mais le corps taché d'ombres

for harp and string orchestra

Rick van Veldhuizen

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2019

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Commissioned by Royal Concertgebouw Orchestra with the financial support of the Mahler Foundation

Premiered 16 May 2020 by the Royal Concertgebouw Orchestra conducted by Myung-whun Chung

With many thanks to Marc Sabat and Thomas Nicholson for showing me sheer limitless ways of dealing with pitch.

Instrumentation:
Harp
16 Violins I
14 Violins II
12 Violas
10 Violoncellos
8 Contrabasses

Note:
"Rêvons ensemble, Amour, à quelque dur amant
Grand comme l'Univers mais le corps taché d'ombres
Qui nous bouclera nus dans ces auberges sombres
Entre ses cuisses d'or, sur son ventre fumant,"
-Jean Genet, *Le Condamné à Mort*

This piece is a story of corporeal, visceral integration and disintegration. The title was taken from a Jean Genet poem, in which he fantasizes about an erotic scene involving the titular death row inmate – in an obscure tavern, where the two men almost wouldn't be able to see the invisible creature, but still zealously engage in a passioned intimacy with him. In this piece, likewise, the string orchestra is always on the brink of materializing: the echoes of a concrete melody inter-weave without a clear start or finish. They form an intertwined nervous system that transmits a sensuous, menacing energy. Sometimes, the orchestra divides itself up until nothing remains but a rarefied cloud, which, when growing in den-sity while trying to climax, falls apart again. The attempts at reaching the top fail several times, but when it arrives, at an unforeseen moment, it's clear, blinding and painful.

Just like Mahler – in his last two symphonies – seems to express a constant fear of his impending death, of his physicality, and at the same time seems to celebrate his earthly existence, in this piece I try to investigate the shivering fear of being at 5 seconds from ecstasy, to feel the body shake under the weight of an invisible Other.

The orchestra tries to piece together the 'melody' from all the ripped-up, floating pieces, all of which have a deconstructed 'Mahlerian' expression to them. Every single note could have many guises: from a chordal tone to a foreign body – for instance, unresolved raised leading tones leading to nowhere, a harmonic not fitting in with the chord etc. In spite of – and thanks to – all the microtonal modifications and distortions and influences from Just Intonation, the musical language remains voluptuously tonal, drenched in harmonies reminiscing Mahler, Ravel and the great disco di-vas of the 1970's to create a freshly queer amalgam.

Rick van Veldhuizen, 17 August 2019

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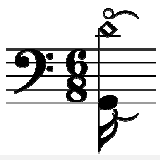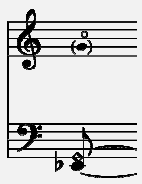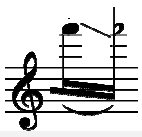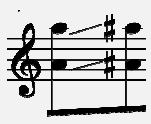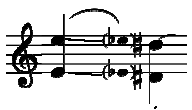
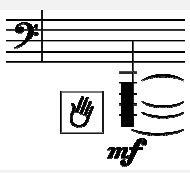
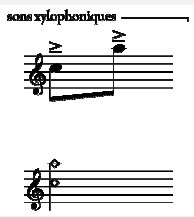
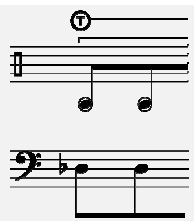
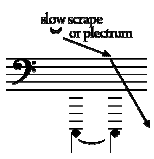
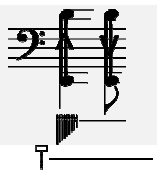
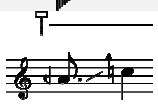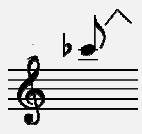
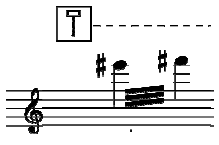
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Harp techniques

