

Barzakh v2.0

for uzbek alto nay, tanbur, chang and string quartet

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2019

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Performing notes

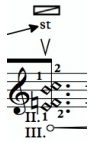
General

2 Bow location on the string

- ast - alto sul tasto
- st - sul tasto
- ord - ordinario
- sp - sul ponticello
- mnp - molto sul ponticello
- ob - on the bridge
- bb - behind the bridge
- bp - back plate
- tp - on the tail piece
- ub - with the tip of the bow on the upper bout on the right side
- lb - with the frog on the lower bout on the left side

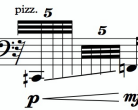
Bow pressure levels

- under pressure
- ordinary pressure
- partly over pressure, halfway between "ordinary" and "over pressure"
- over pressure
- noise symbol for over pressure

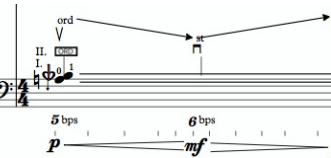


Both first and second fingers placed on the strings with the barre position, lying parallel to each other. Here, what we hear is a kind of flute's air sound quality. F4 and C5 will be perceived. E4 and B4 are only there in order to cancel possible harmonics and secure the sound quality.

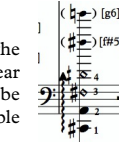
Place the instrument on the knee. Bow the back plate of the instrument and pressing down on the hair of the stick, making rotation motions. If the middle part of the bow is used, the sound quality will be bright. If the frog part used, the sound will be darker.



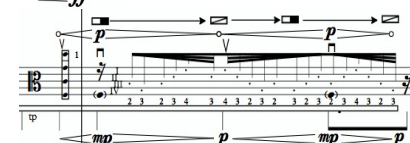
All pizzicato glissandi could be played with index and middle finger in trilling alternation.



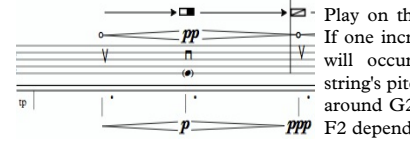
B3 quarter flat starts initially 5 hz then changes to 6 hz higher than A3, by moving the LH finger. This creates at first 5 beats per sec, then 6 beats per second.



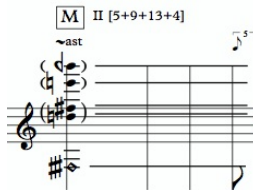
A quadruple stop pizzicato containing harmonics. Removing the third and fourth fingers after about 1/3", the shown harmonics should be audible.



While playing on the tail piece, the LH first finger lies on the indicated pitches with a barre position and other fingers play on the indicated strings as hammer-on.

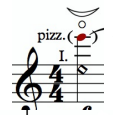


Play on the tail piece, indicated by "tp." If one increases the bow pressure a pitch will occur which is around the third string's pitch. In the case of cello it will be around G2. However, it might be F#2 or F2 depending on the instrument.



The left hand fingers the diamond note head, with resulting sounds given in parentheses. II indicates the string, 5+9+13+4 are the sounding 5th, 9th, 13th, and 4th harmonics respectively. More details can be found on <http://www.cellomap.com>.

Strings

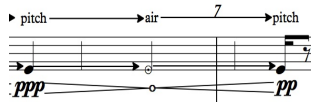


A harmonic pizzicato played with the finger nail. It is a typical guitar technique. The finger has to be removed from the string almost immediately after striking it.

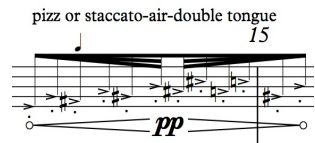


Pizzicato fluído played with tension screw of the bow. In order to hear D#4, place the bow on F4 approximately. There should be a glissando in opposite direction to node of E resulting in the harmonic one octave above.

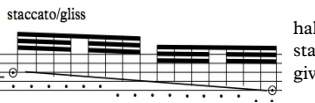
Nay



transition from air to pitch and via versa

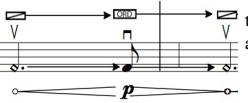


percussive sound, if pizz can't be this quick an airy accented staccato can be used instead



half air half pitch sound, played staccato with a glissando between given notes

Tanbur



transition between various bow pressures and left hand pressures.



