12}$ $\uparrow 2- (+31c)$ $\frac{7}{6}$ $\frac{4}{3}$ $\frac{9}{10}$ (+182 c) $\frac{6}{5}$ *tutto d' arco* SLIDE PAGE please leave 3rd finger on G string

sf *espr.* *f* *f* *f* *pp*

espr. *marc.* *f* *sf* *pp*

dolce *sonore* *f* *f* *p* *pp*

dolce *espr.* *f* *f* *p* *pp* *p*

$\frac{7}{12}$ $\uparrow 2- (+31c)$ $\frac{7}{6}$ $\frac{4}{3}$ $\frac{7}{5}$ $\frac{7}{6}$ $\frac{4}{3}$ *tutto d' arco* *ord.* $\frac{8}{5}$

$\frac{7}{11}$ $\uparrow 2- (+31c)$ $\frac{14}{3}$ *change pos.* $\frac{7}{2}$ *tutto d' arco* *ord.* $\frac{8}{5}$

$\downarrow 3 (-182c)$ $\frac{7}{2}$ $\frac{8}{5}$ $\frac{8}{5}$

89 *ritenuto* *a tempo*

$\downarrow 3 (-119c)$ $\frac{4}{3}$ $\frac{10}{7}$ $\frac{50}{49}$ (-35 c) $\frac{7}{4}$ $\frac{56}{55}$ (-31 c) $\frac{11}{6}$ $\uparrow 2 (-31c)$

amp. vibr. ad lib. *sf* *p* *sonore* *espr.*

p marc. *SLIDE PAGE* *espr.*

$\frac{7}{4}$ $\frac{12}{7}$ $\frac{48}{49}$ (+36 c) $\frac{7}{4}$ $\frac{8^{qu}}{7}$ $\uparrow 4 (-84c)$

sf *p* *espr.* *marc.* *sf* *p flaut.* *gliss.* *sonore* *marc.*

$\frac{7}{11}$ $\frac{8}{5}$ *al pont.* $\frac{IV-8}{ord.}$ $\frac{5}{2}$ $\frac{8}{3}$

$\downarrow 2$ $\uparrow 4 (-112c)$ *marc.* *sf* *p flaut.* *sonore* *marc.*

13 avanti (♩ ≈ 63.0)

93 $\frac{22}{21}$ (-81 c) $\frac{1}{7/4}$ *tutto d' arco* $\frac{11}{6}$ $\frac{11}{6}$ $\frac{7}{4}$ $\frac{21}{22}$ (+81 c) $\frac{11}{6}$ $\frac{7}{4}$ $\frac{21}{20}$ (-84 c)

f *p dolce* *espr.*

$\downarrow 4$ $\frac{7}{4}$ $\frac{21}{20}$ (-84 c) $\frac{5}{3}$ $\frac{7}{4}$ $\frac{28}{27}$ (-63 c) $\frac{7}{3}$ $\frac{27}{28}$ (+63 c)

sf *f* *p dolce* *gliss.* *espr.*

$\frac{4}{3}$ $\frac{8}{7}$ *SLIDE PAGE* *p*

più vicino al pont. $\frac{14}{3}$ $\frac{IV-9}{ord.}$ $\frac{4}{3}$

$\downarrow 2 (-49c)$ $\uparrow 1$ (close to 2) $\frac{7}{4}$ *tutto d' arco* *SLIDE PAGE*

sf *espr.* *f* *p espr.*

14

avanti (♩ ≈ 64.0)

