

Andrew Nathaniel McIntosh

the difference between one and two

for thirty-three violins in scordatura

(2008-2010)

PLAIN SOUND MUSIC EDITION

performance notes:

All the violins should be arranged in order surrounding the audience on all sides in a circle. If this is not possible, then the violins should be on stage in a large semi-circle in order from left to right with violin 1 on the far right and violin 33 on the far left (facing the audience).

There are three kinds of fermatas in the piece, each symbolizing a suddenly slower passing of time (as opposed to a suspension of time) as follows:

square fermata: $\text{♩} = 10 - 12$

round fermata: $\text{♩} = 20 - 24$

triangular fermata: $\text{♩} = 30 - 36$

Dynamics should be taken quite literally, as if each open violin string was an organ pipe. Thus, if there is no hairpin at the beginning of a note then it should start suddenly without any fading in. Likewise, the ends of notes should generally have clear cutoffs rather than tapered elegancies. At no point in the piece should the sound be wimpy or hesitant.

It is highly recommended by the composer that the violins be procured several days ahead of time so that new strings may be put on the instruments in enough time for the tension to settle and the intonation to hold. Most of the violins will need extra a and e strings to replace the traditional d and g strings. It is also recommended that a fundamental e and all the high primes be tuned by machine, but that the pitches with more consonant relations amongst each other (pitches in unison or derived from primes 2, 3, 5, 7, and 11) be tuned by ear. This will help to provide a more natural resonance among the “imperfect” instruments than a machine can deliver.

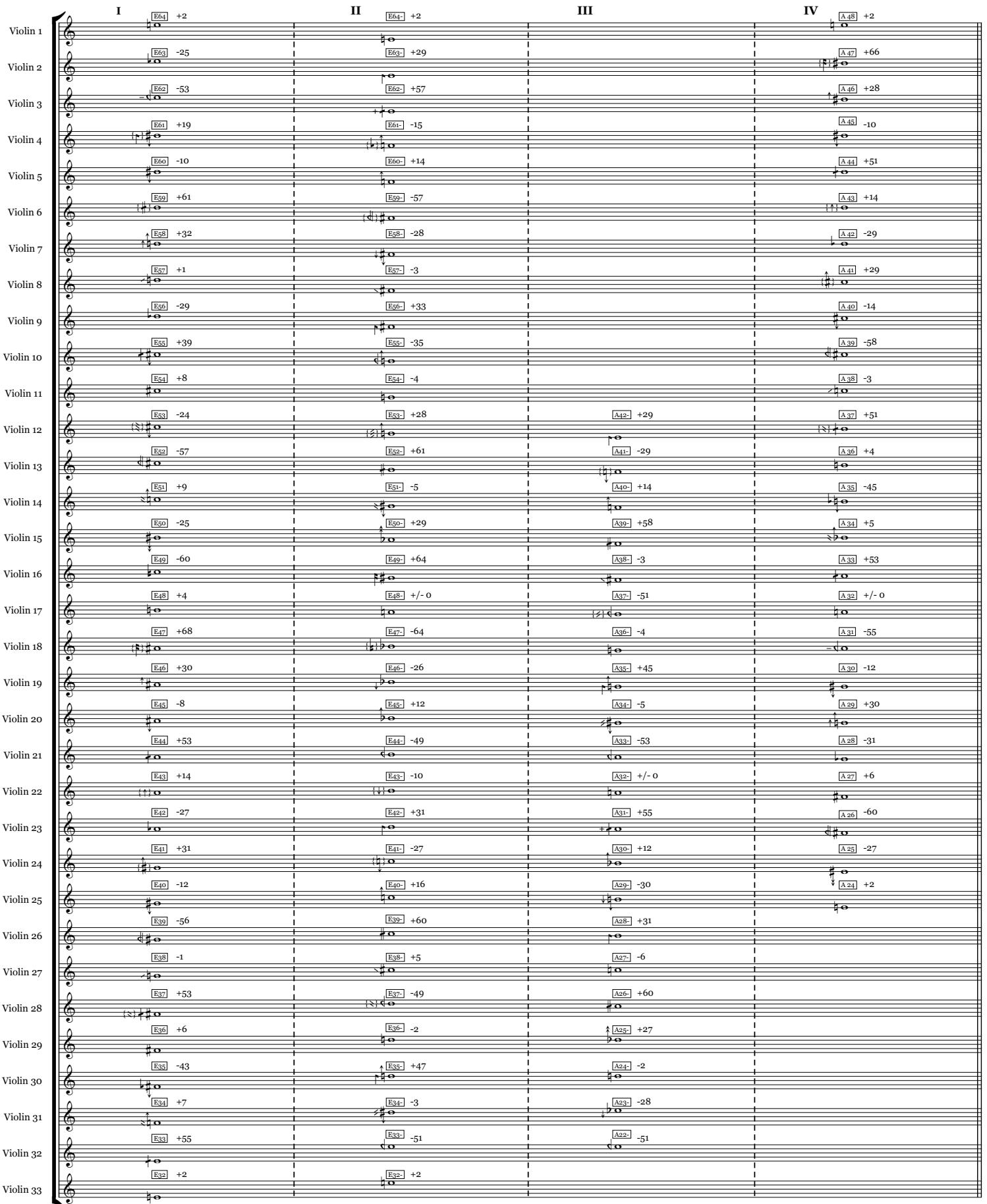
The score is written at sounding pitch, but since all notes are either open strings or harmonics the parts are notated at traditional playing pitch (a note on the fourth string is an open G, and so on). The numbers in boxes refer to the fundamental pitch and partial number.

