

BEN MARCATO MUSIC

Eltjo de Lang

After Geminiani

for chamber strings

score

After Geminiani

Volgens Geminiani

Chamber strings

Eltjo de Lang

I. (comp. VII)

Largo $\text{♩} = 48$

Allegro $\text{♩} = 112$

Vln. 1 *mf* *mp*
 Vln. 2 *mf* *mp*
 Vle *mf* *f*
 Vlc. *mf* *mp*
 Cb. *mf* *p*

Vln. 1 *f* *p*
 Vln. 2 *f* *p*
 Vle *f* *p* *f*
 Vlc. *f* *p* *f*
 Cb. *mp* *f* *pizz.*

Vln. 1 *p* *p* *f*
 Vln. 2 *p* *p* *f*
 Vle *f* *p* *mf*
 Vlc. *f* *p* *mf* *f*
 Cb. *f* *p* *mf* *f*

14 2

Vln. 1 *mf*

Vln. 2 *mf*

Vle *mf*

Vlc. *mf*

Cb. arco *mf*

Detailed description: This system contains measures 14 through 17. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The key signature has one flat (B-flat). Measure 14 starts with a box containing the number '2'. Dynamics include *mf* and *arco*. There are various articulation marks like accents and slurs.

18

Vln. 1 *p sub.*

Vln. 2 *mf*, *p*

Vle *mf*, *p*

Vlc.

Cb.

Detailed description: This system contains measures 18 through 21. Dynamics include *p sub.*, *mf*, and *p*. There are various articulation marks like accents and slurs.

22 3

Largo $\text{♩} = 48$ Allegro $\text{♩} = 112$

Vln. 1 *mf*, *p*

Vln. 2 *mf*, *mf*, *p*

Vle *mf*, *mf*, *mp*

Vlc. *mf*, *mp*

Cb. *mf*, *p*

Detailed description: This system contains measures 22 through 25. It features a tempo change from Largo (♩ = 48) to Allegro (♩ = 112). A box containing the number '3' is present. Dynamics include *mf*, *p*, and *mp*. There are various articulation marks like accents and slurs.

26 **4**

Vln. 1 *mp* *mf* *p*

Vln. 2 *mp* *mf* *p*

Vle *p*

Vlc. *mf* *p* *p*

Cb. *mp* *mf* *p*

arco v

31 **5** *ritardando* *ritenuto*

Vln. 1 *mp* *f* *mp*

Vln. 2 *mp* *f* *mp*

Vle *mp* *mp* legato

Vlc. *mp* *f* *mp*

Cb. *mp* *f* *mp*

pizz. arco

II. (comp. VIII)

36 **6** *Largo* $\text{♩} = \text{ca. } 40$

Vln. 1 *p*

Vln. 2 *p*

Vle *p*

Vlc. *p*

Cb. *p*

legato v pizz. arco

43

7

Vln. 1

Vln. 2

Vle

Vlc.

Cb.

mf

mf

mf

mf

50

8

Vln. 1

Vln. 2

Vle

Vlc.

Cb.

p

p

p

p

p

arco

p

pizz.

pizz.

57

Vln. 1

Vln. 2

Vle

Vlc.

Cb.

p

arco

legato

p

64 9

Vln. 1 *mf*

Vln. 2 *mf*

Vle *mf*

Vlc. *mf*

Cb. *mf*

70 10

Vln. 1 *p*

Vln. 2 *p*

Vle *p*

Vlc. *pizz. p*

Cb. *p*

arco

pizz.

77 11

Vln. 1 *mf*

Vln. 2 *p*

Vle *mf*

Vlc. *p*

Cb. *mf*

arco legato

v

84

Vln. 1
Vln. 2
Vle
Vlc.
Cb.

mf

Detailed description: This system contains measures 84 through 89. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat). Measure 84 starts with a treble clef and a common time signature. The Violin 1 part has a melodic line with slurs and ties. The Violin 2 part begins in measure 85 with a dynamic marking of *mf*. The Viola part has a similar melodic line. The Violoncello and Contrabass parts provide a harmonic foundation with sustained notes and some movement.

