

Partitura

# Quartetto

*in Sol minore, per 2 Viole e 2 Violoncelli*

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**Allegro energico**  $\text{♩} = 162$

3 Agosto - 6 Dicembre, 2018  
ad Austin

Musical score for the first page of Quartetto, featuring four staves: Viola I, Viola II, Violoncello I, and Violoncello II. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The tempo is Allegro energico (indicated by '♩ = 162'). Dynamics include *f*, *sf*, and *sff*. The score consists of two measures of music.

Musical score for the second page of Quartetto, featuring four staves: Vla. I, Vla. II, Vc. I, and Vc. II. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The score begins at measure 5. Dynamics include *sf*, *sff*, and *p*. The score consists of three measures of music.

10

Vla. I

Vla. II

Vc. I

Vc. II

15

Vla. I

Vla. II

Vc. I

Vc. II

19

Vla. I

Vla. II

Vc. I

Vc. II

24

Vla. I  
Vla. II  
Vc. I  
Vc. II

30

Vla. I  
Vla. II  
Vc. I  
Vc. II

35

Vla. I  
Vla. II  
Vc. I  
Vc. II

41

Vla. I

Vla. II

Vc. I

Vc. II

*f*

*f*

*f*

*f*

46

Vla. I

Vla. II

Vc. I

Vc. II

*p* *sf*

*p* *sf*

*p* *sf*

*p* *sf*

51

Vla. I

Vla. II

Vc. I

Vc. II

*f*

*p dolce*

*p*

*f*

*p dolce*

*f*

*p*

58

Vla. I

Vla. II

Vc. I

Vc. II

64

Vla. I

Vla. II

Vc. I

Vc. II

70

Vla. I

*mp*

Vla. II

*mp*

Vc. I

*mp*

Vc. II

*mp*

76

Vla. I  
Vla. II  
Vc. I  
Vc. II

82

Vla. I  
Vla. II  
Vc. I  
Vc. II

88

Vla. I  
Vla. II  
Vc. I  
Vc. II

94

Vla. I

Vla. II

Vc. I

Vc. II

This section consists of four staves for string instruments. Vla. I and Vla. II play eighth-note patterns. Vc. I and Vc. II play sixteenth-note patterns.

100

Vla. I

Vla. II

Vc. I

Vc. II

This section consists of four staves. Vla. I and Vla. II play eighth-note patterns with slurs. Vc. I and Vc. II play eighth-note patterns.

107

Vla. I

Vla. II

Vc. I

Vc. II

This section consists of four staves. Dynamics are indicated: *sf*, *p*, *mf*. The bassoon part (Vc. II) includes a dynamic marking *sf* followed by *p* and *mf*.

