

ED HUGHES

# FLINT (2019)

for strings  
(minimum 2.2.2.2.1)

Duration: 10 minutes

In Three Movements

Dedicated to Maeve Jenkinson and the Corelli Ensemble  
Commissioned with support from the RVW Trust

ISMN: M-57036-887-7 (score)

ISMN: M-57036-888-4 (parts)

*Programme note.*

*Flint*, for strings, was commissioned by Maeve Jenkinson and The Corelli Ensemble with support from the RVW Trust. The work is in three movements and lasts approximately 11 minutes. The outer movements are fast with a focus on a solo role for the lead violin in the final movement. The inner movement is slower, gentler and more contemplative.

*Flint* is a musical response to a place I know well - the Sussex Downs. Flint, for me, evokes the Sussex landscape, with its undulating chalk downs and sudden cuts and verticals, whether at a quarry, or at locations where the land suddenly meets the sea. Walking the Sussex Downs is a reminder that place shapes human experience over time and vice versa - from flint arrow heads to flint walls, this is a place that would not look as it does if people hadn't farmed it for millennia. *Flint* reflects some of the 'abstract' qualities of landscape (for example in gradually unfolding musical lines, or sudden contrasts, as in the fast first movement) as well as something of the experience of people who live in it - in the form of a Sussex folk song 'collected' and arranged by George Butterworth in 1912, which inspired the middle (slow) movement, and also permeates the textures of the third and final fast movement.

*Flint* is especially about the experience of the South Downs surrounding the town of Lewes. Walking on the chalky paths gives you exhilarating views of smooth, silky, gliding downland, formed of earth, chalk and flint. Flint seems to be everywhere in the walls of Sussex and of course was a very early tool, as the archaeological digs by Peacehaven playground have shown. So this piece is about walking in a landscape and thinking about its culture.

Movement 1 begins with bubbling energy and whirling repeated patterns. The textures are earthy and granular but there is also an ecstatic and soaring aspect to the top lines. The first violin is like a bird hovering, suddenly diving and then flying high. The softer sections are like watching clouds scudding past. Sharp cuts in the cliff chalk are figured in the sharp shifts in harmony, texture and flow. Chromatic melody sometimes mixes with soft modal tunes. Like the sharp cuts of flint in the predominantly smooth and flowing landscape.

Movement 2 is where the song collected by Butterworth comes to the surface in a slow, contemplative reading. Though the harmony is gentle, the musical material ebbs, flows and drifts like different naturally occurring systems in counterpoint. This means that although the song is on the surface, it is also heard in various transpositions and at various speeds, in a way that might be compared to geological strata suddenly revealed in the cliff where land meets the sea.

Movement 3 recovers the dynamism of movement 1 but this time with an extra focus on the contrast between solo (violin 1) and the ensemble. The solo violin 1 stands out with its very high notes and also a sustained passage in which it creates a kind of descant in very fast notes flying over the earthy ensemble below. Below the solo descant, the ensemble again intones melodies formed out of the song from movement 2, softly layered to produce a slightly amorphous string texture. This moment once more touches on the underpinning tune which generates the harmonies and therefore defines the 'journey' of the whole piece.

EH. 14.4.2019

first performances:

19 May 2019 Corelli Ensemble conducted by Ed Hughes, St Pancras Church Lewes  
9 June 2019 Corelli Ensemble conducted by Ed Hughes, Seaford Baptist Church  
7 July 2019 Corelli Ensemble conducted by Sian Edwards, Lewes Festival of Song

# FLINT

Movement 1

ED HUGHES

$\text{♩} = 126$

Violin 1 (a) *ff*

Violin 2 (a) *f* *p* *f*

Viola (a) *f* *p* *mf* *f*

Violoncello (a) *f* *p*

Violin 1 (b) *f* *p* *mf* *f*

Violin 2 (b) *f* *p* *f*

Viola (b) *f* *p* *mf* *f*

Violoncello (b) *f* *p*

Contrabass *f* *pizz.* *arco* *p* *pizz.*

Detailed description: This block contains the first four measures of the score. The music is in 4/4 time, with a tempo of 126 beats per minute. The key signature has one sharp (F#). The score is for a chamber ensemble of eight players: Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass. The first measure is in 4/4 time. The second measure changes to 3/2 time. The third measure returns to 4/4 time. The fourth measure remains in 4/4 time. Dynamics range from fortissimo (ff) to piano (p). The Contrabass part includes pizzicato (pizz.) and arco markings.



