String Quartet (1985-2019)

[Unproofed score]

Chris Dench

First String Quartet

(1985, reimagined June 2018-May 2019)

originally commissioned by the Arditti Quartet, as ***strangeness***, in 1985

this reimagining is in memory of my friend Harry Halbreich
and for Bec Scully ...and whoever finally premières it

thanks, as ever, to Kate for making it possible for this piece to be written

Duration: ~**65'**

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Section:	Page:	Rehearsal mark:	
1	2	pre-A1	**Creatura**
2	46	B1	**filaments I**
3	55	C1	**world line I**
4	60	C2	**binaries I**
5	73	D1	**filaments II**
6	82	D3	**void I**
7	90	E1	**manifold I**
8	101	F1	**filaments III**
9	124	just before F8	**world line II**
10	126	one bar before G	**void II**
11	141	H1	**confluence**
12	147	J1	**manifold II**
13	154	J5B	**binaries II**
14	171	J5E	**manifold III**
15	182	K1	**erosion**
16	213	L1	**void III**
17	221	M1	**manifold IV**
18	255	N1—3—5	**Pleroma: Stèles ***
	264	N2—4—6	**world line III—IV**

* *Elles sont des monuments restreints à une table de pierre, haut dressée, portant une inscription. ...*
Ils n'expriment pas ; ils signifient ; ils sont.

They are monuments reduced to a stone slab, planted upright, which carry an inscription. ... They do not express; they signify; they are.
—**Stèles,** Victor Segalen, 1912

Composer's note:

I have been pondering the revision of my old ***strangeness*** into this **String Quartet** for the last 33 years—since it was first performed, in fact. Over those years I have developed many, ever more elaborate, revision plans, but never found the space to embark on the work. When Bec Scully mooted the possibility of a reworked version for a concert in late 2018 I went back to my old plans and was abruptly confronted by the huge gulf between those hifalutin intentions and the actuality of the 1985 music. The moment I sat down and started to push the material around I realised that neither the pitches nor the rhythms would suffice, and the global architecture was rudimentary and inadequate. Another disparity I had been acutely aware of was that of the relationship between the scale of the gestures and the duration of the quartet. It had always felt much too short, and I have made this new version about three times as long to remedy this defect.

Nonetheless, that 1985 work had a pungent, impersonal, rhetoric that pleased me at the time. In 1985 I was, albeit less than fully consciously, seeking to create a kind of *punk* modernism, a reproach to the rather anæmically institutional and self-satisfied music being written in England at the time—with notable exceptions, of course. Today, however, in another time and another place, I find that I am obliged to rewrite the piece through the prism of my 2018 sensibility, an approach that has necessitated completely new harmonic and rhythmic worlds, and the turning inside-out of the architecture, plus a lot of added-in complexity. To balance the unavoidable tendency to anachronism I have plundered old unused sketches of roughly the same vintage as ***strangeness*** to provide some new music that enriches the rather skeletonic original. I have tried to retain certain key features of the earlier version, such as its intense monogesturality, and obsession with homogeneous textures, tessituræ, and glissandi; without these it would cease to be the same work. Even so, the result is, I hope, a great deal subtler and more rewarding than the crude ***strangeness*** of 1985.

One way to consider the revised architecture of this String Quartet is to envisage it as a gradual process of *enantiodromia*, from *Creatura* (the living world, subject to perceptual difference, distinction, and information) to *Pleroma* (the non-living world that is undifferentiated by subjectivity)—following Bateson, after Jung. Or as a journey through a series of universes, a standard trope of science-fiction—if the piece can be said to have a pulse, it is embodied in the rate of change of universes. And if anyone discerns the oblique influence of Dave Fiuczynski, that's fine by me.

The original title of the piece derived from the notion of *ostrenenie*, "defamiliarisation", or making strange. Although I have abandoned this pretentious title, I think the new version of the work comes far closer to that original conception.

Engraved by **Andrew Bernard** in Dorico, 2022

Performance notes:

- For this work, the preferred seating arrangement is to have the violins opposite each other, with the viola and cello inbetween.
- Most of the instructions below will be entirely familiar to the experienced player, but as I make some idiosyncratic uses of icons and terminology which require explanation, I am providing exhaustive performance notes.
- **Accidentals** only apply to the notes they immediately precede. Very occasionally an accidental will have an upward arrow on top. This simply means a microtonal nudge higher—a nominal eighth-tone—and occurs in the course of a subtle gradual upward/downward motion. Treat such steps as an interrupted glissando.
- The **score** is notated at about 3 cm = 1 second as much as possible; the exceptions are silences, bars with very few or no events that have been considerably compressed, and moments where slight compression needed to be applied to get whole bars onto pages. Throughout the score, however, the proportional relationship *within the bar* is maintained.
- All **tempi** are suggestions, not requirements.
- **Dynamic profile**: there are **twelve** dynamic steps in this work:

  o*—*ppppp*— *pppp*—*ppp*—*pp*—*p*—*mf* —*f*—*ff*—*fff*—*ffff

  There is no ***mp*** dynamic; ***mf*** is considered to be midway between ***p*** and ***f***. ***ppppp*** appears only once, on page 254, and should be treated as a kind of *lontano*. ***(Poco)*** written near a dynamic means to slightly understate it. The ***o*** dynamic means imperceptible emergence from, or transition to silence. ***fff*** is the 'very loud' instruction; ***ffff*** is very rarely used, and should be considered extreme. A horizontal stroke (—) following a dynamic emphasises that it continues uniformly until contradicted ('no nuances'); a slash (/) immediately between dynamics means an abrupt change. An extended stroke after a dynamic with a slash at the end indicates that the level should be held unchangingly and then abruptly click into the next dynamic.

  Dynamics should be not be treated as a simple linear *soft*→*loud*: they function as variations in the *local* context.

- Despite the precision of the rhythmic notation the players are encouraged to adopt **expressive rubato** wherever it would seem appropriate. Note that ***9:8*** is the compound rhythm version of ***3:2***—triplets within triplets—although the subdivision may not always operate that straightforwardly.
- **Parts** will simply present extracted lines from each page of the score, retaining all the formatting including proportional notation. Multiple-bar rests will *not* be summarised.
- **Mute**: **+** m /**–** m : add/remove mute. When mute is in use the symbol m appears above the clef at the beginning of each system until contradicted. No non-standard mutes are required.
- **Vibrato**: this work should be performed using standard vibrato. However, at certain points in the score, a variety of levels of vibrato are required. **NV** means absolutely no vibrato; **MV** means *molto* vibrato. Arrows linking these instructions indicate a transition between them. In the penultimate solo (section **L**) the level of Violin 2 vibrato grows in four quarter-step increments from **NV** to normal vibrato: **NV**, **¼V**, **½V**, **¾V**, **(**NAT**)**. These are not required to be exact, but the sense should be of the gradual 'thawing' of the violin solo.
- **Sul Ponticello** and **Sul Tasto** are abbreviated to **SP** and **ST**. Occasionally they appear as **MSP** and **MST**—**Molto Sul Pont** and **Molto Sul Tast**—which mean simply to bow(/pluck) even nearer the bridge, and even further up the fingerboard, respectively. **MSP** should be vinegary and astringent, **MST** should have a dark *flautando* sound—they do not need to be overdone. **There is no moment in this entire piece where overbowing or grating sounds are required.**
- The word NAT is used to indicate the end of any timbral effects, or to end the use of **Sul Pont** or **Sul Tast**. The sign **//** indicates where the music defaults to a completely unmodified playing style, that is, normal vibrato, normal bowing position.
- **Tremolando** is infrequently used; it should be regular and very rapid—but perhaps not quite "as fast as possible".
- **Bartòk pizzicato**: ⏻ if possible please perform using the pinch-style attack.
- The **emphases** with brackets round them, which are found at dynamic levels of *mf* or quieter, indicate that the note should be given a 'push' but without too much increase of dynamic. Use a hint of rhetorical rubato to assist.
- **Phrasing**: slurs in this work are, generally, *phrasing*. There are certain points where the bowing is important, and indicated, but players should feel free to make whatever adjustments they choose.

- **Pauses**: there are four types of pause used in this piece. Exact durations should be decided by the performers. In some cases an approximate duration in seconds has been suggested.

  indicating a very brief suspension of activity;

  indicating a relatively short hiatus;

  indicating medium-long hiatus, a rhetorical beat of several seconds; and

  meaning a long pause.

  Commas are, on the whole, *not* pauses in this score, they are simply flags of cessations of notes—a visual reinforcement of the notated value. No break in momentum is intended. Occasionally a comma *does* indicate a hiatus—these should be self-evident.

- There are a small number of notational shorthands used in this work. They are not extended techniques as such, simply complex performance requirements—rather like 17th century ornaments—that are tiresome to notate in full every time they occur. These are:

  Portamenti and **glissandi:** for the purposes of this score ***portamenti*** are considered as last-minute slips from one pitch to the next; ***glissandi*** are slides that occupy the entire duration of the note—both are continuous pitch transitions. Throughout the piece **short diagonal lines** prefacing noteheads are to be understood as brief *portamenti* connecting the pitch with its predecessor. In some cases the durations are indicated precisely, but often the line simply appears at the end of the previous rhythm; in these cases the portamento should be at the last possible moment. For simplicity, I occasionally indicate ***poco portamento***: this simply means to slide quickly between all notes; again, always at the last possible moment. Whether these have the connected diagonals will depend on space.

  Normal **glissandi** occupy the entire notated duration, and the line connecting noteheads similarly occupies the complete unfolding score space. Sometimes a glissando will begin after an initial *tenuto*; these are indicated by ties-over.

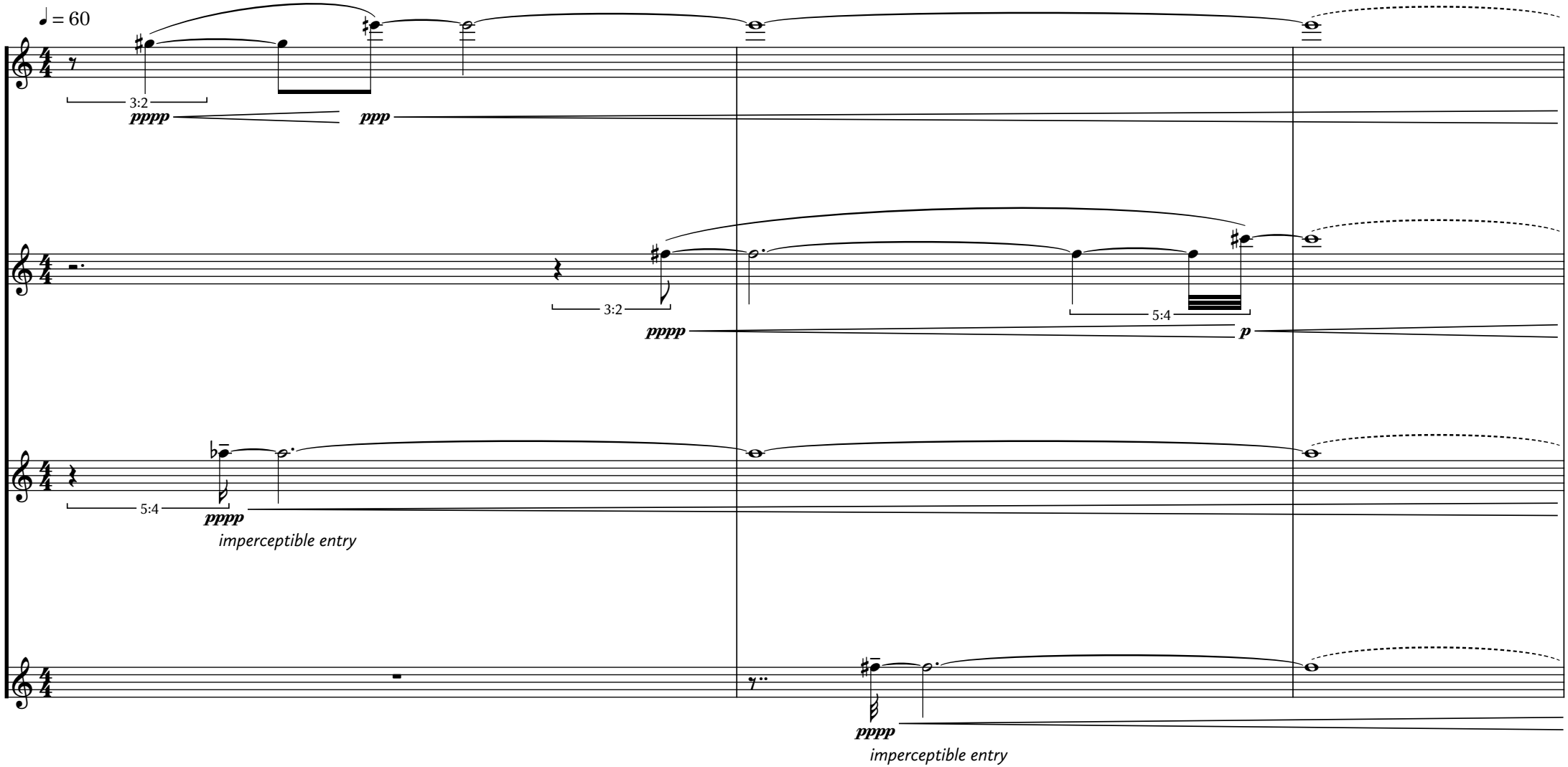
  over a group of rapid notes, usually quartertones, means to play them as a rapid single-finger series of glissandi.

  Pulsing: this is indicated by curved slurs and emphasis marks. These differ from repeated notes in that the attacks should not resound the pitch but give it a slight swell at the indicated moment. These can be both regular and irregular. They can be achieved either by an emphasised change of bow direction or a slight increase in bow pressure.

Continuous bowing, indicated by ↻, means to bow in a circular fashion avoiding noticeable bow direction changes. These gestures should be quite small, as they happen in **ST** and at a low dynamic.

STRING QUARTET

Chris Dench



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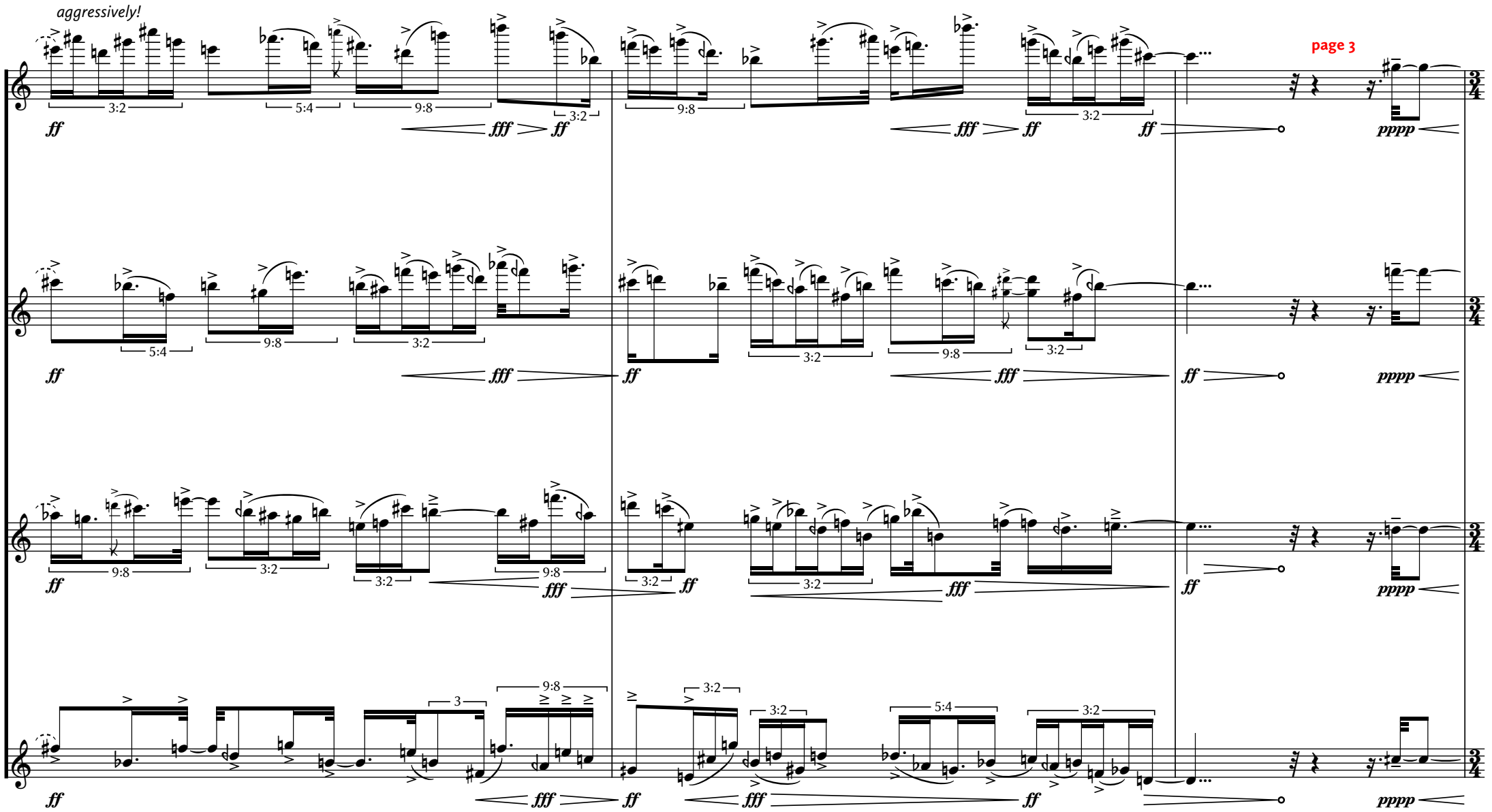
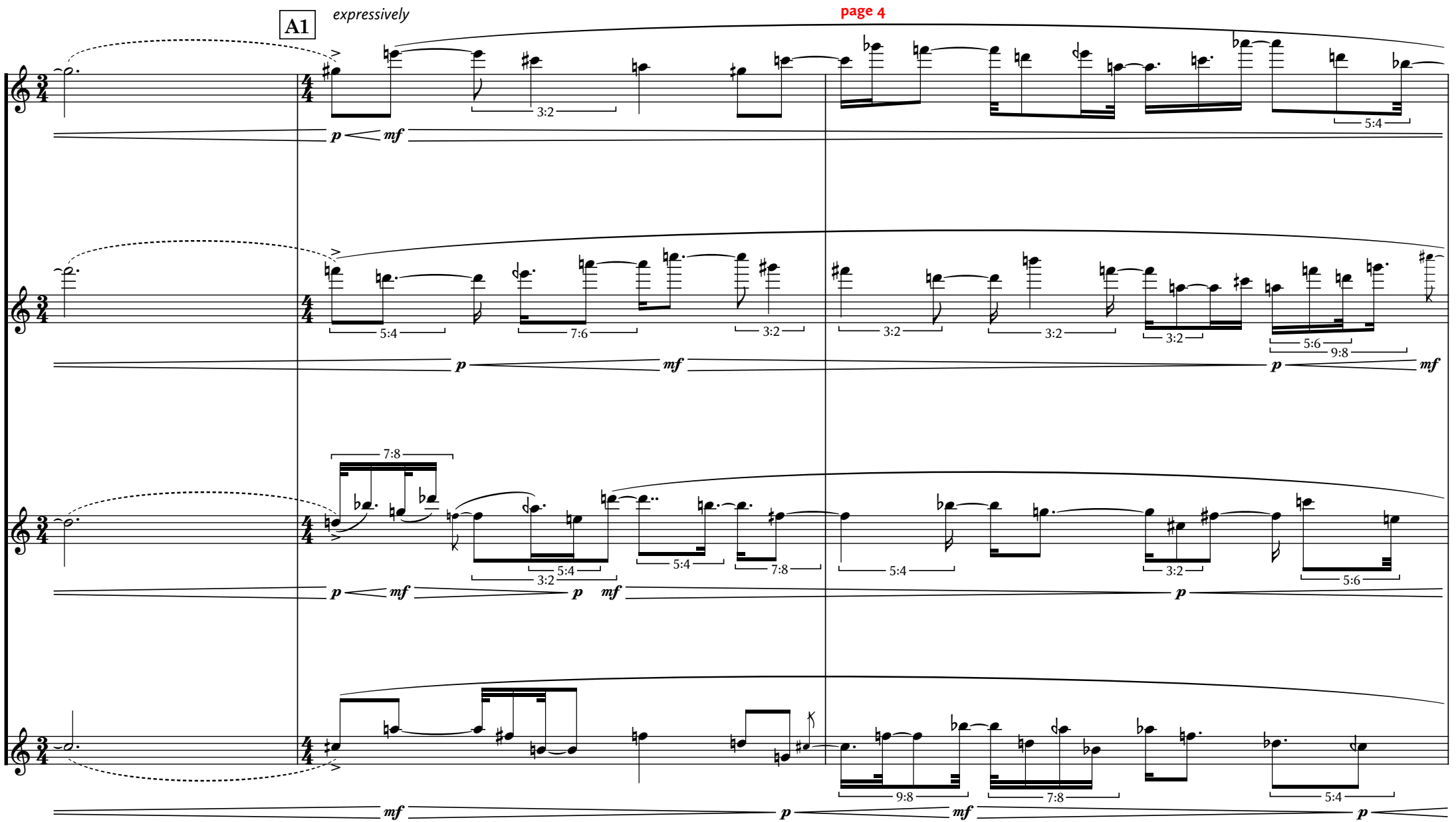
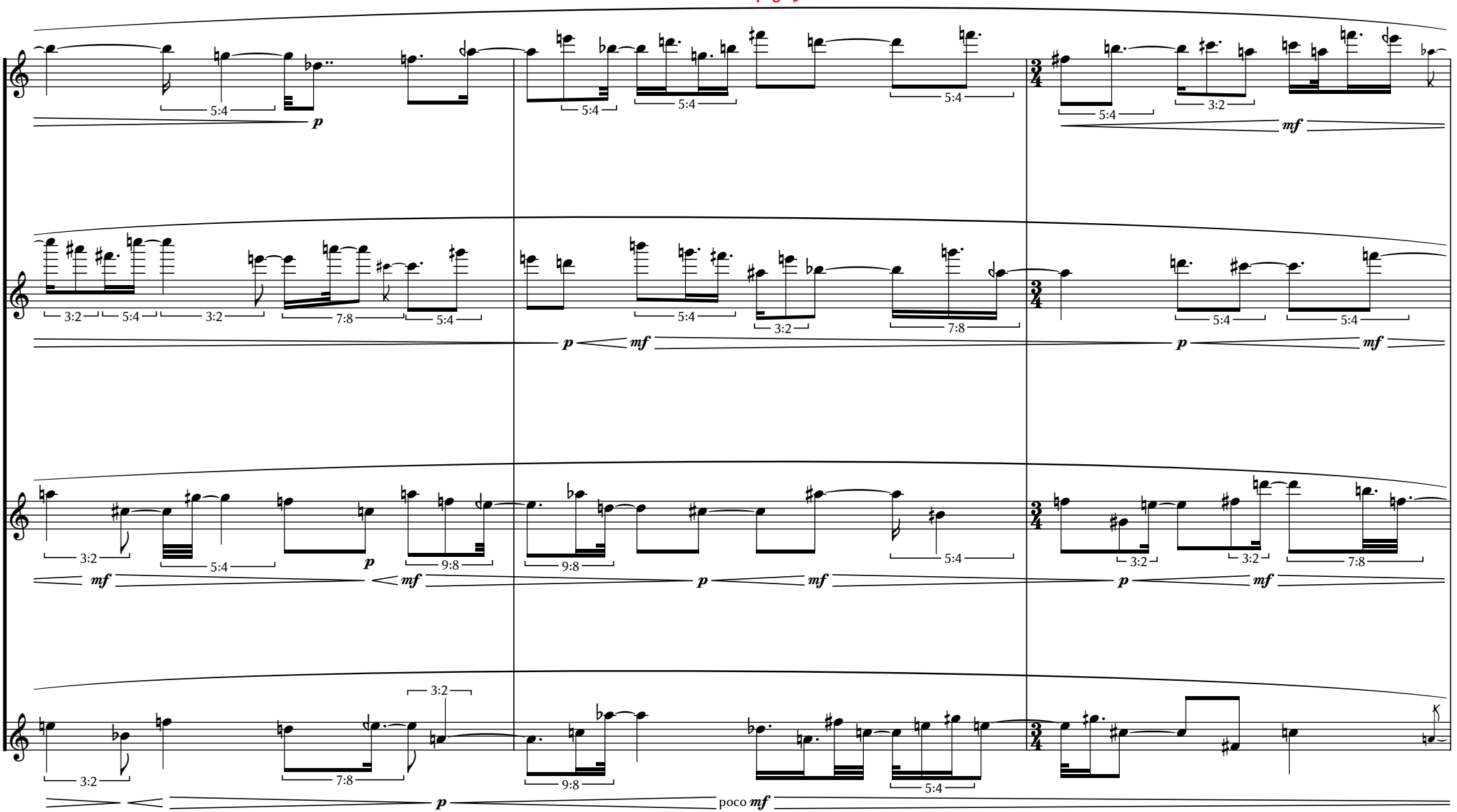



A1
expressively
page 4
3:2
5:4
p
mf
5:4
7:6
3:2
3:2
3:2
3:2
5:6
9:8
7:8
5:4
3:2
5:4
7:8
5:4
3:2
5:6
9:8
7:8
5:4

page 5


5:4
p
5:4
5:4
5:4
3/4
5:4
3:2
mf
3:2
5:4
3:2
7:8
5:4
p
mf
5:4
3:2
7:8
3/4
p
5:4
5:4
mf
3:2
5:4
p
mf
9:8
9:8
p
mf
5:4
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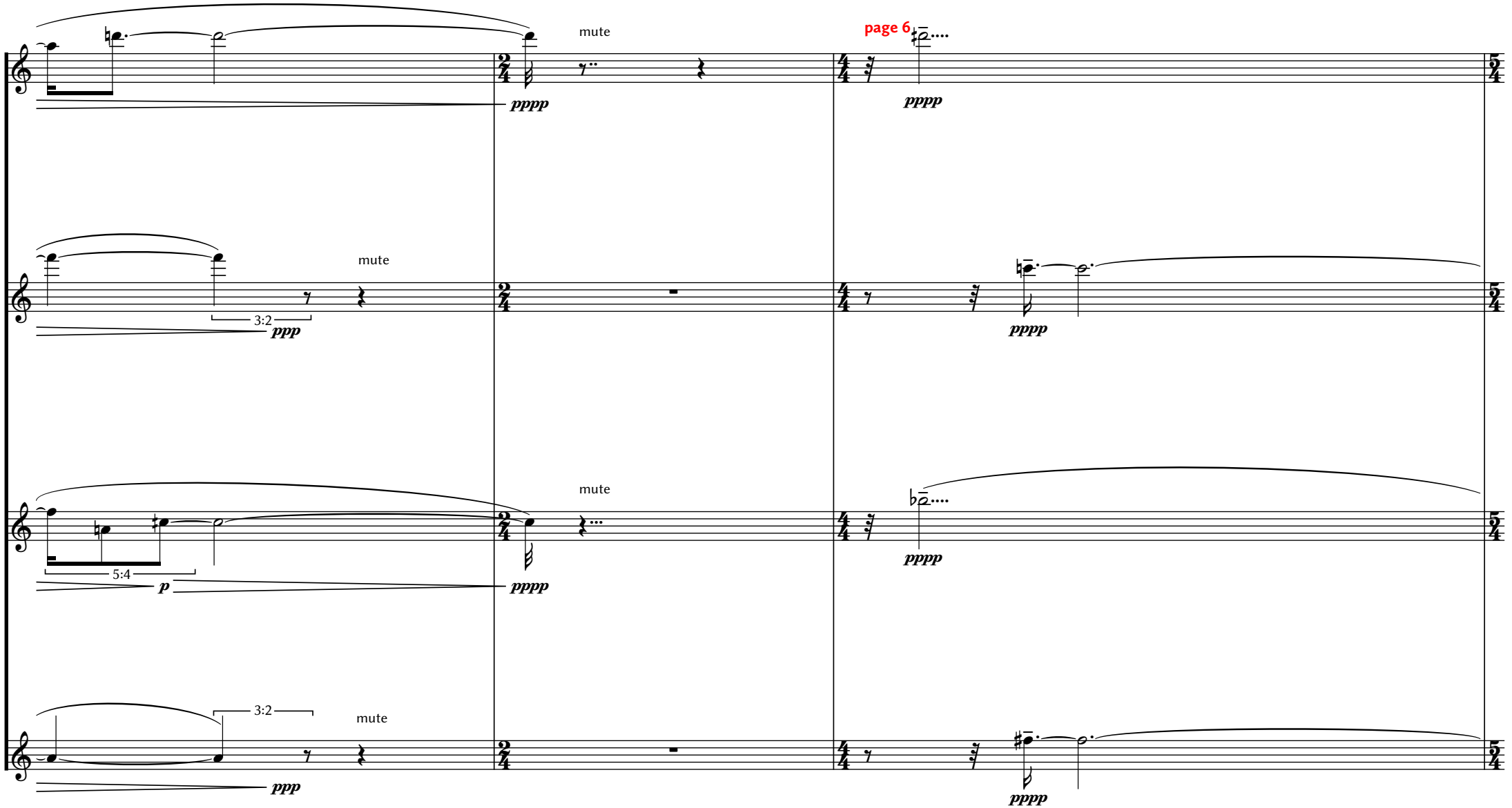
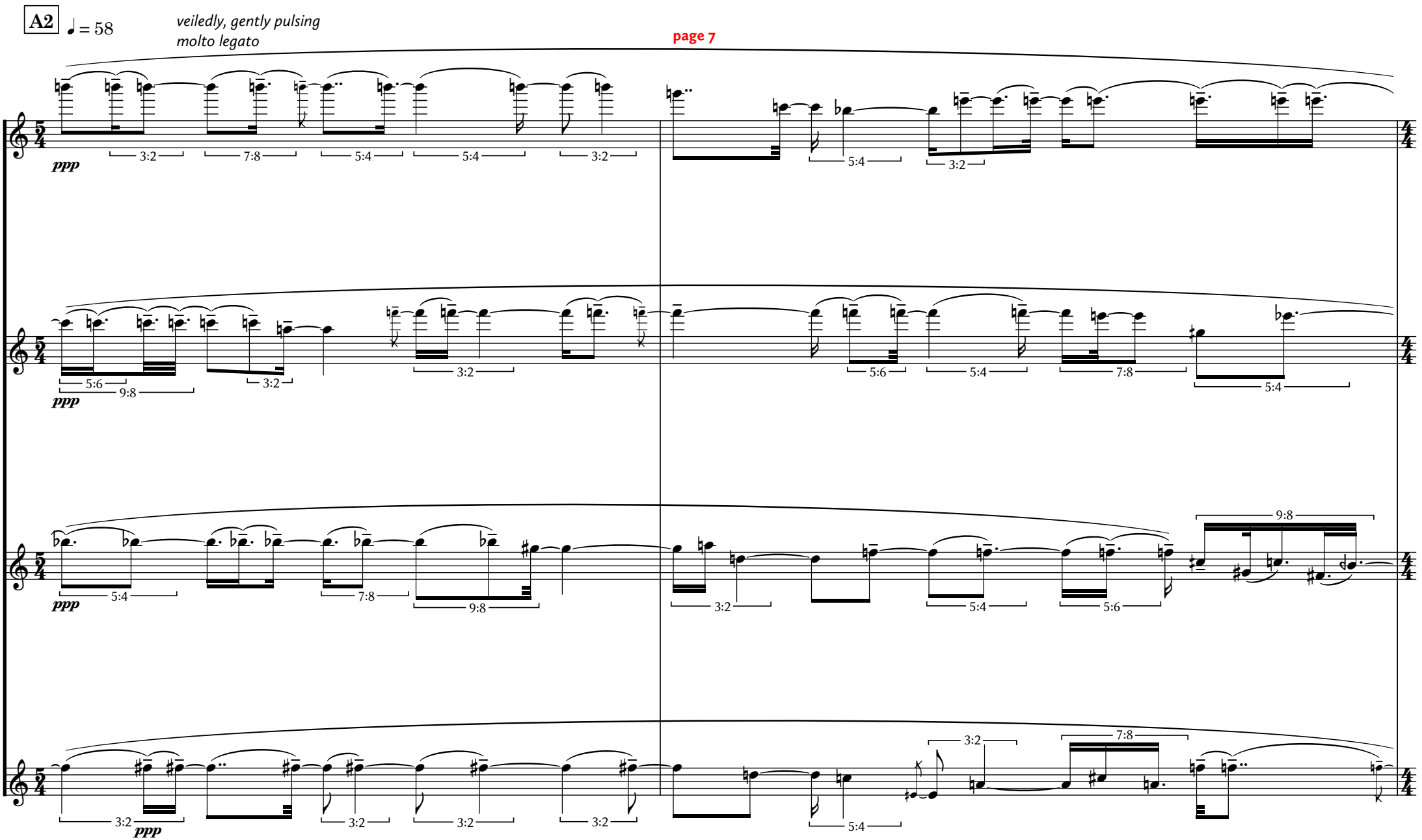
p
poco mf


mute
page 6
pppp
pppp
mute
3:2
ppp
pppp
mute
5:4
p
pppp
pppp
3:2
mute
ppp
pppp


A2
♩ = 58
veiledly, gently pulsing
molto legato
page 7
ppp
3:2
7:8
5:4
5:4
3:2
5:4
3:2
5:6
9:8
3:2
3:2
5:6
5:4
7:8
5:4
ppp
5:4
7:8
9:8
3:2
5:4
5:6
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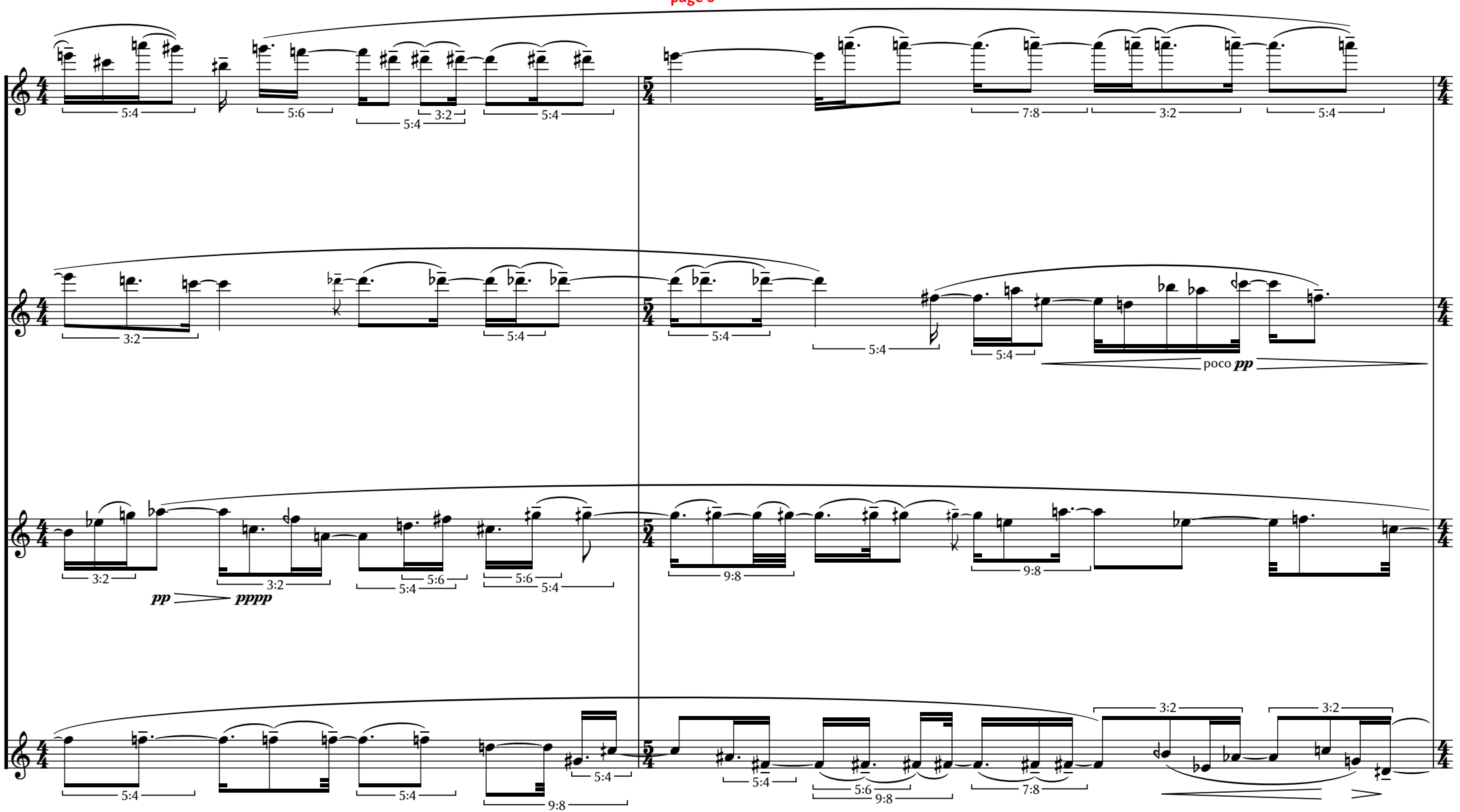
3:2
ppp
3:2
3:2
3:2
3:2
5:4
3:2
7:8

page 8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5:6
5:4
3:2
5:4
7:8
3:2
5:4
3:2
5:4
5:4
5:4
poco pp
3:2
3:2
pp
pppp
5:4
5:6
5:6
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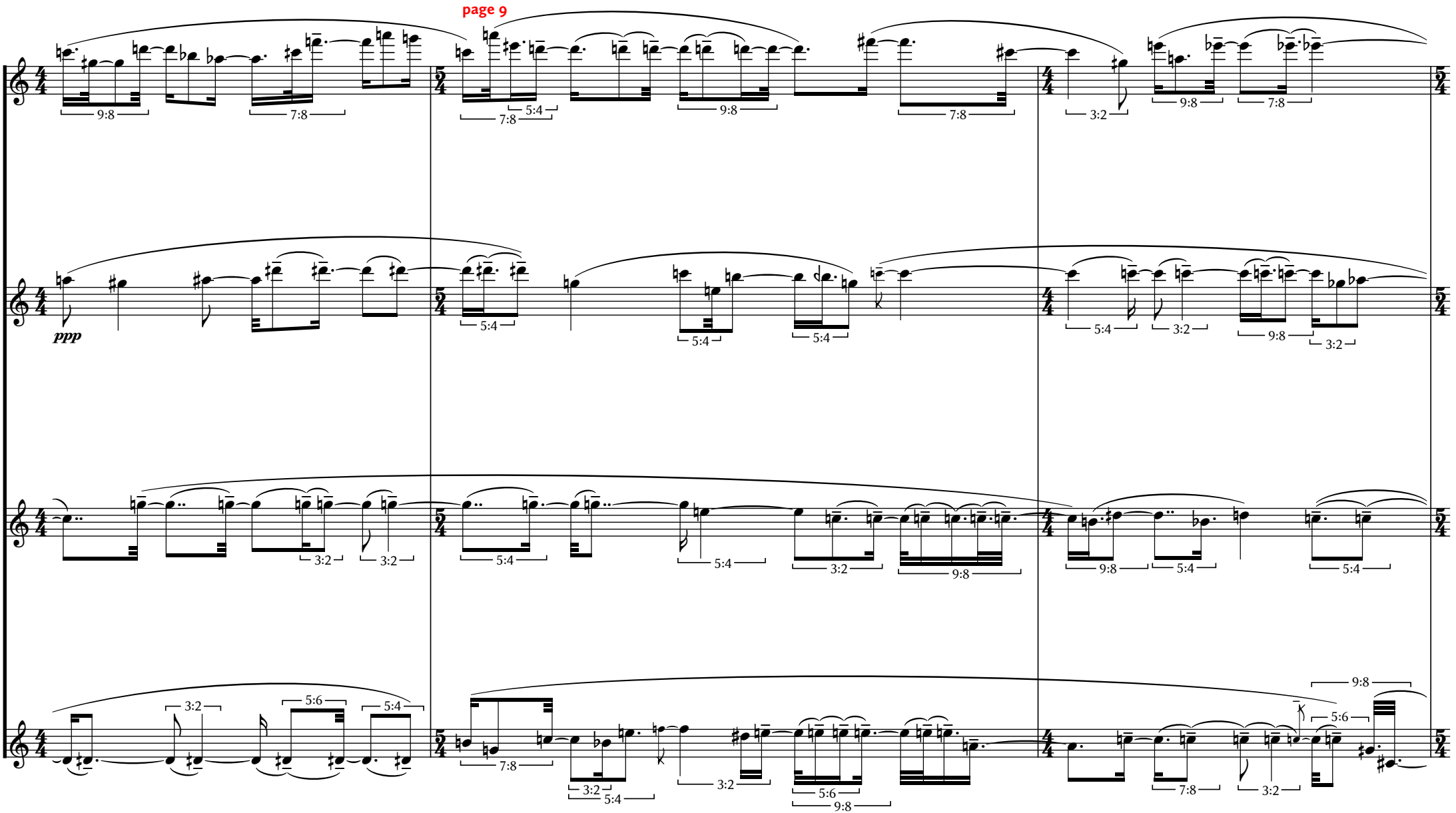
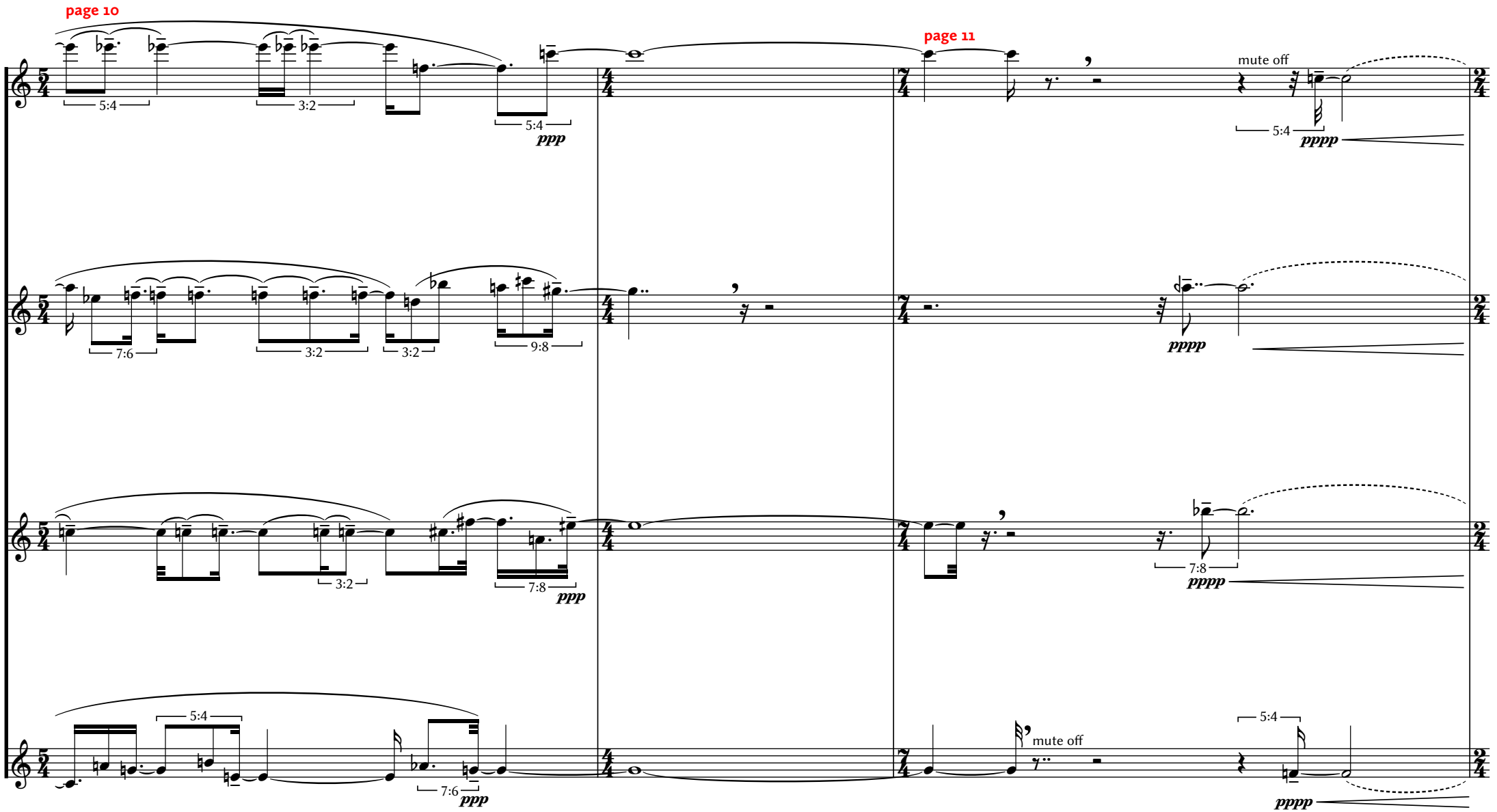
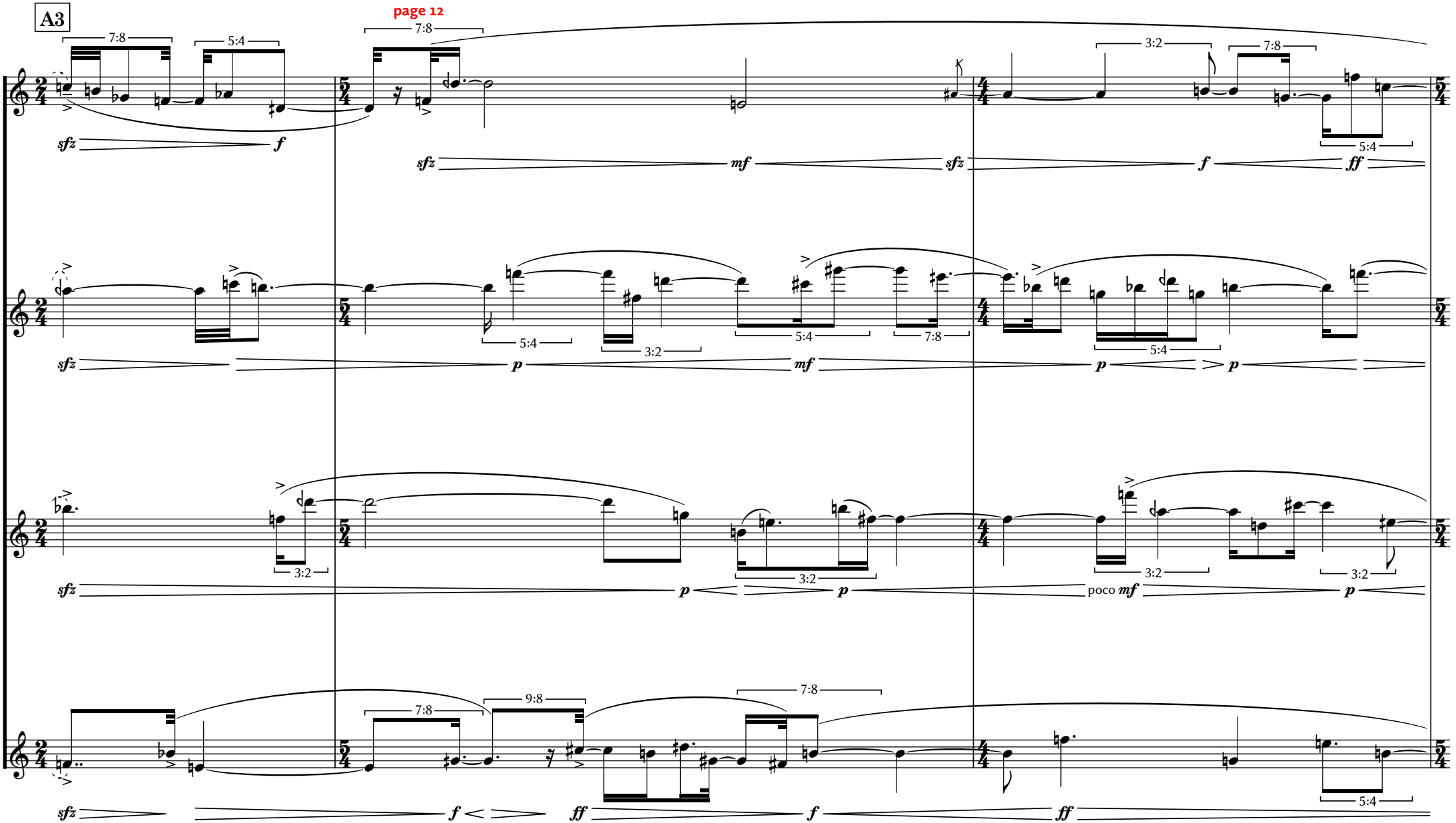
5:4
5:6
9:8
7:8
3:2
3:2


page 9
ppp


page 10
page 11
5:4
3:2
5:4
ppp
mute off
5:4
pppp
7:6
3:2
3:2
9:8
pppp
3:2
7:8
ppp
7:8
pppp
5:4
7:6
ppp
mute off
5:4
pppp


A3
page 12
7:8
5:4
7:8
3:2
7:8
5:4
sfz
f
sfz
mf
sfz
f
ff
5:4
3:2
5:4
7:8
5:4
sfz
p
mf
p
p
3:2
3:2
3:2
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sfz
p
p
poco mf
p
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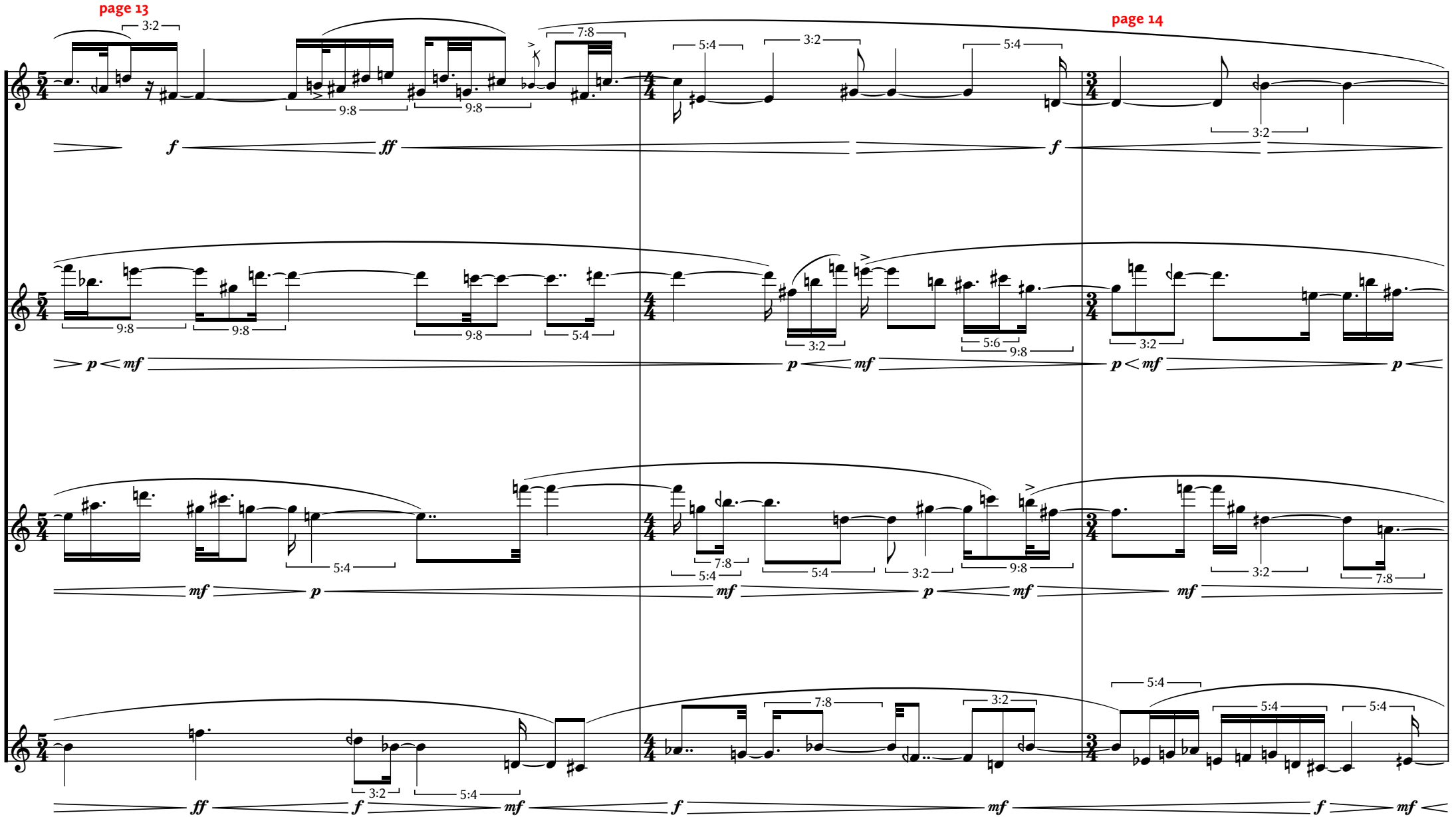
sfz
f
ff
f
ff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3:2
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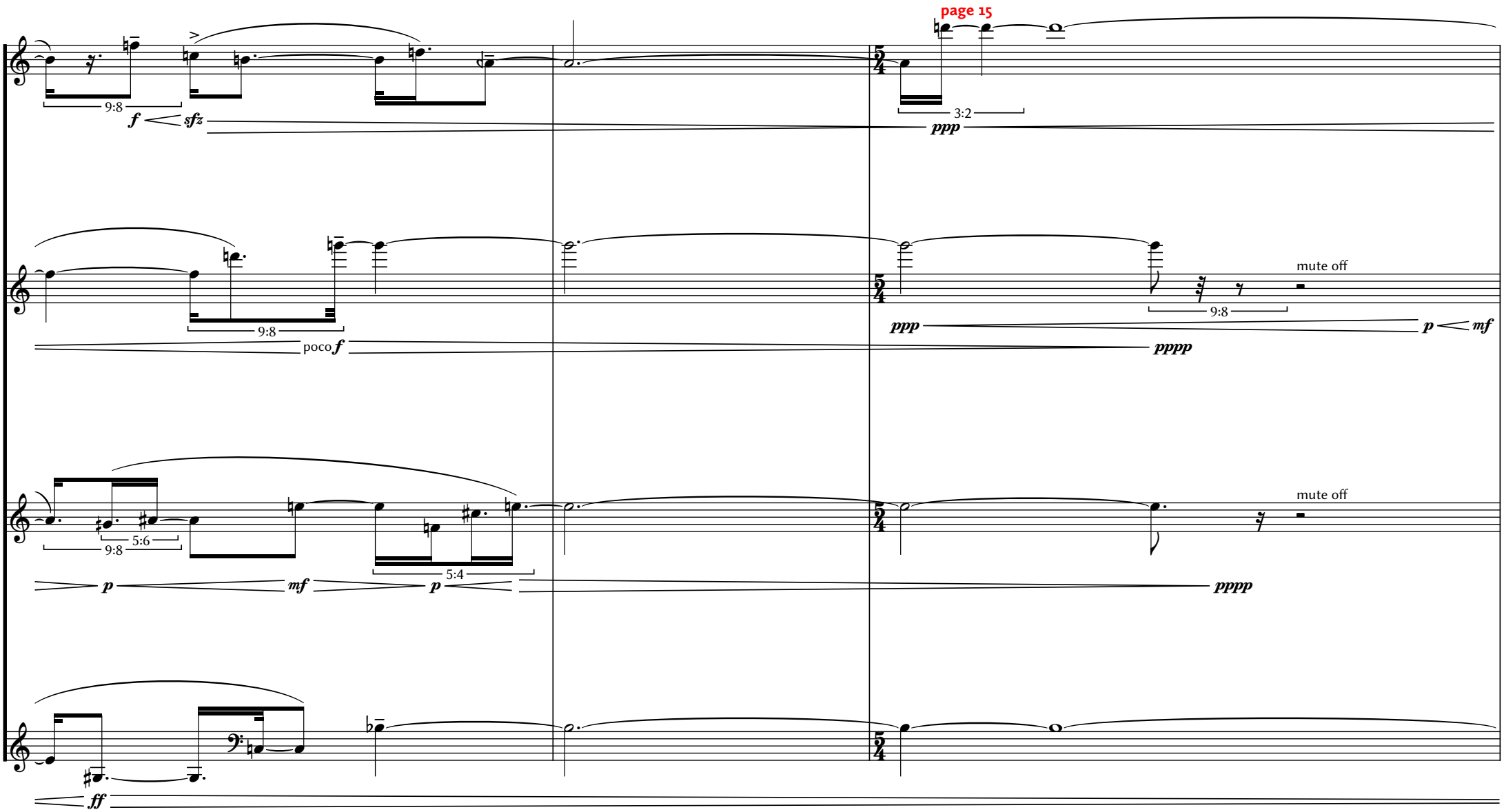
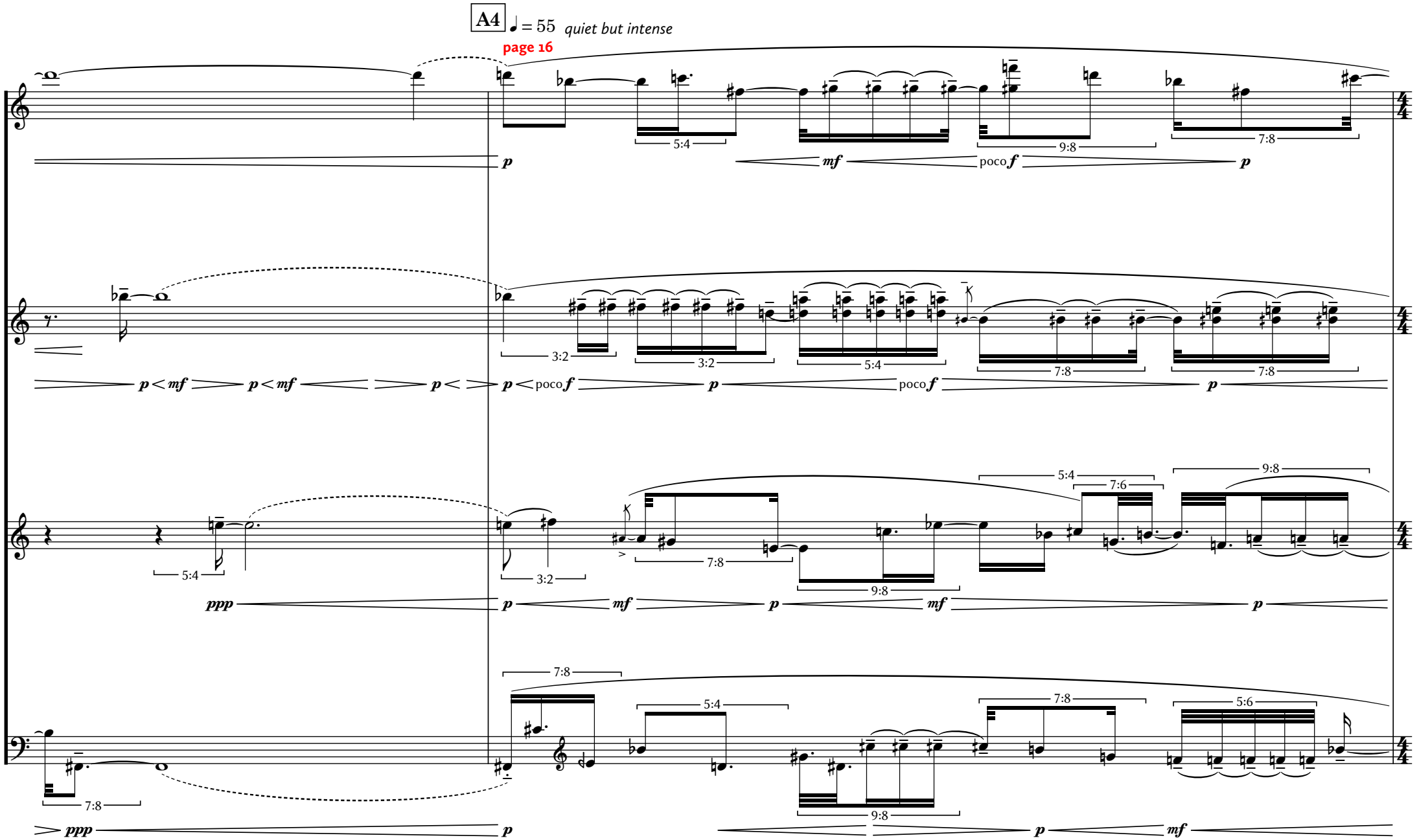
9:8
5:4
5:6
f
ff
p
mf


page 15
9:8
f
sfz
3:2
ppp
poco f
mute off
p
mf
pppp
5:6
5:4
ff


A4
♩ = 55 quiet but intense
page 16
5:4
9:8
7:8
p
mf
poco f
p
3:2
3:2
5:4
7:8
7:8
p < mf
p < mf
p <
p < poco f
p
poco f
p
5:4
7:6
9:8
5:4
3:2
7:8
9:8
ppp
p
mf
p
mf
p
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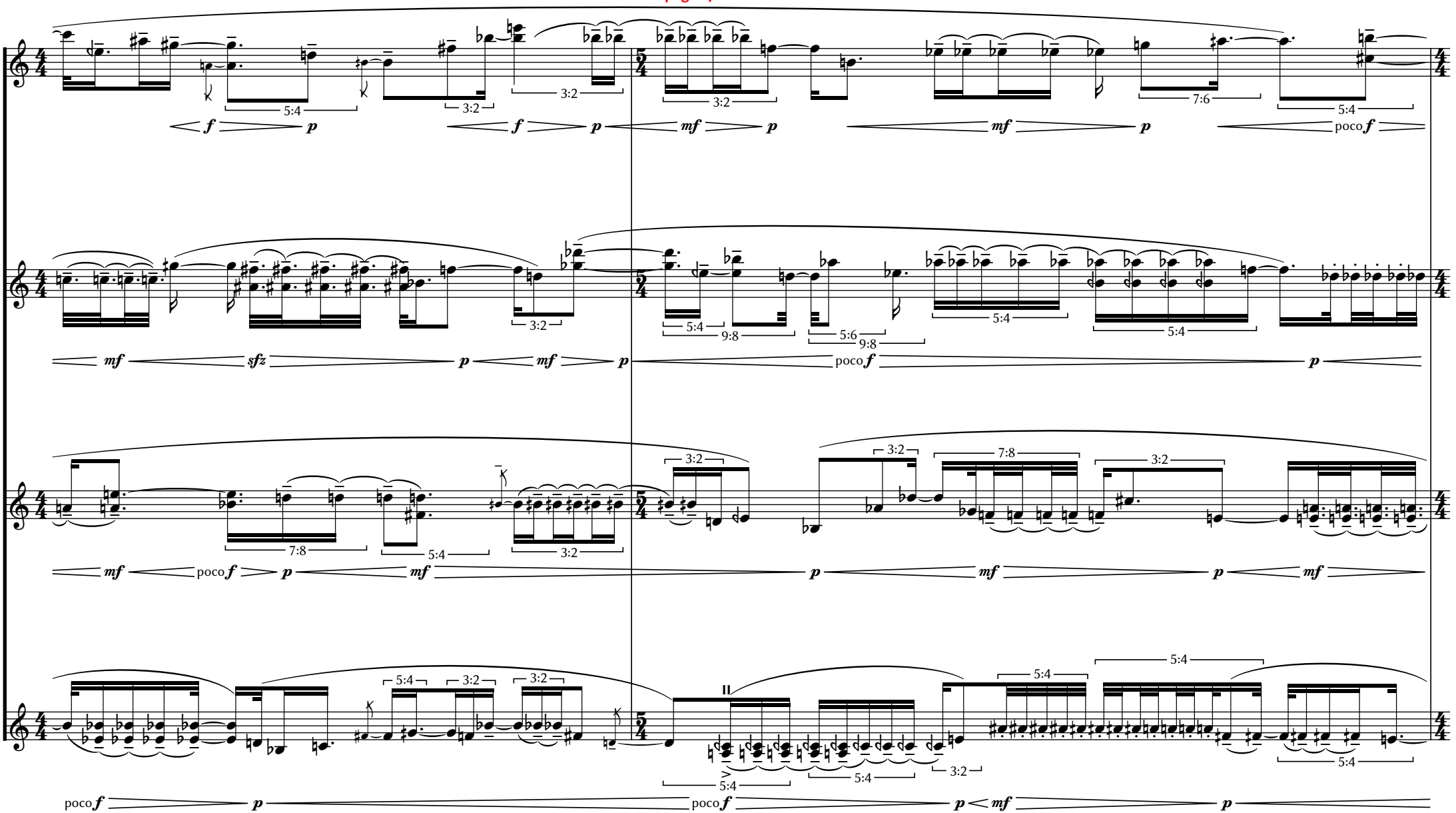
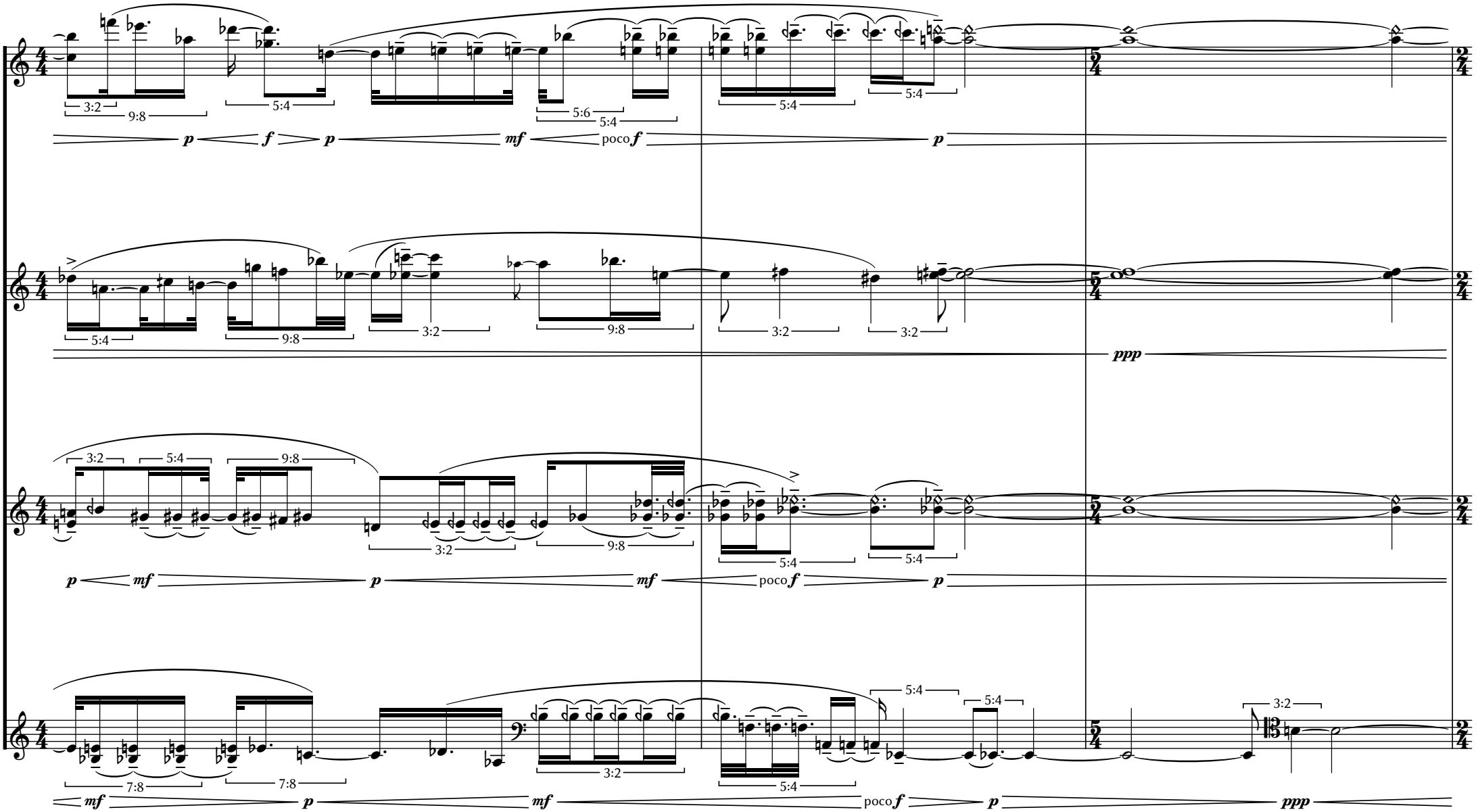
7:8
9:8
ppp
p
p
mf

page 17


f p f p mf p mf p poco f
mf sfz p mf p poco f p
mf poco f p mf p mf p mf
poco f p poco f p mf p

page 18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5:6
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5:4
5:4
p
f
p
mf
poco f
p
5:4
9:8
3:2
9:8
3:2
3:2
ppp
3:2
5:4
9:8
3:2
9:8
5:4
5:4
p
mf
p
mf
poco f
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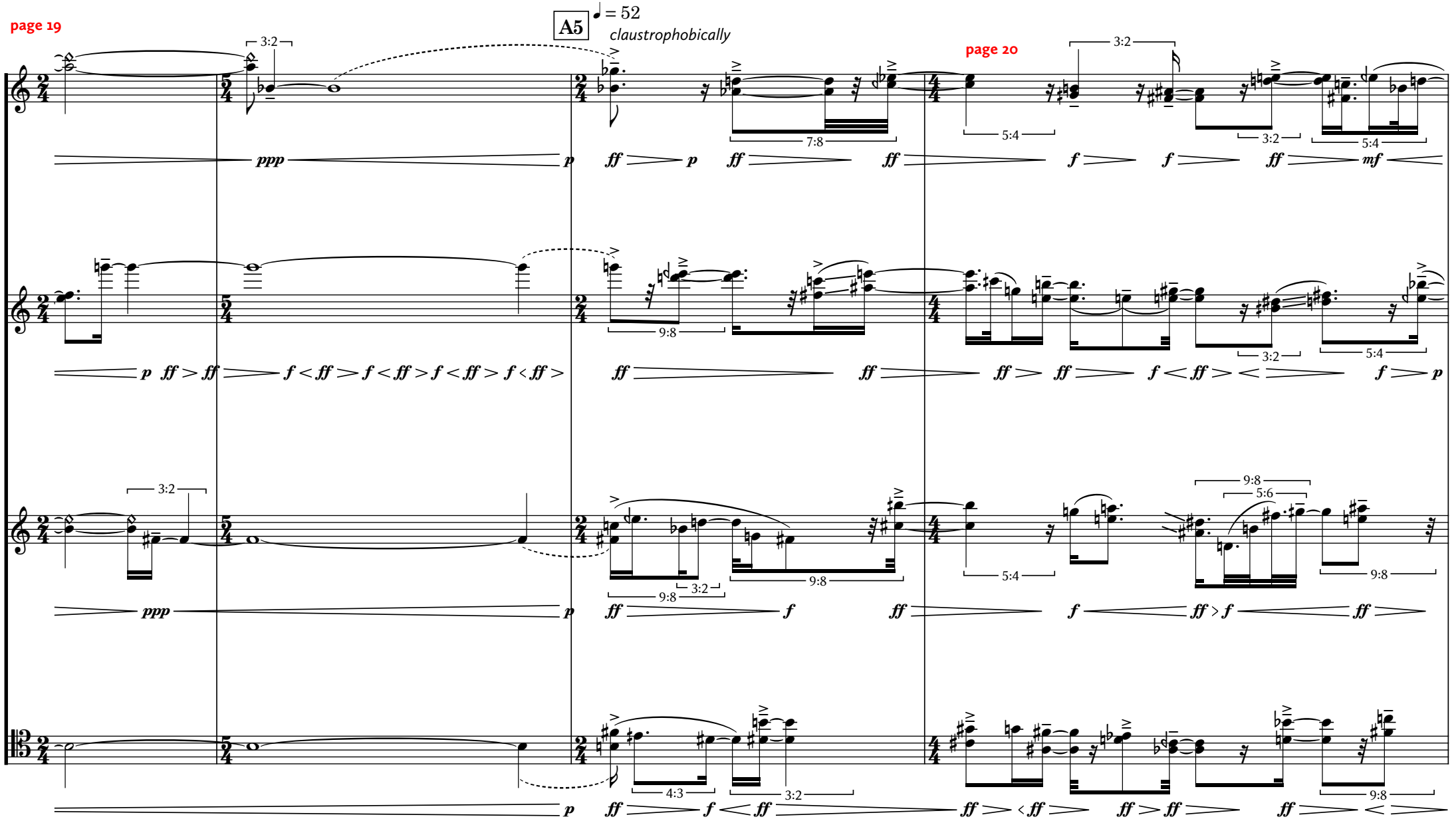
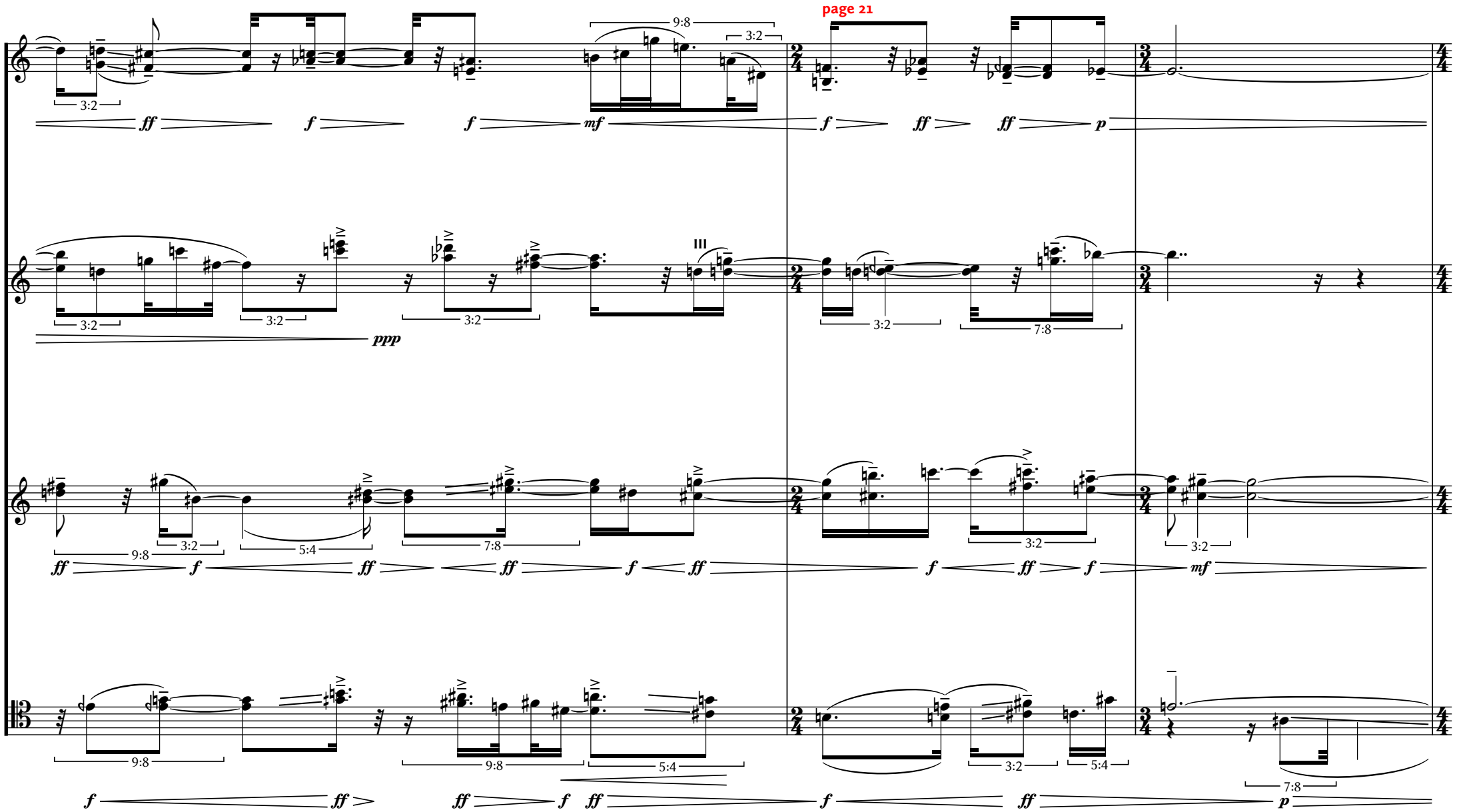

page 19
A5
♩ = 52
claustrophobically
page 20
3:2
5:4
7:8
9:8
5:6
4:3
ppp
p
ff
f
mf


page 21
9:8
3:2
ff
f
f
mf
f
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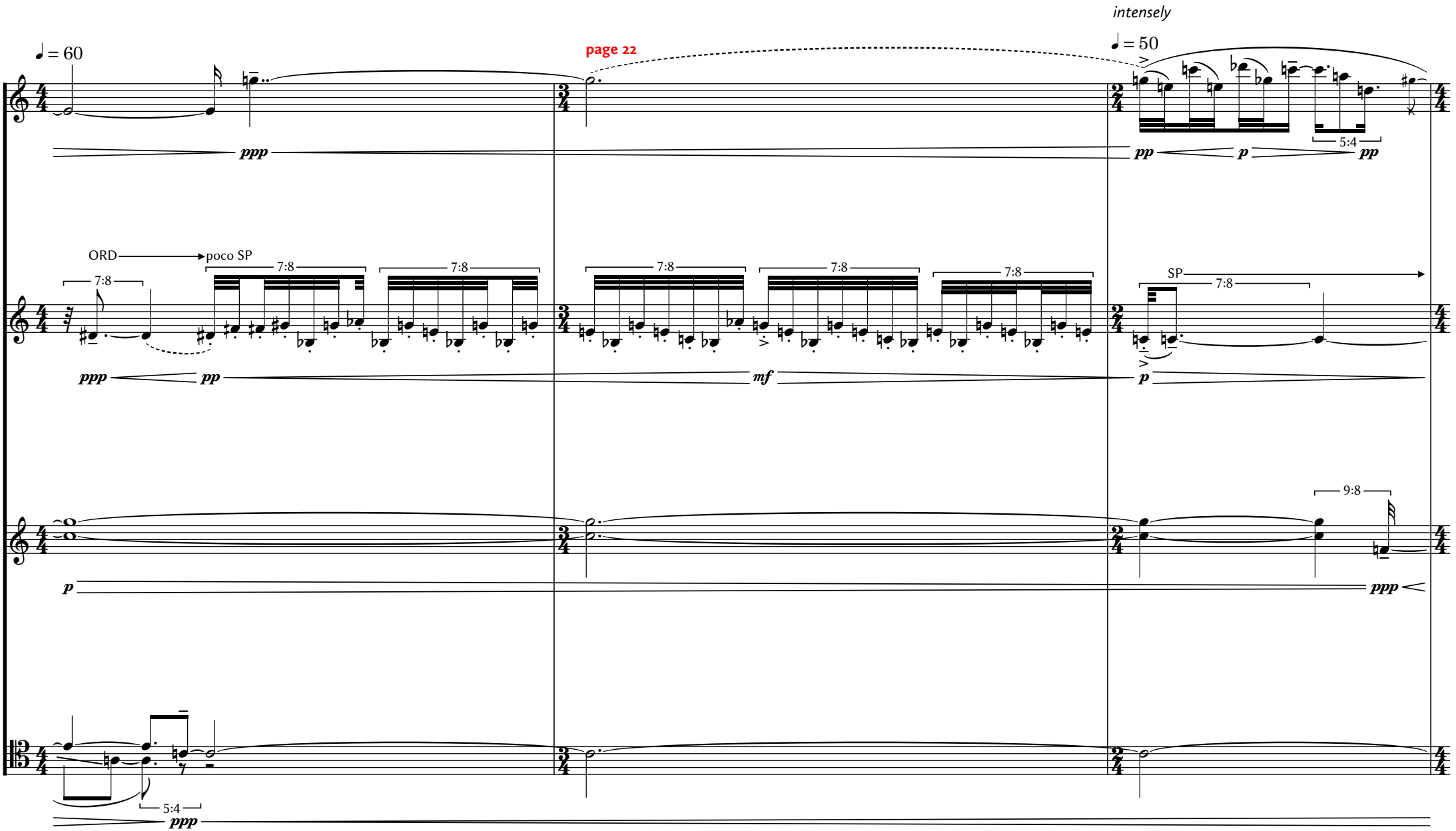
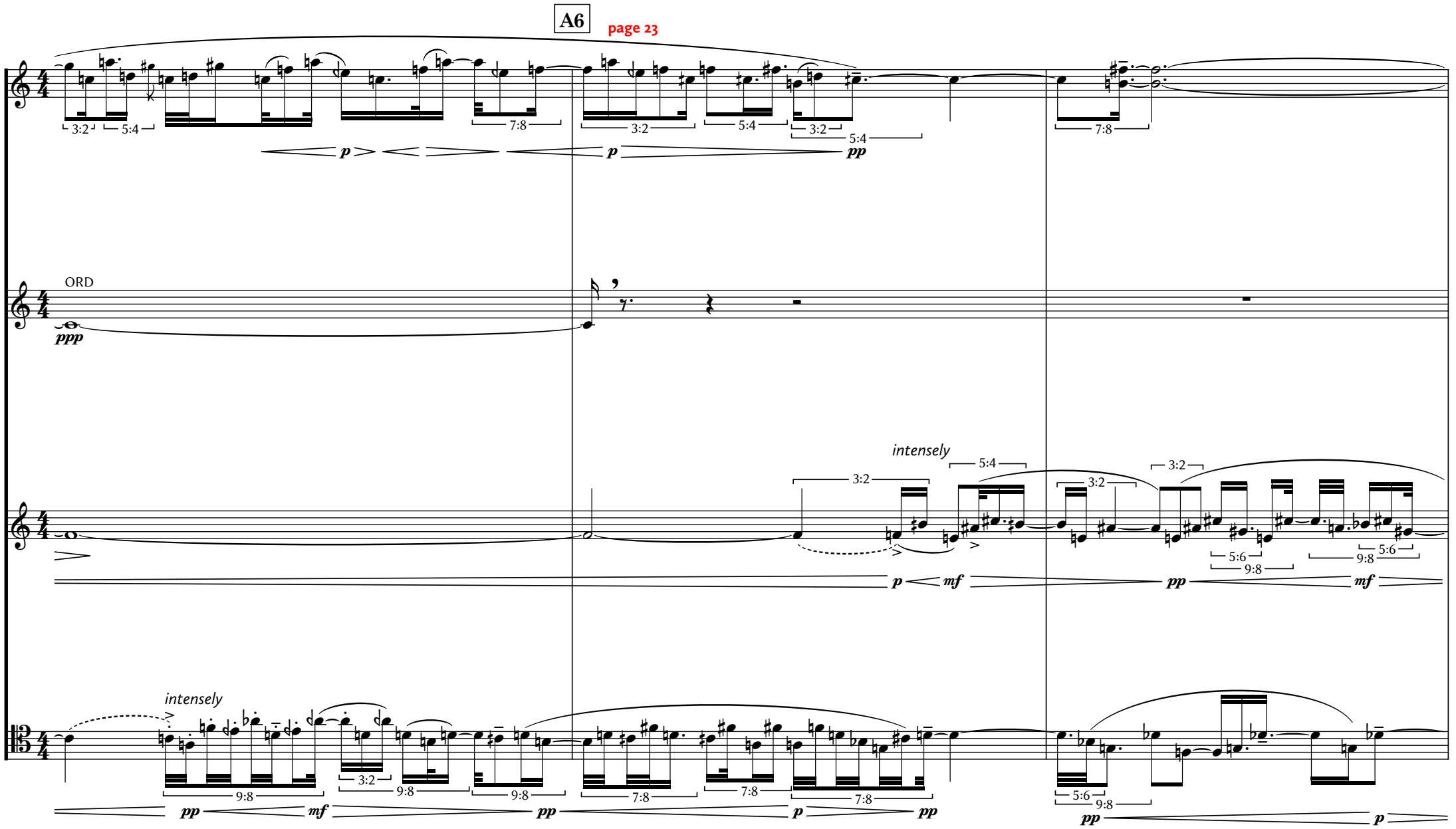
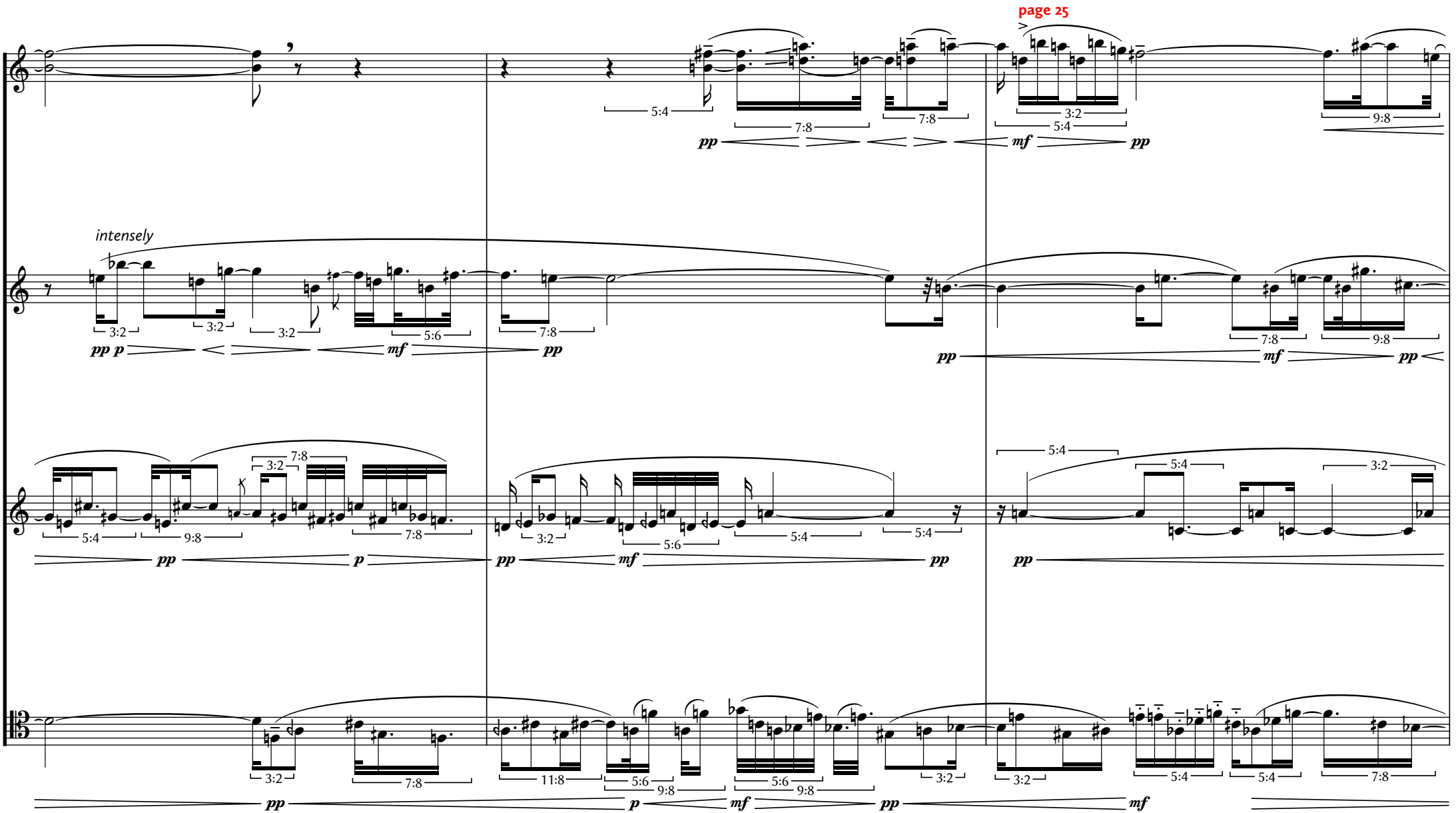
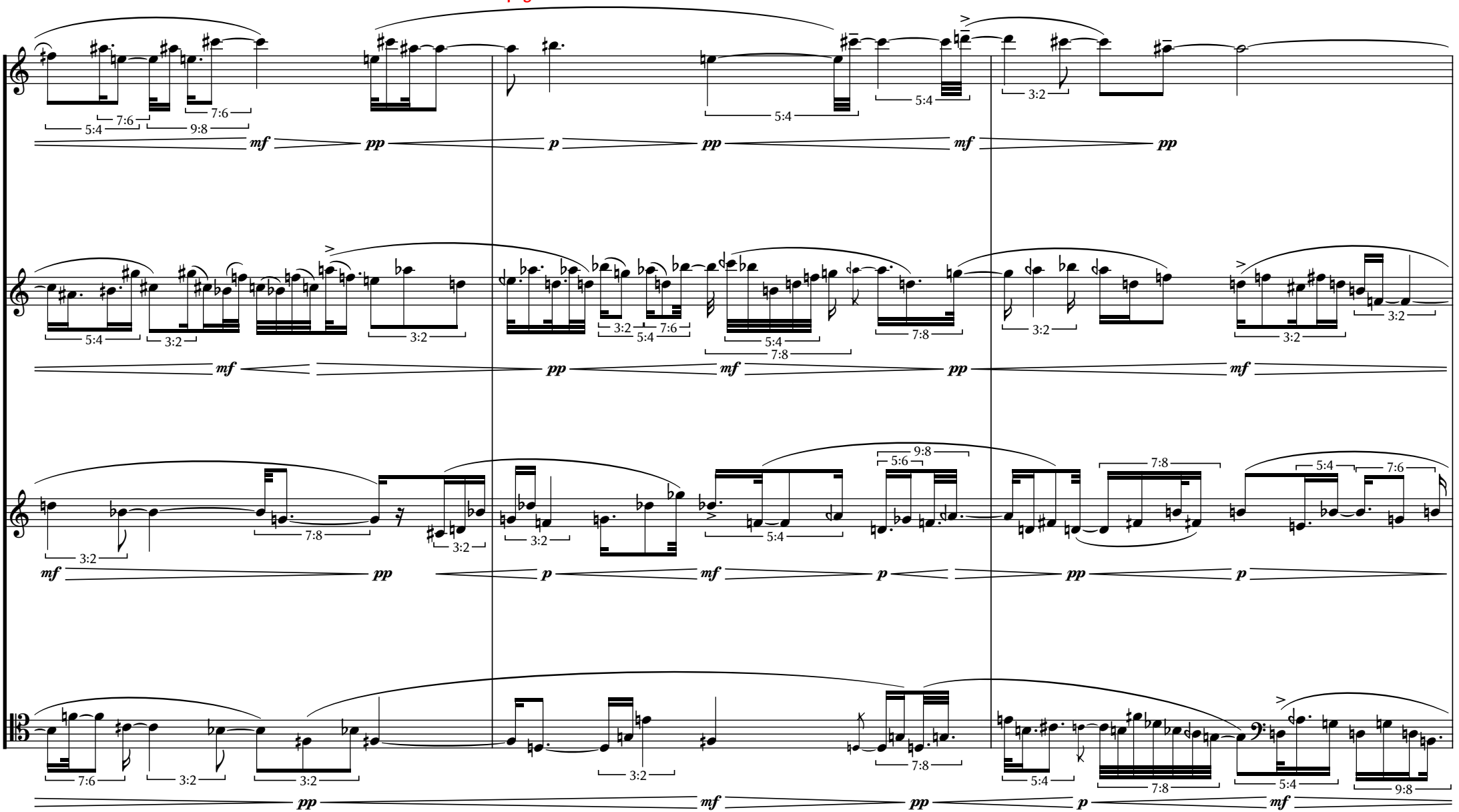
ff
p
III
ppp
7:8
5:4


intensely
♩ = 60
page 22
♩ = 50
ppp
pp
p
pp
5:4
ORD
poco SP
7:8
7:8
7:8
7:8
7:8
7:8
SP
7:8
ppp
pp
mf
p
9:8
p
ppp
5:4
ppp


A6
page 23
ORD
ppp
intensely
intensely


page 25
intensely

page 26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5:4
9:8
pp
mf
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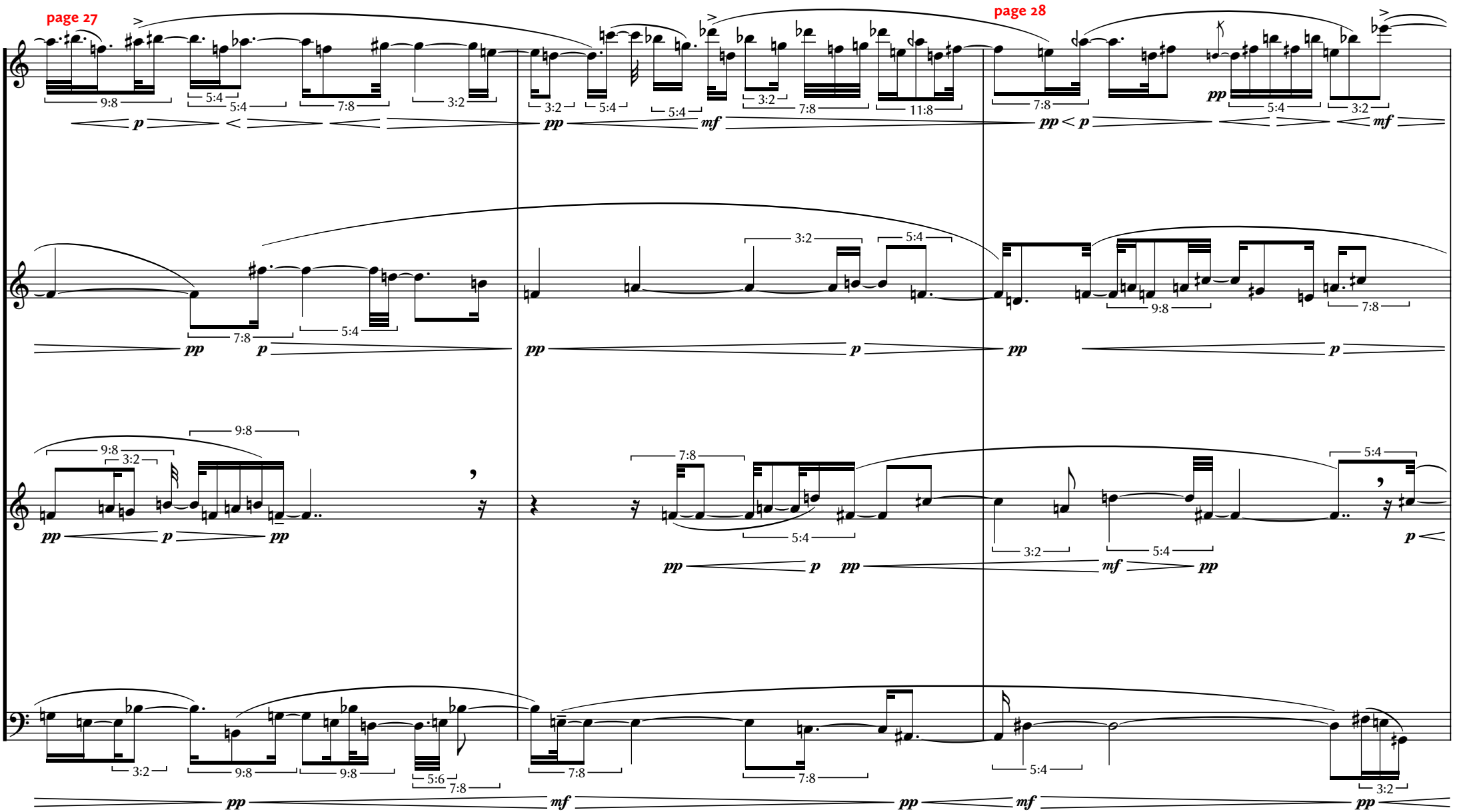
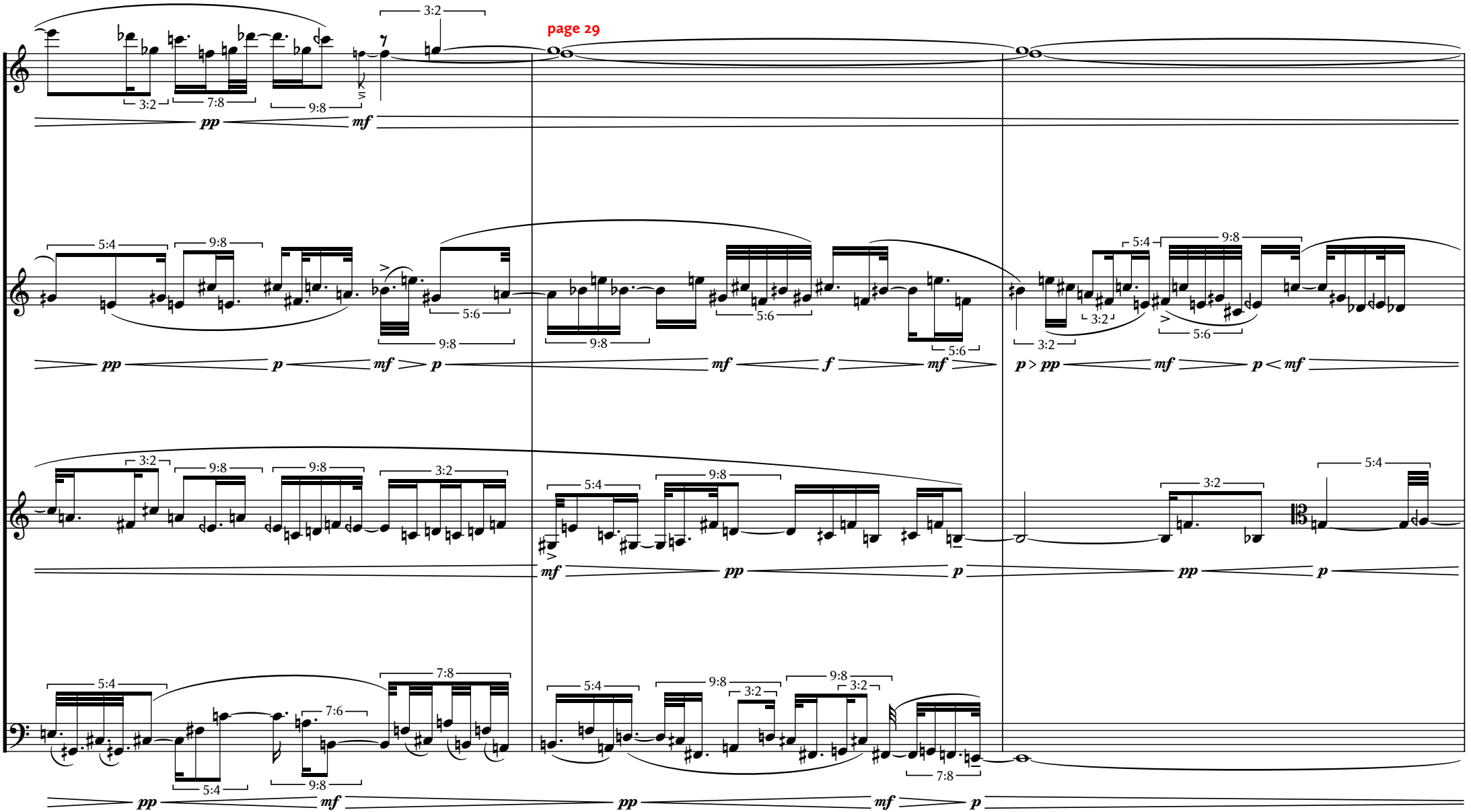
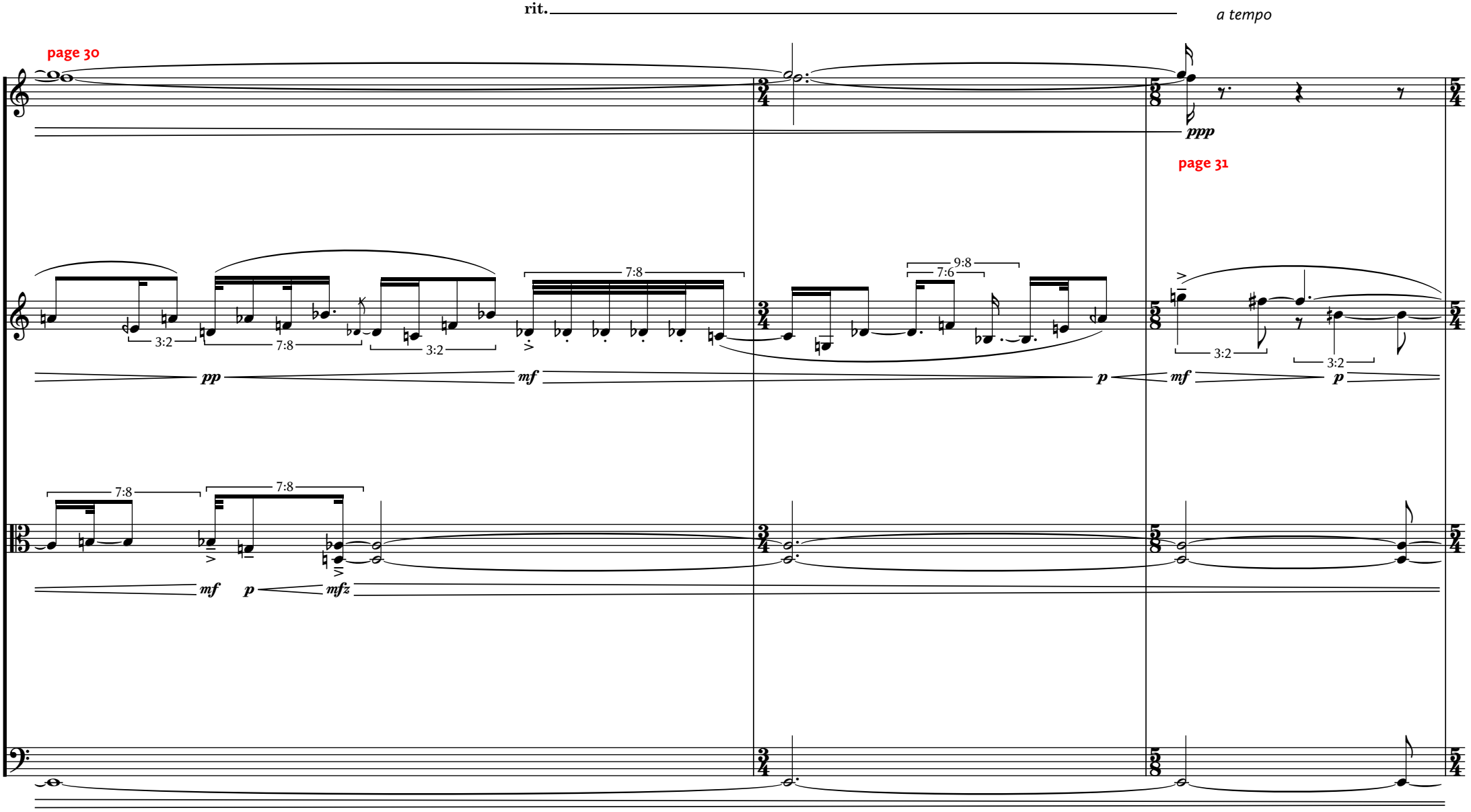
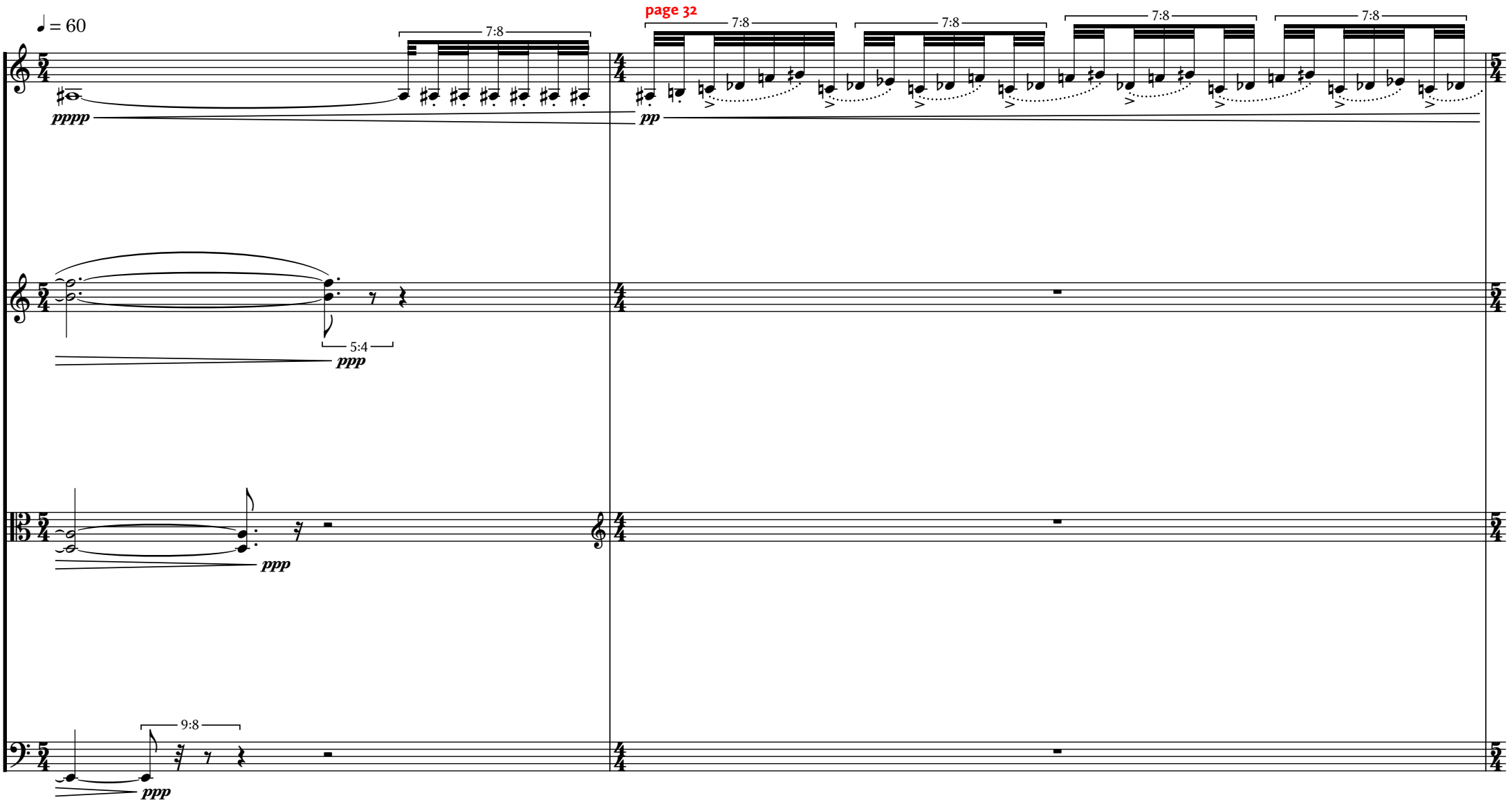
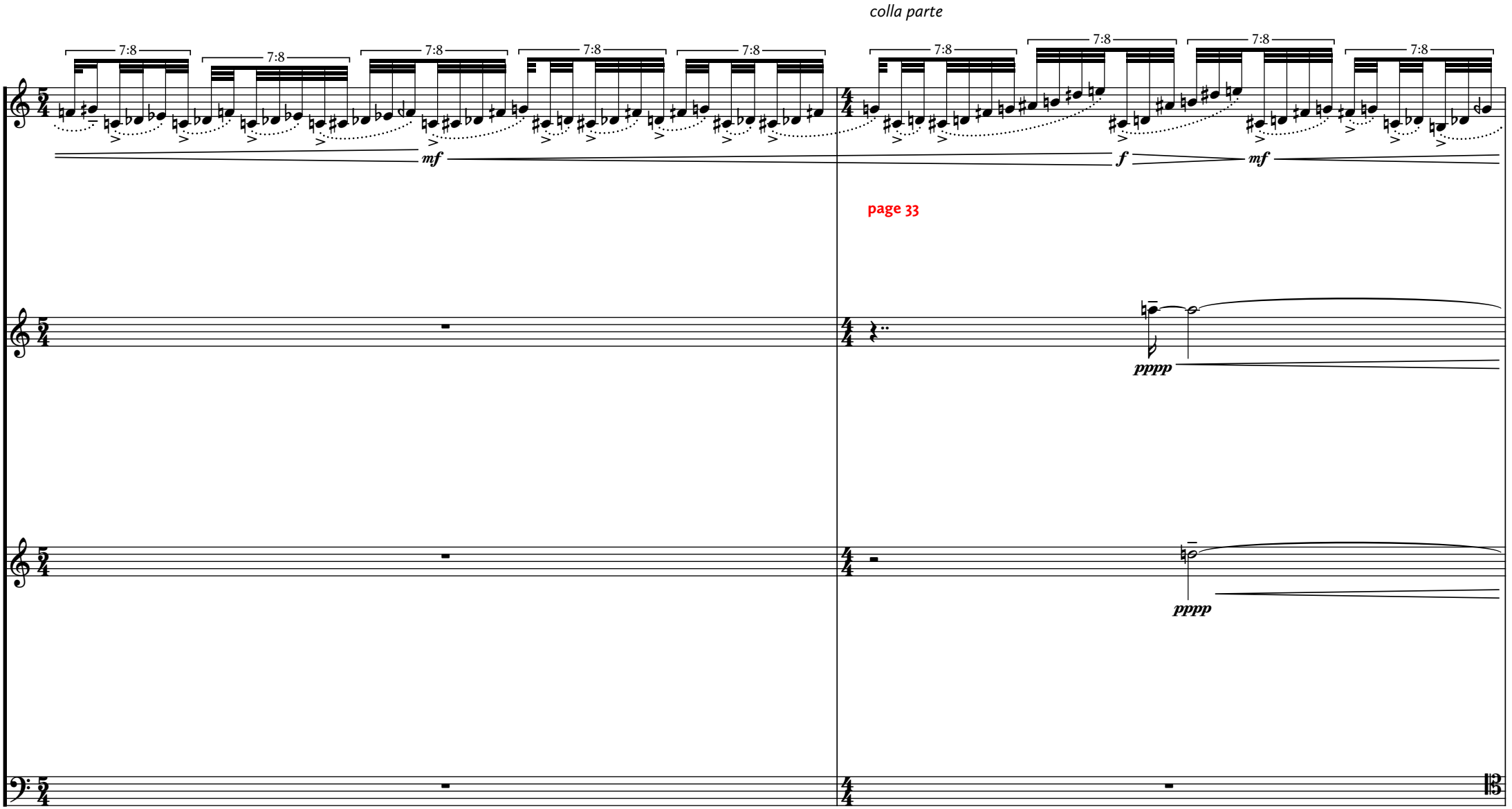
p
mf

