

Antonín Dvořák

SERENATA

The Terzetto, Op. 74,
arranged for string orchestra

arranged by
Charlie Harmon
(2016)

ARRANGER'S NOTE

Antonín Dvořák seems to have written the Terzetto on the spur of the moment, in January, 1887, for himself (on viola) and two violinists: his friend Jan Pelikán, and a student of Pelikán's, Josef Kruis. The second violin part was too difficult for Kruis, so Dvořák followed up with a simpler trio. The original Terzetto had its first public performance in March, 1887.

On July 3, 2015, I attended the opening concert of the 24th season of the Palm Beach Chamber Music Festival, in the Helen K. Persson Recital Hall at Palm Beach Atlantic University in West Palm Beach, Florida. That program concluded with the Dvořák Terzetto, Op. 74, performed by Mei Mei Luo and Dina Kostic, violins, and Rene Reder, viola.

It was the first I'd ever heard of the Terzetto. Its variety and depth captivated me so much that for weeks I could not get the piece out of my head. The sheer beauty of the music convinced me that the work deserved a wider audience; I was surprised that there were no known arrangements. Later that year, I heard Itzhak Perlman rehearse his remarkable string institute orchestra in Sarasota, Florida, and it occurred to me that the sound of a string orchestra was exactly right for an arrangement of the Terzetto.

I have tried to maintain Dvořák's original intentions, while enriching the counterpoint through the expansion of the staves from three to five. As an example, in the second bar of the first movement, I added an imitation in the viola of the first violin's opening motif. In the seventh bar, I gave that motif to the cello. The sound remains Dvořák's, but this is very much an *arrangement*, in effect a new work for a much larger ensemble.

Where Dvořák writes a parallel fifth for an effect (last movement, bars 107-108, originally in the viola) or parallel motion from the dominant to the tonic (last movement, bars 56-57 in the first violin and viola), his part writing stays intact. There are passages where I've added counterpoint (the Larghetto, bars 56-64) but those additions are simply expansions of Dvořák's original musical thoughts.

Because of the nature of the sound of a string orchestra, I have altered a few dynamics. For instance, in the first movement, bars 6-7, the inner voices now reach *forte* half a bar in advance of the outer voices. I feel Dvořák's *espressivo* marking allows for a wide range of dynamic refinements.

The new title is meant to prevent confusion with Dvořák's Serenade, Op. 22.

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Charlie Harmon

April, 2016

17 minutes

for Rene Reder,
exemplary musician and devoted friend

SERENATA

The Terzetto, Op. 74,
arranged for string orchestra

Antonín Dvořák
(1841 - 1904)
arranged by
Charlie Harmon
(2016)

INTRODUZIONE

Allegro ma non troppo

Musical score for the first system of the introduction. The score is in common time (C) and consists of five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and Violoncello parts begin with a dynamic of *mp espressivo*, which increases to *f* in the second measure. The Viola part also begins with *mp espressivo* and increases to *f* in the second measure, then to *mf* in the third measure. The Violin II part begins with a rest in the first measure, then enters with *mp espressivo* in the second measure, increasing to *f* in the third measure. The Contrabass part remains silent throughout this system.

Musical score for the second system of the introduction, starting at measure 5. The score continues with the same five staves. The Violin I part starts with a dynamic of *p*, increases to *f* in the second measure, and then decreases to *p* in the third measure. The Violin II part starts with *p*, increases to *f* in the second measure, and then decreases to *p* in the third measure. The Viola part starts with *p*, increases to *f* in the second measure, and then decreases to *p* in the third measure. The Violoncello part starts with *p*, increases to *f* in the second measure, and then decreases to *p* in the third measure. The Contrabass part starts with *p*, increases to *f* in the second measure, and then decreases to *dim. p* in the third measure.

