

The background of the cover features a large, stylized American flag. The stripes are horizontal and slightly wavy. In the foreground, the silhouettes of two people are visible, one on the left and one on the right, appearing to be standing on a stage. The overall lighting is soft and slightly faded.

Nostra Culpa

for dramatic voice and string orchestra

Eugene Birman

on a libretto by Scott Diel

january-february 2013

Nostra Culpa.

to my family, and all those whom I hold dear.

“Though I die and die again a hundred times,
That my bones turn to dust, whether my soul remains or not,
Ever loyal to my Lord, how can this red heart ever fade away?”
JEONG MONGJU (PO EUN)

I am not an Estonian. Nor am I a politician, and despite studying, researching, and even teaching economics, I am not truly an economist either. Whether I like it or not, and since childhood I have questioned it every day, I am a composer. My words are musical phrases; my language is sound; my grammar is harmony. I cannot give answers to the questions a piece like this raises, due to its inherent nature, other than those answers which are manifested as music. They are still answers and yet they do not pick a side or crown a winner. I hope that they reach the heart instead, and that the winner, should there ever be one, is each and every individual who faces the question of having enough food to feed his or her family as a result of the financial crisis. For this individual, the rhetoric of austerity and stimulus is equally as absurd as it is for me – the composer.

What is this piece and what should it be? I answer only these questions and I do so briefly. I wanted to create a piece that would transcend its time and its moment – something that was more than a commentary on a specific Twitter dispute but a statement on disputes themselves. It is shameful when music is used for political purposes but similarly disappointing when music seeks to exist in a vacuum, self-contained without the context of a world around it, and the personalities therein. Here, I sought to find a place of relevance for a new piece, one that was not only a musical setting of the financial crisis and two personalities who, for many, define it, but a product of this current event, as well. This piece comes out of our crisis and its musical language – or should I say, mine – has been indelibly affected as a result of what has happened in the last five years. It is scarred, it is at times absurd, otherworldly, primal, beautiful, and, in some way and surely by the end: it is hopeful as well.

1 March 2013 – Oxford, UK

Libretto – “Nostra Culpa” by Scott Diel

I.		II.	
Economic triumph?	Stimulate!	Austerity in the wasteland	Gray apartments
A natural experiment	Estonian rhapsody	Dumb & silly East Europeans	Just wogs
Wonders of austerity	Austerians	Unenlightened	Someday will understand
Economic triumph?	Stimulate!	Nostra culpa	Nostra culpa
Poster child?	Fiscal stimulus trumps	Frozen pensions	smug, overbearing & patronizing
Incomplete recovery	Increased public debt	Lowered salaries	Sh*t on East Europeans
	Devalue!	Internal devaluation	Chill
		Nostra culpa	Nostra culpa

Performance notes

- The two movements should not be played attacca. Instead, a moment of rest or breath should be observed in between the two movements.
- The singer’s part is distinctly printed as not *quite* within the pacing and time signatures of the rest of the piece. The singer should feel a degree of freedom to perform the given sections, without neglecting those entrances, sections, etc. in which her part has a direct relationship with the orchestra. In general, the singer must enjoy autonomy from the ensemble and yet become timbrally a part of the group in sections, as indicated.
- A variety of bowing techniques are used, including: SOPRA PONT, MOLTO SUL PONT, QUASI SUL PONT, NORM, QUASI NORM, SUL TASTO, SOPRA TASTO as well as other possible specific indications. Musicians should assume that NORM and QUASI NORM are more or less identical, though QUASI NORM should be played in a slightly different color. The indications are listed above in a sort of geographical gradient from bridge to fingerboard, whereas SOPRA PONT should be played almost directly over the bridge and is fairly pitchless (though by no means intruding past the bridge to the other side of the strings), MOLTO SUL PONT and QUASI SUL PONT corresponding degrees toward the middle of the bowed area. SUL TASTO and SOPRA TASTO are played toward the fingerboard, and in the case of the latter, a considerable extent over the fingerboard.
- If unmarked, musicians should assume that a given passage is to be played NORM and with minimal vibrato.
- Notes with square noteheads are indicated in the score and parts as “crunch.” Unless otherwise stated, this effect should be approached with a gradual increase in bow tension.
- Notes with “x” noteheads indicate an unpitched effect in the strings, such as bowing on the side of the instrument in the first movement, or completely unpitched col legno in the second movement. In any case, the technique will always be indicated and marked. Notes with “x” noteheads in the singer’s part indicate unpitched (whispered, spoken, yelled) or half-pitched notes with specific indications given.
- Notes with no noteheads are generally a continuation of a glissando, as a duration given.
- In some cases, an arrow may be used to represent the duration of a note, like in bar 43 of the first movement. The note is played until the end of the arrow.
- Crescendi, decrescendi, glissandi, and tremoli should always start gradually when going towards a note and end gradually when coming away from a note.
- Dynamics are given as absolutes and should be done precisely to create the correct balance of timbre and harmony in any given place. However, balance must also be kept between orchestra and singer. The singer is not always necessarily heard above the orchestra but commonly *through* the orchestra. In several cases, the voice is simply a color of the orchestra. Generally, the orchestra is meant to support the singer and not necessarily make way for her.
- Unless specifically indicated, bowings should not be coordinated and all musicians should maintain independence from each other in their interpretation unless indicated otherwise, for example: “WITH VLN.”

Commission: Estonian Composers Union for Estonian Music Days 2013, written for Iris Oja and the Tallinn Chamber Orchestra.

Instrumentation: Dramatic voice and string orchestra (9 violins, 3 violas, 2 ‘cellos, 1 contrabass)

Duration: approx. 15 minutes

Nostra Culpa

string orchestra and dramatic voice

on a libretto by Scott Diel

E. A. Birman (b. 1987)

I.

Fractured ♩ = 56

Score for Voice, Violin I, Violin II, Viola, and Cello, featuring various musical notations and performance instructions.

Voice: *molto sul pont. close to pitchless*, *norm., con vib. crunch*, *ppp*, *pp*

Vln I: *molto sul pont. close to pitchless*, *strum pizz.*, *sopra pont. essentially pitchless, with only the gliss. motion being heard*, *7:4*, *3*, *3*, *0*, *fff*, *ppp*, *pp*

Vln II: *molto sul pont. close to pitchless arco*, *con molto vib.*, *crunch*, *strum pizz.*, *3*, *3*, *fff*, *ppp*, *pp*

Vln II (continued): *molto sul pont. close to pitchless*, *arco*, *with Cb.*, *arco*, *3*, *3*, *going out of tune*, *7:4*, *f*, *subito p*, *ppp*, *ppp*

Vln II (continued): *sopra pont. essentially pitchless*, *norm.*, *crunch*, *molto sul pont., molto gentile*, *ppp*, *ff*

Vln II (continued): *strum pizz.*, *5:4*, *mf*, *f*, *ppp*, *ff*

Vln II (continued): *col legno bruto*, *fff*

Vla.: *molto sul pont. close to pitchless arco*, *ricochet*, *5:4*, *fff*, *ppp*, *col legno bruto*, *fff*, *sopra pont.*, *sopra tasto*, *ppp*, *pp*

Vla. (continued): *molto sul pont. close to pitchless arco*, *col legno bruto*, *fff*, *sopra pont.*, *sopra tasto*, *ppp*, *pp*

Vc.: *molto sul pont. close to pitchless like an accel.*, *crunch*, *norm.*, *like a trem.*, *7:4*, *ppp*, *subito p*, *ppp*, *pp*, *pp*

Vc. (continued): *molto sul pont. close to pitchless*, *crunch*, *norm.*, *like a trem.*, *7:4*, *ppp*, *subito p*, *ppp*, *pp*, *pp*

Cb.: *molto sul pont. close to pitchless arco*, *pure tone:*, *ppp*, *pp*, *ppp*, *sost.*

Voice

Vln I

Vln. II

Vla.

Vc.

Cb.

(allarg. poco a poco)

Voice

Vln I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 4 is divided into systems for different instruments. The top system is for the Voice, with a tempo marking of *(allarg. poco a poco)*. The Violin I and Violin II parts feature complex rhythmic patterns with triplets and dynamic markings ranging from *ppp* to *f*. The Viola part includes specific performance instructions like *arco* and *pizz.*, along with dynamic markings such as *pp* and *fppp*. The Violoncello and Contrabasso parts are primarily sustained notes with dynamic markings like *ppp sost.* and *quasi sul pont.*. The score is annotated with various performance directions such as *quasi sul pont.*, *molto sul pont.*, *sopra tasto*, and *norm.*, indicating specific playing techniques and dynamics.

