

String Quartet No. 2

Hari Kanakis

30/10/2017



Κοναρτέτο Εγχόρδων Νο. 2

Χάρης Κανάκης

30/10/2017

Hari Kanakis: A few words on my 2nd String Quartet and the theory of "Psychic Automation".

My 2nd string quartet is another one of my works that is based on the writing technique which I have called since several years "Creation based on Psychic Automation" and which I use in both the works I write in music as well as in literature. This is a way of synthesis with no theme and no kind of development or processing of any thematic material, as we have learned up to now in morphological analysis. Furthermore, the choice of free atonal technical writing is just an expressive medium and nothing more, (there is a plethora of techniques and styles in my music works, that serve with the same consistency the theory of "Psychic Automation"). Nevertheless, this particular work is accompanied by this text, because here the marks and the outcomes of this theory are fully and emphatically applied and this satisfies me as a creator maybe more than other things.

The beginning of the work, for example, with the dynamic rising line at the 1st violin, can in no way be perceived as some theme, and is nothing more than an escaping shuttle, a somatised energy cry that is triggered, having as a prime event the metaphysical anxiety. An anxiety that is thoroughly characterized and analyzed in the whole work of Nikos Kazantzakis and other writers as "*Sacred Terror*". I also add the writing technique of "*The Book of Concern*" by Fernando Pessoa and the surrealistic posture of the homonymous movement at the beginning of the 20th century, as this was published in the 1st issue of "*La Révolution Surrealiste*" in December 1924: "Since the condemnation of knowledge is no longer useful, since intellect is no longer accounted for, only dream gives to mankind all its rights to freedom". After my thirty-year study on the history of art, this sounds in my ears more opportune than ever.

The project follows paths and signs within the range of the instruments, many times to their limits, that are alternating, based on known modern techniques of writing for strings, but also illuminating signs of the affect that I call "Psychic automation". The momentum, the dynamic ejections and the energy of the accords of this work are inspired and born from the youthful momentum, excitement and dynamism of the quartet "L'ANIMA", to which I dedicate it and I hope that they will enjoy its interpretation as I did when I composed it.

Hari Kanakis

New Philadelphia

15th February, 2018

Χάρης Κανάκης: Διγα λόγια για το 2^o Κουαρτέτο Εγχόρδων μου και την θεωρία του «Ψυχικό Αυτοματισμού».

Το 2^o κουαρτέτο εγχόρδων μου αποτελεί ένα ακόμη έργο μου που είναι βασισμένο στην τεχνική γραφής την οποία εδώ και αρκετά χρόνια ονομάζω «*Δημιουργία με βάση του Ψυχικό Αυτοματισμού*» και την οποία χρησιμοποιώ τόσο στα έργα που γράφω στη μουσική όσο και στην λογοτεχνία. Πρόκειται για τρόπο σύνθεσης χωρίς θέμα και χωρίς οποιουδήποτε είδους ανάπτυξη ή επεξεργασία του οποιουδήποτε θεματικού υλικού, όπως τα έχουμε μάθει μέχρι σήμερα στις μορφολογικές αναλύσεις. Επίσης η επιλογή ελεύθερης απονάλ τεχνικής γραφής είναι απλώς ένα ακόμη εκφραστικό μέσο και τίποτα περισσότερο, (υπάρχει άλλωστε πληθώρα τεχνικών και στυλ, στην μουσική εργογραφία μου που υπηρετεί με την ίδια συνέπεια την θεωρία του «Ψυχικού Αυτοματισμού»). Παρ όλα αυτά το συγκεκριμένο έργο συνοδεύεται από τούτο το κείμενο, μια και εδώ τα σημάδια και τα απότοκα αυτής της θεωρίας έχουν πλήρη και εμφατική εφαρμογή και με ικανοποιεί σαν δημιουργό περισσότερο ίσως από άλλα.

