


## NOTATION


The bar lines serve mostly as a means of synchronization, so bar lines and beats never mean an accentuation. The music should flow smoothly.


When the dynamic mark is followed by "- - - -" the dynamic level should be kept as even as possible for the period indicated. However, when marked "pp" or "pp (sempre)" the pp should be considered a general dynamic level, within which the player can make the usual slight microvariations in dynamic.

When vibrato markings are not specified, players can use their usual vibrato. "Molto vibrato" always means a rapid and narrow vibrato, unless otherwise specified. Tremolo should always be as dense as possible.

### General marks

 change very gradually from one sound or one way of playing (etc) to another

 diminuendo al niente

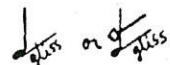
 crescendo da niente

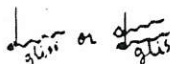
S.V. senza vibrato

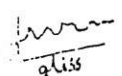
### microintervals:

- † note raised a 1/4 tone (between ♯ and ♯<sup>♯</sup> upwards)
- ‡ note raised a 3/4 tone (between ♯ and ♯<sup>♯</sup> upwards)
- ♮ note lowered a 1/4 tone (between ♯ and ♮ downwards)
- ♭ note lowered a 3/4 tone (between ♮ and ♭ downwards)

For glissandi there are three different notations:

 this glissando should always be played very evenly, without vibrato and accentuations

 glissando with much vibrato

 glissando with artificial harmonics, in which the upper finger is constantly moving and thus creating a rich sound with vividly varying pitches, instead of one gliding pitch

All the glissandi should be started immediately at the beginning of the note value. The pitches within the brackets "(J)" during the glissandi are there to show the approximate speed of the glissandi, and are not to be played with any accentuation or tenuto.

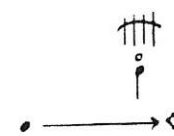
S.P. always estremamente sul ponticello


S.T. sul tasto


N normal (used with S.P. and S.T., otherwise ord.)


play strictly on the bridge


always natural harmonic

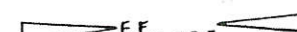
 move gradually from normal to harmonic sound (less and less pressure with the left hand)


 play with light finger pressure (as harmonics)

 add bow pressure to produce a scratching sound, in which the audible pitch is totally replaced by the noise

 as above but move back from noise to tone again

 (E.F.) decrease bow pressure to produce a soft, noisy, windlike murmur

 E.F. decrease bow pressure to produce a soft, noisy, wind-like murmur for as long as E.F. (estramamente flautando) continues, and move then gradually back to normal bow pressure

 E.F. add bow pressure to produce a scratching sound, and decrease it gradually to produce the E.F. sound described above.

When playing long sustained tones the bow changes should always be made imperceptible and independently of the other players. During long slurs which include several long sustained notes a change of note should preferably not coincide with a change of bow.

### The voice

All the passages with voice should be whispered to the microphone, never spoken aloud.

The small vowels written before or after the phonemes are supposed to be pronounced as quickly as possible before/after the principal phonemes.

The text is pronounced as normal English. Some unvoiced consonants, marked "s \_\_\_\_\_", are prolonged. The other parts of these words should be pronounced normally.

## ELECTRONICS

Download the necessary materials and check the up-to-date version of this page at [www.saariaho.org/Nymphea-electronics.html](http://www.saariaho.org/Nymphea-electronics.html)

For general technical notes go to [www.saariaho.org/Electronics-general-notes.html](http://www.saariaho.org/Electronics-general-notes.html)

For solutions to common problems go to [www.saariaho.org/Electronics-common-solutions.html](http://www.saariaho.org/Electronics-common-solutions.html)

### General information

The electronics for this piece can be run with a Max patch including all effects.

Cues in the score must be triggered by one of the performers with a sustain pedal (or by another musician directly on the computer at the mixing desk).

In both rehearsal and performance the sound engineer/musician should read the score and adjust the relative levels of the instruments and electronics on the mixing desk, according to the given context (musical interpretation, equipment, acoustics of the performance space).

### Technical requirements

-Macintosh computer equipped with an external audio interface compatible with Max (cf: [www.cycling74.com](http://www.cycling74.com)), e.g. Motu: [www.motu.com](http://www.motu.com), Digidesign: [www.digidesign.com](http://www.digidesign.com), RME: [www.rme-audio.com](http://www.rme-audio.com)

-Sustain pedal (for Max triggering) connected to the computer through a MIDI keyboard, or through a MIDI interface and a voltage-to-MIDI converting device, e.g. MIDI Solutions' Footswitch controller, see [www.midisolutions.com](http://www.midisolutions.com)

-Microphones for two violins, viola, cello

-Mixer & stereo diffusion (possibly return monitors for the musicians)

### Performance notes

The amount of amplification required naturally depends on the performance space, but it should never cover the acoustic sound of the instruments.

The sound ideal is a clear and rich 'close' sound. The microphones should be placed as close to the instruments as possible.

The general level should be rather loud, but not painfully so.

sostenuto, poco rubato  
3/4  $\text{♩} \approx 40$  5/4

(1) the dynamic level of the second violin should match the other instruments

2/4

3/4

2/4

3/4

5/4

subito  $\text{♩} = 60$

Violins

Violin 2

Alto

Cello

electr. DMP 7

1

2

S.P. sempre legatissimo, espr. (sul D) mp

S.P. → S.T. vibr. mp

gliss

(sempre S.V.) mp

S.T. → S.P. → S.T.

(senza sord.) S.T. Sempre legatissimo, espr. mp

gliss

S.T. → N → S.T. mp

S.T. dolce vibr. → S.V. mf

3- gliss

S.P. sempre legatissimo, espr. (sul D) mp

S.P. → S.T. gliss vibr. → S.V. mp

gliss

S.T. (sempre S.V.) mp

S.V. S.P. sempre legatissimo, espr. mp

S.P. → S.T. S.T. → N → S.T. S.V. vibr. mp

S.T. → S.P.

(\* use the metallic "night sorcino")

9 (Sempre legatissimo)

2/4 tempo I  
(♩ = ~40)

3/4

3/4 tempo II  
(♩ = 60)

3/4

2/4 tempo I

(sempre s.p.)

violins

violin 2

alto

cello

electr.  
DMP7 (2)

The musical score is handwritten and spans four staves: Violins, Violin 2, Alto, and Cello. It begins with a key signature of one sharp (F#) and a common time signature. The first section is in 2/4 time, marked 'tempo I' with a quarter note equal to approximately 40 beats. The second section is in 3/4 time, marked 'tempo II' with a quarter note equal to 60 beats. The third section returns to 2/4 time, marked 'tempo I' and 'sempre s.p.'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (mp, mf, p). Performance instructions include 'vibr' (vibrato), 's.v.' (sul vibrato), 's.T.' (sul tasto), 'gliss' (glissando), 'legatissimo, dolce', and 'N' (natural). The cello part includes '(sul G)' and 'DMP7 (2)'. The alto part includes '(sul G)'. The violin 2 part includes 'N', 'gliss', and '(con vibr.)'. The violin 1 part includes 's.v.', 's.T.', and 'vibr'. The score is written in black ink on a white background.

