

the misprision of transparency

Aaron Cassidy

twenty-six fascicles for amplified viola d'amore
(2000-2001)

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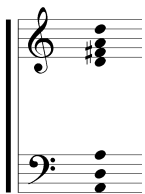
the misprison of transparency (2000-2001) for viola d’amore with optional amplification
For Garth Knox, with sincerest respect and admiration.

Commissioned by allerArt Bludenz and the Bludenz TAGE Zeitgemäßer Musik for Garth Knox. Significant thanks are due to Frank Cox and Wolfram Schurig for their assistance and support. Fascicles 1, 13, and 24 involve rhythmic transcriptions of “Angelorum Psalat,” a Chantilly Manuscript ballade by Rodericus. The title comes from the poem “Glass” (Crystallography) by Christian Bök.

notes for performance:

1. Tuning:

standard D Major tuning for played strings:



sympathetic string tuning:



2. The work is notated on two rhythmically independent staves, separating the two primary modes of playing:

- (1) **RIGHT HAND:** Information on the top staff—written on a seven-line staff—denotes the various actions of the bow and right hand fingers. The seven lines correspond to the seven strings of the instrument, with the lowest line corresponding to the low A string (**VII**) and the highest line to the high D string (**I**). On this staff, slurs are used in their conventional manner, indicating up- and down-bow motions. Several special symbols and abbreviations are used:

a. bow position


mst: molto sul tasto (widely exaggerated; well onto the fingerboard) / st: sul tasto / pst: poco sul tasto
msp: molto sul ponticello (on the bridge! Nearly toneless bowing) / sp: sul pont. / psp: poco sul pont.
“poco” indications suggest a very slight timbral modification; “molto” indications suggest an extreme bow position which allows the sound to fragment, becoming unstable and unpredictable, at times dissolving into noise

b. bow pressure


flaut.: flautando (light, delicate, wispy) / pes.: pesante (a heightened degree of bow noise, particularly at the initial attack)
note that the seemingly contradictory combinations of dynamics and bow pressure (e.g., pp/pesante or ff/flautando) are entirely intentional. In these situations it is bow speed which is altered (in the first example, a very slow bow speed, in the second, an extremely rapid speed).
■ scratch tone. Note that, as in other bow pressure indications, scratch tone bow pressure is not necessarily loud or even particularly aggressive; rather, it indicates a very slow bow speed with an exceptionally high noise content

c. special bowing techniques

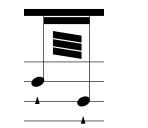
clb: col legno battuto / clt: col legno tratto / ½ clt : bowed using both hair and wood



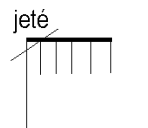
quasi-trillo : a continual, rapid alternation between c.l. and ord. bowing. At slower speeds, this will in essence be performed as a clt bowing with the regular addition of the bow; at faster speeds, a less predictable bouncing between wood and bow is desired.



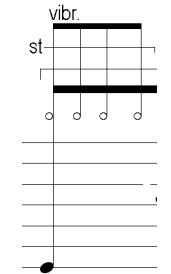
snap (Bartók) pizzicato



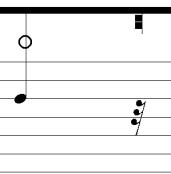
tremolo spiccato



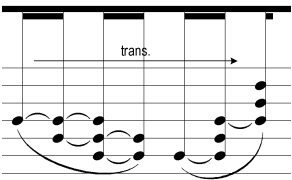
Note that the number of attacks is approximate – nevertheless, it is desirable that a distinction is made between few/some/many bounced attacks



“vibrato” : as in the Baroque string bowing technique, a pulsation produced via slightly increased and decreased bow pressure or bow speed. Always shown using spatial notation.



bow behind finger on indicated string. note tasto/ord./pont. equivalents: finger/ord/ nut



a steady and seamless transition between adjacent strings such that each successive string entry emerges imperceptibly (as much as is possible). The notated rhythms indicate the points at which the string(s) should be fully active.

