
rill (erosion)

for 4 flutes, Bb clarinet, vibraphone, 8 violins and viola

Adam Mc Cartney

2020

PREFACE

rill

Adam McCartney (*1987)

Largo

A

The musical score is for a piece titled 'rill' by Adam McCartney, marked 'Largo'. It features a woodwind ensemble of four flutes and a Bb Clarinet, a vibraphone, and a string section of eight violins and one viola. The score is divided into two systems, each with a 3/4 and a 4/4 time signature. The woodwinds play an 'aeolian' melody, with the first three flutes marked 'ppp' and the Bb Clarinet marked 'p'. The vibraphone plays a rhythmic pattern marked 'p'. The strings play a pizzicato accompaniment, with Violins 1-5 marked 'p' and Violins 6-8 and the Viola marked 'pp'. Violins 6-8 and the Viola are also marked 'con sord. legato'. The score includes various musical notations such as slurs, ties, and dynamic markings.

flute1
flute2
flute3
flute4
Bb Clarinet
vibraphone
Violin1
Violin2
Violin3
Violin4
Violin5
Violin6
Violin7
Violin8
Viola

aeolian
ppp
aeolian
ppp
aeolian
ppp
p
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p
con sord.
legato
pp
con sord.
legato
pp
con sord.
legato
pp
con sord.
legato
pp

3

This musical score page contains measures 3, 4, and 5 of a piece. The key signature has one sharp (F#) and the time signature is 3/4. The instruments are arranged in the following order from top to bottom: Piccolo (p), Flute 1 (fl.1), Flute 2 (fl.2), Flute 3 (fl.3), Flute 4 (fl.4), Clarinet (cl.), Vibraphone (vibes.), Violin 1 (vn.1), Violin 2 (vn.2), Violin 3 (vn.3), Violin 4 (vn.4), Violin 5 (vn.5), Violin 6 (vn.6), Violin 7 (vn.7), Violin 8 (vn.8), and Viola (va.). Measures 3 and 4 are marked with a common time signature 'C' at the beginning and end of the measure. Measure 5 is marked with a 3/4 time signature at the beginning and end. The woodwinds and strings play various melodic and harmonic lines, while the vibraphone provides a rhythmic accompaniment.

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

5

This musical score page contains measures 5 and 6 of a piece. The score is written for a woodwind and string ensemble. The woodwind section includes five flutes (fl.1 to fl.5), a clarinet (cl.), vibraphone (vibes.), and a double bass (va.). The string section includes eight violins (vn.1 to vn.8). The key signature is one sharp (F#), and the time signature is 3/4. Measure 5 begins with a key signature change to one sharp. The woodwinds play various melodic and harmonic lines, while the strings provide a rhythmic and harmonic foundation. The vibraphone plays a melodic line. The double bass plays a simple harmonic line. The score is written in a standard musical notation style with a common staff for each instrument.

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

7 **B**

fl.1 aeolian *ppp*

fl.2 aeolian *ppp*

fl.3 aeolian *ppp*

fl.4 aeolian *ppp*

cl. *p*

vibes. *p*

vn.1 pizz. *pp*

vn.2 pizz. *pp*

vn.3 pizz. *pp*

vn.4 pizz. *pp*

vn.5 pizz. *pp*

vn.6 pizz. *pp*

vn.7 pizz. *pp*

vn.8 pizz. *pp*

va. pizz. *pp*

9

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

11

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

13 **C**

fl.1 *p*

fl.2 *p*

fl.3 *p*

fl.4 *p*

cl. *pp*

vibes. *pp*
sul tasto

vn.1 *pp*
sul tasto

vn.2 *pp*
sul tasto

vn.3 *pp*
sul tasto

vn.4 *pp*
sul tasto

vn.5 *ppp*
flaut.-
pont.

