

**Oxford Concise
Dictionary of Music**

page 741

for string quartet

Evan Gardner
2010





The Oxford Concise Dictionary of Music is an ongoing compositional project in which the definitions found on a given page from the *actual* Oxford Dictionary of Music, fourth edition, published in 1996, are used as the basis for musical thought. The forms, techniques, people, and instruments found therein define the palette of musical material from which I am then “allowed” to use. The challenge is to create a coherent musical work from an essentially arbitrary catalogue of words, to find meaning from an absurd premise while embracing the various kinds source materials, stylistic differences, and general diversity found on a given page.

The inspiration for this piece came as I was reading the works of Jorge Luis Borges, a gifted Argentinian writer well known for his quirky, creative, genre defying short stories in which fact and fiction become impossible to distinguish from each other. He once remarked that what fascinated him most about literature was its ability to inspire the imagination of the reader. It got me to thinking, "how could I something like that with music?"

And so began my project with the Oxford Concise dictionary of music. I read the entire volume and looked for interesting ideas that converged on a given page. Most pages were hopeless, but there were many pages that contained concepts I would have never dreamed of putting together and that offered a unique and stimulating compositional challenges. Suddenly, whole new world of musical possibilities began to unfold.

The ultimate goal is to someday write a piece for each page, by either doing so myself over the course of many, many years, and/or by recruiting other composers to start adding their own contributions to the catalogue. Pages can be written for any kind of instrumentation and be programmed as a single piece or as a modular collection of movements.




Performance Notes







	Quarter tone sharp
	Three Quarter tones sharp
	Quarter tone flat
	Three quarter tones flat

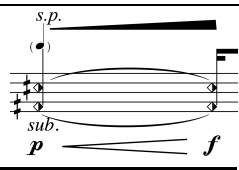
	Unless specified, all tones are to be performed non vibrato.
<i>n.v.</i>	non vibrato
<i>p.v.</i>	poco vibrato (a little)
<i>v.n.</i>	vibrato normale
<i>v.m.</i>	vibrato molto

	Bowing abbreviations
<i>x.s.t.</i>	extreme sul tasto
<i>a.s.t.</i>	alto sul tasto
<i>s.t.</i>	sul tasto
<i>nat.</i>	naturale
<i>s.p.</i>	sul ponticello
<i>a.s.p.</i>	alto sul ponticello
<i>x.s.p.</i>	extreme sul ponitcello

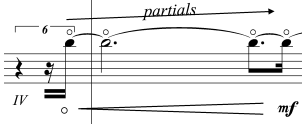
<i>a.l.</i>	arco lento (very slow bow speed)
<i>a.n.</i>	arco normale (normal bow speed)
<i>crini</i>	use hair of bow to perform specified action
<i>legno</i>	use wood of bow to perform specified action

	Dynamic markings with quotation marks indicate the intensity of the performance action and not the resulting absolute volume of the action.
	Niente
	All tremolos are unmeasured. Perform as fast as possible.


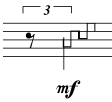





	Notes in parentheses with a trill sign above indicates the note that is to be trilled.
	Downbow
	Upbow
	Mute, dampen. A sudden stopping of sound as if cut short electronically. For string instruments, silently dampen all other strings such that they are prevented from vibrating.
	A harmonic notehead that is half filled-in indicates a muted action. The player is to finger the note like a natural harmonic, but also add an finger behind that note to dampen the sound.
	Excessive bow pressure. A noisy, non pitched sound results.








A darkened triangle above the staff indicated an increase in bow pressure. Although this is a similar technique to the excessive pressure leading to noise technique described above, this technique maintains a degrees of the original tone. Exactly how much depends on the relative intensity of the darkened mass.



Indicates a adjustment of bow placement and pressure to create the specral content of a tone and even jump into higher overtones such as the octave or the fifteenth. The effect should be explored in a gradual manner and not be exaggerated. By all means explore the resulting sounds, but do so in the context of the musical situation at hand.

