

Daniel Davis

Colours (closing in)

*Commissioned by Pixaudio for the 100th anniversary
of Antonio Lauro (1917 - 1986)*

2018

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This work is a commission made by *Pixaudio*, for the 100th anniversary
of the Venezuelan guitarist and composer Antonio Lauro (1917 - 1986).

It was made in collaboration with the guitarist Fábio Fernandes
and is part of a research project at the Guildhall School of Music & Drama
supported by Guildhall's Research and Composition Departments
and the Calouste Gulbenkian Foundation.

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INSTRUMENTATION

(Guitar Quintet)

Guitar solo

Violin 1

Violin 2

Viola

Violoncello

The Score is in C

Score available on hire from the composer

This work score approximately

12 minutes

Special thanks to Fábio Fernandes, Francisco Fontes, Julian Philips
and Richard Baker for the comments and responses
in the process of composition.

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En Yuan Khong and Fábio Fernandes for the technical guidance
in the process of composition.

PERFORMANCE NOTES

Strings:

General

S.P. - sul ponticello

P.O. - ordinary position

N.V. - without vibrato

Vib. - vibrato

norm. - normal

B.H. - bow pressure heavy

Play harmonics as indicated

Perspective #2

(*) keep the mute until 'without mute' indication

(**) keep 'S.P.' until 'P.O.' indication

Guitar:

General

norm. - normal

P.O. - ordinary position

S.T. - sul tasto

Rasg. - Rasgueado

Perspective #1

Bars 92 and 100 - make the glissando using the tuning keys in the head stock

Bars 101 and 102 - use these bars for tuning again

Perspective #2

(***) every F-nat is played in pizz. Until bar 163

(****) glass. from D-sharp and B finish in any note; glass. from G-sharp to B finish as is written.

COMPOSER'S NOTES



Colours (closing in) is the final work of the three colours I have written since 2016. It has two movements coined by perspectives. Perspective #1 is the exploration of a dominating group of particles moving around showing a great activity. Perspective #2, on the other hand, is Perspective #1 in other dimension; it is the exploration of a hidden character watching the group of particles moving around shown in Perspective #1.

Perspective #1

“Só o mar das outras terras é que é belo”

[EN] Only the sea of the other lands is beautiful

By Fernando Pessoa (1888 - 1935)

Perspective #2

“Aquele que nós vemos dá-nos sempre saudades daquele que não veremos nunca”

[EN] The only sea we can observe is the one that we will miss and is that one that we will never see

By Fernando Pessoa (1888 - 1935)

Colours (closing in)

two perspectives for guitar and string quartet



Perspective #1

Daniel Davis (b. 1990)

Lento (♩ = 60)

Guitarra

Violin 1

Violin 2

Viola

Violoncello

pp

sul IV

3

8

5

1

sweetly

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

p

sempre pp

3

3

3

3

3

3

3

3

10

Guit. *mp* *pp*

Vln. 1 *sempre pp*

Vln. 2 *gliss.* *sempre pp*

Vla. *sempre pp*

Vc. *sempre pp*

2

14

Guit. *mp*

Vln. 1 *as precise as possible* *mp*

Vln. 2 *gliss.* *fp*

Vla. *p accomp. (in the background)*

Vc. *p accomp. (in the background)*

S.P. P.O. B.H. P.O.

3

accel. **3** Allegro ma non troppo (♩ = 86)

17

Guit. *gliss.* *mf* 3 3

Vln. 1

Vln. 2 *mp* *gliss.* S.P.

Vla. S.P. 3 3 3 P.O. 3 *gliss.*

Vc. *gliss.*

19

Guit. *pizz.* *norm.* 3

Vln. 1 S.P. *gliss.* P.O.

Vln. 2 P.O.

Vla. S.P. P.O. *gliss.*

Vc. *fp* S.P.

21 4

Guit. *f*

Vln. 1 *f* pizz. arco gliss. *ff*

Vln. 2 *f* gliss. gliss. vib. P.O. *ff* *f*

Vla. *f* pizz. arco gliss. *ff* pizz. *sub. f* gliss.

Vc. P.O. B.H. *ff* *fff* *f* pizz. gliss.

