

MEM105

Martin Ellerby

DUNHAM DANCES

for String Orchestra

Duration: c. 17 minutes

Parts available: PDF Files MEM105A
 Special Order MEM105B
 Hire MEM105C

Please contact via www.martinellerby.com

Recorded on:

Ad Astra
Music for String Orchestra

SNCM String Orchestra
Conducted by Richard Howarth

MEM Recordings
Cat. No. MER006

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Composer's Programme Notes:

DUNHAM DANCES (2012)

To Dr. W. P. Stephens

In music, a dance is not necessarily a 'dance' anymore and as such this 'suite of dances' is primarily a 'sequence of movements' borrowing from, but not subservient to, such devices. The work is unique in that it follows the personal journey of a medical experience and the association that had with a local doctor.

The six individual movements are subtitled as follows:

1. **Stephens' Day** - the subtitle refers to the day I first met Dr. W. P. Stephens at Trafford General Hospital, Tuesday 2 February, 2010. It was to be quite a day: he was rather chuffed with himself when he analysed my condition in under 24 hours and, as a matter of fact, so was I! There are two subjects, the first in the minor and the second in its relative major – the effect is initially of melancholic apprehension and later of cautious hope.
2. **The Dolls House** - a tutti pizzicato, minus the basses, the rhythmic metre of 7/8 is adhered to throughout. The subtitle refers to the Stephens' home in Cheshire.
3. **Dry Bones** – I originally called this '*The War March of the Surgeons*' and I think audiences will understand this! The whole ensemble play *col legno* (with the back of the wood) and this unique sound gives the movement its flavour. The subtitle relates to a passage in the Bible from Ezekiel: "*Prophesy upon these bones, and say unto them, O ye dry bones, hear the word of the Lord.*"
4. **A 'March' Fugue** - the word 'march' is placed in inverted commas to indicate the musical form of a march and the month of March (March, 2010 marked the height of my stay in the Alexandra Hospital) – the music finds its way from an opening 'rainy-day' G minor to a bright and optimistic G major.
5. **Blue Mercedes** – the subtitle refers to Bill's car in which he took me from Trafford General to the 'Alex' in Cheadle – I like the idea of the car being a 'woman' in our lives as Mercédès was the femme fatale in Dumas' *The Count of Monte Cristo*, a novel that tells a tale of desperate travel from darkness to light, that at that time I could relate to.
6. **Patrick's Day** – at last it's the composer's day! On St. Patrick's Day (Wednesday 17 March, 2010) I was released from hospital – this essentially warm yet rhythmic finale (cast in 10/8 throughout) closes the suite in high spirits: the D minor of the first movement exchanged by the D major of the closing one. The letter 'D' is also of personal relevance not only in key terms but in the overall title with 'Dunham' and 'Dances'.

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"Never forget, that until the day God will deign to reveal the future to man, all human wisdom is contained in these two words, 'Wait and Hope'." - Alexandre Dumas (père)

Performance Notes – Richard Howarth:

- Movt. 2 Exaggerate the dynamics.
Movt. 3 Choose a mutually acceptable speed for the col legno but aim for as quickly as possible for the group. Avoid using your ‘best’ bows!

Martin Ellerby

Martin Ellerby was born in Worksop, England in 1957. After graduating from the London College of Music he studied composition with Joseph Horovitz and counterpoint with W. S. Lloyd Webber at the Royal College of Music. Following this he studied privately with Wilfred Josephs later becoming the composer’s amanuensis.

He has written in most forms including several sinfonias and concertante works, music for strings, several instrumental sonatas and suites, songs and choral music including a Mass for choir and orchestra. He has also written test pieces for all the key brass band contests (*Tristan Encounters*, *Elgar Variations*, *Genesis*, *Electra* etc.) and much repertoire for concert band (*Paris Sketches*, *Venetian Spells*, *Meditations*, *Via Crucis*, etc.). Additionally he has composed examination and sight reading material for the Associated Board of the Royal Schools of Music (ABRSM) and other educational bodies and publishers.

