

Déploration
sur la mort de Gérard Grisey
for marimba and string quartet

2000

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James Wood

BRITISH MUSIC INFORMATION CENTRE,
10, Stratford Place, London, W.1

Déploration

sur la mort de Gérard Grisey

for marimba (5-octaves) and string quartet

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Commissioned by Robert Van Sice

Duration: 17 - 18 minutes

Note - this score contains revisions made in May 2001

Special symbols

Microtones (String Quartet)

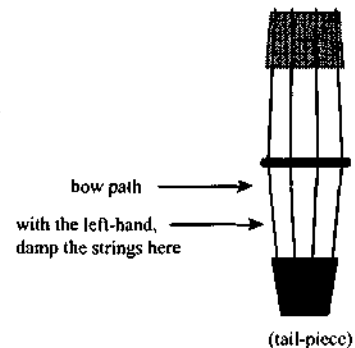
- ‡ 1/4-tone sharp
- ♯ 3/4-tone sharp
- ♭ 1/8-tone flat
- ♮ 1/8-tone sharp
- ♯ 3/8-tone sharp
- ♯ 5/8-tone sharp



Marimba - deadstroke played on the node, producing a harmonic 2 8ves higher. Whenever possible a harder (wound) mallet should be used.

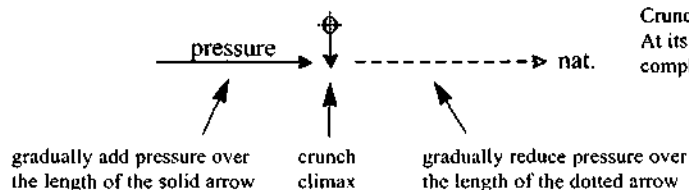


Cello - "whispered sound" play on strings III and IV, the other side of the bridge, near the bridge, whilst firmly damping the strings with 2 fingers between the bow and the tailpiece. The sound should be like breath, with no pitch at all.



m.s.t.
col leg ric.

molto sul tasto (if possible near the neck of the instrument)
In some cases it may be necessary or desirable to use a little hair as well as wood.
When followed by 'trattenuto' - at the end of the ricochet, gently draw the wood across the strings. Do not re-attack at the beginning of the 'trattenuto'.



Crunching sound produced by applying much pressure with the bow. At its most extreme, the pitch of the note should disintegrate into a complex of harmonics, almost like white-noise.

Programme Note

Déploration was written as a response to the sudden and tragically early death, in November 1998, of Gérard Grisey, and is dedicated to his memory.

Gérard was a great composer and a wonderful man. His music had a rare combination of warmth, depth, subtlety, drama and humour... and an unceasing preoccupation with detail. As one of the fathers of what has become known as 'spectralism', his work has been profoundly important in the evolution of contemporary music in the second half of the twentieth century. I feel privileged to have known him for many years.

The melodic material of *Déploration* is based on five of the Constellations proper to Grisey's birth date (17th June) - Gemini, Monoceros, Lynx, Canis Major and Canis Minor - each of these constellations is transformed by geometric rotation, in 30° steps around 360°, to reveal twelve basic permutations which form the basis of a continuously evolving melodic thread.

About half-way through the piece the musical discourse is suddenly and abruptly broken off. Up until this point the harmony has been coloured with microtones derived from the (inharmonic) spectrum of the marimba. What continues is a kind of miniature Requiem, whose harmony is now coloured by the (harmonic) spectrum of the stringed instruments - thus there is a kind of symbolic passing from inharmonic to harmonic. This 'Requiem' makes more than a passing reference to the motet, *Déploration sur la mort de Johannes Ockeghem*, by Josquin des Prés, whose text ends with the following verse -

Acoustres vous d'habis de doeuil,
Josquin, Pierson, Brumel, Compère;
Et ploures grosses larmes d'oeil:
Perdu avez vostre bon père.
Requiescant in pace. Amen.

...thus Josquin invites three colleagues to join with him in this tribute to the great Ockeghem, "vostre bon père". In a similar way, I have invited George Benjamin, Jonathan Harvey and Tristan Murail, three good friends both of mine and of Grisey's, to join me in this tribute. The invitation takes the form of four minute quotations, one from each of us.

