

Dave Soldier & Brad Garton

String Quartet #3 opus 21
with electroencephalograms or recordings

“The Essential”

after the second movement of Arnold Schoenberg's Second String Quartet

1. Sample & Hold Variation
2. Fractal Variation “Benoit meets Arnold in 5 Dimensions”
3. Fourier Transformations
4. Integral Variation
5. First Derivative Variation

June 14 2011 version

about 30 minutes

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Performance notes for “The Essential Quartet”

This piece can either be performed by a string quartet using EEG headbands that trigger previously recorded samples, or using a fifth musician as an engineer who triggers the samples. The EEG triggering is accomplished via MAX/MSP programs that Brad Garton has devised. The triggered samples are only required in the first movement, but a creative programmer can use the EEGs to trigger appropriate sounds for the other movements except for the Fractal Variation, which should be entirely live. Samples already prepared for the 1st and 3rd movement can be downloaded from my website davesoldier.com

1. *Sample & Hold*

This uses the EEGs or the prerecorded music. The sections with repeat signs are repeated at will by the players: move on when they become tedious unless you decide that tedium is actually desired. Either the EEGs or the engineer can repeat the same sections out of phase. Thus, these repeat sections can either use tracks the players have recorded previously, or one could download versions that we have already prepared.

2. *Fractal Variation*

Inspired by Benoit Mandelbrot, who passed away just before this piece was written, a fractal shows similarity and multiple scales. We took five pitches that reoccur throughout Schoenberg’s and produced a fractal pattern where the same intervals occur between each set of 5 note, every 5th note, every 25th note, and every 125th note. It should be played very quickly, and extreme changes in timbre to the taste of the performers are encouraged – do your best to make this not sound dry and predictable and to have the rapid notes sound as if they are passed from voice to voice.

3. *Fourier Transformations*

The bar graphs show each instrument’s pitches times it’s total duration times its volume. For instance if C is played for 8 beats in the 2nd movement of Schoenberg’s second, and Eb for 16 beats, and both are at the same volume, the bar is twice as high for Eb. Choose the notes at will, and use whatever sounds and effects you like, but attempt to represent them as the fractions shown, i.e., in the case above, Eb should be played twice as much as C. Don’t let it last to the point where it is tedious, unless that’s the effect you would like for your listeners. Here too, timbral changes and a thick sound are desired. Eventually, drift to your average note, which is the average of all your bars in the graph, and eventually everyone slowly slides together to the average note of the entire piece.

4. *Integral Variation*

This sums all of the pitches, and this rapidly goes beyond the range that the instruments can play, and then beyond the range of hearing. It is thus very short.

The value of the lowest note is an arbitrary constant: the reason that the cello lasts longest is that the low D is chosen as the constant, so that succeeding Ds add zeroes, and the low C makes the integral negative. Nevertheless, even starting at a very low range, the pitches inevitably climb rapidly.

5. First Derivative Variation

This uses the first derivative of each separate part. For example, if the viola plays in succession C, E, Bb below the C, the intervals are a major third up and a tritone below. If A is chosen as the pitch center, the resulting notes would be A, C# (A plus a major third), D# (A minus a tritone).

While all of the notes are from the first derivative of the original Schoenberg movement, quite a few are removed to make the piece less dense: it feels like making a sculpture of David by removing everything from the stone that isn't David.

-Brad Garton & Dave Soldier NYC April 18, 2011

String Quartet #3 "The Essential"

June 12, 2011 version

Score

after Arnold Schoenberg's 2nd Quartet, with electroencephalograms

Dave Soldier & Brad Garton

1. Sample & Hold

$\text{♩} = 70$ each repeat section is repeated at least 3 times, and more at will of 1st violinist
solo cello

Violin I

Violin II

Viola

Cello

free dynamics

mf

B

C

Vln. I

Vln. II

Vla.

Vc.

p

pp

mf

mp

mp

tr

D

Vln. I

Vln. II

Vla.

Vc.

