

The Eclat Cycle

for string quartet

Aaron Travers

The Eclat Cycle

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Total Duration: 17'00

The Eclat Cycle

for the JACK Quartet

Notes

General:

The dynamic gamut is from *ppp* to *sfffz*. A *sfz* is always within a *f* dynamic unless otherwise indicated.

Ricochet bowing: Unless otherwise notated, ricochets are always performed with a natural accelerando. The softer the dynamic, the quicker the initial ricochet. The louder the dynamic, the slower the initial ricochet.

-----▶ = gradual shift from one kind of bowing to another.

accel.▶ = localized accelerando

Wisp:

ST/SP = rapid brushing along the string between tasto and ponticello. The effect should be of a soft, shimmering admixture of pitch and bow noise.

Fireflies:

● -----▶ ◇ = gradual transition from normal pitches to harmonics.

Where no noteheads occur, random harmonics should be played on the indicated string.

Mournfully slowly they roll...:

This piece is entirely in spatial notation, with 5 second intervals given above each system. These time intervals need not be exactly adhered to.

Most of the piece uses "circular" bowing, in which the performer literally bows in a slow, even circle, resulting in uneven pitch mixed with random harmonics.

Where crescendi and diminuendi occur, the player should speed up or slow down the circular bowing commensurate with the dynamic instead of applying more bow pressure.

When a V-shaped line occurs over a pitch, the player should apply greater and greater bow pressure as the line goes down, and release pressure as the line goes up. At the center of the V, a scratch tone is produced. In this case only, dynamics are executed using bow pressure rather than bow speed.

Vertical dotted lines indicate the starts and ends of notes, dynamics, simultaneities, etc., and are intended as helpful guides for the performer.

His royal badness:

Played entirely behind the bridge. X noteheads represent behind the bridge playing. Each string is assigned a space on the staff. String I is on the top space, string II on the bottom space.

A black diamond notehead represents knocking directly on the bridge with the wood of the bow.

Branches in winter:

All instruments are scordatura, with the A string of each instrument detuned to A \flat .

Most of the piece is played col legno tratto. Where "wood" or "wood only" is indicated, the player should use only the wood of the bow. When "1/2 | 1/2" is indicated, the player should twist the bow sideways so that wood and hair are touching the string.

Notes in brackets ([]) indicate seamless transitions from single-note tremolo to trill.

Velos:

Where no noteheads are given, the performer should play random chromatic (i.e. non-diatonic) pitches using the contour provided.



may be played as



I. A tiny scream...

for Justin Cauley

Aaron Travers (2003/2005)

$\text{♩} = 76 - 80$

Violin I: *<sfz>*, *pp*, *<sfz>*, *fp*, *ff*, *p*, *<sfz>*, *sfz*

Violin II: *fp*, *<sfz>*, *sfz*, *sfz*

Viola: *<sfz>*, *sfz*, *sfz*, *sfz*, *<sfz>*, *pp*, *<ff>*, *pp*

Violoncello: *col legno tratto*, *IV*, *tr*, *arco*, *IV*, *<ffp>*, *<sfz>*, *3*, *<sfz>*, *<sfz>*

4

Violin I: *arco, sul pont.*, *tr*, *ffp*, *sfz*, *<sfz>*, *ffp*, *<sfz>*, *ffz*

Violin II: *arco, ord.*, *I*, *sfz*, *ffp*, *<sfz>*

Viola: *pizz.*, *IV arco, ord.*, *sfz*, *<sfz>*, *fp*, *<>*, *pp*, *sfz*, *sfz*, *sfz*

Violoncello: *pizz.*, *arco*, *pizz.*, *IV arco*, *3*, *<sfz>*, *3*, *sfz*, *<sfz>*

7

Musical score for measures 7-10. The score is in 2/4 time and consists of four staves. Measure 7 starts with a treble clef and a key signature of one sharp (F#). The first staff has a *tr* (trill) and *sul pont.* marking. The second staff has a *3* (triple) and *ffp* marking. The third staff has *IV arco, sul pont.* and *tr* markings. The fourth staff has *pizz.* and *mp* markings. Measure 8 has *fp* and *ord.* markings. Measure 9 has *ff > p* and *ord.* markings. Measure 10 has *sffz* markings. Dynamics include *ffp*, *sfz*, *ffp*, *sffz*, *ffp*, *sfz*, *sfz*, *pp*, *ff*, *mp*, and *mp*.

