

Tre avslut för 15 stråkar

Three endings for 15 strings

full score

Frej Wedlund (1991)

written in 2016

Instrumentation

9 violins
3 violas
2 violoncellos
1 contrabass

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Performance notes

Length: ca. 11 min.
Written in 2016 for Musica Vitae at the Royal College of Music, Stockholm.

Bars 80-82 are written in spatial/proportional notation, with approximate lengths of each bar indicated seconds. These should merely be taken as suggestions and need not be followed strictly.

Notation

All trills should be semitone trills.

Open harmonics are indicated with fingered pitch plus the loose string (sounding pitch sometimes included for clarity), except harmonics that sound the same as fingered pitch, which are indicated only with a circle above the notehead.

Glissandi should start immediately on the beginning of the note value affected. Stems without noteheads are sometimes used to clarify rhythms where necessary, these should not be articulated. Portamento should be a slide towards the end of the note value.

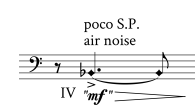
Contrabass harmonics in G-clef are always written suono reale.

♯	1/4 tone above sharp
♮	1/4 tone above natural
♭	1/4 tone above flat
♯	1/4 tone below sharp
♮	1/4 tone below natural
♭	1/4 tone below flat

Note: these signs are also used for natural harmonics with high/low intonation (the 7th, 11th, 13th and 14th partials).

—————> gradual changes between two techniques

S.T.	sul tasto
N.	naturale (only used with S.T., S.P., etc.)
S.P.	sul ponticello
E.S.P.	estramente sul ponticello (should be almost completely noise)



Air noise (vln 1a, vln 2a, vla 1, vc 1, cb only): dampen string with half-pressure, preferably using several fingers (to prevent harmonics leaking through). Pitches need not be exact. Bowing should be fast and very light. Dynamics are indicated in quotation marks, as the resulting sound will be much softer



Vibr. estramente on single notes is indicated with a wavy line (vc 1 only).

Tre avslut för 15 stråkar

Frej Wedlund

4/4 Con moto ♩ = 88
con sord.

The score is for 15 string instruments, arranged in five systems. The first system contains Violin 1a, Violin 1b, Violin 1c, Violin 1d, and Violin 1e. The second system contains Violin 2a, Violin 2b, Violin 2c, and Violin 2d. The third system contains Viola 1, Viola 2, and Viola 3. The fourth system contains Violoncello 1 and Violoncello 2. The fifth system contains the Contrabass. The music is in 4/4 time, marked 'Con moto' with a tempo of 88 beats per minute. The key signature has one sharp (F#). The score includes various dynamics such as *pp*, *ppp*, and *p*, and performance instructions like 'con sord.' and 'S.T. flaut.'. Fingerings (6, 5, 3) and bowings (7) are indicated throughout. The Contrabass part includes a 'N.' marking at the end.

2
4

4
4

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

4/4 **A**

senza sord., S.T. flaut. estramente

Vln. 1a *pp*

Vln. 1b *pp*

Vln. 1c *pp*

Vln. 1d S.T. flaut. estramente *p* *pp*

Vln. 1e S.T. flaut. estramente *p* *pp*

Vln. 2a *pp* 6 7 6

Vln. 2b *pp* 6 7 6

Vln. 2c *pp* 3 5 6

Vln. 2d *pp* 3 5 6

Vla. 1 *p* *pp* sub. 5

Vla. 2 *p* *pp* sub. 5

Vla. 3 *pp* 5

4/4 **A**

Vc. 1 *p* *pp* S.P.

Vc. 2 *p* *pp* S.P.

Cb. *pp*

rit.

(♩ = 60-70)

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d (con sord.)

Vln. 1e (con sord.)

Vln. 2a (con sord.)

Vln. 2b (con sord.)

Vln. 2c (con sord.)

Vln. 2d (con sord.)

