

John Adams

SHAKER LOOPS

SHAKER LOOPS was composed in the fall of 1978 and first performed on 8 December of that year by members of the San Francisco Conservatory New Music Ensemble, conducted by the composer. Originally written for string septet, the work can also be played by string orchestra. The score exists in two versions, both published by Associated Music Publishers. The original modular version leaves several aspects of the work's repetitive scheme up to the performers. In the present version, which is, in effect, one of many possible realizations of the modular version, all repeats are written out. This "through-composed" version should be used when a full string orchestra is employed.

Although being in its own way an example of "continuous music," SHAKER LOOPS differs from most other works of its kind because it sees so much change within a relatively short amount of time. Also it avoids the formal and temporal purity of much "minimal" music by not adhering to a single unbending tempo throughout. This less severe approach allows a freer movement from one level of energy to another, making a more dramatic experience of the form.

The "loops" are melodic material assigned to the seven instruments, each of a different length and which, when heard together, result in a constantly shifting play among the parts. Thus, while one instrument might have a melody with a period of seven beats, another will be playing one with eleven while yet another will repeat its figure every thirteen beats, and so on. (This is most easily perceived if one counts the beats between the various plucked notes in Hymning Slews.)

The four sections, although they meld together evenly, are really quite distinct, each being characterized by a particular style of string playing. The outside movements are devoted to "shaking," the fast, tightly rhythmicized motion of the bow across the strings. The "slews" of Part II are slow, languid glissandi heard floating within an almost motionless pool of stationary sound (played *senza vibrato*). Part III is essentially melodic, with the cellos playing long, lyrical lines (which are nevertheless loops themselves) against a background of muted violins, an activity that gradually takes on speed and mass until it culminates in the wild push-pull section that is the emotional high point of the piece. The floating harmonics, a kind of disembodied ghost of the push-pull figures in Part III, signal the start of Part IV, a final dance of the bows across the strings that concludes with the four upper voices lightly rocking away on the natural overtones of their strings while the cellos and bass provide a quiet pedal point beneath.

—John Adams

SHAKER LOOPS

PART I SHAKING AND TREMBLING

John Adams
(1978, revised 1982)

$\text{♩} = 152-160$
sul tasto

Violins

Violins 1
Violins 2
Viola 3
Cello 1
Bass 2
Bass 3

$\text{♩} = 152-160$
sul tasto
mp
(very subtle accents)

5

Vn.

Vla.

10

Vn. 1
Vn. 2
Vn. 3
Vla.

sim.
p

10

Vn.

Vla.

15

Vn. 1
Vn. 2
Vn. 3
Vla.

sim.
p
sul tasto
(very subtle accents)
p

15

Vla: match Vn. 3 in both sound and gesture.

Copyright © 1978 by Associated Music Publishers (BMI) NEW YORK, NY
This arrangement © 1983 Associated Music Publishers (BMI) New York, NY

International Copyright Secured. All Rights Reserved

Warning: Unauthorized reproduction of this publication is prohibited by
Federal Law and subject to criminal prosecution.

Vn. 1
Vn. 2
Vn. 3
Vla.

p

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1

sim.
p
sim.
p
sim.
p
sim.
p
sim.
p
II sul tasto
p

Vc. 1: match
Vla. and Vn. 3

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2

sim.
p
sim.
p
sim.
p
sim.
p
sim.
p
sim.
p
sul tasto
p sim.
p
II

55

Vn. 1
Vn. 2
Vla.
Vc. 1
Vc. 2

sim.
P sim.
p
sim.
p
sim.
p
on the string
p

40

Vn. 1
Vn. 2
Vla.
Vc. 1
Vc. 2

sim.
sim.
on the string
p
sim.
p
sim.
p
sim.
p
sim.
p

All accents should be very subtle.

45 *Tutti: sempre sul tasto*

Vn. 1
Vn. 2
Vla.
Vc. 1
Vc. 2

sim.
p
sim.
p
sim.
p
sim.
p
sim.
p

50

very slight accents
introduce accents gradually

p very slight accents

Musical score page 50. The score consists of six staves. Measures 1-4 show eighth-note patterns with dynamic marks *p*. Measure 5 begins with sixteenth-note patterns. Measure 6 contains eighth-note patterns with dynamic marks *p*. Measure 7 shows sixteenth-note patterns. Measure 8 concludes with eighth-note patterns.

55

sim.



Musical score page 55. The score consists of six staves. Measures 1-4 show eighth-note patterns with dynamic marks *p*. Measures 5-6 begin with sixteenth-note patterns. Measures 7-8 conclude with eighth-note patterns.

60

sim.

very slight accents

Musical score page 60. The score consists of six staves. Measures 1-4 show eighth-note patterns with dynamic marks *p*. Measures 5-6 begin with sixteenth-note patterns. Measures 7-8 conclude with eighth-note patterns.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15

sim.

p *p* *p*

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15

p *p* *p*

sim.

p *p*

p

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15

p

p

gradual cresc.

p

gradual cresc.

gradual cresc.

gradual cresc.

gradual cresc.

gradual cresc.

