

Berliner Konzert

2009

Triple Concerto for Piano Trio and String Orchestra

Paul Frehner

Approximate Duration: 24 minutes

Program Note

When asked to compose a triple concerto in celebration of the 20th anniversary of the fall of the Berlin Wall there were numerous compositional pathways that I considered taking. I did not want to simply write a celebratory fanfare that did not acknowledge the inhuman and horrific realities and consequences of the Wall's existence. There was also the *concertante* aspect of the work that needed to be reconciled with its thematic concept and content. I decided finally to write a piece in several movements in which each movement would be inspired by and reflective of specific events that occurred during the history of the rise and fall of the Wall. The roles assigned to the piano trio and the orchestra are flexible and vary from movement to movement. The players in the trio, for instance, do not necessarily represent individuals and the orchestra, the oppressive power-political complex. Rather, the music of each movement is a musical reflection on specific events or ideas and both trio and string orchestra combine to express that reflection.

Prelude: Nachtmusik

Between dusk and dawn on August 12/13 1961 East German forces, under a blanket of darkness, spread out into the streets of Berlin and divided the city by rolling out over a hundred miles of barbed wire. Berliners woke up that morning to a tragically changed daily reality. In this prelude I'm trying to evoke the dark and ominous nature of that night's activities.

I. Sand and Cement

Given the nature of the sandy, boggy soil it is built upon Berlin was an improbable metropolis. Originating in the middle ages as a fishing and trading settlement the city was likely named after the West Slavic word *brl*, which meant marsh. Thus, marsh town. In the post Second World War period and before the erection of the Wall, Berlin, though a broken, divided and occupied city, was on its way to once again becoming a dynamic metropolis, especially in the western sections. This progress was suddenly halted for almost three decades by the events of August 1961.

Sand has a loose, granular and fluid quality that I find comparable to the nature and movements of free people in a large city. When compacted into cement, though, sand becomes rigid and almost impregnable. In this movement the granular and fluid quality of sand is evoked in the running folk-like melodies played by the trio. Superimposed on this music is a rather harsh and inflexible chordal texture played by the string orchestra.

II. No Man's Land

On August 17, 1962 eighteen year old Peter Fechter and a friend attempted to escape into West Berlin. They crossed the barbed wire barrier on the Eastern side of the wall and negotiated the death traps in the area that bore the name 'No Man's Land.' Fechter's friend managed to scale the final 8-foot barrier, with bullets barely missing him, and gain his freedom in West Berlin. Fechter, though, was shot in the leg, and slid back into the no man's land. The shot had severed an artery and he lay there crying for help while he slowly bled to death. East German and West German authorities and onlookers were all too afraid to help him. American GIs did nothing. One of them was reported as shrugging his shoulders and saying 'Not our problem.' Finally, some East German guards were goaded into action but it was too late.

This movement is written in commemoration of this tragic event.

III. Kooltur

Composer György Ligeti called the half-city of West Berlin a 'surreal cage', a bizarre prison in which paradoxically only those locked up inside were free.¹ In the 1960s and through the 1980s West Berlin was slowly depopulating. It was not a place to which a person would go to advance a career and immigrants were not the usual assortment of people looking for work. They were typically people looking for an alternate lifestyle, inexpensive rents and round-the-clock nightlife as well as a certain number of young West Germans looking to avoid mandatory conscription in the *Bundeswehr*.² It was also a city still occupied by the French, British and American authorities, and as such, was somewhat of a cultural melting pot. Among the West Berlin youth American popular culture and sub cultures exerted a strong influence. This influence was evident in the West German popular and alternative music scenes during these years.

The music I've written here fuses aspects of contemporary triple concerto form with musical references to jazz, blues, early rock 'n roll and new wave music with the intention of conveying, in the form of a multilayered musical snapshot, my personal impression of West Berlin in this period.

IV. Fragment

In the days immediately following November 9 1989, exiled Russian cellist Rostropovich traveled to Berlin and gave an impromptu performance of the Bach cello suites at the Wall in celebration of its fall.

Fragment, the shortest of the five movements of this work, draws upon short melodic fragments extracted from the Sarabande from J.S. Bach's *Cello Suite No. 1*. The melodic fragments are played by the solo cello and are commented upon by the solo violin while the strings softly provide harmonic support. The music is severed by a strong chordal attack from the solo piano.

¹ Richie, Alexandra. *Faust's Metropolis: A History of Berlin*. London, 1999.

² Taylor, Frederick. *The Berlin Wall: A World Divided, 1961-1989*, Harper Perennial, Toronto.

V. Dresden 2.10.89

In September 1989 East German tourists were fleeing across the border between Hungary and Austria and eventually making their way into West Germany. Concurrently, thousands were seeking refuge in the West German embassy in Prague. By the end of September there were over 4000 people camping on the embassy grounds. It was an embarrassing situation for East German leader Erich Honecker. Eventually he agreed to allow the East German refugees to go to West Germany, but on his terms. They would travel through the DDR into West Germany onboard sealed trains. During the ride they would be stripped of all identification documents and have their East German citizenship withdrawn. It was an attempt to send them to the West humiliated and in disgrace. This plan catastrophically backfired on Honecker. By the time the trains left there were 12000 refugees on board. In East Germany thousands of citizens lined the route of the trains to cheer on the refugees as they gained their freedom. In Dresden, instead of surrendering their identification documents, the refugees tore them up and tossed them out the windows of the trains. They also discarded their soon-to-be worthless East German money. At the Dresden train station many other citizens greeted the refugees and tried to get on the trains to also gain their freedom. Fighting broke out with the *Vopos* (People's Police). Demonstrations continued in Dresden after the refugee trains left. When they finally arrived in the West, there was great celebration. The West German television broadcasts of the emotional event were easily picked up in the East. Almost immediately the embassy in Prague started filling up again with more East Germans hoping to get on another freedom train.³

While writing this movement I was trying to portray the uncontrollable energy and excitement of those history making train rides to freedom.

Berliner Konzert was commissioned by Soundstreams Canada, the Wurttemberg Chamber Orchestra Heilbronn and the Gryphon Trio in celebration of the twentieth anniversary of the fall of the Berlin Wall

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Instrumentation and Performance Notes

Piano Trio and String Orchestra

Strings: 6 5 4 3 2 minimum

Accidentals function in the traditional manner. However, cautionary accidentals are frequently indicated.

Microtones in the score are indicated as follows:

♯ Quarter-tone sharp

Three quarter tones sharp

♭ Quarter-tone flat

↗ Slightly sharp: This indication is always placed on top of an accidental. If the arrow is applied to a note that is natural, sharp or flat play that note slightly sharper (by less than a ¼ tone). Likewise, if it is applied to a note that is already quarter-tone sharp or flat or three quarter tones sharp play that pitch slightly sharper still.

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³ Taylor, Frederick. *The Berlin Wall: A World Divided, 1961-1989*, Harper Perennial, Toronto.

Berliner Konzert

for piano trio and string orchestra
Composed in celebration of the 20th Anniversary of the fall of the Berlin Wall
For the Gryphon Trio and the Württembergisches Kammerorchester Heilbronn

Prelude: Nachtmusik

Paul Frehner, 2009

Violin
Cello

piano trio
Piano

Violin I-1
Violin I-2
Violin I-3
Violin I-4
Violin I-5
Violin I-6
Violin II-1
Violin II-2
Violin II-3
Violin II-4
Violin II-5
Viola
Cello
Double Bass

Dark, Ominous
♩ = 56
Lunga
10"

Violin

Cello

Piano

Vln. I-1

p < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

Vln. I-2

p < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

Vln. I-3

p < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

Vln. I-4

p < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

Vln. I-5

p < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

Vln. I-6

< *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

Vln. II 1

p < *mp* > *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

Vln. II 2

p < *mp* > *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

Vln. II-3

p < *mp* > *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

Vln. II-4

p < *mp* > *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

Vln. II-5

p < *mp* > *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

Vla.

pp < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

div. unis. div.