11

Musical score for measures 11-14. The score is in 2/4 time and consists of four staves. Measure 11 starts with a treble clef and a key signature of one sharp (F#). The first staff has *sul pont.* and *tr* markings. The second staff has *pizz.* and *sfz* markings. The third staff has *arco, non vib.* and *fp* markings. The fourth staff has *pizz.* and *sfz* markings. Measure 12 has *sfz* and *I arco, sul pont.* markings. The first staff has *ff* and *tr* markings. The second staff has *sfz* and *ff > p* markings. The third staff has *pizz.* and *sfz* markings. The fourth staff has *sfz* and *sfz* markings. Measure 13 has *non vib.* and *f > p* markings. The first staff has *arco, non vib.* and *fp* markings. The second staff has *sfz* and *sfz* markings. The third staff has *non vib.* and *(non vib.)* markings. The fourth staff has *sfz* and *mp* markings. Measure 14 has *sfz* and *mp* markings. The first staff has *arco, non vib.* and *fp* markings. The second staff has *pizz.* and *sfz* markings. The third staff has *(non vib.)* and *fp* markings. The fourth staff has *sfz*, *mp*, and *3* markings.

14

III sul pont. *tr* *ord.*

I arco *< sfz* *ffp* *< sfz* *ffp* *< sfz* *pizz.* *mp* *f* *arco* *p* *<*

< sfz *mp* *3* *p* *< sfz* *mp* *f* *p* *< sfz*

sfz *mp* *3* *3* *3* *sfz* *mp* *3* *f*

17

pizz. *mp* *3* *f* *5* *7* *ff* *I arco* *< sfz*

sfz *pizz.* *mp* *3* *f* *mf* *f* *5* *ff* *I arco* *pp* *< sfz*

pizz. *mp* *3* *mf* *f* *pp* *< sfz*

mp *3* *3* *f* *arco* *pp* *< sfz*

II. Augusta's lament

for Augusta Read Thomas

$\text{♩} = 66 - 72$

pizz. arco, sul tasto, non vib. pizz. col legno batt., ricochet arco, non vib.

col legno batt., ricochet

col legno batt., ricochet

col legno batt., ricochet

III arco, non vib.

sfz *p* *<sfz* *sfz* *f* *p*

f *p* *mp* *f* *p* *f* *mp*

f *p* *mp* *f* *p* *f* *p* *mp*

f *p* *mp* *f* *p*

Più mosso ($\text{♩} = 76 - 80$)

4 -----> sul pont. ↓ pizz. col legno batt., ricochet -----> arco, non vib.

-----> arco, non vib. col legno batt., ricochet -----> arco, non vib.

pizz. >

col legno batt., ricochet -----> arco, non vib.

<sfz *sfz* *f* *p* *<sfz*

p *<sfz* *f* *p* *f* *p* *p* *<sfz*

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

col legno batt., ricochet -----> arco, non vib.

f *p* *f* *p* *f* *p* *<sfz*

7

col legno batt., ricochet
f *p* *mp* *p* *p* *sfz* *f*

arco, non vib.

col legno batt., ricochet

col legno batt., ricochet
f *f* *p* *sfz* *f*

arco, non vib.

col legno batt., ricochet

col legno batt., ricochet
f *p* *f* *mp* *p* *sfz* *f* *p*

arco, non vib.

col legno batt., ricochet
f *f* *p* *sfz* *f* *f*

10

arco, non vib. (arco)
f *p* *f* *p* *ff* *p*

sul pont.

col legno batt., ricochet
f *ff* *p* *ff* *p* *pizz.* *(p)*

arco, non vib. pizz.

arco, sul pont.

col legno batt., ricochet
p *ff* *f* *p* *ff* *p* *pizz.* *f*

arco, sul pont.

col legno batt., ricochet
p *f* *p* *ff* *p* *pizz.* *f*

arco, non vib.

col legno batt., ricochet
p *f* *p* *pizz.* *f*

poco allarg.