75

mf

mf

mf

mp

mf

mf

mp gradual cresc.

mf

ord.

80

ord.

mf

85

cresc.

ord.

mf

cresc.

ord.

cresc.

cresc. sempre sul tasto

cresc. sempre sul tasto

cresc.

90

1 (f)
2 (f)
3 (f)
4 (f)
5 (f)
6 (f)

95

100 *Tutti: gradually change to sul tasto*

1
2
3
4
5
6

105

1 (sul tasto)
2 (sul tasto)
3 (sul tasto)
4 (sul tasto)
5 (sul tasto)
6 (sul tasto)

106 dim.
107 dim.
108 dim.
109 dim.
110 dim.

110

*Niente**Niente*

1 *pp*

2 *pp*

3 *pp*

1 *pp*

2 *pp*

1 *pp*

115

(off the string)

off the string

gradual cresc.

120

dim.

dim.

off the string

p

poco cresc.

125

Musical score page 125. The score consists of six staves, numbered 1 through 6 from top to bottom. Staff 1 has a treble clef and a key signature of one sharp. Staff 2 has a bass clef and a key signature of one sharp. Staff 3 has a bass clef and a key signature of one sharp. Staff 4 has a bass clef and a key signature of one sharp. Staff 5 has a bass clef and a key signature of one sharp. Staff 6 has a bass clef and a key signature of one sharp. The music begins with a dynamic of *f*. The first two measures show eighth-note patterns. From measure 3 onwards, the music becomes more complex, featuring sixteenth-note patterns and sustained notes. Measure 11 contains the instruction *Niente*. Measures 12 and 13 contain the instruction *ord.(off the string)*. Measures 14 and 15 contain the instruction *off the string*.

130

Musical score page 130. The score consists of six staves, numbered 1 through 6 from top to bottom. Staff 1 has a treble clef and a key signature of one sharp. Staff 2 has a bass clef and a key signature of one sharp. Staff 3 has a bass clef and a key signature of one sharp. Staff 4 has a bass clef and a key signature of one sharp. Staff 5 has a bass clef and a key signature of one sharp. Staff 6 has a bass clef and a key signature of one sharp. The music begins with a dynamic of *f*. Measures 1 through 5 are mostly rests. From measure 6 onwards, the music becomes active, featuring sixteenth-note patterns. Measure 11 contains the instruction *ord.(off the string)*. Measures 12 and 13 contain the instruction *f*. Measures 14 and 15 contain the instruction *f*.

135

Musical score page 135. The score consists of six staves, numbered 1 through 6 from top to bottom. Staff 1 has a treble clef and a key signature of one sharp. Staff 2 has a bass clef and a key signature of one sharp. Staff 3 has a bass clef and a key signature of one sharp. Staff 4 has a bass clef and a key signature of one sharp. Staff 5 has a bass clef and a key signature of one sharp. Staff 6 has a bass clef and a key signature of one sharp. The music begins with a dynamic of *f*. Measures 1 through 5 are mostly rests. From measure 6 onwards, the music becomes active, featuring sixteenth-note patterns. Measure 11 contains the instruction *f*. Measures 12 and 13 contain the instruction *f*. Measures 14 and 15 contain the instruction *f*. Measures 16 and 17 contain the instruction *p*. Measures 18 and 19 contain the instruction *sim.f*. Measures 20 and 21 contain the instruction *sim.*. Measures 22 and 23 contain the instruction *sim.*.

Musical score page 140 featuring six staves of music for strings. The top three staves (1, 2, 3) have treble clefs and the bottom three staves (1, 2, 3) have bass clefs. Measure 1 consists of two measures of rests. Measure 2 begins with dynamic *mf*. Measure 3 starts with *off the string* and *f*, followed by *semre staccato*. Measure 4 starts with *f* and *semre staccato*. Measures 5 and 6 show rhythmic patterns of eighth and sixteenth notes. Measure 7 starts with *gradual cresc.* and ends with *gradual cresc.* Measure 8 concludes with *off the string*.

Continuation of musical score page 140 across six staves. Measures 9 through 14 are shown. Measure 9 starts with *f* and *semre staccato*. Measures 10 and 11 feature eighth-note patterns. Measures 12 and 13 show sixteenth-note patterns. Measure 14 concludes with *mf*.

Musical score page 145 featuring six staves of music for strings. Measures 1 through 6 are shown. Measure 1 starts with *mf*. Measures 2 and 3 show eighth-note patterns. Measures 4 and 5 show sixteenth-note patterns. Measure 6 concludes with *f*.

150

1

2 *f sempre staccato*

3

4

5

6

f sim.

cresc.

cresc.

cresc.

155

1

2

3

4

5

6

f

160

1

2

3

4

5

6

on the string

A musical score for six string instruments (1, 2, 3, 4, 5, 6) in common time. The music consists of 164 measures of eighth-note patterns. Measures 1-164 show a repeating pattern of eighth-note chords or rhythmic figures.

165

Tutti: sempre forte

on the string

on the string

Measure 165 begins with a dynamic of *sempre forte*. The instruction "on the string" appears twice, once above the third staff and once above the fourth staff. The music continues with eighth-note patterns, with the third and fourth staves featuring sixteenth-note patterns in some sections.

