

GESTALT X

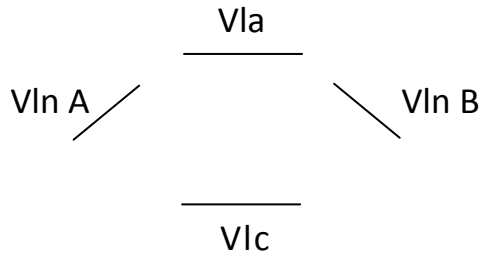
musical construction

for

string quartet with viola as quasi-soloist

Frederik Neyrinck

Disposition



Important: Viola is standing throughout the piece. Violin A en violin B are sitting. Violoncello is sitting with her/his back to the public.

Duration

Ca. 11'-12'

Info and questions: frederikneyrinck@gmail.com or www.frederikneyrinck.be

Gestalt III

Gestalt X is het tiende en laatste werk uit de reeks "Gestalt". Net als in alle andere werken uit deze cyclus worden er in de opstelling kleine manipulaties aangebracht om zo tot andere verhoudingen tussen de instrumenten te komen. Dit zorgt ervoor dat de traditionele strijkkwartetformatie nu wordt omgebouwd tot een werk voor altviool als quasi-solist begeleid door twee violen en een cellopartij als schaduwstem, gezien de cellist(e) met zijn/haar rug naar het publiek gekeerd zit. Het werk refereert constant naar de andere werken uit de reeks. In feite is dit kwartet een samenstelling van 12 korte echo's waarin telkens andere verhoudingen tussen de instrumenten wordt gezocht en waar de altviool als "quasi-solist" ook steeds een andere rol krijgt toebedeeld.

First performance: "TRANSIT Festival" Leuven, 25 October 2014, by Bozzini Quartet

commissioned by TRANSIT Festival

dedicated to the musicians of the Bozzini Quartet

Notation

Used abbreviations:

MST: molto sul tasto
ST: sul tasto
PST: poco sul tasto
ORD: ordinario
PSP: poco sul ponticello
SP: sul ponticello
MSP: molto sul ponticello

Important: legato-bowings in the parts of the strings are not the same as bowings. The musician can choose himself/herself the best bowings.

flautando: The bow moves faster and lighter. Flautando is used as "less bow pressure".

Hottelsordine: so called "exercice mute", very heavy and the sound is damped really a lot.

Sordine: normal, common mute

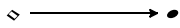
(I) (II) (III) (IV): number of the string which has to be played (I is the upper string, IV is the bottom string)



Great pressure of the bow

+

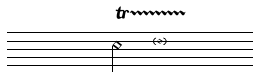
Pizzicato with the left hand



Gradual transition of 1/2 pressure in the left hand (harmonic) to full pressure in the left hand.



Trill with harmonics



Trill of two harmonics



Tremolo: always as fast as possible (also in slow tempi)



Bartokpizz.



Ricochet: The number and speed of unforced bounces are free, but are not to exceed the total duration of the note group.



Bow vibrato: Oscillations of intensity (pressure + speed) that are audible and rapid (but less rapid than the normal tremolo) with very slow changes; create a subtly undulating sonority.

dedicated to the musicians of the Bozzini Quartet

Gestalt X

musical construction for string quartet with viola as quasi-soloist

♩ = ca.64

"Raumecho der Gestalt VIII"

Frederik Neyrinck (2014)

Violin A: PSP (III) → SP → ST arpegg. → ORD. *pppp sempre, non cresc., wie ein Schatten der Bratsche*

Violin B: MST bow vibr. → PST → MST → ST → arpegg. → SP. *pppp sempre, non cresc., wie ein Schatten der Bratsche*

Viola: [STANDING (al fine)] PSP → MSP → PSP → MSP → MST. *pp ff ff fff pp fff PPP < p > PPP*

Violoncello: MST → SP → PST → MST → SP → PSP. *pppp sempre, non cresc., wie ein Schatten der Bratsche*

Vln. A: (III sempre) → SP (harmonic trill, calm and irregular) → ORD → ST arpegg.

Vln. B: (IV-III) MST bow vibr. → PST → MST → ST arpegg.

Vla.: MSP → PSP → MSP → MST → ORD → MSP. *ff pp fff PPP < p > PPP PPP mf fff*

Vc.: ST (III) (II) (III) (II) (sim.) → bow vibr. → MST (III).

