

Rand Steiger

Undone

(2017)

for spatial string octet

Commissioned by Westdeutscher Rundfunk
for the Arditti and JACK String Quartets

Premiere: May 6, 2017; Wittener Tage für neue Kammermusik, Blote Vogel Schule, Witten, Germany

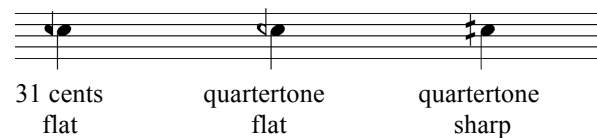
Program Note: *Undone* began as an experiment with spatial arrangement of a string octet. My initial aim was to create a work using only acoustic sound that would achieve conditions similar to those I have attained in other pieces that rely on digital signal processing and amplification. Seven performers physically located around the hall spatialize, resonate, and echo (in a variety of ways) the music first played by the principal violinist. But while composing the piece, I became increasingly distracted and dismayed by political developments in the United States and Europe, and the work became much more than a formal exercise in acoustic spatialization.

My grandfather came to America in 1902 when he was 20 years old, leaving behind his parents and twelve brothers and sisters, most of whom were later murdered during the Holocaust. The synagogue where he had his bar mitzvah was almost completely burned; today, one remaining wall has been integrated into a secular building in a town that is devoid of Jews. Yet because the United States accepted him as an immigrant, my grandfather was able to survive, worship freely, start a small business, and raise a family. Although neither he nor my father ever made much money, I was able to get an excellent education and have enjoyed a comfortable life with many extraordinary opportunities — including this one — to do what I love most: make music.

To witness my country elect a racist president and close its doors to refugees, and to read about the rise of right-wing nationalism in Germany and other European countries, has been deeply troubling. As I composed the piece, my thoughts and emotions about my family's past and contemporary events inevitably began to make their way into my music. Drawing on memories of my own bar mitzvah ceremony, I chose to incorporate references to Ashkenazi haftarah incantation (the way 13 year olds chant sacred texts during their bar mitzvah) to honor my deceased family members. These references, along with the more restrained material from earlier in the piece, yield and ultimately give way to the despair that I and so many others feel about our present geopolitical moment.

Dynamics: The dynamic marking *n* is frequently used to indicate notes that begin imperceptibly and gradually fade in over the length of the indicated crescendo. Similarly, decrescendos that end at a rest without a dynamic marking indicate a complete diminuendo to silence. Please note the starting and ending points of these transitions precisely.

Accidentals and Microtonality: Accidentals carry through the length of the bar, but only in the octave in which they appear, although there are frequently redundant accidentals to avoid ambiguity. The backwards filled-in flat is used to indicate -31 cents (7th partial):



Thrown bow: Jeté, or "thrown bow" technique is used often throughout the piece. This is indicated by a slur following the note with a series of dots underneath it. The motion begins at the indicated note, and the bow is then allowed to freely bounce as long as possible until preparing the next note.

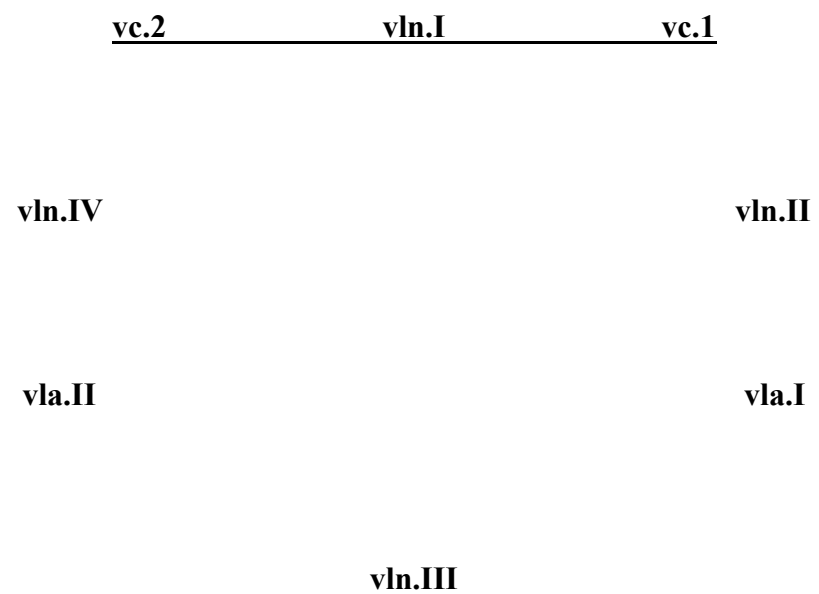
Trills: Trills are always a whole step, unless indicated otherwise

Other conventions:

OP over a note indicates over-pressure, or "bow distortion" which should always produce noise and not a clear pitch. This notation only applies to the note it appears above.

