

Ian Wilson

The Capsizing Man and Other Stories

**String Quartet No. 2
(1994)**

Score

**UE 21 021
Universal Edition**



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string quartet no. 2 (1994)

ian wilson
(*1964)

i : The Capsizing Man

♩ = 126

Violin I *pizz.* *mf*

Violin II *pizz.* *mf*

Viola *pizz.* *arco* *mf* *mp*

Violoncello *mp*

The first system of the score is in 2/4 time. It features four staves: Violin I and II, Viola, and Violoncello. The Violin I and II parts are marked *pizz.* (pizzicato) and *mf*. The Viola part is marked *pizz.* and *arco*, with dynamics *mf* and *mp*. The Violoncello part is marked *mp*. The music consists of rhythmic patterns and rests.

Vln I *arco* *mf* *mf*

Vln II *arco* *mf*

Vla

Vc.

The second system begins at measure 5. The Violin I and II parts are marked *arco* (arco) and *mf*. The Viola and Violoncello parts continue with their previous patterns. The time signature changes to 3/4 at the end of the system.

Vln I *mf*

Vln II *mf*

Vla

Vc.

The third system begins at measure 9. The Violin I and II parts are marked *mf*. The Viola and Violoncello parts continue with their previous patterns. The time signature changes to 3/4 at the end of the system.

Vln I *mf* *mf*

Vln II *mf* *mf*

Vla

Vc.

The fourth system begins at measure 13. The Violin I and II parts are marked *mf*. The Viola and Violoncello parts continue with their previous patterns. The time signature changes to 3/4 at the end of the system.

17

Vln I *mf* *f violent*

Vln II *mf* *f violent*

Vla *f*

Vc. *f*

21

Vln I *pp con sord.*

Vln II *pp con sord.*

Vla

Vc.

A

24

Vln I

Vln II

Vla *p*

Vc. *p*

* Dry, grating sound -
press bow firmly and draw
across string very slowly

28

Vln I

Vln II

Vla *ord.* *mp poco* *p* *mp poco*

Vc. *ord.* *mp poco* *p* *mp*

32

Vln I
Vln II
Vla
Vc.

mp

36

Vln I
Vln II
Vla
Vc.

p *gliss* *p* *gliss*

40

Vln I
Vln II
Vla
Vc.

p

B

44

Vln I
Vln II
Vla
Vc.

sempre marcato
ff senza sord.
sempre marcato
ff senza sord.

f ord.
f ord.

47

Vln I
Vln II
Vla
Vc.

f *ff* *ff* *ff*

This system contains measures 47 through 50. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measures 47 and 48 are in 3/8 time, while measures 49 and 50 are in 4/4 time. The Violin parts have dynamic markings of *f* and *ff*. The Viola and Cello parts provide a steady accompaniment.

51

Vln I
Vln II
Vla
Vc.

This system contains measures 51 through 54. The time signature changes to 2/4. The Violin parts continue with melodic lines, while the Viola and Cello parts maintain their accompaniment.

55

Vln I
Vln II
Vla
Vc.

This system contains measures 55 through 58. The time signature changes to 3/4. The Violin parts play chords and moving lines, while the Viola and Cello parts continue their accompaniment.

59

Vln I
Vln II
Vla
Vc.

This system contains measures 59 through 62. The time signature changes to 2/4. The Violin parts have more active melodic lines, while the Viola and Cello parts continue their accompaniment.

77

Violin I: *p*, *pp*
Violin II: *p*, *pp*
Viola: *mp*, *pp*
Vc.: *p*, *pp*

Measures 77-80. The system includes staves for Violin I, Violin II, Viola, and Cello. Measure 77 has a fermata over the first measure. Dynamics range from *p* to *pp*. A *gliss.* marking is present in measure 79.

81

Violin I
Violin II
Viola
Vc.

Measures 81-84. The system includes staves for Violin I, Violin II, Viola, and Cello. Dynamics are *pp* for Violin I and II, and *mp* for Viola and Cello.

85

Violin I: *pp*
Violin II: *pp*
Viola: *mp*, *pp*
Vc.: *p*, *pp*

Measures 85-88. The system includes staves for Violin I, Violin II, Viola, and Cello. Measure 85 has a fermata. Dynamics range from *pp* to *mp*. A *gliss.* marking is present in measure 87.