Vc.

pp < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

D.B.

This musical score page, numbered 3, features a variety of instruments and dynamic markings. At the top, the Violin and Cello parts are marked with *mf* and *p*, transitioning to *pp*. The Piano part is marked *f*. The Violin I section (Vln. I-1 to I-6) and Violin II section (Vln. II-1 to II-5) include markings for *p < mp*, *pp*, *molto vib.*, and *ord.*. The Viola (Vla.) and Violoncello (Vc.) parts are marked *pp* and *mp*. The Double Bass (D.B.) part is marked *pp*. The score includes complex rhythmic patterns, including triplets and slurs, and dynamic changes throughout the piece.

Violin 22

Cello 22

Piano

Vln. I-1 22

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vla.

Vc.

D.B.

I. Sand and Cement

$\text{♩} = 104$ Fluid

The score is for a 4/4 piece in G major. It features a wavy, tremolo-like texture in the strings and a rhythmic piano accompaniment. The first system includes Violin, Cello, and Piano. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics range from *mf* to *ppp*. The tempo is marked as Fluid at 104 beats per minute.

Violin
mf *ppp*

Cello
mf *ppp*

Piano
mp

Vln. I
mf *ppp*
div. à 4

Vln. II
mf *ppp*

Vla.
mf *ppp*
div.

Vc.
pizz.
mp

D.B.

4

Violin

Cello

Piano

4

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

mf

pizz.

mf

The image displays a page of a musical score, page 7. It is divided into two systems. The first system includes staves for Violin, Cello, and Piano. The Violin and Cello parts are mostly rests, with some notes in the final measure marked 'pizz.' and '*mf*'. The Piano part features intricate rhythmic patterns across all four staves. The second system includes staves for Vln. I, Vln. II, Vla., Vc., and D.B., all of which contain rests throughout the system. A measure number '4' is indicated at the beginning of both systems.

8

Violin

Cello

Piano

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

12

Violin

Cello

Piano

arco

mp

The image shows a musical score for Violin, Cello, and Piano. The Violin and Cello parts are marked 'arco' and 'mp' and feature triplet markings. The Piano part features complex rhythmic patterns with triplet markings.

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

The image shows five empty musical staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. Each staff is marked with a measure rest.

Violin

Cello

16

pizz.

arco

Piano

Vln. I

Vln. II

Vla.

Vc.

D.B.

16

24

Violin

Cello

Piano

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

The musical score is arranged in a system of staves. The top three staves are for Violin, Cello, and Piano. The bottom seven staves are for string instruments: Violins I (1-2, 3-4, 5-6), Violins II (1-3, 4-5), Violas (1-2, 3-4), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 24. The Violin, Cello, and Piano parts feature a complex rhythmic pattern with many accents. The string parts are primarily block chords with some melodic movement, including triplets and dynamic markings such as *ff*, *f < ff*, and *non div.* (non-diviso). The bottom two staves (Vc. and D.B.) include markings for *div.* (diviso) and *unis.* (unison).

31

Violin

Cello

Piano

31

unis.

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

34

Violin *ff*

Cello *ff*

Piano *ff*

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3

Vln. II 4

Vln. II 5

Vla. 1-2 non div.

Vla. 3-4 non div.

Vc.

D.B.

Violin

Musical notation for Violin and Cello parts, measures 37-40. The Violin part features a melodic line with accents and slurs. The Cello part provides a rhythmic accompaniment with slurs and accents.

Cello

Piano

Musical notation for Piano part, measures 37-40. The piano part consists of two staves (treble and bass clef) with complex rhythmic patterns and slurs.

Vln. I 1-2

Musical notation for Violin I 1-2 parts, measures 37-40. The notation includes fingerings (5, 3) and slurs.

Vln. I 3-4

Musical notation for Violin I 3-4 parts, measures 37-40. The notation includes fingerings (5, 3) and slurs. A *ff* dynamic marking is present.

Vln. I 5-6

Musical notation for Violin I 5-6 parts, measures 37-40. The notation includes fingerings (5, 3) and slurs. A *ff* dynamic marking is present.

Vln. II 1-2

Musical notation for Violin II 1-2 parts, measures 37-40. The notation includes fingerings (5, 3) and slurs. A *ff* dynamic marking is present.

Vln. II 3

Musical notation for Violin II 3 part, measures 37-40. The notation includes fingerings (5, 3) and slurs. A *ff* dynamic marking is present.

Vln. II 4

Musical notation for Violin II 4 part, measures 37-40. The notation includes fingerings (5, 3) and slurs. A *ff* dynamic marking is present.

Vln. II 5

Musical notation for Violin II 5 part, measures 37-40. The notation includes fingerings (5, 3) and slurs. A *ff* dynamic marking is present.

Vla. 1-2

Musical notation for Viola 1-2 parts, measures 37-40. The notation includes fingerings (3) and slurs. A *non div.* marking is present.

Vla. 3-4

Musical notation for Viola 3-4 parts, measures 37-40. The notation includes fingerings (3) and slurs. A *non div.* marking is present.

Vc.

Musical notation for Violoncello part, measures 37-40. The notation includes fingerings (3) and slurs.

D.B.

Musical notation for Double Bass part, measures 37-40. The notation includes fingerings (3) and slurs.

Violin

Cello

Piano

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla.

Vc.

D.B.

43

Violin

Cello

Piano

43

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

div. à 3

unis.

This musical score page, numbered 20, covers measures 45 through 52. It features a full orchestral arrangement with the following parts:

- Violin:** Violin I and Violin II (divided into 1-3 and 4-5) play a melodic line with accents and dynamic markings.
- Cello:** Cello and Double Bass (D.B.) play a rhythmic accompaniment with triplets and accents.
- Piano:** The piano part is divided into two staves, providing harmonic support with chords and melodic fragments.
- String Ensemble:** Violins I, Violins II (1-3 and 4-5), Violas (1-2 and 3-4), Violoncello (Vc.), and Double Bass (D.B.) all play a rhythmic accompaniment consisting of eighth-note triplets with accents.

The score includes various musical notations such as accents (>), dynamic markings (v, >), and articulation marks (A). The key signature is one flat (B-flat major or E-flat minor), and the time signature is 4/4.

Violin

Cello

Musical notation for Violin and Cello staves, measures 47-49. Both staves show a melodic line with eighth notes and a final quarter note with an accent. The Cello staff has a double bar line at the end of measure 49.

Piano

Musical notation for Piano staves, measures 47-49. The right hand has a melodic line with eighth notes and a final quarter note with an accent. The left hand has a rhythmic accompaniment of eighth notes.

Vln. I 1-3

47

3

non div.

Musical notation for Violin I 1-3 staves, measures 47-49. Measure 47 features a triplet of eighth notes. Measure 48 has a slur over the first two notes. Measure 49 has a slur over the first two notes and a 'non div.' marking.

Vln. I 4-6

3

Musical notation for Violin I 4-6 staves, measures 47-49. Measure 47 features a triplet of eighth notes. Measure 48 has a slur over the first two notes. Measure 49 has a slur over the first two notes.

Vln. II 1-3

3

non div.

Musical notation for Violin II 1-3 staves, measures 47-49. Measure 47 features a triplet of eighth notes. Measure 48 has a slur over the first two notes. Measure 49 has a slur over the first two notes and a 'non div.' marking.

Vln. II 4-5

3

non div.

Musical notation for Violin II 4-5 staves, measures 47-49. Measure 47 features a triplet of eighth notes. Measure 48 has a slur over the first two notes. Measure 49 has a slur over the first two notes and a 'non div.' marking.

