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(b. 1961)

Quintet
for Two Violins, Viola, Cello and Piano

(1978-1980)

(There are two versions of this work: *Version A* and *Version B*
Это сочинение существует в двух редакциях: *Version A* и *Version B*)

Version B



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Version B:

I. Grottesco e rubato.	1
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I

Grottesco e rubato¹⁾

$\text{♩} = 84$ Нагловато, как бы издеваясь над слушателями.²⁾

Piano

Piano

Piano

x) После указанной паузы начать играть как будто с начала произведения. Данная форма записи имеет целью показать чисто психологический момент, который обычно возникает, когда исполнитель ошибается и начинает играть с начала. Однако здесь не должно создаваться впечатления какой-либо ошибки или неуверенности. Наоборот, поскольку все ошибки запрограммированы в нотном тексте, то исполняться они должны со спокойствием и даже некоторой нагловатостью.

xx) Смысловой разрыв нотного текста: после обозначенной дробью паузы указанной длительности, как бы спохватившись, следует продолжение. Темп при этом не меняется.

1) Под термином "rubato" подразумевается несколько "плавающий", часто изменяющийся в соответствии с обозначениями, как бы неустойчивый темп. Это служит одним из средств гrotteskого, издевательски утрированного преувеличения эмоций, содержащихся в музыке.

2) а может быть и не только над слушателями. Постепенно должно создаваться впечатление, что музыканты на сцене на самом деле представляют собой какие-то довольно странные существа, действующие для осуществления каких-то только им понятных целей, а исполнение этого Квинтета является каким-то "действом" с неясными для окружающих задачами. Участников Квинтета мало заботит, нравится или нет окружающим то, что они делают. Они увлечены процессом и уверены в его успехе.

Однако при игре этого сочинения исполнителям не должно изменять чувство меры и хорошего вкуса.

2

1 Sostenuto $\text{d}=72$

pizz.

V-no I

V-c. 2:4 \sharp pp коротко и чётко

p

Piano

Piano

8- senza ped.

V-no I

V-la

V-c.

Piano

2

8-

x)

Все форшлаги исполняются за счёт предыдущей длительности
(это относится и к партиям других инструментов)

Handwritten musical score for five staves:

- V-noI**: Treble clef staff.
- V-noII**: Treble clef staff.
- V-la**: Bass clef staff. Measures 1-2: $\text{B}_4 \text{ D}_4 \text{ F}_4 \text{ A}_4 \text{ C}_5$, $\text{D}_5 \text{ F}_5 \text{ A}_5 \text{ C}_6$. Measure 3: $\text{F}_5 \text{ A}_5 \text{ C}_6 \text{ E}_6 \text{ G}_6$.
- V-c.**: Bass clef staff. Measures 1-2: $\text{F}_4 \text{ A}_4 \text{ C}_5 \text{ E}_5 \text{ G}_5$, $\text{A}_5 \text{ C}_6 \text{ E}_6 \text{ G}_6$. Measure 3: $\text{C}_6 \text{ E}_6 \text{ G}_6 \text{ B}_6$.
- Piano**: Bass clef staff. Measures 1-2: $\text{D}_4 \text{ F}_4 \text{ A}_4 \text{ C}_5 \text{ E}_5$, $\text{F}_5 \text{ A}_5 \text{ C}_6 \text{ E}_6 \text{ G}_6$. Measure 3: $\text{A}_5 \text{ C}_6 \text{ E}_6 \text{ G}_6$.

Measure 3 dynamics: **f**, **f**, **f**, **f**, **p**, **p**, **p**.

Measure 4 dynamics: **poco a poco**.

accelerando al segno „E“

V-no I

V-no II

V-la

V-c.

4

V-no I

V-no II

V-la

V-c.

5

4

Handwritten musical score for strings and piano. The score consists of four staves: V-no I (Violin I), V-no II (Violin II), V-la (Viola), and V-c. (Cello). The time signature changes between 2/4 and 3/4 throughout the section. Measure 1 starts with a rest for V-no I, followed by a dynamic crescendo poco a poco. Measures 2-3 show rhythmic patterns with eighth and sixteenth notes. Measure 4 features a dynamic crescendo poco a poco followed by an arco instruction. The section ends with a repeat sign and a new section begins.

6 détaché

3

pizz.

V-no I

V-no II

V-la

V-c.

Piano

6 détaché

détaché

pizz.

pizz.

pizz.

pizz.

