

# Growth

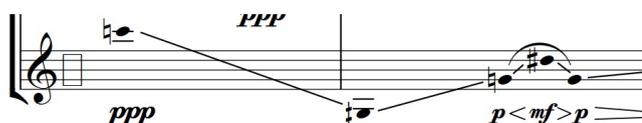
For Violin, Viola,  
Cello, and Bass

Andrew Yoon

November 2013

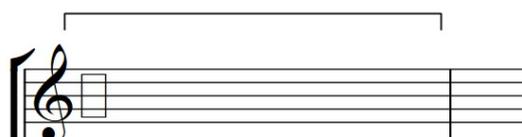
# Performance Notes

A solid line connecting notes indicates an even, continuous slide between the pitches. Whenever possible, the bow should not be changed in the middle of a slide unless a new note is marked.



A straight horizontal line with no ending pitch indicates a sustained pitch through the space

A box in place of a time signature indicates that there is no meter. Time codes above measures indicate the approximate length of the measures and the succeeding measures until otherwise indicated.  
 ≈ 7-8 seconds

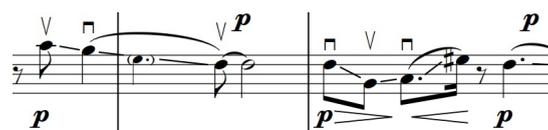


Notes in these passages should be placed spatially and not by counting - notes with written rhythmic values should be placed relative to each other

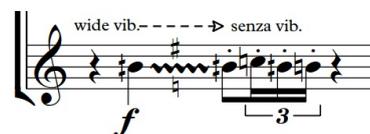
Special Accidentals:

- ‡ 1/4 Sharp
- ♮ 1/4 Flat
- ## 3/4 Sharp

The bow should be changed at every written pitch in sliding passages unless a slur is written or the notehead is in parenthesis



This notation indicates a wide vibrato around the starting note extending between the two accidentals above and below the wavy line. The vibrato should start wide and shrink until there is no vibrato.



In this case, the player would vibrate from the central B♯ between B♯ and B♮, shrinking the vibrato gradually until only the B♯ without vibrato remains.

All tempo markings and timecodes are approximate and should not be taken mechanically.

Parts used for performance consist of full score up until bar 42, at which point the transition to usual parts is made.



≈ 5 seconds      ♩ ≈ 80

13

Vln. *p* *trem.* *p*

Vla. *pizz.* *ppp* *arco* *p* *p* *p*

Vc. *p* *pp*

Cb. *pp* *p*

≈ 4 seconds

17

Vln. *pp* *mf* *wide vib.* ----- *senza vib.*

Vla. *mp*

Vc. *mf*

Cb. *pp* *p* *mp*

*sul A*

21

Vln. *mf* *f*

Vla. *f* *mp*

Vc. *f*

Cb. *mf* *fp*

24  $\text{♩} \approx 120$

Vln.  $mp <$   $f$   $mf$   $pp$

Vla.  $n$   $mp$   $sf$

Vc.  $p$   $mp >$   $n$   $sf$

Cb.  $p$   $mp >$   $n$   $sf$

$f >$   $mp$

28  $\text{♩} \approx 60$   $\approx 4$  seconds

Vln.  $mf$   $pizz.$

Vla.  $p$

Vc.  $p$

Cb.  $f$   $ppp$

arco. wide vib. -----  $\rightarrow$  senza vib.

31  $\text{♩} \approx 60$

Vln.  $mf$   $pizz.$   $p$   $trem.$   $p$

Vla.  $pp <$   $p$   $mf >$   $p$

Vc.  $pp$   $p$   $p$

Cb.  $pp$   $mf$

♩ ≈ 80

≈ 4 seconds

34

Vln. *p poco dolce* *sf* *8va*

Vla. *pp* *pp* *p*

Vc. *sf* *mp*

Cb. *mp* *sf* *mf*

37

Vln. *mp*

Vla. *pizz.* *arco* *mp* *mp*

Vc. *mp* *mp* *mf*

Cb. *mp* *mf* *p*

Players Go To Parts

39

Vln. *wide vib.* ----- *senza vib.* *f* *n* *mp* *p*

Vla. *pizz.* *arco* *sul G* *mf* *p*

Vc. *ff* *pp* *mp* *n*

Cb. *pp*

42  $\bullet \approx 80$

Vln. *sempre p*

Vla.