Vla. 1-2

3

Musical notation for Viola 1-2 staves, measures 47-49. Measure 47 features a triplet of eighth notes. Measure 48 has a slur over the first two notes. Measure 49 has a slur over the first two notes.

Vla. 3-4

3

Musical notation for Viola 3-4 staves, measures 47-49. Measure 47 features a triplet of eighth notes. Measure 48 has a slur over the first two notes. Measure 49 has a slur over the first two notes.

Vc.

3

non div.

Musical notation for Violoncello staff, measures 47-49. Measure 47 features a triplet of eighth notes. Measure 48 has a slur over the first two notes. Measure 49 has a slur over the first two notes and a 'non div.' marking.

D.B.

3

Musical notation for Double Bass staff, measures 47-49. Measure 47 features a triplet of eighth notes. Measure 48 has a slur over the first two notes. Measure 49 has a slur over the first two notes and a 'non div.' marking.

50

Violin

Cello

Piano

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

div.

unis.

3

3

3

54

Violin

Cello

Piano

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

58

Violin

Cello

Piano

58

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

mf < *fff*

mf < *fff*

mf < *fff*

mf < *fff*

mf < *fff*

mf < *fff*

mf < *fff*

mf < *fff*

mf < *fff*

non div.

non div.

non div.

This page of a musical score, numbered 26, begins at measure 64. It features a variety of instruments: Violin, Cello, Piano, Violin I (1-3 and 4-6), Violin II (1-3 and 4-5), Viola (1-2 and 3-4), Violoncello (1-2 and 3), and Double Bass (D.B.). The score is written in a complex rhythmic structure, with time signatures changing from 2/4 to 3/4 and back to 2/4. The music is characterized by intricate patterns of eighth and sixteenth notes, often grouped into triplets and sixteenth-note runs. Dynamic markings such as *mf*, *f*, and *ff* are used throughout. The string sections (Vln. I, Vln. II, Vla., Vc., D.B.) play a prominent role, with many passages involving triplets and sixteenth-note figures. The Piano part provides a complex accompaniment with similar rhythmic motifs. The overall texture is dense and rhythmic, typical of a late 20th-century or contemporary orchestral work.

67

Violin

Cello

Piano

67

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

70

Violin

Cello

Piano

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

This page of a musical score, numbered 28, covers measures 70 through 73. The score is arranged in a system with multiple staves. At the top left, the measure number '70' is indicated. The instruments are listed on the left side of the page: Violin, Cello, Piano, Vln. I 1-3, Vln. I 4-6, Vln. II 1-3, Vln. II 4-5, Vla. 1-2, Vla. 3-4, Vc. 1-2, Vc. 3, and D.B. (Double Bass). The Violin, Cello, and Piano parts are written in 4/4 time. The Violin I and II parts are in treble clef, while the Cello, Viola, and Double Bass parts are in bass clef. The score features a complex rhythmic pattern with many sixteenth notes, often grouped in pairs or fours. Slurs and accents are used throughout to indicate phrasing and dynamics. The number '6' appears below many notes, likely indicating fingerings. The system concludes with a fermata over the final note of measure 73.

distort through bow pressure

73

Violin

Cello

Piano

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

ord.

fff

mp

fff

mp

mp < f

sim.

div.

unis.

arc.

This page of a musical score, numbered 30, begins at measure 78. It features a variety of instruments: Violin, Cello, Piano, Violin I (1-2, 3-4, 5-6), Violin II (1-3, 4-5), Viola (1-2, 2), Violoncello (1-2, 3), and Double Bass (D.B.). The score is written in 4/4 time. The Violin and Cello parts are highly active, with frequent triplets and sixteenth-note passages. The Piano part includes complex textures with triplets and sixteenth-note runs. The string sections (Vln. I, Vln. II, Vla., Vc., D.B.) provide harmonic support, with many measures containing rests. A 'non div.' (non-diviso) marking is present in measures 79 and 80 for the Violin I parts. The score concludes at measure 80.

81

Violin *fff*

Cello *fff*

Piano *fff*

81

Vln. I 1-3 *ff non div.*

Vln. I 4-6 *ff*

Vln. II 1-3 *ff*

Vln. II 4-5 *ff*

Vla. 1-2 *ff*

Vla. 3-4 *ff*

Vc. 1-2 *ff*

Vc. 3 *ff*

Bass 1 *ff*

Bass 2 *ff*

85

Violin

Cello

Piano

85

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

Bass 1

Bass 2

88

Violin

Cello

Piano

88

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Bass 1

Bass 2

This page of a musical score, numbered 34, begins at measure 91. It features a variety of instruments: Violin, Cello, Piano, Violin I (1-2, 3-4, 5-6), Violin II (1-2, 3-4, 5), Viola (1-4), Violoncello (1-3), and Double Bass (D.B.). The Violin, Cello, and Piano parts are characterized by intricate triplet patterns. The string sections (Vln. I, Vln. II, Vla., Vc., D.B.) play sustained, melodic lines with long note values and slurs. The score is written in a 2/4 time signature with a 5/16 subdivision. The key signature contains one sharp (F#). The page concludes with a double bar line and a rehearsal mark consisting of a bracketed '3' followed by a colon and a '2', indicating a 3-measure repeat.

This page of a musical score, numbered 36, begins at measure 97. It features a variety of instruments:

- Violin:** A single staff at the top with a treble clef, showing a melodic line with slurs and dynamic markings.
- Cello:** A single staff below the Violin with a treble clef, mirroring the Violin's melodic line.
- Piano:** A grand staff (two staves) below the Cello, with a treble and bass clef, providing harmonic accompaniment through chords and arpeggios.
- Violins I-II:** Six staves (Vln. I-1 to Vln. II-5) with treble clefs, playing sustained, long-note passages with slurs.
- Violas:** Four staves (Vla. 1 to Vla. 4) with treble and bass clefs, playing sustained, long-note passages with slurs.
- Violoncello (Vc.):** A single staff with a bass clef, featuring a more active melodic line with slurs, triplets, and dynamic markings like "unis." and "div.".
- Double Bass (D.B.):** A single staff with a bass clef, playing a rhythmic accompaniment with slurs and triplets.

The score is written in black ink on a white background, with standard musical notation including notes, stems, slurs, and dynamic markings.

Violin
Cello
Piano

Vln. I-1
Vln. I-2
Vln. I-3
Vln. I-4
Vln. I-5
Vln. I-6
Vln. II-1
Vln. II-2
Vln. II-3
Vln. II-4
Vln. II-5
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc.
D.B.

Violin

Cello

Piano

109

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc.

D.B.

Violin

Cello

Piano

Detailed description: This section of the score contains the first three staves. The Violin staff (top) features a melodic line with frequent triplets and accents. The Cello staff (middle) provides a rhythmic accompaniment with similar triplet patterns. The Piano grand staff (bottom) consists of two staves, both containing complex rhythmic patterns with triplets and accents, likely serving as a harmonic or rhythmic foundation for the other instruments.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This section of the score contains the bottom five staves, which are currently empty except for whole rests. These staves are labeled Vln. I, Vln. II, Vla., Vc., and D.B. from top to bottom, indicating that these instruments are not playing in this specific section of the music.

116 $\text{♩} = 56$

Violin

Cello

Piano

116 $\text{♩} = 56$

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

p molto vib. *mf* senza vib. *p* *mf*

Violin

Cello

Piano

121

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. I-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

f

sfff

mp

sfff

mp

sfff

mf

molto vib.

