

Violin I ♩
 fff (\pm)min2 / maj7 / min9
 norm / pont / \equiv / senza \equiv

Violin II ♩
 (\pm)min2 / maj7 / min9
 fff norm / pont / \equiv / senza \equiv

Viola ♩
 (\pm)min2 / maj7 / min9
 fff norm / pont / \equiv / senza \equiv

VC ♩
 (\pm)min2 / maj7 / min9
 fff norm / pont / \equiv / senza \equiv

Voice ♩

2

pont / spicc norm

gliss

IMPROV. REACT TO VOICE

gliss

IMPROV. REACT TO VOICE

gliss

IMPROV. REACT TO VOICE

gliss

IMPROV. REACT TO VOICE

IMPROV. REACT TO ST. QU. ARTICULATIONS

Violin I ♩
 fff AS BEFORE

Violin II ♩
 fff AS BEFORE

Viola ♩
 fff AS BEFORE

VC ♩
 fff AS BEFORE

Voice ♩

3

4

pont / spicc norm

pont / spicc

pont / spicc norm

pont / spicc

pont / spicc norm

pont / spicc

Musical score for measures 5-7. The score is divided into two sections by a vertical dashed line labeled "LH".

- Measures 5-7 (Left of LH):** Four staves (Vln I, Vln II, Vla, Vcl) are marked with *fff* and "AS BEFORE". Each staff contains dense, overlapping lines representing complex rhythmic patterns.
- Measures 8-10 (Right of LH):** The same four staves are marked with "pont molto" and "(±) MIN 2". The notation is significantly reduced, showing only a few notes and rests.
- Voice Staff:** A single staff labeled "Voice" is present but contains no notation.

Musical score for measures 6-10. The score is divided into four sections by vertical dashed lines.

- Measures 6-7:** Four staves (Vln I, Vln II, Vla, Vcl) are marked with "pont/spicc".
- Measures 8-9:** Four staves are marked with "norm".
- Measures 10-11:** Four staves are marked with "pont molto." and "gliss".
- Measures 12-13:** Four staves are marked with "pont/spicc" and "gliss".
- Measures 14-15:** Four staves are marked with "norm".

On the right side of the score, there are four boxes, one for each instrument, each containing the text: "IMPROV. REACT TO VOICE".

At the bottom, the Voice staff is marked with a yellow box containing the text: "IMPROV. REACT TO ST. QU. ARTICULATIONS".

7

Vln I ϕ

Vln II ϕ

Vla I K

Vc J

Voices ϕ

norm

fff

p

pont/spicc

IMPROV. REACT TO VOICE

gliss

pont

fff

spicc

gliss

IMPROV. REACT TO VOICE

norm

p

gliss

IMPROV. REACT TO VOICE

norm

p

gliss

IMPROV. REACT TO VOICE

norm

p

f

LH

Vln I ϕ

Vln II ϕ

Vla I K

Vc J

Voices ϕ

spicc/pont

IMPROV. REACT TO VOICE

gliss

pont molto

fff

spicc/pont

IMPROV. REACT TO VOICE

gliss

pont molto

fff

spicc/pont

IMPROV. REACT TO VOICE

gliss

pont molto

fff

spicc/pont

IMPROV. REACT TO VOICE

gliss

pont molto

fff

norm

norm

norm

norm

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

LOW TESSATURA
SLOW MOVING MASS

p

ppp

Violin I ϕ
 Violin II ϕ
 Viola K
 Violoncello J

fff *mf* *ff* norm/pont molto

(\pm) dim 5 circular bowing

SUL E A D G

norm (\pm) dim 5

norm (\pm) dim 5

norm (\pm) dim 5

norm (\pm) dim 5

norm (\pm) dim 5

IMPROV. REACT TO ST. QU. ARTICULATIONS

MULTIPHONICS / HARMONICS

Violin I ϕ
 Violin II ϕ
 Viola K
 Violoncello J
 Voice ϕ
 Ensemble J

LH

ppp

MULTIPHONICS / HARMONICS

bass clar. bassoon elec. gtr.
 tenor sax. bari sax. double bass

LH

Vln I ϕ
 Vln II ϕ
 Vla K:
 Vc $\text{)}:$
 Voice ϕ
 synth. clar.
 Ens. $\text{)}:$ bass gtr.

