



Clemens Gadenstätter

## häuten (Paramyth 1)

*für Streichquartett / for string quartet*

commissioned by Arcana – Festival für Neue Musik  
for B&P

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Clemens Gadenstätter  
häuten: Paramyth (String quartet 1)

**häuten:** the tactility of sounds.

The way of treating („tractare“) the instrument is connected to a „body-grounded“ perception of sound. The movement of the players' bodies, the materials and the energies that bring materials together in a certain way make sensations of perceptions emerge: sensations of sounds thus create those of „embodied tactile sensations“.

The piece works out a construction of tactilities of sounds. It is thus based on „sensual sensation“ that derive from perception of sounds.

The construction itself refers and transforms two immensely strong pictures regarding to tactility: *Titian's „Flaying of Marsyas“* and *Mathias Grünewald's „Crucifixion“* (from the Isenheim altar). Both pictures thematizes the (cruel) „investigations“ of the subcutaneous layers of a surface (the skin) in order to create tactile sensations by means of visual perception, the way of painting, „acting“ with form and color, the way of treating the brushes ...

These paintings are transformed into *Paramyths* (as Max Ernst called a cycle of collages and poems): The illustration is wiped out through a construction of tactile qualities of sounds, the „myths“ prescribe the ways of observing the instrumentation of a string quartet. The qualities of the sound are spring-fed as well from an idiomatic use of the instrument and from the tactile qualities suggested by the paintings. This „double-bound“ work on the sounds fades the pictures into the background and features the connection between sounds, bodies, memories, emotions ...

Thus „Tractat“ is a work of music that undergoes the liaison between idiomatic sound production and the evoked embodied sensations that occur while listening, the feelings, remembrances, effects of slight – or as they are called – „weak“ synaesthesias that connect the sound heard to our body and brain. In this respect the „human aspect“ is the center of the piece: the „miracle“ of perception which itself creates sensations of perceptions (as the arising tactile qualities generated by the sounds...).

The beauty of the cruelty of revealing, the pure beauty of the exposed, the power that is transmitted by uncovering, the brutality of massive attacks of breaking open – all this applied on the idiomatic sound of the string quartet – leads to a music that floats between explosions and introspection, between strict construction and an expressiveness that I search for: expression in music as the renewal of the conjunction between perception of sounds and the „inside-feelings“, the tactile sensations, the deeply human reaction on outside sensations that occur to us.

Erklärungen / **explanatory notes**

p Normaler Bogendruck / **ordinary bow pressure**  
v Normale Bogengeschwindigkeit / **ordinary bow speed**  
(„normal“ bezieht sich immer auf die gegebene Dynamik / „ordinary“ always refers to the given dynamics)

-p/--p wenig(er) Bogendruck / **low(er) bow pressure**

-v/--v wenig(er) Bogengeschwindigkeit / **low(er) bow speed**

+p/++p stärkerer/starker Bogendruck / **high(er) bow pressure**

+v/++v höhere Bogengeschwindigkeit / **high(er) bow speed**

*Stärkerer/starker Bogendruck meint eine Intensivierung der Tongebung, niemals eine geräuschhafte Tonproduktion. Nur in Fällen von angegebenen hohem Bogendruck und sehr lauter Dynamik kann es zu einer Annäherung an geräuschhafte Tonproduktion kommen, maximal also ein Klang mit Geräuschanteilen zur Tonhöhe!*

*High(er) bow-pressure to be understood as an intensification of tone production, never as a noisy tone. Just in cases of high bow pressure combined with high dynamics it might come close to a noisy tone production as a maximum (sound with noisy spectrum to pitch).*

*Hohe Bogengeschwindigkeit meint eine „flautando“ Tonproduktion, bis zu quasi gewischten Bogenstrichen. Die entstehenden Klänge werden „dünn“, luftig, obertonarm, mit Anteilen von Bogenrauschen zu den Tonhöhen.*

