

Full Score

Anson Yeung

LOST IN TIME

for piano sextet
(2026)

MOVEMENTS

- I. The relentless flow of time
- II. Distant memories
- III. Time is a matrix

INSTRUMENTATION

two violins, viola, cello, double bass and piano

DURATION

ca. 15 minutes

PERFORMANCE NOTES

ord.	<i>ordinario</i> , return to the normal bow position
col legno battuto	Strike the strings with the wood of the bow
+	Pizzicato with left hand
p.s.p.	<i>poco sul ponticello</i> , position the bow near the bridge, producing a slightly glassy timbre without being as extreme as <i>molto sul ponticello</i>
m.s.p.	<i>molto sul ponticello</i> , position the bow very close to the bridge, emphasizing higher overtones for a harsh, metallic sound.
p.s.t	<i>poco sul tasto</i> , position the bow slightly over the fingerboard

An arrow placed between two techniques indicates a gradual change from one playing method to another, rather than a sudden switch.

For piano, octave markings apply only to the staff on which they are written, as is standard practice. This remains true even in cases of cross-staff notation or beaming.

PROGRAM NOTES

On the surface, time appears as a continuous flow from past to present to future. Yet beneath this logic lies a more subjective dimension of time, one shaped by memory and emotion. This three-movement work explores the various ways time is experienced and felt.

I. The relentless flow of time

Often it feels like time is unstoppable, like a river rushing towards an unseen horizon. Though time flows continuously, its pace can vary, sometimes rushing and sometimes slowing. String harmonics are used extensively in this movement. When combined with the piano's high register, I hope to evoke an otherworldly atmosphere.

II. Distant memories

Sometimes, distant memories suddenly surface in our minds, and it is easy to lose track of how much time has passed since these moments. In this movement, I aim to capture that sensation. Unlike the first movement, more traditional textures and harmonies are used.

III. Time is a matrix

This movement is inspired by minimalism. It is highly geometrical and built from interlocking, canon-like patterns. Polyrhythms are extensively used in the latter half of the piece.

Anson Yeung

LOST IN TIME

for piano sextet

A. Yeung
(2026)

I. The relentless flow of time

Flowing ♩ = 168

Violin I

Violin II

Viola

Violoncello

Double Bass

Piano

8^{va}

pp

Ped. → pedal generously

4

Vln. I

Vln. II

Vla.

Vc.

D. B.

pp

pp

pp

mp

mp

(8)

Pno.

Musical score for 'The relentless flow of time', page 5, measures 7-10. The score is for a string quartet (Vln. I, Vln. II, Vla., Vc.), double bass (D.B.), and piano (Pno.).

Measures 7-9:

- Vln. I:** *p* (measures 7-8), *pp* (measure 9)
- Vln. II:** *p* (measures 7-8), *pp* (measure 9)
- Vla.:** *p* (measures 7-8), *pp* (measure 9), *mp* (measure 10)
- Vc.:** *pp* (measures 7-9)
- D.B.:** *pp* (measures 7-9), *p* (measure 10)
- Pno.:** *p* (measures 7-8), *pp* (measure 9)

Measures 10-12:

- Vln. I:** *p* (measures 10-11), *mp* (measure 12), *p.s.p.* (measure 13)
- Vln. II:** *mp* (measures 10-11), *mp* (measure 12), *p.s.p.* (measure 13)
- Vla.:** *p* (measures 10-11), *mp* (measure 12)
- Vc.:** *p* (measures 10-11), *p* (measure 12)
- D.B.:** *p* (measures 10-11), *p* (measure 12)
- Pno.:** *p* (measures 10-12), *8va* (measure 13)

Dynamic markings include *p*, *pp*, *mp*, and *p.s.p.* (pianissimo). Performance instructions include *8va* (ottava) and *p.s.p.* (pianissimo).

14

Vln. I *mp* *pizz.* *p* *arco*

Vln. II *mp* *pizz.* *p* *arco*

Vla. *pizz.* *p* *mp* *p.s.p. arco*

Vc. *pizz.* *p* *p.s.p. arco* *p*

D.B. *pizz.* *p* *p.s.p. arco* *p*

Pno. *8va* *p* *p.s.p. arco* *p*

18

Vln. I *pizz.* *p* *p.s.p. arco* *mp*

Vln. II *pizz.* *p* *p.s.p. arco* *mp*

Vla. *arco* *mp*

Vc. *pizz.* *p* *arco*

D.B. *pizz.* *p* *arco*

Pno. *p* *8va* *mp* *8va*

22

Vln. I *mp* *p* *pizz.*

Vln. II *mp* *p* *ricochet*

Vla. *mp*

Vc. *pizz.* *mp* *arco*

D. B. *pizz.* *mp* *p*

Pno.

