

on the perpetual becoming of selves

Coral Douglas

♩. = 90

Violin I
mf — f
mp
con sord. molto flautando
MSP →
ppp — f
MST
MSP
ppp

Violin II
con sord. molto flautando
MSP →
ppp — f
MST
MSP
ppp

Viola
con sord. molto flautando
p — fp
pizz.
p

Cello
con sord. molto flautando
p — fff
ppp — mf
pizz.
f

Measure 1: $6/8$
Measure 2: $6/8$
Measure 3: $6/8$
Measure 4: $2+3/8$
Measure 5: $3+3+2/8$

Vln. I
5
3+3+2
f
MST
ppp
MSP
f
MST

Vln. II
3+3+2
f
MST
ppp
MSP
f
MST

Vla.
3+3+2
pizz.
p
arco
mf
f
p
pizz.
p

Vc.
arco
mf
p
f
mf
fp
ppp
f
pizz.

♩ = 90

Vln. I ORD
♩

Vln. II ORD
♩

Vla. arco
♩

Vc. arco
♩

ppp *mf*

p *fp*

mf *p* *ppp* *mf*

gliss.

musical score for Vln. I, Vln. II, Vla., and Vc. with performance instructions and dynamics.

Vln. I: *senza sord.*, *molto flautando*, *MSP* → *MST*, *gliss.*, *pizz.*, *pizz.*, *ppp* → *f*, *f*, *p*

Vln. II: *senza sord.*, *molto flautando*, *MSP* → *MST*, *(molto flautando)*, *3:2*, *3:2*, *ppp* → *f*, *mp* → *f*, *p* → *fp*

Vla.: *MSP* → *MST*, *gliss.*, *3*, *3:2*, *p*, *f*, *ppp* → *f*, *p*

Vc.: *molto flautando*, *MSP* → *MST*, *5:4*, *p*, *ppp* → *f*, *ppp* → *fp*

♩. = 60

16

Vln. I

Vln. II

Vla.

Vc.

arco
MSP →

MSP →

ppp

ppp

p ————— *fp*

gliss.

mf

senza sord.

ppp ————— *fff*

ppp ————— *mf*

MST

Vln. I

f

mp

pizz.

arco
molto flautando

MSP →

ppp

f

MST

Vln. II

MST

f

mf

pizz.

arco
molto flautando

MSP →

ppp

f

MST

Vla.

senza sord.

pizz.

f

arco
molto flautando

MSP →

ppp

fp

MST

gliss.

Vc.

pizz.

f

arco

DP CLB ricochet

mf

ppp

arco

3+4
8

3+4
8

3+4
8

3+4
8

3+4
8

flautando
MST

flautando
1/2CLT →

flautando
1/2CLT →

flautando
1/2CLT →

flautando
1/2CLT →

24

Vln. I

Vln. II

Vla.

Vc.

f

mp

mf

fff *p*

mf *ppp*

mf *p* *fff*

ppp

p

gliss. (CLT)

pizz.

high pitch

low pitch

scratch

3:2

3:2

ricochet DP CLB

Detailed description of the musical score: The score is for measures 24-26. Vln. I starts with a flautando instruction and a measure rest, then plays a sustained note with a dynamic of ppp. Vln. II starts with a glissando and a circular bowing instruction (CLT) at a dynamic of f, then transitions to mp and mf. Vla. has two staves: high pitch and low pitch. The high pitch staff has scratch marks and a 3:2 ratio. The low pitch staff has a 3:2 ratio and dynamics of mf, fff, p, mf, ppp, mf, p, and fff. Vc. starts with a flautando instruction and a measure rest, then plays a sustained note with a dynamic of ppp. There are three flautando 1/2CLT instructions with arrows pointing right, one in each system.

rit. -----

27

Vln. I
CLT MST
mf
ppp
molto flautando

Vln. II
CLT MST
mf
p
pizz.
p

Vla.
MST
mp
p
pizz.

Vc.
CLT MST
mf
ppp
molto flautando

Detailed description: The score consists of four staves. Vln. I and Vc. have a melodic line starting at measure 27 with a *mf* dynamic, which then drops to *ppp* by measure 30. Vln. II and Vla. play chords with circular bowing/playing marks. Vln. II starts at *mf* and ends at *p*. Vla. starts at *mp* and ends at *p*. All strings play *molto flautando* from measure 30 onwards. The score ends with a double bar line at measure 31.