*High(er) bow speeds intend to be a „flautando“ tone production up to „wiped“ bow strokes. The sounds get „thin“, airy, with little amount of partials and a certain amount of bow noise to the pitches.*

arco arco ordinario

l.+cr. legno e crini

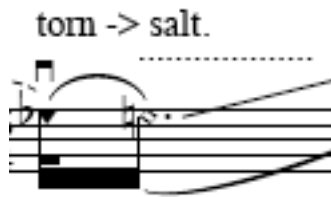
1. legno

1.-1.cr.-cr.-1.... wechselnde Bogenstrich-Materialien / **variable bow-stroke-materials**



gerissen / **torn, ruptured**

*Bogen an die Saite pressen und kräftig „wegreissen“ / **press bow on string and tear it off strongly***



gerissen geht in geworfenen Bogen über, auch zu ordinario / **torn transits to saltando, also to ordinario**

salt. (.....) saltando

batt. battuto

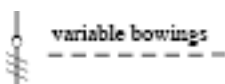
*Je nach Kontext oder genaueren Angaben auch mit etwas Bogenstrich.*

***Due to the context or specification also with a certain amount of bow-stroke.***

... .. „Tupfer“ (als „minimierte battuti“) / „dabs“ (as „**minimized battuti**“)

*Immer unregelmäßig, quasi zufällig in der rhythmischen Abfolge.*

***Always irregular, random like in rhythm.***



variable, wechselnde Bogenstricharten / **variable bowings**

*Die Wechsel der Bogenstrichtypen sollten immer sehr variabel sein, nie mechanisch in Abfolge oder der Wechselgeschwindigkeit.*

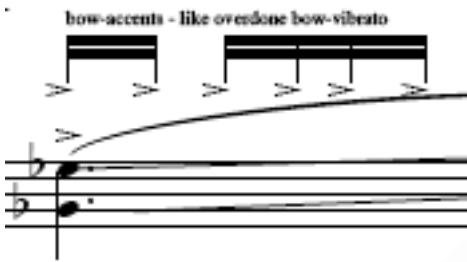
***Changes should be very variable, never mechanical in succession or speed of changes.***



andauerndes Arpeggio / **continuos arpeggio**



Tremolo zwischen den Saiten (auf einem Bogen) / **tremolo between string (on one bow stroke)**



Bogenvibrato / **bow-vibrato**

..... Kontinuierliches saltando / **continuous saltando**  
*Bogen wird „künstlich“ am Springen gehalten.*  
*Bouncy bowing to be artificially extended.*



Flageoletgriff / **flageolet-fingering**

*Flageoletgriffe: Es werden solche bis zum neunten Oberton verwendet (siebter Oberton wird als Viertelton-tiefe kleine Septime bzw. Viertelton hohe große Sekund angegeben, der neunte Oberton als Viertelton tiefe Sekund). Flageoletgriffe, die keine Teiltöne ergeben werden ebenfalls verwendet und meinen eine „verzerrte“ Tongebung, meist mit „M“ am Hals der entsprechenden Töne angedeutet.*

*Flageolet-fingering: they are used up to the 9th partial (7th partial written as quartertone lowered septime or quartertone highend major second, 9th partial as quartertone lowered major second). Flageolet-fingerings that are*

*not resulting in partials are also used and should lead to a „distorted“ tone production, often indicated with „M“ on the stem.*



**Flautandogriff / flautando fingering**

*Meint das lockere Auflegen von zwei oder mehr Fingern, so dass nur ein Tonschatten produziert wird.*

*Means the loose laying of two or more fingers on the string so that just the shadow of pitches will be produced.*



**Dämpfgriff / damped fingering**



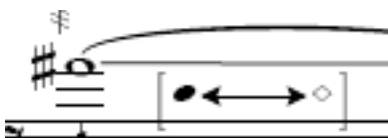
**Tremolo zwischen Griffarten / tremolo between fingering types**



