

Román González Escalera

The Red Thread

for violin, violoncello, percussion and piano

(2017)

Length: c.a. 7 minutes

Score

Notas para la interpretación

GENERAL

♭ ♯ # Notación para cuartos de tono.

↗ ↘ ↙ ↚ Notación que indica una ligera desviación de la afinación en la dirección de la flecha (octavos de tono).

Los trinos y trémolos se interpretarán lo más rápido posible dentro de las posibilidades del mismo. Como ejemplo puede servir un trino entre una nota ordinaria y un armónico en las cuerdas. Este debe ser realizado a una velocidad relativamente "lenta" para que pueda entenderse.

Las flechas horizontales indican un paso progresivo de un estado a otro dentro de un mismo elemento musical. Por ejemplo: de tasto a *ponticello* o de sonido abierto a sonido apagado.

Cuando una indicación de matiz se sitúa entre comillas, indica que dichas dinámicas son relativas. Por lo tanto, se refiere a la cantidad de esfuerzo que deberá hacer el intérprete para conseguir dicho matiz, ya que no corresponde con la equivalencia de una dinámica tradicional.

La duración de la obra es de, aproximadamente, 7 minutos.

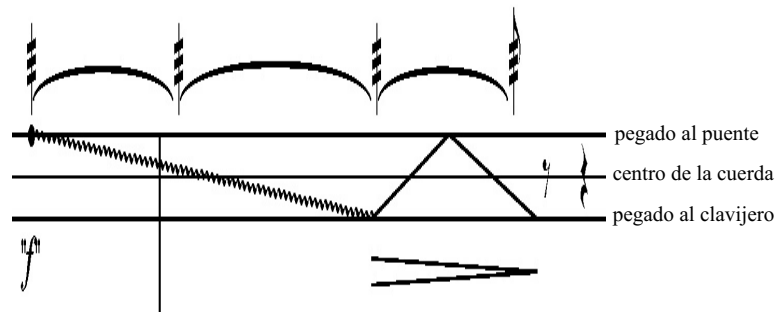
VIOLÍN Y VIOLONCELLO

Las partes de violín y violoncello constan de 4 secciones diferenciadas por el tipo de notación de cada una de ellas.

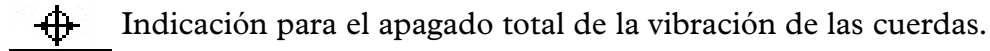
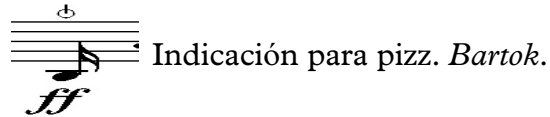
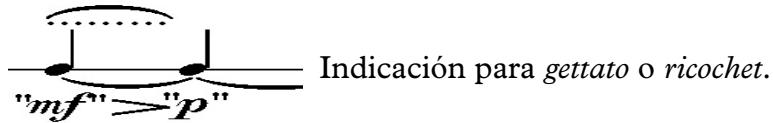
La primera sección, cuya notación se repite en la cuarta también, (cc. 1 a 12 y cc. 70 a fin), consta de un único monograma que indica los gestos que debe realizar el/la intérprete sobre el cuerpo del instrumento. El sonido resultante deberá ser el característico ruido blanco o *tonlos*. **El/La violinista debe interpretar esta parte con un arco de violoncello** para poder conseguir una mayor sonoridad.

La segunda sección (cc. 13 a 36) consta de un trigrama y un tetragrama cada parte. En el trigrama se indican los gestos con los dedos como se explicará a continuación. El tetragrama se usa para los gestos detrás del puente. Cada una de las líneas indican las cuatro cuerdas de los instrumentos, siendo la línea inferior la cuarta cuerda y la superior la primera.

La tercera sección (cc. 37 a 69) utiliza grafía convencional del instrumento.



Como se puede ver en el ejemplo, las tres líneas indican tres puntos distintos en la cuerda. Las distintas grafías indican los movimientos que deberá hacer el/la intérprete sobre la cuerda, siempre con los dedos. Si la línea es lisa, el movimiento deberá ser lo más continuo posible. Si la línea es irregular el movimiento deberá ser irregular pero en la dirección indicada. Cuanto más gruesa es la línea, más irregular será el movimiento. Sobre el trigrama, se indica el tipo de gesto del dedo y la duración del mismo. Los trémolos indican un gesto de fricción como si se limpiara la cuerda. Los gestos golpeados se harán alternando dos dedos (preferible índice y medio) y apagando la cuerda para una mayor efectividad.



