

**noneto**  
Nicolás Arnáez

# noneto

For string quartet and five speakers.

Duration: c. 20 mins

- |                                    |                                   |
|------------------------------------|-----------------------------------|
| I. Estampa Uno                     | [Imprint One]                     |
| II. Armonía de una Estampa Inmóvil | [Harmony of a Motionless Imprint] |
| III. Estampa de un Volar Complejo  | [Imprint of a Flying Complex]     |

Para mi padre, fuente de paz.  
...el sol acarició mi faz.

Composed between January 2018 and February 2020 as part of the final thesis for the Doctorate of Music in Composition degree at the University of Alberta in Edmonton, Canada under the supervision of Dr. Scott Smallwood. Additional committee members included Dr. Howard Bashaw, Dr. Michael Frishkopf and Dr. Mark Hannesson.

PROGRAM NOTES

Una semilla musical (mantra) percibida desde tres ángulos.  
Dos fuentes sonoras colaborando para ser una.  
Tres estampas.

One musical seed (mantra) perceived from three angles.  
Two sound sources interacting to become one.  
Three imprints.

**INTRODUCTION**

Noneto is a piece of music where speakers and performers play sheets of music which are traditionally notated. The synchronization between them is achieved by a synch counter clock shown to all musicians, with clock number marks (representing beats) added to each musician's score. There is a Max patch that creates a flying window with the synch counter clock displayed on a large monitor which must be connected to the computer. (the ensemble may decide on the particular appearance of the synch counter clock). Performers are in charge of following the counter clock as they read their music while making sure each pulse in the score is played on the correct numbered beat.

While the musicians perform their parts, the attached Max patch also feeds its audio processing from an audio interface, this interface contains (at least) four inputs and five outputs. Each string instrument will have a microphone (close mic-ing technique is strongly recommended). An ideal microphone for this piece is the DPA 4099. The five outputs will be connected to five high quality studio monitors (Focal and Genelec brands are preferred), and four of these should have a speaker with a diameter of at least 5" (like the Focal CMS 50). The fifth monitor must be a matching subwoofer monitor (like the Focal CMS Sub 11"). The basic computer specifications for Noneto are, for Mac, a Processor of 2.2 GHz Inter core i7, 16GB 1600 MHz DD3, and macOS High Sierra (10.13.6).

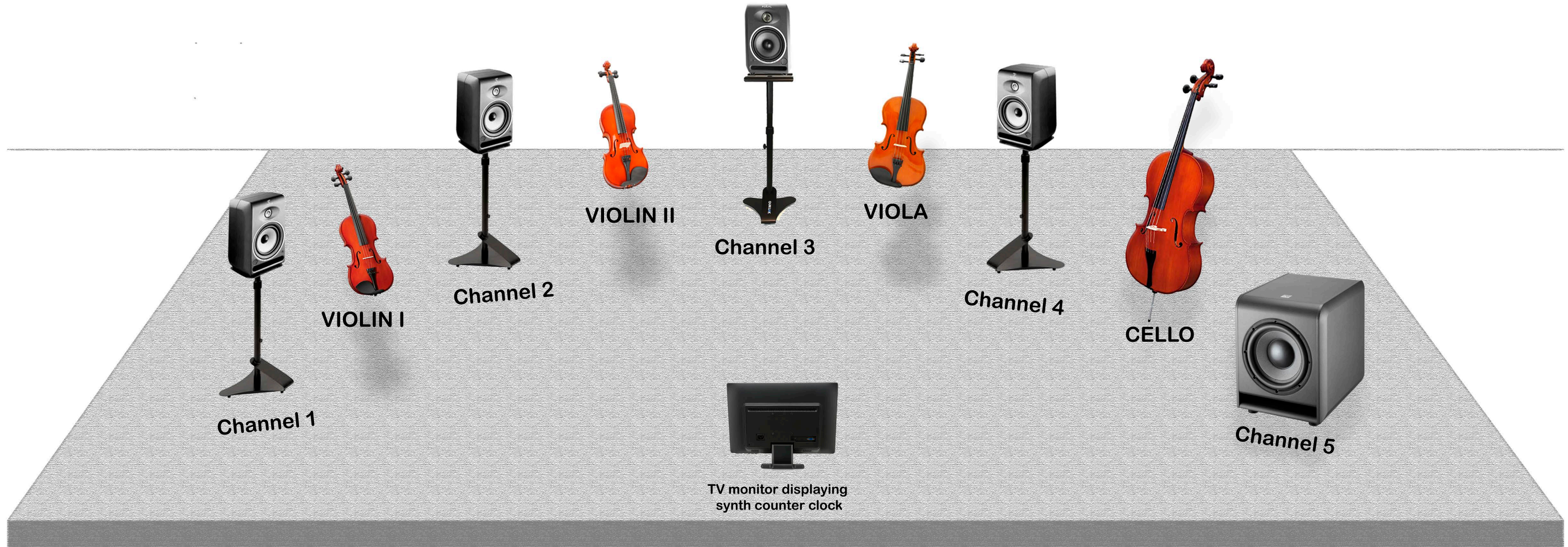
A Max patch operator is required for Noneto. The operator is responsible for setting up the clock, changing movements accordingly, and controlling levels (inputs and outputs). The Max patch operator should have a copy of the score and follow the performance, making slight tempo corrections as needed (more information on next page).

As shown below, speakers are positioned between each string performer. It is crucial to keep the loudness of the speakers at equal intensity to the human players. Monitors 1 to 4 should be placed on stands at the same height as the violins and viola (around 1.20 mts). Channel 5 can be placed directly on the floor.

**NOTATION**

Noneto has been primarily notated using a traditional Western style. The following considerations should be observed:

- Accidentals last for the length of a measure (applies just to the note shown, not octaves), any new measure needs new accidentals (played natural if there is nothing written).
- Tremolo indications are to be played as fast as possible (instead of subdividing the written value in equal shorter rhythms).
- l.v. means "Let vibrate" (do not mute the string after the articulation)
- The second movement has improvisatory "boxes." The string player is required to perform what is described in each box for the length shown.



MAX PATCH

This is the graphic user interface the Max patch operator will utilize for Noneto's performance, please note:

In rehearsals:

1. Plug in an extra computer monitor and drag the sync counter clock flying windows into the monitor, choose full screen mode on the BEAT control menu (Key `).
2. Set up the clock, discuss with the ensemble the best setting for everyone (e.g. blink on the first beat, in all beats, no blink, how long the blink is, etc.).
3. The Transport menu offers the option of starting the piece at any point in the score by entering the exact time or choosing the rehearsal letter. The latter is highly recommended to ensure synchronicity.
4. First enter the time/letter, then hit "GO" and wait until the clock shows it's ready (yellow numbers). Once it is ready you can hit PLAY to resume from that point.
5. If needed, the BPM of the piece can be changed in this window as well. All electronic processes will be automatically adapted to the new tempo.
6. If the transport window freezes, it can be reset by clicking the reset button.
7. Although the individual channels' synthesizers look interactive, the operator has no access to its controls. The synthesizers are shown only as a reference and set internally.