B indicates play the note on two adjacent strings, with one slightly lower than the other to create beating

Physical arrangement: Violin I is located center stage, with cello II to the far left and cello I to the far right of the stage. The other performers are to be located around the audience following the diagram below:



Contact:

For further information please contact the composer by email to this address:
rand@ucsd.edu

Additional information may be found on the following web site:
http://rand.info

Undone

emphatic and emotional

$\text{♩} = 96$

nv → *mv* (*ord.*)

ff > *mf* < *ff* > *mp* < *ff*

5 5 5 7:2 7:2

V *V* *V* *V*

Violin I

Violin II

Violin III

Violin IV

Viola I

Viola II

Cello I

Cello II

This musical score page features seven staves for Violins I-IV, Viola I, Viola II, Violoncello I, and Violoncello II. The Violin parts (I-IV) are in treble clef, while the Viola and Cello parts are in bass clef. The score is divided into two measures by a vertical bar line. The first measure contains complex rhythmic patterns with dynamic markings of *pp*, *mf*, *ff*, *n*, and *f*. The second measure shows a change in dynamics to *ff*, *n*, and *f*, with an *ord.* (ordine) marking above the first violin staff. The Violoncello I and II parts are mostly silent, with some notes and dynamics (*mf*) appearing in the second measure. The Viola parts also have some notes and dynamics in the second measure.

9

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

n *ff* *mf* *ff*

n *mf*

n *f* *n* *f*

n *f*

n *f*

5 5 5

7:2 7:2

4/4 3/4 4/4 3/4

This musical score page contains eight staves for Violins I-IV, Violas I-II, and Cellos I-II. The music is in a key with one flat and a 2/4 time signature. The score is divided into two systems by a double bar line. The first system covers measures 14 to 17, and the second system covers measures 18 to 21. The Violin I part begins with a dynamic of *pp* and reaches *ff* by measure 17. The Violin II, III, and IV parts start with *mf* and have dynamic markings of *pp*, *mf*, and *pp* respectively in the second system. The Viola I and II parts start with *mf* and reach *f* in the second system. The Cello I and II parts also start with *mf* and reach *f* in the second system. The score includes various musical notations such as slurs, accents, and dynamic markings.

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II

14

pp *ff*

mf *pp* *mf* *pp*

mf *pp* *mf* *pp*

mf *pp* *mf* *pp*

mf *f*

mf *f*

mf *f*

This musical score page features eight staves for string instruments. The top four staves are for Violins I, II, III, and IV, and the bottom four are for Violas I, II, and two Violas. The score is divided into four measures by vertical bar lines. The first measure starts at measure 19. The key signature is one flat (B-flat), and the time signature is 4/4. The first measure contains a complex melodic line for Violin I with a *mf* dynamic and a 5-fingered scale. The second measure features a 7:2 ratio and a *ff* dynamic. The third measure includes a 5-fingered scale and a *f* dynamic. The fourth measure continues with a 5-fingered scale and a *f* dynamic. The Violin II, III, and IV staves have rests in the first two measures and enter in the third measure with a *f* dynamic. The Viola I and II staves have rests in the first three measures and enter in the fourth measure with a *n* dynamic. The Violoncello I and II staves have rests throughout the page.

23

Vln. I *mf* *ff*

Vln. II *f*

Vln. III *n* *ff* *f*

Vln. IV *f*

Vla. I *mf* *ppp* *mf* *ppp* *mf*

Vla. II *mf* *mf* *ppp* *mf* *pp*

Vc. I *ppp* *mf* *ppp* *mf* *ppp*

Vc. II *f* *ppp* *mf* *ppp* *mf*

lower the pitch on III 7 or 8 cents less than the open string to create beating

raise the pitch on III 6 or 7 cents higher than the open string to create beating

28

Vln. I
f
ff
f
ff

Vln. II
n *mf*
f *n* *mf*
f

Vln. III
n *mf*
f
n *f*

Vln. IV
n *mf*
n *mf*
f

Vla. I
p *mf*
f
f

Vla. II
p *mf*
n *mf*
f

Vc. I
mf
ppp
mf
ppp
mf
ppp

Vc. II
ppp
mf
ppp
mf
ppp
mf

Annotations: *tr*, *mv*, *(ord.)*, *5*, *7:2*, *3*, *5*, *5*, *5*, *5*, *5*, *5*, *5*, *5*.

Violin I (Vln. I): *f* (quintuplet), *ff* (sextuplet), *f* (triplets)

Violin II (Vln. II): *pp* (quintuplet), *ff* (triplets), *f* (triplets)

Violin III (Vln. III): *n* (quintuplet), *f* (quintuplet), *pp* (quintuplet), *ff* (triplets), *f* (triplets)

Violin IV (Vln. IV): *pp* (quintuplet), *ff* (triplets), *f* (triplets)

Viola I (Vla. I): *f* (triplets)

Viola II (Vla. II): *f* (triplets)

Cello I (Vc. I): *mf* (sustained note), (standard tempered pitch)

Cello II (Vc. II): *pp* (sustained note), *mf* (sustained note), (10 cents higher than Cello 1)

Annotations:
 - "continue with III only (should beat against the pitch of cello 2)"
 - "continue playing same pitch on IV"
 - "continue with III only (should beat against the pitch of cello 1)"
 - "continue playing same pitch on IV"

This musical score page contains nine staves, labeled Vln. I through Vln. IV, Vla. I, Vla. II, Vc. I, and Vc. II. The music is written in treble clef for the violins and violas, and bass clef for the cellos. The score begins at measure 36, indicated by a '36' above the first staff. The time signature changes from 5/4 to 3/4 at measure 37, then to 4/4 at measure 38, and back to 3/4 at measure 39. The Vln. I part starts with a fermata and then plays a series of sixteenth notes with dynamics *fff*, *ff*, and *f*. The Vln. II, Vln. III, and Vln. IV parts play a melodic line with dynamics *n*, *mf*, *p*, and *f*. The Vla. I and Vla. II parts play a similar melodic line with dynamics *n*, *mf*, *p*, and *f*. The Vc. I and Vc. II parts play a lower melodic line with dynamics *pp*, *f*, *pp*, and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

