

Duration: c. 26'

SAMPLE

## TIINA MYLLÄRINEN: (Bad) Dreams come true (2022) for string quartet | jousikvartetille

Acoustics is a subject that fascinates and inspires me. Music sounds quite different according to where it is heard, and thereby creates diverse moods. What feelings does music create in a totally dry, echoless space where nothing resonates? And what feelings are evoked by music played in a highly echoic space reminiscent of a cathedral, where things intermingle, get louder and noisier? If the music in these two situations is the same and the only difference is the acoustics, how does our perception of the music vary?

This piece experiments with ways of creating acoustic spaces without changing the actual ambient acoustics; in other words, I write the acoustics into the music, as it were. I wanted to create mental images of hearing the music in different spaces; the dramaturgy then springs from the relationships, alternation and interaction of the materials and the resulting acoustic spaces.

*(Bad) Dreams come true* operates in a state of mind akin to dream, passing from one space, acoustic and mood to another, at times sharply, at others gliding, and sometimes momentarily occupying several spaces simultaneously.

I was composing the piece when war broke out in Europe. The shock, and the daily news barrage of battles could not help making an impression on my work and its material. I wondered what dreams and plans people had in Ukraine before the war, and how everything became a nightmare in a single night. Terror, fear and tension found their way into the work, along with memories of life in the past and dreams of a different future. The work is dedicated to the people of Ukraine; to the dreams that will hopefully soon come true.

*(Bad) Dreams come true* was commissioned jointly by the Uusinta Ensemble and the Sea Lapland String Quartet. The Uusinta Ensemble's commission was sponsored by the Madetoja Foundation and the work of composition by the Arts Promotion Centre Finland.

Tiina Myllärinen

Akustiikka on asia, joka kiehtoo ja inspiroi minua. Sama musiikki soi eri tiloissa aivan eri tavoin, ja luo myös erilaisia tunnelmia. Millaisen tunteen luo musiikki, jota soitetaan täysin kuivassa ja kaiuttomassa tilassa, missä mikään ei resonoi? Entä mikä tunne syntyy musiikista jota soitetaan katedraalia muistuttavassa ylikaiuissa tilassa, missä asiat sekoittuvat, voimistuvat ja hälyistyvät? Jos näiden kahden tilan musiikki on sama ja erona on vain erilainen akustiikka, miten eri tavalla koemme kuullun musiikin?

Tässä teoksessa kokeilen, miten loisin nuo akustiset tilat ilman, että esitystilan akustiikkaa muutetaan, eli sävellän akustiikan ikään kuin musiikin sisään. Teoksessa halusin luoda mielikuvia siitä, että kuuntelija kuulee musiikin kuuluvan eri tiloissa ja teoksen dramaturgia syntyy materiaalien ja niihin yhdistettyjen akustisten tilojen suhteista, vuorotteluista sekä vuorovaikutuksesta.

Teoksessa liikutaan unenkaltaisessa mielentilassa, jossa siirrytään tilasta, akustiikasta ja tunnelmasta toiseen välillä jyrkästi leikatun, välillä lipuen, välillä useammassa tilassa hetkellisesti yhtä aikaa ollen.

Olin säveltämässä teosta, kun sota Euroopassa alkoi. Järkytys siitä sekä joka päivä vyöryvät uutiset taisteluista eivät voineet olla vaikuttamatta teokseen ja siinä käytettyyn materiaaliin. Mietin, millaisia haaveita ja suunnitelmia ihmisillä Ukrainassa oli ennen sotaa, ja miten kaikki romuttui yhdessä yössä muuttuen painajaiseksi. Teokseen tulivat mukaan kauhu, pelko ja jännite, sekä muistot menneestä elämästä ja haaveet toisenlaisesta tulevaisuudesta. Teos on omistettu Ukrainan kansalle; unelmille, jotka toivottavasti tulevat pian toteutumaan.

*(Bad) Dreams come true* on Uusinta Ensemblen ja Meri-Lapin jousikvartetin yhteistilauksena. Uusinta Ensemblen tilausta on tukenut Madetoja-säätiö ja sävellystyötä on tukenut Taiteen edistämiskeskus.

Tiina Myllärinen

# Performance notes

p.s.t. poco sul tasto  
s.t. sul tasto  
m.s.t. molto sul tasto  
e.s.t. estremamente sul tasto  
p.s.p. poco sul ponticello  
s.p. sul ponticello  
m.s.p. molto sul ponticello  
c.l.b. col legno battuto  
n.v. non vibrato

***ff*** Dynamics in quotation marks indicate more intensity than the absolute volume (used with noise sounds).

⊕ Muting sing; left hand covers all the strings.

♯ ♯ ♭ Quartertone accidentals used in this piece (quartertone sharp, quartertone flat, three quartertones flat). They apply throughout the whole measure in the same octave.

slide vibrato (Cello) Play vibrato with left hand finger on the side of the string (wider than normal vibrato). Do not mix with use of glass slide.

multiphonics Multiphonics are being played between the harmonic nodes, so that several overtones are heard. The approximate sounding result is indicated.

vibrato Play without vibrato if not otherwise indicated.