(allarg. poco a poco) -----

Voice

The musical score is divided into systems for different instruments and voice. The top system is for the Voice, with a tempo marking of (allarg. poco a poco) and a performance instruction of *molto sul pont.* The second system is for Violin I (Vln I), featuring dynamics such as *mf*, *f*, *ppp*, and *mp*, along with articulations like *quasi sul pont.* and *norm.* The third system is for Violin II (Vln II), with dynamics including *ppp*, *f*, *fppp*, and *f*, and articulations like *quasi sul pont.* and *norm.* The fourth system is for Viola (Vla.), with dynamics such as *sfz*, *ppp*, *f*, *fppp*, and *ppp*, and articulations like *quasi sul pont.* and *arco*. The fifth system is for Violoncello (Vc.) and Contrabasso (Cb.), both playing *ppp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

8 (allarg. poco a poco) -----

Heroic and incisive ♩ = 60

f sost.

E - co - no - mic tri - - umph -

f sost.

f sost.

f sost.

f sost.

f sost.

Sul E

f sost.

Sul E

f sost.

Sul E

f sost.

(norm.)
Sul E

f sost.

(quasi sul pont.) 3

ppp

(quasi sul pont.)

p

ppp < *p*

(molto sul pont.)

mfppp

norm.
like a short rustling

mfppp < *ppp*

ppp

norm.
like a short rustling

(quasi sul pont.)

norm.

p *ppp* sost.

quasi sul pont.

sopra pont.

p

ppp

ff

ff

ff

11 *out of breath and almost as an exhale* **ff**

Voice **p** hummed: Sul G *molto vib. e pesante*

or as fast as possible
cue with singer: **ff** Sul A 5:4 **p** **sf**

or as fast as possible
cue with singer: **ff** Sul A (over A and D strings) Sul G *molto vib. e pesante* Sul A **p** **sf** **p sost.**

or as fast as possible
cue with singer: **ff** *con vib. so that the quarter-tone above is very present: norm.* **p**

or as fast as possible
cue with singer: **ff** Sul A **p** Sul G *molto vib. e pesante* **f**

or as fast as possible
cue with singer: **ff** Sul A **p**

rhythms can be approximated as a general accel. **f** Sul A 5:4 **p**

rhythms can be approximated as a general accel. **f** **p**

rhythms can be approximated as a general accel. **f** **p**

rhythms can be approximated as a general accel. **f** **p** **subito p**

norm. **f** **pp** *molto sul pont.* **p** **5:4**

quasi sul pont. **f** **ppp** *molto sul pont.* **p** **mp** **3** **5:4** **3**

quasi sul pont. **f** **ppp** *norm.* **p**

quasi sul pont. **f** **ppp** *norm.* **p**

quasi sul pont. **mf** **ppp** *crunch* **p** **un po di vib. - - - -**

quasi sul pont. **mf** **ppp** *crunch* **p** **5:4**

molto sul pont. **p** **ppp** *crunch* **p** **5:4**

close to pitchless **p** **ppp** **p** **5:4**

14 [hummed] → *con vib.* hummed: 0

Voice

Sul A *pp sost.* Sul G *f* pizz. resonant: *pp* Sul D arco *con molto vib., as a gliss. to A#* *pp*

Vln I like a soft brush, then losing energy and timbre: *subito pp* Sul G *sf* Sul A *pp* pizz. resonant: *pp* Sul G arco *f sost.*

Vln II *mp* *pp* *sf* pizz. resonant: *pp* Sul D *con vib.* *f* *pp sost.* *quasi sul pont.*

Vln. II *pp* *pp* *f* *pp* *molto sul pont. → norm. close to pitchless*

Vla. (over D and G strings) *mp* *pp* *quasi sul pont.* *norm.* *quasi sul pont.*

Vc. *con molto vib.* *subito pp* *fpp* *crunch norm.* (over A and D strings) *fpp* *ff* *pp*

Cb. *mp* *mp* *p* *molto sul pont.* *light and graceful:* *p* 5:4

17 [hummed]

Voice: *p* *mf* *ff* *un po di vib.* *con molto vib. fff* *subito fff* *nonvib. sffz* *con molto vib.*
 A na - tu - ral - - - - - ex - - - - - pe - - - - - ri - ment

Sul D Sul A *con molto vib., as a gliss. to A#* *molto sul pont.*

Vln I: *f* *molto sul pont.* *arco* *f* *molto sul pont.* *arco* *f* *molto sul pont.* *(quasi sul pont.)* *molto sul pont.* *(norm.)* *molto sul pont.* *(norm.)* *molto sul pont.* *(quasi sul pont.)* *molto sul pont.*

Vln II: *(norm.)* *molto sul pont.* *(norm.)* *molto sul pont.* *(quasi sul pont.)* *molto sul pont.*

Vla.: *fpp* *f* *(norm.)* *molto sul pont.* *(norm.)* *molto sul pont.*

Vc.: *(norm.)* *molto sul pont.* *mf* *norm. con vib.* *mfpp* *con molto vib.* *(molto sul pont.)* *norm. con vib.* *fp* *con molto vib.*

Cb.: *mf* *f*

Sul G -----

Sul G -----

20

out-of-control vib. *fff*

spoken dramatically, somewhat sarcastically and biting, as if in reply to a foolish question: *3*

Wonders of aus-te-ri-ty?

pesante: *fff* *mp* *pp* *quasi sul pont.*

pesante: *fff* *mp* *pp* *quasi sul pont.*

pesante: *fff* *mp* *pp* *quasi sul pont.*

pesante: *fff* *mp* *pp* *quasi sul pont.*

Sul G *pesante:* *fff* *mp* *ppp* *quasi sul pont.*

pesante: *fff* *mp* *ppp* *quasi sul pont.*

pesante: *fff* *mp* *ppp* *quasi sul pont.*

con molto vib. *pesante:* *fff* *mp* *ppp* *quasi sul pont.*

(Sul G) *pesante:* *fff* *mp* *ppp* *quasi sul pont.*

con molto vib. *fff* *mp* *pp* *quasi sul pont.*

fff *mp* *ppp* *quasi sul pont.*

con molto vib. *fff* *mp* *pp* *quasi sul pont.*

arco *molto sul pont. close to pitchless* *crunch* *crunch molto sul pont.*

crunch *fff* *mp* *ppp* *quasi sul pont.*

arco *molto sul pont. close to pitchless* *crunch* *crunch molto sul pont.* *(nontrem.)* *ppp sost.*

strong bow motion across body of instrument - unpitched *pp*

strong bow motion across body of instrument - unpitched *pp*

strong bow motion across body of instrument - unpitched *pp*

strong bow motion across body of instrument - unpitched *p*

strong bow motion across body of instrument - unpitched *p*

strong bow motion across body of instrument - unpitched *p*

strong bow motion across body of instrument - unpitched *pp*

23 *subdued but still somehow unstable:* *mp sost.* *con molto vib.* -----, -----

Voice
E-co-no-mic tri - - - - - umph - - - - - ?

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *con sord.* *pp* *sfz* *mf* *p* *Sul G* *(norm.)*

pp *con sord.* *pp* *mf* *p* *(norm.)* 7 3 3

pp *con sord.* *pp* *mfpp* *mf* *p* *(norm.)*

pp *con sord.* *pp* *subito mf* *p* *(norm.)* 3

pp *con sord.* *pp* *mf* *p* *(norm.)* 3 3

pp *con sord.* *pp* *mf* *p* *(norm.)* 7

pp *con sord.* *pp* *mf* *p* *(norm.)*

(molto sul pont.) *crunch molto sul pont.* *crunch quasi sul pont.* *norm.* *subito mf* *p* 3 3

(molto sul pont.) *crunch molto sul pont.* *crunch quasi sul pont.* *norm.* *sfz* *p* *mf* *p*

(molto sul pont.) *norm.* *ppp* *mf*

26 expansive: *ff* con vib., almost touching the "E" hummed: *mf* as loud as possible *ff* bleak, strong: *ff*

Voice Pos - - - - - ter child - - - - - ?