170

Measure 170 begins with a dynamic of *f*. The instrumentation changes to three staves: Violin 1 (top), Violin 2 (middle), and Cello/Bass (bottom). The music consists of eighth-note patterns.

Vn. 1
Vn. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Bass

This section consists of six staves of musical notation. The first three staves (Vn. 1, Vn. 2, Vla. 1) have treble clefs. The next two staves (Vla. 2, Vc. 1) have bass clefs. The final staff (Vc. 2) has a bass clef. Measures 175-179 show various patterns of eighth and sixteenth notes. Measure 180 begins with rests, followed by eighth-note patterns.

180

Vn. 1
Vn. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Bass

This section consists of six staves of musical notation. The first three staves (Vn. 1, Vn. 2, Vla. 1) have treble clefs. The next two staves (Vla. 2, Vc. 1) have bass clefs. The final staff (Vc. 2) has a bass clef. Measures 180-184 show eighth-note patterns. Measure 185 begins with rests, followed by eighth-note patterns.

dim.

Niente

185

(gradually decrease accents)

Vn. 1
Vn. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Bass

This section consists of six staves of musical notation. The first three staves (Vn. 1, Vn. 2, Vla. 1) have treble clefs. The next two staves (Vla. 2, Vc. 1) have bass clefs. The final staff (Vc. 2) has a bass clef. Measures 185-188 show eighth-note patterns with accents. Measure 189 begins with rests, followed by eighth-note patterns.

gradually dim.

gradually dim.

gradually dim.
(gradually decrease accents)

gradually dim.

(gradually decrease accents)

gradually dim.

(on the string)

190

Musical score for measures 190-194. The score consists of eight staves. Measures 190-191 show six staves with eighth-note patterns, dynamics *p*, and markings "(on the string)". Measures 192-193 show two staves with eighth-note patterns, dynamics *p*, and markings "(on the string)". Measure 194 shows two staves with eighth-note patterns, dynamics *p*, and marking "(no accents)". Measure 195 begins with a dynamic *p*.

spiccato, at the frog

ff spiccato, at the frog

ff

spiccato, at the frog

ff spiccato, at the frog

ff

sempr. mf

sempr. mf

195

sim.

spiccato

ff

sim.

sim.

sim.

(div.)

sim.

gliss.

(spicc.)

200

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc.
Bass

(spicc.)

sim.

(spicc.)

sim.

(spicc.)

sim.

205

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc.
Bass

unis. spiccato

ff

ff

sim. spiccato

ff

sim.

210

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc.
Bass

Vn.
2
3
Vcl.
1
2
Bass

sim.
sim.
ff
sim.
sim.
sim.
sempre staccato

215

Vn.
2
3
Vcl.
1
2
Bass

sim.
sim.
etc.
etc.
etc.

220

Vn.
2
3
Vcl.
1
2
Bass

molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
etc. etc.

239

Vn. 1 *f subito*

Vn. 2 *f subito*

Vn. 3 *f subito*

Vla. 1 *f subito*

Vla. 2 *f subito*

Vc. 1 *f subito*

Vc. 2 *f subito*

Bass

245

248

Vn. 1

Vn. 2

Vn. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Bass

sempr. ff

sempr. ff (non div.)

ffz (non div.)

ffz

ffz (non div.)

ffz

ffz

250

Vn. 1

Vn. 2

Vn. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Bass

ffz

ffz ffz

ffz

ffz ffz

ffz ffz

ffz ffz

ffz ffz

ffz ffz

Vn. 2

Vn. 3

Vla.

Vc.

Bass

fff

259

Vn. 1

Vn. 2

Vla.

Vc.

Bass

P sub.

sul tasto

PP sul tasto on the string

PPP

P sub.

p

pp

265

Vn. 1

Vn. 2

Vla.

Vc.

Bass

pp

pp

p

ppp

sul tasto

pp

Musical score page 270, measures 1-4. The score consists of six staves. Measures 1-2 show staves 1, 2, 3, and 6. Measure 1 starts with eighth-note patterns. Measure 2 includes dynamics *p* and *pp*. Measures 3 and 4 show staves 1, 2, 3, and 6. Measure 4 includes dynamics *p* and *pp*.

Musical score page 270, measures 5-8. The score consists of six staves. Measures 5-6 show staves 1, 2, 3, and 6. Measure 5 includes dynamics *pp* and *p*. Measure 6 includes dynamics *mp* and *pp*. Measures 7-8 show staves 1, 2, 3, and 6. Measure 8 includes dynamics *mp*, *PPP sul tasto*, and *pp*.

Musical score page 270, measures 9-12. The score consists of six staves. Measures 9-10 show staves 1, 2, 3, and 6. Measure 9 includes dynamics *mp* and *pp*. Measure 10 includes dynamics *pp*. Measures 11-12 show staves 1, 2, 3, and 6. Measure 11 includes dynamics *mp* and *pp*. Measure 12 includes dynamics *pp*.