As in the Josquin motet, this Requiem is underpinned by the first and last phrases of the plainchant "requiem aeternam... Amen", in Josquin's Phrygian adaptation. The Constellations and the plainchant are woven together into a rich, Josquin-like polyphony. Fortuitously, one of the versions of Canis Minor is the same as the first phrase of the plainchant 'requiem'.

Déploration was commissioned by Robert Van Sice, and written between September 1999 and March 2000.

JW

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To the memory of Gérard Grisey

Déploration

sur la mort de Gérard Grisey

James Wood

$\text{♩} = 60 \text{ ca.}$

I

Marimba

Violin I

Violin II

Viola

Violoncello

con sord.

mp

pp

mp

pp

con sord.

mp

con sord.

mp

ppp

This system of the score includes staves for Marimba, Violin I, Violin II, Viola, and Violoncello. The Marimba part is marked with a fermata. The string parts (Violin I, Violin II, Viola, and Violoncello) are marked 'con sord.' and feature melodic lines with dynamic markings of *mp* and *pp*. The Violoncello part includes fingering numbers (V, IV, III) and a *ppp* dynamic marking.

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5

Mar.

Vln I

Vln II

Vla

Vc.

m.s.t. v

mp

col leg.

mp

ppp

pizz

arco risonante

p

pp

This system of the score includes staves for Marimba, Violin I, Violin II, Viola, and Violoncello. The Marimba part is marked with a fermata. The Violin II part has a melodic line starting with 'm.s.t. v' and a dynamic marking of *mp*. The Viola part features a complex melodic line with fingering numbers (III, II, III, II, III, 5, 7) and dynamic markings of *mp* and *ppp*. The Violoncello part includes 'pizz' and 'arco risonante' markings with fingering numbers (II, IV/III) and dynamic markings of *p* and *pp*.

9

Mar.
Vln I
Vln II
Vla
Vc.

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14

Mar.
Vln I
Vln II
Vla
Vc.

pizz. arco
mp p
mp pp
nat. nat.
mp pp
'whispered'
nat. II V III 3 l.h.pizz
mp ppp pp (ppp)

In order to go legato from bar 14 - 15, this time the whisper sound can be played the normal side of the bridge (but damped in the equivalent place)

light, medium-soft mallets
delicato

17

Mar. *p*

Vln I pizz III II I *mp pp*

Vln II pos ord. col leg. IV *mp*

Vla *mp pp*

Vc. III II I III IV *mp pp*

20

Mar. *mp ppp*

Vln I arco *ppp mp*

Vln II col leg ric. *mp pp* tratt. *pp*
(balance viola and cello)

Vla m.s.t. II V IV *mp pp*

Vc. III bend the string sideways so the pitch rises as near as possible to one semitone *mp pp*

29

Mar. *mf pp p mp pp*

Vln I *col leg ric. mp pp tratt.*

Vln II *mp pp*

Vla *mp pp*

Vc. *mp pp*

32

Mar. *mf poco pp* *balance harmonic with nat.*

Vln I *nat. p mp*

Vln II *pizz. mf mp mf*

Vla *m.s.t. mf p nat. mp*

Vc. *'whispered' legato possibile! mp p mf mp*

34

Mar. *ppp* *pp*

Vln I *p*

Vln II

Vla *p* *mp* 'whisp.'

Vc. *pp*

37

Mar. *poco mf* *p* *mf* *p* *poco movendo*

Vln I *mp* *pp* *legato, dolce* *pp*

Vln II *mp* *p* *pp*

Vla *mp* *pp* *nat. m.s.t. V*

Vc. *mp* *pp* *poco in rilievo arco, nat.* *col leg ric.*

♩ = 66

mallets in this passage should be multi-timbral, so as to sound rather bright for the louder passages and extremely soft for the *ppp* passages

Musical score for measures 40-42, featuring five staves: Maracas (Mar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.).

- Mar.:** Starts at measure 40 with a triplet of eighth notes marked *poco f*, followed by a triplet of eighth notes marked *mp*, and then a series of sustained notes marked *pppp*.
- Vln I:** Features a triplet of eighth notes marked *mf*, followed by a triplet of eighth notes marked *pp*, and then a series of sustained notes marked *mp* and *pp*.
- Vln II:** Starts with *arco* and *col leg. ric.* marked *mf*, followed by a series of sustained notes marked *pp*.
- Vla:** Starts with *nat.* marked *mp*, followed by a series of sustained notes marked *pp*. Includes the instruction "bend the D-string sideways to 1/8-tone sharp".
- Vc.:** Starts with *pizz. s.v.* marked *mp*, followed by a series of sustained notes marked *pp*.