(norm.) *ff* *p* *sfz* *fff* *mf* *fp*

(norm.) *ff* *p* *sfz* *fff* *sfz*

(norm.) *ff* *p* *sfz* *mf* *fff* *p*

(norm.) *ff* *p* *sfz* *un po di vib.*

sempre Sul G *ff* *p* *subito p* *sfz* *fff* *p*

quasi sul pont. (can be approximated) *ff* *p* *sfz* *p*

quasi sul pont. *ff* *p* *sfz* *fff* *crunch sopra pont.* *molto sul pont.*

quasi sul pont. *ff* *p* *sfz* *p*

quasi sul pont. *ff* *p* *sfz* *fff* *crunch* *molto sul pont.*

quasi sul pont. *ff* *p* *sfz* *ff* *sopra tasto* *developing intense bow pressure:*

quasi sul pont. *ff* *p* *sfz* *subito p* *subito p* *ff* *sopra tasto* *developing intense bow pressure:*

quasi sul pont. *ff* *p* *sfz* *ff* *sopra tasto* *developing intense bow pressure:*

quasi sul pont. *ff* *p* *sfz* *subito p* *sopra pont.* *pure tone: pp* *up/down harmonic series: p* *pure tone: mp*

quasi sul pont. *sfz* *molto p* *subito p* *sopra tasto* *pure tone: pp*

quasi sul pont. *p* *intense and brooding: ff* *subito p* *pure tone: pp*

Voice

(quasi sul pont.) → molto sul pont. *f*

quasi sul pont. con sord. *p*

Vln I

(quasi sul pont.) → molto sul pont. *f*

(quasi sul pont.) *fff* subito *p* *fp*

un po di vib. [can stop note earlier to put mute on instrument]

sopra pont. *pp* *pp*

(quasi sul pont.)

(quasi sul pont.)

Vln. II

(molto sul pont.) → crunch → norm. *mf* *p* *fff* subito *p*

(molto sul pont.) → norm. *fp* subito *mf*

(molto sul pont.)

(molto sul pont.) → norm. *p*

quasi sul pont. *p*

Vla.

→ quasi sul pont., almost a crunch *ff*

→ quasi sul pont., almost a crunch *ff*

→ quasi sul pont., almost a crunch *ff*

→ quasi sul pont. *pp*

quasi sul pont. *p*

Vc.

→ quasi sul pont. *ff*

strong bow motion across body of instrument - unpitched *p*

strong bow motion across body of instrument - unpitched *p*

con sord. *p*

con sord. *p*

Cb.

→ quasi sul pont. *ff*

strong bow motion across body of instrument - unpitched *p*

Voice

(quasi sul pont.) molto sul pont.

Vln I

(quasi sul pont.) molto sul pont.

Vln. II

(quasi sul pont.) molto sul pont.

Vla.

(quasi sul pont.) molto sul pont.

(norm.)
senza sord.
ppp

Vc.

(quasi sul pont.) molto sul pont.

Cb.

Score for Voice, Vln I, Vln II, Vla, Vc, and Cb. The score is divided into two systems, each with five staves. The first system includes the Voice part and the first four string staves. The second system includes the fifth string staff and the Cb part.

System 1:

- Voice:** Starts with *(molto sul pont.)* and *ff*. Includes a triplet and a *pesante* marking. Ends with *mf* and *prophetic:*.
- Vln I:** Starts with *(molto sul pont.)* and *p*. Includes *con molto vib. (almost like a trill)* and *pppp*. Ends with *ppp sost.*
- Vln II:** Starts with *(molto sul pont.)* and *ppp*. Includes *con molto vib.* and *sfz*. Ends with *ppp sost.*
- Vla:** Starts with *(molto sul pont.)* and *mf*. Includes *con molto vib.* and *sfz*. Ends with *ppp sost.*
- Vc:** Starts with *(molto sul pont.)* and *pp*. Includes *con molto vib.* and *sfz*. Ends with *ppp sost.*
- Cb:** Starts with *(molto sul pont.)* and *ppp*. Includes *con molto vib.* and *sfz*. Ends with *ppp sost.*

System 2:

- Vln I:** Starts with *(norm.)* and *pppp*. Includes *developing intense bow pressure:* and *con molto vib.*. Ends with *ppp sost.*
- Vln II:** Starts with *(norm.)* and *ppp*. Includes *developing intense bow pressure:*. Ends with *ppp sost.*
- Vla:** Starts with *(molto sul pont.)* and *mf*. Includes *con molto vib.* and *sfz*. Ends with *ppp sost.*
- Vc:** Starts with *(norm.)* and *pp*. Includes *developing intense bow pressure:*. Ends with *ppp sost.*
- Cb:** Starts with *(norm.)* and *ppp*. Includes *developing intense bow pressure:*. Ends with *ppp sost.*

Dynamic and Performance Markings:

- Dynamic Range:** *pppp*, *ppp*, *pp*, *p*, *mf*, *ff*, *fff*, *ppp sost.*
- Articulation:** *molto sul pont.*, *pesante*, *con molto vib.*, *sfz*, *subito p*, *senza sord.*, *exaggerated bow motions*, *up/down harmonic series:*, *crunch quasi sul pont.*
- Tempo/Character:** *(norm.)*, *prophetic:*
- Other:** *3* (triplets), *sfz* (sforzando), *ppp sost.* (pianissimo sostenuto)

molto rubato - rhythms given can be treated with approximation, but overall gesture should be preserved!

unrefined, almost shrill, then disintegrating: **fff** sost.

36

Voice

plete (norm.) almost a crunch; heavy bow pressure **mf** *sopra tasto* Re - co - - - - - 5:4 - - - - - ve - ry **fff** sost.

Vln I

(sopra pont.) almost a crunch; heavy bow pressure **mf** *sopra tasto* **pppp** *subito pp* **p** *norm.*

(sopra tasto) crunch *sopra tasto* **ffppp** **p** *norm.*

(sopra tasto) crunch *sopra pont.* **ffppp** **p** *norm.*

(quasi sul pont.) crunch *sopra pont.* **ffppp** **p** *norm.* **fp**

(sopra tasto) almost a crunch; heavy bow pressure **mf** *sopra pont.* **pppp** *subito pp* **p** *norm.*

(molto sul pont.) almost a crunch; heavy bow pressure **mf** *sopra pont.* **pppp** *subito pp* **p** *norm.*

Vln. II

(sopra pont.) crunch **ffppp** **p** *norm.*

(norm.) crunch *sopra tasto* **ffppp** **p** *norm.*

(sopra pont.) almost a crunch; heavy bow pressure **mf** *sopra tasto* **pppp** *subito pp* **fp** **fp**

(sopra tasto) almost a crunch; heavy bow pressure **mf** *sopra tasto* **pppp** *subito pp* **p** *norm.*

Vla.

(sopra tasto) crunch *sopra pont.* **ffppp** **fp** **fp** *norm.*

(quasi sul pont.) *sopra pont.* **pppp** **p** *norm.*

Vc.

(sopra pont.) **pppp** **p** **ppp** **sfz**

(sopra tasto) **pppp** **pp** **f** **p**

Cb.

(sopra tasto) **pppp** **pp** un po di vib.

39 wider, colored vib: (to as "mezzo" as it can be) *mf* petulant, intense, grandiose: *fff* *sost.* half-spoken, half-sung, like an announcement: *f*

Voice: *Sti - - - mu-late* *molto sul pont.* strong bow motion across body of close to pitchless instrument - unpitched *Es - to - ni - an* *molto sul pont.* strong bow motion across body of instrument - unpitched

Vln I: *ff* *p* as loud as possible *fff* *norm.* *molto sul pont.* strong bow motion across body of instrument - unpitched *p* as loud as possible

Vln II: *ff* *p* as loud as possible *fff* *norm.* *molto sul pont.* strong bow motion across body of instrument - unpitched *p* as loud as possible

Vla.: *ff* *p* *sf* *fff* *norm.* *molto sul pont.* developing intense bow pressure: *crunch* *sf* *norm.* *molto sul pont.* developing intense bow pressure: *crunch* *sf*

Vc.: *ff* *p* *sf* *fff* *norm.* *molto sul pont.* developing intense bow pressure: *crunch* *sf* *norm.* *molto sul pont.* developing intense bow pressure: *crunch* *sf*

Cb.: *ff* *p* *sf* *fff* *norm.* *molto sul pont.* developing intense bow pressure: *crunch* *norm.* *molto sul pont.* developing intense bow pressure: *subito p* *f*

Voice

ff
rhap - sody

mp *mf*
exasperated, covered with breath:
Sti - mu-late!

Vln I

[draw bow swiftly across instrument]
fff (or as loud as possible) *ff* *fff* (or as loud as possible) *subito fff* (or as loud as possible) *ff* *subito fff* (or as loud as possible)

Vln. II

[draw bow swiftly across instrument]
fff (or as loud as possible) *ff* *fff* (or as loud as possible)

rapid strokes of the bow across side of the instrument:
fff *sim.* *mf*

rapid strokes of the bow across side of the instrument:
fff *sim.* as loud as possible

Vla.

