

Dedicated to Spiegel quartet

Tempo rubato ♩=c.35

|| *A tempo* ♩=c.35 (♪=c.70)

A *Calmo* ♩=c.45 (♩=c.180)

kychong2006

A tempo ♩=c.45

Violins I and II, Viola, and Cello/Double Bass score, measures 25-32. The score includes various dynamics, articulations, and performance instructions.

Violins I and II:

- Measures 25-28: *pp* ~ *p* *sim.* (continue with different speed than other!)
- Measures 29-32: *arco ord.* *P.O.* *ff* without any action!

Viola:

- Measures 25-28: *pp* ~ *p* *sim.* (continue with different speed than other!)
- Measures 29-32: *arco ord.* *P.O.* *ff* without any action!

Cello/Double Bass:

- Measures 25-28: *pp* ~ *p* *sim.* (continue with different speed than other!)
- Measures 29-32: *gliss.* *Ric.* *p* ~ *pp* serenely

*This circular bowing should always be between the widely loop movement from sul tasto to sul ponticello.

molto accel.

rit.

- *Senza tempo* ca 12" — **D** *Piu calmo* = c.35

The musical score consists of four staves:

- Vln. I**: Violin I part, starting at measure 33. It features dynamic markings like *sffz*, *ppp*, and *sfz*. Performance instructions include "flaut. sempre enter imperceptibly" and "Humming softly with octave free".
- Vln. II**: Violin II part, also starting at measure 33. Similar dynamics and performance instructions as Vln. I.
- Vla.**: Viola part, starting at measure 33. Dynamics include *sffz*, *ppp*, and *sfz*. Includes the instruction "Humming softly with octave free".
- Vc.**: Violoncello part, starting at measure 33. Dynamics include *sffz*, *ppp*, and *sfz*. Includes the instruction "Humming softly with octave free".

The score includes various musical notations such as slurs, ties, and specific performance directions like "link", "Take breath if necessary!", and "Humming softly with octave free". The time signature changes from 9/16 to 4/4.

*Free bowing on the 4 strings behind the bridge with much pressure to create subtone. (between distort and subtone)
string. e intenso -----

arco ord. (♩=c.45)

[illegible]

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183 *sfz* *ppp* "Half-stop" sempre - *S.P.* continue and manner ad lib. *molto accel.* *rit.*

Vln. I like a distant murmuring *ppp* sempre *(sfz) (sfz) (sfz)* (ad lib. irregular accent) continue this figure & manner ad lib. (changing from ord arco to col legno)

Vln. II *(sfz) (sfz) (sfz)* (ad lib. irregular accent) gradually become normal pitches *ff* stop as though tom off exaggerated *ff* stop as though tom off

Vla. *ff* *pp* *Indefinite highest pitch* *S.V.* *I* *very passion!* *f*

Vc. *very passion!* *f*

— Senza tempo ca 9" — **W** *Intenso, ma dolce* =c.45

187 *P.O.* continue upward in this manner. (like improv.) *5* *sfz* *ppp* *Sub.* *pp* *flaut. sempre enter imperceptibly*

Vln. I play arpeggio freely on 4 strings as fast as possible! exaggerated *ff* *molto* *ppp* *sfz* *ppp* *flaut. sempre enter imperceptibly*

Vln. II *5* *ppp* *sfz* *ppp* *flaut. sempre enter imperceptibly*

Vla. *5"* *S.T.* *slow trill* *ord* *fast trill* *S.P.* *N.harm.* *3* *mf* *pp* *sfz* *ppp* *flaut. sempre enter imperceptibly*

Vc. *3"* *S.V.* *fast trill* *slow trill* *ppp* *sfz* *ppp* *flaut. sempre enter imperceptibly*

191 *Bend up* *p* *molto espr.* *Sub.* *pp* *exaggerated* *molto* *ppp* *p* *ppp* *Sub.* *ppp* *flaut. sempre enter imperceptibly*

Vln. I *p* *molto espr.* *Sub.* *pp* *exaggerated* *molto* *ppp* *p* *ppp* *Sub.* *ppp* *flaut. sempre enter imperceptibly*

Vln. II *S.P.* *punta d'arco* *3* *E.S.P.* *arco ord.* *S.T.* *P.O.* *3* *ppp* *sfz* *ppp* *flaut. sempre enter imperceptibly*

Vla. *S.P.* *punta d'arco* *3* *E.S.P.* *arco ord.* *S.T.* *P.O.* *3* *ppp* *sfz* *ppp* *flaut. sempre enter imperceptibly*

Vc. *S.P.* *punta d'arco* *3* *E.S.P.* *arco ord.* *S.T.* *P.O.* *3* *ppp* *sfz* *ppp* *flaut. sempre enter imperceptibly*