P.O./B.H.
III
IV
non. vib.

23 5

Guit.

Vln. 1 pizz. arco

Vln. 2 sul III gliss.

Vla. arco

Vc. arco 3 3

25

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

arco

4/4

27

Guit.

8

Vln. 1

Vln. 2

Vla.

Vc.

6

Rasg.

ff

arco

sub. mf

pizz.

arco

ff

sub. mf

ff

sub. mf

gliss.

ff

sub. mf

29

expressive

Guit. *mf* 3

Vln. 1 *mp* *p*

Vln. 2 *mp* *p* *gliss.*

Vla. *mp* *p*

Vc. *mp* *p* *gliss.*

7

32

Guit. 3 3 3

Vln. 1 *sf* 3 3

Vln. 2 *sf*

Vla. *mf* *p sf*

Vc. *sf* 3

34

Guit.

8

gliss.

3

3

gliss.

Vln. 1

p *sf*

Vln. 2

sf

Vla.

sf

Vc.

sf

36 8

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

[illegible]

40 **9**

Guit. *mf* *sf* Rasg.

Vln. 1 *sempre mp* *fp* *f*

Vln. 2 *mf* *sub. mp* *mf* *pizz.*

Vla. *mf* *mp*

Vc. *mp* *mf* *pizz.* *as precise as possible*

42

Guit. *norm.* **10** *sf* *sempre mf* 3

Vln. 1 *pizz.* *mf* 3 *sf* 3 *sf*

Vln. 2 *arco* *sempre mp* *sf* *sf*

Vla. *pizz.* *mf* 3 *sf* 3 *sf*

Vc. *arco* *mp* *sf* *N.V.* *gliss.* *norm.* 3 3

44

Guit. *mf* 3

Vln. 1 *arco* *sempre mf* *non. vib.* *gliss.* 3

Vln. 2 *sf* 3 *gliss.* 3 *sub. p* 3 *sub. mf*

Vla. *arco* *sempre mf*

Vc. *as precise as possible*
arm. nat. sul I:
non legato, on the string,
one bow per note
sim. (o) *norm. arm. nat.*
mp accomp
(still in the background)
 5

11

46

Guit.

8

sub. *f*

sf

sub. *mf*

sf

3

3

3

3

norm.

pizz.

Vln. 1

fp

sf

sf

Vln. 2

fp

3

gliss.

f

sub. *mf*

sf

pizz.

arco

Vla.

fp

pizz.

3

sf

Vc.

mf

sf

pizz.

arco

48

arco

Vln. 1

sub. *p*

sf

3

gliss.

mf

sub. *p*

3

gliss.

mp

Vln. 2

sub. *p*

sf

gliss.

Vla.

arco

sub. *p*

sf

mf

Vc.

sub. *p*

sf

3

mp

sub. *p*

3

3

50

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mf

3

gliss.

without accent

12

52

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

mf

f sub. *mp*

sub. p

fp

f *mf*

fp

fp

3

gliss.

arco

54

Guit. *mf* *sf* *Rasg.*

Vln. 1 *mf* *sub. mp* *fp* *f* *as precise as possible*

Vln. 2 *mf* *sub. mp*

Vla. *mf* *mp*

Vc. *p accomp* *(in the background)* *as precise as possible* *arm. nat. sul I: non legato, on the string, one bow per note* *sim. (o)* *norm. arm. nat.*

56

Guit. *f* *sub. mp* *mf* *sff*

Vln. 1 *mp* *sf*

Vln. 2 *sempre p* *sf*

Vla. *sempre mp* *mp sub.*

Vc. *sempre p* *pizz.* *arco* *mp*

58

Guit. *sf*

Vln. 1

Vln. 2 *sf* S.P. *sempre p*

Vla. pizz. 3 arco

Vc. *sf* pizz.