25

Vln. I *p* *p.s.p. arco*

Vln. II *pizz.* *ricochet arco* *p* *pizz.* *mp* *p* *p.s.p. arco*

Vla. *mp* *p* *p* *p.s.p. arco*

Vc. *p* *mp*

D. B. *arco* *p* *pizz.*

Pno.

29

Vln. I pizz. p.s.p. arco ord. mp mf

Vln. II pizz. arco mp arco ricochet pizz. arco ricochet mf

Vla. pizz. arco ricochet pizz. arco ricochet mp

Vc. pizz. p mp

D. B. arco mp

Pno. mp 8va

33

Vln. I mp mf mp

Vln. II mp mf mp

Vla. mf f mp

Vc. mf f mp

D. B. mp

Pno. f mp 8va

36

Score for measures 36-38. The piece is in 12/8 time with a key signature of one sharp (F#). The instruments are Vln. I, Vln. II, Vla., Vc., D. B., and Pno. Measure 36: Vln. I and II are silent. Vla. plays a half note with *ord. arco* and *mf*. Vc. plays a half note with *mf*. D. B. is silent. Pno. plays a rhythmic pattern in the right hand with *mp* and a half note in the left hand. Measure 37: Vln. I and II are silent. Vla. plays a half note with *p < mf*. Vc. plays a half note with *p < mf*. D. B. plays a half note with *mp*. Pno. continues the rhythmic pattern with *8va* in the right hand and a half note in the left hand. Measure 38: Vln. I plays a half note with *pizz.*. Vln. II plays a half note with *mf*. Vla. plays a half note with *mf*. Vc. plays a half note with *mf*. D. B. plays a half note with *mf*. Pno. continues the rhythmic pattern with *8va* in the right hand and a half note in the left hand.

39

Score for measures 39-41. The piece is in 12/8 time with a key signature of one sharp (F#). The instruments are Vln. I, Vln. II, Vla., Vc., D. B., and Pno. Measure 39: Vln. I plays a half note with *f*. Vln. II plays a half note with *f* and *arco*. Vla. plays a half note with *f*. Vc. plays a half note with *f*. D. B. plays a half note with *f*. Pno. continues the rhythmic pattern with *f* in the right hand and a half note in the left hand. Measure 40: Vln. I plays a half note with *f*. Vln. II plays a half note with *f* and *arco*. Vla. plays a half note with *f*. Vc. plays a half note with *f*. D. B. plays a half note with *f*. Pno. continues the rhythmic pattern with *f* in the right hand and a half note in the left hand. Measure 41: Vln. I plays a half note with *f*. Vln. II plays a half note with *f* and *arco*. Vla. plays a half note with *f*. Vc. plays a half note with *f*. D. B. plays a half note with *f*. Pno. continues the rhythmic pattern with *f* in the right hand and a half note in the left hand.

Musical score for measures 42-46. The score includes staves for Vln. I, Vln. II, Vla., Vc., D. B., and Pno. The time signature is 3:3:4/16. Measures 42-46 show sustained notes in the strings and a melodic line in the piano. Dynamics include *p.* and *mp*. The piano part includes the instruction *dim.*

Musical score for measures 45-49. The score includes staves for Vln. I, Vln. II, Vla., Vc., D. B., and Pno. The time signature is 3:3:4/16. Measures 45-49 show rhythmic patterns in the strings and piano accompaniment. Dynamics include *mp*, *p*, and *pizz.*. The piano part includes the instruction *pedal sparsely*. The score also features markings for *col legno battuto* and *8va*.

50

Vln. I
Vln. II
Vla.
Vc.
D. B.
Pno.

col legno battuto
pizz.
8va
tr

Detailed description: This system covers measures 50 to 52. The Vln. I part has a melodic line with accents. Vln. II has a rhythmic accompaniment. Vla. and Vc. play a sixteenth-note pattern marked 'col legno battuto'. D. B. has a bass line with a 'pizz.' marking. The Pno. part features a right-hand melody with an '8va' marking and a 'tr' (trill) in measure 51, and a left-hand accompaniment.

53

Vln. I
Vln. II
Vla.
Vc.
D. B.
Pno.

pizz.
mf
mf
mf

Detailed description: This system covers measures 53 to 55. Vln. I has a melodic line with a 'mf' dynamic. Vln. II has a rhythmic accompaniment with a 'pizz.' marking and 'mf' dynamic. Vla. and Vc. play a melodic line with 'pizz.' markings and 'mf' dynamics. D. B. has a bass line with 'mf' dynamics. The Pno. part has a right-hand accompaniment with 'mf' dynamics and a left-hand accompaniment with 'mf' dynamics.

