



Francesco Filidei

Notturmo sulle corde vuote

per quartetto ed elettronica

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Notturmo Sulle Corde Vuote

Technical Rider

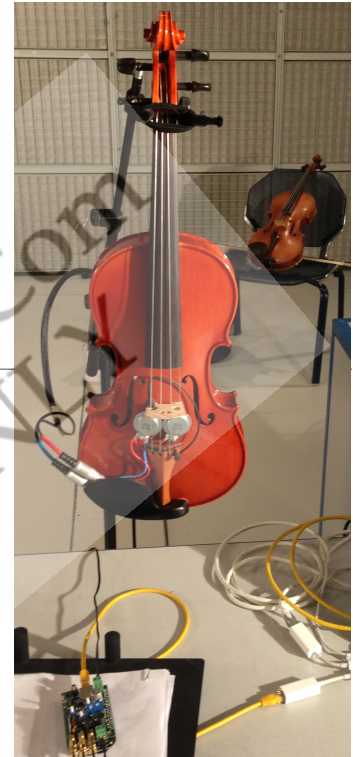
*This document gives sound information to perform the piece:
Notturmo Sulle Corde Vuote, 2016
Composer: Francesco Filidei
RIM: Greg Beller
Research: SMART instrument, Adrien Mamou-Mani
Sound Engineer: Jérémie Bourgogne*

Audio setup

Speaker setup

The major information / novelty / technical interest of this work is that it is using the first versions of smart string quatuor, coala V1. That means that the piece need these systems (4 little computer) to be performed. Other coala version could be used but with no warranty of the connections made with the global computer. There is no need for additional speakers.

Each instrument of the quatuor is equipped with a piezo mic in the chevalet and 2 transducers near by the chevalet.



Coala <-> SoundBoard <-> Fireface UCX + Computer

As usual. The very difference is that the sound inputs are coming from the coalas and the output of the soundboard is going to the coalas. Let's say a coala is a plug'n'play instrument that involve the wood part of the instrument as well. There is one coala for each of the instrument: Violin1, Violon2, Alto and Cello.

Coala:

Note that the sound coming from the coala (piezo mics in the chevalet) is the sound taken more or less at the string. It can be perceived as phasy and noisy, even saturated. But so is the sound in the string. The setting of the pre-amp on the coala is of most importance and can be tricky because the course of the potentiometer does not match very well the course of the pre-amp.

Here is a scheme to adjust the potentiometers of the coala:

- Turn all coala output potentiometer to the maximum value.
- Start to play fortississimo on the instrument.
- Turn up gently the input potentiometer while listening to the sound till it starts to become really saturated.
- Go back and stop before the saturation.
- Then, at the soundboard, adjust the gain so as to provide to the computer an homogeneous quatuor.

SoundBoard

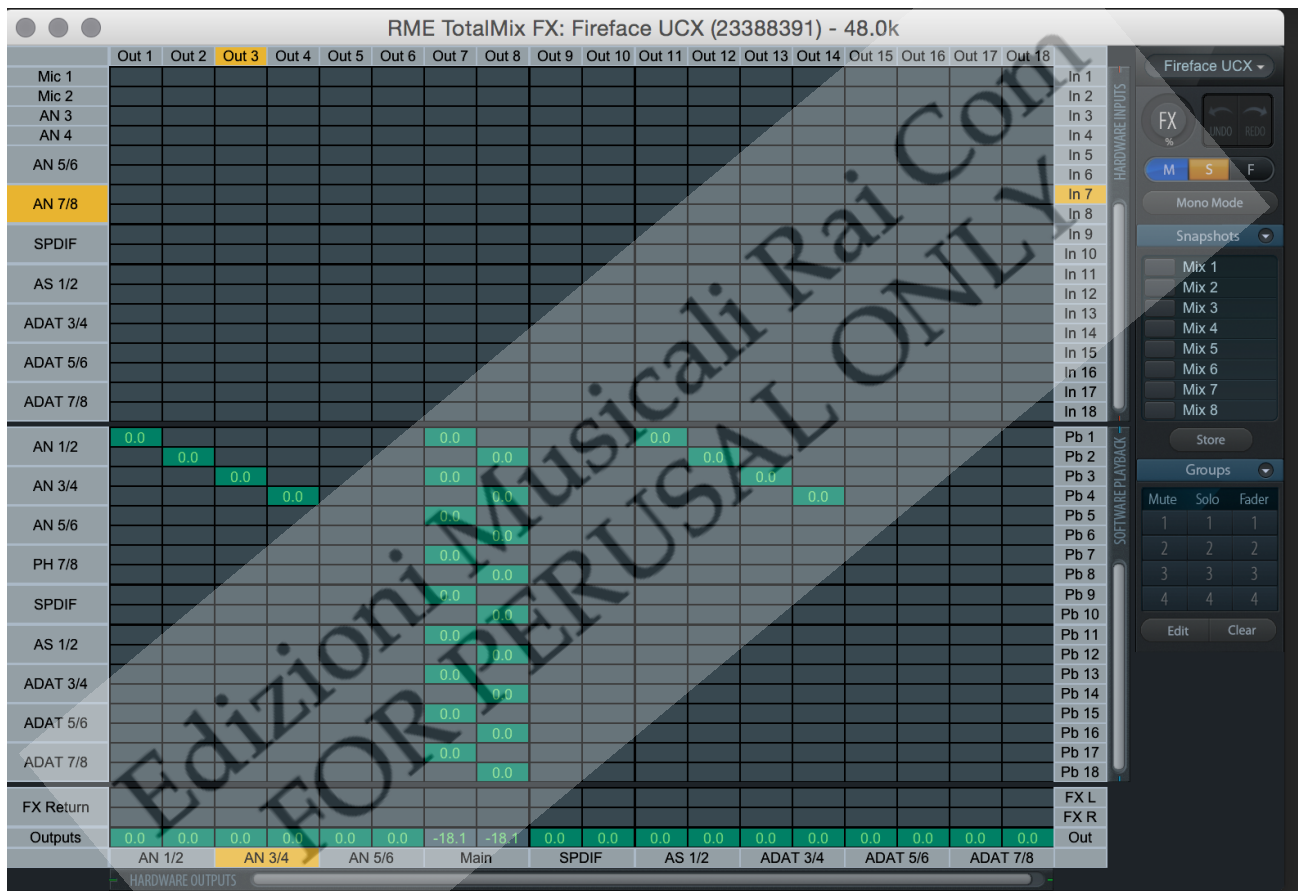
Nothing especially at this level. No need to set up delays, so a analogical board is OK.

