

# I - El Caballero Andante

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Allegro comodo

Violin I  
*ff con anima*

Violin II  
*ff con anima*

Viola  
*ff con anima*

Violoncello  
*ff con anima*

Contrabajo  
*ff con anima*

*f*

10

Vln. I  
*ff*

Vln. II  
*ff*

Vla.  
*ff*

Vc.  
*ff*

Cb.  
*ff*

18

Solo *8va* (arm.)  
*p*

Solo  
*p*

Solo  
*p*

Solo  
*p*

Solo  
*p*

*ff*

*p pizz.*

25 *(8<sup>va</sup>)* Tutti *ff*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

33 *p* *f* *p* *fp* *(p)* *p* *fp* *(p)* *fp* *(p)*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

40 *p* *f* *mf* *f* *mf* *(mf)* *mf* *(mf)* *mf* *(mf)*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

45

un.  
*p* *ff*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

51

*f* *ff*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

56

Un poco meno A Tpo. Un poco meno

Solo Tutti Solo

*mf* *ff* *mf*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf pizz.* arco *mf pizz.*

62

A Tpo. Tutti *ff* *Un poco meno* Solo *mf* A Tpo. Tutti *ff*

Vln. I *ff* *mf* *ff*

Vln. II *ff* *mf* *ff*

Vla. *ff* *mf* *ff*

Vc. *fff ff* *mf* *fff ff*

Cb. *fff ff* *mf* *fff ff*

*arco sff sff mf pizz. arco sff*

68

*Un poco meno*

Vln. I *p* *f* *p*

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *p*

Vc. *fff ff*

Cb. *fff ff*

*fff*

73

A Tpo. Tutti *ff* *Un poco meno* Solo *mf*

Vln. I *f* *p* *rit.* *ten.* *ff* *mf*

Vln. II *>p* *rit.* *ten.* *ff* *mf*

Vla. *f* *p* *rit.* *ten.* *ff* *mf*

Vc. *p* *f* *p* *rit.* *ten.* *fff ff* *mf*

Cb. *fff ff* *rit. f > p <* *fff* *fff* *mf pizz.*

**Tpo. I**

79

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco*  
**ff**

**Tutti**

**ff**

**f**

88

Vln. I

Vln. II

Vla.

Vc.

Cb.

**ff**

**ff**

**ff**

**ff**

**ff**

95

Vln. I

Vln. II

Vla.

Vc.

Cb.

**ff**

**ff**

**ff**

**ff**

**ff**

Solo

*p*

102

Score for measures 102-106. The system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one sharp (F#). Measure 102 is marked *f*. Measure 103 features a *Tutti* marking and a *f* dynamic. Measures 104-106 show dynamics of *dim.* and *mp*. The Contrabasso part includes *f pizz.* and *dim.* markings.

110

Score for measures 110-114. The system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one sharp (F#). Measures 110-114 feature dynamics of *f* and *mp*. The Violin I part includes a *f* dynamic in measure 114.

116

Score for measures 116-120. The system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one sharp (F#). Measures 116-120 feature dynamics of *mp*. The Viola, Violoncello, and Contrabasso parts are marked *mp*. The Contrabasso part includes an *arco* marking.



**A Tpo.** **Un poco meno**

136 **Tutti** **Solo**

Vln. I **ff** **mf**

Vln. II **ff** **mf**

Vla. **ff** **mf**

Vc. **ff** **mf**

Cb. **ff** **mf pizz.**

*arco* *mf pizz.*

**Tpo. I**

141 **Tutti**

Vln. I **f** **p** **f**

Vln. II **f** **p** **mf**

Vla. **f** **p** **mf**

Vc. **f** **p** **mf**

Cb. **f** **mf**

*f arco* *mf*

148 *div.* *unis.*

Vln. I **f** **p** **ff**

Vln. II **f** **p** **ff**

Vla. **(mf)** **p** **ff**

Vc. **(mf)** **p** **ff**

Cb. **(mf)** **p** **ff**

*div.* *unis.*

153

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Solo  
*p*

161

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Tutti  
*f*  
*dim.*  
*mp*  
*f pizz.*  
*dim.*  
*mp*

168

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*  
*f*

174

I Vln.

II Vln.

Vla.

Vc.