Vln. A: → SP (harmonic trill, calm and irregular) → PST → SP (harmonic trill, calm and irregular) → PSP. *gliss.*

Vln. B: → PST → SP (harmonic trill, calm and irregular) → PSP. *gliss. gliss.*

Vla.: PSP → MSP → PSP → MST. *ff fff pp fff fff fff PPP < p > PPP*

Vc.: → SP → no bow vibr. (harmonic trill, calm and irregular) → (III) PSP → PSP. *gliss. gliss.*

10

Vln. A: MSP, bow vibr., MST, ST arpegg. (non bow vibr.)

Vln. B: MSP, bow vibr., MST, ST arpegg. (non bow vibr.)

Vla.: MSP, PST, MST, MSP, *ff*, *ff*, *pp*, *ppp*, *fff*, *fff*, *fff*, *fff*, *ff*

Vc.: MSP, ORD, SP, MSP, *pp*, *pppp*

13

Vln. A: PST, MST (III), *p*, *ppp*, SP (harmonic trill, calm and irregular)

Vln. B: PST, MST (IV-III), *p*, *ppp*, SP (harmonic trill, calm and irregular)

Vla.: PST, MST, PSP, MSP, ORD, MSP, *pp*, *ppp*, *fff*, *ppp*, *ff*

Vc.: ST arpegg. (non bow vibr.), PST, MST, *p*, *ppp*

16

Vln. A: MSP, MST bow vibr., non bow vibr., *mf*, *pp*

Vln. B: MSP, MST bow vibr. (IV-III), non bow vibr., PST, *mf*, *pp*, *f*, *pp*

Vla.: PSP, MSP, ORD, MST (II) (III) (sempr. sim.), MSP, PST, *fff*, *pp*, *ff*, *pp*, *ppp*, *p*, *ppp*, *ff*, *pp*, *ff*

Vc.: MSP, MST bow vibr., non bow vibr., *mf*, *pp*

19

Vln. A: *f* *mf* *pp* *ff* *ffff* *pp*

Vln. B: *mf* *pp* *ff* *ffff* *pp*

Vla.: *fff* *ffff* *ppp* *p* *ppp* *mf* *ff* *fff* *ff* *fff* *pp*

Vc.: *f* *ffff* *pp* *ff* *mf* *f* *p*

Annotations: MSP, PSP, PST, arpegg., MST (II) (III) (*sempre sim.*), ORD (III-II), SP

22

Vln. A: *ff* *f* *fff* *ffff* *ppp* *p*

Vln. B: *ff* *ff* *f* *fff* *ffff* *ppp* *p*

Vla.: *ff* *ppp* *fff* *fff* *p* *ppp* *ff* *ff* *pp*

Vc.: *fff* *ffff* *ppp* *p*

Annotations: ORD, MSP, ST bow vibr., SP, non bow vibr., (*harmonic trill; calm and irregular*), (*harmonic trill; calm and irregular*), gliss., (*III*) (*II*) (*III*) (*II*) (*sim.*), MST

♩ = ca.128

"Freies Inversionsecho der Gestalt VII"

25

Vln. A: *pp* *ppp* *f* *p* *mf* *ff* *p* *p* *f*

Vln. B: *pp*

Vla.: *ppp* *pp* *ff* *ff* *ff*

Vc.: *pp*

Annotations: PSP, SP, PST, ORD, MSP, PST, PSP, flaut., ST, gliss., (*III*) (*II*) (*III*) (*II*) (*sim.*)

29

Vln. A: *p*, *p*, *ff*, *p*, *ff*, *ff*, *p*, *p*, *f*, *ff*, *ff*

Vla.: *ff*, *p*, *ff*, *p*, *ff*, *pp*, *ff*, *ff*, *fff*

Annotations: ORD → SP, MSP → PST, PST → SP, PSP (II), MST, SP

35

Vln. A: *p*, *f*, *p*, *ff*, *fff*, *p*, *ff*, *p*, *ff*

Vla.: *ff*, *ff*, *ff*, *p*, *ff*, *fff*, *ff*, *ff*, *p*, *ff*, *p*, *ff*

Annotations: PSP, ORD → SP, SP, PST → MSP, ORD → SP, ORD → SP

41

Vln. A: *ff*, *p*, *ff*, *fff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*

Vla.: *pp*, *ff*, *fff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*

Annotations: MSP → PSP, SP, ST → SP, SP, MSP, SP, MSP, SP, SP

47

Vln. A: *p*, *ff*, *fff*, *p*, *ff*, *fff*

Vla.: *pp*, *ff*, *pp*, *fff*, *ff*, *ff*, *ff*

Annotations: PST → MSP, MSP, SP (IV-HID), PSP, PST (IV), (IV-III), PST → MSP, SP, SP, gliss.

