

**Lasse Thoresen**

(2018 / 2020)

# **SKYGGERS DRØM**

op. 55

**THE DREAM OF SHADOWS**

For strykeorkester

For String Orchestra









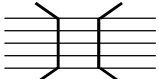

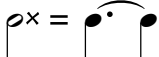


Dur: 18'

Bestilt av TrondheimSolistene  
Realisert med midler fra  
Det norske komponistfond

# Orchestration

9 Violins, 3 Violaes, 3 Violoncelli, 1 Double Bass

## Explanation of Signs

Liscio	Very fast bow, without much bow pressure
s.pc	Sul ponticello
s.t.	Sul tasto
q.s.pc.	Quasi sul ponticello
s.r.	Suoni reali, real pitch, i.e. not in octave transposition
	Dampen string with left hand finger immediately after the attack
pizz. 	Pizzicato notes marked with a staccato dot: dampen immediately; no resonance.
	Bartók pizzicato
	Molto vibrato
	Gettato, i.e. ricochet, jeté
	Measured tremolo
	Unmeasured tremolo, as fast as possible
	Tremolo ritardando
	Beginning of metric notation, end of metric notation
	Players 2 and 3 begin after the indicated delay
	The fourth of the preceding value is added.
	Perforated slurs indicate prolongation of the trill
	Play with fingernail

# SKYGGERS DRØM op. 55

## I.

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2018 / 2020

5  $\downarrow$  [≈72] 1<sub>ox</sub>

Violins 1.-5.

Violins 6.-9.

Viole 1.-3.

Violoncelli 1.-3.

Double Bass

con sord. pizz.  
á3 unsynch.  $\downarrow$  á2  $\downarrow$  á1

pp (sim.)

con sord. pizz.  
á2 unsynch. (sim.)

ppp III (suono reale)

5

á1  $\downarrow$  á2 unsynch.  $\downarrow$  á3 unsynch.  $\downarrow$  á2  $\downarrow$  á1

á2 unsynch.

á1

9

á1

á2  $\downarrow$  á1

pizz. (ord.)

pp mp l.v.

12  $\frac{4}{4}$  [ $\approx 48$ ]

IV á3 sul tasto

*pp*

*mf*

arco suono reale

á1 arco

*ppp*

16

6.

7.-8.

ord.

unsynch. á2

*p*

*mf*

á1

á1 (arco)

*pp* (pizz.) á2 unsynch.

*pp* s.t. liscio

*p*

*mp*

20

5

6.

7.-8.

1.) 7. 7 8. 9.

*mf*

arco s.t.

*pp*

III pizz. unsynch.

1.

2.-3.

1) Player 1 begins in the beat, Player 2 begins with the first rate after a delay of  $\frac{7}{8}$ , etc.

24 6. tacet á2 sord. via 4 [≈72]

7.8.9.

6. tacet: Sixteenth notes in treble clef, starting with a fermata and a '2' above. Bass clef has a triplet of eighth notes. Dynamics: *p* in bass, *mf* in treble. Performance instructions: 'sord. via' above the staff, 'I ord.' below the staff. A large '4' with a quarter note and '[≈72]' is at the end.

27

1.5. 6. 8.

á1 II (s) p

pizz. II (s) p

pizz. p

f dim. p

senza sord. arco senza sord. arco senza sord. suono reale

mf p p p

I (s) (s) p

3 3 3

III

Measures 27-30. Treble clefs 1.5, 6, and 8. Bass clefs 1, 2, 2, and III. Dynamics: *f*, *mf*, *p*. Performance instructions: 'senza sord.', 'arco senza sord.', 'suono reale', 'pizz.', 'dim.', 'I', 'II', 'III', '3'. A large watermark 'NBnoter' is overlaid on the score.

2 4

31

1-3. á3 s.t.  
arco sfz  
4-6. s.t. mp 3  
7-9. arco 3 mp  
ord. mf  
arco s.t. p  
ord. sfz p  
f > sfz suono reale p  
ord. III (s)

35

1-3. 3  
4-6. 3  
7-8. 3  
9. pizz. mf  
fp mf  
mp mp  
arco p

38

1-3. 4-6. 7-8. 9.

*p* *mf*

41

1-3. 4-6. 7-8. 9.