Cb.

*(mp)*

*(mp)*

*(mp)*  
*arco*

180

I Vln.

II Vln.

Vla.

Vc.

Cb.

*f*

*f*

*f*

*ff*

*ff*

185

I Vln.

II Vln.

Vla.

Vc.

Cb.

Un poco meno

189

Vln. I *ff* *mf* Solo

Vln. II *ff* *mf* Solo

Vla. *ff* *mf* Solo

Vc. *sf* *ff* *mf* Solo

Cb. *sf* *sf* *mf pizz.* Solo

A Tpo.

Un poco meno

194

Vln. I *ff* *ten.* *p* *f*

Vln. II *ff* *ten.* *p* *f* *p*

Vla. *ff* *ten.* *p* *f* *p*

Vc. *sf* *ff* *ten.* *p* *f* *p*

Cb. *arco sf* *sf* *ten.*

199

Vln. I *p* *f* *p* *rit.* *ten.*

Vln. II *f* *p* *rit.* *ten.*

Vla. *f* *p* *f* *p* *rit.* *ten.*

Vc. *p* *f* *p* *f* *rit.* *ten.*

Cb. *f* *p* *f* *rit.* *ten.* *f pizz.*

204

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*arco*

*pp*

*p*

*mf*

Solo

*mf*

210

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo

*mf*

*mf*

*p*

*f*

Tutti

216

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tutti

*p*

*f*

*f*

*p*

*f*

*p*

*f*

*p*

*p* punta d'arco



244 *sigue*

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Cb. *p cresc.*

252

Vln. I *f cresc.*

Vln. II *f cresc.*

Vla. *div. f cresc.*

Vc. *f cresc.*

Cb. *f cresc.*

260 *ten.* **Pesante** 5' 40

Vln. I *sf*

Vln. II *sf*

Vla. *sf* *unis.*

Vc. *sf*

Cb. *sf*

*sf* *ff* *fp* *sf*

## II - ...el de la Triste Figura

**Moderato assai**

IV ----- II y III

Vln. I *mp* *3* *div.* *3*

Vln. II *p semplice* *simile*

Vla. *p semplice* *simile*

Vc. *p semplice*

Cb. *p pizz.*

6 *mf unis. expres.*

Vln. I *mf unis. expres.*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

11 *V* *3* *V* *V*

Vln. I *V* *3* *V* *V*

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score for a string ensemble, consisting of Violins I and II, Violas, Cellos, and Double Basses. The score is in 4/4 time and marked 'Moderato assai'. It is divided into three systems. The first system (measures 1-5) features a Violin I part with a triplet and a 'div.' (divisi) section, while the other parts play a rhythmic pattern. The second system (measures 6-10) shows the Violin I part playing a melodic line with 'mf unis. expres.' dynamics, while the other parts continue their rhythmic accompaniment. The third system (measures 11-15) continues the Violin I part with various dynamics and articulations, including 'V' (accents) and a triplet. The other parts remain consistent with their rhythmic role.

16

Solo (V V)

(Tutti)

*f*

*p*

*p*

*p*

*p*

*p* arco

21

*p*

*f*

*p*

*f*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Solo

Tutti

*f*

*p*

*f*

*p*

*f*

*pp*

27

Tutti

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*ff*

*div.*

*fp*

*pizz. mp*

*arco*

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

*più ff*

36

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff*

*unis.*

40

Vln. I

Vln. II

Vla.

Vc.

Cb.

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

48

Solo

Tutti

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

Vln. I

Vln. II

Vla.

Vc.

Cb.

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

65 Solo  
Vln. I  
liberamente  
IV  
rit.

66 (Solo)  
Vln. I  
Solo  
f  
Vln. II  
Solo  
f  
Vla.  
Solo  
f  
Vc.  
Solo  
f  
Cb.

70 Tutti  
Vln. I  
Tutti  
f  
Vln. II  
Tutti  
f  
Vla.  
Tutti  
f  
Vc.  
Tutti  
f  
Cb.  
ff  
5

## Tpo. I

75

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* semplice

*p* semplice

*p* semplice

*p* pizz.

dim. e rit.

