

Lasse Thoresen (2017/2024):

# **To satser for strykeorkester**

op. 54 no. 5b

**1. Høgtid, Mørketid, Lystid**

**2. Slåttemylder: Fest**

Versjon for redusert strykerbesetning

Duration: 18' (appr.)



Commissioned by  
Arktisk Filharmoni  
With the financial support of  
Norsk Kulturråd

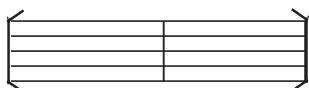
# Tilrettelagt for strykerbesetning:

5 4 3 3 1

med 5-strengers kontrabass

## TEGNFORKLARING:

# 4



Begynnelse og slutt på metrisk notasjon



Metrisk modulasjon: en fjerdedel i foregående takt settes til punktert fjerdedel i neste takt



Demp etterklang



Forslagstonene settes inn i den lengre noteverdien



Spilles 20-30 cent høyere enn normal intonasjon



Aksentuert staccato



Tremolo så hurtig som mulig

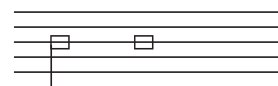
s.pc. Sul ponticello (kansellering: *ord.*)

s.t. Sul tasto

s.t.  s.pc. Gradvis overgang fra s.t. til s.pc.



Fortsett trille (el. tremolo) på neste noteverdi



Produser en hh-lyd

Q Bartok pizzicato

# To satser for strykeorkester op. 54 no. 5b

## 1. sats: høgtid, mørketid, lystid

Lasse Thoresen  
2017/24

[♩ ≈ 60]

con sord. → ord. senza vibr.

VI 1

Violin I part, 4/4 time signature. Dynamics: *ppp* 2), *mp*, *n*. Includes performance instructions: con sord. → ord. senza vibr.

VI 2

Violin II part, 4/4 time signature. Dynamics: *ppp* 2), *mp*, *p* > *n*. Includes performance instructions: con sord. → ord. senza vibr.

Va

Viola part, 4/4 time signature. Dynamics: *ppp* 2, 3., *mp*, *p*. Includes performance instructions: 1. con sord. → ord. senza vibr.

Vc

Violoncello part, 4/4 time signature. Dynamics: *pp*, *mp*, *p*, *pp*, *mf*, */mf*. Includes performance instructions: 1. (senza sord.) Solo, 1) quasi senza vibr., con sord. 2) → ord. senza vibr.

Cb

Contrabasso part, 4/4 time signature. Dynamics: *pp*, *mp*, *p*, *pp*. Includes performance instructions: con sord. div. 2) → ord. senza vibr.

Vc

Violoncello part, 3/4 time signature. Dynamics: *f*, *f* > *p*, *ff*.

Cb

Contrabasso part, 3/4 time signature. Dynamics: *f*.

Vc

Violoncello part, 3/4 time signature. Dynamics: *p*, *pp*, */mf*, *f*.

Vc

Violoncello part, 3/4 time signature. Dynamics: *ff*.

Vc

Violoncello part, 3/4 time signature. Dynamics: */mf*, *dim.*.

1) Ludvig Angeremo: Vær velkommen  
2) Produce hhh - sound; → gradual transformation to pitched sound

28

VI 1

VI 2

Va

ord. molto vibr. senza vibr.

*pp* *cresc.* *f* *p* *n*

Vc

Vc

Cb

ord. molto vibr. senza vibr.

*pp* *cresc.* *f* *p* *n*

1. 2. senza sord. *p*

3. senza sord. *p*

*pp* *cresc.* *f* *p* *mf* *pp* *p*

35

Vc

Cb

*p* */mf* *p* *mf* *f*

*p* */mf* *p* *mf* *f*

42

Va

Vc

Cb

senza sord. 1. 2. *f*

senza sord. 3. *f*

*pp* */mf* *f* *gliss.*

*pp* */mf* *f*

47

Va *fp* *dim.* *pp*

Vc *fp* *dim.* *pp*

Cb *fp* *dim.* *p sempre*

51

1. 2. *ppp* *mf* *mp* *mf*

VI 1 *ppp* *mf* *dim.* *p* *n*

VI 2 *ppp* *mf* *dim.* *p* *n*

Va *ppp* *n* *ord. vibr. molto* *dim.* *p* *n*

Vc *n*

Cb *n*

ord. vibr. molto

1)

2 soli

à 2 s.t.