*cresc.* *f* *mf* *cresc.* *f*

*tr* *f* *f*

*arco* *3*

*p* *mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

44

1.3. *tr*

4.6. *tr*

7.9. *leggiero* *f* *tr*

*ff* *tr* *tr*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*mf* *f* *mf*

46

1.3. *pizz.* 4. 5. 6. *irregular* *mf* *p*

4.6. *f* *cresc.* *ff* *irregular*

7.9. *sfz* *f* *ff* *irregular* *dim.*

*dim.* *dim.* *dim.* *dim.* *n* *n* *n* *n*

*s.pc.* *s.pc.* *s.pc.* *s.pc.*



51

1-3. *add occasional accents ad lib.*

4-6. *dim.*

7-9. *dim.*

*n*

*á2*

*calando, rubato*

*á1*

Solo

56

1. *n* *mp*

2-3. *n*

4-6. *p*

7-9. *p*

4

59 (8<sup>va</sup>)

*mf*

*á1 s.t.*

*p*

*pp*

*p*

*p*

62 (8<sup>va</sup>)

*loco*

*cresc.*

*f*

*f*

*s.pc. 3*

*s.pc. 6*

*mf*

*f*

*f*

*ord.*

*f sub. 6*

*p cresc.*

2

65 **4**

1-5. *tutte ord.* 3

tuttiord. *f* 6

*f* 6

67

1-5.

69 **5**

1-5. *sfz* *pizz.* *arco al tallone* 6

6. *sfz* *ffsfz* *arco á 4* 6

6-7. *ffsfz* *arco al tallone* 6

8-9. *ffsfz* *al tallone* 6

*sfz* *pizz.* 3 *arco al tallone* 6

*sfz* *pizz.* 3 *arco al tallone* 6

*sfz* *pizz.* 3 *arco* 6

**4**

*sfz* *molto* *p* *s.p.c., punta* 3

*sfz* *molto* *p* *s.t.* 3

*sfz* *molto* *p* *s.t.* 3

*sfz* *molto* *p* *s.p.c., punta* 3

*sfz* *molto* *p* *s.p.c., punta* 3

*sfz* *molto* *p* *s.t.* 3

*sfz* *molto* *p* *s.t.* 3

*sfz* *molto* *p* *s.p.c., punta* 3

71 **6**  
4 **al tallone ord.** **6** **3** **3**

non vibr. **f sfz** **al tallone ord.** **6** **3** **3**

non vibr. **f sfz** **al tallone ord.** **6** **6**

non vibr. **f sfz** **al tallone ord.** **6** **6**

non vibr. **f sfz** **al tallone ord.** **6** **6**

non vibr. **f sfz** **al tallone ord.** **6** **6**

pizz. **sfz** **3** **arco al tallone ord.** **6**

**sfz** **sfz** **sfz** **f sfz** **6**

non vibr. **sfz** **3** **arco al tallone ord.** **6**

non vibr. **sfz** **sfz** **f sfz** **6**

non vibr. **sfz** **sfz** **f sfz** **6**

pizz. **sfz**

73

**sfz** **6** **3** **pizz.** **sfz** **3** **arco** **sfz** **6** **6**

**sfz** **6** **3** **sfz** **sfz** **sfz** **sfz** **6** **6**

**sfz** **6** **3** **sfz** **sfz** **sfz** **sfz** **6** **6**

**sfz** **6** **3** **sfz** **sfz** **sfz** **sfz** **6** **6**

**sfz** **6** **3** **sfz** **sfz** **sfz** **sfz** **6** **6**

75

*sfz cresc. sfz sfz sfz*

*sfz sfz sfz sfz sfz sfz*

*sfz sfz sfz sfz sfz sfz*

*sfz sfz sfz sfz sfz sfz*

*sfz sfz sfz sfz sfz sfz*

*sfz sfz sfz sfz sfz sfz*

*sfz sfz sfz sfz sfz sfz*

*sfz sfz sfz sfz sfz sfz*

gettato

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) all players make *sfz* ricochets in individual rhythms

77

*sfz pp dolce sfz*

*sfz pp dolce sfz*

*sfz pp sfz*

*sfz pp3 sfz*

*sfz pp sfz*

*sfz pp sfz*

*sfz pp sfz*

al tallone

II s.t., non vibr., liscio

pp dolce

s.t., non vibr., liscio

s.p.c. punta

3

3

3

3

5. s.p.c., gett.

s.p.c.

pizz.

suono reale

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

1) *sfz sfz sfz*

81

Musical score for measures 81-82. The score is written for five staves: Violin I (1-5), Violin II (6-9), Viola (div.), Cello, and Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music features sixteenth-note patterns with sixths. Dynamics include *f* (forte) and *fp* (fortissimo piano). Measure numbers 6 and 8 are indicated above the notes.