♩ = ca. 48

51 "Originalecho der Gestalt III"

Vln. A: *p*, *pp*, *p*, *ppp*, *p*, *p*, *pp*, *ppp*, *p*, *ppp*

Vln. B: *p*, *pp*, *pp*, *p*, *p*, *pp*, *ppp*, *p*, *ppp*, *p*

Vla.: *ppppp* wie ein Schatten molto flessibile

Vc.: *pp*, *pp*, *p*, *pp*, *ppp*, *p*, *p*, *ppp*, *ppp*

Annotations: ric.c.i., MST flaut. non legno, PSP non flaut. (IV), ric.c.i., PSP non legno, MST flaut., SP non legno (harmonic trill, calm and irregular), PSP, ST bow vibr., SP non bow vibr. (harmonic trill, calm and irregular), ST bow vibr., PSP non bow vibr., MST

CON SORD. MST flaut. sempre

54

Vln. A: ric.c.l. non flaut., MST flaut. non legno, PSP non flaut. (IV), ric.c.l., PSP non legno, MST flaut. non flaut. (IV), ric.c.l., MST flaut. non legno

Vln. B: PSP non legno (II), SP (harmonic trill; calm and irregular), MST flaut., ric.c.l., MST flaut. non legno

Vla.: ric.c.l., MSP non legno, PSP (I), ST bow vibr., ric.c.l. non bow vibr.

Vc.: ric.c.l., ric.c.l., ric.c.l., ric.c.l., ric.c.l., ric.c.l.

57

Vln. A: PSP, MST flaut. trill, PSP non flaut. (IV), ric.c.l., MST flaut. non legno, ric.c.l., PSP non legno

Vln. B: PSP non flaut. (II), SP (harmonic trill; calm and irregular) → MST poss., ric.c.l., MST flaut. non legno, PSP non flaut. (II), SP (harmonic trill; calm and irregular)

Vla.: MST → ST, MST → ST, MST

Vc.: SP non legno (harmonic trill; calm and irregular), ST bow vibr., MSP non bow vibr., PSP (I)

60

Vln. A: MST flaut. trill, ric.c.l. non flaut., MST flaut. non legno, PSP non legno (IV), ric.c.l., PSP non legno (IV)

Vln. B: MST flaut. trill, ric.c.l. non flaut., (MST) flaut. trill, ric.c.l. non flaut., MST flaut. non legno, ric.c.l. non flaut., MST flaut. non legno

Vla.: PST, MST → ST, MST → PST

Vc.: ST bow vibr., MST, ST bow vibr., MST

♩ = ca.128

"Inversionsecho der Gestalt II"

63

ST PST (IV-III) MST MSP c.l.batt. MSP non legno (harmonic trill; calm and irregular) SP

Vln. A *ppp* *p* *mf* *p* *mf* *ppp*

Vln. B *mf* *ppp* *p* *p* *ppp* *ff* *p* *pp* *p* *ppp* *ff* *ppp* *pp*

Vc. *ff* *pp* *pp* *p* *mf* *p* *p* *pp* *pp* *p* *f*

Annotations: PVP non flaut., ric.c.l., bow vibr. non legno, MST bow vibr., PVP 1/2 legno - 1/2 crini, c.l.batt., non legno, c.l.batt., PVP 1/2 legno - 1/2 crini, MST

68

ST ric.c.l. bow vibr. non legno PST ST ST ORD MST (IV-III) PST MSP c.l.batt.

Vln. A *ppp* *ppp* *mf* *pp* *p* *ppp* *p* *p* *p* *p*

Vln. B *ppp* *ppp* *p* *ppp* *f* *p* *ppp* *p* *ppp* *p* *ppp* *ppp* *pp*

Vc. *f* *p* *mf* *ppp* *pp* *p* *pp*

Annotations: ric.c.l., non legno, MST, PVP, ric.c.l., MST bow vibr., PVP 1/2 legno - 1/2 crini, c.l.batt.