5

Vln. 1 (a) *f*

Vln. 2 (a) *ff* *mf*

Vla. (a) *p* *mp* *mf* *f*

Vc. (a) *p*

Vln. 1 (b) *p* *mp* *mf* *f*

Vln. 2 (b) *ff* *mf*

Vla. (b) *p* *mp* *mf* *f*

Vc. (b) *p*

Cb. *arco*

Detailed description: This block contains measures 5 through 8 of the score. The time signature changes from 4/4 to 3/2 in measure 5, then back to 4/4 in measure 6, and remains in 4/4 for measures 7 and 8. The key signature remains one sharp (F#). Dynamics range from piano (p) to fortissimo (ff). The Contrabass part is marked arco throughout.

Musical score for measures 9-12. The score is arranged in two systems. The first system includes Vln. 1 (a), Vln. 2 (a), Vla. (a), Vc. (a), Vln. 1 (b), Vln. 2 (b), Vla. (b), Vc. (b), and Cb. The second system includes Vln. 1 (a), Vln. 2 (a), Vla. (a), Vc. (a), Vln. 1 (b), Vln. 2 (b), Vla. (b), Vc. (b), and Cb. The music features complex rhythmic patterns with frequent changes in time signature (3/2, 4/4, 3/2, 4/4). Dynamics range from *ff* to *p*. There are triplets in the first violin part and various articulations like accents and slurs.



Musical score for measures 13-16, starting with a section marked 'A Gentle'. The score is arranged in two systems. The first system includes Vln. 1 (a), Vln. 2 (a), Vla. (a), Vc. (a), Vln. 1 (b), Vln. 2 (b), Vla. (b), Vc. (b), and Cb. The second system includes Vln. 1 (a), Vln. 2 (a), Vla. (a), Vc. (a), Vln. 1 (b), Vln. 2 (b), Vla. (b), Vc. (b), and Cb. The music is characterized by a steady eighth-note accompaniment in the strings and woodwinds, with melodic lines in the violins. Dynamics range from *pp* to *f*. The text 'warm shimmer' is written above the strings in measures 14 and 15. The Cello part includes 'pizz.' and 'arco' markings.

17

Vln. 1 (a) *p* *mf* *f* *ff* *p*

Vln. 2 (a) *mf* *f* *ff* *p*

Vla. (a) *p*

Vc. (a) *pp* *mf* *p* *f* *pp*

Vln. 1 (b) *pp* *pp* *mf* *pp*

Vln. 2 (b) *pp* *mf* *pp*

Vla. (b) *mf* *pp*

Vc. (b) *pp* *mf* *pp*

Cb. *pp* *mf* *pp*

21

**B**

Vln. 1 (a) *mp* *f*

Vln. 2 (a) *mf* *mp* *f*

Vla. (a) *mp* *f*

Vc. (a) *mp*

Vln. 1 (b) *mp* *p*

Vln. 2 (b) *mp* *p*

Vla. (b) *mp* *p*

Vc. (b) *mp* *p*

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

25 **C**

Vln. 1 (a) *p*

Vln. 2 (a) *mf* *ff*

Vla. (a) *p*

Vc. (a) *p* *f* *p*

Vln. 1 (b) *p* *mp*

Vln. 2 (b) *mf* *ff* *mf* *p*

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

Vc. (b) *f* *p*

Cb.



29

Vln. 1 (a) *f* *mp* *p*

Vln. 2 (a) *ff*

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

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

Vln. 1 (b) *f* *mp* *p*

Vln. 2 (b) *ff* *p* *f*

Vla. (b) *ff* *p* *f*

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

Cb. *f* *p*

32

Vln. 1 (a) *mf* *f*

Vln. 2 (a)

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

Vc. (a) *f*

Vln. 1 (b) *mf* *f*

Vln. 2 (b) *f*

Vla. (b) *f*

Vc. (b) *f*

Cb. *f*

35

Vln. 1 (a) *ff* **D**

Vln. 2 (a) *p* *f* *ff*

Vla. (a) *p* *f* *ff*

Vc. (a) *p* *f* *p* *f*

Vln. 1 (b) *ff*

Vln. 2 (b) *p* *f* *ff*

Vla. (b) *p* *f* *ff*

Vc. (b) *p* *f* *p* *f*

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

38

Vln. 1 (a)  
Vln. 2 (a)  
Vla. (a)  
Vc. (a)  
Vln. 1 (b)  
Vln. 2 (b)  
Vla. (b)  
Vc. (b)  
Cb.