83

Musical score for measures 83-84. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music features sixteenth-note patterns with sixths. Dynamics include *f* (forte) and *fp* (fortissimo piano). Measure numbers 3, 6, and 8 are indicated above the notes.

85

Musical score for measures 85-88. The score is written for five staves: Violin I (1-5), Violin II (6-9), Viola, Cello, and Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music features marcato (marc. ord.) and arco marcato (arco marc.) passages. Dynamics include *f* (forte) and *sfz* (sforzando). Measure numbers 4 and 3 are indicated above the notes. The text "s.p.c. ord." is written above the staves in measures 87 and 88.

89

*8va-3*

*cresc.*

*sfz*

*6*

*ord.*

92

4.

3.

*ff*

*sffz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

1.3.

4.-6.

6.-9.

*ff*

7.-9.

*ff*

*fff*

*fff*

*fff*

← *ff* [≈ 72] →

3: . . . .

99

103

3: . . . .

3: . . . .

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

106

3: . . . .

*tr*

*tr*

*ff*

*ff*

*dim.*

*mf*

*mf*

*dim.*

*dim.*

*dim.*

*pizz. trem.*

*pizz. trem.*

110

3.

dim.

dim.

dim.

pizz. trem.

trem. rit.

á1 (pizz.)

p

ppp

p

trem. rit.

á1 (pizz.)

ppp

p

trem. rit.

ppp

114

3.

s.t. liscio

s.t. liscio

tr

s.t. liscio

pizz. trem.

pp

pizz. trem.

pp

119

tr

tr

tr

tr

tr

tr

tr

tr

tr

arco

tr

tr

tr



3.

123

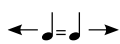
4.

4.

3.

127

132



134 4. [≈108]

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

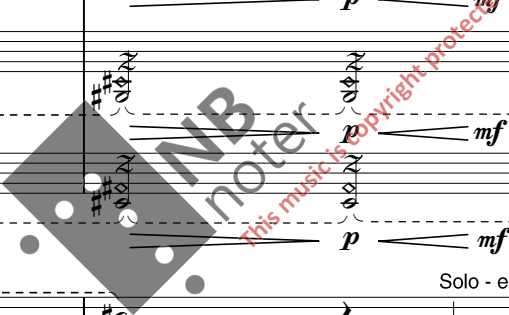
12.

13.

14.

15.

16.