Handwritten musical score for Violin I, Violin II, Alto, Cello, and Electric Double Bass (DMP7). The score is divided into measures by vertical lines.

**Violin I:** Starts with a treble clef and a key signature of one sharp (F#). The tempo is marked *tempo II* in 6/8 time. Dynamics include *mp*. Performance instructions include *S.P.* (Sordano Piano) and *S.T.* (Sordano Tasto). A dynamic marking of *(mp)* is present in the second measure.

**Violin II:** Starts with a treble clef and a key signature of one sharp. The tempo is marked *tempo I* in 2/4 time. Dynamics include *mf*. Performance instructions include *espr.* (espressivo), *gliss.* (glissando), *S.V.* (Sordano Violino), and *N* (Niente). A dynamic marking of *mp* is present in the second measure. A note in the second measure is marked *8va* (8va). A dynamic marking of *mp* is present in the third measure. Performance instructions include *without accents*, *con vibr.* (con vibrato), and *sempre dolce*.

**Alto:** Starts with a treble clef and a key signature of one sharp. The tempo is marked *tempo II* in 5/8 time. Dynamics include *p* and *mp*. Performance instructions include *S.T.*, *S.P.*, *dolce*, *con vibr.*, and *senza sord.* (senza sordano).

**Cello:** Starts with a bass clef and a key signature of one sharp. The tempo is marked *tempo I* in 2/4 time. Dynamics include *p* and *mp*. Performance instructions include *S.T.*, *S.P.*, *S.V.*, and *senza sord.*

**Electric Double Bass (DMP7):** Starts with a bass clef and a key signature of one sharp. Dynamics include *p* and *mp*. Performance instructions include *S.T.*, *S.P.*, and *S.T.*

Other markings include *senza sord.* (senza sordano) in measures 4, 5, and 6. A circled number **3** is written below the Cello staff in the second measure.

mute all but  
violin 2 (to take  
silently the mutes  
off)

3/4

5/8

2/4

3/4

2/4

24

poco rit. a tempo

violin 1

(senza sord.)

8va

S.V. → vibr.  
S.P. →

S.V. → vibr.  
S.P. →

(S.P.) S.V. → vibr.

S.P. → N

violin 2

N → S.P.

delicato, espr.  
N → S.P.

S.P.

S.P.

alto

(senza sord.)

S.V. → vibr.  
S.P. → S.T.

S.V. → vibr.  
S.P. → S.T.

S.V. → vibr.  
S.P. → S.T.

S.V. → vibr.  
S.P. → S.T.

cello

(senza sord.)

S.V. → vibr.  
S.P. → S.T.

S.V. → vibr.  
S.P. → S.T.

S.V. → vibr.  
S.P. → S.T. (S.T.)

electr.  
DMP7

open the muted (4)

31  $3/4$  accel  $2/4$   $\downarrow = 69$   $5/4$   $2/4$   $3/4$   $2/4$

violin 1 *8va dolce mp*

violin 2 *S.P. tr P*

alto *S.P. gliss. P*

cello *S.T. P*

electr. DMP7 (5) *return = send 1*

*espr. legatissimo sul E mp<sup>3</sup> mp*

*12 10 10 7 7 7 6 5 (quasi rall.) S.T. punta d'arco PP*

*(quasi rall.) PP*

*send 1 → ∅*

con delicatezza

3/1 3/4 5/4 2/1 5/4 3/1

38 N → S.T. Subito ♩ = ♩ (♩ = ~92)

violin 1  
mp 5 flautando 3 p spiccato (S.T.) mp S.P. → S.T. S.P. → S.T. S.P. → S.T. S.P. → S.T. S.P. → S.T.

violin 2  
(S.T.) flautando p mp spiccato PP (S.P.) → S.T. S.P. → S.T. S.P. → S.T. S.P. → S.T. S.P. → S.T.

alto  
S.T. flautando p spiccato N → S.T. S.P. → S.T. S.P. → S.T. S.P. → S.T. S.P. → S.T.

cello  
S.T. flautando S.T. → N pp mp p mp S.T. S.T. S.P. → S.T.

6

elect. DMP7 (5)



45

2/4 poco rit → 3/8 a tempo → 2/4 → 3/8 molto espressivo → 2/4 molto vibr. → 3/8 sempre legatissimo → 1/4

violin 1: mf, p, mf, mp, gliss., mf, mp

violin 2: mf, mf, p, mf, p (sempre)

alto: mf, mf, p, mf, p (sempre)

cello: mf, mf, p, mf, p (sempre)

Annotations: S.P., S.T., N, tr, gliss., sempre legatissimo, (sul D), (S.T.) Sempre leggiero, 7, 5, 3, 3, 7, 6, 3, 6, 3, 3

(\*keep the lower finger (b nature) down while playing the trill)

7

2/4

5/4

2/4

rit. poco - - - - - accelerando - - - - - poco - - - - - a - - - - - poco - - - - -

53

violin 1

violin 2

alto

cello

elect. DMP7 (7)

Handwritten musical score for violin 1, violin 2, alto, and cello. The score is divided into measures by vertical lines. Above the staves, there are various performance instructions and dynamics. For violin 1, these include 'rit. poco', 'N', 'S.P.', 'E.F.', 'tr', 'gloss.', 'mp', 'pp', 'mf', 'f poss.', and 'accelerando'. For violin 2, 'S.T.', 'S.P.', 'N', 'mf', 'f', and '3'. For alto, 'S.T.', 'S.P.', 'N', 'mf', 'f', and '3'. For cello, 'S.T.', 'S.P.', 'N', 'mf', 'f', and '3'. There are also markings for 'S.V.' and 'vibr' (vibrato) in several measures. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

8

3/4                      3/4                      2/4                      3/4

(accel)                      subito lento (♩ = ~40)                      accel                      ♩ = ~69

violin 1 (S.P.) tr  $\frac{3}{4}$  (S.P.) tr (sempre S.P.) poco disperato tr espressivo tr

f poss.                      ff poss.                      f                      f                      f                      mf 5 (II)                      mp

violin 2 f                      3 ff ff                      molto vibr.                      mf 9                      mp                      9                      10

alto N                      S.P.                      S.T.                      S.T.                      S.T.

S.V.                      molto vibr.                      molto vibr.                      S.T.                      S.T.

cello N                      S.P.                      S.T.                      S.T.                      S.T.