vn.6 *ppp*

vn.7 *ppp*

vn.8 *ppp*

va. *ppp*

16

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

19 **D**

fl.1 *p* aeolian

fl.2 *p*

fl.3 aeolian

fl.4 *p* aeolian

cl. *ppp*

vibes. *pp* sul tasto

vn.1 *pp*

vn.2 *pp* sul tasto

vn.3 *pp*

vn.4 *pp* sul tasto

vn.5 *pp* sul tasto

vn.6 *pp* sul tasto

vn.7 *pp* sul tasto

vn.8 *pp* sul tasto

va. *ppp* legato

20

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

22

This musical score page contains measures 22 and 23 of a piece. The music is written for a large ensemble, including woodwinds, strings, and percussion. The key signature has one sharp (F#), and the time signature is 3/4. Measure 22 begins with a woodwind section (flutes 1-4, clarinet, and vibraphone) and a string section (violins 1-8 and viola). The woodwinds play various melodic and harmonic lines, while the strings provide a rhythmic and harmonic foundation. The percussion section, including the vibraphone and a large drum (va.), plays a complex, syncopated pattern. Measure 23 continues the musical themes, with the woodwinds and strings playing sustained notes and the percussion maintaining its rhythmic pattern. The score is written in a standard musical notation style, with clefs, key signatures, and time signatures clearly indicated.

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

23

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

C

25 **E**

fl.1 *mf*

fl.2 *mf*

fl.3 *mf*

fl.4 *mf*

cl. *mf*

vibes. *mf*

vn.1 *p*

vn.2 *p*

vn.3 *p*

vn.4 *p*

vn.5 *p*

vn.6 *mf* pizz.

vn.7 *mf* pizz.

vn.8 *mf* pizz.

va. *f* sul tasto

28

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

31 **F**

fl.1 *mf*

fl.2 *mf*

fl.3 *ppp* aeolian

fl.4 *ppp* aeolian

cl. *ppp* aeolian

vibes. *pp*

vn.1

vn.2 *p* sul tasto

vn.3 *p* ord.

vn.4 *p* sul tasto

vn.5 *p* ord.

vn.6 *p* sul tasto

vn.7 *p* ord.

vn.8 *p* sul tasto

va. *f* sul tasto

33

This musical score page contains measures 33 and 34. The instruments and their parts are as follows:

- Flute 1 (fl.1):** Measures 33 and 34 with a half note G4 and a half note A4.
- Flute 2 (fl.2):** Measures 33 and 34 with a half note G4 and a half note A4.
- Flute 3 (fl.3):** Measures 33 and 34 with a complex rhythmic pattern of eighth and sixteenth notes, including accidentals.
- Flute 4 (fl.4):** Measures 33 and 34 with a complex rhythmic pattern of eighth and sixteenth notes, including accidentals.
- Clarinet (cl.):** Measures 33 and 34 with a complex rhythmic pattern of eighth and sixteenth notes, including accidentals.
- Vibraphone (vibes.):** Measures 33 and 34 with a complex rhythmic pattern of eighth and sixteenth notes, including accidentals.
- Violin 1 (vn.1):** Measures 33 and 34 with a half note G4 and a half note A4.
- Violin 2 (vn.2):** Measures 33 and 34 with a half note G4 and a half note A4.
- Violin 3 (vn.3):** Measures 33 and 34 with a half note G4 and a half note A4.
- Violin 4 (vn.4):** Measures 33 and 34 with a half note G4 and a half note A4.
- Violin 5 (vn.5):** Measures 33 and 34 with a half note G4 and a half note A4.
- Violin 6 (vn.6):** Measures 33 and 34 with a half note G4 and a half note A4.
- Violin 7 (vn.7):** Measures 33 and 34 with a half note G4 and a half note A4.
- Violin 8 (vn.8):** Measures 33 and 34 with a half note G4 and a half note A4.
- Viola (va.):** Measures 33 and 34 with a half note G4 and a half note A4.

