

Dave Soldier

String Quartet #2 opus 11 For prepared quartet

1992, originally for Ken Butler's "T-Square Quartet"
revised for prepared string quartet, 2011

"Bambaataa Variations"

1. His Legs Wobble
2. X-Linked Planet
3. Nine Hundred Grandmothers
4. Mudhead from Planet XYY
5. Afrika Variations

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about 25 minutes

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“Bambaataa Variations” Performance Notes

The original version of this piece was for the “T-Square Quartet” of instruments built by the sculptor Ken Butler. These instruments had built-in sound effects including doorstops and metal bands.

This new version uses prepared instruments. Each gizmo is cheap and found at a drug store, none damage the instruments or strings, and they fit together in a “necessaire” traveling bag.

In the right room, the piece could be played acoustically. When using pick ups and amplifiers, a fuzz box for each instrument is indicated.

Complete list of gizmos:

Bring 4-8 bobby pins and 4-8 paper clips: for all four musicians. I find bobby pins to be faster to place and remove.

1st violin first movement

2nd violin first movement

viola first movement

cello first movement

1 to 4 electric toothbrushes or vibrators:

required for 2nd violin, between the first and second movements

optional for the other three musicians, same spot

1 small hair clip: for 1st violin, second movement

1 metal tablespoon: for 2nd violin, first movement

2 small barber’s combs;

2nd violin, first movement

viola, first and second movements

1 soft hair brush or soft hair curler;

cello, first and second movements

1 guitar pick:

viola, second movement

Extended Techniques

Special techniques without preparation

A “scratch” is moving the bow in the direction of the strings, *i.e.*, up and down the strings rather than perpendicular across. Emulate the sound of a dj scratching a record.

A “bow whip” snaps the bow in the air to move the air and make a whipping sound.

“Stop strings” means dampen the strings with the left hand after the note is played to suddenly stop the sound.

Specific instructions for each musician

Violin 1

1st movement: a paper clip or one or two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins.

1st movement: at the very end, if you have one available, use the back of an electric toothbrush – or a vibrator – and move it up and down the length of the strings. This should produce a sound like a noisy like a police siren.

2nd movement: remove the paper clips / bobby pins and clip the strings with a hair clip just above the bridge to help achieve a metallic pizzicato sound: this pizz can use a straight thumb or a guitar pick if helpful. Remove it before the 3rd movement.

Violin 2

1st movement: the second violin doesn't make any conventional sounds. For most of it, it may be easier to hold the instrument on the knees like a viol or Indian or Mideastern violin. Before the piece begins, set up the instrument with two bobby pin or paper clips, one just above and one just below the bridge, holding the strings. When the clips are plucked, they should make a metallic rattling sound like a gamelan. In *arco* sections of the 1st movement, such as measure 97 and 114, the clips are still there, so produce a rhythmic, aggressive sound on purpose.

1st movement: “back of spoon” refers to using the curved back of a table spoon in the right hand, and sliding over mostly G & D strings over the neck. The low notes are short slides, the high notes are stronger and gliss upward in pitch: they should sound a bit like a tuned electronic drum

1st movement: use a small barber's comb as a bow: hold it a steep angle so that the bristles move easily across the string near the bridge, which sounds like a saw.

1st movement: At the very end, use the back of an electric toothbrush – or a vibrator – and move it up and down the strings like the spoon before. This should produce a sound like a noisy like a police siren. The other three players can join if they have these in a 30 second improvisation.

5th movement: there is a point to reinsert the paper clip at measure 492: if this is too short, there can be a pause before the 5th movement, although best to go straight into it without pause.

Viola

1st movement: a paper clip or one or two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins.

1st and 2nd movements: use a small barber's comb as a bow: hold it a steep angle so that the bristles move easily across the string near the bridge, which sounds like a saw.

1st movement: at the very end, if you have one available, use the back of an electric toothbrush – or a vibrator – and move it up and down the length of the strings. This should produce a sound like a noisy like a police siren.

2nd movement: uses a guitar pick, use it over the neck to get a plucky sound.

Cello

1st movement: a paper clip or one or two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins.

