

“El jardín de senderos que se bifurcan”
Six Songs for String Quartet

Taylor Brook
2013

concert notes:

“*El jardín de senderos que se bifurcan*” is a suite of six songs for string quartet, written for the JACK quartet in the Fall/Winter of 2012-2013. The titles of the songs are:

- I - Altercation
- II - Pedals
- III - Strumming
- IV - Following
- V - Lament
- VI – Coils

The title of the work comes from a short story by Borges, which describes a conception of time where all possible outcomes of any given situation are realized and co-exist. This idea speaks to alternate histories and the concept of multi-dimensionality or “many-worlds”. In this string quartet I have begun to imagine an alternate history of music, perhaps forking off somewhere in ancient times. In approaching this idea, I considered how musical development is influenced by perception and cognition and is built upon through notation and exposure to novel ideas and outside influences.

In developing my imagined musical tradition, I considered the tendencies of existing traditions. I drew elements from gagaku, central African music of various genres, European classical music, free improvisation, as well as many other traditions and styles. Furthermore, I reconsidered the hierarchies of these musics as well as some of their fundamental aspects such as the tuning and playing techniques of the instruments. What could be the “normal” or “ideal” way to make sound with the violin? In this way, the tradition that I’ve attempted to invent here could be seen as a chimera that encompasses aspects of different traditions along with my own additions and alterations.

Each song in the collection belongs to a different imagined musical genre that includes its own grammatical rules and formal schemes. For example, the first song, *Altercation*, is in a call-and-response form where the lines and gestures are all based on inflections of speech and the timings of the phrases are all predetermined according to a schema from my imagined tradition. In the instance of this song, the viola makes the calls and the other three instruments respond. Conversely, *Following* explores a heterophonic texture that mimics improvisation since in this imagined tradition it is an improvised form.

microtonality and just intonation:

Although there are many microtones in this work, much of the harmony is most often acoustically consonant. The microtones are used to approximate just intervals, therefore small adjustments should be made by ear to play these intervals perfectly in tune. I advise the performers to listen for the root of the chord (when present) in order to understand their particular role in the harmony.

The following accidental nomenclature is also used to approximate exact pitches:

♭ - ♯ approximately 1/4 tone flat or sharp

♭ - ♯ approximately 1/6 tone flat or sharp

♭ - ♭ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp

The accidentals showing the twelfth-tone (one sixth of a semitone) alterations should be thought of as extremely small inflections of the pitch. This minute alteration in pitch equals the difference between the just major third (the fourth harmonic) and the equal temperament major third. In other words, it is best to treat the notes with these accidentals as if they required a slight inflection for the sake of good tuning. It may even be best to ignore these alterations completely in the first few readings of the piece.

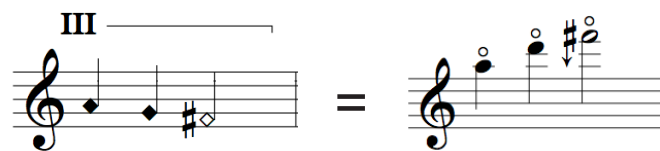
The sixth-tone (one third of a semitone) alteration equals the difference between the seventh harmonic and the equal temperament minor seventh. In other words, the seventh harmonic is a sixth-tone flat of the equal temperament minor seventh. This difference may be demonstrated by sounding the seventh harmonic on the fourth string of the cello; the pitch of this harmonic will be a sixth-tone flat of an equal temperament B-flat.

The quarter-tone alteration should be precisely halfway between the equal tempered pitches. The quarter-tone alteration can be heard at the 11th partial of the harmonic series, which is exactly halfway between the perfect fourth and the tritone. Again, the difference can be tested by playing the 11th harmonic on the low C string of the cello to produce an F-quartertone-sharp.

The most important thing to keep in mind is that the goal of these microtones is often to realize acoustically consonant harmonies; if the performer can recognize their role in the harmony, this will ensure optimal tuning of the microtones.

natural harmonics:

Diamond noteheads show where to touch the string. A roman numeral indicating the string is also provided. If the harmonic desired is above the fifth harmonic, then a small number showing the correct harmonic is provided as well.



bow placement indications:

ord. - ordinario position

s.t. - sul tasto - (Bow over the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow 5-7 centimetres up the fingerboard.)

p.s.t. - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

s.p. - sul ponticello - (Bow close to the bridge.)

m.s.p. - molto sul ponticello - (Bow so that part of the hair is on the bridge and part is on the string, thereby producing a quiet but harsh sound. This technique will often silence or obscure the fundamental pitch of the string. If a number is written along with the "m.s.p.", it indicates that the string should be bowed in the particular place to bring out that harmonic. For example, if a "7" is written, the performer should bow the location on the string that brings out the seventh harmonic strongly.)

p.s.p. - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

bowing technique indications:

norm. - Use a normal bow technique.

flautando - Fast, low pressure bowing.

half c.l.t. - half col legno tratto - (Rotate the bow so that the wood of the bow is scraping the string along with some of the bow hair.)

ric. - ricochet

scr. - scratch - (Apply extra pressure to make a scratch tone. The intensity of the scratch is shown as a shape above the note)

other indications:



o.s.b. - other side of bridge - (Bow the small portion of string between the bridge and the saddle of the instrument)



on bridge - bow on the bridge (Bow directly on the bridge, producing a pitch-less white noise sound.)

vibrato indications:

Vibrato should only be employed when indicated by a "vib." marking in the score along with a line showing evolution of the vibrato.



The lines show the general evolution of the vibrato to be employed. The general shape of the vibrato is the most important factor in performance, as opposed to attempting to follow the line in detail. The width of the vibrato should be no more than a quartetone up and down from the notated pitch.

scordatura

The string quartet should be tuned in the following manner. The ratios above the notes represent the pitch relationship to the tonic note "G". The number above each note shows the deviation in cents of the desired note from equal temperament.