Atención a las diferencias entre *tasto*, *ord.*, *Pont.* y *M. Pont.* (muy cerca del puente). C.L.B. indica *Col Legno Battuto* y C.L.T. indica *Col Legno Tratto*, ambos han sido indicados, a su vez, con un aspa como cabeza de nota.

Los armónicos se han escrito de una manera tradicional, utilizando un rombo como cabeza de nota. Este rombo indica la posición en la que se ha de poner el dedo rozando la cuerda. Una posición a distancia de quinta de la nota base, da como resultado una nota a distancia de una octava más quinta por encima de dicha nota base. A distancia de cuarta, el resultado es de dos octavas por encima de la nota base. A distancia de tercera mayor, el resultado es de dos octavas más tercera mayor por encima de la nota base (igual que a distancia de sexta mayor). A distancia de tercera menor, el resultado es de dos octavas más quinta sobre la nota base. Por último, a distancia de cuarta aumentada, ligeramente baja, el resultado es el séptimo armónico, a distancia de dos octavas más séptima ligeramente baja por encima de la nota base.

Ambos intérpretes necesitarán dos dedos cada uno que situarán, cuando sea preciso, en los dedos índice y medio de la mano izquierda.

PERCUSIÓN

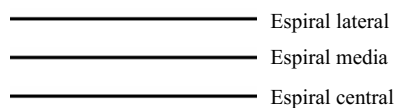
El set de percusión consta de un bombo de cámara y un muelle de coche no demasiado grande que se situará sobre una bandeja. El muelle deberá estar ligeramente levantado por dos piezas de gomaespuma que se situarán en los laterales del mismo para permitir la vibración del instrumento.

A su vez, la/el intérprete de percusión necesitará un arco de violoncello o contrabajo, una escobilla, una superball, dos agujas de coser finas, una sordina para el bombo y dos dedos que situará en los dedos índice y medio de la mano que estime oportuno.

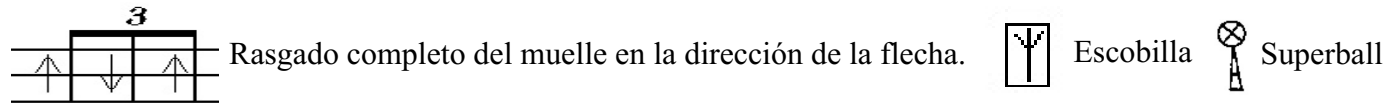
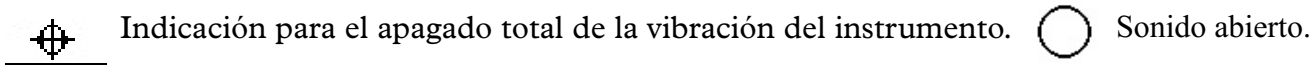
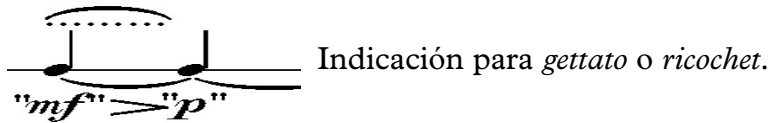
La primera sección (cc. 1-12) se basa en gestos con el arco sobre el aro del bombo. Estos deberán ser lo más parecidos posibles a los ejecutados por los/las intérpretes de violín y violoncello.

En la segunda sección (cc. 13-36) hay una división de monogramas, reservándose el superior para los gestos con la escobilla en el parche del bombo. La C indica centro y la E el borde. El segundo monograma se utiliza para los gestos golpeados con los dedos y los gestos con la superball.

En la tercera sección (cc. 37-69) hay una división por instrumentos, correspondiendo el trigrama al muelle y el monograma al bombo. Cada una de las líneas del muelle corresponde a tres puntos de golpeo distintos del mismo, siempre de la mitad más cercano al bombo, ya que la sonoridad de este es simétrica.



Este sería el muelle ideal.



PIANO

La parte de piano tiene una ligera preparación. Se deberá situar en el re central (re4) un fragmento de hilo de pesca (puede usarse otro material que la/el intérprete considere que proporcionaría un mejor resultado) de longitud suficiente para permitir la fricción con la cuerda del piano. A su vez, necesitará: una superball, cuatro dedos situados en los dedos índice y medio de las manos y un pedacito pequeño de cartón relativamente grueso (2-3 centímetros) que situará sobre las cuerdas graves del piano y sobre el que realizará los gestos golpeados con los dedos.