S.V.                      vibr                      molto vibr.                      S.T.                      S.T.

mf                      ff                      ff                      mf                      mp                      gliss.                      (mp)

elect. / DMP7 (8)

\* soundas:

Handwritten musical score for Violins, Viola, and Cello. The score is divided into two time signatures: 3/4 and 2/4.

**Violins:**

- Violin 1: Starts with a 3/4 time signature, marked (S.P.) and mp. It features a long note with a hairpin crescendo from mp to mf. The second system is in 2/4 time, marked S.P. and molto vibr. It includes a "very slow bow" instruction and a hairpin crescendo from p to mp. The third system is marked S.T. and sempre espr., with a hairpin crescendo from p to mp.
- Violin 2: Starts with a 3/4 time signature, marked (S.P.) and mp. It features a long note with a hairpin crescendo from mp to mf. The second system is marked S.P. and molto vibr. It includes a "very slow bow" instruction and a hairpin crescendo from p to mp. The third system is marked S.T. and sempre espr., with a hairpin crescendo from p to mp.

**Viola:**

- Marked (S.T.) and sempre dolce flautando. The part consists of a continuous eighth-note pattern with various articulations and dynamics, including mp and p.

**Cello:**

- Marked (S.T.) and sempre dolce flautando. The part consists of a continuous eighth-note pattern with various articulations and dynamics, including mp and p.

**Electronics:**

- Marked elect. 1 DMP 7 and circled 9.

5/8 dolce

2/4

con tenerezza

74

Violins 1: S.T. → S.P. → S.T. → N → S.T. → N → S.T. → N S.T. S.T. → S.P.

Violin 2: S.T. → S.T. → N → S.T. → N → S.T. → N → S.T. → S.P. → S.T.

Alto: sempre Legatissimo, (sounds: very slow bow) S.V. N → S.P. → S.V. → molto *ubr* → S.T. → E.F.

Cello: N → S.P. sempre Legatissimo, very slow bow S.P. → S.T. → S.P. → S.T. → S.P. (8va) (sounds:)

Dynamic markings: p, mp, pp, S.P., S.T., N, *ubr*, E.F., 3, 7, 6, 7, 6, 7, 6, 3.

elect. / DMP7 (9)

10

5/4 2/4

rit ----- poco meno mosso, calmato

82

SP. → S.T. (S.T.) S.T. → N → S.P. → N → S.P.

violin 1

mp p mp p mp gliss (Sul A) (sounds) 5 mp 7 (Sul A)

violin 2

S.P. S.P. → S.T. → N N → S.P. → N → S.P.

mp p mp (Sul D) 3 P (sounds) 3 (Sul G) P 5 mp 7

alto

S.T. → S.P. → N → S.P.

P mp (Sul C) (S.P.) very evenly (sounds) 3 3 (Sul D) (Sul G) 7 6 7 7 5

cello

S.P. → N → S.P.

P mp gliss (S.P.) very evenly (Sul G) 3 3 7 7 5

11

elect. 1  
DMP 7 (10)

3/4      2/4      5/4      2/4      3/4      2/4

(S.P.) very evenly      S.P. → N energico      poco rall. (♩ = ~54)      N → S.P.

violin 1  
 mp      mf      f      mf

violin 2  
 mp      p      vibr.      gliss.

alto  
 mp      p      vibr.

cello  
 mp      p      molto energico      gliss.      tr.

elect. / (11)  
 DMP7

poco rubato

3/4

2/4

a tempo

76

S.P. calmato, very slow bow

S.P.

S.T.

S.P.

gliss.

violini

violin 2

alto

cello

elect. DMP7 (11)

The musical score is written for four instruments: Violin 1, Violin 2, Alto, and Cello. It begins with a key signature of one sharp (F#) and a common time signature of 3/4, which changes to 2/4 later in the piece. The tempo is marked 'poco rubato' and then 'a tempo'. The score includes various performance instructions such as 'S.P.' (Sordano Piano), 'S.T.' (Sordano Tenuto), 'N' (Niente), 'vibr. orz.' (vibrato orz.), and 'vibr. molto'. Dynamics range from piano (p) to forte (f) and mezzo-forte (mf). The score features several trills, slurs, and accents. The Violin 1 part starts with a 'calmato, very slow bow' instruction. The Violin 2 and Alto parts are marked 'grandioso, poco rubato'. The Cello part starts with a forte (f) dynamic and includes trills. The piece concludes with a glissando and a mezzo-forte (mp) dynamic.



*vivace ma con calma*

3/4      2/4      5/4

The score is written for four instruments: violin 1, violin 2, alto, and cello. It is divided into three measures by vertical lines. Above the staves, there are tempo markings: *vivace ma con calma* and time signatures  $3/4$ ,  $2/4$ , and  $5/4$ . The first measure is in  $3/4$  time, the second in  $2/4$ , and the third in  $5/4$ . The score includes various musical notations such as notes, rests, slurs, and trills. Dynamics markings include *mp*, *mf*, *p*, and *f*. Performance instructions include *S.P.* (Sordano Piano), *N* (Nasale), and *tr* (trill). Specific techniques like *sul A*, *sul D*, and *sul G* are noted. The violin 1 part starts with a box containing the number 103. The alto part has a *poco agitato* marking in the second measure. The cello part includes *gliss* markings. The score concludes with a final note in the cello part.

elect. (11)  
DMP7

2/4

3/4 poco accel (♩=60) 2/4  $\text{♩} = \text{♩}$  (♩=120)  
emergético, poco impetuoso

Handwritten musical score for Violins, Violin 2, Alto, and Cello. The score is divided into four measures by vertical bar lines.

- Violins:** Starts with a measure marked "109" and "S.P.". The first measure contains a tremolo and a note with a fermata. The second measure features a glissando with fingerings 10, 12, and 12. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes and a glissando.
- Violin 2:** Starts with a measure marked "6" and "9". The first measure has a tremolo. The second measure has a glissando. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes and a glissando.
- Alto:** Starts with a measure marked "3" and "3". The first measure has a glissando. The second measure has a glissando. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes and a glissando.
- Cello:** Starts with a measure marked "6". The first measure has a glissando. The second measure has a glissando. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes and a glissando.

Performance markings include dynamics (mp, mf, f), articulation (accents), and phrasing (slurs, breath marks). Above the staves, there are markings for "S.P." (Sordina Pedale) and "N" (Nasale) with arrows indicating their application across measures.

elect. / (11)  
DMP7

$\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

poco rit. poco meno mosso

115

violin 1

violin 2

alto

cello

elect. / DMP7 (11)

4/4

2/4 a tempo (♩ = ~120)

S.P. → N

poco rit.

122

Handwritten musical score for Violins, Violin 2, Alto, and Cello. The score is in 4/4 time and marked "a tempo (♩ = ~120)".

