

Greg Sandow

Mahler Variations

for string quartet

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duration: about 28 minutes

world premiere:

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Mahler Variations

Langsam. Ruhevoll. Empfund.

♩ = 65 G saite

Sehr gebunden, sehr ausdrucksvoll gesungen

5

D saite

Violin I *pp*

Violin II *pp* *pp*

Viola *pp* *molto espress.* *sehr gebunden* *pp*

Violoncello *pp* *sehr gebunden*



[the markings in the theme
are all from Mahler's score]

10

Vln I *pp* <>

Vln II *pp* <> *sehr ausdrucksvoll und getragen*

Vla *pp*

Vc. *pp* *sempre pp*

1 15 D saite
Sehr ausdrucksvoll gesungen

Vln I *pp*

Vln II *ppp*

Vla *ppp*

Vc. *ppp* *pp*

20 more softly ♩ = 92

Vln I *ppp*

Vln II *ppp*

Vla *ppp*

Vc. *ppp*

2

Var. 1

A little faster; commodo

accel. As before

Vln I

pizz. 25 arco 30 pizz.

Vln II

pizz. arco pizz.

Vla

pizz. arco pizz.

Vc.

pizz. arco pizz.



3

Var. 2

Very simply

35 ♩ = 84

Vln I

arco *tr* *p*

Vln II

arco *tr* *p*

Vla

arco *p*

Vc.

arco *p*

40

Vln I

Vln II *innocent*

Vla *p*

Vc.



45

Vln I **4**

Vln II *p*

Vla *p*

Vc. *p*

p p pp

very gently

**All at once more slowly,
as at the beginning**

50

ppp < >

ppp

ppp

ppp

5 Var. 3

Slow, intense
♩ = 60

dead stop

poco f

poco f

poco f

poco f

55

Vln I *subito p*

Vln II *subito p*

Vla *subito p*

Vc. *subito p*

6 Var. 4 [Beethoven]

Fast, as in the second
movement of Op. 111

♩. = 82

[in tempo]

60 *expressionless*

Vln I *pp* *f*

Vln II *pp* *f*

Vla *pp* *f*

Vc. *pp* *f*

[This starts by quoting the third variation in the second movement of Beethoven's Op. 111 piano sonata. Or rather by quoting the start of it; my variation continues in its own way. The unusual 12/32 time signature is Beethoven's, though of course his time signatures don't change the way mine do.]

Vln I *mf*

Vln II *f*

Vla *mf*

Vc. *mf*



Vln I

Vln II *mf*

Vla

Vc.

70 7

Vln I *mf* *f* *p*

Vln II *mf* *f* *p*

Vla *mf* *f* *p*

Vc. *mf* *f* *p*



Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Vln I ⁷⁵

Vln II

Vla

Vc.

Vln I

Vln II

Vla

Vc.

ff

ff

ff

ff

Var. 5 [Elvis] 8

Warmly, flexibly, not quite like classical music

 ♪ = ♪
simply ♪ = 37

Vln I *p* *mf*
 Vln II *p* *mf* *simply* (the dotted rhythm should be very relaxed; play the stresses like a rock & roll backbeat)
 Vla *p* *mf*
 Vc. *p* *mf*

[I wasn't thinking of any particular Elvis song here. Instead I wanted to write something with the sound and spirit of a 1950s rock & roll ballad, of the kind Elvis sang early in his career. (Think of "I Was the One," the B-side of "Heartbreak Hotel.") Though at the end, where lyrics briefly appear, I found myself quoting "Tonight Is So Right For Love," which Elvis sings in his film *G.I. Blues*. That song, in turn, is based on the Barcarolle from *The Tales of Hoffman*. So by accident I'm making a kind of classical-rock-classical inside joke, without having intended to.]

80

Vln I
 Vln II
 Vla
 Vc.

cantabile, like a doowop ballad

First system of musical notation for Vln I, Vln II, Vla, and Vc. The score is in G major (one sharp) and 4/4 time. The Vln I part features a melodic line with long, sweeping slurs. The Vln II part plays a rhythmic accompaniment of eighth notes. The Vla and Vc parts provide a steady bass line with eighth-note patterns. The system concludes with a double bar line.

Second system of musical notation for Vln I, Vln II, Vla, and Vc. The Vln I part has a dynamic marking of *85* and a performance instruction *not too short* above the first measure. The Vln II part continues with its eighth-note accompaniment. The Vla and Vc parts maintain their rhythmic patterns. The system concludes with a double bar line.