Handwritten musical score for strings and piano. The score consists of five staves: V-no I, V-no II, V-la, V-c., and Piano. The time signature is 2/4. The section begins with a dynamic détaché. The strings play eighth-note patterns, while the piano provides harmonic support with sustained notes and chords. The section concludes with a dynamic pizz. instruction for the strings.

7) *Meno mosso, espressivo (d=58)*

7) *Meno mosso, espressivo (d=58)*
arco
mp
arco
mp
#p.
mp
Ped. *

* Tempo I (d=84)

8) *Tempo I (d=84)*
Vc.
Piano
pp
8 senza ped.

* Начать играть как будто с начала произведения (см. примечания на странице 1).
Весь последующий раздел до цифры 18 представляет собой почти точное
по музыке повторение предыдущего. Однако это повторение происходит
в новой инструментовке и с некоторыми изменениями, что имеет целью
придать ему издевательски-пародийный оттенок.

6

9 *Tempo I (d=84)*

V-c. *pizz.* *p*

Piano

L'istesso tempo

10 *pizz.* *p*

V-c. *p*

P-no *p*

p

V-no I *pizz.* *sf* **11** *G.P.*

V-no II *pizz.* *sf*

V-la *pizz.* *sf* *arco* *G.P.*

V-c. *pizz.* *sf* *p* *G.P.*

Piano

p

sf sf G.P.

8

12

arco

V-no I

V-no II

V-la

V-c.

Piano

13

sub. P dolce

14

Un poco meno mosso

V-no I

V-no II

V-la

V-c.

Piano

8

V-no I

V-no II

V-la

жалостно

V-c.

Piano

~~====~~

accelerando — — — — — — — —

V-no I

V-no II

V-la

V-c.

Piano

arco

17

détaché

V-no I

V-no II

V-la

V-c.

Piano

18

rit. --- Meno mosso. Poco rubato. (d=58)

V-no I

V-no II

V-la

V-c.

Piano

Handwritten musical score page 10, featuring three staves: V-no I, V-no II, and Piano. The score is divided into measures 19 and 20.

V-no I: Measures 19 and 20. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 19 starts with a 16th-note pattern (two groups of four notes each), followed by a 16th-note rest, and then a 16th-note pattern (two groups of four notes each). Measure 20 starts with a 16th-note pattern (two groups of four notes each), followed by a 16th-note rest, and then a 16th-note pattern (two groups of four notes each).

V-no II: Measures 19 and 20. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 19 starts with a 16th-note pattern (two groups of four notes each), followed by a 16th-note rest, and then a 16th-note pattern (two groups of four notes each). Measure 20 starts with a 16th-note pattern (two groups of four notes each), followed by a 16th-note rest, and then a 16th-note pattern (two groups of four notes each).

Piano: Measures 19 and 20. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 19 starts with a 16th-note pattern (two groups of four notes each), followed by a 16th-note rest, and then a 16th-note pattern (two groups of four notes each). Measure 20 starts with a 16th-note pattern (two groups of four notes each), followed by a 16th-note rest, and then a 16th-note pattern (two groups of four notes each).

Più mosso e agitato

22

23

V-no I

V-no II

V-la

V-c.

Piano

V-no I

V-no II

V-la

V-c.

Piano

12

25

Vno I

Vno II

Vla

Vc.

Piano

Tempo I

26

Vno I

Vno II

Vla

Vc.

Piano

PP con solennità

pizz.

mt scherzando

27

PP con solennità e marciale

8 senza ped.

mt scherzando

V-no I

V-no II

V-la

V-c.

28

poco meno scherzando

p cresc. poco a poco

poco meno scherzando

p cresc. poco a poco pizz.

mt scherzando

mt scherzando

poco meno scherzando arco

P cresc. poco a poco

V-no I

V-no II

V-la

V-c.

Piano

29

mf

серъёзно и назидательно

mf

серъёзно и назидательно

радостно

f

Ped.

*

V-no I

V-no II

V-c.

30

V-no I

V-no II

V-c.

G.P.

31

V-no I

V-no II

V-la

V-c.

Piano

m p отрывисто и глупо

senza ped.

*)

32 arco

V-no I

V-no II

V-la

V-c.

Piano

mP

mp

mp

mp

mp

mp

ff значительно

ff значительно

ff значительно

ff значительно

ff значительно

con ped.

*)

33

V-no I

V-no II

V-la

V-c.

