

# A MUSIC BOX OF MANY

String Quartet No. 1

## I.

### Explosion

(Poco rubato ♩ = 110)

Charlie Kreidler

Violin I (Poco rubato ♩ = 110)

Violin II (Poco rubato ♩ = 110) Solo *p* *f*

Viola (Poco rubato ♩ = 110) Solo *mp expressive* *p* *f* *5* *ff*

Cello (Poco rubato ♩ = 110) Solo *mf* *f stately*

Violin I Solo *f bold* *rall.* *pp*

Violin II *p* *rall.* *pp*

Viola *pizz.* *arco.* *rall.* *mp* *pp*

Cello *rall.* *pp*

Tempo primo (♩ = 110)

Violin I *ff explosive!* *fp* *f* *ff* *fp* *fp*

Violin II *ff explosive!* *fp* *f* *ff* *fp* *fp*

Viola *ff explosive!* *fp* *f* *ff* *fp* *fp*

Cello *ff explosive!* *fp* *f* *ff* *fp* *fp*

13

*f* *fp* *f* *f* *fp* *f*

*f* *fp* *f* *f* *fp* *f*

*f* *fp* *f* *f* *fp* *f*

*fp* *fp* *fp* *fp* *mf* *f*

17

Strict time  
(Vla. *is rubato*)

Strict time  
(Vla. *is rubato*) *ff*

Solo  
light rubato

gliss.

rall.

Strict time  
(Vla. *is rubato*)

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

21

sul tasto

3+2

(sul tasto)

ord.

3

*ppp* *p* *mf* *p* *fp*

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

In time  
Solo cont.

*mf* *f* *mf*

sul tasto

3

ord.

3

*p* *mf* *p* *mf*

*ppp* *p* *mf* *p* *fp*

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

*mf* *f* *mf*

*p* *mf* *p* *mf*

\*Throughout the piece, dashed slurs connect tremolo phrases and ties.

\*\*Niente marking: Crescendo from silence ( $\curvearrowright$ ) or diminuendo into silence ( $\curvearrowleft$ )

25

Violin I: *ff*, *f*, *ff*, *f*, *gliss.*, *f*, *ff* (A)

Violin II: *ff*, *ff*, *fp*, *ff*

Viola: *sub. f*, *ff*, *ff*, *ff*

Cello/Double Bass: *f*, *ff*, *ff*, *f*

29

Violin I: *mf*, *f build intensity*, *ff*, *fff*

Violin II: *f build intensity*, *ff*, *fff*

Viola: *ord.*, *ff*, *fff*, *sub. f build intensity*, *ff*, *fff*

Cello/Double Bass: *ff*, *ff hard and heavy*, *fff*

32

Violin I: *sub. pp hazy*, *mp*, *p*, *mp*, *p*, *f*

Violin II: *sub. pp hazy*, *p*, *pp*, *(pp)*, *f*

Viola: *Solo*, *f expressive*, *p*, *mf*, *f*

Cello/Double Bass: *sub. pp hazy*, *p*, *pp*, *f*

36

arco. (s.p.) → ord.  
 pizz. sub.f  
 mp > pp  
 (p)  
 (s.p.) → ord.  
 gliss.  
 mp > pp  
 arco. sul pont. → sul tasto. 5 (s.t.) → ord.  
 (trem.) → (s.p.) senza trem. → ord.  
 mp > ff mp > mf pp > mf

40

Solo  
 ff soaring  
 (trem.) → senza trem.  
 gliss.  
 sub.f  
 Solo rubato  
 pp expressive  
 ff bold  
 p mf

44

rall. 2+3  
 pp soft  
 rall. 2+3  
 soft mp  
 (trem.) → senza trem.  
 p soft  
 p  
 soft pp

48 **Tempo primo** (♩ = 110) rit. \*  
\*\*

*pp* **Tempo primo** (♩ = 110) *f*

*p* **Tempo primo** (♩ = 110) rit. sustain over break (9)

*pp* **Tempo primo** (♩ = 110) *fp* *f*

**Tempo primo** (♩ = 110) *fp* *f*

51 **Slowly** (♩ = 80)

*pp fragile* **Slowly** (♩ = 80) *p*

*pp fragile* **Slowly** (♩ = 80) *p* *pp*

*pp fragile* **Slowly** (♩ = 80) *p*

*pp fragile* **Slowly** (♩ = 80) *p*

55 **rall.** **pizz.** **Fast** (♩ = 115)

*ppp* **rall.** **pizz.** **Fast** (♩ = 115)

*ppp* **rall.** **Fast** (♩ = 115)

*pp* **rall.** **Fast** (♩ = 115) *ppp* **ord. all notes equally short** *ff* **outburst!**

*pp* **rall.** **Fast** (♩ = 115) *ppp* **ord. all notes equally short** *ff* **outburst!**

\*Arrow (→) indicates a smooth and equal transition into new tempo  
 \*\*Breath mark (9) denotes short pause. Like a breath.

