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# The seven seas

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THE SEVEN SEAS

by

Stas Omelchenko

A thesis submitted in partial fulfillment  
of the requirements for the  
Master of Arts degree in Music  
in the Graduate College of  
The University of Iowa

July 2010

Thesis Supervisor: Professor David K. Gompper

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Graduate College  
The University of Iowa  
Iowa City, Iowa

CERTIFICATE OF APPROVAL

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MASTER'S THESIS

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This is to certify that the Master's thesis of

Stas Omelchenko

has been approved by the Examining Committee  
for the thesis requirement for the Master of Arts  
degree in Music at the July 2010 graduation.

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# THE SEVEN SEAS

Energetically, aggressive ♩ = 84

Stas Omelchenko  
(2010)

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 1-4. The score is in 2/2 time and features a dynamic shift from *sfz* to *sim.* at measure 4.

Instrument	Measure 1	Measure 2	Measure 3	Measure 4
Violin I	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sim.</i>
Violin II	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sim.</i>
Viola	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sim.</i>
Violoncello	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sim.</i>
Double Bass	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sim.</i>

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 5-9. The score continues with complex rhythmic patterns and dynamic markings.

Instrument	Measure 5	Measure 6	Measure 7	Measure 8	Measure 9
Vln. I	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>
Vln. II	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>
Vla.	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>
Vc.	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>
Db.	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>	<i>sfz</i>

10

Vln. I

Vln. II

Vla.

Vc.

Db.

**A** Not aggressive, but still energetically (♩ = 84)

15

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*p*

*p sempre*

*sul pont. sfz*

*pizz. p*

19

Vln. I

Vln. II

Vla.

Vc.

Db.

arco, sul pont.

pizz.

arco, sul pont.

ord.

*f*

*sfz*

*sfz*

*pp*

*mp*

*p*

ord.

pizz.

arco

*mf*

*sfz*

arco 3

pizz. 3

arco 3

pizz. 3

*sfz*

*p*

*f*

*p*

23

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*sfz*

pizz.

*sfz*

*sfz*

*ff*

*p*

*mf*

arco 3

*f*

*ff*

*mf*

*f*

*ff*

arco

pizz.

arco

pizz.

*ff*

*ff*

arco 3

pizz. 3

arco 5

*mp*

*mf*

*f*

*ff*

Musical score for measures 26-27, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The score includes various musical notations such as triplets, pizzicato (pizz.), arco, and dynamic markings like *pp* and *p*.

Measure 26: Vln. I and Vln. II play triplets. Vla. has a triplet. Vc. has a triplet. Db. has a triplet. Dynamic markings include *pp* for Db and *p* for Vla. in the second half of the measure.

Measure 27: Vln. I has a triplet and a pizzicato marking. Vln. II has a triplet. Vla. has a triplet. Vc. has a pizzicato marking and a quintuplet. Db. has a triplet and an arco marking.

Musical score for measures 28-29, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The score includes various musical notations such as triplets, quintuplets, arco, p sub., and dynamic markings like *p* and *f*.

Measure 28: Vln. I has a triplet and a p sub. marking. Vln. II has a triplet and a p sub. marking. Vla. has a triplet. Vc. has a triplet and a p sub. marking. Db. has a triplet and a p marking.

Measure 29: Vln. I has a quintuplet and an arco marking. Vln. II has a triplet and a f marking. Vla. has a triplet. Vc. has a triplet. Db. has a triplet and a pizz. marking.



Musical score for measures 30-31, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The score includes various musical notations such as triplets, dynamic markings (f, sfz, p, mf), and performance instructions (pizz., arco, ricochet).

**Measure 30:**  
Vln. I: Triplet of eighth notes, *sfz*.  
Vln. II: Triplet of eighth notes, *sfz*.  
Vla.: *f*, pizz. (first half), arco (second half).  
Vc.: *f*, *ric.* (triplets of eighth notes).  
Db.: *f*.

