

YOTAM HABER

Little Bird Concerto

for

violin, harp

and

string orchestra

2018

11'

NOTES

While I call this a concerto, it's not at all in the tradition of the great Romantic violin concertos, where the virtuosic soloist is pitted against a large orchestra in a battle of sorts with a clear outcome: the soloist always "wins".

My soloist is not the hero, but rather a participant, along the lines of Morton Feldman's magesterial *Violin and Orchestra* (1979), although my work has smaller proportions more along the line of a Baroque concerto. It is about 10 minutes long and is divided into three short sections. The small string orchestra is divided into two groups, seated on each side of the stage with the harp and soloist in the middle.

Much like a Baroque concerto, each movement has one very clear affect or idea that permeates its entire structure. The first section has the celli and basses omitted and we hear a string of very simple chords repeating, and trading off between the two orchestral groups, left and right. The string of chords becomes longer and faster each time while descending from high to low. Meanwhile, the soloist and harp, working together, ascend as the violins and violas descend.

The second section introduces the low strings while the upper strings now rest. The soloist introduces a 19th century Yiddish lullaby, *shlof main fegele* (*Sleep, my little bird*) that my wife and I have been singing to our young daughters since their births.

The third section finally has all strings, low and high, playing together. Up until this point in the piece, there has been no room at all for improvisation - everything has been notated as precisely as possible. But here, in the third section, there are many moments where the orchestra is given a precise rhythm, dynamic, and which string to play, but only an *idea* of the contour, or direction, that they should head in. What arises then, is a homophonic texture with a rich, complex harmonic dimension to which the soloist responds in very simple melodic gestures. In a sense, this is the opposite of the Romantic era concerto - here the orchestra has the complicated part.

This work is commissioned by Nicolet High School Performing Arts Committee, for Nicolet High School, which I attended from 1990-1994. I wrote it for Hanna Hurwitz -- an alumna, and dear friend. It is dedicated to Anna, Stav, and Maya. Many thanks to Jamin Hoffman and his students for bringing this work to its first light.

Yotam Haber
New Orleans August 2018

LEGEND



Wooden honey stirrers must be placed between the following pitches:



They are activated by pulling and allowing the stirrer to vibrate. One can see and hear this technique at <http://sites.siba.fi/en/web/harpmusic/wooden-object-in-strings>

A superball on a stick is also necessary in for the harp player:



Cellos and Basses must retune their 4th string as such:

Here, cellos and basses are asked to throw their bows onto the bridge directly, either with the wood (legno) or with the bow hair (arco saltando)

Cello and basses are asked to place bow underneath the strings. In the passage above, an example from the middle section of the piece, the wood of the bow is thrown against strings I and IV while the hair side of the bow is used to either (a) make a saltando on the bridge wall or (b) make a saltando on the body of the instrument.

Another technique used by all members of the orchestra is a thumb technique attributed to Helmut Lachenmann, where the bow is played extremely closely to the bridge and the thumb of the l.h. is placed under the same string that is being bowed, right next to the bow, almost touching it. When one releases the thumb for the duration shown by the note value, we hear an almost electronic-like sound emitted.

Below is an excerpt beginning at m.63 in the cello part. But the directions and technique apply for all strings that use it in various moments of the work.

*bow II string: extremely close to bridge,
very noisy, lots of bow*

p thumb of l.h. tightly touches underside of string
directly in front of bow, in an extremely high position.
"white noise" produced. lift thumb at indicated points.
these sounds are created by moments of releasing the l.h. thumb from string and then pressing down once again

place bow
on top of strings
as normally
played

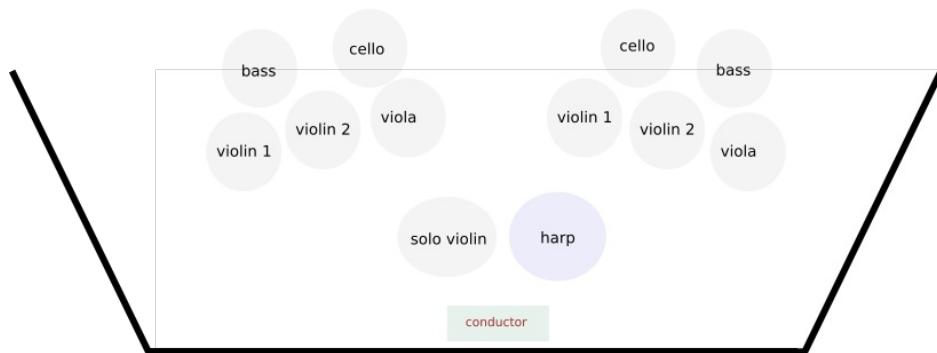
p

Musical score excerpt for cello. The score shows a bowing technique where the bow is extremely close to the bridge, creating a noisy, electronic-like sound. The thumb of the left hand (l.h.) is placed under the string, directly in front of the bow, in an extremely high position. The "white noise" is produced by moments of releasing the thumb from the string and then pressing down again. The score includes a bowing diagram, dynamic markings (p), and a conductor's mark (III).

The ensemble is divided in half and should be seated on stage to reflect the two groups.

Group A

Group B



Commissioned by the Nicolet High School Performing Arts Committee

Little Bird Concerto

YOTAM HABER

Violin IA $\text{♩} = 60$

Violin IIA

Viola A

Violoncello A IVth string must be retuned as shown

Double Bass A IVth string must be retuned as shown

Solo Violin

Harp TUNE LOW D to D \sharp and LOW C to B \flat
pull honeystirrer placed between indicated pitches and let vibrate 

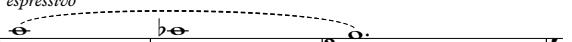
Violin IB $\text{♩} = 60$

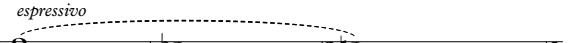
Violin IIB

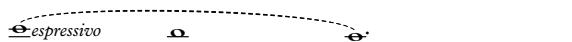
Viola B

Violoncello B IVth string must be retuned as shown

Double Bass B IVth string must be retuned as shown

espressivo 
pp

espressivo 
pp

espressivo 
pp

espressivo 
pp

espressivo 
pp

espressivo 
pp

espressivo 
pp

8 $\text{♩} = 72$

Vln. IA p $\text{♩} = 92$ mp

Vln. IIA p mp

Vla. A p mp

Vc. A -

Db. A -

S.Vln. $\text{♩} = 5$

Hp. pedal buzz $A\sharp$ B A $E\sharp$ $A\sharp$

Vln. I B p mf

Vln. II B -

Vla. B -

Vc. B -

Db. B -

15

p

♩=112

mf

Vln. IA

Vln. IIA

Vla. A

Vc. A

Db. A

S.Vln.