	15:8	3:2	9:8	7:4
	-12	+2	+4	-31
Violin I:				
	1:1	11:8	10:9	5:3
	0	+51	-18	-16
Violin II:				
	5:4	1:1	3:2	7:6
	-14	0	+2	-33
Viola:				
	11:	1:1	3:2	9:8
	+51	0	+2	+4
Cello:				

notation and transposed staves

Due to the scordatura, there are two staves provided for each instrument. The bottom staff is transposing (tabulature) and the top staff is non-transposing (sounding). For example, if the lower, transposing, staff of the first violin contains an E5 played as an open first string, this will be notated as the sounding 31-cents-flat F in the upper, non-transposing, staff. It is up to the player which staff they wish to read from and parts with only one of the two staves are available.

If the performers prefer to use an "A" as the reference pitch instead of the tonic "G", the cent deviations would be as follows:

	15:8	3:2	9:8	7:4
	-16	-2	0	-35
Violin I:				
	1:1	11:8	10:9	5:3
	-4	+47	-22	-20
Violin II:				
	5:4	1:1	3:2	7:6
	-18	-4	-2	-37
Viola:				
	11:	1:1	3:2	9:8
	+47	-4	-2	0
Cello:				

“El jardín de senderos que se bifurcan”

Genre I - Altercation

six songs for string quartet

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$\text{♩} = 63$

$\text{♩} = 79$

Musical score for Violin I, Violin II, Viola, and Cello, measures 1-12. The score is in 4/4 time and features a variety of dynamics and articulations. Violin I and II parts are marked *ffp* and *fff* in the first section, and *pp* and *p* in the second section. The Viola and Cello parts are marked *ff* and *fff* in the first section, and *f* and *pp* in the second section. The score includes a bridge section starting at measure 7. The Viola and Cello parts have a solo section from measure 6 to 7. The score includes a variety of dynamics and articulations, including *scr.*, *vib.*, *ord.*, *s.p.*, *pp*, *p*, *mp*, *mf*, *f*, and *fff*. The score also includes a variety of articulations, including *scr.*, *vib.*, *ord.*, *s.p.*, and *pp*.

poco rit. $\text{♩} = 56$

Musical score for Violin I, Violin II, Viola, and Cello, measures 13-24. The score is in 4/4 time and features a variety of dynamics and articulations. Violin I and II parts are marked *p* and *pp* in the first section, and *mf* and *p* in the second section. The Viola and Cello parts are marked *f* and *pp* in the first section, and *f* and *pp* in the second section. The score includes a variety of dynamics and articulations, including *norm.*, *ppp*, *mf*, *p*, *mp*, *mf*, *p*, and *mp*. The score also includes a variety of articulations, including *scr.*, *vib.*, *ord.*, *s.p.*, and *pp*.

poco accel. → ♩ = 63

(♩ = ♩) ♩ = 84

poco rit.

a tempo

14

Vln. I

Vln. II

Vla.

Vcl.

mf > pp, fp > pp > mp, on bridge, pp < p, > pp

norm., pp mf > pp, mf > pp, mp, on bridge, pp < p

norm., ppp mf > pp mf > pp, mp, on bridge, mp, p

norm., solo, p, mp, p, mf > p, f, mp, fp, f, fp < fp

norm., solo, p, mp, p, mf > p, f, mp, fp, f, fp < fp

(♩ + ♩ = ♩) ♩ = 76

poco rit. →

18

Vln. I

Vln. II

Vla.

Vcl.

pp, mf, p, mp

norm., pp, mf, p, mp

norm., pp, mf, pp < mp, pp

norm., pp, mf, pp < mp, pp

f > mf, fp < f, p, solo ends, mf, pp, III¹⁶⁽⁴⁾ III²⁰⁽⁵⁾, III¹⁵ III¹⁴ III¹³ III¹²

f > mf, fp < f, p, solo ends, mf, pp, III¹⁶⁽⁴⁾ III²⁰⁽⁵⁾, III¹⁵ III¹⁴ III¹³ III¹²

♩ = 63

(♩ = ♩) ♩ = 79

21

Vln.I

Vln.II

Vla.

Vcl.

III II I

III II I

III II I

III II I

III¹¹ III¹⁰ III⁹ III⁸ III⁷ III⁶

III¹¹ III¹⁰ III⁹ III⁸ III⁷ III⁶

p mp pp mp pp

p mp pp mp pp

pp mp pp

pp mp pp

mp p pp

mp p pp

pp < p > pp mp

pp < p > pp mp

f.stop/c.l.b./ricochet

f.stop/c.l.b./ricochet

f.stop/c.l.b./ricochet

f.stop/c.l.b./ricochet

half-hair: dynamics are relative s.p. → ord.

half-hair: dynamics are relative s.p. → ord.

p.s.p. → ord.

p.s.p. → ord.

vib.

vib.

f.stop/c.l.b./ricochet

f.stop/c.l.b./ricochet

poco rit. →

25

Vln.I

Vln.II

Vla.

Vcl.

norm. III

norm. III

norm.

norm.

s.p. p.s.p. → s.p. → ord.

s.p. p.s.p. → s.p. → ord.

vib.

vib.

ord.

ord.

ord.

ord.

mf > mp mf >

mf > mp mf >

mf > mp mf > mp

mf > mp mf > mp

ff f fp < mp > mf > mp

ff f fp < mp > mf > mp

f p < mf > p < f > mp

f p < mf > p < f > mp

p mf > p

p mf > p

mp p

mp p

mf > mp

mf > mp

mf > mp

mf > mp

♩ = 63

poco rit. → ♩ = 56

29

Score for measures 29-32, featuring *poco rit.* dynamics.