(molto sul pont.) → *norm.* → *quasi sul pont.*
ff → *p*

(molto sul pont.) → *norm.* → *quasi sul pont.* senza sord.

(molto sul pont.) → *norm.* → *quasi sul pont.*

Vc.

(molto sul pont.) → *norm.* → *quasi sul pont.*
ff → *p*

(nontrem.) *ff* → *p*

(molto sul pont.) → *norm.* → *quasi sul pont.* surreal, with exaggerated bow motions: developing intense bow pressure:

Cb.

ff → *p*

surreal, with exaggerated bow motions: developing intense bow pressure:

Voice

subito **fff** (or as loud as possible) *senza sord.* subito **fff** (or as loud as possible)

senza sord. pizz. **mp** (arco) rapid strokes of the bow across side of the instrument: **fff**

rapid strokes of the bow across side of the instrument: **fff** *mf* **fff** *sim.*

rapid strokes of the bow across side of the instrument: **fff** *f*

rapid strokes of the bow across side of the instrument: **fff** *ff* **fff**

rapid strokes of the bow across side of the instrument: **fff** *sim.*

rapid strokes of the bow across side of the instrument: **fff** *fff* **fff**

rapid strokes of the bow across side of the instrument: **fff** *sim.* **fff** *sim.*

pizz. **mp** (arco) **f** *fff* *9:8*

(norm.) *molto sul pont.* **fff**

(norm.) *molto sul pont.* **fff**

(norm.) *molto sul pont.* **fff**

developing intense bow pressure: very heavy bow pressure *5:4* *molto sul pont.* **fff**

(quasi sul pont.) *molto sul pont.* **fff**

(quasi sul pont.) *molto sul pont.* **fff**

mf *fp* *ffp* **fff**

(quasi sul pont.) *mf* **fff**

(quasi sul pont.) (vary bow placement ad lib. becoming wilder...) *crunch* **fff**

Voice

rapid strokes of the bow across side of the instrument:

fff *sim.* *f*

p *sim.* *subito pp* *fff*

quasi sul pont.
(play near the tip)

quasi sul pont.
(play near the tip)

molto sul pont.
(play near the tip)

Vln I

p *fff* *mf* *pp*

quasi sul pont.
(play near the tip)

quasi sul pont.
(play near the tip)

quasi sul pont.
(play near the tip)

pp *pp* *pp* *pp* *f*

Vln. II

f *f* *fff* *sim.* *fff* *mp* *f*

quasi sul pont.
(play near the tip)

quasi sul pont.
(play near the tip)

pp *pp*

fff *mp* *fff* *fff*

Vla.

sopra tasto

subito pppp

*sul tasto, like gentle brush strokes:
aimless and disoriented:*

subito pppp

Vc.

(Empty staves for Violin and Viola)

Cb.

sopra tasto

aimless and disoriented:

subito pppp

gentle and almost physically beautiful:

Voice

(quasi sul pont.)

Fis - - - - - cal

sti - - - - -

p
molto sul pont.
begin pitchless and very very light:
un po di vib.

→ norm. molto sul pont. → quasi sul pont.

Vln I

molto sul pont.
begin pitchless and very very light:
un po di vib.

→ norm. molto sul pont. → quasi sul pont.

(norm.) → molto sul pont. → quasi sul pont.

molto sul pont. → norm. → quasi sul pont.
begin pitchless and very very light: pont.
un po di vib.

molto sul pont.
begin pitchless and very very light:
un po di vib.

Vln. II

fff

fff

fff

sim.

f

fff sost.

fff

fff

mpfff

mpfff

fff

Vla.

Vc.

Cb.

61 *fp* almost like a squeak: pitch need not be precise *mf* *trembling vibrato, like a trill trending upwards:*

mu - - - - - lus

trumps

developing intense bow pressure:

con *vib* - 3 -

almost microtonal, with swift changes in bow, played very lightly:

subito *pp* *mf* *ppp* *subito p*

(quasi sul pont.)

con molto *vib.* - - - - - developing intense bow pressure: 3 nonvib.

subito *pp* *mf* *pp* *mp* *subito p*

(quasi sul pont.) → molto sul *norm.* → molto sul pont. → *norm.* → molto sul pont.

1.h. pizz. arco

p *mf* *p*

(quasi sul pont.) → molto sul pont. → *norm.* → molto sul pont.

con molto *vib.* - - - - - developing intense bow pressure: 3

subito *pp* *mf* *pp* *mp*

(abruptly) *norm.* → molto sul pont. → *norm.* → molto sul pont.

developing intense bow pressure:

(norm.) developing intense bow pressure: → molto sul pont. → *sul tasto* almost microtonal, with swift changes in bow, played very lightly: → molto sul pont.

pp *mp* *mf* *p*

quasi sul pont. → molto sul pont. developing intense bow pressure: *norm.* nonvib. (with singer) → molto sul pont.

pp *mf* *p* *ppp*

→ molto sul pont. developing intense bow pressure: → *norm.* → molto sul pont.

un po di *vib.* → con molto *vib.*

mf

Sul D molto sul pont. → *norm.* → molto sul pont.

developing intense bow pressure: like a short rustling 3 3 3 3 *ppp*

mf *ppp*

molto sul pont. close to pitchless *ppp* *subito ppp*

molto sul pont. close to pitchless *ppp*

molto sul pont. close to pitchless *ppp*

molto sul pont. close to pitchless *ppp*

molto sul pont. close to pitchless *ppp*

molto sul pont. close to pitchless *ppp*

molto sul pont. close to pitchless *ppp*

yelled,
"condescendingly,"
with disapproval:

67 *f*

Voice: *ff sost.* In - creased pub - lic debt De - *fff*

nervous and unstable vibrato:

norm. → quasi sul pont. → molto sul pont.

Vln I: *f* *pp* (norm.) → molto sul pont.

Vln II: *f* *pp* (nonharm.) → molto sul pont.

Vla.: *f* *ppp* developing intense bow pressure: *fff* *sf*

Vc.: *f* *ppp* developing intense bow pressure: *fff* *sf*

Cb.: *f* *ppp* *15^{ma}* *fff* *sf*

Sul G

5:4

Voice

va - - lue!

(molto sul pont.) → norm.

Vln I

(molto sul pont.) → norm.

slow glissando made slowly by wide vibrato

(molto sul pont.) → norm.

(molto sul pont.) → norm.

(molto sul pont.) → norm.

(molto sul pont.) → norm.

Vln. II

(molto sul pont.) → norm.

(molto sul pont.) → norm.

(molto sul pont.) (nontrem.) → norm.

(molto sul pont.) → norm.

Vla.

developing intense bow pressure:

slow, dramatic glissando with vibrato:

subito *fff*

norm.

developing intense bow pressure: up/down harmonic series:

subito *fff*

norm.

Vc.

(molto sul pont.) → norm.

slow, dramatic glissando with vibrato:

up/down harmonic series:

subito *fff*

norm.

slow, dramatic glissando with vibrato:

up/down harmonic series:

subito *fff*

norm.

Cb.

(molto sul pont.) → norm.

slow, dramatic glissando with vibrato:

subito *fff*

norm.

slow, dramatic glissando with vibrato:

subito *fff*

norm.

Voice

(norm.) → crunch
clinically aggressive, unconscious:

crunch *norm.*

strong bow motion across body of instrument - unpitched
(change bow as needed, and individually from others, with accent)

subito p

Vln I

(norm.) → crunch
clinically aggressive, unconscious:

crunch *norm.*

strong bow motion across body of instrument - unpitched
(change bow as needed, and individually from others, with accent)

subito p

Vln. II

(norm.) → crunch
clinically aggressive, unconscious:

crunch *norm.*

strong bow motion across body of instrument - unpitched
(change bow as needed, and individually from others, with accent)

subito p

(norm.) → crunch
clinically aggressive, unconscious:

crunch *norm.*

strong bow motion across body of instrument - unpitched
(change bow as needed, and individually from others, with accent)

subito p

(norm.) → crunch
clinically aggressive, unconscious:

crunch *norm.*

strong bow motion across body of instrument - unpitched
(change bow as needed, and individually from others, with accent)

subito p

(norm.) → *quasi sul pont.* *norm.* *slow, dramatic glissando with vibrato:* *molto sul pont. norm.*

developing intense bow pressure: crunch

subito fff *sost.* *subito fff* 0

(norm.) → *quasi sul pont.* *norm.* developing intense bow pressure: *molto sul pont. norm.* crunch → *quasi sul pont.* *norm.* losing bow pressure substantially: *molto sul pont.* crunch