Hp.

E♭ E♯ A♭ E♭ E♯ A♭ E♭ E♯

A♭

Vln. I B

Vln. II B

Vla. B

Vc. B

Db. B

This page contains eleven staves of musical notation. The top five staves are for bowed strings: Vln. IA, Vln. IIA, Vla. A, Vc. A, and Db. A. The next three staves are for woodwind instruments: S.Vln., Hp., and another Vln. staff labeled I B. The bottom three staves are for double basses: Vln. II B, Vla. B, and Db. B. The notation includes various note heads, stems, and bar lines. Dynamics such as *p* (pianissimo), *mf* (mezzo-forte), and *f* (fortissimo) are indicated. Tempo is marked as ♩=112. Measure numbers 15 and 16 are present at the beginning of the section.

=126

Vln. IA *spp* *ff*

Vln. IIA *spp* *ff*

Vla. A *spp* *ff*

Vc. A

Db. A

S.Vln.

Hp. $\begin{matrix} \flat & \sharp \\ \flat & \sharp \end{matrix}$
 Ab E \flat E \sharp E \sharp Ab
 A \sharp A \sharp A \sharp A \sharp D \sharp
 ♦ A \flat

Vln. I B *spp* *ff*

Vln. II B *spp* *ff*

Vla. B *spp* *ff*

Vc. B

Db. B

28 $\text{♩} = 138$

Vln. IA *molto sul pont., glassy*
fff *p* $\text{♩} = 152$ *molto sul tasto*
fff pp

Vln. IIA *molto sul pont., glassy*
fff *p* *molto sul tasto*
fff pp

Vla. A *molto sul pont., glassy*
fff *p* *molto sul tasto*
fff pp

Vc. A -

Db. A -

S.Vln. $\text{♩} = 138$
fff *p* *(p)*

Hp. $\text{♩} = 138$
fff *A\flat* *D\sharp* *E\sharp* *p D\sharp* *pp*
A\flat

Vln. I B $\text{♩} = 138$ *molto sul pont., glassy*
fff *p* $\text{♩} = 152$ *molto sul tasto, legato*
fff ppp

Vln. II B *molto sul pont., glassy*
fff *p* *molto sul tasto, legato*
fff ppp

Vla. B *molto sul pont., glassy*
fff *p* *molto sul tasto, legato*
fff ppp

Vc. B -

Db. B -

33

Vln. IA

Vln. IIA

Vla. A

Vc. A

D. B.

S. Vln.

(tr.)

Hp.

Vln. I B

Vln. II B

Vla. B

Vc. B

D. B.

The musical score consists of ten staves, each representing a different instrument or section. The instruments are: Vln. IA, Vln. IIA, Vla. A, Vc. A, D. B. (Double Bass), S. Vln. (String Bass), Hp. (Horn), Vln. I B, Vln. II B, Vla. B, Vc. B, and D. B. (Double Bass). The score spans from measure 33 to measure 46. In measure 33, all instruments play except Vc. A and D. B. The S. Vln. part has a dynamic marking (tr.) above it. In measure 46, the S. Vln. part ends with a fermata over a sixteenth-note cluster, followed by a measure of rests. The other instruments continue their patterns throughout the section.

$\text{♩} = 168$

39 *normale
wild, jagged*

Vln. IA $\frac{16}{4}$ *fff*

Vln. IIA $\frac{16}{4}$ *normale
wild, jagged* *fff*

Vla. A $\frac{16}{4}$ *normale
wild, jagged* *fff*

Vc. A $\frac{16}{4}$

Db. A $\frac{16}{4}$

S.Vln. $\frac{16}{4}$ II *fff*

Hp. $\frac{16}{4}$ *ad lib.* *fff*

Vln. I B $\frac{16}{4}$ *normale
wild, jagged* *fff*

Vln. II B $\frac{16}{4}$ *normale
wild, jagged* *fff*

Vla. B $\frac{16}{4}$ *normale
wild, jagged* *fff*

Vc. B $\frac{16}{4}$

Db. B $\frac{16}{4}$

11

A ♩=72 Part 2

Vln. IA non dim.

Vln. IIA non dim.

Vla. A non dim.

Vc. A *sfp*

Db. A *sfp*

S.Vln. non dim.

Hp. superball on a stick slowly rub string down between C \flat and D \sharp . Considerable pressure required to achieve whale-like sound!

Superball rubbed up soundboard toward player.

A ♩=72 Part 2

Vln. I B non dim.

Vln. II B non dim.

Vla. B non dim.

Vc. B *arco*
sfp *arco*

Db. B *sfp*

46

Vc. A gliss. to highest note on IV gliss. beginning at highest pitch possible on IV, gliss. down arco

Db. A gliss. to highest note on IV gliss. beginning at highest pitch possible on IV, gliss. down arco

S. Vln. move bow toward bridge until bowing on bridge completely - almost toneless

Hp. (on soundboard)

Vc. B molto sul pont. IV gliss. from highest possible note pizz. arco 3 pizz. arco

Db. B molto sul pont. IV gliss. from highest possible note pizz. arco normale 3 pizz. arco

51

Vc. A

col legno battuto directly on bridge

arco saltando directly on bridge

I. legno saltando from below

place bow underneath strings

IV bridge surface body of inst.

Db. A

col legno battuto directly on bridge

arco saltando directly on bridge

place bow underneath strings

IV bridge surface body of inst.

arco saltando on bridge wall

S.Vln.

(8) *col legno battuto directly on bridge*

(on soundboard)

(on soundboard)

Vc. B

pp sul pont. icy (the harmonic is so high that the sound is mostly airy)

Db. B

ff

p f

col legno battuto directly on bridge

arco saltando on body of inst.

place bow underneath strings

IV bridge surface body of inst.