In performance, the operator simply has to choose the movement by clicking with the mouse at the top left, then pressing "PLAY" on the Transport menu. Once the movement has finished, the patch stops performing automatically and goes to stand-by mode for the operator to choose another movement. If agreed collectively upon in rehearsal, a new BPM can be entered before starting (all electronic components will automatically adapt to it). It is highly recommended to check the input levels and the output levels to avoid clipping and retain balance with the string players. A KORG nanoKONTROL2 MIDI controller can be used to manipulate on-screen faders (first five faders form left to right as five channels outputs; first four rotary knobs as level inputs; play to start; stop to stop).



Tempo corrections

The Max patch operator is also in charge of following the string players performances in correlation with the score. As needed, the BPM of each movement can be varied by interacting with the patch via the computer keyboard or the nanoKONTROL2 input, as follows:

- Arrow up/REW button  
(one BPM value down each push)
- Arrow down/FF button  
(one BPM value up each push)
- Arrow right/PLAY button  
(jump back to original BPM)

Estampa Uno [Imprint One]

♩ = 60

A

7

4

5

4

BEAT -7 -6 -5 -4 -3 -2 -1 0:01 0:02 0:03 0:04 0:05 0:06 0:07 0:08 0:09 0:10 0:11 0:12 0:13 0:14 0:15 0:16 0:17 0:18 0:19 0:20 0:21 0:22

Channel 1  $\frac{7}{4}$  *fp* *Vln.I delay* etc....

Violin I  $\frac{7}{4}$  7" *sfz* *l.v.* etc.... *f* *mf* *fp* *mf* *f* *f*

Channel 2  $\frac{7}{4}$  7" *fp* *Vln.II delay* etc....

Violin II  $\frac{7}{4}$  7" *sfz* *l.v.* etc.... *f* *mf* *fp* *mf* *f*

Channel 3  $\frac{7}{4}$  7" *fp* *f*

Viola  $\frac{7}{4}$  7" *sfz* *l.v.* etc.... *f* *mf* *fp* *mf*

Channel 4  $\frac{7}{4}$  7" *fp* *Vla. delay* etc....

Violoncello  $\frac{7}{4}$  7" *sfz* *l.v.* etc.... *f* *mf* *fp* *mf*

Channel 5  $\frac{7}{4}$  7" *fp* *Vc.1 delay* etc....

BEAT ⑥ 0:23 0:24 0:25 0:26 0:27 0:28 0:29 0:30 0:31 0:32 0:33 0:34 0:35 0:36 0:37 0:38 0:39 0:40 0:41 0:42 0:43 0:44 0:45 0:46 0:47 0:48 0:49

Ch.1  $\frac{4}{4}$   $\frac{5}{4}$  *mp*

Vin. I *f* *8va* *molto espressivo* *mf* *mf* *mf*

Ch.2  $\frac{4}{4}$   $\frac{5}{4}$  *mp*

Vin. II *f* *f* *f* *p* *p* *p*

Ch.3  $\frac{4}{4}$   $\frac{5}{4}$  *mp*

Via. *f* *f* *f* *f* *mf* *mf* *mf*

Ch.4  $\frac{4}{4}$   $\frac{5}{4}$  *mp*

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

Ch.5  $\frac{4}{4}$   $\frac{5}{4}$  *mp*

C

BEAT 0:50 0:51 0:52 0:53 0:54 0:55 0:56 0:57 0:58 0:59 1:00 1:01 1:02 1:03 1:04 1:05 1:06 1:07 1:08 1:09 1:10 1:11 1:12 1:13 1:14 1:15 1:16 1:17 1:18 1:19 1:20 1:21 1:22 1:23 1:24

The musical score is arranged in five channels, each with a specific instrument and performance markings:

- Ch.1:** Treble clef, 8va. Features a melodic line with vibrato (*vib.*) and dynamic markings of *mp*. Includes a tremolo effect starting at 1:07.
- Ch.2:** Treble clef. Features a melodic line with vibrato (*vib.*) and dynamic markings of *mp*. Includes a tremolo effect starting at 1:07.
- Ch.3:** Bass clef. Features a melodic line with vibrato (*vib.*) and dynamic markings of *mp*. Includes a tremolo effect starting at 1:07.
- Ch.4:** Bass clef. Features a melodic line with vibrato (*vib.*) and dynamic markings of *mp*. Includes a tremolo effect starting at 1:07.
- Ch.5:** Bass clef, 8va. Features a melodic line with vibrato (*vib.*) and dynamic markings of *mp*. Includes a tremolo effect starting at 1:07.

Additional markings include *molto espressivo* and *vib.* for various instruments. The score includes complex rhythmic patterns, such as sixteenth-note runs in the upper strings and eighth-note patterns in the lower strings.



Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

Detailed description of the musical score: This page contains measures 19 through 50 of a musical score. The score is divided into eight staves, labeled Ch.1 through Ch.5, Vln.I, and Vln.II. The time signature is 7/4. The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (p, mf, fp, mp), articulation (accents, slurs), and fingerings (3, 5, 6, 7). The Ch.1 part starts with a tremolo and a series of eighth notes. The Vln.I part features a series of sixteenth notes with a forte piano (fp) dynamic. The Ch.2 part has a series of sixteenth notes with a piano (p) dynamic. The Vln.II part has a series of sixteenth notes with a mezzo-forte (mf) dynamic. The Ch.3 part has a series of sixteenth notes with a piano (p) dynamic. The Vla. part has a series of sixteenth notes with a mezzo-forte (mf) dynamic. The Ch.4 part has a series of sixteenth notes with a mezzo-forte (mf) dynamic. The Vc. part has a series of sixteenth notes with a mezzo-forte (mf) dynamic. The Ch.5 part has a series of sixteenth notes with a forte piano (fp) dynamic.

4  
4

E

3  
4

5

Ch.1

Vin.I

Ch.2

Vin.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

This musical score page contains measures 23 through 25. It features eight staves: Ch.1 (Violin I), Vin.I (Violin I), Ch.2 (Violin II), Vin.II (Violin II), Ch.3 (Viola), Vla. (Viola), Ch.4 (Violoncello), Vc. (Violoncello), and Ch.5 (Double Bass). The score is divided into three systems. The first system (measures 23-24) is in 4/4 time, and the second system (measures 25-26) is in 3/4 time. The key signature is E major. Dynamics include *p*, *mf*, *mp*, *fp*, and *mf*. Performance instructions include *8va*, *col legno*, *pizz.*, and *arco*. Fingerings and articulations are indicated throughout the score.