- Violins:** Starts with a dynamic of *f* and a *S.P.* (Sordano Pedullini) marking. The music features sustained notes with some vibrato.
- Violin 2:** Features a melodic line with dynamics ranging from *f* to *mp*. It includes fingering numbers (6, 7) and a *S.T.* (Sordano Tognoli) marking.
- Alto:** Features a melodic line with dynamics ranging from *f* to *mp*. It includes fingering numbers (6, 7) and a *S.T.* marking. The phrase "dolce poco rit..." is written above the staff.
- Cello:** Features a bass line with dynamics ranging from *f* to *mf*. It includes a *S.P.* marking.

elect. (11)  
DMP7

129

*poco meno mosso*  $\frac{5}{4}$  *rit. molto* *senza tempo*  $\frac{3}{4}$  *a tempo* (*"poco meno mosso"*)  $\frac{2}{4}$   $\frac{5}{4}$  *dolce* *a tempo primo* ( $\text{♩} \approx 120$ )  $\frac{2}{4}$

*violins* *mp* *pp* *very slow bow* *vibr.* *S.T.* *S.V.* *con vibr.* *N* *6 mp*

*violin 2* *(S.T.)* *mp* *pp* *very slow bow* *vibr.* *S.V.*

*alto* *dolce poco rubato* *S.T.* *S.P.* *molto calmo* *rit. molto* *tr.* *pp* *pp* *mp* *mp* *mp* *mp* *6* *7* *6* *6* *6*

*cello* *S.T.* *vibr.* *S.V.* *very slow bow* *con vibr.* *N* *S.T.* *N* *mp* *mp*

*elect.* *DMP7* *(11)*

Handwritten musical score for five instruments: Violin 1, Violin 2, Alto, Cello, and Electric Double Bass. The score is divided into five measures by vertical bar lines.

**Violin 1:** Starts at measure 136. Features glissando markings (*gliss. dolce*, *gliss. sempre dolce*) and dynamic markings (*p*, *mp*, *p*, *mf*, *p*, *mf*). Includes fingering numbers 3, 6, and 7. Above the staff, a series of arrows indicates bowing directions: N → S.P. → N → S.P. → N → S.P. → N.

**Violin 2:** Features *con vibr.* markings and glissando markings (*gliss. dolce*, *gliss.*). Dynamic markings include *p*, *mp*, *p*, *mf*, *p*, *mf*. Above the staff, bowing directions are indicated: N → S.P. → N → S.P. → N.

**Alto:** Features dynamic markings *p*, *mp*, *p*, *mf*, *p*, *mf*, *p*. Above the staff, bowing directions are indicated: N → S.T., N → S.T., N → S.T., N → S.T., N → S.T.

**Cello:** Features dynamic markings *p*, *mp*, *p*, *mf*, *p*, *mf*, *p*. Above the staff, bowing directions are indicated: S.T., N → S.T., N → S.T., N → S.T., N → S.T.

**Electric Double Bass:** Labeled "elect. DMP# (11)". Features dynamic markings *p*, *mp*, *p*, *mf*, *p*, *mf*, *p*.

143

5/4 N → S.P. 2/4 N → S.P. *ferocissimo* 3/4 *lento* (♩ = ~42), *calando* 2/4 S.P. → S.T. *molto vibr.* → S.V. *molto vibr.* → S.V. *dolce*

violin 1

violin 2

alto

cello

elect. / DMP7 (11)

12

return = send 1

send 1

3/4

4/4

3/4 *più mosso* (♩ = ~60)

5/4

2/4

Handwritten musical score for Violin 1, Violin 2, Alto, and Cello. The score is divided into measures corresponding to the time signatures 3/4, 4/4, 3/4, 5/4, and 2/4. The tempo is marked *più mosso* (♩ = ~60). The score includes various performance instructions such as *molto vibr.*, *gliss.*, *mf*, *mp*, *ff*, and *feroce*. There are also markings for *N* (Normal) and *S.V.* (Sostenuto/Vibrato) effects, with arrows indicating transitions between them. The score is written on five staves, with the first four staves representing the string instruments and the fifth staff representing the electric guitar/DMP7.

Send 1 → ∅  
 elect./ DMP7 (12)

13  
 return = send 3

Send 3 ∅ → 80%



calmandosi poco a poco -----  $\frac{3}{4}$  rallentando -----  $\frac{2}{4}$  poco meno mosso dolce, capriccioso -----  $\frac{3}{4}$

The score is written for five instruments: violin 1, violin 2, alto, cello, and electric guitar. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three sections by vertical dashed lines. The first section is marked 'calmandosi poco a poco' and 'rallentando' with a 3/4 time signature. The second section is marked 'poco meno mosso dolce, capriccioso' with a 2/4 time signature. The third section is marked 'poco accel.' with a 3/4 time signature. The violin parts feature complex rhythmic patterns with fingerings (10, 9) and dynamic markings (ff, mp, p, pp). The alto part includes glissandos and trills. The cello part has glissandos and dynamic markings. The electric guitar part is marked 'send 3 80%' and '(13)'. Performance instructions include 'S.T.' (Sordina) and 'N' (Niente) with arrows indicating their duration. Dynamic markings include ff, mp, p, and pp.

2/4  $\downarrow \approx 60$

5/4

3/4 disperato

2/4

3/4

calando -----

(s.p.)  
vibr.

molto  
vibr.

163

N

S.P.

al tallone

gliss.

gliss.

b

ord.

violin 1

mp

10

ff

mp

violin 2

p

9

10

al tallone

gliss.

ff

(s.p.)  
vibr.

ord.

mf

alto

p

mp

al tallone

gliss.

S.P.

gliss.

gliss.

ord.

f

cello

mp

7

10

al tallone

gliss.

ff

gliss.

ord.

elect. /  
DMP7 (13)

Send 3

100%

Send 3 100%

2/4 a tempo  
tenderly

3/4

2/4

3/4

2/4 feroce

169

Violin 1: *molto vibr.*, *mp*, *mf*, *pp*, *mf*, *f*, *gliss.*, *S.T.*

Violin 2: *mp*, *mf*, *pp*, *mf*, *f*, *gliss.*, *S.T.*

Alto: *mp*, *mf*, *pp*, *mf*, *f*, *gliss.*, *S.T.*

Cello: *vibr.*, *mp*, *tr.*, *vibr. ord.*, *gliss.*, *f*, *S.T.*

Handwritten annotations: *S.P.*, *ord.*, *3*, *6*, *7*, *11*, *7*, *7*, *gliss.*, *S.T.*

Send 3 → ∅  
elect. / DMP7 (13)

Send 3 → 50% → ∅

3/4

2/4 poco meno mosso  
dolce, calmato

3/4

2/4

175

violin 1

violin 2

alto

cello

electr. DMP7 (13)

S.P. → S.P. → S.P. → S.T. → S.P. → S.T.