127

This page of a musical score, numbered 127, features a variety of instruments. At the top, Violin and Cello parts are shown with rests. Below them, the Piano part is also at rest. The main body of the score consists of 14 staves: Vln. I-1 through Vln. I-6, Vln. II, Vla. 1, Vla. 2, Vla. 3, Vla. 4, Vc. 1-2, Vc. 3, and D.B. The Vln. I-1 to Vln. I-6 parts are in 3/8 time and play a melodic line with dynamics ranging from *fff* to *ff*. Vln. II, Vla. 1, Vla. 2, Vla. 3, and Vc. 1-2 are in 4/4 time and play a similar melodic line with dynamics from *ff* to *f*. Vla. 4 and Vc. 3 play sustained notes. Performance instructions include *ord.* (ordine) and *molto vib.* (molto vibrato) with arrows indicating the duration of these effects. The score is written in black ink on a white background.

132

Violin

Cello

Piano

132

Vln. I

Vln. II

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc.

D.B.

II. No Man's Land

♩ = 76 Desolate

Violin

Cello

Piano

Soft and Fluid
only slightly stress accented notes

The Piano part consists of two staves. The right hand plays a series of triplets, alternating between *mp* and *p* dynamics. The left hand plays a similar triplet pattern. The Violin and Cello parts are mostly rests, with some notes in the first measure.

♩ = 76 Desolate

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Vc. 3

D.B.

The string section consists of seven staves. Violoncello I, Violoncello II, and Violoncello III each play a sustained low note (G2) marked *pp*. The Violin I, Violin II, and Viola parts are mostly rests.

Violin

Cello

Piano

Vln. I

Vln. II

Vla. 1-2

Vla. 3-4

Vc. 1

Vlc. 2

Vlc. 3

Bass 1

Bass 2

♩ = 76

Violin

Cello

Piano

12

p

solo

p

mp

♩ = 76

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc. 1

Vc. 2

Vc. 3

Bass 1

Bass 2

12

ppp

ppp

ppp

ppp

ppp

pppp < ppp

pppp < ppp

pppp < ppp

pppp < ppp

pppp < ppp

pppp < ppp

Violin

Cello

Piano

16

mp

p

Vln. I

Vln. II 1-3

Vln. II 4-5

Vla.

Vc.

Bass 1

Bass 2

16

ppp < p

ppp < p

ppp < p

(pizz.) (muted)

mf

This musical score page, numbered 50, features five systems of staves. The first system includes Violin and Cello parts. The Violin part begins with a measure marked '20' and contains a long, sweeping melodic line. The Cello part has a similar melodic line, with dynamics *pp*, *mp*, and *sfz* indicated by a hairpin. The second system is for the Piano, with a '20' measure marker. It features a complex texture with triplets and a *pp* dynamic marking. The third system contains five empty staves for Violin I, Violin II, Viola, and Violoncello. The fourth system includes Bass 1 and Bass 2 parts. Bass 1 has a rhythmic pattern of triplets with dynamics *ppp* and *p*, and a final measure with *ppp* and *ff*. Bass 2 has a similar triplet pattern. The score concludes with a final measure in the Bass 1 and Bass 2 staves.

24 $\sharp 2$ $\bullet = 76$

Violin

Cello

Piano

24 $\bullet = 76$ non div.

Vln. I 1-3

Vln. I 4-6

Vln. II

Vla. 1-2

Vla. 3-4

Vc.

D.B.

f *p* *mp* *pp* *ff* *pp < ff* *pp < ff* *pp < ff* *pp < ff* *pp <*

senza vib. *p* molto vib. and gliss. *mf*

p *mf*

♩ = 76

Violin

Cello

Piano

♩ = 76

Vln. I 1-3

Vln. I 4-6

Vln. II

Vla. 1-2

Vla. 3-4

Vc.

D.B.

This musical score page, numbered 53, contains measures 30 through 33. The score is arranged in a system with the following parts from top to bottom: Violin, Cello, Piano, Violin I, Violin II, Viola 1-2, Violoncello (Vc.), and Bass 1. The Violin and Cello parts are active, with the Violin playing a melodic line and the Cello providing a bass line. The Piano part features complex textures with triplets and chords. The string parts (Violin I, Violin II, Viola 1-2, Vc., and Bass 1) are mostly silent, indicated by rests. The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Measure numbers 30, 31, 32, and 33 are clearly marked at the beginning of their respective staves. The time signature is 4/4, and the key signature has one sharp (F#).

34

Violin

Cello

Piano

mp

mp

34

Vln. I

Vln. II

Vla. 1-2

Vc. 1

Bass 1

pp

pp

38 ♩ = 76

Violin

Cello

Piano

38 ♩ = 76

Vln. I

Vln. II

Vla. 1-2

Vla. 3-4

Vc. 1

Vc. 2

Vc. 3

Bass 1

Bass 2

Violin *ff* *fff*

Cello *ff* *fff*

Piano

Vln. I 1-2 *ff* *fff*

Vln. I 3-4 *ff* *fff*

Vln. I 5-6 *ff* *fff*

Vln. II 1-2 *f* *ff* *fff*

Vln. II 3-4 *f* *fff*

Vln. II 5 *f* *fff*

Vla. 1-2 *fff*

Vla. 3-4 *fff*

Vc. 1 *ff* *p < ff* *p < ff* *mp < fff* *mp < fff*

Vlc. 2 *p < ff* *p < ff* *p < ff* *mp < fff* *mp < fff*

Vlc. 3 *f* *ff*

Bass 1 *ff* *p < ff* *p < ff* *mp < fff* *mp < fff*

Bass 2 *p < ff* *p < ff* *p < ff* *mp < fff* *mp < fff*

42

Violin

Cello

Appassionato

Piano

ff

Vln. I 1-2

42

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

non div.

Vla. 3-4

Vc.

D.B.

div.

♩ = 76

47

Violin

Cello

Piano

*molto s.p.
wild gliss.*

sfz

fff

♩ = 76

47

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

50

Violin

Cello

Piano

ord.

pp

p

mp

p

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

unis.

pp

This page of a musical score, numbered 62, features a variety of instruments. At the top, the Violin and Cello staves are shown. The Violin part has a melodic line with a fermata at the end of the first measure. The Cello part provides a bass line with a dynamic marking of *ff* and a crescendo leading to *mp*. The Piano part consists of two staves with intricate triplet patterns, marked with dynamics *mp*, *pp*, *mp*, and *ppp*. Below these are the string sections: Violins I (1-2, 3-4, 5-6), Violins II (1-2, 3-4, 5), Violas (1-2, 3-4), Violas (1-2, 3-4), Violas (1-2, 3-4), Violas (1-2, 3-4), and Double Bass (D.B.). Each string part begins with a *pppp* dynamic and includes the instruction "senza vib. ord." (without vibrato, ordered). The Double Bass part has a *ff* dynamic marking. The score is written in a standard musical notation with treble and bass clefs, and various dynamic and performance markings.

66

Violin

Cello

Piano

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp mp p

pp

3 3 3 3 3

66

70

Violin

Cello

Piano

70

Vln. I 1-2

Vln. I 3-4

Vln. I 5

Vln. I 6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

normale

pp

p

mp

mf

f

ff

Molto Rall.

Violin

Cello

Piano

Musical score for Violin, Cello, and Piano. The Violin and Cello parts feature long, sustained notes with hairpins indicating dynamics. The Piano part has a complex rhythmic pattern of eighth notes with triplets indicated by '3' and a fermata at the end of the phrase.

Molto Rall.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for Vln. I, Vln. II, Vla., Vc., and D.B. All parts show rests, indicating they are silent during this section.

III. Kooltur

Paul Frehner, 2009

$\text{♩} = 138$ With angst and abandon

Violin

Cello

Piano

$\text{♩} = 138$ With angst and abandon

Vln. I

Vln. II

Vla.

Vc.

D.B.

5

Violin

Cello

Piano

ritmico

f

f

5

Vln. I

Vln. II

Vla.

Vc.

mp

D.B.