**Measure 31:**  
Vln. I: *ricochet* (sixteenth notes), *pizz.* (quarter note), *p*.  
Vln. II: *pizz.* (quarter note), *f* (quarter note), *pizz.* (quarter note).  
Vla.: *f* (quarter note), *pizz.* (quarter note), *f* (quarter note).  
Vc.: *p* (quarter note), *pizz.* (quarter note).  
Db.: *f* (quarter note), *pizz.* (quarter note).

Musical score for measures 32-33, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The score includes various musical notations such as triplets, dynamic markings (f, sfz, p, mf), and performance instructions (arco, pizz., sul pont.).

**Measure 32:**  
Vln. I: *f* (quarter note), *arco* (quarter note), *p* (quarter note).  
Vln. II: *arco, ricochet* (triplets of eighth notes), *sfz* (quarter note).  
Vla.: *f* (quarter note), *arco* (quarter note).  
Vc.: *f* (quarter note), *arco* (quarter note).  
Db.: *f* (quarter note), *arco* (quarter note).

**Measure 33:**  
Vln. I: *mf* (quarter note), *f* (quarter note), *arco* (quarter note).  
Vln. II: *sfz* (quarter note), *sfz* (quarter note), *pizz.* (quarter note), *p* (quarter note).  
Vla.: *mf* (quarter note), *arco* (quarter note).  
Vc.: *sul pont.* (quarter note), *pizz.* (quarter note), *f* (quarter note), *arco* (quarter note).  
Db.: *p* (quarter note), *pizz.* (quarter note), *f* (quarter note).

34

Vln. I *ric.* *ff* *pizz.* *rit.* *f* *ff*

Vln. II *arco* *mf* *pizz.* *arco* *f* *pizz.*

Vla. *p* *mf* *f*

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

Db. *mf* *f* *ff*

38 **B** **Meno mosso**  $\text{♩} = 72$

Vln. I \* *con legno* *mf*

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

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

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

Db.

\* Play independently, at own tempo (if desired, more notes can be played), in a relatively fast pace.

41

accel. rit. accel. rit. (a tempo)

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *f* *p*

\* arco, con legno

*mf* *f*

\* arco, con legno

*mf*

arco → molto sul pont. ord.

*sffz* *ff*

pizz.

*p*

45

(a tempo)

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *f*

accel. rit.

accel. rit.

*mf* *sffz* *ff* *sffz*

arco

arco

*pp*

48 **C** Poco lamentoso, con la parte di cello  
(♩ = 72)

Vln. I: arco, *pp*

Vln. II: rit., accel., rit., arco, *pp*

Vla.: (a tempo) *mf*, (con legno) *pp*

Vc.: solo, *f*

Db.: arco

53

Vln. I: pizz., *f*

Vln. II: arco, *f*, 5, 3

Vla.: arco, *pp*

Vc.: pizz.

Db.: pizz., *f*

58 *poco rit.* *a tempo* arco

Vln. I: *p*, *pp*

Vln. II: *f*, *f*

Vla.: pizz., *f*, *p*

Vc.: *p* < *f*, *slentando*, *p*

Db.: *p*, *f* < *p*

63

Vln. I: sustained notes

Vln. II: rests

Vla.: *p*

Vc.: *p* < *f* < *mf* < *p* < *pp*

Db.: *p*

70

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

*pp*

*cresc.*

*ppp*

arco

*p*

3 3

75

accel. . . . .

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*pp*

3 3

3 3

**D** Piu mosso  $\text{♩} = 84$

The musical score is divided into two systems, measures 78-81 and 82. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass.

**Measures 78-81:**

- Vln. I:** Measure 78 has a whole note G4 with a dynamic of *f*. Measures 79-81 feature a tremolo pattern of G4 with dynamics *ff sub. pp*.
- Vln. II:** Measures 78-81 feature a tremolo pattern of G3 with dynamics *ff*.
- Vla.:** Measures 78-81 feature a tremolo pattern of G2 with dynamics *ff*.
- Vc.:** Measure 78 has a triplet of G2 with a dynamic of *f*. Measures 79-81 feature a tremolo pattern of G2 with dynamics *ff*.
- Db.:** Measure 78 has a whole note G2 with a dynamic of *f*. Measures 79-81 feature a tremolo pattern of G2 with dynamics *ff*.