S.P. 3 6 3

pp

Vla. 1 (con sord.)

Vla. 2 (con sord.)

Vla. 3 (con sord.)

S.P.

S.P.

S.P.

rit.

(♩ = 60-70)

Vc. 1

Vc. 2

Cb.

II A tempo ♩ = 88

2/**4** **3**/**4** Più mosso ♩ = 100 **4**/**4**

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e

Vln. 2a
Vln. 2b
Vln. 2c
Vln. 2d

Vla. 1
Vla. 2
Vla. 3

A tempo ♩ = 88

Vc. 1
Vc. 2

Cb.

non dim. *pp*

16 **4/4**

Vln. 1a (S.T. flaut. estramente) *pp*

Vln. 1b (S.T. flaut. estramente) *pp*

Vln. 1c (S.T. flaut. estramente) *pp*

Vln. 1d senza sord. S.T. flaut. estramente *pp*

Vln. 1e senza sord. S.T. flaut. estramente *pp*

Vln. 2a ric. senza sord., S.P. *ppp*

Vln. 2b ric. senza sord., S.P. *ppp*

Vln. 2c (con sord.) S.P. *ppp* 6 3

Vln. 2d (con sord.) S.P. *ppp* 6 3

Vla. 1 (con sord.) poco S.P. *ppp*

Vla. 2 (con sord.) poco S.P. *ppp*

Vla. 3

Vc. 1 senza sord., N. *pp*

Vc. 2

Cb. *non dim.*

Meno mosso ♩ = 88 **2/4** **4/4**

19

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

Meno mosso ♩ = 88 **2/4** **4/4**

Vc. 1

Vc. 2

Cb.

pp

4/4 **B**

23 (S.T. flaut. estramente)

Vln. 1a *pp*

(S.T. flaut. estramente)

Vln. 1b *pp*

(S.T. flaut. estramente)

Vln. 1c *pp*

(S.T. flaut. estramente)

Vln. 1d *pp*

(S.T. flaut. estramente)

Vln. 1e *pp*

Vln. 2a

Vln. 2b

(con sord.) poco S.P. *ppp*

Vln. 2c

(con sord.) poco S.P. *ppp*

Vln. 2d

(con sord.) S.P. *ppp*

Vla. 1

(con sord.) S.P. *ppp*

Vla. 2

(con sord.) S.P. *ppp*

poco S.P. *ppp*

Vla. 3

(con sord.) S.P. *ppp*

4/4 **B**

senza sord., S.P. ric. *ppp*

Vc. 1

S.P. ric. *ppp*

Vc. 2

ppp

Cb.

26

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a
con sord., poco S.P.
ppp

Vln. 2b
con sord., poco S.P.
ppp

Vln. 2c

Vln. 2d

Vla. 1
poco S.P.
ppp

Vla. 2
poco S.P.
ppp

Vla. 3
poco S.P.
ppp

Vc. 1

Vc. 2

Cb.
ppp

28 lunga

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a (con sord.)

Vln. 2b (con sord.)

Vln. 2c (con sord.) S.P.

Vln. 2d (con sord.) S.P.

Vla. 1 (con sord.) S.P.

Vla. 2 (con sord.) S.P.

Vla. 3 (con sord.) S.P.

Vc. 1 lunga

Vc. 2 E.S.P.

Cb.

C

30 S.T. flaut. *ppp*

Vln. 1a S.T. flaut. *ppp*

Vln. 1b S.T. flaut. *ppp*

Vln. 1c pizz. *mf*

Vln. 1d pizz. *mf*

Vln. 1e pizz. *mf*

Vln. 2a N. *ppp* *pp* poco S.P. *ppp*

Vln. 2b N. *ppp* *pp* poco S.P. *ppp*

Vln. 2c N. *ppp* *pp* poco S.P. *ppp*

Vln. 2d pizz. *mf*

Vla. 1 senza sord. N. *p*

Vla. 2 poco S.P. *ppp*

Vla. 3 poco S.P. *ppp*

Vc. 1 II pizz. *mf* *mp*

Vc. 2

Cb.

