

# Quartet II

Score

## Movement II

Timothy Prepscuis

Tempo I (M.M. ♩ = c. 69)

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 1-5. The score is in 4/4 time and features a key signature of one sharp (F#). The dynamics are marked as *p* (piano) and *pp* (pianissimo). The Violin 1 part begins with a half note G4, followed by a half note A4, and then a half note B4. The Violin 2 part begins with a half note G4, followed by a half note A4, and then a half note B4. The Viola part begins with a half note G3, followed by a half note A3, and then a half note B3. The Cello part begins with a half note G2, followed by a half note A2, and then a half note B2. The dynamics are marked as *p* for measures 1, 3, and 5, and *pp* for measures 2 and 4.

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 6-10. The score is in 4/4 time and features a key signature of one sharp (F#). The dynamics are marked as *pp* (pianissimo) and *p* (piano). The Violin 1 part begins with a half note G4, followed by a half note A4, and then a half note B4. The Violin 2 part begins with a half note G4, followed by a half note A4, and then a half note B4. The Viola part begins with a half note G3, followed by a half note A3, and then a half note B3. The Cello part begins with a half note G2, followed by a half note A2, and then a half note B2. The dynamics are marked as *pp* for measures 6 and 8, and *p* for measures 7, 9, and 10.

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11

Vln. 1  
*pp* *cresc.*

Vln. 2  
*pp* *cresc.*

Vla.  
*pp* *cresc.*

Vlc.  
*pp* *cresc.*

13

Vln. 1

Vln. 2

Vla.

Vlc.

15

Vln. 1

Vln. 2

Vla.

Vlc.

17

Vln. 1

Vln. 2

Vla.

Vlc.

19

Vln. 1

Vln. 2

Vla.

Vlc.

21

Vln. 1

Vln. 2

Vla.

Vlc.

23

Vln. 1

Vln. 2

Vla.

Vlc.

*mp* *dim.*

*mp* *dim.*

*mp* *dim.* 7

*mp* *dim.* 7

25

Vln. 1

Vln. 2

Vla.

Vlc.

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

27

Vln. 1

Vln. 2

Vla.

Vlc.

Detailed description: This system contains measures 27 and 28. The Violin 1 and Violin 2 parts feature melodic lines with slurs and seven-fingered chords (marked with a '7'). The Viola part provides harmonic support with chords and single notes. The Violoncello part has a bass line with some slurs and rests.

29

Vln. 1

Vln. 2

Vla.

Vlc.

Detailed description: This system contains measures 29 and 30. The Violin 1 and Violin 2 parts continue with melodic lines and slurs. The Viola part features chords and a long note in measure 30. The Violoncello part has a bass line with slurs and rests.

Quartet II

31

Vln. 1

Vln. 2

Vla.

Vlc.

33

Vln. 1

*mf*

Vln. 2

*mf*

Vla.

*mf*

Vlc.

*mf*

35

Vln. 1

Vln. 2

Vla.

Vlc.

*mp* *p*

*dim.* *mp* *p*

*dim.* *mp* *p*

*dim.* *p dim.*

40

Vln. 1

Vln. 2

Vla.

Vlc.

*p*



45

Vln. 1

Vln. 2

Vla.

Vlc.

49

Vln. 1

Vln. 2

Vla.

Vlc.

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

52

Vln. 1

Vln. 2

Vla.

Vlc.

54

Vln. 1

Vln. 2

Vla.

Vlc.

56

Vln. 1

Vln. 2

Vla.

Vlc.

58

Vln. 1

Vln. 2

Vla.

Vlc.



64

Vln. 1

Vln. 2

Vla.

Vlc.

7

7

7

7

66

Vln. 1

Vln. 2

Vla.

Vlc.

7

7

7

7

68

Vln. 1

Vln. 2

Vla.

Vlc.

70

Vln. 1

Vln. 2

Vla.

Vlc.