73

ST non legno SP MST (harmonic trill; calm and irregular) ST PST (IV-III) MST MSP non legno

Vln. A *ppp* *pp* *mf* *ppp* *ppp* *p* *mf* *pp*

Vln. B *ppp* *ppp* *p* *ppp* *p* *ppp* *ff* *p* *ppp* *pp* *p* *pp* *p* *pp* *p* *l.v.*

Vc. *f* *f* *p* *mf* *p* *p* *pp* *pp* *mf* *mf* *p* *p* *f*

Annotations: ric.c.l., non legno, ST, ORD, MST, PVP, ric.c.l., non legno, ST, ORD, MST, PVP, PVP 1/2 legno - 1/2 crini, MST

78

ric.c.l. MSP non legno MSP c.l.batt. non legno MST PVP MSP MST (IV-III) PST MSP c.l.batt.

Vln. A *mf* *pp* *mf* *pp* *ppp* *p* *ppp* *f* *p* *ppp* *p* *pp* *p*

Vln. B *p* *l.v.* *p* *l.v.* *mf* *pp* *p* *ppp* *p* *p* *ppp* *p* *pp* *pp* *mf* *pp*

Vc. *p* *f* *p* *f* *ff* *pp* *pp* *p* *p* *f* *p* *pp* *p*

Annotations: ric.c.l., non legno, MST, PVP, ric.c.l., arco ric.c.l., non legno, SP (harmonic trill; calm and irregular), PVP, PVP 1/2 legno - 1/2 crini, c.l.batt., ric.c.l., c.l.batt., PVP 1/2 legno - 1/2 crini, PST

♩ = ca.42

"Punktecho der Gestalt III"

84

ric.c.l. non legno MST (IV,III) → PST SP → PSP ric.c.l.

Vln. A *mf* → *pp* *p* *ff* → *ppp* *p* *pp*

Vln. B SP non legno (SP) → PSP SP (harmonic trill; calm and irregular) *f* *ff* → *ppp* *p* → *ppp*

Vla. [SENZA SORD.] MSP ORD SP (harmonic trill; calm and irregular) *mf* → *pp* *p* *pp* → *mf* *mf* → *pp* *mf* → *pp*

Vc. MSP SP → PSP *ff* *ff* → *ppp* *p*

87

MST

Vln. A *ppp*

Vln. B MST *ppp*

Vla. ric.c.l. ORD non legno MST flaut. SP non flaut. (harmonic trill; calm and irregular) ORD → MSP → ORD MSP → ORD MSP ric.c.l. *mf* > *p* *p* *ppp* *pp* → *mf* *p* *mf* → *pp* *mf* → *pp* *mf* → *pp* *mf* → *pp* *mf* → *pp* *mf* > *p*

Vc. MST *ppp* → *p* *ppp* *mf*

90

MST bow vibr. PPSP → SP

Vln. A *mf* *ppp* *f* → *ppp* → *pp*

Vln. B MST bow vibr. ric.c.l. PPSP non legno SP *mf* *ppp* *p* > *pp* *f* → *ppp* → *pp*

Vla. MST flaut. non legno MSP non flaut. ORD SP (harmonic trill; calm and irregular) MSP → ORD MSP → ORD MSP → ORD ric.c.l. MST flaut. non legno *ppp* *mf* *p* *pp* → *mf* *mf* → *pp* *mf* → *pp* *mf* → *pp* *p* *mf* → *pp* *mf* → *pp* *mf* → *pp* *mf* > *p* *ppp*

Vc. MST bow vibr. PPSP (III) SP *ppp* *f* → *ppp* *pp* → *ppp*

93

Vln. A: *ppp* → *pp* → *ppp* (MSP, bow vibr., MST)

Vln. B: *ppp* → *mf* → *ppp* (PSP, harmonic trill: calm and irregular)

Vla.: *mf* → *pp* → *pp* → *mf* → *p* → *f* → *p* → *f* → *p* → *mf* → *pp* → *p* (MSP, SP (harmonic trill: calm and irregular), ric.c.l., MSP non legno, ORD)

Vc.: *mf* → *ppp* (SP (harmonic trill: calm and irregular))

96

Vln. A: *pp* → *ppp* → *p* → *ppp* (ST, MST (bow vibr.))