E

F

Musical score for measures 12-18. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat). The time signature changes from 6/4 to 3/4, then to 4/4, and finally to 2/4. Measure 12 starts with a dynamic of *pp*. Measure 13 has a dynamic of *pp*. Measure 14 has a dynamic of *f*. Measure 15 has a dynamic of *pp*. Measure 16 has a dynamic of *f*. Measure 17 has a dynamic of *pp*. Measure 18 has a dynamic of *f*. There are two vertical bar lines with repeat signs: one at the start of measure 14 and one at the end of measure 17. Above the first bar line is a box containing the letter 'E', and above the second bar line is a box containing the letter 'F'.

Musical score for measures 19-24. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat). The time signature changes from 2/4 to 3/4, then to 4/4, and finally to 2/4. Measure 19 starts with a dynamic of *mp*. Measure 20 has a dynamic of *mp*. Measure 21 has a dynamic of *mp*. Measure 22 has a dynamic of *mp*. Measure 23 has a dynamic of *mp*. Measure 24 has a dynamic of *mp*. There are triplets in measures 19, 20, 21, 22, 23, and 24. Above measure 19 is a tempo marking of $\text{♩} = 70_3$.

Musical score for measures 25-28. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat). The time signature changes from 2/4 to 3/4, then to 4/4, and finally to 2/4. Measure 25 starts with a dynamic of *ff*. Measure 26 has a dynamic of *mp*. Measure 27 has a dynamic of *mp*. Measure 28 has a dynamic of *mf*. There are slurs in measures 25, 26, 27, and 28. Above measure 25 is a tempo marking of $\text{♩} = 100$. The word "bounce" is written above the Vc. staff in measure 26.

1. Sample & Hold Variation

29

Vln. I

Vln. II

Vla.

Vc.

p

33

Vln. I

Vln. II

Vla.

Vc.

G

fierce rock n' roll

ff

ff

ff

ff

ff

37

Vln. I

Vln. II

Vla.

Vc.

H

super sul tasto

p

mf

lyric

p

p

p

p

$\text{♩} = 90$

3

43 $\underline{\underline{mf}}$ very jazzy

Vln. I mf very jazzy

Vln. II *end tasto* mf very jazzy

Vla. *end tasto* mf very jazzy

Vc. *pizz.* walking bass sound f mf

49 $\text{♩} = 60$ Nancarrow light & bouncy

Vln. I Nancarrow light & bouncy

Vln. II Nancarrow light & bouncy

Vla. Nancarrow light & bouncy

Vc. Nancarrow light & bouncy arco

I

53

Vln. I

Vln. II

Vla.

Vc.

1. Sample & Hold Variation

53

Vln. I

Vln. II

Vla.

Vc.

J

K

L

ff

ff

ff

ff

p

p

p

legno battuto

legno battuto

legno battuto

58

Vln. I

Vln. II

Vla.

Vc.

legno battuto

$\text{♩} = 60$ arco, mechanically

pizz. arco, mechanically

pizz.

arco

pizz.

62

Vln. I

Vln. II

Vla.

Vc.

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

66

Vln. I *p dolce*

Vln. II *pizz. arco* *pizz.* *p arco dolce*

Vla. *pizz. arco* *pizz.* *arco p dolce*

Vc. *mf*

M

77

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mf* *melody* *expressive*

N

77

gradually to smoother texture

Vln. I *mf* *gradually to smoother texture*

Vln. II *mf* *gradually to smoother texture*

Vla. *mf* *gradually to smoother texture*

Vc. *mf* *gradually to smoother texture*

$\text{♩} = 100$

81

Vln. I

Vln. II

Vla.

Vc.

mp

mp

f

85

Vln. I

Vln. II

Vla.

Vc.

f

f

89

Cajun

Vln. I

Vln. II

Vla.

Vc.

Cajun

Cajun

Cajun

1. Sample & Hold Variation

94

P

$\text{♩} = 116$

Vln. I

Vln. II

Vla.

Vc.

pizz.

100

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

Singtra

pizz.

arco

pizz.

arco

pizz.

107

Vln. I

Vln. II

Vla.

Vc.

arco

arco

arco

pizz.

