weights imbalanced

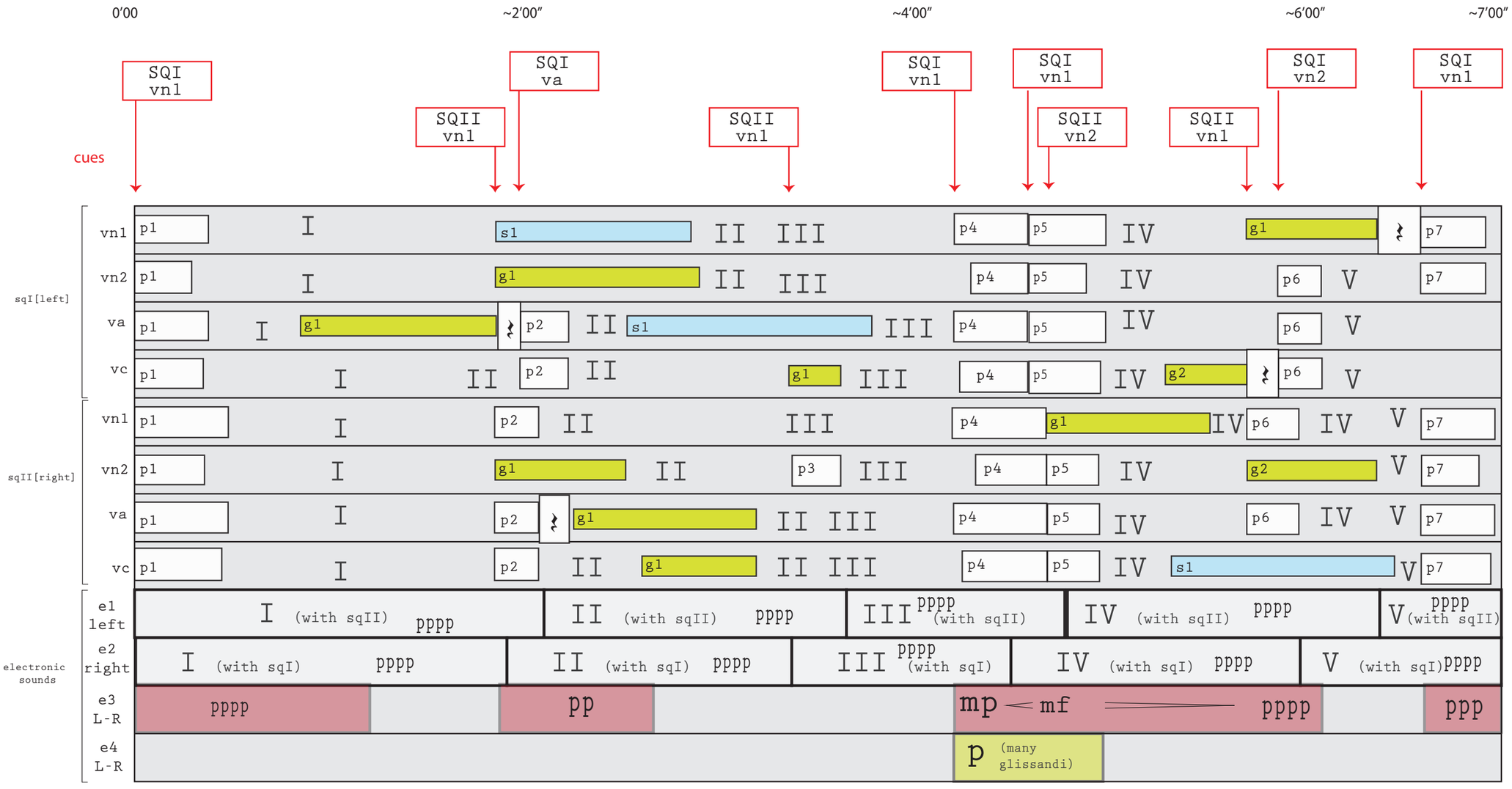
for two string quartets and electronic sounds

written for the JACK Quartet and SPECTRAL quartet

Iván Naranjo (2016)

weights imbalanced

form outline and cues



e3: (sculpted-soft-noise, progression)

weights imbalanced

performance notes and tecnhiques

general remarks

SCORE: There is no general score. Depending on the material, different kinds of notation have been used. A general graphic showing their ocurrence in a slightly flexible time graph is inculded below.
The piece consists of sections that are labelled in the following manner.

1. [p1, p2, p3, p4, p5, p6, p7]: quartets, trios, duos and a solo. Each of them consists of a single page. There are two versions of most of these sections, one for each string quartet. They differ in tempi and their material resemble each other but it is not identical.
2. [I, II, III, IV, V]: They also exists in two versions, one for each string quartet. Each collection present pitch-spaces that are closely related, and a lineal harmonic progression. However, they differ internally, as well as in their duration range and motion. Both the section's duration and the note to note duration and pitch are flexible, within the indicated range or, in the case of pitches, a collection of possibilities that changes from section to section.possible pitches.
3. [g1, g2]. Each instrument plays one or two of these. They consist of a collection of glissandi. Each time, one has to be picked and adapted to a duration and envelope.
4. [s1]: Soli. Only three of them appear (SQI: vn1, va, SQII:vc). They are very specifically written, and show a small resemblance to sections [p1, p2...]. Each solo presents a number of modules to be performed in any order.

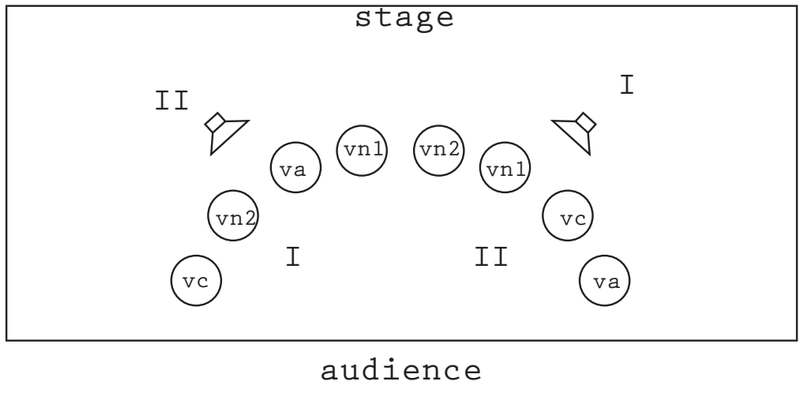
ELECTRONIC SOUNDS: There are three different layers:

1. [e1-left, e2-right]: They articulate the same pitch-spaces of parts [I to V]. However, the duration for each section differs slightly. The pitch space on the left side, articulates the pitch space of the quartet on the right side, and vice versa. The sound is timbrically distinct (Phase-modulated Sine Waves) and is softer than the strings. Changes of sections are to be made on real-time, adjusting to the overall flow.

2. e3: A series of sculpted noise panels, that partially cover, as a light veil, parts [p1, p2, p3...]. It follows a different dynamic outline.

3. e4: it appears only for a brief period of time. It derives from parts [g1, g2], and consists of a large number of very soft glissandi, that cover most of the spectrum.

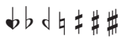
SPATIAL DISPOSITION:



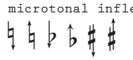
weights imbalanced

general notation

accidentals:
1/4 tone scale



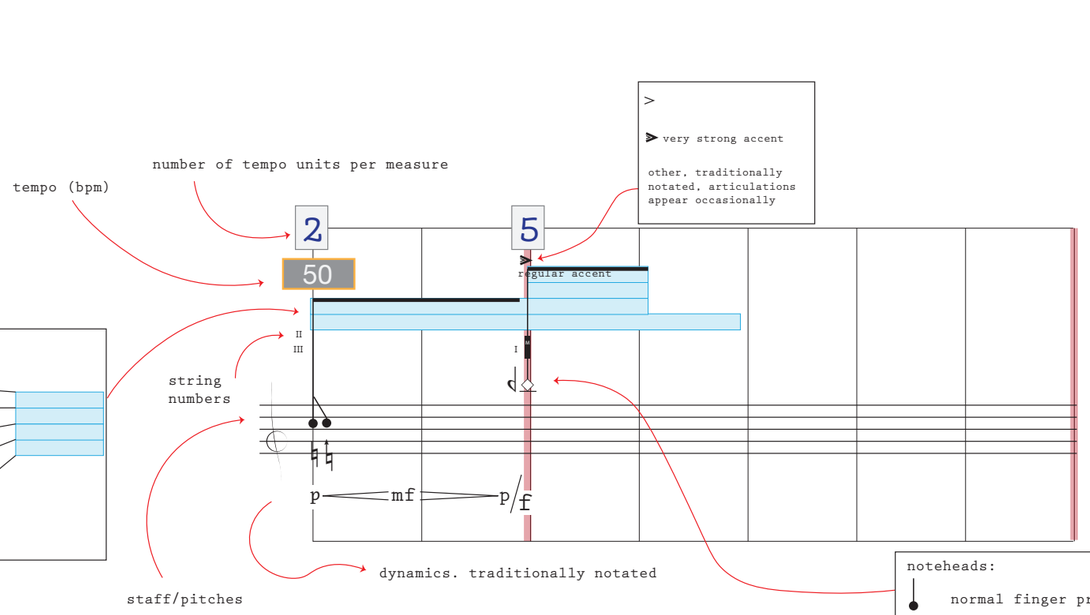
microtonal inflection [up to an 1/8 tone]

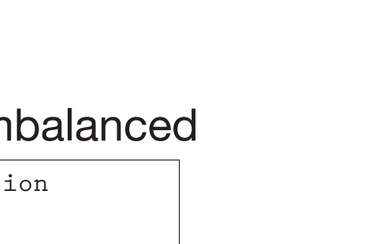


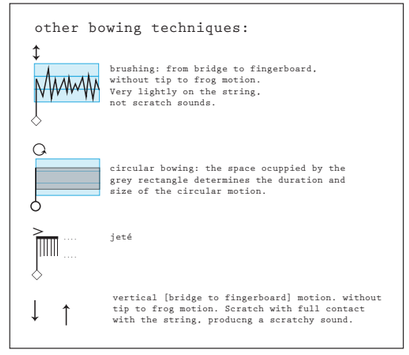
gradual transformation

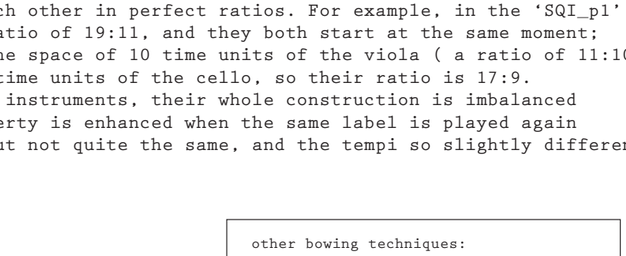
parts [p1, p2, p3...]

Each part is a unit. They are to be played in group, however, each instrument
is in a different tempo. A grid is included to make spatially clear the tempo units in relation to each other.
Even though the tempi seem to be irrational. They relate to each other in perfect ratios. For example, in the 'SQI_p1'
page we see that first violin and the viola are related in a ratio of 19:11, and they both start at the same moment;
the cello part consists of 11 time units that fit exactly in the space of 10 time units of the viola (a ratio of 11:10),
and the second violin consists of 17 time untis that fit in 9 time units of the cello, so their ratio is 17:9.
While all instruments are closeley related to one of the other instruments, their whole construction is imbalanced
enough to expect certain quavering and inexactituds. This property is enhanced when the same label is played again
its variation in the other quartet. The material is so close but not quite the same, and the tempi so slightly different,
that a sense of falling emerges.

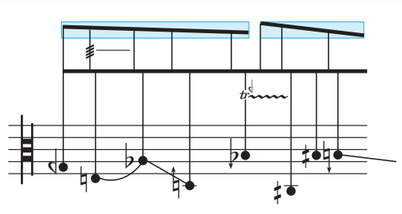








soli: parts [s1]



pitch duration vs. bow durations:
separated by a horizontal line, the top stems indicate bow attacks and durations, while the bottom stems indicate changes in pitches and their durations.

50

59.2

34.2

31.35

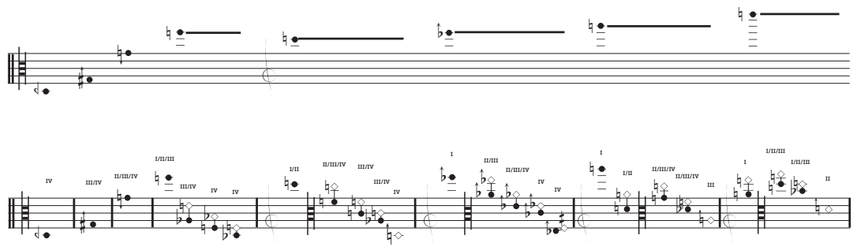
SQI p1

SQI/va 1

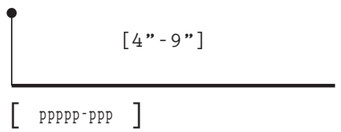
~27”

I

SQI va



Play any of the pitches using one of the indicated fingerings.
Change pitch and duration with each new note
(a range for possible durations is indicated below).
Do not repeat the same pitch consecutively more than two times.
If repeated, use a different string or harmonic to generate it.
Small differences in pitch are expected when using different fingerings.
Always within the indicated dynamic range. Bow changes should be articulated but not accentuated.



→ g1 SQI va

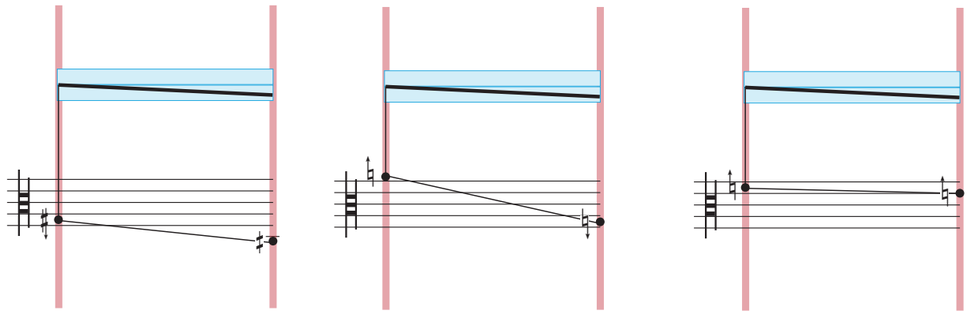
[50”-60”]

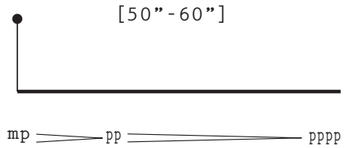
g1

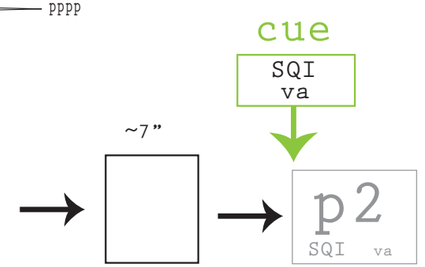
SQI va

Choose one of the following glissandi.

Stretch to the indicated duration
and adapt to the dynamic envelope.







