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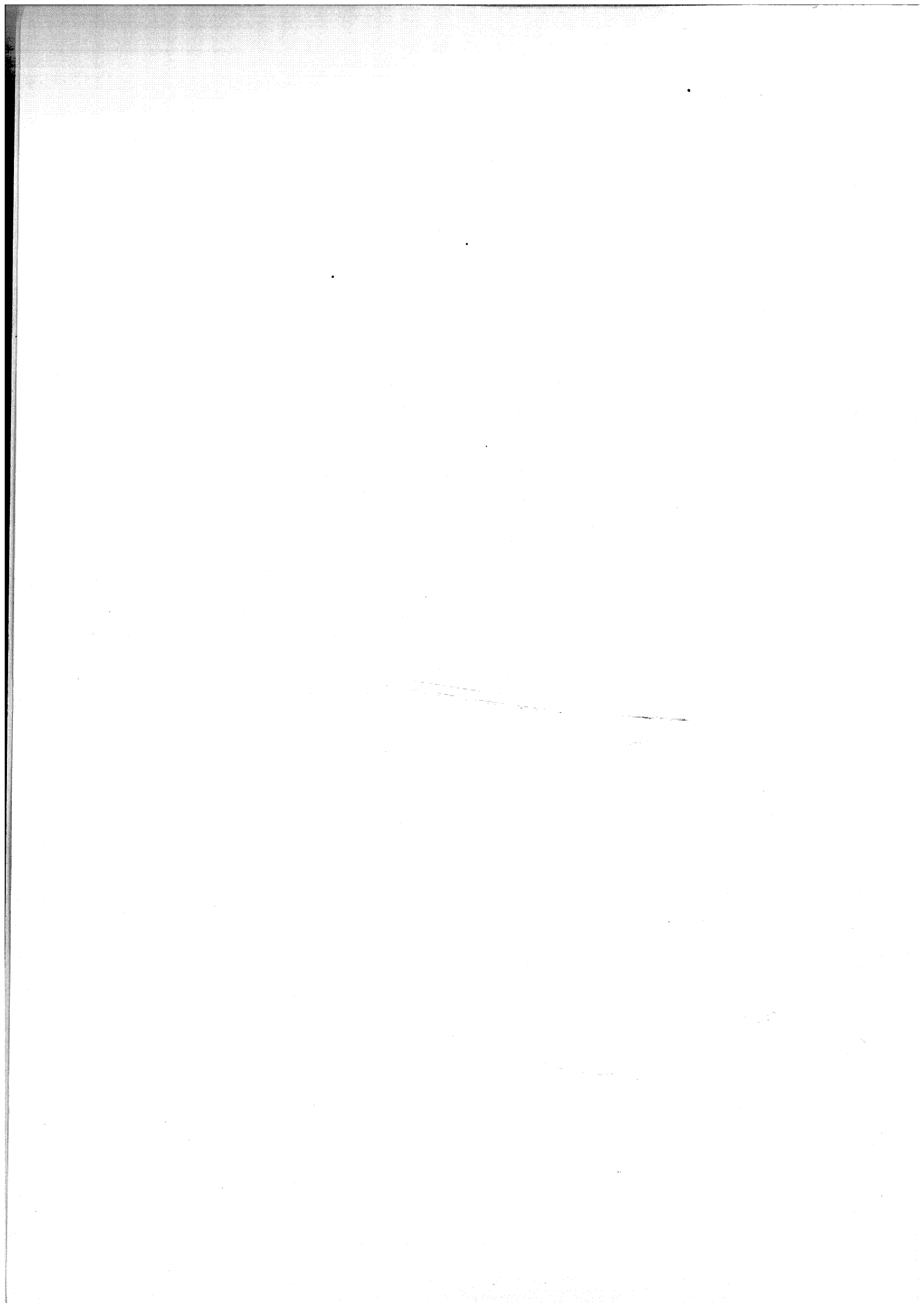
György Ligeti

Ramifications

for String Orchestra
or 12 Solo Strings

Study Score
Studienpartitur
ED 6305

156434-2005



For the Serge Koussevitzky Music Foundation
in the Library of Congress, dedicated to the memory
of Serge and Natalie Koussevitzky

Introductory remarks

The ensemble consists of 12 parts:
7 violins, 2 violas, 2 'celli and 1 double bass, divided in two groups.

Each group consisting of 6 parts,

Group I: 4 violins, 1 viola, 1 'cello.

Group II: 3 violins, 1 viola, 1 'cello and 1 double bass.

The instruments in Group I are tuned a quarter-tone higher. *

The instruments in Group II are tuned in the usual way.

Barring

Bar lines are purely a mean of synchronizing the individual parts, they have no function as metric pulsation. Therefore, the beginning and the subdivisions of a bar should not be stressed. On the contrary, the performance should be even and fluent. Accents should be played only where so directed, and independently of their position in the bar.

Versions of performance

I. 12 Solo strings:

In this case the indications **Solo** and **Tutti** are not valid.

II. String orchestra:

In the distribution of the instruments for each group, a balance should be envisaged. Nearly the same number of violins should be assigned to the violin-parts 1, 3, 5, 7, 2, 4, 6.

The further parts - with exception of the double bass - should be balanced in the same way.

In the version for string orchestra follow the directions

Solo and **Tutti**.

Duration: ca. 8½ minutes

* A suitable tuning for Group II is $a' = 440$ Hz, for Group I $a' = 453$ Hz (thus a little more than a quarter-tone higher), the strings e, d, g, c follow this given a' (453) in perfect quints. The tuning may be made with a sinus-tone generator. The difference of a little more than a quarter-tone between the tuning of the two groups is preferable, because there is a permanent risk of equalization of the intonation. The equalization also may be avoided by Group I always playing a little higher than ment and Group II a little lower. Not the quarter-tones themselves are important, rather a deviation of intonation around a quarter-tone.

In order to avoid an equalization of the intonation, it is advisable to start rehearsing the two groups separately. Then, at the first common rehearsal, the two groups should be placed apart. At further rehearsals the two groups may sit nearer. At the performance it is necessary to seat the two groups nearly, in order to ensure the fusion of sound.

For recording: The two groups should not be stereophonically separated, because otherwise the microintervals would not materialize.

In case of a stereophonic recording, the two channels should be somewhat mixed, to ensure microtonal sound fusion.

Einleitende Bemerkungen

Das Ensemble besteht aus 12 Stimmen:
7 Violinen, 2 Bratschen, 2 Violoncelli und 1 Kontrabaß,
die in zwei Gruppen aufgeteilt sind,
wobei jede Gruppe aus 6 Stimmen besteht.
Gruppe I: 4 Violinen, 1 Bratsche, 1 Violoncello.
Gruppe II: 3 Violinen, 1 Bratsche, 1 Violoncello, 1 Kontrabaß.
Die Instrumente der Gruppe I sind einen Viertelton höher gestimmt.*
Die Instrumente der Gruppe II stehen in normaler Stimmung.