137

Solo - espressivo

The musical score consists of several systems of staves. The top system includes a vocal line with notes and a dynamic marking of *f*. Below it are two systems of staves, each with a wavy line indicating a sustained sound or breath. The second system includes the instruction "con sord. presto possibile, sempre legato" and dynamic markings of *pp* and *f*. The third system includes a dynamic marking of *f*. The fourth system includes a dynamic marking of *p*. The fifth system includes a large watermark "NBnoter" and a red diagonal line with the text "this music copyright protected". The sixth system includes dynamic markings of *f* and *mf*. The seventh system includes the instruction "Solo - espressivo arco" and a dynamic marking of *f*. The eighth system includes a dynamic marking of *f*. The ninth system includes a dynamic marking of *f*. The tenth system includes a dynamic marking of *f*. The eleventh system includes a dynamic marking of *f*. The twelfth system includes a dynamic marking of *f*. The thirteenth system includes a dynamic marking of *f*. The fourteenth system includes a dynamic marking of *f*. The fifteenth system includes a dynamic marking of *f*. The sixteenth system includes a dynamic marking of *f*. The seventeenth system includes a dynamic marking of *f*. The eighteenth system includes a dynamic marking of *f*. The nineteenth system includes a dynamic marking of *f*. The twentieth system includes a dynamic marking of *f*. The twenty-first system includes a dynamic marking of *f*. The twenty-second system includes a dynamic marking of *f*. The twenty-third system includes a dynamic marking of *f*. The twenty-fourth system includes a dynamic marking of *f*. The twenty-fifth system includes a dynamic marking of *f*. The twenty-sixth system includes a dynamic marking of *f*. The twenty-seventh system includes a dynamic marking of *f*. The twenty-eighth system includes a dynamic marking of *f*. The twenty-ninth system includes a dynamic marking of *f*. The thirtieth system includes a dynamic marking of *f*. The thirty-first system includes a dynamic marking of *f*. The thirty-second system includes a dynamic marking of *f*. The thirty-third system includes a dynamic marking of *f*. The thirty-fourth system includes a dynamic marking of *f*. The thirty-fifth system includes a dynamic marking of *f*. The thirty-sixth system includes a dynamic marking of *f*. The thirty-seventh system includes a dynamic marking of *f*. The thirty-eighth system includes a dynamic marking of *f*. The thirty-ninth system includes a dynamic marking of *f*. The fortieth system includes a dynamic marking of *f*. The forty-first system includes a dynamic marking of *f*. The forty-second system includes a dynamic marking of *f*. The forty-third system includes a dynamic marking of *f*. The forty-fourth system includes a dynamic marking of *f*. The forty-fifth system includes a dynamic marking of *f*. The forty-sixth system includes a dynamic marking of *f*. The forty-seventh system includes a dynamic marking of *f*. The forty-eighth system includes a dynamic marking of *f*. The forty-ninth system includes a dynamic marking of *f*. The fiftieth system includes a dynamic marking of *f*. The fifty-first system includes a dynamic marking of *f*. The fifty-second system includes a dynamic marking of *f*. The fifty-third system includes a dynamic marking of *f*. The fifty-fourth system includes a dynamic marking of *f*. The fifty-fifth system includes a dynamic marking of *f*. The fifty-sixth system includes a dynamic marking of *f*. The fifty-seventh system includes a dynamic marking of *f*. The fifty-eighth system includes a dynamic marking of *f*. The fifty-ninth system includes a dynamic marking of *f*. The sixtieth system includes a dynamic marking of *f*. The sixty-first system includes a dynamic marking of *f*. The sixty-second system includes a dynamic marking of *f*. The sixty-third system includes a dynamic marking of *f*. The sixty-fourth system includes a dynamic marking of *f*. The sixty-fifth system includes a dynamic marking of *f*. The sixty-sixth system includes a dynamic marking of *f*. The sixty-seventh system includes a dynamic marking of *f*. The sixty-eighth system includes a dynamic marking of *f*. The sixty-ninth system includes a dynamic marking of *f*. The seventieth system includes a dynamic marking of *f*. The seventy-first system includes a dynamic marking of *f*. The seventy-second system includes a dynamic marking of *f*. The seventy-third system includes a dynamic marking of *f*. The seventy-fourth system includes a dynamic marking of *f*. The seventy-fifth system includes a dynamic marking of *f*. The seventy-sixth system includes a dynamic marking of *f*. The seventy-seventh system includes a dynamic marking of *f*. The seventy-eighth system includes a dynamic marking of *f*. The seventy-ninth system includes a dynamic marking of *f*. The eightieth system includes a dynamic marking of *f*. The eighty-first system includes a dynamic marking of *f*. The eighty-second system includes a dynamic marking of *f*. The eighty-third system includes a dynamic marking of *f*. The eighty-fourth system includes a dynamic marking of *f*. The eighty-fifth system includes a dynamic marking of *f*. The eighty-sixth system includes a dynamic marking of *f*. The eighty-seventh system includes a dynamic marking of *f*. The eighty-eighth system includes a dynamic marking of *f*. The eighty-ninth system includes a dynamic marking of *f*. The ninetieth system includes a dynamic marking of *f*. The ninety-first system includes a dynamic marking of *f*. The ninety-second system includes a dynamic marking of *f*. The ninety-third system includes a dynamic marking of *f*. The ninety-fourth system includes a dynamic marking of *f*. The ninety-fifth system includes a dynamic marking of *f*. The ninety-sixth system includes a dynamic marking of *f*. The ninety-seventh system includes a dynamic marking of *f*. The ninety-eighth system includes a dynamic marking of *f*. The ninety-ninth system includes a dynamic marking of *f*. The hundredth system includes a dynamic marking of *f*.