112

Vln. I

Vln. II

Vla.

Vc.

arco

Q

120

Vln. I

Vln. II

Vla.

Vc.

arco

R

126

Vln. I

Vln. II

Vla.

Vc.

pizz.

S

T
131

Vln. I

Vln. II

Vla.

Vc.

arco

Vln. I

Vln. II

Vla.

Vc.

sfz

mf

mf

Vln. I

Vln. II

Vla.

Vc.

1. Sample & Hold Variation

$\text{♩} = \text{c. } 108$

Wayne Shorter

G.P.

Musical score for measures 146-151. The score is for Vln. I, Vln. II, Vla., and Vc. in G major, 3/4 time. Measures 146-151 feature a 'Sample & Hold' variation. Vln. I has a dynamic of *mp* and a 'stress beat 2' marking. Vln. II has a dynamic of *f*. Vla. and Vc. have a dynamic of *pizz.* and a 'stress beat 2' marking. The score includes triplets and a double bar line with repeat dots.

Musical score for measures 152-158. The score is for Vln. I, Vln. II, Vla., and Vc. in G major, 3/4 time. Measures 152-158 continue the 'Sample & Hold' variation. Vln. I has a dynamic of *mp*. Vln. II has a dynamic of *f*. Vla. has a dynamic of *pizz.*. Vc. has a dynamic of *pizz.* and a 'stress beat 2' marking. The score includes triplets and a double bar line with repeat dots.

Musical score for measures 159-164. The score is for Vln. I, Vln. II, Vla., and Vc. in G major, 4/4 time. Measures 159-164 feature a 'Sample & Hold' variation. Vln. I has a dynamic of *f*. Vln. II has a dynamic of *p* and *f*. Vla. has a dynamic of *espress.*. Vc. has a dynamic of *pizz.*. The score includes a 'solo cello' marking and a double bar line with repeat dots.

X

167

Vln. I *mf*

Vln. II

Vla. *mf* gliss.

Vc. *mf*

175

Vln. I *mf*

Vln. II

Vla. *ff* *mf* gliss. *mf* *ff* *mf* arco mod., light sound again

Vc. *ff* *mf* *mf* gliss. *ff* *mf* arco mod., light sound again

182

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

187

Vln. I

Vln. II

Vla.

Vc.

192

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

198

Y miserably dramatic Vienna

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

pizz.

pizz.

Z keep tempo (108)

203

Vln. I *mf*

Vln. II *mf* arco pizz.

Vla. *mf* arco

Vc. *mf*

Detailed description: This system contains measures 203 through 207. It features four staves: Violin I, Violin II, Viola, and Violoncello. A box labeled 'Z' is positioned above measure 203 with the instruction 'keep tempo (108)'. The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *mf* for all parts. Performance markings include 'arco' and 'pizz.' for the Violin II and Viola parts. Accents are present on several notes.

208

Vln. I *f* sim.

Vln. II

Vla. arco

Vc.

Detailed description: This system contains measures 208 through 212. The key signature remains one flat. The time signature changes to 3/4 for measures 208-210 and back to 4/4 for measures 211-212. Dynamics include *f* for the Violin I part and *mf* for the other parts. Performance markings include 'arco' for the Viola part and 'sim.' for the Violin I part. Accents are present on several notes.

AA 273 BB $\text{♩} = 90$

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This system contains measures 273 through 277. It features four staves: Violin I, Violin II, Viola, and Violoncello. A box labeled 'AA' is above measure 273 and a box labeled 'BB' is above measure 274, with the tempo marking $\text{♩} = 90$. The key signature has one flat. The time signature changes from 4/4 to 3/4 for measures 273-274 and back to 4/4 for measures 275-277. Dynamics include *f* for the Violin I part and *mf* for the other parts. Accents are present on several notes.

218

Vln. I

Vln. II

Vla.

Vc.

222

CC

Vln. I

Vln. II

Vla.

Vc.

226

DD

thrash, nasty pont.

Vln. I

Vln. II

Vla.