Musical score for the first system, featuring Violin I and II, Viola, Violoncello, Voice, Synth. Clarinet, and Ensemble (Bass Guitar). The score includes dynamic markings such as *p/ff* and *norm pont*, and performance instructions like *SUL A D*. A box labeled "ACCORDIAN IMPROV. REACT TO STRINGS/VOICE" is present on the right side.

LH

Vln I ϕ
 Vln II ϕ
 Vla K:
 Vc $\text{)}:$
 Acc
 Voice ϕ
 Ens. $\text{)}:$

Musical score for the second system, featuring Violin I and II, Viola, Violoncello, Accordion, Voice, and Ensemble. The score includes specific chordal instructions: $(\pm)\text{min}2$, $(\pm)\text{maj}7$, $(\pm)\text{min}9$, and $(\pm)\text{min}2$. Dynamic markings include *fff* and *norm*. A vertical dashed line labeled "LH" is positioned on the right side.

Musical score for measures 11-13, featuring Violin I, Violin II, Viola, and Violoncello. The score includes fingerings, dynamics (fff, norm), and chordal annotations such as (±)maj7, min2, min9, and (±)min2.

Violin I (Vn I): Measure 11 starts with a *fff* dynamic and a *min2* ponticello marking. Chordal annotations include (±)maj7, min2, min9, min2, min2. Measure 12 features a *norm* dynamic and (±)min2. Measure 13 includes (±)maj7 and (±)min9.

Violin II (Vn II): Measure 11 starts with a *fff* dynamic and a *maj7* ponticello marking. Chordal annotations include (±)min2, min9, maj7, min2, min2. Measure 12 features a *norm* dynamic and (±)min2. Measure 13 includes (±)min9 and (±)min2.

Viola (Va II): Measure 11 starts with a *fff* dynamic and a *min2* ponticello marking. Chordal annotations include (±)min2, maj7, min2, min9, min2. Measure 12 features a *norm* dynamic and (±)min2. Measure 13 includes (±)min2 and (±)min9.

Violoncello (Vc): Measure 11 starts with a *fff* dynamic and a *min2* ponticello marking. Chordal annotations include (±)min2, maj7, maj7, min9, min2. Measure 12 features a *norm* dynamic and (±)min2. Measure 13 includes (±)maj7, (±)min2, and (±)min9.

Acc Voice: Indicated by a wavy line across the staff.

Ens.: Empty staff.

Musical score for measures 12-14, featuring Violin I, Violin II, Viola, and Violoncello. The score includes fingerings, dynamics (fff, norm, p, ff), and chordal annotations such as (±)min2. A section marked 'SOLO' is present in measures 13-14.

Violin I (Vn I): Measure 12 includes a *fff* dynamic and (±)min2. Measure 13 includes a *norm* dynamic and (±)min2. Measure 14 includes *p*, *ff*, and *pont molto* markings.

Violin II (Vn II): Measure 12 includes a *fff* dynamic and (±)min2. Measure 13 includes a *norm* dynamic and (±)min2. Measure 14 includes *p*, *ff*, and *pont molto* markings.

Viola (Va II): Measure 12 includes a *fff* dynamic and (±)min2. Measure 13 includes a *norm* dynamic and (±)min2. Measure 14 includes a *SOLO* section with various accidentals and a *fff* dynamic.

Violoncello (Vc): Measure 12 includes a *fff* dynamic and (±)min2. Measure 13 includes a *SOLO* section with various accidentals and a *fff* dynamic. Measure 14 includes a *norm* dynamic and (±)min2.

Acc Voice: Indicated by a wavy line across the staff.

Ens.: Empty staff.

Vln I ϕ LH $(\pm)\text{min}9$ $(\pm)\text{min}2$ $(\pm)\text{dim}5$

Vln II ϕ $(\pm)\text{dim}5$ $(\pm)\text{min}2$

Vla K: pont molto $(\pm)\text{maj}7$

VC $(\pm)\text{min}2$ $(\pm)\text{min}2$ $(\pm)\text{dim}5$ $(\pm)\text{min}2$

Acc Voice ϕ

Ens ϕ

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

LOW TESSATURA
SLOW MOVING MASS

PPP

Vln I ϕ $(\pm)\text{min}2$ $(\pm)\text{min}2$ LH $(\pm)\text{min}2$ $(\pm)\text{dim}5$

Vln II ϕ $(\pm)\text{dim}5$ $(\pm)\text{dim}5$

Vla K: $(\pm)\text{min}2$ $(\pm)\text{min}2$ $(\pm)\text{dim}5$ pont molto

VC $(\pm)\text{dim}5$ $(\pm)\text{dim}5$ $(\pm)\text{dim}5$ $(\pm)\text{min}2$

Acc. Voice ϕ

Ens ϕ

Solo

spicc/pont

norm

p

f

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 con sord

Acc Voice

Ens

LH LH LH LH

17

Vln I con sord

Vln II con sord

Vla con sord

Vc p

Acc Voice ACCORDIAN BACKS OFF TO LEAVE VOICE AND ST. QU. ACC. TO IRISH HARP.