60

2 3 2 4 3 2

ppp mf ppp <mf> p ppp mf/ppp mp ppp mf/ppp mf> ppp mf ppp mp f ppp <mf> ppp mf p f p

II

3 4 2 2 2 3

60

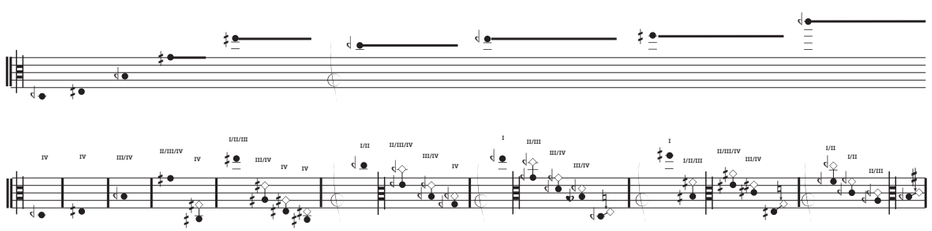
p ppp mf/ppp <mf> ppp ppp f ppp mf/ppp ppp <mf> ppp mf/mp f mp ppp f p <f> p

II

~16”

II

SQI va



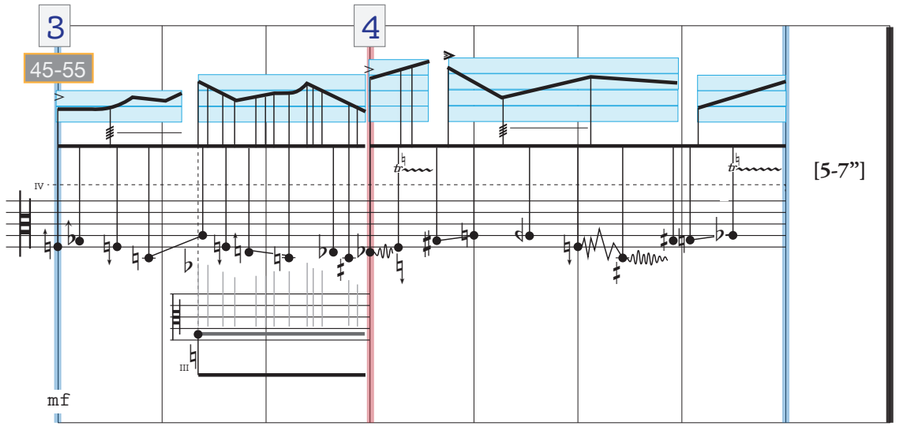
[3.5”-6”]

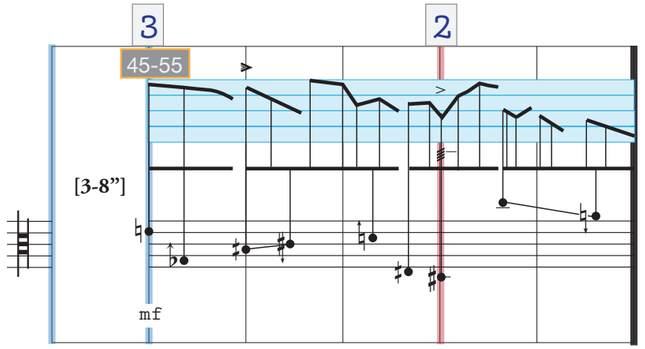
[pppp-pp]

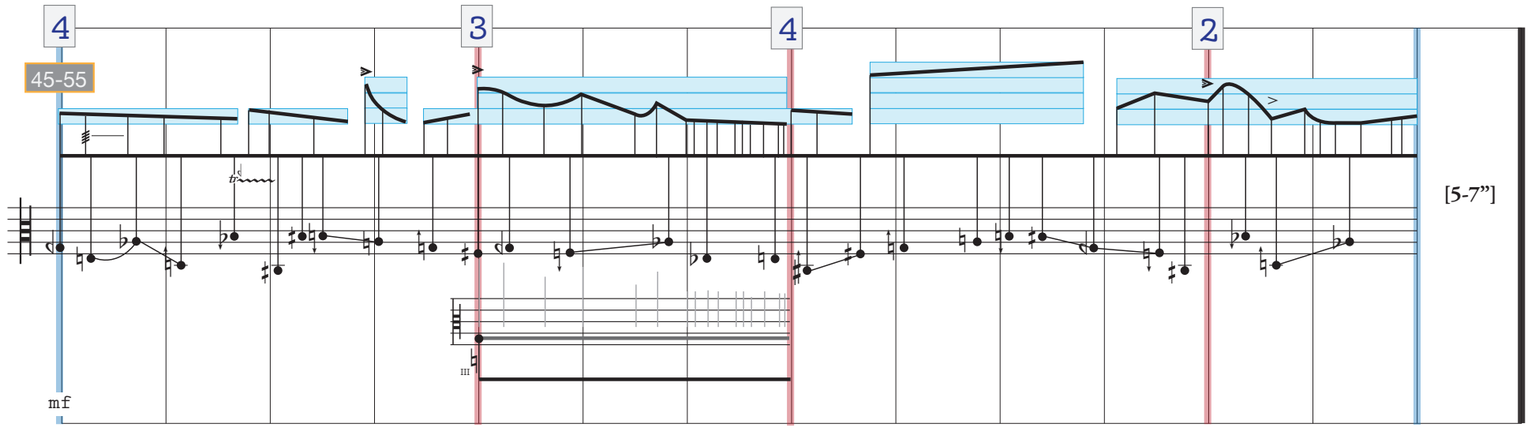
→ s1

SQI va

SQI/va 5







s1
SQI va

→

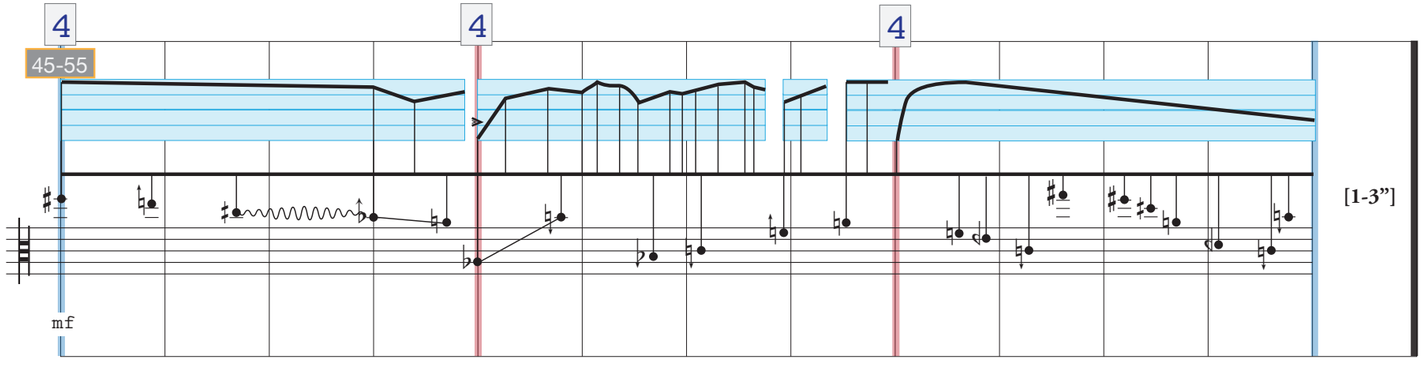
III
SQI va

II
SQI va

→

s1
SQI va

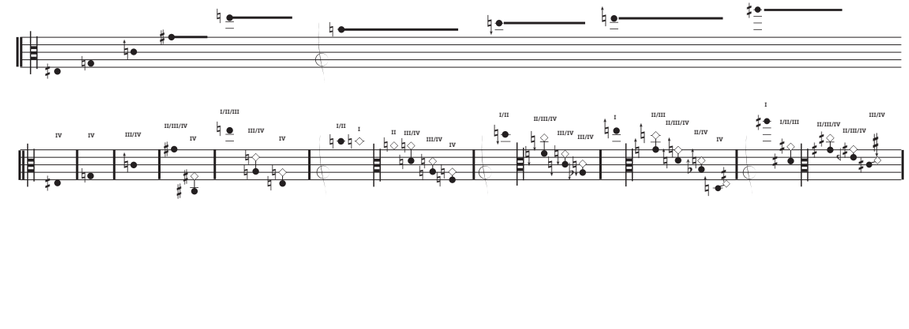
play
every part,
in any order,
a single time,



~25”

III

SQI va



[5”-10”]

[ppp-p]

SQI
vn1

p4
SQI va

5 3 4 5 2 p5

50

arco pizz arco pizz arco pizz arco pizz arco pizz

ppppp ppp mp ppp f ppppp mf mp/ppp mf/ppp ppppp mp ppp mf/f mp ppp<mp>ppppp mf mp ppp f pp mp pp

3 6 6 2 p5

59.2

pizz arco pizz

ppp mp ppp mf/ppp f mp mf mf (pp)<mp/ppp ppppp mp f mp ppp

1 3 4 3 2 p5

34.2

pizz arco pizz arco pizz arco pizz

ppp mp ppp ppppp f ppp<mp>ppp/mp f ppp<f>ppp ppppp mp mf mp>ppp mf/pp<f>pp/mf ppp ppppp f ppp

ppp

2 3 2 2 2 p5

31.3

pizz arco pizz arco pizz

ppp mp ppppp mf ppp <f>mp f f ppp <f/ppp/mf ppp <mf>pp<f>pp/mf mp ppp ppppp mp

SQI p4

SQI/va 8

50

2 5 4 3 5

legno bat · crine · legno · legno → crine

p p/f ppp mf ppppp mp ppp mp mp/mf ppppp ppp/mp ppp mf ppppp mf ppp ppp mp mf ppppp

IV

59.2

4 5 5 3

crine → legno → crine · legno bat

mp mp/f ppp ppppp mf ppp mf mp ppp mf ppp ppp mp ppp ppp mp

IV

34.2

2 3 4 3 1

(crine) → legno · legno bat · crine · legno → crine

ppp f ppppp ppp mf p p/mp ppp mp ppppp ppp mp mp mf ppp ppppp ppp mp

IV

31.3

2 2 2 3 2

(crine) → legno · legno bat · crine · legno → crine

ppp mp ppppp ppp mf p p/mp ppp mf ppp mf f mf ppp mp ppp mf ppppp mf p

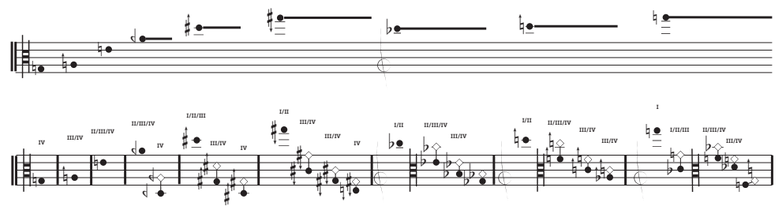
IV

SQI p5

~55”

IV

SQI va



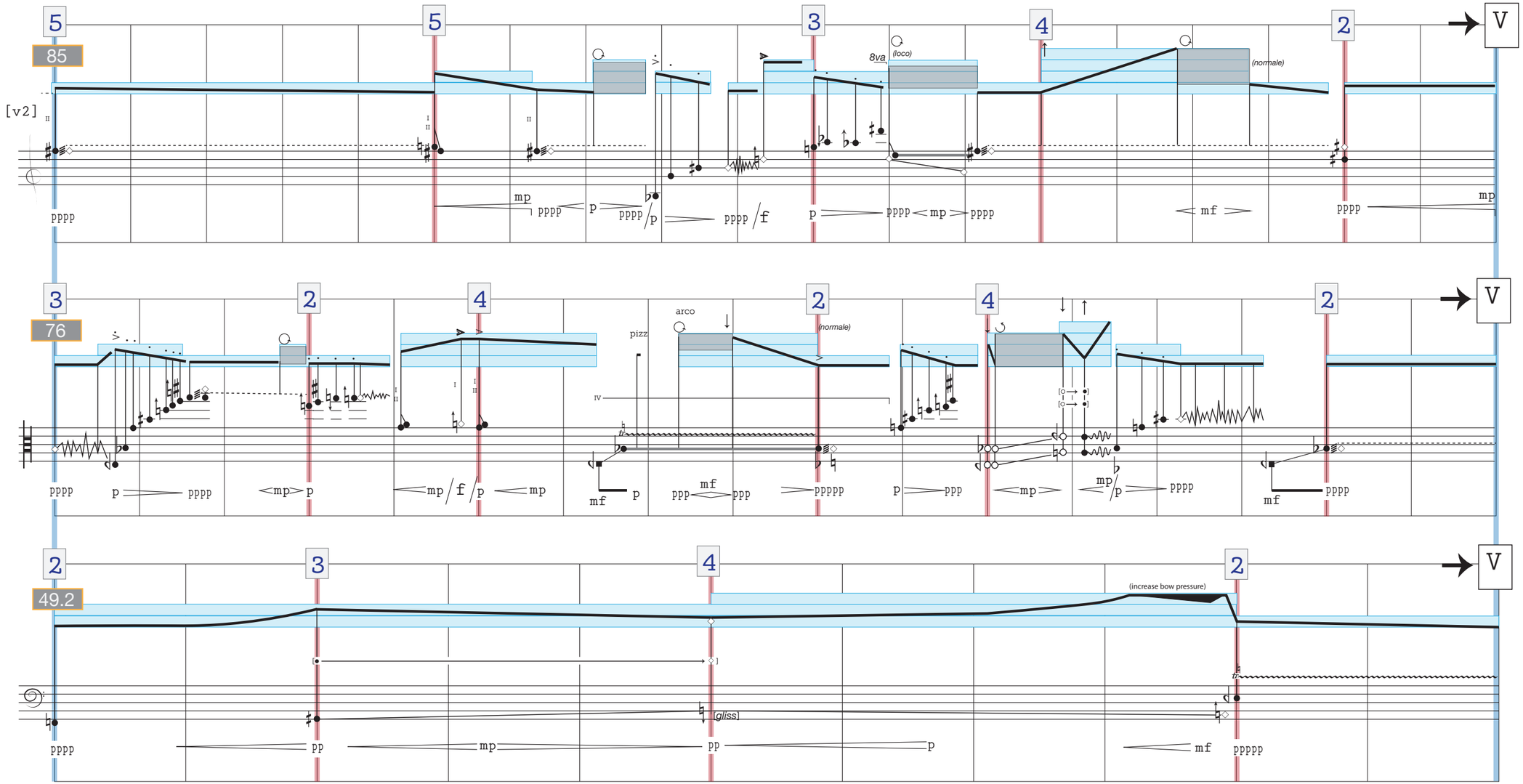
[7”-12”]

[pppp- pp]