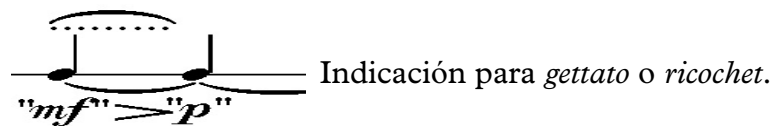
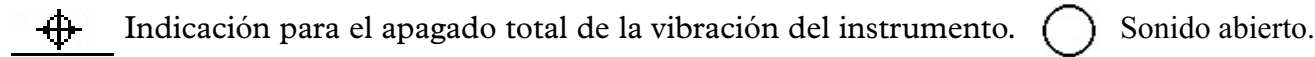
En la primera sección (cc. 1 a 12) la parte posee dos monogramas. El superior corresponde a los gestos realizados con los dedos en la última cuerda del piano. Consisten en dos tipos de gestos: el gesto en trémolo corresponde a la fricción rápida de la cuerda (como si se limpiara) con los dedos. El gesto con la línea irregular encima corresponde al movimiento continuo por la cuerda (en una sola dirección) con los dedos.

El monograma inferior corresponde al material con la superball. También diferenciando dos tipos de gestos: un gesto en movimiento circular y con poca presión y otro rápido en el sentido que indique la flecha y la rítmica propuesta. En la sección final es similar.

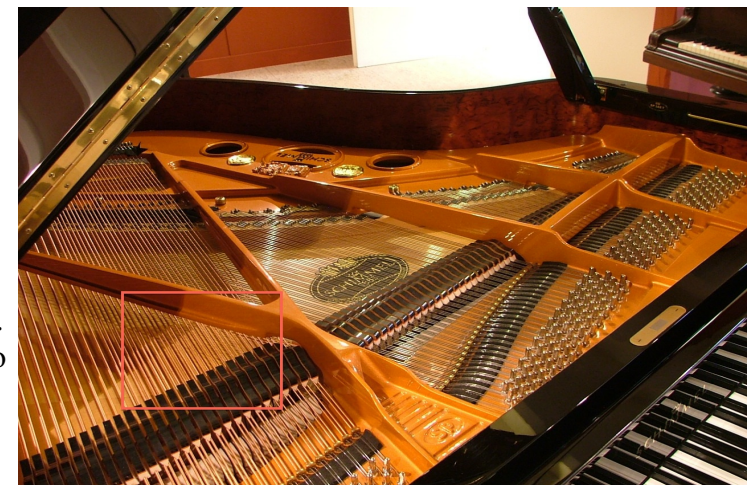
En la segunda sección (cc. 13-36), continúan los dos monogramas pero con distinto significado. El superior de nuevo contiene los gestos de los dedos en la última cuerda, pero también los gestos de la superball, pudiendo ser estos en las cuerdas o la madera lateral. El monograma inferior se utiliza para los gestos golpeados sobre el cartón o el nervio del piano con los dedos.

Los pedales necesarios han sido debidamente marcados, en los casos en los que no se indica nada, el/la intérprete tiene libertad para utilizarlo, siempre y cuando no se produzca un emborronamiento del sonido debido al mantenimiento de los mismos.

Las cruces encima de las notas indica *Muted Tones*.



Zona para la colocación del cartón. Dependiendo de la marca del piano puede cambiar. Se buscará la zona más adecuada.



Performance notes

GENERAL

♯ # # Notation for quarter tones.

♯ # ♯ When accidentals have those kind of up and down arrows, it means that accidentals have a slight pitch change in the direction of the arrow (eighth tones).

Trills and tremoli should be played as fast as possible. In some cases, for instance a tremolo between an ordinary note and a harmonic in the violin or the cello, the velocity of the trill or tremolo must be "slow" in order to understand both notes.

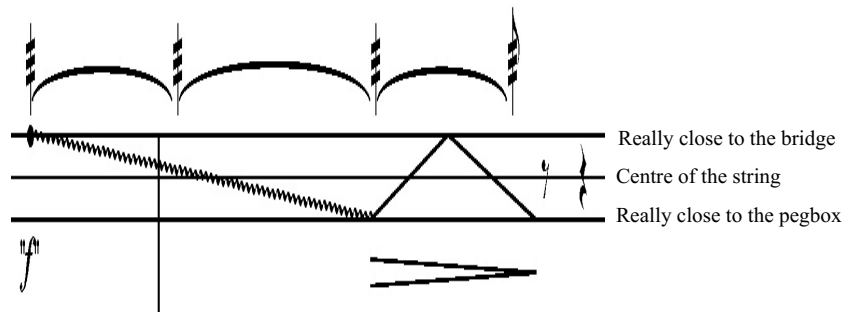
The horizontal arrows indicate a progressive change between some musical aspects as: from *Tasto* to *Ponticello* or from muted sound to open sound. When the dynamics are written between quotation marks, it means that they are relative dynamics. It refers to the effort the performer should do to achieve those dynamics. It is not the same as the actual dynamics.