141

1. *ff*

2. *ff*

3. *ff*

4. *f*

5. *f*

6. *f*

7. *p cresc.* *mf* *f*

8. *p cresc.* *mf* *f*

9. *p cresc.* *mf* *f*

10. *p* *f*

11. *p* *f*

12. *p* *f*

13. *ff* *f*

14. *tr* *f*

15. *tr* *f*

16. *f*

17. *s.p.c.*

144

The musical score consists of 144 measures, organized into four systems of four measures each. The notation includes:

- Staff 1-3:** Treble clef, featuring a melodic line with triplets and trills.
- Staff 4-6:** Treble clef, featuring a wavy line with trills and dynamic markings like *tr* and *ff*.
- Staff 7-9:** Treble clef, featuring a wavy line with trills and dynamic markings like *tr* and *ff*.
- Staff 10-12:** Bass clef, featuring a melodic line with triplets and trills.
- Staff 13-15:** Bass clef, featuring a melodic line with triplets and trills.
- Staff 16-18:** Bass clef, featuring a melodic line with triplets and trills.
- Staff 19-21:** Bass clef, featuring a melodic line with triplets and trills.

Watermark: NBnoter. This music is copyright protected.

← ♩. = ♩ [≈144]

148

1. *f*

2. *f*

3. *f*

4. *sfz*

5. *sfz*

6. *sfz*

7. *f*

8. *f*

9. *f*

*tr* *mf*

*tr* *mf*

*tr* *mf*

*sfz* *f*

*sfz* *f*

*sfz* *f*

4. [≈96]

151

1.-3.

4.-6.

7.-9.

*tr*

1.-2.

3.

senza sord.

*f*

153

1.-3.

4.-5.

6.

7.-9.

1.-2.

3.

gettato

*sfz*

4: . . . . .

4 . . . .

155

1.-5.

6.-9.

157

4 . . . .

159

4 . . . . [≈108]



161

1.-3. *sfz sfz sfz sfz sfz sfz* *ff* *tr* *molto* *pp* *s.pc., punta* *n*

4.-6. *sfz sfz sfz sfz sfz sfz* *ff* *tr* *molto* *pp* *s.pc., punta* *n*  
*div. senza vibr., s.t.*

7.-9. *sfz sfz<sup>5:6</sup> sfz sfz sfz sfz* *ff* *tr* *molto* *pp* *s.pc., punta* *n*

1.-2. *sfz sfz sfz sfz* *ff* *tr* *molto* *p* *s.pc., punta* *n*  
*s.t.* *pp*

*sfz sfz sfz* *ff* *tr* *molto* *pp* *s.pc., punta* *n*  
*s.t.* *pp*

*sfz sfz sfz* *ff* *tr* *molto* *pp* *s.t.* *pp*

←  $\text{♩} = \text{♩} [\approx 72]$  →

164

*ord.* *pizz. à3, unsynch.* *mf* *sfz sfz sfz sfz* *á2* *á1*

*mf* *sfz sfz sfz* *á2* *á1* *mf* *á1*

7.-9. *ord.* *pizz. à2, unsynch.* *mf* *sfz f sfz sfz* *á2* *mf*

*ord.* *pizz. à2, unsynch.* *mf* *sfz f sfz sfz* *á1* *mf*

*pizz.* *sfz* *f* *mf*



176

5.

Musical score for measures 176-180. The score consists of five staves. Dynamics include *ppp*, *p*, and *pp*. Performance markings include *pizz.* and *arco s.t.*. A large '5.' is positioned above the first staff.

181

6.

attacca

Musical score for measures 181-185. The score consists of five staves. Dynamics include *ppp* and *n*. A large '6.' is positioned above the first staff. A watermark 'NBnoter' is visible across the score.

3. [≈108] marc.

II.

Musical score for measures 186-190. The score consists of five staves. Dynamics include *ff* and *marc.*. A large '3.' is positioned above the first staff.