Measure numbers 40, 41, and 42 are indicated at the beginning of their respective staves.

Musical score for measures 43-45, featuring five staves: Maracas (Mar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.).

- Mar.:** Starts at measure 43 with a series of sustained notes.
- Vln I:** Features a series of sustained notes marked *senza sord.*
- Vln II:** Features a series of sustained notes marked *senza sord.*
- Vla:** Features a series of sustained notes.
- Vc.:** Features a series of sustained notes.

Measure numbers 43, 44, and 45 are indicated at the beginning of their respective staves.

46

Mar. *poco mf* 5

Vln I *pp* (balance vln II, vla, vlc) *mp* 1 II

Vln II *pp* 8va (p)

Vla *p* 7

Vc. II

semi-col leg ric.

49

Mar. *pp*

Vln I *pp* *tratt.* *energico... nat.* *poco f* 5 *pp sub.* *legato* *p*

Vln II *pp sempre* *legato* *p*

Vla *s.p.* *pp* *pp sempre* *legato* *p*

Vc. *pp sempre* *legato* *p*

53

Mar.

Vln I

Vln II

Vla

Vc.

energico...

poco f

p

p sempre

s.v.

p sempre

(balance vlc and vln II)

p sempre

(balance vla and vln II)

56

Mar.

Vln I

Vln II

Vla

Vc.

pp sempre

f brillante

p sub.

legato

f brillante

p sub.

(balance vln I)

(s.v.)

p

p

59

Mar. *(senza cresc.)* *mf* *mp* *mf* *ppp*

Vln I *poco mf* *p* *brillante* *poco f* *f* *p* (s.v.)

Vln II *p sempre* *poco f* *f* *brillante*

Vla *p sempre* *senza sord.* (s.v.) *p*

Vc. *senza sord.*

62

Mar. *mp* *p* *pp* *ppp* **movendo**

Vln I *molto legato (separate bows)* *mp poco mf* **movendo** *molto espress.* *vibr.* **H**

Vln II (s.v.) *molto legato (separate bows)* *p* *mp* *molto legato (separate bows)*

Vla *molto legato (separate bows)* *mp*

Vc. (s.v.) *molto legato (separate bows)* *p* *mp*

65 $\text{♩} = 72$

Mar. pp mf f sub. senza dim.

Vln I f ffz $pizz.$

Vln II f mp f *violent.* \rightarrow pressure

Vla f mp f *pizz. violent.* \rightarrow arco \rightarrow pressure

Vc. f mp f *violent.* \rightarrow pressure

68

Mar.

Vln I mf *arco* \rightarrow pressure

Vln II mf \rightarrow nat.

Vla mf \rightarrow nat.

Vc. mf \rightarrow nat. *S.V.*

poco tenuto ----- a tempo (♩ = 72)

71

Mar. -----

Vln I *poco tenuto* ----- *a tempo* (♩ = 72)
 ----- *nat.* -----
 ----- (s.v.) -----
 ----- 5 *p* ----- 5 ----- *molto ff*

Vln II -----
 ----- (s.v.) -----
 ----- 5 *p* ----- 5 ----- *molto ff*

Vla -----
 ----- (s.v.) -----
 ----- 5 *p* ----- 5 ----- *molto ff*

Vc. -----
 ----- *poco vibr. (warm)* ----- *piu vibr.* -----
 ----- 5 ----- *p* ----- 5 ----- *molto ff*

74

Mar. -----
 ----- heavier, medium mallets -----
 ----- 5 -----
 ----- (4) -----
 ----- 5 ----- 3 ----- 3 ----- 5 ----- 5 ----- 5 -----
 ----- *f* ----- *mf* ----- *f* ----- *mp* -----

Vln I -----
 ----- *ffmp* ----- *ff* -----
 ----- 5 -----
 ----- *f sost.* -----
 ----- *molto* -----

Vln II -----
 ----- *ffmp* ----- *ff* -----
 ----- *pizz.* ----- *arco* -----
 ----- 5 -----
 ----- *f sost.* -----
 ----- *molto* -----

Vla -----
 ----- *molto agitato* -----
 ----- *ff* -----
 ----- 5 ----- 6 -----
 ----- *pizz.* ----- *arco* -----
 ----- 5 -----
 ----- *ff* -----
 ----- *molto* -----

Vc. -----
 ----- *pizz.* -----
 ----- *ff* -----
 ----- 5 -----
 ----- *arco* -----
 ----- 5 -----
 ----- *f sost.* -----
 ----- *molto* -----

single-hand roll on the F#
dark, angry...