The length of the piece is about 7 minutes.

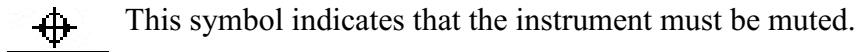
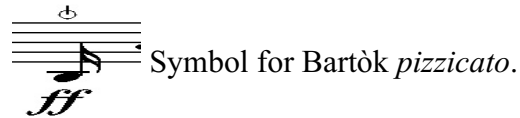
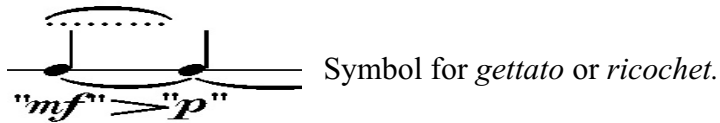
VIOLIN AND CELLO

The violin and Cello parts are divided in four sections. Each section has its own kind of notation depending on the material of the section. The first section (bars 1 to 12) is similar to the fourth one (bars 70 to the end). All music in these sections have been written on a monogram. It shows only the rhythm of the materials played on the body of the instrument (on the wood). The resultant sound is a white noise or *tonlos*. The **violinist must play this material with a cello bow** in order to achieve a louder sound.

The second section (bars 13 to 36) has been written with two staves each instrument. The upper staff has three lines and the other one four. On the three lines staff has been written all material with the thimbles (explained later). On the four lines staff has been written all material played behind the bridge. Each of the lines of the staff are one of the strings of the instruments. It means that the lower line of the staff is the fourth string and the upper one the first string. The third section (bars 37 to 69) is written with an ordinary staff and in an ordinary way.



It can be seen in the image that the three lines indicate a different contact point of the string. The grafical notation indicates the different movements and gestures the performer must do with the thimbles on the strings. If a straight line is written, the performer must rub the string with the thimble in the direction of the line as continuous as possible. If an irregular line is written, the movement should be irregular as well, always in the direction of the line. The thicker is the line, the more irregular must be the movement. The rhythm of the material is written above the staff. The "tremolo notation" indicates rubbing the string with the thimble. The performer should mute the strings in the beated sounds with the thimbles in order to get a better quality of sound. All material is played in the fourth string.



Pay attention to the differences amongst: *Tasto* - ord. - *Pont.* and *M. Pont.* (very close to the bridge). C.L.B. means *Col Legno Batutto* and C.L.T. means *Col Legno Tratto*. These kind of bowing is also indicated with a cross as a headnote.

Harmonics are written in a traditional way, with a diamond as a headnote. The diamond indicates the contact point where the string should be touched to produce the harmonic. The harmonic of fifth gives always as a result one note an octave plus a fifth higher than the basic note. The harmonic of fourth gives a note two octaves higher than the basic note. The harmonic of major third gives a note two octaves plus a major third higher than the basic note (the same result is the harmonic of major sixth). The harmonic of minor third gives a note two octaves plus a fifth higher and, finally, the harmonic of diminished fourth (a bit lower) gives a note two octaves plus a minor seventh, a bit lower (seventh harmonic).

Both performers will need a couple of thimbles each. They will put the thimbles in the pointer and the middle finger of the left hand.

PERCUSSION

The percussionist will need just a chamber bass drum and a metallic medium car spring. It is important that the spirals of the spring are different in order to get three different pitches from the instrument. The performer will place the spring on a percussion tray. He or she will put a piece of foam in the external spirals of the spring, raising a bit the spring from the tray, in order to allow the good vibration of the instrument.

The percussionist will also need a violoncello or double bass bow, a superball, a brush, two thin knitting needles, a mute for the chamber bass drum and a couple of thimbles. He or she will put the thimbles in the pointer and middle finger of one hand.

In the first section (bars 1 to 12), the percussionist will play some gestures with the bow on the rim of the bass drum. These gestures should be as similar as possible to the violin and violoncello gestures. The final section is similar.

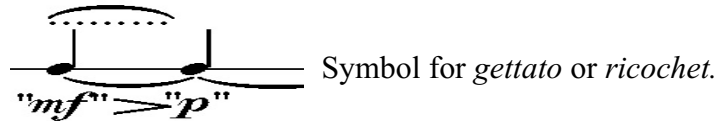
In the second section (bars 13 to 36), two monograms are written. The upper one always indicates the gestures with the brush on the head of the chamber bass drum. C means centre and E means edge. The lower one always indicates the gestures with the thimbles and with the superball. All the beated sounds with the thimbles should be played on the mute.



