

Virus

2018.12.

Program Note

Viruses are grouped on the basis of size and shape, chemical composition and structure of the genome, and mode of replication. The shape of different viruses has been at the source of the formal organization of the piece. The main section and variation follows any of these shape and geometrical organization.

There are a great number of noises, and techniques creating different type of noises. Noises also have different shape and meaning which is personified by specific playing technique on both the string and flute.

In order to create those noises, the piece is also originated from the Chinese dualism philosophy, Xu and Shi (虚, 实), each represented by noise and pitches. Xu is played by mute sound on string and airy on the flute, and Shi is regular pitches. The combination of those techniques renders the piece a mixture of ancient Chinese philosophical conception and a modern connotation.

Instrumentation

Flute

Violin I

Violin II

Viola

Cello

Flute

Violin II

Viola

Violin I

Cello

Abbreviations and symbols



: Change very gradually from one sound or way of playing to another.

Flute



: Flutter tongue.



: Aeolian sounds, air sound with definite pitch.



: Air only.



: Pizz. It is also called tongue-stops.



: Key-noise.

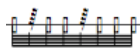


: Key-noise with pitch.



: Slap tongue with key-noise.

Strings



: Scratching the string heavy by bow pressing.



: Mute the string by touching slightly on left hand.

Virus

for string quartet

Violin I
Tempo: $c \approx 100$
Dynamics: f , sfz , p , mf , pp , sfz , mf , mf
Techniques: pizz., arco, pizz., pizz. arco

Violin II
Dynamics: f , pp , mf , f , pp , mf
Techniques: f.p. mute, pizz., arco

Viola
Dynamics: f , sfz , mf , pp , mf , pp
Techniques: pizz., arco, pizz., arco

Cello
Dynamics: f , pp , sfz , pp , fpp
Techniques: pizz., arco, pizz., arco

Vln. I
Dynamics: f , mf , sfz , pp , mf , f , mp , mf , p , p , mf , p
Techniques: ORD., pizz., f.p. mute, arco, f.p. ord. arco, pizz., arco, f.p. mute, pizz. arco

Vln. II
Dynamics: f , mf , sfz , pp , mf , pp , sfz , pp , mp , mf , p
Techniques: ORD., pizz., f.p. mute, arco, pizz., arco, III IV, pizz., arco

Vla.
Dynamics: f , pp , mf , f , pp , mp , mf
Techniques: ORD., f.p. mute, pizz., arco

V.c.
Dynamics: f , pp , p , pp , sfz , pp
Techniques: f.p. ord., f.p. mute, pizz., arco

[illegible]

12

Vln. I

pizz. arco

mf

pp

mf

arco

sfz

mf

Vln. II

sfz

pp

sfz

pp

mp

pp

Vla.

pp

mp

f

V.c.

sfz

pp

f

sfz

14

Vln. I

f

mf

f

f

fffpp

mfpp

mf

p

mf

pp

mf

pp

Vln. II

f

mf

mf

fpp

f

mf

ff

pp

mfpp

pp

mf

pp

Vla.

f

mf

(mf)

f

f

mf

ff

mf

p

mf

p

V.c.

arco

pizz.

arco

f

sfz

mfpp

f

mf

ff

pp

mfpp

mf

ORD.

ORD.

f.p. mute

pizz.

pizz.

arco

This musical score is for a string quartet, featuring Violins I and II, Viola, and Violoncello (V.c.). The score is written in 3/8 time and includes various musical notations such as dynamics (p, mp, f, pp, mf, sfz), articulation (pizz., arco), and performance instructions (c.l.b., pc.l.t.). The score is divided into measures, with measure numbers 22 and 23 visible. The Violin I part includes a section marked 'c.l.b.' and 'pc.l.t.' with a 5-measure rest. The Viola part includes a section marked 'mf' and 'pp'. The Violoncello part includes a section marked 'sfz' and 'pp'. The score is presented in a clean, professional layout with clear notation and dynamic markings.

Vln. I

Vln. II

Vla.

V.c.

Violin I (Vln. I) and Violin II (Vln. II) parts are in 4/8 time. Viola (Vla.) and Violoncello (V.c.) parts are in 12/8 time. The score includes various musical notations such as pizzicato (pizz.), arco, fortissimo (f), piano (p), mezzo-forte (mf), mezzo-piano (mp), and fortissimo-pianissimo (fpp). It also features dynamic markings like *mf*, *pp*, *f*, *ppp*, and *mp*, as well as articulation marks like accents and slurs. The Viola and Violoncello parts include a section marked "ORD." (Ordine) and a section marked "f.p. mute". The Violoncello part includes a section marked "f.p. mute". The score is divided into measures 29, 30, 31, and 32, with a repeat sign at the end of measure 32.