77

Mar. *f* *mf* *f* *ff* *L.H. ff* *R.H. mf*

Vln I *ff* *f* *mp*

Vln II *ff* *sfz* *ff* *mp* *ff*

Vla *sfz* *sfz* *ff* *(ff sempre)*

Vc. *ff* *f* *ff* *(ff sempre)*

s.v. pizz. arco pizz. arco

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80

Mar. *sfz* *l.v.*

Vln I *sfz sub.*

Vln II *sfz* *slap* *pizz.*

Vla *sfz* *arco* *pppp*

Vc. *sfz* *l.h. pizz.* *slap* *pizz.* *f* *arco* *col leg. ric.*

J = 66 static

83 soft mallets

Mar. *ppp* taking over from viola

Vln I arco *pp*

Vln II arco s.v. *pppp*

Vla *pp* (bend A-string sideways slightly) nat.

Vc. *pppp*

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87

Mar. (*sempre ppp*)

Vln I *pp*

Vln II (s.v.) *pppp sempre*

Vla *p* *ppp* discreet entry

Vc. s.v. *pppp* imperceptibly taking over from marimba

accel. -----

$\text{♩} = 72-76$

91

Mar. *pochiss'*

Vln I *pp delicato*

Vln II *ppp*

Vla *ppp*

Vc. *ppp*

accel. ----- $\text{♩} = 72-76$

p

s.v. sempre

p

agitato

f

p

f

94

Mar. *ppp*

Vln I

Vln II

Vla *mp sub.*

Vc. *p*

poco f

p

ric. (nat.)

nat.

piu accel. - - - - -

♩ = 72 poco rit. - - - - -

bright becoming softer

103

Mar.

f *pp*

piu accel. - - - - -

♩ = 72 poco rit. - - - - -

molto artic.

Vln I

Vln II

Vla

Vc.

sfmp *ff*

sf *ff*

sfz

sf *ff* *sfz*

♩ = 69 poco flessibile

soft

106

Mar.

pp

♩ = 69 poco flessibile

Vln I

Vln II

Vla

Vc.

pp *legato*

pp *legato*

pp *legato*

P *pp*

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109

Mar. *bright* *molto* *pp* *f* *p* *mp* *f* *p* *suddenly lively...*

Vln I *pizz.* *molto* *f* *arco* *mf* *p*

Vln II *pizz.* *molto* *mf* *p*

Vla *pizz.* *molto* *f* *arco s.v.* *mf* *p* *mf* *poco vibr.*

Vc. *molto* *sfmf* *mf* *p*

112

Mar. *p* *mf* *p* *poco rit.*

Vln I *pp* *mf* *f* *pizz.* *poco rit.*

Vln II *s.v.* *pp* *mf* *f* *pizz.*

Vla *pizz.* *sfz* *sfz* *arco* *mp* *p*

Vc. *mf* *f* *p* *pizz.* *p* *arco* *p*

♩ = 58 accel.

♩ = 69

115

Mar.

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

6 7 3 5 5

♩ = 58 accel.

♩ = 69

116

Vln I

Vln II

Vla

Vc.

mp *mp* *mf* *mp* *f* *pp* *mf*

p *mp* *mf* *mp* *f* *pp* *mf*

p *mf* *f* *mf*

mp *mf* *f* *mf*

pizz. arco

pizz. arco

pizz.

pizz. arco

s.v. 5

s.v. 5

5 5 5

mp
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accel. - - - - - ♩ = 72

118

Mar.

sfz *mp* *f* *mp* *f*

3 5 6 6

accel. - - - - - ♩ = 72

119

Vln I

Vln II

Vla

Vc.

mf *ff* *mp* *f* *f*

mp *f* *f* *f*

f *molto* *f* *f*

mp *f* *f* *f*

pizz. 3

(pizz.)

pizz. arco 5

pizz.

arco 5 IV III

pizz.

