

Vicente Hansen Atria

Seasons Will Pass You By

for string quartet

(2018)

SCORE

General

Seasons Will Pass You By resides in the intersection between the kaleidoscopic excess of psychedelia, and the acrid expressivity and eschatological melancholy of the blues. Harmonic cycles, acrobatic gestures and faded memories recur and diverge without preparation, following laws known and unknown, as thoughts do when trees breathe.

Performance Notes

- Accidentals are octave-specific and do not carry through the measure.
- Grace notes are to be performed *before* the adorned note.
- Duration: ca. 16'

Microtonal Notation and Just Intonation

This piece is notated in Helmholtz-Ellis notation. For further information, see attached document on the specifics of HE notation. In addition, cent deviations from equal tempered notes (for the lower notes in case of double stops) and ratios have been included to give performers further information about the harmonic role of their part.

In measures 42-91, quarter-tone accidentals are used as an approximation to what often are very familiar modes (phrygian, dominant lydian, overtone scale, etc.) starting in untempered pitches. It is very important that the identity of the modes is clear, so I urge the performers to spend some time with this section noting which modes are being used where. For the passages where quarter tone notation proves particularly obtuse, I have included an *ossia* staff with the passage rounded to the nearest tempered scale. Passages where there is no *ossia* staff usually are constructed with the following mode:



Written for JACK Quartet

Seasons Will Pass You By

written for JACK Quartet

Vicente Hansen

$\bullet = \text{ca. } 30, \text{ Largo}$

Violin I

Violin II

Viola

Cello

mf

p

10:7

7:5

10:7

11:8

-15

+13

+13

+15

-2

-51

-2

poco accel. \rightarrow

$\bullet = 32$

Vln. I

Vln. II

Vla.

Vc.

mp

p

mp

p

4

11:8

7:5

+35

+31

7:5

7:5

7:5

7:5

7:5

7:5

-33 (D)

-2

+17.5

-9.8

-2

-50

-13

-41

+31

10:7

-17.6

poco accel. \rightarrow $\text{♩} = 36$

7:5 -19.6 10:7 +9.8 11:8 +11.7 +49

Vln. I *p* \rightarrow *mf* *mp*

Vln. II *p* -17.6 7:5 10:7 7:5 +31

Vla. *p* 10:7 -4 11:8 +11 7:5 *mp*

Vc. -6 11:8 -55 -6 *p* \rightarrow *mf*

poco rit. \rightarrow $\text{♩} = 34$

11 7:5 -2 -35.8 3:2 -15.7 3:2 +35.5 (B)

Vln. I *f* \rightarrow *mf*

Vln. II 10:7 -33 11:8 +33 (C) 10:7 *f*

Vla. 7:5 -31 (A) 10:7 -11.7 *mf* E \rightarrow D \flat (-4c.)

Vc. 4:3 +11.6 (A) 3:2 +17.4 (A) *f*

poco rit. $\text{♩} = 32$

14

Vln. I

Vln. II

Vla.

Vc.

7:5 -2 -50 -23.5 7:5 +25 7:5 -23.5 10:7 +28 (C#) 7:5 -8

p *mf*

mp *mf*

-33 7:5 -17 7:5 +33 (A#) -10

p *mp*

Detailed description: This block contains the musical notation for measures 14, 15, and 16. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 14 starts with a 'poco rit.' marking and a tempo of quarter note = 32. Vln. I has rests. Vln. II plays a melodic line with dynamics *p* and *mf*. Vla. plays a bass line with dynamics *mp* and *mf*. Vc. plays a bass line with dynamics *p* and *mp*. Various intervallic adjustments are noted above the notes.

17

Vln. I

Vln. II

Vla.

Vc.

poco rit.