Taktstriche

Taktstriche dienen lediglich der Synchronisierung
der einzelnen Stimmen, sie besitzen keine Funktion im Sinne
eines metrischen Pulses. Deshalb sollten die Anfänge
und Unterteilungen der Takte keine Akzente erhalten.
Im Gegenteil, die Wiedergabe muß gleichmäßig und fließend sein,
Akzente sollten nur da gesetzt werden, wo sie vorgeschrieben sind,
und unabhängig von ihrer Stellung innerhalb des Taktes.

Versionen der Aufführung

I. 12 Solostreicher:

Die Bezeichnungen **Solo** und **Tutti** haben hier keine Gültigkeit.

II. Streichorchester:

Bei der Aufteilung der Instrumente auf die einzelnen Gruppen
ist auf die Balance zu achten. Etwa die gleiche Anzahl
von Spielern sollte den Violinstimmen 1, 3, 5, 7, 2, 4, 6 zugeteilt werden.

Die übrigen Stimmen - mit Ausnahme des Kontrabasses -
sollten in gleicher Weise ausbalanciert werden.

In der Version für Streichorchester sind die Bezeichnungen
Solo und **Tutti** zu befolgen.

Spieldauer: ca. 8¹/₂ Minuten

* Für die Gruppe II ist als Stimmung $a' = 440$ Hz zu empfehlen,
für die Gruppe I $a' = 453$ Hz (also ein wenig höher als ein Viertelton),
wobei die Saiten e, d, g, c in reinen Quinten ausgehend vom Ton $a' = 453$
einzustimmen sind. Das Stimmen kann nach einem Sinuston-Generator erfolgen.

Die Differenz von etwas mehr als einem Viertelton zwischen den Stimmungen
der beiden Gruppen ist vorzuziehen, da stets die Gefahr einer Angleichung der
beiden Stimmungen besteht.

Dieser Angleichung kann auch dadurch entgegengewirkt werden,
daß Gruppe I immer ein wenig höher und Gruppe II ein wenig tiefer als
vorgesehen spielt. Nicht die Viertelöne an sich sind von Bedeutung,
sondern die Abweichung der Intonation um etwa einen Viertelton.

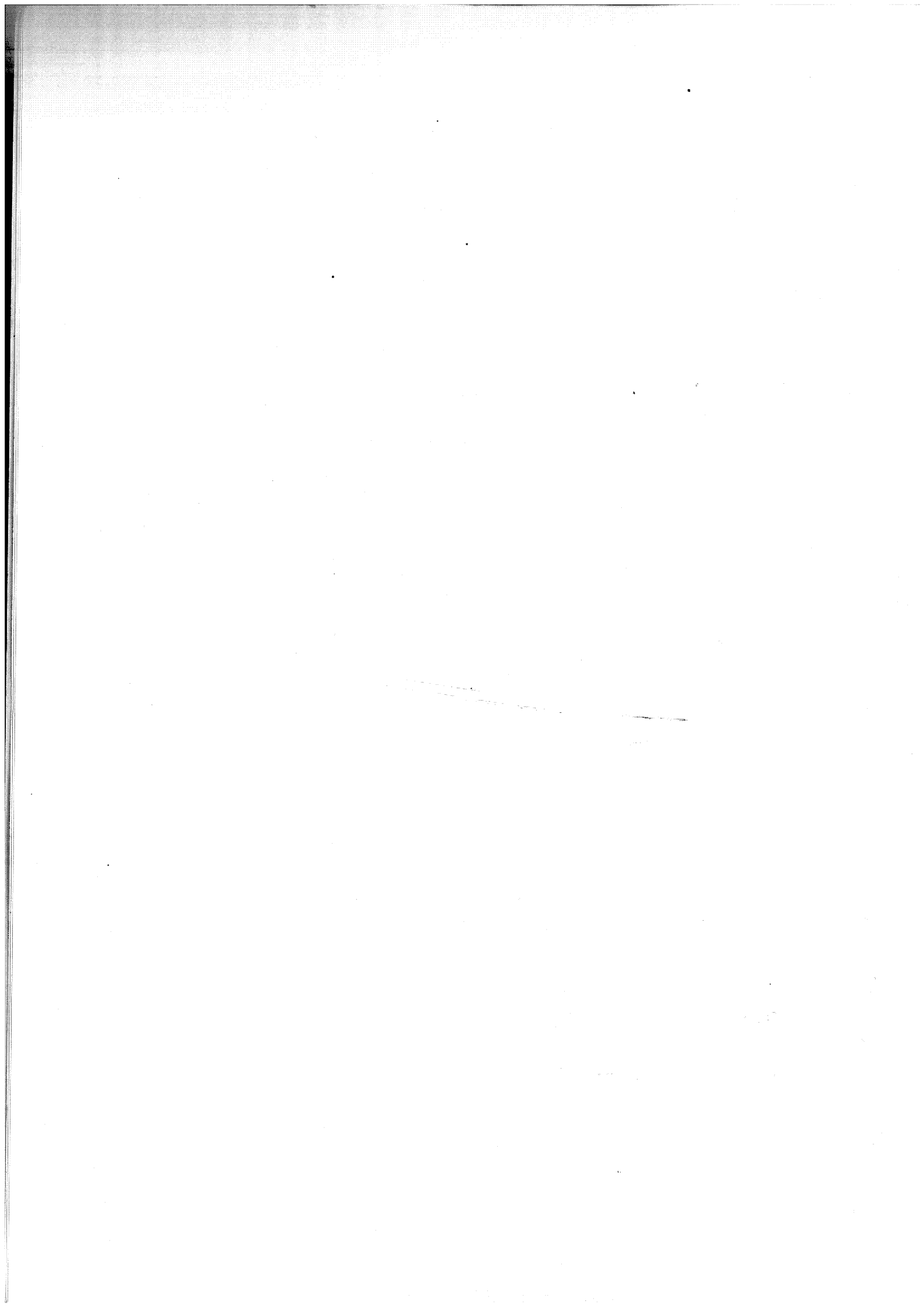
Um der Angleichung der Intonation entgegenzuwirken, ist es ratsam,
mit den beiden Gruppen zunächst einzeln zu probieren.

Später, bei der ersten gemeinsamen Probe, sollten die zwei Gruppen getrennt
gesetzt werden. Bei weiteren Proben können sie sich näherrücken.

