

The Present's Presents

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$\text{♩} = 72$

tacet +- 1' min 30"

Violon 1

IV *pp* souffles d'archet en étouffant la corde à la hauteur indiquée *mp*

tacet +- 1' min 30"

Violon 2

IV *pp* souffles d'archet en étouffant la corde à la hauteur indiquée *mp*

tacet +- 1' min 30"

Violon 3

IV *pp* souffles d'archet en étouffant la corde à la hauteur indiquée *mp*

tacet +- 1' min 30"

Violon 4

IV *pp* souffles d'archet en étouffant la corde à la hauteur indiquée *mp*

tacet +- 1' min 30"

Violon alto 1

IV *pp* souffles d'archet en étouffant la corde à la hauteur indiquée *mp*

tacet +- 1' min 30"

Violon alto 2

IV *pp* souffles d'archet en étouffant la corde à la hauteur indiquée *mp*

Violoncelle solo

III min 15" glissando extrêmement lent

IV *pp* min 30"

IV sons plaintifs, cris de loups ou de baleines obtenus en tirant latéralement sur la corde

Violoncelle 1

III glissando extrêmement lent

IV *pp* min 30"

Violoncelle 2

III glissando extrêmement lent

IV *pp* min 30"

Contrebasse

min 30"

glissando lent et tremolo discret

pp min 15"

glissando très lent : les souffles font apparaître très progressivement des bribes du spectre en appuyant peu à peu sur la corde et en allongeant petit à petit la longueur du souffle

The musical score consists of the following parts and markings:

- Vln. 1, 2, 3, 4:** Each staff begins with a *min 45"* glissando, followed by *armonicando (*)* and *pp* dynamics. A *tasto* marking with an arrow points to the right.
- Vla. 1, 2:** Similar to the violins, with *min 45"* glissando, *armonicando (*)*, *pp*, and *tasto* markings.
- Vc. solo:** Features a *rubato* section with *armonicando* markings, a *min 15"* glissando, and a *flautato tasto* section. It concludes with *armonicando molto* and the instruction *IVIII II*.
- Vc. 1, 2:** Includes *pp* dynamics and *tasto* markings.
- Cb.:** Marked with *non tremolo* and *pp* dynamics, with an arrow pointing to *tasto*.

3

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

min 8"

armonicando ponticello

pp

normale

ponticello

IV III II

armonicando

pp

12

Violin 1: armonicando

Violin 2: *p*

Violin 3: simile

Violin 4: simile

Viola 1: armonicando III IV, *pp*, *p*

Viola 2: sul tasto, *pp*

Violoncello solo: *mp*

Violoncello 1: glissando continu avec un léger repos sur chaque premier temps, IV, *mp en dehors*

Violoncello 2: IV, pizz., *p*

Contrabass: *mp*

16

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score covers measures 16 through 19. It features ten staves for different instruments. The Violin 1 part (Vln. 1) has a melodic line with slurs and accents. The Violin 2 part (Vln. 2) plays a rhythmic pattern of eighth notes with slurs. The Violin 3 part (Vln. 3) has a simple melodic line with slurs. The Violin 4 part (Vln. 4) has a simple melodic line with slurs. The Viola 1 part (Vla. 1) plays a rhythmic pattern of eighth notes with slurs. The Viola 2 part (Vla. 2) has a melodic line with slurs and accents. The Violoncello solo part (Vc. solo) has a rhythmic pattern of eighth notes with slurs. The Violoncello 1 part (Vc. 1) has a simple melodic line with slurs. The Violoncello 2 part (Vc. 2) has a rhythmic pattern of eighth notes with slurs. The Contrabass part (Cb.) has a simple melodic line with slurs and accents.

