

Netivot

for the Arditti String Quartet

David Felder

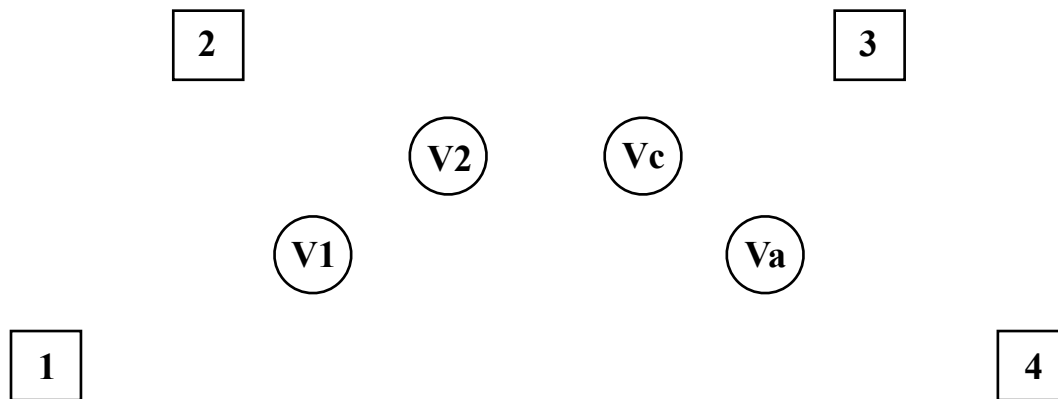
2016

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Performance Notes:

- $\flat, \flat, \flat, \flat, \sharp, \sharp$ — these accidentals refer to quarter-tones above/below the note
- \uparrow, \downarrow — these accidentals refer to small micro-intervals on the order of eighth-tones, or beating, subject to local interpretation by the performer
- *sul tasto* or *espressivo* markings cancel the *col legno tratto (c.l.t.)* markings

Technical Requirements & Stage Setup:



- Computer running Max/MSP 6 or higher
- Audio Interface capable of at least 4 channels of audio
- Mixer with 4 input channels and 4-8 output channels
- 4 loudspeakers, 1-2 subwoofers
- 4 DPA clip-on instrument microphones with wireless transmitters (1 for each instrument in quartet)
- External reverberation unit
- 1-2 foot-switches assigned to Violin 2 and/or Viola or 'Cello for triggering each of the 169 cues indicated by numbered boxes in the score.
- See electronic support files for speaker arrangement, channel routing and other audio set-up instructions

1. Devekut

David Felder
2016

commissioned by New Music USA
for the Arditti Quartet

$\text{♩} = 72$

Violin I: *N.V. sul tasto*. Dynamics: *mp*, *pp*, *mp*, *pp*, *p > pp*, *p*, *pp*. *m.s.p.*

Violin II: Dynamics: *p*, *mp*, *pp*, *p*, *p*, *mp*, *pp*. *N.V. m.s.t.*, *sul pont.*

Viola: *pizz.*, *N.V. c.l.t. arco*. Dynamics: *mf*, *p*, *mp*, *pp*. *norm. sul tasto*, *m.s.p.*

Cello: *c.l.b.*. Dynamics: *mf*, *p*, *mp*, *p*, *mp*, *p*, *mp*. *3*

Violin I: Dynamics: *p*, *pp*, *p*, *pp*, *ppp*. *sul pont.*, *norm.*, *c.l.t.*, *molto rit.*

Violin II: Dynamics: *mp*, *p*, *mp*, *p*. *norm.*, *c.l.t.*, *3*, *6*, *3*, *norm.*

Viola: Dynamics: *p*, *mp*, *p*, *pp*, *mp*, *pp*. *norm.*, *c.l.t.*

Cello: Dynamics: *pp*, *p*, *pp*, *p*. *arco sul pont.*, *norm.*, *c.l.b.*, *arco sul pont.*

