

VASILISSA  
THE INVINCIBLE

FOR PIANO QUARTET

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FOR FIRST PERFORMANCE BY THE CLAROSA QUARTET

# *Vasilissa the Invincible*

Carl Schimmel

## Program Note

In 2016, I began to explore the possibility that the emotionality and frequent shifts of mood in my compositions derive from my interest not only in character and personality in music, but in these aspects of the literary arts, and in narrative form in particular. My early research on theories of narrative focused particularly on the structural analysis of folk tales. I recalled how, when I was a boy growing up in Rhode Island, there was a year or two in which I was keenly interested in the folk tale collections of Ruth Manning-Sanders (illustrated by Robin Jacques). Her collection *A Book of Enchantments and Curses* included her telling of *Vasilissa Most Lovely* (known also as *Vasilissa the Lovely* or *Vasilissa the Beautiful*). One of the most iconic of Russian folktales, *Vasilissa Most Lovely* resembles the classic Cinderella story in that the heroine is a good and innocent girl who, mistreated by her stepmother and stepsisters, triumphs in the end. But while some versions of *Vasilissa Most Lovely* do end with a wedding to the Tsar, the marriage functions as a kind of epilogue to the main tale, which can be summarized as follows:

Once upon a time, there was a good and beautiful young girl known as Vasilissa the Lovely. She had a happy childhood until her mother fell gravely ill. On her deathbed, Vasilissa's mother gave her a magical doll which would help Vasilissa if ever she were in need; she had only to give it a little to eat and a little to drink. Her mother soon died, and after a time, Vasilissa's father remarried. The new wife and Vasilissa's two stepsisters were very cruel to her, and when the father left town on business they devised a plan to get rid of her by sending Vasilissa to fetch a light from the witch Baba Yaga. On her way through the forest to Baba Yaga's hut, three mysterious horsemen rode past her (the first dressed in white, the second in red, and the third in black). At night, she came to a house that stood on chicken legs and was surrounded by a fence made of human bones, the posts mounted with skulls, their eye sockets aglow. At this moment, a wind arose, and Baba Yaga flew down through the woods in a mortar, whereupon Vasilissa explained that she needed a light for her family; the witch commanded her to care for her hut by performing three impossible tasks, under threat of death. With the help of the magical doll, Vasilissa succeeded, and when the witch asked her how she was able to complete the tasks, the girl answered "by my mother's blessing." Because Vasilissa had the blessing of her mother, Baba Yaga threw her out of the hut, sending her home with a skull-lantern full of burning coals as promised. Vasilissa went back through the dark wood, and again the three horsemen passed her as dawn turned to day and day turned to night, and upon her arrival, the eye-sockets of the skull-lantern blazed so fiercely that they burned the stepmother and stepsisters until nothing was left of them but a pile of ashes.

To me, there are several intriguing aspects to *Vasilissa Most Lovely*. One is that all of the main characters are female – the father is mentioned only in passing, and in fact it is his absence which initiates the action. Another is its shockingly brutal ending, a conclusion which may to some extent be satisfying but cannot be considered "happy." A third intriguing aspect is that the evil witch is in fact Vasilissa's helper, and that evil is punished by evil, while good is simply the messenger. Fourthly, and related to this plot point, Vasilissa does not do anything truly heroic, and she does nothing of her own accord – in most versions I have read she is not even described as brave, she is simply good (and beautiful). The source of her strength (and arguably the true protagonist) is the little doll which has been given to her by her mother – her mother's "blessing."

It is interesting, I think, to consider that Vasilissa's goodness and strength are gifts from her loving parent, that this grotesque and bizarre fairy tale functions also as an allegory about how a parent's love (or "blessing") can cultivate in a child the resilience and integrity needed to overcome even the most daunting obstacles. This interpretation resonated with me as a parent, and it seemed to me that to derive the new work from this unusual folk tale might be appropriate, given that the Clarosa Quartet takes its name from the children of the principal players in the ensemble. And because Vasilissa's most important character traits in the story are her strength and resilience, I did not entitle the piece *Vasilissa Most Lovely* but rather *Vasilissa the Invincible*.

