

Handwritten circled 'B' at the top left.

5

Vln I ϕ *fff* AS BEFORE

Vln II ϕ *fff* AS BEFORE

Vla K. *fff* AS BEFORE

Vc J: *fff* AS BEFORE

Voice ϕ

LH \blacktriangledown

pont molto (\pm) MIN 2

ff

pont molto (\pm) MIN 2

pont molto (\pm) MIN 2

pont molto (\pm) MIN 2

Handwritten circled 'B' at the top left.

6

Vln I ϕ

Vln II ϕ

Vla K.

Vc J:

Voice ϕ

pont/spicc

norm

glin

pont molto

pont/spicc

norm

IMPROV. REACT TO VOICE

pont/spicc

norm

glin

pont molto

pont/spicc

norm

IMPROV. REACT TO VOICE

pont/spicc

norm

glin

pont molto

pont/spicc

norm

IMPROV. REACT TO VOICE

pont/spicc

norm

glin

pont molto

pont/spicc

norm

IMPROV. REACT TO VOICE

IMPROV. REACT TO ST. QU. ARTICULATIONS

all *Trare* → all *Trare*

7

norm *fff* *p* *pont/spicc*

IMPROV. REACT TO VOICE *gliss* *fff* *spicc* *gliss* *norm*

IMPROV. REACT TO VOICE *gliss* *fff* *spicc* *gliss* *norm*

IMPROV. REACT TO VOICE *gliss* *fff* *spicc* *gliss* *norm*

IMPROV. REACT TO VOICE *gliss* *fff* *spicc* *gliss* *norm*

Voices

LH

gliss *pont molto* *fff* *spicc/pont* *norm*

IMPROV. REACT TO VOICE

gliss *pont molto* *fff* *spicc/pont* *norm*

IMPROV. REACT TO VOICE

gliss *pont molto* *fff* *spicc/pont* *norm*

IMPROV. REACT TO VOICE

gliss *pont molto* *fff* *spicc/pont* *norm*

IMPROV. REACT TO VOICE

Voices

harm
oooo
fff

CLAR/ BASSOON/TEN SAX / BARI SAX/ BASS CLAR/
ELEC BASS/ELEC GTR / DOUBLE BASS/ SYNTH

LOW TESSATURA
FLOW MOVING MASS

p

ppp

B.

Vln I ϕ *SUL* *(±) dim 5* *circular bowing* *fff* *mf* *ff norm/pont molto* *SUL* *norm* *(±) dim 5*

Vln II ϕ *(±) dim 5* *circular bowing* *fff* *mf* *ff norm/pont molto* *SUL* *norm* *(±) dim 5*

Vla I ϕ *(±) dim 5* *circular bowing* *fff* *mf* *ff norm/pont molto* *SUL* *norm* *(±) dim 5*

Vc ϕ *(±) dim 5* *circular bowing* *fff* *mf* *ff norm/pont molto* *SUL* *norm* *(±) dim 5*

IMPROV. REACT TO ST. QU. ARTICULATIONS

MULTIPHONICS / HARMONICS

B + Marc

LH

Vln I ϕ

Vln II ϕ

Vla I ϕ

Vc ϕ

Voica ϕ

MULTIPHONICS / HARMONICS

bass clar. bassoon elec. gtr.

ppp tenor sax. double bass

bari sax.

LH

Vln I ϕ
 Vln II ϕ
 Vla K:
 Vc J:
 Voice ϕ
 synth. clar.
 Ens. J: bass gtr.

Musical score for strings and voice. Includes dynamic markings *p/ff* and *norm pont*. A box labeled "ACCORDIAN IMPROV. REACT TO STRINGS/VOICE" is present.

Vln I ϕ
 Vln II ϕ
 Vla K:
 Vc J:
 Acc voice ϕ
 Ens J:

Musical score for strings and voice. Includes dynamic markings *fff* and *norm*. Chordal annotations include $(\pm)min 2$, $(\pm)maj 7$, and $(\pm)min 9$. A circled "9" and "10" are visible. A box labeled "ACCORDIAN IMPROV. REACT TO STRINGS/VOICE" is present.