Violin I (Vln. I) and Violin II (Vln. II) parts are written in treble clef. Viola (Vla.) is in alto clef, and Violoncello (V.c.) is in bass clef. The score includes various musical notations such as dynamics (sf, ff, pp, f, mf, p, mp), articulation (pizz., arco), and performance instructions (c.l.b., c.l.t.).

Violin I

Violin II

Viola

Violoncello

37

Vln. I

pizz. arco

sfz *mp* *f*

p *p*

mf *mp*

f *pp* *mf*

Vln. II

pp

mf

pp *sfz* *f* *mf*

p

Vla.

arco pizz.

pp *sfz*

pp *mf* *pp*

V.c.

pizz.

sfz *mf*

pp

f *pp* *sfz* *pp*

III

I II IV

40

Vln. I

pizz. arco c.l.t.

sfz *mf* *mf* *f*

p *p*

mf *mf* *sfz*

Vln. II

p

mf *pp*

mf *p* *p*

pp

Vla.

pizz. arco c.l.t.

mf *pp* *mf*

mf *pp* *mf* *pp*

V.c.

pizz. c.l.t.

f *mf*

sfz *pp*

3

arco

Vln. I

42

f *f* *mp* *pp*

pizz. arco

III IV

ORD.

arco SP

Vln. II

f *mp* *f* *mp* *mf* *pp* *fpp*

pizz. arco

Vla.

f *mf* *sfz* *f* *f* *pp*

c.l.t. 3 pizz.

V.c.

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

pizz. arco 3 pizz. arco 3 pizz.

45

Vln. I

f *mp* *mf* *f* *sfz* *sfz* *f* *pp*

pizz. arco

Vln. II

f *pp* *mf* *f* *sfz* *pp* *sfz* *pp*

arco 6 pizz. arco

Vla.

f *pp* *f* *pp*

3

V.c.

f *mf* *f* *fpp* *mf* *sfz* *mf*

III IV pizz. arco

Violin I (Vln. I): Measures 48-51. Starts with a forte (f) dynamic, followed by mezzo-forte (mf), then piano (p), and ends with mezzo-forte (mf) and sforzando (sfz). Includes pizzicato (pizz.) and triplets.

Violin II (Vln. II): Measures 48-51. Starts with sforzando (sfz), followed by mezzo-forte (mf), piano (p), and ends with mezzo-forte (mf) and mezzo-forte (mf). Includes pizzicato (pizz.) and arco.

Viola (Vla.): Measures 48-51. Starts with forte (f), followed by piano (pp), then forte (f), mezzo-forte (mf), and ends with mezzo-forte (mf). Includes pizzicato (pizz.) and arco.

Violoncello (V.c.): Measures 48-51. Starts with forte (f), mezzo-piano (mp), then forte (f), mezzo-forte (mf), and ends with forte (f) and sforzando (sfz). Includes pizzicato (pizz.) and arco.

Violin I (Vln. I): Measures 51-54. Starts with mezzo-forte (mf), sforzando (sfz), then mezzo-forte (mf), piano (p), and ends with mezzo-forte (mf) and piano (p). Includes arco, pizzicato (pizz.), and c.l.t.

Violin II (Vln. II): Measures 51-54. Starts with piano (p), mezzo-forte (mf), fortissimo (ff), mezzo-piano (mp), mezzo-forte (mf), piano (pp), forte (f), and ends with piano (pp). Includes arco, c.l.t., and c.l.b.

Viola (Vla.): Measures 51-54. Starts with mezzo-forte (mf), forte (f), mezzo-forte (mf), piano (pp), mezzo-forte (mf), piano (pp), sforzando (sfz), and ends with piano (pp). Includes arco, c.l.t., and pizzicato (pizz.).

Violoncello (V.c.): Measures 51-54. Starts with mezzo-forte (mf), piano (pp), then forte (f), piano (p), forte (f), mezzo-piano (mp), mezzo-forte (mf), and ends with sforzando (sfz). Includes arco, pizzicato (pizz.), and pizzicato IV (pizz. IV).

