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VIVIAN DOMENJOZ (*2018)
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„ ... DU TEMPS PERDU“

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Streichnonett | String nonet
(Doppelstreichquartett mit Bass) | (Double string quartet with bass)
—❖—

Partitur | Score





Composed and published 2018 by Vivian Domenjoz.

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Dauer: ca. 18 Minuten | Duration: approx. 18 minutes



ERKLÄRUNGEN

Klangspektren und Teiltöne: Harmonische Grundlage des Werks sind naturreine Klangspektren. Damit sie zur Geltung kommen, muss während der Aufführung eine differenzierte Intonation auf ihre Teiltöne angewendet werden. Diese wird wie folgt in den Noten gekennzeichnet:

Beispiel mit Teilönen des C-Spektrums		Example with partial tones of the C spectrum
Korrekturen in Cents:	-14 -29 -49 -22 +23 +41 -31 +30 -12 +45	:corrections in cents

EXPLANATIONS

Harmonic spectra and partial tones: Harmonic basis of this work are perfect harmonic spectra. So that they be effectively heard, a differentiated intonation must be applied to their partials during the performance. This is indicated in the parts as follows:

Töne, die gegenüber der gleichstufig-temperierten Stimmung abweichend intoniert werden müssen, werden mit nötigem Versetzungszeichen und Teiltonnummer notiert. Zusätzlich gibt ein Pfeil an, in welcher Richtung die Korrektur zu erfolgen hat. Wie stark die Korrektur ist, ist vom Teilton abhängig und kann aus der Tabelle entnommen werden. (In den Stimmen stehen vollständige Tabellen). Bei den Teiltönen 5 und 15 wird die Nummer in Klammer gesetzt und signalisiert dadurch, dass die Korrektur minimal ist. Sie entspricht der in tonaler Musik üblich korrigierten, reinen grossen Terz. Töne ohne Angaben benötigen keine abweichende Intonation und orientieren sich an der gleichstufig-temperierten Stimmung – Dies bedeutet jedoch nicht, dass sie nicht Teil eines Spektrums sein können (Teiltöne 4, 6, 9, 17, 19 und 27). Um Doppelzeichen zu vermeiden, werden die Teiltöne manchmal enharmonisch verwechselt. Versetzungszeichen und Korrekturen gelten bis zum nächsten Taktstrich, die Teiltonnummer wird innerhalb des selben Taktes nicht wiederholt. Bei unmittelbarer Teiltonwiederholung über Takte hinweg wird die

Pitches which have to be intoned deviating from the equal-tempered tuning are notated with the required accidental and harmonic number. In addition, an arrow indicates in which direction the correction has to be made. How strong the correction is depends on the partial tone and can be taken from the table. (In the parts are complete tables). For partial tones 5 and 15, the number is put in parenthesis, signaling that the correction is minimal. It corresponds to the pure major third, which is usually corrected in tonal music. Pitches without information do not require a different intonation and are based on the equal temperament, but this does not mean that they can not be part of a spectrum (partials 4, 6, 9, 17, 19 and 27). To avoid double accidentals, sometimes the partial tones are written enharmonic equivalent. Accidentals and corrections are valid until the next bar line, the partial tone number is not repeated within the same bar. In the case of direct part-tone repetition over bars, the number is set once, the correction remains valid until the end sign. Sometimes the part number may be octave shifted: e.g. can 7. instead of 14. be written. But as noted

Nummer einmalig gesetzt, die Korrektur bleibt bis zum Schlusszeichen gültig. Manchmal kann die Teiltonnummer um eine Oktave versetzt sein: z. B. Kann 7. anstatt von 14. notiert sein. Wie in der obigen Tabelle angeführt, bleibt die Intonation für beide Teiltöne identisch.

in the table above, the intonation remains identical for both partial tones.

Beispiele mit Wiederholungen:  Examples with repetitions

Diese fein differenzierte Intonation, die in Kompositionen mit spektralen und/oder mikrotonalen Elementen verlangt wird, kann für Ungeübte ungewöhnlich, für perfekt Hörende irritierend sein. Es gilt eine Hörkultur zu entwickeln, die je höher man sich im Spektrum befindet, desto mehr als 12 Stufen pro Oktave zulässt. Negativ formuliert gibt es z. B. nicht nur ein «c» und «falsche» Varianten von diesem «c», sondern verschiedene, gleichberechtigte Teiltöne, die leider im traditionellen, diatonischen System mit dem gleichen Stammton „c“ dargestellt werden müssen. Wem gelingt, die Teiltöne als Bestandteil eines Spektrums zu hören, wird entdecken, dass die Korrekturen sich natürlich anfühlen.