Vln. I: *mp* < *mf* > *p* *mf* > *pp* *f* *ff* *pp* < *p* > < *p* > *mp* > *pp* < *mp* > *pp* < *mf* > *p* <

Vln. II: *mf* > *pp* *ff* *mp* *ff* *pp* *ppp* < *p* > *pp* < *mp* > *pp* <

Vla. (Violins): *mf* > *pp* *f* *ffp* *ff* *mp* *p* *pp*

Vcl. (Violins): *pp* < *mf* > *pp* *ff* *pp* *pp* < *p* > *pp* <

Vcl. (Violas): *pp* < *mf* > *pp* *ff* *pp* *pp* < *p* > *pp* <

Performance markings include *norm.*, *s.p.*, *ord.*, *on bridge*, and *high as possible gliss harmonics* (III, IV).

poco accel. →

33

Score for measures 33-36, featuring *poco accel.* dynamics.

Vln. I: *mf* > *p* *ff* > *mp* *ff* > *mp* *ff* *p* < *f* > *p* *pp* *ord.*

Vln. II: *mf* > *p* *ff* > *mp* *ff* > *mp* *ff* *p* < *f* > *p* *pp* *ord.*

Vla. (Violins): *mf* > *p* *ff* > *mp* *ff* *pp* *pp* *ff* *p* *ord.*

Vcl. (Violins): *mf* > *p* *ff* > *mp* *ff* *pp* *pp* *ff* *p* *ord.*

Vla. (Violas): *mp* *pp* *mp* *ppp* *ppp* *mf* > *mp*

Vcl. (Violins): *mp* *ppp* *mp* *ppp* *pp* *mf* *pp* *f*

Vcl. (Violas): *mp* *ppp* *mp* *ppp* *pp* *mf* *pp* *f*

Performance markings include *ord.*, *s.p.*, *st.*, *high as possible gliss harmonics* (III, IV), and *on bridge*.

♩ = 63 *molto accel.* → ♩ = 104 *rit.* → ♩ = 76

45 on bridge

Vln.I
mp *p* *mf* *ppp* *pp* *mp* *pp* *mp* *pp*

Vln.II
mp *mf* *p* *f* *p* *mp* *p* *mp* *pp* *pp*

Vla.
mp *p* *mp* *p* *mp* *p* *mp* *pp* *pp*

Vcl.
mp *p* *mf* *ppp* *pp* *mf* *pp* *mp* *pp*

norm. *pp* *mp* *pp* *mp* *pp*

norm. *pp* *mp* *pp* *mp* *pp*

norm. *pp* *mp* *pp* *mp* *pp*

norm. *pp* *mp* *pp* *mp* *pp*

norm. *pp* *mp* *pp* *mp* *pp*

norm. *pp* *mp* *pp* *mp* *pp*

rit. → ♩ = 63

49

Vln.I
ffp *scr.* *ff* *p* *ffp* *scr.* *ff* *p* *on bridge* *scr.* *mf* *p*

Vln.II
ffp *scr.* *ff* *p* *ffp* *scr.* *ff* *p* *on bridge* *scr.* *mf* *p*

Vln.II
mf *p* *ppp* *ffp* *scr.* *ff* *mp*

Vln.II
mf *p* *ppp* *ffp* *scr.* *ff* *mp*

Vla.
mf *p* *ppp* *mf* *p* *ppp*

Vla.
mf *p* *ppp* *mf* *p* *ppp*

Vcl.
pp *ffp* *scr.* *ff* *mp* *ord.* *ffp* *scr.* *ff* *mp* *f* *p*

Vcl.
pp *ffp* *scr.* *ff* *mp* *ord.* *ffp* *scr.* *ff* *mp* *f* *p*

poco rit. → ♩ = 63

61

Vln. I

Vln. II

Vla.

Vcl.

scr.

pp ffp pp ff ff mp fff mf ffp p

vib.

ff ff ff ffp ffp

II I

II I

II III IV IV III

II III IV III

Genre II - Pedals

♩ = 63

64 MUTE (leather) flautando a.s.t.

Vln.I MUTE (leather) flautando a.s.t.

Vln.II MUTE (leather) flautando a.s.t. II

Vla. MUTE (leather) bow as needed, make bow changes as seamless as possible

Vcl. MUTE (leather) flautando a.s.t.

Musical score for measures 64-68. Includes dynamics (mp, f), articulation (accents), and performance instructions like 'flautando a.s.t.' and 'bow as needed, make bow changes as seamless as possible'. Features triplets and vibrato markings.

69 norm. ord. flautando a.s.t. s.p. a.s.t.

Vln.I norm. ord. flautando a.s.t. s.p. a.s.t.

Vln.II norm. ord. flautando a.s.t. III s.p. II half hair p.s.p.

Vla. norm. ord. flautando a.s.t. III s.p. II half hair p.s.p.

Vcl. ord. norm. flautando a.s.t. ord. II half hair p.s.p.

Musical score for measures 69-73. Includes dynamics (mp, f, p), articulation (accents), and performance instructions like 'flautando a.s.t.', 's.p.', and 'half hair p.s.p.'. Features triplets and vibrato markings.

95

Vln.I

Vln.II

Vla.

Vcl.

II I s.p. ord. ord. vib. vib.

mp ppp mp mp mf mf

II I s.p. ord. ord. vib. vib.

mp ppp mp mp mf mf

s.t. ord. s.t. ord. vib.

mp mp mp mf

s.t. ord. s.t. s.p. s.t.

mp mp mp

II s.t. III IV ord. III IV s.t. s.p. s.t.

mp mp mp

vib. vib.

sub.f pp sub.f pp

100

Vln.I

Vln.II

Vla.

Vcl.

s.t. p.s.p. a.s.t. a.s.t.

mp mp mp mp

s.t. p.s.p. I IV III a.s.t. a.s.t.

mp mp mp mp

s.t. ord. s.p. a.s.t. a.s.t.

fp > ppp < mf > mp mf ppp ppp

s.t. ord. s.p. a.s.t. a.s.t.

fp > ppp < mf > mp mf ppp ppp

ord. s.t. I ord. I ord. a.s.t. a.s.t.

mp mp mp pp < mp > pp < mp > > pp < mp > pp < mp >

ord. s.t. I ord. I ord. a.s.t. a.s.t.

mp mp mp pp < mp > pp < mp > > pp < mp > pp < mp >

mp pp < mp > pp mp > pp < mp > pp

mp pp < mp > pp mp > pp < mp > pp

poco accel. →

105

Musical score for measures 105-110. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.).

