

String Quartet

The Lost Times

Chang Seok Choi

Performance

1. Workshop with the Quatuor Diotima on 16 February 2016

YunPeng Zhao, *Violin I*
Constance Ronzatti, *Violin II*
Franck Chevalier, *Viola*
Pierre Morlet, *Cello*

The first movement *Darkness of The Lost Times* was read at the workshop and performed at the informal concert after the workshop at the Department of Music in the University of York.

2. Bozzini Lab Vancouver Workshop 2016 on 3-10 May 2016

Clemens Merkel, *Violin I*
Alissa Cheung, *Violin II*
Stéphanie Bozzini, *Viola*
Isabelle Bozzini, *Cello*

The third movement *Memory of Life* and the fourth movement *Bright Light of The Lost Times* were read at the workshop and the fourth movement *Bright Light* was performed at the concert at the Djavad Mowafaghian World Arts Centre, Goldcorp Centre for the Arts in the Simon Fraser University in Canada, on 10 May 2016.

Programme Notes

Light cannot be overcome by darkness.

For the memory of victims of Paris terror attacks on 13 November 2015 and dedicated to those who died as well as to their families and friends

A ray of Hope

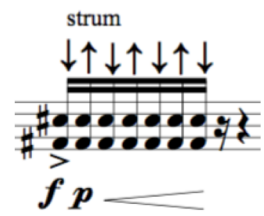
The artistic vision for a string quartet *The Lost Times (2015)* was inspired by the vision of a catastrophic disaster which totally destroyed an imaginary city where many people once prospered. This horrifying event, however, was not an ultimate end of life, but a new beginning, reconstructing new life from the ashes of total destruction. There are two main forces in the piece: light and darkness which collide violently. This huge collision causes lots of pain and suffering. Nevertheless, a ray of Hope incarnated as a main-tone B suddenly emerges out of nowhere, and gradually takes over the force of darkness, completely overcoming its force with bright light at the end. Each movement has a title describing those processes from the destruction to the reconstruction of life, and corresponding to the designated colours. The first movement Darkness corresponds to black or blackout, the second movement Ruins corresponds to grey, the third movement Memory of Life corresponds to red, and the fourth movement Bright Light corresponds to white, whiteout, or glare. Life can overcome anything! With love, hope, forgiveness, courage, truth, righteousness, justice, kindness, forbearance, peace, freedom, light, and ...

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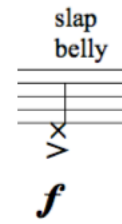
Performance Notes

alla chitarra
 rasgueado (rasg.)
 tamburo (tamb.)
 quasi mandolino
 N.B.P.
 E.B.P.

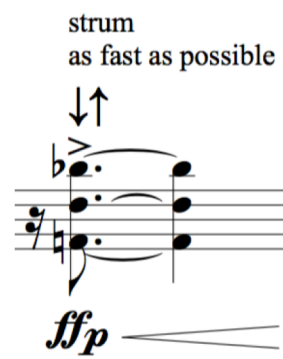
Pluck like a guitar
 Strum with the back of the fingernails
 Strike the string toward the fingerboard with the side of the thumb
 A single finger tremolo
 Normal bow pressure
 Extreme bow pressure



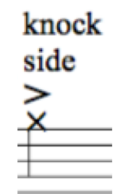
Strum with fingers



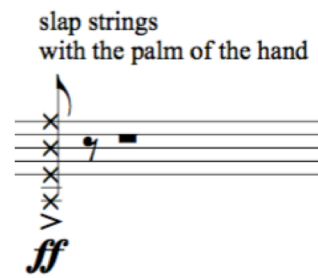
Slap belly of the instrument



Strum as fast as possible with fingers



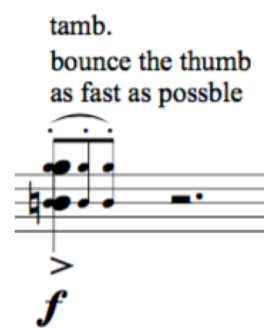
Knock side of the instrument



Slap strings with an open palm of the hand



Left hand finger slap



Tamburo: bounce the thumb as fast as possible

Duration: Approximately 17'05"

The Lost Times

I Darkness

Chang Seok Choi

Duration: approx. 4'08"

molto largo, duramente e ruvido ♩ = 32

♩ = ♩ (♩ = 32)

Violin I
sul pont. *f*
8va
normal bow pressure (N.B.P.) → excessive bow pressure (E.B.P.)
col legno battuto

Violin II
sul pont. *f*
8va
normal bow pressure (N.B.P.) → excessive bow pressure (E.B.P.)
pizz.

Viola
sul pont. punta d'arco (a fast & light bow with airy sound) *fp*
normal bow pressure (N.B.P.) → excessive bow pressure (E.B.P.)
arco ord. al tallone *f*

Cello
sul pont. punta d'arco (a fast & light bow with airy sound) *fp*
normal bow pressure (N.B.P.) → excessive bow pressure (E.B.P.)
arco ord. al tallone *f*

$\text{♩} = \text{♩} (\text{♩} = 48)$

$\text{♩} = \text{♩} \text{♩} \text{♩} \text{♩} (\text{♩} \text{♩} \text{♩} \text{♩} = 48)$

(sul pont.)

arco ord.

(8va)

Vln. I

5

Violin I staff with treble clef, 5/4 time signature, and dynamic markings *p*, *mp*, *pp*, and *mf*. It features a melodic line with slurs and accents, and a section with five-fingered patterns.

(sul pont.)

(8va)

Vln. II

5

Violin II staff with treble clef, 5/4 time signature, and dynamic markings *p*, *mp*, *pp*, and *mf*. It features a melodic line with slurs and accents, and a section with five-fingered patterns.

(sul pont.)

punta d'arco
(a fast & light bow
with airy sound)

Vla.

5

Viola staff with treble clef, 5/4 time signature, and dynamic markings *p*, *mf*, *pp*, and *mf*. It features a rhythmic pattern of eighth notes with accents and a section with five-fingered patterns.

(sul pont.)

punta d'arco
(a fast & light bow
with airy sound)

Vc.

5

Violoncello staff with treble clef, 5/4 time signature, and dynamic markings *p*, *pp*, *mp*, and *mf*. It features a melodic line with slurs and accents, and a section with five-fingered patterns.

(sul pont.)
al tallone

$\text{♩} = \text{♩} (\text{♩} = 80)$

f *mf*

f

pizz.

short pause

$\text{♩} = \text{♩} (\text{♩} = 60)$

sul G

arco ord.

al tallone

ord.

al tallone

Vln. I

(sul pont.)
al tallone

(8^{va})

f *mf*

f

sul G

ord.

al tallone

ord.

al tallone

Vln. II

(sul pont.)

f *mf*

f

sul C

arco ord.

al tallone

al tallone

Vla.

(sul pont.)

al tallone

f *mf*

f

sul C

ord.

ord.

pizz.

Vc.

♩ = ♩. (♩. = 60)

(sul G)

♩ = ♩ (♩ = 90)

sul pont.

(al tallone)

al tallone

Vln. I

17 16

Vln. II

17 16

Vla.

17 16

Vc.