Vln. B: *pp* → *ppp* → *p* → *ppp* (MST (normal trill), ST, MST bow vibr.)

Vla.: *pp* → *p* → *ppp* → *ppp* → *p* → *mf* → *mf* → *pp* → *p* → *p* → *mf* → *p* → *ppp* (MSP → ORD, MSP non flaut., MST flaut., (MST) (flaut.), MSP non flaut., SP (harmonic trill: calm and irregular), ORD, ric.c.l., MST flaut.)

Vc.: *f* → *ppp* → *p* → *ppp* → *ppp* → *mf* (ORD → MST, ric.c.l., PSP non legno, SP)

♩ = ca.128
 "Reduktionsecho der Gestalt IX"

99

Vln. A: non bow vibr.

Vln. B: non bow vibr.

Vla.: *mf* → *ppp* → *p* → *ppp* → *ppp* → *mf* → *ff* → *mf* (MSP, ST → ORD → ST, ORD → MSP, MSP)

Vc.: *mf* l.v. → *p* → *p* l.v. → *mf* l.v. → *ff* → *p* → *mf* l.v. (arco PSP, arco MSP)

104

Vla. *pp* *mf* *p* *mf* *ppp* *p* *ppp* *p* *f* *ff* *ppp* *mf*

Vc. *mf* *pp* *p* *mf* *p* *p* *p* *f* *mf l.v.* *p l.v.* *mf l.v.*

Annotations: PSP → MSP, SP → MSP, ST → ORD → ST, PST → SP, MSP → ORD → MSP, arco PSP (III), SP → MSP, PST → SP, pizz. SP, arco ORD → MSP.

110

Vla. *p* *mf* *ppp* *p* *ppp* *f* *pp* *fff* *mf l.v.* *f* *mf l.v.* *ppp* *mf*

Vc. *p* *mf* *f* *pp* *fff* *mf* *p l.v.* *mf l.v.*

Annotations: SP → MSP, ST → ORD → ST → SP, ST → MSP, pizz. SP, arco ORD → MSP, c.l. batt.

115

Vla. *pp* *f* *p* *fff* *mf l.v.* *f* *mf l.v.* *ff* *p* *ff* *p* *p* *ff* *mf* *f l.v.* *arco MSP*

Vc. *p l.v.* *mf l.v.* *f l.v.* *mf l.v.* *mf* *ff* *p* *ff* *p* *p* *ff* *mf l.v.* *f*

Annotations: ORD → MSP, pizz. SP, arco c.l. batt., arco MSP non legno, PST → SP, MSP.

121

Vla. *f* *ppp* *p* *ppp* *ppp* *mf* *pp* *ff* *fff* *fff*

Vc. *f* *p l.v.* *mf l.v.* *pp* *ff* *fff* *fff*

Annotations: arco SP → ST → ORD → ST, ORD → MSP, ST → MSP, arco MSP, ST arco.

127

Vla. *ppp* *p* *ppp* *pp* *f* *f l.v.* *mf* *fff* *p* *f* *fff* *fff* *pp* *mf*

Vc. *p* *p l.v.* *mf l.v.* *mf l.v.* *fff* *p* *f* *fff* *fff* *p* *fff* *mf* *pp*

Annotations: ST → ORD → ST, ORD → MSP, arco MSP, PST → SP, MSP, PST → MSP, arco MSP, arco MSP, PST → MSP.

133

Vla. *p* *fff* *f* *p* *pp* *f* *ppp* *fff* *fff* *fff*

Vc. *mf l.v.* *f l.v.* *mf l.v.* *p l.v.* *p l.v.* *mf l.v.* *ppp* *fff* *ppp*

Annotations: ORD → MSP, MSP → ORD, ORD → MSP, MST → MSP, arco MST, MST.

137

Vla. *ffff* poss. *ppp* *p* *ppp* *mf l.v.* *mf* *p* *arco PSP* *(PSP) (III-IV)* *ORD*

Vc. *p* *ppp* *mf* *mf l.v.* *p* *arco non legno PSP* *(PSP) (II-III)* *ORD*

MST → PST → MST

c.l.batt. pizz. SP

knock (on the body of the instrument)

141

Vla. *mf* *pp* *mf l.v.* *ppp* *p* *ppp* *p* *ppp* *pp* *ppp* *p > pp* *pp* *ric.c.l.* *SP non legno*

Vc. *mf* *pp* *mf* *ppp* *p* *ppp* *p l.v.* *ppp* *pp* *ppp* *p > pp* *pp* *ric.c.l.* *SP non legno*

arco PSP (III-IV 7th partial)

knock (on the body of the instrument)

arco non legno (armonic trail; calm and irregular)

MST → PST → MST

c.l.batt.