- Vln. I & II:** Both parts start with *mf* and *ppp*. They feature sixteenth-note passages with fingerings III II III II etc. and dynamic markings *pp*, *ff*, *mp*, and *f*.
- Vla.:** Starts with *mf* and *ppp*. Dynamics include *mp*, *f*, *mf*, *fp*, and *f*.
- Vcl.:** Starts with *mf* and *ppp*. Dynamics include *fp*, *f*, *mp*, and *f*. Includes the instruction "ord. → a.s.t.".

♩ = 82

rit. poco a poco →

111

Musical score for measures 111-116. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.).

- Vln. I & II:** Dynamics range from *mp* to *ff*. Includes fingerings II III (gliss on III) and I II.
- Vla.:** Dynamics range from *mp* to *ff*. Includes fingerings II III and I II.
- Vcl.:** Dynamics range from *ff* to *p*. Includes fingerings I II and II III.

♩ = 63

116

Score for measures 116-120. The score includes parts for Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vcl.).

Violin I (Vln.I): Starts with *mp* and *s.t.* (sordano). At measure 117, it changes to *flautando a.s.t.* (flautando a sordano) with *mp*. At measure 119, it changes to *half-hair (a.s.t.)* with *p*.

Violin II (Vln.II): Follows a similar pattern to Vln.I, with *mp* and *s.t.* in measure 116, *flautando a.s.t.* in measure 117, and *half-hair (a.s.t.)* in measure 119.

Viola (Vla.): Plays a sustained note with *mp* in measure 116. In measure 117, it has the instruction: "bow as needed, make bow changes as seamless as possible".

Violoncello (Vcl.): Starts with *mp* and *s.t.* in measure 116. In measure 117, it changes to *flautando a.s.t.* with *mp*. In measure 119, it changes to *p*.

121

Score for measures 121-125. The score includes parts for Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vcl.).

Violin I (Vln.I): Starts with *p* and *ppp* in measure 121. It includes dynamic markings *mf*, *ppp*, *p*, *ppp*, *mp*, and *mf*. It features "ord." (ordinario) and "a.s.t." (a sordano) markings. In measure 125, it has "remove MUTE".

Violin II (Vln.II): Follows a similar dynamic pattern to Vln.I, with *p*, *ppp*, *mf*, *ppp*, *p*, *ppp*, *mp*, and *mf*. It also includes "ord." and "a.s.t." markings. In measure 125, it has "remove MUTE".

Viola (Vla.): Plays a sustained note with *mp* in measure 121. In measure 125, it has "remove MUTE".

Violoncello (Vcl.): Starts with *mf* and *mp* in measure 121. It includes dynamic markings *mf*, *mp*, and *mf*. It features "ord." markings. In measure 125, it has "remove MUTE".

accel. poco a poco

133

Score for measures 133-137. The score is divided into five systems: Vln. I, Vln. II, Vla., and Vcl. (Violoncello). Each system contains two staves. The music is in 4/4 time and features a variety of dynamics including *pp*, *p*, *mf*, *ff*, and *ffp*. Performance instructions include *ord.*, *s.p.*, and *mf*. Fingerings and bowings are indicated with numbers and slurs. The Vln. I and Vln. II parts feature a prominent melodic line with a 9-measure phrase. The Vla. and Vcl. parts provide harmonic support with a 10-measure phrase. The Vcl. parts are marked *m.s.p.* 7-11.

♩ = 72 *rit.* → ♩ = 52 *a tempo* ♩ = 72

138

Score for measures 138-142. The score continues with the same five systems: Vln. I, Vln. II, Vla., and Vcl. The music is in 4/4 time and features a variety of dynamics including *mp*, *ff*, *fff*, *ffp*, *f*, and *mf*. Performance instructions include *ord.*, *s.p.*, *p.s.p.*, and *m.s.p.*. Fingerings and bowings are indicated with numbers and slurs. The Vln. I and Vln. II parts feature a prominent melodic line with a 5-measure phrase. The Vla. and Vcl. parts provide harmonic support with a 7-measure phrase. The Vcl. parts are marked *m.s.p.* 7-11.

143

ord. s.p. ord. s.p. ord. s.p. ord. s.p.

Vln. I *ppp* *ffp* *ff* *mf* *ffp*

Vln. II *sub p* *mf* *ppp* *ff* *mf* *ff* *mf* *ff*

Vla. *ppp* *ff* *mf* *ff* *mf* *ffp*

Vcl. *sub p* *ff* *ff* *mf* *ff* *mf* *ff*

ord. s.p. ord. s.p. ord. s.p. ord. s.p.

IV⁵ IV⁶ IV⁷ s.p. ord. s.p. ord. s.p.

ord. s.p. ord. s.p. ord. s.p. ord. s.p.

IV⁵ IV⁶ IV⁷ s.p. ord. s.p. ord. s.p.

sub p *ff* *ff* *mf* *ff* *mf* *ff*

ord. s.p. ord. s.p. ord. s.p. ord. s.p.

IV⁵ IV⁶ IV⁷ s.p. ord. s.p. ord. s.p.

sub p *ff* *ff* *mf* *ff* *mf* *ff*

148

ord. vib. *ff* *f* *mf* *ff* *mf* *ff*

Vln. I *ff* *f* *mf* *ff* *mf* *ff*

Vln. II *f* *mf* *ff* *fff* *mf* *fff*

Vla. *ff* *f* *mf* *ff* *fff* *mf* *fff*

Vcl. *mp* *fp* *ff* *mp*

ord. s.p. ord. s.p. ord. s.p. ord. s.p.

III^{II} I^I II ord. s.p. ord. s.p. ord. s.p.