≈ 5 s
☺

≈ 5 s
☺

≈ 5 s
☺

≈ 5 s
☺

♩. = 135

29

Vln. I

pizz. (approx.)

p

(Silent)

pizz.

ppp < fp

Vln. II

pizz. (approx.)

p

(Silent)

ppp < fp

Vla.

arco

MSP

p

ppp

(Silent)

ppp <

Vc.

fff

(Silent)

pizz.

ppp

CLB

33

arco

scratch

(Silent)

Vln. I

Vln. II

Vla.

Vc.

ppp *mf* *p*

mf *mp* *fff*

ppp *mf* *p*

fp *ppp*

ppp *fp* *fff*

3:2

pizz.

♩. = 60

Violin I (Vln. I): Treble clef, 9/8 time. Starts at measure 37 with a half note G4 (f). Measures 38-41 feature a series of sixteenth-note chords with dynamics *ppp*, *fp*, *mf*, *ppp*, and *fp*. Performance instructions include *arco* and *MST* with arrows, and *MSP* with a double bar line.

Violin II (Vln. II): Treble clef, 9/8 time. Measures 38-41 feature a series of sixteenth-note chords with dynamics *fp*, *ppp*, *fp*, and *ppp*. Performance instructions include *arco* and *MSP* with arrows, and *MST* with a double bar line.

Viola (Vla.): Alto clef, 9/8 time. Measures 38-41 feature a series of sixteenth-note chords with dynamics *ppp*, *fp*, *ppp*, *fp*, and *ppp*. Performance instructions include *arco* and *MST* with arrows, and *MSP* with a double bar line.

Violoncello (Vc.): Bass clef, 9/8 time. Measures 38-41 feature a series of sixteenth-note chords with dynamics *mp* and *f*. Performance instructions include *arco* and a *3:2* ratio marking.

41

Vln. I

Vln. II

Vla.

Vc.

MST →

MSP

MSP

MSP

mf

f

fp

fp

fp

mf

mp

3:2

pizz.

p

scratch bounce

mf

pizz.

ppp

Detailed description of the musical score: The score is for measures 41-44. Vln. I starts with a half note chord (F#4, C5) at *mf*, then moves to a half note chord (F#4, C5) at *f* with an 'MST' instruction. Vln. II has a half note chord (F#4, C5) at *fp*, then a half note chord (F#4, C5) at *fp* with an 'MSP' instruction. Vla. has a half note chord (F#4, C5) at *fp*, then a half note chord (F#4, C5) at *mf* with an 'MSP' instruction. Vc. has a half note chord (F#4, C5) at *ppp* with a 'pizz.' instruction. The score includes various performance instructions like 'MST', 'MSP', 'pizz.', and 'scratch bounce', and dynamics like *mf*, *f*, *fp*, *mp*, and *ppp*. There are also some graphical elements like a '3:2' ratio and a 'scratch bounce' symbol.

44

arco flautando

MST →

MSP → MST

Vln. I

fff *p* *p* *fp*

arco flautando

MST

MSP → MST

Vln. II

fff *p* *ppp* *p*

arco flautando

scratch

arco flautando

Vla.

pp *fp* *mf* *mp* *mf*

arco MST

MSP → MST

MSP

Vc.

ppp *p* *fp*

Detailed description of the musical score: The score is for measures 44-46. It consists of four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (Bb) and the time signature is 9/8.
 - Vln. I: Starts with a fortissimo (*fff*) dynamic, decaying to piano (*p*). In measure 45, it has a mezzo-soprano piano (*p*) dynamic. In measure 46, it has a fortissimo piano (*fp*) dynamic. Performance instructions include 'arco flautando' and 'MST' (Mouthpiece Stop) with arrows indicating the direction of the stop.
 - Vln. II: Starts with *fff*, decaying to *p*. In measure 45, it has a pianissimo (*ppp*) dynamic. In measure 46, it has a *p* dynamic. Performance instructions include 'arco flautando' and 'MST'.
 - Vla.: Starts with a piano (*pp*) dynamic. In measure 45, it has a *fp* dynamic. In measure 46, it has a mezzo-forte (*mf*) dynamic. Performance instructions include 'arco flautando' and 'scratch'.
 - Vc.: Starts with a pianissimo (*ppp*) dynamic. In measure 45, it has a *p* dynamic. In measure 46, it has a *fp* dynamic. Performance instructions include 'arco MST' and 'MST'.