12

58

Vln. I

pizz. (pizz.)

sfmf

p

f

ff

p

mf

f

mf

mf

sfz

Vln. II

arco behind bridge

pp < *mf*

pp

f

mf

pp

Vla.

mf

p

f

pp

sfz

mf

sfz

pp

mf

V.c.

ff

mf

pp

mf

pp

f

61

Vln. I

arco ORD.

fpp

f

sfz

f

sfz

mf

Vln. II

ORD.

III arco IV

pizz.

arco

f

mf

f

pp

mf

pp

Vla.

f

mf

p

f

p

f

p

V.c.

arco

pizz.

arco

f

mf

pp

f

sfz

mf

f

pp

63

Vln. I

mf *pp* *f* *pp*

p *p*

Vln. II

mf *ff* *mf* *pp*

p

Vla.

mf *pp* *mf*

p

V.c.

sfz *f* *mf* *sfz*

pizz. *arco* *pizz.* *pizz.*

c.l.b.

3 *5*

65

Vln. I

f *pp* *f*

III *IV* *I*

Vln. II

f *mf* *sfz* *p* *mp* *p*

pizz. *arco* *pizz.* *arco*

Vla.

sfz *pp* *mf* *mp*

pizz. *arco* *pizz.*

V.c.

pp *f* *pp*

p *p*

II *III* *IV*

3 *5*

Vln. I

Vln. II

Vla.

V.c

Vln. I

Vln. II

Vla.

V.c

Violins I and II, Viola, and Violoncello parts, measures 74-76. The score is in 4/8 time and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *f* to *pp*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), *c.l.t.* (col legno), and *SP* (sordina).

Violins I (Vln. I): Measures 74-76. Dynamics: *f*, *sfz*, *pp*, *sfz*, *mf*, *p*, *pp*, *fpp*, *mf*, *pp*.

Violins II (Vln. II): Measures 74-76. Dynamics: *f*, *mf*, *p*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *sfz*, *sfz*.

Viola (Vla.): Measures 74-76. Dynamics: *f*, *sfz*, *mf*, *pp*, *mf*, *pp*, *sfz*, *mf*, *sfz*, *mp*, *sfz*, *mf*, *pp*.

Violoncello (V.c.): Measures 74-76. Dynamics: *f*, *pp*, *mf*, *pp*, *mfpp*, *sfz*, *mf*, *sfz*, *mf*.

The musical score consists of four staves, each representing a different instrument:

- Vln. I**: Violin I part, starting at measure 77. It features dynamic markings such as *f*, *mfpp*, *f*, *mp*, *f*, *sffz*, *f*, *mp*, and *pp*. Performance instructions include "f.p. mute", "ORD.", "pizz.", "arco", and "pizz.". A section change from 5/8 to 3/8 time is indicated.
- Vln. II**: Violin II part, also starting at measure 77. Dynamic markings include *f*, *mf*, *mfpp*, *mf*, *sffz*, *f*, *pp*, *sffz*, *f*, *mf*, and *pp*. Instructions include "O.P.", "c.l.t.", "arco", "pizz.", and "ORD.". A section change from 3/8 to 5/8 time is indicated.
- Vla.**: Viola part, starting at measure 77. Dynamic markings include *f*, *mf*, *(mf)*, *pp*, *f*, *mf*, *pp*, *mf*, *mp*, and *sffz*. Instructions include "pizz.", "c.l.t.", "arco", "ORD. pizz.", and "arco". A section change from 5/8 to 3/8 time is indicated.
- V.c**: Violoncello part, starting at measure 77. Dynamic markings include *f*, *mf*, *pp*, *f*, *p*, *mf*, *sffz*, *f*, and *pp*. Instructions include "pizz.", "f.p. mute", "f.p. ord.", "ORD. arco", and "pizz.". A section change from 3/8 to 5/8 time is indicated.

Violins I and II, Viola, and Violoncello score. The score is in 3/8 time and consists of four measures. The first measure has a tempo marking of 80. The second measure has a key signature change to one flat. The third measure has a key signature change to two flats. The fourth measure has a key signature change to one flat. The score includes various dynamics (fp, f, pp, mf, sfz, p, mp, sfz, pp, mf, (mf), pp, sfz, mf, f, sfz, mf, pp, sfz, pp, sfz, mp, sfz, mp, pp, f, mf, p, mf, pp, sfz, mp) and articulations (pizz., arco, c.l.t., III, 8va -1, 5, 3). The score is for Violins I, Violins II, Viola, and Violoncello.

