

Tuna Fishing

Nuria Bonet

♩ = 78

Piano

Violins 1

Violins 2

Violas

Violoncellos

Contrabass

Pno.

Piano score for measures 8-11. Measures 8-11 are silent. Measure 12 features a right-hand melody with dynamics *mp*, *f*, and *mp* indicated by hairpins. The left hand is silent.

Vlms. 1

Violin 1 score for measures 8-11. Measures 8-9 feature a melodic line starting with a forte (*f*) dynamic. Measures 10-11 are pizzicato (*pizz. all chitarra*) accompaniment.

Vlms. 2

Violin 2 score for measures 8-11. Measures 8-9 feature a melodic line starting with a forte (*f*) dynamic. Measures 10-11 are pizzicato (*pizz. alla chitarra*) accompaniment.

Vlas.

Viola score for measures 8-11. Measures 8-9 feature a melodic line starting with a forte (*f*) dynamic. Measures 10-11 are pizzicato (*pizz. alla chitarra*) accompaniment.

Vlcs.

Violoncello score for measures 8-11. Measures 8-9 feature a melodic line starting with a forte (*f*) dynamic. Measures 10-11 are pizzicato (*pizz. alla chitarra*) accompaniment.

Cb.

Cello score for measures 8-11. Measure 8 is silent. Measure 9 starts with a forte (*f*) dynamic. Measures 10-11 continue with a melodic line.

Pno.

f *mp* *f* *mp* *f* *mp* *f*

Vlns. 1

normal pizz.

Vlns. 2

normal pizz.

Vlas.

gliss.

Vlcs.

normal pizz.

Cb.

31

pluck string with plectre

play keys

Pno.

p *mp* *ff* *mp*

Vlns. 1

p

Vlns. 2

p

Vlas.

p

Vlcs.

ff

Cb.

ff

8

Pno.

Vlns. 1

pizz. alla chitarra

p

gliss.

Vlns. 2

pizz. alla chitarra

p

gliss.

Vlas.

pizz. alla chitarra

p

gliss.

Vlcs.

p *ff* *p*

Cb.

p *ff* *p*

Pno.
Piano score with treble and bass staves. Treble clef, key signature of one flat (B-flat). The piece features complex chordal textures and arpeggiated patterns.

Vlns. 1
Violin I part, treble clef, key signature of one flat. Dynamics: *mp*. Includes glissando markings (*gliss.*) and slurs.

Vlns. 2
Violin II part, treble clef, key signature of one flat. Dynamics: *mp*. Includes glissando markings (*gliss.*) and slurs.

Vlas.
Viola part, alto clef, key signature of one flat. Dynamics: *mp*. Includes glissando markings (*gliss.*) and slurs.

Vlcs.
Violoncello part, bass clef, key signature of one flat. Dynamics: *mp*. Includes accents (*>*) and slurs.

Cb.
Contrabass part, bass clef, key signature of one flat. Dynamics: *mp*. Includes slurs and a finger number '2' above the notes.

8

50

Pno. *ff*

Vlns. 1 *f* normal pizz.

Vlns. 2 *f* normal pizz.

Vlas. *f* normal pizz.

Vlcs. *f*

Cb. *f* 2 2 arco

52

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Cb.

56

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Cb.

5

5

5

5

5

arco molto vib.

gliss.

arco molto vib.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

8

f

f

f

59

Pno.

5 5 6 6

p *pp*

6 6

Vlms. 1

arco molto vib. *gliss.* *gliss.* *gliss.* poco vib. pizz.

p

Vlms. 2

gliss. *gliss.* *gliss.* pizz.

p *p*

Vlas.

gliss. *gliss.* pizz.

p *p*

Vlcs.

gliss. *gliss.* poco vib. → molto vib. → poco vib.

p *mf*

Cb.

8 pizz.

p *p*

Pno.

Piano part notation for measures 65-68. Measures 65-67 are silent. Measure 68 features a sixteenth-note scale in both hands, marked with *p* and *pp* dynamics. The scale is divided into two groups of six notes, each marked with a '6' above the staff.

Vlms. 1

Violin 1 part notation. Measures 65-67 are silent. Measure 68 begins with a half note *p* (arco), followed by a slur over two half notes marked *molto vib.*. An arrow points to the final half note, which is marked *poco vib.*.

Vlms. 2

Violin 2 part notation. Measures 65-67 contain rhythmic patterns. Measure 68 begins with a half note *p* (arco poco vib.), followed by a slur over two half notes marked *molto vib.*, and ends with a half note *p* (poco vib.).

Vlas.