This musical score page, numbered 10, features seven staves for Violins I-IV, Viola I, Viola II, and Violoncello I-II. The music is in 3/4 time and begins at measure 42. The Violin I part starts with a five-measure phrase marked *ff*, followed by a triplet and a half note chord marked *f*. The Violin II, III, and IV parts play similar five-measure phrases, with dynamics ranging from *mf* to *pp*. The Viola I and II parts enter in measure 43 with chords marked *pp* to *mf*. The Violoncello I and II parts play a melodic line with dynamics alternating between *mf* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page contains six staves for Violins I-IV, Violas I-II, and Cellos I-II, covering measures 46 to 50. The music is in 4/4 time and features dynamic markings such as *sub p*, *f*, *pp*, *mf*, *pizz.*, and *sul pont.*. The Violin I part begins with a 5-measure rest and includes a *sub p* marking. The Violin II and III parts have rests in measures 46-47 and enter in measure 48. The Violin IV part has rests in measures 46-47 and enters in measure 48. The Viola I and II parts enter in measure 48 with *sul pont.* markings. The Cello I and II parts have rests in measures 46-47 and enter in measure 48 with *pizz.* markings. The score includes various dynamic markings and articulation marks such as accents and slurs.

52

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

Vln. II *n* *ff* *n* *mf*

Vln. III *n* *ff*

Vln. IV *n* *ff* *n* *mf*

Vla. I *ord.* *n* *ff* *n* *mf*

Vla. II *ord.* *n* *mf*

Vc. I *(arco)* *f*

Vc. II *(arco)* *f*

Detailed description: This page of a musical score contains measures 52 through 55. It features eight staves: Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I, and Cello II. The score is written in treble clef for violins and violas, and bass clef for cellos. The time signature changes from 4/4 to 3/4 and back to 4/4. The Violin I part is highly active, starting with a piano (*p*) dynamic and a five-measure slur, then moving to fortissimo (*ff*) with triplets and sixteenth-note patterns. The other string parts are more static, often playing sustained notes or simple rhythmic patterns. Dynamics range from piano (*p*) to fortissimo (*ff*), with some parts marked *n* (normal) or *ord.* (ordinario). The Cello parts include the instruction *(arco)* and a forte (*f*) dynamic.

56

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

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

n *mf* *n* *mf* *n* *mf*

sul pont. *ord.* *tr*

pp *ff* *pp* *ff*

f *f*

Detailed description: This page of a musical score, numbered 56, features seven staves. The top staff (Vln. I) contains a complex melodic line with sixteenth-note runs, marked with dynamics *mf*, *f*, *ff*, *mf*, *ff*, *mp*, and *ff*. It includes fingering numbers 5, 6, and 5, and a trill. The second staff (Vln. II) has a tremolo in the first measure, followed by a melodic phrase marked *n* and *mf*. The third staff (Vln. III) is marked *sul pont.* and *ord.*, with a tremolo in the first measure and a melodic phrase marked *n* and *mf*. The fourth staff (Vln. IV) has a tremolo in the first measure and a melodic phrase marked *n* and *mf*. The fifth staff (Vla. I) has a tremolo in the first measure and a melodic phrase marked *n* and *mf*, ending with a dynamic shift from *pp* to *ff*. The sixth staff (Vla. II) has a tremolo in the first measure and a melodic phrase marked *n* and *mf*, ending with a dynamic shift from *pp* to *ff*. The seventh staff (Vc. I) and eighth staff (Vc. II) both begin with a single note marked *f*.

This musical score page, numbered 14, contains staves for Violins I-IV, Viola I, Viola II, and Violoncello I-II. The score begins at measure 59. The Violin I part features a complex melodic line with dynamic markings of *mf*, *ff*, and *f*, and includes fingerings 5, 6, and 5. The Violin II, III, and IV parts have dynamic markings of *n* and *mf* in the first measure, and *f* in subsequent measures. The Viola I and II parts also feature dynamic markings of *n*, *mf*, and *f*. The Violoncello I and II parts are marked *f*. The score includes various musical notations such as slurs, accents, and fingerings (5, 6, 7). The time signature changes from 3/4 to 3/2 and back to 3/4. The key signature is one flat (B-flat).

63

Vln. I
63
f
mf
ff

Vln. II
mf
pp *mf*
pp *mf*

Vln. III
mf
pp *mf*
pp *mf*

Vln. IV
mf
pp *mf*
pp *mf*

Vla. I
mf
pp *mf*
pp *mf*

Vla. II
mf
pp *mf*
pp *mf*

Vc. I
mf
pp *mf*
pp *mf*

Vc. II
mf
pp *mf*
pp *mf*

70

ad lib. ♩ = 100 ~ 110 *gva*-----, *loco* *gva*-----, *gva*-----, ♩ = 100

Vln. I *f* *pp* < *ff* *p* < *ff* *pp* < *ff* *p* < *ff* *mf* < *ff*

Vln. II *ad lib.* ♩ = 100 ~ 110 *pizz.* *arco* *pizz.* *arco* *f* *p* < *f* *pp* < *f* > *pp*

Vln. III *ad lib.* ♩ = 100 ~ 110 *pizz.* *arco* *pizz.* *arco* *p* < *f* *pp* < *f* > *pp* *f*

