

# Ouvertyr

till Trämålning

För 15 stråkar, blandad kör och rörklocka

Zacharias Ehnvall

# Ouvertyr till Ingmar Bergmans Trämålning

## **Instrumentation:**

Mixed choir (unison in octaves)

1 tubular bell or church bell

String orchestra:

9 violins (5,4)

3 violas

2 violoncellos

1 contrabass

The bass-group should be placed in the middle with violin 1 and 2 on either side.

## **Performance notes:**

-**Always** play without vibrato if nothing else is specified.

-Never damp an open string. Always let vibrate over pauses on opens strings, if nothing else is specified.


-Glissandi: Always as gradual as possible for the entire note duration. Notes in the middle of a glissando are only for guidance and are not to be accentuated.

-Contrabass: It is written in the usual octave transposition (including the natural harmonics which therefore also sound 1 octave down from written).


Bow positions:

**AST** : "alto sul tasto" -very high on the fingerboard. Position bow halfway between the bridge and the finger, if possible. Used where a very flute-like sound is desired.


**ASP** : "alto sul ponticello" - very high on the bridge. Used where a distorted/dirty sound is desired and should be combined with higher bow pressure if the dynamic is loud.

 : Slightly lower (by 1/6 tone)

The 1/6 tone high/low is used here to create a slight instability in intonation, to somewhat imitate a bell-sound.

 : Slightly higher (by 1/6 tone)

The overall effect should be that the intonation is not entirely "clean" yet not as harsh as if 1/4-tones were used.

 : Higher by 1/4 tone

 : Lower by 1/4 tone

## Performance time approximatly 8.30 min.

*"Genom dimmor av andlig slöhet drabbar mig Guds närhet likt slag av en väldig klocka.  
Plötsligt är min tomhet fylld av musik, nästan utan toner men liksom buren av tallösa röster.*

*Då ropar jag genom alla mina mörker och mitt rop är som en viskning:  
till din ära, o Gud! Till din ära lever jag. Till din ära!*

*Så ropar jag i mörkret. Då händer det genom alla mina nerver fasansfulla...*

*Vissheten slocknar som om någon blåste ut den.*

*Den stora klockan tystnar, mörkret pulserar än svartare,  
det tränger mot min hals och bolmar genom min mun." -Riddaren*

# Ouverture till Trämålning

Zacharias Ehnvall  
2018

Till Musica Vitae och Romeo & Julia-kören

Kungl. Musikhögskolan, Stockholm

**6**  
**4** = 60

Violin I a

Violin I b

Violin I c

Violin I d

Violin I e

Violin II a

Violin II b

Violin II c

Violin II d

A.S.T. sempre senza. vib.  
IV sempre l.v.

Viola I

*p*  $\curvearrowright$  *f*

A.S.T. sempre senza. vib.  
IV sempre l.v.

Viola II

*p*  $\curvearrowright$  *f*

A.S.T. sempre senza. vib.  
IV sempre l.v.

Viola III

*p*  $\curvearrowright$  *f*

**6**  
**4**  
I sempre senza. vib.  
I sempre l.v.

Violoncello I

*p*  $\curvearrowright$  *f*

I S.P. sempre senza. vib.  
I sempre l.v.

Violoncello II

*p*  $\curvearrowright$  *f*

quasi echo

Contrabass

*p*  $\curvearrowright$  *f* *p*

3

Vln. I a *ppp* *mp* *ppp*  
 Vln. I b *ppp* *mp* *ppp*  
 Vln. I c *ppp* *mp* *ppp*  
 Vln. I d *ppp* *mp* *ppp*  
 Vln. I e *ppp* *mp* *ppp*  
 Vln. II a *ppp* *mp*  
 Vln. II b *ppp* *mp* *ppp*  
 Vln. II c *ppp* *mp* *ppp*  
 Vln. II d *ppp* *mp* *ppp*  
 Vla. I *p* *f*  
 Vla. II *p* *f*  
 Vla. III *p* *f*  
 Vc. I *p* *f*  
 Vc. II *p* *f*  
 C.B. *p* *f* *p*

6/4

3/4

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. I

Vla. II

Vla. III

6/4

3/4

Vc. I

Vc. II

C.B.

6  
4

2  
4

7

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. I

Vla. II

Vla. III

6  
4

2  
4

Vc. I

Vc. II

C.B.

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

C.B.

III

*p* < *f* l.v. *mp*

*pp* 3 6 6 6 *mf* 6 6 6

*pp* 3 6 6 6 *mf* 6 6 6

*pp* 3 6 6 6 *mf* 6 6 6

*pp* 3 6 6 6 *mf* 6 6 6

*pp* 3 6 6 6 *mf* 6 6 6

III

*p* < *f* l.v. *mp*

*pp* 3 6 6 6 *mf* 6 6 6

*pp* 3 6 6 6 *mf* 6 6 6

*pp* 3 6 6 6 *mf* 6 6 6

S.P. → S.T.

S.P. → S.T.

S.P. → S.T.