5

5

79

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*sord.*

*sord.*

*sord.*

*sord.*

*sord.*

*sord.*

3

84

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *expres.*

*pp*

*pp*

*pp*

*pp*

*pp*

*Solo*

*Solo*

*expres. (sin sord.)*

*Tutti*

*pp*

*pp*

*pp*

*pp*

8<sup>va</sup>

3

89 (8<sup>va</sup>) 1er. Atril  $\vee$

**I**  
Vln. I *mp* *div.*  $\delta^{va}$  (arm.)

**II**  
Vln. II *dim.*

**Vla.**  
Viola *(expres.)* *dim.*

**Vc.**  
Violoncello *dim.*

**Cb.**  
Contrabasso *dim.* *arco*

94 (8<sup>va</sup>) 6' 10

**I**  
Vln. I *morendo*  $\delta^{va}$  *ppp*

**II**  
Vln. II *morendo*

**Vla.**  
Viola *morendo*

**Vc.**  
Violoncello *morendo*

**Cb.**  
Contrabasso *morendo*

## III - Su fiel escudero

Mosso

1

Vln. I *p pizz.* *mf* *p* *f*

Vln. II *p pizz.* *mf* *p* *f*

Vla. *p pizz.* *mf* *p* *f*

Vc. *p pizz.* *mf* *p* *f*

Cb. *p pizz.* *mf* *p* *f*

5

Vln. I *ff* *f* *ff* *f*

Vln. II *ff* *f* *ff* *f*

Vla. *ff* *f* *ff* *f*

Vc. *ff* *f* *arco* *mf*

Cb. *ff* *f* *arco* *mf*

9

Vln. I *mf* *p* *f*

Vln. II *mf* *p* *f*

Vla. *mf* *p* *f*

Vc. *pizz. (mf)* *p* *f*

Cb. *pizz. (mf)* *p* *f*

13

Vln. I *p* *mf* *p* *f*

Vln. II *p* *mf* *p* *f*

Vla. *p* *mf* *p* *f*

Vc. *p* *mf* *p* *f*

Cb. *p* *mf* *p* *f*

17

Vln. I *ff* *f* *ff* *f*

Vln. II *ff* *f* *ff* *f*

Vla. *ff* *f* *ff* *f*

Vc. *ff* *f* *arco* *mf*

Cb. *ff* *f* *arco* *mf*

21

Vln. I *mf* *p* *dim.* *pp*

Vln. II *mf* *p* *dim.* *pp*

Vla. *mf* *p* *dim.* *pp*

Vc. *(mf) pizz.* *p* *dim.* *pp*

Cb. *(mf) pizz.* *p* *dim.* *pp*

25 (♩. = ♩.)

Vln. I *f* *p* *pp* Solo arco (non vibrato)

Vln. II *f* *p* *pp* Solo

Vla. *f* *p* (*p*)

Vc. *f* *p* *pp* non div.

Cb. *f* *p* *pp*

(1) Con los dedos sobre la caja.

31

Vln. I arco *p* Tutti

Vln. II arco *p*

Vla.

Vc.

Cb.

37

Vln. I *f*

Vln. II *f* Tutti

Vla. *f*

Vc. arco *f*

Cb. arco *f*

42

First system of musical notation (measures 42-47). It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I and II parts have dynamic markings of *fp* and *f*. The Viola part has *fp* and *f*. The Violoncello and Contrabasso parts have *f*. The score includes various musical notations such as notes, rests, and slurs.

48

Second system of musical notation (measures 48-53). It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I and II parts have dynamic markings of *fp*. The Viola part has *fp*. The Violoncello and Contrabasso parts have *f*. The score includes various musical notations such as notes, rests, and slurs.

54

Third system of musical notation (measures 54-59). It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I and II parts have dynamic markings of *fp* and *f*. The Viola part has *ff*. The Violoncello and Contrabasso parts have *f* and *ff*. The score includes various musical notations such as notes, rests, and slurs.

60

First system of musical notation, measures 60-65. The score is for a string ensemble consisting of Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). Measures 60-64 feature a rhythmic pattern of eighth notes in the upper strings and a steady bass line in the lower strings. Measure 65 is a half rest for all instruments. Dynamics include *fp* (fortissimo piano) and *f* (forte). There are also *v* (accents) and *>* (breath marks) throughout.

