



v.3

Rick
ROBINSON's

MIGHTY LOVE

for 2 Violins, 2 Violas, Violoncello & Double Bass



CutTime Players Publishing™
Detroit, Michigan



SEXTET FOR STRINGS

(Mighty Love)

INTRODUCTION

Rick Robinson
(2007)

Allegro giocoso $\text{♩} = 120$

Violin I

Violin II

Viola I

Viola II

Violoncello

Double Bass

f

f

f

f

f

mf

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

5

f

f

f

f

f

INTRODUCTION

3

11

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

This section consists of four staves. The first three staves (Vln. I, Vln. II, Vla. I) play eighth-note patterns. The fourth staff (Vla. II) plays sixteenth-note patterns. The fifth staff (Vc.) has eighth-note patterns. The sixth staff (Bass) has eighth-note patterns.

15

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

This section consists of five staves. The first four staves (Vln. I, Vln. II, Vla. I, Vla. II) have eighth-note patterns with dynamic markings "dim. sempre". The fifth staff (Vc.) has eighth-note patterns with dynamic markings "dim. sempre". The sixth staff (Bass) has sixteenth-note patterns.

23 A

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

This section consists of five staves. The first two staves (Vln. I, Vln. II) are silent. The third staff (Vla. I) has eighth-note patterns with dynamic marking "p". The fourth staff (Vla. II) has sixteenth-note patterns with dynamic marking "p". The fifth staff (Vc.) has eighth-note patterns with dynamic marking "p". The sixth staff (Bass) has eighth-note patterns with dynamic marking "pp".

INTRODUCTION

29

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

mp *mf*

mp *mf*

mf

mp *mf*

mp *mf*

mf

mp

36

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

f

f

tr

f

f

f

42

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

ff

ff

ff

ff

ff

ff

INTRODUCTION

5

48

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

(8va)

54

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

58

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

INTRODUCTION

62

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

C

mp
pizz.

mp

mp
pizz.

mp
pizz.

pizz. mp

p

[add jaw harp and offbeat accents for full effect!]

67

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

arco

p sempre

arco

arco

p sempre

72

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

p sempre

p sempre

p sempre

INTRODUCTION

7

77

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

D

mf

82

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

pizz.

mp

arcō

mf

mf

mf

pizz.

arcō

mf

f

86

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

mf

pizz.

mf

arcō

f

f

pizz.

arcō

f

f

f

f

f

INTRODUCTION

90

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

95

poco rit.

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

102

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

INTRODUCTION

9

107

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

112

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

117

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

INTRODUCTION

121 F

This section shows six staves of musical notation. The first two staves (Vln. I and Vln. II) play eighth-note patterns with dynamic *mf*. The third staff (Vla. I) plays sixteenth-note patterns with *mf*. The fourth staff (Vla. II) is silent. The fifth staff (Vc.) and the sixth staff (Bass) are also silent.

127

This section shows six staves of musical notation. The first two staves (Vln. I and Vln. II) play eighth-note patterns with dynamic *mf*. The third staff (Vla. I) plays sixteenth-note patterns. The fourth staff (Vla. II) is silent. The fifth staff (Vc.) and the sixth staff (Bass) are silent. The dynamics *cresc.* appear above the Vln. II and Vla. I staves respectively.

133

This section shows six staves of musical notation. The first two staves (Vln. I and Vln. II) play eighth-note patterns with dynamic *mf*. The third staff (Vla. I) plays sixteenth-note patterns. The fourth staff (Vla. II) plays eighth-note patterns with dynamic *mf*. The fifth staff (Vc.) and the sixth staff (Bass) play eighth-note patterns with dynamics *mf*, *pizz.*, and *arco*.