58

in time

in time

in time

in time

61

in time

in time

in time

in time

sul pont.  
ff

sul pont.

66 Reflective (♩ = 90)

64

in time

in time

in time

in time

ord.  
ff

ord.  
ff

8va arco. loco.

3+2 p ppp

Reflective (♩ = 90) arco.

pp

Reflective (♩ = 90) 3 pp

Reflective (♩ = 90) 3+2 pp

67

Solo molto rubato

*mf* *bold* *3*

*mf dolce* *5*

*mf dolce* *5*

*mf dolce* *5*

*f* *rall.* *3* *3*

*rall.* *mp*

*rall.* *mp*

*rall.* *mp*

Fast (♩ = 115)

70

*sub. p*

*attacca*

*Fast* (♩ = 115)

*attacca*

*Fast* (♩ = 115)

*ff*

*attacca*

*Fast* (♩ = 115)

*ff*

*attacca*

## II. Lament (♩ = 80)

72

*p* *pp*

(♩ = 80)

Solo

*f* *3* *p* *mp*

*f* *pp*

(♩ = 80)

Solo

*mf* *3* *p*

*f* *pp*

77

Solo, poco rubato

3 *pp* *mp*

*p* *pp* *mp* *p* *mp* *mf*

*mp* *sub. mp* *mf*

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

*f* *p*

81

rall. . . . . A tempo (♩ = 80)

rall. . . . . A tempo (♩ = 80)

rall. . . . . A tempo (♩ = 80)

rall. . . . . A tempo (♩ = 80)

bring out

*mf* *p* *f* *sub. pp*

*p* *mf* *p* *f* *sub. pp*

*p* *mf* *f* *sub. p* *pp*

*p* *mf* *3* *p* *f* *sub. pp*

85

sul tasto

don't drag tempo  
push these motives forward

don't drag tempo  
push these motives forward

*pp* *somber and restrained* *p*

*pp* *somber and restrained* *p*

*pp* *mp* *pp* *mp* *pp* *mp*

89

Musical score for measures 89-92. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. The key signature has one flat (B-flat). The dynamics are marked *p* (piano) in measures 90, 91, and 92. The music features a mix of quarter and eighth notes with various phrasing slurs.

93

Musical score for measures 93-96. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. The key signature has one flat (B-flat). The dynamics are marked *pp* (pianissimo) in measures 94, 95, and 96. The music features a mix of quarter and eighth notes with various phrasing slurs.

97

Musical score for measures 97-100. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. The key signature has one flat (B-flat). The dynamics are marked *pp* (pianissimo) in measures 97, 98, and 99, and *ppp* (pianississimo) in measure 100. The music features a mix of quarter and eighth notes with various phrasing slurs. The instruction "ord." is present in the Violin staff. The instruction "in time" is present in the Violin, Bass, and Cello/Double Bass staves in measure 100. The instruction "dissolve" is present in the Treble, Violin, Bass, and Cello/Double Bass staves in measure 100.

102

*mp* *p* *f* *sub. pp*

*mp* *pp* *f* *sub. pp*

Solo *mp* *mf* *p* *f* *sub. p*

*mp* *p* *f* *sub. pp*

rall. . . . . A tempo (♩ = 80)

rall. . . . . A tempo (♩ = 80)

rall. . . . . A tempo (♩ = 80)

rall. . . . . A tempo (♩ = 80)

107 Slightly faster (♩ = 90)

Slightly faster (♩ = 90) *mp* *p*

Solo *mp* *pp* *pp*

Slightly faster (♩ = 90) *pp* *ppp* so suddle *pp*

Slightly faster (♩ = 90) *pp*

Slightly faster (♩ = 90)

111

*pp* *mp* *ppp* *pp floating*

*mp* *p* *pp floating*

*mf* *sub. pp floating*

*mf* *sub. pp floating*

rit. → Pull back (♩ = 80)