9

Vln I

Vln II

Vla

Vc.

poco *mp*



Vln I

Vln II

Vla

Vc.

soaring

freely, as Elvis sang it

Var. 6 [Mozart]

Allegro

very simply ♩ = 132

90

Vln I *poco* *mp* *f*

"can't you see...that to - night"

Vln II *poco* *mp* *f* pizz. arco

Vla *poco* *mp* *f* pizz. arco

Vc. *poco* *mp* *f* pizz. arco

[Here I was thinking of the D minor piano concerto, K. 466]

95

Vln I

Vln II

Vla

Vc.

rit. A tempo rit.

100

Vln I *p* *mf*

Vln II *p* *mf*

Vla *p* *mf*

Vc. *p* *mf*

Very slowly rit. Allegro

Vln I *p*

Vln II *p* *ad lib, quasi cadenza* *8va*

Vla *p*

Vc. *p*

11

rit.

A tempo

105

Vln I

Vln II

Vla

Vc.

p *mf*



Vln I

Vln II

Vla

Vc.

f

12

Var. 7 [Eric Rohmer]

Fast; like a breezy French pop song
(but very straightforward, not mocking the music)

♩ = 132

110

Vln I

Vln II

Vla

Vc.

mf

pizz.

mf

[This imitates a song -- "Les Tarots," by Elli et Jacno -- heard in a scene in Eric Rohmer's 1984 film *Les nuits de la pleine lune* (released in the U.S. as *Full Moon in Paris*)]



13

Vln I

Vln II

Vla

Vc.

pp

pizz.

arco

pp

arco

pp

pizz.

120

Vln I *mf* *p*

Vln II pizz. arco *mf* *p*

Vla arco *mf* *p*

Vc. arco *mf* *p* pizz.



125

Vln I *mf*

Vln II pizz. arco pizz. *mf*

Vla pizz. arco *mf*

Vc. arco *mf*

14

Var. 8 [Bach]

[like a Brandenburg concerto]

At the same tempo

♩ = 132

on the small staff are the melodic notes that should stand out from the texture, played either by the first or second violin or the viola

Musical score for the first system of Var. 8. It consists of four staves: Vln I, Vln II, Vla, and Vc. The key signature is two sharps (F# and C#) and the time signature is 4/4. The music begins with a double bar line. Vln I and Vln II have melodic lines with accents and a dynamic marking of *mf*. Vln II is marked *arco*. Vla and Vc play a rhythmic accompaniment of eighth notes, also marked *mf*. The system ends with a 3/4 time signature change.



Freely,
like a cadenza

rit. . . .

Musical score for the second system of Var. 8, starting at measure 130. It features four staves: Vln I, Vln II, Vla, and Vc. The key signature changes to one flat (Bb) and the time signature changes to 3/4. Vln I and Vln II have rests. Vla has a melodic line. Vc has a complex melodic line with a dynamic marking of *f*. The system ends with a 4/4 time signature change. The instruction "[like a Bach cello suite]" is placed below the Vc staff.

A tempo, more slowly

At the original fast tempo

♩ = 85

*as if from far away,
like a chorale*

135

Vln I *p* *mf*

Vln II *p* *mf*

Vla *p* *mf*

Vc. *p* *f* *sempre f*

sul D *[cello suite]*



**Freely
again,
much
slower**

**Fast,
as before**

♩ = 62

♩ = 132

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf* *mp* *mf*

[cello suite]

140

16

Freely, but faster than the earlier free tempo

Suddenly much slower

♩ = 55

Fast again

♩ = 132

♩ = 108

again as if from far away

145

p *mf* *f*

poco rit.

A tempo, faster

accel.

[cello suite]

17

Var. 9 [Schoenberg]

Brisk, in the tempo of Schoenberg's fourth quartet

♩ = 132

Vln I
 Vln II
 Vla
 Vc.

[Here I reconstructed some of the themes, textures, and 12-tone procedures from the start of Schoenberg's Fourth String Quartet. I enjoyed working from memory, without consulting Schoenberg's score, though I did look at it later to add some of his articulations.]

Vln I
 Vln II
 Vla
 Vc.

18

Violin II (Vln II): *pizz.*, *p*, *arco*, *H*, *arco*, *p*, *H*, *arco*, *H*

Viola (Vla): *pizz.*, *p*, *arco*, *H*, *arco*, *H*

Violoncello (Vc.): *p*, *pizz.*



rit.

Violin II (Vln II): *pizz.*, *arco*, *sul.pont.*, *pp*, *sul.pont.*, *pp*

Viola (Vla): *sul.pont.*, *pp*, *sul.pont.*, *pp*

Violoncello (Vc.): *pp*

A tempo accel.

160

Vln II

Vla

Vc.

Var. 10 [Webern] 19

Very slowly A little faster; very calm

♩ = 30 ♩ = 59

arco

165

Vln II

Vla

Vc.

[With this 12-tone double canon in inversion, I'm paying tribute to the first movement of Webern's Symphony, Op. 21. Each voice plays a single statement of some form of the row.]