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

72

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*pp<sup>dim.</sup>*

76

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

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82

Vln. 1

Vln. 2

Vla.

Vlc.

*p* *pp* *p*

88

Vln. 1

Vln. 2

Vla.

Vlc.

*pp* *p*



95

Vln. 1

Vln. 2

Vla.

Vlc.

Violin 1

# Quartet II

## Movement II

Timothy Prepiscus

Tempo I (M.M. ♩ = c. 69)

Musical notation for measures 1-7 of the first system. The key signature has one sharp (F#) and the time signature is 4/4. The notes are: 1. E4, 2. E4, 3. F#4, 4. E4, 5. F#4, 6. E4, 7. E4. Dynamics: *p*, *pp*, *p*, *pp*, *p*.

Tempo II (M.M. ♩ = c. 74)

Musical notation for measures 8-14 of the second system. Measure 8 starts with a whole note E4. Measures 9-14 contain a melodic line with eighth and quarter notes. Dynamics: *pp*, *cresc.*

Musical notation for measures 15-21 of the third system. The melodic line continues with eighth and quarter notes. Dynamics: *mp*, *dim.*

Musical notation for measures 22-25 of the fourth system. Measures 22-25 feature a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics: *p*, *cresc.*

Musical notation for measures 26-28 of the fifth system. Measures 26-28 continue the complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics: *p*, *cresc.*

Musical notation for measures 29-31 of the sixth system. Measures 29-31 continue the complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics: *p*, *cresc.*

Musical notation for measures 32-34 of the seventh system. Measures 32-34 continue the complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics: *mf*

Musical notation for measures 35-36 of the eighth system. Measure 35 has a whole rest. Measure 36 contains a melodic phrase. Dynamics: *mp*, *p*

42

Musical staff 42-48: Treble clef, starting with a whole rest. The melody consists of eighth and quarter notes with various accidentals (flats and naturals).

49

49 *mp* *cresc.*

Musical staff 49-54: Treble clef, starting with a whole rest. The melody is a rising sequence of notes with a crescendo dynamic marking.

55

Musical staff 55-60: Treble clef, featuring a sequence of notes with various accidentals and a final chord.

61

Musical staff 61-66: Treble clef, featuring a sequence of notes with various accidentals.

67

67 *f* *dim.*

Musical staff 67-71: Treble clef, featuring a sequence of notes with a dashed slur over the first part and a 7-measure rest followed by a 7-measure eighth-note pattern. Dynamics include *f* and *dim.*

72

72

Musical staff 72-78: Treble clef, featuring a 7-measure eighth-note pattern followed by a whole rest and a quarter note.

79

79 *p* *Tempo I* (M.M. ♩ = c. 69) *pp*

Musical staff 79-85: Treble clef, featuring a sequence of notes with a tempo change to *Tempo I* and dynamic markings *p* and *pp*.

86

86 *p* *pp* *p*

Musical staff 86-93: Treble clef, featuring a sequence of notes with dynamic markings *p*, *pp*, and *p*.

94

94

Musical staff 94-98: Treble clef, featuring a sequence of notes with a double bar line and a fermata over the final note.

Violin 2

# Quartet II

## Movement II

Timothy Prepiscius

Tempo I (M.M. ♩ = c. 69)

Musical notation for measures 1-7. The key signature has one sharp (F#) and the time signature is 4/4. The notes are: 1. whole note F#4, 2. whole note G#4, 3. whole note A5, 4. half note G#4, 5. half note F#4, 6. quarter note E4, 7. quarter note D4. Dynamics: *p*, *pp*, *p*, *pp*, *p*.

