

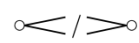
**GRADIENT : DISSOLVE**

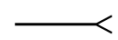
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## Performance Notes

### General Performance Guidelines


#### **Duration: 25 minutes**

 : crescendo from/diminish to nothing

 : last-minute, immediate crescendo (or diminuendo if reversed)

 : as fast as possible

 : unmeasured accelerando (or ritardando if reversed).

 : highest note possible.

**ST** : Sul Tasto

**ord.** : ordinario (normal)

**MSP** : Molto Sul Ponticello. **All** sul ponticello passages are **molto**, as close to the bridge as possible!

NOTE: unless otherwise indicated, the entire score is to be played entirely **without** vibrato. This request is for both clarity in sections with specific tuning (see below) and realizing a particular sonic aesthetic.

Aside from standard measured notation, time is notated in several other ways, including:

- Passages bracketed with suggested length in seconds. Pitches within these brackets should be held the entire suggested length. (Arrows are sometimes included as a reminder that pitches are to remain held over longer periods of time.) Occasionally the brackets are divided into subsections to provide a more accurate sense of timing.
- Boxed-in figures. Patterns within boxes are to be repeated continuously for the duration of the ensuing black bar.
  - In unmeasured passages the duration is marked in seconds.
  - In measured passages the duration adheres to metronomic beats.

### Specific Performance Guidelines

The following are explanations of non-standard notations, marked 1-6 respectively in the score.

- 1.) These harmonics lie between the fingerboard and the bridge and are all completely natural. While they are notated specifically, only the general sounds and shapes are desired.
- 2.) Though the beginning and ending pitches are specific, again only the ascending shape is desired. The harmonic glissandi are comprised of the same natural harmonics as in No. 1.
- 3.) The harmonic glissandi in this unmeasured section continue at varying speeds for 90 seconds. The notation is meant to draw attention to the cluster of harmonics found beyond the fingerboard and near the scroll. Less importance should be given to the harmonics found on the body of the fingerboard.
- 4.) Violin I begins a different pattern, in which the glissando remains but, by lightly tapping the string, is interrupted with brief alterations with the open string. This should be done quickly but within the suggested tempo markings.
- 5.) Full, deliberate down-bows for each chord. Begin at the suggested tempo and gradually accelerate throughout the figure. An overall accelerando continues during the duration of the repeated figure.
- 6.) Divisions are **in time**, not tremolo, and should adhere to the suggested tempo above the figure. Again, an overall accelerando affects the figure during the entirety of its length.

## Microtonal Alterations / Tuning

### Quarternote

♭<sup>3/4</sup>    ♭    ♮<sup>1/4</sup>    ♮    ♯<sup>1/4</sup>    ♯    ♯<sup>3/4</sup>  
3/4 flat    (flat)    1/4 flat    (natural)    1/4 sharp    (sharp)    3/4 sharp

### 6<sup>th</sup> Tone

♭, ♮, ♯    ♭, ♮, ♯

### 12<sup>th</sup> Tone

♭, ♮, ♯    ♭, ♮, ♯

The above alterations are used only to emulate tuning found naturally in the overtone series and are not intended to be exact.

More specifically, the following adjustments should be made:

- Major thirds should be “pure” or tempered, lowered 14 cents. (Partials 5, 10)
- Minor sevenths should be “natural”, lowered 31 cents. (Partials 7, 14)
- Roots, 5<sup>ths</sup> and 9<sup>ths</sup> remain unaltered. (Partials 6, 8, 9, 12, 16)
- Partial 11 (and 22) should be raised 50 cents.

These alterations should be tuned in reference to the root of their respective chords, and the following system is given for reference:  
7<sup>th</sup>/D : indicates the 7<sup>th</sup> partial of a D-rooted chord, and should be lowered 31 cents accordingly.

## Program Note

*Gradient : Dissolve* is the fifth in a proposed series of textural explorations. Where the previous works in this series aim to emulate specific gradient patterns found in design, there is no dissolve gradient by name. The title stems from collaborative work with video artist Julie Rooney, in which the work as a whole is called *Dissolve*.