Premiere: New Century Players at REDCAT in Walt Disney Concert Hall on April 30, 2010, Los Angeles, California with Drake Peterson conducting.

Composed initially in the fall of 2008 and revised in the spring of 2010

Duration: 14 minutes

open string tunings:



* cents values are relative to equal temperament

The Extended Helmholtz-Ellis JI Pitch Notation

microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004

3-LIMIT (PYTHAGOREAN) INTERVALS

FUNCTION OF THE ACCIDENTALS

note 35 pitches from the series of untempered perfect fifths
 $(3/2) \approx \pm 702.0$ cents;
perfect fifth (3/2); *perfect fourth* (4/3); *major wholitone* (9/8)

5-LIMIT (PTOLEMAIC) INTERVALS





note an alteration by one syntonic comma $(81/80) \approx \pm 21.5$ cents;
major third (5/4); *minor third* (6/5); *major sixth* (5/3); *minor sixth* (8/5);
minor wholitone (10/9)

note an alteration by two syntonic commas
 $(81/80) \cdot (81/80) \approx \pm 43.0$ cents;
augmented fifth (25/16); *diminished fourth* (32/25)

note an alteration by three syntonic commas
 $(81/80) \cdot (81/80) \cdot (81/80) \approx \pm 64.5$ cents;
minor diesis (128/125)

7-LIMIT (SEPTIMAL) INTERVALS

 
 or   or 

note an alteration by one septimal comma $(64/63) \approx \pm 27.3$ cents;
natural seventh (7/4); *septimal wholitone* (8/7);
septimal diminished fifth (7/5); *septimal tritone* (10/7);
septimal minor third (7/6); *septimal quartertone* (36/35)

note an alteration by two septimal commas
 $(64/63) \cdot (64/63) \approx \pm 54.5$ cents;
septimal sixhtone (49/48)

11-LIMIT (UNDECIMAL) INTERVALS

note an alteration by one undecimal quartertone
 $(33/32) \approx \pm 53.3$ cents;
undecimal augmented fourth (11/8); *undecimal diminished fifth* (16/11)

13-LIMIT (TRIDECLIMAL) INTERVALS

note an alteration by one tridecimal thirdtone $(27/26) \approx \pm 65.3$ cents;
tridecimal neutral sixth (13/8); *tridecimal neutral third* (16/13)

PRIMES IN THE HARMONIC SERIES OCTAVE 16 - 32 (5-limit signs are given here relative to "A")





note an alteration of the 5-limit accidental by one 17-limit schisma
 $(16/17) \cdot (16/15) = (256/255) \approx \pm 6.8$ cents;
Galileo's "equal-tempered" semitone (18/17);
17-limit diminished seventh chord 10:12:14:17

note an alteration by one 19-limit schisma
 $(19/16) \cdot (27/32) = (513/512) \approx \pm 3.4$ cents;
19-limit minor third (19/16); *19-limit minor triad* 16:19:24

note an alteration by one 23-limit comma
 $(23/16) \cdot (8/9) \cdot (8/9) \cdot (8/9) \approx \pm 16.5$ cents;
raised leading tone (23/12)

$\uparrow\flat$ $\downarrow\flat$

note an alteration of the 5-limit accidental by one 29-limit comma
 $(29/16) \cdot (5/9) = (145/144) \approx \pm 12.0$ cents