Input: 4 instruments coming from the 4 coalas + 4 computer input

Ouput: 4 instruments going out the 4 coalas + 4 computer output
(+ spare)

Fireface UCX

Nothing complicated. It can be Digital or Analogical connections.

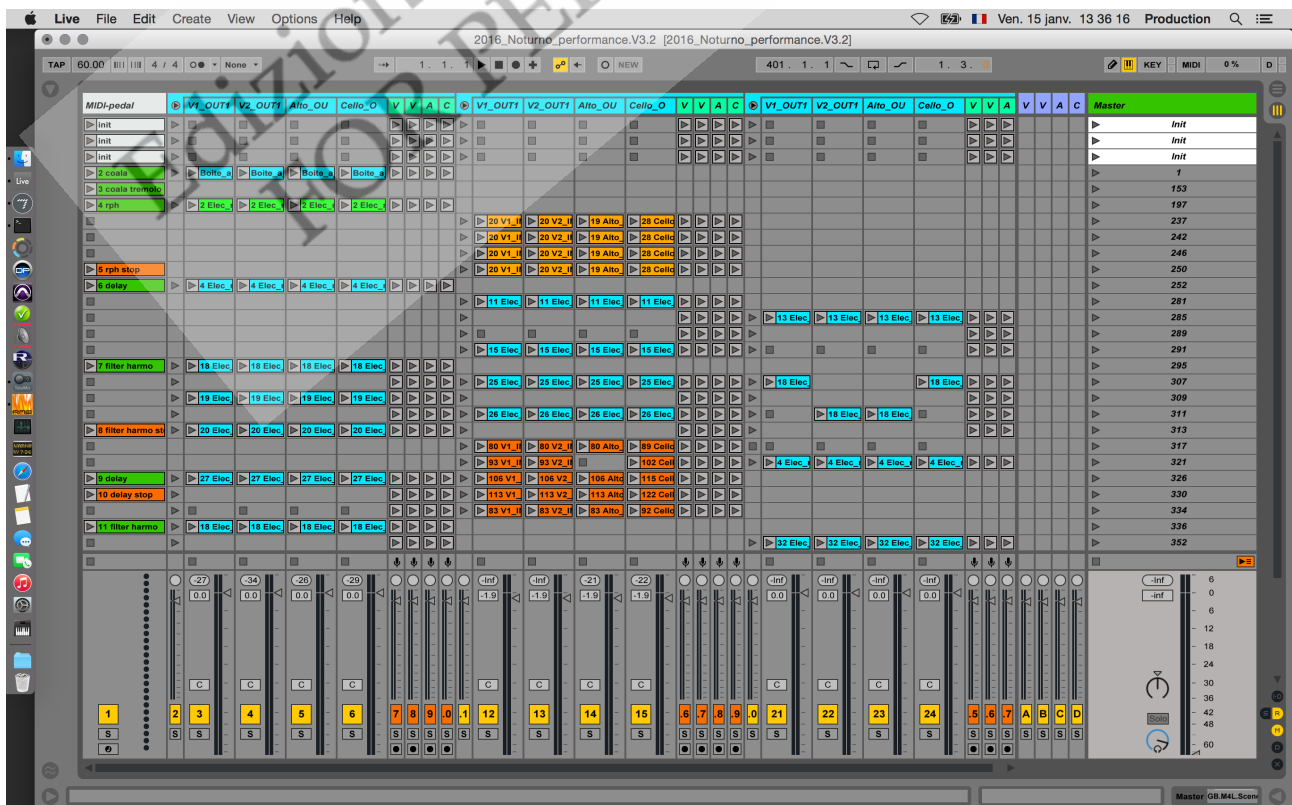
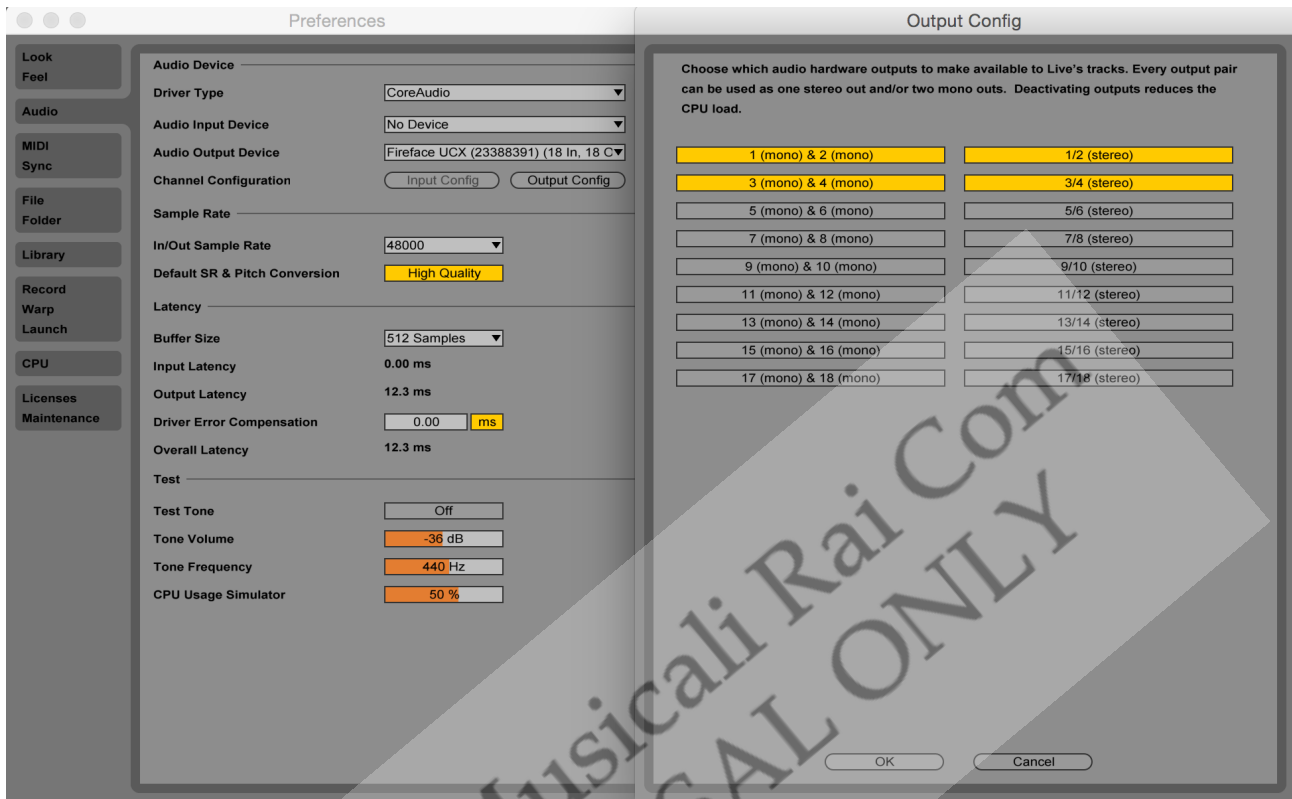