In her words, “The video, animations, and music explore the concept of modifiable memory, specifically by taking an initial memory of a family party from the 1980's, analyzing, deconstructing, and obsessing over the details of the event until the validity of the original memory is challenged.” The initial memory is handled musically as a 3-note motive that occasionally emerges from largely texture-based environments but otherwise remains obscured. The textures themselves are motivic and have recurring associations with the video’s imagery and themes.

# GRADIENT : DISSOLVE

Score  
Duration: 25 minutes

Viola

(ord.) II III II 2" bend 3" 2" MSP → ST → MSP → ord. 4"

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

(3 + 1 4) (2 + 1 4) (2 + 2 + 4) (2 + 3) 7" 6" 4" 6" 3" 8" 5" 4"

Violin I

MSP sul II 15<sup>ma</sup> (20")

*mf* comfortably (♩ = 84 subito)

Violin II

1 15<sup>ma</sup> (25")

*mf* comfortably (♩ = 60)

15<sup>ma</sup> (20")

*mf* comfortably (♩ = 72 subito)

*f* < *f* < *p* < *f* < *p* < *fp* < *f* < *p* < *fpp* < *f* < *p* < *sub.*

(2 + 1 5) 7" 4" 3" 3" 4" 5" 4" 5"

15<sup>ma</sup> (15")

*f* (♩ = 96 subito)

15<sup>ma</sup> (15")

*f* (♩ = 84 subito)

(ord.) IV III V V (IV III) gliss.

*f* < *ff* < *f* < *f* < *ff* < *ff* < *fpp* < *f*

4" 1" 1" 3" 2" 6"

(ord.) V V gliss. "pure" 3rd gliss.

*f* < *ff* < *f* < *f* < *ff* < *ff* < *fpp* < *mf* < *fpp*

4" 3" 3" 4" 3" 3"

8<sup>va</sup> (II) (w/vla) (I)

*p* < *f*

3" 3"

3" 3" 3" 3" 3"

ord. IV III 3" II 3" I

*pp* < *f* < *f* < *f* < *f*

(3 + 1 4) (2 + 2) 7" 2" 4" 2" 3"

gliss. gliss. *fpp* < *mf* < *ff* < *p* < *sub.*

5" 4" 6" 10" 9"

Violin I, 1st entry Violin I, 2nd entry

gliss. gliss. *fpp* < *f* < *fpp* < *f* < *p* < *sub.*

6" 3" 6" 3" 6"

Violin I, 1st entry Violin I, 2nd entry

*mf* < *p* < *ff* < *p* < *sub.*

4" 4" 6" 10" 9"

8<sup>va</sup> (I) *f*

3"

\*) change bow as necessary

\*) immediately after Violin 2 entry

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(D)  
← 1" = (♩ = 60) →

IV (ord.) III  
2"  
1  
5"  
gliss.  
fpp f fpp f fpp f fpp f fpp  
MSP  
4" 3" 7"  
Violin I entry  
gliss.  
fpp f fpp f fpp f fpp f fpp  
ord.  
gliss.  
fpp f fpp f fpp f fpp f fpp  
ord.  
gliss.  
fpp f fpp f fpp f fpp f fpp  
gliss.  
catch the end of Violin I's gliss. (off before Violin 2 entry)  
mf static  
(3 + 2)  
5"

poco accel. . . . . ♩ = 72

6  
MSP 3  
ord. II  
gliss.  
f fpp f fpp f fpp f fpp f fpp f fpp  
gliss.  
f fpp f fpp f fpp f fpp f fpp  
gliss.  
f fpp f fpp f fpp f fpp f fpp  
gliss.  
MSP ord. I  
fpp fpp fpp 3 fpp fpp fpp fpp fpp fpp  
\*) I = fingered normally (6th-tone low)  
II = ◦

10  
gliss.  
f fpp f fpp ff p fpp ff fpp ff fpp ff fpp ff  
gliss.  
fpp ff p fpp ff p fpp ff fpp ff fpp ff fpp ff fpp  
gliss.  
f fpp f fpp ff p fpp ff fpp ff fpp ff fpp fpp fpp  
ord.  
fpp fpp fpp fpp fpp fpp fpp fpp

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**E** poco accel.

♩ = 84

Musical score for section E, measures 14-19. It features four staves with complex rhythmic patterns and dynamic markings such as *ff*, *fpp*, *p*, and *mf*. The tempo is marked as *poco accel.* and the beat is 84.

rit.