	<p>A toneless, airy sound created by bowing directly on the bridge while covering the strings. The bow pressure and the speed of the bow must be sensitively balanced to obtain a direct and audible result.</p>
	<p>Played with pressed bow. The result should be a dry rattling sound, strongly "perforated." A whining, smudged, or otherwise distorted tone should be avoided at all costs. The bow can be held with the fist.</p>
	<p>Jeté technique, or bouncing the bow on the strings.</p>
	<p>Wood Block pizz</p>
	<p>Hammer pizz. Indicates left hand "slapping" string to achieve sound. The right hand does not perform this action.</p>
	<p>The multiphonic sign indicates the player should bow the string such that two or more clear tones result. This can be achieved by exploring the angles of the bow meeting the string, bow pressure, and location.</p>
	<p>This kind of legno technique is to be performed on a muted string, such that the resulting sound is veiled and woody. The fingers should stop the strings as if playing a harmonic but all the real harmonics should be muted with secondary fingers. Stopped pitched should be heard as a weak shading of the brightness of a bowed sound. Applies to both the battuto and tratto variations. Can also be performed crini.</p>

	<p><u>Bridge clef</u> Replace the traditional clef and depicts the shape of the instrument's fingerboard-strings-bridge. Wherever it occurs, it indicates the approximate position on the instrument where the action is to be performed rather than specific pitches.</p>
	<p><u>Body clef</u> Represents the shape of the instrument and signifies action to be performed on the instrument.</p>
	<p><u>String clef</u> Indicates actions to be performed behind the bridge on the strings. Each of the four spaces between the line represents a string.</p>
	<p><u>Tail clef</u> Indicates actions to be performed on the tailpiece of the instrument.</p>
	<p><u>Peg clef</u> Indicates actions to be performed on the tuning pegs of the instrument.</p>

ton (Fr.). Pitch, key, mode, tone, crook, sound, note; e.g. *donner le ton*, to give the pitch; *ton de cor*, horn crook.

Ton (Ger.). Pitch, key, mode, note, sound, mus., e.g. *Tonfarbe*, tone-colour; *Tonkunst*, tonal art (i.e. mus.); *Tondichtung*, tone-poem.

tonada (Sp.). (1) Diminutive of **tonada*.

(2) Cantata with vocal solos, usually incl. choral and instr. movts. Such works were used as satirical intermezzi in the th.: their popularity was est. by Luis Misón, Sp. fl. virtuoso and cond. (who from c.1757 wrote over 100), and others. Form revived by Granados. Originally a topical solo song, with guitar acc., added to Sp. theatrical interludes.

tonal. (1) Opposite to real in such technicalities as **answer* and **sequence*. See *fugue*.

(2) Of keys, as in *tonal* basis.

(3) Of **tonality*, i.e. the opposite of **atonal*, as in *tonal* comp.

tonality. Key, meaning particularly observance of a single tonic key as basis of comp., thus *bitonality*, use of 2 keys at once; *polytonality*, use of several keys at once; *atonality*, loyalty to no key.

Tonart (Ger.). Mode, scale, or key.

Tondichter (Ger.). Sound-poet, i.e. composer.

Tondichtung (Ger.). Tone-poem; term preferred to **symphonic poem* by R. Strauss.

tone. (1) Mus. sound, as in analysis to show that a vn. note has several different *tones*.

(2) Interval of major 2nd, e.g. C-D, E-F#.

(3) Quality of sound, as in 'sweet *tone*', 'harsh *tone*', 'dry *tone*'.

(4) Plainsong melody, as in Gregorian tone.

(5) Amer. usage for 'note', hence *12-tone mus.* and *tone-row* instead of *12-note* and *note-row*.

tone-cluster. Amer. term for **cluster*, i.e. group of notes on pf. played by placing the forearm flat on the keys.

tone-colour. See *timbre*.

tone-poem. See *symphonic poem*.

Tone Roads. Name of 2 work by **Ives*. No.1 for small orch., comp. 1911; No.3 for chamber orch., comp. 1915.

tonguing. Use of the tongue to articulate certain notes in playing of wind instr. Thus, single-, double-, and triple-tonguing refer to increasingly fast playing. *flutter-tonguing* (ger. *Flatterzunge*) is used chiefly by flautists, but occasionally by clarinetists and trumpeters, for a trilling effect required by composers from R. Strauss and Mahler to the present day.

tonic. First degree of the major or minor scale. The 'key-note' from which the key takes its name, as Key of A ect.