90

Violin I: *ppp*, *pppp*
Violin II: *ppp*, *pppp*
Viola: *ppp*, *pppp*
Vc.: *ppp*, *pppp*

Measures 90-93. The system includes staves for Violin I, Violin II, Viola, and Cello. Dynamics range from *ppp* to *pppp*.

ii: The Forest

$\text{♩} = 62-64$
8

Vln I: *pp con sord.*, *non vib.*, *poco vib.*, *poco*, *pp*, *non vib.*
Vln II: *pp*, *non vib.*, *poco vib.*, *poco*, *pp*, *non vib.*
Vla: *pp*, *non vib.*, *poco vib.*, *poco*, *pp*, *non vib.*
Vc.: *pp*, *non vib.*, *poco vib.*, *poco*, *pp*, *non vib.*, *molto*

Vln I: *f*, *vib.*, *pizz.*
Vln II: *f*, *vib.*, *f*
Vla: *f pizz.*, *mp*, *f*, *mp*, *f*, *mp*, *f*
Vc.: *f*, *vib.*, *p < f*, *p < f*, *p < f*

poco Rit. Tempo

Vln I: *arco*, *sul pont. sf*, *trem. gl.*, *pp ord.*, *non vib.*
Vln II: *pizz.*, *f*, *arco II*, *sul pont. sf*, *trem. gl.*, *pp ord.*, *non vib.*
Vla: *arco III*, *sul pont. sf*, *trem. gl.*, *pp ord.*, *non vib.*
Vc.: *pizz.*, *f*, *arco IV*, *sul pont. sf*, *trem. gl.*, *pp ord.*, *non vib.*

17

Vln I

Vln II

Vla

Vc.

vib.

p

p con sord.

vib.

p con sord.

poco a poco sul pont.---

poco

Detailed description: This system of musical notation covers measures 17 through 22. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part begins with a series of triplets in measures 17-20, followed by a section with vibrato and a piano (*p*) dynamic in measures 21-22. The Violin II part has a similar triplet pattern in measures 17-20, then plays with vibrato and a piano (*p con sord.*) dynamic in measures 21-22. The Viola part follows the Violin II line in measures 17-20, then has a few notes with vibrato and a piano (*p con sord.*) dynamic in measures 21-22. The Violoncello part plays a steady eighth-note accompaniment in measures 17-20, then has a few notes with a piano (*poco*) dynamic in measures 21-22. A tempo change is indicated by the instruction *poco a poco sul pont.* starting in measure 21.

23

Vln I

Vln II

Vla

Vc.

poco piu mosso

senza sord. f marcato

senza sord. f marcato

senza sord. f marcato

vib.

f marcato ord.

Detailed description: This system covers measures 23 through 25. The Violin I and Violin II parts continue with their triplet patterns in measures 23-25, marked with a forte (*f marcato*) dynamic and *senza sord.* instruction. The Viola part also continues with its triplet pattern, marked with a forte (*f marcato*) dynamic and *senza sord.* instruction. The Violoncello part has a few notes with vibrato and a forte (*f marcato ord.*) dynamic in measures 23-25. A tempo change is indicated by the instruction *poco piu mosso* at the beginning of measure 23.

26

Vln I

Vln II

Vla

Vc.

ff

ff

ff

ff

Detailed description: This system covers measures 26 through 28. All four instruments (Violin I, Violin II, Viola, and Violoncello) play triplet patterns marked with a fortissimo (*ff*) dynamic. The Violin I part has a fortissimo (*ff*) dynamic in measures 26-28. The Violin II part has a fortissimo (*ff*) dynamic in measures 26-28. The Viola part has a fortissimo (*ff*) dynamic in measures 26-28. The Violoncello part has a fortissimo (*ff*) dynamic in measures 26-28.

28

Vln I

Vln II

Vla

Vc.

molto p

niente

non vib.

pp

molto p

niente

non vib.

pp

31

Vln I

Vln II

Vla

Vc.

Rit.

Tempo 1

non vib.

gl.

pp

Rit.

vib.