Viola part notation. Measures 65-67 contain rhythmic patterns. Measure 68 begins with a half note *p* (arco poco vib.), followed by a slur over two half notes marked *molto vib.*, and ends with a half note *poco vib.*.

Vlcs.

Violoncello part notation. Measures 65-67 contain rhythmic patterns. Measure 68 begins with a half note *p* (poco vib.), followed by a slur over two half notes marked *molto vib.*, and ends with a half note *poco vib.*. A triplet of eighth notes is marked with a '3' above the staff.

Cb.

Cello part notation. Measures 65-67 contain rhythmic patterns. Measure 68 begins with a half note *f*, followed by a slur over two half notes marked *arco* and *mf*. A triplet of eighth notes is marked with a '3' above the staff.

69

Pno.

p *pp* *mf* *mf*

6 6

Vlins. 1

p *ppp* *fp*

sul pont. normal

gliss.

Vlins. 2

p *ppp* *fp*

sul pont. normal

gliss.

Vlas.

p *ppp* *fp*

sul pont. normal

gliss.

Vlcs.

p *pp*

Cb.

p *pp*

3

8

75

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vcls.

Cb.

8

3 3 3 3 3

p *mf* *p* *f*

arco *f* arco *f*

Pno.

Piano score for measures 81-85. The right hand starts with a *pp* dynamic, playing a melodic line with a slur over measures 81 and 82. The dynamic changes to *p* in measure 83 and *f* in measure 84. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Vlns. 1

Violin 1 score for measures 81-85. The instrument plays a pizzicato (*pizz.*) line starting in measure 81 with a *f* dynamic. It has rests in measures 82 and 83, and resumes in measure 84.

Vlns. 2

Violin 2 score for measures 81-85. The instrument plays a pizzicato (*pizz.*) line starting in measure 81 with a *f* dynamic. It has rests in measures 82 and 83, and resumes in measure 84.

Vlas.

Viola score for measures 81-85. The instrument plays a pizzicato (*pizz.*) line starting in measure 81 with a *f* dynamic. It has rests in measures 82 and 83, and resumes in measure 84.

Vcls.

Violoncello score for measures 81-85. The instrument has a rest in measure 81 and plays a melodic line starting in measure 82.

Cb.

Cello score for measures 81-85. The instrument has a rest in measure 81 and plays a melodic line starting in measure 82.

86

Pno.

Vlcs.

Cb.

8

Detailed description: This system contains measures 86 and 87. The piano part (Pno.) is in 4/4 time and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The violin part (Vlcs.) and cello part (Cb.) both play a melodic line consisting of eighth notes, with some notes marked with accents. A rehearsal mark '8' is placed at the beginning of the cello part.

88

Pno.

Vlcs.

Cb.

8

Detailed description: This system contains measures 88 and 89. The piano part (Pno.) is in 2/4 time and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The violin part (Vlcs.) and cello part (Cb.) both play a melodic line consisting of eighth notes, with some notes marked with accents. A rehearsal mark '8' is placed at the beginning of the cello part.

90

Pno.

Piano score for measures 90-92. The piece is in 2/4 time, which changes to 4/4 at measure 91. Measure 90 features a triplet of chords in the right hand and a triplet of chords in the left hand, with a key signature of three sharps (F#, C#, G#). Measure 91 starts in 4/4 time with a *mp* dynamic and features chords in both hands. Measure 92 continues in 4/4 time with chords in both hands.

Vlns. 1

Violin 1 score for measures 90-92. Measure 90 is a whole rest. Measure 91 starts in 4/4 time with a *f* dynamic, playing an *arco* triplet of eighth notes (Bb, A, G) followed by a whole rest. Measure 92 continues in 4/4 time with another *f* dynamic *arco* triplet of eighth notes (Bb, A, G) followed by a whole rest.

Vlns. 2

Violin 2 score for measures 90-92. Measure 90 is a whole rest. Measure 91 starts in 4/4 time with a *f* dynamic, playing an *arco* triplet of eighth notes (Bb, A, G) followed by a whole rest. Measure 92 continues in 4/4 time with another *f* dynamic *arco* triplet of eighth notes (Bb, A, G) followed by a whole rest.

Vlas.

Viola score for measures 90-92. Measure 90 is a whole rest. Measure 91 is a whole rest. Measure 92 starts in 4/4 time with a *f* dynamic, playing an *arco* eighth note (Bb) followed by a dotted quarter note (A) with an accent (^), then a quarter rest.

Vlcs.

Violoncello score for measures 90-92. Measure 90 is a whole rest. Measure 91 starts in 4/4 time with a triplet of eighth notes (G, F, E) followed by a triplet of eighth notes (D, C, B). Measure 92 continues in 4/4 time with a triplet of eighth notes (A, G, F) followed by a triplet of eighth notes (E, D, C).