20

rit. A tempo rit. A tempo rit.

pizz. *pp*

f

arco *ppp* *pp*

Vln II *mf* *ppp* *pp*

Vla arco *pp* *f*

Vc. *ppp* *ppp* *pp*

8^{va}



21

**Var. 11 [Goldberg]
[Phantom Gigue]**

A tempo [in tempo] Easily

arco sul pont. $\text{♩} = 64$ as if starting in the middle

170 - *ppp* *p* *pizz.*

Vln II *p* arco

Vla *pp* *ppp* *p* *pizz.*

Vc. *pizz.* *p*

[The Phantom Gigue uses a fragmentary quote from Variation 7 of the *Goldberg Variations*. The Quick Toccata and Cadential Aria are written more or less in the spirit of parts of the Bach work, but don't quote from it.]

breaking off,
for no reason resuming

175 arco pizz. ppp p p arco p arco

Vln II

Vla

Vc.



22

Faster, in a
furious rush

[Quick Toccata]

rit. [in tempo]

♩ = 68

180 arco ff pizz. 4 pizz. 4 arco ppp

Vln II

Vla

Vc.

23

[Cadential Aria]

Slow, intense

♩ = 67

D string *very freely*

accel.

rit.

accel.

rit.

185

Vln I *p*

Vln II *p* arco

Vla *p* arco

Vc. *p* arco

24

Var. 12

Not too slowly,
grinding

accel.

rit.

A tempo

rit.

190

♩ = 52

G string

Vln I *p* *mf*

Vln II *p* *mf*

Vla *p* *mf*

Vc. *p* *mf* [melody]

A
molto rit. tempo poco rit. A tempo

Vln I *mf*

Vln II *mf* [melody]

Vla *mf* [melody] *intense*

Vc. *mf*



25

Vln I 195 *p* [melody, with viola]

Vln II *p*

Vla [with vln. 1] *p*

Vc. *p*

freely

205

Vln I

Vln II

Vla

Vc.

26

Var. 13 [Bellini]

Flowing, faster

poco rit. ♩ = 51

Vln I

Vln II

Vla

Vc.

[Not a quote from any of Bellini's operas, or an allusion to any of them. Just music he inspired in me.]

210

Vln I

Vln II

Vla

Vc.

27

215

Vln I

Vln II

Vla

Vc.

p

f

...press forward...

poco rit. A tempo (a little slower)

220

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*



28 Var. 14 [Antonioni]

Faster, but without excitement; very straightforward

♩ = 101

pizz. *freely, in the rhythm of speech*

poco rit.

Vln I *pp*

Vln II *p* pizz. arco *p*

Vla *p* pizz. arco *p*

Vc. *p* pizz. arco *p*

[a musical setting
of dialogue from
Antonioni's film
La Notte]

*play this more softly than the
other instruments, but still
standing out from them*

Yes! They go really high. It's very pretty.

225

pizz. arco pizz. arco pizz.

Vln I

Vln II

Vla

Vc.

"Si! — Van-no al - tis - si-ma. E mol-to bel- le." *p*

[Here I was thinking of a scene in Michelangelo Antonioni's 1961 film *La Notte*, one of the great classics of art-house cinema. A distressed woman returns to a place where she once was happy, and sees some boys setting off rockets. Then she calls her husband on a public phone to tell him about it while a radio in a rough café plays music. At rehearsal 29 I was thinking of the woman walking uneasily alone on city streets, with the camera sometimes watching her from a distance.]

again freely

Don't worry about it.

pizz. arco pizz. arco pizz.

230

arco

Vln I

Vln II

Vla

Vc.

"Non pri - o - cu - pa - ti." *pp*

Suddenly slower

$\text{♩} = 48$

following the viola

235

Vln I *pizz. arco* **f** *pizz.* **pp**

Vln II **f** **pp**

Vla *pizz.* **f** *arco* *very simply* *freely* **subito pp**

Vc. *pizz.* **f** *arco* **pp** *pizz. arco*



240

Vln I *arco* **ppp**

Vln II *pizz.* *arco* **poco**

Vla *very freely* **poco**

Vc. *pizz.* *arco* **poco**

Var. 15 [Fugue]
A little faster

♩ = 78

Vln I

Vln II

Vla

Vc.

pp

inaudible

p



245

Vln I

Vln II

Vla

Vc.

nothing

p

p

250

p

Vln I

Vln II

Vla

Vc.



31

255

Vln I

Vln II

Vla

Vc.

...pushing forward...

...faster...

Vln I [melody] \lrcorner

Vln II [melody] \lrcorner

Vla

Vc.



...pushing forward...

...returning to tempo...

molto rit..

A tempo, slower rit..

260 [melody] \lrcorner [melody] \lrcorner [melody] \lrcorner

Vln I

Vln II [melody] \lrcorner [melody] \lrcorner

Vla

Vc.