Tempo non vib.

pp

niente

non vib.

pp

37

Vln I

Vln II

Vla

Vc.

vib.

mp

5

poco

vib.

mp

3

3

poco

vib.

con sord.

p

vib.

con sord.

p

41

Vln I

Vln II

Vla

Vc.

mp

5

5

mp

3

3

3

mp

3

3

3

44

Vln I *mp*

Vln II *mp*

Vla *p*

Vc *poco* *p*

48

Vln I *non vib.* *pp*

Vln II *non vib.* *pp*

Vla *non vib.* *pp senza sord.*

Vc *non vib.* *pp senza sord.*

52

Vln I *pp* *pp* *Rit.* *sul pont. sf* *trem. gl.* *pp ord.*

Vln II *pp* *pp* *sul pont. sf* *trem. gl.* *pp ord.*

Vla *pp* *pp* *sul pont. sf* *trem. gl.* *pp ord.*

Vc *pp* *pp* *sul pont. sf* *trem. gl.* *pp ord.*

♩ = 60

Vln I (vib.) *p* *mf*

Vln II (vib.) *pp* *p* *mf*

Vla (vib.) *p* *mf*

Vc. (vib.) *p* *mf*

Vln I *pp* *p* *mf*

Vln II *p* *mf*

Vla *pp* *p* *mf*

Vc. *pp* *p* *mf*

Vln I *pp* *p* *mf*

Vln II *p* *mf*

Vla *pp* *p* *mf*

Vc. *pp* *p* *mf*

10

Vln I *mp* *pp* *p* *mf*

Vln II *mp* *p* *mf*

Vla *mp* *pp* *p* *mf*

Vc. *mp* *pp* *p* *mf*

Detailed description: This system contains measures 10, 11, and 12. It features four staves: Violin I, Violin II, Viola, and Violoncello. All instruments play a rhythmic pattern of eighth notes. Dynamic markings include *mp*, *pp*, *p*, and *mf* across the measures.

13

Vln I *pp* *p* *mf* *pp*

Vln II *p* *mf* *p*

Vla *pp* *p* *mf* *pp*

Vc. *pp* *p* *mf* *pp*

Detailed description: This system contains measures 13, 14, and 15. The Violin I part has a dynamic shift from *pp* to *p* in measure 14, then *mf* and *pp* in measure 15. The Violin II part starts at *p*, goes to *mf* in measure 14, and back to *p* in measure 15. The Viola and Violoncello parts follow similar dynamic patterns.

16

Vln I *p* *mf* *pp* *p*

Vln II *mf* *p*

Vla *p* *mf* *pp* *p*

Vc. *p* *mf* *pp* *p*

Detailed description: This system contains measures 16, 17, and 18. The Violin I part starts at *p*, moves to *mf* and *pp* in measure 17, and back to *p* in measure 18. The Violin II part starts at *mf* and moves to *p* in measure 17. The Viola and Violoncello parts also show dynamic shifts between *p*, *mf*, and *pp*.

19

Vln I *pp* *p*

Vln II *pp* *p*

Vla *p*

Vc. *pp*

(poco)

II
III
b

Detailed description: This system contains measures 19, 20, and 21. The Violin I and Violin II parts start at *pp* in measure 19 and move to *p* in measure 20. The Viola part starts at *p* in measure 19. The Violoncello part starts at *pp* in measure 19. A *(poco)* marking is present in measure 19. The system concludes with a double bar line and a fermata over a whole note chord in measure 21, with fingerings II and III indicated above the staff.

22

Vln I

Vln II

Vla

Vc.

p

p

p

p

Detailed description: This system covers measures 22, 23, and 24. The first violin part (Vln I) features a melodic line with a fermata over the final note of each measure, marked with a piano (*p*) dynamic. The second violin (Vln II), viola (Vla), and cello (Vc.) parts provide a rhythmic accompaniment of eighth-note chords, also marked with a piano (*p*) dynamic.

25

Vln I

Vln II

Vla

Vc.

port.

p

p

p

p

Detailed description: This system covers measures 25, 26, and 27. The first violin part (Vln I) includes a triplet of eighth notes in measure 26 and a portando (*port.*) marking in measure 27. The piano (*p*) dynamic is maintained throughout. The other instruments (Vln II, Vla, Vc.) continue with their eighth-note accompaniment.

28

Vln I

Vln II

Vla

Vc.

p

p

p

p

port.

port.

Detailed description: This system covers measures 28, 29, and 30. The first violin part (Vln I) features a triplet of eighth notes in measure 28 and a 4:3 ratio marking in measure 30. The piano (*p*) dynamic is consistent. The accompaniment parts (Vln II, Vla, Vc.) remain steady.