Bei der Aufführung müssen die beiden Gruppen nahe beisammen placiert werden,
um die Fusion des Klanges zu gewährleisten. Für Aufnahmen:

Die zwei Gruppen sollten nicht stereophonisch getrennt werden,
da sich sonst die Mikrointervalle nicht realisieren lassen.

Bei Stereoaufnahmen sollten die beiden Kanäle etwas gemischt werden,
damit die mikrotonale Klangfusion gesichert ist.



György Ligeti
Ramifications (1968-69)

4 Corrente, con delicatezza (♩ = 60)

I. Gruppe (mit Scordatura: einen Viertelton höher gestimmt)
I. Group (With scordatura: Tuned a Quarter-tone higher) *

1 2

Tutti sul tasto, senza colore
pp sempre

Tutti sul tasto, senza colore
pp sempre

Tutti sul tasto, senza colore
pp sempre

Tutti sul tasto, senza colore
pp sempre

Tutte v tenuto senza vibr.
ppp

Tutti III. v tenuto senza vibr.
ppp

Tutti sul tasto, senza colore
pp sempre

Tutti sul tasto, senza colore
pp sempre

Tutti sul tasto, senza colore
pp sempre

Tutte sul tasto, senza colore
pp sempre

Tutti v tenuto senza vibr.
ppp

II. Gruppe (übliche Stimmung)
II. Group (Usual tuning)

Violino 1

Violino 3

Violino 5

Violino 7

Viola 1

Violoncello 1

Violino 2

Violino 4

Violino 6

Viola 2

Violoncello 2

Contrabasso

* *)

- * *) The instruments in Group I sound a quarter-tone higher than written.
- * *) Double bass: it is written in the usual octave transposition, with exception of the natural harmonics, which are written as they sound ("SUONI REALI"). Concerning the artificial harmonics: their touch is written in the octave transposition, their resulting tone as it sounds.
- * *) Die Instrumente in Gruppe I klingen einen Viertelton höher als notiert.
- * *) Kontrabaß: in der üblichen Oktaventransposition notiert mit Ausnahme der natürlichen Flageolets, die wie notiert klingen ("SUONI REALI"). Was die künstlichen Flageolets betrifft, ist die Griffschrift in der Oktav-Transposition notiert, der sich aus ihr ergebende Ton so wie er klingt.

I. Gruppe (Einen Viertel/ton höher)
I. Group (A Quarter - tone higher)

③ ④

Vn. 1 6

Vn. 3 5

Vn. 5 6

Vn. 7 3

IV. V tenuto senza vibr.
ppp

Vc. 1 II. V tenuto senza vibr.
ppp

Vn. 2 6

Vn. 4 5

Vn. 6 6

VI. 2 3

Vc. 2 \flat

Cb.

A

8

Solo

sempre sul tasto

I. Group (A Quarter-tone higher)

Musical score for the I. Group, including Vn. 1, 3, 5, 7, VI. 1, and Vc. 1 staves. The score features a 'Solo' section starting at measure 7, marked 'sempre sul tasto' and '(pp)'. The Vn. 1 part has a circled '7' above the first measure. The Vn. 3, 5, and 7 parts have circled '8' above the first measure. The VI. 1 and Vc. 1 parts are mostly silent, with some notes in the Vc. 1 part.

II. Group

Musical score for the II. Group, including Vn. 2, 4, 6, VI. 2, Vc. 2, and Cb. staves. The Vn. 2 part has a circled '8' above the first measure. The Vn. 4 and 6 parts have circled '5' above the first measure. The VI. 2 part has circled '3' above the first measure. The Vc. 2 and Cb. parts are mostly silent, with some notes in the Vc. 2 part.

The musical score is divided into two main sections: I. Group and II. Group.
I. Group (A Quarter-tone higher): Includes staves for Vn. 1, Vn. 3, Vn. 5, Vn. 7, Vl. 1, and Vc. 1.
II. Group: Includes staves for Vn. 2, Vn. 4, Vn. 6, Vl. 2, Vc. 2, and Cb.
The score features various musical notations such as slurs, accents, and dynamic markings. A circled number '9' is placed above the first staff.
Key performance instructions include:
- *morendo al niente* (written below the Vc. 1 staff)
- **Solo** (sempre sul tasto) (pp) for Vn. 2, Vn. 4, Vn. 6, and Vl. 2.
- **Sola** (sempre sul tasto) (pp) for Vl. 2.
Fingering numbers (7, 6, 5) and articulation marks (accents, slurs) are present throughout the score.

morendo . . .

I. Group (A Quarter-tone higher)

II. Group

VI. 1 *morendo - - - - - al niente* **Sola** *sul tasto senza colore* *pp sempre*

Vc. 1

Vc. 2 *morendo - - - - - al niente*

Cb. *al niente*

12

poco a poco ord. - - - *poco a poco sul pont.*

(sempre pp)

poco a poco ord. - - - *poco a poco sul pont.*

(sempre pp)

poco a poco ord. - - - *poco a poco sul*

(sempre pp)

poco a poco ord. - - -

(sempre pp)

poco a

I. Group (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

Vi. 1

Vc. 1

II. Group

Vn. 2

Vn. 4

Vn. 6

Vi. 2

Vc. 2

Cb.

I. Group (A Quarter-tone higher)

Measures 13 and 14 are marked with circled numbers 13 and 14.

I. Group:

- Vn. 1: Treble clef, quarter-note eighth-note beamed pairs.
- Vn. 3: Treble clef, quarter-note eighth-note beamed pairs with slurs and fingering (6, 7, 8).
- Vn. 5: Treble clef, quarter-note eighth-note beamed pairs with slurs and fingering (5, 6, 7, 8).
- Vn. 7: Treble clef, quarter-note eighth-note beamed pairs with slurs and fingering (3).
- Vi. 1: Bass clef, quarter-note eighth-note beamed pairs with slurs and fingering (3).
- Vc. 1: Treble clef, rests.
- Vn. 2: Treble clef, quarter-note eighth-note beamed pairs with slurs and fingering (5).
- Vn. 4: Treble clef, quarter-note eighth-note beamed pairs with slurs and fingering (5).
- Vn. 6: Treble clef, quarter-note eighth-note beamed pairs with slurs and fingering (3).
- Vi. 2: Bass clef, quarter-note eighth-note beamed pairs with slurs and fingering (3).
- Vc. 2: Bass clef, rests.
- Cb.: Bass clef, rests.

II. Group

Performance Instructions:

- poco a poco sul pont.* (Violins 3, 5, 7, 2)
- poco ord. - - - poco a poco sul pont.* (Violins 5, 4, 6, 2)
- (sempre pp)* (Violins 3, 5, 7, 2, 6, 2)

15

I. Group (A Quarter-tone higher)

Vn. 1 *ord.*

Vn. 3

Vn. 5 *ord.*

Vn. 7

Vi. 1 *ord.*

Vc. 1

II. Group

Vn. 2

Vn. 4

Vn. 6

Vi. 2 *a poco sul pont.*

Vc. 2

Cb.