♩ = 60

rit.

Musical score for section E, measures 20-27. It features four staves with dynamic markings like *mfp*, *p*, *mf*, and *pp*, and performance instructions such as *flautando* and *slow (!) gliss.* The tempo is marked as *rit.* and the beat is 60.

**F** ♩ = 60

rit.

♩ = 60

Musical score for section F, measures 28-33. It features four staves with dynamic markings like *mf*, *pp*, *p*, and *f*, and performance instructions such as *flautando* and *slow (!) gliss.* The tempo is marked as *rit.* and the beat is 60.



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**G**  $\text{♩} = 60 \text{ accel.}$   $\text{♩} = 72 \text{ rit.}$   $\text{♩} = 52 \text{ accel.}$   $\text{♩} = 96 \text{ rit.}$

$\text{♩} = 60 \text{ accel.}$  (15")  $\text{♩} = 72 \text{ rit.}$  (20")  $\text{♩} = 52 \text{ accel.}$  (10")  $\text{♩} = 96 \text{ rit.}$  (15")

$\text{♩} = 60 \text{ accel.}$  (10")  $\text{♩} = 84 \text{ accel.}$  (20")  $\text{♩} = 108 \text{ rit.}$  (15")  $\text{♩} = 52 \text{ accel.}$  (10")  $\text{♩} = 72 \text{ rit.}$  (15")

$\text{♩} = 60 \text{ rit.}$  (20")  $\text{♩} = 52 \text{ accel.}$  (20")  $\text{♩} = 84 \text{ rit.}$  (10")  $\text{♩} = 60 \text{ accel.}$  (15")

$\text{♩} = 60 \text{ rit.}$  (5")  $\text{♩} = 52 \text{ accel.}$  (20")  $\text{♩} = 72 \text{ rit.}$  (25")  $\text{♩} = 42 \text{ accel.}$  (20")

**4**  $\text{♩} = 60 \text{ accel.}$   $\text{♩} = 108 \text{ rit.}$  **H**  $\text{♩} = 60 \text{ accel.}$   $\text{♩} = 52$

$\text{♩} = 60 \text{ accel.}$  (20")  $\text{♩} = 108 \text{ rit.}$  (10")  $\text{♩} = 60 \text{ accel.}$  (20")  $\text{♩} = 96 \text{ rit.}$  (10")  $\text{♩} = 60$  (20")  $\text{♩} = 96 \text{ rit.}$  (20")  $\text{♩} = 52 \text{ accel.}$  (5")  $\text{♩} = 60$  (15")  $\text{♩} = 96 \text{ rit.}$  (15")

43  $\text{♩} = 60$   $\text{♩} = 60$   $\text{♩} = 60$   $\text{♩} = 60$

*f* *pp static* *f* *pp static* *fff* *pp static*

ord. ord. I II ord. ord. ord. ord.

short short short short

MSP MSP MSP MSP

*mf* *p* *mf* *p*

$\text{♩} = 60$  *rit.*  $\text{♩} = 52$   $\text{♩} = 60 \text{ sub.}$

47  $\text{♩} = 60$  *rit.*  $\text{♩} = 52$   $\text{♩} = 60 \text{ sub.}$

MSP short MSP short MSP short MSP short

*p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

slow gliss. slow gliss. slow gliss. slow gliss.

MSP MSP MSP MSP



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rit. . . . . ♩ = 52      accel. . . . . ♩ = 60      accel. . . . . ♩ = 72      rit. . . . .

55

ord. slow gliss. → MSP

*p* < *mf* > *p*

ord. slow gliss. → MSP

ord. III slow gliss. → MSP

*p* < *f* > *p* < *f* > *ppp* static

ord. bend → MSP

*mf* < *p* < *f* > *pp* *mf*

ord. → MSP

*p* < *f* > *p* < *f* >

< *f* > *p* < *f* > *pp* *p* < *f* >

♩ = 42 (I) ♩ = 60 sub.      rit. . . . . ♩ = 52 ♩ = 60 sub.

63

ST slow gliss. → ST

*ff* > *p* < *fp* >

ord. (III) → ST slow gliss. → ST

*ff* > *p* < *fp* >

ST slow gliss. → MSP

ord. → ST

*ff* > *p* < *mf* > *p* < *ff* > *p*

ST slow gliss. → MSP

ord. → ST slow gliss.