	Third partial harmonic, played at 1/3 or 2/3 of the string.
	Fifth partial harmonic, played at 1/5 or 3/5 of the string.
	Pedal slide without plucking string again.
	Pedal slide, plucking strings again.
	Pedal slide, not plucking the same string again, but its enharmonic.
	Pedal held between two positions (indicated by the quarter-flat or quarter-sharp signe.
	Hit strings forcefully with flat hand.
	Forceful cluster glissando in the lowest register, making the strings collide.
	Xylophonic sounds, dampening the string at the soundboard.
	Sons timpaniques. Tap soundboard with r.h. while playing normally with l.h. The sounds should be perceived as one.
	Bartók pizzicato. Slide finger fromm p.d.l.t. position onto the soundboard, combining the sound with a thud.
	Cluster glissando.
	Scrape the wire of a string in a slow, downwards motion.
	Rub the strings with the flat hand.
	Metal tuning pin slide between two microtonal pitches on a single string.
	'Vibrato': push string inward above tuning mechanism to create a quick, upward vibrato.
	Tremolo between two adjacent strings with metal tuning pin.
p.d.l.t. b.d.l.c. m.d.l.c.	Près de la table Bas dans les cordes Milieu de la corde

Note on microtonality for the strings

This piece is based on the principles of Just Intonation, which means that it generally seeks very consonant intervals not adhering to the logic of equal temperament (as string instruments generally don't). The following notation is used to approximate the desired intervals:



Pitches with a deviation of up to 14c up/down from equal temperament.

- Pythagorean pitches (relating to the 3rd harmonic)
  perfect 5th [3/2] ≈ 702c, perfect 4th [4/3] ≈ 598c
- Ptolemaic pitches (relating to the 5th harmonic)
  just major 3rd [5/4] ≈ 386c, just minor 3rd [6/5] ≈ 314c
  just major 6th [5/3] ≈ 886c, just minor 6th [8/5] ≈ 814c



Pitches about a sixth-tone (33c) flat from equal temperament.

- Septimal pitches (relating to the 7th harmonic)
  septimal minor 7th [7/4] ≈ 968c, septimal minor 3rd [7/6] ≈ 268c,
  septimal major 2nd [8/7] ≈ 232c



Pitches about a sixth-tone (33c) sharp from equal temperament

- Raised, or 'expressive' leading tones (relating to the 23rd harmonic)
  raised leading tone [23/24] ≈ 73c
- Inverse septimal ratios (i.e. [4/7] ≈ 968c)
- Septimal diesis ([49/48] ≈ 35c)
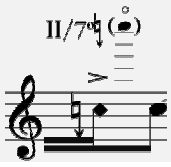
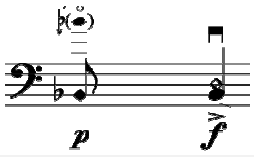
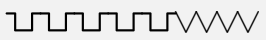
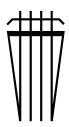
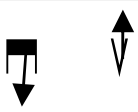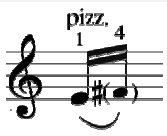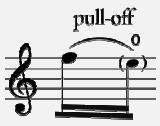
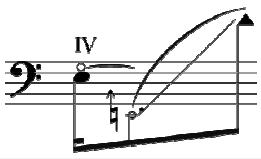


Pitches about a quarter tone (50c) flat/sharp from equal temperament

- 11-limit pitches (relating to the 11th harmonic)
  neutral 4th [11/8] ≈ 551c, neutral 5th [16/11])
- 13-limit pitches (relating to the 13th harmonic)
  neutral 6th [13/8] ≈ 842c, neutral third [16/13] ≈ 358c

Many of the intervals smaller than a quarter-tone (except leading tones) are always preceded by a natural harmonic situated at the desired point of contact. A note following a natural harmonic should **never** be corrected to an equally tempered pitch. Please try not to approach the piece as a chromatic, or tempered piece of music, as it is designed to closely follow idiomatic, expressive intonation tendencies for string instruments.