The first movement captures the essence of Vasilissa and depicts the prologue of the fairy tale, the bestowal of the doll and the mother's death. The second movement depicts the remainder of the fairy tale, from the introduction of the stepmother and stepsisters to their eventual destruction. There are themes for all of the main characters of the story, including the eerie emergence and disappearance of the mysterious galloping horsemen. The work was commissioned by the Kingston Chamber Music Festival for the Clarosa Quartet, for first performance in Kingston, Rhode Island, August 2018.

# VASILISSA THE INVINCIBLE

for piano quartet

Carl Schimmel

## I. Vasilissa, Beloved

Love, long ago (♩ = ca. 108) *poco accel.* *poco rit.*

**Violin**  
*p* *dolcissimo, freely* *poco*

**Viola**  
*pp* *poco*

**Cello**  
*pp* *poco*

**Piano**  
*pp* *poco*

9 *a tempo* *poco* *poco accel.*

**Vln.**

**Vla.**

**Vc.**

**Pno.**

*poco rit.* *a tempo* *poco* *poco accel.*

Vln. 17

Vla.

Vc.

Pno. 17

*ppp* *p* *poco accel.*

(♩ = ca. 120) *poco rit.* *Tempo I*

Vln. 25

Vla.

Vc.

Pno. 25

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

*pp* *mf*

*Leg.* *Leg.*

34

Vln.

Vla.

Vc.

*f*

Pno.

5

3

Reo.

38

Vln.

Vla.

Vc.

*f*

Pno.

3

3

3

*f*

*pp*

Reo.

*ritardando* Freely (♩ = ca. 60) *ritardando*

*lunga*

*pp* *n* *pp* *port.*

*pp* *n*

*n* *ritardando* Freely (♩ = ca. 60) *ritardando*

*mp* *pp* *15<sup>ma</sup>*

Hushed, Spellbound (♩ = ca. 60)

*con sord.*

*ppp* *ppp* *pp* *ppp* *p*

*pizz.* *arco con sord.*

*pp* *ppp* *pp* *ppp* *p*

*con sord. (optional)*

*n* *p like recitative* *pp* *n*

Hushed, Spellbound (♩ = ca. 60)

*pp*

*molto accelerando*

49

Vln. *ppp*

Vla. *ppp*

Vc. *p* *mp*

Pno.

Revelation (♩ = ca. 144)  
(*accelerando if possible*)

52

Vln. *mfpp* *f* *n* *ff*

Vla. *mfpp* *f* *n* *ff* *ricochet*

Vc. *f* *n* *ff* *pizz.* *arco* *pizz.*

Pno. *f* *15<sup>ma</sup>* *ppp*

Tempo I, but funereal

56

Vln. *senza sord.*

Vla. *senza sord.*

Vc. *arco* *senza sord.*

Pno. *ff* *pp*

*n* *mf*

61

Vln.

Vla. *p* *dolcissimo* *ppp* *p* *n*

Vc.

Pno. *mp* *pp* *8va*

Impassioned (♩ = ca. 132) *molto ritardando*

Vln. *mf* *f molto espressivo*

Vla. *mf* *f molto espressivo* *mp*

Vc. *f molto espressivo*

Pno. *f ma dolce*

Detailed description: This system contains the musical notation for measures 70 through 74. It features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The tempo is marked 'Impassioned' with a quarter note equal to approximately 132 beats per minute, and the performance instruction is 'molto ritardando'. The Vln. and Vla. parts are in treble clef with a 3/4 time signature, while the Vc. part is in bass clef. The Pno. part is in grand staff. Dynamics range from mezzo-forte (mf) to fortissimo (f), with a mezzo-piano (mp) section in the Viola. The piano part includes the instruction 'f ma dolce'. The key signature has one sharp (F#) and the time signature changes from 3/4 to 4/4 and back to 3/4.

Mournful (♩ = ca. 60) *poco rit.* *a tempo*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Pno. *pp*

Detailed description: This system contains the musical notation for measures 78 through 82. It features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The tempo is marked 'Mournful' with a quarter note equal to approximately 60 beats per minute, and the performance instruction is 'poco rit.' followed by 'a tempo'. The Vln. and Vc. parts are in treble and bass clef respectively with a 3/4 time signature. The Vla. and Pno. parts are in bass and grand staff respectively. Dynamics are consistently pianissimo (pp). The Vln. part has a fermata over measures 79-80. The Pno. part includes triplets and a quintuplet. The key signature has one sharp (F#) and the time signature changes from 3/4 to 4/4 and back to 3/4. A 'Coda' symbol is present at the end of the system.