Vc.

mf *ff* *mf* *f*

mf *ff* *mf* *f*

f *f* *f* *f*

230

Vln. I

Vln. II

Vla.

Vc.

235

Vln. I

Vln. II

Vla.

Vc.

240

Vln. I

Vln. II

Vla.

Vc.

pizz.

ff pizz.

ff pizz.

ff pizz.

ff

2. Fractal Variation: Arnold & Benoit in 5 Dimensions

2. Fractal Variation

Presto ♩=190 use sul tasto & ponticello at will: impromptu dynamics are encouraged

245

Violin I *p* *f* *pp*

Violin II *pp*

Viola *pp*

Cello *pp* *mp*

3

Vln. I *mf*

Vln. II *f*

Vla. *f*

Vc. *f*

7

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *f*

Vc. *pp* *f* *mp*

Detailed description: This image shows three systems of musical notation for a string quartet. The first system (measures 245-256) includes Violin I, Violin II, Viola, and Cello. Violin I starts with a *p* dynamic, moves to *f* in the second measure, and ends with *pp*. Violin II and Viola play *pp*. Cello starts *pp* and moves to *mp*. The second system (measures 257-260) includes Violin I, Violin II, Viola, and Cello. Violin I starts *mf*. Violin II and Viola play *f*. Cello plays *f*. The third system (measures 261-264) includes Violin I, Violin II, Viola, and Cello. Violin I and Violin II play *pp*. Viola and Cello play *pp*, with Cello moving to *f* in the second measure and *mp* in the third measure.

11

Vln. I

Vln. II

Vla.

Vc.

mp

f

pp

15

Vln. I

Vln. II

Vla.

Vc.

f

pp

mf

pp

19

Vln. I

Vln. II

Vla.

Vc.

mp

pp

pp

f

23

Vln. I

Vln. II

Vla.

Vc.

mp

pp

Detailed description: This system contains measures 23 through 26. The first violin part (Vln. I) begins with a melodic line in measure 23, marked *mp*. The second violin part (Vln. II) provides harmonic support with a similar melodic line. The viola part (Vla.) features a complex rhythmic pattern of eighth and sixteenth notes. The cello part (Vc.) has a simple bass line with long notes. Dynamics include *mp* and *pp*.

27

Vln. I

Vln. II

Vla.

Vc.

f

pp

Detailed description: This system contains measures 27 through 30. The first violin part (Vln. I) has a more active melodic line, marked *f*. The second violin part (Vln. II) continues with a melodic line. The viola part (Vla.) has a steady eighth-note accompaniment. The cello part (Vc.) has a simple bass line. Dynamics include *f* and *pp*.

31

Vln. I

Vln. II

Vla.

Vc.

pp

mf

mf

Detailed description: This system contains measures 31 through 34. The first violin part (Vln. I) has a melodic line, marked *pp*. The second violin part (Vln. II) has a melodic line. The viola part (Vla.) has a steady eighth-note accompaniment, marked *mf*. The cello part (Vc.) has a steady eighth-note accompaniment, marked *mf*. Dynamics include *pp* and *mf*.

35

Vln. I

Vln. II

Vla.

Vc.

pp

p

mf

39

Vln. I

Vln. II

Vla.

Vc.

ff

ppp

ppp

ff

ppp

43

Vln. I

Vln. II

Vla.

Vc.

47

Vln. I

Vln. II

Vla.

Vc.

pp

ff

51

Vln. I

Vln. II

Vla.

Vc.

f

pp

f

55

Vln. I

Vln. II

Vla.

Vc.

f

59

Vln. I

Vln. II

Vla.

Vc.

62

Vln. I

Vln. II

Vla.

Vc.

ff pizz.

ff pizz.

ff pizz.