This finely differentiated intonation, which is required in compositions with spectral and / or microtonal elements, can be unusual for the inexperienced ones, irritating for the absolute listener. It is important to develop a listening culture, the higher you are in the spectrum, the more than 12 steps per octave are allowed. Negatively worded there are e.g. not just a “c” and “wrong” variants of this “c”, but different, equal partial tones, which unfortunately have to be represented in the traditional, diatonic system with the same root tone “c”. If you are able to hear the partial tones as part of a spectrum, you will discover that the corrections feel natural.

Dynamik und Vibrato: Neben der differenzierten Intonation wird auch eine differenzierte Dynamik verlangt, die teilweise diametral entgegen zum Kammermusikrepertoire für Streicher steht – ich denke hier z. B. am *Quatuor brillant* – : Die Violinen müssen oft erheblich leiser spielen als die tiefen Streicher oder gegenläufige Schwellendynamik wird verlangt. Es gilt, die vorgegebene Dynamik streng zu befolgen. Die melodischen Linien des 2. und 4. Satzes vertragen Vibrato. Ansonsten, vor allem in den stehenden, spektralen Klängen, sollte auf ein Vibratospiel bewusst verzichtet werden.

Dynamics and vibrato: In addition to the differentiated intonation, a differentiated dynamic is demanded, which in some cases is diametrically opposed to the chamber music repertoire for strings, I think here at the *Quatuor brillant*, for example: The violins often have to play considerably quieter than the low strings or opposing threshold dynamics are required. It is important to strictly follow the given dynamics. The melodic lines of the 2nd and 4th movements tolerate vibrato. Otherwise, especially in the standing, spectral sounds, a vibrato playing should be deliberately avoided.

Artikulationen und Spielarten: Einige spezielle Spielarten sind in der Partitur und in den Stimmen mittels Fussnote angegeben. Ansonsten gelten für die üblicheren Spielarten folgende Symbolen:

Articulations and techniques: Some special playing techniques are indicated in the score and in the parts by footnote. Otherwise, the following symbols apply to the more common techniques:

leggiere oder saltato	spiccato	Bartok- Pizzicato	Ricochet
			

Bei lang ausgehaltenen Tönen sollten möglichst unhörbare, individuelle und metrisch freie Bogenwechsel gestrichen werden. Wo, aus kompositorischer Perspektive bestimmte Auf- oder Abstriche nötig sind, wurden die entsprechenden Symbole notiert. Ein waagrechter, gestrichener Pfeil über dem Notensystem signalisiert einen graduellen Wechsel der Spielart, z. B. von *flautando* zu *ordinario*.

Aufstellung: Alle Ausführende sollten sich im halben Kreis positionieren mit dem Kontrabass in der Mitte und je ein Quartett links und rechts davon. Die Aufstellung ist symmetrisch, von der Mitte aus gesehen stehen um den Bass zuerst die Celli, dann die Violen und an beiden Enden die Violinen.

For long sustained notes, the most inaudible, individual and metrically free bow changes should be bowed. Where, from a compositional perspective, certain up or down-bows are necessary, the corresponding symbols have been noted. A horizontal, crossed arrow above the staff indicates a gradual change of the game technique, eg. from *flautando* to *ordinario*.

Stage plan: All performers should position themselves in a half circle with the double bass in the middle and one quartet each to the left and right of it. The line-up is symmetrical; from the middle, the cellos are around the bass first, then the violas and at both ends the violins.



Natürlich, wie die Titel suggerieren, wurde Marcel Proust *Auf der Suche nach der verlorenen Zeit* als Inspirationsquelle benutzt, jedoch auf eine sehr freie Art und mit Ereignissen aus dem musikalischen Leben des Komponisten verknüpft, ohne jeglichen programmatischen Anspruch. Das französische Wort «recherche» kann sowohl als Suche wie als Forschung verstanden werden. Hier der Vorschlag von deutschen Übersetzungen:

«... NACH DER VERLORENEN ZEIT»

I. Retrospektive

II. Erste Suche – «Die kleine Phrase»

III. Zweite Suche – «Das Stückchen Madeleine ... in ihrer Tasse Schwarztee»

IV. Dritte Suche – «... befreit aus der Ordnung der Zeit»

Of course, as the titles suggest, Marcel Proust's *In Search of Lost Time* was used as a source of inspiration, but in a very free way and linked to events in the musical life of the composer, without any programmatic pretensions. The French word "recherche" can be understood as both searching and research.

Here is a suggestion of English translations:

"... OF LOST TIME"

I. Retrospective

II. First Search - "The Little Phrase"

III. Second search - "The little piece of madeleine ... in her own cup of tea"

IV. Third Search - "... freed from the order of time"



“.. DU TEMPS PERDU”

VIVIAN DOMENJOZ (*2018)

I. Rétrospective

♩ = 84

♩ = 168, tempo doppio

The score is divided into two systems: Quartet I and Quartet II. Each system contains staves for Violin 1, Violin 2, Viola, and Violoncello. The Double bass part is located at the bottom of the page. The music is in 4/4 time and features a variety of dynamics and articulations. Key performance instructions include *pizz.* (pizzicato), *arco* (arco), *tremolo*, *legno bat.* (legno baton), *ord.* (ordine), and *gliss.* (glissando). Fingerings and breathings are indicated with numbers and symbols like (15.) and (o). The tempo changes from 84 to 168 (tempo doppio) in the second system.