Detailed description of the musical score: The score is for measures 68-71. It features a Violin and Cello part with melodic lines, a Piano part with a rhythmic accompaniment, and a Viola and Double Bass part with long notes. The Violin and Cello parts are marked with a forte (f) dynamic. The Piano part has a rhythmic accompaniment in the right hand and a bass line in the left hand, also marked with f. The Vc. part has a long note with a slur, marked with mezzo-piano (mp). The Vln. I, Vln. II, Vla., and D.B. parts are mostly silent, indicated by rests. The score is in 2/4 time and G major.

Violin

Cello

Musical notation for Violin and Cello. Measure 9 starts with a treble clef and a bass clef. The Violin staff has a treble clef and the Cello staff has a bass clef. Both staves show a melodic line with eighth notes and slurs across measures 9, 10, and 11. The key signature has one sharp (F#).

Piano

Musical notation for Piano. The staff is divided into a treble and bass clef. It features a complex accompaniment with chords and moving lines in both hands across measures 9, 10, and 11. The key signature has one sharp (F#).

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical notation for Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 9, 10, and 11. Vln. I, Vln. II, and D.B. staves have rests. Vla. and Vc. staves have whole notes with a long slur across all three measures. The key signature has one sharp (F#).

Violin

Cello

Piano

Vln. I

Vln. II

Vla.

Vc.

D.B.

12

p

p

$\text{♩} = \text{♩}$ $\text{♩} = 92$ **sempre senza rubato**

16

Violin

Cello

Piano

mf *mp* *mp*

16 $\text{♩} = \text{♩}$ $\text{♩} = 92$ **sempre senza rubato**

Vln. I

Vln. II

Vla.

Vc.

Db. 1

Db. 2

pp *p* *f*

solo well-projected throughout

22

Violin

Cello

Piano

22

Vln. I

Vln. II

Vla.

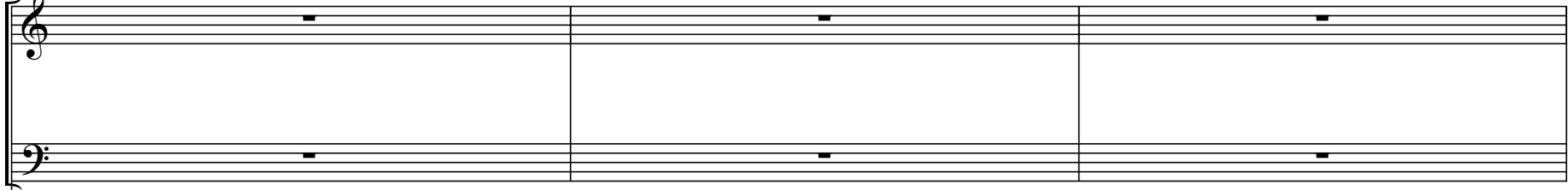
Vc.

Db. 1

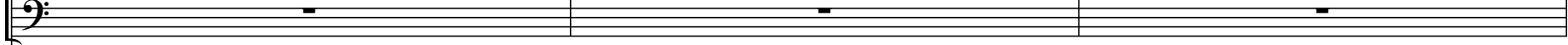
Db. 2

25

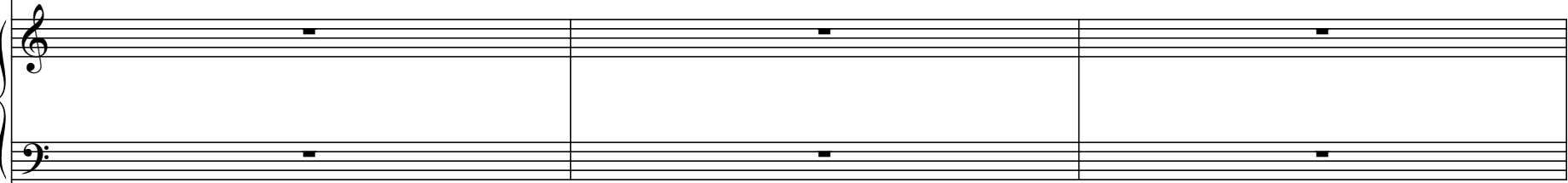
Violin



Cello



Piano



25

Vln. I



Vln. II



Vla.



Vc.



Db. 1



Db. 2



28

Violin

Cello

Piano

mp

28

Vln. I

Vln. II

Vla.

Vc.

Db. 1

Db. 2

solo

mf

$\overset{6}{\curvearrowright}$ = $\overset{6}{\curvearrowright}$ = 138 $\overset{6}{\curvearrowright}$ = $\overset{6}{\curvearrowright}$ = 92

31

Violin

Cello

Piano

8^{va}

Vln. I

Vln. II

Vla.

Vc.

Db. 1

Db. 2

pp *f* *pp* *f* *pp* *mp* *pp* *mf* *pp* *f* *f*

solo *solo*

This musical score page, numbered 78, features a multi-staff arrangement. At the top, the Violin and Cello parts are written in treble and bass clefs respectively, with measures 37-39. Both parts include triplet markings (indicated by a '3' under a bracket) and are connected by a slur. The Piano part, positioned below, consists of two staves (treble and bass clefs) with a continuous sixteenth-note accompaniment in the bass clef, marked with a '6' below the notes. The lower section of the score includes staves for Violin I, Violin II, Viola, and Violoncello (Vc.), which are mostly silent or have long rests. The Double Bass (Db.) parts, labeled Db. 1 and Db. 2, are in bass clef and feature complex rhythmic patterns with accents and a '5' marking. The score concludes with a 'div.' (divisi) instruction and a fermata over a note in the Violin I part.

This musical score page features nine staves. The Violin and Cello staves at the top play a melodic line starting at measure 40, marked with a '40' and a 'v' (accents). The Piano part is divided into two systems. The first system has a treble clef staff with a 'solo r.h.' instruction and six sixteenth-note chords, and a bass clef staff with six sixteenth-note chords. The second system continues with six sixteenth-note chords in the treble clef. The Violin I staff starts at measure 40 with a '40' and features a 'div. à 3' instruction. The Violin II, Viola, and Violoncello staves play sustained chords. The Double Bass 1 staff has a '3:2' triplet and three triplet markings. The Double Bass 2 staff has a few notes at the end of the page.

43

Violin

Cello

Piano

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 4-5

Vla.

Vc.

Db. 1

Db. 2

mf

ff

mf

This musical score page, numbered 80, covers measures 43 to 45. It features a variety of instruments: Violin, Cello, Piano, Violin I (1-2, 3-4, 5-6), Violin II (1-2, 4-5), Viola, Violoncello, Double Bass 1, and Double Bass 2. The score is divided into three measures. In measure 43, the Violin and Cello parts are silent, while the Piano plays a complex sixteenth-note pattern. In measure 44, the Violin and Cello parts remain silent, and the Piano continues its pattern. In measure 45, the Violin and Cello parts enter with a sixteenth-note pattern, marked *mf*. The Piano part in measure 45 is marked *mf*. The Violin I and II parts play sustained notes with a slur, while the Viola, Violoncello, and Double Bass 1 parts are silent. The Double Bass 2 part plays a rhythmic pattern of eighth and sixteenth notes.

Violin

Cello

Piano

6

f

ff

6

6

6

6

6

6

6

6

6

6

6

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 4-5

Vla.

Vc.

Db. 1

Db. 2

46

8^{va}

3

Violin
x noteheads: l.h. mute
insistent

Cello
x noteheads: l.h. mute
insistent

Piano

Vln. I 1-2
48 *8va*

Vln. I 3-4
8va

Vln. I 5-6

Vln. II 1-2

Vln. II 4-5

Vla.

Vc.

Db. 1

6 = = 138

Violin

Cello

Piano

6 = = 138

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 4-5

Vla.

Vc.