Η αρχή του έργου, για παράδειγμα, με την δυναμική ανιούσα γραμμή στο 1^o βιολί, δεν μπορεί σε καμία περίπτωση να εκληφθεί ως κάποιο θέμα, ενώ δεν είναι τίποτε άλλο από μία εκτινασσόμενη σαΐτα, μία σωματοποιημένη κραυγή ενέργειας που εκτοξεύεται με γενεσιούργο αίτιο την μεταφυσική αγωνία. Μία αγωνία που διεξοδικά χαρακτηρίζεται και αναλύεται σε ολόκληρο το έργο του Νίκου Καζαντζάκη αλλά και άλλων συγγραφέων ως «*Ierós Trómos*». Προσθέτω επίσης την τεχνική γραφής του «*To βιβλίο της Ανησυχίας*» του Φερνάντο Πεσσόα αλλά και το υπερρεαλιστικό αξιωμα του ομώνυμου κινήματος των αρχών του αιώνα όπως αυτό δημοσιεύτηκε στο 1^o τεύχος του *La Revolution Surrealiste* τον Δεκέμβρη του 1924: «Αφού η καταδίκη της γνώσης είναι πια ανώφελη, αφού η νόηση δεν λογαριάζεται πια, μονάχα το όνειρο αφήνει στον άνθρωπο όλα του τα δικαιώματα στην ελευθερία» και πλέον έπειτα από την τριακονταετή μελέτη μου πάνω στην ιστορία της τέχνης ακούγεται στα αυτιά μου, πιο επίκαιρο από ποτέ.

Το έργο ακολουθεί μονοπάτια και σημεία μέσα στις εκτάσεις των οργάνων, πολλές φορές στα όριά τους, που εναλλάσσονται πατώντας σε γνωστές σύγχρονες τεχνικές γραφής των εγχόρδων, αλλά και φωτίζοντας σημεία του θυμικού που ονομάζω «ψυχικό αυτοματισμό». Η ορμή οι δυναμικές εξάρσεις και η ενέργεια των ακόρντων αυτού του έργου είναι εμπνευσμένες και γεννημένες από την νεανική ορμή, ενθουσιασμό και δυναμισμό του κουαρτέτου «L'ANIMA» στο οποίο και το αφιερώνω και που ελπίζω να απολαύσει τόσο την ερμηνεία του όσο εγώ όταν το έγραφα.

Χάρης Κανάκης

Νέα Φιλαδέλφεια

15 Φεβρουαρίου 2018

String Quartet No. 2

Κουαρτέτο εγχόρδων Νο. 2

Dedicated to string quartet "L' Anima"
Αφιερωμένο στο κουαρτέτο εγχόρδων «L' Anima»

Hari Kanakis
Χάρης Κανάκης
30/10/2017

Andante $\text{♩} = 76$

Violin I p molto cresc. ff

Violin II pizz. mf

Viola pizz. mf

Violoncello - mf

5

mf

mf

arco 3

mf

10

15

pizz.

pizz.

arco

20

pizz.
arco

pizz.
f

arco
f

microtonal gliss.
sul pont.

p

ord.

arco microtonal gliss.
sul pont.

p

microtonal gliss.
sul pont.

p

arco

microtonal gliss.
sul pont.

p

ord.

ord.

25

p

p

p

p

A musical score consisting of three systems of four staves each. The staves are divided by vertical bar lines into measures. The first system starts with a treble clef, a key signature of one flat, and a common time signature. The second system starts with a bass clef, a key signature of one flat, and a common time signature. The third system starts with a bass clef, a key signature of one flat, and a common time signature. Measure 1: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 2: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 3: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 4: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 5: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 6: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 7: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 8: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 9: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 10: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 11: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 12: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 13: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 14: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 15: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 16: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 17: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 18: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 19: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure. Measure 20: All staves play *ff* (fortissimo) for the first two measures, then *p* (pianissimo) for the last measure.

A musical score consisting of two staves. The left staff has a treble clef and a bass clef, and the right staff has a bass clef. Both staves are in common time (indicated by '4/4'). The first measure shows 'ff' (fortissimo) dynamics on both staves. The second measure shows 'ff' dynamics on both staves.