280

1 *pp*

2 *mp* *pp*

3 *mp* *PPP*

4 *pp*

5 *mp* *pp*

6 *pp*

7 *mp* *pp*

8 *mp*

284

1 *pp*
on the string

2 *PPP*

3 *PPP*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

8 *p*

290

1 *f*

2 *f*

3 *f*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

8 *pp*

Musical score for strings and harp, measures 294-296. The score consists of six staves. Measures 294 and 295 show eighth-note patterns with dynamics *mp*, *pp*, and *PPP*. Measure 296 features sixteenth-note patterns with dynamics *pp*, *mp*, and *p*.

Musical score for strings and harp, measures 295-297. Measure 295 continues the sixteenth-note patterns from the previous measures. Measure 296 shows eighth-note patterns with dynamics *p* and *mp*. Measure 297 introduces dynamic markings *semper sul tasto* and *ppp*, along with a harp instruction *mp (div.)*.

Musical score for strings and harp, measures 298-300. Measure 298 shows eighth-note patterns with dynamics *mp*, *p*, and *mp*. Measure 299 continues these patterns with dynamics *mp*, *mf*, and *mp*. Measure 300 concludes the section with eighth-note patterns and dynamics *mf*, *mp*, and *mf*.

305

Musical score page 305, featuring six staves of music for strings. The key signature is A major (three sharps). Measure 1 consists of eighth-note patterns. Measures 2-3 show eighth-note patterns with dynamics *mp*, *p*, and *mp*. Measures 4-5 show eighth-note patterns with dynamics *p*, *mf*, *mp*, *p*, and *mf*. Measures 6-7 show eighth-note patterns with dynamics *mf*, *p*, *mf*, and *mp*.

308

Musical score page 308, featuring six staves of music for strings. The key signature changes to E major (one sharp) for measures 1-2, then to B-flat major (two flats) for measures 3-4. Measures 1-2 show eighth-note patterns with dynamics *p* and *p*. Measures 3-4 show eighth-note patterns with dynamics *mp*, *p*, *p*, and *p*. Measures 5-6 show eighth-note patterns with dynamics *p*, *pizz.*, *f*, and *p*.

310

Musical score page 310, featuring six staves of music for strings. The key signature changes to G major (one sharp) for measures 1-2, then to D major (one sharp) for measures 3-4. Measures 1-2 show eighth-note patterns with dynamics *p* and *p*. Measures 3-4 show eighth-note patterns with dynamics *p*, *p*, *p*, and *p*.

Musical score page 315 featuring six staves of music for strings. The staves are numbered 1 through 6. Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic *f*, followed by measures 5-6 which end with a dynamic *p*. Measure 7 starts with a dynamic *p*, followed by measures 8-9 which end with a dynamic *p*. Measure 10 ends with a dynamic *p*.

Continuation of musical score page 315. Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic *p*, followed by measures 5-6 which end with a dynamic *p*. Measure 7 starts with a dynamic *p*, followed by measures 8-9 which end with a dynamic *p*. Measure 10 ends with a dynamic *p*.

Musical score page 320 featuring six staves of music for strings. The staves are numbered 1 through 6. Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic *p*, followed by measures 5-6 which end with a dynamic *p*. Measure 7 starts with a dynamic *p*, followed by measures 8-9 which end with a dynamic *p*. Measure 10 ends with a dynamic *p*.

Vn. 1
 Vn. 2
 Vn. 3
 Vla.
 Vc.
 Bass

pizz. *arco*
poco cresc.
poco cresc. grad. accel.
poco cresc.
poco cresc.
arco
p *poco cresc.*

Bass: steady pulse (while others accel.)

325

Vn. 1
 Vn. 2
 Vn. 3
 Vla.
 Vc.
 Bass

grad. accel.
mf
mf
grad. accel. mf
grad. accel. mf
mf *mf*

330 a little slower ($\text{J} = 126\text{--}132$)

Vn. 1
 Vn. 2
 Vn. 3
 Vla.
 Vc.
 Bass

PPP
PPP
PPP
PPP
PPP
PPP

p

PART II
HYMNING SLEWS

$J = 72$ Flautando, sempre senza vibrato

vn. 1
vn. 2
vn. 3
vla.
vc.
1
vc.
2
bass

p (div.)
 p
 p
 mf
 p

mf — (sounds as written)

p (div.)
 p (div.)
 p (div.)

mf —
 mf —
 mf —

p (div.)
 p
 p (div.) mf
 p
 mf
 mf —

*All glissandi should be played toward the end of the beat

13

Vn. 1 pp
Vn. 2 pp mf
Vn. 3 p
Vla. mf
Vc. 1 pp
Vc. 2 pizz.
Bass p

Tutti: a small amount of vibrato

(no break) Top 6: mf
19 v
Vn. 1 pp
Vn. 2 pp
Vn. 3 (no break)
Vla. (no break)
Vc. 1 pp
Vc. 2 (no break) arco
Bass p