7 *norm. sul tasto* *mp* *pp* *p* *mf* *c.l.b.*

norm. sul tasto *mp* *pp* *p* *mf* *c.l.b.*

norm. sul tasto *p* *mp* *p* *mp* *mf* *(c.l.b.)*

mp *ppp* *mf* *mp* *(c.l.b.)* *7:4* *mp* *mf*

10 *c.l.t. arco* *p* *mp* *p* *m.s.p.* *p* *pp* *c.l.t. (non-pont.)* *pp*

c.l.t. arco *p* *mp* *pp* *c.l.t. (non-pont.)* *pp*

arco *p* *mp* *pp*

(c.l.b.) *mp* *pizz.* *p*

19

$\text{♩} = 72$

norm. *gva*

N.V. *sul tasto*

mp *pp* *mp* *p* *mp* *p*

N.V. *sul tasto* norm. N.V. *sul tasto*

mp *pp* *mp* *mfp* *mp* *p*

N.V. *sul tasto* *gva*

arco *mp* *p* *mp* *p* *pp* *p* *pp* *mf*

mp *p* *mp* *p* *m.s.p.* *mfp* *mp* *pp* *mf*

(norm.)

22

c.l.t.

mp *pp* *p* *mp* *pp*

mp *p* *mf* *pp*

sul pont. *sul tasto*

mp *p* *mp* *mf* *pp*

sul pont.

p *mf* *mp* *pp*

sul tasto norm.

25

c.l.t.
jeté
rit.
arco (norm.)
c.l.t.

p *mp* *p* *p* *pp* *p* *mp* *pp*

jeté
arco norm.

mp *p* *p* *mp* *pp*

N.V. m.s.t.
jeté
c.l.t.

pp *mp* *pp*

norm. III
II
non harm. jeté

mp *pp* *pp* *mp* *pp* *p* *pp*

7 16 16

28

a tempo

sul tasto
p

sul tasto
p

rit.
c.l.t.

mp *pp*

sul tasto
p

sul tasto
p

pizz.
c.l.t. arco
norm.

mp *p* *p* *pp*

norm. sul tasto
p *mp* *p* *mp* *p* *pp*

sul tasto
p

pizz.
arco

p *p* *p* *pp*

7 16 5

31 $\text{♩} = 60$ *accel.*
norm.

$\text{♩} = 72$
c.l.t.

pizz. *arco*

mf *mp*

norm. *mp* *mf* *p*

pp *mp*

(beating)

mp *mf* *mp* *p*

mp *mf* *p* *mp*

34 *rit.* $\text{♩} = 52$
(rit. continues)

sul tasto

norm. $\text{♩} = 96$

mp *pp* *f*

c.l.t. *norm.*

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

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

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

poco a poco accel.

37

Violin I: *fff* 5:4 *ff* *fff*

Violin II: *f* *ff* *sfz* *ff* *mf* *f* *ff* *fff*

Viola: *ff* *sfz* *f* *ff* *fff*

Cello/Double Bass: *fff* *mf* *ff* *fff* *fff*

Violin II: *sfzmf* *fff*

Viola: *sfzmf* *fff*

Cello/Double Bass: *fff* *mf* *ff* *fff* *fff*

Violin II: *sfzmf* *fff*

Viola: *sfzmf* *fff*

Cello/Double Bass: *fff* *mf* *ff* *fff* *fff*

Violin II: *sfzmf* *fff*

Viola: *sfzmf* *fff*

Cello/Double Bass: *fff* *mf* *ff* *fff* *fff*

40

$\text{♩} = 112$ rit. ----- $\text{♩} = 78$

Violin I: *f cresc.* *ff* *f* *mf* *f*

Violin II: *sfzmf* *fp* *fp* *f*

Viola: *f* *cresc.* *ff* *fp* *f*

Cello/Double Bass: *f* *mp* *mf* *f*

Violin II: *sfzmf* *fp* *fp* *f*

Viola: *f* *cresc.* *ff* *fp* *f*

Cello/Double Bass: *f* *mp* *mf* *f*

Violin II: *sfzmf* *fp* *fp* *f*

Viola: *f* *cresc.* *ff* *fp* *f*

Cello/Double Bass: *f* *mp* *mf* *f*

Violin II: *sfzmf* *fp* *fp* *f*

Viola: *f* *cresc.* *ff* *fp* *f*

Cello/Double Bass: *f* *mp* *mf* *f*

♩ = 92 (rit. continues)