Db. 1

Db. 2

53

Violin

Cello

Piano

53

Vln. I

Vln. II

Vla.

Vc.

Db. 1

Db. 2

This musical score page, numbered 85, contains staves for Violin, Cello, Piano, Vln. I, Vln. II, Vla. 1-2, Vla. 3-4, Vc., Db. 1, and Db. 2. The score begins at measure 56. The Violin and Cello parts feature melodic lines with slurs and accents. The Piano part consists of a complex rhythmic accompaniment with many accents. The Vln. I and Vln. II parts are currently silent. The Vla. 1-2 and Vla. 3-4 parts play sustained notes with a *mf* dynamic. The Vc. part has a triplet of eighth notes marked *ff*. The Db. 1 part plays a continuous eighth-note pattern with accents, while Db. 2 plays a simple bass line. The page concludes with a double bar line.

59

Violin

Cello

Piano

pp

pp

pp

59

Vln. I

Vln. II

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

Db. 1

Db. 2

ff

ff

fff

fff

fff

fff

distort tone through excessive bow pressure
molto s.p.

distort tone through excessive bow pressure
molto s.p.

Mute all strings with left hand.
'Scratch' strings vigorously with bow.

Mute all strings with left hand.
'Scratch' strings vigorously with bow.

Mute all strings with left hand.
'Scratch' strings vigorously with bow.

Mute all strings with left hand.
'Scratch' strings vigorously with bow.

Mute all strings with left hand.
'Scratch' strings vigorously with bow.

fff

♩ = 92

63

Violin

Cello

Piano

♩ = 92

63

Vln. I 1-2

f

Vln. I 3-4

f

Vln. I 5-6

f

Vln. II 1-3

f

Vln. II 4-5

f

Vla.

unis.
ord.

f

Vc. 1-2

mf

Vc. 3

Db. 1

Db. 2

ff

66

Violin

Cello

Piano

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla.

Vc. 1-2

Vc. 3

Db. 1

Db. 2

This musical score page, numbered 89, features a variety of instruments. At the top, the Violin and Cello parts are written in treble and bass clefs respectively, with complex rhythmic patterns involving sixteenth and thirty-second notes, and frequent use of sixths and triplets. The Piano part is mostly silent, indicated by rests. The Violin I section (Vln. I 1-2, 3-4, 5-6) and Violin II section (Vln. II 1-3, 4-5) play sustained, arched notes with triplet markings and a dynamic marking of *p*. The Viola part (Vla.) also features arched notes with triplet markings and a dynamic marking of *p*. The Violoncello section (Vc. 1-2, 3) consists of dense sixteenth-note passages, with the first cello (Vc. 1-2) in treble clef and the second (Vc. 3) in bass clef. The Double Bass part (Db. 1) at the bottom has a more rhythmic, eighth-note pattern with triplet markings.

Violin *f*

Cello *f*

Piano *f* solo

Vln. I *mf* *mp*

Vln. I 4-6 *mf* *mp*

Vln. I-3 *mf* *mp*

Vln. II *mf* *mp*

Vln. II 4-5 *mf* *mp*

Vla. *mf* *mp*

Vc. 1-2

Vc. 3

Db. 1

Db. 2 *f*

Violin

Cello

Piano

73

ff *f*

3 3 3

3:2

6 6 6 6

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla.

Vc. 1-2

Vc. 3

Db. 1

Db. 2

73

3 3 3

6 6 6 6

6 6 6 6

V

This musical score page, numbered 92, features a variety of instruments. At the top, Violin and Cello parts are shown with a treble clef and a bass clef respectively, both in B-flat major. They play a melodic line with triplets and a dynamic marking of *8^{va}*. The Piano part consists of a right-hand part with a complex sixteenth-note pattern and a left-hand part with sustained notes. Below these are the string sections: Violins I (1-2, 3-4, 5-6), Violins II (1-3, 4-5), Viola, Violoncellos (1-2 and 3), and Double Basses (1 and 2). The string parts include sustained notes, triplets, and sixteenth-note patterns. The Double Bass parts feature a mix of sustained notes and rhythmic patterns, with some parts including fingering numbers like IV and VI.

Violin

Cello

Piano

77

mp

mp

mp

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-3

Vln. II 4-5

Vla.

Vc. 1-2

Vc. 3

Db. 1

Db. 2

77

p

p

p

p

p

p

pp

pp

pp

pp

p

p

This musical score page, numbered 94, features ten staves for various instruments. The Violin and Cello staves at the top show melodic lines with triplets and dynamics of *pp*. The Piano part includes a complex sixteenth-note pattern in the right hand, marked *p*, and a triplet in the left hand, marked *sffz*. The Violin I section (staves 1-3) and Violin II section (staves 4-5) consist of multiple parts with triplets and dynamics ranging from *pp* to *ppp*. The Viola part (staff 6) also features a triplet and dynamics from *pp* to *ppp*. The Violas section (staves 7-8) includes sixteenth-note patterns and dynamics from *ppp* to *pp*. The Double Bass section (staves 9-10) includes a *sffz pizz.* marking and dynamics from *pp* to *p*. The score is filled with musical notation including notes, rests, slurs, and dynamic markings.

IV. Fragment

$\text{♩} = 76$ or slower

savage

calm and spacious

Violin

Cello

Piano

Like Chant
senza vib.
solo

sfz *p*

ff

sfz

p

8vb

$\text{♩} = 76$ or slower

extreme vib. (1/2 tone width, increasing in speed)
molto s.p.

calm and spacious

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc. 1

Vc. 2

Vc. 3

D.B.

pppp

p

ff

pppp

p

ff

pppp

p

ff

pppp

p

fff

pppp

p

fff

pppp

mf

f

pppp

pppp

f

fff

pppp

pppp

mf

fff

pppp

mf

fff

pppp

f

fff

pppp

ff

fff

div.

Violin 6
Cello

Violin: *pppp*, *solo in the distance*, triplets (3), *pppp*

Cello: *pppp*

Piano

Vln. I 1-2
Vln. I 3-4
Vln. I 5-6
Vln. II 1-2
Vln. II 3-5
Vla. 1-2
Vla. 3-4
Vc. 1
Vc. 2
Vc. 3
D.B.

Vln. I 1-2: *pppp*, *ord.*

Vln. I 3-4: *pppp*, *ord.*

Vln. I 5-6: *pppp*, *ord.*

Vln. II 1-2: *pppp*, *ord.*

Vln. II 3-5: *pppp*, *ord.*

Vla. 1-2: *pppp*, *ord.*

Vla. 3-4: *pppp*, *ord.*

Vc. 1: *pppp*, *rustling*, triplets (3)

Vc. 2: *pppp*, *rustling*, triplets (3)

Vc. 3: *pppp*, *rustling*, triplets (3)

D.B.: *pppp*

Violin

Cello

Piano

10

pp *p*

Vln. I 1-2

Vln. I 4-6

Vln. I 5-6

Vln. II 1-2

Vln. II 3-5

Vla. 1-2

Vla. 3-4

Vc. 1

Vc. 2

Vc. 3

D.B.

10

slightly higher

slightly higher

Violin

Cello

mp \longrightarrow *mf*

Piano

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc. 1

Vcl. 2

Vcl. 3

D.B.

ppp

pppp

pppp

pppp

17

Violin

Cello

Piano

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc. 1

Vc. 2

Vc. 3

D.B.

pp *mp*

ppp

ppp

ppp

ppp

ppp

pppp

unis.

in the distance

8va-

Violin

Cello

Piano

f sub.

mf

fff

ppp

Vln. I 1-2

Vln. I 3-4

Vln. I 5-6

Vln. II 1-2

Vln. II 3-4

Vln. II 5

Vla. 1-2

Vla. 3-4

Vc. 1

Vc. 2

Vc. 3

D.B.

pppp

p < ff

pppp

pp < ff

pppp

pp < ff

fff

fff

fff

fff

pppp

fff

pppp

fff

pppp

fff

div.

fff

V. Dresden 2.10.89

♩ = 148 Relentlessly moving forward like a train that can't be stopped

Violin *legatissimo* *f*

Cello *legatissimo* *f* *sempre well accented and detached*

Piano *f*

♩ = 148 Relentlessly moving forward like a train that can't be stopped

Vln. I

Vln. II

Vla.