Tutti: a small amount of vibrato

pp (div.)
pp (div.) pizz. (arco)
pp p pp
pp
pp pizz. (arco)
pizz. (arco)
p
p

mp pp mp
Vn. 1 mp pp mp
Vn. 2 mp mf pp
Vn. 3 arco mp pizz.
Vla. mp pp (arco) pp
Vc. 1 pp pizz. arco
Vc. 2 (arco) pizz. arco
Bass pp pizz. p

v
v

25

1
2
3
4
5
6

pp *mp*
pp
arco *pizz. arco* *mp* *pp* *pizz. arco* *mp*
mp
pizz. arco *pizz. arco*
pizz. *arco* *mf*

29

1
2
3
4
5
6

p (non div.) *mf*
p *mf*
p *mf*
p *mf*
mf
pp sub. *pp* *mf* *pp* *mf* *mute on*
pp sub. *pp* *mf* *pp* *mf* *pp sul tasto*
pp sub. *pp* *mf* *pp* *mf* *mf* *mute on*
pp *mf* *f* *pp*
p *mf* *pp sub. (arco)* *pp* *mf* *pp*
p

1
2
3
4
5
6

mute on *p* *p*
pp *p*
p *p*
p *pp ord.* *p*
p *pp* *p*
p *pp* *p*
mute on *pp*
p
p *pp*
mute on *pp*
p

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc.
Bass

sul tasto *ord. pp*

p: mute off

pp

mute off *f*

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc.
Bass

(sounds as written)

f

f

mf

mf

f

42

43

Tutti: senza vibrato

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc.
Bass

tr

p

pp

pp

pp

pizz. *arco*

mf

f

p

pizz. *mf*

f

1 *mp* — *pp* *p* —
 2 *mp* — *pp* —
 3 *p* *pp* *mp* —
 3 *pizz.* *arco* *pizz.* *arco* *pizz.*
 3 *pp* *arco* *pizz.*
 1 — —
 2 *pizz.* *mf* —
 2 *arco* —
 1 *mf* —
 2 —
 2 —
 1 *pizz.* *p*
 2 —
 1 —
 2 —
 1 *p*

(div.)

1 *p* — (div.) *mp* —
 2 — *pp* — *mp* —
 3 —
 1 —
 2 —
 3 *pp* — *pizz.* *arco* —
 1 *pizz.* *arco* —
 2 *p* *pp* — (div.) *mp* —
 1 *pizz.* —
 1 *mf* — *arco* —
 2 *mf* —
 1 *mf* —
 2 *mf* —
 1 *pizz.* —
 2 —
 1 *arco* *p* *pp* —
 2 —
 1 *mf* — *arco* —
 2 *mf* —
 1 *mf* —
 2 *mf* —

(non div.)

1 *mp* — *p* — *mp* — *pp* — *p* — *mp* — *pp*
 2 *mp* — *pp* — *mp* — *pp* — *mp* — *pp* (non div.)
 3 *mp* — *pp* — *pizz.* *arco* — *pizz.* *arco* — *mp* —
 1 *mp* — *pizz.* — *p* — *pp* — *p* — *pp* *arco* —
 1 *pizz.* —
 2 —
 1 —
 2 *P* *pizz.* —
 2 —
 1 *mf* —
 2 *mf* — *pizz.* —
 1 *mf* —
 2 *mf* — *p*

PART III LOOPS AND VERSES

=80 (Between here and Bar 129 the music should very gradually accelerate according to the indicated metronome markings.)

1 2 3 b. la. c. 2 ass.

5 10 15

(III) off the string

off the string sim.

(sounds as written)

off the string

sim.

mute off

mp

pp

arco

mute on

arco

**one solo Cello*

mp (vibrato)

P (sotto voce)

*Solo cello should be predominant in the texture with a gentle expressivo.

Musical score page 20, staves 1 through 2. The score consists of six staves. Staves 1, 2, and 3 are treble clef, while staves 4, 5, and 6 are bass clef. Measure 20 begins with eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 feature eighth-note patterns with dynamic markings: *p*, *mp*, *mp*, and *p*. Measures 25-26 continue with eighth-note patterns.

Bass: begin gradual fade

Musical score page 20, staves 3 through 6. The bass clef staves (4, 5, and 6) begin with eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 feature eighth-note patterns with dynamic markings: *mp*, *p*, *>*, *> p*. Measures 25-26 continue with eighth-note patterns. The bass line starts a gradual fade.

nichtie

Musical score page 25, staves 1 through 6. The treble clef staves (1, 2, and 3) begin with eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 feature eighth-note patterns with dynamic markings: *p*, *p*, *>*, *> p*. Measures 25-26 continue with eighth-note patterns. The bass clef staves (4, 5, and 6) begin with eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 feature eighth-note patterns with dynamic markings: *p*, *p*, *>*, *> p*. Measures 25-26 continue with eighth-note patterns.

1

2

3

III (arco)

pp

Tutti (div.)

pp (div.)

pp

mp

mp

pp

mp

mp

35

1

2

3

(sim.)

bottom 3:

mp

pp

pp

pp

mp

40

1

2

3

off the string

mf

mf

off the string

mf

mf

mf

mf

43 (♩ = 84)

1 (off the string) 2 (off the string) 3 (off the string)

1 mf 2 mf 3 mf

1 p 2 p 3 p

1 mp 2 mp 3 mp

1 p 2 p 3 p

45

1

2

3

1 mf

*one solo cello f espressivo

1 mf

*one solo cello f espressivo

2

50

1

2

3

1 mf

1

2

*The two solo cellos should play at equal volume.