In the third section (bars 37 to 69) the instruments are written in different staves. The three lines staff is for the spring and the monogram for the chamber bass drum. Each of the lines of the three lines staff indicates a different contact point with the spring.

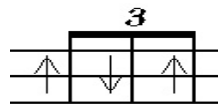
- _____ Side spiral
- _____ Spiral between the other ones
- _____ Middle spiral



This would be the ideal spring.



 This symbol indicates that the instrument must be muted.  Open sound.



The percussionist will strum the whole string in the direction of the arrow.



Brush



Superball

PIANO

The piano part has a light preparation. The performer will place a fragment of fishing line in the central D string (D4). Then the pianist will rub the string with the thread in order to reach a maintained sound of that note.

The performer will also need: a superball, four thimbles placed in the pointer and middle fingers of both hands and a small and thin piece of cardboard that he or she will stick with blutack to the indicated zone. All the beated sounds with the thimbles should be played on the cardboard.



In the first section (bars 1 to 12) two monograms are written. The upper one is used for the rubbed sounds with the thimbles in the lowest string of the instrument. There are two kind of gestures. The one with the tremolo notation indicates a very fast rubbing of the string with the thimble, without movement along the string. The other one with the irregular line above it indicates a continuous rubbing of the string, with movement and without tremolo.

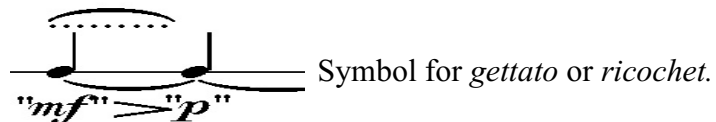
The lower monogram is used for the gestures with the superball. There are two kind of gestures too. The one with the spiral above it indicates a continuous circular movement on the lowest strings. It must be played only letting rest the superball on the string, without any pressure. The other one is the rhythmical movements of the superball in the direction of the arrows. The final section is similar.

In the second section (bars 13 to 36) two monograms are also written but with other meaning. The upper one is used for the same rubbed gestures with the thimbles again, and for the gestures with the superball too. The lower monogram is used for the beated sounds on the cardboard or the metal part of the piano.

The necessary pedals have been properly written on the score. In the parts with no pedals, the performer has the liberty to use it or not.

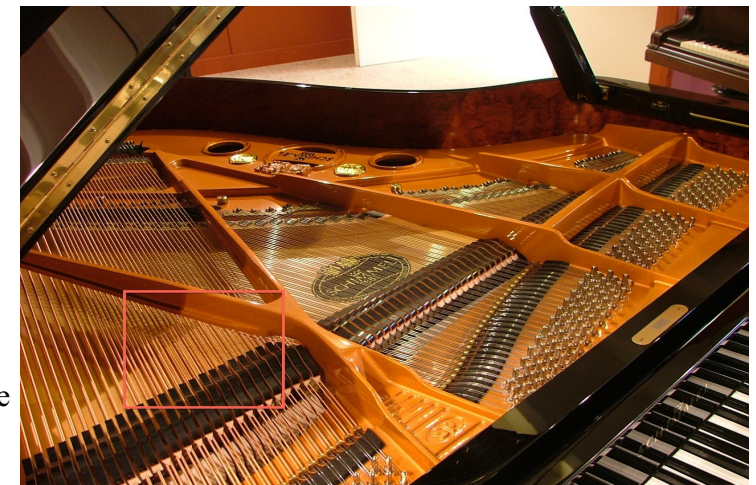
The crosses above the notes indicate **muted tones**.

 This symbol indicates that the instrument must be muted.  Open sound.



Superball

The cardboard piece must be placed on the indicated area. Depending on the model of the piano, it could be changed. The performer will look for the best area.



The Red Thread

Score

*Cuando dos personas están destinadas a conocerse, tienen un hilo rojo atado entre sus dedos.
(Two people connected by red thread are destined lovers regardless of time, place and circumstances)*

Román González Escalera

Molto Delicato ♩ = 55

Violin: *tonos on the body of the instrument (with the cello bow)*
Violoncello: *tonos on the body of the instrument*
Percussion: *Play these gestures on the rim of the bass drum like a bowed string instrument*
Piano: *Very soft rubbed movement (without any pressure) with the superball on the lower strings. It must be as continuous as possible. Like a medieval bourdon.*

Violin dynamics: "mf" > "p", "f", "p", "mf" > "p" < "f", "f", "p", "p", "f", "p"

Violoncello dynamics: "mf" > "p", "mf" > "p" < "f", "f", "p", "f", "mf" > "p", "V sim."