10

Quartet I

VI. 1 (15.) *mp* *pp*

VI. 2 *f mp* *mf* *mp*

Vla. (13.) *mf* *p* *f*

Vc. (5.) *f* *p*

Quartet II

VI. 1 (11.) *mp* *pp* *mp* *leggiere*

VI. 2 (7.) *mf* *p* *mp*

Vla. *sfz* *p* *f*

Vc. *sfz* *p*

Db. *sfz* *f* *p*

19

26

Quartet I

VI. 1 *mp* *pp* *mp* *pp*

VI. 2 *mf* *p* *p*

Vla. *sfz* *mp* *mp*

Vc. *sfz* *p* *mf*

spiccato

leggiero

↓11. ↓11. ↓7.

Quartet II

VI. 1 *mp* *pp* *pp*

VI. 2 *f* *mf* *p*

Vla. *mf* *pp* *mp* *leggiero* *pp*

Vc. *f* *p* *pp*

↑13. ↑13.

↓15. ↓15.

Db. *sfz* *p* *mf* *leggiero*

31

35

28

Quartet I

VI.1 *mp* *mp* *pp* *p*

VI.2 *mf* *f* *mp* *p*

Vla. *f* *mp* *mf* *p* *mf*

Vc. *f* *mp* *f* *mp* *mf*

Quartet II

VI.1 *mp* *mp* *pp* *p*

VI.2 *mf* *mf* *p* *mp*

Vla. *mp* *pizz.* *arco* *sfz* *p* *f*

Vc. *mp* *mf* *sfz sfz* *mp*

Db. *pp* *sfz* *mp* *spiccato* *pizz.* *arco, spiccato* *ff*

Measure 28: VI.1 *mp*; VI.2 *mf*; Vla. *f* *mp*; Vc. *f* *mp*; Db. *pp*

Measure 31: VI.1 *mp* (↓15.); VI.2 *f* *mp*; Vla. *mf* (↑13.); Vc. *f* (↓5.); Db. *sfz* *mp*

Measure 35: VI.1 *p* (h); VI.2 *p*; Vla. *mf* (h); Vc. *mf* (h); Db. *ff* (↓23.)

Quartet I

36

VI. 1

VI. 2

Vla.

Vc.

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

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

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

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

spiccato

legno bat.

gliss.

gliss.

14.

Quartet II

VI. 1

VI. 2

Vla.

Vc.

pp *mf* *pp* *mp*

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

p *f* *mp* *pp*

f *p* *f* *mp*

13.

11.

7.

legno bat.

gliss.

15.

Db.

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

gliss.

46

Quartet I

44

VI. 1

VI. 2

Vla.

Vc.

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

leggiere

(h) (15.)

↓21.

(15.)

Quartet II

VI. 1

VI. 2

Vla.

Vc.

(ord.) 2.

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

↓7.

(15.)

↓7.

(15.)

↓28.

Db.

f *p* *mp* *f*

52

55

Quartet I

Quartet II

VI. 1

VI. 2

Vla.

Vc.

VI. 1

VI. 2

Vla.

Vc.

Db.

62

66

Quartet I

59

VI. 1 Fingerfall | Finger strokes 1.) arco *pp* *ff*

VI. 2 *pp* *ff*

Vla. legno bat. *p* (15.) ord., *leggiero* *p* *ff*

Vc. *p* *mp* *ff*

Quartet II

VI. 1 Fingerfall | Finger strokes 1.) arco, *leggiero* *pp* *ff*

VI. 2 spiccato *p* *pp* *ff*

Vla. pizz. *p* arco *leggiero* *p* *ff*

Vc. *p* *mp* *ff*

Db. *p* *mp* *ff*

1.) Starker, hörbarer Fingerfall mit bestimmter Tonhöhe. | Strong, audible finger strokes with certain pitch.

67

Quartet I

VI. 1

VI. 2

Vla.

Vc.

71

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

75

81

Quartet I

VI. 1

VI. 2

Vla.

Vc.

sfz

p

sfz

mp

f

f

spiccato

spiccato

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

sfz

p

sfz

mp

f

spiccato

sfz

p

f

mf

ff

sostenuto

pizz.

84

88

Quartet I

VI. 1 *sfz* *leggiero* *p* *f* *spiccato*

VI. 2 *sfz* *mp* *f* *legno bat.*

Vla. *f* *pizz.*

Vc.

