

## Instrument list

clarinet in Bb/ bass clarinet in Bb (written in C)

classical guitar (written as sounds)

the highest E-string, the G-string and the A-string are tuned one 1/4-tone higher. the guitar part (not the score) is scordatura with string numbers and fret positions indicated.

piano

violin

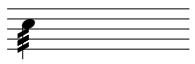
cello



— the square noteheads indicate a sound that is roughly an equal mixture of breath and pitch.



— the triangular note heads indicate a sound that is mostly breath and therefore analogous to "white noise".



— fluttertongue (clarinet)/ tremelo (strings)  
soft tremelo with two fingers (guitar)



— one quarter-tone flat



— three quarter-tones flat



— one quarter-tone sharp



— three quarter-tones sharp

## performance notes



—flautando, a fast and light bowing



—normal bow



—heavier bow pressure, producing a sound between a normal bow and a distorted "scraping sound"



—(guitar) bottleneck "vibrato" at a fast speed and a width of maximum 1 fret on either side. (ignore variations in the apparent size of the zig-zag).



— (guitar) Bartok pizzicato



—short, articulated "breath"



—short pause of between 1 and 2 seconds



—longer pause of between 3 and 4 seconds

### trills

- all trills in the clarinets and strings are to be executed as fast as possible and should last the entire duration of the note. In movement I, the piano trills should not last for the entire duration of the note. These piano trills must always end on the lower of the two notes and should accelerate slightly towards the end. A trilled note in movement I should consist of between 6 and 10 "notes".
- When playing trills using a "white noise" timbre (breath or bowing on the bridge), the strings should exaggerate left-hand movement and the clarinet its key clicks.

### glissandi

- glissandi begin at the start of the first note indicated and end at the start of the last note indicated.
- In movement IV and some of movement I, most glissandi either begin or end in noise. Since this is unpitched sound (breath or bowing on the bridge), the pitch indicated at this point is only a "guide" to help measure the distance of the glissando.
- trills with glissandi. The initial trill note indicates the size of the interval which is to be maintained throughout the gliss-trill.

### transitions

- arrows indicate a transition from one state to another, usually bowing position.
- the clarinet is often asked to go from one type of sound to another (eg. half-breath/half-tone to mostly breath). arrows are usually omitted in this case and the transition is shown by a change in notehead.
- a change in the content of fluttertongue in a sound is indicated by the number of diagonal strokes through the note. three strokes is the maximum "noise content".

### sul ponticello

- for the strings there are 4 degrees of sul ponticello.
- the performers are often asked to make a transition between "pont" and "m.s.p./s.p.", this is intended to indicate a transition between noise and a tone with some pitch content. When playing an artificial harmonic, this difference between noise and pitched-sound may not be found at the notated bowing position, in this case the player is asked to find bowing positions which correspond to the desired effect.

### scraping

- this is found in the guitar and piano parts in movement I and in the guitar part of movement IV. It indicates a quality of sound that contains more noise than pitch content and is generally quiet in nature. The pianist should gently scrape the indicated string with an implement of some kind (pen or beater) and the guitarist should scrape along the length of the string with the finger.

### double-stops

- for the violin and cello, the majority of double-stops in all movements except movement III are intended to be played using one open-string and one stopped-string.

### abbreviations

- m.v. — molto vibrato
- n.v. — non vibrato
- p.o. — normal bowing position
- p.s.p. — poco sul ponticello
- s.p. — sul ponticello
- m.s.p. — molto sul ponticello
- pont. — bow on the bridge
- p.s.t. — poco sul tasto
- s.t. — sul tasto
- s.t.poss. — as sul tasto as possible without obstructing the bow or fingers.
- pizz. — gentle pizzicato on the strings inside the piano

# double

for +-

joanna bailie

$\text{♩} = 92$   
bass clarinet

1 **4** **3** **5** **4**

bass clarinet

\*ppp/pppp

guitar

(with bottleneck) scrape

ppp ppp pppp ppp

3:2 3:2 3:2

scrape

piano

pppp ppp pppp ppp ppp pppp

scrape pizz. scrape

1/2 ped.

violin

1 **4** **3** **5** **4**

pont → m.s.p. pont → m.s.p. m.s.p. → pont m.s.p. → pont → m.s.p. → pont m.s.p. → pont

\*ppp/pppp

3:2 3:2

violoncello

pont → m.s.p. → pont m.s.p. → pont m.s.p. → pont → m.s.p. → pont → m.s.p. → pont

\*ppp/pppp

3:2

\*general dynamic range, except where indicated

4 4 3 4

b.cl. *\*ppp/pppp*

guit. *ppp* *ppp* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp*

pno. *ppp* *pppp* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp*

1/2 ped.