 $-\natural$ $+\sharp$

note an alteration of the 11-limit accidental by one 31-limit schisma
 $(32/31) \cdot (32/33) = (1024/1023) \approx \pm 1.7$ cents

PRIMES IN THE HARMONIC SERIES OCTAVE 32 - 64 (5-limit signs are given here relative to "A")

 $\{\approx\}\natural$ $\{\approx\}\flat$

note an alteration of the 11-limit accidental by one 37-limit schisma
 $(36/37) \cdot (33/32) = (297/296) \approx \pm 5.8$ cents

 $\{\#\}$ $\{\flat\}$

note an alteration of the 5-limit accidental by one 41-limit schisma
 $(32/41) \cdot (81/64) \cdot (81/80) = (6561/6560) \approx \pm 0.3$ cents

 $\{\uparrow\}$ $\{\downarrow\}$

note an alteration by one 43-limit comma
 $(43/32) \cdot (3/4) = (129/128) \approx \pm 13.5$ cents

 $\{\flat\}\#$ or $\{\natural\}\#$ $\{\flat\}\flat$ or $\{\natural\}\flat$

note an alteration of the 7-limit accidental by one 47-limit schisma
 $(32/47) \cdot (48/49) \cdot (3/2) = (2304/2303) \approx \pm 0.8$ cents

 $\{\approx\}\#\downarrow$ $\{\approx\}\uparrow$

note an alteration of the 5-limit accidental by one 53-limit comma
 $(32/53) \cdot (5/3) = (160/159) \approx \pm 10.9$ cents

 $\{\#\}$ $\{\flat\}$

note an alteration of the 13-limit accidental by one 59-limit schisma
 $(32/59) \cdot (24/13) = (768/767) \approx \pm 2.3$ cents

 $\{\natural\}\#\downarrow$ $\{\flat\}\uparrow$

note an alteration of the 7-limit accidental by one 61-limit schisma
 $(61/32) \cdot (21/40) = (1281/1280) \approx \pm 1.4$ cents

IRRATIONAL AND TEMPERED INTERVALS

 \overline{bb} \overline{b} $\overline{\natural}$ $\overline{\flat}$ \overline{x}

note the respective Equal Tempered Semitone;
 may be combined with a cents indication to note any pitch

NOTE ABOUT CENTS INDICATIONS

optional cents indications may be placed above or below the respective accidentals and are always understood in reference to Equal Tempered semitones, as implied by the Pythagorean accidentals

the difference between one and two
for thirty-three violins

Andrew Nathaniel McIntosh

$\text{♩} = 44$

Violin 1 Violin 2 Violin 3 Violin 4 Violin 5 Violin 6 Violin 7 Violin 8 Violin 9 Violin 10 Violin 11 Violin 12 Violin 13 Violin 14 Violin 15 Violin 16 Violin 17 Violin 18 Violin 19 Violin 20 Violin 21 Violin 22 Violin 23 Violin 24 Violin 25 Violin 26 Violin 27 Violin 28 Violin 29 Violin 30 Violin 31 Violin 32 Violin 33

8

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

A 48

A

A 24

A 23

A 45

A 44

A 42

A 21

A 21

A 20

A 39

A 19

A 18

A 36

A 18

A 17

A 33

A 32

A 16

A 15

A 30

A 14

A 14

A 28

A 27

A 13

A 12

A 24

16

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

B

24

C

Vln. 1 G.P. \triangle

Vln. 2 G.P. \triangle

Vln. 3 G.P. \triangle

Vln. 4 G.P. \triangle

Vln. 5 G.P. \triangle

Vln. 6 G.P. \triangle

Vln. 7 G.P. \triangle

Vln. 8 G.P. \triangle

Vln. 9 G.P. \triangle

Vln. 10 G.P. \triangle

Vln. 11 G.P. \triangle

Vln. 12 G.P. \triangle

Vln. 13 G.P. \triangle

Vln. 14 G.P. \triangle III A_5 A_{10-} A_{10-}

Vln. 15 G.P. \triangle

Vln. 16 G.P. \triangle

Vln. 17 A_2 A_1 G.P. \triangle

Vln. 18 G.P. \triangle

Vln. 19 G.P. \triangle

Vln. 20 G.P. \triangle

Vln. 21 G.P. \triangle

Vln. 22 G.P. \triangle III A_2 A_4 A_B A_8

Vln. 23 G.P. \triangle

Vln. 24 G.P. \triangle

Vln. 25 G.P. \triangle

Vln. 26 G.P. \triangle III A_3 A_7 p

Vln. 27 G.P. \triangle

Vln. 28 G.P. \triangle

Vln. 29 G.P. \triangle

Vln. 30 G.P. \triangle III A_3 A_6 A_6

Vln. 31 G.P. \triangle

Vln. 32 G.P. \triangle

Vln. 33 G.P. \triangle

32 **D**

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

III (A21-)