His music has been broadcast and recorded all over the world by leading ensembles and performed at prestigious venues including the Royal Albert Hall, Royal Festival Hall, St. Paul’s Cathedral, Barbican and Wigmore Halls in London; Carnegie Hall and the Lincoln Center in New York City; Leipzig’s Gewandhaus and St. Thomas Church in Germany; La Madeleine in Paris and the Sydney Opera House in Australia. He has been twice represented at the BBC Henry Wood Promenade Concerts at the RAH (broadcast on BBC Radio 3). A 7 year post as civilian composer in residence to the Regimental Band of Her Majesty’s Coldstream Guards resulted in much music for specific State events, Royal occasions and overseas tours.

Amongst his awards and citations are the W. S. Lloyd Webber Director’s Prize, the Westminster Prize, the Arts Council of Great Britain Dio Fund Award, an Allcard Award, the George Butterworth and Norman Sykes Memorial Fund Awards, the Freedom of the City of London, the Royal Military School of Music 2008 Dr. Martin Ellerby Class, the 2012 BUMA International Brass Award (Holland), and, in his 60th birthday year (2017), the John Henry Iles Medal of the Worshipful Company of Musicians.

He holds a Doctor of Musical Arts Degree (DMA) from the University of Salford, an Honorary Doctor of Letters Degree (Hon DLitt) from the University of West London and five fellowships. He is the Artistic Director for Studio Music Company (London), External Examiner to the Royal Air Force Music Services (RAF Northolt) and Honorary Principal of the Victoria College of Music Examinations Board. Overseas lecture tours include North and South America, Europe and Australasia. His hobbies include reading, films, walking and cooking.

Martin Ellerby has a website at www.martinellerby.com



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To Dr W. P. Stephens

DUNHAM DANCES

for String Orchestra

1. Stephens' Day

Edited by Richard Howarth

MARTIN ELLERBY

Un poco pesante ($\text{♩} = \text{c. } 76$)

Musical score for the first movement of Dunham Dances for String Orchestra. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat, and the time signature is 3/4. The tempo is indicated as $\text{♩} = \text{c. } 76$. The dynamics include mf sonore and sim. The score shows various musical phrases with slurs and grace notes.

Musical score for the first movement of Dunham Dances for String Orchestra, page 6. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The key signature changes to no sharps or flats. The dynamics include mp . The score shows various musical phrases with slurs and grace notes.

A

Vln. I

Vln. II

Vla.

Vc.

D. b.

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Vln. I

Vln. II

Vla.

Vc.

D. b.

B

21

Vln. I

Vln. II

Vla.

Vc.

Db.

Performance

A musical score page featuring a large, diagonal watermark in the center that reads "Perusal Score Only" and "Not for rehearsal or performance". The text is in a black, sans-serif font. The background of the page shows musical notation on five-line staves, including dynamic markings like "f" (fortissimo) and "mf" (mezzo-forte), and various rests and note heads. The watermark is oriented diagonally from the bottom-left towards the top-right.

26

Vln. I

Vln. II

Vla.

Vc.

D. b.

*Perusal
Not for rental*

C

32

Vln. I **p** legato

Vln. II **p** legato

Vla. **p** legato

Vc. **p** legato
(open string)

Db. **p** staccato
div.
p sonore

mp

mp

mp

mp

mp

mp

mp

mp

Performance

A musical score page featuring two staves of music. The top staff consists of six measures, each starting with a bass clef, a 'C' key signature, and a common time signature. The bottom staff has four measures, starting with a bass clef and a 'C' key signature. A large, diagonal watermark in black text reads "Perusal Score Only" and "Not for rehearsal or performance". In the lower right area of the page, there is a small rectangular box containing the letter "D". Various dynamics are indicated throughout the score, including "f" (forte), "p" (piano), "mf" (mezzo-forte), and "mp" (mezzo-piano). Measure 1 of the top staff begins with a bass note followed by eighth-note pairs. Measures 2-4 show a similar pattern. Measure 5 starts with a bass note followed by eighth-note pairs, with a dynamic marking "mf" above the staff. Measure 6 starts with a bass note followed by eighth-note pairs, with a dynamic marking "p" above the staff. The bottom staff begins with a bass note followed by eighth-note pairs. Measures 2-3 show a similar pattern. Measure 4 starts with a bass note followed by eighth-note pairs, with a dynamic marking "mf" above the staff.

