

Looking for the Land that is Nowhere
Hommage à Horatiu Radulescu

for Theremin and String Octet

2010

Christian Mason

Instrumentation: Scordatura* String Octet with Theremin:

Theremin (with *Moogerfooger MF-101 Low-Pass Filter***)

Violin I (-2)

Violin II (non scord.)

Violin III (+1)

Violin IV (-1)

Viola I (non scord.)

Viola II (-2)

Violoncello (-1)

Contrabass (non scord.)

*Indicated by the number of semitones + or – from the standard tuning. Maximum +1 or -2 semitones. All strings remain tuned in 5ths.

**This can either be provided by the composer or bought from Moog Music at www.moogmusic.com

Note on performance:

In order to exploit the possibilities of the scordatura the whole ensemble is treated as a single 'macro-instrument', with the 24 open strings (plus all the related harmonics) being the main material which it explores. The theremin exists at the heart of the ensemble, often holding together the lines and their spectral emanations which are shared around the strings. Even the most pointillistic moments were conceived as lines, and this should be conveyed in performance.

Score in C

Duration c.13 minutes

Christian Mason was one of the winners of the 2009 Royal Philharmonic Society Composition Prize and was consequently commissioned to write this work for the Philharmonia Music of Today Series. The first performance took place on June 29th 2010 at the Royal Festival Hall, played by members of the Philharmonia Orchestra with Lydia Kavina on Theremin.

Ensemble Layout

THEREMIN*

CELLO

BASS

VIOLA I

VIOLA II

VIOLIN III

VIOLIN IV

VIOLIN I

VIOLIN II

*It is essential that the theremin has sufficient space from surrounding instruments to avoid tuning interference.

N.B. The order of instruments in the score reflects their spatial layout: left to right here = top to bottom in the score.

SCORDATURA OPEN STRINGS and NATURAL HARMONICS (in all cases the 7th will sound slightly flat)

It is understood that the scordatura may result in unstable tuning.
To avoid this as far as possible it is recommended that scordatura
instruments are prepared some days in advance of the performance.

I

II

III

IV

The image displays a musical score for a string ensemble, divided into four measures (I, II, III, IV). The score includes parts for Violin I (scord. -2), Violin III (scord. +1), Viola I (non-scord.), Violoncello (scord. -1), Contrabass (non-scord.), Viola II (scord. -2), Violin IV (scord. -1), and Violin II (non-scord.). Each instrument part shows a sequence of notes and rests, with some notes marked with a circled '8' and a dashed line above it, indicating natural harmonics. The notation is in 4/4 time, and the key signature is one flat (B-flat major or F minor). The scordatura instructions indicate specific string tunings for each instrument: Violin I (-2), Violin III (+1), Viola I (non-scord.), Violoncello (-1), Contrabass (non-scord.), Viola II (-2), Violin IV (-1), and Violin II (non-scord.).

Looking for the Land that is Nowhere

Hommage à Horatiu Radulescu

Christian Mason (January-May 2010)

G.P. (c. 10 sec.)

The musical score consists of ten staves, each representing a different instrument. The instruments and their roles are: Violin I (scord. -2), Violin III (scord. +1), Viola I (non-scord.), Violoncello (scord. -1), Theremin, Contrabass (non-scord.), Viola II (scord. -2), Violin IV (scord. -1), and Violin II (non-scord.). Each staff begins with a treble clef (except for Viola I, which has an alto clef) and a common time signature. A dynamic marking of *f* is placed at the beginning of the first staff. The score is a single-measure piece, with a single note on each staff. The notes are: Violin I (G4), Violin III (G4), Viola I (C4), Violoncello (C3), Theremin (C3), Contrabass (C2), Viola II (C3), Violin IV (G4), and Violin II (G4). The piece concludes with a double bar line and repeat dots on each staff.