III^{II} I^I II ord. s.p. ord. s.p. ord. s.p.

mp *fp* *ff* *mp*

152

Vln.I
ord. → s.p. → ord. → s.p. → ord. → s.p. → ord.
mf → ff → mp → fff → mf

Vln.II
ord. → s.p. → ord. → s.p. → ord. → s.p. → ord.
mp → ff → mp → fff → mf

Vla.
ord. → s.p. → ord. → s.p. → ord. → s.p. → ord.
mf → ff → mp → fff → mp → ff → mf

Vcl.
ord. → s.p. → ord. → s.p. → ord. → s.p. → ord.
fff → f → fff → mf → ff → mp → fff → mf

III → ord. → s.p. → ord. → s.p. → ord. → s.p. → ord.
fff → f → fff → mf → ff → mp → fff → mf

156

poco rit. → ♩ = 63

Vln.I
s.p. → ord. → s.p. → ord. → s.p. → ord. → s.p. → ord.
ffp → ff → mf → ff → mf → ff → mf → ff → mf → ff

Vln.II
s.p. → ord. → s.p. → ord. → s.p. → ord. → s.p. → ord.
ffp → ff → mf → ff → mf → ff → mf → ff → mf → ff

Vla.
s.p. → ord. → s.p. → ord. → s.p. → ord. → s.p. → ord.
ffp → ff → mf → ff → p → f → mp → ff

Vcl.
s.p. → ord. → s.p. → ord. → s.p. → ord. → s.p. → ord.
ffp → ff → mf → ff → p → f → mp → ff

III → ord. → s.p. → ord. → s.p. → ord. → s.p. → ord.
ffp → ff → mf → ff → p → f → mp → ff

poco accel. → ♩ = 76

162

Vln.I

Vln.II

Vla.

Vcl.

mf *fff* *mp* *ff* *ffp* *ff*

mp *fff* *mf* *ff* *mf* *ffp* *mf* *ff*

mp *fff* *mf* *ff* *mf* *ffp* *mf* *ff*

mp *fff* *mf* *ff* *mf* *ffp* *mf* *ff*

ff *mf* *fff* *mf* *ff*

ff *mf* *fff* *mf* *ff*

s.p. ord. s.p. ord. s.p. ord. s.p. ord.

6 6 6 5 10 10

accel. poco a poco →

167

Vln.I

Vln.II

Vla.

Vcl.

mp *ffp* *ffp* *ff* *fff* *sub p*

mp *ffp* *ffp* *ff* *fff* *sub p*

mp *ffp* *ffp* *ff* *fff* *mf* *ff* *sub p*

mp *ffp* *ffp* *ff* *fff* *mf* *ff* *sub p*

ffp *ff* *fff* *sub p* *sub p*

ffp *ff* *fff* *sub p* *sub p*

p *ff* *ffp* *ffp* *ff* *mp*

p *ff* *ffp* *ffp* *ff* *mp*

s.p. ord. s.p. ord. s.p. ord. s.p. ord.

6 3 5 5 6 6 7 7

♩ = 92 rit. → ♩ = 52

172

Vln. I

Vln. II

Vla.

Vcl.

ord.

as fast as possible

m.s.p.

MUTE (leather)

ord. I II

fff

sub p

ppp

ord.

as fast as possible

m.s.p.

MUTE (leather)

ord. I II

fff

sub p

ppp

ord.

as fast as possible

m.s.p.

MUTE (leather)

ord.

as fast as possible

m.s.p.

MUTE (leather)

ord. II III

fff

sub p

ppp

ord.

as fast as possible

m.s.p.

MUTE (leather)

ord. II III

fff

sub p

ppp

s.p.

ord.

m.s.p. 7-11

s.t.

fff

sub pp

mp

s.p.

ord.

m.s.p. 7-11

s.t.

fff

sub pp

mp

176

Vln. I

Vln. II

Vla.

Vcl.

mp

mf

p

mp

mf

p

mp

mp

mf

p

mp

mp

mf

p

mp

MUTE (leather)

p.s.p. III 11

delta 11-7

ppp

mp

MUTE (leather)

p.s.p. III 11

delta 11-7

ppp

mp

185

Vln. I

Vln. II

Vla.

Vcl.

p.s.t.
mp

p.s.t.
mp

p.s.t.
mp

p.s.t.
mp

p.s.t.
pp *mp* *pp* *mp* *pp* *mp* *pp* *mp*

p.s.t.
pp *mp* *pp* *mp* *pp* *mp* *pp* *mp*

189

Vln. I

Vln. II

Vla.

Vcl.

pp *mp* *pp* *mp* *pp* *mp* *pp* *mp*

pp *mp* *pp* *mp* *pp* *mp* *pp* *mp*

ord.

I ord. II I II III

192

Vln.I

Vln.II

Vla.

Vcl.

s.t. repeat as fast as possible

pp

remove MUTE

III IV⁷

f p

pp mp pp mp pp mp pp mp pp

207

flautando (a.s.t.) norm. (a.s.t.)

Vln. I

Vln. II

Vla.

Vcl.

211

Vln. I

Vln. II

Vla.

Vcl.

accel. $\text{♩} = 82$ a tempo $\text{♩} = 46$

214

Vln. I

Vln. II

Vla.

Vcl.

218

Vln. I

Vln. II

Vla.

Vcl.

as fast as possible
s.p.
III

remove MUTE

a.s.t.

as fast as possible
s.p.
III

remove MUTE

a.s.t.

as fast as possible
s.p.
II

remove MUTE

a.s.t.

as fast as possible
s.p.
II

remove MUTE

a.s.t.

accel. $\text{♩} = 112$

221

Vln.I
Vln.II
Vla.
Vcl.

a tempo $\text{♩} = 46$

226

Vln.I
Vln.II
Vla.
Vcl.

accel. poco a poco

230

Score for measures 230-234. The score is arranged in systems for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.).