35 ♩=60

sul pont. *tr*

pp

sul pont. *tr*

p

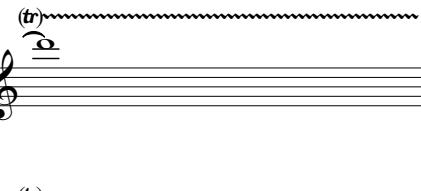
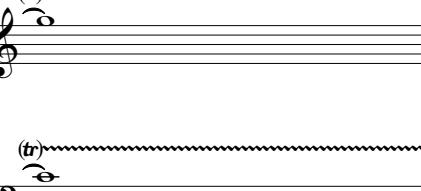
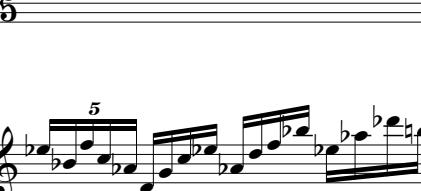
pp

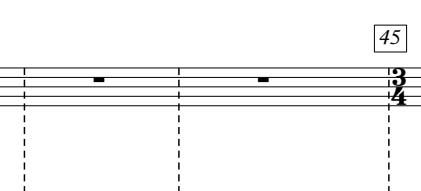
p

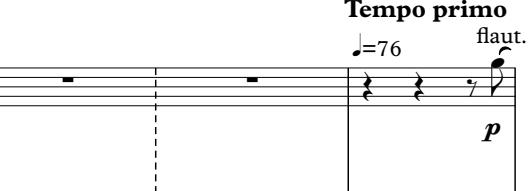
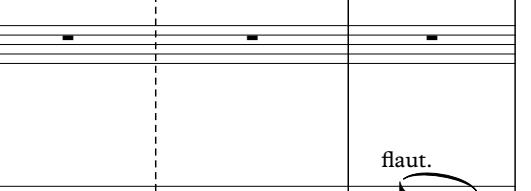
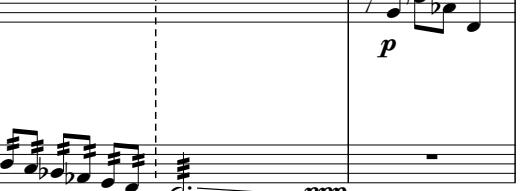
ad libitum
con espressione come una cadenza

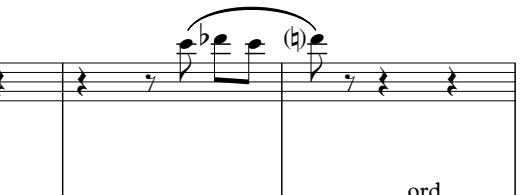
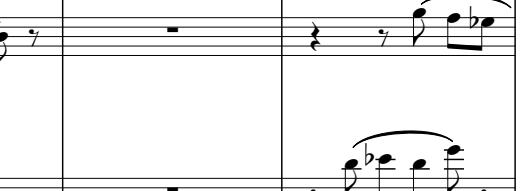
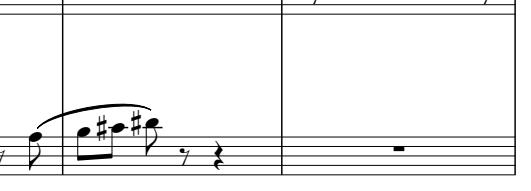
Musical score page 40. The top three staves are vocal parts (Soprano, Alto, Tenor) in treble clef, dynamic (tr), and sustained notes. The bottom staff is the basso continuo in bass clef, dynamic ff, with a bassoon part below it. Measures 1-3 show eighth-note patterns. Measure 4 begins with sixteenth-note patterns. Measure 5 ends with a dynamic ff.

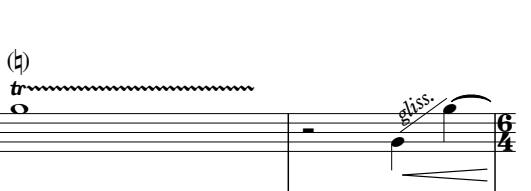
Tempo primo
♩ = 76 flaut.