S.T. → S.P. → S.P. → S.T. → S.P. → S.T.

S.T. → S.P. → S.P. → S.T. → S.P. → S.T.

S.P. → S.P. → S.T. → S.P. → S.P.

ff

ff

ff

f → ff

gliss.

gliss.

gliss.

gliss.

tr

tr

tr

tr

12

5

5

6

6

6

7

6

5

6

Send3 → 70% → ∅

180

accel. poco *(S.T.)* a tempo *agitato* *3/4* *accid.*

*violins*

*violin 2*

*alto*

*cello*

*electr. / DMP 7 (13)*

*f* *fff* *f*

*f* *fff* *f*

*f* *fff* *f*

*f* *fff* *f*

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

*rit.* *N* *S.P.*

9 10 12

14

4/4 poco meno mosso,  
calmanào

3/4

poco rallentando  
pesante, intenso  
poco meno mosso

5/4 calmato

2/4 intenso

185

violin 1

violin 2

alto

cello

S.P. punta d'arco

gliss.

tr

ord.

N al tallone

S.T.

Subito mp

mf

pizz.

arco

sub. mp

mf

gliss.

subito 3 mp

mf

ord.

N

S.T.

mp

mf

gliss.

ord.

N

S.T.

mf

6

5

(15) return = senà 2

electr/  
DMP7 (14)

3/4 *calmato*

rit. 2/4 poco a poco

4/4 *con fuoco* 3/4

$\text{♩} = \sim 104$   
(♩ = -52)

$\text{♩} = \text{♩}$  (♩ = -208)

191

violin 1

violin 2

alto

cello

mp

mf

f

S.T.

tr.

gliss.

(sul A)

(sul D)

(sul G)

N

S.P.

sempre al tallone

elect. / DMP7 (15)

send 2

-20dB

16

return = send 3

5/4 pesante, furioso

3/4

3/4

3/4

3/4

3/4

3/4

meno mosso

a tempo

rit

197

violin 1

violin 2

alto

cello

elect. / DMP 7 (16)

gliss.

f

fff

mf

ff

tutta la forza

S.P.

S.T.

send 3

100%

30%

100%

(send 3)

∅



rit - molto - - - - - lento ( $\text{♩} = \sim 40$ )

$\frac{2}{4}$  sostenuto  
 $\text{♩} = \sim 50$

$\frac{3}{4}$  \* whisper strongly and meaningfully, as if reciting an incantation; accentuate the consonants

207

violin 1 S.T. S.P. P

violin 2 S.T. mf

alto (S.T.) mf S.P. P

cello S.T. S.T. S.P. S.T. S.P. E.F. sempre f mf f pp

voice\* (whispered throughout) mf (sempre) mf

voice\* (whispered throughout) n° w s s s° m s g° n n° a h h n° v° r h° v° h° v° b° the th° s s° s° n

voice\* (whispered throughout) s s° m° r° is s s g° n h n° v° r h° th°

elect./  
DMP7

17

2/1

3/1

2/1

3/1

rit. poco ----- poco meno mosso, espressivo

214

Handwritten musical score for Violin 1, Violin 2, Alto, Cello, and Electric Bass. The score includes vocal lines with lyrics and various performance instructions.

**Violin 1:** *pizz.* *pp*, *arco* *p*, *S.T.*, *gliss.* *mp*, *legatissimo, espr.*

**Violin 2:** *pizz.* *p*, *S.T. arco* *p*, *gliss.* *mp*, *legatissimo, espr.*

**Alto:** *pizz.* *p*, *(pizz, sempre)* *p*, *(p)*, *S.T. arco* *p*, *S.T.* *gliss.* *mp*, *legatissimo, espr.*

**Cello:** *E.F.*, *S.P.*, *(S.T.)*, *(sonas)*, *(sul G)*

**Electric Bass:** *elect./ DMP7 (17)*, *pp*, *mf*

**Vocal Lines:**  
 Violin 1: *h<sup>a</sup> s*  
 Violin 2: *sh s s h<sup>a</sup>*, *t th<sup>e</sup>-r<sup>e</sup> h<sup>a</sup>*, *t<sup>b</sup>m r t h<sup>a</sup>*, *s*, *s*  
 Alto: *th<sup>(e)</sup>*, *th<sup>(e)</sup>*

Other markings include *gliss.*, *mp*, *pp*, *p*, *mf*, *rit. poco*, *poco meno mosso*, *espressivo*, *legatissimo, espr.*, *S.T.*, *arco*, *pizz.*, *(pizz, sempre)*, *(p)*, *(sonas)*, *(sul G)*, *(S.T.)*, *E.F.*, *S.P.*, *pp*, *mf*, *elect./ DMP7 (17)*.

18

4/4

5/4

2/4 dolce

5/4

3/4

2/4

sempre dolce

221

Handwritten musical score for voice and instruments. The score is divided into systems for Violin 1, Violin 2, Alto, and Cello. Each system includes a vocal line with lyrics and a corresponding instrumental line. The music is written in treble clef for the upper parts and bass clef for the lower parts. The key signature is one sharp (F#). The tempo and dynamics are indicated by handwritten notes: *accelerando*, *dolce*, *mp*, *p*, *pp*, *leggiero*, and *legatissimo*. Performance instructions include *S.T.* (Sordina/Tasto), *S.P.* (Sordina/Pedale), *S.V.* (Sordina/Vibrato), *tr* (trill), *gliss.* (glissando), and *vibr.* (vibrato). The score includes various musical notations such as slurs, ties, and articulation marks. The lyrics are: "t s t t e", "sh s h a", "s t s h t s", and "h a".

elect. / DMP7 (19)

3/4 *con delicatessa,*  
*misterioso*

2/4

(\* Leave the lower  
finger on the  
string while trilling)

5/4

3/4

2/4

228

S.P. → S.T.

violin 1

tr (H) gliss. gliss. gliss. 5 3 5

pp mp

violin 2

(N) tr gliss. gliss. 5 3

pp mp

alto

N → S.P. → S.T. → S.P. → S.P. → S.P. → S.P. → S.T.

tr gliss. 5 5 (\* tr (H))

pp

cello

gliss. (\* tr (H))

p mp pp

E.F.

elect. / DMP7 (19)

Sempre misterioso

235

3/4 2/4

Handwritten musical score for Violins, Voice, Violin 2, Alto, and Cello. The score is divided into two systems, each with a 3/4 and a 2/4 time signature. The music includes various dynamics (mp, pp, p, f), articulations (accents, slurs), and performance instructions (S.P., N, tr, gliss.).

