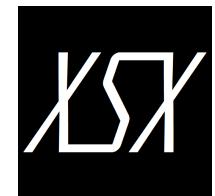


PHASE TRANSITION

FOR 11 STRINGS AND HARPSICHORD

(2019)

XAVIER SHUANG XU



Performance notes to Phase Transition

Instrumentation

This work is scored for 6 violins, 2 violas, 2 cellos and a double bass. The size can be doubled or tripled but not more.

The harpsichord can be replaced by a piano if availability is a problem. The pianist may use the pedal to sustain the notes.

General guidelines

The harpsichord/piano player acts like the conductor – when the cue of the harpsichord is heard, each string player may enter the next section at any time before finishing the current repeating cell.

Each string player selects a tempo between 60-80 M.M. and stick to it until the *ritardando* near the end, where each player decelerates relative to his/her own originally selected tempo.

Synchronization between the instruments is *not* required at any time.

All strings play with the mute throughout the piece, and all strings play *legato* unless other articulations are noted.

Accidentals only affect the attached notes. However, naturals are still written at times for clarity.

The notes are beamed to a crotchet (when possible) only for sighting convenience and does not bear metric or rhythmic meaning.

The same rules apply throughout the piece.

String techniques:

s.p. *sul ponticello*

c.l.b. *col legno battuto*

pizz. *pizzicato*

These techniques and string use specifications apply to the attached note, or all the notes under the attached bracket  , or *al fine* as indicated.

 : fingering of harmonics is notated explicitly by the diamond note head, meaning a light touch on the specified string. The sounding pitch is written in parenthesis when convenient.

Please note that towards the end of the work, some diamond notes remain as the indication of light touch but the resulting sound may not be an effective harmonic. Simply play as the score instructs.

 : *quasi glissando*, sliding between notes while keeping the notes distinguishable.

 : *saltato*, as fast as possible, the number of notes is equal to the number of the dots (ranging from 2 to 5, please count).

 *crescendo* from nothing and *diminuendo* to nothing

Keyboard configuration for harpsichord (translated into dynamics for piano).

Symbol	harpsichord	piano
I	4'	Play one octave higher
II	Front 8'	Dynamics: piano to pianissimo
II'	Front 8' with lute stop	Dynamics: piano to pianissimo with left pedal
III	Back 8'	Dynamics: mezzo-piano to mezzo-forte
I/II	4' + front 8'	Dynamics: forte

Phase Transition

Xavier Shuang Xu (b.1988)

$\downarrow = 60-80$ (see notes)
all strings *con sord. al fine*

ca. 25"

→

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Violin 6

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass

Harpsichord

I

II

III

IV

V

al fine

ppp

ppp

ppp

ppp

IV

5

6

5

6

5

IV

3

ppp

IIl

A **ca. 30"** → **poco a poco cresc.**

Vln. 1

Vln. 2

Vln. 3

Vln. 4 *ppp*

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1 IV IV III

Vc. 2 IV 5 5

Cb.

Hpsd.

Vln. 1
 Vln. 2
 Vln. 3
 Vln. 4 *pp*
 Vln. 5 *pp* 5 5 5
 Vln. 6 *pp* 6 6
 Vla. 1 *pp* 5
 Vla. 2 *pp* 6 6 IV
 Vc. 1 IV — II () 5 () 5 5
 Vc. 2 *pp*
 Cb. *pp*
 Hpsd.

A musical score for orchestra and harps. The score consists of ten staves. From top to bottom:
 - Vln. 1, Vln. 2, Vln. 3: Three violins playing sustained notes.
 - Vln. 4: Violin 4 starts with eighth-note patterns at dynamic *pp*.
 - Vln. 5: Violin 5 enters with eighth-note patterns, marked with the number 5 above the staff.
 - Vln. 6: Violin 6 enters with eighth-note patterns, marked with the number 6 above the staff.
 - Vla. 1: Cello 1 enters with eighth-note patterns, marked with the number 5 below the staff.
 - Vla. 2: Cello 2 enters with eighth-note patterns, marked with the number 6 above the staff.
 - Vc. 1: Double bass 1 enters with eighth-note patterns, marked with the number 5 below the staff. Above the staff, it shows measure 1 with '()' over the first two notes and measure 2 with '()' over the first note.
 - Vc. 2: Double bass 2 enters with eighth-note patterns.
 - Cb.: Double bass 3 enters with eighth-note patterns, marked with the number 5 below the staff.
 - Hpsd.: Two harps are shown with empty staves, indicated by a brace and the label "Hpsd.".