47

Vln. I

ppppp *fp* *ppp* *f* *ppp* *fp* *ppp*

Vln. II

ppppp *mp* *fp* *ppp* *fp* *ppp*

Vla.

sfz *ppp*

Vc.

sfz *gliss.*

IV
play on wrapping
DP → ST

Detailed description: This is a page of a musical score for a string quartet, page 15. It contains four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into two measures by a vertical bar line. The first measure starts at measure 47. Vln. I and Vln. II play sustained chords with various dynamics. Vln. I starts with *ppppp*, then *fp* and *ppp* in the first half, and *f*, *ppp*, *fp*, and *ppp* in the second half. Vln. II starts with *ppppp*, then *mp*, *fp*, and *ppp* in the first half, and *fp* and *ppp* in the second half. Vla. has a few notes with dynamics *sfz* and *ppp*. Vc. has a note with *sfz* and a glissando. Performance instructions include 'IV play on wrapping DP' with an arrow pointing to 'ST'.

ricochet (let bow angle rotate ad libitum)

BRIDGE CLT

49

Vln. I

p

mf

p

pizz.

Vln. II

DP 1/2CLT

4:3

p *fp* *fp* *fp*

fp *fp* *fp*

Vla.

DP 1/2CLT

4:3

p *fp* *fp*

fp *fp*

IV
play on wrapping
DP → ST

gliss.

sfz *mf*

pizz.

f

51

gliss up and immediately loosen bow pressure

CLB

scratch

fff

p

f

pizz.

mp

f

3:2

p

arco

gliss.

Vln. I

Vln. II

Vla.

Vc.

gliss up and immediately loosen bow pressure

CLB

scratch

fff

p

f

pizz.

mp

f

3:2

p

fff

gliss up and immediately loosen bow pressure

CLB

scratch

fff

p

f

pizz.

mp

f

3:2

p

fff

54

Vln. I

harmonic trem.

fp *ppp*

Vln. II

arco
harmonic trem.

ppp *f* *ppp*

ST CLT

mf
effort

Vla.

arco
harmonic trem.

ppp *f* *ppp*

Vc.

arco
harmonic trem.

ppp *f* *ppp*

ricochet
BRIDGE CLT (let bow angle rotate ad libitum)

56

Vln. I

ppp

mf effort

NORM. ORD.

p

Vln. II

f

p

NORM. ORD.

Vla.

ppp

p

molto flautando

Vc.

NORM. ORD.

ppp

molto flautando

p

gradually wider vib.



molto flautando

Vln. I

Vln. II

Vla.

Vc.

58

f

f

f

f

f

molto flautando

MSP → MST

fp — *f*

fp — *f*

fp — *f*

fp — *f*

gliss.

≈ 3 s

≈ 3 s

≈ 3 s

≈ 3 s



natural vib.

Vln. I *ppp*

natural vib.

Vln. II *ppp*

natural vib.

Vla. *ppp*

natural vib.

Vc. *ppp*

≈ 3 s



≈ 3 s



≈ 3 s



≈ 3 s



$\text{♩} = 90$

molto flautando

MSP → MST

ppp ————— *f* ————— *ppp*

molto flautando

MSP → MST

ppp ————— *f* ————— *ppp*

molto flautando

p ————— *fp* —————

vib.

p < *mf* > *p*

arco
molto flautando
MST

65

Vln. I

Vln. II

Vla.

Vc.