## MUTES AND GLASS SLIDE

3 types of mutes are used: normal mute (referred as sordino), metal night mute (referred as metal mute) and big rubber night mute (referred as rubber night mute or rubber mute).

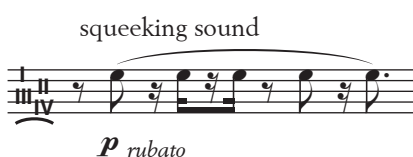
Violin 1, Viola and Cello also use glass slide (for ex. Dunlop 203 used by guitarists).

## SPECIAL NOTATION

### Special clefs



String clef does not indicate pitches, but the strings on which to play behind the bridge (between the bridge and the tailpiece). Here 3rd and 4th string are being played behind the bridge.



Squeeeking sound: play with one slow bow and slight overpressure near (and behind) the bridge, resulting in high squeeeking sound. Rubato refers to this sound only and lasts as long as the dashed bracket indicates. Play as if you would be "screaming inwards".

on the side (low noise, no pitch)    on the tailpiece (pitch)    on the tailpiece (higher pitch) (lower pitch)

**ff**                      **p**                      **mf**

Playing on the side or tailpiece is marked in percussion clef. First example is a noise sound, second one a pitched sound and third one is for two different pitches (Cello).

c.l.b. -----> s.p.  
s.t. -----> s.p.

**mp**    5                      5                      5

Rising col legno battuto figures are also marked on percussion clef. All strings are damped to make only one sound at a time audible.

### Overpressure

**ff**

Overpressure in long notes is marked with a continuous "wall" line on top of the notes. The open strings are written to show which strings to play, all strings are damped.

**ff**

Short overpressure sounds are marked with short "wall" lines. The open strings are written to show which strings to play, all strings are damped.

just one crackle!

**ff**    damp open strings to prevent resonance

One crackle of an overpressure sound is marked with a "wall" notehead. The pitch should be slightly heard. Damp the other strings to prevent resonance.

### Glass slide techniques

"bubbles rising in water"  
hit the string with a glass slide and make gliss,  
rhythm ad lib., damp I string

n.v.                      **mp**                      **p**

(Violin 1) Glass slide on right hand. Hit the first string lightly with glass slide and make glissandi upwards (towards bridge). Free rhythm. Damp first string with left hand. Imagine the sound of bubbles rising in water.

"bubbles rising in water"  
hit string with glass slide and make gliss. upwards  
(i.e. towards nut), rhythm ad lib.

**mp**    damp with right hand                      **p**

(Cello) Glass slide on left hand. Hit the marked strings lightly with glass slide and make glissandi upwards (towards the nut). Free rhythm. Damp all the strings with right hand. Imagine the sound of bubbles rising in water.

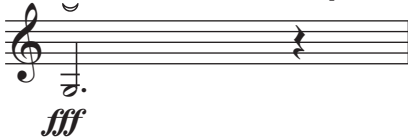
pizz. glass slide (left hand)  
 glass slide vibrato  
 slow



Play pizzicato and then make a vibrato with the glass slide on left hand.  
 Aim for a round, relaxed vibrato.

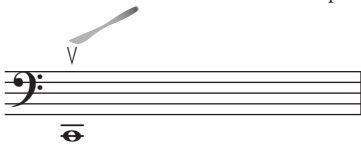
### Rattling/buzzing sounds

rattling sound:  
 left hand fingernail touches the string.  
 As brutal and harsh sound as poss.



Let the string touch the fingernail of the left hand,  
 which is placed beside the string.

violent buzzing sound:  
 knife touches the string and resonates.  
 As brutal and harsh sound as poss.



(Cello) Table knife in upright position on left hand.  
 Place the thin part of the knife beside the string  
 and let the string make it resonate to create a harsh buzzing sound.

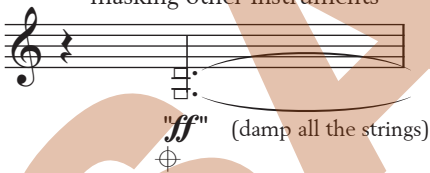
### Special noteheads

left hand  
 half-pressure



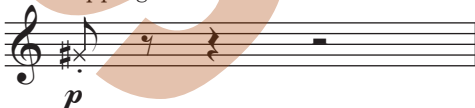
Half-pressure in left hand is marked with square noteheads.

loud and broad noise with no pitch,  
 masking other instruments



Square noteheads with damping sign are also used  
 when a noise sound without pitch is played on marked strings.

tapping



Finger tapping is marked with a cross notehead;  
 left hand strikes the string at the given position.

## *Images of the sections*

In the piece different acoustical spaces are created inside the music. They also symbolize places or atmospheres inside one's mind. The music goes from one place to another, floating, cutting or overlapping, a bit like in a dream. The piece has three main materials; *frenetico*, *con leggerezza* and *anzioso*, and is mostly shifting between them.

