

# (Parentheses) I

$\text{♩} = 184$

Deborah Broderick Edwards

Musical score for strings (Violin I, Violin II, Viola, Violoncello) in 4/4 time. Dynamics are marked *pp*. Measures show eighth-note patterns with slurs and grace notes.

Continuation of the musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 4/4 time. Dynamics are marked *p*. Measures show eighth-note patterns with slurs and grace notes.

Continuation of the musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 4/4 time. Dynamics are marked *mp*. Measures show eighth-note patterns with slurs and grace notes.

12

Vln. I

Vln. II

Vla.

Vc.

15

Vln. I

Vln. II

Vla.

Vc.

19

Vln. I

Vln. II

Vla.

Vc.

23

Vln. I  
Vln. II  
Vla.  
Vc.

27 rit.

Vln. I  
Vln. II  
Vla.  
Vc.

**A**  $\text{♩} = 60$

fff

32

poco a poco sul pont

Vln. I  
Vln. II  
Vla.  
Vc.

ppp

poco a poco sul pont

ppp

ppp

34

Vln. I

Vln. II

Vla.

Vc.

poco a poco sul pont

36

Vln. I

Vln. II

Vla.

Vc.

ord.

ord.

poco a poco sul pont

ord.

poco a poco sul pont

ord.

poco a poco sul pont

38

Vln. I

Vln. II

Vla.

Vc.

ord.

ord.

ord.

ord.

41

Vln. I

poco a poco sul pont

Vln. II

poco a poco sul pont

Vla.

Vc.

poco a poco sul pont

poco a poco sul pont

43

Vln. I

Vln. II

Vla.

Vc.

46

Vln. I

ord.

Vln. II

ord.

ord. 5

poco a poco sul pont

Vla.

Vc.

ord.

poco a poco sul pont

48

Vln. I      sul pont.      ord.      accel.

Vln. II      sul pont.      ord.      ord.

Vla.      2 6 3 3      3 6 3      3 5:4

Vc.      2 7 7      3 7      5:4

**B**

51      a tempo

Vln. I      fff

Vln. II      fff

Vla.      3 fff

Vc.      5 fff

54

Vln. I      > - ff

Vln. II      > - ff

Vla.      5 5 ff

Vc.      3 3 ff

58

Vln. I

Vln. II

Vla.

Vc.

62

Vln. I

Vln. II

Vla.

Vc.

65

Vln. I

Vln. II

Vla.

Vc.

69

Vln. I  
Vln. II  
Vla.  
Vc.

73

Vln. I  
Vln. II  
Vla.  
Vc.

76

Vln. I  
Vln. II  
Vla.  
Vc.

81

Vln. I

Vln. II

Vla.

Vc.

84

Vln. I

Vln. II

Vla.

Vc.

87

Vln. I

Vln. II

Vla.

Vc.

91

Vln. I      pizz.

Vln. II

Vla.

Vc.      pizz.

94

Vln. I      pizz.

Vln. II

Vla.

Vc.

**C**       $\text{♩} = 92$

99      pizz.

Vln. I

Vln. II      pp      arco

Vla.      pp      arco sul pont

Vc.      arco jeté      pp <

102

Vln. I

Vln. II

Vla.

Vc.      p      pp <

106

Vln. I

Vln. II

Vla.

Vc.

110

Vln. I

Vln. II

Vla.

Vc.

114

Vln. I

Vln. II

Vla.

Vc.

117

Vln. I  
Vln. II  
Vla.  
Vc.

119

Vln. I  
Vln. II  
Vla.  
Vc.

121

Vln. I  
Vln. II  
Vla.  
Vc.

123

Vln. I

Vln. II

Vla.

Vc.

125

Vln. I

Vln. II

Vla.

Vc.

127

arco

**D**  $\text{♩} = 92$

Vln. I

Vln. II

Vla.

Vc.

131

Vln. I

Vln. II

Vla.

Vc.

136

Vln. I

Vln. II

Vla.

Vc.

140

Vln. I

Vln. II

Vla.

Vc.

143

Vln. I

Vln. II

Vla.

Vc.

*legato to the end*

*legato to the end*

146

Vln. I

Vln. II

Vla.

Vc.

*legato to the end*

*legato to the end*

148

Vln. I

Vln. II

Vla.

Vc.

*legato to the end*

*legato to the end*

149

Vln. I

Vln. II

Vla.

Vc.

150

Vln. I poco a poco sul pont.

Vln. II poco a poco sul pont.

Vla. poco a poco sul pont.

Vc. poco a poco sul pont.

151

Vln. I

Vln. II

Vla.

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 152. The key signature is one sharp. The score includes dynamic markings *a niente*, measure numbers 7, 5, and 3, and a time signature change to 5/4.

152

Vln. I

Vln. II

Vla.

Vc.