♩ = 84 sub.

127

Mar. *p* *mf* *mp* *mf* *f*

Vln I *sub.* *mp* *f* *mf* *p* *mf*

Vln II *arco* *mp* *f* *mf* *p* *mf*

Vla *mp* *f* *mf*

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

130

Mar. *f* *mf* *f*

Vln I *pizz.* *arco* *sfp* *f* *ric (nat.)*

Vln II *pizz.* *arco* *col leg ric.* *pizz.* *arco* *p* *f* *pizz.*

Vla *arco* *p* *f*

Vc. *arco* *p* *f*

151

Mar. *pp*

Vln I

Vln II *f* *pp* *mf* *f*

Vla *f* *pp sub.* *mf* *f* *mf* *f*

Vc. *fpp* *f*

154

Mar. *(sempre pp)*

Vln I *p* *mf* *p* *mf* *col leg ric.* *nat.*

Vln II *p* *f* *col leg ric.* *col leg ric.* *nat.*

Vla *f* *col leg ric.* *f*

Vc. *f* *mp* *mf* *f* *col leg ric.*

brighter

157

Mar. *mf* *mp ppp* *f*

Vln I *f* *pizz.* *arco* *espres., cantab.* *mp* *mf* *p*

Vln II *f* *sffz* *p* *mp* *mf* *p*

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

Vc. *nat.* *sfnf* *f* *mp* *mf* *f*

Measures 157-160. Maracas part includes dynamics *mf*, *mp ppp*, and *f*. Violin I includes *f*, *pizz.*, *arco*, *espres., cantab.*, *mp*, *mf*, and *p*. Violin II includes *f*, *sffz*, *p*, *mp*, *mf*, and *p*. Viola includes *f*, *pizz.*, *arco*, *mp*, and *mf*. Violoncello includes *nat.*, *sfnf*, *f*, *mp*, *mf*, and *f*. Fingerings 5, 6, and 3 are indicated.

160

Mar. *p* *mf* *p*

Vln I *f* *ric. (nat)* *mf* *p* *mf* *p* *mp*

Vln II *arco* *p* *f* *col leg ric.* *mf* *nat.* *p < mf* *f*

Vla *p* *mf* *p*

Vc. *p* *pizz.* *arco* *smf p* *mf* *f*

Measures 160-163. Maracas part includes dynamics *p*, *mf*, and *p*. Violin I includes *f*, *ric. (nat)*, *mf*, *p*, *mf*, *p*, and *mp*. Violin II includes *arco*, *p*, *f*, *col leg ric.*, *mf*, *nat.*, *p < mf*, and *f*. Viola includes *p*, *mf*, and *p*. Violoncello includes *p*, *pizz.*, *arco*, *smf p*, *mf*, and *f*. Fingerings 5, 3, and 5 are indicated.

169

Mar. *bright* *soft*

Vln I

Vln II

Vla

Vc.

mf f mf f p mp

mf f mf f

f sfz p mf mp mf

f sub. mp mf

mf f sfz p mf

172

Mar. *animando* *bright*

Vln I

Vln II

Vla

Vc.

p f senza dim. 3 p mp mp

animando

p mp mf

ric. (nat.) leggiero nat. mf espr. mf

fp f mf mp f mf

p mf mp mf

175

Mar. *f* *p sub.* *f* *p* *ppp*

Vln I *p* *molto f* *f* *colla voce*

Vln II *f* *mp* *f intenso* *con sord.* *mf intenso* *mp dolce*

Vla *mp* *p* *molto* *f* *mp*

Vc. *pizz.* *arco* *sfz* *mp* *p* *con sord.* *pppp*

(♩ = 88) *♩ = 72 rit.* *♩ = 54*

soft

s.v. *molto espr., appassionato* *tenderly*

(tempo flessibile)

178

Mar. *pp*

Vln I *con sord.* *mp molto espres.* *f piu intenso*

Vln II *mf* *f*

Vla *con sord.* *pppp* *p*

Vc. *flaut.*

(senza cresc.) *H appassionato*

181

soft mallets

Mar. *pppp*

Vln I *mp* *H espr.* *mf cantabile, dolce*

Vln II *mf*

Vla *mp espr.* *mf*

Vc. *mp* *mp*

184

Mar. *pp*

Vln I *mf*

Vln II *s.v.(cold)* *pppp* *H warm, intense* *poco f dolce*

Vla *s.v.(cold)* *pppp* *poco mf*

Vc. *s.v.(cold)* *pppp* *(balance viola)* *poco mf*

187

Mar. *ppp*

Vln I *p* *mp molto espres., dolce*

Vln II *p* *mp*

Vla *p* *mp* warm, dark...