97 ↓1- (-84c) 5/3 ↓2- (-53c) 8/5 21:22 (+81c) 7/4 ↑4- (+81c) 11/6 8^{va} tutto d' arco

sonore p f luminoso

7/4 7/3 7/4 21:20 (-84c) 5/3 8^{va} tutto d' arco

sonore p f luminoso p dolce

9/2 8/3 9/2 9/2 tutto d' arco

↑2- (+27c) espr. f luminoso

6/1 15:16 (+112c) 9/2 tutto d' arco

sf p sf p sonore f luminoso

ritenuto

101 SLIDE PAGE please leave all fingers on the strings 1/1 with vn 2 -2- con slancio 7/4 21:22 (+81c) 11/6 ↓1- (-71c) 5/3

p espr. 8^{va} tutto d' arco

5/3 6/5 5/3 4/3 2/1 5/3 marc. tutto d' arco

espr. sonore marc. 9/8

SLIDE PAGE 9/2 8/3 9/8

p sonore marc. tutto d' arco

change position amp. vibr. ad lib. 5/3 25:24 (-71c) 5/3

SLIDE PAGE p sf tutto d' arco

a tempo

105 3/1 over vc 11/6 9/2 over vc 22:21 (-81c) 7/4 ↓3 (-81c) 5/4

tutto d' arco f sf p pp flaut. pp espr.

4/3 5/4 5/3 3/2 10:9 (-182c) 5/3

f sf p pp flaut. pp

9/8 80:81 (+22c) tutto d' arco

f p pp espr.

SLIDE PAGE

5/2 15:16 (+112c) 8:9 (+204c) 5/1

↓1 (-71c) tutto d' arco f sf p pp flaut. p pp

15 avanti (♩ ≈ 64.8)

109 5/4 5/3 10:11 (+165c) 11/6 22:21 (-81c) 21:20 (-84c) 10:11 (+165c) 11/6 7/4 5/3 11/6

cantare! *pp* *p espr.* *marc.* *tutto d'arco*

SLIDE PAGE

sf *pp* *sf* *p* *sonore*

10/3 10:9 (-182c) amp. vibr. ad lib. *cantare!* 10:9 (-182c) 10/3 10/9 *tutto d'arco*

pp *p flaut.* *sonore*

5/4 5/1 *cantare!* amp. vibr. ad lib.

sf *pp* *p dolce*

113 5/3 20:21 (+84c) 7/4 21:22 (+81c) 11/6 22:21 (-81c) 7/4

sf *dolce* *espr.* *sonore* *dolce* *espr.* *f*

amp. vibr. please leave 2nd finger on C string

SLIDE PAGE

amp. vibr.

SLIDE PAGE

SLIDE PAGE

sf *p* *f*

5/4

sf *p*

ritenuto

16 avanti (♩ ≈ 65.5)

117 5/3 10:11 (+165c) 11/6 11:10 (-165c) 11/6 11/6 SLIDE PAGE

p *espr.* *sonore* *f*

15/7 77:75 (-46c) 11/5 11/5 SLIDE 2 PAGES please leave 1st finger on A string

p *sf* *p* *f*

99:100 (+17c) 22/5 5/2 over vc. 11/2 10:11 (+165c) 5/2 over vc. 5/1

p *espr.* *f* *sf* *p* *sonore*

16:15 (-112c) 4/3 16/3 33:32 (-53c) 11/2 10:11 (+165c) 5/1

sf *p* *espr.* *sonore* *f* *sf* *p* *sonore*

slightly oblique finger position

121 *cantare!* 11:12 (+151 c) 10:11 (+165 c) 11/2 over vc. 121:60 (1214 c) 11:12 (+151 c) *tutto d' arco* 11/2

pp *p espr.* *più f* *sonore* *p* *dolciss.*

5/2 over vc. 6/1 11:12 (+151 c) 5/2 over vc. 22/5 5/2 over vc. 3/1 11:10 (-165 c) 22/5 5/2 over vc. 11/10 *please leave 2nd finger on C string*

pp *p espr.* *più f* *sonore* *tutto d' arco* **SLIDE PAGE**

9/1 11:12 (+151 c) 11/2 5/1 11:10 (-165 c) 11/2 *tutto d' arco* 11/2

pp *p espr.* *più f* *sonore* *p* *dolciss.*

125 *ritenuto* *tutto d' arco* 11/8 *a tempo* *tutto d' arco* 11/8 **SLIDE PAGE** *please leave 1st finger on G string*

sonore *f* *sonore* *f* *marc.* *sf* *pp* *p*

22/5 11/10 11/10 11/10 11/2

sf *p* *sonore* *f* *sf* *pp* *p*

espr. *f* *sonore* *tutto d' arco* *please leave 1st finger on G string* **SLIDE PAGE**