20

Vln. 1 *cresc.* *mp* ponticello armonizando *poco*

Vln. 2 *cresc.* *mp*

Vln. 3 *cresc.* armonizando *mp* *mp* simile

Vln. 4 *cresc.* *mp* armonizando

Vla. 1 *cresc.* III IV IV III *mf en dehors* glissando continu avec un léger repos sur chaque premier temps

Vla. 2 *cresc.* *mf en dehors* glissando continu avec un léger repos sur chaque premier temps

Vc. solo *cresc.*

Vc. 1 *cresc.* IV III II III

Vc. 2 *cresc.* *mf*

Cb. *cresc.* *mf*

Detailed description: This page of a musical score covers measures 20 to 24. It features ten staves: Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Violoncello solo, Violoncello 1, Violoncello 2, and Contrabasso. The score is in 2/4 time with a key signature of one sharp (F#). The first two measures (20-21) show a general crescendo across all parts. At measure 22, the dynamics shift to mezzo-piano (mp) for the violins and mezzo-forte (mf) for the cellos and contrabass. The violins are instructed to play ponticello (near the bridge) and to harmonize. The violas and cellos perform a continuous glissando with a slight rest on the first beat of each measure. The Viola 1 part includes specific fingering: III IV in measure 20 and IV III in measure 21. The Violoncello 1 part includes fingering: IV III II III in measure 22. The score concludes at measure 24 with a 'poco' marking.

25 *a poco* *crescendo* *generale*

The musical score consists of ten staves. The first five staves are for Violins 1-4, the next two for Violas 1-2, and the last three for Violoncello solo, Violoncello 1, and Violoncello 2. The Contrabass part is on the bottom staff. The score is in 4/4 time and features a crescendo leading to a 'generale' section. The key signature has one flat (B-flat). The first measure is marked '25 a poco' and the last measure is marked 'generale'. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The Violin 1 part has a tremolo in the first measure. The Violin 2 part has a tremolo in the first measure. The Violoncello solo part has a tremolo in the first measure. The Violoncello 1 and 2 parts have a tremolo in the first measure. The Contrabass part has a tremolo in the first measure.

tutti *crescendo*

Violin 1 (Vln. 1): *f*, *gliss.*, *8va*

Violin 2 (Vln. 2): *f*, *ponticello*, *glissando continuo*

Violin 3 (Vln. 3): *f*, *ponticello*, *glissando continuo*

Violin 4 (Vln. 4): *f*, *armonico*

Viola 1 (Vla. 1): *f*, *détaché à la corde*

Viola 2 (Vla. 2): *f*

Solo Violin (Vc. solo): *f*

Violoncello 1 (Vc. 1): *f*, *ponticello*, *glissando continuo*

Violoncello 2 (Vc. 2): *f*

Contrabass (Cb.): *f*, *arco*, *3*

f I II I II I II

♩ = ♩ = 132

38 loco dolce armonicando

Vln. 1
mp subito
loco dolce armonicando

Vln. 2
mp subito
loco dolce armonicando

Vln. 3
mp subito
le glissando vient sur la fin du temps
simile

Vln. 4
mp subito
le glissando vient sur la fin du temps
simile

Vla. 1
mf

Vla. 2
mf

Vc. solo
armonicando
III *mf en dehors*
armonicando

Vc. 1
III *mf en dehors*
armonicando

Vc. 2
III *mf en dehors*
armonicando

Cb.

Detailed description: This page of a musical score contains ten staves. The top two staves are for Violins 1 and 2, both starting with a *mp subito* dynamic and playing a melodic line with a glissando effect. The next two staves are for Violins 3 and 4, which play a similar melodic line with a glissando effect. The fifth and sixth staves are for Violas 1 and 2, both playing a rhythmic accompaniment of eighth notes with a *mf* dynamic. The seventh, eighth, and ninth staves are for Violoncello solo, Violoncello 1, and Violoncello 2, all playing a rhythmic accompaniment of eighth notes with a *mf* dynamic and a *III en dehors* fingering. The tenth staff is for the Double Bass, playing a rhythmic accompaniment of eighth notes.