13

SOLO

pp *arco, non vib.* *pp* *ff* 5 3

f *p* *p* *f* *pp* *sfz*

f *p* *p* *f* *pp* *sfz*

f *p* *p* *f* *pp* *sfz*

Più mosso (♩ = 84 - 88)

16

col legno batt., ricochet

arco, sul tasto

accel.

f *p* *f* *p* *p* *ffp*

pizz. 5 *f* *p* *f* *arco, sul tasto* *accel.* *p* *non vib.* *sfz* *p* *sfz*

col legno batt., ricochet arco, non vib. sul pont. col legno batt., ricochet pizz. 5 *ff* *p* *f*

pizz. col legno batt., ricochet -----> *f* 5 *p* 5 *ff*

19

sul pont. *p* *5*

ffp *sfz* // pizz. *f* *p* *f* *p*

col legno batt., ricochet

sul pont. *p* *7*

ffp *f* *p* *f* *p* *f*

col legno batt., ricochet

col legno batt., ricochet *f* *p* *f* *p* *f*

sul pont. *F*

arco, molto tasto *p* *9* *ffp* *sfz* *f* *p* *f* *p*

// pizz. col legno batt., ricochet

22

SOLO arco, molto tasto *f* *p* *pp* *p* *6* *6* *ppp*

arco, sul pont. *p* *pp* *f*

pizz. *p* *f* *poco f* *p* *3* *3*

arco, non vib. *f* *pizz.* *p*

accel. *E♭* gliss.

III. Wisp

for Seth Brodsky

♩ = 80 - 84

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time. The first staff is marked 'molto tasto' and contains a trill (tr) with a fermata, with dynamics *pp* < *f* > *p* and a box labeled 'ST/SP' above it. The second staff also has a trill with a fermata, with dynamics *p* < *f* > *pp* < *f* > *p* and a box labeled 'ST/SP' above it. The third staff is marked 'sul pont.' and contains a trill with a fermata, with dynamics *pp* < *f* > *p* and a box labeled 'ST/SP' above it. The fourth staff is also marked 'sul pont.' and contains a trill with a fermata, with dynamics *pp* < *f* > *p* and a box labeled 'ST/SP' above it. Various fingerings (I, II, III, IV) and articulation marks are present throughout the system.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time. The first staff starts with a measure marked '5' and contains a trill with a fermata, with dynamics *f* > *pp* and a box labeled 'ST/SP' above it. The second staff contains a trill with a fermata, with dynamics *f* > *pp* < *f* > *p* and a box labeled 'ST/SP' above it. The third staff contains a trill with a fermata, with dynamics *pp* < *f* > *p* and a box labeled 'ST/SP' above it. The fourth staff contains a trill with a fermata, with dynamics *pp* < *f* > *p* and a box labeled 'ST/SP' above it. Various fingerings (I, II, III) and articulation marks are present throughout the system.

9

gliss. *p* *molto tasto* II **ST/SP** *pp* < *f* > *p* < *f* > *p* *tr*

gliss. *p* *molto tasto* III **ST/SP** *pp* < *f* > *p* *f* > *p*

gliss. *p* *molto tasto* I **ST/SP** *pp* < *f* > *p* *pp* < *fp*

gliss. *p* *molto tasto* I **ST/SP** *pp* < *f* > *p* *tr* II, III *p* < *f* > *p* < *f* > *p* < *f* >

13

pp *ff* **ST/SP** I *tr* *pp* < > *poco pont.* II *tr*

pp *ff* **ST/SP** III *tr* *pp* < > *poco pont.* I *tr*

(tr) *f* > *p* *tr* *poco pont.* II *tr* *pp* <

pp *ff*

IV. Fireflies

for John Richards

Precipitato (♩ = 172)

Musical score for the first system of "IV. Fireflies". It consists of four staves: two treble clefs, a bass clef, and a double bass clef. The first two staves are for the right hand, and the last two are for the left hand. The piece is in 4/4 time and marked "Precipitato" with a tempo of ♩ = 172. The first staff (RH I) starts with "sul tasto" and "<sfz", followed by "ord. I" and "sul pont. II". The second staff (RH II) starts with "sul tasto" and "<sfz", followed by "ord." and "sul pont. III". The third staff (LH) starts with "sul pont., ma legato" and "sfz pp", followed by "detaché II" and "ff". The fourth staff (LH) starts with "pizz." and "sfz (mp)", followed by "arco" and "pp <sfz". The score includes dynamic markings (mp, ppp, ff), articulation (trills, slurs), and performance instructions (sul tasto, sul pont., pizz., arco).