31

Vln I

Vln II

Vla

Vc.

p

mf

mf

mf

mf

port.

Detailed description: This system covers measures 31, 32, and 33. The first violin part (Vln I) has a portando (*port.*) marking in measure 33 and a dynamic change to mezzo-forte (*mf*) starting in measure 32. The other instruments (Vln II, Vla, Vc.) also increase their dynamic to *mf* in measure 32.

34

Vln I
Vln II
Vla
Vc.

f *mp*

38

Vln I
Vln II
Vla
Vc.

f *mp* *poco*

42

Vln I
Vln II
Vla
Vc.

mf *ff sub.* *ff*

46

Vln I
Vln II
Vla
Vc.

ff *port.*

50

Vln I *fmp* *poco (sempre)* *fmp*

Vln II *fmp* *poco (sempre)* *fmp*

Vla *fmp* *poco (sempre)* *fmp*

Vc. *fmp* *poco (sempre)* *fmp*

52

Vln I

Vln II

Vla

Vc.

54

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

56

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

58

Vln I *piu f*

Vln II *piu f*

Vla *piu f*

Vc. *piu f*

60

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

62

Vln I *p*

Vln II *ppp* *p*

Vla

Vc.

65

Vln I

Vln II

Vla *pp* *p*

Vc.

67

Vln I
Vln II
Vla
Vc.

pp
p
pp

This system contains measures 67, 68, and 69. The Violin I and Violin II parts play a continuous sixteenth-note pattern. The Viola part has a dynamic of *pp* in measure 67, *p* in measure 68, and *pp* in measure 69. The Violoncello part is silent in measures 67 and 68, and plays a sixteenth-note pattern in measure 69.

70

Vln I
Vln II
Vla
Vc.

p
pp
p
p

This system contains measures 70, 71, and 72. The Violin I and Violin II parts continue with the sixteenth-note pattern. The Viola part has a dynamic of *p* in measure 70, *pp* in measure 71, and *p* in measure 72. The Violoncello part has a dynamic of *p* in measures 70 and 72, and is silent in measure 71.

73

Vln I
Vln II
Vla
Vc.

pp
p
pp
p

This system contains measures 73, 74, and 75. The Violin I and Violin II parts continue with the sixteenth-note pattern. The Viola part has a dynamic of *pp* in measure 73, *p* in measure 74, and *pp* in measure 75. The Violoncello part has a dynamic of *p* in measures 74 and 75, and is silent in measure 73.

76

Vln I
Vln II
Vla
Vc.

p
pp
p

This system contains measures 76, 77, and 78. The Violin I and Violin II parts continue with the sixteenth-note pattern. The Viola part has a dynamic of *p* in measure 76, *pp* in measure 77, and *p* in measure 78. The Violoncello part has a dynamic of *p* in measures 76 and 78, and is silent in measure 77.

79

Vln I

Vln II

Vla

Vc.

pp

p

82

Vln I

Vln II

Vla

Vc.

pp

pp

diminuendo

diminuendo

84

no Rit.

Vln I

Vln II

Vla

Vc.

niente

niente

23

Vln I *mp > p* *pp* *pp* *sul pont.*

Vln II *p* *pp* *pp*

Vla *p* *pp* *pp* *sul pont.*

Vc. *p* *pp* *pp*

Measures 23-25. Vln I starts with *mp > p*, then *pp*, and *sul pont.* in measure 25. Vln II has *p*, *pp*, and *pp*. Vla has *p*, *pp*, *pp*, and *sul pont.* in measure 25. Vc. has *p*, *pp*, and *pp*. There are triplets in measures 23 and 24, and an 8-measure rest in Vln II measure 25.

26

Vln I

Vln II

Vla *sul pont.*

Vc. *sul pont.*

Measures 26-27. Vln I and Vln II have a continuous sixteenth-note pattern. Vla has sixteenth-note patterns with six-measure groupings. Vc. has sixteenth-note patterns with five-measure groupings. *sul pont.* is indicated for Vla and Vc. in measure 26.

27

Vln I *pp ord.*

Vln II *niente* *p*

Vla *pp ord.*

Vc. *pp ord.*

Measures 28-30. Vln I has *pp ord.* in measure 28. Vln II has *niente* in measure 28 and *p* in measure 29. Vla has *pp ord.* in measure 29. Vc. has *pp ord.* in measure 29. There are five-measure groupings in Vla and Vc. in measure 27, and a triplet in Vc. in measure 29.

