

Violin 2

as in

Thomas DeLio

♩ = 60

5

2 GP 5

arco

con sord. GP sord. 10

fff pizz. *ppp* senza vib., sempre *ppp* *fff* *ppp*

Detailed description: This is the first system of a musical score for Violin 2. It begins with a tempo marking of ♩ = 60. The first measure contains a quarter note with a fingering of 5 and a dynamic marking of *fff*, followed by a pizzicato (pizz.) instruction. The second measure is a whole rest with a dynamic marking of 2. The third measure is a whole rest with a dynamic marking of GP. The fourth measure is a whole rest with a dynamic marking of 5. The fifth measure starts with an arco instruction and contains a half note with a dynamic marking of *ppp* and the instruction 'senza vib., sempre'. The sixth measure is a whole rest with a dynamic marking of con sord. GP. The seventh measure is a whole rest with a dynamic marking of sord. The eighth measure is a whole rest with a dynamic marking of 10. The ninth measure is a quarter note with a dynamic marking of *ppp*. The tenth measure is a quarter note with a dynamic marking of *fff*. The eleventh measure is a quarter note with a dynamic marking of *ppp*. The system ends with a double bar line.

senza sord. GP 2

con sord. GP sord. 20 senza sord. normal vibrato

ppp *ppp*

Detailed description: This is the second system of the musical score. It begins with a dynamic marking of *ppp*. The first measure is a whole rest with a dynamic marking of senza sord. GP. The second measure is a whole rest with a dynamic marking of 2. The third measure is a whole rest with a dynamic marking of *ppp*. The fourth measure is a whole rest with a dynamic marking of con sord. GP. The fifth measure is a whole rest with a dynamic marking of sord. The sixth measure is a whole rest with a dynamic marking of 20. The seventh measure is a whole rest with a dynamic marking of senza sord. The eighth measure is a whole rest with a dynamic marking of *ppp*. The ninth measure is a whole rest with a dynamic marking of normal vibrato. The system ends with a double bar line.

All bow changes should be staggered and as imperceptible as possible.
Performers should be as absolutely quiet and still as possible during silences.