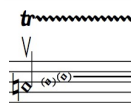
left hand hits the given pitches on the keyboard.

(Tanbur)

on the body of the instrument



play on the wooden body of the instrument with the bow



irregular trill between given notes with a harmonic left hand pressure. Change the given notes randomly.



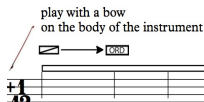
touch the given harmonic note with harmonic left hand pressure to get the given note in parenthesis

Chang

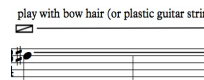
play with beaters on the pin area (granulation)



play with beaters on the pin area to get granulating click noises

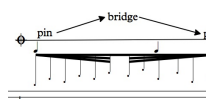


play with a violin bow on the body of the instrument. Try out with part works better.

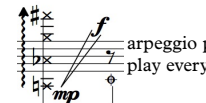
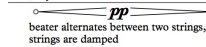


a bow hair of a string instrument is placed around the D#5 string prior to the performance.

(Chang)



hand the given strings with one hand and alternate the beaters in two given strings moving between pin and bridge.



arpeggio played with fingers. Unless it is indicated otherwise, play everything with fingers.



vertical cluster glissando on the given strings with the given direction

damped strings



strings are prepared with patafix in order to dampen them. Aim is to change the metallic character of the instrument into a wooden one.

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Tempo: $\text{♩} = 60$

Section 2: *ppp* (aN), *pp* (C), *ppp* (T), *ppp* (I), *pp* (II), *mf* (V), *pp* (C)

Section 3: only air (aN), *p* (C), *pp* (T), *ppp* (I), *f* (II), *f pp* (V), *f* (C)

Section 4: *mp* (C), *pp* (T), *f pp* (II), *f pp* (V), *f pp* (C)

Section 5: only air (aN), air (aN), *pp* (C), *pp* (T), *pp* (I), *f pp* (II), *pp* (V), *pp* (C)

Performance Instructions: ord, sp, damped strings, only air, air, pizz, arco, pp, p, mp, f, ff, mf, ppp, pp.

6 → pitch → air → 7 → pitch

8

9 → air → pitch 10

aN *ppp* *pp* *mf* $\frac{3+1}{4} 12$

C *mp* *pp* $\frac{3+1}{4} 12$

T *p* *p* *pp* *mf* $\frac{3+1}{4} 12$

I *ppp* *pp* *pp* *p* *pp* *mf* $\frac{3+1}{4} 12$

II *mf* *pp* *f* *pp* *ff* *sfz* *p* *mf* *pp* $\frac{3+1}{4} 12$

V *mf* *pp* *f* *pp* *ff* *sfz* *p* *mf* *pp* $\frac{3+1}{4} 12$

C *pp* *pp* *pp* *pp* *pp* *pp* *mp* *mf* $\frac{3+1}{4} 12$

Annotations: *ord*, *sp*, *st*, *do not dominate but color the total sound*, *[g#7, a7](#)*, *as small amount of pitch as possible*, *try not to fully cover the other sounds*

6

16 17 18 19 20 21

mf ppp *mf* *pp* *mf ppp* *P*

air ——— pitch air ——— pitch

play with bow hair (or plastic guitar string)

on the body of the instrument

ppp *mf* *ppp* *mf*

[g#7, a7]

ord st ord

I. II. III. IV. *sffz* *mp* *p* *mp* *ppp* *sffz* *mp* *sffz* *mf* *sffz* *f* *pp*

sp st ord st ord ast

ord ob

II. III. *sffz* *mp* *p* *mf* *ppp* *sffz* *mp* *sffz* *mf* *sffz* *f*

ob

II. III. *sffz* *mp* *p* *mf* *ppp* *sffz* *mf* *sffz* *f* *sffz* *ff*

3 3

ast

II. III. *sffz* *mp* *sffz* *mf* *sffz* *f* *sffz* *ff*

msp ord ast

mf f mp

II. III. *sffz* *mp* *sffz* *mf* *sffz* *f* *sffz* *ff*

3 4

$\text{♩} = 72$

$\text{♩} = 60$

$\text{♩} = 60$

22 23 24 25 26 7

aN
air/pitch
pizz
air/pitch
p
p
mp
p
p
p
mf

C
damped strings
p
mp
p
mp
p
mf
p
mf

T
on the body of the instrument
pp
left hand tapping
arco
sp
ord
ord
left hand tapping
arco
ord
sp
p
mf
p
p