56

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

ord. arco → m.s.p.

mp → *f*

f

f

f

8va

59

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

ord. → m.s.p.

mp → *f*

ff

ff

ff

ff

ff

8va

mp sub.

ff

ped. → pedal generously

68

ord. → p.s.p.

Vln. I *p*

Vln. II *p*

Vla. *p* → *mf* → *mp*

Vc. *p* → *mf*

D. B. *pizz.* *p*

Pno. *p*

ricochet

71

Vln. I

Vln. II

Vla. *pizz.*

Vc. *ord.*

D. B. *mp*

Pno. *mp* → *pp*

8va

73

Vln. I *mp* *ord.* *pp* *p* *m.s.p.*

Vln. II *mp* *pp* *p*

Vla. *arco* *mp* *p* *m.s.p.*

Vc. *pizz.* *p*

D. B. *arco* *p*

Pno. (8)

75

Vln. I *m.s.p.* *ord.* *p*

Vln. II *p* *ord.* *pp* *pizz.* *p*

Vla. *pizz.* *p*

Vc. *3/3 4/4* *16*

D. B. *3/3 4/4* *16*

Pno. (8) *secco*

77

Vln. I *p.s.p.* *ord.* *mp*

Vln. II *arco* *pp* *p*

Vla. *arco* *pp* *pizz.* *p* *ricochet arco* *mp*

Vc. *arco* *p* *pp* *pizz.* *p* *mp*

D. B. *p* *mp*

Pno. *mp*

ped. → pedal generously

81

Vln. I *legato* *f*

Vln. II *legato* *f*

Vla. *f*

Vc. *mf* *f*

D. B. *arco* *mf* *f* *8va*

Pno. *mf*

85

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

D. B. *mp* *f*

Pno. *8va*

89

Vln. I *mp sub.*

Vln. II *mp sub.*

Vla. *mp sub.*

Vc. *mp sub.*

D. B. *mp sub.*

Pno. *mp sub.* *8va*

92

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

8

95

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

pizz.

97

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

pp

pp

pp

p

pp

100

ri - - - tar - - - dan - - - do - - -

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

pp

ppp

8va

8va

II. Distant memories

Freely ♩ = 60-66

Violin I: Treble clef, 6/8 time. First measure: *p* (piano), 7-measure slur, notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. Second measure: quarter rest, quarter note Gb, quarter note Fb, quarter note Eb, quarter note D. Third measure: *p* (piano), 7-measure slur, notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. Fourth measure: quarter rest, quarter note Gb, quarter note Fb, quarter note Eb, quarter note D.

Violin II: Treble clef, 6/8 time. First measure: whole rest. Second measure: whole rest. Third measure: whole rest. Fourth measure: whole rest.

Viola: Bass clef, 6/8 time. First measure: whole rest. Second measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Third measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Fourth measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb.

Violoncello: Bass clef, 6/8 time. First measure: whole rest. Second measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Third measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Fourth measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb.

Double Bass: Bass clef, 6/8 time. First measure: whole rest. Second measure: whole rest. Third measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Fourth measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb.

Piano: Treble clef, 6/8 time. First measure: *pp* (pianissimo), 7-measure slur, notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. Second measure: quarter rest, quarter note Gb, quarter note Fb, quarter note Eb, quarter note D. Third measure: *pp* (pianissimo), 7-measure slur, notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. Fourth measure: quarter rest, quarter note Gb, quarter note Fb, quarter note Eb, quarter note D.

arco

ped. → pedal generously

Andante ♩ = 84

Vln. I: Treble clef, 6/8 time. First measure: whole rest. Second measure: whole rest. Third measure: whole rest. Fourth measure: *ppp* (pianississimo), notes: Bb, Bb, Bb, Bb. Above the staff: *rall.* (rallentando), *p.s.t.* (pizzicato staccato).

Vln. II: Treble clef, 6/8 time. First measure: whole rest. Second measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Third measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Fourth measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb.

Vla.: Bass clef, 6/8 time. First measure: whole rest. Second measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Third measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Fourth measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb.

Vc.: Bass clef, 6/8 time. First measure: whole rest. Second measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Third measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Fourth measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb.

D. B.: Bass clef, 6/8 time. First measure: whole rest. Second measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Third measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb. Fourth measure: quarter note Bb, quarter note Bb, quarter note Bb, quarter note Bb.