Musical score for the second system of "IV. Fireflies", starting at measure 5. It consists of four staves: two treble clefs, a bass clef, and a double bass clef. The first two staves are for the right hand, and the last two are for the left hand. The piece is in 4/4 time and marked "Precipitato" with a tempo of ♩ = 172. The first staff (RH I) starts with "ord." and "ppp", followed by "sul pont. II". The second staff (RH II) starts with "ord. II" and "ppp", followed by "sul pont. II". The third staff (LH) starts with "sfz pp", followed by "detaché I II" and "ff". The fourth staff (LH) starts with "pizz." and "sfz (mp)", followed by "arco III", "pizz.", "arco, sul pont. I", and "pp <sfz pp <sfz sfz (mp) pp <sfz mp 3 3". The score includes dynamic markings (ppp, mp, pp, ff), articulation (trills, slurs), and performance instructions (sul tasto, sul pont., pizz., arco).

9

ord. *mf* *mp*

sfz pp
sul tasto

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

pizz. arco, ord. III pizz. arco, sul pont. II

13

I sul pont. *ff* *pp*

ord. II *pp* *poco f* *pp* *poco f* *ff*

II sul pont. *ff* *pp*

ord. II *pp* *poco f* *pp* *poco f* *pp* *poco f*

poco sul pont. *pp* *sfz p* *sfz* *sfz* *sfz* *sfz*

I sul pont. *sfz (mp)* *pp* *sfz* *sfz (mp)* *pp* *sfz*

pizz. arco, ord. pizz. arco

17

ord. I *pp* *sfz*

II *f* *pp*

I *f* *pp*

I sul pont. *ff*

p *sfz* *p* *sfz* *p* *sfz*

sfz p *sfz* *sfz*

I *pp* *f* *pp* *sfz*

pizz. arco, sul pont. pizz.

21

(sul pont.)

sul pont.

pp < *sfz* *ff* *pp* < *sfz* *ff*

arco, ord. I ord. II

25

II

III

sfz mp *f* *mp* *ff* *sfz mp*⁵

pizz. arco, ord. pizz. arco, ord.

30

ord. I

sfz mp *f* *ff* *ma dolce*

f *f* *ff* *f* *p* *ma dolce*

f *f* *ff* *f* *p*

pizz. *arco* *pizz.* *arco* *pizz. (l.h.)*

sfz *pp* *sfz* *sfz* *p* *sfz* *f* *p*

34

ma dolce

f *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p*

p *f* *p* *f* *p* *f* *p*

(arco) *sempre non vib.* *III* *I*

(p) *f* *p* *f* *mp* *f*

38

8^{va}

f *p* *f* *p* *f* *ff*

p *f* *p* *f* *ff*

f *p* *f* *p* *f* *ff*

mf *f* *ff* *pp*³

42

III II I *pp*³

III II I *pp*³

III II I *pp*³ IV non vib. *mp* *ppp*

*pp*³

30" 35" 40" 45"

sul pont.,
ricochet
III

mp

mp

ff

pp

ff

pp

ff

pp

ff

pp

50" 55" 1'00"

f

f

ff

pp

sul pont.,
ricochet
III

mp

sul pont.,
ricochet
II

mp

sul pont.,
ricochet
I

mp

sul pont.,
ricochet
II

mp

ff

pp

1'05" 1'10" 1'15" 1'20"

circular bowing

pp *f* *pp* *ff* *pp*

f *pp* *ff* *pp*

pp *f* *pp* *ff* *pp*

f *pp* *ff* *pp*

1'25" 1'30" 1'35" (1'40")

sul pont., ricochet

ff

sul pont., ricochet II *mp* III *mp* II *mp* I *ff*

sul pont., ricochet I *ff*

I *mp* 6 II *ff*

(1'43") SOLO: arco, ord. con sord. molto cantabile

1'48" 1'53" 1'58"

3" circular bowing

arco, poco pont.

circular bowing

p <> <> <> *p* << poco *f* >> *mp*

f > *pp* << *f* > *pp*

pp < *sfz* *pp* < *sfz*

f > *pp* << *f* > *pp*

2'03" 2'08" 2'13" 2'18" 2'23"

<< *f* >> *poco f* << *f* >> *mp* << *ff* >> *p* < *sfz*

ord.

<< *f* > *pp* < *sfz*

pp < *sfz* *pp* < *sfz*

ord.

<< *f* > *pp* < *sfz*

VI. His royal badness

Hommage to Michael Jackson

Molto allegro e staccatissimo (♩ = 160 - 172)

All instruments play behind the bridge.