SQI
vn2

p6

SQI va

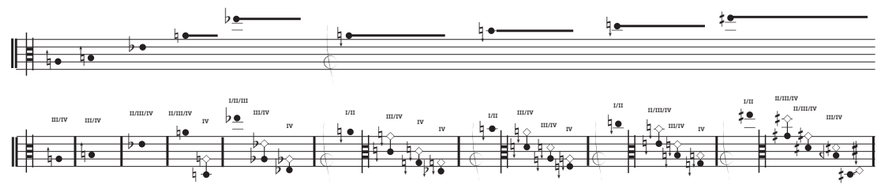

5
85
[v2]
pppp
5
mp
pppp
p
pppp
p
pppp
f
3
8va
(loco)
p
pppp
mp
pppp
4
(normale)
mf
2
pppp
mp
V
3
76
pppp
p
pppp
2
mp
p
4
mp
f
p
mp
pizz
arco
mf
2
(normale)
ppp
mf
ppp
pppp
4
p
ppp
mp
2
mp
p
pppp
2
mf
pppp
V
2
49.2
pppp
3
pp
mp
4
pp
p
[gliss]
(increase bow pressure)
mf
2
ppppp
V

SQI p6

~1’00”

V

SQI va



[8”-14”]

[ppppp - pp]

SQI/va 12

50

59.2

34.2

31.35

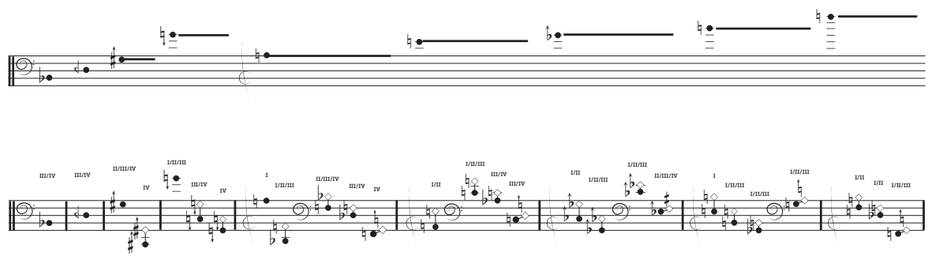
SQI p1

SQI/vc 1

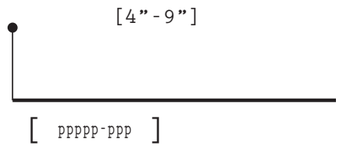
~1’22”

I

SQI vc



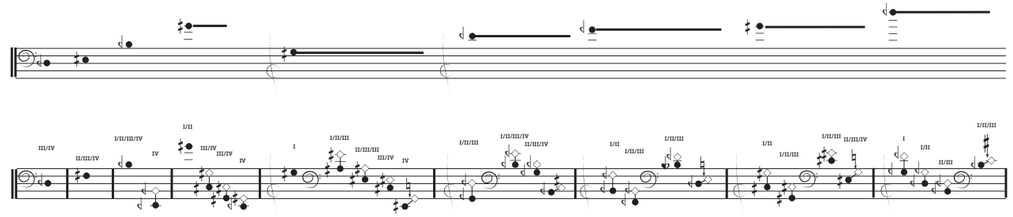
Play any of the pitches using one of the indicated fingerings.
Change pitch and duration with each new note (a range for possible durations is indicated below).
Do not repeat the same pitch consecutively more than two times.
If repeated, use a different string or harmonic to generate it.
Small differences in pitch are expected when using different fingerings.
Always within the indicated dynamic range. Bow changes should be articulated but not accentuated.

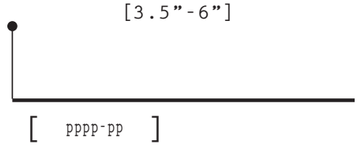


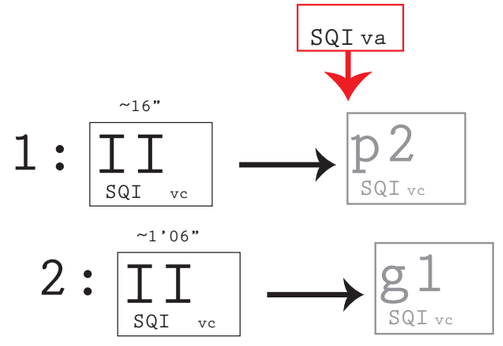
→ II SQI vc

II

SQI vc







60

2 3 2 4 3 2 II

ppp mf ppp mf p ppp mf ppp mp ppp mf ppp mf ppp mp f ppp mf ppp mf p f p

60

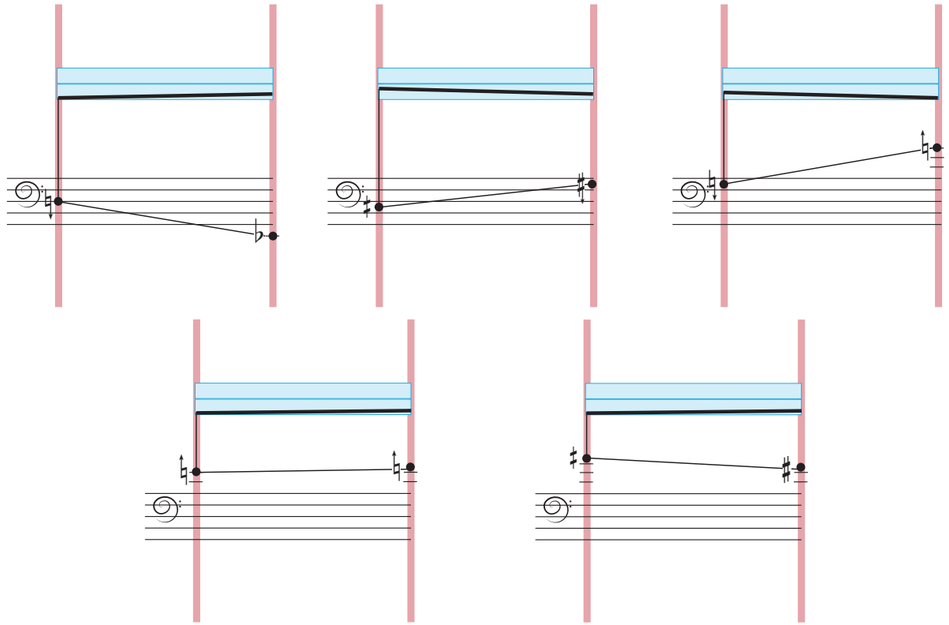
3 4 2 2 2 3 II

p ppp mf ppp mf ppp ppp f ppp mf ppp mf ppp mf mp f mp ppp f p f p

g1
SQI vc

choose one of the following glissandi.

Stretch to the indicated duration
and adapt to the envelope.



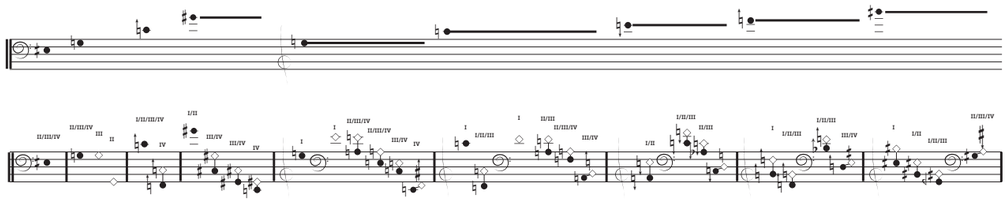
[15”-17”]

pp

→ III
SQI vc

~40”

III
SQI vc



[5”-10”]

[ppp-p]

SQI
vc

→ p4
SQI vc

50

59.2

34.2

31.3

SQI p4

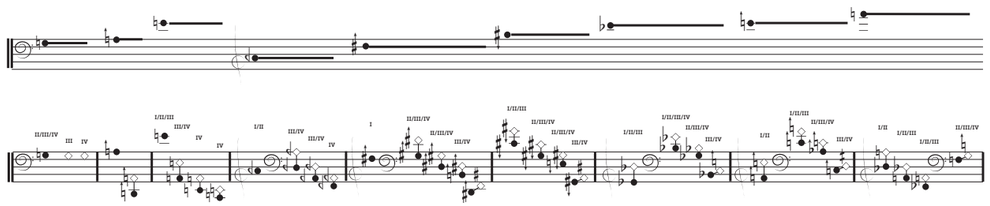
SQI/vc 7

2
50
5
4
3
5
IV
legno bat
crine
legno
p
p/f
ppp
mf
pppp
mp
mp/mf
ppppp
mp/mp
4
59.2
5
5
3
IV
crine → legno → crine
crine → legno
mp
mp/f
ppp
pppp
mf
2
34.2
3
4
3
1
IV
(crine) → legno
legno → crine
f
p/mp
2
31.3
2
2
3
2
IV
mf
p

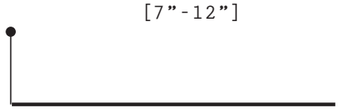
~20”

IV

SQI vc



[7”-12”]



[pppp- pp]

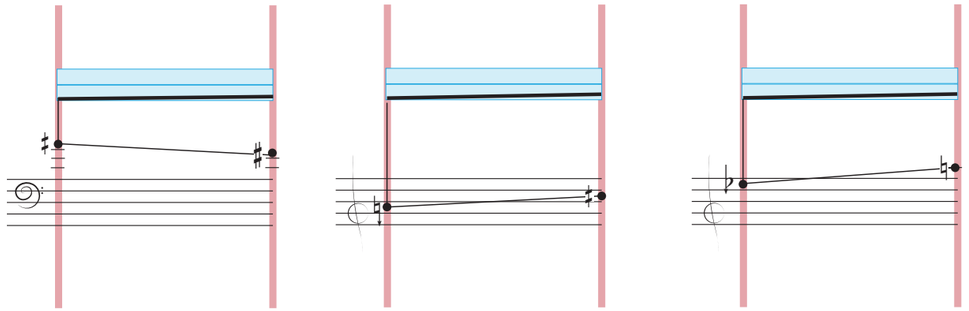
→ g2
SQI vc

g2

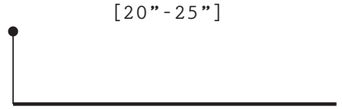
SQI vc

choose one of the following glissandi.

Stretch to the indicated duration
and adapt to the envelope.



[20”-25”]



p

SQI
vn2

~10”

→ → p6
SQI vc

5
85
[v2]
5
3
4
2
V
8va
(loco)
(normale)
pppp
mp
pppp
p
pppp
p
pppp
f
p
pppp
mp
pppp
mf
pppp
mp
3
76
2
4
2
4
2
V
arco
pizz
(normale)
pppp
p
pppp
mp
p
mp
f
p
mp
mf
p
mf
ppp
ppp
pppp
p
ppp
mp
mp
p
pppp
mf
pppp
2
49.2
3
4
2
V
(increase bow pressure)
[gliss]
pppp
pp
mp
pp
p
mf
ppppp

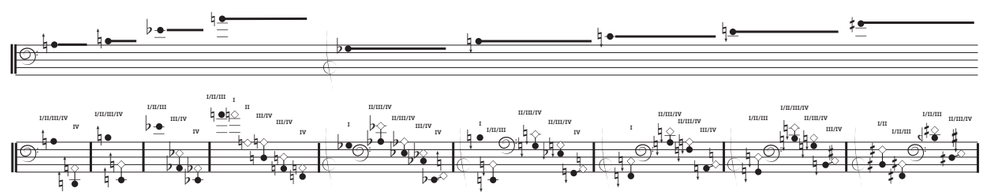
SQI p6

~10”

~1’00”

V

SQI vc



[8”-14”]

[ppppp - pp]

SQI/vc 12

50

59.2

34.2

31.35

pizz

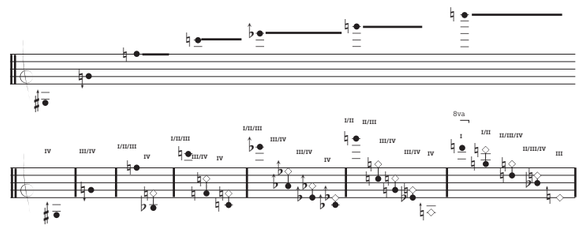
arco

SQI p1

~1’45”

I

SQI vn1



Play any of the pitches using one of the indicated fingerings.
Change pitch and duration with each new note
(a range for possible durations is indicated below).
Do not repeat the same pitch consecutively more than two times.
If repeated, use a different string or harmonic to generate it.
Small differences in pitch are expected when using different fingerings.
Always within the indicated dynamic range. Bow changes should be articulated but not accentuated.

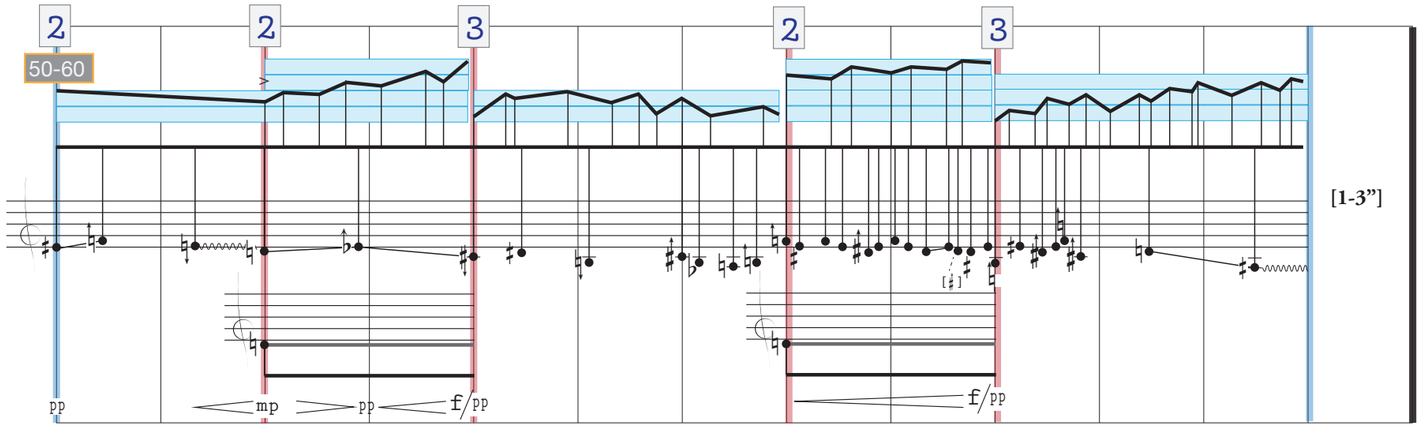
[4”-9”]

[ppppp-ppp]