Pno.: Treble clef, 6/8 time. First measure: *p dolce* (piano dolce), notes: Bb, Bb, Bb, Bb. Second measure: *mp* (mezzo-piano), notes: Bb, Bb, Bb, Bb. Third measure: *pp* (piano), notes: Bb, Bb, Bb, Bb. Fourth measure: *pp* (piano), notes: Bb, Bb, Bb, Bb.

Un poco piu mosso (♩ = 88-92)

9

Vln. I *pp*

Vln. II ord. *p* *pp* *p*

Vla. *p* *pp*

Vc. *pp*

D.B. *p* *pp*

Pno. *p*

12

Vln. I *p* *mf* *p* *pp* rit. pizz.

Vln. II *mp*

Vla. *mp* *pp*

Vc. *mp* *pp*

D.B. *mp* *pp*

Pno. *mf* *pp*

Detailed description: This is a page of a musical score for 'Distant memories', page 21. It contains measures 9 through 12. The score is for a string quartet and piano. The tempo is 'Un poco piu mosso' with a quarter note equal to 88-92 beats per minute. The key signature has one flat (B-flat major or D minor). The time signature is 7/8. The score is divided into two systems. The first system covers measures 9-11, and the second system covers measures 12-14. The instruments are Violin I, Violin II, Viola, Violoncello, Double Bass, and Piano. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). There are various articulations and performance instructions, including 'ord.' for Violin II, 'rit.' (ritardando) for the strings in measure 14, and 'pizz.' (pizzicato) for the strings in measure 14. The piano part features complex rhythmic patterns, including triplets in measure 11 and a dense texture in measure 14.

piu mosso (♩ = 96-100)
arco

15

Vln. I *p* 7

Vln. II *p*

Vla. *mp*

Vc. *p* pizz.

D. B. *p*

Pno. *p*

17

Vln. I *p* *mp*

Vln. II *mp*

Vla. *mp*

Vc. arco *mp*

D. B. *mp*

Pno. *mp*

20

Vln. I *f*

Vln. II *mf*

Vla. *mf* *f*

Vc. *mf* *p*

D. B. *mf*

Pno. *f*

23

Vln. I *mf* *mf < f* *mp*

Vln. II

Vla. *mf*

Vc. *mf* *f* *mf*

D. B. *f* *mf* *p*

Pno. *mf* *f* *mf*

Detailed description: This is a page of a musical score for the piece 'Distant memories', page 23. The score is arranged for a string quartet (Violin I, Violin II, Viola, and Cello) and piano. The music is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The first system covers measures 20-22, and the second system covers measures 23-25. The Violin I part starts with a forte (*f*) dynamic and features a melodic line with slurs and ties. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola and Cello parts provide harmonic support with chords and moving lines. The Piano part features a complex texture with chords and arpeggiated figures. Dynamic markings include *f*, *mf*, *p*, and *mp*. Measure numbers 20 and 23 are clearly marked at the beginning of their respective systems.

26

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

mp

mp

f

p

mf

30

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

p

p

p

p

8ba

8ba

Detailed description: This is a page of a musical score for the piece 'Distant memories', page 24. The score begins at measure 26 and continues to measure 30. The instrumentation includes Violin I, Violin II, Viola, Violoncello, Double Bass, and Piano. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features various musical notations such as slurs, accents, and dynamic markings. Dynamics include *mp* (mezzo-piano), *f* (forte), *p* (piano), and *mf* (mezzo-forte). The piano part has a complex texture with many chords and moving lines. There are also some markings like '8ba' at the bottom of the piano part in the later measures. A large watermark 'PERUSALSO.COM' is visible across the page.

35

Score for measures 35-38. The score includes staves for Vln. I, Vln. II, Vla., Vc., D. B., and Pno. The key signature has one sharp (F#). Measures 35-38 show a gradual increase in dynamics from *pp* to *mp*. The piano part features a prominent arpeggiated accompaniment in the left hand.