I
ord
ub
mp
pp
pizz. III.
mf
arco
V_{lb}
ord
ob
p
f
p
f
p

II
f
pp
pp
f
mf
p

V
p
mf
arco
ob
pp
f

C
pp
ppp
arco
pp
mf
pizz. III.
mf

Annotations: V (Vibrato), [ORD] (Ordo), [CORO] (Coro), [ST] (Staccato), [TP] (Tremolo/Pedal)

27 28 29 30 31 32 33

aN *mp* *pp* *f*

C *pp* *pp < mf < pp < mp < pp < p* *f*

T *ff* *pp* *mp < pp < mf < pp < mp < pp < p* *f* *mp*

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

II *ff* *p* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *f*

V *p* *mp* *mp* *p* *pp* *ff*

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

only air

play with a bow on the body of the instrument

ord

on the body of the instrument

sp

st

jet whistle

15^{ma} ord

pizz.

(#) [c#7]

4 [bb5]

sp

ast

up

p

34 35 36 37

pizz or staccato-air-double tongue

pin bridge pin bridge pin bridge pin

pp pp pp pp

sp ord ord st

mp pp pp

(5)

ord ord ord ord

mf p mp p

f pp p pp

st ord ord ord ord

mf mp p mp p

f pp 5 p 3 pp

ord ord

p p p mp p

f p tp pp p pp

ord ord

p p mp p

ff pp p pp

tp

3 2 3 4 3 2 3 2 3 3 4 3 2 3 3 4 3 2 3 4

tp

3 2 3 4 3 2 3 2 3 3 4 3 2 3 3 4

10

38 jet whistle

39

40 air/pitch

41

42

aN *f* *pp* *mf* *pp*

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

T *mp* *f* *pp* *mf* *pp*

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

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

V *f* *pp* *mf* *pp*

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

ord msp ord ord ast

pizz [a6] [g5] arco [c#7] [b5] [c6] [b4]

st ast

III IV III IV III IV III IV

5 3 3 5

III IV III IV

III IV III IV

III IV III IV

III IV III IV

♩=60 ♩=72

43

44

45

46

47

11

aN

C

T

play with beaters on the pin area (granulation)

ff

mp

on the body of the instrument

p

I

II

V

C

mid bright bp
frog dark *ff*

f *ff* *ff* *f*

ord sp st msp ast

ob bb tp

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

msp str ast

tp bb ob

ff *f* *ff* *f*

♩=72 → ♩=80 → ♩=60

12

48 only air 49 50 51 only air (stay in the background) 52

aN *pp* *ppp*

C *mf* *pp* *mf*

T *f* *pp* *sp* *ord*

I *mp* *pp* *ff* *sp*

II *ff* *pp* *ff*

V *f* *pp* *f* *pp*

C *fff* *mf* *pp* *ff*

The score is for a chamber ensemble with seven parts: aN (soprano), C (clarinet), T (trumpet), I (violin I), II (violin II), V (viola), and C (cello). The piece is in 2/4 time and consists of measures 48 to 52. Measure 48 is marked 'only air' and 'pp'. Measure 49 is marked 'pp' and 'mf'. Measure 50 is marked 'f' and 'pp'. Measure 51 is marked 'only air (stay in the background)' and 'ppp'. Measure 52 is marked 'ppp'. The score includes various dynamics (pp, ppp, mf, f, ff, mp, fff), articulation (accents, staccato, sforzando), and performance instructions (arco, ord, sp, pizz). Chord symbols are provided for the strings and woodwinds. The tempo markings at the top indicate a change from 72 to 80 to 60 beats per minute.