sounding pitch: $\text{b}^{\flat}2$

Detailed description: This page of a musical score contains measures 30, 31, and 32. It features staves for woodwinds (S.T. flaut., N.), violins (Vln. 1a-1e, Vln. 2a-2d), violas (Vla. 1-3), violas II (Vc. 1), violas I (Vc. 2), and a double bass (Cb.). The woodwinds and violins play melodic lines with various articulations and dynamics. The violas II play a pizzicato line. The violas I and double bass have rests. A 'sounding pitch' diagram shows a G2 note with a flat and a sharp, indicating a specific tuning or pitch-bending technique. The score is marked with 'C' at the beginning of measure 30 and 'C' at the beginning of measure 32.

33 S.T., flaut. estramente

Vln. 1a *pp*

Vln. 1b *pp*

Vln. 1c arco S.T., flaut. estramente *pp*

Vln. 1d arco S.T., flaut. estramente *pp*

Vln. 1e arco, S.P. *ppp*

Vln. 2a (con sord.) *ff* pizz. *mp*

Vln. 2b (con sord.) *ff* pizz. 3 *mp*

Vln. 2c (con sord.) *ff* pizz. *mp*

Vln. 2d arco, senza sord. S.P. *ppp*

Vla. 1

Vla. 2 (con sord.) *pp* 5 6 6 5 3 pizz. *mp*

Vla. 3 (con sord.) *pp* 5 6 6 5 5 pizz. *mp*

Vc. 1

Vc. 2 senza sord. pizz. *mp*

Cb.

36

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

S.T., flaut. estramente

pp

Vln. 2a

arco, senza sord. S.T., flaut. estramente

pp

Vln. 2b

Vln. 2c

Vln. 2d

S.T.

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

34

3/4 D 4/4 2/4 4/4

Vln. 1a S.T. flaut. estramente *ppp*

Vln. 1b S.T. flaut. estramente *ppp*

Vln. 1c S.T. flaut. estramente *ppp*

Vln. 1d S.T. flaut. estramente *ppp*

Vln. 1e S.T. flaut. estramente *ppp*

Vln. 2a S.T. flaut. estramente *ppp*

Vln. 2b (con sord.)

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2 arco, senza sord. N. *p*

Vla. 3

Vc. 1

Vc. 2

Cb. con sord. *pp* suono reale II *non dim.*

45 **4/4** ric., poco S.P. **2/4** **4/4** N.

Vln. 1a *ppp* *pp*

Vln. 1b *ppp* N. *pp*

Vln. 1c *ppp* N. *pp*

Vln. 1d *ppp* N. *pp*

Vln. 1e *ppp* N. *pp*

Vln. 2a con sord., poco S.P. *ppp* 5 5 6 6

Vln. 2b arco poco S.P. *ppp* 5 5 6 6

Vln. 2c arco, senza sord. *p*

Vln. 2d N. *p* *p*

Vla. 1 *p*

Vla. 2 N. arco, senza sord. IV *p*

Vla. 3

4/4 **2/4** **4/4**

Vc. 1

Vc. 2

Cb. II *pp*

48

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

(con sord.)

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

N. arco senza sord.

Vc. 1

Vc. 2

Cb.

ppp

p

non dim.