F

BEAT 2:16 2:17 2:18 2:19 2:20 2:21 2:22 2:23 2:24 2:25 2:26 2:27 2:28 2:29 2:30 2:31 2:32 2:33 2:34 2:35 2:36 2:37

Ch.1 *mp* *sfz*

Vln.I *col legno mf* *vibrato e molto espressivo arco f* *sfz* *mf* *f* *pizz. mp* *r.h. thumb*

Ch.2 *mp* *sfz*

Vln.II *col legno mf* *pizz. arco f* *sfz* *mf* *f* *pizz. mp* *r.h. thumb*

Ch.3 *mp* *sfz*

Vla. *col legno mf* *pizz. arco f* *vibrato e molto espressivo arco* *pizz. mp* *r.h. thumb*

Ch.4 *mp* *sfz*

Vc. *col legno mf* *pizz. arco f* *sfz* *mf* *f* *pizz. sfz mp f mf f* *arco vib. senza vib. r.h. thumb*

Ch.5 *mp* *sfz* *mp* *f*

G

BEAT 2:38 2:39 2:40 2:41 2:42 2:43 2:44 2:45 2:46 2:47 2:48 2:49 2:50 2:51 2:52 2:53 2:54 2:55 2:56 2:57 2:58 2:59 3:00 3:01 3:02 3:03 3:04 3:05 3:06 3:07 3:08 3:09

Ch.1 Vln.I delay *mf* *rit* *tempo fixed at ♩ = 41* *pitch moving up on scale (1, 2 2, 3 3 3, 4 4 4, etc.)*

Vln.I *arco* *f* *mf* *ff* *mf* *f* *mp*

Ch.2 Vln.II delay *mf* *accel* *tempo fixed at ♩ = 92* *pitch moving down on scale (-2 x11, -3 x10, -4 x9, etc.)*

Vln.II *arco* *f* *mf* *ff* *mf* *f* *mp*

Ch.3 *mf*

Vla. *arco* *f* *mf* *ff* *mf* *f* *mp*

Ch.4 Vla. delay *mf* *rit* *tempo fixed at ♩ = 53* *pitch moving down/up on scale (-2, 2 2, -3 -3 -3, 2 2 2, etc.)*

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

Ch.5 Vc. delay *mf* *accel* *tempo fixed at ♩ = 117* *pitch moving down on scale (1 x11, -2 x10, 2 x9, -3 x8, etc.)*

49

3:10 3:11 3:12 3:13 3:14 3:15 3:16 3:17 3:18 3:19 3:20 3:21 3:22 3:23 3:24 3:25 3:26 3:27 3:28 3:29 3:30 3:31 3:32 3:33 3:34 3:35 3:36 3:37 3:38 3:39 3:40 3:41

3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4

Ch.1  
 ..... pitch moving down on scale (10 10 10, 9 9 9, 8 8 8, etc.) ..... no transposition  
 ..... accel ..... tempo fixed at ♩ = 60

Vln.I  
*non rubato*

Ch.2  
 ..... pitch moving up on scale (-16 -16, -15 -15, -14 -14, etc.) ..... no transposition  
 ..... rit ..... tempo fixed at ♩ = 60

Vln.II  
*non rubato*  
*dolce*  
*mf*

Ch.3

Vla.  
*non rubato*  
*dolce*  
*mf*

Ch.4  
 ..... pitch moving up/down on scale (-6 -6 -6 -6, 4 4 4 4, -4 -4 -4 -4, 2 2 2 2, etc.) .....  
 ..... accel ..... tempo fixed at ♩ = 60

Vc.  
*non rubato*  
*dolce*  
*pizz.*  
*mf*

Ch.5  
 ..... pitch moving up on scale (8 8 8 8, -7 -7 -7 -7, 6 6 6 6, -6 -6 -6 -6, etc.) .....  
 ..... rit ..... tempo fixed at ♩ = 60

BEAT 3:42 3:43 3:44 3:45 3:46 3:47 3:48 3:49 3:50 3:51 3:52 3:53 3:54 3:55 3:56 3:57 3:58 3:59 4:00 4:01 4:02 4:03 4:04 4:05 4:06 4:07 4:08 4:09 4:10 4:11 4:12 4:13 4:14 4:15 4:16 4:17 4:18 4:19 4:20 4:21 4:22

**Ch. 1**  
 3/4 3:42-3:44  
 4/4 3:45-4:22  
 Dynamics: *pp*, *p*, *mp*, *pp*, *mf*, *f*, *ff*

**Ch. 2**  
 3/4 3:42-3:44  
 4/4 3:45-4:22  
 Dynamics: *p*, *mp*, *mf*, *f*, *ff*

**Ch. 3**  
 3/4 3:42-3:44  
 4/4 3:45-4:22  
 Dynamics: *mp*, *p*, *p*, *mp*, *mf*, *f*, *ff*

**Ch. 4**  
 3/4 ... no transposition 3:42-3:44  
 4/4 3:45-4:22  
 Dynamics: *p*, *mp*, *mf*, *f*, *ff*

**Ch. 5**  
 3/4 ... no transposition 3:42-3:44  
 4/4 3:45-4:22  
 Dynamics: *p*, *mp*, *mf*, *f*, *pp*, *ff*

**Vin. I**  
 3/4 3:42-3:44  
 4/4 3:45-4:22  
 Dynamics: *pp*, *p*, *mp*, *mf*, *f*, *ff*  
 Instructions: *sul ponticello*, *ord.*

**Vin. II**  
 3/4 3:42-3:44  
 4/4 3:45-4:22  
 Dynamics: *mp*, *p*, *p*, *mp*, *mf*, *f*, *ff*  
 Instructions: *pizz.*, *arco*, *sul ponticello*, *ord.*

**Vla.**  
 3/4 3:42-3:44  
 4/4 3:45-4:22  
 Dynamics: *mp*, *p*, *p*, *mp*, *mf*, *f*, *ff*  
 Instructions: *pizz.*, *arco*, *sul ponticello*, *ord.*

**Ch. 4**  
 3/4 ... no transposition 3:42-3:44  
 4/4 3:45-4:22  
 Dynamics: *p*, *mp*, *mf*, *f*, *ff*

**Vc.**  
 3/4 3:42-3:44  
 4/4 3:45-4:22  
 Dynamics: *mp*, *p*, *p*, *mp*, *mf*, *f*, *ff*  
 Instructions: *arco*, *sul ponticello*, *ord.*

**Ch. 5**  
 3/4 ... no transposition 3:42-3:44  
 4/4 3:45-4:22  
 Dynamics: *p*, *mp*, *mf*, *f*, *pp*, *ff*

This page of a musical score contains measures 10 through 19. The score is arranged in nine staves, labeled Ch. 1 through Ch. 5, Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello 4 (Ch. 4), and Violoncello 5 (Ch. 5). The time signature changes from 4/4 to 6/4 at measure 11 and back to 4/4 at measure 12. The key signature is B-flat major. The score includes various dynamics such as *fp*, *mp*, *p*, *f*, *pp*, *ff*, *mf*, and *f*. Performance instructions include *espressivo*, *ord.*, *harsh*, and *dolce e molto legato*. The notation features complex rhythmic patterns, including triplets and quintuplets, and is heavily marked with slurs and accents. A rehearsal mark '62' is present at the beginning of the first staff.