vln. *\*ppp/pppp*

vlc. *\*ppp/pppp*

Annotations: *pizz.*, *scrape*, *pont*, *m.s.p.*, *3:2*, *5:4*

*Preview File Only*

**b.c.l.**  
8  
ppp > pppp < ppp  
pp  
pppp  
pp > ppp < pp  
ppp ppp  
3  
4  
3

**guit.**  
4:3  
ppp  
pppp  
pp  
ppp  
pp  
scrape  
ppp < pp  
ppp ppp

**pno.**  
8  
scrape  
ppp  
pppp  
pizz.  
pp  
scrape  
ppp  
pppp  
ppp  
1/2 ped.  
3:2

**vln.**  
8  
m.s.p. m.s.p.  
pont  
s.p.  
m.s.p. → pont → m.s.p.  
3:2  
3  
pont m.s.p. → s.p.  
3:2  
4  
m.s.p. → pont → m.s.p.  
3:2  
3  
s.p.

**vlc.**  
8  
m.s.p. → pont m.s.p. → pont m.s.p. → pont  
3:2  
3:2  
ppp  
pp  
ppp  
pppp  
ppp  
ppp  
ppp > pppp < ppp  
pp  
pppp  
ppp

12 **3**/**4** **4** **3**/**4** **4**

b.c.l. *pppp* < *ppp* > *pppp* *ppp* *pppp* *pp* *pppp* *pp* *p* *pppp* *ppp* *pppp* < *ppp* > *pppp* *ppp*

guit. *ppp* *pppp* *p* *ppp* *p* *pp* *p* *pp* *pppp* *ppp*

pno. *pp* *pppp* *pp* *p* *pppp* *p*

12 **3**/**4** **4** **3**/**4** **4**

vln. *pppp* *pp* > *ppp* < *pp* *p* *pppp* *ppp* *pppp* *pp* *p* *pppp* *ppp*

vcl. *pppp* < *ppp* > *pppp* *ppp* > *pppp* *p* > *pppp* < *p* > *pppp* *pp* *pppp* *pp* *pppp* *pp* *pppp* < *p* > *pppp* *pppp* <

scrape

pizz.

keyboard

1/2 ped.

pont m.s.p. p.s.p. pont m.s.p. pont s.p. p.s.p. pont m.s.p.

pont m.s.p. pont p.s.p. pont p.s.p. pont s.p. pont s.p.

4:3 3:2 3:2 3:2 5:4 3:2



20 **3/4** **4/4**

b.cl. *pppp* *p* *mp* *mp* *sub. mp* *pp* *p* *sub. p* *sub. p* *sub. p* *mp* *pppp* *p* *sub. p* *sub. p* *sub. p* *ppp*

guit. *p* *ppp* *ppp* *p* *p.o.* *pp* *mp* *s.p.* *ppp* *ppp* *p* *pppp*

pno. *mp* *ppp* *mp* *p* *ppp*

20 **3/4** **4/4**

vln. *p* *mp* *ppp* *pppp* *p* *pppp* *p* *ppp* *mp* *pppp* *ppp* *mp* *pppp*

vcl. *pppp* *pppp* *mp* *pp* *p* *ppp* *mp* *ppp* *pppp* *p* *pppp* *pppp* *mp* *pppp*



24 ( $\text{>}$ ) **3** **4** ( $\text{>}$ ) ( $\text{>}$ ) ( $\text{>}$ ) **3**

b.c.l. *mf*  $\text{>}$  *p*  $\text{<}$  *mp* *mp*  $\text{>}$  *pppp* *p*  $\text{>}$  *pp* *p* *mf*  $\text{>}$  *sub. mp*  $\text{>}$  *sub. mp*  $\text{>}$  *ppp*  $\text{>}$  *pppp* *mp*  $\text{>}$  *sub. p*  $\text{>}$  *sub. p*  $\text{>}$  *sub. p*

guit. *s.p.* *p.o.* *mf* *p*  $\text{>}$  *mf*  $\text{>}$  *pp* *ppp* *mf* *pp* *p* *s.p.* *p.o.* *p*

pno. *mp* *mf* *ppp* *p* *mf* *ppp* *mf*

ped. \_\_\_\_\_

(n.v.) **3** **4** **3**

vln. *mf*  $\text{>}$  *sub. mp*  $\text{>}$  *sub. mp*  $\text{>}$  *p*  $\text{>}$  *pppp*  $\text{>}$  *mp*  $\text{>}$  *pppp*  $\text{<}$  *mp*  $\text{>}$  *pppp* *mf*  $\text{>}$  *p* *ppp* *mp*  $\text{>}$  *pp*  $\text{<}$  *mp* *mf*

vcl. *mf*  $\text{>}$  *mp* *ppp*  $\text{<}$  *mp* *pppp*  $\text{<}$  *mp*  $\text{>}$  *pppp* *p*  $\text{>}$  *ppp* *mf*  $\text{>}$  *sub. mp*  $\text{>}$  *sub. mp*  $\text{>}$  *mp*  $\text{>}$  *ppp* *mf*  $\text{>}$  *pp*