26 **3** pizz. arco **3** [≈108] **3** [≈81]

30 **3** [≈54] **3** [≈162] arco s.p.c. **3**

1) Each note begins with an accent, and should be filled with ricochets during its full duration by individual players making more ricochets individually.

35

ord. → al tallone → s.pc.

*pp* *molto* *sfz* *pp*

pizz. ⊕ st., gett., dolce

3  $\text{♩}$  [≈54]

41

trem. punta, s.t. → s.pc.

*ppp* *n* *pp* *f*

3  $\text{♩}$  [≈108]

ord. *f*

trem. punta, s.t. *n* *sfz* *f*

1. trem. punta, s.t. *n* *f* *pizz.*

2.-3. trem. punta, s.t. *tr* *ppp* *f* *sfz* *f*

1.-2. trem. punta, s.t. div. *pizz. trem.* *à2, unsynch.* *á1* *dim.* *ppp* *sfz*

3. *n* *f*

suono reale *III* *pizz.* *sfz* *f*

1) Each player adds accents ad lib.

47 **3**

arco  
gettato

arco

1-2. pizz.

3. pizz.

8

*sfz*

*sfz*

*sfz*

*sfz*

52 **3** **4** **3** [≈108]

al tallone

pizz. ⊕

trem. ord.

trem. ord.

trem. ord.

arco

8

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*ff sfz*

*ff*

*tr*

arco

56 **3** [≈81] **3** [≈54]

arco

tallone, pesante

tallone, pesante

arco

tr

tr

tr

tr

8

*ff*

*ff*

*f*

*f*

*ff*

*ff*

*f*

*f*

*sfz*

*sfz*

*sfz*

*sfz*

60  $\pm 9$   $\frac{1}{\pm 6}$

1)  $\rightarrow$  s.pc.  $\rightarrow$  ord  $\rightarrow$   $\rightarrow$  s.t.

s.pc.  $\frac{v}{}$

pizz.  $Q$  arco s.pc.  $tr$

$\frac{f}{ff}$   $\frac{dim.}{PPP}$

1)  $\rightarrow$  s.pc.  $\rightarrow$  ord  $\rightarrow$   $\rightarrow$  s.t.

$\frac{f}{ff}$   $\frac{dim.}{PPP}$

1)  $\rightarrow$  s.pc.  $\rightarrow$  ord  $\rightarrow$   $\rightarrow$  s.t.

$\frac{f}{ff}$   $\frac{dim.}{PPP}$

1)  $\rightarrow$  s.pc.  $\rightarrow$  ord  $\rightarrow$   $\rightarrow$  s.t.

$\frac{f}{ff}$   $\frac{dim.}{PPP}$

1)  $\rightarrow$  s.pc.  $\rightarrow$  ord  $\rightarrow$   $\rightarrow$  s.t.

$\frac{f}{ff}$   $\frac{dim.}{PPP}$

1) Each player changes dynamics and bowing position individually, agitato character.

2  $[J. \approx 108]$

62 Colla parte: V1 solo

Solo ord.

$mp$   $f$   $p$  sub.  $mp$   $cresc.$

$tr$   $tr$   $tr$   $tr$

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71  $3: \cdot \cdot \cdot$   $2: \cdot \cdot$   $3: \cdot \cdot \cdot$

tutti, spicc., marc.

1.5-  $f$   $f$   $div.$

6.-9.  $p$   $mf$   $p$   $mf$

pizz.  $f$   $mf$   $p$   $mf$

$f$   $mf$   $p$   $mf$

$f$   $mf$   $p$   $mf$

$f$   $mf$   $p$   $mf$



77

2: . . . 3: . . . pizz. arco

*p* *sfz* *f* *f* *p* *arco* *pizz.* *arco* *poco f loco* *suono reale* 3:5

II III IV

83

3 s.t. 2: . . . ord. 3 s.t.

*p* *f* *mf* *f* *pp* *s.t.* *ord.* *pizz.* *suono reale* 3:5

II

89

pizz. arco s.t. pizz.