BEAT 4:59 5:00 5:01 5:02 5:03 5:04 5:05 5:06 5:07 5:08 5:09 5:10 5:11 5:12 5:13 5:14 5:15 5:16 5:17 5:18 5:19 5:20 5:21 5:22 5:23 5:24 5:25 5:26 5:27 5:28 5:29 5/4

The musical score consists of five staves, labeled Ch. 1 through Ch. 5. Each staff contains musical notation for a specific instrument or voice part. The notation includes notes, rests, and various dynamic markings such as *ff*, *p*, *ffp*, *mp*, and *f*. There are also performance instructions like *fff*, *pp*, and *fff* with hairpins. The score is divided into measures corresponding to the time stamps above. The time signature changes from 4/4 to 5/4 at 5:03, to 3/4 at 5:13, back to 5/4 at 5:15, to 6/4 at 5:21, and finally to 3/4 at 5:27. The piece concludes at 5:29 with a 5/4 time signature.



This musical score page contains measures 77 through 89. The score is for a string quartet and woodwinds, with parts for Clarinet 1 (Ch.1), Violin I (Vln.I), Clarinet 2 (Ch.2), Violin II (Vln.II), Clarinet 3 (Ch.3), Viola (Vla.), Clarinet 4 (Ch.4), Viola (Vc.), and Clarinet 5 (Ch.5). The music is in 5/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *pp* to *f*. Performance instructions include *sempre pizz.*, *arco*, *tremolo as fast as possible*, and *tr*. The score is divided into measures by vertical bar lines, with time signatures and measure numbers indicated at the top.

BEAT 6:10 6:11 6:12 6:13 6:14 6:15 6:16 6:17 6:18 6:19 6:20 6:21 6:22 6:23 6:24 6:25 6:26 6:27 6:28 6:29 6:30 6:31 6:32 6:33 6:34 6:35 6:36 6:37 6:38 6:39 6:40 6:41 6:42 6:43

Ch.1 *ff* *mp* *mf* *f* *ppp* *ppp*

Vln.I *ff* *mp* *p* *mf* *f* *fffppp* *ppp* *molto vib. sempre*

Ch.2 *ff* *mf* *f* *ppp* *mf*

Vln.II *ff* *mp* *p* *mf* *f* *fffppp* *molto vib. sempre*

Ch.3 *ff* *mf* *f* *ppp* *molto vib. sempre*

Vla. *ff* *mp* *p* *mf* *f* *fffppp* *molto vib. sempre*

Ch.4 *ff* *mf* *f* *ppp* *molto vib. sempre*

Vc. *ff* *mp* *p* *mf* *f* *fffppp* *ppp* *molto vib. sempre*

Ch.5 *ff* *mf* *f* *ppp* *short vib. sempre* *ppp*

3 5  
4 4 0

4  
4

93

6:44 6:45 6:46 6:47 6:48 6:49 6:50 6:51 6:52 6:53 6:54 6:55 6:56 6:57 6:58 6:59 7:00 7:01 7:02 7:03 7:04 7:05 7:06 7:07 7:08 7:09 7:10 7:11 7:12 7:13 7:14 7:15 7:16 7:17 7:18 7:19 7:20 7:21 7:22 7:23 7:24

BEAT

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

The musical score consists of eight staves, each representing a different instrument or voice part. The notation includes notes, rests, slurs, and various dynamic markings. Key features include:

- Ch.1:** Starts with a long note, then moves to a melodic line with triplets and slurs. Dynamics range from *mp* to *mf*.
- Vln.I:** Similar to Ch.1, with triplets and slurs. Dynamics range from *mp* to *mf*.
- Ch.2:** Features a melodic line with triplets and slurs. Dynamics range from *mp* to *mf*.
- Vln.II:** Starts with a *ppp* dynamic, then moves to a melodic line with slurs and triplets. Dynamics range from *mf* to *mf*.
- Ch.3:** Starts with a *ppp* dynamic, then moves to a melodic line with triplets and slurs. Dynamics range from *mp* to *mf*.
- Vla.:** Features a melodic line with slurs and triplets. Dynamics range from *mf* to *mf*.
- Ch.4:** Starts with a *ppp* dynamic, then moves to a melodic line with triplets and slurs. Dynamics range from *mp* to *mf*.
- Vc.:** Features a melodic line with triplets and slurs. Dynamics range from *mp* to *mf*.
- Ch.5:** Features a melodic line with triplets and slurs. Dynamics range from *mp* to *mf*.

The time signature changes from 2/4 to 5/4 at measure 94 and back to 2/4 at measure 100. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ppp*, *mp*, and *mf*.

103

BEAT 7:25 7:26 7:27 7:28 7:29 7:30 7:31 7:32 7:33 7:34 7:35 7:36 7:37 7:38 7:39 7:40 7:41 7:42 7:43 7:44 7:45 7:46 7:47 7:48 7:49 7:50 7:51 7:52 7:53 7:54

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

BEAT 110 7:55 7:56 7:57 7:58 7:59 8:00 8:01 8:02 8:03 8:04

The musical score consists of eight staves, labeled Ch.1 through Ch.5, Ch.3, Ch.4, Ch.2, and Ch.1 from top to bottom. Each staff begins with a dynamic marking of *pp* (pianissimo). The score is divided into two measures by a vertical bar line at approximately 7:59. The first measure spans from 7:55 to 7:59, and the second measure spans from 8:00 to 8:04. In the first measure, Ch.1, Ch.2, Ch.3, and Ch.4 play a series of sixteenth notes, while Ch.5 plays a series of eighth notes. Ch.1, Ch.2, Ch.3, and Ch.4 have a fermata over the final note of the first measure. Ch.5 has a fermata over the final note of the first measure. In the second measure, all channels play a single note with a fermata. The performance instruction *as p as possible* is written below each staff in the second measure. The time signature is 4/4. The key signature has one flat (B-flat).

Armonía de una Estampa Inmóvil [Harmony of a Motionless Imprint]


♩ = 60

A

B

BEAT -5 -4 -3 -2 -1 0:01 0:02 0:03 0:04 0:05 0:06 0:07 0:08 0:09 0:10 0:11 0:12 0:13 0:14 0:15 0:16 0:17 0:18 0:19 0:20 0:21 0:22 0:23 0:24 0:25 0:26 0:27 0:28 0:29 0:30

Channel 1



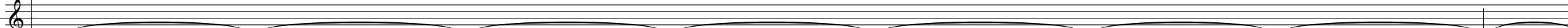
Violin I

Mute on 5"

BOX V1-1  
Allowed notes: **F# Eb D**  
Non vibrato | low register  
Allowed rhythmic values: ♩ ♪ ♫  
pp



Channel 2



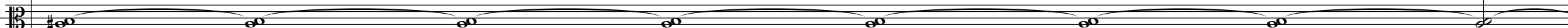
Violin II

Mute on 5"

BOX V2-1  
Allowed notes: **D C B**  
Non vibrato | low register  
Allowed rhythmic values: ♩ ♪ ♫  
pp



Channel 3



Viola

Mute on 5"