*p.o.* *m.s.p.* *p.o.* *pont* *p.o.* *pont* *p.s.p.* *m.s.p.* *p.o.* *p.o.* *m.s.p.* *p.o.* *p.o.* *m.s.p.* *p.o.*

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b.c.l. 28  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

mf  $\frac{3:2}{p p}$  pp p ppp  $\frac{3:2}{pppp}$  mf  $\frac{3:2}{sub.}$   $\frac{3:2}{sub.}$   $\frac{3:2}{sub.}$   $\frac{3:2}{sub.}$   $\frac{4:3}{*ppp/pppp}$

guit. s.p. scrape

$\leq mp$  mf p ppp p ppp mf ppp ppp

pno. 28  $\frac{3:2}{mp}$   $\frac{3:2}{p}$   $\frac{3:2}{pp}$  mp ppp ppp ppp  $\frac{1}{2}$  ped.

vln. 28  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

m.s.p. p.o. p.s.p. p.o. ( $>$ )  $\frac{3:2}{sub.}$  ( $>$ ) ( $>$ ) pont p.o. pont m.s.p. pont

$> pp$  ppp  $\leq mp$  p  $\frac{5:4}{ppp}$   $\frac{3:2}{mf}$   $\frac{3:2}{sub.}$   $\frac{3:2}{sub.}$   $\frac{3:2}{sub.}$  pppp mp pppp  $\frac{3:2}{*ppp/pppp}$

vcl. s.p. m.v. pont (n.v.) p.o. pont m.s.p. pont m.s.p. pont

$\leq mp$  pp pppp mp mf pppp mf pppp  $\frac{3:2}{*ppp/pppp}$

32 **3** 4 **3**

b.c.l.

guit.

pno.

vln.

vlc.

*ppp* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp* *pppp*

scrape

pizz.

m.s.p.

pont

3:2

5:4

pizz.

scrape

3:2

3:2

3:2

3:2

3:2

3:2

36  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

b.c.l.  $pppp$   $ppp$   $pppp$   $pp$   $ppp$   $pppp$   $pp$   $pppp$   $pp$   $pppp$   $pp$   $pppp$   $pp$

guit.  $ppp$   $pppp$   $ppp$   $pp$   $ppp$   $pp$   $ppp$   $pppp$   $ppp$   $pppp$   $ppp$   $pppp$

pno.  $ppp$   $pppp$   $ppp$   $pppp$   $ppp$   $pppp$   $ppp$   $pppp$   $ppp$   $pppp$   $ppp$   $pppp$

1/2 ped.

vln.  $pp$   $pppp$   $pp$   $pppp$   $pp$   $pppp$   $pp$   $pppp$   $pp$   $pppp$   $pp$   $pppp$

vcl.  $pp$   $pppp$   $pp$   $pppp$   $ppp$   $pppp$   $ppp$   $pppp$   $ppp$   $pppp$   $ppp$   $pppp$

Annotations: *scrape*, *pizz.*, *inside the piano*, *m.s.p.*, *pont*, *s.p.*, *3:2*, *4:3*, *(>)*

40 **3**/**4** **4** **3**/**4** **4**

b.cl. *ppp* *ppp* *p* *ppp* *ppp* *pppp* *ppp* *ppp* *p* *> ppp* *< p* *pp* *pppp* *pppp*

guit. *ppp* *pp* *pp* *ppp* *p* *pp* *pppp* *pp* *ppp* *ppp*

pno. *pppp* *pp* *pppp* *pp* *ppp* *p*

1/2 ped.

vln. **3**/**4** **4** **3**/**4** **4** *pont* *m.s.p.* *pont* *m.s.p.* *pont* *m.s.p.* *pont* *s.p.* *pont* *p.s.p.* *pont* *p.s.p.* *pont* *m.s.p.*

*> pppp* *< ppp* *> pppp* *< ppp* *> pppp* *ppp* *pppp* *pp* *pp* *pppp* *p* *pppp* *< p* *> pppp* *ppp*

vcl. *pp* *pppp* *pp* *pppp* *pp* *ppp* *p* *pppp* *< pp* *> pppp* *pp* *p* *pppp* *> ppp* *ppp*

