

DAN DEDIU

CVARTET DE COARDE NR. 7 – *FÜR ULISSE (HOMMAGE TO BEETHOVEN)*  
OP.171

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# Für Ulisse

Beethoven-Études

String Quartet No.7 / Cvartetul de coarde nr.7

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(2020)

## I. Labirinto del silenzio

Presto ♩ = 150

Violin I

Violin II

Viola

Cello

*misterioso*

*pp*

*pp*

*pp*

*sfz*

*sfz*

*sfz*

*sfz pp sub.*

4

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*pp*

A

8

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*

*p*

*mp*

Für Ulisse

2  
13

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*

*pp*

*pp*

sul pont.

*pp*

B

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

*misterioso*

*sfz*

*sfz*

*ord.*

*sfz*

*sfz pp* sub.

22

Vln. I

Vln. II

Vla.

Vc.

*p*

*cresc.*

*mp*

*pp*

*alla punta*

26

C

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

30

Vln. I  
Vln. II  
Vla.  
Vc.

Detailed description: This system covers measures 30 to 33. The first violin (Vln. I) part is mostly silent, with rests. The second violin (Vln. II) part begins in measure 30 with a melodic line of eighth notes. The viola (Vla.) part also begins in measure 30 with a similar melodic line. The cello (Vc.) part is silent throughout this system.

34

Vln. I  
Vln. II  
Vla.  
Vc.

Detailed description: This system covers measures 34 to 37. The first violin (Vln. I) part remains silent. The second violin (Vln. II) part continues its melodic line. The viola (Vla.) part continues with its melodic line. The cello (Vc.) part remains silent.

38

D

Vln. I  
Vln. II  
Vla.  
Vc.

*salt.*  
*pp*

Detailed description: This system covers measures 38 to 41. A dynamic marking of *pp* (pianissimo) is placed below the cello staff. A box containing the letter 'D' is positioned above the first measure of the system. The first violin (Vln. I) part is silent. The second violin (Vln. II) part has a *salt.* (saltando) marking above it. The viola (Vla.) part has a 'V' marking above it. The cello (Vc.) part plays a rhythmic accompaniment of eighth notes.

42

Vln. I  
Vln. II  
Vla.  
Vc.

Detailed description: This system covers measures 42 to 45. The first violin (Vln. I) part is silent. The second violin (Vln. II) part continues with its melodic line. The viola (Vla.) part continues with its melodic line. The cello (Vc.) part continues with its rhythmic accompaniment.

Für Ulisse

E

4  
46

Vln. I

Vln. II

Vla.

Vc.

*cresc.* *mf* *cresc.*

50

Vln. I

Vln. II

Vla.

Vc.

*f* *cresc.* *ff*

F

*crudele*

Vln. I

Vln. II

Vla.

Vc.

*f* *sfz* *sfz* *sfz* *sfz* *fffz* *fffz*

G

*fantomatico*

59

Vln. I

Vln. II

Vla.

Vc.

*fffz* *fffz* *fffz* *fffz* *p* *mp* *p*

*sul tasto* *liscio* *liscio* *liscio*

*ppp* *ppp* *ppp*

*ppp*

65

Vln. I *poco* *pp* *pp* *pp*

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

Vla. *p* *pp*

Vc. *p* *pp* *misterioso* *pp*

H

70

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

75

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

I

80

Vln. I *p* *mp* *mf*

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

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

J

84

Vln. I *f* *più f* *ff*

Vln. II *f* *più f* *ff*

Vla. *f* *più f* *ff*

Vc. *f* *più f* *ff*

K

88

Vln. I *mf* *pp*

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

Vla. *mf* *pp* *pizz.* *p*

Vc. *mf* *pp* *pizz.* *p*

93

Vln. I *pp* *p*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

L

98

Vln. I *arco* *mp* *sul pont.*

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

Vla. *arco* *mp* *pp*

Vc. *mp*

103

Vln. I *mf*

Vln. II *p* *mp* *mf* ord.

Vla. *pp* *p* *mp*

Vc. *f* *sfz* *sfz*

sul pont. "scratch-sound"

107

Vln. I *f* *ff* *ff* *pp* ord.

Vln. II *f* *ff* *ff* *pp* ord.

Vla. *mf* *f* *ff* *pp* ord.

Vc. *sfz* *sfz* *sfz* *ff* *pp*

ord.

M

Vln. I *p* *p* ord.

Vln. II *p* *p* ord.

Vla. *p* *p* ord.

Vc. *p* *p* ord.

sul pont. ord.

N

Vln. I *pp* *pp* *ppp* ord. col legno batt.

Vln. II *pp* *pp* *ppp* ord. col legno batt.

Vla. *pp* *pp* *ppp* ord. col legno batt.