**Measure 82:**

- Vln. I:** Features a tremolo pattern of G4 with a *gliss.* (glissando) marking.
- Vln. II:** Features a tremolo pattern of G3 with dynamics *p*.
- Vla.:** Features a tremolo pattern of G2 with dynamics *p*.
- Vc.:** Features a tremolo pattern of G2 with dynamics *pp*.
- Db.:** Features a tremolo pattern of G2 with dynamics *p*.





Musical score for measures 100-104, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The score includes dynamic markings such as *gliss.*, *sfz*, *p*, *ff*, and *f*. The Vln. I staff starts at measure 100 and includes a *gliss.* marking. The Vln. II staff has dynamics *ff*, *p*, *p*, and *f*. The Vla. staff has dynamics *sfz*, *p*, and *(p)*. The Vc. staff has dynamics *f*, *sfz*, *p*, and *sfz*. The Db. staff is empty.

Musical score for measures 105-109, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The score includes dynamic markings such as *gliss.*, *sfz*, *f*, *sfz*, *f*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, and *sfz*. The Vln. I staff starts at measure 105 and includes a *gliss.* marking. The Vln. II staff has dynamics *sfz*, *f*, *sfz*, *f*, *sfz*, *sfz*, and *sfz*. The Vla. staff has dynamics *f*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, and *sfz*. The Vc. staff has dynamics *sfz*, *p*, *sfz*, *sfz*, *sfz*, *sfz*, and *sfz*. The Db. staff is empty. An *accel.* marking is present above the first staff, and a triplet of 3 is indicated above the second staff.

**E** Vivo  $\text{♩} = 92$

110

Vln. I *sfz* *mf*

Vln. II *sfz* *mf*

Vla. *sfz* *mf* *gliss.* *pp* 6

Vc. *sfz* *pp* 6 6

Db. *pp* 6 6

114

Vln. I *mf* *gliss.*

Vln. II *mf* *pp* 6 6

Vla. 6 *cresc.* 6 6

Vc. 6 6 6

Db. 6 6 3

117

Vln. I *pp* *cresc.*

Vln. II *cresc.* *p*

Vla. *p*

Vc. *cresc.*

Db. *cresc.*

120

Vln. I *p*

Vln. II *mf*

Vla.

Vc. *p* *mf*

Db. *p* *cresc.*

123

Vln. I *mf*

Vln. II

Vla. *mf*

Vc.

Db.

*f*

126

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Db.

*f*

*8va*

129 (8)

Vln. I  
*pp sub.* *cresc.* *-- mf --* *-- f --*

Vln. II  
*p* *cresc.* *-- f --*

Vla.  
*pp sub.* *cresc.* *-- mf --* *-- f --*

Vc.  
*mf cresc.*

Db.

**F** Same tempo, relaxed ( $\text{♩} = 92$ )

132 (8)

Vln. I  
*ff* *sffz* *p*

Vln. II  
*ff* *sffz pp sub.* *pizz.*

Vla.  
*sffz ff* *sffz pp sub.* *pizz.*

Vc.  
*sffz ff* *sffz* *pp* *pizz.*

Db.  
*ff* *sffz* *p*

138

Vln. I

Vln. II

Vla.

Vc.

Db.

*poco p*

*pp*

144

Vln. I

Vln. II

Vla.

Vc.

Db.

*poco p*

*pp*

*p*

150

Vln. I

pizz.

*pp*

Vln. II

*ppp*

*pp*

*p*

Vla.

Vc.

*pp*

Db.

*p*

*mp*

156

Vln. I

arco

*ppp*

Vln. II

*mp*

*mf*

Vla.

arco

*ppp*

Vc.

*ppp*

*poco*

Db.

