

2

Var. 1

A little faster; commodo

accel. As before

Vln I *pizz.* 25 *p* *arco* 30 *p* *pizz.*

Vln II *pizz.* *p* *arco* *p* *pizz.*

Vla *pizz.* *p* *arco* *p* *pizz.*

Vc. *pizz.* *p* *arco* *p* *pizz.*

3

Var. 2

Very simply

35 ♩ = 84

Vln I *p* *arco* *tr*

Vln II *p* *arco* *tr*

Vla *p* *arco*

Vc. *p* *arco*

40

Vln I

Vln II

Vla

Vc.

innocent

p



45

Vln I

Vln II

Vla

Vc.

4

p *p* *pp*

p *p* *pp*

p *p* *pp*

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

Musical score for the first system, featuring Vln I, Vln II, Vla, and Vc. The score is in G major (one sharp) and 4/4 time. The Vln I part has a melodic line with long slurs and fermatas. The Vln II part has a rhythmic accompaniment. The Vla and Vc parts provide harmonic support with steady eighth-note patterns. The system concludes with a double bar line.



Musical score for the second system, featuring Vln I, Vln II, Vla, and Vc. The Vln I part includes the instruction "not too short" above a slur and the number "85" above a note. The Vln II part continues with its rhythmic accompaniment. The Vla and Vc parts continue with their respective parts. 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* *p*

Vln II *p*

Vla *p*

Vc. *p*

ad lib, quasi cadenza

8va

11

rit.

A tempo

105

Vln I

Vln II

Vla

Vc.



Vln I

Vln II

Vla

Vc.

Var. 7 [Eric Rohmer]

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

♩ = 132

110

Musical score for measures 110-114. The score is in G major (one sharp) and consists of five measures with changing time signatures: 2/4, 4/4, 2/4, 4/4, and 4/4. The instruments are Vln I, Vln II, Vla, and Vc. The dynamic is *mf*. Vln I has a fermata in the first measure and a melodic line in the others. Vln II has a pizzicato line. Vla has a rhythmic accompaniment. Vc has a bass line with pizzicato and accents.

[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*)]

Musical score for measures 115-119. The score is in G major (one sharp) and consists of five measures with changing time signatures: 2/4, 4/4, 2/4, 4/4, and 4/4. The instruments are Vln I, Vln II, Vla, and Vc. The dynamic is *pp*. Vln I has a pizzicato line in the first two measures and an arco line in the last three. Vln II has a pizzicato line in the first two measures and an arco line in the last three. Vla has a rhythmic accompaniment with pizzicato in the first two measures. Vc has a bass line with pizzicato in the first two measures.

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

Vln I

Vln II

Vla

Vc.

mf

arco



Freely,
like a cadenza

rit.

Vln I

Vln II

Vla

Vc.

f

[like a Bach cello suite]

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]

16

Freely, but faster than the earlier free tempo

Suddenly much slower

Fast again

♩ = 55

♩ = 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 *f* 150 *H* *N*
 Vln II *f* *H*
 Vla *f* *H*
 Vc. *f*

[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 *mf* 155 *pizz.* *arco* *H*
 Vln II *mf* *pizz.* 3 3
 Vla *mf* 3
 Vc. *mf* *H*

18

Musical score for measures 18-21, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings (*p*) and performance instructions such as *pizz.*, *arco*, and *H*. Measure 18 features a *pizz.* instruction in Violin I and a *p* dynamic in Violin II. Measure 19 includes *arco* and *H* markings in Violin II. Measure 20 shows *pizz.* in Viola and *arco* and *H* in Violoncello. Measure 21 features *p* in Violoncello and *pizz.* in Violoncello.



rit.

Musical score for measures 22-25, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings (*pp*) and performance instructions such as *pizz.*, *arco*, *sul.pont.*, and *H*. Measure 22 includes *pp* in Violin I and *sul.pont.* in Violoncello. Measure 23 features *pizz.* in Violin II and *arco* and *sul.pont.* in Violoncello. Measure 24 includes *sul.pont.* in Viola and *pp* in Violoncello. Measure 25 features *pp* in Violoncello.

A tempo accel.

160

Vln II

Vla

Vc.

Var. 10 [Webern] 19

Very slowly A little faster; very calm

♩ = 30 ♩ = 59

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*



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*

Vln II *p*

Vla pizz. *pp* arco sul pont. *ppp* pizz. *p*

Vc. *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.

pp *p*

Vln II

pizz.

arco

pp *p*

Vla

arco

pp *p*

Vc.

pp *p*



22

Faster, in a
furious rush

[Quick Toccata]

rit. [in tempo]

$\text{♩} = 68$

180

arco

ff

freely

3:4

pizz. 4

pizz. 4

arco

pizz.

ff

4

Vln II

ff

Vla

ff

Vc.

ff

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]

molto rit. A tempo poco rit. A tempo

Vln I *mf*

Vln II *mf* [melody]

Vla *mf* [melody] *intense*

Vc. *mf*



25

200

Vln I *p* [melody, with viola]

Vln II *p*

Vla *p* [with vln. 1]

Vc. *p*

freely

205

Vln I

Vln II

Vla

Vc.

freely

[melody, without vln. 1]

26

Var. 13 [Bellini]

Flowing, faster

poco rit. ♩ = 51

Vln I

Vln II

Vla

Vc.

mf

mf

mf

mf

[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.