45

f *mf*

f *mp*

mf 6 6

mf 6 6

♩ = 86 (rit. continues)

46

mp *p* 9:8

mp *p mp* *p* *mf mp* *p*

loco *mp* *p* *mp*

mp *p*

(rit. continues) -----

48

10 10

mp *p* *mf*

mf

mf

mf

1

-- ♩ = 78

49

12:8 12:8

10:8 10:8

9:8 9:8

mp dim.

mp dim.

mp dim.

mp dim.

♩ = 72 *molto rit.*

50

poco a poco dim. ----- *ppp*

poco a poco dim. ----- *ppp*

poco a poco dim. ----- *ppp*

poco a poco dim. ----- *ppp*

[electronics only]

quasi-attacca

2. Hitbodedut

2 3

♩ = 112

52

Violin I *c.l.t.* *ord. N.V.* *c.l.t.* *ord. N.V.*

Violin II *c.l.t.* *N.V. norm.*

Viola *m.s.t.* *c.l.t. N.V.*

'Cello *m.s.t. norm.*

54 4

♩ = 86

c.l.t. *N.V.* *m.s.t.* *pizz.*

p *mp* *pp* *p < mp > p* *p < mf > mp*

mp *p < mp > pp* *mp* *p < mp > p < mp*

norm. *m.s.t.* *N.V.* *IV III IV III IV III IV*

> p *mp* *pp* *pp* *pp* *p* *mp* *p*

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

57 **5** **6**

arco *p* *mp* *p* *mp* *norm.* *mp* *mf* *p* (N.V.) *pp* *p* *mp*

sul pont. *p* *pp* *p* N.V. sul tasto *mp* 3 *mf* 3 *p* flaut. *pp*

arco *pp* *pp* *p* *mp* *p* *mp* *p* *mp* *p* *pp*

m.s.t. N.V. *pp* *pp* *p* *mp* *p* *mp* *p* *pp*

arco m.s.t. N.V. *p* *mp* *p* *pp* *mp* 5:3 *mf* *p* *mf* *p*

60 **7** **8**

pp *mp* *mf* *mp* *mf* *p* 7:4 *mp* *p*

mp *pp* *mp* *mf* *mp* *p* 10:8 *mp* *p*

mp *ppp* *mp* *mf* *mp* *p* 3 *mp* *p*

mp *pp* *mp* *mf* *p* *mp* *p* I/II *non harm.* 3 3 *p* *mp* *p*

9 10 11 12

63

pizz. 5:4 III IV norm. IV jeté arco I 8va II

mp p p mp > p mp pp pp p

IV III IV III IV III IV III IV

p mf mp pp pp p

pizz. 5:4 jeté arco N.V. arco

mp p pp mp pp pp pp

pizz. 5:4 N.V. arco

mp pp pp pp p

rit. to stop = 60 still

66

13

slow jeté c.l.b. arco espr. sul tasto

pp p mp pp p mf

pp p mp pp p mf p

IV III/IV LH pizz. arco III N.V. sul tasto

p mp/p mp pp p p p p

IV

p < mf p < mfp mp pp

c.l.b. N.V. arco sul tasto III pizz.

pp < mp p p pp < p

69 14 15 16

rit. $\text{♩} = 81$

pizz. *c.l.t.* *norm.* *c.l.t.*

mp *p* *mp* *mp* *p* *mp* *p*

N.V. arco *c.l.t.* N.V. *norm.* *c.l.t.* *norm.* *c.l.t.* *norm.* 3

mp *pp* *mp* *mp* *mp* *p* *mp* *p* *mp*

c.l.t. N.V. *norm.* N.V. *m.s.t.* (half-harm.) (full-harm.) *flaut. (each)*

pp *mp* *p* *mp* *mp* *p* *mp* *mp* *mf*

pizz. arco 3 *pizz.* arco 3 3

pp *mp* *mf* *mp* *mp* *p* *mp* *p* *pp* *mp*

72 17

espr. 3 N.V. *espr.* N.V.

p *mp* *mf* *mp* *mf* *mp* *mf*

p *mp* *mp* *p* *mp* *mf*

p *mp* *pp* *p* *pp* *pp* *pp* *p*

p *mp* *pp* *mp* *p* *mp* *pp* *p*

slow wide vib. N.V. *freely* *8va-* *freely* IV *IV*

18

75

III
mp ————— mf
mp 3 6
III/IV
mf p f mf p
c.l.t.