53 air → pitch 54 air → pitch 55 air → pitch

play with bow hair (or plastic guitar string)

sp → ord → sp

sp → st

arco I. II. III. IV. *sffz* → *mp* *sffz* → *mf* *sffz* → *f* *sffz* → *ff* *sffz* → *f* *sffz* → *mf* *sffz* → *mp*

sp → ord → sp

arco I. II. III. IV. *sffz* → *mp* *sffz* → *mf* *sffz* → *f* *sffz* → *ff* *sffz* → *f* *sffz* → *f*

sp → ord → sp

arco I. II. III. IV. *sffz* → *mf* *sffz* → *f* *sffz* → *ff* *sffz* → *f* *sffz* → *mf* *sffz* → *mp*

sp → ord → sp

arco I. II. III. IV. *sffz* → *mp* *sffz* → *mf* *sffz* → *f* *sffz* → *ff* *sffz* → *f* *sffz* → *mf* *sffz* → *mp*

mid bright
frog

ast str msp

f *ff* *f*

The musical score consists of five staves, each with specific annotations and dynamics:

- Staff aN:** Features a melodic line with notes and rests. Annotations include "pitch" and "air/pitch" above the staff. Dynamics range from *mf* to *p*. Measure numbers 56, 57, 58, 59, and 60 are indicated.
- Staff C:** Contains rhythmic patterns and rests. Annotations include "play with beaters on the pin area (granulation)" above the staff. Dynamics range from *mf* to *p*.
- Staff T:** Features a melodic line with notes and rests. Annotations include "ord", "sp", and "st" above the staff. Dynamics range from *mf* to *p*.
- Staff I:** Features a melodic line with notes and rests. Annotations include "ast", "msp", "ord", "st", "sp", and "ast" above the staff. Dynamics range from *mf* to *f*.
- Staff II:** Features a melodic line with notes and rests. Annotations include "mid bp", "bright", "dark", and "frog" above the staff. Dynamics range from *f* to *ff*.
- Staff V:** Features a melodic line with notes and rests. Annotations include "ord", "msp", and "sp" above the staff. Dynamics range from *mf* to *f*.
- Staff C (bottom):** Features a melodic line with notes and rests. Annotations include "mid", "bright", "bp", "dark", and "frog" above the staff. Dynamics range from *mf* to *mp*.

61 62 63 64 65 66

aN

C

T

play with beaters on the pin area (granulation)

mp *mf*

just whistle

f *mp*

f *mp*

I

II

V

C

mid bp bright

dark frog

f *mp* *ff*

f *mf* *mp* *ff*

>mp *mp* *ff*

dark frog

ff

ord *f* *p*

ord *f* *p*

pizz. (e)(a6) (e)(g5) *f*

ord ast *f* *p*

jet whistle

aN
 C
 T

f > *mp*

I
 II
 V
 C

71 jet whistle

72 play with beaters on the pin area (granulation)

aN

C

T

I

II

V

C

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

ord *8va* *sp* *ord* *V* *sp* *ord* *8va* *sp* *V* *ord* *8va*

arco *msp* *ord* *III* *IV* *3* *3* *3* *3*

pizz. (c#6) (b4) *f* *mf* *f* *mf*

msp *ord* *ob* *bb* *tp* *mf* *3*

♩=52

73 74 75 76 77

aN *air/pitch* *staccato/gliss* *pizz*
mp *p* *p* *mp*

C *mp* *mf* *p*
damped strings

T *ppp* *f*
st *ord* *left hand tapping*

I *ord*
fff *p* *ffp* *ffp* *ffp* *ff* *p* *ffp* *ffp* *ffpp* *fff* *mp*

II *ord*
fff *p* *ffp* *ffp* *ffp* *ff* *p* *ffp* *ffp* *ffpp* *fff* *mp*

V *pizz.* *fff* *ff* *mf* *p*
(b) [c7] *(b) [b5]*

C *fff* *mp* *ff* *p*
() [g6] *(#) [f#5]* *() [c6]* *() [b4]* *() [c6]* *(#) [a5]*

♩=60

78 79 80 81 82

aN *p* *mf* *pp* *mf* *p* *pizz.* *p* *mf* *6*

C *p²* *mf* *p* *mf* *6*

T left hand tapping *p* *mf* *sp* *arco* *ord* *mp* *p* left hand tapping *p* *mf* *3*

I *p*

II *p*

V *pizz.* [a6] [g5] *mf* [a6] [g5] *mp* *st flautando arco* *p*

C I. *pizz.* *mf* II. *p* *ff*

4/4 2/4 4/4 7/8 4/4 4+2/4 4/12 4/4

83 mostly air 84 ◊

aN *ppp*

C *ppp* play with bow hair (or plastic guitar string)

