

for Joel, in loving memory

after silence

i. prelude

♩. = 58-60 - ardente, declamatorio

Owen Leech

Violin I
fff > *p* — *fff* — *p* — *ff*

Violin II
fff > *p* — *fff* — *p* — *ff*

Viola
fff > *p* — *fff* — *p* — *ff*

Cello I
fff *appass. molto* — *ff* — *ff*

Cello II
fff *appass. molto* — *ff* — *ff*

6 **A**
Vn I *f* *volante, grazioso* — *mp* — *mf*

Vn II *pizz.* *ff* — *V arco* *f* *volante, grazioso*

Vla. *pizz.* *ff* — *V arco* *f* *volante, grazioso*

Vc. I *tr* *ff* — *mf*

Vc. II *tr* *ff* — *mf*

10
Vn I *f* — *mf* — *f*

Vn II *mf* — *f*

Vla. *arco* *f* *volante, grazioso*

14

Vn I *mp* *mf* *mp* **B** *f*

Vn II *mf* *mp* *mf*

Vla. *mf* *f* *mp* *mf* *mp* *mf*

Vc. I *f* *volante, grazioso* *mp* *mf* *mp* *mf*

Vc. II *f* *volante, grazioso*

18

Vn I *mf* *mp* *mf* *f* *mf*

Vn II *f* *mf* *f*

Vla. *mp* *mf* *f*

Vc. I *f* *f*

Vc. II *f*

21

Vn I *mp* *f*

Vn II *mp* *mf* *f* *ff*

Vla. *f* *ff*

Vc. I *mf* *p* *ff*

Vc. II *mp* *mf* *f*

C

Vn I *ff* *appass.*

Vn II *mf* *ff* *appass.*

Vla. *mf* *ff p* *ff* *mf*

Vc. I *mf* *ff p* *ff* *mf*

Vc. II *f* *ff p* *ff* *mf*

28

Vn I *f* *mf* *mp*

Vn II *f* *mf* *mp*

Vla. *pizz.* *mf*

Vc. I *pizz.* *mf*

Vc. II *pizz.* *mf*

D

Vn I

Vn II

Vla. *mp* *pp* *p* *mp*

Vc. II *mp* *arco*

36

Musical score for measures 36-38. The system includes parts for Vn II, Vla., Vc. I, and Vc. II. Vn II has a dynamic marking of *mp* and a *V* marking. Vla. has dynamics of *pp* and *p*. Vc. I has an *arco* marking and a *V* marking, with a dynamic of *p*. Vc. II has dynamics of *pp* and *p*. Trills are marked with *tr* and a wavy line.

39

Musical score for measures 39-42. The system includes parts for Vn I, Vn II, Vla., Vc. I, and Vc. II. Vn I has a dynamic marking of *mf* and a *V* marking. Vn II has dynamics of *pp* and *mp*. Vla. has dynamics of *mp* and *mf*. Vc. I has dynamics of *mp* and *mf*. Vc. II has dynamics of *mp* and *mf*. A section marker **E** is present above the Vn I staff. Trills are marked with *tr* and a wavy line.

43

Musical score for measures 43-46. The system includes parts for Vn I, Vn II, Vla., Vc. I, and Vc. II. Vn I has dynamics of *f* and *ff*. Vn II has dynamics of *f* and *ff*. Vla. has dynamics of *f* and *ff*. Vc. I has a dynamic of *ff*. Vc. II has dynamics of *mf* and *f*. Trills are marked with *tr* and a wavy line.

47

Vn I *fff* *p* *f* *fff* *p* *ff* **attacca**

Vn II *fff* *p* *f* *fff* *p* *ff*

Vla. *fff* *p* *f* *fff* *p* *ff*

Vc. I *fff* *mf* *ff* *fff* *f* *ff*

Vc. II *fff* *mf* *ff* *fff* *f* *ff*

ii. air & chaconne

♩ = c.44 - tranquillo, sostenuto
con sord.

Vn I *p*
 Vn II *p*
 Vla. *pp*
 Vc. I *p* (come respirando) *sim.*
 Vc. II *p* (come respirando) *sim.*

Vn I *p semplice*
 Vn II *p semplice*
 Vla. *pp*
 Vc. I *pp*
 Vc. II *pp*

Vn I *mp espress. e molto sostenuto* **F** *mf*
 Vn II *p semplice, legato* *p* *mp*
 Vla. *p semplice, legato* *p*
 Vc. I *pp semplice* *p semplice, legato* *p*
 Vc. II *pp semplice* *p semplice, legato* *p*

Musical score for measures 18-21. The score is for five instruments: Vn I, Vn II, Vla., Vc. I, and Vc. II. The key signature has one flat (B-flat). The time signature is 3/4. The dynamics are: Vn I (mp, p, pp), Vn II (mp, p), Vla. (mf, mp, p), Vc. I (mp, mp, p, p), and Vc. II (mp, mp, p, p). There are trills and slurs in the woodwinds and strings.

un poco più mosso
♩ = c.52

Musical score for measures 22-26. The score is for five instruments: Vn I, Vn II, Vla., Vc. I, and Vc. II. The key signature has one flat (B-flat). The time signature is 3/4. The dynamics are: Vn I (mp), Vn II (pp), Vla. (pp), Vc. I (pp), and Vc. II (pp). The Vn I part is marked *mp semplice, distinto*. The woodwinds and strings have long, sustained notes with *sim.* (sostenuto) markings.

