



The background is a historical map of Texas, showing various counties and geographical features. Overlaid on the map are several colored lines (red, green, yellow, orange) that trace paths across the state, representing the routes of the 'Quaricon Songs'. At the top of the map, there is a decorative cartouche with Latin text and several small illustrations of people in traditional attire.

Quaricon Songs

Volume 1: Baritone and String Quartet

Taylor Brook
2014

about *Ouaricon Songs, Volume 1*

Ouaricon Songs, vol 1, for baritone and string quartet, explores American folk music through historical recordings from the American Folklife Center at the Library of Congress. Before I began writing this piece, I listened through many of these folk recordings from the early 20th century in search of oddities and unusual characteristics in the singing. After selecting several pieces of audio from the archives, I made detailed transcriptions, taking note of the precise tuning and timbral qualities found therein. Indeed, I discovered that often the singing was "out of tune" according to what is considered standard tuning today.

The idea of using historical folk materials stems from an interest in alternate histories and imagined traditions. The title of this work refers to a French map from 1859 showing the river of Ouaricon leading to a large geographic area in what is today the Western United States. This word may have been the origin of the Oregon, although this is not for certain. The familiar folk music sources have been made strange in this piece by the way I altered, embellished, and mixed them together, exposing a new and unusual angle that may evoke what music may have been like in an imaginary land of Ouaricon.

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String Technique Indications:

bow placement indications:

ord. - ordinario - (use an ordinary bow position.)

s.t. - sul tasto - (Bow close to the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow over the fingerboard.)

p.s.t. - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

s.p. - sul ponticello - (Bow close to the bridge.)

m.s.p. - molto sul ponticello - (Bow very close to the bridge, thereby producing a harsh sound. This technique will often silence or obscure the fundamental pitch of the string.)

e.m.s.p. - extreme molto sul ponticello - (Bow as close to the bridge as possible by placing a left hand finger on the bridge to stop the bow from jumping over the bridge to the other side.)

p.s.p. - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

bowing technique indications:

norm. - normale - (Use a normal bow technique.)

flautando - Fast, low pressure bowing in a alto sul tasto position to obtain a flute-like tone.

scr. - scratch - (Use overpressure to produce a scratch tone that obliterates the pitch)

p.scr. - poco scratch (Use overpressure to produce a scratch tone while retaining some of ordinary pitch)

1/2 c.l.t - half col legno tratto - (Rotate the bow so that it rubs the string with both the wood and hair.)

Scratch indications may also be given with a visual prompt showing the intensity and shape of the scratch tone:

scr.



vibrato indications:

vib. - with vibrato

s. vib. - with no vibrato

m.vib. - with a lot of vibrato

Vibration indications may also be given with a visual prompt showing the general intensity and shape of the vibrato gesture: vib.



microtonal notation

The following accidental nomenclature is used:

♭ - ♯ approximately 1/4 tone flat or sharp (50 cents)

↓ - ↑ approximately 1/6 tone flat or sharp (33 cents)

♭ - ♭ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp (17 cents)

The microtones can usually be understood within a system of just intonation. However, in this work some of the microtonal material comes from recordings where the tuning is not systematic. Electronic mock-ups or microtonal keyboards may be useful for such material may be necessary in order to be able to learn these “out of tune” passages with accuracy.

All the performers are also encouraged to listen to the folk recording source material, which can be provided by

pronunciation

The words are either in an English that should be pronounced with an American accent, or written in IPA.

These charts with audio examples may be useful for the pronunciation of vowels:

http://en.wikipedia.org/wiki/IPA_vowel_chart_with_audio

<http://web.uvic.ca/ling/resources/ipa/charts/IPAlab/IPAlab.htm>

Arrows between syllables or vowels in the text indicate that one should gradually shift from one syllable to the next in a diphthong.

vocal tone indications

nasal - Sing using a nasal tone.

norm - Sing using a normal tone.

speaking - use a spoken tone while hitting the pitches indicated as accurately as possible, like sprechstimme.

sung - Return to a normal singing tone after a spoken section.