Piano

pizz.

sub. p

pizz.

sub. p

pizz.

sub. p

G.P.

G.P.

G.P.

arco

mp quasi declamando

sub. p

G.P.

mp cresc. poco a poco

8 senza ped.

* Ударять древком смычка по корпусу инструмента, как бы отсчитывая доли такта, для того, чтобы не сбиться со счёта.

V-La

V-C.

Piano

cresc. poco a poco

34

V-no I

V-no II

V-La

V-C.

Piano

arco

mp quasi declamando cresc.

arco

mp quasi declamando cresc.

arco

mp cresc. poco a poco

pizz.

35

Vno I

 Vno II

 V-la

 V-c.

 Piano

18

37

V-no I

V-no II

V-la

V-c.

Piano

ff f ff sf

2/4 3/4 2/4

V-no I

V-no II

V-la

V-c.

Piano

ff f ff sf

2/4 3/4 2/4

38

V-noI

V-noII

V-la

V-c.

Piano

st
(♩) 88

V-noI

V-noII

V-la

V-c.

Piano

b.p.
fp.

20

[39] Tempo I

V-noI V-noII V-la V-c. Piano

8 senza ped.

V-noI V-noII V-la V-c. Piano

8 - - - - 1 8 - - attacca subito

Tempo di ostinato $\text{J}=120$

II

[40]

V-no I

V-no II

V-la

V-c.

pizz.

Piano

p

p

senza ped.

[41] senza vibrato

V-no I

V-no II

V-la

V-c.

p

senza vibrato

senza vibrato

arco

Piano

22

42

V-no I

V-no II

V-la

V-c.

Piano

This section contains two staves of handwritten musical notation. The top staff consists of four voices: V-no I (treble clef), V-no II (bass clef), V-la (bass clef), and V-c. (bass clef). The bottom staff is for the Piano. Measures 41 and 42 are shown. Measure 41 ends with a fermata over the piano's eighth-note pattern. Measure 42 begins with a forte dynamic (indicated by a large 'F' and a vertical bar) and continues with eighth-note patterns for the voices and piano.

V-no I

V-no II

V-la

V-c.

Piano

This section contains two staves of handwritten musical notation. The top staff consists of four voices: V-no I (treble clef), V-no II (bass clef), V-la (bass clef), and V-c. (bass clef). The bottom staff is for the Piano. Measures 41 and 42 are shown. Measure 41 ends with a fermata over the piano's eighth-note pattern. Measure 42 begins with a forte dynamic (indicated by a large 'F' and a vertical bar) and continues with eighth-note patterns for the voices and piano.

[43]

V-no I

V-no II

V-la

V-c.

pizz.

Piano

[44]

V-no I

V-no II

V-la

V-c.

45

V-no I

V-no II

V-la

V-c.

Piano

f con fuoco

f con fuoco

f con fuoco

f con fuoco

46

V-no I

V-no II

V-la

Piano

sf

47

V-no I

V-no II

V-la

Piano

48

V-no I

V-no II

V-la

V-c.

Piano

(49) (solo)

26

V-no I

V-no II

V-la

V-c.

Piano

arco

f con fuoco

50

V-no I

V-no II

V-la

V-c.

51

V-no I 

 V-no II 

 V-la 

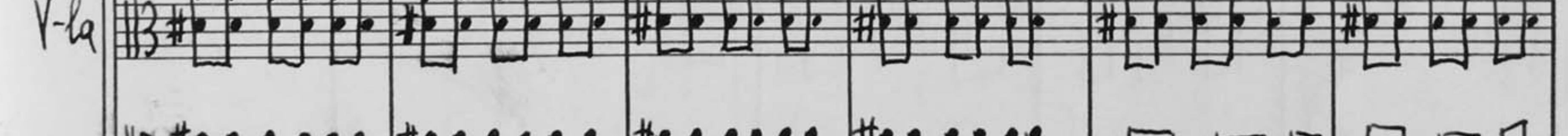
 V-c 

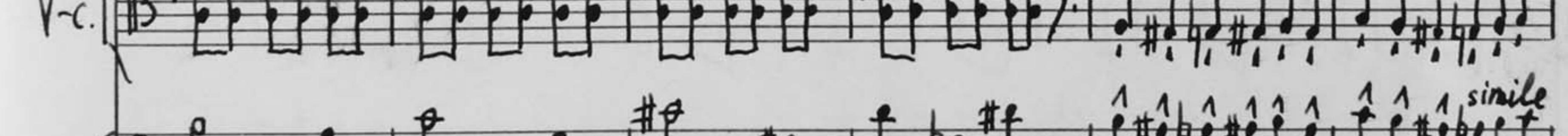
 Piano 

52

V-no I 

 V-no II 

 V-la 

 V-c 

 Piano 

28

53

V-no I

V-no II

V-la

V-c.