Vc. *pppp*

190

Mar. *pppp*

Vln I *p* *vibr.* *s.v., cold long*

Vln II *mp dolce* *s.v., cold long*

Vla *pp* *s.v., cold long*

Vc. *ppp* *s.p.* *nat., s.v., cold long*

poco rit.

pause long enough to allow mallet change and senza sord.

193 heavier, brighter mallets

♩ = 76 sub. agitato

♩ = 80 sub. agitato

long

Mar. *sfz* *mp* *mf* *f* *f* *p*

Vln I senza sord.

Vln II senza sord.

Vla senza sord. arco pizz. sul pont. *sfz* *sfp* *f* *long* *col leg ric.* *pp* *mf*

Vc. senza sord. arco pizz. sul pont. *sfz* *sfp* *f* *long* *col leg ric.* *p* *mf*

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196

Mar. *mf* *mp* *poco* *mf* *f*

Vln I *pp* *f* *sost.* *ff* *s.v. V*

Vln II *p* *f* *f* *sost.* *ff* *s.v. V*

Vla *mf* *f* *p* *mf* *pp* *mf* *ff* *nat.* *5*

Vc. *arco* *pizz.* *mf* *ff* *arco* *5*

199 $\text{♩} = 84$

Mar. f mf fp f p

Vln I sfz f ff mf

Vln II sfz sfp ff mp ppp

Vla sfz sfz sfz mp mf

Vc. sfz sfz sfz mf

pizz. *arco* *pizz.* *scherzando...*

202

Mar. mp f p p

Vln I mf f mp f *col leg ric.*

Vln II mf f f mf p mf p mf

Vla f f sfz mp *grazioso*

Vc. mf f mf sfz p mp *grazioso*

pizz. *arco* *arco col leg ric.* *nat.* *pizz.* *arpegg.* *III* *II*

205 *scherzando*

Mar. *mp* *pp* *p sub.* *molto* *f*

Vln I *mp* *mp* *poco f* *ppp* *f*

Vln II *p* *mp* *poco f* *mp* *mf*

Vla *mf* *poco f* *f*

Vc. *mp* *f* *p* *f*

arco *pizz.* *arco* *pizz.* *arpegg.* *arco* *col leg ric* *(c.l.)*

208

Mar. *p* *mp* *p* *f*

Vln I *f* *mp* *f > mf* *mp* *p* *p* *mf*

Vln II *f* *mp* *p* *mf* *mf*

Vla *f* *p* *mf*

Vc. *nat.* *ff* *mp* *p* *f*

(balance viola)

211

Mar. $\text{♩} = 88$ long f p f

Vln I semi-col leg. ric long tratt. f p ppp mf p nat. sub.

Vln II f $poco\ mf$ sfz f

Vla arco semi-col leg. ric long tratt. f p pizz. f

Vc. mf p long pizz. f

214

Mar. p mf f mf

Vln I f p mp mf

Vln II arco III IV f fmp mf

Vla arco vibr. $p\ dolce\ (sost.)$ pizz. f

Vc. $f\ sempre$

223

Mar. *mp* *f* *pp* *f sub.* *ff*

Vln I *mf* *mp < sfz* *f* *ff*

Vln II *mf* *f* *p* *mf* *ff*

Vla *poco mf* *ff*

Vc. *arco* *pizz.* *pp* *mf* *f* *p* *mp* *ff*

pesante

molto agitato (♩ = 96 - 100)

226

Mar. *p* *f* *f* *mp* *mf* *mp*

Vln I *ff* *mp* *f* *mf*

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

Vla *p* *mf*

Vc. *arco* *pizz.* *f* *mf* *f*

molto agitato (♩ = 96 - 100)

229

Mar. *mf sfz sfz poco mf poco*

Vln I *pizz. arco sfz mf f mf*

Vln II *mf f mf*

Vla *f mf f mf*

Vc. *pizz. arco sfp sfz sfz mf*

scherzando...

