

The Insurgent Looms

Lauren Spavelko

Restless ♩ = 156

Violin I

Violin II

Viola

Cello

Bass

Vln I

Vln II

Vla.

C.

B.

20

Vln I

Vln II

Vla.

C.

B.

mf

mp

arco

mf

mp

mf

mp

mp

mf

mp

26

Vln I

Vln II

Vla.

C.

B.

mf

mp

mf

mp

mf

mp

mf

mp

arco

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32

Vln I

Vln II

Vla.

C.

B.

f

f

mf

mf

mf

mf

mf

mf

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38

Vln I

Vln II

Vla.

C.

B.

mf

mf

mp

mp

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44

Vln I

Vln II

Vla.

C.

B.

f

mf

f

mf

f

f

mp

mp

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50

Vln I

f

Vln II

Vla.

f

C.

mf

B.

mf

56

Vln I

Vln II

Vla.

C.

B.

62

Vln I

Vln II

Vla.

C.

B.

mp

mp

mf

mf

69

Vln I

Vln II

Vla.

C.

B.

mf

mp

mf 2

mp

mp 2

mp 2

mp 2

75 $\text{♩} = 90$ solo, freely

Vln.

Vln I

Vln II

Vla.

C.

B.

This musical score is for Violin I and II, Viola, Cello, and Bass. It features six staves. The key signature has two sharps (F# and C#), and the time signature changes from 3/4 to 2/4. The first measure shows a triplet of eighth notes in all parts. Subsequent measures show sustained notes with dynamic markings (*f*, *mf*, *f*) and articulation (half tremolo/half ordered). The final measure shows a change in dynamics (*n.*) and a new time signature (2/4).

86 $\text{♩} = 134$

Vln. *mf*

Vln I *p* *div.* *unis.* *mf*

Vln II *p agitated*

Vla. *p agitated*

C. *p agitated*

B. *p agitated*

90 *div.*

Vln I *mf* *div.* *ff*

Vln II *mf* *div.* *f* *sfz*

Vla. *mf* *mp* *f* *sfz*

C. *mp* *f* *sfz*

B. *mf* *mp* *f* *sfz*

This musical score page contains five staves for Violin I, Violin II, Viola, Cello, and Bass. The key signature has three sharps (F#, C#, G#) and the time signature changes from 2/4 to 3/4 at measure 97. Measure numbers 95, 96, 97, 98, and 99 are indicated above the first staff. Dynamics include sfz (sforzando), f (forte), and crescendo markings. Performance instructions such as accents (>), slurs, and fingerings (e.g., -3, x4 4, 1, -1) are present.

111

Vln I

Vln II

Vla.

C.

B.

mf

f

fp

div.

3

poco accel.

117 Desperate ♩ = 156

Vln I *f*

Vln II *f*

Vla. *f* *mf*

C. *f* *mf*

B. *f* *mf*

123

Vln I *ff* *f*

Vln II *ff* *f*

Vla.

C. *f* *ff* *mf*

B. *f*

129

Vln I

Vln II

Vla.

C.

B.

mf *f* *mp*

mf *f* *mp*

f *-2* *3*

f *3*

f *3* *mf*

135

Vln I

Vln II

Vla.

C.

B.

ff *f* *-4* *2*

ff *f* *-2*

141

Vln I *mf*

Vln II *mf*

Vla. *ff*

C. *ff*

B. *ff*

poco rit.

145

Vln I

Vln II

Vla.

C. *f* 2

B. *f* 2

149 Rallying ♩ = 138

Vln I *mp* *mf* *f*

Vln II *mf* *f*

Vla. *mf* *f*

C. *mf* *f* *mf*

B. *mf* *f* *mf*

155

Vln I *f*

Vln II *mf* *f*

Vla. *mf* *f*

C. *f*

B. *f*

160

Vln I

Vln II

Vla.

C.

B.

mp *3* *3* *3* *3* *3* *3* *f* *3* *sfz*

mp *3* *3* *3* *3* *3* *3* *f* *3* *sfz*

mf *3* *3* *3* *3* *3* *3* *f* *3* *sfz*

mf *3* *3* *3* *3* *3* *3* *f* *3* *sfz*

mf *3* *3* *3* *3* *3* *3* *f* *3* *sfz*

164

Vln I

Vln II

Vla.

C.

B.

mf *3* *3* *3* *f* *fp* *ff*

mf *3* *3* *3* *f* *fp* *ff*

mf *3* *3* *3* *f* *3* *ff*

mf *3* *3* *3* *f* *3* *ff*

mf *3* *3* *3* *f* *3* *ff*