Piano

54

détaché

55

V-no I

V-no II

V-la

V-c.

Piano

56

V-no I

V-no II

V-la

V-c.

Piano

57

58

V-no I

V-no II

V-la

V-c.

Piano

30

V-no I

V-no II

V-la

V-c.

Piano

59

60

Detailed description: This is a page from a handwritten musical score. The page number '30' is at the top left. There are five staves labeled on the left: 'V-no I', 'V-no II', 'V-la', 'V-c.', and 'Piano'. The 'Piano' staff has a brace under it. The music consists of two systems. The first system starts with a treble clef, a key signature of three sharps, and common time (indicated by '8'). It features sixteenth-note patterns in 'V-no I', eighth-note patterns in 'V-no II', eighth-note patterns in 'V-la', eighth-note patterns in 'V-c.', and eighth-note chords in 'Piano'. Measure 59 begins with a dynamic 'f' and a measure repeat sign. The second system starts with a treble clef, a key signature of one sharp, and common time (indicated by '8'). It continues the eighth-note patterns from the first system. Measure 60 begins with a dynamic 'f' and a measure repeat sign.

61

V-no I

V-no II

V-la

V-c

Piano

This image shows a handwritten musical score page numbered 61. The score consists of five staves: V-no I, V-no II, V-la, V-c, and Piano. The V-no I staff features a treble clef and a key signature of one sharp. The V-no II staff has a bass clef. The V-la staff uses a soprano C-clef. The V-c staff uses a soprano C-clef. The Piano staff uses a treble clef. The score includes dynamic markings such as *ff tenuto* and *ff forte*. Measures 1 through 4 show V-no I playing eighth-note chords. Measures 5 through 8 show V-no II playing eighth-note chords. Measures 9 through 12 show V-la playing eighth-note chords. Measures 13 through 16 show V-c playing eighth-note chords. Measures 17 through 20 show the Piano playing eighth-note chords.

Handwritten musical score page 62, featuring five staves:

- Vno I**: Treble clef, key signature of one sharp (F#), dynamic #p. The music consists of six measures of sixteenth-note patterns.
- Vno II**: Treble clef, key signature of one sharp (F#), dynamic #p. The music consists of six measures of sixteenth-note patterns.
- Vcl.**: Bass clef, key signature of one flat (B-flat), dynamic b.p. The music consists of six measures of eighth-note patterns.
- Vcl.**: Bass clef, key signature of one flat (B-flat), dynamic b.p. The music consists of six measures of eighth-note patterns.
- Piano**: Treble clef, dynamic - (rest). The music consists of six measures of rests.

The score is written on five-line staff paper with vertical bar lines dividing measures. Measure numbers 6+2 are indicated at the end of each measure.

Meno mosso

sul ponticello

63 *sul ponticello*

V-MI

V-no II

V-la

V-c.

Piano

64

V-no I

V-no II

V-la

Piano

65

V-no I

V-no II

V-la

66

V-no I

V-no II

V-la

ordinario
ordinario
ordinario

Moderato assai ($\text{J}=84$)

V-no I

V-no II

V-la

V-c.