INTRODUCTION

11

139

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

144

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

148

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

INTRODUCTION

154

Vln. I *p* *mf* *ff*

Vln. II *p* *mf* *ff*

Vla. I *p* *mf* *ff*

Vla. II *p* *mf* *ff*

Vc. *p* *mf* *ff*

Bass - *mf* *ff*

159 G

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass *f* *mf*

163

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

INTRODUCTION

13

166

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

170

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

173

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

INTRODUCTION

177

H

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

pp

183

cresc.

cresc.

mf

arc

mp

188

f

f

f

f

f

f

INTRODUCTION

15

191

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

194 J

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

197

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

INTRODUCTION

201

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

8va

205 K

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

dim. semper

dim. semper

dim. semper

dim. semper

dim. semper

dim. semper

209

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

INTRODUCTION

17

214

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

220

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

L

227

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

INTRODUCTION

232

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

This section contains six staves of musical notation for strings. Measure 232 begins with eighth-note patterns in Vln. I and Vln. II. Measures 233-234 show various rhythmic patterns including sixteenth-note chords and eighth-note pairs. Measure 235 features sustained notes and eighth-note patterns. Measure 236 concludes with eighth-note patterns.

237

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

This section contains six staves of musical notation for strings. Measure 237 includes eighth-note pairs and sixteenth-note patterns. Measures 238-240 feature eighth-note chords and sustained notes. Measure 241 concludes with eighth-note patterns.

242

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

This section contains six staves of musical notation for strings. Measures 242-245 are marked *dim. semper* and feature eighth-note pairs and sustained notes. Measure 246 concludes with eighth-note patterns and a dynamic marking *p*.

INTRODUCTION

19

249 **M**

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

254

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

259

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

INTRODUCTION

265

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

f

f

f

f

f

f

269

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

ff

ff

ff

ff

ff

ff

274

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

N

f

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INTRODUCTION

21

279

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

This section shows six staves of musical notation. The first four staves (Vln. I, Vln. II, Vla. I, Vla. II) play eighth-note patterns primarily. The Vc. and Bass provide harmonic support with sustained notes and bass lines.

283

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

This section continues the musical development with similar instrumentation. The strings maintain their eighth-note patterns, while the bass provides a steady harmonic foundation.

287

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

In this final section of the introduction, the instrumentation remains consistent. The strings continue their rhythmic patterns. The bass part includes dynamic markings: "pizz." and "arco". The Vla. I part is labeled "Solo" and "f" (fortissimo).

INTRODUCTION

291 O

Vln. I *p*

Vln. II *p*

Vla. I *comical pizz.*

Vla. II

Vc. *pizz. mp*

Bass *pizz. mp*

mp

295

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

p sempre

arco

arco

p sempre

299

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

p sempre

p sempre

p sempre

arco

p

INTRODUCTION

23

303

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

307 P

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

313

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

cresc.
mf
cresc.
mf
cresc.
cresc.
cresc.

INTRODUCTION

Musical score for orchestra, page 321, Presto. The score includes parts for Vln. I, Vln. II, Vla. I, Vla. II, Vc., and Bass. The music consists of six staves of musical notation with various dynamics and articulations.

326

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

INTRODUCTION

25

331

This musical score page shows six staves of music for orchestra. The instrumentation includes Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.), Double Bass (Bass), and two Violas (Vla. I and Vla. II). The key signature is A major (three sharps). Measure 331 begins with Violin I playing eighth-note patterns. Measures 332-335 show various rhythmic patterns between the strings, with dynamic markings like \geq and *tr.*

336

This page continues the musical score from measure 336. The instrumentation remains the same: Vln. I, Vln. II, Vla. I, Vla. II, Vc., and Bass. The key signature changes to A minor (no sharps or flats) at the start of measure 336. Measures 336-340 feature sustained notes and eighth-note patterns, with dynamic markings like \geq .

ENCOUNTERS

Andante $\text{♩} = 76$

This musical score section for strings and double bass begins with a dynamic of p . It features six staves: Violin I, Violin II, Viola I, Viola II, Violoncello, and Double Bass. The violins play eighth-note patterns, while the cellos and bass provide harmonic support. Dynamic markings include *pizz.*, *f*, *pizz.*, *f*, *mf*, *f*, and *f*.

7 **molto rit.** **Adagio** $\text{♩} = 60$ **A**

This section starts with a dynamic of p . It includes staves for Vln. I, Vln. II, Vla. I, Vla. II, Vc., and Bass. The violins play sustained notes. The cellos and bass provide harmonic support with eighth-note patterns. The violins play sixteenth-note patterns labeled *sensuous*. Dynamics include *mp*, *p*, and *p*.