Vc. *pp* *pp* *ppp* ord. col legno batt.

sul tasto



120

Vln. I arco ord. *ff* sul pont. *pp*

Vln. II arco ord. *ff* sul pont. *pp*

Vla. arco ord. *ff* sul pont. *pp*

Vc. arco ord. *ff* ord. *pp*

125

Vln. I ord. *pp* *mf*

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

Vla. ord. *pp* *p*

Vc. *pp* *p*

o

129

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *mf* *mp* *mf*

P

133

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *pp*

Q

R

138

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

142

Prestissimo ♩ = 160

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *ppp* pizz. *pp* arco

145

S

Vln. I *p* *mf* *f*

Vln. II *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

148

Sostenuto ♩ = 120

Vln. I *ff* *sfz* *fff* *sfz*

Vln. II *ff* *sfz* *fff* *sfz*

Vla. *ff* *sfz* *fff* *sfz*

Vc. *ff* *sfz* *fff* *sfz*

## II. Idyll & Dankgesang

**Giocoso strano** (♩ = 120)

sul pont.

Violin I *mf* *vivace* *pizz.*

Violin II *sfz* *p* *sfz* *p* *sfz*

Viola

Cello

**A**

ord. *salt.*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla.

Vc.

arco sul pont.

ord.  
sul pont.

Vln. I *ord.*

Vln. II *ord.*

Vla.

Vc.

Adagio ♩ = 56

**B**

*molto sensibile*

Vln. I *pp* *molto sensibile* *sfz* *pp* *p*

Vln. II *pp* *molto sensibile* *sfz* *pp* *p*

Vla. *pp* *p*

Vc. *p cantabile, lontano* *pp < p* *< mp*

**C**

*rit. a tempo*

*sul tasto*

Vln. I *pp* *sfz p* *ppp*

Vln. II *pp* *sfz p* *ppp*

Vla. *pp* *mf parlando* *ppp*

Vc. *p* *pp* *ppp*

*sul tasto*

*5*

Giocoso strano (♩ = 120)

*sul pont. alla punta*

Vln. I *ppp* *mf* *arco batt.*

Vln. II *p* *ppp* *f*

Vla. *p* *ppp*

Vc. *p* *ppp*

37

Vln. I *mp* *mf* *sim.* *V*

Vln. II *mp* *mf*

Vla.

Vc.

arco ord. alla punta sul pont.

42

Vln. I *f* *V*

Vln. II *f* *pizz.*

Vla. *f* arco batt.

Vc. *f* ord.

**D**

47

Vln. I *ff* *pizz.*

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

Vla. *f* *ff* arco ord. *lontano* *V* *pp*

Vc. *ff* *pizz.*

**Andante** ♩ = 66

52 arco ord. *lontano* **E**

Vln. I *pp*

Vln. II *pp*

Vla. *cantabile* *p*

Vc. arco ord. *non troppo vibrato* *p* *cantabile, lontano* *pp*

58

Vln. I *pp* *mp* *p* *sfz*

Vln. II *p* *cantabile* *p* *sfz*

Vla. *pp* *mp* *p* *sfz*

Vc. *pp* *p* *mp* *mf*

64 **F**

Vln. I *p* *pp* sub. *p* *mp* *più p* *p*

Vln. II *p* *pp* sub. *p* *pp* *p* *pp* *p*

Vla. *p* *pp* sub. *pp* *p* *pp* *p*

Vc. *pp* *pp* *p* *pp* *p*

*sul tasto* *ord.* *molto sensibile*

*perdendosi* Presto strano e giocoso. Doppio Movimento (♩ = 120)

70 *vibr. poco*

Vln. I *mp p pp ppp*

Vln. II *pp ppp*

Vla. *pp ppp p*

Vc. *pp ppp p*

80 **G**

Vln. I

Vln. II

Vla. *p sul pont. ord.*

Vc. *f sub. p f sub.*

*salt.*

**H**

Vln. I *p*

Vln. II *pp p*

Vla. *pp p*

Vc. *pp*

99

Vln. I

Vln. II

Vla.

Vc.

sul pont.

pizz.

arco sul pont.

Allegro appassionato (♩ = 120)

107

Vln. I

Vln. II

Vla.

Vc.

ord.

*sfz p sub.*

*mf*

*cresc.*

*f*

112

Vln. I

Vln. II

Vla.

Vc.

*sfz*

*ff*

*più f*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*



118 *sul pont.* *Giacoso strano* (♩ = 120) *sul pont.* *liscio*

Vln. I *sfz sfz sfz* *ppp sub.*

Vln. II *sul pont.* *ppp sub.* *liscio*

Vla. *sul pont.* *p* *arco batt.* *salt.*

Vc. *sul pont.* *p* *arco batt.*

122 **J**

Vln. I *p*

Vln. II *p*

Vla. *salt.*

Vc. *ord.* *mf* *f* *sfz* *mp*

126 *ord.* *sfz sfz sfz sfz sfz sfz*

Vln. I *ord.* *sfz sfz sfz sfz sfz sfz*

Vln. II *ord.* *sfz sfz sfz sfz sfz sfz*

Vla. *ord.* *sfz sfz sfz sfz sfz sfz*

Vc. *ord.* *sfz sfz sfz sfz sfz sfz*

Presto strano e giocoso. Doppio Movimento (♩ = 120)

130

Vln. I *mp* *mf*

Vln. II *mp*

Vla. *p* sub. pizz. arco

Vc. *p* sub.