T ord. arco *pp*

I ord. *fff* *mp* *f* *p* *p* *mf* *ff* *mp* *f*

II *fff* *mp* *ff* *mp* *f* *p* *f* *ff* *mf* *ff* *mp*

V pizz *ff* arco *p* *f* *p* *p* *f* *ff*

C pizz *ff*

ord. *sp.* *simile* *8va* *ord.* *sp.* *ord.* *ord.* *sp.* *ord.* *ord.* *sp.* *ord.*

6 *6* *3* *7* *7* *7* *5* *5* *5* *5* *5* *6* *6* *6* *3*

Detailed description of the musical score: The score is for measures 83 and 84, written in 4/4 time. It features seven staves: aN (violin), C (violin), T (cello), I (violin), II (violin), V (viola), and C (cello). The aN staff has a dynamic marking of *ppp* and the instruction 'mostly air'. The C staff (violin) has a dynamic marking of *ppp* and the instruction 'play with bow hair (or plastic guitar string)'. The T staff (cello) has a dynamic marking of *pp* and the instruction 'ord. arco'. The I, II, and V staves have complex rhythmic patterns with various dynamic markings: *fff*, *mp*, *f*, *p*, *mf*, *ff*, *mp*, *f*, *p*, *f*, *ff*, *mf*, *ff*, *mp*. The C staff (cello) has a dynamic marking of *ff* and the instruction 'pizz'. The score includes numerous performance markings such as 'ord.', 'sp.', 'simile', and '8va', along with fingering numbers (e.g., 6, 3, 7, 5) and slurs. The page number '20' is in the top left corner, and measure numbers '83' and '84' are at the top of the staves.

♩=60 → ♩=42

air/pitch

85 86

PPP
play with a bow
on the body of the instrument

ord

PPP

PPP

ord

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

ff 6 6 6 6 6 6 **f** **ff**

ord

ord^I sp ord^I

simile

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

ord

ord sp ord

simile

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

ord

ord *simile* sp ord

arco

mp **mf** **p**

♩ = 60

22

87 88 89 90 91 92 93 94

aN *ppp* *pp* *mf* *p* *mf*

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

T *p* *mp* *p* *pp* *mf* *p* *mf*

I *p* *mp* *p* *ff* *ff* *mf* *ff*

II *ppp* *ff* *mf* *ff*

V *ppp* *ff* *mf* *ff*

C

air/pitch

play with a bow on the body of the instrument

sp st ord

simile

6 6 6 7

95

air/pitch

ppp

96

air/pitch

ord.

ppp

staccato/gliss

97

p

f

p

I

mp f

5

mp f

mp

f

mp f

5

mp f

II

ff

f

sp

ord

II. III. simile

f

p

f

mp f

5

mp f

V

mp

f

mp f

5

mp f

C

pizz

mf

f

ord

arco

f

mp f

5

mp f

5

sp

ord

sp

The image shows a page of a musical score for a string ensemble, covering measures 98, 99, and 100. The score is arranged in systems for different parts: aN (violin), C (viola), T (cello), I (violin I), II (violin II), V (viola), and C (cello).
 - **Measure 98:** Features a dynamic marking of *ppp* for the C part. Performance instructions include "play with bow hair (over plastic guitar string)" and "air/pitch".
 - **Measure 99:** Features dynamic markings of *mf* and *ff*. Performance instructions include "staccato/gliss".
 - **Measure 100:** Features dynamic markings of *mp* and *fff*. Performance instructions include "damped strings".
 The score includes various musical notations such as slurs, accents, and dynamic hairpins. Specific performance techniques like "ord" (order) and "sp" (spiccato) are also indicated.

The musical score is arranged in a system with five staves. The top staff is for the Violin I (aN), followed by Violin II (C), Viola (T), Violoncello (V), and Double Bass (C). The score spans measures 101 to 105. Measure 101 is in 7/8 time, measure 102 is in 5/4 time, and measures 103-105 are in 4/4 time. The key signature has two sharps (F# and C#).
Violin I and II parts feature long, sustained notes with dynamic markings ranging from *fff* to *mf*.
The Viola part includes a section labeled "ord." with a box containing the letters "ORD".
The Violoncello and Double Bass parts include "pizz." (pizzicato) markings and dynamic markings such as *ff*, *sfz*, and *mf*.
The Double Bass part includes the instruction "left hand tapping" in measures 101 and 103.