Ouaricon Songs

Volume 1

Taylor Brook

♩ = 72

nasal
mf < *f*

mp *mf*

Baritone

bre - thren

Violin I

pizz. *ff*

flautando arco *ppp* *mp* *ppp*

Violin II

pizz. *ff*

flautando arco *ppp* *mp* *mp*

Viola

pizz. *ff*

arco III II III II etc. *ppp* *mf* > *pp*

Cello

pizz. *ff*

arco III II III II etc. *ppp* *mf* > *pp*

5

p *mf* *p* < *mf* *mp* slow, wide vib. *f* *p*

Bar.

we - ll met a

Vln. I

mp *mp* *pp* *mp* *pp*

Vln. II

mp *mp* *mp* *pp* *mp* *pp* *ppp*

Vla.

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

Vc.

mf *p* *mf* *f* *mp* *pp* *s.t.* *p* *pp* *mp* *pp*

8 *mf* *pp*

Bar. *gai - - - n*

Vln. I (flautando) *ppp*

Vln. II (flautando) *mp* *ppp*

Vla. (flautando) *ppp* *mp* *poco* *mp* *poco* *mp* *poco*

Vc. p.s.t. *f* *p* *mf*

s.t. scratch/overpressure

11 *poco rit.* $\bullet = 52$ *poco rit.* $\bullet = 42$

Bar.

Vln. I *mp* *ppp* *ppp* *mp*

Vln. II *mp* *ppp* *ppp* *mp*

Vla. *ppp* *mp poco* *ppp* MUTE

Vc. *p* *mf* *p* (s.t.) *pp* *mp*

14 *accel.* → ♩ = 72

Bar.

Vln. I

Vln. II

Vla.

Vc.

16 *rit.* → ♩ = 52

Bar.

Vln. I

Vln. II

Vla.

Vc.

speaking *mf* 3
tok no wə

light, quick bow
p.s.p. 3
mp

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

p.s.t. *mf* *p* *mf* *p* *mf* *p* *mf* *p* 3 *mf* *p*

MUTE p.s.t. *mf* *p* *mf* *p* *mf* *p* *mf* *p* 3 *mf* *p*

sung nasal *mp* *f* *mp*
e → a → o oʰ

ord. s.t. *p* < *mp* *pp* *mp* *p* *mf* *pppp*

m.s.p. ord. p.s.t. *p* < *mp* *mf* > *p* < *mf* > *ppp* *mf* *p* *mf* *p* *mf* *p*

ord. p.s.t. *p* < *mf* > *pp* *f* *mp* *mf* *p* *mf* *p*

ord. s.p. ord. p.s.t. *f* *pp* *f* *mp* *mf* *p* *mf* *p*

25 speaking nasal sung *mp* *mf* *mp* *f* *mp*

Bar. *i ho ni* *e → o → u* *e → o → u*

Vln. I p.s.p. light, quick bow *mp* *f* *p* *f* *mp* *ppp* *p* *ppp* m.s.p.

Vln. II *mf* *p* *f* *pp* m.s.p. *ord.* *ord.* *ord.* *a.s.t.*

Vla. *mf* *p* *f* *p* *mf* *pp* m.s.p. *ord.* *s.p.* *ord.* *p.s.t.*

Vc. *mf* *p* *f* *p* *pp* *mp* *p* *mf* *pp* vib. → s.vib. *s.p.* *ord.* *a.s.t.*

28 speaking *mp*

Bar. *me ni*

Vln. I light, quick bow a.s.t. *mp* *mp*

Vln. II light, quick bow a.s.t. *mp* *mp*

Vla. *mf* *p* *mf* *p* *mf* *p* *ppp*

Vc. *mf* *p* *mf* *p* *mf* *p*

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

30 sung nasal

Bar. *v* *o*

Vln. I norm. ord. *mf* *p* *mf* *p* *mf* *pp* *mp* *pp* *f* *pp* s.t.

Vln. II norm. ord. *f* *pp* *mp* *mf* *pp* s.t.

Vla. s.t. slow, wide vib. vib. → s.vib. ord. *p* *mp* *p* *mp* *pp* *f* *pp* s.t.

Vc. *f* *mp* *mf* *p* *pp* *mf* *mp* *f* *pp* s.t.