17 16

♩ = ♪. ♪. = 90)

♩ = ♪ (♩ = 112.5)

(sul G)
(sul pont.)
(al tallone) — ord.

al tallone pizz.

Vln. I

22 *mf* *f* 15

Vln. II

22 *mf* *f* 15

Vla.

22 *mf* *f* 15

Vc.

22 *mf* *f* 15

sul G
sul pont.
al tallone

pizz.

$\text{♩} = \text{♩} (\text{♩} = 90)$

$\text{♩} = \text{♩} (\text{♩} = 150)$

sul G

sul pont.

arco

sul pont.
al tallone

molto sul pont.

8^{va}
ord.

Vln. I

27 $\text{♩} = \text{♩} (\text{♩} = 90)$ $\text{♩} = \text{♩} (\text{♩} = 150)$ *ff*

(sul G)
(sul pont.)
(al tallone)

molto sul pont.

8^{va}
ord.

Vln. II

27 $\text{♩} = \text{♩} (\text{♩} = 90)$ $\text{♩} = \text{♩} (\text{♩} = 150)$ *ff*

Vla.

27 arco N.B.P. → E.B.P. $\text{♩} = \text{♩} (\text{♩} = 150)$ *ff*

N.B.P. → E.B.P.

sul pont.
arco ord.

Vc.

27 arco N.B.P. → E.B.P. $\text{♩} = \text{♩} (\text{♩} = 150)$ *ff*

N.B.P. → E.B.P.

sul pont.
arco ord.

$\text{♩} = \text{♩} (\text{♩} = 112.5)$

(sul pont.)
(8^{va})

Vln. I

Vln. II

(sul pont.)
(8^{va})

Vla.

(sul pont.)

Vc.

ord.

sul G

ff

pizz.

arco

ff

9/16

3/4

3

3

sul pont.
al tallone

♩ = ♩. (♩ = 112.5)

(sul G)
(sul pont.)
(al tallone) pizz.

♩ = ♩ (♩ = 168.8)

sul pont. N.B.P. → E.B.P.

pizz.

Vln. I

Violin I staff with notes, rests, and dynamic markings (*fp*, *f*, *ff*). Includes performance instructions like *arco* and *pizz.*

Vln. II

Violin II staff with notes, rests, and dynamic markings (*fp*, *f*, *ff*). Includes performance instructions like *arco* and *pizz.*

Vla.

Viola staff with notes, rests, and dynamic markings (*p*, *f*, *ff*). Includes performance instructions like *sul pont.* and *al tallone*.

Vc.

Violoncello staff with notes, rests, and dynamic markings (*p*, *f*, *ff*). Includes performance instructions like *sul pont.* and *al tallone*.

$\text{♩} = \text{♩} (\text{♩} = 112.5)$ $\text{♩} = \text{♩} (\text{♩} = 112.5)$

Vln. I arco ord. *pp* *mf*

Vln. II arco ord. *pp* *mf*

Vla. ord. *pp* *mp* *mf*

Vc. ord. *pp* *mp* *mf*

$\text{♩} = \text{♩} (\text{♩} = 112.5)$

This musical score page contains four staves: Vln. I, Vln. II, Vla., and Vc. The music begins at measure 47 and concludes at measure 16. The tempo is marked as $\text{♩} = \text{♩} (\text{♩} = 112.5)$. The key signature is one sharp (F#). The time signature changes from 3/4 to 3/4 at measure 47. The Vln. I and Vln. II parts feature a complex rhythmic pattern of eighth notes with accents and slurs. The Vla. part consists of a series of eighth notes with accents and slurs. The Vc. part features a series of eighth notes with accents and slurs. The Vln. I and Vln. II parts are marked with a forte (*f*) dynamic. The Vla. and Vc. parts are also marked with a forte (*f*) dynamic. The Vln. I and Vln. II parts have a *8va* marking above the staff. The Vln. II part has a *5* marking below the staff. The Vln. I and Vln. II parts have a *15* marking at the end of the staff. The Vla. and Vc. parts have a *16* marking at the end of the staff.

♩ = ♩. (♩. = 112.5)

♩ = ♩ (♩. = 187.5)

51 *ff* *8va* **12** **21**
Vln. I

51 *ff* *8va* **12** **21**
Vln. II

51 *ff* **12** **21**
Vla.

51 *ff* **12** **21**
Vc.

$\text{♩} = \text{♩}$, ($\text{♩} = 187.5$)

III
IV
N.B.P. → E.B.P.

sul pont.
al tallone
arco ord.

$\text{♩} = \text{♩}$ ($\text{♩} = 187.5$)

Vln. I

56 $\frac{21}{16}$ *ff*

Vln. II

56 $\frac{21}{16}$ *ff*

Vla.

56 $\frac{21}{16}$ *ff*

III
IV IV
sul pont.
al tallone

III
IV
ord.

N.B.P. → E.B.P.

sul pont.
al tallone
arco ord.

ord.

mp

Vc.

56 $\frac{21}{16}$ *ff*

III
IV
sul pont.
al tallone

ord.

sul C

N.B.P. → E.B.P.

arco ord.

mp

Vln. I
65 (pizz.)
N.B.P. arco → E.B.P.
sul pont. al tallone arco ord. *ff*
ord. *pp* → *ff*
al tallone
long pause

Vln. II
65
N.B.P. arco → E.B.P.
sul pont. al tallone arco ord. *ff*
ord. *pp* → *ff*
al tallone

Vla.
65 (sul C)
sul pont. al tallone *ff*
ord. *pp* → *ff*
al tallone
col legno battuto

Vc.
65
N.B.P. arco → E.B.P.
sul pont. al tallone arco ord. *ff*
ord. *pp* → *ff*
al tallone
ord. *ff*

Tempo: $\text{♩} = \text{♩}. (\text{♩} = 140.6)$
Tempo: $\text{♩} = 70.3$

♩ = ♩ (♩ = 70.3)

♩ = ♩ (♩ = 70.3)

71 *ff* sul G ord. *p* *f* *p* col legno tratto

71 *ff* sul G ord. *p* *f* *p* col legno tratto

71 (col legno battuto) sul C col legno tratto *ff* *p* *f* *p*

(III IV) (sul pont.) 71 col legno battuto *pp* *f p* *f p*

Detailed description of the musical score: The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. It begins at measure 71. The Violin parts (Vln. I and II) are in treble clef and play a melodic line with dynamics ranging from fortissimo (ff) to piano (p). The Viola part is in alto clef and includes a section marked 'col legno battuto' (col legno battuto) and another marked 'sul C' (sul C) with 'col legno tratto' (col legno tratto). The Violoncello part is in bass clef and plays a rhythmic accompaniment, with dynamics including pianissimo (pp) and accents (f). The score includes time signature changes to 9/4 and 4/2. Performance instructions like 'sul G ord.' and 'col legno tratto' are indicated by dashed lines above the staves.