B

Vc. A

56

I. IV.
on I and IV: always legno
on bridge and body: with hair

3
arco saltando on bridge wall

(legno)
saltando on body with hair

legno IV.
bridge wall w/hair

IV I legno
with hair, bow on bridge wall

Db. A

on I and IV: always legno
on bridge and body: with hair

legno IV.
bow directly on bridge surface, toneless, white noise

IV legno
with hair, bow on bridge wall

S.Vln.

arco saltando on body of instrument

שלאן מין פיגעלע 802

p

Hp.

harmonics sound octave higher

p

Vc. B

place bow underneath strings

I. IV.
bridge surface body of inst.

col legno I. IV.
bridge wall with hair

salt. on body To with hair
bridge wall with hair

B with hair, bow on bridge wall

Db. B

on I and IV: always legno
on bridge and body: with hair

... col legno I. IV.
bridge wall with hair

salt. on body To with hair
bow below strings, bow directly on bridge wall, toneless

arco salt. on bridge wall

p f p f

Vc. A *with hair, on bridge wall*

tailpiece
bridge
nut

**place bow
on top of strings
as normally
played**

f

II. very noisy, bowing right next to bridge → I.

p thumb of l.h. tightly touches underside of string directly in front of bow, in an extremely high position. "white noise" produced. lift thumb at indicated points.

pp these sounds are created by moments of releasing the l.h. thumb from string and then pressing down once again

Db. A *with hair, on bridge wall*

tailpiece
bridge
nut

**place bow
on top of strings
as normally
played**

f

II. very noisy, bowing right next to bridge → III.

p thumb of l.h. tightly touches underside of string directly in front of bow, in an extremely high position. "white noise" produced. lift thumb at indicated points.

pp these sounds are created by moments of releasing the l.h. thumb from string and then pressing down once again

S. Vln. *(8)* gradually shift bow closer to bridge until playing on bridge itself, toneless

Hp.

Vc. B *bow II string: extremely close to bridge,
very noisy, lots of bow*

place bow
on top of strings
as normally
played

p thumb of l.h. tightly touches underside of string directly in front of bow, in an extremely high position. "white noise" produced. lift thumb at indicated points.

p these sounds are created by moments of releasing the l.h. thumb from string and then pressing down once again

Db. B *place bow
on top of strings
as normally
played*

p III. very noisy, bowing right next to bridge thumb of l.h. tightly touches underside of string directly in front of bow, in an extremely high position. "white noise" produced. lift thumb at indicated points.

p these sounds are created by moments of releasing the l.h. thumb from string and then pressing down once again

68

Vc. A → IV. → III.

Db. A → IV. → I.

S.Vln. (8) 1 arco normale 8va

dim. to almost inaudible

Hp.

Vc. B → IV → I

Db. B → IV

75

Vc. A **bow under strings** **legno salt.** **salt. on bridge wall with hair** **on body with hair** **(wall)** **(body)(wall)**

p

Db. A **bow under strings** **I IV** **bridge surface body of inst.** **.... saltando on body** **legno (body) I** **IV**

p

S.Vln. **8va** **pp**

Hp. **8va** **ppp**

Vc. B **IV** **bow behind bridge** **l.h. rubbing up and down strings with palm** **hit body (rubbing)** **mf sf mf sf**

Db. B **l.h. rubbing up down body with palm** **strike body (rubbing)** **mf sf mf sf** **bow directly on tailpiece**

C

III. gliss. *ppp*

Vln. IA

Vln. IIA

Vla. A

Vc. A IV. highest possible, harmonic touch, icy sound
arco normale

Db. B IV. highest possible, harmonic touch, icy sound
arco normale

S. Vln. gradually shift bow to bridge becoming more airy and less tone
arco normale

Hp. scrape up soundboard

(with celli/basses B-group)
pedal buzz l.v.

C gliss. to highest point on strings
IV using harmonic pressure

Vln. I B E/E^b

Vln. II B

Vla. B

Vc. B sul A gliss.
mf > pp

Db. B I. gliss. extremely high,
almost toneless harmonic

81 86

p thumb of l.h. tightly touches underside of string directly in front of bow, in an extremely high position, "white noise" produced. lift thumb at indicated points.

89 *bow IV: extremely close to bridge, very noisy, lots of bow*

p

thumb of l.h. tightly touches underside of string directly in front of bow, in an extremely high position. "white noise" produced. lift thumb at indicated points.

D. A.

S. Vln.

(8) **Hp.**

Vc. B.

D. B.

The musical score page contains four staves. The top staff is for Double Bass (D. A.) and String Violin (S. Vln.). The S. Vln. part consists of sixteenth-note patterns. The D. A. part has sixteenth-note patterns with specific fingerings indicated by '3' over some notes. The middle staff is for Double Bass (Vc. B.) and Double Bass (D. B.). The D. B. part also features sixteenth-note patterns with fingerings. The bottom staff is for Double Bass (D. B.) and shows sustained notes with sixteenth-note patterns above them. Performance instructions include 'bow IV: extremely close to bridge, very noisy, lots of bow' and 'thumb of l.h. tightly touches underside of string directly in front of bow, in an extremely high position. "white noise" produced. lift thumb at indicated points.' Dynamics are marked with 'p' (pianissimo).

96

Vc. arco normale II. molto sul tasto arco normale

pizz. II. Db. B

S. Vln. loco gradually move to bridge until no pitch, only air normale to extreme ponticello norm. *gva*

Hp. pull honey stirrer, let vib.

Vc. B II. I. gliss. II. I. gliss. II. I. gliss. II. I. gliss.

Db. B II. (sounds an octave lower)

Detailed description: This page of a musical score contains six staves. The first staff (Double Bass) has two measures: the first is 'arco normale' (II. circle) and the second is 'molto sul tasto' (circle with dot). The second staff (Cello) has two measures: the first is 'pizz.' (II. circle) and the second is 'normale' (circle with dot). The third staff (Violin) has three measures: the first is 'loco' and 'gradually move to bridge until no pitch, only air'; the second is 'normale' with a sixteenth-note pattern; and the third is 'to extreme ponticello' with a sixteenth-note pattern. The fourth staff (Horn) has four measures: the first is dynamic p with a honey stirrer icon; the second is mp; the third is mf with a circled 5; and the fourth is f. The fifth staff (Double Bass) has five measures: the first is II. circle, the second is I. circle with 'gliss.', the third is II. circle, the fourth is I. circle with 'gliss.', and the fifth is II. circle. The sixth staff (Cello) has five measures: the first is pp; the second is II. circle with '(sounds an octave lower)'; the third is I. circle with 'gliss.'; the fourth is II. circle; and the fifth is I. circle with 'gliss.'