35

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

37 **G**

fl.1 *mf*

fl.2 *mf*

fl.3 *ppp* aeolian

fl.4 *ppp* aeolian

cl. *ppp*

vibes. *pp* ord.

vn.1 *p* sul tasto

vn.2 *p* ord.

vn.3 *p* sul tasto

vn.4 *p* ord.

vn.5 *p* sul tasto

vn.6 *p* ord.

vn.7 *p* sul tasto

vn.8 *p* sul tasto

va. *mf* sul tasto

39

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

41

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

43 **H**

fl.1 aeolian *pp*

fl.2 aeolian *pp*

fl.3 aeolian *pp*

fl.4 aeolian *pp*

cl. *mf*

vibes. *pp*

vn.1 pizz. *p*

vn.2 pizz. *p*

vn.3 pizz. *p*

vn.4 pizz. *p*

vn.5 pizz. *p*

vn.6 pizz. *p*

vn.7 pizz. *p*

vn.8 pizz. *p*

va. sul tasto *pp*

22

53 J

fl.1 *p*

fl.2 *p*

fl.3 *aeolian*

fl.4 *pp aeolian pp*

cl. *mf*

vibes. *mf*

vn.1 *pizz.*

vn.2 *pizz.*

vn.3 *pizz.*

vn.4 *pizz.*

vn.5 *pizz.*

vn.6 *pizz.*

vn.7 *pizz.*

vn.8 *pizz.*

va. *sul tasto*

p

57

The musical score for measures 57-60 is written for a large ensemble. The woodwind section includes four flutes (fl.1-4) and a clarinet (cl.), each with a staff. The vibraphone (vibes.) has a single staff. The string section consists of eight violins (vn.1-8) and a viola (va.), each with a staff. The score is in 3/4 time and features a variety of musical notations, including rests, eighth notes, quarter notes, and half notes. The woodwinds and vibraphone play melodic lines, while the strings provide harmonic support with sustained notes and rhythmic patterns.

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

60 **K**

fl.1 aeolian *ppp*

fl.2 aeolian *ppp*

fl.3 aeolian *ppp*

fl.4 aeolian *ppp*

cl. *f*

vibes. *ppp*

vn.1 pizz. *pp*

vn.2 pizz. *pp*

vn.3 pizz. *pp*

vn.4 pizz. *pp*

vn.5 pizz. *pp*

vn.6 flautando *ppp*

vn.7 flautando *ppp*

vn.8 flautando *ppp*

va. flautando *ppp*

63

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

66 L

fl.1 aeolian *ppp*

fl.2 aeolian *ppp*

fl.3 aeolian *ppp*

fl.4 aeolian *ppp*

cl. *f*

vibes. *ppp*

vn.1 pizz. *pp*

vn.2 pizz. *pp*

vn.3 pizz. *pp*

vn.4 pizz. *pp*

vn.5 pizz. *pp*

vn.6 flautando *ppp*

vn.7 flautando *ppp*

vn.8 flautando *ppp*

va. flautando *ppp*

69

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

72

fl.1

fl.2

fl.3

fl.4

cl.

vibes.

vn.1

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

va.

rill

flute 1 part

Adam McCartney (*1987)

Largo

A

flute1

aeolian

ppp

Section A (measures 1-6) is in common time (C). The flute part is in the aeolian mode. The dynamics are *ppp*. The notation shows a series of eighth and sixteenth notes with various accidentals.

B

fl.1

aeolian

ppp

Section B (measures 7-11) continues the aeolian mode. The dynamics are *ppp*. The notation shows a series of eighth and sixteenth notes with various accidentals.

C

fl.1

p

Section C (measures 12-17) is in 3/4 time. The flute part is in the aeolian mode. The dynamics are *p*. The notation shows a series of eighth and sixteenth notes with various accidentals.

D

fl.1

p

Section D (measures 18-23) is in 3/4 time. The flute part is in the aeolian mode. The dynamics are *p*. The notation shows a series of eighth and sixteenth notes with various accidentals.

E

fl.1

mf

Section E (measures 24-28) is in 3/4 time. The flute part is in the aeolian mode. The dynamics are *mf*. The notation shows a series of eighth and sixteenth notes with various accidentals.

