

59 60

pp sempre 10 10 10 10 10 10 11

pp sempre 9 9 9 9 9 9 9

p tenuto, espr.

p tenuto, espr.

II. sempre

III. IV.

*III-IV. (unmerklich übergehen)
(change imperceptibly)*

3 (*p sempre*)

3 (*p sempre*)

due corde, zart wogen

due corde, zart wogen

**) due corde, in delicate waves*

61

11 11 11 11 11 11 11

10 10 10 10 10 10 10

3 (*leere Saiten kaum hörbar mitblenden lassen*)
(let the open string only just audibly sound)

3 (*leere Saiten kaum hörbar mitblenden lassen*)
(let the open string only just audibly sound)

62 63

11 11 11 11 11 11 11

ppp (sempre)

10 10 10 10 10 10 10

ppp (sempre)

morendo - - - al niente

morendo - - - al niente

64 65

II. (una corda)

11 11 11 11 11 11 11

ppp (sempre)

III. (una corda)

10 10 10 10 10 10 10

ppp (sempre)

arm. ord. V₀

unmerklich einsetzen

attack imperceptibly

ppp

pp tenuto, senza vibrato

arm. ord. V₀

unmerklich einsetzen

attack imperceptibly

ppp

pp tenuto, senza vibrato

66 67

12 12 12 12 12 12 12 12 12 12 12 12

10 10 10 10 10 10 10 10 10 10 10 10

III.

68 69

12 12 12 12 12 12 12 12 12 12 12 12

10 10 10 10 10 10 10 10 9 9

IV.

3 3

70 71

12 12 12 12 12 12 12 12 12 12 12 12

9 9 9 9 9 9 10 11 12

morendo al niente

mettere sord.

morendo al niente

mettere sord.

II. sempre

72 73 74

12 12 13

(sempre ppp)

12 12 13

(sempre ppp)

II. II. II.

con sord. unmerklich einsetzen V

attack imperceptibly ppp (poco) pp tenuto, senza vibrato

*) Viol. 1, 2.: quasi legato zum Vla. - Flag. - Ton.
Vln. 1, 2.: quasi legato to Vla. harmonic.

Poco stringendo -
(Alle vier Instrumente: Plötzlich verschwinden, gleichsam im Nichts.)
(All four instruments: disappear suddenly, as though into nothingness.)

Durata ca. 5'45"
I + II + III + IV + V = ca. 21'15"

□ (Anmerkung zu Takt 27-36, kadenzartige Figuren:) In den Takten 27, 29, 30, 31, 32, 34 sind die Einsetze der Figuren metrisch festgelegt (die Pause ab Taktanfang bzw. der Notenwert des Tremolos ab Taktanfang bestimmt den jeweiligen Figur.) Nach dem Einsetzen werden aber die Figuren unabhängig vom Metrum und von Taktfiguren, auch unabhängig von den anderen Instrumenten gespielt, so schnell wie möglich. In der Notation erscheinen die Figuren (—|—|—|—|) als ob sie keine Dauernwerte hätten. Die jeweils nach ihnen folgende Hauptnote (Tremolo) ergänzt den Notenwert auf jeweils einen Takt. In der Tat beanspruchen aber die Figuren, je nach der Anzahl ihrer Noten, Zeit. Diese Dauer geht jeweils auf Kosten der Dauer der folgenden Hauptnoten (Tremoli): die „Taktgrenzen“ regeln den Zeitverlauf. Mitunter - bei längeren Figuren - sind die „Taktgrenzen“ zeitlich hinausgeschoben, die Simultaneität der Takte gerät allmählich in Unordnung. Ab zweiter Hälfte des Taktes 34 und in den imaginären Takten 35, 36 gibt es schließlich keine metrische Regelung. Die Notenwerte der Tremoli sind hier symbolisch zu verstehen, als Ergänzung innerhalb der imaginären „Takte“. Hier werden die Dauernwerte der Tremoli nicht mehr abgezählt, sondern nur geschätzt. Die vorerst metrische Notation löst sich allmählich auf und geht in eine Art „optischer Notation“ über. Die einzelnen Instrumente - nachdem sie eine Figur so schnell wie möglich gespielt haben und zum nächsten Tremolo gelangt sind - setzen mit der danach folgenden Kadenz-Figur ungefähr gemäß dem Ablauf der Kadenz-Figuren der übrigen Instrumente ein. Allmählich erfolgt eine gewisse zeitliche Anpassung der Figuren (die vorher ohne Anpassung gespielt worden sind) untereinander („Takt“ 35, 36 in Vln. 2, Vla, Vcl., „Takt“ 35 in Vln. 1 - der „Takt“ 36 in Vln. 1 hat nicht einmal eine imaginäre Grenze, da er vollkommen in der Figuration aufgegangen ist). - Doch auch hier ist die „optische“ Simultaneität nicht verbindlich, Verschiebungen können entstehen. Beim Triller gis - a (Seitenende) treffen sich allmählich die divergierenden Instrumente: Dieser Triller ist ein „Einholungspunkt“ für die vier Kadenz-Verläufe.

Spielanweisung für die Figuren und Tremoli:

Tempo: Figuren so schnell wie möglich, wobei der Rhythmus innerhalb der Figuren unregelmäßig wird; je nach Schwierigkeit der Ausführung, Lagenwechsel, etc., virtuos-gefällig spielen.