Quartet II

VI. 1 *sfz* *p* *f* *pizz.*

VI. 2 *sfz* *mp*

Vla.

Vc. *sffz* *mf*

Db. *arco* *sffz sostenuto* *mf*

100

Quartet I

VI. 1

VI. 2

Vla.

Vc.

Quartet II

VI. 1

VI. 2

Vla.

Vc.

ord.

f

ff

ff

ff

ff

ff

ff

Db.

II. Première recherche - "La petite phrase"

♩ = 63

4 [Solo]

Quartet I

Violin I

Violin II

Viola

Violoncello

Quartet II

Violin I

Violin II

Viola

Violoncello

Double bass

The musical score is divided into three systems. The first system (Quartet I) includes Violin I, Violin II, Viola, and Violoncello. The second system (Quartet II) includes Violin I, Violin II, Viola, and Violoncello. The third system (Double bass) includes the Double bass. The score features dynamic markings such as *pp*, *mf*, *p*, *f*, and *ff*. Performance instructions include *espressivo*. The score includes various musical notations such as slurs, accents, and fingerings.

10

Quartet I

VI. 1

VI. 2

Vla.

Vc.

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

(15.) 7.

7.

7. (15.) (15.)

(15.) (15.)

3

mf 3

mp

p

9

19

Quartet I

VI. 1

VI. 2

Vla.

Vc.

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

Quartet II

VI. 1

VI. 2

Vla.

Vc.

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

Db.

p *pp* *pp*

29

Quartet I

VI. 1

VI. 2

Vla.

Vc.

p *mf* *f* 3 3 *mf*

Quartet II

VI. 1

VI. 2

Vla.

Vc.

p *mf* *f* 3 3 *mf*

Db.

pp

37

Quartet I

VI. 1

VI. 2

Vla.

Vc.

mp

p

p

pp

mf

(↓10.)

(↓10.)

(↓11.)

↑13.

(↓5.)

(↓5.)

(↓15.)

p

↑11.

mp

pp

mf

Quartet II

VI. 1

VI. 2

Vla.

Vc.

mp

p

p

mp

f

(↓15.) ↓14.

(↓10.)

↑13.

(↓3.)

(↓3.)

(↓3.)

↑13.

p

mf

mp

f

Db.

[Trio]

50

46

Quartet I

VI. 1

VI. 2

Vla.

Vc.

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

54

Quartet I

VI. 1

VI. 2

Vla.

Vc.

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

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

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

68 [Quartet]

61

Quartet I

VI. 1

VI. 2

Vla.

Vc.

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

↑13.

pp

pp

espressivo

mp

mf

(↓20.)

3

p

3

pp

mp

ppp

pp

mp

pp

ppp

pp

pp

espressivo

mp

(↓20.)

(↓20.)

3

p

3

pp

3

pp

mp

ppp

pp

mp

pp

ppp

pp

pp

pp

pp

70

Quartet I

VI. 1

VI. 2

Vla.

Vc.

pp mf p mf

mp pp mf p

↓7. ↓7.

Quartet II

VI. 1

VI. 2

Vla.

Vc.

mf pp mf p mf

mf mf

(↓5.) (↓5.)

Db.

ppp

76

Quartet I

78

76

77

78

79

80

81

VI. 1

VI. 2

Vla.

Vc.

f

f

mf

mp

p

↓14. ↑23. ↑26.

↑26. ↓23. ↑29.

↑26.

↑26.

↑26. ↓28.

(↓20.)

↓14. ↓23. ↑26.

↑26.

(↓20.)

(↓15.)

↓28.

3

3

3

3

3

Quartet II

76

77

78

79

80

81

VI. 1

VI. 2

Vla.

Vc.

Db.

f

f

mf

mp

p

↑26. ↓23.

↓14. ↑26. ↓23.

↓14. ↓28.

↑26.

(↓15.)

↑26.

↓23. ↓22.

↓28.

(↓20.)

↓14.

(↓20.)

↑26.

(↓5.)

3

3

3

3

3

Quartet I

83

VI. 1

VI. 2

Vla.

Vc.

83

3 *p*

3 *pp*

3

pp

20.)

29.

29.

mp

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

25.

3 *p*

3

3

3 *mp*

3 *mp*

3 *mp*

3 *pp*

5.)

3 *mp*

3 *pp*

91

Quartet I

VI. 1

VI. 2

Vla.

Vc.

↓15.

3

mp

pp

↓5.

3

mp

pp

↓7.

mp

pp

pp

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

↑13.

mp

pp

↓11.

mp

pp

pp

pp

III. Seconde recherche - "Le petit morceau de madeleine ... dans son infusion de thé"

♩ = 84

Quartet I

Violin I

Violin II

Viola

Violoncello

Quartet II

Violin I

Violin II

Viola

Violoncello

Double bass

6

10

ff *pp*

mf *mp*

mp *mf*

p *f*

mp *mf*

p *f*

ff *pp*

f *p*

mp *mf*

p *f*

pp *ff*

pp *ff*

sul tasto

poco a poco

molto pont. 3.)

sul tasto

poco a poco

molto pont. 3.)

