

FELIPE DE ALMEIDA RIBEIRO

« instante soturno »

string quartet

SCORE

quarteto de cordas

PARTITURA

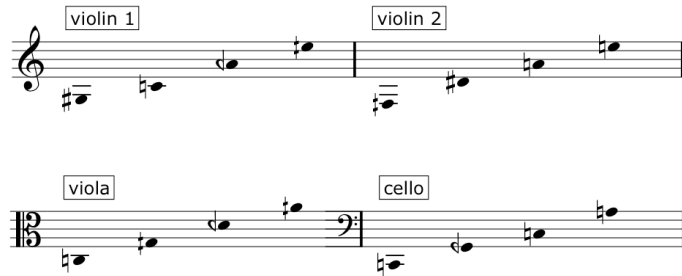
PERFORMANCE INSTRUCTIONS

Approximate duration: 11 minutes

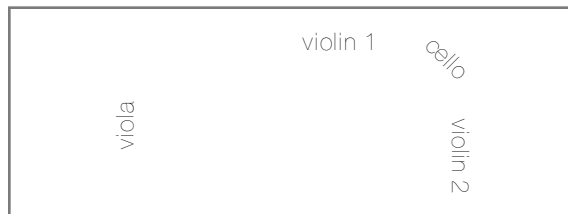
score The notation for this piece embodies only the playing action, not the resulting sonority. As a consequence, sounding pitch and timbre are not notated; rather, they are resumed to a set of instructions based on symbols and text.

articulation In general, definite and noticeable articulations should be avoided, unless required.

scordatura All instruments use a particular scordatura:

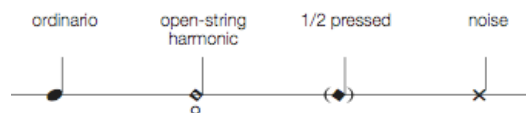


stage placement Viola is placed at the left side of the stage, while the string trio is placed at the right side. Stage placement needs to be arranged in a way to allow visual communication between players. If necessary, violin 2 or cellist can conduct in order to cue viola and violin 1.



amplification The viola is amplified. The player needs to be aware of the sonic results from different posture in relation to the microphone. For the technician, level indications are subjective. In general, two terms are used: 'minimum' which doesn't amplify, but still associates the instrument with the loudspeaker (i.e. minimum differs from zero amplification), and 'maximum', which amplifies fragile sounds. The technician needs to have access to the level fader and adjust it according to the room's acoustic response.

noteheads Standard (ordinario), diamond (open string harmonics), diamond in parenthesis (1/2 pressed), X (noise):



vibrato There is no vibrato throughout the entire piece (for all instruments).

l.v. Let vibrate: let the sound fades out naturally once the bow is not in contact with the strings.

fermatas Short (no length indication, short enough to break the implied pulsation), medium (with time indication), and long (ad libitum):



bowing placement  = behind the bridge

bridge = bowing diagonally on the bridge

m_{sp} = molto sul ponticello

s_p = sul ponticello

normale

s_t = sul tasto

m_{st} = molto sul tasto

Ic. (1st), IIc. (2nd), IIIc. (3rd), IVc. (4th)

mute Viola always uses wood mute, while violin 1, violin 2, and cello use practice mute. If mute changes are too distracting, use wood clothes clips as mutes.

70/30 (brush bow) Exclusively for viola. 70% brushing (along the string, parallel motion) the C string and 30% bowing (perpendicular to the string). The dynamics should move from a "quasi over-pressed sfz" to a *p* or *mp flautato*. The resulting sonority is a virtual 'pedal note' approximately a semitone lower than the open C string. Note: you should never stop the string from vibrating.

Crini 45° Exclusively for viola. Bow the string's cloth near the tailpiece with a bow angle of approximately 45°. The movement should start closer to the tailpiece moving towards the bridge (but still within the cloth). The sonic result is a mix of brushed pitch and noise sound.