1st and 2nd movements: use a small barber's comb as a bow: hold it a steep angle so that the bristles move easily across the string near the bridge, which sounds like a saw.

1st and 2nd movements: use a soft hairbrush or hair curler to bow strings.

1st movement: at the very end, if you have one available, use the back of an electric toothbrush – or a vibrator – and move it up and down the length of the strings. This should produce a sound like a noisy like a police siren.

5th movement: indicates foot tapping.

String Quartet #2: Bambatta Variations

for prepared string quartet

1. His Legs Wobble

stop strings

Violin I

Vln2 Perc.

Viola

Cello

ff

f

arco stop strings

arco stop strings

ff

ff

slide back of metal spoon over strings: hi notes are upward scoops

5

Vln. I

Vln2 Perc.

Vla.

Vc.

p *ff*

8

Vln. I

Vln2 Perc.

Vla.

Vc.

Vln. I

Vln1 Perc.

Vln2 Perc.

Vc.

Vcl. Perc.

"we like to rock & rock & par-ty"

f

bobby pins

pizz.

Vln1 Perc.

Vln2 Perc.

Vla. Perc.

Vcl. Perc.

bobby pins

f

Bambatta variations

19

Vln1 Perc. *bobby pins*

Vln. II *comb*

Vln2 Perc. *bobby pins*

Vla. *comb* *f* *arco*

Vla. Perc. *ff*

Vcl. Perc. *3* *3* *3* *3* *3* *3*

23

Vln. I *f*

Vln. II *comb* *with violin I and then viola chords*

Vla. *f*

25

Vln. I

Vln. II

Vla.

28

Vln. I

Vln. II

Vla.

Vcl. Perc.

bobby pins

f

31

Vln. I

Vln. II

Vla.

Vcl. Perc.

34

Vln. I

Vln2 Perc.

back of spoon

Vla.

Vc.

arco

mf

Detailed description: This page of a musical score for 'Bambatta variations' contains measures 28 through 34. It features five systems of staves. The first system (measures 28-30) includes Vln. I, Vln. II, Vla., and Vcl. Perc. The Vcl. Perc. part is marked with 'bobby pins' and a forte (*f*) dynamic. The second system (measures 31-33) includes Vln. I, Vln. II, Vla., and Vcl. Perc. The Vln. I part has a 'pizz' (pizzicato) marking. The third system (measures 34) includes Vln. I, Vln2 Perc., Vla., and Vc. The Vln2 Perc. part is marked 'back of spoon', and the Vc. part is marked 'arco' and 'mf'.

36

Vln. I

Vln2 Perc.

Vla.

Vc.

38

Vln2 Perc.

Vla.

41

Vln. I

Vln2 Perc.

Vla.

44

Vln2 Perc.

bobby pins

$\frac{3}{4}$ $\frac{4}{4}$

Bambatta variations

improvise in octaves, vary the pitches

48

Vln. I

Vc.

f improvise in octaves, vary the pitches

48

""Looking for the perfect beat"

f stop strings

52

Vln. I

Vln2 Perc.

Vla.

Vc.

ff stop strings

52

back of spoon

mp

52

ff stop strings

52

bobby pins

any pitch, make patterns

56

Vln1 Perc.

Vln2 Perc.

Vc.

bobby pins

56

mp

56

mp

60

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

Musical score for measures 60-62. The score is for four staves: Vln1 Perc., Vln2 Perc., Vla., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. Measure 60 starts with a forte (*f*) dynamic. The Vln1 Perc. staff has a series of eighth notes with accents. The Vln2 Perc. staff has a series of eighth notes with accents. The Vla. staff has a complex rhythmic pattern with sixteenth notes, slurs, and accents, including a triplet of sixteenth notes. The Vc. staff has a series of eighth notes with accents.