More specific images of certain sections (all material is mentioned only ones, so this is not an analysis of the form of the piece):

### 1. Frenetico

Imagine your worst nightmare and then imagine it becoming true. Play with that horror and despair.

### 2. Distante, con spazio

Think of getting distance to the music from beginning (*frenetico*)-it goes to a more resonating place further away and gets more quiet.

### 3. Due spazi acustici

The music from before (*frenetico* in resonating space) stays in the background while a new material comes on top of it (*anzioso*).

### 4. Tre spazi acustici

The music from before (*frenetico* in resonating place) stays in the cello, while *anzioso* music gets a different kind of resonance and goes further away. A new material (*con leggerezza*) comes on top of them both.

### 5. Con leggerezza

This music is like a life without worries; serene happiness with humor.

### 6. Molto risonante

Music from before (*con leggerezza*) goes to a very large space with echoes and such a long reverberance that attacks get blurred.

### 7. Sotto l'aqua I, rilassato

Imagine being by the water in a sunny day and relaxing with the sound of waves and bubbles.

### 8. Anzioso

Imagine a resonating metal, which resonates most at the start of an impuls. This space is a space of fear and most intimate feelings.

### 9. Inseguimento

This section is like a bad dream, where someone is chasing after you.

### 10. Sotto l'aqua II, verso la profondità

Imagine going from the sunny surface of water to the dark, deep bottom.

11. Secco, indifferente

This extremely dry space has a feeling of annoyance and impassiveness.

12. Aggressivo

Let your rage and resistance all out in full force.

13. Lontano

Like a vague memory of the easy life once lived. Very resonant place far away.

14. Velando

Like a curtain coming in front of the music, gradually drowning the music behind it.

15. Miraggio

Like a fragile mirage that is changing continuously until fading away.

SAMPLE





13

ord. molto vibr. + gliss. non vibr.

*f* *p sub.* *ff*

ord. *p* *ff*

arco *mp* *ff*

(behind the bridge) arco on winding *ff*

17

molto vibr. + gliss. (vibr.) m.s.p.

*ff* *fff*

molto vibr. + gliss. (vibr.) m.s.p.

*ff* *fff*

arco squeaking sound

*pp rubato*

ord.

21

ord. non vibr. **2**

*p* *ff*

ord. non vibr. *p* *ff*

*f* *fff* *f*

ord. *f* *fff* *f*

arco *ff*

ord. *f* *fff* *f*

II arco III *ff*

25

arco  
squeeking sound

*p rubato*

II ord.  
III

arco II III

*ff*

II III

I II

*f*

3

sul tasto

*pp*

29

I II

*ff*

3

3

3

33

molto vibr.

*p*

*f*

non vibr.  
p.s.p. -----> m.s.p.

*p* *mf*

on winding (sim.)

arco molto vibr.

*p*

*f*

non vibr.  
p.s.p. -----> m.s.p.

*p* *mf*

on winding (sim.)

arco molto vibr.

*p* *f*

non vibr.

*p* *ff* *ff*

ord.

*ff* *p* *ff* *ff*

37

ord. 8<sup>va</sup>

*fff* *pp*

ord. 8<sup>va</sup>

*pp*

molto vibr. (vibr.) + gliss.

*mf*

arco molto vibr. + gliss. (vibr.)

*mf*

42

squeaking sound

*p rubato*

s.p. metal mute on

*f*

s.p.

ord. non vibr.

squeaking sound

*p < mf > p* *p rubato*

arco

*p — mf — p*

squeaking sound near bridge

*p rubato*

slow bow, light overpressure

46

4

ord. 8<sup>va</sup>

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

molto vibr. s.t. + gliss.

*mp*

ord.

*p* *mf* *f* *ff*

ord.

*pp < mf > pp* *ff*

ord.

ord.

*mp < mf* *f* *ff* *pp < mf > pp* *ff*

on winding

51

ord.  
molto vibr. + gliss.  
p  
f  
ff  
pp  
mp  
8va

56

8va  
pp  
ff  
mp  
s.t.  
arco squeaking sound  
p rubato  
ord.  
arco  
ff

5  
60

5  
molto vibr. + gliss. n.v.  
p sub.  
ff  
ff  
on winding  
ord.  
molto vibr. + gliss.  
f  
molto vibr. + gliss.  
non vibr.  
arco  
p sub.  
ff  
arco  
mf < ff  
on winding  
ff

65

ord. *mf* — *f*

*molto vibr.*  
*+ gliss.*

*ff*

ord.

*ff*

arco

69

s.p. *mf* — *ff*

ord. *ff*

(sim.) *mp*

s.t.  
non vibr.

arco

73

6

G.P.