$\text{♩} = \text{♩} (\text{♩} = 46.9)$

Vln. I
76 (col legno tratto)
mp *pp*
flautando arco ord.
mp *pp*

Vln. II
76 (col legno tratto)
mp *pp*
flautando arco ord.
mp *pp*

Vla.
76
III
IV
col legno battuto
f *p* *f* *p* *f*

Vc.
76
(III)
(IV)
col legno battuto
col legno tratto
f *p* *f* *pp* *mp* *pp*

Detailed description: This page of a musical score features four staves. The top two staves, Vln. I and Vln. II, are in treble clef and play a melodic line with a tempo of 46.9. They begin with a dynamic of *mp*, shift to *pp* at measure 76, and then play a series of notes with a hairpin crescendo back to *mp* and a final decrescendo to *pp*. The instruction 'flautando arco ord.' is written above the staves. The third staff, Vla., is in bass clef and plays a rhythmic accompaniment of chords. It starts with *f* dynamics, moves to *p* at measure 76, and then has a dynamic contour of *f*, *p*, *f*. The bottom staff, Vc., is in bass clef and plays a similar rhythmic accompaniment. It starts with *f*, moves to *p* at measure 76, and then has a dynamic contour of *f*, *pp*, *mp*, and *pp*. The instruction 'col legno tratto' is written above the staff. A dashed line with Roman numerals III and IV indicates a fingering change for the Vla. and Vc. parts.

$\text{♩} = \text{♩} (\text{♩} = 46.9)$

Vln. I
81
ord.
pp
p

Vln. II
81
ord.
pp
f
p
pp
p

Vla.
81
(col legno battuto)
arco ord.
pp
f
p
flautando
pp
p
sul pont.
ord.
pp

Vc.
81
flautando
arco ord.
pp
ord.
pp
p
sul pont.
pp

Detailed description of the musical score: The score is for measures 81-84. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is three flats (E-flat major/C minor) and the time signature is 3/4. The tempo is marked as quarter note = quarter note (quarter note = 46.9).
- **Vln. I:** Measure 81 is a whole rest. Measure 82 has a whole note G4 (marked *pp*, *ord.*). Measure 83 has a whole note A4 (marked *p*). Measure 84 has a whole note B4 (marked *p*).
- **Vln. II:** Measure 81 has a quarter note G4 (marked *pp*, *ord.*). Measure 82 has a half note G4 (marked *f*). Measure 83 has a half note A4 (marked *p*). Measure 84 has a whole note B4 (marked *p*).
- **Vla.:** Measure 81 has a quarter note G4 (marked *pp*, *(col legno battuto)*). Measure 82 has a half note G4 (marked *f*, *arco ord.*). Measure 83 has a half note A4 (marked *p*, *flautando*). Measure 84 has a whole note B4 (marked *pp*, *sul pont.*, *ord.*).
- **Vc.:** Measure 81 has a quarter note G4 (marked *pp*, *flautando*, *arco ord.*). Measure 82 has a half note G4 (marked *pp*, *ord.*). Measure 83 has a half note A4 (marked *p*). Measure 84 has a whole note B4 (marked *pp*, *sul pont.*).

$\text{♩} = \text{♩}. (\text{♩} = 46.9)$

rit.

molto rit.

8^{va}

Vln. I

85 *pp* $\frac{12}{4}$ *ff* *p* $\frac{9}{4}$ *pp* *morendo* $\frac{12}{4}$

Vln. II

85 *pp* $\frac{12}{4}$ *ff* *p* $\frac{9}{4}$ *pp* *morendo* $\frac{12}{4}$

Vla.

(sul pont.) 85 *mf* $\frac{12}{4}$ *ff* *p* $\frac{9}{4}$ *pp* *morendo* $\frac{12}{4}$

Vc.

(sul pont.) 85 *mf* *ff* *p* *pp* *morendo* $\frac{12}{4}$

II Ruins

Chang Seok Choi

Duration: approx. 4'12"

Lontano, sospirando e lacrimoso ♩ = 64

Violin I
I
sul tasto
flautando (airy sound with a lot of bow)
pp
p
sul pont.
p

Violin II
sul tasto
flautando (airy sound with a lot of bow)
pp
p
sul pont.
p

Viola
I
sul tasto
flautando (airy sound with a lot of bow)
pp
p
sul pont.
p

Cello
sul tasto
pp
sul pont.
p
p

Vln. I
(sul pont.)
8^{va}
mp → pp
ord. non vib. → molto vib.
ord.
off the string
al tallone

Vln. II
(sul pont.)
mp → pp
ord. non vib. → molto vib.
ord.
off the string
al tallone

Vla.
(sul pont.)
ord.
mp → p

Vc.
(sul pont.)
p
mp → pp
pizz.
buzz pizz.
mp

$\text{♩} = \text{♩} (\text{♩} = 80)$

Vln. I
17
strum strings on both directions
arco
ff *f* *fp* *f* *mp* *p*

Vln. II
17
strum strings on both directions
pizz. ord.
arco
ff *f* *fp* *f* *mp* *p*

Vla.
17
(strum strings on both directions)
pizz. ord.
arco al tallone ord.
f *p* *f* *mp*

Vc.
17
(strum strings on both directions)
arco
ff *f* *p* *f* *mp* *p*

(sul pont.) *8va* $\text{♩} = \text{♩} = 120$

Vln. I *mf* *ord.* *pizz.* arco al tallone

Vln. II (off the string) *mf* *ord.* *pizz.* arco al tallone

Vla. (I) (off the string) *mf* *f*

Vc. *f* *ord.* *pizz.*

(al tallone) al tallone

Vln. I 12
31 *p* *f* *ff* *ffp*

Vln. II 12
31 *p* *f* *ff*

Vla. 12
31 *p* *f* *ff*

Vc. 12
31 *f* *ff*

arco

(off the string)

39 *pp* *p* *mp* *8va*

Vln. I

39 *pp* *p* *mp* *8va*

Vln. II

39 *pp* *p* *mp* *8va*

Vla.

39 *pp* *p* *mp* *ord.* *I*

Vc.

39 (IV)₋₁ *pp* *p* *mp* *sul pont.* *ord.*

Detailed description: This page of a musical score contains four staves for Violin I, Violin II, Viola, and Violoncello. The music begins at measure 39. The Violin I and II parts feature rapid sixteenth-note passages, with dynamic markings of *pp*, *p*, and *mp*. The Viola part has a similar texture with dynamic markings of *pp*, *p*, and *mp*. The Violoncello part starts with a low register, marked *pp*, and moves to a higher register marked *p* and *mp*. Performance instructions include "off the string" for the violins and violas, and "sul pont." for the cello. The score includes various musical notations such as slurs, accents, and dynamic hairpins. The page number 31 is in the top right corner.

(8va) 43

$\text{♩} = \text{♩} (\text{♩} = 180)$

Vln. I

Vln. II

Vla. (I)₋₁

Vc.

mf

mf

mf

mf

49 Vln. I *al tallone* *ord.* *f* *8^{va}*

49 Vln. II *al tallone* *ord.* *f*

49 Vla. *f*

49 Vc. *pizz.* *arco* *f*

The musical score is divided into four staves. The first two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola in alto clef. The fourth staff is for Violoncello in bass clef. Measure 49 is marked at the beginning of each staff. The Vln. I and Vln. II parts feature a series of sixteenth notes with slurs, followed by a triplet and a 7:4 ratio. The Vln. I part includes an octave sign (*8^{va}*) and a dynamic marking of *f*. The Vln. II part also includes a dynamic marking of *f*. The Vla. part features a series of sixteenth notes with slurs and a dynamic marking of *f*. The Vc. part includes a pizzicato (*pizz.*) and arco section, followed by a series of sixteenth notes with slurs and a dynamic marking of *f*. There are also triplet markings in the Vc. part.