43

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score, numbered 43, contains ten staves. The top two staves, Vln. 1 and Vln. 2, are in treble clef with a key signature of one sharp (F#). They contain whole notes with stems pointing down, with a repeat sign at the beginning and end of the section. The next two staves, Vln. 3 and Vln. 4, are also in treble clef with a key signature of one sharp. They contain eighth notes with stems pointing down, with a repeat sign at the beginning and end of the section. The next two staves, Vla. 1 and Vla. 2, are in bass clef with a key signature of one sharp. They contain eighth notes with stems pointing up, with a repeat sign at the beginning and end of the section. The next three staves, Vc. solo, Vc. 1, and Vc. 2, are in bass clef with a key signature of one sharp. They contain a continuous eighth-note pattern with stems pointing up, with a repeat sign at the beginning and end of the section. The bottom staff, Cb., is in bass clef with a key signature of one sharp and contains eighth notes with stems pointing up, with a repeat sign at the beginning and end of the section.

48

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score covers measures 48 to 52. The score is for a string ensemble consisting of Violins 1-4, Violas 1-2, Violoncello solo, Violoncello 1-2, and Contrabass. Measures 48 and 49 feature a key signature change from one sharp (F#) to two sharps (F# and C#). Measures 50 and 51 feature a key signature change from two sharps to one flat (Bb). Measure 52 returns to the original key signature of one sharp (F#). The Violin parts (Vln. 1-4) play a melodic line with eighth notes and rests. The Viola parts (Vla. 1-2) play a rhythmic accompaniment of eighth notes. The Violoncello parts (Vc. solo, Vc. 1, Vc. 2) play a dense rhythmic accompaniment of sixteenth notes. The Contrabass (Cb.) part plays a simple bass line with eighth notes and rests.

53

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score, numbered 53, contains nine staves. The top two staves, Vln. 1 and Vln. 2, begin with a double bar line and a fermata, followed by a whole note chord in the second measure. The next two staves, Vln. 3 and Vln. 4, play a melodic line of eighth notes with slurs. The two Viola staves (Vla. 1 and Vla. 2) play a rhythmic accompaniment of eighth notes. The Violoncello section consists of three staves: Vc. solo, Vc. 1, and Vc. 2, all playing a dense eighth-note accompaniment with slurs. The Contrabass (Cb.) staff at the bottom plays a simple eighth-note line. The score is divided into five measures by vertical bar lines.

58 *crescendo* *generale*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

62

vibrato molto

vibrato molto

armonico

armonico

simile

solo
sur les hauteurs données : timbres, dynamiques, coups d'archet, glissandi, trilles, ... ad libitum pour une improvisation survoltée

armonico

détaché

armonico

détaché

simile

f

70

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score covers measures 70 through 73. It features ten staves. The Violin section (Vln. 1-4) is in treble clef. Vln. 1 has a melodic line with a wavy hairpin at the start and end of the first and fourth measures. Vln. 2-4 play rhythmic patterns. The Viola section (Vla. 1-2) is in bass clef. Vla. 1 has a dense sixteenth-note accompaniment, while Vla. 2 has a simpler eighth-note accompaniment. The Violoncello section (Vc. solo, Vc. 1, Vc. 2) is in bass clef. Vc. solo has a sparse melodic line with square notes. Vc. 1 and Vc. 2 play a consistent sixteenth-note accompaniment. The Contrabass (Cb.) is in bass clef and plays a melodic line with some rests and slurs. The score includes various musical notations such as slurs, hairpins, and dynamic markings.

74

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

I

Detailed description: This page of a musical score covers measures 74 to 78. It features a full orchestral arrangement. The Violin section (Vln. 1-4) has melodic lines with various articulations and dynamics. The Viola section (Vla. 1-2) provides harmonic support with rhythmic patterns. The Violoncello section includes a solo part (Vc. solo) with sparse notes and two main parts (Vc. 1-2) with dense rhythmic accompaniment. The Contrabass (Cb.) part has a melodic line in the bass register. A first ending bracket labeled 'I' spans measures 75-76. The score includes various musical notations such as slurs, accents, and dynamic markings.

cres -

cen -

do

général

79

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score, numbered 18, contains measures 79 through 82. The score is for a string quartet (Violins 1-4, Violas 1-2) and woodwinds (Solo Violin, Violoncello 1-2, Contrabass). The first violin part (Vln. 1) features a melodic line with a crescendo leading to a fortissimo dynamic, marked with the word 'général'. The other string parts provide harmonic support with various rhythmic patterns, including sixteenth-note runs in the violas and cellos. The woodwind parts (Vc. solo, Vc. 1, Vc. 2, Cb.) play a steady eighth-note accompaniment. The score is divided into four measures by vertical bar lines. The key signature changes from one sharp (F#) to one flat (Bb) between measures 80 and 81. The page number '79' is written at the beginning of the first staff.