Bow tremolo Fast bow tremolo within a single note and always *punta d'arco*.

Tremolo Ordinario tremolo between 2 notes (left hand tremolo). Often in the piece, a tremolo will morph into another. Most of the time, this change is made with glissandi between notes. The glissandi sign is always connecting the first note of the 1st tremolo to the 1st note of the second tremolo. The same happens to the 2nd note of the first tremolo moving towards the 2nd note of the second tremolo.

Flautato Flautato technique is always used in order to get overtones. As a consequence, the notated pitch (fundamental) acts only as an action instruction, i.e. the real sound is not represented through the notation.

Dynamics Different combinations of *sfz* with other expression signs are used throughout the piece: *sfp* (*sfz* followed by *p*), *sfpp* (*sfz* followed by *pp*), etc. In general, dynamics aren't only used to set the amount of volume, but also the type of timbre. For instance, 'ppp' is often used to highlight the overtones within the notated pitch, and not only a reduction of volume for that note.

« instante soturno »

quarteto de cordas

felipe de almeida ribeiro

① ♩ ca. 46

Viola

IIIc. normale
I.v.
Ic. sp
IIIc. normale
sp
msp flautato
I.v.
IIIc.
amplification @ minimum
p
pp
ppp
mf
ppp

Vla.

(msp flaut)
IVc.
IIIc.
IVc.
5
(ord.) mst
I.v.
70/30 (brush/bow) mst
msp flautato
gliss.
p
pppp
ppp
mp
sfz (quasi overpressed)
mp

② ♩ ca. 72

Vln. 1

Ivc. msp/flautato
Ic. (flautato)
8va
3
7
7
IIIc. normale
I.v.
pp
sfz
pp
mp
pp
p
p
mp

Vla.

I.v.
3
IIIc. normale
sp
normale
I.v.
gliss.
p
mp

Vln. 1

Ic. sp flautato
5
7
gliss.
gliss.
4''
E
mp
mf
pp
mp
ppp

Vla.

70/30 (brush/bow) mst
msp
normale
I.v.
4''
gliss.
sfz (quasi overpressed)
mf
mp

③ ♩ ca. 60

8^{va}

Vln. 1
Ic. msp flautato
pp mf pp mp <f> mp sfp (p)

Vln. 2
8^{va}
Iic. msp flautato
pp mf pp mp sfp (p) mp

Vc.
mst pizzicato arco msp flautato
IIIc. mst pizzicato arco ricochet normale msp flautato
mp () ppp mp () sfp () pp <mp

rall.

Vln. 1
(8) (msp flaut)
(p) ppp mp pp p

Vln. 2
(8) (msp flaut)
mp ppp p mf

Vc.
(msp flaut)
(mp) p p 9:8^h p mf

④ ♩ ca. 46

Vln. 1 (8) (msp) sp → msp
 Vln. 2 (8) (msp flaut) gliss.
 Vc. (msp flaut)
 Vla. (m) normale 3 sp → normale i.v. col legno
 amplification @ maximum

⑤ ♩ ca. 60

Vln. 1 (8) (Ic./msp/flaut) 3
 Vln. 2 (8) 5
 Vc. pizz. (mst) arco msp flaut
 Vla. 3 3 70/30 (brush/bow) mst (ord.) 7 msp
 quasi overpressed (sfz) mp

(ca. 60)

Vln. 1 $\frac{2}{4} + \frac{1}{16}$ $\frac{3}{4}$ $\frac{5}{16}$
 Vln. 2 $\frac{2}{4} + \frac{1}{16}$ $\frac{3}{4}$ $\frac{5}{16}$
 Vc. $\frac{2}{4} + \frac{1}{16}$ $\frac{3}{4}$ $\frac{5}{16}$
 Vla. $\frac{3}{8} + \frac{1}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

(8) f mp
 p mp pp
 Ivc. ricochet col legno mp
 (msp) mp IIIc. msp flautato ppp p sfp p
 amplification @ minimum