102

molto sul tasto *arco normale*

Vc. A

place bow underneath strings

bow bridge wall while increasing bow pressure

IV
bridge surface
body of inst.

f

col legno battuto directly on bridge

Db. A

p

place bow underneath strings

bow bridge wall while increasing bow pressure

IV
bridge surface
body of inst.

arco saltando directly on bridge

f

flautando → *harmonic fingering*

(8)

S. Vln.

ff

f poss. C♯ B♭ E♯

Hp.

I

II

I

place bow underneath strings

bow bridge wall (increase bow pressure)

IV
bridge surface
body of inst.

sfp

col legno battuto directly on bridge

Vc. B

p

arco saltando on body of inst.

place bow underneath strings

IV
bridge surface
body of inst.

Db. B

D completely imperceptible attack
molto sul pont.

106 23

Vln. IA Vln. IIA Vla. A Vc. A Db. A S. Vln. Hp. Vln. I B Vln. II B Vla. B Vc. B Db. B

pppp

completely imperceptible attack
molto sul pont.

pppp

completely imperceptible attack *molto sul pont.*

pppp

legno salt.

I IV IV I

salt.
body, with hair

f *salt.*
bridge
wall
(body)
with hair

salt.
bridge
wall
with hair

legno salt.

I IV

body, with hair

salt.
bridge
wall
with hair

S. Vln. II

p 3 3 3 *p* 3 3

mf

C

D

completely imperceptible attack

pppp

completely imperceptible attack *molto sul pont.*

pppp

legno salt.

I IV

body, with hair

salt.

I IV

bridge

wall

(wall) (body)

f *legno salt.*

(wall) *body, with hair*

legno salt.

IV I

body, with hair

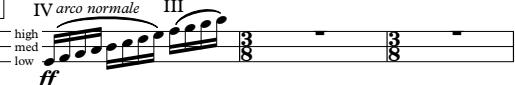
salt.

bridge

wall

(body)

E Allegro $\text{d}=112$ Part 3

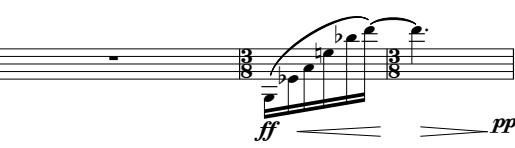
Vln. IA **IV arco normale III**


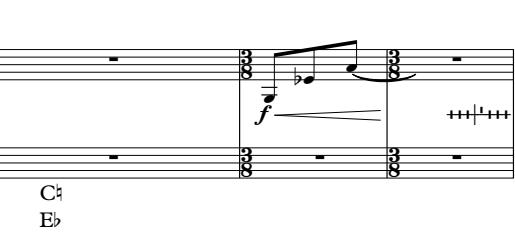
Vln. IIA **IV arco normale III**


Vla. A **IV arco normale III**

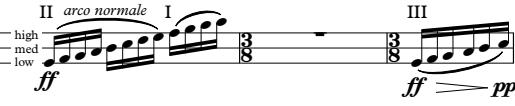

Vc. A **arco molto sul pont.** **IV arco normale III**

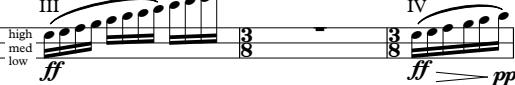

Db. A **pizz.** **IV arco normale III**


S. Vln. **pp** **ff pp**


Hp. **(8)** **3** **8^b** **A[#]** **G[#]** **B[#]** **C[#]** **E^b** **f** **+++**


Vln. I B **completely imperceptible attack** **molto sul pont.** **II arco normale I** **III**


Vln. II B **molto sul pont.** **II arco normale I** **III**


Vla. B **III arco normale II** **IV**


Vc. B **arco molto sul pont.** **IV arco normale III** **III**


Db. B **pizz.** **after pizz., immediately play** **IV arco normale III** **III**


10"

25

121 III I col legno battuto saltando IV bow behind bridge
 Vln. 1A *ff* = *pp f* *f poss.*

IV I col legno battuto saltando IV bow behind bridge
 Vln. 2A *ff* = *pp f* *f poss.*

III I col legno battuto saltando IV bow behind bridge
 Vla. A *ff* = *pp f* *f poss.*

III II col legno battuto saltando IV bow behind bridge
 Vc. A *ff* = *pp f* *f poss.*

III I col legno battuto saltando IV bow behind bridge
 Db. A *ff* = *pp f* *f poss.*

S. Vln. 8va *f* *ff*

Hp. Bartok Pizz. *sf* D \sharp E \natural

Vln. 1B IV I col legno battuto saltando (high) 5" bow behind bridge
 (low) IV *f poss.*

Vln. 2B IV I col legno battuto saltando (high) 5" bow behind bridge
 (low) IV *f poss.*

Vla. B IV I col legno battuto saltando (high) 5" bow behind bridge
 (low) IV *f poss.*

Vc. B IV I col legno battuto saltando (high) 5" bow behind bridge
 (low) IV *f poss.*

Db. B col legno battuto saltando IV 5" bow behind bridge
 I (high) IV (low) *f poss.*

126 I *molto sul pont.*

Vln. 1A *pp* *b trill while gliss. to highest pitch poss. on indicated string IV.* *col legno saltando directly on bridge* *f* *3 p* *arco molto sul tasto III*

I *molto sul pont.* *p f* *b trill while gliss. to highest pitch poss. on indicated string IV.* *col legno saltando directly on bridge* *f* *3 p* *arco molto sul tasto III*

Vla. A *pp* *p f* *b trill while gliss. to highest pitch poss. on indicated string IV.* *col legno saltando directly on bridge* *f* *3 p* *arco molto sul tasto III*

I *molto sul pont.* *IV. b trill while gliss. to highest pitch poss. on indicated string IV. b trill while gliss. to highest pitch poss. on indicated string* *col legno saltando directly on bridge* *f* *3 p* *arco molto sul tasto III*