28 F

fl.1 *mf*

33 G

fl.1 *mf*

41 H

fl.1 *pp* aeolian

49 J

fl.1 *p* *p*

56 K

fl.1 *ppp* aeolian

63

L

fl.1

aeolian

ppp



71

fl.1

rill

flute 2 part

Adam McCartney (*1987)

Largo

A

flute2

aeolian

ppp

Section A consists of four measures. The first measure is in common time (C) and contains a whole rest. The second and third measures are in 3/4 time and also contain whole rests. The fourth measure is in 3/4 time and contains a whole note. The flute 2 part enters in the first measure with a sixteenth-note pattern: G4 (x), A4 (x), B4 (x), C5 (x), B4 (x), A4 (x), G4 (x), F#4 (x), E4 (x), D4 (x), C4 (x), B3 (x), A3 (x), G3 (x), F#3 (x), E3 (x), D3 (x), C3 (x). This pattern continues in the second and third measures. In the fourth measure, the pattern is: G4 (x), A4 (x), B4 (x), C5 (x), B4 (x), A4 (x), G4 (x), F#4 (x), E4 (x), D4 (x), C4 (x), B3 (x), A3 (x), G3 (x), F#3 (x), E3 (x), D3 (x), C3 (x).

B

fl.2

aeolian

ppp

Section B consists of four measures. The first measure is in 3/4 time and contains a whole rest. The second measure is in 3/4 time and contains a whole rest. The third measure is in 3/4 time and contains a whole note. The fourth measure is in 3/4 time and contains a whole note. The flute 2 part enters in the first measure with a sixteenth-note pattern: G4 (x), A4 (x), B4 (x), C5 (x), B4 (x), A4 (x), G4 (x), F#4 (x), E4 (x), D4 (x), C4 (x), B3 (x), A3 (x), G3 (x), F#3 (x), E3 (x), D3 (x), C3 (x). This pattern continues in the second and third measures. In the fourth measure, the pattern is: G4 (x), A4 (x), B4 (x), C5 (x), B4 (x), A4 (x), G4 (x), F#4 (x), E4 (x), D4 (x), C4 (x), B3 (x), A3 (x), G3 (x), F#3 (x), E3 (x), D3 (x), C3 (x).

C

fl.2

p

Section C consists of four measures. The first measure is in 3/4 time and contains a whole rest. The second measure is in 3/4 time and contains a whole rest. The third measure is in 3/4 time and contains a whole note. The fourth measure is in 3/4 time and contains a whole note. The flute 2 part enters in the first measure with a sixteenth-note pattern: G4 (x), A4 (x), B4 (x), C5 (x), B4 (x), A4 (x), G4 (x), F#4 (x), E4 (x), D4 (x), C4 (x), B3 (x), A3 (x), G3 (x), F#3 (x), E3 (x), D3 (x), C3 (x). This pattern continues in the second and third measures. In the fourth measure, the pattern is: G4 (x), A4 (x), B4 (x), C5 (x), B4 (x), A4 (x), G4 (x), F#4 (x), E4 (x), D4 (x), C4 (x), B3 (x), A3 (x), G3 (x), F#3 (x), E3 (x), D3 (x), C3 (x).

D

fl.2

aeolian

p

Section D consists of four measures. The first measure is in 3/4 time and contains a whole rest. The second measure is in 3/4 time and contains a whole rest. The third measure is in 3/4 time and contains a whole note. The fourth measure is in 3/4 time and contains a whole note. The flute 2 part enters in the first measure with a sixteenth-note pattern: G4 (x), A4 (x), B4 (x), C5 (x), B4 (x), A4 (x), G4 (x), F#4 (x), E4 (x), D4 (x), C4 (x), B3 (x), A3 (x), G3 (x), F#3 (x), E3 (x), D3 (x), C3 (x). This pattern continues in the second and third measures. In the fourth measure, the pattern is: G4 (x), A4 (x), B4 (x), C5 (x), B4 (x), A4 (x), G4 (x), F#4 (x), E4 (x), D4 (x), C4 (x), B3 (x), A3 (x), G3 (x), F#3 (x), E3 (x), D3 (x), C3 (x).