Computer

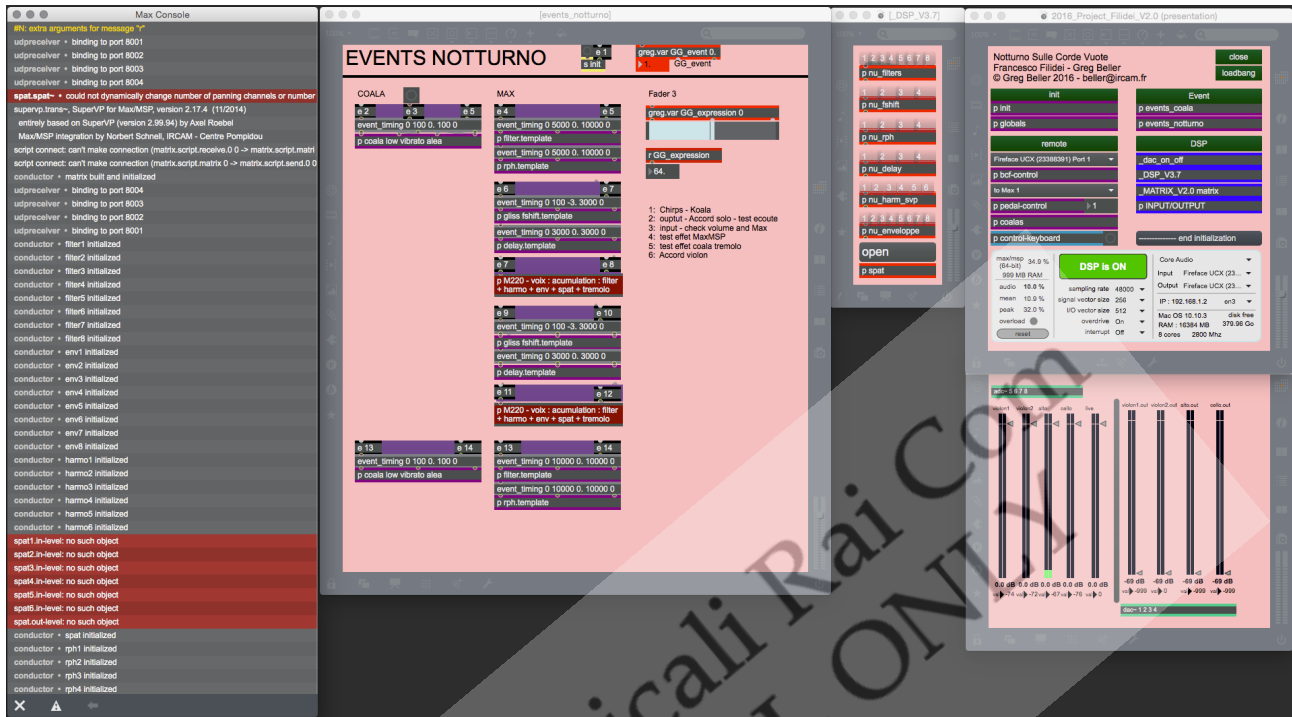
The performance uses (main computer only):