Piano

p

p espressivo

V-no I

V-no II

V-la

Piano

67

p espressivo

p espressivo

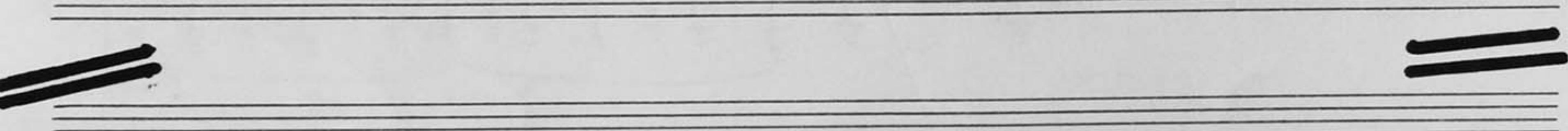
p espressivo

V-no I

V-no II

V-la

P-no



68

V-no I

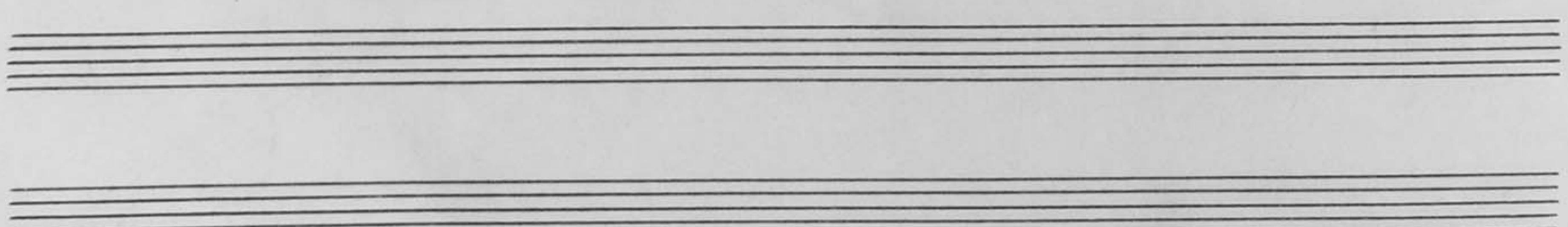
V-no II

V-la

P-no

69

P-no



V-no I

V-no II

V-la

Piano

III

Intermezzo. Lento misterioso ($d.=42$)

[70]

V-no I

$\frac{2}{8}$ g con sord.

$\# \# \# \#$

pp

V-no II

$\frac{2}{8}$

consord.

V-la

$\frac{2}{8}$

consord.

V-c.

$\frac{2}{8}$

pp

Piano

$\frac{2}{8}$

pp

con ped.

71

Musical score page 71, featuring five staves:

- V-no I**: Treble clef, key signature of four sharps. Measures show eighth-note patterns.
- V-no II**: Treble clef, key signature of one sharp. Measures show rests and eighth-note patterns.
- V-la**: Bass clef, key signature of one sharp. Measures show eighth-note patterns.
- V-c.**: Bass clef, key signature of one sharp. Measures show eighth-note patterns.
- P-no**: Treble clef, key signature of one sharp. Measures show sixteenth-note patterns.

The score includes measure numbers 71 and 72, dynamic markings (e.g., $\frac{12}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{12}{8} b$, p), and a repeat sign with endings.

72

Musical score page 72, featuring five staves:

- V-no I**: Treble clef, key signature of four sharps. Measures show eighth-note patterns.
- V-no II**: Treble clef, key signature of one sharp. Measures show rests.
- V-la**: Bass clef, key signature of one sharp. Measures show eighth-note patterns.
- V-c.**: Bass clef, key signature of one sharp. Measures show eighth-note patterns.
- P-no**: Treble clef, key signature of one sharp. Measures show sixteenth-note patterns.

The score includes measure numbers 71 and 72, dynamic markings (e.g., $\frac{12}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{12}{8} b$, p), and a repeat sign with endings.

[73]

V-no I

V-no II

V-la

V-c.

Piano

[74]

V-no I

V-no II

V-la

V-c.

Piano

75

V-nr I

V-nr II

V-la

V-c

Piano

76

V-nr I

V-nr II

V-la

V-c

Piano

sul ponticello

ord.

pp

77

V-no I

V-no II

V-la

V-c.

Piano

78

V-no I

V-no II

V-la

V-c.

Piano

attacca

IVAllegro marcato ($\text{♩} = 152$)

[79]

V-no I

V-no II

V-la

V-c.

V-no I

V-no II

V-la

V-c.

V-noI

V-noII

V-la

V-c.

81

V-noI

V-noII

V-la

V-c.

Piano

82

83

V-no I

V-no II

V-la

V-c.

Piano

marcato

mf

b

mf

b

mf

84

85

V-no I

V-no II

V-la

V-c.

Piano

V-no I

V-no II

V-la

V-c.

86

86

V-no I

V-no II

V-la

V-c.

Piano

87

88

87

88

44

89

V-no I

V-no II

V-La

V-C.

Piano

90

V-no I

V-no II

V-La

V-C.

Piano

91

V-no I

V-no II

V-la

V-c.

Piano

92

V-no I

V-no II

V-la

V-c.

Piano

46

93

V-no I

V-no II

V-Ln

V-C

p

V-no I

94

V-no II

V-Ln

V-C

p

95

P-no

{

T

V-no I V-no II V-la V-c.