SQII
vn1

s1
SQI vn1

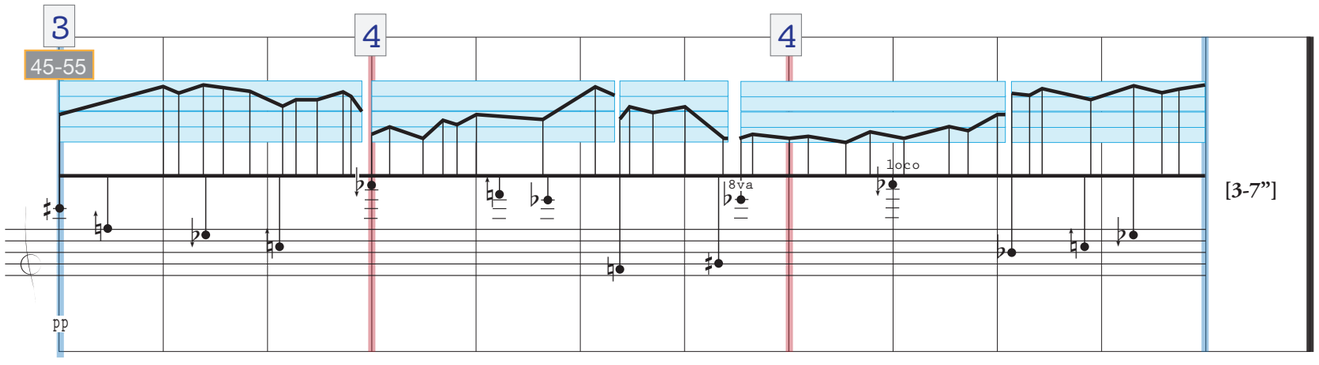
SQI/vc 2

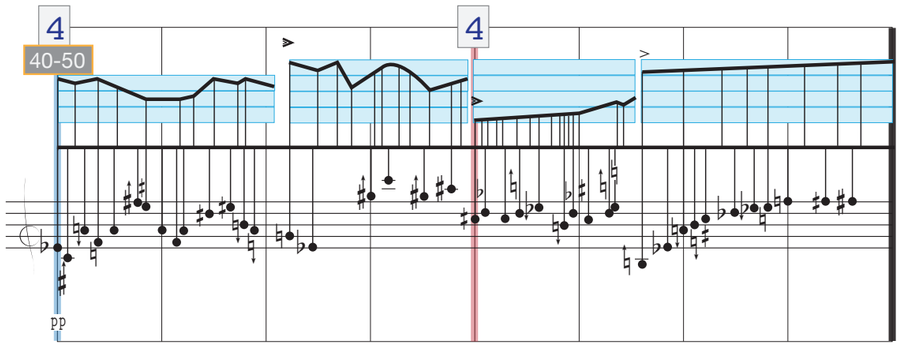


s1
SQI_vn1

1 of 2

play
every module,
in any order,
a single time,

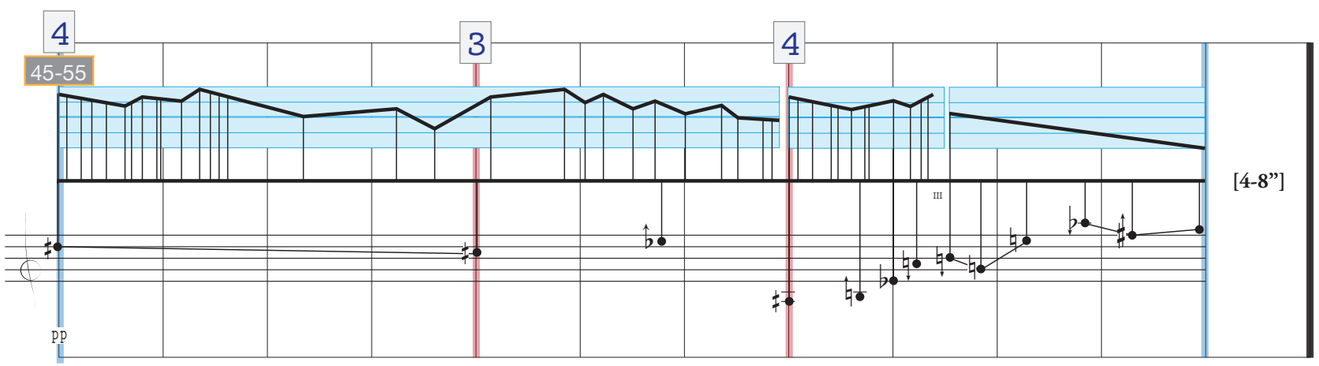




∞

s1
SQI_vn1

2 of 2



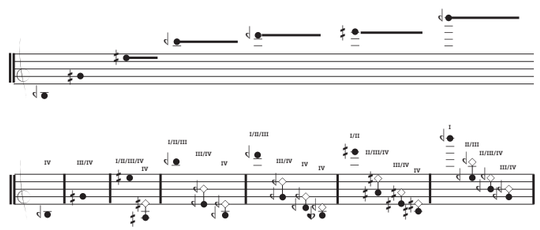
II
SQI vn1

SQI/vn1 4

~18”

II

SQI vn1



[3.5”-6”]

[pppp-pp]

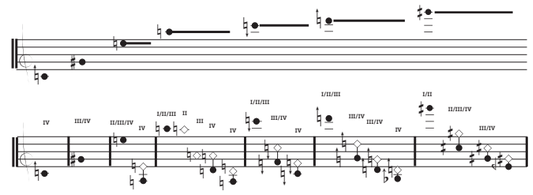
III

SQI vn1

~1’00”

III

SQI vn1



[5”-10”]

[ppp-p]

SQI
vn1

p4

SQI vn1

5 | 3 | 4 | 5 | 2 → p5

50

arco pizz arco pizz arco pizz arco pizz arco pizz

pppp ppp mp ppp f pppp mf mp/ppp mf/ppp pppp mp ppp mf/f mp ppp<mp>pppp mf mp ppp f pp mp pp

3 | 6 | 6 | 2 → p5

59.2

pizz arco pizz

ppp mp ppp mf/ppp f mp mf mf (pp)<mp/ppp pppp mp f ppp mp

1 | 3 | 4 | 3 | 2 → p5

34.2

pizz arco pizz arco pizz arco pizz

ppp mp ppp pppp ppp f ppp<mp/ppp f ppp f ppp pppp mp mf mp> ppp mf/pp<f> pp/mf ppp pppp f ppp

2 | 3 | 2 | 2 | 2 → p5

31.3

ppp pizz arco pizz arco (1/9)

ppp mp pppp mf ppp <f>mp f f ppp <f/ppp/mf ppp <mf>pp<f> pp/mf mp ppp pppp mp

2 5 4 3 5

50

II III II

legno bat crine legno crine legno bat crine legno crine legno bat crine legno crine

p p/f ppp mf ppppp mp ppp mp mp/mf ppppp ppp/mp ppp mf ppppp mf ppp ppp mp mf ppppp

IV

4 5 5 3

59.2

crine → legno → crine legno bat crine → legno legno bat

mp mp/f ppp ppppp mf ppp mf mp ppp mf ppp mp ppp ppp

IV

2 3 4 3 1

34.2

II

(crine) → legno legno bat crine (crine) → legno legno bat crine legno → crine legno → crine legno bat crine

ppp f ppppp ppp mf p p/mp ppp mp ppppp ppp mp mp mf ppp ppppp ppp mp

IV

2 2 2 3 2

31.3

II

(crine) → legno legno bat crine legno → crine legno bat legno → crine legno bat crine

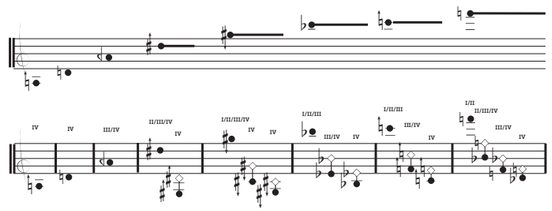
ppp mp ppppp ppp mf p p/mp ppp mf mf ppp f mf ppp mp ppp mf ppppp mf p

IV

~12”

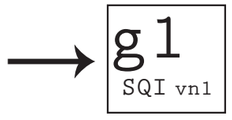
IV

SQI vn1



[7”-12”]

[pppp- pp]



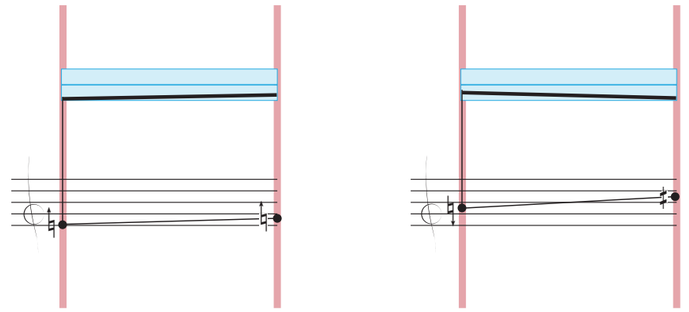
g1
SQI vn1

g1

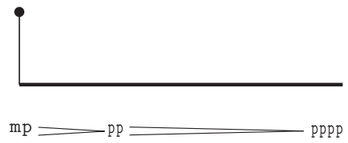
SQI vn1

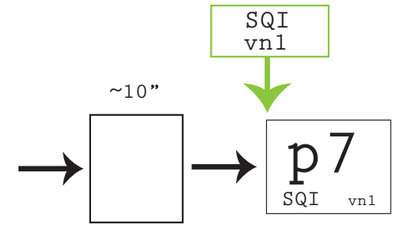
choose one of the following glissandi.

Stretch to the indicated duration
and adapt to the envelope.



[35”-45”]





45

[v1]

2 4 3 2 1 2 2

pizz

legno bat

crine

ppp<f><mf>ppp ppp<mf>ppp p ppp f/ppp f/p f ppp mf ppppp p ppp f p ppp f

1 3 5 4 3

45

legno bat

crine

ppp f ppp mf pp mf mp pp /ppp p pp ppp mp p /ppp ppp pp p f

50

59.2

34.2

31.35

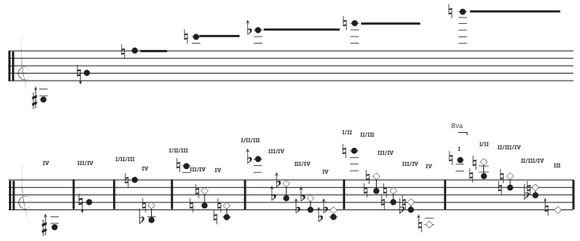
SQI p1

SQI/vn2 1

~1’45”

I

SQI vn2



Play any of the pitches using one of the indicated fingerings.
Change pitch and duration with each new note
(a range for possible durations is indicated below).
Do not repeat the same pitch consecutively more than two times.
If repeated, use a different string or harmonic to generate it.
Small differences in pitch are expected when using different fingerings.
Always within the indicated dynamic range. Bow changes should be articulated but not accentuated.

[4”-9”]

[ppppp-ppp]

SQII
vn1

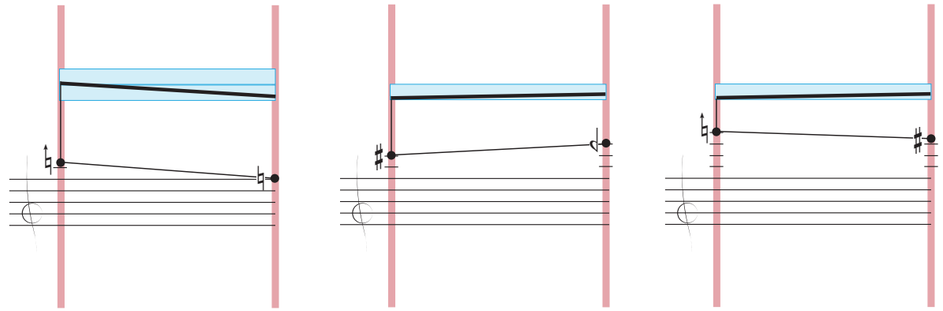
→ g1
SQI vn2

g1

SQI vn2

choose one of the following glissandi.

Stretch to the indicated duration
and adapt to the envelope.



[55”-65”]

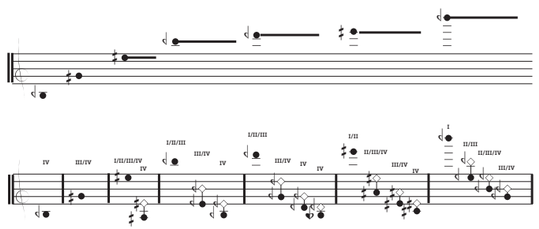
pp pppp

→ II
SQI vn2

~17”

II

SQI vn2



[3.5”-6”]

[pppp-pp]

16

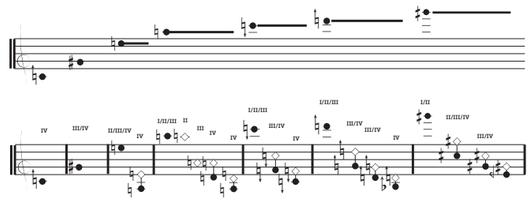
III

SQI vn2

~1’05”

III

SQI vn2



[5”-10”]

[ppp-p]

SQI
vn1

p4

SQI vn2

5
50
arco
pizz
3
4
5
2
p5
3
59.2
6
6
2
p5
1
34.2
3
4
3
2
p5
2
31.3
3
2
2
2
p5

2 5 4 3 5

50

legno bat crine legno crine legno bat crine legno crine legno bat crine legno

p p/f ppp mf ppppp mp ppp mp mp/mf ppppp ppp/mp ppp mf ppppp mf ppp ppp mp mf ppppp

IV

4 5 5 3

59.2

crine legno crine legno bat crine legno legno bat

mp mp/f ppp ppppp mf ppp mf mp ppp mf ppp mp ppp ppp mp

IV

2 3 4 3 1

34.2

(crine) legno legno bat crine (crine) legno legno bat crine legno crine legno crine

ppp f ppppp ppp mf p p/mp ppp mp ppppp ppp mp mp mf ppp ppppp ppp mp

IV

2 2 2 3 2

31.3

(crine) legno legno bat crine legno crine legno bat crine legno crine legno bat crine

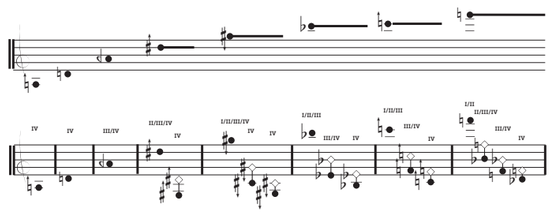
ppp mp ppppp ppp mf p p/mp ppp mf ppp mf ppp f mf ppp mp ppp mf ppppp mf p

IV

~1'00"

IV

SQI vn2



[7"-12"]

[pppp- pp]

SQI
vn2

p6
SQI vn2

5 5 3 4 2 V

85

[v2]

8va (loco) (normale)

pppp mp pppp p pppp/p pppp/f p pppp mp pppp mf pppp mp

3 2 4 2 4 2 V

76

arco pizz (normale)

pppp p pppp mp p mp/f/p mp mf p mf ppp pppp ppppp p ppp mp mp/p pppp mf pppp

2 3 4 2 V

49.2

(increase bow pressure)

[gliss]

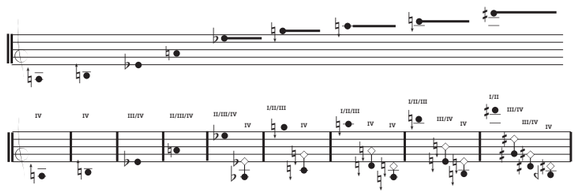
pppp pp mp pp p mf ppppp

SQI p6

~32”

V

SQI vn2



[8”-14”]

[ppppp - pp]

SQI
vn1

p 7
SQI vn2

21

SQI p7

45

[vl]

2 4 3 2 1 2 2

pizz

legno bat

crine

ppp<f><mf>ppp ppp<mf>ppp p ppp f/ppp <f/p f ppp mf ppppp p ppp f p ppp f

1 3 5 4 3

45

legno bat

crine

f ppp mf pp mf mp pp /ppp p pp ppp mp p /ppp ppp pp p f

22

40

2 5 4 3 5

II III II I

p p/f ppp mf ppppp mp ppp mp mp/mf ppppp ppp/mp ppp mf ppppp mf ppp ppp mp mf ppppp

legno bat crine legno crine legno bat crine legno crine legno legno bat crine legno crine

I SQII

47.3

4 5 5 3

mp mp/f ppp ppppp mf ppp mf mp ppp mf ppp mp ppp ppp mp

crine → legno → crine legno bat crine → legno legno bat

I SQII

27.36

2 3 4 3 1

II II II II

ppp f ppppp ppp mf p p/mp ppp mp ppppp ppp mp mp mf ppp ppppp ppp mp

(crine) → legno legno bat crine (crine) → legno legno bat crine legno → crine legno → crine

I SQII

25

2 2 2 3 2

II

ppp mp ppppp ppp mf p p/mp ppp mf mf ppp ppp f mf ppp mp ppp mf ppppp mf p

(crine) → legno legno bat crine legno → crine legno bat crine legno → crine legno bat crine

I SQII

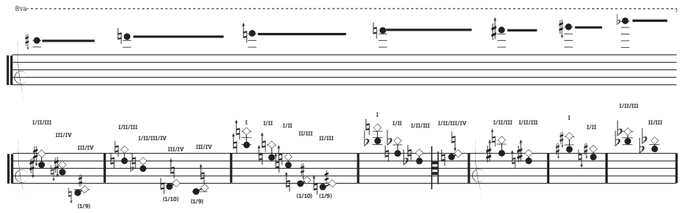
SQII p1

SQII/va 1

~1’30”

I

SQII va



Play any of the pitches using one of the
indicated fingerings.
Change pitch and duration with each new note
(a range for possible durations is indicated below).
Do not repeat the same pitch consecutively more than two times.
If repeated, use a different string or harmonic to generate it.
Small differences in pitch are expected when using different fingerings.
Always within the indicated dynamic range. Bow changes should be
articulated but not accentuated.

