

I. Thoughts at dawn...

Molto adagio ed espressivo $\text{♩} = 40$

poco accel.

a tempo

The musical score is divided into three systems. The first system (measures 1-4) features Violin I, Violin II, Viola, and Cello. The second system (measures 5-8) features Violin I, Violin II, Viola, and Cello. The third system (measures 10-13) features Violin I, Violin II, Viola, and Cello. The score includes various dynamics such as *ppp*, *f*, *pp*, and *p*, along with performance instructions like *poco accel.*, *a tempo*, and *accel.*. The tempo marking $\text{♩} = 40$ is present at the beginning, and $\text{♩} = 52$ is indicated for measures 10-13. The score also includes a *3* (triple) marking in measures 11 and 12.

16

Vln. I $\text{♩} = 52$ *accel.* $\text{♩} = 92$ *pizz.* $\text{♩} = 52$

Vln. II

Vla.

Vc.

22

Vln. I *arco*

Vln. II *molto*

Vla. *arco* *molto*

Vc. *arco* *molto*

25

Vln. I *accel.* $\text{♩} = 92$

Vln. II

Vla.

Vc.

28 *molto ritard.* ♩ = 76 *ritard.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *p*

Vc. *pp* *poco* *pp*

34 *molto ritard.* ♩ = 48 *ritard.* ♩ = 60

Vln. I *pp*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

40 ♩ = 76 *accelerando* *crescendo* ♩ = 84 *f*

Vln. I *crescendo* *f*

Vln. II *mp* *mf* *f*

Vc. *f*

44 $\bullet = 48$ $\bullet = 56$

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp* *poco*

Vc. *pp*

48 *poco accel.* $\bullet = 68$

Vln. I *f* *f* *f*

Vln. II *f* *f* *f*

Vla. *f* *f* *f*

Vc. *f* *f* *f*

52 $\bullet = 56$

Vln. I *p* *p* *p*

Vln. II *p* *p* *p*

Vla. *p* *p* *p*

Vc. *p* *p* *p*

II. through heat and grit...

1 Allegro molto ♩ = 152

Musical score for measures 1-5. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 2/4. The key signature is one flat (B-flat). The tempo is Allegro molto, with a quarter note equal to 152 beats per minute. The dynamics are marked *ff* (fortissimo) throughout. The Vln. I part starts with a series of eighth notes, followed by a rest. The Vln. II part starts with a rest, followed by eighth notes. The Vla. part starts with a rest, followed by eighth notes. The Vc. part starts with a rest, followed by eighth notes. The score includes various articulations such as accents and slurs.

Musical score for measures 6-10. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 2/4. The key signature is one flat (B-flat). The dynamics are marked *ff* (fortissimo) in measures 6-7 and *p* (piano) in measures 8-10. The Vln. I part starts with eighth notes, followed by a rest. The Vln. II part starts with eighth notes, followed by a rest. The Vla. part starts with eighth notes, followed by a rest. The Vc. part starts with eighth notes, followed by a rest. The score includes various articulations such as accents and slurs.

Musical score for measures 11-15. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 2/4. The key signature is one flat (B-flat). The dynamics are marked *ff* (fortissimo) in measures 11-12 and *p* (piano) in measures 13-15. The Vln. I part starts with eighth notes, followed by a rest. The Vln. II part starts with eighth notes, followed by a rest. The Vla. part starts with eighth notes, followed by a rest. The Vc. part starts with eighth notes, followed by a rest. The score includes various articulations such as accents and slurs.

16

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *p*

21

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *ff*

26

Vln. I

Vln. II

Vla.

Vc. *f*

31

Vln. I

Vln. II

Vla.

Vc.

36

lightly

p

ff

p

Vln. I

Vln. II

Vla.

Vc.

ff

lightly

p

41

Vln. I

Vln. II

Vla.

Vc.

p

p

46

Vln. I *p*

Vln. II *p*

Vla.

Vc. *p*

51

Vln. I *ff sempre*

Vln. II *ff sempre*

Vla. *feroce*

Vc. *ff sempre*

56

Vln. I

Vln. II

Vla. *simile*

Vc.

61

Vln. I

Vln. II

Vla.

Vc.

66

Vln. I

Vln. II

Vla.

Vc.

p

71

Vln. I

Vln. II

Vla.

Vc.

p

76

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

81

Vln. I *ff*

Vln. II *ff*

Vla. *p* *ff*

Vc. *p* *ff*

86

Vln. I *ff*

Vln. II

Vla. *p*

Vc. *p*

III. become a canticle...

Cantabile sostenuto. Savoring each note. ♩ = 62

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

29 Moving, but not too fast ♩ = 76

cantabile sempre

Vln. I

con sordino

Vln. II

con sordino

Vla.

con sordino

Vc.

34

Vln. I

Vln. II

Vla.

Vc.

39

Vln. I

Vln. II

Vla.

Vc.

43

Vln. I

Vln. II

Vla.

Vc.

47 *con sordino*

Vln. I *pp*

Vln. II

Vla.