9

Vln. I *mf* *p*

Vln. II *mf* *p* *div.* *unis.*

Vla. *mf* *p*

Vc. *mf* *p leggiero*

Cb. *p leggiero*

13

Vln. I *f* *p leggiero* *fp*

Vln. II *f* *p* *fp*

Vla. *f* *fp* *mf*

Vc. *f* *p*

Cb. *f* *p*

16

Vln. I *fz* *f* *ff* *mf*

Vln. II *fz* *fz* *ff* *mf*

Vla. *fz* *ff*

Vc. *fz* *ff*

Cb. *fz* *ff* *mf*

* F# in the original

19 **molto ritard.** **in tempo**

Vln. I *p*

Vln. II *p*

Vla. *mf* *leggiero* *dim.*

Vc. *mf* *dim.*

Cb. *dim.* *pizz.* *p*

23 **ritard.**

Vln. I *mf* *f* *p*

Vln. II *mf* *< f* *p*

Vla. *mf* *< f* *p*

Vc. *mf* *cresc.* *f* *p*

Cb. *mf* *cresc.* *f* *p*

arco

28 **in tempo**

Vln. I *mp* *leggiero* *f*

Vln. II *mp* *leggiero* *f*

Vla. *mp* *f* *leggiero*

Vc. *mp* *pizz.* *f*

Cb. *mp* *pizz.* *f*

31

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

34

Vln. I *fz fz fz fz*

Vln. II *fz fz fz fz*

Vla. *fz fz fz cresc. fz*

Vc. *cresc. arco*

Cb. *cresc. arco*

37

Vln. I *f ff fz fz*

Vln. II *f cresc. ff fz fz*

Vla. *f ff*

Vc. *f ff*

Cb. *f ff*

poco rit.

5

40

Vln. I: *fz* \rightarrow *mf* *p* *pp*

Vln. II: *mf* \rightarrow *p* *pp*

Vla.: *fz* \rightarrow *p* *pp*

Vc.: *fz* *pizz.* *p* *dim.* *pp* *arco*

Cb.: *fz* *p* *pp*

45 **in tempo**

Vln. I: *fz* *f*

Vln. II: *mf* *f*

Vla.: *mf* *f*

Vc.: *pizz.* *mf* *f*

Cb.: *mf* *f*

48

Vln. I: *p*

Vln. II: *p*

Vla.: *p* *cresc.*

Vc.: *p* *cresc.*

Cb.: *p* *cresc.*

51

Vln. I *f* *fz* *fz* *fz* *fz cresc.* *fz*

Vln. II *fz* *fz* *fz* *fz* *fz* *fz*

Vla. *fz* *fz* *fz* *fz* *fz* *fz*

Vc. *f* *fz* *fz*

Cb. *f* *fz* *fz*

54

Vln. I *ff* *fz* *fz* *fz* *fz*

Vln. II *ff* *fz* *fz* *fz* *fz*

Vla. *ff* *fz* *fz* *fz* *fz*

Vc. *ff* *fz* *fz* *fz* *fz*

Cb. *ff* *fz* *fz* *fz* *fz*

poco meno

57

Vln. I *mf* *p* *pp*

Vln. II *mf* *p* *pp*

Vla. *p* *pp*

Vc. *fz* *p* *pp*

Cb. *fz* *p*

in tempo

poco meno

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *f* *p*

mf *p* *mf* *f* *p*

mf *p* *f* *dim.*

cresc. *mf* *p* *mf* *f* *dim.* *p*

p *cresc.* *mf* *cresc.* *f* *dim.* *p*

(arco)

67 **poco rit.** **in tempo**

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mf* *f*

pp *p* *mf* *f*

pp *p* *mf* *f*

pp *p* *mf* *f*

pp *p* *mf* *f*

pp *p* *mf* *f*

72 **poco rall.** **in tempo, quasi recitativo** **rall. molto**

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp* *ff* *pp*

p *pp* *ff* *pp*

p *pp* *ff* *pp*

p *pp* *ff* *pp*

p *pp* *ff* *pp*

p *pp* *ff* *pp*

attaca

Larghetto

8

Vln. I *mp dolce e molto espressivo* *f* *p*

Vln. II *mp dolce* *f* *p*

Vla. *mp dolce* *f* *p*

Vc. *mp* *f* *dim.* *p*

Cb. - - - - -

6

Vln. I *f* *p* *pp dolce* *ppp*

Vln. II *f* *p* *p dolce* *mp* *mf*

Vla. *f* *dim.* *p* *pp*

Vc. *f* *mf* *p* *pp*

Cb. - - - - -

12

Vln. I *pp* *f* *p*

Vln. II *mp* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *cresc.* *f* *p*

* ornaments added

17

Vln. I *pp* *pp* *pp* *mf*

Vln. II *pp* *pp*

Vla. *pp* *pp* *pp* *mf*

Vc. -

Cb. -

23

poco meno

Vln. I *f* *p* *pp* *f*

Vln. II *f* *p* *pp* *f*

Vla. *f* *pp* *f*

Vc. *mf* *f* *pp* *f*

Cb. *mf* *f* *pp* *f*

unis.

sul G

28

ritard.