32

Var. 16 [The Minor Third Bird]

Very simply; a little faster

265 ♩ = 73

Vln I

Vln II

Vla

Vc.

pp

[There's isn't any bird called a minor third bird. But while I was writing this piece in the north of England, I heard a bird whose song was a sminor third. So I gave it that name.]



270

Vln I

Vln II

Vla

Vc.

poco

pp

poco

33

Var. 17 [Chorale Prelude]
A little faster

♩ = 91

Vln I

Vln II

Vla

Vc.

mf

mf

mf



275

Vln I

Vln II

Vla

Vc.

mf

280

Vln I *mf*

Vln II

Vla

Vc.



285

Vln I

Vln II

Vla

Vc.

34

Musical score for measures 290-294. The score is in G major (one sharp) and 4/4 time. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). Measure 290 is marked with a '290' above the first note. The Vln I part has a melodic line with slurs and accents. The Vln II part has a rhythmic accompaniment. The Vla part has a bass line with some slurs. The Vc. part has a bass line with some slurs.



Musical score for measures 295-299. The score is in G major (one sharp) and 4/4 time. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). Measure 295 is marked with a '295' above the first note. The Vln I part has a melodic line with slurs and accents. The Vln II part has a rhythmic accompaniment. The Vla part has a bass line with some slurs. The Vc. part has a bass line with some slurs.

Vln I

Vln II

Vla

Vc.

300



35

Var. 18 [The Lulu Dance (Berg)]

Lightly, very rhythmic

$\text{♩} = 100$

Vln I

Vln II

Vla

Vc.

p

pizz.

arco

pizz.

p

pizz.

arco

pizz.

p


pizz.

arco

pizz.

[This variation quotes a tune -- a very pretty little 12-tone melody -- from Berg's opera *Lulu*.]

[This small staff shows the setting of the text from Proust (which jumps from instrument to instrument). The music on this staff isn't meant to be played or sung.]

molto rit.
p

 Long-

molto rit.
 ♩ = 28

305

Vln I arco pizz. arco pizz.
f ***mp*** ***ff*** ***f*** ***mf*** **subito *p***

Vln II arco pizz. arco pizz. arco
f ***mp*** ***f*** ***mf*** **subito *p***
 Long

Vla pizz. arco pizz. arco pizz.
f ***mp*** ***ff*** ***f*** ***mf*** **subito *p***

Vc. arco pizz. arco pizz. arco pizz.
f ***mp*** ***ff*** ***mf*** **subito *p***

[The long variation that follows is a musical setting of the first six sentences of Proust's great masterwork, *In Search of Lost Time* (or as the title used to be translated, *Remembrance of Things Past*). This is the climax of this piece. It should be played slowly, but not too slowly; it should always move forward. It should feel like a nocturnal narrative, as if the members of the quartet were quietly reading the passage from Proust aloud. (It's Proust's memory of falling asleep as a child.) The French text is of course not sung, though the players should phrase the music as if they were singing the words. The melody shifts from instrument to instrument; it's important, I'd think, early in rehearsals, for the musicians to play the melody (on the small staff in the score and in their parts) in unison, until they can feel how it flows. The entire variation should feel hushed, especially in relation to the rest of the piece. Parts of it might in fact be louder than passages in other variations, but the feeling conveyed should be of a hush that's never broken.]

36

For a long time,

I would go to bed early.

Var. 19 [Proust]

Slowly

accel. . . .

310

temps je me suis cou - ché de bonne

36

Var. 19 [Proust]

Slowly

accel. . . .

310 arco

Vln I *p*

Vln II *poco*
temps...

Vla arco
p *poco*
...je me suis cou - ché de bonne

Vc. arco pizz arco
p *poco*

Sometimes, with my candle barely out,

poco rit. . . . *A tempo* *poco rit.* *A tempo*

heu - re. Par - fois, à pei - ne ma bou - gie é - tein - te,

poco rit. . . . *A tempo* *poco rit.* *A tempo*

Vln I

Vln II

Vla

heu - re. Par - fois, à pei - ne ma bou - gie é - tein - te,s

Vc.

my eyes would close so quickly that I didn't have time

più p *freely*

mes yeux _____ se fer - maient si _____ vi - te que je n'a - vais pas le

Vln I *più p* 315 pizz. arco

Vln II *più p* pizz. arco

Vla *più p* *freely*

mes yeux _____ se fer - maient si _____ vi - te que je n'a - vais pas le

Vc. *più p* pizz. arco

to say to myself, "I'm asleep."

A tempo poco rit. . . A tempo, slower **37** A tempo *pp*

A tempo pizz. poco rit. . . A tempo, slower **37** A tempo

temps de temps de me re : «Je m'en- dors.»...