III
mp ————— mf
mp 3 6
I/II III/IV
mf p mp mf p mf
espr.

N.V.
mf / mp
espr.
mf 5:4 p

N.V.
mf / mp
espr.
very slow wide vib. N.V.
mf / mp mf p mp

19

♩ = 68

20

77

N.V.
sul tasto

↑

p ————— mf

N.V.
sul tasto

↓

p ————— mp

N.V.
sul tasto

3

p ————— mf ————— mp

N.V.
sul tasto

↑

p ————— mf

↓

p ————— mp

↑

p ————— mp

↓

p ————— mp

3

p ————— mf ————— p mp

c.l.t.

mf ————— p

↑

mf p ————— mp p

↓

mf p ————— mp p

mf ————— p

↑

p ————— mf

↓

p ————— mp

↑

p ————— mp

↓

p ————— mp

pp

↑ sul pont. ————— sul tasto

↓ sul pont. ————— sul tasto

7. 21 22

rit. 80 $\text{♩} = 96$

espr. 3 c.l.t. N.V. ord. c.l.t. N.V. norm.

mp p pp p mp mf

espr. 3 c.l.t. c.l.t. N.V. ord.

mp p mp mf p mf

norm. IV pizz. secco arco

pp p pp mf mp mf p mp mf

m.s.p. jeté norm. arco II

pp p ppp p pp mf mp p mf p

non-jeté

23 83

freely, delicately

mf p mp p

norm. mf

freely, delicately

norm. IV p

freely, delicately

pp p pp mp mf

7:12 6:4 7:4

24

25

Musical score for measures 24 and 25, featuring four staves. The score includes dynamic markings such as *mf*, *mp*, *pp*, and *f*, along with performance instructions like "add vibr. in cresc.", "loco", "sul tasto", and "norm.". Fingerings are indicated by numbers 1-5. A trill is marked with a circled "IV".

26

Musical score for measure 26, featuring four staves. The score includes dynamic markings such as *p*, *mp*, and *pp*, along with performance instructions like "cresc. poco a poco". The measure contains six groups of triplets. Fingerings are indicated by numbers 1-5. A trill is marked with a circled "IV".

95

accel. ----- $\text{♩} = 96$ rit. ----- $\text{♩} = 84$

Violin I: *mp* *mf* *p* *pp* *mp*

Violin II: *mp* *mf* *p* *p* *f* *mf* *p* *mp* *pp*

Cello/DB: *p* *f* *p* *f* *p* *mf* *p*

Violoncello/DB: *mp* *p* *mf* *p*

97

$\text{♩} = 60$

c.l.t. arco

N.V. sul tasto

(norm.)

sul tasto

32 33 34 35

Violin I: *mf* *p* *mf* *p* *mf* *mp* *p* *mp* *p*

Violin II: *mf* *p* *mf* *p* *mf* *mp* *mp* *mf*

Cello/DB: *mf* *p* *mf* *p* *mf* *mp* *p* *mp* *p*

Violoncello/DB: *p* *mf* *mf* *mp* *p* *mf* *p* *mp*

36

101

norm. N.V. N.V. N.V.
 mf pp mf mp p mp p mp pp
 cresc. f mp mp p mp pp
 norm. mf mp mf mp pp mp pp
 espr. p mf mp pp mp pp
 N.V. N.V. N.V. N.V.
 m.s.t. m.s.t. m.s.t. m.s.t.
 c.l.t. arco

37

38

104

c.l.b. N.V. N.V. N.V. N.V.
 arco arco arco arco
 mf mp mf mp p pp mp mp
 c.l.t. c.l.t. c.l.t. c.l.t. c.l.t.
 mf mp mf mp p pp mp mp
 norm. norm. norm. norm. norm.
 mf mp mf mp p pp mp mp
 N.V. N.V. N.V. N.V. N.V.
 m.s.p. m.s.p. m.s.p. m.s.p. m.s.p.