K

Vln. I *p* sub. *pp* *mf*

Vln. II *mf* *mp* *p* sub.

Vla. *pp* *p*

Vc. *pp* *p*

Allegro appassionato (♩ = 120)

145

Vln. I *f* *ff* *sffz* *sffz* *p* sub.

Vln. II *f* *ff* *sffz* *sffz* *p* sub.

Vla. *f* *ff* *sffz* *sffz* *p* sub.

Vc. *f* *ff* *ff* *mf* sub.

*tr* *sim.*

L

Vln. I *mf* *f* *ff* *p* sub. *pp* sul pont.

Vln. II *mf* *f* *ff* *p* sub. *pp* sul pont.

Vla. *mf* *f* *ff* *p* sub. sul pont. *pp*

Vc. *pp* *pp* *ppp*

M

Vln. I

Vln. II

Vla. *ff* *f* *ff* *p* sub. *pp* sul pont.

Vc. *ff* *f* *ff* *p* sub. *pp* *ppp* *ff* furioso

N

Vln. I *pp* *delicato* *sim.* sul pont.

Vln. II *pp* *delicato* *sim.* sul pont.

Vla. *ff* *f* *ff* *pizz.* *sfz*

Vc. *ff* *f* *ff* *pizz.* *sfz*



P

Musical score for section P, measures 1-4. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat). The time signature changes from 4/4 to 6/4 and back to 4/4. Dynamics include *p sub.*, *mf*, and *pp*. The Vln. I and Vln. II parts feature a melodic line with a crescendo from *p sub.* to *mf* and a decrescendo to *pp*. The Vla. part follows a similar dynamic contour. The Vc. part provides a harmonic foundation with a *p sub.* dynamic.

Q

Musical score for section Q, measures 5-8. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat). The time signature is 4/4. Dynamics include *pp*, *p*, *mf*, *f*, and *sfz*. Performance instructions include *sul pont.* and *ord.*. The Vln. I and Vln. II parts feature a melodic line with a crescendo from *pp* to *f*. The Vla. part follows a similar dynamic contour. The Vc. part provides a harmonic foundation with a *sfz* dynamic.

R

Musical score for section R, measures 9-12. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat). The time signature is 4/4. Dynamics include *p sub.*, *pp*, and *sfz*. Performance instructions include *V*. The Vln. I and Vln. II parts feature a melodic line with a decrescendo from *p sub.* to *pp*. The Vla. part follows a similar dynamic contour. The Vc. part provides a harmonic foundation with a *p sub.* dynamic.

207 *fantomatico sul pont.* **S**

Vln. I *fantomatico sul pont.*

Vln. II *fantomatico sul pont.*

Vla. *sul pont.* *pp*

Vc. *sfz* *sfz* *sfz*

215 **T**

Vln. I *arco ord.* *sfz*

Vln. II *p* *ord.*

Vla. *pp*

Vc. *sfz* *sfz* *sfz* *sfz*

**T** **V**

Vln. I *mf* *sfz* *f sub.*

Vln. II *ord.* *mf* *sfz* *pizz.* *f sub.*

Vla. *f sub.* *fffz* *pizz.*

Vc. *f sub.* *fffz*

227 U

Vln. I

Vln. II

Vla.

Vc.

*sfz*

*ff*

arco

235

Vln. I

Vln. II

Vla.

Vc.

*sfz*

*ff*

pizz.

arco

241 V

Vln. I

Vln. II

Vla.

Vc.

*sfz*

*pp*

*p*

*mf*

*f*

sul pont.

248 **W** *sul pont.* *flautando*

Vln. I *ff* *fff* *p* *flautando*

Vln. II *ff* *fff* *pp* *flautando*

Vla. *ff* *fff* *pp* *flautando*

Vc. *ff* *fff* *pp* *flautando*

256 **X** *sul pont.* *pochiss.*

Vln. I *mf* *pp* *pochiss.*

Vln. II *pp* *pochiss.*

Vla. *f* *pp ord.* *pochiss.*

Vc. *f* *f ord.* *pochiss.*

264 **Y** *più f*

Vln. I *f* *più f*

Vln. II *f* *più f*

Vla. *f* *più f*

Vc. *f* *più f*



271

Vln. I

Vln. II

Vla.

Vc.

*mf*

*p*

Z

277

Vln. I

Vln. II

Vla.

Vc.

ord.