Db. A *pp* *p f* *trill while gliss. to highest pitch poss. on indicated string* *col legno saltando directly on bridge* *f* *3 p* *arco molto sul tasto III*

S. Vln. *MSP* *b trill while gliss.* *#* *col legno saltando directly on bridge* *6 8* *trill while gliss. to highest pitch poss. on indicated string*

Hp. *ff* *pp* *slow scrape up string with fingernail* *D \sharp A \flat* *A \natural C \sharp* *F \sharp*

Vln. 1B *molto sul pont.* *II* *p f* *b trill while gliss. to highest pitch poss. on indicated string IV.* *col legno saltando directly on bridge* *III arco*

Vln. 2B *molto sul pont.* *II* *pp* *f* *p* *b trill while gliss. to highest pitch poss. on indicated string IV.* *col legno saltando directly on bridge* *III arco*

Vla. B *pp* *f* *p* *b trill while gliss. to highest pitch poss. on indicated string IV.* *col legno saltando directly on bridge* *III arco*

Vc. B *molto sul pont.* *II* *pp* *b trill while gliss. to highest pitch poss. on indicated string IV. b* *col legno saltando directly on bridge* *III arco*

Db. B *pp* *f* *p* *b trill while gliss. to highest pitch poss. on indicated string IV. b* *col legno saltando directly on bridge* *III arco*

F

I highest note possible

Vln. 1A II 133 ff ppp arco normale II I

Vln. 2A IV I highest note possible II I ff pp

Vla. A II I highest note possible II I ff pp

Vc. A II I highest note possible II I ff pp

Db. A II I highest note possible II I ff pp

S. Vln. normale pp f pp arco normale, brutale ff

Hp. scrape up string with superball p f G# D# F# G# A♭ ff C# C# C#

Vln. 1B IV F III II I III/IV f

Vln. 2B IV III II I f

Vla. B IV III II I f

Vc. B IV III II I f

Db. B IV III II I f

poco rall. a tempo

Vln. 1A 141 *III molto sul tasto* II I *pp*

Vln. 2A *III molto sul tasto* II I *pp*

Vla. A *III molto sul tasto* II I *pp*

Vc. A *IV molto sul tasto* III II *pp molto sul tasto* III II *pp*

Db. A *IV molto sul tasto* III II *pp*

S. Vln. *pp* *ff = pp*

Hp. *f* *pp* quickly rub palm vertically up and down on strings range indicated *p* *Cb* *F#* *pp* *C#*

poco rall. a tempo

Vln. 1B *pp* *pp molto sul tasto* II like an echo III IV *pp <mf> pp*

Vln. 2B *pp* *pp molto sul tasto* II III IV *pp <mf> pp*

Vla. B *pp* *pp molto sul tasto* II III IV *pp <mf> pp*

Vc. B *pp* *IV molto sul tasto* III II IV *pp <mf> pp*

Db. B *pp* *IV molto sul tasto* III II IV *pp <mf> pp*

149 *gliss. following contour of line*

Vln. 1 *with fingernails only down fingerboard* *f poss.*  *I arco normale* **G**

Vln. 2 *gliss. following contour of line* *ppp* *f poss.*  *II arco normale* *ff*

Vla. *gliss. following contour of line* *ppp* *f poss.* *I arco normale* *ff*

Vc. *I.* *ppp* *f poss.*  *IV arco normale* *ff*

Db. *III* *ppp* *f poss.*  *IV arco normale* *ff*

S. Vln. *pp* *ff* *p* *ff*

Hp. *The finger plucks the string close to the sound board and then immediately slides off the string to hit the sound board.* *f* *3rd partial harmonics* *ff* *pedal slide*

Bartók pizz. p.d.l.t *F#* *A#* *f A# Ab*

a sharp knocking sound should be heard in addition to pitch

Vln. 2B *arco normale* **G**

Vln. 2B *arco normale* *f poss.*  *ff*

Vla. B *f poss.* *ff* *arco normale*

Vc. B *f poss.* *ff* *III/IV pizz.*

Db. B *f poss.*  *ff* *III/IV pizz.*



157

gliss. with interjected bowings

Vln. 1A

p f p f p f p

Vln. 2A

gliss. gliss. gliss. gliss.

Vla. A

p f p f p f p

gliss. gliss. gliss. gliss.

Vc. A

p f p f p f p

gliss. with interjected bowings

Db. A

p f p f p f p

gliss. with interjected bowings

S. Vln.

out of time, ad lib. express.

begin figure slowly and accelerate rapidly, playing it as quickly as possible,

f

Vln. 2B

gliss. with interjected bowings

Vln. 2B

gliss. gliss. gliss. gliss.

Vla. B

p f p f p f p

gliss. gliss. gliss. gliss.

Vc. B

p f p f p f p

gliss. with interjected bowings

Db. B

p f p f p f p

gliss. gliss. gliss. gliss.

Vln. 1A

gliss. *f* *p* *gliss.* *f*

Vln. 2A

gliss. *#f* *gliss.* *#f*

Vla. A

p *f* *p* *f*

Vc. A

gliss. *#f* *gliss.* *#f* *pizz.*, let fingernail buzz against string after each attach *ff* *pizz.*

Db. A

f *p* *f* *ff*

S. Vln.

ff *sfp*

Vln. 1B

gliss. *f* *p* *gliss.* *f*

Vln. 2B

gliss. *f* *p* *gliss.* *f*

Vla. B

p *f* *p* *f*

Vc. B

gliss. *b* *gliss.* *b* *pizz.*, let fingernail buzz against string after each attach *ff* *ff*

Db. B

gliss. *b* *p* *gliss.* *b* *f* *pizz.*, let fingernail buzz against string after each attach *ff*

H

bow at frog behind bridge
l.h. fingers beyond fingerboard
like a saw

32 166 I. *ff* sul pont.
Vln. 1A harmonic gliss.
gliss.