129 *ritenuto* **17 avanti** ($\circ \approx 66.0$) 11:12 (+151 c) 10:11 (+165 c) *tutto d' arco* 10:11 (+165 c)

11/2 11/6 5/3 11/6 11/6 2/1 5/3

p *sonore* *f* *p*

dolce *amp. vibr. ad lib.* *espr.* *sonore* *f* *tutto d' arco* *p*

22/5 12:11 (-151 c) 6/1 10:11 (+165 c) 2/1 under vn.1 6/5 12/11

dolce *espr.* *f* *tutto d' arco* *p*

11/2 9/1 11/2 *tutto d' arco*

espr. *f* *p*

ritenuto

145

↓ I (-17c) 15/8

sonore

f

tutto d' arco 15/8

p dolce

6/5

espr.

1/1 with va. 7/5

-3-

tutto d' arco

p dolce

224 : 225 (+8 c)

90 : 91 (+19 c)

10/7

7/4 over vc.

15/14

tutto d' arco

p espr.

↑ I (+71c)

5/3

5/1

4/3

5/2

4/3

tutto d' arco

5/1

8/5

espr.

f

p espr.

20 *avanti* (♩ ≈ 67.5)

149

5/3

5/4

5/3

5/4

5/3

sonore

espr.

ff

p

13 (+8c)

9 : 10 (+182 c)

4/3

15 : 16 (+112 c)

5/4

4/3

-2-

6/5

224 : 225 (+8 c)

4/3

15 : 16 (+112 c)

5/4

4/3

1-

-16 ↑ 2 (+8c)

-2-

sonore

espr.

ff

p

4/3

8/1

20/3

10/3

5/3

↓ 2 (-112c)

↑ 4 (-182c)

↑ 4 (+71c)

-2-

4-

0

-2-

4-

sonore

espr.

ff

p

ritenuto

a tempo

153

5/4

5/4

5/4

vicino al tasto 4/1 over vc

7/5

5/4

sonore

sf

p

SLIDE PAGE please leave 2nd finger on A string

vicino al tasto -2- 7/1 over vc

p dolce

4/3

6/5

15 : 16 (+112 c)

5/4

6/5

vicino al tasto

6/5

-3-

-2-

sonore

sf

p

p dolce

vicino al tasto

10/3

21 : 10 (-1284 c)

7/1

SLIDE PAGE

↑ 4

0

↑ 4

espr.

p

sonore

espr.

Postlude

ritenuto *ritardando* *a tempo*

157 SLIDE 2 PAGES

change position vicino al tasto 7/1 over vc 7/4 con sord. (legno) vicino al sord. 21/10 85:84 (-20 c)

sf > *dolce* > *pp*

4/3 7/4 21:20 (-84 c) 5/3 con sord. (legno) vicino al sord. 28/5

espr. *dolce* > *pp* *sf*

4/3 6/5 please leave 2nd finger on C string con sord. (legno) vicino al sord. 85:84 (-20 c)

espr. *dolce* > *pp* *sf*

10/3 7/1 42/5 con sord. (legno) vicino al sord.

espr. *sonore* > *dolce* > *pp* *sf*

21 *avanti* (♩ ≈ 67.8)

161 17/8 51:52 (+34 c) 13/6 press down 4th finger at the same position!

marc. *sonore* *cantare!* *sempre vicino al sord.* *sf* > *p* *espr.* *dolce*

SLIDE PAGE please leave 1st finger on G string The 13/6 sonority must not be confused with the more consonant 11/5, which is only 26 c larger.

