



Clemens Gadenstätter

**reissen/paramyth 3**

*per quartetto d'archi*

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

Edizioni Musicali RAI COM

Erklärungen / explanation 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).*

*Hobe 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

l. legno

l.-l.cr.-cr.-l.... wechselnde Bogenstrich-Materialien / variable bow-stroke-materials



gerissen / torn, reptured

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

torn -> salt.



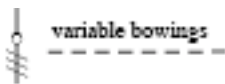
gerissen geht in geworfenen Bogen über, auch zu ordinario / torn  
transists to saltando, also to ordinario

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 Bogenstricharten sollten immer sehr variabel sein, nie mechanisch in  
Abfolge oder der Wechselgeschwindigkeit.*

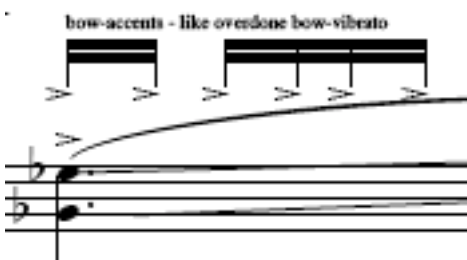
*Changes should be very variable, never mechanical in succession or speed of changes.*



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.*



### Flageolettgriff / flageolet-fingering

*Flageolettgriffe: 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). Flageolettgriffe, 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.*



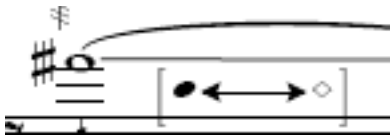
### Dämpfgriff / damped fingering



Tremolo zwischen Griffarten / tremolo between fingering types



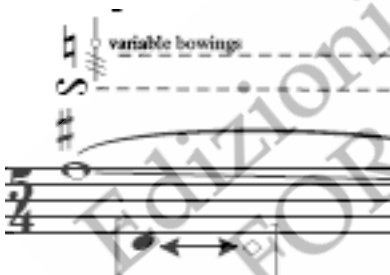
Tremolo zwischen Griffarten / tremolo between fingering types  
*Vereinfachte Notation bei Fingersatzfiguren, Trillern mit wechselnden Griffarten etc.*  
*Simplified notation at fingering-figures, trills with changes of fingering types etc.*



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 aspired.*



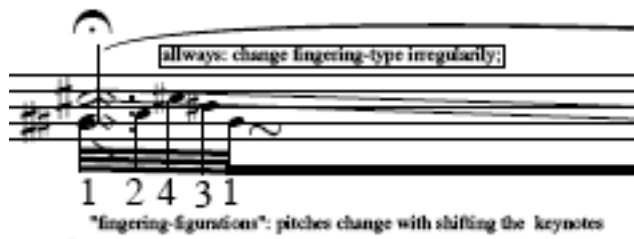
Schleifer durch Fingerwechsel / small slides through change of fingers



Doppelschlag wiederholt über die Dauer der Note / double-stopp 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 angegebenen 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

Sul tasto

Molto sul ponticello

*Wichtig: Zentral ist in "häuten", "schlitzen" und "reißen" (paramyth 1,2 & 3) 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", "schlitzen" und "reißen" (paramyth 1,2 & 3) focus 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 as well very clear and very subtle. Due to this indication to 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 fingerings 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.*

# reissen/paramyth 3

für Streichquartett

Clemens Gadenstätter

$\text{♩} = 66-72$   
schneidend  $\rightarrow$  screaming  $\rightarrow$  "sighingly"  
[+vv] gentle, acidly flautando poss.  $\left[ \begin{array}{c} \text{flautando poss.} \\ \text{tasto} \end{array} \right]$

**Violine I**  
ff mf p fpp pochissimo sfz pp ppp quasi niente  
pont "einfräsen" [rip/yank] sub. flaut. get stuck of frog  
-p → +p light overpressure acidly  
(port. gliss.) batt. tratto scream  
-p → +p light overpressure acidly

**Violine II**  
pp sffz sfz p pp sffz pp sfz pp ff sub.ppp quasi niente  
-p → +p light overpressure acidly  
scream get stuck of frog batt. tratto scream  
-p → +p light overpressure acidly

**Viola**  
pizz. sfz [rip/yank] sub. flaut. arco  
scream pont pp sffz pp sfz pp ff sub.ppp  
-p → +p light overpressure acidly  
scream get stuck of frog batt. tratto scream  
-p → +p light overpressure acidly