33 speaking *mf*

Bar. *o* *l* *a* *t* *i*

Vln. I p.s.p. light, quick bow *mp*

Vln. II norm. p.s.t. *mf* *p* *mf* *p* *mf* *p* *mf* *mp*

Vla. p.s.t. *mf* *p* *mf* *p* *mf* *mp*

Vc. p.s.t. *mf* *p* *mf* *p* *mf* *p* *mp*

35

Bar. *sung nasal*
p < mf > mp < f > p < mf > pp
 æ → v → æ → a a ch

Vln. I *ord.* *s.t.* *norm.*
ppp < p > mf < pp > pp bend

Vln. II *s.p.* *s.t.*
mp < f > p < mf > pp bend

Vla. *ord.* *s.t.*
f < p > mf < p > pp < mf > pp

Vc. *ord.* *s.t.*
f < p > pp < mf > pp mp < pp >

38

Bar. *speaking*
mf
 tøk no wə i ho ni me

Vln. I *ord.* *a.s.t.* *1/2 c.l.t.*
< mp > pp *pp < mp > pp* *< mp > pp*

Vln. II *ord.* *a.s.t.* *1/2 c.l.t.*
p > *< mp > pp* *pp < mp > pp* *< mp > pp*

Vla. *a.s.t.* *1/2 c.l.t.*
mf *pp mp pp mp >* *pp < mp > pp* *pp < mp > pp*

Vc. *a.s.t.* *1/2 c.l.t.*
ppp *mp >* *pp < mp > pp* *pp < mp > pp*

40

Bar. sung nasal *mp* < *mf* > *mp* < *mf* > *p*

oøn 3 laf ti æ → v → a → o

Vln. I *mp* > *pp* *mf* *pp* remove mute

Vln. II *mp* > *pp* *mf* *pp* remove mute

Vla. *mp* > *pp* *f* *pp* *f* *pp* remove mute norm. ord. s.t. ord. s.t.

Vc. *mp* > *pp* *f* *pp* *f* *pp* remove mute norm. ord. s.t. ord. s.t.

43

Bar.

Vln. I *pp* *mp* s.t.

Vln. II *pp* *mp* *pp* s.t.

Vla. *mp* *p* *mf* *p* *f* *p* *f* solo (gliss on III) ord. s.t.

Vc. *pp* *pp* *mp* s.t.

45

Bar. *pp* < *mp* *pp* < *mp* *pp* ————— *f* ————— *pp*

a → o a → o yo yo yo yo yo yo yo yo yo yo yo yo yo yo yo yo yo yo yo yo yo yo yo yo yo

Vln. I *pp* (st.) *ppp* ————— *mp*

Vln. II (st.) *ppp* ————— *mp*

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

Vc. *pp* (st.) *ppp*

47

Bar. —————

Vln. I *ppp* ————— *mf* ————— *ppp* *p* p.s.t. IV

Vln. II *mp* ————— *ppp* ————— *mf* ————— *ppp*

Vla. *p* ————— *mf* *p* ————— *p* vib. s.vib. III II I III II I

Vc. *mf* *pp*

49 *accel.*

Bar.

Vln. I

Vln. II

Vla.

Vc.

mf

p

mf

mf

pp

solo
m.s.p.

51 ♩ = 96 *poco accel.* → ♩ = 104

Bar.

Vln. I

Vln. II

Vla.

Vc.

MUTE

solo
s.t.

mf

ff

ff

mf

ffp

fff

MUTE

MUTE

MUTE

m.vib.

53 *rit.* → (♩ = 52) ♩ = 104 a tempo *poco rit.* *a tempo*

Bar.

Vln. I

Vln. II

Vla.

Vc.

56 (♩-♩.) ♩ = 104 *with a light, folk-like tone*

Bar.

Vln. I

Vln. II

Vla.

Vc.

61

rit. →

Bar. *robbed the Glen - da - le train*

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *mf* *p*

arco
in imitation of the vocal line before

s.t.

65 $\text{♩} = 72$

Bar.