CLB

CLB

CLB

CLB

mp *f* *p*

mp *f* *p*

mp *f* *p*

fp *mf* *f* *p*

3:2

3:2

3:2

3:2

pizz.

pizz.

arco
molto flautando
MST

Vln. I ^{sp} $\frac{2+3}{8}$ $\frac{3:2$ *mf* $\frac{2}{4}$ $\frac{2+3}{8}$ $\frac{2}{4}$
 Vln. II $\frac{2+3}{8}$ *mp* *scratch (quietly)* $\frac{2}{4}$ $\frac{2+3}{8}$ *mp* $\frac{2}{4}$
 Vla. *arco molto flautando MST* $\frac{2+3}{8}$ *mp* $\frac{2}{4}$ *norm.* *p* *mf* *fp* $\frac{2+3}{8}$ $\frac{2}{4}$
 Vc. $\frac{2+3}{8}$ $\frac{2}{4}$ $\frac{2+3}{8}$ *mf* *ricochet DP CLB* $\frac{2}{4}$

$\text{♩} = 60$

fast ricochet gliss
CLB

73

Vln. I

Vln. II

Vla.

Vc.

MSP → MST

arco MSP → MST

fast ricochet gliss
CLB

fast ricochet gliss
CLB

arco ST
molto flautando

3:2

molto flautando
MST

scratch
(quietly)

almost air noise

gliss.

mf

f

ppp

mf

ppp

mf

ppp

mp

ppp

mf

ppp

mp

ppp

f

ppp

fp

mp

ppp

fp

mp

ppp

mf

mp

ppp

mp

♩ = 90

light, barely heard,
but still pitched

77 flautando *p*

mp

ppp < *mp*

mp

light, barely heard,
but still pitched
flautando *p*

p

mp

p

light, barely heard,
but still pitched
flautando

< *mf*

p

mp

p

arco flautando
light, barely heard,
but still pitched

pizz. *mp*

p

mp

p

81

Vln. I

Vln. II

Vla.

Vc.

pp

mp

p

gliss.

3:2

2+2+3

4/4

2/4

84

flautando

Vln. I

Vln. II

Vla.

Vc.

p

mf

mp

mp

mp

mp

ppp

mp

mf

mp

ricochet

ricochet

ricochet

ricochet

Detailed description of the musical score: The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. It covers measures 84 to 87. Measure 84 is in 2/4 time, marked 'flautando' and 'p'. Violin I plays a half note G4 with a slur. Measure 85 is in 3/4 time, marked 'mf'. Violin I plays a half note G4 with a slur. Measure 86 is in 2+3/8 time, marked 'mp'. Violin I plays a half note G4 with a slur. Measure 87 is in 4/4 time, marked 'mp'. Violin I plays a half note G4 with a slur and 'ricochet' marking. Violin II plays a half note G4 with a slur in all measures. Viola plays a half note G4 with a slur in all measures. Violoncello plays a half note G3 with a slur in all measures, marked 'pizz.' in measures 85, 86, and 87. Dynamics include 'ppp' in measure 85 and 'mf' in measure 87. 'ricochet' markings are present in measures 86 and 87.

87



Vln. I flautando *ppp* *p* *mf* pizz.

Vln. II flautando *ppp* *mf* pizz.

Vla. *mp* *mf* 3:2 3:2

Vc. *mp* *mf* 3:5

♩ = 150

← 7  =  →

90

approximate

Vln. I

Vln. II

Vla.

Vc.

f

snap pizz
gliss

arco

ricochet

arco
norm. ord.

ricochet

3:2

3:2

3:2

3:2

3:5

ricochet
DP CLB

CLT arco

mf

fp

arco
norm. ord.

93

Vln. I

ppppp \longleftarrow *fff* \longleftarrow *p*

3:2

3:2

3:2

gliss.

Vln. II

*fff*_{effort}

p

fp

Vla.

norm. ord.

*fff*_{effort}

p

fp

gliss.

Vc.

norm. ord.

ppp \longleftarrow *fp*

p

(one rotation)

♩. = 45

Vln. I
97
gliss.
ppp

Vln. II
gliss.
ppp

Vla.
molto flautando
p *fp*

Vc.
ppp

101

Vln. I

Vln. II

Vla.

Vc.

high pitch

low pitch

3:2

mp

scratch

molto flautando

ppp

fff

fp

ppp

fp

fff p

f mp

scratch

f

2+2+3

105

Vln. I
 molto flautando
 MSP →
ppp ————— *f* ————— *fp* ————— *ppp*
 gliss.