Ens

MULTIPHONICS/HARMONICS

SLOW - SUSTAINED

SLOW - SUSTAINED

SLOW - SUSTAINED

SLOW - SUSTAINED

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

LH



Vln I ϕ

Vln II ϕ

Vla $11\flat$

Vc $7\flat$

Voice ϕ

Ens $7\flat$

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

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 ♩ pont
pp COL LEG BATT. Arco pont COL LEG BATT.

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

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

Vc ♩ on entry of Vln II drop the interpolation
pp pont COL LEG BATT.

(long notes + No MIC) SPARCE

Voice ♩

→ continuing - "new language"

Ens ♩

Vln I ♩ pont
pp

Vln II ♩ Arco pont
norm spicc. to Legato 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 pp COL LEG BATT

Vc J COL LEG BATT Arco pont.

Voice ♩

Ens J

Vln I ♩ Arco pont. norm spicc to Legato pont pp COL LEG BATT

Vln II ♩ Arco pont. spicc CRESC

Vla K spicc COL LEG BATT

Vc J spicc COL LEG BATT Arco pont.

Voice ♩

Ens J

Vln I ♩ *Arco pont* *Spicc* *b₂* *Spicc* *b₂* *cresc*
 Vln II ♩ *poco a poco*
 Vla 1/2 *Spicc* *cresc*
 Vc 3/4 *Spicc* *cresc poco a poco*
 Voice ♩
 Ens. 3/4

Vln I ♩ *Arco pont* *Spicc* *cresc f* *Allow cresc. to develop*
 Vln II ♩ *f*
 Vla 1/2 *poco a poco* *f*
 Vc 3/4 *f*
 Voice ♩ *voice stop*
 Ens. 3/4

19

Vln I ϕ

Vln II ϕ

Vla $\text{H}\phi$

Vc $\text{H}\phi$

Voice ϕ

Ens $\text{H}\phi$

LH

norm/pont ad lib. Legato

pp sub.

cresc.

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

20

Vln I ϕ

Vln II ϕ

Vla $\text{H}\phi$

Vc $\text{H}\phi$

Harp

Voice ϕ

Ens $\text{H}\phi$

(mf)

(mf)

(mf)

(mf)

	21	22	23 <i>spicc</i>
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 I K	<i>cresc. sempre</i>	<i>f</i>	<i>senza sord</i> <i>f</i>
Vc J	<i>cresc. sempre</i>	<i>f</i>	<i>senza sord</i> <i>f</i>
Harp			
Voice ϕ			
Ens J			

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

28 29 spicc/Leg 30 31 spicc/Leg

Vn I *Senza sord* *norm/pont* *ff* *pent* *ff*

Vn II *Senza sord* *norm/pont* *ff* *pent* *ff*

Vla *Senza sord* *norm/pont* *ff* *pent* *ff*

Vc *Senza sord* *norm/pont* *ff* *pent* *ff*

arp voice *ACTIVE* *ff*

Eni *LOW TESSATURA SLOW MOVING MASS*

32 short 33 spicc/Leg 34 short

Vn I *pent* *ff* *p*

Vn II *short* *spicc/Leg* *short*

Vla *short* *spicc/Leg* *short*

Vc *short* *spicc/Leg* *short*

arp voice *ACTIVE* *short* *ff* *p*

Eni *LOW TESSATURA SLOW MOVING MASS* *short*

35 spicc/leg.

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

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

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

Vc *spicc/leg* *pont* *Leg* *pont* *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

Vln I *pp* *senza vib* *pp*

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

Vla *GRADUALLY FRAGMENT* *pp* *senza vib* *pp*

Vc *GRADUALLY FRAGMENT* *pp* *pp*

Harp Voice *VERY SPARSE* *pp*

Ens. *NO CLARINET* *SLOW MOVING* *SOTTO VOCE*

ppp