3.-5. div. s.t.

à 1 s.t.

div. s.t.

con sord. div. s.t.

Solo

1) Ludvig Angeremo: Å vågne opp

57

VI 1

VI 2

Va

Vc

Cb

con sord.  
Solo  
*mf*

*f* *p*

senza sord.  
à 2

*mf* *p* *f*

senza sord.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

61

VI 1

VI 2

Va

Vc

Cb

à 2

*sfz* *p* *f* *sfz*

*sfz* *p* *f* *sfz*

*sfz* *p* *f* *sfz*

*sfz* *p* *f* *sfz*

*sfz* *p* *f* *sfz*

*sfz* *p* *f* *sfz*

*sfz* *p* *f* *sfz*

div.



65 Tutti  
senza sord.

1.-3. *sfz* > < *f*

VI 1

4.-5. *sfz* > < *f*

VI 2 senza sord.

Va *s.t.*

*p* *pp* *sfz* > < *f*

Vc *s.t.*

*p* *pp* *sfz* > < *f*

Cb unis. *s.t.*

*p* *sfz* > < *f*

70

VI 1 *sfz* > < *ff*

VI 2 *sfz* > < *ff*

Va *sfz* > < *ff*

Vc

Cb



75

VI 1

VI 2

Va

Vc

Cb

Detailed description of the score page:

- Violin 1 (VI 1):** Treble clef. Measure 75: quarter notes, 3-measure rest. Measure 76: quarter notes, sfz. Measure 77: quarter notes, sfz, fermata.
- Violin 2 (VI 2):** Treble clef. Measure 75: quarter notes, 3-measure rest. Measure 76: quarter notes, sfz. Measure 77: quarter notes, sfz, fermata.
- Viola (Va):** Bass clef. Measure 75: quarter notes, 3-measure rest. Measure 76: quarter notes, sfz. Measure 77: quarter notes, sfz, fermata.
- Violoncello (Vc):** Bass clef. Measure 75: quarter notes, 3-measure rest. Measure 76: quarter notes, sfz. Measure 77: quarter notes, sfz, fermata.
- Contrabasso (Cb):** Bass clef. Measure 75: quarter notes, 3-measure rest. Measure 76: quarter notes, sfz. Measure 77: quarter notes, sfz, fermata.
- Lower Strings (Cello/Double Bass):**
  - Measure 75: 3-measure rest, marked with **f**.
  - Measure 76: rests, marked with **pp**.
  - Measure 77: rests, marked with **pp**.

*s.t.*

**pp**

**pp**

**pp**

**pp**

**pp**

**pp**

**pp**

**NB**  
noter  
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This musical score page features five systems of staves. The first system is for VI 1 (Violin I), the second for VI 2 (Violin II), the third for Va (Viola), and the fourth and fifth systems are for Vc (Violoncello) and Cb (Contrabasso). The score begins at measure 79. The top system (VI 1) shows two staves with a melodic line featuring triplets and a dynamic marking of **ff**. The second system (VI 2) is similar to the first. The third system (Va) includes a lower staff with a melodic line and a lower staff with a rhythmic accompaniment of eighth notes, marked with **mf**, **p**, and **ff**. The fourth system (Vc) and fifth system (Cb) also feature lower staves with rhythmic accompaniment and dynamic markings. A large watermark 'IB noter' with the text 'This music copyright protected' is overlaid on the score. Performance instructions include *s. pc.*, *s. t.*, *tr.*, *ord.*, *sfz*, and *ffp*. A specific instruction at the top reads  $\leftarrow \textcircled{3} \textcircled{7} \textcircled{=} \textcircled{=} [\approx 90] \rightarrow$ .