Vln. II
 molto flautando
 MSP →
ppp ————— *f* ————— *ppp* ————— *fp* ————— *ppp*
 gliss.

Vla.
 high pitch
 low pitch
 ricochet DP CLB
 scratch
mf > *ppp* *mp* *fff* *p* *mf*
 scratch gliss

Vc.
ppp ————— *mf* *mf* > *ppp*

Detailed description of the musical score: The score is for measures 105-108. Vln. I and II play sustained notes with glissandi and dynamic changes from ppp to f and fp. Vla. has complex textures including high and low pitch patterns, scratches, and ricochet effects. Vc. provides harmonic support with dynamic changes from ppp to mf.

109

Vln. I

MST

fast ricochet gliss
CLB

mf

molto flautando

p

Vln. II

MST

fast ricochet gliss
CLB

mf

Vla.

high pitch

low pitch

gradually slow bow

scratch

fff p

Vc.

ricochet
DP CLB

scratch

f

mf \rightrightarrows ppp

♩. = 90

113

norm. ord. scratch gliss.

Vln. I *fff* *f* precise, non-expressive

Vln. II *fff* *f* precise, non-expressive

Vla. *fff* *f* precise, non-expressive

Vc. *fff* *mp* flautando **SP** *f* precise, non-expressive **ORD**

3:2

3+2/8 3/4 2+2+1/8

116

Vln. I

Vln. II

Vla.

Vc.

fff

p

mf

2+2+1

3/4

2+2+1

2+2+1

119

Vln. I

Vln. II

Vla.

Vc.

fp

f

V

This musical score is for measures 122 to 125 of a piece, featuring four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Violin I (Vln. I):** Treble clef, 2/4 time signature. Measures 122-125. Dynamics: *fff* (measures 122-123), *mf* (measure 124), *sfz* (measure 125). Includes accents, slurs, and triplets.
- Violin II (Vln. II):** Treble clef, 2/4 time signature. Measures 122-125. Dynamics: *fff* (measures 122-123), *mf* (measure 124), *sfz* (measure 125). Includes accents, slurs, and triplets.
- Viola (Vla.):** Alto clef, 2/4 time signature. Measures 122-125. Dynamics: *fff* (measures 122-123), *mf* (measure 124), *sfz* (measure 125). Includes accents, slurs, and triplets.
- Violoncello (Vc.):** Bass clef, 2/4 time signature. Measures 122-125. Dynamics: *fff* (measures 122-123), *mf* (measure 124), *sfz* (measure 125). Includes accents, slurs, and triplets.

The score is divided into four measures. Measures 122 and 123 are in 2/4 time, while measures 124 and 125 are in 3/4 time. The key signature has one flat (B-flat). The dynamics range from fortissimo (*fff*) to mezzo-forte (*mf*) and sforzando (*sfz*).

125

Vln. I

Vln. II

Vla.

Vc.

fff

ffff

fff

fff

mf

mf

mf

mp *sfz*

mp *sfz*

mp *sfz*

mp *sfz*

3:2

3:2

3:2

3:2

3:2

3:2

3:2

2+2+1

2+2+1

2+2+1

2+2+1

128

Vln. I

Vln. II

Vla.

Vc.

f *mf* *f* *sfz* *p*

fp *pp* *fp* *ppp* *fp* *ppp* *fp* *ppp*

molto flautando

molto flautando

molto flautando

♩ = 60

131

Vln. I

fff

sffz

mp

p

norm. ord.

molto flautando

swell in volume ad libitum

Vln. II

fff

f_{effort}

molto flautando

swell in volume ad libitum

Vla.

fff

3:2

f_{effort}

molto flautando

swell in volume ad libitum

Vc.

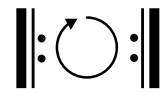
norm. ord.

3:2

fff

f_{effort}

gliss.



134

Vln. I *p*

Vln. II *p*

Vla. *fp* *ppp* *mp* *f*

Vc. *p* *fp* *ppp* *mp* *f*

swell

swell

swell

swell

136

Vln. I

pizz. (approx.)

f

arco

light, barely heard,
but still pitched

ppp

Vln. II

*mp*_{effort}

3:2

3:2

3:2

3:2

light, barely heard,
but still pitched

ppp

Vla.

mp

mp

p

Vc.

mp

light, barely heard,
but still pitched

ppp

138 precise, non-expressive, non-vib

Vln. I

Vln. II

Vla.