**Violoncello**  
sffz sfz pp ppp quasi niente  
pizz. flautando poss.

**Vln. I**  
4 pizz. sfz arco get stuck of frog ruvido +p  
pp ff sffz ff sffz

**Vln. II**  
sting [sfzp] pp ff pp ff ruvido +p  
pp ff pp ff ff

**Vla.**  
sting [sfzp] pp ff pp ff ruvido +p  
pp ff pp ff ff

**Vc.**  
batt. sfz pp ff sffz ff sffz  
ruvido +p

6

Vln. I

Vln. II

Vla.

Vc.

*ff* 3 3 3

*acidly* *m.s.p.*

*sub.p* *ff* 3 *sfz* *ff* 3

*sfzz* 3 *ff* 3

*ff* 3

[distorted]

*p* → *+p*

1 2 3 4

*cresc. poss. (by pressure)*

[rough]

*sfz* 3 4 3 2 1

*cresc. poss. (by pressure)*

[rough] *pizz.*

*sfz* 3 *sfzz* 3 *sfzz*

high and irregular harmonics *m.s.p.*

[rip]

*sfz* 3 *sfz*

8

Vln. I

Vln. II

Vla.

Vc.

*(simile)* 3 3 3

3 6 6 6

3 3 3 3 6 6 6

*arco* *pizz.*

*sfzz* 3 *sfzz* 3 *sfzz*



Vln. I

Vln. II

Vla.

Vc.

6 *ff*

*Knall pizz.*

*arco*

*(ossia: highest possible) pizz.*

*+p arco*

*-p sub.*

*p* *mf* *mp*

*-p sub.* *s.v1*

*-p sub.* *s.v1*

*-p sub.* *s.v1*

Vln. I

Vln. II

Vla.

Vc.

12

*acid* *-p* *+p* *-p*

*g<sup>va</sup>*

*acid* *-p* *+p*

*get stuck of frog*

*(II-I)*

*p* *sfz* *poco*

*pp*

*pp*

*pp molto* *pocchiss. marc.*

*pizz. (hard)* *sffz* *pp* *pizz.* *sffz*

*"fingering figurations" + Gliss. getting narrow* *acid* *+p* *arco*

*"fingering figurations" + Gliss. getting narrow* *acid* *+p*

*pizz. (hart)* *sffz* *(pizz.)* *sffz*

(8) (loco) acid "fingering figurations" + Gliss. getting narrow +p continue "fingering figuration"

Vln. I 14 *pp*

Vln. II arco *pp sim.* pizz. *sfz*

Vla. continue "fingering figuration"

Vc. (pizz.) *sfz*

[ice-cold] [convulsive] *sfz > sfzpp* 6 *sfzpp* 6 *sfz* quasi spicc./salt. *sfz* short rips 8<sup>va</sup> [ice-cold] [tasto] -p *sfzpp*

Vln. I

[ice-cold] [convulsive] arco *sfz > sfzpp* 6 *sfzpp* quasi spicc./salt. *sfz* short rips *sfz* [ice-cold] [tasto] -p *sfzpp*

Vln. II

[tasto] -p (II-I) *pp* dynamics by bowspeed *ff p ff p ff sfz* [sharp edged] *schneidend* *sfzpp sfzpp sfzpp (pp) sfzpp sfzpp (pp)*

Vla.

arco [tasto] -p *pp* dynamics by bowspeed *ff p ff p ff sfz* [sharp edged] *schneidend* *sfzpp sfzpp (pp) sfzpp sfzpp (pp)*

Vc.

[starr, rigid]  $\rightarrow$  +p

[sharp edged] +vv -p  $\rightarrow$  +p

[sharp and airy] +vv! -p

Vln. I  $\text{sfzpp}$   $\text{sfzp}$  *pocchis. cresc.*  $\text{sfz}(p)$

Vln. II  $\text{sfzpp}$   $\text{sfzp}$  *pocchis. cresc.*  $\text{sfz}(p)$

Vla.  $\text{sfzpp}$   $\text{sfzp}$   $\text{sfzp}$   $\text{sfzp}$   $\text{sfz in } p$  (high bowspeed!)