This musical score page, numbered 34, features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is written in treble clef for the upper instruments and bass clef for the cello. The score begins at measure 55. The Violin I part consists of a melodic line with a long slur over the first two measures, followed by a series of eighth-note patterns with slurs. The Violin II part features a melodic line with slurs and includes several triplet markings (indicated by a '3' in a bracket) starting in measure 3. The Viola part has a melodic line with slurs, including a triplet in measure 1. The Violoncello part starts with a triplet in measure 1 and then provides a harmonic accompaniment of chords, with a section labeled 'III' and 'IV' indicated by a dashed line and vertical markers in measures 3 and 4.

Violin I (Vln. I) and Violin II (Vln. II) parts are in treble clef. The Viola (Vla.) part is in alto clef. The Violoncello (Vc.) part is in bass clef. The score begins at measure 60. The key signature has one sharp (F#). The tempo is marked 60. The Violin I part features a melodic line with slurs and a dynamic marking of *ff* starting in measure 63. The Violin II part includes triplet markings in measures 60 and 61, followed by a *ff* dynamic marking in measure 63. The Viola part has a *ff* dynamic marking in measure 63 and includes the instruction "off the string al tallone" in measure 64. The Violoncello part includes a triplet in measure 61, a *ff* dynamic marking in measure 63, and the instruction "ord." in measure 64. A dashed line labeled "III IV" spans measures 63 to 67, indicating a fingering change for the Violin I part.

$\text{♩} = \text{♩} \text{ (♩} = 90)$
 $\text{♩} = \text{♩} \text{ (♩} = 180)$

off the string
 al tallone

$7:4$

ff

p

sul pont.

punta d'arco

8^{va}

Vln. I

Vln. II

66

66

66
 (off the string)
 (al tallone)

martellato

3

3

3

3

ff

ffp

sul pont.

ord.

Vca.

66

martellato

ff

ff

p

pizz.

(sul pont.)
 (punta d'arco)
 (8^{va})

ord.

71

Vln. I

mp

p

sul tasto

2:3 2:3 2:3

d. = d (d = 90)

(sul pont.)
 punta d'arco

71

Vln. II

ord.

mp

p

(sul pont.)

71

Vla.

mp

p

71

Vc.

mp

p

arco

♩ = ♩ (♩. = 60)

75

Vln. I

Vln. II

Vla.

Vc.

ord.

p *p* *pp*

sul pont.

punta d'arco

6:4

6

6:4

6:4

6:4

6:4

ord.

6:4

6:4

pp

pizz.

buzz pizz.

12/4

80 *sul pont.* *8^{va}* $\text{♩} = \text{♩} (\text{♩} = 60)$ *rit.*

Vln. I

Vln. II *(sul pont.)* *f* *mp* *p*

Vla. *(sul pont.)* *f* *mp* *p* *pp* *sul pont.*

Vc. *arco* *f* *mp* *p* *pp* *sul pont.*

III Memory of Life

Chang Seok Choi

Duration: 3'30"

spiritoso e vividamente, leggiero, che ricorda ♩ = 140 - 160

Violin I

sul pont.
pizz. alla chitarra (pluck like a guitar)

*) rasgueado
(rasg.) pizz. (nail)
sempre

**) tamburo (tamb.)

Violin II

sul pont.
pizz. alla chitarra (pluck like a guitar)
quasi mandolino (a single finger tremolo)

pizz. ord.

II pizz. (nail)

Violin I

Violin II

Viola

sul pont.
pizz. alla chitarra (pluck like a guitar)

strum as fast as possible

I. h. finger slap

pizz. ord.

Cello

sul pont.
pizz.

*) rasgueado (rasg.): strum with the back of the fingernails

**) tamburo (tamb.): strike the string toward the fingerboard with the side of the thumb

(sul pont.)
 rasg. pizz. sempre
 Vln. I *f p*
 rasg. sempre
 tamb. bounce the thumb as fast as possible
 pizz. l. v. *mp*

(sul pont.)
 I
 Vln. II
 rasg. tamb. rasg. tamb. strum
 quasi mandolino
 tamb. slap belly knock side
 pizz. l. v. *f*

(sul pont.)
 I. h. finger slap
 Vln. III
 rasg. tamb. rasg. tamb. rasg. slap belly
 I pizz. l. v. sul pont. pizz. ord.
mf p

(sul pont.)
 Vc.
f p

Vln. I
15 *p* *mp* *f* *fp* *fp*
sul pont. pizz. ord. quasi mandolino

Vln. II
15 *p* *mp* *f* *fp* *fp*
sul pont. pizz. ord. strum

Vla.
15 *mp* *f* *p* *fp*

Vc.
15 (sul pont.) *mp* *f* *f*

Detailed description: This page of a musical score contains four staves. The first staff (Vln. I) features a melodic line starting at measure 15 with a dynamic of *p*, moving to *mp* and then *f*. It includes performance instructions 'sul pont. pizz. ord.' and 'quasi mandolino'. The second staff (Vln. II) follows a similar dynamic progression from *p* to *mp* to *f*, with 'sul pont. pizz. ord.' and 'strum' instructions. The third staff (Vla.) provides a bass line with dynamics *mp*, *f*, *p*, and *fp*. The fourth staff (Vc.) also provides a bass line with dynamics *mp*, *f*, and *f*, including the instruction '(sul pont.)'. The score is divided into measures by vertical bar lines, and dynamics are indicated by slanted lines.

Vln. I
22
pizz. ord. strum pizz. ord. sul pont.
f *fp* *f* *mp* *p*

Vln. II
22
quasi mandolino pizz. ord. sul pont.
fp *f* *mp* *p*

Vla.
22
f *p* *f* *mp* *p* sul pont.

Vc.
22
f *f* *mp* *p* sul pont.

Detailed description: This page of a musical score covers measures 22 through 27. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).
- **Vln. I:** Starts with a half note G#4, followed by a sixteenth-note strummed pattern (pizz. ord.) with six strumming directions (down, up, down, up, down, up). Dynamics range from *f* to *p*.
- **Vln. II:** Starts with a half note G#4, followed by a sixteenth-note pattern (pizz. ord.) with a 'quasi mandolino' character. Dynamics range from *fp* to *p*.
- **Vla.:** Features a sixteenth-note pattern with accents. Dynamics range from *f* to *p*.
- **Vc.:** Features a sparse sixteenth-note pattern with accents. Dynamics range from *f* to *p*.
- **Tempo/Character:** The score includes performance instructions such as 'pizz. ord.' (pizzicato order), 'strum', 'quasi mandolino', and 'sul pont.' (sul ponticello).

(sul pont.)

Vln. I
29
pizz. trem.
pizz. ord.
I
II
8va
quasi mandolino
strum
pp

Vln. II
29
(sul pont.)
pp

Vla.
29
(sul pont.)
pp

Vc.
29
(sul pont.)
pp

(sul pont.)

36

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ rasg.

pizz. ord.

p poco a poco cresc.

Vln. I

(sul pont.)

36

p poco a poco cresc.

Vln. II

(sul pont.)

36

p poco a poco cresc.

Vla.

(sul pont.)