**Tremolo zwischen Griffarten / tremolo between fingering types**

*Vereinfachte Notation bei Fingersatzfiguren, Trillern mit wechselnden Griffarten etc.*

*Simplified notation at fingering-figures, trills with changes of fingering types etc.*



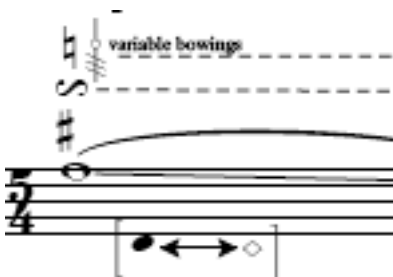
**Wechsel der Griffweisen ad lib. / change of fingering types ad lib.**

*Immer sehr variabel und flexibel in der Abfolge der Griffweisen, der Geschwindigkeit des Wechsels – es entsteht ein „flirrendes“ Klangbild.*

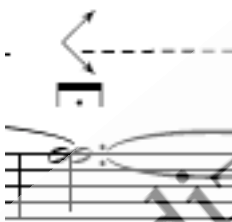
*Always variable and flexible in the succession of fingering types, of the speed of changes between them etc. – a „flirted“ soundtexture should be sought.*



Schleifer durch Fingerwechsel / **small slides through change of fingers**

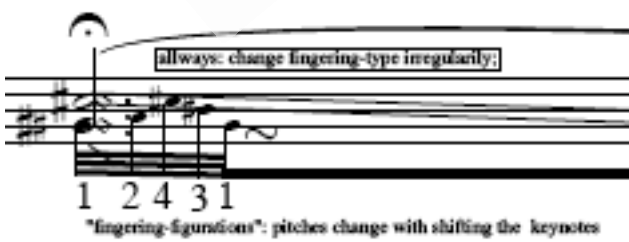


Doppelschlag wiederholt über die Dauer der Note / **double-stop repeated throughout the duration of the note**



Kleine Glissandi als „vibrato lento“ innerhalb eines Griffes, wenn möglich, die beiden Töne unabhängig voneinander.

**Small glissandi as „vibrato lento“ within a fingering, possibly pitches independently**



Fingersatz-Figur / **fingering-figure**

*Die Distanz zwischen den Fingern (1 und 4) des angegeben Griffes wird in etwa in gleiche Teile geteilt und durch die ständig wechselnde Abfolge zur*

variablen Figur. Bei einem Glissando wird die Weite des Grundgriffes verändert, daher auch die approximative Intervallgröße innerhalb der Töne der Figur. Die angegebenen Tonhöhen sind also Richtwerte für die Intonation. *The fingering distance between the given key-notes is divided into (approximately) equal parts. By realising the glissando the distance of the keynotes will change and thus the internal intervals inside the figuration. Given pitches are to be understood as approximative.*

(pos.) ord. Normale Strichposition / **normal bow stroke position**

s.t. Sul tasto

m.s.p. Molto sul ponticello

*Wichtig: Zentral ist in „häuten“ die Taktilität der Klänge. Es ist daher besonderes Augenmerk darauf zu legen, dass die Klänge durch die angegebenen Spielarten und –wechsel in ihrer Qualität genau differenziert werden. Diese Differenzierung soll gleichzeitig sehr deutlich und subtil sein. Dafür wurden Angaben über Bogendruck und Bogengeschwindigkeit in die Notation eingeführt. Diese widersprechen oft der „normalen“ Praxis, auch in Zusammenhang mit den dynamischen Differenzierungen, und sind als bestimmte zu erreichende „taktile“ Klangqualitäten zu verstehen. In dieser Weise sind auch die ausdifferenzierten Griffweisen zu verstehen: Nicht nur das Tonhöhengeschehen wird über diese festgelegt, sondern auch die Qualitäten von Klangereignissen, immer in Bezug zur Anstrichart, Dynamik etc.*