p

(A20-)

p

III (A19-)

p

(A9-)

p

III (A17-)

p

(A16-)

p

III (A15-)

p

(A14-)

p

III (A13-)

p

(A12-)

p

III (A11-)

p

39

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

A21-

A20-

A19-

A18-

A16-

A16-

A15-

A14-

A13-

A12-

A11-

45 **E**

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vln. 11
Vln. 12 *mp*
Vln. 13 *mp*
Vln. 14 *mp*
Vln. 15 *mp*
Vln. 16 *mp*
Vln. 17 *mp*
Vln. 18 *mp*
Vln. 19 *mp*
Vln. 20 *mp*
Vln. 21 *mp*
Vln. 22 *mp*
Vln. 23 *mp*
Vln. 24 *mp*
Vln. 25 *mp*
Vln. 26 *mp*
Vln. 27 *mp*
Vln. 28 *mp*
Vln. 29 *mp*
Vln. 30 *mp*
Vln. 31 *mp*
Vln. 32 *mp*
Vln. 33

51

F

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Violin 6

Violin 7

Violin 8

Violin 9

Violin 10

Violin 11

Violin 12

Violin 13

Violin 14

Violin 15

Violin 16

Violin 17

Violin 18

Violin 19

Violin 20

Violin 21

Violin 22

Violin 23

Violin 24

Violin 25

Violin 26

Violin 27

Violin 28

Violin 29

Violin 30

Violin 31

Violin 32

Violin 33

II E63-
f

II E64-
mp

II E62-
mp

II E61-
mp

II E60-
f

II E59-
mp

II E58-
mp

II E57-
f

II E56-
mp

II E55-
mp

II E54-
f

A42-
f

II E53-
mp

II E52-
mp

A40-
f

II E51-
mp

A38-
f

II E50-
mp

E50-
mp

II E49-
mp

A36-
f

II E48-
mp

A35-
f

II E47-
mp

A34-
f

II E46-
mp

II E45-
f

II E44-
mp

E44-
mp

A32-
f

II E43-
mp

II E42-
f

A30-
f

II E41-
mp

A28-
f

II E40-
mp

E40-
mp

A26-
f

II E39-
mp

A25-
f

II E38-
mp

E38-
mp

A24-
f

II E37-
mp

A23-
f

II E36-
mp

A22-
(X=V) II E35-
f

II E34-
mp

A22-
II E33-
f

II E32-
mp

56

E64.

E64.

E63.

E56.

E49.

E48.

E42.

E40.

E35.

E32.

61

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5 E60

Vln. 6

Vln. 7

Vln. 8 E57

Vln. 9 E56

Vln. 10 E55

Vln. 11 E54

Vln. 12

Vln. 13 E52

Vln. 14 E51

Vln. 15 E50

Vln. 16

Vln. 17 E48

Vln. 18

Vln. 19

Vln. 20 E45

Vln. 21 E44

Vln. 22

Vln. 23 E42

Vln. 24

Vln. 25 E40

Vln. 26 E39

Vln. 27

Vln. 28

Vln. 29 E36

Vln. 30 E35

Vln. 31

Vln. 32 E33

Vln. 33 E32

G

64

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

E32-

E31-

E30-

E29-

E28-

E27-

E26-

E25-

E24-

E23-

E22-

E21-

E20-

E19-

E18-

E17-

E16-

E32-

E30-

E28-

E27-

E24-

E21-

E20-

E18-

E16-

H

70

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vln. 11
Vln. 12
Vln. 13
Vln. 14
Vln. 15
Vln. 16
Vln. 17
Vln. 18
Vln. 19
Vln. 20
Vln. 21
Vln. 22
Vln. 23
Vln. 24
Vln. 25
Vln. 26
Vln. 27
Vln. 28
Vln. 29
Vln. 30
Vln. 31
Vln. 32
Vln. 33

77

Vln. 1 E4

Vln. 2 E2

I I al fine E2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17 E3

I al fine E3

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33 E2

I al fine E2

83

Vln. 1 [E8]

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

I al fine [E7]