Percussion dynamics: "p" < "f", "mf" > "p", "f", "p", "f", "p", "p" < "f", "mf"

Piano dynamics: "pp", "mp", "p" < "mf", "p", "mp", "p"

Annotations: (Continuous rubbing), "p" < "f", "p", "p"

Very soft rubbed movement (without any pressure) with the superball on the lower strings. It must be as continuous as possible. Like a medieval bourdon.

**Very soft rubbed tremolo with the thimbles on the lowest string. All gestures in this line are played with the thimbles.



Vn. 6: "p", "f", "f", "f", "f", "f", "p", "V sim.", "f", "p", "f"

Vc.: "f", "f", "f", "f", "f", "mf" > "p", "V sim.", "f", "f", "p", "f", "mf"

Perc.: "p" < "f", "mf" > "p", "f", "p", "V sim.", "f", "p", "f", "p"

Pno.: "p", "V sim.", "mp", "p", "sim.", "f" > "p", "mp"

10

Vn. *f* *f* *f* *mf* *f* *p* *f* (Drop the cello bow and take the violin bow)

Vc. *p* *p* *f* *f* *f* *f* *f*

Perc. *mf* *f* *p* *f* (Drop the bow and take the brush)

Pno. *p* *mf* (Fishing line rubbed against the string)

Red.

Poco meno ♩=48

13 **A** With the thimbles on IV string

Vn. *p* *mf* *f* *f* C.L.B. (Behind the bridge)

Vc. With the thimbles on IV string *p* *f* *mp* *f* *p* Beating

Perc. On the head of the bass drum (with mute) *f* *p* *f* Rim (with the thimble) *mf* *p* On the head (mute) *mp*

Pno. *pp* *mp* *p* *Red.*

Beat with the thimbles, ad libitum, the head (on the mute) and the rim of the bass drum imitating the gesture of the cello.

Beat with the thimbles, ad libitum, the cardboard and the metallic part of the piano imitating the gesture of the cello.

17

Vn.

Vc.

Perc.

Pno.

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

mf *mf* *mf* *mf* C.L.T.

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

C.L.T. (Behind the bridge) flautando ord. (arpeggiato) *p*

E → C C C → EC → EC → E *p* *f* *p* *f* *p* *mf* *p* *mf* *p* *mf*

mp *mp* *mp* *mp* *p* (Remove the mute, take the superball)

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

(On the Cardboard) *mf* *mp* *p* Take superball

Ped. Ped. Ped.

Vn.

Vc.

Perc.

Pno.



"pp" ————— "mp"

flautando
ord.
(arpeggiato)
p

mp

C.L.T.
"mf"

C.L.B.
"f"

C.L.B.
"mf"

C.L.T.
"mf"

C.L.T.
"mp"

C.L.B.
"f"

E — C E — C E — C
mf — *p* *mf* — *p* *mp* — *pp* *p* — *pp*

C.L.T.
"mf" ————— *p*

C.L.T.
mf ————— *mp* ————— *p*

Rub the superball against the wood side of the piano.

p

Thimbles on the lowest string

"mf"

"pp"

"mf"
Led.

"mf"

"mp"

"p"

Led.

25 **B**

Vn.

flautando ord. *p* *mf*

C.L.T. *mf* *p*

flautando ord. *p* *mf*

Vc.

C.L.T. *mf* *p* *mf*

flautando ord. *mf* *p*

C.L.T. *mf* *p*

C.L.T. *mf* *p*

Perc.

mf *sim.*

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

Pno.

On the strings *mf* *p* *f*

On the wood *p* *mf*

On the strings *mf*

mf *ped.*

mf *ped.*

mf *ped.*

Detailed description of the musical score: The score is for measures 25-28, marked with a box 'B'. It features four staves: Violin (Vn.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The time signature is 4/4, with a 3/4 section in measures 27 and 28. The Violin part has two systems of flautando ord. passages, each starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*). The Viola part has two systems of flautando ord. passages, each starting with mezzo-forte (*mf*) and moving to piano (*p*). The Percussion part has a steady eighth-note pattern in measure 25 (*mf*, *sim.*) and a melodic line in measures 26-28 with dynamics *p*, *mf*, *p*, *f*, *mf*, *p*. The Piano part has a melodic line in measures 26-28 with dynamics *mf*, *p*, *f* and a steady eighth-note pattern in measures 25 and 27 (*mf*, *ped.*). Performance instructions include 'flautando ord.', 'C.L.T.', 'On the strings', and 'On the wood'. Dynamics are indicated by *p*, *mf*, and *f*.