7:5 +21 -6 -2 -37 (D) 10:7 +45 7:5 +37

10:7 +9.8 7:5 -20 +29.2 +2

Detailed description: This block contains the musical notation for measures 17, 18, and 19. It features the same four staves as the previous block. Measure 17 continues the 'poco rit.' marking. Vln. I has rests. Vln. II plays a melodic line with dynamics *p* and *mf*. Vla. plays a bass line with dynamics *mp* and *mf*. Vc. has rests. Various intervallic adjustments are noted above the notes.

a tempo; $\frac{3}{4}$ = ♩ = 48

Lamentando

20 7:5 10:7 10:7 10:7 7:5 7:5 10:7 10:7

Vln. I *pp* *mf*

Vln. II *pp* *p* *mp* *p* *mp*

Vla. *mf*

Vc. *pp* *mf* *p* *mf*

23

Vln. I

Vln. II *p* *mf* *p* *pp*

Vla. *p* *mp*

Vc. *p* *mf*

poco accel. $\text{♩} = 52$

26 $7:5$ -29 (B) -10 $+45$ (B) -6 $11:8$ -17 $+40$ (B) $11:8$ -6 $9:7$ $+10$ $14:11$ -9 (D) $4:3$ -40 (D)

Vln. I *p* *mf* *mp*

Vln. II $+37$ -42 $10:7$ $+6$ $10:7$ $7:5$ -23 $7:5$ $+25$ $7:5$ -31 $7:5$ -39 $10:7$

Vla. $7:6$ $+23$ $7:6$ $+42$

Vc. $+45$ (B) *s.p.* *poco vib.* -17 OB_1 $+44$ *ord.* *no vib.*

p *mf* *mp*

poco rit. *subito* $\text{♩} = 42$ *poco accel.*

29 $+14$ $7:5$ $10:7$ -50 $7:5$ $10:7$

Breedsma $F \sharp \flat \times = A \flat \flat (+0.7c)$

ET

Vln. I *f*

Vln. II

Vla. -20 $3:2$ $3:2$ $4:3$ $4:3$ -20 $7:5$ $+10$ $10:7$ -39 $+25$ $10:7$ $7:5$ $7:5$ $10:7$ -23 $+6$

Vc. -20 $+44$ -37 -18 -6 $+37$

mf *pp* *f*

poco accel. → ♩ = 46 poco rit. →

32

Vln. I +43 (E) 4:3 +45 (B) 4:3 11:8 +40 (B) 10:7 10:7 +33 (A#)

Vln. II +16 16:11 -35 13:9 7:5 10:7 10:7 7:5 4:3 4:3 4:3 4:3

Vla. D \flat ≈ C (-9c) -23 7:5 10:7 10:7 10:7 +21 -6

Vc. -39 +21 -6

mf *f*

♩ = 42 poco accel. →

35

Vln. I 10:7 10:7 10:7 10:7 3:2 3:2 +48 (A#)

Vln. II 4:3 4:3 4:3 4:3 +13 +20 -16 (D) +35

Vla. +16 10:7 -43 10:7 10:7 7:5 -23

Vc. -35 (C#) s.t. ord. 6:4 5:4 3:2

p *mf*

37

Vln. I

Vln. II

Vla.

Vc.

4:3 +45 (B) 4:3 -6 11:8 -18 4:3

7:5 -23 7:5 +25 7:5 -31 10:7 -49

5:4 3:2 10:6

p *mp* *f*

s.p.

38

Vln. I

Vln. II

Vla.

Vc.

11:8 9:7 14:11 4:3 7:5 10:7 7:5 10:7

-6 +10 -9 (D) -40 (D) +14 -50

+41 3:2 -20 3:2 -44 4:3 -35 4:3 -18

3:2 6:4 3:2

ord. p.s.p. s.t. s.p. ord.

mf *f* *mf* *f* *p* *f* *non dim.*

subito p *mf* *p* *mf* *p* *f* *non dim.*

Breedsma
F# x = A b (+0.7c)

Seasons Will Pass You By

♩ = 46
poco rit.

40

Breedsma
D \sharp \approx F \flat (+0.7c.)

Vln. I

Vln. II

Vla.

Vc.

s.t. 7:5 +27 10:7 7:5 -37 10:7 -37

s.t. 3:2 -6 3:2 -42 (C) 4:3 -21 4:3 -4 -3.9

s.t. -6 -42 (C) -45 (D \sharp) -6 -5.9

p *pp* *mf* *ppp*

più mosso, ♩ = 58

freely but driving

44

slow wide vib. s.t.

Vln. I

Vln. II

Vla.

Vc.

f *con shred*

ord. *fp*

ord. *fp*

ord. *fp*

7:5 +27

5:4 5:4 5:4 5:4 5:4

harm gliss.