Vc.

ppppp *f* *p* *sfp*

ppppp *f* *p* *sfp*

ppppp *f* *p* *sfp*

ppppp *f* *p* *sfp*

5:4 3:2

The image shows a musical score for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into four measures. The first measure is marked with a dynamic of *ppppp* and the instruction 'precise, non-expressive, non-vib'. The second measure is marked with *f*. The third measure is marked with *p*. The fourth measure is marked with *sfp*. Above the staves, there are two groups of measures: the first group (measures 2 and 3) is bracketed and labeled '5:4', and the second group (measures 3 and 4) is bracketed and labeled '3:2'. The notes are mostly quarter notes and half notes, with some slurs and accents. The key signature has one sharp (F#).

$\text{♩} = 90$

143

flautando

p

mf

f *p*

p

molto flautando
MST

quick, light bow; separated

Vln. I

Vln. II

MST

flautando
quick, light bow

p \langle *mf* \rangle *p*

mf

3:2

p

Vla.

MST

flautando
quick, light bow

p \langle *mf* \rangle *p*

mp

3:2

p

5:4

Vc.

MST

pizz.

(pizz.)

arco
flautando
quick, light bow

p \langle *mf* \rangle *p*

p

3:2

147

Vln. I

mp *p*

ppp

Vln. II

flautando
quick, light bow

3:2

mf

ppp

Vla.

scratch

3:2

mp

ppp

Vc.

snap pizz
gliss

p

ppp

152

Vln. I

Vln. II

Vla.

Vc.

fff

gliss.

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

≈ 5 s

≈ 5 s

≈ 5 s

≈ 5 s

155

Vln. I

Vln. II

Vla.

Vc.

The musical score is written for four instruments: Violin I, Violin II, Viola, and Violoncello. It is in 3/4 time. The first two measures are in 3/4 time, and the final measure is in 12/8 time. The key signature changes to one sharp (F#) at the end of the piece. The dynamics are *fp* (fortissimo piano) for the first two measures and *f* (forte) for the final measure. The Violin I part starts with a rest, followed by a half note G#4, a quarter note A#4, and a half note Bb5. The Violin II part starts with a rest, followed by a half note G#4, and a half note A#4. The Viola part starts with a rest, followed by a half note G#4, and a half note A#4. The Violoncello part starts with a rest, followed by a half note G#4, and a half note A#4. The final measure features a 12/8 time signature and a key signature of one sharp (F#). The dynamics are *f* for all instruments in this measure.

light, barely heard,
but still pitched
flautando

158

Vln. I

fff

f *mp* *p*

Vln. II

ff *mf* *p*

Vla.

ff *mf*

Vc.

fff *mf*

light, barely heard,
but still pitched
flautando

♩. = 60

167

ORD → MST

Vln. I

f < *fff* > *mp* — *mf* — *ppp*

Vln. II

ORD → MSP

con sord. molto flautando MSP → MST

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

Vla.

ORD → MSP

con sord. molto flautando MSP → MST

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

Vc.

ORD → MSP

con sord. molto flautando MSP → MST

fff *ppp* *mf* *ppp*

166

Vln. I

Vln. II

Vla.

Vc.

pizz. (approx.)

con sord.

mp

p

arco

gradual accel.

pizz.

mf

ppppp

ppp

ppppp

DP 1/2CLB
ricochet

pizz.

f

mf

ppp

arco

pizz.

pizz.

arco

ppp

ppppp

pp

pppp

ppppp

flautando
do not cresc.
or decresc.

arco flautando
do not cresc. or decresc.

flautando
do not cresc. or decresc.

arco
1/2 CLT
(wood side behind bridge)

natural vib.

169

Vln. I

ppp

Vln. II

ppp

Vla.

ppp

Vc.

ppp

gliss.

natural vib.

MST

natural vib.

MST

natural vib.

MST

rit. -----





172

Vln. I

Vln. II

Vla.