This page of a musical score features five staves: VI 1, VI 2, Va, Vc, and Cb. The VI 1, VI 2, and Va staves are in treble clef, while the Vc and Cb staves are in bass clef. The score is divided into measures with time signatures of 2/4, 3/4, and 3/4. Dynamics include *mf* and *ff*. The Va staff includes a section marked 's. pc.' and 'ff'. The Vc and Cb staves show complex rhythmic patterns with slurs and ties. A large watermark 'NB Moter' is present across the center of the page, with the text 'This music is copyright protected' written diagonally across it.

← ♩. = ♩. ≈ [60] →

90

VI 1

VI 2

Va

Vc

Cb

ord.

3

*sfz*

*sfz*

*f*

This music copyright protected

NB notet

97

VI 1

VI 2

Va

Vc

Cb

*mf* *p* *p* *pp*

*mf* *p* *p* *pp*

*mf* *p* *mf* *pp*

*mf* *p* *mf* *pp*

*mf* *p* *mf* *pp*

s.t. V

s.t. V

à 3 s.t. V

à 2 s.t. V

2.-3. *mf* *p*

1. 2. *mf* *p*

6 5 3

6 5 3

6 5 3

6 5 3

6 5 3

s.t.

s.t.

s.t.

s.t.

s.t.

102

VI 1

VI 2

Va

Vc

Cb

*p* *mf* */p* */mf* */p* *pp* *cresc.*

*p* *mf* */p* *mf* */p* *pp* *cresc.*

*p* *mf* */p* *mf* */p* *pp* *cresc.*

*mf* *p* *mf* */p* *mf* */p* *pp* *cresc.*

*mf* *n* *p*

*mf*

*mf*

s.t.

s.t.

s.t.

s.t.

s.t.

108 ord. Solo *8va*

VI 1 *mp* *á1* *pp*

VI 2 *mf dim.* *pp pizz.* *n*

Va *mf dim.* *pp* *ppp* *n*

Vc *pizz.* *n*

Cb *pizz.* *n*

## 2. sats: Slåttemylder: fest

**A** [*♩* ≈ 152]

1) (*8va*)

115 *á 3 pizz.*

VI 1 *p* *pp* *p*

VI 2 1.-3. *pizz.* *pp* *p*  
4.

Va 1. 2. *á 2 pizz.* *pp* *p*

Vc *á 1* *pp* *á 2* *pp*

1) Musical motives are derived from Svein Nymo: Moll-polka

\*) The next movement begins attacca. The two movements may also be performed separately.

122

VI 1

*mf* *pizz.* *f* *sfz* arco *pp*

VI 2

(arco) con sord. á1 *f/pp* senza vibr. *f/pp*

Va

*cresc.* *f* con sord. á1 senza vibr. *pp*

Vc

*f* *pp*

Cb

*pizz.* *p*

128

VI 2

Va

Vc

*ppp* *p* *ppp*

Cb

133

VI 1

VI 2

Va

Vc

Cb

pizz.

*p*

138

VI 1

VI 2

Va

Vc

Cb

(arco)

*mp*

pizz.

arco

*mf*

*p*

*pp*

*p*

143

VI 1

VI 2

Va

Vc

Cb

1. 2. senza sord. punta V V

tr

3

(3.)

Solo

*f* *à 2*

ord.

*mf* *p* *mf* *p* *f*

punta

1. V V

*mf* *mf* *p* *mf* *p* ord. *f*

ord. 2-3.

*mf* *f*

8 *mf* *f*

148

VI 1

Va

Vc

Cb

pizz.

*sfz* *sfz*

*sf*

*f*

*p* *fp* *f*

Solo

*f* pizz.