Vln. 9 f

Vln. 10

Vln. 11

Vln. 12

I al fine [E13]

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

[E6]

Vln. 18

Vln. 19

Vln. 20

I al fine [E11]

Vln. 21 f

Vln. 22

Vln. 23

Vln. 24

I al fine [E5]

Vln. 25 f

[E10]

Vln. 26

Vln. 27

Vln. 28

I al fine [E9]

Vln. 29 f

Vln. 30

Vln. 31

Vln. 32

[E4]

Vln. 33 [E8]

87

J

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

I al fine [E32]

f

I al fine [E28]

f

I al fine [E27]

f

I al fine [E25]

f

I al fine [E23]

f

I al fine [E22]

I al fine [E21]

f

I al fine [E20]

I al fine [E19]

f

I al fine [E18]

I al fine [E17]

f

E16

90

Vln. 1 Vln. 2 Vln. 3 Vln. 4 Vln. 5 Vln. 6 Vln. 7 Vln. 8 Vln. 9 Vln. 10 Vln. 11 Vln. 12 Vln. 13 Vln. 14 Vln. 15 Vln. 16 Vln. 17 Vln. 18 Vln. 19 Vln. 20 Vln. 21 Vln. 22 Vln. 23 Vln. 24 Vln. 25 Vln. 26 Vln. 27 Vln. 28 Vln. 29 Vln. 30 Vln. 31 Vln. 32 Vln. 33

E30

E28

E24

92

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

94

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

96

K

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

[E64] I al fine [E65]

[E62]

I al fine [E61]

[E60]

[E56] I al fine [E55]

[E54]

I al fine [E53]

I al fine [E49]

[E48]

I al fine [E47]

[E44] I al fine [E43]

f

[E42]

I al fine [E39]

f

[E38]

I al fine [E37]

f

[E36]

I al fine [E35]

f

[E34]

I al fine [E33]

f

[E32]

98

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

I al fine [E59]

Vln. 6 f

Vln. 7 [E58]

I al fine [E57]

Vln. 8 f

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13 [E52]

I al fine [E51]

Vln. 14 f

Vln. 15 [E50]

Vln. 16

Vln. 17

Vln. 18

Vln. 19 [E46]

I al fine

Vln. 20 f [E45]

Vln. 21

Vln. 22

Vln. 23

I al fine [E44]

Vln. 24 f

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

99

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

100

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

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Vln. 17

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Vln. 20

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Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

This page contains 33 staves, each representing a different violin part (Vln. 1 to Vln. 33). The tempo is marked 100. The music is primarily composed of rests and occasional eighth-note strokes. Some staves begin with a sharp sign, indicating key signature changes. The notation includes standard musical symbols like treble clefs, quarter notes, and eighth notes, along with rests and dynamic markings.

101 **L**

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

102

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

This page contains 33 staves, each representing a different violin part (Vln. 1 to Vln. 33). The music is mostly rests, with occasional note heads appearing on specific staves. The first staff (Vln. 1) has a rest at the beginning. The 10th staff (Vln. 10) has a note head on the 4th measure. The 12th staff (Vln. 12) has note heads on the 3rd and 4th measures. The 13th staff (Vln. 13) has note heads on the 2nd, 3rd, and 4th measures. The 17th staff (Vln. 17) has note heads on the 1st and 2nd measures. The 18th staff (Vln. 18) has note heads on the 2nd and 3rd measures. The 19th staff (Vln. 19) has note heads on the 2nd and 3rd measures. The 20th staff (Vln. 20) has note heads on the 3rd and 4th measures. The 21st staff (Vln. 21) has note heads on the 2nd and 3rd measures. The 22nd staff (Vln. 22) has note heads on the 3rd and 4th measures. The 23rd staff (Vln. 23) has a rest. The 24th staff (Vln. 24) has note heads on the 1st and 2nd measures. The 25th staff (Vln. 25) has note heads on the 1st and 2nd measures. The 26th staff (Vln. 26) has note heads on the 1st, 2nd, 3rd, and 4th measures. The 27th staff (Vln. 27) has note heads on the 3rd and 4th measures. The 28th staff (Vln. 28) has note heads on the 3rd and 4th measures. The 29th staff (Vln. 29) has note heads on the 1st and 2nd measures. The 30th staff (Vln. 30) has note heads on the 1st and 2nd measures. The 31st staff (Vln. 31) has note heads on the 3rd and 4th measures. The 32nd staff (Vln. 32) has note heads on the 3rd and 4th measures. The 33rd staff (Vln. 33) has a sharp sign at the beginning.