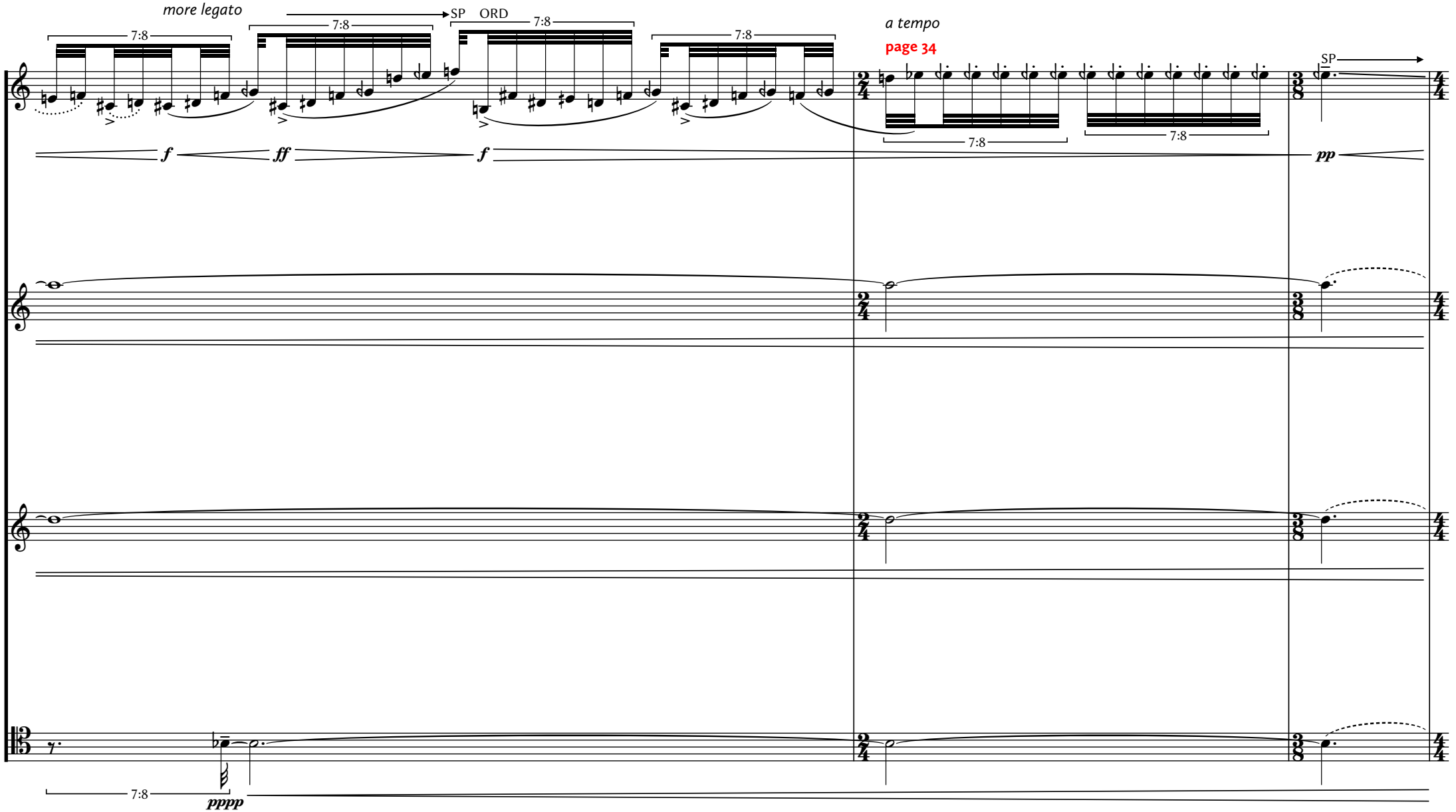

page 27
page 28

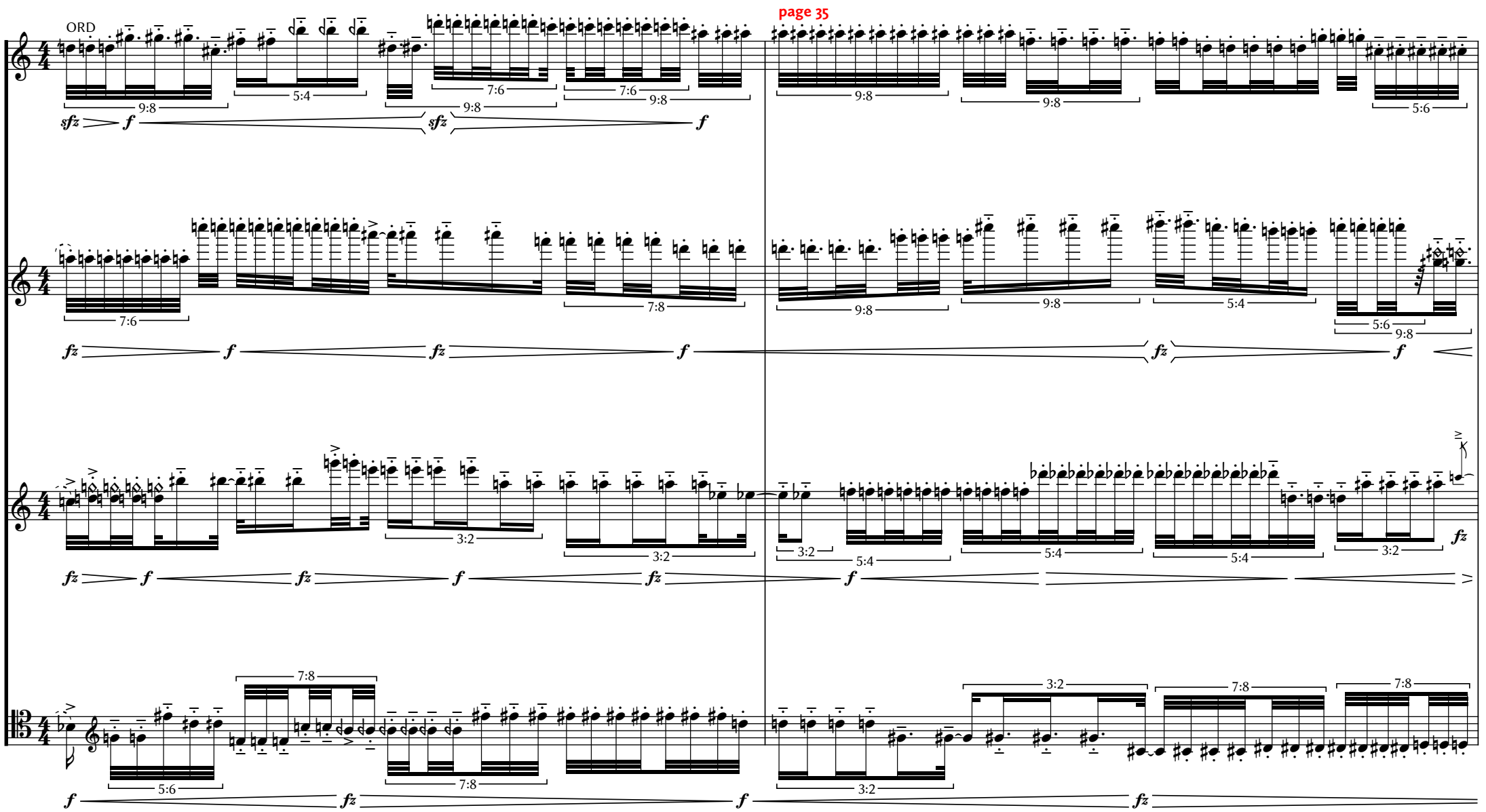

page 29
3:2
3:2
7:8
9:8
pp
mf
5:4
9:8
5:6
9:8
pp
p
mf
p
mf
f
mf
5:4
9:8
5:6
3:2
p > pp
mf
p < mf
3:2
9:8
9:8
3:2
mf
pp
p
5:4
9:8
3:2
pp
p
5:4
7:8
7:6
5:4
9:8
pp
mf
5:4
9:8
3:2
9:8
3:2
7:8
pp
mf
p

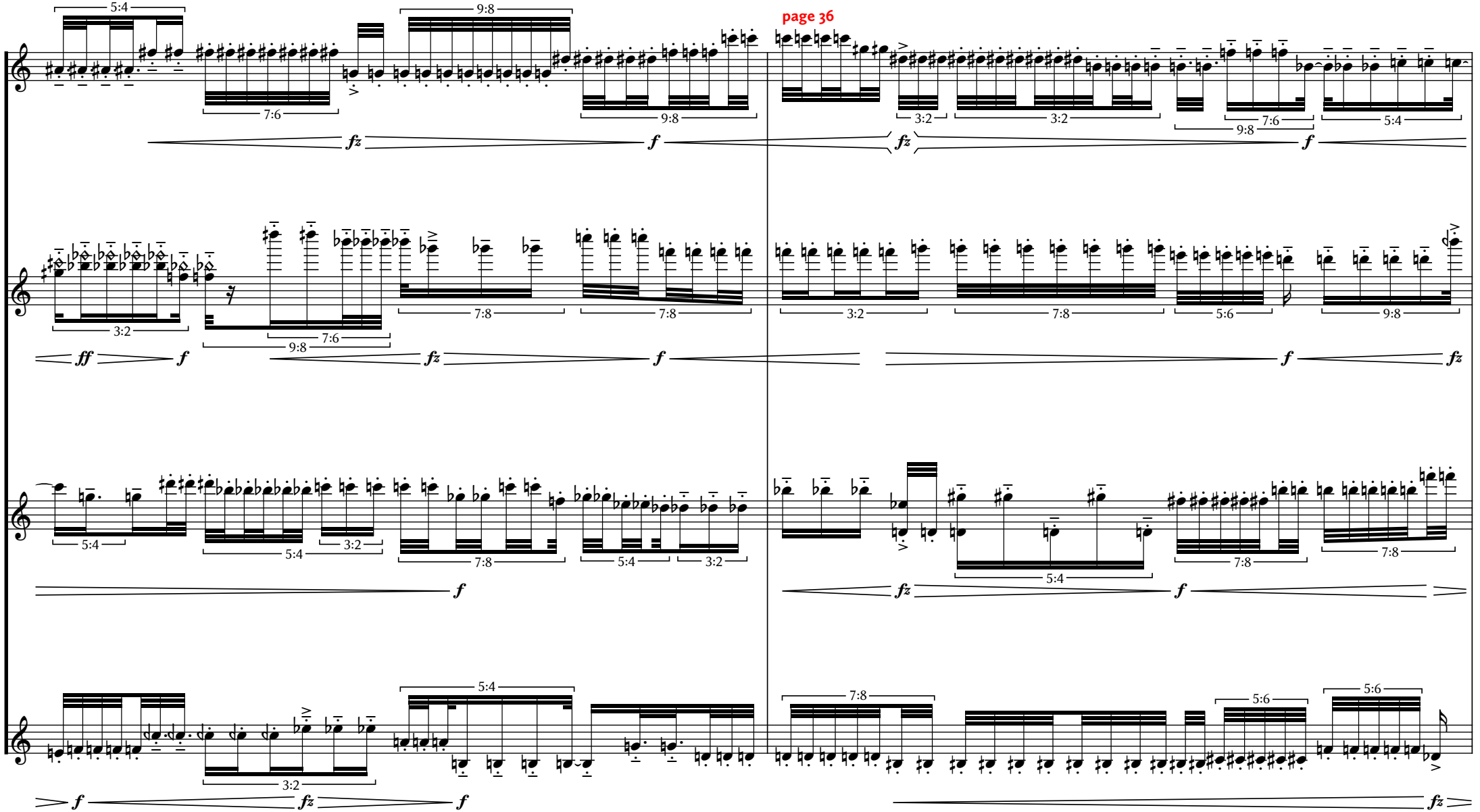

rit.
a tempo
page 30
page 31
ppp
pp
mf
p
mf
p
mf
p
mfz
3:2
7:8
9:8
7:6

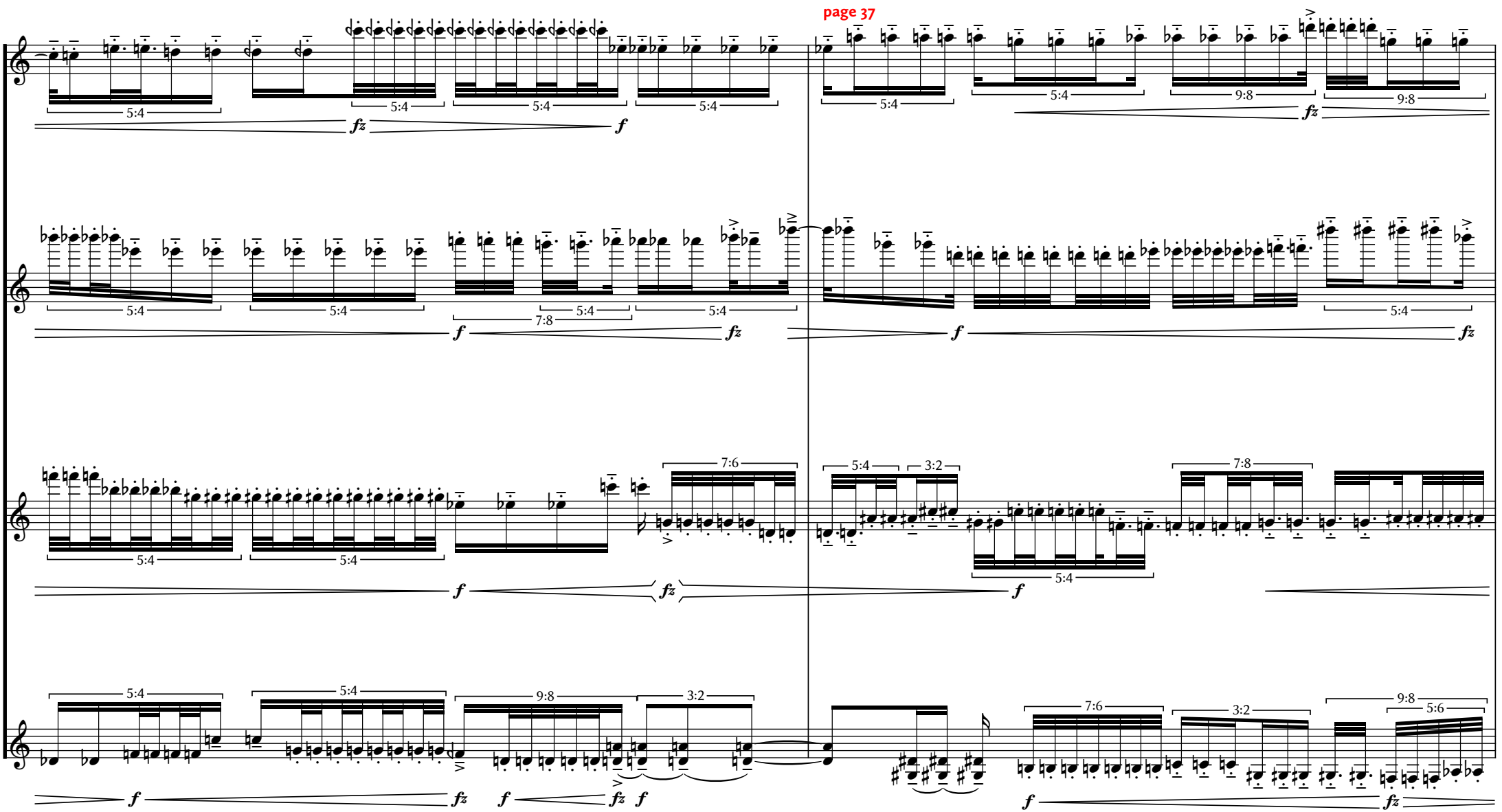

♩ = 60
7:8
pppp
5:4
ppp
ppp
9:8
ppp
page 32
7:8
7:8
7:8
7:8
pp

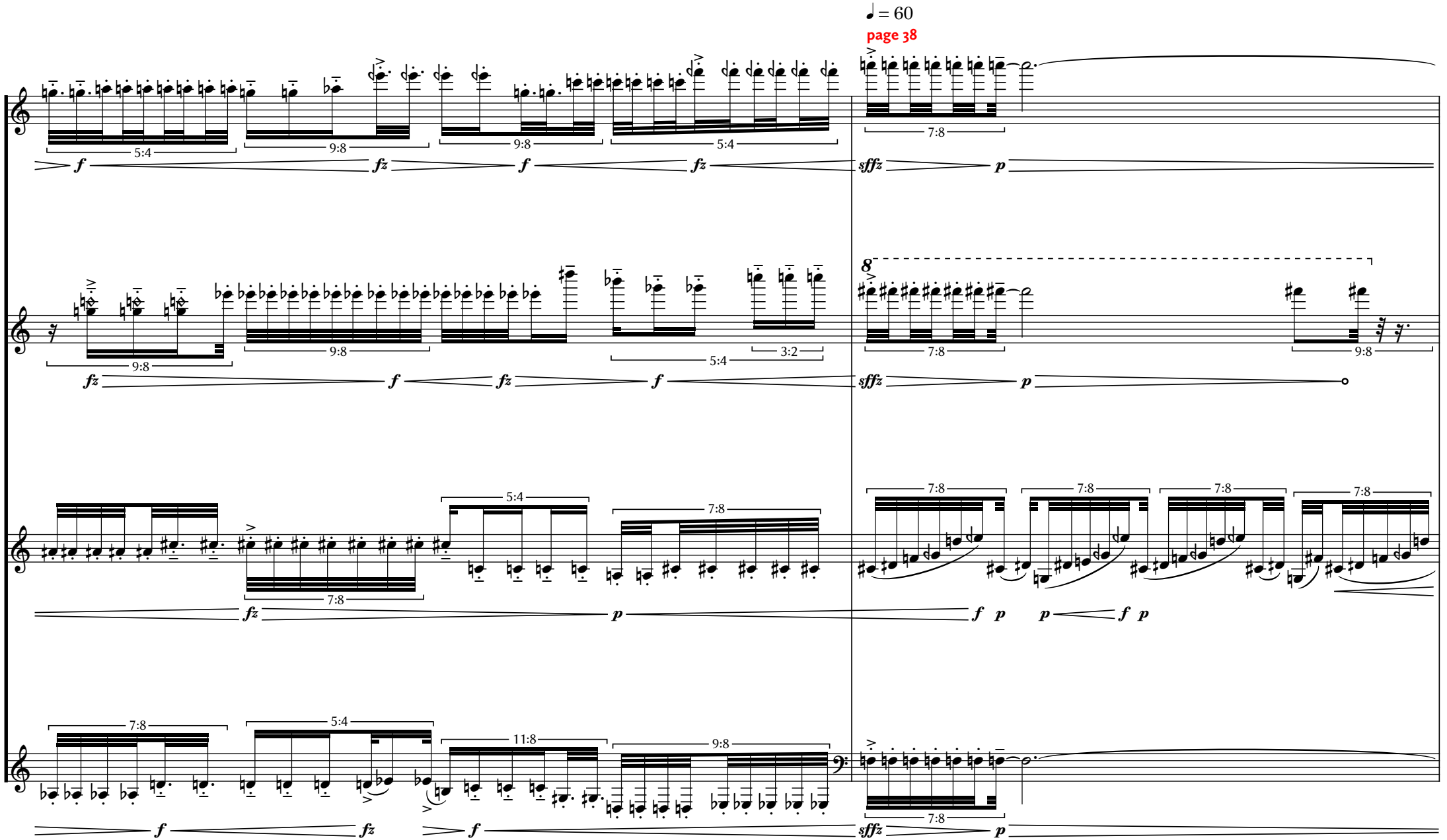

colla parte
7:8
7:8
7:8
7:8
7:8
7:8
7:8
7:8
7:8
mf
f
mf
page 33
pppp
pppp

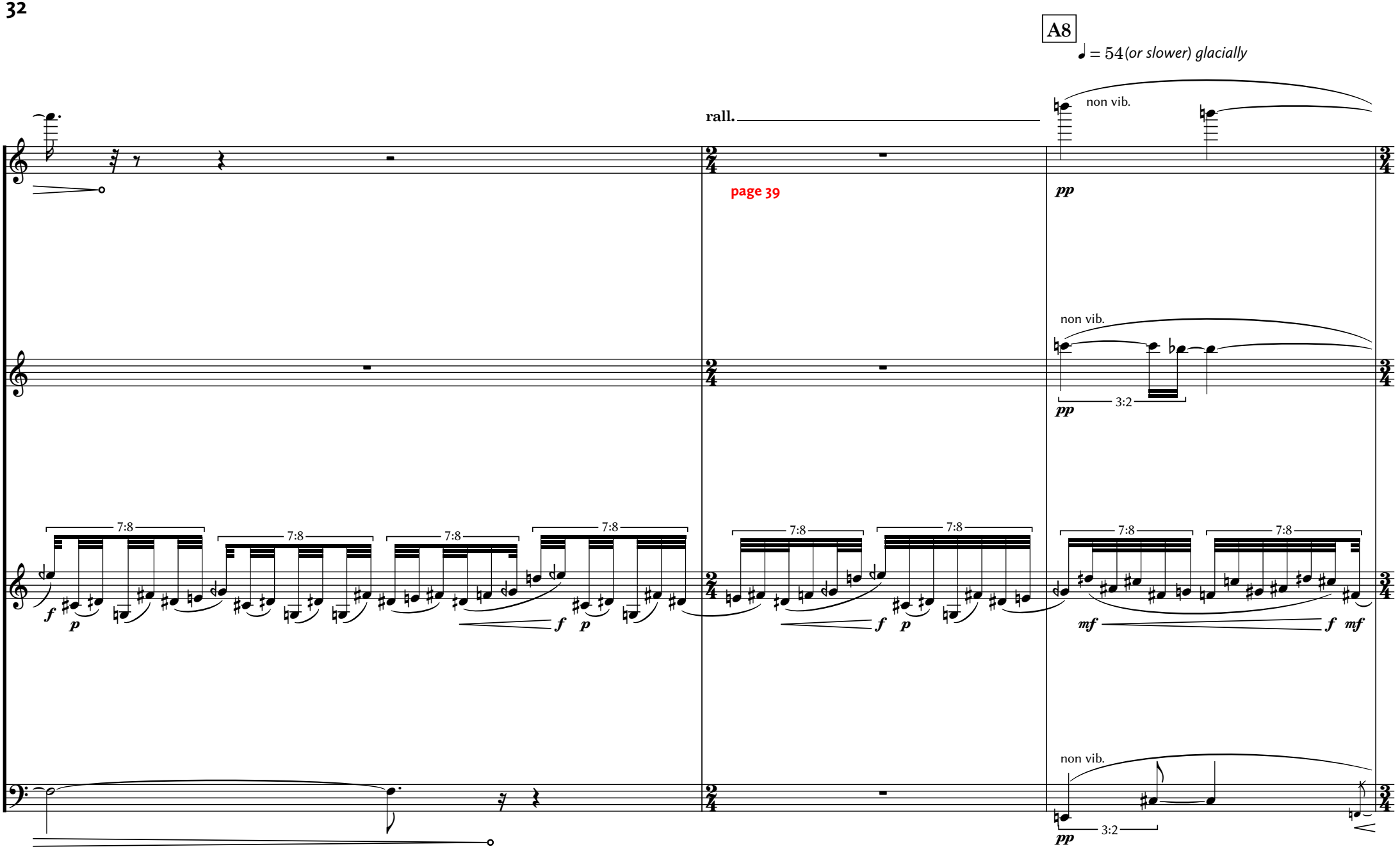

more legato
7:8
7:8
SP ORD
7:8
7:8
a tempo
page 34
7:8
7:8
SP
f
ff
f
pp
7:8
pppp


A7
♩ = 48 fiercely
ORD
page 35

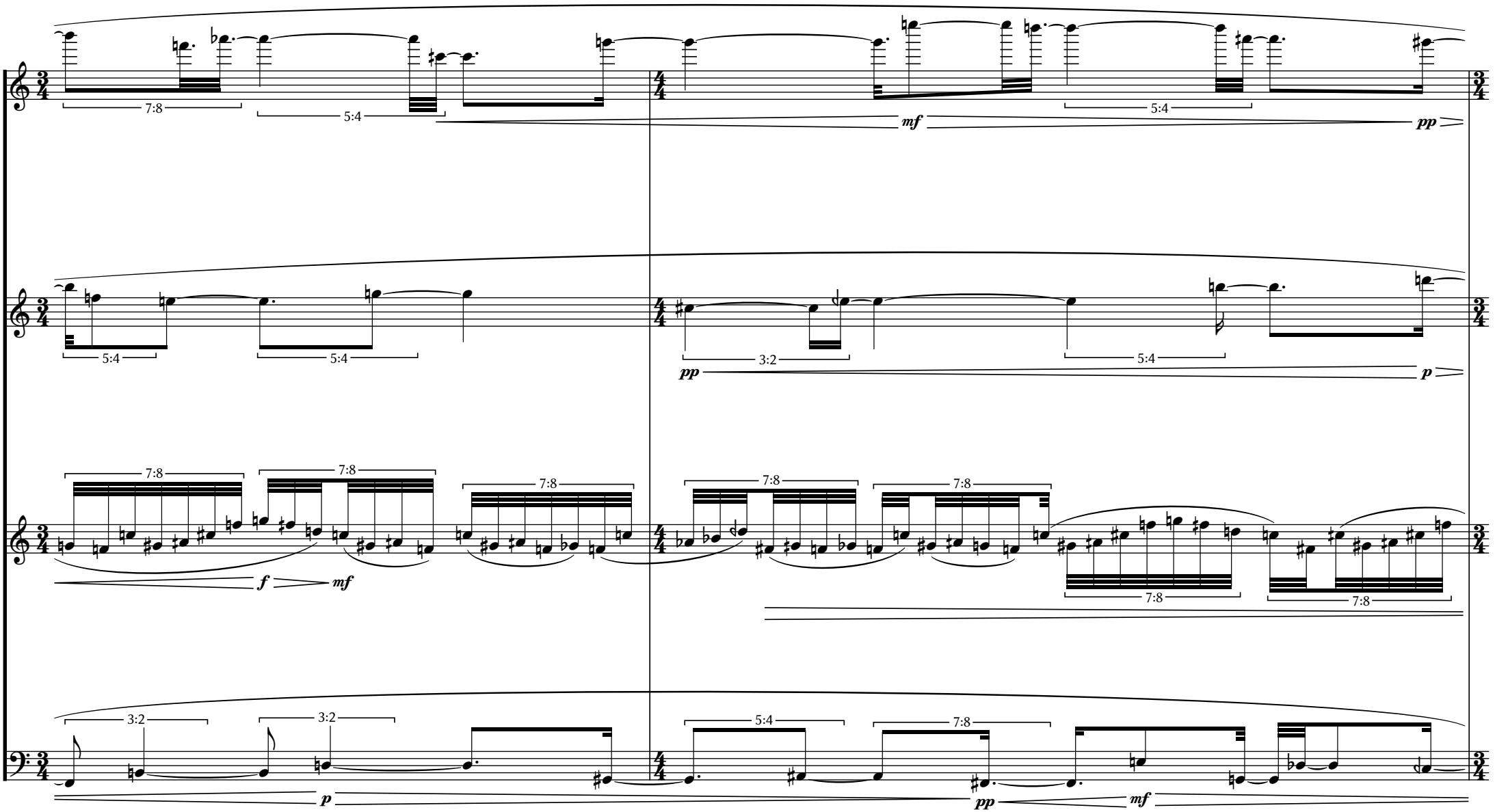

page 36


page 37

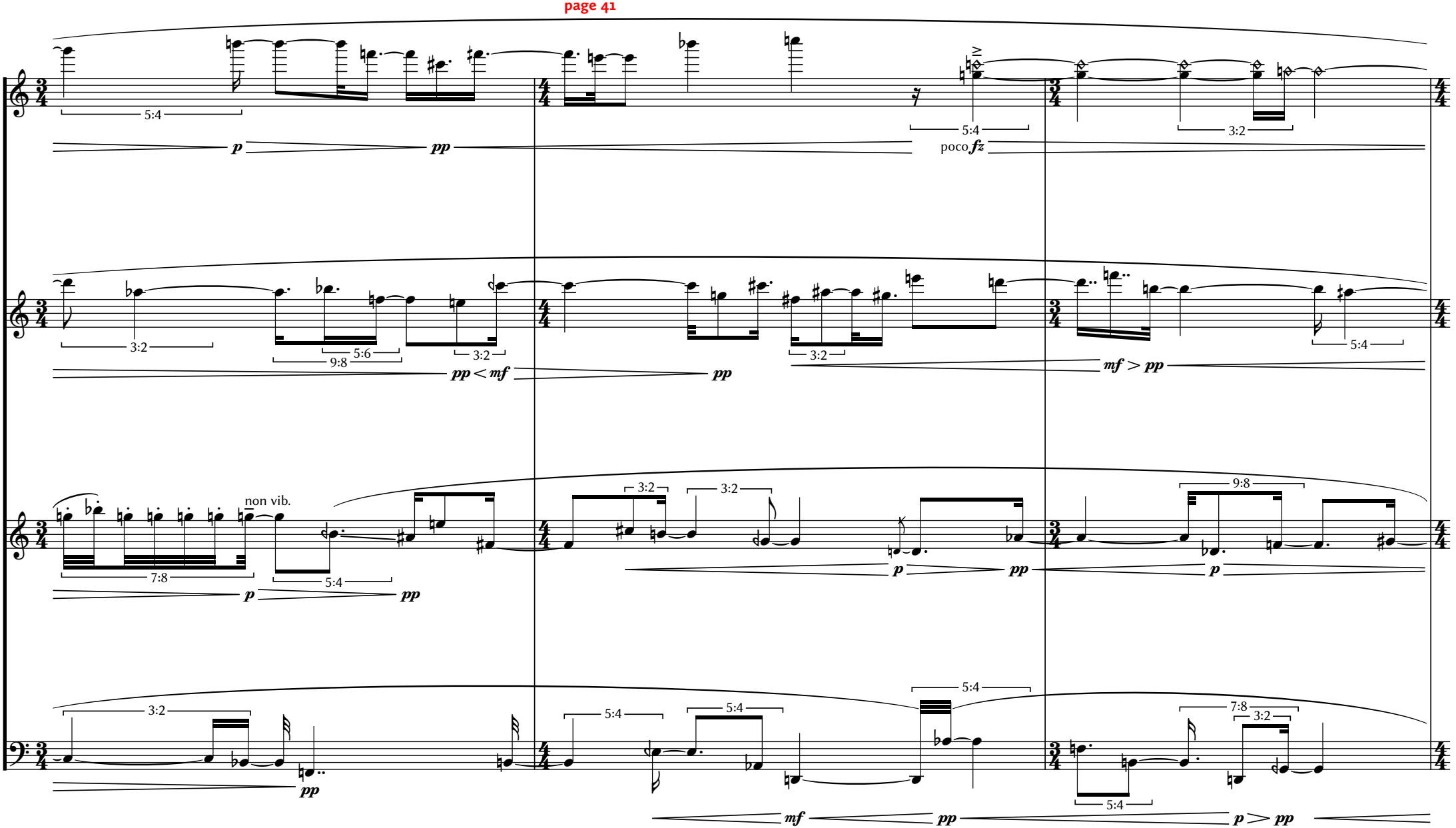

♩ = 60
page 38

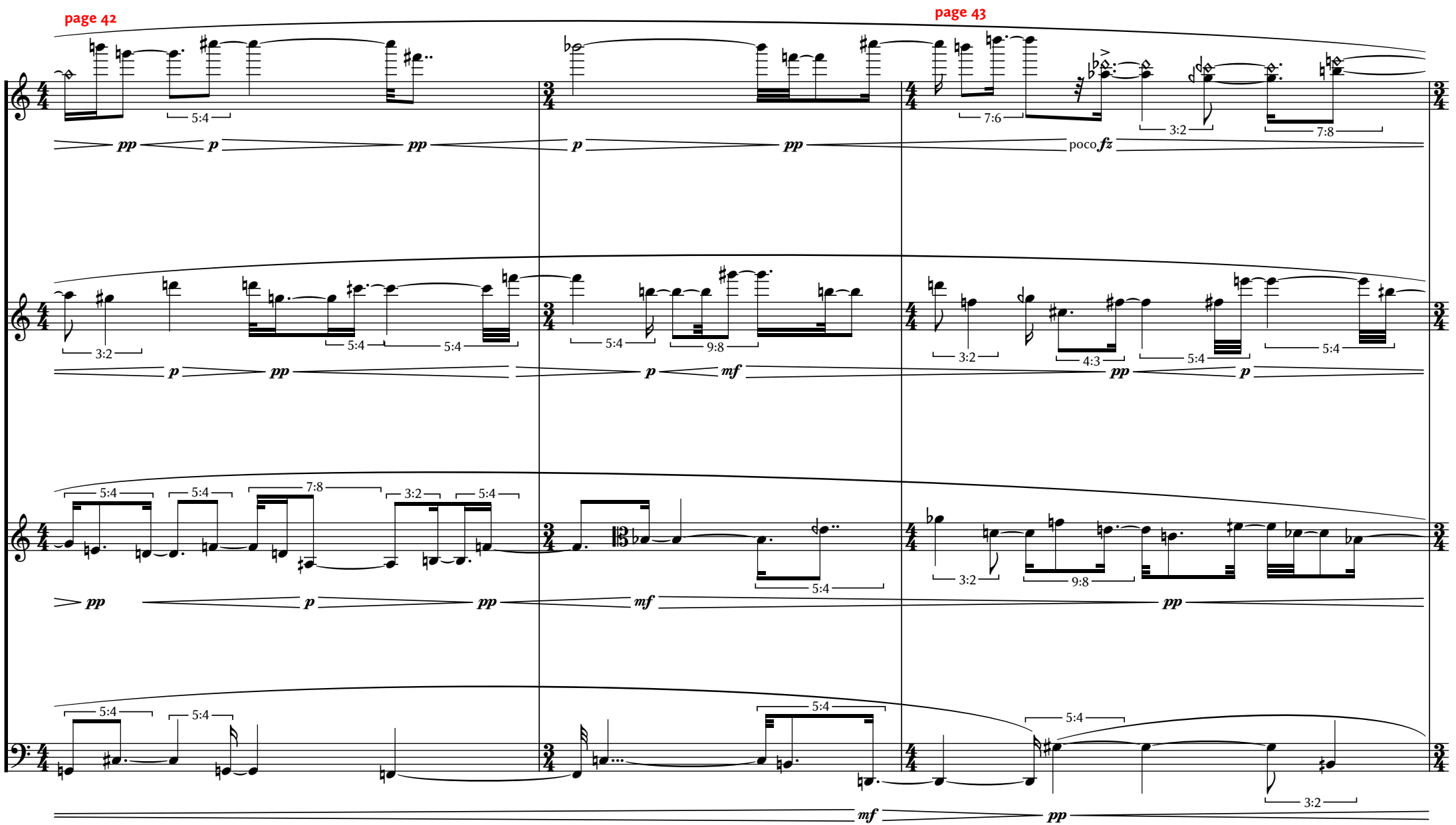

A8
♩ = 54 (or slower) glacially
rall.
page 39
non vib.
pp
3:2
7:8
f
p
mf

page 40

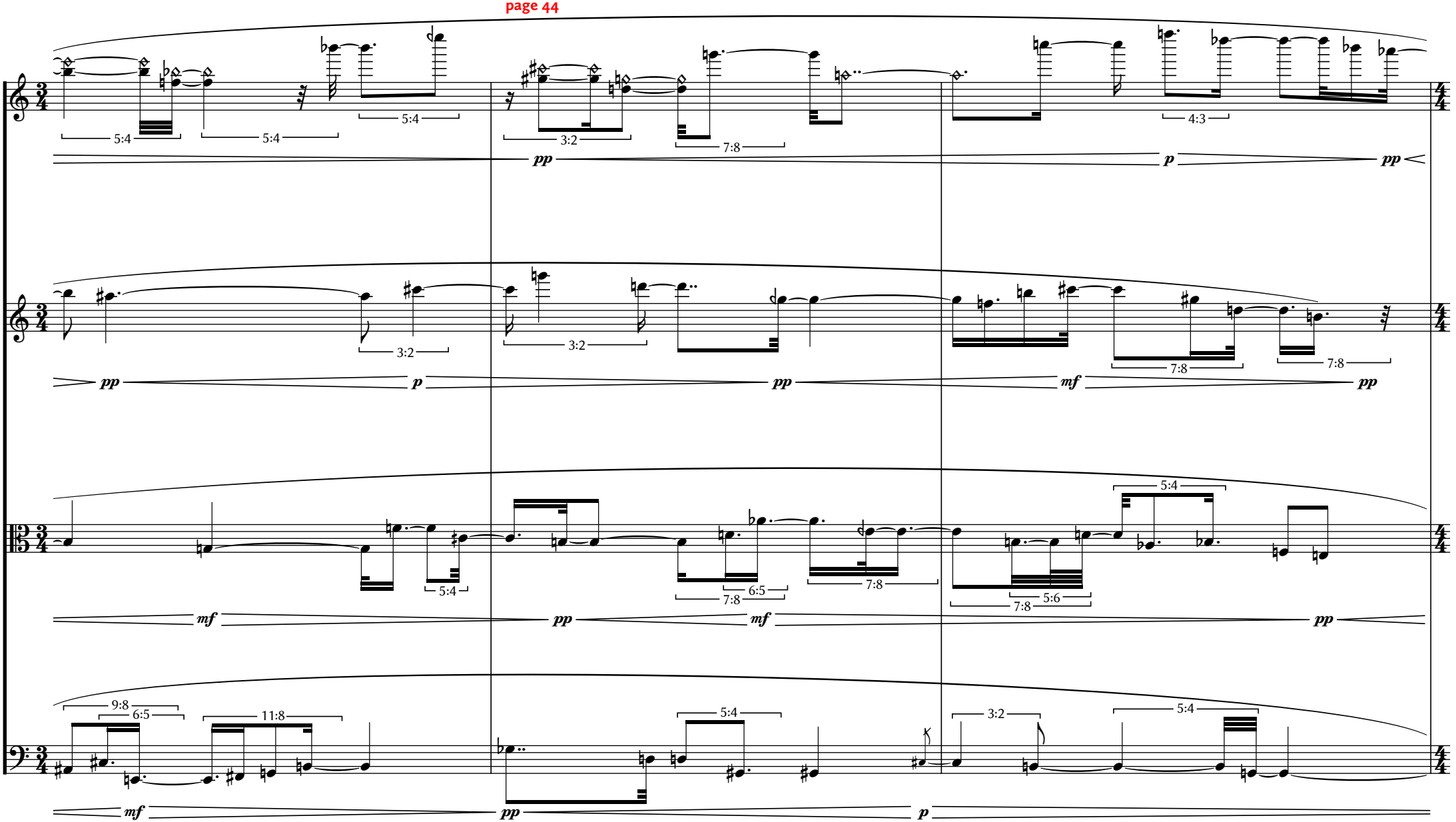

7:8
5:4
mf
5:4
pp
5:4
5:4
3:2
pp
5:4
p
7:8
7:8
7:8
f
mf
7:8
7:8
7:8
7:8
3:2
3:2
p
5:4
7:8
pp
mf

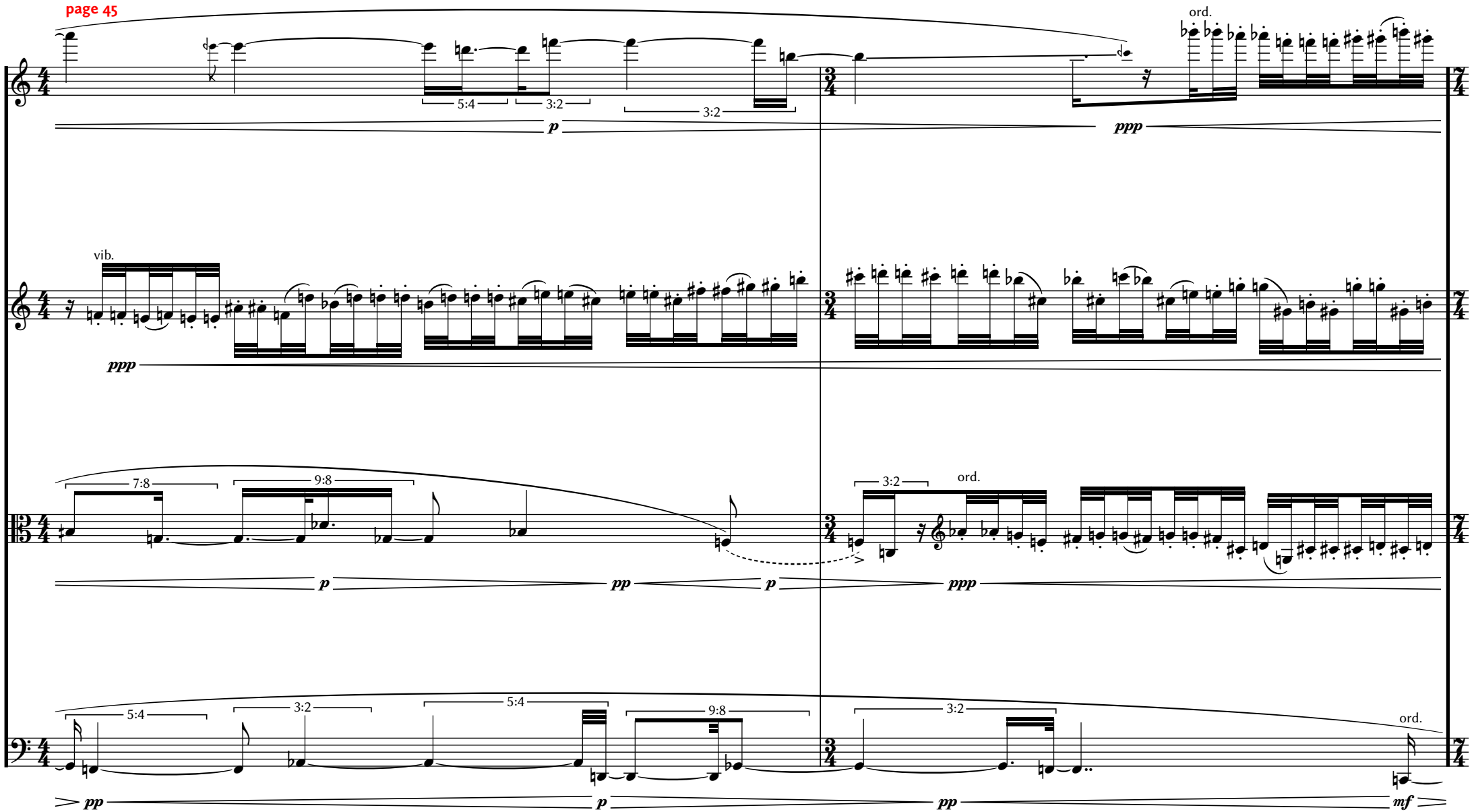
page 41




page 42
page 43
5:4
7:6
3:2
7:8
pp
p
poco fz
9:8
4:3
mf

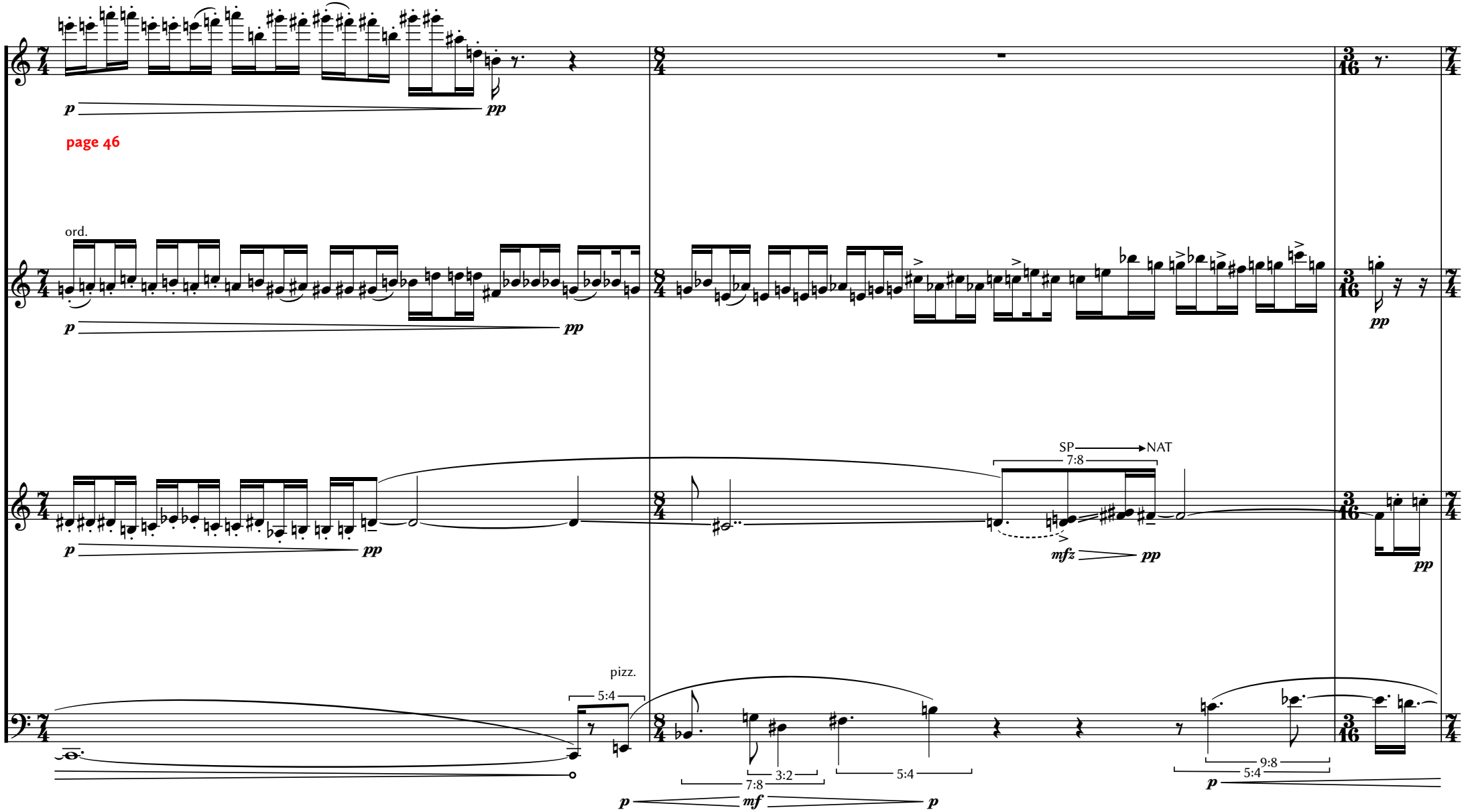
page 44

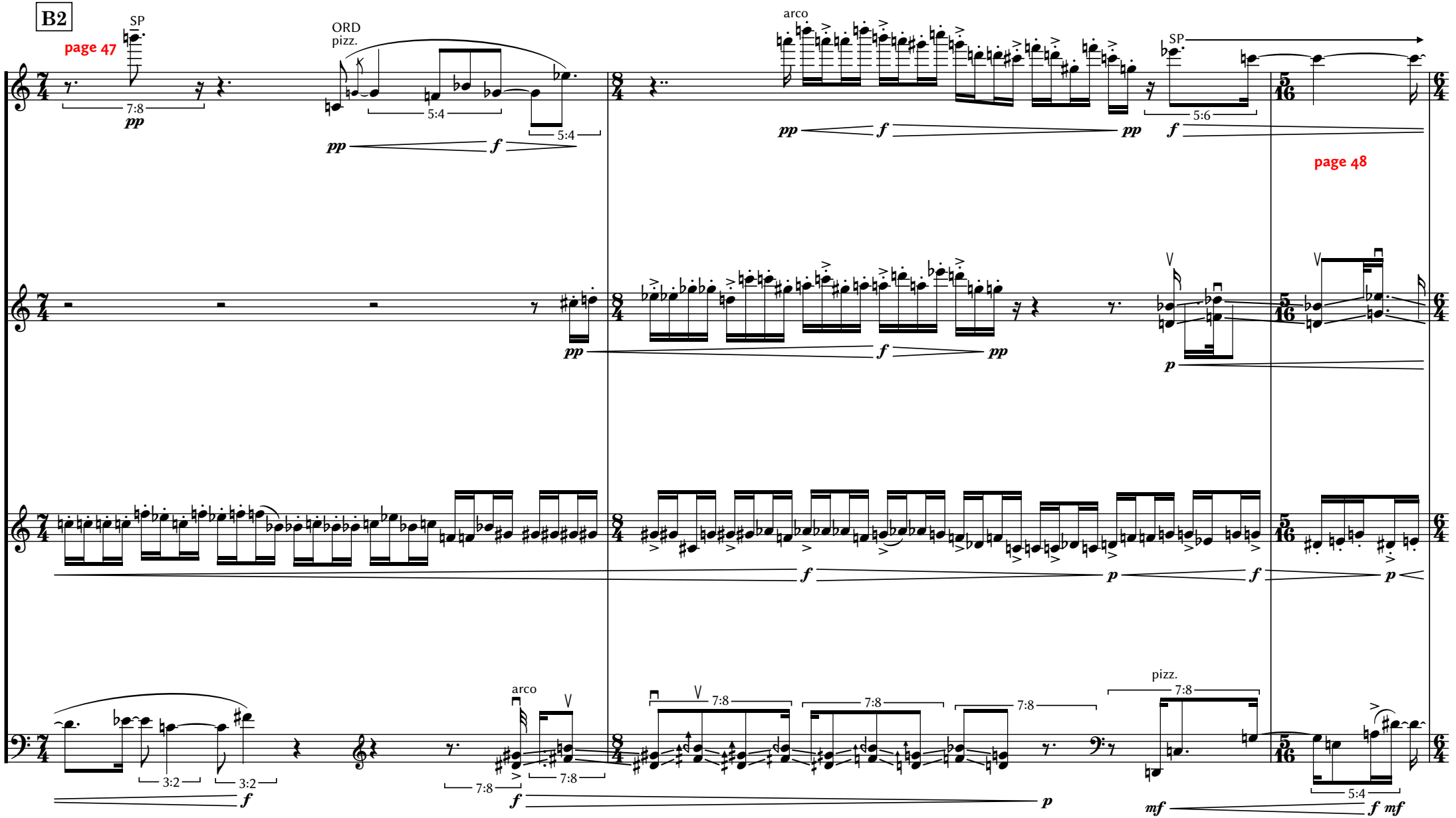

5:4
5:4
5:4
3:2
7:8
4:3
pp
p
pp
3:2
3:2
7:8
7:8
pp
p
pp
mf
pp
5:4
5:4
6:5
7:8
7:8
5:6
mf
pp
mf
pp
9:8
6:5
11:8
5:4
3:2
5:4
mf
pp
p

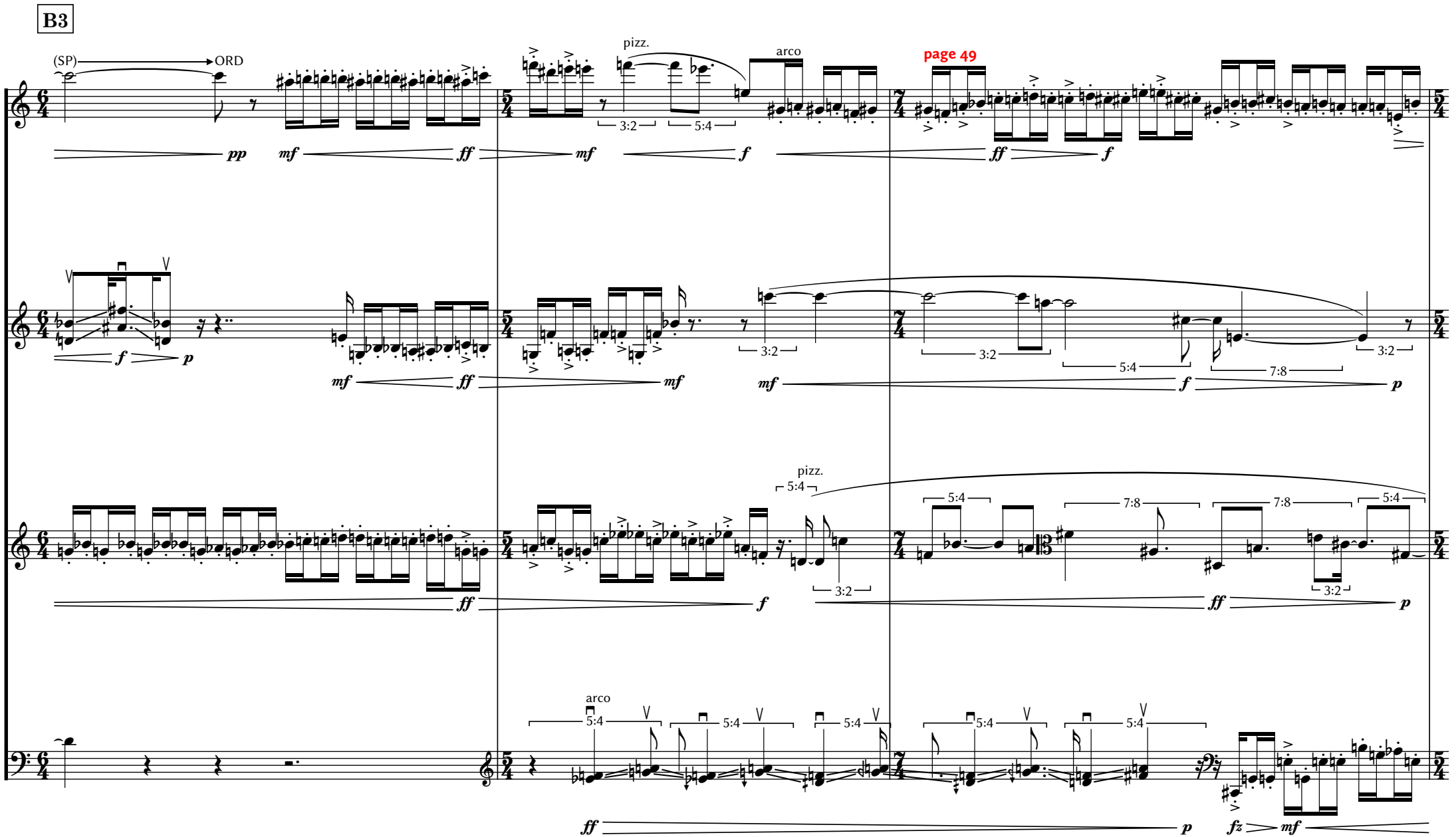

page 45
ord.
5:4
3:2
3:2
p
ppp
vib.
ppp
7:8
9:8
3:2
ord.
p
pp
p
ppp
5:4
3:2
5:4
9:8
3:2
ord.
pp
p
pp
mf

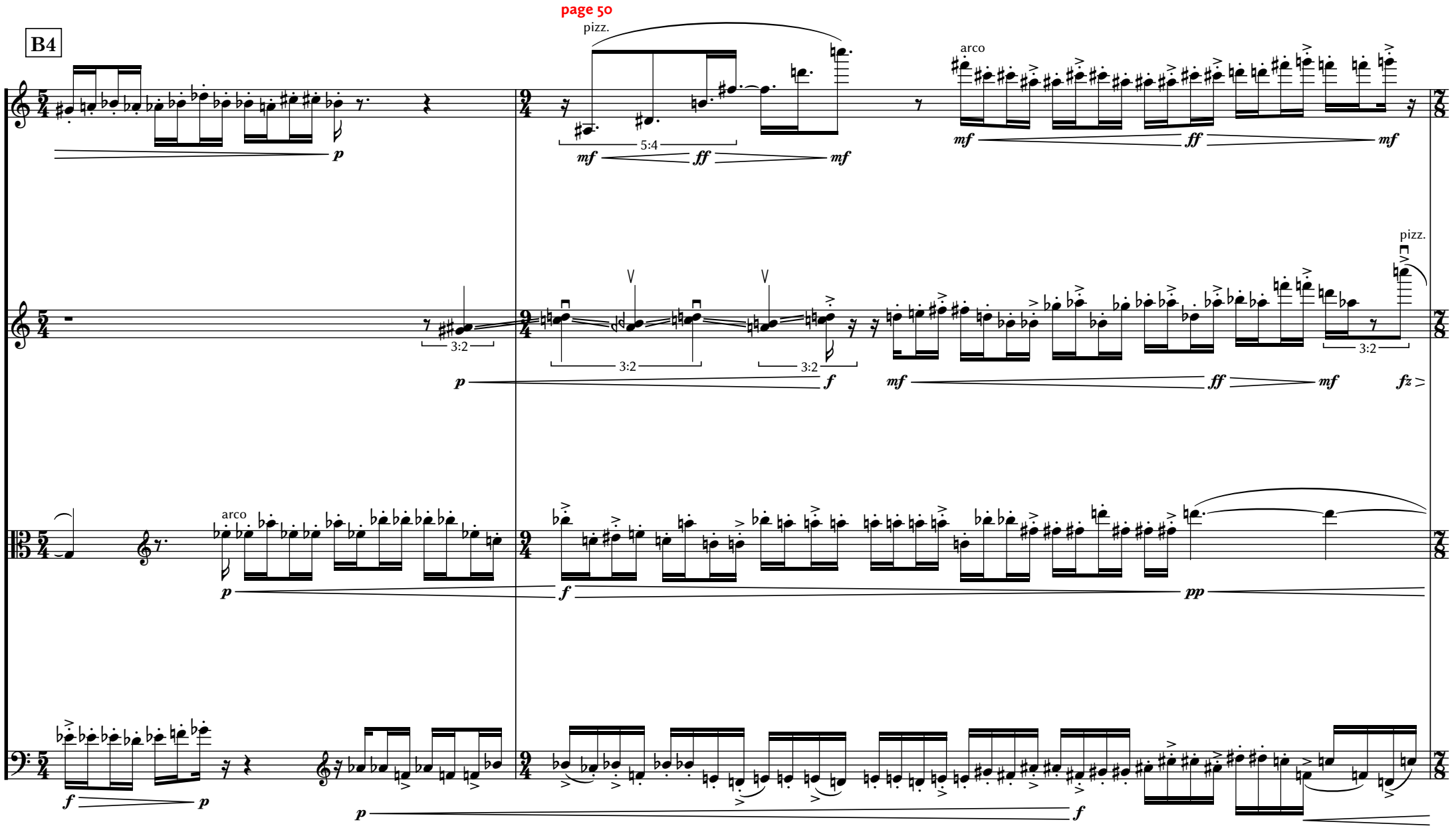
2. FILAMENTS 1

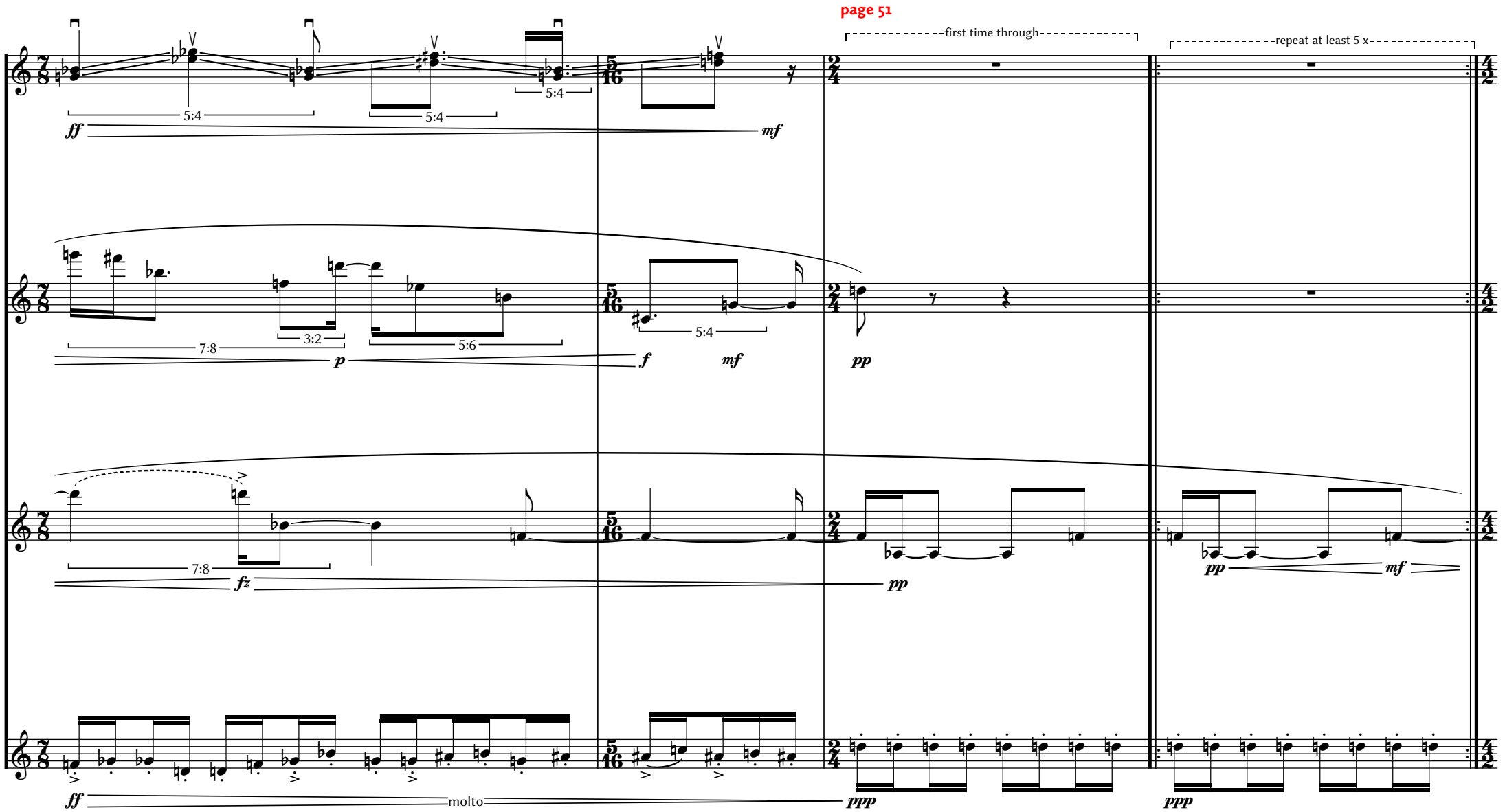
B1 c. ♩ = 112

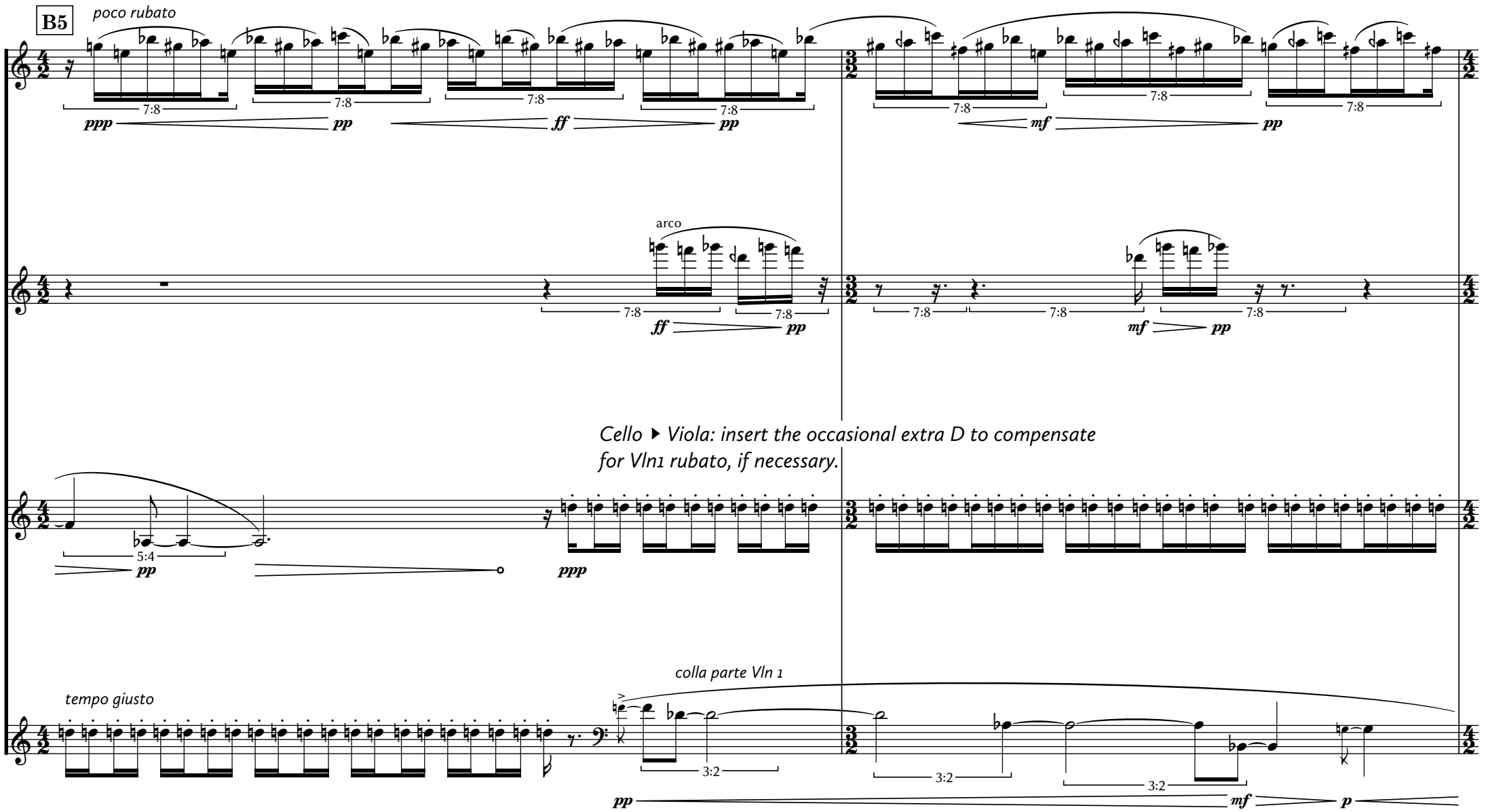


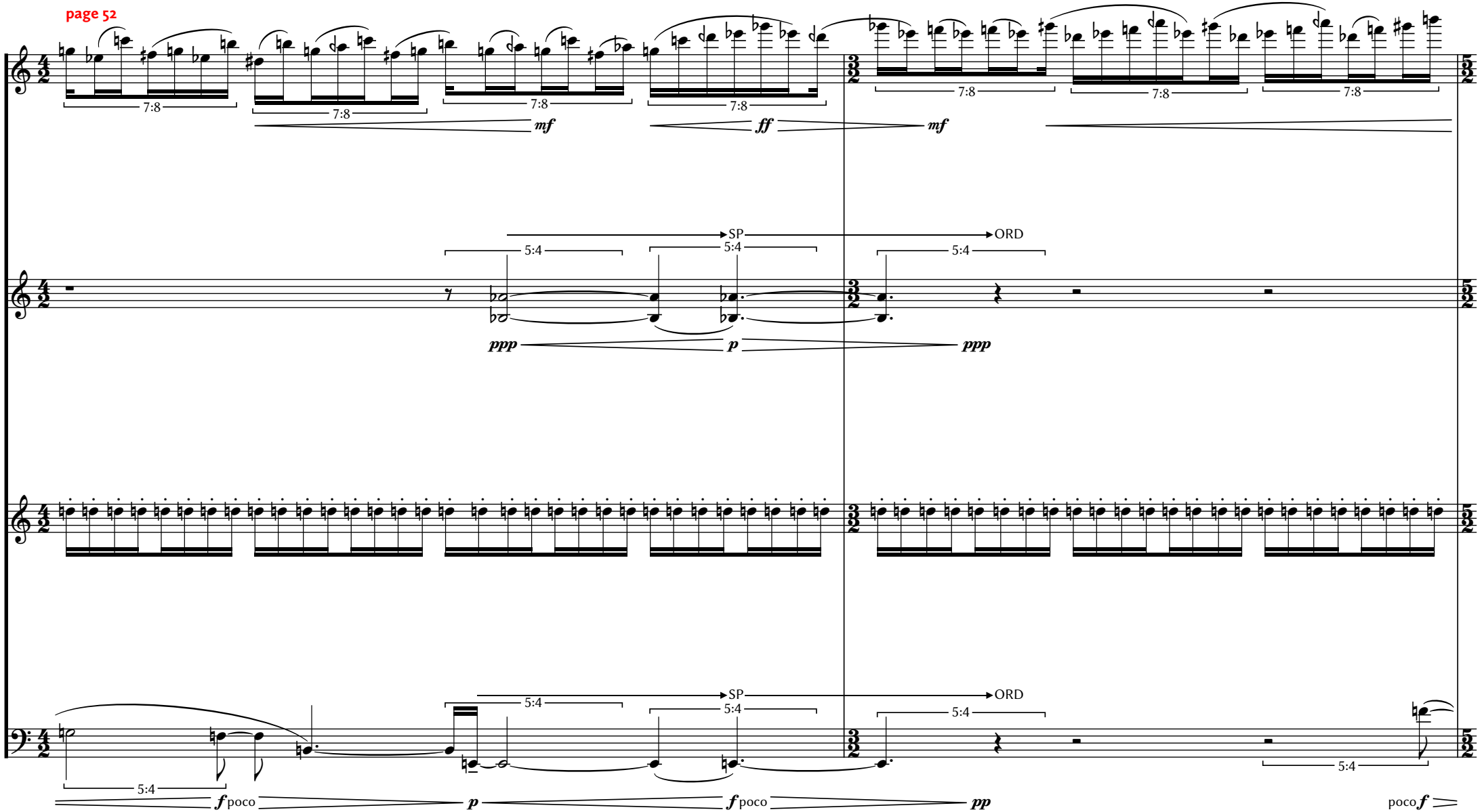

B2
page 47
SP
ORD
pizz.
arco
SP
page 48
arco
pizz.

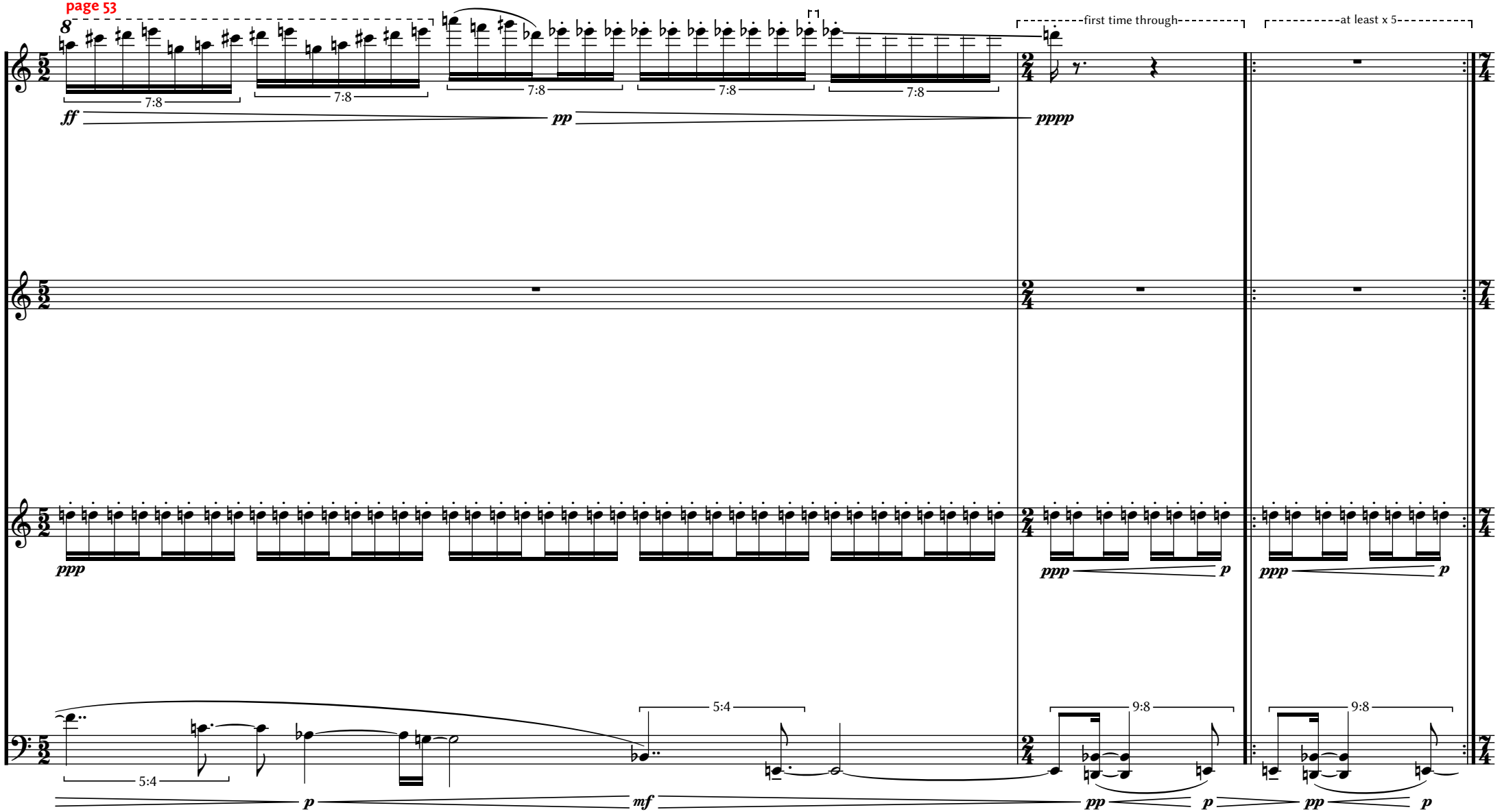

B3
(SP)
ORD
pizz.
arco
page 49
pizz.
arco

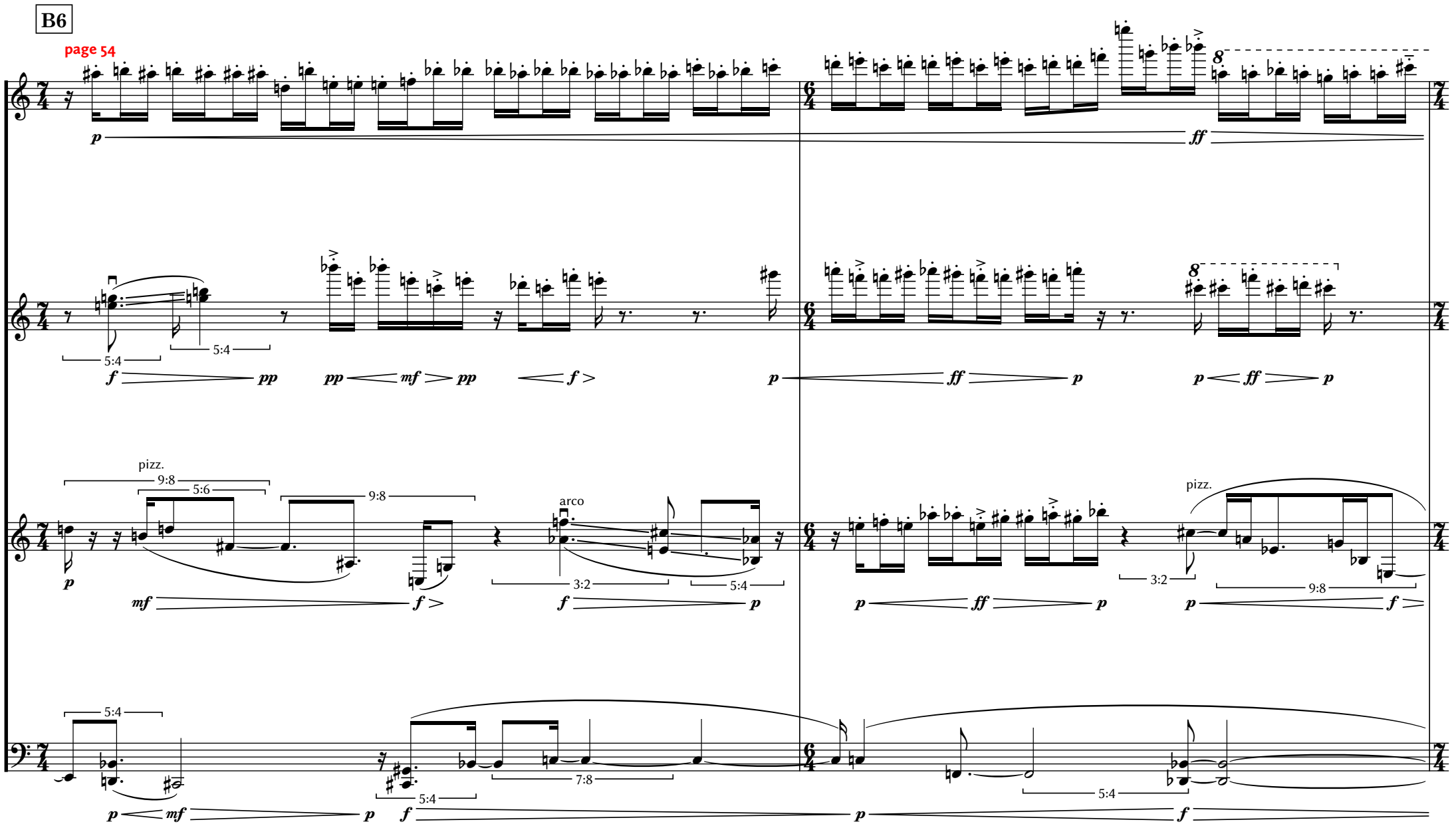

B4
page 50
pizz.
arco
5:4
3:2
3:2
3:2
pizz.
3:2
arco


page 51
first time through
repeat at at least 5 x
5:4
5:4
5:4
ff
mf
7:8
3:2
5:6
p
5:4
f
mf
pp
7:8
fz
pp
pp
mf
ff
molto
ppp
ppp


B5
poco rubato
arco
Cello ▸ Viola: insert the occasional extra D to compensate for Vln1 rubato, if necessary.
tempo giusto
colla parte Vln 1

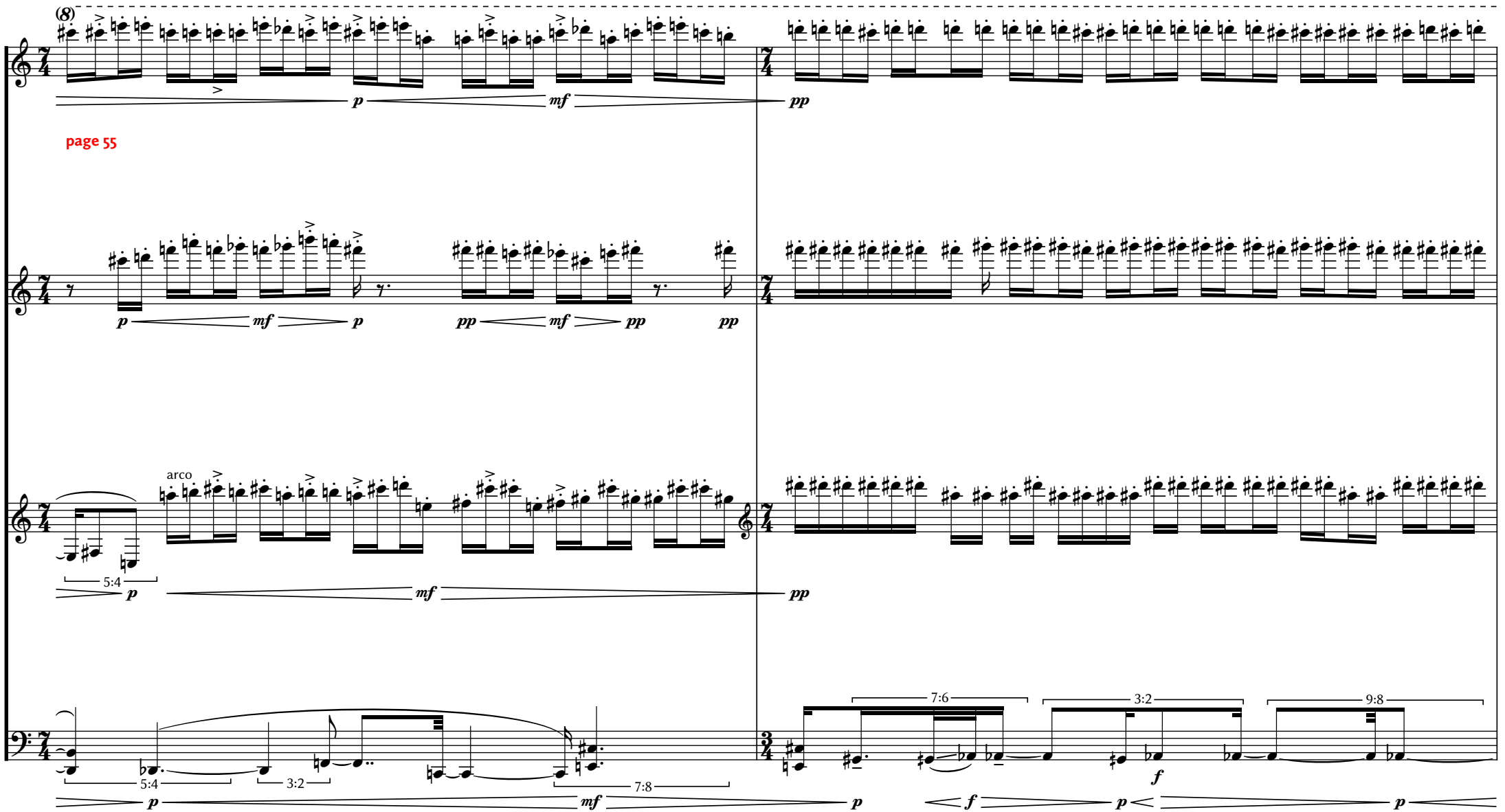

page 52
7:8
7:8
7:8
7:8
7:8
7:8
7:8
mf
ff
mf
SP
ORD
5:4
5:4
5:4
ppp
p
ppp
SP
ORD
5:4
5:4
5:4
5:4
f poco
p
f poco
pp
poco f


page 53
first time through
at least x 5
7:8
7:8
7:8
7:8
ff
pp
pppp
ppp
ppp
p
ppp
p
5:4
5:4
9:8
9:8
p
mf
pp
p
pp
p

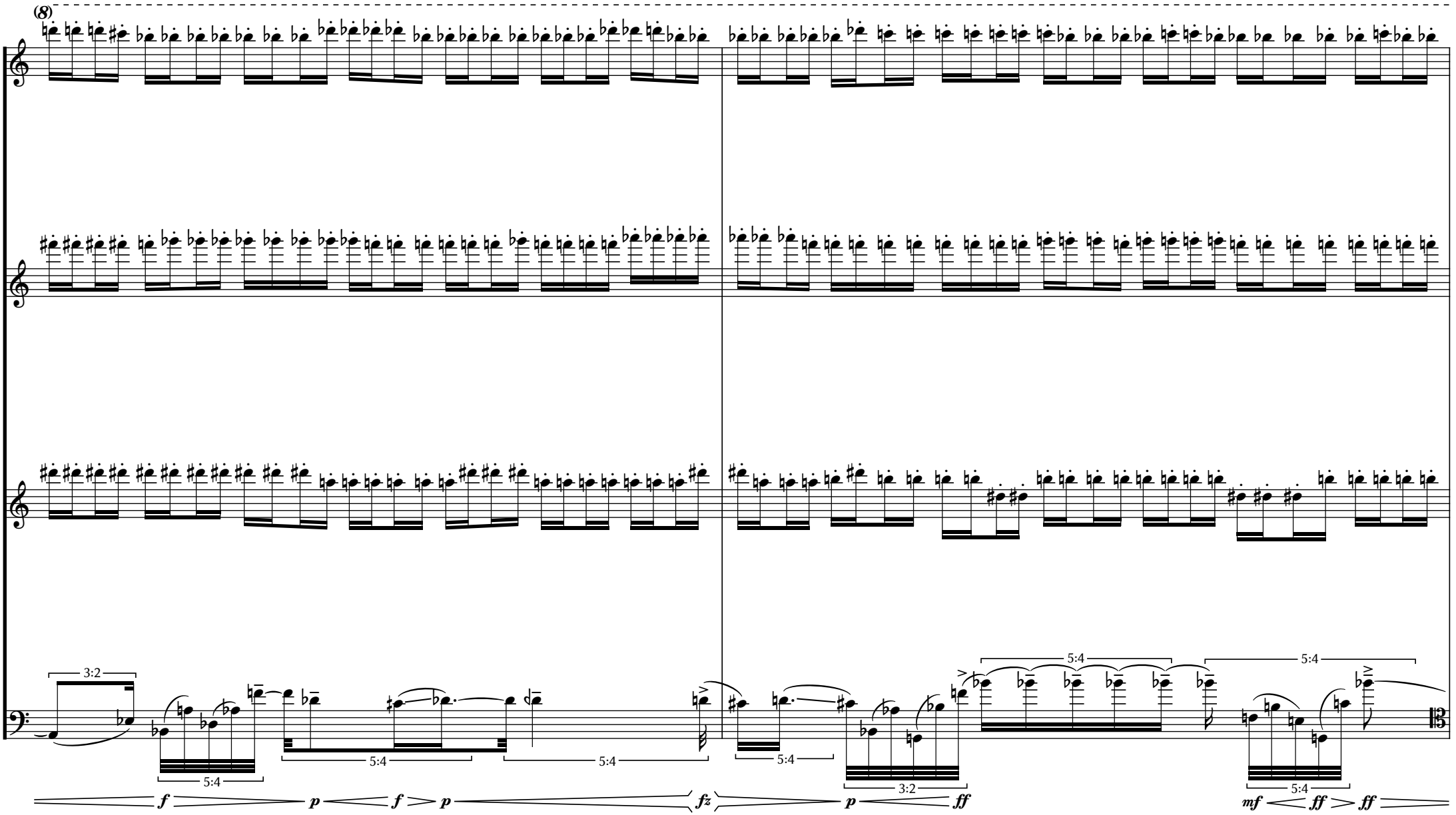

B6
page 54
pizz.
arco
pizz.