[8”-16”]

[ppppp-ppp]

SQII
vn1

p 2
SQII va

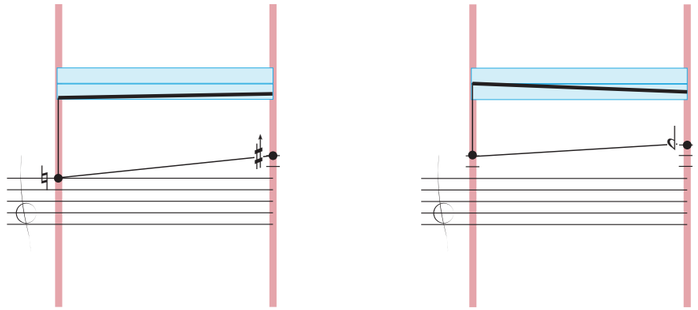
II
SQII
2
4
3
5
5
69.7
[v1]
(crine) legno crine
ppp mp ppp mf ppp mp/ppppp f ppp /ppppp mp/ppp mp ppp
g1
SQII
2
4
2
4
3
2
2
61.8
legno bat
legno crine
(crine) legno
legno bat
crine
(crine) legno crine
(crine) legno
ppp p ppp ppppp ppp mp ppppp ppp mp pp mp/p pp mp pp /f pp mp ppp ppppp mp/ppp ppppp pp
7
4
40
(10.5")
(16.5")
ppppp p mf pppp
II
SQII
SQII p2

~10”

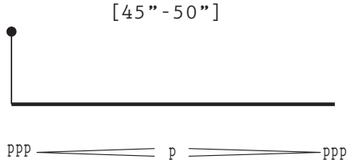
g1
SQII va

choose one of the following glissandi.

Stretch to the indicated duration
and adapt to the envelope.



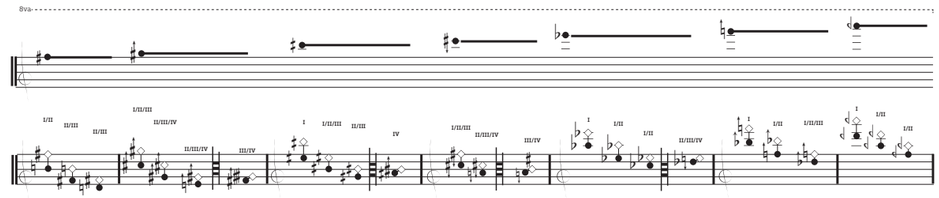
[45”-50”]



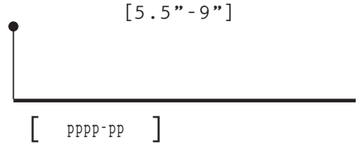
II
SQII va

~20”

II
SQII va



[5.5”-9”]

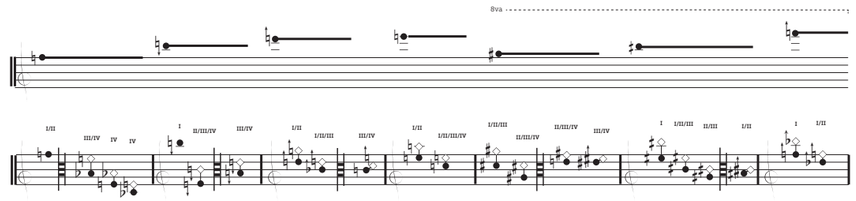


III
SQII va

~20”

III

SQII va



[3”-11”]

[ppp-p]

SQI
vn1

p4
SQII va

SQII/va 6

SQII p4

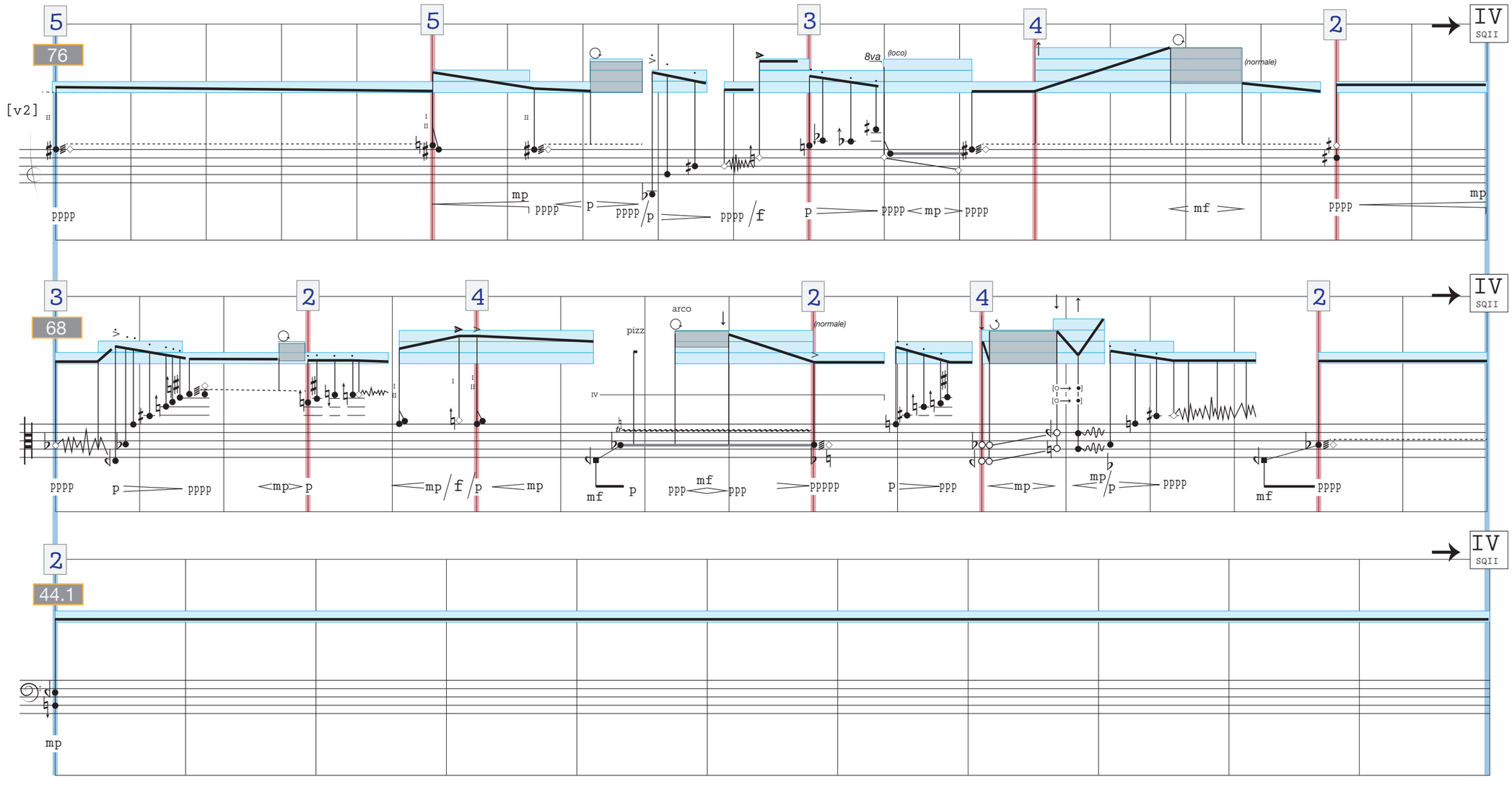
5 40 arco pizz legno crine legno bat

3 4 5 2 g1 SQII

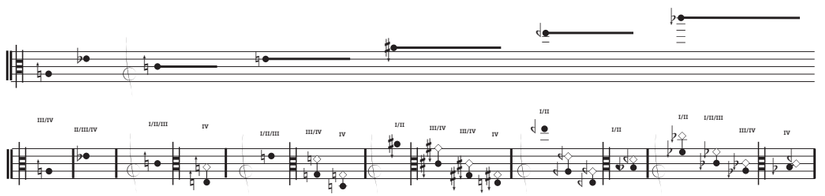
3 47.3 6 6 2 p5 SQII

1 27.36 3 4 3 2 p5 SQII

2 25 3 2 2 2 p5 SQII


5
76
[v2]
pppp
5
mp
pppp
p
pppp
f
pppp
3
8va
(loco)
p
pppp
mp
pppp
4
(normale)
mf
2
pppp
mp
IV
SQII
3
68
pppp
p
pppp
2
mp
p
4
mp
f
p
mp
pizz
arco
mf
p
2
(normale)
mf
ppp
ppp
ppppp
4
p
ppp
mp
mp
p
pppp
2
mf
pppp
IV
SQII
2
44.1
mp
IV
SQII

IV
SQII va



[3”-7”]

[pp- mp]

SQII
vn1

~27”

1: IV SQII va → p6 SQII va

~15”

2: IV SQII va → V SQII va

SQII/va 9

60

[vl]

2 4 3 2 1 2 2

pizz

legno bat

crine

ppp<f><mf>ppp ppp<mf>ppp p ppp f/ppp f/p f ppp mf ppppp p ppp f p ppp f

IV SQII

60

1 3 5 4 3

legno bat

crine

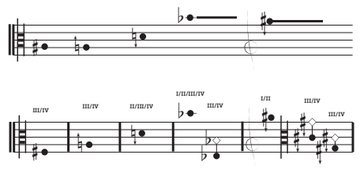
ppp f ppp mf pp mf mp pp /ppp p pp ppp mp p /ppp ppp pp p f

IV SQII

~13”

V

SQII va



[2”-9”]

[mp - f]

SQI
vn1

p7
SQII va

SQII/va 11

50

59.2

34.2

31.35

40

legno bat · crine · legno · crine → legno → crine

p p/f ppp mf ppppp mp ppp mp mp/mf ppppp ppp/mp ppp mf ppppp mf ppp ppp mp mf ppppp

→ SQII

47.3

crine → legno → crine · legno bat

mp mp/f ppp ppppp mf ppp mf mp ppp mf ppp mp ppp ppp mp

→ SQII

27.36

(crine) → legno · legno bat · crine · legno → crine

ppp f ppppp ppp mf p p/mp ppp mp ppppp ppp mp mp mf ppp ppppp ppp mp

→ SQII

25

(crine) → legno · legno bat · crine · legno → crine

ppp mp ppppp ppp mf p p/mp ppp mf ppp/ppp f mf ppp mp ppp mf ppppp mf p

→ SQII

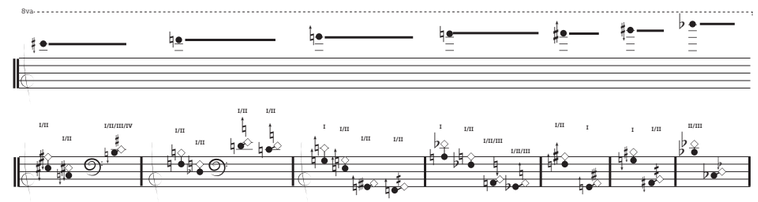
SQII pl

SQII/vc 1

~1’30”

I

SQII vc



Play any of the pitches using one of the
indicated fingerings.
Change pitch and duration with each new note
(a range for possible durations is indicated below).
Do not repeat the same pitch consecutively more than two times.
If repeated, use a different string or harmonic to generate it.
Small differences in pitch are expected when using different fingerings.
Always within the indicated dynamic range. Bow changes should be
articulated but not accentuated.

[8”-16”]

[ppppp-ppp]

SQII
vn1

p 2
SQII vc

SQII/vc 2

II
SQII

2 4 3 5 5

69.7

[v1]

ppp mp ppp mf ppp mp/ppppp f ppp /ppppp mp/ppp mp ppp

g1
SQII

2 4 2 4 3 2

61.8

legno → crine
legno bat
(crine)→legno
legno bat
crine
(crine) → legno → crine
(crine)→legno

ppp p ppp ppppp ppp mp ppppp ppp mp pp mp/p pp mp pp/f pp mp ppp ppppp mp/ppp ppppp pp

7 4

40

(10.5") (16.5")

ppppp p mf pppp

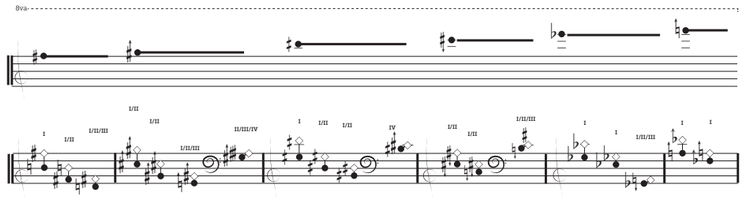
II
SQII

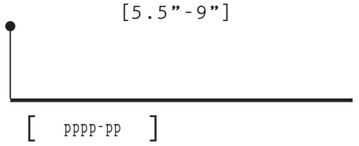
SQII p2

SQII/vc 3

~35”

II
SQII vc



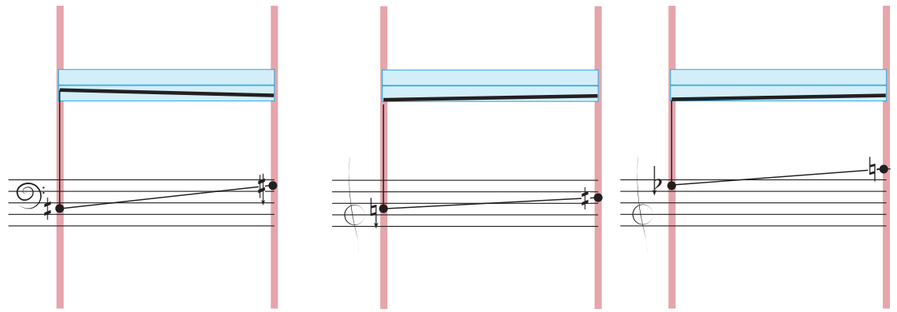


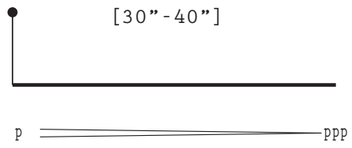
g1
SQII vc

g1
SQII vc

choose one of the following glissandi.