Handwritten notes: *pont* (written vertically on the left), *No tremol.* (circled in the middle).

Measures 11-13 and 17-19. Instruments: Vln I, Vln II, Vla, Vcl, Acc Voice, Ens. Includes chord diagrams and performance markings like "norm" and "pont".

Handwritten notes: *LH* (with a downward-pointing triangle), *SOLO* (written above the Vcl staff), *pont molto* (written above the Vln II staff).

Measures 12-13. Instruments: Vln I, Vln II, Vla, Vcl, Acc Voice, Ens. Includes chord diagrams, a "LH" marking, and "SOLO" markings.

16

Vln I ϕ *fff* dim poco a poco

Vln II ϕ *fff* dim poco a poco

Vla K^{\flat} *fff* dim poco a poco

Vc J^{\flat} *fff* dim poco a poco

Acc Voice ϕ

Ens J^{\flat}

LH

LH

LH

LH

1

2

con sord

17

Vln I ϕ con sord

Vln II ϕ con sord

Vla K^{\flat} con sord

Vc J^{\flat}

Acc Voice ϕ

Ens J^{\flat}

LH

LH

SLOW - SUSTAINED

SLOW - SUSTAINED

SLOW - SUSTAINED

SLOW - SUSTAINED

* groups in any order (~).
pitches within groups
in any order (~).

(P) low notes

MULTIPHONICS/HARMONICS

ACCORDIAN BACKS OFF
TO LEAVE VOICE AND
ST. QU.

ACC. TO IRISH
HARP.

Violin I ϕ

Violin II ϕ

Viola III

Violoncello II

Voice ϕ

Ensemble II

LH

out

interpolate at will but never destabilize the general quiet sustained music

interpolate at will but never destabilize the general quiet sustained music

interpolate at will but never destabilize the general quiet sustained music

interpolate at will but never destabilize the general quiet sustained music

III V.S. of after Marc \rightarrow

es

18 on entry of Vln II drop the interpolation and play less constantly sustained.

Vln I

choose singular pitches

pp norm, pont, > <> <, trem.

Vln II

pp pp

COL LEG BATT.

Arco pont

COL LEG BATT.

Vla II

on entry of Vln II drop the interpolation and play less constantly sustained.

choose singular pitches

pp norm, pont, > <> <, trem.

pont

Vc

on entry of Vln II drop the interpolation

pp

pont

COL LEG BATT.

Voice

Ens

a h e f i s p i s d i s c d g (es) f b

Vln I

pont pp

Vln II

Arco pont

pont

spicc. to legato

norm

pont pp

COL LEG BATT

Vla II

col leg batt.

Arco pont

col leg batt.

Arco pont

Vc

col leg batt.

Arco pont

norm

spicc to legato

Voice

Ens

Vln I ♩ COL LEG BATT. Arco pont. COL LEG BATT.

Vln II ♩ Arco pont. spicc COL LEG BATT

Vla K norm spicc to legato pont f COL LEG BATT

Vc J COL LEG BATT Arco pont.

Voice ♩

Ens J

Vln I ♩ Arco pont. norm spicc to legato pont f COL LEG BATT

Vln II ♩ Arco pont. spicc CRSC

Vla K spicc COL LEG BATT

Vc J spicc COL LEG BATT Arco pont.

Voice ♩

Ens J

Vln I ♩ *Arco pont* *spicc* *cresc*

Vln II ♩ *pp* *poco a poco*

Vla I ♩ *spicc* *cresc*

Vc ♩ *spicc* *cresc poco a poco*

Voice ♩

Ens. ♩

Vln I ♩ *Arco pont* *spicc* *cresc f* *Allow cresc. to develop*

Vln II ♩ *cresc. poco a poco.* *f*

Vla I ♩ *poco a poco* *f*

Vc ♩ *f*

Voice ♩ *voice stop*

Ens. ♩

19

LH

norm/pont ad lib. Legato

pp sub.

cresc.