*pp*

*f*

*sfz*

AA

Vln. I

Vln. II

Vla.

Vc.

ord.

*p*

*ff*

*ff*

*sfz*

*sfz*

sul pont.

ord.

289

Vln. I

Vln. II

Vla.

Vc.

*sfz* *sfz* *sfz*

*p sub.*

**BB**

296

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*mp*

*accel.*

$\text{♩} = 126$

**CC**

304

Vln. I

Vln. II

Vla.

Vc.

*sffz* *sffz* *sffz* *sffz* *sffz*

*sffz* *sffz* *sffz* *sffz* *sffz*

*sffz* *sffz* *sffz* *sffz* *sffz*

*sffz* *sffz* *sffz* *sffz* *sffz*

*p sub.*

*p sub.*

*p sub.*

*p sub.*

*ord.*

*ord.*

*ord.*

*ord.*

*sul pont.*

*sul pont.*

*sul pont.*

*sul pont.*

*ord.*

*ord.*

*ord.*

*ord.*

*accel.*

♩ = 130

DD

313

Vln. I  
Vln. II  
Vla.  
Vc.

*cresc.*

Detailed description: This system contains measures 313 through 318. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The notation consists of quarter and eighth notes. A 'cresc.' (crescendo) marking is present in the lower half of each staff from measure 314 onwards. A box labeled 'DD' is positioned above the first staff at the beginning of measure 314.

EE

319

Vln. I  
Vln. II  
Vla.  
Vc.

*mf* *f*

Detailed description: This system contains measures 319 through 324. It features the same four staves as the previous system. The music continues with quarter and eighth notes. Dynamic markings of *mf* (mezzo-forte) and *f* (forte) are indicated. Hairpins show a crescendo from *mf* to *f* in measures 319-320, followed by a decrescendo in measures 321-322, and another crescendo in measures 323-324. A box labeled 'EE' is positioned above the first staff at the beginning of measure 320.

325

Vln. I  
Vln. II  
Vla.  
Vc.

*ff* *fff*

Detailed description: This system contains measures 325 through 330. It features the same four staves. The music is characterized by a complex, changing time signature: 6/4, 4/4, 6/4, 4/4, 6/4, 4/4. The dynamics are *ff* (fortissimo) and *fff* (fortississimo). Hairpins indicate a crescendo from *ff* to *fff* in measures 325-326, a decrescendo in measures 327-328, and a final crescendo in measures 329-330.

**FF**

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 328 through 333. It features four staves: Violin I (treble clef), Violin II (treble clef), Viola (alto clef), and Violoncello (bass clef). The music is in 6/4 time. Measures 328-330 show a steady eighth-note accompaniment with accents. Measures 331-333 feature a more complex texture with sixteenth-note patterns and accents.

334

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 334 through 339. It features the same four staves as the previous system. Measures 334-336 continue with the eighth-note accompaniment. Measures 337-339 show a change in texture, with some staves playing chords and others playing sustained notes. A fermata is present over the final notes of measures 338 and 339.

### III. Labirinto del Bolero - Ravel's Tattoo

**Presto** ♩ = 150

**Pesante** ♩ = 120

*misterioso*

*pp* *ff* *ff* *ff*

**Danzante** ♩ = 68

*pp* *pp* *arco* *salt.* *alla punta* *pizz.* *salt.*

**A**

The musical score is arranged for Violin I, Violin II, Viola, and Cello. It consists of three main sections:

- Presto (♩ = 150):** This section begins with a *misterioso* marking. The Violin I and II parts play a rhythmic pattern of eighth notes, starting *pp* and becoming *ff* in the second measure. The Viola and Cello parts play a similar pattern, also starting *pp* and becoming *ff*.
- Pesante (♩ = 120):** This section continues the rhythmic patterns from the Presto section, maintaining the *ff* dynamic.
- Danzante (♩ = 68):** This section features a change in tempo and meter. It includes various markings: *pp*, *pizz.* (pizzicato), *arco* (arco), *salt.* (saltando), and *alla punta*. The Viola and Cello parts play triplets of eighth notes.
- Section A:** This section shows the Viola and Cello parts with triplets of eighth notes, while the Violin I and II parts are silent.

**B**

Vln. I *flautando*  
Vln. II *p*  
Vla. *3*  
Vc. *p*

Vln. I *14*  
Vln. II *ord.*  
Vla. *3*  
Vc. *p*

**C**

Vln. I *ord.*  
Vln. II *p*  
Vla. *3*  
Vc. *p*

*pp sub.*  
*sim.*  
*mp*  
*III.*

20 *non flag.*

Vln. I  
Vln. II  
Vla.  
Vc.

*mp*

III.

III.