Cb.

Contrabass score for measures 90-92. Measure 90 is a whole rest. Measure 91 starts in 4/4 time with a dotted quarter note (G) followed by a quarter rest, then a dotted quarter note (F) followed by a quarter rest, then a dotted quarter note (E) followed by a quarter rest, then a dotted quarter note (D) followed by a quarter rest. Measure 92 continues in 4/4 time with a dotted quarter note (C) followed by a quarter rest, then a dotted quarter note (B) followed by a quarter rest, then a dotted quarter note (A) followed by a quarter rest, then a dotted quarter note (G) followed by a quarter rest.

93

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Cb.

Pno.

Piano part score for measures 97-101. The score consists of two staves, treble and bass clef. Above the first four measures, there are chord diagrams for the right hand, showing various triads and dyads with accidentals (b, #). The notes in the staves are mostly rests, indicating that the piano part is primarily accompaniment for the other instruments.

Vlms. 1

Violin 1 part score for measures 97-101. The score is in treble clef. It begins with a quarter rest in measure 97, followed by eighth notes in measure 98. From measure 99 onwards, it features a rhythmic pattern of eighth notes with triplet markings. A dynamic marking of *p* (piano) is present at the start of measure 98.

Vlms. 2

Violin 2 part score for measures 97-101. The score is in treble clef. It starts with a quarter rest in measure 97, followed by a quarter rest and then eighth notes in measure 98. It continues with a rhythmic pattern of eighth notes with triplet markings. A dynamic marking of *p* (piano) is present at the start of measure 98.

Vlas.

Viola part score for measures 97-101. The score is in treble clef. It starts with a quarter rest in measure 97, followed by a quarter rest and then eighth notes in measure 98. It continues with a rhythmic pattern of eighth notes with triplet markings. A dynamic marking of *p* (piano) is present at the start of measure 98.

Vlcs.

Violoncello part score for measures 97-101. The score is in bass clef. It starts with a quarter rest in measure 97, followed by a quarter rest and then eighth notes in measure 98. It continues with a rhythmic pattern of eighth notes with triplet markings. A dynamic marking of *p* (piano) is present at the start of measure 98. At the end of measure 101, there is a pizzicato (*pizz.*) marking and a dynamic marking of *ff* (fortissimo).

Cb.

Contrabass part score for measures 97-101. The score is in bass clef. It begins with a series of eighth notes with a 'v' (pizzicato) marking under each note. A dynamic marking of *ff* (fortissimo) is present at the start of measure 98. In measure 101, there is a pizzicato (*pizz.*) marking and a dynamic marking of *ff* (fortissimo).

Pno.

Depress keys silently
and strum strings with plectre
Press the pedal AFTER
strumming the keys

Vlas.

Vlcs.

Cb.

8

Pno.

Piano score for measures 115-121. The right hand features a complex chordal texture with tremolos and accents, while the left hand has a simple bass line with rests.

Vlns. 1

Violin 1 score for measures 115-121. The instrument plays a sustained, arched line of notes in the lower register, marked *pp*.

Vlns. 2

Violin 2 score for measures 115-121. The instrument plays a sustained, arched line of notes in the lower register, marked *pp*.

Vlas.

Viola score for measures 115-121. The instrument plays a rhythmic eighth-note pattern with various accidentals.

Vlcs.

Violoncello score for measures 115-121. The instrument plays a simple eighth-note line with various accidentals.

Cb.

Cello score for measures 115-121. The instrument plays a simple eighth-note line with various accidentals.

Pno.

Piano score for measures 122-129. The right hand features a series of chords with tremolos and accents, while the left hand has a steady bass line.

Vlns. 1

Violin 1 score for measures 122-129. It features a melodic line with a slur and a crescendo leading to a *ppp* dynamic marking.

Vlns. 2

Violin 2 score for measures 122-129. It features a melodic line with a slur and a crescendo leading to a *ppp* dynamic marking.

Vlas.

Viola score for measures 122-129. It features a rhythmic pattern of eighth notes with various accidentals.

Vlcs.

Violoncello score for measures 122-129. It features a melodic line with a slur and various accidentals.

Cb.

Contrabass score for measures 122-129. It features a melodic line with a slur and various accidentals.

Pno.

Vlas.

Vlcs.

Cb.

Pno.
The piano part features a complex rhythmic pattern in the right hand, including sixteenth-note runs and triplets. The left hand has a steady bass line with triplets. Dynamics range from *f* to *p*.

Vlns. 1
Violin I part, mostly rests, with a melodic phrase in the final measure starting with a *p* dynamic.