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

Second system of musical notation, measures 66-71. Measures 66-70 feature a rhythmic pattern of eighth notes in the upper strings and a steady bass line in the lower strings. Measure 71 is a half rest for all instruments. Dynamics include *ff* (fortissimo), *fp* (fortissimo piano), and *f* (forte). There are also *v* (accents) and *>* (breath marks) throughout.

Vln. I

Vln. II

Vla.

Vc.

Cb.

72

Third system of musical notation, measures 72-77. Measures 72-76 feature a rhythmic pattern of eighth notes in the upper strings and a steady bass line in the lower strings. Measure 77 is a half rest for all instruments. Dynamics include *fp* (fortissimo piano) and *f* (forte). There are also *v* (accents) and *>* (breath marks) throughout.

Vln. I

Vln. II

Vla.

Vc.

Cb.

78

Vln. I *fp* *f dim. e rit.* *p* *pp* *unis.*

Vln. II *fp* *f dim. e rit.* *p* *pp* *unis.*

Vla. *dim. e rit.* *p* *pp*

Vc. *dim. e rit.* *p* *pp*

Cb. *dim. e rit.* *p* *pp*

D. C. hasta 

y CODA

CODA

108

Vln. I *f* *p* *pp* *Solo (non vibrato) arco*

Vln. II *f* *p* *pp* *Solo*

Vla. *f* *p* *p*

Vc. *f non div.* *p* *pp*

Cb. *f* *p* *pp*

(1) Con los dedos sobre la caja.

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

118

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco*

*p*

*f*

*Tutti*

*f*

*arco*

*f*

*arco*

*f*

123

Vln. I

Vln. II

Vla.

Vc.

Cb.

*unis.*

*arco*

*f*

128

**Più mosso**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*ff*

*pizz.*

*sf*

# IV - La sin par Dulcinea

Tpo. de Vals lento

I Vln.

II Vln.

Vla.

Vc.

Cb.

Measures 1-6 of the score. The Vln. I and II parts are silent. The Vla. part starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a decrescendo (*dim.*). The Vc. part starts with a piano (*p*) dynamic and includes a pizzicato (*pizz.*) instruction. The Cb. part starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) and then a decrescendo (*dim.*).

7

I Vln.

II Vln.

Vla.

Vc.

Cb.

Measures 7-11 of the score. The Vln. I and II parts enter with a mezzo-forte (*mf*) dynamic and an expressive (*expres.*) marking. The Vla. part enters in measure 9 with a piano (*p*) dynamic. The Vc. part enters in measure 9 with a piano (*p*) dynamic. The Cb. part enters in measure 9 with a piano (*p*) dynamic and includes an arco instruction in measure 11.

12

I Vln.

II Vln.

Vla.

Vc.

Cb.

Measures 12-15 of the score. The Vln. I part starts with a forte (*f*) dynamic and a diviso (*div.*) marking. The Vln. II part starts with a forte (*f*) dynamic. The Vla. part starts with a forte (*f*) dynamic. The Vc. part starts with a forte (*f*) dynamic. The Cb. part starts with a forte (*f*) dynamic. The Vln. I part includes a unison (*unis.*) marking in measure 13.

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco rit.*

*a tpo.*

*p expres.*

*p*

*pizz.*

28

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Solo*

*poco rit. -----*

**Poco più**

33

I  
Vln. *expres.*  
*Solo*

II  
*expres.*

Vla. *p pizz.*

Vc. *p pizz.*

Cb. *p (pizz.)*

39

I  
Vln. *f deciso*  
*poco rit.* -----

II  
*f deciso*  
*poco rit.* -----

Vla. *arco*  
*mp*  
*poco rit.* -----

Vc. *arco*  
*mp*  
*poco rit.* -----

Cb.