E

fl.2

mf

Section E consists of four measures. The first measure is in common time (C) and contains a whole rest. The second and third measures are in 3/4 time and also contain whole rests. The fourth measure is in 3/4 time and contains a whole note. The flute 2 part enters in the first measure with a sixteenth-note pattern: G4 (x), A4 (x), B4 (x), C5 (x), B4 (x), A4 (x), G4 (x), F#4 (x), E4 (x), D4 (x), C4 (x), B3 (x), A3 (x), G3 (x), F#3 (x), E3 (x), D3 (x), C3 (x). This pattern continues in the second and third measures. In the fourth measure, the pattern is: G4 (x), A4 (x), B4 (x), C5 (x), B4 (x), A4 (x), G4 (x), F#4 (x), E4 (x), D4 (x), C4 (x), B3 (x), A3 (x), G3 (x), F#3 (x), E3 (x), D3 (x), C3 (x).

29 **F**

fl.2 *mf*

35 **G**

fl.2 *mf*

43 **H** **I**

fl.2 *pp* aeolian *pp* aeolian

51 **J**

fl.2 *p*

58 **K**

fl.2 *ppp* aeolian

3

rill

flute 3 part

Adam McCartney (*1987)

Largo

flute3

A

aeolian

ppp

B

aeolian

ppp

C

p

D

20

The musical score is written for flute 3. It begins with a treble clef and a common time signature. The first section, labeled 'A', consists of five measures. The first measure is a whole rest, followed by four measures of 3/4 time, each containing a whole rest. The second section, labeled 'B', starts at measure 5 and consists of six measures. The first two measures are 3/4 time with whole rests, followed by a whole rest in common time, and then three measures of 3/4 time with whole rests. The third section, labeled 'C', starts at measure 10 and consists of six measures. The first two measures are 3/4 time with whole rests, followed by a whole rest in common time, and then three measures of 3/4 time with whole rests. The fourth section, labeled 'D', starts at measure 15 and consists of six measures. The first two measures are 3/4 time with whole rests, followed by a whole rest in common time, and then three measures of 3/4 time with whole rests. The score includes various musical notations such as rests, notes, and dynamics.

24 **E**

fl.3 *mf*

31 **F**

fl.3 *aeolian* *ppp*

33

fl.3

35

fl.3

37 **G**

fl.3 *aeolian* *ppp*

39

fl.3

41 H

fl.3 *pp* aeolian

44 I

fl.3 *p*

51 J

fl.3 *pp* aeolian

56

fl.3

61 K L

fl.3 *ppp* aeolian *ppp* aeolian

68

fl.3

rill

flute 4 part

Adam McCartney (*1987)

Largo

A

flute4

p

B

5

fl.4

aeolian

ppp

C

11

fl.4

p

D

16

fl.4

aeolian

p

E

22

fl.4

mf

29 **F**

fl.4

aeolian

ppp

32

fl.4

34

fl.4

36 **G**

fl.4

aeolian

ppp

38

fl.4

40

fl.4

42 H

fl. 4 aeolian *pp*

47 I

fl. 4 aeolian *pp*

54 J

fl. 4 aeolian *pp*

59 K

fl. 4 aeolian *ppp*

66 L

fl. 4 aeolian *ppp*

rill

Bb clarinet part

Adam McCartney (*1987)

Largo

A

Bb Clarinet

p

B

5

cl.

p

C

11

cl.

pp

D

17

cl.

aeolian

ppp

20

cl.

22

cl.

23

cl.

25

E

cl.

mf

31

F

aeolian

cl.

ppp

33

cl.

35

G

aeolian

cl.

ppp

38 H

cl. *mf*

46 I

cl. *mf*

53 J

cl. *mf*

61 K L

cl. *f*

69

cl.

rill

vibraphone part

Adam McCartney (*1987)

A

vibraphone

p

4

vibes.

B

7

vibes.

9

vibes.

11

vibes.

13 **C**

vibes. *pp*

16

vibes.

19 **D**

vibes. *pp*

21

vibes.

23

vibes.

25 **E**

vibes. *mf*

31 **F**

vibes. *pp*

33

vibes.

35

vibes.