Vlns. 2
Violin II part, mostly rests, with a melodic phrase in the final measure starting with a *pp* dynamic and ending with *mf*.

Vlas.
Viola part, featuring a rhythmic pattern of eighth notes and rests.

Vlcs.
Violoncello part, featuring a rhythmic pattern of eighth notes and rests.

Cb.
Contrabass part, featuring a rhythmic pattern of eighth notes and rests.

140

Pno.

mf

Vlns. 1

mf

Vlns. 2

pizz.

Vlas.

Vlcs.

Cb.

8

143

Pno.

The piano part consists of three measures. The first measure features a melodic line in the right hand with a flat sign, while the left hand is silent. The second measure has a whole rest in the right hand and a rhythmic pattern of eighth notes in the left hand. The third measure continues the eighth-note pattern in the left hand, with a melodic line in the right hand.

Vlms. 1

Violin 1 part, measures 143-145. The first measure is a whole rest. The second measure begins with a *div.* marking and a *p* dynamic, featuring a triplet of eighth notes. The third measure continues with a triplet of eighth notes. The fourth measure contains a triplet of eighth notes. The fifth measure contains a triplet of eighth notes. The sixth measure contains a triplet of eighth notes. The seventh measure contains a triplet of eighth notes. The eighth measure contains a triplet of eighth notes. The ninth measure contains a triplet of eighth notes. The tenth measure contains a triplet of eighth notes. The eleventh measure contains a triplet of eighth notes. The twelfth measure contains a triplet of eighth notes.

Vlms. 2

Violin 2 part, measures 143-145. The first measure is a whole rest. The second measure begins with an *arco div.* marking and a *p* dynamic, featuring a triplet of eighth notes. The third measure continues with a triplet of eighth notes. The fourth measure contains a triplet of eighth notes. The fifth measure contains a triplet of eighth notes. The sixth measure contains a triplet of eighth notes. The seventh measure contains a triplet of eighth notes. The eighth measure contains a triplet of eighth notes. The ninth measure contains a triplet of eighth notes. The tenth measure contains a triplet of eighth notes. The eleventh measure contains a triplet of eighth notes. The twelfth measure contains a triplet of eighth notes.

Vlas.

Viola part, measures 143-145. The first measure has a quarter rest. The second measure has a quarter rest. The third measure has a quarter rest. The fourth measure has a quarter rest. The fifth measure has a quarter rest. The sixth measure has a quarter rest. The seventh measure has a quarter rest. The eighth measure has a quarter rest. The ninth measure has a quarter rest. The tenth measure has a quarter rest. The eleventh measure has a quarter rest. The twelfth measure has a quarter rest.

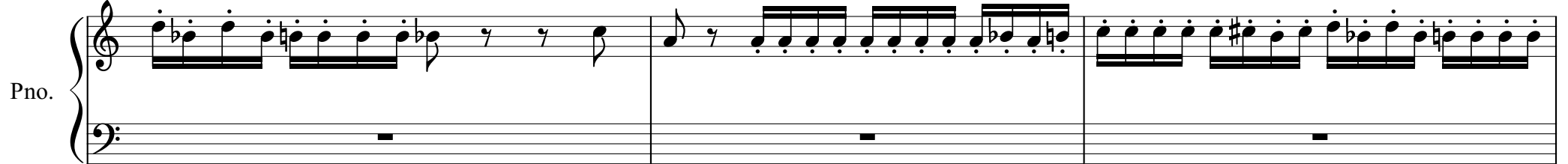
Vlcs.

Violoncello part, measures 143-145. The first measure has a quarter rest. The second measure has a quarter rest. The third measure has a quarter rest. The fourth measure has a quarter rest. The fifth measure has a quarter rest. The sixth measure has a quarter rest. The seventh measure has a quarter rest. The eighth measure has a quarter rest. The ninth measure has a quarter rest. The tenth measure has a quarter rest. The eleventh measure has a quarter rest. The twelfth measure has a quarter rest.

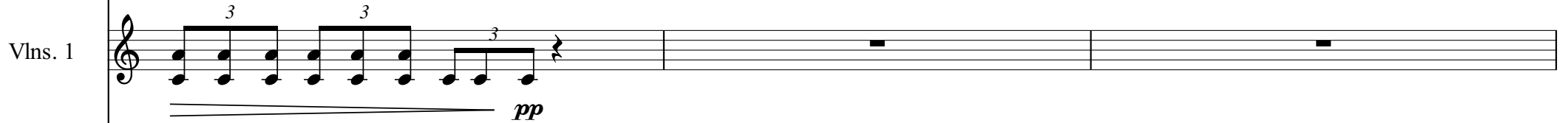
Cb.