G.P.

left hand half-pressure

ord. pizz. *mf*

arco *p*

*fff*

*ff*

*ff*

80

Violin I: *ff*, *pizz.*

Violin II: *mf*

Viola: *ff*

Cello/Double Bass: *ff*, *arco*

7 Distante, con spazio

85

Violin I: *metal mute on*, *ff*, *mp*, *p*

Violin II: *arco*, *mf*, *p*, *mp*, *p*, *n.v.*

Viola: *metal mute on*, *pp*

Cello/Double Bass: *metal mute on*, *mf l.v.*

90

Violin I: *f*, *II III*, *ff*

Violin II: *mf*

Viola: *mp*, *pp*

Cello/Double Bass: *mp*, *arco on the side (low noise, no pitch)*, *ff*

94

musical score for measures 94-98. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Performance instructions include *molto vibr. + gliss.*, *n.v.*, *mf*, *p sub.*, *f*, *mp*, *p*, *ord.*, and *mp*. A triplet of eighth notes is marked *mp* and *f* in the Violin II staff.

99

musical score for measures 99-103. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Performance instructions include *fff*, *pp*, *f*, *mp*, *pp*, *mf*, *ff*, *pp*, *slow vibr.*, *ord.*, *p*, and *pp*. A note in the Cello/Double Bass staff is marked *on the side (low noise, no pitch)* and *"ff"*.

104

musical score for measures 104-108. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Performance instructions include *sim.*, *p*, *pp*, *p*, *pp*, *mf*, *f*, *arco*, *ff*, *fff*, *arco*, *mp*, *sim.*, *8*, *on the side (low noise, no pitch)*, *pp*, *p*, *pp*, and *"ff"*. A circled number **8** is placed above the Cello/Double Bass staff in measure 105.

108

molto vibr. + gliss. (vibr.) s.p. ord. (vibr.)

mf f mf

molto vibr. + gliss. (vibr.) s.p. ord. (vibr.)

mf f mf

molto vibr. + gliss. slow vibr. mp pp

molto vibr. ord. + gliss. slow vibr. mp pp

9

112

ff p ff p

ff ff p

mp pp ff p

p

116

slow vibr. slow vibr. n.v. 3

p pp p pp ff

ff mp arco ff p arco ff mp

n.v. arco I II slow vibr. p pp p



120

II arco  
III

slow vibr.

slow vibr.

*ff* *p* *ff* *p* *pp* *pp*

I arco II  
III

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

n.v. 3

I arco  
II

arco  
II  
III

*pp* *ff* *ff* *pp*

123

n.v. 3

arco

arco

arco

*ff* *mp* *ff* *mp* *p*

slow vibr.

slow vibr.

*p* *pp* *p* *pp* *p* *pp* *ppp* *p*

*mp* *ff* *mp* *pp*

arco  
n.v.

*pp*

non vibr.

*pp*

127

poco vibr.

poco vibr.

poco vibr.

poco vibr.

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

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

*mp* *pp* *pp* *p* *pp*

*mp* *pp* *pp* *p*

metal mute off

10 Due spazi acustici ♩ = 88

131

*fff*  
 p.s.p. n.v.  
*f* *anzioso*  
*f*  
 on the side (low noise, no pitch)  
*pp* *ff*

135

slow vibr.  
*mf*  
 n.v.  
*ff*  
 arco  
*p*  
 molto vibr. + gliss. n.v.  
*mf*  
 arco  
 molto vibr. + gliss. n.v.  
*p*  
 ord. slow vibr.  
*p*  
 molto vibr. + gliss.  
*p*

140

metal mute off  
*ff* *fff*  
*ff* *f* *mf*  
 con sord.  
*mf*  
 very fast, nervous vibr. always, when dim., go gradually to slow vibr.  
 m.s.p.  
*mf* *mp* *mf*  
*anzioso*  
 non vibr.  
*mp* *pp*  
 II III  
*p*  
*mp*



154 *mf* *mp* *p* s.t. s.p.

158 *mp* *giocoso* ord. p.s.t.

162 *p* s.t. c.l.b. s.p. ord. m.s.p.

**13** Molto risonante

166 arco ord. 5 *mp* *mf* *p* vibr. n.v. (waves of echo) *ppp*

169 *mp* *mf* *pp* *ppp* (waves of echo) *ppp*

173 14

tr. s.p. s.t. ord.

*mf* *p* *mp* *p* *mp* *p* *mf*

ord. molto vibr.

*mf* *p* *mp* *p* *mp* *p*

ord. molto vibr.

*mf* *p* *mp* *p* *mp* *p*

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

177 slow vibr. s.t. ord. n.v.

*mp* *p* *mp* *p* *mp* *p*

(waves of echo) n.v. ord. molto vibr.

*mp* *p* *mp* *p* *mp* *p*

s.t. slow vibr. n.v. ord. molto vibr.

*mp* *p* *mp* *p* *mp* *p*

s.t. n.v. ord. molto vibr.

*mp* *p* *mp* *p* *mp* *p*

s.t. n.v. ord. molto vibr.

*mp* *p* *mp* *p* *mp* *p*

181

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

(waves of echo)

*pp* *dim.* *ppp*

(waves of echo)

*pp* *dim.* *ppp*

n.v. (waves of echo)

*pp* *dim.* *ppp*

*mf* *mp* *mf* *pp* *dim.* *ppp*

15  
184

c.l.b. s.t. s.p.  
II s.t. III s.p.