Strings techniques

◇ ◆	(note shape:) Natural harmonic played at nodal point (semibreve/minim resp. crotchet and so on). String number is always given.
○	(above a note:) Loco natural harmonic.
	Natural harmonic played at nodal point, directly followed by the node played *ordinario*. The node automatically deviates from equal temperament.
	Artificial harmonic played on the nodal point of a natural harmonic.
◆ ◑	Half-harmonic (harmonic node overpressed in left hand)
■ □	(as a note shape:) Any distorted sound.
	Indicates degree and development of bow overpressure (the thinner the line, the closer to normal, the thicker, the more overpressed/distorted).
	Dampen the vibration of the string by lightly stopping the string with multiple left-hand fingers (only a hint of pitch should be discernible).
⊗ ×	Totally toneless sound (i.e. playing directly on the bridge).
	Indicates a transition from a slow, unpitched, grinding croak towards an *ordinario*, pitched sound.
s.p.	(molto/poco/sopra) sul ponticello
s.t.	(molto/poco) sul tasto
p.n.	posizione normale
	Lachenmann's bridge clef (for toneless sounds). The lowest line indicates molto sul tasto, above the staff means *sopra il ponticello*.
	(on the bridge clef:) Indicates the position where the left hand dampens the string.
	Bow extremely slowly, distorting the sound.
	Brusque *tutto l'arco* stroke, as to let the note ring after playing.
	Arco or *mezzo col legno* battuto ('vertical' bowing)
spazzolato	Sweep bow swiftly between *sul ponticello* and *sul tasto* (by way of tremolo)
	Bartók pizzicato.
	Hammer on finger after plucking the string.
	Pull off finger after plucking the string so the open string sound surfaces.
	On harmonics, after activating node, slide l.h. quickly across the string from the nut upwards.
ord.	ordinario (normal bowing or plucking)

mais le corps taché d'ombres

Rick van Veldhuizen

lent, flageolant rubato - en hésitant un peu à la fin de chaque mésure ♪ = 69

cédez

Arpa

like a cross-fade *ff* *p* *fff* *f* *mp* *sfz* *possible*

1 Vln. I solo

f *pp* *mf* punta d'arco s.t. *ppp* *murmuring*

Violini I Div.

false start (like a cross-fade) legg. 1-4 *f* *p subito* *f*

legg. 5-8 II III IV/7° s.p. *false start (like a cross-fade)* *f* *p* *f* *pp*

ext. Div. à 2 int. punta d'arco s.t. *ppp* *murmuring*

1 Vln. II solo

f *pp* *mf* III IV/7°

Violini II Div.

false start (like a cross-fade) legg. 1-4 IV *p* *f* *pp* *mp* *pp*

legg. 5-7 II *f* *mp* *f* *pp*

ext. Div. à 2 int. molto s.p. *ppp*

Viola sola

mp *f* *pp* *mp* *pp*

Viole Div. a 3

legg. 1, 4 IV *pppp* *mp* *sf* *mp* s.p. *sf* *pp* *mp* *n*

legg. 2, 5 IV *pppp* *mp* s.p. *sf* *pp* *mp* *n*

legg. 4, 6 IV *pppp* *mp* s.p. *sf* *pp*

1 Vc. solo

II/7° I/7° *mf* *pp* pizz. II I *mf* IV/7°

Violoncelli Div.

false start (like a cross-fade) legg. 1, 2 molto s.p. molto s.t. *p* *ff* *f* *ppp*

legg. 3-5 s.p. gliss. arm. IV/13° *f* *mf*

ext. Div. à 2 int. molto s.p. I/7° *ppp* II/7° *ppp*

Contrabasso solo

false start (like a cross-fade) *fff* III/8° III/11° *mf* *pp*

Contrabassi

false start (like a cross-fade) *fff* s.t. *p* *f* *ppp* Div. molto s.t. *p*

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A *au mouvement*

9/8 — 3+2/8

Arpa — pd.l.t. — p mp mf — 3:2 — f — mp Ab - A♮ — pos. ord. — f

Vln. I solo — f p — p f p — s.p. mf p mf pp subito — (art. harm. on node of nat. harm.)

Vln. I Div. — p.n. pp ppp — molto s.p. II pp mp — s.p. mf p mf pp subito

Vln. II solo — s.p. IV/8° IV/11° p mf ppp — p f p — p.n. mf pp subito

Vln. II Div. — p.n. mp ppp — f p — p.n. IV mf ppp — f p — ord. mf pp subito

Vla sola — molto s.p. III pp mf — p.n. f intenso mp

Vle. — f p — Div. molto s.p. III IV pp mf — p.n. f intenso mp

Vc. solo — arco I II mf pp — (just major 3rd) mp pp — I I/3♮ mf pp — l.v.

Vc. Div. — mf ppp — I mf pp — l.v.

Cb. solo — I/7° mf p mp — (art. harm. on node of nat. harm.) pp — II/7° III/7° f molto sonore p

Cb. — pizz. II III IV f p — II/7° III/7° f molto sonore p

B

C

Arpa

Vln. I solo

Vln. I Div.

Vln. II solo

Vln. II Div.

Vla sola

Vle.

Vc. solo

Vc. Div.