12

This section continues with the same instrumentation and tempo. The violins play sustained notes. The cellos and bass provide harmonic support with eighth-note patterns. The violins play sixteenth-note patterns labeled *sensuous*. Dynamics include *mp*, *p*, and *p*.

Musical score for orchestra, page 17, section B. The score includes parts for Vln. I, Vln. II, Vla. I, Vla. II, Vc., and Bass. The key signature is B-flat major (two flats). The music consists of six measures. Measures 1-2: Vln. I plays eighth-note patterns with dynamic *mf* and marking *sensuous*. Measures 3-4: Vln. II and Vla. I play sustained notes with dynamic *p*. Measures 5-6: Vcl. and Bass play eighth-note patterns with dynamic *mf*.

Musical score for orchestra, page 22, measures 1-4. The score includes parts for Vln. I, Vln. II, Vla. I, Vla. II, Vc., and Bass. The instrumentation is as follows:

- Vln. I:** Playing eighth-note patterns, dynamic *f*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs.
- Vln. II:** Playing eighth-note patterns, dynamic *mf*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs.
- Vla. I:** Playing sixteenth-note patterns, dynamic *tr*. Measure 1: sixteenth-note pairs. Measure 2: sixteenth-note pairs. Measure 3: sixteenth-note pairs. Measure 4: sixteenth-note pairs.
- Vla. II:** Playing eighth-note patterns, dynamic *arco*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs.
- Vc.:** Playing eighth-note patterns, dynamic *f*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs.
- Bass:** Playing eighth-note patterns, dynamic *mf*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs.

27

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

C

This musical score page shows six staves of music for orchestra. The staves are grouped by instrument families: strings (Vln. I, Vln. II, Vla. I, Vla. II), woodwind (Vc.), and bass (Bass). The score is in common time. Key signatures change throughout the section, indicated by sharp and flat symbols. Dynamics include *f* (fortissimo), *pizz.* (pizzicato), *arco* (bowing), and accents. Measure 27 begins with a rest for Vln. I, followed by a dynamic *f*. The section continues with various rhythmic patterns and dynamics for each instrument, leading up to a section labeled 'C'.

32

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

D

37

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

41

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

put down bow

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E

45

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

pizz.

mf

pizz.

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

51

relax tempo slightly

Vln. I arco

Vln. II

Vla. I arco

Vla. II arco

Vc.

Bass

57 F

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

slap strings, dry OR percussion slap

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

61

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

arco *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

65

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

arco *pizz.* *arco* *pizz.*

68

Tempo I

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

arco *pizz.* *arco* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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rit.

G a Tempo

73

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

77

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

80

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

84

Vln. I arco
Vln. II f
Vla. I arco
Vla. II f
Vc. arco
Bass f

H

89

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

95

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

J

99

Vln. I *mf*

Vln. II *mf* *f*

Vla. I *mf*

Vla. II

Vc. *arco* *mf*

Bass *mf*

104

Vln. I *f*

Vln. II

Vla. I *f*

Vla. II *f*

Vc.

Bass *f*

108

Vln. I *cresc.*

Vln. II *cresc.*

Vla. I *cresc.*

Vla. II *cresc.*

Vc. *mf* *cresc.*

Bass *mf* *cresc.*

K

f

ff

tr

f

ff

arco

ff

A musical score page showing six staves of instrumentation. From top to bottom: Violin I, Violin II, Viola I, Viola II, Cello, and Bass. The key signature is one flat. Measure 116 begins with eighth-note patterns from all instruments. At measure 117, dynamic markings 'fp' appear above Violin II and Viola I. At measure 118, dynamic markings 'ff' appear above Violin II and Viola I. At measure 119, dynamic markings 'fp' appear above Viola II and Cello. At measure 120, dynamic markings 'ff' appear above Viola II and Cello. At measure 121, dynamic markings 'fp' appear above the Bass. At measure 122, dynamic markings 'ff' appear above the Bass. The bass part also features a 'marcato' instruction at the beginning of measure 122.