63

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

Vcl. Perc.

pizz.

arco

hairbrush or soft curler

f

mp

Musical score for measures 63-65. The score is for five staves: Vln1 Perc., Vln2 Perc., Vla., Vc., and Vcl. Perc. The key signature is one sharp (F#) and the time signature is 3/4. Measure 63 starts with a forte (*f*) dynamic. The Vln1 Perc. staff has a series of eighth notes with accents. The Vln2 Perc. staff has a series of eighth notes with accents. The Vla. staff has a complex rhythmic pattern with sixteenth notes, slurs, and accents, including a triplet of sixteenth notes. The Vc. staff has a series of eighth notes with accents, with a *pizz.* marking at the start and an *arco* marking later. The Vcl. Perc. staff has a series of eighth notes with accents, with a *hairbrush or soft curler* marking and a *mp* dynamic. The Vc. staff has a *f* dynamic marking.

66

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

pp \longleftarrow *ff* *pp* \longleftarrow *ff*

pp \longleftarrow *ff* *pp* \longleftarrow *ff*

70

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

pp \longleftarrow *ff* *pp* \longleftarrow *ff* *pp* \longleftarrow *ff* *pp* \longleftarrow *ff*

pp \longleftarrow *ff* *pp* \longleftarrow *ff* *pp* \longleftarrow *ff* *pp* \longleftarrow *ff* *pp*

73

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

pp \longleftarrow *ff* *pp* \longleftarrow *ff* *pp* \longleftarrow *ff* *mf*

ff *pp* \longleftarrow *ff* *pp* \longleftarrow *ff* *pp* \longleftarrow *ff* *mf*

77

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

81

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

84

Vln1 Perc.

Vla.

Vc.

Vcl. Perc.

bobby pins

87

Vln I Perc.

Vla.

Vc.

Vcl. Perc.

ff

arco

mf

90

Vln. I

Vla.

Vc.

scratch (move bow sideways)

ff

scratch (move bow sideways)

ff

94

Vln. I

Vln. II

Vla.

Vc.

arco

mp

97

Vln. I

Vln2 Perc.

Vla.

Vc.

bobby pins

f

100

Vln. I

Vln2 Perc.

Vla.

Vc.

bounce con legno & a little hair

f

103

Vln. I

Vln2 Perc.

Vla.

Vc.

arco

mf

ord.

mf

ord.

back of spoon

107

Vln2 Perc.

Vc.

bobby pins

fuzz

111

Vln1 Perc.

mp

arco

Vln. II

mf

comb

Vla.

Vla. Perc.

ff

bobby pins

Vcl. Perc.

bobby pins

fuzz

mp

115

Vln1 Perc.

115

Vln. II

115

Vla.

comb

Vcl. Perc.

115

118

Vln I Perc.

Vln. II

Vla.

Vcl. Perc.

122

Vln I Perc.

Vln. II

Vla.

Vla. Perc.

Vcl. Perc.

dolce

comb

bobby pins

14 Bambatta variations

stop strings

Vln. I

Vln. I Perc.

Vln. II

Vla.

Vla. Perc.

Vc.

Vcl. Perc.

126

126

126

126

126

126

126

126

fuzz out

f

comb

bobby pins

f

arco

stop strings

f

fuzz out

f

130

Vln. I

Vln. II

Vla.

Vc.

Vcl. Perc.

130

130

130

130

130

staccatto until end

ff

bobby pins

ff

133

Vln. I

Vln2 Perc.

Vla.

Vcl. Perc.

back of spoon

135

Vln. I

Vln2 Perc.

Vla.

Vcl. Perc.

137

Vln. I

Vln2 Perc.

Vla.

Vcl. Perc.

staccatto until end

ff

This musical score is for the 'Bambatta variations' section, spanning measures 139 to 145. It features a multi-staff arrangement with the following parts:

- Vln. I:** Violin I, starting at measure 139 with a melodic line of eighth notes.
- Vln2 Perc.:** Violin II and Percussion, with rhythmic patterns and some melodic fragments.
- Vla.:** Viola, starting at measure 139 with a melodic line, including a *ff* dynamic marking.
- Vcl. Perc.:** Violoncello and Percussion, with rhythmic patterns.
- Vln. I (second system):** Violin I, starting at measure 142 with a melodic line, including an *8va* marking.
- Vln2 Perc. (second system):** Violin II and Percussion, with rhythmic patterns and a 'bobby pins fuzz' effect marking.
- Vla. (second system):** Viola, starting at measure 142 with a melodic line.
- Vc.:** Violoncello, starting at measure 142 with a melodic line, including an *arco* marking and a *f* dynamic marking.
- Vcl. Perc. (second system):** Violoncello and Percussion, with rhythmic patterns.
- Vln. I (third system):** Violin I, starting at measure 145 with a melodic line.
- Vln2 Perc. (third system):** Violin II and Percussion, with rhythmic patterns.
- Vla. (third system):** Viola, starting at measure 145 with a melodic line.
- Vc. (third system):** Violoncello, starting at measure 145 with a melodic line.

148

Vla.

151 arco

Vln. I

151

Vln1 Perc.

bobby pins

151

Vln2 Perc.

bobby pins

151

Vla.

151

Vla. Perc.

fuzz bobby pins

151

Vcl. Perc.

fuzz

155

Vln1 Perc.

optional electric toothbrush siren 30 sec

keep fuzz

155

Vln2 Perc.

use back of electric toothbrush to make siren, 30 sec

fuzz out

155

Vla. Perc.

optional electric toothbrush siren 30 sec

fuzz out

155

Vcl. Perc.

optional electric toothbrush siren 30 sec

fuzz out

pp

A

$\text{♩} = 120$

pizz.

2. X-Linked Planet

hair clip mute, near the bridge: metallic sound

can use guitar pick or fingers/thumb

Vln. I

mf

B

Vln. I

mf

Vla.

162 pizz. use guitar pick, near top of string

mf

C

comb

Vla.

mp

Vc.

166 arco

mp

Vln I Perc.

173 thud on hair clip

mf

Vln. II

173 arco

mf

Vla.

173 guitar pick

mf

Vc.

173

mp

Vcl. Perc.

173 hair brush

mp

178

Vln1 Perc.

Vln. II

Vla.

Vcl. Perc.

182

Vln1 Perc.

Vln. II

Vla. comb

Vc. arco

Vcl. Perc.

thud on hair cl

189

Vln I Perc.

Vln. II

Vla.

Vc.

Vcl. Perc.

mf

guitar pick

hair brush

193

Vln I Perc.

Vln. II

Vla.

Vc.

Vcl. Perc.

comb

arco

mf

199

Vla.

Vc.

Vcl. Perc.

guitar pick

hair brush

thud on hair clip

205

Vln I Perc.

Vln. II

Vla.

Vcl. Perc.

210

Vln. I

Vln I Perc.

Vln. II

Vla.

Vcl. Perc.

pizz.

mf

mf

hair brush

f

214

Vln. I

Vln. II

Vla.

Vcl. Perc.

217
Vln. I
remove hair clip
fuzz out

217
Vln. II

217
Vla.

217
Vcl. Perc.

Detailed description: This page contains the musical score for measures 217 through 220 of the 'Bambatta variations'. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. Perc.).
- **Vln. I:** Starts at measure 217 with a treble clef and a 6/4 time signature. The melody consists of eighth-note patterns with some slurs. At measure 220, the time signature changes to 4/4, and the instruction 'remove hair clip' is written above the staff. The staff ends with a whole rest and a double bar line.
- **Vln. II:** Starts at measure 217 with a treble clef and a 6/4 time signature. The part is primarily chordal, with many notes beamed together. At measure 220, the time signature changes to 4/4, and the staff ends with a whole rest and a double bar line.
- **Vla.:** Starts at measure 217 with an alto clef and a 6/4 time signature. The part features a melodic line with eighth notes and some slurs. At measure 220, the time signature changes to 4/4, and the staff ends with a whole rest and a double bar line.
- **Vcl. Perc.:** Starts at measure 217 with a bass clef and a 6/4 time signature. The part is mostly rests, with a few notes in the first few measures. At measure 220, the time signature changes to 4/4, and the staff ends with a whole rest and a double bar line.