60

Guit. *sf*

Vln. 1 *p sf* *sub. mf* *sub. p*

Vln. 2 P.O. *sf* *sub. mf* *sub. p*

Vla. S.P. *sempre p* *sf*

Vc. arco 3 *p sf* *sub. mf* *sub. p*

14

14

64

Guit.

p *sf* *mf*

as precise as possible

Vln. I

sf mp sub. *sf*

as precise as possible
sul II

Vln. II

sf mp *sf*

sub. f *mp*

Vla.

sf mp *sf*

pizz. arco

Vc.

sub. mp *sf*

66 Rasg.

Guit. *ff* *sf* *sf*

Vln. 1 *sf* *sff* *sff*

Vln. 2 *sf* *sff* *sempre mp*

Vla. *ff* *sub. mp* *sff* *P.O. arco*

Vc. *ff* *sub. mp* *ff* *sub. mp*

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

gliss. *gliss.* *gliss.* *gliss.*

68

Guit. *sf*

Vln. 1 *sf* *sub. mf* *sub. p*

Vln. 2 *sf* *sub. mf* *sub. p*

Vla. *sempre p* *sf*

Vc. *mf* *sf* *sub. mf* *sub. p*

pizz. *arco* *pizz.* *arco*

15

70

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

mp *sf* *f* *sf* *mf*

16

72

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

mp *p* *sf* *echo* *norm.*

mp *mf* *p*

mp *sf*

sf *mp*

74

Guit. *ff*

Vln. 1 *tr* *gliss.* *gliss.*

Vln. 2 *norm.* *tr* *f*

Vla. *mf*

Vc. *f* *p* *mf* *3* *3*

76

Guit. *f*

Vln. 1 *f*

Vln. 2 *sf*

Vla. *as precise as possible*
sul III gliss. arm. (rhythms approximate) *norm.* *f*

Vc. *I II* *as precise as possible* *f*

78 **17**

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

80

Vln. 1

Vln. 2

Vla.

Vc.

82 **18**

Guit. *sweetly and rigorous*
f 3 3 3

Vln. 1 *pizz.* *f* *as precise as possible*
arco quasi gliss. arm 3 3 3 *norm.* *as precise as possible*
sul I gliss. arm. (rhythms approximate)

Vln. 2 *as precise as possible*
arco quasi gliss. arm 3 3 3 *fp* *f* *sul I gliss. arm. (rhythms approximate)*
arco quasi gliss. arm 3 3 3 *fp* *f*

Vla. *as precise as possible*
sul III gliss. arm. (rhythms approximate)

Vc. *as precise as possible*
sul I *pizz.* *gliss.* *gliss.* *ff*

84

Guit. *mf* *gliss.* 3

Vln. 1 *mf* norm. sul III *as precise as possible arco quasi gliss. arm* 3 *fp* *f* norm. sul III *as precise as possible*

Vln. 2 *as precise as possible arco quasi gliss. arm* 3 *fp* *f* norm. sul III *as precise as possible sul I gliss. arm. (rhythms approximate)* *arco quasi gliss. arm* 3 *fp* *f*

Vla. *pizz.* 3 *gliss. gliss.* *ff* *mf* *as precise as possible arco sul I* *f* *pizz.*

Vc. *gliss. gliss.* 3 *ff* *mf* *pizz.* *gliss.*

86 **19**

Guit. *f* 3 3

Vln. 1
as precise as possible
sul II 6 6
fp *f* *fp* *f* *norm.*

Vln. 2
as precise as possible
sul I *gliss. arm. (rhythms approximate)* *norm.* *f*

Vla.
as precise as possible
arco
sul III *gliss. arm. (rhythms approximate)* *mf* *norm.*

Vc.
arco
as precise as possible
arm. nat. sul I:
non legato, on the string,
one bow per note *(o) (o)* *sim. (o)* *norm. arm. nat.* *(mf)*

88

Vln. 1 *f*

Vln. 2 *f*

Vla.
as precise as possible
sul III *gliss. arm. (rhythms approximate)* *f* *sub. mf* *f*