*p* < *fff* *pp* < *f* *pp* < *f*

*p* < *fff* *pp* < *f* *pp* < *f*

*p* < *f* *p* *p*

Vln. I a  
 Vln. I b  
 Vln. I c  
 Vln. I d  
 Vln. I e  
 Vln. II a  
 Vln. II b  
 Vln. II c  
 Vln. II d  
 Vla. I  
 Vla. II  
 Vla. III  
 Vc. I  
 Vc. II  
 C.B.

Musical score for strings and woodwinds, page 11. The score is divided into two systems. The first system (measures 1-4) features violins I and II playing sixteenth-note patterns with sixths and triplets, and violas playing sustained notes. The second system (measures 5-8) continues the violin patterns with dynamic changes and includes a woodwind entry for the bassoon. Dynamics range from ppp to f. Performance markings include fingering (I, II, III), bowing (8va), and articulation (accents, slurs).



Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

C.B.

The score consists of 15 staves. Staves 1-4 (Vln. I a-d) and 6-9 (Vln. II a-c) feature sixteenth-note patterns with slurs and dynamics *mf* and *ppp*. Staff 5 (Vln. I e) and staff 10 (Vln. II d) contain triplet figures with dynamics *mp*, *p*, and *f*. Staves 11-13 (Vla. I-III) show dynamic changes from *pp* to *mf* to *ppp* and include performance markings *S.T.* and *S.P.*. Staves 14-15 (Vc. I-II and C.B.) feature dynamic changes from *pp* to *f* and *p*.

**A**

15

Vln. I a: *ppp* (6), *pp* (6), *pp* (6)  
 Vln. I b: *p* < *f* (3), *mp* (3), *p* < *f* (3)  
 Vln. I c: *pp* (6), *pp* (6)  
 Vln. I d: *pp* (6), *pp* (6)  
 Vln. I e: *pp* (6), *pp* (6)  
 Vln. II a: *pp* (6), *pp* (6)  
 Vln. II b: *p* < *f* (3), *mp* (3), *p* < *f* (3)  
 Vln. II c: *pp* (6), *pp* (6)  
 Vln. II d: *pp* (6), *pp* (6)  
 Vla. I: *ppp* (sim.), *mp* (sim.), *ppp* (sim.), *p* (S.T.), *ppp* (S.T.)  
 Vla. II: *ppp* (sim.), *mp* (sim.), *ppp* (sim.), *p* (S.T.), *ppp* (S.T.)  
 Vla. III: *ppp* (sim.), *mp* (sim.), *ppp* (sim.), *p* (S.T.), *ppp* (S.T.)  
 Vc. I: *pp* (sim.), *f* (sim.), *pp* (sim.), *f* (sim.)  
 Vc. II: *pp* (sim.), *f* (sim.), *pp* (sim.), *f* (sim.)  
 C.B.: *pp* (sim.), *f* (sim.), *pp* (sim.), *p* (sim.), *f* (sim.)

17

Vln. I a *mf* *p*

Vln. I b *mp* *p* *f* *mp* *p* *f*

Vln. I c *mf* *ppp*

Vln. I d *mf* *ppp*

Vln. I e *mf* *ppp*

Vln. II a *mf* *ppp*

Vln. II b *mp* *p* *f* *mp* *p* *f*

Vln. II c *mf* *ppp*

Vln. II d *mf* *ppp*

Vla. I *ord.* *p* *f* *S.P.* *mf* *S.T.* *ppp*

Vla. II *ord.* *p* *f* *S.P.* *mf* *S.T.* *ppp*

Vla. III *ord.* *p* *f* *S.P.* *mf* *S.T.* *ppp*

Vc. I *S.P.* *S.T.* *S.P.* *S.T.* *mf* *pp* *mf* *ppp*

Vc. II *S.P.* *S.T.* *S.P.* *S.T.* *mf* *pp* *mf* *ppp*

C.B. *(sempre s.v.)* *p* *f* *f* *ppp*

19

4/4

3/4

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

C.B.

6 *ppp*

*mf*

*pp*

III

*p* < *f*

*mp*

III

*p* < *f* l.v. *mp*

S.P.

*p* < *f*

*mf*

ord.

*pp*

6

*pp*

6

*f*

*pp*

III

*p* < *f*

*mp*

III

*p* < *f*

III ord.

*f*

*pp*

III ord.

*f*

*pp*

III ord.

*f*

*pp*

4/4

sim.

*mf* < *pp* *mf*

*ppp*

sim.

*mf* < *pp* *mf*

*ppp*

*p* < *f*

*f*

*ppp*

3/4

21

4/4

3/4

Vln. I a *mf* *ppp*

Vln. I b *mf* *ppp*

Vln. I c *mp* *p* *f* *mp* *p* *f*

Vln. I d *mf* *ppp*

Vln. I e *mf* *p*

Vln. II a *mf* *p*

Vln. II b *mf* *p*

Vln. II c *mp* *p* *f* *mp* *p* *f*

Vln. II d *mf*

Vla. I *p* *f* *mf* *ppp* S.P. → S.T.

Vla. II *p* *f* *mf* *ppp* S.P. → S.T.

Vla. III *p* *f* *mf* *ppp* S.P. → S.T.