*s.p.* *pont* *s.p.* *m.s.p.* *p.s.p.* *pont* *s.p.* *pont* *s.p.* *p.s.p.* *m.s.p.* *m.s.p.*

44 *Preview File Only*

b.c.l. *pppp* < *pp* > *pppp* < *pp* > *ppp* *p* *ppp* *mp* > *sub. mp* > *sub. mp* > *sub. mp* > *p* *pppp* *p* > *sub. p* > *sub. p* >

guit. *pp* > *pppp* < *pp* > *p* *pp* *p* *pppp* < *p* > *ppp* *mp* *p*

pno. *pppp* *pp* *p* *pp* *p* *mp*

ped. *pppp* *p* *mp*

vln. *ppp* > *pppp* < *ppp* > *pp* *pppp* *pppp* < *p* > *pppp* < *p* > *p* *pppp* *pppp* < *mp* > *pppp* *pppp* *p* *mp*

vlc. *ppp* > *pppp* < *ppp* > *pppp* < *pp* > *pppp* *p* *pppp* *p* < *mp* > *ppp* < *pp* > *pp* *pp* < *mp* > *pp* *p*

3 4 5



52 **3** ( $>$ ) ( $>$ ) ( $>$ ) **4** ( $>$ ) ( $>$ ) **3** ( $>$ ) ( $>$ ) ( $>$ ) ( $>$ )

b.cl.  $\frac{3:2}{sub.} p > \frac{sub.}{p} > \frac{sub.}{p} > mf > \frac{3:2}{sub.} mp > \frac{sub.}{mp} > ppp$   $\frac{3:2}{pppp} p > mf > \frac{3:2}{sub.} p > \frac{3:2}{sub.} p > \frac{3:2}{sub.} p > \frac{3:2}{sub.} p$

guit.  $\frac{4:3}{p} > \frac{4:3}{pp} > mf > \frac{3:2}{pp} > mf > \frac{p.o.}{mp} > \frac{s.t.}{mp} > ppp$

pno.  $mp$   $mp$   $ppp$   $p$   $mp$

52 **3**  $\downarrow \rightarrow \downarrow$  **4**  $\downarrow \rightarrow \downarrow$  **3**  $\downarrow \rightarrow \downarrow$   $\rightarrow$  s.p.  $\downarrow \rightarrow \downarrow$   $\rightarrow$  p.o. ( $>$ ) ( $>$ )  $\downarrow \rightarrow \downarrow$   $\rightarrow$  pont

vln.  $\frac{3:2}{mf} > pp$   $mf > \frac{sub.}{mp} > \frac{sub.}{mp} > pp$   $\frac{3:2}{mf} > p$   $mf > p$   $mf > pppp$

vlc.  $\frac{p.o.}{mp} > \frac{pont}{pppp} > mf > \frac{p.o.}{pp} > \frac{pont}{pppp} > \frac{p.o.}{mp} > \frac{p.o.}{mf} > \frac{pont}{pp} > \frac{p.o.}{mf} > \frac{4:3}{sub.} p > \frac{sub.}{p} > \frac{sub.}{p}$



Preview File Only

# ii

56  $\text{♩} = 80$

piano

una corda (sempre) ----->  
ped. \_\_\_\_\_

61  $\text{♩} = 80$  *rall.*

pno.

ped. \_\_\_\_\_

66  $\bullet=40$   $\bullet=80$  *mp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *p* *rall.*

71  $\bullet=40$   $\bullet=80$  *pp* *ppp* *ppp* *pp* *rall.*

76  $\bullet=40$   $\bullet=80$  *p* *mp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

81  $\text{♩} = 80$  *rall.*  $\text{♩} = 40$

pno. *mp* *p* *pp* *ppp*

3:2 3:2 3:2 3:2 3:2 3:2

3:2

86  $\text{♩} = 80$

pno. *ppp* *mp* *ppp* *mp* *ppp*

ped.

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$\text{♩} = 72$   
clarinet in Bb

iii

clarinet

894

( $\text{>}$ ) (sempre)  $pppp$  (no bottleneck) s.t. ( $\text{>}$ ) (sempre)  $pppp$  ( $\text{,}$ )  $p$  ( $\text{,}$ )  $ppp$  ( $\text{,}$ )  $pp$

guitar

89

( $\text{>}$ ) (sempre)  $pppp$  ( $\text{,}$ ) p.o.  $p$  ( $\text{,}$ )  $p$

piano

89

( $\text{,}$ )  $p$   $pppp$  ( $\text{,}$ )  $p$   $ppp$   $pp$

3:2

una corda ped.