Vln. IV *ad lib.* ♩ = 100 ~ 110 *pizz.* *arco* *pizz.* *arco* *f* *pp* < *f* > *pp* *f* *p* < *f*

Vla. I *ad lib.* ♩ = 100 ~ 110 *pizz.* *arco* *pizz.* *arco* *pp* < *f* > *pp* *f* *p* < *f*

Vla. II *ad lib.* ♩ = 100 ~ 110 *pizz.* *arco* *pizz.* *f* *pp* < *f* > *pp* *p* < *f*

Vc. I *ad lib.* ♩ = 100 ~ 110 *pizz.* *arco* *pizz.* *arco* *f* *p* < *f* *pp* < *f* > *pp*

Vc. II *ad lib.* ♩ = 100 ~ 110 *pizz.* *arco* *pizz.* *arco* *f* *pp* < *f* > *pp* *f* *p* < *f*

74

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

Vln. II *f*

Vln. III *f*

Vln. IV *f*

Vla. I *f*

Vla. II *f*

Vc. I *ff*

Vc. II *ff*

Detailed description: This page of a musical score covers measures 74 to 77. It features seven staves: Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, and Cello I/II. The Violin I staff begins with a measure rest, followed by a melodic line starting in measure 75 with a forte (*f*) dynamic. A crescendo leads to mezzo-forte (*mf*) in measure 76 and fortissimo (*ff*) in measure 77. The other string parts (Violins II-IV, Violas I-II) enter in measure 75 with a forte (*f*) dynamic, playing a similar melodic line. The Cello I and II parts have measure rests until measure 77, where they play a single note with fortissimo (*ff*) dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature has one sharp (F#) and the time signature is 2/4.

77

f *ff* *pp* *f*

n *mf* *ff* *n* *ff*

n *mf* *ff* *n* *p* *ff* *n* *mf*

n *ff* *n* *ff*

n *p* *ff* *n*

n *p* *ff* *n*

arco *ff* *n* *mf* *p*

arco *ff* *n* *mf* *p*

$\text{♩} = 50$
esp.

82 ♩ = 100

Vln. I *n* *f* *mp* *f* *p* *f* *mp* *f* *mf* *ff*

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

Vln. III *p* *n* *mf* *p* *n* *f*

Vln. IV *n* *mf* *p* *n* *f*

Vla. I *mf* *p* (slight gliss. from Eb -31 cents to tempered Eb) *n* *f*

Vla. II *mf* *p* *n* *p* *n* *f*

Vc. I *n* *f*

Vc. II *n* *f*

$\text{♩} = 90$
esp.

5 *5* *6* *5* *5* *f* *5* *5* *3* *6* *5* *mf* *ff*

Vln. I

Vln. II

n *mf* *n* *mp* *n* *mf*

Vln. III

sul pont. *(ord.)* *sul pont.*

n *f* *n* *mf* *n* *mf* *n*

Vln. IV

n *mf* *n* *mp* *mf* *n* *mf*

Vla. I

n *mf* *n* *mp* *n* *mp*

Vla. II

n *mf* *n* *mp* *n* *mp*

Vc. I

mf *mp* *sul pont.* *(ord.)* *n* *mf* *n* *mp* *mf* *p* *mf* *mp*

Vc. II

mf *mp* *3* *3* *3* *n* *mf* *n* *mf* *mp* *5*

93 $\text{♩} = 100$

Vln. I
 3 5 5
mf

Vln. II
n *mf* *pp* *mf*

Vln. III
mf *n* *f* *n* *mf*
(sul pont.) *ord.*

Vln. IV
n *n* *mp* *mf*

Vla. I
n *mp* *mf*

Vla. II
n *mp* *mf*

Vc. I
sul pont. *(ord.)*
n *mf* *n* *mp* *mf* *p* *mf*

Vc. II
mf *mp* *n* *mf* *n* *mf* *mp*

This page of a musical score contains measures 97 through 100 for a string ensemble. The instruments are Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I, and Cello II. The music is written in 5/4 time and features complex rhythmic patterns with frequent quintuplets. Dynamics range from fortissimo (f) to pianissimo (pp), with accents and hairpins used for phrasing. The score concludes with a *pizz.* (pizzicato) instruction and a dynamic of *f* in the final measure.

97

Vln. I *f* *pp* *f*

Vln. II *f* *pp* *n*

Vln. III *f* *pp* *n*

Vln. IV *f* *pp* *n*

Vla. I *f* *pp*

Vla. II *f* *pp* *f* *pizz.*

Vc. I *f* *pizz.*

Vc. II *f* *pizz.*

101

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

pp *f* *n* *f* *p*

mf *n* *mf* *n* *mf* *pp*

mf *n* *mf* *n* *mf*

mf *n* *mf* *n* *mf*

pizz. *f* *pizz.* *arco sul pont.* *n* *mf* *f* *pizz.*

pizz. *arco sul pont.* *n* *mf* *f* *pizz.*

5 *3* *5* *3* *5* *5*

107

Vln. I
f *pp* *f*

Vln. II
mf *n* *pp* *mf*

Vln. III
pp *mf* *pp* *mf*

Vln. IV
pp *mf* *pp* *mf*

Vla. I
mf

Vla. II
mf

Vc. I
mf *p* *mf* *arco sul pont.*

Vc. II
mf *pp* *arco sul pont.*

Detailed description: This page of a musical score covers measures 107 to 110. It features six staves: Violins I, II, III, and IV; Violas I and II; and Cellos I and II. The Violin parts are primarily melodic, with long phrases and dynamic markings ranging from *f* to *pp*. The Viola and Cello parts are more rhythmic and textural, often using triplets and sixteenth notes. The Cello I part includes the instruction *arco sul pont.* in the final measure. The score is written in a common time signature and includes various dynamic markings and articulation marks.