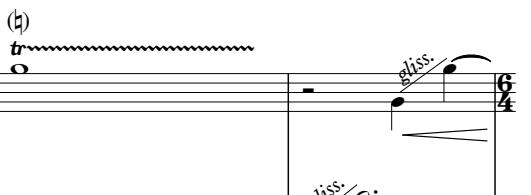
(tr) 
 (tr) 
 (tr) 

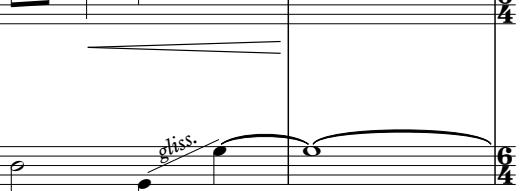
45 

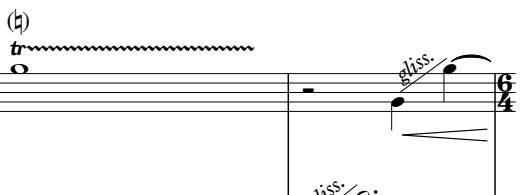

5 
f 


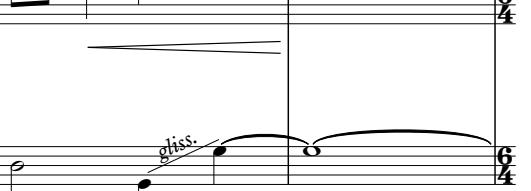
50 



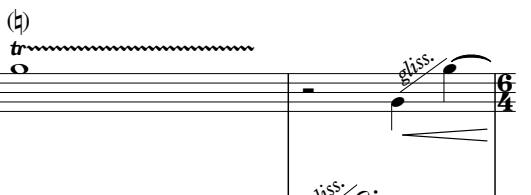
flaut. 
p 

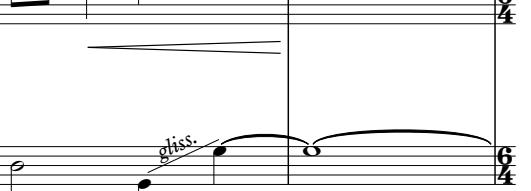

ord. **55** 



(h) 



gloss. 



[60] 

ff — **p** — **ff** — | **ff** — **ff** —

ff — **p** — **ff** — | **ff** — **ff** —

ff — **p** — **ff** — | **ff** — **ff** —

ff — **p** — **ff** — | **ff** — **ff** —

ff — **p** — **ff** — | **ff** — **ff** —

ff — **p** — **ff** — | **ff** — **ff** —

ff — **p** — **ff** — | **ff** — **ff** —

ff — **p** — **ff** — | **ff** — **ff** —

ff — **ff** — | **ff** — **ff** — | **ff** — **ff** — | [65] 

pp — **ff** — | **pp** — **ff** — | **pp** — **ff** —

pp — **ff** — | **pp** — **ff** — | **pp** — **ff** —

pp — **ff** — | **pp** — **ff** — | **pp** — **ff** —

pp — **ff** — | **pp** — **ff** — | **pp** — **ff** —

Musical score page 8. The score consists of four staves. The first three staves are identical, each with a treble clef, a key signature of one sharp, and a common time signature. The dynamic for these staves is ***ff***. The fourth staff uses a bass clef and a key signature of one flat. Its dynamic is ***ffp***.

70

Continuation of musical score page 8. The first three measures show dynamics ***sf***, ***sf***, and ***sf*** respectively. The fourth measure begins with a **pizz.** dynamic, followed by ***mp***. The fifth measure shows a transition to **arco** dynamics at ***p***. The sixth measure continues with **arco** dynamics at ***p***. The seventh measure returns to ***sf*** dynamics.

75

Continuation of musical score page 8. The score concludes with sustained eighth-note patterns on all staves. The first two staves play eighth-note patterns with a dynamic of ***p***. The third staff plays eighth-note patterns with a dynamic of ***f***. The fourth staff plays eighth-note patterns with a dynamic of ***p***.

80 *accel.*

85 *tr.*

tr.

secco

fff

secco

pizz.

fff

secco

pizz.

fff

arco

secco

pizz.

fff

sf

sf

90 pizz.