**A Tpo.**

45 *Tutti div.*

I  
Vln. *ff*

II  
*Tutti div.*  
*ff*

Vla. *ff*

Vc. *ff*

Cb. *arco*  
*ff*

51

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ten. unis.*

*p*

*expres.*

*ten.*

*p*

*ten.*

*p*

*ten.*

*p*

*ten.*

*p pizz.*

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*p*

*expres.*

*p*

*arco*

*p*

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

*unis.*

*p*

*div.*

*f*

*mf*

*unis.*

*p*

*unis.*

*p*

*p*

*p*

67

Vln. I *f* *mf*

Vln. II *div.* *p* *pp*

Vla. *p* *mf* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

72

Vln. I *poco rit.* *ten.* Solo *ten.* *p* *poco rit.*

Vln. II *poco rit.* *ten.* *ten.* *(a piacere)* *6* *6* *poco rit.*

Vla. *ten.* *mf poco rit.*

Vc. *ten.* *poco rit.*

Cb. *ten.* *poco rit.*

**Poco meno**

75 (Solo) *8<sup>va</sup>*

Vln. I *expres.*

Vln. II *unis.* *p pizz.*

Vla. *p pizz.*

Vc. *p pizz.*

Cb. *p pizz.*

80 (8<sup>va</sup>)

Tutti (IV) Solo

Vln. I *f pesante* *ten.* *f*

Vln. II *arco* *pesante f* *ten.*

Vla. *arco* *pesante f* *ten.*

Vc. *arco* *f pesante* *ten.*

Cb. *arco* *f pesante* *ten.*

84 (Solo)

Vln. I *pizz.* *f* *Tutti liberamente* *con tutta forza* *p* *pesante* *ff* *p subito*

Vln. II *f pizz.*

Vla. *f pizz.*

Vc. *f pizz.*

Cb. *f pizz.*

85 Tpo. I (Solo)

Vln. I *p* *Tutti (unis.)* *arco* *p*

Vln. II *div. arco* *p*

Vla. *arco* *p* *div. arco* *p*

Vc. *arco* *p* *f* *p*

Cb. *(pizz.)* *p* *arco* *fp*

91

Vln. I *ff* *expres. e rubato* *a tpo.*

Vln. II *ff* *expres. e rubato* *a tpo.*

Vla. *ff* *expres. e rubato* *a tpo.* *unis.* *ff*

Vc. *ff* *expres. e rubato* *a tpo.*

Cb. *ff*

96

Vln. I *f* *ff* *rubato*

Vln. II *f* *ff*

Vla. *f* *ff* *unis.* *div.*

Vc. *f* *ff*

Cb. *f* *ff*

102

Vln. I

Vln. II

Vla.

Vc.

Cb.





## V - El Mito Inmortal

Allegro giusto

I Vln. *ff* *f con spirito*  
 II Vln. *ff* *mf*  
 Vla. *ff* *mf*  
 Vc. *ff* *mf*  
 Cb. *ff* *mf*

6 Solo Tutti Solo  
 I Vln. *mf* *f* *mf*  
 II Vln. *mf* *f* *mf*  
 Vla. *mf* *f (unis.)* *mf*  
 Vc. *p* *f*  
 Cb. *pizz.* *p* *arco f*

11 Tutti Solo Tutti  
 I Vln. *f* *mf* *f* *p*  
 II Vln. *f* *mf* *f* *p*  
 Vla. *f* *mf* *f* *p*  
 Vc. *f* *f* *f* *p*  
 Cb. *f* *f* *f* *p*



32

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco ff*

39

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*ff*

*mf*

*div.*

*p*

*f*

*p*

*f*

49

Solo ————— Tutti

Vln. I *mf* Solo *f* Tutti

Vln. II *mf* Solo *f* Tutti

Vla. *mf* Solo *f* Tutti

Vc. *f*

Cb. *f*

54

Solo ————— Tutti

Vln. I *mf* Solo *f* *p* *ff* *f*

Vln. II *mf* Solo *f* *p* *ff* *mf*

Vla. *mf* Solo *f* *p* *ff* *mf*

Vc. *f* *p* *ff* *mf*

Cb. *f* *p* *ff*

*div.*

59

Vln. I *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *(mf)* *(mf)*

Cb. *f* *f*

*div.* *unis.*

64 **Poco meno**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p rit.*  
*f*  
*ten.*  
*ff*  
*ten.*  
*ten.*  
*ten.*  
*unis.*

70 **Poco più**  
*div.*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*  
*f*  
*f*  
*f*  
*f*

74

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*  
*f*  
*f*  
*f*  
*f*

77

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

80

*unis.*  
*f* *poco rit.* *p subito*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