B ca. 30" → poco a poco cresc.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Hpsd.

The musical score consists of ten staves of music. Staff 1 (Violin 1) and Staff 2 (Violin 2) are silent. Staff 3 (Violin 3) begins with a dynamic of *pp* and a sixteenth-note pattern starting at measure 5. Staff 4 (Violin 4) starts at measure 5 with a sixteenth-note pattern. Staff 5 (Violin 5) starts at measure 5 with a sixteenth-note pattern. Staff 6 (Violin 6) starts at measure 6 with a sixteenth-note pattern. Staff 7 (Viola 1) starts at measure 6 with a sixteenth-note pattern. Staff 8 (Viola 2) starts at measure 6 with a sixteenth-note pattern. Staff 9 (Cello 1) starts at measure 5 with a sixteenth-note pattern. Staff 10 (Cello 2) starts at measure 5 with a sixteenth-note pattern, featuring grace notes and a dynamic of *IV*. Staff 11 (Double Bass) starts at measure 6 with a sixteenth-note pattern. Staff 12 (Harps) starts at measure 7 with a sixteenth-note pattern, indicated by a dynamic of *II*. Measures 5-6 are marked with a tempo of "ca. 30". Measures 7-12 are marked with a tempo of "poco a poco cresc." Measures 13-16 are marked with a tempo of "poco a poco cresc."

Vln. 1

Vln. 2

Vln. 3 | *p* 5 5 5

Vln. 4 | *p*

Vln. 5 | 6 6 6

Vln. 6 | *p* 6 6

Vla. 1 | *p* 6 5 6

Vla. 2 | *p* 5 5 5

Vc. 1 | *p*

Vc. 2 | *p* IV 5

Cb. | *p* 3 I 3

Hpsd.

C **ca. 30"** →

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Hpsd.

III

poco a poco cresc.

The musical score consists of ten staves, each representing a different instrument or section of the orchestra. The instruments are: Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb., and Hpsd. (Harp). The score is divided into measures by vertical bar lines. Measure numbers are indicated above the staves. The first measure shows Vln. 2 and Vln. 3 playing eighth-note patterns. Vln. 2 has dynamics *p* and '5' below the staff. Measures 2-4 show Vln. 2, Vln. 3, Vln. 4, and Vln. 5 playing eighth-note patterns. Vln. 4 has '5' and '6' below the staff. Vln. 5 has '6' below the staff. Measures 5-7 show Vln. 5, Vln. 6, Vla. 1, and Vla. 2 playing eighth-note patterns. Vla. 1 has 'IV' above the staff. Measures 8-10 show Vla. 2, Vc. 1, and Vc. 2 playing eighth-note patterns. Vc. 1 has '3' and '6' below the staff, and 'IV' above the staff. Measures 11-12 show Vc. 2, Cb., and Hpsd. playing eighth-note patterns. Cb. has '3' below the staff. The score concludes with a final measure for Hpsd.

Vln. 1

Vln. 2 *p* 5 5 5 5

Vln. 3 5 5 5 5

Vln. 4 5 6 6

Vln. 5 6 6 6 6

Vln. 6

Vla. 1 IV 5 5 6 6

Vla. 2 6 6 6 6

Vc. 1 3 6 IV

Vc. 2

Cb. 3

Hpsd.

Vln. 1

Vln. 2 *mp* 5 5

Vln. 3 *mp* 5 6

Vln. 4 *mp* 5

Vln. 5 *mp* 6 6 6

Vln. 6 *mp*

Vla. 1 III 7 5

Vla. 2 *mp* 6 6 6

Vc. 1 *mp* 3 6

Vc. 2 *mp*

Cb. II 3 3

Hpsd.