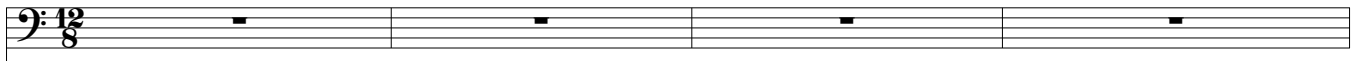
Vln. I *mp* arco ord. vib. → s.t. s.vib.

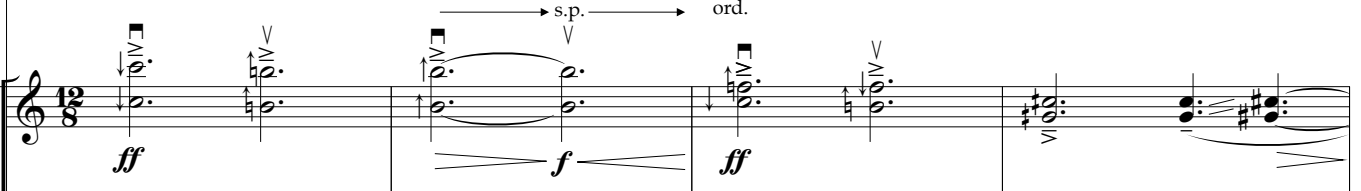
Vln. II *mp* arco ord. vib. → s.t. s.vib.

Vla. *mp* arco ord. vib. → s.t. s.vib.

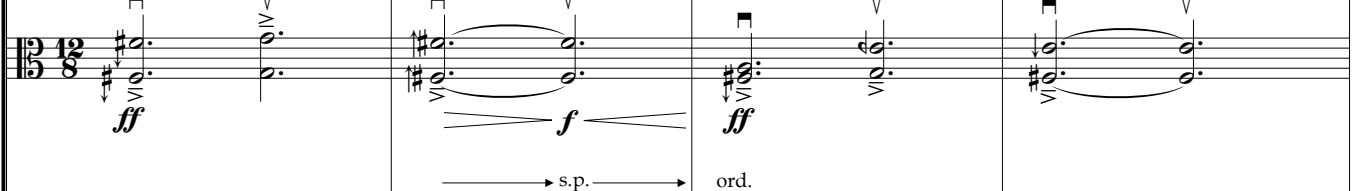
Vc. *mp-mf* *p* p.s.p. vib. → s.t. s.vib.


69

Bar. 

Vln. I 

Vln. II 

Vla. 

Vc. 

rit.  $\text{♩} = 52$ $\text{♩} = 104$
mp

73

Bar. 

Vln. I 

Vln. II 

Vla. 

Vc. 

77

vib. → s.vib.

Bar. had a hand a heart and a brain

Vln. I

Vln. II

Vla.

Vc.

80 $\text{♩} = 96$

$\text{♩} = 84$

vib. → s.vib.

lontano vib. → s.vib. *ppp*

Bar. heart and a brain heart and a brain

Vln. I arco a.s.t. *p* *ppp* (a.s.t.) 1/2 c.l.t. *p* *ppp*

Vln. II arco a.s.t. *ppp* (a.s.t.) 1/2 c.l.t. *mp* *ppp*

Vla. arco a.s.t. *ppp* (a.s.t.) 1/2 c.l.t. *p* *ppp*

Vc. arco II *mp*

84 ♩ = 72

Bar.

Vln. I (a.s.t.) norm. *p*

Vln. II (a.s.t.) norm. *p*

Vla. norm. ord. *mp-mf* *p* *mp-mf* *p* *mp-mf*

Vc. a.s.t. *p < mf > p < f > p < mf > p < f > p < mf > p*

89

Bar.

Vln. I *ppp* *p* *ppp < p >* s.t. "mp" "mf" mp scratch on winding

Vln. II *ppp* *p* *pp* *mp > pp* s.t. "mp" "mf" mp scratch on winding

Vla. a.s.t. *ppp* *p* *pp* *mp > pp* s.t. *mp > pp* *mp > pp* *mp > pp*

Vc. III ord. *pp* *mp* s.t. *ppp < mp >* *mp >* *mp >* remove mute

rit.

$\text{♩} = 60$

Bar.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

pp

mp

mp-mf

remove mute

remove mute

remove mute

II multiphonic (4-5-9-13 partials)

Bar.