Musical score for measures 1-5. The score consists of four staves. The first staff begins with a **fp** dynamic and includes accents over **<sfz** and **sfz**. The second staff has **sfz** and **fp** markings. The third staff has **sfz** and **fp** markings. The fourth staff has **sfz** and **sfz** markings. The piece is in 4/4 time, with a key signature of one flat.

Musical score for measures 6-10. The score consists of four staves. The first staff has **<sfz** and **p sub.** markings. The second staff has **<sfz** and **sfz (p) p** markings. The third staff has **<sfz** and **p sub.** markings. The fourth staff has **<sfz** and **p** markings. The piece is in 4/4 time, with a key signature of one flat.

Musical score for measures 11-15. The score consists of four staves. The first staff has **f** and **sfz** markings. The second staff has **f** and **sfz** markings. The third staff has **sfz** and **fp <sfz** markings. The fourth staff has **sfz** and **sfz** markings. The piece is in 4/4 time, with a key signature of one flat.

16

p sub. *sfz* *sfz* *sfz* *sfz* *pizz.*

p sub. *sfz* *sfz* *f* *sfz*

sfz *p sub.* *sfz* *sfz* *sfz* *sfz* *sfz* *pizz.*

sfz *sfz* *sfz* *pizz.*

◆ = knock on bridge with wood of bow.

21

sfz *f* *sfz* *sfz* *f*

sfz *sfz* *f* *sfz* *sfz* *f*

sfz *sfz* *sfz* *f* *sfz*

sfz *sfz* *f* *sfz*

26

f *sfz* *sfz* *f*

sfz *sfz* *f* *sfz* *f* *sfz* *f*

sfz *f* *f* *f* *f*

sfz *sfz* *f* *sfz* *sfz* *f*

32

3/4 4/4 3/4 4/4 3/4 4/4

sfz sfz sfz sfz sfz sfz

arco pizz.

(pizz.)

(pizz.)

3 3

sfz sfz

38

arco pizz. arco

fp <sfz sfz <sfz f sfz mf

arco

(pizz.)

sfz fp <sfz fp <sfz f sfz mf

arco

sfz sfz sfz f sfz mf

arco

sfz f <sfz

44

mp p <sfz (p) <sfz (p) <sfz (mp) <sfz

mp p <sfz (p) <sfz (p) <sfz (p) <sfz

sfz (mp) mp p <sfz (p) <sfz (p) <sfz (mp) <sfz mp <

sfz (mp) mp p <sfz (p) <sfz (p) <sfz (mp) mp <sfz

49

f < *sfz* *sfz* *sfz* *sfz* *p* < *sfz* *ff*

mf < *sfz* *sfz* *sfz* *sfz* *fp* < *sfz* *ff*

sfz *sfz* *sfz* *sfz* *pizz.* *arco* *p* < *sfz* *ff*

sfz *sfz* *sfz* *sfz* *pizz.* *arco* *p* < *sfz* *ff*

(arco)

VII. Branches in winter

for Ari Streisfeld

♩ = 60

All instruments, A string tuned down to A \flat (score transposed).

sul tasto,
c.l. tratto (wood only) [♩ ♩] -----> (1/2 | 1/2)

II

pp mf pp

sul tasto,
c.l. tratto (wood only) -----> (1/2 | 1/2)

II

pp mf pp mp ppp

sul tasto,
c.l. tratto (wood only) [♩ ♩] -----> (1/2 | 1/2)

I

pp mf pp mp ppp

c.l. tratto (wood only) -----> (1/2 | 1/2)

8^{va} I

pp mf pp

7 arco tr $pp < f > pp$

c.l. tratto (1/2 | 1/2) III II

f pp

(1/2 | 1/2) -----> III tr pp

arco tr $pp < f > pp$

c.l. batt., ric. --- tratto (wood) -----> (1/2 | 1/2)

III 3 II

f pp mf 3 pp

I (1/2 | 1/2)

pp f 5 pp

[♩ ♩] -----> arco -----> (1/2 | 1/2)

tr $pp < f > p$ pp

arco, sul pont. (8) (tr) $pp < f > pp$

8^{va} II c.l. tratto (1/2 | 1/2) I

pp mp pp f > pp

11 arco -----> c.l. tratto (wood) -----> (1/2 | 1/2)

f > *pp* *f* > *pp*

arco ---> c.l. tratto (1/2 | 1/2) ---> (wood)

pp *mf* *pp* *f* > *pp*

pp *mf* *pp* *pp* < *f* > *pp*

(8)-----1 *pp* < *f* > *pp*

Più mosso (♩ = 72)