*a niente*

7

*a niente*

5

*a niente* 5

3

3

*a niente*

4'45"

# (Parenthesis) II

D Broderick Edwards

$\text{♩} = 72$

Violin I

pizz

Violin II

$pp$

$p$

sul pont

Viola

$pp$

$p$

sul pont

Violoncello

$pp$

7 arco 3

$mp$

ord.

$mf$

ord.

$mf$

pizz

$mf$

pizz 3

$f$

$mp$

$mp$

13

$mf$

arco 3

$mf$

$f$

pizz

$f$

ord 3

$f$

pizz

$f$

2

17

arco  
3  
arco  
3  
3  
mp  
p  
arco  
3  
p  
p  
5  
p < p <  
p  
mp  
arco  
3  
p  
p  
mp

$\text{♩} = 60$

22

mf  
p  
pizz  
mp  
mp —

26

=mf mp  
=p  
pizz  
arco  
p  
pp  
=mf  
3  
mp  
p  
pp

## Parenthesis

3

30

arco  
mp  
p  
mp<sup>3</sup>  
p<sup>3</sup>  
f

33 pizz

pizz 3 3 3 3  
pizz 5 5  
pizz 5 5 5 5  
ppp pp  
ppp pp  
ppp pp

36 arco sul pont  
arco sul pont  
arco sul tasto  
5

# Parenthesis

4

39

sul tasto      sul pont

sul tasto      ord      sul pont

ord      <mp>      <pp>      sul pont

ord      <mp>      <pp>

ord      <mp>

pizz <pp>

<mp>

**pp**

42

sul tasto      sul pont

sul tasto      sul pont

arco sul tasto

pizz

46

p      pizz

p      pizz

p      f

p      f

p      f

p      f

Parenthesis

5

49

arco sul tasto  
pp  
arco sul pont  
ord  
arco  
mp

52

f  
mf  
pizz arco  
arco  
p  
pizz 5  
arco  
p 3

55

3  
f  
mf  
mp  
3  
mf  
3  
mp  
mf

Parenthesis

6

Musical score for page 6, measures 60-65. The score consists of four staves (treble, alto, bass, and tenor) on a 4/4 time signature. Measure 60 starts with eighth-note patterns in 3/8 time. Measures 61-62 show melodic lines with grace notes and slurs. Measures 63-64 continue with similar patterns, with dynamic markings *mp* and *f*. Measure 65 concludes with a dynamic *f*.

66

Musical score for page 66, measures 66-70. The score consists of four staves. Measures 66-67 are mostly rests. Measures 68-70 feature rhythmic patterns with dynamics *ff*, *p*, *ff*, *p*, *ff*, *p*, and *ff*, *p* respectively.

71

Musical score for page 71, measures 71-75. The score consists of four staves. Measures 71-72 are mostly rests. Measures 73-75 feature rhythmic patterns with dynamics *pp*, *ppp*, *pp*, and *pp* respectively. Measure 75 includes a tempo marking *mp* and a dynamic *pp*.

## Parenthesis

7

78

pp

*ppp*

*ppp*

*ppp*

82

pizz

pizz 3 3 3 3

*f*

arco

*p* *pp*

arco

*p* *pp*

pizz 5 5 5 5

*f*

arco

*p* *pp*

pizz 5 5 5 5

*f*

85

*p* *mp* *p*

*pp* *p* *pp*

*pp*

Parenthesis

8

88

ppp

pppp

4'30"

# (Parenthesis) III

Deborah Broderick Edwards

*J = 72*

Violin I      *sul pont ppp*

Violin II     *sul pont ppp*

Viola        *sul pont ppp*

Violoncello *sul pont ppp*

3

Vln. I

Vln. II

Vla.

Vc.

4

Vln. I

Vln. II

Vla.

Vc.

2

Vln. I

Vln. II

Vla. ord. 5 5 5 5

Vc. 3 3 3

This section shows four staves for strings. Vln. I has eighth-note patterns. Vln. II has eighth-note patterns with a '7' above the staff. Vla. has sixteenth-note patterns labeled 'ord.' with '5' above the staff. Vc. has eighth-note patterns labeled '3' above the staff.

6

Vln. I

Vln. II

Vla. 5 5 5 5

Vc. ord. 6 6 6 6

This section shows four staves. Vln. I has eighth-note patterns. Vln. II has eighth-note patterns with a '7' above the staff. Vla. has sixteenth-note patterns labeled '5' above the staff. Vc. has eighth-note patterns labeled '6' above the staff.

7

Vln. I

Vln. II ord. 7 7 7

Vla. 5 5 5 5

Vc. 6 6 6 6

This section shows four staves. Vln. I has eighth-note patterns. Vln. II has eighth-note patterns with a '7' above the staff. Vla. has sixteenth-note patterns labeled '5' above the staff. Vc. has eighth-note patterns labeled '6' above the staff.

ord.