52 **E** S.T. flaut. sempre

Vln. 1a *ppp*

Vln. 1b *ppp*

Vln. 1c *ppp*

Vln. 1d *ppp*

Vln. 1e *ppp*

Vln. 2a senza sord. S.T. flaut. *pp*

Vln. 2b senza sord. S.T. flaut. *pp*

Vln. 2c pizz. *f* arco, S.T. flaut. *ppp*

Vln. 2d pizz. *f* arco, S.T. flaut. *ppp*

Vla. 1 S.T. flaut. sempre *ppp*

Vla. 2 S.T. flaut. sempre *ppp*

Vla. 3 S.T. flaut. sempre *ppp*

Vc. 1 pizz. *mf* arco, S.T. flaut. sempre *ppp*

Vc. 2 pizz. *mf* arco, S.T. flaut. sempre *ppp*

Cb. pizz. *mp*

54

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

62 **3/4** **F** poco S.P. **5/8** 2+3 **2/4** pizz. **4/4** arco, poco S.P. **5/8** 3+2 **4/4**

Vln. 1a *pp* *p* *f* *ppp* *pp*

Vln. 1b *pp* *p* *f* *ppp* *pp*

Vln. 1c poco S.P.₅ *pp* pizz. *f* arco, poco S.P. *ppp* *pp*

Vln. 1d poco S.P.₅ *pp* pizz. *f* arco, poco S.P. *pp*

Vln. 1e poco S.P.₅ *pp* pizz. *f* arco, poco S.P. *pp*

Vln. 2a pizz. *f*

Vln. 2b pizz. *f*

Vln. 2c poco S.P. *pp* pizz. *f*

Vln. 2d poco S.P. *pp* pizz. *f*

Vla. 1 pizz. *f* arco poco S.P. ric. *ppp* pizz. *f*

Vla. 2 pizz. *f* arco poco S.P. ric. *ppp* pizz. *f*

Vla. 3 pizz. *f* arco poco S.P. ric. *ppp* pizz. *f*

sounding pitch:

Vc. 1 **3/4** **F** pizz. *mf* **5/8** 2+3 **2/4** **4/4** arco, N. *ppp* **5/8** 3+2 **4/4**

Vc. 2 pizz. *mf*

Cb. (con sord.) III pizz. *f* *mp* I

71

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

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 1e

Vln. 2a (poco S.P.)
Vln. 2b (poco S.P.)
Vln. 2c (poco S.P.)
Vln. 2d arco, poco S.P.

Vla. 1 arco, poco S.P. senza vibr.
Vla. 2 arco, poco S.P. senza vibr.
Vla. 3 arco, poco S.P. senza vibr.

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

Vc. 2

Cb. (con sord.) arco suono reale III

74

Vln. 1a pizz. *f* *8va* *f* 5

Vln. 1b pizz. *f* *8va* *f*

Vln. 1c pizz. *f* *8va* *f* 3

Vln. 1d pizz. *f* *8va* *f*

Vln. 1e pizz. *f* *8va* *f*

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1 pizz. *f* *IV* 3 arco (N.) *p*

Vla. 2 pizz. *f* *III* arco (N.) *p*

Vla. 3 pizz. *f* arco, S.T. flaut. *pp*

Vc. 2 S.T. flaut. *pp* *ppp*
S.T. flaut. *pp* *ppp*

Cb. *non-dim.*

77

Vln. 1a arco, poco S.P. *pp* 6 pizz. *mf*

Vln. 1b arco, poco S.P. *pp* 6 pizz. *mf*

Vln. 1c arco, poco S.P. *pp* 6 pizz. *mf*

Vln. 1d arco, poco S.P. *pp* 6 pizz. 3 *mf*

Vln. 1e arco, poco S.P. *pp* 6 pizz. *mf*

Vln. 2a pizz. *mf*

Vln. 2b pizz. *mf*

Vln. 2c pizz. *mf*

Vln. 2d pizz. *mf*

Vla. 1 pizz. *mf*

Vla. 2 pizz. 3 *mf*

Vla. 3 pizz. *mf*

Vc. 1 pizz. *mp* *mf*

Vc. 2 pizz. *mp* *mf*

Cb.