Vla.

sf *z* *sf sempre*

(norm.) → *quasi sul pont.* *norm.* developing intense bow pressure: *molto sul pont. norm.* crunch → *quasi sul pont.* *norm.* losing bow pressure substantially: *molto sul pont.* crunch

Vc.

sf *z* *sf sempre*

(norm.) → *quasi sul pont.* *norm.* developing intense bow pressure: *molto sul pont. norm.* crunch → *quasi sul pont.* *norm.* losing bow pressure substantially: *molto sul pont.* crunch

Cb.

sf *z* *sf sempre* *f*

(norm.) → *quasi sul pont.* *norm.* *slow, dramatic glissando with vibrato:* crunch → *quasi sul pont.* *norm.* *slow, dramatic glissando with vibrato:* losing bow pressure substantially: *molto sul pont.* crunch *sopra tasto con molto vib.*

(trill only on A string) *♭*(trill only on A string)

Voice

loud and quick changes in stroke: (like an accel.)

fff *sost.* as loud as possible

loud and quick changes in stroke: (like an accel.)

fff *sost.* as loud as possible

Vln I

loud and quick changes in stroke: (like an accel.)

fff *sost.* as loud as possible

loud and quick changes in stroke: (like an accel.)

fff *sost.* as loud as possible

loud and quick changes in stroke: (like an accel.)

fff *sost.* as loud as possible

loud and quick changes in stroke: (like an accel.)

fff *sost.* as loud as possible

loud and quick changes in stroke: (like an accel.)

fff *sost.* as loud as possible

Vln. II

loud and quick changes in stroke: (like an accel.)

fff *sost.* as loud as possible

loud and quick changes in stroke: (like an accel.)

fff *sost.* as loud as possible

molto sul pont.
crunch *norm.*

fff

molto sul pont.
crunch *norm.*

fff

molto sul pont.
crunch *norm.*

fff

sopra tasto → *sopra pont.*
surreal, with exaggerated bow motions:
f

molto sul pont.
crunch *norm.*

fff

Vc.

molto sul pont.
crunch *norm.*

fff

(sopra tasto) → *sopra pont.*
surreal, with exaggerated bow motions:
f

molto sul pont.
crunch *norm.*

fff

Cb.

Voice

intense and rhythmically precise:
f *sost.*

intense and rhythmically precise:
f *sost.*

Vln I

intense and rhythmically precise:
f *sost.*

intense and rhythmically precise:
f *sost.*

intense and rhythmically precise:
f *sost.*

intense and rhythmically precise:
f *sost.*

Vln. II

intense and rhythmically precise:
f *sost.*

intense and rhythmically precise:
f *sost.*

intense and rhythmically precise:
f *sost.*

Vla.

Vc.

Cb.

II.

Formless, calm, as if in frozen time ♩ = 60

gentle and motherly, nonvib.
p sost.

Voice

Aus - te - - - - - ri - sopra tasto - ty

Vln I

(norm.) transition seamlessly →
Sul D nonvib. a calm, flowing vibrato, increasing in width: less and less vib. sopra tasto

pp sost.

Vln. II

(norm.) transition seamlessly →
Sul D nonvib. a calm, flowing vibrato, increasing in width: less and less vib. sopra tasto

pp sost.

Vla.

(norm.) transition seamlessly →
Sul D nonvib. a calm, flowing vibrato, increasing in width: less and less vib. sopra tasto

pp sost.

col legno, mechanical and very quiet

col legno, mechanical and very quiet

col legno, mechanical and very quiet

molto sul pont.

Vc.

(norm.) transition seamlessly →
Sul D nonvib. a calm, flowing vibrato, increasing in width: less and less vib. sopra tasto

pp sost.

molto sul pont.

molto sul pont.

Cb.

(norm.) transition seamlessly →
Sul D nonvib. a calm, flowing vibrato, increasing in width: less and less vib. sopra tasto

pp sost.

poco espressivo:

otherworldly and distant:
hummed: *pp* *mf* *molto* *p* *mp* unnatural vibrato, as a gliss.

7

Voice

in the waste - land

(sopra tasto) well-delineated: *pp* *subito ppp* *norm.*

Vln I

(sopra tasto) *pp* *quasi sul pont.* *crunch* *norm.* *ff* *molto* *quasi sul pont.* *norm.* (hold finger above string like a harmonic but not generating the pure tone) *pp* *sost.*

(sopra tasto) *pp* *ff* *pp* *sost.*

(sopra tasto) *pp* (nonharm.) *pp* *sost.*

(sopra tasto) developing intense bow pressure: (do not cresc.) *pp* lighter and freer bowing

(sopra tasto) developing intense bow pressure: (do not cresc.) *pp* lighter and freer bowing

(sopra tasto) developing intense bow pressure: (do not cresc.) *pp* lighter and freer bowing

(sopra tasto) developing intense bow pressure: (do not cresc.) *pp* lighter and freer bowing

Vln. II

Vla.

molto sul pont. *pp* *norm.* (norm.) Sul A gentle and pure: 0

molto sul pont. *pp* *norm.* (norm.) Sul A gentle and pure: 0

molto sul pont. *pp* *norm.* (norm.) Sul A gentle and pure: 0

Vc.

(*molto sul pont.*) *pp* *norm.* (norm.) *con molto vib.* *mf*

(*molto sul pont.*) *pp* *norm.* *quasi sul pont.* *ppp* *sost.*

Cb.

molto sul pont. *pp* *norm.* *quasi sul pont.* *ppp* *sost.*

11 *fp* hummed: resonant:

Voice

norm. → *sopra pont.* *quasi sul pont.*

fpp → *f* *ff* *pp*

Vln I

(norm.) → *molto sul pont.* *(molto sul pont.)* → *norm.*

mfppp → *f* 0 *pp*

(norm.) → *molto sul pont.* *(molto sul pont.)* → *norm.*

f 0 *pp*

(sopra tasto) *f* 0 *pp*

(sopra tasto) flautando: *mp* *quasi sul pont.* *ff* *pp sost.*

(sopra tasto) flautando: *mp* *quasi sul pont.* *ff* *pp sost.*

Vln. II

(sopra tasto) flautando: *mp* *(molto sul pont.)* → *norm.*

mp 0 *pp*

(sopra tasto) flautando: *mp* *(molto sul pont.)* → *norm.*

mp 0 *pp*

Vla.

(norm.) *p* *quasi sul pont.* *ff* *pp* *subito p* *subito p* *with Vc.*

(norm.) *p* *quasi sul pont.* *ff* *pp* *con vib.*

(norm.) *p* *(molto sul pont.)* → *norm.*

pp

Vc.

quasi sul pont. *f* *pp sost.* *quasi sul pont.* *f* *pp* *with Vla.*

quasi sul pont. *f* *pp*

Cb.

norm. → *sopra tasto* *f* *fp* *fp* *fp*

with ringing clarity:

half-whispered, in a lower voice:

Voice

mp Dumb & *mf* sost.

pp sil-ly

norm. *pp* (quasi sul pont.) *pp* sost. (norm.) *mf* Sul D 3 3 → quasi sul pont. (norm.) *mf* Sul D 7 3 → quasi sul pont. (norm.) *mf* Sul D → quasi sul pont. (norm.) *mf* sopra tasto pizz. 3 (norm.) *mf* sopra tasto → quasi sul pont. (norm.) *mf* sopra tasto 3 → quasi sul pont. (norm.) *pp* (norm.) *pp* (norm.) *mf* (norm.) → quasi sul pont. (norm.) *mf* sopra tasto pizz. (norm.) *mf* sopra tasto pizz. 3 3 → quasi sul pont. (norm.) *pp* (quasi sul pont.) 3 3 (norm.) *ppp* (con vib.) → quasi sul pont. (quasi sul pont.) *pp* (norm.) *pp* sopra tasto 7 3 → quasi sul pont. (norm.) *pp* sopra tasto *ppp* sost. (norm.) *pp* con vib. → nonvib. → molto sul pont. (quasi sul pont.) *pp* sopra tasto 3 (quasi sul pont.) *pp* 0 3 0

accel. gently

Free and improvised ♩ = 56-72

19 *half-whispered, with resignation...* *...and sharp bitterness:* *from half-whispered to faintly sung, like an articulated hum:* *sarcastic and slightly theatrical, as if in jest:*