III

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

pp *ff* *ffz* *p* *ff*

sul pont. *pp* *mf* *n* *f*

arco sul pont. *pp* *mf* *n* *f*

arco sul pont. *pp* *mf* *n* *f*

n *f*

mf *f*

mf *f*

f *f*

f *f*

5 5 5 5 7 7 3

ord. ord. ord. ord. ord. ord.

3

5 7

15 15

15

Detailed description: This page contains a musical score for a string ensemble. It features eight staves: Violins I, II, III, and IV; Violas I and II; and Violas I and II. The score is divided into four measures. The first measure (measures 111-114) is in 3/4 time and features a rapid sixteenth-note run in Vln. I, with dynamics ranging from *pp* to *ff*. Vln. II, Vla. I, and Vla. II play sustained notes with dynamics from *pp* to *mf*. Vc. I and Vc. II play sustained notes with dynamics from *n* to *mf*. The second measure (measures 115-118) is in 3/4 time. Vln. I continues with a sixteenth-note run, dynamics from *ffz* to *ff*. Vln. II, Vla. I, and Vla. II play sustained notes with dynamics from *mf* to *n*. Vc. I and Vc. II play sustained notes with dynamics from *f* to *f*. The third measure (measures 119-122) is in 5/4 time. Vln. I has rests. Vln. II, Vla. I, and Vla. II play sustained notes with dynamics from *n* to *f*. Vc. I and Vc. II play sustained notes with dynamics from *f* to *f*. The fourth measure (measures 123-126) is in 5/4 time. Vln. I has rests. Vln. II, Vla. I, and Vla. II play sustained notes with dynamics from *n* to *f*. Vc. I and Vc. II play sustained notes with dynamics from *f* to *f*. The score includes various musical notations such as slurs, dynamics, and articulation marks.

115 *ad lib.* ♩ = 90 ~ 100 *ord.* *sul pont.* 3-5" *8va* *loco* *8va* *loco* *8va* *loco* *8va*

Vln. I *n* *pp* < *ff* *pp* < *ff* *pp* < *ff* *sfz* *p* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *f*

Vln. II *ad lib.* ♩ = 100 ~ 110 *pizz.* *arco* *pizz.* *arco* *f* *p* < *f* *pp* < *f* > *pp* *p* < *f* > *p* < *f* > *p* *f* *p* < *f* > *n* *pp* < *f* > *n*

Vln. III *ad lib.* ♩ = 100 ~ 110 *pizz.* *arco* *pizz.* *arco* *p* < *f* *pp* < *f* > *pp* *f* *pp* < *f* > *n* *p* < *f* > *p* < *f* > *p* *f* *p* < *f* > *n*

Vln. IV *ad lib.* ♩ = 100 ~ 110 *pizz.* *arco* *pizz.* *arco* *f* *pp* < *f* > *pp* *f* *p* < *f* *p* < *f* > *n* *p* < *f* > *p* < *f* > *p* < *f* > *p* *f*

Vla. I *ad lib.* ♩ = 100 ~ 110 *(ord.)* *pizz.* *arco* *pizz.* *arco* *pp* < *f* > *pp* *f* *p* < *f* *f* *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* *f*

Vla. II *ad lib.* ♩ = 100 ~ 110 *(ord.)* *pizz.* *arco* *pizz.* *f* *pp* < *f* > *pp* *f* *p* < *f*

Vc. I *ad lib.* ♩ = 100 ~ 110 *pizz.* *arco* *pizz.* *arco* *(ord.)* *f* *p* < *f* *pp* < *f* > *pp*

Vc. II *ad lib.* ♩ = 100 ~ 110 *pizz.* *arco* *(ord.)* *pizz.* *arco* *f* *pp* < *f* > *pp* *f* *p* < *f*

♩ = 100
loco

117

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

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

Detailed description of the musical score: The score is for measures 117 to 121. It is in 2/4 time. The tempo is marked as quarter note = 100. The key signature has one sharp (F#). The first violin part (Vln. I) starts with a melodic line marked *loco* and *p*, then *f*. It includes a triplet in measure 119 and a quintuplet in measure 120. The second violin (Vln. II) and third violin (Vln. III) parts are marked *n* (arco) and *mf*, then *p*. The fourth violin (Vln. IV) part is marked *n*, *mf*, and *p*. The viola I (Vla. I) and viola II (Vla. II) parts are marked *n*, *mf*, and *p*. The viola I part has a *mf* marking in measure 118. The viola II part has a *n* marking in measure 118. The first viola (Vc. I) and second viola (Vc. II) parts are marked *n*, *mf*, and *p*. The first viola part has a *mf* marking in measure 118. The second viola part has a *n* marking in measure 118. The score ends with a *mf* to *ff* dynamic change in the first violin part in measure 121.