*accelerando*

81

Vln.

Vla.

Vc.

Pno.

4:3

5

5:3

8:6

5

Leo

Crying out (♩ = ca. 72)

83

Vln.

Vla.

Vc.

Pno.

5

6

7

10:6

3

3

Leo

85 *ritardando*

Vln. *3*

Vla. *3*

Vc. *3*

Pno. *6* *ritardando*

*10:6* *3* *11* *3* *6*

Leo.

Mournful ( $\text{♩} = \text{ca. } 60$ ) *molto ritardando*

87 *ff*

Vln. *3*

Vla. *3* *ff*

Vc. *3* *ff*

Pno. *ff* *10* *19*

Leo.

Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts for measures 89-91. The strings play a melodic line with a triplet of eighth notes in measure 89, followed by a half note in measure 90, and a quarter note in measure 91. The dynamic is *p*. The Piano part features a complex texture with multiple layers of eighth and sixteenth notes, including a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand in measure 89. Measure 90 has a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. Measure 91 has a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. The dynamic is *n*.

Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts for measures 92-94. The strings play a melodic line with a half note in measure 92, followed by a half note in measure 93, and a half note in measure 94. The dynamic is *n*. The Piano part features a complex texture with multiple layers of eighth and sixteenth notes, including a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand in measure 92. Measure 93 has a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. Measure 94 has a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. The dynamic is *ppp*.

Like embers, nearly ash ( $\text{♩} = \text{ca. } 20$ )

Like embers, nearly ash ( $\text{♩} = \text{ca. } 20$ )



*molto accelerando*

16

Vln.

Vla.

Vc.

*pp*

Pno.

*pp*

*mp*

*f*

(♩ = ca. 144) *poco rit.* Half tempo (♩ = ca. 120) *poco accel.*

23

Vln.

Vla.

Vc.

Pno.

*fff*

*fff*

*fff*

15<sup>ma</sup>

*a tempo* *accelerando*  
(with occasional portamento)

Vln. *pp*

Vla. *pp*

Vc. *pp*

Pno. *15<sup>ma</sup>*

Vln. *3* *3* *5* *3* *3* *3*

Vla. *3* *3* *3* *3* *3* *3*

Vc. *5* *3* *5* *3* *5* *5*

Pno. *3* *3* *3* *3* *3* *3*

(♩ = ca. 144) Unsettled (♩ = ca. 132)

33

Vln. *fff*

Vla. *fff*

Vc. *fff*

Pno. *ppp*  
L.H. R.H. etc.

Ped.

36

Vln. *n*

Vla. *n*

Vc. *n*

Pno. *n*

R.H.

Ped.

38

Vln.

Vla.

Vc.

Pno.

*mf*

*mf*

(R.H.)

R.H.

R.H.

40

Vln.

Vla.

Vc.

Pno.

*mf*

*n*

*n*

*ff*

6/16

6/16

6/16

6/16

Musical score for measures 43-48. The score is in 4/4 time and features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln.:** Measures 43-48. Dynamics: *n* (measures 43-44), *ff* (measures 45-47), *n* (measure 48). Accents (>) are present on notes in measures 43-48.
- Vla.:** Measures 43-48. Dynamics: *ff* (measures 45-47), *n* (measure 48). Accents (>) are present on notes in measures 43-48.
- Vc.:** Measures 43-48. Dynamics: *ff* (measures 45-47), *n* (measure 48). Accents (>) are present on notes in measures 43-48.
- Pno.:** Measures 43-48. The right hand (RH) plays chords with a tremolo effect. The left hand (LH) plays a steady eighth-note accompaniment.

Musical score for measures 49-54. The score is in 4/4 time and features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln.:** Measures 49-54. The staff is empty, indicating a rest for the violin.
- Vla.:** Measures 49-54. The staff is empty, indicating a rest for the viola.
- Vc.:** Measures 49-54. The staff is empty, indicating a rest for the cello.
- Pno.:** Measures 49-54. Dynamics: *ppp* (measures 49-54). The left hand (L.H.) plays a steady eighth-note accompaniment. The right hand (R.H.) plays a melodic line with accents (>) on notes in measures 49-54. The text "L.H. R.H. etc." is written below the piano part.