36

p poco a poco cresc.

Vc.

(sul pont.)

36

p poco a poco cresc.

43

Vln. I
(poco a poco cresc.) *mf*

Vln. II
(poco a poco cresc.) *mf*

Vla.
(poco a poco cresc.) *mf*

Vc.
(poco a poco cresc.) *mf*

quasi mandolino

strum

rasg.

The musical score is written for four instruments: Violin I, Violin II, Viola, and Violoncello (Vc.). It begins at measure 43. The Violin I and II parts feature a melodic line with a 'poco a poco cresc.' instruction and a dynamic marking of 'mf'. The Viola part also has a 'poco a poco cresc.' instruction and 'mf' dynamic. The Violoncello part starts with a 'poco a poco cresc.' instruction and 'mf' dynamic, then includes a 'rasg.' (rassando) instruction and a 'quasi mandolino' instruction. The 'quasi mandolino' section is followed by a 'strum' instruction with a series of up and down arrows indicating the strumming pattern.

This musical score page contains four staves: Vln. I, Vln. II, Vla., and Vc. The music begins at measure 49. The Vln. I and Vln. II parts feature melodic lines with various accidentals and dynamics, including a forte (*f*) dynamic. The Vla. part provides harmonic support with a similar melodic line. The Vc. part is highly rhythmic, starting with a series of chords marked with up and down arrows, followed by a section of pizzicato chords (*pizz. ord.*) and a section of tambourine pizzicato chords (*tamb. pizz. ord.*). The Vc. part also includes dynamic markings such as *f* and *rasg. belly*.

This musical score page, numbered 48, features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is written in treble clef for the upper instruments and bass clef for the cello. The key signature has one sharp (F#) and one flat (Bb). The score begins at measure 55. The Violin I and II parts play a rhythmic eighth-note pattern with various accidentals. The Viola part plays a similar eighth-note pattern. The Cello part features a complex rhythmic pattern with dynamic markings such as *tamb. pizz. ord.*, *tamb. pizz.*, *tamb. pizz.*, *tamb. pizz.*, *pizz. pizz.*, *tamb. pizz.*, *sempre*, and *pizz. ord.*. A *ff* (fortissimo) dynamic marking is present in the lower staves. A *Gua* (Guareschi) marking is visible in the Violin I staff. The score concludes with a double bar line and repeat signs.

Vln. I
62 pizz.
rasg.
sul pont. quasi mandolino
pizz. ord.
ffpp
ff

Vln. II
62 pizz.
rasg.
strum
stamb.
sul pont. quasi mandolino
ffp
ff
ffpp

Vla.
62 rasg. strum
slap belly rasg. slap belly knock side
stamb.
pizz.
ffp
ff

Vc.
62 pizz.
slap belly rasg.
strum
slap strings with the palm of the hand
ff

Detailed description of the musical score: This page contains the musical notation for four string instruments: Violin I, Violin II, Viola, and Violoncello. The score is divided into four measures.
- **Measure 1:** All instruments start with a pizzicato (pizz.) instruction. The Viola part begins with a 'rasg.' (rassabrazado) instruction and a 'strum' pattern of alternating up and down strokes.
- **Measure 2:** The Viola part continues with 'rasg.' and 'strum' patterns, including 'slap belly' and 'slap side' techniques.
- **Measure 3:** The Violin I and II parts play 'sul pont. quasi mandolino' with 'ffpp' dynamics. The Viola part continues with 'strum' and 'stamb.' (tambora) instructions.
- **Measure 4:** The Violin I part plays 'pizz. ord.' with 'ff' dynamics. The Violin II part plays 'sul pont. quasi mandolino' with 'ffpp' dynamics. The Viola part plays 'pizz.' with 'ff' dynamics. The Violoncello part plays 'slap strings with the palm of the hand' with 'ff' dynamics.

Vln. I
67
pp
p
ff
pizz.
pizz. ord.

Vln. II
67
(sul pont.)
p
I pizz.
sul pont.
pizz. ord.
pp poco a poco cresc.

Vla.
67
pizz. ord.
pp
p
pizz.
sul pont.
pizz. ord.
pp poco a poco cresc.

Vc.
67
pizz. ord.
pp
ff
p
I pizz.
sul pont.
pizz. ord.
pp poco a poco cresc.

Vln. I
75
sul pont.
pizz. ord.
pp poco a poco cresc.
ord.

Vln. II
75
(sul pont.)
(poco a poco cresc.)
ord.

Vla.
75
(sul pont.)
(poco a poco cresc.)
rasg. pizz. ord.

Vc.
75
(sul pont.)
(poco a poco cresc.)
ord.

Detailed description: This page of a musical score contains four staves for Violin I, Violin II, Viola, and Violoncello, starting at measure 75. The Violin I staff begins with a rest, then enters with a melodic line marked 'sul pont.' and 'pizz. ord.', starting at a piano (*pp*) dynamic and gradually increasing ('poco a poco cresc.'). The Violin II staff also starts with a rest, then enters with a similar melodic line marked '(sul pont.)' and '(poco a poco cresc.)'. The Viola staff begins with a rest, then enters with a melodic line marked '(sul pont.)' and '(poco a poco cresc.)', followed by a section marked 'rasg.' (rassando) and 'pizz. ord.'. The Violoncello staff starts with a rest, then enters with a melodic line marked '(sul pont.)' and '(poco a poco cresc.)'. All staves feature various musical notations including accents, slurs, and dynamic markings. The score is set in a key with one flat and a common time signature.

82

Vln. I
(poco a poco cresc.)
ff

Vln. II
(poco a poco cresc.)
ff

Vla.
(poco a poco cresc.)
ff

Vc.
(poco a poco cresc.)
ff

Detailed description: This page of a musical score covers measures 82 to 85. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Each staff begins with measure 82, marked with a 'poco a poco cresc.' instruction. The music is written in treble clef for the violins and bass clef for the viola and cello. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and beams. Dynamic markings of 'ff' (fortissimo) are present in the later measures of each staff. The page number '52' is located at the top left.

Vln. I
90
subito *p*
sul pont.
pp
pizz. I. v. pick up the bow

Vln. II
90
sul pont. quasi mandolino
ffp
pp
pizz. ord.
pp
pizz. I. v. pick up the bow

Vla.
90
subito *p*
sul pont.
pizz. strum as fast as possible
pp
pick up the bow

Vc.
90
quasi mandolino
slap side
tamb. belly
pizz. ord.
sul pont.
strum as fast as possible
subito *p*
pp
pick up the bow

IV Bright Light

Light cannot be overcome by darkness.

Chang Seok Choi

Duration: 5'15"

A Collision of two opposite forces: Light and Darkness

intenso ed acutamente ♩ = 160

molto sul pont.
martellato

♩ = ♩ (♩ = 106.7)

♩ = ♩ (♩ = 160)

Violin I

ff

ff

ffp

Violin II

ffp

ff

ffp

Viola

ff

ff

Cello

ff

ff

molto sul pont.
martellato

Extreme Bow Pressure (E.B.P.)

martellato

E.B.P.

molto sul pont.
martellato

Extreme Bow Pressure (E.B.P.)

martellato

E.B.P.

molto sul pont.
martellato

Extreme Bow Pressure (E.B.P.)

martellato

E.B.P.