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mf*

Vc. *pp* *mp*

D. B. *pp* *mp*

Pno. *pp* *mp*

39

Score for measures 39-42. The score includes staves for Vln. I, Vln. II, Vla., Vc., D. B., and Pno. The key signature has one sharp (F#). Measures 39-42 show a further increase in dynamics from *mp* to *mf*. The piano part continues with its arpeggiated accompaniment.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp* *mf*

D. B. *mf*

Pno. *mf*

43

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

D. B. *mp*

Pno. *mp*

IV

47

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D. B. *mf*

Pno. *mf*

The image displays two systems of a musical score for 'Distant memories'. The first system, starting at measure 43, features five string staves (Vln. I, Vln. II, Vla., Vc., D. B.) and a piano (Pno.) staff. The strings play a rhythmic pattern of eighth notes, while the piano provides a melodic accompaniment with arpeggiated chords. Dynamics range from piano (p) to mezzo-piano (mp). The second system, starting at measure 47, continues the piece with similar instrumentation. The strings and piano parts are more active, with the piano playing a more prominent melodic line. Dynamics are marked mezzo-forte (mf). A large, semi-transparent watermark 'PERUSSAL SCOPEDOWN' is overlaid diagonally across the score.

50

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D. B. *f*

Pno. *f*

53 to mute

Vln. I

Vln. II to mute

Vla. to mute

Vc. *p* *pp*

D. B. *p*

Pno. *p* *pp*

57 *con sord.* *p* *rall.* ($\text{♩} = 92$) *pp* *senza sord.* *pizz.*

Vln. I *con sord.* *p*

Vln. II *con sord.* *p*

Vla. *con sord.* *p*

Vc. *to mute* *con sord.* *pp*

D. B.

Pno. *pp*

63 *pp* *poco rubato* *arco* *senza sord.* *pp* *senza sord.* *pizz.*

Vln. I *pp*

Vln. II *poco rubato* *arco*

Vla. *pp*

Vc. *senza sord.* *pizz.* *pp*

D. B. *pp*

Pno. *8va* *p*

67 rit.....a tempo (♩ = 96)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

arco

p *mp* *expressivo*

71

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

f

mf

mp

p *mf*

mf

III. Time is a matrix

Moderato ♩ = 84

The score is divided into two systems. The first system includes Violin I, Violin II, Viola, Violoncello, Double Bass, and Piano. The second system includes Violin I, Violin II, Viola, Violoncello, Double Bass, and Piano. The music is in 3/4 time and features various dynamics and articulations.

Violin I: *ord.* → *m.s.p.*, *p* < *f*

Violin II: *ord.* → *m.s.p.*, *p* < *f*, *pizz.*, *p*

Viola: *ord.* → *m.s.p.*, *ord.*, *p* < *f*, *mp*

Violoncello: *ord.* → *m.s.p.*, *ord.*, *p* < *f*, *f*

Double Bass: *ord.* → *m.s.p.*, *ord.*, *p* < *f*, *f*

Piano: *f*, *8va*, *mf secco*

Violin I (System 2): *ord.*, *mp*

Violin II (System 2): *arco*, *mp*

Viola (System 2): *p*, *mp*

Violoncello (System 2): *ord.*, *p*, *mp*

Double Bass (System 2): *pizz.*, *p*

Piano (System 2): *p*

Musical score for measures 9-12. The score is for a string quartet and piano. The instruments are Vln. I, Vln. II, Vla., Vc., D.B., and Pno. The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into four measures. Measure 9 starts with a 3/8 time signature. Measure 10 changes to 7/8. Measure 11 changes to 4/4. Measure 12 changes to 9/16. Dynamics include *p*, *mp*, *mf*, and *mp*. Performance instructions include *pizz.*, *arco*, *m.s.p.*, *ord.*, and *arco*. The piano part is marked *mp* and *arco*. A watermark 'SOUNDSTOCK' is visible across the score.

Musical score for measures 13-16. The score is for a string quartet and piano. The instruments are Vln. I, Vln. II, Vla., Vc., D.B., and Pno. The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into four measures. Measure 13 starts with a 3/8 time signature. Measure 14 changes to 4/4. Measure 15 changes to 9/16. Measure 16 changes to 2/4. Dynamics include *mf*, *mp*, *mf*, *p*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, and *mf*. Performance instructions include *p.s.p.*, *ord.*, *pizz.*, and *arco*. The piano part is marked *mf* and *arco*. A watermark 'SOUNDSTOCK' is visible across the score.

Musical score for measures 17-20, featuring Vln. I, Vln. II, Vla., Vc., D. B., and Pno. The score includes dynamic markings such as *p*, *mp*, and *mf*, and performance instructions like *pizz.* and *arco*. The piece is in 4/4 time.

Measure 17: Vln. I and Vln. II are silent. Vla. begins with a *p* dynamic. Vc. and D. B. are silent. Pno. plays a rhythmic pattern with *ped.* and $\frac{1}{2}$ *ped.* markings.

Measure 18: Vln. I and Vln. II remain silent. Vla. continues with *p* dynamics. Vc. and D. B. remain silent. Pno. continues with *ped.* and $\frac{1}{2}$ *ped.* markings.