17/3 255:256 (+7 c) 17/4 *sempre vicino al sord.*

marc. *sonore* *sf* > *p* *marc.*

please leave 2nd finger on C string and put 1st finger next to it, touching G string from the side

SLIDE PAGE

85:84 (-20 c) 17/2 please leave 1st finger on C string

marc. *sonore* *SLIDE PAGE*

165 17/8 17/8 amp. vibr. ad lib. 17:14 (-336 c) 7/4 21:20 (-84 c) 5/3 amp. vibr. ad lib.

sonore *espr.* *dolce*

sempre vicino al sord. 17/3 17/12 (+281 c) 5/3 SLIDE NEXT PAGE please leave 1st finger on G string

p marc. *espr.*

amp. vibr. 17/4

sonore *dolce* *marc.* *espr.*

sempre vicino al sord. 17/2 7/4

sf > *p* *sonore* > *dolce*

169

51 : 52 (+34 c) $\uparrow 4$ (+34c) $\downarrow 4$ (-34c) 17 : 15 (-217 c) 3/2 & 5/2 over vn.2

17/8 13/6 17/8 15/8

espr.

sempre vicino al pont.

17/3 5/3 $\downarrow 3$ (-13c)

6/1 17/4 16 : 17 (+106 c) 17/16 amp. vibr.

0

sf *p*

17/2 7/4 21 : 20 (-84 c) 5/3 please leave 1st finger on C string

espr.

SLIDE PAGE

173

45 : 44 (-39 c) $\downarrow 3$ (-39c) 22 : 21 (-81 c) 21 : 20 (-84 c) 5/3

11/6 8va 7/4 2/1 17/8 51 : 52 (+34c) $\uparrow 4$ (+34c) $\downarrow 4$ (-34c) tutto d' arco

sonore *f* sonore

9 : 10 (+182 c) 5/3 17/12 51 : 64 (+393 c) $\downarrow 3$ (-13c) tutto d' arco

sempre vicino al sord. 17/4 *espr.* *f* *f*

17/16 17/16

sempre vicino al sord. cantare! 17/2 17 : 16 (-106 c) 8 : 7 (-231 c) 21 : 20 (-84 c) 5/3

$\uparrow 4$ (+14c) $\uparrow 4$ (+36c) $\downarrow 4$ (-36c) tutto d' arco

espr. *f* sonore

177

17/8 16 : 17 (+105 c) 4/3 19 : 16 (-298 c) change position ord. 19/4 19/4

p *espr.* *sf* *pp* *p dolce*

120 : 119 (-15 c) 18 : 17 (-99 c) $\downarrow 2$ (-15c) 7/4 SLIDE PAGE 133 : 128 (-66 c)

p *espr.*

please leave 2nd finger on C string

SLIDE PAGE

152 : 153 (+11 c) ord. 19 : 18 (-94 c) 19/6

133 : 136 (+39 c) from m.177 to m.179 16 : 17 (+106 c) change position 5/6 (+316 c) 19 : 16 (-298 c) 19/4 position of 2nd finger raised just a little bit

7/4 17/2 8/1 5 *al tasto* 5/6 (+316 c) 19 : 16 (-298 c) 19/4 $\uparrow 2$ (+11 c) $\downarrow 2$ (-11c)

p *espr.* *sonore* *p* *dolce*

ritenuto

181 $\frac{19}{16}$ (-298 c) $\frac{10}{11}$ (+165 c) $\frac{11}{6}$ $\frac{11}{12}$ (+151 c) $\frac{2}{1}$ $\frac{18}{19}$ (+94 c)

ord. $\frac{57}{64}$ (+201 c) $\frac{19}{8}$ $\frac{19}{18}$ $\frac{19}{18}$ $\frac{9}{8}$ (-204 c) $\frac{19}{18}$

pp *p espr.* *f* *tutto d' arco*

p *sf* *pp* *p dolce* *f* *tutto d' arco*

espr. *pp* *p espr.* *f* *p espr.*

vicino al sord. $\frac{19}{4}$ $\frac{19}{6}$ $\frac{19}{10}$ (-1106 c) $\frac{5}{3}$

pp *p espr.* *f* *p espr.*

pp *p espr.* *f* *p espr.*

tutto d' arco *tutto d' arco* *tutto d' arco*

please leave 1st finger on D string

23 *avanti* ($\text{♩} \approx 68.6$)