G Senza misura

80 arco, air noise, S.T. ca 18"

Vc. 1 *mf* *solo* *mf* *mp* *sub.*

sempre sul IV

senza sord.

suono reale
S.P.

ppp

81 ca 22"

Vc. 1 *mf* *f* *mf*

Cb. *ppp*

82 ca 18"

Vc. 1 *mf* *f* *mf*

Cb. *pppp*

4
4

83 $\frac{4}{4}$ H Grave $\text{♩} = 60$

Vln. 1a

Vln. 1b arco S.T. sempre sul IV *ppp non espressivo*

Vln. 1c arco S.T. sempre sul IV *ppp non espressivo*

Vln. 1d arco S.T. sempre sul IV *ppp non espressivo*

Vln. 1e arco S.T. sempre sul IV *ppp non espressivo*

Vln. 2a

Vln. 2b arco S.T. sempre sul IV *ppp non espressivo*

Vln. 2c arco S.T. sempre sul IV *ppp non espressivo*

Vln. 2d arco S.T. *ppp*

Vla. 1 arco con sord. sempre sul III *ppp non espressivo*

Vla. 2 arco con sord. sempre sul III *ppp non espressivo*

Vla. 3 arco con sord. sempre sul III *ppp non espressivo*

Vc. 1 *mf* *mf* *mf* *mp*

Vc. 2 arco con sord. sempre sul II *ppp non espressivo*

Cb. *ppp*

88

con sord.
p solo, senza vibr. - poco vibr.

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

arco ord. con sord. sempre sul II
ppp non espressivo

93

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

rubato

S.T.

PPP

3

5

II

The musical score is written for 15 string instruments. The first system includes Violins 1a, 1b, 1c, 1d, and 1e. Violins 1a and 1e feature triplets and a five-fingered passage. A *rubato* marking is present in the first system. The second system includes Violins 2a, 2b, 2c, and 2d. Violin 2c has a section marked *S.T.* and *PPP*. The third system includes Violas 1, 2, and 3. The fourth system includes Violas 1 and 2, both featuring triplets. The fifth system includes the Cello (Cb.).

101

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

(con sord.)

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score contains staves for 15 string instruments. The top section (measures 101-104) features five Violin 1 parts (Vln. 1a-1e) and four Violin 2 parts (Vln. 2a-2d). Vln. 2a is marked '(con sord.)'. The Violin 1 parts have various melodic lines with triplets and a quintuplet. The Violin 2 parts have more sustained, harmonic lines. Below this is a section for three Violas (Vla. 1-3) and two Violas (Vc. 1-2), all in bass clef. The Viola parts feature sustained chords and some melodic movement. The Cello part (Cb.) is mostly silent. The score includes various musical notations such as slurs, ties, and dynamic markings.

105 (con sord.)

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

III

3

5

3

This page of the full score contains measures 105 through 108. It features staves for 15 string instruments: Violins 1a-1e, Violins 2a-2d, Violas 1-3, Cellos 1-2, and Contrabass. Measure 105 is marked with a box and the text '(con sord.)'. The first violin parts (1a-1e) play a melodic line with triplets and a quintuplet. The second violin parts (2a-2d) have a more active role with triplets and sixteenth-note patterns. The viola parts (1-3) provide harmonic support with sustained notes and some movement. The cello and contrabass parts play sustained notes. The score includes performance markings such as 'III' and various triplet and quintuplet symbols.

109

The musical score for measures 109-112 is arranged in a system with the following parts:

- Vln. 1a:** Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, F5 quarter, E5 quarter, D5 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter.
- Vln. 1b:** Treble clef, rests.
- Vln. 1c:** Treble clef, rests.
- Vln. 1d:** Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, F5 quarter, E5 quarter, D5 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter.
- Vln. 1e:** Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, F5 quarter, E5 quarter, D5 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter.
- Vln. 2a:** Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, F5 quarter, E5 quarter, D5 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter.
- Vln. 2b:** Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, F5 quarter, E5 quarter, D5 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter.
- Vln. 2c:** Treble clef, rests.
- Vln. 2d:** Treble clef, rests.
- Vla. 1:** Alto clef, rests.
- Vla. 2:** Alto clef, G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter, B3 quarter, A3 quarter, G3 quarter.
- Vla. 3:** Alto clef, G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter, B3 quarter, A3 quarter, G3 quarter.
- Vc. 1:** Alto clef, G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter, B3 quarter, A3 quarter, G3 quarter.
- Vc. 2:** Alto clef, G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter, B3 quarter, A3 quarter, G3 quarter.
- Cb:** Bass clef, rests.