Cb. solo

Cb. Div.

D

plus rigoureux; toujours très expressif et sensuel

Arpa

legg. 1-4 Div.

legg. 5-8 Div.

Vln. I

legg. 1-4

Vln. II Div.

legg. 5-7

Vle. Div.

Vc. Div.

1-4

Cb. Div.

5-8

E

inexplicablement tranquille ♪ = ♩ = 138

2/4

sons xylophoniques

Arpa

p

sautillé s.p. I II

I/7° 8va II/7° 8va

III/7°

pp like drum'n'bass crickets

f

legg. 1-4 Div.

sautillé s.p. II I

III/7° I/7° 8va

II/7° 8va

pp like drum'n'bass crickets

f

pp

Vln. I

p.n.

5:4 IV

p f p subito

f

Div. noise tone

pppp shadowy n

legg. 5, 6

p.n.

5:4 IV

p f p subito

f

Div. tone noise

pppp shadowy n

legg. 7, 8

Div. noise tone

pppp shadowy

pp

pppp

n

legg. 1-4

Vln. II Div. à 4

Div. tone noise

pppp shadowy

pp

pppp

n

legg. 5-7

IV III IV III

IV/8° 8va

I II III

f like drum'n'bass crickets

pp

f

legg. 1-3 Div.

IV III IV III

I II III II I

Vle. Div.

f like drum'n'bass crickets

pp

pp

f

s.t.

5:4

p.n. II/7° 8va

pp

f p

legg. 4-6

II/7° 8va

5:4

I 8va

I/7° 8va

p f p

Vc. Div.

non Div. s.t.

Div.

5:4

p.n. I

II/7° 8va Unis.

pp

p f p

II/7°

non vib. molto vib.

1-4

p

f pp mf

Cb. Div.

pizz. III II

II/7° I

Div. arco s.t.

(ord.) II III p.n.

pp

mp

F

22

Arpa

pd.l.t.

legg. 1-4
Div.

Vln. I

legg. 5, 6

legg. 7, 8

legg. 1-4
Div.

Vln. II

legg. 5-7
Div.

legg. 1-3
Div.

Vle.

legg. 4-6

Vc.
Div.

1-4

Cb.
Div.

5-8

27

G

Arpa

pos.
ord.

arp.
veloce

legg. 1-4
Div.

Vln. I

legg. 5, 6

legg. 7, 8

Unis.
just minor 7th

p.n.

espressivo

vib.
veloce

(tune as leading tone)

vib.
lento

(tune as
leading tone)

tone

noise

legg. 1-4
Div.

Vln. II

legg. 5-7
Div.

tutto l'arco
s.p.

pizz.

legg. 1-3
Div.

Vle.
Div.

legg. 4-6

(Div.)

Vc.
Div.

1-3
Div.
à 2
4,5

Cb.
Div.

32

Arpa

legg. 1-4 Div.

legg. 1-4 Div.

Vln. I Div.

legg. 5, 6

legg. 7, 8

legg. 1-4 Div.

Vln. II

legg. 5-7 Div.

legg. 1-3 Div.

Vle. Div.

legg. 4-6

legg. 1-3

Vc Div.

legg. 4, 5

1, 2
5, 6

Cb. Div.

3, 4
7, 8

H

Arpa

ff en dehors

legg. 1-4 Div.

molto s.t.
1 : s.p.
3, 5, 7
p

1. solo p.n.
p coll'arpa

(1 tacet)
poco s.p.
III IV III
3, 5, 7
p mf

molto s.t.
s.p.
pp

IV
poco s.
p mf

Vln. I

Div.
arco noise tone noise
ppp

5-8 Unis.
II IV
3:2
p mfpp

legg. 5, 6

legg. 7, 8

arco Div. noise tone
ppp

5-8 Unis.
II IV
3:2
p mfpp

legg. 1-4 Div.

p f ppp
III
p f ppp

II/7º
fp pp
III/7º
fp pp

Vln. II

s.p. s.t. s.p.
II
pp mp

p.n.
IV
fp pp
III
pp

legg. 5-7 Div.

s.p. s.t. s.p.
IV
pp mp

p.n.
IV
fp pp
IV
pp

legg. 1, 2

molto s.p.
1, 2
p ppp

s.p.
3:2 3:2
ppp ext.
Div. à 2
int.
s.p.