This musical score page, numbered 28, contains measures 123 through 128. The score is arranged in a system with eight staves: Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Cello I (Vc. I), and Cello II (Vc. II).
- **Violin I (Vln. I):** Starts at measure 123 with a treble clef and a key signature of one flat. It features a melodic line with sixteenth-note runs, marked with dynamics *f*, *mf*, *ff*, *p*, and *f*.
- **Violins II-IV (Vln. II, III, IV):** These staves provide harmonic support with sustained chords and moving lines, marked with dynamics *mf* and *pp*.
- **Violas I-II (Vla. I, II):** Similar to the violins, they play sustained chords and moving lines, marked with *mf* and *pp*.
- **Cellos I-II (Vc. I, II):** The cellos play sustained chords and moving lines, marked with *mf* and *pp*.
- **Measure 124:** A significant change occurs with a 16-measure rest for all instruments, indicated by a large '16' in a box. The key signature changes to two flats, and the time signature changes to 4/4.
- **Measures 125-128:** The music resumes with various time signatures (3/4, 4/4, 5/4) and dynamic markings.

131

The musical score is arranged in eight staves. The top four staves are for Violins I, II, III, and IV. The next two staves are for Violas I and II. The bottom two staves are for Cellos I and II. The piece begins at measure 131. The key signature has one flat (B-flat). The time signature is 2/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo), *f* (forte), and *p* (piano). There are also markings for *ff* and *f* with a wedge indicating a crescendo. Fingerings are indicated by the number 5. The bottom two staves (Cello I and II) have a large portion of the score that is blank, indicating that the parts are not written out for those instruments in this section.

This musical score page, numbered 30, contains measures 136 through 140. It features seven staves: Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), and Cello I (Vc. I). The Cello II (Vc. II) staff is present but contains no notation. The score is written in treble clef for the upper instruments and bass clef for the lower ones. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by intricate sixteenth-note passages, many of which are marked with a '5' for a quintuplet. Dynamic markings include *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). A *tr* (trill) marking is present in the first measure of the Violin I staff. The score concludes with a double bar line and repeat dots at the end of measure 140.

♩ = 48
(8^{va})

140

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

p

pp

mf

n

mf

p

loco

n

mf

p

n

mf

p

n

mf

p

n

mf

p

n

mf

p

n

mf

p

8^{va}

145

(8^{va}) *loco*

Vln. I: *mf*, *n*, *mf*, *pp*, *mf*, *n*, *mf*, *pp*

Vln. II: *n*, *mf*, *p*

Vln. III: *n*, *mf*, *p*

Vln. IV: *n*, *mf*, *p*

Vla. I: *p*, *n*, *mf*, *p*

Vla. II: *n*

Vc. I: *n*, *mf*, *p*

Vc. II: *n*, *mf*, *p*

Detailed description: This page of a musical score contains measures 145 through 150. It features eight staves: Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I, and Cello II. The score is written in treble clef for violins and bass clef for violas and cellos. The time signature changes from 5/4 to 3/4, then to 4/4, and finally to 5/4. The first violin part includes a dynamic marking of *mf* and a *loco* instruction. The score is heavily marked with slurs and dynamic markings such as *mf*, *n*, *pp*, and *p*. A *(8^{va})* marking is present at the beginning of the first violin staff.

152

Vln. I *mf* *p*

Vln. II *n* *p*

Vln. III *n* *p*

Vln. IV *n* *p*

Vla. I *n* *p*

Vla. II *n* *p* *n* *p* *n* *p*

Vc. I *n* *p* *n* *pp*

Vc. II *n* *p* *n* *pp*

The score consists of eight staves. The top four staves are for Violins I, II, III, and IV, all in treble clef. The bottom four staves are for Viola I, Viola II, Cello I, and Cello II, all in bass clef. The time signature is 4/4. The key signature has one flat. The music is characterized by long, sweeping melodic lines with many slurs and ties. Dynamics are indicated by *mf*, *p*, *n*, and *pp*. There are also hairpins for crescendo and decrescendo. The number 152 is written at the beginning of the first staff.

♩ = 100

158

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

f

n

f

n

mf

n

f

ppp

f

n

f

n

f

n

mf

n

f

n

f

n

mf

mf

pizz. *arco* *pizz.* *arco* *sul pont.* *(ord.)* *pizz.* *arco*

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

mf

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

p *mf* *p* *mf*

mf

pizz. *arco* *pizz.* *arco*

p *mf*

sul pont. *(ord.)* *pizz.* *arco*

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

165

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

n *mf* *p* *f* *p* *f* *pp* *mf*

n *mf* *pp* *mf*

n *mf* *pp* *mf*

n *mf* *pp* *mf*

pp *mf* *pp* *mf* *pizz.* *arco* *pp* *mf* *pp* *mf* *p* *mf* *pizz.* *arco* *p* *mf* *pizz.* *arco* *pp* *mf* *pp* *mf*

p *mf* *pp* *mf* *pp* *mf* *p* *mf* *pp* *mf* *p* *mf* *pizz.* *arco* *p* *mf* *pizz.* *arco* *p* *mf* *pizz.* *arco* *pp* *mf* *pp* *mf*

pp *mf* *pp* *mf* *pizz.* *arco* *pp* *mf* *pp* *p* *mf* *pizz.* *arco* *pp* *mf* *pp* *mf* *p* *mf* *pizz.* *arco* *pp* *mf* *pp* *mf*

pp *mf* *pp* *mf* *pizz.* *arco* *pp* *mf* *pp* *p* *mf* *pizz.* *arco* *p* *mf* *pizz.* *arco* *pp* *mf* *pp* *mf*

sul pont. *ord.* *3* *5* *5* *sul pont.*

171

ord. 3 5 3

sul pont.