Stretch to the indicated duration
and adapt to the envelope.



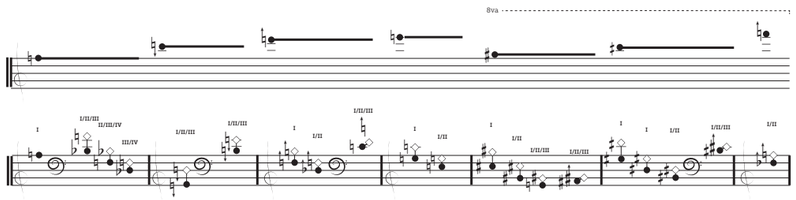


III
SQII vc

~45”

III

SQII vc



[3”-11”]

[ppp-p]

SQI
vn1

p4
SQII vc

SQII p4

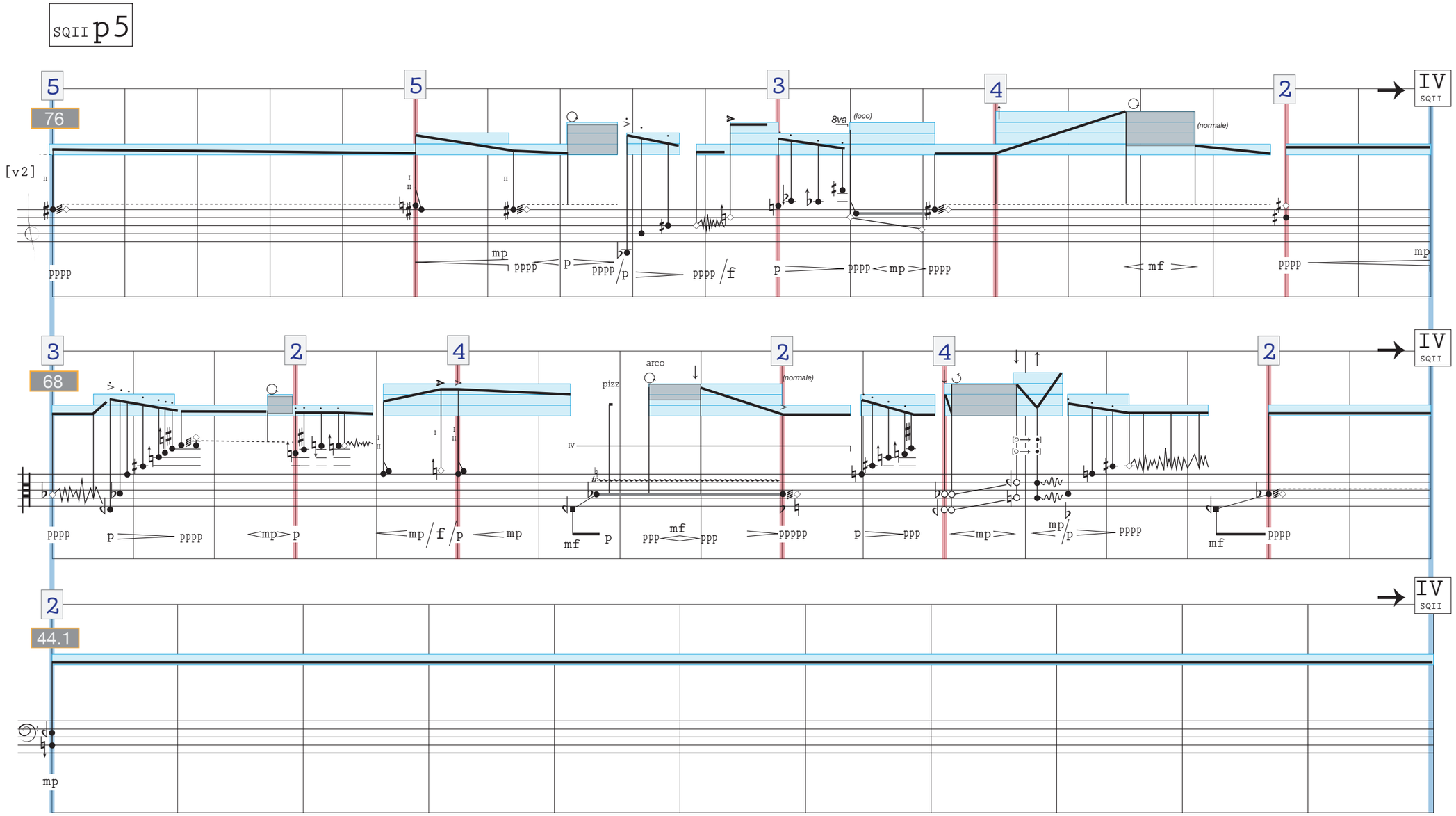
5 40 3 4 5 2 g1 SQII

arco legno crine pizz legno bat arco crine

3 47.3 6 6 2 p5 SQII

1 27.36 3 4 3 2 p5 SQII

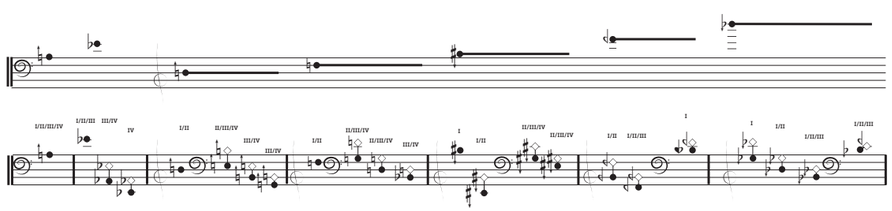
2 25 3 2 2 2 p5 SQII


SQII p5
5
76
[v2]
5
3
4
2
IV
SQII
8va
(loco)
(normale)
3
68
2
4
2
4
2
IV
SQII
pizz
arco
(normale)
2
44.1
IV
SQII

~20”

IV

SQII vc

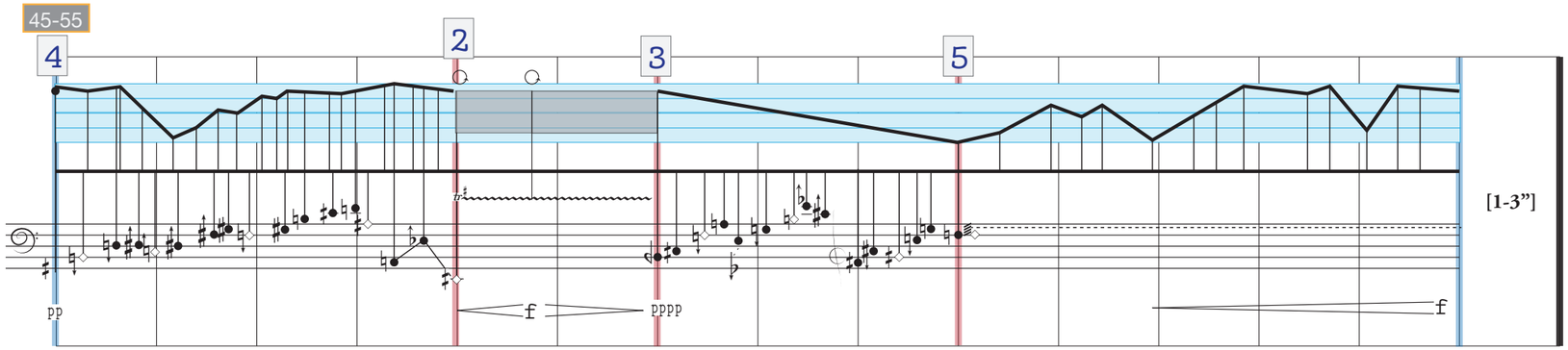


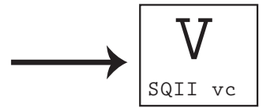
[3”-7”]

[pp-mp]

s1

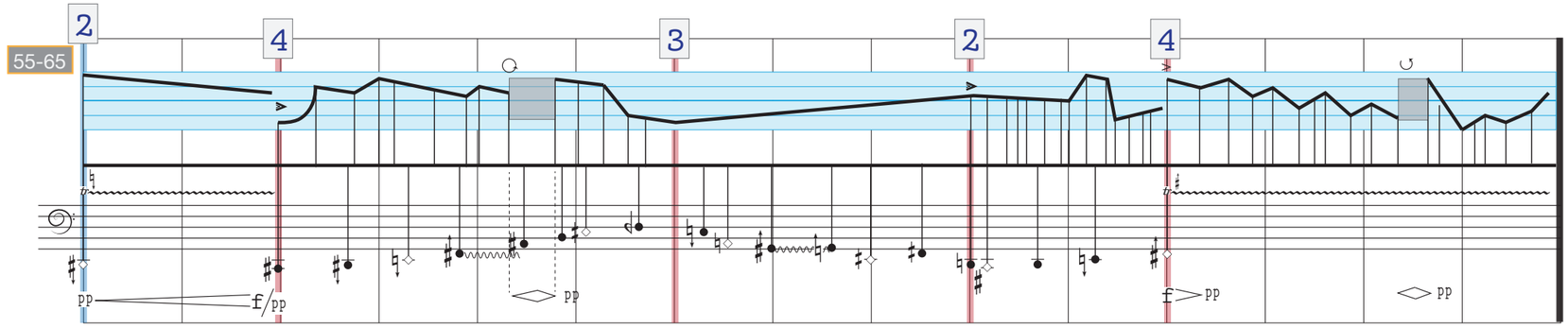
SQII vc

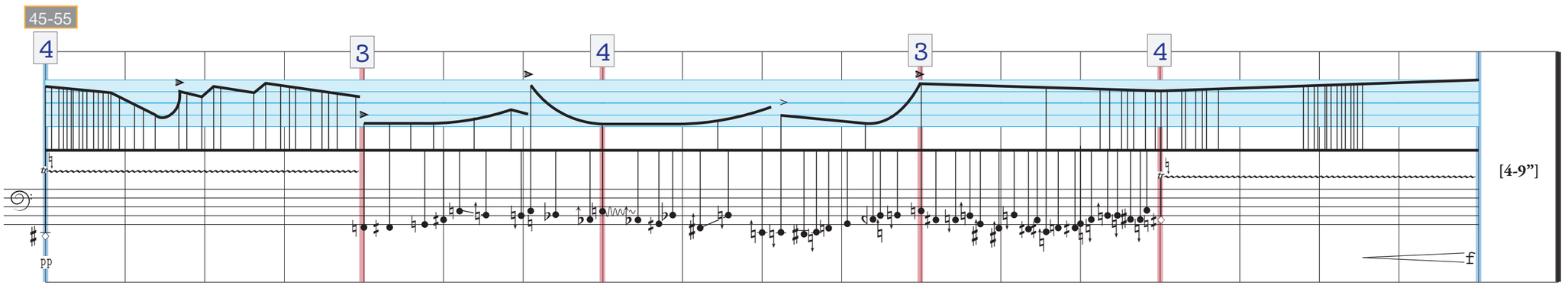




s1
SQII vc

play
every module,
in any order,
a single time,

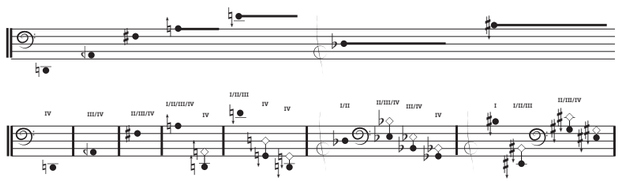




~13”

V

SQII vc



[2”-9”]

[mp - f]

SQII
vn1

p7
SQII vc

50

59.2

34.2

31.35

SQII p7

40

2 5 4 3 5

II III II I

legno bat crine legno crine legno bat crine legno crine legno bat crine legno crine

p p/f ppp mf ppppp mp ppp mp mp/mf ppppp ppp/mp ppp mf ppppp mf ppp ppp mp mf ppppp

I SQII

47.3

4 5 5 3

crine legno crine legno bat crine legno legno bat

mp mp/f ppp ppppp mf ppp mf mp ppp mf ppp mp ppp ppp

I SQII

27.36

2 3 4 3 1

(crine) legno legno bat crine (crine) legno legno bat crine legno crine legno crine

I II II II

ppp f ppppp ppp mf p p/mp ppp mp ppppp ppp mp mp mf ppp ppppp ppp mp

I SQII

25

2 2 2 3 2

II

(crine) legno legno bat crine legno crine legno bat crine legno crine legno bat crine

ppp mp ppppp ppp mf p p/mp ppp mf ppp mf ppp f mf ppp mp ppp mf ppppp mf p

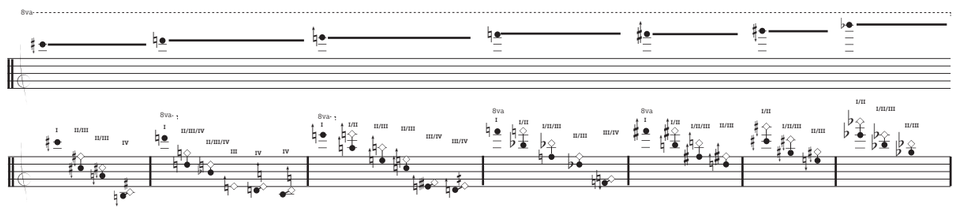
I SQII

SQII p1

~1’30”

I

SQII vn1



Play any of the pitches using one of the indicated fingerings.
Change pitch and duration with each new note
(a range for possible durations is indicated below).
Do not repeat the same pitch consecutively more than two times.
If repeated, use a different string or harmonic to generate it.
Small differences in pitch are expected when using different fingerings.
Always within the indicated dynamic range. Bow changes should be articulated but not accentuated.