106 air → pitch air
mfpp

107
mf
p mp p

108
mfpp

109 air → pitch
mf
play with bow hair (or plastic guitar string)
mf
st → ord
mf
3

ord msp ord msp ord ord ast ast ast
pp mf pp mf p
ord msp ord msp st ord ast ast ast
pp mf pp mf p
pizz. [c#7] ord msp ord st ord ast ast st
mf pp mf p
sp ord III ord
f p
III. # p
IV. pp
ord
ast
ord
ast
ord
mf
3 bps₁

* e-quarter flat is just 4 hz higher than d3 creating 4 beats per sec.

* e-quarter flat is just 4 hz higher than d3 creating 4 beats per sec.

This musical score is for a chamber ensemble with seven parts: aN (soprano), C (clarinet), T (trumpet), I (violin I), II (violin II), V (viola), and C (cello). The score is divided into three systems, with measures 110, 111, 112, 113, and 114 indicated. The time signature changes from 4/4 to 3:1 4:12, then to 3:2 4:10, and finally to 4/4. The key signature is C major. The score includes various performance instructions such as dynamics (pp, mf, f, p, PPP, mf), articulation (staccato, accents, slurs), and playing techniques (pizzicato, arco, spiccato, orditura). A specific instruction for the Clarinet part reads: "play with a bow on the body of the instrument". The Viola part includes fingering diagrams for the right hand, showing positions for 5, 6, and 7 fingers. The Cello part includes fingering diagrams for the left hand, showing positions for 3, 4, and 5 fingers. The score concludes with a fermata over the final notes in measure 114.

This page contains a musical score for a chamber ensemble. The parts are arranged vertically from top to bottom: aN (soprano), C (clarinet), T (trumpet), I (violin I), II (violin II), V (viola), and C (cello). The score is divided into two systems by a double bar line at measure 115. The first system covers measures 114 to 116, and the second system covers measures 117 to 119. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The score includes various musical notations such as dynamics (*p*, *mf*, *pp*, *mp*, *f*), articulations (accents, staccato), and performance instructions like 'air', 'pitch', and 'ord'. The cello part (C) includes fingerings (5 bps, 6 bps, 7 bps) and a 'pitch' instruction. The violin I part (I) includes fingerings (5 bps, 6 bps, 5 bps) and a 'pitch' instruction. The violin II part (II) includes fingerings (6 bps, 7 bps, 5 bps) and a 'pitch' instruction. The viola part (V) includes fingerings (5, 5) and a 'pitch' instruction. The cello part (C) includes fingerings (5 bps, 6 bps, 5 bps, 7 bps) and a 'pitch' instruction. A specific performance instruction for the clarinet part (C) reads 'play with a bow on the body of the instrument'. The score is numbered 114, 115, and 116 at the beginning of each system.

117 118 29

aN *tr* *air* *pitch* *air*

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

T *p* *mf* *p* *mf*

I *f* *p* *ff* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

II *p* *f* *p* *ff* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

V *f* *p* *ff* *p* *f* *p* *mf* *p* *mf* *p* *mf* *p*

C *p* *mf* *p* *f* *p* *ff* *p*

4 bps *p* *mf* *p*

Detailed description: This is a page of a musical score for a 7-part ensemble. The parts are labeled aN (soprano), C (clarinet), T (trumpet), I (horn I), II (horn II), V (horn III), and C (bassoon). The score is in 4/4 time and features a complex rhythmic structure with frequent changes in dynamics and articulation. Key features include:

- Measures 117-118:** A section with a 2+2/4 12 time signature. Dynamics range from *p* to *ff*. Performance instructions include *tr* (trills), *air* (air attacks), *pitch* (pitch bends), and *mf* (mezzo-forte).
- Measure 29:** A section with a 4/4 time signature. Dynamics range from *p* to *mf*. Performance instructions include *tr* (trills) and *air* (air attacks).
- Articulation:** Various articulation marks are used throughout, including *st* (staccato), *sp* (spiccato), *ast* (accented staccato), *misp* (misplaced), and *ord* (ordained).
- Rehearsal Marks:** Numbers 3, 5, 6, and 7 are placed above the staves to indicate specific rehearsal points.
- Dynamic Markings:** A wide range of dynamics is used, from *p* (piano) to *ff* (fortissimo).

pitch → air → pitch → air → pitch → air → pitch → air

7

120

aN

mf p mf p mf p mf p

fff

play with bow hair (or plastic guitar string)