- 4 Terminal
- 1 Ableton live 9.5 64bits.
- 1 Max 7.1 64 bits

Live configuration

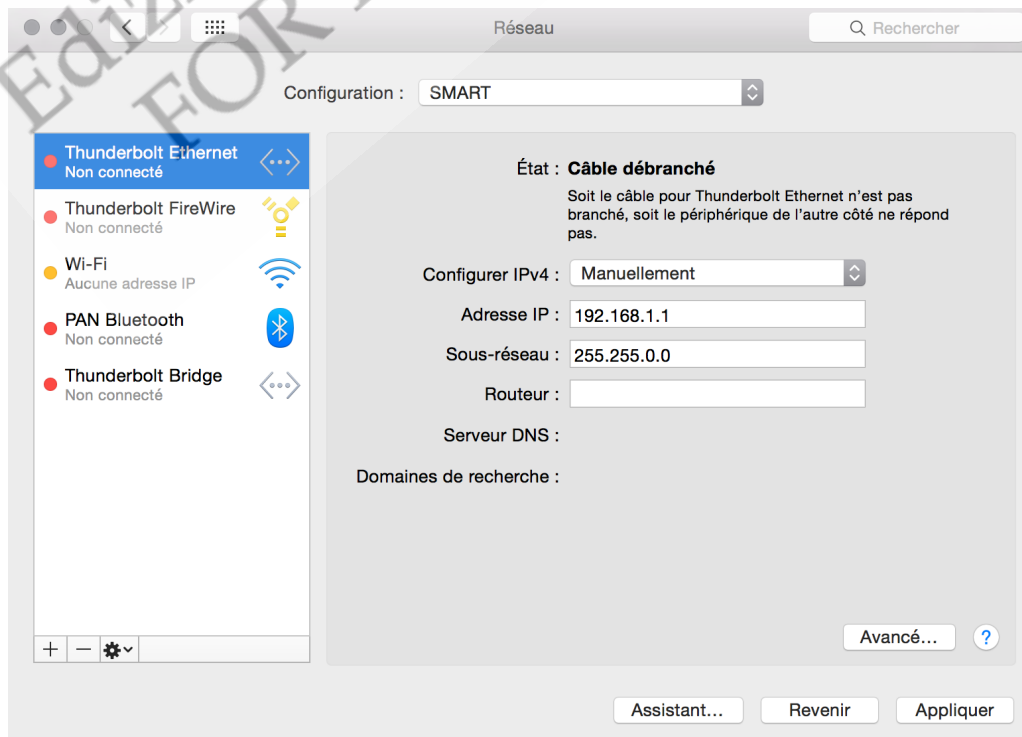


Max configuration



Coala configuration

A router is needed to address the 4 computers (coalas) from the main computer.
The main computer has to be network configured like this:
IP address: 192.168.1.1
Network: 255.255.0.0



Then for each of the instruments you have to log on the coala using ssh and then, start the coala server program. Messages are addressed using OSC protocol.

Violon1:

```
ssh root@192.168.1.11
no password
-> coala -oscsrv=8001
```

Violon2:

```
ssh root@192.168.1.12
no password
-> coala -oscsrv=8002
```

Alto:

```
ssh root@192.168.1.13
no password
-> coala -oscsrv=8003
```

Cello:

```
ssh root@192.168.1.14
no password
-> coala -oscsrv=8004
```

Resulting in:

```
production — ssh — 80x37
Last login: Fri Jan 15 13:09:05 on console
PRO-2537-Concert:~ production$ ssh root@192.168.1.11
c^C
PRO-2537-Concert:~ production$
PRO-2537-Concert:~ production$ ssh root@192.168.1.11
ssh: connect to host 192.168.1.11 port 22: Host is down
PRO-2537-Concert:~ production$ ssh root@192.168.1.11
ssh: connect to host 192.168.1.11 port 22: Host is down
PRO-2537-Concert:~ production$
PRO-2537-Concert:~ production$
PRO-2537-Concert:~ production$ ssh root@192.168.1.11
ssh: connect to host 192.168.1.11 port 22: Host is down
PRO-2537-Concert:~ production$
PRO-2537-Concert:~ production$ ssh root@192.168.1.11
root@192.168.1.11's password:
beaglebone:~# coala -oscsrv=8001
parameter passed: OSC server (port 8001)

Coala Wrapper : opening...
software version: 0.9.8.4
Neon optimization off.

Control Loop : starting up
RealTime: initializing PRU 0 (clock services)
RealTime: initializing PRU 1 (converter services)
SignalConverter: initialisation
COALA OSC server initializing on port 8001..
OSC server started at port no. 8001 with root directory as /home/root/src/contro
l_loop/projects/COALA1/
OSCServer: now listening...
incoming OSC message: /coala/get/status
incoming OSC message: /coala/set/outputgain/0.000000
incoming OSC message: /coala/set/modulatedgainfreq/0.000000
incoming OSC message: /coala/set/fadetime/1.000000
fading time set to: 1 sec.
```

The screenshot displays the 'CONTROL COALAS' interface, which is a real-time control panel for the COALA system. It is organized into four main sections, one for each instrument: Violon1, Violon2, Alto, and Cello. Each section contains a grid of control elements, including sliders for parameters like 'outputgain', 'modulatedgainfreq', and 'fadetime', as well as buttons for 'filter', 'amplitude', and 'mod-level'. The interface also shows system status indicators and a list of incoming OSC messages on the left and right sides. The background features a large, semi-transparent watermark that reads 'MusicalSAL.com'.

Software interaction (midi setup)

There is a midi pedal on stage. The signal is merged with a BCF2000 (regie) and doubled to attack both spare and main computer (as usual). The pedal triggers scene launch in a Live master session. Live does every samples play. A midi internal channel ("tomax1") is used to take the control over the max msp patch, from the live session. The Max MSP patch is used to process the sound in realtime and to control the coalas using OSC. The BCF2000 control both the coala's effects, the live session and the max msp patch. There is no order in the firing of this softwares...

Software installation

Nothing special here.

The performance uses (main computer only):

- 4 Terminal
- 1 Ableton live 9.5 64bits.
- 1 Max 7.1 64 bits

Simulation installation

You can use the simulation (pedal and recording of a last rehearsal) BUT! The coalas effect can be felt plainly, only when the instruments are played. Be careful not to work too much with the simulation. The simulation also contains the pedal triggered by the violon2 (with Bela quatuor)

BCF2000 installation

The first fader of the BCF modulates the gain of the coalas. To avoid to produce larsens during the show, it is highly advised to limit the course of the fader to the best dynamics of the coala effects. To do so, use the vibrato effect and process instrument by instrument. Push the gain until it starts to larsen, mark it (the value) and replace the corresponding value in the sub patcher [bcf-control]. For instance, here is the setting for the premiere. Be careful that all that relies on the previous setting of the pre-amp of the coala that is a bit unreliable. That's why the values (in dB) (3 15 -2 20) are so different

COALA



Initialization routine

- 1: Chirp - Koala
Trigger chirps using max interface (bang next to chirp)
- 2: Ouptut - test ecoute
Put a sound to be played with the live session (last scene)
- 3: input - check volume and Max
Instrumentalists play fortissimo one after the other
- 4: test effet MaxMSP
Try the delay FX to test the pipes
- 5: test effet coala tremolo
Try the max events 2 and 3 with vibrato effect and turn gently the gain of the coala on (fader 1 on the BCF2000)
- 6: Tune in instruments
Play the last scene (accord) to allow the instrumentalists to tune up onto the recorded tuning

Performance notes

You can adjust the global volume on the citation (Measure 317). They should sound as if they were played. So you can ask the instrumentalists to play it and play it afterwards (or meanwhile) to adjust the global volume of the electronic.

The Scene are indexed by the measure. There is no off-beat pedal, every pedals are on the first beat.