ord. 3 3 3

Vln. I

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

Vln. II

n *mf* *p* *f*

Vln. III

n *mf* *n* *mf* *pp* *f*

Vln. IV

n *mf* *p* *f*

Vla. I

pp *mf* *pp* *mf* *pizz.* *p* *mf* *arco* *pp* *mf* *pp*

Vla. II

pp *mf* *pizz.* *p* *mf* *arco* *pizz.* *p* *mf* *pp* *mf* *pp* *mf* *pizz.* 3

Vc. I

pizz. *arco* *pizz.* *arco* *pp* *mf* *pp* *mf* 5 3 3

Vc. II

pp *mf* *pizz.* *p* *mf* 3 *arco* *pizz.* *p* *mf* 3 3 5 3

from here to m.184, Vln. I, play with freedom and gusto, as if playing a solo cadenza, occasionally pausing where indicated

ad lib. ♩ = 100 ~ 110

Vln. I
ad lib. ♩ = 100 ~ 110
 3-5th 8^{va} loco 8^{va} loco 8^{va} loco
n *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff* *mf* < *ff* *pp* < *ff*

Vln. II
ad lib. ♩ = 100 ~ 110
 pizz. arco pizz. arco pizz. arco pizz. 5 arco
n *p* < *f* *pp* < *f* > *pp* *f* *n* < *f* > *n*

Vln. III
ad lib. ♩ = 100 ~ 110
 pizz. 5 arco pizz. arco pizz. 3 arco pizz.
n *pp* < *f* > *pp* *f* *n* < *f* > *n* *p* < *f*

Vln. IV
ad lib. ♩ = 100 ~ 110
 pizz. arco pizz. arco pizz. 5 arco
n *f* *pp* < *f* > *pp* *f* *n* < *f* > *n* *p* < *f*

Vla. I
ad lib. ♩ = 100 ~ 110
 pizz. arco pizz. arco
pp < *f* > *pp* *f* *p* < *f* *mf* *f*

Vla. II
ad lib. ♩ = 100 ~ 110
 pizz. arco pizz.
f *pp* < *f* > *pp* *f* *p* < *f* *mf*

Vc. I
ad lib. ♩ = 100 ~ 110
 pizz. arco pizz. arco
f *p* < *f* *pp* < *f* > *pp*

Vc. II
ad lib. ♩ = 100 ~ 110
 pizz. arco pizz. arco
mf *f* *pp* < *f* > *pp* *f* *p* < *f*

176 *loco*

Vln. I *sfzp* < *ff* *p* < *ff* *p* < *ff* *p* < *ff* *loco* *p* < *ff* *loco*

Vln. II *pp* < *f* > *pp* < *f* > *pp* *f* *pp* < *f* > *pp* < *f* > *pp*

Vln. III *f* *pp* < *f* > *pp* < *f* > *pp* *mf* *pp* < *f* > *pp* < *f* > *pp*

Vln. IV *pp* < *f* > *pp* *f* *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* *f*

Vla. I

Vla. II

Vc. I *sul pont.* *(ord.)* *pp* < *f* > *pp* *f* *pp* < *f* > *pp* *f* *pp* < *f* >

Vc. II *sul pont.* *(ord.)* *pp* < *f* > *pp* *f* *pp* < *f* > *pp* *mf* *f* *pp* < *f* >

178 *mf* *ff* *p* *ff* *p* *ff* *p* *ff* *mf* *ff* *p* *ff*

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

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

pp *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

pp *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

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

2-3" *ppia* *loco* *ppia* *loco* *ppia* *loco* 5 5 5 5 7:2 7:2 5 5 3 3 5

This page of a musical score, numbered 40, contains staves for Violins I, II, III, and IV, and Violas I and II. The Violin I part (top staff) begins at measure 179 and features a melodic line with dynamic markings *pp* < *ff*, *p* < *ff*, *mf* < *ff*, and *p* < *ff*. It includes technical markings such as *8va* (octave), *loco*, and fingering numbers (3, 5, 7). The Violin II, III, and IV parts provide harmonic support with dynamic markings like *f*, *pp* < *f*, and *pp* < *f* > *pp*. The Viola I and II parts also feature dynamic markings such as *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* and *pp* < *f* > *pp* < *f* > *pp* *f*. The bottom two staves, for Viola I and Viola II, are currently blank.

180

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

mf < *ff* *p* < *ff* *p* < *ff* *8va*----- *loco* *p* < *ff*

pp < *f* > *pp* *f* > *pp*

pp < *f* > *pp* *f* > *pp*

f > *pp* < *f* > *pp* < *f*

f > *pp* < *f* > *pp* < *f*

181 *loco*

Vln. I *sfzp* \langle *ff* *mf* \langle *ff* *p* \langle *ff* *pp* \langle *ff* *loco* (trill on IV) *mf* \langle *ff*

Vln. II *f* *pp* \langle *f* \rangle *pp* *f* *pp* \langle *f*

Vln. III *f* *pp* \langle *f* \rangle *pp* *f* *pp* \langle *f*

Vln. IV *f* *pp* \langle *f* \rangle *pp* *f* *pp* \langle *f*

Vla. I

Vla. II

Vc. I *pp* \langle *f* \rangle *pp* *f* *pp*

Vc. II *pp* \langle *f* \rangle *pp* *f* *pp*

182

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II

mf *ff*

5 5 5 5

pp *pp* *pp* *pp* *pp* *pp*

13" 13" 13" 13" 13" 13" 13" 13"