### Snap back (♩ = 90)

115

mp *sustain over break (s)* *p* *pp*  
*sul tasto.* *ord.* *sul tasto.*  
*Snap back (♩ = 90)* *ord.* *sul tasto.*  
*Snap back (♩ = 90)* *ord.* *sul tasto.*  
*Snap back (♩ = 90)* *ord.* *sul tasto.*

119

*sul pont.* *p* *mp*  
*sul pont.* *p* *3* *mp* *p*  
*sul pont.* *p* *p* *mp* *p*  
*ppp* *p*

123

*p* *pp* *mf*  
*(s.p.)* *ord.* *3*  
*(s.p.)* *ord.* *3*  
*mf* *pp* *(s.p.)* *ord.* *3* *p*

rall. Solo (s.p.) → ord.

126

*mf* *f* *mf* *p*

rall.

rall.

rall.

A tempo (♩ = 90)

128

*pp* *mf* *pp* *mf*

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

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

*mf* *pp* *mf*

Solo

A tempo (♩ = 90)

A tempo (♩ = 90)

A tempo (♩ = 90)

132

*p* *pp* *mf* *p* *mf*

*p* *pp* *sub. mf* *pp*

*f* deep and round *mf* *p* *mf*

*f* deep and round *mf* *p* *mf*

loco.

136

136

*p* reaching for air *mp* *mf* *fp* *fp*

*mp* *p* reaching for air *mf* *p* *fp* *p*

*p* *f* drowning *fp* *p*

*mp* drowning *p* *mf* *f*

embrace lack of rhythmic unity

140

140

*mf*<sup>3</sup> *sub. f*<sup>3</sup> *fp* gasping *ff* *ff*

*p* *sub. f* *sub. f*<sup>3</sup> *fp* gasping *ff*

*f* *mp* *f* *gliss.* *fp* gasping *ff*

*mp* *f* *fp* gasping *ff* *f*

hit together

hit together

hit together

hit together

144

144

*f* finding your footing *mp* *p* *mp* *fp*

*p* finding your footing *f* *mp* *fp*

*f* finding your footing *mp* *p* *p* *f*

*ff* *f* finding your footing *p* *mf*

finding your footing

finding your footing

finding your footing

finding your footing

148 embrace moment of rhythmic unclarity → confident and grounded rhythm

2+3 embrace moment of rhythmic unclarity → confident and grounded rhythm

2+3 embrace moment of rhythmic unclarity → confident and grounded rhythm

2+3 embrace moment of rhythmic unclarity → confident and grounded rhythm

2+3 embrace moment of rhythmic unclarity → confident and grounded rhythm

152

rall. . . . .

p emerge →

rall. . . . .

rall. . . . .

rall. . . . .

156 A tempo (♩ = 90)

A tempo (♩ = 90)

A tempo (♩ = 90)

bring out!

A tempo (♩ = 90)

ff

ff

160 Slightly faster (♩ = 100)

Musical score for measures 160-162. It features four staves: two treble clefs and two bass clefs. The music is in 3/4 time and marked "Slightly faster (♩ = 100)". Dynamics include *mp*, *p*, *fp*, *mf*, and *f*. Performance instructions include "add pressure\*" and "building". There are triplets and slurs throughout.

Musical score for measures 163-165. It features four staves: two treble clefs and two bass clefs. The music is in 3/4 time. Dynamics include *fp*, *ff*, and *f*. Performance instructions include "ord.", "(noise)\*", and "(very short break)". There are slurs and accents throughout.

167

Musical score for measures 167-169. It features four staves: two treble clefs and two bass clefs. The music is in 3/4 time. Dynamics include *sub.p*, *pp*, *ppp*, *mf*, and *p*. Performance instructions include "Solo" and "playful". There are slurs and triplets throughout.

\* Add gradual bow pressure. Line thickness denotes greater pressure.  
 \*\* Noise: As much pressure as possible. No pitch is audible.