**Violins:** Part 1 starts with *mp* and *Sempre misterioso*. Part 2 starts with *pp* and *S.P.* (Soprano Part).

**Voice:** Lyrics include "h<sup>a</sup> nã s p<sup>a</sup>s", "th ere", and "h<sup>a</sup> s".

**Violin 2:** Part 1 starts with *mp* and *Sempre mp*. Part 2 starts with *pp* and *S.P.*

**Alto:** Part 1 starts with *pp* and *S.P.*. Part 2 starts with *pp* and *S.P.*

**Cello:** Part 1 starts with *mp*. Part 2 starts with *pp* and *mp*.

Additional markings include *E.F.* (End of Phrase), *S.T.* (Solo/Tutti), and *N* (Normal).

elect. 1 (20) return = send 2  
 DMP 7

Send 2 → -20 dB

243

4/4 meno mosso,  
ma intenso

3/4

5/4

4/4

3/4

violin 1

N sempre legatissimo S.P. S.P. S.P. S.P. S.P. S.P.

violin 2

sempre legatissimo

N S.P. S.P. S.P. S.P. S.P. S.P.

alto

sempre legatissimo

S.P. S.P. S.P. S.P. S.P. S.P.

cello

N S.P. sempre legatissimo S.P. S.P. S.P. S.P.

elect. / DMP7

(21) return = send 1

send 1

4/4 3/4 2/4 subito leggero, misterioso presto (♩ = ~100-120) 3/4 2/4

249

violin 1

violin 2

alto

cello

elect./ DMP7 (21)

send 1

S.P.

S.T.

tr

N

pp (sempre)

5 6 7 7 7 7 7

6 6 6 6 6 6

5 6 5 5 5

22

5/4

3/4

2/4

3/4

256

senza tempo (~ 15")

Handwritten musical score for four string instruments: Violin 1, Violin 2, Alto, and Cello. The score is divided into five measures by vertical lines.

- Violin 1:** Starts with a tremolo in 5/4 time, then a melodic line in 3/4 time. Includes markings: "N", "S.P. col legno tratto", "8 va", "9", "10", "gliss.", and "PPP".
- Violin 2:** Starts with a tremolo in 5/4 time, then a melodic line in 3/4 time. Includes markings: "S.P. tr", "N", "S.P. col legno tratto", "gliss.", "9", "10", "gliss.", and "PPP".
- Alto:** Starts with a tremolo in 5/4 time, then a melodic line in 3/4 time. Includes markings: "S.T.", "N", "S.P. col legno tratto", "gliss.", "9", and "PPP".
- Cello:** Starts with a tremolo in 5/4 time, then a melodic line in 3/4 time. Includes markings: "S.T.", "N", "S.P. col legno tratto", "S.V.", "gliss.", "gliss.", and "PPP".

All instruments are marked "(sempre pp)" and "PPP". The final measure is marked "senza tempo (~ 15")".

elect. / DMP7 (22)

23



4/4  
lento, sostenuto e dolcissimo

263

The score consists of four staves: Violin 1, Violin 2, Alto, and Cello. Each staff has a treble clef (except for Alto which has a C-clef) and a key signature of one sharp (F#). The tempo is 'lento, sostenuto e dolcissimo'. The score is marked with various dynamics: *pp*, *pppp*, and *pp*. Performance instructions include 'sempre legatissimo', 'sempre simile con legatura', and 'simile (con legatura)'. Technical markings include '8va (sempre)', 'S.T.', 'S.V.', 'vibr.', and 'N'. The notation includes various note values, rests, and dynamic markings across four staves.

electr.  
DMP7 (23)

.....sempre *dolcissimo*.....*legatissimo*.....

268 (8va sempre)

violin 1

violin 2

alto

cello

elect. DMP7 (23)

Handwritten musical score for strings and electric guitar. The score includes staves for violin 1, violin 2, alto, cello, and electric guitar. It features dynamic markings (pppp, pp, p, PPP), performance instructions (vibr., N, S.V., S.T., S.P., gliss.), and technical markings (5, 3, 5, 3, 5). The music is in G major and 4/4 time. The electric guitar part is marked with a DMP7 pickup and a volume of 23.

*espressivo, dolce*      *sempre legatissimo*

vibr. N → s.v. → vibr. → s.v. → N

(8va) 273 *sempre*

*violins*

*violin 2*

*alto*

*cello*

*electr.*  
DMP7 (23)

Handwritten musical score for Violin 1, Violin 2, Alto, Cello, and Electric Double Bass (DMP7). The score is written on five staves and includes various performance instructions and dynamics.

**Violin 1:** Starts with a **Loco** marking and a circled **278**. Dynamics include *pp*, *mp*, and *mf*. Performance instructions include *vibr.*, *S.P.*, *S.V.*, *N*, and *3*.

**Violin 2:** Dynamics include *pp* and *mf*. Performance instructions include *N*, *S.V.*, *vibr.*, and *S.P.*.

**Alto:** Dynamics include *pp* and *mf*. Performance instructions include *N*, *S.V.*, *vibr.*, and *S.P.*.

**Cello:** Dynamics include *pp*, *mp*, and *mf*. Performance instructions include *S.T.*, *S.V.*, *vibr.*, *N*, *S.T.*, and *S.V.*.

**elect. / DMP7 (23):** Located at the bottom left of the page.

*Sempre espressivo*

283

violin 1

violin 2

alto

cello

mf

pp

ppp

S.P. vibr.

N

S.V.

vibr.

S.T.

S.V.

(sul D)

3

electr/  
DMP7 (23)

...espressivo, legatissimo....

Handwritten musical score for Violins, Violin 2, Alto, and Cello. The score includes dynamic markings (PPP, mf, f), performance instructions (vibr. sempre, S.P., S.T.), and fingering numbers (3, 5).

**Violins:** Starts at measure 288. Dynamics: PPP, mf, PPP, f. Performance instructions: S.P., N, S.P., vibr. (sempre), S.T., S.P.