*ff* *p*  
*p* *mf* *f* *p*  
*p* *mf* *f* *p*  
*mf* *mp* *pizz.* *arco*  
*mf*



42

Vln. 1 (a)  
Vln. 2 (a)  
Vla. (a)  
Vc. (a)  
Vln. 1 (b)  
Vln. 2 (b)  
Vla. (b)  
Vc. (b)  
Cb.

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

**E**



46 **F**

Vln. 1 (a)  
Vln. 2 (a)  
Vla. (a)  
Vc. (a)  
Vln. 1 (b)  
Vln. 2 (b)  
Vla. (b)  
Vc. (b)  
Cb.

49 **G**

Vln. 1 (a)  
Vln. 2 (a)  
Vla. (a)  
Vc. (a)  
Vln. 1 (b)  
Vln. 2 (b)  
Vla. (b)  
Vc. (b)  
Cb.

52

Score for measures 52-54. The score is in 4/4 time and consists of seven staves: Vln. 1 (a), Vln. 2 (a), Vla. (a), Vc. (a), Vln. 1 (b), Vln. 2 (b), Vla. (b), Vc. (b), and Cb. The key signature has one sharp (F#). Measure 52 features a dynamic of *ff* for the first violin (a) and a triplet in the first violin (a). Measure 53 features a dynamic of *f* for the first violin (a) and a dynamic of *p* for the first violin (b). Measure 54 features a dynamic of *p* for the first violin (a) and a dynamic of *p* for the first violin (b). The score includes various musical notations such as slurs, accents, and dynamic markings.



55

Score for measures 55-57. The score is in 4/4 time and consists of seven staves: Vln. 1 (a), Vln. 2 (a), Vla. (a), Vc. (a), Vln. 1 (b), Vln. 2 (b), Vla. (b), Vc. (b), and Cb. The key signature has one sharp (F#). Measure 55 features a dynamic of *mp* for the first violin (a). Measure 56 features a dynamic of *mp* for the first violin (b) and a dynamic of *p* for the first violin (a). Measure 57 features a dynamic of *p* for the first violin (a). The score includes various musical notations such as slurs, accents, and dynamic markings.

58

Vln. 1 (a) *f* *p*

Vln. 2 (a) *mf sim.* *f* *mp*

Vla. (a) *mf* *p*

Vc. (a) *p*

Vln. 1 (b) *f* *p*

Vln. 2 (b) *mf* *mp*

Vla. (b) *mf* *p*

Vc. (b) *mf* *p*

Cb. *p*

62

Vln. 1 (a) *mp* *mf* *f* *mf*

Vln. 2 (a) *mp* *mf* *f* *mf*

Vla. (a) *mp* *f*

Vc. (a) *f* *p* *f*

Vln. 1 (b) *mp* *mf* *f* *mf*

Vln. 2 (b) *mp* *mf* *f* *mf*

Vla. (b) *mp* *f*

Vc. (b) *f* *p* *f*

Cb. *arco* *p* *mf* *p*

66

Vln. 1 (a) *mp* *mp* *mf*

Vln. 2 (a) *f* *p* *f* *ff*

Vla. (a) *mf* *p* *mf*

Vc. (a) *pp* *mf* *f*

Vln. 1 (b) *mp* *mp* *mf*

Vln. 2 (b) *f* *p* *f* *ff*

Vla. (b) *f* *p* *f* *ff*

Vc. (b) *pp* *mf* *f*

Cb. *pp* *f*

70

Vln. 1 (a) *f*

Vln. 2 (a) *p* *ff*

Vla. (a) *f* *p*

Vc. (a) *mf* *f* *mf* *pp*

Vln. 1 (b) *f*

Vln. 2 (b) *p* *ff*

Vla. (b) *p* *ff*

Vc. (b) *f* *mf* *pp*

Cb. *arco* *mf* *f* *mf* *pp*

73 **I**

Vln. 1 (a) *f* *pp*

Vln. 2 (a) *p* *mp*

Vla. (a) *p* *mf* *p*

Vc. (a) *p* *mf* *p*

Vln. 1 (b) *f* *pp*

Vln. 2 (b) *p* *mp*

Vla. (b)