⑥ ca. 46

Vc. $\frac{2}{4} + \frac{1}{8}$ $\frac{4}{4}$
 Vla. $\frac{3}{8} + \frac{1}{8}$ $\frac{4}{4}$

normale IIIc. flautato $ppppp$ pp msp
 Ivc. flautato sp msp sp
 Ivc. / sp ppp pp p ppp sfp
 $8va$ msp sp

ca. 72

⑦ ca. 46

Vc. $\frac{4}{4} + \frac{1}{16}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{1}{4}$ $\frac{3}{8}$
 Vla. $\frac{4}{4} + \frac{1}{16}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

(8) pp mp p ppp
 Ic. p
 Ic.--Iic.--IIic. mf (msp flaut) p
 70/30 (brush/bow) mf mp p
 mst mp
 gliss. $quasi overpressed$
 amplification @ maximum

8 ca. 60

Vc. (Ic. msp flaut) (ppp) CRINI 45° brush cloth @ tailpiece I.Ic. on the bridge

Vla. CRINI 45° brush cloth @ tailpiece simile I.v. col legno 6 ricochet 7 7

mp < sfz mp < sfz mp < sfz pp p mp p

Vc. bridge → msp flaut p pp ppp

Vla. I.v. 7 col legno / ricochet 6 CRINI 45° brush cloth @ tailpiece

mp pp pp p p mp

9 ca. 46

Vln. 1 (m) I.v. 3 I.v. ppp mp pp mf

Vln. 2 (m) I.v. 3 I.v. ppp mp pp mf

Vc. (m) I.v. 3 I.v. ppp mp pp mf

Vla. I.v. m amplification @ minimum

10 ♩ ca. 72

Vla. 41

Iic. sp flautato (sempre) msp sp IVC. / msp IIIc. 8va

gliss. gliss. gliss.

pp p ppp pp mp ppp ppp sfz p

Vla. 43

IIIc. IIC. IIIc. ---> Ic.

gliss. gliss. gliss. gliss. gliss.

p mf p ppp p sfz (p)

Vla. 45

(Ic.) gliss. D# E#

ppp 3 sfz (p) mp p pp

11 ♩ ca. 46

Vln. 2 47

8va sp flaut. Ic. gliss. gliss. gliss. gliss. gliss. (Ic.) gliss.

ppp 5 mf mp pp mp pp

Vla. normale Iic. I.v. 3"

pp mf

amplification @ max.

12 (ca. 46)

49

Vln. 2 normale IVC. gliss. sp

Vla. col legno l.v. sfz amplification @ min.

13 ca. 60

51

Vln. 1 msp flautato (msp) normale msp IVC.

Vln. 2 msp flautato IVC. / sp

Vc. (m) normale l.v.

53

Vln. 1 (msp) IIIc. gliss. mp sfp

Vln. 2 p mp sfp

Vc. simile normale sp p

14 ca. 86

msp flautato ^{8va}

Vln. 1
55
IIIc. 5:4
p mp pp p mp
gliss. 5
IIC. 7 p mf
Ic. 7

Vln. 2
(IVc. msp flautato)
p mp p pp
5 6 7 6

Vc.
I.v. mf
msp flautato 3
pp mp p sfp p sfp p

Vla.
(ord.) (m) normale IIC. I.v.
gliss. pp p mp

(8)

Vln. 1
57
gliss. mp p mp
gliss.

Vln. 2
gliss. mp p mp
gliss.

Vc.
I.v. 5 I.v. 5 I.v. 3
p p p ppp
IVc. msp flautato
4:3 (msp flaut)
p ppp pp

Vla.
IVc. normale msp flaut.
mp p

15 ca. 60

(8)

Ic. msp flaut.

Vln. 1

59

mp

Iic.

pp

6

mp

pp

mp

Vln. 2

(Iic.)

mp

f

mp

mf

mp

Vc.

(msp flautato)

p

3

mf

(ord.)