**Important: „häuten“ focuses on the „tactility“ of sounds. Thus one’s attention should be directed to the qualities of sounds produced by the various ways of sound production and their changes. This differentiation should be both very clear and very subtle. Due to this indications for bow-pressure and -speed were added to the notation where necessary. Often those are contradictory to the „normal“ praxis, also in the context of given dynamics: in those cases they are to be understood as specific tactile qualities of the sounds to be obtained. In this way also the differentiated ways of fingering are to be understood: not only pitches are determined by them but also the tone and sound colours are specified in connection with dynamics, bowing types etc.**



# häuten (Paramyth 1) für Streichquartett

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II

♩ = 42 - 48

position bow audible and in the given rhythm, press it on the string - increase pressure in order to prepare the first action in bar 2

torn -> ord.

"espr."

*sffz* *ff* *sfz* *(pz)* *pp* *mf*

position bow audible and in the given rhythm, press it on the string - increase pressure in order to prepare the first action in bar 2

torn -> ord.

"espr."

*sffz* *ppp* *sfz* *pp* *(pz)* *pp* *mf*

position bow audible and in the given rhythm, press it on the string - increase pressure in order to prepare the first action in bar 2

torn -> salt.

*sffz* *sfz* *gliss.* *sfz*

position bow audible and in the given rhythm, press it on the string - increase pressure in order to prepare the first action in bar 2

torn -> salt.

*sffz* *sfz* *p* *6* *sfz* *(pz)* *pp e poco cresc.*

VI. I

"flaut." "sticky"

*pp* *p* *ord.* *mfz* *sfz* *sffz*

VI. II

"flaut." "sticky"

*pp* *p* *ord.* *bow-accent - like overdone bow-vibrato* *sfz* *sfz* *sffz*

Vla.

*sfz* *pp* *gliss.* *mfz* *sfz*

Vc.

*poco marc.* *mpz e cresc.* *mfz e cresc.*

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5 <sup>8<sup>va</sup>-1</sup> 7 <sup>bow-accents - like overdone bow-vibrato</sup>

VI. I *sfz sfz:pp sfz:pp f mpz pp espr.*

VI. II *sfz mfz f pp < sfz* <sup>poss. on two strings, ossia monodical</sup> <sup>accent at the frog</sup> *pp molto (subtle)* **"sticky" poco tasto** <sup>+p</sup> *pocchissimo marcato by bow-pressure*

Vla. *sfz molto sfz mfz sfz sfz:pp mp p. pp molto* <sup>m.s.p. Mikro</sup> <sup>8<sup>va</sup></sup> **"sticky" poco tasto** <sup>+p</sup> *pocchissimo marcato by bow-pressure*

Vc. *sfz:pp f pp molto (subtle)*



♩ = 42 (meno mosso)

7 <sup>accent at the frog</sup> *stinging* *stinging* *stinging*

VI. I *sfz sfz ff mfz:ppp mfz mfz:ppp mfz:pp*

VI. II *pp sub. pp* *3* *5:3*

Vla. *sfz mfz:ppp mfz mfz:ppp pp mfz:pp e dim.* **"sticky" poco tasto** *ord.*

Vc. *pp sempre dim. sub. pp 3 5:3*

♩ = 42 (meno mosso)

rit. . . . . ♩ = 30 ♩ = 42 ca.

stinging non vibr. con vibr. (narrow but intense)

VI. I *mfzpp* *mfzpp*

VI. II *mfzpp* *mfzpp* *mfzpp*

Vla. *mfzpp* *mfzpp* *sfz*

Vc. *mfzpp* *mfzpp* *mfzpp*

rit. . . . . ♩ = 30 ♩ = 42 ca.

14

VI. I *sffz* *sfz* *sfz* *sfz* *sfz* *sffz* *sfz* *sfz*

VI. II *sfz* *sffz* *sfz* *sfz* *sfz* *sffz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz* *sffz*

Vc. *sfz* *sfz* *sffz* *sfz* *sfz* *sfz* *sffz*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

rit.