185 $\frac{9}{2}$ $\frac{2}{1}$ $\frac{7}{3}$ $\frac{7}{3}$

$\uparrow 1$ (+94 c) $\uparrow 4$ (+94 c) $\uparrow 1$ (+31 c) $\uparrow 1$ (+94 c)

p *pp* *p dolce* *sonore* *f* *sf*

p marc. *SLIDE PAGE* $\frac{56}{57}$ (+31 c) $\frac{7}{3}$ $\frac{7}{3}$ *tutto d' arco*

$\frac{5}{2}$ $\frac{189}{190}$ (+9 c) $\frac{7}{4}$ $\frac{20}{21}$ (+84 c) $\frac{5}{3}$ $\frac{21}{20}$ $\frac{10}{9}$ (-182 c)

$\uparrow 1$ (+94 c) $\frac{4}{-}$ $\frac{+12}{-}$ $\frac{12}{-}$ (+9 c) $\frac{3}{-}$ $\frac{-2}{-}$ *tutto d' arco*

pp *p dolce* *espr.* *f* *sf*

$\downarrow 2$ (-18c) *SLIDE PAGE* $\frac{21}{19}$ (-173 c) *vicino al pont.* *ord.* $\frac{7}{3}$ *tutto d' arco*

sf *f sonore* *sf*

ritenuto

24 *avanti* ($\text{♩} \approx 69.1$)

189 $\frac{20}{21}$ (+84 c) $\frac{2}{1}$ $\frac{5}{2}$ $\frac{125}{126}$ (+14 c)

amp. vibr. ad lib. *SLIDE PAGE* *please leave fingers on G and D string*

p *espr.* *dolce* $\downarrow 1$ (-119c) $\frac{5}{2}$ *SLIDE PAGE*

amp. vibr. ad lib. *pp dolciss.* *p flaut.* *espr.*

$\frac{7}{6}$ $\frac{7}{4}$ $\frac{35}{18}$ (-1151 c) $\frac{9}{10}$ (+182 c) $\frac{20}{21}$ (+84 c) *amp. vibr. ad lib.* *please leave 2nd finger on C string* $\frac{125}{126}$ (+14 c)

$\uparrow 1$ (+31 c) $\frac{-4}{-}$ $\frac{-1}{-}$ $\frac{2}{-}$ $\frac{0}{-}$ *SLIDE PAGE*

p *espr.* *dolce*

$\frac{7}{2}$ *amp. vibr. ad lib.* $\frac{20}{21}$ (+84 c) $\frac{5}{1}$

$\frac{-1}{-}$ $\frac{2}{-}$ $\frac{4}{-}$ $\frac{-1}{-}$ $\frac{2}{-}$ *pp dolciss.* *p flaut.* *espr.*

p *espr.* *dolce* *pp dolciss.* *p flaut.* *espr.*

193 $7/2$ over vc. -1- -4- $2/1$ please leave fingers on G and D string SLIDE PAGE
 sonore
 please leave 1st finger on A string SLIDE PAGE
 sonore
 $5/4$ $5/3$
 $\uparrow 02- (+84c)$ 3- $\uparrow 25$ $\downarrow 2 (-71c)$
 sonore *pp* *dolciss.* *p* *dolce*
 $5/4$ change position $5/1$ $5/4$ $15:16 (+112c)$ $4/3$
 sonore *p* *pp* *dolciss.* *p* *dolce*

197 $7/3$ over vc -1- $2/1$ $35:36 (+49c)$ $6/1$ over vc $\uparrow 1 (+49c)$ $2/1$ $\uparrow 4 (+49c)$ $24:25 (+71c)$ $5/2$ 0 3 5
p *espr.* *sf* *p* *dolce*
 $5/2$ 0 3 5
p *dolce* *sf* *p* *dolce*
 $5/3$ $20:21 (+84c)$ $7/4$ $28:25$ with vn.1 (-196c) please leave 2nd finger on C string
 sonore *p* *espr.* SLIDE PAGE
 $5/1$ $5/4$ $5/4$
 sonore *p* *dolce* *sf* *p*