tonic sol-fa. Eng. system of sight-singing and notation first mooted by D. Sower in 1832, developed by Sarah Ann Glover (1785-1867) as *Norwich Sol-fa*, and pioneered by John Curwen (1816-80) in the 1840's. Based on *movable-doh* system of **solvization*. Notes of major scale are named (in ascending order) *doh*, *ray*, *me*, *fah*, *soh*, *lah*, *te*, where *doh* is the tonic, other notes being thus related to tonic of the moment, not fixed in pitch. Minor is treated as mode of the major, first note being *lah*, 2nd *te*, 3rd *doh*, ect. In notation notes are written as d, r, m, f, s, l, t. Sharps and flats are indicated by change of vowel, sharps to 'e', flats to 'a' (pronounced 'aw'). E.g. *doh* sharpened is *de*; *me* flattened is *ma*. Double dots (:) separate beat from beat; single dots are used when a beat has to be divided into a half-beat, commas to divide half-beats into quarters. Horizontal lines show that notes are held; blanks indicate rests.

Tonkunst (Ger.). 'Sound art', Music.

tono (It., plural *toni*). Tone-in all the various senses of the English word (see *tone*). Also mode, key.

tono (Sp.). Type of part-song or madrigal, of 2 or 3 stanzas, sung before play in 17th cent.

Tonreihe (Ger.). **Note-row*.

Tonus Peregrinus (Lat.). Foreign tone. (1) Medieval term for minor scale.

(2) Plainsong for Psalm 114 (*When Istreal wnet out of Egypt*).

Tooley, (Sir) John (b Rochester, 1924). Eng. administrator. Secretary, GSMD 1952-5. Ass. to gen. admin., Royal Opera House, CG, 1955-60; ass. gen. admin. 1960-70; gen admin. 1970-80; gen. dir. 1980-7. Knighted 1979.

Toovey, Andrew (b London 1962). Eng. composer. Dir. of Ixim, contemp. mus. ens., from 1987. Compl. incl.:

OPERA & MUSIC THEATRE: *The Spurt of Blood*, 3 singers, 4 players (1988-90); *Ubu* (1991-2).

ORCH.: *Ātē*, chamber ens. (1986); *Black Light*, chamber ens. (1989); *Mozart*, str. (1991).

VOICE(S) & ENS.: *Winter Solstice*, v., 7 players (1984, rev. 1988); *An die Musik*, mez., vib. (1989); *Adom Adamah*, sop., ens. (1991); *Ja ja ja ja ja, nee nee nee nee nee*, vv., ens. (1991).

ENS.: *White Fire*, cl., opt. dbn., pf., vn., vc. (1988); *Adam*, ob., cl., 2 tb., vc., db. (1989); *Splice (for Bridget Riley)*, bcl., hn., pf., vn., vc. (1991).

CHAMBER MUSIC.: *Untitled String Quartet* (1985); veiled Wave I, fl. (with picc. and alt. fl.), II, cl. or bcl. (1985); *Cântec*, va., pf. (1986); *Shining*, vn., vc. (1987); *Shining Forth*, pf., vn., vc. (1987); *String Quartet Music* (1987); (*nobody'll know*), vc., pf. (1988); *Shimmer Bright*, str. trio (1988); *Lament, Strathspey, Reel*, vn. (1988); *Whisper(ingly) Crumbling (into) Silence*, perc. trio (1988); *Snow Flowers*, picc., va., hp. (1988); *Whirling*, pf., perc. trio (1989); *Still Far Off*, fl., ob., pf. (1990); *Fallen*, v., vn. (1991).

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for Arditti Quartet

♩ = 80

♩ = 92

2 a.s.t. flaut. 3 a.l. 4 5 III legno tratto 6 bow grind on body belly

Vln I
pp p pp mf f p

Vln II
a.s.t. a.l. pp ff mp

Vla
a.s.t. a.l. pp mf p f

Vlc
a.s.t. a.l. ppp p ff ff

7 arco legno 8 9 crini 10 11 I s.p.