*mf*

*f*

162 **G**

Vln. I: *pp*, *poco*

Vln. II: *f*, *ff*, *sfz*, *pp*

Vla.: *pp*

Vc.: *pp*

Db.: *f*, *ff*, *ff*

169

Vln. I: *p*

Vln. II: *p*

Vla.: *poco*

Vc.: *p*, *dim.*

Db.: *(non dim.)*



175 **H** Same tempo  $\text{♩}^{\text{3}} = \text{♩}$  ( $\text{♩} = 132$ )

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*(non accented)*

*(p)*

3

3

3

3

3

180

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*f*

*sim.*

*sim.*

4

4

184

Vln. I

Vln. II

Vla.

Vc.

Db.

188

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

191

Vln. I

Vln. II

Vla. *sim.*

Vc. *sim.*

Db. *sim.*

*f*

194

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

Db. *ff*

*(p)*

*(p)*

*ffff marcato quasi Bass Drum*

197

Vln. I

Vln. II

Vla.

Vc.

Db.

*fff*

*fff*

sim.

200

Vln. I

Vln. II

Vla.

Vc.

Db.

V

203

Vln. I

Vln. II

Vla.

Vc.

Db.

*(poco sola)*

V

Detailed description: This block contains the musical score for measures 203, 204, and 205. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts play a rhythmic pattern of eighth notes with stems pointing down. The Viola part plays a similar eighth-note pattern. The Violoncello part plays a more complex eighth-note pattern with stems pointing down. The Double Bass part plays a simple eighth-note pattern with stems pointing down. A dynamic marking of *(poco sola)* is placed above the Viola staff in measure 205. A 'V' marking is placed above the Double Bass staff in measure 205.

206

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for measures 206, 207, and 208. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts play a rhythmic pattern of eighth notes with stems pointing down. The Viola part plays a similar eighth-note pattern. The Violoncello part plays a more complex eighth-note pattern with stems pointing down. The Double Bass part plays a simple eighth-note pattern with stems pointing down.

209

Vln. I

Vln. II

Vla.

Vc.

Db.

I **Meno mosso**  $\text{♩} = 84$  **molto rit.**

212

Vln. I

Vln. II

Vla.

Vc.

Db.

8<sup>va</sup>

*pp*  
pizz.

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

pizz.  
con sord. arco

*mf* *p* *dim.*

pizz.

*mp*

218  $\textcircled{8}$ -7

Lamentoso, con la parte di viola  $\text{♩} = 60$

Vln. I

Vln. II

Vla. *sola* *sul C* *ppp* *f molto cantabile, rubato*

Vc.

Db.

224

Vln. I *pp sempre*

Vln. II *f* *arco con sord.* *pp* *f*

Vla. *f* *arco, con sord.*

Vc. *ppp*

Db. *pizz.* *f*

227 (non trem.)

Vln. I

Vln. II *pp*

Vla. *sfz* *f* *pp* *f*

Vc.

Db. *f*

231

Vln. I

Vln. II

Vla. *ppp* *p* *pp*

Vc.

Db. *sfz* *sub. ppp*



235

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp cresc. -- p--*

*pp cresc. p*

*ppp cresc. pp p*

8va

239

accel. . . . . **J** In strict tempo  
♩ = 72

Vln. I

Vln. II

Vla.

Vc.

Db.

*-- mp -- -- mf -- -- f -- -- ff -- fff -- < ffff*

*-- mp -- -- mf -- -- f -- -- ff -- fff -- < ffff*

*-- mp -- -- mf -- -- f -- -- ff -- fff -- < ffff*

*p poco a poco cresc.*

senza sord. pizz.

senza sord. pizz.

pizz. (senza sord.)

pizz.

*p*

243

Vln. I pizz. arco pizz. *poco a poco cresc.*

Vln. II arco pizz. arco *poco a poco cresc.*

Vla. arco pizz. arco pizz. *poco a poco cresc.*

Vc. arco

Db. arco pizz. *poco a poco cresc.*

245

Vln. I arco accel. pizz. arco

Vln. II pizz. arco

Vla. arco pizz.

Vc. pizz. arco pizz.

Db. arco

**K** Piu mosso  $\text{♩} = 84$

246

Vln. I pizz. arco *ff*

Vln. II pizz. arco *ff* at the frog, very aggressive

Vla. arco *f* *ppp sempre*

Vc. arco *ff* at the frog, very aggressive

Db. pizz. arco *ff*

248

Vln. I *p rigido e cerimoniale*

Vln. II

Vla.

