

Sonata

♩ = 60 ♩ = ♩ sempre

±0 cents
+33 cents
±0 cents
±0 cents

mp molto comodo *mf* *mp*
p accomp. *pp* *mf* *accomp.*

5-4

±0 cents
+33 cents
±0 cents
±0 cents

mp sempre cresc. *f* *dim.*
mp *accomp.* *sempre cresc.* *f* *dim.*

4:3 5:3 4:3 5:3 4:3

♩ = 90

sharpen all notes by 1/4 semitone to match VI.II

±0 cents
+33 cents
±0 cents
±0 cents

p *p molto sotto voce* *(p)*
mp *p molto sotto voce* *(p)*

sharpen all notes by 1/4 semitone to match VI.II
sharpen all notes by 1/4 semitone to match VI.II
sharpen all notes by 1/4 semitone to match VI.II

(III IV)

♩ = 60 ♩ = ♩

±0 cents
+33 cents
±0 cents
±0 cents

mp molto comodo *mf*
p accomp. *mp cresc.*

flatten by 1/4 semitone to match cello
flatten by 1/4 semitone to match cello
flatten by 1/4 semitone to normal pitching

mp molto comodo

39
+0 cents
+33 cents
+0 cents

mp cresc. *mf* *f*

p accomp. *lontano (sempre p)*

flatten by 1/2 semitone to match rest of quartet (tune a perfect 5th below Via)
(tune a perfect 4th below Via)
(unison)

mf *f*

mp cresc. *mf* *f*

5:3 2:3 5:3

sempre più pesante

48
+0 cents
+33 cents
+0 cents

ff *p* *mp* *ff* *p*

pochiss. gliss. *nat. - do not flatten* play "in tune" with instrument

notes sharpened by 1/2 semitone as before

notes sharpened by 1/2 semitone as before

notes sharpened by 1/2 semitone as before (= VI.2)

5:3 2:3 6:8 3:4 2:4

ff *p* *mp* *ff* *p*

pochiss. gliss. (1/2 of a semitone)

59
+0 cents
+33 cents
+0 cents

mp *poco f* *p*

nat. - do not sharpen play "in tune" with instrument

mp *poco f* *p*

sempre sotto la voce di VI.2 *mp* *poco a poco più f* e come una cadenza

sempre sotto la voce di VI.2 *sempre sotto la voce di VI.2*

3 6 6 6 6

67
+0 cents
+33 cents
+0 cents

6 6 6 6

72

+0 cents

+33 cents

+0 cents

+0 cents

sempre poco cresc. (ma sotto voce)

sempre poco cresc.

sempre poco cresc. (ma sotto voce)

sempre poco cresc. (ma sotto voce)

78

+0 cents

+33 cents

+0 cents

+0 cents

f

p

(non p)

pizz.

f

arco

f

85

+0 cents

+33 cents

+0 cents

+0 cents

col legno

nat.

pizz.

arco

pp

(nat.)

3

legato

ten.

92

+0 cents

+33 cents

+0 cents

+0 cents

accomp.

mp espr.

*nat. - do not sharpen
play "in tune" with instrument*

*notes sharpened
by 1/2 semitone*

*gliss. (more
than a semitone)*

mp

*sharpen all notes
by 1/2 semitone to match VI.II*

*nat. - do not sharpen
play "in tune" with instrument*

notes sharpened by 1/2 semitone

accomp.

*sharpen all notes
by 1/2 semitone
to match VI.II*

*nat. - do not sharpen
play "in tune" with instrument*

notes sharpened by 1/2 semitone

*pochiss. gliss.
(1/2 of a semitone)*

mp

accomp.

*sharpen all notes
by 1/2 semitone
to match VI.II*

*nat. - do not sharpen
play "in tune" with instrument*

notes sharpened by 1/2 semitone

*pochiss. gliss.
(1/2 of a semitone)*

mf espr.

più p

Musical score for measures 100-108. The score is written for four staves (treble and bass clefs). The tempo is marked *mp* (mezzo-piano). The key signature has one sharp (F#). The time signature is 3/4. The score includes dynamic markings *mp*, *mf*, and *p*. Performance instructions include "nat. - do not sharpen" and "nat. - do not flatten play 'in tune' with instrument". Fingering numbers III and IV are indicated. A *8va* marking is present in the second staff.

Musical score for measures 109-114. The score is written for four staves. The tempo is marked *mp*. The key signature has one sharp (F#). The time signature is 3/4. The score includes dynamic markings *mp*, *poco f*, and *accomp.*. Performance instructions include "notes sharpened by 1/2 semitone", "nat. - do not sharpen", and "sharpen by 1/2 semitone". The time signature changes to 5/4 in measures 111-114. A *8va* marking is present in the second staff.

Musical score for measures 115-124. The score is written for four staves. The tempo is marked *pp* (pianissimo). The key signature has one sharp (F#). The time signature is 3/4. The score includes dynamic markings *pp* and *mp*. Performance instructions include "poco ad lib.". Fingering numbers III and IV are indicated. A *8va* marking is present in the second staff.

.... sands of Culbin