5

mp

p

pp

Vla.

5

col legno

ricochet

(ord.)

msp flaut.

pp

f

mf

amplification @ max.

16 ca. 46

(8)

Vln. 1

62

IIIc.

p

Vln. 2

IIIc.

p

Vc.

ppp

Vla.

ricochet col legno

I.v.

3

Ic.

5

Iic.

ord. normale

5

I.v.

msp flaut

5

p

ricochet col legno

IIc.

7

IIIc.

Ic.

5

Iic.

IIIc.

Ic.

mp

pp

p

mp

17 (♩ ca. 46)

64 normale IIIc. I.v. normale IVc. sp IIIc. msp

67 IVc. normale sp CRINI 45° brush cloth @ tailpiece ricochet col legno CRINI 45° brush cloth @ tailpiece ricochet col legno

mf *mf* *ppp* *pp* *mp* *sfz* *pp* *p* *mp* *sfz* *mp*

18 (♩ ca. 46)

70 (m) I.v. I.v. I.v. I.v.

Vln. 1 *ppp* *mp* *pp* *mf*

Vln. 2 *ppp* *mp* *pp* *mf*

Vc. *ppp* *mp* *pp* *mf*

Vla. *ppp* *mp*

19 (♩ ca. 46)

74 on the bridge Ivc. msp flautato Iic. E4 gliss. A4

ca. 100 ca. 72

Vln. 1 *p* *sfpp* *ppp* *sfp* *p* *mp*

Vln. 2 *mp* *p* *sfp* *p* *sfp* *p*

Vc. *mp* *p* *sfp* *p*

Vla. CRINI 45° brush cloth @ tailpiece IIIc. Ivc. msp flaut. *mp* *sfz* *pppp* *p* *pp* *mp*

(ca. 72)

77 (IIc. msp flaut.)

Vln. 1 *mp* *f* *p* *gliss.* *gliss.* IIIc. msp flaut. *p* *pp* *gliss.*

Vln. 2 (h) *(p)*

Vc. (h) *(p)*

Vla. (IVc. msp flaut.) *(pppp)* *sfp* *(p)* *(ppp)*

amplification @ min.

20 ca. 46

79

Vln. 1 *pppp*

Vc. normale Iic. msp flaut 5 *ppp* *sfp* *(p)* *pp* *mf* *p*

Vla. normale Iic. msp flaut 7 *ppp* *sfp* *(p)* *pp* *mf* *p*

21 ca. 72 ca. 60 ca. 46

82 msp flaut. Iic. (p) 5 *mp* *p* 6 *mf* *mp* *p* *pp* *mp*

Vc. msp flaut. Iic. (p) 6 *mp* 7 5 5 3 *mf* *mp* *p* *pp* *mp*

(↓ ca. 46)

Ic. sempre

85

Vc.

Vla.

p *mp* *(p)* *mp* *6* *(p)* *mp* *5* *5* *3*

sfp *6* *5* *ppp* *gliss.* *mf* *pppp*

22 ↓ ca. 46

15^{ma}

87

Vln. 1

Vln. 2

Vc.

msp flaut Ic.

pp *mp* *6* *gliss.* *3* *mf* *mp*

pp *sfp* *p* *sfp* *p* *sfp* *p* *<mf>* *mp* *6* *3*

Ic. Iic. Ic. Iic. Ic. Iic. Ic. Iic. Ic. Iic. *3* *gliss.* *5* *sfp* *(p)* *pp* *ppp*

15^{ma}

89

Vln. 1

Vln. 2

Vc.

msp flaut

sfp *mp* *ppp* *5* *3* *pp* *mf* *pp* *3* *msp flaut* *pp* *mp* *pp*

sfp *mp* *ppp* *5* *3* *ppp* *mp* *pp* *5* *3* *IIIc.* *pp* *mp* *pp*

msp flaut *5* *3* *ppp* *mp* *pp* *pp* *mp* *pp* *ppp* *ppp* *p* *mp* *ppp* *pizz.* *5* *arco* *5* *gliss.* *mp*