SP non legno

ric.c.l.

SP non legno

145

Vla. *ppp* *p* *ppp* *pp* *pp* *ppp* *pp* *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *p > ppp* *pp* *pp* *ppp* *pp* *ppp* *ppp* *ppp* *ppp* *ppp*

MST → PST → MST

SP (I-II)

PSP (I-II)

(PSP) (II-III)

MST → PST → MST

SP

PSP (III-IV 7th partial)

(PSP) (III-IV)

SP

149

Vla. *ppp*

Vc. *ppp* *p* *pp* *p* *p* *ppp*

"PST" * (II-I-III)

HOTELSORD **

SP poss. (sempre)

*= PST means the point where the three notes can be played together.
 Just look for a very fragile, unstable and almost unaudible balance between this three notes.

ppp molto energico da lontano (looking for a strong visual energy)

** dynamics are notated absolutely, as sounding result the playing intension should be much higher than the notated dynamics (for example: to obtain a wished **pp**, the performer should play **ff**)

154

Vla. *ppp* *poco a poco cresc.* (very gradually till bar 180)

Vc. *pp* *p* *p* *p* *p* *ppp* *pp* *p*

MST (II)

gliss.

gliss. (cresc.)

159

Vla. *(ppp)* *(pp)* "MST" * (I-II)

Vc. *pp* *pp* *p* *mf poss.* *pp* *mf poss.* *ppp* *p* *p*

* = MST means the point where the I and III string can be played together, without hearing (touching) the II string. (You should prepare already the note of the II string in advance, otherwise it is not possible to obtain this effect and that is why this note is notated as a cue-sized note in the score.)

164

Vla. *(p)* "PST" * (II-I-III)

Vc. *p* *p* *p* *ppp* *p* *ppp* *p*

** = very gradual transition
PST means just the point where the third note (of the II-string) is audibly added.

169

Vla. *(mf)* *(f)*

Vc. *pp* *mf poss.* *pp* *p* *pp* *ppp* *p*

174

Vla. *(fff)* *(fff)*

Vc. *ppp* *p* *mf poss.* *p* *p* *pp*

♩ = ca.42
 "Resonanzecho der Gestalt III"

Vln. A *mf* > *ppp* *mf* > *p* *ppp* < *mf* *ppp* < *mf*

Vln. B *ppp* < *mf* *ppp* < *p* *p* > *ppp* *p* l.v.

Vla. *ffff poss.* *ppp* *mf* > *ppp* *p*

Vc. *mf poss.* *p* *pp* *ppp* *p* *ppp*

ORD → ST ric.c.l. non legno ST → ORD PSP (III)

SP MST → ORD ric.c.l.

MST → PSP → ST PSP (II-III)

183

Vln. A: MST flaut. *PPPP* wie ein Schatten. ORD non flaut. *mf* *PPP*. PSP (III) *PPP* *mf*. MST flaut. *PPPP* wie ein Schatten. ric.c.l. *p* *PPP* *p l.u.* *p > PPP* arco ric.c.l.

Vln. B: non legno MST flaut. *PPPP* wie ein Schatten. MST non flaut. *PPP* *mf*. PSP (III) *PPP* *mf*. MST flaut. *PPPP* wie ein Schatten. ST ORD PSP (III) *PPP* *mf* *PPP* *mf*

Vla.: MST flaut. *PPPP* wie ein Schatten. ORD non flaut. PST MST flaut. *fff PPP* *p* *PPP*. MST (flaut.) *PPPP* wie ein Schatten. PSP non flaut. arpegg. (II-III) *p*. MST *PPP*

Vc.: *p* *PPP*

187

Vln. A: PSP non legno (III) *mf* *PPP* *ff*. ST MST *pp* *PPP*. PSP non flaut. (III) *p < f*. MST flaut. *PPPP* wie ein Schatten. ST ORD *ppp* *mf* *p l.u.*

Vln. B: (PSP) *mf* *PPP*. ST MST *pp* *PPP*. ric.c.l. *f > p*. MST flaut. *PPPP* wie ein Schatten. ric.c.l. *p > PPP* *PPP* *mf*

Vla.: MSP (tr) *ff* *ff*. ST MST MSP *pp* *PPP* *ff*. MST flaut. *PPPP* wie ein Schatten. PSP non flaut. (II-III) *p*

Vc.: *mf* *PPP* poss.