violin

894

con sord. s.t. poss. ( $\text{>}$ ) (sempre)  $pppp$  ( $\text{,}$ ) s.t. poss.  $pppp$  ( $\text{,}$ ) s.t.  $ppp$  ( $\text{,}$ ) p.o.  $pp$

5:4 3:2

violoncello

con sord. s.t. poss. ( $\text{,}$ ) p.s.p. s.t. poss. p.s.p. ( $\text{,}$ ) p.o.  $pppp$  ( $\text{>}$ ) (sempre)  $pppp$  ( $\text{,}$ )  $p$  ( $\text{,}$ )  $p$  ( $\text{,}$ )  $pp$

\* the beginnings of each half-bar segment should be articulated clearly

Preview File Only

92

cl. *pp* *pp* *ppp* *pp* *ppp*

guit. s.t. *ppp* *ppp* p.o. *pp* s.t. *ppp* p.o. *pp*

pno. *ppp* *pp* *pp* *ppp* *pp*

vln. 92 s.t. *ppp* p.o. *pp* s.t. *ppp* p.o. *pp* s.t. *ppp* s.t. *ppp*

vlc. s.t. *ppp* p.o. *pp* s.t. *ppp* p.o. *pp* s.t. *ppp* p.o. *pp* s.t. *ppp*

Measure 92: Clarinet (cl.) starts with a whole note G#4 (*pp*), followed by a half note G#4 (*pp*), a quarter note G#4 (*pp*), and a quarter note G#4 (*ppp*). Guitar (guit.) has a whole note G#4 (*ppp*) with *s.t.* and a half note G#4 (*ppp*) with *ppp*. Piano (pno.) has a half note G#4 (*ppp*) with *ppp* and a half note G#4 (*pp*) with *pp*. Violin (vln.) has a half note G#4 (*ppp*) with *ppp* and a half note G#4 (*pp*) with *pp*. Viola (vlc.) has a half note G#4 (*ppp*) with *ppp* and a half note G#4 (*pp*) with *pp*.

Measure 93: Clarinet (cl.) has a half note G#4 (*pp*), a quarter note G#4 (*pp*), and a quarter note G#4 (*ppp*). Guitar (guit.) has a half note G#4 (*ppp*) with *ppp* and a half note G#4 (*ppp*) with *ppp*. Piano (pno.) has a half note G#4 (*pp*) with *pp* and a half note G#4 (*pp*) with *pp*. Violin (vln.) has a half note G#4 (*ppp*) with *ppp* and a half note G#4 (*ppp*) with *ppp*. Viola (vlc.) has a half note G#4 (*ppp*) with *ppp* and a half note G#4 (*pp*) with *pp*.

Measure 94: Clarinet (cl.) has a half note G#4 (*pp*), a quarter note G#4 (*pp*), and a quarter note G#4 (*ppp*). Guitar (guit.) has a half note G#4 (*ppp*) with *ppp* and a half note G#4 (*ppp*) with *ppp*. Piano (pno.) has a half note G#4 (*pp*) with *pp* and a half note G#4 (*pp*) with *pp*. Violin (vln.) has a half note G#4 (*ppp*) with *ppp* and a half note G#4 (*ppp*) with *ppp*. Viola (vlc.) has a half note G#4 (*ppp*) with *ppp* and a half note G#4 (*pp*) with *pp*.

Measure 95: Clarinet (cl.) has a half note G#4 (*pp*), a quarter note G#4 (*pp*), and a quarter note G#4 (*ppp*). Guitar (guit.) has a half note G#4 (*ppp*) with *ppp* and a half note G#4 (*ppp*) with *ppp*. Piano (pno.) has a half note G#4 (*pp*) with *pp* and a half note G#4 (*ppp*) with *ppp*. Violin (vln.) has a half note G#4 (*ppp*) with *ppp* and a half note G#4 (*ppp*) with *ppp*. Viola (vlc.) has a half note G#4 (*ppp*) with *ppp* and a half note G#4 (*ppp*) with *ppp*.

Preview File Only

4

96

cl. *pp* *ppp* *p* *pp* *pppp*

guit. *pp* *ppp* *p* *pppp* *pp* *pppp*

pno. *ppp* *pppp* *pp* *pppp*

una corda  
ped.

4

96

vln. *pp* *ppp* *p* *pppp*

vlc. *pp* *p* *pppp* *pppp*

Preview File Only

100

cl. *ppp* *pp*

guit. *ppp* *pp* p.o.

pno. *ppp* *pp*

vln. *ppp* *pp* s.t. p.o.

vlc. *ppp* *pp* s.t. p.o.