♩ = 30

always beatings between the pitches

tasto

legno tratto

m.s.p.

I

VI. I

always beatings between the pitches

1. - cr. - 1.... change between crini and legno irregularly

arco

c.v.

1. - cr. - 1....

VI. II

Vla.

Vc.

rit.

♩ = 30



A tempo

♩ = 42 ca.

VI. I

VI. II

Vla.

Vc.

A tempo

♩ = 42 ca.

VI. I

*p sfzpp pz* *sfzpp* poco *mf espr.* *f* *sfz p* poco

VI. II

*p sfzpp pz* *sfzpp* poco *legno tratto (ev. con poco crini)* *(sfz)* *(mfz)* *sfz marc.* *mp*

Vla.

*(sfz) pz* *sfzpp* *sfz* *mf espr.* *f* *sfz p* poco

Vc.

*(sfz)* *sfz* *(sfz)* *(sfz)* *(sfz)* *(sfz)* *mp*

rit. . . . .



**♩ = 36**  
change between crini and legno irregularly  
I. - cr. - I....

VI. I

*p (gentle, variable)* *arco c.v.* *pp molto*

VI. II

*p* *arco "batt."* *arco "salt." lento each arp.* *slight dabs ad lib.* *ppp* *pp* *ppp (piu)*

Vla.

*p* *arco "batt."* *arco "salt." lento each arp.* *slight dabs ad lib.* *ppp* *pp* *ppp (piu)*

Vc.

*p* *arco "batt."* *arco "salt." lento each arp.* *slight dabs ad lib.* *ppp* *pp* *ppp (piu)*

**♩ = 36** **♩ = 30**

trém. between strings

♩ = 50 ca. (♩ = 25)

change between crini and legno irregularly

legno tratto

arco

legno tratto

VI. I

24

1. - cr. - 1....

3

dim.

sfz

pp

non cresc.

pz

3

legno tratto (+p) (+v)

arco (+p) (+v)

legno tratto (+p) (-v)

VI. II

legno tratto (+p) (+v)

arco (+p) (-p)

legno tratto (+p)

trem. between fingerings always irregular and not too fast, clearly audible!

1 3

3 1

arco c.v.

pz > ppp

mfz

sfzpp

pz

ppp

pp

Vla.

legno tratto (+p) (+v)

arco (+p) (-p)

legno tratto (+p)

trem. between fingerings always irregular and not too fast, clearly audible!

1 3

1 2 3

pz > ppp

mfz

sfzpp

pz

ppp

pp

pz

Vc.

legno tratto (+p) (+v)

arco (+p) (+v)

legno tratto (+p)

trem. between fingerings always irregular and not too fast, clearly audible!

3

1 3

pz

sfz

pp

pz

♩ = 50 ca. (♩ = 25)



VI. I

26

torn -> salt. -> ord.

trem. of fingering trem. between strings

4 3 2 1

sfz

pp

sfz

(sfz) > pp espr.

legno tratto (+p) (-p)

arco (+p) (-p)

legno tratto (+p)

VI. II

torn -> salt. -> ord.

beatings!

legno tratto (+p) (-p)

arco s.p. (+p) (-p)

s.f. (+p)

arp. lento e "espr." pizz.

transition

pp espr. ma non cresc.

p soft

sfz

(sfz)pp

mpz

pp espr. ma non cresc.

p soft

Vla.

changes of bow-pressure as "vibrato"

4 3 2 1

4 3 2 1

sfz

(sfz)pp

pz

legno tratto (+p) (+p) (-p) ....

Vc.

trem. of fingering + trem. between strings

torn -> salt. -> ord.

