

# **Restoration**

for

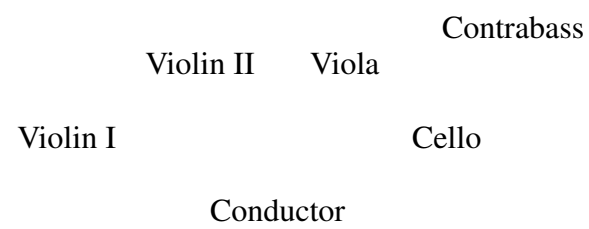
**String Quintet**

**Craig Bove**

Notes to the conductor:

This work can be played by string quintet or any string count provided the number of players reflect the proportions of strings in a Baroque orchestra. Dynamics including crescendi/decrescendi must be observed closely throughout but can be adjusted according to the acoustical space and the performer skill level. The dynamic target of crescendo markings without a prescribed dynamic arrival can also be determined by acoustical space and performer skill but then must be maintained uniformly by all performers. ppp = enter/exit almost imperceptibly. All solo/tutti indication obviously only apply when there is more than one player per part. All double stops are non divisi when there is more than one player per part.

Suggested Setup



# Restoration

Craig Bove  
after  
J S Bach  
Igor Stravinsky  
after Giovanni Pergolesi

♩.=60

Violin I  
*mf*

Violin II  
*mf*

Viola  
*mf*

Cello  
*mf*

Double Bass  
*mf*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

17

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Detailed description: This system contains measures 17 through 21. The Vln. I part features a dense, rhythmic sixteenth-note pattern. The Vln. II part follows a similar but slightly less dense pattern. The Vla. part enters in measure 18 with a sixteenth-note accompaniment. The Vc. and D.B. parts provide a harmonic foundation with quarter and eighth notes.

22

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Detailed description: This system contains measures 22 through 25. The Vln. I part continues with its sixteenth-note texture. The Vln. II part has a more melodic line with some slurs. The Vla. part continues with its sixteenth-note accompaniment. The Vc. and D.B. parts continue their harmonic support.

26

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Detailed description: This system contains measures 26 through 30. The Vln. I part has a more complex sixteenth-note pattern with some accidentals. The Vln. II part has a melodic line with slurs and some accidentals. The Vla. part continues with its sixteenth-note accompaniment. The Vc. and D.B. parts continue their harmonic support.

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ppp* *mf* *ppp*

35

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf* *ppp* *mf* *p* *mf* *ppp*

40

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *mf* *pp*

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45

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*subito pp*

*pp*

*mf*

*subito pp*

*mf*

*ppp*

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*mp*

*pp*

*mp*

*ppp*

52

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*pp*

*ppp*

*ppp*

*p*

*mp*

55

Vln. I *ppp* *mp* *ppp*

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

Vla. *ppp* *ppp*

Vc. *ppp*

D.B. *ppp* *mp* *ppp*

58

Vln. I *ff* *ppp* *p* *ppp* *ppp* *ppp* *ff*

Vln. II *ppp* *pp* *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *p* *ppp* *ppp*

62

Vln. I *ppp* *ppp*

Vln. II *ppp* *ppp*

Vla. *ppp* *ppp* *ppp*

Vc. *ppp*

D.B. *ppp*

70

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ppp*

*ppp*

*ppp*

75

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ppp*

*ppp*

*ppp*

*ppp*

82

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ppp*

*ppp*

*ppp*

*ppp*

*p*



88

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ppp*

*mp*

*ppp*

*ppp*

*mp*

*ppp*

*ppp*

95

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ppp*

*mf*

*ppp*

*mf*

100

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

105

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

110

Vln. I

Vln. II

Vla.

Vc.

D.B.

114

Vln. I

Vln. II

Vla.

Vc.

D.B.

118

Vln. I *p* *ppp* *solo* *pp*

Vln. II *p* *ppp*

Vla. *ppp*

Vc. *p*

D.B. *p*

121

Vln. I *mp*

Vln. II *mp*

Vla. *ppp* *mp* *p*

Vc. *mp*

D.B. *mp*

125

Vln. I *solo* *pp* *mp* *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

132 *tutti*

Vln. I *ppp* *f*

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

Vla. *ppp* *ppp* *f*

Vc. *f*

D.B. *f*

141 *solo* *tutti*

Vln. I *solo* *tutti*

Vln. II

Vla.

Vc.

D.B.

146 *solo*

Vln. I *solo*

Vln. II

Vla.

Vc.

D.B.

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150 *tutti* *solo*

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

156 *tutti* *solo*

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

160 *tutti* *tutti*

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

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165

*solo*

*tutti*

Vln. I

Vln. II

Vla.

Vc.

D.B.

170

Vln. I

Vln. II

Vla.

Vc.

D.B.

177

Vln. I

Vln. II

Vla.

Vc.

D.B.

185 *solo* *tutti*

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

190

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

196 *solo* *tutti*

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Restoration

201

*solo* *tutti*

Vln. I

Vln. II

Vla.

Vc.

D.B.

206

*solo* *tutti* *solo* *tutti*

*tutti* *solo* *tutti* *tutti*

Vln. I

Vln. II

Vla.

Vc.

D.B.

210

*ff* *ff* *ff* *ff*

Vln. I

Vln. II

Vla.

Vc.

D.B.

\* Long Fermata



215  $\text{♩} = 48$

Vln. I *p*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B.

218

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

221

Vln. I

Vln. II

Vla.

Vc.

D.B.

224

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*p*

*mp*

*p*

227

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *mp*

*p* *mp*

*mp*

*mf*

*mp*

*p*

230

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*p*

232

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

236

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

240

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

245

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

ppp

pp

251

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

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