Perusal
Not for rehearsal

D

38

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

This image shows a page from a musical score for orchestra. The page number is 38, and the section is labeled 'D'. The instrumentation includes Violin I, Violin II, Cello, Double Bass, and Bassoon. The bassoon part is mostly rests, with a single note 'D' at the bottom. The strings (Violin, Viola, Cello) play various rhythmic patterns and dynamics marked 'mf'. A large diagonal watermark 'Perusal Not for rehearsal' is across the page.

44

Vln. I

Vln. II

Vla.

Vc.

Db.

50

div.

E

appassionato

Vln. I

Vln. II

Vla.

Vc.

Db.

f appassionato

f appassionato

f appassionato

unis.

div.

unis.

f appassionato

Perusal Score Only
Not for rehearsal or performance

unis.

F

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

mf

unis.

mf

mf

mf

mf

mf

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Un poco ritenuto

60

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

mp

p

mp

p

mp

p

div.

p

2. The Dolls House

Giocoso (♩ = c. 152)

pizz.

A musical score for four string instruments: Violin I, Violin II, Viola, and Violoncello. The score is in common time (indicated by '7/8' over '4/4'). The first measure shows Violin I playing eighth-note pairs. The second measure shows Violin II playing eighth-note pairs. The third measure shows Viola playing eighth-note pairs. The fourth measure shows Violoncello playing eighth-note pairs. Dynamics include *f* (fortissimo) and pizz. (pizzicato). Measure 4 includes the instruction 'Db. tacet' (Double basses remain silent).

A musical score page with a large, diagonal watermark reading "Perusal Score Only" and "Not for rehearsal or performance". The watermark is oriented from the bottom-left towards the top-right. The musical score consists of several staves of music, with the top staff showing a treble clef and the bottom staff showing a bass clef. The music is written in common time, with various note values including eighth and sixteenth notes. The watermark is rendered in a light gray color that is semi-transparent.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 11-12. The score consists of four staves. Vln. I and Vln. II play eighth-note patterns. Vla. and Vc. provide harmonic support with sustained notes and eighth-note patterns.

B

17

Vln. I

Vln. II

Vla.

Vc.

C

22

Vln. I

Vln. II

Vla.

Vc.

Perusal Score Only
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27

Vln. I

Vln. II

Vla.

Vc.

D

32

Vln. I

Vln. II

Vla.

Vc.

E

37

Vln. I

Vln. II

Vla.

Vc.

Perusal Score Only
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42

Vln. I

Vln. II

Vla.

Vc.

F

Vln. I
Vln. II
Vla.
Vc.

46

p
p
p
p

50

*Perusal Score Only
Not for rehearsal or performance*

Vln. I
Vln. II
Vla.
Vc.

51

55

G

Vln. I
Vln. II
Vla.
Vc.

56

f
f
f

60

60

Vln. I

Vln. II

Vla.

Vc.

64

Vln. I

Vln. II

Vla.

Vc.

H

*Perusal Score Only
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70

Vln. I

Vln. II

Vla.

Vc.

unis.

p fz

unis.

p fz mp

unis.

p fz mp poco a poco cresc.

p fz

75

Vln. I *poco a poco cresc.*

Vln. II *poco a poco cresc.*

Vla.

Vc. *poco a poco cresc.*

I

80

Vln. I

Vln. II

Vla.

Vc.

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85

Vln. I

Vln. II

Vla.

Vc.

J

K

90

Vln. I

Vln. II

Vla.

Vc.

95

Vln. I

Vln. II

Vla.

Vc.

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100

Vln. I

Vln. II

Vla.

Vc.

3. Dry Bones

Alla Marcia - ritmico ($\text{♩} = \text{c. } 108$)

Vln. I

Vln. II

Vla.

Vc.

Db.