37 **G**

vibes. *pp*

43 **H**

vibes. *pp*

49 **I**

vibes. *pp*

54 J

vibes. *mf*



60 K

vibes. *ppp*



65 L

vibes. *ppp*



70

vibes. *ppp*

rill

violin 1 part

Adam McCartney (*1987)

Largo

A

Violin1

pizz.

p

3

vn.1

5

vn.1

pizz.

pp

B

8

vn.1

11

vn.1

sul tasto

pp

C

16 D

vn.1 *pp*

22 E

vn.1 *p*

27

vn.1

31 F

vn.1

34

vn.1

37 **G**

vn.1 *p*

40

vn.1

43 **H**

vn.1 *pizz.* *p*

47 **I**

vn.1 *p*

53 **J**

vn.1 *pizz.* *p*

58

K

pp

pizz.

vn.1



65

L

vn.1

pizz.

pp



68

vn.1



72

vn.1

rill

violin 2 part

Adam McCartney (*1987)

Largo

A

Violin2

pizz.

p

3

vn.2

5

vn.2

B

pizz.

pp

8

vn.2

11

vn.2

C

sul tasto

pp

16 D

vn.2 *pp*

23 E

vn.2 *p*

28 F

vn.2 *p*

32

vn.2

35 G

vn.2 *p*

38

vn.2

41 H

vn.2 pizz. *p*

45 I

vn.2 *p* ord.

50 J

vn.2 pizz. *p*

56

vn.2

61 K

vn.2 pizz. *pp*

64

vn.2



67

L

The musical score for Violin 2 consists of two staves. The top staff has a treble clef, a common time signature (C), and contains whole rests for measures 67, 68, and 69. Measure 70 begins with a new time signature of 3/4 and also contains a whole rest. The bottom staff, labeled "vn.2", has a treble clef and a common time signature (C). It starts with a piano (*pp*) dynamic marking. Measures 67 and 68 contain eighth-note patterns with accidentals (flats) and include a "pizz." (pizzicato) instruction above the staff. Measures 69 and 70 change to a 3/4 time signature and continue with similar eighth-note patterns.

pizz.

vn.2

pp



69

vn.2



71

vn.2

rill

violin 3 part

Adam McCartney (*1987)

Largo

A

Violin3

pizz.

p

Section A consists of four measures. The first measure is in common time (C), and the subsequent three are in 3/4 time. The violin 3 part plays a continuous eighth-note pattern in a descending chromatic scale, starting on G4 and ending on E3. The notation is marked 'pizz.' and '*p*'.

4

vn.3

Section A continues for measures 5-8. The violin 3 part continues the eighth-note descending chromatic scale pattern. The notation is marked 'pizz.'.

B

7

vn.3

pizz.

pp

Section B consists of four measures. The first measure is in common time (C), and the subsequent three are in 3/4 time. The violin 3 part plays a continuous eighth-note pattern in a descending chromatic scale, starting on G4 and ending on E3. The notation is marked 'pizz.' and '*pp*'.

C

11

vn.3

sul tasto

pp

Section C consists of six measures. The first two are in 3/4 time, and the last four are in common time (C). The violin 3 part plays a continuous eighth-note pattern in a descending chromatic scale, starting on G4 and ending on E3. The notation is marked 'sul tasto' and '*pp*'.

D

18

vn.3

sul tasto

pp

E

p

Section D consists of four measures in 3/4 time, and Section E consists of four measures in common time (C). The violin 3 part plays a continuous eighth-note pattern in a descending chromatic scale, starting on G4 and ending on E3. The notation is marked 'sul tasto' and '*pp*' for Section D, and '*p*' for Section E.

26 F

vn.3 *f* ord. #

33 G

vn.3 *f* ord. #

38 H

vn.3 *f* pizz. #

44 I

vn.3 *f* ord. #

52 J

vn.3 *f* pizz. #

59 K

vn.3 *pizz.*
pp



63

vn.3



66 L

vn.3 *pizz.*
pp



69

vn.3



72

vn.3

rill

violin 4 part

Adam McCartney (*1987)

Largo

A

Violin4

pizz.

p

3

vn.4

5

vn.4

B

pizz.

pp

8

vn.4

11

vn.4

C

sul tasto

pp

16

D

vn.4

sul tasto

pp

23

E

vn.4

p

39

vn.4

43 **H**

44

45

46

47

48

vn.4

pizz.