4/4

3/4

Vc. I *ord.* *p* *f*

Vc. II *ord.* *p* *f*

C.B. *p* *f* *f* *ppp*

4/4

3/4

Vln. I a (sempre s.v.) *f*

Vln. I b (sempre s.v.) *f*

Vln. I c *mp*

Vln. I d (sempre s.v.) *f*

Vln. I e *ppp*

Vln. II a *p* *f* *mp*

Vln. II b *mp* *pp*

Vln. II c *mp* *pp*

Vln. II d *mp* *pp*

Vla. I ord. *p* *f* *f* *pp*

Vla. II ord. *p* *f* *f* *pp*

Vla. III ord. *p* *f* *f* *pp*

4/4

3/4

Vc. I S.P. *mf* *pp* *mf* *ppp* S.T.

Vc. II S.P. *mf* *pp* *mf* *ppp* S.T.

C.B. *p* *f* *f* *ppp*

4/4

3/4

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

Musical notation for Violin I staves. Vln. I a has a melodic line with dynamics *p*, *f*, *mp* and a triplet. Vln. I b-e play a rhythmic pattern of sixteenth notes in groups of six, with dynamics *mf* and *p*.

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Musical notation for Violin II staves. Vln. II a has a melodic line with dynamics *mp*, *p*, *f*, *mp* and a triplet. Vln. II b-d play a rhythmic pattern of sixteenth notes in groups of six, with dynamics *mf* and *ppp*.

Vla. I

Vla. II

Vla. III

Musical notation for Viola staves. Vln. I-III play a melodic line with dynamics *p*, *f*, *mf*, *ppp* and articulation *S.P.* (Sforzando) and *S.T.* (Staccato).

4/4

3/4

Vc. I

Vc. II

C.B.

Musical notation for Violoncello and Contrabasso staves. Vc. I and II play a melodic line with dynamics *p*, *f*, *mf*, *ppp* and articulation *ord. II* (Ordinato). C.B. plays a rhythmic pattern with dynamics *p*, *f*.

27 **4/4** III **3/4** III **4/4**

Vln. I a *mp* *p < f* *mp*

Vln. I b *ppp* *p < f*

Vln. I c (sempre s.v.) *p* *f* *mp*

Vln. I d *ppp* *mp*

Vln. I e *ppp* *mp*

Vln. II a *f* *pp*

Vln. II b *p < f* *mp* *p < f* *mp*

Vln. II c *f* *pp*

Vln. II d *f* *pp*

Vla. I ord. III *p* *f* *mf* *pp*

Vla. II ord. III *p* *f* *mf* *pp*

Vla. III ord. III *p* *f* *mf* *pp*

Vc. I *ppp* *p* *f* *p* *f*

Vc. II *ppp* *p* *f* *p* *f*

C.B. *ppp* *f* *ppp*



4/4

3/4

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. I

Vla. II

Vla. III

4/4

3/4

Vc. I

Vc. II

C.B.

4  
4

3  
4

31

31

Rör kl.

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

C.B.

*mf*

*p*

*p*

*f*

III

*mp*

*p*

*f*

*mp*

*mf*

*p*

*mf*

*p*

*ppp*

*ppp*

*p*

*f*

III

*mp*

*p*

*f*

*mp*

*ppp*

*ppp*

ord.

III

*p*

*f*

*pp*

ord.

III

*p*

*f*

*pp*

ord.

III

*p*

*f*

*pp*

4  
4

3  
4

II

*ppp*

*p*

*f*

I

*p*

*f*

II

*ppp*

*p*

*f*

I

*p*

*f*

*ppp*

*f*

*ppp*

**4/4** **B**

**3/4**

Rör kl.

Vln. I a **33** III *mp*

Vln. I b *p* *f* III *mp* (sempre s.v.) *fp*

Vln. I c III *fp* 3 *fp* *fp* (d) *fp*

Vln. I d I II III *pp* 6 *f* 6 6 6 6

Vln. I e I II III *pp* 6 *f* 6 6 6 6

Vln. II a (sempre s.v.) *fp* *fp*

Vln. II b *p* *f* III *mp*

Vln. II c *p* *f* III *mp*

Vln. II d 3 III *mp*

Vla. I *p* *f* *mf* S.P. S.T. *ppp*

Vla. II *p* *f* *mf* *ppp* S.P. S.T. *mf* *ppp* S.P. S.T. *ppp*

Vla. III *p* *f* *mf* *ppp* S.P. S.T. *mf* *ppp* S.P. S.T. *ppp*

Vc. I II *p* *f* *mf* *ppp* *f*

Vc. II II *p* *f* *mf* *ppp* *f*

C.B. *p* *f* *p* *f* *p* *f* *p* *f*

35 **4/4** *sempre l.v.*

Rör kl.

Vln. I a **35** *p* *f* *mp* **III**

Vln. I b *fp* *fp*

Vln. I c *fp* *fp* *fp* *fp* *fp*

Vln. I d *ppp*

Vln. I e *ppp*

Vln. II a *p* *f* *mp* **III** *p* *f* *mp*

Vln. II b *f* *pp*

Vln. II c *f* *pp*

Vln. II d *f* *pp*

Vla. I *ord.* *p* *f* *f* *pp* **III**

Vla. II *ord.* *p* *f* *f* *pp* **III**

Vla. III *ord.* *p* *f* *f* *pp* **III**

**4/4** **3/4**

Vc. I *ppp* *p* *f* *p* *f* *p* *f* **I** **II**

Vc. II *ppp* *p* *f* *p* *f* *p* *f* **I** **II**

C.B. *ppp* *f* *p* *f* *p* *f*

# 4/4

37

Rör kl.