A tempo

arcō

p molto cresc.

ff

(pizz.)

arco

A tempo

mf

(pizz.)

mf

A tempo

mf

arco

mf

95

mf

mf

arco

mf

mf

100

105

110

arco
pizz.
f

110

arco microtonal gliss. sul pont.
p

pizz.
arco
f

microtonal gliss. sul pont.
p

ord. 115

ord.
p

microtonal gliss. sul pont.
p

ord.
p

arco microtonal gliss. sul pont.
p

ord.
p

Musical score for four staves:

- Staff 1 (Treble clef, 6/4 time, B-flat key signature): ffp → ff → p → ff
- Staff 2 (Treble clef, 6/4 time, B-flat key signature): ffp → ff → p → ff
- Staff 3 (Bass clef, 2/4 time, B-flat key signature): ffp → ff → p → ff
- Staff 4 (Bass clef, 6/4 time, C key signature): ffp → ff → p → ff

Musical score for orchestra, page 125. The score consists of four staves: Violin I (G clef), Violin II (C clef), Cello/Bass (F clef), and Double Bass (C clef). The key signature is one sharp. Measure 1 starts with dynamic *ff*. Measures 2-3 show various rhythmic patterns with x, ., and - symbols. Measures 4-5 show sustained notes (o) and rests. Measure 6 ends with a repeat sign.

A musical score for four staves. The top staff is in treble clef, 2/4 time, and F major (one sharp). It starts with a dynamic of ***f***, followed by a wavy line, then a dynamic of ***p***. The second staff is in treble clef, 2/4 time, and G major (two sharps). It starts with a dynamic of ***f***, followed by a wavy line, then a dynamic of ***p***. The third staff is in bass clef, 2/4 time, and B major (two sharps). It starts with a dynamic of ***f***, followed by a wavy line. The fourth staff is in bass clef, 2/4 time, and E major (one sharp). It starts with a dynamic of ***f***, followed by a wavy line.

130 **Meno mosso** ♩=40 ♩=60

130 **Meno mosso** ♩=40 ♩=60

fp **f** **p** **mf** **p**

135 **ff** **fff** **secco** **p**

Tempo primo **76** **flaut.** **secco** **p**

ff **fff** **secco** **flaut.** **p**

ff **fff** **secco** **flaut.** **p**

Musical score for piano, page 15, measures 145-150. The score consists of four staves: Treble, Alto, Bass, and a fourth staff shared by the two hands. Measure 145 starts with a forte dynamic in the treble and bass staves. Measure 146 begins with a half note in the alto staff. Measure 147 features a melodic line in the bass staff. Measures 148-149 show a continuation of the bass line. Measure 150 concludes with a melodic line in the bass staff. Measure numbers 145 and 150 are indicated above the staff.

A musical score page featuring four staves of music. The top staff uses a treble clef and includes dynamic markings such as 'tr' (trill) and 'gliss.' (glissando). The second staff uses a treble clef and includes a dynamic marking 'ord.'. The third staff uses a bass clef and includes a dynamic marking 'gliss.'. The bottom staff uses a bass clef and includes a dynamic marking 'ord.'. The page number '150' is located in the top right corner.

ff → p → ff → **ff**

ff → p → ff → **ff**

ff → p → ff → **ff**

ff → p → ff → **ff**

♩.

ff ————— p ————— ff ————— | ffp ————— ff
ff ————— p ————— ff ————— | ffp ————— ff
ff ————— p ————— ff ————— | ffp ————— ff
ff ————— p ————— ff ————— | ffp ————— ff

155 ♩. ♩. ♩.

pp ————— ff ————— pp ————— ff ————— pp ————— ff
pp ————— ff ————— pp ————— ff ————— pp ————— ff
pp ————— ff ————— pp ————— ff ————— pp ————— ff
pp ————— ff ————— pp ————— ff ————— pp ————— ff

160 ♩. ♩. ♩.

sf ————— - ————— sf ————— - ————— sf ————— - ————— ff
sf ————— - ————— sf ————— - ————— sf ————— - ————— ff
sf ————— - ————— sf ————— - ————— sf ————— - ————— ff
sf ————— - ————— sf ————— - ————— sf ————— - ————— ff

Musical score for orchestra and piano, measures 165-170. The score consists of five staves. The top three staves are for the orchestra, and the bottom two are for the piano. Measure 165 starts with a dynamic of **ff**. Measures 166-169 begin with **fff**, followed by **sff** in measure 169. Measures 170 begin with **sff**. Measure 171 begins with **sf**.

