

↓ on ↑ off



Handwritten musical score for the first system, featuring four string staves (Vln I, Vln II, Vla IK, Vc 7) and a Voice staff. The string parts are marked with *fff* and include chordal indications: (\pm) min 2 / maj 7 / min 9. Performance instructions include *norm / pont / \equiv / senza \equiv* . The score is divided into three measures with articulation markings: *pont / spicc*, *norm*, and *gliss*. Each string staff has a corresponding box on the right with the instruction: **IMPROV. REACT TO VOICE**. The Voice staff has a handwritten note: *Enter at end #1* and a circled number **12**. A yellow box highlights the instruction: **IMPROV. REACT TO ST. QU. ARTICULATIONS**. A yellow circle with the number **2** is placed above the first measure of the string parts.

Handwritten musical score for the second system, featuring the same four string staves and a Voice staff. The string parts are marked with *fff* and the instruction *AS BEFORE*. The score is divided into three measures with articulation markings: *pont / spicc*, *norm*, and *pont / spicc*. Each string staff has a corresponding box on the right with the instruction: **IMPROV. REACT TO VOICE**. The Voice staff has a circled number **4** above the first measure and a circled number **3** above the second measure. A yellow box highlights the instruction: **IMPROV. REACT TO ST. QU. ARTICULATIONS**. A yellow circle with the number **3** is placed above the first measure of the string parts.

VP

5

Vln I ϕ *fff* AS BEFORE

Vln II ϕ *fff* AS BEFORE

Vla *fff* AS BEFORE

Vc *fff* AS BEFORE

Voice ϕ

LH

pont molto (\pm) MIN 2

pont molto (\pm) MIN 2

pont molto (\pm) MIN 2

pont molto (\pm) MIN 2

6

Vln I ϕ

Vln II ϕ

Vla *fff*

Vc *fff*

Voice ϕ

pont/spicc

norm

gliss

pont molto

gliss

gliss

gliss

IMPROV. REACT TO VOICE

IMPROV. REACT TO VOICE

IMPROV. REACT TO VOICE

IMPROV. REACT TO VOICE

IMPROV. REACT TO ST. QU. ARTICULATIONS

7

Vln I ϕ

Vln II ϕ

Vla I ϕ

Vc ϕ

Voices ϕ

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

IMPROV. REACT TO VOICE *gliss* *pont* *spicc* *gliss* *norm* *p* *f*

IMPROV. REACT TO VOICE *gliss* *pont* *spicc* *gliss* *norm* *p* *f*

IMPROV. REACT TO VOICE *gliss* *pont* *spicc* *gliss* *norm* *p* *f*

IMPROV. REACT TO VOICE *gliss* *pont* *spicc* *gliss* *norm* *p* *f*

LH

Vln I ϕ

Vln II ϕ

Vla I ϕ

Vc ϕ

Voices ϕ

ms. ϕ

gliss *pont molto* *fff* *IMPROV. REACT TO VOICE* *spicc/pont* *norm*

gliss *pont molto* *fff* *IMPROV. REACT TO VOICE* *spicc/pont* *norm*

gliss *pont molto* *fff* *IMPROV. REACT TO VOICE* *spicc/pont* *norm*

gliss *pont molto* *fff* *IMPROV. REACT TO VOICE* *spicc/pont* *norm*

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

LOW TESSATURA
SLOW MOVING MASS

p *ppp*

Vln I ϕ **8**
 (±) dim 5
 circular bowing
 fff mf ff norm / pont molto
 SUL ϕ
 norm
 (±) dim 5

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

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

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

IMPROV. REACT TO
 ST. QU. ARTICULATIONS

Voice ϕ

MULTIPHONICS / HARMONICS

Ens ϕ

Vln I ϕ
 LH

Vln II ϕ

Vla I ϕ

Vc ϕ

Voice ϕ

Ens ϕ
 MULTIPHONICS / HARMONICS
 bass clar. bassoon elec. gtr.
 ppp tenor sax.
 bari sax. double bass

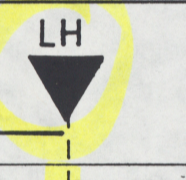


Handwritten musical score for the first system, featuring staves for Violin I, Violin II, Viola, Violoncello, Voice, synth. clar., and Ensemble (bass gtr.).

Violin I and Violoncello parts include dynamic markings *p/ff* and *norm pont*. The Violoncello staff is highlighted in yellow. A yellow vertical line with a dashed line below it runs through the system, aligned with the 'LH' cue.