Vln. 2A *ff* I.
I. *ff* pp *ff*

Vla. A I. *ff* I.
I. *ff* pp *ff*

Vc. A arco I.
p *ff* *p* *ff* *p* *ff* pp *ff*

Db. A *p* *ff* *p* *ff* *p* *ff* I.
I. *p* *ff*

S. Vln. *ff* *pp*

Hp. pedal buzz *f*

Vln. 1B *ff* bow at frog behind bridge
l.h. fingers beyond fingerboard
like a saw I. *ff* gliss. tremolo on highest pitch

Vln. 2B *ff* tremolo on highest pitch

Vc. B III/IV arco using two hands to hold bow, scrape up sul A
p *f* *p* *f* *p* *f* *pp* *ff*

I. (highest pitch poss.)
III/IV arco bow behind bridge on indicated strings *p* *f* *p* *f* *p* *f* *pp* *ff*

171 as fast as possible

Vln. 1A *repeat figure, haltingly*

pp *mf* *f* *repeat figure as before*

Vln. 2A *repeat figure as quickly as possible*

pp *repeat figure, haltingly* *f* *repeat figure, haltingly*

Vla. A *repeat figure, haltingly* *f* *as fast as possible, repeat figure*

pp *mf* *l.h. moves up fingerboard* *f*

Vc. A *p* *l.h. moves down fingerboard* *f* *as fast as possible, repeat figure*

Db. A *p* *l.h. moves up fingerboard* *f* *l.h. moves down fingerboard*

S. Vln. *f*

Hp. *A# E#* *repeat figure as fast as possible* *l.h. moves up finger board* *pp* *repeat figure, haltingly* *l.h. moves down fingerboard* *pp* *repeat figure, haltingly* *repeat figure, as fast as possible* *l.h. moves up finger board* *pp* *repeat figure, haltingly* *l.h. moves down fingerboard* *pp* *repeat figure, haltingly* *repeat figure as fast as possible* *l.h. moves up fingerboard* *f* *repeat figure as fast as possible* *l.h. moves down fingerboard* *f* *repeat figure as fast as possible* *l.h. moves up fingerboard* *f* *repeat figure as fast as possible* *l.h. moves down fingerboard* *f* *repeat figure as fast as possible* *l.h. moves up fingerboard* *f* *repeat figure as fast as possible* *l.h. moves down fingerboard* *f*

Vln. 1B *l.h. moves up finger board* *pp* *as fast as possible* *l.h. moves up finger board* *pp* *repeat figure, haltingly* *l.h. moves down fingerboard* *pp* *repeat figure, haltingly* *repeat figure, as fast as possible* *l.h. moves up finger board* *pp* *repeat figure, haltingly* *l.h. moves down fingerboard* *pp* *repeat figure, haltingly* *repeat figure as fast as possible* *l.h. moves up fingerboard* *f* *repeat figure as fast as possible* *l.h. moves down fingerboard* *f*

Vla. B *arco normale* *p* *l.h. moves up fingerboard* *f* *repeat figure as fast as possible* *l.h. moves down fingerboard* *f* *repeat figure as fast as possible* *l.h. moves up fingerboard* *f* *repeat figure as fast as possible* *l.h. moves down fingerboard* *f*

Vc. *arco* *p* *l.h. moves up fingerboard* *f* *repeat figure as fast as possible* *l.h. moves down fingerboard* *f* *repeat figure as fast as possible* *l.h. moves up fingerboard* *f* *repeat figure as fast as possible* *l.h. moves down fingerboard* *f*

Db. *arco* *p* *l.h. moves up fingerboard* *f* *repeat figure as fast as possible* *l.h. moves down fingerboard* *f*

Vln. 1A IV
molto sul tasto bow tail piece tremolo and glissando
pp sf — fff III/IV gliss.

Vln. 2A IV
molto sul tasto bow tail piece tremolo and glissando
pp sf — fff III/IV gliss.

Vla. A IV
molto sul tasto bow tail piece tremolo and glissando
pp sf — fff III/IV gliss.

Vc. A IV
molto sul tasto bow tail piece tremolo and glissando
pp sf — fff IV III gliss.

Db. A IV
molto sul tasto bow tail piece tremolo and glissando
pp sf — fff IV III gliss.

S. Vln. ghostly, molto sul tasto
p pp — f pp

Hp. (all ♯)
p

Vln. 1B III
molto sul tasto bow directly on bridge tremolo and glissando
pp sf — fff III/IV gliss.
(highest pitch poss.)

Vln. 2B III
molto sul tasto bow directly on bridge tremolo and glissando
pp sf — fff III/IV gliss.

Vla. B III
molto sul tasto bow directly on bridge tremolo and glissando
pp sf — fff III/IV gliss.

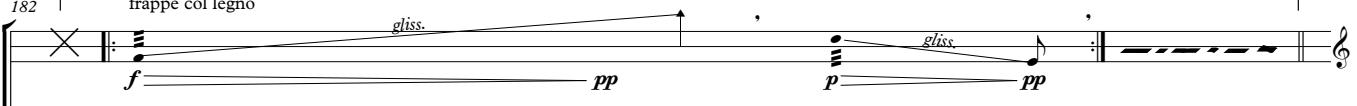
LH: run fingernails down strings

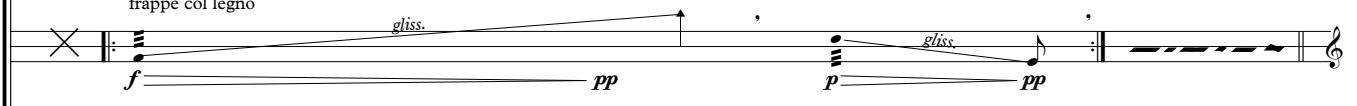
Vln. 1A IV
molto sul tasto f poss. tremolo and glissando
pp f poss. IV III gliss.

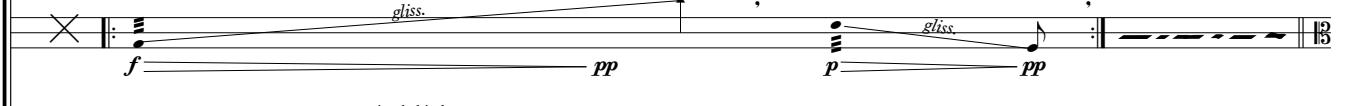
Vln. 2A IV
molto sul tasto f poss. tremolo and glissando
pp f poss. IV III gliss.