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

Eas - tern Eu-ro-pe-ans Un - en-light-ened Nos - tra cul - pa

pp *mf*

pizz. delicate: *pp* *mf*

Vln I *with Vla. pizz. delicate:* *pp* *mf*

(pizz.) delicate: *pp* *mf*

pizz. delicate: *pp* *mf*

pizz. delicate: *pp* *mf*

pizz. delicate: *pp* *mf*

Vln. II *(pizz.) delicate:* *pp* *mf*

(pizz.) delicate: *pp* *mf*

pizz. delicate: *pp* *mf*

Vla. *pizz. delicate:* *pp* *mf*

pizz. delicate: *pp* *mf*

Vc. *(sopra tasto)* *ppp* *mf*

(quasi sul pont.) *mf*

Cb. *(quasi sul pont.)* *pp* *ppp* *mf*

Surreally serene ♩ = 60

pp (marking each pitch change) → *con molto vib.* ***ff***

direct, as if unrelated to the environment:
mf

Voice

25 (marking each pitch change)

Fro - - - zen

Vln I

(norm.) arco atmospheric: 0

quasi sul pont.

ff ***ff***

quasi sul pont.

ff ***ff***

quasi sul pont. arco

ff ***ff***

quasi sul pont. arco

ff ***ff***

Vln. II

(norm.) arco atmospheric: 0

quasi sul pont.

ff ***ff***

(norm.) arco atmospheric: 0

quasi sul pont.

ff ***ff***

(norm.) arco atmospheric: 0

quasi sul pont.

ff ***ff***

(norm.) arco atmospheric: 0

quasi sul pont.

ff ***ff***

Vla.

very quietly and almost invisibly: ***pppp***

ff (quasi sul pont.) arco

very quietly and almost invisibly: ***pppp***

ff

(quasi sul pont.) arco

very quietly and almost invisibly: ***pppp***

ff

Vc.

(quasi sul pont.)

0 ***ff*** ***ff***

(quasi sul pont.)

0 ***ff*** ***ff*** ***pp***

Cb.

(norm.) loosen hair on bow so that the stick touches the bowhair under faint pressure:

0 ***ff*** ***ff*** ***ff*** ***pp***

31

Voice

pen - - - - - sions Low - - - - - ered

a thin vibrato *f* *p* *mostly a whisper, with just a hint of the pitch:* *mf* *sung, with an air of improvisation:* *p* *gently fading pitch, like an exhale*

Vln I

pizz. delicate: *p* *ppp*

pizz. delicate: *p* *ppp*

pizz. delicate: *p* *ppp*

with Vln. pizz. delicate: *p* *ppp*

(pizz.) delicate: *p* *ppp*

pizz. delicate: *p* *ppp*

pizz. delicate: *p* *ppp*

Vln. II

pizz. delicate: *p* *ppp*

(pizz.) delicate: *p* *ppp*

(pizz.) delicate: *p* *ppp*

molto sul pont. → sopra tasto arco surreal, with exaggerated bow motions: *ff* *mf*

molto sul pont. → sopra tasto arco surreal, with exaggerated bow motions: *ff* *mf*

molto sul pont. → sopra tasto arco surreal, with exaggerated bow motions: *ff* *mf*

Vla.

(quasi sul pont.) → norm. pesante: *col legno bruto pesante:* *f* *5:4* *ff* *subito ppp* *3* *0* *molto sul pont. with gently swaying vibrato, becoming wider and more pronounced:* *norm.*

(quasi sul pont.) → norm. pesante: *f* *5:4* *ff* *subito ppp* *0* *molto sul pont.* *norm.*

(quasi sul pont.) → norm. pesante: *f* *5:4* *ff* *subito ppp* *0* *molto sul pont.* *norm.*

Vc.

(quasi sul pont.) → norm. pesante: *f* *5:4* *ff* *subito ppp*

quasi sul pont. → sopra tasto crunch norm. close to pitchless: *fff* *ppp*

(quasi sul pont.) → norm. pesante: *f* *5:4* *ff* *subito ppp*

quasi sul pont. → sopra tasto crunch norm. close to pitchless: *fff* *ppp*

quasi sul pont. → sopra tasto crunch norm. close to pitchless: *fff* *ppp*

Cb.

(norm.) pesante: *0* *5:4* *ff* *subito ppp*

quasi sul pont. → sopra tasto crunch norm. close to pitchless: *fff* *ppp*

- return bow to normal state -

timid, becoming more expansive:

between note and whisper, becoming rhaspy and loud, engulfed in a breath:

35 *mp* *a thin vibrato* *pp* *pp sost.*

sa - - (norm.) - - la - - ries

arco espressivo: *sopra tasto* *close to pitchless*

mp *subito p*

In - ter - - - nal

pp

de - - - -

(norm.) arco espressivo: sopra tasto close to pitchless

(norm.) arco espressivo: sopra tasto close to pitchless

(norm.) arco espressivo: sopra tasto close to pitchless

pp < f *espressivo: 0 ff*

(norm.) arco espressivo: sopra tasto close to pitchless

pp < f *(norm.) arco espressivo: sopra tasto close to pitchless*

espressivo: 0 ff

sopra tasto Sul G with gentle beauty:

gliss. with minimal finger pressure: subito ppppp

(or as close to the harmonic as possible)

norm. espressivo: sopra tasto with gentle beauty: molto sul pont.

norm. espressivo: sopra tasto with gentle beauty: ppp

norm. espressivo: sopra tasto with gentle beauty: ppp

norm. espressivo: sopra tasto with gentle beauty: norm.

norm. espressivo: sopra tasto with gentle beauty: like a short rustling pp sost.

norm. espressivo: sopra tasto with gentle beauty: pp sost.

(norm.) pp sost. (norm.) (end with violins) nonvib.

pp sost.

(norm.) pick up from Vla. ♭ (unfingered - only with vibrato) pp sost.

(norm.) with gentle beauty: quasi sul pont. → sopra tasto crunch norm. norm.

pp fff ppp

as before:

(norm.) with gentle beauty: quasi sul pont. → sopra tasto crunch norm. norm.

pp fff ppp

norm. as before:

(norm.) with gentle beauty: quasi sul pont. → sopra tasto crunch norm. close to pitchless as before:

pp fff ppp

40 *between note and whisper; a prolonged, gentle exhale:* *mp* *pp* *with contained, wild energy:* *mp* *ppp* *p* *more towards the note, unnatural:* *ff* *sost.* *start with a "Shh..." and continue until the timbre of the orchestra is filled with the sound:* *ppp* *mf* *ppp* *p* *<*

Voice *va* *luc* *a* *tion* Nos-

(*sopra tasto*) ————— becoming dull and wooden:

Vln I *pp* ————— 0

(*sopra tasto*) ————— becoming dull and wooden:

(*norm.*) ————— becoming dull and wooden:

(*sopra tasto*) ————— *norm.* *sopra tasto* start trem. very slowly and then accelerate, playing at the tip: becoming dull and wooden:

(*sopra tasto*) *sempre Sul G* *p* *pppp* *sost.* becoming dull and wooden:

(or as close to the harmonic as possible) *p* *ppp* *subito ppp* *pp* 0

Vln. II (*norm.*) ————— *quasi sul pont.* *sopra tasto* close to pitchless

(*sopra tasto*) ————— close to pitchless

Vla. (*norm.*) ————— 0

(*sopra tasto*) (with artificial harmonic ad lib.) ————— 0

(*norm.*) ————— 0

(*norm.*) ————— (rising above the texture) *quasi sul pont.* *f*

Vc. (*norm.*) ————— *p*

(*sopra tasto*) *un po di vib.* *p*

Cb. *p*

evocative and somehow sung non-classically:

cover mouth with hand —
gentle and smooth relaxation of the pitch:

hummed:
ppp *sost.*

46

mf

3

tra

quasi sul pont.

ppp

(norm.)

(or as close to the harmonic as possible)

sopra tasto

ppp

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)

fff

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)

fff

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)

fff

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)

fff

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)

fff

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)

fff

molto sul pont. —
otherwordly: —
sopra tasto

f

unpitched col legno, from omnipresent to nothing:
(imitating a broken vibraphone motor)

fff

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)

fff

sopra tasto
otherwordly:

pp

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)

fff

51

Voice

pp *p* *f* *ff*

a tremendous build-up of energy and pathos:

a thin vibrato

cul - - - - - pa

(sopra tasto) (lose energy) 3 (with singer) (norm.) (l.h. pizz) (with singer)

Vln I

(norm.) (with singer) Sul D

Vln II

(unpitched col legno)

Vla.

(unpitched col legno)

Vc.

(unpitched col legno)

Cb.