10:7 +9.8

+41

p *mf* *p* *mf*

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Ossia

Vln. I

Vln. II

Vla.

Vc.

47

s.t. 5:4 5:4

ord.

p

f

7:5 -25.9 (D#)

Ossia

Vln. I

Vln. II

Vla.

Vc.

49

slow wide vib.

slow wide vib.

16:11 +7.9 (D)

7:5 +25.4 10:7

-43.4

mp

pp

mf

p

Seasons Will Pass You By

51

Vln. I

non cresc. *f*

5:4 5:4 5:4 5:4 5:4

Vln. II

f

5:4 5:4 5:4 5:4 5:4

Vla.

7:5 -39.6 (G) 7:5 +11.6

Vc.

+27.3

slow wide vib. 

53

Vln. I

pp *mp* *f*

Ossia

p *mp*

s.t.

Vln. II

p *mp*

(13:9) -42.5

Vla.

f *p*

-46.4 (E)

Vc.

f *p*

59 *slow wide vib.*

Vln. I *mf*

Vln. II 10:7 +10 (G)

Ossia

Vla. 5:4 5:4 5:4 5:4 5:4 5:4

Vc. +41.5 (A)

60

Vln. I *s.p.* *pp non cresc.* *f* *5:4 5:4 5:4 5:4 5:4*

Vln. II *s.p.* *f* *5:4 5:4 5:4 5:4*

Vla. *ord.* *5:4* *7:5 wide vib.* *-25.4* *10:7 no vib.* *+3.9* *p* *mf* *p*

Vc. *+41.5 (A)* *-11.7* *p*

62

Vln. I ord.

Vln. II ord.

Vla. 7:5 -25.4 *f*

Vc. s.p. 5:4 5:4 5:4 5:4 *f*

ord. -42.9

p

64

Vln. I 10:7 +3.9 *p*

Vln. II +35 *p*

Vla. ord. *mp*

Vc. ord. *f*

s.p.

Seasons Will Pass You By

66 7:5
-31 (F#)

Vln. I *p*

Vln. II

Ossia

Vla. *s.p. ord.*

Vc. *f* ord.

Vc. *f*

68 7:5 -15.6 10:7 +13.7

Vln. I *mf* *f*

Vln. II *mf* *f* *p* *s.t.*

Vla. *sfz subito p* *f*

Vc. *sfz subito p* *f*

70 16:11 +82.5

Vln. I *mf* *p*

Vln. II *p* *p* ord. +31.2 5:4 5:4 5:4 5:4 10:7 +0

Vla. *mf* *p*

Vc. *mf* *pp* *mf* s.t. s.p. 5:4 5:4 5:4

72 ord.

Vln. I *f* 5:4 5:4 5:4 5:4 5:4 5:4 5:4

Vln. II *f* slow wide vib. m.s.p. 9:8 9:8

Vla. 16:11 +0 10:7 +31.2 *mf* *f* *p*

Vc. ord. -51.3 -15.6 *mf* *f* *p*

Seasons Will Pass You By

slow wide vib.

74

Vln. I *p* 5:4 5:4 *mp* 5:4 5:4 5:4 slow wide vib.

Vln. II *p* 9:8 9:8 *mp* 9:8 9:8 slow wide vib.

Vla. *mf* -41.1 -11.7

Vc. *mf* 7:5 -35.2 10:7 -27.4 7:5 -27.4 10:7 +2 (B)

76

Vln. I *p* 5:4 5:4 5:4 *pp* slow wide vib. ord. *mp*

Vln. II *p* 9:8 9:8 *mp* 10:8 ord. *mp* m.s.p.

Vla. +17.6 (D) *mp* Ragisma $\uparrow \approx \downarrow$ (+0.4c) m.s.p. 9:8 *mp*

Vc. 7:5 +2 (B) 10:7 +33.2 7:5 -66.4 10:7 -37

78 -15.6 +15.6

Vln. I *mf*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *7:5* -29.3 *10:7* 0 *7:5* 0 *10:7* +29.3

Kleisma
 $\flat \approx A\sharp (+8c.)$

80 10:7 +12.2 (D) 8:5 -54.6 7:5 -3.4 (B) -72.2

Vln. I *p*

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

Vla. *mf* *+29.7 (G#)*

Vc.