10"

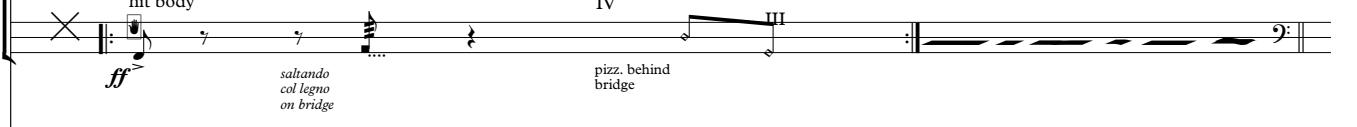
182 frappe col legno 35

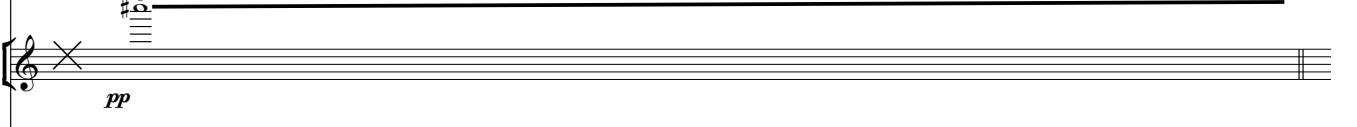
Vln. 1A 

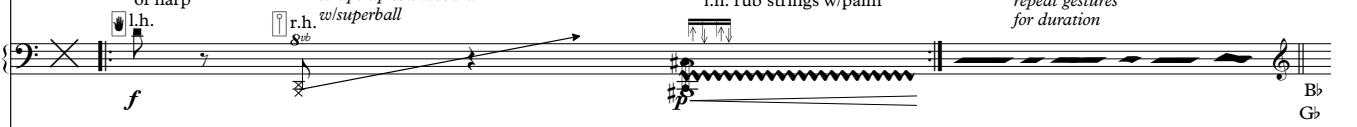
Vln. 2A frappe col legno 

Vla. A frappe col legno 

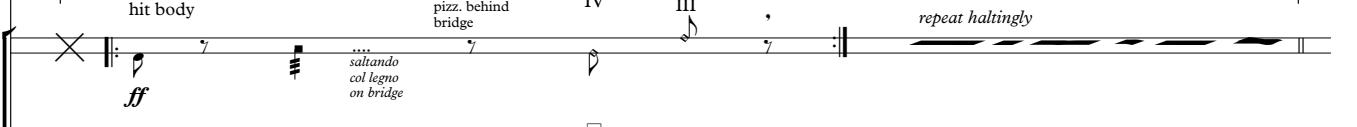
Vc. A *saltando col legno on bridge* IV III , hit body 

Db. A hit body IV III , pizz. behind bridge 

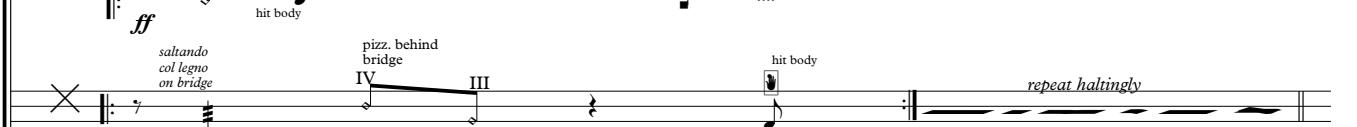
S. Vln. 

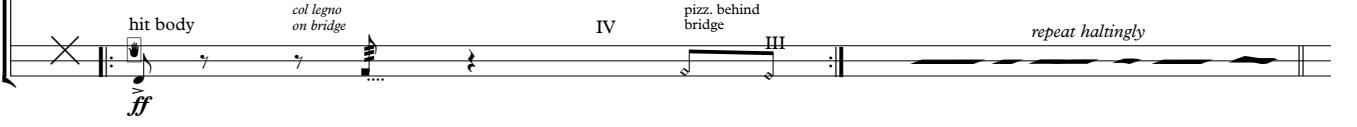
Hp. *slap soundboard of harp* l.h. *scrape up soundboard* r.h. w/superball 

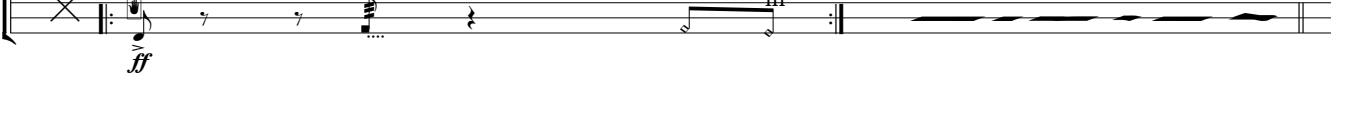
10"

Vln. 1B hit body IV III , repeat haltingly 

Vln. 2B *saltando col legno on bridge* III II hit body repeat haltingly 

Vla. B *pizz. behind bridge* I hit body repeat haltingly 

Vc. B *saltando col legno on bridge* IV III hit body repeat haltingly 

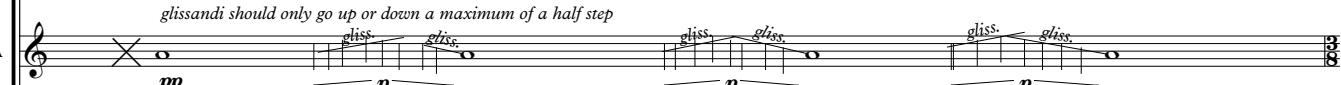
Db. B hit body IV III repeat haltingly 

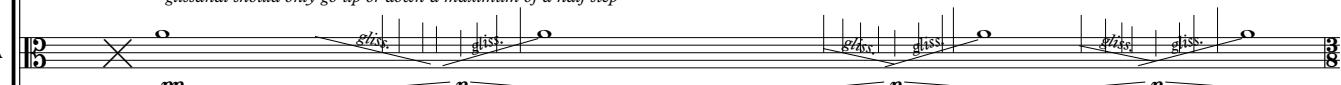
I

30"

183 *glissandi should only go up or down a maximum of a half step*

Vln. 1A 

Vln. 2A 

Vla. A 

Vc. A 

Db. A 

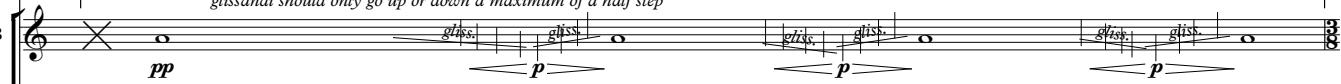
S. Vln. 