- Vln. I:** Treble clef, 3/4 time signature. Dynamics range from *p* to *pp*, *mf*, and *f*. Phrasing slurs are present.
- Vln. II:** Treble clef, 3/4 time signature. Dynamics range from *mp* to *f* and *p*. Includes markings for *cantabile* and *vib.* (vibrato).
- Vla.:** Alto clef, 3/4 time signature. Dynamics range from *p* to *pp*, *mf*, and *f*. Includes fingerings II and III.
- Vcl.:** Bass clef, 3/4 time signature. Dynamics range from *fp* to *f*. Includes a triplet marking.

♩ = 112

rit. ♩ = 92

235

Score for measures 235-239. The score continues for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.).

- Vln. I:** Treble clef, 3/4 time signature. Dynamics range from *p* to *mp*, *mf*, and *pp*. Includes *s.p.* (sordando) marking.
- Vln. II:** Treble clef, 3/4 time signature. Dynamics range from *mf* to *fp* and *f*. Includes *s.p.* marking.
- Vla.:** Alto clef, 3/4 time signature. Dynamics range from *p* to *mp* and *ppp*. Includes fingerings II and III.
- Vcl.:** Bass clef, 3/4 time signature. Dynamics range from *ff* to *mp*, *mf*, and *ppp*. Includes fingerings I and II.

240

Vln.I

Vln.II

Vla.

Vcl.

Measures 240-242. Vln. I and II play sixteenth-note passages with dynamics *f*, *ff*, *mf*, and *ff*. Vla. and Vcl. play sustained notes with dynamics *p*.

rit. $\bullet = 76$

243

Vln.I

Vln.II

Vla.

Vcl.

Measures 243-245. Vln. I and II play sixteenth-note passages with dynamics *ppp*, *mp*, *p*, *mf*, and *p*. Vln. II has *cantabile* markings. Vla. and Vcl. play sustained notes with dynamics *p* and *mf*.

♩ = 63

247 (8^{va})

Vln. I *mp* *mp* *ff* IV →

Vln. II *mp* *mp* *ff* IV →

Vln. II *pp* *pp* *ff* aggressively p.s.p. IV →

Vln. II *pp* *pp* *ff* aggressively p.s.p. IV →

Vla. *pp* *mp* *f* *mp* *f* *mp* *mp* *mp* *ff* p.s.p. III →

Vla. *pp* *mp* *f* *mp* *f* *mp* *mp* *mp* *ff* p.s.p. III →

Vcl. *pp* *mf* *p* *f* *p* *fp* *ff* p.s.p. II

Vcl. *pp* *mf* *p* *f* *p* *fp* *ff* p.s.p. II

poco rit. → ♩ = 46 *accel.* → ♩ = 76

250

Vln. I *p* *mp* *ff* IV → s.p. → ord.

Vln. I *p* *mp* *ff* IV → s.p. → ord.

Vln. II *p* *ff* *ord.* III IV III IV

Vln. II *p* *ff* *ord.* III IV III IV

Vla. *p* *mp* *ff* III → s.p. → ord.

Vla. *p* *mp* *ff* III → s.p. → ord.

Vcl. *p* *mp* *ff* s.p. → ord.

Vcl. *p* *mp* *ff* s.p. → ord.

poco rit. *a tempo* *rit.*

253

Vln.I

Vln.II

Vla.

Vcl.

♩ = 52

256

Vln.I

Vln.II

Vla.

Vcl.

Genre V - Lament

♩ = 42 (♩ = 126)

solo, cantabile

vib.

261

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

267

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

273 $\text{II} \rightarrow$ s.p. ord. *rit.*

Vln.I *pp* *mf* *pp* *mf* *p* *f* *mp* *mf* *p* *mf* *p* *mp*

Vln.II *mf* *mf* *mp* *mp* *mf* *mf* *mf* *mf*

Vla. *mf* *mf* *mp* *mp* *mf* *mf* *mf* *mf*

Vcl. *mf* *mf* *pp* *mf* *mf* *mf* *mf* *mf*

$\text{♩} = 34$ ($\text{♩} = 102$)

a tempo primo $\text{♩} = 42$ ($\text{♩} = 126$)

279 $\text{III} \rightarrow$ IV

Vln.I *mf* *mf* *f* *f* *mp* *mf* *p* *f* *mp* *mf* *mp* *mf* *p* *fp* *mp*

Vln.II *mf* *mf* *f* *f* *mp* *mf* *p* *f* *mp* *mf* *mp* *mf* *p* *fp* *mp*

Vln.II *mf* *p* *f* *mf* *mf*

Vla. *mf* *p* *f* *mf* *mf*

Vcl. *mf* *mf* *pp* *mf* *mf* *pp*

Vcl. *mf* *mf* *pp*

285

Vib. *vib.*

Vln. I
mp < f > mp < f > *mp < mf > p* *mf > p < mf >* *fp < ff >* *p < fp < f >* *mp < f > mp*

IV → *vib.*

Vln. II
mp < f > mp < f > *mp < mf > p* *mf > p < mf >* *fp < ff >* *p < fp < f >* *mp < f > mp*

s.t. *< mf >* *< mf >* *mp* *mf >* *< f >*

IV → *s.t.* *< mf >* *< mf >* *mp* *mf >* *< f >*

s.t. *< mf >* *< mf >* *mf*

s.t. *< mf >* *< mf >* *mf*

Vcl. *< mf >* *< mf >* *mf*

poco rit.

a tempo

poco accel. → $\bullet = 56$ $\bullet = 168$

291

Vib. *vib.*

Vln. I
f > mp < f > *p* *ff > p < mf > pp < f > ppp < mf > p < mf*

vib.

