

Milivoje Pićurić

**Air**  
*for string quartet*  
(2023.)

# Air

Still ♩=65

Milivoje Pićurić

Violin I

Violin II

Viola

Cello

*p*  $\langle$  *mp*  $\rangle$  *pp*      *p*  $\langle$  *mp*  $\rangle$  *pp*      *p*  $\langle$  *mf*  $\rangle$  *p*      *p*  $\langle$   $\rangle$

Detailed description: This system contains the first eight measures of the score. Violin I and Violin II parts are entirely rests. The Viola and Cello parts play a melodic line starting with a half note G2, followed by quarter notes A2 and B2. The dynamic markings for Viola and Cello are: measures 1-2 (*p* to *mp* to *pp*), measures 3-4 (*p* to *mp* to *pp*), measures 5-6 (*p* to *mf* to *p*), and measures 7-8 (*p*).

9

Vln. I

Vln. II

Vla.

Vc.

*p*  $\langle$  *pp*  $\rangle$       *p*  $\langle$  *pp*  $\rangle$       *p*  $\langle$  *pp*  $\rangle$

*mf*  $\langle$  *pp*  $\rangle$       *mf*  $\langle$  *p*  $\rangle$       *mf*  $\langle$  *f*  $\rangle$       *p*  $\langle$  *pp*  $\rangle$

*mf*  $\langle$  *pp*  $\rangle$       *mf*  $\langle$  *p*  $\rangle$       *mf*  $\langle$  *f*  $\rangle$

Detailed description: This system contains measures 9-16. Violin I and Violin II parts are rests until measure 15, where they play a half note G4 and a quarter note A4, marked *p* and *pp* respectively, with the instruction "sul tasto". Viola and Cello parts continue the melodic line. Dynamic markings for Viola and Cello in measures 9-16 are: measures 9-10 (*mf* to *pp*), measures 11-12 (*mf* to *p*), measures 13-14 (*mf* to *f*), and measures 15-16 (*p* to *pp*).

19

Vln. I  
*p*  $\text{---}$  *mp*  $\text{>}$  *pp*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{---}$  *pp*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{---}$  *pp*

Vln. II  
*p*  $\text{---}$  *mp*  $\text{>}$  *pp*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{---}$  *pp*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{---}$  *pp*

Vla.  
*p*  $\text{---}$  *mp*  $\text{>}$  *pp*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{---}$  *pp*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{---}$  *pp*

Vc.  
[Rests]

28

Vln. I  
*mf*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{---}$  *f*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{>}$  *p*  $\text{---}$  *mf*  $\text{>}$  *p*  $\text{---}$  *mf*  $\text{>}$  *p*

Vln. II  
*mf*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{---}$  *f*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{>}$  *p*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{>}$  *p*  $\text{---}$  *mf*  $\text{>}$  *p*

Vla.  
*mf*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{---}$  *f*  $\text{---}$  *mp*  $\text{---}$  *mf*  $\text{>}$  *p*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{>}$  *p*

Vc.  
[Rests]

ord.  $\text{---}$  sul pont. ord.  $\text{---}$  s.p. ord.  $\text{---}$  s.p. ord.  $\text{---}$  s.p.

37

Score for measures 37-43, featuring Vln. I, Vln. II, Vla., and Vc. The music is in 4/4 time with frequent changes to 5/4. It includes dynamic markings such as *p*, *mf*, and *s.p.*, and performance instructions like *ord.* and *s.p.* with slurs.

44

Score for measures 44-49, featuring Vln. I, Vln. II, Vla., and Vc. The music continues in 4/4 and 5/4 time. It includes dynamic markings such as *mf*, *p*, *pp*, and *s.p.*, and performance instructions like *ord.*, *s.p.*, and *s.t.* with slurs.

Air

51

Vln. I

Vln. II

Vla.

Vc.

*p* *mp* *mp* *mf* *mf* *f* *p*

*s.t.* *s.p.* *s.t.* *s.p.* *s.t.* *s.p.* *s.t.*

58

Vln. I

Vln. II

Vla.

Vc.

*p* *ff* *p* *mp > pp*

*s.t.* *s.t.* *s.t.* *s.t.* *ord. non vibrato* *ord. non vibrato*

*molto s.p.* *molto s.p.* *molto s.p.* *molto s.p.*

*8va*

Air

66

(8va)

Vln. I

Vln. II

Vla.

Vc.

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

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

s.t.

s.t.

8va