...Et, une

And half an hour later, the thought that it was time to go to sleep

de - mi - heure a - près, la pen - sée _____ qu'il é - tait temps de cher - cher le som -

Vln I 325

Vln II *pp*

Vla

Vc.

de - mi - heure a - près, la pen - sée _____ qu'il é - tait temps de cher - cher le som -

The musical score consists of five staves. The top staff is the vocal line with French lyrics: "de - mi - heure a - près, la pen - sée _____ qu'il é - tait temps de cher - cher le som -". Below it are four instrumental staves: Vln I, Vln II, Vla, and Vc. The Vln I staff has a measure number "325" above it. The Vln II staff has a dynamic marking "*pp*". The Vc. staff has French lyrics: "de - mi - heure a - près, la pen - sée _____ qu'il é - tait temps de cher - cher le som -". The music is in a key with one flat and features complex time signature changes: 3/8, 2/4, 3/8, 2/4, 3/8, 2/4, 3/8, 2/4.

38

would wake me;

I'd want to put down

the book

poco rit.

A tempo

rit.

meil m'é - veil - lait ; je vou - lais po - ser le vo -

38

poco rit.

A tempo

330

rit.

Vln I

...vo-...

Vln II

...je vou - lais po ser le...

Vla

Vc.

meil m'é veil lait ; ...

that I'd think I still held in my hands rit. . . .

A tempo, slower

ppp

lu - me que je croy - ais a - voir en - core dans les

A tempo, slower

rit. . . .

Vln I

Vln II

...lu - me que je croy - ais a - voir en - core dans les

ppp

Vla

ppp

Vc.

ppp

and blow out my light;

A tempo **poco rit.**

mains _____ et souf - fler ma lu - miè - re ;

Vln I **poco rit.**

335 **A tempo** **ppp**

Vln II

mains... _____

Vla

...et souf - fler ma lu - miè - re ;

Vc. **ppp**

39

I hadn't stopped, while I was asleep, turning over in my mind

A tempo, flexibly

poco rit.

A tempo

rit. . . .

pp

je n'a - vais pas ces - sé en dor - mant de faire des ré - fle - xi -

39

A tempo, flexibly

poco rit.

A tempo

rit. . . .

pizz. 340

pp

Vln I

...-sé en dor - mant...

pizz.

Vln II

...je n'a - vais pas ces - (sé)...

pp

Vla

...de faire des ré - fle - xi -

pp

pizz.

Vc.

...de faire des ré - fle - xi -

pp

the things I'd been reading about,

A tempo

poco rit.

A tempo

ons sur ce que je ve - nais de li - re,

A tempo

poco rit.

A tempo

arco

Vln I

pp

arco

Vln II

pp

pp

Vla

ons sur ce que je ve - nais de li - re,

arco

Vc.

pp

But these thoughts would take an unusual turn;

A tempo, faster
♩ = 41

molto accel.

pp

Mais ces ré - fle - xions a - vaient pris un tour un peu par - ti - cu - lier ; il

A tempo, faster
♩ = 41

molto accel.

pizz.

345

Vln I

pp

...un peu par-ti-cu-lier;...

pizz.

Vln II

pp

...un peu par-ti-cu-lier;...

pizz.

Vla

pp

Mais ces ré- fle-... ...pris un tour... ...-lier;...

pizz.

arco

Vc.

pp

...xions a- vaient... ...il

it seemed to me that I myself had become whatever the book was talking about:

poco rit. *A tempo* *molto rit.*

40

me sem - blait que j'é - tais moi mê - me ce dont par lait l'ou -

40

poco rit. *A tempo* *molto rit.*

Vln I

350

arco

mp

...ce dont par lait l'ou-

Vln II

espress., detached

arco

pp

...ce dont par lait l'ou-

Vla

espress., detached

arco

pp

...ce dont par lait l'ou-

Vc.

espress.

me sem-blait que j'é - tais moi mê - me ce dont par lait l'ou-

a church,

a quartet,

**A tempo,
slower again**

♩ = 33

-vra - ge : une é - glise, *poco più f*

**A tempo,
slower again**

♩ = 33

355

sonorous

Vln I

vra - ge :... *poco più f*

Vln II

vra - ge :... *poco più f*

Vla

vra - ge : une é - glise, *poco più f*

Vc.

vra - ge : un e - glise,... *poco più f*

the rivalry of François the First and Charles the Fifth.

Faster $\text{♩} = 52$ accel. Slower poco rit.

pp *detached* *ten.*

tuor, la ri - va - li - té de Fran - çois Pre - mie - re et de Charles Quint.

Faster $\text{♩} = 52$ accel. Slower poco rit.

pp *detached* 360 *ten.*

Vln I

pp *detached* *ten.*

Vln II

...la ri - va - li - té de Fran - çois Pre - mie - re et de Charles Quint...

pp *detached*

Vla

tuor, ... de Fran - çois Pre - mie - re...

pp

Vc.