Tempo II (M.M. ♩ = c. 74)

Musical notation for measures 8-14. Measure 8 starts with a treble clef and a sharp sign. Notes: 8. quarter note F#4, 9. quarter note G#4, 10. quarter note A5, 11. quarter note G#4, 12. quarter note F#4, 13. quarter note E4, 14. quarter note D4. Dynamics: *pp*, *cresc.*

Musical notation for measures 15-20. Notes: 15. quarter note E4, 16. quarter note D4, 17. quarter note C4, 18. quarter note B3, 19. quarter note A3, 20. quarter note G3. Dynamics: *mp*, *dim.*

Musical notation for measures 21-25. Notes: 21. quarter note F#4, 22. quarter note G#4, 23. quarter note A5, 24. quarter note G#4, 25. quarter note F#4. Dynamics: *mp*, *dim.*, *p*, *cresc.*

Musical notation for measures 26-28. Notes: 26. quarter note E4, 27. quarter note D4, 28. quarter note C4. Dynamics: *mp*, *dim.*

Musical notation for measures 29-31. Notes: 29. quarter note B3, 30. quarter note A3, 31. quarter note G3. Dynamics: *mp*, *dim.*

Musical notation for measures 32-34. Notes: 32. quarter note F#4, 33. quarter note G#4, 34. quarter note A5. Dynamics: *mf*

Musical notation for measures 35-38. Notes: 35. quarter note E4, 36. quarter note D4, 37. quarter note C4, 38. quarter note B3. Dynamics: *dim.*, *mp*, *p*

41

Musical staff 41-46: Treble clef, starting with a whole rest. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and A4. There are two measures of whole rests, then a quarter note G4, followed by a half note chord of G4 and A4. The staff ends with a quarter note G4.

47

Musical staff 47-52: Treble clef, starting with a quarter note G4, followed by quarter notes A4, Bb4, and A4. There are two measures of whole rests, then a quarter note G4, followed by a half note chord of G4 and A4. The staff ends with a quarter note G4.

*mp* *cresc.*

53

Musical staff 53-58: Treble clef, starting with a half note chord of G4 and A4. The melody continues with quarter notes Bb4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, 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A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, 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G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-29

Viola

# Quartet II

## Movement II

Timothy Prepiscus

Tempo I (M.M. ♩ = c. 69)

Musical notation for measures 1-7 of the first system. The key signature has one sharp (F#) and the time signature is 4/4. The notes are: 1. G4, A4, B4, C5 (quarter notes); 2. D5, C5, B4, A4 (quarter notes); 3. G4, F#4, E4, D4 (quarter notes); 4. C4, B3, A3, G3 (quarter notes); 5. F#3, E3, D3, C3 (quarter notes); 6. B2, A2, G2, F#2 (quarter notes); 7. E2, D2, C2, B1 (quarter notes). Dynamics: *p* (measures 1-2), *pp* (measures 3-4), *pp* (measures 5-6), *p* (measure 7).

Tempo II (M.M. ♩ = c. 74)

Musical notation for measures 8-12 of the second system. Measure 8: G4, A4, B4, C5 (quarter notes). Measure 9: D5, C5, B4, A4 (quarter notes). Measure 10: G4, F#4, E4, D4 (quarter notes). Measure 11: C4, B3, A3, G3 (quarter notes). Measure 12: F#3, E3, D3, C3 (quarter notes). Dynamics: *pp* (measures 9-12) with *cresc.* (crescendo) over measures 10-12. Each measure from 9 to 12 contains a 7-measure slur.

Musical notation for measures 13-15 of the third system. Measure 13: G4, A4, B4, C5 (quarter notes). Measure 14: D5, C5, B4, A4 (quarter notes). Measure 15: G4, F#4, E4, D4 (quarter notes). Each measure from 13 to 15 contains a 7-measure slur.

Musical notation for measures 16-18 of the fourth system. Measure 16: G4, A4, B4, C5 (quarter notes). Measure 17: D5, C5, B4, A4 (quarter notes). Measure 18: G4, F#4, E4, D4 (quarter notes). Each measure from 16 to 18 contains a 7-measure slur.