37

Vln. I a   
*p* < *f* *mp* **III**

Vln. I b   
*p* < *f* *mp* **III**

Vln. I c   
*mf*

Vln. I d   
*p* < *f* *mp* **III**

Vln. I e   
*pp* *f* **I** **II** **III** *3* *8va* *6*

Vln. II a   
*p* < *f* *mp* **III**

Vln. II b   
*fp*

Vln. II c   
*fp* **III**

Vln. II d   
*pp* *f* **I** **II** **III** *3* *8va* *6*

Vla. I   
*p* < *f* *ord.* *f* *ppp*

Vla. II   
*p* < *f* *S.P.* *S.T.* *mf* *ppp* *ord.* *f* *ppp*

Vla. III   
*p* < *f* *S.P.* *S.T.* *mf* *ppp* *A.S.P.* *ord.* *f* *ppp*

# 4/4

Vc. I   
*mf* *ppp* *f* **II**

Vc. II   
*mf* *ppp* *f* **II**

C.B.   
*p* *f* *ppp*

39

Rör kl.

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

C.B.

III

*p* < *f* *mp*

*pp*

*pp*

*pp*

*ppp* *ff*

A.S.P.

I ord. II III *pp* 6 6

III

*p* < *f* *mp*

*fp*

*pp* *ff*

A.S.P.

I ord. II III *pp* 6 6

*mf* *pp*

*mf* *pp*

*mf* *pp*

*p* < *f*

S.P. *mf* *ppp* S.T.

S.P. *mf* *ppp* S.T.

I *p* < *f* *p* *ff* ord. *p* *f*

I *p* < *f* *p* *ff* ord. *p* *f*

A.S.P. ord. *p* *f*

*pp* *ff* ord. *p* *f*



C

♩ = 40

Vln. I a: ord. 3 III *mf* *p* → *f* A.S.P. → ord. (sempre s.v.) *f* → *mp* → *ppp*

Vln. I b: A.S.P. → ord. (sempre s.v.) *fff* *p* → *f* *mp* *p*

Vln. I c: (sempre s.v.) *p* → *f* → *mp* *f* → *ppp* *p* → *f* *p* S.P.

Vln. I d: behind the bridge *f* (High bow press.) S.T. (sempre s.v.) S.P. *fff* *ppp* *fff* *f*

Vln. I e: *fff* *ppp* *fff* *f*

Vln. II a: A.S.P. → ord. (sempre s.v.) *fff* *p* → *f* *mp* → *ppp* *p* *f* → *ppp*

Vln. II b: S.T. (sempre s.v.) S.P. *p* → *f* *p*

Vln. II c: behind the bridge ord. III *f* *p* *f* *ppp*

Vln. II d: behind the bridge ord. III (sempre s.v.) S.P. *f* *pp* *fff* *mf* → *ppp*

Vla. I: behind the bridge (sempre s.v.) S.P. *f* *pp* *fff* *mf* → *ppp*

Vla. II: (sempre s.v.) S.P. *ff* *f* *ppp*

Vla. III: (sempre s.v.) S.P. *ff* *f* *ppp*

Vc. I: ord. Bartók pizz. secco III *fff* arco S.T. (sempre s.v.) ord. S.P. *ppp* *fff* *f* → ord.

Vc. II: ord. Bartók pizz. secco III *fff* arco S.T. (sempre s.v.) ord. S.P. *ppp* *fff* *f* → ord.

C.B.: ord. Bartók pizz. secco III *fff* arco II (sempre s.v.) slow bow poco S.P. III II *ppp* *fff* *f*



Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

A.S.P.

*p* < *mf* *mp* *ppp*

*pp* *ppp*

*pp* *ppp*

*p* *ppp*

*p* *ppp*

Vln. II a

Vln. II b

Vln. II c

Vln. II d

A.S.P.

ord. 3 III

*p* < *mf* *mp*

*pp* *mp*

*p* < *f* *mp*

ord. 3 III

*p* < *f* *mp*

Vla. I

Vla. II

Vla. III

solo ord.

Poco vib.

s. vib.

*p* *f* *p* *f* *pp* *f* > *mp* *mf* *p*

ord. 3

*p* < *mf* *p* *ppp*

ord. 3

*p* < *mf* *p*

Vc. I

Vc. II

C.B.

S.T.

S.T.

S.T.

*p* *pp* *ppp*

*p* *ppp*

*p* *ppp*

♩ = 40

49

spiccato (♩)

gradual accelerando

mf

spiccato (♩)

gradual accelerando

mf

behind the bridge

f

p

spiccato (♩)

gradual accelerando

mp

p

behind the bridge

f

p

behind the bridge

spiccato (♩)

gradual accelerando

f

p

fff

behind the bridge

spiccato (♩)

gradual accelerando

f

p

fff

spiccato (♩)

gradual accelerando

f

p

A.S.P.  
(High bow press.)  
III

ord.

f

ppp

p

fff

(High bow press.)  
A.S.P.

ord.