B
16

17

I. Group (A Quarter-tone higher)

Musical score for the first group of instruments. It includes staves for Violin 1 (Vn. 1), Violin 3 (Vn. 3), Violin 5 (Vn. 5), Violin 7 (Vn. 7), Viola 1 (Vl. 1), and Violoncello 1 (Vc. 1). The Violin parts feature a complex rhythmic pattern of eighth notes with slurs and accents. The Viola and Violoncello parts have a similar rhythmic pattern. The Violin 3 and Violin 7 parts are marked "ord." (ordine). The score is divided into two measures, 16 and 17.

II. Group

Musical score for the second group of instruments. It includes staves for Violin 2 (Vn. 2), Violin 4 (Vn. 4), Violin 6 (Vn. 6), Viola 2 (Vl. 2), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The Violin parts feature a complex rhythmic pattern of eighth notes with slurs and accents. The Viola and Violoncello parts have a similar rhythmic pattern. The Violin 4 and Violin 6 parts are marked "ord." (ordine). The Viola part has fingerings 5, 6, and 7 indicated. The score is divided into two measures, 16 and 17.

18

I. Group (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

Vi. 1

Vc. 1

II Group

Vn. 2

Vn. 4

Vn. 6

Vi. 2

Vc. 2

Cb.

19 20

I. Group (A Quarter - tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

Vi. 1

Vc. 1

II. Group

Vn. 2

Vn. 4

Vn. 6

Vi. 2

Vc. 2

Cb.

(21) Tutti sul pont.

I. Group (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

Vi. 1

Vc. 1

II. Group

Vn. 2

Vn. 4

Vn. 6

Vi. 2

Vc. 2

Cb.

22 23

I. Group (A Quarter-tone higher)

Vn₁
Vn₃
Vn₅
Vn₇ **Tutti**
sul pont.
Vi₁
Vc₁

II. Group

Vn₂ **Tutti**
sul pont.
Vn₄
Vn₆
Vi₂
Vc₂
Cb.

24

I. Group (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

Tutte
sul pont.

Vl. 1

Vc. 1

II. Group

Vn. 2

Tutti
sul pont.

Vn. 4

Tutti
sul pont.

Vn. 6

Tutte
sul pont.

Vl. 2

Vc. 2

Cb.

Detailed description: This page of a musical score, numbered 24, features two main sections: the I. Group and the II. Group. The I. Group, labeled '(A Quarter-tone higher)', includes staves for Violins 1, 3, 5, 7, Violin 1 (Vl. 1), and Violoncello 1 (Vc. 1). The II. Group includes staves for Violins 2, 4, 6, Violin 2 (Vl. 2), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The Violin 7 part has a 'Tutte sul pont.' instruction. The Violin 2, 4, and 6 parts have 'Tutti sul pont.' instructions. The Violin 6 part also has a 'Tutte sul pont.' instruction. The Violin 2 part includes fingering numbers 6 and 7. The Violoncello 2 part includes fingering numbers 6 and 7. The Contrabass part includes a fingering number 7. The score is written in a single system with multiple staves per system.

25 C 26

I. Group (A Quarter-tone higher)

Vn. 1 *poco a poco ord.*

Vn. 3 *poco a poco ord.*

Vn. 5 *poco a poco ord.*

Vc. 1 *poco a poco ord.*

Vn. 2 *poco a poco ord.*

Vn. 4 *poco a poco ord.*

II. Group

Vn. 6 *poco a poco ord.*

Vi. 2 *tenuto senza vibr.*

Vc. 2 *ppp*

Cb.

sul tasto

27

I. Group (A Quarter-tone higher)

Vn. 1

poco a poco sul tasto

Vn. 3

poco a poco sul tasto

Vn. 5

poco a poco sul tasto

Vn. 7

poco a poco sul tasto

Vi. 1

5 3 8 *diminuendo*

Vc. 1

poco a poco sul tasto

II Group

Vn. 2

poco a poco sul tasto

Vn. 4

poco a poco sul tasto

Vn. 6

poco a poco sul tasto

Vi. 2

arm. V ord. #

ppp

Vc. 2

Cb.

28 29

I. Group (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

VI. 1

Vc. 1

morendo al niente

II. Group

Vn. 2

Vn. 4

Vn. 6

VI. 2

Vc. 2

Cb.

tenuto senza vibr.

30

I. Group (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

Vi. 1

Vc. 1

II. Group

Vn. 2

Vn. 4

Vn. 6

Vi. 2

Vc. 2

Cb.

(sempre sul tasto)

tenuto senza vibr.

ppp



D

32

31

I. Group. (A Quarter-tone higher)

Vn. 1 *diminuendo*

Vn. 3

Vn. 5 *(sempre sul tasto)*

Vn. 7

Vi. 1 *arm. ord. IV^{V}*
tenuto senza vibr.
ppp

Vc. 1

II. Group

Vn. 2 *(sempre sul tasto)*
diminuendo

Vn. 4

Vn. 6

Vi. 2 *tenuto senza vibr.*
ppp

Vc. 2

Cb.

33

The musical score is divided into two main sections: I. Group (A Quarter - tone higher) and II. Group.
 I. Group includes staves for Vn. 1, Vn. 3, Vn. 5, Vn. 7, VI. 1, and Vc. 1.
 II. Group includes staves for Vn. 2, Vn. 4, Vn. 6, VI. 2, Vc. 2, and Cb.
 The score features complex rhythmic patterns with many sixteenth notes and rests.
 Performance markings include *(dim.)*, *ppp*, *tenuto senza vibr.*, and *arm. ord. III.* with a *V* marking above the notes.
 A circled number '33' is at the top center, and a '*' is at the top right.
 A large checkmark is visible at the top of the page.

*) All the tremoli in this piece: as thick as possible
 Alle Tremoli in diesem Stück: so dicht wie möglich



F

40 41 42 43 44

I. Group. (A Quarter - tone higher)

Musical score for the I. Group, measures 40-44. The group includes:

- Vn. 1
- Vn. 3
- Vn. 5
- Vn. 7 (II. *sim.*, *pp*)
- Vi. 1
- Vc. 1

Measures 40-44 show sustained notes with a crescendo leading to a fortissimo (F) dynamic at measure 44.

II. Group.

Musical score for the II. Group, measures 40-44. The group includes:

- Vn. 2 (II. *sim.*, *pp*)
- Vn. 4 (II. *sim.*, *pp*)
- Vn. 6 (I. *sim.*, *pp*)
- Vi. 2
- Vc. 2
- Cb.