(div.) 1. col legno
p 'spiccatissimo'

(div.) 2. col legno (open strings)

p 'dry'

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Vln. I

Vln. II

Vla.

Vc.

Db.

7

A

Vln. I

Vln. II

Vla.

Vc.

D. b.

col legno
p 'spiccatisimo'

10

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Vln. I

Vln. II

Vla.

Vc.

D. b.

13

Vln. I

Vln. II

Vla.

Vc.

Db.

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16

Vln. I

Vln. II

Vla.

Vc.

Db.

B

col legno

p 'spiccatissimo'

col legno

p 'spiccatissimo'

col legno

p 'spiccatissimo'

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19

Vln. I

Vln. II

Vla.

Vc.

D. b.

poco a poco cresc.

22

Vln. I

Vln. II

Vla.

Vc.

D. b.

*Perusal Score Only
Not for rehearsal or performance*

C

25

Vln. I f

Vln. II > f

Vla. > f

Vc. > f

Db. > f

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D

28

Vln. I

Vln. II

Vla.

Vc.

Db.

p poco a poco cresc.

f p poco a poco cresc.

31

Vln. I

Vln. II

Vla.

Vc. div. unis.

Db.

E

34

Vln. I *mf* poco a poco cresc.

Vln. II *mf* poco a poco cresc.

Vla. *mf* poco a poco cresc.

Vc. *mf* poco a poco cresc.

Db. *mf* poco a poco cresc.

*Perusal Score Only
Not for rehearsal or performance*

40

Vln. I

Vln. II

Vla.

Vc.

D. B.

Percussion
Not for rehearsal

fz p poco a poco cresc.

fz p poco a poco cresc.

fz

mp poco a poco cresc.

mp poco a poco cresc.

fz

fz

fz

mf

fz

fz

fz

mf

G

43 1./2. unis. div.

Vln. I 3./4. unis. div.

Vln. II

Vla.

Vc.

D. b.

(open strings)

f with 'bounce'

f with 'bounce'

H

46

Vln. I

Vln. II

Vla.

Vc.

Db.

7./8. unis. div.
pp

1./2. unis. div.
pp

3./4. unis. div.
pp

Perusal Score Only
Not for rehearsal or performance

49

I

Vln. I

Vln. II

Vla.

Vc.

D. B.

Perusal Score Only
Not for rehearsal or performance

5./6. unis. div. *pp*

1./2. unis. div. *pp*

3./4. unis. div. *pp*

J

52

Vln. I

Vln. II

Vla.

Vc.

Db.

1./2. unis. div.

pp

3./4. unis. div.

pp

Tutti play and stamp foot
(except Db.'s)

54 unis.

Vln. I unis.  fz

Vln. I unis.  fz

Vln. I unis.  fz

Vln. I unis.  fz

Vln. II unis.  fz

Vln. II unis.  fz

Vln. II unis.  fz

Vla. unis.  fz

Vla. unis.  fz

Vc. unis.  fz

Vc. unis.  fz

Db. unis.  fz

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4. A 'March' Fugue

Con brio (♩ = c. 116)

Soli

Violin I *mf spiritoso*

Violin II *mf spiritoso*

Viola

Violoncello

Double Bass

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Vln. I

Vln. II

Vla.

Vc.

Db.

A

Vln. I

Vln. II

Vla.

Vc.

Db.

14

Vln. I

Vln. II

Vla.

Vc.

D. b.

18

Vln. I

Vln. II

Vla.

Vc.

D. b.

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B

21

Vln. I

Vln. II

Vla.

Vc.

D. b.

24

Vln. I

Vln. II

Vla.

Vc.

Db.

(non div.)
f
fz

(non div.)
f
fz

(non div.)
f
fz

Soli

C

27

Vln. I

Vln. II

Vla.

Vc.

Db.

Soli
mf

30

Vln. I

Vln. II

Vla.

Vc.

Db.

Soli
mf

32

Vln. I

Vln. II

Vla.

Vc.

Soli

Db.

34

Vln. I

Vln. II

Vla.

Vc.

Soli

Db.

Perusal Score Only
Not for rehearsal or performance

36

Vln. I

Vln. II

Vla.