Vln. II
f > mp < f > *p* *ff > p < mf > pp < f > ppp < mf > p < mf*

mp > *mf* *mp >* *mf* *pizz.* *mp* *mf*

I II III IV *mp >* *mf* *mp >* *mf* *pizz.* *mp* *mf*

mp > *mf* *mp >* *mf* *pizz. s.p.* *mp* *mf* *ord.* *mp* *mf*

mp > *mf* *mp >* *mf* *pizz. s.p.* *mp* *mf* *ord.* *mp* *mf*

mp > *mf* *mp >* *mf* *pizz. s.p.* *p mp p* *ord.* *mp < mf mp*

III IV *mp >* *mf* *mp >* *mf* *pizz. s.p.* *p mp p* *ord.* *mp < mf mp*

Genre VI - Coils

297 $\text{♩} = 56$

Vln. I
s.t. pizz. I (o.s.b.) arco ord. vib. II

Vln. II
s.t. pizz. I (o.s.b.) arco ord. vib. II

Vla.
(pizz.) arco

Vcl.
III IV (arco) (arco) scr. vib.

p ppp f ff ppp p < f > p f ppp < f > p p

f p fp ff p f p f pp mfp < mf > p f

p f p p f p p f p p f p p

p f p p f p p f p p f p p

p < f > p < f > p ff p < mf > p < mf > p < mf > p p < mf > p < mf > p < mf > p < mf > p f

301

Vln. I
III p.s.p. IV s.p. III ord. pizz. c.l.b. and ricochet III IV pizz. arco scr. p.s.p.

Vln. II
III p.s.p. IV s.p. III ord. pizz. c.l.b. and ricochet III IV pizz. I II arco scr. p.s.p.

Vla.
s.p. ord. s.p. ord. pizz. I (o.s.b.) arco vib.

Vcl.
s.p. ord. p.s.p. ord. m.s.p.⁷⁻¹¹

fp < mf > mf < mf > mf f f ff f mf f mf < f > mp

fp < mf > mf < mf > mf f f ff f mf f mf < f > mp

p < f > p < f > p f ff p f p f p f < f >

f pp f ff p f p p f p f vib.

p < f > p < f > p p < f > p < f > p p < mf > p < f > p < f > p p < mf > pp mp ppp

p < f > p < f > p p < f > p < f > p p < mf > p < f > p < f > p p < mf > pp mp ppp

(♩ = ♩) ♩ = 84

305

Vln. I

Vln. II

Vla.

Vcl.

m.s.p.⁷ → m.s.p.⁵ scr. → m.s.p.⁷ → ord. (pizz + bow) m.s.p.⁵ → m.s.p.⁷
f mp f > mp f mp f mp > ppp ff
 m.s.p.⁷ → m.s.p.⁵ scr. → m.s.p.⁷ → ord. (pizz + bow) m.s.p.⁵ → m.s.p.⁷
f mp f > mp f mp f mp > ppp ff
 s.t. → s.p. pizz. II arco s.t. → s.p. s.t. → ord.
mf mf ppp f f
 III II s.t. → s.p. pizz. II arco s.t. → s.p. s.t. → ord.
mf mf ppp f f
 pizz. II arco II p < mf > p mf pizz. s.t. → ord.
mf p < mf > p mf mf f
 pizz. II arco II p < mf > p I pizz. s.t. → ord.
mf p < mf > p mf mf f
 → s.p. s.t. → s.p. s.p. → ord. → s.p. s.t. → ord.
p < mp mf f mp < ff ppp < f > p
 → s.p. s.t. → s.p. s.p. → ord. → s.p. s.t. → ord.
p < mp mf f mp < ff ppp < f > p

309

Vln. I

Vln. II

Vla.

Vcl.

s.t. ord. vib. I
ppp pp < p > pp pp < mf > pp mp ffp
 s.t. ord. vib. II I
ppp pp < p > pp pp < mf > pp mp ffp
 s.t. ord. vib. (pizz + bow) m.s.p. ord.
ppp pp < p > pp f ppp p f p
 s.t. ord. vib. III (pizz + bow) m.s.p. ord.
ppp pp < p > pp f ppp p f p
 s.t. ord. vib. pizz. I arco
ppp < mp f mf p
 s.t. ord. vib. pizz. I arco
ppp < mp f mf p
 s.t. → ord. s.p. (pizz + bow) ord. → s.p.
f mp f fp fp ff f
 s.t. → ord. s.p. (pizz + bow) ord. → s.p.
f mp f fp fp ff f

313

Vln.I

Vln.II

Vla.

Vcl.

ord. m.s.p. bow on bridge s.p. p f p p ff p ff p mf pp

pizz. arco mf mf > p ff p mp ppp ff

scr. vib. s.p. ord. f > mp > mp

(pizz + bow) III → s.p. ord. s.p. ord. (gliss harmonics) I mp ff p fff mp < mp >

♩ = 63

317

Vln.I

Vln.II

Vla.

Vcl.

ord. s.p. ord. pizz. arco vib. mf ppp ff mf < mf > pp mf > pp

pizz. arco s.p. ord. bow on bridge pizz. arco vib. mf ppp ff+ mp mf

ord. vib. IV s.p. ord. m.s.p. scr. m.s.p.7 m.s.p.5 m.s.p.7-11 ff pp < mf > ppp ff+ ff pp < mp > pp

pizz. arco s.p. ord. bow on bridge pizz. arco vib. mf ppp mf+ ff pp < mp > pp III

$\text{♩} = 78$

321

Vln. I

Vln. II

Vla.

Vcl.

III

pizz. c.l.b. ric. norm. pizz. arco s.p. ord.

III

pizz. c.l.b. ric. norm. II I III pizz. arco s.p. ord.

pizz. arco vib. s.p. s.t. s.p. ord.

pizz. arco vib. III s.p. s.t. (III) s.p. ord.

m.s.p.⁵ m.s.p.⁷ scr. ord. bow on bridge mf > pp f p

m.s.p.⁵ m.s.p.⁷ scr. ord. bow on bridge mf > pp f p

scr. pizz. IV s.p. II s.p.

scr. pizz. IV s.p. II s.p.

ff > mp ff > mf pp < mp pp p < mf > p fp

ff > mp ff > mf pp < mp pp p < mf > p fp

$\text{♩} = 117$

326

Vln. I

Vln. II

Vla.