Vc. (b) *p* *mf* *p* *pizz.* *arco*

Cb. *p* *mf* *p*



77

Vln. 1 (a) *mf*

Vln. 2 (a)

Vla. (a) *mf* *p* *mf* *p* *mf*

Vc. (a) *f* *mf* *3* *3* *3* *5* *3* *3* *3*

Vln. 1 (b) *mf*

Vln. 2 (b)

Vla. (b)

Vc. (b) *mp* *mf* *p*

Cb. *mp* *mf* *p*

81

Vln. 1 (a) *f* *mp* *pp*

Vln. 2 (a) *mf* *p* *pp*

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

Vc. (a) *pp* *f*

Vln. 1 (b) *f* *mp* *pp*

Vln. 2 (b) *mf*

Vla. (b) *mf* *mp* *p* *pp*

Vc. (b) *pp*

Cb. *p* *pp*

85

Vln. 1 (a) *p* *mp*

Vln. 2 (a) *mf*

Vla. (a) *pp*

Vc. (a) *p* *mf*

Vln. 1 (b)

Vln. 2 (b) *p* *pp*

Vla. (b) *p* *pp*

Vc. (b) *mf*

Cb. *mf*

88

Vln. 1 (a) *mf* *f*

Vln. 2 (a) *f*

Vla. (a)

Vc. (a) *p* *f* 3 3 3

Vln. 1 (b)

Vln. 2 (b)

Vla. (b)

Vc. (b) *pp* *p*

Cb. *pp* *p*

91

Vln. 1 (a) *p* *mp* *f*

Vln. 2 (a) *p* *f*

Vla. (a) *mp* *p* *mp* *f* *p* 6 3

Vc. (a) *p* *f* *ff* *p*

Vln. 1 (b)

Vln. 2 (b)

Vla. (b)

Vc. (b) *mf* *p*

Cb. *mf* *p*

94

Musical score for measures 94-95. The score is for a string ensemble with parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass. The key signature changes from 3 sharps (F#, C#, G#) to 2 sharps (F#, C#) at measure 95. The time signature changes from 3/2 to 4/4 at measure 95. Dynamics include *f* and *ff*. The first violin part (a) features a melodic line with accents and a *ff* dynamic at the end. The second violin part (a) has a similar melodic line with accents and a *ff* dynamic. The viola part (a) has a triplet of eighth notes. The cello part (a) has a triplet of eighth notes. The second violin part (b) has a rhythmic pattern of eighth notes. The viola part (b) has a rhythmic pattern of eighth notes. The cello part (b) has a long note with a *f* dynamic. The contrabass part has a long note with a *f* dynamic.



96

Musical score for measures 96-97. The score continues with the same instruments as the previous page. The key signature remains 2 sharps (F#, C#) and the time signature is 4/4. Dynamics include *f*, *pp*, and *ppp*. The first violin part (a) has a melodic line with accents and a *f* dynamic. The second violin part (a) has a melodic line with accents. The viola part (a) has a melodic line with accents and a *ff* dynamic. The cello part (a) has a melodic line with accents. The second violin part (b) has a rhythmic pattern of eighth notes. The viola part (b) has a rhythmic pattern of eighth notes. The cello part (b) has a long note with a *pp* dynamic. The contrabass part has a long note with a *pp* dynamic. The score ends with a double bar line and repeat dots.



♩=56 very gentle  
con sord.

Musical score for measures 1-106. The score is for a string ensemble consisting of Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass. The tempo is marked as ♩=56, very gentle, and the performance instruction is 'con sord.'. The key signature has one sharp (F#) and the time signature is 8/8. The score includes dynamic markings such as *pp*, *mf*, *mp*, and *p*, and performance instructions like 'sul tasto' and 'pizz.'. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests.