39 40

rit. ----- a tempo 8va -----

108

mf \rightarrow f \rightarrow p < mp mp \rightarrow p mp \rightarrow p mf

mf \rightarrow f \rightarrow p < mp mp \rightarrow p mp \rightarrow p mf

mf \rightarrow f \rightarrow p < mp mp \rightarrow mf \rightarrow mp \rightarrow p mp \rightarrow p mf

mf \rightarrow f \rightarrow p < mp mp \rightarrow pp \rightarrow p \rightarrow pp mp \rightarrow p mf

41 42 43

N.V. norm. c.l.t. m.s.t.

111

p \rightarrow mp \rightarrow p \rightarrow pp mp \rightarrow p

p \rightarrow mp \rightarrow p \rightarrow pp mp \rightarrow p

p \rightarrow mp \rightarrow p \rightarrow pp mf \rightarrow p

p \rightarrow mp \rightarrow mf \rightarrow pp filter N.V. m.s.p. \rightarrow s.t. \rightarrow m.s.p. N.V. sim. \rightarrow più ff

114

(harm. gliss.)

(open)

I

norm.

I/II

I/II

8va

I

II

III

IV

III

II

I/II

Electronics only 22-26"

pp

p

pp

mp

cresc.

3

3

f

p

(harm. gliss.)

(open)

I

norm.

I/II

II/III

IV

III

II

I

II

III

III/IV

pp

p

pp

mp

cresc.

3

3

f

p

3

sul pont.

sul tasto

sul pont.

norm.

mf

p

ff

cresc.

fff

fff

3

3

3

f

ff

ff

fff

fff

fff

45

46

47

117

♩ = 120

N.V.

mp

pp

mf

f

mp

mf

N.V. sul tasto

mp

pp

pp

mf

N.V. sul tasto

mp

pp

pp

mf

N.V. sul tasto

mp

pp

pp

mf

N.V. vibr.

espr.

espr. (var. s.p./s.t.)*

mp

pp

pp

mf

f

mp

f

mp

f

* variable sul pont. / sul tasto to simulate color/vowel change)

48 49 $\text{♩} = 76$

122

mf > *p* < *mp* *p* *pp* ————— *f* *p* > *pp*

mf > *p* < *mp* *p* *pp* ————— *f* *p* > *pp*

N.V. *sul tasto* *espr.* N.V.

p > *mp* > *p* *p* *pp* ————— *f* *mp* > *pp*

N.V. *(var. s.p./s.t.)** N.V. *arco sul tasto* *(var. s.p./s.t.)** N.V.

mf > *f* *ff* *p* *mp* ————— *f* *mp* > *p*

* variable sul pont. / sul tasto to simulate color/vowel change)

50 51 52 53

126

p > *mp* *p* > *mp* *p* > *mp* *mf* *mf*

p > *mp* *p* > *mp* *p* > *mp* *mf* *mp* *f*

III/IV III/IV *c.l.t.* *pizz.*

p > *mp* *p* > *mp* *p* > *mp* *mf* *mp* *f*

III/IV *pizz.* III LH *pizz.* I II I II I II I

p > *mp* *p* > *mp* *p* > *mp* *mf* *mf* *f* *sul pont.*

p > *mp* *p* > *pp* > *mp* > *mf* > *f*

130

♩ = 60

arco norm.

54

55

56

mp *p* *pp* *mp/pp* *mp* *f*

arco

mp *p* *pp* *mp/pp* *mp* *f*

norm. arco

mp *p* *pp* *mp/pp* *mp* *f*

p *pp* *mp/pp* *mp* *f*

133

rit. -----

♩ = 96

8va-----

57

espr. ----- N.V.

mf *p* *mp* *mf* *p*

espr. 3 c.l.t.