Other staves include *SUL A D* markings and a wavy line for the Voice part. The Ensemble part shows a bass guitar line.

ACCORDIAN IMPROV. REACT TO STRINGS/VOICE



Handwritten musical score for the second system, featuring staves for Violin I, Violin II, Viola, Violoncello, Accordion, Voice, and Ensemble.

Violin I and Violoncello parts include dynamic markings *fff* and *norm*. The Violoncello staff is highlighted in yellow. A yellow vertical line with a dashed line below it runs through the system, aligned with the 'LH' cue.

Violin I and Violoncello parts include chordal notations: $(\pm) \text{min } 2$, $(\pm) \text{maj } 7 (\pm) \text{min } 9$, $(\pm) \text{min } 2$, $(\pm) \text{min } 9$, and $(\pm) \text{min } 2$. The Violoncello part also includes $(\pm) \text{min } 9$ and $(\pm) \text{min } 2$ notations.

Other staves include *fff* markings and wavy lines for the Voice and Accordion parts. The Ensemble part shows a bass guitar line.

11

Vln I \flat
 min 2 pont
 (\pm) maj 7 min 2 min 9 min 2 min 2
 norm
 (\pm) min 2 (\pm) maj 7 (\pm) min 9

Vln II \flat
 maj 7 pont
 (\pm) min 2 min 9 maj 7 min 2 min 2
 norm
 (\pm) min 2 (\pm) min 9 (\pm) min 2

Vla \flat
 min 2 pont
 (\pm) min 2 maj 7 min 2 min 9 min 2
 norm
 (\pm) min 2 (\pm) min 2 (\pm) min 9

Vc \flat
 min 2 pont
 (\pm) min 2 maj 7 maj 7 min 2 min 2
 norm
 (\pm) min 2 (\pm) maj 7 (\pm) min 2 (\pm) min 9
 0 3+ 2+ 0 3+ 0 3+ 0 3+

Acc Voice \flat

Ens. \flat

12

Vln I \flat
 (\pm) min 2 LH
 (\pm) min 2

Vln II \flat
 (\pm) min 2
 p
 pent molto
 fff

Vla \flat
 (\pm) min 2
 (\pm) min 2
 fff

Vc \flat
 (\pm) min 2
 SOLO
 0 2 3 1 1 0 4 2 3
 fff

13

Vln I \flat
 fff
 norm
 p
 pent molto
 fff

Vln II \flat
 (\pm) min 2
 fff
 norm

Vla \flat
 (\pm) min 2
 fff
 norm
 SOLO
 -b-

Vc \flat
 (\pm) min 2
 fff
 norm

Acc Voice \flat

Ens. \flat

Handwritten musical score for the first system, measures 13-15. The score includes staves for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (VC), and Acc. Voice. Two vertical dashed lines are drawn at measures 13 and 15, both labeled "LH" with a downward-pointing triangle. A yellow highlight is present under measure 14. Chord symbols include $(\pm)\text{min}9$, $(\pm)\text{dim}5$, $(\pm)\text{min}2$, and $(\pm)\text{maj}7$. Performance markings include *spicc/pont*, *p*, *fff*, *norm*, and *pont molto*. A handwritten "14" is written above the Vln I staff in measure 14.

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

LOW TESSATURA
 SLOW MOVING MASS

ppp

Handwritten musical score for the second system, measures 15-17. The score includes staves for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (VC), and Acc. Voice. A vertical dashed line is drawn at measure 17, labeled "LH" with a downward-pointing triangle. A yellow highlight is present under measure 15. Chord symbols include $(\pm)\text{min}2$, $(\pm)\text{dim}5$, and $(\pm)\text{maj}7$. Performance markings include *spicc/pont*, *p*, *f*, *norm*, *pont molto*, and *SOLO*. A handwritten "15" is written above the Vln I staff in measure 15.

16

Vln I ff dim poco a poco

Vln II ff dim poco a poco

Vla ff dim poco a poco

Vc ff dim poco a poco

Acc Voice

Ens

LH

LH

LH

LH

17

Vln I con sord

Vln II con sord

Vla con sord

Vc

Acc Voice

Ens

LH

LH

SLOW - SUSTAINED

SLOW - SUSTAINED

SLOW - SUSTAINED

SLOW - SUSTAINED

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

ACCORDIAN BACKS OFF
 TO LEAVE VOICE AND
 ST. QU.

ACC. TO IRISH
 HARP.