Measures 40-43 feature *pp* dynamics with *sim.* markings. From measure 41 onwards, the instruction *morendo al niente* is present. Measure 44 features *pp* dynamics with *Vten.* markings (I. and II. *Vten.*).

morendo al niente

I. Group (A-Quarter - tone higher)

Measures 49-51:

- Vn. 1:** *pp ten.*
- Vn. 3:** *pp ten.* (Measures 50-51: *dim...morendo al niente*, *ppppp*, *poco cresc... pp ten.*)
- Vn. 5:** *pp ten.*
- Vn. 7:** *pp ten.*
- VI. 1:** *pp ten.* (Measures 50-51: *dim... morendo al niente*, *ppppp*, *poco cresc... pp ten.*)
- Vc. 1:** *pp ten.*

II Group

- Vn. 2:** *ppppp* (Measures 50-51: *ppppp*, *poco cresc... pp ten.*)
- Vn. 4:** *morendo al niente* (Measures 50-51: *ppppp*, *poco cresc... pp ten.*)
- Vn. 6:** *ppppp* (Measures 50-51: *ppppp*, *poco cresc... pp ten.*)
- VI. 2:** *morendo al niente* (Measures 50-51: *ppppp*, *poco cresc... pp ten.*)
- Vc. 2:** *morendo al niente* (Measures 50-51: *ppppp*, *poco cresc... pp ten.*)
- Cb.:** *morendo al niente* (Measures 50-51: *ppppp*, *poco cresc... pp ten.*)

Measure 51 details:

- Vn. 3:** *8-V. (senza vibr.)*
- VI. 1:** *II. V. (senza vibr.)*
- Vn. 4:** *I. 8*
- VI. 2:** *I. 8*
- Vc. 2:** *8-V. (senza vibr.)*
- Cb.:** *(senza vibr.)*

I

(55) (56)

I. Group (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

VI. 1

Vc. 1

II. Group

Vn. 2

Vn. 4

Vn. 6

VI. 2

Vc. 2

Cb.

sul tasto, senza colore

pp

57 58

I. Group. (A Quarter - tone higher)

Vn. 1
Vn. 3
Vn. 5
Vn. 7

VI. 1

Vc. 1

(sempre II.)

IV.

Vn. 2
Vn. 4
Vn. 6

VI. 2

Vc. 2

Cb.

J

59

60

sul tasto, senza colore

I. Group. (A Quarter-tone higher)

Musical score for the I. Group, consisting of Violins (Vn. 1, 3, 5, 7), Viola (Vl. 1), and Violoncello (Vc. 1). The score is divided into two measures, 59 and 60. In measure 59, Vn. 1 and Vc. 1 play a sixteenth-note pattern with a forte (f) dynamic. Vn. 3, 5, and 7 are silent. In measure 60, Vn. 1, 3, 5, and 7 play a sixteenth-note pattern with a piano (pp) dynamic and the instruction *sul tasto, senza colore*. Vc. 1 continues with a sixteenth-note pattern.

II. Group

Musical score for the II. Group, consisting of Violins (Vn. 2, 4, 6), Viola (Vl. 2), Violoncello (Vc. 2), and Contrabass (Cb.). The score is divided into two measures, 59 and 60. In measure 59, Vn. 2, 4, and 6 play a half-note chord. Vl. 2 and Vc. 2 play a sixteenth-note pattern with a forte (f) dynamic. Cb. plays a half-note chord. In measure 60, Vn. 2, 4, and 6 play a half-note chord. Vl. 2 and Vc. 2 play a sixteenth-note pattern with a forte (f) dynamic. Cb. plays a half-note chord. Vn. 6 has the instruction *sul tasto, senza colore* and a piano (pp) dynamic in measure 60.



61 62

I. Group. (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

VI. 1

Vc. 1

II. Group

Vn. 2

Vn. 4

Vn. 6

VI. 2

Vc. 2

Cb.

(sul tasto, senza colore)

pp

sul tasto, senza colore

pp

I. Group. (A Quarter-tone higher)

63 64

Vn. 1

Vn. 3

Vn. 5

Vn. 7

VI. 1

Vc. 1

(sul tasto, senza colore)

pp

Vn. 2

Vn. 4

diminuendo poco a poco - - - - -

sul tasto, senza colore

pp (sempre)

Vn. 6

VI. 2

Vc. 2

II Group

Cb.

diminuendo poco a poco - - - - -

suono reale

III. V

pp

Detailed description: This page of a musical score is divided into two main sections: 'I. Group' and 'II. Group'. The 'I. Group' section includes staves for Violins 1, 3, 5, and 7; Viola 1; and Violoncello 1. The 'II. Group' section includes staves for Violins 2 and 4; Viola 2; Violoncello 2; and Contrabass. The score is marked with measure numbers 63 and 64. Performance instructions include 'sul tasto, senza colore' for the first cello, 'diminuendo poco a poco' for the second violin and contrabass, and 'suono reale' for the contrabass. Dynamics are marked as 'pp' (pianissimo) and 'pp (sempre)'. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Fingerings and bowings are indicated throughout the piece.

65

I. Group (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

VI. 1

Vc. 1

II. Group

Vn. 2

Vn. 4

Vn. 6

VI. 2

Vc. 2

Cb.

poco a poco ord.

cresc. poco a poco

66 67

I. Group. (A Quarter-tone higher)

Vn. 1
(sempre pp)

Vn. 3
(sempre pp)

Vn. 5
(sempre pp)

Vn. 7
(sempre pp)

Vi. 1
(sempre pp)

Vc. 1
(sempre pp)

II. Group

Vn. 2
(cresc. poco a poco)

Vn. 4
(cresc. poco a poco)

Vn. 6
(cresc. poco a poco)

Vi. 2
(cresc. poco a poco)

Vc. 2
(cresc. poco a poco)

Cb.
(cresc. poco a poco)

K

68

(sempre sul tasto, senza colore)

(sempre pp)

(sempre sul tasto, senza colore)

(sempre pp)

(sempre sul tasto, senza colore)

(sempre pp)

(sempre sul tasto, senza colore)

(sempre pp)

(sempre sul tasto, senza colore)

(sempre pp)

(sempre sul tasto, senza colore)

(sempre pp)

al tallone

cresc. molto

al tallone

cresc. molto

al tallone

cresc. molto

al tallone

cresc. molto

al tallone

cresc. molto

al tallone

cresc. molto (possibile)

(fff possibile)

I. Group. (A Quarter - tone higher)

II. Group

↑ II Group: Stop suddenly, as if torn off (without an accent!)
II. Gruppe: Plötzlich aufhören wie abgerissen (ohne Akzent!)