Vln. I

Vln. II

Vla.

Vc.

p

ppp

p

p

ppp

p

pp

mp

p

pp

mp

p

mf

flautando

flautando

flautando

101

Bar.

Vln. I *ppp* (flautando) *p* *ppp*

Vln. II *ppp* (flautando) *p* *ppp*

Vla. *pp* *mf* *pp* *mp* *ppp*

Vc. *mp-mf*

sempre mp-mf

103

Bar. *mp* *mf > p*

Vln. I *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Vln. II *p* *p* *ppp* *pp* *mp* *pp* *pp* *mp* *pp*

Vla. *pp* *mp* *pp* *mp*

Vc.

ma *norm. ord.* *vib.* *norm. ord.*

ma *5*

107 *mf* *p* *mp*

Bar. *ma* *a*

Vln. I *vib.* → *s.vib.* *pp* *mf* *pp* *p* *pp* *mp* *pp*

Vln. II *pp* *mp* *p* *mp* *pp* *p* *mp* *pp*

Vla. *slow, wide vib.* *pp* *mf* *pp* *p* *mp*

Vc. *norm.* *pp* *mf* *pp* *p* *mp* *p*

109 *mf* *mp* *mf* *pp*

Bar. *ma* *a*

Vln. I *p.s.p.* *pp* *mp* *pp* *mp* *mp* *mp* *pp* *mp*

Vln. II *p.s.p.* *pp* *mp* *pp* *mp* *p* *mp* *pp*

Vla. *p.s.t.* *pp* *mp* *pp* *mp* *p* *mp* *pp*

Vc. *s.t.* *mf* *pp* *pizz.* *mf* *pp*

poco rit. →

111

Bar. *f* *p* *p* *mp* *f* *p* *mf*

Vln. I *mp* *p* *mf* *p* *mp* *pp* *mp*

Vln. II *mp* *p* *mf* *p* *mp* *pp*

Vla. *mp* *p* *mp* *p* *mp* *p* *mp* *pp*

Vc. *arco* *s.t.* *mf* *pp* *mp* *pp* *mp* *mf* *pp* *mp*

113

$\bullet = 52$

Bar. *mf* *f* *mp* *mp* *mf* *p*

Vln. I *s.t.* *pp* *mp* *pp* *mp* *f* *mp* *fp* *mf* *p*

Vln. II *I II* *I II* *I II* *I II* *mp* *fp* *fp* *fp* *f* *p*

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

Vc. *pp* *mp* *f* *pp*

poco accel. → $\bullet = 60$

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

Bar.

Vln. I

Vln. II

Vla.

Vc.

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

Bar.

Vln. I

Vln. II

Vla.

Vc.

119

resonant and calm

p

Bar.

Vln. I

Vln. II

Vla.

Vc.

121 *mp-mf*

fp

ff

Bar.

Vln. I

Vln. II

Vla.

Vc.

ord. resonant as possible, laisser vibrer ord.

Bar. *fp* *ff* *p* *ff*

si d₉ a l₉ ti dei si d₉ a o di e o di e ri si d₉ a l₉ ti dei si d₉ a o di e o di

resonant as possible, laisser vibrer

Vln. I *ff* *ord.* *m.s.p. v* *f*

Vln. II *ff* *ord.* *m.s.p. v* *f*

Vla. *ff* *ord.*

Vc. *ff* *ord.*

Bar. *ff* *nasal mf*

hæ l₃ ti dei ep wa t₃ di hæ v₃ si d₃ a snas di

at frog (m.s.p.) norm. *mf*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

m.s.p. at frog (m.s.p.) norm.

129

Bar. *ye de de h - ōa hæ w - ɔ hæ ɔ li ōa li et a lai tso wē na ei*

Vln. I *mp* *p* s.t.

Vln. II *mp* *p* s.t.

Vla. *mp* *p* s.t.

Vc. *mp* *p* s.t.