A Vast, Expansive

♩ = c.80



12

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

ff *p* *ff*

ff *ppp* *ff* *nat. harm. gliss.* *ppp* *ff*

ff *ppp* *ff* *nat. harm. gliss.* *ppp* *ff* *p* *ff*

ff *ppp* *ff* *nat. harm. gliss.* *ppp* *ff* *f* *ppp* *lautando*

LOW-PASS FILTER ON:
smooth/4-pole
Amt. 5/Mix 10/Cut 4/Res 7

pp *fff*

ff *ppp* *lautando*

p *ff* *p* *ff*

ff *ppp* *ff* *nat. harm. gliss.* *ppp* *ff* *p* *ff*

ff *ppp* *ff* *nat. harm. gliss.* *ppp* *ff*

molto sul pont. *poco sul pont.* *ord.* *sul tasto*

Slower
rall. . . ♩ = 60

This musical score page contains eight staves, each with a different instrument or voice part. The staves are labeled as follows from top to bottom: Vln. I (-2), Vln. III (+1), Vla. I, Vc. (-1), Th., Cb., Vla. II (-2), Vln. IV (-1), and Vln. II. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The score begins at measure 36 and ends at measure 52. The tempo is marked 'Slower' and 'rall.' with a metronome marking of ♩ = 60. The score features a variety of dynamic markings including *ff*, *sfz*, *p*, *fff*, *ppp*, *f*, *fp*, and *ff*. Performance techniques such as *pizz.* (pizzicato), *arco* (arco), and *nat. harm. gliss.* (natural harmonic glissando) are indicated. The score includes numerous slurs, ties, and accents, as well as specific articulation marks like *stacc.* and *acc.*. The woodwind parts (Cb., Th., Vc.) have fewer notes, often playing sustained notes or simple rhythmic patterns. The string parts are more active, with many triplets and complex rhythmic figures. The overall texture is dense and expressive, characteristic of a late 20th-century or contemporary orchestral work.

51

Vln. I (-2) pizz. arco sul pont. pizz. arco sul pont.

Vln. III (+1) arco sul pont. pizz. arco sul pont.

Vla. I arco sul pont. pizz.

Vc. (-1) molto sul pont. ord. nat. harm. gliss. 8va ord. (non-harm.) sul pont. ord. 8va (non-harm.)

Th. p ff ff p ff p f p f

Cb. molto sul pont. ord. molto sul pont. ord. molto sul pont. ord.

Vla. II (-2) pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont.

Vln. IV (-1) pizz. arco sul pont. pizz. arco sul pont.

Vln. II sfz sfz sfz sfz sfz sfz

58

Vln. I (-2) pizz. arco sul pont. pizz. IV arco sul pont. ord.

Vln. III (+1) pizz. arco 3 arco sul pont. pizz. arco ord. pizz. arco 3 ord.

Vla. I arco 3 pizz. arco 3 pizz. arco 3 pizz. arco 3 ord.

Vc. (-1) sul pont. ord. 8^{va} (non-harm.) f sul pont. ord.

Th. 3 gliss. 3 gliss.

Cb. molto sul pont. ord. molto sul pont. ord. molto sul pont. ord.

Vla. II (-2) pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont. ord. sul pont.

Vln. IV (-1) arco 3 pizz. arco sul pont. ord. 3 pizz. arco sul pont. 3 3 3 3 3 3

Vln. II sul pont. ord. 3 sul pont. 3 sul pont. 3

rall. ♩ = 40

D Serene, wistful ♩ = 60

64

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

ff, *sfz*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *sul pont.*, *ord.*, *pizz.*, *gliss.*, *f*, *p dolce espress.*, *mf*, *ppp*, *p*, *f*, *sfz*, *pp*, *ff*, *mf*, *p*, *pp*, *ord.*, *pp*, *ff*, *f*, *p*, *pp*

80

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

f *fp* *f* *pp* *f* *fp*

f *fp* *f* *pp*

f *fp* *f* *pp*

pizz. *p* *arco*

f *ppp* *mf espress.*

arco *p* *pizz.* *p*

pp *f* *fp* *fp* *f*

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

f *fp* *f* *fp*

E

87

slide between notes but emphasise notated pitch
sul pont. -----> ord.