D **ca. 30"** →

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Hpsd.

poco a poco cresc.

Vln. 1

mp

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Hpsd.

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vln. 5 *mf*

Vln. 6 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

Hpsd.

ca. 15" →

E

Vln. 1 *f* 5 5 5

Vln. 2 *f* 5 6 7 6

Vln. 3 *f* 7 5 6

Vln. 4 *f* 6 6 6 6

Vln. 5 *f* 6 6

Vln. 6 *f* 7 5 7

Vla. 1 *f* 7 IV 7 7 IV

Vla. 2 *f* 7 III 7 IV

Vc. 1 *f* 5 5 5

Vc. 2 *f* 3 IV 3 IV 3

Cb. *f* 3

E

I/II

Hpsd.

F

ca. 15" →

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Hpsd.

F

ca. 15" →

mf semper

G

ca. 15" →

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Hpsd.

Detailed description: This is a page from a musical score for orchestra. It features ten staves of music. The first six staves are for strings: Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, and Vln. 6. The next three staves are for woodwind instruments: Vla. 1, Vla. 2, and Vc. 1. The last two staves are for brass instruments: Vc. 2 and Cb. The score concludes with a final section for Hpsd. (Harp). The key signature is G major. Various dynamic markings are present, such as '3' over groups of notes, '5', '6', '7', 'IV', 'III', and '(.)'. Measure numbers 5, 6, and 7 are also indicated. A rehearsal mark 'G' is placed above the first six staves. A large arrow at the top right indicates a duration of approximately 15 seconds. The harp section begins with a dynamic of 'ff'.

H

ca. 15" → poco a poco decresc.

The musical score page H consists of ten staves. From top to bottom, the instruments are: Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The score begins with a dynamic instruction "ca. 15" followed by an arrow pointing right and the text "poco a poco decresc.". The first six staves (Vln. 1 through Vln. 6) play eighth-note patterns primarily consisting of single notes and pairs of notes. The next three staves (Vla. 1, Vla. 2, Vc. 1) play eighth-note patterns with some sixteenth-note figures. The final two staves (Vc. 2 and Cb) play eighth-note patterns. The score concludes with a section for "Hpsd." (Double Bass) featuring a bass clef, a treble clef, and a bass clef, with a dynamic instruction "III" above it and an arrow pointing right.

I

ca. 15" →

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Hpsd.

J

ca. 15" →

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Hpsd.

ca. 25" →

K

Vln. 1

p

Vln. 2

p

Vln. 3

p

Vln. 4

p

Vln. 5

p

Vln. 6

p

Vla. 1

p

Vla. 2

p

Vc. 1

p

Vc. 2

p

Cb.

p

K

II

→

Hpsd.

L

ca. 30" →

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Hpsd.

III

This musical score page contains ten staves of music. The top six staves are for strings: Vln. 1 through Vln. 6. The next two staves are for woodwinds: Vla. 1 and Vla. 2. The bottom two staves are for brass: Vc. 1 and Vc. 2. A bassoon (Cb.) staff is also present. A harpsichord (Hpsd.) staff is shown at the bottom, with its notes enclosed in a brace. The first six staves are blank. The Vc. 1 staff begins with a rhythmic pattern of eighth and sixteenth notes. The Vc. 2 staff follows with a similar pattern. The Hpsd. staff at the bottom features a melodic line with grace notes and slurs. Dynamic markings include 'L' (fortissimo) and 'III' (fortissimo). A performance instruction 'ca. 30"' with an arrow indicates a short duration. The time signature changes from common time to 3/4 time in the middle section.

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vln. 5 *mp*

Vln. 6 *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Cb.

Hpsd.

M

ca. 30" →

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Hpsd.

M

ca. 30" →

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Hpsd.