Vln. I *ff* *p* *f* *pp*

Vln. II *ff* *p* *f* *pp*

Vla. *ff* *mf* *p* *f* *pp*

Vc. *ff* *p* *f* *pp*

Cb. *ff* *p* *f* *pp*

in tempo

32

Violin I, Violin II, Viola, Violoncello, and Contrabasso staves. Measures 32-35. Dynamics: *f*, *fz*.

Violin I: *f* *fz* *fz* *fz*

Violin II: *f* *fz* *fz* *fz*

Viola: *f* *fz* *fz* *fz*

Violoncello: *f* *fz* *fz* *fz*

Contrabasso: *f* *fz* *fz* *fz*

36

Violin I, Violin II, Viola, Violoncello, and Contrabasso staves. Measures 36-38. Dynamics: *dim.*, *p*, *pp*.

Violin I: *dim.* *p* *pp*

Violin II: *dim.* *p* *pp*

Viola: *dim.* *p* *pp*

Violoncello: *dim.* *p* *pp*

Contrabasso: *dim.* *p* *pp*

39

Violin I, Violin II, Viola, Violoncello, and Contrabasso staves. Measures 39-41.

Violin I: *pp*

Violin II: *pp*

Viola: *pp*

Violoncello: *pp*

Contrabasso: *pp*

41 11

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.* pizz.

43 rall.

Vln. I *dim.* *p* *mf* *pp*

Vln. II *dim.* *mf* *p*

Vla. *dim.* *dim.*

Vc. *dim.* *p* *p* *dim.*

Cb. *dim.* *p* *p* *dim.*

arco

46 in tempo

Vln. I *pp* *p* *p cresc.*

Vln. II *pp* *pp* *mf* *p cresc.*

Vla. *pp* *pp* *mf* *p cresc.*

Vc. *pp* *pp* *mf* *p cresc.*

Cb. *pp* *cresc.* *mf* *dim.* *p cresc.*

poco meno

51

Vln. I *f* *ff* *p* *pp* *p* *pp*

Vln. II *f* *ff* *p* *pp* *p* *pp*

Vla. *f* *ff* *p* *pp* *p* *pp*

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

Cb. *ff* *p* *pp* *p* *pp*

quasi in tempo

56

Vln. I *pp dolce* *ppp* *f*

Vln. II *pp* *f*

Vla. *pp dolce* *f*

Vc. *pp pizz.* *f*

Cb. *pp* *cresc.* *f* *dim.*

rit.

60

Vln. I *pp cresc.* *f* *dim.* *tr*

Vln. II *pp cresc.* *f* *dim.* *tr*

Vla. *pp cresc.* *f* *dim.* *p*

Vc. *pp cresc.* *f* *dim.* *p*

Cb. *pp cresc.* *f* *dim.*

64 **in tempo**

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Cb. *pp* *mf*

68 *tr*

Vln. I *p* *pp*

Vln. II *p* *pp* *misurato*

Vla. *p* *mf* *pp misurato*

Vc. *p* *pp*

Cb. *p* *pp*

poco a poco rall.

72

Vln. I *pp* *pppp* *misurato*

Vln. II *pp*

Vla. *pppp*

Vc. *mp* *pp* *pizz.* *ppp*

Cb. *ppp* *pizz.* *ppp*

SCHERZO

Vivace

Violin I *pizz.*
mp *cresc.* *f* *p dim.*

Violin II *(arco)*
mp *cresc.* *f* *p dim.*

Viola *(arco)*
mp *cresc.* *f* *pizz.* *p dim.*

Violoncello *pizz.*
mp *cresc.* *f* *p dim.*

Contrabass *pizz.*
mp *cresc.* *f* *p dim.*

10 *arco* *f* *fz* *fz*

Vln. I *pp* *f* *fz* *fz*

Vln. II *pp* *f* *fz* *fz*

Vla. *pp* *f* *fz* *fz*

Vc. *pp* *f* *fz* *fz*

Cb. *pp* *f* *fz* *fz*

19 *sul ponticello*

Vln. I *fz* *pp* *sul ponticello*

Vln. II *fz* *pp* *sul ponticello*

Vla. *pp* *pizz.* *pp*

Vc. *pp* *pizz.* *pp*

Cb. *pp* *pizz.* *pp*

27

normale

Vln. I *ff* normale *fzp* *f* *fzp*

Vln. II *ff* normale *fzp* *f* *fzp*

Vla. normale *ff* *fzp* *f* *fzp*

Vc. arco *ff* *fz* *ff* *fz*

Cb. arco *ff* *fz* *ff* *fz*

36

Vln. I *fz* *ff* *dim.*

Vln. II *fz* *ff* *dim.*

Vla. *fz* *ff* *dim.*

Vc. *fz* *ff* *dim.* pizz.