3.) Ca. die Hälfte der Bogenhaare streichen tatsächlich den Steg. | Approx. the half of the bow hairs are really bowing the bridge.

14

20

Quartet I

VI. 1

VI. 2

Vla.

Vc.

13

14

17

11

13

15

21

pp

p

pp

mf

f

mf

ff

f

ff

Quartet II

VI. 1

VI. 2

Vla.

Vc.

13

14

17

11

13

15

21

pp

p

pp

mf

f

ff

f

ff

Db.

13

14

17

11

13

15

21

ff

f

p

26

Quartet I

VI. 1
VI. 2
Vla.
Vc.

mf
mp
pp
mf
p

(15.)
(20.)
7.
3
3
3

Detailed description: This system contains the first four staves of the Quartet I. VI. 1 (Violin I) starts with a rest, then has a triplet of eighth notes marked *mp* with a fingering of 15, followed by a triplet of eighth notes marked *pp* with a fingering of 20. VI. 2 (Violin II) has a triplet of eighth notes marked *mf* with a fingering of 7, followed by a triplet of eighth notes marked *p* with a fingering of 7. Vla. (Viola) has a triplet of eighth notes marked *mf* with a fingering of 7, followed by a triplet of eighth notes marked *p* with a fingering of 5. Vc. (Cello) has a triplet of eighth notes marked *mf* with a fingering of 7, followed by a triplet of eighth notes marked *mf* with a fingering of 7.

Quartet II

VI. 1
VI. 2
Vla.
Vc.
Db.

mf
pp
p
f

21.
28.
11.
11.
3
3
3
3
3
3
3
3

sul tasto - - - - - poco a poco - - - - - molto pont. 3.)

Detailed description: This system contains the remaining staves of the Quartet I and the Double Bass. VI. 1 (Violin I) has a triplet of eighth notes marked *mp* with a fingering of 21, followed by a triplet of eighth notes marked *pp* with a fingering of 28, and ends with a triplet of eighth notes marked *p* with a fingering of 11. VI. 2 (Violin II) has a triplet of eighth notes marked *mp* with a fingering of 11, followed by a triplet of eighth notes marked *pp* with a fingering of 11. Vla. (Viola) has a triplet of eighth notes marked *mf* with a fingering of 3, followed by a triplet of eighth notes marked *mf* with a fingering of 3. Vc. (Cello) has a triplet of eighth notes marked *f* with a fingering of 3, followed by a triplet of eighth notes marked *mf* with a fingering of 3. Db. (Double Bass) has a triplet of eighth notes marked *mf* with a fingering of 3, followed by a triplet of eighth notes marked *f* with a fingering of 3, and ends with a triplet of eighth notes marked *mf* with a fingering of 3. A performance instruction at the end of the system reads: "sul tasto - - - - - poco a poco - - - - - molto pont. 3.)".

35 **41**

Quartet I

VI. 1 *pp* (*gliss.*) (↓20.)

VI. 2 *p* (↓7.) (*gliss.*) (*mp*)

Vla. *p* (*gliss.*) (↓5.) (*mp*) (↓7.)

Vc. *mf* (*gliss.*) (*p*) (↓15.)

Quartet II

VI. 1 *pp* (*gliss.*) (ord.) (↓28.) (↓11.)

VI. 2 *pp* (*gliss.*) (*p*)

Vla. *pp* (*gliss.*) (*mf*) (↓11.) (↓5.)

Vc. *mf* (*gliss.*) (*f*) (*p*)

Db. *mf* (*gliss.*) (*f*) (*mp*)

46

49

Quartet I

VI. 1
 VI. 2
 Vla.
 Vc.

spiccato
p *f* *p* *mp*
f *ff* *f*

gliss.

Quartet II

VI. 1
 VI. 2
 Vla.
 Vc.

spiccato
p *f* *mp* *mf*
f *ff* *f*

gliss.

Db.

f *ff* *f*

gliss.

4.) Kontinuierliches Glissando: der Finger gleitet immer weiter, auch in den Pausen. | Continuous glissando: the finger glides on and on, even in the rests.