Cello part, measures 143-145. The first measure has a quarter rest. The second measure has a quarter rest. The third measure has a quarter rest. The fourth measure has a quarter rest. The fifth measure has a quarter rest. The sixth measure has a quarter rest. The seventh measure has a quarter rest. The eighth measure has a quarter rest. The ninth measure has a quarter rest. The tenth measure has a quarter rest. The eleventh measure has a quarter rest. The twelfth measure has a quarter rest.

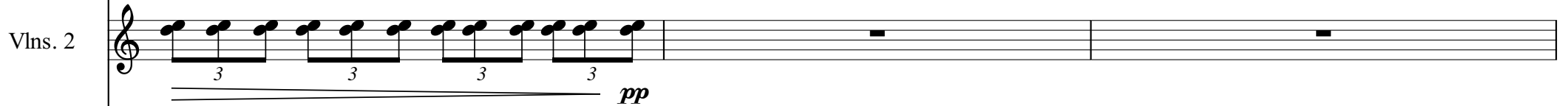
Pno.



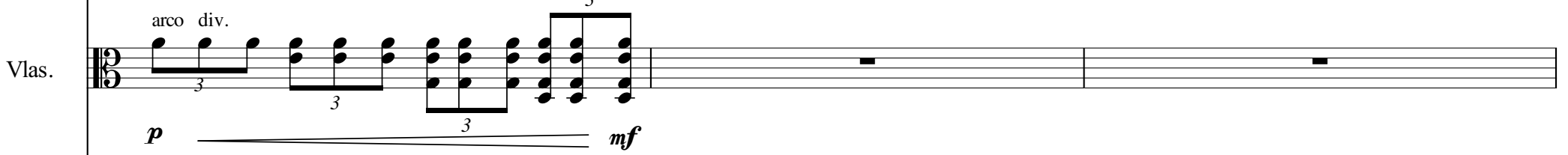
Vlns. 1



Vlns. 2



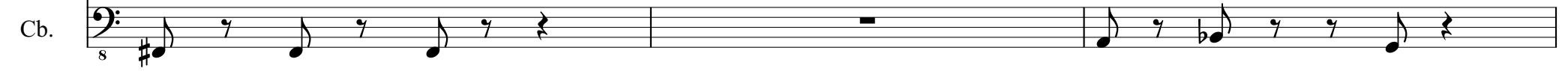
Vlas.



Vlcs.



Cb.

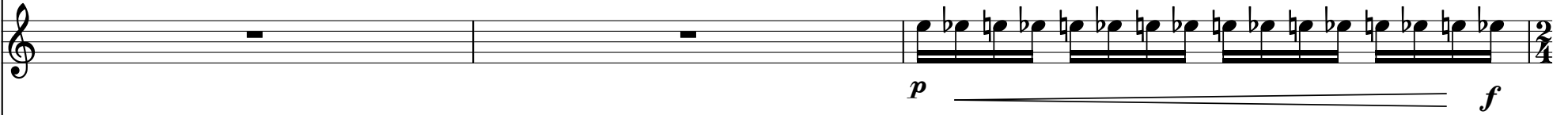


Pno.



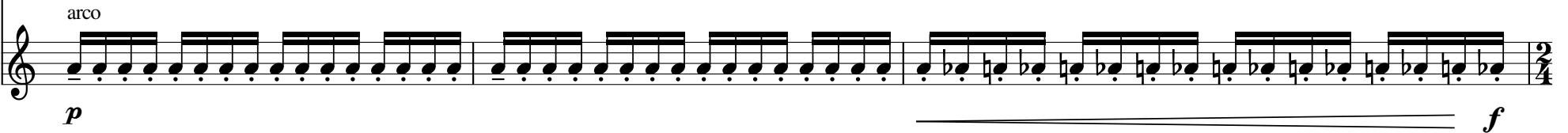
Piano part notation for measures 149-151. The right hand has a melodic line with eighth notes and rests, while the left hand has whole rests. The time signature is 2/4.

Vlins. 1



Violin 1 part notation. Measures 149-151 show whole rests in the first two measures, followed by a sixteenth-note tremolo in the third measure. Dynamics *p* and *f* are indicated with a hairpin.

Vlins. 2



Violin 2 part notation. Measures 149-151 show a continuous sixteenth-note tremolo. The word "arco" is written above the first measure. Dynamics *p* and *f* are indicated with a hairpin.

Pno.

The piano part consists of three measures. The first measure is in 2/4 time and contains a quarter note G4 with a sharp sign, followed by a quarter note F4 with a sharp sign, and a quarter rest. The second measure is in 4/4 time and contains a quarter rest. The third measure is in 4/4 time and contains a quarter rest. A dynamic marking of *f* is placed below the first measure.