*mp* *pp* *mf* *mp* *pp* *arco* *s.t.* *pizz.* *s.t.* *pp*

II

95

Violin I: pizz. *sfz*, arco q.s.pc. *f*, *poco rit.*, ord. *f*, *mf*

Violin II: pizz. *sfz*, arco q.s.pc. *f*, *pizz. sfz p*, *f*, *mf*

Viola: arco q.s.pc. *f*, *f*, *mf*

Cello: q.s.pc. *f*, *f*, *mf*

Double Bass: s.t. *pp*, *f sub.*, q.s.pc. *ff*, *mf*

100

Violin I: *p*, *p*, *mf*, *mf*, *p*

Violin II: *p*, *p*, *mf*, *mf*, *p*

Viola: *mf*, *mf*, *mf*, *mf*, *mf*

Cello: *p*, *p*, *mf*, *mf*, *p*

Double Bass: *p*, *p*, *mf*, *mf*, *p*

106

Violin I: *f*, *f*, *f*, *f*, *f*

Violin II: *f*, *f*, *f*, *f*, *f*

Viola: *mf*, *mf*, *mf*, *mf*, *mf*

Cello: *mf*, *mf*, *mf*, *mf*, *mf*

Double Bass: *mf*, *mf*, *mf*, *mf*, *mf*

5.  $\text{♩}$  [≈192]  
arco, marc. sempre

112

pizz.  
arco *sfz*  
*sfz*  
*mf*  
spicc.  
ord., simile  
*p*  
ord., simile  
*p*

116

5.  $\text{♩}$  [≈144]      4.  $\text{♩}$

*p* s.pc. *f* ord. s.pc. ord. *fp* *fp* sim. s.pc. *f* *p* *f*

119

2.  $\text{♩}$       4.  $\text{♩}$

*p* *f* *p* *f* *p* *f*

2:

3:

4:

Musical score for measures 122-134. It features a grand staff with treble and bass clefs. The treble staff includes dynamics like *p*, *f*, *sfz*, *ord.*, and *s.p.c.*. The bass staff includes *f*, *p*, *ord.*, *arco*, and *mf*. There are various articulation marks like accents and slurs.

Musical score for measures 125-134. It features a grand staff with treble and bass clefs. The treble staff includes dynamics like *cresc.*, *f*, *sfz*, *ord.*, and *s.p.c.*. The bass staff includes *f*, *ord.*, *s.p.c.*, and *ff*. There are various articulation marks like accents and slurs.

Musical score for measures 128-134. It features a grand staff with treble and bass clefs. The treble staff includes dynamics like *ff*, *sfz*, *ord.*, and *s.p.c.*. The bass staff includes *tr*, *ff*, *cresc.*, and *sfz*. There are various articulation marks like accents and slurs.

4

132 *8va*

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

135 *8va*

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*tr*  
*sfz*  
*tr*  
*sfz dim.*

138 (8<sup>ma</sup>)

*pp cresc.*

*f sfz*

*pp cresc.*

*f sfz*

*pp cresc.*

*f sfz*

*pp cresc.*

*f sfz*

*pp cresc.*

*f sfz*

*pp cresc.*

*f sfz*

*tr*

*tr*

*f sfz*

*f sfz*

142

4: . . . [♩. ≈ 96]

1.-6.

*f, leggiero*  
*con vibrato*

7.-9.

*ff, cantabile*  
*con vibrato*

*ff, cantabile*

*pizz.*  
*poco f*

*pizz.*  
*poco f*

145

148

5: . . . . . 4: . . . . .

*sfz sfz sfz sfz sfz*

6-9.

*f leggiero*

*ff, cantabile*

*ff, cantabile*

*arco*

*f*

1-5.

151

154

2: . . . 3: . . .

*ff*

1.  
2.-3.

*ff, cantabile*

*ff, cantabile*

158

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161



164

5. [≈96]

The image displays a musical score for five staves. The first three staves are in treble clef, and the last two are in bass clef. The score is divided into three measures. The first measure contains complex rhythmic patterns with a forte dynamic marking (*sfz*). The second and third measures show a transition to a simpler melody with a decrescendo dynamic marking (*dim.*). A watermark for 'NBnoter' is overlaid on the score, along with the text 'This music is copyright protected'.

← ♩ = ♩ →  
3/4 [≈72]

167

The musical score consists of several systems of staves. The first system includes five treble clef staves and one bass clef staff. The second system includes five treble clef staves and one bass clef staff. The third system includes three bass clef staves. The fourth system includes three bass clef staves. The fifth system includes one bass clef staff. Dynamics include *p*, *f*, *mf*, and *cresc.*. Articulations include *non vibr.*. A large watermark 'NBnoter' is overlaid on the score.