132

Bar. *dei go — hæ spi ræ no ɔ hɔ ræ hæ lo ti dei ep wa tɔ di — hæ*

Vln. I *norm. ord.* *f* *p.s.p.* *f* *p* *f* *p*

Vln. II *norm. ord.* *f* *p.s.p.* *f* *p*

Vla. *norm. ord.* *f* *p.s.p.* *f* *p*

Vc. *norm. ord.* *f* *p.s.p.* *f* *p*

135

Bar. *v* si do a snas di ye de de h - va hæ w - o hæ o li ua li

Vln. I *f p*

Vln. II *f p*

Vla. *f p* p.s.p. II III

Vc. *f*

138

Bar. et a lai tso wæ na er der go hæ spi ræ no ro ho re hæ lo ti dei

Vln. I *f p ff ffp*

Vln. II *f p ff ffp*

Vla. *f p ff ffp*

Vc. *ff f ff ffp* s.p. p.s.p.

141

Bar. *ep wa tō di hæ v si dō i a snas di*

Vln. I *ff p*

Vln. II *ff p*

Vla. *ff p*

Vc. *ff p*

143

Bar. *ye de de h - va hæ w - o hæ o li va li et a lai tso we na ei*

Vln. I *ff p ff*

Vln. II *ff p ff p*

Vla. *ff p ff p*

Vc. *ff p ff p*

146

Bar. *dei go hæ spi ræ no rō hō rē hæ lo ti dei ep wa tō di hæ*

Vln. I *p* *ff*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f* *ff* *scratch*

149

Bar. *v si dō i a snas di ye de de h - ōa hæ w - o hæ o li ōa li*

Vln. I

Vln. II

Vla. *ff* *scratch*

Vc.

152

Bar. *et a lai tso we na ei dei go hæ spi ræ no rø hø ræ*

Vln. I *scratch ff*

Vln. II *scratch ff*

Vla.

Vc.

154

Bar. *lai tso we na ei no rø hø ræ lai tso we na ei ye de de h - ua lai tso we na tso ei*

Vln. I *norm. p f on winding on string norm. p f*

Vln. II *norm. p f on winding on string norm. p f*

Vla. *norm. p f on winding on string norm. p f*

Vc. *norm. p f on winding on string norm. p f*

nasal
ff

♩ = 96 *rit.* → ♩ = 72

156

Bar.

Vln. I

Vln. II

Vla.

Vc.

hæ lo ti dei ep wa to di hæ

on winding, still scratching

ff *p* *fff*

ff *p* *fff*

ff *p* *fff*

on winding, still scratching

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

161

rit. → ♩ = 52 *accel.* → ♩ = 72

Bar.

Vln. I

Vln. II

Vla.

Vc.

a.s.t.
1/2 c.l.t.

a.s.t.
1/2 c.l.t.

pizz.
s.t.
arco
a.s.t.
1/2 c.l.t.

p.s.t.
norm.

pp

pp

ppp *p* *pp*

ppp *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

168

poco rit.

pp < mp

pp

mp

pp

Bar.

must _____ this _____

Vln. I

s.t.

ord.

→ s.t.

ppp < p

mf

p

Vln. II

pizz.

s.t.

ppp

pp

p

Vla.

Vc.

p

ppp

171

a tempo

poco rit.

f

mp

mf

Bar.

bo

dy

Vln. I

ord.

→ s.t.

6

3 ricochet

mf > p

mp > pp

mp

Vln. II

pp

cantabile

s.t.

ppp

Vc.

a tempo

173

Bar. *mp* < *mf* > *p* *mp* *f* *pp*
 slow wide vib.

ord. vib. s.p. s.t.

Vln. I *f* < *p* *f* *f* < *p*

Vln. II *mp* < *mf* *p* < *f* < *p* < *f*

Vla. arco s.t. *mp* < *mf* *p* < *f* < *p* < *mf* < *f*

Vc. *mf* *mp* < *mf* *p* < *f* < *p*

this mor - tal

poco rit. \rightarrow ♩ = 63

176

Bar. *mf* < *f* < *mp* *mp* < *f* *mp* < *f* > *mp*

claimed the day day

Vln. I *mp* > *p* *pp* *p* *mf* > *p*

Vln. II *p* < *mf* > *p* < *mf* *p* < *f* *p* < *f* > *p*

Vla. *p* *mf* < *p* *p* < *mf* *p* < *f* > *p*

Vc. *mf* < *p* *mf* *f* < *p*

ord. vib. s.p. s.t. ord. s.vib.

vib. ord. vib. vib. pizz.