Measure 19: Vln. I and Vln. II remain silent. Vla. continues with *p* dynamics. Vc. and D. B. remain silent. Pno. continues with *ped.* and $\frac{1}{2}$ *ped.* markings.

Measure 20: Vln. I and Vln. II enter with *mp* dynamics. Vla. continues with *mp* dynamics. Vc. and D. B. play with *mp* dynamics, including *pizz.* and *arco* markings. Pno. continues with *mp* dynamics.

23

Vln. I *mf*

Vln. II

Vla.

Vc.

D. B.

Pno. *mf*

25

Vln. I *mf* *ricochet*

Vln. II *mp* *< mf*

Vla. *mp* *pizz.* *arco* *f*

Vc. *f*

D. B. *mp* *pizz.* *arco* *f*

Pno. *mp* *f*

p.s.p. *f* *6* *ord.* *mf* *p.s.p.*

mf *mf* *mf* *mf* *mf*

Red.

28

Score for measures 28-31. The piece is in 3/4 time. The instruments are Vln. I, Vln. II, Vla., Vc., D.B., and Pno. The score includes various dynamics such as *mp*, *mf*, *p*, and *pp*, and performance instructions like *ord.*, *pizz.*, *arco*, and *p.s.p.*. The piano part features a *dim.* instruction.

32

Score for measures 32-35. The piece is in 3/8 time. The instruments are Vln. I, Vln. II, Vla., Vc., D.B., and Pno. The score includes various dynamics such as *pp*, *p*, *mp*, and *mf*, and performance instructions like *ord.*, *arco*, *pizz.*, and *ricochet*. The piano part features a *mf* instruction and a triplet. The section ends with *Red.* markings.

40

Vln. I *p.s.p.* *ord.*

Vln. II *p.s.p.* *ord.*

Vla. *p.s.p.*

Vc. *p.s.p.*

D. B.

Pno.

44

Vln. I *f*

Vln. II *f*

Vla. *f* *ord.* *pizz.*

Vc. *f* *p.s.p.* *ord.* *p.s.p.* *ord.*

D. B. *f*

Pno. *f*

8va
Ped.

Musical score for measures 46-49. The score includes parts for Vln. I, Vln. II, Vla., Vc., D. B., and Pno. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is in 3/4 time. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *ff* (fortissimo) and *arco* (arco). Performance instructions include *p.s.p.* (pizzicato), *ord.* (ordine), and *ff* (fortissimo). The score is marked with a large watermark 'PERFORMING ARTS'.

Musical score for measures 50-53. The score includes parts for Vln. I, Vln. II, Vla., Vc., D. B., and Pno. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is in 4/4 time. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). Performance instructions include *p.s.t.* (pizzicato), *ord.* (ordine), and *mp* *espressivo*. The score is marked with a large watermark 'PERFORMING ARTS'.

54

Vln. I *p.s.p.* *mp* *p.s.p.* *pp* *ord.* *mp* *p.s.p.*

Vln. II *p.s.p.* *mp* *p.s.p.* *pp* *ord.* *mp* *pp < mf*

Vla. *p.s.p.* *mp* *p.s.p.* *p* *ord.* *mp* *p*

Vc. *ord.* *mp* *p*

D. B. *mp* *p*

Pno. *8va* *mf*

(Red.)

57

Vln. I *ord.* *mf*

Vln. II *mp* *mf* *mp*

Vla. *ord.* *mf* *p.s.p.*

Vc. *ord.* *mp*

D. B. *mf* *mp*

Pno. *f* *8va* *Red.*

60

ord. → p.s.p.

pp *mp* *f*

5 5 5

ord. → m.s.p.

p.s.p. → ord.

p

ord. → p.s.p.

pp *mp*

3 3

p.s.p. → ord.

p

5 7

5 7

(Red.)

62

ord. → p.s.p.

pp *mp* *f* molto vib. ord.

5 5 5

p.s.p. → ord.

mf *f* molto vib. ord.

5 5

ord. → p.s.p.

pp *mp* *mf*

5 5

ord. → p.s.p.

p *mf*

3 3

p.s.p. → ord.

mf

5 5

ord. → p.s.p.

p *mf*

3 3

p.s.p. → ord.

mf

5 7

5 7

65

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

molto vib.

f

molto vib.

f

molto vib.

69

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

ord. → m.s.p.

ff

pp < f

ord. → m.s.p.

pp

ord. →

pp

ord. →

pp

ff

ff

pp

ord. → m.s.p.