Vc.  $\text{sfzpp}$   $\text{sfz in } p$  (high bowspeed!)

[sighingly] ord.  $f$   $pp$   $\text{sfz}$   $f$   $\text{sfz}$   $mp$

[scratchy]  $p$   $ff$   $p$   $ff$   $ff$

acid +p

Vln. I  $f$   $pp$   $\text{sfz}$   $f$   $\text{sfz}$   $mp$   $p$   $ff$   $p$   $ff$   $p$   $ff$   $p$   $ff$   $p$   $ff$  (cresc. by bowpressure only)

Vln. II ord. [scratchy]  $pp$   $ff$   $p$   $ff$   $ff$   $mp$   $ff$   $p$   $ff$

Vla. +p +p sempre sim.  $pp$   $f$   $pp$   $f$   $pp$   $f$   $pp$   $f$   $pp$   $f$   $pp$   $f$   $pp$   $f$   $pp$   $f$   $ff$

Vc. +p +p sempre sim.  $pp$   $f$   $pp$   $f$   $pp$   $f$   $pp$   $f$   $pp$   $f$   $pp$   $f$   $pp$   $f$   $pp$   $f$   $ff$

(cresc. by bow pressure only)

[longingly] -p

Vln. I *mp*  $\text{-----}$  *f* *mf*  $\text{-----}$  *ff* *mf*  $\text{-----}$  *ff* *mf*  $\text{-----}$  *ff* *mf*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *sffz*

(cresc. by bow pressure only)

Vln. II *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *mf*  $\text{-----}$  *f* *mf*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *sffz*

[longingly] -p

Vla. *mf*  $\text{-----}$  *ff* *mf*  $\text{-----}$  *ff* *mf*  $\text{-----}$  *ff* *mf*  $\text{-----}$  *ff* *sffzp*  $\text{-----}$  *sffzp*  $\text{-----}$  *sffz*

[longingly] [as before] +p

Vc. *mf*  $\text{-----}$  *ff* *mf*  $\text{-----}$  *ff* *mf*  $\text{-----}$  *ff* *mf*  $\text{-----}$  *ff* *sffzp*  $\text{-----}$  *sffzp*  $\text{-----}$  *sffz*

Vln. I *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff*

Vln. II *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff* *p*  $\text{-----}$  *ff*

Vla. *sffzp*  $\text{-----}$  *sffzp*  $\text{-----}$  *sffzp*  $\text{-----}$  *sffzp*  $\text{-----}$  *sffzp*  $\text{-----}$  *sffzp*  $\text{-----}$  *sffzp*

Vc. *sffzp*  $\text{-----}$  *sffzp*  $\text{-----}$  *sffzp*  $\text{-----}$  *sffzp*  $\text{-----}$  *sffzp*  $\text{-----}$  *sffzp*  $\text{-----}$  *sffzp*

28

Vln. I

Vln. II

Vla.

Vc.

*fff*

[desperate, panic]

31

Vln. I

Vln. II

Vla.

Vc.

*pp*  $\longleftarrow$  *fff*

*fff*

33

Vln. I *pp* *fff* *sharply ripped* *sffz* *6* *sffz* *pizz* *sffz* *(as before) arco* *fff*

Vln. II *pp* *fff* *sharply ripped* *sffz* *6* *sffz* *[gellend/shrillingly/longingly] fingering figure* *ff mf sub.*

Vla. *pizz* *sffz* *[+vvv]* *[p]* *arco* *ff mf sub.* *[gellend/shrillingly/longingly] (ord)* *fff*

Vc. *p* *fff* *[+vvv]* *[p]* *(ord)* *I* *fff*

36

Vln. I *p* *ff* *p* *ff* *ff* *mf* *[shrillingly/longingly]*

Vln. II *ff* *mf*

Vla. *p* *ff* *[scratchy]* *3* *fff*

Vc. *pizz* *(φ)* *sffz* *arco* *p* *3* *fff* *[scratchy]* *3* *fff*

[flageollets possibly louder than normal fingered notes]

38

Vln. I *ff mf ff* *mf/mp legato*

Vln. II *ff mf ff* [sharply ripped] *sfffz* *mf federn!!*

Vla. [shrillingly/longingly] *f ff mf ff* [sharply ripped] *ruvido sfffz sfffz*

Vc. *sfffz* *pizz* *arco* *mf federn!!*

40

Vln. I *sfffz* *f* *ruvido salt. with bow stroke* *less. salt. more bowing* *pont*