179

Bar. *mp* < *f* *p* *mp* < *f*

day _____ day _____

Vln. I *mf*

Vln. II *p* *pp* *mf* arco

Vla. *pp* *mf* arco

Vc. *pp* *f* *p* II arco I II I etc. 3 5

182

Bar. *p* *rit. poco a poco*

Vln. I *f* *pppp*

Vln. II *f* *pppp*

Vla. *f* *pppp*

Vc. *mf* *ppp* *ppp*

speaking
mp-mf

Bar. *tok nō w^ho i hō ni mē ni oōn lēf ti dāg hē wō e hē n^hi ŋe n^h*

Vln. I *s.t. ppp < mp pp < mp pp mp > pp*

Vln. II *s.t. ppp < mp pp < mp pp mp > pp*

Vla. *s.t. ppp < mp pp < mp pp mp > pp*

Vc. *mp ppp < mp pp mp > pp*

Bar. *ōs lē^h te eh nēg ē^h æ wō nel^h nō^{sh} ou lē de If nēd ē^{gh} hā If nēd naul hen*

Vln. I *< mp pp < p > pp mp > pp s.p. → s.t. mp > pp mp > pp*

Vln. II *< mp pp < p > pp mp > pp s.p. → s.t. mp > pp mp > pp*

Vla. *< mp pp < p > pp mp > pp s.p. → s.t. mp > pp mp > pp*

Vc. *< mp pp < p > pp mp > pp s.p. → s.t. mp > pp mp > pp*

rit. poco a poco → $\text{♩} = 42 (\text{♩} = 84)$

193

p

s.vib. → vib.

lontano

pp

s.vib. → vib.

light, speaking voice

mp

mf

mp

mf

Bar.

If net AS hu If not nau w'hen tok dag eh if If nowə newə neg ned not

Vln. I

s.t. p.s.t.

ord.

p.s.p.

s.t.

mf

pp

f

pp

mp

pp

mp

Vln. II

s.t. p.s.t.

ord.

p.s.p.

s.t.

mf

pp

f

pp

p

pp

p

Vla.

s.t. p.s.t.

ord.

p.s.p.

s.t.

mf

pp

f

pp

p

pp

p

Vc.

s.t. p.s.t.

ord.

p.s.p.

s.t.

mf

pp

f

pp

mp

pp

mp

197

mp

mf

mp

mf

mp

mf

Bar.

ihə ehə ə^hə ə^{gh} AS ni n^hi wə hɔ hu mə ɲe nei^h if If

Vln. I

s.t.

pp

mp

pp

mp

pp

mp

Vln. II

s.t.

pp

p

pp

p

pp

p

Vla.

s.t.

pp

p

pp

p

pp

p

Vc.

s.t.