29

Vn.

Violin part (Vn.) with two staves. The top staff contains melodic lines with dynamics *f*, *mp*, *f*, *mf*, *p*, *p*, *mf*. The bottom staff contains rhythmic accompaniment with triplets and septuplets, dynamics *mf*, *mp*, *f*, and markings C.L.B. and 3.

Vc.

Viola part (Vc.) with two staves. The top staff contains melodic lines with dynamics *mp*, *mp*, *f*, *f*, *p*. The bottom staff contains rhythmic accompaniment with triplets and septuplets, dynamics *mf*, *mf*, *mp*, *p*, and markings C.L.T. and C.L.B.

Perc.

Percussion part (Perc.) with two staves. The top staff contains melodic lines with dynamics *mf*, *p*, *mf*, *p*, *mp*, *p*, *pp*, *p*, and markings ϕ , *sim.*, and *C* → *E*. The bottom staff contains melodic lines with dynamics *mf*, *p*, *f* and markings ϕ .

Pno.

Piano part (Pno.) with two staves. The top staff contains melodic lines with dynamics *mf*, *p*, *pp* and markings "Thimbles on the lowest string" and "On the wood". The bottom staff contains rhythmic accompaniment with triplets and septuplets, dynamics *mf*, *mp*, *p*, *mp*, and markings ϕ .

33

Vn.

Violin part (Vn.) in 4/4 time. The first staff shows a melodic line starting with a *p* dynamic, rising to *mf*, and then a *mf* dynamic. The second staff shows a *mf* dynamic with a C.L.T. (Cello-like Tremolo) effect. The time signature changes to 3/4 at the end of the page.

Vc.

Violoncello part (Vc.) in 4/4 time. The first staff shows a melodic line with *mf* and *p* dynamics. The second staff shows a *mf* dynamic with a C.L.T. effect. The time signature changes to 3/4 at the end of the page.

Perc.

Percussion part (Perc.) in 4/4 time. The first staff includes the instruction: "Beat with the thimbles, ad libitum, the head and the rim of the bass drum." It features a *p* dynamic. The second staff shows a *mf* dynamic with a C.L.T. effect. The time signature changes to 3/4 at the end of the page.

Pno.

Piano part (Pno.) in 4/4 time. The first staff includes the instruction: "On the strings" and features a *mf* dynamic. The second staff includes the instruction: "Beat with the thimbles, ad libitum, the cardboard and the metallic part of the piano." and features a *p* dynamic. The third staff includes the instruction: "Thimbles on the lowest string" and features a *p* dynamic. The fourth staff includes the instruction: "Fishing line rubbed against the string". The time signature changes to 3/4 at the end of the page.

Ped. _____

Poco più ♩=60

16

37 **C** Pont. IV. *mf* *p* *gliss.* *M.Pont.* *ord. tr.* *mf* *6* *3* *3* *p* *mf*

Vc. Pont. III. *pp* *p* *mp* *p* *5* *ord.* *7* *III* *p* *f* *f* *p* *mf*

Perc. *f* *p* *f* *mp* *5*

Pno. *mf* *mp* *(muted tones)* *mf* *p*

Remove thimbles and the cardboard.

Spring with the knitting needles

41 *mf* *p* *3* *3* *mf* *p* *mp* *f* *M.Pont.* *ord.* *mf*

Vc. *p* *tr.* *mf* *tasto* *ord.* *p* *mp* *gliss.* *Pont.* *p* *mf*

Perc. *p* *f* *p* *f* *pp*

Pno. *pp* *f* *On the strings* *p* *8va* *8va* *8va* *loco* *f* *p*

45

Vn. *mf* *p* *mf* *p* *mp* *p* *p* *f*

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

Perc. *mf* *p* *mf* *p* *mf* *p* *mf* *mp*

Pno. *mf* *p* *mf* *pp* *pp* *mp* *mf* *p*

Red. *mp* *p* *pp* *pp* *mp* *mf* *p*

ord. Pont. *tasto* *ord.* *ord.* *Pont.* *ord.*

17

49

Vn. *p* *mf* *p* *mp* *mf* *mp* *mf* *p* *mf* *p*

Vc. *p* *mf* *mp* *mf* *mp* *pp* *p* *mf* *pp* *mp*

Perc. *p* *mf* *p* *mf* *pp* *mp*

Pno. *p* *mf* *pp* *mf* *pp* *mp*

Red. *p* *mf* *pp* *mp*

ord. Pont. *tasto* *ord.* *ord.* *Pont.* *ord.*

D

Musical score for measures 53-66, featuring Violin (Vn.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