(69) (70)

I. Group (A Quarter - tone higher)

Vn. 1
Vn. 3
Vn. 5
Vn. 7
VI. 1
Vc. 1

II Group

Vn. 2
Vn. 4
Vn. 6
VI. 2
Vc. 2
Cb.

L

71

Solo
(sempre sul tasto)

(sempre pp)

Solo
(sempre sul tasto)

(sempre pp)

Solo
(sempre sul tasto)

(sempre pp)

Solo
(sempre sul tasto)

(sempre pp)

Solo
(sempre sul tasto)

(sempre pp)

Solo
alla punta d'arco, sul ponticello

pp

Solo
alla punta d'arco, sul ponticello

pp

Solo
alla punta d'arco, sul ponticello

pp

Solo
alla punta d'arco, sul ponticello

pp

Solo
alla punta d'arco, sul ponticello

pp

I. Group. (A Quarter-tone higher)

II. Group

The musical score is divided into two main sections: I. Group and II. Group. The I. Group consists of five staves: Vn. 1, Vn. 3, Vn. 5, Vn. 7, and Vl. 1. The II. Group consists of five staves: Vn. 2, Vn. 4, Vn. 6, Vl. 2, and Vc. 2. A Cb. staff is also present at the bottom. The score is marked with 'L' and '71' at the top. Performance instructions include 'Solo (sempre sul tasto)' and 'Solo alla punta d'arco, sul ponticello' with 'pp' dynamics. The I. Group parts are marked '(sempre pp)'. The II. Group parts are marked 'pp'.

72

73

I. Group (A Quarter-tone higher)

Musical score for the I. Group, consisting of Violins 1, 3, 5, 7, Viola 1, and Violoncello 1. The score is divided into two measures, 72 and 73. Each instrument part features a complex rhythmic pattern of sixteenth notes, often grouped in eighths or sixteenth-note pairs. The Violin 7 part includes a **Solo** marking and the instruction *(sempre sul tasto)*. The Viola 1 and Violoncello 1 parts include the instruction *morendo al niente* at the end of measure 73.

II. Group

Musical score for the II. Group, consisting of Violins 2, 4, 6, Viola 2, Violoncello 2, and Contrabass. The score is divided into two measures, 72 and 73. Each instrument part features a complex rhythmic pattern of sixteenth notes. The Viola 2 and Violoncello 2 parts include the instruction *morendo al niente* at the end of measure 73. The Contrabass part is mostly silent in measure 73.

I. Group. (A Quarter - forte higher)

75

Vn. 1

Vn. 3 niente

Vn. 5 morendo al niente

Vn. 7 morendo al niente
alla punta d'arco

VI. 1 morendo al niente

Vc. 1 *pp* sul pont., alla punta d'arco
morendo al niente

II. Group

Vn. 2 punta d'arco

Vn. 4

Vn. 6

VI. 2 punta d'arco

Vc. 2 *pp* sempre sul pont., punta d'arco

Cb.

N

76

Tutti *pp* sul tasto

Tutti *pp* sul tasto

Tutti *pp* sul tasto

Tutti *pp* sul tasto

Tutte *pp* sul tasto

Tutti *pp* sul tasto

dim. morendo

dim. morendo

dim. morendo

dim. morendo

dim. morendo

(47)

I. Group. (A Quarter-tone higher.)

Vn. 1 *morendo al niente* *ord., spicc.* *pp*

Vn. 3 *morendo al niente* *ord., spicc.* *pp*

Vn. 5 *morendo al niente* *ord., spicc.* *pp*

Vn. 7 *morendo al niente* *ord., spicc.* *pp*

Vi. 1 *morendo al niente* *ord., spicc.* *pp*

Vc. 1 *morendo al niente* *ord., spicc.* *pp*

II. Group

Vn. 2 *al niente* *Tutti* *pp* *morendo al niente*

Vn. 4 *al niente* *Tutti* *pp* *morendo al niente*

Vn. 6 *al niente* *Tutti* *pp* *morendo al niente*

Vi. 2 *al niente* *Tutti* *pp* *morendo al niente*

Vc. 2 *al niente* *Tutti* *pp* *morendo al niente*

Cb.

musical notation

I. Group. (A Quarter-tone higher)

78 0 79

col legno (tratto) *arco, sul pont.*

morendo al niente *p* *(senza dim.)* *sub. ff*

col legno (tratto) *arco, sul pont.*

morendo al niente *p* *(senza dim.)* *sub. ff*

col legno (tratto) *arco, sul pont.*

morendo al niente *p* *(senza dim.)* *sub. ff*

col legno (tratto) *arco, sul pont.*

morendo al niente *p* *(senza dim.)* *sub. ff*

col legno (tratto) *arco, sul pont.*

morendo al niente *p* *(senza dim.)* *sub. ff*

II. Group

ord., spicc. *col legno (tratto)*

pp *(senza dim.)* *p* *ff*

ord., spicc. *col legno (tratto)*

pp *(senza dim.)* *p* *ff*

ord., spicc. *col legno (tratto)*

pp *(senza dim.)* *p* *ff*

ord., spicc. *col legno (tratto)*

pp *(senza dim.)* *p* *ff*

ord., spicc. *col legno (tratto)*

pp *(senza dim.)* *p* *ff*

Cb.

(80)

I. Group. (A Quarter-tone higher)

Vn. 1
Vn. 3
Vn. 5
Vn. 7
Vi. 1
Vc. 1

II. Group

Vn. 2
Vn. 4
Vn. 6
Vi. 2
Vc. 2
Cb.

The score is divided into two groups. The first group (I. Group) includes Violins 1, 3, 5, 7, Viola 1, and Cello 1. The second group (II. Group) includes Violins 2, 4, 6, Viola 2, Cello 2, and Contrabass. The music is in a 4/4 time signature and features a complex rhythmic pattern of eighth notes. Dynamics range from *ppp* to *pp*, *p*, *mf*, and *pp*. Performance instructions include *ord.*, *sul tasto*, *sul pont.*, and *Solo*. An asterisk (*) is used to indicate a specific performance nuance.

*) > = quasi *p* = *pp* (little stress upon the first note of each figure, general pianissimo)
 (die erste Note jeder Figur ein wenig betonen, allgemeines pianissimo)

P

81

82

I. Group. (A Quarter-tone higher)

Musical score for the first group of instruments. It includes staves for Violin 1 (Vn. 1), Violin 3 (Vn. 3), Violin 5 (Vn. 5), Violin 7 (Vn. 7), Viola 1 (Vi. 1), and Violoncello 1 (Vc. 1). The Violin parts feature complex rhythmic patterns with slurs and accents, and are marked with fingering numbers 6, 7, and 9. The Viola and Cello parts have simpler rhythmic accompaniment with a fingering number 5.