Vln. I (-2)

ppp f p espress. ff p ff

slide between notes but emphasise notated pitch
sul pont. -----> ord.

Vln. III (+1)

ppp f fff f fff p ff p ff f

slide between notes but emphasise notated pitch
sul pont. -----> ord.

Vla. I

ppp f fff f fff p ff p ff f

pizz. arco pizz. arco

Vc. (-1)

pp ff p ff

f p

Th.

f p

arco

Cb.

pp f pp f pp f pp f pp

slide between notes but emphasise notated pitch
sul pont. -----> ord.

Vla. II (-2)

ppp f fff f ff f

slide between notes but emphasise notated pitch
sul pont. -----> ord.

Vln. IV (-1)

ppp f fff pp fff pp fff f

slide between notes but emphasise notated pitch
sul pont. -----> ord.

Vln. II

ppp f fff sfz sfz sfz sfz sfz sfz sfz p espress. 3 3 3

F

95

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

p *5* *5* *5* *5* *ff* *5* *5* *mf* *5* *5* *5* *5*

mf *f* *fff* *f* *fff*

f *fff* *sfz*

pizz. *ff* *arco con vib.* *f* *p*

f *p*

f *pp* *f* *p*

f *fff* *f* *f* *fff* *f* *fff*

f *fff* *f* *fff*

ff *3* *p* *ff* *p* *ff* *mf* *ff* *3* *mf* *3*

99

Vln. I (-2) *f* *ff* *fff* *fffz* *fffz*

Vln. III (+1) *f* *ff* *ff* *fff* *ff* *fff*

Vla. I *sfz* *sfz* *f* *ff* *ff* *fff* *fff* *fff* *fff*

Vc. (-1) *f* *ff marcato* *fff*

Th. *f* *ff* *fff* *fff* *fff* *fff*

Cb. *f* *ff marcato* *fff* *ord.*

Vla. II (-2) *f* *ff* *fff* *ff* *fff* *ff* *fff* *p* *fff*

Vln. IV (-1) *f* *ff* *fff* *ff* *fff* *ff* *fff* *ff*

Vln. II *f* *ff* *fff* *fff* *fffz* *fffz*

Detailed description: This page of a musical score, numbered 16, contains nine staves for various instruments. The score begins at measure 99. The instruments and their parts are: Violin I (-2), Violin III (+1), Viola I, Violoncello (-1), Tromba, Contrabbasso, Viola II (-2), Violin IV (-1), and Violin II. The music is written in 3/4 time and features a variety of dynamics including *f*, *ff*, *fff*, *fffz*, *sfz*, *ff marcato*, *p*, and *ord.*. The Violin I part includes fingering (IV, V, 5) and dynamic markings. The Violoncello part includes the instruction *sul pont.* and *ord.* with a specific fingering for the latter. The Tromba part features triplets. The Viola II part includes a *p* dynamic marking. The Violin II part includes triplets and dynamic markings. The overall texture is dense and dynamic.

G Poco a poco rallentando
(reaching ♩ = 60 at letter M)

♩ = 120

play X 4

104

Vln. I (-2) *ff con forza*

Vln. III (+1) *sff* *sul pont.* *ff* *ord.*

Vla. I *sff* *ff* *pp* *pp*

Vc. (-1) *sff* *pizz.* *arco sul pont.* *sfz* *sfz* *sfz*

Th. *ff* *pp* *ff* *pp*

Cb. *sff* *ff sempre*

Vla. II (-2) *sff* *sul pont.*

Vln. IV (-1) *sff* *ff*

Vln. II *sff*

109

(rall.)