*ff* > *p* < *mf* > *p* < *ff* > *p*

ST slow gliss. → MSP

ord. → ST slow gliss.

*ff* > *p* < *mf* > *p* < *ff* > *p*

accel. . . . . ♩ = 72      rit. . . . . ♩ = 60 accel. . . . . ♩ = 72      accel. . . . .

70

ST slow gliss. → ord.

< *fp* > < *fp* > < *fp* >

slow gliss. → ord.

< *fp* > < *fp* > < *fp* >

ST slow gliss. → ST

ord. → ST

*ff* > *p* < *fp* >

ord. → ST

ST slow gliss.

ord. → ST

ST slow gliss.

ord. I II

*ff* > *p* < *fp* >

\*) As small of a gap as possible.



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♩ = 84 sub.

rit. . . . . ♩ = 60

102

*very slow (!) gliss.* *bend* *pp* *p* *pp*

*very slow (!) gliss.* *MSP* *ord.*

*very slow (!) gliss.* *bend* *pp* *p* *pp*

*IV ord.* *MSP* *ord.*

*mf* *<f> p <f> p* *<f> p <f> p* *f* *p* *mf* *> p* *f* *pp* *pp* *p* *pp*

(K) ♩ = 72

♩ = 84 sub.

109

*fp* *mf* *p* *fp* *mf* *p* *fp* *mf* *p* *fp*

*fp* *mf* *p* *fp* *mf* *p* *fp* *mf* *p* *fp* *mf*

*\*) II = °*  
*I = open*

*II MSP* *ord. I*

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

115

*mf* *p* *fp* *<f> p* *fp* *<f> p* *fp* *<f> p* *fp*

*p* *fp* *<f> p* *fp* *<f> p* *fp* *<f> p* *fp*

*mf* *p* *fp* *<f> p* *fp* *<f> p* *fp* *f* *fp*

*<f> p* *fp* *<f> p* *fp* *<f> p* *fp* *<f> p* *fp* *f*

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L

120

*f fp < f fp* *fp* *f* *fp* *f fp* *f fp* *f fp* *f*

*f fp* *f fp* *fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp*

*f* *fp* *fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp*

*fp* *f* *ff > p* *fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp*

rit. . . . .

125

*fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp*

*f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp*

*f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp*

*f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp* *f fp*

♩ = 72

M

129

*f f* *ff f* *ff f* *ff f* *ff f* *ff f* *ff f* *ff f*

*f f* *ff f* *ff* *ff f* *ff* *f* *ff f* *ff f*

*ff f* *ff f* *ff f* *ff f* *ff f* *ff f* *ff f* *ff*

*fp* *ff f* *ff f* *ff f* *ff f* *ff f* *ff f* *ff f*

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132

Musical score for measures 132-134. It consists of four staves. Each staff contains a series of notes with a '5' above them, indicating a fifth finger position. The notes are slanted downwards across the staves. Dynamic markings include *ff*, *f*, and *ff f*. The music is in a key with one sharp (F#).

135

Musical score for measures 135-137. It consists of four staves. A circled 'N' is positioned above the second staff. The notes continue with a '5' above them. Dynamic markings include *f*, *ff*, *ff f*, and *fff*. In measure 136, there is a section marked 'II III' with the instruction 'very slow (!) gliss.' and a triplet of notes. The music is in a key with one sharp (F#).

138

Musical score for measures 138-140. It consists of four staves. The notes continue with a '5' above them. Dynamic markings include *f*, *ff*, *ff f*, *fff*, *ffpp*, and *ff*. In measure 139, there is a section marked 'MSP' and 'ord.' with a triplet of notes. The music is in a key with one flat (Bb).



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153 (non-vib.) IV III II I *poco vib.*

Musical score for measures 153-156. The score consists of four staves. Measure 153 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff has a *fff* dynamic and a *(non-vib.)* marking. The second staff has a *f* dynamic and a *poco vib.* marking. The third staff has a *fff* dynamic and a *(non-vib.)* marking. The fourth staff has a *fff* dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings like *fff*, *f*, and *poco vib.*. Fingering numbers (IV, III, II, I) are indicated above the notes in the first staff.