54

Quartet I

VI. 1 *f* *mp*

VI. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Quartet II

VI. 1 *f* *mp*

VI. 2 *f* *mf*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *mp*

Detailed description of the musical score: The score is for page 54 and includes parts for two string quartets (Quartet I and Quartet II) and a double bass (Db.).
 - **Quartet I:** Violin 1 (VI. 1) starts with a forte (*f*) dynamic and a *trio* marking. Violin 2 (VI. 2) starts with *f* and has a *trio* marking at measure 13. Viola (Vla.) starts with *f* and has a *trio* marking at measure 11. Violoncello (Vc.) starts with *f*.
 - **Quartet II:** Violin 1 (VI. 1) starts with *f*. Violin 2 (VI. 2) starts with *f* and has a *trio* marking at measure 15. Viola (Vla.) starts with *f* and has a *trio* marking at measure 15. Violoncello (Vc.) starts with *f*.
 - **Double Bass (Db.):** Starts with a *trio* marking and a *mp* dynamic.
 - **Performance Instructions:** 'saltato' is written above the first violin part at measure 14 and above the second violin part at measure 11. 'trio' markings are present in the first violin parts at measures 13 and 15, and in the second violin parts at measures 11 and 15.
 - **Dynamics:** *f* (forte) is used for the beginning of each part. *mp* (mezzo-piano) and *mf* (mezzo-forte) are used for later sections of the score.

IV. Troisième recherche - "... affranchie de l'ordre du temps"

♩ = 63

7

Quartet I

Violin 1

Violin 2

Viola

Violoncello

flautando
molto sul tasto

"pp"

legno bat.

moltissimo sul tasto

"pp"

poco a poco

poco a poco

3

3

3

3

3

3

Quartet II

Violin 1

Violin 2

Viola

Violoncello

legno bat.

moltissimo sul tasto

"pp"

flautando
molto sul tasto

"pp"

flautando
molto sul tasto

poco a poco

"pp"

poco a poco

Double bass

flautando
molto sul tasto

"pp"

poco a poco

molto pont. 3.)

♩ = 126, tempo doppio

legno bat. "Ricochet" 5.)

ord.

VI. 1

pp

sffz

pp

VI. 2

3

3

3

3

ord.

sffz

pp

ponticello

ord.

leggiero

VIa.

3

3

3

ord.

pp

f

mf

sffz

pp

molto pont. 3.)

ord.

leggiero

Vc.

3

3

3

ord.

f

mf

sffz

pp

molto pont. 3.)

ord.

leggiero

legno bat. "Ricochet" 5.)

ord.

VI. 1

pp

sffz

pp

VI. 2

ord.

sffz

pp

ponticello

ord.

leggiero

VIa.

poco a poco

ord.

f

mf

sffz

pp

molto pont. 3.)

ord.

leggiero

Vc.

ord.

pp

f

mf

sffz

pp

molto pont. 3.)

ord.

leggiero

ord.

arco, leggiero

pp

f

sffz

pp

5.) Spezielles Ricochet entlang der Saite, vom Wirbelkasten zum Steg (beschleunigend, col legno). | Special ricochet along the string, from the peg box to the bridge (accelerating, col legno).

16

Quartet I

VI. 1 *pizz.*
p

VI. 2

Vla.

Vc.

Quartet II

VI. 1 *pizz.*
p

VI. 2

Vla.

Vc.

Db.

23

Quartet I

VI. 1

VI. 2

Vla.

Vc.

Violin I (VI. 1) and Violin II (VI. 2) parts feature rests in measures 23-25, followed by melodic lines in measures 26-29. The Viola (Vla.) and Cello (Vc.) parts provide a rhythmic accompaniment with eighth and sixteenth notes. The Cello part includes fingering indications such as (↓5) and (↓7).

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Violin I (VI. 1) has a whole rest in measure 23 and remains silent. Violin II (VI. 2) begins in measure 24 with a melodic line. The Viola (Vla.) and Cello (Vc.) parts continue with their accompaniment. The Cello part includes fingering indications such as (↓5).

Db.

The Double Bass (Db.) part provides a steady accompaniment with eighth notes throughout the measures.

30

Quartet I

VI. 1

VI. 2

Vla.

Vc.

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

arco (↓20.)

p

↓11. (↓10.) 3 7 ↓11. 3 7 3 3 ↑13. 3 7 ↓14. 3 7 (↓15.) 3 7 3 7

↓11. 7 (↓10.) 7 (↓10.) 7 7 ↓11. 7

↓7. 7 (↓5.) 7 7

arco ↓28. arco ↓28.

p *f* *energico, in fuori*

↑13. 7 ↓14. 7 (↓15.) 7 (↓15.) 7 ↓14. (ord.) 7 7

(↓10.) 7 ↓11. 7 (↓10.) 7

(↓5.) 7 (↓5.) 7 (↓5.) 7

37

Quartet I

VI. 1 *f* *energico, in fuori* (*ord.*) *poco a poco* flautando

VI. 2 (*ord.*) *poco a poco* flautando

Vla. (*ord.*) *poco a poco* flautando

Vc. (*ord.*) *poco a poco* flautando

Quartet II

VI. 1 (*ord.*) *poco a poco* flautando

VI. 2 (*ord.*) *poco a poco* flautando

Vla. (*ord.*) *poco a poco* flautando

Vc. (*ord.*) *poco a poco* flautando

Db. (*ord.*) *poco a poco* flautando

Musical score for Quartet I and Quartet II, measures 37-42. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. It features various musical notations such as dynamics (*f*, *poco a poco*), articulation (*energico, in fuori*), and performance instructions (*flautando*, *ord.*). Measure numbers 14, 13, 11, 20, 22, 23, 28, 10, 7, and 15 are indicated throughout the score.