Musical score for measures 107-116. The score is for a string ensemble consisting of Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass. The tempo is marked as ♩=56, very gentle, and the performance instruction is 'con sord.'. The key signature has one sharp (F#) and the time signature is 8/8. The score includes dynamic markings such as *f*, *mf*, and *p*, and performance instructions like 'Warm'. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests.

114 **K**

Vln. 1 (a) *p* *pp*

Vln. 2 (a) *p* *pp*

Vla. (a) *pp*

Vc. (a) *p* *pp*

Vln. 1 (b) *p* *pp*

Vln. 2 (b) *p* *pp*

Vla. (b) *p* *pp*

Vc. (b) *p* *pp*

Cb. *p* *pp*



121

Vln. 1 (a) *mf* *pp* *f*

Vln. 2 (a) *mf* *pp* *mf*

Vla. (a) *mf* *pp* *p*

Vc. (a) *mf* *pp* *mf*

Vln. 1 (b) *mf* *pp*

Vln. 2 (b) *mf* *pp*

Vla. (b) *mf* *pp*

Vc. (b) *mf* *pp*

Cb. *mf* *pp*

126

Vln. 1 (a) *p* *mf*

Vln. 2 (a) *p* *mf*

Vla. (a) *mp* *p* *mf*

Vc. (a) *p* *mp* *mf* *p* *mf*

Vln. 1 (b) *p* *mf*

Vln. 2 (b) *p* *mf*

Vla. (b) *p* *mf*

Vc. (b) *f*

Cb. *f*

133

**L** floating senza sord.

Vln. 1 (a) *f* *p* *p* *norm.*

Vln. 2 (a) *p* *p* *norm.*

Vla. (a) *p* *norm.*

Vc. (a) *p* *mp* *norm.*

Vln. 1 (b) *f* *p* *norm.*

Vln. 2 (b) *p* *norm.*

Vla. (b) *p* *norm.*

Vc. (b) *p* *norm.*

Cb. *p* *arco* *pp*

139

Vln. 1 (a) *mp* *f* *pp*

Vln. 2 (a)

Vla. (a)

Vc. (a)

Vln. 1 (b) *mp* *f* *pp*

Vln. 2 (b) *mp* *f* *pp*

Vla. (b)

Vc. (b) *p* *mf*

Cb. *p* *mf*



146

Vln. 1 (a) *f* *pp*

Vln. 2 (a) *pp*

Vla. (a) *f* *pp*

Vc. (a) *f* *pp*

Vln. 1 (b) *f* *pp*

Vln. 2 (b) *f* *pp*

Vla. (b) *f* *pp*

Vc. (b) *p* *f* *pp*

Cb. *p* *f* *pp*

153 **M**  $\text{♩} = \text{♩}$

Very warm Shivery

Vln. 1 (a) *ppp* *f* *ppp*

Vln. 2 (a) *ppp* *f* *ppp*

Vla. (a) *ppp* *f* *ppp*

Vc. (a) *ppp* *f* *ppp*

Vln. 1 (b) *ppp* *f* *ppp*

Vln. 2 (b) *ppp* *f* *ppp*

Vla. (b) *ppp* *f* *ppp*

Vc. (b) *ppp* *f* *ppp*

Cb. *ppp* *f* *ppp*

161 **N**

Warm

Vln. 1 (a) *f*

Vln. 2 (a) *f*

Vla. (a) *f* *p*

Vc. (a) *f* *f* *p* *f* *p*

Vln. 1 (b) *f*

Vln. 2 (b) *f* *p*

Vla. (b) *f* *p*

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

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

169 **O** ♩ = ♩

Vln. 1 (a) *ff* *pp* *ppp*

Vln. 2 (a) *ff* *pp* *poco f* *p* arco

Vla. (a) *f* *p* *ppp* arco

Vc. (a) *f* *p* *pp*

Vln. 1 (b) *ff* *pp* *ppp* arco

Vln. 2 (b) *f* *mf* arco

Vla. (b) *f* *p* *pp* arco

Vc. (b) *ff* *f* arco

Cb. *f* *ff* *pp*



177

Vln. 1 (a) *p*

Vln. 2 (a) *p* *f* *p*

Vla. (a) *p*

Vc. (a) *p*

Vln. 1 (b) *p*

Vln. 2 (b) *p*

Vla. (b) *p*

Vc. (b) *p*

Cb. *p*

182

*Dolce*

Vln. 1 (a)

*mp* *f* *pp*

Vln. 2 (a)

*pp* *pp*

Vla. (a)

*pp* *pp*

Vc. (a)

*pp* *pp*

Vln. 1 (b)

*pp*

Vln. 2 (b)

*pp* *pp*

Vla. (b)

*pp* *pp*

Vc. (b)

*pp* *pp*

Cb.