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

sul pont. ord.

sfz

ff *pp*

sfzp

Vln. I (-2)
113 *p* *sul pont.* **play X 2** *f* *ord.* *f*

Vln. III (+1)
p *f*

Vla. I
p *f*

Vc. (-1)
pizz. *p* *arco sul pont.* *sfz* *f* *ord.*

Th.
ff *pp* *p* *f* *pp* *ff* *pp*

Vln. IV (-1)
p *fp* *II* *II* *sul pont.* *ord.* *sfz* *p* *sul pont.* *ord.* *p* *f*

Vln. II
sfzp *sfzp* *sfzp* *p* *fp* *fp* *ord.* *sfzp* *sfzp* *sfzp* *sfz*

118

senza vib.

Vln. I (-2) *ppp*

ord. sul pont.

sfz *pp*

Vln. III (+1)

ord. sul pont.

sfz *pp*

Vla. I

p *mf* *f* *p* *sfz* *p* *sfz* *p* *ff*

sul pont.

Vc. (-1)

senza vib. *ppp*

pizz. *f*

arco *sfz*

flautando *p* *f* *sfz* *p* pizz. *f*

sul pont.

Th.

Cb.

p arco pizz. *f* arco *sfz* *sfz* *sfz* *sfz* arco *p* *f*

Vla. II (-2)

sul pont. ord. sempre flautando *sfz* *p* *pp*

Vln. IV (-1)

senza vib. *ppp*

sul pont. *sfz* *sfz* ord. sul pont. *sfz* *sfz*

Vln. II

f *p* *sfz* ord. sul pont. ord. *p* *sfz*

135

Violin I (-2) *ppp* *f* *ppp* *f*

Violin III (+1) *p* *f* *p* *f* *ffpp* *f*

Viola I *flautando* *ppp* *f* *p* *fp* *ppp* *p* *f*

Violoncello (-1) *arco* *flautando* *senza vib.* *ppp* *ff* *fp* *ppp* *f*

Tromba *ff* *pp* *ff* *pp* *p* *f* *ppp* *ff* *pp*

Contrabbasso *ff* *ppp* *ff* *fp*

Viola II (-2) *flautando* *p* *ppp* *f* *p* *f* *ppp* *f*

Violoncello IV (-1) *arco* *flautando* *ppp* *f* *pizz.* *arco* *pizz.* *p* *f*

Violin II *sul pont.* *f* *p* *f* *f* *p* *ffpp*

143

Vln. I (-2) *f* *p* *f* pizz. arco ord. sul pont. *ff* *ff*

Vln. III (+1) *p* *f* pizz. arco *ff* *ff*

Vla. I *ff* *ff* *ff*

Vc. (-1) flautando ord. sul pont. *p* *ff* *f* *ff* *f*

Th. *p* *f* *p* *f*

Cb. arco ord. flautando sul pont. *sfz* *p* *ffz* *ffz*

Vla. II (-2) *f* sul pont. *ff*

Vln. IV (-1) arco II I sul pont. ord. *f* *f* *p* *f* *ff*

Vln. II *f* *ff*

148

Vln. I (-2) *f sempre espress.*

Vln. III (+1) *f marcato*

Vla. I *p* *f* *f sempre espress.*

Vc. (-1) *f espress.* *arco* *flautando* *p* *f*

Th. *p* *f* *p*

Cb. *arco ord.* *f espress.* *f* *p* *f*

Vln. II (-2) *ord.* *f sempre espress.* *sul pont.*

Vln. IV (-1) *pizz* *fff* *arco* *p* *f* *fff sempre* *arco* *pizz* *arco* *pizz*