157 **Q** *poco vib.*

Musical score for measures 157-160. The score consists of four staves. Measure 157 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff has a *fff* dynamic and a *poco vib.* marking. The second staff has a *fff* dynamic and a *(non-vib.)* marking. The third staff has a *fff* dynamic and a *(non-vib.)* marking. The fourth staff has a *fff* dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings like *fff*, *f*, and *poco vib.*. Fingering numbers (IV, III, II, I) are indicated above the notes in the first staff.

160 *poco vib.* I II (non-vib.)

Musical score for measures 160-163. The score consists of four staves. Measure 160 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff has a *fff* dynamic and a *poco vib.* marking. The second staff has a *fff* dynamic and a *(non-vib.)* marking. The third staff has a *fff* dynamic and a *(non-vib.)* marking. The fourth staff has a *fff* dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings like *fff*, *f*, and *poco vib.*. Fingering numbers (I, II) are indicated above the notes in the first staff.

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163 **R**

fff f fff fff fff fff fff f

poco vib. (non-vib.)

166

f fff fff fff f fff fff fff f

**5** (13") accel. [10" +

ff (♩ = 52) molto accel. ----- (♩ = 144)

ff (♩ = 52) molto accel. ----- (♩ = 144)

(15") accel. [5" +

ff (♩ = 52) molto accel. ----- (♩ = 144)

fff fff fff fff fff f

169 **S**

f (24") accel. [19" +

ff (♩ = 52) molto accel. ----- (♩ = 144)

10"]

♩ = 60 accel. (15")

mf ff

♩ = 120 (15")

**6** (15")

mf ff

3"]

(20") accel.

ff (♩ = 52) molto accel. ----- (♩ = 144)



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5"]

$\text{♩} = 60$  accel. (15")  $\text{mf}$   $\text{ff}$  (10")  $\text{♩} = 144$  rit. (10")  $\text{♩} = 60$  accel. (10")  $\text{♩} = 60$  accel. (10")

$\text{♩} = 126$  rit. (10")  $\text{♩} = 60$  accel. (10")  $\text{♩} = 144$  rit. (10")  $\text{♩} = 60$  (10")

rit. ( $\text{♩} = 60$ )

$\text{ff}$  5"  $\text{ff}$  4"

$\text{♩} = 60$  accel. (15")  $\text{mf}$   $\text{ff}$  ( $\text{♩} = 136$  rit. (15")) ( $\text{♩} = 60$ )

$\text{♩} = 144$  rit. (15")  $\text{pp}$   $p$  ( $\text{♩} = 60$  accel. (10")) ( $\text{♩} = 144$  rit. (14"))

$\text{♩} = 144$  rit. (15")  $\text{pp}$   $p$  ( $\text{♩} = 60$  accel. (5")) ( $\text{♩} = 144$  rit. (5")) ( $\text{♩} = 60$  accel. (9"))

$\text{♩} = 72$  molto accel. (24") ( $\text{♩} = 144$ )

$\text{ff}$  ( $\text{mf}$ )

**T**  $\text{♩} = 60$  accel. (10")  $\text{mf}$   $\text{ff}$  ( $\text{♩} = 144$  rit. (10")) ( $\text{♩} = 60$ )

$\text{♩} = 144$  rit. (10")  $\text{mf}$   $\text{ff}$  ( $\text{♩} = 60$  accel. (10")) ( $\text{♩} = 144$ )

MSP  $f$  (10")

MSP  $p$   $f$   $p$  (10")

ord.  $f$   $\text{fff}$  (6")

(5") (5") (7")

( $\text{♩} = 52$ ) accel. ( $\text{♩} = 96$ )

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Musical score for four staves, each with an acceleration section. The staves are connected by a thick horizontal line. The first staff (treble clef) has an acceleration from  $\text{♩} = 84$  to  $\text{♩} = 120$  (15") and then from  $\text{♩} = 104$  to  $\text{♩} = 144$  (17"). The second staff (treble clef) has an acceleration from  $\text{♩} = 60$  to  $\text{♩} = 104$  (15") and then from  $\text{♩} = 72$  to  $\text{♩} = 112$  (21"). The third staff (alto clef) has an acceleration from  $\text{♩} = 72$  to  $\text{♩} = 112$  (15") and then from  $\text{♩} = 84$  to  $\text{♩} = 120$  (15"). The fourth staff (bass clef) has an acceleration from  $\text{♩} = 52$  to  $\text{♩} = 96$  (15") and then from  $\text{♩} = 160$  to  $\text{♩} = 104$  (19"). Dynamics include *f* and *fff*. A vertical dashed line separates the two acceleration phases. Time durations are indicated in seconds: (15"), (17"), (15"), (21"), (15"), (15"), (15"), and (19").