Vc.

Db. *p rigido e seremoniale*

251

Vln. I

Vln. II

Vla.

Vc.

Db.

256

Vln. I

Vln. II

Vla.

Vc.

Db.

264

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

*f*

*ff*

pizz.

*mf*

*f*

pizz.

*mp*

*mf*

pizz.

*p*

*mp*

pizz.

*f*

*p*

269

Vln. I

Vln. II

Vla.

Vc.

Db.

**L** Subito  $\text{♩} = 92$

arco

*ff*

arco

*ff*

arco

*ppp*

*ff*

arco

*ppp*

*ff*

arco

*ff*

273

Vln. I

Vln. II

Vla.

Vc.

Db.

*sffz*

Detailed description: This system contains measures 273 and 274. Vln. I plays a rhythmic pattern of eighth notes with accents. Vln. II plays a continuous sixteenth-note tremolo, marked *sffz*. Vla. plays a similar sixteenth-note tremolo. Vc. and Db. play a rhythmic pattern of eighth notes with accents.

275

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mf*

*p*

*p*

*sim.*

Detailed description: This system contains measures 275 and 276. Vln. I plays a rhythmic pattern of eighth notes, marked *p*. Vln. II has a rest in measure 275 and then plays a triplet of eighth notes in measure 276, marked *mf*. Vla. plays a continuous sixteenth-note tremolo, marked *p*. Vc. has a rest in measure 275 and then plays a rhythmic pattern of eighth notes with accents, marked *p*. Db. plays a rhythmic pattern of eighth notes with accents, marked *p*, with the instruction *sim.* above the first measure.

277

Vln. I *mf* 3

Vln. II 3

Vla.

Vc. 3 *mf*

Db.

Detailed description: This system covers measures 277 and 278. Vln. I plays a triplet of eighth notes in measure 277, marked *mf*. Vln. II plays a triplet of eighth notes in measures 277 and 278. Vla. plays a continuous sixteenth-note pattern. Vc. has a triplet of eighth notes in measure 278, marked *mf*. Db. plays a steady eighth-note pattern.

279

Vln. I *p*

Vln. II 3 *p*

Vla.

Vc. 3

Db.

Detailed description: This system covers measures 279 and 280. Vln. I plays a triplet of eighth notes in measure 279, marked *p*, followed by a sustained note in measure 280. Vln. II plays a triplet of eighth notes in measure 279, marked *p*, followed by a sixteenth-note pattern in measure 280. Vla. plays a sixteenth-note pattern in measure 279 and rests in measure 280. Vc. plays a triplet of eighth notes in measure 279 and another triplet in measure 280. Db. plays a steady eighth-note pattern.

281

Vln. I *ff* *mf* 3 3 3

Vln. II *ff* *p*

Vla. *ff*

Vc. *ff* *p* *mf* 3

Db. *ff*

Detailed description: This system contains measures 281 and 282. Vln. I starts with a fortissimo (ff) dynamic, then moves to mezzo-forte (mf) for a triplet of eighth notes. Vln. II plays a rhythmic pattern of eighth notes, starting fortissimo (ff) and ending piano (p). Vla. plays a continuous sixteenth-note tremolo, fortissimo (ff). Vc. plays eighth notes, starting ff and ending mf with a triplet. Db. plays eighth notes, fortissimo (ff).

283

Vln. I

Vln. II *mf* *f* 3 3 3

Vla. *mf* *f*

Vc. 3 3 3 3 3 3 3 3 *f*

Db. *p*

Detailed description: This system contains measures 283 and 284. Vln. I continues with eighth notes. Vln. II plays triplets of eighth notes, moving from mezzo-forte (mf) to forte (f). Vla. continues the sixteenth-note tremolo, moving from mezzo-forte (mf) to forte (f). Vc. plays eighth notes with triplets, moving from mezzo-forte (mf) to forte (f). Db. plays eighth notes, piano (p).