Violin I: *f dark*, 6

Violin II: *f dark*

Viola: *f dark*

Cello/Double Bass: *p*, *f*, *ff*, *f dark*

Annotations: *sul pont. arco. "shadow" of Vla. Solo*, *ord.*, 5, 6, 3

Violin I: *ff* 3, *rall.*, *p*,  $\text{♩} = 90$

Violin II: *ff* 3, *rall.*, *p*,  $\text{♩} = 90$

Viola: *ff* 5, *Solo*, *rall.*, *mp*, *p*,  $\text{♩} = 90$

Cello/Double Bass: *ff* 6, *rall.*, *p*, *f*, *p*,  $\text{♩} = 90$

190 Quirky, but grounded  
 $\text{♩} = 110$

Violin I: *f*, *fp* 3, *f*, *ff*, *(arco.)*, *ff*, *(scoop)*

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

Viola: *f*, *sub. mp*, *f*, *pizz.*, *ff*

Cello/Double Bass: *f*, *f*, 3, *ff*

194

Musical score for measures 194-196. The score is in 4/4 time. It features four staves: two treble clefs and two bass clefs. The music is marked with a forte (*ff*) dynamic. Performance instructions include *8va* (octave up), *loco.* (local), and *(scoop)*. The notation includes various note values, rests, and articulation marks like accents and slurs.

196

197

Musical score for measures 196-200. The score is in 2/4 time. It features four staves: two treble clefs and two bass clefs. The music is marked with a forte (*ff*) dynamic. Performance instructions include *stabbing*, *Solo*, and *ppp emerge*. The notation includes various note values, rests, and articulation marks like accents and slurs.

200

Musical score for measures 200-204. The score is in 2/4 time. It features four staves: two treble clefs and two bass clefs. The music is marked with a forte (*ff*) dynamic. Performance instructions include *huge* and *dig!*. The notation includes various note values, rests, and articulation marks like accents and slurs.

rall. . . . .

204

Solo Rubato

*fp* *rall.* *ppp* *attacca*

*fp* *rall.* *pp* *ppp* *attacca*

*fp* *rall.* *pp* *ppp* *attacca*

*fp* *rall.* *pp* *ppp* *attacca*

### III. Trepidation (♩ = 115)

*p* (♩ = 115) *mp* *mf*

III. *ppp* *pizz.* *p*

(♩ = 115) *pizz.* *p*

*f* (♩ = 115) *f*

(*f*)

211

s.p. ord. 3 III. rit.

*fp* *f* *ff* *pp* *mp* *ppp* *ppp*

*mp* *mf* *f* *arco.* *pp* *p* *ppp*

*arco.* *ff* *ppp* *ppp* *ppp*

*rit.* *rit.* *rit.*

215

Pull back (♩ = 90) accel. → Tempo Primo (♩ = 115)

III. *ppp* *pizz.* *p* *mp* *mf*

*ppp* *mp* *mf* *fp* *ff* s.p.

*mp* *pizz.* *p* *arco.* *mp*

*mp* *pizz.* *mp*

219

*f* *arco.* *pp* *ppp* *mp* *pp*

*ord.* *3* *fp* *ff* *p* *fp*

*ff* *ff* *fp*

*pizz.* *f* *fp*

223

222

*ppp* *pp very short* *3*

*pp very short*

Solo *p* *3*

*pizz.* *pp*

225

fp f p

f (f)

mf f fp f fp

mf f

228

pp f fp ff

pp f fp ff

f fp

arco. fp f

233

231

fp f fff sub. p

fp f fff

ord. f fff

f f

pull back (♩ = 70) accel. sub. p

pull back (♩ = 70) accel. III. mpp

pull back (♩ = 70) accel. pizz. f p

pull back (♩ = 70) accel. f

234 **Tempo primo** (♩ = 115)

*mp3* *mf* *fp* *ff* *sub. pp* *ff*

III.

arco.

(arco.)

238

*ppp* *mp* *p* *fp* *pp* *ff* *ff* *p*

rall.

ord. → sul pont

arco

rall.

ord.

rall.

pizz.

242

**A tempo** (♩ = 115)

*fp* *mf* *fp*

**A tempo** (♩ = 115)

ord.

**A tempo** (♩ = 115)

**A tempo** (♩ = 115)

pizz.