Vc. *f* 3 9

Cb. *f* 3 3

45

Vln. *ppp*

Vla. *mp < mf* *mp* *p*

Vc. *mf < f* *pizz.* *pp*

Cb. *ff* *p*

48

Vln. *trem.* *pizz.*

Vla. *mp* *sf < sfz*

Vc. *pp* *mp* *mf*

Cb. *arco* *mp* *mf*

51 arco. ♪ ≈ 114 ♪ ≈ 84

Vln. *f* *pp* *p*

Vla. *mf* *p* pizz. 6 *p*

Vc. *mf* *ff* *p subito*

Cb. *mf* *ff* *p*

55 trem.

Vln. *mp* *fp* trem. *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *mp* *mf* arco 3 3

Cb. *mp* *mf* *mf* arco

59

Vln. *mp* *p*

Vla. *mp* *p*

Vc. *mp* *pp* *p*

Cb. *mp* *pp* *p*

*mp* *p*

64 ♩ ≈ 60

Vln. *ff*

Vla. *f* *ff* *mp*

Vc. *f* *ff* *mp*

Cb. *f* *ff* *mp*

66 ♩ ≈ 80

Vln. *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mp* *pp* *mp*

Cb. *p* *p*

69

Vln. *f* *f* *ff*

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

Vc. *f* *f* *p*

Cb. *f* *p*

*f* cresc. -----

72  $\text{♩} \approx 60$

Vln.  $8va$   $pp$   $mf$

Vla.  $pp$   $6$

Vc.  $ff$   $p$   $mp$

Cb.  $ff$   $mf$   $3$

75  $\text{♩} \approx 104$

Vln.  $mp$   $3$   $mf$   $f$   $ff$

Vla.  $mp$   $mf$   $ff$

Vc.  $sempre mp$   $subito pp$

Cb.  $p$   $ff$

78  $\text{♩} \approx 80$   $\text{♩} \approx 104$   $\text{♩} \approx 70$   $\text{♩} \approx 50$  **accel.**

Vln.  $p$   $pp$   $ppp$   $ppp$   $ppp$

Vla.  $ppp$   $pp$   $mp$

Vc.  $p$   $ff$   $ppp$   $ppp$

Cb.  $ff$   $ppp$

$8va$

*(accel)*

84

Vln. *mp* *f* 3 3 3 3

Vla. *mf* *trem.* *sfz*

Vc. *f* *trem.* *f*

Cb. *mp* *p* *f*

♩ ≈ 104

86

Vln. 6 6 6 6

Vla. *f*

Vc. *f* pizz. arco

Cb. *f* *f* 3

87

Vln. *mf* 6

Vla. 3 *ff*

Vc. 3 *mf* 6 *ppp*

Cb. *mf* 6 *ppp*

89

89

Vln. *f* 6

Vla. *f* 3

Vc. *f*

Cb. *f* 3 3 3 3 3 3

Detailed description: This system covers measures 89 and 90. The Violin part (Vln.) starts in 4/4 time with a forte (*f*) dynamic and a sixteenth-note triplet. At measure 90, the time signature changes to 3/4, and a sixteenth-note sextuplet is marked. The Viola (Vla.) part has a forte (*f*) dynamic and a triplet in measure 89. The Violoncello (Vc.) part has a forte (*f*) dynamic. The Contrabass (Cb.) part has a forte (*f*) dynamic and features triplet markings in measures 89 and 90.

91

91

Vln. *f* 3 6

Vla. *f*

Vc. *ppp* *f* 3

Cb. *ff* *f* pizz. arco *tr*

Detailed description: This system covers measures 91, 92, and 93. The Violin part (Vln.) has a forte (*f*) dynamic and includes triplet and sextuplet markings. The Viola (Vla.) part has a forte (*f*) dynamic. The Violoncello (Vc.) part starts with a pianissimo (*ppp*) dynamic in measure 92, then moves to forte (*f*) with a triplet in measure 93. The Contrabass (Cb.) part has a fortissimo (*ff*) dynamic in measure 92, then forte (*f*) in measure 93, and includes markings for pizzicato (*pizz.*) and arco (*arco*) with tremolos (*tr*).