113 (con sord.)

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

declining

portamento

declining

117

Vln. 1a *portamento* *fleeting*

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a *fleeting*

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

I

121 (con sord.)

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

5/8 3+2

2/4

5/8 3+2

4/4

5/8

S.T.

pppp

p

p fleeting

S.T. flaut

p fleeting

126

2+3 4/4 5/4 3+2 4/4

Vln. 1a *pp* *p* poco S.P.

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

3 *pp* *p* poco S.P.

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

poco S.P. N.

Vla. 1 *pp*

Vla. 2

Vla. 3

2+3 4/4 5/4 3+2 4/4

Vc. 1 S.P. *pp* S.T. flaut.

Vc. 2

Cb.

This page of the musical score contains measures 131 through 134. The score is divided into four systems, each with five staves. The first system includes Violin 1a, Violin 1b, Violin 1c, Violin 1d, and Violin 1e. The second system includes Violin 2a, Violin 2b, Violin 2c, and Violin 2d. The third system includes Viola 1, Viola 2, and Viola 3. The fourth system includes Violoncello 1, Violoncello 2, and Contrabass. Measure 131 is marked with a box containing the number 131 and the instruction '(con sord.)'. Above the first system, the time signature changes from 2/4 to 5/8, then to 4/4, and finally to 3/4. The 5/8 measure is marked with 'N.' and '3+2'. The 4/4 measure is marked with 'poco S.P.' and a triplet of eighth notes. The 3/4 measure is marked with 'poco S.P.' and 'N.'. The Viola 1 part in measure 131 is marked with 'p' and features a fermata. In measure 132, it is marked with 'II'. In measure 133, it is marked with 'S.T. flaut.' and 'mp'. In measure 134, it is marked with 'poco S.P.' and 'p'. The Violoncello 1 part in measure 131 is marked with 'p'. In measure 133, it is marked with 'mp'. In measure 134, it is marked with 'S.P.' and 'p'. The Contrabass part in measure 134 is marked with 'p'.

135 **3/4** **4/4**

Vln. 1a *pp* N.

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a (N.) *pp*

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1 S.T. flaut. estramente *pp*

Vla. 2 pizz. *pp* l.v.

Vla. 3 pizz. *ppp* l.v.

3/4 **4/4** S.T. flaut. estramente

Vc. 1 *pp* pizz. *ppp* l.v.

Vc. 2 pizz. *ppp* l.v.

Cb. pizz. *pppp* l.v.

G.P.
lungheissimo
ca. 15-30 sec.

140 (con sord.)

S.T. flaut. estramente. rit.

ppp

sit in playing position w/ raised bow, keeping tension throughout the fermata

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

(con sord.)

S.T. flaut. estramente.

ppp

sit in playing position w/ raised bow, keeping tension throughout the fermata

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

poco S.P.

ppp

sit in playing position w/ raised bow, keeping tension throughout the fermata

Vla. 1

Vla. 2

Vla. 3

arco S.P.

ppp

rit.

G.P.
lungheissimo
ca. 15-30 sec.

sit in playing position w/ raised bow, keeping tension throughout the fermata

Vc. 1

Vc. 2

Cb.

146 **J** Andante tranquillo ♩ = 69

N.
ppp

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

N.
ppp

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

con sord., N.
ppp

Vla. 1

Vla. 2

Vla. 3

J Andante tranquillo ♩ = 69

con sord., N.
ppp

Vc. 1

Vc. 2

Cb.