I

pp

f

A.S.P.  
(High bow press.)

ord. spiccato

gradual accelerando

f

p

fff

(High bow press.)  
A.S.P.

ord.

f

ppp

pp

mf

Bartók pizz. secco

fff

arco ord.

pp

Bartók pizz. secco

fff

arco ord.

pp

Bartók pizz. secco

III

arco S.P. → ord.

IV

III

IV

fff

f

p

mf

f

p

51

Vln. I a *mf* *ppp* *p* *f* *ppp*

Vln. I b *p* *f* *p*

Vln. I c *mf* *p* *ppp*

Vln. I d *mf* *ppp* *ppp* *p*

Vln. I e *fff* *f* *ppp*

Vln. II a *f* *mp* *p*

Vln. II b *f* *mf* *mp*

Vln. II c *fff* *f* *mf*

Vln. II d *f* *ppp*

Vla. I *fff* *f* *mf* *ppp*

Vla. II *f* *ppp*

Vla. III *fff* *mf* *p* *ppp*

Vc. I *fff* *f*

Vc. II *fff* *mf*

C.B. *fff* *f*

subito wide vib.\* vib. rit. senza vib. S.P.

A.S.P. ord.

\* wide vibrato - glissando between 1/4-1/2 tone above and below note, as fast as possible. Start gliss. 1/2 tone above goal note.

ord. solo Poco vib.

A.S.P. (High bow press.)

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

C.B.

III

Vln. I a *ffff* *p* *mf*

Vln. I b *spiccato* (♩) *gradual accelerando* *p* *f* *mf* *ppp*

Vln. I c *behind the bridge* *f* *p* *mf*

Vln. I d *behind the bridge* *f* *ord.* *p* *mf*

Vln. I e *spiccato* (♩.) *gradual accelerando* *p* *f* *p* *S.P.* *ff*

Vln. II a *behind the bridge* *f* *spiccato* (♩) *gradual accelerando* *p* *f* *p* *ff* *S.P.* *mf*

Vln. II b *behind the bridge* *f* *spiccato* (♩) *gradual accelerando* *p* *f* *p* *ff* *S.P.* *mf*

Vln. II c *spiccato* (♩) *gradual accelerando* *p* *f* *p* *f* *p* *S.P.* *ff*

Vln. II d *behind the bridge* *f* *spiccato* (♩) *gradual accelerando* *p* *f* *fff* *f* *S.P.*

Vla. I *A.S.P. (High bow press.)* *f* *ppp* *ord.* *pp* *S.P.* *ff*

Vla. II *A.S.P. (High bow press.)* *f* *ppp* *ord.* *ppp* *S.P.* *ff*

Vla. III *A.S.P. (High bow press.)* *f* *ppp* *ord. spiccato* (♩+♩) *gradual accelerando* *p* *f* *ff* *S.P.*

Vc. I *Bartók pizz. arco* *secco ord.* *III II* *IV sempre legato* *pp* *f* *S.P.*

Vc. II *Bartók pizz. arco* *secco ord.* *sempre legato* *fff* *mf* *S.P.* *fff*

C.B. *Bartók pizz. arco* *secco ord.* *III IV* *sempre legato* *fff* *p* *S.P.* *f*

**D**

60

Kör

60

Vln. I a

*mp* *ppp*

II III *p < f* l.v. *mp*

Vln. I b

*mp* *p* *ppp*

*p < f*

Vln. I c

*mp* *ppp*

*p < f*

Vln. I d

*mp* *ppp*

*p < f*

Vln. I e

A.S.P. S.P. ord.

*mp* *ppp* *ppp* *mp* *ppp* *p < f*

Vln. II a

*mp* *ppp* ord. 3 *p < f mp* *ppp*

Vln. II b

*mp* *ppp* ord. *mp* *ppp*

Vln. II c

*mf* *mp* *pp* ord. *mp* *ppp*

Vln. II d

*mf* *p* *ppp*

Vla. I

*f* *p* *pp* *ppp* ord. 3 *mp*

Vla. II

*mp* *ppp* ord. III *p < f* ord. 3 *mp*

Vla. III

*f* *p* *ppp* ord. 3 ord. *mp*

Vc. I

*p* *ppp*

Vc. II

*mp* *ppp*

C.B.

*p* *pp* *ppp*

1/4 4/4 (♩ = 40)

64

Kör

solo Ky - - - - ri - e

64

Vln. I a

*mf* Lyssna! Lyssna på mig! \*  
Vill du lyssna på mig!

*ppp* *p* *ppp*

Vln. I b

*mf* Lyssna! Lyssna på mig! \*  
Vill du lyssna på mig!

*ppp* *p* *ppp*

Vln. I c

*mf* Lyssna! Lyssna på mig! \*  
Vill du lyssna på mig!

*ppp* *p* *ppp*

Vln. I d

*mf* Lyssna! Lyssna på mig! \*  
Vill du lyssna på mig!

Vln. I e

*mf* Lyssna! Lyssna på mig! \*  
Vill du lyssna på mig!

Vln. II a

*mf* Lyssna! Lyssna på mig! \*  
Vill du lyssna på mig!