41

This belief

would persist

A tempo, not too slowly

♩ = 47

pp

poco rit.

A tempo

Cette cro - yan - ce sur - vi -

41

A tempo, not too slowly

♩ = 47

poco rit.

A tempo

Vln I *pp* 365

Vln II *pp*

Vla pizz. arco *pp* ...Cette cro - yan - ce...

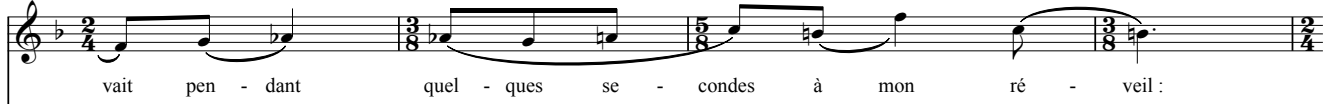
Vc. pizz. arco *pp* ...sur - vi -

for

a few seconds

after I awoke:

poco rit.



vait pen - dant quel - ques se - condes à mon ré - veil :

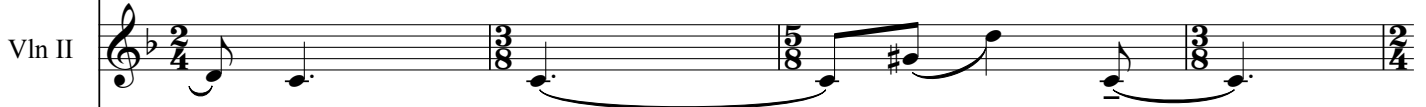
poco rit.

Vln I

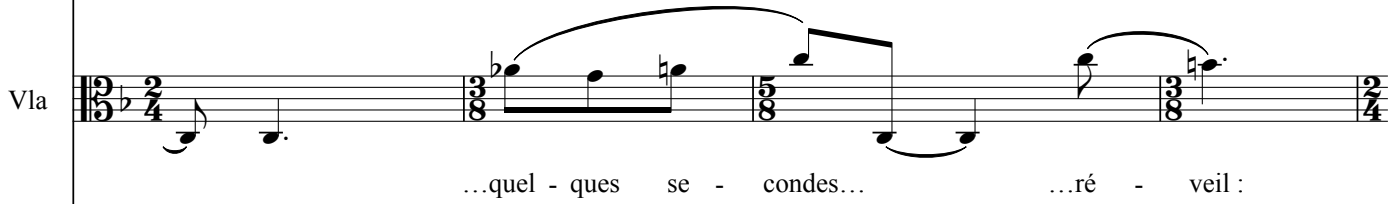


...pen - dant...

Vln II

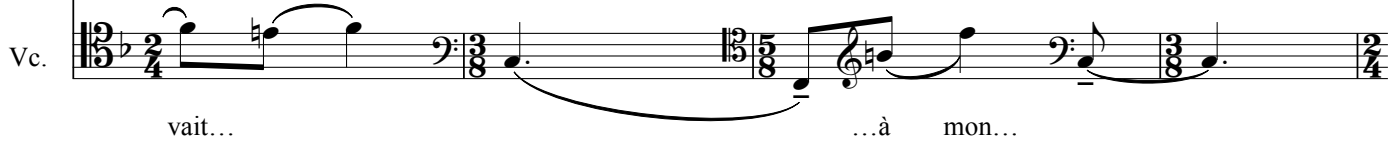


Vla



...quel - ques se - condes... ...ré - veil :

Vc.



vait... ...à mon...

it didn't come as any kind of shock

to my mind

A tempo **rit.**

el - - le ne cho - quait pas ma rai - son

A tempo **rit.**

370 pizz. arco
 ... (cho)-quait pas ma...

Vln I

Vln II

...-le ne cho- (quait)...

Vla

pizz. arco
 ...el - (le)... ...rai - son...

Vc.

42

but would press down

like scales

on my eyes

A tempo

pp

rit.

mais pe - sait com - me des é - cail - les sur mes

42

A tempo

pp

rit.

Vln I

375

Vln II

pp

Vla

pp

...com - me des...

...les sur mes

Vc.

pp

...mais pe - sait...

...é - cail...

and would stop them

from seeing

A tempo

rit.

A tempo

yeux et les em - pe - chait de se ren - dre

A tempo

rit.

A tempo

...yeux et... ...pe... - ...de se ren - dre

Vln II

...les em... ...chait...

Vc.

43

Then everything

would begin

to become

A tempo,
very simply

♩ = 48

pp

Puis el - le com - men - çait à me de - ve -

43

A tempo,
very simply

♩ = 48

pp

385

Vln I

Vln II

...Puis el - le...

Vla

...com - men - çait...

Vc.

