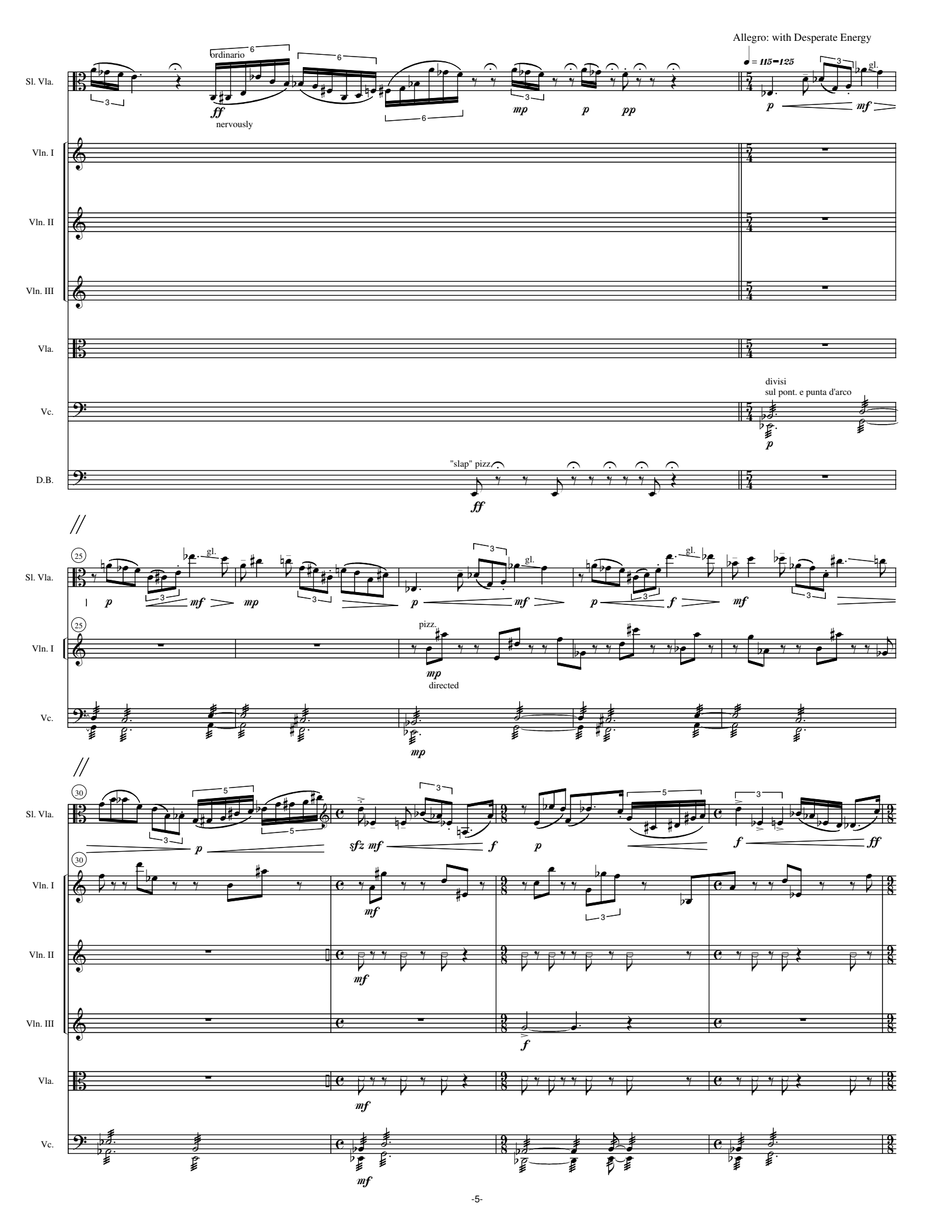