24

150 **2/4** **3/4** **4/4** **K** Poco più mosso ♩ = 80

Vln. 1a *pp* senza vibr. 3

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a *pp* senza vibr. 3 3 3

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1 *pp* senza vibr. poco vibr.

Vla. 2

Vla. 3

2/4 **3/4** **4/4** **K** Poco più mosso ♩ = 80

Vc. 1 *p* gliss. pizz. *mp* gliss. senza sord. (pizz.) vibr. estramente arco *pp*

Vc. 2

Cb.

155

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

senza vibr.

pp

p

L

3/8

2/4

4/4

S.T.

con sord.

senza vibr.

pp

Il suono reale

161 **4/4** (con sord.) **3/4**

Vln. 1a *N.*

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a (con sord.) *S.T.* *5 pp* *N.* (senza vibr.) *pp* *poco vibr.* *p*

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1 (con sord.) *pp* *poco S.P.* *p*

Vla. 2

Vla. 3

4/4 *pizz.* (vibr. estramente) **3/4**

Vc. 1 *mf* *gliss.* *(N.) arco* *I* *pp*

Vc. 2

(con sord.) *pizz., vibr. possibile* *f*

Cb.

165 **3/4** **4/4** S.T. **M** **3/4**

Vln. 1a *pp*

Vln. 1b (senza vibr.) *p*

Vln. 1c (senza vibr.) *p*

Vln. 1d (senza vibr.) *p*

Vln. 1e

senza vibr. S.T. flaut. *pp*

Vln. 2a

Vln. 2b (senza vibr.) *p* poco vibr.

Vln. 2c (senza vibr.) *p*

Vln. 2d (senza vibr.) *p*

Vla. 1 N. II IV poco S.P. air noise *mf* *mf*

Vla. 2

Vla. 3

3/4 vibr. pizz. *mp* **4/4** (N.) I arco *p* **M** sounding pitch: **3/4**

Vc. 1

Vc. 2 II 3 *p*

suono reale arco III *p*

Cb.

171 **3/4** (con sord.) **2/4** **4/4** **N** senza sord. N. air noise **3/4** **4/4** arco ord. *pp*

Vln. 1a *mf* IV *mf* *pp*

Vln. 1b (senza vibr.) *p*

Vln. 1c poco S.P. (senza vibr.) *pp*

Vln. 1d poco S.P. (senza vibr.) *pp*

Vln. 1e poco S.P. (senza vibr.) *pp*

Vln. 2a (con sord.) senza sord. *pp*

Vln. 2b (senza vibr.) *p*

Vln. 2c (senza vibr.) *p*

Vln. 2d (senza vibr.) *p*

Vla. 1 (con sord.) arco ord., S.T. *pp*

Vla. 2 (senza vibr.) *p* *pp*

Vla. 3 (senza vibr.) *p*

3/4 **2/4** **4/4** **N** pizz. *mf* **3/4** **4/4**

Vc. 2 poco S.P. (senza vibr.) *pp*

Cb. (con sord.) *3*

2/4 4/4

(N.)

Vln. 1a 

Vln. 1b 

Vln. 1c 

Vln. 1d 

Vln. 1e 

(N., senza vibr.)


N. (senza vibr.)


II N. (senza vibr.)


III N. (senza vibr.)


II N. (senza vibr.)

III N. (senza vibr.)

Vln. 2a 

Vln. 2b 

Vln. 2c 


Vln. 2d 

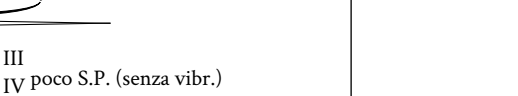
III

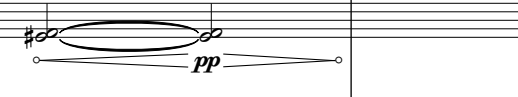
IV poco S.P. (senza vibr.)

poco S.P. (senza vibr.)

poco S.P.