*ppp* *mp*

Vln. II b

*mf* Lyssna! Lyssna på mig! \*  
Vill du lyssna på mig!

*ppp* *mp*

Vln. II c

*mf* Lyssna! Lyssna på mig! \*  
Vill du lyssna på mig!

*ppp* *mp*

Vln. II d

*mf* Lyssna! Lyssna på mig! \*  
Vill du lyssna på mig!

Vla. I

*p* *ppp* *mp*

Vla. II

*p* *ppp* *mp*

Vla. III

*p* *ppp* *mp*

1/4 4/4

Vc. I

*mf* Lyssna! Lyssna på mig! \*  
Vill du lyssna på mig!

ord. *ppp* *p* *ppp*

Vc. II

*mf* Lyssna! Lyssna på mig! \*  
Vill du lyssna på mig!

ord. *ppp* *p* *ppp*

C.B.

*mf* Lyssna! Lyssna på mig! \*  
Vill du lyssna på mig!

\* Whispering, individuell tempo.

**Tutti (T/B 8 vb)**

**68**

**f**

Kör e - - - - lei - - - - son

Vln. I a *ppp mp ppp* III

Vln. I b *ppp mp ppp mp ppp*

Vln. I c *ppp mp ppp mp* A.S.T. IV

Vln. I d *ppp mp ppp mp*

Vln. I e *ppp mp ppp mp* A.S.T. IV

Vln. II a *p ppp ppp mp*

Vln. II b *p ppp mp ppp mp*

Vln. II c *p ppp mp ord. ppp mp* IV A.S.T.

Vln. II d *ppp mp* IV A.S.T.

Vla. I *p ppp ppp mp* IV A.S.T.

Vla. II *p ppp mp ppp mp*

Vla. III *p ppp mp ppp* IV A.S.T.

Vc. I *ppp mp ppp mp*

Vc. II *ppp mp ppp mp*

C.B. *ppp mp* III<sup>ord.</sup> IV



71

Kör

*f*  
e - - - -

71

Vln. I a

*pp* *mp* *ppp* *mf* *ppp*

Vln. I b

*ppp* *mp* *ppp* *mp* *ppp*

Vln. I c

*p* *ppp* *ord.* *mp* *ppp*

Vln. I d

*p* *ppp* *ppp* *mp*

Vln. I e

*p* *ppp* *ord.* *ppp*

Vln. II a

*p* *ppp* *ppp* *mp*

Vln. II b

*p* *ppp* *ppp* *mp*

Vln. II c

*p* *ppp* *ppp*

Vln. II d

*ppp*

Vla. I

*ppp* *ppp*

Vla. II

*p* *ppp* *ppp*

Vla. III

Vc. I

*p* *ppp*

Vc. II

*p* *ppp* *ppp*

C.B.

*ppp* *p < f* *poco agitato* *sempre l.v.* *p < f* *ppp*

74

Kör

lei - - - son e - - -

74

Vln. I a

*mp* *ppp* *p* *ppp* *ppp* *mp*

Vln. I b

*ppp* *mp* *ppp* *ppp*

Vln. I c

A.S.T. IV *ppp* *mp* *ppp* ord. *ppp* *mp* *ppp*

Vln. I d

*ppp* *mp* *ppp* ord. *ppp* *mp* *ppp*

Vln. I e

*mp* *ppp* *ppp* *mp* *ppp*

Vln. II a

*ppp* *ppp* *mp* *ppp*

Vln. II b

*ppp* *mp* *ppp* *mp* *ppp*

Vln. II c

*mp* *ppp* *mp* *ppp* A.S.T. IV *ppp* *mp* *ppp*

Vln. II d

*ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Vla. I

*mp* *ppp* *mp* *ppp* A.S.T. IV *ppp* *mp*

Vla. II

*mp* *ppp* *ppp* *mp* *ppp*

Vla. III

ord. *ppp* *mp* *ppp* IV A.S.T. *ppp* *mp* *ppp*

Vc. I

*mp* *ppp* *ppp* *mp*

Vc. II

*mp* *ppp* *ppp* *mp* *ppp*

C.B.

*mp* *ppp* IV *ppp* *mp* *ppp*

3  
4

4  
4 E

77

Kör

lei - - - son!

*ff*

77

Vln. I a

*ppp* *pp* *f*

Vln. I b

*mp* *ppp* *f* *ppp*

Vln. I c

*ppp* *p* *f*

Vln. I d

*ppp* *mp* *ppp* *p* *f*

Vln. I e

*ppp* *mp* *ppp* *p* *ff*

15<sup>ma</sup>  
fast, irregular change of bowing  
ord. I  
A.S.P. (High bow press.)

Vln. II a

*ppp* *mp* *ppp* *p* *ff*

Vln. II b

*ppp* *mp* *ppp* *p* *ff*

A.S.P. (High bow press.)

Vln. II c

*mp* *p* *ff*

A.S.P. ord.

Vln. II d

*ppp* *p* *ff*

A.S.P. ord.

Vla. I

*ppp* *mp* *pp* *ff*

A.S.P. ord.

Vla. II

*ppp* *mp* *pp* *ff*

A.S.P. ord.