Vc. *senza sordino* *pizz.* *pp*

51 *senza sordino*

Vln. I *pp sempre*

Vln. II *senza sordino* *pp sempre*

Vla. *senza sordino* *mp espressivo* *poco a poco crescendo*

Vc.

56

Vln. I

Vln. II

Vla. *f* *3* *5*

Vc.

59 *non vibrato*

Vln. I *pp*

Vln. II *p*

Vla. *non vibrato*

Vc. *arco non vibrato*

pp

64

Vln. I *pp sempre*

Vln. II *pp sempre*

Vla. *pp sempre*

Vc. *pp* *mf*

69

Vln. I

Vln. II

Vla.

Vc. *espressivo*

5 6

IV. seeking in faith the light.

Determined, with an intense striving throughout $\text{♩} = 132$

1

Vln. I

Vln. II

Vla.

Vc.

5

Vln. I

Vln. II

Vla.

Vc.

9

Vln. I

Vln. II

Vla.

Vc.

13

Vln. I

Vln. II

Vla.

Vc.

Dynamic markings: *p*, *f*, *p*, *pizz.*, *f*, *p*, *pizz.*, *p*, *f*, *p*.

Measure 13: Vln. I and II play a rhythmic pattern of eighth notes. Vln. I starts with a *p* dynamic, followed by *f* and *p*. Vln. II starts with *p*, followed by *f* and *p*. Vla. and Vc. are silent.

Measure 14: Vln. I and II continue the pattern. Vln. I has *p*, *f*, and *p*. Vln. II has *p*, *f*, and *p*. Vla. and Vc. are silent.

Measure 15: Vln. I and II continue the pattern. Vln. I has *p*, *f*, and *p*. Vln. II has *p*, *f*, and *p*. Vla. and Vc. are silent.

Measure 16: Vln. I and II continue the pattern. Vln. I has *p*, *f*, and *p*. Vln. II has *p*, *f*, and *p*. Vla. and Vc. are silent.

17

Vln. I

Vln. II

Vla.

Vc.

Dynamic markings: *p*, *f*, *p*, *arco*, *pizz.*, *p*, *f*, *p*, *p*, *p*.

Measure 17: Vln. I and II play a rhythmic pattern of eighth notes. Vln. I starts with a *p* dynamic, followed by *f* and *p*. Vln. II starts with *p*, followed by *f* and *p*. Vla. and Vc. are silent.

Measure 18: Vln. I and II continue the pattern. Vln. I has *p*, *f*, and *p*. Vln. II has *p*, *f*, and *p*. Vla. and Vc. are silent.

Measure 19: Vln. I and II continue the pattern. Vln. I has *p*, *f*, and *p*. Vln. II has *p*, *f*, and *p*. Vla. and Vc. are silent.

Measure 20: Vln. I and II continue the pattern. Vln. I has *p*, *f*, and *p*. Vln. II has *p*, *f*, and *p*. Vla. and Vc. are silent.

21

Vln. I

Vln. II

Vla.

Vc.

Dynamic markings: *f*, *arco*, *f*, *arco*, *f*, *f*.

Measure 21: Vln. I and II play a rhythmic pattern of eighth notes. Vln. I starts with a *f* dynamic, followed by *arco* and *f*. Vln. II starts with *f*, followed by *arco* and *f*. Vla. and Vc. are silent.

Measure 22: Vln. I and II continue the pattern. Vln. I has *f*, *arco*, and *f*. Vln. II has *f*, *arco*, and *f*. Vla. and Vc. are silent.

Measure 23: Vln. I and II continue the pattern. Vln. I has *f*, *arco*, and *f*. Vln. II has *f*, *arco*, and *f*. Vla. and Vc. are silent.

Measure 24: Vln. I and II continue the pattern. Vln. I has *f*, *arco*, and *f*. Vln. II has *f*, *arco*, and *f*. Vla. and Vc. are silent.

25

Vln. I

Vln. II

Vla.

Vc.

f *pizz.* *arco* *f*

29

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

37

Vln. I

Vln. II

Vla.

Vc.

f sempre

42

Vln. I

Vln. II

Vla.

Vc.

47

Vln. I

Vln. II

Vla.

Vc.

52

Vln. I

Vln. II

Vla.

Vc.

non cresc.

p

p \curvearrowright *f*

p \curvearrowright *f*

p \curvearrowright *f*

56

Vln. I

Vln. II

Vla.

Vc.

p

p \curvearrowright *f* *p*

p \curvearrowright *f* *p* \curvearrowright *f* *p* \curvearrowright *f*

p \curvearrowright *f* *p* \curvearrowright *f* *p* \curvearrowright *f*

61

Vln. I

Vln. II

Vla.

Vc.

f

p

f *p*

65

Vln. I *pizz.*

Vln. II *p* *pizz.* *f*

Vla. *p* *non cresc.*

Vc. *p* *non cresc.*

69

Vln. I

Vln. II *p* *p* *f*

Vla. *p*

Vc. *p*

72

Vln. I *p* *f*

Vln. II *f*

Vla. *f* *p*

Vc. *f* *p*