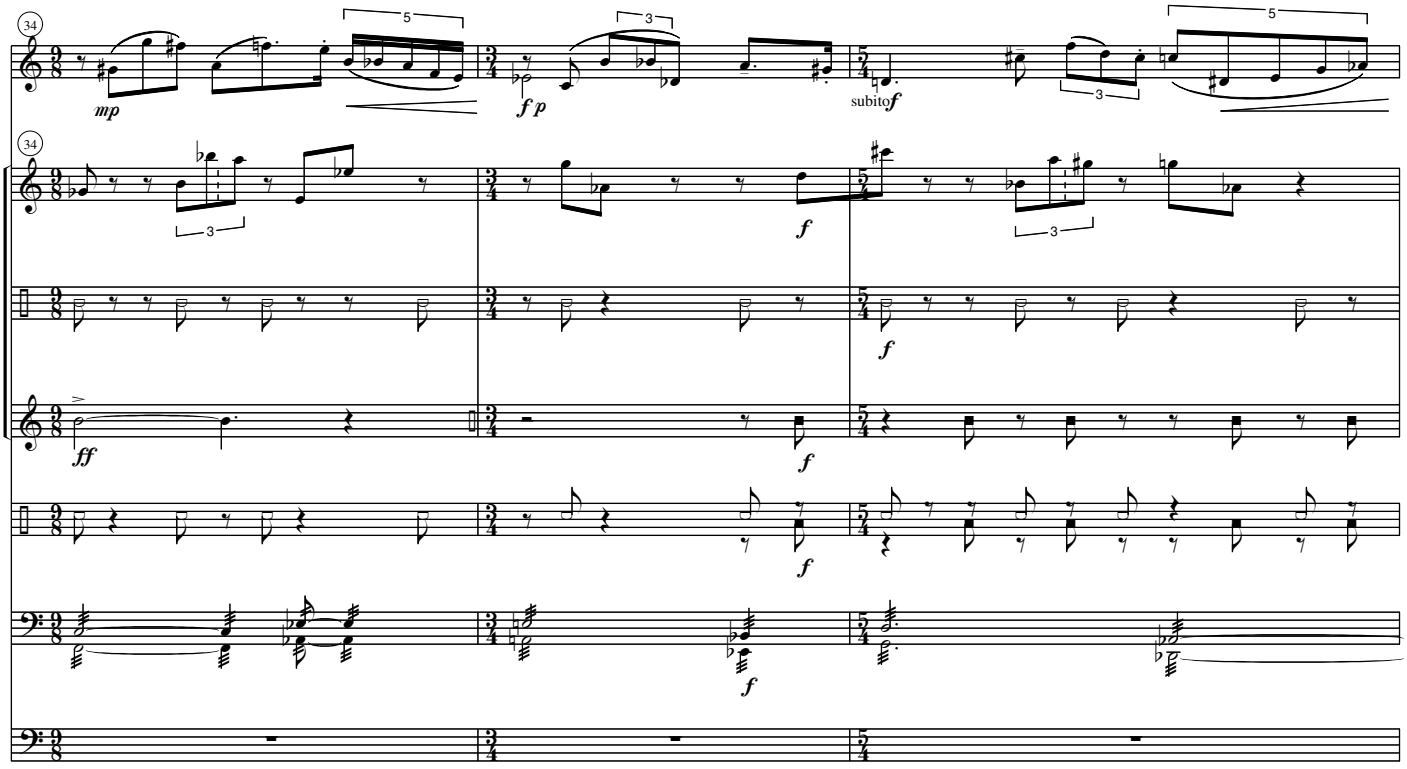
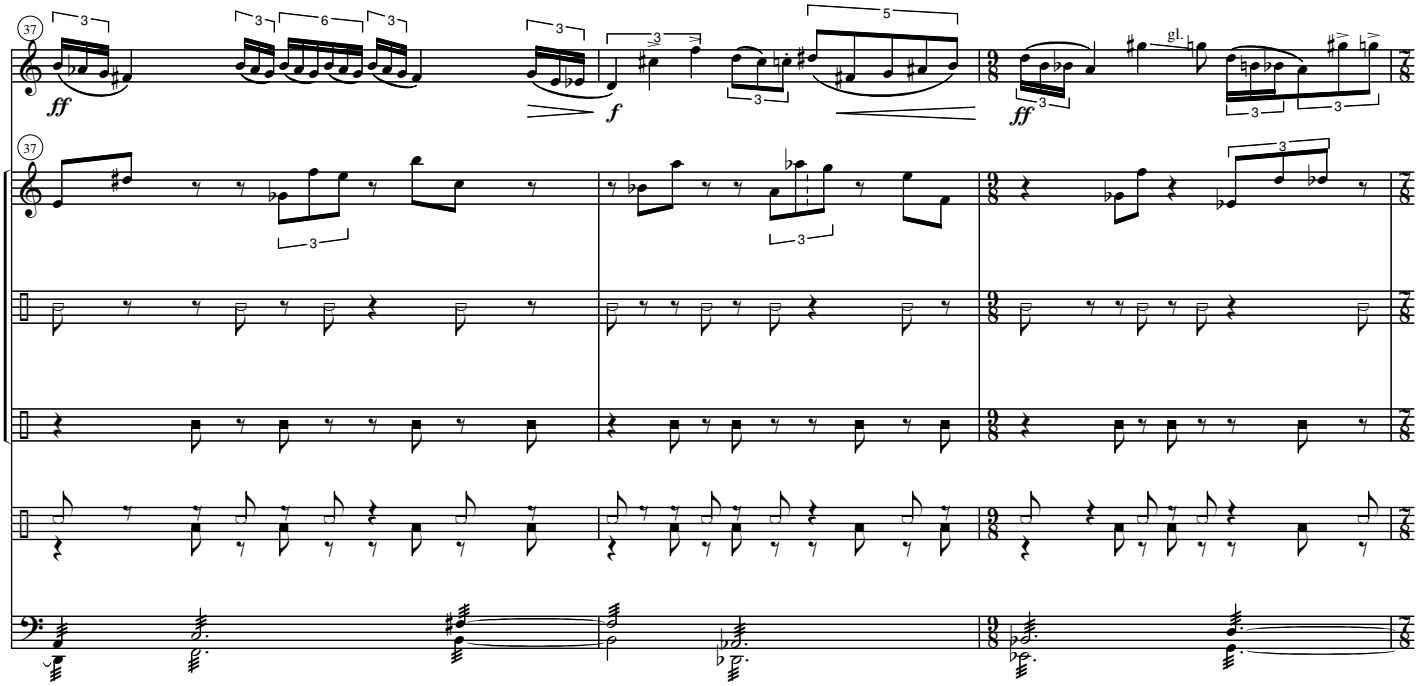