285

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff*

Vc. *ff* *p*

Db. *ff*

287

Vln. I *ff* *f*

Vln. II *ff*

Vla. *f*

Vc. *f*

Db. *ff*



293

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*ff*

*ff sempre*

*ff*

295

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff tenuto*

297

Vln. I *p*

Vln. II

Vla.

Vc.

Db.

Detailed description: This system contains measures 297 and 298. The first violin part (Vln. I) features a melodic line with slurs and accents, marked *p* (piano). It includes a 7-measure phrase in measure 297 and another in measure 298. The second violin part (Vln. II) has a melodic line with a 5-measure phrase in measure 297 and another in measure 298. The viola part (Vla.) plays a steady eighth-note accompaniment. The cello part (Vc.) has a triplet of eighth notes in measure 297 and another in measure 298. The double bass part (Db.) has a few notes in measure 297 and measure 298.

299

Vln. I *ff*

Vln. II

Vla.

Vc.

Db.

Detailed description: This system contains measures 299 and 300. The first violin part (Vln. I) features a melodic line with slurs and accents, marked *ff* (fortissimo). It includes a 7-measure phrase in measure 299 and another in measure 300. The second violin part (Vln. II) has a melodic line with a 5-measure phrase in measure 299 and another in measure 300. The viola part (Vla.) continues with the eighth-note accompaniment. The cello part (Vc.) has a triplet of eighth notes in measure 299 and another in measure 300. The double bass part (Db.) has a few notes in measure 299 and measure 300.

301

Vln. I

Vln. II

Vla.

Vc.

Db.

303

Vln. I

*ffff marcatisimo*

Vln. II

*ffff marcatisimo*

Vla.

*ffff marcatisimo*

Vc.

*ffff marcatisimo*

Db.

*ffff marcatisimo*

305

Vln. I

Vln. II

Vla.

Vc.

Db.

5

5

3

3

Detailed description: This block contains the musical score for measures 305 and 306. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 305 and 306 are marked with a key signature of one sharp (F#). The Violin I part has a melodic line with slurs and accents. The Violin II part has a similar melodic line with a five-measure slur. The Viola part plays a continuous sixteenth-note pattern. The Violoncello part has triplet patterns. The Double Bass part has a simple bass line with slurs and accents.

307

**M** *Tranquillissimo, tenuissimo*  $\text{♩} = 54$

Vln. I

Vln. II

Vla.

Vc.

Db.

5

5

3

3

*ppp sempre*  
con sord.

*ppp sempre*  
con sord.

*ppp sempre*  
con sord.

*ppp sempre*  
con sord.

*ppp sempre*

pizz.

*p*

Detailed description: This block contains the musical score for measures 307 through 310. It features the same five staves as the previous block. Measure 307 is marked with a key signature of one sharp (F#). Measures 308, 309, and 310 are marked with a key signature of two flats (Bb, Eb) and a time signature of 2/2. A dynamic marking of *ppp sempre* is present for the strings, along with the instruction 'con sord.' (con sordina). The Violoncello part has triplet patterns. The Double Bass part has a simple bass line with slurs and accents, and a 'pizz.' (pizzicato) marking in measure 309. The tempo and mood are indicated as *Tranquillissimo, tenuissimo* with a tempo of quarter note = 54.

312

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *ppp* *p* *ppp sempre*

320

Vln. I

Vln. II

Vla.

Vc.

Db.

*ppp sempre*

326

Vln. I

Vln. II

Vla.

Vc.

Db.

*ppp*

*ppp*

*ppp*

*ppp*

*pp*

*ppp*

*morendo*

*morendo*

*morendo*

*morendo*

*con sord.*

*arco*

Detailed description: This is a page of a musical score for a string ensemble, starting at measure 326. The score is written for five parts: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The Violin parts play a melodic line with some chromaticism, marked *ppp*. The Viola, Violoncello, and Double Bass parts play a sustained, descending line, also marked *ppp* and *morendo*. The Double Bass part starts with *pp* and *con sord.* (con sordina), then switches to *arco* (arco) for the rest of the passage. The score ends with a fermata in the final measure of each part.