Vc.

Db.

D

38

Vln. I

Vln. II

Vla.

Vc.

Db.

E

41

(non div.)

Vln. I

(non div.)

Vln. II

(non div.)

Vla.

Vc.

Db.

Perusal Score Only
Not for rehearsal or performance

Soli

44

Soli

Vln. I

Vln. II

Vla.

Vc.

Db.

47

Vln. I

Vln. II

Vla.

Vc.

Db.

Soli

mf

50

Vln. I

Vln. II

Vla.

Vc.

Db.

Soli

mf

*Perusal score Only
Not for rehearsal or performance*

F

53

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

f

G

Vln. I

Vln. II

Vla.

Vc.

Db.

Soli

Soli

pizz.

mf

Perusal Score Only
Not for rehearsal or performance

Vln. I

Vln. II

Vla.

Vc.

Db.

Vln. I

Vln. II

Vla.

Vc.

Db.

Soli

mf

pizz.

mf l.v.

l.v.

fz

67

Vln. I

Vln. II

Vla.

Vc. Soli arco
mf

Db.

71

Vln. I

Vln. II

Vla.

Vc.

Db.

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74

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

f

f

f

arco

f

77

Vln. I

Vln. II

Vla.

Vc.

Db.

80 unis.

Vln. I

Vln. II

Vla.

Vc.

Db.

Perusal Score Only
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5. Blue Mercedes

Andantino con rubato ($\text{♩} = \text{c. 76}$)

Soli

Soli

Violin I

Violin II

Viola

Violoncello

Double Bass

mp legato e espressivo

p legato e espressivo

p legato e espressivo

p legato e espressivo

5

Vln. I

Vln. II

Vla.

Vc.

Db.

(Solo)

mf

mp

mp

mp

mp

Score Only

for rehearsal or performance

A

Musical score for orchestra, page 10. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The Vln. I part features eighth-note patterns. The Vln. II part has sustained notes with sixteenth-note patterns. The Vla. part has sustained notes with eighth-note patterns. The Vc. part has eighth-note patterns. The Db. part is silent.

B

15

Vln. I

Vln. II

Vla.

Vc.

D. b.

div.
(Soli)

mf

div.

unis.

mp

mf

unis.

mp

mf

mp

div.

mf

mp

mf

mp

mf

mp

Perusal Score Only
Not for rehearsal or performance

19

Vln. I

Vln. II

Vla.

Vc.

D. b.

unis.

poco a poco crescendo

div.

mf poco a poco crescendo

unis. pizz.

C

24

Vln. I div.

Vln. II *pp* molto legato
unis.

Vla. Soli
f

Vc. *mp*
div.

D. b. *pp* molto legato
f arco
unis. (arco)

Perusal Score Only
Not for rehearsal or performance

29

Vln. I div.

Vln. II *mp*

Vla. *p*

Vc. *mf*

D. b. *p*

Soli unis.

D

(div. 1./2., 3./4., 5./6.)

33

mf

Vln. I (div. 7./8.)

mp quasi descant

Vln. II

mp *div.* *mp*

Vla.

mp *unis.*

Vc.

mp *div.*

Db.

Perusal Score Only
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(Soli div. 1./2., 3./4.
upper and 5./6. lower)

37

poco a poco crescendo

Vln. I

poco a poco crescendo

Vln. II

poco a poco crescendo

Vla.

poco a poco crescendo

Vc.

poco a poco crescendo

(div.)

poco a poco crescendo

(div.) pizz.

Db.

poco a poco crescendo

arco

E

(normal div.)

41

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*
unis.

Db. *mf*

div.

F

46

Vln. I

Vln. II

Vla.

Vc. *pp* molto legato
unis.
div.

Db.