Musical score for orchestra, page 121, measures 1-4. The score includes parts for Vln. I, Vln. II, Vla. I, Vla. II, Vc., and Bass. The key signature is B-flat major (two flats). Measure 1: Vln. I plays eighth-note patterns. Measure 2: Vln. II and Vla. I play eighth-note patterns. Measure 3: Vla. II and Bass play eighth-note patterns. Measure 4: Vc. and Bass play eighth-note patterns.

129

Vln. I *pizz.*
Vln. II *mf* *pizz.*
Vla. I *pizz.* *mf*
Vla. II *mf* *pizz.*
Vc.
Bass *mf*

133 *rit. poco a poco*

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

arco *mf* *arco* *pp*
p *arco* *pp*
p *arco* *pp*
pp
arco
arco *pp*
pp

attacca

FUN & GAMES

Molto Allegro $\text{♩} = 120$

Violin I

Violin II

Viola I

Viola II

Violoncello

Double Bass

8 A

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

14

1. 2.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

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B

20

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

p
f
p
f
p
f
p

25

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

cresc.
ff
cresc.
ff
cresc.
ff
cresc.
ff
ff

C

31

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

p
tr
sim.
mf
tr
tr
sim.
p
mp
pizz.
arco

37

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

pizz.

mf

p

arco

mf

p

43

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

p

mf

mp

p

pizz.

mp

48

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

cresc.

cresc.

mf

cresc.

cresc.

cresc.

cresc.

54 D

Vln. I ff f tr tr

Vln. II ff mf

Vla. I ff f

Vla. II ff mf

Vc. arc ff mf

Bass ff mf

59

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

65

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

1.

2.

Fine

PASTORALE

40

Meno mosso $\text{♩} = 100$

Relaxing together.

70

Vln. I *p*

Vln. II *p*

Vla. I *p*

Vla. II *p*
pizz.

Vc. *p*

Bass *p*

77

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

84

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

E

mf

mf

mf

arco

mf

91

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

97

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

F

103

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

p sul tasto pp normale

p sul tasto pp mf normale

p sul tasto p normale

p

p

p

F

f normale

f

f

f

f

tr.

f

ff

ff

ff

ff

109 G

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

115

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

121 H

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

127

Vln. I Vln. II Vla. I Vla. II Vc. Bass

134

Vln. I Vln. II Vla. I Vla. II Vc. Bass

141

Vln. I Vln. II Vla. I Vla. II Vc. Bass

1.

2.

D.C. al Fine

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

SERENADE

Molto sostenuto

rit.

Violin I

Violin II

Viola I

Viola II

(From 1st mvmt., m. 214)

Violoncello

Double Bass

7 A a Tempo
espress.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

13

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

p molto espressivo

mp *p sempre*

SERENADE

45

B

19

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

p

p

p

p

p

p

C

25

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

mf

f

f

f

f

mp

f

31

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

p

p

p

p

p

p

SERENADE

37

Vln. I D

Vln. II

Vla. I

Vla. II

Vc.

Bass

43

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

50

poco rit.

Vln. I E

Vln. II

Vla. I

Vla. II

Vc.

Bass

SERENADE

Musical score for orchestra, page 15, measures 55-56. The score includes parts for Vln. I, Vln. II, Vla. I, Vla. II, Vc., and Bass. The key signature is A major (no sharps or flats). Measure 55 starts with a forte dynamic (ff) for Vln. I, Vln. II, Vla. I, and Vla. II. The bass part begins with a ff dynamic. Measures 56-57 show a continuation of the melodic line with various dynamics including ff, f, and ff. Measure 57 concludes with a ff dynamic for the strings.

Musical score for orchestra, page 61, section F. The score includes parts for Vln. I, Vln. II, Vla. I, Vla. II, Vc., and Bass. The key signature is A major (three sharps). The music consists of six measures. Dynamics include *mf*, *mp*, and *p*. Measures 1-3 show eighth-note patterns with slurs and grace notes. Measures 4-6 show sustained notes with eighth-note grace patterns.

67

Vln. I rit.

Vln. II

Vla. I

Vla. II

Vc.

Bass

CELEBRATIONS

One morning the idea dawns on him...