Vm I ϕ

Vm II ϕ

Vla $\text{H}\flat$

Vc G

voice ϕ

Ens G

IMPROV. Fragmented to begin with,
HARP gradually increase complexity.
(voice) p cresc.

Handwritten notes: circled 'f', 'cresc', and 'R. / H.' with arrows pointing to measures 19 and 20.

20

Vm I ϕ

Vm II ϕ

Vla $\text{H}\flat$

Vc G

Harp

voice ϕ

Ens G

(mf)

(mf)

(mf)

(mf)

legato

21	22	23 spicc
Vln I ϕ	<i>cresc. sempre</i> <i>f</i>	<i>senza sord</i> <i>f</i>
Vln II ϕ	<i>cresc. sempre</i> <i>f</i>	<i>senza sord</i> <i>f</i>
Vla II ϕ	<i>cresc. sempre</i> <i>f</i>	<i>senza sord</i> <i>f</i>
Vc γ	<i>cresc. sempre</i> <i>f</i>	<i>senza sord</i> <i>f</i>
Harp		
Voice ϕ		
Ens γ		

24	25 spicc	26	27 <i>legato as before</i>
Vln I ϕ	<i>f</i>	<i>con sord.</i>	<i>pont</i> <i>p cresc.</i> <i>ff</i>
Vln II ϕ	<i>spicc</i> <i>f</i>	<i>con sord.</i>	<i>legato as before</i> <i>pont</i> <i>p cresc</i> <i>ff</i>
Vla II ϕ	<i>spicc</i> <i>f</i>	<i>con sord.</i>	<i>legato as before</i> <i>pont</i> <i>p cresc.</i> <i>ff</i>
Vc γ	<i>spicc</i> <i>f</i>	<i>con sord.</i>	<i>legato as before</i> <i>pont</i> <i>p cresc.</i> <i>ff</i>
Harp			
Voice ϕ			
Ens γ			

LH

LH

28 29 spicc/leg 30 31 spicc/leg

senza sord *ff* *norm/pont* *pent*

senza sord *ff* *spicc/leg* *spicc/leg*

senza sord *ff* *norm/pont* *pent*

senza sord *ff* *spicc/leg* *spicc/leg*

senza sord *ff* *norm/pont* *pent*

ACTIVE

ff

LOW TESSATURA SLOW MOVING MASS

32 short 33 spicc/leg 34 short

short *pent* *ff* *p*

short *spicc/leg* *pent* *ff* *p*

short *spicc/leg* *pent* *ff* *p*

short *spicc/leg* *pent* *ff* *p*

ACTIVE

short

LOW TESSATURA SLOW MOVING MASS

pp sub.

pont

21

35 *Spicc/Leg.*

Vln I *pont* *norm* *pont* *Leg* *dim poco a poco*

Vln II *spicc/leg* *pont* *norm* *pont* *leg* *dim poco a poco*

Vla III *spicc/leg* *pont* *norm* *pont* *leg* *dim poco a poco*

Vc *spicc/leg* *pont* *norm* *pont* *leg* *dim poco a poco*

Harp Voice *ACTIVE* *GRADUALLY FRAGMENT adjust to dynamics of St. Qu.*

Ens. *MULTIPHONICS/HARMONICS*

LH *p* *f*

LOW TESSATURA
SLOW MOVING MASS

36 *GRADUALLY FRAGMENT* 37 *senza vib*

Vln I *pp* *pp*

Vln II *pp* *pp*

Vla *norm/pont ad lib. legato* *ppsub* *senza vib* *pp*

Vc *GRADUALLY FRAGMENT* *pp* *pp*

Harp Voice *VERY SPARSE*

Ens. *NO CLARINET SOTTO VOCE*

NO CLARINET
SLOW MOVING