51

Vln. *n*

Vla. *n*

Vc. *n*

Pno.

54

Vln. *ff* *n* *ff*

Vla. *f* *n* *ff*

Vc. *f* *n* *ff*

Pno. *fff*

Musical score for measures 60-62. The score is in 4/4 time. It features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln.:** Measures 60-62. Starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with accents (>) and a dynamic marking of *n*. A slur covers measures 60-62, with a fermata over the final note.
- Vla.:** Measures 60-62. Starts with a treble clef and a key signature of one flat (Bb). The melody consists of eighth notes with accents (>) and a dynamic marking of *n*. A slur covers measures 60-62, with a fermata over the final note.
- Vc.:** Measures 60-62. Starts with a bass clef and a key signature of one flat (Bb). The melody consists of eighth notes with accents (>) and a dynamic marking of *n*. A slur covers measures 60-62, with a fermata over the final note.
- Pno.:** Measures 60-62. Features a right-hand (R.H.) part with chords and a left-hand (L.H.) part with a steady eighth-note accompaniment. The dynamic marking is *ppp*. The right-hand part has a dynamic marking of *n*. The right-hand part is marked (R.H.) in measures 61 and 62.

Rehearsal mark: *Reo*

Musical score for measures 63-64. The score is in 4/4 time. It features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln.:** Measures 63-64. Starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with accents (>) and a dynamic marking of *n*. A slur covers measures 63-64, with a fermata over the final note.
- Vla.:** Measures 63-64. Starts with a treble clef and a key signature of one flat (Bb). The melody consists of eighth notes with accents (>) and a dynamic marking of *n*. A slur covers measures 63-64, with a fermata over the final note.
- Vc.:** Measures 63-64. Starts with a bass clef and a key signature of one flat (Bb). The melody consists of eighth notes with accents (>) and a dynamic marking of *n*. A slur covers measures 63-64, with a fermata over the final note.
- Pno.:** Measures 63-64. Features a right-hand (R.H.) part with chords and a left-hand (L.H.) part with a steady eighth-note accompaniment. The dynamic marking is *ppp*. The right-hand part has a dynamic marking of *n*. The right-hand part is marked (R.H.) in measure 64.

Rehearsal mark: *Reo*

65

Vln. *fff* *n* *ff*

Vla. *ff* *n* *ff*

Vc. *ff* *n* *ff*

Pno. *fff*

65  $\frac{6}{16}$

Reo.

71

Vln. *n*

Vla. *n*

Vc. *n*

Pno. *pp*

71 9

77

Vln. *fff* *mf* *fff*

Vla. *fff* *mf* *fff*

Vc. *fff* *mf* *fff*

Pno. *fff* *mf* *fff*

80

Vln. *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

Pno. *ff*

8<sup>va</sup>

82

Vln. *ff* *pp*

Vla. *ff* *ffpp* *ff* *pp*

Vc. *ff* *pp* *p*

Pno.

(8va)

84

Vln. *ff* *pp*

Vla. *f* *p* *ff* *pp*

Vc. *pp* *ff*

Pno.

(8va)

In this passage, the piano doubles the cello; it would be acceptable to drop a note occasionally

86

Vln.

Vla.

Vc.

Pno.

(8va)

88

Vln.

Vla.

Vc.

Pno.

*ff* *mf*

*ff* *pp*

*pp*

sul pont.

sul pont.

sul pont.

8va

90

Vln.

Vla.

Vc.

Pno.

(8<sup>va</sup>)

92

Vln.

Vla.

Vc.

Pno.

(8<sup>va</sup>)

ord.

Calm (♩ = ca. 108)

*ritardando*

94

Vln. *pp* *fff* *mp* *fff*

Vla. *fff* *mp* *fff*

Vc. *fff* *mp* *fff* *ppp*

Pno. *fff* *mp* *pp* *fff* *ppp*

(8<sup>va</sup>)

Unsettled again (♩ = ca. 132)

97

Vln. *ppp* *ff*

Vla. *ppp*

Vc. *ppp* *ff*

Pno. *ff*

(8<sup>va</sup>)

In this passage, the piano doubles the cello; it would be acceptable to drop a note occasionally

This can be renotated on two staves if you prefer

99

Vln.