Ragisma
 $\flat \approx \flat (+0.4c)$

82 -39 -7.7 s.p.

Vln. I *pp* *mf* *f* *non dim.*

ord. 7:5 10:7

Vln. II -52.7 -23.4 -23.4 +6

Vla. m.s.p. *pp* *f* *p f* s.p.

Vc. m.s.p. *pp* *f* *p*

9:8 9:8 9:8 9:8 9:8 9:8

84 ord.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. ord. +22 (C#) *f* *p* +8

Vc. ord. 7:5 10:7 *f* *p* Schisma *f* *p* -6 7:5 +24

9:8 9:8 9:8 9:8 9:8 9:8

poco rit.

ord.

Vln. I

Vln. II

Vla.

Vc.

86

9:8

9:8

9:8

9:8

+35

-35

Kleisma

$A \flat \approx G \sharp (+8c.)$

7:5 +31

10:7 -39.4 (G#)

Ragisma

$\approx L \flat (+0.4c)$

7:5

10:7 17.6

f

f -39

poco rit.

$\text{♩} = 56$ poco rit.

m.s.p.

Vln. I

Vln. II

Vla.

Vc.

88

p

m.s.p.

p

9:8

9:8

9:8

9:8

+31

-39

Ragisma

$\approx L \flat (+0.4c)$

7:5

10:7

7:5 +47.3 (F#)

10:7 -23.4 (F#)

17.6

+46.9 (F#)

Seasons Will Pass You By

♩ = 52 accel. →

90

Vln. I

Vln. II

Vla.

Vc.

-10 (D)

7:5 -23 (F#)

10:7 +6 (F)

7:5 +25

10:7 -45 (B)

Schisma

$\flat \approx \flat (+2c)$

+39.1

a tempo, ♩ = 58

rit. →

92

Vln. I

Vln. II

Vla.

Vc.

ord.

f

10:8

10:8

ff

f

ord.

f

10:8

10:8

ff

f

Ragisma

$\flat \approx \flat (+0.4c)$

7:5 -44.9

10:7 -15.5

7:5

-31.2

f

♩ = 50

♩ = ♩ = 75, Adagio

poco rit. _____

95 +25

Vln. I *ff* *subito p*

Vln. II -5.9 *ff* *subito p* *f*

Vla. +11 *ff* *subito p* *mf*

Vc. +25 *ff* *p* *f*

3 s.t. -8 -39

+43 (F#) 10:7 -21 (C#)

+10 s.t. ord.

a tempo

98

Vln. I *f* *mf* *p*

Vln. II *f* *mf*

Vla. *f* *p* *f* *p* *mf*

Vc. *p* *f* *mf* *pp*

ord. (13:11) 6:5 +20 (D) -31 +39 (13:9) (OD, passing) +2

7:5 -20 +32 (D#) ord. (9:7) (16:11) +16

7:5 +29 (A#) +2 ord. -31 -35 6:5 +22 (A) 12:7 +33 (A#)

+43 (F#) s.t. -33 ord. -37 -35 +35

Schismina

Seasons Will Pass You By

$\text{d} \approx \text{b} \uparrow (+0.4c)$

poco rit. \rightarrow $\bullet = 69$ poco rit. \rightarrow

101 10:7 +21 (E) +30 s.t. $\text{B} \uparrow \downarrow \approx \text{C} \downarrow (+4c)$ -33 ord. +46

Vln. I *mf* *p* *p cresc.*

Vln. II 11:8 -43 -21 (D#) s.t. +14 0 ord. 7:4 +20 (A#) *mp* *p* *cresc.*

Vla. $\text{D} \flat \approx \text{C} \sharp (+7c)$ +4 7:5 0 s.t. \rightarrow ord. *mp > p* *p* *mf* *p cresc.*

Vc. *mp* *p* *mf*

poco rit. \rightarrow a tempo

105 7:5 +33 *mf* 7:5 ord. -17.5

Vln. I *mf* *p*

Vln. II 12:7 +16 -35 5:3 +9 (B) 13:8 s.t. +35 *mf* *p*

Vla. (13:11) +98 (14:11) 10:7 -37 7:6 s.t. -49 *mf* *p*

Vc. s.t. +49 *pp*

109

Vln. I $7:5$ -29.3 f

Vln. II $13:9$ ord. f

Vla. $11:8$ ord. f

Vc. ord. f

$7:5$ -2 -16 f non dim.