Musical notation for measures 19-21 of the fifth system. Measure 19: G4, A4, B4, C5 (quarter notes). Measure 20: D5, C5, B4, A4 (quarter notes). Measure 21: G4, F#4, E4, D4 (quarter notes). Each measure from 19 to 21 contains a 7-measure slur.

Musical notation for measures 22-24 of the sixth system. Measure 22: G4, A4, B4, C5 (quarter notes). Measure 23: D5, C5, B4, A4 (quarter notes). Measure 24: G4, F#4, E4, D4 (quarter notes). Each measure from 22 to 24 contains a 7-measure slur. Dynamics: *mp* (measure 24) with *dim.* (diminuendo) over measures 23-24.

Musical notation for measures 25-31 of the seventh system. Measure 25: G4, A4, B4, C5 (quarter notes). Measure 26: D5, C5, B4, A4 (quarter notes). Measure 27: G4, F#4, E4, D4 (quarter notes). Measure 28: C4, B3, A3, G3 (quarter notes). Measure 29: F#3, E3, D3, C3 (quarter notes). Measure 30: B2, A2, G2, F#2 (quarter notes). Measure 31: E2, D2, C2, B1 (quarter notes). Dynamics: *p* (measure 25) with *cresc.* (crescendo) over measures 25-31.

Musical notation for measures 32-34 of the eighth system. Measure 32: G4, A4, B4, C5 (quarter notes). Measure 33: D5, C5, B4, A4 (quarter notes). Measure 34: G4, F#4, E4, D4 (quarter notes). Dynamics: *mf* (measure 32), *dim.* (diminuendo) over measures 32-34, *mp* (measure 34).



Quartet II

73

*p*

Tempo I (M.M. ♩ = c. 69)

80

*p* *pp*

88

*pp* *p*

96



Cello

# Quartet II

## Movement II

Timothy Prepiscius

Tempo I (M.M. ♩ = c. 69)

*p* *pp* *p* *pp* *p*

Tempo II (M.M. ♩ = c. 74)

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*mp* *dim.* *p* *cresc.*

*mf*

35

*dim.* *p dim.* *p*

42

48

*mp* *cresc.*

52

55

58

61

64

67

Musical notation for measures 67-70. Measures 67-70 feature seven-note runs in the bass clef, marked with a '7' and a slur. The runs are: 67 (B2, C3, D3, E3, F3, G3, A3), 68 (B2, C3, D3, E3, F3, G3, A3), 69 (B2, C3, D3, E3, F3, G3, A3), and 70 (B2, C3, D3, E3, F3, G3, A3). The key signature has one sharp (F#).

70

Musical notation for measures 70-74. Measure 70 continues the seven-note run. Measures 71-74 feature chords in the bass clef. Measure 71 has a dynamic marking of *f*. Measure 72 has a dynamic marking of *dim.*. The chords are: 71 (B2, C3), 72 (B2, C3), 73 (B2, C3), and 74 (B2, C3).

75

Musical notation for measures 75-82. Measure 75 has a dynamic marking of *pp dim.*. Measures 76-82 feature rests in the bass clef. The dynamic marking *pp dim.* is also present at the start of measure 76.

83

Musical notation for measures 83-90. Measure 83 has a dynamic marking of *p*. Measure 84 has a dynamic marking of *pp*. Measure 85 has a dynamic marking of *p*. Measure 86 has a dynamic marking of *pp*. Measure 87 has a dynamic marking of *p*. Measure 88 has a dynamic marking of *pp*. Measure 89 has a dynamic marking of *p*. Measure 90 has a dynamic marking of *pp dim.*. The tempo marking is **Tempo I** (M.M. ♩ = c. 69).

91

Musical notation for measures 91-94. Measure 91 has a dynamic marking of *p*. Measure 92 has a dynamic marking of *pp*. Measure 93 has a dynamic marking of *p*. Measure 94 has a dynamic marking of *pp*. The piece ends with a double bar line and a fermata over the final note.