♩ = ♩ (♩ = 106.7)

(molto sul pont.)

martellato

Vln. I

5 *ff* ord. *al tallone* 4:3 5:3

Vln. II

5 (molto sul pont.) *martellato* ord. *al tallone* 4:3 5:3

Vla.

5 *martellato* *ff* *al tallone* 7:6

Vc.

5 *martellato* *ff* *al tallone* 7:6

B Battles and Struggles

$\text{♩} = \text{♩} (\text{♩} = 106.7)$

(3+3+3+3)

$\text{♩} = \text{♩} (\text{♩} = 160)$

musical score for Vln. I, Vln. II, Vla., and Vc. with performance instructions and dynamics.

Vln. I
 8 *molto sul pont. martellato* *ff*
 ord. *al tallone* *ff*
 ord. *al tallone* *ff*
al tallone
ff *sul pont. off the string*

Vln. II
 8 *molto sul pont. martellato* *ff*
ffp
 ord. *al tallone* *ff*
 ord. *al tallone* *ff*
al tallone
ff *sul pont. off the string*

Vla.
 8 *molto sul pont. martellato* *ff*
 ord. *al tallone* *ff*
 ord. *al tallone*
 ord. *al tallone* *ff*
ff *off the string*

Vc.
 8 *molto sul pont. martellato* *ff*
 ord. *al tallone* *ff*
 ord. *al tallone*
 ord. *al tallone* *ff*
ff *off the string*

Performance instructions include: *molto sul pont. martellato*, *ff*, *ffp*, *ord.*, *al tallone*, *7:6*, *3*, *ff*, *sul pont. off the string*, and *ff*.

(sul pont.)

15

Vln. I

(sul pont.)

15

Vln. II

15

Vla.

15

Vc.

pp

pp

sub. pp

sub. pp

f

f

f

III
IV

martellato

leggiero

martellato

leggiero

martellato

leggiero

martellato

leggiero

sub. pp

sub. pp

f

f

Detailed description: This is a page of a musical score for a string quartet, specifically measures 15 through 19. The score is arranged in four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).
- **Violin I (Vln. I):** Starts at measure 15 with a treble clef and a key signature of one sharp (F#). It features a series of sixteenth-note patterns with accents (>) and a "sul pont." instruction. At measure 18, it transitions to a "martellato" section with a sharp key signature, followed by a "leggiero" section in the same key signature.
- **Violin II (Vln. II):** Starts at measure 15 with a treble clef and a key signature of one sharp. It also has a "sul pont." instruction and sixteenth-note patterns with accents. At measure 18, it has a "martellato" section with a key signature change to one flat (Bb), followed by a "leggiero" section with a sharp key signature. It includes fingering instructions "III" and "IV" above the final notes.
- **Viola (Vla.):** Starts at measure 15 with an alto clef and a key signature of one sharp. It plays sixteenth-note patterns with accents. At measure 18, it has a "martellato" section with a sharp key signature and a "leggiero" section with a natural key signature. The dynamic is marked *sub. pp*.
- **Violoncello (Vc.):** Starts at measure 15 with a bass clef and a key signature of one sharp. It plays sixteenth-note patterns with accents. At measure 18, it has a "martellato" section with a sharp key signature and a "leggiero" section with a natural key signature. The dynamic is marked *sub. pp*.
- **Dynamic markings:** *pp* (pianissimo) is used for the first two measures of the "leggiero" sections in Vln. I and Vln. II. *f* (forte) is used for the final measures of Vln. II, Vla., and Vc. in the "leggiero" sections.
- **Other markings:** "III" and "IV" are fingering instructions for the final notes of Vln. II.

20

Vln. I

(3+3+2+2+2)

ord.

poco a poco cresc.

20

Vln. II

pp *f* *pp*

(2+2+2+3+3)

ord.

poco a poco cresc.

20

Vla.

pp *f* *pp*

(3+2+2+2+3)

ord.

poco a poco cresc.

20

Vc.

pp *f* *pp*

(3+2+2+2+3)

ord.

poco a poco cresc.

Detailed description: This page of a musical score contains four staves for Violin I, Violin II, Viola, and Violoncello. Each staff begins at measure 20. The Violin I part features a melodic line with a complex fingering of (3+3+2+2+2) and a dynamic range from piano to forte. The Violin II part has a rhythmic accompaniment with dynamics *pp*, *f*, and *pp*, and a fingering of (2+2+2+3+3). The Viola and Violoncello parts provide harmonic support with similar rhythmic patterns and dynamics, both using a (3+2+2+2+3) fingering. All string parts include the instruction 'ord.' and 'poco a poco cresc.'.

25
Vln. I
(poco a poco cresc.)

25
Vln. II
(poco a poco cresc.)

25
Vla.
(poco a poco cresc.)

25
Vc.
(poco a poco cresc.)

The image displays a musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score covers measures 25 through 28. Each instrument part begins with a measure number '25' and a dynamic marking '*(poco a poco cresc.)*'. The Violin I and II parts are in treble clef with a key signature of one sharp (F#). The Viola and Cello parts are in bass clef with a key signature of one flat (Bb). The Viola and Cello parts feature a 5:4 ratio marking in the final measure (measure 28), indicating a specific interval or ratio. The score is divided into four measures by vertical bar lines, with a dashed line indicating the continuation of the piece.

(2+2+2+3+3)

Vln. I *f*

(3+2+2+2+3)

Vln. II *f*

(2+2+2+2+2+2)

Vla. *f*

(2+2+2+2+2+2)

Vc. *f*

p cresc.

pizz.

p cresc.

35

Vln. I

(cresc.)

f

(3+2+2+2+3)

8va

Vln. II

(cresc.)

f

(3+3+2+2+2)

Vla.

(cresc.)

f

(3+3+3+3)

arco

Vc.

(cresc.)

f

(3+3+3+3)

arco

(8^{va})

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time and begins at measure 41. The Violin I part is marked with an 8va (ottava) instruction and features a melodic line with slurs and accents. The Violin II part follows a similar melodic pattern. The Viola part consists of a rhythmic accompaniment of eighth notes, often beamed in pairs. The Violoncello part provides a steady accompaniment of eighth notes, also beamed in pairs. The score is divided into three systems by vertical bar lines. A dashed line at the top of the page indicates the 8va instruction for the Violin I part.

C Pain and Slump: Stagnation

$\text{♩} = \text{♩} \cdot (\text{♩} = 53.3)$

The musical score consists of four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I staff includes an *8va* marking and a dashed line indicating an octave shift. The Vln. II staff features a *5:3* ratio marking. The Vc. staff shows a dynamic shift from *ff* to *p* with a wedge-shaped hairpin. Performance instructions include *ff*, *martellato*, and *p*. The score is divided into measures by vertical bar lines, with a key signature change to one sharp (F#) occurring in the second measure of the Vln. II staff.