(unpitched col legno)

(norm.) Solo, with singer: con molto vib.

sul tasto brutal and theatrical: *f* *molto* *pp* *ff*

sopra tasto begin pitchless and very very light: *pp* *ff*

sopra tasto begin pitchless and very very light: *ppp* *subito pp* *ff*

sopra tasto begin pitchless and very very light: *ppp* *subito pp* *ff*

sopra tasto *ppp* *subito mf* *ppp* *subito pp* *ff*

ppp *subito mf* *ppp* *subito pp* *ff*

Sparse, monumental $\text{♩} = 60$
losing power to breath:

sfz \rightarrow *mp*

fragile and poorly formed:

pp

falling apart with regularity:

subito *pp*

as if resolving:

mp

56

Voice

Gray

a - part - ments

Just

quasi sul pont.

molto sul pont. -
close to pitchless

sopra tasto

quasi sul pont.

molto sul pont. -
close to pitchless

sopra tasto

quasi sul pont.

(Sul D)

f

(\ddagger) (unfingered - only with vibrato)

pppp

quasi sul pont.

(Sul D)

f

sopra tasto

pppp sost.

quasi sul pont.

(Sul D)

f

sopra tasto

pppp sost.

(norm.)

(Sul G)

(trem. less and less in intensity)

ff

(norm.)

(Sul G)

ff

(norm.)

(Sul G)

ff

(norm.)

(Sul G)

$\text{tr} \text{ } 3 \text{ } \text{tr}$

ff

mp

(norm.) \rightarrow quasi sul pont.

ff \rightarrow *p*

(quasi sul pont.)

pp

norm.

ff

(norm.) \rightarrow quasi sul pont.

ff \rightarrow *p*

(quasi sul pont.)

pp

norm.

ff

quasi sul pont.

p

(norm.) \rightarrow quasi sul pont.

ff \rightarrow *p*

(quasi sul pont.)

pp

norm.

ff

(norm.) \rightarrow quasi sul pont.

ff \rightarrow *p*

norm.

ff

norm.

ff

sopra tasto

(norm.) \rightarrow quasi sul pont.

ff \rightarrow *p*

norm.

ff

norm.

ff

sopra tasto

(norm.) \rightarrow quasi sul pont.

ff \rightarrow *p*

(quasi sul pont.)

f

norm.

ff

molto sul pont.

60 *mf* *acerbic, then fading out:* *f* *p* 0

losing the pitch wildly before an assertive resolution: *f* *p* crackly and mostly unpitched:

voice: wogs Some - - - - - day

Vln I: *(sopra tasto)* (almost like a trill) *molto sul pont.* *ff* *(pizz.)* *ff* *ff*

Vln II: *(sopra tasto)* *pppp* *molto sul pont.* *ff* *(pizz.)* *ff* *ff*

Vla.: *molto sul pont.* *ppp* *sopra tasto* *pizz.* *ff* *(pizz.)* *ff* *ff*

Vc.: *norm.* *ff* *pp* *quasi sul pont.* *sfz* *pp* *norm.* *sf* *ppp*

Cb.: *sopra tasto* large, energetic strokes: *p* *ff* *p* *ff* *p*

Violin I and II parts include detailed performance instructions such as *molto sul pont.*, *sopra tasto*, and *pizz.* (pizzicato). The Viola and Violoncello parts feature complex rhythmic patterns with triplets and dynamic markings like *ppp*, *ff*, and *sfz*. The Cello part includes the instruction *large, energetic strokes*.

62 *sung dramatically at pitch:* *f* *passionate and full of urgency:* *p*

Voice will

Vln I *fff* *sopra tasto* *arco* *ppp* *ff* *norm.*

Vln II *fff* *sopra tasto* *arco* *ppp* *ff* *norm.*

Vla. *ff* *f* *pp* *quasi sul pont.* *crunch* *f* *mf* *ff* *norm.*

Vc. *sf* *fff* *pp* *quasi sul pont.* *norm.* *ff* *norm.*

Cb. *ff* *p < ff* *p* *ffp* *ffpp* *ffpp* *ff*

65 *ffpp* <>

hummed:

energetic and conscious:

(a gradual and very stylized glissando)

p

Voice

will un - - - der - stand

sopra tasto → quasi sul pont.

Vln I

Vln. II

Vla.

Vc.

Cb.

(norm.) → molto sul pont.

(norm.) → molto sul pont.

(norm.) → molto sul pont.

(norm.) → molto sul pont.

(norm.) → molto sul pont.

(norm.) → molto sul pont.

(norm.) → molto sul pont.

(norm.) → molto sul pont.

(norm.) → molto sul pont.

(norm.) → molto sul pont.

(norm.) → molto sul pont.

(norm.) → molto sul pont.

(norm.) → molto sul pont.

(norm.) → molto sul pont. → norm. → quasi sul pont.

(norm.) → molto sul pont.

developing intense bow pressure: start a gradual trem.

quasi sul pont. → molto sul pont. → quasi sul pont. highly rhythmic and emerging from the texture: → norm.

ff *subito p* *mf* *f* *p* *f* *sf* *pp* *subito pp*

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

pizz.

(pizz.)

pizz.

(pizz.)

pizz.

(pizz.)

pizz.

(pizz.)

pizz.

(pizz.)

pizz.

(pizz.)

pizz.

(pizz.)

pizz.

(pizz.)

pizz.

(pizz.)

developing intense bow pressure:

developing intense bow pressure: start a gradual trem.

highly rhythmic and emerging from the texture:

arco (Sul D)

quasi sul pont. arco Sul D

quasi sul pont. arco Sul D

Disintegrating and empty, with only the singer as a reference ♩ = 56-72

Esoteric

gliss. accelerates towards the next note:

gradually becoming more and more subdued and wooden, mimicking the effect of sul ponticello, but with the voice:

♩ = 60
G.P.

69

Voice

Nos - - - tra cul - - - - - pa

(quasi sul pont.) → molto sul pont.

G.P.

(quasi sul pont.) → molto sul pont.

G.P.

(quasi sul pont.) → molto sul pont.

G.P.

sopra tasto arco → molto sul pont.

G.P.

sopra tasto arco → molto sul pont.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

(norm.) → molto sul pont.

G.P.

(quasi sul pont.) → molto sul pont.

G.P.

(norm.) → molto sul pont.

G.P.

sopra pont.
loosen hair on bow so that the stick touches the bowhair under faint pressure:

sfz 5:4 0

(whistle tone - preferably tuned to an Ab)
as loud as possible

overly
dramatized
and almost
"spit" out:

79

Voice

(molto sul pont.)

sopra tasto

(like flipping on a switch)

norm.

subito **fff**

subito **fff**

(like flipping on a switch)

subito **fff**

norm.

(like flipping on a switch)

Vln I

(molto sul pont.)

subito **ppp** sost.

sopra tasto

(like flipping on a switch)

norm.

(like flipping on a switch)

subito **fff**

norm.

(like flipping on a switch)

subito **fff**

norm.

(like flipping on a switch)

subito **fff**

norm.

(like flipping on a switch)

Vln. II

(molto sul pont.)

subito **ppp** sost.

sopra tasto

(like flipping on a switch)

norm.

(like flipping on a switch)

subito **fff**

norm.

(like flipping on a switch)

subito **fff**

norm.

(like flipping on a switch)

Vla.

0

molto sul pont.

ppp

subito **fff**

norm.

(like flipping on a switch)

subito **fff**

norm.

(like flipping on a switch)

subito **fff**

norm.

(like flipping on a switch)

Vc.

(light and full of air)

0

molto sul pont.

subito **ppp**

ppp

subito **ppp**

ppp

subito **fff**

norm.

(like flipping on a switch)

pesante:

subito **fff**

norm. pizz.

Cb.

(still with loosened bow)

(light and full of air)

0

sopra tasto

ppp

subito **fff**

norm.

subito **fff**

extreme in energy and almost contorted, becoming wildly discordant and surreal:

mf

82 (overly dramatized and almost "spit" out)
(as loud as possible) -----

Score for Voice, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into two systems. The first system covers measures 82-91, and the second system covers measures 92-101. The music is characterized by extreme energy and a sense of being "spit out".

Voice: (norm.) on East Eu-ro-pe-ans Chill. Dynamics range from *mf* to *pp*. Performance instructions include "molto sul pont." and "close to pitchless".

Violin I: (norm.) Dynamics range from *fff* to *pp*. Performance instructions include "molto sul pont." and "close to pitchless".

Violin II: (norm.) Dynamics range from *fff* to *f*. Performance instructions include "molto sul pont." and "close to pitchless".