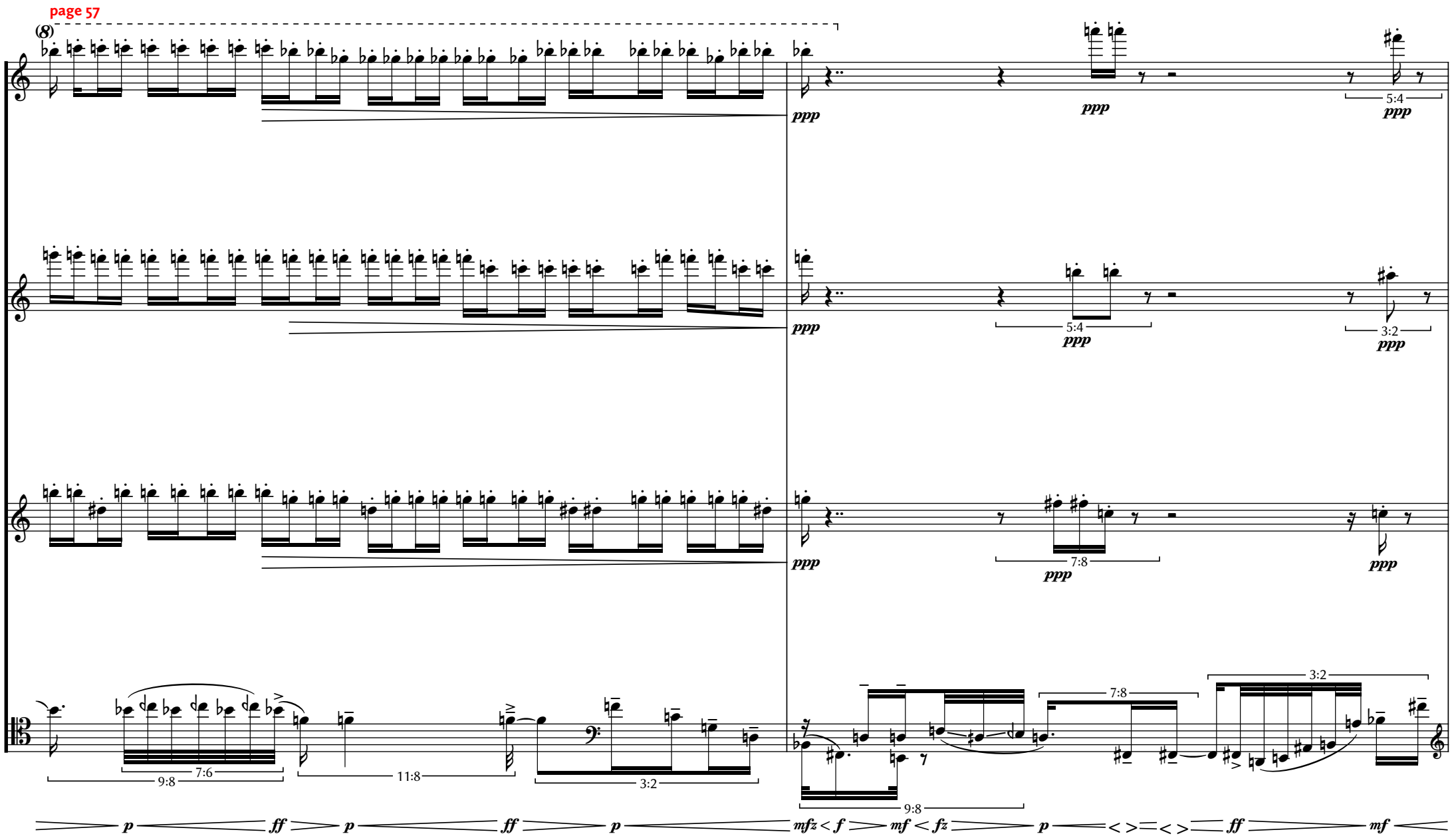
3. WORLD LINE I

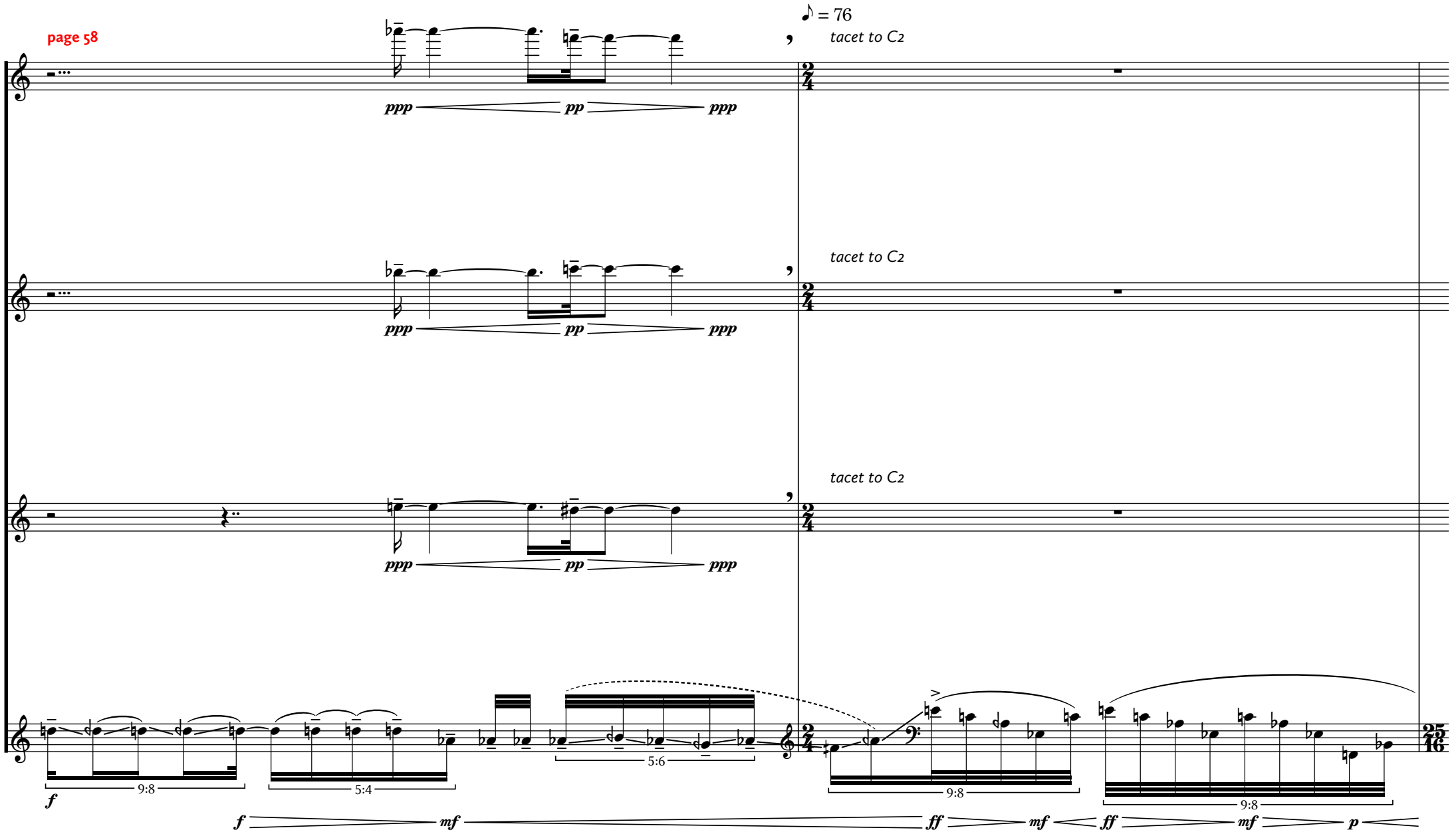
C1 ♩ = 112 *not closely synced with cello*

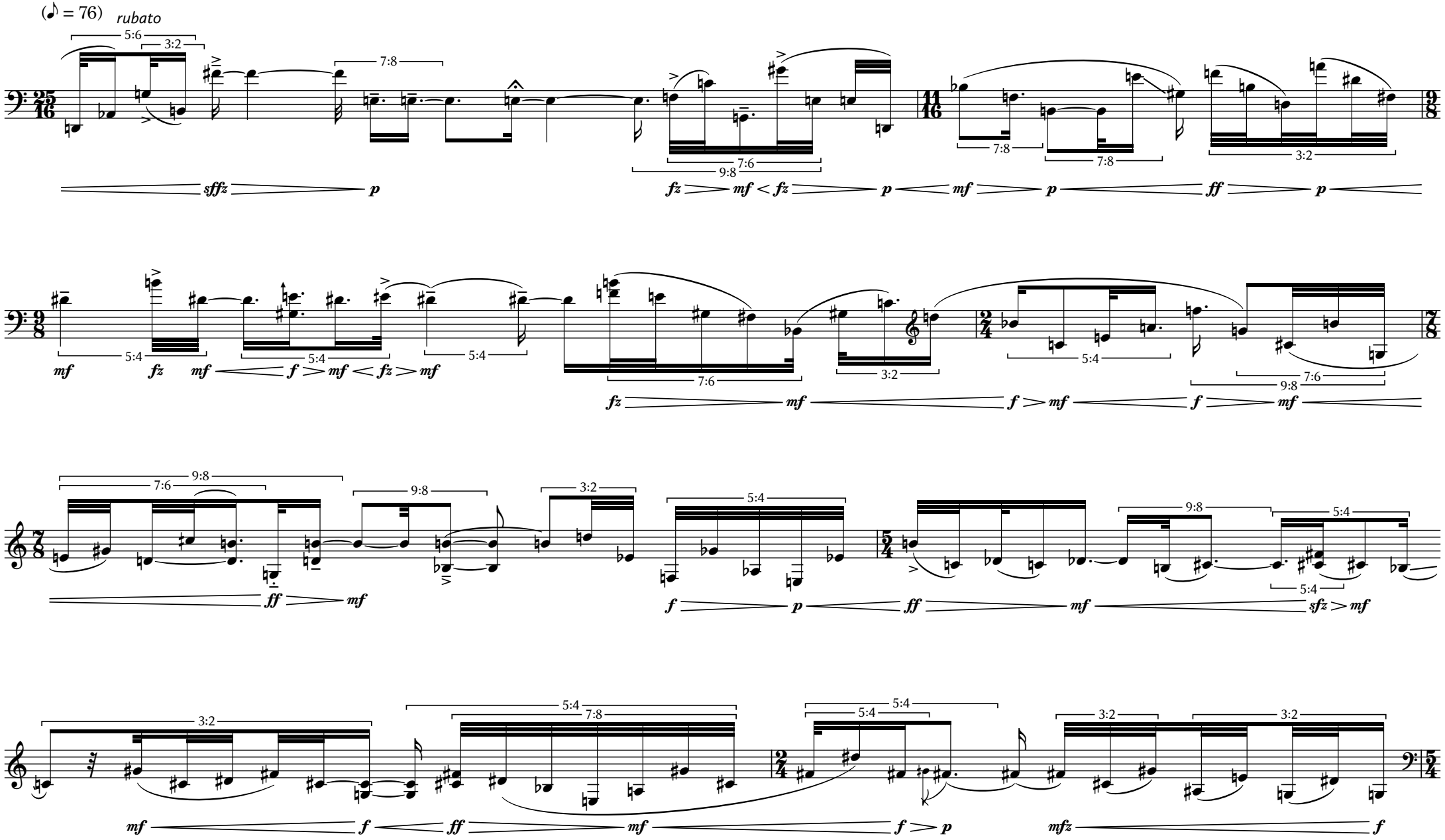


page 56




page 57
(8)
ppp
5:4
3:2
7:8
9:8
7:6
11:8
3:2
p
ff
mfz
f
mf
fz
<
>

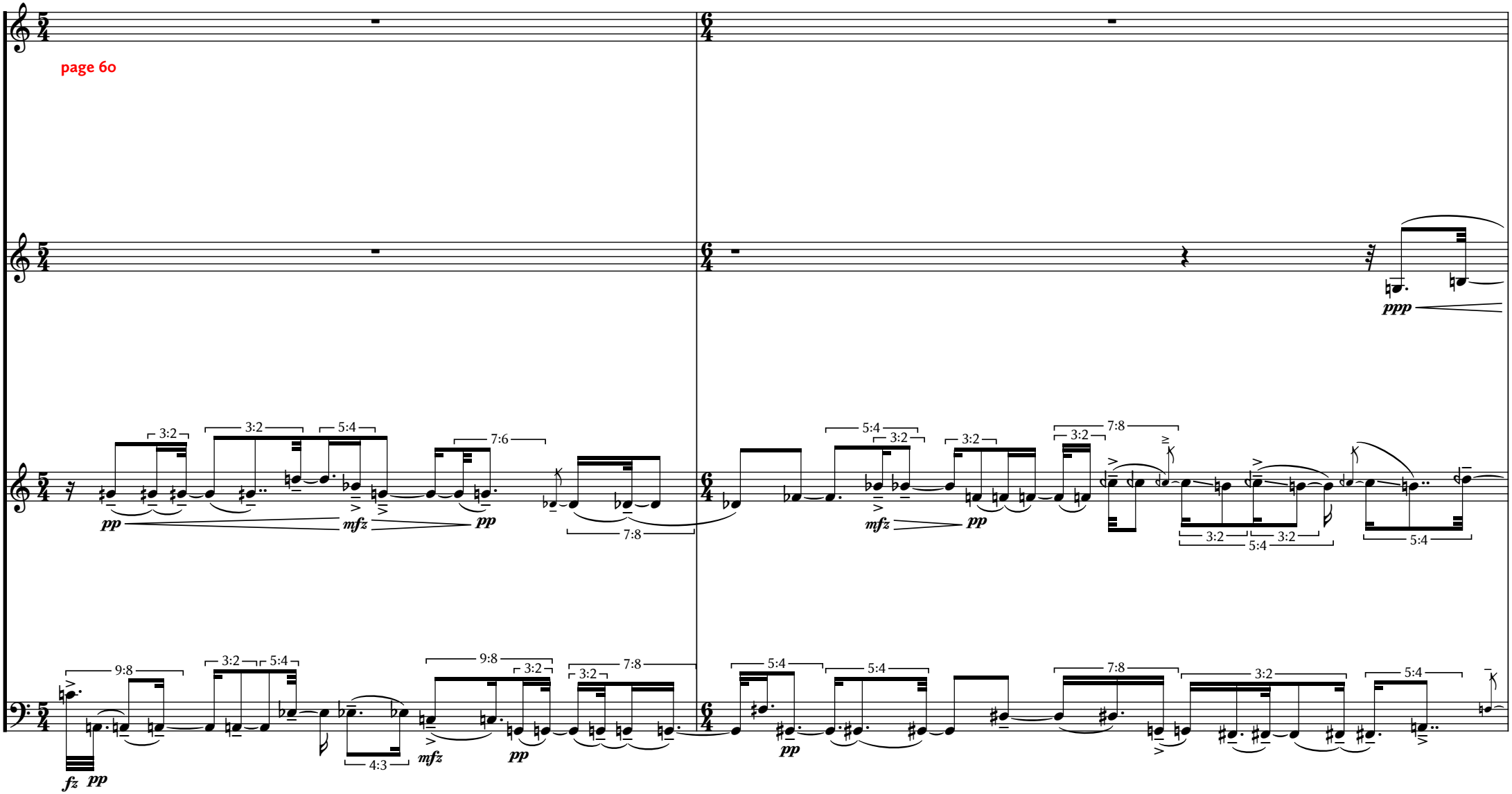

page 58
♪ = 76
tacet to C2
tacet to C2
tacet to C2
ppp pp ppp
ppp pp ppp
ppp pp ppp
f
9:8
5:4
5:6
9:8
9:8
f mf ff mf ff mf p
25/16

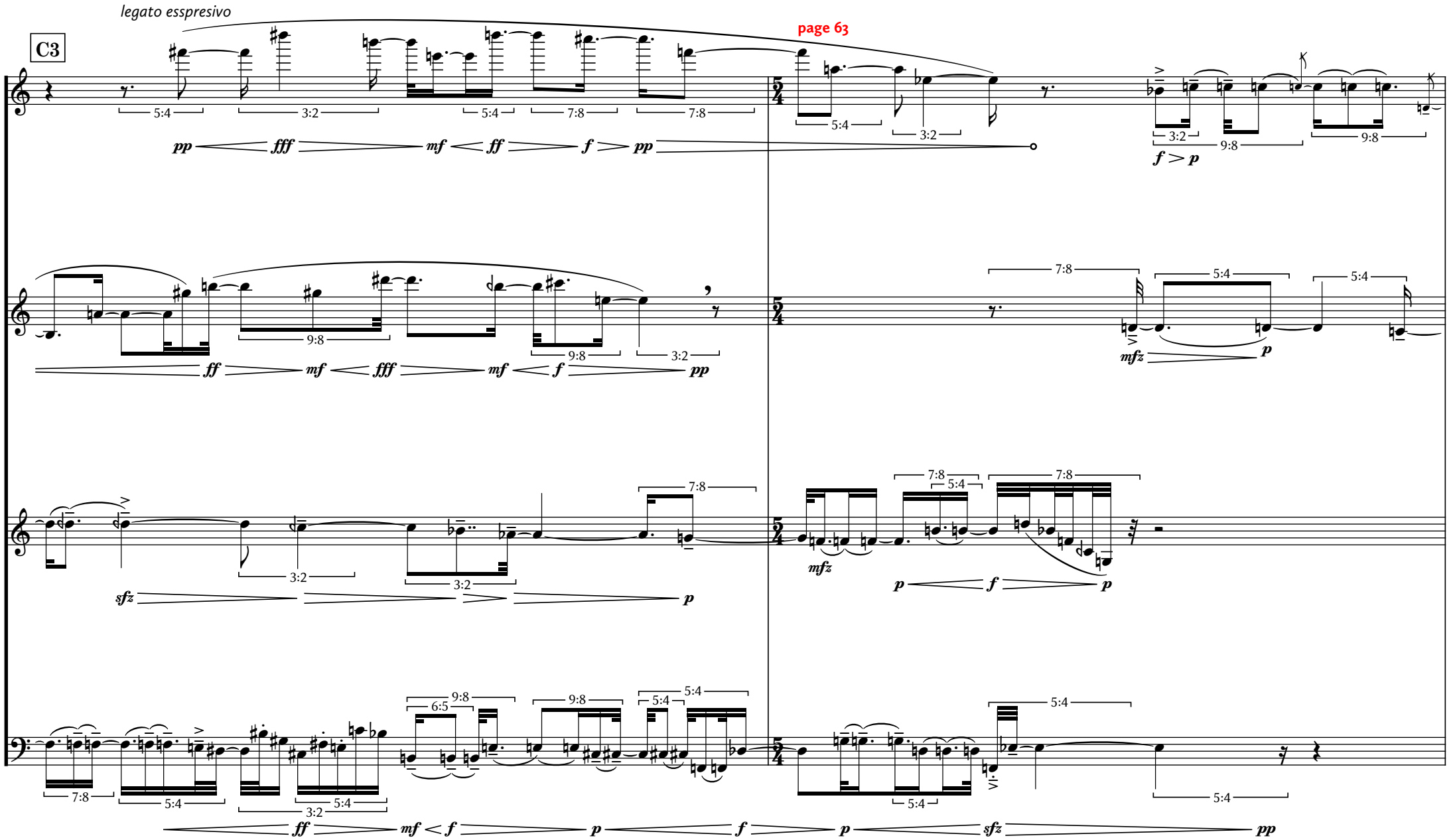

(♪ = 76)
rubato
5:6
3:2
7:8
9:8
7:6
sffz
p
fz
mf
fz
p
mf
p
ff
p
5:4
mf
fz
mf
f
mf
fz
mf
fz
mf
f
mf
f
mf
ff
mf
f
p
ff
mf
sfz
mf
mf
f
ff
mf
f
p
mfz
f

C2

4. BINARIES I

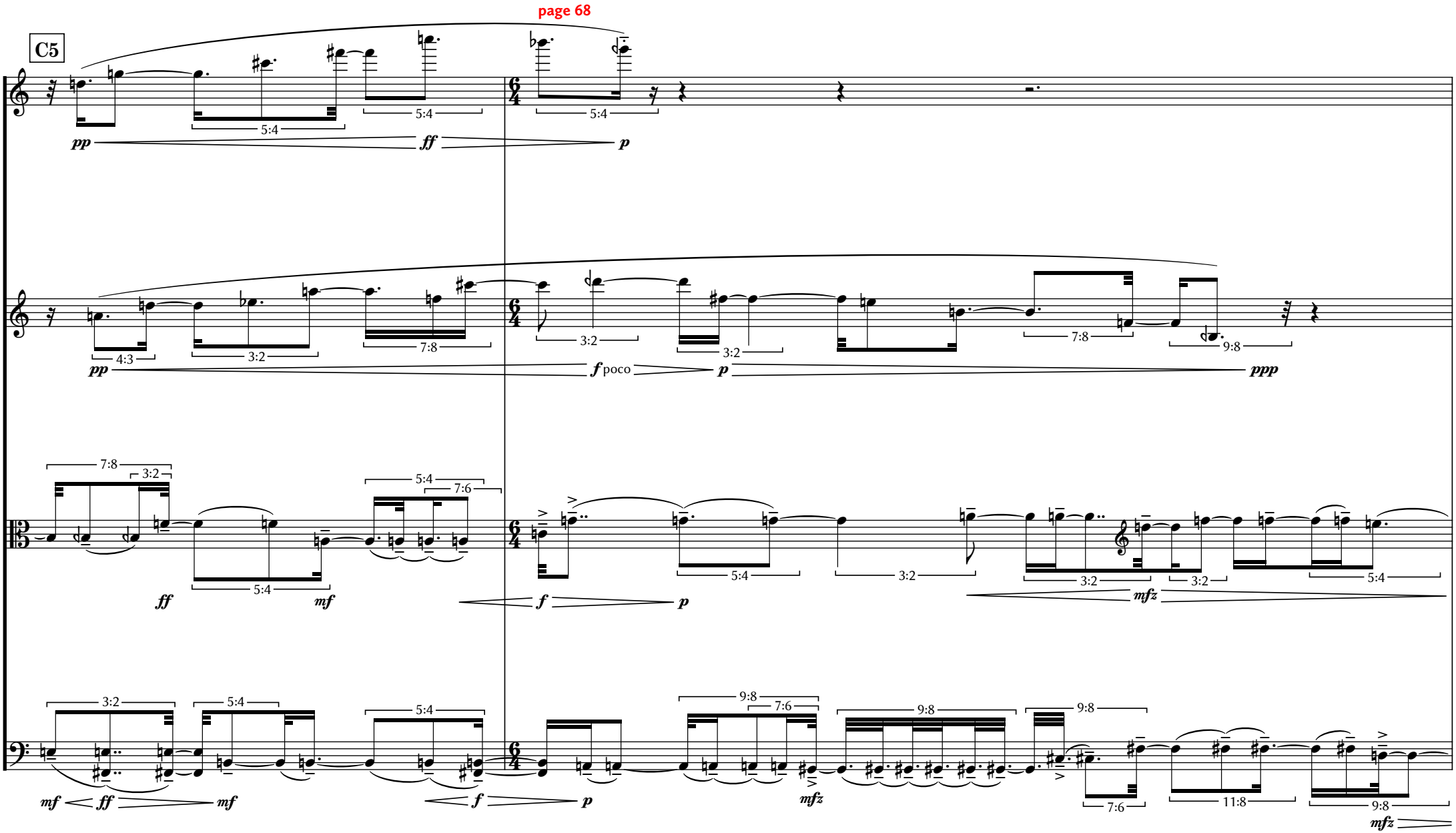
♪ = 76 *agitatedly:*
exaggerate pluses somewhat



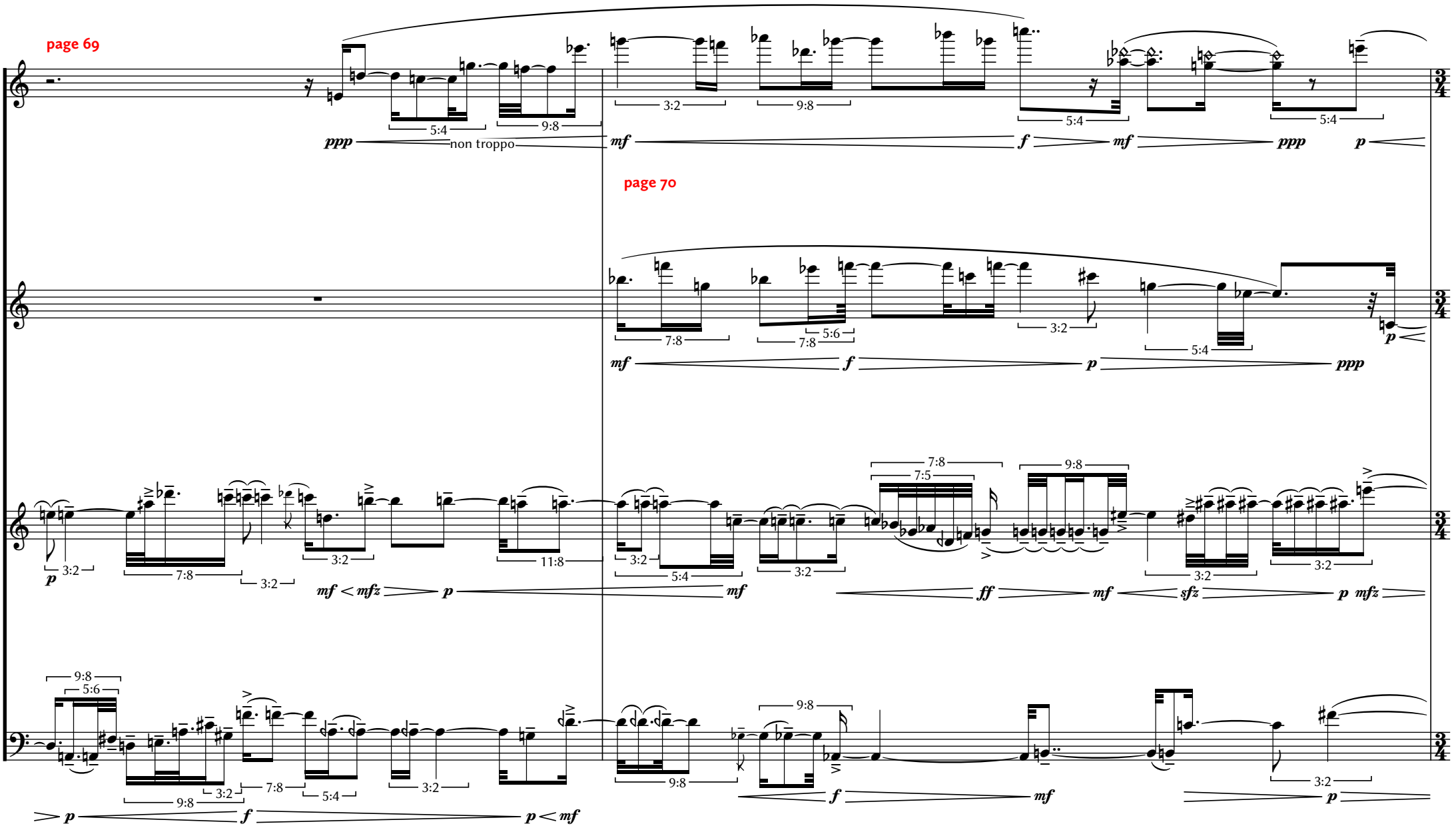

legato esspresivo
C3
page 63

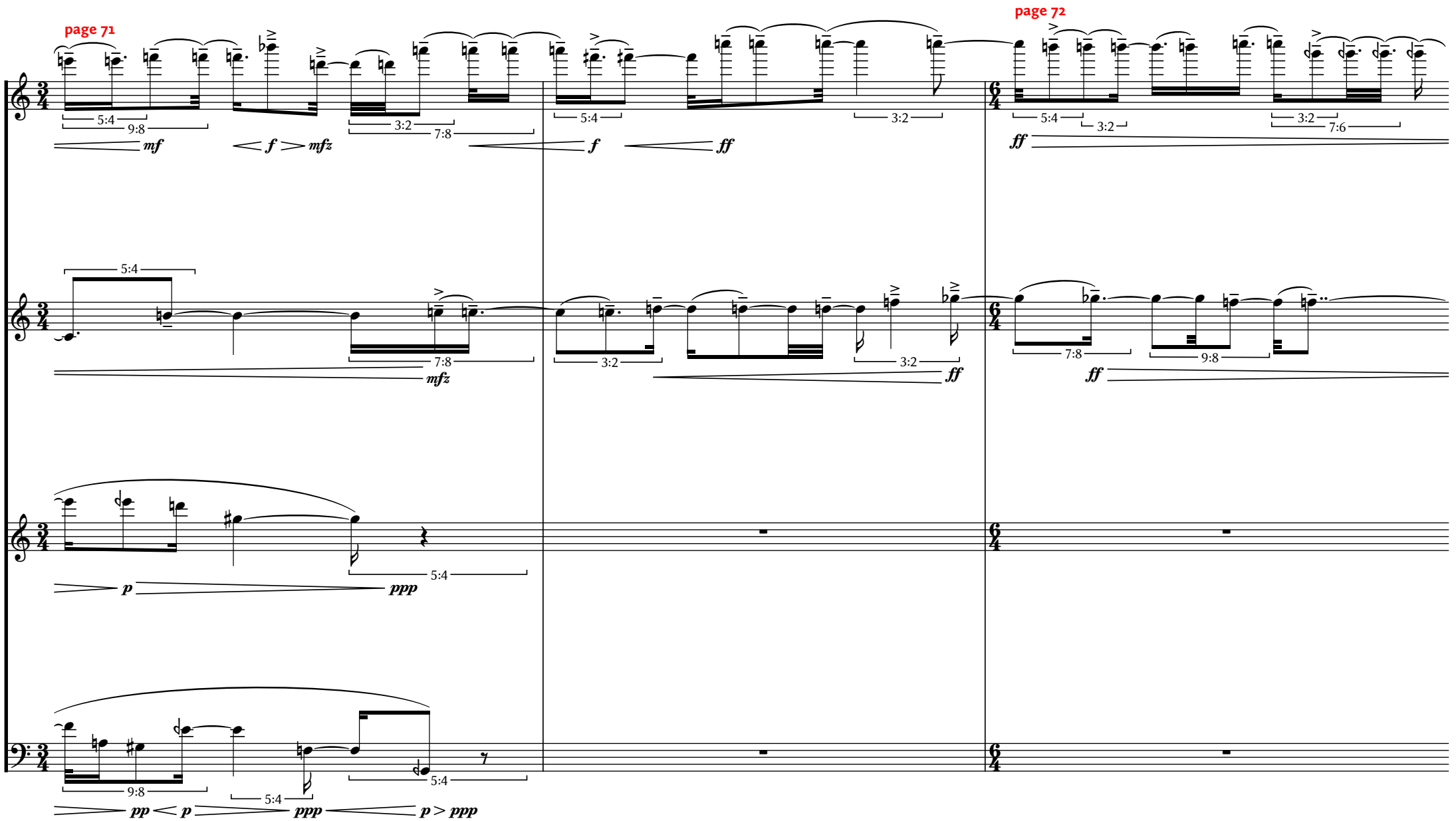
page 64
C4
page 65
3:2
5:4
9:8
5:4
mfz > p
7:6
7:8
5:4
7:6
ff
p
mfz
7:8
7:8
9:8
5:4
mfz
p
mfz >
9:8
9:8
3:2
7:8
5:4
ff
p
5:4
3:2
3:2
7:8
5:4
ff
p
7:8
3:2
3:2
7:8
9:8
5:6
ff
pp

page 66
page 67


page 68
C5
pp
ff
p
4:3
3:2
7:8
f poco
ppp
5:4
7:6
mf
mfz
9:8
11:8

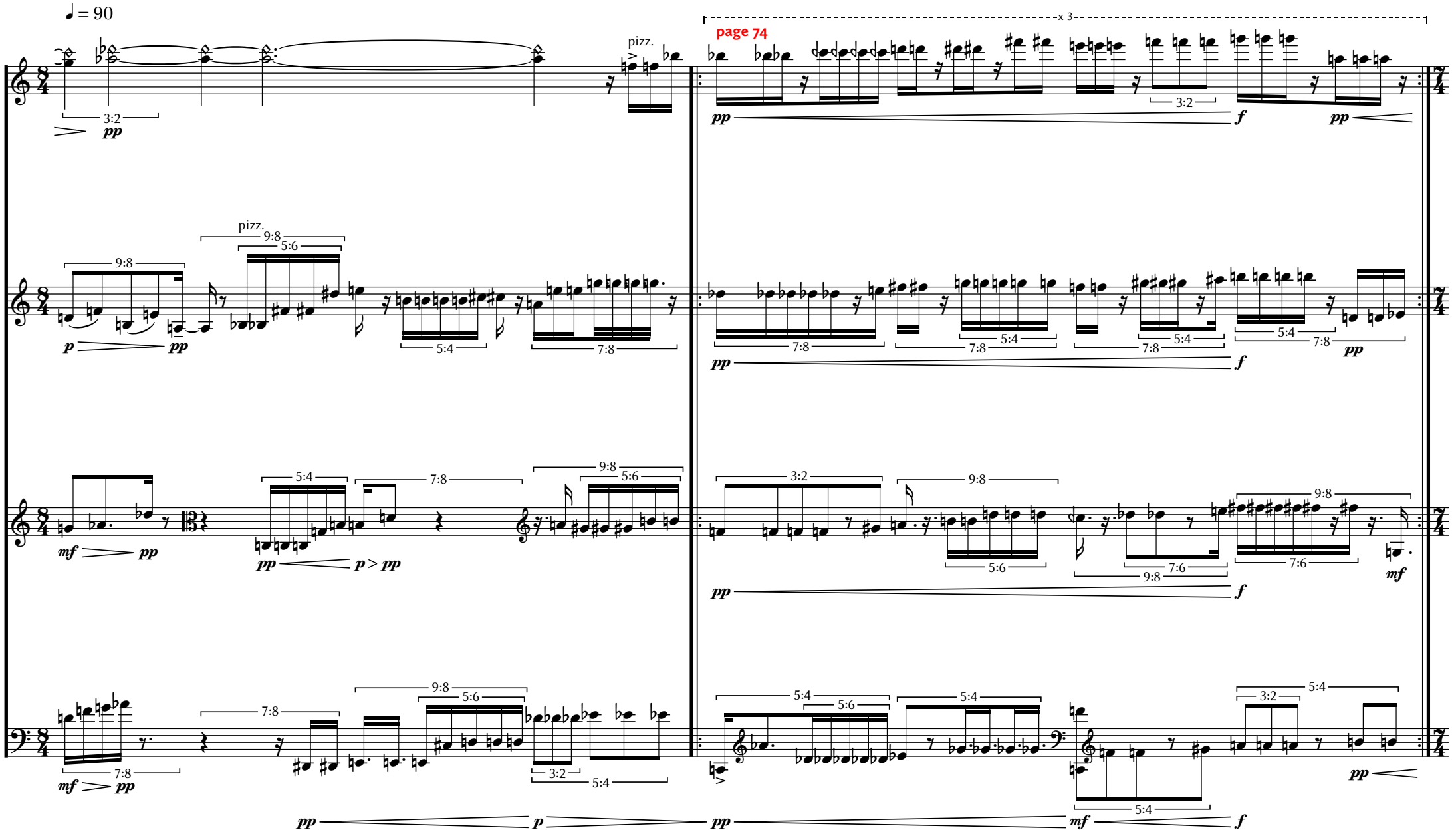
C6

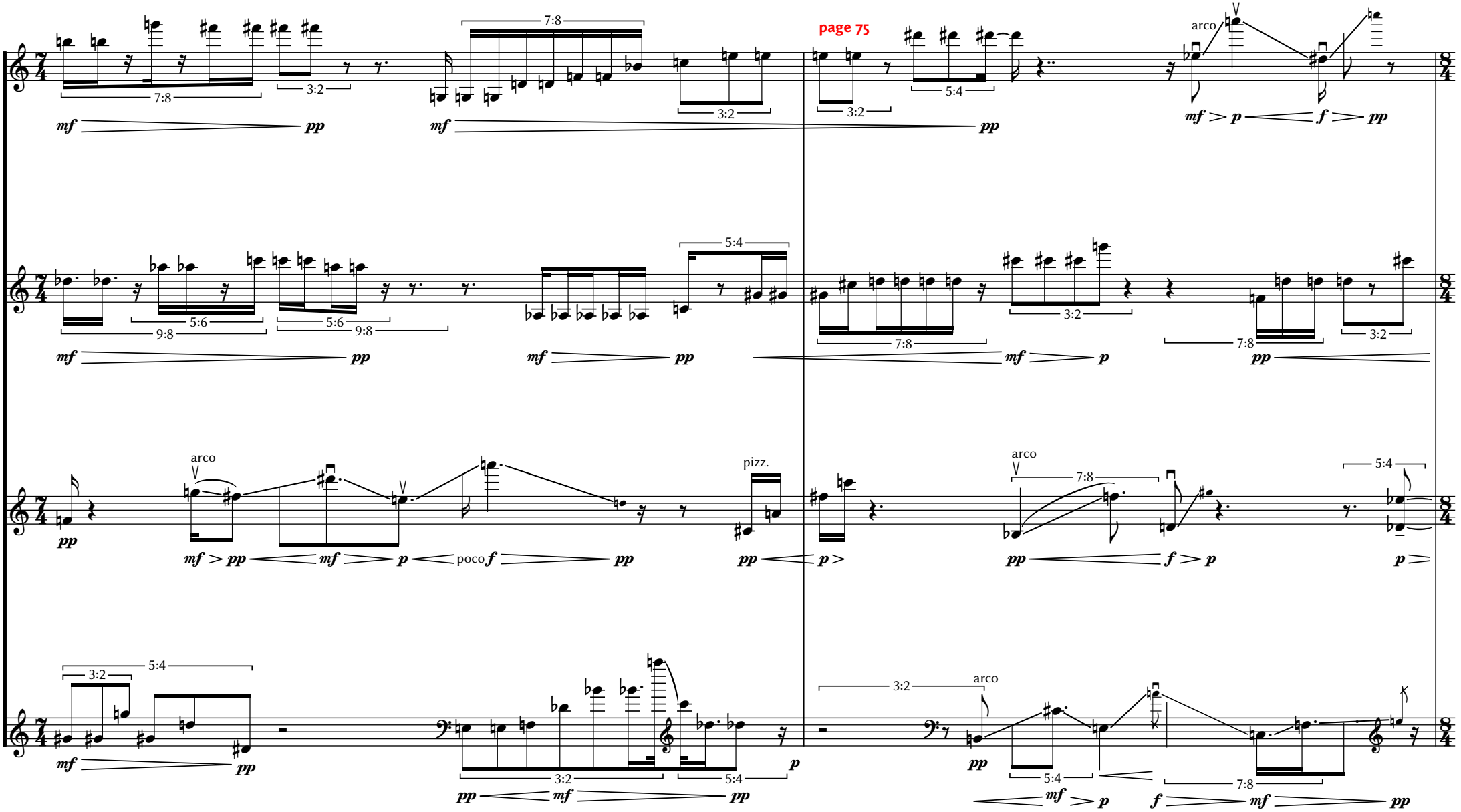

page 69
ppp
non troppo
mf
f
mf
ppp
p
page 70
mf
f
p
ppp
p
mf < mfz
p
mf
ff
mf
sfz
p
mfz
p
f
p < mf
f
mf
p

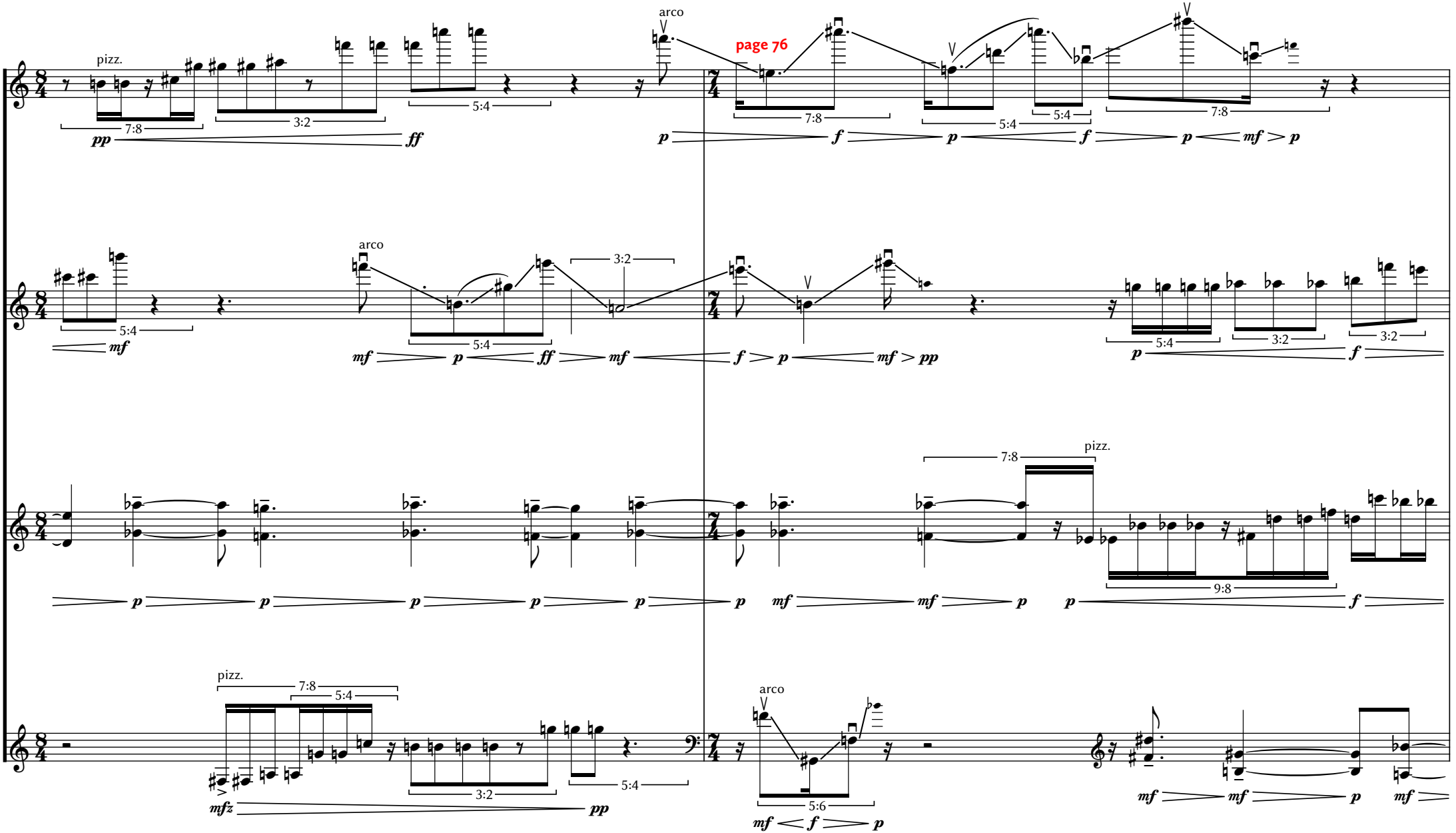

page 71
page 72
5:4
9:8
mf
f
mfz
3:2
7:8
ff
7:6
p
ppp
pp

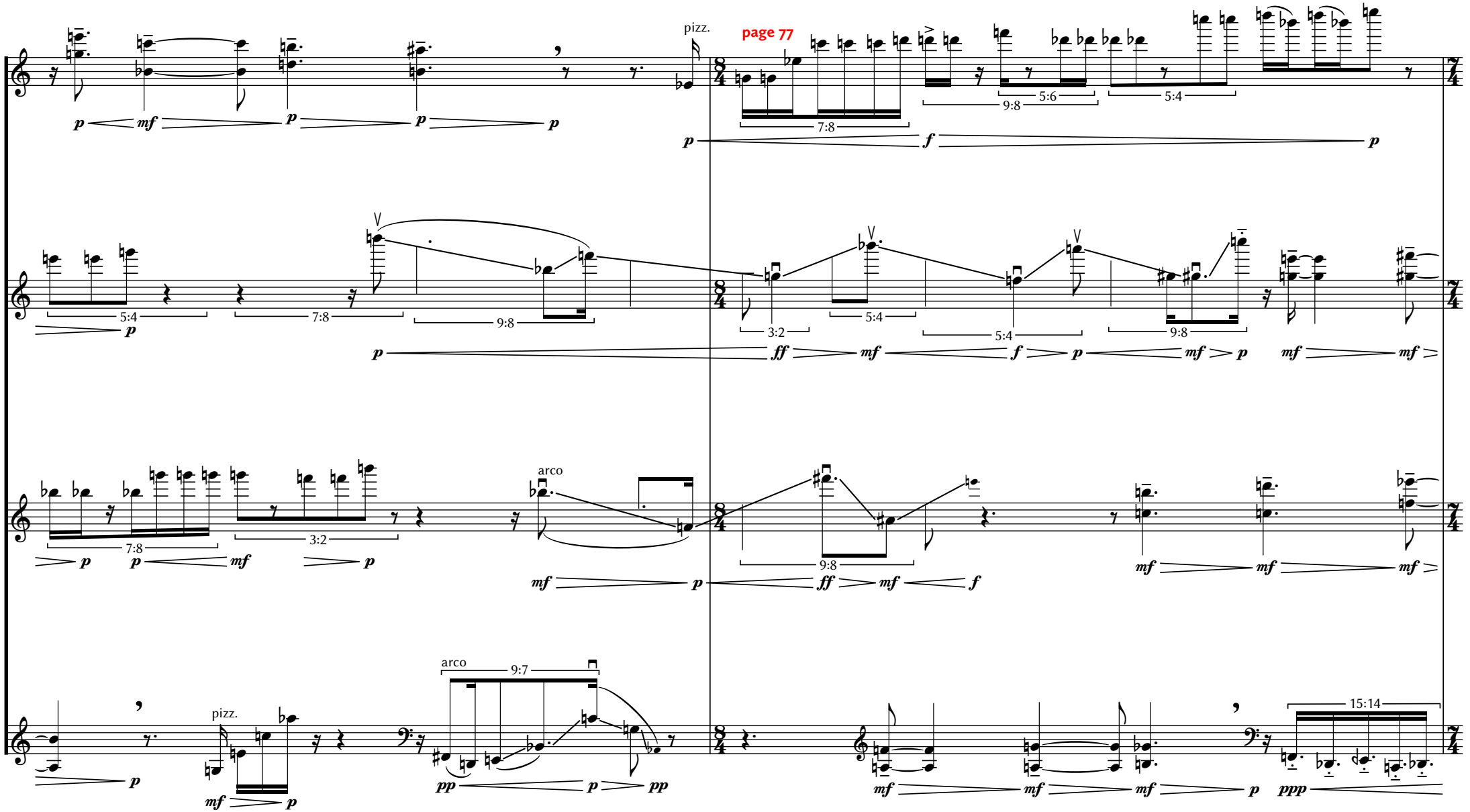
page 73
7:8
3:2
5:6
5:4
pp
3:2
5:4
9:8
f
9:8
7:8
3:2
5:4
mf
f
p
mf
f
p
mf
pizz.
9:8
5:6
pp
pizz.
9:8
9:8
pp
mf
pp

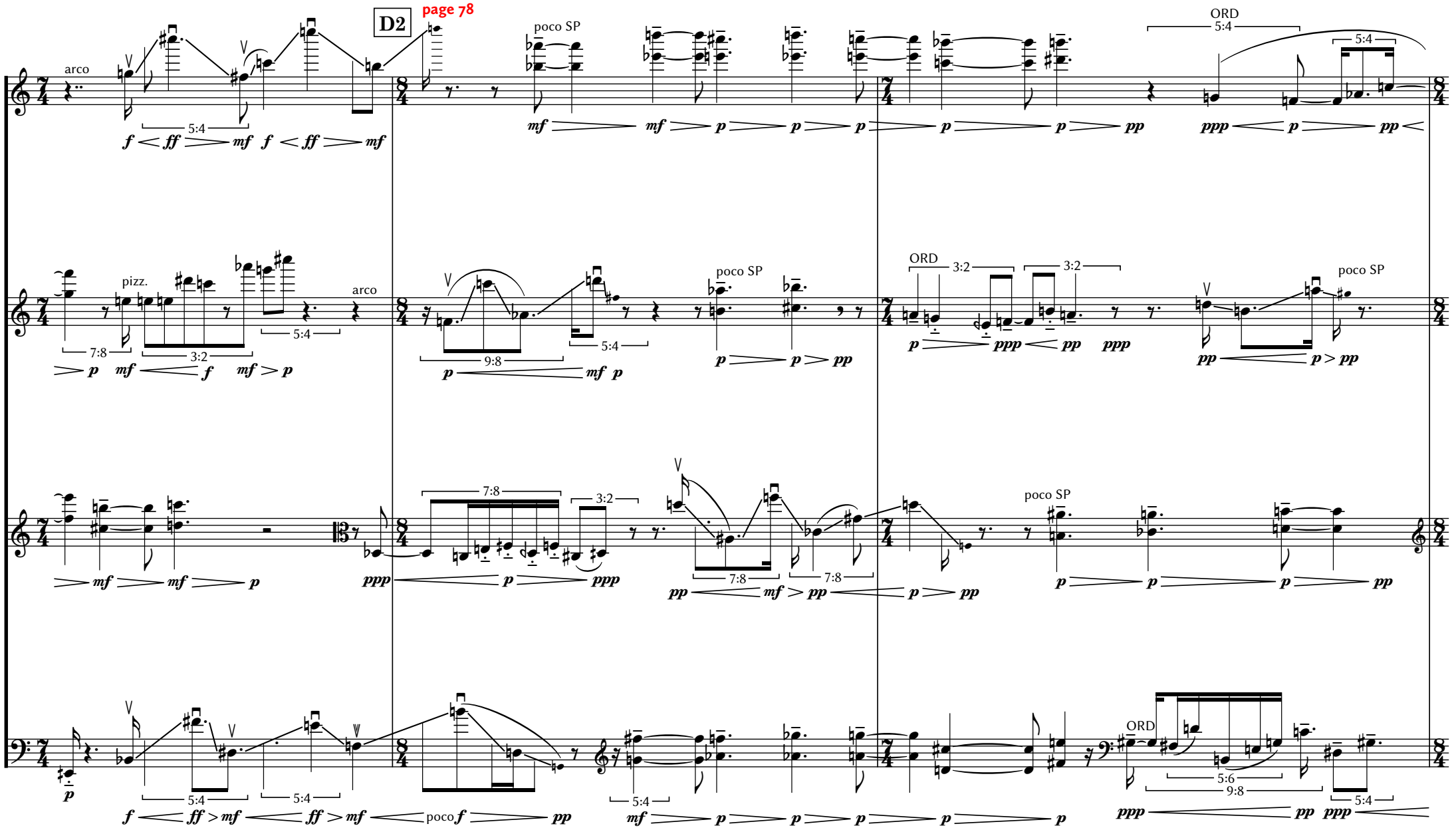
D1 5. FILAMENTS II

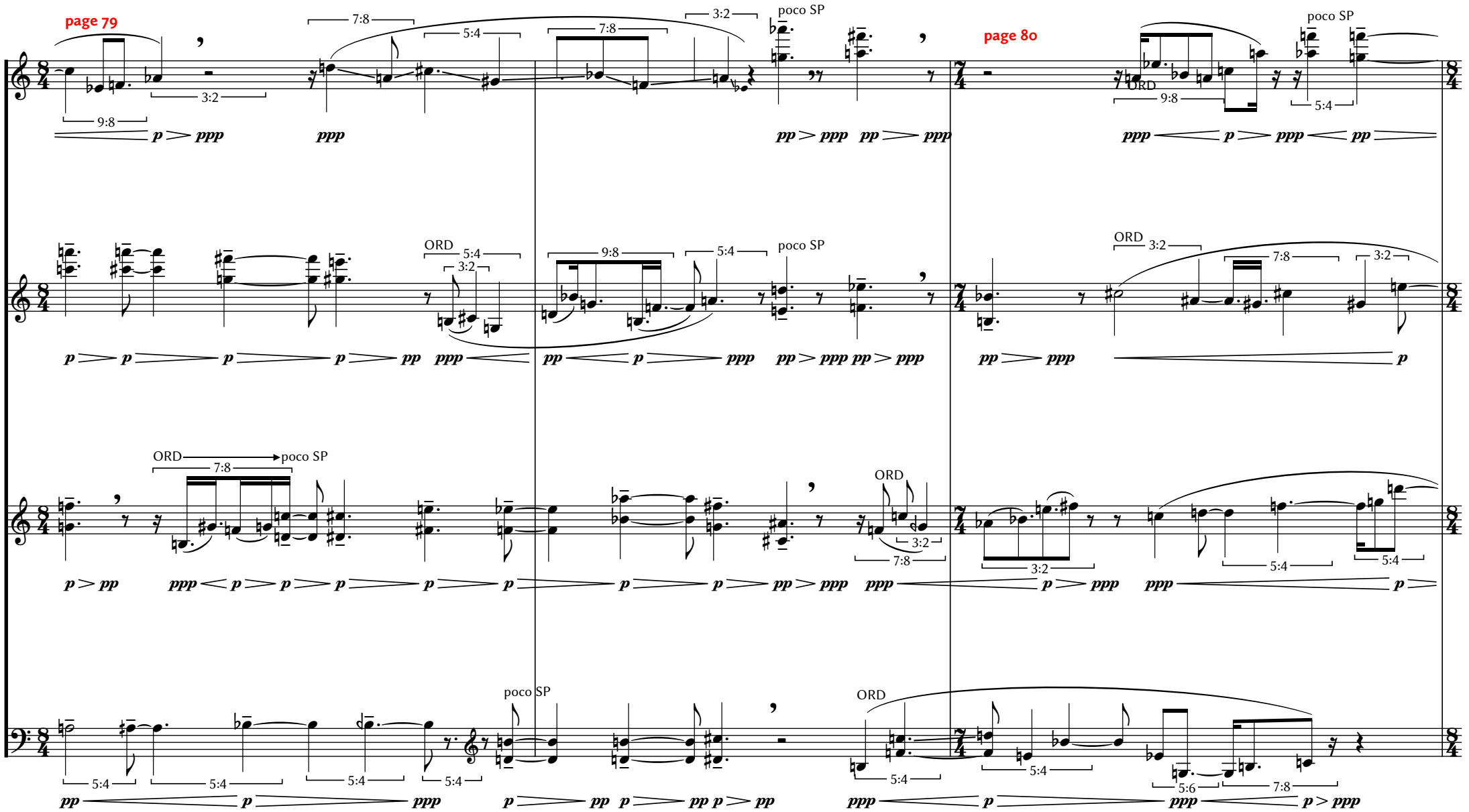


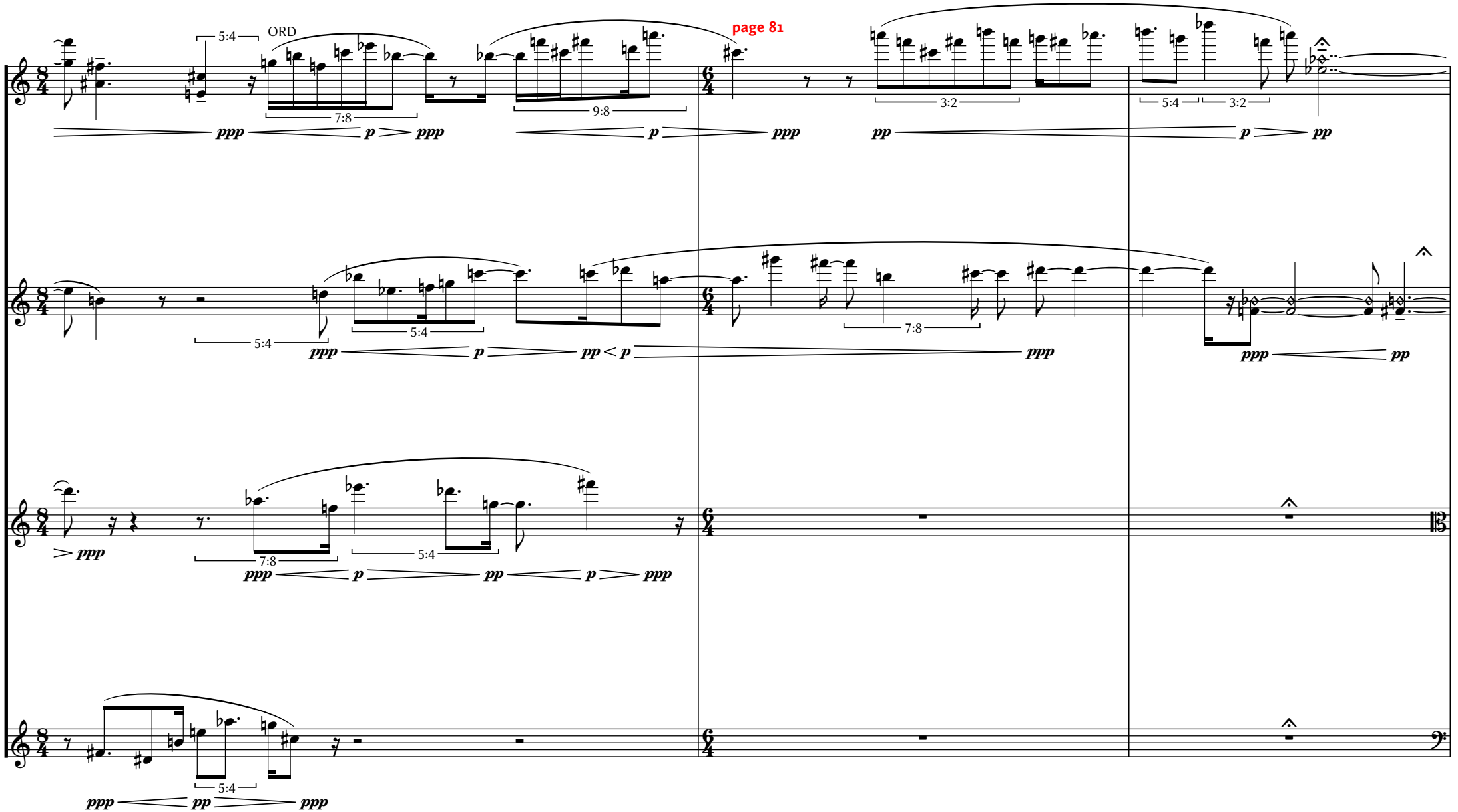

page 75
arco
pizz.
poco


pizz.
arco
page 76
7:8
3:2
5:4
pp
ff
p
f
mf
pizz.
9:8
mfz
5:6

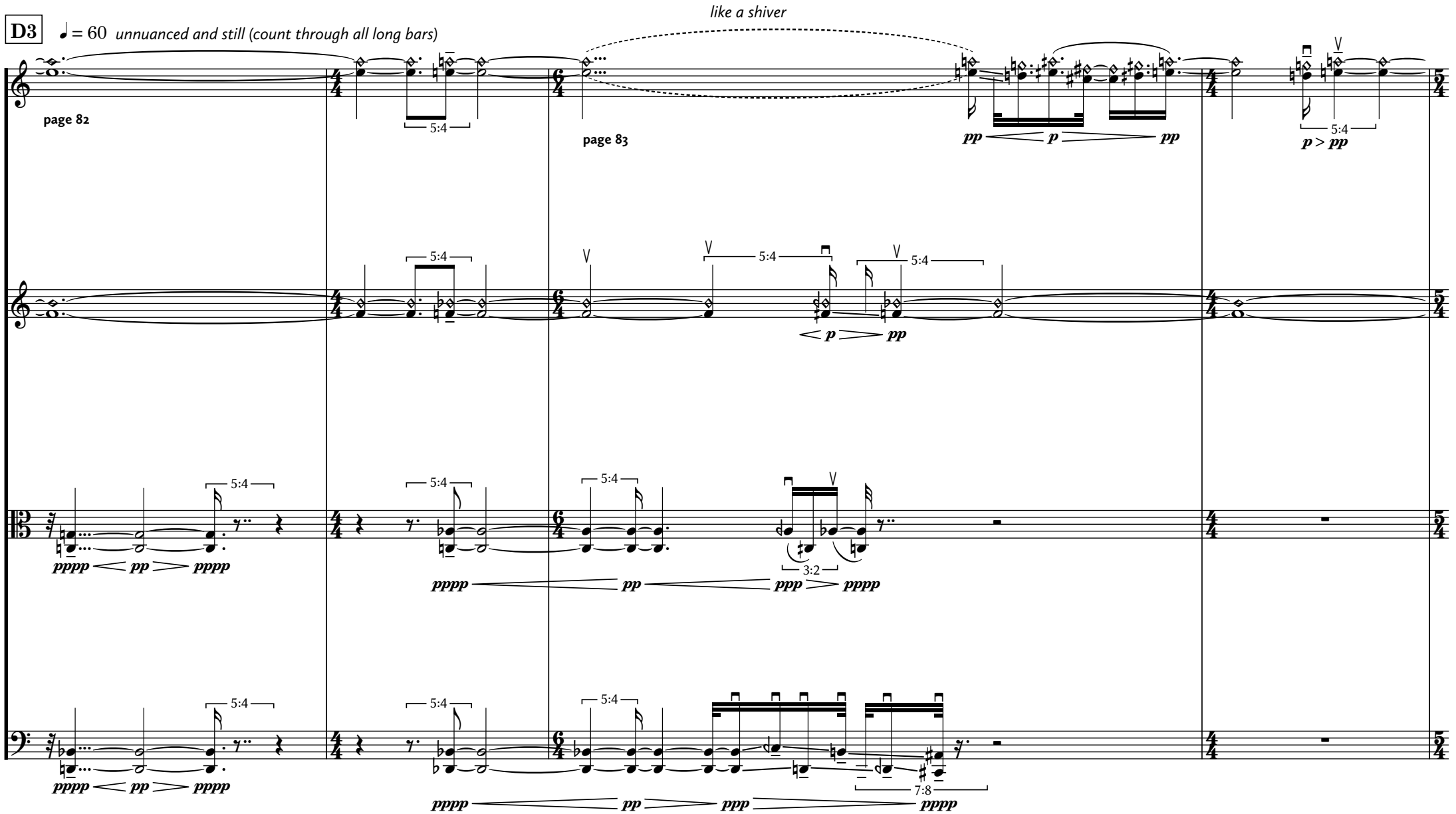

pizz.
page 77
7:8
9:8
5:6
5:4
5:4
7:8
9:8
3:2
5:4
5:4
9:8
7:8
3:2
arco
9:8
pizz.
arco
9:7
15:14

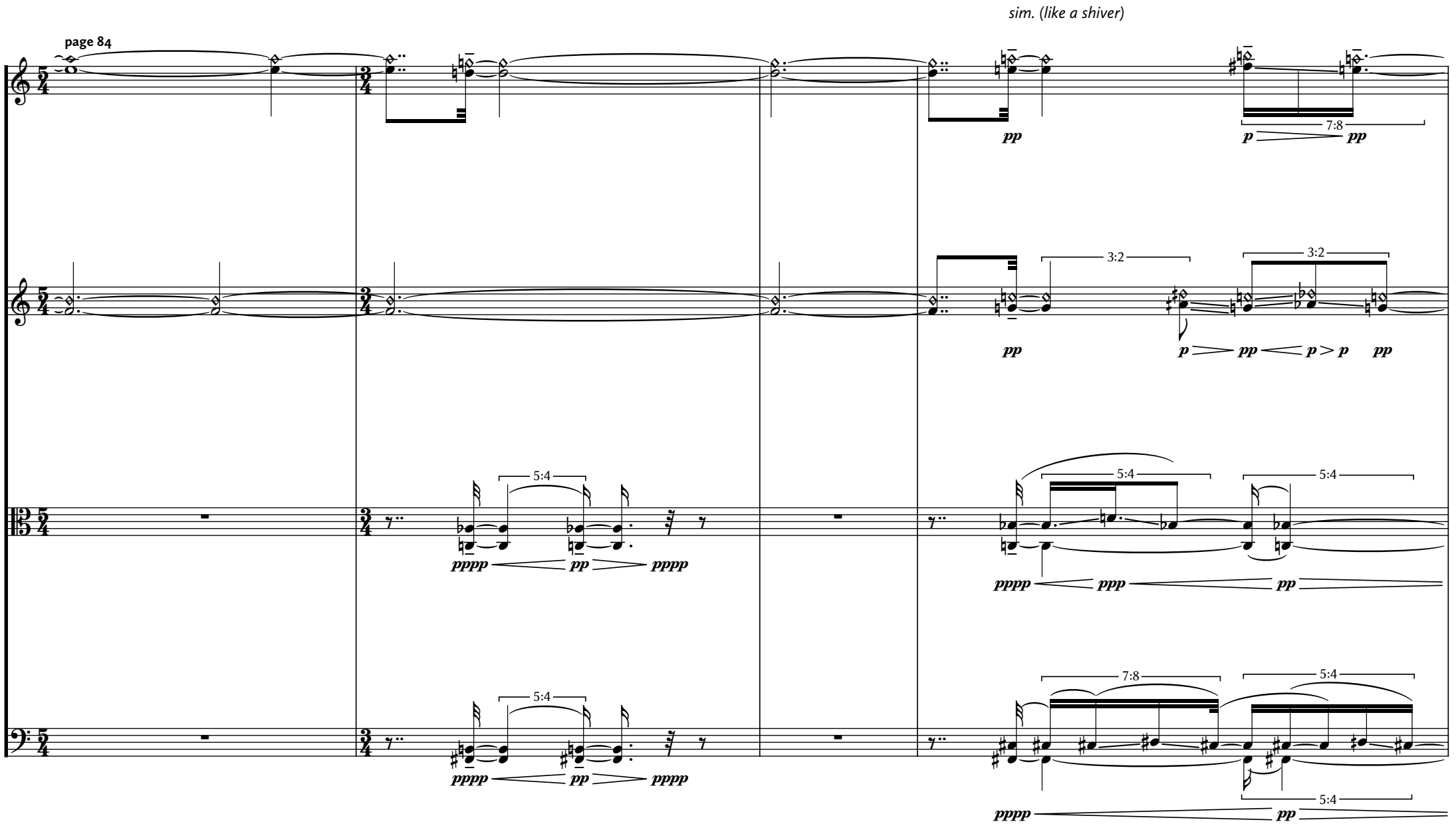

D2
page 78
arco
poco SP
ORD
5:4
pizz.
7:8
3:2
9:8
poco
ORD
5:6


page 79
page 80
poco SP
ORD
9:8
3:2
7:8
5:4
5:6

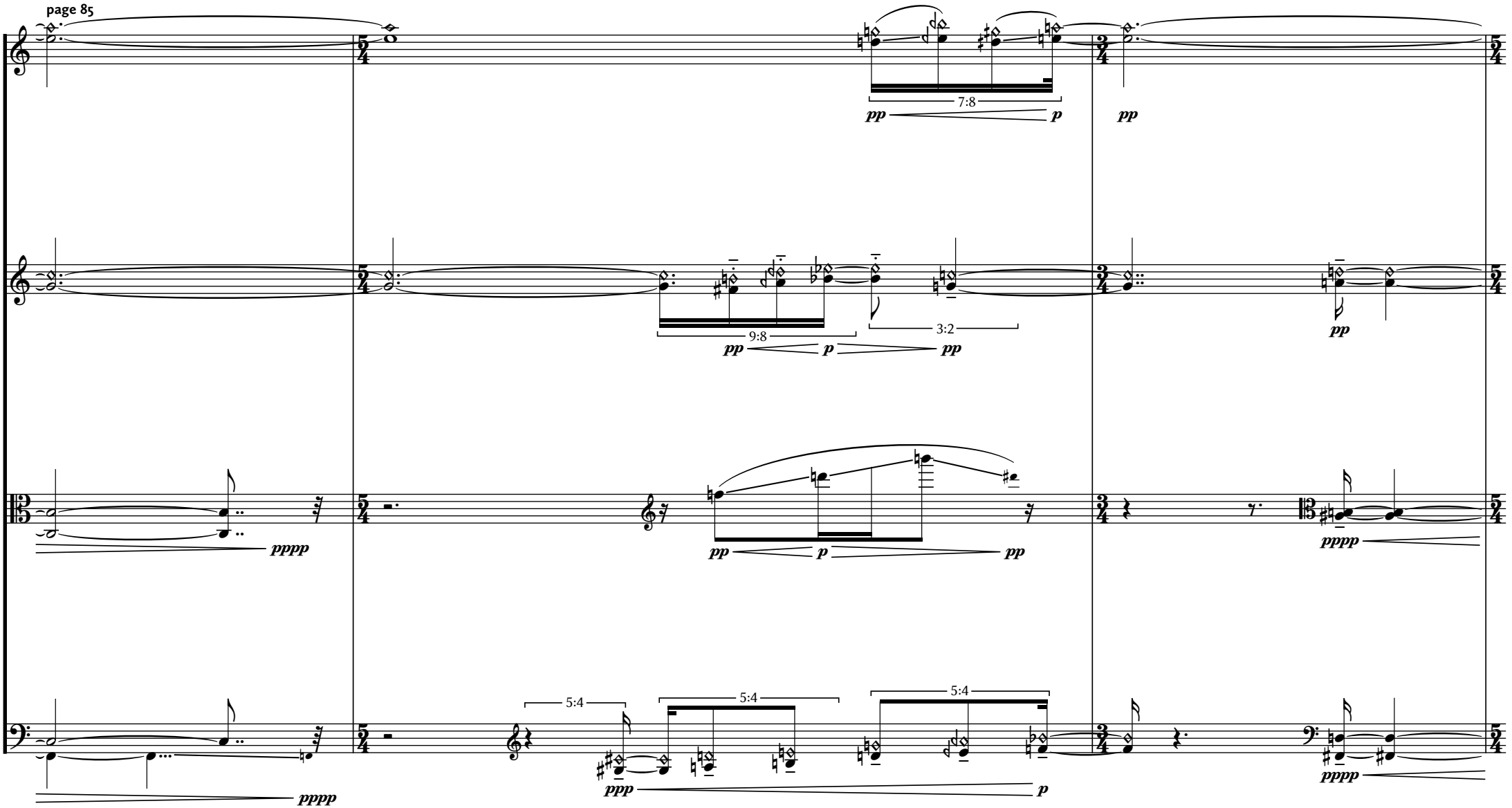

page 81
ORD
5:4
7:8
9:8
3:2
5:4
3:2
ppp
p
ppp
p
ppp
pp
p
pp
5:4
5:4
7:8
ppp
p
pp < p
ppp
7:8
ppp
pp
ppp
7:8
5:4
ppp
p
pp
p
ppp
5:4
ppp
pp
ppp

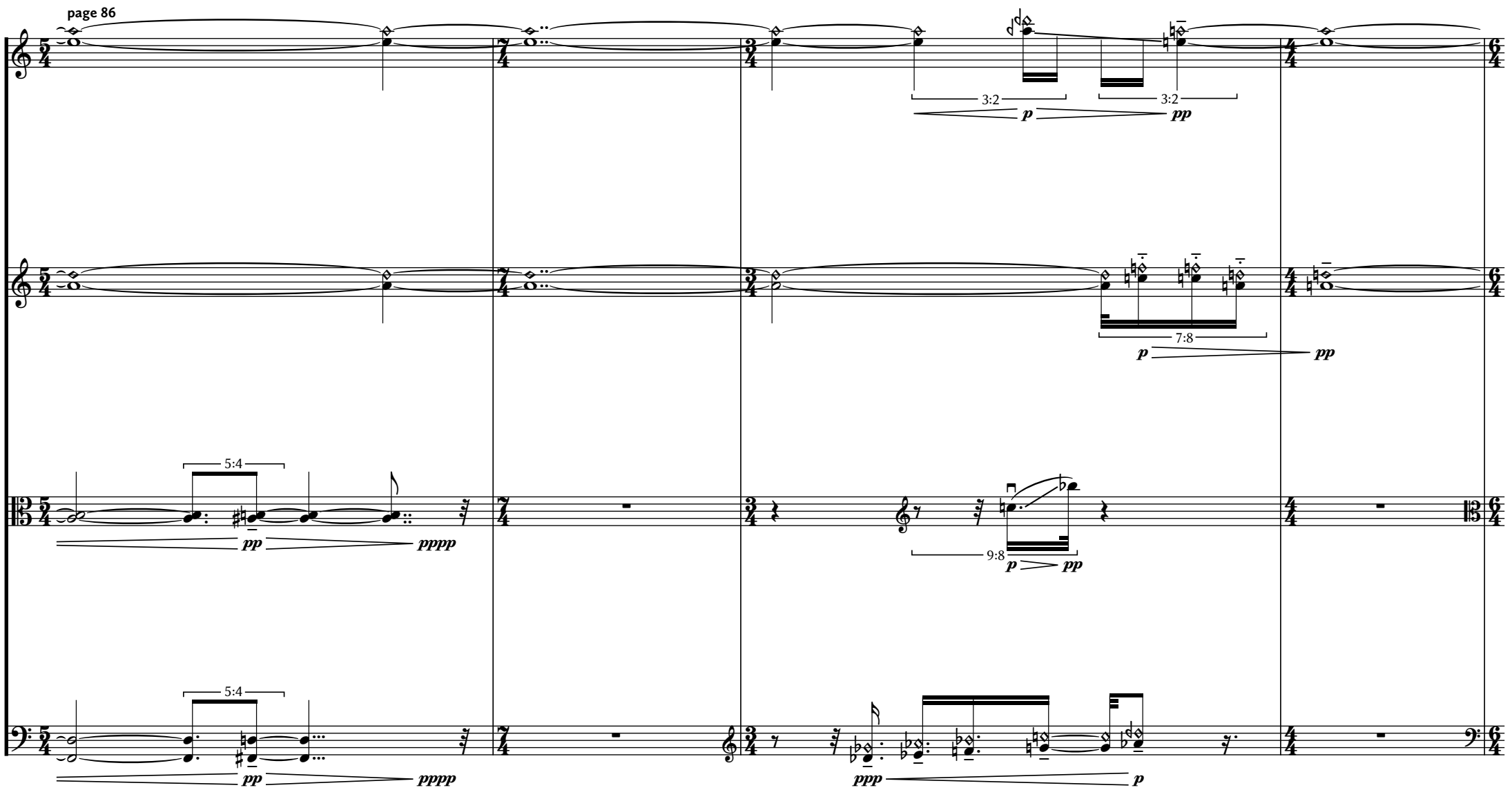
6. VOID I

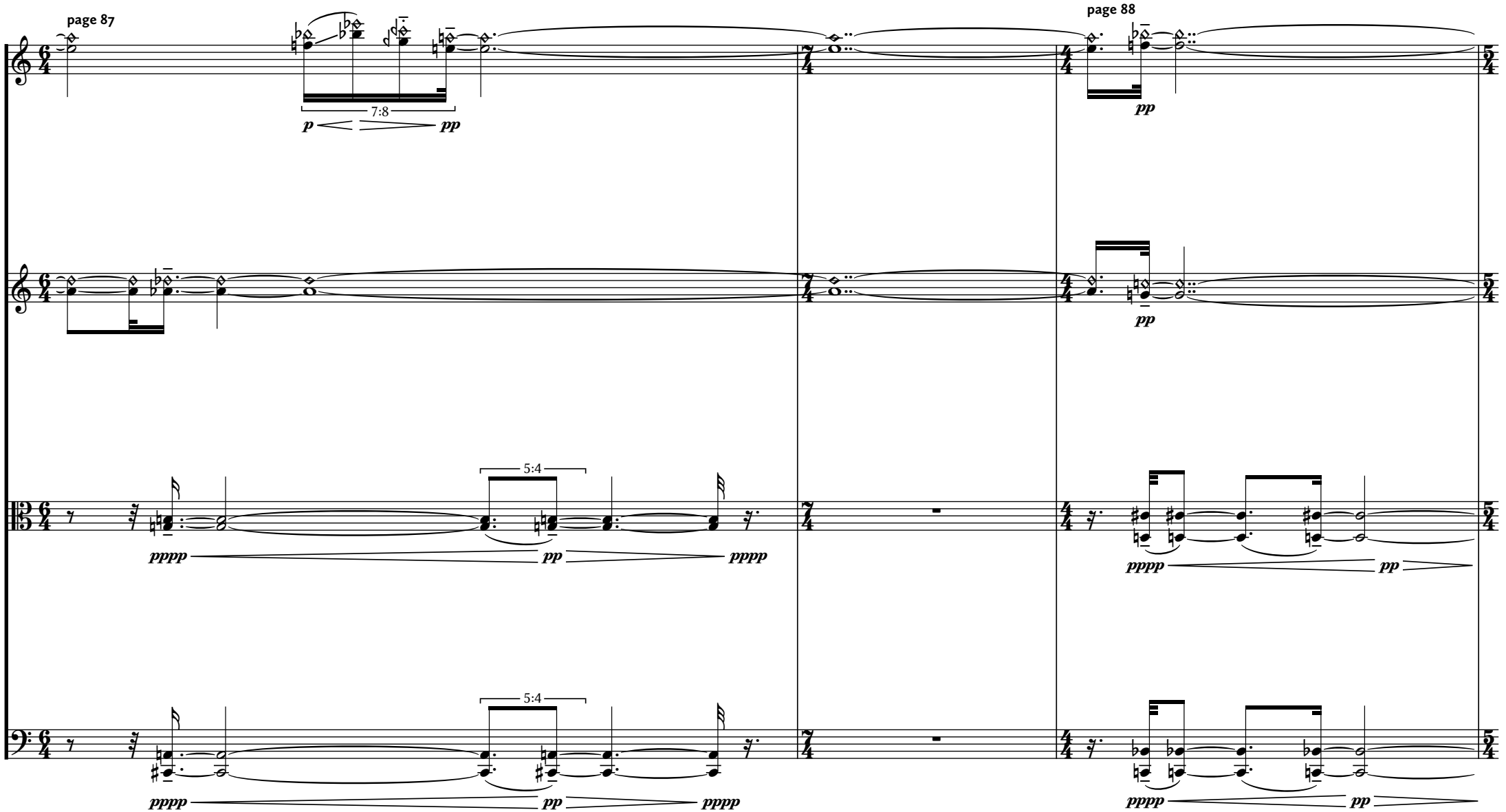

D3
♩ = 60 unnuanced and still (count through all long bars)
like a shiver
page 82
page 83
5:4
3:2
7:8
pppp pp pppp
pppp pp ppp pppp
pp p pp
p > pp

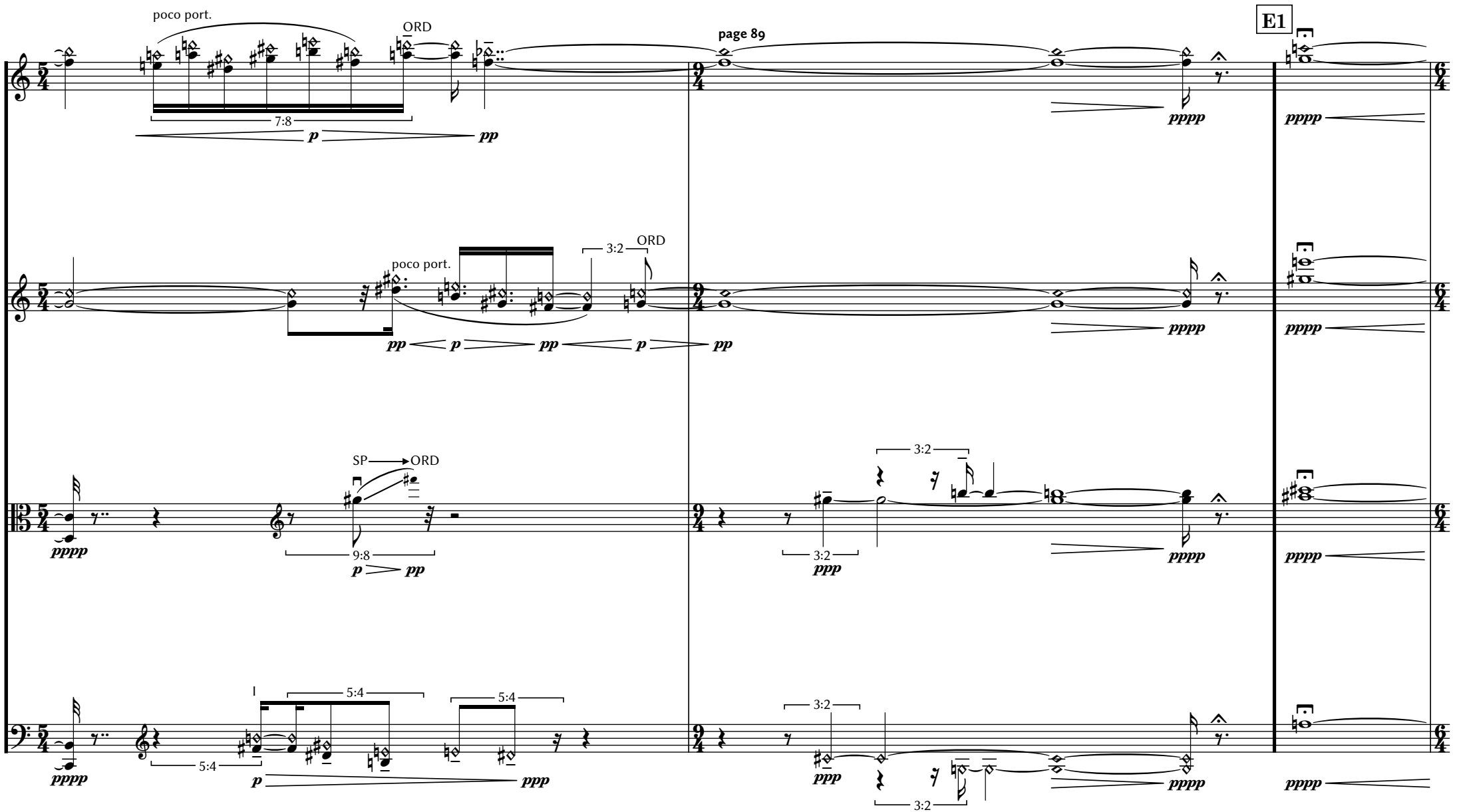

page 84
sim. (like a shiver)
7:8
3:2
3:2
5:4
5:4
5:4
7:8
5:4
5:4
pppp
pp
pppp
pppp
ppp
pp
pppp
pp
pppp
pp
p
pp
p
p
pp
p
pp

page 85

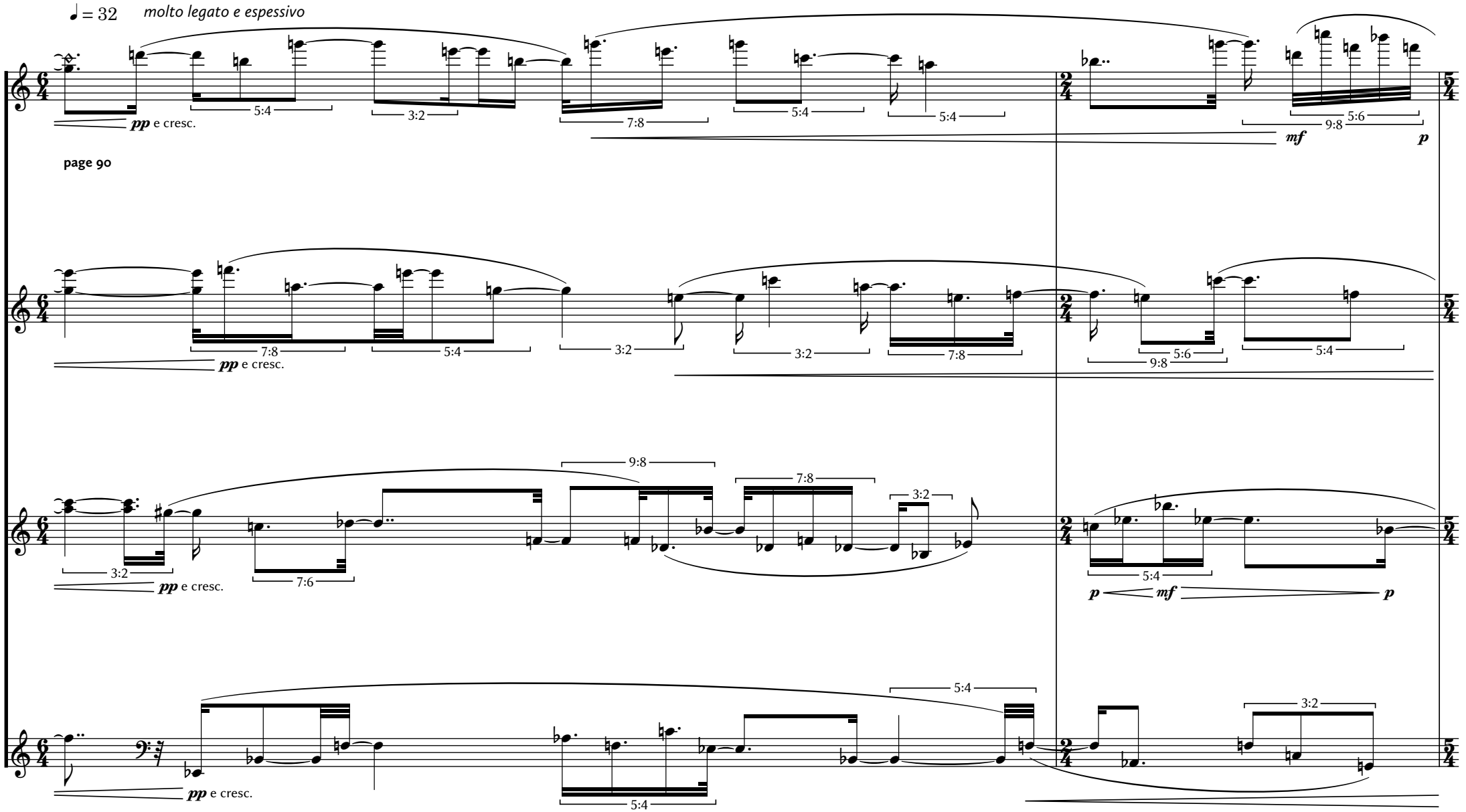



page 86
3:2
3:2
p
pp
7:8
p
pp
5:4
pp
pppp
9:8
p
pp
5:4
pp
pppp
ppp
p

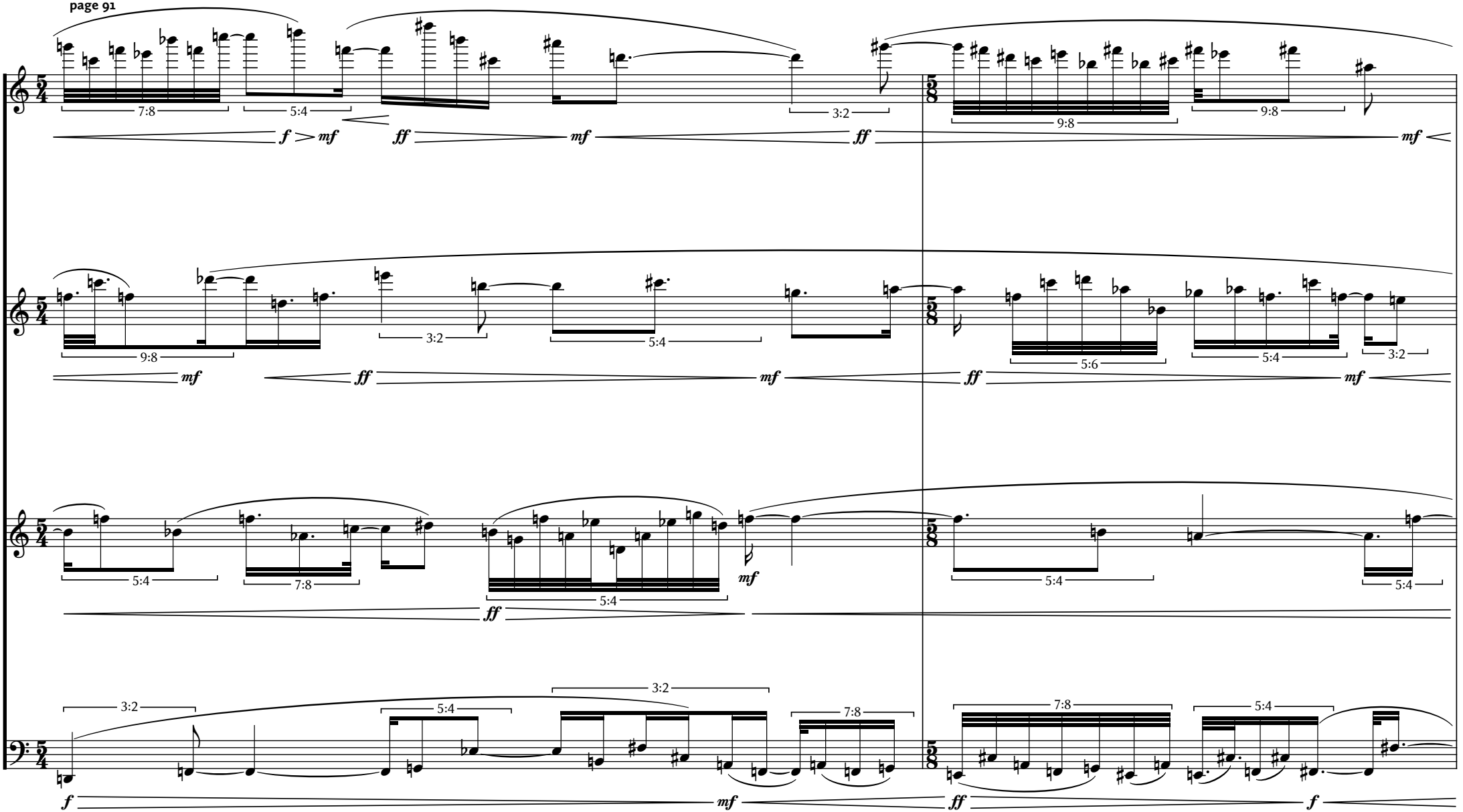

page 87
page 88
7:8
p
pp
5:4
pppp
pp
pppp
5:4
pppp
pp
pppp
pp
pp
pppp
pp


poco port.
ORD
7:8
p
pp
page 89
pppp
E1
poco port.
3:2
ORD
pp
p
pp
p
pp
pppp
SP
ORD
9:8
p
pp
3:2
ppp
pppp
pppp
5:4
5:4
5:4
p
ppp
3:2
ppp
pppp
3:2
pppp

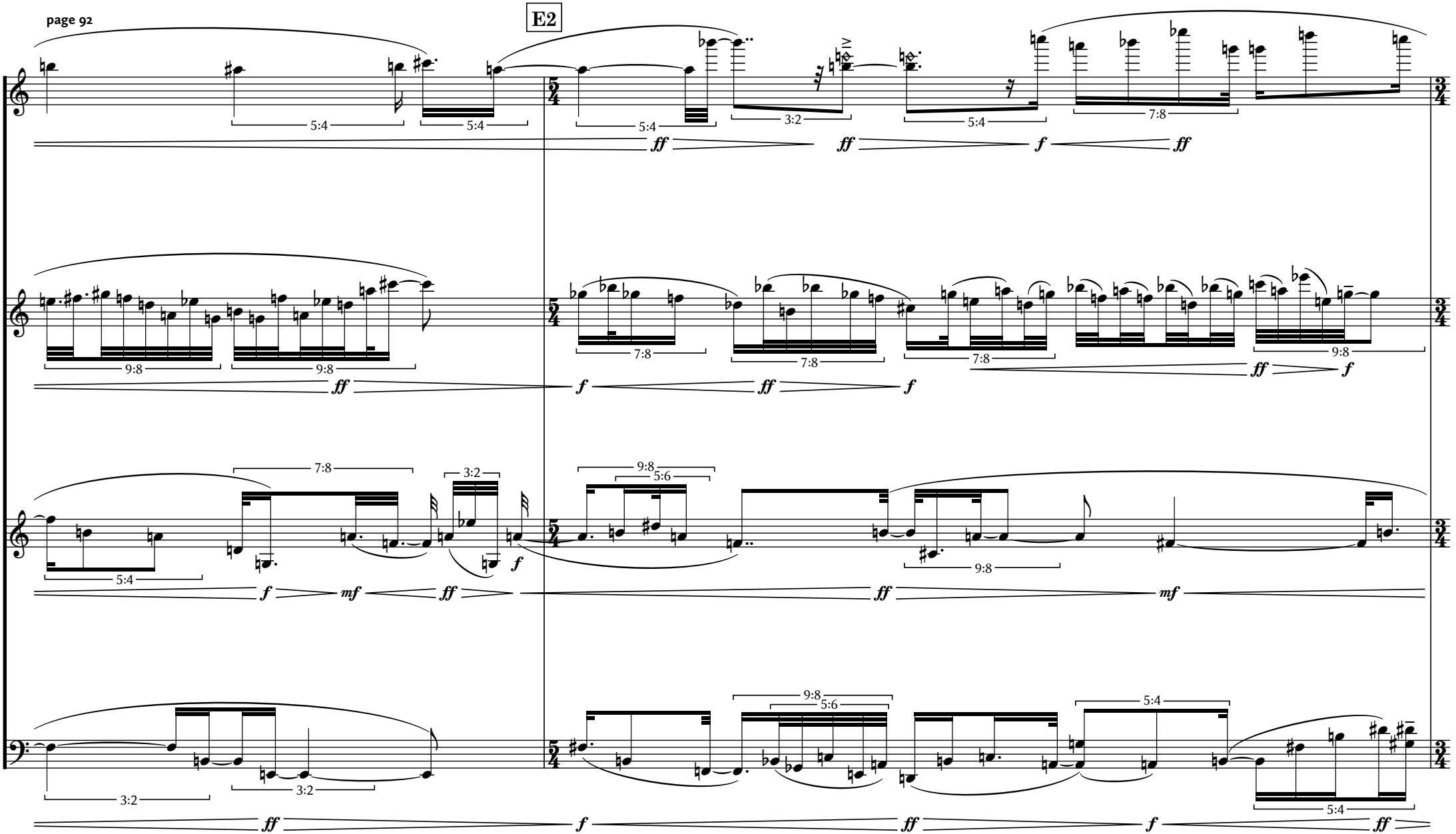
7. MANIFOLD I



page 91


7:8
5:4
3:2
f
mf
ff
mf
ff
9:8
9:8
mf
9:8
3:2
5:4
mf
ff
mf
ff
5:6
5:4
3:2
mf
5:4
7:8
5:4
ff
mf
5:4
5:4
3:2
3:2
5:4
7:8
f
mf
7:8
5:4
ff
f

page 92


E2
5:4
5:4
5:4
3:2
5:4
7:8
9:8
9:8
7:8
7:8
7:8
9:8
7:8
3:2
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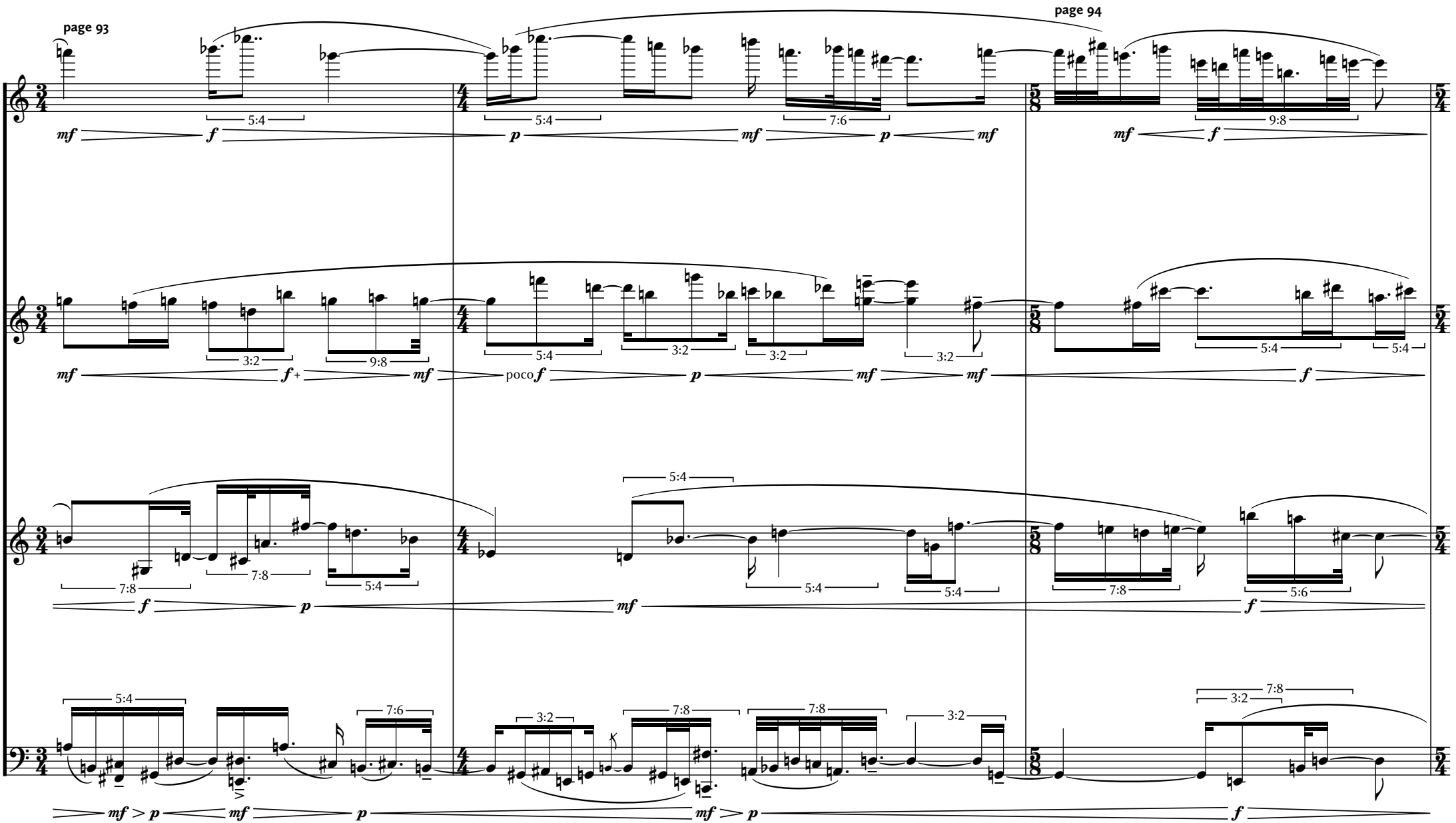
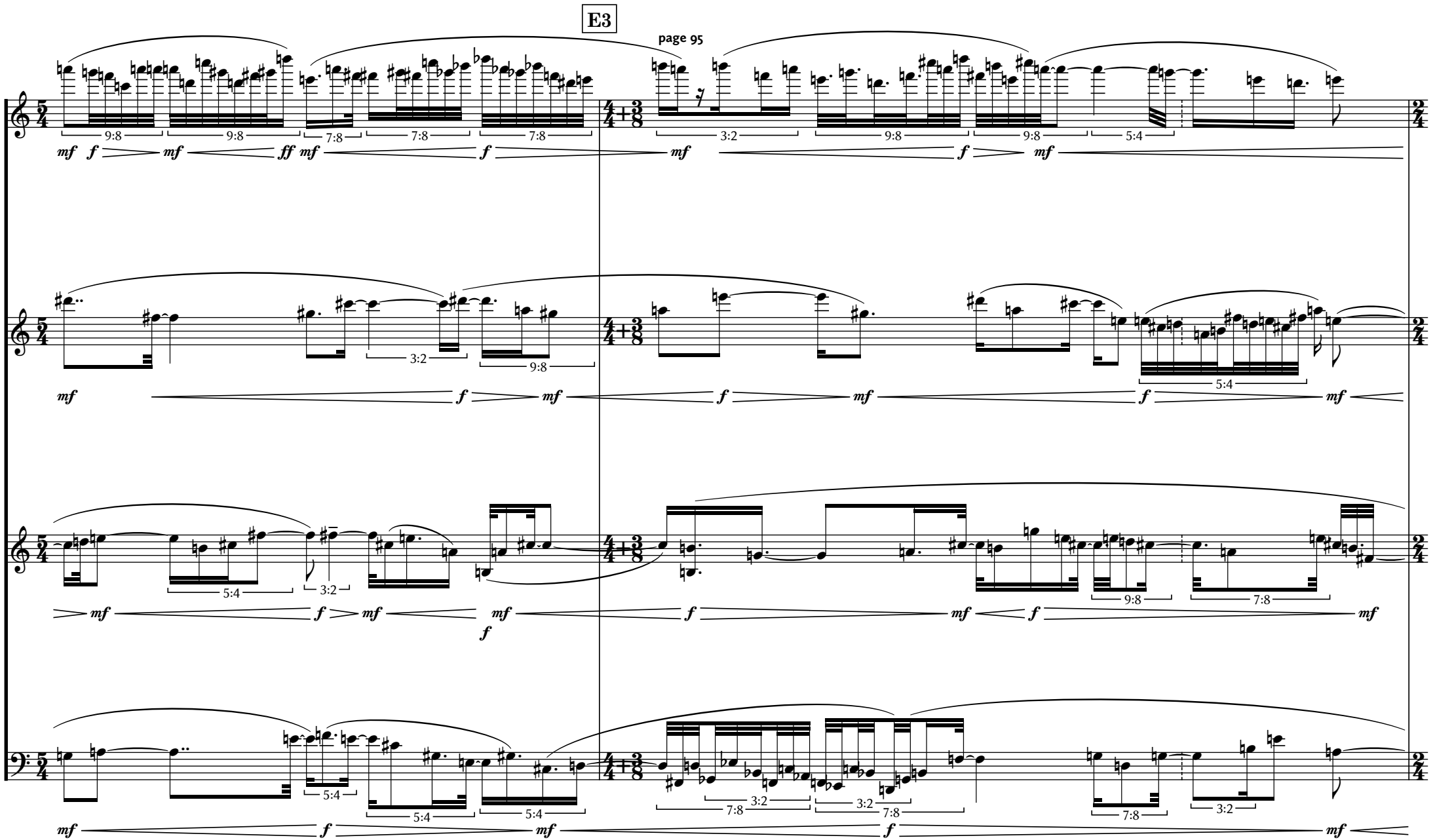
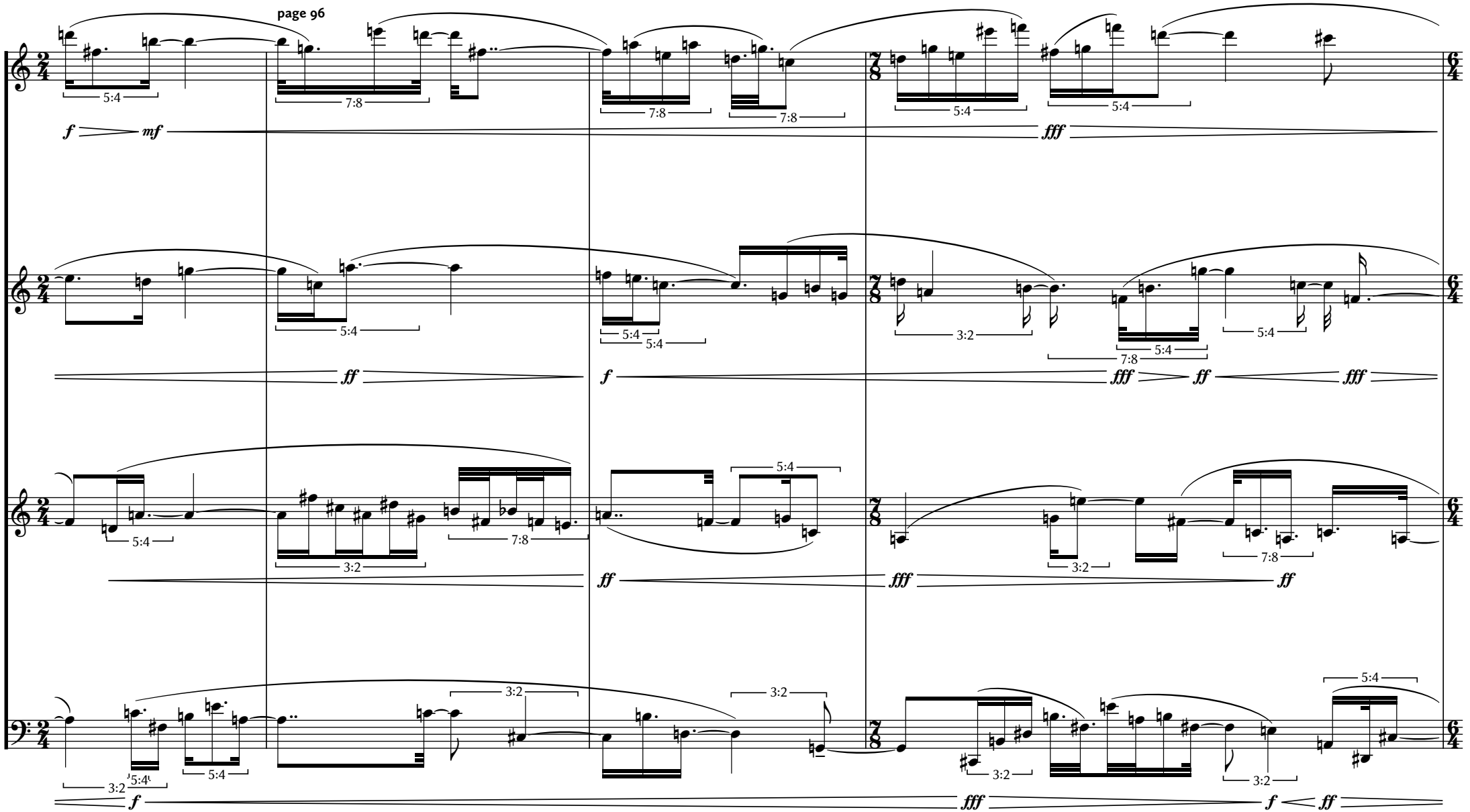
9:8
3:2
3:2
9:8
5:6
5:4
5:4


page 93
page 94
poco


E3
page 95

page 96


5:4
7:8
7:8
7:8
5:4
5:4
f
mf
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5:4
5:4
5:4
3:2
5:4
7:8
5:4
ff
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fff
ff
fff
5:4
7:8
3:2
ff
fff
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3:2
3:2
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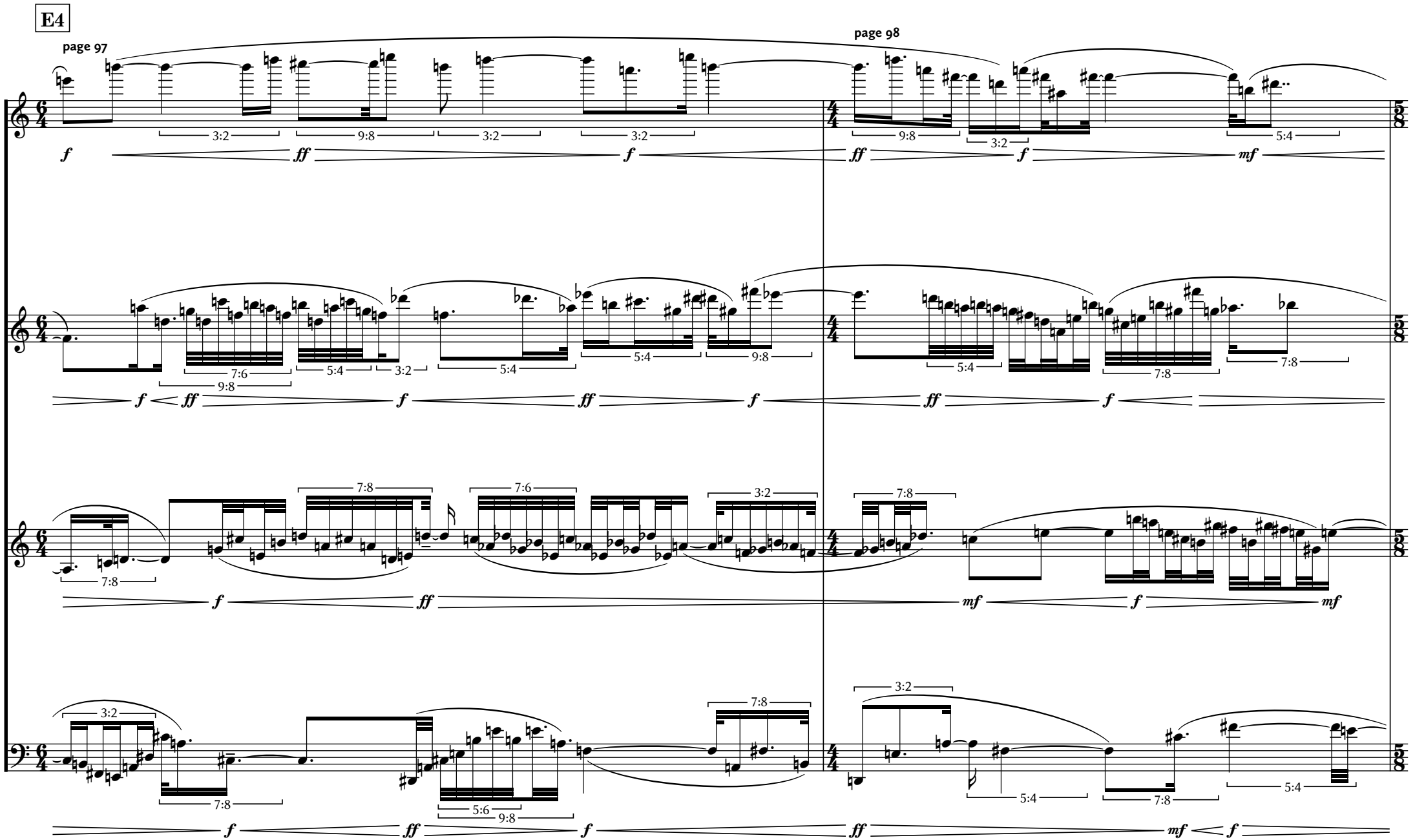
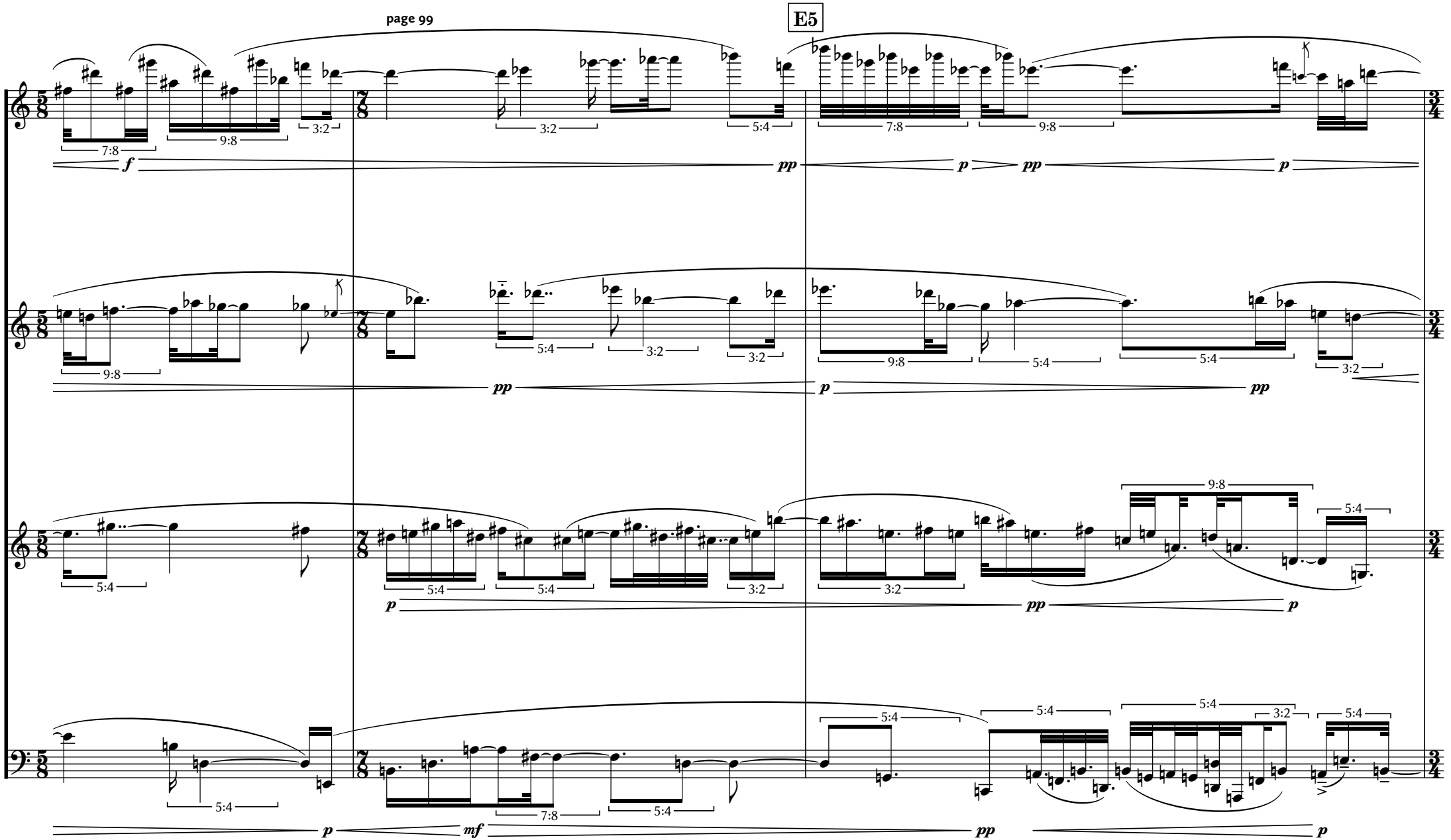
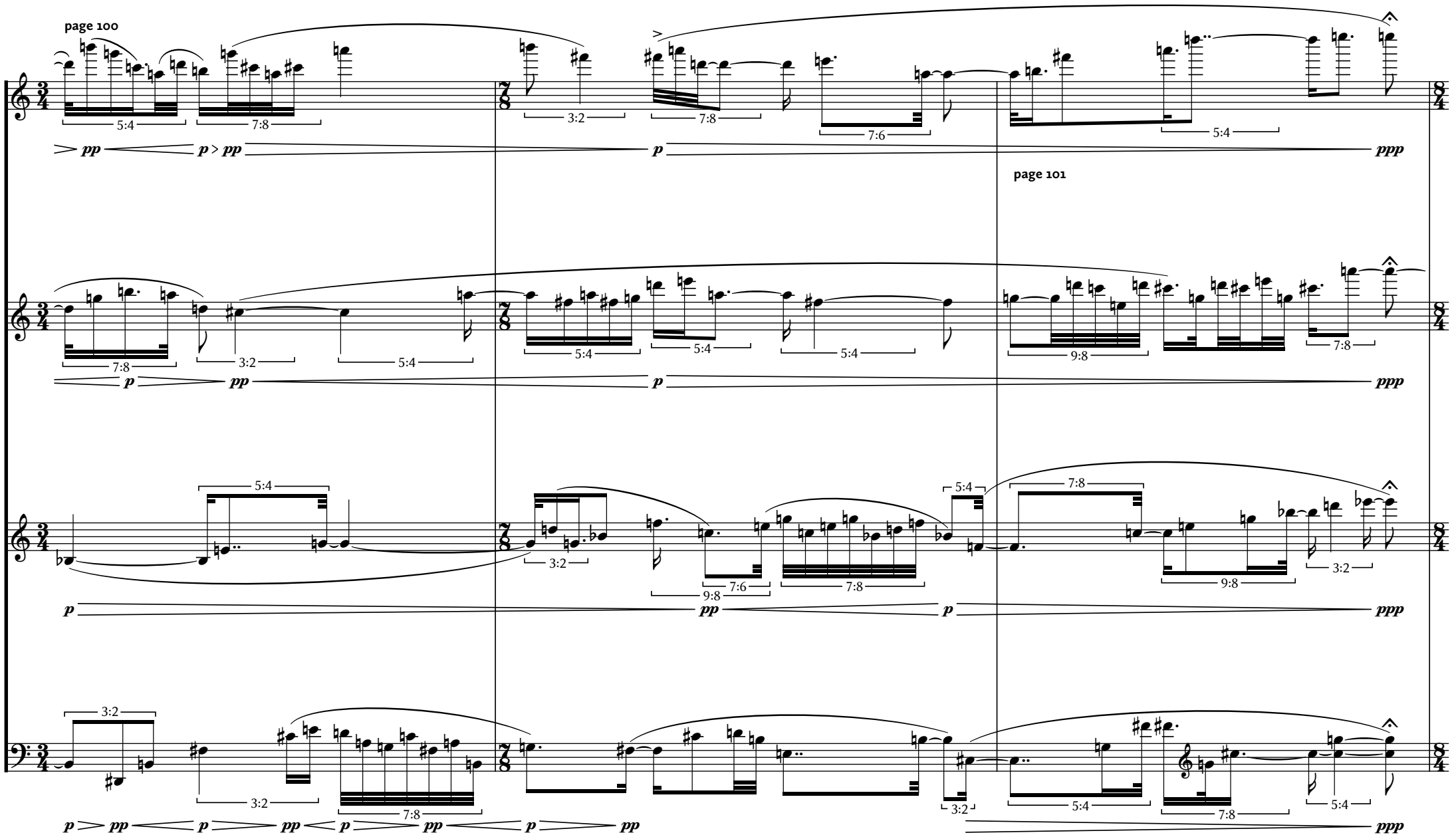
3:2
5:4
3:2
3:2
5:4
f
fff
f
ff

