

Viola

Solitari

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I. Lontano $\text{♩} = 50$

Vc. solitario

Solitario

Viola

ad libitum

The beginning of a solitario section is marked with an arrow.

Vln. II sltr.

Vc. sltr.

Vln. I sltr.

II. Scherzando Imperioso $\text{♩} = 132$

Detailed description: The musical score consists of two main sections. Section I, 'Lontano', starts with a 'Solitario' part in 2/2 time, dynamic *p*, with a melodic line consisting of sustained notes and grace notes. The 'Viola' part follows in 2/2 time, dynamic *mp*, with a similar melodic line. The section ends with a dynamic *pp*. An arrow points to the start of the 'Viola' part, with the note 'The beginning of a solitario section is marked with an arrow.' A transition leads to Section II, 'Scherzando Imperioso', which begins with a dynamic *f*. The 'Vln. II sltr.' and 'Vc. sltr.' parts provide harmonic support. The 'Vln. I sltr.' part enters with a rhythmic pattern of eighth and sixteenth notes. The 'Bass' part provides a steady harmonic foundation. The section concludes with a dynamic *pp*.

2

46

sffz

sffz

51

stringendo

sffz

sffz

sffz

sffz mf

mf

no solitario players — quasi
caotico until Viola solitario

56

sffz

mf

60

sffz

mf

sffz

f

64

65

(B)

ff

68

70

p

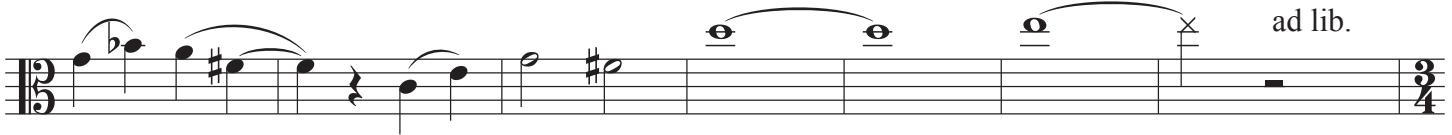
73

Vla. sltr.

3

Vc. sltr.

ad lib.

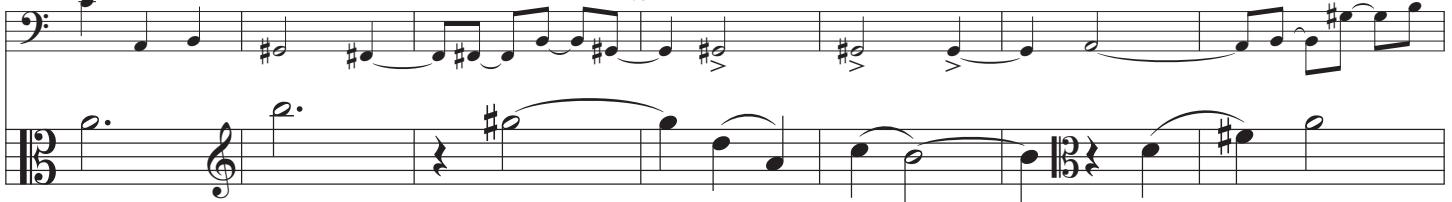


(C)



92

95

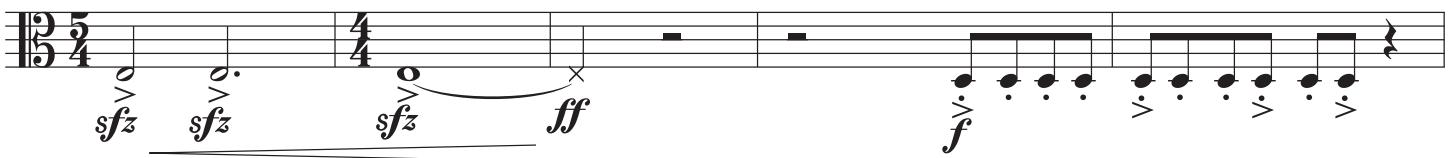


99

Vla. sltr.*Vla. sltr.*

(D)

ad lib.

Vln. I sltr.

109

110

113

115

mf

0

117

Vln. II sltr.

p

120

122

125

126

sempre ad lib.

130

p

131

This block contains ten staves of musical notation for strings. The first two staves are in common time, while the remaining eight are in 2/4 time. Measure 109 starts with a treble clef and a key signature of one flat. Measure 110 follows with a bass clef and a key signature of one sharp. Measures 113 through 126 show various rhythmic patterns, including sixteenth-note figures and sustained notes. Measure 126 includes a dynamic instruction *sempre ad lib.*. Measures 130 and 131 conclude the section.

III. Memories ♩ = 60

5

Vln. I sltr.

p

pizz. ad lib.

f

p *f* *p*

f

3

Vln. II sltr.

p *p*

mf

arco

(E)

Più veloce ♩ = 72

Vc. sltr.

mp

3

p

6
28

Vln. II sltr.

p

pp

p

33

3

3

3

p

p

37

3

3

3

p

p

#p

42

↓

f

Più veloce ♩ = 80

Vla. sltr.

p

Vln. I sltr.

p

ad lib.

v.

(F)

7

55

56

59

60

mf

f

Tempo Primo ♩ = 60

63

65

sfz

Vln.II, Vla. and Vc.
emphatically cut off sequentially
(in the same order in which they entered)

sfz

sfz

68

sfz

p

69

IV. Agitato $\text{♩} = 100$ *Vln. I repeats ad lib. until Vla. starts playing*

Vfn. II

Vla. sltr.

p

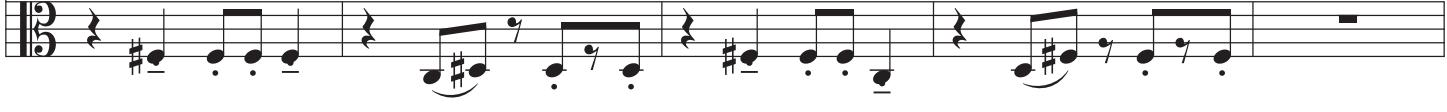
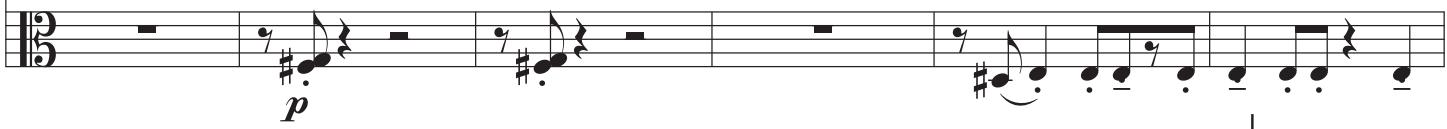
7

10



Vln. I sltr.

20

*ad lib.***p****pp**25 *Vln. II sltr.**Vla. sltr.***p**

Vln. I sltr.

50

51

55

57

60

Poco più veloce, caotico
no solitario players

62

70

72

75

10
77

82

87

90

93

Molto più lento $\text{d}=80$
Vla. sltr.
sub. **p**

98

Vc. sltr.
p ad lib.

100

104

108

Vln. II sltr.
ff

110

112

115

Vln. I sltr.

120

sempre ad lib.

125

130

135

140

141 $\text{♩} = \text{♩} (\text{♩} = 80)$
Vc. sltr.

145
 p mp pp p

ad lib.

148
 mp pp

150
 p

155
Vln. I sltr.

157
 p

160
 p f

165
 p

170
 f

172
Vla. sltr.

175 *Vln. I sltr.*
 ♩ ♩

ad lib.
Vc. sltr.