Cb. *fz* *ff* *dim.* pizz.

45

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

53

Vln. I *fz* *fz* *p* *pp*

Vln. II *fz* *fz* *p* *pp*

Vla. *fz* *fz* *p dim.* *pp*

Vc. *mf* *p* *mp* *p* *dim.* *pp*

Cb. *mf* *p* *mp* *p* *dim.* *pp*

mf *p* *mp* *p* *dim.* *pp*

Fine 4:15

Trio
Poco meno mosso

61

Vln. I *mf* *mf* *f* *p*

Vln. II *mf* *mf* *f* *p*

Vla. *mf* *arco* *f* *p*

Vc. *mf* *arco* *f* *p*

Cb. *mf* *f* *p*

mf *f* *p*

70

Vln. I *mf* *f* *p* *mf*

Vln. II *mf* *f* *p* *mf*

Vla. *mf* *f* *p* *mf*

Vc. *mf* *f* *p* *mf* *pizz.*

Cb. *mf* *f* *p* *mf*

mf *f* *p* *mf*

80

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

div.

89

Vln. I *pp sempre* (*pp*)

Vln. II *pp sempre* (*pp*)

Vla. *pp sempre* (*pp*)

Vc. *pp sempre* (*pp*)

Cb. *pp sempre*

unis.

pizz.

98

Vln. I *f* *ff* *p* *pp*

Vln. II *f* *ff* *p* *pp*

Vla. *f* *ff* *p* *pp*

Vc. *f* *ff* *p*

Cb. *f* *ff* *p*

arco

rit.

TEMA CON VARIAZIONI

Poco Adagio

Violin I
Violin II
Viola
Violoncello
Contrabasso

6

Vln. I
Vln. II
Vla.
Vc.
Cb.

12

Vln. I
Vln. II
Vla.
Vc.
Cb.

f *ffz* *ffz* *p* *fz*

ffz *ffz* *p* *fz*

ffz *ffz* *p* *fz*

ffz *ffz* *p* *fz*

ffz *ffz* *p* *fz*

p *ppp* *ppp* *ten.* *p*

p *ppp* *ppp* *ppp* *p*

p *ppp* *ppp* *ppp* *p*

p *ppp* *ppp* *ppp* *p*

p *ppp* *ppp* *ppp* *p*

ff *fz* *pp* *fz*

tr *tr* *tr* *tr*

ff *fz* *pp* *fz*

ff *fz* *pp* *fz*

ff *fz* *pp* *fz*

ff *fz* *pp* *fz*

* two equal sixteenths in the original

17

Vln. I *fz* *ppp*

Vln. II *fz* *ppp* *p*

Vla. *ppp*

Vc. *pp* *ppp*

Cb. *ppp*

23 **Molto Allegro**

Vln. I *p* *mf* *fz* *f* *p*

Vln. II *fz* *f* *p*

Vla. *p* *fz* *f*

Vc. *p* *cresc.* *fz* *f*

Cb. *p* *cresc.* *fz* *f*

27

Vln. I *p* *fz* *cresc.* *fz* *fz* *ff* *pp*

Vln. II *fz* *fz* *cresc.* *fz* *fz* *ff*

Vla. *fz* *fz* *cresc.* *fz* *fz* *ff*

Vc. *fz* *fz* *cresc.* *fz* *fz* *ff*

Cb. *fz* *fz* *cresc.* *fz* *fz* *ff*

31

Vln. I *fpp* *pp* *fpp* *pp* *fpp* *pp* *fpp*

Vln. II *fpp* *fpp* *fpp* *fpp*

Vla. *fpp* *fpp* *fpp* *fpp*

Vc. *fpp* *fpp* *fpp* *fpp*

Cb. *fpp* *fpp* *fpp* *fpp*

35

Vln. I *f* *fpp* *mf* *fpp* *p* *f* *cresc.*

Vln. II *fpp* *fpp* *p* *f* *cresc.*

Vla. *fpp* *fpp* *p* *f* *cresc.*

Vc. *fpp* *fpp* *p* *f* *cresc.*

Cb. *fpp* *fpp* *p* *f* *cresc.*

39

Vln. I *ff* *p* *dolce* *pp*

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

Vla. *ff* *p* *pp*

Vc. *ff* *p* *pp*

Cb. *ff* *p* *pp*

pizz.