*pp* *pp*

189 ♩ = 132

189 190 191 192

Vln. 1 (a) *p* *f* *pp*

Vln. 2 (a) *p*

Vla. (a) *p* 3 3 3 3 3 3 3 3

Vc. (a) *p* *f* *mp*

Vln. 1 (b) *p*

Vln. 2 (b) *p*

Vla. (b) *p* *mf*

Vc. (b) *p* *mf*

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



193

193 194 195 196

Vln. 1 (a) *mp* *f*

Vln. 2 (a) *pp*

Vla. (a) 3 3 3 3 *pp*

Vc. (a) *mf* *mp* *mf*

Vln. 1 (b) *pp*

Vln. 2 (b) *pp*

Vla. (b) *f* *mf* *mp*

Vc. (b) *f* *mf* *mp*

Cb. *f* *pp* *mp*



P

197

Vln. 1 (a) *p* *f* *mp* *mf*

Vln. 2 (a) *mp* *f* *p* *pp* *mp* *mf* *f* *p*

Vla. (a) *mf* *f* *mf* *pp*

Vc. (a) *esp.* *mf* *p*

Vln. 1 (b) *mp* *f* *p* *pp* *mp* *mf* *f* *p*

Vln. 2 (b) *mp* *f* *p* *pp* *mp* *mf* *f* *p*

Vla. (b) *mp* *mf* *f* *p*

Vc. (b) *mp* *mf* *f* *p*

Cb. *p* *f* *mf* *mp* *p* arco



202

Vln. 1 (a) *f* *ff* *f* *p*

Vln. 2 (a) *pp* *f* *mp* *p*

Vla. (a) *p* *mf* *p*

Vc. (a) *f* *p* *pp*

Vln. 1 (b) *pp* *f* *p*

Vln. 2 (b) *pp* *f* *p*

Vla. (b) *f* *p* *pp*

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

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

206

Musical score for measures 206-210. The score includes parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass. Dynamics range from *pp* to *ff*. Measure 206 features a dynamic shift from *p* to *f* in the first violin. Measure 207 includes triplets in the viola and cello parts. Measure 208 shows a dynamic shift from *f* to *pp* in the first violin. Measure 209 features a dynamic shift from *f* to *pp* in the first violin. Measure 210 shows a dynamic shift from *f* to *p* in the first violin.



210

Musical score for measures 210-214. The score includes parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass. Dynamics range from *f* to *pp*. Measure 210 features a dynamic shift from *f* to *mf* in the first violin. Measure 211 includes triplets in the viola and cello parts. Measure 212 shows a dynamic shift from *mf* to *p* in the first violin. Measure 213 features a dynamic shift from *f* to *pp* in the first violin. Measure 214 shows a dynamic shift from *f* to *mp* in the first violin.

214

Score for measures 214-218. The score includes parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass. Dynamics range from *p* to *pp*. A large bracket spans measures 215-218. Measure 215 has a *ff* dynamic. Measure 218 has a *pp* dynamic. The Viola (a) part features triplets in measures 215-218.



219

Q

Score for measures 219-223. The score includes parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass. Dynamics range from *f* to *pp*. A box labeled 'Q' is above measure 220. Measure 219 has a *f* dynamic. Measure 223 has a *f pizz.* dynamic. The Viola (a) part features triplets in measures 219-223.