$7:5$ -33 f non dim.

$11:8$ -41 f non dim.

$ord.$ -18 f non dim.

$(13:9)$ -25 -30 $5:3$

Kleisma
 $G \approx F \# (+6c)$

$10:7$ $+40$ (B) $3:2$ -45

-43 -12

-27 -47

112

Vln. I $12:7$ -29 $+20$ $5:3$ -49 $13:9$ $+35$ $s.t.$ -7.8 -43.5 (F)

Vln. II -13 $+0$ (D#) $14:11$ $10:7$ 0 (C#) $s.t.$ $+49$ $s.t.$ -25.4 $+23.4$

Vla. $+22$ $+17$ $s.t.$ -16 $s.t.$ -42.9 $+21.4$

Vc. $+2$ $+18$ $+49$ $+33$ (A#) $s.t.$ $s.t.$ -9.8

mf p

116

Vln. I +7.7 +3.8 +23.2 -47.4 -17.7

Vln. II +38.9 -0.1 +38.9 -31.8 (F#) -2.1

Vla. +21.4 -27.4 +36.9 -33.7 (B) +36.9

Vc. +44.8 +5.8 +21.3 +50.6 -19.7

pp *p* *pp* *mp* *dim.*

pp *p* *pp* *mp* *dim.*

pp *p* *pp* *mp* *dim.*

pp *mp* *dim.*

Ragisma
 $G \uparrow \approx G \downarrow (-0.4c.)$

poco rit. ————— a tempo

121

Vln. I +43.5 (C#) ord. 3:2

Vln. II -50.8 +13.5 +17.7 -25.3 ord. 3:2

Vla. -33.3 +39.0 +27.9 (A#) -42. ord. 3:2

Vc. +41.6 (F#) ord. 3:2

dim. *p* *pp* *f*

dim. *p* *pp* *f*

dim. *p* *pp* *f*

dim. *p* *pp* *f*

$F \uparrow \approx G \downarrow (-3c.)$

♩ = ♩ = 50 poco accel. → ♩ = 53 poco accel. →

126

Vln. I *subito pp* *pp* *f*

Vln. II *subito pp* *pp* *f*

Vla. *subito pp* *pp* *f*

Vc. *pp* *f*

7:5 -2 7:5 -17.5 13:9 -25.3 5:3 -29.2 5:3 +19.6 +50 13:9 +35

+15.6 (F#) 7:5 10:7 3:2 3:2 14:11 10:7

Kleisma G ♭ ≈ F ♯ (+6c) +39.6 (B) -44.9 +4 -13.6 +0 (D#) +0 (Db)

-33.1 -35.1 +49 (F) +57 (F) -11.7 +21.5 +17.6

-17.5 -29.2 -46.8 +2 +19.6 +0 (D#) +33.2

♩ = 56 poco accel. → ♩ = 60 poco rit. →

129

Vln. I *pp* *mp* *p*

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

Vla. *mf*

Vc. *mp* *mf* *mp*

-13.6 -39.6 -2

10:7 +48.9 -29 -31 7:5 -15 11:8 +13 (B) 7:5 (10:7) +19.5 (B) -19

Kleisma B ♭ ≈ A ♯ (+0.7c) 3:2 3:2 16:11 +25.4 (D#) +23.4 (14:11) -41.6 (G) -5.9

14:9 -47.3 10:7 3:2 +0 (D#) +0 (D#) +39 (C) -13.6 (D) +23.4 +25.4 (D#) -41.6 (G) -5.9

+33.2 -16 -33 (F#) +13 (B) -11.6 (A) 4:3 -45.5 -43.5 (C) -3.9

$\text{♩} = 56$ *poco rit.* $\text{♩} = 52$

3:2 -22 (D#) 13:9 5:3 -40 (D) 12:7 5:3 +8 (D)

132

Vln. I *mf* *p* *f*

Vln. II *p* *f*

G $\flat \flat \approx F \uparrow (-0.6c)$

Vla. +45 (F) 10:7 +45 (F) 7:5 -23 (G#) +25 (G#) *p* *f*

Vc. -40 (D) 5:3 12:7 5:3 +8 (D) *mf* *p* *f*

poco accel. $\text{♩} = 58$ *rit.*

10:7 +27.4 5:4 -43.5 (D#) -31.8 (E)