Piano

96

V-no I V-no II V-la V-c.

Piano

48

97

V-nel I

V-nel II

V-la

V-c

P-no

8

98

V-nel I

V-nel II

V-la

V-c

P-no

8

99

Vno I

Vno II

Vla

Vc.

Piano

tema mp secco

8-----!

100

101 arco

Vno I

Vno II

Vla

Vc.

Piano

pizz.

pizz.

pizz.

102

V-nal

V-nal

V-la

V-c.

P-no

arco

arco

arco

103

V-nal

V-nal

V-la

V-c.

P-no

3

3

3

3

3

104

V-no I

V-no II

V-la

V-c.

pizz.
pizz.
pizz.
p.

Piano

Double Bar Line

106

arco

V-no I

V-no II

V-la

V-c.

arco
arco

Piano

Double Bar Line

59

107

V-nal I

pp

V-nal II

pp

V-hn

pp

V-c

pp

108

V-nal I

109

pizz.

f

pizz.

$\frac{\#}{\flat}$ f pizz.

$\frac{\#}{\flat}$

V-nal II

V-hn

V-c

P-no

sf sf

ff marcato

8

110

V-no I

V-no II

V-la

V-c.

Piano

111

V-no I

V-no II

V-la

V-c.

Piano

54

112

Handwritten musical score page 54. The page contains five systems of music for string instruments (Vno I, Vno II, Vla, Vc) and piano (Pno). The key signature is A major (three sharps). Measure 112 begins with a dynamic of $\text{f} \# p$. The strings play sustained notes with slurs and dynamics $s\text{t}$, p , $b\text{p}$, and $b\text{p}$. The piano part consists of sixteenth-note patterns. Measures 113-114 show the strings continuing their sustained notes with dynamics $s\text{t}$, p , $b\text{p}$, and $b\text{p}$. The piano part continues its sixteenth-note patterns.

Handwritten musical score page 54. The page contains five systems of music for string instruments (Vno I, Vno II, Vla, Vc) and piano (Pno). The key signature changes to D major (one sharp). Measure 115 begins with a dynamic of $\text{f} \# p$. The strings play sustained notes with slurs and dynamics $s\text{t}$, p , $#\text{f} \# p$, and $#\text{f} \# p$. The piano part consists of sixteenth-note patterns. Measures 116-117 show the strings continuing their sustained notes with dynamics $s\text{t}$, $#\text{d}$, $#\text{f} \# p$, and $#\text{f} \# p$. The piano part continues its sixteenth-note patterns.

113

Violin I P f sf $\# \text{P}$ f sf $\# \text{P}$

Violin II d d sf d d sf $\# \text{P}$

Cello $\text{B} \text{ P}$ $\# \text{P}$ sf P sf P

Bassoon P $\# \text{P}$ sf P $\# \text{P}$ sf P

Piano

114

Violin I P f - - -

Violin II P bp - - -

Cello $\text{B} \# \text{P}$ P - - -

Bassoon P P - - -

Piano

$\#^{\text{a}}_0$

ff

 $\#^{\text{d}}_0$

ff

 $\#^{\text{e}}_0$

ff

 $\#^{\text{f}}_0$

ff

 $\#^{\text{g}}_0$

ff

 $\#^{\text{h}}_0$ $\#^{\text{i}}_0$ $\#^{\text{j}}_0$ $\#^{\text{k}}_0$ $\#^{\text{l}}_0$ $\#^{\text{m}}_0$ $\#^{\text{n}}_0$ $\#^{\text{o}}_0$ $\#^{\text{p}}_0$ $\#^{\text{q}}_0$ $\#^{\text{r}}_0$ $\#^{\text{s}}_0$ $\#^{\text{t}}_0$

Handwritten musical score page 56, measures 115-116.

Measure 115: V-10 I, V-10 II, V-10 III, V-10 IV, V-10 V, P-nu. Measures consist of six half notes each. Dynamics: ff, ff, ff, ff, ff, ff.

Measure 116: V-10 I, V-10 II, V-10 III, V-10 IV, V-10 V, P-nu. Measures consist of six half notes each. Dynamics: ff, ff, ff, ff, ff, ff.

Handwritten musical score page 56, measures 115-116.

Measure 115: V-10 I, V-10 II, V-10 III, V-10 IV, V-10 V, P-nu. Measures consist of six half notes each. Dynamics: ff, ff, ff, ff, ff, ff.