Musical score page 55, featuring three staves (1, 2, 3) in common time. Staff 1 consists of treble clef notes. Staff 2 consists of treble clef notes. Staff 3 consists of treble clef notes. Measure 55 concludes with a vertical dashed line.

Continuation of musical score from page 55, starting at measure 56. It features three staves (1, 2, 3) in common time. Staff 1 consists of treble clef notes. Staff 2 consists of treble clef notes. Staff 3 consists of treble clef notes. Measure 56 concludes with a vertical dashed line.

Musical score page 56, featuring three staves (1, 2, 3) in common time. Staff 1 consists of treble clef notes. Staff 2 consists of treble clef notes. Staff 3 consists of treble clef notes. Measure 60 begins with a tempo marking of $\text{♩} = 86$. Measures 60-64 are divided by vertical dashed lines. Measure 60 includes dynamics *poco f*, *poco f*, and *poco f*. Measures 61-64 include dynamics *mp*, *mp*, *Tutti*, *f*, *Tutti*, and *f*.

1

2

3

4

5

1

2

off the string

p

etc.

1

2

3

4

f (to the fore)

off the string ("brush strokes")

non div.

1

2

non div.

Poco più forte ($\text{♩} = 88$)
gradually picking up speed

70

Musical score for strings (Violin 1, Violin 2, Viola, Cello, Bass) across two staves. Measure 70 starts with dynamic *cresc.* for all parts. Measure 71 begins with dynamic *f* for all parts. The score includes markings: *cresc.*, *non div.*, *Viola: gradually gaining in intensity*, *Celli & Bass: "brush strokes"*, and *f*.

71

f

f

f

Viola: gradually gaining in intensity

Celli & Bass: "brush strokes"

f

f

f

f

Continuation of the musical score for strings across two staves. Measure 72 starts with dynamic *non div.* for the upper voices (Violin 1, Violin 2, Viola). Measure 73 begins with dynamic *f*. The score includes markings: *mute off*, *non div.*, *V*, *f*, *(cresc.)*, and *f*.

75

1
2
3
4
5
6

f
sf
sf
ff

78 ($\text{d} = 90$)

1
2
3
4
5
6

ff
mute off
non div.
ff
mute off
non div.
ff
ff on the string
ff on the string
ff on the string
ff on the string

80

81

1
2
3
4
5
6

85

1
2
3
4
5
6

on the string (non div.)

Full bows, on the string

Musical score for three staves (1, 2, 3) in common time. The score consists of six measures. Measures 1-3 show dynamic markings: ff, ff, ff, ff, and ff. Measure 4 contains a single ff marking. Measures 5-6 show dynamic markings: ff, ff, ff, ff, and ff.

Musical score for three staves (1, 2, 3) in common time. The score begins at measure 90. Measures 90-93 show dynamic markings: mf, sff, ff, ff, ff, and ff. Measures 94-95 show dynamic markings: ff, ff, ff, ff, ff, and ff. Measures 96-97 show dynamic markings: ff, ff, ff, ff, ff, and ff. Measure 98 shows a dynamic ff marking. The score concludes with a dynamic ff marking in measure 99.

1

ff — mf — ff

— mf — ssf²

mf — ff — mf

2

— mf — mf — ff

— mf —

3

ssf² — mf — ff — ssf²

1

2

3

(♩ = 92)

96

1

mf — ff — f

2

ff — f — ff — f — ff — f

3

mf — ff — f — ff —

1

sempre forte

2

sempre forte

3

sempre forte

1 ff — f — ff — f — ff — f —

2 ff — f — ff — f — ff — f —

3 f — ff — f — ff — f — ff — f —

16th-note patterns for measures 100-103:

- Measure 100: 16th-note eighth-note pairs (eighth-note heads) on each beat.
- Measure 101: 16th-note eighth-note pairs (eighth-note heads) on each beat.
- Measure 102: 16th-note eighth-note pairs (eighth-note heads) on each beat.
- Measure 103: 16th-note eighth-note pairs (eighth-note heads) on each beat.

(♩ = 96)

1 ff — f — ff — f — ff — f —

2 ff — f — ff — f — ff — f —

3 ff — f — ff — f — ff — f —

16th-note patterns for measures 104-107:

- Measure 104: 16th-note eighth-note pairs (eighth-note heads) on each beat.
- Measure 105: 16th-note eighth-note pairs (eighth-note heads) on each beat.
- Measure 106: 16th-note eighth-note pairs (eighth-note heads) on each beat.
- Measure 107: 16th-note eighth-note pairs (eighth-note heads) on each beat.

*Lean heavily into the quarter note, then release on the sixteenth (♩ = 7). It should sound "DAAAAAH dit"); play the quarter note expressive and the sixteenth short and light.