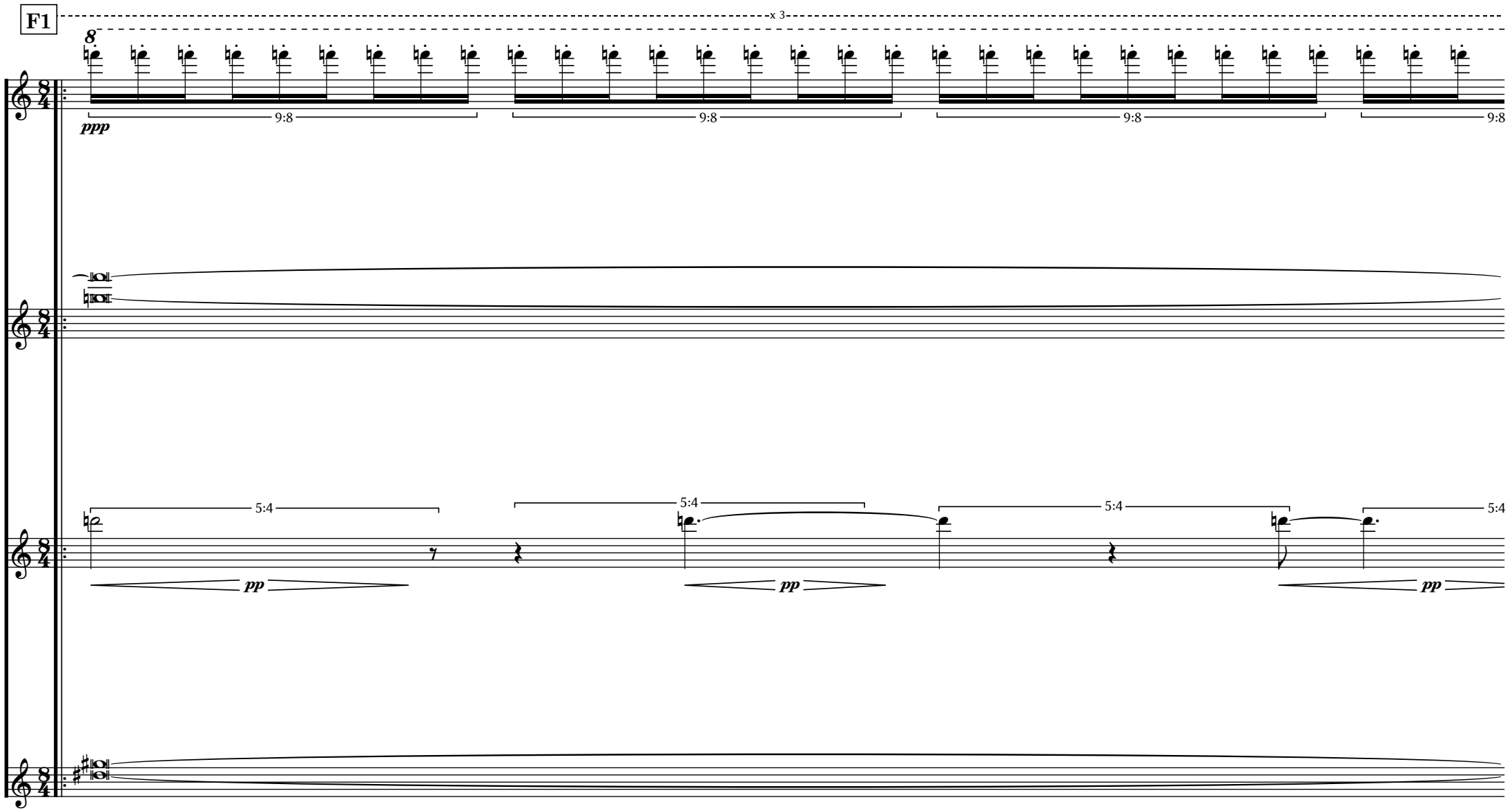

E4
page 97
page 98
3:2
9:8
3:2
3:2
9:8
3:2
5:4
f
ff
f
ff
f
mf
7:6
9:8
5:4
3:2
5:4
5:4
9:8
5:4
7:8
7:8
7:8
7:6
3:2
7:8
7:8
f
ff
mf
f
mf
3:2
7:8
3:2
7:8
5:6
9:8
5:4
7:8
5:4
f
ff
f
ff
mf
f

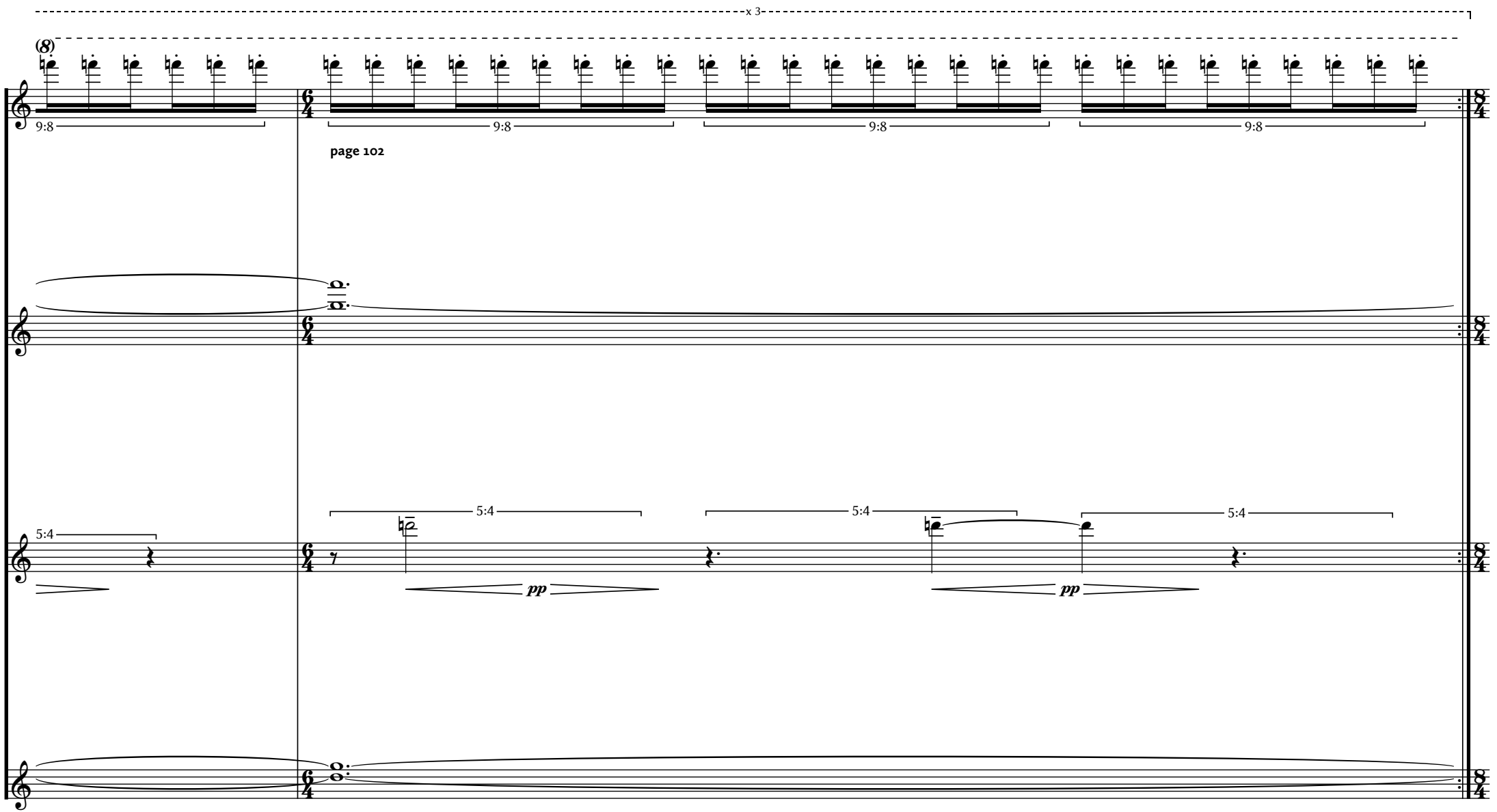

page 99
E5

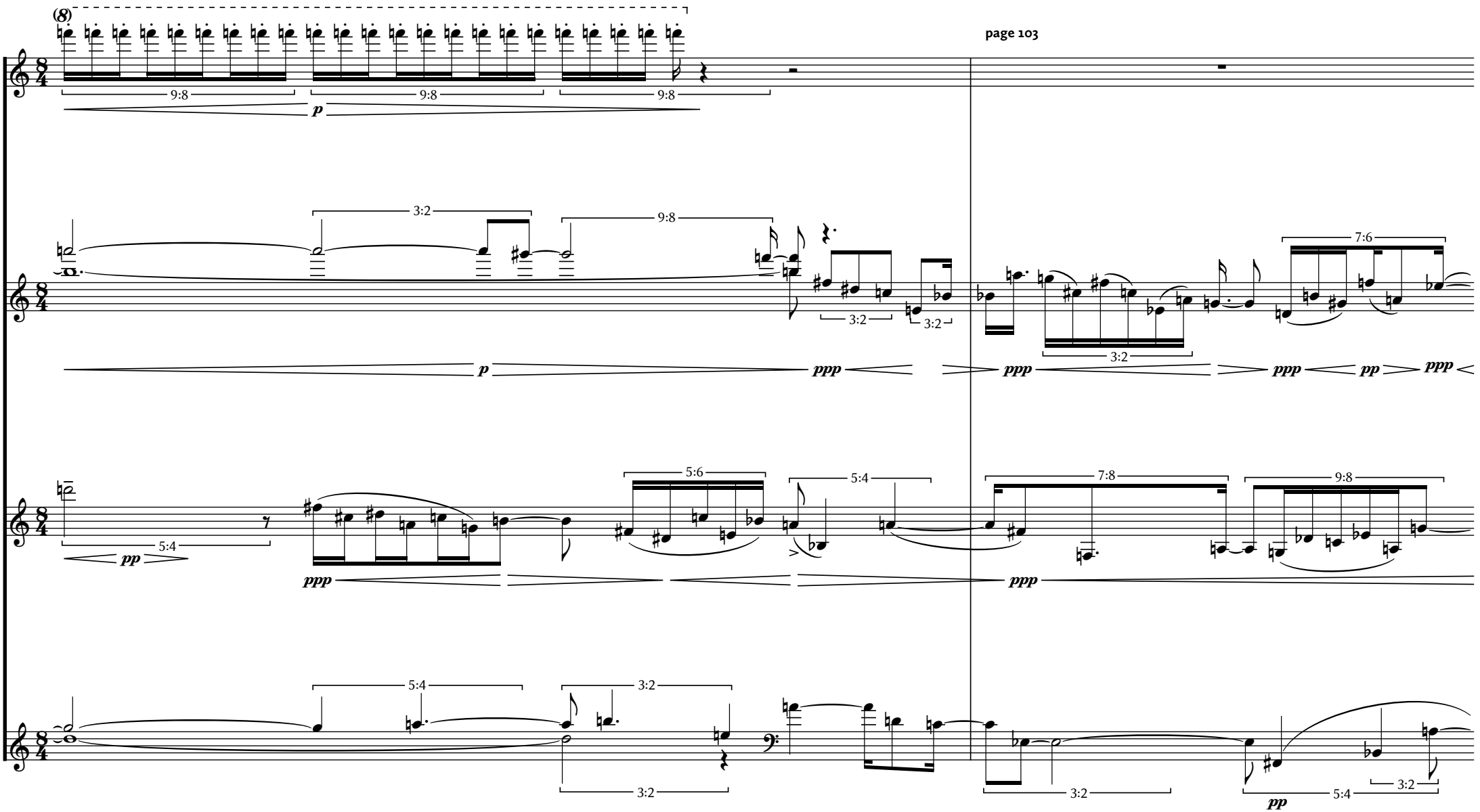

page 100
page 101

8. FILAMENTS III

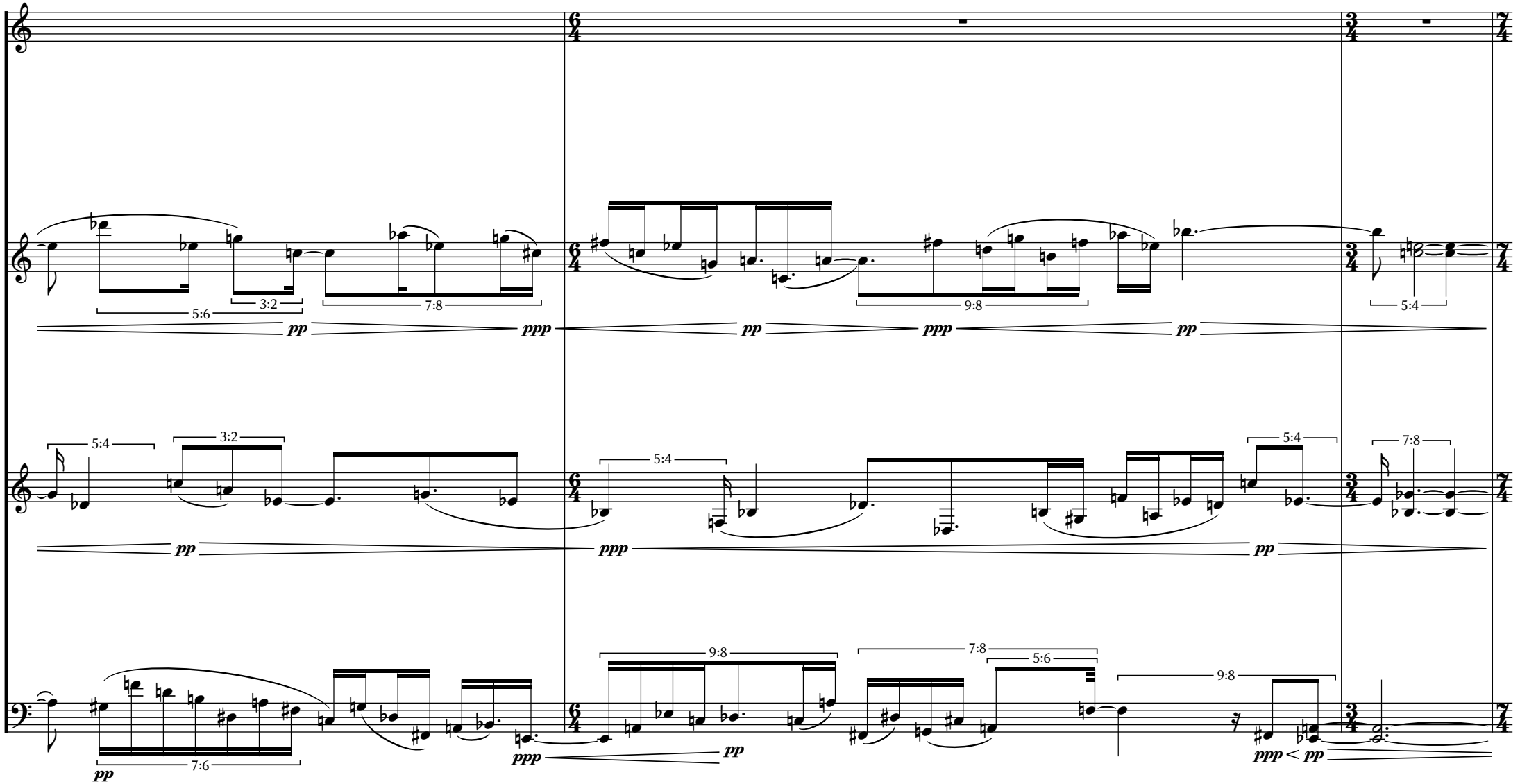
♩ = 80

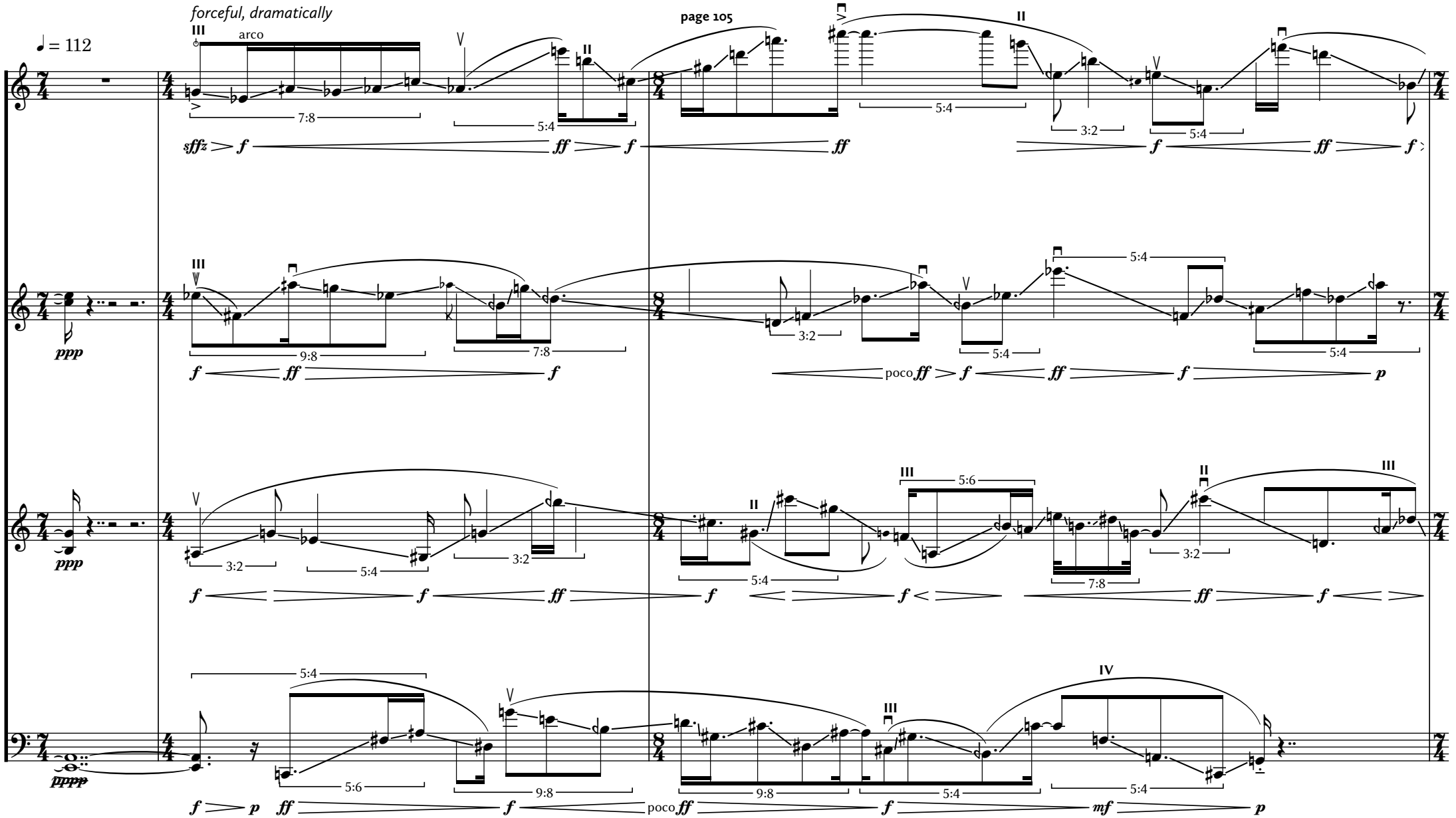


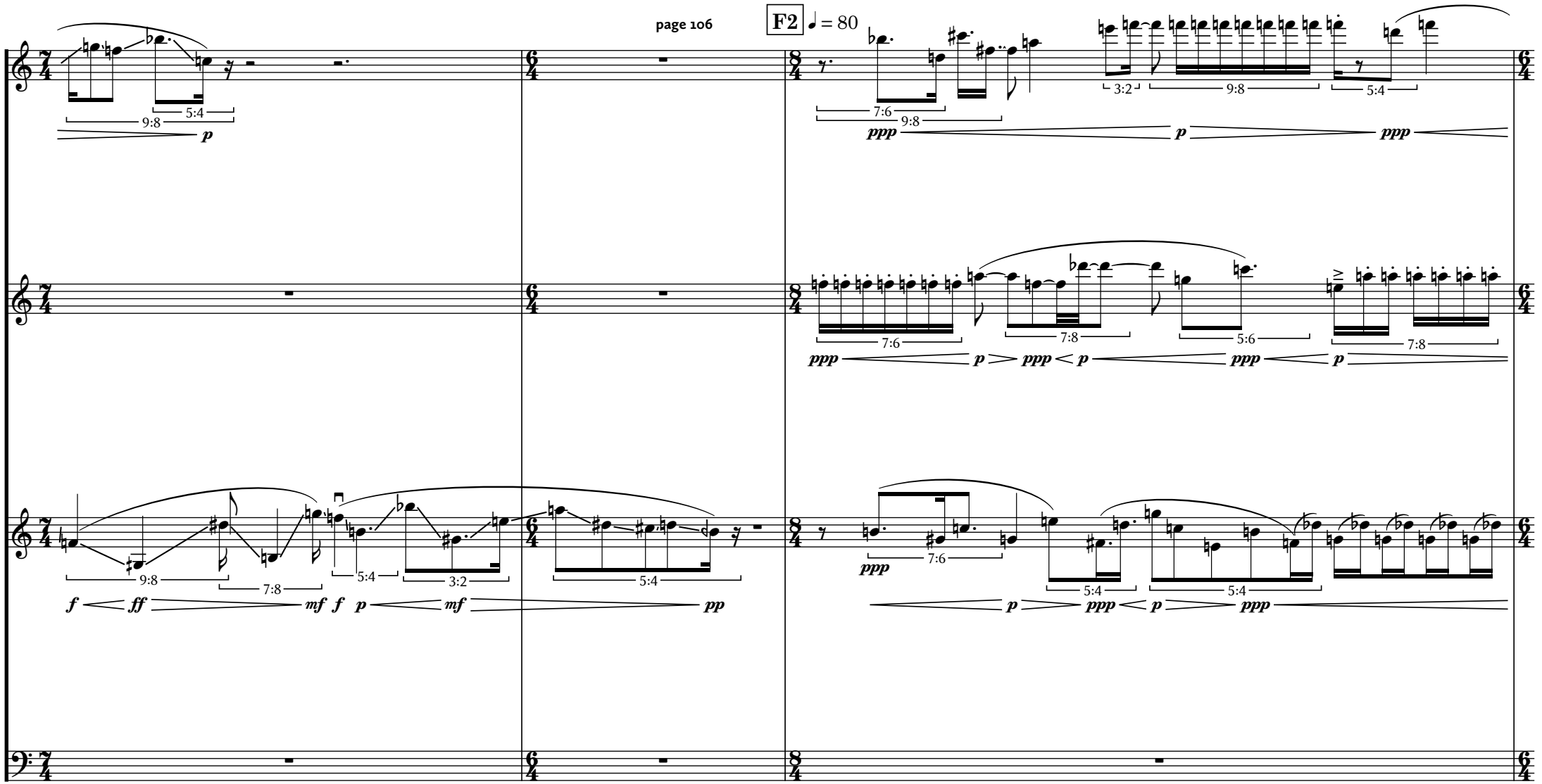

x 3
(8)
9:8
9:8
9:8
9:8
page 102
5:4
5:4
5:4
5:4
pp
pp

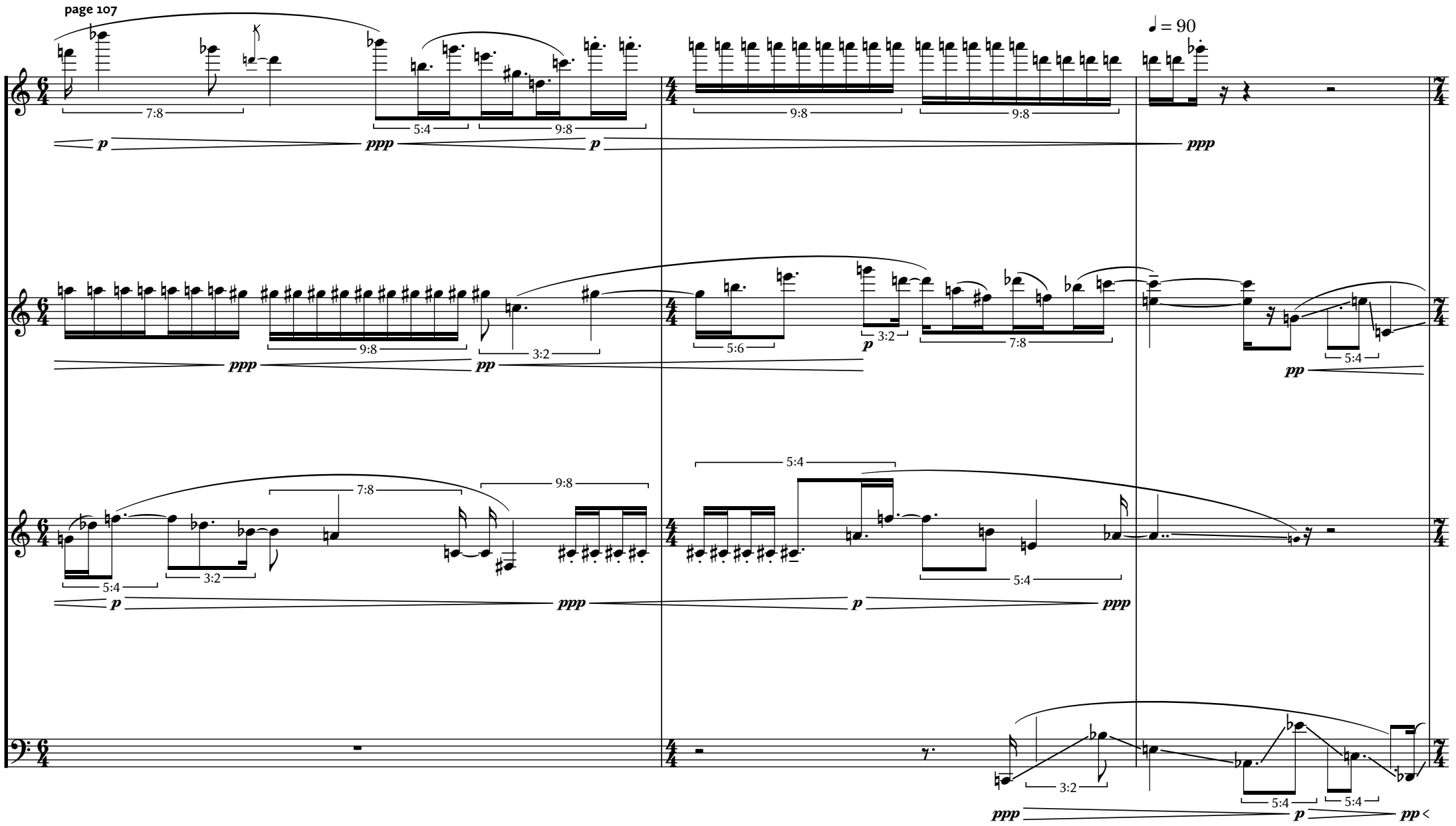

(8)
9:8
9:8
9:8
p
page 103
3:2
9:8
3:2
3:2
p
ppp
ppp
3:2
ppp
pp
ppp
7:6
pp
5:4
ppp
5:6
5:4
7:8
9:8
ppp
5:4
3:2
3:2
3:2
3:2
pp
5:4
3:2

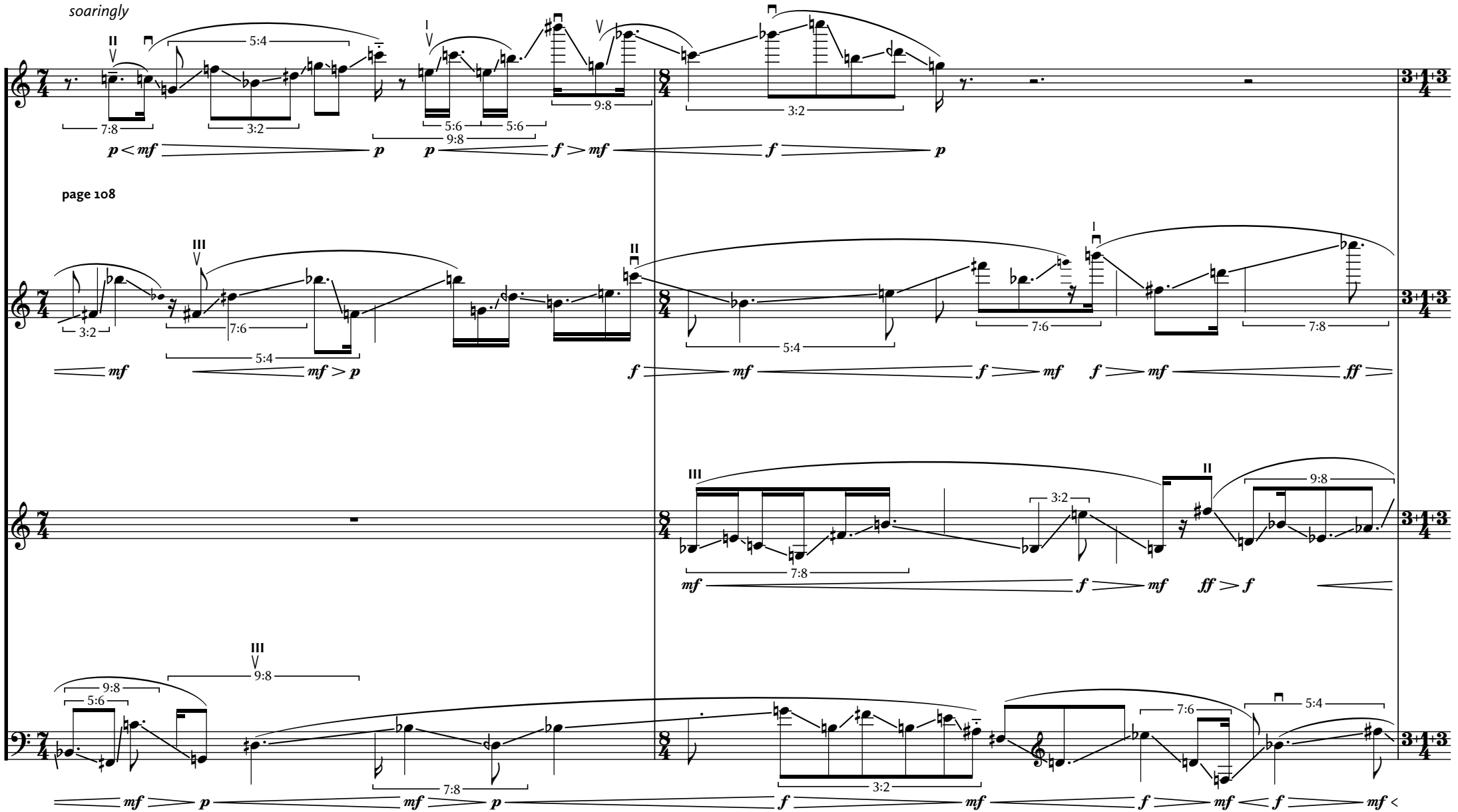
page 104

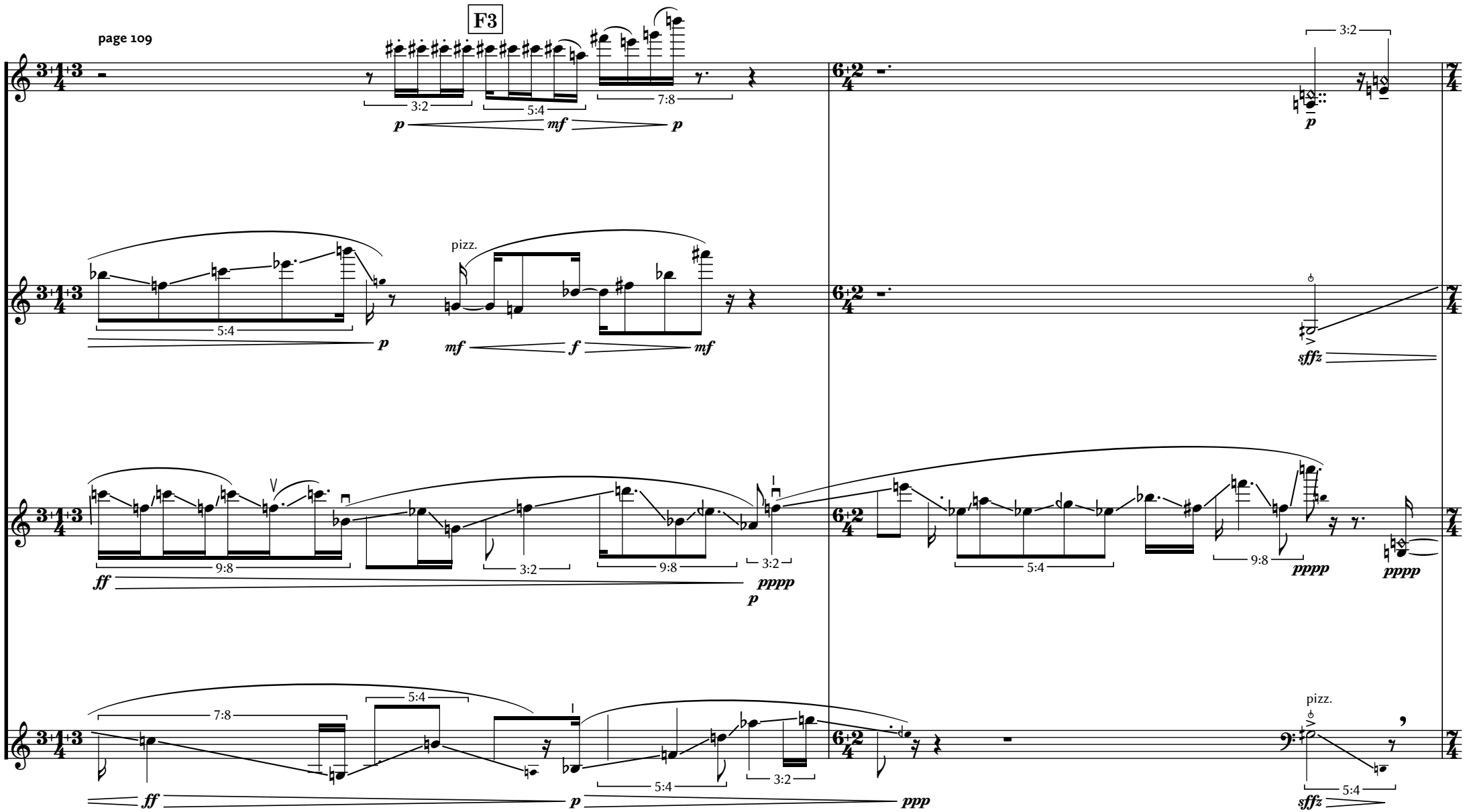

5:6
3:2
7:8
pp
ppp
pp
9:8
ppp
pp
5:4
5:4
3:2
pp
ppp
5:4
pp
5:4
7:8
9:8
7:8
5:6
9:8
pp
7:6
ppp
pp
ppp < pp

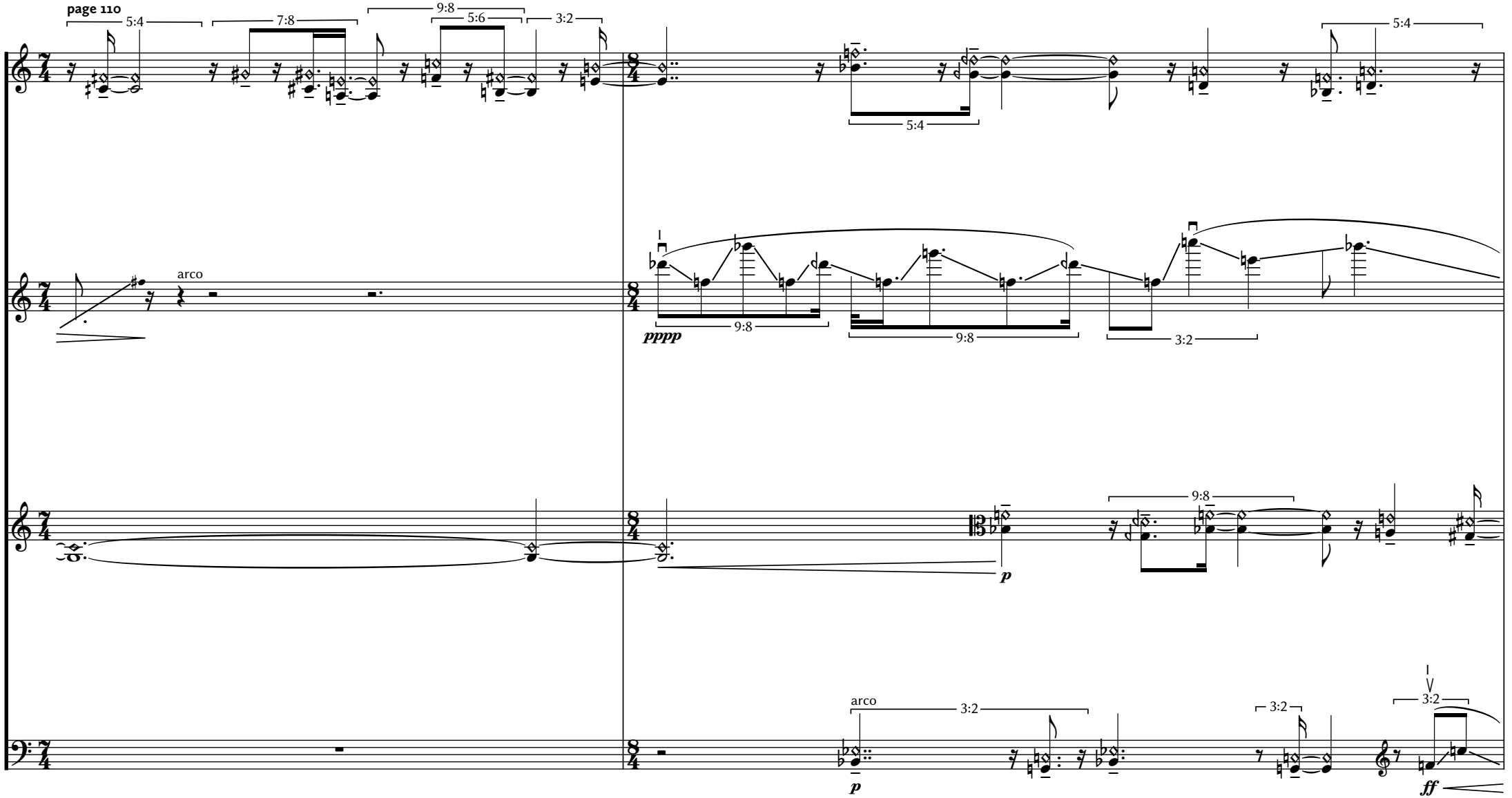

forceful, dramatically
♩ = 112
arco
page 105
7:8
5:4
3:2
9:8
5:6
poco
sffz
ppp
pppp
mf

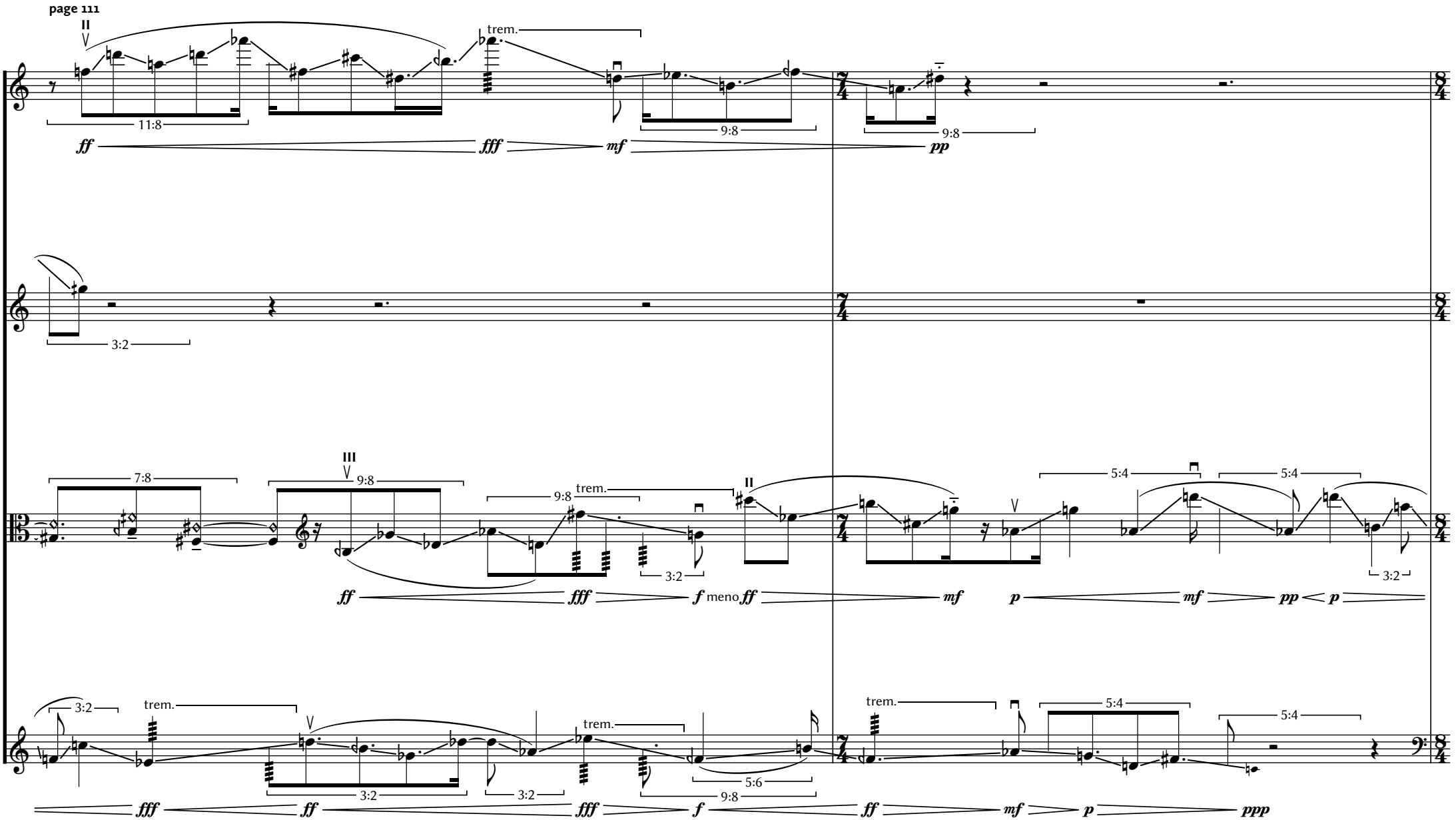

page 106
F2
♩ = 80

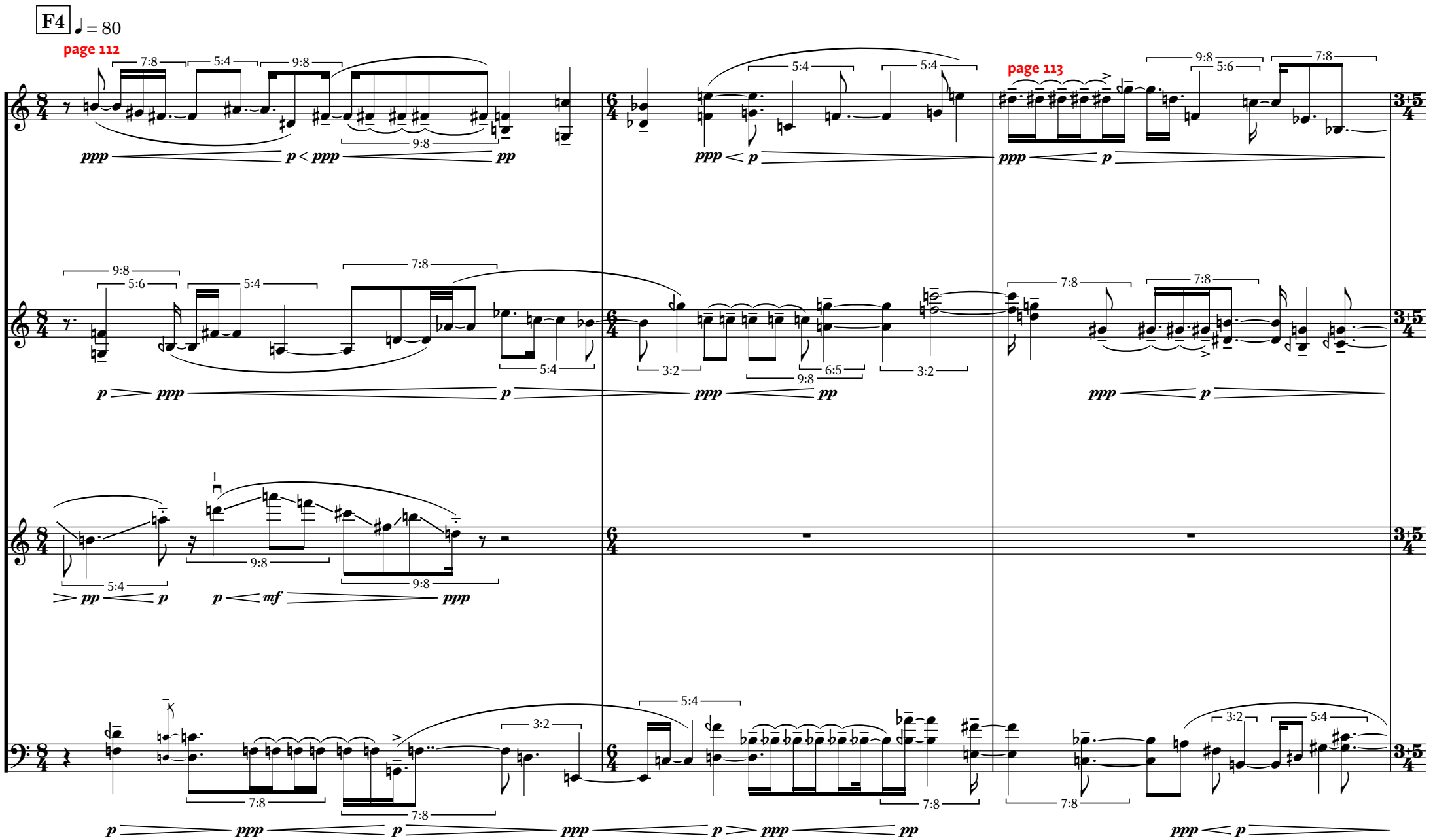

page 107
♩ = 90
7:8
5:4
9:8
3:2
5:6
p
ppp
pp

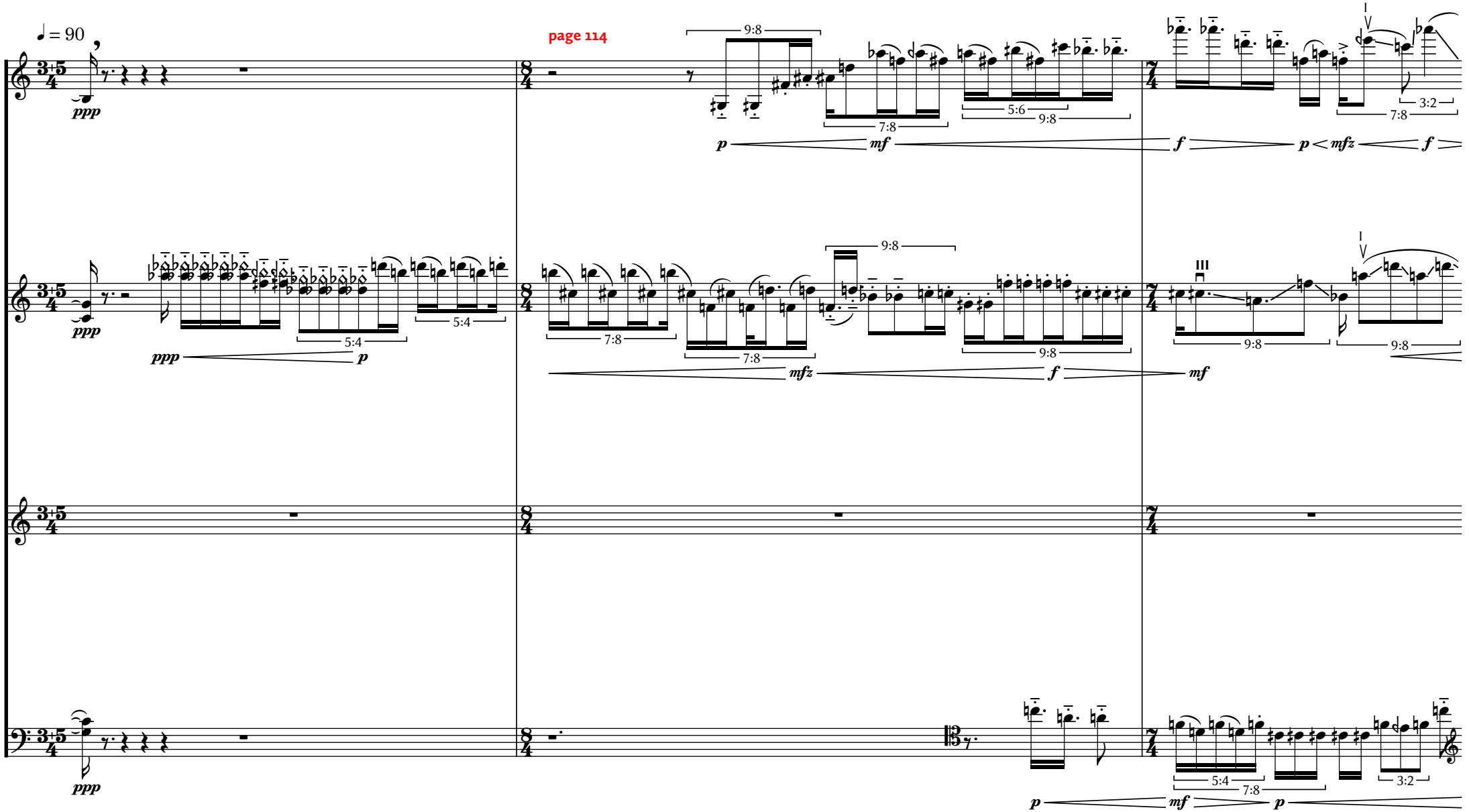

soaringly
page 108

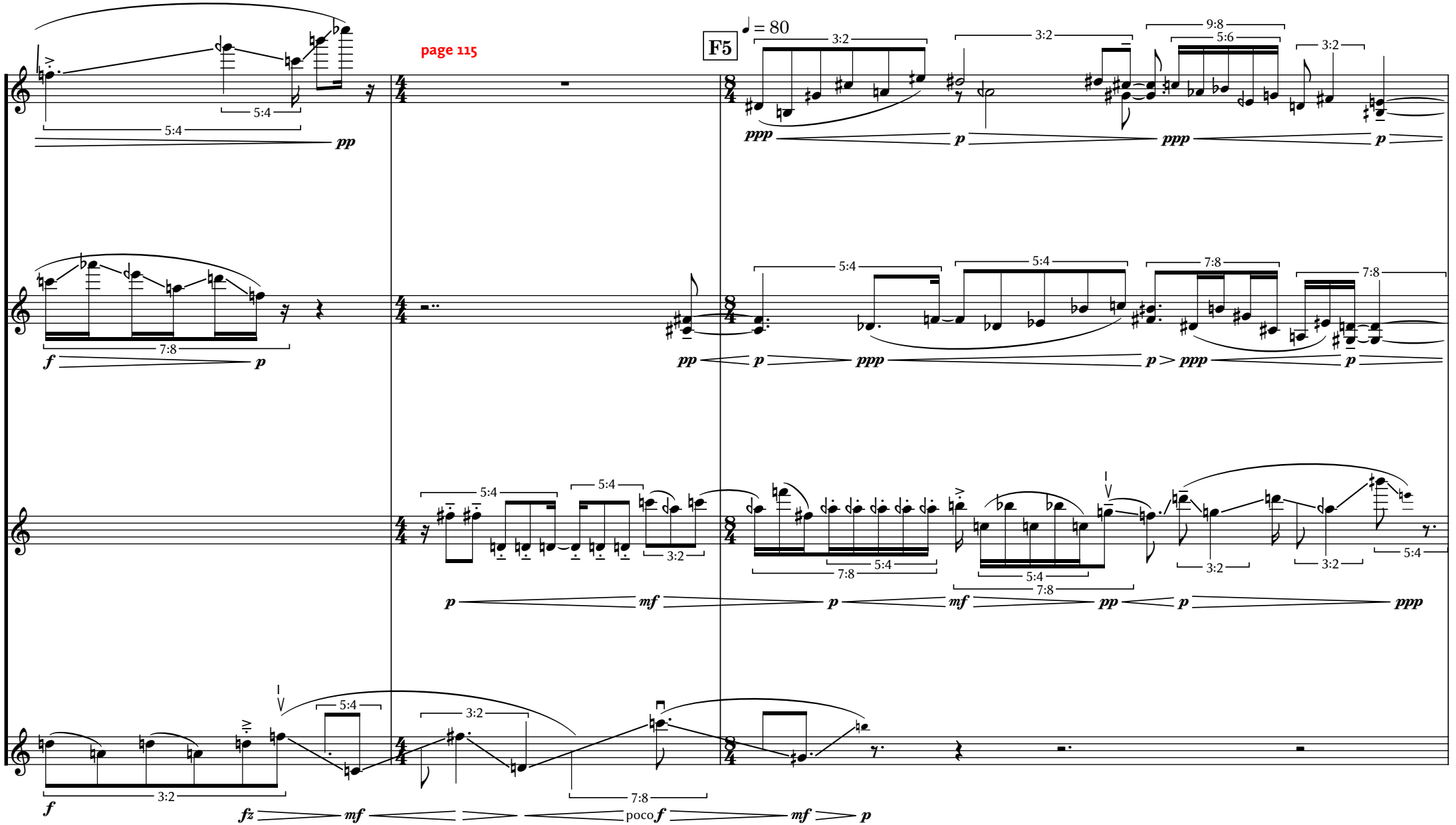

page 109
F3
pizz.
pizz.


page 110
5:4
7:8
9:8
5:6
3:2
5:4
5:4
arco
pppp
9:8
9:8
3:2
9:8
p
arco
3:2
3:2
3:2
p
ff

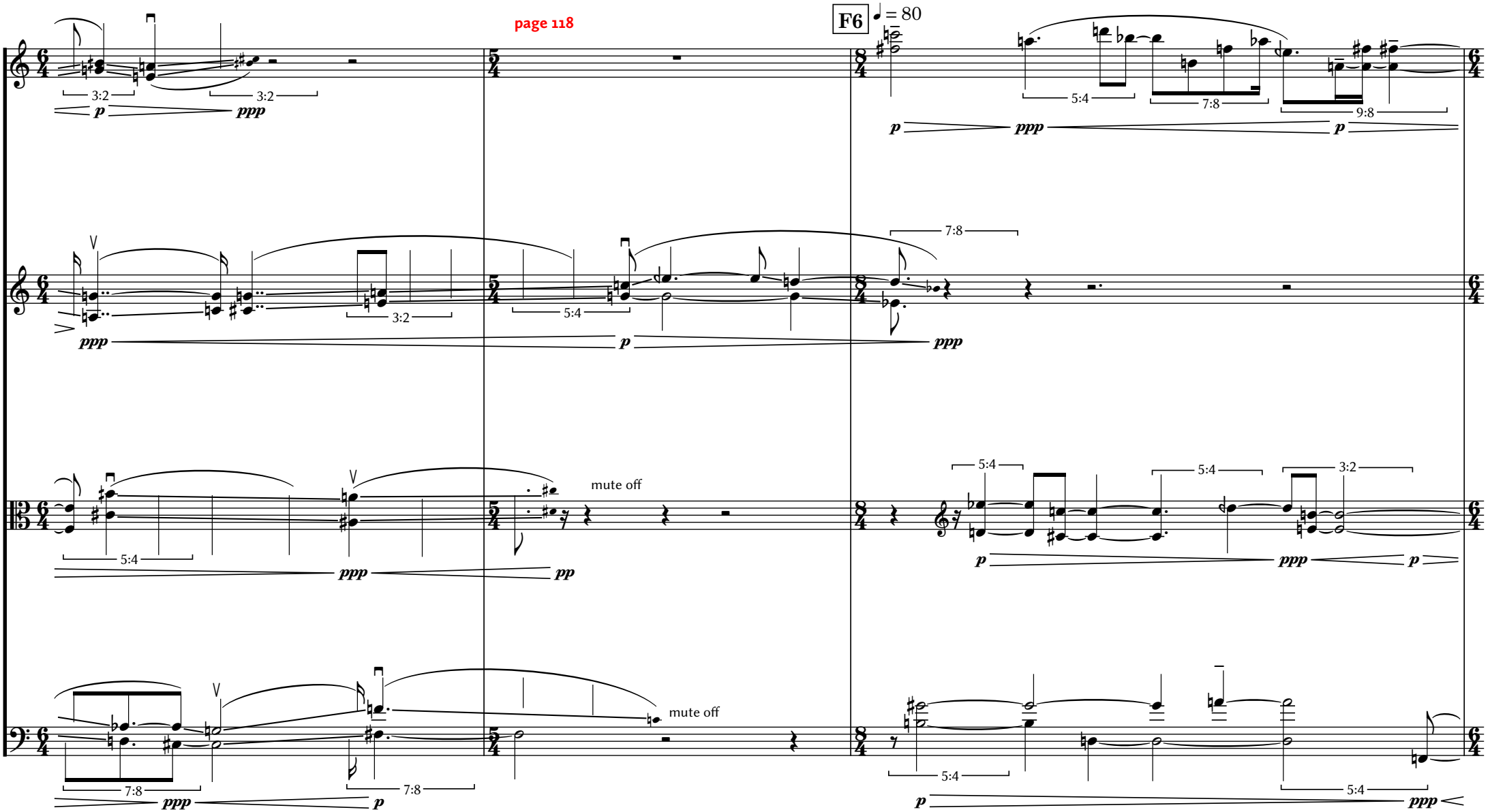

page 111
II
trem.
11:8
9:8
9:8
ff
fff
mf
pp
3:2
III
7:8
9:8
9:8
trem.
II
3:2
5:4
5:4
3:2
ff
fff
f meno ff
mf
p
mf
pp
p
3:2
trem.
trem.
trem.
3:2
3:2
5:6
9:8
5:4
5:4
fff
ff
fff
f
ff
mf
p
ppp

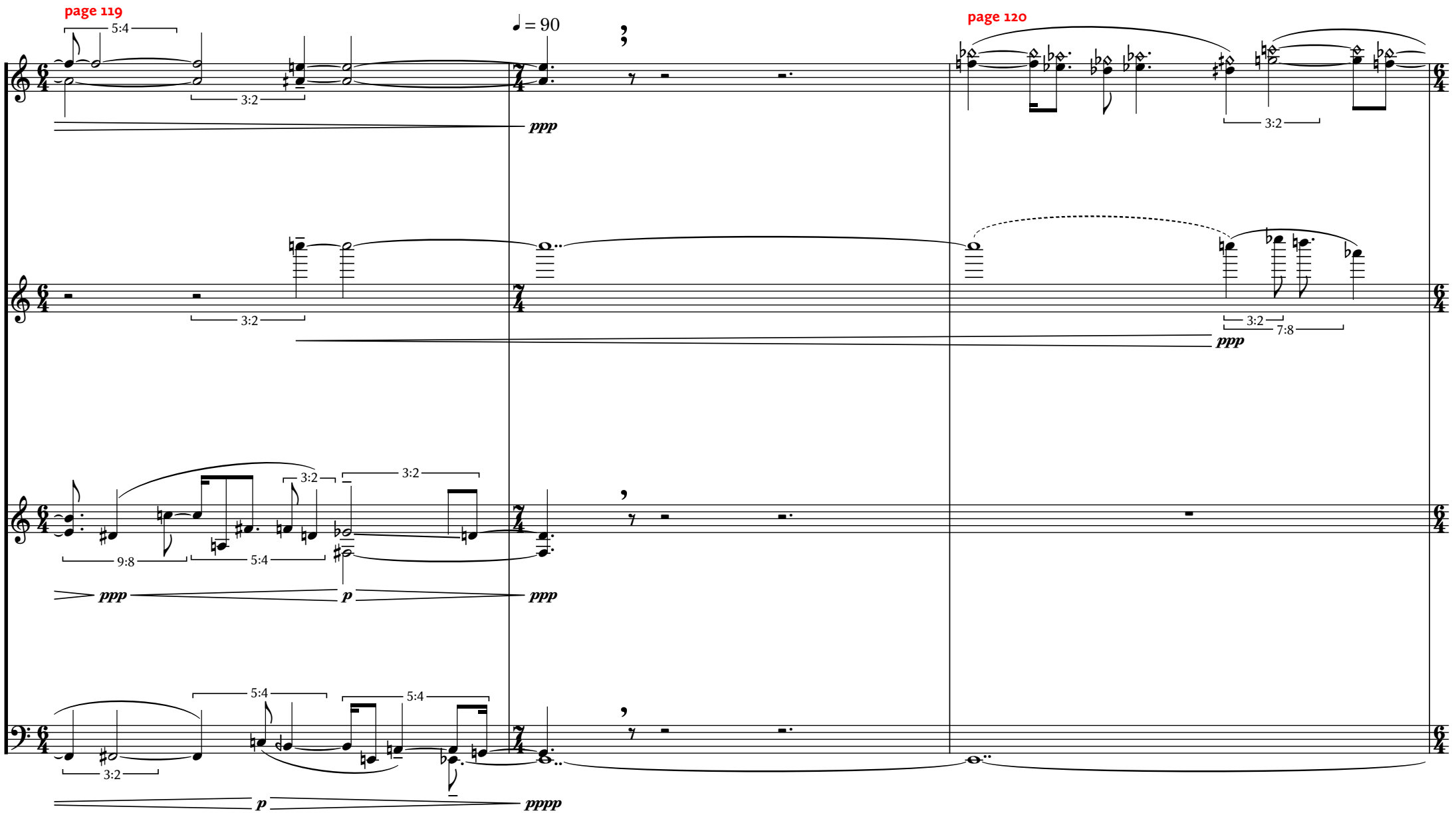

F4
♩ = 80
page 112
page 113

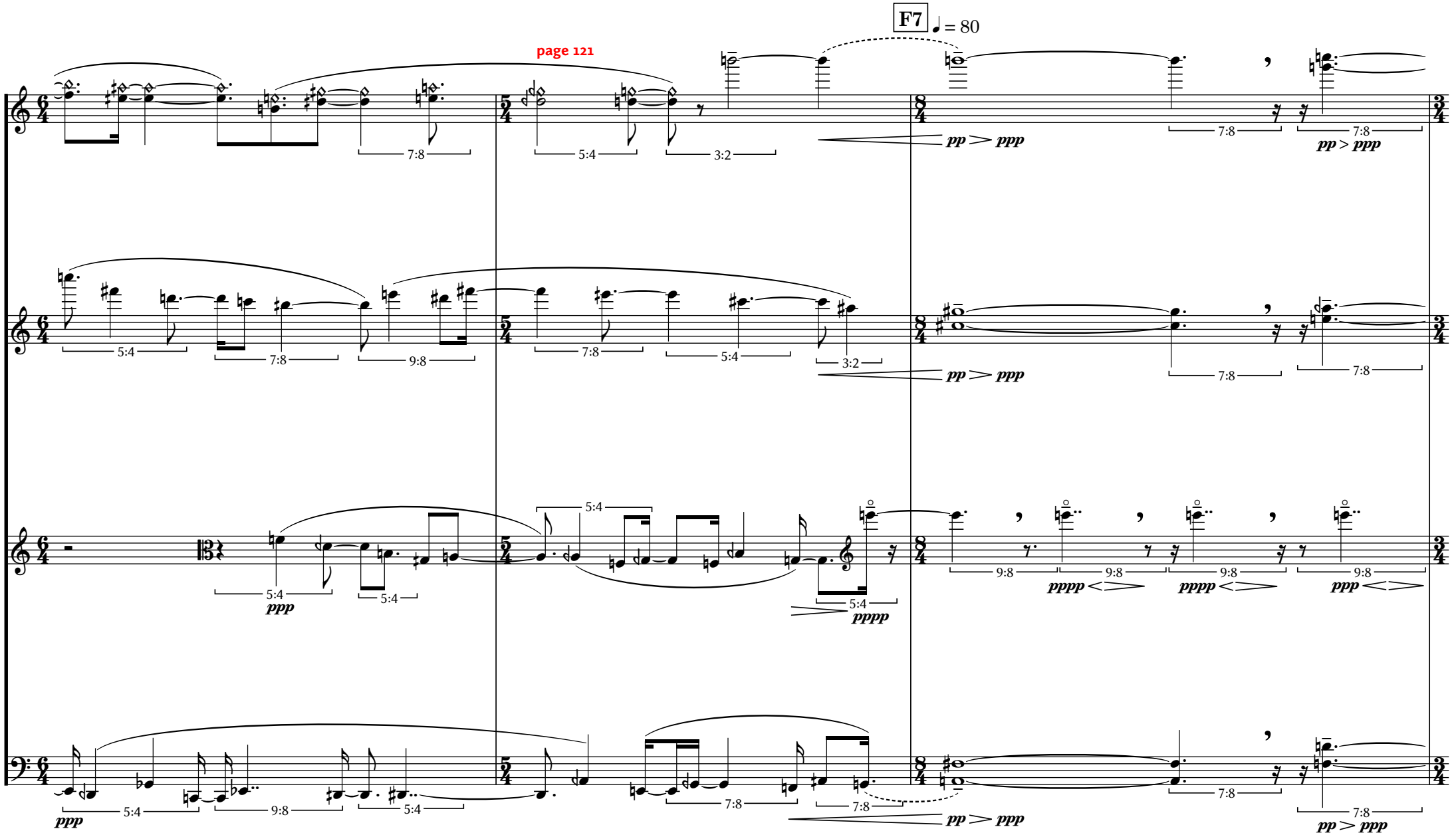

♩ = 90
page 114
ppp
p
mf
f
mfz
III
I
V
9:8
7:8
5:6
3:2
5:4

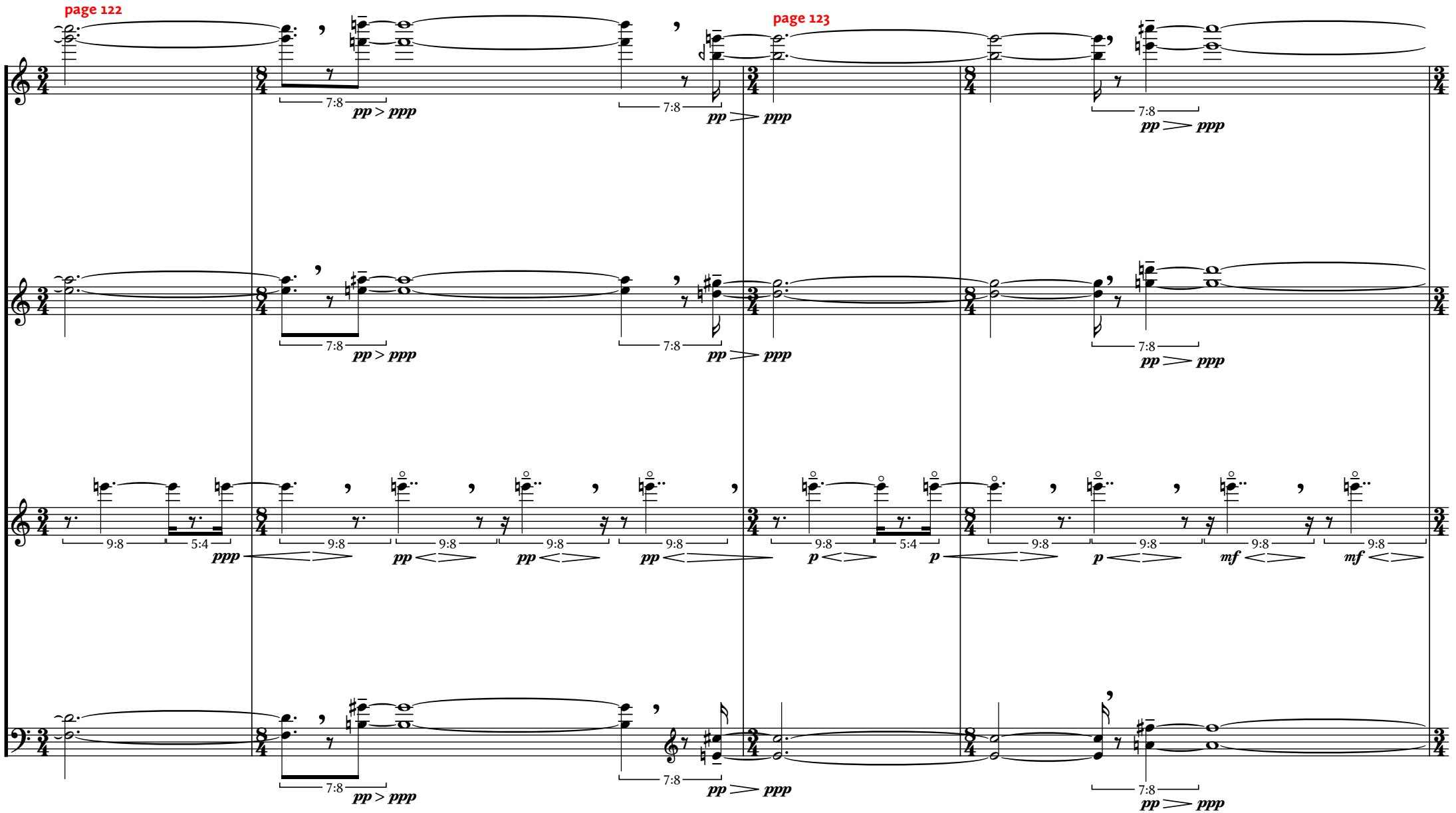

page 115
F5
♩ = 80

♩ = 90
page 116
page 117
mute
mute
5:4
9:8
7:8
3:2
pppp
ppp
pp
p


page 118
F6
♩ = 80
3:2
3:2
p
ppp
5:4
7:8
9:8
p
ppp
p
ppp
3:2
5:4
p
ppp
7:8
5:4
mute off
ppp
pp
5:4
5:4
3:2
p
ppp
p
mute off
7:8
7:8
ppp
p
5:4
5:4
p
ppp

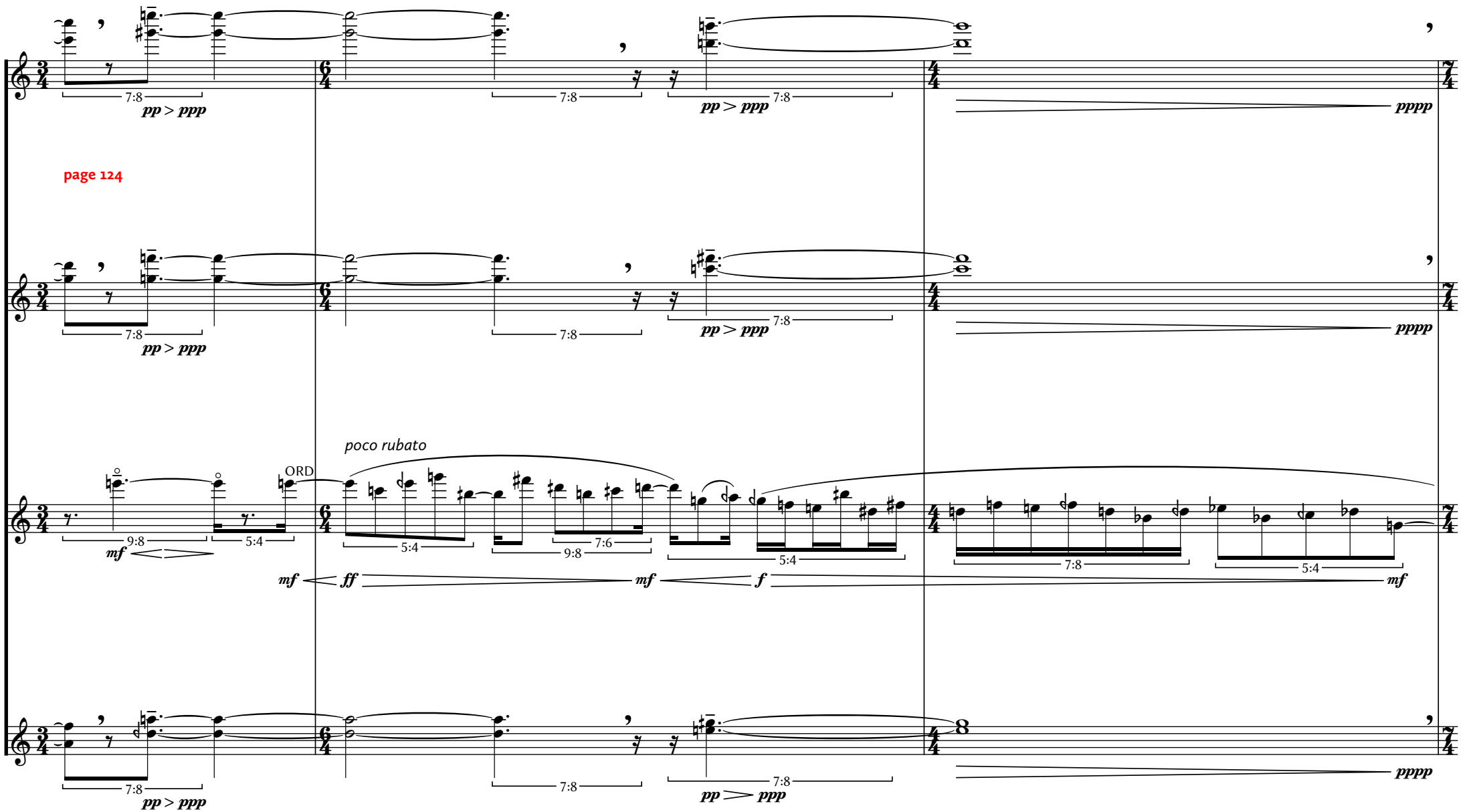

page 119
page 120
♩ = 90
5:4
3:2
ppp
9:8
p
pppp
7:8

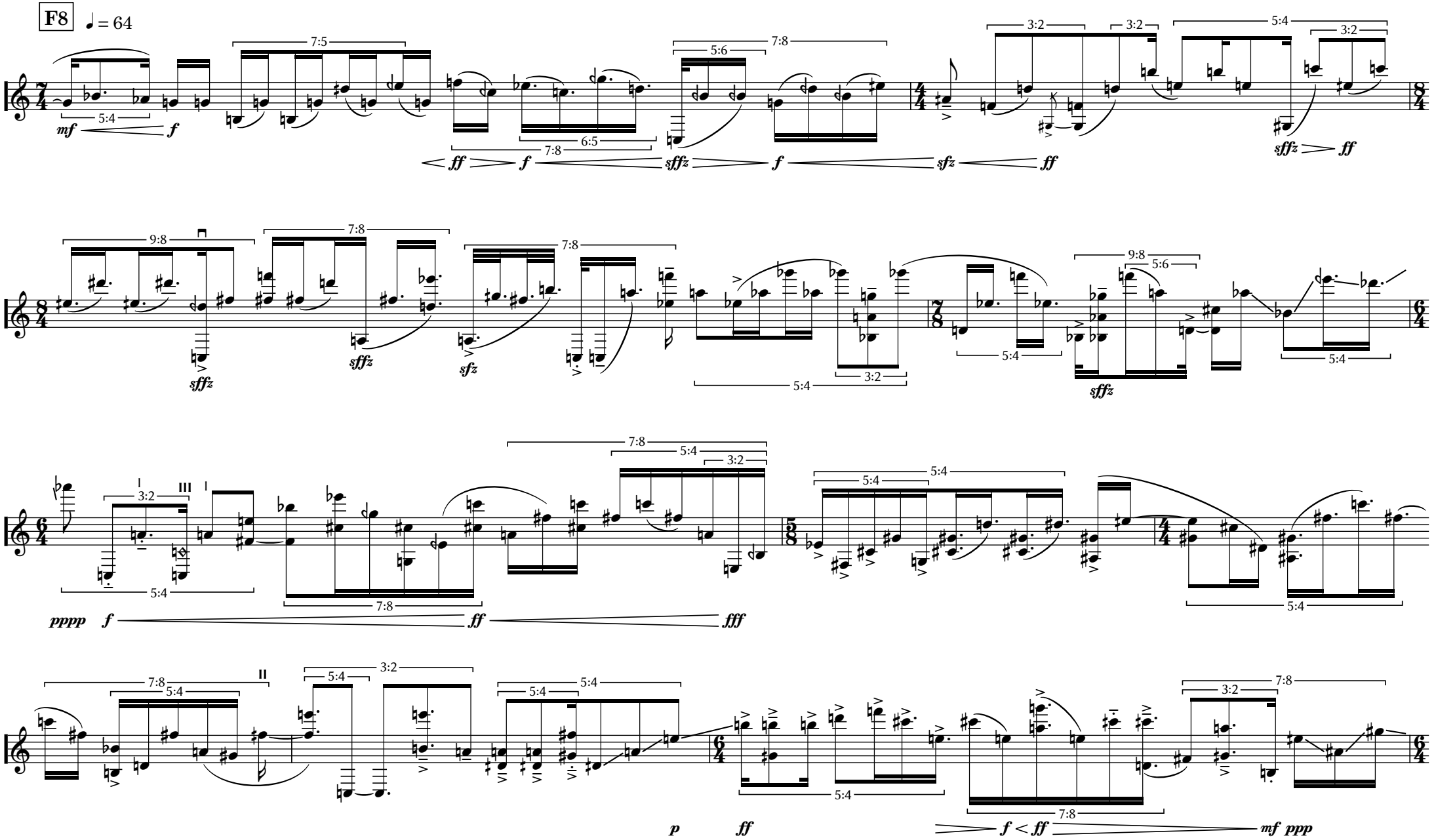

F7
♩ = 80
page 121
pp > ppp
ppp
pppp
pp > ppp


page 122
page 123
7:8
pp > ppp
pp > ppp
9:8
5:4
ppp
pp
p
mf

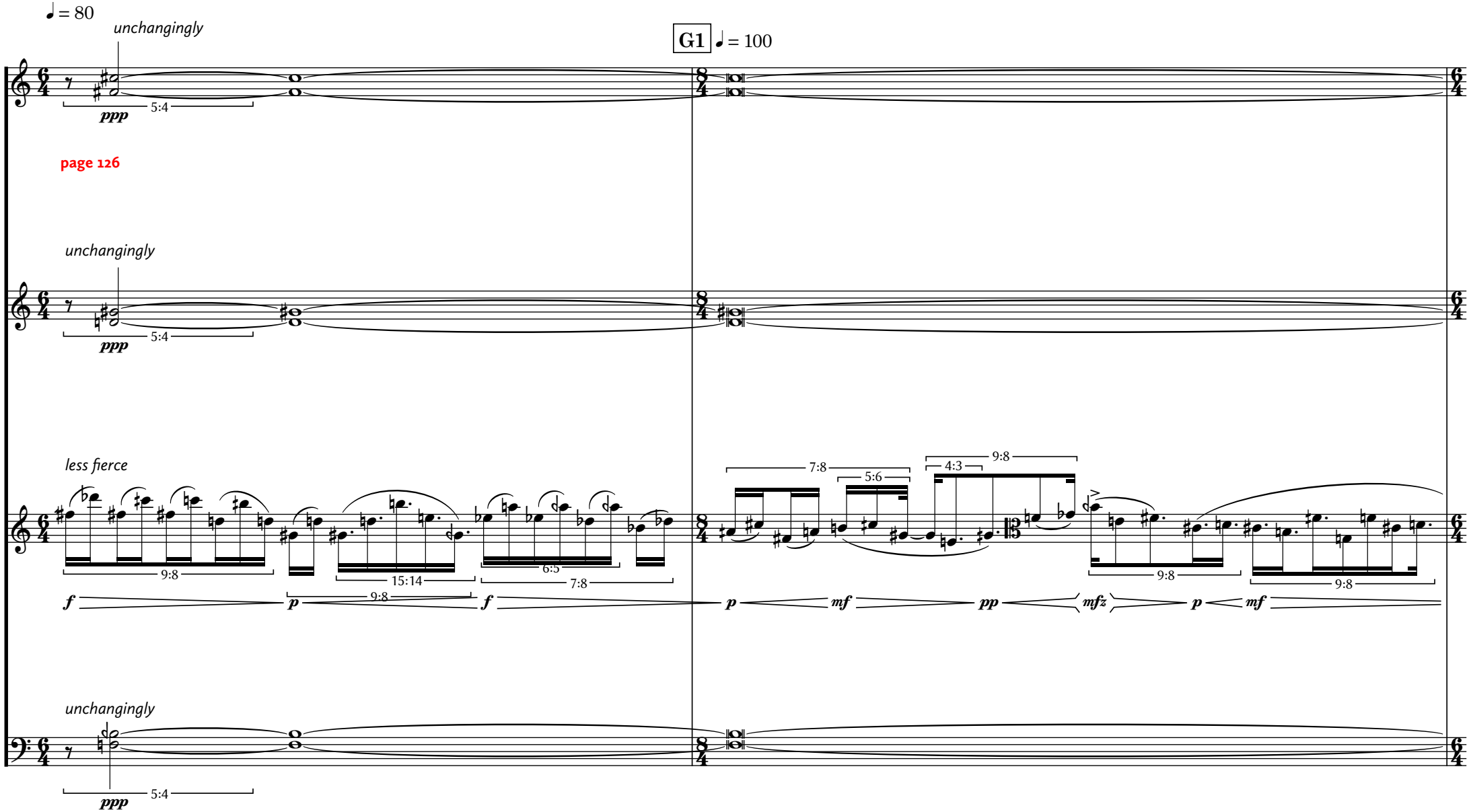
9. WORLD LINE II

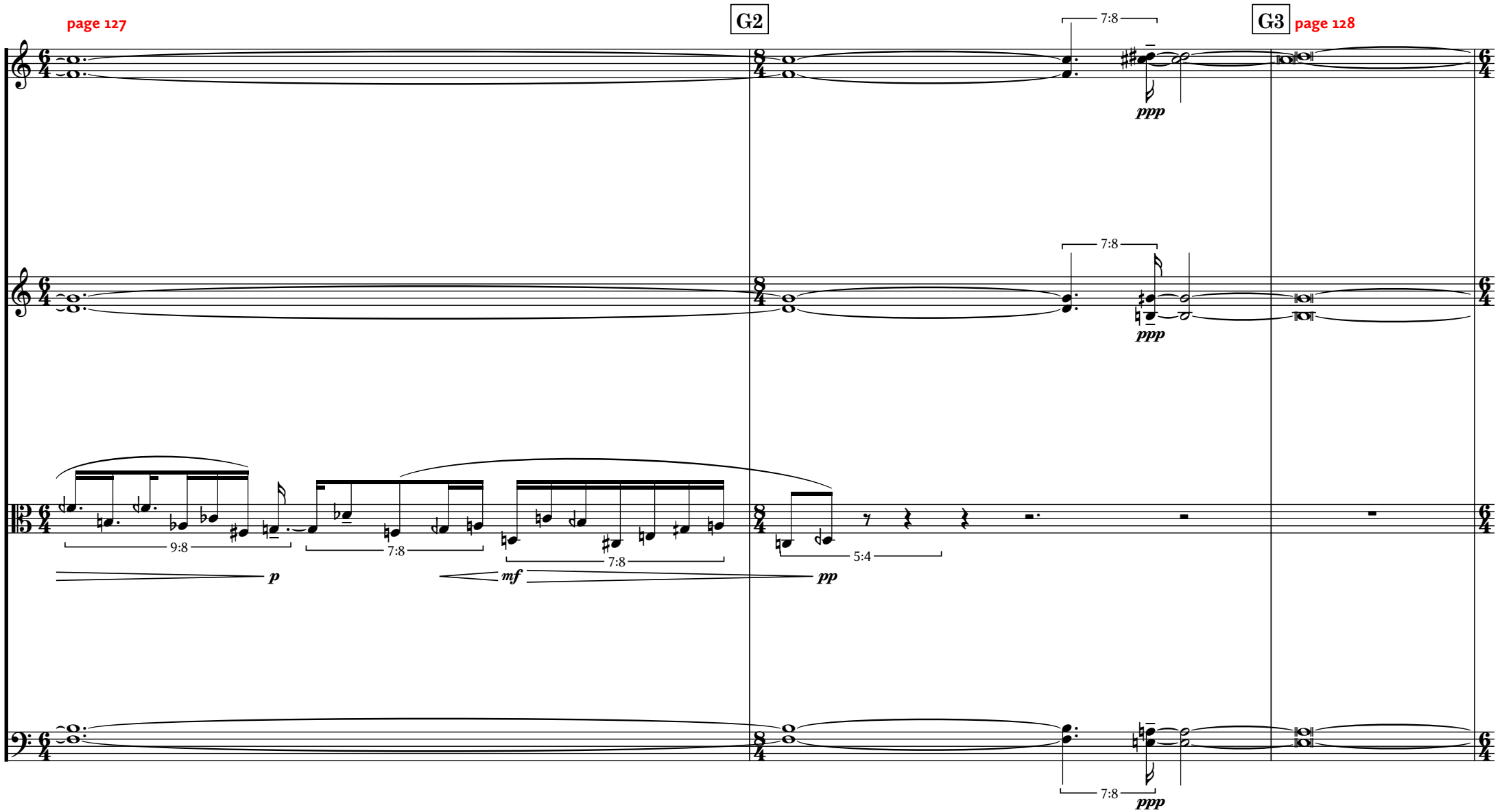
colla parte

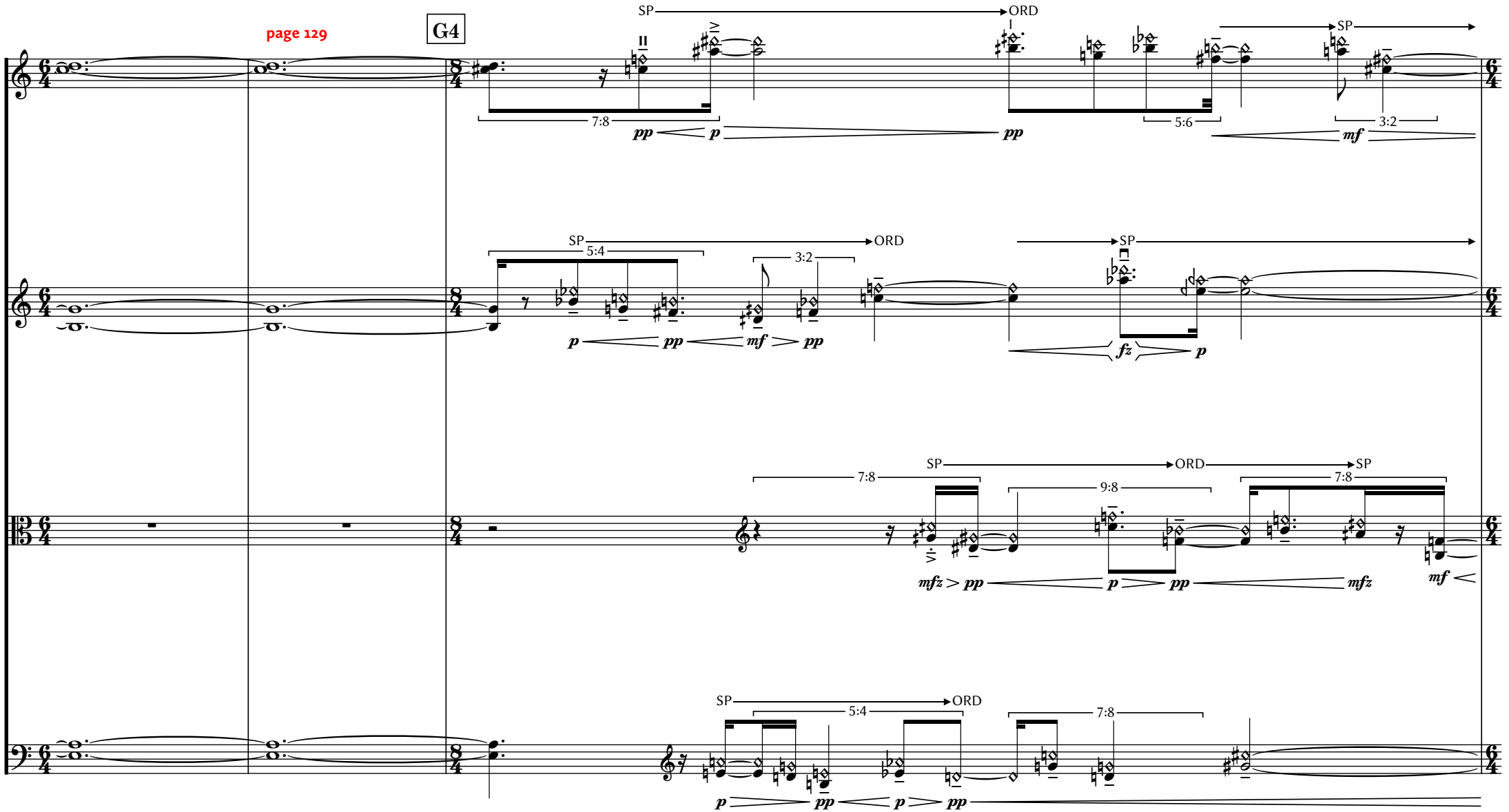



F8
♩ = 64
mf
f
ff
f
sffz
f
sfz
ff
sffz
ff
sffz
sffz
sfz
sffz
pppp
f
ff
fff
p
ff
f < ff
mf ppp

10. VOID II

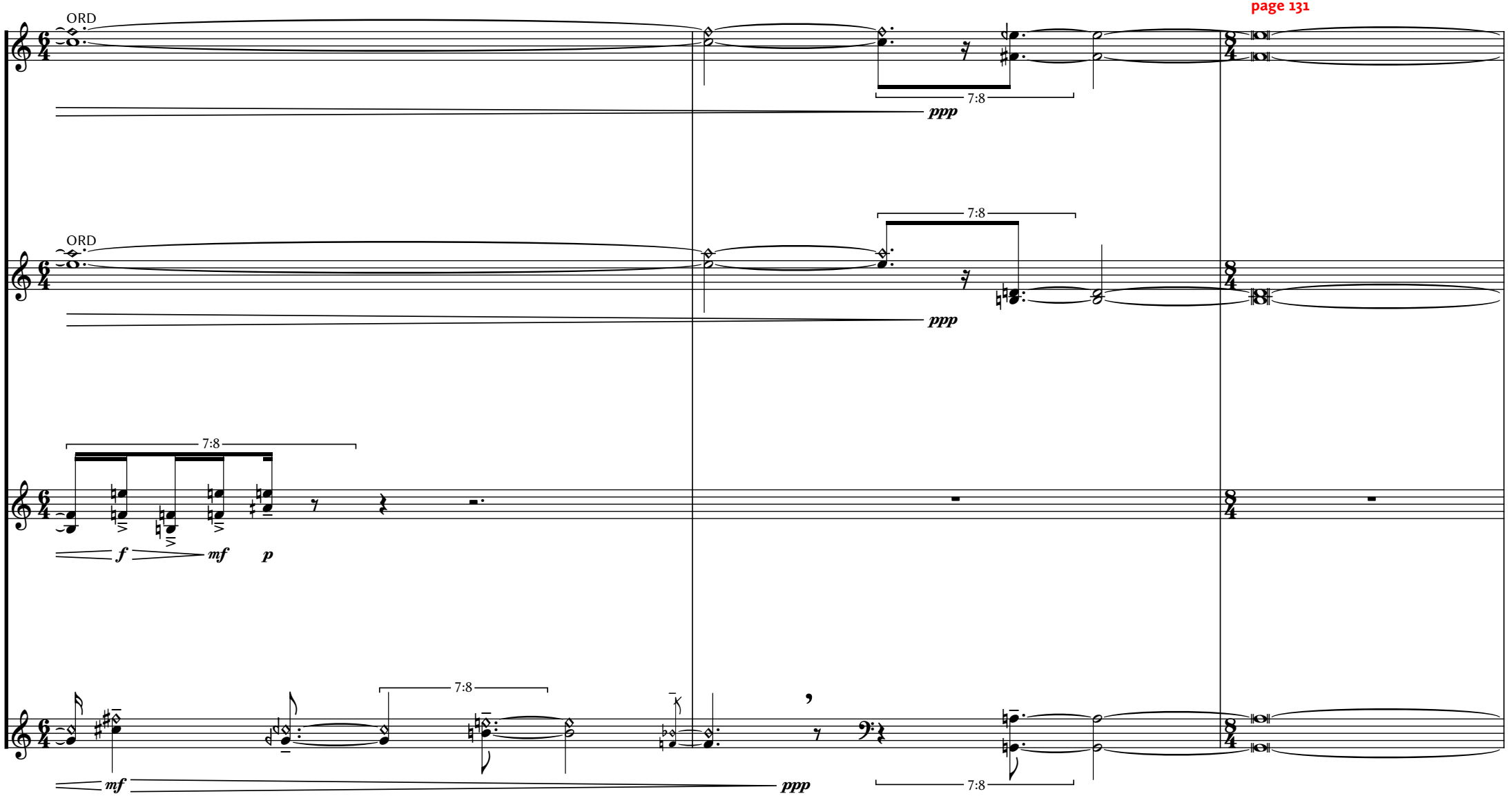

♩ = 80
unchangingly
ppp
5:4
G1
♩ = 100
page 126
unchangingly
ppp
5:4
less fierce
9:8
15:14
6:5
7:8
f
p
9:8
f
7:8
5:6
4:3
9:8
p
mf
pp
mfz
9:8
p
mf
9:8
unchangingly
ppp
5:4


page 127
G2
G3
page 128
7:8
ppp
9:8
7:8
7:8
5:4
p
mf
pp

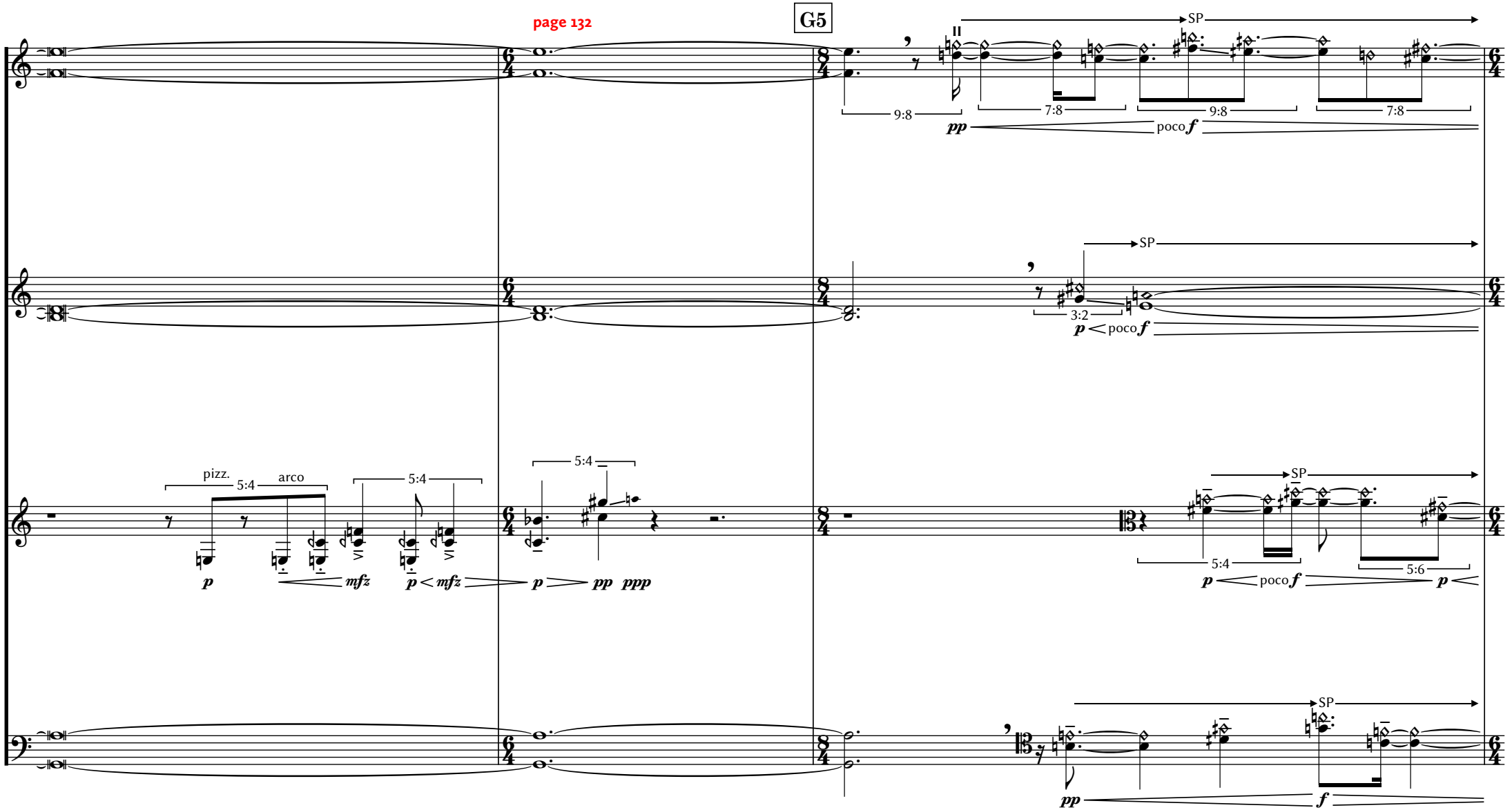

page 129
G4
SP
ORD
7:8
5:6
3:2
pp
p
mf
5:4
fz
9:8
mfz

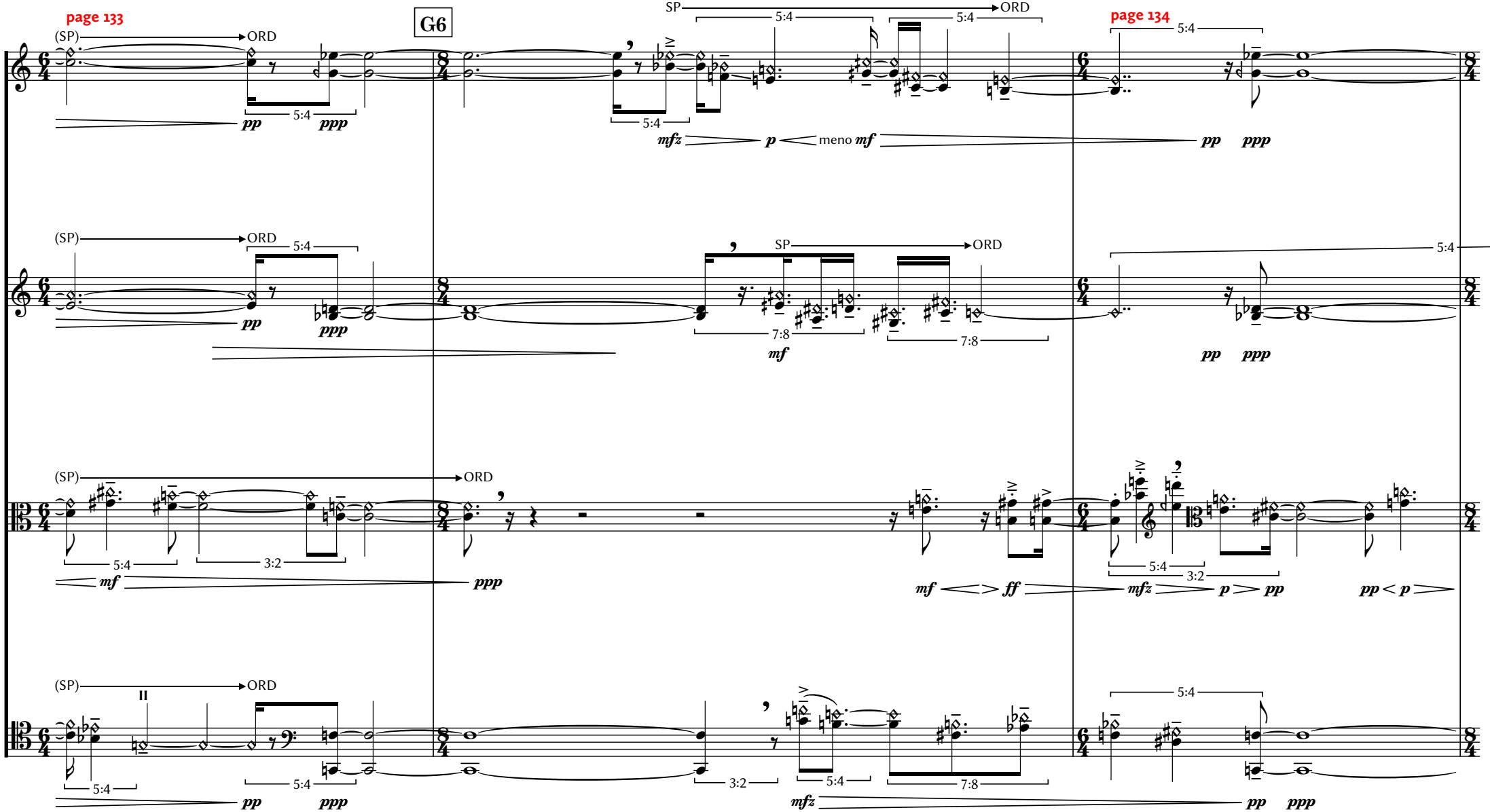
page 130

page 131

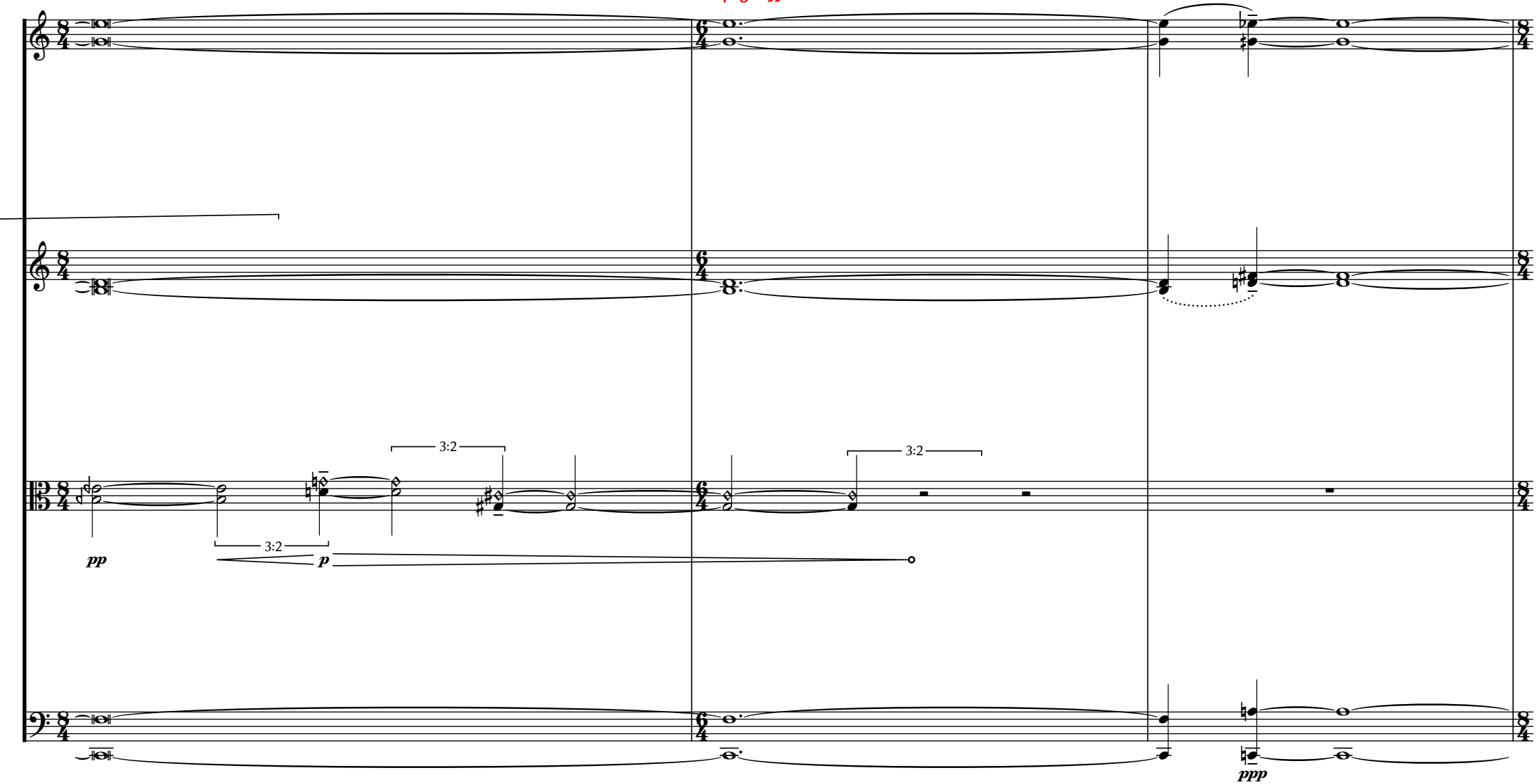


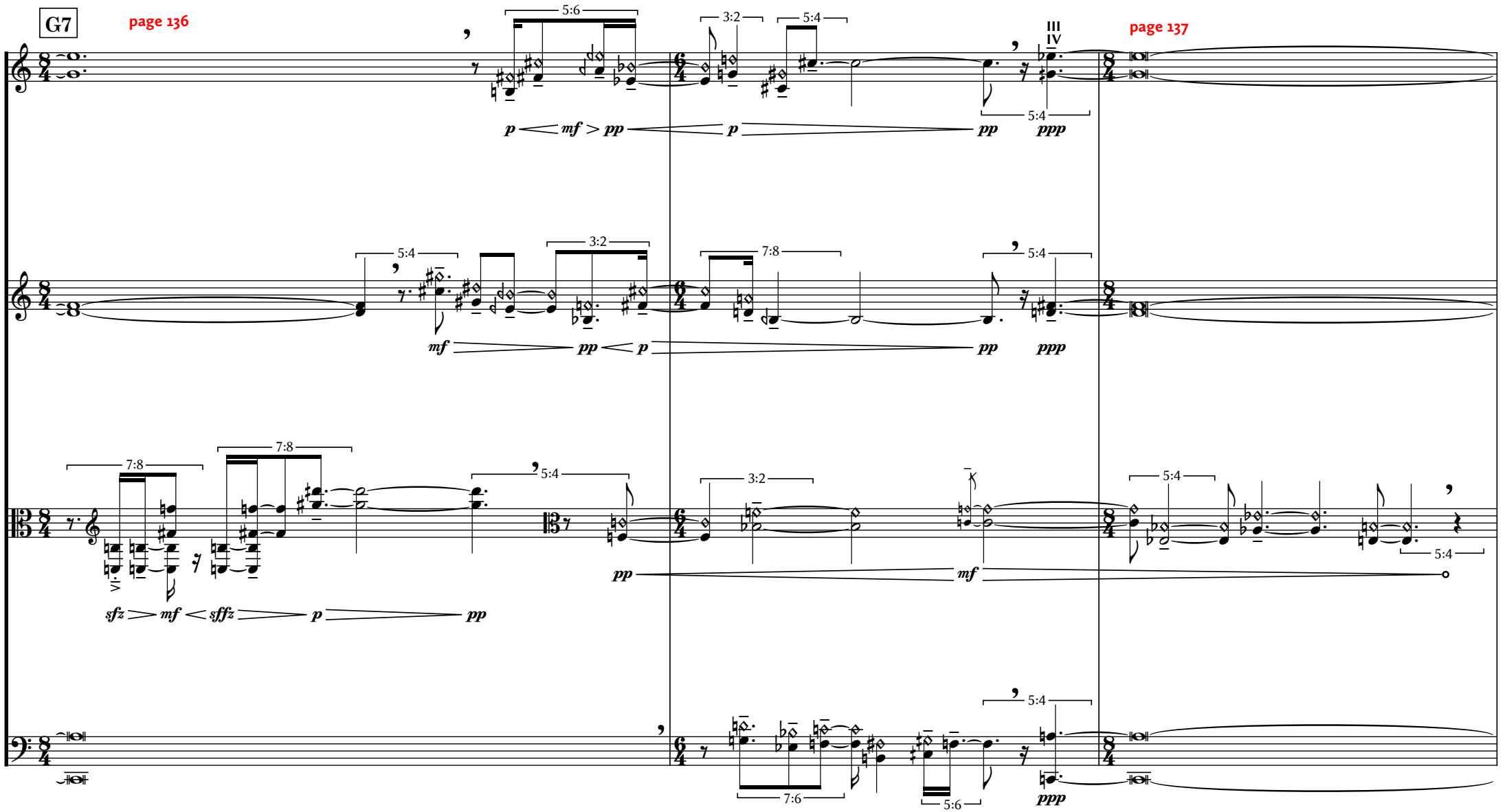
page 132


G5
SP
9:8
7:8
9:8
7:8
pp
poco f
SP
3:2
p
poco f
pizz.
5:4
arco
5:4
p
mfz
p
mfz
5:4
p
pp
ppp
SP
5:4
5:6
p
poco f
p
SP
pp
f