46

50

44

Quartet I

VI. 1

VI. 2

Vla.

Vc.

ff

mf

p

mf

energico

energico

flautando

pp

(↓10.) ↓14. (↓15.) (↓10.) ↓14. (↓15.)

(↓20.)

↓23.

↑26.

↓23.

↓23.

↑23. ↑26.

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

p

pizz.

54

Quartet I

53

VI. 1

VI. 2

Vla.

Vc.

53

↓23. ↑26.

↑29.

↓23. ↑26.

↓23.

↑29.

↓28.

(↓15.)

(↓15.)

(↓20.)

(↓20.)

(↓20.)

3

3

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

flautando

p

61

Quartet I

VI. 1 *p* ^{↑29, leggiero}

VI. 2 *mp* ^{↓11, leggiero}

Vla. *mf* ^{↓7,}

Vc. *mf* ord.

Quartet II

VI. 1 arco ^{↑13, leggiero} *p*

VI. 2 ord. *mp*

Vla. ord. (5.) *mf*

Vc. ord. *sfz*

Db. ord. *sfz*

66

71

Quartet I

VI. 1 flautando, ponticello

VI. 2 *p* flautando, ponticello

Vla. *p sub.* flautando, ponticello

Vc. flautando, ponticello *p*

poco a poco ord.

poco a poco ord.

arco, leggiero

pizz.

Quartet II

VI. 1 flautando, ponticello

VI. 2 *p* flautando, ponticello

Vla. *p sub.* flautando, ponticello

Vc. flautando, ponticello *p sub.*

Db. flautando, ponticello *p sub.*

poco a poco ord.

poco a poco ord.

ord., leggiero

ord.

leggiero

72 *leggiero*

Quartet I

VI. 1 *p* *pp*

VI. 2 *pp* (↓7.) (↓5.)

Vla. (↓20.) *p* *f* *energico, in fuori* arco

Vc. *pizz.* *pp pizz.*

Quartet II

VI. 1 *leggiero* *p* *pp*

VI. 2 *pp* (↓15.) (↓7.)

Vla. *p* *f* *energico, in fuori*

Vc. *arco* *pizz.* *pp* *pizz.*

Db. *pp*

78

Quartet I

VI. 1

VI. 2

Vla.

Vc.

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

pizz. arco

The musical score is divided into two systems, Quartet I and Quartet II, each with four staves (Violin I, Violin II, Viola, Violoncello). The Double Bass (Db.) part is at the bottom. The score begins at measure 78. Quartet I parts include various rhythmic patterns and slurs, with fingerings and dynamics like $\downarrow 11.$ and $\uparrow 13.$. Quartet II parts feature more complex rhythmic figures, including triplets and slurs, with fingerings like $\downarrow 14.$ and $\downarrow 15.$. The Double Bass part starts with a *pizz.* (pizzicato) marking and then switches to *arco* (arco). The score concludes at measure 82.

This musical score page contains two systems of music for a string quartet. The first system, labeled "Quartet I", includes staves for Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vc.). The second system, labeled "Quartet II", includes staves for Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Quartet I (Measures 83-88):

- VI. 1:** Starts at measure 83 with a melodic line. Measure 84 has a fingering of 13. Measure 85 has a fingering of 7. Measure 86 has a *pizz.* instruction and a dynamic of *p*. Measure 87 has a *pizz.* instruction and a dynamic of *p*.
- VI. 2:** Starts at measure 83 with a melodic line. Measure 84 has a fingering of 7. Measure 85 has a fingering of 7. Measure 86 has a *pizz.* instruction and a dynamic of *p*. Measure 87 has a *pizz.* instruction and a dynamic of *p*.
- Vla.:** Features a long note in measure 84 with a fingering of (5.) and a slur.
- Vc.:** Features a triplet in measure 83 and several triplets in measures 84-85.

Quartet II (Measures 83-88):

- VI. 1:** Features triplets in measures 83, 84, and 85. Measure 86 has a fingering of 11.
- VI. 2:** Features a melodic line with a fingering of (5.) in measure 84. Measure 86 has a fingering of 28. Measure 87 has a dynamic of *mf*. Measure 88 has a dynamic of *energico* and a triplet.
- Vla.:** Features a melodic line with a fingering of (15.) in measure 84, (15.) in measure 85, and (20.) in measure 86. Measure 87 has a dynamic of *mf*. Measure 88 has a dynamic of *energico*.
- Vc.:** Features a melodic line with a dynamic of *mf* in measure 87 and a dynamic of *energico* in measure 88.
- Db.:** Features a melodic line in measure 83.