Everyone should play this page as if an unrestrained solo, with freedom and gusto. Go on to the next page after about 52".

ad lib. ♩ = 100 ~ 110

8va-----, *loco*

Vln. I *p* *ff* *p* *ff* *f* *ff* *p* *ff* *p* *ff*

Vln. II *ff* *p* *ff* *p* *f* *pp* *f* *pp* *ff* *p* *f*

Vln. III *ff* *f* *p* *ff* *p* *ff* *pp* *f* *ff* *p* *f* *ff*

Vln. IV *p* *ff* *pp* *ff* *pp* *ff* *p* *f* *ff* *f*

Vla. I *op* *ff* *f* *pp* *ff* *pp* *ff* *pp* *ff* *f* *pp* *f* *ff*

Vla. II *op* *ff* *pp* *ff* *pp* *f* *pp* *ff* *f* *pp* *ff* *ff* *3* *3*

Vc. I *ff* *pp* *ff* *f* *p* *f* *mf* *ff* *pp* *f* *pp* *f*

Vc. II *ff* *f* *mf* *ff* *pp* *f* *pp* *pp* *ff* *pp* *ff* *pp* *ff*

pizz. *arco* *pizz.* *arco*

8va-----, *loco*

Each measure on this page should last 2-3 seconds. Begin playing continuous 16th notes where indicated at independent tempi. Measure 192 should last 5 - 10" followed by one last unison chord. Then freeze for 5 - 8" of silence.

The musical score consists of eight staves, each with a different instrument label on the left: Vln. I, Vln. II, Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, and Vc. II. The staves are arranged vertically. The notation includes various musical symbols such as treble and bass clefs, dynamic markings (*ff*), and tempo markings (e.g., ♩ = 120, ♩ = 116, ♩ = 104, ♩ = 100, ♩ = 124, ♩ = 128). The score shows continuous 16th-note passages for several instruments, with some measures containing rests. The final measure (192) features a unison chord followed by a 5-8 second freeze.

Relentless! ♩ = 120 ~ 132 (all parts independent, continuing for 20 ~ 30")

194

Vln. I *fff*

Vln. II *fff*

Vln. III *fff*

Vln. IV *fff*

Vla. I *fff*

Vla. II *fff*

Vc. I *fff*

Vc. II *fff*

sequential transitions to 16ths at ♩ = 120 ~ 128 (avoid rhythmic unison)

This musical score page contains eight staves, labeled Vln. I, Vln. II, Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, and Vc. II. The first four staves (Vln. I-IV) are in treble clef, and the last four (Vla. I-II, Vc. I-II) are in bass clef. The time signature is 2/4. The score begins at measure 195, marked with a rehearsal mark. A dynamic marking of *f* (forte) is present at the start of the melodic lines in measures 195-199. The melodic lines consist of a sequence of sixteenth notes, with some accidentals. In measure 200, the strings (Vln. I-IV) play a sustained note with a dynamic marking of *p* (piano). The woodwinds (Vla. I-II, Vc. I-II) play a sustained note with a dynamic marking of *n* (normal). Above the woodwind staves, there are markings for breath control: a wavy line with a fermata-like symbol above it, and a slur with a fermata-like symbol above it. In the top right corner, there is a marking "3-5''" above a slur. The page number "47" is in the top right corner.

197

ad lib. ♩ = 60 ~ 80

8va

Vln. I *n p pp < mf > pp p pp < mf*

Vln. II *n p pp < mf p pp < mf > pp*

Vln. III *mf p pp < mf > pp p pp < mf*

Vln. IV *n pp < mf > pp p mf pp < mf p*⁵

Vla. I 15 - 20" ♩ = 60 *n mf*

Vla. II 15 - 20" *n mf n*

Vc. I 15 - 20"

Vc. II 15 - 20"

199

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

ad lib. ♩ = 60 ~ 80

n *p*

♩ = 48 ~ 52 solo, *ad libitum*, with little expressivity, as if chanting a familiar prayer

mf

ad lib. ♩ = 60 ~ 80

p

ad lib. ♩ = 60 ~ 80

p

²⁰⁰ violin I quietly departs the stage, continuing to play this material until completely off stage

The image shows a page of a musical score for a string ensemble. The page number '50' is in the top left. The score consists of eight staves, each with a label on the left: Vln. I, Vln. II, Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, and Vc. II. The Vln. I staff has a treble clef and a thick black line that ends with a dashed line. The Vln. II, Vln. III, and Vln. IV staves also have treble clefs and thick black lines. The Vla. I staff has an alto clef and a thick black line. The Vla. II staff has a bass clef and contains musical notation with various ornaments: triplets (3), quintuplets (5), and septuplets (7), along with other rhythmic markings. The Vc. I and Vc. II staves have bass clefs and thick black lines. The text above the Vln. I staff indicates that the first violinist is quietly departing the stage but continues to play the material until they are completely off stage.

201

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

pp ∇ *n*

n ∇ *p* ∇ *n*

n ∇ *p* ∇ *n*

pp ∇ *n*

n ∇ *p* ∇ *n*

pp ∇ *n*

n ∇ *p* ∇ *n*

5

3

FINE

15.11.16.3.17.25.13