The piece is all in nuance and the electronic effect should remain behind the instrumental play.

You can easily modulate the effects with the BCF2000 to make them more dynamic.

Follow the score.

In rehearsal, you can start back from every measure. Just trigger manually what you left behind.

Enjoy ;-)

Master	
▶	<i>Init</i>
▶	<i>Init</i>
▶	<i>Init</i>
▶	1
▶	153
▶	197
▶	237
▶	242
▶	246
▶	250
▶	252
▶	281
▶	285
▶	289
▶	291
▶	295
▶	307
▶	309
▶	311
▶	313
▶	317
▶	321
▶	326
▶	330
▶	334
▶	336
▶	352
▶	361
▶	366
▶	391
▶	416
▶	<i>Fin</i>
▶	<i>Fin</i>
▶	<i>Fin</i>
▶	<i>Fin</i>
▶	<i>accord</i>

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a François Bernard Mâche

Francesco Filidei
Notturmo sulle corde vuote

Per Quartetto ed elettronica

$\text{♩} = \text{c. } 60$

Violin I

Violin II

Viola

Cello

White noise only, on the bridge

(Tremolo serratissimo)

pppp

ELETTRONICA:
SUONI SECCHI
DI CARILLON

White noise only, on the bridge

(Tremolo serratissimo)

pppp

5

Vln. I

Vln. II

Vla.

Vc.

ppp

pppp

pppp

9

Vln. I

Vln. II

Vla.

Vc.

pppp

ppp

13

Vln. I

Vln. II

Vla.

Vc.

Highest sound, on the bridge

(Tremolo serratissimo)

pppp

ppp

pppp

ppp

17

Vln. I

Vln. II

Vla.

Vc.

ppp

pppp

21

Vln. I

Vln. II

Vla.

Vc.

ppp

pppp

(Without Tremolo)

25

Vln. I

Vln. II

Vla.

Vc.

ppp

pppp

29

Vln. I

Vln. II

Vla.

Vc.

ppp

pppp

33

Vln. I *ppp*

Vln. II *pppp*

Vla. *ppp*

Vc. *pppp*

37

Vln. I *ppp*

Vln. II *pppp*

Vla. *ppp*

Vc. *pppp*

41

Vln. I *ppp*

Vln. II *pppp*

Vla. *pppp*

Vc. *pppp*

ELETTRONICA:
VIBRATI INVERSIONE
DI FASE

AST MSP AST MSP AST

45

Vln. I *ppp*

Vln. II *pppp*

Vla. *pppp*

Vc. *ppp*

MSP MSP AST Pont.

49

Musical score for measures 49-52. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Vln. I has a double bar line at the start. Vln. II has *pppp* markings and dynamic hairpins. Vla. has triplets and *pppp* markings. Vc. has *pppp* markings. Performance markings include ST, AST, and MSP with arrows indicating transitions. A large watermark 'Edizioni MusicalPai.Com' is visible across the page.

53

Musical score for measures 53-56. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Vln. I has *ppp* markings. Vln. II has *pppp* markings. Vla. has triplets, *pppp* markings, and dynamic hairpins. Vc. has *pppp* markings. Performance markings include MSP and AST with arrows. A large watermark 'Edizioni MusicalPai.Com' is visible across the page.

57

Musical score for measures 57-60. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Vln. I has *ppp* markings. Vln. II has *pppp* markings. Vla. has triplets, *pppp* markings, and dynamic hairpins. Vc. has *pppp* markings. Performance markings include MSP and AST with arrows. A large watermark 'Edizioni MusicalPai.Com' is visible across the page.

61

Musical score for measures 61-64. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Vln. I has a double bar line. Vln. II has a double bar line. Vla. has triplets, *pppp* markings, and dynamic hairpins. Vc. has *pppp* markings. Performance markings include MSP and AST with arrows. A large watermark 'Edizioni MusicalPai.Com' is visible across the page.

65

Musical score for measures 65-68. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature changes from 3/8 to 4/8. Dynamics include *ppp* and *pppp*. Performance markings include *ST*, *MSP*, *Pont.*, and *AST*. There are also trill markings and slurs.

69

Musical score for measures 69-72. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 4/8. Dynamics include *ppp* and *pppp*. Performance markings include *ST*, *Pont.*, *AST*, and *MSP*. There are also trill markings and slurs.

73

Musical score for measures 73-76. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature changes from 3/8 to 4/8. Dynamics include *pppp* and *ppp*. Performance markings include *MSP*, *AST*, *Pont.*, and *ST*. There are also trill markings and slurs.

77

Musical score for measures 77-80. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature changes from 3/8 to 4/8. Dynamics include *pppp* and *ppp*. Performance markings include *ST*, *Pont.*, *AST*, *MSP*, and *simile...*. There are also trill markings and slurs.

81

Vln. I

Vln. II

Vla.

Vc.

simile...

pppp

pppp

pppp

pppp

pppp

pppp

85

Vln. I

Vln. II

Vla.

Vc.

MSP

AST

MSP

pppp

pppp

pppp

pppp

pppp

MSP

89

Vln. I

Vln. II

Vla.

Vc.

White noise only, on the bridge

pppp

pppp

pppp

pppp

pppp

pppp

AST

MSP

AST

MSP

93

Vln. I

Vln. II

Vla.

Vc.

ppp

pppp

pppp

pppp

pppp

pppp

97

Score for measures 97-100. Vln. I and Vln. II are in treble clef with a 3/8 time signature. Vla. is in alto clef with a 3/8 time signature. Vc. is in bass clef with a 3/8 time signature. The music features a melodic line in Vln. I and Vln. II, and a more rhythmic line in Vla. and Vc. with triplets. Dynamics are marked pppp. A 'simile...' instruction is present in the Vc. part.

101

Score for measures 101-104. The time signature changes to 3/4. The instrumentation remains the same. The music continues with melodic and rhythmic patterns, including triplets. Dynamics are marked pppp.

105

Score for measures 105-108. The time signature changes to 4/8. The instrumentation remains the same. The music continues with melodic and rhythmic patterns, including triplets. Dynamics are marked pppp.