191

Vln. A: arco MST flaut. *PPPP* wie ein Schatten. SP non flaut. *PPP* *mf*. MST ORD *PPP* *p*. ric.c.l. *mf > pp* *p l.u.*

Vln. B: MST flaut. *PPPP* wie ein Schatten. non flaut. ORD ST *mf* *PPP*. ric.c.l. *mf > p*. ric.c.l. *mf > pp* *p > PPP*

Vla.: MST flaut. *PPPP* wie ein Schatten. MST non flaut. PSP ST *PPP* *mf* *PPP*. SP (II-III) *p*

Vc.: *mf* *PPP* poss.

♩ = ca.40

"Inversionsecho der Gestalt III"

195

Vln. A: arco ric.c.l. *p* > *ppp* *p l.v.* *p* > *ppp*

Vln. B: arco ric.c.l. *p l.v.* *p* > *ppp* *p l.v.* *p* > *ppp*

Vla.: arco PSP *p l.v.* *p* bow vibr. ST *ppp* < *pp* *p* PSP (II) *ppp* < *pp* *p* bow vibr. ST *ppp* < *pp* *p* PSP (II) *pp l.v.* *p* arco PSP *pp* > *ppp* *ppp* < *pp* > *ppp* PSP (II)(III) (II)(III) (II)

Vc.: *mf* poss.

CON SORD. MST

pppp flessibile, wie ein Schatten

pppp flessibile, wie ein Schatten

199

Vln. A: *pp* *p l.v.* *pp* *ppp* < *pp* *p* *pp* < *ppp* < *pp* *p l.v.* *ppp* < *pp*

Vln. B: *pp* *p l.v.* *pp* *ppp* < *pp* *p* *pp* < *ppp* < *pp* *p l.v.* *ppp* < *pp*

Vla.: (PSP) *pp* arco PSP (IV) *p l.v.* *pp* MST (III) (II) (III) (II) (III) (II) ORD MST bow vibr. ST *ppp* < *pp* *p* PSP (II) *pp* < *ppp* < *pp* *p l.v.* arco MST (IV) (III) (sim.) *ppp* < *pp*

Vc.: *pp*

CON SORD. (normal mute) MST flaut. (IV-III)

202

Vln. A: *ppp* *p sub.* < *ppp* *pppp* *p*

Vln. B: *ppp* < *p* *pppp* *ppp* < *p*

Vla.: MST *ppp* *p l.v.* arco ST bow vibr. *pp* < *ppp* *p l.v.* *p* arco PSP (III) *ppp* < *p* ST bow vibr. *ppp* < *p* PSP (II) *p* ST bow vibr. *ppp* < *p*

Vc.: *ppp* *pp* < *ppp*

ST bow vibr. (III-IV, gliss. on IV)

205

Musical score for measures 205-207. The score is for Violin A, Violin B, Viola, and Cello. It features complex rhythmic patterns with many sixteenth and thirty-second notes. Performance markings include dynamics such as *ppp*, *pp*, *p*, and *ppp*. Technical markings include *MST* (Mordent), *SP* (Sordano), *MSP (H-II)* (Mordent), *ric.c.l.* (ritardando), *PSP (I)* (Pizzicato), *ST bow vibr.* (Sordano bow vibrato), *arco ST bow vibr.* (arco Sordano bow vibrato), and *PST* (Pizzicato). The Cello part includes markings for *MST* and *ORD* (Ordo).

208

Musical score for measures 208-210. The score is for Violin A, Violin B, Viola, and Cello. It continues the complex rhythmic patterns. Performance markings include dynamics such as *ppp*, *p*, *pp*, *mf*, and *ppp*. Technical markings include *ORD* (Ordo), *SP* (Sordano), *MST* (Mordent), *PSP* (Pizzicato), *ric.c.l.* (ritardando), *MST* (Mordent), *ST bow vibr.* (Sordano bow vibrato), *arco PSP* (arco Pizzicato), and *PST* (Pizzicato). The Cello part includes markings for *PST*, *ST* (Sordano), *SP* (Sordano), *MSP* (Mordent), *ORD* (Ordo), and *MSP* (Mordent).