Vln. I
48
ord.
p sospiro
5:3
7:6

Vln. II
48
ord.
p
fp

Vla.
48
ord.
p
col legno battuto
f

Vc.
48
9
aggressivamente
f *p f* *p* *mf* *p*

Detailed description: This is a page of a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The page number 64 is at the top left. Each instrument part starts at measure 48. The Violin I part features a melodic line with a 'sospiro' (sigh) effect, marked 'ord.' and 'p', with a 5:3 ratio indicated. The Violin II and Viola parts play sustained notes, marked 'ord.' and 'p', with a dynamic shift to 'fp' at the end. The Viola part includes the instruction 'col legno battuto' and a dynamic 'f'. The Violoncello part has a rhythmic pattern marked 'aggressivamente' and 'f', with dynamic markings 'p f', 'p', 'mf', and 'p' across the measures.

Vln. I
51
off the string
leggiero
ord.
7:6

Vln. II
51
I
mp > p mp > p
mf p
off the string
leggiero

Vla.
51
arco ord.
p mp
p mf p p p p

Vc.
51
p mp p mf p p p p

Detailed description: This page of a musical score contains four staves for Violin I, Violin II, Viola, and Violoncello. The Violin I staff features a melodic line with a fermata and a section of sixteenth-note tremolos marked 'off the string leggiero' and 'ord.'. The Violin II staff has a melodic line with a first position marking 'I' and dynamic markings of *mp*, *p*, *mf*, and *p*. The Viola staff plays a rhythmic pattern of sixteenth-note groups, each marked '9:6', with dynamics ranging from *p* to *mf*. The Violoncello staff also plays a rhythmic pattern of sixteenth-note groups marked '9:6', with dynamics ranging from *p* to *mf*. Performance instructions like 'off the string leggiero' and 'arco ord.' are placed above the staves. A vertical bar line is positioned between measures 51 and 52.

Vln. I
53
4:3 7:6 9:6
molto vib. → normal vib. normal vib. → molto vib.
piangere
ff *p* *f* *p* *f* *p* *mf*

Vln. II
53
ord.
7:6 4:3 7:6 9:6
molto vib. → normal vib. normal vib. → molto vib.
piangere
ff *p* *f* *p* *f* *p* *mf*

Vla.
53
5:3 9:6 7:6
poco col legno
molto vib. arco ord. → normal vib. normal vib. → molto vib.
p *p* *mf* *p* *ff* *p* *f* *p* *f* *p* *mf*

Vc.
53
5:3 9:6 7:6
poco col legno
molto vib. arco ord. → normal vib. normal vib. → molto vib.
p *mf* *p* *ff* *p* *f* *p* *f* *p* *mf*

56 → normal vib. → non vib.

56 → normal vib. → non vib.

56 → normal vib. → non vib.

56 → normal vib. → non vib.

perdendosi
p

perdendosi
p

pizz.
p

pizz.
p

ruvido (♩ = 80)

f

p

f

f

f

pizz.

arco

arco

arco

arco

9/16

9/16

9/16

9/16

Violin I (Vln. I) and Violin II (Vln. II) parts are in treble clef. Viola (Vla.) and Violoncello (Vc.) parts are in bass clef. The score is divided into four measures. Measure 1 (measures 61-62) is in 9/16 time. Measure 2 (measures 63-64) is in 4/4 time. Measure 3 (measures 65-66) is in 4/4 time. Measure 4 (measures 67-68) is in 2/4 time. The score includes dynamic markings (*fp*, *ffp*, *p*, *ff*), articulation (*martellato*, *ord.*), and performance instructions (Normal Bow Pressure, E.B.P.).

Tempo markings: $\text{♩} = \text{♩} (\text{♩} = 106.7)$ and $\text{♩} = \text{♩} (\text{♩} = 106.7)$.

Performance instructions: Normal Bow Pressure → E.B.P.

D Bright Light

♩ = ♩ (♩ = 71.1)

66 *ff ffpp* *p* *mp* *p* *ff* *p* *mp* *p* *mp* *p* *mp*

66 *ff* *ff* *ff* *p* *mp* *p* *mp* *p* *mp* *mp*

66 *ff* *f* *ff* *p* *mp* *mp*

66 *ff* *f* *ff* *p* *mp* *mp*

ord. *ord.* *ord.* *ord.*

martellato *ord.* *ord.* *ord.*

5:4 *5:4* *5:4* *5:4*

Detailed description of the musical score: The score is for four string instruments: Violin I, Violin II, Viola, and Violoncello. It is divided into two systems. The first system (measures 66-74) is in 2/4 time. Vln. I starts with a *ff* dynamic, followed by *ffpp*, then *p*, *mp*, and *p*. Vln. II starts with *ff*. Vla. and Vc. start with *ff* and have a *martellato* instruction. They play a quarter note followed by a rest, then a quarter note with a *f* dynamic and a *5:4* ratio. The second system (measures 75-82) is in 4/8 time. Vln. I starts with *ff*, then *p*, *mp*, *p*, *mp*, *p*, and *mp*. Vln. II starts with *ff*, then *p*, *mp*, *p*, *mp*, *p*, and *mp*. Vla. and Vc. start with *ff*, then *p*, and *mp*. All instruments have *ord.* (order) markings above the notes. The *5:4* ratio is also present in the second system for Vla. and Vc. at the beginning of the second measure.

This musical score page, numbered 70, features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Starts with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with dynamics *p*, *mp*, *p*, *pp*, *p*, and *pp*. A first finger fingering (*I*) is indicated above the final measure.
- Vln. II:** Starts with a treble clef and a key signature of one sharp. The first staff contains a melodic line with dynamics *p*, *mp*, *p*, *pp*, *p*, and *pp*. It includes a fermata over a half note in the third measure and a *pp* dynamic in the fifth measure.
- Vla.:** Starts with an alto clef and a key signature of one sharp. The first staff contains a melodic line with dynamics *p*, *mp*, *p*, and *pp*. It includes a fermata over a half note in the second measure and a *pp* dynamic in the third measure. The second staff shows a *pizz.* dynamic and a *ff* dynamic.
- Vc.:** Starts with a bass clef and a key signature of one sharp. The first staff contains a melodic line with dynamics *p*, *mp*, *p*, and *pp*. The second staff shows a *p* dynamic and a *pp* dynamic. The third staff shows a *pizz.* dynamic and a *ff* dynamic.

The score concludes with a double bar line in the final measure. The Viola and Violoncello parts include specific performance instructions: *arco martellato* and *pizz.* (pizzicato).

Vln. I ^(I) 76

Vln. II 76

Vla. 76 arco *ff*

Vc. 76 arco *ff*

76 *p* *mf* *p < mf* *p*

76 *mp* *p* *mp* *p* *mp p* *mf* *p* *mf* *p < mf*

76 *ff* *p* *mf* *p* *pp* *perdendosi*

76 *ff* *p* *mf* *p*

Vln. I
79 *pp*
7:6 7:6 7:6

Vln. II
79 *pp*
8:6 7:6 7:6

Vla.
79
(perendosi)
pp

Vc.
79
pp perendosi
pp

4/4 4/4 4/4 4/4

Detailed description: This is a page of a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The page number is 72. The music begins at measure 79. The Violin I part features a melodic line with slurs and accents, marked *pp* (pianissimo). The Violin II part has a similar melodic line, also marked *pp*. The Viola part is mostly silent, with a few notes and a dynamic marking of *pp* and the instruction *perendosi* (decrescendo). The Violoncello part has a few notes and a dynamic marking of *pp* and the instruction *perendosi*. The score is in 4/4 time and includes various performance markings such as slurs, accents, and dynamic markings.