Musical score for measures 27-30. The score is for five instruments: Vn I, Vn II, Vla., Vc. I, and Vc. II. The key signature has one flat (B-flat). The time signature is 3/4. The dynamics are: Vn I (p), Vn II (p), Vla. (mp), Vc. I (p), and Vc. II (p). The Vn I part is marked *p grazioso, delicato*. The Vla. part is marked *pizz. mp distinto*. The Vc. I and Vc. II parts are marked *p molto grazioso, leggero*. There is a 'G' marking above the Vn I staff in measure 28.

30

Vn I *mf* *mp* *p*

Vn II *mf* *mp* *p*

Vla. *mf* *mp*

Vc. I *mf* *mp*

Vc. II *mf* *p*

H

Vn I *pp* *pp* *mp teneramente*

Vn II *pp* *p legato*

Vla. *p legato*

Vc. I *pp* *p legato*

Vc. II *pizz.* *mp sempre distinto*

sul tasto

arco, sul tasto

sul tasto

I

37

Vn I *sub. mp* *p* *mp*

Vn II *ord.* *sub. p* *p* *mp distinto*

Vla. *ord. v.* *sub. p* *mp*

Vc. I *ord.* *ppp* *ppp* *mp*

Vc. II *p* *p* *mp*

leggero

40

Vn I *tr* *mp* *mf* *mp* *pp*

Vn II *tr* *mp* *mp* *mp*

Vla. *tr* *mp* *mf* *mp* *leggero* *p*

Vc. I *pp* *mp* *pp* *mp*

Vc. II *pp* *mp* *pp* *mp*

arco

43

Vn I *mp* *mf* *f risoluto, sostenuto*

Vn II *p cresc.* *mf* *f risoluto, sostenuto*

Vla. *mp* *mf* *f risoluto, sostenuto*

Vc. I *f risoluto, sostenuto*

Vc. II *f risoluto, sostenuto*

J

47

Vn I *tr* *mf* *mp* *p*

Vn II *tr* *mf* *mp* *p*

Vla. *tr* *mf* *mp*

Vc. I *tr* *mf* *mp*

Vc. II *tr* *mf* *mp*

rit.

tempo primo - $\text{♩} = \text{c.44}$ molto tranquillo

K

51

Vn I *ppp* *pp* *pp* (come respirando) *sim.*

Vn II *ppp* *pp* *pp* *sim.*

Vla. con sord. *teneramente* *p* *p*

Vc. I con sord. *teneramente* *p* *p*

Vc. II con sord. *teneramente* *p* *p*

60

Vn I

Vn II

Vla. *p semplice* *p* *p*

Vc. I *p semplice* *p* *p*

Vc. II *p semplice* *p* *p*

L

Vn I

Vn II

Vla. *p* *pp* *pp*

Vc. I *p* *pp* *pp*

Vc. II *p* *pp* *pp*

74 attacca

Vn I
Vn II
Vla. *pp* senza sord.
Vc. I *pp* senza sord.
Vc. II *pp* senza sord.

iii. epilogue with sarabande

♩ = 62-64 come prima

Vn I *ff p* *ff* *ff*
Vn II *ff p* *ff* *ff*
Vla. *ff p* *ff* *ff*
Vc. I *ff appass.*
Vc. II *ff appass.*

rall.

Vc. I *f* *mp dolce* *semplice* ten.
Vc. II *f* *mp dolce* *semplice* ten.

M

più lento - $\text{♩} = \text{c.46-48}$ (sempre con moto e calore)

Musical score for measures 1-16, featuring five staves: Vn I, Vn II, Vla., Vc. I, and Vc. II. The score is in 3/4 time with a key signature of two flats. Dynamics include *p molto sostenuto*, *mp*, *p*, *cresc.*, *sim.*, and *espress.*. Trills are marked with *tr*.

Musical score for measures 17-20, featuring five staves: Vn I, Vn II, Vla., Vc. I, and Vc. II. Dynamics include *p*, *mp*, *mf*, and *mp dolce*. Trills are marked with *tr*.

N

Musical score for measures 21-24, featuring five staves: Vn I, Vn II, Vla., Vc. I, and Vc. II. Dynamics include *p*, *mf*, *f*, *sim.*, and *tr*.