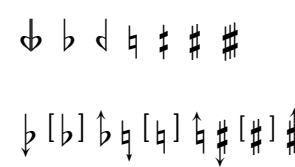


An additional layer of decoupling in which up-/downbow motion is independent of string assignments (measures 158 and 188 only)

(2) **LEFT HAND:** The lower staff (or, at times, staves) is used to designate the action of the fingers of the left hand and is notated in the typical fashion. However, it must be noted that certain physical actions indicated here on this staff will not be readily audible—when left hand action is called for without corresponding right hand action, the player is instructed to adhere to the given notation with utmost sobriety. These silent passages are not intended to be at all parodistic, nor are they to be exaggerated in any way (except where noted), but are simply to be performed in their typical manner. Always hold fingered pitches for their full notated duration, even when right hand is inactive. It should be understood that the unpredictability of such “de-coupled” interaction is the composer’s intention; certain unstable, transitional, and inexact sounding results will emerge from the interaction of the two strands. Note, additionally, that string assignments are given for each note in the work—it is necessary that such information be followed so as to produce the intended pitch/rhythm interaction with the motion of the right hand.

Several special symbols and abbreviations are employed on the lower staff:


a. accidentals



Quarter tones, arranged in ascending order. As much as is possible, quarter tones should be equally-tempered intervals.

Non-tempered microtones. Always smaller than a quarter tone, but unpredictably so.

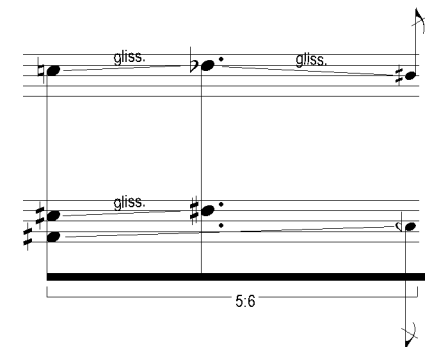
b. glissandi:



glissandi should be as smooth and continuous as possible. Flagged grace notes are used to indicate the destination pitch. Additional rhythmic information on the glissando is used for place-holding purposes only.

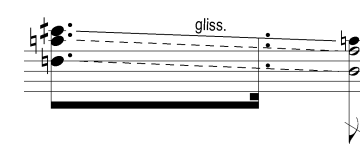
there are two types of glissandi involving two or more vectors :

type 1 :



each vector is given an independent destination pitch (these need not be parallel)

type 2 :



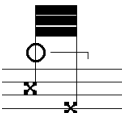
glissando with locked hand position. Solid notehead in grace note indicates “absolute” destination pitch; open noteheads (connected with dotted glissando lines) indicate “relative” destination pitches. These pitches are variable and non-tempered—hand position of initial chord is maintained through the glissando.

c. abbreviations

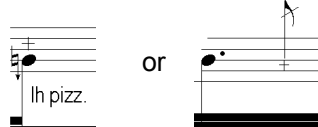
mv: molto vibrato (quite extreme and exaggerated) / pv: poco vibrato / sv: senza vibrato

d. special symbols

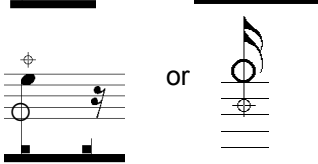
- ◇ harmonic finger pressure. Resulting pitch content will often be obscured, fragmented, and unstable as this finger pressure is rarely used on exact harmonic nodal points. Note that when specific harmonics (typically natural harmonics) are required, they are notated in the conventional manner (and will be particularly evident due to the string assignments).
- ✕ finger percussion. In certain hand positions, this will be much more of a physical gesture than an audible one—this tension is intended.
- normal finger pressure (cancels the above indications)
- /◇ rapid alternation between norm. and harmonic finger pressure



hammered-on behind fingered pitch on indicated pitches/strings



left hand pizzicato



left hand pizzicato *behind* fingered pitch.