*p* *f* *fp*



254

253 *pp* **Slightly slower** (♩ = 110)  
*f* *dry and academic* *pizz.*  
**Slightly slower** (♩ = 110) *pizz.*  
*f* *dry and academic*  
**Slightly slower** (♩ = 110) *ord.*  
*pp* *dry and academic*  
**Slightly slower** (♩ = 110) *pizz.\** *arco.*  
*pizz. buzz.* *p* *dry and academic* *mp* *fp*

256 *ff* *arco.* *p*  
*f* *ff* *p* *f* *pp*  
*f* *ff*

260 *pp* *ord.* *sul pont* *ord.* *rall.* *sul pont* (♩ = 110)  
*pp* *p*  
*pp* *pp* *mf* *mf* *mf* *arco.* (♩ = 110)  
*pp* *pp* *mf* *mf* *mf* *mf* (♩ = 110)  
*pp* *mp* *mf* *rall.* (♩ = 110)  
*pp* *mp* *mf* *f* *p*

\*Pizz buzz (z) After pizz, quickly place tip of the frog near the bridge of the corresponding string.

264

Violin I: *p legato*, *p*, *mp*, *pp*

Violin II: *pp legato*, *p*, *mp*, *pp*

Cello/Double Bass: *f agitated*, *f*, *ff*

Bass: *f*, *ff*

269

Like the beginning (♩ = 115)

Violin I: *pp*, *p*, *mp*

Violin II: *p*, *mp*, *f*

Cello/Double Bass: *pp*, *p*, *f*

Bass: *pp*, *p*, *f*

272

Violin I: *sub. ppp*, *ff*, *mp*

Violin II: *m.s.p.*, *f*, *ff sub. pp*, *mp*

Cello/Double Bass: *ff*, *ff*, *ff*

Bass: *ff*, *f*, *ff*

276

pp *ff* *ff*

sul pont.

ord sul pont *pp* *mf*

*ff* *ff*

arco. *pp* *ppp*

279 sul pont.

*mf* *f* *f*

sul pont. *f* III. *fp*

*ff* *ff* *ff*

pizz. buzz 3 *ff* arco. *ff* *ff*

282

Solo ord.

*ff heavy* 3 3

arco. *ff dig!*

285

Musical score for measures 285-288. The score is in 2/4 time and features four staves. The first staff (Violin I) starts with a *pp* dynamic and a long note. The second staff (Violin II) has a *f* dynamic and a triplet. The third staff (Cello/Double Bass) has a *ff* dynamic and a triplet. The fourth staff (Bass) has a *ff* dynamic. Dynamics include *pp*, *f*, *ff*, and *ff dig!*. Performance instructions include "Solo ord." and "heavy ord.".

289

Musical score for measures 289-291. The score is in 2/4 time and features four staves. The first staff (Violin I) has a *pp* dynamic. The second staff (Violin II) has a *p* dynamic. The third staff (Cello/Double Bass) has a *ff* dynamic. The fourth staff (Bass) has a *f* dynamic. Dynamics include *pp*, *f*, *p*, and *ff*. Performance instructions include "III.", "(arco)", and "pizz.".

292

Musical score for measures 292-295. The score is in 2/4 time and features four staves. The first staff (Violin I) has a *ff* dynamic. The second staff (Violin II) has a *p* dynamic. The third staff (Cello/Double Bass) has a *ff* dynamic. The fourth staff (Bass) has a *p* dynamic. Dynamics include *ff*, *pp*, *mp*, *pp*, and *ppp*. Performance instructions include "ord.", "IV.", and "p".

296

II.  $\delta$

III.

IV.

*p* *mp* *ff* *pp* *f* *pizz.* *p*

Pull back ( $\text{♩} = 70$ ) accel.  $\rightarrow$  ( $\text{♩} \approx 80$ )

Pull back ( $\text{♩} = 70$ ) accel.  $\rightarrow$  ( $\text{♩} \approx 80$ )

Pull back ( $\text{♩} = 70$ ) accel.  $\rightarrow$  ( $\text{♩} \approx 80$ )

Pull back ( $\text{♩} = 70$ ) accel.  $\rightarrow$  ( $\text{♩} \approx 80$ )

Suddenly  
Tempo primo!

300 ( $\text{♩} = 115$ )

II.

*mf* *fp* *ff* *sub. pp* *pp* *ff* *f* *ff*

Suddenly  
Tempo primo!  
( $\text{♩} = 115$ )

II.