Vln I
mp p mp mf ff pp

Vln II
arco legno p mp p mf ff pp mf p

Vla
crini pizz. p s.p. s.t. crini tratto IV mf f p ff p ff

Vlc
s.t. a.l. ppp I s.p. mf ff p ff mp

III legno tratto III pizz. hammer-on III pizz. trace curve of instrument with lateral and horizontal stroke

pizz. pizz. secco III pizz. pizz. arco pizz. arco

Rit. $\bullet = 60$ $\bullet = 92$

Vln I 12 III legno tratto *ff* 13 *f* 14 punta s.p. 6 3 *pp* 15 IV not aggressive *pp*

Vln II arco *p* s.t. 3 3 3 *f* punta s.p. 5 3 *pp* pizz. trill 3 *p*

Vla legno tratto I *f* III IV crini *f* legno tratto III *p* *f* s.p. punta *p* *ff*

Vlc III arco legno tratto *ff* arco a.s.p. III *mp* s.t. legno tratto 5 3 *mp* $\circ < > \circ$

80 $\bullet = 80$ $\bullet = 92$ Accel.

Vln I 16 *ppp* 17 s.t. flaut. 3 3 *pp* 18 *mp* 19 sub. *pp* 20 21 *pp*

Vln II a.s.p. 3 *pp* *mp* sub. *pp* *pp*

Vla a.s.t. a.l. 3 *pp* *mp* s.t. flaut. 3 sub. *pp* *pp*

Vlc punta s.p. *pp* s.p. III 3 *pp* IV a.l. *pp* *mp* sub. *pp* *pp*

22 23 24 25 26

Vln I *f* > *ff* *mf* *ff* *ppp* < *mp* *mf*

Vln II *ff* > *f* *f* *ff* *pp* *mp* *mf*

Vla *crini* *f* *mf* *ff* *f* *ff* *mf* *mp* > *p*

Vlc *s.t.* *legno tratto* *legno bat.* *crini* *mf* < *ff* *mf* *p*

III *legno tratto* *a.s.p.* *I legno tratto* *woodblock pizz.* *III s.p.* *IV*

III *crini* *s.t.* *rapid gliss* *IV w/ harmonics* *III*

L.H. *pizz.* *knock on body*

27 28 29 30 31

Vln I *mf* > *pp* < *mp* *mf* *mf* *ppp* < *mp* *mf*

Vln II *woodblock pizz.* *arco nat.* *woodblock pizz.* *legno bat.* *woodblock pizz.* *arco nat.* *woodblock pizz.*

Vla *mp* *mp* *nat.* *mp* *nat.* *gliss* *mf*

Vlc *L.H. pizz.* *knock* *L.H.* *knock*

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

III *s.p.* *IV* *III* *IV* *III* *IV* *III*

woodblock pizz. *arco nat.* *woodblock pizz.* *legno bat.* *woodblock pizz.* *arco nat.* *woodblock pizz.*

nat. *gliss*

L.H. pizz. *knock* *L.H.* *knock*

32 *a.s.t.* *gliss* $\overset{\frown}{3}$ $\circ < p >$

33 *gliss* $\circ < f >$

34 *s.p.* $\overset{\frown}{6}$ $\circ < pp >$

35 $\circ < pp >$

36 *nat.* $\circ < pp >$

Vln I

Vln II *arco* *a.s.t.* *gliss* $\circ < mp >$ $\overset{\frown}{5}$ *s.p.* $\overset{\frown}{3}$ $\circ < p >$

Vla *a.s.t.* $\overset{\frown}{3}$ *gliss* $\circ < mf >$ $\overset{\frown}{3}$ $\overset{\frown}{3}$ *gliss* $\circ < mp >$ *s.p.* *gliss* $\circ < p >$

Vlc *a.s.t.* $\overset{\frown}{3}$ *gliss* $\circ < f >$ $\overset{\frown}{3}$ *gliss* $\circ < p >$ *s.p.* *gliss* $\overset{\frown}{3}$ $\circ < pp >$

37 $\overset{\frown}{6}$ *IV legno tratto* $\circ >$ $\overset{\frown}{6}$ *ff* $\overset{\frown}{6}$ *f*

38 *legno tratto* *flaut.* *legno bat.* *flaut. bowing* *legno bat.* *gliss* $\overset{\frown}{6}$ *f* $\overset{\frown}{6}$ *f* *pp* $\overset{\frown}{3}$