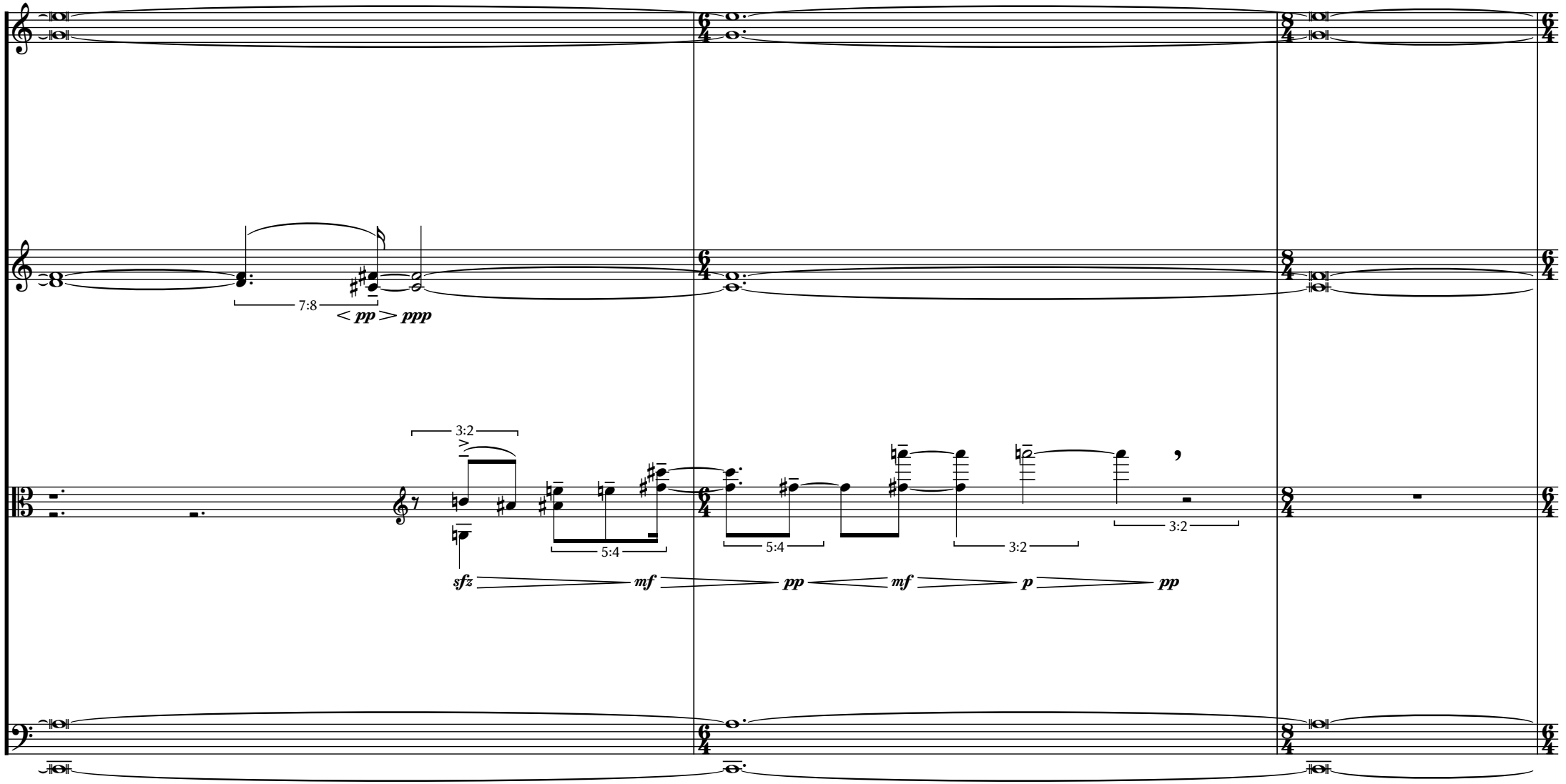

page 133
G6
page 134
(SP)
ORD
SP
pp
ppp
mfz
p
meno mf
mf
ff
5:4
7:8
3:2

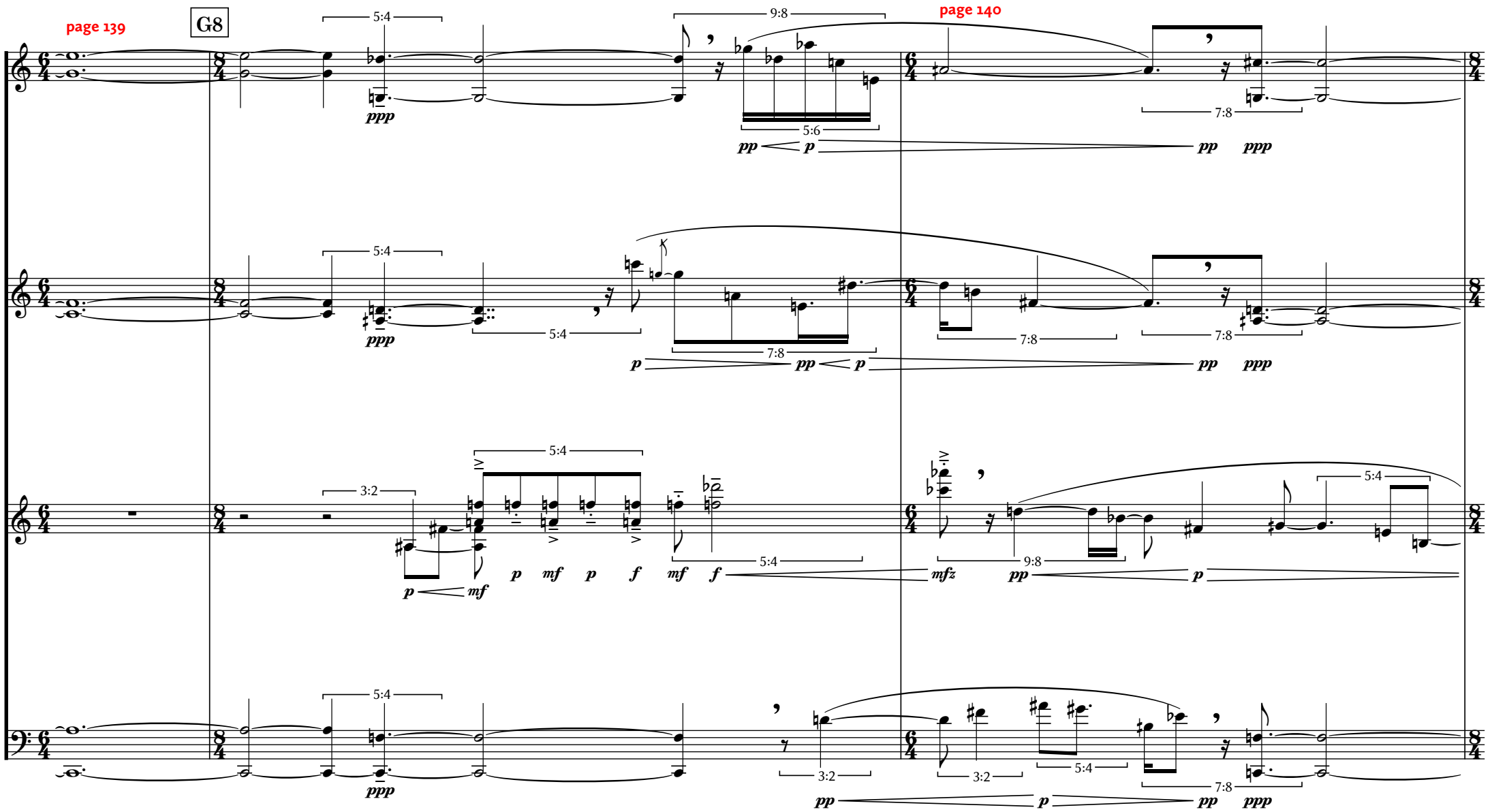
page 135




G7
page 136
page 137
III
IV
5:6
3:2
5:4
7:8
7:6
p mf > pp p pp ppp
mf pp < p pp ppp
sfz > mf < sffz > p pp
pp mf
ppp

page 138

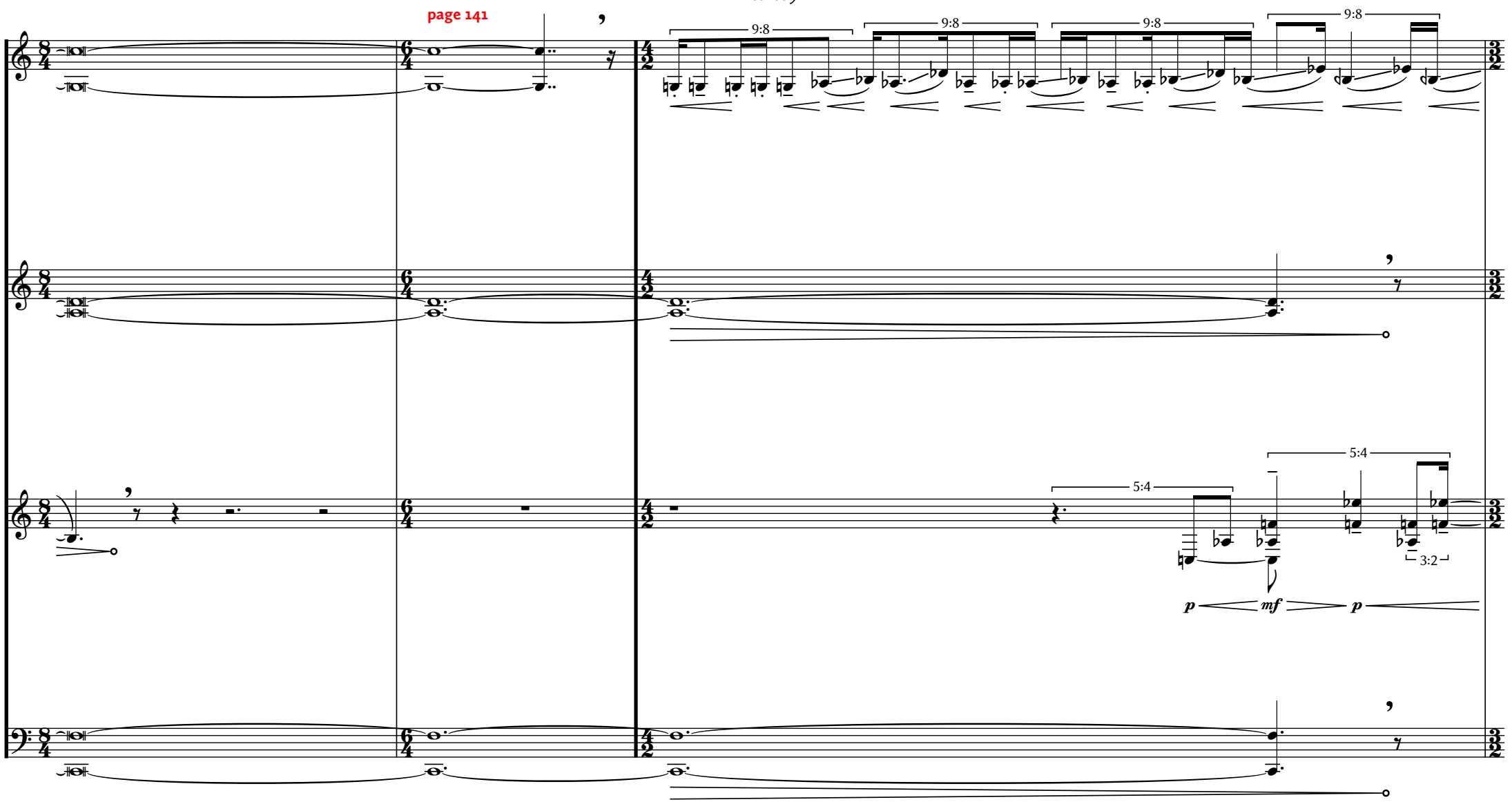



page 139
G8
page 140
5:4
9:8
5:6
7:8
3:2
ppp
pp
p
mf
f
mfz

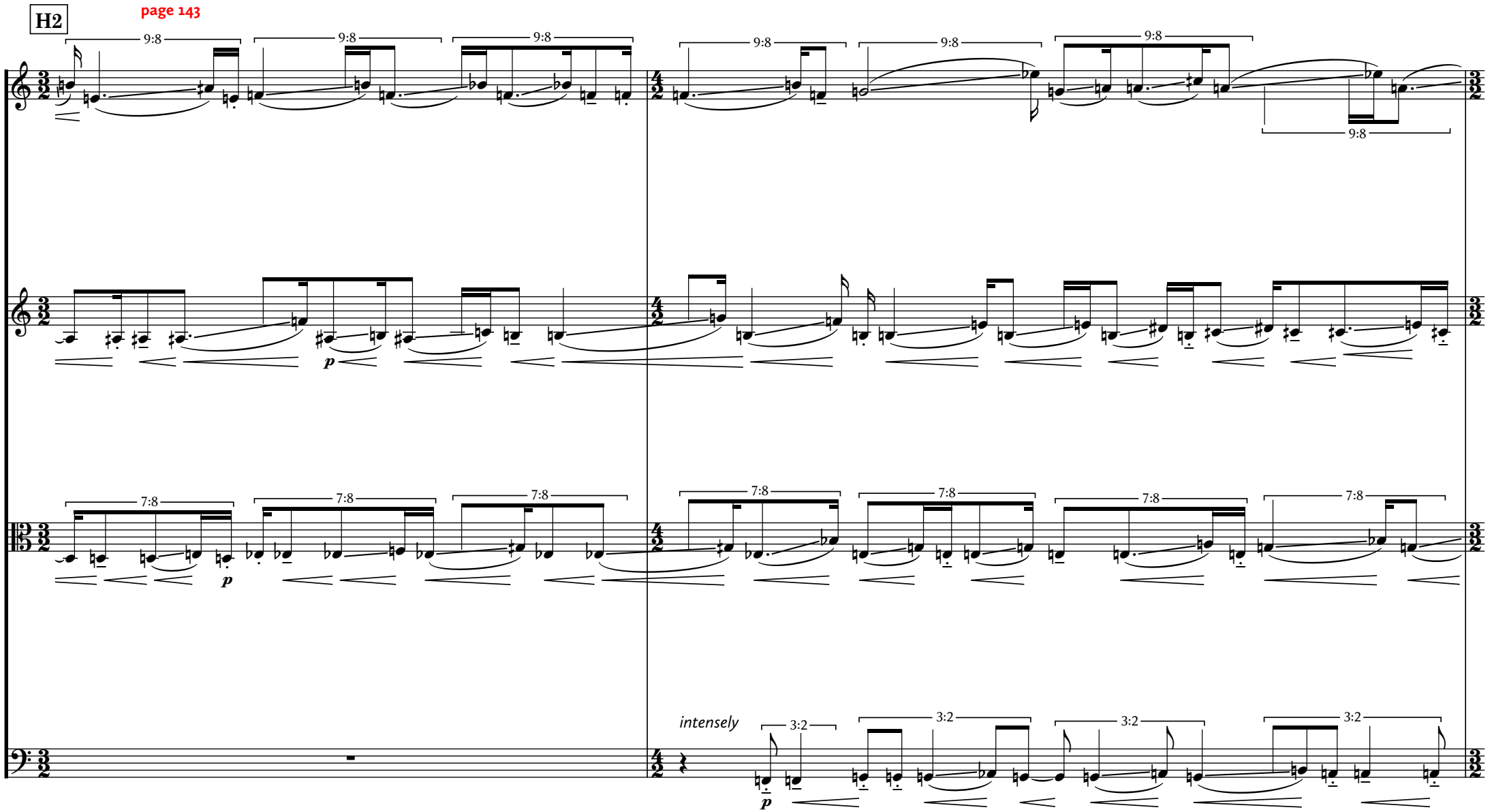
H1 11. CONFLUENCE

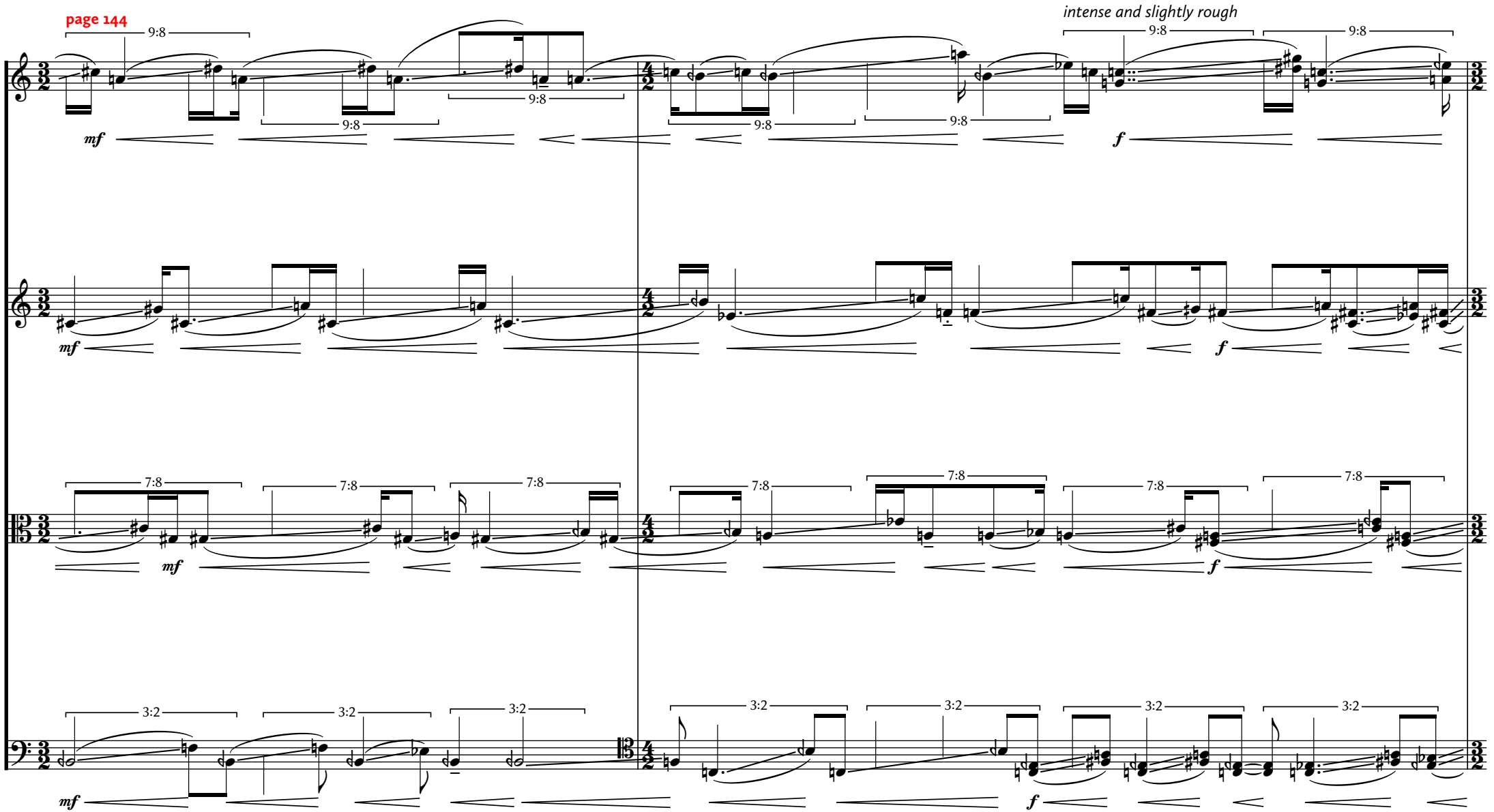
♩ = 80 *intensely*

page 141



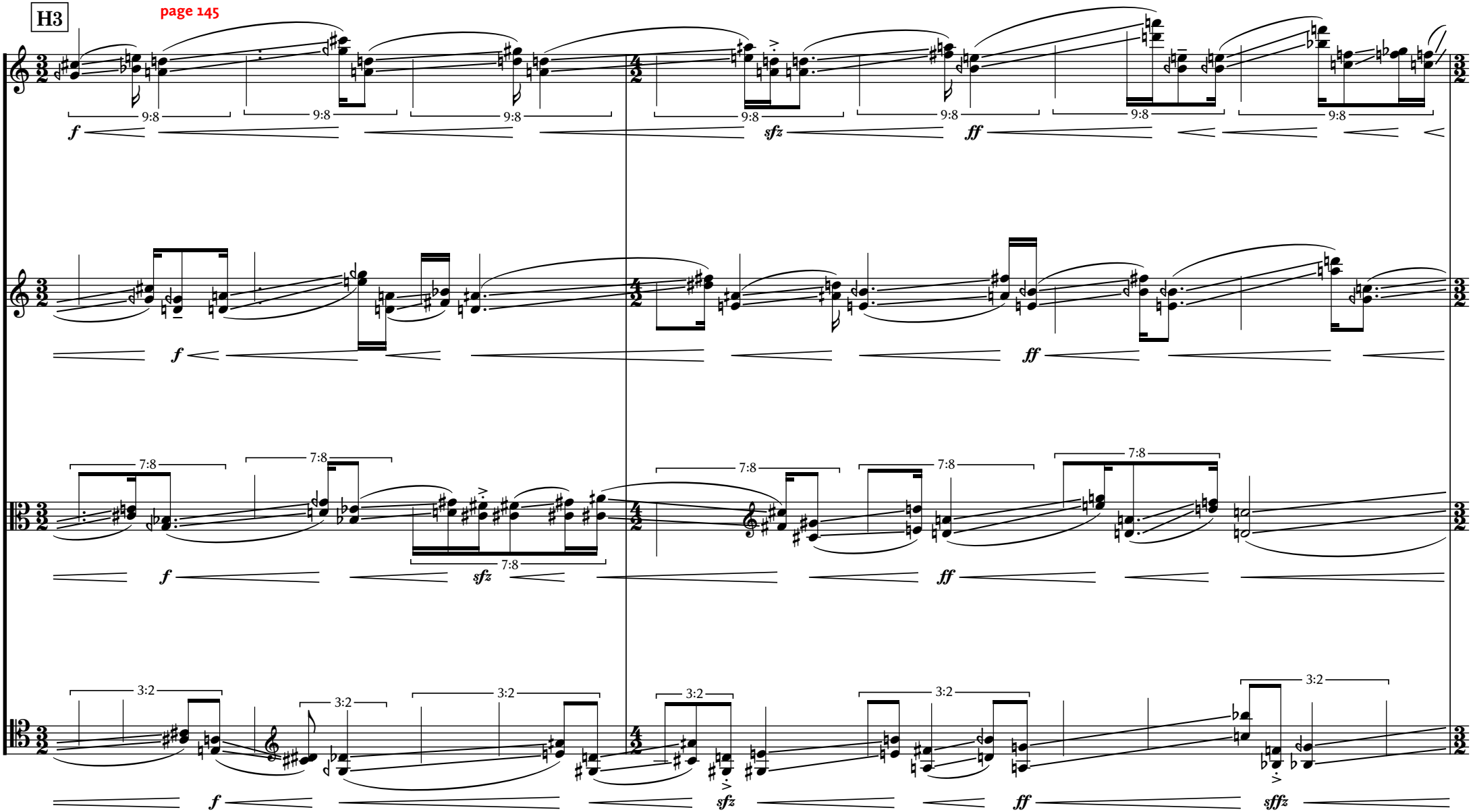
page 142
9:8
9:8
9:8
pp
9:8
9:8
9:8
9:8
intensely
pp
3:2
5:4
3:2
5:4
f
intensely
7:8
pp


H2
page 143
9:8
7:8
3:2
intensely
p

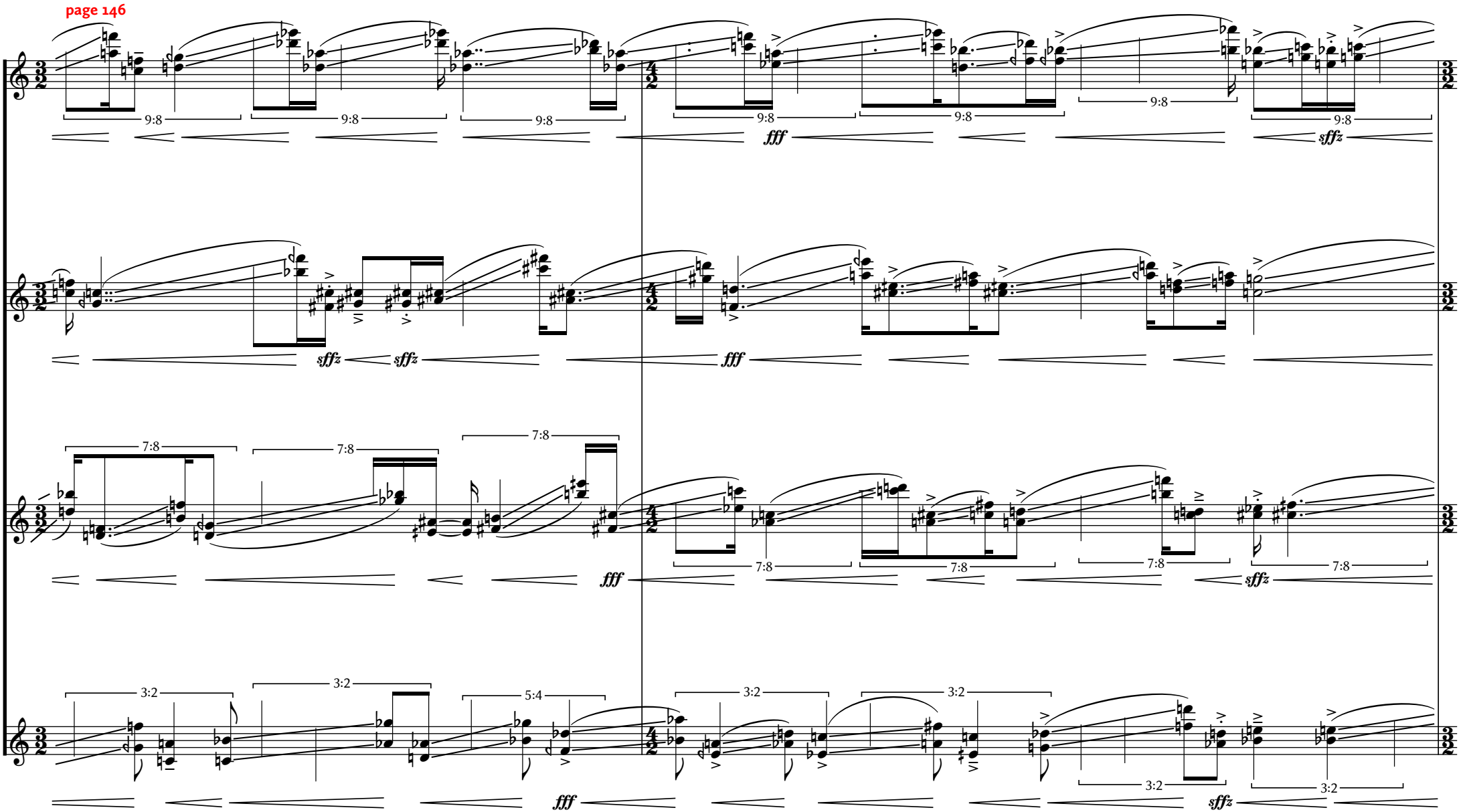

page 144
intense and slightly rough
9:8
7:8
3:2
mf
f

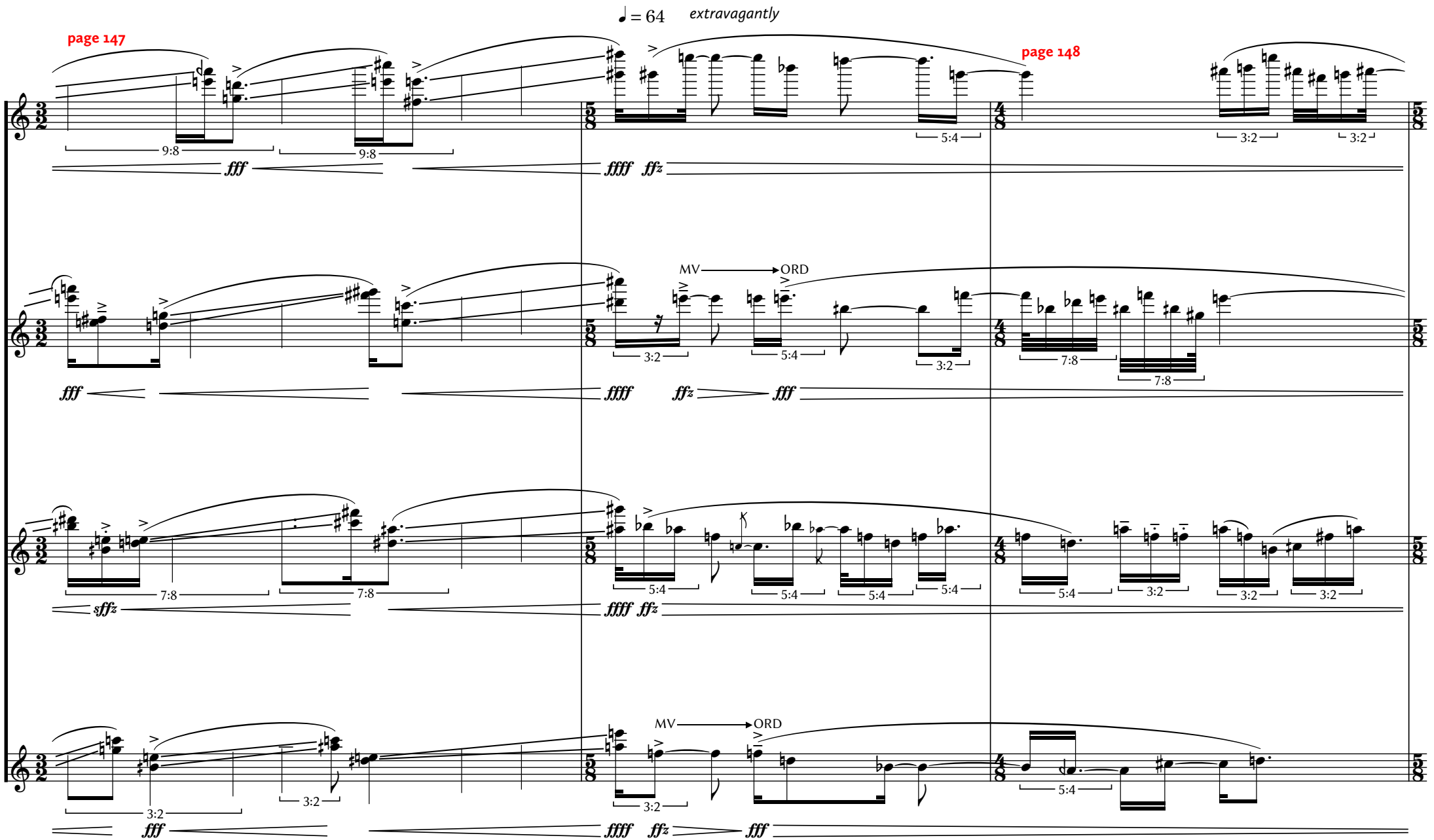
H3

page 145



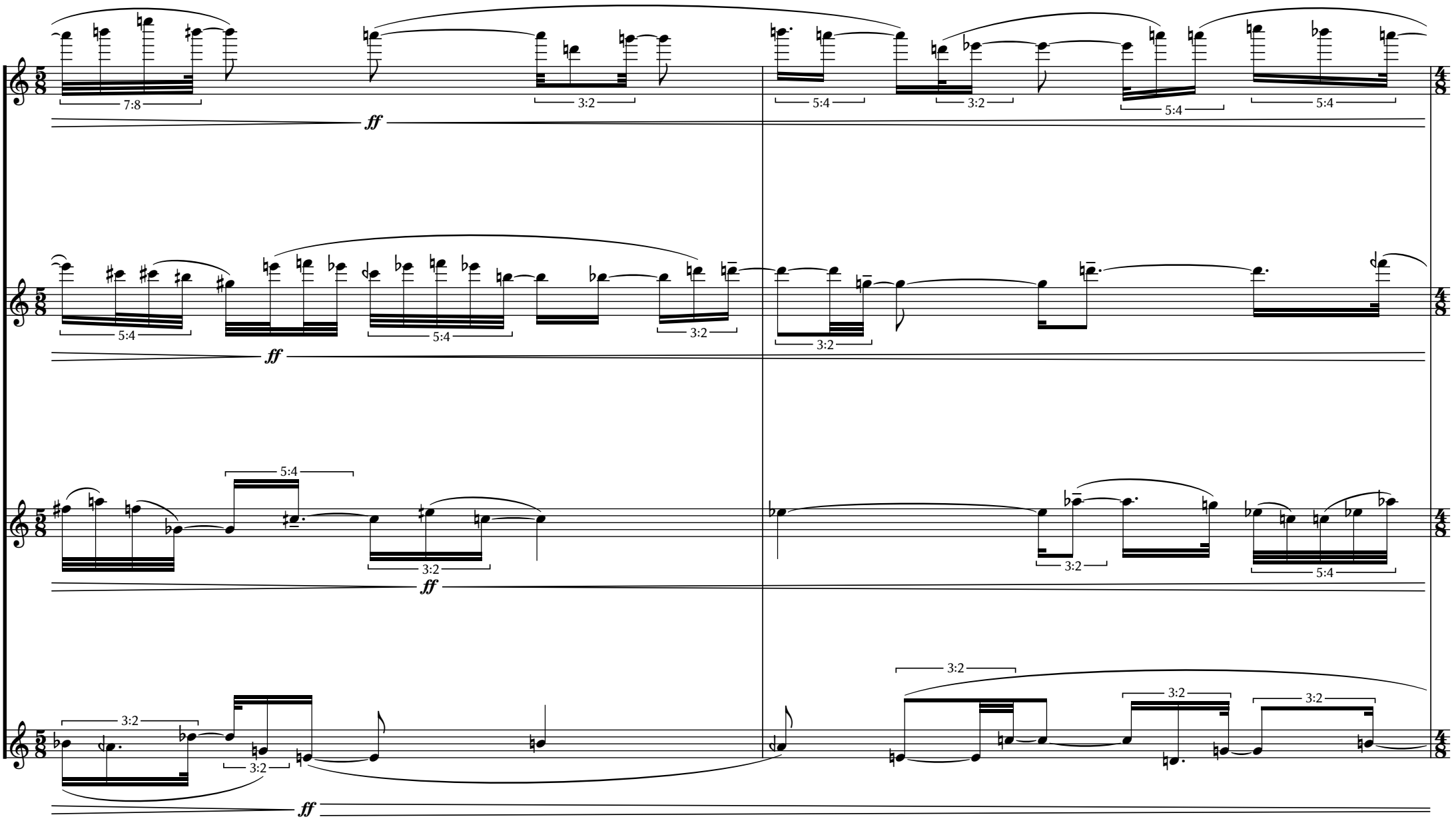
page 146



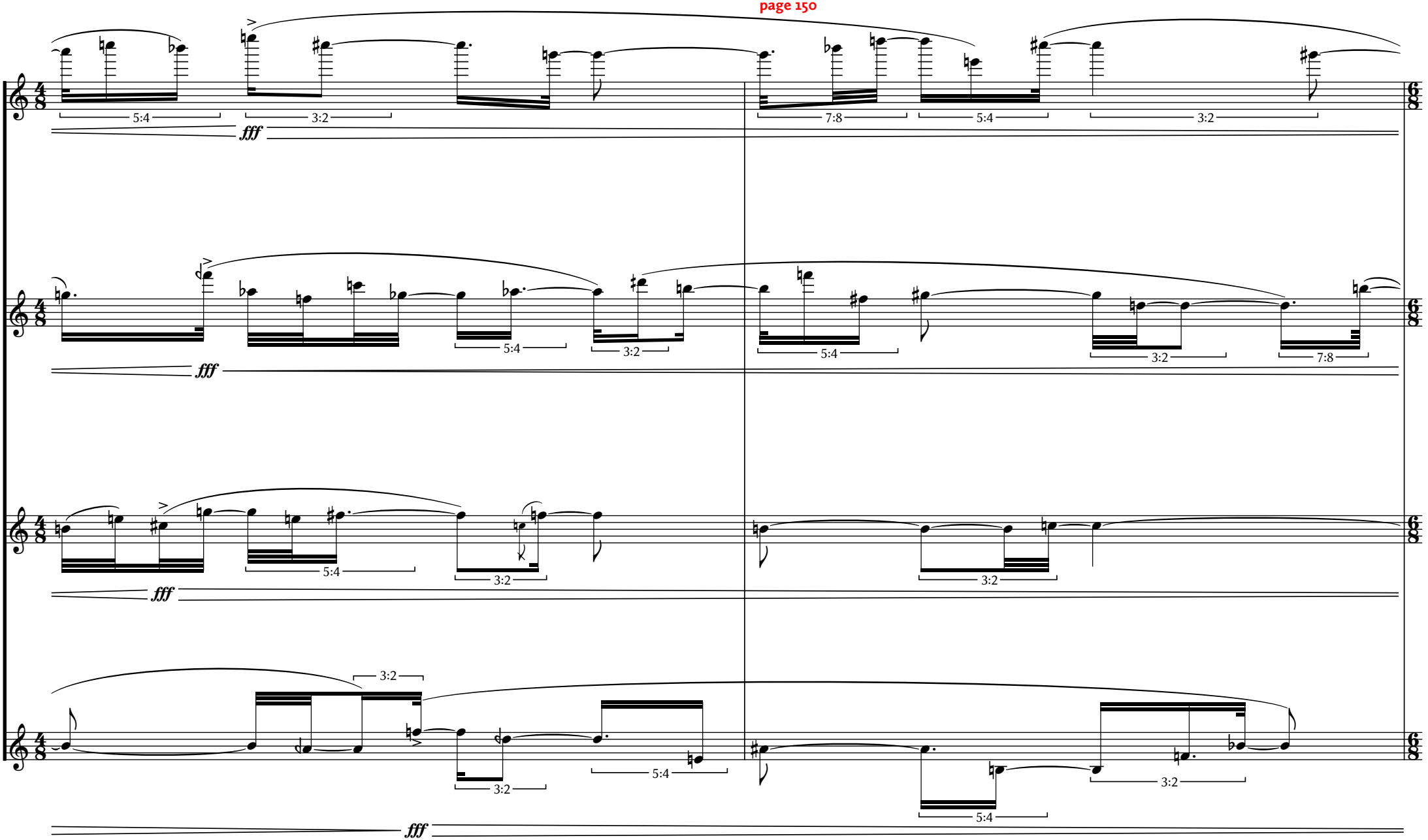

♩ = 64 extravagantly
page 147
page 148
MV → ORD
MV → ORD

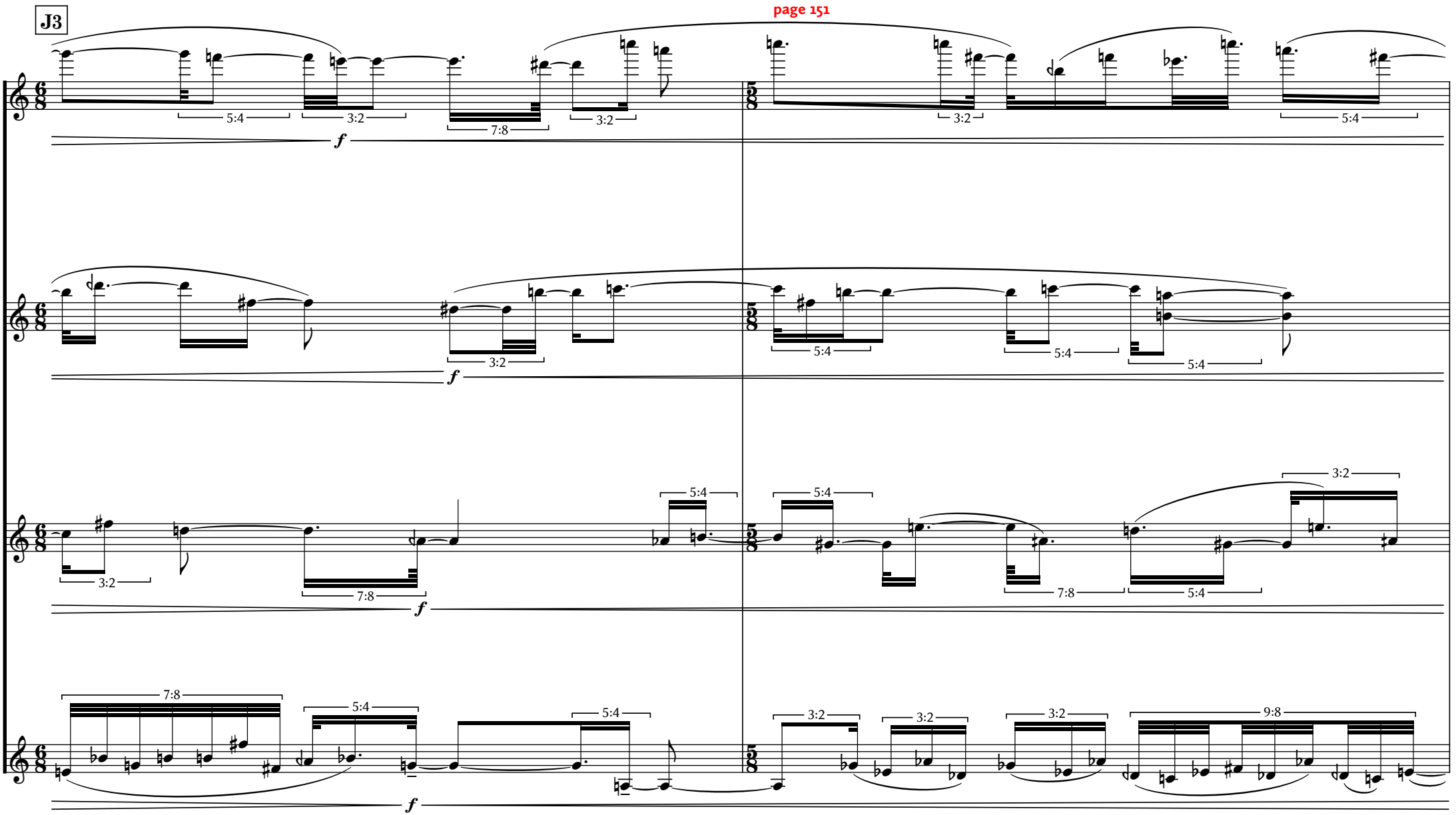
J2

page 149



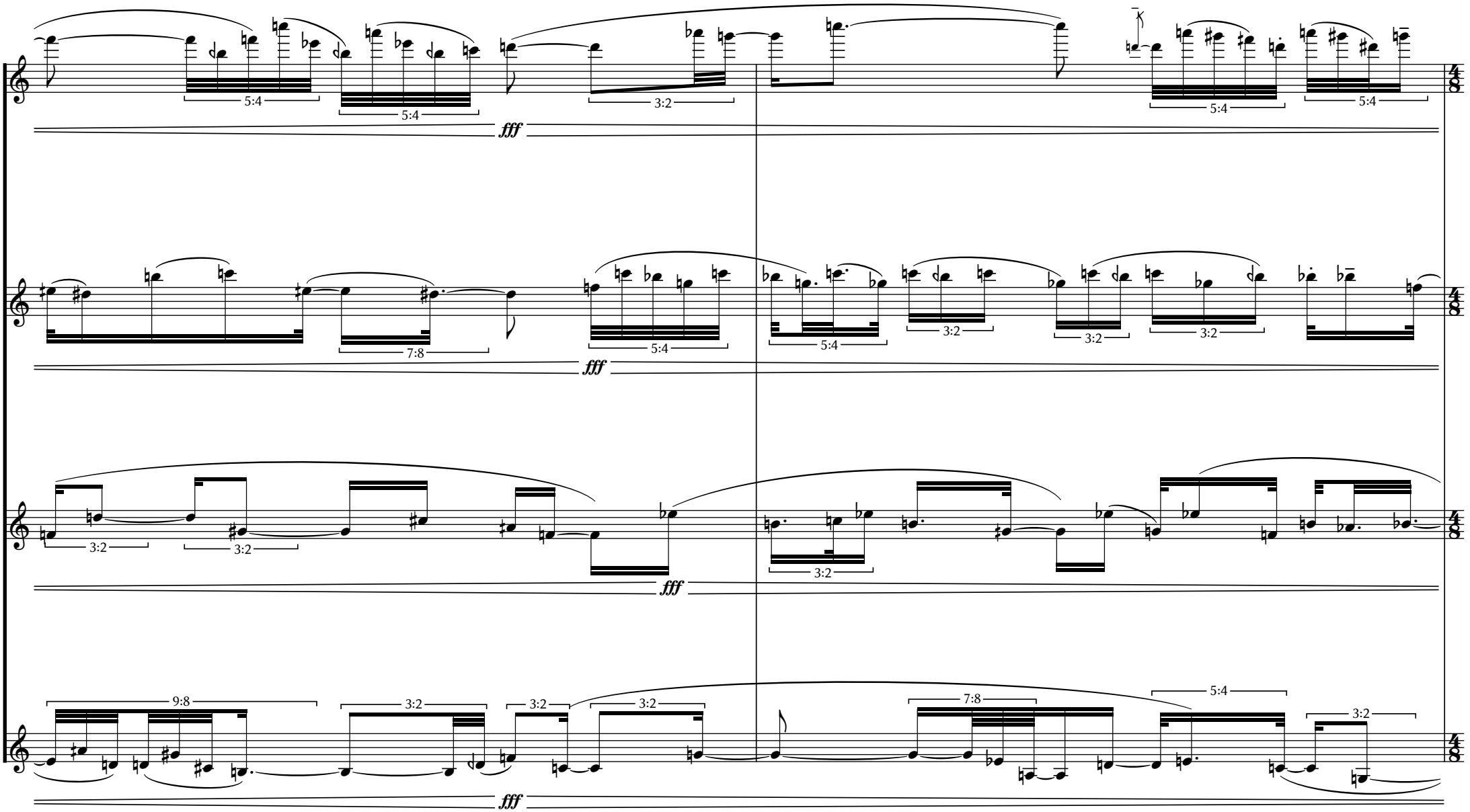
page 150



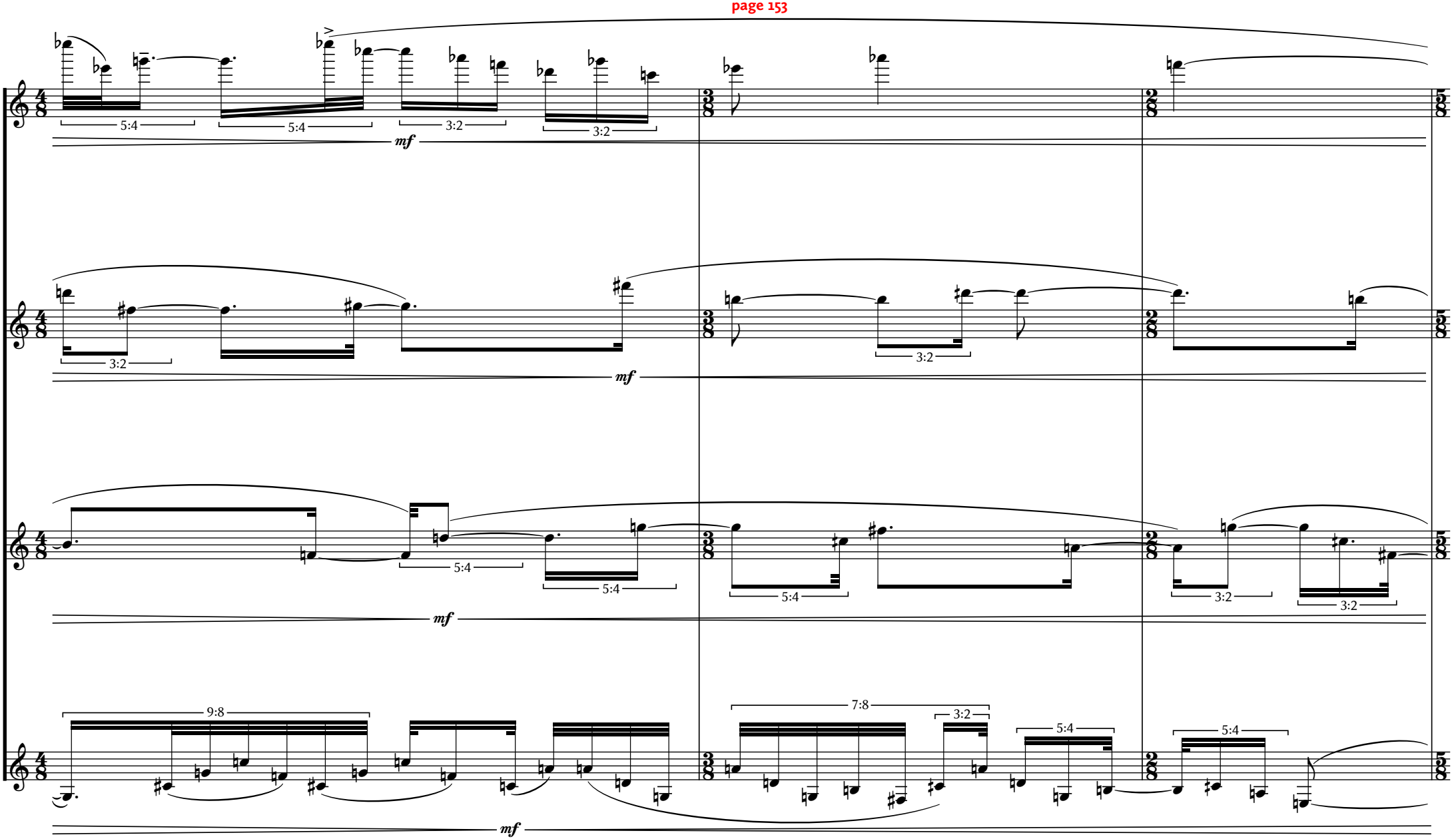

J3
page 151
f
5:4
3:2
7:8
3:2
3:2
5:4
f
3:2
5:4
5:4
5:4
f
3:2
7:8
5:4
5:4
3:2
7:8
5:4
f
7:8
5:4
5:4
3:2
3:2
3:2
9:8
f

J4

page 152

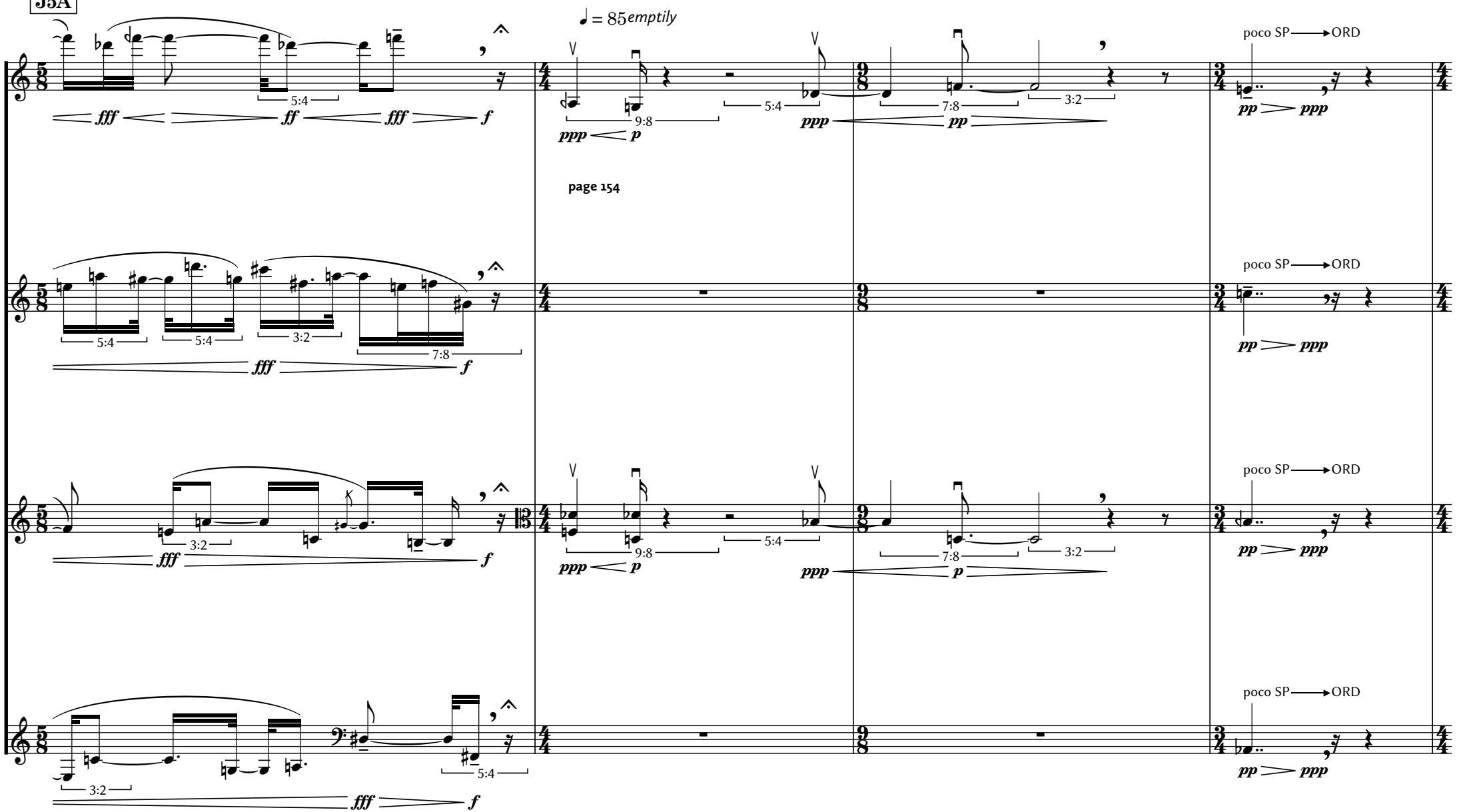

5:4
5:4
3:2
5:4
5:4
fff
7:8
5:4
5:4
3:2
3:2
3:2
fff
3:2
3:2
3:2
fff
9:8
3:2
3:2
3:2
7:8
5:4
3:2
fff

page 153



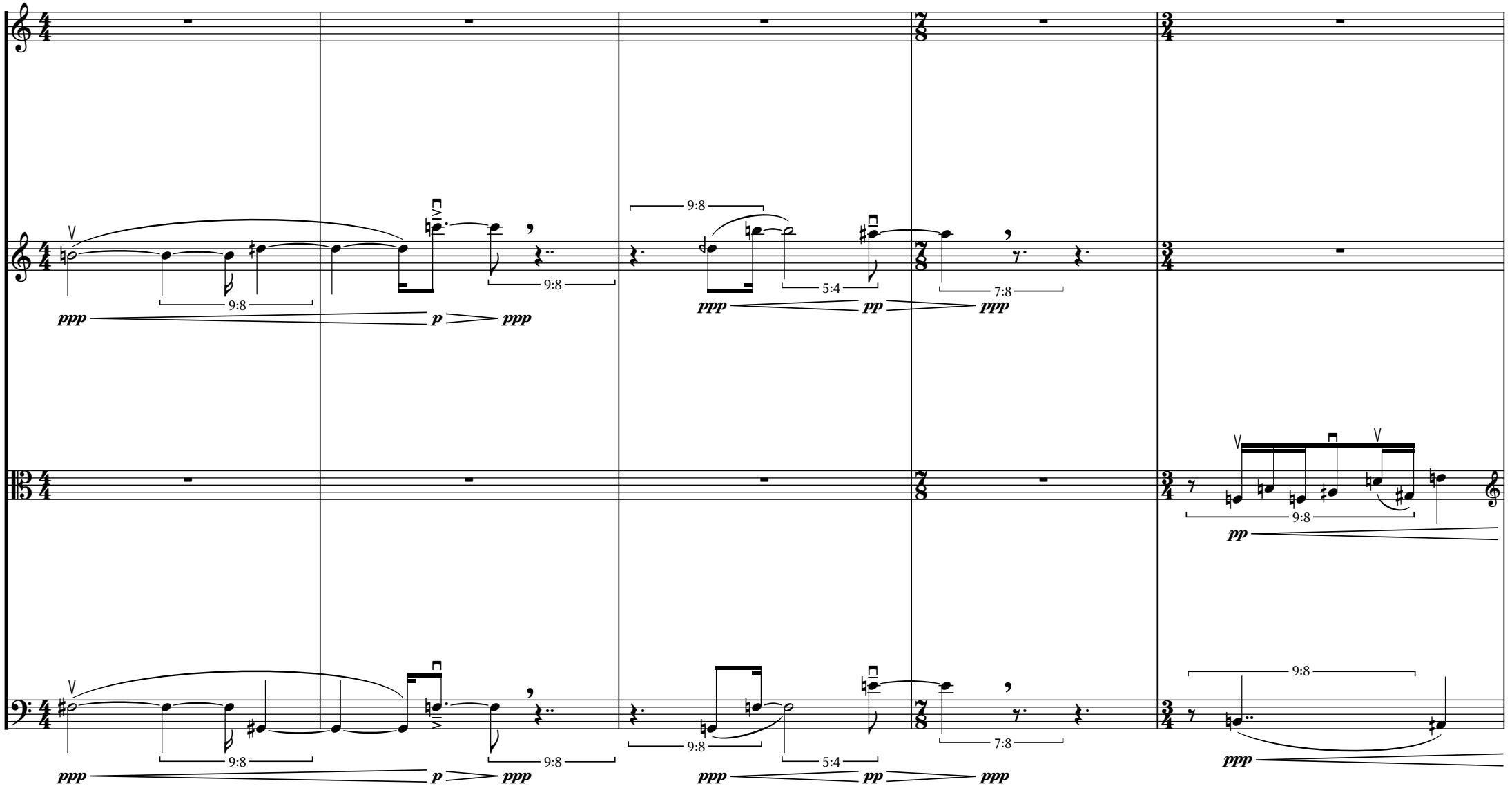
J5A

J5B **13. BINARIES II**

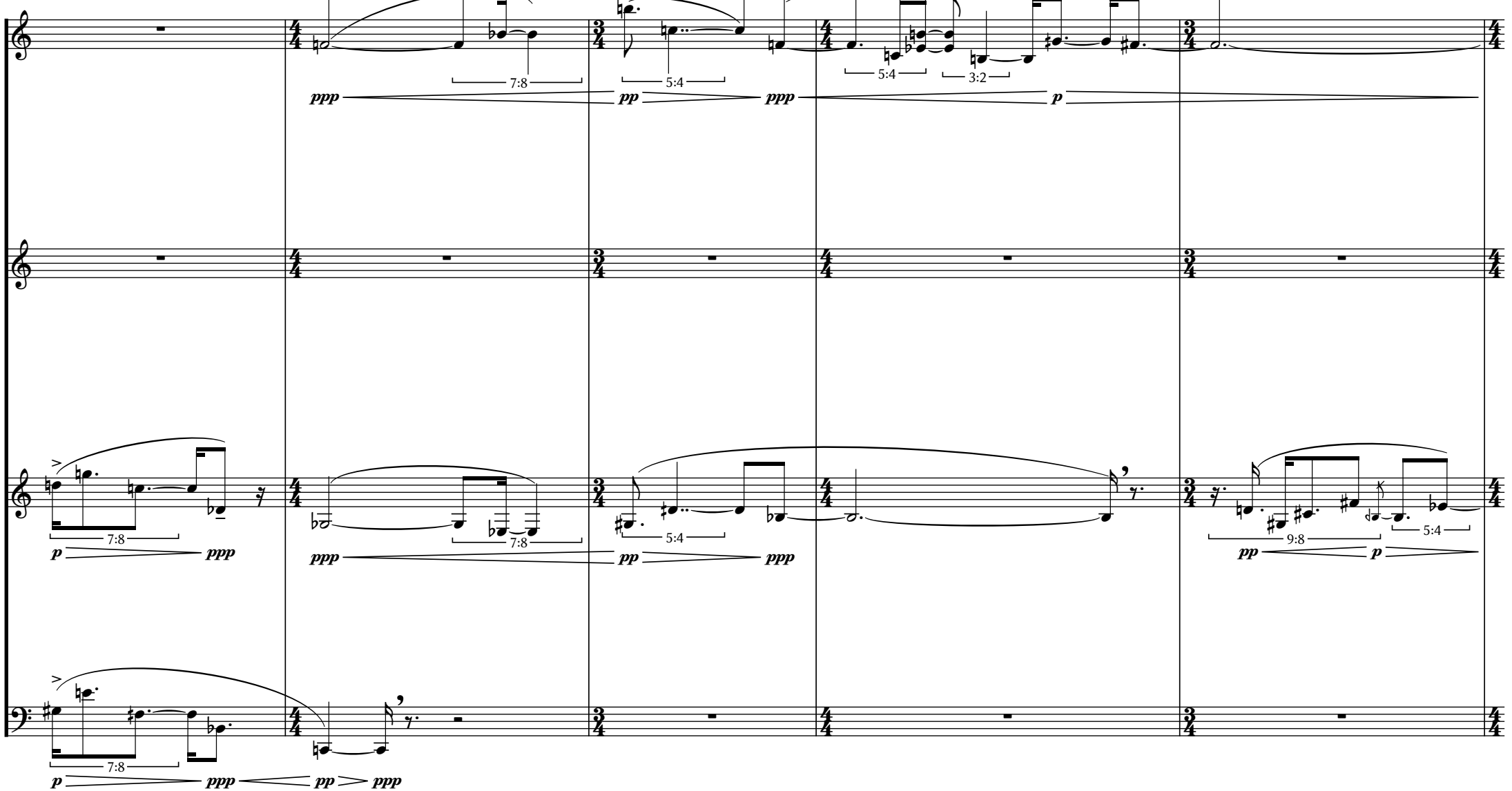


page 155

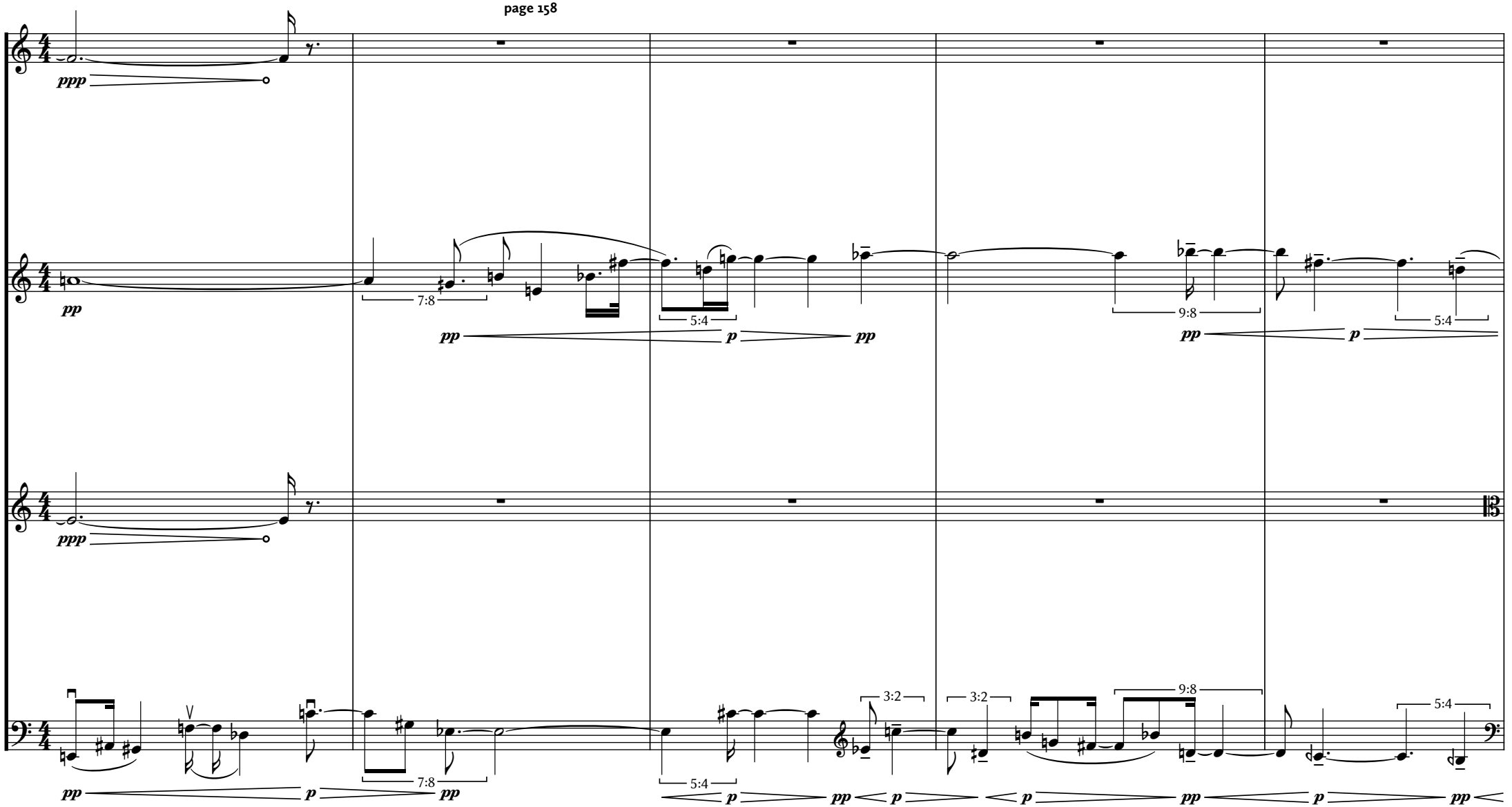
page 156



page 157



page 158

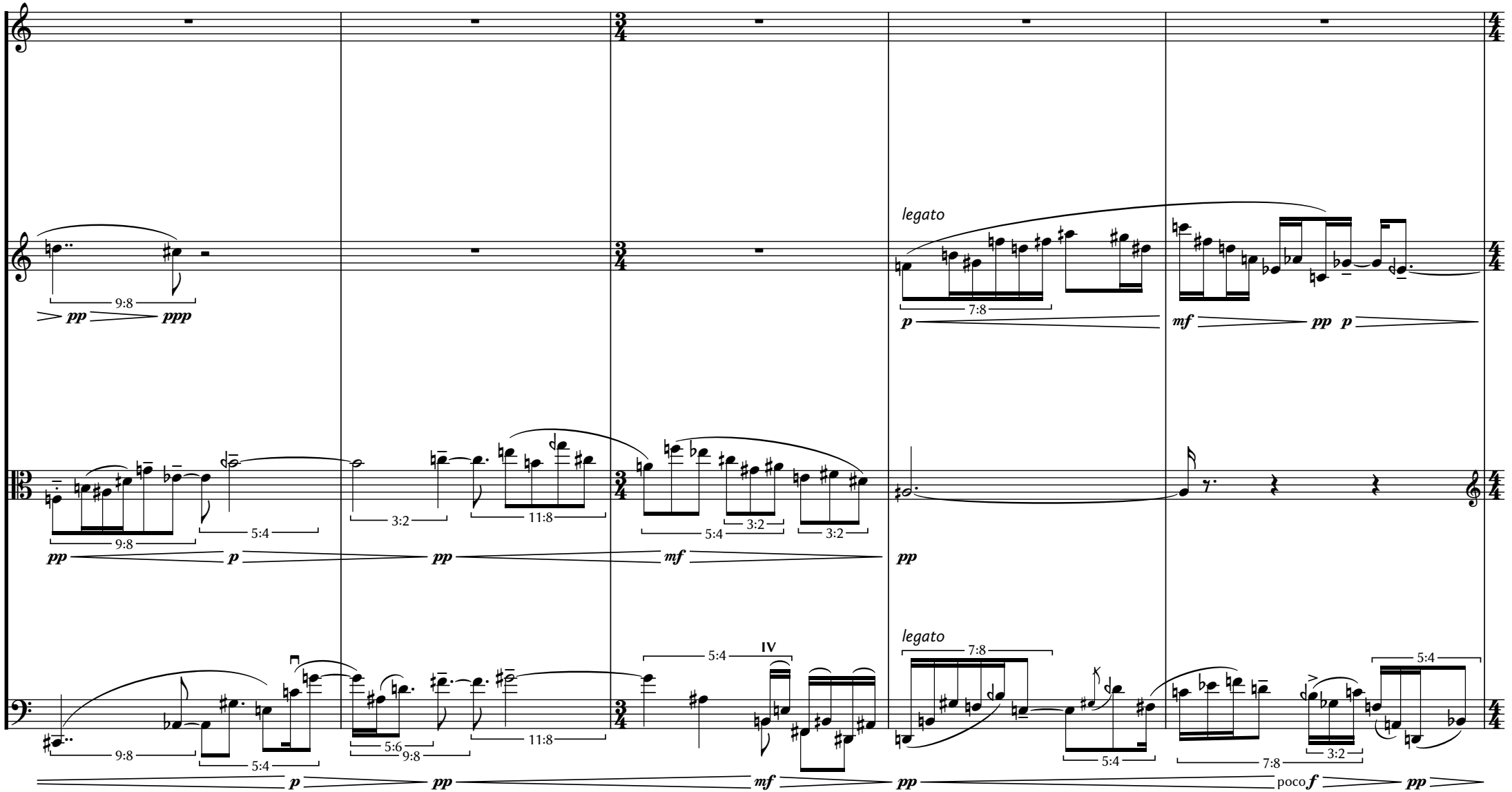


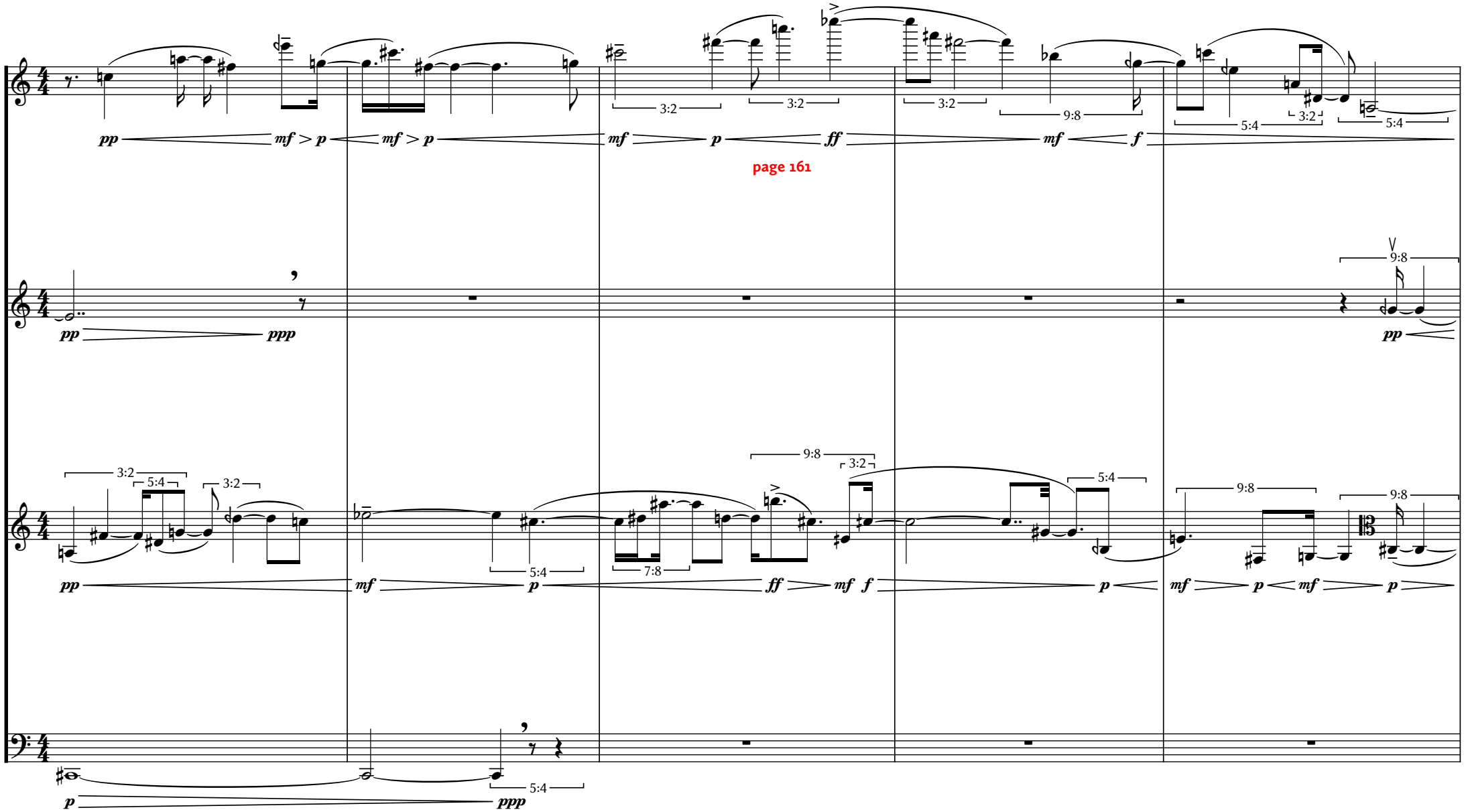
J5C

page 159

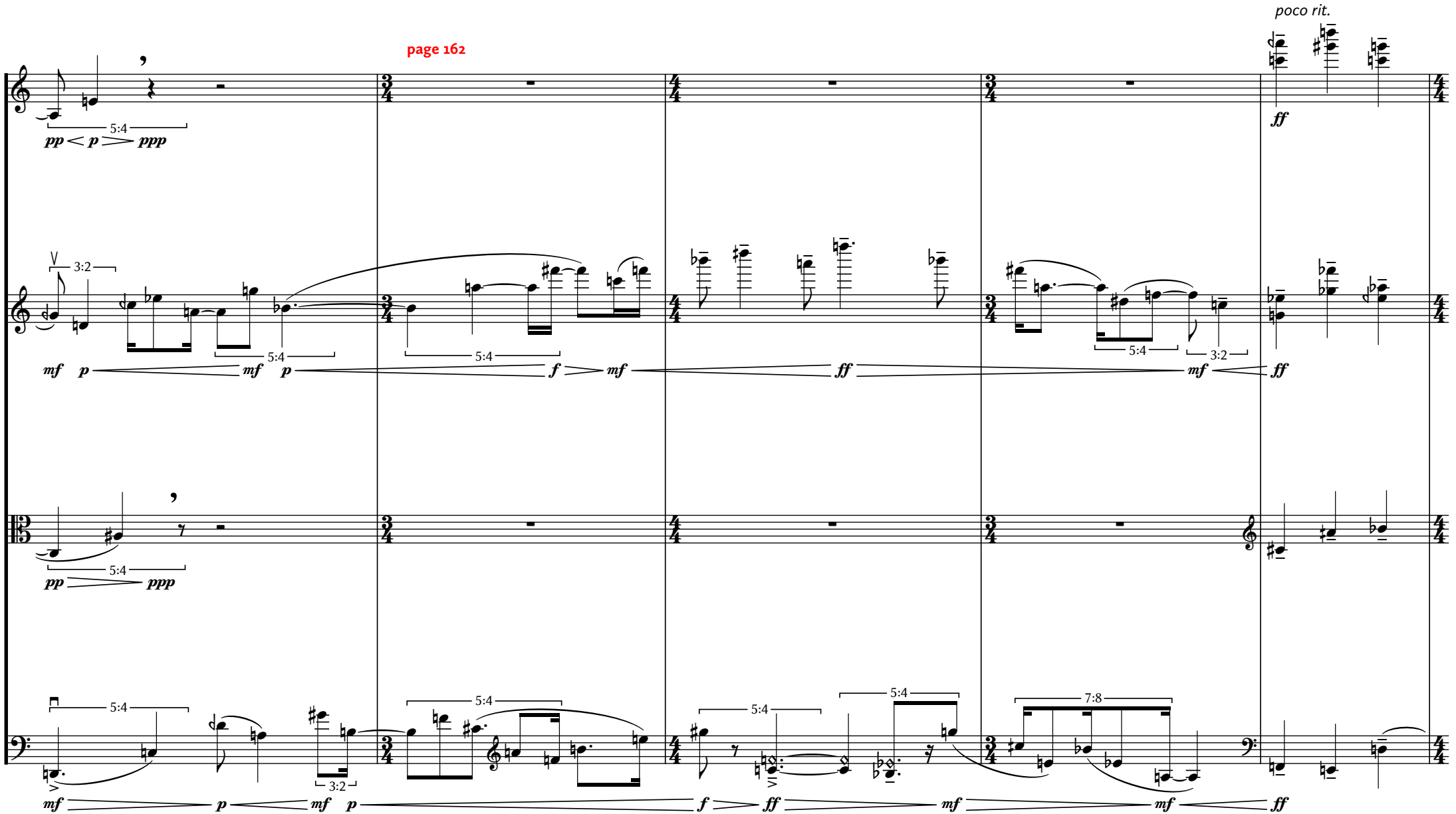
more warmly: rubato

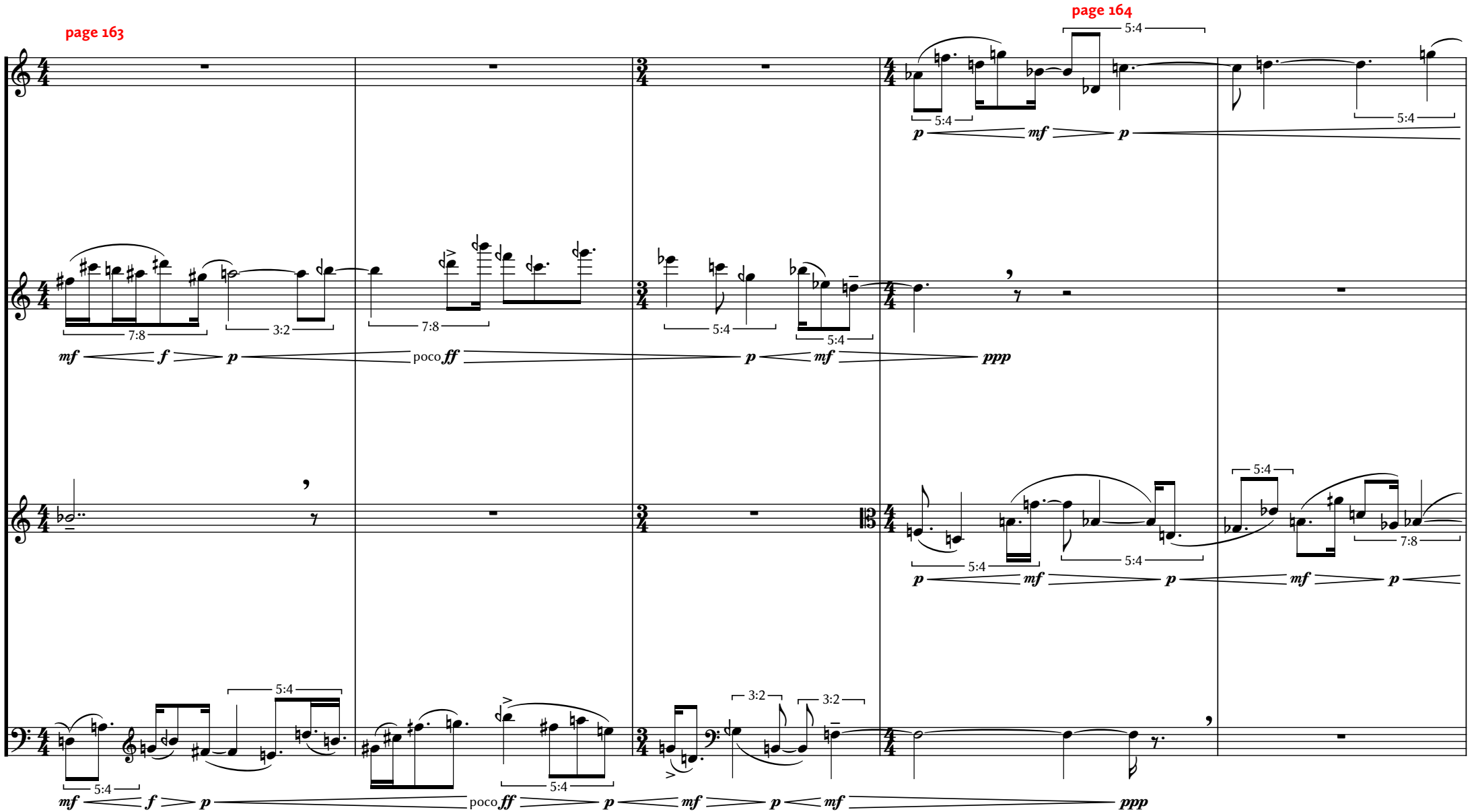
page 160

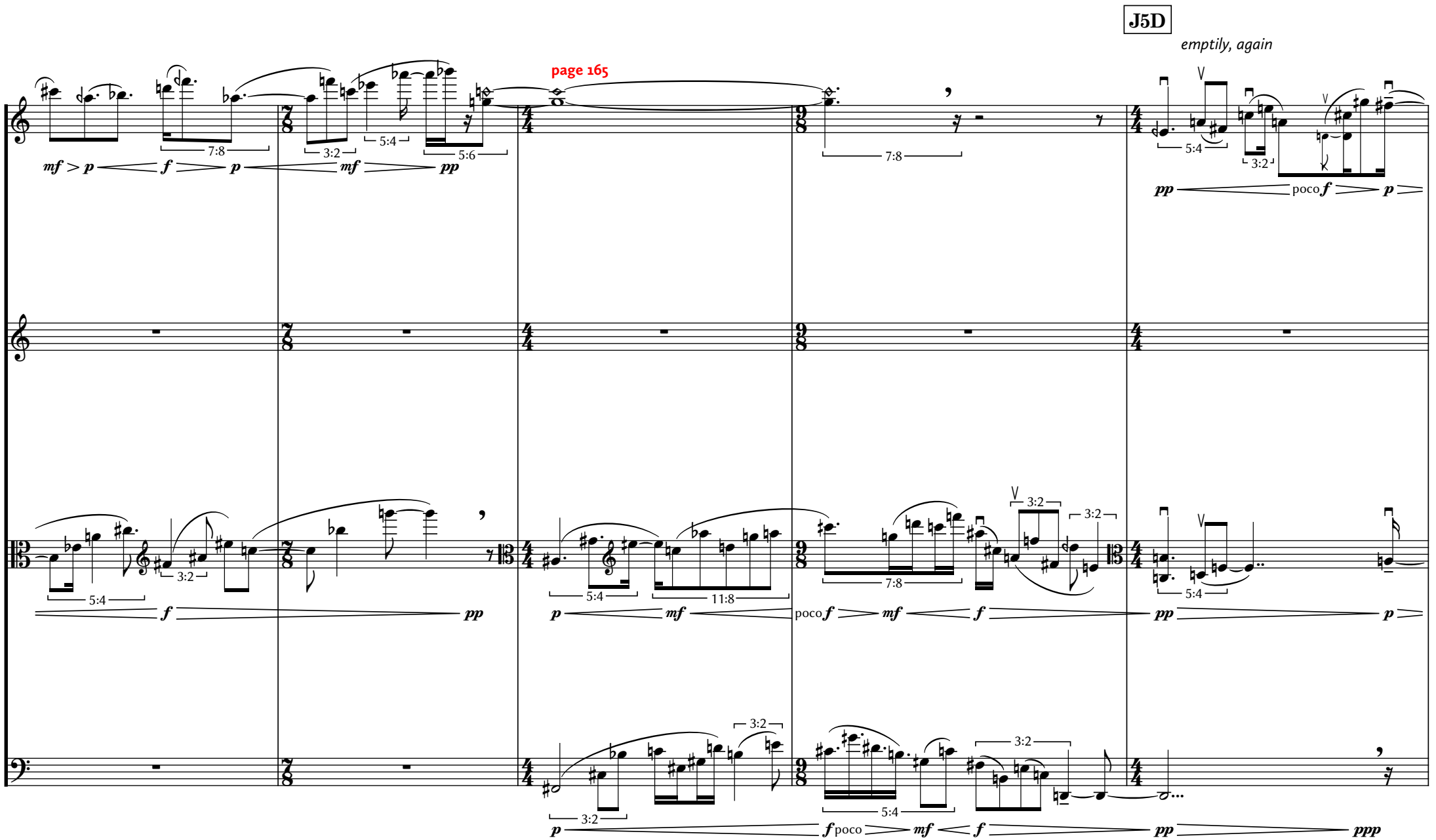


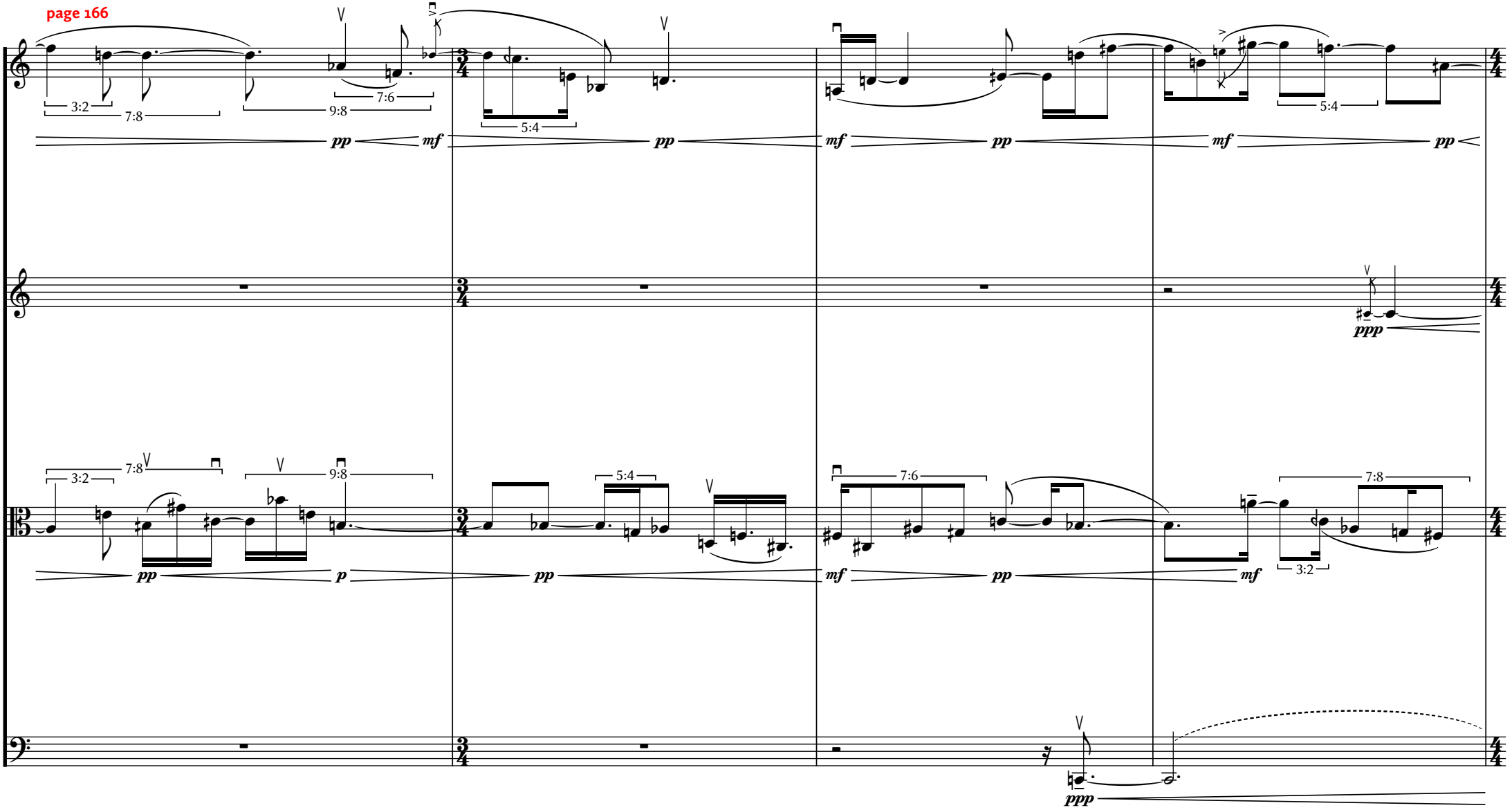

page 161

page 162


poco rit.
pp < p > ppp
ff
mf p mf p f mf ff mf ff
pp ppp
mf p mf p f ff mf mf ff
5:4
3:2
7:8

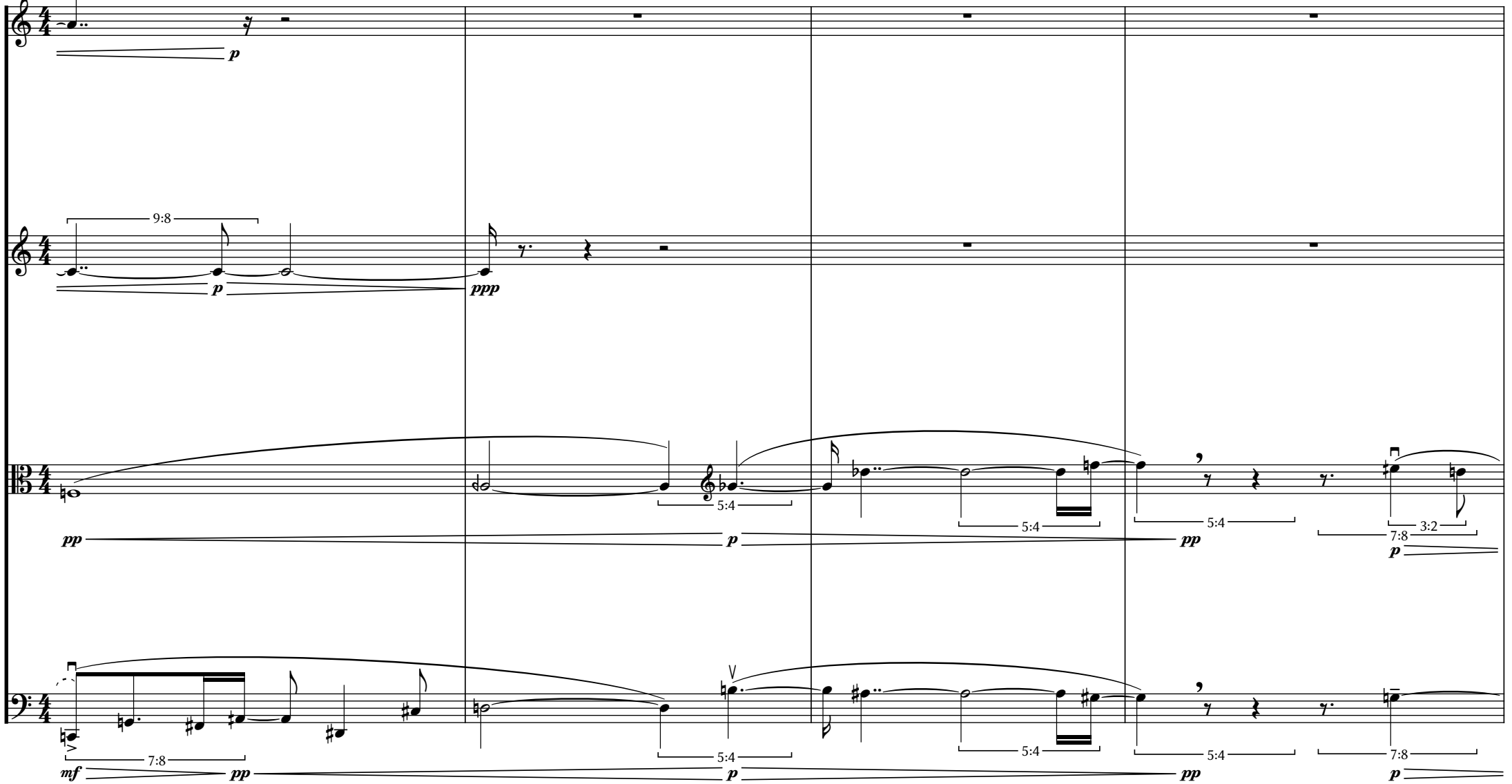

page 163
page 164
7:8
3:2
7:8
5:4
5:4
5:4
5:4
5:4
5:4
5:4
5:4
7:8
3:2
3:2
5:4
5:4
mf f p poco ff p p mf ppp
p mf p
p mf p mf p
mf f p poco ff p mf p mf ppp