91

Vln. 1

Vln. 2

Vc.

p *p* *mp* *mf* *gliss.* *pizz.* *arco*

IVc. *(msp flaut)* *pp* *mp* *p* *pp*

normale IIc. *mp* *p*

94

Vln. 1

Vln. 2

Vc.

sp *msp* *sp* *IIIc. msp* *ppp* *mp* *pp*

sp *msp* *sp* *sp Ic.* *ppp* *mp* *ppp* *mp* *p*

msp *IIc. msp* *ppp* *mp* *p* *mf* *pp*

ca. 46

98

Vln. 1

Vln. 2

Vc.

Ic. sp *p* *pp* *p* *pp* *p*

(sp) *(p)* *p* *pp*

23 ♩ ca. 60

Vln. 1
Vln. 2

(Ic.) sp → msp flaut. → sp
gliss.

(p) ppp $\frac{7}{4}$ sfpp pp sfp (pp)

(h) (Ic. / sp) (Ic.) pp

Vln. 1
Vln. 2

sp → msp flaut
gliss.

3 sfp p ppp mp p sfpp

(h) (Ic.) / Iic. p sfpp

Vln. 1
Vln. 2

(msp flaut) Ivc. Ic. IIIc. Iic. msp
gliss.

pp mp sfpp sfpp pp pp

(h) (h) Ic. pp

Vln. 1
Vln. 2

rubato → normale
gliss. (p) gliss. gliss. Iic. IIIc. 3 Ivc. normale
mp sfpp (p) mp pp

(h) (pp)

♩ ca. 60

♩ ca. 40

rit.

Musical score for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), measures 112-116. The score is in 2/4 time and includes dynamic markings such as *pppp*, *pp*, *mp*, and *ppp*. Performance instructions include *msp* (msp flautato), *gl/ss.*, *Ic. normale*, *IIIc.*, and *IIC.*. A *rit.* (ritardando) marking is present above the first measure. The first measure (112) features a *pppp* dynamic and a *mp* dynamic. The second measure (113) features a *pp* dynamic and a *mp* dynamic. The third measure (114) features a *ppp* dynamic and a *mp* dynamic. The fourth measure (115) features a *ppp* dynamic and a *mp* dynamic. The fifth measure (116) features a *ppp* dynamic and a *mp* dynamic. The score includes a *gl/ss.* (glissando) marking in the first measure of Vln. 2. The score also includes a *rit.* (ritardando) marking above the first measure. The score includes a *pppp* dynamic in the first measure of Vln. 1. The score includes a *pp* dynamic in the second measure of Vln. 1. The score includes a *mp* dynamic in the second measure of Vln. 1. The score includes a *ppp* dynamic in the third measure of Vln. 1. The score includes a *mp* dynamic in the third measure of Vln. 1. The score includes a *ppp* dynamic in the fourth measure of Vln. 1. The score includes a *mp* dynamic in the fourth measure of Vln. 1. The score includes a *ppp* dynamic in the fifth measure of Vln. 1. The score includes a *mp* dynamic in the fifth measure of Vln. 1. The score includes a *ppp* dynamic in the first measure of Vln. 2. The score includes a *pp* dynamic in the second measure of Vln. 2. The score includes a *mp* dynamic in the second measure of Vln. 2. The score includes a *ppp* dynamic in the third measure of Vln. 2. The score includes a *mp* dynamic in the third measure of Vln. 2. The score includes a *ppp* dynamic in the fourth measure of Vln. 2. The score includes a *mp* dynamic in the fourth measure of Vln. 2. The score includes a *ppp* dynamic in the fifth measure of Vln. 2. The score includes a *mp* dynamic in the fifth measure of Vln. 2. The score includes a *ppp* dynamic in the first measure of Vc. The score includes a *p* dynamic in the second measure of Vc. The score includes a *p* dynamic in the second measure of Vc. The score includes a *ppp* dynamic in the third measure of Vc. The score includes a *ppp* dynamic in the third measure of Vc. The score includes a *ppp* dynamic in the fourth measure of Vc. The score includes a *ppp* dynamic in the fourth measure of Vc. The score includes a *ppp* dynamic in the fifth measure of Vc. The score includes a *ppp* dynamic in the fifth measure of Vc. The score includes a *ppp* dynamic in the first measure of Vln. 1. The score includes a *pp* dynamic in the second measure of Vln. 1. The score includes a *mp* dynamic in the second measure of Vln. 1. The score includes a *ppp* dynamic in the third measure of Vln. 1. The score includes a *mp* dynamic in the third measure of Vln. 1. The score includes a *ppp* dynamic in the fourth measure of Vln. 1. The score includes a *mp* dynamic in the fourth measure of Vln. 1. The score includes a *ppp* dynamic in the fifth measure of Vln. 1. The score includes a *mp* dynamic in the fifth measure of Vln. 1. The score includes a *ppp* dynamic in the first measure of Vln. 2. The score includes a *pp* dynamic in the second measure of Vln. 2. The score includes a *mp* dynamic in the second measure of Vln. 2. The score includes a *ppp* dynamic in the third measure of Vln. 2. The score includes a *mp* dynamic in the third measure of Vln. 2. The score includes a *ppp* dynamic in the fourth measure of Vln. 2. The score includes a *mp* dynamic in the fourth measure of Vln. 2. The score includes a *ppp* dynamic in the fifth measure of Vln. 2. The score includes a *mp* dynamic in the fifth measure of Vln. 2. The score includes a *ppp* dynamic in the first measure of Vc. The score includes a *p* dynamic in the second measure of Vc. The score includes a *p* dynamic in the second measure of Vc. The score includes a *ppp* dynamic in the third measure of Vc. The score includes a *ppp* dynamic in the third measure of Vc. The score includes a *ppp* dynamic in the fourth measure of Vc. The score includes a *ppp* dynamic in the fourth measure of Vc. The score includes a *ppp* dynamic in the fifth measure of Vc. The score includes a *ppp* dynamic in the fifth measure of Vc.