94

94

Vln. *ff* 6 3 3

Vla. *ff* 6

Vc. *ff* *ff*

Cb. *ff* 3 3 *ff*

Detailed description: This system covers measures 94, 95, and 96. The Violin part (Vln.) has a fortissimo (*ff*) dynamic and includes sextuplet and triplet markings. The Viola (Vla.) part has a fortissimo (*ff*) dynamic and a sextuplet marking. The Violoncello (Vc.) part has a fortissimo (*ff*) dynamic. The Contrabass (Cb.) part has a fortissimo (*ff*) dynamic and includes triplet markings.

96 *molto rall.*

Vln. *ff* *ff* *ppp* *ff* *ppp* *f*

Vla. *ff* *ff* *ppp* *ff* *ppp* *f*

Vc. *ff* *ff* *ppp* *ff* *ppp* *ppp*

Cb. *ff* *ff* *ppp* *ff* *ppp*

100 *Adagio* (♩ ≈ 60) *dolce*

Vln. *mf* *mp* *pp* *dolce* *pp*

Vla. *mf* *mp* *dolce* *pp*

Vc. *ppp*

Cb. *dolce* *ppp*

105

Vln. *pp* *pp* *ppp* *p* *pp*

Vla. *p* *< pp >* *ppp* *p* *pp*

Vc. *ppp* *pp* *pp*

Cb. *p* *pp*

110

Vln. *mf* *pp* *mp* *p*

Vla. *p* *p*

Vc. *mp* *p*

Cb. *pp* *p* *p*

Detailed description: This system contains measures 110 through 113. The Violin part starts with a half note *mf*, followed by a rest, then a quarter note *pp*, and a quarter note *mp*. The Viola part has a quarter rest, a quarter note *p*, a quarter note *p*, and a quarter note *p*. The Violoncello part has a quarter note *mp*, a quarter note *p*, and a quarter note *p*. The Contrabass part has a half note *pp*, a quarter note *p*, and a quarter note *p*.

114

Vln. *p* *mp* *mf*

Vla. *mp* *mp* *mp*

Vc. *mf* *mp*

Cb. *mp* *p* *p*

Detailed description: This system contains measures 114 through 117. The Violin part has a quarter note *p*, a quarter note *mp*, and a quarter note *mf*. The Viola part has a quarter note *mp*, a quarter note *mp*, and a quarter note *mp*. The Violoncello part has a quarter note *mf*, a quarter note *mp*, and a quarter note *mp*. The Contrabass part has a quarter note *mp*, a quarter note *p*, and a quarter note *p*.

118

*8<sup>va</sup>* *accel.*

Vln. *p* *pp* *pp* *p*

Vla. *mp* *sf* *p* *mp*

Vc. *pp* *p* *sf*

Cb. *mp* *sf*

Detailed description: This system contains measures 118 through 121. The Violin part has a quarter note *p*, a quarter note *pp*, a quarter note *pp*, and a quarter note *p*. The Viola part has a quarter note *mp*, a quarter note *sf*, a quarter note *p*, and a quarter note *mp*. The Violoncello part has a quarter note *pp*, a quarter note *p*, and a quarter note *sf*. The Contrabass part has a quarter note *mp*, a quarter note *sf*, and a quarter note *sf*.

Allegro (♩ ≈ 116)

122 -

Musical score for measures 122-125. The score is for four instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln.:** Starts with a half note G4 (p), followed by quarter notes A4, B4, C5, D5, E5, F5, G5 (mp), and a quarter note G5 (mf).
- Vla.:** Starts with a half note G3 (p), followed by quarter notes A3, B3, C4, D4, E4, F4, G4 (mp), and a quarter note G4 (mf).
- Vc.:** Starts with a half note G2 (pp), followed by quarter notes A2, B2, C3, D3, E3, F3, G3 (p), and a quarter note G3 (mf).
- Cb.:** Starts with a half note G2 (sf), followed by quarter notes A2, B2, C3, D3, E3, F3, G3 (mp), and a quarter note G3 (mf).