15 II -----> arco -----> c.l. tratto (1/2 | 1/2)

pp < *ff* > *pp* < *f* > *pp* < *f* > *pp* *mp* < *pp*

arco -----> c.l. tratto (1/2 | 1/2)

ff < *pp* *pp* < *f* > *pp*

arco -----> c.l. tratto (1/2 | 1/2)

ff < *pp* *f* < *pp* *f* < *pp*

arco -----> c.l. tratto (1/2 | 1/2)

pp < *ff* > *pp* < *f* > *pp*

19

IV 5 III II IV 3 III II I

pp *ff* *pp*

IV 3 III II IV III II I

pp *ff* *pp*

I arco
tr *pp* < *f* > *pp*

III II I IV III I

ff *pp*

II *c.l. batt. (wood), ricochet
III bridge → nut

ff *pp*

* Dampen strings II and III; be sure to control the speed of the bounces carefully from very slow to moderately fast; as bow bounces, slowly slide bow up along strings from bridge to nut to produce a subtle glissando effect.

22

$\text{♩} = 60$

tr *pp* < *f* > *pp*

arco (1/2 | 1/2) *pp* < *f* *pp* < *mf*

(1/2 | 1/2) (wood)

(1/2 | 1/2) I I

mp *pp*

c.l. tratto (1/2 | 1/2)

II I

mp *pp*

VIII. Velos

for Chris Otto

Precipitato (♩ = 160)

sempre non vib.

First system of the musical score. It consists of four staves. The top two staves are for Violin I and Violin II, both in 4/4 time. They play a rhythmic pattern of eighth notes, starting with a first ending bracket. The bottom two staves are for Cello and Double Bass, both in 2/4 time. They play a pattern of quarter notes with accents. Dynamics include *p*, *ff*, *ff* > *p*, and *sffz*.

Second system of the musical score, starting at measure 6. It consists of four staves. The top two staves are for Violin I and Violin II, both in 4/4 time. They play a rhythmic pattern of eighth notes, with a key signature change to D major at measure 8. The bottom two staves are for Cello and Double Bass, both in 2/4 time. They play a pattern of quarter notes with accents, including triplets at the end. Dynamics include *f* > *p*, *ff* *p* sub., *ffp*, *sffz*, *ff* > *p* < *sffz*, and *p* < *f* *p* sub.

11

ff *p* *ff* *ffz*

ff *p* *ff* *ffz*

ff *p* *ff* *ff p sub.*

ff *p* *ff* *ff p sub.*

14

ff > p *sfz* *ff > p* *sfz*

ff > p *sfz* *ff > p* *sfz*

[] [] [] []

[] [] [] []

ff > p *ff > p*

[] [] [] []

[] [] [] []

ff > p *ff > p*

19

ffp *sfz* *ff* *p* *fp* *ff*

ffp *sfz* *ff* *p* *fp* *ff*

f *p* *ff*

f *p* *ff*

22

p *ff* *p* *ff* *p* *ff*

p *ff* *p* *ff* *p* *ff p sub.*

p *ff* *p* *ff*

p *ff* *p* *ff*

25

ff

p

ff

ff

3 3

3 3

29

II

p (with violin II)

ff

p sub. *sfz*

ff

3 *p sub.* *sfz*

ff

32

p

p

p

3 3

p

35

ff p ff p ff p ff

ff p ff p ff p

ff p ff p

ff p ff p

38

sul pont. ord. sul pont. ord.

sffz sffz ff sffz sffz sffz ff

sul pont. ord. sul pont. sul tasto ord.

sffz sffz sffz ff sffz sffz sffz ff

sul tasto ord. sul pont. ord.

sffz sffz ff sffz sffz sffz

sul pont. sul tasto ord. sul pont. ord.

sffz sffz sffz sffz sffz sffz

42

sul tasto ord. sul pont. ord.

sffz *sffz* [*sffz* ³] *sffz* *ff*

sul pont. ord. sul tasto

sffz *sffz* [*sffz* ³] *sffz* *sffz*

sul pont. ord.

sffz [*sffz* ³] *sffz* *sffz*

sul tasto ord.

sffz [*sffz* ³] *sffz* *sffz*

46

sul pont. ord.

sffz *ff* (with violin I)

sul pont. pizz.