3. Nine hundred grandmothers

Bambatta variations

The musical score is arranged in two systems. The first system covers measures 220 to 226, and the second system covers measures 226 to 232. The instruments are Vln. II, Vln. I, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *pp*, *p*, *f*, and *arco*. It features complex rhythmic patterns, including sixteenth-note runs and sixteenth-note chords. Specific articulations include accents (>) and slurs. Fingerings are indicated with numbers 1-4 and 6. A *tr* (trill) is present in measure 226 for the Vln. I part. The Vln. II part maintains a consistent rhythmic pattern throughout. The Vla. and Vc. parts have more varied rhythmic patterns, including sixteenth-note runs and triplets.

228

Vln. I

Vln. II

Vla.

Vc.

arco

ff

230

Vln. I

Vln. II

232

Vln. I

Vln. II

p ff

235

Vln. I

Vln. II

pp *mf* *pp* *f*

238

Vln. II

Vc.

arco

ff

240

Vln. II

Vc.

6

6

to D

pp

f

3 3 3 3

243

Vln1 Perc.

Vln. II

Vla. Perc.

Vc.

bow air whips

ff

3 3 3

246

Vln1 Perc.

Vln. II

Vla.

Vla. Perc.

arco

ff

3

Bambatta variations

255

Vln. I

Vln. II

Vla.

Vc.

257

Vln. I

Vln. II

Vla.

Vc.

ff

ff

4. Mudhead from Planet XYY

261 $\text{♩} = 62$ pizz. pizz. slide left fingers between notes where possible

Vln. I *f*

Vla. *f*

265

Vln. I

Vla. 265

268

Vln. I

Vla. 268

Vc. 268 pizz. slide left fingers between notes where possible *mf*

270

Vln. I

Vln. II pizz. *p*

Vla. 270

Vc. 270

273

Vln. I

Vla.

Vc.

mp

mp

277

Vln. I

Vln. II

Vla.

Vc.

p

mf

mf

mf

no sliding

slide left fingers between notes where possible

281

Vln. I

Vln. II

Vla.

Vc.

slide left fingers between notes where possible

284

Vln. I

Vln. II

Vla.

Vc.

f *mf*

287

Vln. I

Vln. II

Vla.

Vc.

mf *mf* *f*

290

Vln. I

Vln. II

Vla.

Vc.

p no sliding

Detailed description: This page contains a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The score is divided into three systems of measures. The first system covers measures 284-286. Violin I has a melodic line with two slurs over groups of four notes. Violin II plays a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic and moving to mezzo-forte (*mf*). Viola and Cello play a simple harmonic accompaniment. The second system covers measures 287-289. Violin I has a melodic line with a mezzo-forte (*mf*) dynamic. Violin II has a melodic line with a triplet of eighth notes and a mezzo-forte (*mf*) dynamic. Viola and Cello play a harmonic accompaniment, with the Cello part featuring a forte (*f*) dynamic. The third system covers measures 290-292. Violin I has a melodic line. Violin II has a melodic line with a piano (*p*) dynamic and a 'no sliding' instruction. Viola and Cello play a harmonic accompaniment.