Measures 122-125 contain various dynamics (p, mp, mf, sf, pp) and include triplet markings in measures 123, 124, and 125.

126

Musical score for measures 126-128. The score is for four instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln.:** Starts with a half note G4 (f), followed by quarter notes A4, B4, C5, D5, E5, F5, G5 (f).
- Vla.:** Starts with a half note G3 (mf), followed by quarter notes A3, B3, C4, D4, E4, F4, G4 (f).
- Vc.:** Starts with a half note G2 (f), followed by quarter notes A2, B2, C3, D3, E3, F3, G3 (mf).
- Cb.:** Starts with a half note G2 (mf), followed by quarter notes A2, B2, C3, D3, E3, F3, G3 (f).

Measures 126-128 contain various dynamics (f, mf) and include triplet markings in measures 126, 127, and 128.

129

Musical score for measures 129-131. The score is for four instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln.:** Starts with a half note G4 (f), followed by quarter notes A4, B4, C5, D5, E5, F5, G5 (mp < mf).
- Vla.:** Starts with a half note G3 (ff), followed by quarter notes A3, B3, C4, D4, E4, F4, G4 (f < mf < f).
- Vc.:** Starts with a half note G2 (mf), followed by quarter notes A2, B2, C3, D3, E3, F3, G3 (f).
- Cb.:** Starts with a half note G2 (p < f), followed by quarter notes A2, B2, C3, D3, E3, F3, G3 (mf < f).

Measures 129-131 contain various dynamics (f, mf, ff, p, mp, mf, f) and include triplet markings in measures 129, 130, and 131.

132

Vln. *f cresc. ff*

Vla. *f cresc. ff*

Vc. *f ff*

Cb. *f pizz. arco ff*

*pp f p f p < f ff*

*Like a bursting dam*

135

Vln. *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

*fff*

138

Vln. *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

*fff*

141

Vln.

Vla.

Vc.

Cb.

*fff*

*fff*

*fff*

*fff*

144

Vln.

Vla.

Vc.

Cb.

*ff*

*ff*

*f*

*f*

*f*

*ff*

*f*

148

Vln.

Vla.

Vc.

Cb.

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mp*

*mp*

*fff*

*mp*

*p*

*fff*

*mf*

*mp*

*fff*

*mf*

*mp*

*fff*

Adagio

L.V.

152 con sord.

Musical score for measures 152-156. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 152 is marked with *ppp* and *con sord.*. Measure 153 has *ppp* for Vln. and *pp* for Vc. Measure 154 has *ppp* for Vln. and *pp* for Vc. Measure 155 has *pp* for Vln. and *pp* for Vc. Measure 156 has *pp* for Vln. and *pp* for Vc. The Vln. part features a melodic line with a triplet in measure 155. The Vc. part features a melodic line with a triplet in measure 155. The Cb. part features a melodic line with a triplet in measure 155.

157

Musical score for measures 157-160. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 157 is marked with *pp* and *con sord.*. Measure 158 has *pp* for Vln. and *pp* for Vc. Measure 159 has *p* for Vln. and *p* for Vc. Measure 160 has *p* for Vln. and *p* for Vc. The Vln. part features a melodic line with a triplet in measure 160. The Vc. part features a melodic line with a triplet in measure 160. The Cb. part features a melodic line with a triplet in measure 160.

161

Musical score for measures 161-164. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 161 has *p* for Vln. and *p* for Vc. Measure 162 has *pp* for Vln. and *pp* for Vc. Measure 163 has *ppp* for Vln. and *p* for Vc. Measure 164 has *p* for Vln. and *p* for Vc. The Vln. part features a melodic line with a triplet in measure 164. The Vc. part features a melodic line with a triplet in measure 164. The Cb. part features a melodic line with a triplet in measure 164.

166

Vln. *pp*

Vla. *p*  $\triangleright$  *pp*

Vc. *pp*

Cb. *pp*

171

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

176

Vln. *ppp*

Vla. *pp*

Vc. *ppp*

Cb. *ppp*

*8va*

*pppp*

*pppp*

*pppp*

*pppp*