39 *a.s.t.* *a.l.* *pp*

40 $\overset{\frown}{6}$ *v.m.* *mf*

41 *v.m.* *mf* *n.v.* *sub. pp*

42 *n.v.* *sub. pp*

Vln I

Vln II *III legno tratto* *gliss* $\overset{\frown}{6}$ *f* *pp* $\overset{\frown}{3}$ *v.m.* *mf* *n.v.* *sub. pp*

Vla *flaut. bowing* *legno bat.* *gliss* $\overset{\frown}{6}$ *f* $\overset{\frown}{6}$ *f* *pp* $\overset{\frown}{6}$ *v.m.* *mf* *n.v.* *sub. pp*

Vlc *s.p.* *I* *f* *pp* *a.l.* *s.t.* *pp* $\overset{\frown}{6}$ *v.m.* $\overset{\frown}{3}$ *n.v.* *sub. pp* $\overset{\frown}{6}$ *mf* $\overset{\frown}{6}$ *ff* *p*

Accel.

43 a.s.t. flaut. 44 45 a.l. 46 legno tratto III 47 arco crini s.t.

Vln I *pp* *pp* *ff* *mf* *ff*

Vln II a.s.t. flaut. a.l. legno tratto I s.t. *ff* *p* *f* *mf*

Vla a.s.t. flaut. a.l. gliss. *f* *f* *mf*

Vlc a.s.t. flaut. a.l. s.p. III crini s.p. pizz. arco s.t. *pp* *pp* *ff* *p*

♩ = 108

48 legno bat. III 49 50 51 IV 52 53 s.p. 8^{va} IV

Vln I *mp* *p* *mp* *p* *pp*

Vln II legno tratto I L.H. tap trill₃ punta s.p. *ff* *mf* *p* *pp* *mf*

Vla II legno tratto punta s.p. nat. a.s.t. *ff* *pp* *mf* *mf*

Vlc pizz. IV poco vib. *p* *p* *mp* *mf* *p* *mp* *p*

54 ^(8^{va}) punta s.p. 55 56 III legno tratto 57 punta s.p. a.l. 58 partials

Vln I *pp* *ff* *pp*

Vln II s.t. *mf* *p* *p* punta s.p. a.l. *pp* partials

Vla s.t. *p* *mf* s.p. II 15^{ma} *mp* *pp* *mp* nat. *mp*

Vlc *pp* *mf* *p* *mp* *pp* *mp* IV

59 60 legno bat. 61 62 arco punta s.p. 63 partials

Vln I *mf* *pp* *pp* partials

Vln II punta s.p. *pp* *mf*

Vla punta s.p. *p* *pp* s.t. *pp* *f* s.p. *mf*

Vlc *pp* *mf* *pp* *mf* *pp* pull-off IV

64 65 66 67 68

Vln I *a.s.p.* *gliss.* *p* *mf* *punta s.p.* *nat.* *f ppp* *f* *ppp*

Vln II *mp* *pp* *nat.* *f sub. ppp*

Vla *grva* *IV* *mf* *pp* *punta s.p.* *nat.* *f sub. ppp*

Vlc *IV* *mf* *p* *mf* *arco nat.* *ppp*

69 70 71 72 73

Vln I *f* *pp* *f* *pp* *ff* *pp* *ff* *pp*

Vln II *mf* *pp* *f* *pp* *f* *pp* *ff* *pp* *ff*

Vla *mf* *pp* *f* *pp* *f* *pp* *f* *pp* *ff*

Vlc *s.p.* *a.s.p.*

74 75 76 77

Vln I *ff* *pp* *ff* *pp* *mp* *pp* *mf* *pp*

Vln II *pp* *ff* *pp* *ff* *pp* *mp* *mf* *mp*

Vla *pp* *ff* *pp* *mf* *mf* *pp*

Vlc *ff* *p* *mf* *mp* *mf* *p*

Annotations: *punta s.p.*, *legno bat.*, *arco s.p.*, *8va*, *trill IV*, *dampened s.t.*, *s.p.*, *a.s.t.*, *15ma*, *III*, *IV*, *6*, *3*, *5*

78 79

Vln I *mp* *pp* *mf* *p*

Vln II *mp* *pp* *mf* *p*

Vla *mp* *p* *p < f* *mf* *p*

Vlc *p* *mf* *f*

Annotations: *legno bat.*, *punta s.p.*, *8va*, *III*, *8va*, *IV*, *s.p.*, *a.s.t.*, *II*, *6*, *3*, *5*, *gliss*