83

Vln. I

c.l.t. arco

pizz. 8va-

mf pp mp mf p sfz mf pp

Vln. II

pizz. 8va- c.l.t. arco

sfz mf pp mf sfz p

Vla.

c.l.t. pizz. arco

mf sfz mf pp mf mp pp sfz f mp pp

V.c.

pizz. arco

mf pp mf pp mf f fpp

86

Vln. I

III IV pizz.

mf sfz mf f mf sfz f mp

Vln. II

arco pizz. III IV

(mf) pp f mf pp f mp

Vla.

mfpp (p) mf f mp

V.c.

pizz. arco

mf (mf) pp mf pp

88

Vln. I

Vln. II

Vla.

V.c.

ff *f* *sfz* *pizz.* *arco* *p* *mf* *f* *3*

ff *pp* *mp* *f* *f* *mp* *p*

ff *f* *sfz* *pp* *mf* *pp* *f.p. mute* *f.p. ord.* *3*

ff *pp* *mp* *p* *sfz* *f* *3* *pizz.* *arco* *III* *IV*

90

Vln. I

Vln. II

Vla.

V.c.

ORD. *f* *3* *sfz* *mf* *pizz.* *arco* *sfz* *pp* *p*

ORD. *f* *pp* *f* *sfz* *pizz.* *arco* *mp* *sfz* *p*

ORD. *f* *3* *sfz* *mf* *pp* *pizz.* *arco* *pp* *(pp)*

ORD. *f* *pp* *f* *sfz* *pizz.* *arco* *p* *sfz*

92

Vln. I

arco

f

f *mf*

pizz.

f *pp* *mf* *p*

Vln. II

mf *pp* *f* *pp*

f *mp* *sfz* *pp* *mf*

pizz. arco

p

Vla.

pp

fpp

sfz *sfz* *pp*

(pizz) arco

p

V.c.

pizz.

arco

f *p* *f* *pp*

94

Vln. I

f *mf*

p *mf*

pizz.

arco

ORD.

f *pp*

Vln. II

f *mf* *mf*

sfz *pp*

ORD.

fpp *f* *mf* *sfz* *mf*

pizz.

Vla.

f *pp*

p

(ORD)

f *pp*

ORD.

f *f* *sfz* *pp*

pizz.

V.c.

fpp

ORD.

pizz.

f *mf*

ORD.

fpp *fpp*

20

97

Vln. I

pizz.

sfz

f

p

III
IV

3

pizz.

sfz

pp

sfz

pizz.

arco

sfz

p

mp

Vln. II

pp

sfz

f

pp

sfz

f

c.l.t.

pizz.

3

f

mp

pp

Vla.

mp

f

pp

mp

III
IV

3

arco

pizz.

sfz

pp

mf

arco

V.c.

fpp

sfz

f

sfz

pp

mf

pp

pizz.

arco

III
IV

3

pizz.

arco

pizz.

3

mf

pp

100

Vln. I

f *mp* *f* *mf* *pp* *mf* *p*

Vln. II

sf *mf* *mf* *f* *mp* *sfz* *p*

Vla.

pp *mf* *f* *sfz* *mf* *pp*

V.c.

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

22
108

108

Vln. I

Vln. II

Vla.

V.c.

p

f

pp

f

ff

ffpp

fpp

f

piu f

f

rit.

SP

f.p. ord.

ORD.

SP

f.p. ord.

ORD.

b.p.5/5

b.p.1/5

b.p.5/5

b.p. ord.

b.p.3/5

II

111

Vln. I

sfz

fp

pizz.

Vln. II

sfz

mf

pizz.

Vla.

sfz

mf

pizz.

V.c

sfz

mf

enter imperceivable

ppp

Tranquillo = c. 64

Tranquillo ♩ = c. 64

114

Vln. I

Vln. II

Vla.

V.c.

b.p. ord.

pppp

ff

ppp

119

Vln. I

sfz *f*

121

pizz.

sfz

arco

f *sfz*

ORD.

f

Vln. II

sfpp

f *pp* *f*

ORD.

Vla.

sfz *f*

pizz.

sfz

arco

ORD.

f *sfzpp*

V.c.

sfz

pizz.

sfz

arco

f

123

Vln. I

sfz *mp* *f*

6

f *ff*

Vln. II

f *sfz*

fpp

Vla.

sfz *mp* *f*

f

V.c.

f

127

Vln. I

ff

pizz.

sfz

f

Vln. II

f

pizz.

sfz

Vla.