8

Vln. I

*pp*

Vln. II

*pp*      7

Vla.

5      5      5      5

*pp*

Vc.

6      6      6      6

*pp*

3

9

Vln. I

*p*

Vln. II

7      *p*

Vla.

6      6      6      6

*p*

Vc.

6      6      6      6

*p*

10

Vln. I

*mp*

Vln. II

7      *mp*      7      7

Vla.

6      6      6      6

*mp*

Vc.

7      7      7      7

*mp*

7

4

11

Vln. I      *mf*

Vln. II      *mf*

Vla.      6      6      *mf*      6      6

Vc.      7      7      7      7      *mf*

12

Vln. I      *f*

Vln. II      *f*

Vla.      7      7      *f*      7      7

Vc.      7      7      7      7      *f*

13

Vln. I      *ff*

Vln. II      *ff*

Vla.      7      *ff*      7

Vc.      7      *ff*      7      *ff*

14

Vln. I

Vln. II

Vla.

Vc.

6

6

6

fff

fff

fff

fff

A

17

Vln. I

Vln. II

Vla.

Vc.

pizz

fff

pizz

fff

pizz

fff

pizz

fff

ff

ff

20

Vln. I

Vln. II

Vla.

Vc.

ff

f

mf

ff

mf

22

Vln. I

Vln. II

Vla.

Vc.

*mf*

*pp*

*mp*

*pp*

*pp*

*pp*

B  $\text{♩} = 84$

25

Vln. I arco

Vln. II arco

Vla. arco

Vc. arco

*ppp*

*pp*

*mp*

*p*

*pizz quasi guitar*

*3:2*

*arco*

*ppp*

*p*

*arco*

*ppp*

*p*

28

Vln. I

Vln. II

Vla.

Vc.

*mp*

*5*

*pizz quasi guitar*

*arco*

*p*

30

Vln. I

Vln. II

Vla.

Vc.

*sul pont*

*p* *pp*

*p* *ppp*

*p*

32

Vln. I

Vln. II

Vla.

Vc.

*ord.*

*ppp*

*sul pont*

*pp*

*p*

34

Vln. I

Vln. II

Vla.

Vc.

*pp*

*mp pp ppp*

*mp*

*5*

*arco*

*ppp*

37

Vln. I

pizz quasi guitar

Vln. II

*f*

3:2

Vla.

*f*

Vc.

*pp*

39

Vln. I

arco

5

Vln. II

*pp*

*mp*

Vla.

*f*

*mp*

Vc.

*mp*

40

Vln. I

pizz quasi guitar

Vln. II

*mp*

Vla.

*f*

Vc.

*pp*

41

pizz quasi guitar  $\frac{3}{2}$

Vln. I

arco

Vln. II

Vla.

Vc.

42 arco

Vln. I

*mf*

*mp* *f*

Vln. II

*mf*

*mp* *f*

Vla.

*mf*

*mp* *f*

Vc.

*mf*

*mp*

43 pizz

Vln. I

*ff*

*f*

Vln. II

*f*

*f*

Vla.

Vc.

*f*

*mp* *f*

*mp*

45

Vln. I

Vln. II arco 3  
mp

Vla. pizz quasi guitar  
mp

Vc. 5  
mp

46

Vln. I

Vln. II mp 5  
f

Vla.

Vc. 3:2  
f

48 C

Vln. I ff

Vln. II ff

Vla.

Vc. ff

50

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains four staves representing string instruments: Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.), and Double Bass (Vla.). The music is in common time. Measure 50 begins with eighth-note pairs in Vln. I, followed by eighth-note pairs with a '3' above them in Vln. II, eighth-note pairs with sixteenth-note grace notes in Vla., and eighth-note pairs in Vc. Measure 51 continues this pattern, with Vln. I having eighth-note pairs, Vln. II having eighth-note pairs with a '3' above them, Vla. having eighth-note pairs with sixteenth-note grace notes, and Vc. having eighth-note pairs. The score is divided into two systems by a vertical bar.

52

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains four staves representing string instruments: Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.), and Double Bass (Vla.). The music is in common time. Measure 52 begins with eighth-note pairs in Vln. I, followed by eighth-note pairs with a '3' above them in Vln. II, eighth-note pairs with sixteenth-note grace notes in Vla., and eighth-note pairs in Vc. Measure 53 continues this pattern, with Vln. I having eighth-note pairs, Vln. II having eighth-note pairs with a '3' above them, Vla. having eighth-note pairs with sixteenth-note grace notes, and Vc. having eighth-note pairs. The score is divided into two systems by a vertical bar.