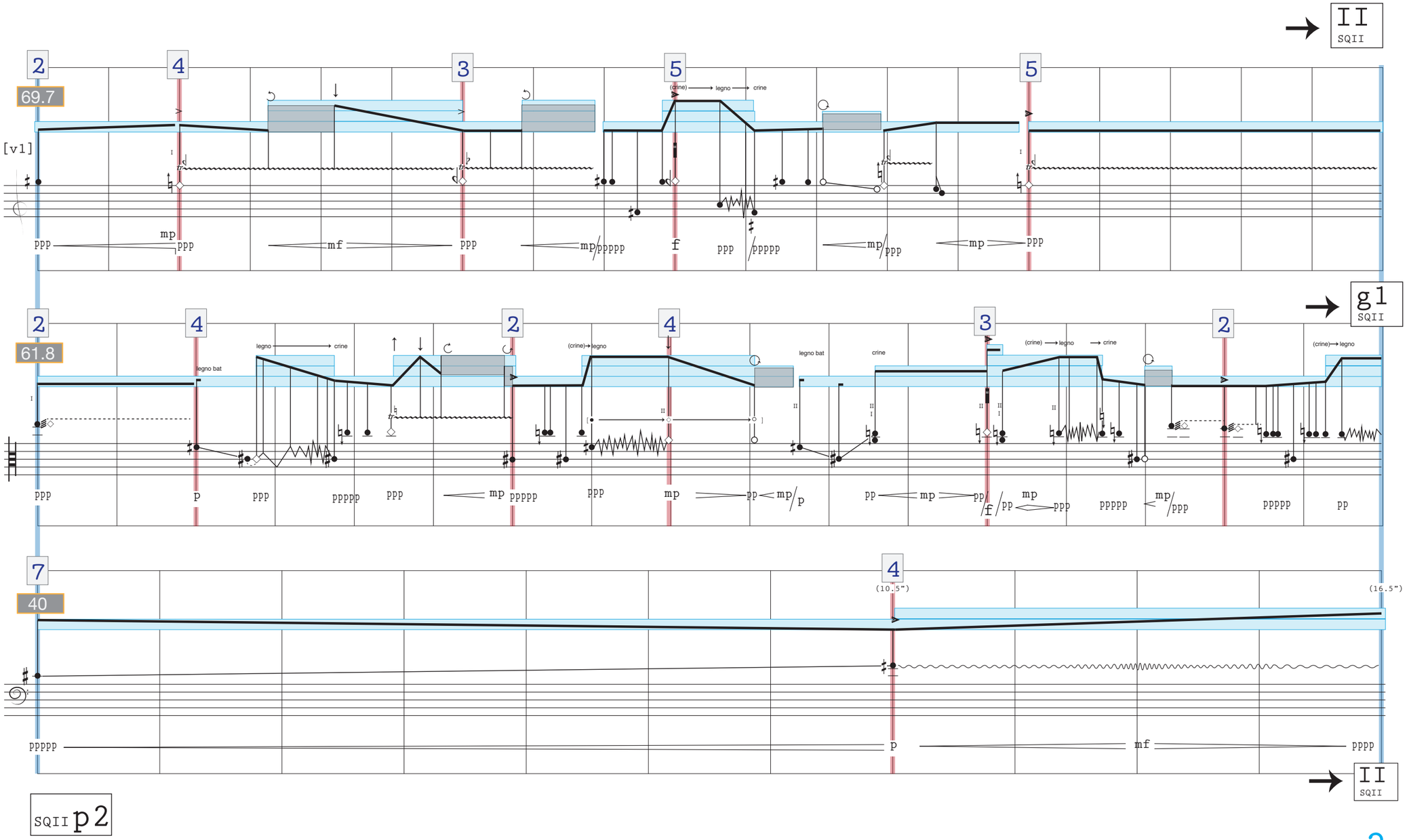
[8”-16”]

[ppppp-ppp]

SQII
vn1

p 2
SQII vn1

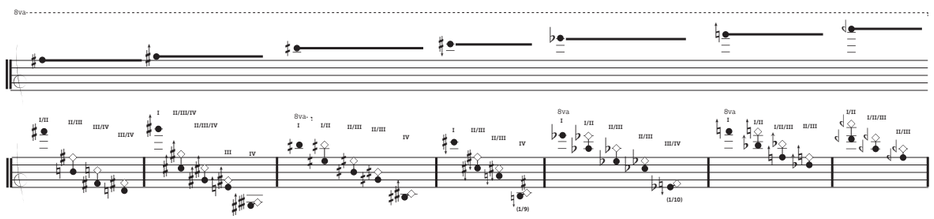
SQII/vn1 2


II
SQII
2
4
3
5
5
69.7
[v1]
(crine) legno crine
ppp
mp
ppp
mf
ppp
mp/ppppp
f
ppp
/ppppp
mp/ppp
mp
ppp
g1
SQII
2
4
2
4
3
2
61.8
legno bat
legno crine
(crine) legno
legno bat
crine
(crine) legno crine
(crine) legno
ppp
p
ppp
ppppp
ppp
mp
ppppp
ppp
mp
pp
mp/p
pp
mp
pp/f
pp
mp
ppp
ppppp
mp/ppp
ppppp
pp
7
40
4
(10.5")
(16.5")
ppppp
p
mf
pppp
II
SQII
SQII p2
SQII/vn1 3

~1’30”

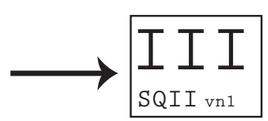
II

SQII vn1



[5.5”-9”]

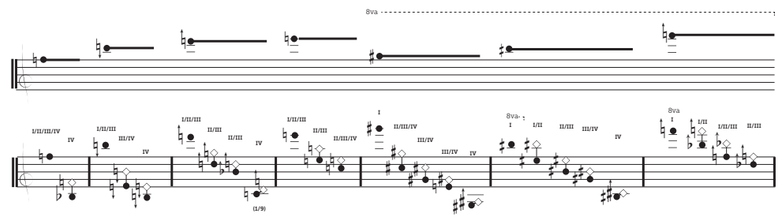
[pppp-pp]



~40”

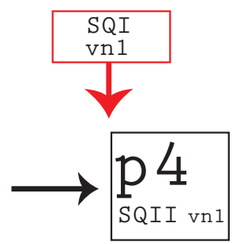
III

SQII vn2



[3”-11”]

[ppp-p]



SQII p4

40

27.36

25

47.3

g1 SQII

p5 SQII

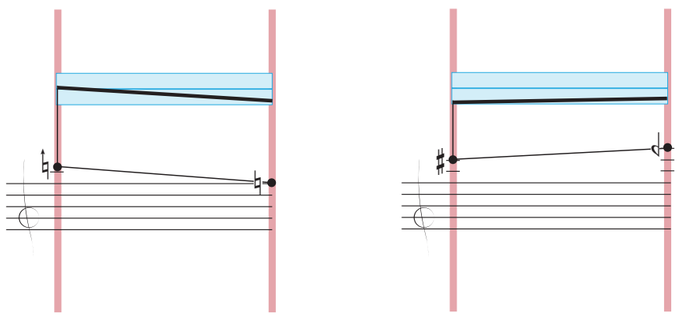
p5 SQII

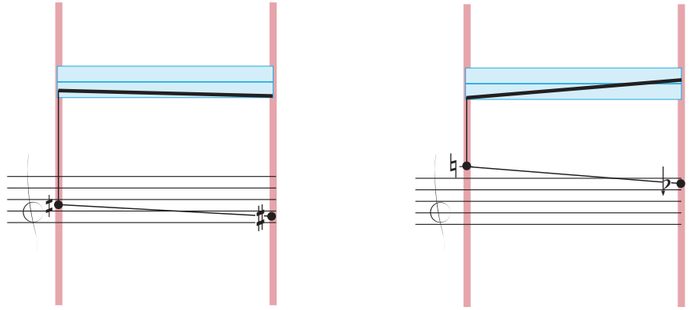
p5 SQII

g1
SQII vn1

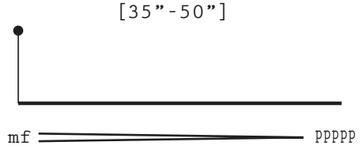
choose one of the following glissandi.

Stretch to the indicated duration
and adapt to the envelope.



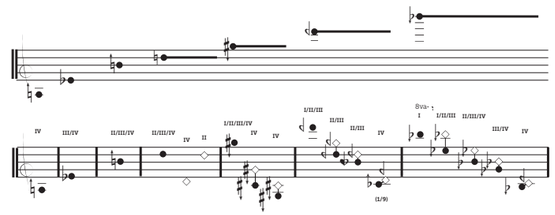


[35”-50”]

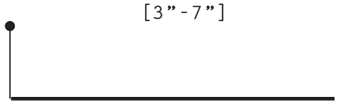


→ IV
SQII vn1

IV
SQII vn1



[3”-7”]



SQII vn1

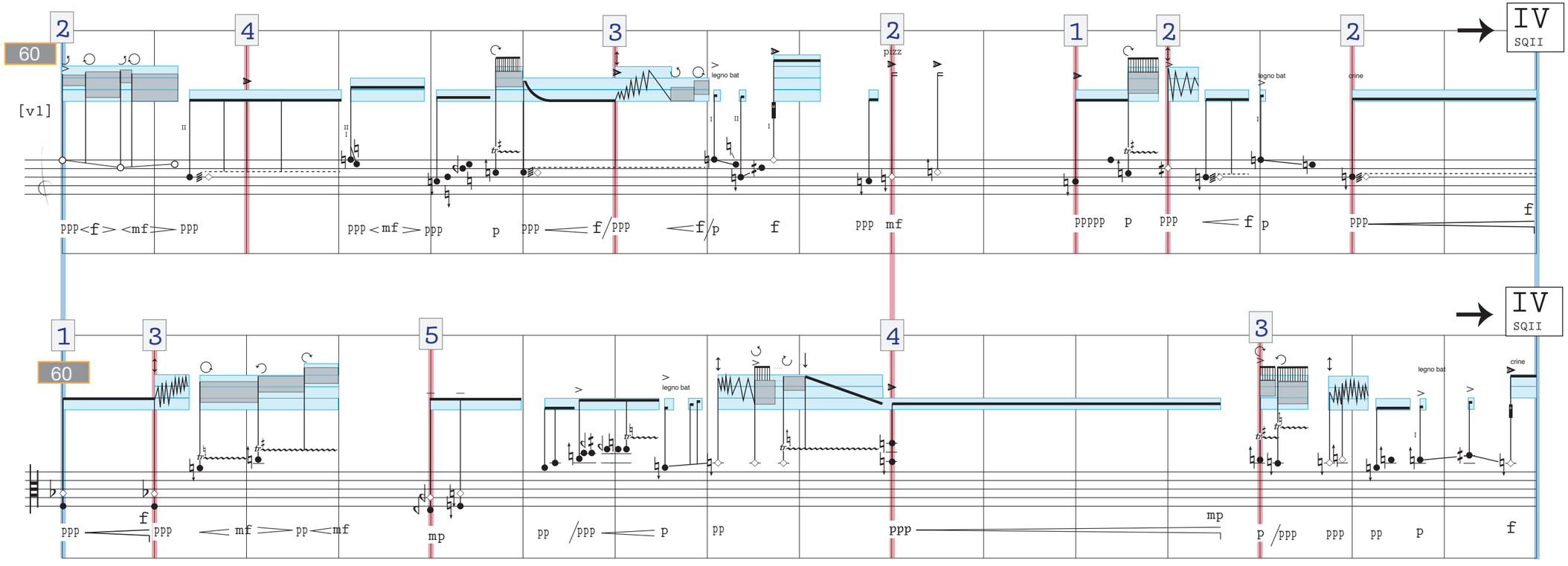
~12”

1: IV SQII vn1 → p6 SQII vn1

~27”

2: IV SQII vn1 → V SQII vn1

SQII p6


60
[v1]
2
4
3
2
1
2
2
IV
SQII
pizz
legno bat
legno bat
crine
ppp<f><mf>ppp
ppp<mf>ppp
p
ppp f/ppp
f/p
f
ppp mf
ppppp p
ppp f p
ppp
f
60
1
3
5
4
3
IV
SQII
legno bat
legno bat
crine
ppp f ppp mf pp mf
mp
pp ppp p
pp
ppp
mp
p ppp
ppp
pp
p
f

~13”

V

SQII vn1

[2”-9”]

[mp - f]

SQII
vn1

p 7

SQII vn1

SQII/vn1 10

50

59.2

34.2

31.35

crine

pizz

arco

2 5 4 3 5

40

II III II I

legno bat crine legno crine legno bat legno crine legno bat crine legno

p p/f ppp mf ppppp mp ppp mp mp/mf ppppp ppp/mp ppp mf ppppp mf ppp ppp mp mf ppppp

SQII

4 5 5 3

47.3

crine → legno → crine legno bat crine → legno legno bat

mp mp/f ppp ppppp mf ppp mf mp ppp mf ppp mp ppp ppp

SQII

2 3 4 3 1

27.36

II

(crine) → legno legno bat crine (crine) → legno legno bat crine legno → crine legno → crine

ppp f ppppp ppp mf p p/mp ppp mp ppppp ppp mp mp mf ppp ppppp ppp mp

SQII

2 2 2 3 2

25

II

(crine) → legno legno bat crine legno → crine legno → crine legno bat crine

ppp mp ppppp ppp mf p p/mp ppp mf ppp mf ppp f mf ppp mp ppp mf ppppp mf p

SQII

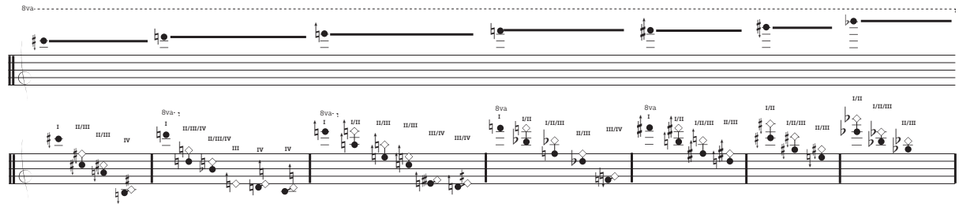
SQII/vn2 1

SQII p1

~1’30”

I

SQII vn2



Play any of the pitches using one of the
indicated fingerings.
Change pitch and duration with each new note
(a range for possible durations is indicated below).
Do not repeat the same pitch consecutively more than two times.
If repeated, use a different string or harmonic to generate it.
Small differences in pitch are expected when using different fingerings.
Always within the indicated dynamic range. Bow changes should be
articulated but not accentuated.

[8”-16”]

[ppppp-ppp]

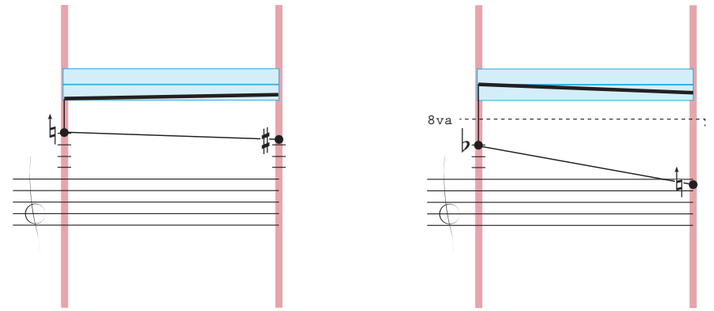
SQII
vn1

g1
SQII vn2

g1
SQII vn2

choose one of the following glissandi.

Stretch to the indicated duration
and adapt to the envelope.