Vc.

ppp

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$



performance notes

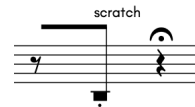
1. Dynamics should be read as effort dynamics. When transitioning between techniques and dynamics, the player should expect to hear differences in volume between real and effort dynamics.
2. There are multiple types of fermatas and pauses used in this piece. An offset fermata with a duration in seconds denotes a non-metrical, caesura-type pause. A fermata above a given note value denotes a shorter, standard fermata. An example is shown below.

Ex. 1: timed

≈ 5 s



Ex. 2: untimed



3. Accidentals only apply to individual notes; they do not apply to all octaves. Accidentals persist for the entire measure.
4. Arrows above the staff indicate a gradual transition from one technique to another.
5. Playing techniques persist until cancelled by another technique.

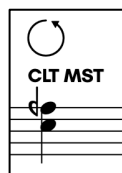
Noteheads:

- Square noteheads indicate to play overpressure, generating a scratch noise.
- X noteheads indicate col legno battuto.
- If a stem does not have a notehead, then the pitch is to be approximated given the context of the musical line. For example, extremely high and fast pizzicato often do not have predetermined pitches, rather a shape. This is also true for denoting the length of glissandos, where only the beginning and end pitches are specified.

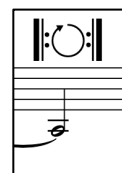
Circular bowing:

- Circular bowing will always be indicated with the symbol seen below.
- Circular bowing is indicated in two ways throughout the score: with specific duration and with rapid repetition. Without a repeat sign, the circle should be completed in the time of the note value. With a repeat sign, the player should circularly bow as fast as possible before the end of the duration of the note value.
- Often, the player is asked to change directions of their circular bowing. Therefore, the bowing direction (clockwise or counter-clockwise) is always specified.


Ex. 1: Specified duration



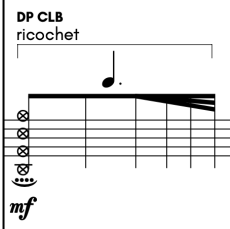
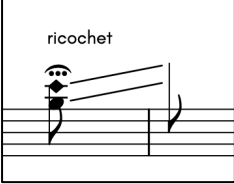
Ex. 2: Unspecified duration
(repeat until note value ends)



Ricochets:

- Ricochets (Jetés) are denoted with the following articulation symbol: 
- A ricochet with a feathered beam indicates to let the bow ricochet with accelerating or decelerating speed. If the ricocheted note does not have a feathered beam, the speed of the ricochet is given to the performer "ad libitum."
- Ricochets with feathered beams have their overall note value specified in brackets above.
- Ricochet glisses indicate to gliss to an in/determinate pitch while also conducting a ricochet articulation.

Ex. 1: Feathered ricochet	Ex. 1: Unfeathered ricochet
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Other techniques*:

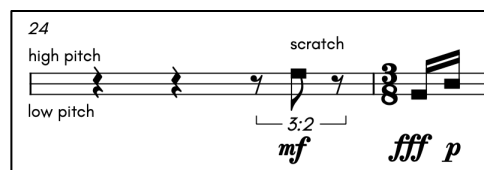
- **CLT** is an abbreviation for "col legno tratto;" **CLB** is an abbreviation for "col legno battuto." $\frac{1}{2}$ **CLT** indicates to play with half of the wood and half of the bow hair.
- **MSP** is an abbreviation for "multo sul ponticello;" **MST** is an abbreviation for "molto sul tasto." **DP** is an abbreviation for Dietro ponticello, which indicates to bow between the bridge and the tailpiece. **DP** is sometimes coupled with a direction to bow on the wrapping, creating a screech-like sound similar to a shrill scratch tone.

Quarter Tones:

- Quarter tones are specified using Stein-Zimmermann accidentals.

Notes for Viola:

- The viola part includes an alto and treble clef for specific pitched material. The viola part also includes three-line staff for noise-like sounds. When using the three-line staff, the top line should function as the highest pitch possible for the technique being asked for, and the lowest line should similarly function as the lowest pitch possible. An example of the three-line staff is given below.



*All other techniques, if not outlined here, are somewhat self-explanatory within the score (i.e., gradually slowing the bow speed).

program note

godless, yet a multiplicity within an eternal whole