*sfz*

8 *mf* *f*



153

VI 1

VI 2

Va

Vc

Cb

Tutti

(senza sord.) Tutti *f*

*sfz* *mf* *ff* *f* *ff*

*sfz* *mp* *f*

á1 á2

158

VI 1

VI 2

Va

Vc

Cb

*mf* *pizz.* *arco punta* *p* *p*

*mf* *p* *p*

163

Va

Vc

Cb

*mf* *p*

*pizz. á1* *arco*

168

VI 1

Solo

*mp*

V V

Va

s.t.

*pp*

Vc

*pp*

*pp*

Cb

pizz.

arco

div.

*ppp*

174

VI 1

8va

1. 2.

*pp*

VI 2

*pp*

Va

pizz. ⊕

*pp*

Vc

con sord.

*ppp*

sord. via

*ppp*

Cb

pizz.

*pp*

180

VI 1

pizz.

*p*

VI 2

8va

arco à1

*p*

186

VI 1

s.t.

pizz.

*sfz*

VI 2

(8va)

con sord. á 2

*f/pp*

*mf*

*mf*

*f/pp*

Va

pizz. á 1

*pp*

*mf*

cresc.

con sord.

arco

con sord.

*sfz*

*f/pp*

Vc

*mf*

*sfz*

tr → s.pc.

Cb

*mf*

á 2

*sfz*

**B** [♩ ≈ 180]

1)

192

VI 2

tr

Va

arco á 3

tr

Vc

→ s.t.

n

200

VI 2

tr

Va

tr

208

Solo poco s. pc.

VI 1

*p* *mf* *p* gli altri

VI 2

*tr* *p*

Va

Solo senza sord.

*p* *mp*

Vc

arco con sord. *tr* *sfz* *pp*

*p* *sfz*

2.-3. pizz.

213

VI 1

*mf* *poco f* *p*

VI 2

*tr* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Va

*p* *p* *tr* *mf*

Vc

*tr* *sfz* *pp* *sfz*

218

VI 1

VI 2

Va

Vc

*mf* *f*

*pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

sord. via

*sfz*

223

VI 1

VI 2

Va

Vc

Cb

*pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*



227

VI 1

VI 2

Va

Vc

Cb

*mf* *p*

*pp* *p*

*pp* *pp sempre*

*mf* *p*

*sfz*

suoni reali

232

VI 1

VI 2

Va

Vc

Cb

unis

*p*

*pp sempre*

pizz.

*p*

*pp* *pp*

arco

*p*

*p*

236

VI 1

VI 2

Va

Vc

Cb

240

VI 1

VI 2

Va

Vc

Cb

NB  
noter  
This music is copyright protected

244

VI 1

VI 2

Va

Vc

Cb

*sfz*

*sfz*

*f* *mf* *sfz* *mf*

*ff* *ff subito* *sfz* *ff*

*ff* *ff subito* *sfz* *ff*

||

248

VI 1

VI 2

Va

Vc

Cb

*tr*

s. pc. ord. s. pc. *tr*

s. pc. *tr* ord.

*sfz* *sfz* s. pc. *tr* ord. s. pc. *tr*

*sfz* *sfz*





252 punta d'arco batt. 1) C ←  $\text{♩} = \text{♩} [\approx 90]$  → *accel. molto*

VI 1

VI 2

Va *mf* sord. via

Vc *sfz*

Cb *sfz*

257

Vc *p sub. cresc.*

Cb *p sub. cresc.*

**A tempo**  $\text{♩} \approx 80$

262

Va *f*

Vc *f* div. *f*

Cb *f*

266

Va *f*

Vc *f*

Cb *f*

1) Fangstmannshalling, Hans Haugen

270

VI 1 *f* V V

VI 2 *f*

Va V V

Cb *f*

274

VI 1

VI 2

Va

278

VI 1

VI 2

Va

Vc *f*

Cb *f*

282

VI 1

VI 2

Va

Vc *fp*

Cb *fp*

286

VI 1

VI 2

Va

Vc

Cb

*sfz*

*fp*  $\rightrightarrows$  *f*

290

spiccato / martellato

VI 1

VI 2

Va

Vc

Cb

*ff*

*f*

*ff*

*ff*

div.