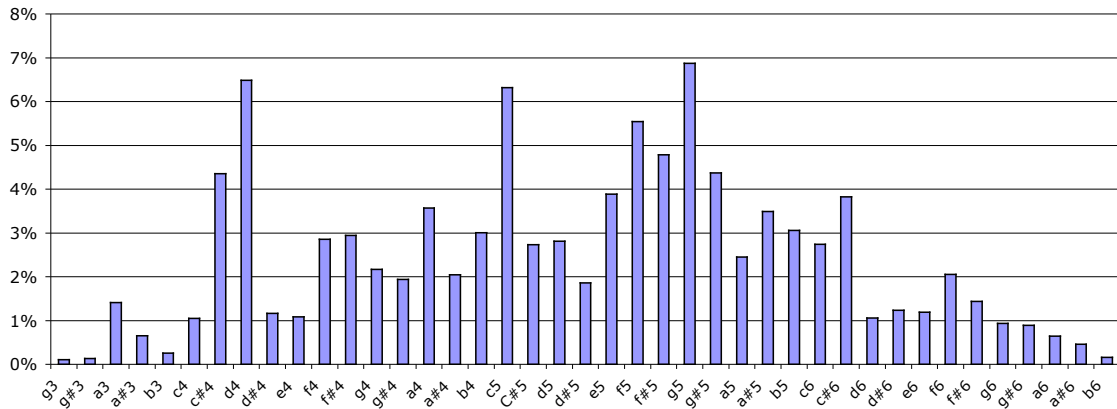
ff

3. Fourier Transformations

April 20, 2011 version

from the Essential String Quartet

VIOLIN 1 PART



Bars indicate the power (duration * volume) for each pitch in the original Schoenberg piece. C4 is middle C.

Play the amount of each pitch represented (for example, D above middle C, C above middle C, and G on top line of treble clef should be played the twice as much as notes that are around 3%). You can use double stops, different tones, and rhythms at will, but try to make a sustained sound with the entire group.

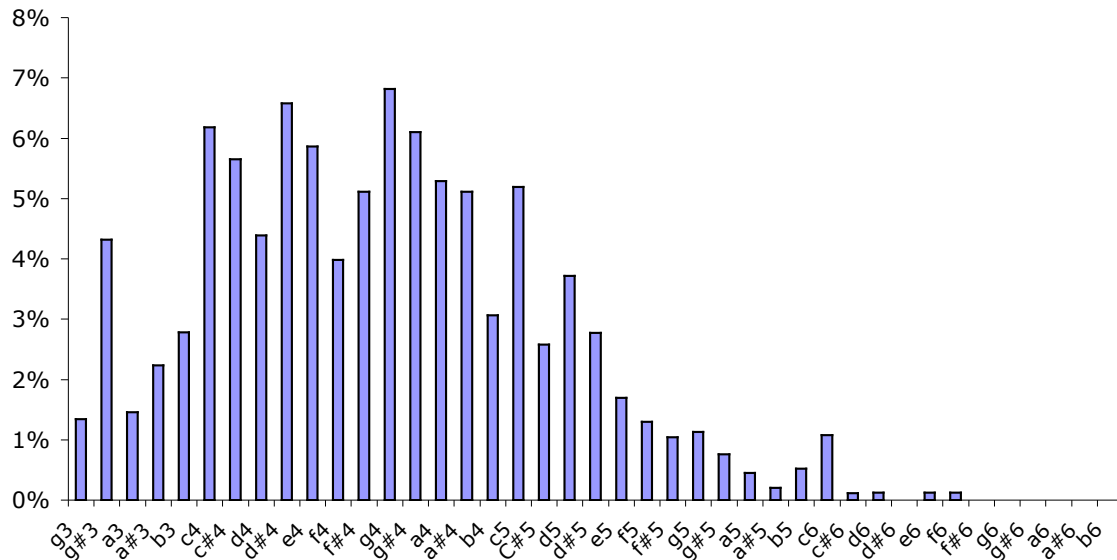
At cue 1, take 30-40 sec to slowly move the pitches closer to your average note: e5.1 (the open E string plus a tiny bit sharp)

At cue 2, take 30-40 sec to slowly move \ to the average note of the entire piece: e4.8, which is the e above middle C very sharp (almost F).

3. Fourier Transformations

April 20, 2011 version

VIOLIN 2 PART



Bars indicate the power (duration * volume) for each pitch in the original Schoenberg piece. C4 is middle C.