Vln. II *f sempre espress.*

Detailed description of the musical score: The score is for measures 148 to 152. It features eight staves: Vln. I (-2), Vln. III (+1), Vla. I, Vc. (-1), Th., Cb., Vln. II (-2), Vln. IV (-1), and Vln. II. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked as c.80. The Vln. I and Vln. II parts play a rhythmic pattern of eighth notes with accents and slurs, marked *f sempre espress.* and containing triplets. The Vln. III part is *f marcato*. The Vla. I part starts *p* and moves to *f* with *f sempre espress.*. The Vc. part is *f espress.* with *ord.* and *arco* markings, and includes *flautando* sections. The Th. part is *p* and *f*. The Cb. part is *arco ord.* and *f espress.*. The Vln. II (-2) part is *f sempre espress.* with *ord.* and *sul pont.* markings. The Vln. IV part alternates between *pizz* and *arco*, with *fff* and *fff sempre* markings. The Vln. II part at the bottom is *f sempre espress.* with triplets.

(rall.)

152

The musical score consists of eight staves, each representing a different instrument or voice part. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions like *flautando*, *ord.*, *sul pont.*, *arco*, and *pizz.* are used to guide the performer. The score is marked with a *rall.* (rallentando) at the top right. Measure numbers 152, 153, 154, and 155 are indicated at the beginning of their respective staves.

Vln. I (-2): Features a melodic line with triplets and slurs, starting with a *p* dynamic and moving towards *f*.

Vln. III (+1): Provides a harmonic support with a long note in the first measure, marked *p* and *f*.

Vla. I: Similar to Vln. I, it features a melodic line with triplets and slurs, marked *p* and *f*.

Vc. (-1): Plays a bass line with slurs and dynamic markings *f*, *p*, and *f*. It includes performance instructions *flautando* and *ord.*

Th.: Features a melodic line with a crescendo from *p* to *ff* and then a decrescendo to *pp*.

Cb.: Provides a bass line with slurs and dynamic markings *f*, *p*, and *f*. It includes the instruction *flautando*.

Vla. II (-2): Features a melodic line with triplets and slurs, marked *p* and *f*. It includes the instruction *sul pont.*

Vln. IV (-1): Features a rhythmic pattern with slurs and dynamic markings *arco* and *pizz.*

Vln. II: Features a melodic line with triplets and slurs, marked *p* and *f*.

156

Vln. I (-2) *ff*

Vln. III (+1) *p* *f* *ff*

Vla. I *p* *f* *ff* *p* *f*

Vc. (-1) *p* *f* *ff* *p* *ff*

Th. *ff* *pp* *p* *ff* *pp* *p*

Cb. *f* *p* *f* *f* *p* *ff*

Vln. II (-2) *ff* 3

Vln. IV (-1) arco pizz arco pizz arco *p* *fff* *f* *fff*

Vln. II *ff* 3

Flautando, ord., sul pont., arco, pizz

164 *sempre flautando, sempre l.v.*
p sempre

sempre flautando, sempre l.v.
p sempre

sempre flautando, sempre l.v.
p sempre

f *p* *f* *p* *f* *f* *p*

p *f* *p* *f* *p*

Sul A *f* *p* *f* *p*

Always slur glissandi on the natural harmonics

Always slur glissandi on the natural harmonics

slide between harmonics

sempre flautando, sempre l.v.
p sempre

sempre flautando, sempre l.v.
p sempre

sempre flautando, sempre l.v.
p sempre

168

This page of a musical score contains measures 168 through 171. The score is arranged in a system with eight staves, each labeled with an instrument and its part number:

- Vln. I (-2)**: Violin I, part 2. Features a melodic line with slurs and accents.
- Vln. III (+1)**: Violin III, part 1. Features a melodic line with slurs and accents.
- Vla. I**: Viola I. Features a melodic line with slurs and accents.
- Vc. (-1)**: Violoncello, part 1. Features a melodic line with slurs and accents, including a dynamic marking of *p* at the start and *f* during a rapid sixteenth-note passage.
- Th.**: Trombone. Features a melodic line with slurs and accents, including dynamic markings of *f* and *p*.
- Cb.**: Contrabass. Features a melodic line with slurs and accents, including dynamic markings of *f* and *p*, and a seven-measure rest.
- Vla. II (-2)**: Viola II, part 2. Features a melodic line with slurs and accents.
- Vln. IV (-1)**: Violin IV, part 1. Features a melodic line with slurs and accents.
- Vln. II**: Violin II. Features a melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings (*p* for piano, *f* for forte). The woodwind parts (Trombone and Contrabass) include seven-measure rests.