135

Vln. I *mf* *p* *f*

Vln. II -6 (F#) *Ragisma* $\uparrow \approx \flat (-0.4c)$ +21.4 (D#) *p* *f*

Vla. 10:7 +12 7:5 +10 +25 (G#) 10:7 +21.4 (A#) -28 (F#) *p* *f*

Vc. +43 +27 +38 (E) +40 (B) +21 (A#) +4 (C) -47 -30 (B) *mf* *p* *f*

♩ = 52 accel. → ♩ = 54 accel.

138 $F \flat \approx E \flat (+11c.)$

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf* → *p*

3:2 13:9 -22 (D#) -37 (E) +43

4:3 -8 (B) -6 (F#) +35

13:9 +19

7:5 10:7 3:2 15:11 14:11 5:4 +42 (C#) -16 (D#) +16

+23

+25

+45 (F) +45 (F) -23 (G#)

+10 (G) +2

7:5 +2

+14 +10

-40 (D) 5:3 12:7 5:3 +8 (D) +35 +19

♩ = 60 ♩ = 34

141 16:11 3:2 4:3 +46.7 +50

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

12:7 14:11 11:8 9:7 +17 -20 (D#) +46

+33 -37 (A) +16 10:7 5:3 -35 (E)

+46.7

144

Vln. I

Vln. II

Vla.

Vc.

s.t.

p

12/4

147

Vln. I

Vln. II

Vla.

Vc.

poco dim.

poco dim.

poco dim.

III

IV

5:3

5:3

no vib.

slow wide vib.

ppp

mp

p

149

Vln. I *poco dim.* *pp*

Vln. II *poco dim.* *pp*

Vla. *poco dim.* *pp*

Vc. *mp* *p*

→ m.s.p. m.s.t. IV III m.s.t. no vib. s.p. slow wide vib. no vib. s.p. 3:2

151

Vln. I

Vln. II

Vla.

Vc. *mp* *p*

s.t. IV m.s.t. s.p. III 3:2 5:4 3:2 3:2 3:2

153

Vln. I

Vln. II

Vla.

Vc.

poco cresc.

poco cresc.

poco cresc.

3:2 3:2 s.t. ord.

p *f* *mp*

155

Vln. I

Vln. II

Vla.

Vc.

p.s.p. ord. s.t.

5:3 5:3

p *mf* *mp*

p *poco cresc.*

p *poco cresc.*

p.s.p. 5:3

p *poco cresc.*

157

Vln. I

Vln. II

Vla.

Vc.

ord.

5:3

mp

mf

ord.

mp

s.t.

ord.

5:3

5:3

5:3

5:4

5:4

p.s.p.

ord.

mf

mp

mf

p

mp

159

Vln. I

Vln. II

Vla.

Vc.

ord.

5:3

p

mf

mf

poco cresc.

ord.

5:3

5:3

p.s.p.

ord.

mf

p

mf

poco cresc.

ord.

mf

poco cresc.

ord.

mf

mf

poco cresc.

ord.

mf

poco cresc.

ord.

mf

poco cresc.

ord.

mf

poco cresc.

161

Vln. I

Vln. II

Vla.

Vc.

18 4

12 4

f

p.s.p. ord.

p *mf* *poco cresc.* *f*

5:3

p.s.p. ord.

no vib. s.t. 3:2

mf *p* *f* *mp*

5:3 5:3

163

Vln. I

Vln. II

Vla.

Vc.

dim.

dim.

m.s.p. s.p. m.s.t.

3:2 5:4 5:4 3:2 3:2 3:2 5:4

p *p*

165

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

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

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

Vc. *pp* *pp* *mf*

s.t. *3:2* *5:4* *5:4* *3:2* *3:2* s.p. slow wide vib. no vib. s.t.

167 → m.s.t.

Vln. I *pp*

Vln. II m.s.t. ord. m.s.t. ord. *pp* *p* *pp* *p*

Vla. IV IV *pp* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. II III *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Seasons Will Pass You By

34

169

Vln. I

dim.

Vln. II

dim.

Vla.

dim. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vc.

dim. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

171

Vln. I

Vln. II

Vla.

Vc.