109

Score for measures 109-112. The time signature changes to 3/8. The instrumentation remains the same. The music continues with melodic and rhythmic patterns, including triplets. Dynamics are marked pppp.

113

Musical score for measures 113-116. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat major/D minor) and the time signature is 4/8. The music features a consistent *pppp* dynamic across all parts. Vln. I has a long note with a hairpin. Vln. II has a triplet of eighth notes. Vla. has a triplet of eighth notes. Vc. has a long note with a hairpin.

117

Musical score for measures 117-120. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat and the time signature is 3/8. The music features a consistent *pppp* dynamic. Vln. I has a triplet of eighth notes. Vln. II has a triplet of eighth notes. Vla. has a triplet of eighth notes. Vc. has a long note with a hairpin.

121

Musical score for measures 121-124. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat and the time signature is 3/8. The music features dynamics of *pppp* and *ppp*. Above the first staff, there are markings: MSP → AST → MSP, followed by *simile...*. Vln. I has a triplet of eighth notes. Vln. II has a triplet of eighth notes. Vla. has a triplet of eighth notes. Vc. has a long note with a hairpin.

125

Musical score for measures 125-128. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat and the time signature is 3/8. The music features a consistent *ppp* dynamic. Vln. I has a triplet of eighth notes. Vln. II has a triplet of eighth notes. Vla. has a triplet of eighth notes. Vc. has a long note with a hairpin.

129

Musical score for measures 129-132. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The music is in 4/8 time and features a series of triplets in the upper strings and a steady bass line in the cello. Dynamics are marked *ppp* throughout.

133

Musical score for measures 133-136. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The music continues with triplets and *ppp* dynamics. A large watermark 'Edizioni Musicali Rai.com' is visible across the page.

137

Musical score for measures 137-140. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The music includes a quintuplet in the second violin part. Dynamics are marked *ppp*.

141

Musical score for measures 141-144. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The music features triplets and *ppp* dynamics.

145

Vln. I
Vln. II
Vla.
Vc.

149

Vln. I
Vln. II
Vla.
Vc.

153

Vln. I
Vln. II
Vla.
Vc.

157

Vln. I
Vln. II
Vla.
Vc.

161

Musical score for measures 161-164. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 3/8. The music features a series of eighth notes with various articulations and dynamics. Measure 161 has a dynamic of *pp* and a five-measure slur. Measure 162 has a dynamic of *pp* and a three-measure slur. Measure 163 has a dynamic of *pp* and a three-measure slur. Measure 164 has a dynamic of *pp* and a three-measure slur. A large watermark 'Edizioni Musicali Paganini' is visible across the score.

165

Musical score for measures 165-168. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 3/8. The music continues with eighth notes and slurs. Measure 165 has a dynamic of *pp* and a five-measure slur. Measure 166 has a dynamic of *pp* and a three-measure slur. Measure 167 has a dynamic of *pp* and a three-measure slur. Measure 168 has a dynamic of *pp* and a three-measure slur. A large watermark 'Edizioni Musicali Paganini' is visible across the score.

169

Accelerando...

Musical score for measures 169-172. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 3/8. The music features eighth notes with slurs and dynamics. Measure 169 has a dynamic of *pp* and a three-measure slur. Measure 170 has a dynamic of *pp* and a three-measure slur. Measure 171 has a dynamic of *p* and a three-measure slur. Measure 172 has a dynamic of *p* and a three-measure slur. A large watermark 'Edizioni Musicali Paganini' is visible across the score.

173

Ritardando... Accelerando...

Musical score for measures 173-176. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 3/8. The music features eighth notes with slurs and dynamics. Measure 173 has a dynamic of *pp* and a three-measure slur. Measure 174 has a dynamic of *pp* and a three-measure slur. Measure 175 has a dynamic of *pp* and a three-measure slur. Measure 176 has a dynamic of *pp* and a three-measure slur. A large watermark 'Edizioni Musicali Paganini' is visible across the score.

177 Ritardando...

Vln. I *pp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

181 Sempre un poco accel... e rubato

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

185

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

189

Vln. I *p* *pp* *pp*

Vln. II *p* *pp* *pp*

Vla. *p* *pp* *pp*

Vc. *p* *pp* *pp*

193 Ritardando...

Vln. I *pp* *pp* *ppp*

Vln. II *pp* *pp* *ppp* *ppp* *ppp*

Vla. *pp* *pp* *ppp* *ppp* *ppp*

Vc. *pp* *ppp* *ppp*

197 Andante mosso

MSP *pppp* *Legato, molto al ponticello, cercando gli armonici.*

MSP *pppp* *Legato, molto al ponticello, cercando gli armonici.*

MSP *pppp* *Legato, molto al ponticello, cercando gli armonici.*

MSP *pppp* *Legato, molto al ponticello, cercando gli armonici.*

ELETTRONICA: ARMONICI

201

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp* *ppp*

205

Vln. I *ppp*

Vln. II *ppp* *ppp*

Vla. *ppp*

Vc.

209

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mp

N

213

Vln. I

Vln. II

Vla.

Vc.

mp

mp

217

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mp

221

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mp

225

Musical score for measures 225-228. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 3/8. The Vln. I part features a melodic line with a triplet of eighth notes in measure 225 and a triplet of quarter notes in measure 226. The Vln. II part plays a rhythmic pattern of eighth notes. The Vla. part plays a rhythmic pattern of eighth notes. The Vc. part plays a rhythmic pattern of eighth notes. Dynamics include *mp* and *mf*. A watermark 'Edizioni Musicali Rai.com' is visible across the score.

229

Musical score for measures 229-232. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 3/8. The Vln. I part features a melodic line with a triplet of eighth notes in measure 232. The Vln. II part plays a rhythmic pattern of eighth notes. The Vla. part plays a rhythmic pattern of eighth notes. The Vc. part plays a rhythmic pattern of eighth notes. Dynamics include *mp*, *mf*, and *mp*. A watermark 'Edizioni Musicali Rai.com' is visible across the score.