Detailed description: This system covers measures 20 to 22. The first violin part (Vln. I) features a melodic line with triplets and a fermata at the end of measure 22. The second violin part (Vln. II) plays a similar melodic line with triplets. The viola part (Vla.) has a more rhythmic accompaniment with triplets. The cello part (Vc.) provides harmonic support with chords and triplets. Dynamics include *mp* and *non flag.* (non-flageolet).

23

Vln. I  
Vln. II  
Vla.  
Vc.

*mf*

*mf*

*f*

*mp*

*mf*

III.

Detailed description: This system covers measures 23 to 25. The first violin part (Vln. I) continues with triplets and a fermata. The second violin part (Vln. II) has a melodic line with triplets. The viola part (Vla.) has a rhythmic accompaniment with triplets. The cello part (Vc.) provides harmonic support with chords and triplets. Dynamics include *mf*, *f*, and *mp*.

26

D

Vln. I  
Vln. II  
Vla.  
Vc.

*mf*

*f* *p sub.*

*mf*

III.

III.

Detailed description: This system covers measures 26 to 28. The first violin part (Vln. I) has a melodic line with triplets. The second violin part (Vln. II) has a melodic line with triplets. The viola part (Vla.) has a rhythmic accompaniment with triplets. The cello part (Vc.) provides harmonic support with chords and triplets. Dynamics include *mf*, *f*, and *p sub.* (pianissimo). A box labeled 'D' is placed above measure 27.







Feroce ♩ = 92

**G**

Vln. I *fff*

Vln. II *fffz* *sim.*

Vla. *sfz* *sim.*

Vc. *fffz* *sim.*

Vln. I *fffz* *sim.* *sul pont.* *ord.*

Vln. II *fffz* *sim.* *sul pont.* *ord.*

Vla. *fffz* *sim.* *sul pont.* *ord.*

Vc. *fffz* *sim.* *sul pont.* *ord.*

Lontano ♩ = 92

Vln. I *fff* *sul pont.* *ord.* *pp* *ppp*

Vln. II *fff* *sul pont.* *ord.* *pp* *ppp*

Vla. *fff* *sul pont.* *ord.* *pp* *ppp*

Vc. *fff* *sul pont.* *ord.* *pp* *ppp*

## IV. Moonlight Maze

Scherzando ♩ = 130

Violin I *mf*

Violin II

Viola *sfz pp*

Cello *sfz pp*

4 A

Vln. I

Vln. II *salt. poco*  
*p*

Vla.

Vc.

7 "eco"

Vln. I *p sub.* *mf*

Vln. II

Vla.

Vc.

10

Vln. I *f*

Vln. II

Vla.

Vc.

**B**

*più f*

*p*

13

Vln. I

Vln. II

Vla.

Vc.

**Danzante, incalzando** ♩ = 130

16

Vln. I *p sub.* *mp* *f sost.*

Vln. II *mp*

Vla.

Vc.

19

Vln. I *mp* sub. *mf*

Vln. II

Vla.

Vc.

C

Vln. I *f*

Vln. II *mf*

Vla. *sfz p* *sfz*

Vc. *sfz p* *sfz* *sfz p*

25

Vln. I

Vln. II

Vla. *sfz p* *sfz* *sfz p* *sfz*

Vc. *sfz* *sfz p* *sfz* *sfz p*

IV. Moonlight Maze

28

Vln. I

Vln. II

Vla.

Vc.

*sfz* *sfz* *sfz* *sfz*

*ff* *ff* *sfzp* *sfz*

31

Vln. I

Vln. II

Vla.

Vc.

*sfz* *sfz* *sfz* *sfz*

*più ff* *ff* *f sost.* *liscio*

**D**

34

Vln. I

Vln. II

Vla.

Vc.

37

Vln. I *fff*

Vln. II

Vla. *con sord. sul tasto* *metà dell'arco*

Vc. *con sord. sul tasto* *pp*

*8va*

*con rumore*

40

Vln. I *fff*

Vln. II *fff*

Vla. *pppp*

Vc. *pppp*

*arco con sord. sul tasto*

*pppp*

*8va*

**E**

45

Vln. I

Vln. II

Vla.

Vc.

*con sord.*

**F**

["Ave Circe"]

50 *fantomatico* *vibr. molto*

Vln. I *molto sensibile* *ppp* *pp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

57

Vln. I

Vln. II

Vla.

Vc.

G

*da lontano* *fantomatico* *vibr. molto*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*



**H**

Vln. I

Vln. II

Vla.

Vc.

*p sim.*

**I**

83

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*

*vibr. molto*

*fantomatico*

*senza sord.*

**J**

93

*accel.*

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

*senza sord.*

*pizz.*

Presto ♩ = 120

**K**

Vln. I *ff*

Vln. II

Vla.

Vc. *f risoluto*

103 senza sord.

Vln. I

Vln. II *p*

Vla.

Vc. *p* *pp*

**L**

quasi ucelli digitali

sul pont. alla punta

Vln. I *mp* 5

Vln. II *mf* *f*

Vla.