Vla. III

*ppp* *mp* *pp* *ff*

A.S.P. ord.

3  
4

4  
4

Vc. I

*ppp* *p* *ff*

Vc. II

*ppp* *p* *ff*

C.B.

*ppp* *p* *ppp* *ff*

poco S.P.  
slow bow

80

Rör kl. *sempre l.v.*  
*f* *mp* *p*

Vln. I a *p* *ppp* *ppp* *p* *ppp*

Vln. I b *ppp* *mp* *ppp*

Vln. I c *p* *ppp*

Vln. I d *p* *ppp* *mp* *ppp*

(15<sup>ma</sup>)

Vln. I e *p* *ppp*

Vln. II a *p* *ppp* *ppp* *p* *ppp* *A.S.T. IV* *mp* *ppp*

Vln. II b *p* *ppp* *ppp* *mp* *ppp* *ord.* *mp*

Vln. II c *p* *ppp*

Vln. II d *p* *ppp* *mp*

Vla. I *p* *ppp* *A.S.T. IV* *mp* *ppp*

Vla. II *p* *ppp* *A.S.T. IV* *mp* *ppp* *mp* *ppp*

Vla. III *p* *ppp*

Vc. I *p* *ppp* *mp* *ppp* *ppp*

Vc. II *p* *ppp* *mp* *ppp*

C.B. *ord.* *p* *ppp* *mp*



Rör kl.

III I

*ppp* *p* *ppp* *ppp* *mp* *ppp*

*ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *mp*

*ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

ord. *ppp* *mp* *ppp* *mp* *ppp* *mp*

*ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

ord. *ppp* *mp* *ppp* *mp*

*ppp* *mp* *ppp* *mp*

*mp* *ppp* *mp* *ppp* *mp*

*ppp* *mp* *ppp* *mp*

ord. *ppp* *mp* *ppp*

ord. *ppp* *mp* *ppp*

ord. *ppp* *mp* *ppp*

*mp* *ppp* *mp* *ppp*

*ppp* *mp* *ppp* *mp*

ord. *ppp* *mp* *ppp*

*mp* *ppp* *mp* *ppp*

*ppp*



Vln. I a

*mp* *ppp* *mp* *ppp* *mp* *ppp*

Vln. I b

*ppp* *mp* *ppp* *mp* *ppp*

Vln. I c

*mp* *ppp* *mp* *ppp* *mp* *p* *pp*

Vln. I d

*ppp* *mp* *ppp*

Vln. I e

*mp* *ppp*

Vln. II a

*p* *ppp* *mp* *ppp*

Vln. II b

*ppp* *mp* *ppp*

Vln. II c

*ppp* *mp* *ppp*

Vln. II d

*ppp* *mp* *ppp*

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

C.B.

III  
*poco agitato* sempre l.v.  
*p < f* *p < f*

Vln. I a S.P. sempre l.v. *f* 3 3 3 3 3 3 *p* *ppp*

Vln. I b S.P. sempre l.v. *f* 3 3 3 3 3 3 *p* *ppp*

Vln. I c *mp*

Vln. I d S.P. sempre l.v. *f* 3 3 3 3 3 3 *p* *ppp*

Vln. I e S.P. sempre l.v. *f* 3 3 3 3 3 3 *p* *ppp*

Vln. II a S.P. sempre l.v. *f* 3 3 3 3 3 3 *p* *ppp*

Vln. II b S.P. sempre l.v. *f* 3 3 3 3 3 3 *p* *ppp*

Vln. II c S.P. sempre l.v. *f* 3 3 3 3 3 3 *p* *ppp*

Vln. II d S.P. sempre l.v. *f* 3 3 3 3 3 3 *p* *ppp*

Vla. I *I* *fp* *ppp*

Vla. II *fp* *ppp*

Vla. III *fp* *pp*

Vc. I *I* *f* *ppp*

Vc. II *f* *ppp*

C.B. *IV* *f* *ppp* *p < f*

Vln. I a *mf* 3

Vln. I b *mf* 3

Vln. I c *mf*

Vln. I d *mf* 3

Vln. I e *mf* 3

Vln. II a *f* 3 *ppp* 3

Vln. II b *f* 3 *ppp* 3

Vln. II c *f* 3 *ppp* 3

Vln. II d *f* 3 *ppp* 3

Vla. I *mf*

Vla. II *mf*

Vla. III *mf*

Vc. I Bartók pizz. *fff* pizz. ord. *f* A.S.T. l.v.

Vc. II Bartók pizz. *fff* pizz. ord. *f* A.S.T. l.v.

C.B. *p* 3 *f* Bartók pizz. *fff* pizz. ord. *f* A.S.T. l.v. arco ord. *p* 3 *f* *sempre l.v.*



Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. I

Vla. II

Vla. III

arco molto vib.

ord.

Vc. I

Vc. II

C.B.

observe: accidental in D.B.  
shows pitch of the natural harmonic as it sounds.



**col legno battuto**  
damp strings at the nut

S.P. → A.S.T.

*mf*

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

**col legno battuto**  
damp strings at the nut

S.P. → A.S.T.

*mf*

Vln. II a

Vln. II b

Vln. II c

Vln. II d

**col legno battuto**  
damp strings at the nut

S.P. → A.S.T.