103

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

104

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

This page contains 33 staves of musical notation for violins, numbered Vln. 1 through Vln. 33. The music is in A major (no sharps or flats) and has a tempo of 104. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like accents and grace notes. The parts are arranged vertically, with Vln. 1 at the top and Vln. 33 at the bottom.

105

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

106

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

The score consists of 33 staves, each representing a violin part. The first 11 staves (Vln. 1 to Vln. 11) are mostly blank with a few rests. From Vln. 12 onwards, the parts become more active, featuring various note heads, rests, and dynamic markings like 'z' (staccato) and 'f' (forte). The parts are arranged vertically, with Vln. 12 at the top and Vln. 33 at the bottom. The music continues across the page, with the last staff ending with a rest.

107

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

108

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

109

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

110

M

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

E64

E63

E62

E61

E60

E59

E58

E57

E56

E55

E54

E53

E52

E51

E50

E49

E48

E47

E46

E45

E44

E43

E42

E41

E40

E39

E38

E37

E36

E35

E34

E33

E32

E31

115

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

E63

E64

E63

E63

E64

E63

E60

E62

E61

E59

E58

E57

E56

E56

E55

E54

E54

E53

E52

E51

E51

E50

E49

E48

E48

E47

E46

E45

E45

E44

E44

E43

E42

E42

E41

E40

E39

E39

E38

E37

E36

E36

E35

E35

E34

E33

E32

E32

119 **N**

This musical score page shows a staff for 33 violins (Vln. 1 to Vln. 33). The key signature is one sharp. Measure 119 begins with a dynamic of f . The first 10 measures feature sustained notes or sustained rhythmic patterns. Measures 11 through 14 show sustained notes with occasional grace notes. Measures 15 through 18 show sustained notes with grace notes and slurs. Measures 19 through 22 show sustained notes with grace notes and slurs. Measures 23 through 26 show sustained notes with grace notes and slurs. Measures 27 through 30 show sustained notes with grace notes and slurs. Measures 31 through 33 show sustained notes with grace notes and slurs.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

120

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

121

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

122

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

E30

E31

E26

123

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

E16

E4

E12

E11

E10

E9

E8

124

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5 [E15]

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13 [E13]

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

124

125 **O**

Vln. 1 **E8**

Vln. 2

Vln. 3 **E5**

Vln. 4 -

Vln. 5 **E5**

Vln. 6 -

Vln. 7 -

Vln. 8 -

Vln. 9 **E7**

Vln. 10 -

Vln. 11

Vln. 12 -

Vln. 13 -

Vln. 14 -

Vln. 15 -

Vln. 16 -

Vln. 17

Vln. 18 -

Vln. 19 -

Vln. 20 **B45**

Vln. 21

Vln. 22 -

Vln. 23 -

Vln. 24 -

Vln. 25 -

Vln. 26

Vln. 27 -

Vln. 28

Vln. 29

Vln. 30 -

Vln. 31 -

Vln. 32 -

Vln. 33 **E4**

126

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

127

Vln. 1 E4

Vln. 2 E5

Vln. 3 E5

Vln. 4 E5

Vln. 5 E5

Vln. 6 E5

Vln. 7 E5 B58

Vln. 8 E5

Vln. 9 E5

Vln. 10 E5

Vln. 11 E5 B54

Vln. 12 E5

Vln. 13 E5

Vln. 14 E5

Vln. 15 E5 B50

Vln. 16 E5

Vln. 17 E5

Vln. 18 E5

Vln. 19 E5 B46

Vln. 20 E5

Vln. 21 E5

Vln. 22 E5

Vln. 23 E5 B42

Vln. 24 E5

Vln. 25 E5

Vln. 26 E5

Vln. 27 E5 B38

Vln. 28 E5

Vln. 29 E5

Vln. 30 E5

Vln. 31 E5 B34

Vln. 32 E5

Vln. 33 E5

128

P

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

[B60]

[B52]

[B11]

[B36]

[E2]

130

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vln. 11
Vln. 12
Vln. 13
Vln. 14
Vln. 15
Vln. 16
Vln. 17
Vln. 18
Vln. 19
Vln. 20
Vln. 21
Vln. 22
Vln. 23
Vln. 24
Vln. 25
Vln. 26
Vln. 27
Vln. 28
Vln. 29
Vln. 30
Vln. 31
Vln. 32
Vln. 33

132

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

B64

B48

B40

B32