114

Vla. I

Vla. II

Vc. I

Vc. II

117

Vla. I

Vla. II

Vc. I

Vc. II

123

Vla. I

Vla. II

Vc. I

Vc. II

126

Vla. I  
Vla. II  
Vc. I  
Vc. II

129

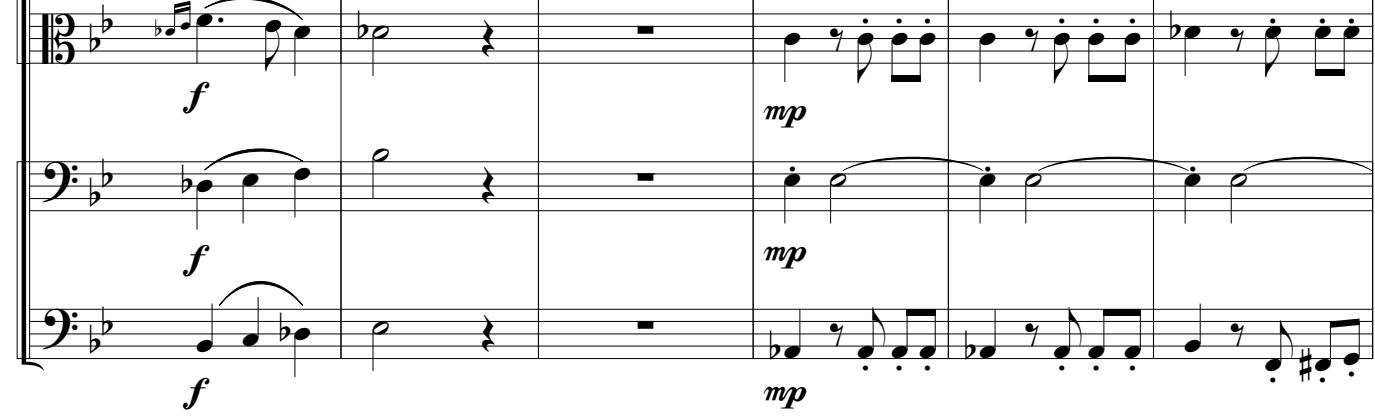
Vla. I  
Vla. II  
Vc. I  
Vc. II

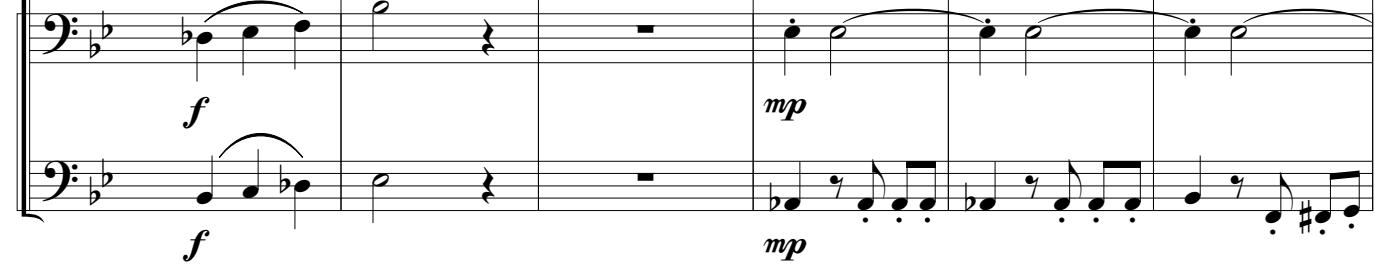
135

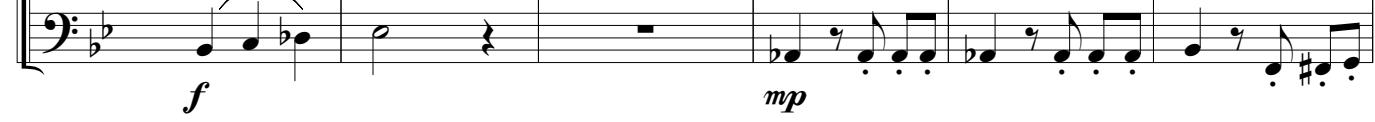
Vla. I  
Vla. II  
Vc. I  
Vc. II

141

Vla. I      

Vla. II      

Vc. I      

Vc. II      

147

Vla. I      

Vla. II      

Vc. I      

Vc. II      

153

Vla. I      

Vla. II      

Vc. I      

Vc. II      

159

Vla. I

Vla. II

Vc. I

Vc. II

sf      p      mf      f

sf      p      mf      f

sf      p      mf      f

sf      p      mf      f

165

Vla. I

Vla. II

Vc. I

Vc. II

f

f

f

f

171

Vla. I

Vla. II

Vc. I

Vc. II

f

f

f

f

sf    sf

sf    sf

sf    sf

sf    sf

176

Vla. I  
Vla. II  
Vc. I  
Vc. II

*sf sf p*  
*sf sf p*  
*sf sf p*  
*sf sf p*

181

Vla. I  
Vla. II  
Vc. I  
Vc. II

*p dolce*  
*p*  
*p dolce*  
*p*

187

Vla. I  
Vla. II  
Vc. I  
Vc. II

193

Vla. I

Vla. II

Vc. I

Vc. II

**pp**

**pp**

**pp**

**pp**

201

Vla. I

Vla. II

Vc. I

Vc. II

>

>

**pp**

209

Vla. I

Vla. II

Vc. I

Vc. II

**p** = **pp**

**f**

**p** = **pp**

**f**

**f**

**f**

214

Vla. I  
Vla. II  
Vc. I  
Vc. II

218

Vla. I  
Vla. II  
Vc. I  
Vc. II

224

Vla. I  
Vla. II  
Vc. I  
Vc. II

228

Vla. I

Vla. II

Vc. I

Vc. II

232

Vla. I

Vla. II

Vc. I

Vc. II

238

Vla. I

Vla. II

Vc. I

Vc. II

244

Vla. I      Vla. II      Vc. I      Vc. II

249

Vla. I      Vla. II      Vc. I      Vc. II

254

Vla. I      Vla. II      Vc. I      Vc. II

*f*

*f*

*f*

258

Vla. I

Vla. II

Vc. I

Vc. II

264

Vla. I

Vla. II

Vc. I

Vc. II

270

Vla. I

Vla. II

Vc. I

Vc. II

Detailed description: The musical score consists of four staves, one for each string section: Vla. I, Vla. II, Vc. I, and Vc. II. The key signature is one flat. Measure 258 begins with Vla. I playing eighth-note pairs. The section then shifts to sixteenth-note patterns. Measures 264 and 270 feature rhythmic patterns involving sixteenth notes and eighth-note pairs. Dynamics such as *p*, *sf*, and *f* are used. Measure 270 concludes with a dynamic of *p*.

276

Vla. I  
Vla. II  
Vc. I  
Vc. II

282

Vla. I  
Vla. II  
Vc. I  
Vc. II

288

Vla. I  
Vla. II  
Vc. I  
Vc. II

294

Vla. I

Vla. II

Vc. I

Vc. II

300

Vla. I

Vla. II

Vc. I

Vc. II

305

Vla. I