J5D
emptily, again
page 165

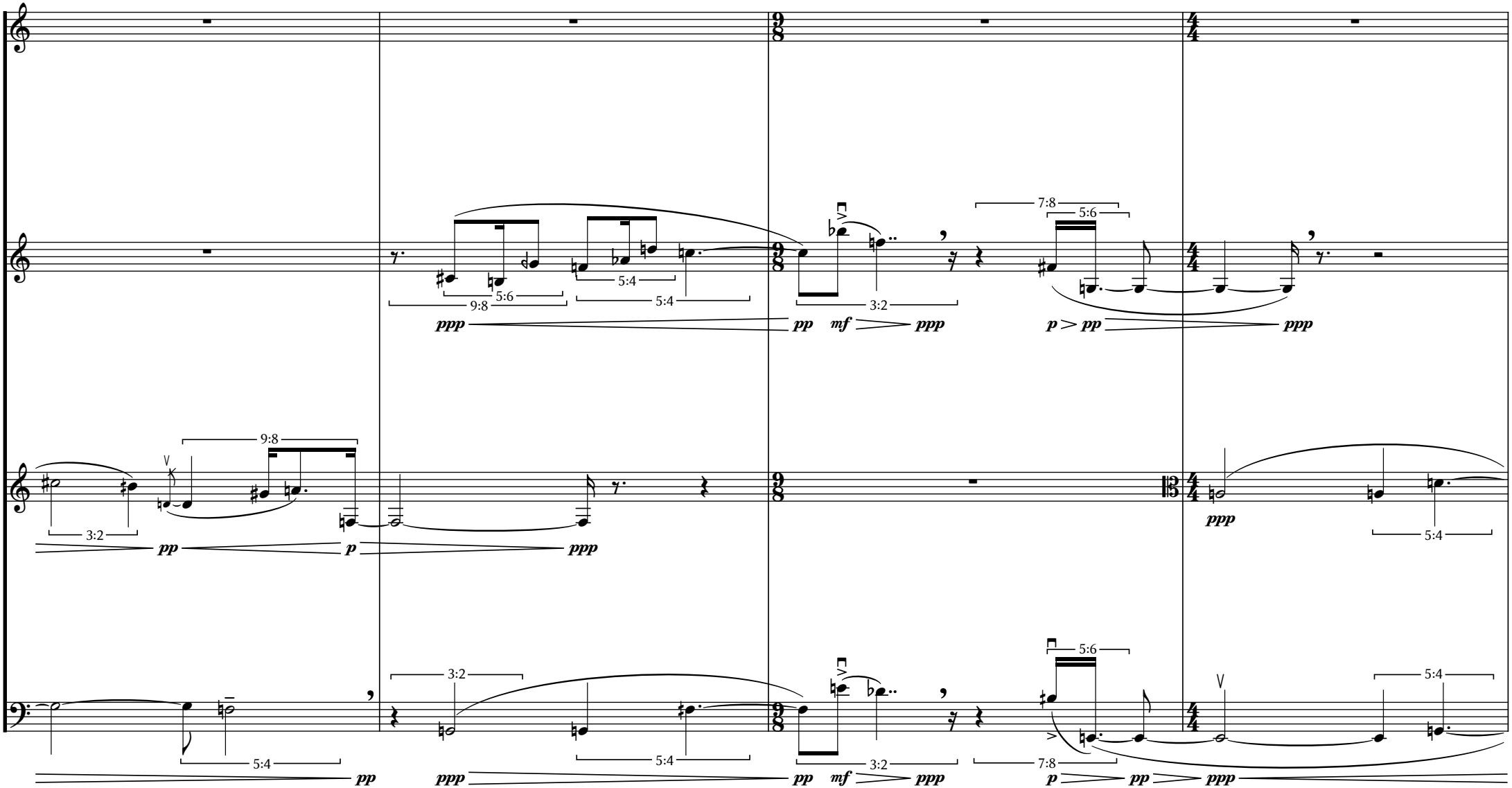

page 166
3:2
7:8
9:8
7:6
5:4
pp
mf
ppp
p

page 167

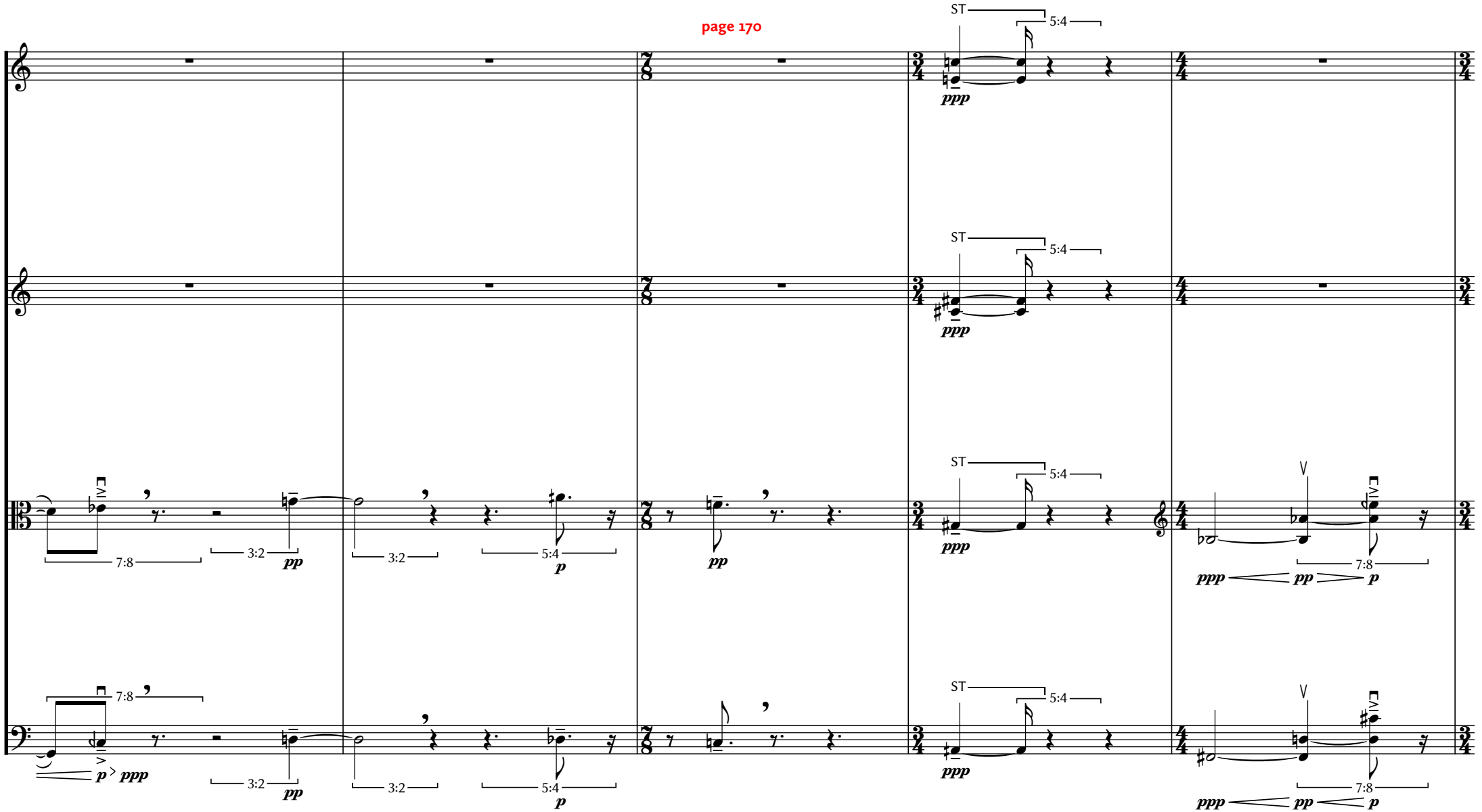
page 168



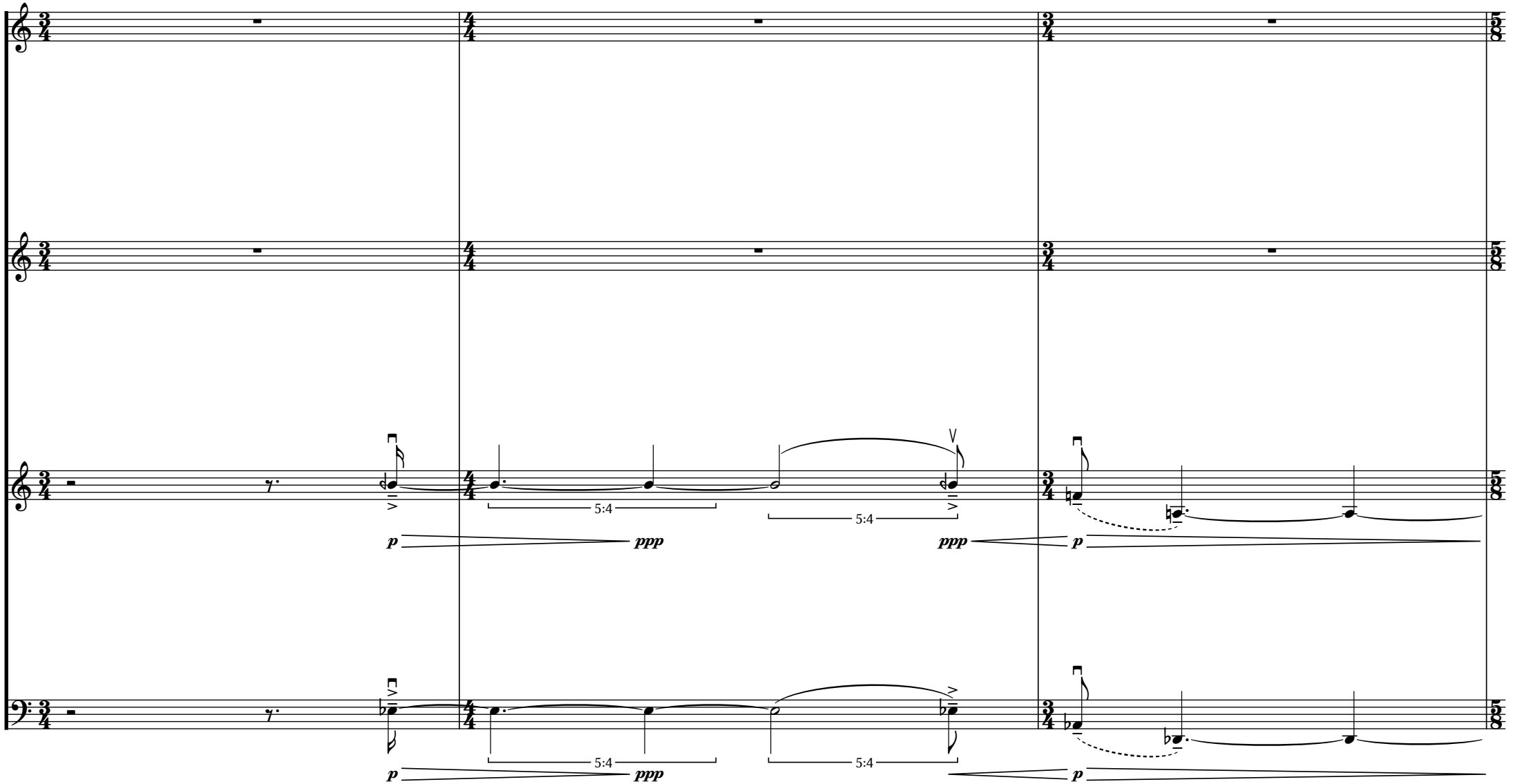
page 169


9:8
5:6
5:4
5:4
3:2
7:8
5:6
ppp
pp
mf
ppp
p
pp
ppp
9:8
3:2
pp
p
ppp
ppp
5:4
3:2
5:4
5:6
5:4
5:4
3:2
7:8
pp
ppp
pp
mf
ppp
p
pp
ppp

page 170



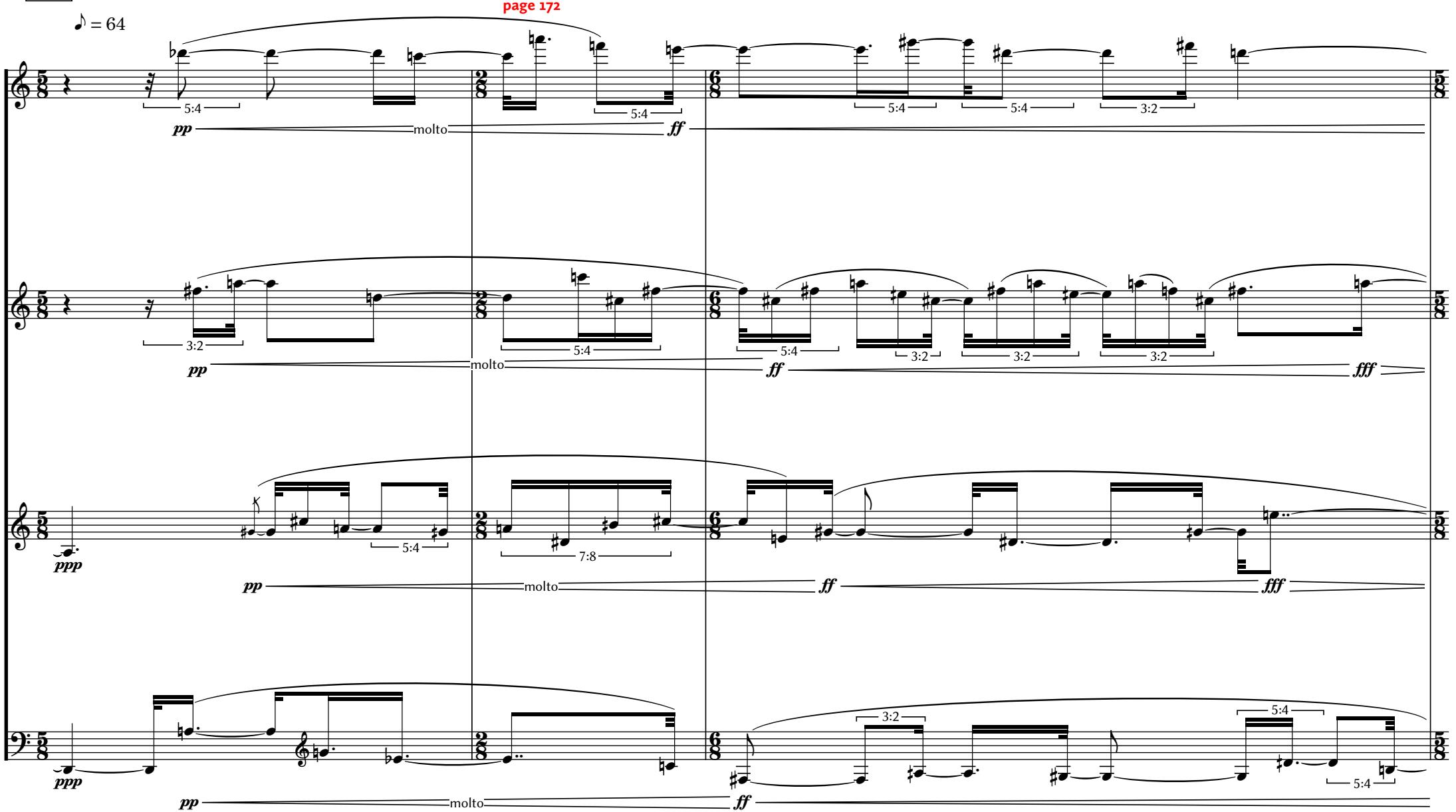
page 171

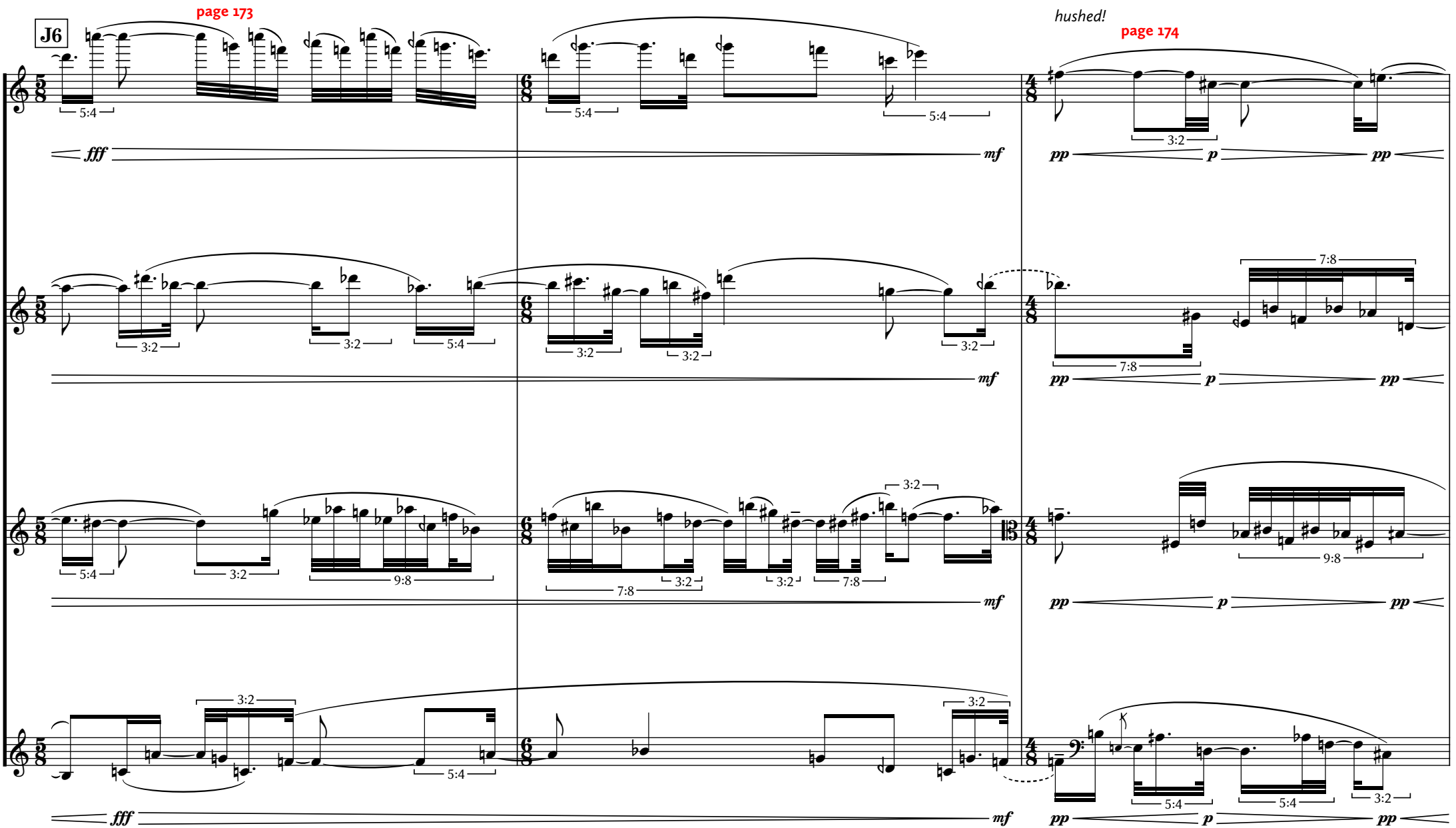


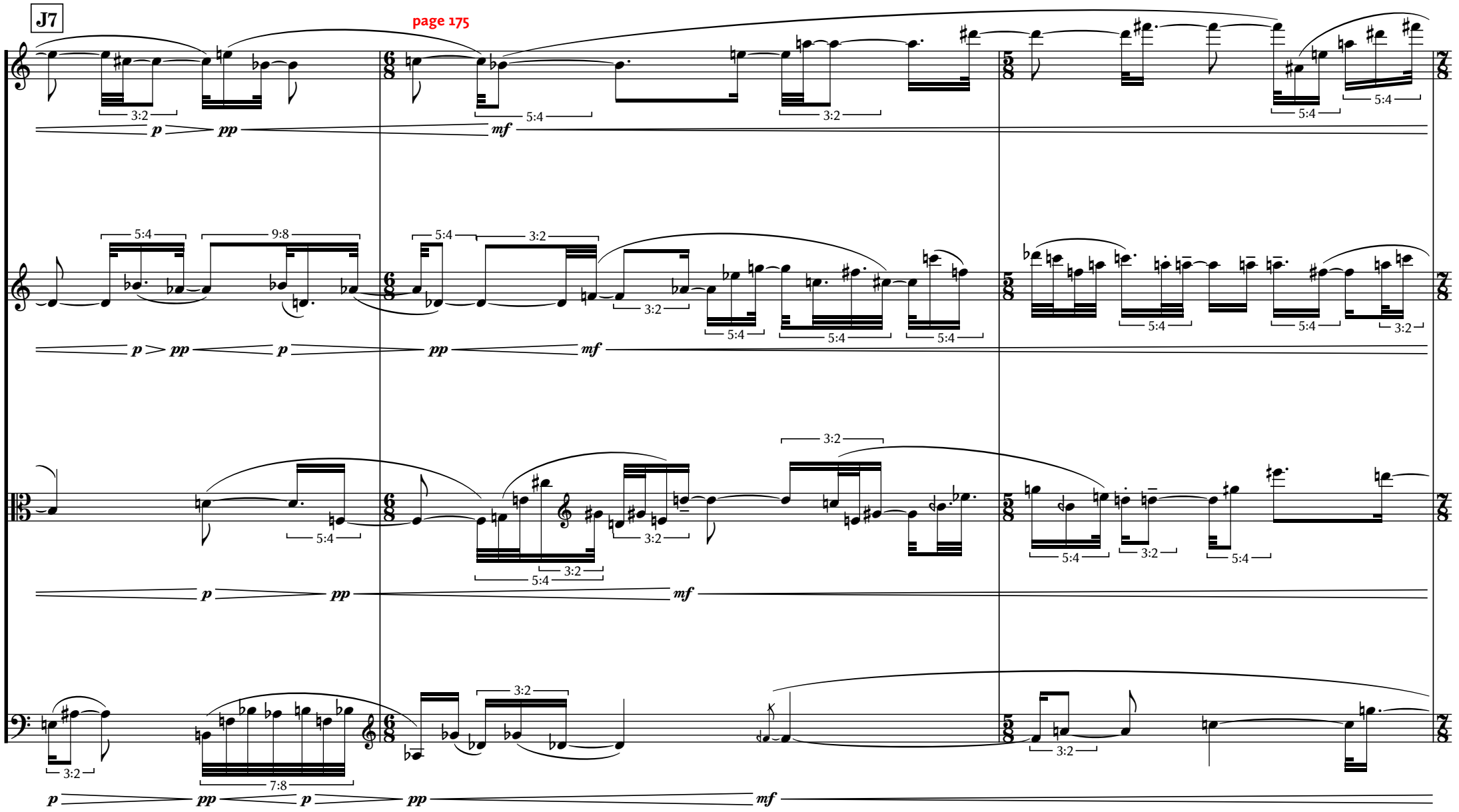
14. MANIFOLD III

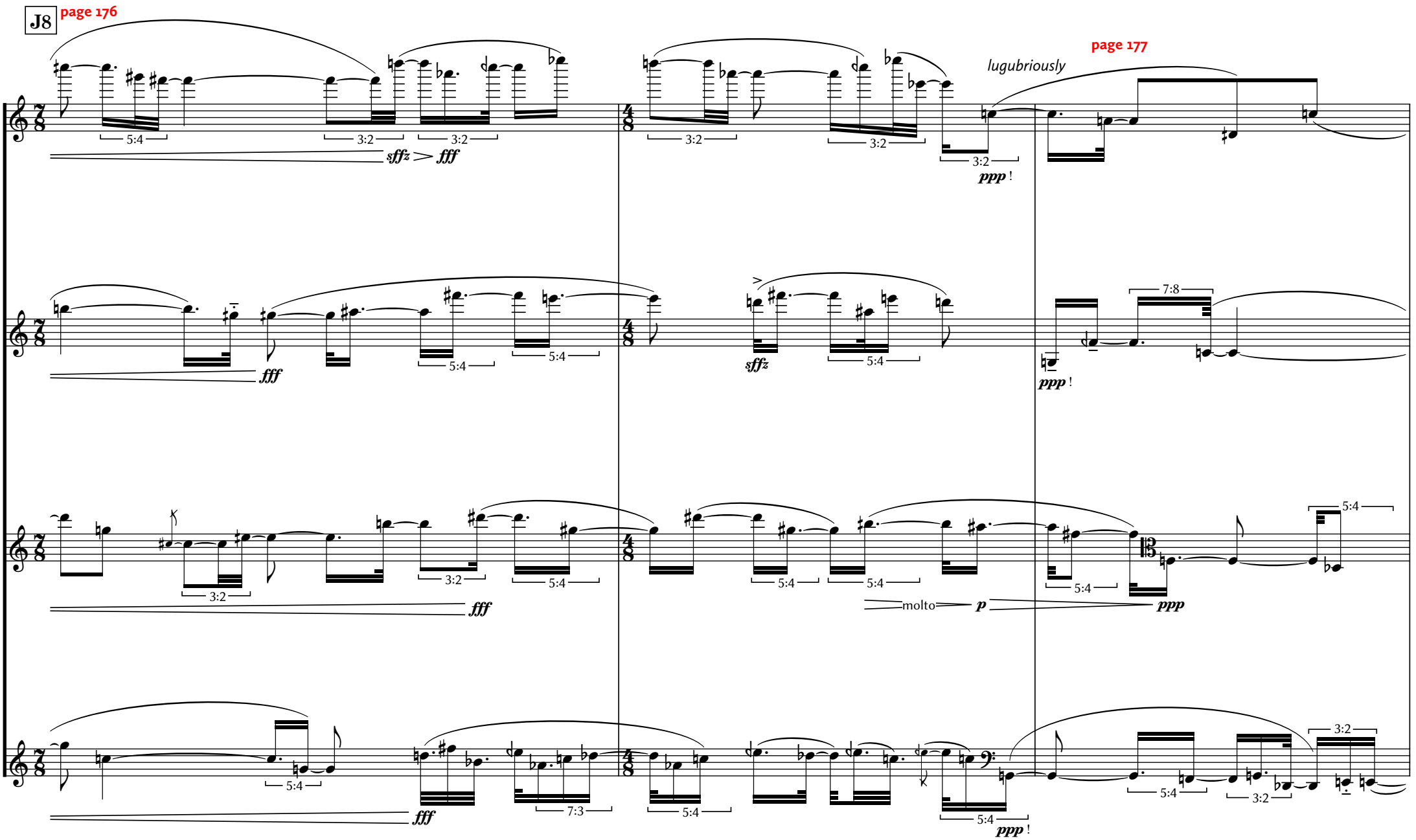
J5E

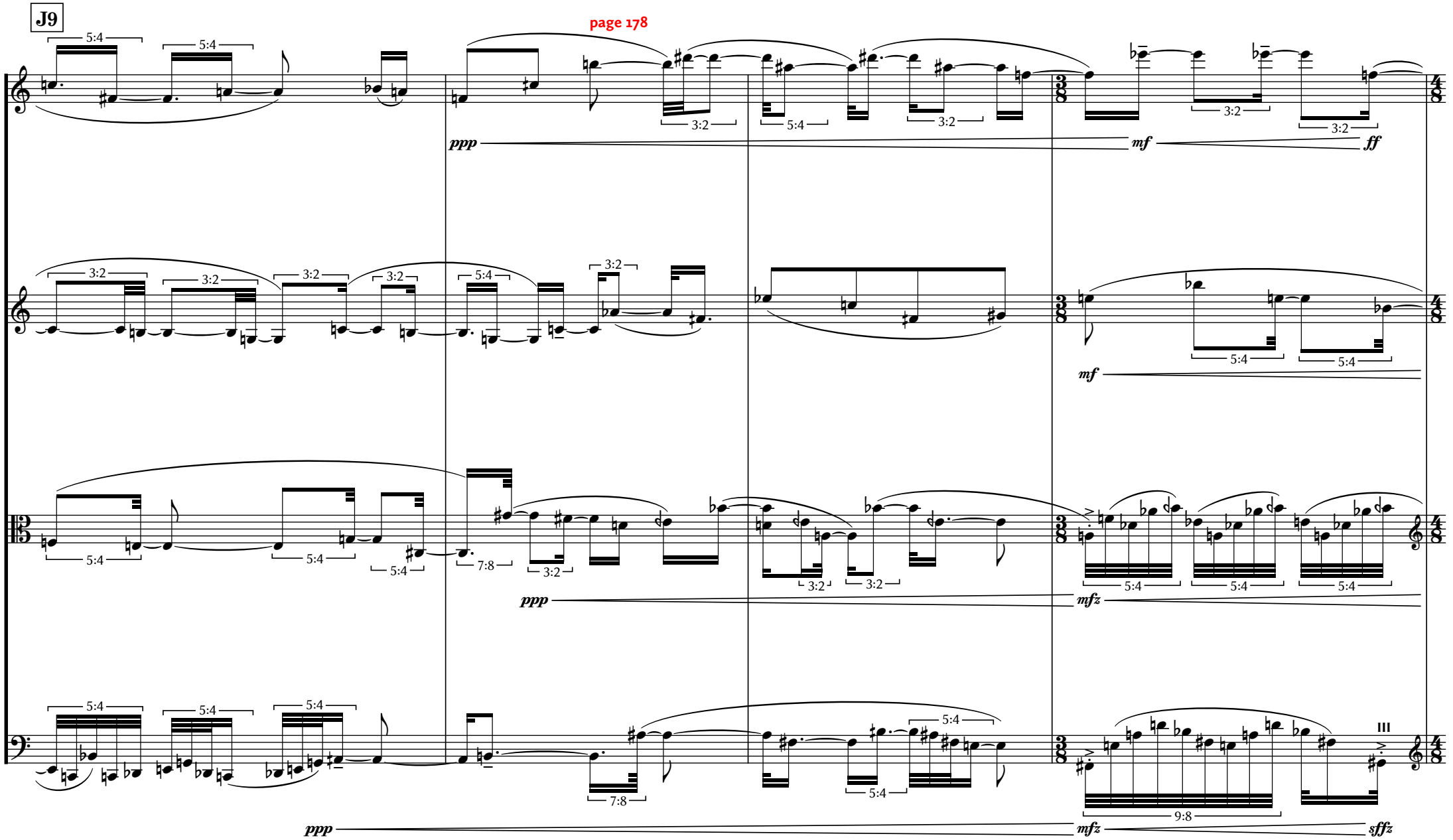
page 172

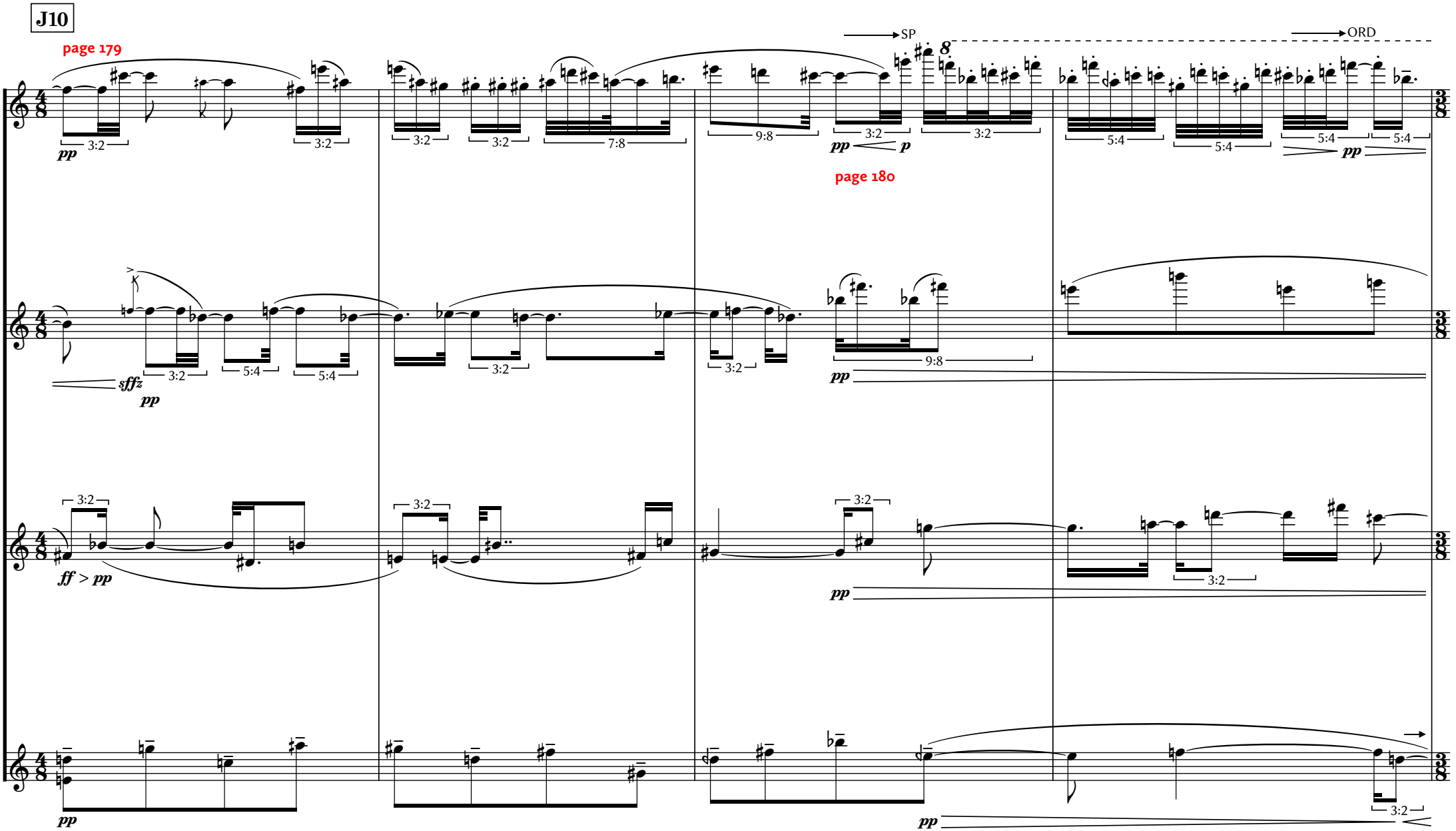


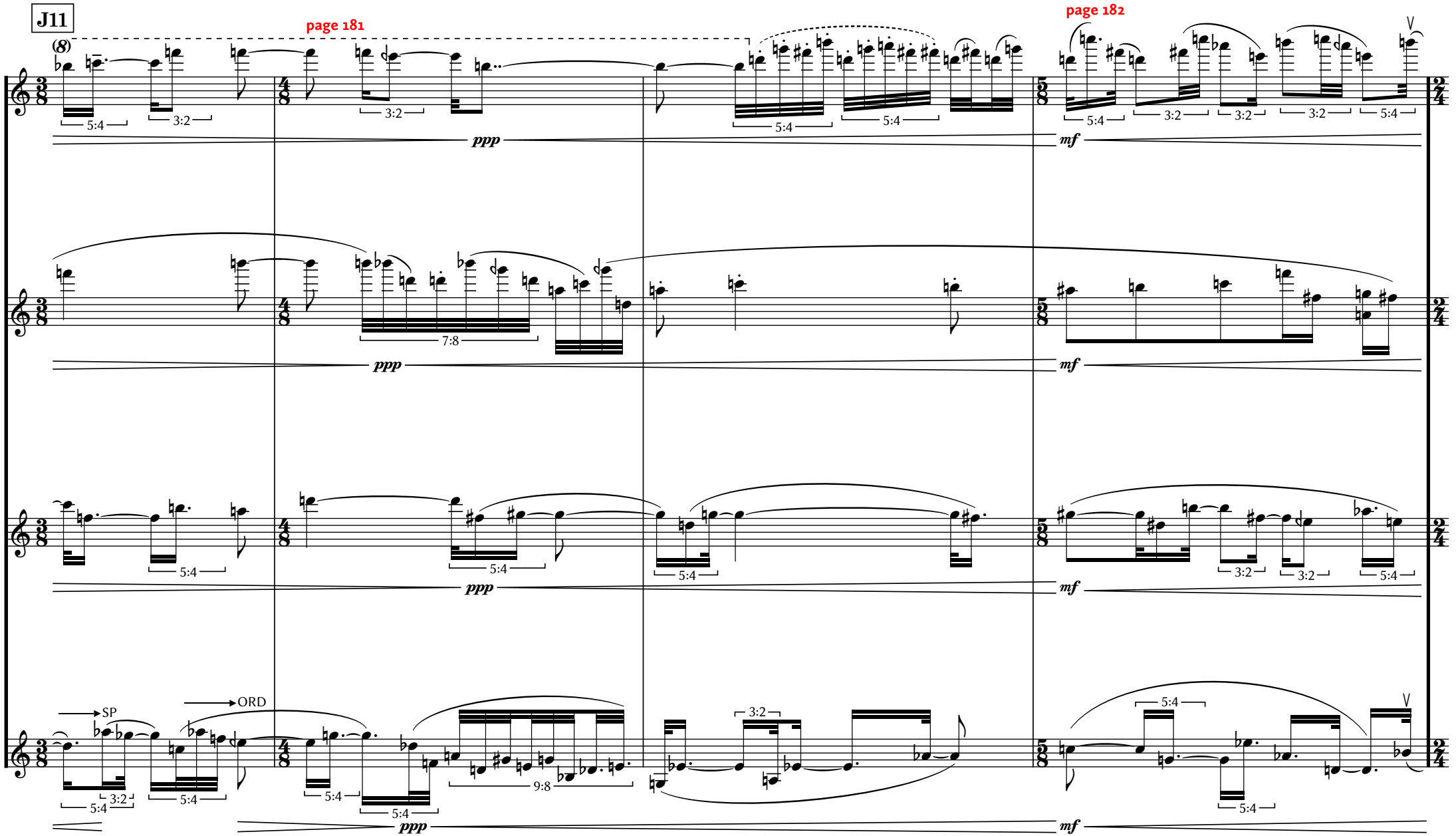

J6
page 173
hushed!
page 174
fff
mf
pp
p
5:4
3:2
7:8
9:8


J7
page 175
p
pp
mf
3:2
5:4
9:8
7:8


J8
page 176
page 177
lugubriously
5:4
3:2
sffz
fff
ppp !
7:8
molto
p
7:3


J9
page 178
ppp
mf
ff
mf
ppp
mfz
ppp
mfz
sffz
III

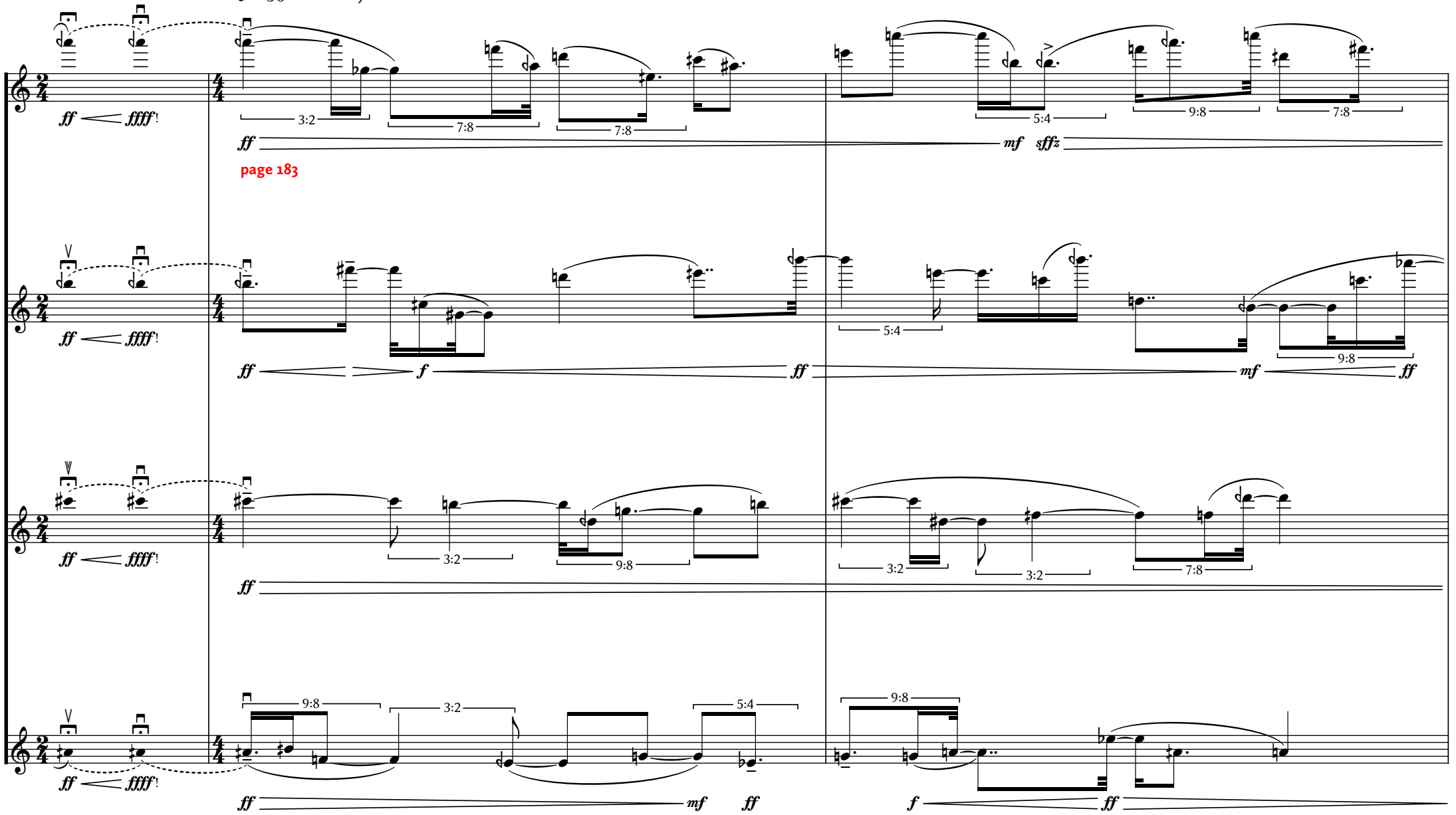

J10
page 179
SP
ORD
page 180

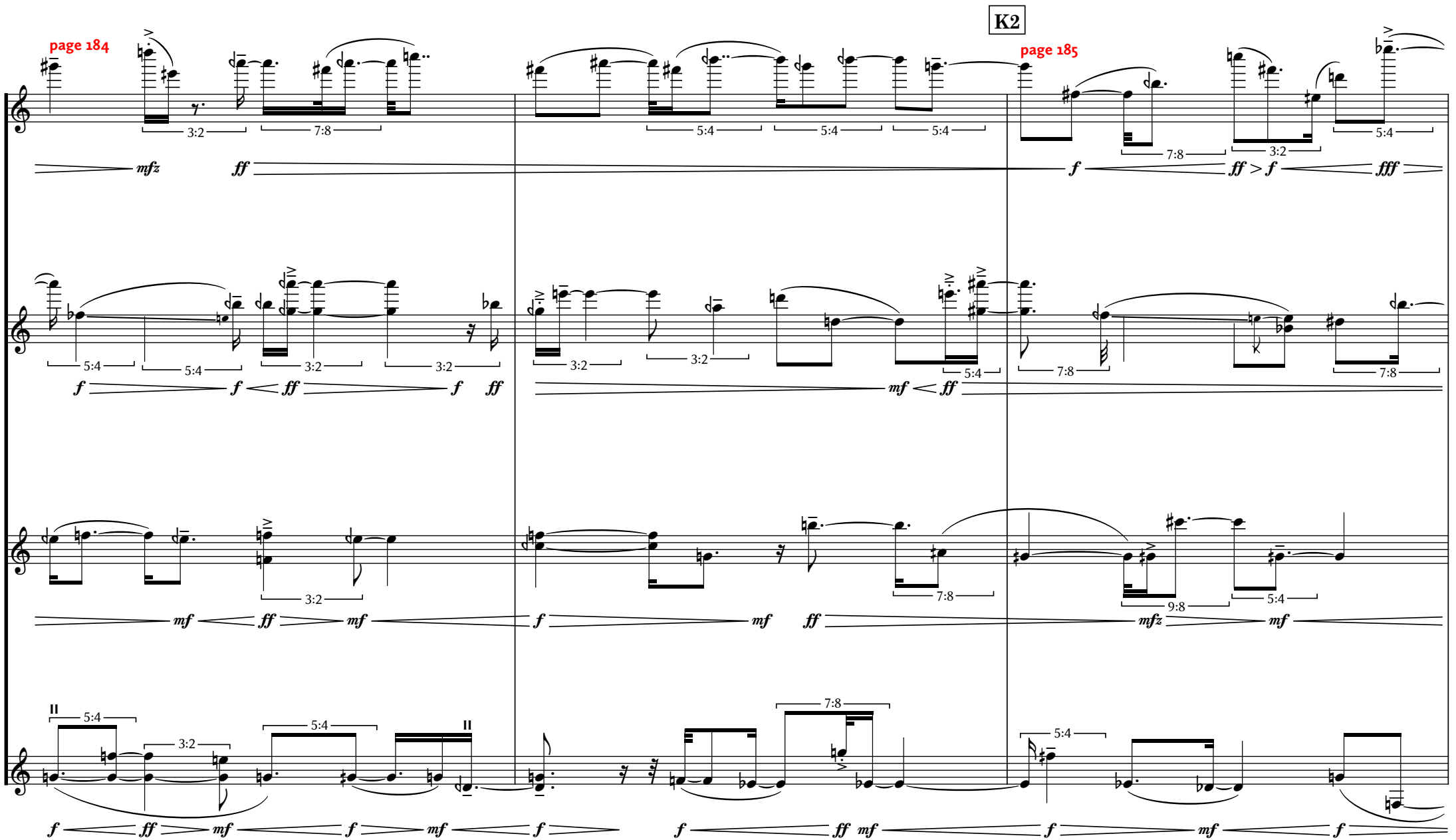

J11
page 181
page 182
(8)
ppp
mf
SP
ORD
5:4
3:2
7:8
9:8

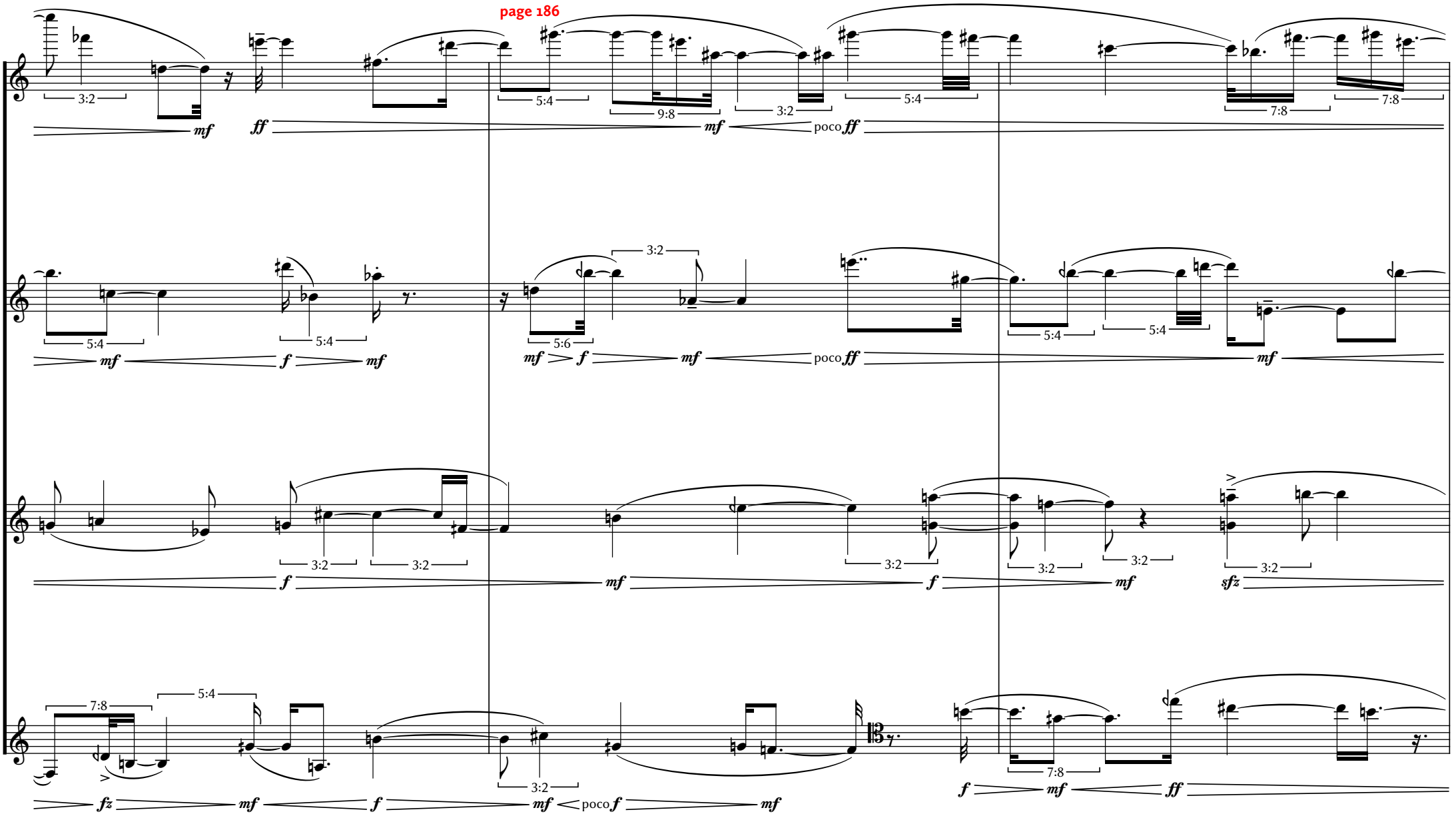
K1

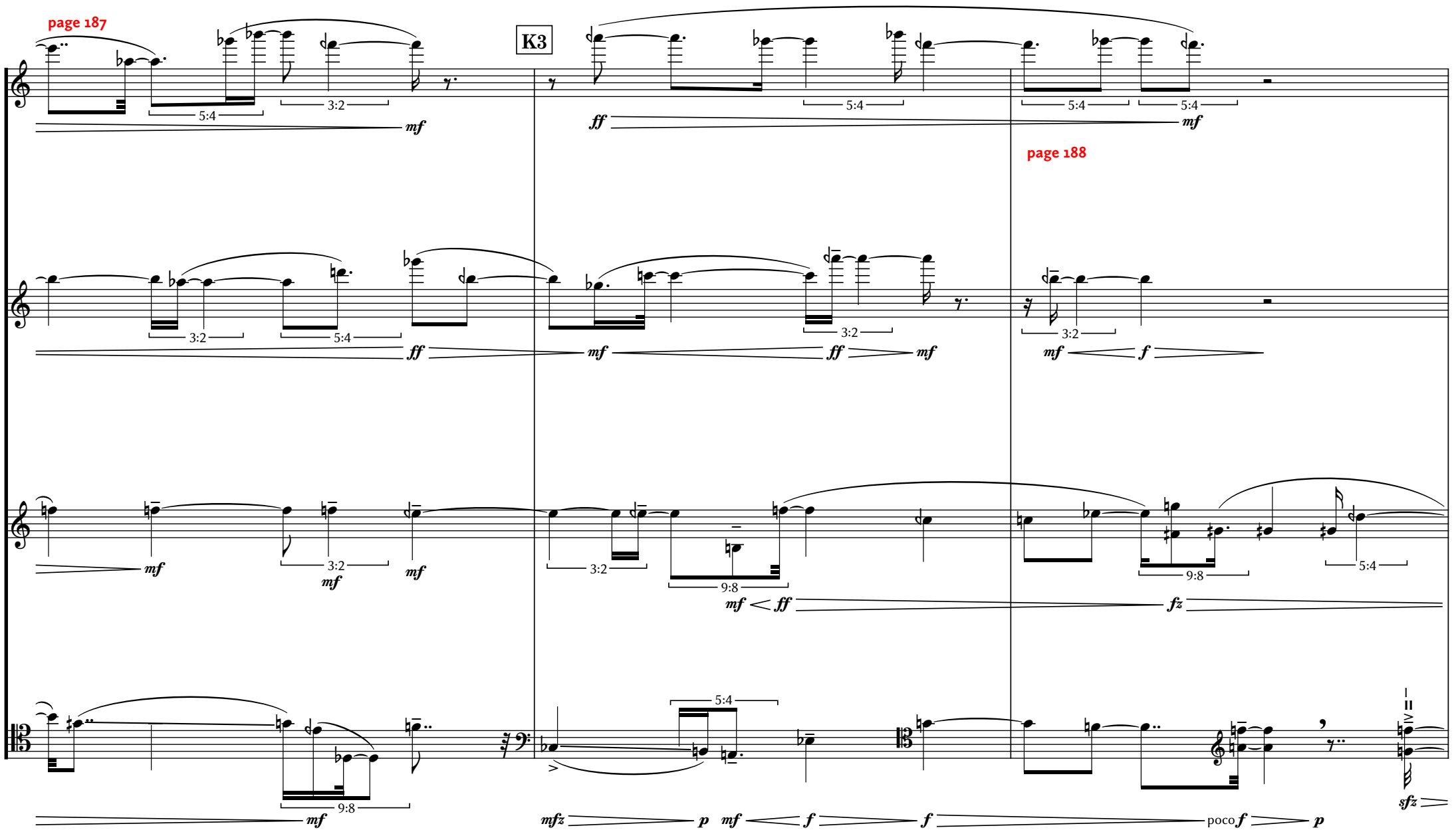
15. EROSION

♩ = 50 *with flair - minimal vibrato*

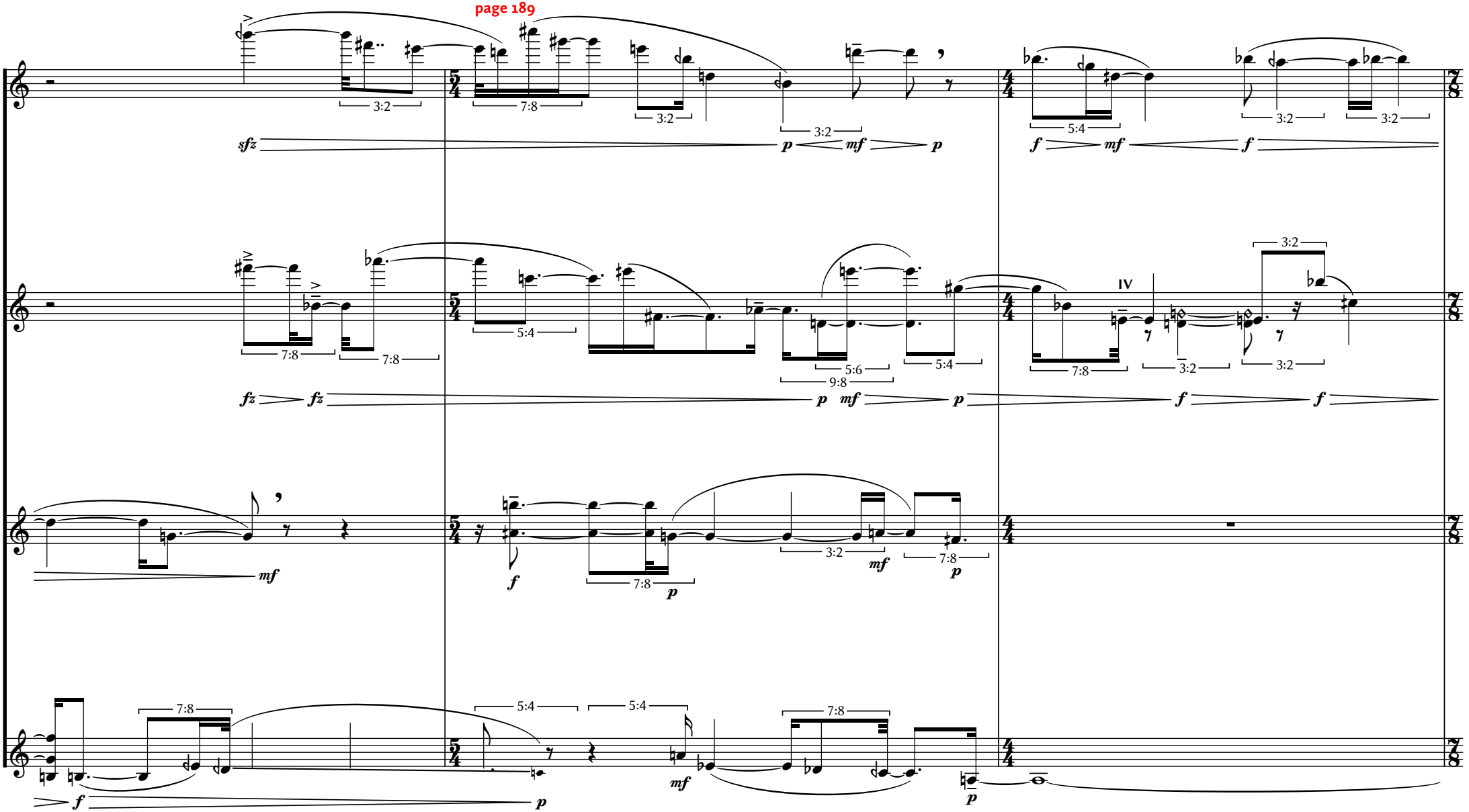


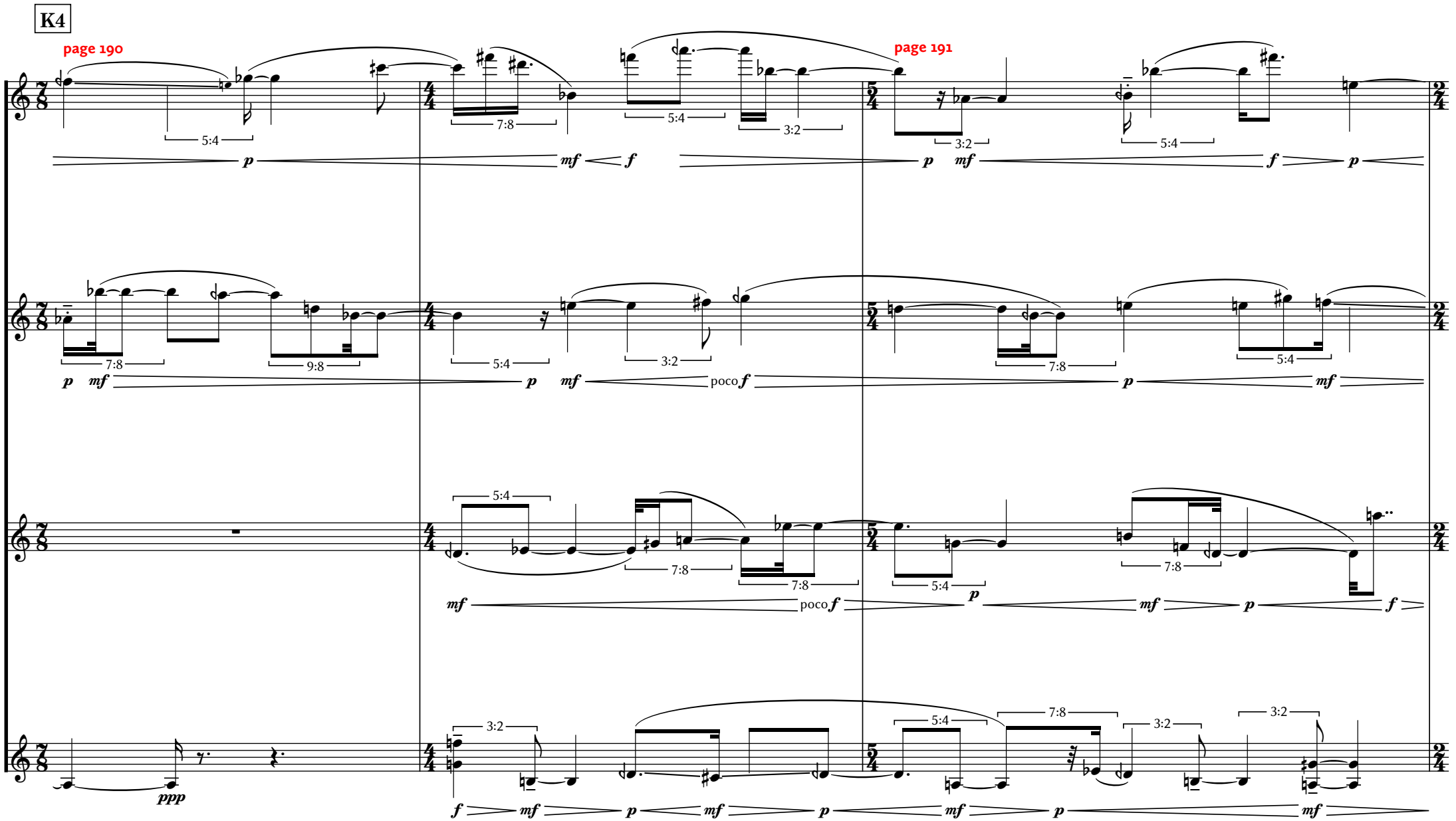

K2
page 184
page 185


page 186
3:2
mf
ff
5:4
9:8
mf
3:2
poco ff
5:4
7:8
7:8
5:4
mf
f
mf
5:4
5:6
mf
f
mf
poco ff
3:2
5:4
5:4
mf
3:2
3:2
f
mf
3:2
f
3:2
3:2
mf
3:2
sfz
7:8
5:4
fz
mf
f
mf
poco f
mf
3:2
7:8
f
mf
ff

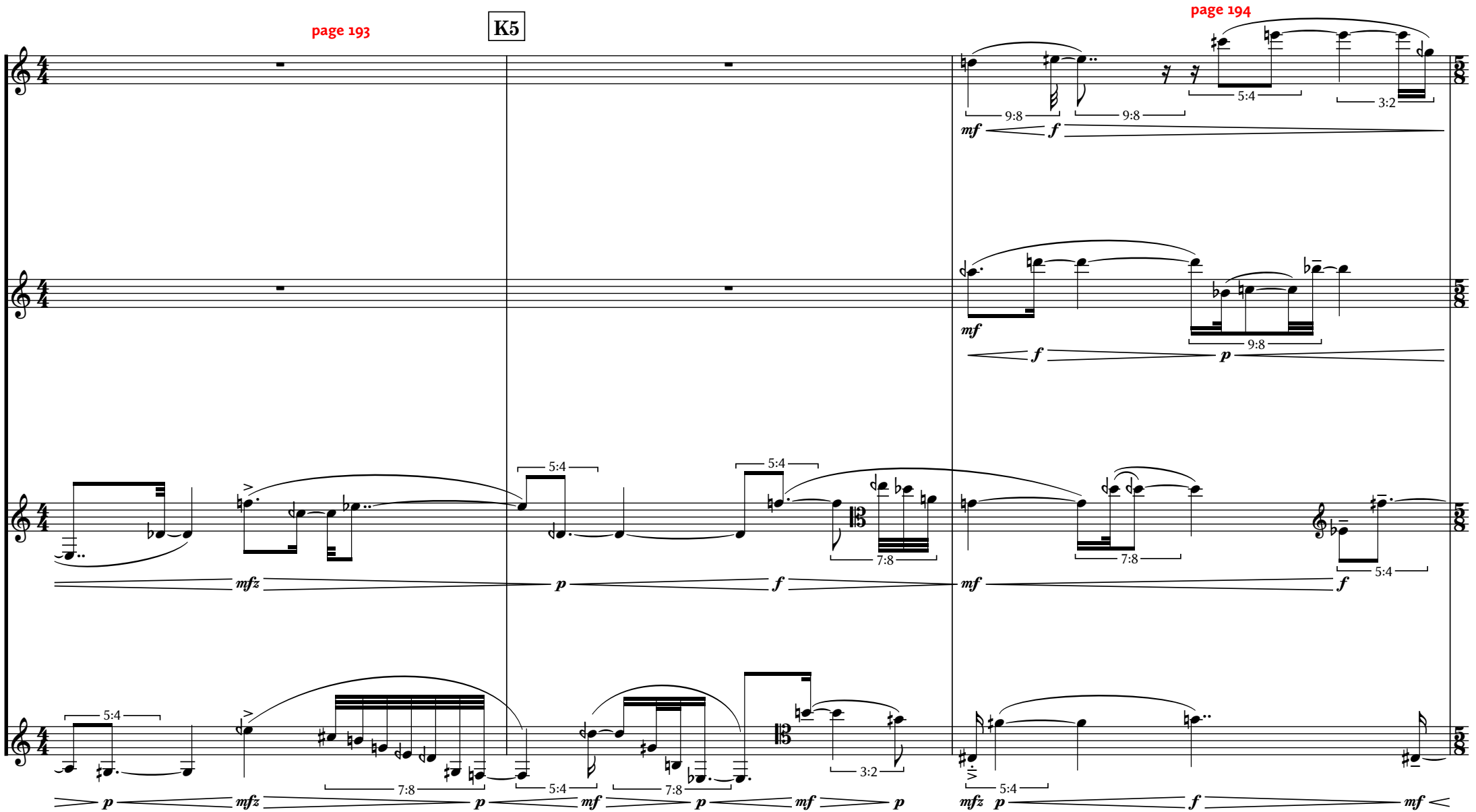

page 187
K3
page 188
5:4
3:2
9:8
mf
ff
f
fz
sfz
mfz
p
poco f

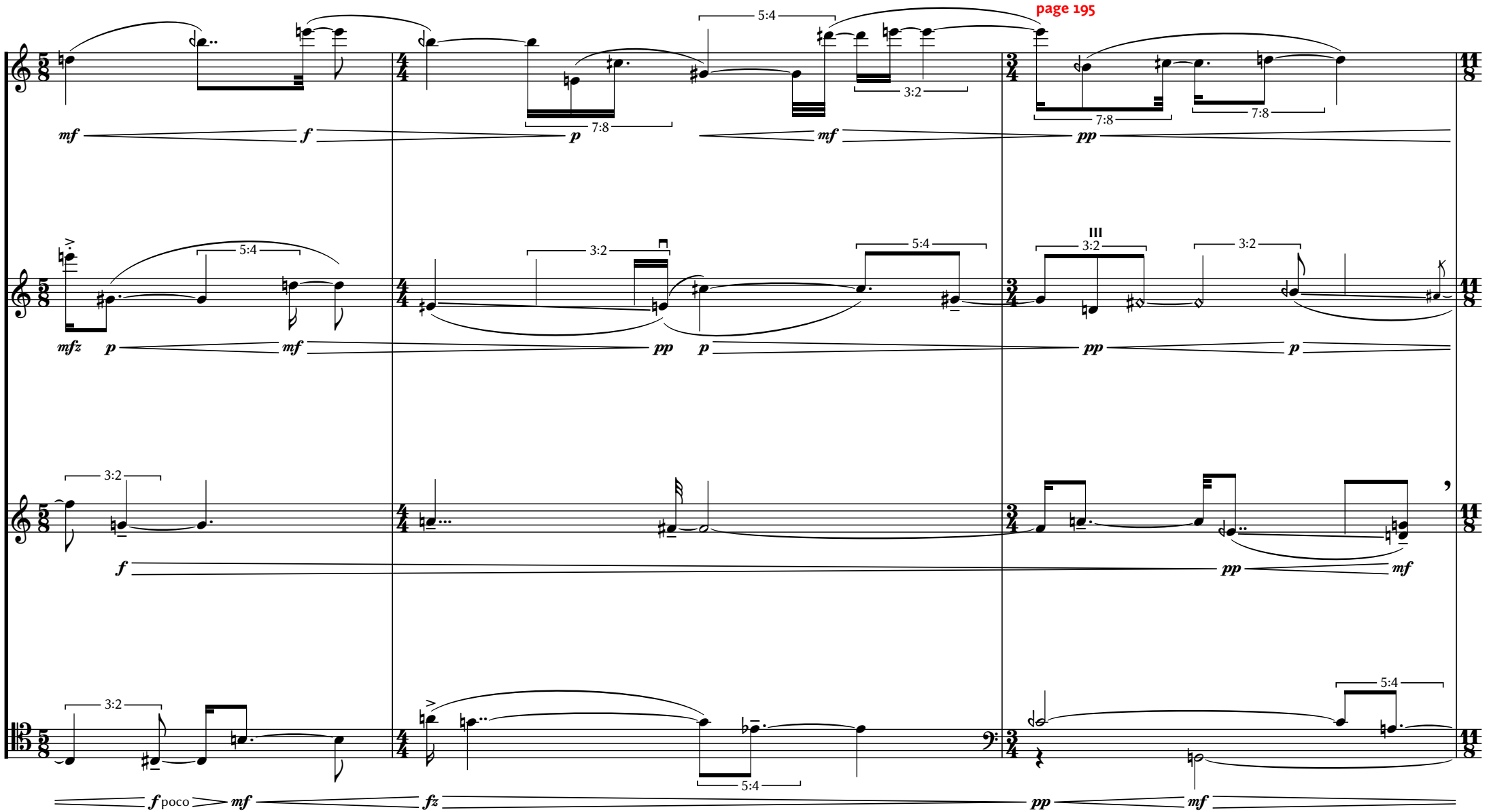
page 189

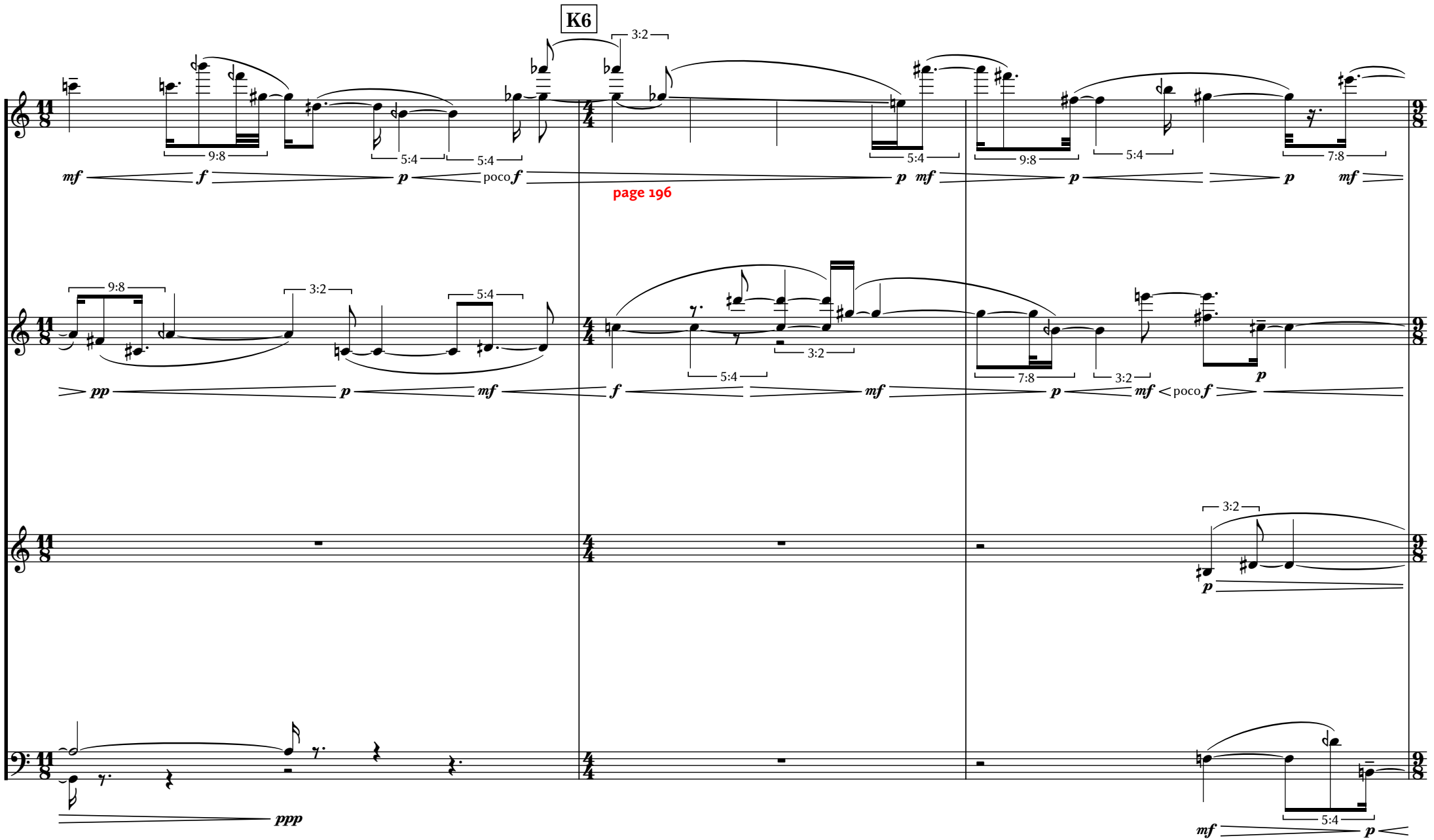


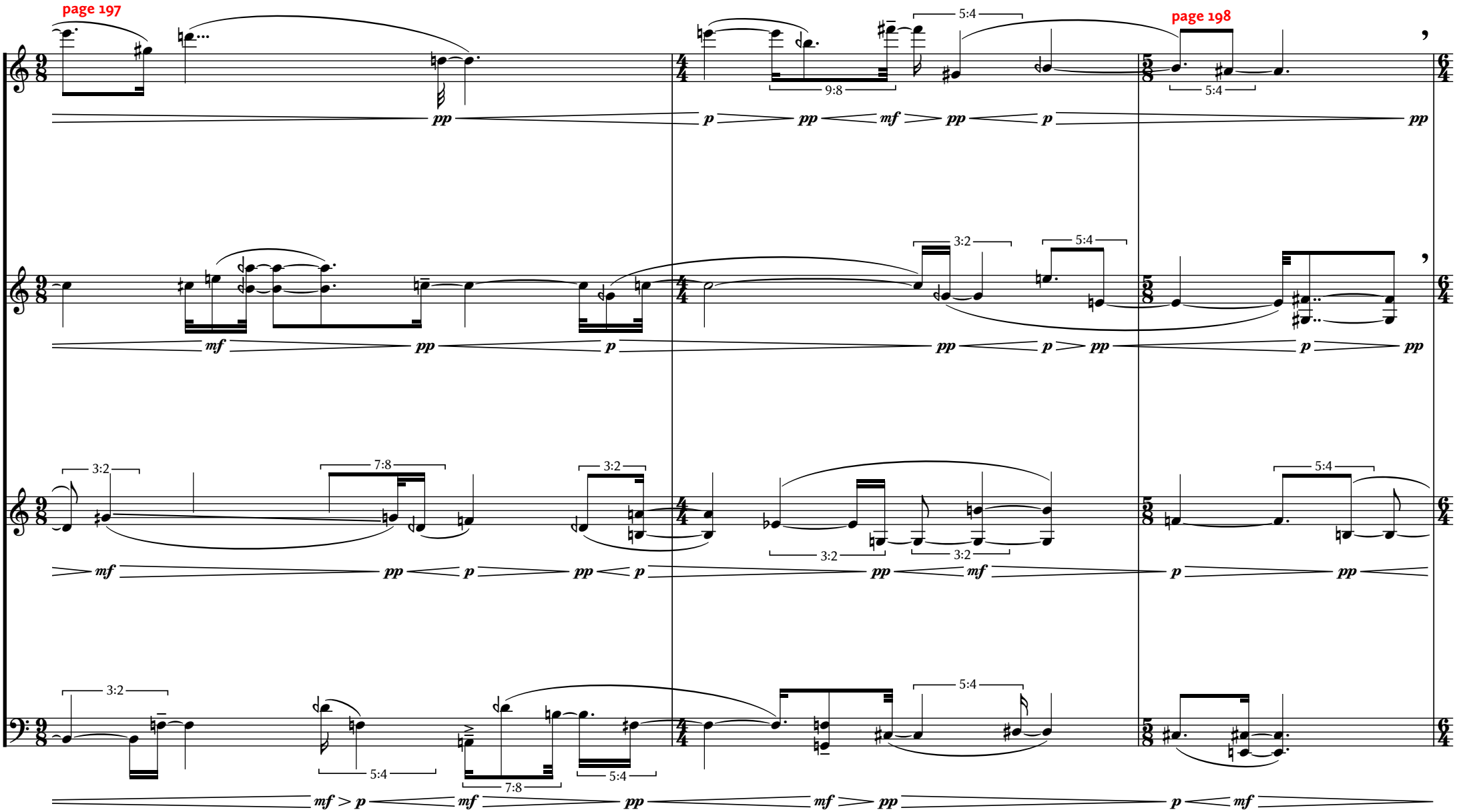

K4
page 190
page 191
5:4
7:8
3:2
9:8
p
mf
f
poco f
ppp

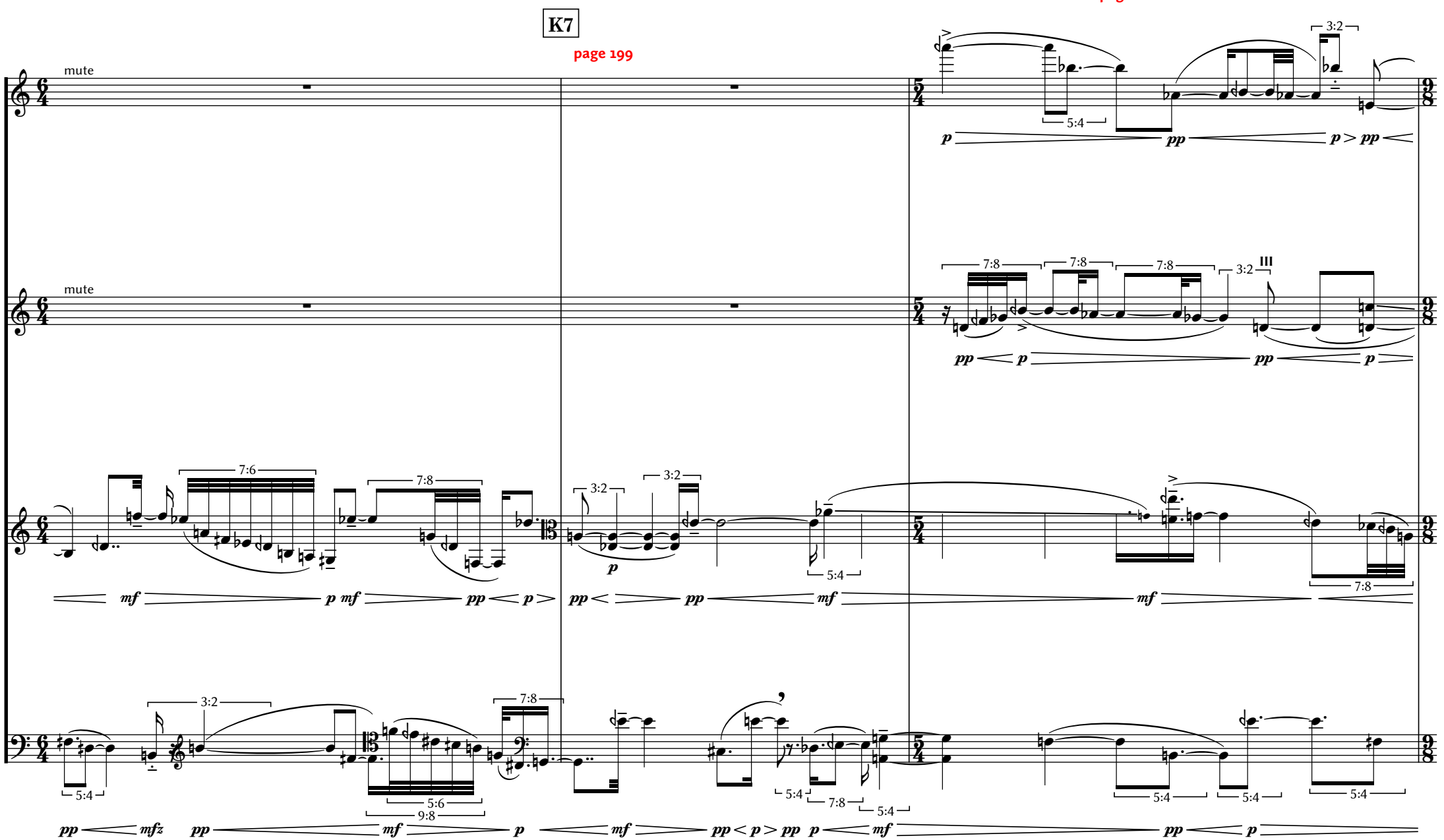
page 192
3:2
f
3:2
3:2
3:2
3:2
7:8
p
3:2
p
mfz
5:4
7:8
5:4
p
5:4
3:2
7:6
9:8
mf
fz
7:8
p
p
7:8
5:4
5:4
5:4
II
9:8
p
mf
p
poco f


page 193
K5
page 194
9:8
9:8
5:4
3:2
mf
f
mf
9:8
f
p
5:4
5:4
7:8
mfz
p
f
mf
7:8
5:4
f
5:4
7:8
3:2
5:4
p
mfz
p
mf
7:8
p
mf
p
mfz
p
f
mf

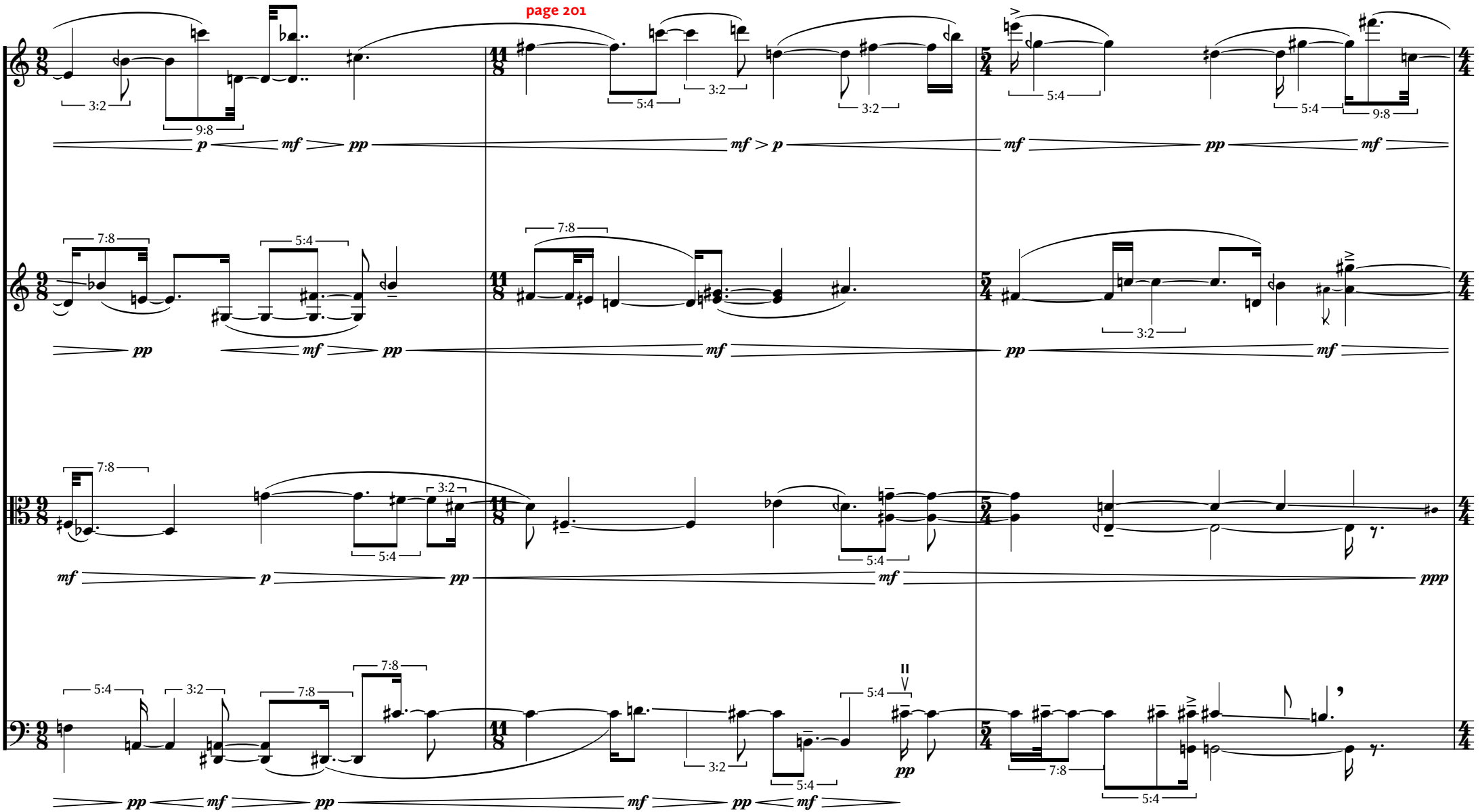

page 195
5:4
3:2
7:8
mf
f
p
pp
mfz
III
f poco
fz

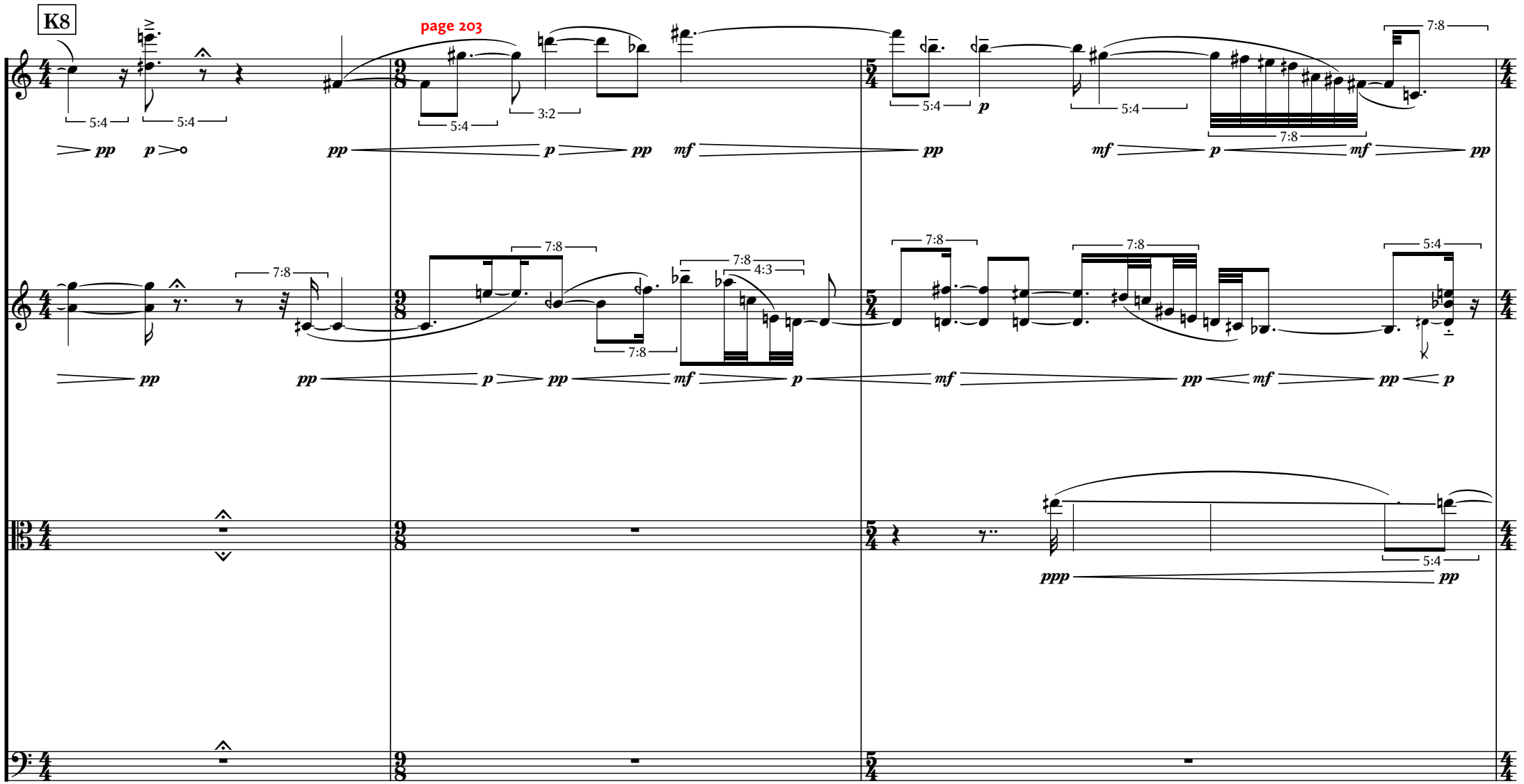

K6
page 196

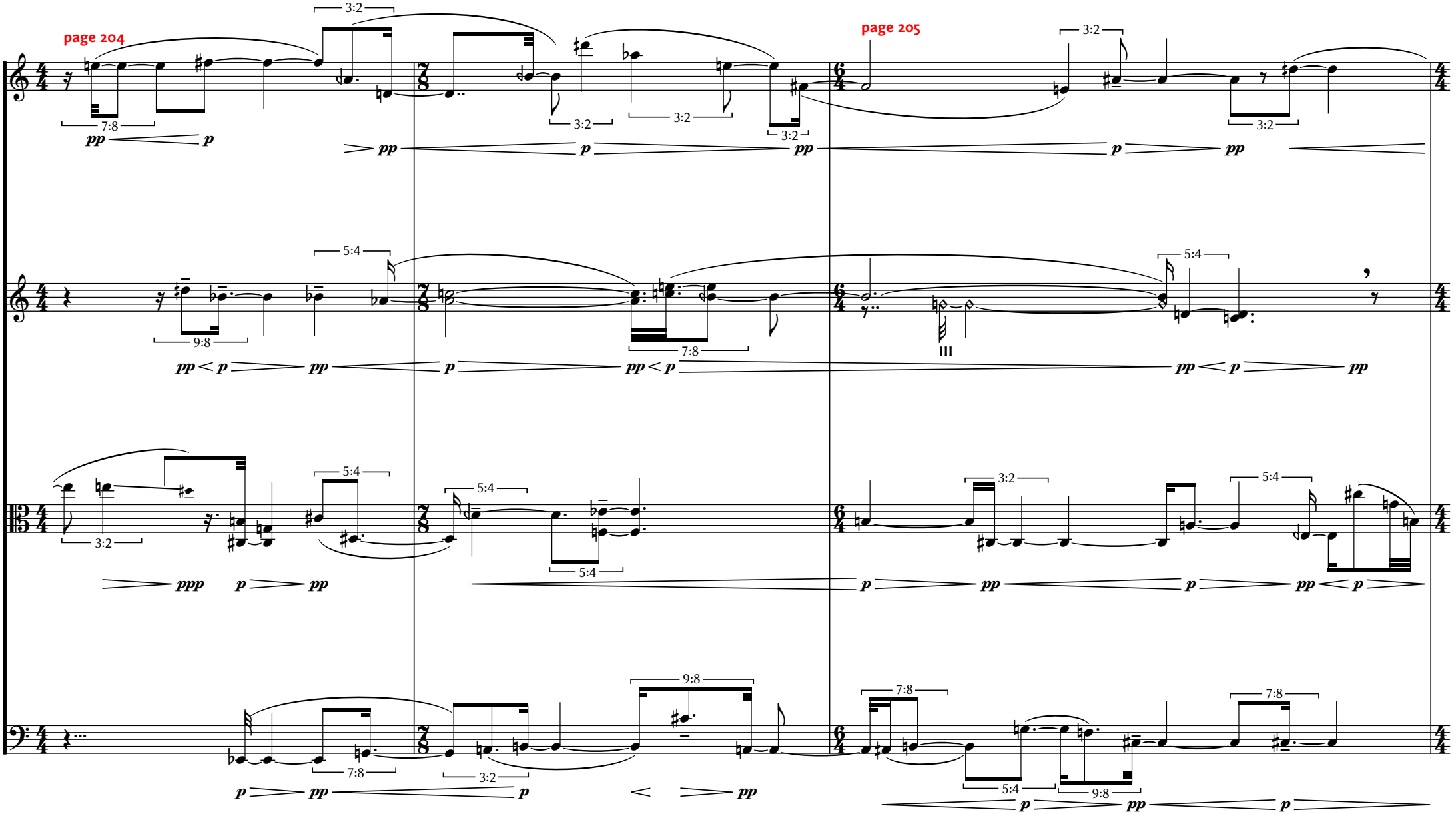

page 197
page 198
pp
mf
p
9:8
5:4
3:2
7:8

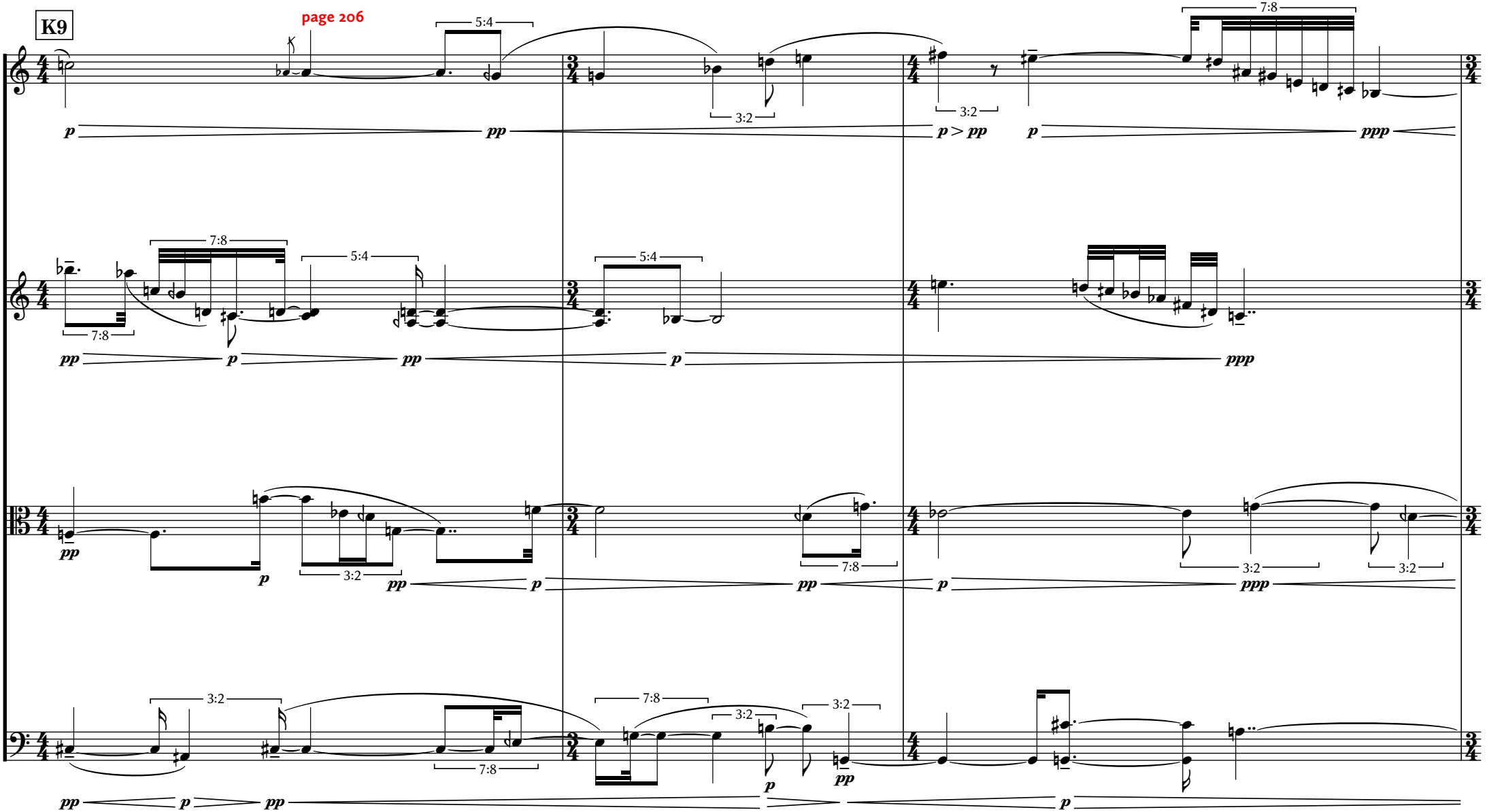

K7
page 199
page 200
mute
mute
III

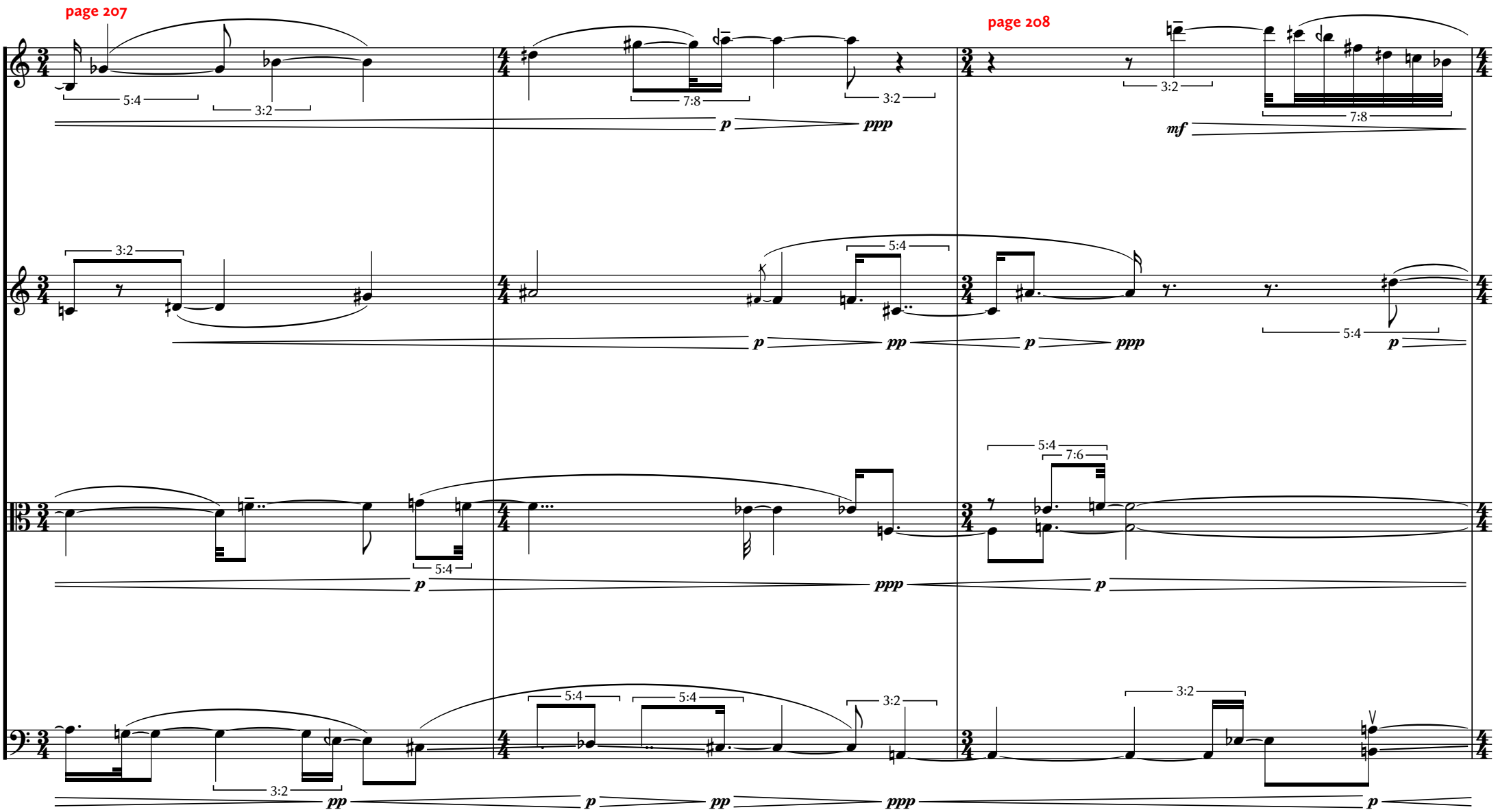
page 201

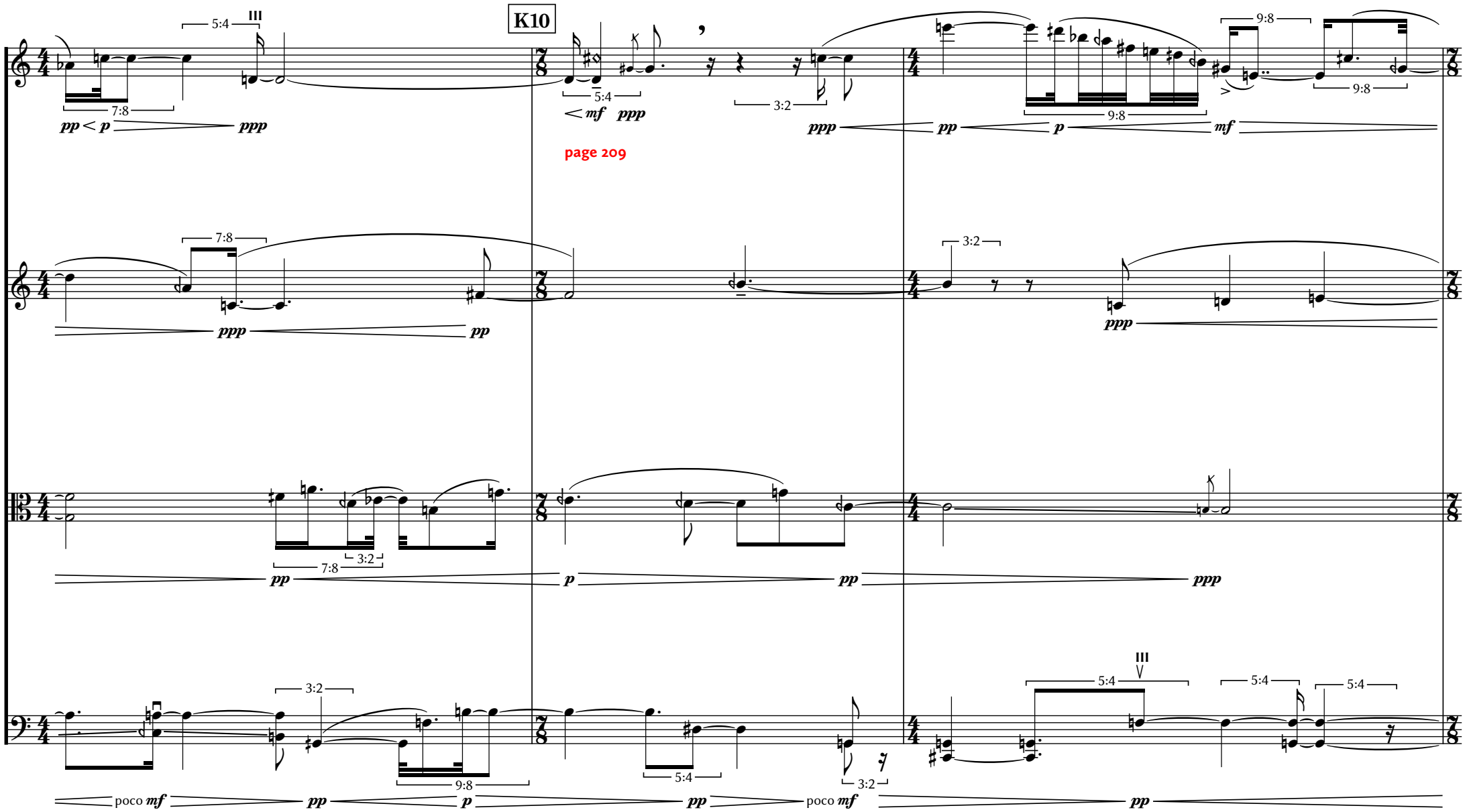


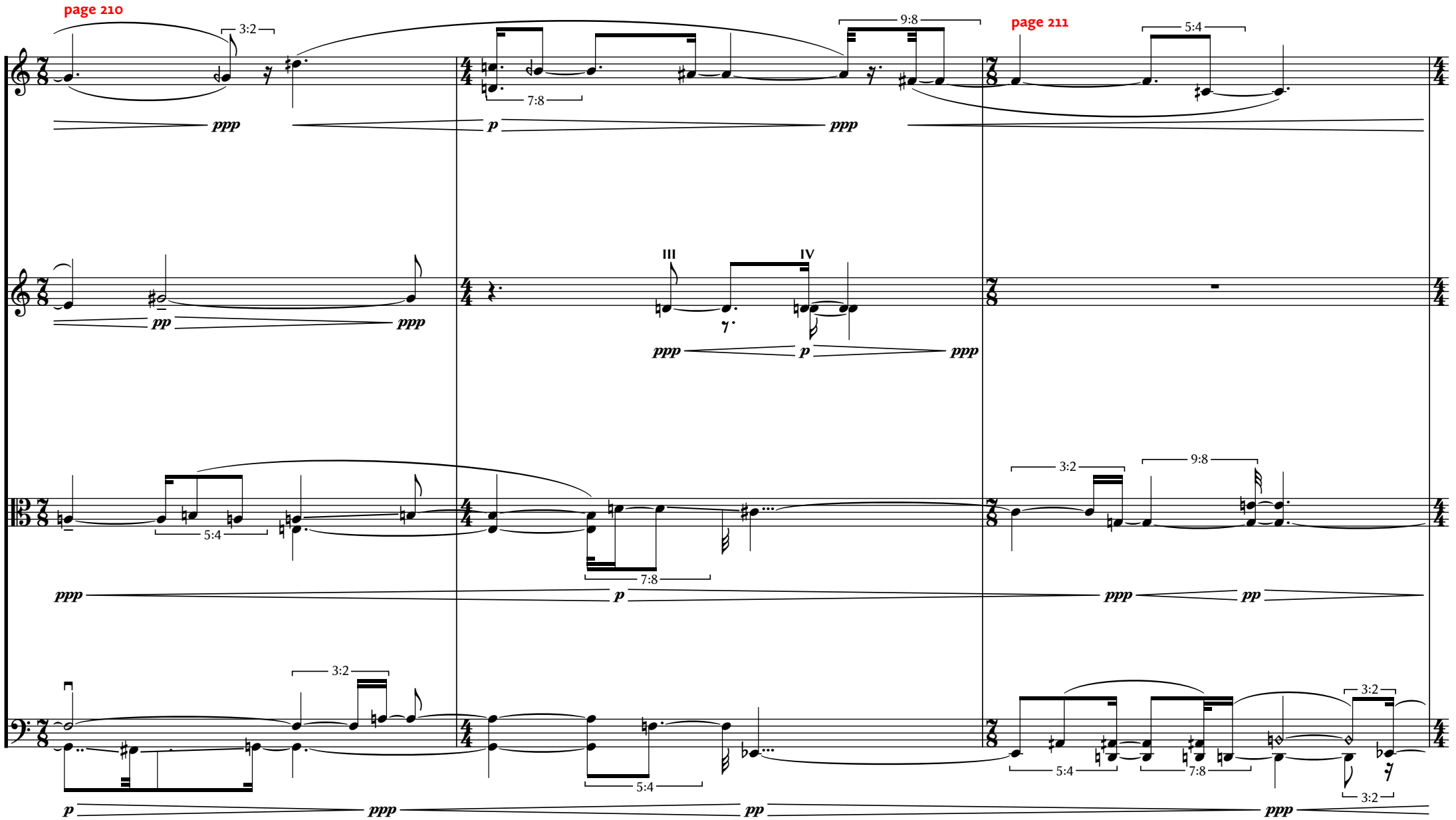

K8
page 203

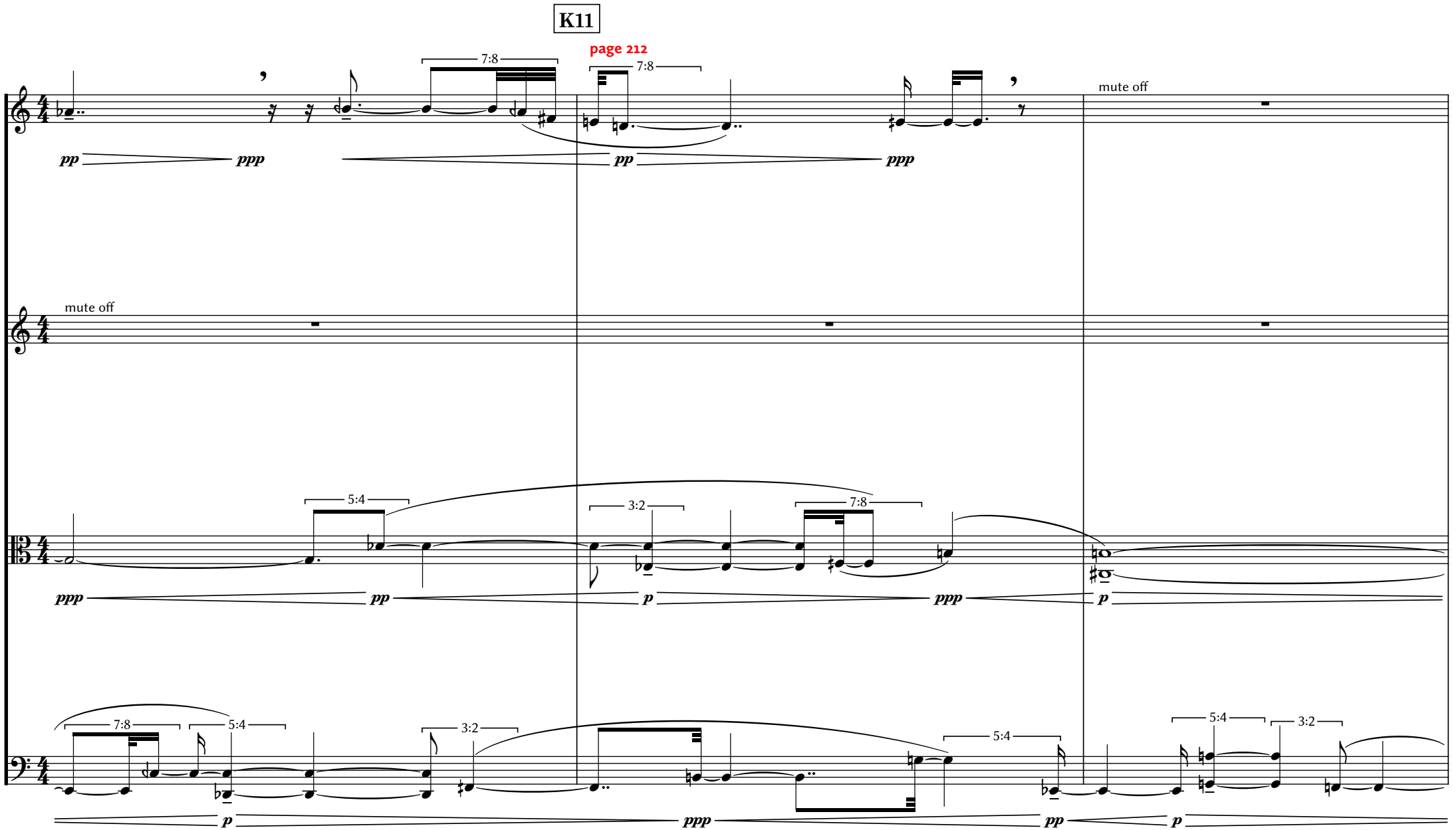

page 204
page 205
III


K9
page 206
5:4
7:8
3:2
p
pp
p > pp
ppp

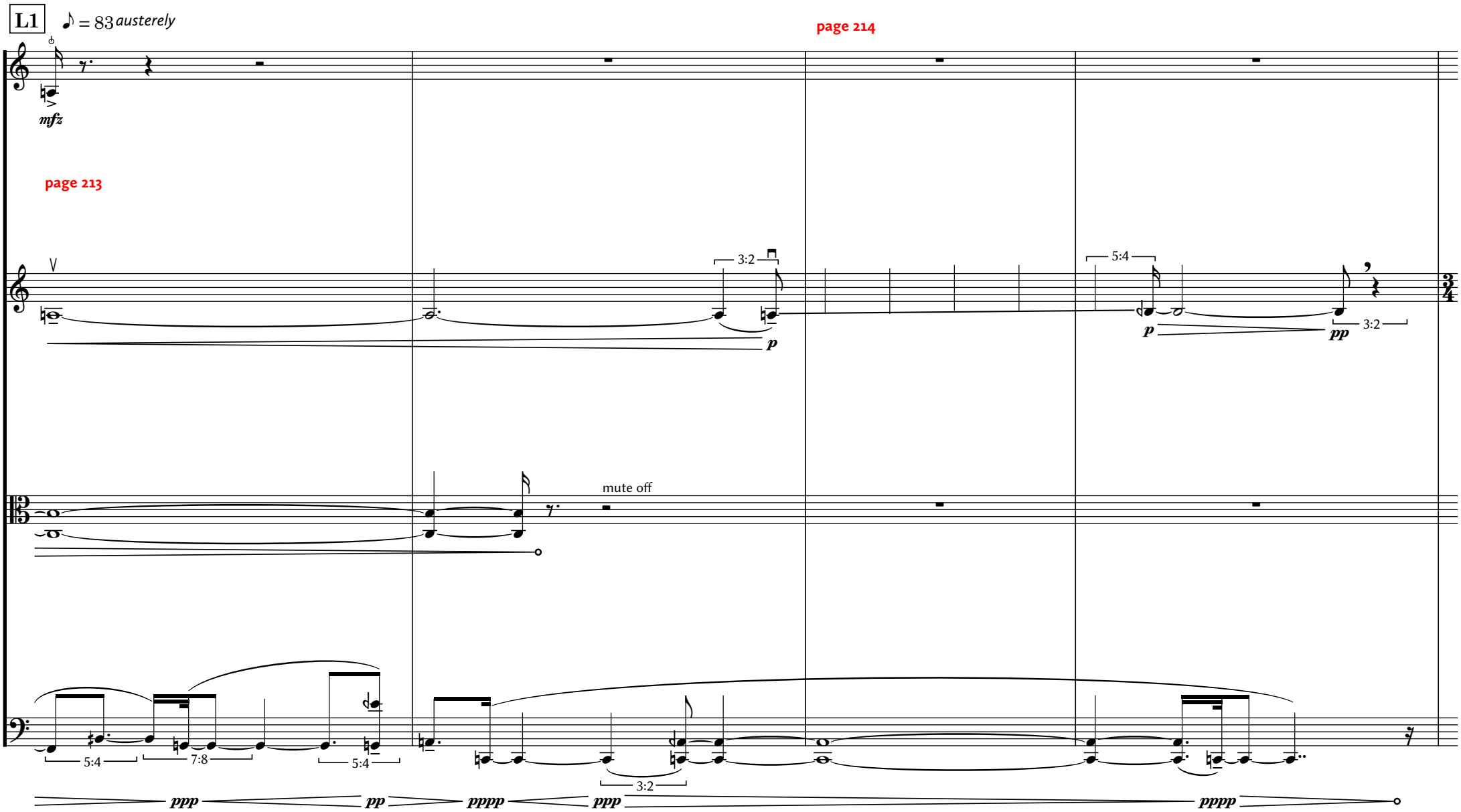

page 207
page 208
5:4
3:2
7:8
3:2
p
ppp
mf
3:2
5:4
p
pp
p
ppp
5:4
7:6
5:4
p
ppp
p
5:4
5:4
3:2
3:2
pp
p
pp
ppp
3:2
p