Vlins. 1

The violin 1 part consists of three measures. The first measure is in 2/4 time and contains a whole rest. The second measure is in 4/4 time and contains a series of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The third measure is in 4/4 time and contains a series of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking of *p* is placed below the second measure.

Vlins. 2

The violin 2 part consists of three measures. The first measure is in 2/4 time and contains a whole rest. The second measure is in 4/4 time and contains a series of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The third measure is in 4/4 time and contains a series of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking of *p* is placed below the second measure.

Vlas.

The viola part consists of three measures. The first measure is in 2/4 time and contains a whole rest. The second measure is in 4/4 time and contains a series of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The third measure is in 4/4 time and contains a whole rest. A dynamic marking of *p* is placed below the second measure.

Pno.
The piano part features a treble and bass clef. It begins with rests in the first two measures. In the third measure (3/4 time), the bass clef has a quarter note with an accent and a fermata. The fourth measure (4/4 time) contains a triplet of chords in the bass clef, with a fermata over the final chord.

Vlns. 1
Violin 1 plays a rhythmic pattern of eighth notes with a flat in the first two measures. It then rests in the third measure and continues with eighth notes in the fourth measure. Dynamics are *f* throughout.

Vlns. 2
Violin 2 plays a rhythmic pattern of eighth notes with a flat in the first two measures. It then rests in the third measure and continues with eighth notes in the fourth measure. Dynamics are *f* throughout.

Vlas.
Viola plays a rhythmic pattern of eighth notes with a sharp in the first two measures. It then rests in the third measure and continues with eighth notes in the fourth measure. Dynamics are *p* in the first two measures and *f* in the last two measures.

Vlcs.
Violoncello plays a triplet of chords in the first two measures, marked *p*. It rests in the third measure and plays a triplet of chords in the fourth measure, marked *f*. The word "arco" is written above the first measure.

Cb.
Contrabass rests in the first two measures. In the third measure, it has a quarter note with an accent and a fermata, marked *f*. It rests in the fourth measure.

8

Pno.

Piano score for measures 158-159. The right hand features chords and a triplet of eighth notes. The left hand features a triplet of eighth notes and a half note. A fermata is placed over the final notes of both hands.

Vlns. 1

Violin 1 score for measures 158-159. The part consists of eighth notes. Dynamics are *p* for the first measure and *f* for the second measure. A fermata is placed over the final notes.

Vlns. 2

Violin 2 score for measures 158-159. The part consists of eighth notes. Dynamics are *p* for the first measure and *f* for the second measure. A fermata is placed over the final notes.

Vlas.

Viola score for measures 158-159. The part consists of eighth notes. Dynamics are *p* for the first measure and *f* for the second measure. A fermata is placed over the final notes.

Vlcs.

Violoncello score for measures 158-159. The part consists of eighth notes. Dynamics are *p* for the first measure and *f* for the second measure. A fermata is placed over the final notes.

Pno.

Piano score for measures 160-163. The score is in 3/4 time, with a key signature of one flat (B-flat). Measures 160 and 161 are in 3/4 time, while measures 162 and 163 are in 4/4 time. The right hand is mostly silent, with chords in measures 162 and 163. The left hand plays a melodic line in measures 160-161 and rests in 162-163. A *pp* dynamic marking is present in measure 162. A triplet of eighth notes is indicated in measures 162 and 163.

Vlns. 1

Violin 1 score for measures 160-163. The instrument is silent in measures 160 and 161. In measures 162 and 163, it plays a rhythmic pattern of eighth notes. A *pp* dynamic marking is present in measure 162. A hairpin symbol indicates a decrescendo in measure 163.

Vlns. 2

Violin 2 score for measures 160-163. The instrument is silent in measures 160 and 161. In measures 162 and 163, it plays a rhythmic pattern of eighth notes. A *pp* dynamic marking is present in measure 162. A hairpin symbol indicates a decrescendo in measure 163.

Vlas.

Viola score for measures 160-163. The instrument is silent in measures 160 and 161. In measures 162 and 163, it plays a rhythmic pattern of eighth notes. A *pp* dynamic marking is present in measure 162. A hairpin symbol indicates a decrescendo in measure 163.

Vlcs.

Violoncello score for measures 160-163. The instrument plays a melodic line in measures 160-161 and rests in 162-163. A *pp* dynamic marking is present in measure 162. A triplet of eighth notes is indicated in measures 162 and 163.

Cb.

Cello score for measures 160-163. The instrument plays a melodic line in measures 160-161 and rests in 162-163. A *pp* dynamic marking is present in measure 162. A triplet of eighth notes is indicated in measures 162 and 163.