Vla.

Vc.

Pno.

*ff*

In this passage, the piano doubles the viola; it would be acceptable to drop a note occasionally

101

Vln.

Vla.

Vc.

Pno.

*ff*

103

Vln.

Vla.

Vc.

Pno.





Calm (♩ = ca. 108)  
*molto rit.*

Musical score for measures 113-114. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Calm (♩ = ca. 108)' and 'molto rit.'. The dynamics are *fff* and *mp*. The Vln. part has a fermata over the final note. The Vc. part has a fermata over the final note. The Pno. part has a fermata over the final note. The Vc. part has a '5' written above the final note.

Musical score for measures 115-116. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Unsettled again (♩ = ca. 132)'. The dynamics are *n*, *pizz.*, *pp*, and *ppp*. The Vln. part has a fermata over the final note. The Vla. part has a fermata over the final note. The Vc. part has a fermata over the final note. The Pno. part has a fermata over the final note. The Vc. part has a '>' written above the final note. The Pno. part has a '8va' written above the final note.

Musical score for measures 117-118. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 2/4. The dynamics are *ppp*. The Vln. part has a fermata over the final note. The Vla. part has a fermata over the final note. The Vc. part has a fermata over the final note. The Pno. part has a fermata over the final note. The Vc. part has a '8va' written above the final note. The Pno. part has a '8va' written below the final note.

119

Vln.

Vla.

Vc.

Pno.

arco

*pp*

*pp*

*p*

In this passage, the piano doubles the viola;  
it would be acceptable to drop a note occasionally

In this passage, the piano doubles the cello;  
it would be acceptable to drop a note occasionally

119

(8<sup>va</sup>)

121

Vln.

Vla.

Vc.

Pno.

121

123

Vln.

Vla.

Vc.

Pno.

*p*

123

Vasilissa the Invincible

30  
725

Vln.

Vla.

Vc.

This system contains measures 30 through 725. The Violin part (Vln.) features a melodic line with eighth and sixteenth notes. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with sustained notes and chords.

125

Pno.

This system shows the Piano (Pno.) accompaniment for measures 125 and 126. The right hand plays a complex, rhythmic pattern of chords and single notes, while the left hand has a few notes.

126

Vln.

Vla.

Vc.

*ff*

This system contains measures 126 and 127. The Violin (Vln.) part continues its melodic line. The Viola (Vla.) and Violoncello (Vc.) parts feature chords and sustained notes. A fortissimo (*ff*) dynamic marking is present in the Viola and Vc. parts.

126

Pno.

*ff*

This system shows the Piano (Pno.) accompaniment for measures 126 and 127. The right hand plays a complex, rhythmic pattern of chords and single notes. A fortissimo (*ff*) dynamic marking is present.

127

Vln.

Vla.

Vc.

This system contains measures 127 and 128. The Violin (Vln.) part continues its melodic line. The Viola (Vla.) part features chords and sustained notes. The Violoncello (Vc.) part features a melodic line with slurs.

127

Pno.

If necessary, it would be possible to remove a few notes in some of the chords in this measure

This system shows the Piano (Pno.) accompaniment for measures 127 and 128. The right hand plays a complex, rhythmic pattern of chords and single notes. A performance instruction is included: "If necessary, it would be possible to remove a few notes in some of the chords in this measure".

128

Vln.

Vla.

Vc.

Pno.

*fff*

*fff*

*fff*

*fff*

LH plays on both staves in this passage  
I can renotate for you as desired

8<sup>va</sup>

ped.

130

Vln.

Vla.

Vc.

Pno.

*fff*

*f*

*fff*

*f*

8<sup>va</sup>

ped.

*poco ritardando*

132

Vln.

Vla.

Vc.

Pno.

8<sup>va</sup>

3

3

3

3

*fff*

2<sup>do</sup>

(♩ = ca. 120)

*accelerando*

134

Vln.

Vla.

Vc.

Pno.

*espressivo*

*espressivo*

*espressivo*

*f espressivo*

5

5

*con pedale*

2<sup>do</sup>

137

Vln.  
Vla.  
Vc.  
Pno.