...à me de - ve -

unintelligible to me

like, after

a reincarnation,

rit.

A tempo

stringendo.

Very slowly
♩ = 50

subito
pp

pp

nir in - in - te - li - gi - ble com - me a - près le mé - tem - psy -

rit.

A tempo

stringendo

Very slowly
♩ = 50

pizz. arco

subito
pp

Vln I

...ble...

pizz.

arco

pizz. arco

pp

subito
pp

...le mé...

Vln II

...le mé...

pizz.

arco

pizz. arco

pp

subito
pp

...-psy...

Vla

...in - in - tel li-...

pizz.

arco

pp

subito
pp

...com - me a - près...

...-tem...

Vc.

...com - me a - près...

rit. . . the thoughts of a previous life;

8^{va}-----] **A tempo** *pp* **poco rit.** . . .

...co-...
 8^{va}-----] **rit.** **A tempo** **poco rit.** . . .



les pen-sées d'u-ne e-xis-ten-ce an-té-rieu-re;

Vln I

390 **rit.** **A tempo** **poco rit.** . . .



pizz. arco pizz. arco pizz. arco pizz.

...co-...
pp

Vln II

8^{va}-----] **rit.** **A tempo** **poco rit.** . . .

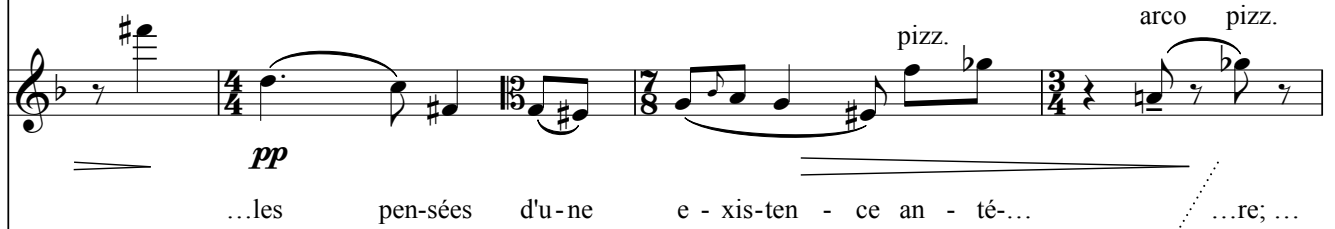


pizz. arco pizz. arco pizz. arco pizz.

...-se...
pp

Vla

rit. **A tempo** **poco rit.** . . .



pizz. arco pizz.

...les pen-sées d'u-ne e-xis-ten-ce an-té-... ..re; ...

Vc.

rit. **A tempo** **poco rit.** . . .



pp

...rieu...

the subject of the book would detach itself from me, I'd be free

44

A tempo

rit.

A tempo

p *poco* *poco*

le su - jet de liv - re se dé - ta - chait de moi, j'é - tais li - bre de m'y

44

A tempo

rit.

A tempo

arco 395

p *poco* *poco*

...le su jet... ...dé - ta... ...j'é - tais li -

arco

p *poco* *poco*

...se... ...-chait de moi, ...

arco

p *poco* *poco*

...de liv - re... -bre de m'y...

p *poco* *poco*

to link it to myself or not; all at once I'd recover my sight and

poco rit. . . . *A tempo, very lightly*

Much more slowly

accel. . . .

♩ = 36

ap - pli - quer ou non ; aus - si - tot je re - cou - vrais le vue et ___

poco rit. . . . *A tempo, very lightly*

Much more slowly

accel. . . .

♩ = 36

Vln I

400 *pizz.* *arco* *pizz.* *arco*

...ap - pli- ...tot je

Vln II

pizz. *arco*

...ap - pli - quer ou... ...re...

Vla

pp

...-quer ou non ; aus - si-... ...re-... ...le vue et...

Vc.

pizz. *arco* *pizz.* *arco*

pp *pp*

...-tot je... ...cou- vrais...

I'd be quite astonished to find darkness all around me,

rit. freely poco accel. poco rit. dreamily

pp

j'é - tais bien é - ton - né - e de trou - ver au - tour de moi une ob - scu - ri -

Vln I

rit. freely poco accel. poco rit.

pizz. arco 405

pp

Vln II

pizz. arco pizz. arco dreamily

pp

...j'é - tais bien é ton-... ...de trou-ver ...moi... ...ob - scu - ri -

Vla

pizz. arco 5 arco dreamily

pp

...au - tour de... ...ob - scu - ri -...

Vc.

pizz. arco 5 arco 3

pp

...j'é - tais... ...-né - e de...

45

sweet and restful

to my eyes

but

A little faster, flowing

♩ = 53

poco rit.