V.c.

f

pizz.

sfz

arco

mf

pizz.

132

136

Vln. I

mf

pizz.

Vln. II

mf

Vla.

mf

pizz.

pp

sfz

V.c.

mf

pizz.

ppp

f

arco

f

arco

SP

arco

SP

f

pp

arco

SP

f

142

Vln. I *f* *mf* *pizz.* c.l.b. 3

Vln. II

Vla. *sfz* *mp* *f* *mf* *pizz.* 6 3

V.c. *sfz* *mp* *f* *mf* *pizz.*

146

Vln. I *sfz* *pizz.* 3

Vln. II *mf* *sfz* *pizz.* 3

Vla. *f* *arco* *SP* *mf* *sfz* *pizz.* 3

V.c. *f* *arco* *SP* *mf* 3 *> pp*

150

Vln. I *p* *mf* *mf* *f* 5

Vln. II *f* *mf* *f* 5

Vla.

V.c. *sfz* *mp* *f* 5

154

Vln. I

Vln. II

Vla.

V.c

FP. ord.

ff

FP. ord.

ff

5

7

157

Vln. I

Vln. II

Vla.

V.c

f

mf

f

mp

sfz

f

sfz

mf

f

159

Vln. I

Vln. II

Vla.

V.c

f

sfz

mp

f

f

sfz

sfz

mp

f

162

Vln. I

Vln. II

Vla.

V.c.

$\text{♩} = \text{c. } 80$

165

Vln. I

Vln. II

Vla.

V.c.

168

Vln. I

Vln. II

Vla.

V.c.

b.p.2/5 pizz. > arco pizz. arco pizz. c.l.b arco
 MSP f.p. mute f.p. ord. f.p. mute f.p. ord. arco
 SP III MSP ORD. f.p. mute pizz. f.p. ord. arco
 ff ppp fpp fpp sfz fpp sfz fp f
 c.l.b pizz. c.l.b arco arco pizz. pizz.
 c.l.b pizz. c.l.b pizz. c.l.t c.l.b ppp
 pizz. highest note arco pizz. arco c.l.b ppp
 ff pp sfz pp mf sfz fp f mf
 c.l.b pizz. c.l.b arco III pizz. c.l.b ppp
 ff sfz mf fpp sfzpp sfz

Violins I and II, Viola, and Violoncello, measures 173-175. The score includes dynamic markings (mf, ff, pp, sfz, f), articulation (pizz., arco), and performance instructions (c.l.b., FP. mute).

176

Vln. I

pizz. *mf* *sfz* *fpp* *sfz* *f* *c.l.b.*

Vln. II

pizz. *mf* *arco* *c.l.b.* *f* *pizz.* *mp* *c.l.b.* *sfz* *sfz* *pp* *mf* *c.l.b.*

Vla.

pizz. *mf* *arco* *pizz.* *c.l.b.* *mp* *sfz* *mp* *pizz.* *c.l.b.* *sfz* *p*

V.c.

pizz. *mf* *mp* *sfz* *mfpp* *fpp* *f* *mf* *b.p.5/5* *c.l.b.* *pizz.* *sfz* *p* *mp* *arco*

179

Vln. I

pizz. *c.l.b.* *arco* *pizz.* *c.l.b.* *sfz* *f* *pp* *sfz* *f* *p* *mf* *fp* *MSP*

Vln. II

c.l.b. *f* *Piu* *f* *6* *3* *fp* *sfz* *mf* *fp* *MSP*

Vla.

arco *pizz.* *mf* *pp* *arco* *pizz.* *c.l.b.* *sfz* *mf*

V.c.

pizz. *mf* *3* *pizz.*

182

Vln. I

c.l.b. pizz. c.l.b. pizz. c.l.b. pizz.

mf sfz mf ppp mf sfz mp sfz

Vln. II

c.l.b. arco pizz. pizz. c.l.b. pizz. c.l.b.

f pp mf sfz pp sfz mp sfz mp

Vla.

c.l.b. c.l.b. c.l.t. pizz. arco 1/5 s pizz.

f pp sfz pp sfz

V.c.

f.p. 1/5 → b.p.5/5 pizz. c.l.b. pizz. arco c.l.b. pizz. arco ORD.