Viola: (norm.) Dynamics range from *fff* to *p*. Performance instructions include "molto sul pont.", "close to pitchless", "quasi sul pont.", and "crunch norm.". Includes the instruction "arco (still with loosened bow) light and somewhat off the string:".

Violoncello: (norm.) Dynamics range from *fff* to *p*. Performance instructions include "molto sul pont.", "close to pitchless", and "crunch norm.". Includes the instruction "(can be approximated)".

Contrabass: (pizz.) Dynamics range from *fff* to *ppp*. Performance instructions include "molto sul pont." and "close to pitchless".

(extreme in energy and almost contorted, becoming wildly discordant and surreal)

84

Voice

Musical notation for the voice part, starting with a treble clef and a key signature of two flats. The melody consists of a series of notes, some with slurs and triplets. Dynamics include *pp*, *f*, *p*, *fff*, and *ff*.

(molto sul pont.)

sopra tasto

quasi sul pont.

ricochet

Musical staff with dynamics *pp*, *f*, *p*, *fff*, *pp*, *ff*, *ff*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(molto sul pont.)

Musical staff with dynamics *pp*, *f*, *pp*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

Vln I

Violin I staff with dynamics *fff*, *pp*, *pp*, *f*, *pp*, *fff*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(molto sul pont.)

norm.

molto sul pont.

norm.

molto sul pont.

Musical staff with dynamics *pp*, *fff*, *pp*, *fff*, *p*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(molto sul pont.)

Musical staff with dynamics *pp*, *f*, *pp*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(molto sul pont.)

ricochet

Musical staff with dynamics *pp*, *fff*, *pp*, *fff*, *pp*, *ff*, *fff*, *fff*, *subito pp*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(molto sul pont.)

(trem. gliss. randomly and dramatically around the note)

Musical staff with dynamics *pp*, *f*, *pp*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

Vln. II

Violin II staff with dynamics *pp*, *f*, *pp*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(molto sul pont.)

Musical staff with dynamics *pp*, *f*, *pp*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(molto sul pont.)

sopra tasto

molto sul pont.

norm.

molto sul pont.

Musical staff with dynamics *pp*, *f*, *pp*, *fff*, *pp*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(molto sul pont.)

sopra tasto

Musical staff with dynamics *fff*, *subito p*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(molto sul pont.)

Musical staff with dynamics *fff*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(molto sul pont.)

sopra tasto

Musical staff with dynamics *fff*, *subito p*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(quasi sul pont.)

crunch

norm.

molto sul pont.

crunch

norm.

con molto vib.

Musical staff with dynamics *fff*, *subito p*, *fff*, *ppp*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(molto sul pont.)

Musical staff with dynamics *fff*, *ppp*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

(molto sul pont.)

Musical staff with dynamics *fff*, *pp*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

Cb.

Cello staff with dynamics *fff*, *pp*. Performance instructions include *sopra tasto*, *quasi sul pont.*, and *ricochet*.

Like a lullaby ♩ = 56-72

falsely emotional, cynical:
gliss by using a wide vibrato: nonvib. con vib.

87 **fff** let ring...

disparagingly earnest: **mf** → **f**

f > **p** gliss by using a wide vibrato: **f** > **p** nonvib. con vib.

Voice: **mf** → **f** Nos-tra cul - - - - - pa

Vln I: **molto** **pp** → **subito mf** → **p** (like reflections in the surface water) → **sopra tasto** **quasi sul pont.** **un po di vib. audible entrance:** **p** → **ppp**

Vln II: **molto** **pp** → **ppp** → **norm.** **quasi sul pont.** → **norm.** **sopra pont.** → **sopra tasto** **ppp** → **norm.**

Vla.: **molto** **pp** → **ppp** **ppp** → **pp** **ppp** → **norm.** **sul tasto dull and wooden:** **pp** → **ppp**

Vc.: **molto** **pp** → **ppp** **pppp** → **ppp** **(norm.) simple but poetic:**

Cb.: **molto** **pp** → **ppp** **almost sweetly:** **ppp** **breaking out of the texture a little bit:**

Other markings include: norm., trem. less and less in intensity, nontrem., sopra tasto, quasi sul pont., un po di vib., audible entrance, sul tasto, dull and wooden, simple but poetic, close to pitchless, and breaking out of the texture a little bit.

operatic, mannerist, con molto vib: *f* — nonvib. — *p* — somewhat sotto voce: — *mf* — gaining momentum, becoming almost entirely airy sound, and back to pitch: *f*

94 *p* — *f* — *mf* — *f*

Voice *somewhat sotto voce:* *p* — *f* — *mf* — *f*

No - stra cul - pa

sopra tasto — *subito ppp* sost. — *end promptly:* (nondecrec.)

sopra tasto — *subito ppp* sost. — *ppp* (or as close to the harmonic as possible) — *end promptly:*

Vln I *sopra tasto* — *subito ppp* sost. — *end promptly:* (nondecrec.)

sopra tasto — *subito ppp* sost. — *end promptly:* (nondecrec.)

sopra tasto — *subito ppp* sost. — *end promptly:* (nondecrec.)

quasi sul pont. — *un po di vib.* — *sopra tasto* — *end promptly:* (nondecrec.)

subito ppp — *ppp* sost. — *subito ppp* sost. — *ppp* (or as close to the harmonic as possible) — *sopra tasto* — *end promptly:*

Vln II *quasi sul pont.* — *un po di vib.* — *sopra tasto* — *end promptly:* (nondecrec.)

quasi sul pont. — *un po di vib.* — *sopra tasto* — *end promptly:* (nondecrec.)

sopra tasto — *ppp* sost. — *sopra tasto* (nontrem.) — *subito ppp* sost. — *sopra tasto* — *subito ppp* sost.

Vla. *sopra tasto* — *ppp* sost. — *sopra tasto* — *subito ppp* sost.

sul tasto — light and graceful: *pp* — *quasi sul pont.* — *subito ppp* sost. — *sopra tasto* — *ppp* — *sopra tasto* — emerging beautifully, rather electronically, from nothing: *ppp*

Vc. *pp* — *quasi sul pont.* — *subito ppp* sost. — *sopra tasto* — *ppp* — *sopra tasto* — emerging beautifully, rather electronically, from nothing: *ppp*

molto sul pont. (8^{va}) — *f* — *sfz* — *ppp* — *ff* — *sopra tasto* (still with loosened bow)

Cb. *f* — *sfz* — *ppp* — *ff* — *sopra tasto* (still with loosened bow)

Wagnerian: *100 f* sost. *as if scared, giving way to breath: subito mf* *aware, increasingly paranoid: p sost.* *ff* *repentant: pp*

Voice: *norm.* *sopra tasto* *cul - - - pa* *(norm.) -> sopra pont.* *sopra tasto*

Nos - - - tra (or as close to the harmonic as possible) *fppp* *p* *fppp* *3 3 3* *0*

Vln I: *norm.* *mfppp sost.* *3* *sopra tasto* *norm.* *ppp*

Vln II: *norm.* *mfppp sost.* *3* *sopra tasto* *norm.* *ppp*

Vla.: *norm.* *developing intense bow pressure:* *molto sul pont.* *norm.* *ff* *0* *p*

Vcl.: *norm.* *sopra tasto* *norm.* *quasi sul pont.* *norm.* *quasi sul pont.* *sopra tasto + norm.*

Cb.: *norm.* *one long bow stroke:* *p* *f* *pp* *mp* *ff* *mf* *pp* *f*

(still with loosened bow) one long bow stroke: *pp* *f* *mp* *0* *(sopra tasto)*

- return bow to normal state -

107

gliss by using a wide vibrato: *f* *fff* nonvib., powerful: *fff*

final, in desperation: *fff sost.*

Voice

tra cul - - - pa Nos - tra cul - pa

(sopra tasto) breaking out of the texture: *f* *p* *ff*

Vln I (norm.) *f* *ff*

with Cb. *f* *ff*

with Vc. *f* *ff*

(sopra tasto) *f* *ff*

Vln II (norm.) *f* *ff*

(norm.) *f* *ff*

(norm.) *f* *ff*

(norm.) *f* *ff*

Vla. (norm.) *p* *f* *ff*

(norm.) *f* *ff*

(norm.) *f* *ff*

Vc. (sopra tasto) *p* *ff* *p* *ff* *ff* *ff*

quasi sul pont. sopra tasto *ff* *ff* *ff* *ff* *ff* *ff*

molto sul pont. with Vln. *ff* *p* *ff* *ff* *ff* *ff*

(make sure to end on a down bow) *ff* *ff* *ff* *ff* *ff* *ff*

with Vc. *f* *ff* *ff* *ff* *ff* *ff*

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