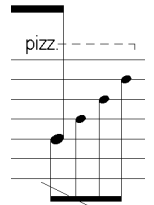
3. Additional general symbols and special instructions

(1) There are three types of grace notes:

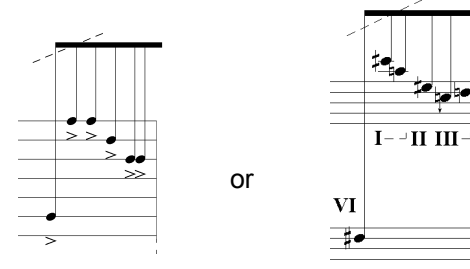
- a. grace notes or grace note groups before a “main” (normal-sized notehead) note come *before* the beat and are performed as a pickup—the main pitch is then sustained for its full indicated duration.



- b. grace notes following a main pitch are to be performed starting *on* the beat—main pitches in the grace note groups are used as place-holders only. No attempt should be made to hold these pitches for their notated duration or to return to the place-holder pitch. The beamed grace note group is to begin on the “main” pitch and to continue as a singular gesture, followed by silence if necessary.

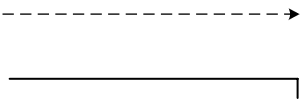


- c. The third type is in fact not a “grace note,” per se, but does use the same reduced-size noteheads and ligatures. Always shown with a dotted slash, this type is spatially notated. Here, notes are to be held until the next attack/pitch (whether in the left or right hand) except where the notated articulations indicate otherwise.



(2) All trills, tremolandi, and grace notes (types a & b above) are to be played as quickly and evenly as possible (except where otherwise indicated), regardless of the notated spacing on the page.

(3) Bracket/transition



dotted lines with arrows indicate a gradual transition from one performance indication to another

continue dynamic/articulation instruction for duration of bracket. With regard to timbral modifications above and below the staff, “ord.” or “norm.” is implied following the close of the bracket if not followed by a new modification instruction. The same is true regarding pizzicato brackets (always dotted brackets and always on the rh staff): “arco” is implied.

4. **AMPLIFICATION** is optional. When employed, please note the following guidelines :

- (1) Two amplification sources are used in this work. The first, a guitar pickup, captures vibration from the sympathetic strings without amplifying the bowed strings; the second, one or two traditional air microphones, capture sound from the bowed strings and instrument body (including the “mechanical” noises so critical to the work’s construction). Loudspeakers are to be placed as near to the performer as possible. Under no circumstances should a hall P.A. be used.
- (2) The amplification staff shown at the bottom of each system in the score indicates relative *percentages* in the amplification volume level for each of the two amplification sources. The top graph refers to the air microphone/played strings, the lower to the pickup/sympathetic strings. The bottom line of each graph indicates no amplification; the top line indicates full volume.
- (3) Ideally, amplification levels will be controlled by the performer by way of two foot pedals. When this is not feasible, levels may be run from the mixing desk.
- (4) This amplification setup is to be used *only* when pickup-style microphones are available for the sympathetic resonance strings. It is, however, acceptable (and desirable) to use conventional amplification methods for the purpose of augmenting the acoustic resonance in larger performance spaces. In such instances, please disregard the amplification staff information: levels should remain constant throughout.
5. Between each fascicle (and before the first fascicle as well), a time window for silence is given—the duration of this silence is at the performer’s discretion. When the chosen low-end value is zero, the silence/pause is avoided entirely: the end of the last fascicle merges seamlessly with the beginning of the next. The choice on the part of the performer ought to take into account the acoustics of the performance space, the relative energy of the passage, the surrounding dynamics, etc. It is desirable for the performer to select highly disparate and extreme durations for the silences, taking great care to avoid any obvious patterning or predictable “default” pause lengths. The significant tension resulting from the longer silences is fully intended.

Furthermore, it is essential that some *visible* differentiation is made between these pauses between fascicles and the measure-long rests which occur throughout the work. “Breath marks” given throughout the work are to be quite short, indicating a slight “lift” (and not in fact a discernable pause) between phrases.

6. All tempo changes are “subito” unless otherwise indicated by rall./accel. arrows.
7. Eighth-note ligatures indicate phrase groupings.
8. Vibrato should not be used except where otherwise indicated. All trills, tremolandi, and grace notes are to be played as quickly and evenly as possible, except where otherwise indicated.
9. Duration is approximately 12’30”, though depending on the length of the pauses between fascicles may conceivably fluctuate as much as 1’30” in either direction (11’00”–14’00”).