293

Vln. I *mp*

Vln. II

Vla. *mp* *mf*

Vc. *mf*

296

Vln. I *p* *f*

Vln. II *p* *mf* slide left fingers between notes where possible

Vla. *f*

Vc. *p* *f*

299

Vln. I *f*

Vln. II *f*

Vla. *mp*

Vc. *mp* *f*

301

Vln. I *mp*

Vln. II *f*

Vla. *mp* *f*

Vc. *mp* *f* *p*

304

attacca

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

Vln. II *pp*

Vla. *pp* *mp*

Vc. *mp* *pp* *mp*

5. Afrika Variations

307 arco $\text{♩} = 80$

Vln. I *f* *ff* *mf* *f*

Vln. II *p* *ff* *pp* *f*

Vla. *p* *ff* *pp* *f*

Vc. *f* *ff* *mf* *f*

314

Vln. I *p* *ff* *p*

Vln. II *p* *ff* *p*

Vla. *ff* *p*

Vc. *p* *ff*

322

Vln. I *f* *f* *fff* ①

Vln. II *f* *p* *f* *mp* *f* *fff*

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

Vc. *mf* *f* *fff* *f*

330

Vln. I *p* *f* *mp*

Vln. II *p* *f* *mp*

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

Vc. *fp* *f* *fp* *mp*

336

Vln. I *sfz* *mp* *p*

Vln. II *sfz* *mp* *p* *ff*

Vla. *sfz* *mp* *p*

Vc. *sfz* *f*

343

Vln. I *fff* *mp* *mf* *ff*

Vln. II *mp* *mf* *ff*

Vla. *fff* *mp* *mf* *ff*

Vc. *mf* *ff*

2

pulse doesn't change
♩. = 80

Vln. I
Vln. II
Vla.
Vc.

Vln. I
Vln. II
Vla.
Vc.

spooky flautando

Vln. I
Vln. II
Vla.
Vc.

367

Vln. I

Vln. II

Vla.

Vc.

ff

ff

③

$\text{♩} = 80$ with tip, some wood, percussive

Vln. I

p with tip, some wood, percussive

Vln. II

p with tip, some wood, percussive

Vla.

p arco with tip, some wood, percussive

Vc.

p with tip, some wood, percussive

Vcl. Perc.

tap shoes on floor

ff

Bambatta variations

2nd time quieter (p)

378

Vln. I

Vln. II

Vla.

Vc.

Vcl. Perc.

sfz

mf

2nd time quieter (p)

mf

2nd time quieter (p)

mf

2nd time quieter (p)

384

Vln. I

Vln. II

Vla.

Vc.

389

Vln. I

Vln. II

Vla.

Vc.

"ping" on bow tip

pp

"ping" on bow tip

pp

④

poco slower

muted sound

ord.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

⑤

419

Vln. I

Vln. II

Vla.

Vc.

mp \triangleleft *f*

f

mp \triangleleft *f*

mp \triangleleft *f*

424

Vln. I

Vln. II

Vla.

Vc.

mf

mf

fp *mf*

fp *mf*

432

Vln. I

Vln. II

Vla.

Vc.

f *p* *mp dolce*

mp dolce

mp dolce

mp dolce

mp

6 *dolce*

440

Vln. I

Vln. II

Vla.

Vc.

f

445

Vln. I

Vln. II

Vla.

Vc.

sfz *mf*

sfz *mf*

sfz *mf*

451

Vln. I

Vln. II

Vla.

Vc.

f

457

Vln. I

Vln. II

Vla.

Vc.

theme

fp *mf*

464

Vln. I

Vln. II

Vla.

Vc.

p *f*

472

Vln. I

Vln. II

Vla.

Vc.

Bambatta variations

42
479

Vln. I

Vln. II

Vla.

Vc.

fuzz

484

Vln. I

Vln. II

Vla.

Vc.

fuzz

octaves where easy

489

Vln. I

Vln. II

Vla.

Vc.

ff

Bambatta variations

493

Vln. I

ff

fuzz

Vln. II

Vln2 Perc.

fuzz
bobby pins

3

3

Vla.

493

Vc.

3

3

ff

496

Vln. I

Vln2 Perc.

3

3

3

Vla.

496

Vc.

3

3

3

3

499

Vln. I

Vln2 Perc.

Vla.

Vc.

499

499

499

499

502

Vln. I

Vln2 Perc.

Vla.

Vc.

502

502

502

502

504

Vln. I

Vln2 Perc.

Vla.

Vc.

504

504

504

504

506

Vln. I

Vln. II

Vln2 Perc.

Vla.

Vc.

arco

ff

sfz

sfz

sfz

sfz

509

Vln. I

Vln. II

Vla.

Vc.

sfz

sfz

sfz

sfz

sfz

sfz

play 7 times

512

Vln. I *sfz* *sfz* *sfz*

Vln. II *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz*

518

Vln. I fuzz out *p* bow over fingerboard

Vln. II fuzz out *p* bow over fingerboard

Vla. fuzz out *p* bow over fingerboard

Vc. fuzz out *p* bow over fingerboard

$\text{♩} = 96$

524

Vln. I

Vln. II

Vla.

Vc.

526

526

526

526

Fl. I

Fl. II

Vla.

Vc.