Measure 116: V-10 I, V-10 II, V-10 III, V-10 IV, V-10 V, P-nu. Measures consist of six half notes each. Dynamics: ff, ff, ff, ff, ff, ff.

V-MI

V-no II

V-La

V-C.

Piano

8

V-no I

V-no II

V-La

V-C.

Piano

8

Musical score page 117, measures 1-5.

Key signature: $\#^2$ (two sharps).

Time signature: Common time.

Instrumentation: Vno I, Vno II, V-la, Vc, P-no.

Measure 1: Vno I: $\#^2$; Vno II: $\#^2$; V-la: eighth-note pattern; Vc: eighth-note pattern; P-no: $\#^2$.

Measure 2: Vno I: $\#^2$; Vno II: $\#^2$; V-la: eighth-note pattern; Vc: eighth-note pattern; P-no: $\#^2$.

Measure 3: Vno I: $\#^2$; Vno II: $\#^2$; V-la: eighth-note pattern; Vc: eighth-note pattern; P-no: $\#^2$.

Measure 4: Vno I: $\#^2$; Vno II: $\#^2$; V-la: eighth-note pattern; Vc: eighth-note pattern; P-no: $\#^2$.

Measure 5: Vno I: $\#^2$; Vno II: $\#^2$; V-la: eighth-note pattern; Vc: eighth-note pattern; P-no: $\#^2$.

Piano part (P-no) consists of eighth-note chords in common time.

Musical score page 118, measures 1-5.

Key signature: $\#^2$ (two sharps).

Time signature: Common time.

Instrumentation: Vno I, Vno II, V-la, Vc, P-no.

Measure 1: Vno I: $\#^2$; Vno II: $\#^2$; V-la: eighth-note pattern; Vc: eighth-note pattern; P-no: $\#^2$.

Measure 2: Vno I: $\#^2$; Vno II: $\#^2$; V-la: eighth-note pattern; Vc: eighth-note pattern; P-no: $\#^2$.

Measure 3: Vno I: $\#^2$; Vno II: $\#^2$; V-la: eighth-note pattern; Vc: eighth-note pattern; P-no: $\#^2$.

Measure 4: Vno I: $\#^2$; Vno II: $\#^2$; V-la: eighth-note pattern; Vc: eighth-note pattern; P-no: $\#^2$.

Measure 5: Vno I: $\#^2$; Vno II: $\#^2$; V-la: eighth-note pattern; Vc: eighth-note pattern; P-no: $\#^2$.

Piano part (P-no) consists of eighth-note chords in common time.

A handwritten musical score for four voices (V-no I, V-no II, V-la, V-c) on five-line staves. The score consists of two measures. In the first measure, V-no I starts with a dynamic pp , followed by a rest. V-no II starts with a dynamic f , followed by a rest. V-la starts with a bass clef and a dynamic B , followed by a rest. V-c starts with a dynamic D' , followed by a rest. In the second measure, all voices start with a dynamic p , followed by a rest. The score ends with a dynamic B on the fifth line of the staff.

A handwritten musical score for piano. The top staff is in common time (indicated by 'C') and consists of six measures. The first measure contains six eighth notes. The second measure contains four eighth notes. The third measure contains four eighth notes. The fourth measure contains four eighth notes. The fifth measure contains four eighth notes. The sixth measure contains four eighth notes. The bottom staff is in common time (indicated by 'C') and consists of six measures. The first measure contains three eighth notes. The second measure contains three eighth notes. The third measure contains three eighth notes. The fourth measure contains three eighth notes. The fifth measure contains three eighth notes. The sixth measure contains three eighth notes. The score is labeled 'Piano' with a brace grouping the two staves. The page number '8' is at the bottom left.

Handwritten musical score page 8. The score consists of five staves. The top four staves are labeled V-no I, V-no II, V-la, and V-c. from top to bottom. The bottom staff is labeled Piano. The music is in common time. The tempo is marked 120. The score includes various musical markings such as dynamics (f, p), slurs, and grace notes. The piano part features sixteenth-note patterns.