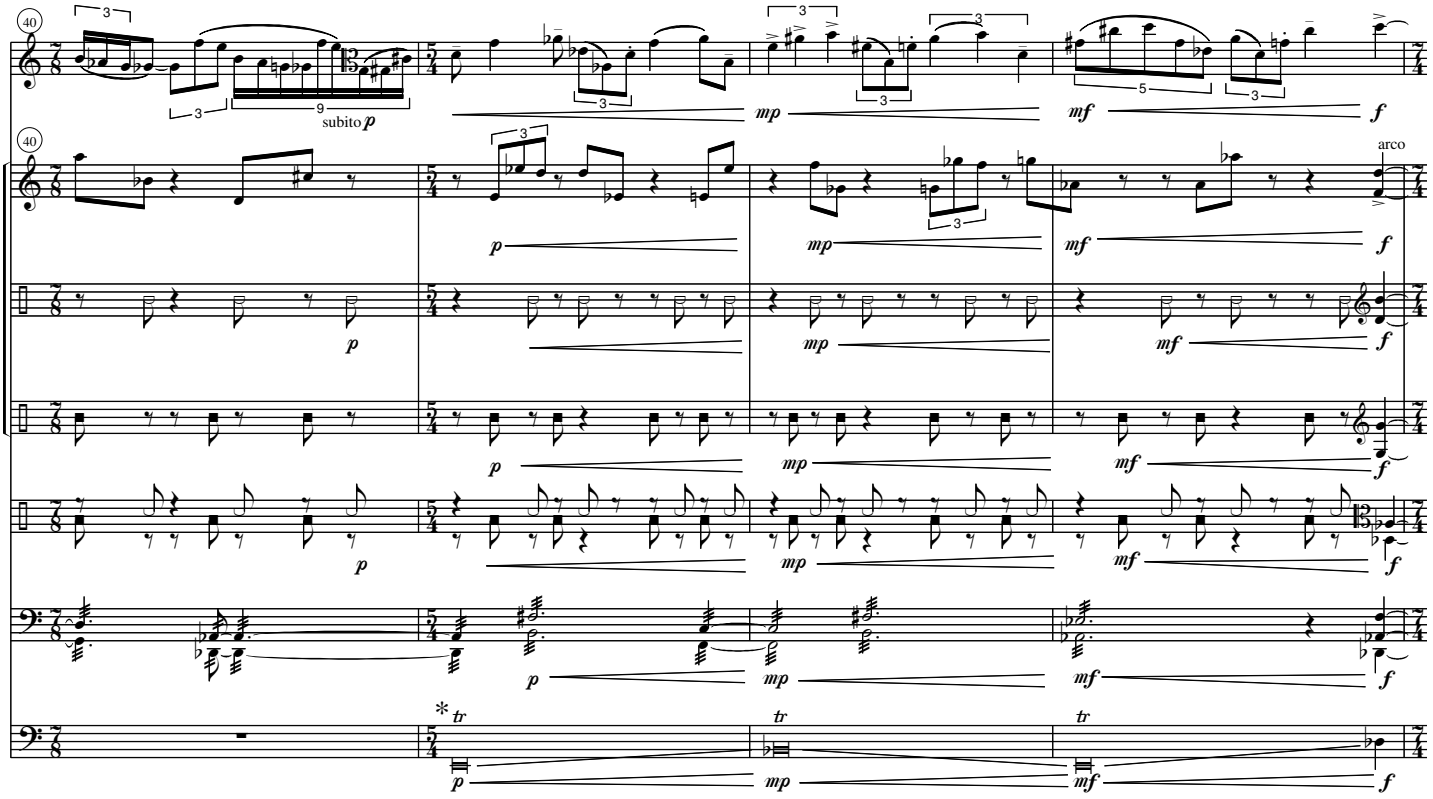