Vln. 1 s.p.
mf

Vln. 2 ord. s.p.
mf

Vln. 3 s.p.
mf

Vln. 4 s.p. ord. s.p.
mf 6 6 3

Vln. 5 s.p.
mf 3 6

Vln. 6 ord. s.p.
mf 3

Vla. 1 s.p.
mf 6 7

Vla. 2
mf 3

Vc. 1 IV III IV II IV III IV
mf 6 5

Vc. 2 3 3 3
mf

Cb. IV II
mf 3

Hpsd. {
 (Treble clef)
 (Bass clef)

N **ca. 30"** →

This musical score page contains eleven staves of music for various instruments. The instruments are labeled on the left: Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb., and Hpsd. (Harp). The score is divided into sections by measure numbers (e.g., 6, 3, 5, 7) and includes dynamic markings like 's.p.' (soft piano), 'c.l.b.' (coda libera), and 'I/II' (indication for the harp). Measure 6 starts with sixteenth-note patterns in the upper strings. Measures 3 and 5 show eighth-note patterns. Measure 7 features sixteenth-note patterns again. The bassoon (Cb.) has a prominent role in measures 3 and 5. The harp (Hpsd.) begins its part in measure 11, indicated by 'I/II' above the staff.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Hpsd.

The musical score consists of ten staves of music. From top to bottom, the instruments are: Violin 1, Violin 2, Violin 3, Violin 4, Violin 5, Violin 6, Cello 1, Cello 2, Bass 1, and Bass 2. The Harp (Hpsd.) is shown at the bottom, with its two staves grouped by a brace. The music is written in a standard staff notation with treble clefs. Various dynamics and performance instructions are included, such as 's.p.' (sforzando piano), 'c.l.b.' (coda legato bow), and 'III' (a specific bowing technique). Some measures also contain numerical markings like '6' and '3' under bows. The harp staff is unique in that it uses a different set of dynamics and markings compared to the other instruments.

decresc. - - - - -

s.p. c.l.b. s.p. c.l.b.

Vln. 1 f Vln. 2 Vln. 3 Vln. 4 Vln. 5 Vln. 6

s.p. 3 s.p. 6 6 3 II III s.p. c.l.b. 3 6

Vla. 1 f s.p. c.l.b. III s.p. 6

Vla. 2 f s.p. 3 IV III IV

Vc. 1 f c.l.b. 6 s.p. 3

Vc. 2 f c.l.b. 3 3

Cb. f 3 III II IV

Hpsd. { G C

O

ca. 25" →

Vln. 1 s.p. c.l.b. s.p. c.l.b.

Vln. 2 p c.l.b. s.p. c.l.b.

Vln. 3 p 3 s.p. c.l.b. 3 s.p.

Vln. 4 p 6 6 6 6

Vln. 5 II (.) III (.) s.p. c.l.b. s.p.

Vln. 6 p 3 I II (.) s.p. c.l.b. II (.)

Vla. 1 III ... s.p. c.l.b. II (....) s.p.

Vla. 2 p 3 s.p. IV III — IV s.p. c.l.b.

Vc. 1 p 6 3 6 6

Vc. 2 p 3 3 3 3

Cb. 3 III II IV 3 III II

O

Hpsd. II

Sheet music for orchestra, page 28. The score includes parts for Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb., and Hpsd. Various dynamics and performance instructions are indicated throughout the score.

Vln. 1: Dynamics include c.l.b. (con legato), s.p. (sforzando piano), and c.l.b. (con legato).

Vln. 2: Dynamics include s.p. (sforzando piano) and c.l.b. (con legato).

Vln. 3: Dynamics include c.l.b. (con legato), s.p. (sforzando piano), and c.l.b. (con legato).

Vln. 4: Dynamics include c.l.b. (con legato), s.p. (sforzando piano), and c.l.b. (con legato).

Vln. 5: Dynamics include c.l.b. (con legato), s.p. (sforzando piano), II (pizz.), and c.l.b. (con legato).

Vln. 6: Dynamics include s.p. (sforzando piano), II (pizz.), c.l.b. (con legato), and c.l.b. (con legato).

Vla. 1: Dynamics include II (pizz.), c.l.b. (con legato), II (pizz.), and s.p. (sforzando piano).