84

**Poco più**  
*mf* *p allargando* *p* *div.*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

89

Vln. I  
*accel. y cresc. poco a poco*

Vln. II  
*p<sup>></sup> accel. y cresc. poco a poco*

Vla.  
*accel. y cresc. poco a poco*  
*p<sup>></sup>*

Vc.  
*accel. y cresc. poco a poco*  
*p<sup>></sup>*

Cb.  
*accel. y cresc. poco a poco*

95

Tpo. I  
*unis.*

Vln. I  
*ff* *f con spirito* *Solo*

Vln. II  
*ff* *mf*

Vla.  
*ff* *mf*

Vc.  
*ff* *mf*

Cb.  
*ff* *mf*

101

Tutti Solo Tutti

Vln. I  
*mf* *f*

Vln. II  
*(Tutti) mf* *f*

Vla.  
*(mf)* *f*

Vc.  
*(Tutti) (mf)* *f*

Cb.  
*(Tutti) (mf)* *f* *pizz.*

106

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*arco ff*

112

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f pizz.*

117

Poco meno

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*arco ff*

Solo

Solo

Solo

*f*

*f*

*p*

*p*

122

Tpo. I

Tutti

Vln. I

Vln. II

Vla.

Vc.

Cb.

128

Vln. I

Vln. II

Vla.

Vc.

Cb.

133

Vln. I

Vln. II

Vla.

Vc.

Cb.

138

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco rit.*

143

**Maestoso**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f div.*

*f*

149

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p unis.*

*div.*

*f*

## Pesante

155

Vln. I *pp subito*

Vln. II *pp subito*

Vla. *pp subito*

Vc. *pp subito unis.*

Cb. *pp subito unis.*

*ff*

## Tpo. I

161

Vln. I

Vln. II *p*

Vla. *p*

Vc. *pp*

Cb. *p pizz.*

167

Vln. I

Vln. II *p*

Vla. *pp*

Vc. *(pp)*

Cb. *arco pp*

*mf*

173

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ppp*  
*cresc.*  
*f*

Tpo. I

178

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff* *f con spirito*  
*ff* *mf*  
*ff* *mf*  
*ff* *mf*

183

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* Solo *f* Tutti *mf* Solo  
*mf* Solo *f* Tutti *mf* Solo  
*div.* *mf* *f (unis.)* *mf*  
*pizz.* *p* *arcof*

188

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tutti

Solo

*f*

*mf*

*f*

*p*

193

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

198

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

204

ff

*con spirito*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 204 to 208. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one sharp (F#) and the time signature is 2/4. Measures 204-206 are in 4/8 time, and measures 207-208 are in 2/4 time. The first violin part has a triplet of eighth notes in measure 205 and a triplet of sixteenth notes in measure 207. The second violin part has a triplet of eighth notes in measure 205. The viola part has a triplet of eighth notes in measure 205. The cello and double bass parts have a triplet of eighth notes in measure 205. The dynamic marking *ff* is present in measures 205 and 207. The instruction *con spirito* is written above the first violin staff in measure 207.

209

*con spirito*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 209 to 213. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one sharp (F#) and the time signature is 2/4. The first violin part has a triplet of eighth notes in measure 209 and a triplet of sixteenth notes in measure 211. The second violin part has a triplet of eighth notes in measure 209. The viola part has a triplet of eighth notes in measure 209. The cello and double bass parts have a triplet of eighth notes in measure 209. The dynamic marking *con spirito* is written above the second violin staff in measure 209.

214

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 214 to 218. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one sharp (F#) and the time signature is 2/4. The first violin part has a triplet of eighth notes in measure 214 and a triplet of sixteenth notes in measure 216. The second violin part has a triplet of eighth notes in measure 214. The viola part has a triplet of eighth notes in measure 214. The cello and double bass parts have a triplet of eighth notes in measure 214.

219

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pesante* *a tpo.* *p* *div.* *p*

*pesante* *a tpo.* *p*

*pesante* *a tpo.* *p*

*pesante* *a tpo.* *p*

*pesante* *a tpo.* *p*

224

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f* *p* *f* *ff marcato unis.*

*f* *p* *f* *ff marcato*

230

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*sfp* *sff*

*sfp* *sff*

*sfp* *sff*

*sfp* *sff*

*sfp* *sff*

6'00' *sff*