8va

ord. →

72

Vln. I ord. *mp*

Vln. II ord. *mp*

Vla. m.s.p. ord. *f* *mp*

Vc. m.s.p. ord. *f* *mp*

D. B. m.s.p. *f*

Pno.

75 rit..... Poco meno mosso (♩ = 72-76)

Vln. I *f* *p* *pp*

Vln. II *mf* *pp* *ppp*

Vla. *f* *p* *pp* pizz.

Vc. *f* *p* *pp* pizz.

D. B.

Pno. *ppp*

una corda 1/4 *ped.* tre corde

79

Vln. I *pizz.* *p* *arco* *ppp* *pp*

Vln. II *pizz.* *pp* *p*

Vla. *mp*

Vc. *mp* *arco*

D. B. *pizz.* *pp* *arco*

Pno. *pp* *p*

$\frac{1}{4}$ Red. Red.

82

Vln. I *ppp* *p* *mp* *3*

Vln. II *mp*

Vla. *arco* *p* *arco* *5*

Vc. *mp* *3*

D. B. *mp* *3*

Pno. *mp* *5* *5* *5* *3*

Musical score for measures 84-85. The score includes staves for Vln. I, Vln. II, Vla., Vc., D.B., and Pno. Measure 84 features a 3/4 time signature. Vln. I and II play a melodic line with a triplet of eighth notes. Vln. II is marked *arco*. Vla. plays a single note. Vc. plays a five-measure rest. D.B. plays a triplet of eighth notes. Pno. plays a complex accompaniment with triplets. Measure 85 features a 3/4 time signature. Vln. I and II play a melodic line with a triplet of eighth notes, marked *mf*. Vla. plays a single note, marked *mp*. Vc. plays a melodic line. D.B. plays a triplet of eighth notes, marked *mf*. Pno. plays a complex accompaniment with triplets, marked *mf*.

Musical score for measures 86-87. The score includes staves for Vln. I, Vln. II, Vla., Vc., D.B., and Pno. Measure 86 features a 3/4 time signature. Vln. I and II play a melodic line with a sextuplet of eighth notes and a triplet of eighth notes. Vln. II is marked *f*. Vla. plays a single note, marked *mf*. Vc. plays a melodic line. D.B. plays a triplet of eighth notes, marked *mf*. Pno. plays a complex accompaniment with triplets, marked *mf*. Measure 87 features a 3/4 time signature. Vln. I and II play a melodic line with a triplet of eighth notes, marked *f*. Vla. plays a single note, marked *f*. Vc. plays a melodic line. D.B. plays a single note, marked *mf*. Pno. plays a complex accompaniment with sextuplets and triplets, marked *mf*. The text "string. poco a poco" is written above the strings.

88

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

90

Vln. I

Vln. II

Vla.

Vc.

D. B.

Pno.

93 **Tempo primo** (♩ = 84)

Measures 93-96: Vln. I and II play a sustained chord (f). Vla. plays a rhythmic pattern (mf) that transitions to a more complex figure (p). Vc. plays a rhythmic pattern (f) that transitions to a more complex figure (p, ord.). D.B. is silent. Pno. plays a rhythmic pattern (8va) in the right hand and a rhythmic pattern in the left hand.

97

Measures 97-100: Vln. I plays a rhythmic pattern (mp, ord.). Vln. II plays a rhythmic pattern (mp, arco). Vla. plays a rhythmic pattern (mp) that transitions to a more complex figure (pizz., arco). Vc. plays a rhythmic pattern (mp) that transitions to a more complex figure (p, m.s.p., ord.). D.B. plays a rhythmic pattern (p, pizz.). Pno. is silent.

101

Score for measures 101-103. The score includes parts for Vln. I, Vln. II, Vla., Vc., D.B., and Pno. The key signature has one sharp (F#) and the time signature is 4/4. Measure 101 starts with a 7-measure rest for Vln. I and Vln. II, then continues with a 16-measure rest for Vla., Vc., and D.B. The piece then continues for 3 measures. Dynamics include *p*, *mp*, *mf*, *p.s.p.*, and *f*. Performance markings include *pizz.*, *arco*, and *Red.*

104

Score for measures 104-106. The score includes parts for Vln. I, Vln. II, Vla., Vc., D.B., and Pno. The key signature changes to two flats (Bb, Eb) and the time signature is 4/4. Measure 104 starts with a 7-measure rest for Vln. I and Vln. II, then continues with a 16-measure rest for Vla., Vc., and D.B. The piece then continues for 3 measures. Dynamics include *ord.*, *mp*, *mf*, and *f*. Performance markings include *pizz.*, *arco*, and *Red.*

111

Vln. I *f*

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

Vla. *ff* *f* *ff* *f*

Vc. *ff* *f* *ff* *f*

D. B. *ff* *f* *ff* *f*

Pno. *ff*

113

Vln. I *mp* *f* *mf*

Vln. II *mp* *f* *mf*

Vla. *mp* *f* *mf*

Vc. *mp* *f* *mf*

D. B. *mp* *f* *mf*

Pno. *mp* *f* *mf*

ricochet *5* *p.s.p.* *6* *ord.* *p.s.p.*

pizz. *arco* *arco* *arco*

Red.