IV
f

5:4 5:4
ppp

Vle.

s.p.
3, 4
III
IV
5, 6
mf ppp

IV/8º
f

5:4 5:4
ppp

mf

legg. 3-6

poco s.t.
overpress harmonics in left hand
5:4
p

Unis.
II/7º III II IIIº II
ppp f

5:4
p ppp

legg. 1-3

Vc. Div.

Div. s.p.
5:4
fp

p.n.

Unis.
III

(art. harm. on node of nat. harm.)

legg. 4, 5

p

ppp

mf

II/7º
I/7º

Unis. I

5:4
p ppp

1, 2
5, 6

(Div.)

1-4
Div. à 2

Cb. Div.

(Div.)

Unis.
5:4
pp fp

mfpp

3, 4
7, 8

I

42

Arpa

Vln. I solo

legg. 1-4 Div.

Vln. I Div.

legg. 4-8

Vln. II solo

legg. 1-4 Div.

Vln. II

legg. 5-7 Div.

Vla sola

Vle. Div.

Vc. solo

legg. 1-3

Vc. Div.

legg. 4, 5

Cb. solo

Cb.

46

sons xylophoniques

Arpa

Vln. I solo

Vln. I Div.

Vln. II solo

legg. 1-3

Vln. II legg. 4, 5

legg. 6, 7

Vla sola

Vle. Div.

Vc. solo

legg. 1-3

Vc. Div.

legg. 4, 5

Cb. solo

Cb.

overpress harmonics in left hand

IV/7°

non vib.

molto vib.

J

s'effondrant

♩=♩. (♪= ca. 103,5) en hésitant un peu à la fin de chaque mésure

Arpa

con sord.

thread a thin strip of light aluminium foil through the strings (skip one string every time), so that it rustles along with, but doesn't mute the resonance of the harp

don't avoid making sound inserting the mute; rather have it be a part of the airy instrumental texture

Vln. I solo

Vln. I Div.

Vln. II solo

Vln. II

Vla sola

Vle. Div.

Vc. solo

Vc. Div.

Cb. solo

Cb.

K

52

cédez graduellement jusqu'à

Arpa

Vln. I solo

Vln. I

Vln. II solo

Vln. II

Vla sola

Vle. Div.

Vc.

1-6

Cb.

7,8

(cédez)

55

Arpa

Vln. I solo

Vln. I

Vln. II solo

Vln. II

Vla sola

Vle.

Vc. solo

Vc. Div.

Cb. Div.

L

1ier mouvement, dématérialisé (♪. = ♪)

Arpa
pull aluminium foil mute back, uncovering the area a' - e''' but still sounding on the lower strings (e - g')
mf slow scrape or plectrum
mp f

legg. 1-3
tap fingerings (con forza)
III IV col legno, gettato
p
con Sord. ord. s.p.
pp

Vln. I Div.
legg. 6-8
con Sord.
mp mp
molto s.t. flaut.
pp
mf pp

legg. 5-7, Div.
con Sord. molto irregolario
Vln. II
ppp
mp pp
Unis.
fp ppp

legg. 1, 2
tap fingerings (con forza)
III IV col legno, gettato
p

Vle. Div.
con Sord. arco
Div. III IV
mp p
Unis.
mf pp

legg. 4-6
arco lentissimo (pulsating sound)
III
p
ord.

legg. 1, 2
poco s.t. p.n.
II/7° spiccato
p
ext. Div. à 2 int.

Vc. Div.
molto irregolario
Div. II/7° III/7°
mp
molto irregolario (art. harm. on node of nat. harm.)
sf mp pp
poco s.t. p.n.
III/7° spiccato
p

1-4
arco lentissimo (pulsating sound)
IV
mp
ord.
col legno, gettato
II III
p

Cb. Div.
5-8
gettato
III IV s.p. s.t.
p

62

M

3+2/8 | 2/8 | 3+4/8 | 2+3/8 | 4/8 | 2+3/8

Arpa

mp | mf — p | mf | pppp — rustling, without any force

Vln. I solo

mezzo col legno gettato | p | pp | ord.I 8va II | pp — ppp

Vln. I

(legg. 1-3) | tutti, Div. gettato p.n. | mp — ppp | Unis. | p — pp

Vln. II solo

mezzo col legno gettato | p | pp | ord. I 8va II | pp — ppp

Vln. II

(legg. 5-7) Div. | pp | tutti, Div. gettato | mp — ppp | Unis. s.t. gettato | ppp

Vle.

legg. 1-3 Div. arco s.t. | pp | tutti arco lentissimo (pulsating sound) IV | p

Vc.