MULTIPHONICS/HARMONICS

RH
18
↓



Vln I ϕ

Vln II ϕ

Vla Me

VC C

Voice ϕ

Ens C

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

LVI

Introduce Fragment

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 ♩ musical notation with annotations: pont, COL LEG BATT., Arco pont, COL LEG BATT., pp, 3, 3, 3, 3, 3

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

Vla III choose singular pitches pp norm, pont, > < > <, trem.

Vc ♩ musical notation with annotations: on entry of Vln II drop the interpolation, pp, 1 3 2, 1 3 2 2 1, 2 3 4, COL LEG BATT., 2, 3 0 3 4, 3

Voice ♩

Ens ♩

Vln I ♩ musical notation with annotation: pp, pont

Vln II ♩ musical notation with annotations: Arco pont, norm, spicc. to Legato, pont, COL LEG BATT., Arco pont

Vla III musical notation with annotations: col leg batt., Arco pont, col leg batt., Arco pont

Vc ♩ musical notation with annotations: col leg batt., Arco pont, norm, spicc to Legato, 0 1 1 0, 2, 3, 2 4 3 4, 2 4 1

Voice ♩

Ens ♩

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

Vln II ϕ Arco pont. spicc COL LEG BATT

Vla K norm spicc to Legato pont pp COL LEG BATT

Vc J COL LEG BATT Arco pont

2 1 3 2 1 3 2 2 3 2 4 3

Voice ϕ

Ens J

Vln I ϕ Arco pont. spicc to Legato COL LEG BATT

Vln II ϕ Arco pont. spicc CRES

Vla K spicc COL LEG BATT

Vc J spicc COL LEG BATT Arco pont.

4 0 4 4 1 2 1 3 3 4 4 3 1 1 4 4 3 1 1

Voice ϕ

Ens J

Vln I ϕ *Arco pont*
 Vln II ϕ *poco a poco*
 Vla I K *Spicc*
 Vc J *Spicc* *cresc poco a poco*
 Voice ϕ
 Ens. J

Vln I ϕ *Arco pont* *Allow cresc. to develop*
 Vln II ϕ *f*
 Vla I K *poco a poco* *f*
 Vc J *f f*
 Voice ϕ *ve fa stop*
 Ens. J

19

RH LH

LH LH LH LH LH

norm/pont ad lib. Legato

pp sub.

cresc.

norm/pont ad lib. Legato

pp sub.

cresc.

norm/pont ad lib. Legato

pp sub.

cresc.

norm/pont ad lib. Legato

pp sub.

cresc.

VC

pp sub Legato

cresc.

IMPROV. HARP (Voice)

Fragmented to begin with, gradually increase complexity.

p cresc.

PP

20

Vm I ϕ

(mf)

Vm II ϕ

(mf)

Vla \mathbb{K}

(mf)

VC

(mf)

Harp

voice ϕ

Ens \mathbb{J}

Vln I ϕ	21 cresc. sempre	22 f	23 spicc senza sord	f	spicc
Vln II ϕ	cresc. sempre	f	senza sord	f	spicc
Vla K^{\flat}	cresc. sempre	f	senza sord	f	spicc
Vc C	cresc. sempre	f	senza sord	f	spicc
Harp					
Voice					
Ens C					

Vln I ϕ	24	25 spicc	26	27 legato as before	pont p cresc. ff
Vln II ϕ		spicc			Legato as before pont p cresc ff
Vla K^{\flat}		spicc			Legato as before pont p cresc. ff
Vc C		spicc			Legato as before pont p cresc. ff
Harp					
Voice					
Ens C					

35 spicc/leg. LH LH LH LH

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

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

Vla HE *ad lib.* *pp sub Legato* *cl* *leg* *pont* *dim poco a poco*

Vc J: *spicc/leg* *pont* *leg* *pont* *dim poco a poco*

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

Ens. J: *LOW TESSATURA SLOW MOVING MASS* *MULTIPHONICS/HARMONICS*

LH *p* *f*

36 GRADUALLY FRAGMENT 37 *senza vib*

Vln I *pp* *pp*

Vln II *GRADUALLY FRAGMENT* *pp* *pp*

Vla HE *GRADUALLY FRAGMENT* *pp* *pp* *senza vib?*

Vc J: *GRADUALLY FRAGMENT* *pp* *pp* *VERY SPARSE*

Harp Voice *pp*

Ens. J: *NO CLARINET SOTTO VOCE* *ppp*