Vc. *(arco)* *mf*

D.B. *pizz.* *mf*

7

The musical score is divided into two systems. The first system includes Violin, Cello, and Piano parts. The Violin part features a triplet of eighth notes in the first measure, followed by a half note, and then another triplet of eighth notes in the second measure. The Cello part consists of a continuous triplet of eighth notes. The Piano part has a complex texture with multiple triplets of eighth notes in both hands. The second system includes Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.) parts. The Vc. and D.B. parts feature a triplet of eighth notes in the first measure, followed by a half note, and then another triplet of eighth notes in the second measure. The Vc. and D.B. parts are marked with a forte (*f*) dynamic. The Violin I, Violin II, and Viola parts are marked with a fermata. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Violin

Cello

Piano

Vln. I

Vln. II

Vla.

Vc.

D.B.

sfz

f

8^{va}

11

Violin

Cello

Piano

11

Vln. I

Vln. II

Vla.

Vc.

D.B.

15

Violin

Cello

Piano

15

Vln. I

Vln. II

Vla.

Vc. 1-2

Vc. 3

D.B.

18

Violin

Cello

Piano

ff

sfz

8va

3

18

Vln. I

Vln. II

Vla.

Vc. 1-2

Vc. 3

D.B.

ff

div.

fp

mf

f

mf

f

mf

f

ff

f

fp

f

fp

3

Violin

Cello

Piano

21

sfz

f

8^{va}-----

Vln. I

Vln. II

Vla.

Vc. 1-2

Vc. 3

D.B.

21

ff

ff

ff

mf

mf

mf

24

Violin

Cello

Piano

24

Vln. I

Vln. II

Vla.

Vc.

D.B.

28

Violin

Cello

Piano

sfz

8va

28

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

32

Violin

Cello

Piano

32

Vln. I

Vln. II

Vla. 1-2

Vla. 3-4

Vc. 1-2

Vc. 3

D.B.

non div.

fp

ff

sfz

mf

f

mp

arco

40

Violin

Cello

Piano

40

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

Violin 45 *marcato*

Cello

Piano

Vln. I 1-3 *mp* *f* *mp* *fff*

Vln. I 4-6 *mp* *mp* *f* *mp* *fff*

Vln. II 1-3 *mp* *mp* *f* *mp* *fff*

Vln. II 4-5 *mp* *mp* *f* *mp* *fff*

Vla. 1-2 *mp* *f*

Vla. 3-4 *mp* *f*

Vc. *non div.* *fffz* *f* *fffz*

D.B. *fffz* *f* *fffz*

50 *solo*

ff

harmonic glissandi
ad lib. 'wild' Start s.p. and increase toward extreme s.p. over time

ff *fff*

Piano

ff *fff*

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

54 *molto vib.* *ord.*

Violin

Cello

Piano

54

Vln. I

Vln. II

Vla.

Vc.

D.B.

with punch

pizz. with punch

sfz

66

Violin

molto s.p.

distort tone through excessive bow pressure

Cello

Piano

Vln. I 1-3

Vln. II

Vla.

Vc.

D.B.

This musical score page, numbered 118, features seven staves for different instruments: Violin, Cello, Piano, Violin I (1-3), Violin I (4-6), Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 69 and is divided into three measures. The first measure is in 3/4 time, and the second and third are in 4/4 time. The Violin part starts with a *div.* (divisi) instruction and a *Lunga* (long) marking. The Cello part has a *Lunga* marking and a *legatissimo* instruction. The Piano part features a *fff* dynamic and a *mf* dynamic. The Violin I parts (1-3 and 4-6) have *fff* and *pp* dynamics. The Viola part has a *fff* and *mf* dynamic. The Violoncello part has a *fff*, *mf*, and *f* dynamic. The Double Bass part has a *fff*, *mf*, and *f* dynamic. The score includes various musical notations such as triplets, slurs, and accents. A specific instruction for the Cello in the second measure reads "ord. sempre well accented and detached".

73

Violin

Cello

Piano

8va

8va

73

Vln. I

Vln. II

Vla.

Vc.

D.B.

non div.

mf

fp

ff

mf

f

77

Violin

Cello

Piano

77

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page of a musical score, numbered 121, contains staves for Violin, Cello, Piano, Violins I (1-3 and 4-6), Violins II (1-3 and 4-5), Violas (1-2 and 3-4), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff*, *sfz*, *fp*, *f*, *mp*, and *f* are used throughout. Performance instructions like *arco* and *non div.* are present. The score is divided into measures by vertical bar lines, with measure numbers 81 and 82 indicated at the beginning of the first and second systems respectively. The key signature is one flat (B-flat).

85

Violin

Cello

Piano

Vln. I 1-3

Vln. I 4-6

Vln. II 1-3

Vln. II 4-5

Vla. 1-2

Vla. 3-4

Vc.

D.B.

The musical score for measures 85-88 is written for a full orchestra. The top two staves are for Violin and Cello, which are currently silent. The Piano part is the most complex, featuring a 'cresc.' marking and numerous triplet figures in both hands. The string sections (Violins I, Violins II, Violas, Violoncello, and Double Bass) all play triplet patterns. Dynamic markings such as *ff*, *mf*, *mp*, and *f* are used throughout to indicate volume changes. A '3^{va}' marking is present in the Piano part, indicating an octave transposition. The score is divided into four measures, with a 4/4 time signature change occurring between the second and third measures.

8^{va} wide vib. like a siren
quasi 1/2 tone gliss.

This musical score page features the following instruments and parts:

- Violin:** Solo part starting at measure 88, featuring a *fff* dynamic and a performance instruction: "8^{va} wide vib. like a siren quasi 1/2 tone gliss." with a wavy line indicating the vibrato.
- Cello:** Solo part starting at measure 88, featuring a *fff* dynamic and triplets.
- Piano:** Solo part starting at measure 88, featuring a *fff* dynamic and triplets.
- Vln. I 1-3:** Violin I part 1-3, featuring dynamics *ff*, *mf < f*, and *mf < f*.
- Vln. I 4-6:** Violin I part 4-6, featuring dynamics *ff*, *mp < f*, *ff*, *mp < f*, and *mf < f*.
- Vln. II 1-3:** Violin II part 1-3, featuring dynamics *ff*, *mp < f*, *ff*, and *mp < f*.
- Vln. II 4-5:** Violin II part 4-5, featuring dynamics *ff*, *mp < f*, *ff*, *mp < f*, and *mp < f*.
- Vla. 1-2:** Viola part 1-2, featuring dynamics *ff*, *mp < f*, *ff*, *mp < f*, and *mp < f*.
- Vla. 3-4:** Viola part 3-4, featuring dynamics *ff*, *mp < f*, *ff*, *mp < f*, and *mp < f*.
- Vc.:** Violoncello part, featuring triplets.
- D.B.:** Double Bass part, featuring triplets.

This musical score page, numbered 124, features a multi-staff arrangement. At the top, a dashed line indicates an 8va transposition. The Violin part (91) is in treble clef with a 5/6 time signature, showing a sequence of notes with fingerings (IV) and a triplet. The Cello part is in bass clef, featuring a 5/6 time signature and a complex rhythmic pattern with triplets and slurs. The Piano part consists of two staves, with the right hand playing a melodic line with triplets and slurs, and the left hand providing harmonic support with triplets and slurs. A 'cresc.' marking is present in the piano part. Below the piano part are the string sections: Violin I (1-3 and 4-6), Violin II (1-3 and 4-5), Viola (1-2 and 3-4), Violoncello (Vc.), and Double Bass (D.B.). Each string part includes dynamic markings such as *mf*, *f*, and *mp*, along with slurs and triplet markings. The bottom of the page shows the continuation of the string parts with slurs and triplet markings.