81 82 83 84

Vln I *mf* *p* *mp* III

Vln II *mf* *p* *s.p.* *mf* *pizz.* *pp* *8va*

Vla *mf* *p* *mp* *legno bat. followed by immediate legno tratto* II *mp*

Vlc *arco* *p* *f* *pizz.* *p*

85 86 87 88 89

Vln I *p* *f* *pp* IV *crimi*

Vln II *arco* *a.s.p.* *p* *f* *pizz.* *pp* *8va*

Vla *a.s.p.* *p* *f*

Vlc *f* *p* *mf* *p*

98 99 100 101

Vln I *p* *f* *p* *pp*

Vln II *p* *f* *ppp*

Vla *p* *f* *mf*

Vlc *f* *p*

legno bat. followed by immediate legno tratto

gradual crescendo to mm 120

102 103 104 105

Vln I *p* *mp* *mp* *mf > p* *mf* *pp* *mp* *p*

Vln II *ppp*

Vla *mf* *ff*

Vlc *gliss.*

106 107 108 109

Vln I *mf* *mp* *mf* *p*

Vln II *pp* *p*

Vla

Vlc

110 111 112 113

Vln I *mf* *p* *mf* *mp* *mf* *p*

Vln II *mp*

Vla *mf* *ff* *mf*

Vlc

114 IV 115 III II

Vln I *mf* *p* *f* *mp* *mf* *f*

Vln II (8va) *mf*

Vla *ff* *f* *ff*

Vlc

117 III IV 118 II III 119

Vln I *mp* *f* *mf* *ff* *mp*

Vln II (8va) *f* *ff*

Vla *mf* *ff*

Vlc

120 121 122 123 124

Vln I *f* *p* *I* *ppos.*

Vln II *pp*

Vla *p*

Vlc *p*

125 126 127 128 129

Vln I *mp*

Vln II *arco s.p. IV* *mf* *pp*

Vla *crini* *mf* *ff* *mf*

Vlc *IV s.p.* *pp*

130 131 132 133 134 135

Vln I III *mf* tap on body w/ fingertips "*mf*" III *mf*

Vln II s.t. IV s.p. a.s.t. a.l. tap on body w/ fingertips "*mf*" s.t. IV 3 7 a.s.t. a.l. *mf* *mf* > *p*

Vla tap on body w/ fingertips "*mf*" tap on body w/ fingertips "*ff*" *legno* "*ff*" 6

Vlc IV pizz. tap on body w/ fingertips "*mf*" pizz. *f* *f*

136 137 138 139 140 141

Vln I *mp* "*ff*" *legno tratto* flaut. *pp*

Vln II *mf* s.t. "*f*" s.p. *pp* >

Vla crini "*mf*" "*ff*" "*mf*" *legno tratto* III "*f*" *pp* a.s.p. a.l. *pp* >

Vlc IV arco *pp* pizz. *mf* *mf* a.s.p. I a.l. *pp* >

$\text{♩} = 80$

142 *legno tratto*
II flaut.
III 3

143

144 *crini +*
legno

145

146

147

Vln I
ppp

Vln II
a.s.t.
a.l.
III *s.p.*
ppp
p
pp
8^{va}
II (+)

Vla
a.s.t.
a.l.
IV
ppp
pizz.
IV
p
a.s.t.
flaut.
mp

Vlc
a.s.t.
a.l.
ppp
a.s.t.
flaut.
pp
pp

148 I *a.s.t.* 149
II *gliss.*
pp

150

151 II *legno tratto*
pp

152

153

Vln I
pp

Vln II
8^{va}
IV *a.s.p.*
f
a.s.p.
f
a.s.t.
a.l.
III 3
pp

Vla
p *pp*
partials
a.s.p.
III 3
p
a.s.t.
a.l.
pp

Vlc
a.l.
pp
a.s.p.
III 3
mf *pp*

♩ = 92

154 *crini a.s.t. a.l.* *pp* 155 156 157 *legno tratto II* *pp* 158 *gliss* *p* 159 *woodblock pizz.* *f* *a.s.t. a.l.* *pp*