*ff*

*ff*

*ff*

295

VI 1

VI 2

Va

Vc

Cb

pesante

1. 2.

3.

pesante

pesante

299

VI 1

VI 2

Va

Vc

Cb

*ff*

*ff*



1) **D** [ $\text{♩} \approx 184$ ]

304

con sord. á 2

*ppp*

con sord. á 1

*ppp*

con sord. á 1

*ppp*

con sord.

*ppp*

con sord.

*ppp*

*sfz*

*n*

*sfz*

*n*

*sfz*

*n*

con sord. suono reale

*ppp*

309

VI 1

VI 2

Va

Cb

*mf*

Solo

3

3

3

314

VI 2

Va

Cb

Solo con sord.

*mf*

*dim.*

*pp*

*p*

*p*

319

VI 1

VI 2

Va

Cb

*mf*

*ppp*

*ppp*

*ppp*

Solo con sord.  
quasi s. pc.

*mf*

324

VI 2

Va

Cb

*pp*

Solo (ord.)  
con sord.

*mf*

*pp*

*mf*

*mf*

*p*

*mf*

*dim.*

*mf*

*dim.*

329

VI 1

VI 2

Va

Cb

*f*

*pp*

*pp*

*p*

*pp*

*pp*

*p*

*p*

ord.

334

VI 1

VI 2

Va

Cb

*n*

sord. via

*n*

*n*

339

3 pizz.

*sfz* *sfz*

VI 1

VI 2

Va

senza sord.

*f*

con sord. á1

*f* *p*

con sord. á1

*p*

con sord. á1

*p*

Cb



344

VI 1

VI 2

Va

Vc

Cb

á 2

*f* 3 3

*pp*

á 2

*f* 3 3

*dim.* 3 3 3

*p*

á 1

*f* 3 3

*mf dim.* 3 3

*p*

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

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

3 3 3 3

*f*

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

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

8

NB Moter

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349

*f* 3 *mf* 3 *f* 3

VI 1

VI 2

via sordini poco à poco

Va

via sordini poco à poco

Vc

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

senza sord.

Cb

353

VI 1

VI 2

Va

Vc

Cb

*mf* *f* *p*

*f* *f* *p*

*f* *f* *p*

senza sord.

senza sord.

senza sord.

*f* *p*

via sordini poco á poco

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

via sordini poco á poco

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

*f* *p*

*p* *mf cresc.*

357

VI 1

VI 2

Va

Vc

Cb

*f sub. sfz sfz sfz*

*f sub. sfz sfz sfz*

*f sub. sfz sfz sfz*

*p sempre*

*p sempre*

*sfz sfz sfz*

*f sub.*

*sfz sfz sfz*

senza sord.

senza sord.

senza sord.

senza sord.

*f sfz sfz sfz*

*f sfz sfz sfz*

*f sfz sfz sfz*

*f sfz sfz sfz*

*f sfz sfz sfz*

*f sfz sfz sfz*

*f sfz sfz sfz*

*p sub.*

*p sub.*

*p sub.*

*p sub.*

*tr*

*tr*

*tr*

*tr*

*tr*

*f*

*sfz sfz sfz sfz sfz sfz*

361

VI 1

VI 2

Va

Vc

Cb

The musical score is arranged in five systems. The first system (VI 1) consists of three staves. The second system (VI 2) consists of two staves. The third system (Va) consists of two staves. The fourth system (Vc) consists of three staves. The fifth system (Cb) consists of one staff. The score begins at measure 361. The first three measures of each system show a consistent rhythmic pattern of eighth notes with dynamic markings of *sfz*. The fourth measure of each system introduces trills (*tr*) and triplets (*3*) over the eighth notes. The fifth system (Cb) features a different rhythmic pattern of eighth notes with dynamic markings of *f sfz* and *sfz*. A large watermark is present across the middle of the page, reading "NB noter This music is copyright protected".