Vc.
norm. *I* *II* *f* *f* *f* *f* *f* *f* *f* *f*

90 **20**

Guit. *mp* *pizz.* *sf*

Vln. 1 *sub. p* *sf* *sf*

Vln. 2 *sub. p* *sf* *sf*

Vla. *pizz.* *sf* *sf* *arco* *sf*

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

92

Guit. *gliss.* *sf* *sf*

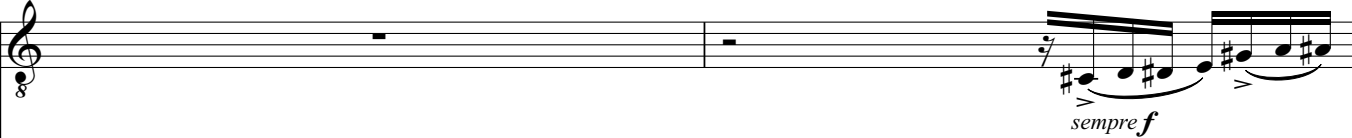
Vln. 1 *sf* *sf* *sf*

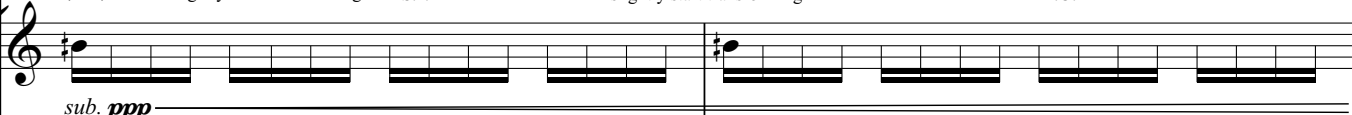
Vln. 2 *sf* *sf* *sf* P.O. _____

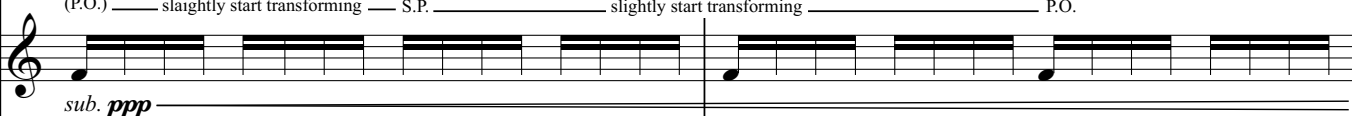
Vla. *sf* *sf* *sf* P.O. _____

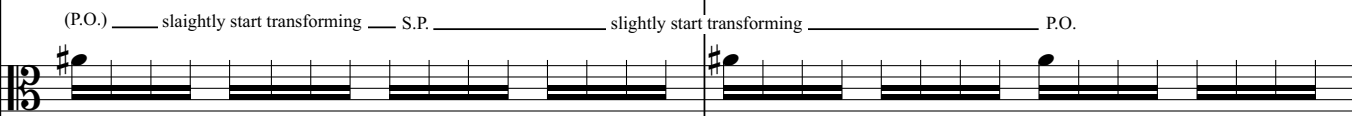
Vc. *sf* *sf* *sf*


94 21

Guit.  *sempre f*

Vln. 1 (P.O.) — slightly start transforming — S.P. — slightly start transforming — P.O.
sub. ppp 

Vln. 2 (P.O.) — slightly start transforming — S.P. — slightly start transforming — P.O.
sub. ppp 

Vla. (P.O.) — slightly start transforming — S.P. — slightly start transforming — P.O.
sub. ppp 

Vc.  *p* — *f*

96

Guit. 

Vln. 1  *f*

Vln. 2  *f*

Vla.  *f*

Vc. P.O.  *mp* — *f*

98 22

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

100

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

(*) make the glissando using the tuning keys on the head stock.

106

Guit.

norm.
with cello
echo

mf

Rasg.

sf

Vln. 1

sub. *mp*

norm.

Vln. 2

sub. *mp*

Vla.

sempre *mp*

with violin 1

Vc.

mf

mp

sf

108 24

Guit. *sub. pp* *f* 3

Vln. 1 *sub. pp* *mf* *pp*

Vln. 2 *sub. pp* *mf* *pp*

Vla. *sub. pp* *sempre pp*

Vc. *sub. pp* *sempre pp*

110

Guit. 3

Vln. 1 *mp*

Vln. 2 *mp* 3

Vla. *mf*

Vc. *mf*

112 **25**

Guit. *f*

Vln. 1 *norm. mf*

Vln. 2 *norm. mf*

Vla.

Vc.