Musical score for measures 184-185, featuring four staves. The first staff (C1) is marked *mp* and contains five-note patterns with fingering 5 and slurs. The second staff (C2) contains three-note patterns with fingering 3 and slurs. The third staff (C3) is marked *mp* and contains five-note patterns with fingering 5 and slurs. The fourth staff (C4) contains five-note patterns with fingering 5 and slurs. Above the staves, performance instructions include *c.l.b.*, *s.t.*, *s.p.*, and *sim.* with arrows indicating transitions. A large watermark 'SAMPLE' is overlaid on the score.

186

Musical score for measures 186-187, featuring four staves. The first staff (C1) contains five-note patterns with fingering 5 and slurs. The second staff (C2) contains three-note patterns with fingering 3 and slurs. The third staff (C3) contains five-note patterns with fingering 5 and slurs. The fourth staff (C4) contains five-note patterns with fingering 5 and slurs. Above the staves, performance instructions include *I*, *IV*, *III*, and *sim.* with arrows indicating transitions. A large watermark 'SAMPLE' is overlaid on the score.

188

5 I ricochét I  
5 5 pp arco ord. mf f

IV 3 3 3 3 3 3 pp arco ord. mp mf pp

IV I ricochét (waves of echo)  
pp mf f pp dim. arco ord.

IV I ricochét (waves of echo)  
pp mf pp dim. arco ord.

16 Con leggerezza

191

mf 3 trill p mp 5 5 5 5

(waves of echo) dim. ppp

ppp

ppp

VI. 1 (vibr.)

195

5 3 trill mf





211 soft and deep + medium bright bright +

*p* *pp* *mp* *p* *f* *mf*  
*pp* *mf*  
*pp* *mp* *f*  
 poco vibr. slow and wide heavy, fast and wide vibr.  
 slow medium fast heavy and fast

214 soft and deep + medium bright bright +

*mp* *p* *mp* *mf* *f* *mp*  
*pp* *mf*  
*pp* *mp* *f*  
 poco vibr. slow and wide heavy, fast and wide vibr.  
 slow medium fast heavy and fast

217 soft and deep + medium bright bright +

*pp* *p* *mp* *mf* *f* *p* *mp*  
*pp* *mf*  
*pp* *mp* *f*  
 poco vibr. slow and wide heavy, fast and wide vibr.  
 slow medium fast heavy and fast

18

220 soft and deep ⊕ medium bright + bright +

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

*pp* *mf*

poco vibr. slow and wide heavy, fast and wide vibr.

slow medium fast heavy and fast

*pp* *mp* *f*

223 soft and deep ⊕ medium bright + bright ⊕

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

*pp* *mf*

poco vibr. slow and wide heavy, fast and wide vibr.

slow medium fast heavy and fast

*pp* *mp* *f*

226 soft and deep ⊕ medium bright ⊕ put glass slide away +

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

*pp* *mp*

poco vibr. slow and wide put glass slide away

slow medium fast

*pp* *mp* *p*

19 *Con leggerezza* ♩ = 96

229

*pp*

*mf*

*ppp*

*ppp*

*mf* damp with right hand

*mp*

arco ord. *11* (vibr.)

on the middle of the string -----

rubber mute off

rubber mute off

put glass slide away  
rubber mute off

"bubbles rising in water"  
hit string with glass slide and make gliss. upwards  
(i.e. towards nut), rhythm ad lib.

IV III II I

233

p.s.p.

ord.

s.t.

*mp*

235

ord.

*mf*

s.t.

con sord.

237

3 3 3 3 3 3 3 3

p.s.p.

*f*

*mp*

*tr*

239

*p*

*f*

*tr*

20 Anzioso ♩ = 88  
senza sord.  
m.s.p.

242

<i>p</i>	<i>ppp</i>	<i>p</i>
<i>ff</i>		
arco p.s.p. n.v.		
<i>mp</i> — <i>mf</i>	<i>mp</i> — <i>ppp</i>	<i>mp</i> — <i>mf</i>
arco m.s.p. slide vibrato fast	slow — n.v.	vibr. fast
<i>mp</i>	<i>ppp</i>	<i>mp</i>

21

very fast, nervous vibr. always when dim., go gradually to slow vibr.

very fast, nervous vibr. always  
when dim., go gradually to slow vibr.

255

n.v.

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

n.v.

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

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

very fast, nervous vibr. always  
when dim., go gradually to slow vibr.

258

22

n.v.

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

n.v.

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

n.v.

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

fast vibr.  
(come prima)

very fast, nervous vibr.  
when dim., go gradually to slow vibr.

n.v.

fast, nervous slide vibr.  
when dim. go gradually to slow vibr.

changing vibrato continuously, free  
(e.g.: non vibr., slow vibr., non vibr., very fast vibr., poco vibr. etc.)

261

s.t. free bowing

n.v.

*p* *mf* *mp*

fast vibr. (come prima)

n.v.

fast slide vibr. (come prima)

n.v.