163

Pno. *p* *mf*

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vlas. *p* *mf*

Vlcs. *mf*

165

Pno.

Piano part notation for measures 165-166. The right hand features a triplet of eighth notes in measure 165, followed by a half note chord. The left hand also features a triplet of eighth notes in measure 165, followed by a half note chord. In measure 166, the right hand has a quarter note chord, a quarter rest, and a quarter note chord. The left hand has a quarter note chord, a quarter rest, and a quarter note chord. Dynamics include *f* and *ff*.

Vlns. 1

Violin 1 part notation for measures 165-166. The instrument plays a continuous eighth-note pattern in measure 165, followed by a whole rest in measure 166. Dynamics include *ff*.

Vlns. 2

Violin 2 part notation for measures 165-166. The instrument plays a continuous eighth-note pattern in measure 165, followed by a whole rest in measure 166. Dynamics include *ff*.

Vla.

Viola part notation for measures 165-166. The instrument plays a continuous eighth-note pattern in measure 165, followed by a whole rest in measure 166. Dynamics include *ff*.

Vlcs.

Violoncello part notation for measures 165-166. The instrument has a whole rest in measure 165 and a quarter note chord in measure 166. Dynamics include *f*.

Cb.

Contrabass part notation for measures 165-166. The instrument has a whole rest in measure 165 and a quarter note chord in measure 166. Dynamics include *f*.

8

167

Pno.

Piano score for measures 167-169. The right hand features a triplet of eighth notes in measures 168 and 169. The left hand has a rhythmic pattern of eighth and sixteenth notes.

Vlms. 1

Violin 1 score for measures 167-169. The part consists of a series of eighth notes with a forte (*f*) dynamic marking.

Vlms. 2

Violin 2 score for measures 167-169. The part starts with a *pizz.* (pizzicato) marking and continues with eighth notes, marked with a forte (*f*) dynamic.

Vlcs.

Viola score for measures 167-169. The part features a rhythmic pattern of eighth and sixteenth notes.

Cb.

Cello score for measures 167-169. The part features a rhythmic pattern of eighth and sixteenth notes, starting with a forte (*f*) dynamic.

170

Pno.

Vlns. 1

Vlns. 2

Vlcs.

Cb.

p

p

arco

Detailed description of the musical score: The score is for measures 170-174. The Piano part (Pno.) consists of two staves. In measure 170, both staves have triplets of chords. In measure 171, there is a fermata over the first measure, followed by a dynamic marking of *p*. In measure 172, there is a fermata over the first measure, followed by a dynamic marking of *p*. In measure 173, there is a fermata over the first measure, followed by a dynamic marking of *p*. In measure 174, there is a fermata over the first measure, followed by a dynamic marking of *p*. The Violin 1 (Vlns. 1) part has a fermata in measure 170, followed by a rhythmic pattern of eighth notes in measure 171, and a fermata in measure 172. The Violin 2 (Vlns. 2) part has a rhythmic pattern of eighth notes in measure 171, followed by a fermata in measure 172. The Viola (Vlcs.) part has a rhythmic pattern of eighth notes in measure 171, followed by a fermata in measure 172. The Cello (Cb.) part has a rhythmic pattern of eighth notes in measure 171, followed by a fermata in measure 172, and a dynamic marking of *p* in measure 174. The Cello part also includes a 'arco' marking in measure 174.

Pno.

Vlns. 1

pizz. alla chitarra

f

gliss.

Vlns. 2

pizz. alla chitarra

f

gliss.

Vlas.

pizz. alla chitarra

f

gliss.

Vlcs.

pizz. alla chitarra

f

gliss.

Cb.

pizz.

arco

pizz.

arco

pizz.

arco

Pno.

Piano part with ten measures of whole rests.

Vlns. 1

Violin 1 part with ten measures of whole rests.

Vlns. 2

Violin 2 part with ten measures of whole rests.

Vlas.

Viola part with ten measures of whole rests.

Vlcs.

Violoncello part with ten measures of whole rests.

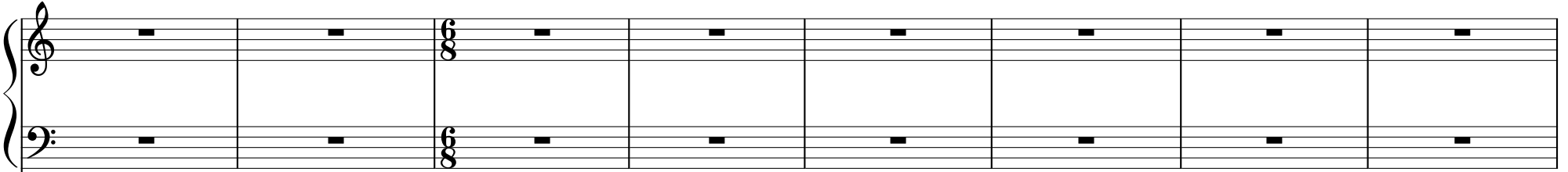
Cb.