C

fff

T

sp st sp st sp st

(tr) tr tr tr tr tr tr tr tr

ord

ord

fff

I

ast msp st ord st ord st sp ord st ord st ord

mf p mf p f p f p f p f mp fff mf

fff

4 bps 5 bps 6 bps 6 bps

ord st msp ast ord sp ord sp ord st

ord st ord st ord st

II

p mf p mf p f p f p f

fff

4 bps 5 bps 6 bps 7 bps 8 bps 9 bps

V

ord st ord st ord st ord st ord st

f

5 bps 6 bps 7 bps 8 bps

fff

4 bps

C

st ord st ord sp ord st ord st ord

mf f mp f

fff

5 bps 6 bps 7 bps 6 bps 3 4 bps 5 bps 6 bps 7 bps

122 123 124

air/pitch

ppp

f

ppp

ord → st → ord → st

5 bps 4 bps

pizz (c7) (e7) (d6) *sffz*

ord → st → ord → st

8 bps 7 bps 6 bps

arco *simile* sp → ord

II. *p* 6 *f* 3 *p* 6 *f*

III. *p* 6 *f* 3 *p* 6 *f*

ord → st → ord → st

7 bps

[c#7] [b5] pizz *sffz*

arco ord *simile* sp

II. *p* 5 *f* 5 *f*

III. *p* 5 *f* 5 *f*

ord → st → ord → st

6 bps 5 bps

pizz (g6) (f#5) *sffz*

arco ord *simile* sp

III. *p* 7 *f*

IV. *p* *f*

125 126 air/pitch 127 128 129

aN *ppp* *pp* *mf*

C *ppp* *pp* *mf*

T *p* *mp* *p* *pp* *mf*

I *p* *mp* *ff* *fff*

II *f* *p* *mp* *ff* *fff*

V *p* *pp* *fff*

C *p* *pp* *fff*

Annotations: play with a bow on the body of the instrument, ord, sp, st, simile, 6, 7, 5, 8^{ve} sp, I. 1, II. 2, 5, 6, 7, 7, 7

130 131 132 133 134 135 136 137

aN *p* *ppp* *mf* *pp*

C *f* *mf*

T *p* *ppp* *pp* *mf*

I *p* *f* *ff* *pp* *mf*

II *p* *f* *ff* *pp* *mf* *pp*

V *p* *f* *ff* *mf* *p* *p* *mf*

C *p* *f* *ff* *mf* *mf* *mp*

ord, sp, st, air/pitch, staccato/gliss, pizz., [c6], [b4], [a3], [g4]

138 air/pitch *ppp* 139 140 air/pitch *mf* 141 staccato/gliss *p* 142 only air *ppp*

play with bow hair (or plastic guitar string) *mf* *p* *pp*

play with a bow on the body of the instrument *ppp*

ord. *ppp* *pp* *p*

st *pp* *ff* *mf* *p* *pp* *mf* *pp*

[d8] [c#7] [f6] [g#7] [a6] [c7] [g7] [c#7] [b5] [g7] [f#6] [c6] [a5] [g5] [b4] [g6] [f#5]

pizz. *f* *f* *pp* *mf* *pp* *mp* *f*

[M] I [7+13+6] *mf* [M] II [5+9+13+4] *mf* [M] IV [5+12+7] *f* *pp*

st *pp* *ff* *mf* *p* *pp* *mf* *pp*

arco *pp* *mf* *pp* *mp* *f* *pp*

tp *pp*

143 144 145 146 147 148

aN *pp* *pp* *pp* *mf*

C *pp* *pp* *pp* *pp* *pp*

T *ppp* *pp* *pp* *mf*

I *mf* *pp* *p* *pp* *pp* *mf* *p* *mp* *pp* *p* *mf*

II *mf* *pp* *mf* *p* *mf* *p* *mp* *pp* *fff-p* *ffppp*

V *pp* *mf* *p* *mf* *p* *mp* *pp* *fff-p* *ffppp*

C *p* *pp* *mf* *p* *mp* *pp* *mf* *ff*

pizz or staccato-air-double tongue

pin bridge pin bridge pin bridge pin

sp ord ord sp ord

on the body of the instrument

[g#7, a7(X#)]

st ord st

st sp ord msp sp msp

st ord st sp ord msp

sp ord

mf ff