Vln. II *dim.* *molto s. pont* *flag. fingering* *molto s. pont* *II-III M M* *mf*

Vla. *(sim.)* *mf* *molto s. pont* *II-III M* *ff f* *6*

Vc. *dim.* *molto s. pont* *flag. fingering* *IV III II I I II III IV* *molto s. pont* *M M* *mf*

42

Vln. I *ff* *sfz**p* *sfz**p* >

Vln. II *ff* *sfz**p* *sfz**p* *f*

Vla. *ff* *sfz**p* *sfz**p*

Vc. *ff* *sfz**p* *sfz**p*

44

Vln. I *p* *f* *sfz* *mp* *sfz* *mp* (sim.)  
(molto) (molto)

Vln. II *p* *f* *sfz* *mp* *sfz* *mp* (sim.)  
(molto) (molto)

Vla. *f* *sfz**p* *mp* *sfz* *mp* *sfz* *mp* (sim.)  
(poco sfz) (molto) (molto)

Vc. *f* *sfz**p* *mp* *sfz* *mp* *sfz* *mp* (sim.)  
(poco sfz) (molto) (molto)





50

arco (highest bowspeed)  
-p  
+vv  
sharply

pizz

sffz ff

(ord.)

poco rit.

sffz p ("cresc.: einfräsen auf Frosch"/"milling into at frog")

sffzmf

Vln. I

arco (highest bowspeed)  
-p  
+vv  
sharply

fff ff

p p

fff p

(late cresc.!!)

fff p

Vln. II

arco (highest bowspeed)  
-p  
+vv

pizz

sffz ff

p p

fff p

(late cresc.!!)

fff pp

Vla.

arco (highest bowspeed)  
-p  
+vv

sharply

fff ff

(ord.)

sffz p ("cresc.: einfräsen auf Frosch"/"milling into at frog")

sffzmf

Vc.

meno mosso  
[quasi Adagissimo]

[ripped] → salt. → trem.

53

m.s.p.  
+p

ffmf sffz pp

"fingering figure"

fff p

fff p

fff

fff

pizz (⊕)

sffz

m.s.p.  
+p

pizz (⊕)

ffmf sffz

Vln. I

Vln. II

Vla.

Vc.

55

Vln. I *sfzmp* *salt.* *sfz* *pizz* (φ) *arco* *sfz* *m.s.p.* [flaut.] *mfpp*

Vln. II *legno batt.* φ *sfz* *arco* *sfz* *-P* *tasto* [cantabile, desolato] *pont* *pp*

Vla. *arco trem.* "fingering figure" *pp* *arco* *-P* [flaut.] *pp* *m.s.p.* *mfpp*

Vc. (φ) *sfz* *arco* *-P* *+v* [flaut.] "trem." between strings *pp* *pizz* (φ) *sfz* *arco* *m.s.p.* *mfpp*

57

Vln. I *change fingering on the same note - intonation differs slightly* *ppp* *1 2 3 4 1 2 3 4*

Vln. II *tasto* *pp sub.* *pont* *mfpp*

Vla. *[ripped]* *sfz* [non troppo] *change fingering on the same note - intonation differs slightly* *ppp* *1 2 3 4 1 2 3 4*

Vc. *[ripped]* *sfz* (poco) *pont* *mfpp*



64

Vln. I

Vln. II

Vla.

Vc.

tap (arco)

sfz pppp pp

66

Vln. I

Vln. II

Vla.

Vc.

tasto poss. flaut. [slight cresc. only by bow pressure]

ppp

tasto poss. flaut. [nearly no bow pressure]

pppp

tasto poss. flaut. [nearly no bow pressure]

pppp

tasto poss. flaut. [nearly no bow pressure]

pppp

pont. → tasto as before

"fingering figure"

M M M M

pp pppp

["afflicted but gently"]  
 [tasto]  
 (+) p  
 [pressure a little too high]

69

Vln. I

Vln. II

Vla.

Vc.

ppp

- - p

+v

tasto

(simile)

mp

[longingly]

tasto

pont. →

(tr)

pp

pont. →

tasto poss.

poco

M M M M

M

pp

pppp

71

Vln. I

Vln. II

Vla.