43

Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
f
f
f

arco

f

Detailed description: This system covers measures 43, 44, and 45. The first violin (Vln. I) plays a melodic line with a long slur across measures 43 and 44. The second violin (Vln. II), viola (Vla.), and cello (Cb.) parts feature triplet patterns. The double bass (Vc.) part is mostly silent, with a few notes in measure 45. Dynamics include fortissimo (f) and arco.

46

Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
pp
pp
pp
pp

Detailed description: This system covers measures 46, 47, and 48. The first violin (Vln. I) has a melodic line starting in measure 46. The second violin (Vln. II), viola (Vla.), and cello (Cb.) parts continue with triplet patterns. The double bass (Vc.) part has a few notes. Dynamics are pianissimo (pp).

49

Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
ff
ff
ff
ff

fz
fz
fz

Detailed description: This system covers measures 49, 50, and 51. The first violin (Vln. I) has a melodic line starting in measure 49. The second violin (Vln. II), viola (Vla.), and cello (Cb.) parts continue with triplet patterns. The double bass (Vc.) part has a few notes. Dynamics include fortissimo (ff) and fortissimo-zwischen (fz).

52

Vln. I *ff* *ffz*

Vln. II

Vla.

Vc. *fz* *fz* *fz* *fz*

Cb.

Detailed description: This system covers measures 52, 53, and 54. The first violin part (Vln. I) features a melodic line with a forte (*ff*) dynamic in measure 52, which intensifies to fortissimo (*ffz*) in measure 54. The second violin (Vln. II) and viola (Vla.) parts provide harmonic support with similar melodic motifs. The cello (Cb.) part has a sparse, rhythmic accompaniment. The double bass (Vc.) part plays a driving eighth-note pattern with a forte (*fz*) dynamic.

55

Vln. I *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system covers measures 55, 56, and 57. The first violin part (Vln. I) is characterized by a series of repeated eighth-note figures with a forte (*fz*) dynamic. The second violin (Vln. II) and viola (Vla.) parts also feature similar rhythmic patterns. The cello (Cb.) and double bass (Vc.) parts provide a steady accompaniment with eighth-note figures.

58

Vln. I *fp* *pp*

Vln. II *fp* *pp*

Vla. *fp* *pp*

Vc. *pp*

Cb. *pp*

Detailed description: This system covers measures 58, 59, 60, and 61. The first violin part (Vln. I) begins with a mezzo-forte (*fp*) dynamic in measure 58 and then softens to pianissimo (*pp*) in measure 59. The second violin (Vln. II) and viola (Vla.) parts follow a similar dynamic contour. The cello (Cb.) and double bass (Vc.) parts play a sustained, low-register accompaniment with a pianissimo (*pp*) dynamic.

63

63

Vln. I *mf* *p dim.* *pp*

Vln. II *mf* *p dim.* *pp*

Vla. *mf* *p dim.* *pp*

Vc. *mf* *p dim.* *pp*

Cb. *mf* *p dim.* *pp*

mf *p dim.* *pp*

Detailed description: This system of musical notation covers measures 63 to 68. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one flat (B-flat). The dynamics are marked as *mf* (mezzo-forte) at the beginning of each staff, followed by a hairpin indicating a gradual decrease to *p dim.* (piano diminuendo), and finally *pp* (pianissimo) at the end of the system. The music consists of sustained notes and some rhythmic patterns.

69

69

Vln. I *pp* *fz* *pp* *cresc.* *mf*

Vln. II *(pp)* *fz* *pp* *cresc.* *mf*

Vla. *fz* *pp* *cresc.* *mf*

Vc. *pp* *fz* *pp* *pp cresc.* *mf*

Cb. *pp* *fz* *pp* *pp cresc.* *mf*

Detailed description: This system covers measures 69 to 75. The dynamics are more varied, starting with *pp* (pianissimo) and *(pp)* (pianissimo), then moving to *fz* (forzando) with a hairpin, followed by *pp* (pianissimo), *cresc.* (crescendo), and *mf* (mezzo-forte). The music includes some melodic lines with slurs and accents.