Vla. 1 

Vla. 2 

Vla. 3 

N.

IV air noise

"mf"

"mf"

"mf"


III


IV poco S.P. (senza vibr.)

poco S.P. (senza vibr.)

2/4 4/4

I poco S.P., senza vibr.

Vc. 1 

Vc. 2 

vibr. estramente

II (senza vibr.)

III (senza vibr.)

(con sord.)

III

IV senza vibr.

186 → E.S.P. N. 3 sul IV pizz. vibr. estramente arco, air noise, S.T. *pp* *mf* *mp*

Vln. 1a

Vln. 1b → E.S.P.

Vln. 1c → E.S.P.

Vln. 1d

Vln. 1e

Vln. 2a 5 3 *pp*

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1 (air noise) E.S.P. → N. *mf*

Vla. 2

Vla. 3

Vc. 1 N. *pp*

Vc. 2

Cb.

190

(senza vibr.)
arco ord., S.T.

pp

p

N.

2/4 **P** **4/4**

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

(senza vibr.)

p

(senza vibr.)

p

(senza vibr.)

p

(senza vibr.)

p

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

3

p

(N.) → E.S.P.

p

(senza vibr.)

p

(senza vibr.)

p

Vla. 1

Vla. 2

Vla. 3

pizz.

mp

IV

poco S.P.
arco, air noise

"*mf*"

"*mf*"

(N.) → E.S.P.

p

(senza vibr.)

p

Vc. 1

Vc. 2

2/4 **P** **4/4**

pizz.

mf

(*lv.*)

arco
air noise

I *f*

II *f*

3

3

Cb.

N.
air noise

I *f*

195

pizz.
8va

ff forced, desperate

pizz.
8va

ff forced, desperate

sempre sul IV

N.
air noise al fine

mf

pizz.

ff forced, desperate

2/4 4/4

202

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

pizz.
8va

ff 5

pizz.
8va

ff 3 3

pizz.
8va

ff
pizz.
8va

8va

8va

8va

8va

8va

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

pizz.
8va

ff 5

pizz.
8va

ff 3 3

pizz.
8va

ff

8va

8va

8va

8va

8va

Vla. 1

Vla. 2

Vla. 3

poco S.P.

mf

mf

Vc. 1

Vc. 2

Cb.

con sord.

N.
air noise

3

mf

f

2/4 4/4

208 **4/4** **Q**

Vln. 1a N. IV air noise *mf*

Vln. 1b arco E.S.P. → N. → E.S.P. *p* pizz. *mf* 5

Vln. 1c arco E.S.P. → N. → E.S.P. *p* pizz. *mf*

Vln. 1d arco E.S.P. → N. → E.S.P. *p* pizz. *mf* 3 3

Vln. 1e arco E.S.P. → N. → E.S.P. *p* pizz. *mf*

Vln. 2a arco poco S.P. air noise *mf*

Vln. 2b arco II *p* pizz. *mf* 5

Vln. 2c arco III *p* pizz. *mf*

Vln. 2d arco *p* pizz. *mf* 3 3

Vla. 1 N. *mf* poco S.T. *mf*

Vla. 2 III E.S.P. → N. → E.S.P. *p*

Vla. 3 E.S.P. → N. → E.S.P. *p* IV

4/4 **Q**

Vc. 1 senza sord. poco S.P. air noise IV *mf* *mf*

Vc. 2 *p*

Cb.

214

2/4 4/4 2/4 4/4

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 1e

Vln. 2a

Vln. 2b

Vln. 2c

Vln. 2d

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

IV N. air noise

pizz. *f* *mf* *mp*

poco S.T. IV air noise

N. II air noise

3 5 3 3 5 3 3