54

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains four staves representing string instruments: Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.), and Double Bass (Vla.). The music is in common time. Measure 54 begins with eighth-note pairs in Vln. I, followed by eighth-note pairs with a '3' above them in Vln. II, eighth-note pairs with sixteenth-note grace notes in Vla., and eighth-note pairs in Vc. Measure 55 continues this pattern, with Vln. I having eighth-note pairs, Vln. II having eighth-note pairs with a '3' above them, Vla. having eighth-note pairs with sixteenth-note grace notes, and Vc. having eighth-note pairs. The score is divided into two systems by a vertical bar.

12

56

Vln. I      *sul pont*  
*pp*

Vln. II      *sul pont*  
*pp*      *sul pont*

Vla.      *pp*

Vc.      *sul pont*  
*pp*

59

Vln. I      *ord. senza vib.*  
*pp*      *mp > pp*      *ff*

Vln. II      *ord. senza vib.*  
*pp*      *mp > pp*      *ff*

Vla.      *ord. senza vib.*  
*pp*      *mp > pp*      *ff*

Vc.      *ord. senza vib.*  
*pp*      *mp > pp*      *ff*

63

Vln. I

Vln. II

Vla.

Vc.

65

Vln. I

Vln. II

Vla.

Vc.

*sul pont*

67

Vln. I

Vln. II

Vla.

Vc.

*pp sul pont*

*pp*

*sul pont*

*pp*

*sul pont*

*pp*

70

Vln. I

Vln. II

Vla.

Vc.

*ord. senza vib.*

*pp*

*ord. senza vib.*

*pp*

*ord. senza vib.*

*pp*

*ord. senza vib.*

*pp*

*mp*

*pp*

*pp*

*mp*

*pp*

14

76

Vln. I      *mp* > *ff*

Vln. II      *mp* > *ff*

Vla.      *mp* > *ff*

Vc.      *mp* > *ff*

*sul pont*

79

Vln. I

Vln. II      *pp* *sul pont*

Vla.      *pp* *sul pont*

Vc.      *pp* *sul pont*

83

Vln. I      *ord. senza vib.* *pp* *mp* > *pp* *mp* > *pp*

Vln. II      *ord. senza vib.* *pp* *mp* > *pp* *mp* > *pp*

Vla.      *ord. senza vib.* *pp* *mp* > *pp* *mp* > *pp*

Vc.      *ord. senza vib.* *pp* *mp* > *pp* *mp* > *pp*

89

Vln. I

Vln. II

Vla.

Vc.

15

*mp > pp*

*f*

*mp > pp*

*f*

*mp > pp*

*f*

*mp > pp*

*f*

93

Vln. I

Vln. II

Vla.

Vc.

sul pont

*pp*

*ord. senza vib.*

*pp*

*ord. senza vib.*

*pp*

*ord. senza vib.*

*pp*

*ord. senza vib.*

*pp*

*sul pont*

*pp*

*sul pont*

*ord. senza vib.*

*pp*

*ord. senza vib.*

*pp*

*ord. senza vib.*

*pp*

97

Vln. I

Vln. II

Vla.

Vc.

*mp >*

*pp*

*mp > pp*

*ord. senza vib.*

*pp*

*mp > pp*

*pp*

*mp > pp*

*pp*

*mp > pp*

16

103

Vln. I

Vln. II

Vla.

Vc.

*mp > pp*

*sul pont*

*ord. senza vib.*

108

Vln. I

Vln. II

Vla.

Vc.

*mp*

*pp*

*sul pont*

*ord. senza vib.*

*ord. senza vib.*

*ord. senza vib.*

*ord. senza vib.*

113

Vln. I

Vln. II

Vla.

Vc.

*mp > pp*

*mp > pp*

*mp > pp*

*mp > pp*

119

Vln. I      *mp > pp*

Vln. II      *mp > pp*

Vla.      *mp > pp*

Vc.      *mp > pp*

17

125

Vln. I      *sul pont* *p > pp*      *pp*      *mp > pp*

Vln. II      *mp > pp*      *p > pp*      *sul pont*      *ord. senza vib.*      *pp*      *mp > pp*

Vla.      *mp > pp*      *p > pp*      *sul pont*      *ord. senza vib.*      *pp*      *ord. senza vib.*      *pp*      *mp > pp*

Vc.      *mp > pp*      *sul pont*      *ord. senza vib.*      *pp*      *mp > pp*

131

Vln. I      *pp*      *mp > pp*      *mp > pp*

Vln. II      *pp*      *mp > pp*      *mp > pp*

Vla.      *pp*      *mp > pp*      *pp*      *mp > pp*

Vc.      *pp*      *mp > pp*      *pp*      *mp > pp*

137

Vln. I

Vln. II

Vla.

Vc.

*mp > pp*

142

Vln. I

Vln. II

Vla.

Vc.

*mp > pp*

*mp > pp*

*mp > pp*

*mp > pp*

*pppp*

*pppp*

*pppp*

*pppp*