105

1 ff ff ff

2 ff ff ff

3 ff ff

(♩ = 100) Increase rate of acceleration

1 ff ff ff ff ff ff

2 ff ff ff ff ff ff

3 ff ff ff ff ff ff

10 ff ff ff ff ff ff

11 ff ff ff ff ff ff

12 ff ff ff ff ff ff

1 ff ff ff ff ff ff

2 ff ff ff ff ff ff

13 ff (div.) ff ff ff ff ff ff

*See note, previous page.

Tutti: accelerando

(♩ = 132)

1 2 3

ff — ff — ff — sim. —

ff — ff — ff — sim. —

ff — ff — ff — sim. —

non div.

1 2 3

ff — ff — ff — sim. —

ff — ff — ff — sim. —

ff — ff — ff — sim. —

115

♩ = 208

in two ♩ = 104

molto accelerando

1 2 3

ff — ff — ff —

ff — ff — ff —

ff — ff — ff —

1 2

ff — ff — ff —

ff — ff — ff —

ff — ff — ff —

120

(♩ = 168)

(♩ = 84)

(in four)

molto accelerando

120

(♩ = 168) (♩ = 84) (in four) molto accelerando 125

ff

ff

ff

ff

ff

(♩ = 160) steady tempo

130

130

fff

f

fff

fff

fff

NB: The transition across the bar on bar 124 should not be noticeable in terms of the way the gesture is played.

The change in notation reflects the fact that, as the tempo increases, the figure gradually evolves into

accel.

135

new tempo
 $\text{♩} = 76 \text{ (in two)}$

Musical score for measures 135-145. The score consists of six staves. Measures 135-140 show various dynamics and performance instructions like 'viola: fade out' and 'Niente'. Measure 141 begins with a dynamic of fff followed by tremolo markings. Measures 142-145 show a gradual increase in tempo and dynamics, starting at fff and ending at ff .

140
(gradual)

accel. 145
($\text{♩} = 138$)

Musical score for measures 140-145. The score shows a gradual increase in tempo and dynamics from measure 140 to 145. Measure 140 is marked 'gradual'. Measures 141-144 show 'Niente' dynamics. Measure 145 ends with a dynamic of ff .

Increase rate of accel.

150

(accel.)

Musical score for measures 150-155. The score shows a rapid increase in tempo and dynamics. Measure 150 starts with ff . Measures 151-154 show a series of eighth-note patterns. Measure 155 concludes with a dynamic of ff .

155 *molto accel.*

($\text{♩} = 176$)

sudden change of tempo ($\text{♩} = 96$)

accel.

160

2. 3. 4. 5.

165 *molto accel.*

($\text{♩} = 200$)

sudden change of tempo ($\text{♩} = 96$)

170

6. 7. 8. 9. 10. 11. 2.

accel. (gradual)

175

(accel.)

3. 4. 5. 6. 7. p — p — grad. move to the point

dim. dim. dim. dim. dim. p — p — grad. move to the point

dim. dim. dim. dim. dim. p — p — grad. move to the point

dim. dim. dim. dim. dim. p — p — grad. move to the point

dim. dim. dim. dim. dim. p — p — grad. move to the point

dim. dim. dim. dim. dim. p — p — grad. move to the point

dim. dim. dim. dim. dim. p — p — grad. move to the point

dim. dim. dim. dim. dim. p — p — grad. move to the point

dim. dim. dim. dim. dim. p — p — grad. move to the point

dim. dim. dim. dim. dim. p — p — grad. move to the point

Niente pp p — p — grad. move to the point

180

j = 152 Steady tempo

185

Musical score for two staves (1 and 2) in 2/4 time. Staff 1 starts with eighth-note pairs. Staff 2 has eighth-note pairs followed by sixteenth-note pairs. Measure 180 ends with a dynamic *p*. Measures 181-184 show eighth-note pairs. Measure 185 begins with a dynamic *pp*.

190

d = 160 (Steady tempo)

195

Musical score for two staves (1 and 2). Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs followed by sixteenth-note pairs. Measure 190 ends with a dynamic *p*. Measures 191-194 show eighth-note pairs. Measure 195 begins with a dynamic *p*.

200

Musical score for two staves (1 and 2). Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs followed by sixteenth-note pairs. Measures 200-204 show eighth-note pairs. Measure 205 begins with a dynamic *p*.

fade out

Nien.

205

210

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc.

fade out

Niente

fade out

Niente

215

220

Vn. 1
Vn. 2
Vn. 3

P

p

fade out

Niente

225

pp

p

fade out

230

Vn. 1
Vn. 2
Vn. 3

mute on

PART IV
A FINAL SHA KING

$\text{J} = \text{j} (\text{j} = 152)$

5

short, crisp strokes, but always on the string

pp

10

p

mute on

(mute)

Niente

mp

Niente

Niente

mf

mf

15

at the point, short crisp strokes but always on the string

ppp

p

mute on

mf

(mute)

mf

Niente

mf

mf

mf

mf

mf

mf

mf

20 *Mute on*

1 *mf*

2 *p*

3 *mf*

1 *gliss.* *mf*

2 *Niente* *mf*

3 *mf*

1 *mf*

2 *p* *mf*

3 *mf*

1 *on the string*

2 *on the string* *mf*

3 *p*

1 *mf*

2 *mf*

3 *mf*

1 *p* *mf*

2 *p* *mf*

3 *mf*

1 *mf*

2 *mf*

3 *mf*

1 *f*

2 *p=f*

3 *p=f*

1 *mf*

2 *mf*

3 *mf*

(mute)

p

25

30

Niente

1

2

3

Vla.