Musical score for four staves, each with a *molto rit.* section. The staves are connected by a thick horizontal line. The first staff (treble clef) has a *molto rit.* section with an MSP diagram and a duration of 18" (2"). The second staff (treble clef) has a *molto rit.* section with an MSP diagram and a duration of 14" (6"). The third staff (treble clef) has a *molto rit.* section with an MSP diagram and a duration of 20" (4"). The fourth staff (treble clef) has a *molto rit.* section with an MSP diagram and a duration of 16" (4"). Dynamics include *fff* and *pp*. A circled 'U' with  $\text{♩} = 52$  is positioned above the first staff. A box with the number 170 is also present. The right side of the score shows a series of notes with dynamic markings: *pp*, *< f >*, *pp*, *pp*, *< f >*, *pp*, *p*, *pp*, *< f >*, *pp*, and *pp*.







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accel. **AA** ♩ = 72

rit. ♩ = 60

219

Musical score for measures 219-224. The score is written for four staves (treble and bass clefs). It features a variety of rhythmic patterns and dynamic markings. The tempo is marked as 'accel.' with a metronome marking of ♩ = 72, and the section ends with 'rit.' and ♩ = 60. The score includes markings for 'MSP' (Musical Structure Point) and 'ord.' (order). Dynamic markings include *p*, *f*, and *p* with accents. The time signature changes from 3/4 to 4/4 and back to 3/4.

225

Musical score for measures 225-229. The score continues from the previous section. It features a variety of rhythmic patterns and dynamic markings. The tempo is marked as 'rit.' with a metronome marking of ♩ = 60. The score includes markings for 'MSP' and 'ord.'. Dynamic markings include *p*, *f*, and *p* with accents. The time signature changes from 3/4 to 4/4 and back to 3/4.

♩ = 72 sub.

230

**BB** ♩ = 42 sub.

Musical score for measures 230-234. The score continues from the previous section. It features a variety of rhythmic patterns and dynamic markings. The tempo is marked as '♩ = 72 sub.' and the section ends with 'BB' and ♩ = 42 sub. The score includes markings for 'MSP' and 'ord.'. Dynamic markings include *p*, *f*, and *p* with accents. The time signature changes from 3/4 to 4/4 and back to 3/4.

GRADIENT : DISSOLVE

accel.

♩ = 52

accel.

♩ = 60

235

Musical score for measures 235-241. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The tempo is marked as  $\text{♩} = 52$  and  $\text{♩} = 60$ . The dynamics are consistently *p* (piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and frequent slurs and accents.

accel.

CC

♩ = 72 accel.

242

Musical score for measures 242-247. The score is written for four staves. The tempo is marked as  $\text{♩} = 72$ . The dynamics are consistently *p* (piano). The music continues with complex rhythmic patterns and slurs.

(♩ = 84) accel.

(♩ = 96) molto accel.

DD

♩ = 144 (♩ = 72)

248

Musical score for measures 248-253. The score is written for four staves. The tempo is marked as  $\text{♩} = 84$ ,  $\text{♩} = 96$ , and  $\text{♩} = 144$  (with a note value of  $\text{♩} = 72$ ). The dynamics are *pp* (pianissimo). The music features complex rhythmic patterns and slurs. Performance instructions include *pp legato, fluid* and *sempre détaché, tip of bow*. A marking *MSP, molto flautando* is present above the staves.

GRADIENT : DISSOLVE

accel.

$\text{♩} = 84$

254

*pp sempre!*

*pp sempre!*

*pp sempre!*

*pp sempre!*

poco accel.

260

*poco accel.*

EE  $\text{♩} = 96$

267

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

III IV I II



GRADIENT : DISSOLVE

273

pp

*ff* *pp*