Play the amount of each pitch represented (for example, D above middle C, G above middle C should be played the most. You can use double stops, different tones, and rhythms at will, but try to make a sustained sound with the entire group.

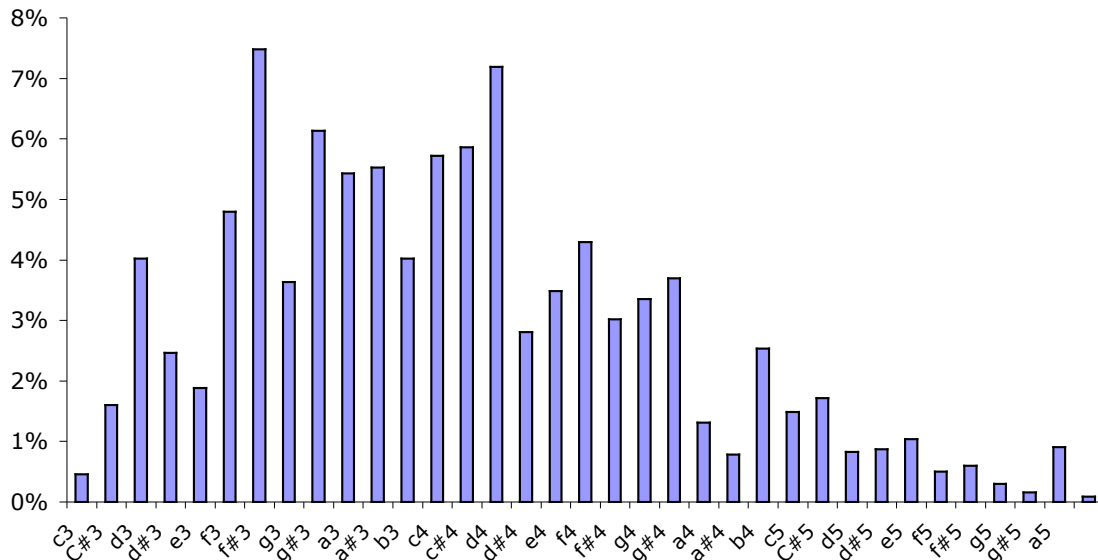
At cue 1, take 30-40 sec to slowly move the pitches closer to your average note: G#4.1 (G# below the A string a tiny bit sharp).

At cue 2, take 30-40 sec to slowly move \ to the average note of the entire piece: e4.8, which is the e above middle C very sharp (almost F).

3. Fourier Transformations

April 20, 2011 version

VIOLA PART



Bars indicate the power (duration * volume) for each pitch in the original Schoenberg piece. C4 is middle C.

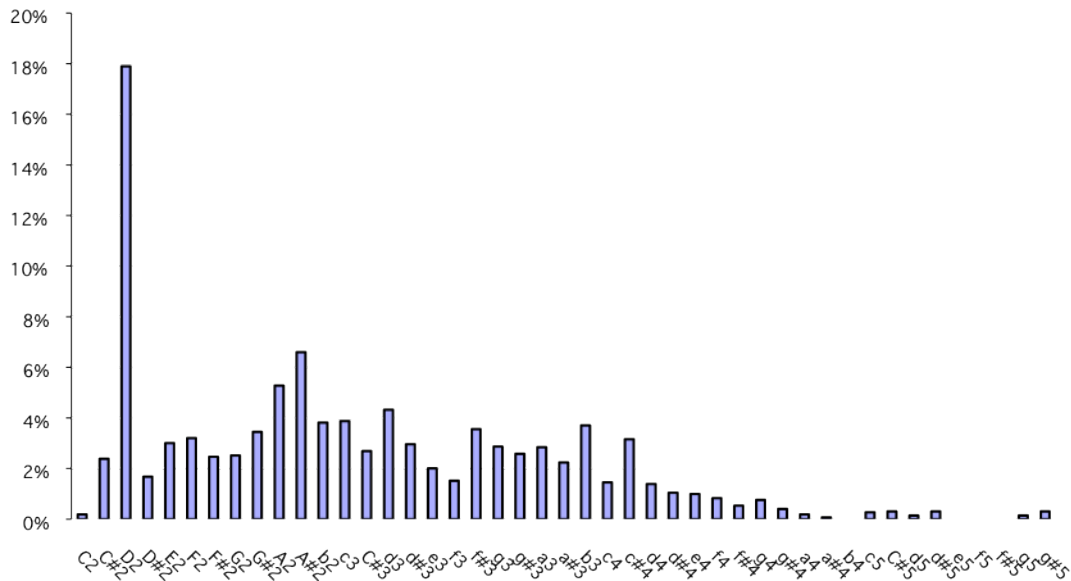
Play the amount of each pitch represented (for example, F# below middle C is the loudest and most played, followed by the D above middle C). You can use double stops, different tones, and rhythms at will, but try to make a sustained sound with the entire group.