*pp* *arco.* *f* *ff*

Suddenly  
Tempo primo!  
( $\text{♩} = 115$ )

Suddenly  
Tempo primo!  
( $\text{♩} = 115$ )

303

*ppp* *mp* *pp* *ff*

*p* *sub. p* *ffp* *rall.* *pp* *rall.* *pp*

*ff* *fff* *rall.* *pp*

*pizz.* *f* *ff* *rall.* *pp*

A tempo (♩ = 115)

306

*mp* *f* *fp* *f*

A tempo (♩ = 115)

*f* *fp* *f*

A tempo (♩ = 115)

arco. *ff*

A tempo (♩ = 115)

arco. *ff*

*mp* *ff*

Detailed description: This system contains measures 306, 307, and 308. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. Measure 306 starts with a *mp* dynamic. Measure 307 begins with a *f* dynamic and includes a triplet of eighth notes. Measure 308 features a *fp* dynamic and a *f* dynamic. The Viola and Cello/Double Bass parts are marked *arco.* and *ff*.

309

*fp* *ff* *fp* *ff*

*fp* *ff*

*ff*

*ff*

*fp*

Detailed description: This system contains measures 309, 310, and 311. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. Measure 309 starts with a *fp* dynamic. Measure 310 features *ff* and *fp* dynamics. Measure 311 features *ff* and *fp* dynamics. The Viola and Cello/Double Bass parts include triplet markings.

312

*p* *p* *f* *fp* *fp* *fp* *ff*

*sub. p* *fp* *fp* *fp* *fp* *ff*

*fp* *f* *fp* *ff*

*fp* *fp* *ff*

Detailed description: This system contains measures 312, 313, and 314. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. Measure 312 starts with a *p* dynamic and includes a triplet. Measure 313 features *fp* and *fp* dynamics. Measure 314 features *fp* and *ff* dynamics. The Viola and Cello/Double Bass parts include triplet markings.

315

Musical score for measures 315-317. The score is in 3/4 time and features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature changes from one flat to two flats between measures 315 and 316. Dynamics include *ff*, *fff*, and *fffp*. Performance instructions include "hard and heavy" and "ord." with a triplet. A box containing the number 317 is located at the top right of the page.

318

Musical score for measures 318-320. The score continues with the same four staves. The key signature remains two flats. Dynamics include *ff*. Performance instructions include "hard and heavy".

321

Musical score for measures 321-323. The score continues with the same four staves. The key signature changes from two flats to one flat between measures 321 and 322. Dynamics include *fp* and *fff*. Performance instructions include "arco." and "ord." with triplets.

324

*in time*

*in time*

*in time* *sul pont.*

*fff*

*in time* *sul pont.*

*fff*

327

*in time*

*ff*

*norm.*

*fff* *attacca*

*in time*

*ff*

*norm.*

*fff* *attacca*

*in time* *ord.*

*norm.*

*fff* *attacca*

*in time* *ord.*

*norm.*

*fff* *attacca*

### Interlude (II.)

#### Hazy (♩ = 110)

*molto sul pont.*

*ffpp*

(♩ = 110)

*molto sul pont.*

*ppp*

(♩ = 110)

*pp*

*molto sul pont.*

*pp*

*mp*

*pp*

*mp*

*mp*

*p*

*molto sul pont.*

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

335  $(\text{♩} = 110)$  rit.  $\longrightarrow$   $(\text{♩} = 100)$

Violin I:  $(\text{♩} = 110)$  rit.  $(\text{♩} = 100)$  ord. *gliss.*  
 Violin II:  $(\text{♩} = 110)$  rit.  $(\text{♩} = 100)$  ord.  
 Viola:  $(\text{♩} = 110)$  rit.  $(\text{♩} = 100)$  ord.  
 Cello/Double Bass:  $(\text{♩} = 110)$  rit.  $(\text{♩} = 100)$  ord. *gliss.*

339  $(\text{♩} = 100)$  rit.

Violin I:  $(\text{♩} = 100)$  rit. *f*  
 Violin II:  $(\text{♩} = 100)$  rit. *pp*  
 Viola:  $(\text{♩} = 100)$  rit. *mp*  
 Cello/Double Bass:  $(\text{♩} = 100)$  rit. *f*

344

343  $(\text{♩} = 80)$   $\longrightarrow$   $(\text{♩} = 80)$  (s.p.)  $\longrightarrow$  ord.

Violin I:  $(\text{♩} = 80)$   $(\text{♩} = 80)$  ord. *gliss.*  
 Violin II:  $(\text{♩} = 80)$   $(\text{♩} = 80)$  ord. *pp*  
 Viola: Solo m.s.p.  $(\text{♩} = 80)$  senza vib. ("viol sound")  $(\text{♩} = 80)$  (s.p.) norm. vib. *gliss.*  
 Cello/Double Bass:  $(\text{♩} = 80)$   $(\text{♩} = 80)$  (s.p.) senza vib. ("viol sound")  $(\text{♩} = 80)$  norm. vib. *pp*

347

rit. s.p. 3 m.s.p. (m.s.p) 3 ord.  
 pp mf f  
 rit. gliss. p  
 mp pizz. pp sub.f  
 mp p f

351

Solo rubato rall.