spread before the beat if possible, use the back of the thumb-nail

232

Mar. *mf f mf f mp*

Vln I *f sfz mf ff*

Vln II *f (sost.) mf ff*

Vla *f (sost.) mf ff*

Vc. *f mf ff*

235

Mar. *ff* *sfz* *sfz*

Vln I *f* *mf* *ff* *f molto, sost.*

Vln II *f* *ff* *f molto, sost.*

Vla *f* *ff* *f molto, sost.*

Vc. *f* *ff*

pizz. *arco* *arco*

238

Mar. *sfz* *pp* *sfz* *sfz* *sfz*

Vln I *f molto, sost.*

Vln II *f molto, sost.*

Vla *f molto, sost.*

Vc. *f molto, sost.*

241

Mar. *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f* *p* *sfz*

Vln I *ff* *violento*

Vln II *ff* *violento*

Vla *ff* *violento* (*sost.*)

Vc. *ff* *violento* (*sost.*) *ppp*

$\text{♩} = 72$ (as if suddenly frozen)

244

Mar.

Vln I

Vln II

Vla

Vc. *cold, static*

249

Mar.

Vln I

Vln II

Vla

Vc.

Preview File Only

254

light, medium-soft mallets

imperceptible entry
s.v.

poco

mf

poco vibr.

mp

pizz.

mf

col leg. I II nat.

mp

ppp

259

Mar.
Vln I
Vln II
Vla
Vc.

264

Mar.
Vln I
Vln II
Vla
Vc.

s.v. —————> poco vibr. (warm) —————> exagg. vibr. nat.
I II I II III II

poco f mf mf mf

pizz. port. col leg. II nat.

mf > ppp

269

Mar.

Vln I

Vln II

Vla

Vc.

JW...
*leggiero, delicato,
 playfully*

pp mp p f pp sub.

Bars 274-288, 325-372 and 384 to the end - in these sections the Hauptstimmen can be played espressivo, with a little vibrato, but the non-hauptstimmen parts should be played senza vibrato.

273

Mar.

Vln I

Vln II

Vla

Vc.

gently flowing ($\text{♩} = 72$ sempre)
 soft mallets
 if possible keep a brighter mallet (outside left) ready for the harmonics in bar 289
sempre legato

Re -
PPP

gently flowing ($\text{♩} = 72$ sempre)

s.v.

con sord. *pp*

arco con sord. *H pp*

con sord. *H pp*

espr. 3 5 3

pp

con sord. *H pp*

pp 3 3 5

H 7

278

Mar.

Vln I

Vln II

Vla

Vc.

283

Mar.

Vln I

Vln II

Vla

Vc.

qui em

(sost...) poco

p dolce

(from marimba)

poco

poco

Re quem

use a harder (wound) mallet for the harmonics, as before

289

Mar. *mf* *pp*

Vln I

Vln II

Vla

Vc.

♩ = 126 sub.

294

♩ = 126 sub.
GB...
senza sord.

Mar.

Vln I *pp* *mf* *mp* *pp* *ppp* *f* *mp*

Vln II *f*

Vla *mf* *mp*

Vc. *mf* *mp*

col leg ric.

senza sord.

senza sord.

bend the string

♩ = 72

297 fairly bright, light, yarn mallets

Mar. *mf* *poco f* 5

Vln I *p* *pizz.* *arco* *poco f mp* 5

Vln II *p* *f* *poco f* *mp* 3

Vla *f* *pizz. arco* *poco f mp* 3

Vc. *f* *poco f* *pp*

s.v. *tratt.* gradually turn the bow over → *nat.*

sounding: $\frac{2}{4}$

ric. (nat.)

tempo rubato, colla voce

300

Mar.

Vln I

Vln II

Vla *p* *freely...* *mf* *p* 3 5

Vc.

JH...

304

Mar. *accel.* - - - - - ♩ = 80

Vln I *accel.* - - - - - ♩ = 80
TM...
f 6

Vln II *mf*

Vla *ff intenso* 5 *f*

Vc.

307

Mar.

Vln I *p* *mp* *mf dolce* 3 5

Vln II *p* (balance vln I) *molto* *f* 5 5 *mp*

Vla *p* (balance vln I) *mp* *f* *p* *col leg ric.* *tratt.*

Vc. *quasi echo* *mp* 8:6 *p* (balance vln II) *molto* *f*