

Movement I: Agnus Dei

A Contemplative Bells, à Ravel ♩=52

Luke Poeppel

Violin I
pp < *p* > *pp*

Violin II
pp < *p* > *pp*

Viola
pp < *p* > *pp*

Violoncello
pp < *p* > *pp*

ppp

pp

6

B breathy, subtle port. simile

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

pp

ppp

ppp

pp

12

C accel.

Vln. I
f *p*

Vln. II
f *p*

Vla.
f *p*

Vc.
mf *p*

D Andante $\text{♩} = 64$

Vln. I *p molto espress.* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

E (8va only the second time)

Vln. I *subito f* *port.* *p*

Vln. II *subito f* *p*

Vla. *subito f* *p*

Vc. *subito f* *p*

F Gaining Momentum $\text{♩} = 80$

Vln. I *p* *(p)* *sempre legato*

Vln. II *p* *sempre legato*

Vla. *p* *sempre legato*

Vc. *p* *(p)* *sempre legato*

like a howl, *molto espress.*,
improvisatory, no need to be perfectly in time

2

11

Vln. I *f*

Vln. II *gliss.* *pizz.* *ff*

Vla.

Vc.

Measures 11-14: Vln. I starts with a forte (*f*) chord. Vln. II has a glissando (*gliss.*) and pizzicato (*pizz.*) markings. The strings play a rhythmic pattern. Time signatures change from 3/16 to 3/4.

15

Vln. I *f* *arco* *ff*

Vln. II *gliss.*

Vla. *pizz.*

Vc. *ff* *arco*

Measures 15-17: Vln. I plays arco (*arco*) with a forte (*f*) dynamic. Vln. II has a glissando (*gliss.*). Vla. has a pizzicato (*pizz.*) marking. Vc. has a forte (*ff*) dynamic and arco (*arco*) marking. The strings play a rhythmic pattern.

18

Vln. I

Vln. II

Vla.

Vc.

Measures 18-20: Vln. I has a melodic line. Vln. II has a rhythmic pattern. Vla. has a rhythmic pattern. Vc. has a rhythmic pattern. The strings play a rhythmic pattern. A phrase "don't let up!" is written above the Vln. I staff.

21

Vln. I *pp*

Vln. II *pizz.* *p*

Vla. *pp*

Vc. *pizz.* *p*

24

Vln. I *pizz.* *pp*

Vln. II *pp*

Vla. *like an afterthought* *pp* *p*

Vc. *like an afterthought* *arco* *pp* *p*

(D.C. ends on the fermata)

26 **B** Mercurial, Almost Sarcastic ♩=100

Vln. I

Vln. II *p* *pizz.* *simile*

Vla. *p* *pizz.* *simile*

Vc. *arco* *mp molto espress.*

C

30

Vln. I *pizz.*
p

Vln. II

Vla. *arco*

Vc. *p espress.*
(*pizz.*)
arco
gliss.

34

Vln. I

Vln. II

Vla.

Vc. *pizz.*
p
arco

39

Vln. I *arco*
mp espress.

Vln. II

Vla. *p*

Vc. *mp espress.*
pizz.
arco

45

Vln. I
Vln. II
Vla.
Vc.

49

arco, molto legato

arco

mf — *p*

mf — *p*

mf — *p*

mf — *p*

Vln. I
Vln. II
Vla.
Vc.

56

D accel. Tempo I ♩=120
sul pont

fff — *mf*

fff — *mf*

p — *p staccatissimo*

p staccatissimo

Vln. I
Vln. II
Vla.
Vc.

60 gliss. over the tremolo, sul pont

Vln. I *pp* *gliss.* *f*

Vln. II *pp* *gliss.*

Vla. *pizz.*

Vc. *ff*

63 *molto rit.*

Vln. I *sempre f* *arco*

Vln. II *f* *sempre f*

Vla. *f* *sempre f*

Vc. *f* *arco* *sempre f*

Purposeful ♩=72

65

Vln. I *ff con forza* *p*

Vln. II *ff con forza* *p*

Vla. *ff con forza* *p*

Vc. *arco* *ff con forza* *p* *p*

Spinning, à Schubert ♩=120

E

71

Vln. I: *p espress.*
Vln. II: *p*
Vla.: *p*, *mfp*, *mfp*, *mfp*, *pizz.*
Vc.: *p*

Measures 71-75. Vln. I has a melodic line starting at measure 74. Vln. II plays a steady eighth-note accompaniment. Viola plays a similar eighth-note accompaniment with pizzicato. Violoncello plays a simple bass line.

73

Vln. I: *simile*
Vln. II: *mfp*, *mfp*
Vla.: *mfp*, *mfp*, *mfp*
Vc.: *mfp*

Measures 73-75. Vln. I has a melodic line starting at measure 73. Vln. II plays a steady eighth-note accompaniment. Viola plays a similar eighth-note accompaniment. Violoncello plays a simple bass line.

76

Vln. I: *mp*
Vln. II: *mp*
Vla.: *mp*
Vc.: *mp*

Measures 76-78. Vln. I has a melodic line starting at measure 76. Vln. II plays a steady eighth-note accompaniment. Viola plays a similar eighth-note accompaniment. Violoncello plays a simple bass line.

79

Vln. I

Vln. II

Vla.

Vc.

82

Vln. I

(*mf*)

Vln. II

(*mf*)

(*mf*)

Vla.

(*mf*)

Vc.

(*mf*)

85

Vln. I

(*mf*)

Vln. II

(*mf*)

(*mf*)

Vla.

(*mf*)

Vc.

building emotion, anxiety

88

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 88 through 91. The key signature has one sharp (F#) and the time signature is 4/4. Vln. I has a whole note chord of F#4 and C5 in measure 88, and a whole note chord of F#4 and G4 in measure 89. Vln. II and Vla. play a continuous eighth-note pattern starting on F#4. Vc. has a whole note chord of F#2 and C3 in measure 88, and a whole note chord of F#2 and G2 in measure 89.

90

D.C. al Segno

Vln. I

Vln. II

Vla.

Vc.

f *pizz.* *arco, extremely rough* *p* *arco* *pizz.* *arco* *pizz.* *arco* *p* *arco* *p*

Detailed description: This system contains measures 90 through 93. The key signature changes to one flat (Bb) and the time signature is 4/4. Measures 90-91: Vln. I and Vln. II play a whole note chord of Bb4 and F5. Vln. I has a *pizz.* marking. Vln. II has a *pizz.* marking. Vla. and Vc. play a whole note chord of Bb2 and F3. Measures 92-93: Vln. I and Vln. II play a continuous eighth-note pattern starting on Bb4. Vln. I has an *arco, extremely rough* marking. Vln. II has an *arco* marking. Vla. and Vc. play a continuous eighth-note pattern starting on Bb2. Vln. I has a *p* marking. Vln. II has a *p* marking. Vla. and Vc. have a *pizz.* marking.