*mp* *mf* *p* *mf* *f* *fff*

*p* *mf* *p* *mf* *f* *fff*

265

23

n.v. m.s.p.

*pp* *p*

*f*

p.s.p.

*mp* *mf* *pp* *mp* *mf* *pp*

slide vibrato  
fast *p.s.p.* *mp* *pp* *mp* *pp*  
-----> slow

fast -----> slow m.s.p.  
n.v.

268

p.s.p. n.v.

*ff* *mp* *mf* *pp* *mp* *mf*

fast changes of vibr. ad lib. n.v.

fast changes of vibr. ad lib. n.v.

fast changes of vibr. ad lib. n.v.

fast changes of vibr. ad lib. n.v.

fast slide vibr. p.s.p. n.v.

*ff* *mf* *ff* *mp* *mf*

271

24

fast changes of speed of trill and dynamics ad lib. fast changes of vibr. and dynamics ad lib.

*p* *f* *f*

fast changes of speed of trill and dynamics ad lib. *tr*

sola ord. -----> s.p.

*pp* free, intimate *f*

fast changes of slide vibr. and dynamics ad lib. n.v.

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

274

Musical score for measures 274-276. The score is in 6/4 time and consists of three systems of staves. The first system (measures 274-275) features a piano part with dynamics *pp* and *mp*, and a double bass part with dynamics *pp* and *ppp*. The second system (measure 276) features a piano part with dynamics *pp* and *ppp*, and a double bass part with dynamics *pp* and *ppp*. Performance markings include *ord.*, *s.p.*, and *s.t.* with slurs and hairpins.

277

Musical score for measures 277-282. The score is in 6/4 time and consists of two systems of staves. The first system (measures 277-280) features a piano part with dynamics *pp* and *mp*, and a double bass part with dynamics *pp* and *ppp*. The second system (measures 281-282) features a piano part with dynamics *ppp* and *poco vibr.*, and a double bass part with dynamics *ppp* and *poco vibr.*. Performance markings include *ord.*, *p.s.p.*, and *s.t.* with slurs and hairpins.

25

283

Musical score for measures 283-285. The score is in 6/4 time and consists of three systems of staves. The first system (measures 283-284) features a piano part with dynamics *ppp* and *p*, and a double bass part with dynamics *ppp* and *p*. The second system (measures 284-285) features a piano part with dynamics *ppp* and *p*, and a double bass part with dynamics *ppp* and *p*. Performance markings include *s.t.*, *n.v.*, *ord.*, *free bowing s.t.*, and *ord.* with slurs, hairpins, and triplets.



pp mp ppp

p mp ppp

p ppp mp ppp

pp p ppp p mp ppp

26

292

m.s.p. IV III

p ppp p ppp p ppp

p.s.p. ff

p.s.p. gliss.

mp mf pp mp mf pp mp mf pp

slide vibrato fast - - - - -> slow fast - - - - -> slow fast - - - - -> slow

m.s.p.

mp pp mp pp mp pp

accelerando

295

p ppp p ppp

tr mp p mp p mp p mp p mp p mp p

very fast, nervous vibr. when dim., go gradually to slow vibr.

fast slide vibr. when dim. go gradually to slow vibr.

n.v. tr

mp mf pp mp mf pp mp p mp p mp p mp p mp p mp p

mp pp mp pp mp p mp p mp p mp p

a tempo

299

Musical score for measures 299-301. The score is in 3/4 time and features four staves. The first staff (treble clef) has dynamics *p* and *f*, with a crescendo hairpin. The second staff (treble clef) has dynamics *p* and *f*, with a wavy line indicating vibrato. The third staff (bass clef) has dynamics *p* and *f*, with a crescendo hairpin. The fourth staff (bass clef) has dynamics *f*, *p*, *f*, *p*, *f*, *p*, with a trill marked *tr<sup>b</sup>*. Performance instructions include "ord.", "ord. 'widening vibr.' (so wide pitch changes)", "sim., at the end really wide", and "n.v.".

302

Musical score for measures 302-306. The score is in 3/4 time and features four staves. The first staff (treble clef) has dynamics *p*, *mf*, *mp*, *f*, *mf*, *ff*. The second staff (treble clef) has dynamics *pp* sub. The third staff (bass clef) has dynamics *p*, *mf*, *mp*, *f*, *mf*, *ff*. The fourth staff (bass clef) has dynamics *ff*. A box labeled "27" is placed above the first staff in measure 304. Performance instructions include "vibr.", "8<sup>va</sup>", "pp dolce, sognante", and "vibr.".

307

Musical score for measures 307-310. The score is in 3/4 time and features four staves. The first staff (treble clef) has dynamics *p* and *pp*. The second staff (treble clef) has dynamics *p* and *pp*. The third staff (bass clef) has dynamics *p* and *pp*. The fourth staff (bass clef) has dynamics *p* and *pp*. Performance instructions include "8<sup>va</sup>".

Inseguito

28

p.s.p.  
n.v.