76

76

Vln. I *p* *mf* *f* *pp*

Vln. II *p* *mf* *f* *pp*

Vla. *p* *mf* *f* *pp*

Vc. *p* *mf* *f* *pp*

Cb. *mf* *f* *pp*

Detailed description: This system covers measures 76 to 80. The dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). The music features some melodic lines with slurs and accents, and some rests in the lower staves.

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp sempre

86

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

mf

dim.

p dim.

pp

cresc.

mf

dim.

p dim.

pp

cresc.

dim.

p dim.

pp

cresc.

mf

p

pp

91 **Moderato (quasi Recit.)**

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

(pp)

(pp)

(pp)

(pp)

mf

mf

mf

mf

95

Vln. I *ff* *p dim.* *pp*

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

Vla. *ff* *p* *pp*

Vc. *ff* *p* *pp*

Cb. *ff* *p* *pp*

Detailed description: This system covers measures 95 to 98. The first violin part (Vln. I) features a melodic line with slurs and accents, starting with a fortissimo (*ff*) dynamic and gradually decaying to pianissimo (*pp*) by measure 98, with a *p dim.* marking. The second violin (Vln. II), viola (Vla.), violin (Vc.), and cello (Cb.) parts provide harmonic support with sustained chords and some rhythmic patterns. Dynamics for all parts are marked as *ff*, *p*, and *pp*.

99

Vln. I *ff* *ritard.*

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

Vla. *ff* *p* *pp*

Vc. *ff* *p* *pp*

Cb. *ff* *p* *pp*

Detailed description: This system covers measures 99 to 102. The first violin part (Vln. I) has a melodic line with a triplet of eighth notes in measure 100 and a *ritard.* (ritardando) marking in measure 102. Dynamics range from *ff* to *pp*. The other instruments (Vln. II, Vla., Vc., Cb.) play sustained chords with some rhythmic movement. Dynamics for all parts are marked as *ff*, *p*, and *pp*.

103 **Moderato e risoluto**

Vln. I *ff* *f sempre* *fz*

Vln. II *ff* *f* *fz*

Vla. *ff* *f* *fz*

Vc. *ff* *f* *fz*

Cb. *ff* *f* *fz*

Detailed description: This system covers measures 103 to 106. The tempo and mood are marked as **Moderato e risoluto**. The first violin part (Vln. I) has a melodic line with slurs and accents, starting with a fortissimo (*ff*) dynamic and marked *f sempre* (fortissimo sempre). Dynamics range from *ff* to *fz* (fortissimo zingando). The other instruments (Vln. II, Vla., Vc., Cb.) play sustained chords with some rhythmic movement. Dynamics for all parts are marked as *ff*, *f*, and *fz*.

108

Vln. I *f* *p* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

Molto Allegro

113

Vln. I *f* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Vln. II *f* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Vla. *f* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Vc. *f* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Cb. *f* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

117

Vln. I *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Vln. II *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Vla. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Vc. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Cb. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

121

Vln. I
Vln. II
Vla.
Vc.
Cb.

fz *fz* *ff*

Detailed description: This system contains measures 121, 122, and 123. Measures 121 and 122 feature a melodic line in the upper strings (Vln. I and II) and Viola, marked *fz* (forzando), with accents. Measures 123 are marked *ff* (fortissimo) and feature a rhythmic pattern in all parts. The bass line (Vc. and Cb.) has a steady eighth-note accompaniment.

124

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system contains measures 124 and 125. Measure 124 continues the melodic line in the upper strings and Viola. Measure 125 features a more complex melodic development in the upper strings and Viola, with some chromaticism. The bass line continues with eighth notes.

126

Vln. I
Vln. II
Vla.
Vc.
Cb.

fz *fz* *fz*

Detailed description: This system contains measures 126, 127, and 128. All parts are marked *fz* (forzando). Measures 126 and 127 feature a dense texture with many sixteenth notes in the upper strings and Viola. Measure 128 continues this texture with some chromatic movement in the upper strings and Viola. The bass line remains consistent with eighth notes.

128

Vln. I

Vln. II

Vla.

Vc.

Cb.

fz fz fz fz

130

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre ff

sempre ff

sempre ff

sempre ff

133

Vln. I

Vln. II

Vla.

Vc.

Cb.