Allegro: with Desperate Energy
Sl. Vla.
Vln. I
Vln. II
Vln. III
Vla.
Vc.
D.B.
ordinario
nervously
"slap" pizz.
divisi
sul pont. e punta d'arco
pizz.
directed
gl.


34
Sl. Vla.
Vln. I
Vln. II
Vln. III
Vla.
Vc.
D.B.
mp
f p
subito f
ff
f

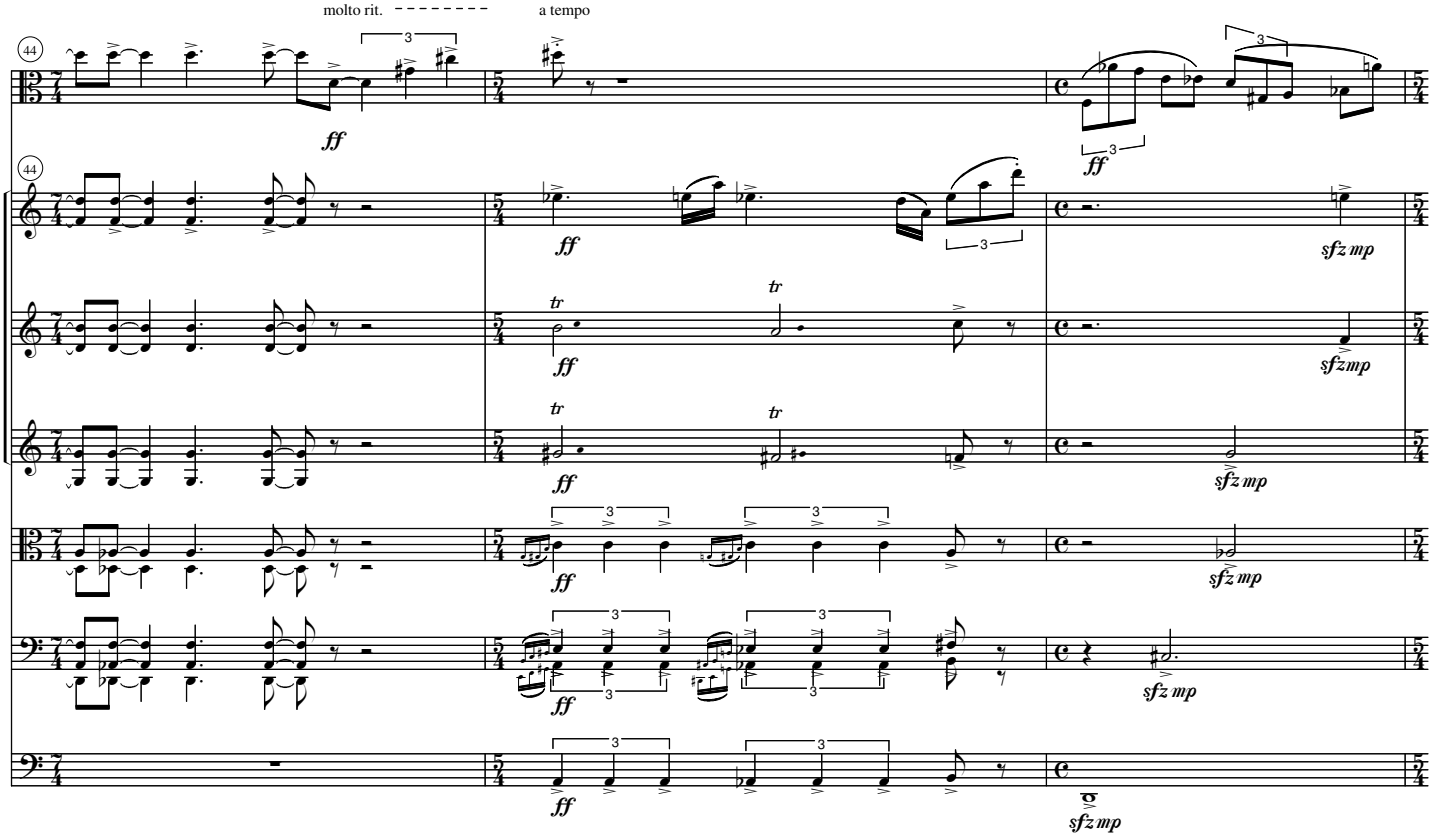
//

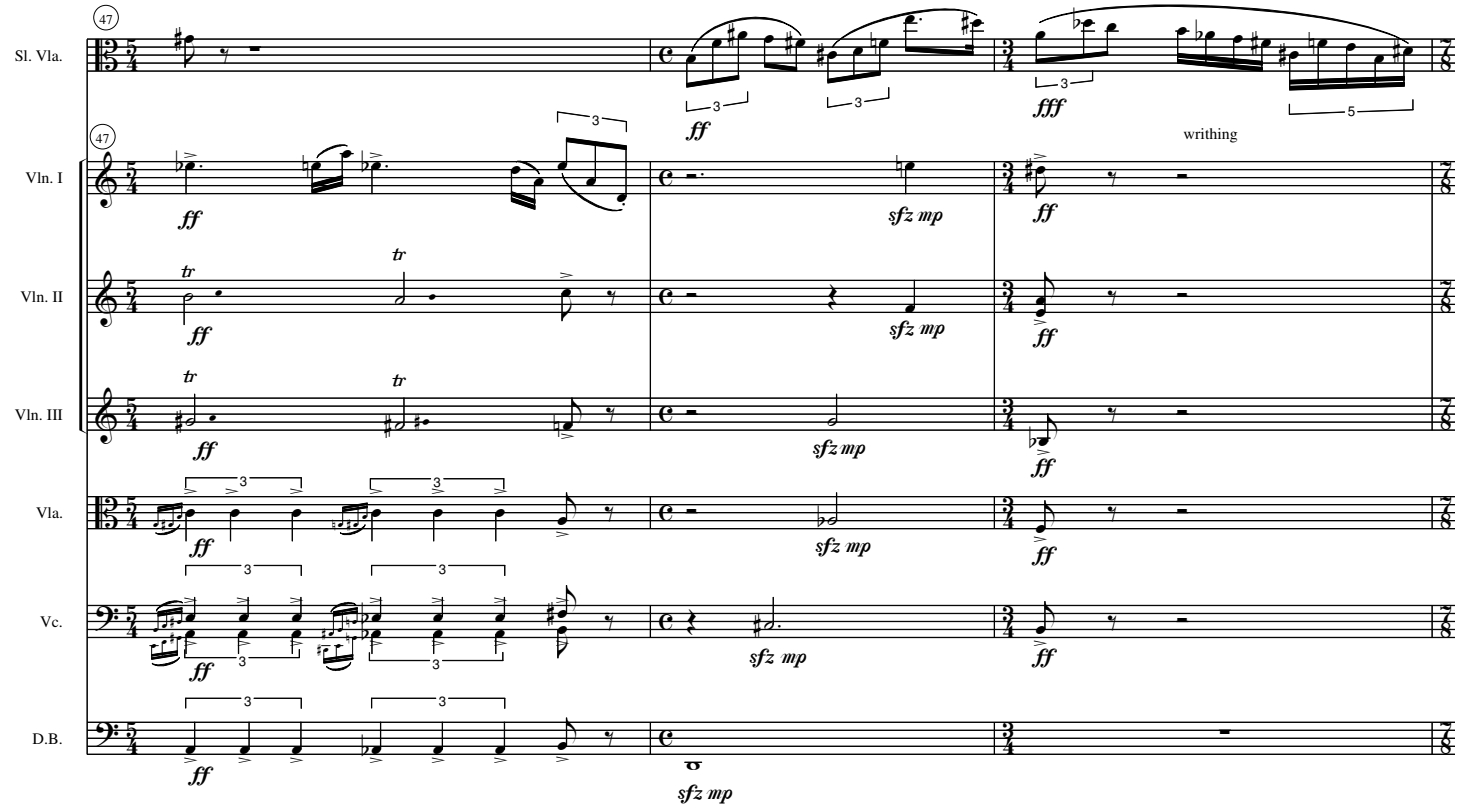

37
Sl. Vla.
Vln. I
Vln. II
Vln. III
Vla.
Vc.
ff
f
gl.



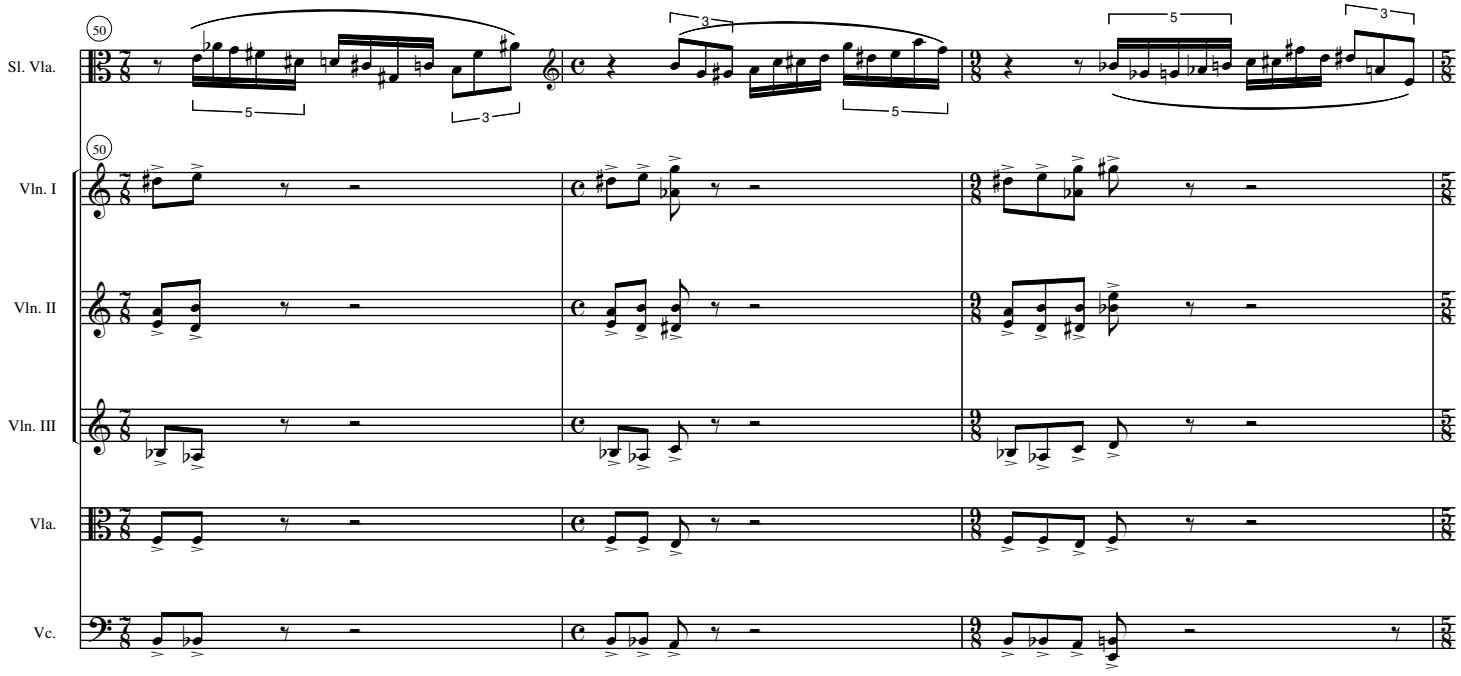
* trill microtonally just above the glissing finger as it moves up or down the string