Parts for instruments

Παρτιτούρες μουσικών

Violin I

String Quartet No. 2

Κουαρτέτο εγχόρδων Νο. 2

Dedicated to string quartet "L' Anima"
Αφιερωμένο στο κουαρτέτο εγχόρδων «L' Anima»

Hari Kanakis
Χάρης Κανάκης
30/10/2017

Andante ♩ = 76

p molto cresc. ————— *ff* ————— *mf*

5

10

15

20

microtonal gliss.
sul pont.

ord.

25

30

35

40

45

♩ = 60

sul pont. *tr* ————— *tr* —————

Tempo primo

flaut.

p

The musical score for Violin I of String Quartet No. 2 is composed of eight staves of music. The first staff begins with a dynamic 'p' followed by 'molto cresc.' leading to 'ff'. The second staff begins with a dynamic 'mf'. The third staff starts with a dynamic 'ff'. The fourth staff begins with a dynamic 'ff'. The fifth staff starts with a dynamic 'ff'. The sixth staff starts with a dynamic 'ff'. The seventh staff starts with a dynamic 'ff'. The eighth staff starts with a dynamic 'ff'. Various dynamics and performance instructions are included throughout the score, such as 'microtonal gliss. sul pont.', 'ord.', and 'Tempo primo'.

2

Violin I

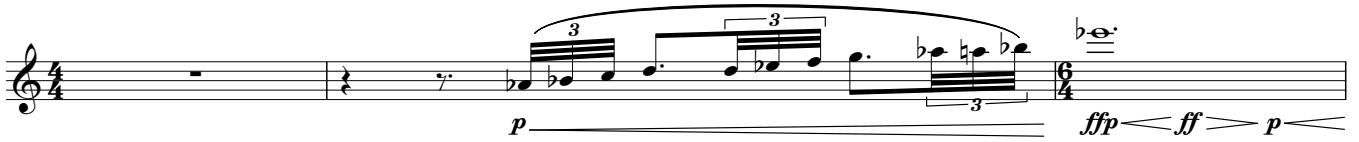
50

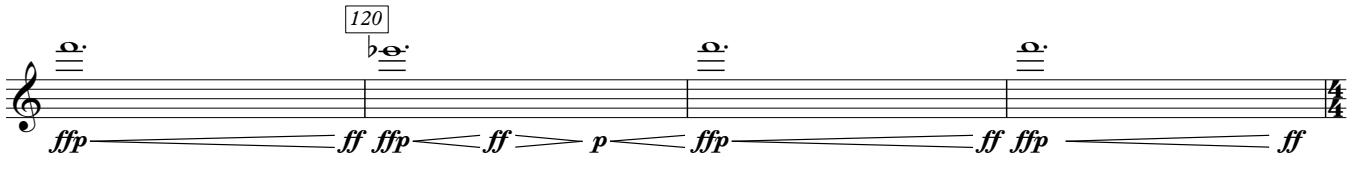
<img alt="Musical score for Violin I, page 2. The score consists of ten staves of music. Staff 1 starts at measure 50 with a treble clef, common time, and a key signature of one flat. Measure 50 has a dynamic of ff. Measures 51-52 show eighth-note patterns. Measure 53 has a dynamic of (h) tr. Measures 54-55 show eighth-note patterns. Measure 56 has a dynamic of ff. Measures 57-58 show eighth-note patterns. Measure 59 has a dynamic of p. Measures 60-61 show eighth-note patterns. Measure 62 has a dynamic of ff. Measures 63-64 show eighth-note patterns. Measure 65 has a dynamic of ff. Measures 66-67 show eighth-note patterns. Measure 68 has a dynamic of ff. Measures 69-70 show eighth-note patterns. Measure 71 has a dynamic of ff. Measures 72-73 show eighth-note patterns. Measure 74 has a dynamic of ff. Measures 75-76 show eighth-note patterns. Measure 77 has a dynamic of ff. Measures 78-79 show eighth-note patterns. Measure 80 has a dynamic of ff. Measures 81-82 show eighth-note patterns. Measure 83 has a dynamic of ff. Measures 84-85 show eighth-note patterns. Measure 86 has a dynamic of ff. Measures 87-88 show eighth-note patterns. Measure 89 has a dynamic of ff. Measures 90-91 show eighth-note patterns. Measure 92 has a dynamic of ff. Measures 93-94 show eighth-note patterns. Measure 95 has a dynamic of ff. Measures 96-97 show eighth-note patterns. Measure 98 has a dynamic of ff. Measures 99-100 show eighth-note patterns. Measure 101 has a dynamic of ff. Measures 102-103 show eighth-note patterns. Measure 104 has a dynamic of ff. Measures 105-106 show eighth-note patterns. Measure 107 has a dynamic of ff. Measures 108-109 show eighth-note patterns. Measure 110 has a dynamic of ff. Measures 111-112 show eighth-note patterns. Measure 113 has a dynamic of ff. Measures 114-115 show eighth-note patterns. Measure 116 has a dynamic of ff. Measures 117-118 show eighth-note patterns. Measure 119 has a dynamic of ff. 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Violin I