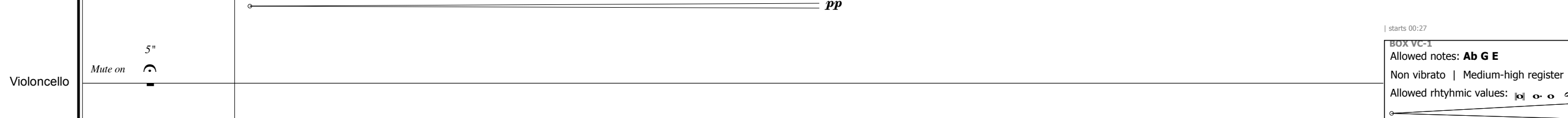
Channel 4



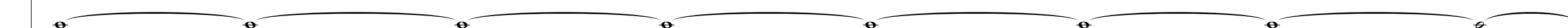
Violoncello

Mute on 5"

BOX VC-1  
Allowed notes: **Ab G E**  
Non vibrato | Medium-high register  
Allowed rhythmic values: ♩ ♪ ♫  
pp



Channel 5



C

BEAT 0:31 0:32 0:33 0:34 0:35 0:36 0:37 0:38 0:39 0:40 0:41 0:42 0:43 0:44 0:45 0:46 0:47 0:48 0:49 0:50 0:51 0:52 0:53 0:54 0:55 0:56 0:57 0:58 0:59 1:00

Ch.1

starts 00:46  
BOX V2-1  
- Reversed  
*p*

Vln.I

ends 00:35 |  
*pp*  
*non vibrato*

Ch.2

starts 00:54  
BOX V2-1  
- Reversed  
*p*

Vln.II

ends 00:37 |  
*pp*  
*non vibrato*

Ch.3

Vla.

starts 00:35 | ends 00:45 |  
BOX VA-1  
Allowed notes: **B Bb Ab**  
Non vibrato | medium register  
Allowed rhythmic values: ♩, ♪, ♫, ♮  
*pp*  
*non vibrato*  
*pp*

Ch.4

starts 00:59  
BOX VC-1  
- Reversed  
- 1 octave down  
*p*

Vc.

ends 00:44 |  
*pp*  
*non vibrato*  
*pp*

Ch.5

**D** **E**

BEAT 1:01 1:02 1:03 1:04 1:05 1:06 1:07 1:08 1:09 1:10 1:11 1:12 1:13 1:14 1:15 1:16 1:17 1:18 1:19 1:20 1:21 1:22 1:23 1:24 1:25 1:26 1:27 1:28 1:29 1:30

Ch.1 ends 1:07 |

Vln.I *p* | starts 1:13 | **BOX V1-2** Notes: **Bb F# E Ab** Non vibrato | medium-high register Rhythmic values: *p* ends 1:28 | 1:27 Mute off

Ch.2 ends 1:09 |

Vln.II *p* | starts 1:25 | **BOX V2-2** Notes: **F# E Ab C** Non vibrato | medium-high register *p* Rhythmic values:

Ch.3 | starts 1:04 | ends 1:14 | **BOX VA-1 - Reversed** *p*

Vla. *p*

Ch.4 ends 1:16 | *p*

Vc. | starts 1:20 | **BOX VC-2** Notes: **G Eb B D** Non vibrato | medium - low register *p* Rhythmic values:

Ch.5 *p*



F

G

BEAT 1:31 1:32 1:33 1:34 1:35 1:36 1:37 1:38 1:39 1:40 1:41 1:42 1:43 1:44 1:45 1:46 1:47 1:48 1:49 1:50 1:51 1:52 1:53 1:54 1:55 1:56 1:57 1:58 1:59 2:00

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

8

| starts 1:57  
**BOX V1-3**  
 Notes: **G C A<sup>b</sup> B E**  
 Allowed vibrato | middle to high register  
 Rhythmic values:

| starts 1:33  
**BOX VA-2**  
 Notes: **C G E<sup>b</sup> B**  
 Non vibrato | low register  
 Rhythmic values:

ends 1:42 |  
 1:41  
  
**p**  
 Mute off

ends 1:43 |  
 1:42  
  
**p**  
 Mute off

ends 1:41 |  
 1:40  
  
**p**  
 Mute off

H

BEAT 2:01 2:02 2:03 2:04 2:05 2:06 2:07 2:08 2:09 2:10 2:11 2:12 2:13 2:14 2:15 2:16 2:17 2:18 2:19 2:20 2:21 2:22 2:23 2:24 2:25 2:26 2:27 2:28 2:29 2:30

Ch.1 *mp*

Vln.I *mp* *sul tasto*

Ch.2 *mp*

Vln.II *mp* *sul tasto*

Ch.3 *mp*

Vla. *mp*

Ch.4 *mp*

Vc. *mp* *sul tasto*

Ch.5 *mp*

starts 2:05 | ends 2:22 |

**BOX V2-3**  
 Notes: **E Eb D F# Bb**  
 Allowed vibrato | low register  
 Rhythmic values:

starts 2:20 | ends 02:31 |

**BOX VA-3**  
 Notes: **G C Ab B E**  
 Allowed vibrato | middle to high register  
 Rhythmic values:

starts 2:05 | ends 2:20 |

**BOX VC-3**  
 Notes: **E Eb D F# Bb**  
 Allowed vibrato | middle to low register  
 Rhythmic values:

I

BEAT 2:31 2:32 2:33 2:34 2:35 2:36 2:37 2:38 2:39 2:40 2:41 2:42 2:43 2:44 2:45 2:46 2:47 2:48 2:49 2:50 2:51 2:52 2:53 2:54 2:55 2:56 2:57 2:58 2:59 3:00

Ch.1 *mf*

Musical staff for Ch.1 in treble clef. It features a melodic line with a long slur from 2:31 to 2:50, followed by a double bar line and a new melodic phrase starting at 2:51. A fermata is placed over the final note at 2:59. A dynamic marking of *mf* is present at the beginning.

Vln.I *mf* *sul ponticello*

Musical staff for Vln.I in treble clef. It features a melodic line with a long slur from 2:31 to 2:50, followed by a double bar line and a new melodic phrase starting at 2:51. A fermata is placed over the final note at 2:59. A dynamic marking of *mf* is present at the beginning, and a performance instruction *sul ponticello* is placed above the staff at 2:40.

Ch.2 *mf*

Musical staff for Ch.2 in treble clef. It features a melodic line with a long slur from 2:31 to 2:50, followed by a double bar line and a new melodic phrase starting at 2:51. A fermata is placed over the final note at 2:59. A dynamic marking of *mf* is present at the beginning.

Vln.II *mf* *sul ponticello*

Musical staff for Vln.II in treble clef. It features a melodic line with a long slur from 2:31 to 2:50, followed by a double bar line and a new melodic phrase starting at 2:51. A fermata is placed over the final note at 2:59. A dynamic marking of *mf* is present at the beginning, and a performance instruction *sul ponticello* is placed above the staff at 2:40.