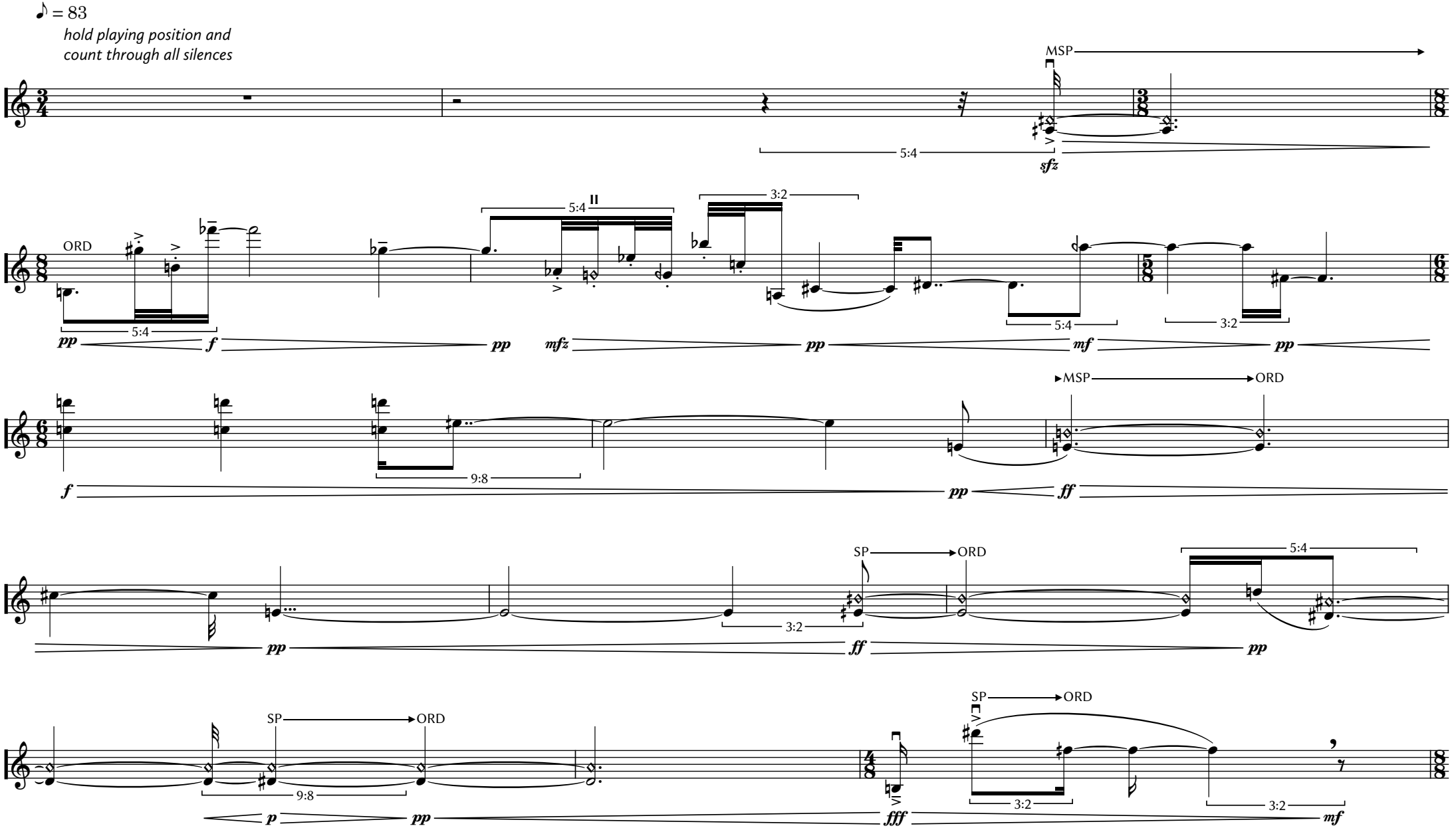

K10
page 209

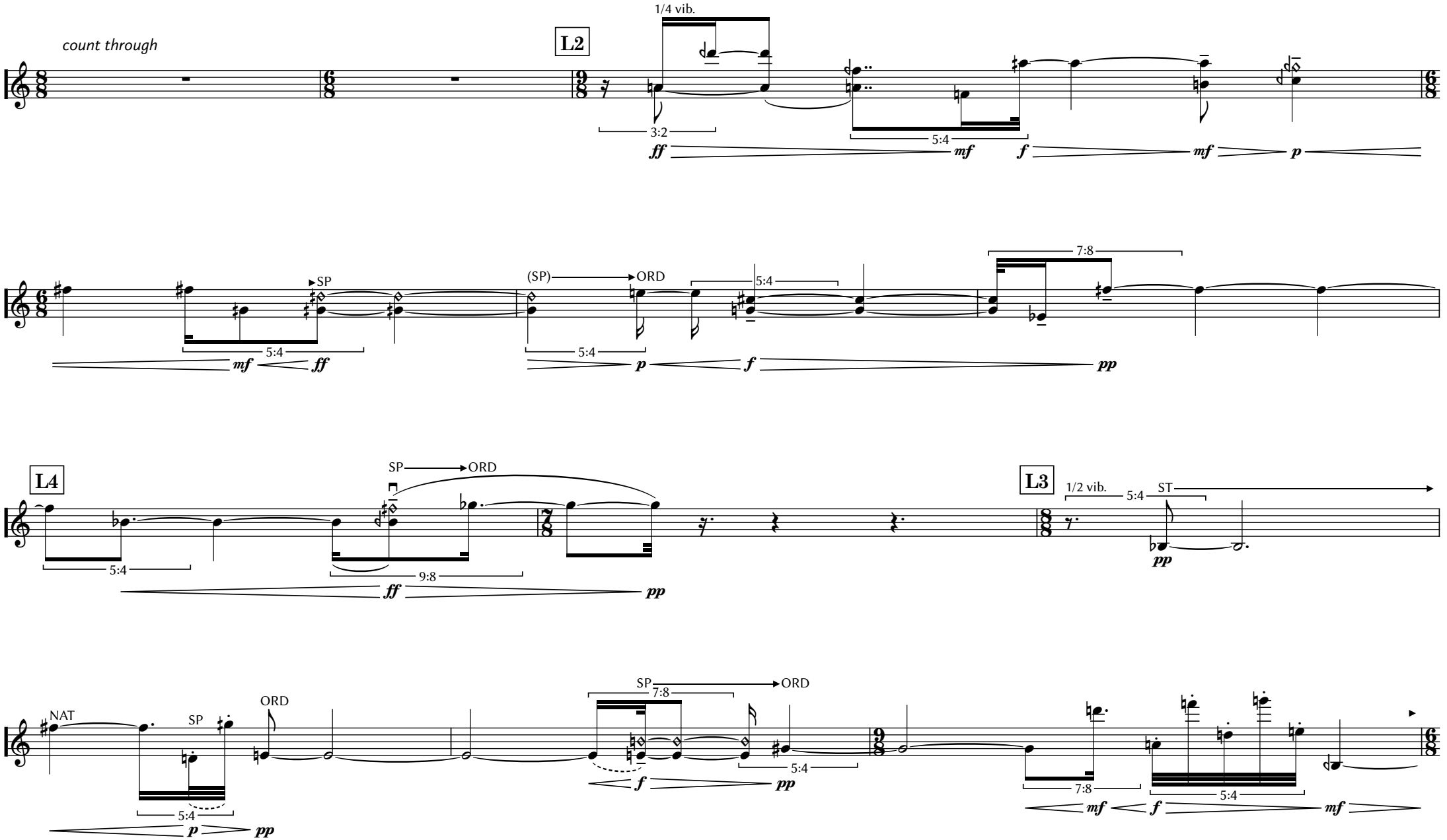

page 210
page 211
3:2
9:8
5:4
7:8
III
IV
ppp
p
pp

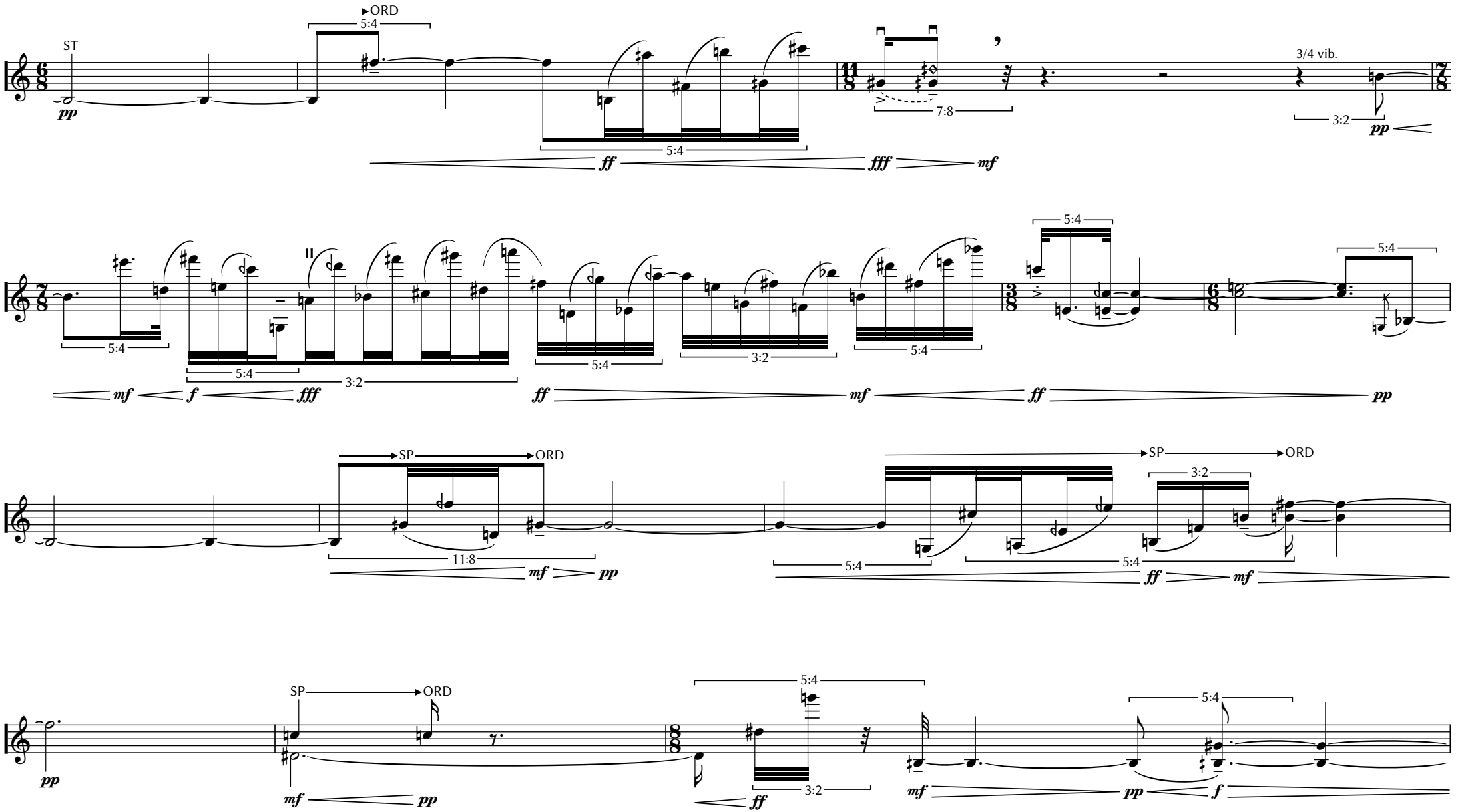

K11
page 212
mute off
mute off
7:8
7:8
5:4
3:2
7:8
7:8
5:4
3:2
5:4
5:4
3:2
pp
ppp
pp
ppp
ppp
pp
p
ppp
p
p
ppp
pp
p

16. VOID III


L1
♪ = 83 austerely
mfz
page 213
page 214
3:2
5:4
p
pp
3:2
mute off
5:4
7:8
5:4
3:2
ppp
pp
pppp
ppp
pppp


♪ = 83
hold playing position and
count through all silences
MSP
5:4
sfz
ORD
5:4
3:2
5:4
3:2
pp
f
pp
mfz
pp
mf
pp
MSP
ORD
9:8
f
pp
ff
SP
ORD
3:2
5:4
pp
ff
pp
SP
ORD
9:8
SP
ORD
3:2
3:2
p
pp
fff
mf


count through
L2
1/4 vib.
3:2
5:4
ff
mf
f
mf
p
SP
(SP)
ORD
5:4
7:8
mf
ff
p
f
pp
L4
SP
ORD
5:4
9:8
ff
pp
L3
1/2 vib.
5:4
ST
pp
NAT
SP
ORD
5:4
p
pp
SP
ORD
7:8
5:4
f
pp
7:8
5:4
mf
f
mf

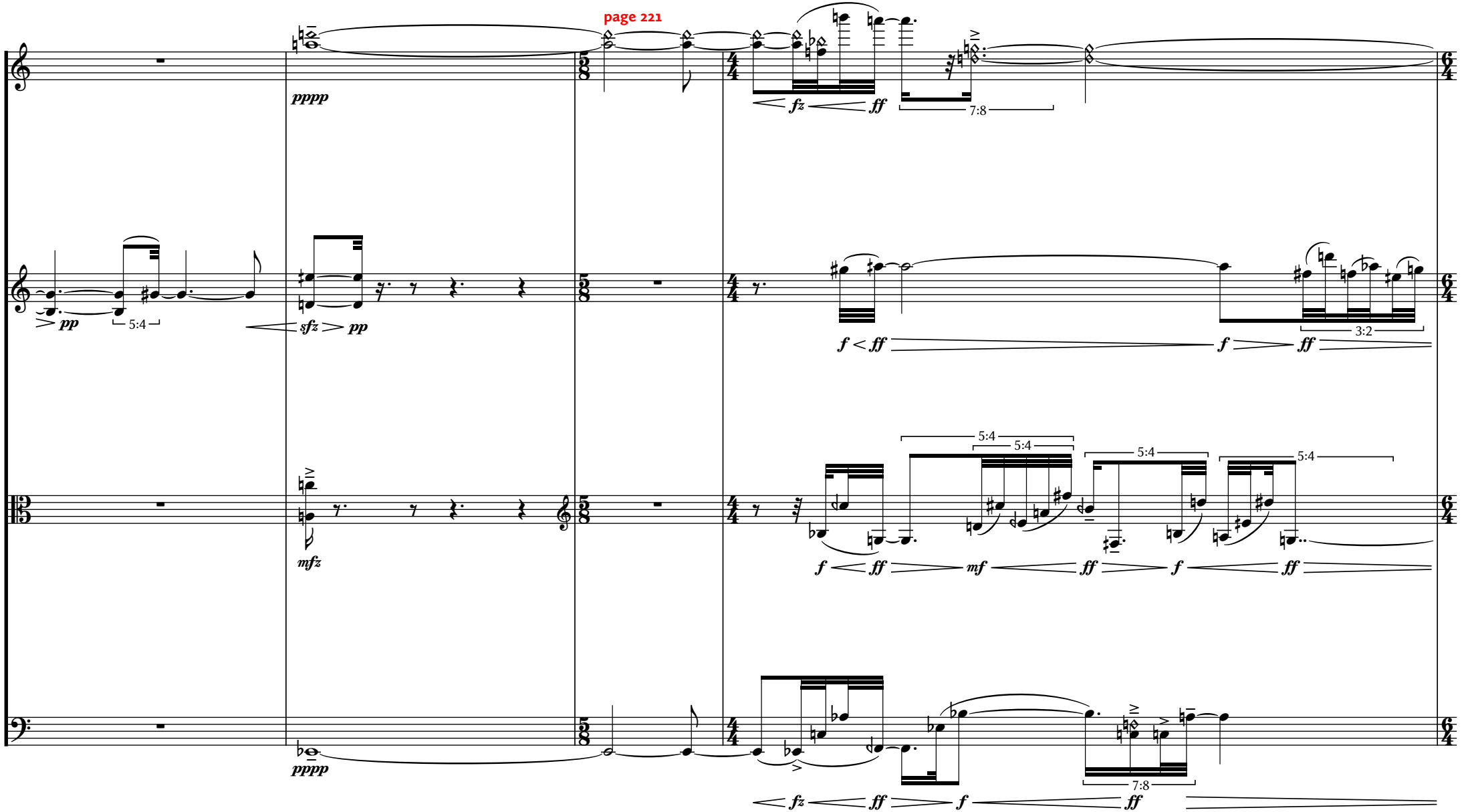

ST
ORD
5:4
pp
ff
fff
mf
7:8
3/4 vib.
3:2
pp
5:4
mf
f
fff
3:2
ff
mf
ff
pp
SP
ORD
11:8
mf
pp
SP
ORD
3:2
5:4
ff
mf
pp
SP
ORD
mf
pp
5:4
3:2
ff
mf
pp
f

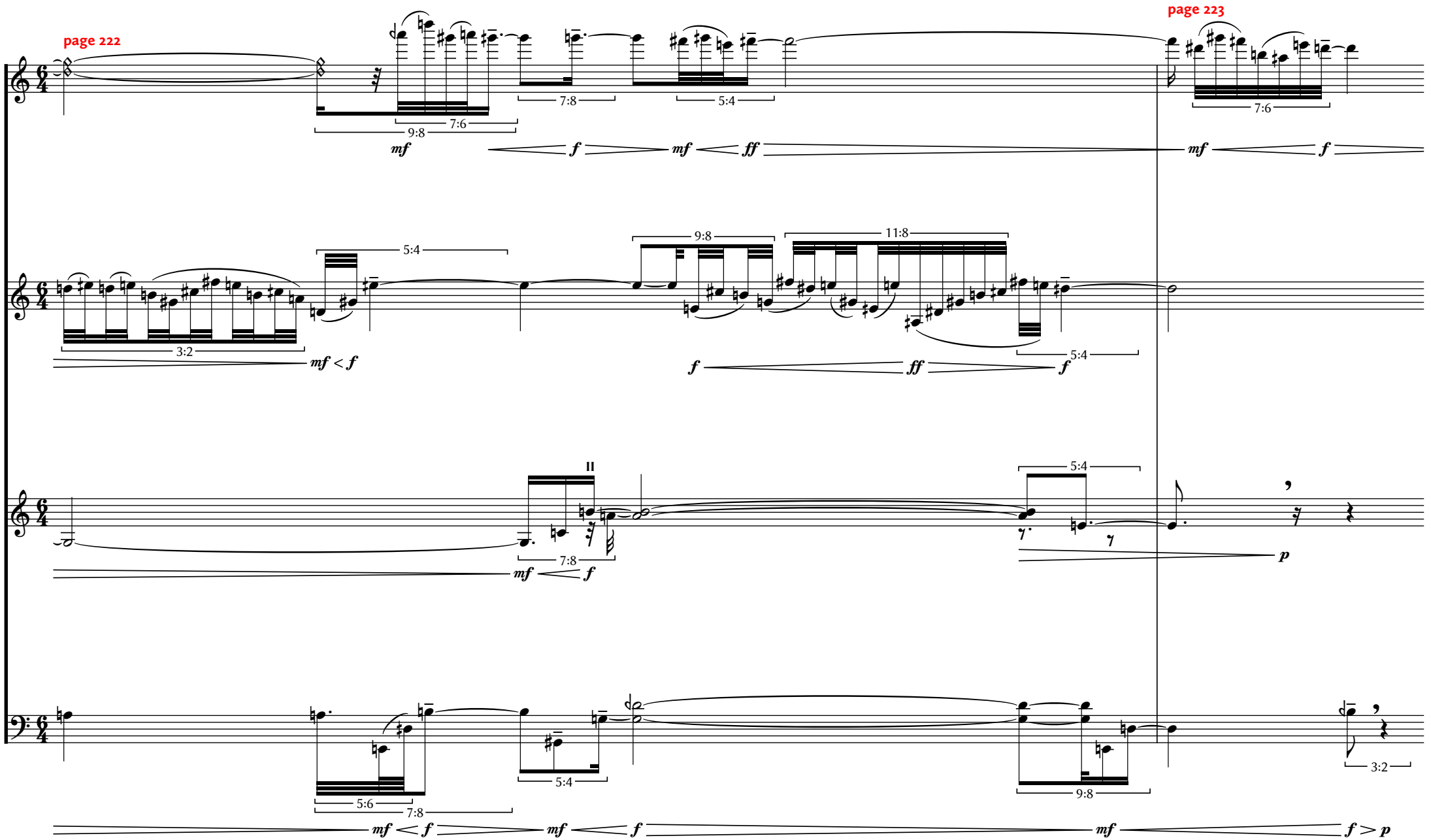
M1

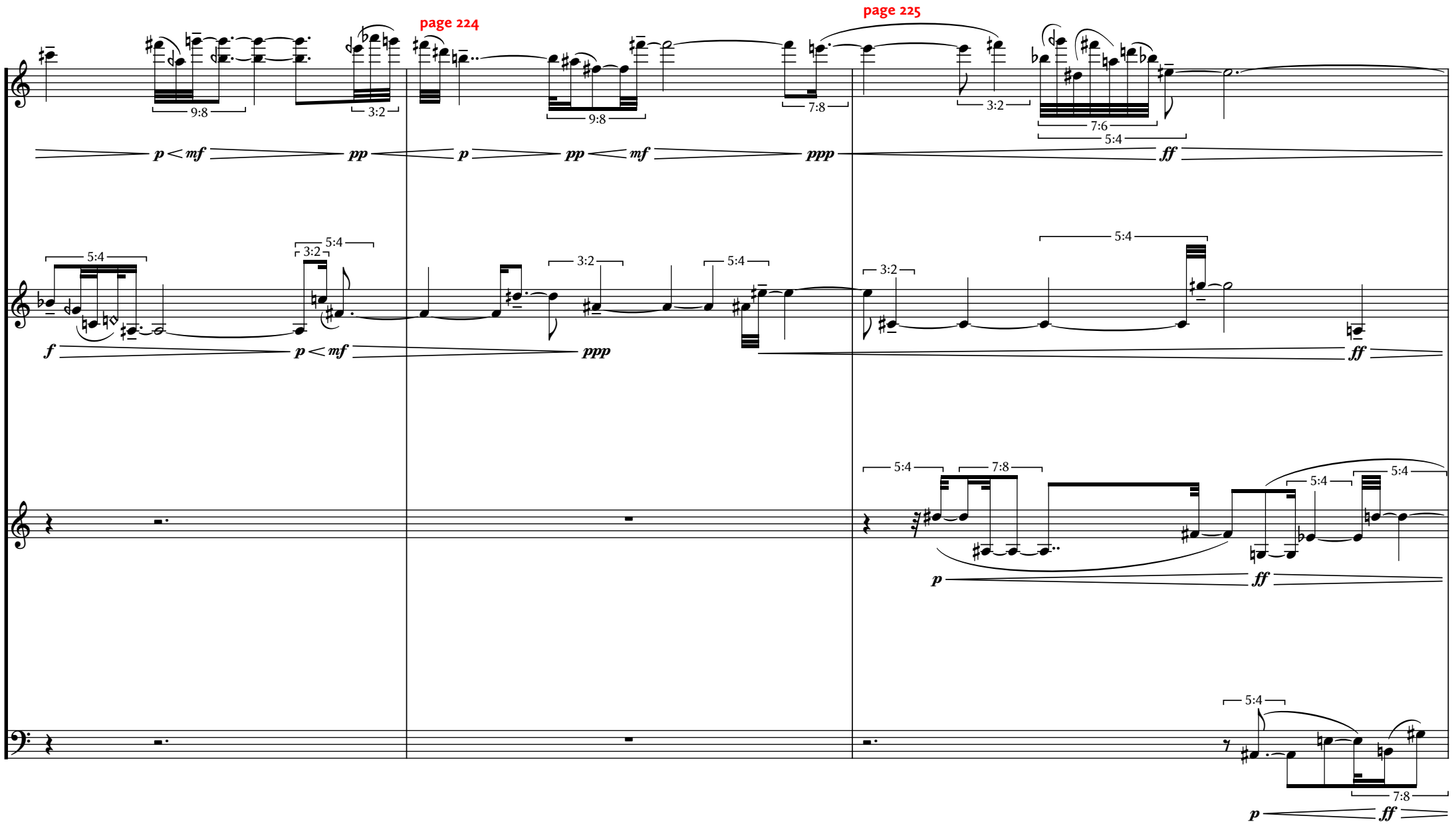
17. MANIFOLD IV

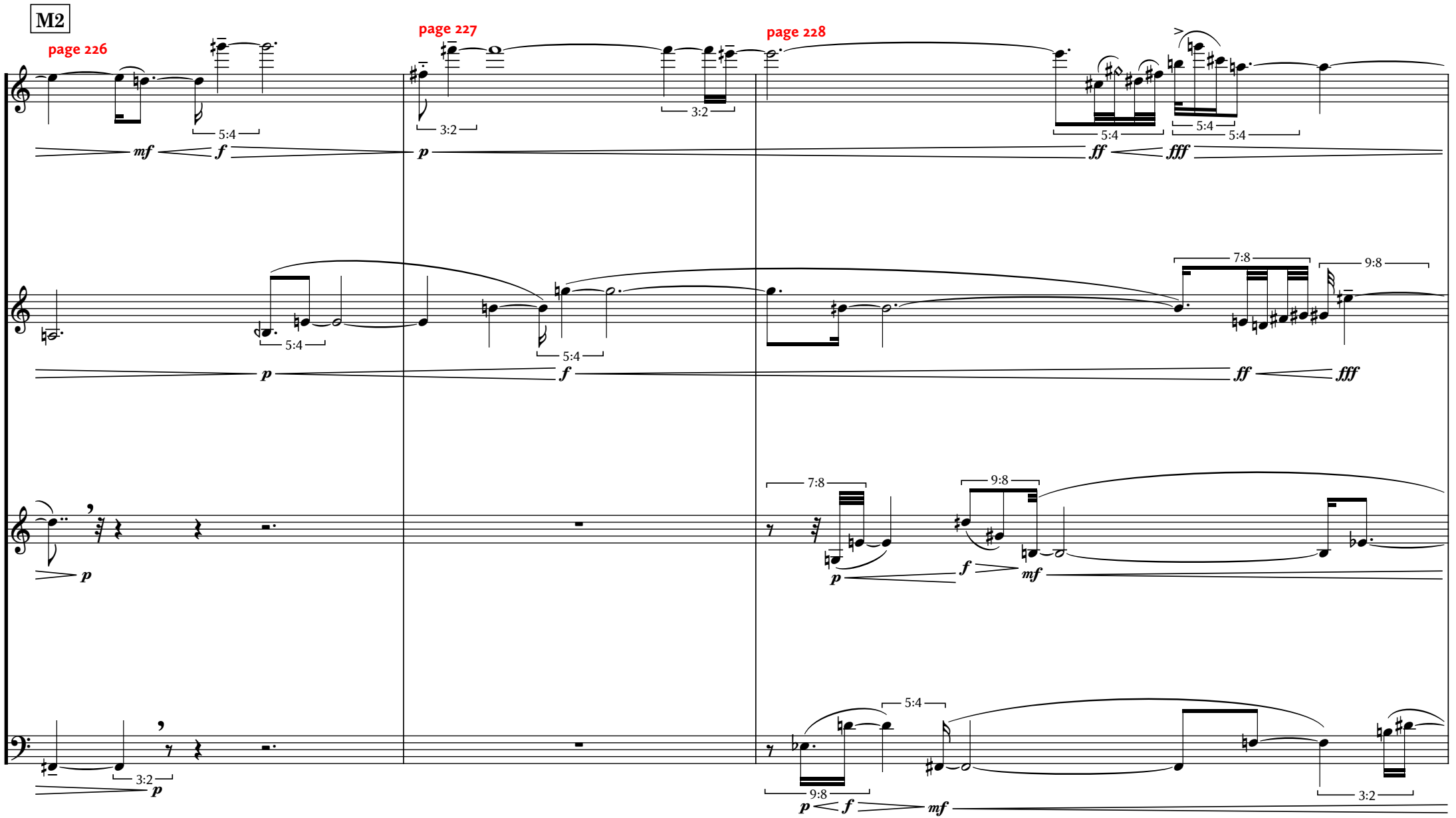
♩ = 42 *(same tempo) with an extravagant lyricism - massively*

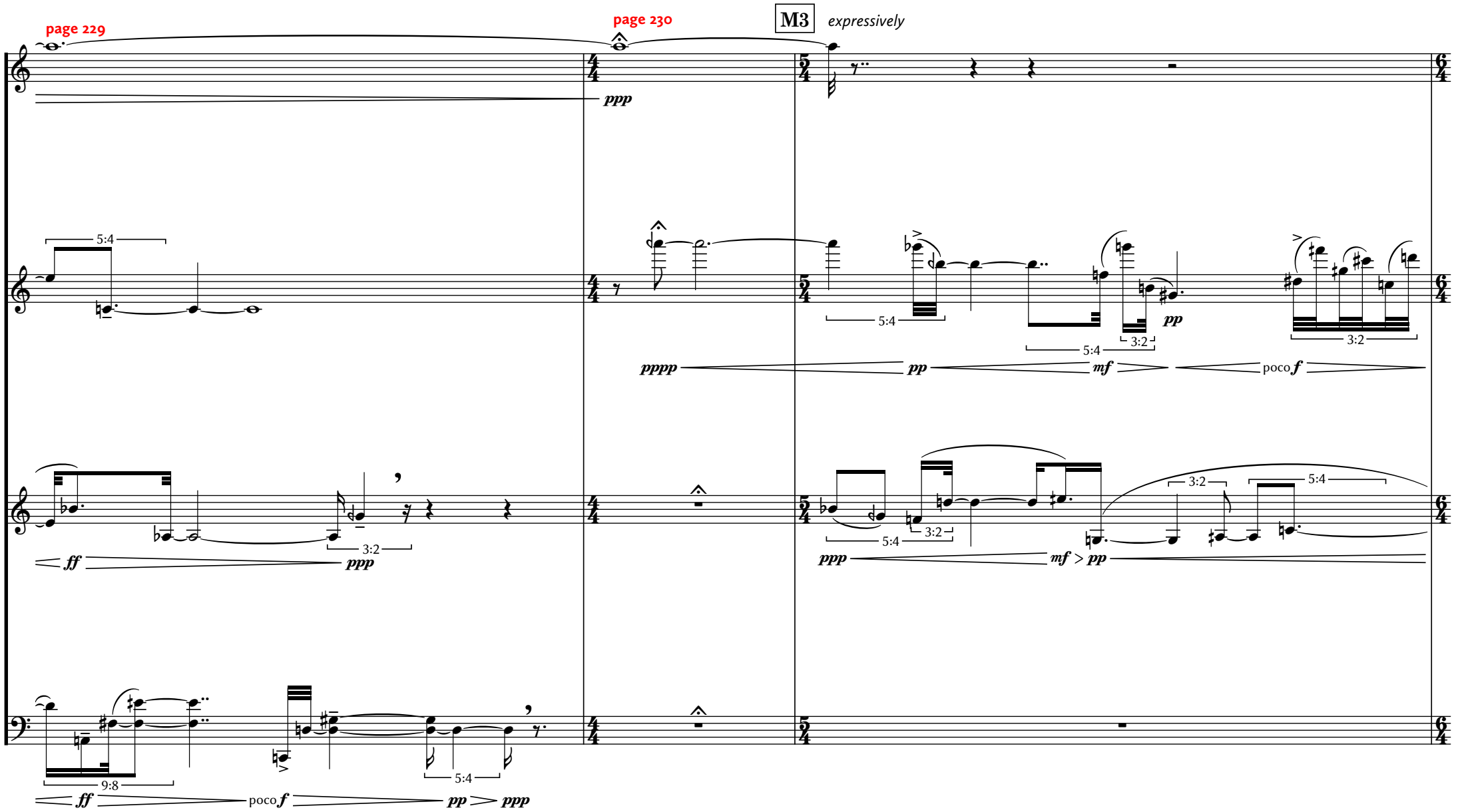
page 221

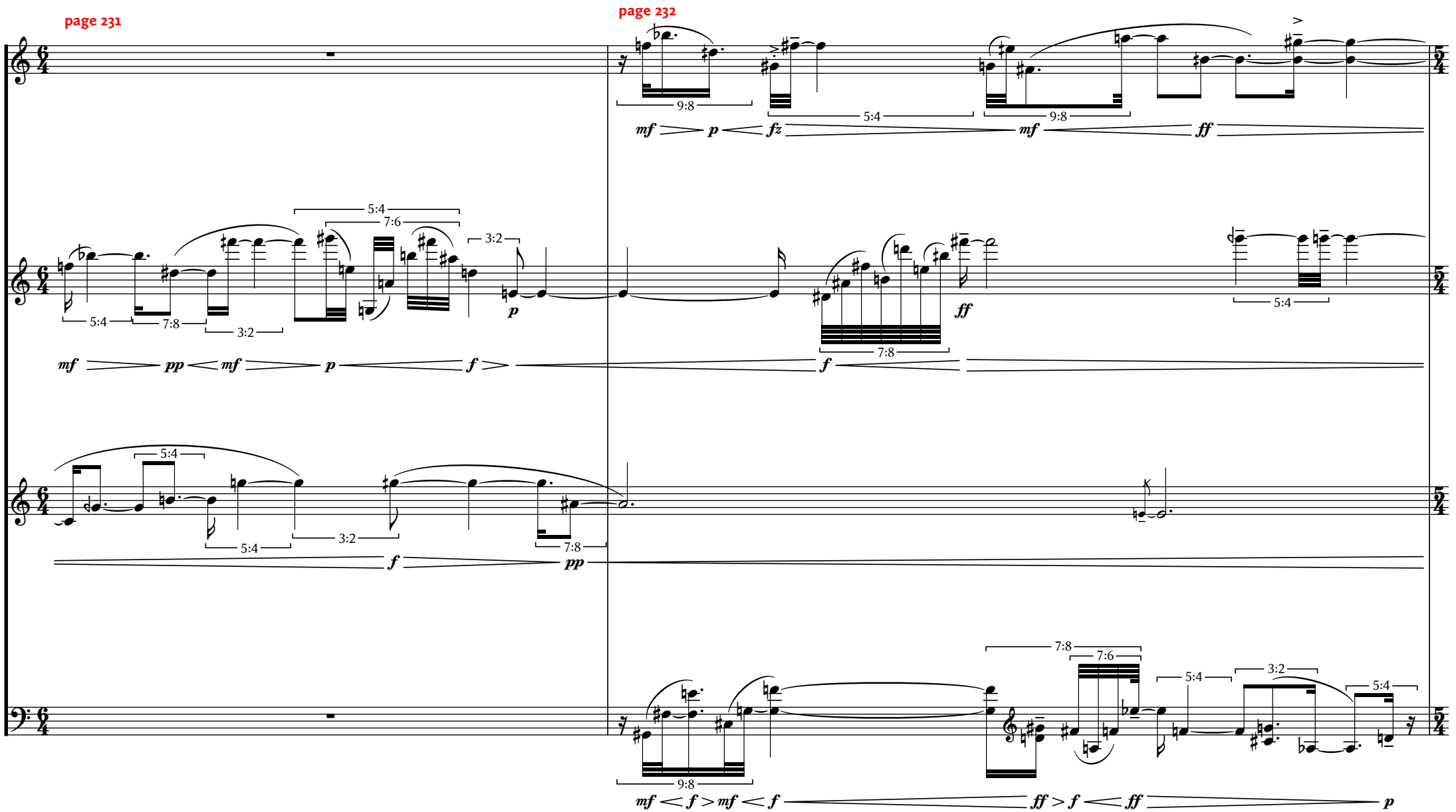


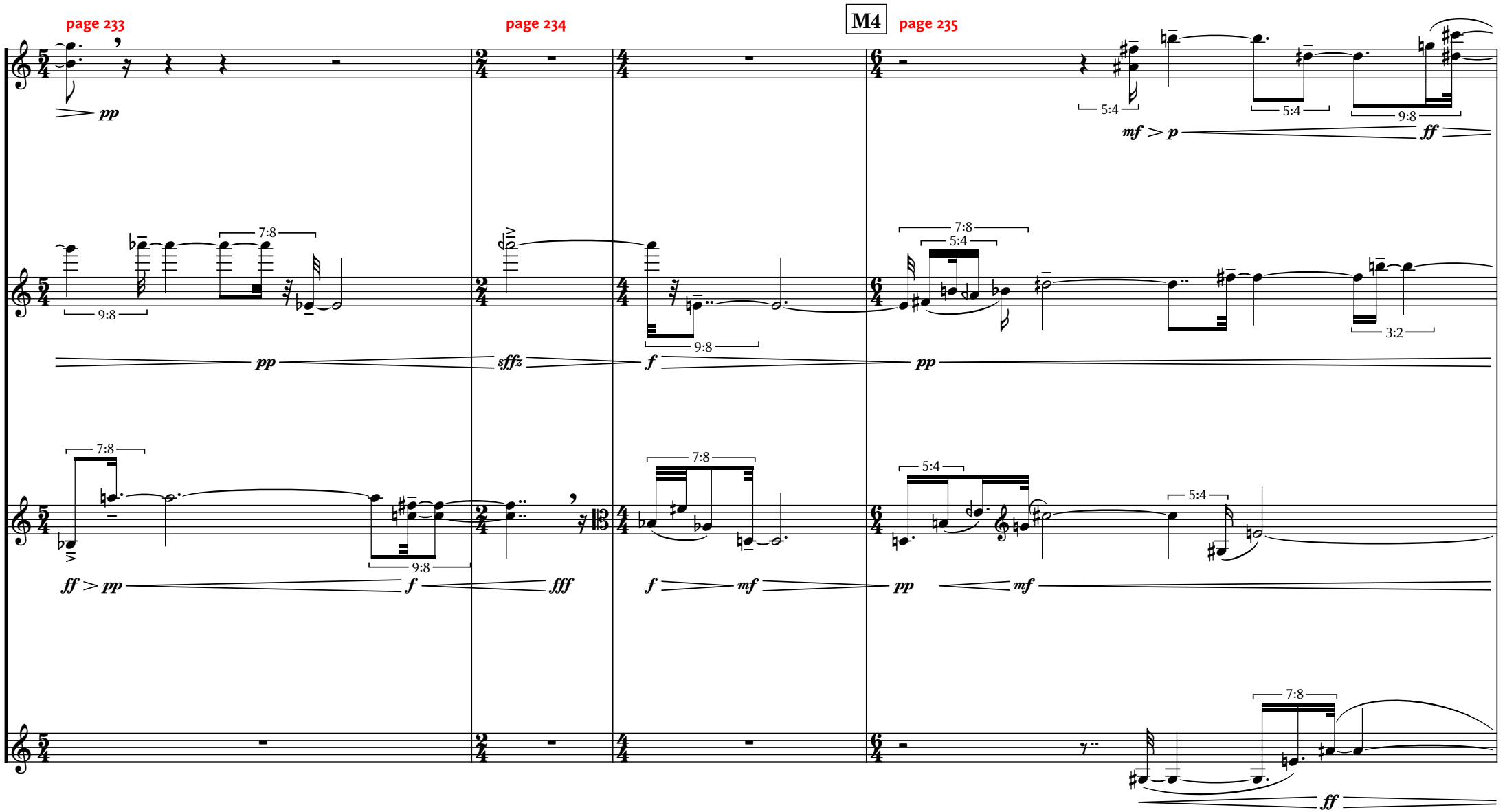

page 222
page 223
9:8
7:6
7:8
5:4
7:6
mf
f
mf
ff
mf
f
5:4
3:2
9:8
11:8
5:4
mf < f
f
ff
f
II
5:4
7:8
mf
f
p
5:6
7:8
5:4
9:8
3:2
mf
f
mf
f
mf
f > p

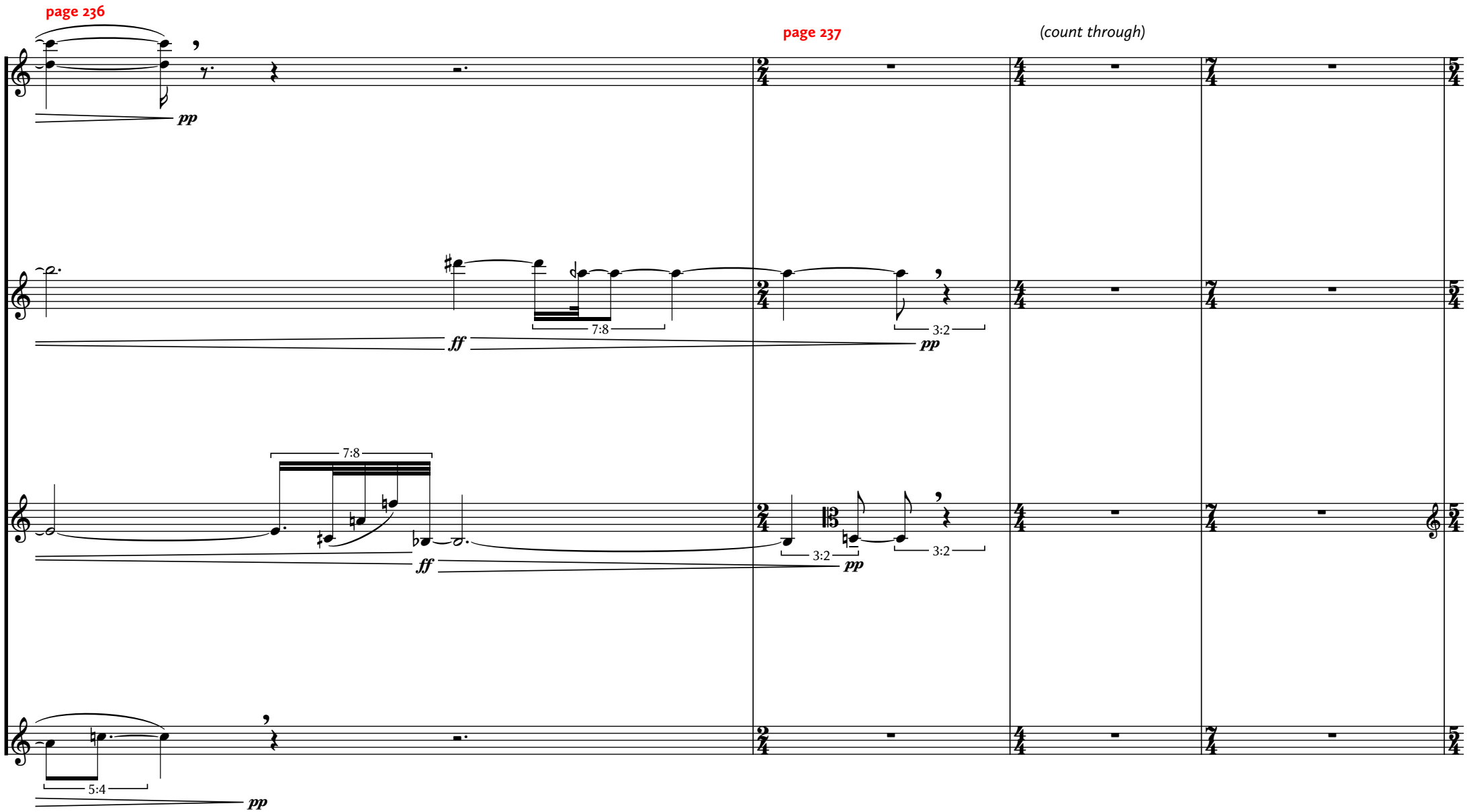

page 224
page 225
9:8
3:2
9:8
7:8
3:2
7:6
5:4
p < mf
pp
p
pp < mf
ppp
ff
5:4
3:2
5:4
3:2
5:4
3:2
5:4
f
p < mf
ppp
ff
5:4
7:8
5:4
5:4
p
ff
5:4
7:8
p
ff

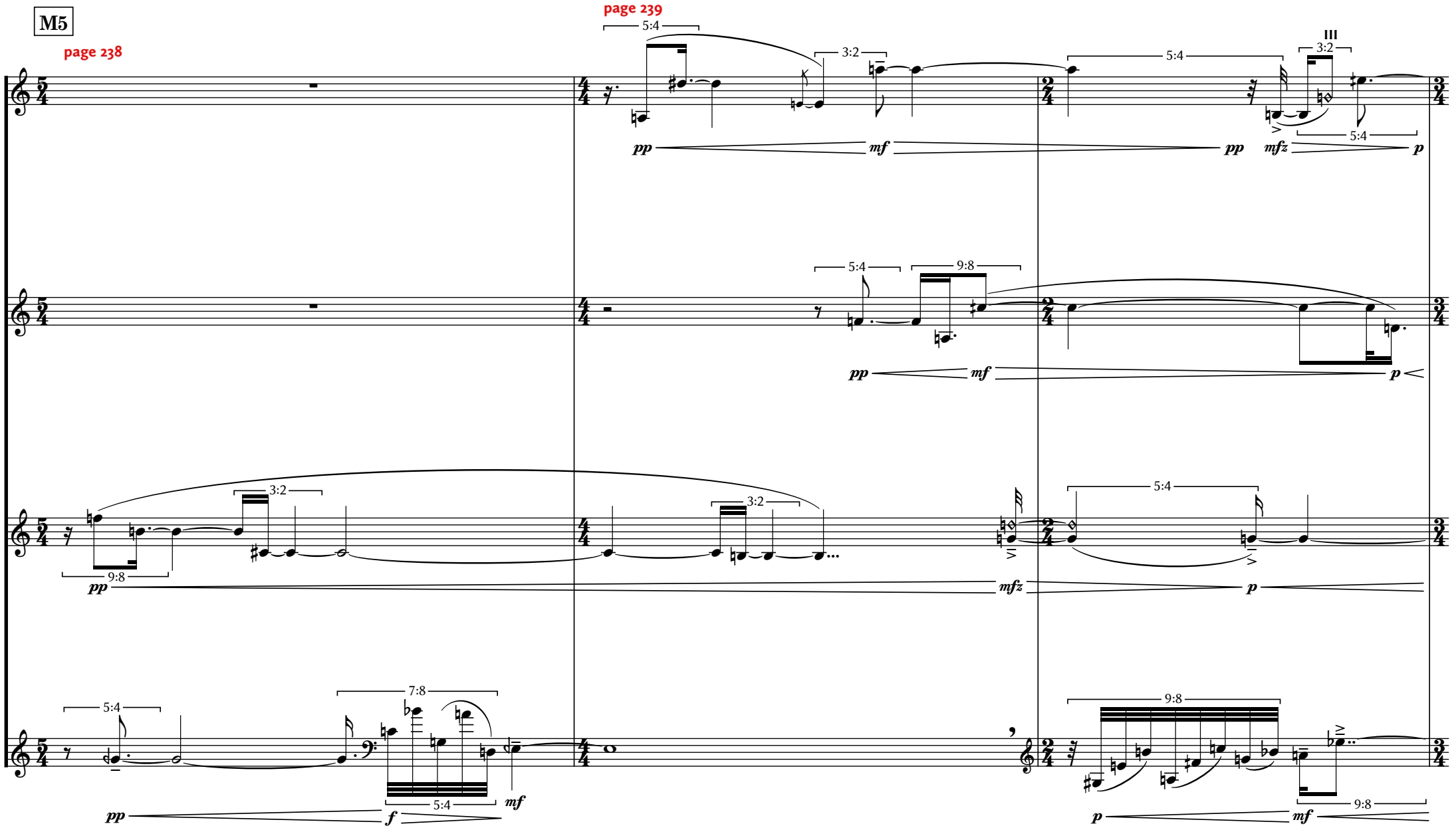

M2
page 226
page 227
page 228
5:4
3:2
7:8
9:8
mf
f
p
ff
fff

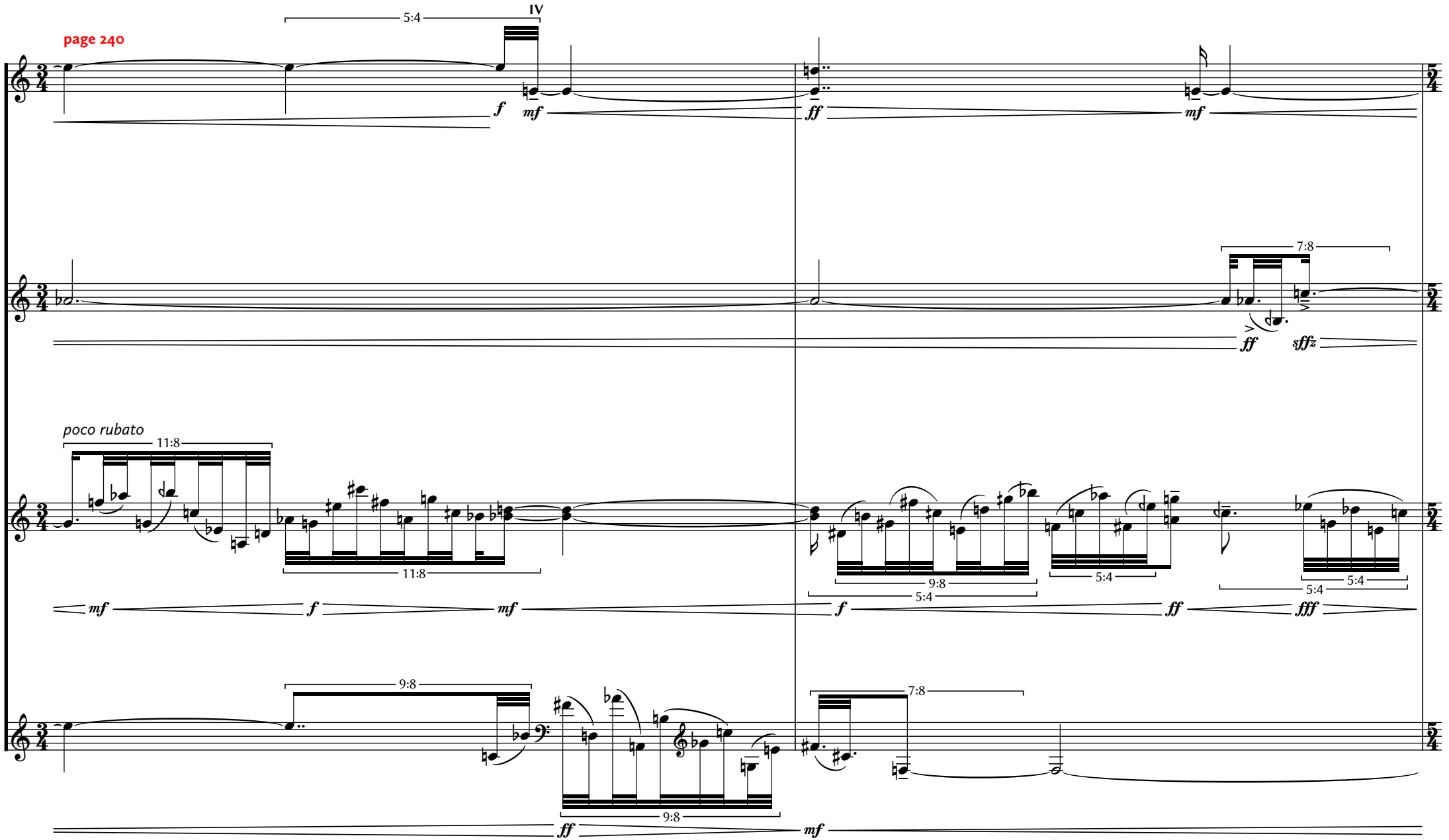

page 229
page 230
M3
expressively
ppp
5:4
pppp
pp
mf
poco f
3:2
ff
ppp
mf > pp
9:8
poco f
pp > ppp

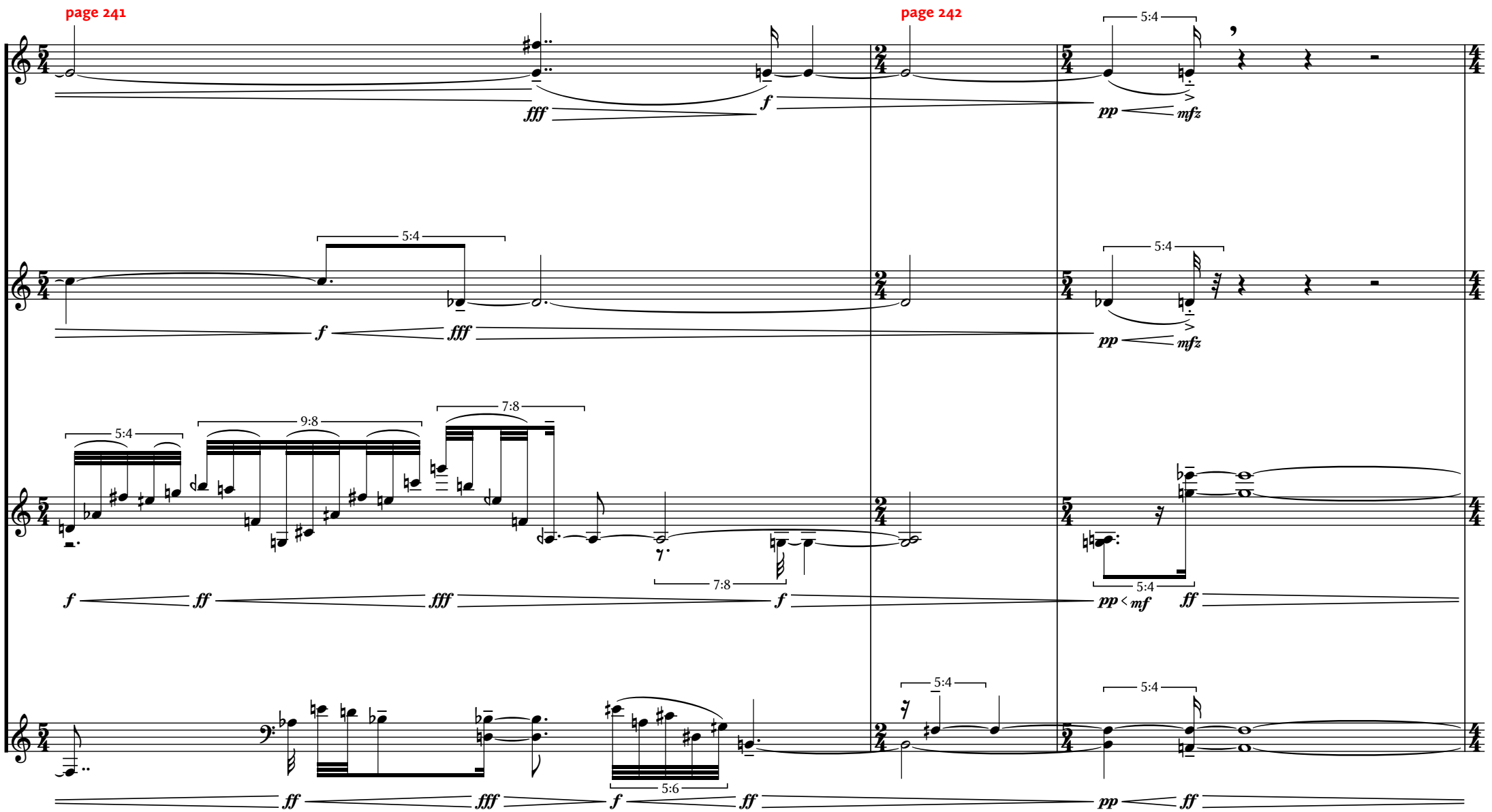

page 231
page 232
9:8
5:4
9:8
mf p fz mf ff
5:4
7:6
3:2
5:4
7:8
3:2
p
ff
7:8
5:4
mf pp mf p f f
5:4
3:2
5:4
7:8
f pp
7:8
7:6
5:4
3:2
5:4
9:8
mf f mf f ff f ff p

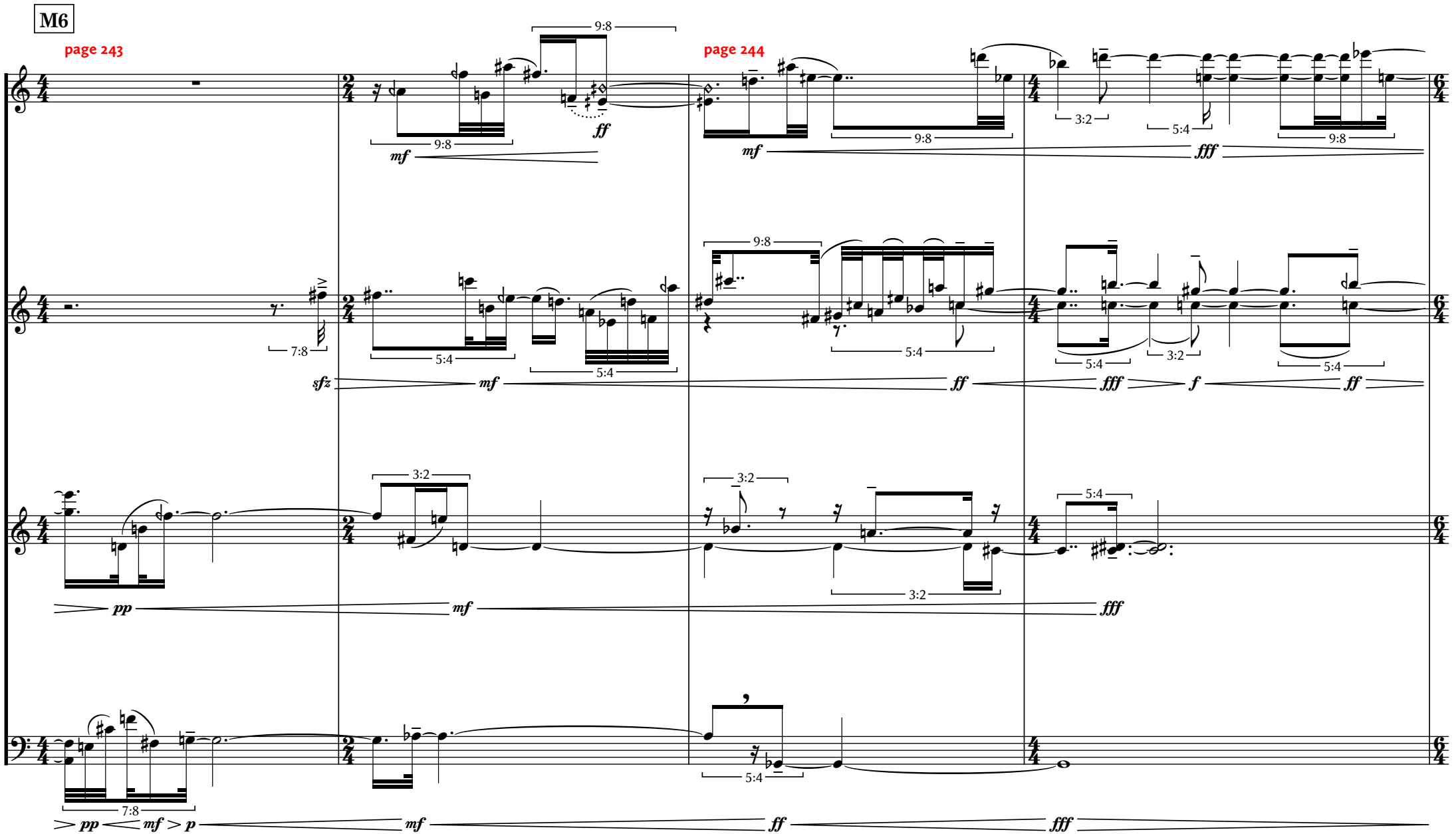

page 233
page 234
M4
page 235
pp
mf > p
ff
7:8
9:8
5:4
3:2
sffz
f
ff > pp
fff
mf

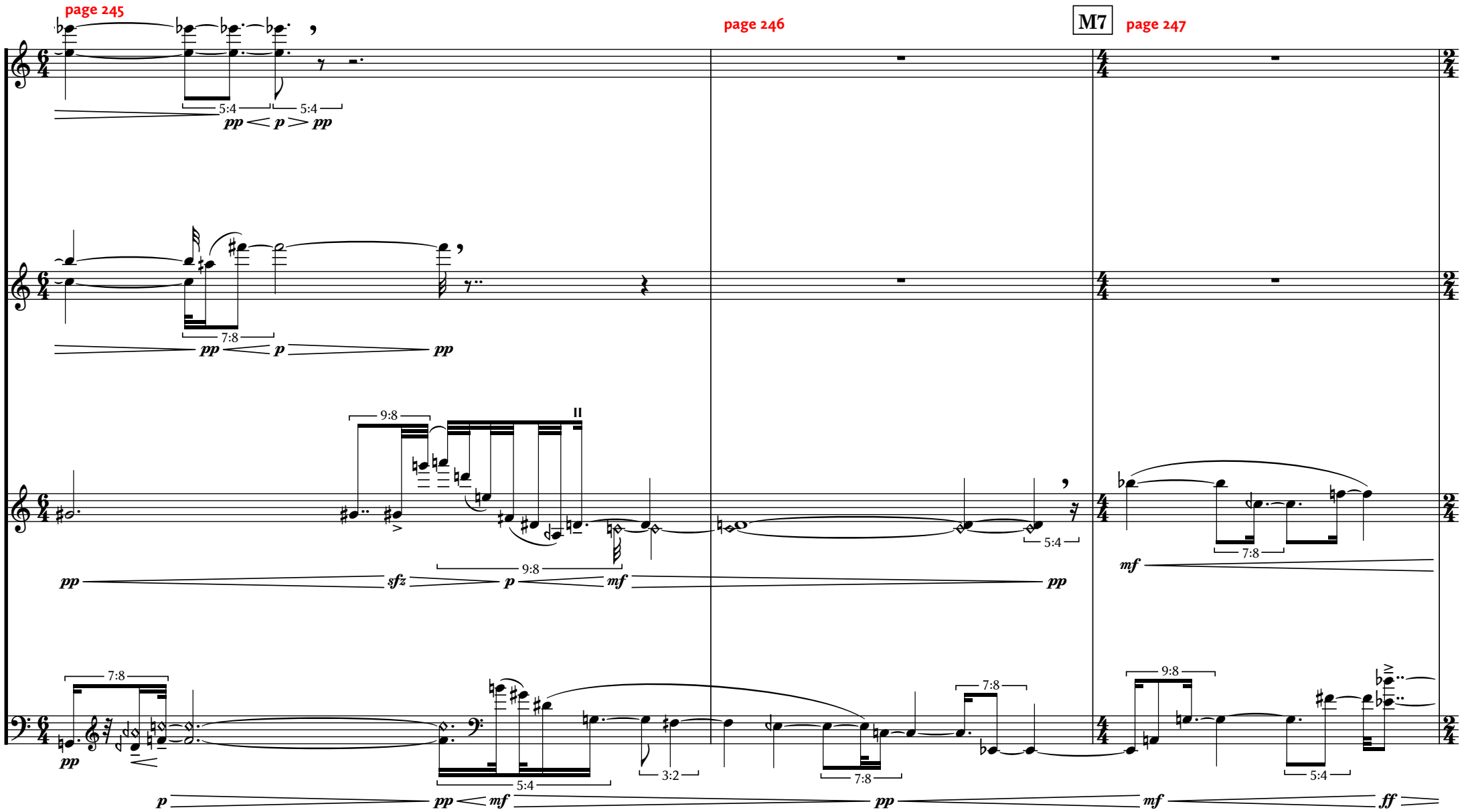

page 236
page 237
(count through)
pp
ff
7:8
3:2
5:4

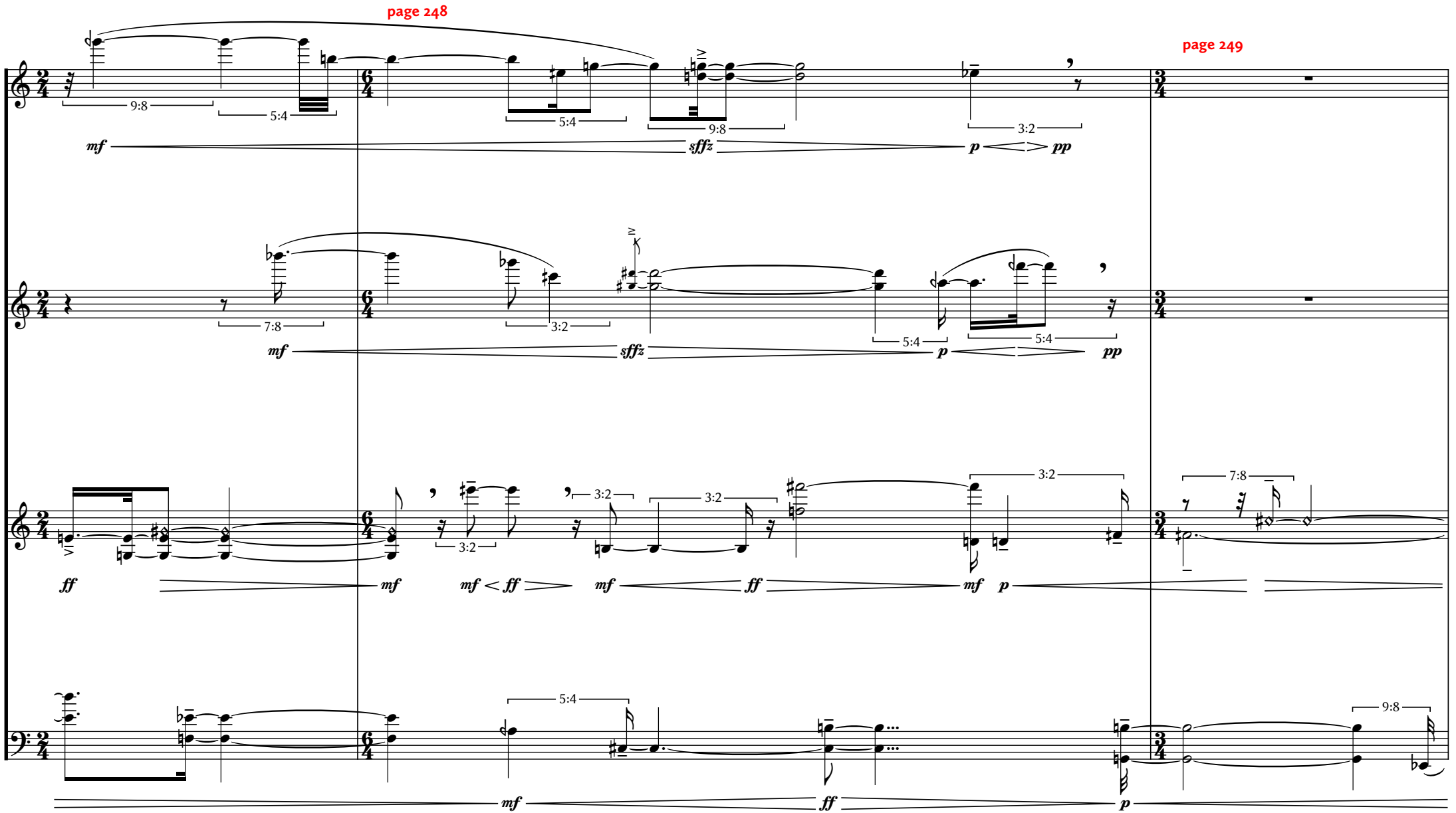

M5
page 238
page 239
III
pp
mf
mfz
p
f


page 240
IV
5:4
f
mf
ff
mf
7:8
ff
sffz
poco rubato
11:8
11:8
9:8
5:4
5:4
5:4
mf
f
mf
f
ff
fff
9:8
9:8
7:8
ff
mf

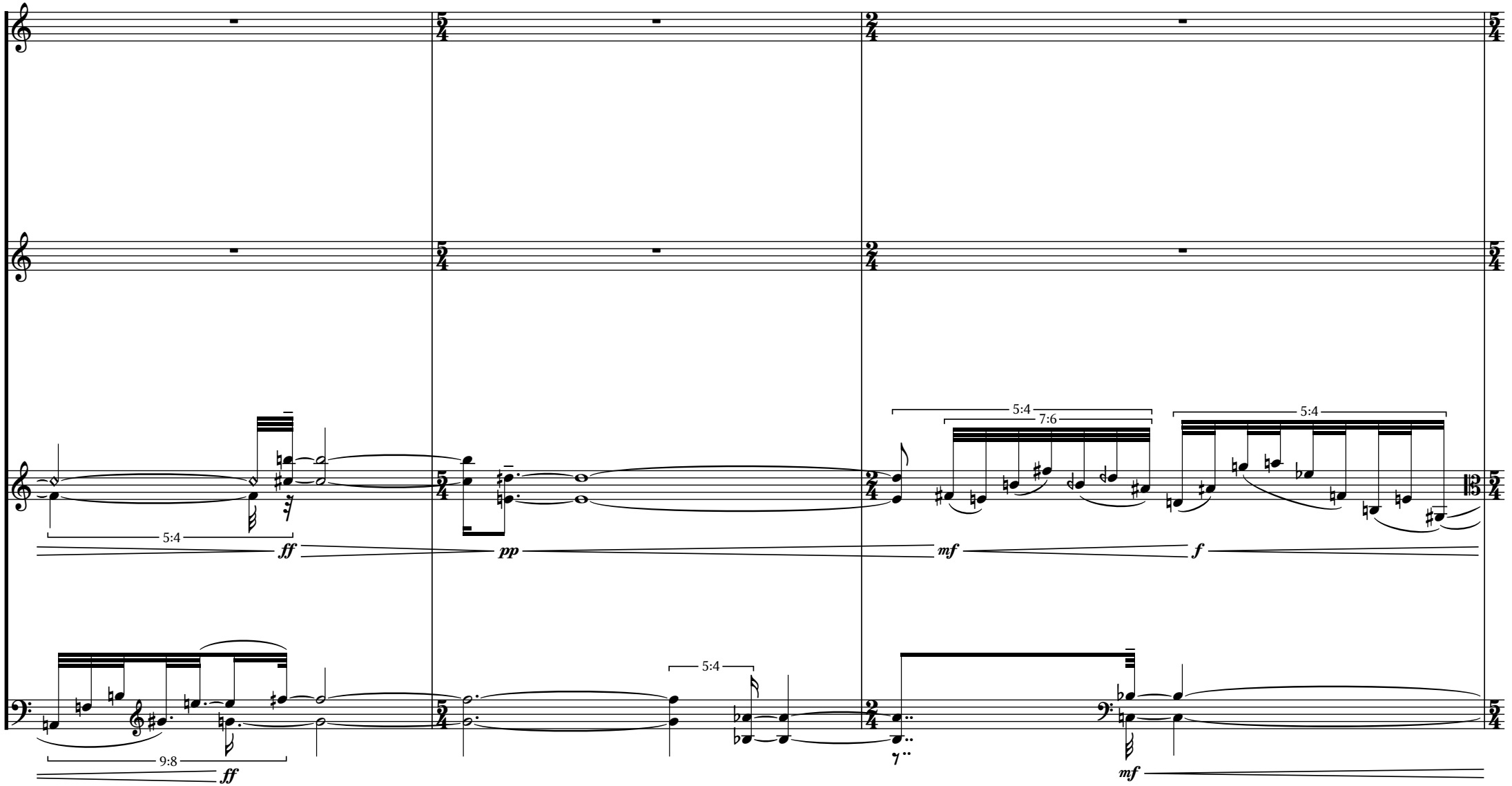

page 241
page 242
5:4
fff
f
pp
mfz
9:8
7:8
ff
mf
5:6

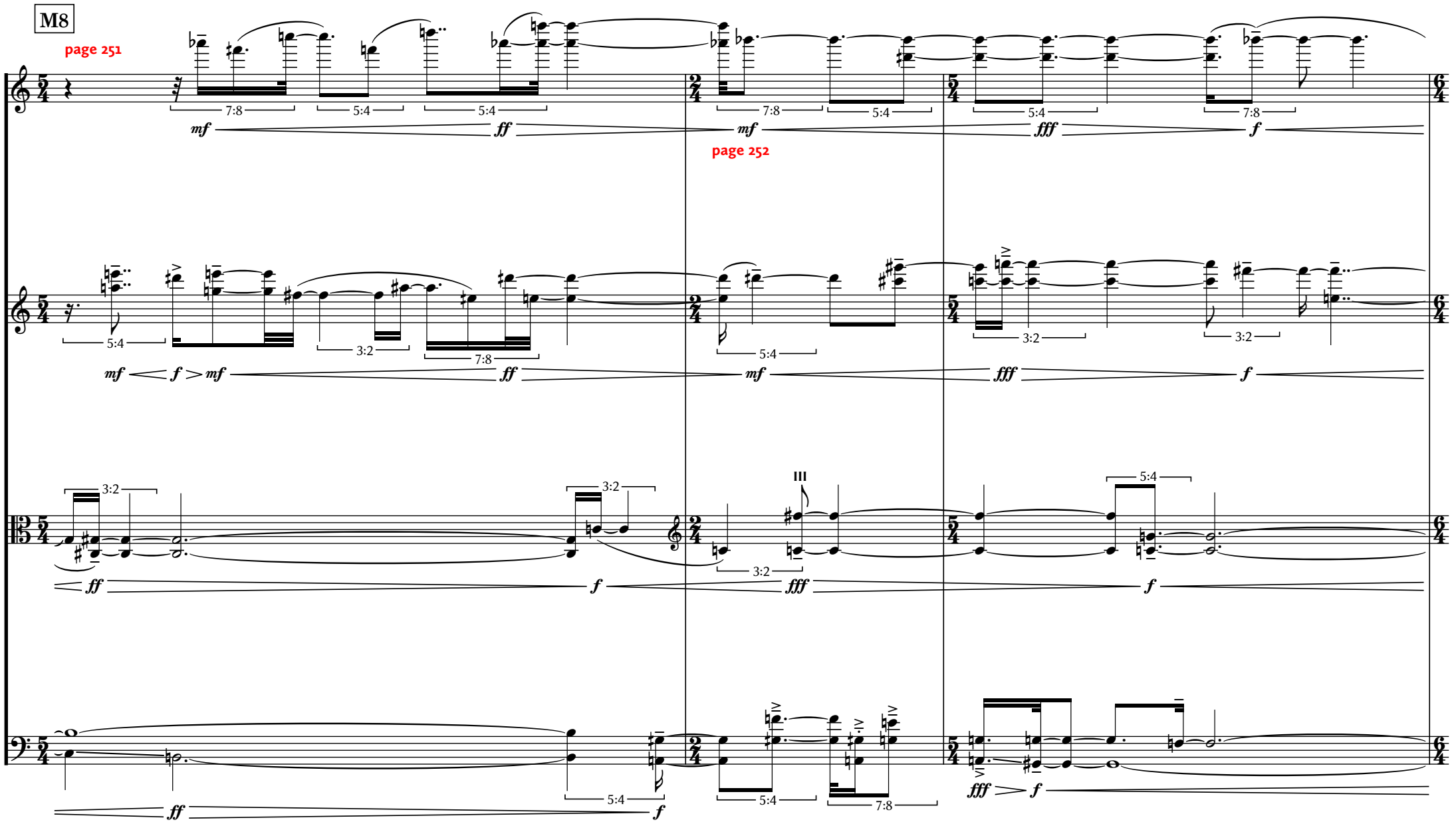

M6
page 243
page 244
9:8
mf
ff
fff
3:2
5:4
7:8
sfz
f
pp
p

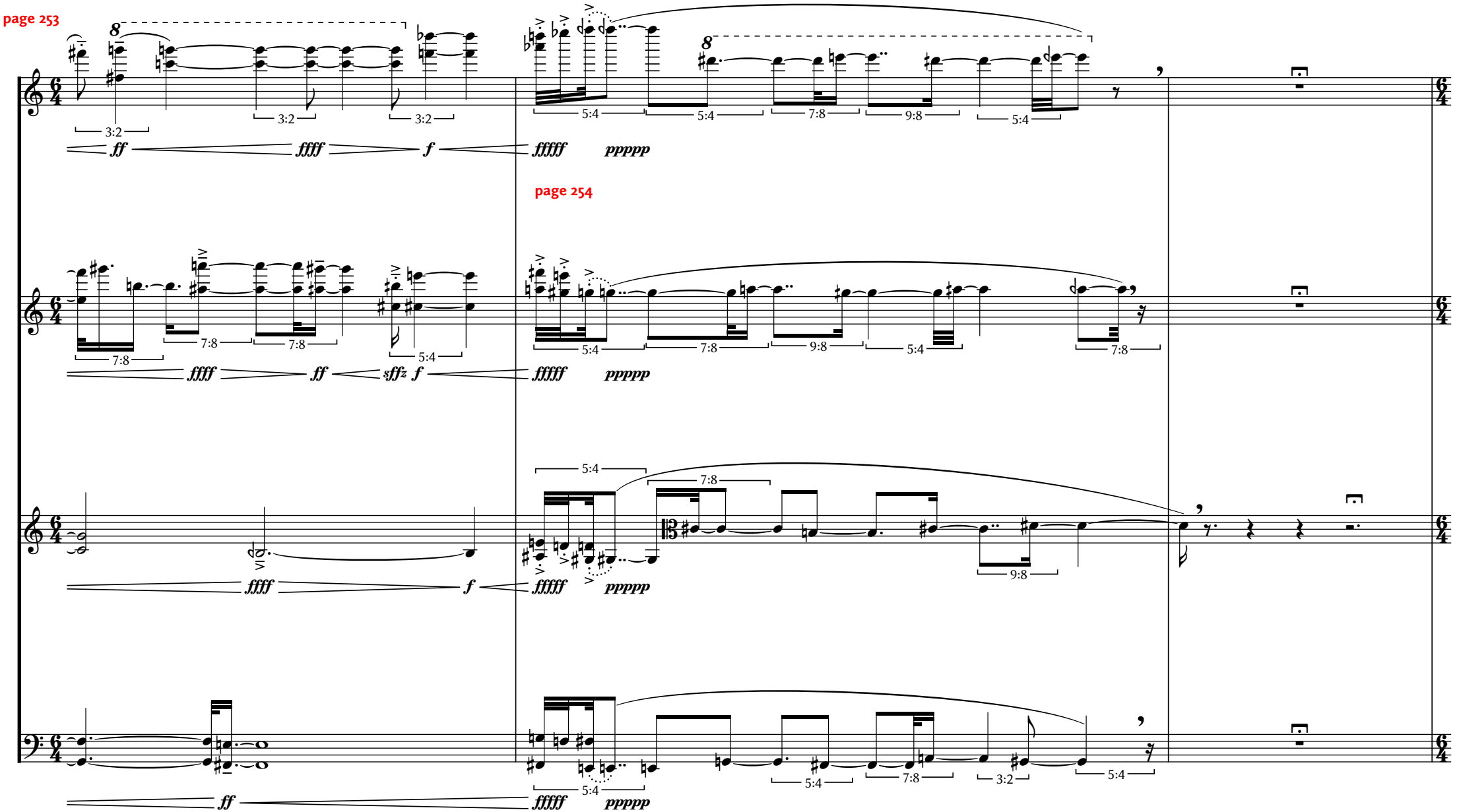

page 245
page 246
M7
page 247
5:4
5:4
pp
p
pp
7:8
pp
p
pp
9:8
II
pp
sfz
p
mf
pp
5:4
7:8
mf
7:8
pp
5:4
p
pp
mf
3:2
7:8
pp
mf
9:8
5:4
ff


page 248
page 249
9:8
5:4
9:8
3:2
mf
sffz
p
pp
7:8
3:2
5:4
5:4
mf
sffz
p
pp
ff
mf
3:2
3:2
3:2
mf < ff
mf
ff
mf
p
7:8
5:4
9:8
mf
ff
p

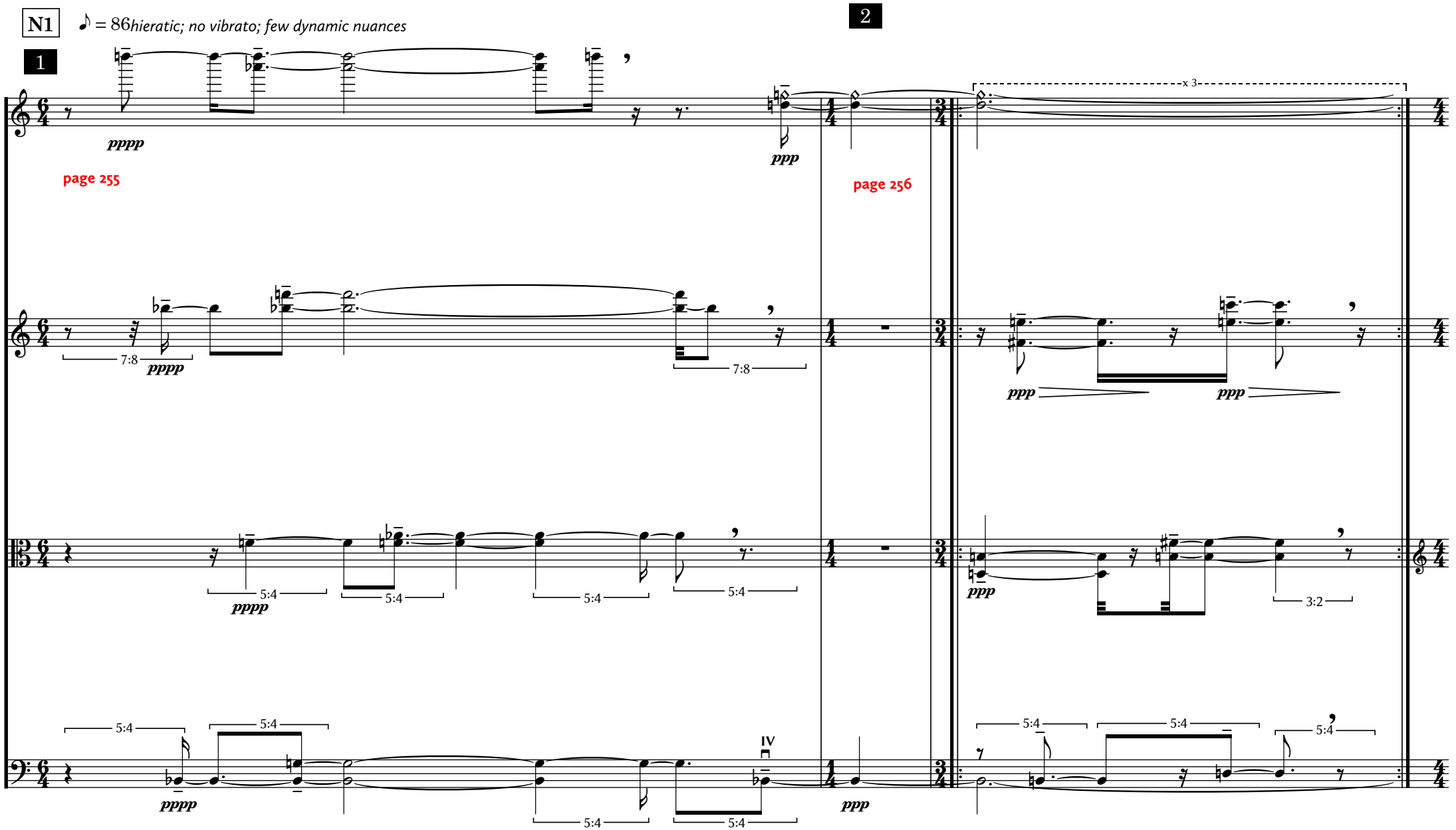
page 250

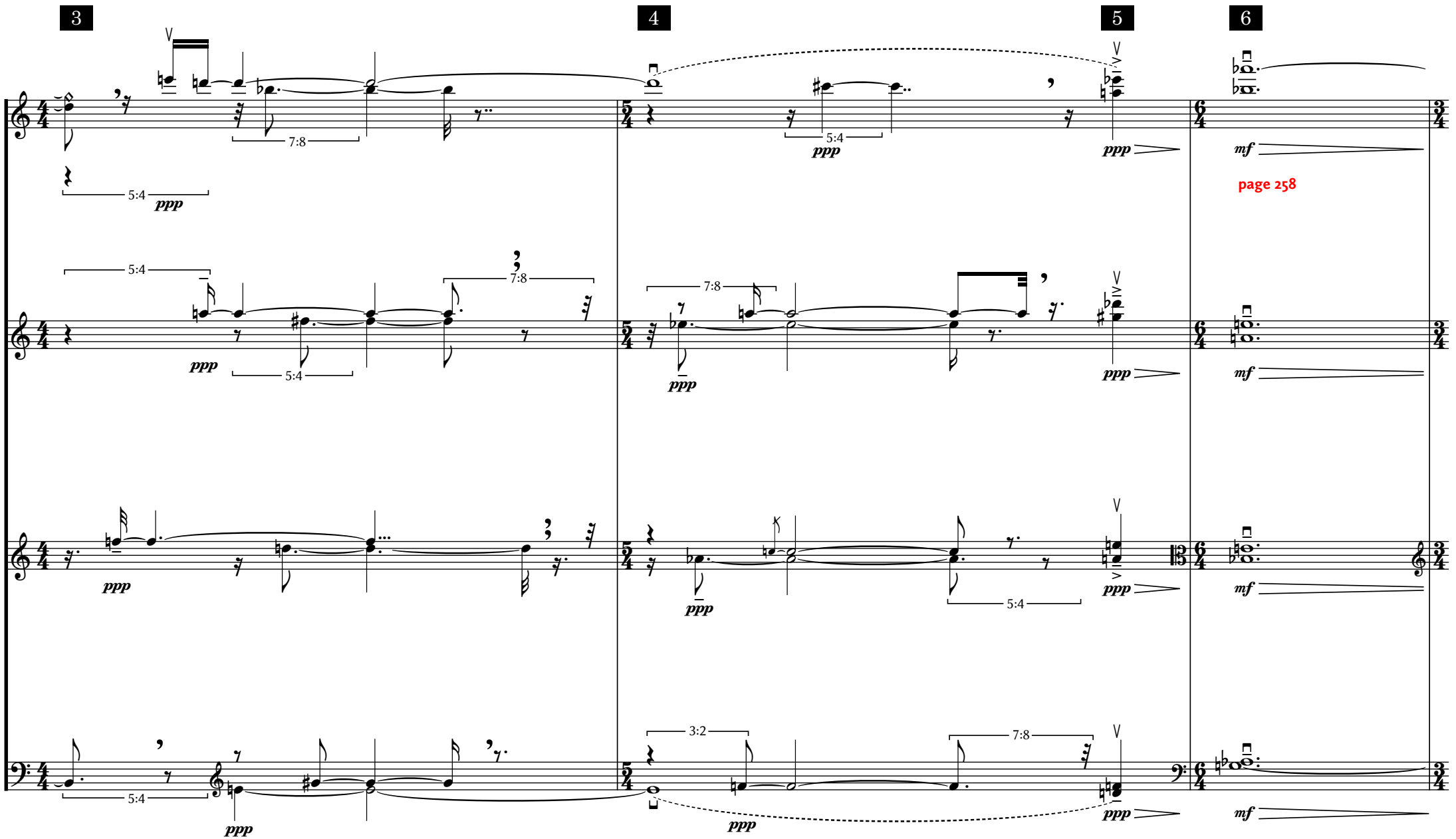


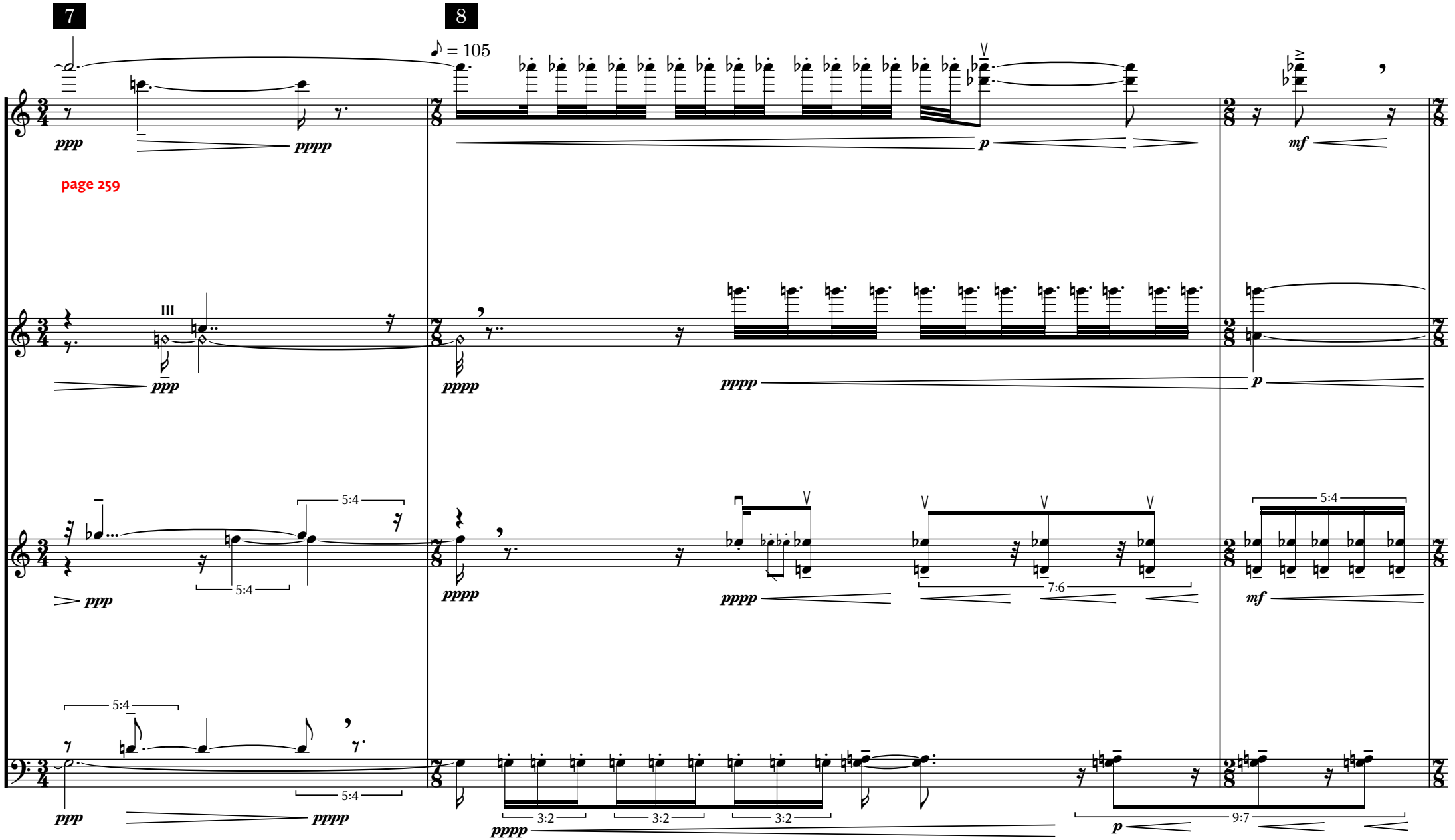

M8
page 251
page 252
mf
ff
fff
f
7:8
5:4
3:2
III

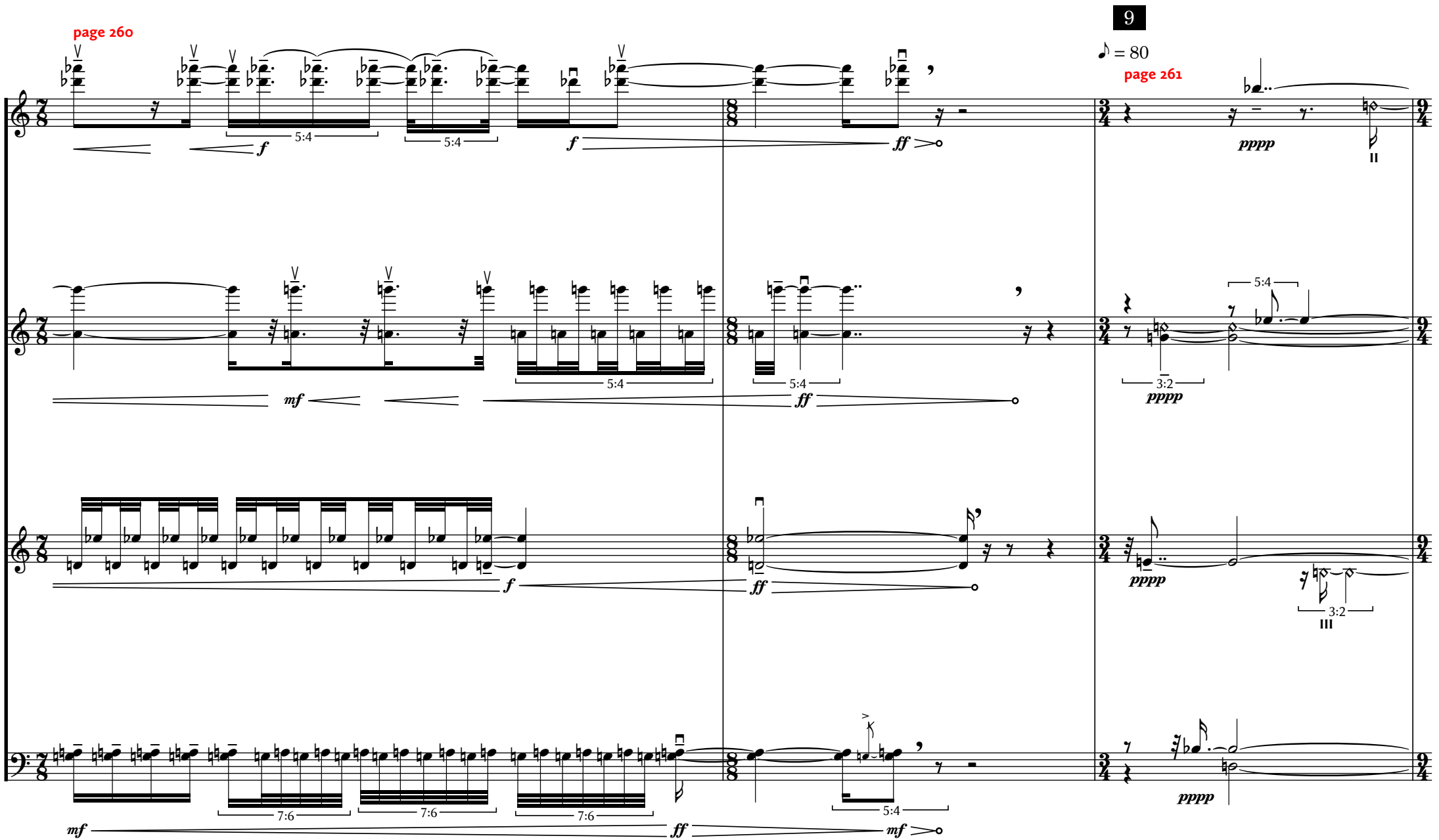

page 253
page 254
3:2
5:4
7:8
9:8
ff
ffff
f
fffff
ppppp
sffz

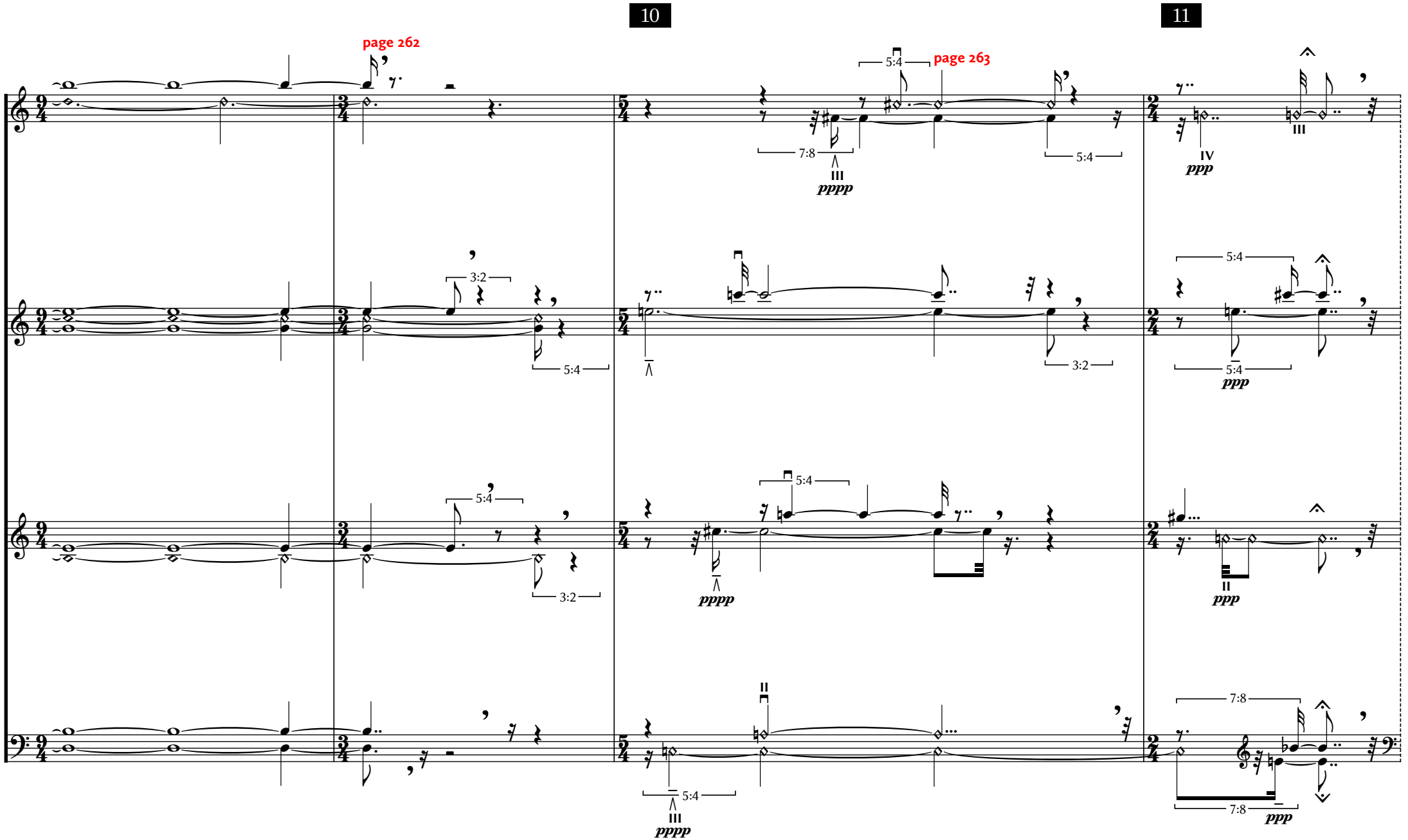
18. PLEROMA: STÈLES - for remembrance




3
4
5
6
ppp
mf
5:4
7:8
3:2
page 258


7
8
♪ = 105
ppp
pppp
p
mf
page 259
III
5:4
7:6
9:7
3:2


page 260
9
♪ = 80
page 261
f
5:4
5:4
f
ff
pppp
II
mf
5:4
5:4
ff
5:4
3:2
pppp
f
ff
pppp
3:2
III
mf
7:6
7:6
7:6
ff
5:4
mf
pppp


10
11
page 262
page 263
5:4
7:8
III
pppp
IV
ppp
3:2
II
ppp

N2 WORLD LINE III

12

♩ = 50 *darkly - (no pauses unless indicated)*

rubato pizz. arco pizz. arco *slower*

page 264

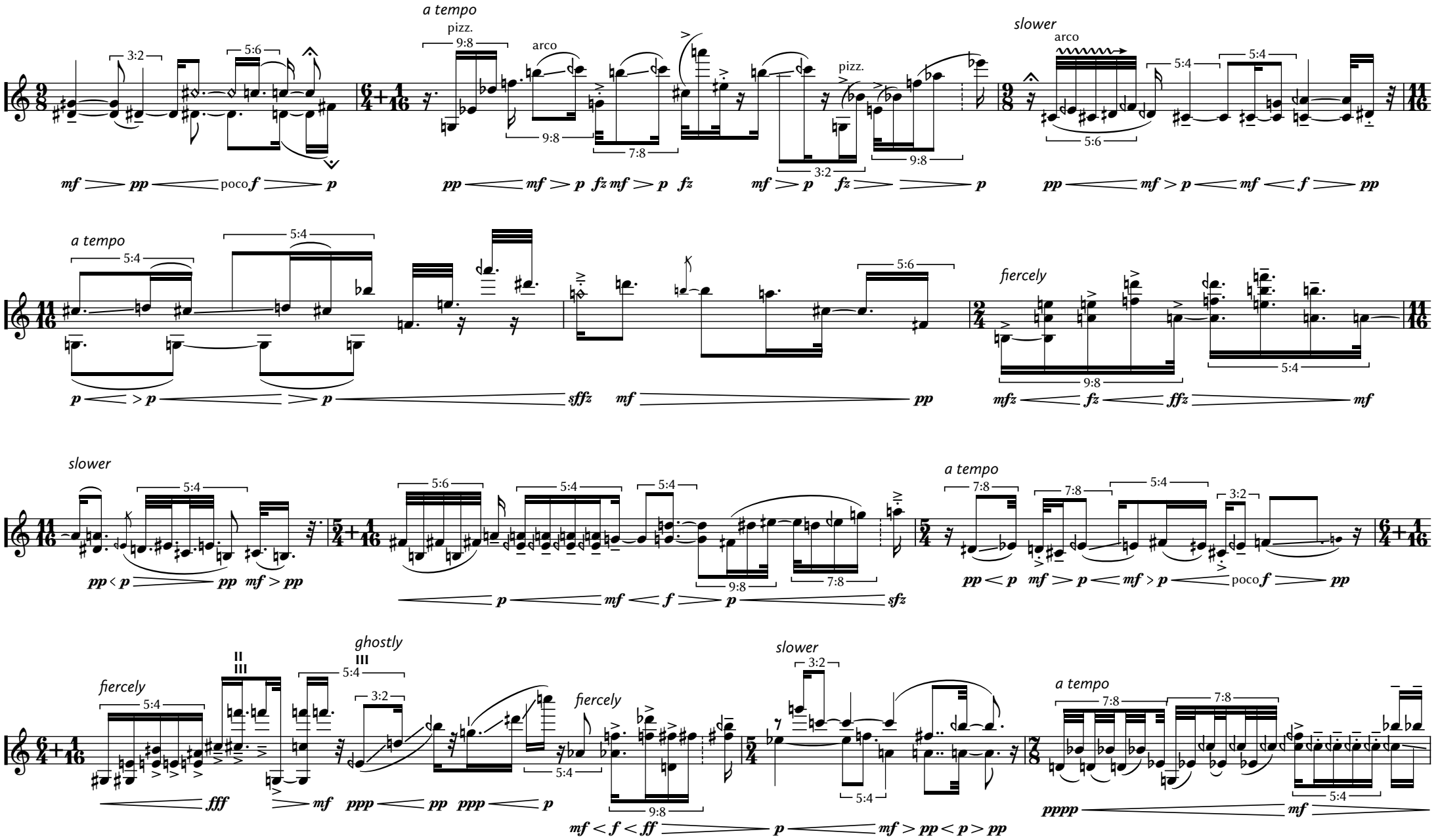
page 265

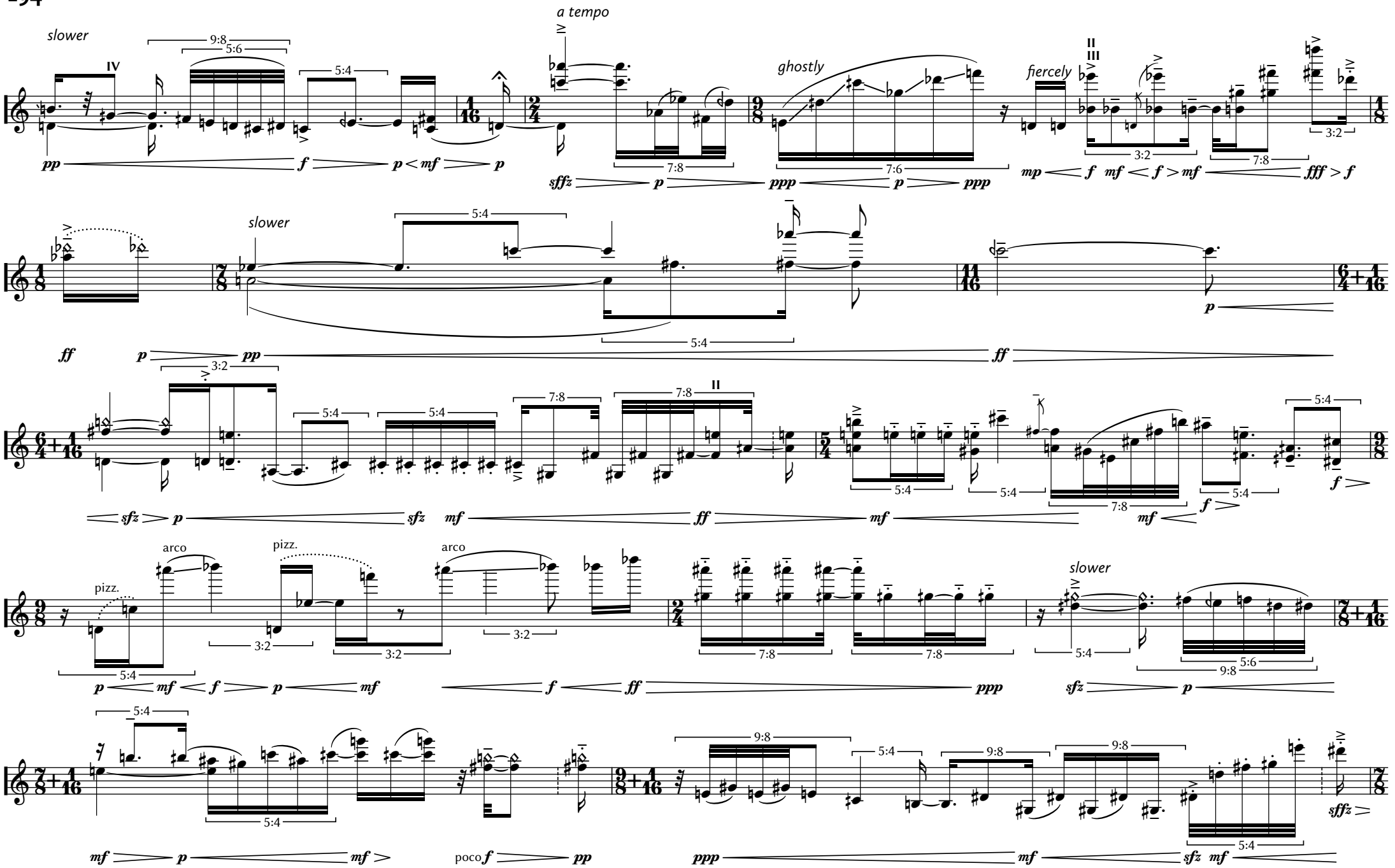
poco *f* *pp* *p* *mfz* *p* *mf* *f* *mf* *f* *p* *mf* *fz* *ppp* *p* *pp* *mf* *pp*