Vc. *mp* *sfz*



IV. Moonlight Maze

119 *salt.* **N** *1/2 col legno salt.* *col legno batt.*

Vln. I: *mp*, *p*  
Vln. II: *pp sub.*  
Vla.: *mp*, *p*, *mp*  
Vc.: *mp*, *mf*, *pp sub.*

Detailed description: This system covers measures 119 to 121. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 119 has a dynamic of *mp* and includes a *salt.* (saltando) marking. Measure 120 has a dynamic of *p* and includes a *1/2 col legno salt.* marking. Measure 121 has a dynamic of *pp sub.* and includes a *col legno batt.* marking. A box labeled 'N' is present above the first staff. Fingerings of 5 and 3 are indicated in the first staff.

122

Vln. I: *pp*  
Vln. II: *sfz*, *p*, *mf*  
Vla.: *sfz*, *ff*, *mf*  
Vc.: *p*, *sfz*, *p sub.*, *mf*

Detailed description: This system covers measures 122 to 124. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 122 has a dynamic of *pp*. Measure 123 has dynamics of *sfz* and *p*. Measure 124 has dynamics of *mf* and *mf*. The Viola part in measure 123 has a dynamic of *ff*.

125 *pizz.*

Vln. I: *mp*, *mf*, *f*  
Vln. II: *f*, *f*  
Vla.: *f*, *f*  
Vc.: *f*, *ff*

Detailed description: This system covers measures 125 to 127. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 125 has a dynamic of *mp* and includes a *pizz.* (pizzicato) marking. Measure 126 has a dynamic of *f*. Measure 127 has a dynamic of *f*. The Violoncello part in measure 126 has a dynamic of *ff*.

0

Vln. I

Vln. II

Vla.

Vc.

*più f*

*ff*

*mf*

*cresc.*

*f*

*mp*

*cresc.*

*f*

*ff*

131

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*fffz*

*ff*

P

134

Vln. I

Vln. II

Vla.

Vc.

*arco ord.*

*molto sost.*

*vibr. molto*

*passionato*

*fff*

*fff*

*fff*

*fff*

*molto intenso* **Presto, scherzando strano** ♩. = 130

140

Vln. I *ffff*

Vln. II *sffz* sul pont. alla punta

Vla. *pp* sul pont. alla punta

Vc. *ppp*

*pizz.* *calmo e imperturbabile*

144

Vln. I *p* *mp*

Vln. II

Vla.

Vc.

146

Vln. I *mf*

Vln. II *p*

Vla. *pp*

Vc. *pp*

Q

148

Vln. I

Vln. II

Vla.

Vc.

*mp*

Detailed description: This system covers measures 148 and 149. Vln. I has a melodic line with accents and slurs. Vln. II plays a rhythmic pattern of eighth notes. Vla. and Vc. play a steady eighth-note accompaniment. A dynamic marking of *mp* is present in measure 149.

150

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*mp*

*mf*

*mf*

Detailed description: This system covers measures 150 and 151. Vln. I starts with a forte (*f*) dynamic and then softens to *mp*. Vln. II starts with a piano (*p*) dynamic and then softens to *mp*. Vla. and Vc. play a steady eighth-note accompaniment, with dynamics increasing to *mf* in measure 151.

R

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

Detailed description: This system covers measures 152 through 155. Vln. I has a melodic line with accents and slurs, starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic. Vln. II, Vla., and Vc. are marked with a flat line, indicating they are silent during these measures.

S

Vln. I

Vln. II

Vla. *1/2 col legno*

Vc. *1/2 col legno*

*pp da lontano*

Preciso ♩ = 65

Vln. I *pp*

Vln. II

Vla.

Vc.

Vln. I *ppp*

Vln. II

Vla.

Vc.

ca. 10 sec.

ca. 10 sec.

ca. 10 sec.

ca. 10 sec.



## V. Fantasia fantomagica sul nome Beethoven

Allegro appassionato ♩ = 156

B E E (u)T H sOl vEn

Violin I *mp*

Violin II *p* *mp*

Viola *p* *p*

Cello *p* *p* *p* *p*

6 **A**

Vln. I *f sub.*

Vln. II *f sub.*

Vla. *sfz* *f sub.*

Vc. *f sub.*

12 **B**

Vln. I *più f* *p*

Vln. II *più f* *mp*

Vla. *mf* *p*

Vc. *mf* *mp*

18

Vln. I *mf* *f*

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

Vla. *mf* *f*

Vc. *mf* *sfz*

Detailed description: This system contains measures 18 through 23. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part starts with a half note G4, followed by eighth notes. The Violin II part has a half note G4, then eighth notes. The Viola part has a half note G3, then eighth notes. The Violoncello part has a half note G2, then eighth notes. Dynamics include *mf*, *f*, *mp*, *mf*, *f*, *mf*, and *sfz*. There are crescendo and decrescendo hairpins throughout.