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[110] 

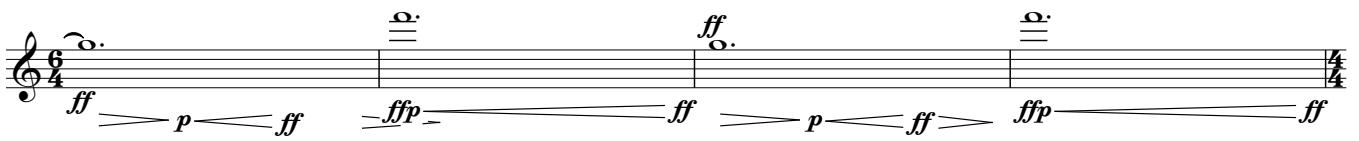


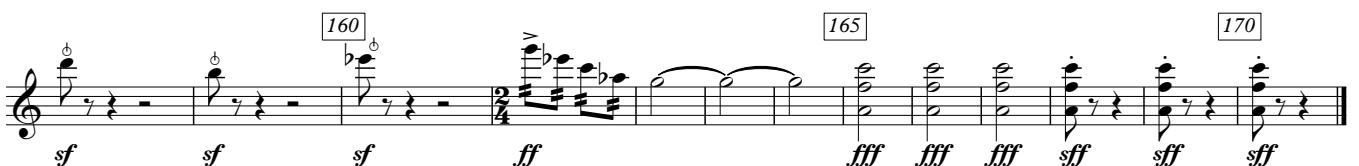












Violin II

String Quartet No. 2

Κοναρτέτο εγχόρδων Νο. 2

Dedicated to string quartet "L' Anima"
Αφιερωμένο στο κοναρτέτο εγχόρδων «L' Anima»

Hari Kanakis
Χάρης Κανάκης
30/10/2017

Andante ♩ = 76

pizz.
mf

arco

5

3

10

15 pizz.

20

arco microtonal gliss. sul pont.
p

25

30

ff < ff > p < ffp > ff < ffp > p < ffp > ff

ff < ff > p < ffp > ff < ffp > p < ffp > ff

35 ♩=60 sul pont. tr~~~~~ tr~~~~~ 40 45

p *pp*

♩=76
Tempo primo
flaut.

2 50 55

gliss. 60

ff > p < ff > ffp > ff

Violin II

ff > p > ff > ff pp ff pp ff pp ff

[65] ff pp ff pp ff pp ff pp ff pp ff

[70] sf sf sf mp pizz.

arco [75]

[80] accel. pizz. arco pp f

pizz. [85] arco pp molto cresc.

secco [90] sf sf

A tempo (pizz.) [95] arco mf

[100]

[105] pizz.