Dynamik: Der gesamte Abschnitt ist wie eine feine Broderie auszuführen, gleichsam hinweggehend, schattenhaft-flüsternd, stets an der Grenze des Hörbaren. („Kaum hörbar“ - die Intensität ist relativ, sie richtet sich nach der Akustik des Saales, die Musik soll stets noch eben wahrnehmbar sein.)

Spielart: *leggerissimo alla corda* (sul tasto), *ma non spiccato*, *non staccato!* Tremoli stets *alla punta*, Kadenzen mit Striche *ad lib.* Minimaler Bogenruck. Leere Saiten nach Möglichkeit vermeiden.

□ (Note to bars 27-36, cadenza-like figurations) In bars 27, 29, 30, 31, 32, 34 the entrances of the figurations are metrically fixed (the rest or the note value of the tremolo at the beginning of the bar determines when the figuration enters). After entering, however, the figuration is played as fast as possible, independent of the metre and the bar boundaries, and also independent of the other instruments. As notated, (—|—|—|—|) the figurations appear to have no durations. The note (tremolo) following each figuration serves to complete the duration of one bar. The figurations, however, do take a certain amount of time, depending on the number of notes they contain; this amount of time is taken from the duration of the note (tremolo) following the figuration, the „bar boundaries“ regulate the time-flow. Occasionally - when a long figuration is to be played - the „bar boundaries“ are delayed; the simultaneity of the „bars“ is gradually thrown into disorder, until in the second half of bar 34 and the imaginary bars 35-36 there is no metrical regulation whatever. Here the note values of the tremolos must be understood symbolically, as complementary values within the imaginary „bars“; the tremolo durations are no longer counted, but merely estimated. What was at first a metrical notation gradually disintegrates, changing into a kind of „optical notation“. The individual instruments after playing a figuration as fast as possible and arriving at the next tremolo, begin the next cadenza figuration approximately in accordance with the flow of the cadenzas in the other instruments. Gradually the figurations (previously played with no conformity to one another) come to have a certain mutual time adjustment („bar“ 35, 36 in Vln. 2, Vla., Vcl., „bar“ 35 in Vln. 1 - „bar“ 36 in Vln. 1 does not even have an imaginary boundary, since it is completely taken up by figuration). But here too, an „optical“ simultaneity is not obligatory; shifts can occur. The four instruments meet again at the trill g sharp - a at the end of the page, arriving one after another; this is the „catch-up point“ of the four cadenzas.

Playing instructions for the figurations and tremolos:

Tempo: The figurations are played as fast as possible; the rhythm within a figuration will be irregular. Depending on the difficulty of execution, change of register, etc., play in a virtuosic, „hazardous“ manner.


Dynamics: The whole section is to be executed like a finely worked embroidery, as though scurrying past, shadowy, whispering, just on the borderline of audibility at all times. („Scarcely audible“ - this indication is relative, and depends on the acoustics of the hall; the music must be just perceptible.)


Playing technique: *leggerissimo alla corda* (sul tasto), *ma non spiccato*, *non staccato!* Tremolos always *alla punta*, bowing in cadenzas *ad lib.* Minimum bow pressure. Avoid open strings if at all possible.

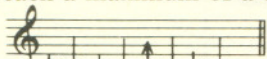
Instructions for performance




Notation of micro-tone pitch deviations (in Movements II and III):




 slightly higher intonation

 slightly lower intonation

What is meant by this notation are not quarter-tones, but rather deviations of a not precisely determined size, which may reach a maximum of a quarter-tone. Thus the intervals in a succession of pitches like  are smaller than a

quarter-tone; the falling minor second b—b flat is divided into three intervals which need not necessarily be the same size. In a succession of pitches like




 on the other hand, the intervals can be quarter-tones

(again they are not necessarily the same size:  will be closer to  than to ).

Such immediate successions of micro-tones should be played as far as possible without noticeable portamento. The micro-tone deviations should give the impression of distinct — even if not precisely pre-determined — pitches.

At bow changes, micro-intervals should be played with another finger; when the bow is not changed, the same finger should be used. In the latter case the finger must glide very quickly, with a jerk, so that the portamento will be as imperceptible as possible.


Other instructions

The marking  means a gradual transition from one manner of playing to another (e. g. *sul pont.*  *ord.*  *sul tasto*).

Flautando is always played *senza vibrato*, *sul tasto*, with a quick and lightly drawn bow (little bow pressure).

Molto vibrato is always executed fast and narrow (with the smallest possible pitch deviations).

All *tremolos* are very dense.

Pitch successions without slurs and articulation markings (e. g. 

are always played *quasi legatissimo*, *one note to a bow*.

Long slurs are to be understood as phrasings (*legato*), with bow changes *ad lib.* and imperceptibly, and at different points in different instruments. When a long slur includes several long (or at least not short) sustained notes, a change of note should preferably not coincide with a change of bow; the bow should be changed while the note is being sustained.

Bars and tempos

Bars and bar subdivisions serve only as a means of orientation; they have no function of articulation, and they are not intended to mark a metre or a pulsation. Accents are to be played only when notated; nowhere should a feeling of barring be created.

A few extremely fast metronome markings represent the ideal tempo; the real tempo has to approach the given values as closely as possible.