[illegible][illegible]

The musical score for "The Great Wall" by John Cage is presented in a complex, multi-layered format. The top section features a large graphic score with a series of horizontal lines and vertical strokes, representing a rhythmic structure. This is accompanied by a series of musical staves, including a grand staff (treble and bass clef) and a single staff with a large, stylized graphic element. The score is divided into measures, with some measures containing multiple staves. The notation includes various musical symbols, such as notes, rests, and dynamic markings (e.g., *mf*, *mp*, *f*, *p*, *pp*). A large, bold, black graphic element, resembling a stylized 'X' or a cross, is prominently displayed in the center of the page. The overall layout is dense and intricate, reflecting the complexity of the composition.

[illegible]

4

4

[remove bow *instantly* and *dramatically* on downbeat!]

42

sp [as resonant as possible within limits of soft dynamic] 7:8 pes. st [with nails; very dry] 4:3 7:6 sp msp pst

pizz. pizz. pizz. pizz. pizz.

mp p mf p mp mf pp mp pp mp pp

sv pv gliss. sv pv gliss. sv mv

III IV 7:4 II V VI I 7:6

0 - 3"

5 ♩=100 rall. 5

½ clt → flaut. molto pes. → flaut. pes. → mst ord. → msp → st msp

39:36 5:4

p fff p ff

gliss. trans. gliss. gl.

I II II I

5:3

6 16

46

♩=72 ♩=116

pst trem. spicc. sp 5:6 pst short vibr. st mst 7:6 sp ord.

mf ff mp mf mp mf f mp

pizz.

pv mv sv gliss. gliss. gliss.

I III II I 7:6 VII IV V 7:6

1 - 2"

6 ♩=96

ord. sp 17:12 pst sp 4:3 ord. msp 5:4 ord. sp 11:12

pp > ppp mp pp mp mf f p mp f ff mf fff

jeté jeté

trans.

lh pizz.

III V IV I II III IV VI VII

13:12 9:8 5:6

[dancing; playful]

5 - 16"

(hammered-on B_♭ acts as upbeat to silence and as cutoff of bowed tremolo; lift slightly off of string and remain frozen until fascicle 7)

0 - 5"

54

[illegible]

57

poco accel. $\text{♩} = 90$ 7

flaut. sp 7:6 pes. st
mst 7:6 jeté psp msp 7:5 flaut. pes. st ord. ord.
trans. 3:2 ord.
pes. psp ord. 17:12 jeté sp st sp 4:3
flaut. mst 12:17 ord. msp 4:3

pp p mp pp p pp mp p p
pv mv sv mv pv sv pv gliss. pv sv
IV 6:5 III H
VI 11:12 VII
[●] x x [VII] x x

[* note rhythmic alignment between staves]

62

$\text{♩} = 66$

sp 15:10 st msp 16:17 sp 7:6 mst ord. 6:5 sp 3:2 [ord.] l.v.
pizz. 17 32 16 13 16 "ord" nut
mp ppp mp pp ppp pp p mf ppp pppp mf mp pp mp
pv sv mv sv gliss. gliss. sv mv
II IV both: I II IV I III both: 14:13 IV V 6:7
I/IV: x II: ●

67

st -----> ord. 8:9

ord. -----> msp

pizz. -----

mp pp p mp pp ppp

pizz. -----

pv -----> mv sv -----> mv

8:9

[violent!]
mv -----> sv

sv -----> mv

8:7 [VII]

st mst -----> sp 4:3

trans. -----

p pp mp

lh pizz. gliss.

I II

II: -----> ◇

70

st mst -----> msp st -----> sp ord. -----> psp

5:6 14:19

trans. -----

pp mp pp mp p pp p

pv -----> sv pv -----> sv mv -----> sv

14:19

lh pizz.

gliss.