pp

mp

pp

mp

pp

mp

200 *mp* *mf* *mp* *mf* *mp* *mf*

Bar. *ni n^h n^{gh} nad not* *ounlef oule^h oule naul hen* *ti te de hen w^hen*

Vln. I *pp* *mp* *pp* *mp* *pp* *mp*

Vln. II *pp* *p* *pp* *p* *pp* *p*

Vla. *pp* *p* *pp* *p* *pp* *p*

Vc. *pp* *mp* *pp* *mp* *pp* *mp*

203 *sung* *p* *ppp* *ppp* *ppp* *ppp*

Bar. *e*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

206 *rit.* *mp* *p*

Bar. *pp* *mp* *ppp* *pp* *mp* *ppp*

Vln. I *pp* *mp* *ppp* *pp* *mp* *ppp*

Vln. II *pp* *mp* *ppp* *pp* *mp* *ppp*

Vla. *pp* *mp* *ppp* *pp* *mp* *ppp*

Vc. *pp* *mp* *ppp* *pp* *mp* *ppp*

209 $\text{♩} = 36$ $\text{♩} = 72$ *ppp* *mf* *f*

Bar. *ppp* *mf* *f* *ppp* *mf* *f*

Vln. I *fp* *f* *mp* *mp* *mf* *mp* *f* *slow, wide vib.*

Vln. II *fp* *f* *mp* *mp* *mf* *mp* *f* *slow, wide vib.*

Vla. *fp* *f* *mp* *mf* *mp* *mf* *p* *slow, wide vib.*

Vc. *fp* *f* *mp* *mf* *f* *mp* *f* *slow, wide vib.*

bre - - - thren

a la guitarra pizz. arco s.t. s.p. ord. s.p. ord. *slow, wide vib.*

212

Bar. *mp* *mf* *f* *mp* *mf* slow, wide vib. met

Vln. I *p* *mf* *p* *p* *f* *mp* *f* *slow, wide vib.* s.p. → ord. 3 3 3 3 3 3 3 3

Vln. II *p* *mf* *p* *mp* *mf* *p* *slow, wide vib.* s.p. → ord. 3 3 3 3 3 3 3 3

Vla. *f* *p* *mf* *p* *mf* *p* *f* *slow, wide vib.* ord. 3 s.p. → ord. 3 3 3 3 3 3 3 3

Vc. *p* *fp* *f* *f* *f* *f* *f* *slow, wide vib.* s.p. → ord. 3 3 3 3 3 3 3 3

214

Bar. *mp* *f* *p* *mf* *p* *ppp* *mp*

a - - - gain o

Vln. I *mp* *mf* *p* *mf* *p* *pp* *norm. s.t.* *p* s.p. → ord. 3 3 3 3 3 3 3 3 *slow, wide vib.* *1/2 c.l.t. a.s.t.*

Vln. II *mf* *p* *mf* *p* *pp* *1/2 c.l.t. a.s.t.* *pp* s.p. → ord. 3 3 3 3 3 3 3 3 *slow, wide vib.*

Vla. *p* *mf* *p* *mf* *p* *pp* *1/2 c.l.t. a.s.t.* *pp* s.p. → ord. 3 3 3 3 3 3 3 3 *slow, wide vib.*

Vc. *p* *f* *p* *mf* *f* *mp* *mf* *pp* s.p. → ord. 3 3 3 3 3 3 3 3 *slow, wide vib.*

217

Bar. *ppp* *mf* *ppp*

Vln. I ord. *mf* *p* *mp* *ord.* 3 3 3

Vln. II norm. m.s.p. *mp* *ppp* *f* *pp* *s.t.* 3 3 3 *ppp* *mf*

Vla. norm. m.s.p. *mp* *ppp* *f* *pp* *pp* *mf* *p* *ord.* 3

Vc. 1/2 c.l.t. a.s.t. *mp* *ppp* *f* *pp* *mp* *vib.* *s.vib.* 3

219

Bar.

Vln. I *ppp* *mp* *p* *pp* *f* *mp* *p* *s.t.* 3 3 3 5 6

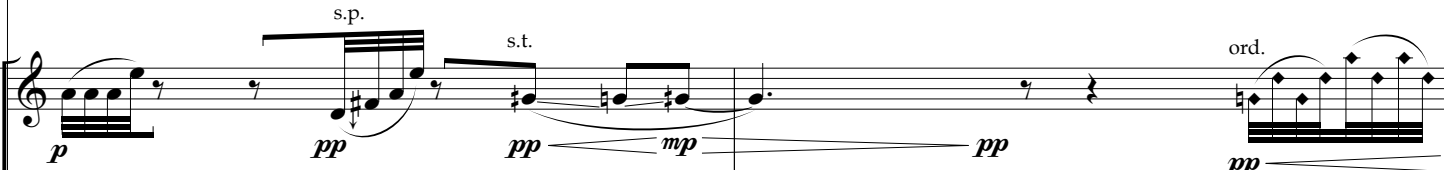
Vln. II ord. 3 *mp* *f* *p* *ppp* *mf* *f* *pp* 3

Vla. ord. *pp* *mf* *mp* *mf* *p* *mf* *f* *pp* 3


Vc. ord. *mp* *mf* *p* *mp* *pp* *p* *mf* *vib.* *s.vib.* 5 3

222

Bar. 

Vln. I 

Vln. II 

Vla. 

Vc. 

224

Bar. 

Vln. I 

Vln. II 

Vla. 

Vc. 