24

C

Vln. I *p* *mf* *f*

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

Vla. *p* *mp* *mf* *f*

Vc. *p sub.* *mf* *f*

Detailed description: This system contains measures 24 through 29. It features four staves: Violin I, Violin II, Viola, and Violoncello. A box labeled 'C' is above measure 24. A 'V' marking is above measure 25. The Violin I part has a half note G4, then eighth notes. The Violin II part has eighth notes. The Viola part has eighth notes. The Violoncello part has eighth notes. Dynamics include *p*, *mf*, *f*, *p*, *mp*, *mf*, *f*, *p sub.*, *mf*, and *f*. There are crescendo and decrescendo hairpins throughout.

30

D

Vln. I *mf*

Vln. II *mf* *mp*

Vla. *mf* *p* *mp*

Vc. *mf* *p* *mp*

Detailed description: This system contains measures 30 through 34. It features four staves: Violin I, Violin II, Viola, and Violoncello. A box labeled 'D' is above measure 30. The Violin I part has a half note G4, then eighth notes. The Violin II part has eighth notes. The Viola part has eighth notes. The Violoncello part has eighth notes. Dynamics include *mf*, *mp*, *mf*, *p*, *mp*, *mf*, *p*, and *mp*. There are crescendo and decrescendo hairpins throughout.

36 E

Vln. I *mp* *p* *pp*

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

Vla. *mf* *mp* *p* *pp*

Vc. *mf* *p* *p* *pp*

43 F

Vln. I *p* *p sub.* *sfz*

Vln. II *p* *p sub.* *sfz*

Vla. *p* *p sub.* *sfz*

Vc. *p sub.* *sfz*

*cantabile*

49 G

Vln. I *p sub.*

Vln. II *pp*

Vla. *p sub.*

Vc. *pp*

56 **H**

Vln. I *p* *pp* sub.

Vln. II *p* *pp* sub.

Vla. *pp*

Vc. *pp*

64

Vln. I *p* *mf* *p >* *p*

Vln. II *p* *mf* *p >* *pp* *p*

Vla. *p* *mf* *p >* *pp* *p*

Vc. *p* *mf* *p >* *pp*

**I**

Vln. I *pp*

Vln. II *pp* *pp*

Vla. *pp*

Vc. *p* *pp*

78

Vln. I

Vln. II

Vla.

Vc.

*p* *mf* *f* *mp* sub.

*mp* *mf* *f* *p* sub.

*p* *mp* *f* *p* sub.

*ff* *p* sub. *p*

J

84

Vln. I

Vln. II

Vla.

Vc.

*p* *mp* *f* sub.

*mp* *f* sub.

*p* *f* sub.

*p* *f* sub.

K

90

Vln. I

Vln. II

Vla.

Vc.

*più f*

*più f*

*mf*

*mf*

96 L

Vln. I *p* *mp* *mf*

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

Vla. *mp* *mf*

Vc. *mf* *f*

102 M

Vln. I *f* *p* *mf*

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

Vla. *f* *mp* *mf* *mf*

Vc. *sfz* *p*<sub>sub.</sub> *mf*

108 N

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

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

Vla. *f* *mf* *pizz.*

Vc. *f* *mp* *pizz.*

114

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

arco

*mf*

arco

*mp*

*f*

119

Vln. I

Vln. II

Vla.

Vc.

*f*

*mp*

*f* sub.

*mp*

*f* sub.

pizz.

arco

*mf*

*mp*

*f* sub.

pizz.

arco

*mf*

*mp*

*f* sub.

**O**

125

Vln. I

Vln. II

Vla.

Vc.

*più f*

*più f*

*più f*

*più f*

131

Vln. I  
Vln. II  
Vla.  
Vc.

Detailed description: This system contains measures 131 through 136. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat). The music consists of rhythmic patterns with eighth and sixteenth notes, often beamed together. There are some accents and slurs throughout the passage.

P

Vln. I  
Vln. II  
Vla.  
Vc.

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

Detailed description: This system contains measures 137 through 142. It features four staves: Violin I, Violin II, Viola, and Violoncello. A box labeled 'P' is at the top left. The music is more dynamic and expressive, with various articulations. Dynamic markings include *mf*, *f*, *p*, *mp*, *sfz*, *pizz.*, and *arco*. There are also accents and slurs.

143

Vln. I  
Vln. II  
Vla.  
Vc.

*ff*  
*ff*  
*sfz* *sfz* *ff*  
*sfz* *sfz* *ff*

Detailed description: This system contains measures 143 through 148. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is very dramatic, with a strong emphasis on fortissimo dynamics. Dynamic markings include *ff* and *sfz*. There are accents and slurs throughout the passage.



148 Q

Vln. I *p* *pp* sul pont.

Vln. II *p* *pp* sul pont.