Div. II I II | pp | s.t. | mp | gettato s.p. II/7° III/7° II/11° III/11° | mp — ppp | III Unis. | mp gemendo — pp

1-3

pizz. middle of string | mp | arco circular bowing molto s.t. molto s.t. molto s.t. s.p. | mf pp subito | molto s.t. s.p. | mf moaning | s.p. III | subito p mf

Cb. 4-6

pizz. middle of string | mp | arco non Div. | pp | sempre poco s.p. pizz. arco II | mf p | III IV | mf moaning

7, 8

pizz. middle of string | mp | arco circular bowing molto s.t. molto s.t. molto s.t. molto s.t. s.p. | mf pp subito | sempre poco s.p. | mf moaning | II/7° III/7° | f p

67

Arpa

f

visibly and audibly
remove sourdine

audibly, but not theatrically,
crumble the aluminium foil

5:4

Vln. I
solo

I *whistling*

3:2

mf *pp*

ppp

senza Sord.
p.n.

pp

Vln. I

molto s.p.

III IV

pp

ppp

senza Sord.
p.n.

pp

Vln. II

3:2

ppp

senza Sord.
s.t.

pp

p.n.
3:2
just minor 7th

mf *p*

Vle.

ord.

ppp

ppp

senza Sord.
ord.

p *mf* *p*

mfpp *p*

legg. 1-3

gettato
molto s.p.

II/13°
15ma

p

ppp

ord.

6:4

p *mp* *p*

mfpp *p*

Vc.
Div.

legg. 4, 5

gettato
molto s.p.

II/13°
15ma

p

ppp

ord.

6:4

p *mp* *p*

mfpp

III/7° 8va

p

1-3

sempre poco s.p.

3:2

II/7°

p

I/7°

mf

II

II/7°

mp

col legno, gettato
s.t. → s.p. → s.t.

5:4

p

Cb.
4-6

3:2

II III

p

IV III/7°

mp

7, 8

mf

3:2

N

rigroureux, d'une intensité croissante

Arpa

mf naïvely

ossia:
8va bassa, milieu de la corde

legg. 1-3 Div. Vln. I

s.p.

(leading tone to G)

(raised leading tone)

s.t.

legg. 4-8

Div. molto s.p.

Unis. p.n.

Vln. II

vib. veloce

legg. 4-7

sempre s.p.

staccato

legg. 1-3 Div. Vle.

legg. 4-6

tune to open D string

en dehors

Vc. Div.

legg. 4, 5

ord. s.t.

opaque

1-4

Cb. Div.

pizz.

75

Arpa

legg. 1-3
Div.

Vln. I

legg. 4-8

legg. 1-3

Vln. II

legg. 4-7

legg. 1-3
Div.

Vle.

legg. 4-6

legg. 1-3

Vc.
Div.

legg. 4, 5

1-4

Cb.
Div.

5-8

O

Arpa

gli arpeggii veloce

B♯ - ♭ - ♮
F♯ - ♮ - ♯

legg. 1-3

Unis.
p.n.

pizz.

arco

molto vib.

Vln. I

I

tutto l'arco

legg. 4-8
Div.

II

Vln. II
legg. 4, 5

non Div.
just minor 6th

legg. 6, 7

(septimal
major 2nd)

legg. 1, 2

(septimal minor 3rd)

Vle.
legg. 3, 4

(stay at harmonic node)

legg. 5, 6

II/7°

I/7°

legg. 1-3
Div.

Vc.

poco s.p.

(ai nodi del 7o)

legg. 4, 5

III

(art. harm. on node of nat. harm.)

s.p.
I/7°

III/7°

1-3

IV

Cb.
4-6

arco
s.p.