4 3 2 1

sfz

pp

ppp

sfz

pp espr.

legno tratto (+p)

$\text{♩} = 30$  ( $\text{♩} = 60$ )

VI. I  
 arp. lento e "espr."  
 pizz. arco tasto poss. pizz. arco tasto poss. pizz. arco tasto  
*p soft* *ppp c.v.* *p soft* *pp c.v.* *p* *pp c.v.* *p*

VI. II  
 arco tasto poss. pizz. arco tasto poss. pizz. arco tasto  
*p* *ppp c.v.* *p soft* *pp* *pp espr.* *p* *pp c.v.* *p*

Vla.  
 arco "batt." slight dabs ad lib. choose strings, rhythms etc. freely and mutabile  
*pp* *pp molto espr.* *sim.* *pp*

Vc.  
 arco "batt." slight dabs ad lib. choose strings, rhythms etc. freely and mutabile  
*pp* *pp molto espr.* *sim.* *pp*

$\text{♩} = 30$  ( $\text{♩} = 60$ )

rit. . . . . 7

**A tempo**

VI. I  
 arco tasto  
*pp c.v.* *pp* *mfz* *ppp c.v.*

VI. II  
 arco tasto  
*pp c.v.* *pp* *mfz* *ppp c.v.*

Vla.  
 arco tasto  
*pp c.v.* *pz* *pp c.v.* *mpz* *pp*

Vc.  
 arco tasto  
*pp c.v.* *pz* *pp c.v.* *mpz* *pp*

**A tempo**

legno tratto with bow-vibr. as accents  
 1 2 3 4  
 salt. arco tasto

legno tratto with bow-vibr. as accents  
 4 3 2 1  
 salt. arco tasto

arco "batt." slight dabs ad lib. choose strings, rhythms etc. freely and mutabile

arco "batt." slight dabs ad lib. choose strings, rhythms etc. freely and mutabile

♩ = 42 ca.

legno tratto  $\begin{matrix} \boxed{-p} \\ \rightarrow \end{matrix} \begin{matrix} \boxed{+p} \\ \rightarrow \end{matrix}$  arco with bow-vibr. as accents  $\rightarrow$  m.s.p. tasto sub.

VI. I  $\begin{matrix} \text{3} \\ \text{1} \quad \text{2} \quad \text{3} \quad \text{4} \end{matrix}$   $\begin{matrix} \text{1} \quad \text{V} \\ \text{1} \quad \text{V} \end{matrix}$   $\begin{matrix} \text{2} \\ \text{2} \end{matrix}$   $\begin{matrix} \text{3} \\ \text{3} \end{matrix}$   
*sfz*  $\rightarrow$  *mfz*  $\rightarrow$  *sfz*  $\rightarrow$  *sfz*

VI. II  $\begin{matrix} \text{4} \quad \text{3} \quad \text{2} \quad \text{1} \\ \text{3} \end{matrix}$   $\begin{matrix} \text{2} \\ \text{2} \end{matrix}$   $\begin{matrix} \text{1} \\ \text{1} \end{matrix}$   
*sfz*  $\rightarrow$  *mfz*  $\rightarrow$  *sfz*  $\rightarrow$  *sfz*

Vla. arco  $\begin{matrix} \text{3} \\ \text{6} \\ \text{3} \end{matrix}$   $\begin{matrix} \text{1} \\ \text{2} \end{matrix}$   $\begin{matrix} \text{3} \\ \text{3} \end{matrix}$   $\begin{matrix} \text{4} \\ \text{4} \end{matrix}$   $\begin{matrix} \text{V} \\ \text{V} \end{matrix}$   
*p espr. molto*  $\rightarrow$  *sfz*  $\rightarrow$  *sfz*  $\rightarrow$  *p*  $\rightarrow$  *ff*

Vc. arco  $\begin{matrix} \text{6} \\ \text{6} \\ \text{3} \end{matrix}$   $\begin{matrix} \text{1} \\ \text{2} \end{matrix}$   $\begin{matrix} \text{3} \\ \text{3} \end{matrix}$   $\begin{matrix} \text{4} \\ \text{4} \end{matrix}$   $\begin{matrix} \text{V} \\ \text{V} \end{matrix}$   
*p espr. molto*  $\rightarrow$  *sfz*  $\rightarrow$  *sfz*  $\rightarrow$  *p*  $\rightarrow$  *ff*

tasto molto  $\begin{matrix} \boxed{-p} \\ \rightarrow \end{matrix} \begin{matrix} \boxed{+p} \\ \rightarrow \end{matrix}$  ord.  $\begin{matrix} \boxed{p} \\ \rightarrow \end{matrix} \begin{matrix} \boxed{v} \\ \rightarrow \end{matrix}$  m.s.p.