13:14

I II III IV

[C# = II & III]

I IV

[playful]

jeté

mst -----> msp -----> st 6:7

1"

9

♩ = 108 [with sudden forward momentum]

poco pes. psp

flaut. msp -----> mst 4:3

vibr. -----

pp pp p

lh pizz.

gl. # gl. # gl. #

8:9

I III

17:12 VI V III IV

trm. -----> ◇

[wildly flamboyant]

[illegible]

10 $\text{♩} = 66$ [wildly unstable and brittle; overwhelmingly energetic]

pes. — ord. — flaut. — pes. —
st ———→ sp —→ ord. mst ———→ ord.

7:9 7:4 8:9

1" 0 - 4"

trans. [hammered-on with r.h. on indicated pitches/strings] trem. spicc.

9 16 32 1 8

[ord.] *p* *ff* *f* *mp* *pp*

8:9

f — *mp* — *ff*

9 16 32 1 8

gliss. [hammered-on behind fingered pitches] VI V VI III IV III

lh pizz. [behind fingered pitch] pv V VI V VI III IV III

sv VII VI VII VI VII VI VII

13:10 13:9 8:9 10:12

both: ◇ [leap off string!]

◇ ● → ◇ [* maintain P4 natural harmonic on III (harm. gliss.); locked hand position between F# and A♭]

79

flaut. pes. pes. flaut. ord. ord.
psp psp psp mst pst pst
7:4 5:3 16:13 11:8

ff ff trans. mp [maintain intensity!]
p p f p f mp
7:4 5:3 16:13 11:8

[mordent to open VI string]
VI VII VI VII [VII]
7:4 5:6 16:13

ord. trem. spicc. st psp
17:16

mp f mp
(b) mv SV
6:4

tr

12 $\text{♩} = 40$

6 - 19" $\text{—} \cdot \text{—}$

0 - 5" $\text{—} \cdot \text{—}$

vibr. —

flaut. —

mst —

clt —

20:27 —

$\frac{1}{2}$ clt ----- clt

3:2 —

27 32

p —

ppp —

pp — *p* — *ppp* —

mv ----- sv mv ----- sv

cliss. —

I V VII

x ----- o • ----- x

[lh = "ffff"; set strongly against delicate and frail nature of rh; a sudden jolt out of the preceding silence]

* [regardless of selected duration, ca. 1/3 of silence = motionless following fascicle 11; 1/3 in a calm, natural state setting hand positions for the upcoming gesture; and 1/3 in frozen anticipation of fascicle 12]

84

89

93

♩ = 74

jeté

flaut. —
st —

10:13

[rh movement as though in slow motion]

ord. ———→ flaut. pes.
st ———→ sp ord.

9:8

3:2

17:20

vibr.

pes. — flaut. —
sp —

19:17

ord. ———→ psp ord.

13 32

pizz. —

5 32

2 8

5 8

17 16

3 32

ppp — *f* — *mf*

[uneven; unsettled]

mp — *p* — *pp* *mf* — *mp* *ppp* — *p* — *mf* — *p* *mp* — *mf* — *pp* — *mf* *p* — *pp* — *mp* *p*

VI

10:13

VII

II

IV

II

IV

I

III

[finger percussion on initial attack only]

trem

[all grace note pickups here are sharp, pointed, and sudden: very heavy (keep finger on string after attack)]

[VII]

tr

VI

VII

15:17

VI

[VII]

tr

VI

98

♩ = 44

sp ———→ st

4:3

12:9

flaut. ———→ poco pes.
pst ———→ sp

poco pes.

pes. ———→ ord.
psp ———→ ord.

17:21

clt —
pes. ———→ ord.
mst ———→ ord.

3:2

11:12

vibr.

pes. ———→ flaut. —
sp ———→ mst ———→ ord.

pes. ———→ ord.
sp ———→ psp

[slow motion, as before]

3 32

21 32

3 8

9 16

3 32

9 32

21 32

p *fff* — *p* *mp* — *f* *fff* — *mp* *ff* — *fff* — *p* *mf* — *ff* — *mp* — *ff* — *f* *ff* — *fff* — *f* *ff* — *fff* — *fff*

[wildly explosive and unpredictable]

puncta — tall. — punta —
sp — pes. — pes. —
ord. — ord. — msp —→ st

5:3

29:18

4:3

4:3

pizz. —

pizz. —

pizz. —

3 32

9 32

3 32

21 32

3 32

21 32

f *mf* — *fff* — *f* *ff* — *fff* — *fff*

[jerky; aggressive and unstable]

gliss.

gliss.