211

Musical score for measures 211-213. The score is for Violin A, Violin B, Viola, and Cello. It continues the complex rhythmic patterns. Performance markings include dynamics such as *pp*, *mf*, *p*, *mf l.v.*, *pp*, *f*, and *pp*. Technical markings include *ORD* (Ordo), *MSP* (Mordent), *PSP (IV)* (Pizzicato), *arco PST* (arco Pizzicato), and *PST* (Pizzicato). The Cello part includes markings for *ORD*, *MSP*, *PSP*, *PST*, *MSP*, and *PST*.

♩ = ca.144

"Freies Punktecho der Gestalt VII"

MSP

214

Musical score for measures 214-218, featuring Violin A, Violin B, Viola, and Cello. The score includes dynamic markings such as *ff*, *mf poss.*, *pp*, and *p*. Performance instructions include *arco*, *non legno*, *ST*, *ORD*, *PSP*, *MST (IV-III)*, *ric.c.l.*, and *non legno PSP (I)*. A box at the bottom left contains a note: "* : dynamics are notated absolutely, as sounding result the playing intension should be much higher than the notated dynamics (for example: to obtain a wished *pp*, the performer should play *ff*)".

* : dynamics are notated absolutely, as sounding result the playing intension should be much higher than the notated dynamics (for example: to obtain a wished *pp*, the performer should play *ff*)

219

Musical score for measures 219-223, featuring Violin B and Viola. The score includes dynamic markings such as *mf poss.*, *pp*, *p*, *mf*, *ff poss.*, *p l.v.*, *p > pp*, and *mf poss.*. Performance instructions include *ORD*, *SP poss.*, *arco*, *SP poss.*, *PSP (I)*, *ric.c.l.*, and *non legno ORD*.

224

Musical score for measures 224-228, featuring Violin B and Viola. The score includes dynamic markings such as *pp*, *p*, *mf poss.*, *f poss.*, and *mf poss.*. Performance instructions include *ST*, *ORD*, *SP poss.*, and *non legno*.

230

Musical score for measures 230-234, featuring Violin B and Viola. The score includes dynamic markings such as *p l.v.*, *pp*, *mf poss.*, *p*, *mf poss.*, *pp*, *mf poss.*, *pp*, *mf poss.*, *p l.v.*, *mf*, *pp*, *p > pp*, and *pp*. Performance instructions include *arco*, *MST (IV-III)*, *SP poss.*, *ORD*, *SP poss.*, *arco*, *PSP*, *ST*, *ORD*, *ric.c.l.*, *ST*, and *non legno*.

"Gedämpftes Farbecho der Gestalt III"

235

HOTELSORD. *al fine**

MST (III)

Vln. A *pppp sempre al fine*

Vln. B *f poss.* *pp* *pp* *p* *mf poss.* *pppp sempre al fine*

Vla. *f poss.* *pp* *pp* *p* *mf poss.* *pppp sempre al fine*

Vc. *pppp sempre al fine*

MST (IV-III)

ST → ORD

SP *poss.*

MST (III)

MST (IV)

"MST"*(I-III)

"MST"*(II-IV)

"PST"**(II-IV)

* = MST means the point where the II and IV string can be played together, without hearing (touching) the III string. (You should prepare already the note of the III string in advance, otherwise it is not possible to obtain this effect and that is why this note is notated as a cue-sized note in the score.)
(same with I and III string and the prepared note on the II string)

** = very gradual transition
PST means just the point where the third note (of the II-string) is audibly added.
Just look for very fragily, unstable and almost unaudible balance between these three notes.
(same for the situation where the note on the III string is added)

240

"PST"**(II-III)

MST (II-I)

Vln. A *(non dim.)*

Vln. B *(non dim.)*

Vla. *(non dim.)*

Vc. *(non dim.)*

"PST"**(II-III)

MST (II-III)

"PST"**(III-II-IV)

MST (III-IV)

MST (III-IV)

245

Vln. A

Vln. B

Vla.

Vc. *(non dim.)*

(IV)