♩ = 42 ca.

accel. . . . .

♩ = 60 - 69 ca. (Andante crudele)

VI. I  $\begin{matrix} \text{3} \\ \text{1} \quad \text{2} \quad \text{3} \quad \text{4} \end{matrix}$   $\begin{matrix} \text{1} \\ \text{1} \end{matrix}$   $\begin{matrix} \text{2} \\ \text{2} \end{matrix}$   $\begin{matrix} \text{3} \\ \text{3} \end{matrix}$   $\begin{matrix} \text{4} \\ \text{4} \end{matrix}$   $\begin{matrix} \text{V} \\ \text{V} \end{matrix}$   
*sfz*  $\rightarrow$  *sfz*  $\rightarrow$  *ff*  $\rightarrow$  *sfz*  $\rightarrow$  *ff*  $\rightarrow$  *p*  $\rightarrow$  *sfz*  $\rightarrow$  *mf*  $\rightarrow$  *sfz*  $\rightarrow$  *pp*  $\rightarrow$  *poco*

VI. II  $\begin{matrix} \text{3} \\ \text{1} \quad \text{2} \quad \text{3} \quad \text{4} \end{matrix}$   $\begin{matrix} \text{1} \\ \text{1} \end{matrix}$   $\begin{matrix} \text{2} \\ \text{2} \end{matrix}$   $\begin{matrix} \text{3} \\ \text{3} \end{matrix}$   $\begin{matrix} \text{4} \\ \text{4} \end{matrix}$   $\begin{matrix} \text{V} \\ \text{V} \end{matrix}$  tasto whole bows possibly  
*sfz*  $\rightarrow$  *p*  $\rightarrow$  *ff*  $\rightarrow$  *ff*  $\rightarrow$  *sfz*  $\rightarrow$  *ffp*  $\rightarrow$  *ff*  $\rightarrow$  *p*  $\rightarrow$  *sfz*  $\rightarrow$  *mf*  $\rightarrow$  *p*

Vla. tasto  $\rightarrow$  m.s.p.  $\begin{matrix} \boxed{-p} \\ \rightarrow \end{matrix} \begin{matrix} \boxed{+p} \\ \rightarrow \end{matrix}$   $\begin{matrix} \boxed{-p} \\ \rightarrow \end{matrix} \begin{matrix} \boxed{+p} \\ \rightarrow \end{matrix}$  m.s.p. legno salt.  $\rightarrow$  ord.  
*sfz*  $\rightarrow$  *p*  $\rightarrow$  *ff*  $\rightarrow$  *ff*  $\rightarrow$  *p*  $\rightarrow$  *sfz*  $\rightarrow$  *sfz*  $\rightarrow$  *ff*  $\rightarrow$  *sfz*  $\rightarrow$  *sfzpp*

Vc. tasto  $\rightarrow$  m.s.p.  $\begin{matrix} \boxed{-p} \\ \rightarrow \end{matrix} \begin{matrix} \boxed{+p} \\ \rightarrow \end{matrix}$   $\begin{matrix} \boxed{-p} \\ \rightarrow \end{matrix} \begin{matrix} \boxed{+p} \\ \rightarrow \end{matrix}$  m.s.p. legno salt.  $\rightarrow$  ord.  
*sfz*  $\rightarrow$  *p*  $\rightarrow$  *ff*  $\rightarrow$  *ffp*  $\rightarrow$  *ff*  $\rightarrow$  *p*  $\rightarrow$  *sfz*  $\rightarrow$  *sfz*  $\rightarrow$  *sfz*  $\rightarrow$  *sfzpp*  $\rightarrow$  *sfz*

accel. . . . .  $\begin{matrix} \text{torn.} \rightarrow \\ \text{salt.} \rightarrow \end{matrix}$  ord. legno salt.  $\rightarrow$  ord.