3:2 3:2 3:2 3:2 5:4 3:2

3:2 3:2 3:2 3:2 5:4 3:2

3:2 3:2 3:2 3:2 3:2 3:2

3:2 3:2 3:2 3:2 3:2 3:2

100

100

Preview File Only

105

5/4

cl. *p* *pp*

guit. *p* *p.o.*

pno. *p* *pp*

una corda ped.

vln. *p* *p.s.p.* *p* *p.o.*

vlc. *p* *p.s.p.* *p* *p.o.*

5/4

3:2

5:4

3:2

3:2

3:2



Preview File Only

4

110

cl. *ppp* *pppp* *mp* *ppp* *ppp* *p* *pp*

guit. *ppp* *pppp* *mp* *ppp* *mp* *pp*

pno. *ppp* *pppp* *mp* *ppp* *mp* *ppp* *p* *pp*

una corda  
ped.

4

110

vln. *ppp* *ppp* *mp* *ppp* *ppp* *p*

vlc. *ppp* *pppp* *ppp* *ppp* *ppp* *pp*

Preview File Only

115

cl. *p* *pp* *p*

guit. *pp*

pno. *p* *pp* *p* *pp* *p* *ppp* *mp* *ppp* *mp*

vln. *p* *pp* *p* *p* *p*

vcl. *pp* *pp*

3:2 5:4 3:2 3:2 3:2 3:2 3:2 3:2

p.o. p.s.p.

Detailed description: This page of a musical score contains five staves. The Clarinet (cl.) staff starts at measure 115 with a dynamic of *p*, followed by *pp* and *p*. The Guitar (guit.) staff has a *pp* dynamic. The Piano (pno.) staff is split into two systems: the upper system has dynamics *p*, *pp*, *p*, *pp*, *p*, *ppp*, *mp*, *ppp*, and *mp*; the lower system has dynamics *pp*, *p*, *pp*, *p*, *ppp*, and *mp*. The Violin (vln.) staff starts at measure 115 with dynamics *p*, *pp*, *p*, *p*, and *p*. The Viola (vcl.) staff has dynamics *pp* and *pp*. Various articulations like accents and slurs are present. Fingerings and breath marks (3:2, 5:4) are indicated above notes. A dashed line separates the piano part from the strings.

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120  $\frac{5}{4}$

cl. *ppp* 3:2 3:2

guit. *ppp* s.t. *pp* 3:2

pno. 120 *ppp* *ppp* *pp* 3:2 5:4

una corda ped.

vln. 120  $\frac{5}{4}$  s.t. *ppp* 3:2 p.o. *pp*

vlc. p.o. *pp*

Preview File Only

124

cl.

4

5

4

guit.

124

pno.

*p*

*mp*

3:2

una corda  
ped.

124

vln.

4

5

4

vlc.

Preview File Only

128

pno. *p*

5:4

pp

5:4



132

pno. *ppp*

4

# iv

133  $\text{♩} = 80$

clarinet in Bb

\*ppp/pppp  
(with bottleneck)

guitar

\*ppp/pppp  
scrape

piano

133

violin

133  $\text{♩} = 80$

\*ppp/pppp

violoncello

\*ppp/pppp

\*general dynamic range, except where indicated

Preview File Only

136 **4** **5**

cl. *mp* *ppp*

guit. *mp* *pppp* *scrape* *3:2* *3:2*

pno.

136 **4** **5**

vln. *mp* *ppp* *m.s.p.* *pont* *3:2* *p.s.p.* *m.s.p.* *m.s.p.* *pont* *m.s.p.* *pont* *pont*

vlc. *mp* *pppp* *m.s.p.* *pont* *3:2* *p.s.p.* *pont* *m.s.p.* *m.s.p.* *pont* *m.s.p.* *pont* *m.s.p.* *m.s.p.*

Detailed description: This page of a musical score covers measures 136 to 140. It features five staves: Clarinet (cl.), Guitar (guit.), Piano (pno.), Violin (vln.), and Viola (vlc.). The time signature changes from 4/4 to 5/4. The Clarinet part includes a 4:3 ratio and dynamics of *mp* and *ppp*. The Guitar part includes 'scrape' markings and 3:2 ratios, with dynamics *mp* and *pppp*. The Piano part is mostly silent. The Violin and Viola parts include various performance instructions such as 'm.s.p.', 'pont', 'p.s.p.', and '3:2', along with dynamics *mp* and *pppp*. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

Preview File Only

139 **5/4** **4** **3/4**

cl.  $3:2$   $3:2$

guit. scrape

pno.