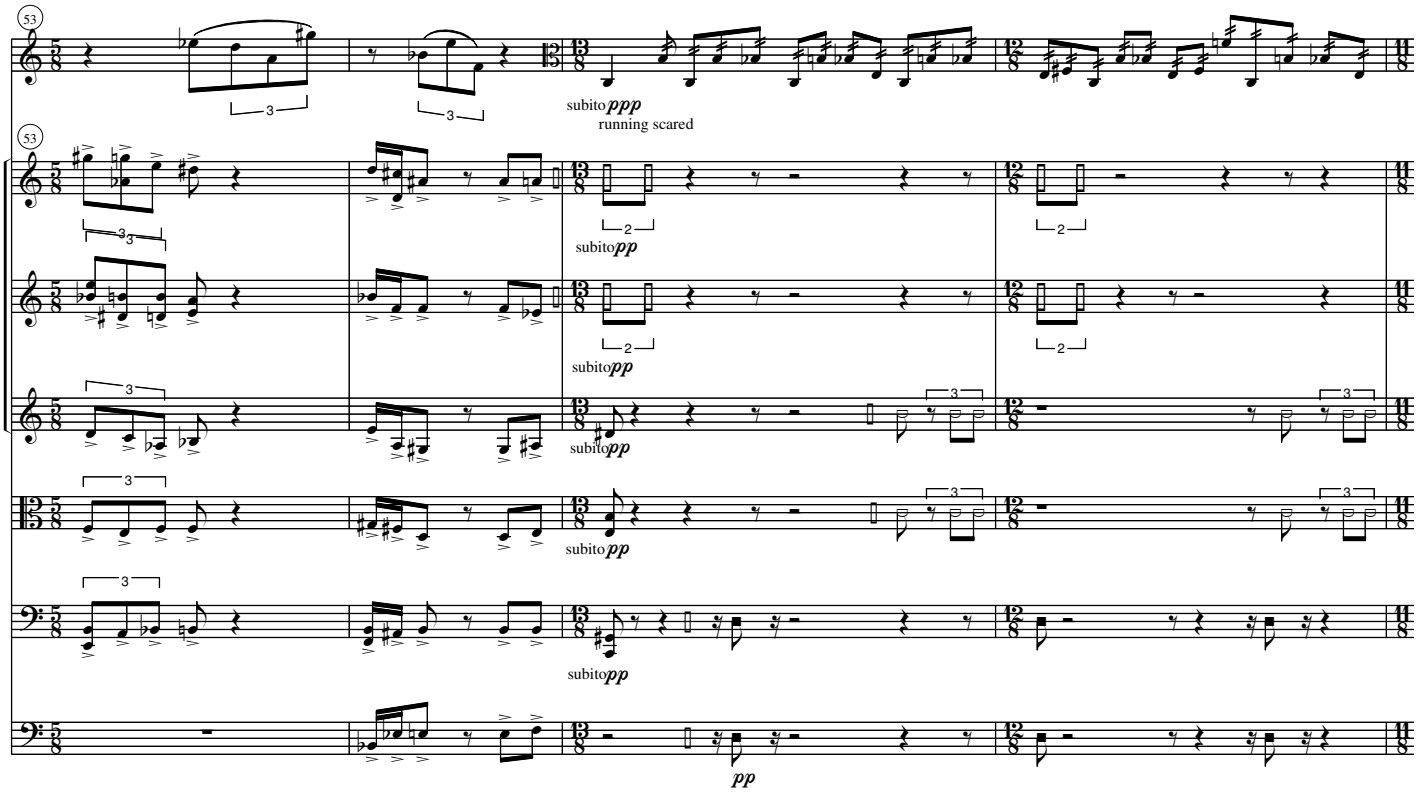
//



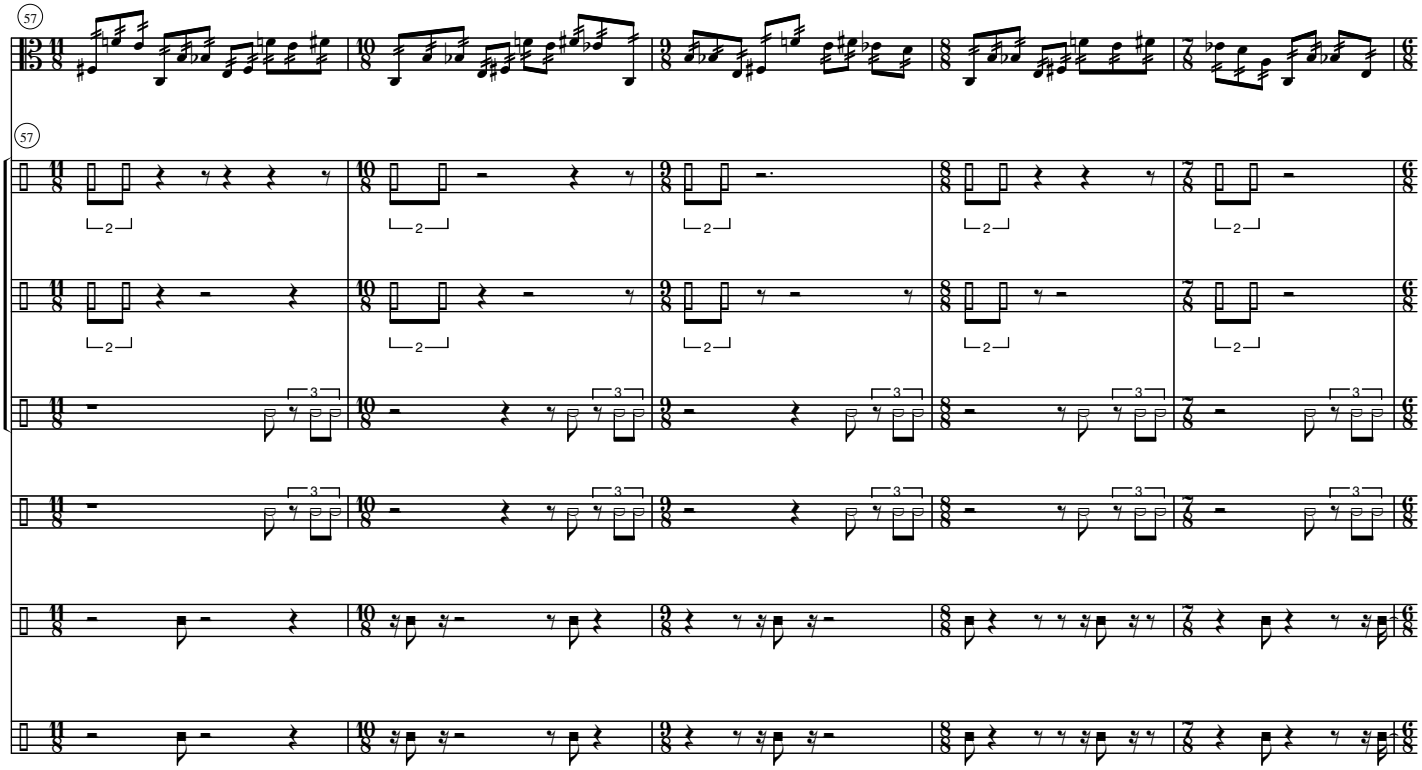

47
Sl. Vla.
Vln. I
Vln. II
Vln. III
Vla.
Vc.
D.B.
writhing
ff
fff
sfz mp

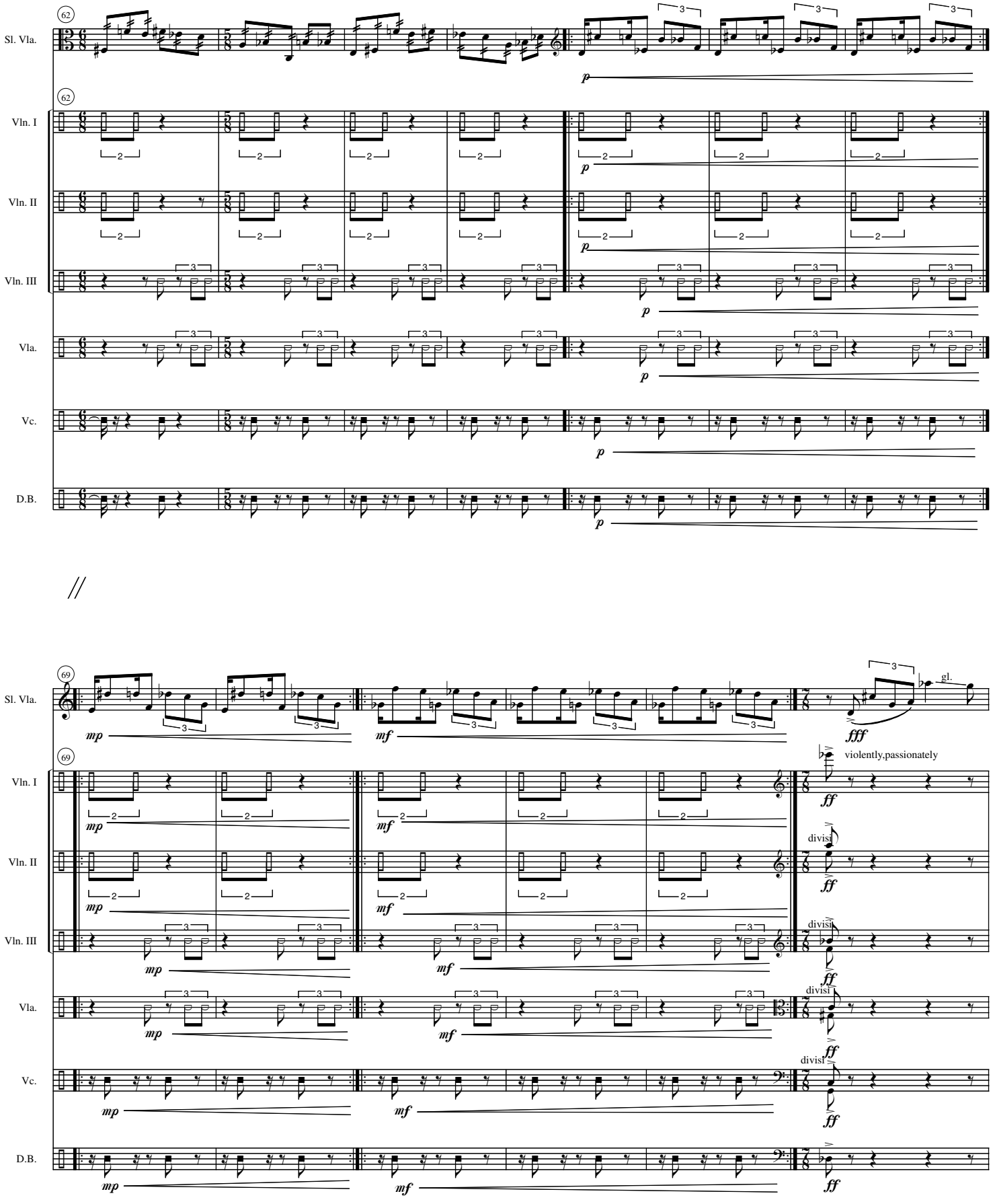
//

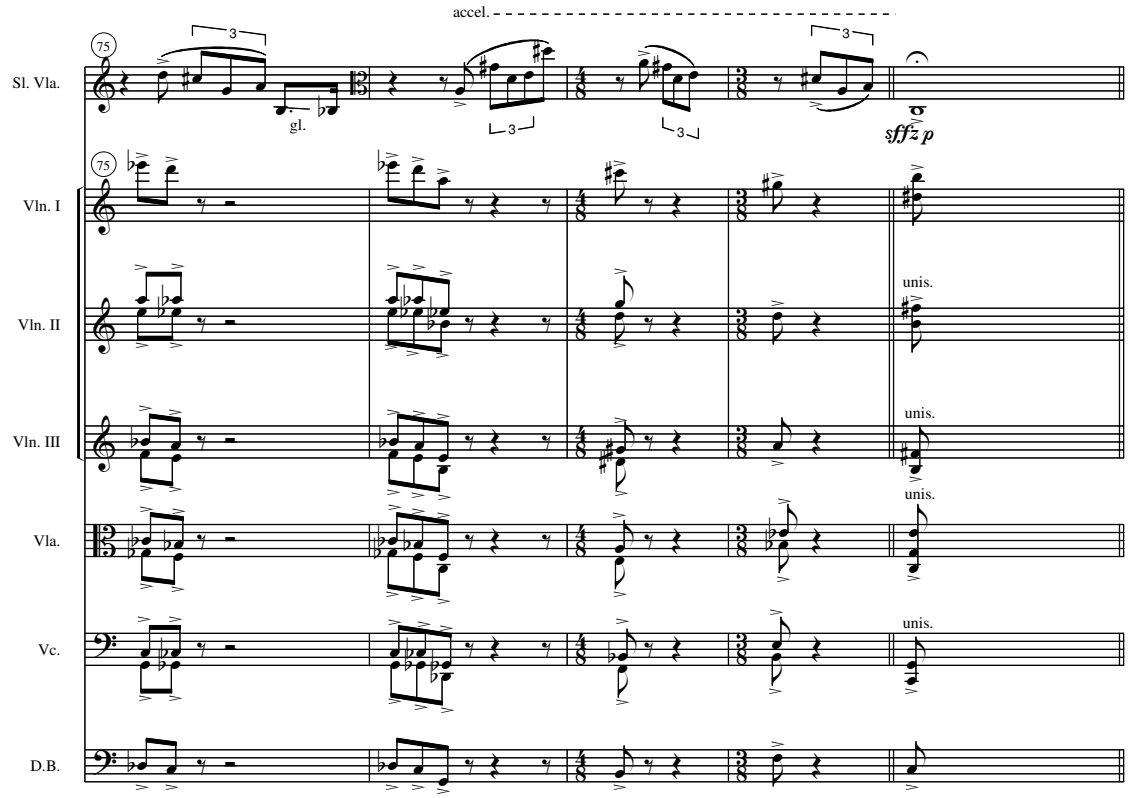

50
Sl. Vla.
Vln. I
Vln. II
Vln. III
Vla.
Vc.

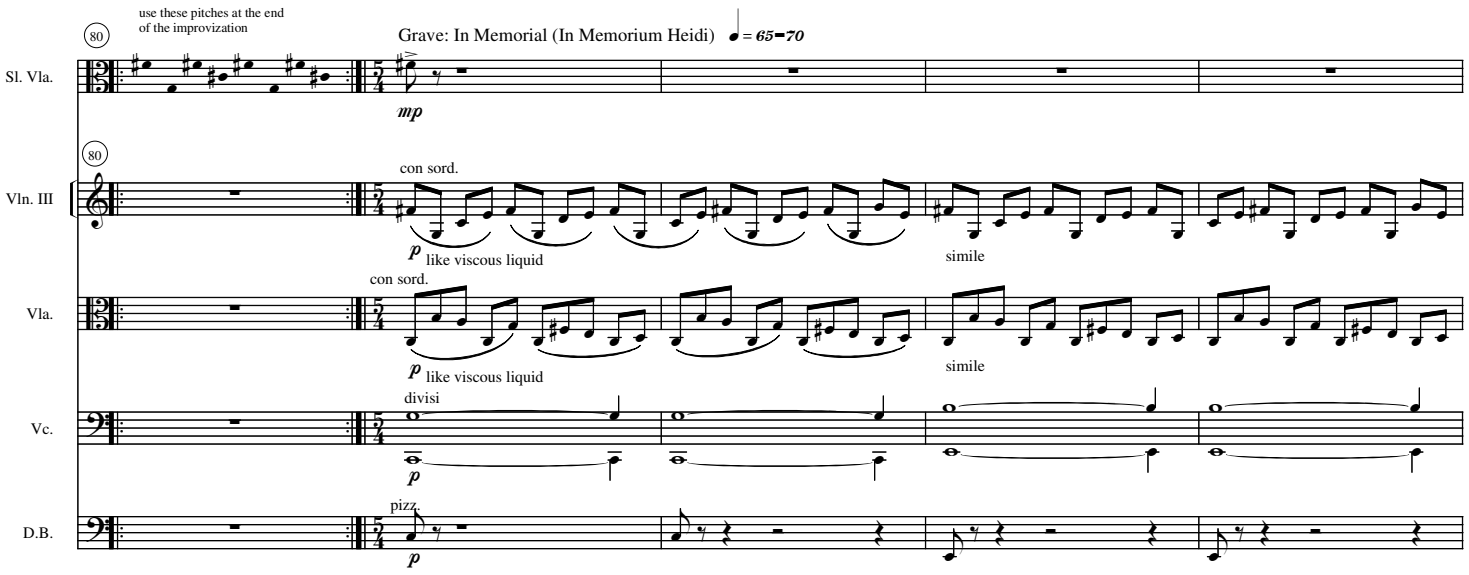

53
Sl. Vla.
Vln. I
Vln. II
Vln. III
Vla.
Vc.
D.B.
subito ppp
running scared
subito pp
pp

//


57
Sl. Vla.
Vln. I
Vln. II
Vln. III
Vla.
Vc.
D.B.


62
Sl. Vla.
Vln. I
Vln. II
Vln. III
Vla.
Vc.
D.B.
p
69
mp
mf
fff
gl.
violently,passionately
ff
divisi



The soloist now "improvises" a cadenza of any length based on his/her part and/or the ensemble's material before this point in time (under no circumstances should the modality of what is to follow be employed). This passage can be truly off the top of his/her head or precomposed, whichever is preferable. However, to the audience, it should look and sound spontaneous, regardless of its true nature, and they should be dazzled by its skilful brilliance and emotive power!

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