- Vn. (Violin):** Measures 53-54: *f*, *M.Pont.*, *3*. Measures 55-56: *mf*, *ord.*, *3*. Measures 57-58: *sfzp*, *ord.*, *5*, *5*, *5*, *Pont.*, *mf*, *3*, *f*. Measures 59-60: *mp*, *M.Pont.*, *f*, *mp*. Measures 61-62: *mp*, *Pont.*, *f*, *mp*. Measures 63-64: *p*, *Pont.*, *p*.
- Vc. (Viola):** Measures 53-54: *mf*, *Pont.*, *5*, *M.Pont.*, *ord.*, *3*. Measures 55-56: *mf*, *ord.*, *Pont.*, *5*, *ord.*, *5*. Measures 57-58: *p*, *5*, *f*, *ord.*, *5*, *ord.*. Measures 59-60: *sfzp*, *mp*, *f*, *Pont.*, *5*, *Pont.*. Measures 61-62: *p*, *Pont.*, *p*.
- Perc. (Percussion):** Measures 53-54: *p*, *5*, *p*. Measures 55-56: *mf*, *5*, *mf*, *5*, *mf*, *5*. Measures 57-58: *p*, *5*. Measures 59-60: *p*, *5*, *mf*, *p*. Measures 61-62: *mf*, *p*.
- Pno. (Piano):** Measures 53-54: *pp*, *p*, *6*. Measures 55-56: *f*, *6*. Measures 57-58: *mf*, *6*, *p*. Measures 59-60: *p*, *6*, *mf*. Measures 61-62: *p*, *6*.

Musical score for measures 67-80, featuring Violin (Vn.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

- Vn. (Violin):** Measures 67-68: *ord.*, *p*. Measures 69-70: *ord.*, *Pont.*, *p*, *mp*. Measures 71-72: *ord.*, *5*, *mp*, *Pont.*, *p*. Measures 73-74: *ord.*, *6*, *mf*, *Pont.*, *p*. Measures 75-76: *ord.*, *M.Pont.*, *mf*, *p*, *mf*, *p*. Measures 77-78: *ord.*, *mp*, *p*, *mp*. Measures 79-80: *ord.*, *mp*.
- Vc. (Viola):** Measures 67-68: *ord.*, *mp*. Measures 69-70: *ord.*, *5*, *mp*, *5*. Measures 71-72: *ord.*, *Pont.*, *p*, *mf*. Measures 73-74: *ord.*, *M.Pont.*, *mf*. Measures 75-76: *ord.*, *Pont.*, *p*, *mp*. Measures 77-78: *ord.*, *mp*. Measures 79-80: *ord.*, *mp*.
- Perc. (Percussion):** Measures 67-68: *p*. Measures 69-70: *p*. Measures 71-72: *p*, *mf*, *5*. Measures 73-74: *p*, *mp*, *p*. Measures 75-76: *p*, *mp*, *p*. Measures 77-78: *p*. Measures 79-80: *p*.
- Pno. (Piano):** Measures 67-68: *p*, *6*. Measures 69-70: *pp*, *p*, *6*. Measures 71-72: *pp*, *p*. Measures 73-74: *mf*, *6*. Measures 75-76: *mf*, *6*. Measures 77-78: *pp*, *mp*. Measures 79-80: *pp*, *mp*.

61 Pont. → ord. 6 **E**

Vn. *p* *mf* *p* *mp* *p* *mp* *mf* *mp* *p* *mf*

Vc. *p* *mf* *p* *mp* *pp* *mp* *mp* *p* *mf* *mp*

Perc. *p* *p* *mf* *5* *"mp" > pp* *< mf* *pp* *mf*

Pno. *p* *p* *mp* *pp* *Loco* *8^{vb}* *mf* *p* *pp* *Loco* *8^{vb}* *mf* *p*

65 ord. → Pont. *mf > p* *f* *mp* *pp* *mf* *mp* *p > pp* *p* *pp* *Take the cello bow*

Vc. *p* *mf* *mf > p* *< mf* *p* *mp* *p*

Perc. *"mf" > p* *< mp* *pp* *p* *Take the bow*

Pno. *"mf" > p* *< mp* *pp* *p* *pp* *8^{vb}* *mf* *p* *Fishing line rubbed against the string* *pp*

77

Vn. *mf* *p* *mf*

Vc. *mf* *p* *mf* *p*

Perc. *p* *mf* *p* *mf* *p*

Pno. *f* *p* *sim.*

*Q*₂ *Q*₂

$\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$