(8^{va})

This page of a musical score covers measures 93 and 94. The instruments are Violin, Cello, Piano, Violin I (1-3 and 4-6), Violin II (1-3 and 4-5), Viola (1-2 and 3-4), Violoncello (Vc.), and Double Bass (D.B.).

- Violin:** Measures 93 and 94 feature a melodic line with a 3:5 interval in measure 93 and a 5:6 interval in measure 94. The key signature has one flat.
- Cello:** Features a complex rhythmic pattern with triplets and slurs.
- Piano:** Features a complex rhythmic pattern with triplets and slurs, including an 8^{va} marking in measure 94.
- Violin I (1-3 and 4-6):** Play a melodic phrase starting in measure 93, marked *mf* < *f* with a triplet.
- Violin II (1-3 and 4-5):** Play a melodic phrase starting in measure 93, marked *mp* < *f* with a triplet.
- Viola (1-2 and 3-4):** Play a melodic phrase starting in measure 93, marked *mp* < *f* with a triplet.
- Violoncello (Vc.) and Double Bass (D.B.):** Play a melodic phrase starting in measure 93, marked *mp* < *f* with a triplet.

This page of a musical score, numbered 126, features a 2/4 time signature and a key signature of one sharp (F#). The score is divided into two systems, each containing two measures. The instruments and their parts are as follows:

- Violin:** The first system starts at measure 95 with a treble clef and a key signature of one sharp. It features a melodic line with a trill-like figure and a 3:5 interval marking. The second system continues this line with an 8va marking above the staff.
- Cello:** The first system is in the bass clef, playing a rhythmic pattern of eighth notes with triplets and slurs. The second system continues this pattern with an 8va marking above the staff.
- Piano:** The first system is in the grand staff (treble and bass clefs), featuring complex textures with triplets and slurs. The second system continues with similar textures and an 8va marking above the treble clef.
- Vln. I 1-3:** Violin I parts 1-3, starting at measure 95, play a melodic line with dynamics *mf* < *f* and a triplet marking.
- Vln. I 4-6:** Violin I parts 4-6, starting at measure 95, play a similar melodic line with dynamics *mf* < *f* and a triplet marking.
- Vln. II 1-3:** Violin II parts 1-3, starting at measure 95, play a melodic line with dynamics *mp* < *f* and a triplet marking.
- Vln. II 4-5:** Violin II parts 4-5, starting at measure 95, play a melodic line with dynamics *mp* < *f* and a triplet marking.
- Vla. 1-2:** Viola parts 1-2, starting at measure 95, play a melodic line with dynamics *mp* < *f* and a triplet marking.
- Vla. 3-4:** Viola parts 3-4, starting at measure 95, play a melodic line with dynamics *mp* < *f* and a triplet marking.
- Vc.:** Violoncello, starting at measure 95, plays a melodic line with dynamics *mp* < *f* and a triplet marking.
- D.B.:** Double Bass, starting at measure 95, plays a melodic line with dynamics *mp* < *f* and a triplet marking.

The musical score for page 127 consists of the following parts and measures:

- Violin:** Measures 97-100. Includes a *3rd* measure repeat symbol and a *8va* marking.
- Cello:** Measures 97-100. Includes a *3rd* measure repeat symbol.
- Piano:** Measures 97-100. Includes a *3rd* measure repeat symbol and a *fff* dynamic marking.
- Vln. I 1-3:** Measures 97-100. Includes a *3rd* measure repeat symbol and dynamic markings *mf < f* and *mf < ff*.
- Vln. I 4-6:** Measures 97-100. Includes a *3rd* measure repeat symbol and dynamic markings *mf < f* and *mf < ff*.
- Vln. II 1-3:** Measures 97-100. Includes a *3rd* measure repeat symbol and dynamic markings *mp < f* and *mp < ff*.
- Vln. II 4-5:** Measures 97-100. Includes a *3rd* measure repeat symbol and dynamic markings *mp < f* and *mp < ff*.
- Vla. 1-2:** Measures 97-100. Includes a *3rd* measure repeat symbol and dynamic markings *mp < f* and *mp < ff*.
- Vla. 3-4:** Measures 97-100. Includes a *3rd* measure repeat symbol and dynamic markings *mp < f* and *mp < ff*.
- Vc.:** Measures 97-100. Includes a *3rd* measure repeat symbol and a *ff* dynamic marking.
- D.B.:** Measures 97-100. Includes a *3rd* measure repeat symbol and a *ff* dynamic marking.

This musical score page, numbered 128, features a full orchestral arrangement. The top system includes Violin, Cello, and Piano parts. The Piano part is written for both right and left hands. The bottom system includes Violins I (1-3 and 4-6), Violins II (1-3 and 4-5), Violas (1-2 and 3-4), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into three measures, with time signatures changing from 5/4 to 4/4 to 3/4. The key signature is D major. The Violin and Cello parts feature complex rhythmic patterns with triplets and accents. The Piano part includes octaves and triplets. The string parts (Violins, Violas, Vc., and D.B.) play a rhythmic accompaniment with triplets and dynamic markings such as *mf*, *ff*, and *mp*. The Violoncello part includes the instruction "non div." (non diviso).

102

Violin

Cello

Piano

102

Vln. I

Vln. II

Vla.

Vc.

D.B.

Violin *furioso* 106

Cello *furioso*

Piano *furioso* *8va* *8va* *8va* *8va* *fffz*

Vln. I *fff* *div. à 3*

Vln. II *fff* *div.* *non div.*

Vla. *fff* *div.* *non div.*

Vc.

D.B.

This page of a musical score, numbered 131, contains the following parts and details:

- Violin:** Treble clef, 4/4 time. Measure 110 starts with a triplet of eighth notes (Bb, Bb, Bb) marked with an accent (>) and a fermata. The part continues with sustained notes and a *pp* dynamic marking.
- Cello:** Bass clef, 4/4 time. Measure 110 starts with a triplet of eighth notes (Bb, Bb, Bb) marked with an accent (>). The part features sustained notes and a *pp* dynamic marking.
- Piano:** Grand staff (treble and bass clefs), 4/4 time. The right hand plays a continuous triplet of eighth notes (Bb, Bb, Bb) marked with an accent (>). The left hand plays sustained notes. The dynamic marking is *mp*.
- Vln. I 1-3:** Treble clef, 4/4 time. Measure 110 starts with a triplet of eighth notes (Bb, Bb, Bb) marked with an accent (>). The part continues with sustained notes.
- Vln. I 4-6:** Treble clef, 4/4 time. Measure 110 starts with a triplet of eighth notes (Bb, Bb, Bb) marked with an accent (>). The part continues with sustained notes.
- Vln. II:** Treble clef, 4/4 time. The part consists of sustained notes.
- Vla.:** Bass clef, 4/4 time. The part consists of sustained notes.
- Vc.:** Bass clef, 4/4 time. Measure 110 starts with a triplet of eighth notes (Bb, Bb, Bb) marked with an accent (>) and a *fff* dynamic marking. The part continues with sustained notes.
- D.B.:** Bass clef, 4/4 time. Measure 110 starts with a triplet of eighth notes (Bb, Bb, Bb) marked with an accent (>) and a *fff* dynamic marking. The part continues with sustained notes.

115

Violin *mp*

Cello *mp*

Piano

115

Vln. I 1-3 *pp*

Vln. I 4-6 *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