Adagio $\text{♩} = 70$

Violin I
Violin II
Viola I
Viola II
Violoncello
Double Bass

... that they have MIGHTY LOVE together!

9

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

So he PROPOSES...

and she's ALARMED!

But she's just TEASING again!

And they EXPLODE with feverish excitement!

16

poco rit. — *poco accel.*

Molto allegro $\text{♩} = 84$

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

CELEBRATIONS

49

They phone family and friends.

24

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

31

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

38

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

CELEBRATIONS

50

What a great TEAM they make!

45

A

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

52

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

59

They have an argument!

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

CELEBRATIONS

51

68

Vln. I
Vln. II

B

77

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

85

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

91

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

CELEBRATIONS

52

97

C

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

103

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

111

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

D

119

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

p sempre

p sempre

p sempre

pizz.

p sempre

128

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

pp

p sempre

mp
pizz.

pizz.

137

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

mf

mf

mf
arco

mf
arco

mf

mf

CELEBRATIONS

54

145

E

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

153

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

160

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

CELEBRATIONS

55

167 F

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

173

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

179

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

CELEBRATIONS

56

184

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. I *cresc. poco a poco*

Vla. II *cresc. poco a poco*

Vc. *cresc. poco a poco*

Bass *cresc. poco a poco*

189 G

Vln. I *ponticello*
ff — mf *ponticello*
ff — mf *f*

Vln. II ff — mf *ponticello*
ff — mf *f*

Vla. I ff — mf *f*

Vla. II ff — mf *f*

Vc. ff — mf *ponticello*
ff — mf *ord.*

Bass ff — mf *f*

195

Vln. I

Vln. II *ff*
ord.

Vla. I *ff*
ord.

Vla. II

Vc.

Bass *ff*

CELEBRATIONS

57

poco rit.

200

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

Measure 200: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 201: Similar patterns continue. Measure 202: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 203: Similar patterns continue. Measure 204: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 205: Similar patterns continue. Measure 206: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support.

Meno mosso $\bullet = 120$

207

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

Measure 207: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 208: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 209: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 210: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 211: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 212: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 213: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support.

214

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

Measure 214: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 215: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 216: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 217: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 218: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 219: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support. Measure 220: Vln. I and Vln. II play eighth-note patterns. Vla. I and Vla. II play sixteenth-note patterns. Vc. and Bass provide harmonic support.

CELEBRATIONS

58

222 H

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

229

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

235

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

CELEBRATIONS

59

241

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

f poco marcato

ff poco marcato

ff poco marcato

f poco marcato

f poco marcato

248

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

ff sempre poco marcato

ff sempre

ff sempre

ff sempre

256

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

dim. poco a poco

dim. poco a poco

dim. poco a poco

ff

ff

CELEBRATIONS

60

263

accel.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

270

Tempo I $\sigma=84$

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

276

K

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

CELEBRATIONS

61

282

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

pp

mp

f

289

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

mf

p

cresc.

296

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

mf

cresc.

ff

CELEBRATIONS

62

303

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

309 L

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

317

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

CELEBRATIONS

63

325

Vln. I *mf*

Vln. II *mf*

Vla. I *mf*

Vla. II *mf*

Vc. *mf*

Bass *arco* *mf*
 mf

333 M

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Bass

340

Vln. I

Vln. II

Vla. I *mf*

Vla. II

Vc. *mp*

Bass *mf*

CELEBRATIONS

64

347

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

353

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

359 N

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

CELEBRATIONS

65

366

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

373

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

380

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bass

CELEBRATIONS

66

P

387

Vln. I ff *molto marcato*

Vln. II ff *molto marcato*

Vla. I ff *molto marcato*

Vla. II ff *molto marcato*

Vc. ff *molto marcato*

Bass ff *molto marcato*

WEDDING BELLS!

393

Vln. I s s fff

Vln. II s s fff

Vla. I s s fff

Vla. II s s fff

Vc. s s fff

Bass s s fff

399

Vln. I s s v v

Vln. II s s v v

Vla. I s s v v

Vla. II s s v v

Vc. s s v v

Bass s s v v