ritenuto **25** *avanti* ($\circ \approx 69.2$)
 Lesser Diesis $125:32$ over va. $\uparrow 1$ *tutto d' arco* change position $5/2$ $1/1$ with va. SLIDE PAGE
 sonore *f* *sf* *pp*
 amp. vibr. ad lib. $5/2$ 1 $5/2$ 1 $25/8$ $26:25 (-68c)$ $13/4$
espr. *f* *p* *marc.* *pp* *p* *espr.* *gliss.*
 $25:24 (-71c)$ $25/24$ $5/3$ please leave 2nd finger on C string
 $5/4$ $5/1$ $8/5$ $1/1$ with vn.1 0 4
 sonore *f* SLIDE 2 PAGES *p*

*) This violin 2 passage (mm.203-205) can also be practiced a fifth lower.

205

p *sf* *pp* *p espr.* *gliss.* *sonore*

5/2 25/8 26:25 (-68 c) 13/4 13/4

SLIDE PAGE please leave 1st finger on A string

624 : 625 (+3 c)

p *espr.*

26 : 25 (-68 c)

209

marc. *espr.* *f*

p dolce *espr.* *f*

26/5 26:25 (-68 c) please leave 2nd finger on C string

sf *pp* *p dolce* *espr.* *dolce* *sonore* *f*

2/1 39:40 (+44 c) 26:25 (-68 c) 5/3 5/4

ritenuto *a tempo* *ritenuto* *a tempo*

213

tutto d' arco *p dolce* *pp* *espr.* *amp. vibr. ad lib.*

112:117 (+76 c) 20:21 (+84 c)

5/4 *tutto d' arco* *p dolce* *espr.*

26/25 please leave 2nd finger on C string 350:351 (+5 c)

f *p dolce* *pp* *espr.*

112:117 (+76 c) 7/6

tutto d' arco *p dolce* *espr.* *dolciss.* *sonore*

13/4 112:117 (+76 c) 7/2

p dolce *espr.* *dolciss.* *sonore*

26 avanti (♩ ≈ 69.4)

217 *dolciss.* *pp flaut.* *amp. vibr.* *espr.* *cresc.* *amp. vibr.* *please leave 3rd finger on D string*

dolciss. *dolce* *espr.* *sonore*

dolciss. *pp* *espr.* *please leave 2nd and 4th finger on C and G string*

please leave 2nd finger on G string *p dolce* *sonore* *f*

SLIDE PAGE

ritenuto

221 *amp. vibr.* *28 : 45 (+821 c)* *amp. vibr.* *amp. vibr.* *tutto d' arco* *27 : 28 (+63 c)*

f *p* *espr.* *f* *f* *tutto d' arco*

SLIDE PAGE *p* *f* *sf*

amp. vibr. *espr.* *f* *tutto d' arco*

7/2 *p* *sonore* *f* *espr.* *tutto d' arco*

27 avanti ($\text{♩} \approx 69.8$) *ritenuto* *a tempo*

225 *SLIDE PAGE* *225 : 224 (-8 c)* *8/5* *2/1* *33 : 32 (-53 c)*

p espr. *mf* *p*

2/1 *3 (+63 c)* *pp* *p* *dolce* *espr.* *marc.* *sf* *p* *espr.*

3/2 with vn. 2 *9/2* *9 : 8 (-204 c)* *please leave 1st and 2nd finger on G and C string*

f *pp* *p* *marc.* *SLIDE PAGE*

15 : 14 (-119 c) *5/1* *5/4* *16 : 15 (+112 c)* *4/3* *8/3*

pp *p* *dolce* *espr.* *mf* *p* *espr.*

229

33 : 32 (-53 c)

16/3 11/2

↓ I- (-53 c)

4- (-53 c) -1- 2/1

SLIDE PAGE
please leave 1st and 4th finger on G and D string

sf > *p* *sonore* *espr.*

marc. *espr.* *marc.*

891 : 896 (+10 c)

amp. vibr. ad lib. *amp. vibr.* 9:8 (-204 c) (non vibr.)