Ch.3 *mf*

Musical staff for Ch.3 in bass clef. It features a melodic line with a long slur from 2:31 to 2:50, followed by a double bar line and a new melodic phrase starting at 2:51. A fermata is placed over the final note at 2:59. A dynamic marking of *mf* is present at the beginning.

Vla. *mf* *sul tasto* *sul ponticello*

Musical staff for Vla. in bass clef. It features a melodic line with a long slur from 2:31 to 2:50, followed by a double bar line and a new melodic phrase starting at 2:51. A fermata is placed over the final note at 2:59. A dynamic marking of *mf* is present at the beginning, with performance instructions *sul tasto* and *sul ponticello* placed above the staff.

Ch.4 *mf*

Musical staff for Ch.4 in bass clef. It features a melodic line with a long slur from 2:31 to 2:50, followed by a double bar line and a new melodic phrase starting at 2:51. A fermata is placed over the final note at 2:59. A dynamic marking of *mf* is present at the beginning.

Vc. *mf* *sul ponticello*

Musical staff for Vc. in bass clef. It features a melodic line with a long slur from 2:31 to 2:50, followed by a double bar line and a new melodic phrase starting at 2:51. A fermata is placed over the final note at 2:59. A dynamic marking of *mf* is present at the beginning, and a performance instruction *sul ponticello* is placed above the staff at 2:40.

Ch.5 *mf*

Musical staff for Ch.5 in bass clef. It features a melodic line with a long slur from 2:31 to 2:50, followed by a double bar line and a new melodic phrase starting at 2:51. A fermata is placed over the final note at 2:59. A dynamic marking of *mf* is present at the beginning.

00:1

J

BEAT 3:01 3:02 3:03 3:04 3:05 3:06 3:07 3:08 3:09 3:10 3:11 3:12 3:13 3:14 3:15 3:16 3:17 3:18 3:19 3:20 3:21 3:22 3:23 3:24 3:25 3:26 3:27 3:28 3:29 3:30

Ch.1 *ff* *mf* **BOX V1-3**  
- Reversed  
- Two times faster

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

Ch.2 *ff* *mf*

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

Ch.3 *ff* *mf*

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

Ch.4 *ff* *mf*

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

Ch.5 *ff* *mf*

Annotations:  
| starts 3:12 | ends 3:22,5 | **BOX V1-2**  
- Reversed  
- Two times faster  
| starts 3:22 | ends 3:29,5 | **BOX V1-1**  
- Reversed  
- Two times faster

BEAT 3:31 3:32 3:33 3:34 3:35 3:36 3:37 3:38 3:39 3:40 3:41 3:42 3:43 3:44 3:45 3:46 3:47 3:48 3:49 3:50 3:51 3:52 3:53 3:54 3:55 3:56 3:57 3:58 3:59 4:00

Ch.1  
 ends 3:39,5 |  
*mf* *mp*

Vln.I  
*f* *mf* *mp*

Ch.2  
*f* *mf* *mp*

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

Ch.3  
 starts 3:39 ends 4:44 | starts 3:43 ends 4:44 | starts 3:47 ends 3:52 |  
**BOX VA-3**  
 - Reversed  
 - Two times faster  
*f* *mp*

Vla.  
*f* *mf* *mp*

Ch.4  
 starts 3:51 ends 3:56,5 | starts 3:57 ends 3:56,5 |  
**BOX VC-3**  
 - Reversed  
 - Two times faster  
**BOX VC-2**  
 - Reversed  
 - Two times faster  
*f* *mf* *mp*

Vc.  
*f* *mf* *mp*

Ch.5  
*f* *mp*

L

BEAT 4:01 4:02 4:03 4:04 4:05 4:06 4:07 4:08 4:09 4:10 4:11 4:12 4:13 4:14 4:15 4:16 4:17 4:18 4:19 4:20 4:21 4:22 4:23 4:24 4:25 4:26 4:27 4:28 4:29 4:30

Ch.1

Vln.I

Ch.2

starts 4:11 ends 04:20 | BOX V2-3  
- Reversed  
- Two times faster  
*mf*

starts 4:18 ends 4:20 | BOX V2-2  
- Reversed  
- Two times faster

starts 4:25 ends 4:27 | BOX V2-1  
- Reversed  
- Two times faster

Vln.II

Ch.3

Vla.

Ch.4

ends 4:07,5 | starts 4:06 ends 4:13,5 | BOX VC-1  
- Reversed  
- Two times faster

starts 4:25 ends 4:27 | BOX V2-1  
- Reversed  
- Two times faster

Vc.

Ch.5

M

BEAT 4:31 4:32 4:33 4:34 4:35 4:36 4:37 4:38 4:39 4:40 4:41 4:42 4:43 4:44 4:45

Ch.1 *pp*

Vln.I *pp*

Ch.2 ends 4:33 | *pp*

Vln.II *pp*

Ch.3 *pp* *mf* *p*

Vla. *pp*

Ch.4 *pp*

Vc. *pp*

Ch.5 *pp*

# noneto

Nicolás Arnáez

# 3

## Estampa de un Volar Complejo [Imprint of a Flying Complex]

♩ = 80

A

4

4

BEAT 4/4 -4 -3 -2 -1 0:01 0:02 0:03 0:04 0:05 0:06 0:07 0:08 0:09 0:10 0:11 0:12 0:13 0:14 0:15 0:16 0:17 0:18 0:19 0:20

Channel 1 4/4 4" 8 *leggero* *pp*

Violin I 4/4 4" *leggero* *pp*

Channel 2 4/4 4" *leggero* *pp*

Violin II 4/4 4" *leggero* *pp*

Channel 3 4/4 4" *leggero* *pp*

Viola 4/4 4" *leggero* *pp*

Channel 4 4/4 4" *leggero* *pp*

Violoncello 4/4 4" *leggero* *pp*

Channel 5 4/4 4" *leggero* *pp*



B

C

BEAT 0:21 0:22 0:23 0:24 0:25 0:26 0:27 0:28 0:29 0:30 0:31 0:32 0:33 0:34 0:35 0:36 0:37 0:38 0:39 0:40 0:41 0:42 0:43 0:44 0:45 0:46 0:47 0:48

Ch.1 *sfz* *p* *sfz*

Vln.I *pizz.*

Ch.2 *sfz*

Vln.II *pizz.* *arco*

Ch.3 *sfz*

Vla. *sfz*

Ch.4 *normal pizz.*

Vc. *p* *sfz*

Ch.5 *sfz* *pizz.*

D

E

BEAT 0:49 0:50 0:51 0:52 0:53 0:54 0:55 0:56 0:57 0:58 0:59 1:00 1:01 1:02 1:03 1:04 1:05 1:06 1:07 1:08 1:09 1:10 1:11 1:12 1:13 1:14 1:15 1:16