83

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

pp

pp

8va

Detailed description: This page of a musical score, numbered 19, contains measures 83 through 86. The score is for a string ensemble and a solo violin. The instruments are arranged in staves from top to bottom: Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vc. solo, Vc. 1, Vc. 2, and Cb. The music is in a key with one sharp (F#) and a 3/4 time signature. The first violin part (Vln. 1) features a melodic line with a final measure marked '8va' and 'pp'. The second, third, and fourth violin parts (Vln. 2-4) play rhythmic patterns, with the second and third violins using accents and the fourth violin using slurs. The viola parts (Vla. 1 and 2) provide harmonic support, with the first viola (Vla. 1) playing a continuous eighth-note pattern. The solo violin (Vc. solo) has a melodic line with triplets. The two violinas (Vc. 1 and 2) play a steady eighth-note accompaniment. The double bass (Cb.) part includes triplets and a final measure marked 'pp'. The score includes various musical notations such as slurs, accents, and dynamic markings.

87

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

ppp flautando

ppp *p* *ppp*

pp

ppp *p* *ppp*

pp

pp

mp

♩ = 72
armonizando
min. 6"

♩ = 60
min. 6"

ppp *p* *ppp*

flautando
armonizando
min. 6"

III
p IV
min. 6"

III
III
III
min. 6"

pizz. main gauche
min. 6"

Le mi frotté reste impassible.
Les pizz. se font aussi loin
que possible du sillet.

n.b. : les séquences se répètent quelques fois dans le plus grand calme et la plus profonde écoute.

(8)

89

∩ = 52

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

calme
armonicando

pizz.

pp IV flottando mouvement
circulaire de l'archet

pp IV flottando mouvement
circulaire de l'archet

pp IV flottando mouvement
circulaire de l'archet

pp IV flottando mouvement
circulaire de l'archet

pp IV flottando mouvement
circulaire de l'archet

signe
du VI 3

P → T P → T

P → T P → T P → T

P → T P → T P → T

P → T P → T P → T

P → T P → T P → T

P → T P → T P → T

P → T P → T P → T

∩ = 50

93

loco
P → T P → T
↓ ↓ ↓ ↓

Vln. 1
simile

Vln. 2
pp IV flottando mouvement
circulaire de l'archet
↓ simile

Vln. 3
2ème signe
du VI 3
↓ simile

Vln. 4
pp IV flottando mouvement
circulaire de l'archet
↓ simile

Vla. 1
pp IV flottando mouvement
circulaire de l'archet
↓ simile

Vla. 2
↓ simile

Vc. solo

Vc. 1
pp IV flottando mouvement
circulaire de l'archet
↓ simile

Vc. 2
↓ simile

Cb.
préparer discrètement la scordatura IV = do

108

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score, numbered 108, contains 14 measures of music. The score is arranged in a system with ten staves. The top four staves are for Violins 1, 2, 3, and 4, all in treble clef. The next two staves are for Violas 1 and 2, both in alto clef. The following two staves are for Violoncello 1 and 2, both in bass clef. The Violoncello solo part is represented by a single bass clef staff. The final staff is for the Contrabass, also in bass clef. The music consists of a series of quarter notes and half notes, with some accidentals (sharps and naturals) and dynamic markings (p, f) throughout. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

123

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

pp

Detailed description: This is a page of a musical score, page 24, starting at measure 123. The score is for a string ensemble and a solo violin. It consists of ten staves. The first four staves are for Violins 1, 2, 3, and 4. The next two are for Violas 1 and 2. The seventh staff is for a solo Violin, which has a *pp* dynamic marking and a long slur over three measures. The eighth and ninth staves are for Violoncellos 1 and 2. The tenth staff is for the Contrabass, which has rests throughout. The key signature has one sharp (F#), and the time signature is 4/4. The music is written in a consistent rhythmic pattern of quarter notes across all parts.