**Violin 2:** Dynamics: mf, PPP, f. Performance instructions: vibr. (sempre), S.P., S.T., S.P.

**Alto:** Dynamics: mf, PPP, f. Performance instructions: S.P., S.T., S.P., S.T., Subito PPP.

**Cello:** Dynamics: mf, PPP, f, Subito PPP. Performance instructions: S.P., vibr. (sempre), S.T., S.P., S.T.

electr. (23)  
DMP7

293

Handwritten musical score for Violin 1, Violin 2, Alto, and Cello. The score is divided into measures with various time signatures: 2/4, 4/4, 2/4 *furioso* (♩ = ~60), 3/4, and 2/4. The score includes dynamic markings such as *Subito PPP*, *ff*, *p*, *fff*, *f*, and *fff*. Performance instructions include *S.T.* (Sordina), *S.P.* (Sordina Pedale), *S.P. (sempre)*, *gliss.*, *disperato*, and *Sul G*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes fingerings (e.g., 7, 9, 10) and bowing techniques like *gliss.* and *disperato*. The key signature changes from two sharps to one sharp and then to one flat.

electr.  
DMP7 (23)

(24) return = send 3

Send 3 → 100%

3/4 sempre con violenza,  
(s.p.) tumultuoso

2/4

5/4

2/4

299

violins

gliss. fff 11 9

(s.p.)

disperato gliss. (p)

mf

violin 2

gliss. fff 9 9 9

(s.p.)

disperato gliss. (p)

mf

alto

gliss. fff 9 11 9 9 11

(s.p.)

disperato gliss. (p)

mf

cello

gliss. (sul G) fff 9 7 5 7

(sul G) gliss. (p)

mf

electr/  
DMP7 (24)

send 3 → ∅

send 3 → 80%



(S.P.)

5/4

3/4 sempre energico

2/4

Handwritten musical score for Violin 1, Violin 2, Alto, and Cello. The score is divided into four measures by vertical bar lines. Above the staves, there are tempo markings: 5/4, 3/4 (sempre energico), and 2/4. The first measure is marked with a box containing the number 305. The score includes various musical notations such as slurs, accents (>), and dynamic markings (fff, fffff, mf, f, ff). Performance instructions include "con ultima forza!" and "gliss.". Fingering numbers (3, 5, 7, 9, 10, 11) are written below notes. The bottom of the score features a diagram with arrows and labels: "electr. DMP7 (24) send 3", "send 3", "100%", and a circled number "25".

electr. DMP7 (24)

send 3

send 3

100%

25

3/1

3/1

3/1

2/1

3/1 a tempo, calmo

2/1

furioso

311 S.P. → S.T.

violin 1  
 ff mp  
 (sul D, A) gliss. 5 7 9  
 (sul G, D)

violin 2  
 ff mp  
 (sul G, D) gliss. 3 7 9

alto  
 ff mp  
 gliss. 7 3 3 5 7 9  
 tr.

cello  
 ff mp  
 gliss. 7 3 5 7 10  
 (sul C, G) molto vibr.

8va S.T. b  
 PPP subito f  
 S.P. >> gliss. >

8va S.T. d  
 PPP subito f  
 S.P. >> gliss. >

S.T. PPP subito f  
 S.P. >> gliss. >

electr/  
DMP7 (25)

26  
return = send 3

5/4 calmo

furioso 3/4 calmo

3/4

furioso 2/4 poco agitate

3/4

disperato

8va  
S.T. 317

violin 1

8va  
S.T.

violin 2

8va  
S.T.

alto

cello

S.T.

8va

electr. DMP7 (26)

pp Subito f p Subito ff mp mf Subito ff f

pp Subito f p Subito ff mp mf Subito ff f

pp Subito f p Subito ff mp mf Subito ff f

p Subito ff mp mf Subito ff f

gliss. gliss. gliss. gliss. gliss. gliss.

10 10 10 9 9 9 9 7 7 6

3 7 7 6 5

7 6 6 6 6 5 5

(Loco)

7 7 6

6 6 5

7 6 6 6 6 5 5

Send 3 → 80% → ∅

Send 3 → 80% → ∅

2/4

con violenza

3/4

2/4

3/4

(♩ = ♩) (♩ = ~40)

323

violins

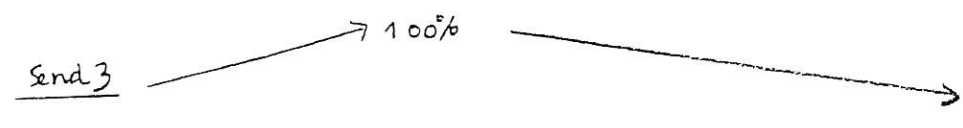
violin 2

alto

cello

electr. DMP7 (26)

Handwritten musical score for Violins, Violin 2, Alto, and Cello. The score is divided into four measures. Above the staves are dynamic markings: *ff*, *fff*, and *ff (sul A)*. Performance instructions include *S.P.* (Sordano Piano) and *S.T.* (Sordano Tenore) with arrows indicating transitions. *gliss.* (glissando) markings are present above several notes. Fingering numbers (7, 6, 5) are written below notes. The tempo is marked *con violenza*. A tempo change from 2/4 to 3/4 is indicated at the beginning, and back to 2/4 later. A tempo marking  $(\text{♩} = \text{♩}) (\text{♩} = \sim 40)$  is at the top right.



(27) (return = send 3)

2/4 3 (♩ = 54)

5/4

2/4

3/4

329

violin 1 (S.T.)  
 molto vibrato  
 p.  
 gliss.  
 dolce  
 tr  
 S.T. → S.P. → N

violin 2  
 sempre S.T.  
 f  
 gliss.  
 mf  
 gliss.  
 mf  
 gliss.  
 mp  
 gliss.  
 p  
 (sul G)

S.P. → S.T. (sempre)

alto  
 ff  
 gliss.  
 f  
 gliss.  
 mf  
 gliss.  
 mf  
 gliss.  
 mp  
 gliss.  
 p  
 (S.T.)  
 (sul G)  
 (sul C)  
 S.T. → S.P.

cello  
 S.T. (sempre)  
 f  
 gliss.  
 f  
 gliss.  
 mf  
 gliss.  
 mf  
 gliss.  
 p  
 (S.T.)  
 (sul G)  
 S.T. → S.P.  
 arco → arco + col legno tratto

electr. DMP7 (27)

28

2/4 ♩ = ~50

5/4

espressivo, poco rubato

335

violini

Violin 1 staff with notes, dynamics (mp), and performance markings (6, 3, 3, gliss., gliss.).

S.P. → S.P. arco → arco col legno tratto

violini 2

Violin 2 staff with notes, dynamics (p), and performance markings (gliss., (d), (b), (d), (d)).

S.P. arco → arco col legno tratto

alto

Alto staff with notes, dynamics (p), and performance markings (gliss., (d), (d), (d), (d), (d)).

arco col legno tratto (sempre) E.F.

cello

Cello staff with notes, dynamics (p), and performance markings (gliss., #d, (sempre sul G), #d, #d, #d, #d, #d).

elect. DMP7 (28)

2/1 dolce, espressivo

5/4

2/1

341

violin 1  
mp  
(S.P.)  
E.F.  
(sempre arco + col legno tratto)

violin 2  
p  
(sul G, D)  
(S.P.)  
E.F.  
(sempre arco + col legno tratto)

alto  
p  
(sul C, G)  
(S.P.)  
E.F.  
(sempre arco + col legno tratto)

cello  
p  
(S.P.)  
E.F.  
(sempre arco + col legno tratto)

electr.  
DMP7 (28)

$\frac{3}{4}$  meno mosso

$\frac{3}{4}$

$\frac{2}{4}$  a tempo, dolce

347

violin 1

violin 2

alto

cello

elect. DMP7 (28)

mp

10

12

(sul E)

tr

(S.P.)