Hp. 

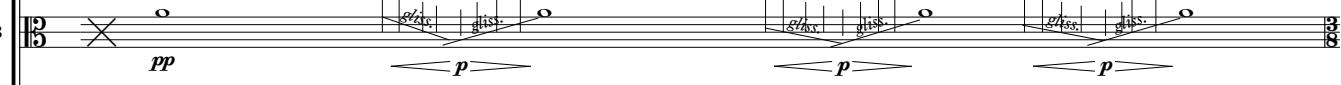
I

30"

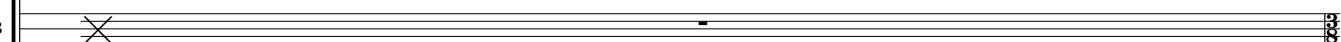
glissandi should only go up or down a maximum of a half step

Vln. 1B 

Vln. 2B 

Vla. B 

Vc. B 

Db. B 

184 **Un poco meno mosso**

Vln. 1A **J a tempo** *harmonic gliss.*

Vln. 2A *harmonic gliss.*

Vla. A *harmonic gliss.* III *harmonic gliss.*

Vc. A IV *harmonic gliss.*

Db. A IV arco *pp* V *ff* IV *p*

S. Vln. *flautando* *pp*

Hp. D \sharp C \sharp
E \flat F \flat G \sharp A \flat

Un poco meno mosso **J a tempo**

Vln. 1B

Vln. 2B

Vla. B

Vc. B

Db. B pizz. *pp* f

Vln. 1A *mp* *harmonic fingering* *espressivo, dolciss.*
 Vln. 2A *mp* *harmonic fingering* *espressivo, dolciss.*
 Vla. A *mp* *harmonic fingering* *espressivo, dolciss.*
 Vc. A *mp* *harmonic fingering*
 Db. A *mp* *harmonic fingering* *harmonic fingering*
 S. Vln. *pp* *harmonic touch* *III* *sf* *pp*
 Hp.
 Vln. 1B *p* *mp* *harmonic gliss.* *I* *harmonic fingering* *espressivo, dolciss.*
 Vln. 2B *p* *mp* *harmonic gliss.* *I* *harmonic fingering* *espressivo, dolciss.*
 Vla. B *p* *mp* *harmonic gliss.* *IV* *harmonic fingering* *espressivo, dolciss.*
 Vc. B *p* *mp* *harmonic gliss.* *IV* *harmonic fingering*
 Db. B *p* *mp* *pp* *3* *mp* *pp* *mp*

K

Vln. 1A

Vln. 2A

Vla. A

Vc. A

D. A.

S. Vln.

Hp.

Vln. 1B

Vln. 2

Vla. B

Vc. B

D. B.

K ♩=72

bow IV extremely close to bridge, very noisy, lots of bow.
Left thumb is pressed tightly against string from underneath, next to bow.

p

thumb of l.h. tightly touches underside of string directly in front of bow, in an extremely high position.

bow IV extremely close to bridge, very noisy, lots of bow.
Left thumb is pressed tightly against string from underneath, next to bow.

p

bow IV extremely close to bridge, very noisy, lots of bow.
Left thumb is pressed tightly against string from underneath, next to bow.

p

III

II

p

pp

bow I extremely close to bridge, very noisy, lots of bow.
Left thumb is pressed tightly against string from underneath, next to bow.

p

these sounds are created by moments of releasing the l.h. thumb from string and then pressing down once again

pp

these sounds are created by moments of releasing the l.h. thumb from string and then pressing down once again

bow I extremely close to bridge, very noisy, lots of bow.
Left thumb is pressed tightly against string from underneath, next to bow.

p

bow IV extremely close to bridge, very noisy, lots of bow.
Left thumb is pressed tightly against string from underneath, next to bow.

p

bow IV extremely close to bridge, very noisy, lots of bow.
Left thumb is pressed tightly against string from underneath, next to bow.

p

bow IV extremely close to bridge, very noisy, lots of bow.
Left thumb is pressed tightly against string from underneath, next to bow.

p

bow IV extremely close to bridge, very noisy, lots of bow.
Left thumb is pressed tightly against string from underneath, next to bow.

p

bow I extremely close to bridge, very noisy, lots of bow.
Left thumb is pressed tightly against string from underneath, next to bow.

→ II

Vln. 1A 

pp these sounds are created by moments of releasing the l.h. thumb from string and then pressing down once again

bow I extremely close to bridge, very noisy, lots of bow.
Left thumb is pressed tightly against string from underneath, next to bow.

Vln. 2A 

these sounds are created by moments of releasing the l.h. thumb from string and then pressing down once again

Vla. A 

p bow I extremely close to bridge, very noisy, lots of bow.
Left thumb is pressed tightly against string from underneath, next to bow.

Vc. A 

pp

Db. A 

S. Vln. 

f

→ I → IV → I

Hp. 

Vln. 1B 

→ II → III

p

Vln. 2B 

→ II → III

p **mf**

move to the D string → II

Vc. B 

pp **p**

Db. B 

III → IV

Vln. 1A

Vln. 2A

Vc. A

Db. A

S. Vln.

Hp.

Vln. 1B

Vln. 2B

Vla. B

Vc. B

Db. B

=152 suddenly faster

Vln. 1A *molto legato, almost a glissando* IV III II I achieve highest position possible
pp *f*

Vln. 2A *molto legato, almost a glissando* IV III II I achieve highest position possible
pp *f*

Bassoon *molto legato, almost a glissando* IV III II I achieve highest position possible
pp *f*

Vc. A *molto legato, almost a glissando* IV III II I achieve highest position possible
pp *f*

Db. A *molto legato, almost a glissando* IV III II I achieve highest position possible
pp

S. Vln. *p* *ff*

Hp. *f* *ff*
E♭ A♯ G♯ D♯ F♯

Vln. 1B *=152 suddenly faster* IV III II I achieve highest position possible
pp *f*

Vln. 2B *molto legato, almost a glissando* IV III II I achieve highest position possible
pp *f*

Vla. B *molto legato, almost a glissando* IV III II I achieve highest position possible
pp *f*

Vc. B *molto legato, almost a glissando* IV III II I achieve highest position possible
pp *f*

Db. B *molto legato, almost a glissando* IV III II I achieve highest position possible
pp *f*