131

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

mf

en s'estompant

♩. = ♩ = 52

140

en s'estompant tasto

pp

en s'estompant tasto

pp

tasto

pp

en s'estompant tasto

pp

en s'estompant tasto

pp

en s'estompant tasto

pp

en s'estompant tasto

pp

pizz. laissez résonner

mp III

en s'estompant tasto

pp

pp

pp

pp

151

Violin 1: Rests in measures 151-153, then *f* in measure 154, *ff* in measure 155. *armonicando* instruction above the staff.

Violin 2: Rests in measures 151-152, then *f* in measure 153, *ff* in measure 155. *armonicando* instruction above the staff.

Violin 3: *f* in measure 151, *ff* in measure 155. *armonicando* instruction above the staff.

Violin 4: Rests in measures 151-152, then *f* in measure 153, *ff* in measure 155. *armonicando* instruction above the staff.

Viola 1: *armonicando* instruction above the staff, *ff* in measure 155.

Viola 2: *ff* in measure 155.

Vc. solo: *ff* in measure 155.

Vc. 1: *ff* in measure 155.

Vc. 2: *ff* in measure 155.

Cb.: *ff* in measure 155.

161 *glissando continuu d' 1/2 ton par temps*
ponticello molto

Vln. 1 *ff* *glissando continuu d' 1/2 ton par temps*
ponticello molto *f* *sostenuto lyrique* *8^{va}* *5* *5* *5* *5*

Vln. 2 *ff* *glissando continuu d' 1/2 ton par temps*
ponticello molto *f* *sostenuto lyrique*

Vln. 3 *f* *sostenuto lyrique* *9* *9*

Vln. 4 *f*

Vla. 1 *f* *armonico molto*

Vla. 2 *f* *armonico molto*

Vc. solo *f* *armonico molto*

Vc. 1 *f* *armonico molto* *6*

Vc. 2 *f* *armonico molto* *6*

Cb. *f* *armonico molto* *6*

This musical score page contains measures 165 through 172. The instruments are arranged as follows from top to bottom: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello solo (Vc. solo), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Cb.).

- Vln. 1:** Features a melodic line with eighth-note patterns, marked with a '5' (quintuplet) and slurs.
- Vln. 2:** Features a melodic line with eighth-note patterns, marked with a '5' (quintuplet) and slurs.
- Vln. 3:** Features a melodic line with eighth-note patterns, marked with a '9' (nonuplet) and slurs.
- Vln. 4:** Features a melodic line with eighth-note patterns, marked with a '9' (nonuplet) and slurs.
- Vla. 1 & 2:** Both violas play a similar melodic line with eighth-note patterns, marked with a '9' (nonuplet) and slurs.
- Vc. solo & Vc. 1:** Both cellos play a melodic line with eighth-note patterns, marked with a '9' (nonuplet) and slurs.
- Vc. 2 & Cb.:** Both cellos and the contrabass play a melodic line with eighth-note patterns, marked with a '6' (sextuplet) and slurs.

The score is divided into two systems by a vertical bar line. The first system covers measures 165-170, and the second system covers measures 171-172. The key signature has one flat (B-flat), and the time signature is 4/4. The page number '30' is in the top left, and '(8)' is in the top right. The measure number '165' is written at the beginning of the first staff.

This musical score page contains measures 167 through 170. The instruments are arranged as follows:

- Vln. 1:** Treble clef, starting at measure 167 with a five-measure rest, then playing a sixteenth-note pattern with slurs and accents. Measure 170 continues this pattern.
- Vln. 2:** Treble clef, playing a similar sixteenth-note pattern with slurs and accents.
- Vln. 3:** Treble clef, playing a sixteenth-note pattern with slurs and accents, marked with a '9'.
- Vln. 4:** Treble clef, playing a sixteenth-note pattern with slurs and accents.
- Vla. 1 & 2:** Alto clef, playing a sixteenth-note pattern with slurs and accents.
- Vc. solo & Vc. 1:** Bass clef, playing a sixteenth-note pattern with slurs and accents.
- Vc. 2 & Cb.:** Bass clef, playing a sixteenth-note pattern with slurs and accents, marked with a '6'.