Vc.

p

ppp

sub.

ord.

ppp

pz

pp

[posizione ord.]

trem.

sub. non trem.

trem.

[slow + irregular changes between normal and flageolet fingering]

M

M

poco

ppp

sub.

[longingly]

[posizione ord.]

trem. → sub. non trem.

trem.

[slow + irregular changes between normal and flageolet fingering]

M

M

M

M

ppp

74

Vln. I

Vln. II

Vla.

Vc.

*p* *ppp* *ppp*

non trem. trem. non trem.

*ppp sub.* *ppp sub.*

M M M

M M

*ppp sub.* *ppp sub.*

ancora più lento  
[stand still]

77

Vln. I

Vln. II

Vla.

Vc.

*p* *ppp* *pz ppp* *pz*

*pppp (quasi niente)* *pppp (quasi niente)*

sul pont 8<sup>va</sup> *+p* (convulsive)

trem. sempre tasto "fingering figure" continue "fingering figure"

[no gliss. on IVth]

poco acc.

Musical score for measures 80-81. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Measures 80-81. Dynamic markings: *pz*, *ppp*, *pz*, *ppp*, *pz*, *pz*, *pz*.
- Vln. II:** Measures 80-81. Dynamic markings: *pz*, *ppp*, *pz*, *ppp*, *pz*, *pz*, *pz*.
- Vla.:** Measures 80-81. Dynamic markings: *ppp*, *p*, *pp*. Performance instructions: *tasto*, *III - IV*.
- Vc.:** Measures 80-81. Dynamic markings: *ppp*, *p*. Performance instruction: *tasto*.

Musical score for measures 82-83. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Measures 82-83. Dynamic markings: *pp*, *ppp*. Performance instructions: *[poco cresc. only by bow pressure]*, *loco*, *(crudele)*.
- Vln. II:** Measures 82-83. Dynamic markings: *pp*, *ppp*. Performance instructions: *[poco cresc. only by bow pressure]*, *loco*, *(crudele)*.
- Vla.:** Measures 82-83. Dynamic markings: *pp*, *ppp*, *ppp*, *ppp*, *poco*. Performance instructions: *[cresc. only by bow pressure]*, *[+p]*, *[+p]*, *[+p]*.
- Vc.:** Measures 82-83. Dynamic markings: *pp*, *pp*, *ppp*, *ppp*, *poco*, *ppp*. Performance instruction: *(longingly)*.



84

Vln. I

Vln. II

Vla.

Vc.

micro trill

ppp

ppp sub. (espress.)

ppp

wieder langsam

86

Vln. I

Vln. II

Vla.

Vc.

ppp

(p)

ppp sub. (espress.)

ppp

pp

pp molto

acc. [deutlich] ————— Più mosso [as before]

89

Vln. I *8<sup>va</sup>*  
*sfz (p)* *pp* *sfz* *ppp* *sfz* *ppp* *ppp* *sfz* *ppp* (sim.) *sfz* *loco* *sffzp*

Vln. II *pppp* *sfz (p)* *ppp* *sfz (p)* *ppp* *sfz* *ppp* (sim.) *sfz* *[big cresc by bow pressure; "milling into" at frog]* *p* *sffz*

Vla. *tasto* *- p* *leggiere* *pp molto* *sfz (p)* *pp* *sfz* *pp* *sfz* *panic* *sffz* *p* *sffz*

Vc. (lower voice) *(quasi niente)* *sfzpp* *sfz* *pp* *sfz* *pp* *sfz* *panic* *sffz* *sffz*

92

Vln. I *[big cresc by bow pressure; "milling into" at frog]* *p* *sffz* *p* *sffz* *[zerfetzen/ tear to tatters] [distorted]* *fff*

Vln. II *[big cresc by bow pressure; "milling into" at frog]* *p* *sffz* *p* *sffz* *[zerfetzen/ tear to tatters] [distorted]* *fff*

Vla. *[sparkling harmonics!!]* *8<sup>va</sup>* *8<sup>va</sup>* *[big cresc by bow pressure; "milling into" at frog]* *fff* *p* *sffz* *p* *fff*

Vc. *[sparkling harmonics!!]* *8<sup>vb</sup>* *8<sup>vb</sup>* *[big cresc by bow pressure; "milling into" at frog]* *fff* *p* *sffz* *p* *fff*