114

Guit. *norm. sf = f*

Vln. 1 *pizz. arco f sub. p*

Vln. 2 *pizz. arco f sub. p*

Vla. *f sf*

Vc. *f*

26

116

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

f

f

arco

mf — *f*

arco

mf

118

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

ff

ff

ff

ff

120

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

122 [27]

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

sub. p

sempre ff

sempre ff

sempre ff

sempre ff

sub. p

pizz.

sub. p

sub. p

sub. p

3

5

3

5

3

5

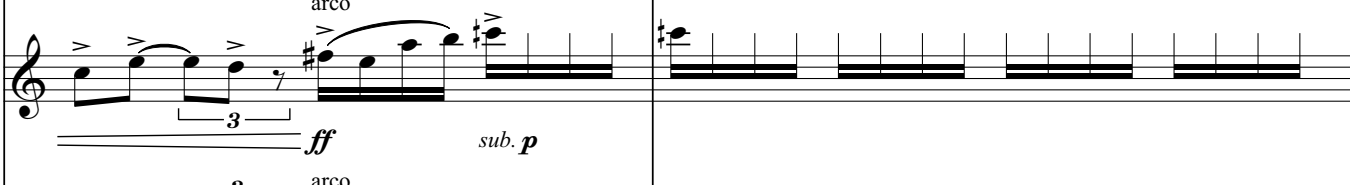
3

5

125 28

Guit. 


Vln. 1 

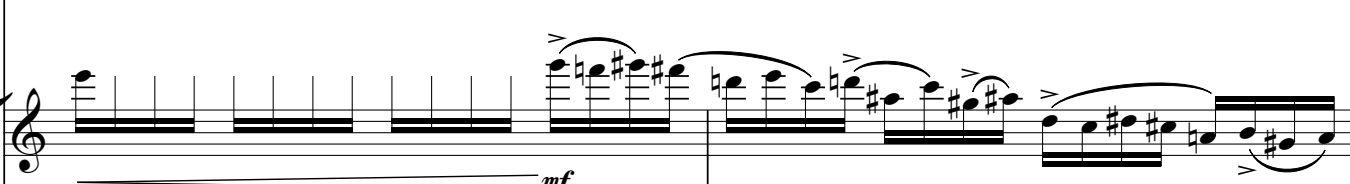
Vln. 2 


Vla. 


Vc. 


127

Guit. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

29

129

Guit. *sub. f*

Vln. 1 *ffp* *as precise as possible sul II* *mf* *6* *6* *norm.* *sub. f*

Vln. 2 *ffp* *as precise as possible sul II* *mf* *6* *6* *norm.* *sub. f*

Vla. *ffp* *as precise as possible sul III gliss. arm. (rhythms approximate)* *mf* *norm.* *pizz.*

Vc. *ff* *noisy* *fff* *3* *3* *B.H.* *3* *3* *ff* *fff*

131

Guit. *sf* *norm.*

Vln. 1 *sub. p* *f*

Vln. 2 *sub. p* *f*

Vla. *pizz.* *3* *sf* *arco* *mf* *f*

Vc. *pizz.* *3* *sf* *arco* *mf*

133 30

Guit. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

135

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

137

Guit. $\frac{4}{4}$ $\frac{3}{4}$

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ *sub. p*

Vln. 2 $\frac{4}{4}$ $\frac{3}{4}$ *sub. p*

Vla. $\frac{4}{4}$ $\frac{3}{4}$ *sub. p*

Vc. $\frac{4}{4}$ $\frac{3}{4}$ *sub. p*

31 subito lento ($\text{♩} = 60$)

139

Guit. $\frac{4}{4}$ $\frac{3}{4}$ *sweetly* *gliss.* *p* *mf*

N.V. *norm.*

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ *N.V.* *norm.*

Vln. 2 $\frac{4}{4}$ $\frac{3}{4}$ *N.V.* *norm.*

Vla. $\frac{4}{4}$ $\frac{3}{4}$ *N.V.* *gliss.* *norm.*

Vc. $\frac{4}{4}$ $\frac{3}{4}$ *N.V.* *gliss.* *norm.*

142

Guit. *mf* tremolo

Vln. 1 *mf* 3 tremolo

Vln. 2 *mf* gliss. tremolo

Vla. *mf* 3 gliss. tremolo

Vc. *mf* 3 gliss. tremolo

32 **allegro** (♩ = 86)

144

Guit. *ff* 3 5 3

Vln. 1 *ff* 3 5 3

Vln. 2 pizz. *ff* 3 5 3 arco

Vla. pizz. *ff* 3 5 3 arco

Vc. *ff* 3 5 3

"Aquele que nós vemos dá-nos sempre saudades daquele que
não veremos nunca."