Unsettled again (♩ = ca. 132)

139

Vln.  
Vla.  
Vc.  
Pno.

*ppp*  
*fff pp*  
Ped.

sul A

hold pedal down until m. 177

141

Vln.  
Vla.  
Vc.  
Pno.

*ppp*

144

Vln.

Vla.

Vc.

Pno.

Measures 144-153. Violin and Viola parts feature triplets and slurs. Piano part has a rhythmic accompaniment with chords. Violoncello part is mostly rests.

146

Vln.

Vla.

Vc.

Pno.

*ppp*

*ff*

Measures 146-153. Violin and Viola parts have slurs and accents. Piano part has a rhythmic accompaniment with chords. Violoncello part has chords and accents. Dynamics range from *ppp* to *ff*.

151

Vln. *n*

Vla. *n* sul A *ppp*

Vc. *n*

Pno. *pp*

156

Vln.

Vla. *ppp*

Vc.

Pno.

158

Vln.

Vla. *ppp*

Vc.

Pno. *ppp*

160 *sul D*

Vln. *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Pno.

165

Vln. *n*

Vla. *n* *ppp*

Vc. *n*

Pno. *pp*

170 *ppp*

Vln.

Vla.

Vc.

Pno.

172 *ii* *sul D* *sul C*

Vln.

Vla.

Vc.

Pno.

## Vasilissa the Invincible

I can renotate these three bars using mostly 6/16 meter if that is preferred

174

Vln. *f* *fff* *fp* *fff*

Vla. *f* *fff* *fp* *fff*

Vc. *f* *fff* *fp* *fff*

Pno. *fff* *p*

176

Vln. *fp* *fff*

Vla. *fp* *fff*

Vc. *fp* *fff*

Pno. *fff* *p* *fff*

*accelerando*

178

Vln.

Vla.

Vc.

Pno.

*ped.*

180

Vln.

Vla.

Vc.

Pno.

*ped.*

183

Vln.

Vla.

Vc.

Pno.

*ped.*

These measures can be renotated if you like  
Also, I can remove a note or two if you need me to

Terrifying (♩ = ca. 168)

185

Vln.

Vla.

Vc.

Pno.

8<sup>va</sup>-1

hold pedal down until m. 206

187

Vln.

Vla.

Vc.

Pno.

8<sup>va</sup>-

*accelerando*

190

Vln.

Vla.

Vc.

Pno.

8<sup>va</sup>

15<sup>ma</sup>

11

9

(sempre *fff*)

7:8

*fff*

*fff*

*fff*

Burning (♩ = ca. 184)

194 (8<sup>va</sup>)

Vln.

Vla.

Vc.

Pno.

*fff*

8<sup>va</sup>

202 (8<sup>va</sup>)

Vln.

Vla.

Vc.

Pno.

*fff*

8<sup>va</sup>

Stunned ( $\text{♩} = \text{ca. } 120$ )  
*molto accelerando*

These two bars are effectively a glissando down --  
the notated pitches are inexact

( $\text{♩} = \text{ca. } 184$ )

The score consists of four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln.:** Starts at measure 207 with a *n* dynamic. A dashed line labeled "sul pont." spans measures 207-216, and another dashed line labeled "ord." spans measures 217-226. A slur of 17 notes covers measures 207-223, and a slur of 18 notes covers measures 224-241. Dynamics range from *n* to *fff*.
- Vla.:** Starts at measure 207 with a *n* dynamic. A dashed line labeled "sul pont." spans measures 207-216, and another dashed line labeled "ord." spans measures 217-226. A slur of 17 notes covers measures 207-223. Dynamics range from *n* to *fff*.
- Vc.:** Starts at measure 207 with a *n* dynamic. A dashed line labeled "sul pont." spans measures 207-216, and another dashed line labeled "ord." spans measures 217-226. A slur of 17 notes covers measures 207-223, and a slur of 18 notes covers measures 224-241. Dynamics range from *n* to *fff*.
- Pno.:** Starts at measure 207 with a *fff* dynamic. A slur of 15 measures (labeled "15<sup>ma</sup>") covers measures 207-221. Dynamics range from *fff* to *mf* and back to *fff*. An *8<sup>va</sup>* marking is present at the bottom of the staff.