p *marc.*

33 : 32 (-53 c)

16/3 11/2

↓ I- (-53 c)

10 : 11 (+165 c) 5/1

sonore *espr.* *dolce*

233

cantare! -1 -4 4/1 over vc. 4/3

p marc. SLIDE PAGE

amp. vibr. (non vibr.) *amp. vibr.* (non vibr.) 5

espr. *marc.* *sf* > *p* *rinf.*

10 : 11 (+165 c) 5/1 11/2 5/3

sonore *espr.* *più sonore* *p* *dolce* *espr.*

237

16 : 15 (+112 c) 5/4

15 : 14 (+119 c) 7/6

↓ 2 (-119 c)

espr. *pp* *p dolce*

pp *p marc.*

8 : 11 (551 c) 33/8 11/8

sonore *marc.* *pp* *p marc.*

5/3 *please leave 3rd finger on G string*

SLIDE 2 PAGES

241 *play fermata 2nd time only* (^) SLIDE PAGE *please leave fingers on G and D string* *cantare!* 7/6

più p ma marc.

2nd time only (^) only

pp marc. *p marc.* *sf* *p*

play fermata 2nd time only (^) *please leave 2nd finger on C string* *cantare!*

più p ma marc. *pp marc.* *p sonore* *sf* *p* *espr.*

play fermata 2nd time only (^) *cantare!* 11/4

pp marc. *p sonore* *sf* *p* *espr.*

245 4/1 over vc. 7/6 *ritenuto* 84 : 85 (+20 c) 17/12 ↑ 3- (+20 c) *a tempo*

espr. *sonore* *più sonore* *espr.*

sempre marc. SLIDE PAGE *più sonore*

10 : 9 (-182 c) 3/2 over vc. 33 : 32 (-53 c)

espr. *sonore* *sf* *più sonore* *espr.*

5/3 25 : 24 (-71 c) 8/5 24 : 25 (+71 c) 5/3

espr. *dolciss.* *sonore* *sf* *più sonore* *espr.*

249 *change position* 34 : 33 (-52 c) 2/1 *poco accelerando* **28** *pochissimo più mosso* ($\circ \approx 72$) *tutto d' arco*

f *ff* *f* *p*

f *ff possibile* *f* *sf* *p*

33/32 32 : 23 (+53 c) 1/1 4/3 2/1 \approx 5/4

f *ff gliss.* *f* *sf* *p*

11/2 *tutto d' arco* 10 : 11 (+165 c) 5/1 *tutto d' arco* 5/2 *cantare!*

f *ff* *f* *sf* *p* *f*

253 *cantare!*

32 : 33 (+53 c)

8/3 gliss. 11/4

espr. dolce sonore sf p dolce

sempre marc. *più vicino al pont.* tutto d' arco

please leave 1st finger on G string

SLIDE PAGE

cantare!

2/1 dolce sf p dolce

change position 5/2 vicino al tasto ord. 7/3 vicino al tasto

sonore espr. sf p dolce espr. sf p dolce

257

8/3 2/1

molto sonore molto espr. p

più vicino al pont. ord.

5/2 change position 5/4 amp. vibr. 9/5

marc. cresc. molto espr. cresc. sonore molto espr.

cantare! 10/3 ord. 9/2 27:14 (-117 c) 7/3 vicino al tasto ord. 8/3 change position 6/1

sonore cresc. molto espr. f sonore sf p luminoso espr.

16:15 (-112 c) ↓ 1 (-112 c) ↓ 4 (-112 c)

6/5 2/1

ritenuto **ritardando**

261 please leave fingers on the G and D string

55:56 (+31 c) gliss. 7/2 over vc. 28:55 (+1169 c)

espr. f p flaut. marc.

marc. f p flaut. marc.

9/5 55:54 (-32 c) 11/6 11/6 6/5

sonore *più sonore* molto sonore f p flaut. sf

11:12 (+151 c) 11/2 11:10 (-165 c)

sonore molto sonore f p flaut. marc.