139

vln. **5/4** **4** **4** **3/4**

vln. m.s.p. m.s.p. m.s.p. → pont m.s.p. → pont pont m.s.p. m.s.p. → m.s.p. m.s.p. →

vlc. pont pont → m.s.p. → pont → m.s.p. → pont m.s.p. → pont pont m.s.p. → m.s.p. m.s.p. pont m.s.p. pont m.s.p. pont

$4:3$   $3:2$   $3:2$   $3:2$



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142 **3/4** **4** 3:2 **3/4** 3:2

cl.

guit. scrape 3:2 3:2

pno.

142

vln. **3/4** → pont m.s.p. → pont → m.s.p. → pont → **4** m.s.p. → pont 3:2 m.s.p. → pont → m.s.p. → pont m.s.p. **3/4**

vcl. → m.s.p. m.s.p. → pont pont → m.s.p. → pont m.s.p. pont → m.s.p. →

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146 **4** **5**

cl.  $3:2$   $3:2$

guit.  $3:2$  scrape

pno. *ppp*

1/2 ped.

146 **4** **5**

vln. pont → m.s.p. → m.s.p. m.s.p. → pont pont

vlc. pont → m.s.p. → pont m.s.p. → pont pont → m.s.p. m.s.p. → pont

$3:2$   $3:2$

Preview File Only

149 **5/4** **4** **3**

cl. *mp* *pppp*

guit. *mp* *ppp* scrape

pno.

149 **5/4** **4** **3**

vln. *mp* *ppp* *m.s.p.* *pont* *p.s.p.* *m.s.p.* *pont* *m.s.p.*

vcl. *mp* *pppp* *m.s.p.* *pont* *pont* *m.s.p.* *pont* *m.s.p.* *pont* *m.s.p.* *pont* *m.s.p.* *pont* *m.s.p.* *pont* *m.s.p.*

Preview File Only

152 **4** **3** **4**

cl. *p* *pppp* *ppp* 3:2 3:2 3:2 3:2

guit. *p* *pppp* scrape 3:2

pno.

152 **4** **3** **4**

vln. *p* *pppp* *ppp* s.p. → pont → m.s.p. → pont → m.s.p. → pont → m.s.p. → pont m.s.p. → pont m.s.p.

vlc. *p* *ppp* *ppp* s.p. → m.s.p. pont → m.s.p. → pont → m.s.p. → pont m.s.p. → pont → m.s.p. → pont → m.s.p. → pont m.s.p. 3:2

Preview File Only

156 **4** **3**

cl. *pp* *pppp* 3:2

guit. scrape 3:2 3:2

pno. *ppp* *pppp* 1/2 ped.

vln. *pp* *pppp* pont → m.s.p. m.s.p. → pont m.s.p. → pont → m.s.p. m.s.p.

vlc. *pp* *pppp* m.s.p. → pont → m.s.p. → pont 3:2 pont → m.s.p. m.s.p. → pont m.s.p.

Detailed description: This is a page of a musical score for five instruments: Clarinet (cl.), Guitar (guit.), Piano (pno.), Violin (vln.), and Viola (vlc.). The score is divided into two systems. The first system covers measures 156 to 158, and the second system covers measures 159 to 161. The time signature changes from 4/4 to 3/4 between measures 158 and 159. The Clarinet part features a melodic line with a *pp* dynamic and a *pppp* section, with a 3:2 ratio indicated. The Guitar part includes a 'scrape' instruction and a 3:2 ratio. The Piano part has a *ppp* dynamic and a *pppp* section, with a 1/2 pedal instruction. The Violin part has a *pp* dynamic and a *pppp* section, with performance instructions for 'pont' and 'm.s.p.' and a 3:2 ratio. The Viola part has a *pp* dynamic and a *pppp* section, with performance instructions for 'm.s.p.', 'pont', and '3:2'.

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159  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{3}$   $\frac{3}{4}$   $\frac{4}{4}$

cl.

guit. scrape

pno.

159

vln.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

vlc. m.s.p. → pont → m.s.p. → pont → m.s.p. → pont m.s.p. → pont → m.s.p. → pont → m.s.p. → pont m.s.p. → pont → m.s.p. → pont → m.s.p. → pont

3:2 3:2 3:2 3:2

Preview File Only

163 **4**

cl. *mp* *p* *pp* *ppp*

guit. *mp* *p* *pp* *ppp* scrape 3:2 3:2 3:2

pno. *pp* *ppp* *pppp*

1/2 ped.