Vla. *pp* sub. *pp* sul pont.

Vc. *pp* sub. *pp* pizz.

154

Vln. I *ff* *p* sub. ord.

Vln. II *ff* *p* sub. ord. *ff*

Vla. *ff* *p* sub. ord. *ff*

Vc. arco *p* sub. *ff*

R

Vln. I *p* *pp* sub.

Vln. II *pp* *p* *pp* sub.

Vla. *pp* *pp* sub.

Vc. *pp* sub.

166

S

Vln. I

Vln. II

Vla.

Vc.

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

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

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

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

172

T

Vln. I

Vln. II

Vla.

Vc.

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

177

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

U

182

Vln. I

Vln. II

Vla.

Vc.

*f* *ff* *pp*sub.

*mp* *f* *ff* *pp*sub.

*f* *ff* *pp*sub.

*f* *ff* *pp*sub.

188

Vln. I

Vln. II

Vla.

Vc.

*pp*

V

flautando

Vln. I

Vln. II

Vla.

Vc.

*p* *mf*

*pp* *f*sub.

*pp* *f*sub.

*pp* *f*sub.

200

W

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

Detailed description: This system of music covers measures 200 to 205. It features four staves: Violin I, Violin II, Viola, and Violoncello. A rehearsal mark 'W' is placed above the first measure. The key signature has one sharp (F#). The dynamics are consistently *ff* (fortissimo) across all parts. The Violin I part has a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment. The Viola and Violoncello parts provide harmonic support with sustained notes and moving lines.

206

Vln. I

Vln. II

Vla.

Vc.

*p sub.*

*f sub.*

*p sub.*

*f sub.*

*ff*

*p sub.*

*f sub.*

*p sub.*

*f sub.*

*ff*

*p sub.*

*f sub.*

*p sub.*

*f sub.*

*ff*

Detailed description: This system covers measures 206 to 210. The key signature changes to two flats (Bb, Eb). The dynamics are marked with *p sub.* (pianissimo) and *f sub.* (forzando) for the first four measures, and *ff* (fortissimo) for the final measure. The Violin I part shows a dynamic crescendo from *p sub.* to *ff*. The other instruments follow a similar pattern, with the Viola and Violoncello parts showing a clear crescendo towards the end of the system.

X

211

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*f*

*mf*

*f*

*f*

*f*

Detailed description: This system covers measures 211 to 215. A rehearsal mark 'X' is placed above the first measure. The key signature remains two flats. The dynamics are marked *mf* (mezzo-forte) for the first three measures and *f* (forte) for the last two. The Violin I part has a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment. The Viola and Violoncello parts provide harmonic support with sustained notes and moving lines.

217

Y

Vln. I

Vln. II

Vla.

Vc.

*p* *mp* *mf*

*p* *mp* *mf*

*mp* *mf*

*mf* *f*

Z

224

Vln. I

Vln. II

Vla.

Vc.

*f* *p*

*f* *mp* *mf*

*f* *mp* *mf*

*sfz* *p sub.*

230

Vln. I

Vln. II

Vla.

Vc.

*mf* *f* *ff*

*mf* *f* *ff*

*mf* *f* *ff*

*mf* *f* *ff*

236 **Molto allegro** ♩ = 172

Vln. I *mp* *p*

Vln. II *p* *mp*

Vla. *p* *p*

Vc. *p* *p*

**AA**

Vln. I *f sub.* *ff*

Vln. II *f sub.* *ff*

Vla. *f sub.* *ff*

Vc. *f sub.* *ff*

**BB** **CC**

Vln. I *p* *f* *ff*

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

Vla. *p* *f* *ff*

Vc. *mp* *f* *ff*

**DD** sul pont. **EE**

Vln. I *pp*

Vln. II *pp* sul pont.

Vla. *pp* sul pont.

Vc. *pp* sul pont.

**FF** 1 2 3 4 5 6 **GG**

Vln. I *pp* ord. 1/2 col legno

Vln. II *p* ord. 1/2 col legno

Vla. *pp* ord. 1/2 col legno

Vc. *pp* ord. 1/2 col legno

**HH** 278 sul pont.

Vln. I *ppp*

Vln. II *mp* turn forward the paper page, with noise --->

Vla. *mf* turn forward the paper page, with noise --->

Vc. *mf* turn forward the paper page, with noise ---> turn back the paper page, with noise <---

II

285

Vln. I

Vln. II

Vla.

Vc.

turn back the paper page, with noise

turn back the paper page, with noise

*p*

*f*

*f*

*mp*

*mf*

*f*

*mp*

*f*

JJ

1

2

3

4

close the whole part with noise and simultaneously!

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*p*

*sffz*

*sffz*

*sffz*

*sffz*

close the whole part with noise and simultaneously!

close the whole part with noise and simultaneously!

close the whole part with noise and simultaneously!

close the whole part with noise and simultaneously!