24 ♩ ca. 72

Musical score for Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vc.), measures 116-120. The score is in 3/4 time and includes dynamic markings such as *mp*, *pp*, *p*, and *ppp*. Performance instructions include *Ic. msp flautato*, *IIIc.*, *IIC.*, and *IIIc.*. The first measure (116) features a *mp* dynamic in Vln. 1 and Vln. 2, and a *p* dynamic in Vc. The second measure (117) features a *pp* dynamic in Vln. 1 and Vln. 2, and a *p* dynamic in Vc. The third measure (118) features a *p* dynamic in Vln. 1 and Vln. 2, and a *p* dynamic in Vc. The fourth measure (119) features a *ppp* dynamic in Vln. 1 and Vln. 2, and a *ppp* dynamic in Vc. The fifth measure (120) features a *ppp* dynamic in Vln. 1 and Vln. 2, and a *ppp* dynamic in Vc. The score includes a *ppp* dynamic in the first measure of Vln. 1. The score includes a *pp* dynamic in the second measure of Vln. 1. The score includes a *p* dynamic in the second measure of Vln. 1. The score includes a *ppp* dynamic in the third measure of Vln. 1. The score includes a *ppp* dynamic in the third measure of Vln. 1. The score includes a *ppp* dynamic in the fourth measure of Vln. 1. The score includes a *ppp* dynamic in the fourth measure of Vln. 1. The score includes a *ppp* dynamic in the fifth measure of Vln. 1. The score includes a *ppp* dynamic in the fifth measure of Vln. 1. The score includes a *ppp* dynamic in the first measure of Vln. 2. The score includes a *pp* dynamic in the second measure of Vln. 2. The score includes a *p* dynamic in the second measure of Vln. 2. The score includes a *ppp* dynamic in the third measure of Vln. 2. The score includes a *ppp* dynamic in the third measure of Vln. 2. The score includes a *ppp* dynamic in the fourth measure of Vln. 2. The score includes a *ppp* dynamic in the fourth measure of Vln. 2. The score includes a *ppp* dynamic in the fifth measure of Vln. 2. The score includes a *ppp* dynamic in the fifth measure of Vln. 2. The score includes a *ppp* dynamic in the first measure of Vc. The score includes a *p* dynamic in the second measure of Vc. The score includes a *p* dynamic in the second measure of Vc. The score includes a *ppp* dynamic in the third measure of Vc. The score includes a *ppp* dynamic in the third measure of Vc. The score includes a *ppp* dynamic in the fourth measure of Vc. The score includes a *ppp* dynamic in the fourth measure of Vc. The score includes a *ppp* dynamic in the fifth measure of Vc. The score includes a *ppp* dynamic in the fifth measure of Vc.