172

Vln. I (-2) *flautando* *p* *flautando* *p*

Vln. III (+1) *p* *f* *flautando* *p* *flautando* *p*

Vla. I *sul tasto* *ppp* *f* *ord.* *ppp* *f*

Vc. (-1) *p* *f* *p* *f* *p* *f* *p* *f* *p*

Th. *p* *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

Vla. II (-2) *sul tasto* *ppp* *f* *ord.* *ppp* *f*

Vln. IV (-1) *f* *p* *f* *p* *f* *p* *f*

Vln. II

Vibrato is proportional to dynamics ranging from senza vib. at *ppp* to molto vib. at *f*

176

Vln. I (-2): *p* *f* *p* *f* *p* *f*

Vln. III (+1): *p* *f*

Vla. I: *ppp* *f* *molto sul pont.*

Vc. (-1): *f* *p* *f* *f* *p*

Th.: *f* *p* *f* *p*

Cb.: *f* *p* *f* *p* *f* *p*

Vla. II (-2): *ppp* *f* *molto sul pont.*

Vln. IV (-1): *flautando* *p* *f*

Vln. II: *p* *f*

Detailed description: This page of a musical score contains eight staves. The first staff, Vln. I (-2), features a melodic line with dynamic markings *p* and *f* and a slur. The second staff, Vln. III (+1), has a similar melodic line with *p* and *f* dynamics. The third staff, Vla. I, is marked *ppp* and *f*, with the instruction *sul pont.* and *molto sul pont.* above it. The fourth staff, Vc. (-1), includes fingering numbers I and IV, and dynamic markings *f*, *p*, *f*, *f*, and *p*. The fifth staff, Th., has dynamics *f*, *p*, *f*, and *p*. The sixth staff, Cb., includes fingering number III, dynamics *f*, *p*, *f*, *p*, *f*, and *p*, and slurs with '7' markings. The seventh staff, Vla. II (-2), is marked *ppp* and *f*, with *molto sul pont.* above it. The eighth staff, Vln. IV (-1), is marked *flautando* and has dynamics *p* and *f*. The final staff, Vln. II, has dynamics *p* and *f*.

O Ethereal, glistening

Always slur glissandi on the natural harmonics

The musical score is arranged in a system with the following parts from top to bottom:

- Vln. I (-2):** Violin I, part 2. Starts at measure 180. Features a glissando on natural harmonics (I₀) and a series of notes with a *sfz* dynamic. The main melody consists of a sequence of notes with dynamics *p*, *f*, *p*, *sfz*, *p*, and *f*. Includes a first ending bracket.
- Vln. III (+1):** Violin III, part 1. Features a glissando on natural harmonics (III₀) and a series of notes with a *sfz* dynamic. The main melody consists of a sequence of notes with dynamics *p*, *f*, *sfz*, *p*, *f*, *p*, *f*, and *sfz*. Includes a first ending bracket.
- Vln. I:** Violin I, part 1. Features a glissando on natural harmonics (I₀) and a series of notes with a *sfz* dynamic. The main melody consists of a sequence of notes with dynamics *p*, *f*, *sfz*, *p*, *sfz*, *p*, *sfz*, and *f*. Includes a first ending bracket.
- Vc. (-1):** Viola, part 1. Sustained notes with dynamics *f* and *p*.
- Th.:** Trombone. Sustained notes with dynamics *f* and *p*.
- Cb.:** Contrabass. Sustained notes with dynamics *f* and *p*.
- Vln. II (-2):** Violin II, part 2. Features a glissando on natural harmonics (II₀) and a series of notes with a *sfz* dynamic. The main melody consists of a sequence of notes with dynamics *p*, *f*, *sfz*, *p*, *sfz*, *p*, *sfz*, and *f*. Includes a first ending bracket.
- Vln. IV (-1):** Violin IV, part 1. Features a glissando on natural harmonics (I₀) and a series of notes with a *sfz* dynamic. The main melody consists of a sequence of notes with dynamics *p*, *f*, *f*, *p*, *f*, *p*, *f*, *sfz*, *p*, and *sfz*. Includes a first ending bracket.
- Vln. II:** Violin II, part 1. Features a glissando on natural harmonics (I₀) and a series of notes with a *sfz* dynamic. The main melody consists of a sequence of notes with dynamics *p*, *f*, *sfz*, *p*, *sfz*, *p*, *sfz*, and *f*. Includes a first ending bracket.