4:3

I II III

I II III

I

tr

tr

tr

[VII]

18:21

[VII]

all three: —

[VII]

♩ = 108

musical score for measures 105-110, featuring piano, flute, and string parts with various performance instructions and dynamics.

Measure 105: *mf* < *ff* — *f* < *ff* *f* — *ff*. Dynamics include *mf*, *ff*, *f*, and *fff*. Performance instructions include *pizz.*, *[crazed; flamboyant]*, and *[right hand frozen!]*. Fingerings and articulations are marked throughout.

Measure 106: *f* — *ff* *mf* — *fff*. Dynamics include *f*, *ff*, *mf*, and *fff*. Performance instructions include *pizz.*, *[crazed; flamboyant]*, and *[right hand frozen!]*. Fingerings and articulations are marked throughout.

Measure 107: *mf* < *ffff*. Dynamics include *mf* and *ffff*. Performance instructions include *[crazed; flamboyant]* and *[right hand frozen!]*. Fingerings and articulations are marked throughout.

Measure 108: *mf* < *ffff*. Dynamics include *mf* and *ffff*. Performance instructions include *[crazed; flamboyant]* and *[right hand frozen!]*. Fingerings and articulations are marked throughout.

Measure 109: *mf* < *ffff*. Dynamics include *mf* and *ffff*. Performance instructions include *[crazed; flamboyant]* and *[right hand frozen!]*. Fingerings and articulations are marked throughout.

Measure 110: *mf* < *ffff*. Dynamics include *mf* and *ffff*. Performance instructions include *[crazed; flamboyant]* and *[right hand frozen!]*. Fingerings and articulations are marked throughout.

♩ = 60

0 - 7"

musical score for measures 111-116, featuring piano, flute, and string parts with various performance instructions and dynamics.

Measure 111: *p* > *ppp* *p* — *pp* — *p* < *mp*. Dynamics include *p*, *ppp*, *pp*, and *mp*. Performance instructions include *[brittle; highly fractured]*. Fingerings and articulations are marked throughout.

Measure 112: *p* > *ppp* *p* — *pp* — *p* < *mp*. Dynamics include *p*, *ppp*, *pp*, and *mp*. Performance instructions include *[brittle; highly fractured]*. Fingerings and articulations are marked throughout.

Measure 113: *p* > *ppp* *p* — *pp* — *p* < *mp*. Dynamics include *p*, *ppp*, *pp*, and *mp*. Performance instructions include *[brittle; highly fractured]*. Fingerings and articulations are marked throughout.

Measure 114: *p* > *ppp* *p* — *pp* — *p* < *mp*. Dynamics include *p*, *ppp*, *pp*, and *mp*. Performance instructions include *[brittle; highly fractured]*. Fingerings and articulations are marked throughout.

Measure 115: *p* > *ppp* *p* — *pp* — *p* < *mp*. Dynamics include *p*, *ppp*, *pp*, and *mp*. Performance instructions include *[brittle; highly fractured]*. Fingerings and articulations are marked throughout.

Measure 116: *p* > *ppp* *p* — *pp* — *p* < *mp*. Dynamics include *p*, *ppp*, *pp*, and *mp*. Performance instructions include *[brittle; highly fractured]*. Fingerings and articulations are marked throughout.

musical score for measures 117-122, featuring piano, flute, and string parts with various performance instructions and dynamics.

Measure 117: *mp* — *ppp* — *p* — *ppp*. Dynamics include *mp*, *ppp*, and *p*. Performance instructions include *[crazed; flamboyant]*. Fingerings and articulations are marked throughout.

Measure 118: *mp* — *ppp* *mp* — *pp* *p* < *mf*. Dynamics include *mp*, *ppp*, *pp*, *p*, and *mf*. Performance instructions include *[crazed; flamboyant]*. Fingerings and articulations are marked throughout.