Colours (closing in)

two perspectives for guitar and string quartet

Perspective #2

Lento (♩=60)

Violin 1

Violin 2

Viola

Violoncello

Violin 1

Violin 2

Viola

Violoncello

33

(*) keep the mute until 'without mute' indication

(**) keep S.P. until 'P.O.' indication

153

(mute)→

Vln. 1

arco

ff pp

pizz.

f mf

arco (S.P.)

tremolo

p mp

Vln. 2

(mute)→

pizz.

f mf

arco

ff pp

pizz.

arco (S.P.)

f mf ff pp

Vla.

(mute)→

tremolo arco

p

without tremolo

sub. p

(S.P.)

ff pp

f mf

pizz.

Vc.

(mute)→

pizz.

mf

arco without tremolo

ff pp

f mf

pizz.

p

arco tremolo

3

155

(mute)→

Vln. 1

without tremolo

pizz.

mf

arco

ff pp

pizz.

f mf

arco

ff pp

Vln. 2

(mute)→

pizz.

f mf

arco

p

tremolo

mf

pizz.

ff pp

f mf

Vla.

(mute)→

arco

ff pp

f

pizz.

mf

arco tremolo

p

without tremolo

mf

ff pp

Vc.

(mute)→

without tremolo

ff pp

f

pizz.

mf

arco

ff pp

34 calm, quasi cadenza

157

Guit. 8

Vln. 1

Vln. 2

Vla.

Vc.

(mute) → pizz. arco norm. (mute) → pizz. arco norm. (mute) → pizz. arco norm. (mute) → pizz. arco norm.

f *mf* *ff* *pp* *ff* *ff* *pp* *ff*

pizz. norm. gentle and sweetly 3

35

159 pizz. *** norm.
gentle and sweetly

Guit.

163

Guit.

mf

norm.

F# norm.

166

Guit.

gliss.

gliss.

(***) every F# is played in pizz. until bar 163

(****) gliss. from D# and B finish in any note; gliss. from G# to B fininshs as is written.

168

Guit.

170

Guit.

172

Guit.

175

Guit.

Vln. 1

Vln. 2

ff *ff p*

36 a tempo (♩=60)

178

Guit.

Vln. 1

Vln. 2

mp

(mute) P.O.

ff pp

f

mf

pizz.

arco

ff pp

f

mf

pizz.

arco

ff pp

f

mf

pizz.

181

Guit. *mf*

Vln. 1 (mute) → *pp* *f* *mf* *ff* *pp* *f* *mf* *ff* *pp* *f* *mf*

Vln. 2 (mute) → *ff* *pp* *f* *mf* *ff* *pp* *f* *mf* *ff* *pp*

Vla.

Vc.

pizz. *arco* *pizz.* *arco* *pizz.*

37

184

Guit. *p*

Vln. 1 (mute) → *ff* *pp* *f* *mf* *ff* *pp*

Vln. 2 (mute) → *f* *mf* *ff* *pp* *f* *mf* *ff* *pp*

Vla. (mute) P.O. *niente* *p*

Vc. (mute) P.O. *niente* *p*

pizz. *arco* *pizz.* *arco*

186

Guit. *3* *3* *3* *3* *3* *3* *3* *3*

Vln. 1 (mute) → pizz. arco pizz. arco
f *mf* *ff* *pp* *f* *mf* *ff* *pp*

Vln. 2 (mute) → pizz. arco
f *mf* *p* *mp*

Vla. (mute) → *ff* *pp* *f* *mf* *ff* *pp*

Vc. (mute) → *mp*

188

Guit. *3* *3* *3* *3* *3* *3* *3* *3* *38*

Vln. 1 (mute) → pizz. arco sul IV sul III sul II
gliss. *f* *mf* *ff* *pp* *gliss.* *ff* *pp* *ff* *pp*