172

8<sup>va</sup>-----

vibrato molto

loco

8<sup>va</sup>-----

*mf*

*p cresc.*

*f*

*mf*

vibrato molto

*p cresc.*

*f*

*mf*

vibrato molto

*p cresc.*

*f*

*mf*

vibrato molto

*p cresc.*

*f*

*mf*

vibrato molto

*p cresc.*

*f*

*mf*

vibrato molto

*p cresc.*

*f*

*mf*

vibrato molto

*p cresc.*

*f*

*mf*

vibrato molto

*p cresc.*

*f*

*mf*

vibrato molto

*p cresc.*

*f*

*pp*

*mf*

*p cresc.*

*f*

*mf*

*cresc.*

*f*

*mf*

*cresc.*

*f*

*mf*

*cresc.*

*f*

*p*

*mf*

*p*

176 <sup>(8<sup>va</sup>)</sup>

The score consists of several systems of staves. The top system (measures 176-177) features five staves with long, sustained notes in treble clef, marked with a piano (*p*) dynamic and a *cresc.* instruction. The second system (measures 178-179) includes six staves. The first two staves in this system are in treble clef and contain melodic lines with trills, marked with *mp* and *f* dynamics, and the instruction *liscio*. The next two staves are in bass clef and contain accompaniment with triplets, marked with *mp* and *f* dynamics. The final two staves in the system are in bass clef and contain sustained notes, marked with *f* and *p* dynamics, and a *cresc.* instruction. A large watermark 'NBnoter' is overlaid on the middle of the page, and a red diagonal line with the text 'This music is copyright protected.' is visible across the score.

180 (8<sup>va</sup>)

The musical score consists of the following parts and markings:

- Violin I:** *mf* *p* *dim.*
- Violin II:** *mf* *p* *dim.*
- Viola:** *mf* *p* *dim.*
- Violoncello:** *mf* *p* *dim.*
- Double Bass:** *mf* *p* *pp* *tr* *dim.*
- Violin I (Lower):** *mf* *f* *mf* *mp* *dim.*
- Violin II (Lower):** *mf* *f* *mf* *mp* *dim.*
- Viola (Lower):** *mf* *f* *mf* *mp* *dim.*
- Violoncello (Lower):** *mf* *f* *mf* *mp* *dim.*
- Double Bass (Lower):** *mf* *p cresc.* *f* *mf* *pp*

Additional markings include *mf*, *f*, *mp*, *pp*, *dim.*, *tr*, *cresc.*, and *f*. The score includes various musical notations such as slurs, ties, and ornaments.

184 (8<sup>va</sup>)

The score is divided into two systems. The first system contains five treble clef staves, each starting with a *pp* dynamic. The notes are beamed in pairs across measures, with a *cresc.* marking at the end of each measure. The second system contains seven bass clef staves. The first four staves in this system have a *tr* (trill) marking above the first note of each measure. The dynamics in the bass system include *pp*, *mp*, *p*, *mf*, *cresc.*, *ff*, and *dim.*. The final measure of each system has a *s.pc.* (sempre pedale) marking.

190 *8va*-

*p* < *mf* > *pp* < *p* > *ppp* < *p* > *n* *pizz.*

*p* < *mf* > *pp* < *p* > *ppp* < *p* > *n* *pizz.*

*p* < *mf* > *pp* < *p* > *ppp* < *p* > *n* *pizz.*

*p* < *mf* > *pp* < *p* > *ppp* < *p* > *n* *pizz.*

*p* < *mf* > *pp* < *p* > *ppp* < *p* > *n* *pizz.*

*p* < *mf* > *pp* < *p* > *ppp* < *p* > *n* *pizz.*

*p* < *mf* > *pp* < *p* > *ppp* < *p* > *n* *pizz.*

*p* < *mf* > *pp* < *p* > *ppp* < *p* > *n* *pizz.*

*p* < *mf* > *pp* < *p* > *ppp* < *p* > *n* *pizz.*

*dim.* > *s.pc.* *n*

*dim.* > *s.pc.* *n*

*n*

*n*

*n*

*n*

*n*