90

12

Vln. 1
Vln. 2
Vle
Vlc.
Cb.

p
pizz.
p
p

Detailed description: This system contains measures 90 through 95. A box containing the number '12' is positioned above measure 94. The Violin 1 part continues with a melodic line, ending with a dynamic marking of *p*. The Violin 2 part has a more active line. The Viola part has a melodic line with a dynamic marking of *p* and a *pizz.* (pizzicato) instruction. The Violoncello part has a dynamic marking of *p*. The Contrabass part has a dynamic marking of *p*. The system concludes with a double bar line.

96

ritardando

Vln. 1
Vln. 2
Vle
Vlc.
Cb.

mf p
p
mf p
mf p
mf p
arco
mf p

arco
legato
p

Detailed description: This system contains measures 96 through 101. A *ritardando* instruction is placed above the system. The Violin 1 part has a dynamic marking of *mf p*. The Violin 2 part has a dynamic marking of *p*. The Viola part has a dynamic marking of *mf p*. The Violoncello part has a dynamic marking of *mf p* and includes instructions for *arco* and *legato*. The Contrabass part has a dynamic marking of *mf p* and includes an *arco* instruction. The system concludes with a double bar line.

III. (comp. V)

103 **13** Allegro assai $\text{♩} = 120$

Vln. 1 *f*

Vln. 2 *f*

Vle *f*

Vlc. *f*

Cb. *f* pizz.

109

Vln. 1 *v*

Vln. 2 *v*

Vle *v*

Vlc. *v*

Cb. *v*

116 **14**

Vln. 1 *v* *mf*

Vln. 2 *v*

Vle *v* *mf*

Vlc. *v* *mf*

Cb. *v* *mf*

123 15

Vln. 1 *mf*

Vln. 2 *mf*

Vle

Vlc. *marcato*

Cb.

130 ritardando

Vln. 1 *mf* *mf*

Vln. 2 *mp* *f*

Vle *mp* *p* *mf marc.*

Vlc. *mp* *p* *cresc. - - - - - f*

Cb. *mp* *p* *cresc. - - - - - f*

137 16 a Tempo

Vln. 1 *mf*

Vln. 2 *mf*

Vle *mf*

Vlc. *mf* *marc.*

Cb. *mf marc.*

144

17

Vln. 1

Vln. 2

Vle

Vlc.

Cb.

p

p

pizz.

p

150

18

Vln. 1

Vln. 2

Vle

Vlc.

Cb.

mf

f

mf

p

p

mf

p

f

f

mf

p

f

f

arco

157

Vln. 1

Vln. 2

Vle

Vlc.

Cb.

p

f

p

f

f

f

f

f

f

marc.

164 19

Vln. 1 *mf*

Vln. 2 *mf*

Vle *mf*

Vlc. *mf*
pizz.

Cb. *mf*

171 20

Vln. 1 *tr*

Vln. 2 *v*

Vle *v*

Vlc. *v*

Cb. *v*

177

Vln. 1 *f* *v* *f*

Vln. 2 *mp* *mf*

Vle *mp* *mf*

Vlc. *mp* *mf*

Cb. *mp* *mf*

21

183

Vln. 1
Vln. 2
Vle
Vlc.
Cb.

mp *mf* *f*

mp *mf* *f*

mp *f*

mp *f*

f arco *v*

22

189

Vln. 1
Vln. 2
Vle
Vlc.
Cb.

mf sub. *f*

mp sub. *f*

mp *mf* *f*

mp sub. *f*

mp *mp* *f*

23

195

Vln. 1
Vln. 2
Vle
Vlc.
Cb.

mf

mf

ten.

mf

pizz. *mf*

201 24

Vln. 1 *f* *mf sub.*

Vln. 2 *f* *mp sub.*

Vle *mf* *f* *mp* *mf*

Vlc. *f* *mp sub.*

Cb. *f* *mp* *mp* arco

207 25

Vln. 1 *f*

Vln. 2 *f*

Vle *f*

Vlc. *f*

Cb. *f*

212 26 *molto ritenuto*

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vle *ff* *f*

Vlc. *ff* *f*

Cb. *ff* *f*