365

VI 1

VI 2

Va

Vc

Cb

The musical score is for five string parts: VI 1, VI 2, Va, Vc, and Cb. It begins at measure 365. The VI 1 and VI 2 parts are in the treble clef, while Va, Vc, and Cb are in the bass clef. The VI 1 and VI 2 parts feature a melodic line with trills and triplets, marked with sfz. The Va part features a bass line with trills and triplets, also marked with sfz. The Vc part features a bass line with trills and triplets, marked with sfz. The Cb part features a bass line with triplets, marked with sfz. The score is marked with sfz (sforzando) and includes a watermark for ANBnoter.

369

VI 1

VI 2

Va

Vc

Cb

The musical score for measures 369-372 is written for five string parts: Violin 1 (VI 1), Violin 2 (VI 2), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The key signature has one sharp (F#), and the time signature is 3/4. The music is characterized by rhythmic patterns of triplets and trills. Dynamic markings of *sfz* (sforzando) are used throughout. The Viola part includes trill markings (*tr*) over some notes. The Contrabass part has a '8' below the first measure, likely indicating an octave. A watermark 'NB noter' is overlaid on the score, with the text 'this music is copyright protected' written diagonally across it.

373

VI 1

VI 2

Va

Vc

Cb

This musical score is for a string ensemble, specifically measures 373 to 377. It is divided into five systems of staves. The first system, labeled 'VI 1', consists of three staves. The second system, labeled 'VI 2', consists of two staves. The third system, labeled 'Va', consists of two staves. The fourth system, labeled 'Vc', consists of two staves. The fifth system, labeled 'Cb', consists of one staff. The music is written in treble clef for VI 1 and VI 2, and bass clef for Va, Vc, and Cb. The key signature has one sharp (F#). The tempo and meter are not explicitly stated. The score features a variety of rhythmic patterns, including triplets and trills, and dynamic markings such as *sfz* (sforzando). A large watermark 'MIB' is overlaid on the center of the page, with the text 'This musical score is protected by copyright' written diagonally across it.



378

VI 1

VI 2

Va

Vc

Cb

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

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

*tr tr tr sffz ff tr f ff sfz sfz sfz sfz sfz sfz*

*tr tr tr sffz ff tr f ff sfz sfz sfz sfz sfz sfz*

*tr tr tr sffz ff tr f ff sfz sfz sfz sfz sfz sfz*

*tr tr tr sffz ff tr f ff sfz sfz sfz sfz sfz sfz*

386

VI 1

VI 2

Va

Vc

Cb

*fp ff mf*

*fp ff mf tr*

*sffz tr mf f tr ff*

*sffz tr mf f tr ff*

*sfz tr mf f tr ff*

*sfz tr mf f tr ff*

NB noter  
This must be copyright protected

394

VI 1

VI 2

Va

Vc

Cb

*f* *tr* *mf* *p* *n*

*f* *tr* *mf* *p* *n*

*mf* *p* *f* *tr* *mf*

*mf* *p* *f* *tr* *mf*

*mf* *p* *f* *tr* *mf*

s.pc. s.t. s.t. s.t. s.pc. s.pc. s.pc. s.t. s.t. s.t. s.t. s.t.

dur. ad lib.

403

VI 1

VI 2

Va

Vc

Cb

*n* *pp* *tr* *n* *n* *n* *n* *n* *n* *n* *n* *n*

*p* *pp* *tr* *n* *n* *n* *n* *n* *n* *n* *n* *n*

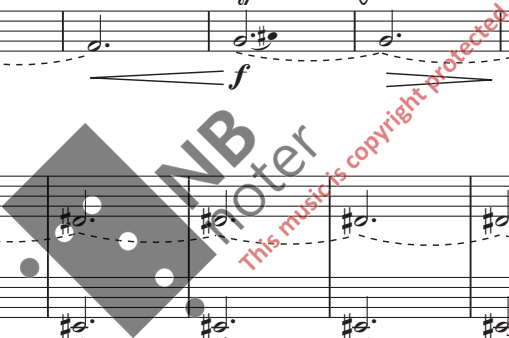
*p* *pp* *tr* *n* *n* *n* *n* *n* *n* *n* *n* *n*

*p* *pp* *tr* *n* *n* *n* *n* *n* *n* *n* *n* *n*

*n*

s.t. s.t. s.t. s.t. s.t. s.t. s.t. s.t. s.t. s.t. s.t. s.t.

dur. ad lib.