♩ ca. 60

Musical score for Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vc.) sections, measures 119-121. The score is written in treble clef for Vln. 1 and Vln. 2, and bass clef for Vc. The time signature is 4/4 + 8/8, with a tempo marking of ca. 60. The key signature has one sharp (F#). The score includes dynamic markings (ppp, p, mp, pp, mp, ppp) and performance instructions such as *pizz.*, *arco msp flautato*, and *sp flautato*. Fingerings (5, 7) and bowings (Ic., IIc., IIIc.) are indicated. A double bar line is present at the end of measure 121.



25 ♩ ca. 46

Musical score for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.) sections, measures 122-124. The score is written in treble clef for Vln. 1 and Vln. 2, and bass clef for Vc. and Vla. The time signature is 2/4 + 8/8, with a tempo marking of ca. 46. The key signature has one sharp (F#). The score includes dynamic markings (ppp, mp, mf, pp) and performance instructions such as *Ic. normale*, *Ic. (ord)*, *sp*, *msp*, *gliss.*, and *l.v.*. Fingerings (5, 7) and bowings (Ic., IIc.) are indicated. A double bar line is present at the end of measure 124.

(ca. 46)

125

Vln. 1 *mp* Ic./IIc. *(mp)*

Vln. 2 *mp* Ic./IIc.

127

Vln. 1 normale *gliss.* *sp*

Vln. 2 normale *sp*

Vc. *sp* *mp*

Vla. normale *mf*

129

Vln. 1 *sp* *mfp* *mp* normale

Vln. 2 *sp* *mfp* *mp* normale

Vc. *ppp* *p*

Vla. IIIc. normale *gliss.*

IVc. *mfp* flaut

131 (normale) → sp I.v.

Vln. 1 *mp* → *pp*

Vln. 2 *mp* → *pp* I.v.

Vc. *mp* → *p* gliss. wood

Vla. *mf* → *pp* → *mp* gliss. msp flautato I.v. 5

26 ca. 46

134 Ic. msp flautato IVc.

Vc. *p* → *p*

Vla. *sfz* (quasi overpressed) → *p* gliss. → *sfz* (quasi overpressed) → *p* gliss.

70/30 brush/bow mst → msp flautato → on bridge → msp flaut → mst → 70/30 brush/bow mst → msp flautato

amplification @ max.

138

Vc. *ppp* → *mp* behind → on bridge

Vla. *p* → *mp* → *pp* → *mp* on bridge → (behind bridge) → on bridge

(ca. 46)

142

Vc. *mp* *p* *ppp*

bridge → msp flautato

Vla. (behind bridge) → cloth near tailpiece

CRINI 45°
brush cloth @ tailpiece

mp

l.v.



145

Vc.

Vla. simile 5 behind bridge msp flaut



molto rit.

148

Vc.

Vla. 70/30 brush/bow mst → msp flautato

sfz (*quasi overpressed*) *p* *pp* *PPPPP*

gliss.