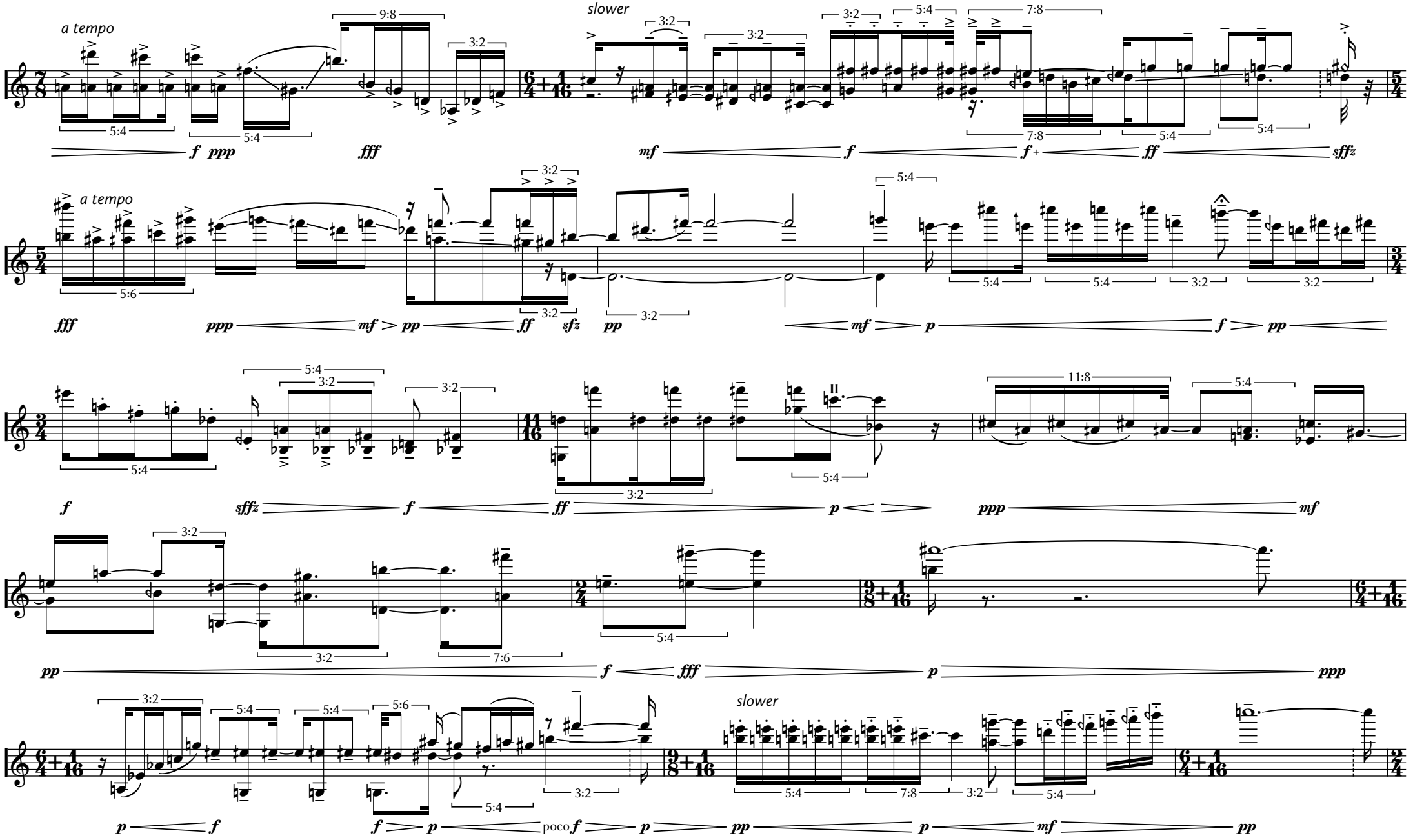
poco *f* *pp* *mf* *pp*

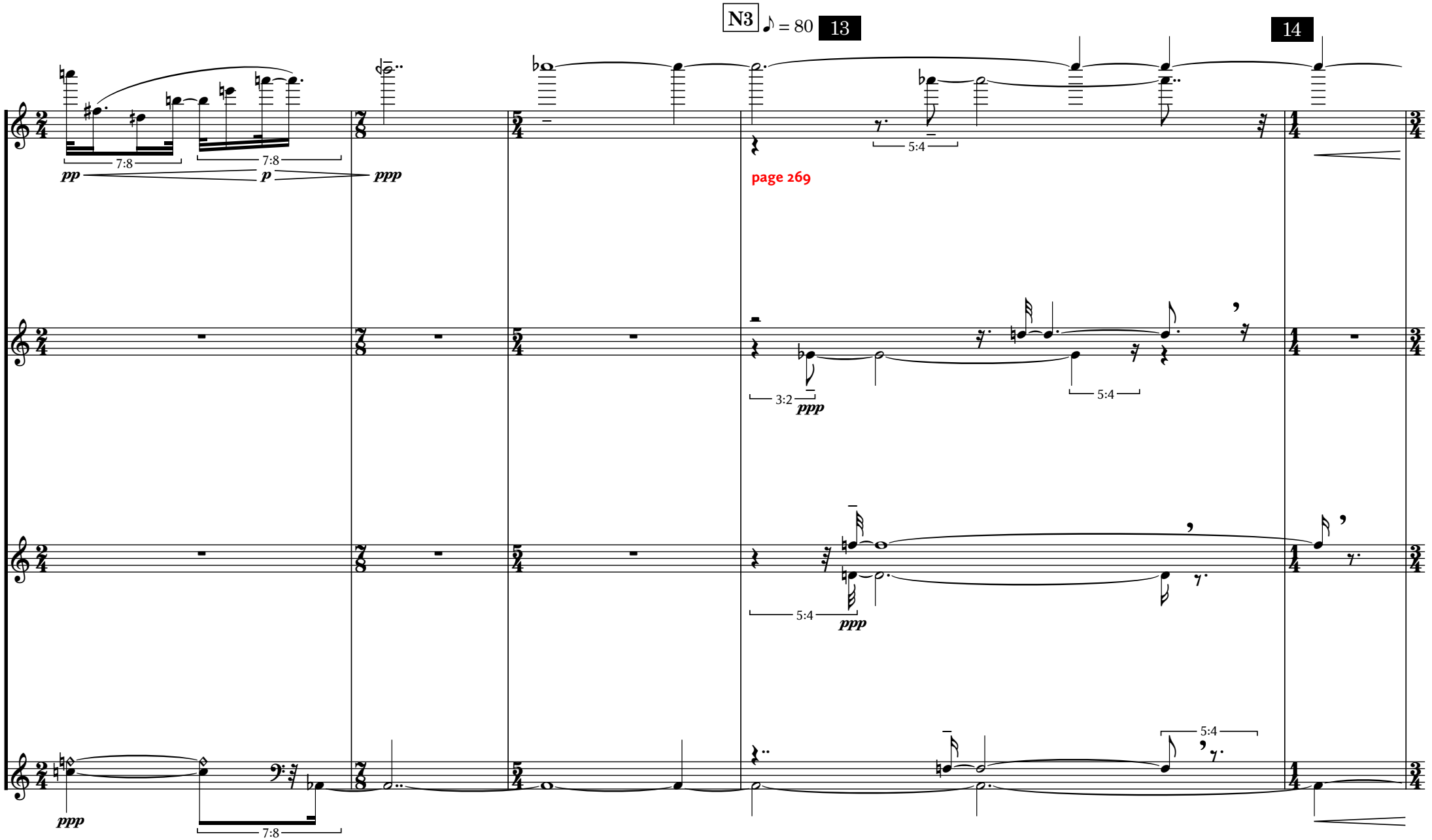
poco *f*

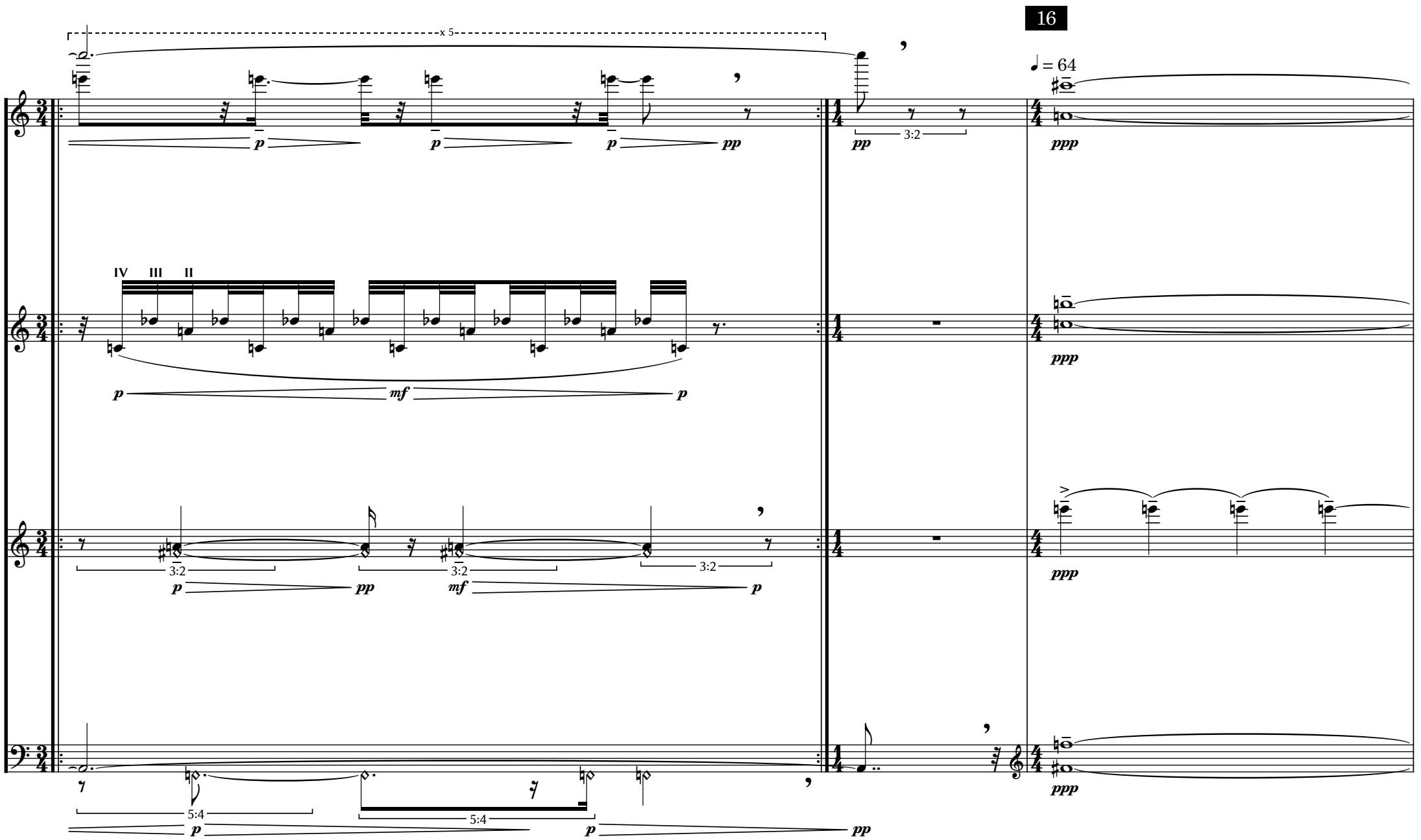
poco *f* *pp* *ppp* *fz* *ppp*


a tempo
pizz.
arco
slower
arco
pizz.
a tempo
fiercely
slower
a tempo
ghostly
fiercely
fiercely
slower
a tempo
mf pp poco f p
pp mf p fz mf p fz
mf p fz p
pp mf p mf f pp
p p p sffz mf pp
mfz fz ffz mf
pp p mf p pp
p mf f p sfz
pp p mf p mf p poco f pp
fff mf ppp pp ppp p
mf f ff p mf pp p p pp
pppp mf


slower
a tempo
ghostly
fiercely
slower
pizz.
arco
pizz.
arco
slower
poco f


a tempo
slower
a tempo
poco

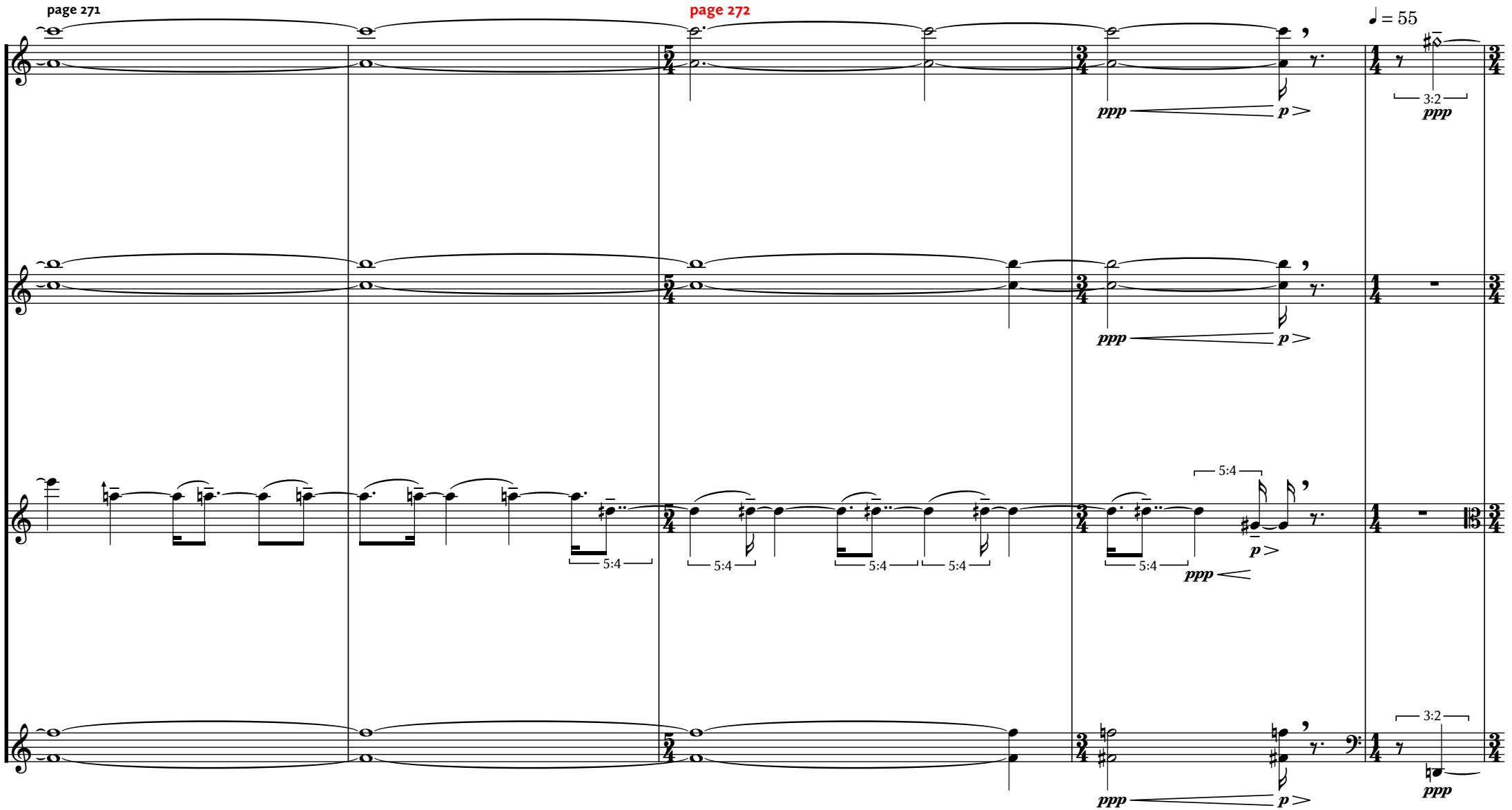

N3
♪ = 80
13
14
7:8
7:8
pp
p
ppp
page 269
5:4
3:2
ppp
5:4
ppp
5:4
ppp
7:8

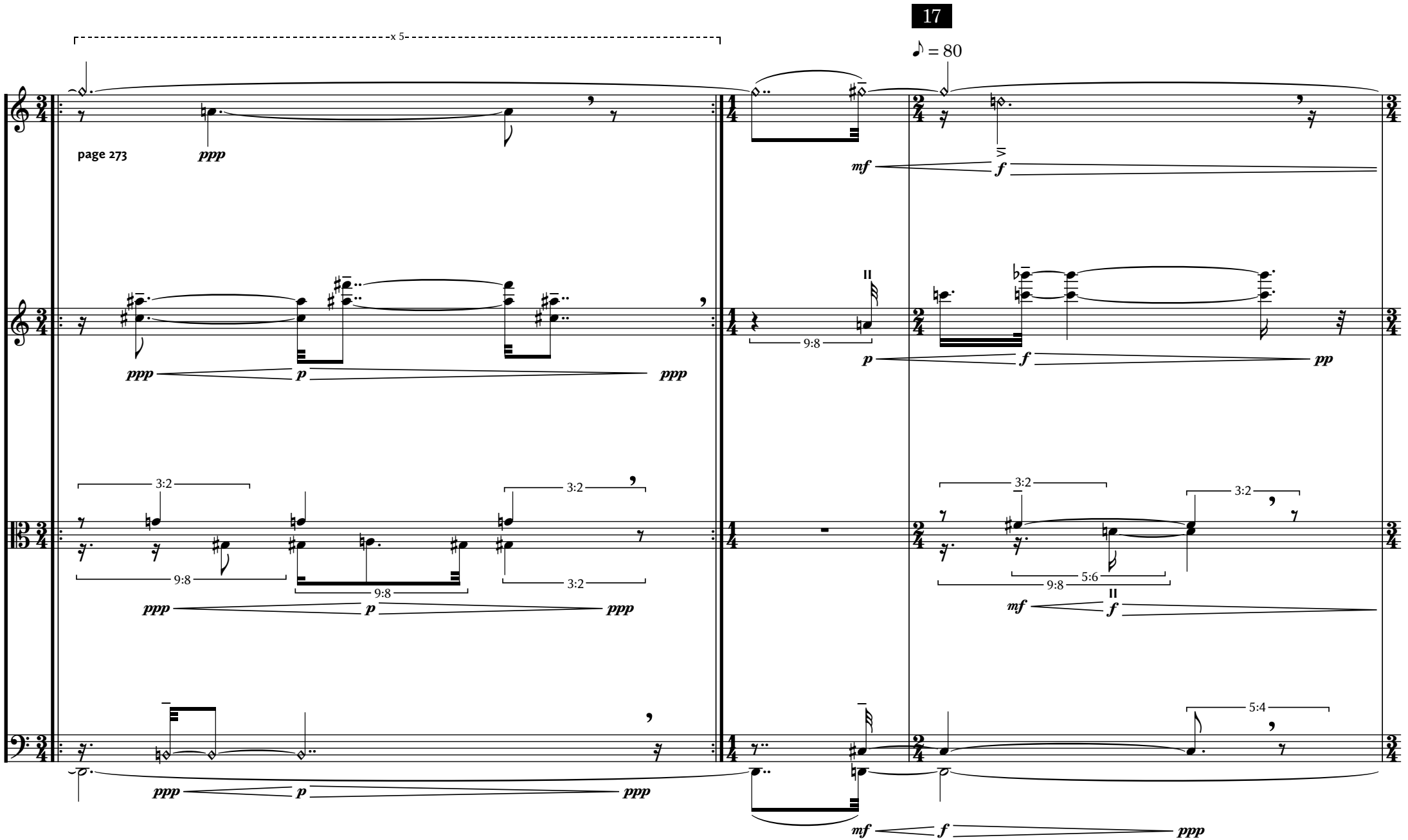

16
x 5
♩ = 64
IV III II
3:2
5:4
p
pp
mf
ppp

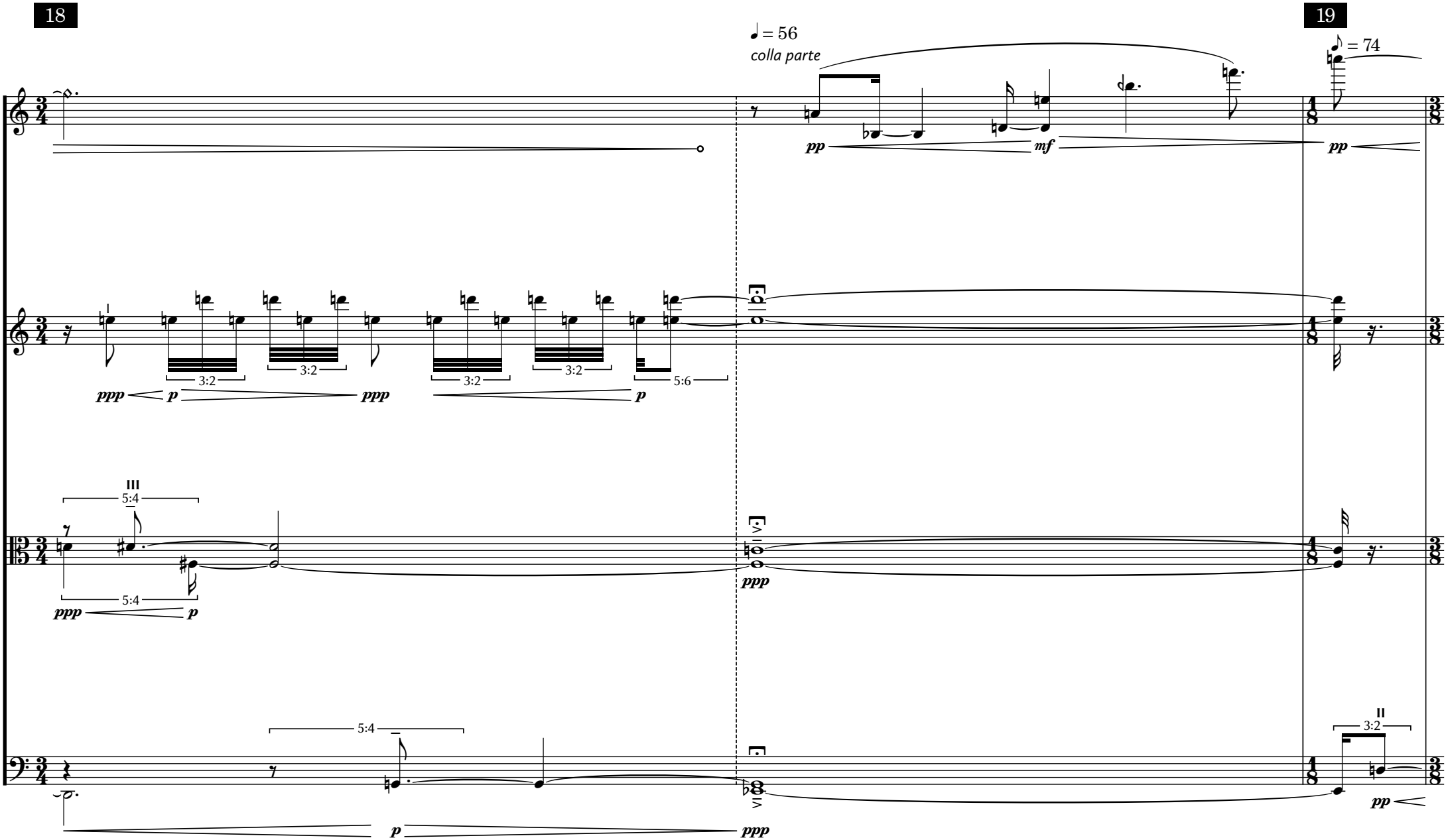
16

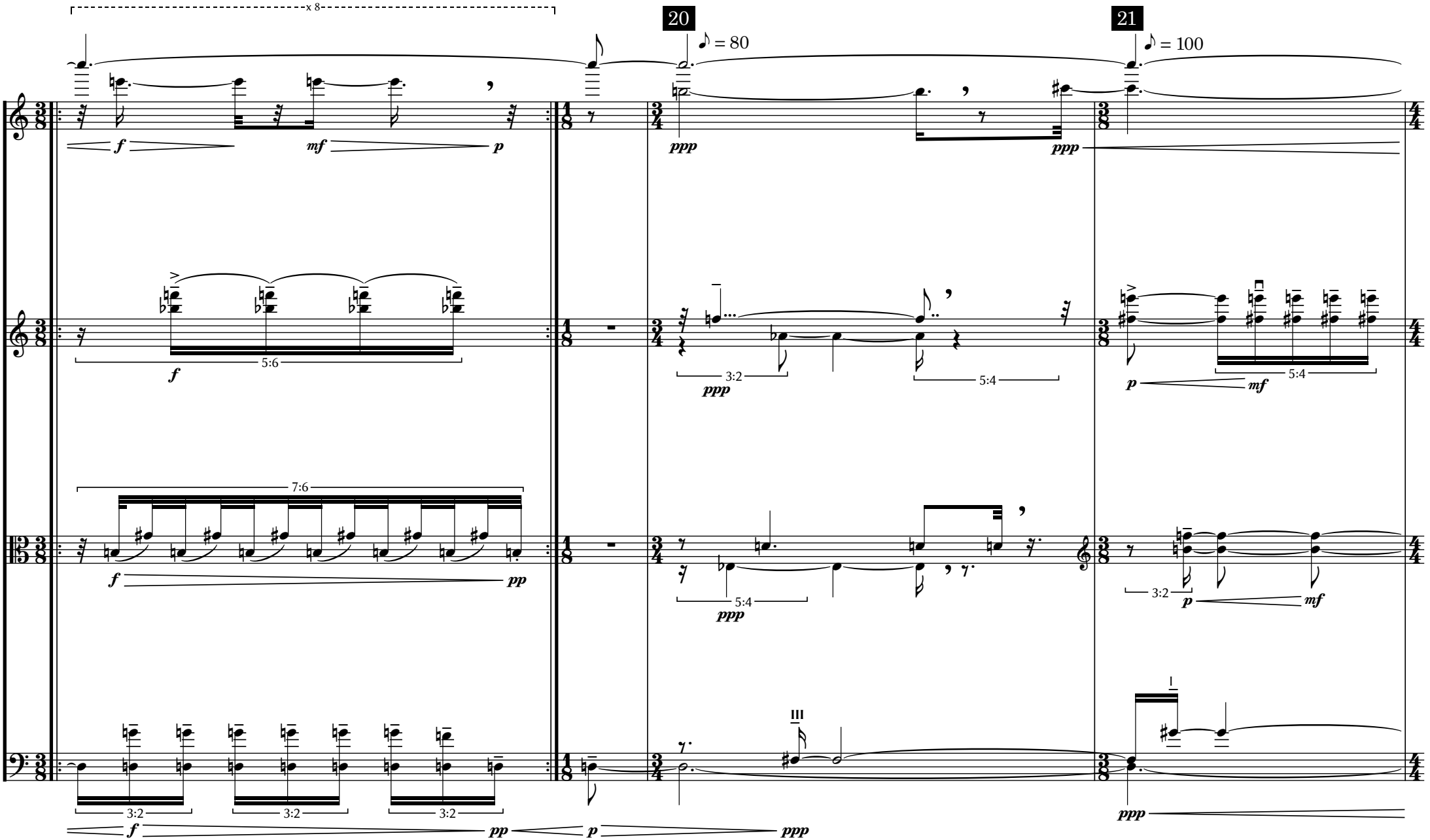
page 271

page 272

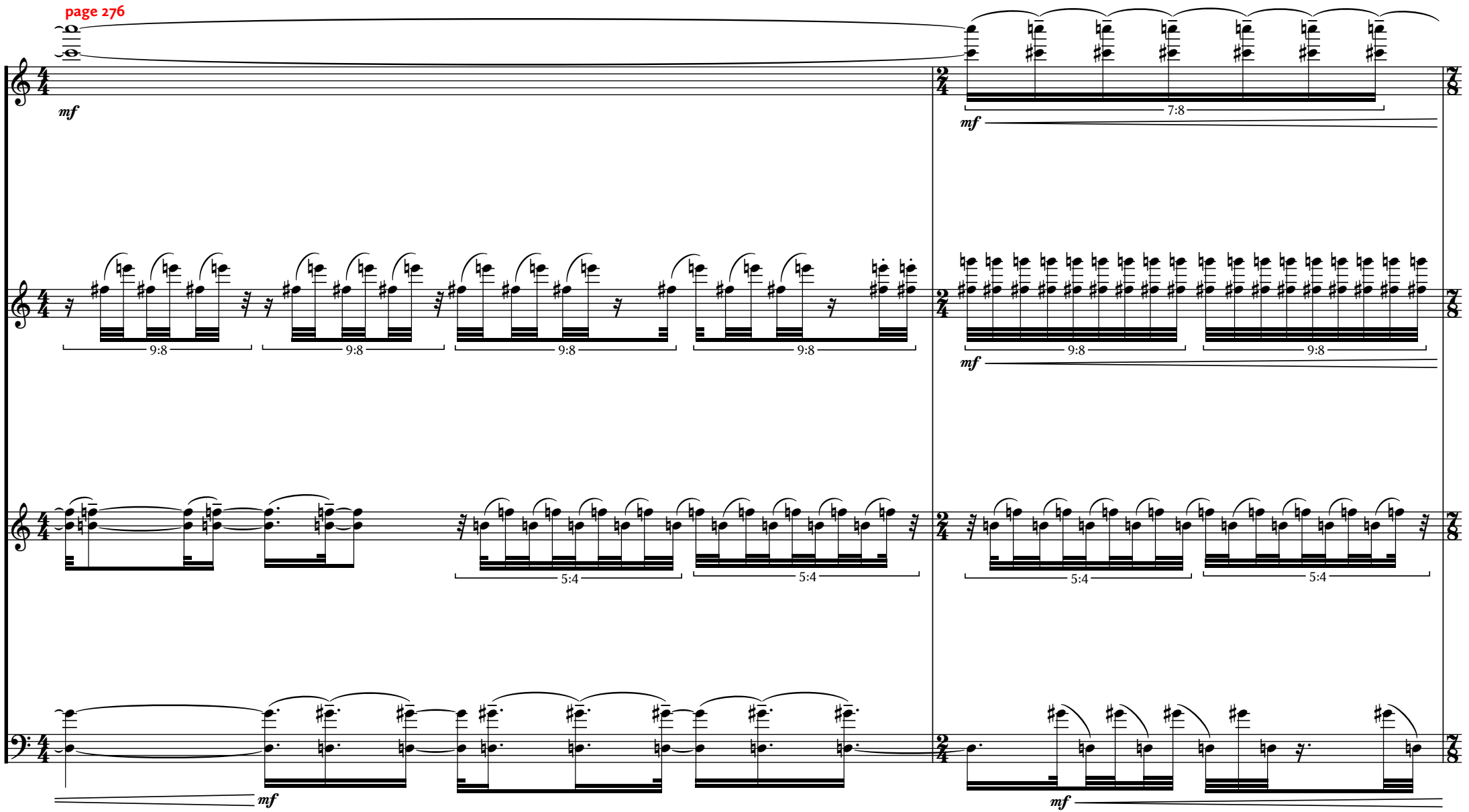


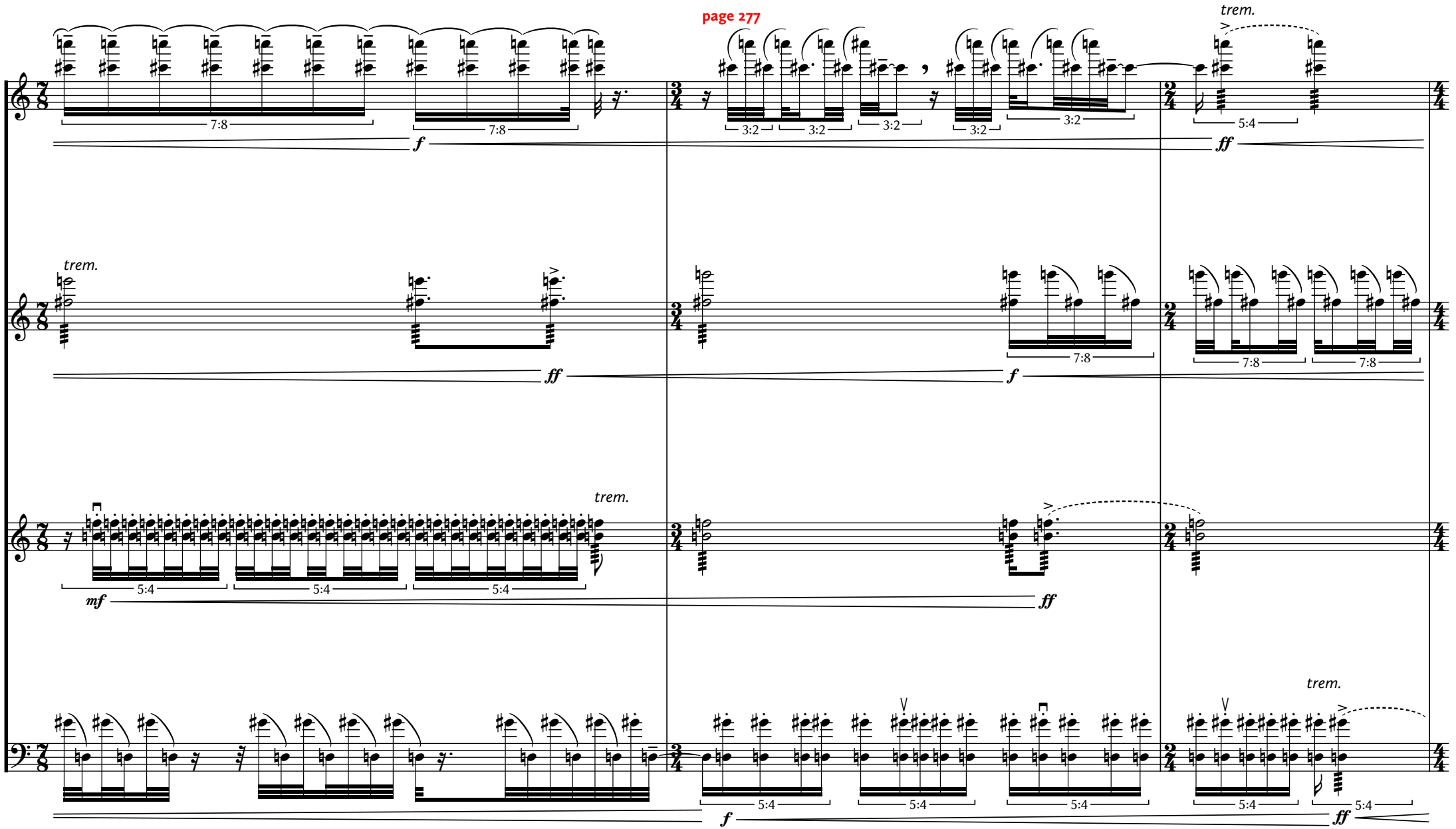

17
x 5
page 273
♪ = 80
ppp
mf
f
p
pp
3:2
9:8
5:6
5:4

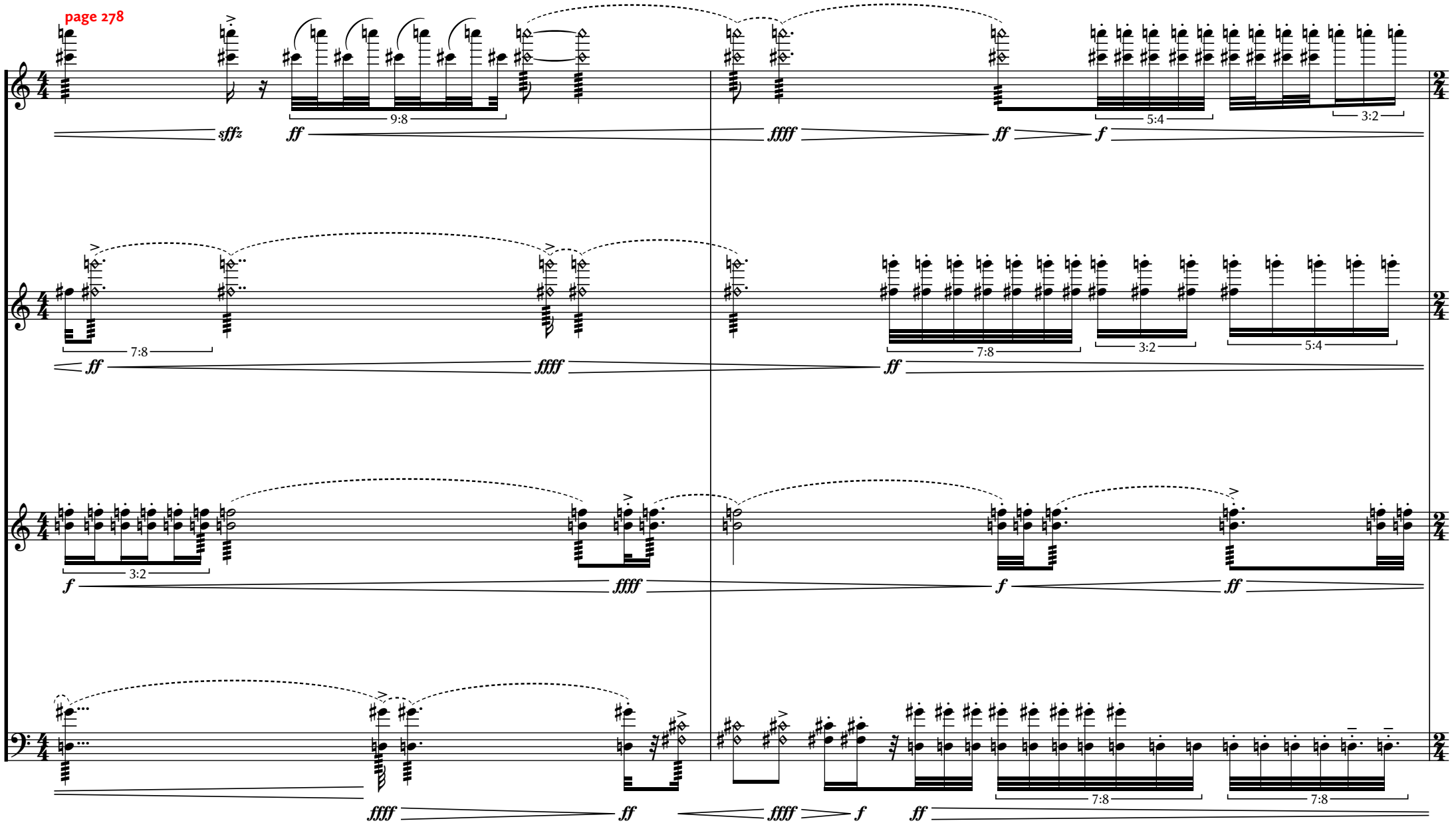

18
19
♩ = 56
colla parte
♪ = 74
pp
mf
pp
3:2
3:2
3:2
3:2
5:6
ppp
p
ppp
p
III
5:4
5:4
ppp
p
ppp
5:4
p
ppp
II
3:2
pp

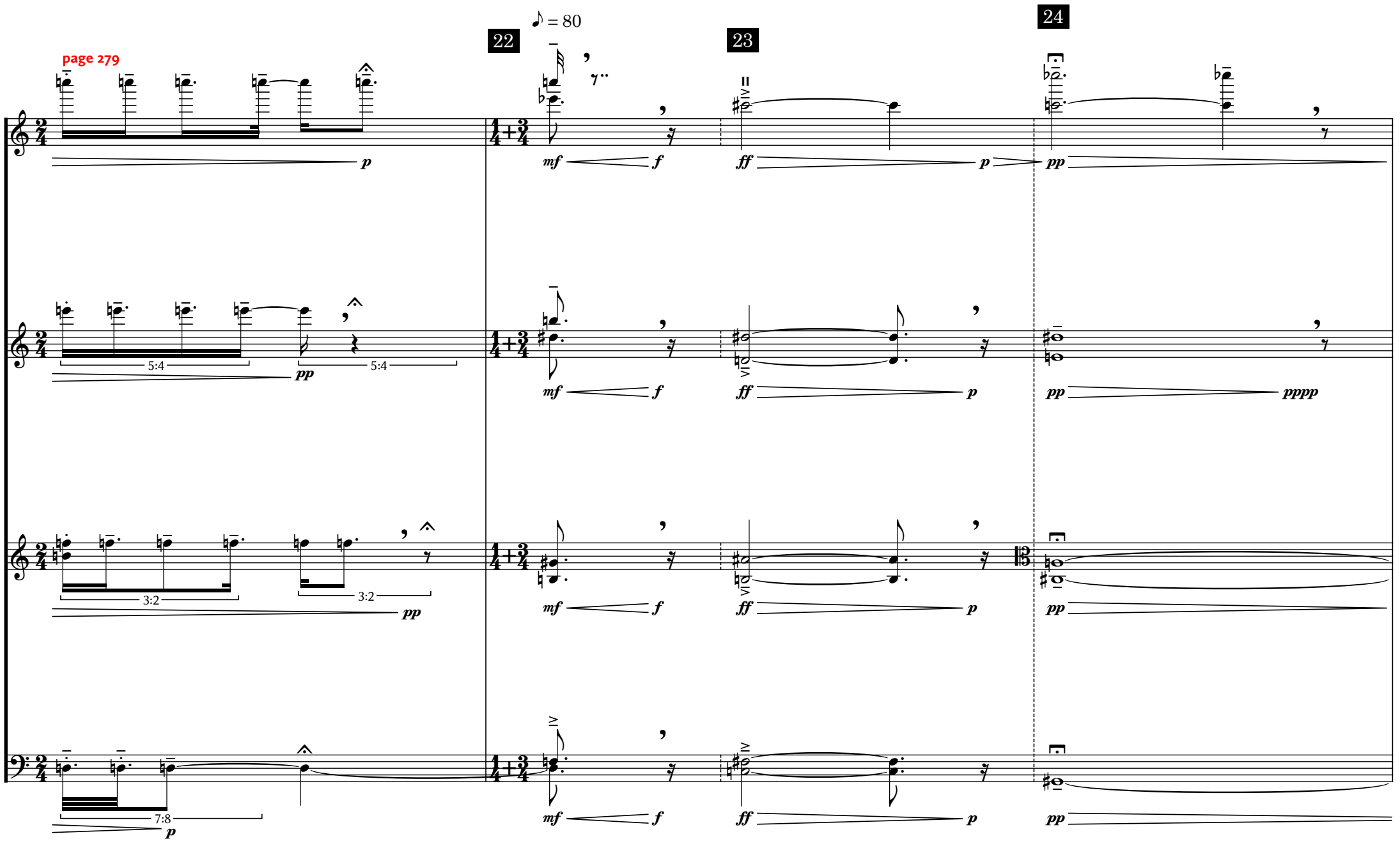

x 8
20
21
♪ = 80
♪ = 100
f
mf
p
ppp
5:6
7:6
3:2
5:4
pp
III
I

page 276

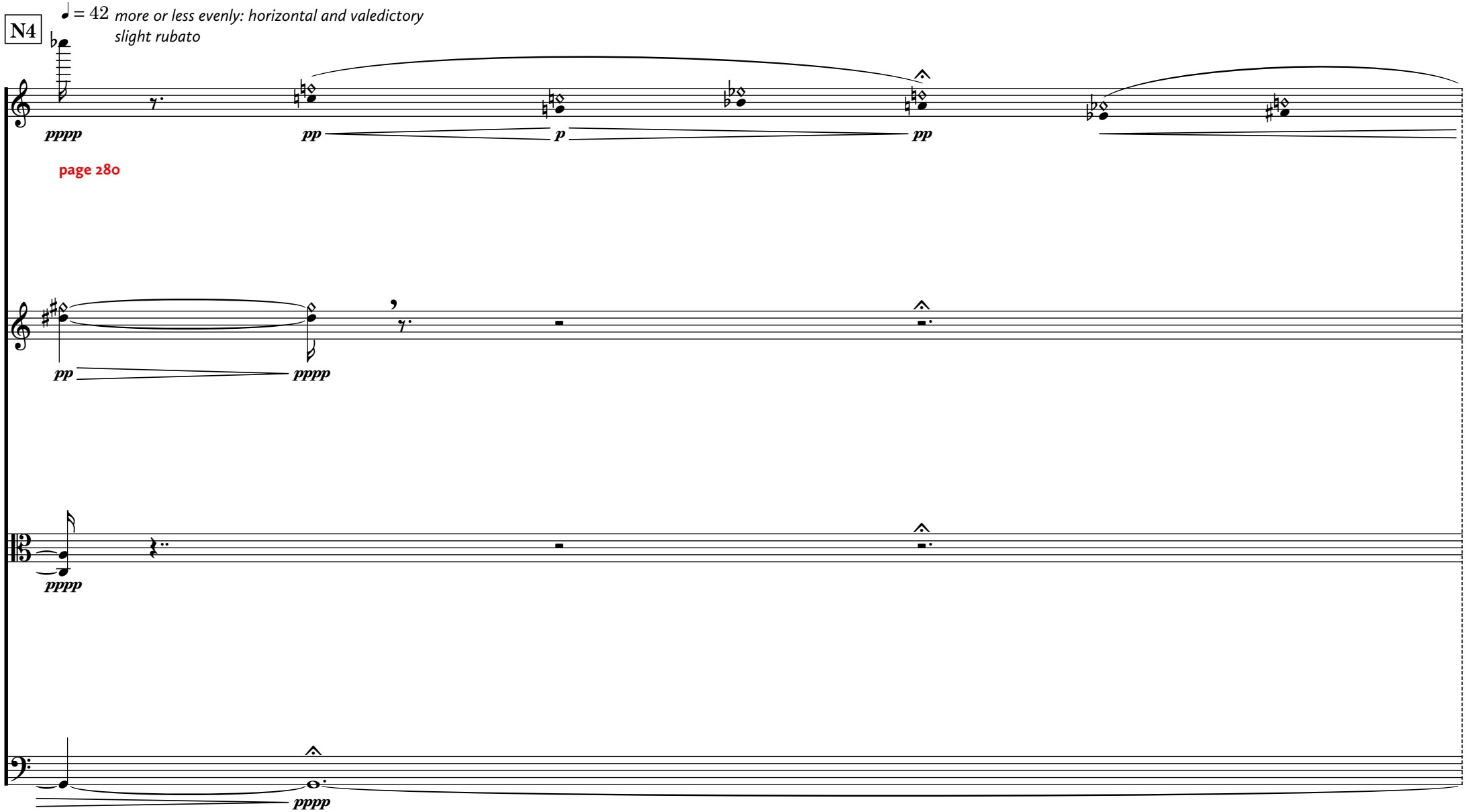



page 277
trem.
trem.
trem.
trem.
7:8
3:2
5:4
f
ff
mf

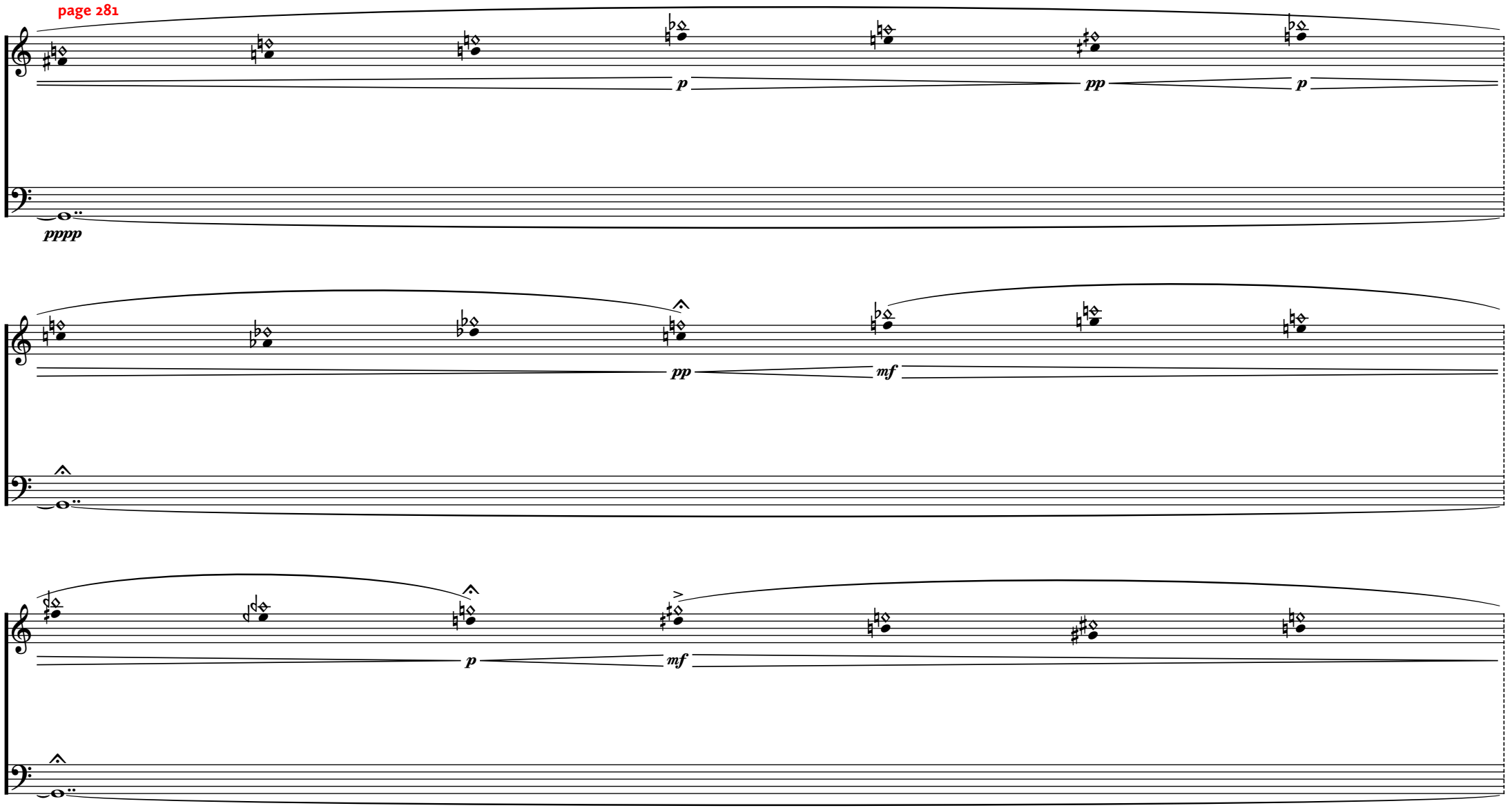

page 278
sffz
ff
9:8
ffff
ff
5:4
f
3:2
7:8
ff
ffff
ff
7:8
3:2
5:4
f
3:2
f
ffff
f
ff
ffff
ff
ffff
f
ff
7:8
7:8

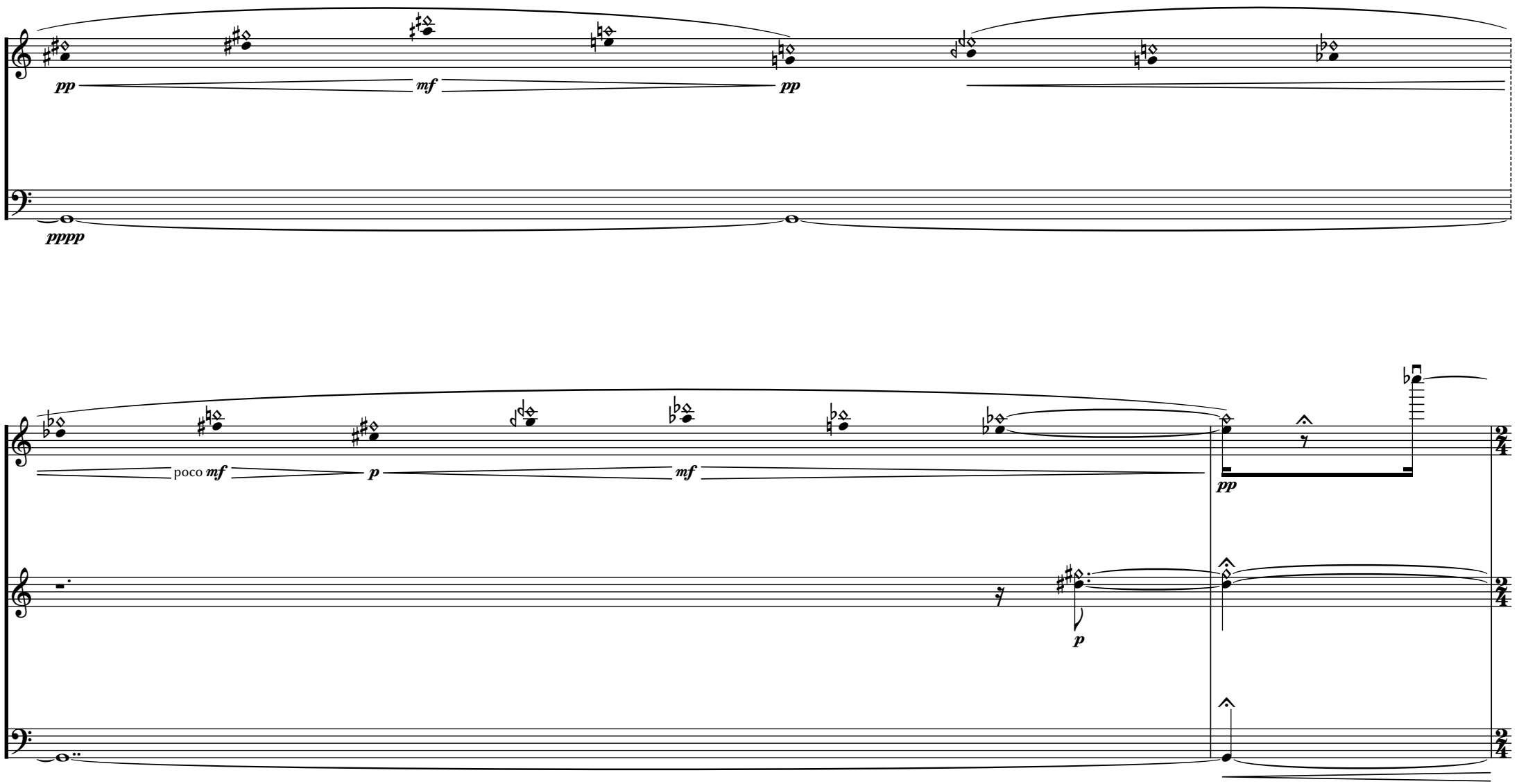

page 279
♪ = 80
22
23
24
p
mf
f
ff
p
pp
pppp
5:4
5:4
3:2
3:2
7:8
VII
IV

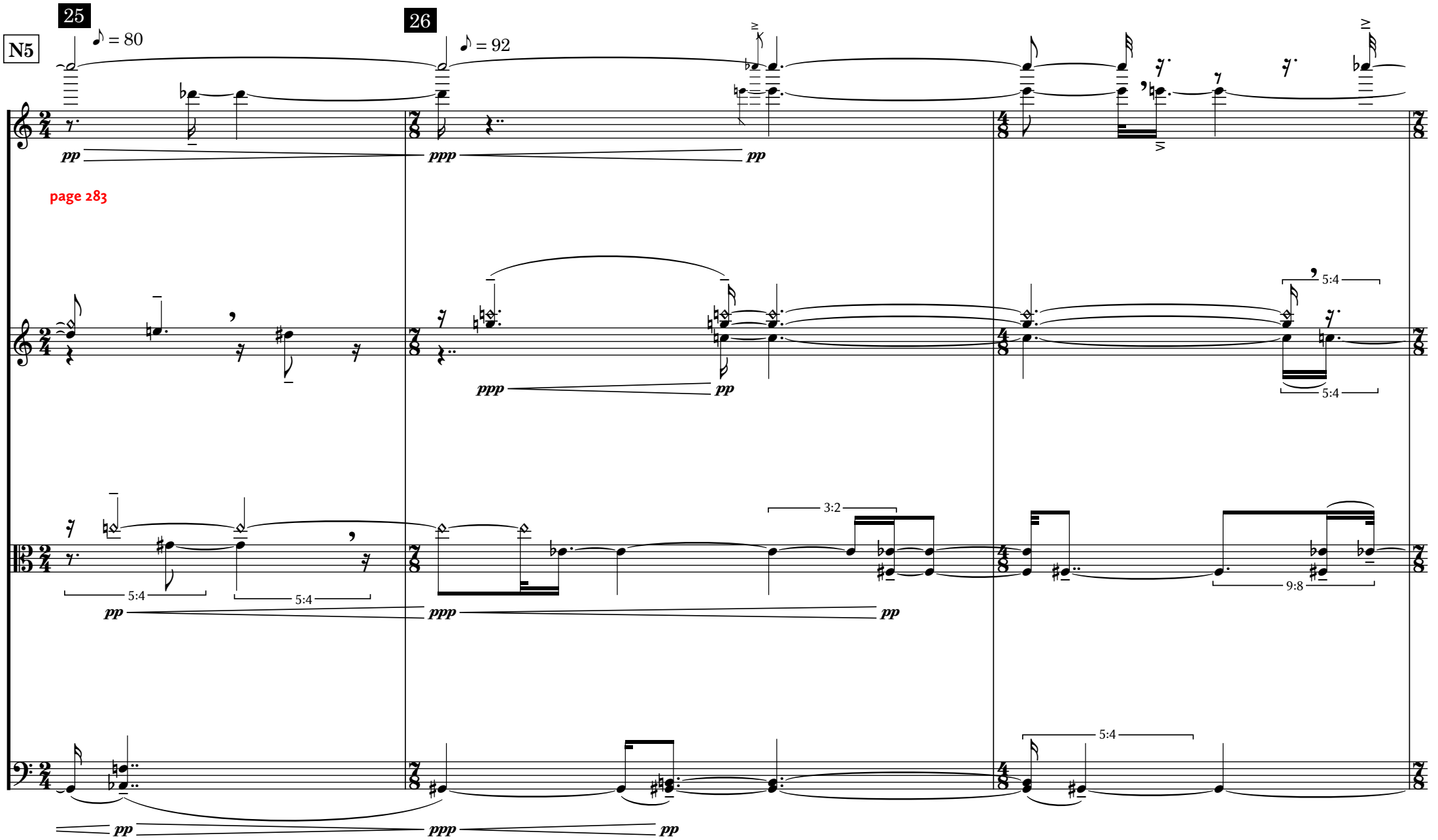
WORLD LINE IV

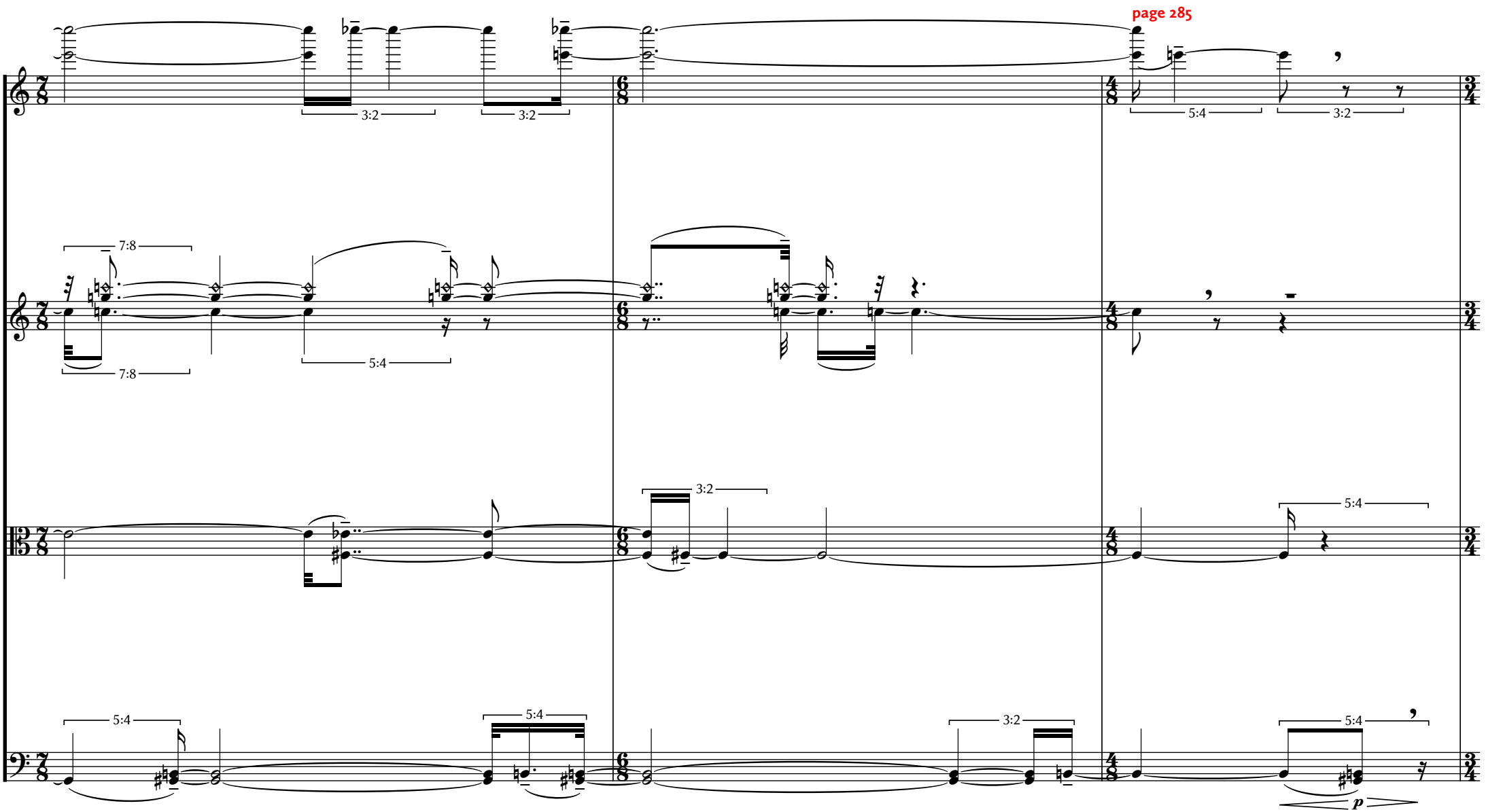


page 281

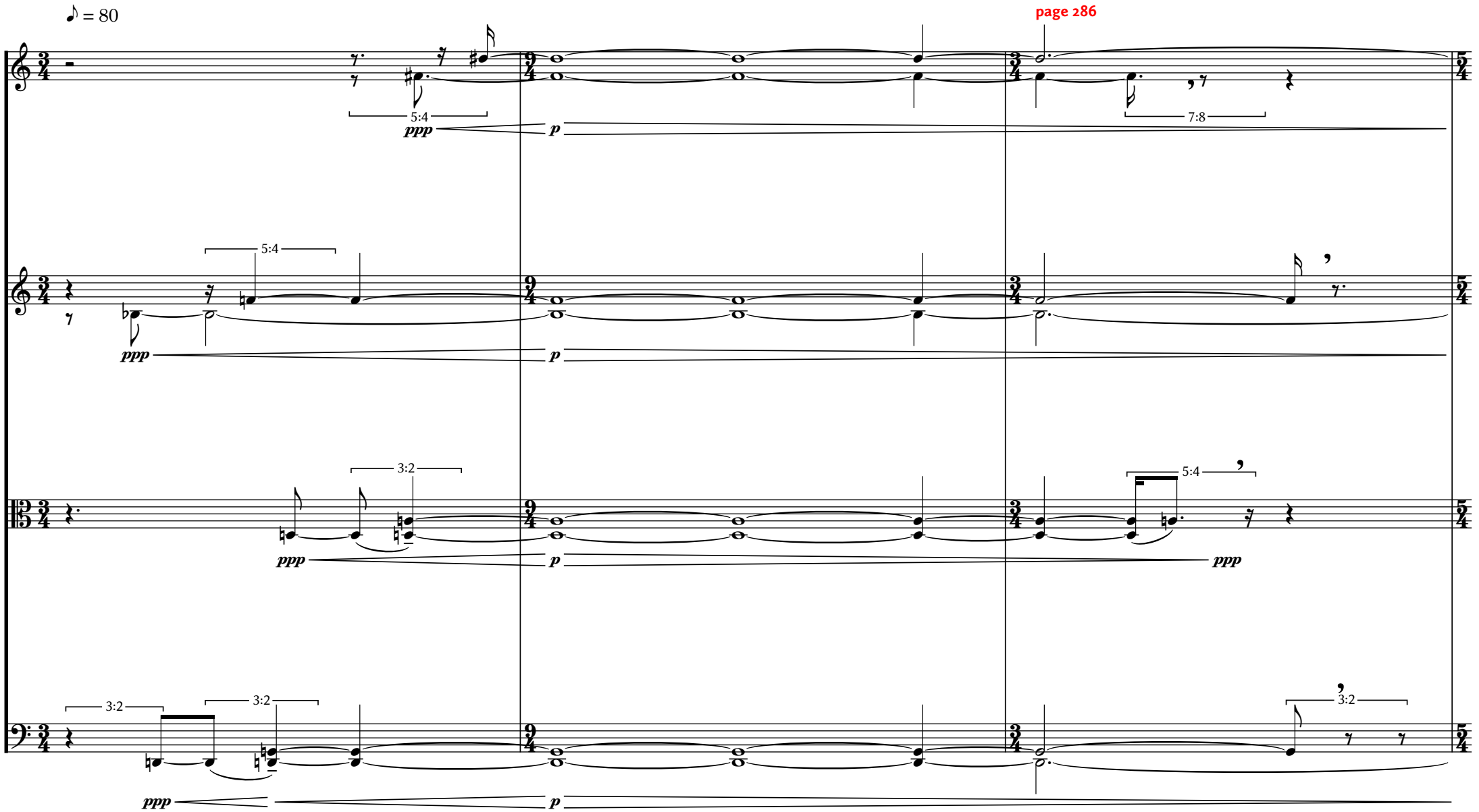



pp
mf
pp
pppp
poco mf
p
mf
pp
p


25
26
N5
♪ = 80
♪ = 92
pp
ppp
pp
page 283
5:4
5:4
5:4
3:2
9:8
5:4


page 285
3:2
3:2
5:4
3:2
7:8
7:8
5:4
3:2
5:4
5:4
5:4
3:2
5:4
p

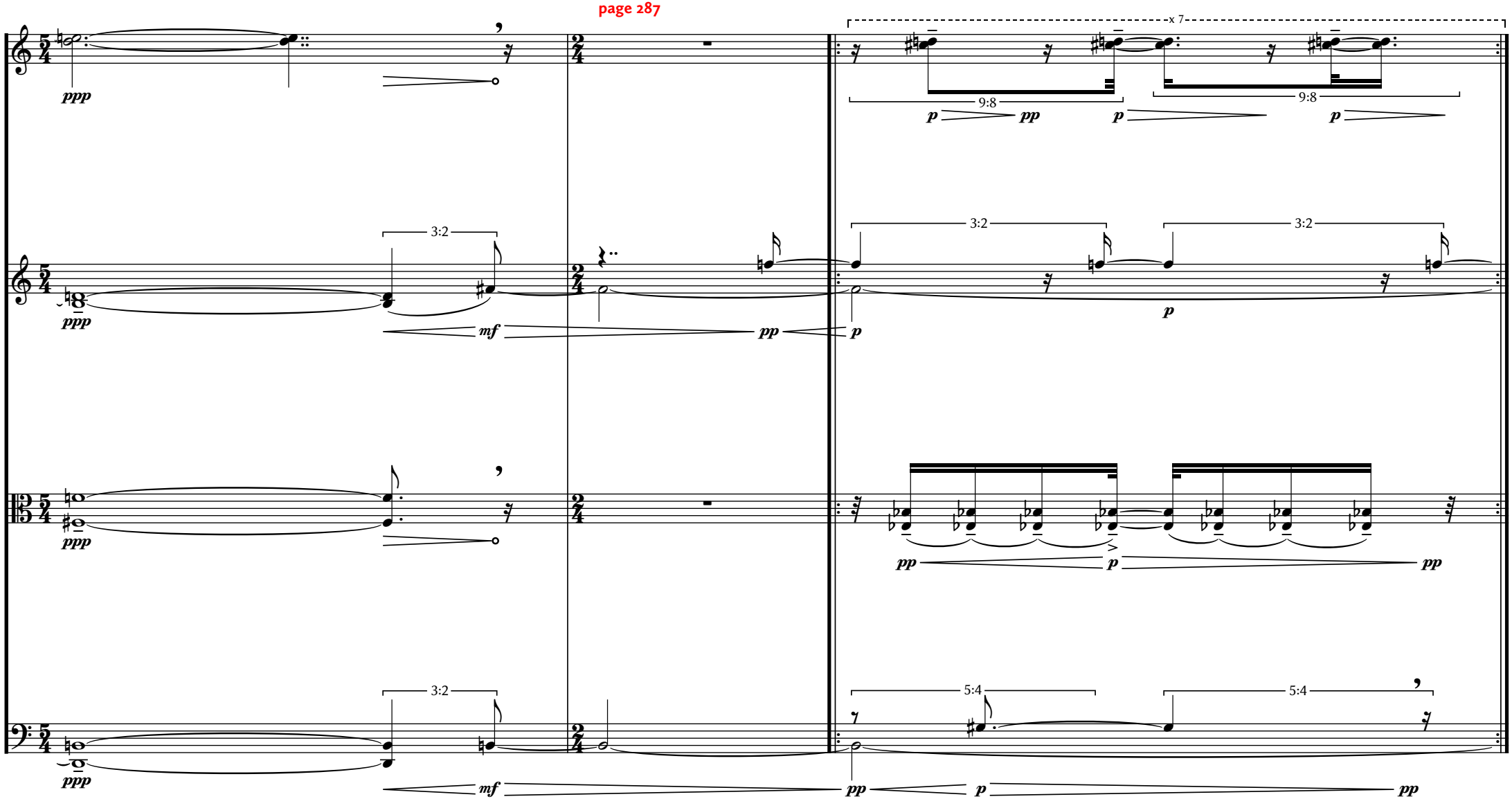
27

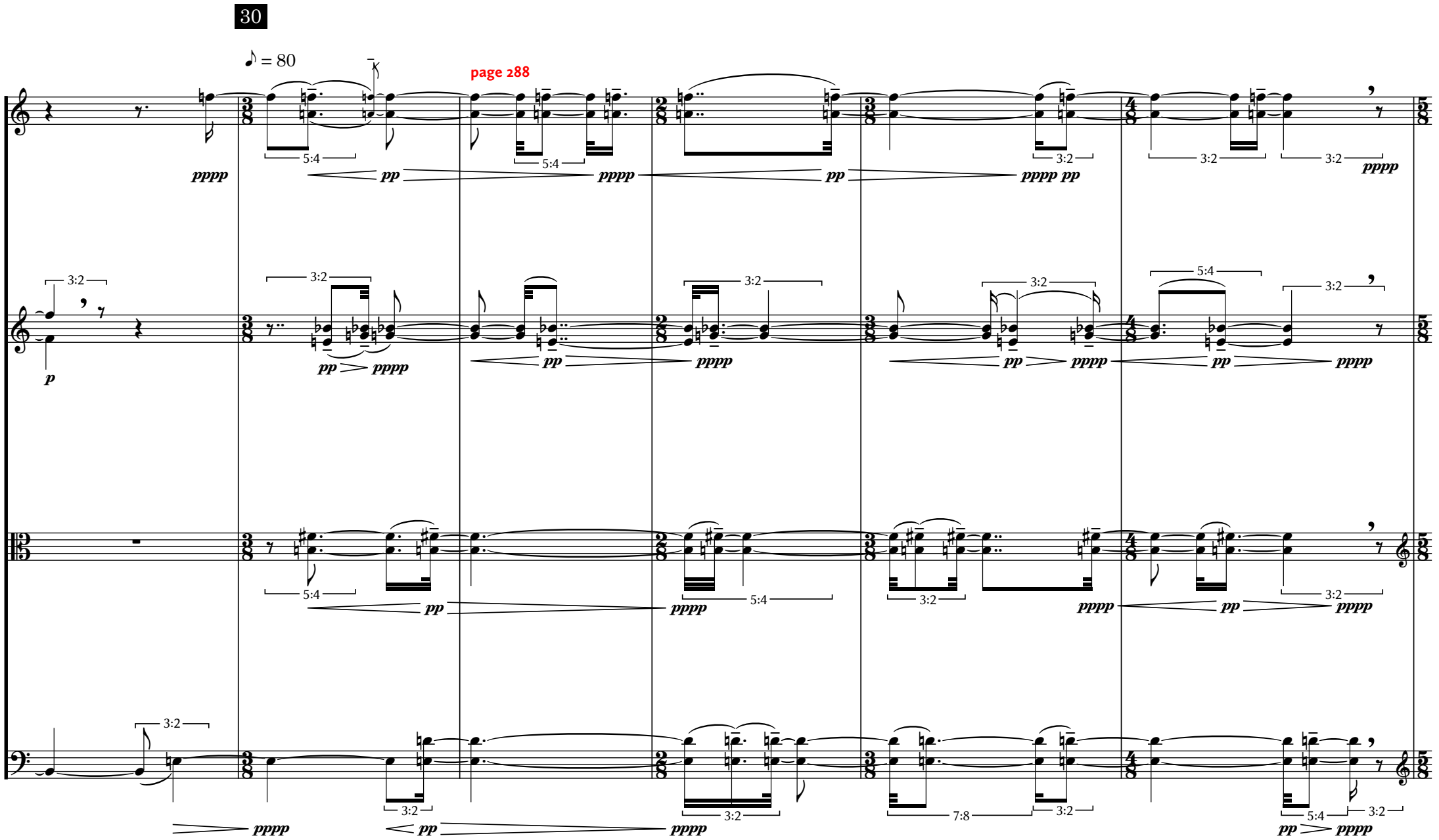


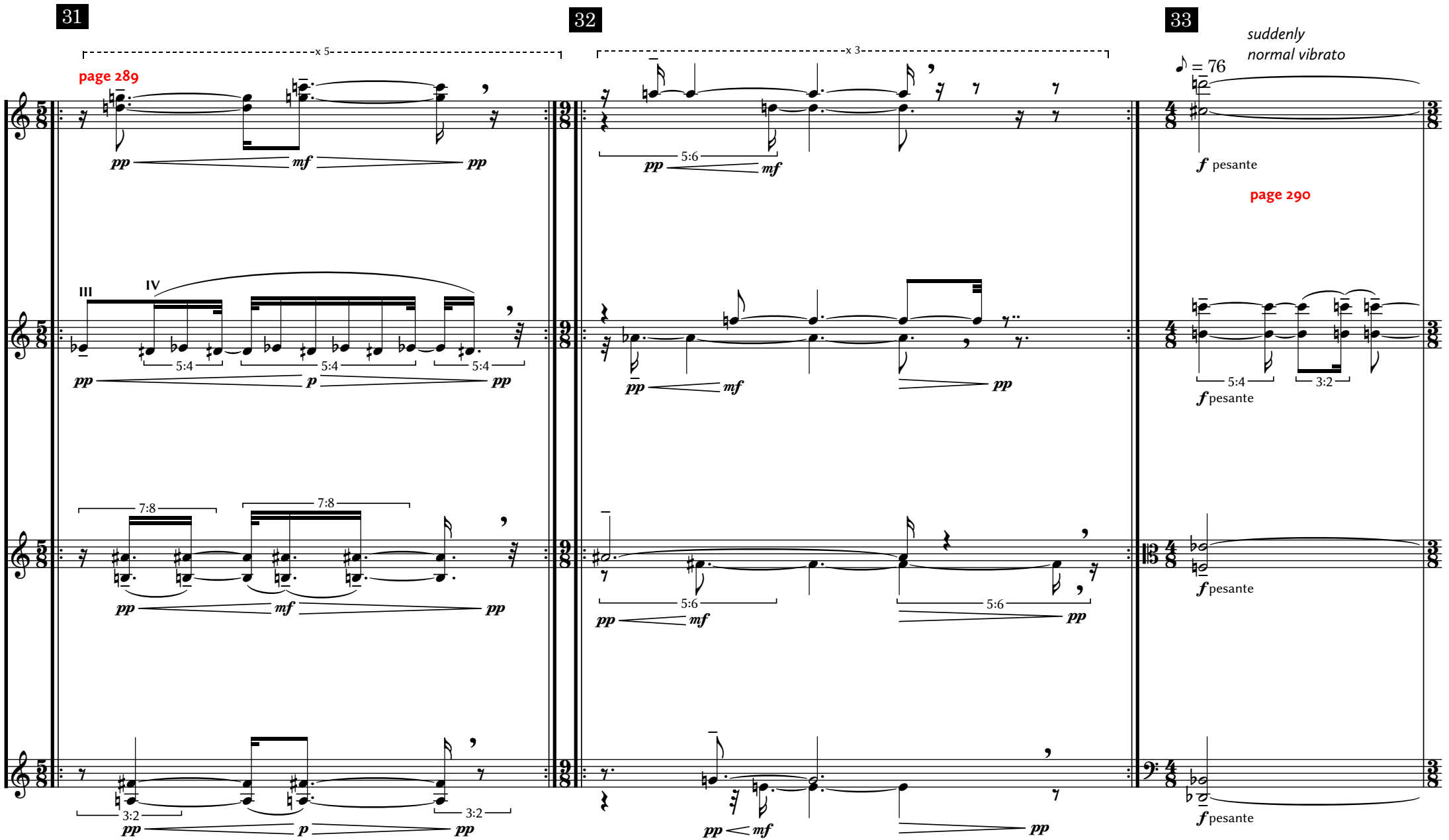
28

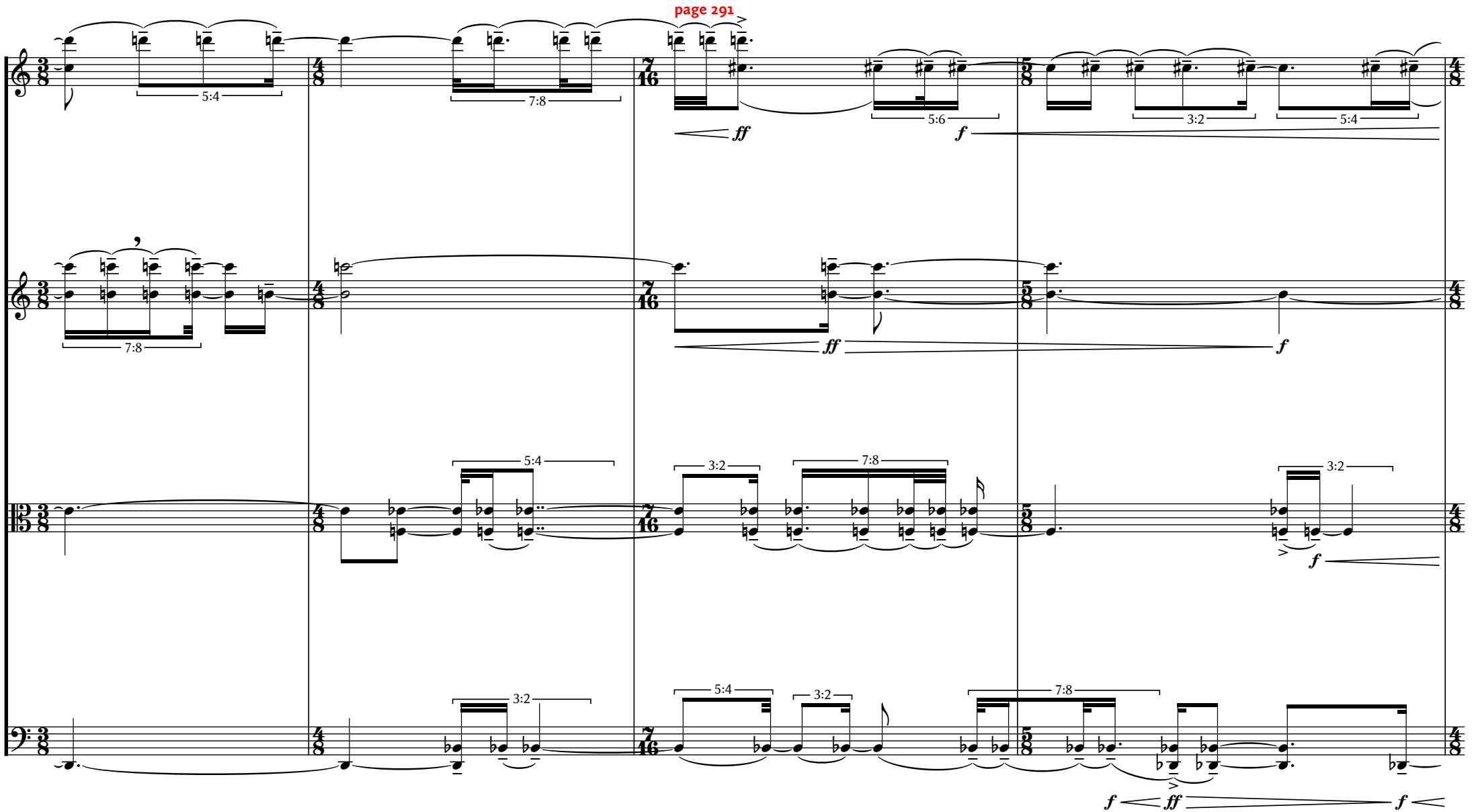
♩ = 58

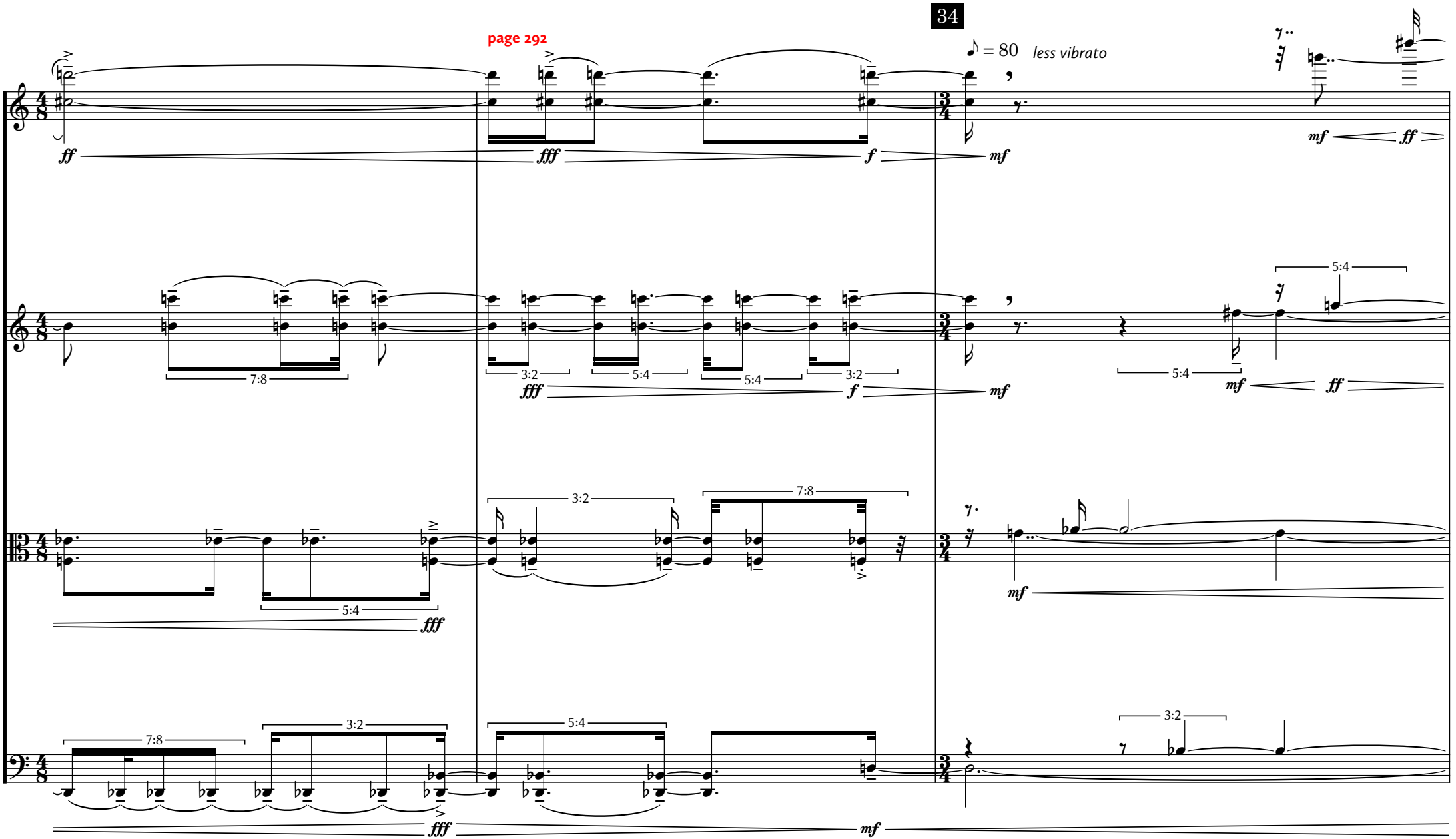
page 287

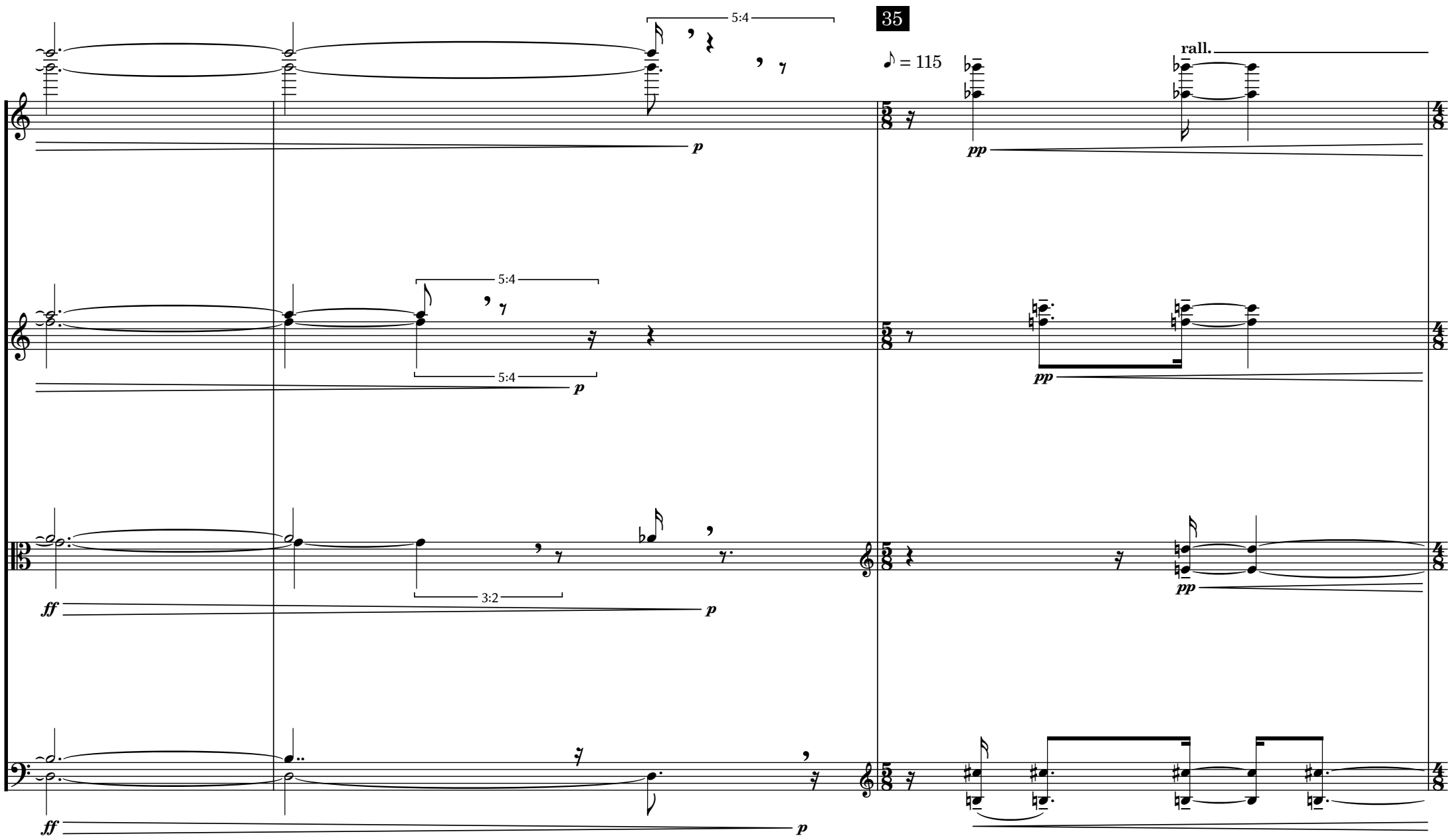


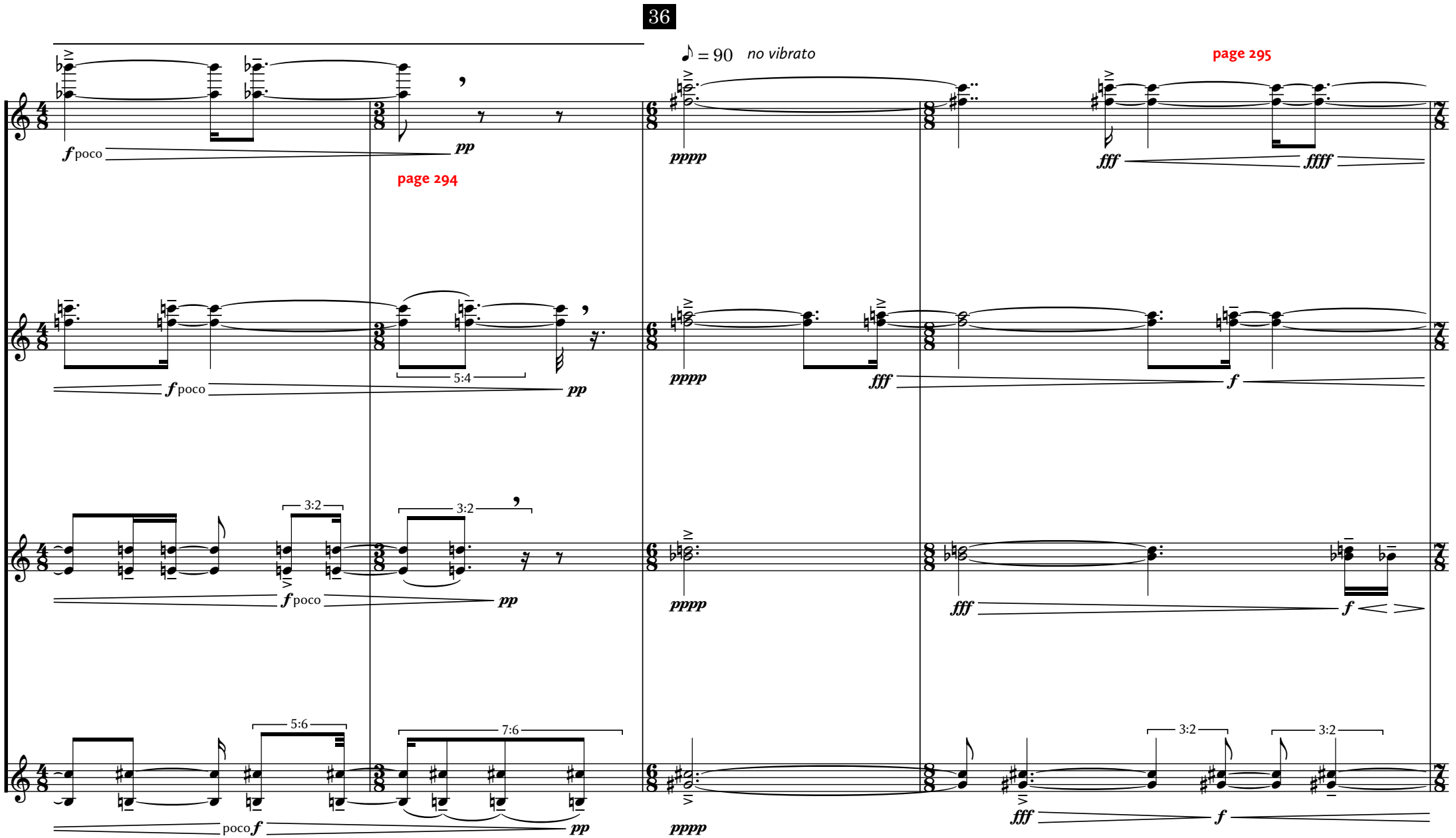

30
♪ = 80
page 288
pppp
pp
p
5:4
3:2
7:8

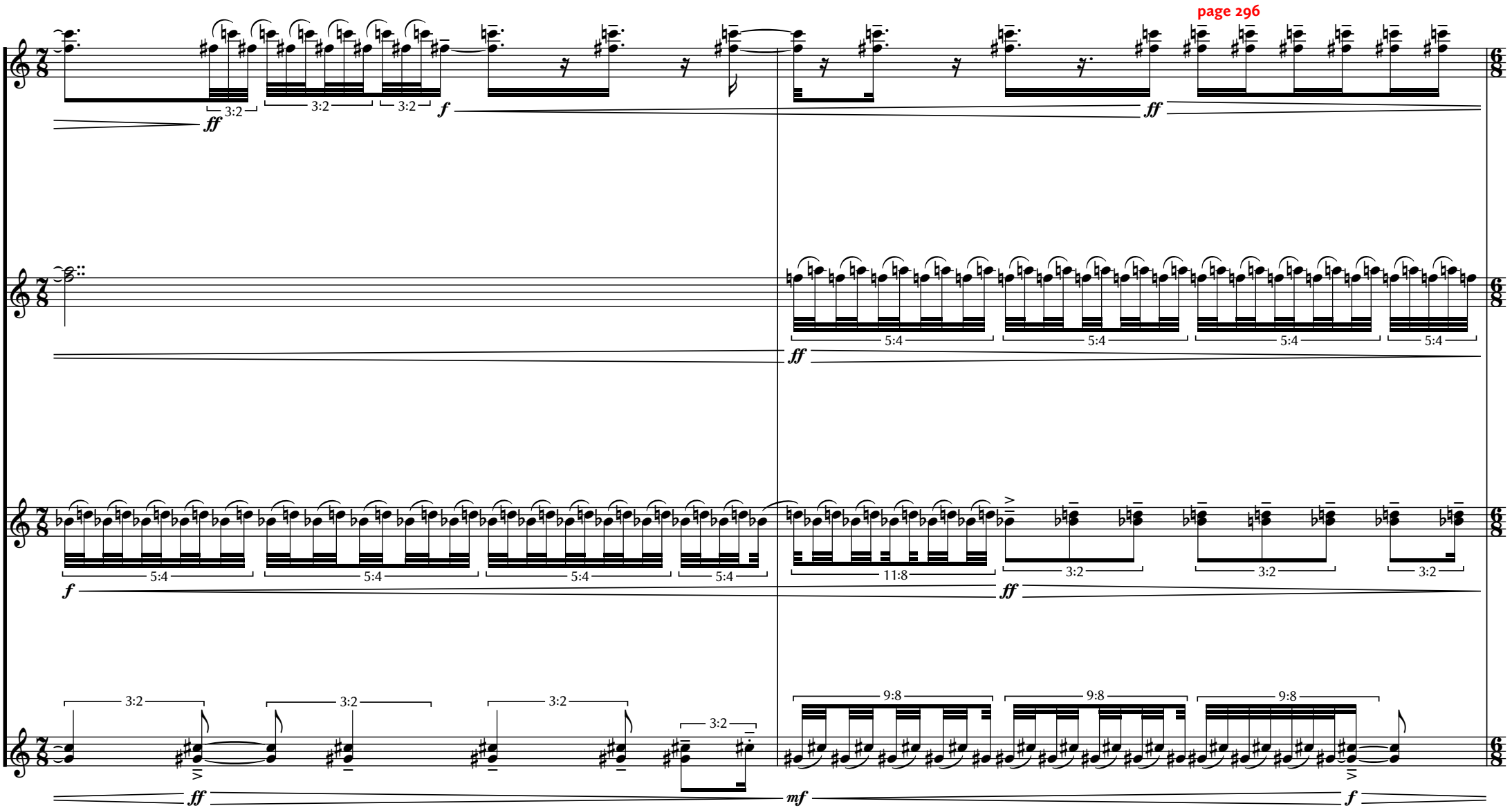

31
32
33
x 5
x 3
page 289
page 290
suddenly
normal vibrato
= 76
III
IV
5:4
7:8
5:6
3:2
pp
mf
p
f pesante

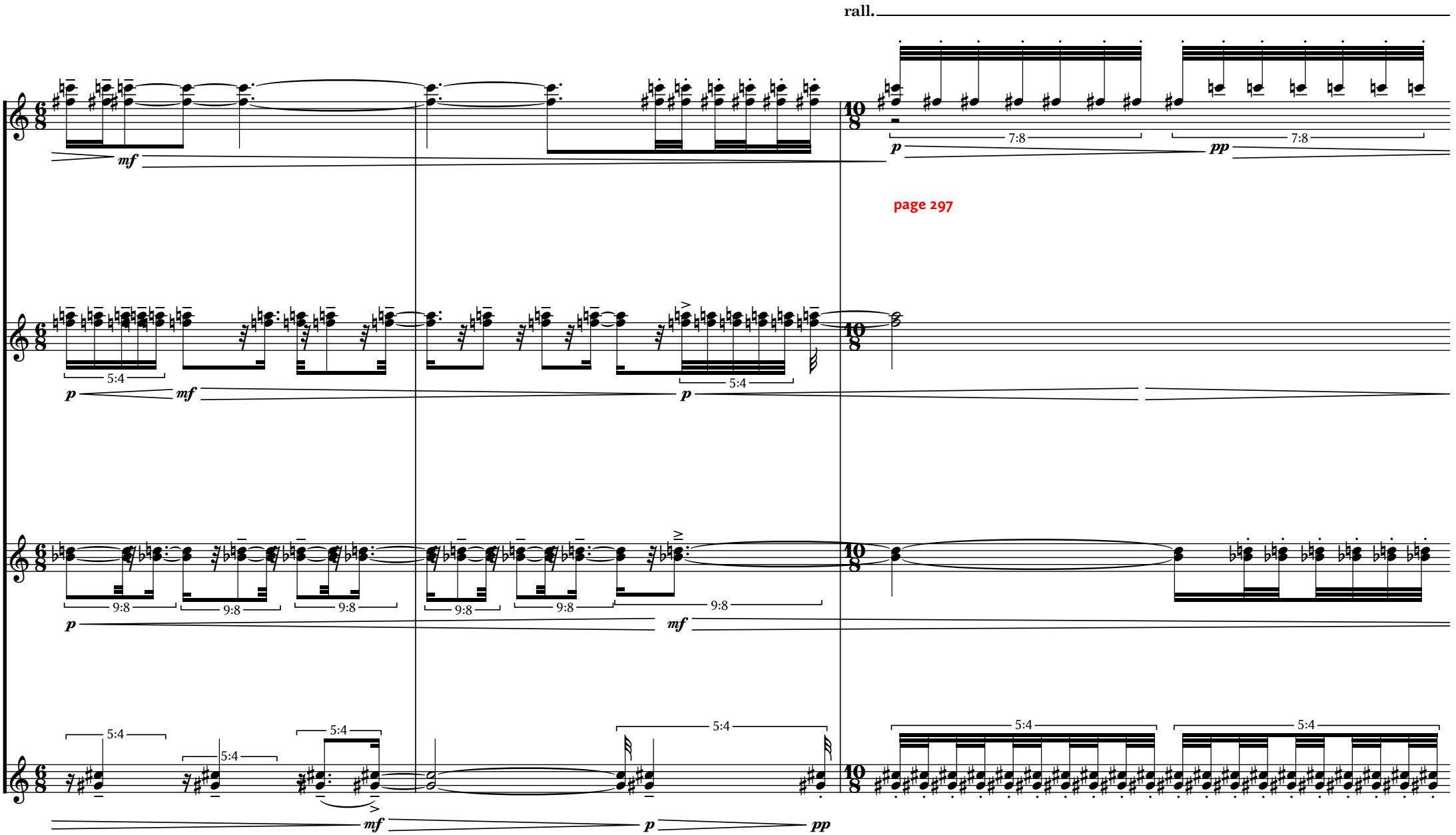

page 291
5:4
7:8
ff
5:6
f
3:2
5:4
7:8
ff
f
5:4
3:2
7:8
3:2
f
3:2
5:4
3:2
7:8
f
ff
f


34
page 292
♪ = 80
less vibrato
ff
fff
f
mf
ff
7:8
3:2
5:4
5:4
3:2
5:4
mf
ff
3:2
7:8
5:4
fff
mf
7:8
3:2
5:4
3:2
fff
mf

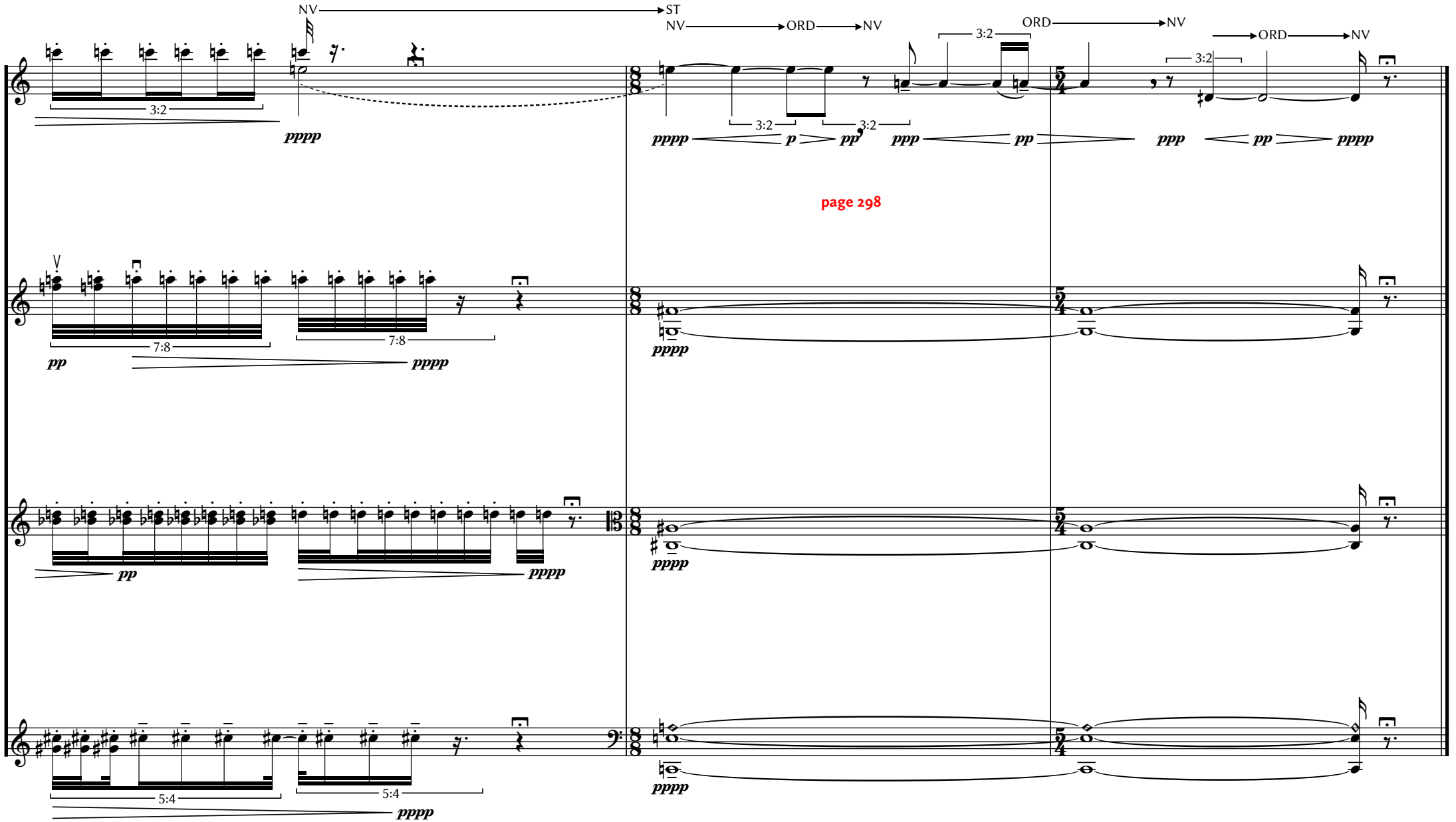

35
♪ = 115
rall.
5:4
5:4
5:4
3:2
p
pp
ff


36
♪ = 90 no vibrato
page 294
page 295
f poco
pp
pppp
fff
ffff
f
5:4
3:2
5:6
7:6
poco f


page 296
3:2
3:2
3:2
ff
f
ff
5:4
5:4
5:4
5:4
ff
5:4
5:4
5:4
5:4
11:8
3:2
3:2
3:2
f
ff
3:2
3:2
3:2
3:2
9:8
9:8
9:8
ff
mf
f


rall.
7:8
7:8
page 297
5:4
5:4
9:8
9:8
9:8
9:8
9:8
9:8
5:4
5:4
5:4
5:4
5:4

N6 37


NV
ST
NV
ORD
NV
ORD
NV
ORD
NV
3:2
3:2
3:2
3:2
3:2
pppp
pppp
p
pp
ppp
pp
ppp
pp
pppp
page 298
7:8
7:8
pp
pppp
pppp
pp
pppp
pppp
5:4
5:4
pppp
pppp

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