At cue 1, take 30-40 sec to slowly move the pitches closer to your average note: C#4.5, which is the C# above middle C plus a quarter tone.

At cue 2, take 30-40 sec to slowly move \ to the average note of the entire piece: e4.8, which is the e above middle C very sharp (almost F).

3. Fourier Transformations

April 20, 2011 version
CELLO PART



Bars indicate the power (duration * volume) for each pitch in the original Schoenberg piece. C4 is middle C.

Play the amount of each pitch represented (for example, D above middle C, C above middle C, and G on top line of treble clef should be played the twice as much as notes that are around 3%). You can use double stops, different tones, and rhythms at will, but try to make a sustained sound with the entire group.

At cue 1, take 30-40 sec to slowly move the pitches closer to your average note: D3.3, which is the open D string plus a 3rd tone sharp.

At cue 2, take 30-40 sec to slowly move \ to the average note of the entire piece: e4.8, which is the e above middle C very sharp (almost F).

4. Integral Variation

4. Integral Variation

64 $\text{♩} = 116$ scherzo

The musical score is divided into three systems, each with four staves: Violin I, Violin II, Viola, and Cello. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'scherzo' with a quarter note equal to 116 beats per minute. The first system starts at measure 64. In this system, Violin I and Violin II are mostly silent, with Violin II entering in measure 68 with a melodic line. Viola and Cello play a rhythmic accompaniment. The second system starts at measure 73. Violin I and Violin II have more active parts, with Violin I playing a melodic line and Violin II playing a rhythmic accompaniment. Viola and Cello continue their accompaniment. The third system starts at measure 81. Violin I and Violin II are mostly silent, with Violin II playing a melodic line. Viola and Cello play a rhythmic accompaniment. The score includes various musical notations such as dynamics (mf), articulation (>), and performance instructions (pizz., 8va).

5. First Derivative Variation

5. First Derivative Variation

12 $\text{♩} = 116$

Musical score for Violin I, Violin II, Viola, and Cello, measures 12-15. The score is in 4/4 time with a tempo of 116 beats per minute. The key signature has one flat. The Violin II part begins at measure 12 with a *pp* *arco* marking and a *arco* *leggiero* marking. The Viola part begins at measure 12 with a *pp* *leggiero* marking. The Cello part begins at measure 12 with a *pp* marking.

Musical score for Violin I, Violin II, Viola, and Cello, measures 6-11. The score is in 4/4 time with a tempo of 70 beats per minute. The key signature has one flat. The Violin I part begins at measure 6 with a *p* marking and a *cresc.* marking. The Violin II part begins at measure 6 with a *mf* *cresc.* marking. The Viola part begins at measure 6 with a *mf* *cresc.* marking. The Cello part begins at measure 6 with a *mf* marking.

Musical score for Violin I, Violin II, Viola, and Cello, measures 11-15. The score is in 4/4 time. The key signature has one flat. The Violin I part begins at measure 11 with a *mp* marking. The Violin II part begins at measure 11 with a *mp* marking. The Viola part begins at measure 11 with a *mp* marking. The Cello part begins at measure 11 with a *mp* marking.

34

Vln. I

Vln. II

Vla.