(♩ = 70) (B) 3 pp expressive 3  
 (♩ = 70) pp rall. m.s.p. pp ppp pizz. p  
 arco. senza vib. ("viol sound") rall. Solo pizz. arco. senza vib. ("viol sound")  
 p pp p mp p pp  
 (♩ = 70) senza vib. ("viol sound") rall. p pp  
 p mf pp

### IV. Russian Music Box (♩ = 100)

- Solo\*
- arco
- sul tasto
- sul G.
- norm. vib.

pp norm. vib.  
 norm. vib.  
 norm. vib.

\*Tchaikovsky, Serenade for Strings Op. 48

360

Musical score for measures 360-363. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. Measure 360 features a melodic line in Treble Clef 1 with a long note, while other staves are mostly silent. Measures 361-363 continue with similar melodic and harmonic textures.

364

Musical score for measures 364-367. The score is written for four staves. Measure 364 includes performance instructions: "ord. sul D." and "pp" for the first staff; "col legno (battuto)" and "p" for the second staff; "sul tasto. sul G." and "pp" for the third staff; and "col legno (battuto)" and "p" for the fourth staff. The music features complex rhythmic patterns and dynamic markings.

368

Musical score for measures 368-371. The score is written for four staves. Measure 368 features a melodic line in Treble Clef 1 with a long note, while other staves are mostly silent. Measures 369-371 continue with similar melodic and harmonic textures.

372

Musical score for measures 372-373. The score consists of four staves. The first staff (treble clef) begins with a *ppp* dynamic and contains a few notes. The second staff (treble clef) is mostly silent, with a *loco (col legno)* instruction and a *p* dynamic for a few notes. The third staff (treble clef) is marked "Solo ord." and "light and optimistic", featuring a series of triplets and a *fp* dynamic. The fourth staff (bass clef) contains a *p* dynamic and *(col legno)* instruction.

374

Musical score for measures 374-375. The score consists of four staves. The first staff (treble clef) has a long, sustained note. The second staff (treble clef) has a series of notes with rests. The third staff (bass clef) features a series of triplets, with dynamics *fp* and *ff*. The fourth staff (bass clef) has a series of notes with rests.

376

Musical score for measures 376-377. The score consists of four staves. The first staff (treble clef) has a few notes. The second staff (treble clef) has a series of notes with rests. The third staff (bass clef) features a triplet with a *pp* dynamic. The fourth staff (bass clef) has a series of notes with rests.

sul pont.

Musical score for measures 378-381. The score is written for Violin I, Violin II, Cello/Double Bass, and Viola. It includes dynamic markings such as *p*, *f*, *ff*, *mf*, and *pp*. Performance instructions include "(col legno)" and "(7)". There are also triplet markings and various articulation symbols.

384

Musical score for measures 382-383. Measure 382 is marked "Solo" and includes the instruction "*p* light and optimistic". The score includes dynamic markings like *p*, *mp*, and *ff*, and triplet markings.

Musical score for measures 384-385. Measure 384 includes the instruction "*ppp* sneak in" and "ord.". Measure 385 includes "col legno." and "put down bow". The score includes dynamic markings like *fp*, *ff*, *p*, and *mp*, and triplet markings.

\*Bracketed material is played ad lib. within the apportimate duration notated above each phrase. Frantic and unpredictable is the desired texture.

389

(Poco rubato,  
like mov. I. ♩ = 100)

387

Violin I: *ppp*, *lunga*, *put down bow*, *lunga*, *pizz.*

Violin II: *pp*, *lunga*, *pizz.*, *p*

Viola: *lunga*, *pizz.*, *mp*

Cello/Double Bass: *f*, *3*, *3*, *put down bow*, *lunga*, *mp*, *(Poco rubato, like mov. I. ♩ = 100)*

391

Violin I: *f*, *3*, *3*, *rall.*, *pp*

Violin II: *f*, *p*

Viola: *f*, *5*, *mf*, *p*

Cello/Double Bass: *pizz.*, *mf*, *f*, *5*, *p*