$\text{♩} = 106.7$

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

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

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

Vc.
82 *f p* *mf* *f*

Time signatures: 4/4, 7/8, 4/4, 7/8, 5/4. Dynamic markings: *f*, *p*, *mf*. Rhythmic markings: 3, 7:4, 6:4, 5:4, 7:4.

$\text{♩} = \text{♩} \cdot (\text{♩} = 106.7)$

The musical score consists of four staves: Vln. I, Vln. II, Vla., and Vc. The score is divided into two systems by a vertical bar line. The first system (measures 86-90) is in 2/4 time. Vln. I and Vln. II play a melodic line with slurs and articulation marks. Vln. I has a flat on the first measure, and Vln. II has a sharp on the first measure. Both have a 5:4 ratio bracketed under the first two measures and a 3:4 ratio bracketed under the last two measures. Vla. and Vc. play a single note with an accent (>) and a flat (\flat) in the first measure, followed by a whole rest. The second system (measures 91-95) is in 15/8 time. All instruments play a melodic line with slurs and articulation marks. Vln. I and Vln. II are marked *ff*. Vla. and Vc. are also marked *ff* and have 7:6 ratio brackets under the first two measures of the melodic phrase in each measure.

E Victory of Light

$\text{♩} = \text{♩} (\text{♩} = 160)$ trionfalmente e gioiosamente

The musical score is arranged in four staves, each with a measure number '88' at the beginning. The staves are labeled Vln. I, Vln. II, Vla., and Vc. on the left. The music is in 7/8 time and features complex rhythmic patterns with various rests and accents. Performance instructions include *ff* (fortissimo), *ord.* (ordinario), and *martellato*. The score includes several bracketed sections with ratios: 5:3, 7:6, 7:6, 8:6, 7:6, 7:6, 7:6, and 9:6. The Vln. I and Vln. II parts have a *martellato* instruction above the first measure of the second system. The Vla. and Vc. parts have *off the string ord.* instructions above the first measure of the second system. The Vc. part has a *martellato* instruction above the first measure of the second system. The Vln. I and Vln. II parts have a *martellato* instruction above the first measure of the third system. The Vla. and Vc. parts have *off the string ord.* instructions above the first measure of the third system. The Vc. part has a *martellato* instruction above the first measure of the third system.

94

Vln. I

off the string ord.

martellato

off the string ord.

7:6

pp

f

Vln. II

94

martellato

off the string ord.

off the string ord.

martellato

7:6

pp

f

Vla.

94

pp

f

5:4

Vc.

94

martellato

ord.

pp

f

5:4

5:4

The image displays a page of a musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Features a melodic line with triplets of eighth notes, starting at a dynamic of 100. The notation includes accents and slurs. In the later measures, it transitions to a sustained note with a triplet of sixteenth notes, marked *p poco a poco cresc.*
- Vln. II:** Mirrors the Vln. I part with triplets of eighth notes and accents. It also transitions to a sustained note with a triplet of sixteenth notes, marked *p poco a poco cresc.*
- Vla.:** Plays a more complex rhythmic pattern, including a 5:4 ratio. It features triplets of eighth notes and accents. The dynamic marking is *sub. p poco a poco cresc.*
- Vc.:** Also features a 5:4 ratio and triplets of eighth notes with accents. The dynamic marking is *sub. p poco a poco cresc.*

The score is divided into measures by vertical bar lines. The dynamic markings *p poco a poco cresc.* and *sub. p poco a poco cresc.* indicate a gradual increase in volume. The 5:4 ratio is indicated by a bracket under a group of notes in the Viola and Violoncello parts.

This musical score page contains four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music begins at measure 106. The Violin I and II parts start with a half note G4 (with a flat) and a half note G4 (with a sharp), followed by a series of eighth notes. The Viola and Violoncello parts start with a half note G3 (with a flat) and a half note G3 (with a sharp), followed by a series of eighth notes. The score includes dynamic markings such as *f* and *poco a poco cresc.*, and various musical notations including slurs, accents, and fingerings (3, 5).

Vln. I
106
(poco a poco cresc.) - - - - *f*

Vln. II
106
(poco a poco cresc.) - - - - *f*

Vla.
106
(poco a poco cresc.) - - - - *f*

Vc.
106
(poco a poco cresc.) - - - - *f*

This musical score page features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I and Vln. II:** Both parts begin with a *trill* (*trill*) and a *trill* (*trill*) marking. They play a melodic line with a *ff* dynamic. The Vln. I part includes a *trill* (*trill*) marking and a *trill* (*trill*) marking. The Vln. II part includes a *trill* (*trill*) marking and a *trill* (*trill*) marking.
- Vla. and Vc.:** Both parts begin with a *trill* (*trill*) and a *trill* (*trill*) marking. They play a rhythmic accompaniment with a *ffp* dynamic. The Vc. part includes a *trill* (*trill*) marking and a *trill* (*trill*) marking.

The score is divided into measures by vertical bar lines. The Vln. I and Vln. II parts have a *trill* (*trill*) marking above the first measure. The Vla. and Vc. parts have a *trill* (*trill*) marking above the first measure. The Vln. I and Vln. II parts have a *trill* (*trill*) marking above the second measure. The Vla. and Vc. parts have a *trill* (*trill*) marking above the second measure. The Vln. I and Vln. II parts have a *trill* (*trill*) marking above the third measure. The Vla. and Vc. parts have a *trill* (*trill*) marking above the third measure. The Vln. I and Vln. II parts have a *trill* (*trill*) marking above the fourth measure. The Vla. and Vc. parts have a *trill* (*trill*) marking above the fourth measure. The Vln. I and Vln. II parts have a *trill* (*trill*) marking above the fifth measure. The Vla. and Vc. parts have a *trill* (*trill*) marking above the fifth measure. The Vln. I and Vln. II parts have a *trill* (*trill*) marking above the sixth measure. The Vla. and Vc. parts have a *trill* (*trill*) marking above the sixth measure.

This musical score page, numbered 80, contains four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music begins at measure 117. The Violin I and II parts are written in treble clef with a key signature of one flat (B-flat major or D minor). The Viola part starts in bass clef and changes to treble clef at measure 118. The Violoncello part is in bass clef. The score features complex melodic lines with many slurs and ties. A five-measure phrase is bracketed and labeled with a '5' in measures 119-121 in all parts. The Violoncello part includes triplets and accents in measures 120 and 121. The piece concludes at measure 121 with a double bar line and repeat signs.

accel. - - - - - ♩ = 200

This musical score is for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 4/4 time and begins at measure 122. The key signature is one sharp (F#). The tempo is marked as 'accel.' with a metronome marking of ♩ = 200. The score is divided into two systems of four measures each. The first system (measures 122-125) features a melodic line in the violins and a rhythmic accompaniment in the viola and cello. The second system (measures 126-129) features a melodic line in the violins and a rhythmic accompaniment in the viola and cello. The third system (measures 130-133) features a melodic line in the violins and a rhythmic accompaniment in the viola and cello. The fourth system (measures 134-137) features a melodic line in the violins and a rhythmic accompaniment in the viola and cello. Performance instructions include 'martellato' (staccato) and 'ord.' (order). The score is written in a standard musical notation style with a treble clef for the violins and a bass clef for the viola and cello.