183

Vln. I (-2)
I *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f*

Vln. III (+1)
III *p* *f* *sfz* *p* *f* IV *p* *f* *sfz* *p* *f* IV *p* *f* *sfz* *p* *f* II *p* *f*

Vln. I
I *sfz* *p* *sfz* *sfz* *sfz* *p* *sfz* *sfz* *p* *sfz*

Vc. (-1)
f *p* *f*

Th.
f *p* *f*

Cb.
f *p* *f*

Vla. II (-2)
II *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f*

Vln. IV (-1)
IV *p* *f* I *p* *f* IV *p* *f* III *p* *f* IV *p* *f* III *p* *f* *sfz* *p* *f* *sfz* *p*

Vln. II
I *sfz* *p* *sfz* *sfz* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

This page of a musical score features seven staves for string instruments. The staves are labeled as follows from top to bottom: Vln. I (-2), Vln. III (+1), Vla. I, Vc. (-1), Th., Cb., Vla. II (-2), Vln. IV (-1), and Vln. II. The score is written in 2/4 time and includes various dynamics such as *p*, *f*, *sfz*, and *sfz*. It also features articulation marks like accents and slurs, and performance instructions such as *8va* (octave up) and *8va* (octave down). The Vln. I, Vla. I, and Vln. II parts include first, second, third, and fourth endings, indicated by Roman numerals I, II, III, and IV. The Vc. and Th. parts feature long, sustained notes with dynamic markings. The Cb. part has a similar sustained note. The Vln. III, Vln. IV, and Vln. II parts have more active melodic lines with dynamic and articulation markings.

rall.

♩ = c. 30

Like distant bells chiming

accent indicates *fp* type attack within the notated dynamic context

Vln. I (-2)

p *pp* *pppp* *ppppp* *pppppp* *fff*

accent indicates *fp* type attack within the notated dynamic context

Vln. III (+1)

p *pp* *ppp* *pppp* *ppppp* *pppppp* *fff*

accent indicates *fp* type attack within the notated dynamic context

Vla. I

p *pp* *ppp* *pppp* *ppppp* *fff*

Vc. (-1)

pizz. *f dolce* *f dolce*

Th.

fp *fp* *fp* *fp* *fp* *fp*

Cb.

p *f* *pp* *f* *ppp* *f* *pppp* *f*

accent indicates *fp* type attack within the notated dynamic context

Vla. II (-2)

p *pp* *ppp* *ppppp* *fff*

accent indicates *fp* type attack within the notated dynamic context

Vln. IV (-1)

p *pp* *ppp* *pppp* *ppppp* *fff*

accent indicates *fp* type attack within the notated dynamic context

fast, light bow stroke on open all E's

Vln. II

p *p < f* *pp* *p < f* *p < f* *pppp* *p < f* *ppppp* *p < f* *pppppp* *fff*