[35”-45”]

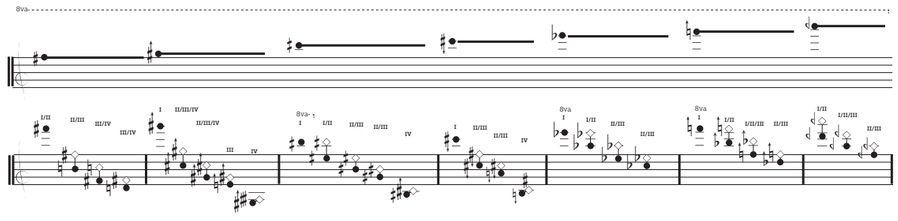
ppp p ppp

II
SQII vn2

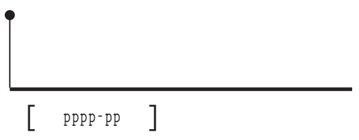
~50”

II

SQII vn2

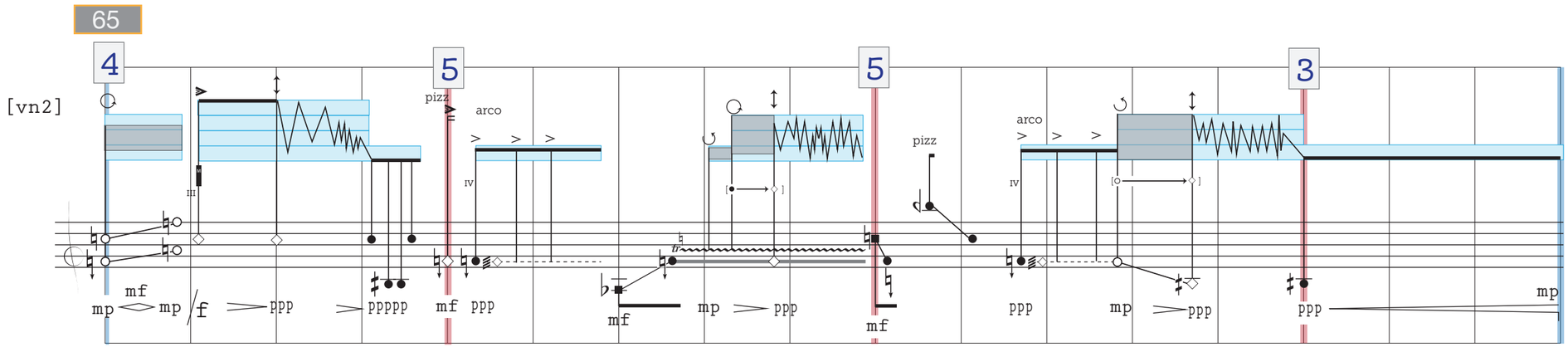


[5.5”-9”]



p 3

SQII vn2

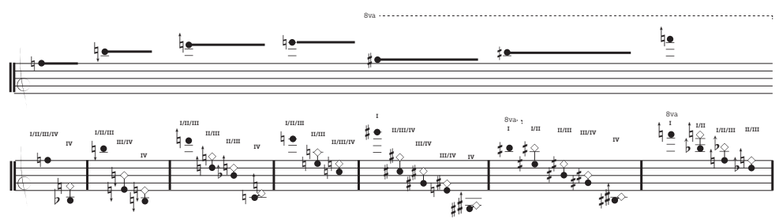

65
4
5
5
3
[vn2]
pizz
arco
pizz
arco
III
IV
IV
mf
mp
mp
f
ppp
ppppp
mf
ppp
mf
mp
ppp
mf
ppp
mp
ppp
mp
ppp
mp

→ III SQII

~30”

III

SQII vn2



[3”-11”]

[ppp-p]

SQI
vn1

p4
SQII vn2

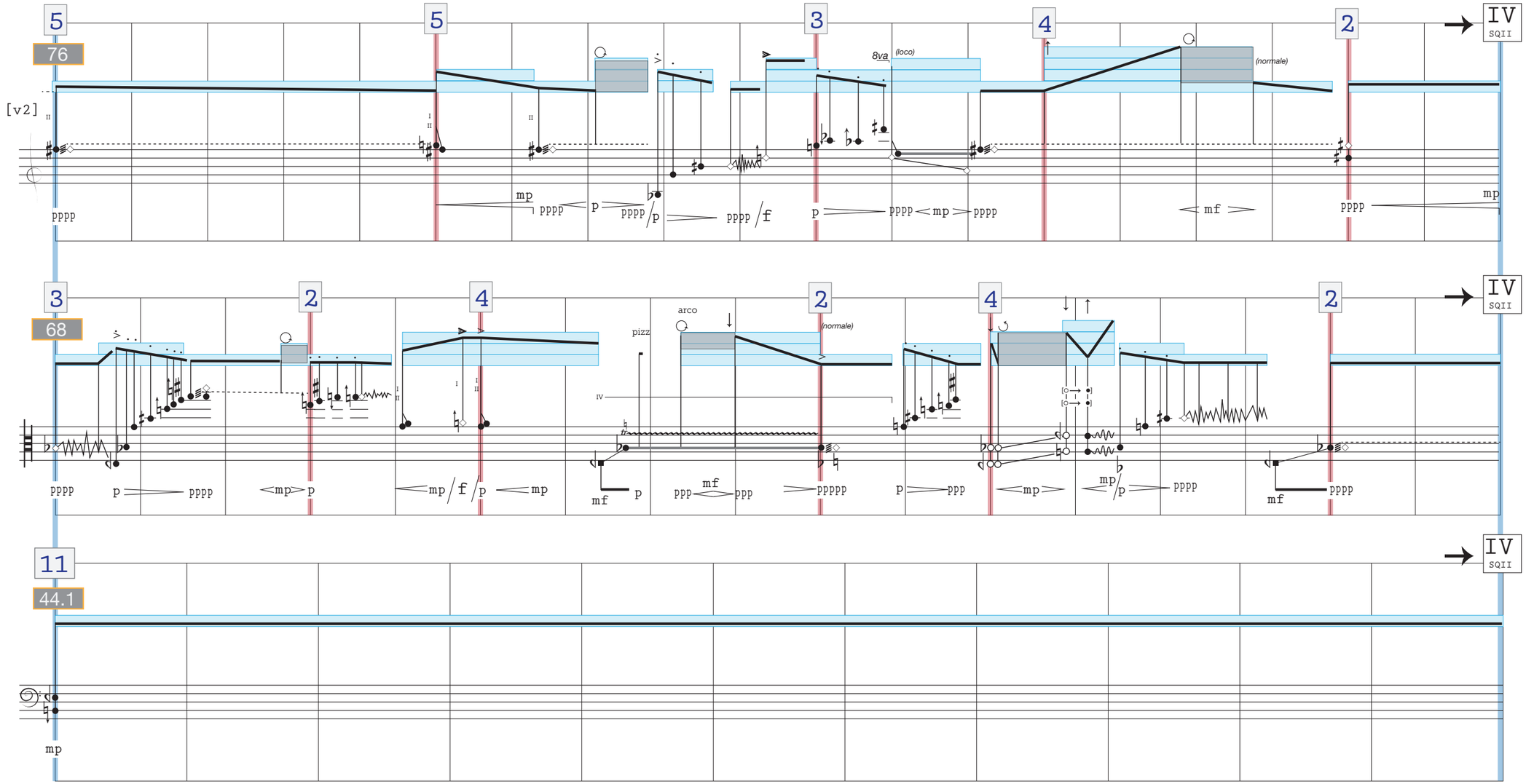
5
40
arco
legno
crine
pizz
legno bat
arco
legno
crine
legno bat
legno bat
crine
legno
crine
legno bat
crine
3
4
5
2
g1
SQII
pppp
ppp
mp
ppp
f
pppp
mp
ppp
mf/ppp
pppp
mp
ppp
mf/f
ppp
mf/pppp
mp
ppp
f
pp
mp
pp

SQII p4

3
47.3
6
6
2
p5
SQII
legno
crine
legno bat
legno
legno bat
crine
legno
crine
ppp
mp
ppp
mf/ppp
f
p
mf
ppp
mf
mf/ppp
pppp
f
ppp
mf

1
27.36
3
4
3
2
p5
SQII
legno
crine
legno bat
crine
legno
crine
legno bat
crine
legno
crine
legno bat
ppp
mp
ppp
pppp
/f
ppp
mp
f
pp
mp
ppp
pppp
mp
ppp
f
mp/pp
ppp
pppp
/f
ppp

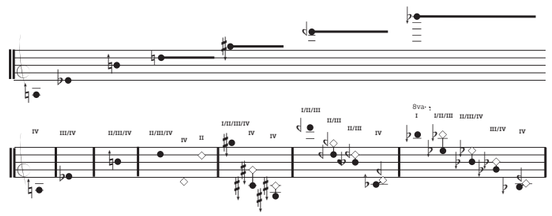
2
25
3
2
2
2
p5
SQII
legno bat
crine
(crine)
legno
crine
legno bat
crine
legno bat
crine
legno
crine
pp
mp
pp
pppp
mp
ppp
mp/ppp
f
f
ppp
f
mp
ppp
mp/pp
mp
pp
mp
ppp
pppp
mp


5
76
[v2]
pppp
5
mp
pppp
p
pppp
p
pppp
f
3
8va
(loco)
p
pppp
mp
pppp
4
2
(normale)
mf
pppp
mp
IV
SQII
3
68
pppp
p
pppp
2
mp
p
4
mp
f
p
mp
arco
pizz
mf
2
(normale)
mf
ppp
ppp
pppp
4
p
ppp
mp
mp
p
pppp
2
mf
pppp
IV
SQII
11
44.1
mp
IV
SQII

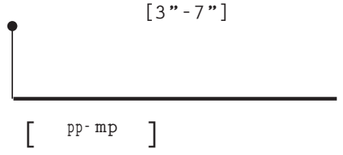
~27”

IV

SQII vn2



[3”-7”]



SQII
vn1

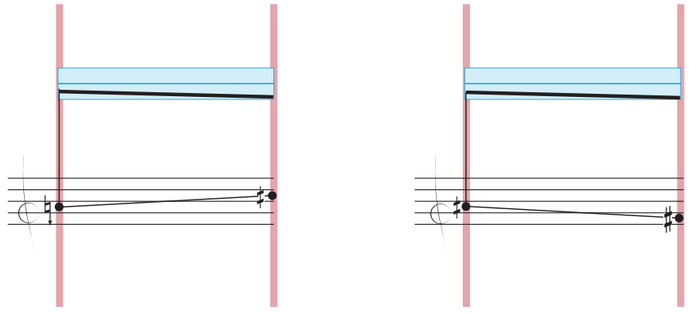
→ g2
SQII vn2

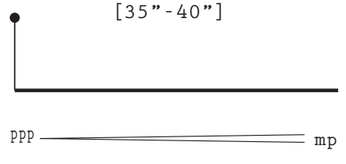
g2

SQII vn2

choose one of the following glissandi.

Stretch to the indicated duration
and adapt to the envelope.



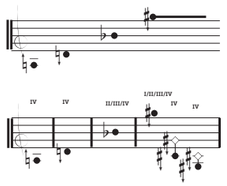


→ V
SQII

~13”

V

SQII vn2



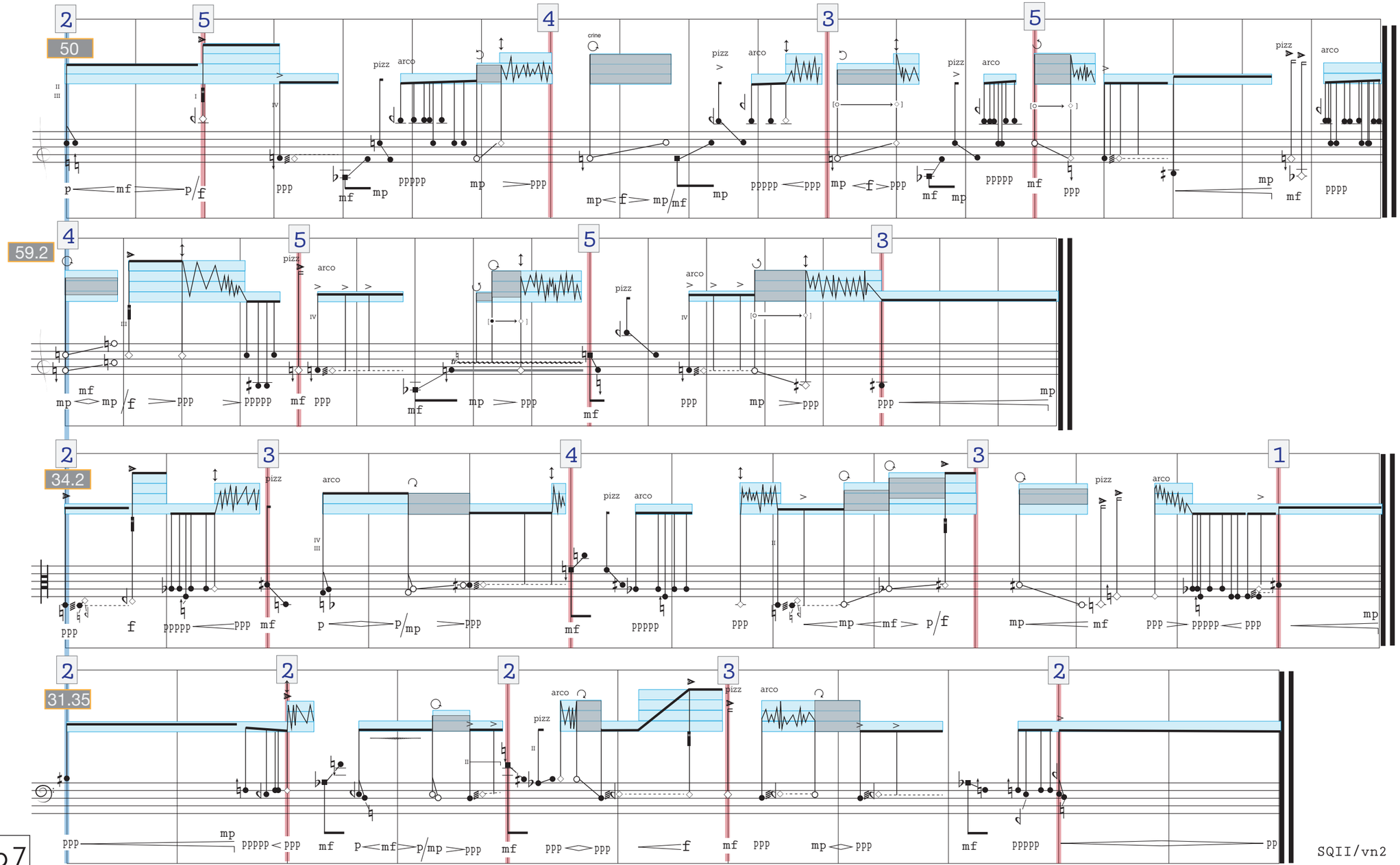
[2”-9”]

[mp - f]

SQII
vn1

p 7
SQII vn2

SQII/vn2 11


50
59.2
34.2
31.35
pizz
arco
crine