Ch.1 *pizz.* *normal* *sfz* *fp* *fp* *fp*

Vn.I *arco* *sfz* *f* *sul. pont.* *fp* *fp* *fp* *pp*

Ch.2 *p* *sfz* *pizz.* *normal* *fp* *fp* *fp* *pp*

Vn.II *sfz* *p* *sfz* *f* *leggero* *fp* *fp* *pp*

Ch.3 *p* *sfz* *pizz.* *normal* *fp* *fp* *fp* *pp*

Vla. *p* *sfz* *pizz.* *arco* *sul. pont.* *fp* *espressivo* *f* *fp* *pp*

Ch.4 *sfz* *p* *sfz* *fp* *fp* *fp* *fp* *pp*

Vc. *pizz.* *arco* *sfz* *fp* *sul. pont.* *fp* *fp* *f* *pp*

Ch.5 *normal* *sfz* *p* *fp* *fp* *fp* *fp* *pp*

3 1 7  
16 4 16 F

BEAT 21 1:17 1:18 1:19 1:20 1:21 1:22 1:23 1:24 1:25 1:26 1:27 1:28 1:29 1:30 1:31 1:32 1:33 1:34 1:35 1:36 1:37

Ch.1 *pp* *p*

Vn.I *mf*

Ch.2 *mf*

Vn.II *mf*

Ch.3 *f* *p* *f* *p* *f*

Vla. *mf*

Ch.4 *mf*

Vc. *mf*

Ch.5 *pp* *f*

27 1:38 1:39 1:40 1:41 1:42 1:43 1:44 1:45 1:46 1:47 1:48 1:49 1:50 1:51 1:52 1:53 1:54 1:55 1:56 1:57 1:58

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vla.

*mf*

Ch.4

Vc.

*mf*

Ch.5

*f* *f* *f*

4  
4 G

BEAT 34 1:59 2:00 2:01 2:02 2:03 2:04 2:05 2:06 2:07 2:08 2:09 2:10 2:11 2:12 2:13 2:14 2:15 2:16 2:17 2:18 2:19 2:20 2:21 2:22

Ch.1 *f*

Vln.I *f*

Ch.2 *f*

Vln.II *f*

Ch.3 *p f mp f mf f mp f*

Vla. *f*

Ch.4 *f*

Vc. *f*

Ch.5 *f*

H

41 2:23 2:24 2:25 2:26 2:27 2:28 2:29 2:30 2:31 2:32 2:33 2:34 2:35 2:36 2:37 2:38 2:39 2:40 2:41 2:42 2:43 2:44 2:45 2:46 2:47 2:48 2:49 2:50 2:51 2:52 2:53 2:54 2:55 2:56 2:57 2:58

This musical score page contains eight staves, labeled Ch.1 through Ch.5, Vln.I, Vln.II, and Vla. The music is written in 3/8 time with a key signature of one sharp (F#). The score begins at measure 41, marked with a circled '41' and a rehearsal mark 'H'. The dynamics range from fortissimo (ff) to pianissimo (pp), with various articulations and phrasing. The Ch.1 and Ch.2 staves feature complex rhythmic patterns with many sixteenth and thirty-second notes, often marked with 'ff' and 'mf'. The Vln.I and Vln.II staves play more melodic lines, with Vln.II using triplet markings. The Vla. staff is marked 'leggero' and features triplet patterns. The Ch.3, Ch.4, and Ch.5 staves provide harmonic support with rhythmic patterns and dynamic markings. The score concludes at measure 58 with a final 'pp' dynamic and a fermata.

I

J

3  
4

50 2:59 3:00 3:01 3:02 3:03 3:04 3:05 3:06 3:07 3:08 3:09 3:10 3:11 3:12 3:13 3:14 3:15 3:16 3:17 3:18 3:19 3:20 3:21 3:22 3:23 3:24 3:25 3:26 3:27 3:28 3:29

BEAT

Ch.1 *leggero*  
*f* *mp*

Vln.1 *leggero*  
*f* *mp*

Ch.2 *leggero*  
*f* *mp*

Vln.II *mp*

Ch.3 *mp*

Vla. *mp*

Ch.4 *leggero*  
*f* *mp*

Vc. *leggero*  
*f* *mp*

Ch.5 *leggero*  
*f* *mp*

K

L

58

3:30 3:31 3:32 3:33 3:34 3:35 3:36 3:37 3:38 3:39 3:40 3:41 3:42 3:43 3:44 3:45 3:46 3:47 3:48 3:49 3:50 3:51 3:52 3:53

Ch.1 *mf*

Vln.I *mf*

Ch.2 *mf*

Vln.II *mf*

Ch.3 *mf*

Vla. *mf*

Ch.4 *mf*

Vc. *mf*

Ch.5 *mf*



M

BEAT 3:54 3:55 3:56 3:57 3:58 3:59 4:00 4:01 4:02 4:03 4:04 4:05 4:06 4:07 4:08 4:09 4:10 4:11 4:12 4:13 4:14 4:15 4:16 4:17

Ch.1 *pp* *mf* *mp*

Vln.I *mp*

Ch.2 *pp* *mf* *mp*

Vln.II *pp*

Ch.3 *pp* *mf*

Vla. *pp*

Ch.4 *pp*

Vc. *pp*

Ch.5 *pp*

Detailed description: This page of a musical score covers measures 3:54 to 4:17. It features eight staves: Ch.1 (Violin I), Vln.I (Violin I), Ch.2 (Violin II), Vln.II (Violin II), Ch.3 (Viola), Vla. (Viola), Ch.4 (Violoncello), Vc. (Violoncello), and Ch.5 (Double Bass). The score includes various musical notations such as dynamics (*pp*, *mf*, *mp*), articulation (accents, slurs), and performance techniques (trills, tremolos, and fingerings like 7 and 6). A circled '66' is in the top left corner, and a boxed 'M' is at the top center.

N

0

74

4:18 4:19 4:20 4:21 4:22 4:23 4:24 4:25 4:26 4:27 4:28 4:29 4:30 4:31 4:32 4:33 4:34 4:35 4:36 4:37 4:38 4:39 4:40 4:41

BEAT

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

This page of a musical score contains measures 74 through 81. It features seven staves: Ch.1 (Violin I), Vln.I (Violin I), Ch.2 (Violin II), Vln.II (Violin II), Ch.3 (Viola), Vla. (Viola), Ch.4 (Violoncello I), Vc. (Violoncello I), and Ch.5 (Violoncello II). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (mp, f, p, mf, pizz.).

Measure 74 (4:18) shows a transition from a sustained tremolo in the upper strings to rhythmic patterns. Measures 75-78 (4:19-4:22) continue with complex rhythmic figures and dynamic shifts. Measures 79-81 (4:23-4:25) feature prominent trills and sustained notes in the lower strings. Measures 82-85 (4:26-4:29) return to rhythmic patterns with dynamic markings of *mp* and *f*. Measures 86-89 (4:30-4:33) show a continuation of the rhythmic motifs with dynamic markings of *f* and *mp*. Measures 90-93 (4:34-4:37) include a *pizz.* (pizzicato) instruction for the lower strings. Measures 94-97 (4:38-4:41) conclude the section with sustained notes and dynamic markings of *p* and *mp*.