*mf*

Vla. I

Vla. II

Vla. III



**col legno battuto**  
damp strings at the nut

S.P. → A.S.T.

*mf*

Vc. I

Vc. II

C.B.

*f > ppp*

*mp*

*p < f*

*p*

*f*

# G

Vln. I a

arco ord.  
*mf* *ppp*

Vln. I b

arco S.T.  
*mf* *ppp*

Vln. I c

arco S.T.  
*mf* *ppp*

Vln. I d

arco ord.  
*mf* *mp*

arco S.T.  
*mf* *ppp*

Vln. I e

*mf* *ppp*

Vln. II a

arco ord. IV  
*f* *mp*

Vln. II b

arco ord.  
*f* *mp*

Vln. II c

arco ord.  
*f* *mp*

Vln. II d

arco ord.  
*f* *mp*

Vla. I

S.P.  
*f* *ppp*

Vla. II

S.P.  
*f* *ppp*

Vla. III

S.P.  
*f* *ppp*

Vc. I

poco S.P.  
*p* *ff*

tune with Double Bass (unison)  
S.P. **sempre senza. vib.**  
*mf* *mp*

Vc. II

tune with Double Bass (unison)  
S.P. **sempre senza. vib.**  
*mf* *mp*

C.B.

*f* *mp*

♩ = 60

101

Vln. I a *mf* S.P. 3

Vln. I b *mf* S.P. 3

Vln. I c *mf* S.P. 3

Vln. I d

Vln. I e *mf* S.P. 3

Vln. II a *ff* S.P. 3 *mf* 3 *ppp* 3

Vln. II b *ff* S.P. 3 *mf* 3 *ppp* 3

Vln. II c *ff* S.P. 3 *mf* 3 *ppp* 3

Vln. II d *ff* S.P. 3 *mf* 3 *ppp* 3

Vla. I ord. *mp* II III

Vla. II ord. *mp* II III

Vla. III ord. *mp* II III

Vc. I *f* *pp*

Vc. II *f* *pp*

C.B. *f* *pp*

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. I e

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

C.B.

*ff* *mf* *ppp*

*ff* *mf* *ppp*

*ff* *mf* *ppp*

*ff* *mf* *ppp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

This musical score page, numbered 105, features a variety of instruments. The Violin I section (Vln. I a, b, c, d, e) and Violin II section (Vln. II a, b, c, d) play a rhythmic pattern of eighth-note triplets. The Violin I parts are marked with dynamics *ff*, *mf*, and *ppp*. The Violin II parts are marked with *ff*, *mf*, and *ppp*. The Viola section (Vla. I, II, III) consists of three parts playing a steady eighth-note accompaniment. The Violin III section (Vln. III) is represented by a single staff with a long note. The Violin IV section (Vln. IV) is represented by a single staff with a long note. The Violoncello and Bass section (C.B.) consists of two staves with long notes. The score is divided into two measures by a vertical bar line.

10  
8

107

Vln. I a *mp*

Vln. I b *mp*

Vln. I c *mp*

Vln. I d

Vln. I e *mp*

Vln. II a *ppp* *fff*

Vln. II b *ppp* *fff*

Vln. II c *ppp* *fff*

Vln. II d *ppp* *fff*

Vla. I

Vla. II

Vla. III

10  
8

Vc. I *mf* *pp* *fff* (sempre s.v.)

Vc. II *mf* *pp* *fff* (sempre s.v.)

C.B. *mf* *pp* *fff*

109

pizz. A.S.T. (sempre l.v.)

Vln. I a *f* 3 3 3 3 3 3 3 3 *pppp* arco ord. III → A.S.P.

Vln. I b *mp* 3 3 3 3 3 3 3 3 *pppp* arco ord. III → A.S.P.

Vln. I c *mp* 3 3 3 3 3 3 3 3 *pppp* arco ord. III → A.S.P.

Vln. I d 3 *pppp* arco ord. III → A.S.P.

Vln. I e *mp* 3 3 3 3 3 3 3 3 *pppp* arco ord. III → A.S.P.

Vln. II a solo III *p* *f* *mp* *pppp* arco ord. III → A.S.P.

Vln. II b pizz. A.S.T. (sempre l.v.) *f* 3 3 3 3 3 3 *pppp* arco ord. III → A.S.P.

Vln. II c pizz. A.S.T. (sempre l.v.) *f* 3 3 3 3 3 3 *pppp* arco ord. III → A.S.P.

Vln. II d pizz. A.S.T. (sempre l.v.) *mp* 3 3 3 3 3 3 *pppp* arco ord. III → A.S.P.

Vla. I *f* 3 3 3 3 3 3 *ppp* pizz. A.S.T. *f* 3 *mf* 3 *p* 3

Vla. II *f* 3 3 3 3 3 3 *ppp* pizz. A.S.T. *f* 3 *mp* 3

Vla. III *f* 3 3 3 3 3 3 *ppp* pizz. A.S.T. *f* 3 *mp* 3

Vc. I A.S.T. *pp* *mp*

Vc. II pizz. A.S.T. l.v. *p* 3 *pp* 3

C.B. *poco agitato* l.v. *f* *mf*