313 <sup>(8<sup>va</sup>)</sup>

*p* *pp* *pp* *p*

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

*p* *pp* *ff* *pp*

*p* *pp*

n.v. *s.p.*

fast changes of vibr. ad lib. p.s.p.

ord. just one crackle!

"ff" damp open strings to prevent resonance

319

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

*pp* *p* *pp* *p* *pp*

*f* *fff* *ff*

*s.p.* *p.s.p.*

ord. just one crackle!

"ff" damp open strings to prevent resonance

n.v.

323

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

*p* *mp* *p* *pp* *p*

*p* *mp*

*s.p.* *p.s.p.*

fast changes of vibr. ad lib.

fast changes --  
of vibr. ad lib.

326

29

n.v.

s.p.

ord.  
just one crackle!

*pp* < *p*

*p* < *mp* < *p*

*p* < *f*

(slightly pitched)  
n.v.

"*ff*" damp open strings to prevent resonance

*p* < *ff*

*f* < *ff* "*ff*"

*f* < *ff*

(slightly pitched)

3

*f* < *ff*

*f* < *ff* "*ff*"

*f* < *ff*

*f* < *ff*

329

ord.  
just one crackle!

(slightly pitched)

"*ff*" damp open strings to prevent resonance

*f* < *ff*

*f* < *ff*

*f* < *ff*

*f* < *ff*

*ff*

*f* < *ff*

*ff*

331

(slightly pitched)  
n.v.

*f* < *ff*

*f* < *ff*

*f* < *ff*

*f* < *ff*

*f* < *ff*

*f* < *ff*

*f* < *ff*

*f* < *ff*

*f* < *ff*

*f* < *ff*

*f* < *ff*

*f* < *ff*



31

347

musical score for measures 347-351

measures 347-351: *ff*, *f*, *p sub.*, *molto vibr. + gliss.*, *n.v.*, *on winding*, *arco*, *mf*, *ff*

352

musical score for measures 352-356

measures 352-356: *ff*, *on winding*, *(sim.)*, *slow vibr. on the middle of the string*, *fff*, *pp*, *with rubber night mute*, *ppp*, *on the middle of the string*, *pp (n.v.)*, *arco*, *ord.*, *glass slide (left hand)*, *ff*

Sotto l'acqua II verso la profondità ♩ = 72

32

"bubbles rising in water"  
hit the string with a glass slide and make gliss,  
rhythm ad lib, damp 1 string

360

musical score for measures 360-364

measures 360-364: *glass slide (right hand)*, *(n.v.)*, *p*, *very soft and deep sound (pluck far away from finger)*, *medium bright sound (pluck middle way from finger)*, *bright sound (pluck near finger)*, *with rubber night mute (n.v.) e.s.t.*, *pp < p > pp*, *m.s.t.*, *pp < p > pp*, *p.s.t.*, *glass slide (left hand)*, *pp < p > pp*, *with rubber night mute pizz. glass slide vibrato slow*, *medium fast*, *heavy and fast*, *pp*, *p*, *mp*, *pluck on the middle of the string*

363

soft and deep

glass slide vibrato slow

pizz. pluck on the middle of the string

poco vibr.

medium bright

medium fast

slow and wide vibr.

put glass slide away bright

heavy and fast

heavy, fast and wide vibr.

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

366

soft and deep

pluck on the middle of the string

arco on the middle of the string

slow

medium fast

heavy and fast

slow

poco vibr.

slow and wide vibr.

heavy, fast and wide vibr.

poco vibr.

*p* *mp* *pp* *mp* *p* *mp* *p* *mp* *p*

370

medium fast

put glass slide away

arco on the middle of the string n.v.

glass slide (left hand)

slow and wide vibr.

put glass slide away

arco on the middle of the string n.v.

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

33

on the tailpiece  
(pitch)

375

metal mute on

*p*

on the tailpiece  
(pitch)

*p*

pluck on the middle  
of the string

pizz. slow vibr.  
with glass slide sim.

glass slide vibrato  
(free)

rubber mute off  
put glass slide away

*pp*

*ppp*

on the tailpiece  
(higher pitch) (lower pitch)

*mf*

*p*

380

rubber mute off  
metal mute on

ord. III IV

arco (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩)

m.s.t. p.s.p. ord.

metal mute on

*p* *mp* *pp* *mp* *ppp*

Secco, indifferente ♩ = 60

385

34

ord. 5 pizz.

tapping

*mp*

(n.v.) left hand  
ord. half-pressure

damp open strings to  
prevent resonance

tapping

*p*

damp open strings to  
prevent resonance

left hand  
half-pressure

n.v.

damp open strings to  
prevent resonance

rubber mute off

take knife in left hand

*p*



390

left hand  
half-pressure  
(damped pizz.)

pizz. *mp*

arco *p*

half-pressure

arco *pp*

pizz. *p*

half-pressure  
pizz. (damped pizz.) *mp*

arco *pp*

pizz. *p*

pizz. (damped pizz.) *mp*

arco *pp*

pizz. *p*

396

(behind the bridge)  
c.l.b.