Vcl.

vib. III IV I III

vib. III IV I III

pizz. on bridge arco scr. pizz. III

pizz. on bridge arco IV scr. pizz. III

mf > p < mf > p < mf > pp < mp > pp mf mp > ppp pp < mf > pp

mf > p < mf > p < mf > pp < mp > pp mf mp > ppp pp < mf > pp

mf > p mp > pp < p > pp < f vib. II f

mf > p mp > pp < p > pp < f vib. II f

s.t. p.s.t. s.p. m.s.p.⁷

s.t. p.s.t. s.p. m.s.p.⁷

f p mf p fp f p

f p mf p fp f p

331

Vln.I

Vln.II

Vla.

Vcl.

s.t. ord. s.t. m.s.p. ord. m.s.p. ord. s.p. ord.

p *f* *p* *ff* *mf* *ff* *mf* *ffp* *f*

IV

III

pizz. arco s.t. ord. s.t. ord. s.t. s.p. ord.

f *f* *ppp* *f* *p* *ffp* *f*

pizz. arco III s.t. ord. s.t. ord. s.t. s.p. ord.

f *f* *ppp* *f* *p* *ffp* *f*

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

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

336

Vln.I

Vln.II

Vla.

Vcl.

III s.t. s.p. ord. vib. pizz. pp

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

III s.t. s.p. ord. vib. pizz. pp

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

s.p. ord. s.p. ord. s.p. ord. scr. m.s.p.

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

s.p. ord. s.p. ord. s.p. ord. scr. m.s.p.

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

at tip of bow III s.p. ord. scr.

ppp *pp* *mf* *pp* *ff* *mp* *pp* *f*

III at tip of bow III s.p. ord. scr.

ppp *pp* *mf* *pp* *ff* *mp* *pp* *f*

ord. s.p. s.t. ord. s.p. *f*

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

ord. s.p. s.t. ord. s.p. *f*

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

341

Vln. I
 Vln. II
 Vla.
 Vcl.
 Vcl.

341

ff *p* *f* *ff* *f* *mf* *f* *p* *f* *f* *ff* *f* *ff* *f*

pp *pp* *ff* *ff* *ff* *p* *mf* *p* *mf* *p* *mf* *p*

ff *f* *ff* *p* *mf* *p* *ff* *p* *mf* *p* *mf* *p*

ff *ppp* *ff* *pp* *mf* *p* *mf* *mp*

ff *ppp* *ff* *pp* *mf* *p* *mf* *mp*

(♩ = ♩) ♩ = 195

346

Vln. I
 Vln. II
 Vla.
 Vcl.
 Vcl.

346

ff *mf* *f* *ff* *f* *ff* *f* *ff* *mf* *ff* *ff* *ff* *ff* *ff*

ff *mp* *pp* *ff* *ff* *f* *ff* *f*

ff *mp* *pp* *ff* *ff* *f* *ff* *f*

ff *mp* *f* *f* *f* *f* *ff* *ffp*

ff *mp* *f* *f* *f* *ff* *ffp*

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

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

364

Violin I (Vln. I) and Violin II (Vln. II) parts feature dynamic markings such as *f*, *ff*, *p*, *fp*, and *f*. They include fingering numbers (II, 6) and performance instructions like *s.p.* (sul ponticello) and *pizz.* (pizzicato). The Viola (Vla.) part includes *ord. vib.* (ordered vibrato) and dynamic markings *f*, *mp*, *fp*, and *f*. The Violoncello (Vcl.) part includes dynamic markings *p*, *ff*, and *mf*, along with performance instructions like *ord.* (order) and *m.s.p.* (mezzo-soprano).

(♩ = ♩) ♩ = 184

371

Violin I (Vln. I) and Violin II (Vln. II) parts feature dynamic markings such as *f*, *p*, *f*, *ff*, and *f*. They include fingering numbers (II, I, II, I, II, I) and performance instructions like *s.p.* (sul ponticello), *scr. vib.* (scratched vibrato), and *vib.* (vibrato). The Viola (Vla.) part includes *p.s.p.* (pizzicato sul ponticello) and dynamic markings *f*, *fff*, and *f*. The Violoncello (Vcl.) part includes dynamic markings *p*, *f*, *p*, *fp*, *ff*, *ff*, *p*, and *ff*, along with performance instructions like *ord.* (order) and *m.s.p.* (mezzo-soprano).

379

Vln.I
Vln.II
Vla.
Vcl.

ord. II
ord. I
ord. II
ord. I
ord. vib.
ord. vib.
ord.
ord.
ord.

mp *ff* *f* *fff* *p* *p* *f* *p*

mp *ff* *mp* *ff* *fff* *p* *fff*

mp *ff* *mp* *ff* *fff* *p* *fff*

mp *ff* *p* *ff* *fff* *pp* *fff* *pp*

mp *ff* *p* *ff* *fff* *pp* *fff* *pp*

p *ff* *p* *fff*

p *ff* *p* *fff*

385

Vln.I
Vln.II
Vln.II
Vln.II
Vla.
Vla.
Vcl.
Vcl.

s.p. ord. s.p. ord. s.p. ord. s.p. ord.

f *fff* *pp* *ffp* *ff* *f* *f* *mp* *f* *mp* *f*

f *fff* *pp* *ffp* *ff* *f* *f* *mp* *f* *mp* *f*

p *ff* *mp* *ff* *p* *f* *p* *f* *mp* *f*

p *ff* *mp* *ff* *p* *f* *p* *f* *mp* *f*

f *p* *ff* *3* *ff* *p* *f* *p* *f*

f *p* *ff* *3* *ff* *p* *f* *p* *f*

mp *ff* *mp* *f* *mp* *f* *mp*

mp *ff* *mp* *f* *mp* *f* *mp*

389

Vln. I

Vln. II

Vla.

Vcl.

393

Vln. I

Vln. II

Vla.

Vcl.