Vla. 2: Dynamics include c.l.b. (con legato), II (pizz.), s.p. (sforzando piano), II (pizz.), and c.l.b. (con legato).

Vc. 1: Dynamics include s.p. (sforzando piano), c.l.b. (con legato), and c.l.b. (con legato).

Vc. 2: Dynamics include s.p. (sforzando piano), c.l.b. (con legato), s.p. (sforzando piano), and c.l.b. (con legato).

Cb.: Dynamics include IV, II, I, and IV.

Hpsd.: The harp part is indicated by a brace and two staves, both of which are currently blank.

Sheet music for orchestra, page 29, showing parts for Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb., and Hpsd.

Instrumental parts and dynamics:

- Vln. 1:** s.p. (staccato), c.l.b. (con legato), s.p.
- Vln. 2:** c.l.b., s.p.
- Vln. 3:** c.l.b., s.p. (staccato), c.l.b.
- Vln. 4:** s.p. (staccato), c.l.b., s.p. (staccato)
- Vln. 5:** II (ritardando), s.p. (staccato), c.l.b., s.p. (staccato)
- Vln. 6:** II (ritardando), s.p. (staccato), c.l.b. (staccato), s.p. (staccato)
- Vla. 1:** s.p. (staccato), c.l.b., II (ritardando), s.p. (staccato)
- Vla. 2:** s.p. (staccato), II (ritardando), c.l.b. (staccato), II (ritardando)
- Vc. 1:** c.l.b. (staccato), s.p. (staccato)
- Vc. 2:** s.p. (staccato), II (ritardando), I (ritenue), IV (ritenue)
- Cb.:** II (ritardando), III (ritenue), IV (ritenue)
- Hpsd.:** (empty)

Performance instructions:

- Measure 1: Vln. 1 uses slurs and open circles for grace notes.
- Measure 2: Vln. 2 uses slurs and open circles for grace notes.
- Measure 3: Vln. 3 uses slurs and open circles for grace notes.
- Measure 4: Vln. 4 uses slurs and open circles for grace notes.
- Measure 5: Vln. 5 uses slurs and open circles for grace notes.
- Measure 6: Vln. 6 uses slurs and open circles for grace notes.
- Measure 7: Vla. 1 uses slurs and open circles for grace notes.
- Measure 8: Vla. 2 uses slurs and open circles for grace notes.
- Measure 9: Vc. 1 uses slurs and open circles for grace notes.
- Measure 10: Vc. 2 uses slurs and open circles for grace notes.
- Measure 11: Cb. uses slurs and open circles for grace notes.

ca. 20" →

P

Vln. 1 s.p. c.l.b. s.p. pizz.

Vln. 2 c.l.b. s.p. pizz. s.p.

Vln. 3 **pp** c.l.b. s.p. c.l.b. pizz.

Vln. 4 **pp** s.p. c.l.b. s.p. s.p.

Vln. 5 II() s.p. c.l.b. s.p. II()

Vln. 6 **pp** s.p. c.l.b. s.p. II()

Vla. 1 **pp** s.p. c.l.b. s.p. c.l.b. s.p.

Vla. 2 **pp** 6 c.l.b. II() s.p. II()

Vc. 1 **pp** 6 3 c.l.b. s.p. c.l.b. s.p.

Vc. 2 3 s.p. c.l.b. s.p. c.l.b. s.p.

Cb. II () 3 I ()

P

Hpsd. II^l →

Sheet music for orchestra, page 31. The score includes parts for Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb., and Hpsd. Various performance instructions are present, such as s.p. (soft dynamic), pizz. (pizzicato), c.l.b. (col legno), and dynamic markings like 3 and II.

Vln. 1: Starts with s.p. and pizz. markings. Includes a dynamic bracket over three measures labeled '3'.

Vln. 2: Starts with pizz. and c.l.b. markings. Includes a dynamic bracket over three measures labeled '3'.

Vln. 3: Starts with s.p. and c.l.b. markings. Includes a dynamic bracket over three measures labeled '3'.