Vc.

Vn.

Vla.

Vc.

40

Vn.

Vla.

45

Vn. 1
Vn. 2
Vn. 3
Vla.

pp
P
P
mp

mute off

3

2

3

2

1

mp

50

vn. 1
vn. 2
vn. 3
vla.

(*mute off*)
ppp
pp
mute off
ppp

mf

z
z
z
z

55

vn. 1
vn. 2
vn. 3
vla.

f
f
p

mf
mf
f

60

vn. 1
vn. 2
vn. 3

Do not accent down beat!

f

1
2
3

65

molto cresc.

molto cresc.

molto cresc.

This section shows three staves of music for strings. Staves 1, 2, and 3 play eighth-note patterns. The dynamics are marked as *molto cresc.* (very crescendo) at the end of each measure. The tempo is indicated by a 'J' symbol.

67 *Do not accent down beat*

1
2
3

70

ff

ff

ff

This section shows three staves of music for strings. Staves 1, 2, and 3 play eighth-note patterns. The dynamics are marked as *ff* (fortissimo) throughout the measures. The tempo is indicated by a 'J' symbol.

1
2
3
4a.

70

sempref

sempref

p

f

This section shows four staves of music for strings. Staves 1, 2, and 3 play eighth-note patterns. The dynamics are marked as *ff*, *ff*, *p* (pianissimo), and *f* (forte) respectively. The tempo is indicated by a 'J' symbol.

Vn.
Vla.

75

ff sub.

ff sub.

ff sub.

80

This section shows three staves of music for strings. Staves 1, 2, and 3 play eighth-note patterns. The dynamics are marked as *ff sub.* (fortissimo subito) at the beginning of each measure. The tempo is indicated by a 'J' symbol.

1
Vn.
2
Vn.
3
Vla.

f

1
Vn.
2
Vn.
3
Vla.

f *f*

1
Vn.
2
Vn.
3
Vla.

f *f*

100

1
Vn.
2
Vn.
3
Vla.

f *ff* *ff* *ff* *p*

Niente

108

Vn. 1 *p*

Vn. 2 (div.)

Vn. 3 *p*

Vla.

Vc.

Bass

110

Vn. 1

Vn. 2

Vn. 3 *p*

Vla.

Vc.

Bass

115

Vn. 1

Vn. 2

Vn. 3

Vla.

Vc.

Bass

120

1
2
3
4
5
6

Niente

mf

very slight accents

very slight accents

(mute)

125

1
2
3
4
5
6
7
8

p

mute on

mf

Niente

p

mf

mute on

Niente

p

mute on

Niente

Niente

Niente

130

1
2
3
4
5
6
7
8

f

f

mf

f

f

f

f

f

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc.

Vn. 1
Vn. 2
(slight accent)
Vn. 3
Niente
Vla.
Vc.

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc.
Bass

Musical score page 1, featuring six staves of music for strings. The staves are numbered 1 through 6. Measures 1-3 show staves 1, 2, 3, and 6 playing eighth-note patterns. Measure 4 shows staves 1, 2, 3, and 6 continuing their patterns, while staff 4 (cello) and staff 5 (double bass) play sustained notes. Measure 5 shows staves 1, 2, 3, and 6 continuing their patterns, with staff 4 and staff 5 still holding their notes. Measure 6 shows staves 1, 2, 3, and 6 continuing their patterns, with staff 4 and staff 5 still holding their notes.

1

2

3

4

5

6

p

p

Vla. 2.

mp

Musical score page 2, featuring six staves of music for strings. The staves are numbered 1 through 6. Measures 1-3 show staves 1, 2, 3, and 6 playing eighth-note patterns. Measure 4 shows staves 1, 2, 3, and 6 continuing their patterns, while staff 4 (cello) and staff 5 (double bass) play sustained notes. Measure 5 shows staves 1, 2, 3, and 6 continuing their patterns, with staff 4 and staff 5 still holding their notes. Measure 6 shows staves 1, 2, 3, and 6 continuing their patterns, with staff 4 and staff 5 still holding their notes.

1

2

3

4

5

6

mp

150

Niente

p

155

Niente

P

mp

Niente

P

mp

la.

Vc.

Bass

160

mp

Vn.

Vla.

Vc.

Bass

sl. tasto

p very slight accents

sl. tasto

p very slight accents

mf ————— p

8

1 fl.

2 fl.

3 fl.

1 cl.

2 cl.

c.

3 ss.

388

165 *vln. & vla. : fade out*

1 fl.

2 fl.

3 fl.

1 cl.

2 cl.

c.

1 ss.

dim.

170

pp

2 ss.

dim.

pp

3 ss.

dim.

pp