116

Vln. I *mp*

Vln. II *mp* ord.

Vla. *mp* pizz.

Vc. *mp* pizz. arco *p*

D. B. *mp*

Pno. *mp* *dim.* *f*

p.s.p. *f* *f*

arco *pizz.* *mf*

mp

8va

120

Vln. I ord. *p* *pp* *mp* *3* *ricochet*

Vln. II *mp* *p*

Vla. *mp* arco

Vc. *mp* pizz.

D. B. *p* *mp* *3*

Pno. *mp* *6* *6* *6* *8va*

128

Vln. I *mf* *f*

Vln. II *mf* p.s.p.

Vla.

Vc.

D. B.

Pno. *8ba*

132

Vln. I

Vln. II

Vla. *f* ord.

Vc. *f* p.s.p. ord. p.s.p.

D. B. *f*

Pno. *8va* Red. Red.

[133]

Score for measures 133-134. The score includes staves for Vln. I, Vln. II, Vla., Vc., D. B., and Pno. The key signature has one sharp (F#) and the time signature is 3/4. Measure 133 starts with a rehearsal mark [133]. The Vln. I part has a fermata over the first measure. The Vln. II part has a fermata over the first measure. The Vla. part has a fermata over the first measure. The Vc. part has a fermata over the first measure. The D. B. part has a fermata over the first measure. The Pno. part has a fermata over the first measure. The Vc. part has markings "ord." and "p.s.p.". The Pno. part has markings "(Red.)" and "Red.". The Vln. I part has a marking "8va" over the second measure.

135

Score for measures 135-137. The score includes staves for Vln. I, Vln. II, Vla., Vc., D. B., and Pno. The key signature has one sharp (F#) and the time signature is 3/4. Measure 135 starts with a rehearsal mark 135. The Vln. I part has a fermata over the first measure. The Vln. II part has a fermata over the first measure. The Vla. part has a fermata over the first measure. The Vc. part has a fermata over the first measure. The D. B. part has a fermata over the first measure. The Pno. part has a fermata over the first measure. The Vln. I part has a marking "pp" over the second measure. The Vln. II part has a marking "pp" over the second measure. The Pno. part has markings "4:3" and "Red.". The Vln. I part has a marking "Red." over the second measure.

138 ord. → m.s.p.

Vln. I *ff* ord. → m.s.p. *pp*

Vln. II *ff* ord. → m.s.p. *pp*

Vla. *ff* ord. → m.s.p. *f*

Vc. *ff* ord. → m.s.p. *f*

D.B. *ff* ord. → m.s.p. *f*

Pno. *ff* *f* *8va*

Red. *f*

141 ord. → m.s.p.

Vln. I *ff* ord. → m.s.p.

Vln. II *ff* ord. → m.s.p.

Vla. *ff* ord. → m.s.p.

Vc. *ff* ord. → m.s.p.

D.B. *ff* ord. → m.s.p.

Pno. *ff* *8va*

Red. *f*

144

Vln. I *mf* ord. 5

Vln. II *mf* ord. 5

Vla. *f* ord. >

Vc. *f* ord. >

D. B. *f* ord. >

Pno. *f* ord. 5

8ba. Red.

147

Vln. I *ff* (ord.) → m.s.p.

Vln. II *ff* (ord.) → m.s.p.

Vla. *ff* (ord.) → m.s.p.

Vc. *ff* *mp* *mf*

D. B. *ff* *mp* *mf*

Pno. *mp*

150

Vln. I *ord.* *f* 5 5 5

Vln. II *ord.* *mf* *f*

Vla. *f*

Vc. *f*

D. B. *f*

Pno. *f* 3 3 3 3 5 5

Red.

152

Vln. I *fff* *mp*

Vln. II *fff* *mp*

Vla. *fff* *mp*

Vc. *fff* *mp*

D. B. *fff* *mp*

Pno. *fff* *mf* 6 6 6 5

Red.