IV/7°

V

V/7°

7, 8

79

Arpa — gli arpeggi larghi — *fff luxuriously*

legg. 1-3 — *f* — III — *ff mp f mf fff*

Vln. I — II — *f mf* — *ff mp ff mf fff*

legg. 4-8 Div. — pizz. middle of string — 5:4 — *ff mp* — arco — *f ff*

legg. 1-3 — 3:2 — *mp* — *ff mf f* — Div. — 5:6

Vln. II legg. 4, 5 — *f* — *ff f*

legg. 6, 7 — (impure 5ths) — (perfect 5ths) — *f p* — *ff p f p*

legg. 1, 2 — *ff fp* — II/7° 8va — *en dehors*

Vle. legg. 3, 4 — III/8° 8va — *ff mp ff*

legg. 5, 6 — *f p f* — *ff*

legg. 1-3 Div. — II III II/7° 8va — *molto f* — (art. harm. on node of nat. harm.) III/7° 8va

Vc. — *f ff p* — *f mp f*

legg. 4, 5 — III — *f* — *ff f*

1-3 — (1-3) II I/7° pizz. — *ff* — I II arco — *mf fff*

Cb. 4-6 — (4-6) II II/7° pizz. — *f ff* — I II arco — *mf fff*

7,8 — (7,8) — *ff fff ffff*

P

5:6

rauque = = 115

Arpa

Vln. I

Vln. II

Vle.

Vc.
Div.

Cb.
Div.

4/8 9/8 15/32 6/8 4+3/8 6/8

8va

ff fff f ff mp

5:6

II

eliminate beating in section

Div.
s.p.
tutto l'arco

Unis.
p.n.

3:2

mp

moaning

IV

III

screeching

I

III/8°

tutto l'arco
s.p.

I/7°

IV/7°

III/7°

6°

II

I

Q

86

Arpa

Vln. I
Div.

Vln. II
Div.

Vle.
Div.

Vc.

Cb.

non Div.
neutral fourth

Unis.

Unis.

tutto l'arco

tranquillement cadençant

4 : 5

♪ = ♪ = 92

90

Arpa

Vln. I solo

legg. 1-4

Vln. I

legg. 5-8

Vln. II solo

legg. 1-4

Vln. II

legg. 5-7

Vla sola

legg. 1-3

Vle.

legg. 4-6

Vc. solo

legg. 1, 2

Vc.

legg. 3-5

Cb. solo

Cb.

R

cédez // **à peine moins vif, feutré**

94

Arpa

mp

18:12

Vln. I Div.

est. molto s.t. mezzo col legno tratto

ppp p pp mp mf

int. molto s.t. mezzo col legno tratto

(just 7th above cello harmonic)

(just 7th under other 1st violins)

Vln. II Div.

est. mezzo col legno battuto (septimal major 2nd)

int. mezzo col legno battuto (septimal minor 3rd)

mfpp

Vle. Div.

est.

int.

(raised leading tone)

mfp

legg. 1, 2

(art. harm. on node of nat. harm.)

Vc.

1-3 Div. à 2

4,5

pizz.

arco

legg. 3-5

Div. arco

Unis.

1, 3 5, 6

Cb.

2, 4 7, 8

bassi a 5 corde soli arco s.p.

mfpp

98

Arpa

Vln. I
Div.

Vln. II
Div.

Vle.
Div.

Vc.

Cb.

1-4 est.
5-8 est.
1-4 int.
5-8 int.
legg. 1-3
legg. 4, 5
1-4
5-8

(raised leading tone)
(septimal major 2nd)
pochino
Div. 1-4
Unis. pizz.
Unis. s.p.
pizz.
arco s.p.
s.p.
arco
vib. veloce

S **sans retenir jusqu'à la fin**

Arpa

p.d.l.t.

gliss.

Vln. I Div.

s.t.

vib. lento

s.p.

non vib.

vib. veloce

Vln. II Div.

sempre s.p.

Vle. Div.

pizz.

arco

ext.

Vc.

1-3

molto s.t.

int. Div.

4, 5

punta d'arco

s.p.

11 / 4

(tutti arco)

Cb.

107

Arpa

f possibile

Vln. I
Div.

p.n.

II

mp *p* *fp*

Vln. II
Div.

5:6

mp *p* *ff* *p* *mp* *pp* *pppp*

Vle.
Div.

s.p. p.n.

IV/7°

(art. harm. on node of nat. harm.)

mp *p* *ff* *p* *fp* *pppp*

Vc.

s.p. s.t.

mp *pp* *fp* *pppp*

int.
Div.

s.p. s.t.

ppp *fp* *ppp* *pppp*

Cb.
Div.

pizz.

f

arco
ossia: loco

I/7° I/8° I/9°

mf *p*


Publishing