(behind the bridge)  
c.l.b.

(behind the bridge)  
c.l.b.

G.P.

**35** Aggressivo ♩ = 108

401

metal mute off

metal mute off

metal mute off

ord. knife in left hand

arco ord.

Rattling sound:  
left hand fingernail touches the string.  
As brutal and harsh sound as poss.

arco ord.

Rattling sound:  
left hand fingernail touches the string.  
As brutal and harsh sound as poss.

Violent buzzing sound: knife touches the string and resonates. As brutal and harsh sound as possible.

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

Rattling sound:  
left hand fingernail touches the string.  
As brutal and harsh sound as poss.

407 arco ord.

fff

fff

fff

fff

fff

fff

put the knife away

fff

Lontano  $\text{♩} = 96$

36

415 con sord. s.t.

*p*

3

tr $\sharp$

11

11

con sord. s.t.

*p*

tr $\sharp$

9

9

con sord. s.t.

*p*

3

molto vibr.

*pp*

*p*

11

11

con sord. s.t.

*p*

3

tr $\sharp$

11

molto vibr.

*pp*

*p*

11

11

417 vibr.

on the middle of the string

n.v.

p.s.p.

ord.

s.t.

*pp*

vibr.

on the middle of the string

n.v.

p.s.p.

ord.

s.t.

*pp*

poco vibr.

on the middle of the string

n.v.

p.s.p.

ord.

s.t.

*pp*

poco vibr.

on the middle of the string

n.v.

p.s.p.

ord.

s.t.

*pp*

421

*p* *pp* *pp* *pp*

*molto vibr.* *n.v. (waves of echo)*

423

*dim.* *pppp* *pppp* *pppp*

**37** *Velando* ♩ = 116

426

*pp* *p* *ord.* *pp* *ord.* *pp* *ord.* *pp*

*senza sord.*  
loud and broad noise with no pitch,  
masking other instruments  
*ord.*

*ff* (damp all the strings)

left hand half-pressure  
left hand half-pressure

430 arco *8<sup>va</sup>*

loud and broad noise with no pitch, senza sord. masking other instruments

*pp*

ord. arco *8<sup>va</sup>*

*pp*

*p*

*pp*

*mp*

arco

*pp*

*p*

*ff* (damp all the strings)

molto vibrato + gliss. n.v.

(n.v.)

3

*p*

435

left hand half-pressure

ord. arco

molto vibrato + gliss. n.v.

*pp*

*p*

left hand half-pressure

senza sord.

arco

loud and broad noise with no pitch, masking other instruments

*ff* (damp all the strings)

II III I II

440

(avoid pitch!)

*mp*

*pp*

*p*

*ppp*

(avoid pitch!)

*fff*

(avoid pitch!)

*fff*

*fff*

s.t.

38

445

arco m.s.p. n.v. ord.

senza sord. ord.

*mf*

*p*

*pp*

*p*

*ff*

*ff*

*ff*

*ff*

*pp*

*ff*

*p*

*mp*

*p*

*mp*

*pp*

*ff*

*p*

slow vibr.

m.s.p. fast vibr.

slow

ord. n.v.

l.v., no new attack

l.v., no new attack

+

+

+

+

449

(waves of echo)

*mp*

*dim.*

*ppp*

*pp*

*ppp*

on the middle of the string  
slow and wide vibr.

pluck on the middle of the string  
pizz. slow and wide vibr.

pluck on the middle of the string  
pizz. slow and wide vibr.

pluck on the middle of the string  
pizz. slow and wide vibr.

(waves of echo)

arco

*mp*

*dim.*

*ppp*

*ff*

*mf*

*ff*

*mf*

*mp*

*dim.*

*ppp*

*ff*

*mf*

39

Miraggio ♩ = 60

454

Multiphonic

p.s.p. IV III

(n.v.) (•) (•)

sim.

*p* free bowing  
like a changing and fragile mirage

Multiphonic II

p.s.p. III (•)

arco (n.v.) (•)

(sounding pitch)

*p* free bowing  
like a changing and fragile mirage

(sounding pitch)

Multiphonic

arco p.s.p. III IV

(n.v.) (•) (•)

sim.

*p* free bowing  
like a changing and fragile mirage

Multiphonic

arco p.s.p. III II

(n.v.) (•) (•)

sim.

*p* free bowing  
like a changing and fragile mirage

458

change freely pressure of bow & finger and timbre (s.p., s.t.)

col legno e con crini

change freely pressure of bow & finger and timbre (s.p., s.t.)

sim.

change freely pressure of bow & finger and timbre (s.p., s.t.)

change freely pressure of bow & finger and timbre (s.p., s.t.)

col legno e con crini

col legno e con crini

*mp* *p* *mp* *p* *mp* *p*

463

col legno

*mp* *p* *mp*

col legno e con crini

col legno

col legno

*mp* *p* *mp* *p* *mp* *p*

40

468

ord.

flautando

col legno

*p*

III IV

ord.

flautando

ord.

flautando

ord.

flautando

*mp* *p* *mp* *p*