89

Quartet I

VI. 1

VI. 2

Vla.

Vc.

pp

pp

flautando

flautando

pp

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

p

mf energico

(↓20.)

↓23.

↓23.

↓26.

↓23.

(↓20.)

↓22.

↓23.

↓22. ↓23.

↓28.

mf

energico

↓14.

↓14.

(↓15.)

(↓15.)

(↓15.)

(↓15.)

(↓15.)

(↓15.)

96

102

Quartet I

VI. 1

VI. 2

Vla.

Vc.

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

pizz.

p

pp

108

106

Quartet I

VI. 1

VI. 2

Vla.

Vc.

ord. (↓10.)
pp

Quartet II

VI. 1

VI. 2

Vla.

Vc.

pp

Db.

arco

(↓5.)

↓7.

pp

114

113

Quartet I
VI. 1
VI. 2
Vla.
Vc.

Musical score for Quartet I, measures 113-118. The score is written for Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings and bowings are indicated by numbers and arrows. Trills are marked with a double bar line and a '7' above the note. Slurs are used to group notes. The Vc. part is mostly silent in this section.

Quartet II
VI. 1
VI. 2
Vla.
Vc.

Musical score for Quartet II, measures 113-118. The score is written for Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings and bowings are indicated by numbers and arrows. Trills are marked with a double bar line and a '7' above the note. Slurs are used to group notes. The Vc. part is mostly silent in this section.

Db.

Musical score for Double Bass (Db.), measures 113-118. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The music features a steady eighth-note pattern with various accidentals and slurs. Fingerings and bowings are indicated by numbers and arrows. Trills are marked with a double bar line and a '7' above the note. Slurs are used to group notes.

120

119

Quartet I

VI. 1

VI. 2

Vla.

Vc.

ord.

f energico, in fuori

Ricochet

Quartet II

VI. 1

VI. 2

Vla.

Vc.

p *f* energico, in fuori

Db.

Detailed description of the musical score: The score is for measures 119 and 120. It is divided into two systems. The first system, labeled 'Quartet I', includes Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vc.). The second system, labeled 'Quartet II', includes Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#). Measure 119 starts with a '120' in a box. The first system features a 'Ricochet' effect in the Violin I part. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions include 'energico, in fuori' (energetic, out of the page). The score contains numerous triplets, slurs, and fingering indications such as (14), (13), (15), (10), (11), (20), and (5).

125

Quartet I

VI. 1

VI. 2

Vla.

Vc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Quartet II

VI. 1

VI. 2

Vla.

Vc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Ricochet

Db.

cresc. poco a poco

130

Quartet I

VI. 1

VI. 2

Vla.

Vc.

Quartet II

VI. 1

VI. 2

Vla.

Vc.

Db.

The musical score is divided into two systems, Quartet I and Quartet II. Each system contains staves for Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vc.). The Double Bass (Db.) part is located at the bottom of the page. The score begins at measure 130. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) and *sfz* (sforzando). Performance instructions include *tremolo* and accents. Measure numbers 130, 131, 132, 133, and 134 are indicated at the top of the page. The page number 51 is in the top right corner, and the rehearsal mark 134 is in a box at the top center.

137

142

Quartet I

VI. 1 flautando *f* *poco a poco* ord., *leggero* *ff*

VI. 2 flautando *f* ord. *ff*

Vla. flautando *f* *poco a poco* arco ord. arco legno bat. ord. *ff* *ff*

Vc. arco flautando (5.) arco *poco a poco* arco ord. ord. *ff* *ff*

pizz. pizz. pizz.

Quartet II

VI. 1 flautando (15.) *f* *poco a poco* ord., *leggero* *ff*

VI. 2 flautando *f* *poco a poco* ord. *leggero* legno bat. *ff*

Vla. arco flautando arco *poco a poco* ord. *leggero* *ff*

Vc. pizz. flautando *f* *poco a poco* arco ord. arco arco *ff*

pizz. pizz. pizz.

Db. flautando *f* ord. *ff*

↓14.

143

Quartet I

VI. 1

VI. 2

Vla.

Vc.

molto ponticello

sostenuto

molto ponticello

tremolo

ord. tremolo

gliss.

con fuoco e sempre ff

ord. tremolo

gliss.

con fuoco e sempre ff

Quartet II

VI. 1

VI. 2

Vla.

Vc.

molto ponticello

sostenuto

ord. tremolo

gliss.

con fuoco e sempre ff

ord. tremolo

gliss.

con fuoco e sempre ff

ord. tremolo

gliss.

con fuoco e sempre ff

Db.

molto ponticello

sostenuto

ord. tremolo

gliss.

con fuoco e sempre ff

4.)

gliss.