8va-----

mf *p* *mp* *mf* *p*

norm. espr.

3 3

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

espr. N.V.

5:4

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

58

59

60

136

61

62

63

139

*very short lift only

64

♩ = 84

142

N.V. *sul pont.* ----- *sul tasto*

< f ----- *pp*

norm. (unis. → beating)

mf ----- *f*

mf ----- *f*

N.V. *sul pont.* ----- *sul tasto*

< f ----- *pp*

norm. *jeté* 5:4 arco pizz.

mp ----- *p < mf*

arco norm. fast vib.

p ----- *f*

sul pont. ----- *sul tasto*

< f ----- *pp*

pizz. arco *jeté*

mp ----- *mp* ----- *mf*

norm. fast → slow vib.

sul pont. ----- *fast vib.*

mf ----- *p*

sul pont. ----- *fast vib.*

< f ----- *pp*

mf < f > p < mf

pp ----- *mf*

65

66

67

68

145

N.V. norm. III/IV 5:4

mf ----- *mp* ----- *f*

mf ----- *ff* ----- *mf* ----- *pp* ----- *pp*

N.V. norm. III/IV 3 3

mf ----- *f*

mf ----- *p* ----- *mf* ----- *pp* ----- *pp*

N.V. norm. (beating) IV

mf ----- *mp* ----- *f*

mf ----- *p* ----- *mf* ----- *pp* ----- *pp*

N.V. norm. (move slightly higher / lower over trem.) IV III/IV

mf ----- *mp* ----- *f*

mf ----- *p* ----- *mf* ----- *pp* ----- *pp*

mf ----- *p* ----- *mf* ----- *pp* ----- *pp*

69

70

[*tr* between open and half-harm.]

149

norm. 5:4

mp p mp mf ff mp pp mp p

norm. II/III *p mf p mf*

I/II non harm. III/IV *mf f mp*

IV *mp p mf f ff mf f mp*

4:5 4:5

71

72

73

153

mf p mf

mp p mf f

mf p

mf mp p

mf mp f

mf f mp f

filter sul pont. → sul tasto

ff mf f ff mf f

♩ = 60

3:5

3

II/III

3:4

4:5

4

5

4

III/IV

156 $\text{♩} = 60$ 74 75 76

f *p* *f* *p* *mf* *f* *3*

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

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

filter *s.p.* *s.t.* *sim.* *pizz.* *arco (norm.)* *5:4*

f *p* *f* *f* *sf (each) cresc.* *sf*

159 77 78

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

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

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

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

N.V. *III/IV*

79

80

molto rit.

161

N.V. sul tasto norm. III/IV

mp > *p* *mp* *mf* *p* ————— *mf* *mf* > *pp*

N.V. sul tasto norm. III/IV

mp > *p* *mp* *mf* *p* ————— *mf* *mf* > *pp*

III/IV IV

mp ————— *mf* *f* > *pp*

III/IV IV

< *mf* > *p* < *mp* *mf* ————— *f* > *pp*

mp *pp mp*

mp *pp mp*

mp *pp p*

mp *pp p*

81

82

♩ = 52 slightly slower
rit.

♩ = 60
a tempo, move urgently!

164

N.V.

p ————— *pp* ————— *f* ————— *mp* *mf* ————— *pp*

N.V.

p ————— *pp* ————— *f* ————— *mp* *mf* ————— *pp*

N.V.

mp ————— *pp* ————— *f* ————— *mp* *mf* ————— *pp*

IV (9) III IV

pp ————— *mp* > *pp* *f* ————— *mp* *mf* ————— *pp*

mf ————— *f*

mf < *f* > *mf*

mf ————— *f*

espr. ————— N.V.

f *mf* ————— *f*

83

84

♩ = 66 slightly faster, increasingly urgent
poco a poco accel.

167

Violin I: *mf* → *f*

Violin II: *mf* → *f* (arco)

Cello/Double Bass: *mf* → *f*

Trombone/Euphonium: *f* → *ff* (espr.)

Measure 170: *fmp* → *mf* (espr.)