The score is divided into two systems by a vertical bar line. The first system covers measures 167-169, and the second system covers measures 170-170. The notation includes various musical symbols such as slurs, accents, and rests.

This musical score page contains measures 169 through 178. The instruments are arranged as follows:

- Vln. 1:** Treble clef, starting at measure 169. Features a melodic line with frequent slurs and five-fingerings (5) indicated above the notes.
- Vln. 2:** Treble clef, playing a similar melodic line to Vln. 1.
- Vln. 3:** Treble clef, playing a rhythmic accompaniment with slurs and a '9' marking above the notes.
- Vln. 4:** Treble clef, playing a melodic line with slurs.
- Vla. 1 & 2:** Alto clef, playing a melodic line with slurs.
- Vc. solo & Vc. 1:** Bass clef, playing a melodic line with slurs.
- Vc. 2:** Bass clef, playing a melodic line with slurs.
- Cb.:** Bass clef, playing a melodic line with slurs and a '6' marking below the notes.

The score is divided into two systems by a vertical bar line. The first system covers measures 169-174, and the second system covers measures 175-178. The notation includes various musical symbols such as slurs, ties, and fingering numbers.

This musical score page contains measures 171, 172, and 173. The instruments are arranged as follows from top to bottom: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello solo (Vc. solo), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Cb.).

- Vln. 1:** Treble clef, starting at measure 171. Features a melodic line with slurs and five-measure rests (marked '5') in measures 171 and 172.
- Vln. 2:** Treble clef, playing a melodic line with slurs and five-measure rests (marked '5') in measures 171 and 172.
- Vln. 3:** Treble clef, playing a melodic line with slurs and nine-measure rests (marked '9') in measures 171 and 172.
- Vln. 4:** Treble clef, playing a melodic line with slurs and five-measure rests (marked '5') in measures 171 and 172.
- Vla. 1 & 2:** Alto clef, playing a melodic line with slurs and five-measure rests (marked '5') in measures 171 and 172.
- Vc. solo & Vc. 1:** Bass clef, mostly silent with a slash through the staff in measures 171 and 172. In measure 173, they play a melodic line with slurs and five-measure rests (marked '5').
- Vc. 2 & Cb.:** Bass clef, playing a melodic line with slurs and six-measure rests (marked '6') in measures 171 and 172.

(8)

173

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. solo

Vc. 1

Vc. 2

Cb.

f

f

f

f

6

6

6

6

6

III II I

* Armonico :
Mode de jeu qui consiste à enrichir la note fondamentale écrite de l'un ou l'autre des partiels qui forment son spectre.
Cette spectralisation s'obtient en allégeant la pression de l'archet et en modulant sa vitesse.
Il est plus aisé d'obtenir cet effet sur les cordes à vide et non loin du chevalet, mais il est possible d'obtenir
cette spectralisation quel que soit le point de contact de l'archet ou la hauteur du son en surfant au fil de la corde 35

175

The score is for a string ensemble consisting of four violins (Vln. 1-4), two violas (Vla. 1-2), a solo violin (Vc. solo), two violas (Vc. 1-2), and a double bass (Cb.). The music is in 5/4 time and features a complex rhythmic structure with multiple time signatures: 5/4, 3/4, and 4/4. The score includes various performance instructions such as *pp* (pianissimo), *mp* (mezzo-piano), *ppp* (pianississimo), *armonico*, *gliss.*, *glissando extrêmement lent et continu*, and *glissando lent*. The solo violin part includes a section marked *p II* with triplets and an *8va* marking. The double bass part features a long, sustained note with a *ppp* dynamic. The score is written on a grand staff with multiple systems of staves.