Vla. II

Vc. I

Vc. II

310

Vla. I

Vla. II

Vc. I

Vc. II

Musical score for measures 310-315. The score consists of four staves: Vla. I (top), Vla. II, Vc. I, and Vc. II. The key signature is one flat. Measure 310 starts with eighth-note patterns in Vla. I and Vla. II. Measure 311 shows more eighth-note patterns with some sixteenth-note grace notes. Measures 312-313 continue with similar patterns, with measure 313 featuring a sustained note in Vla. II. Measure 314 concludes the section.

316

Vla. I

Vla. II

Vc. I

Vc. II

Musical score for measures 316-321. The instrumentation remains the same: Vla. I, Vla. II, Vc. I, and Vc. II. Measure 316 features eighth-note patterns. Measures 317-318 show more complex eighth-note figures with grace notes. Measures 319-320 continue the pattern, with measure 320 ending with a dynamic instruction *sf*. Measure 321 concludes the section.

322

Vla. I

Vla. II

Vc. I

Vc. II

Musical score for measures 322-327. The instrumentation includes Vla. I, Vla. II, Vc. I, and Vc. II. Measures 322-323 start with eighth-note patterns followed by dynamic markings *p*, *mf*, and *f*. Measures 324-325 feature eighth-note patterns with dynamic markings *p*, *mf*, and *f*. Measures 326-327 conclude the section with eighth-note patterns and dynamic markings *p*, *mf*, and *f*.

327

Vla. I

Vla. II

Vc. I

Vc. II

This section consists of four staves for strings. Vla. I has eighth-note pairs. Vla. II has sixteenth-note patterns. Vc. I has eighth-note pairs. Vc. II has eighth-note pairs.

333

Vla. I

Vla. II

Vc. I

Vc. II

Dynamics: *sf sf*, *p*; *sf sf*, *p*

This section continues the string parts. Vla. I has eighth-note pairs. Vla. II has sixteenth-note patterns. Vc. I has eighth-note pairs. Vc. II has eighth-note pairs. Measures 333-334 show dynamics *sf sf* followed by *p* for both sections.

338

Vla. I

Vla. II

Vc. I

Vc. II

Dynamics: *f*, *f*

This section shows eighth-note pairs for Vla. I and sixteenth-note patterns for Vla. II. Vc. I has eighth-note pairs. Vc. II has eighth-note pairs. Measures 338-344 show dynamics *f* followed by *f*.

343

Vla. I

Vla. II

Vc. I

Vc. II

sf sf      **p**  
sf sf      **p**  
sf sf      **p**

349

Vla. I

Vla. II

Vc. I

Vc. II

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

353

Vla. I

Vla. II

Vc. I

Vc. II

**ff**  
**ff**  
**ff**  
**ff**

*feroce*  
*feroce*  
*feroce*  
*feroce*