♩ = 60 - 69 ca. (Andante crudele)



Meno mosso

VI. I *sfz sfz p < sfz simile sffz sfz pp "flauting gliss."*

VI. II *sfz sfz p < sfz simile sffz pp molto sfz pp "flauting gliss."*

Vla. *sfz p < sfz simile sffz sfz pp "flauting gliss."*

Vc. *p < sfz simile sffz pp molto l.v. pp "flauting gliss."*

Meno mosso

VI. I *sfz sfz pp < ff pp < ff p sfz p*

VI. II *sfz sfz pp < ff pp < ff p sfz p*

Vla. *sfz pp ff ten. ff "f" (poss. whole bows, accents by bow speed only)*

Vc. *sfz pp ff ten. ff "f" (poss. whole bows, accents by bow speed only)*

A tempo

42

VI. I

m.s.p.  
[P]  
"flaut."  
mfz-p sfz-p

VI. II

m.s.p.  
"flaut."  
[P]  
mf sfz sfz

Vla.

arco  
"flaut."  
[P]  
III IV  
sfz sfz-p

Vc.

crini  
m.s.p.  
II III  
mf sfz-p sfz  
"sparkling harmonics"



43

VI. I

sfz sfz fp sfz

VI. II

"flaut."  
III 1 2 III 3 4 III etc. II III II III  
pp "sfz" pp "sfz"

Vla.

"sparkling harmonics"  
sfz sfz sffz-p sfz

Vc.

"flaut."  
I II I II I II I  
pp "sfz" pp "sfz"

flaut. → ord. →  $\boxed{+p}$

VI. I  
44 I II III IV I II III IV I II III IV I II III IV  
*f marc.* → *ff*

flaut. → ord. →  $\boxed{+p}$

VI. II  
III II III II III II  
*f marc.* → *ff*

flaut. → ord. →  $\boxed{+p}$

Vla.  
I II III IV I II III IV I II  
*f marc.* → *ff*

flaut. → ord. →  $\boxed{+p}$

Vc.  
I II I II I II  
*f marc.* → *ff*

11

legno tratto → legno e poco crini → crini  $\boxed{p}$

VI. I  
46 *pp* (*sfz*) *pp* *<mf* *<mf* *<mf* *<mf* *p espr.*

legno tratto → legno e poco crini → crini

VI. II  
*p* *pp* (*sfz*) *pp* (*sfz*) *sfzpp* *mf* *batt.* *arco* rich multiphonic sound II III *p*

legno tratto → legno e poco crini → crini  $\boxed{p}$

Vla.  
*>p* *pp* (*sfz*) *pp* *mf* *batt.* *mfz* *pp* *<mf*

legno tratto → legno e poco crini → crini  $\boxed{-p}$   $\boxed{p}$

Vc.  
*pp* (*sfz*) *pp* *<mfz* *<mf* *<mf* *mfz* *pp*

accents at the frog possibly

48

VI. I *mf* *sfz* *sfz* *sfz* *ord.*

VI. II *p* *sfz* *mf* *f e cresc.* *ord.*

Vla. *mf* *sfz* *sfz* *f e cresc.* *ord.*

Vc. *mf* *mf* *sfz* *sfz* *ord.*

"sticky" (+p)

"forced" senza vib. (+p) *molto vib.*

49

VI. I *ff* *sffz* *ff* *sffz* *fff* *torn -> spicc.*

VI. II *sffz* *ff* *sffz* *fff* *torn -> spicc.*

Vla. *sffz* *sffz* *cresc.*

Vc. *f* *ff* *sffz* *sffz* *cresc.*