E.F.

arco + col L.t.

S.P.

N

S.P.

E.F.

(sul D, A)

(sul A)

gliss.

(sul G, D)

(S.P.)

E.F.

arco + col L.t.

arco

tr

gliss.

(sul G, D)

(sul C, G)

(S.P.)

E.F.

arco + col L.t.

arco

gliss.

(sul G, D)

(sul P, A)

(I)

(sul G, D)

(S.P.)

(sempre S.P.)

(sounds  $\frac{+ + +}{\text{tr}}$ )

E.F.

gliss.

Send 1

29 return = send 1



352

3/4 poco meno mosso, dolce 5/4

Handwritten musical score for Violin 1, Violin 2, Alto, and Cello. The score includes various performance instructions such as *mp*, *p*, *gliss.*, *punta d'arco*, *S.T.*, *S.P.*, *N*, *(sul G)*, *(sul G, D)*, *(sul A)*, *(sul C)*, and *(sounds =)*. It also features dynamic markings like *6*, *5*, *3*, *7*, and *5*.

electr/  
DMP7

Send 1 → -15 dB

30

return = send 1

Handwritten musical score for Violins, Violin 2, Alto, Cello, and Electro. The score is divided into three time signature sections: 2/1, 5/4, and 2/1.

**Violins:** Starts at measure 357. The first section is in 2/1 time with dynamics *mp*. The second section is in 5/4 time, marked *poco rubato dolce, calmato*. The third section is in 2/1 time, marked *a tempo*. The score includes various articulations such as *S.T.* (Sordina/Tasto), *N* (Nasale), and *S.P.* (Sordina/Pedale). The dynamics range from *mp* to *poco sf*.

**Violin 2:** Starts at measure 10. The first section is in 2/1 time with dynamics *P*. The second section is in 5/4 time with dynamics *PP*. The third section is in 2/1 time with dynamics *PP*.

**Alto:** Starts at measure 10. The first section is in 2/1 time with dynamics *P*. The second section is in 5/4 time with dynamics *PP*. The third section is in 2/1 time with dynamics *poco sf*.

**Cello:** Starts at measure 10. The first section is in 2/1 time with dynamics *P*. The second section is in 5/4 time with dynamics *PP*. The third section is in 2/1 time with dynamics *poco sf*.

**Electro:** Labeled *electro DMP7 (30)*. It features a *send 1* line with arrows pointing to the right.

3/1

(\* whisper slowly but naturally)

2/1

363

violin 1 *con sord. (normal)*

violin 2 (s.v.) s.p. *pp*

voice\* *p* Now summer is gone And might never h\_\_\_\_\_ have been. (exhale)

alto voice\* *p* Now s\_\_\_\_\_ ummer is\_\_\_\_\_ gone And might never have been . In the s\_\_\_\_\_ sunshine it's\_\_\_\_\_

cello *mp* *dolcissimo* *s.p.* *tr* *precisely, without accents* *mp* *pp* *mp*

elect./ DMP7 (31)

367 S.V. S.P.

violin 1  
pp  
summer is gone It all came to pass, all fell into my hands

voice  
(sempre p)

violin 2

voice  
It all came to pass All fell into

(sempre p)

alto  
warm. But there has to be more.  $\rightarrow$  con sord. (normal)

voice  
(sempre p)

cello  
N  
tr  
S.P.  
10 10 10 10 10  
p mf p mf mp

elect. (31)  
DMP7

2/1

3/1

3/1

371 S.P. *pp*

violins

voice Like a five-petalled leaf, But there has to be more.

violin 2

voice my *(p)* ands Like a five-petalled leaf *(exhale)*

alto *(con sord.)* S.T. 10 5 *mf* *p*

cello S.P. N S.T. *mp* *mf* *pp* *mf* *p* *mp* *sempre dolce* S.T. 9 10 10

electr. 1 (32) return = send 1

send 1 → ∅ (33)

3/4

3/4

2/4 rit.

3/4 molto

2/4 lento, calmato (♩ = 40)  
poco rubato et.....

375

violin 1 (con sord.) S.T. S.V. mp voice PP

violin 2 (con sord.) S.T. S.V. mp voice PP

alto S.T. S.V. mp voice PP

cello S.T. S.P. tr (b=)

electr. DMP7 (33)

34 (return = send 1)

Send 1

Nothing evil was lost Nothing good was in vain, All ablaze with clear light  
(sempre p)

Life gathered me up Safe under it's wing, My luck always held

Not a leaf was burnt up, Not a twig ever snapped... Clean as glass is the day, But there has to be more.

Legatissimo

pp mp pp mp pp mp

....dolce.....

5/4

2/4

(3/4)

senza tempo, rubato, dolce

~6"

Handwritten musical score for Violins, Viola, and Cello. The score is divided into four systems. The first system is marked with a box containing the number 380. The instruments are labeled on the left: violins, violin 2, alto, and cello. The music includes various notes, rests, and dynamic markings such as *p* (piano) and *legatissimo*. Performance instructions include *senza tempo, rubato, dolce* and *~5"*. Technical markings include *S.T.* (Sordina/Tasto), *tr* (trillo), and *S.P.* (Sordina/Pedale). The cello part includes the instruction *molto vibr.* and *(Sul D)*. The score concludes with a double bar line and a dashed line indicating the end of the section.

elect/DMP7 (35)

(36) (return=send1)

send1

-15 dB

(\* don't lift the lower finger

~ 6"                      ~ 8"                      ~ 9"                      ~ 10" (at least)

vidins *S.P.* *tr* *b♭: (♯)*

violin 2 *S.P.* *tr* *♯: (♯)*

alto *S.P.* *tr* *b♭: (♯)*

cello *S.V.* *(S.T.)* *molto vibr.* *tr. (♯)* *gliss.* *S.T.* *S.P.* *gliss.* *(♯)* *(♯)*

electr. DMP7 (36) *change return = send 3*

*Send 3* → 60% → 20% → ∅

The musical score consists of five staves: Violins (two parts), Alto, Cello, and Electric Double Bass (DMP7). The Violin parts feature tremolos and trills, with specific fingering and bowing instructions. The Cello part includes a 'molto vibr.' section, trills, and glissandos. The Electric Double Bass part has a mixing diagram below it showing a 'Send 3' signal being split into 60% and 20% paths, with a final path to a symbol (∅). The score is marked with 'S.P.' (Sordano Performance) and 'S.T.' (Sordano Technique) throughout.

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