233

Musical score for measures 233-236. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 3/8. The Vln. I part features a melodic line with a triplet of eighth notes in measure 233 and a triplet of quarter notes in measure 234. The Vln. II part plays a rhythmic pattern of eighth notes. The Vla. part plays a rhythmic pattern of eighth notes. The Vc. part plays a rhythmic pattern of eighth notes. Dynamics include *mf* and *mp*. A watermark 'Edizioni Musicali Rai.com' is visible across the score.

237

Musical score for measures 237-240. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 3/8. The Vln. I part features a melodic line with a triplet of eighth notes in measure 237 and a triplet of quarter notes in measure 238. The Vln. II part plays a rhythmic pattern of eighth notes. The Vla. part plays a rhythmic pattern of eighth notes. The Vc. part plays a rhythmic pattern of eighth notes. Dynamics include *mf* and *mp*. A watermark 'Edizioni Musicali Rai.com' is visible across the score.

241

Vln. I

Vln. II

Vla.

Vc.

mf

mp

245

Vln. I

Vln. II

Vla.

Vc.

mf

mf

Muovendo...

Agitato ♩ = c. 60

249

Vln. I

Vln. II

Vla.

Vc.

mp

f

p

f

p

f

p

f

f

N

N

N

N

ELETTRONICA:
SOFFI FLAUTATI

253

Vln. I

Vln. II

Vla.

Vc.

mf

p

mf

p

mf

mf

(Tremolo serratissimo)

257

Vln. I
Vln. II
Vla.
Vc.

mf

mf

mf

mf

Detailed description: This system contains measures 257 to 260. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music consists of continuous sixteenth-note patterns. Dynamic markings include *mf* (mezzo-forte) with hairpins indicating volume changes. The time signature changes from 3/8 to 4/8 and back to 3/8.

261

Vln. I
Vln. II
Vla.
Vc.

mf

mf

mf

Detailed description: This system contains measures 261 to 264. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music consists of continuous sixteenth-note patterns. Dynamic markings include *mf* (mezzo-forte) with hairpins indicating volume changes.

265

Vln. I
Vln. II
Vla.
Vc.

mf

pp *p* *pp* *p*

pp *p* *pp* *p*

pp

mf

pp *p* *pp* *p*

Legatissimo

Detailed description: This system contains measures 265 to 271. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music consists of continuous sixteenth-note patterns. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo) with hairpins. The instruction *Legatissimo* is present. The time signature changes from 3/8 to 4/8 and back to 3/8.

269

Vln. I
Vln. II
Vla.
Vc.

p

Legatissimo

Legatissimo

p

Detailed description: This system contains measures 269 to 275. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music consists of continuous sixteenth-note patterns. Dynamic markings include *p* (piano) with hairpins. The instruction *Legatissimo* is present. The time signature changes from 3/8 to 4/8 and back to 3/8.

273

Vln. I *mp p mp mp mp mp mp*

Vln. II *mp p mp mp mp mp mp mp mp mp*

Vla. *mp p mp mp mp mp mp mp mp mp*

Vc. *mp p mp mp mp mp mp mp mp mp*

277

Vln. I *mf mp mf mf mf mf mf mf f mf f*

Vln. II *mf mp mf mf mf mf mf mf f mf f*

Vla. *mf mp mf mf mf mf mf mf f mf f*

Vc. *mf mp mf mf mf mf mf mf f mf f*

281

Vln. I *f f f f f f f*

Vln. II *f f f f f f f*

Vla. *f f f f f f f*

Vc. *f f f f f f f*

284

Vln. I *ff mf f f f f f*

Vln. II *ff mf f f f f f*

Vla. *ff mf f f f f f*

Vc. *ff mf f f f f f*

287

Vln. I

Vln. II

Vla.

Vc.

ff

290

Vln. I

Vln. II

Vla.

Vc.

f

ff

293

Vln. I

Vln. II

Vla.

Vc.

Allegro con brio

fff

ELETTRONICA: DISTORSIONE

296

Vln. I

Vln. II

Vla.

Vc.

fff

N

ST

Pont.

300

Vln. I *Al tallone* N → ST *ff* *fff* *ff*

Vln. II *Al tallone* N → ST *ff* *fff*

Vla. *Al tallone* N → ST *ff* N

Vc. *Al tallone* N → ST *ff* N

304

Vln. I *fff* *ff* MSP

Vln. II *ff* *fff* *ff* MSP

Vla. *fff* *ff* *mf* MSP

Vc. *fff* *ff* MSP

308

Vln. I *AST Anche col legno battuto...* *fff* *ff* MSP

Vln. II *AST Anche col legno battuto...* *fff* *ff* MSP

Vla. *AST Anche col legno battuto...* *fff* *ff* MSP

Vc. *AST Anche col legno battuto...* *fff* *ff* MSP

312

Vln. I *f* *mf* **Rallentando molto...**

Vln. II *f* *mf*

Vla. *mf* *f* *mf*

Vc. *ff* *mf* *f* *mf*

Allegro assai.

♩ = c. 60 (alla danza tedesca)

Allegretto gioviale

♩ = c. 100

316

Vln. I *Lunga* *p* *p* *mf* *p*

Vln. II *Lunga* *p* *p* *mf* *p*

Vla. *mf* *p* *p* *mf* *p*

Vc. *Lunga* *p* *p* *mf* *p*

PARTE REGISTRATA

Allegretto

♩ = c. 176

Agitato ♩ = c. 60

321

Vln. I *ff* *f* *p*

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

Vla. *f* *p* *mf*

Vc. *ff* *f*

PARTE REGISTRATA

Andante Mesto

♩ = c. 60

Agitato ♩ = c. 60

325

Vln. I *Rit...* *pp dolce* *ff*

Vln. II *mf* *pp dolce* *ff*

Vla. *p* *pp dolce* *ff*

Vc. *pp dolce* *ff*

PARTE REGISTRATA

Allegretto

♩ = c. 176

Andante Mesto

♩ = c. 60

Allegretto gioviale

♩ = c. 100

329

Vln. I *f* *dolce pp* *f*

Vln. II *f* *dolce pp* *mp*

Vla. *ff* *sfz pp dolce* *mp*

Vc. *f* *ff* *dolce pp*

PARTE REGISTRATA

Allegro assai.