II. Group

Musical score for the second group of instruments. It includes staves for Violin 2 (Vn. 2), Violin 4 (Vn. 4), Violin 6 (Vn. 6), Viola 2 (Vi. 2), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The Violin parts continue with complex rhythmic patterns and slurs, with fingering numbers 7, 6, 5, and 6. The Viola, Cello, and Contrabass parts have simpler rhythmic accompaniment.

83

I. Group. (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

VI. 1

Vc. 1

II. Group

Vn. 2

Vn. 4

Vn. 6

VI. 2

Vc. 2

Cb.

84 85

I. Group. (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

Vi. 1

Vc. 1

II. Group

Vn. 2

Vn. 4

Vn. 6

Vi. 2

Vc. 2

Cb.

(86)

I. Group (A Quarter - tone higher)

Vn. 1 *poco a poco sul pont. *)*

Vn. 3 *poco a poco sul pont. *)*

Vn. 5 *poco a poco sul pont. *)*

Vn. 7 *poco a poco sul pont. *)*

Vi. 1

Vc. 1

II. Group

Vn. 2 *poco a poco sul pont. *)*

Vn. 4 *poco a poco sul pont. *)*

Vn. 6 *poco a poco sul pont. *)*

Vi. 2

Vc. 2

Cb.

*) *Violins: always with the little stresses*
Violinen: immer mit der geringfügigen Betonung

87 88

I. Group (A Quarter - tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

VI. 1

Vc. 1

II. Group

Vn. 2

Vn. 4

Vn. 6

VI. 2

Vc. 2

Cb.

Q

89

I. Group. (A Quarter - tone higher)

II. Group

The musical score is divided into two main sections: I. Group and II. Group. Each group contains staves for Violins (Vn.), Violas (Vi.), and a Contrabass (Cb.).

- I. Group:**
 - Vn. 1, 3, 5, 7:** Play a rhythmic pattern of eighth notes with accents and slurs, marked with a '9' (ninth).
 - Vi. 1:** (sempre sola) *). *sul tasto*. *pp*. (arm. ord.) *ten. senza vibr.*
 - Vc. 1:** (sempre solo) II. *enter imperceptible unmerklich einsetzen*. *ppppp*. (arm. ord.) *ten. senza vibr.*
- II. Group:**
 - Vn. 2, 4, 6:** Play the same rhythmic pattern as the first group.
 - Vi. 2:** (sempre solo) III. *enter imperceptible unmerklich einsetzen*. *ppppp*. (arm. ord.) *ten. senza vibr.*
 - Cb.:** **Solo** (arm. ord.) *suono reale*. *enter imperceptible unmerklich einsetzen*. *ppppp*. I. *ten. senza vibr.*

*) Viola 1: no stress! very evenly.
Viola 1: keine Betonung! sehr gleichmäßig

90 91

I. Group (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

Vi. 1

Vc. 1

II. Group

Vn. 2

Vn. 4

Vn. 6

Vi. 2

Vc. 2

Cb.

sul tasto
(sempre solo) *)
(pp)

*) Violin 7: no stress! very evenly.
Violine 7: keine Betonung! sehr gleichmäßig.

93 94

I. Group (A Quarter-tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7

Vi. 1

Vc. 1
(*pochiss. cresc.*)

Vn. 2

Vn. 4
(*sempre solo*) * *sul tasto*
pp

Vn. 6

Vi. 2

Vc. 2
(*pochiss. cresc.*)

Cb.
(*pochiss. cresc.*)

* *Violin 4. no stress! very evenly*
Violine 4: keine Betonung! sehr gleichmäßig.

R
95

Tutti *sub.: con violenza ord.*

I. Group (A Quarter-tone higher)

Vn. 1 *(sempre solo) sul tasto*

Vn. 3 **) (pp)*

Vn. 5

Vn. 4

Vi. 1

Vc. 1 *(pochiss. cresc.)* - - - - *mf* - - - - *f possibile* *ff cresc.*

Tutti *sub.: con violenza ord.*

Vn. 2

Vn. 4

Vn. 6

Vi. 2

Vc. 2 *(pochiss. cresc.)* - - - - *mf* - - - - *f possibile* *ff cresc.*

Cb. *(pochiss. cresc.)* - - - - *mf* - - - - *f*

**) Violin 3: no stress! very evenly*
Violine 3: keine Betonung! sehr gleichmäßig.

... sin al

98

I. Group (A Quarter-tone higher)

II. Group

The musical score is divided into two main sections: I. Group and II. Group.
I. Group (A Quarter-tone higher): This section includes staves for Vn. 1, Vn. 3, Vn. 5, Vn. 7, Vl. 1, and Vc. 1.
II. Group: This section includes staves for Vn. 2, Vn. 4, Vn. 6, Vl. 2, Vc. 2, and Cb.
Performance markings:
- *tutta la forza*: Used in Vn. 5, Vl. 1, Vn. 4, Vn. 6, and Vl. 2.
- *ten. con tutta la forza*: Used in Vn. 5 and Vl. 1.
- *sim.* (sforzando): Used extensively throughout the score, often with accents (>).
- **Figured bass:** Numbers 5 and 6 are placed below notes to indicate fingerings.
- **Articulation:** Accents (>) and slurs are used to shape the notes.
- **Rehearsal mark:** A circled number 98 is located at the top of the first system.

♩ = 100
99 *molto impetuoso*

S

100

I. Group (A Quarter-tone higher)

Vn. 1 *ten. con tutta la forza* *mettere sord.*
plötzlich abbrechen, wie abgerissen (ohne Akzent)
Stop suddenly, as though torn off (without accent)

Vn. 3 *ten. con tutta la forza* *mettere sord.*
plötzlich abbrechen, wie abgerissen (ohne Akzent)
Stop suddenly, as though torn off (without accent)

Vn. 5 *ten. con tutta la forza* *mettere sord.*

Vn. 7 *ten. con tutta la forza* *sub. sul tasto, flautando*
pp sub.

Vi. 1 *ten. con tutta la forza* *sub. sul tasto, flautando*
pp sub.

Vc. 1 *ten. con tutta la forza* *sub. sul tasto, flautando*
pp sub.

II. Group

Vn. 2 *ten. con tutta la forza* *mettere sord.*
plötzlich abbrechen, wie abgerissen (ohne Akzent)
Stop suddenly, as though torn off (without accent)

Vn. 4 *sim.* *mettere sord.*
plötzlich abbrechen, wie abgerissen (ohne Akzent)
Stop suddenly, as though torn off (without accent)

Vn. 6 *sim.* *mettere sord.*

Vi. 2 *sim.* *sub. sul tasto, flautando*
pp sub.

Vc. 2 *sim.* *sub. sul tasto, flautando*
pp sub.