8

pp molto legato
unis.

pp molto legato

pp molto legato
unis. Soli

mp

unis.

pp poco a poco crescendo

Perusal Score Only
Not for rehearsal or performance

51

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

mp

unis.

p

p

mf

Soli

G

H Poco a poco ritenuto al fine

**Perusal Score Only
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6. Patrick's Day

Molto ritmico [3+3+2+2] ($\text{♩} = \text{c. } 110$)

Violin I

Violin II

Viola

Violoncello

Double Bass

div.
play open strings on repeated notes where possible

mp molto ritmico

mp molto ritmico

non div. play open strings on repeated notes where possible

mp molto ritmico

non div. play open strings on repeated notes where possible

Vln. I

Vln. II

Vla.

Vc.

Db.

mp molto ritmico

1. pizz.

2. pizz.

mp

7

Vln. I div.

Vln. II *mf*

Vla. *mf*

Vc. pizz. *mf*

D. b. 1. open strings *mf*

2. open strings *mf*

A

9 unis. *f* *mp*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. Soli arco *mf legato*

D. b. 1. *f* *mp*

Perusal Score Only
Not for rehearsal or performance

12

Vln. I

Vln. II

Vla.

Vc.

D. b.

15

Vln. I

Vln. II

Vla.

Vc.

Db.

B

18

Soli

mf legato

mf

mp

mp ritmico

mf

mp

Vln. I

Vln. II

Vla.

Vc.

Db.

Perusal Score Only
Not for rehearsal or performance

21

Vln. I

Vln. II

Vla.

Vc.

Db.

24

Vln. I

Vln. II

Vla.

Vc.

Db.

legato

C

Vln. I

Vln. II

Vla.

Vc.

Db.

ritmico

div.

f

Performance

30

Vln. I

Vln. II

Vla.

Vc.

Db.

unis. Soli

mp legato

p

p

p

div.

f

33

Vln. I *p ritmico*

Vln. II

Vla.

unis. Soli

Vc. *mp legato*

Db.

36

Vln. I *p ritmico*

Vln. II

Vla.

Vc. *mp legato*

Db.

39

Vln. I

Vln. II

Vla.

Vc.

Db.

Perusal Score Only
Not for rehearsal or performance

D

42

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

E
Soli
flegato
div.
mf
div.
mf
Soli
flegato
mf

45

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

48

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

Not for rehearsal or performance

51

Vln. I

mf

Vln. II

Vla.

Vc.

mf

Db.

This section consists of three measures. In measure 51, Vln. I has a melodic line with slurs and dynamic *mf*. The other instruments provide harmonic support with sustained notes and chords. Measures 52 and 53 continue this pattern, with Vln. I maintaining its melodic line and the ensemble providing harmonic support. Measure 53 concludes with a dynamic *f*.

54

Vln. I

Vln. II

Vla.

Vc.

Db.

This section consists of three measures. It features a continuous harmonic pattern provided by the ensemble, with Vln. I having a brief melodic line in measure 54. Measures 55 and 56 continue the harmonic support, with Vln. I re-entering with a melodic line in measure 56.

F

57

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

Db.

ff

This section consists of three measures. It begins with a dynamic *ff* from all instruments. Measures 58 and 59 continue with the same dynamic level, maintaining the full ensemble sound.

Perusal Score Only
Not for rehearsal or performance

G

60

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

unis.

trem.

p

H

64

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

div.

mf

nat. non div.

Soli

flegato

a2

mp

mf

Perusal Score Only
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67 Soli

Vln. I *flegato*

Vln. II

Vla.

Vc. *mf*

Db.

70

Vln. I *mf*

Vln. II

Vla.

Vc. *mf*

Db.

Perusal Score Only
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I

Vln. I 73

Vln. II

Vla.

Vc.

D. b.

ffz p unis. ffz p unis. ffz p ffz

J

Vln. I

Vln. II

Vla.

Vc.

D. b.

f legato div. div. Soli f legato

mf mf mf 3 ffz mf

Perusal Score Only
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79

Vln. I

Vln. II

Vla.

Vc.

Db.

82

Vln. I

Vln. II

Vla.

Vc.

Db.

85

Vln. I

Vln. II

Vla.

Vc.

Db.

K

87

div.

unis.

ff

unis.

ff

unis.

ff

ff

p

p

ff

90

mf

fz

ffz

mf

f

Soli

ff

f

Perusal Score Only
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