Vln. 4: Starts with c.l.b. and s.p. markings. Includes a dynamic bracket over three measures labeled '3'.

Vln. 5: Starts with c.l.b. and s.p. markings. Includes a dynamic bracket over three measures labeled '3'.

Vln. 6: Starts with c.l.b. and s.p. markings. Includes a dynamic bracket over three measures labeled '3'.

Vla. 1: Starts with c.l.b. and s.p. markings. Includes a dynamic bracket over three measures labeled '3'.

Vla. 2: Starts with c.l.b. and s.p. markings. Includes a dynamic bracket over three measures labeled '3'.

Vc. 1: Starts with c.l.b. and pizz. markings.

Vc. 2: Starts with s.p. markings. Includes a dynamic bracket over three measures labeled '3'.

Cb.: Starts with pizz. al fin IV and II markings. Includes a dynamic bracket over three measures labeled '3'.

Hpsd.: An empty staff for the harp.

Sheet music for orchestra, page 32, showing parts for Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb., and Hpsd.

Instrumental parts and dynamics:

- Vln. 1:** pizz., s.p. (3), c.l.b.
- Vln. 2:** pizz., c.l.b. (3), s.p.
- Vln. 3:** s.p., c.l.b. (3), pizz.
- Vln. 4:** pizz., c.l.b. (3), s.p. (3)
- Vln. 5:** c.l.b. (3), pizz. (3), s.p.
- Vln. 6:** pizz., c.l.b. (3), s.p. (3)
- Vla. 1:** s.p. (3), c.l.b. (3), pizz.
- Vla. 2:** s.p. (6), c.l.b. (3)
- Vc. 1:** c.l.b. (3), pizz.
- Vc. 2:** s.p. (3)
- Cb.:** I (3), IV (3), II (3)
- Hpsd.:** (empty)

ca. 20" →

Q

Vln. 1 pizz. s.p. c.l.b.

Vln. 2 pizz. c.l.b. s.p.

Vln. 3 s.p. c.l.b. pizz.

Vln. 4 pizz. c.l.b. s.p.

Vln. 5 c.l.b. pizz. s.p.

Vln. 6 pizz. c.l.b. s.p.

Vla. 1 s.p. c.l.b. pizz.

Vla. 2 pizz. c.l.b.

Vc. 1 c.l.b. pizz.

Vc. 2 s.p. 3

Cb. I al fine 3

Q I →

Hpsd.

ca. 20" → **poco a poco rit.**

R I *al fine* pizz. Vln. 1 c.l.b. s.p.

Vln. 2 pizz. I c.l.b. pizz.

Vln. 3 pizz. I *al fine* c.l.b. pizz.

Vln. 4 pizz. I c.l.b. s.p.

Vln. 5 II *al fine* (pizz.) pizz. Vln. 6 pizz. I c.l.b. II (pizz.) s.p.

Vla. 1 pizz. c.l.b. pizz. Vla. 2 c.l.b. al fine

Vc. 1 I *al fine* pizz. Vc. 2 I *al fine* pizz. al fine

Cb. pizz. al fine ppp

R proportional notation for 20" → Hpsd.

ca. 75% of own original tempo

S all repeat 5x at own tempi →

Vln. 1 pizz. *al fine*

Vln. 2 pizz. I c.l.b. ...

Vln. 3 c.l.b. pizz.

Vln. 4 pizz. I *al fine*

Vln. 5 c.l.b. pizz. ()

Vln. 6 pizz. *al fine* I *al fine*

Vla. 1 pizz. *al fine* 3

Vla. 2 c.l.b. *al fine* II *al fine* 3

Vc. 1

Vc. 2

Cb. 3

Hpsd. proportional notation for 20" →

T all repeat 5x at own tempi →

Vln. 1

Vln. 2 c.l.b. ...

Vln. 3 c.l.b.

Vln. 4 pizz.

Vln. 5 c.l.b. ... (p.)

Vln. 6

Vla. 1 3

Vla. 2 ... (p.) 3

Vc. 1

Vc. 2

Cb.

T proportional notation for 20" →

Hpsd.

total time: ca. 8'