121

Meno mosso

Violin I: f (measured 1), f (measured 2), f (measured 3), f (measured 4)

Violin II: p (measured 1), p (measured 2), p (measured 3), p (measured 4)

Viola: f (measured 1), f (measured 2), f (measured 3), f (measured 4)

Cello: f (measured 1), f (measured 2), f (measured 3), f (measured 4)

Piano: ff (measured 1), ff (measured 2), ff (measured 3), ff (measured 4)

ff pesante (measured 5), ff (measured 6), ff (measured 7), ff (measured 8)

Measures 1-4: Violin I, II, Viola, Cello play eighth-note chords. Piano plays eighth-note chords.

Measures 5-8: Violin I, II, Viola, Cello play eighth-note chords. Piano plays eighth-note chords.

122

Violin I: $\text{f} \# \text{7} \text{7}$, $\text{f} \# \text{7} \text{7}$

Violin II: $\text{f} \# \text{7} \text{7}$, $\text{f} \# \text{7} \text{7}$

Viola: $\text{f} \# \text{7} \text{7}$, $\text{f} \# \text{7} \text{7}$

Cello: $\text{f} \# \text{7} \text{7}$, $\text{f} \# \text{7} \text{7}$

Piano: $\text{f} \# \text{7} \text{7}$, $\text{f} \# \text{7} \text{7}$

f (measured 1), f (measured 2), f (measured 3), f (measured 4), f (measured 5), f (measured 6), f (measured 7), f (measured 8)

Measures 1-8: Violin I, II, Viola, Cello play eighth-note chords. Piano plays eighth-note chords.

A handwritten musical score for five voices and piano. The score is organized into measures by vertical bar lines. The top four voices (V-no I, V-no II, V-la, V-c.) are in treble clef, while the piano bass is in bass clef. The key signature varies across the score, with some sections in major (indicated by a 'M' or 'F' symbol) and others in minor (indicated by a 'm' or 'f' symbol). The time signature is mostly common time (indicated by a 'C'). Measure 125 begins with a measure of common time. The vocal parts (V-no I, V-no II, V-la, V-c.) play eighth-note chords. The piano bass part consists of eighth-note chords. Measures 126-127 show a transition to a new section, indicated by a change in key signature and a different rhythmic pattern. The vocal parts continue with eighth-note chords, and the piano bass provides harmonic support. The score concludes with a final section in common time, featuring eighth-note chords from all voices and the piano bass.

126

Vno I

Vno II

Vla

Vcl.

Pno

127

128

Vno I

Vno II

Vla

Vcl.

Pno

ff marcato

ff marcato

ff marcato

ff marcato

sf secco

129

V-no I

V-no II

V-La

V-C.

Piano

130

This image shows a handwritten musical score for five staves. The top four staves are for string instruments: V-no I (treble clef), V-no II (treble clef), V-La (Bass clef), and V-C. (Cello clef). The bottom staff is for the Piano, indicated by a brace and a treble clef. The score consists of two measures, numbered 129 and 130. In measure 129, the strings play eighth-note patterns, and the piano provides harmonic support with sustained notes and chords. Measure 130 continues this pattern, with the piano maintaining its harmonic function. The piano part includes dynamic markings like 'st' (sforzando) and 'sf' (sforzando forte).

131

V-no I

V-no II

V-C.

V-La

Piano

132

133

Handwritten musical score page 64, measures 132 and 133.

The score consists of five staves:

- V-no I**: Treble clef, quarter notes.
- V-no II**: Bass clef, quarter notes.
- V-la**: Bass clef, quarter notes.
- V-c.**: Bass clef, quarter notes.
- P-no**: Bass clef, includes a dynamic instruction **p**. Measure 132 contains a bassoon part with sixteenth-note patterns. Measure 133 begins with a forte dynamic **F**.

Measure 132 ends with a repeat sign and a double bar line. Measure 133 continues with a bassoon part featuring sixteenth-note patterns and a dynamic **#**.

Handwritten musical score page 64, measures 132 and 133 (continued).

The score consists of five staves:

- V-no I**: Treble clef, dynamic **f**, eighth-note patterns.
- V-no II**: Bass clef, dynamic **f**, eighth-note patterns.
- V-la**: Bass clef, dynamic **f**, eighth-note patterns.
- V-c.**: Bass clef, dynamic **f**, eighth-note patterns.
- P-no**: Bass clef, dynamic **p**, includes a dynamic instruction **p**. Measure 132 contains a bassoon part with sixteenth-note patterns. Measure 133 begins with a forte dynamic **F**.

Measure 132 ends with a repeat sign and a double bar line. Measure 133 continues with a bassoon part featuring sixteenth-note patterns and a dynamic **#**.