Measure 119: *mp* — *ppp* *mp* — *pp* *p* < *mf*. Dynamics include *mp*, *ppp*, *pp*, *p*, and *mf*. Performance instructions include *[crazed; flamboyant]*. Fingerings and articulations are marked throughout.

Measure 120: *mp* — *ppp* *mp* — *pp* *p* < *mf*. Dynamics include *mp*, *ppp*, *pp*, *p*, and *mf*. Performance instructions include *[crazed; flamboyant]*. Fingerings and articulations are marked throughout.

Measure 121: *mp* — *ppp* *mp* — *pp* *p* < *mf*. Dynamics include *mp*, *ppp*, *pp*, *p*, and *mf*. Performance instructions include *[crazed; flamboyant]*. Fingerings and articulations are marked throughout.

Measure 122: *mp* — *ppp* *mp* — *pp* *p* < *mf*. Dynamics include *mp*, *ppp*, *pp*, *p*, and *mf*. Performance instructions include *[crazed; flamboyant]*. Fingerings and articulations are marked throughout.

♩ = 84

9 - 26"

0 - 5"

musical score for measures 123-128, featuring piano, flute, and string parts with various performance instructions and dynamics.

Measure 123: *fff* > *f* *ff* > *mp* *f* > *pp* *mp* —. Dynamics include *fff*, *f*, *ff*, *mp*, *f*, *pp*, and *mp*. Performance instructions include *[crazed; flamboyant]*. Fingerings and articulations are marked throughout.

Measure 124: *fff* > *f* *ff* > *mp* *f* > *pp* *mp* —. Dynamics include *fff*, *f*, *ff*, *mp*, *f*, *pp*, and *mp*. Performance instructions include *[crazed; flamboyant]*. Fingerings and articulations are marked throughout.

Measure 125: *fff* > *f* *ff* > *mp* *f* > *pp* *mp* —. Dynamics include *fff*, *f*, *ff*, *mp*, *f*, *pp*, and *mp*. Performance instructions include *[crazed; flamboyant]*. Fingerings and articulations are marked throughout.

Measure 126: *fff* > *f* *ff* > *mp* *f* > *pp* *mp* —. Dynamics include *fff*, *f*, *ff*, *mp*, *f*, *pp*, and *mp*. Performance instructions include *[crazed; flamboyant]*. Fingerings and articulations are marked throughout.

Measure 127: *fff* > *f* *ff* > *mp* *f* > *pp* *mp* —. Dynamics include *fff*, *f*, *ff*, *mp*, *f*, *pp*, and *mp*. Performance instructions include *[crazed; flamboyant]*. Fingerings and articulations are marked throughout.

Measure 128: *fff* > *f* *ff* > *mp* *f* > *pp* *mp* —. Dynamics include *fff*, *f*, *ff*, *mp*, *f*, *pp*, and *mp*. Performance instructions include *[crazed; flamboyant]*. Fingerings and articulations are marked throughout.

ord. 7:6 12:9 25:24

flaut. msp 20:17

ord. 4:3 5:6

tall. poco pes. mst punta msp

1/2 clt molto flaut. mst

clb ord. flaut. clt punta ord. msp

clb 1/2 clt flaut. punta mst

"reset"

124

mp pp

tr.: fast 12:17 slow none

mv sv mv

tr.: fast slow

sv pv mv sv

sv pv sv

III II IV V

IV I II

IV

IV V VI

V IV VI VII

I II

I IV V V

V

11:12 11:12 4:3 5:3

♩=92

1/2 clt tall. jete

flaut. molto pes. ord.

mst ord. sp st

5:6 8:11 9:10

11 32 5 16

mp p fff f p ff mp ff mp f

lh pizz.

gliss.

I II

II

I I II

tr: X

both: tr: X

7:8 10:11 4:5 3:2

0 - 4"

[if "0," proceed immediately to fascicle 20, with final grace note acting as a pickup to measure 132]

pst

ord. st

5:4

pes. msp

10:8

ord.

flaut. psp

pes. mst

16:13

ord. pes. msp

4:3

flaut. ord.

st mst

8:5

ord.