223

Vln. 1 (a) *p* *mf*

Vln. 2 (a) *f* *p*

Vla. (a) *3* *3* *3* *3* *3* *p* *mf* *pp*

Vc. (a)

Vln. 1 (b) *f* *p*

Vln. 2 (b) *f* *p*

Vla. (b) *f* *p* *f* *f* *mp* *p*

Vc. (b) *p*

Cb. *p* *arco*



228

Vln. 1 (a) *f* *p* *f* *p*

Vln. 2 (a) *mf* *p* *f* *p*

Vla. (a) *mf* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *p*

Vc. (a)

Vln. 1 (b) *mf* *p* *f* *p* *f*

Vln. 2 (b) *mf* *p* *f* *p* *f*

Vla. (b) *f* *mp* *p*

Vc. (b) *f* *mp*

Cb. *f* *mp* *p*

232

Vln. 1 (a) *p* *p* *f* *p* *p*

Vln. 2 (a) *f* *p* *f* *p* *mp* *p*

Vla. (a)

Vc. (a) *f* *p* *f* *p*

Vln. 1 (b) *p* *f* *p* *mp*

Vln. 2 (b) *p* *f* *p* *mp*

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

Vc. (b) *p* *mp*

Cb. *f* *mp* *p* *mp*

237

**R** *molto legato*

Vln. 1 (a) *pp* *f* *p*

Vln. 2 (a) *pp* *mf* *f*

Vla. (a) *p* *mf* *p*

Vc. (a) *p* *mf* *p*

Vln. 1 (b) *p* *mf* *p*

Vln. 2 (b) *f* *p* *p* *mf* *p*

Vla. (b) *f* *p* *p* *mf* *p*

Vc. (b) *p* *p* *f* *p*

Cb. *pizz.* *arco* *pizz.* *arco*

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

244 S quasi solo

Musical score for measures 244-248. The score includes parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabasso (Cb.). Measure 244 starts with a dynamic of *mf* and features triplets in the strings. Measure 245 has dynamics *mp* and *f*. Measure 246 has dynamics *pp* and *p*. Measure 247 has dynamics *mf* and *pp*. Measure 248 has dynamics *pp* and *arco*. The section is marked "quasi solo".



250

Musical score for measures 250-254. The score includes parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabasso (Cb.). Measure 250 has a dynamic of *ff*. Measure 251 has dynamics *p* and *mp*. Measure 252 has dynamics *mf* and *pp*. Measure 253 has dynamics *p* and *pp*. Measure 254 has dynamics *pp* and *p*. The section includes triplets and pizzicato markings.

255

Score for measures 255-258. The score includes parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass (Cb.). Measure 255 features a quintuplet in Vln. 1 (a) and a fermata in Vln. 1 (b). Measure 256 has a fermata in Vln. 1 (a) and a fermata in Vln. 1 (b). Measure 257 includes dynamics *mf*, *pp*, and *p*. Measure 258 includes dynamics *pp* and *p*. The Cb. part includes *pizz.* and *arco* markings.

Score for measures 259-262. The score includes parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass (Cb.). Measure 259 includes dynamics *mf* and *p*. Measure 260 includes dynamics *mf*, *p*, and *pp*. Measure 261 includes dynamics *pp*, *mp*, and *f*. Measure 262 includes dynamics *pp*, *f*, and *p*. The Cb. part includes *pizz.* and *arco* markings. The word "warmer" is written above the Vln. 1 (a) staff in measure 261.

264

Musical score for measures 264-268. The score is arranged in a system with ten staves: Vln. 1 (a), Vln. 2 (a), Vla. (a), Vc. (a), Vln. 1 (b), Vln. 2 (b), Vla. (b), Vc. (b), and Cb. The music features complex rhythmic patterns with many triplets and quintuplets. Dynamic markings include *ff*, *p*, *mf*, *f*, and *mp*. A double bar line is present at the end of measure 268.



269

Musical score for measures 269-273. The score continues with the same ten staves as the previous system. It features intricate rhythmic patterns with numerous triplets and quintuplets. Dynamic markings include *mf*, *f*, *pp*, and *pizz.*. A double bar line is present at the end of measure 273.



273 **T**

Score for measures 273-276. The score includes parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass. Dynamics include *p*, *f*, *mf*, and *mp*. Fingerings and articulations such as triplets and slurs are present.

Score for measures 277-280. The score includes parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass. Dynamics include *f*, *mf*, *p*, and *ff*. Fingerings and articulations such as triplets and slurs are present.