♩ = 132

accel. Rit. Tempo

Vln I *pizz.* *mp* *arco* *mf* *pizz.* *mp*

Vln II *pizz.* *mp* *arco* *mf* *pizz.* *mp*

Vla *mp* *pizz.* *mf* *arco* *mf* *mp*

Vc. *pizz.* *mp* *arco* *mf* *mp*

(! : as quick and as high as possible)

6

Vln I *mp*

Vln II *arco* *mf sub.* *pizz.* *mp*

Vla *mf sub.* *mp*

Vc. *mp*

11

meno mosso accel. Tempo

Vln I *f*

Vln II *f*

Vla *pizz.* *arco* *f*

Vc. *f*

15

poco accel.

Vln I *mp* *f*

Vln II *mp* *f*

Vla *mf* *f*

Vc. *f*

19 *piu mosso* **Tempo 1 subito**

Vln I *ff* *leggiere* *p sub.*

Vln II *ff* *leggiere* *p sub.*

Vla *ff* *leggiere* *p sub.*

Vc. *ff* *mp*

24

Vln I

Vln II

Vla

Vc.

28

Vln I *pizz.* *mf sub.* *mp*

Vln II *pizz.* *mf sub.* *mp*

Vla *pizz.* *mf sub.* *mp* *arco* *(as before)* *pizz.* *mf*

Vc. *poco* *mf* *pizz.* *mp*

33 *accel.* *poco Rit.* **Tempo**

Vln I *arco* *mf*

Vln II *arco* *mf*

Vla *arco* *mf*

Vc. *mf* *p*

38

Vln I *mp* *mf* *p*

Vln II *mp* *mf* *p*

Vla *mp* *mf* *p*

Vc.

Detailed description: This system contains measures 38 through 42. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two sharps (F# and C#). The time signature is 7/8. Dynamics include *mp*, *mf*, and *p*. The music consists of rhythmic patterns with some slurs and accents.

43

Vln I *p* *p* *f* *p*

Vln II *p* *p* *f* *p*

Vla *p* *p* *f* *p*

Vc. *pp*

Detailed description: This system contains measures 43 through 47. The key signature remains two sharps. The time signature is 7/8. Dynamics include *p*, *f*, and *pp*. The music continues with rhythmic patterns, featuring some rests and slurs.

48

Vln I *f* *sf* *p* *sf* *f*

Vln II *f* *sf* *p* *sf* *f*

Vla *f* *sf* *p* *sf* *f*

Vc. *p*

Detailed description: This system contains measures 48 through 52. The key signature remains two sharps. The time signature is 7/8. Dynamics include *f*, *sf*, and *p*. The music features more complex rhythmic patterns with slurs and accents.

53

Vln I *ff* *p* *poco* *pizz.* *arco* *mp* *p*

Vln II *ff* *p* *poco* *pizz.* *arco* *mp* *p*

Vla *ff* *p* *poco* *mp* (as before)

Vc. *mp*

Detailed description: This system contains measures 53 through 57. The key signature remains two sharps. The time signature changes to 3/8. Dynamics include *ff*, *p*, *poco*, *pizz.*, *arco*, and *mp*. The music features a change in tempo and articulation, with some notes marked *pizz.* and *arco*.

* : sul E. Always use 1st finger only
ie. slide between notes to give a slight
"wailing" quality.

57

Vln I *p* *mp* *ord.*

Vln II *p* *mp* *ord.*

Vla *mp*

Vc. *arco* *p* *mp*

63

Vln I

Vln II

Vla

Vc.

69

poco accel. *poco piu mosso*

Vln I *poco* *molto* *ff*

Vln II *poco* *molto* *ff*

Vla *poco* *f* *piu f* *ff sempre marc.*

Vc. *poco* *f* *piu f* *ff sempre marc.*

75

(8)

Tempo 1

Vln I *ord.* *p leggiero*

Vln II *ord.* *p leggiero*

Vla *p leggiero*

Vc. *p leggiero*

80

Vln I

Vln II

Vla

Vc.

p

mp

* : sul C, 1st finger only.
(as previously in violins)

85

molto Rit. **Tempo**

Vln I

Vln II

Vla

Vc.

mp

ord.

mp

f

91

poco Rit. **Tempo**

Vln I

Vln II

Vla

Vc.

f sul pont.

f sul pont.

pizz.

mp ord.

molto

pizz.

mp

97

Vln I

Vln II

Vla

Vc.

pizz. *mp* *mf*

arco *pizz.* *f*

f sul pont.

piu f

ff

pizz. *mp* *mf*

arco *pizz.* *f*

f sul pont.

piu f

ff

arco *pizz.* *mf* *f*

mp *mf*

mf *mp* *mf*

! : as quick and high as possible

accel.