[a highly uneven bowed tremolo; convulsive]

trans.

trans.

trans.

p p mp mf ff p pp mf ff mf f pp mp pp p

lh pizz.

gliss.

IV

IV V

IV V

IV V

sv

lh pizz.

sv

both: tr: X

13:16 8:6 5:4 16:13 5:6 3:2

[illegible][illegible]

0 - 3"

flaut. st ord. pes. ord. sp. st → psp

9:6 4:3

st → ord. "reset"

p pp p mp mf > mp mf < f

pv gliss. tr. I II III I

["r" > "p"]

145

jeté

ord.-----> pst ord.-----> sp

8:6

ord.----->

trem. spicc.

mp < *f* *p* *mf* *mp*

gliss.

5:4 mv

III
IV

V
VI

III
IV
VI

22 ♩ = 120

ord.----->■
ord.----->mst

ord.----->■
sp----->mst

msp----->mst→msp

[very fast bow!]
flaut.----->■
pes.----->■
ord.----->mst
pes.----->■
ord.----->mst

5:4 7:4 11:8 23:16

ord. ord. ord. ord. ord.

mp fff fff mf ff mf fff mf fff f

SV----->mv SV----->mv SV----->mv SV----->mv

II III V IV I

mv

VII VI V

7:5 9:8 9:8

[I.h. in m.146 : clearly linear and connected]

I II III II V

gliss. gliss.

5:4

trill to open D string

gliss.

tr : x

VII III-II

5:4 5:4

[illegible]

punta
ord.-----> clb cit
ord.-----> flaut.
msp-----> mst
tall.
ord.
poco pes.
msp-----> msp

16:25

--[pizz.]-- trem. spicc. trem. spicc.

25
32

pp *p* *pp*

[extreme fracture; total disintegration of stable tone]

III V both : IV x/◇ wavy line both : IV V

9:10
17:25 VII-

0 - 6"

[illegible]

158

bow : $7:4$

flaut. -----> pes. -----> ord. -----> molto flaut.
mst -----> ord. psp -----> st msp -----> pst -----> psp

$6:4$

spicc.

pp \blacktriangleleft *mp p* \blacktriangleright *ppp pp* \blacktriangleleft *ppp*

pv -----> sv mv -----> sv

$4/8$

tr

$23:16$

0 - 3"

[illegible]

musical score system 1 (measures 164-193). Tempo markings: *molto rall.* and *accel.*. Time signatures: 6/8, 9/16, 7/16, 1/8, 1/16, 11/32, 19/32. Dynamics: *f*, *mp*, *mf*, *p*, *f*, *mf*, *f*, *p*, *mf*, *p*, *p*, *mf*, *pp*. Performance instructions: *jeté*, *trem. spicc.*, *[frozen!]*, *[labored]*. Instrumentation: tall., pes., psp., ord., flaut., mst., sp., pst., punta, msp., clb., clt., poco pes., flaut., msp., ord., pst.

musical score system 2 (measures 194-243). Tempo markings: *rall.*, *molto accel.*, and *pochiss. rall.*. Time signatures: 19/32, 5/16, 2/8, 5/32, 6/8, 3/8, 5/8. Dynamics: *ff*, *mf*, *ff*, *mp*, *p*, *ff*, *p*, *fff*, *fff*, *f*, *fff*, *f*, *mf*, *ff*, *f*, *ff*, *fff*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *f*, *pp*, *mf*, *ppp*. Performance instructions: *vibr.*, *[flailing and exaggerated; becoming rather restricted and tight]*, *[ord.]*. Instrumentation: tall., pes., sp., ord., punta, flaut., ord., clb., st., poco flaut., pes., ord., sp., punta, ord., msp., ord., tall., pes., ord., punta, ord., psp., mv, sv, pv.

[illegible][illegible]

7 - 20"

26 ♩ = 40 [maintain the highest possible level of intensity through
the preceding silence and the final fascicle]

bow : ♪ . V ♪ .

pes. -----> flaut. -----> pes.
mst -----> msp -----> pst

trans.

p pp p ppp

pv -----> mv -----> sv

gloss

VI VII

9 16 9 16 9 16

17:18

[l.v.]