♩ = c. 60 (alla danza tedesca)

PARTE REGISTRATA

Allegro con brio

333

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

p

ff

337

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

mp

p

341

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

f

p

N ST

346

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

mp

fff

mp

mf

mp

f

N ST

350

Vln. I *mp ff mp fff mf ffff*

Vln. II *mp ff mp fff mf ffff*

Vla. *mp ff mp fff mf ffff*

Vc. *mp ff mp fff mf ffff*

354

Saturated

Vln. I *Saturated mf ffff*

Vln. II *Saturated ffff*

Vla. *Saturated ffff*

Vc. *Saturated mf ffff*

358

Vln. I *mf ffff*

Vln. II *ffff*

Vla. *ffff*

Vc. *mf ffff*

362

♩ = c. 60

Vln. I *mf*

Vln. II *mp*

Vla.

Vc.

From here, playing softer and softer the notes below the dashed line, then little by little imitate the movement of playing and stop playing at all.

PARTE REGISTRATA

366

Vln. I *p*

Vln. II *pppp*

Vla. *K* $\frac{4}{8}$

Vc. C $\frac{4}{8}$

From here, playing softer and softer the notes below the dashed line, then little by little imitate the movement of playing and stop playing at all.

370

Vln. I *pppp*

Vln. II *pp*

Vla. *K*

Vc. C

374

Vln. I *pp*

Vln. II *pppp*

Vla. *K*

Vc. C

pppp

pp

378

Vln. I

Vln. II *pppp*

Vla. *K* $\frac{4}{8}$ *pp*

Vc. C $\frac{4}{8}$ *pp*

382

Vln. I *pppp*

Vln. II *pppp*

Vla. *pp* *pp* *ppp*

Vc. *pp* *pp* *ppp*

386

Vln. I *pppp*

Vln. II *pp* *pppp*

Vla. *ppp* *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp* *ppp* *ppp*

390

Vln. I *pppp* *pppp*

Vln. II *pp*

Vla. *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp* *ppp*

394

Vln. I *ppp*

Vln. II *pppp*

Vla. *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp* *ppp*

398

Musical score for measures 398-401. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 8/8. The key signature has one flat. The music features a variety of dynamics including *pppp*, *ppp*, and *pp*. There are several trills and triplets marked with a '3'. Performance instructions include "Detuning the IV string." and "Detuning the II string." in the Viola part.

402

Musical score for measures 402-405. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 8/8. The key signature has one flat. The music features dynamics such as *pppp* and *ppp*. There are several trills and triplets marked with a '3'. A large watermark "Edizioni Musicali Rai.COM FOR PERUSA ONLY" is overlaid on the score.

406

Musical score for measures 406-409. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 8/8. The key signature has one flat. The music features dynamics such as *pppp* and *ppp*. There are several trills and triplets marked with a '3'. A large watermark "Edizioni Musicali Rai.COM FOR PERUSA ONLY" is overlaid on the score.

410

Musical score for measures 410-413. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 8/8. The key signature has one flat. The music features dynamics such as *pppp* and *ppp*. There are several trills and triplets marked with a '3'. A large watermark "Edizioni Musicali Rai.COM FOR PERUSA ONLY" is overlaid on the score.

414

Vln. I

Vln. II

Vla.

Vc.

pppp

pppp

pppp

pppp

PARTE REGISTRATA

PARTE REGISTRATA

From here, playing softer and softer the notes below the dashed line, then little by little imitate the movement of playing and stop playing at all.

418

Vln. I

Vln. II

Vla.

Vc.

pppp

pppp

pppp

pppp

pppp

pppp

pppp

pppp

pppp

422

Vln. I

Vln. II

Vla.

Vc.

pppp

pppp

pppp

pppp

pppp

pppp

ppp

pppp

426

Vln. I

Vln. II

Vla.

Vc.

pppp

pppp

pppp

pppp

pppp

pppp

pppp

pppp

430

Musical score for measures 430-433. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The music is in 4/4 time. Vln. I and Vln. II play a melodic line with a triplet of eighth notes in measure 431. Vla. plays a rhythmic accompaniment with a triplet of eighth notes in measure 431. Vc. plays a bass line with a triplet of eighth notes in measure 431. The dynamic marking is *pppp* throughout.

434

Musical score for measures 434-437. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The music is in 4/4 time. Vln. I and Vln. II play a melodic line with a triplet of eighth notes in measure 435. Vla. plays a rhythmic accompaniment with a triplet of eighth notes in measure 435. Vc. plays a bass line with a triplet of eighth notes in measure 435. The dynamic marking is *pppp* throughout.

438

Musical score for measures 438-441. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The music is in 4/4 time. Vln. I and Vln. II play a melodic line with a triplet of eighth notes in measure 439. Vla. plays a rhythmic accompaniment with a triplet of eighth notes in measure 439. Vc. plays a bass line with a triplet of eighth notes in measure 439. The dynamic marking is *pppp* throughout.

442

Musical score for measures 442-445. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The music is in 4/4 time. Vln. I and Vln. II play a melodic line with a triplet of eighth notes in measure 443. Vla. plays a rhythmic accompaniment with a triplet of eighth notes in measure 443. Vc. plays a bass line with a triplet of eighth notes in measure 443. The dynamic marking is *pppp* throughout.

446

Vln. I

Vln. II

Vla.

Vc.

pppp

pppp

pppp

pppp

450

Vln. I

Vln. II

Vla.

Vc.

pppp

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454

Vln. I

Vln. II

Vla.

Vc.

pppp

pppp

pppp

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458

Vln. I

Vln. II

Vla.

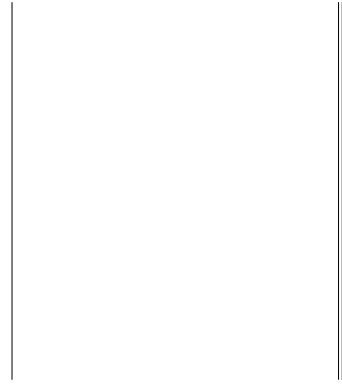
Vc.

pppp

pppp

462

Vln. I ||
Vln. II ||
Vla. ||
Vc. ||



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