sffz *f*

sul pont. molto pont.

sffz *sffz*

51

sfz *pp sub.*

arco, sul pont. ord., ric. I

sfz *pp sub.*

ffp *sfz* *p*

sul pont. pizz. *p*

56

(pp) *sfz*

SOLO: *veloce*

(pp) *ff sempre*

pizz. arco, ord. *p* *sfz*

arco, ord. *p* *sfz*

61

ric. *sfz* *p* *accel.*

62

sfz *sfz* *sfz* *ff*

sfz *ff* *sfz* *ff*

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

67

ff sempre

ff sempre

ff sempre

ff sempre

70

sfz

sfz

sfz

73

fff

fff

fff

76

ff

ff

sfz

79

8^{va}

pp < *sffz*

pp

sffz

8^{va}

pp < *sffz*

8^{va}

pp < *sffz*

IX. Fermata

for Kevin MacFarland

♩ = 80; ♪ = 160

con sord.,
poco sul pont. *accel.* →

The first system of the score consists of four staves. The top staff is in treble clef with a 3/8 time signature, containing a melodic line with a 7:6 ratio and dynamics from *pp* to *p*. The second staff is in treble clef with a 3/8 time signature, containing a pizzicato line with dynamics from *p* to *pp*. The third staff is in treble clef with a 3/8 time signature, containing a melodic line with dynamics from *pp* to *p*. The bottom staff is in bass clef with a 3/8 time signature, containing a line with 'arco, ricochet' and dynamics from *p* to *pp*. The system concludes with a 3/4 time signature and dynamics from *ppp* to *p*.

The second system of the score consists of four staves. The top staff is in treble clef with a 3/8 time signature, containing a melodic line with dynamics from *pp* to *mp*. The second staff is in treble clef with a 3/8 time signature, containing a melodic line with dynamics from *pp* to *sfz*. The third staff is in treble clef with a 3/8 time signature, containing a melodic line with dynamics from *mp* to *sfz*. The bottom staff is in bass clef with a 3/8 time signature, containing a melodic line with dynamics from *sfz* to *pp*. The system concludes with a 3/4 time signature and dynamics from *sfz* to *pp*.

*Alternate strings rapidly but smoothly.

8

senza sord. *pp* *f* *pp* *p* *sfz* *f* *pp*

(con sord.) *pp* *f* *pp* *p* *sfz*

senza sord. *pp* *sfz* *p* *f* *pp*

arco, sul tasto * I II *pp* *sfz* *p* *f* *pp*

pp *sfz* *f* *pp*

sul pont. *f*

11

pp *ppp* *ppp* *ppp*

I II *pp* 5 5 5 5

II ord. *ppp* * (II) I

ord. *ppp* tr

*Alternate strings rapidly but smoothly.

14

sul pont. *f* *pp* *pp* *f* *pp* sul tasto *ppp* 3 3

sul pont. *pp* *f* *p* *f* *pp* *f* *ppp* sul tasto III

sul pont. *sfz* *f* *pp* *f* *pp*

(tr) (very fast) *sfz* *f* *pp* *p* *f* *ppp* 7 7

17

ord. *f* *ff*

ord. *f* *sfz* *sfz* *f* *sfz* *sfz* pizz. *sfz* pizz. *sfz*

ord. I II *pp* *sfz* *f* *sfz* *f* *sfz* *sfz* pizz. *sfz*

(sul pont.) *sfz* *f* *sfz* *f* *sfz* *ff*

ord. *tr* *sfz* *f* *ff*

22

ricochet *ff*

arco, sul pont. *tr* non vib. *tr* non vib. *ord.* *f* *fp*

(pizz.) *sfz* arco, sul pont. *tr* non vib. *tr* *ord.* *f* *fp* *pizz.* *sfz*

ricochet *ff* *ord.* *f* *fp*

27

sul pont. *ffpp*

pizz. *sfz* arco, sul tasto (*very fast*) *tr* *ppp* *(molto)*

arco, ord. *p* sul pont. *ffpp*

spicc. *ffpp* 7 7 7 7 7

31 ord. $\text{♩} = 66$ con sord. *tr*

f *ff* *p* *ppp* sempre

36 *tr* *tr*

p *tr* *p* *ppp* sempre

40

pp

senza sord.

p

pp

poco pont. (*hollow*)
I

pp

ricochet
II

pp

pp

ppp

8:6

accel.