p

48 I

vn.4 *p*

54 J

vn.4 *pizz.* *p*

59 K

vn.4 *pizz.* *pp*

62

vn.4

64

vn.4

66 L

vn.4



68

vn.4

[illegible]

violin 5 part

Largo



18

D

E

vn.5

sul tasto

pp

p

27 **F**

ord. *p*

36 **G** **H**

ord. *p* pizz. *p*

44 **I**

ord. *p*

52 **J**

pizz. *p*

59 **K**

pizz. *pp*

63

vn.5



66

L

vn.5

pizz.

pp



69

vn.5



72

vn.5

rill

violin 6 part

Adam McCartney (*1987)

Largo

A

Violin6

con sord.
legato

pp

B

5

vn.6

pizz.

pp

C

10

vn.6

ppp

D

15

vn.6

sul tasto

pp

E

22

vn.6

pizz.

mf

28 F

vn.6

p sul tasto

34 G

vn.6

p sul tasto

43 H I

vn.6

p pizz. *p* \sharp ord.

50 J

vn.6

p pizz.

58 K

vn.6

ppp flautando

66 L

flautando

ppp

vn.6

rill

violin 7 part

Adam McCartney (*1987)

Largo

A

Violin7

con sord.
legato

pp

Section A consists of five measures. The first measure is in common time (C), and the subsequent four measures are in 3/4 time. The notation shows a series of eighth and sixteenth notes, mostly tied across measures, with a dynamic marking of *pp*.

B

6

vn.7

pizz.

pp

Section B consists of five measures. The first measure is in 3/4 time, and the subsequent four measures are in 3/4 time. The notation shows a series of eighth and sixteenth notes, mostly tied across measures, with a dynamic marking of *pp*.

C

11

vn.7

ppp

Section C consists of six measures. The first measure is in 3/4 time, and the subsequent five measures are in 3/4 time. The notation shows a series of eighth and sixteenth notes, mostly tied across measures, with a dynamic marking of *ppp*.

D

17

vn.7

sul tasto

pp

Section D consists of seven measures. The first measure is in 3/4 time, and the subsequent six measures are in 3/4 time. The notation shows a series of eighth and sixteenth notes, mostly tied across measures, with a dynamic marking of *pp*.

E

24

vn.7

pizz.

mf

Section E consists of six measures. The first measure is in 3/4 time, and the subsequent five measures are in 3/4 time. The notation shows a series of eighth and sixteenth notes, mostly tied across measures, with a dynamic marking of *mf*.

29 **F**

vn.7 *p*

36 **G** **H**

vn.7 *p* *pizz.* *p*

44 **I**

vn.7 *p*

52 **J**

vn.7 *p*

59 **K**

vn.7 *ppp* *flautando*

67 **L**

flautando

vn. 7

ppp

rill

violin 8 part

Adam McCartney (*1987)

Largo

A

Violin8

con sord.
legato

B

pizz.

pp

8

vn.8

12

C

vn.8

ppp

17

D

vn.8

sul tasto

pp

24

E

vn.8

pizz.

mf

29 F

vn.8 *sul tasto*
p

36 G H

vn.8 *sul tasto*
p *pizz.*
p

44 I

vn.8 *ord.*
p

52 J

vn.8 *pizz.*
p

59 K

vn.8 *flautando*
ppp

67 **L**

flautando

ppp

vn.8

rill

viola part

Adam McCartney (*1987)

Largo

Violino

A

con sord.
legato

B

pizz.

pp

pp

8

va.

13

C

va.

ppp

18

D

sul tasto
legato

ppp

20

va.

21

va.

23

va.

24

va.

E

sul tasto

f

29 F

va. *sul tasto* *f*

37 **G** **H**

sul tasto sul tasto

va. *mf* *pp*

45 I

va. *pp* sul tasto

52 J

va. *p* sul tasto

60 K L

va. *ppp* flautando *ppp* flautando

68

va.

Scores available from the composer at
admccartney.mur.at

€25 / \$30