Vln I

Vln II *dampened trill s.t.* *pp* *a.s.t. flaut.* *pp* *s.p.* *ff* *s.p.* *mf*

Vla *s.p.* *pp* *legno tratto IV* *ff* *s.t.* *pp* *f*

Vlc *s.p.* *pp* *ff* *pizz.* *mp* *flaut. bowing III* *ff*

160 161 *s.p. → a.s.t.* *p* 162 *a.s.t. a.l.* *pp* 163 *ff* 164 *15ma* *mf* *ff* *mf*

Vln I

Vln II *dampened trill s.p.* *mf* *ff* *mf* *pizz.* *p* *arco* *mp* *dampened trill s.p.* *mf*

Vla *legno tratto IV* *ff* *crini s.t.* *pp* *II legno tratto* *ff* *crini s.t.* *mf* *8va* *IV s.p.* *mf*

Vlc *pizz.* *mp* *legno tratto II* *ff* *pizz.* *pp* *arco a.s.t.* *p*

165 166 167 168 169 a.s.t.

Vln I III legno tratto < "ff" mf f > a.s.t. 3

Vln II IV legno tratto 3 < "ff" pizz. arco flaut. bowing 3 gliss. "mf" "ff" woodblock pizz. p 3 "ff" > p

Vla IV legno tratto 3 < "ff" III crini x.s.p. 8va p mf "mf" >

Vlc II legno tratto 8va 2 pp 3 f 3 flaut. bowing III 3 < "ff" II s.p. III 3 II s.t. a.s.p. mf > p

♩ = 108

170 171 172 173 legno tratto 174

Vln I "ff" > crini III "mf" "ff" pp 3

Vln II crini IV "f" > "mf" flaut. bowing III 3 "ff" "mf" a.s.t. a.l. 3 3 < pp > woodblock pizz. p

Vla crini IV < f "ff" a.s.t. a.l. pp crini IV 3 3 3 3 < "ff" > < "ff" >

Vlc legno bat. III "mf" < "ff" "mf" pp s.t. < pp > "mf" < "ff" > "mf" <

175 176 177 178 179

Vln I *ff*

Vln II woodblock pizz. *pp* arco *ff* legno tratto IV *ff* crini *ff* woodblock pizz. *p* II arco s.t. *ff* woodblock pizz. *p*

Vla legno tratto *ff* arco *ff* s.f. *ff* a.s.p. *mp*

Vlc flaut. bowing *ff* crini III *ff* flaut. bowing III *ff* crini II *ff*

180 181 182 183

Vln I whisper voice do re mi fa sol la ti do *f* legno tratto II *ppp* gliss

Vln II IV flaut. bowing *ff* whisper voice do re mi fa sol la ti do *f* a.s.t. a.l. *ppp*

Vla whisper voice do re mi fa sol la ti do *f* a.s.t. a.l. *ppp*

Vlc whisper voice do re mi fa sol la ti *f* do a.s.t. a.l. *ppp*

184 185 186 187 188

Vln I *legno bat.* *f* *pizz.* *pp* *arco s.t.* *f* *<ff>* *mf* *mp*

Vln II *crini IV* *ff* *arco s.t. III* *ff* *f* *<ff>* *p* *arco s.t.* *ff* *mf*

Vla *s.t. II* *ff* *ff* *s.t. II* *ff* *ff* *ff* *legno bat.* *mf* *f* *arco 3* *ff*

Vlc *s.t.* *f* *ff* *ff* *f* *legno bat.* *mp* *arco* *mf* *ff*

189 *sotto voce* *legno tratto* 190

Vln I *pp*

Vln II *s.t.* *s.p.* *5* *6* *5* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *gliss*

Vla *s.t.* *s.p.* *5* *6* *5* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *gliss*

Vlc *s.t.* *s.p.* *3* *6* *5* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *gliss*

191 192

Vln I

Vln II

Vla

Vlc

s.l.

gliss

ppp *pp* *ppp*

ppp *pp* *ppp*

ppp *pp* *ppp*

193 194 *crini* 195 196 197

Vln I

Vln II

Vla

Vlc

s.p.

f *pp*

legno bat. IV *f* *pp*

legno bat. IV *f* *pp*

legno bat. IV *f* *pp*