Cello part with ten measures of music. Measure 1: Bass clef, key signature of one sharp (F#), note G2. Measure 2: Rest. Measure 3: *pizz.* (pizzicato), note G2 with accent (>). Measure 4: *arco* (arco), note G#2. Measure 5: *pizz.* (pizzicato), note G2 with accent (>). Measure 6: *arco* (arco), note G2. Measure 7: Note G2. Measure 8: Note G#2. Measure 9: Note G2, note G#2 beamed together. Measure 10: *pizz.* (pizzicato), note G2 with accent (>), note G#2 with accent (>).

8


mf

Pno.



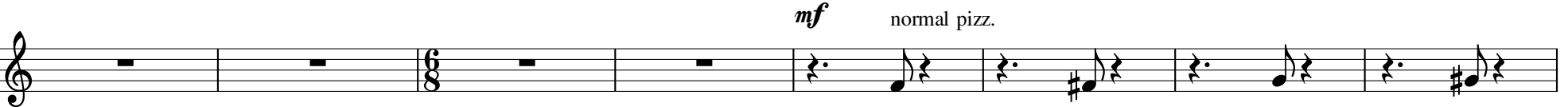
Vlins. 1

normal pizz.



Vlins. 2

mf normal pizz.



Vlcs.

pizz. *mf*

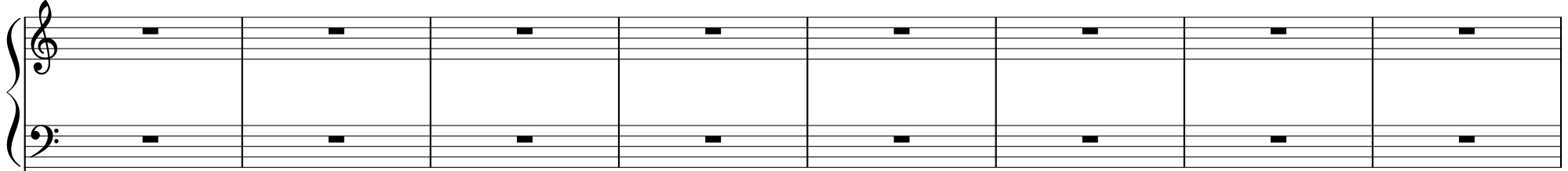


Cb.

mf



Pno.



Piano part with rests in both staves.

Vlins. 1



Violin 1 part with notes and rests, including *arco* and *p* markings.

Vlins. 2



Violin 2 part with notes and rests, including *arco* and *p* markings.

Vlas.



Viola part with notes and rests, including *arco* and *p* markings.

Vlcs.



Violoncello part with notes and rests.

Cb.



Double Bass part with notes and rests.

Pno.

Piano score for measures 215-222. The piano part is mostly silent, with rests in both staves. In measure 219, there is a dynamic marking of *f* (forte) for a chord of two dotted half notes. In measure 220, there is a dynamic marking of *mp* (mezzo-piano) for a chord of two dotted half notes. In measure 222, there is a chord of two dotted half notes. A circled '8' is written below the piano part in measure 219.

Vlns. 1

Violin 1 score for measures 215-222. The part begins with eighth-note patterns in measures 215-217, followed by quarter notes with accents in measures 218-219. It then has rests in measures 220-221, and returns to eighth-note patterns in measure 222. Hairpins are used to indicate dynamics in measures 220-221 and 222.

Vlns. 2

Violin 2 score for measures 215-222. The part begins with eighth-note patterns in measures 215-217, followed by quarter notes with accents in measures 218-219. It has rests in measures 220-221, and then plays eighth-note patterns in measure 222. Hairpins are used to indicate dynamics in measures 220-221 and 222.

Vlas.

Viola score for measures 215-222. The part consists of a steady eighth-note pattern in measures 215-219, followed by rests in measures 220-221, and then eighth-note patterns in measure 222.

Vlcs.

Violoncello score for measures 215-222. The part consists of a steady eighth-note pattern in measures 215-219, followed by rests in measures 220-221, and then eighth-note patterns in measure 222.

Cb.

Cello score for measures 215-222. The part consists of a steady eighth-note pattern in measures 215-219, followed by rests in measures 220-221, and then eighth-note patterns in measure 222.

Pno.

f *mp* *p*

8

Vlns. 1

Vlns. 2

Vlas.