Vln. 2 (mute) → sul IV sul II
gliss. *ff* *pp*

Vla. (mute) → pizz. arco sul IV *gliss.* *f* *ff* *pp* *gliss.*

Vc. (mute) → *fp* *mp*

190

Guit.

f 3 3 3 3 3 3 3 3 3 3

(mute) →

Vln. 1

gliss. *ff* *pp* *gliss.* *ff* *pp* *gliss.* *ff* *pp* *sul I*

(mute) →

Vln. 2

gliss. *ff* *pp* *gliss.* *ff* *pp*

(mute) →

Vla.

ff *pp* *f* *ff* *pp* *f* *ff* *pp* *gliss.* *ff* *pp*

(mute) →

Vc.

fp *mp* *ff* *pp* *mp*

192

Guit.

3

3

3

3

3

3

3

3

39

Vln. 1

(mute) →

ff pp

ff pp

ff pp

Vln. 2

(mute) →

ff pp

ff pp

gliss.

Vla.

(mute) →

ff pp

mp

3

Vc.

(mute) →

194

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

(mute) → gliss. > *ff pp* *ff p* *ff mf*

(mute) → sul I *mp* 3 *ff mf* *ff f*

(mute) → gliss. > *(mp)* *ff pp* *mp* *mf*

(mute) → > *mp* *mf*

rit.

196

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

ff

(mute) → > *ff f* *fff f* *ff*

(mute) → gliss. > *ff f* *fff f* *ff*

(mute) → > *f* *ff*

(mute) → 3 *mf* *f* *ff*

Rasg. _____

198

Guit. *fff*

Vln. 1 (mute) → *sub.f* *ff* *pp*

Vln. 2 (mute) → *sub.f* *ff* *pp*

Vla. (mute) → *sub.f* *ff* *pp*

Vc. (mute) → *sub.f* *ff* *pp*

(Rasg.) _____

200

Guit. *ff* *pp* *ff* *pp*

Vln. 1 (mute) → *mf* *f* *ff* *pp* *ff* *pp*

Vln. 2 (mute) → *mf* *f* *ff* *pp* *ff* *pp*

Vla. (mute) → *mf* *f* *ff* *pp* *ff* *pp*

Vc. (mute) → *mf* *f* *ff* *pp* *ff* *pp*

(Rasg.)

204

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

207

Guit.

The musical score for measures 204-207 is written for a string quartet and guitar. The key signature has two sharps (F# and C#), and the time signature is 8/8. The guitar part (Guit.) is marked with a Rasg. (Rasgueado) technique. The string parts (Vln. 1, Vln. 2, Vla., Vc.) are marked with a forte (f) dynamic. The guitar part in measure 207 is marked with a fortissimo (fff) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

rit.

209 (Rasg.) S.T. P.O. pizz. norm. S.T. Rasg.

Guit. *p* *f* *p*

212 (Rasg.) (S.T.) P.O. pizz. norm. **41** S.T. Rasg. P.O. pizz. norm. , expressive

Guit. *mp*

Vln. 1

Vln. 2

Vla.

Vc.

più lento (♩=48)

214 expressive

Guit. *mp*

Vln. 1 without mute sweetly *p*

Vln. 2 without mute sweetly *p*

Vla. without mute sweetly *p*

Vc. without mute sweetly *p* solo *mp* *mp*

217

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

norm.

p

3

3

3

3

220

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

3

3

3

3

livremente

223

Guit.

Vln. 1

Vln. 2

Vla.

Vc.

p *al niente*

ppp *al niente*

ppp *al niente*

ppp *al niente*

pp

ppp *al niente*

Detailed description: The musical score is written for five instruments: Guitar, Violin 1, Violin 2, Viola, and Violoncello. Measure 223 features a guitar solo in G minor, marked 'livremente'. The guitar part includes a triplet of eighth notes in measure 224. The string parts (Vln. 1, Vln. 2, Vla., Vc.) enter in measure 224 with long, sustained notes, each marked 'ppp al niente'. The Violoncello part has a dynamic marking of 'pp' in measure 225. The score concludes in measure 227 with a final chord and a 'ppp al niente' instruction.

Antwerp
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