163 **4** ↓ p.s.p. s.p. s.p. m.s.p. → pont → m.s.p. → pont **3** 4 m.s.p. → pont pont → m.s.p.

vln. *mp* *p* *pp* *ppp* m.s.p. → pont pont → m.s.p. m.s.p.

vlc. ↓ p.s.p. s.p. m.s.p. s.p. m.s.p. s.p. m.s.p. pont → m.s.p. → pont → m.s.p. → pont pont → m.s.p. m.s.p. → pont m.s.p. →

*mp* *p* *ppp* *p* *ppp* *pp* *ppp* 3:2 3:2 3:2

Preview File Only

167

cl. *mp* *pp* *ppp*

guit. *mp* *p* *pp* *ppp* scrape

pno. *pp* *ppp* *pppp* *pppp* 1/2 ped.

vln. *mp* *p* *pp* *ppp* m.s.p. pont 3:2 3 4

vlc. *mp* *p* *pp* *ppp* p.s.p. s.p. m.s.p. s.p. m.s.p. pont 3 4







**V**

177  $\frac{7}{8}$  ♩ = 160 bass clarinet

bass clarinet

*mp* *p*

(no bottleneck)  
p.o.

guitar

*mp* *p*

177 piano

*mp* *p* *pp*

ped.

177  $\frac{7}{8}$  senza sord. p.o.

violin

*mp* *p*

↓ senza sord. p.o.

↓ p.s.t.

violoncello

*mp* *p*

5 6 7 8 9

Preview File Only

182 **9** **5** **6** **5** , **6** **7**

b.c.l. *pp* *p*

guit. *pp* *ppp* s.t.

pno. *pp* *ppp* *p* ped.

vln. *pp* s.t.

vlc. *pp* *ppp* *p* s.t. s.t. poss. p.s.t.

Preview File Only

189 **7** **8** **8** **9** **5** **6** **5**

b.c.l. *pp* *ppp*

guit. p.o. *p* *pp* *ppp* s.t.

pno. 189 *pp* *ppp*

vln. 189 p.s.t. *p* *pp* s.t.

vlc. *p* *pp* s.t. poss. *ppp*

Preview File Only

195

b.c.l.

guit.

pno.

vln.

vlc.

5 6 7 6 ,7 8

5 6 7 6 ,7 8

*p*

*p.o.*

*p*

195

*pppp*

*p*

ped.

*ppp*

s.t. poss.

*pppp*

*p.s.t.*

*p*

Preview File Only

The musical score consists of five staves. Above the first staff (b.c.l.) are six chord diagrams: 201, 9, 5, 6, 5, and 6. The b.c.l. staff has dynamics *pp* and *ppp*. The guit. staff has dynamics *pp* and *ppp*, and includes the instruction *s.t.* above the second measure. The pno. staff has dynamics *pp* and *ppp*. The vln. staff has dynamics *pp* and *ppp*, and includes the instruction *s.t.* above the first measure. The vlc. staff has dynamics *pp* and *ppp*. The score includes various musical notations such as notes, rests, slurs, and hairpins.

Preview File Only

207 **6** **7** **6** **7** **8**

b.c.l. *pppp*

guit. *pppp*

pno. *pppp*

vln. *ppp* s.t. poss.

vlc. *ppp* s.t. poss. *pppp*

Detailed description: This page of a musical score features five staves. The top staff is for bassoon (b.c.l.), the second for guitar (guit.), the third for piano (pno.), the fourth for violin (vln.), and the fifth for viola (vlc.). Above the staves, guitar chords are indicated with numbers 6, 7, 6, 7, and 8. The score includes various musical notations such as slurs, ties, and dynamic markings. The bassoon and guitar parts are marked *pppp*. The piano part has a *pppp* marking. The violin part starts with *ppp* and has 's.t. poss.' written above it. The viola part starts with *ppp* and has 's.t. poss.' written above it, and later has a *pppp* marking. The page number 46 is centered at the bottom.



Preview File Only

213 7 4 = 66

b.cl.

guit.

pno.

1/2 ped.

vln.

vlc.

ppp ppp

s.p. s.t. s.p. s.t. s.p. s.t. s.p.

ppp p p ppp p ppp p

ppp p ppp p ppp p

pppp p ppp p ppp p

s.p. s.t. s.p. s.p. s.t.

s.p. s.t.

ppp p ppp

Preview File Only

219

b.cl.

guit.

pno.

vln.

vlc.

Preview File Only

3  
4

225

b.cl.

*ppp* *p*

guit.

s.t. s.p. s.p. s.t. s.p.  
*ppp* *p* *ppp* *ppp* *p* *ppp*

225

pno.

*ppp* *p* *ppp* *p* *ppp* *p* *ppp*

3  
4

225

vln.

s.p. s.t. s.p. s.p. s.t.  
*ppp* *p* *ppp* *p* *p* *ppp*

vlc.

s.t. s.p. s.p. s.p. s.p.  
*ppp* *p* *p* *ppp* *ppp*