4  
4 P

BEAT 4:42 4:43 4:44 4:45 4:46 4:47 4:48 4:49 4:50 4:51 4:52 4:53 4:54 4:55 4:56 4:57 4:58 4:59 5:00 5:01 5:02 5:03 5:04 5:05 5:06 5:07 5:08 5:09 5:10 5:11 5:12

The musical score consists of five staves labeled Ch.1 through Ch.5. Ch.1 (Violin I) features a melodic line with eighth-note patterns and dynamic markings *p* and *pizz.*. Ch.2 (Violin II) plays a rhythmic accompaniment of eighth notes with a *p* dynamic. Ch.3 (Viola) has a sustained bass line. Ch.4 (Cello) plays a rhythmic accompaniment of eighth notes with a *p* dynamic. Ch.5 (Double Bass) provides a bass line with a *p* dynamic and a *normal* articulation. The score includes various musical notations such as stems, beams, slurs, and dynamic markings.

Q

R

90

BEAT 5:13 5:14 5:15 5:16 5:17 5:18 5:19 5:20 5:21 5:22 5:23 5:24 5:25 5:26 5:27 5:28 5:29 5:30 5:31 5:32 5:33 5:34 5:35 5:36 5:37 5:38 5:39 5:40  $\frac{3}{4}$

Ch.1 *leggero*  
pp p mp mf

Vln.I p mp mf

Ch.2 *leggero*  
pp p mp mf

Vln.II p mp mf

Ch.3 *leggero*  
pp p mp mf

Vla. p mp mf

Ch.4 *leggero*  
pp p mp mf

Vc. *leggero*  
p mp mf

Ch.5 *leggero*  
mp mf

Ch. 1: Treble clef, 3/4 time signature. Starts with a melodic line, dynamic *mp*, then *mf*. Features sixteenth-note patterns from 5:56 onwards.

Vln. I: Treble clef, 3/4 time signature. Starts with a melodic line, dynamic *f*, then *mf*. Includes triplet markings.

Ch. 2: Treble clef, 3/4 time signature. Starts with a melodic line, dynamic *mp*, then *mf*. Includes sixteenth-note patterns.

Vln. II: Treble clef, 3/4 time signature. Starts with a melodic line, dynamic *mf*. Includes sixteenth-note patterns.

Ch. 3: Treble clef, 3/4 time signature. Starts with a melodic line, dynamic *mf*. Includes sixteenth-note patterns.

Vla.: Treble clef, 3/4 time signature. Starts with a melodic line, dynamic *mf*. Includes sixteenth-note patterns.

Ch. 4: Bass clef, 3/4 time signature. Starts with a melodic line, dynamic *mf*. Includes sixteenth-note patterns.

Vc.: Bass clef, 3/4 time signature. Starts with a melodic line, dynamic *mf*. Includes sixteenth-note patterns.

Ch. 5: Bass clef, 3/4 time signature. Starts with a melodic line, dynamic *fp*. Includes sixteenth-note patterns.

T

104

BEAT 6:02 6:03 6:04 6:05 6:06 6:07 6:08 6:09 6:10 6:11 6:12 6:13 6:14 6:15 6:16 6:17 6:18 6:19

Ch.1 *mf*

Vln.I *f*

Ch.2

Vln.II *f*

Ch.3 *mf*

Vla. *f*

Ch.4 *mf*

Vc. *f*

Ch.5 *fp* *fp* *fp* *fp* *f*

U

BEAT 6:20 6:21 6:22 6:23 6:24 6:25 6:26 6:27 6:28 6:29 6:30 6:31 6:32 6:33 6:34 6:35 6:36 6:37 6:38 6:39 6:40 6:41 6:42 6:43

Ch. 1  
Ch. 2  
Ch. 3  
Ch. 4  
Ch. 5

Vln. I  
Vln. II  
Via.  
Vc.

Detailed description: This page of a musical score, numbered 42, contains measures 6:20 through 6:43. It features five channels (Ch. 1-5) and four staves (Vln. I, Vln. II, Via., Vc.). The score is written in 4/4 time and includes complex rhythmic patterns with many sixteenth notes, often beamed in groups of six. Fingerings (6, 5) and accents (>) are indicated throughout. A circled '110' is in the top left, and a boxed 'U' is at the top center. The bottom of the page shows a continuation of the bass line for Ch. 5.

4  
4 V

BEAT 6:44 6:45 6:46 6:47 6:48 6:49 6:50 6:51 6:52 6:53 6:54 6:55 6:56 6:57 6:58 6:59 7:00 7:01 7:02 7:03 7:04 7:05 7:06 7:07

*leggero*  
*mp*

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5



W

124

7:08 7:09 7:10 7:11 7:12 7:13 7:14 7:15 7:16 7:17 7:18 7:19 7:20 7:21 7:22 7:23 7:24 7:25 7:26 7:27

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

*mf*

X

Y

129

7:28 7:29 7:30 7:31 7:32 7:33 7:34 7:35 7:36 7:37 7:38 7:39 7:40 7:41 7:42 7:43

Ch.1

Vln.1

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

*f*

133

7:44 7:45 7:46 7:47 7:48 7:49 7:50 7:51 7:52 7:53 7:54 7:55 7:56 7:57 7:58 7:59

This page contains a musical score for eight staves, labeled Ch.1 through Ch.5. The staves are arranged vertically from top to bottom. Ch.1 is in the treble clef, while Ch.2 through Ch.5 are in the bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic marking *ff* (fortissimo) is prominently featured in several staves, including Ch.1, Ch.2, Ch.3, Ch.4, and Ch.5. Ch.1 features a melodic line with slurs and accents, transitioning to a sustained chord in later measures. Ch.2 and Ch.3 contain complex rhythmic patterns with slurs and accents. Ch.4 and Ch.5 provide a steady accompaniment with slurs and accents. The Violin I (Vln.I) and Violin II (Vln.II) staves are also present, with Vln.II playing a consistent rhythmic pattern. The Viola (Via.) and Cello/Double Bass (Vc.) staves provide additional accompaniment. The score is divided into measures corresponding to the time markers at the top, from 7:44 to 7:59. A circled number 133 is located at the top left, and a boxed letter Z is at the top center.

5 6 7 4  
4 4 4 4

137

BEAT 8:00 8:01 8:02 8:03 8:04 8:05 8:06 8:07 8:08 8:09 8:10 8:11 8:12 8:13 8:14 8:15 8:16 8:17 8:18 8:19 8:20 8:21 8:22 8:23 8:24 8:25 8:26 8:27 8:28 8:29

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

The musical score consists of eight staves, each representing a different instrument or channel. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *fff* (fortississimo). Ligatures (*L.v.*) are used to indicate slurs or ties between notes. The score is divided into measures, with time signatures and beat markers provided at the top. The instruments are: Ch.1 (likely a double bass), Vln.I (Violin I), Ch.2 (likely a double bass), Vln.II (Violin II), Ch.3 (likely a double bass), Vla. (Viola), Ch.4 (likely a double bass), Vc. (Violoncello), and Ch.5 (likely a double bass). The music is written in a key signature of one sharp (F#) and a time signature of 4/4.