# E Coda: Jo Annersjo slåtten

411 1) [ $\approx 184$ ] pizz.

VI 1 *mp* *f*

VI 2 *mp* pizz.

Va *pp*

Vc *pp* *mf* pizz. *tr*

Cb *pp cresc.* *mf* *mf* *p*

---

420

VI 1

VI 2 *f* arco 3 *f*

Va *f* pizz. arco *p* 3 3 3

Vc *p* pizz. *f* arco 3 *mf* 3 3 3

Cb *mf* 3 3 pizz. arco 3 *f*

425

VI 1 arco *leggiero* 3 1) 3

VI 2 *mf* *leggiero* 3

Va *mf* *pizz.* 3 *arco* 3 *f* *sempre pizz.* 3 3

Vc *mf* 3 *f* 3 3

Cb 3 *f* *pizz.* 3 3

430

VI 1 > 3 *pizz.* *p* *arco* > 3

VI 2 *pizz.* *p* *arco* > 3 *pizz.*

Va *sfz* *sfz* *sfz* *p* *pizz.*

Vc *div.* 3 *sfz* *sfz* *sfz* 3 *p*

Cb 3 *sfz* *sfz* *sfz* *sfz*

435

VI 1 *f sfz* 3 3 3 3 1) 3

VI 2 *f sfz* 3 3 3 3 *sfz* *sfz*

Va *f* *arco* 3 3 3 *sfz* *sfz*

Vc *leggiero* *pizz.* 3 3 *sfz* *sfz*

Cb *poco f* 3 3 3 3 1) 3

1) stamp the foot



454

VI 1 *pesante* *f sfz*

VI 2 *pizz. f sfz*

Va *f* *tr* *mf* *pesante sfz*

Vc *f* *pesante sfz*

Cb *sfz*

458

VI 1 *dim.* *p*

VI 2 *dim.* *p* *3* *3*

Va *sfz* *dim.* *leggiero*

Vc *dim.* *p*

Cb *pizz.* *dim.* *p*

462 *leggiero*

VI 1 *f sfz sfz sfz f sfz* *3* *3* *3* *3*

VI 2 *arco* *f sfz sfz sfz f* *3* *3*

Va *tr* *sfz* *sfz* *f*

Vc *f* *3* *3*

Cb *f* *3*

467

VI 1

VI 2

Va

Vc

Cb

471

VI 1

VI 2

Va

Vc

Cb

*ff* *sfz*

*tr* *gliss.*

*arco*

475

VI 1

VI 2

Va

Vc

Cb

*sfz* *tr*

479

VI 1

VI 2

Va

Vc

Cb

*f*

483

VI 2

Va

Vc

Cb

*mf*

*ff sfz*

*p*

*fp*

*mf*

*cresc.*

*f*

*ff*

*tr*

489

VI 1

VI 2

Va

Vc

Cb

*p*

*ppp*

*pp*

*pizz.*

*p*

*ppp*

*pp*



496

VI 1 *mf* *cresc.* *f*

VI 2 *mf* *cresc.*

Va *mf* *cresc.*

Vc *cresc.* *mf*

Cb *mf* *cresc.* arco

500

VI 1 *sfz* *sfz* *sfz*

VI 2 *f* *tr*

Va *sfz* *sfz* *sfz* *sfz*

Vc *mf* *cresc.* *f*

Cb *f* *cresc.*

504 *allargando*

VI 1 *sfz* *sfz* *ff*

VI 2 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ff*

Va *sfz* *sfz* *sfz* *ff*

Vc *sfz* *sfz* *sfz* *ff*

Cb *sfz* *sfz* *sfz* *ff*