281

Vln. 1 (a)  
Vln. 2 (a)  
Vla. (a)  
Vc. (a)  
Vln. 1 (b)  
Vln. 2 (b)  
Vla. (b)  
Vc. (b)  
Cb.



285

Vln. 1 (a)  
Vln. 2 (a)  
Vla. (a)  
Vc. (a)  
Vln. 1 (b)  
Vln. 2 (b)  
Vla. (b)  
Vc. (b)  
Cb.

289

Vln. 1 (a) *mp* *f*

Vln. 2 (a) *pp* *mf* *pp* *f* *pp*

Vla. (a) *pp* *mf* *pp*

Vc. (a) *p*

Vln. 1 (b) *pp* *mf* *pp* *f* *pp*

Vln. 2 (b) *pp* *mf* *pp* *f* *pp*

Vla. (b) *mf* *pp* *p* *mf*

Vc. (b) *mf* *pp* *p* *mf*

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

331

293

Vln. 1 (a) *p* *f* *mp* *mf* *f*

Vln. 2 (a) *f* *p* *pp*

Vla. (a) *mf* *f* *pp*

Vc. (a) *f* *mp* *pp*

Vln. 1 (b) *f* *p* *pp*

Vln. 2 (b) *f* *p* *pp*

Vla. (b) *f* *p* *pp* *mf* *pp*

Vc. (b) *f* *p* *pp* *mf* *pp*

Cb. *f* *mp* *p* *pp*

331

297 **V**

Vln. 1 (a) *p*

Vln. 2 (a) *p* *ff* *mf*

Vla. (a) *p* *f*

Vc. (a) *mp* *mf* *mp* *p* *mf*

Vln. 1 (b) *p* *ff* *mf*

Vln. 2 (b) *p* *ff* *mf*

Vla. (b) *p*

Vc. (b)

Cb.



304 **W**

Vln. 1 (a) *p*

Vln. 2 (a) *p* *mf* *p*

Vla. (a) *f*

Vc. (a) *f*

Vln. 1 (b) *p* *mf* *p*

Vln. 2 (b) *p* *mf* *p*

Vla. (b) *f*

Vc. (b)

Cb.

309

Vln. 1 (a) *mf* *f* *f*

Vln. 2 (a) *f* *p* *f*

Vla. (a) *f*

Vc. (a) *pp* *mf* *f*

Vln. 1 (b) *f* *p* *f*

Vln. 2 (b) *f* *p* *f*

Vla. (b) *f*

Vc. (b) *f*

Cb. *p* *f* *f*

35

313

Vln. 1 (a) *pp* *mf* *pp*

Vln. 2 (a) *p* *p*

Vla. (a) *pp* *f*

Vc. (a) *p* *mp* *mf* *p*

Vln. 1 (b) *p* *p*

Vln. 2 (b) *p* *p*

Vla. (b) *p* *mp* *p*

Vc. (b) *p* *mp* *p*

Cb. *p* *mp* *mf* *p*

317

Vln. 1 (a) *f* *p f* *p f* *p*  
*dolce*

Vln. 2 (a) *mf* *f* *mf* *dolce*  
*mf*

Vla. (a) *p* *p* *dolce*

Vc. (a) *ff* *p*

Vln. 1 (b) *mp* *mf* *f* *p*

Vln. 2 (b) *mp* *mf* *f* *p*

Vla. (b) *f* *p*

Vc. (b) *ff* *f* *p*  
*pizz.*

Cb. *ff* *p*



322

Vln. 1 (a) *f* *p*

Vln. 2 (a) *f* *p*

Vla. (a) *mf*

Vc. (a) *mp*

Vln. 1 (b) *f*

Vln. 2 (b) *mp*

Vla. (b) *mp*

Vc. (b) *mp* *arco*

Cb. *mp*

326

Score for measures 326-329. The score includes parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass. Dynamics range from *mp* to *f*. The key signature is one sharp (F#).



330

Score for measures 330-333. The score includes parts for Violin 1 (a), Violin 2 (a), Viola (a), Violoncello (a), Violin 1 (b), Violin 2 (b), Viola (b), Violoncello (b), and Contrabass. Dynamics range from *pp* to *ff*. The key signature is one sharp (F#).