Vc.

mf

38

Vln. I

Vln. II

Vla.

Vc.

43

Vln. I

Vln. II

Vla.

Vc.

48

Vln. I

Vln. II

Vla.

Vc.

p *mp* *mp* *p*

Detailed description: This system contains measures 48 through 52. The Vln. I part is mostly silent. The Vln. II part begins in measure 48 with a *p* dynamic, playing eighth notes. The Vla. part also begins in measure 48 with a *p* dynamic, playing eighth notes. The Vc. part plays a continuous eighth-note accompaniment starting in measure 48 with a *p* dynamic. In measure 52, the Vln. II and Vla. parts both increase to a *mp* dynamic.

53

Vln. I

Vln. II

Vla.

Vc.

mp

Detailed description: This system contains measures 53 through 56. The Vln. I part begins in measure 53 with a *mp* dynamic, playing eighth notes. The Vln. II part continues with eighth notes. The Vla. part has a few notes in measures 53 and 54. The Vc. part continues with eighth notes. A hairpin crescendo is shown below the Vc. staff, starting in measure 53 and ending in measure 56.

57

Vln. I

Vln. II

Vla.

Vc.

pp *pp* *pp* *pp*

Detailed description: This system contains measures 57 through 60. The Vln. I part begins in measure 57 with a *pp* dynamic, playing eighth notes. The Vln. II part continues with eighth notes. The Vla. part has a few notes in measures 57 and 58. The Vc. part continues with eighth notes. All parts are marked *pp* throughout this system.

63 $\text{♩} = 116$

Vln. I
pizz. *mp* *f* arco

Vln. II
f *mf*

Vla.
f

Vc.
f *mf* arco

70

Vln. I
f pizz. *f* arco

Vln. II
arco *f* pizz. *f* arco

Vla.
mf *f* pizz.

Vc.
mf *f* *f* arco

78 *cue*

Vln. I
pizz. arco

Vln. II
arco *f* pizz. arco

Vla.
f

Vc.
f

87

Vln. I pizz. arco

Vln. II pizz. arco

Vla. pizz.

Vc. pizz. arco

mf *mf* *mf*

94

Vln. I

Vln. II

Vla. arco

Vc. arco

mf *mp*

100

Vln. I

Vln. II

Vla. pizz. arco

Vc. pizz.

mp *mf*

107

Vln. I

Vln. II

Vla.

Vc.

f

114

Vln. I

Vln. II

Vla.

Vc.

f pizz. arco

f pizz.

pizz.

120

Vln. I

Vln. II

Vla.

Vc.

mf

mfco

f

5. First Derivative

126

$\text{♩} = 116$
pizz.

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. 3 3 3 3

Vc. 3 3 3 3 pizz. *mf*

133

Vln. I

Vln. II

Vla.

Vc.

141

arco

Vln. I *mf* *mp*

Vln. II arco *mp*

Vla.

Vc.

$\text{♩} = 80$

150

Vln. I *p* *f* *mp* arco

Vln. II *mp* arco

Vla. *mp* arco

Vc. *mp* arco

157

Vln. I *f*

Vln. II *<f* *f*

Vla. *f*

Vc. *<f*

163

Vln. I *f*

Vln. II

Vla.

Vc.

168

Vln. I

Vln. II

Vla.

Vc.

173

Vln. I

Vln. II

Vla.

Vc.

ff a bit of nasty ponticello

some accel. to end

178

Vln. I

Vln. II

Vla.

Vc.

183

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of music covers measures 183 through 187. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). The time signature is 4/4. Measures 183-185 show active, rhythmic patterns in all parts. In measure 186, the Violin II and Viola parts have rests, while the Violin I and Violoncello parts continue. In measure 187, all parts have rests.

188

pizz.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of music covers measures 188 and 189. The Violin I, Violin II, and Viola staves are mostly empty, with a double bar line in measure 188. In measure 189, each of these three staves has a single note with a 'pizz.' (pizzicato) marking above it. The Violoncello staff has a long note in measure 188 and a single note in measure 189 with a 'pizz.' marking below it.