mp sfz mf sfz pp sfz f

185

Vln. I

c.l.b. arco pizz. c.l.t. c.l.b. pizz.

f f f p sfz

Vln. II

arco c.l.b. b.p.2/5 c.l.t. pizz. c.l.b.

f fpp f pp sfz

Vla.

c.l.b. pizz. c.l.b. 3 arco pizz. c.l.b. 3

mp sfz mf pp sfz mf

V.c.

f.p. mute pizz. f.p. ord. pizz. pizz.

fpp sfz sfz sfz

193

Vln. I

sfz *f* *pizz.* *sfz* *pizz.* *c.l.b* *sfz* *f* *pizz.* *arco*

Vln. II

c.l.b *f* *c.l.t.* *f* *pizz.* *sfz* *arco* *pp*

Vla.

c.l.b *f* *mf* *pp* *pizz.* *sfz* *fpp*

V.c.

pizz. *sfz* *pizz.* *sfz* *3*

195

Vln. I

pizz. *ff* *f* *sfz* *after bridge* *c.l.t.* *f* *ORD.* *f* *II* *p* *ff*

Vln. II

pizz. *f* *sfz* *mf* *c.l.b* *3* *sfz* *f* *ORD.* *f* *pizz.* *ff* *after bridge* *III* *I*

Vla.

c.l.b *f* *pizz.* *sfz* *ORD.* *f* *ff* *after bridge* *III* *BP. 4/5*

V.c.

pizz. *ff* *arco* *FP. mute* *ppp* *p* *c.l.t.* *f* *c.l.b* *ORD.* *f* *ff* *BP. 5/5*

197 $\text{♩} = \text{c. } 100$

Vln. I *pizz.* *arco* *mf* *p* *pp* *mf* *pizz.* *f* *rit.* *mp* *pp*

Vln. II *p* *sfz* *pp* *sfz* *pp* *arco* *sfz* *mp*

Vla. *p* *sfz* *pp* *sfz* *pp* *arco* *sfz* *pp*

V.c. *pp* *sfz* *f* *pp* *sfz* *mf*

199 $\text{♩} = \text{c. } 80$

Vln. I *c.l.b.* *pizz.* *sfz* *arco* *c.l.b.* *arco* *FP. mute* *SP. ORD.* *ppp* *ff* *fp*

Vln. II *c.l.b.* *pizz.* *ffz* *pp* *pizz.* *sfz* *sfz* *pp* *ffpp* *arco* *SP.* *MSP*

Vla. *c.l.b.* *pizz.* *arco* *fp* *pizz.* *sfz* *ffpp* *arco*

V.c. *arco* *FP. mute* *pizz.* *arco* *I* *pp* *f*

201

Vln. I

pizz. arco SP. pizz. c.l.b. arco pizz. arco L.V.

sfz *pp* *sfz* *mf* *pp* *f* *ppp*

Vln. II

pizz. arco SP. c.l.t. pizz. *sfz* *mp* *ppp*

Vla.

arco FP. mute *ppp* pizz. arco *sfz* *sfz*

V.c.

arco I pizz. c.l.t. pizz. arco FP. mute pizz. L.V.

sfz *fffz* *f* *sfz* *ppp* *mf*

203

Vln. I

arco pizz. arco FP. mute FP. ord. ORD. *sfz* *f*

Vln. II

pizz. arco SP. *sfz* *pp* *sfz* *fffz* *sfz* *f* ORD.

Vla.

pp pizz. *sfz* *fffz* *f* *fffz* ORD.

V.c.

arco I pizz. *sfz* *f* *pp* *f* pizz. ORD. *f*

206 $\text{♩} = \text{c. } 100$

Vln. I *pizz.* *f.p. ord.* *arco*
sfz *pp* *mf* *pp* *sfz*

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

Vla. *f* *f* *p* *pizz.*

V.c. *arco* *pp* *f* *pp* *sfz*

208

Vln. I *c.l.b.* *pizz.* *c.l.b.* *pizz.* *arco*
sfz *mp* *ffpp* *ff*

Vln. II *pizz.* *c.l.b.* *pizz.* *arco*
sfz *mf* *ffz* *ffpp* *ff*

Vla. *c.l.b.* *pizz.* *arco* *c.l.b.* *pizz.*
f *sfz*

V.c. *c.l.b.* *arco* *FP. mute* *pizz.* *arco* *pizz.*
f *pp* *f* *sfz* *fp* *sfz*