Cb. *Tutti* *sub. sul tasto, flautando*
pp

T

102

senza tempo, c. 15"

101

I. Group (A Quarter - tone higher)

Vn. 1

Vn. 3

Vn. 5

Vn. 7 *mettere sord.*

Vi. 1 *mettere sord.*

Vc. 1 *6* *6* *ten. sempre flautando* *mettere sord.*

II. Group

Vn. 2

Vn. 4

Vn. 6

Vi. 2 *mettere sord.*

Vc. 2 *5* *6* *ten. sempre flautando* *mettere sord.*

Cb. *ten. sempre flautando* *sub. ord.* *7* *poco a poco sul pont.*

↑ minaccioso
↑ brutale
sub. molto p
sub. possibile

*↑ tenuto molto calmo, *)*
senza vibrato

*) In case of two or more double basses: changes of bow alternatively.
Bei zwei oder mehreren Kontrabässen: alternierende Bogenwechsel

U c. 6"
 arm. ord. *ten. molto calmo, senza vibr.*
Solo

103 c. 10"
 104 c. 5"
 105 c. 5"
 con sord.

pp
 (here no change of bow) (hier keinen Bogenwechsel)
 (sempre p, senza vibrato)
 (sempre p)

*sul pont. (entirely *) on the bridge*
*poco a poco ord. (change of bow)***)*
ord. poco a poco sul tasto
sul tasto ... poco a poco ord.
ord. ten. sempre senza vibr.

(ganz am Steg)
(Bogenwechsel)

- *) The fundamental can vanish — different harmonics and noises can appear ad libitum. No diminuendo.
- ***) The fundamental appears again.
- *)*) In case of two or more double basses: changes of bow alternatively.
- *) Der Grundton kann verschwinden - verschiedene Flageolets und Geräusche können ad libitum auftreten. Kein diminuendo.
- ***) Der Grundton wird wieder vernehmbar.
- *)*) Bei zwei oder mehreren Kontrabässen: alternierende Bogenwechsel.

(107) c. 4"

(108) c. 3"

(109) c. 2"

V (110)

a tempo (♩ = 60)

I. Group (A Quarter-tone higher)

II. Group

The musical score is divided into two groups of instruments:

- I. Group (A Quarter-tone higher):** Includes Vn. 1, Vn. 3, Vn. 5, Vn. 7, Vl. 1, and Vc. 1. These instruments play a sustained note with a tremolo effect, indicated by vertical lines. Performance instructions include *arm. ord.*, *ten. molto calmo, senza vibr.*, *Solo con sord.*, and *pp*. At the end of the passage, there is a *gettato (ord.)* instruction.
- II. Group:** Includes Vn. 2, Vn. 4, Vn. 6, Vl. 2, Vc. 2, and Cb. These instruments also play a sustained note with a tremolo effect. Performance instructions include *arm. ord.*, *ten. molto calmo, senza vibr.*, *Solo con sord.*, and *pp*. At the end of the passage, there is a *gettato, ord.* instruction.

Measure numbers 107, 108, 109, and 110 are marked at the top of the score. The tempo is marked as *a tempo* with a quarter note equal to 60 beats per minute.

I. Group (A Quarter-tone higher)

Vn. 1 (111) *pizz. legg.* *sempre pp* (112)

Vn. 3 *gettato (ord.)* *pp* *pizz. legg.* *sempre pp*

Vn. 5 *gliss. ** *pizz. legg.* *pp*

Vn. 7 *gliss. ** *pizz. legg.* *pp*

Vl. 1 *pizz. legg.* *sempre pp* *col legno battuto* *sf p* *pp*

Vc. 1 *pizz. legg.* *sempre pp* *col legno battuto* *sf p*

II. Group

Vn. 2 *III.* *pizz. legg.* *sempre pp* *col legno battuto* *sf*

Vn. 4 *gettato (ord.)* *pp* *pizz. legg.* *sempre pp*

Vn. 6 *gliss. ** *pizz. legg.* *pp*

Vl. 2 *pizz. legg.* *sempre pp* *sim.*

Vc. 2 *pizz. legg.* *sempre pp* *col legno battuto* *sf p*

Cb. *dim.* *ppp ten.* *morendo.*

*) *arm. gliss., crescendo possibile (the tone can disappear in the highest region, until only the noise of the bow remains)*
arm. gliss., crescendo possibile (der Ton kann im höchsten Register verschwinden, bis nur das Bogen-geräusch übrigbleibt)

W **Meno mosso**

(113) (♩ = 50)

col legno battuto *sim.* **Tutti** *) Finger

col legno battuto *sf p > pp* *pp*

col legno battuto *sf p > pp* **Tutti** *) Finger

col legno battuto *sf p > pp* **Tutti** *) Finger IV.

Tutti *) Finger 6

sim. *sf p > pp* **Tutte** *) Finger

Tutti *pizz. sul pont. (secco)* *) Finger, ord. *pp*

p > pp **Tutti** *) Finger IV.

col legno battuto *sf p > pp* **Tutti** *) Finger 9

Tutti *) Finger 7

col legno battuto *sf p > pp* **Tutte** *) Finger 6

pp **Tutti** *pizz. sul pont. (secco)* *) Finger, ord. *pp*

pizz. sul pont. (secco) *sub. sfff sub. p*

al niente

*) Strike the string with the top of the finger (not pizzicato, no use of bow) = sounds like an echo of the pizzicati [until the end of the piece].
 Mit der Fingerkuppe anschlagen (kein pizzicato, keine Verwendung des Bogens) = klingt wie ein Echo der pizzicati (bis zum Ende des Stückes).

**Plötzlich auf-
hören, wie
abgerissen**
**Stop suddenly
as though
torn off**

(Hinweis für den Dirigenten:
bis zum Ende des Stückes den Takt weiterschlagen)
(Note for the Conductor:
continue to beat until the end of the piece)

G.P. (115) G.P. (116) G.P. (117) G.P. (118) G.P. (119) G.P. (120)

I. Group (A Quarter-tone higher)

Vn. 1 (114) *(senza dim.)*

Vn. 3 *(senza dim.)*

Vn. 5 *(senza dim.)*

Vn. 7 *(senza dim.)*

Vi. 1 *(senza dim.)*

Vc. *(senza dim.)*

II Group

Vn. 2 *(senza dim.)*

Vn. 4 *(senza dim.)*

Vn. 6 *(senza dim.)*

Vi. 2 *(senza dim.)*

Vc. 2 *(senza dim.)*

Cb.

* From here on absolutely simultaneously in all the instruments (ad lib. soli)
Von hier ab vollkommen gleichzeitig in allen Instrumenten (ad lib. soli)

Duration
c. 8½ Minutes
Dauer
ca. 8½ Minuten