85

♩ = 80

169

Violin I: *mf* → *ff* → *fff* → *f* (N.V.)

Violin II: *mf* → *mp* → *mf* → *f* (N.V.)

Cello/Double Bass: *mf* → *f* → *mf* → *f* (N.V.)

Trombone/Euphonium: *f* → *mp* → *f* → *f* (N.V.)

86 87 88 89

♩ = 66
suddenly slower

172

ff *f* *ff* *p* *ff* *ffmf* *f*

ff *f* *ff* *p* *ff* *ffmf* *f*

ff *f* *ff* *p* *ff* *ffmf* *f*

fff *f* *ff* *p* *ff* *ffmf* *f*

N.V. N.V. N.V. N.V.

90 91 92 93

rit. to fermata

♩ = 60

174

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

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

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

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

184

102

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

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

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

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

186

103

mf *ff* *f*

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

p *mf* *p* *mp* *mf*

p *mf* *p* *mp* *mf* *p*

188

104

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

ff *mp* *mf* *mf*

p *mf* *f* *mp*

p *mp* *p* *mf* *mp*

non-tr

sul pont.

(b.e.)

190

105

106

mf *f* *f* *mp*

mf *mp* *mf* *f*

mf *mp* *f* *mf* *f*

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

m.s.t.

m.s.t.

m.s.t.

m.s.t.

pizz.

jeté

arco norm.

norm.

norm.

arco norm.

jeté

II I II I II

7 **107**

192

pizz. 3 c.l.b.

f *mf*

arco *norm.* 3 7:4

mp dim. al niente

pizz. 3 c.l.t. slow wide vib. (9)

mf *pp* *mp* *pp*

arco *norm.* 3 10:8

mp dim. al niente

pizz. 5:4 3 c.l.b.

mf

arco *norm.* 3

mp dim. al niente

pizz. 3 c.l.b.

mf

arco *norm.* 3 I/II non harm.

mp dim. al niente

108

109

194

m.s.t. *p*

m.s.t. *p*

m.s.t. *p*

m.s.t. *p*

c.l.t. *pp* dim. al niente

c.l.t. *pp* dim. al niente

c.l.t. *pp* dim. al niente

c.l.t. *pp* dim. al niente

quasi-attacca

203

118 119 120 121

8^{va} 1/II

mf *p* *p* *mf* *mp* *mf* *p* *mf* *p* *mf* *p* *mp*

mf *mp* *mp* *mf* *p* *p* *mp* *mp*

mf *mp* *mp* *mf* *p* *p* *mp*

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

N.V.

206

122 123 124 125 126 127

8^{va} norm. N.V.

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

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

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

mp *mf* *f* *mp* *mf* *mf* *f* *mf* *f non dim.*

norm. N.V. norm. norm.

209

128 129 130 131 132 133

mp < *mf* *mf* *f* *mp* < *mf* *mp* < *mf* *p* < *mp* > *pp*

mp < *mf* *mp* < *mf* > *pp* *mp* < *mf* > *p* *mp* < *mf* > *p* < *mp* > *pp*

mp < *mf* *mp* < *p* *mp* < *mf* *mp* < *mf* > *p* *mp* < *mf* > *p* *mp* < *mf* > *pp*

f < *p* *mp* < *pp* *mf* *mf* < *p* *mp* < *mf* > *pp*

212

134 135 136

wait for electronics

mp < *mf* *pp* < *mp* *mp* < *pp*

mp < *mf* *pp* < *mp* *mp* < *pp*

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

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

137

214

-- ♩ = 60

♩ = 48~52 Freely

Musical score for measures 137-141, measures 214-217. The score is written for piano, alto, and bass staves. Measure 137 (214) features a piano introduction with dynamics *f* and *mf*. Measure 138 (215) continues with dynamics *mf* and *f*. Measure 139 (216) includes dynamics *mf* and *f*, with a triplet in the bass line. Measure 140 (217) features dynamics *mf* and *f*, with a triplet in the bass line. Measure 141 (218) includes dynamics *ff* and *f*. The score includes various articulations such as *espr.* and *mf*.