Very slowly

A tempo

pp

dolciss.

subito ppp

pp

té, dou - ce et re - po - san - te pour mes yeux, mais peut -

45

A little faster, flowing

♩ = 53

poco rit.

Very slowly

A tempo

dolciss.

pp

poco

subito ppp

Vln I

dolciss.

pp

poco

subito ppp

Vln II

té dou ce et re - po - san - te pour mes...

dolciss.

pp

poco

subito ppp

pp

...mais peut -

Vla

dolciss.

pp

poco

subito ppp

pp

...yeux,...

Vc.

perhaps even more for my mind to which it seemed

rit. *pp* **A tempo** ♩ = 48 *pp* very simply **accel.** **poco rit.**

ét - re plus en - co - re pour mon - es - prit à qui el - le ap - pa - rais -

Vln I rit. *pp* **A tempo** ♩ = 48 *pp* very simply **accel.** **poco rit.** pizz. arco

...à qui el - le ap...

Vln II *pp* *pp* *pp* 3 pizz. arco

...plus en... ...-pa - rais-

Vla *pp* *pp* *pp* pizz. arco

...-ét - re... ...pour mon es...

Vc. *pp* *pp* *pp* pizz. arco

...-co - re... ...-prit,...

like something without any cause, incomprehensible,

46

accel. rit. A tempo

sait com - me u - ne cho - se sans cause, _____ in - com - pré - hen -

46

accel. rit. A tempo

Vln I pizz. arco 415
 ...-sait... ...-ne... ...-pré hen-...

Vln II pizz. arco
 ...u-... ...in - com-...

Vla
 ...com - me... ...cho - se...
 pp

Vc.
 ...sans cause,...

poco rit. like something truly dark. *A tempo* *poco* *poco rit.*

si - ble, com - me u - ne chose vrai - ment ob - scu - re.

poco rit. *A tempo* *poco* 420 *poco rit.*

Vln I

...-ble,... ...chose vrai- ment...

Vln II

...si-... com - me u - ne... ...ob - scu - re.

Vla

poco

Vc.

poco

Var. 20 [Sheep on the Hillside]

**A little faster, very factually;
no expression needed**

♩ = 56

[I wrote much of this piece in a 17th century house in the north of England, looking out across a valley at sheep grazing on a hillside. The sheep looked like little white dots, hence the dry little pizzicato notes, either isolated or grouped in twos and threes, as the sheep were. One day a sheepdog herded the sheep down the hill, making the dots look like they were tumbling downward. That's the accelerando at rehearsal 49.]

Vln I pizz. 425

Vln II pizz.

Vla pizz.

Vc. pizz.



430

Vln I

Vln II

Vla

Vc.

49

molto accel. A tempo

435

Vln I

Vln II

Vla

Vc.



[The exact length of this silence is up to the players. But it should be long, perhaps a minute or so, depending on how time flows in the performing space. Resist all temptation to make it too short!]

50

Var. 21 [John Cage]

Commodo

440

Vln I

Vln II

Vla

Vc.

445 450 455

Vln I

Vln II

Vla

Vc.



460

Vln I

Vln II

Vla

Vc.

465 470

Vln I

Vln II

Vla

Vc.



475

Vln I

Vln II

Vla

Vc.

480 485

Vln I

Vln II

Vla

Vc.



490

Vln I

Vln II

Vla

Vc.

Var. 22 [Mahler]

Very slowly

♩ = 45

495

Vln I arco *pp*

Vln II arco *pp* *pppp* *aching*

Vla arco *pp*

Vc. arco arco *pp*

500

Vln I *pp* △

Vln II *pp* *pp* *just a little*

Vla *pp*

Vc. *pp*

52

molto stringendo **returning to tempo.**

505

Vln I

Vln II

Vla

Vc.

53

Push forward just a little...

510

Vln I

Vln II

Vla

Vc.

poco rit.

515

Freely, a
little faster

returning to tempo...

Violin I, Violin II, Viola, and Violoncello staves for measures 515-520. The music features complex rhythmic patterns with time signature changes from 2/4 to 4/4 and back to 2/4. The Violoncello part includes a *pizz.* instruction.



520

Violin I, Violin II, Viola, and Violoncello staves for measures 520-524. The Violoncello part includes a *pizz.* instruction and the instruction *almost inaudible*. The Viola part includes the instruction *with the first violin*.

[Coda]

54

A tempo, slowly as before,
with slight hesitations

inaudible 525 *pizz.*

Vln I *pp*

Vln II *arco* *ppp*

Vla *pizz.* *pp* *arco* *tr*

Vc.



530

Vln I

Vln II

Vla

Vc. *just a wisp* *arco* *pp* *pizz.*

[in tempo]

Vln I *inaudible* *arco* *very sadly* *ppp* 535

Vln II

Vla *arco* *very sadly* *ppp*

Vc. *arco* *very sadly* *ppp*

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