Violin II

3

[110]
 Violin II score page 3. The page contains 17 measures of music for violin. Measure 110 starts with eighth-note patterns followed by a dynamic *p* and a performance instruction "arco microtonal gliss. sul pont.". Measure 115 is marked "ord." and features sixteenth-note patterns with grace notes. Measures 120-125 show sustained notes with dynamics *ff*, *ffp*, *p*, and *ff*. Measure 130 begins with "Meno mosso" and tempos $\text{♩} = 40$ and $\text{♩} = 60$. It includes dynamics *pp*, *p*, *mf*, *f*, *ff*, and *fff*, along with a "secco" instruction. Measure 140 is marked "Tempo primo" and "flaut.", with a dynamic *p*. Measures 145-150 show eighth-note patterns with dynamics *ff*, *p*, *ff*, *ffp*, *ff*, *ff*, *p*, and *ff*. Measure 155 shows sustained notes with dynamics *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, and *ff*. Measures 160-165 show eighth-note patterns with dynamics *sf*, *sf*, *sf*, *fff*, *fff*, *fff*, *sff*, *sff*, and *sff*. Measure 170 shows sustained notes with dynamics *sf*, *sf*, *sf*, *fff*, *fff*, *fff*, *sff*, *sff*, and *sff*.

Viola

String Quartet No. 2

Κουαρτέτο εγχόρδων No. 2

*Dedicated to string quartet "L' Anima"
Αφιερωμένο στο κοναρτέτο εγχόρδων «L' Anima»*

Hari Kanakis
Χάρης Κανάκης
30/10/2017

Viola

60

65

70

75

80 accel.

arco

arco

85

secco

90

pizz.

A tempo

(pizz.)

95

arco

96

mf

100

pizz.

105

Viola
pizz.

pizz. 110 arco

microtonal gliss.
sul pont. 115 ord.

p 120

ffp < ff > p < ffp > ff ffp < ff > p < ffp > ff ffp < ff >

125 2 f — p

130

Meno mosso $\text{♩} = 40$ $\text{♩} = 60$

$\text{♩} = 76$ Tempo primo flaut. 135 secco

fp < f p 3 3 3 mf f — ff — fff

140 2

145 2 ord. gliss. 150

ff — p — ff — ffp — ff ff — p — ff — ffp — ff — ff

155 2

pp ff pp ff pp ff

160 2 165 170

sf sf sf ff fff fff sff sff

Violoncello

String Quartet No. 2

Κουαρτέτο εγχόρδων Νο. 2

*Dedicated to string quartet "L' Anima"
Αφιερωμένο στο κουαρτέτο εγχόρδων «L' Anima»*

Hari Kanakis
Χάρης Κανάκης
30/10/2017

30/10/2017

Andante ♩ = 76

5

mf $\overbrace{\hspace{1cm}}$ mf

10

pizz.

15 pizz. arco pizz. f

20 arco pizz. f

arco microtonal gliss. sul pont. ord. 25 p. 3 3 3 6

30

ffp ff p ffp ff ffp p ffp ff

ffp ff p ffp ff p ffp ff ff

35 ♩=60 2 ad libitum con espressione come una cadenza p mp $\overbrace{\hspace{1cm}}$ $\overbrace{\hspace{1cm}}$ $\overbrace{\hspace{1cm}}$ $\overbrace{\hspace{1cm}}$

2

Violoncello

40 

Tempo primo
2

flaut.

50

ord.

6

ff **p** **ff** **ffp** **ff** **ff** **p** **ff** **ffp** **ff**

65

sf **s** **f** **s** **p** **f**

80 **accel.**
pizz.

85

molto cresc.

90 **pizz.**

A tempo

arco

95

mf

mf

100

Violoncello

3

105

pizz.
arco
pizz.
f

110

arco
pizz.
f

microtonal gliss. sul pont.
ord.
p

120

ffp < *ff* > *p* < *ffp* > *ff* *ffp* < *ff* > *p* < *ffp* > *ff* *ffp* > *ff*

125

3
130] **Meno mosso** $\text{♩} = 40$
f > *p* *p* >

$\text{♩} = 60$
3
135
mf

$\text{♩} = 76$
Tempo primo
2
flaut.
145
2

p

ord.
150
ff > *p* < *ff* > *ffp* > *ff* *pp* > *ff* *pp* > *ff* *pp* > *ff*

155

ff > *p* < *ff* > *ffp* > *ff* *pp* > *ff* *pp* > *ff* *pp* > *ff*

160

sf *sf* *sf* 3 165
ff *fff* *fff* *fff* *sff* *sff* *sff*

170