138

139

140

141

217

Musical score for measures 138-141, measures 217-220. The score is written for piano, alto, and bass staves. Measure 138 (217) features dynamics *mp* and *mf*. Measure 139 (218) includes dynamics *mp* and *mf*. Measure 140 (219) features dynamics *mp* and *mf*. Measure 141 (220) includes dynamics *p* and *mf*. The score includes various articulations such as *norm.*, *sul tasto*, *sul pont.*, *m.s.t.*, and *m.s.p.*. A large number '333' is written vertically on the right side of the page.

7. 142 143

rit. ----- ♩ = 60

219

mp p mp mf *ppp pp ppp*

mp p mp mf *ppp pp ppp*

ff fmf f sfff *pp p pp*

ff sfff sfff *pp p pp*

IV IV

144 7. 145

molto rit. ----- ♩ = 52

221

pp p pp *mp pp p*

pp p pp *mp pp p*

p mp pp *mp pp p*

p mp pp *mp pp p*

IV/III

232

152

153

154

155

This musical score block covers measures 152 to 155. It consists of four staves: two treble clefs and two bass clefs. Measure 152 starts with a dynamic of *pp* and *mp*. Measure 153 is marked with *f* and includes performance instructions: *pizz.*, *arco*, and *N.V. norm.*. Measure 154 features dynamics *mf* and *f*, with *arco* and *fast vib. sul pont.* instructions. Measure 155 has a dynamic of *mp* and *f*, with *N.V. norm.* instructions. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

236

156

157

158

This musical score block covers measures 156 to 158. It consists of four staves: two treble clefs and two bass clefs. Measure 156 begins with a dynamic of *pp*. Measure 157 includes dynamics *mp* and *p*, and features a triplet of eighth notes. Measure 158 has dynamics *mp* and *pp*, also featuring a triplet of eighth notes. The score includes slurs, dynamic hairpins, and triplet markings.

240

159 160 161

Musical score for measures 159-161. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 159 starts with a mezzo-piano (*mp*) dynamic. It features a melodic line in the upper staves and a bass line in the lower staves. Dynamics range from *mp* to *p*. Measure 160 continues the melodic development with a crescendo from *mf* to *mp* and then a decrescendo to *p*. Measure 161 concludes with a decrescendo from *p* to *mf* and then back to *p*. Triplet markings (3) are present in measures 159 and 160.

244

162 163 164

Musical score for measures 162-164. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 162 begins with a forte (*f*) dynamic. It features a melodic line in the upper staves and a bass line in the lower staves. Dynamics range from *f* to *pp*. Measure 163 continues with a mezzo-forte (*mf*) dynamic. Measure 164 concludes with a forte (*f*) dynamic. Triplet markings (3) are present in measures 162 and 163.

248

165

166

espr. -----> N.V. espr. 3 N.V.

espr. -----> N.V. espr. N.V.

espr. -----> N.V. espr. N.V.

espr. -----> N.V. espr. N.V.

mp *mf* *p* *mf* *mp*

Detailed description: This block contains a musical score for measures 165 and 166. It features four staves: two treble clefs and two bass clefs. Measure 165 is marked with a box containing '165'. Measure 166 is marked with a box containing '166'. Above measure 165, there are markings 'espr.' and '-----> N.V.'. Above measure 166, there are markings 'espr.', '3', and 'N.V.'. The score includes dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). There are also crescendo and decrescendo hairpins. The music consists of eighth and sixteenth notes, some beamed together, and some with slurs. A triplet of eighth notes is present in measure 166.

252

167

poco a poco rit. ----->

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

Detailed description: This block contains a musical score for measures 167, 168, and 169. It features four staves: two treble clefs and two bass clefs. Measure 167 is marked with a box containing '167'. Above measure 167, there is a marking 'poco a poco rit. ----->'. The score includes dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also crescendo and decrescendo hairpins. The music consists of eighth and sixteenth notes, some beamed together, and some with slurs. Triplet markings are present above the notes in measures 168 and 169.

rit. 168 169 very long;
end with
electronics

255 rit. molto rit.

pp

pp

espr. solo
più f
poco dim.

pp

pp