Rit.

103

Vln I
Vln II
Vla
Vc.

Tempo

108

Vln I
Vln II
Vla
Vc.

112

Vln I
Vln II
Vla
Vc.

! : as quick and as high as possible

115

Vln I
Vln II
Vla
Vc.

NEUE MUSIK FÜR STREICHER

David Bedford	<i>Five</i> (1967) für zwei Violinen, Viola und zwei Violoncelli	Part. UE 15327
Luciano Berio	<i>Corale</i> (1981) für Solovioline, zwei Hörner und Streicher	Part. UE 17545
Harrison Birtwistle	<i>Still Movement</i> (1984) für Streichorchester (13 Stimmen)	Part. UE 17676
Barry Conyngham	<i>Crisis: Thoughts in a City</i> (1968) für zwei Streichorchester und Schlagzeug <i>Sky</i> (1977) für 13 Streicher	Part. UE 29004
Bojidar Dimov	<i>Komposition II</i> (1966) für Streichsextett	
Beat Furrer	<i>Sinfonia per archi</i> (1984)	
Cristóbal Halffter	<i>Concertino para orquesta de cuerda</i> (1956) <i>Pourquoi</i> (1974/75) für 12 Streicher <i>Fantasia über einen Klang von G. F. Händel</i> (1981) für Violoncelli-Gruppen und Streicher <i>Passacaille escurialense para orquesta de cuerda</i> (1992) <i>Endechas para una reina de españa</i> (1994)	Part. UE 15027 Part. UE 30150 Stimmen UE 30151
	<i>Tres piezas para cuarteto (I. Streichquartett)</i> (1956) <i>II. Streichquartett (Memoires)</i> (1970) <i>III. Streichquartett</i> (1978)	Stimmen UE 18947K Part. UE 16957 Stimmen 16958K
	<i>Con bravura y sentimiento</i> (1991)	
Vic Hoyland	<i>Of Phantasy, of Dreams and Ceremonies</i> (1989) für 13 Streicher	
Mauricio Kagel	<i>Sexteto de cuerdas</i> (1953, rev. 1957)	Part. W.Ph.V. 487 Stimmen UE 13023
Ladislav Kupkovič	<i>Eine Serenade mit dem Beckenschlag</i> (1971) für Streichorchester <i>Souvenir</i> (1971) Version für Violine und Streichorchester. Ausgabe für Violine und Klavier	UE 15872
Alexander Mossolow	<i>I. Streichquartett</i>	Part. W.Ph.V. 529 Stimmen UE 8902
Arvo Pärt	<i>Fratres</i> (1977/1992) für Violine, Streichorchester und Schlagzeug <i>Cantus in Memory of Benjamin Britten</i> (1980) für Streichorchester und eine Glocke <i>Summa</i> (1980/1991) für Streichorchester <i>Festina Lente</i> (1988) für Streichorchester und Harfe ad libitum <i>The Introductory Prayers</i> (1992) für Streichorchester	Part. UE 19836 Part. UE 19286
Henri Pousseur	<i>Trait</i> (1961/62) für Streichorchester	
Wolfgang Rihm	<i>Adagio</i> (1969). <i>Satz (Variation)</i> für Streicher <i>Nachtordnung</i> (1976). <i>Sieben Bruchstücke</i> für 15 Streicher <i>Erscheinung</i> (1978). <i>Skizze über Schubert</i> für neun Streicher <i>Ländler</i> (1979). Fassung für 13 Streicher <i>Nature morte – Still Alive</i> (1979/1980). <i>Skizze</i> für 13 Streicher	Part. UE 16631
Alfred Schnittke	<i>Trio-Sonate</i> . Fassung für Streichorchester von Juri Baschmet (1989)	

Bei Werken ohne UE-Nummer Material nur leihweise.