This block contains the first system of a musical score, spanning measures 210 to 215 and the first four measures of a new section. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The key signature is two sharps (F# and C#). The time signature changes from 8/8 to 6/8. The Vln I staff has a fermata over the first measure. The Vln II staff has a fermata over the first two measures. The Vla staff has a fermata over the first two measures. The Vc. staff has a fermata over the first two measures. The score includes dynamic markings and hairpins.



27

215

Vln I

Vln II

Vla

Vc.

This block contains the second system of a musical score, spanning measures 215 to 220 and the fifth through eighth measures of a new section. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The key signature is two sharps (F# and C#). The time signature is 9/8. The Vln I staff has a fermata over the first measure. The Vln II staff has a fermata over the first two measures. The Vla staff has a fermata over the first two measures. The Vc. staff has a fermata over the first two measures. The score includes dynamic markings *p* and *f*, and hairpins.

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

Vla *pizz.* *p* *arco* *p*

Vc. *pizz.* *p* *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

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.

230

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* *pp*

Vln II *f* *pp*

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

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

Musical score for measures 1-274. The score is in D major (two sharps) and 4/4 time. It features four staves: Vln I, Vln II, Vla, and Vc. Vln I has a whole rest. Vln II and Vla play a melody starting with a quarter rest, marked *mf*. Vc plays a bass line starting with a half note chord, also marked *mf*. A double bar line with repeat dots is at the end of measure 274.



Musical score for measures 275-304. The score is in D major (two sharps) and 4/4 time. It features four staves: Vln I, Vln II, Vla, and Vc. Vln I has a whole rest. Vln II, Vla, and Vc play a melody starting with a quarter rest. Vln II has a fermata over the final note. The piece ends with a double bar line.

280

Vln I *mf*

Vln II

Vla

Vc.



285

Vln I

Vln II

Vla

Vc.

34

Vln I

Vln II

Vla

Vc.

290

Detailed description: This system contains measures 290 through 294. The Vln I part features a melodic line with slurs and a fermata over the final measure. The Vln II part plays a rhythmic accompaniment of eighth notes. The Vla part has a melodic line with slurs. The Vc. part provides a bass line with chords and single notes.



Vln I

Vln II

Vla

Vc.

295

Detailed description: This system contains measures 295 through 299. The Vln I part has a melodic line with slurs and a fermata over the final measure. The Vln II part continues with eighth-note accompaniment. The Vla part has a melodic line with slurs. The Vc. part provides a bass line with chords and single notes.

Vln I 300

Vln II 300

Vla 300

Vc. 300



35

Var. 18 [The *Lulu* Dance (Berg)]
Lightly, very rhythmic

♩ = 100

Vln I *p* pizz. arco pizz.


Vln II *p* pizz. arco pizz.

Vla *p* pizz. arco pizz.

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

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

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

Vc. arco pizz. 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. . . .

Vln I

310

p

arco

Vln II

temps...

poco

Vla

arco

p

poco

...je me suis cou - ché de bonne

Vc.

arco pizz

p

poco

arco

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

Detailed description of the musical score: The page contains five staves. The top staff is a vocal line with lyrics in French and English. The French lyrics are 'mes yeux _____ se fer - maient si _____ vi - te que je n'a - vais pas le'. The English lyrics are 'my eyes would close so quickly that I didn't have time'. The vocal line starts with a *più p* marking and a *freely* marking. The second staff is for Violin I (Vln I), starting with a *più p* marking and a measure number of 315. It includes performance instructions 'pizz.' and 'arco'. The third staff is for Violin II (Vln II), also starting with a *più p* marking and including 'pizz.' and 'arco' instructions. The fourth staff is for Viola (Vla), starting with a *più p* marking and a *freely* marking. The fifth staff is for Violoncello (Vc.), starting with a *più p* marking and including 'pizz.' and 'arco' instructions. The score uses a key signature of one flat (B-flat) and a time signature of 5/8. There are several time signature changes: 5/8, 3/8, 9/16, and 3/8.

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

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

temps de me di - di - re : m'en - dors.» Et, une

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

Vln I pizz. arco 320 radiant

pizz. arco radiant *pp*

Vln II pizz. arco radiant *pp*

radiant *pp*

Vla radiant *pp*

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

pizz. pizz. arco radiant *pp*

Vc. pizz. pizz. arco radiant *pp*

...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 is written for a vocal line and four string parts (Vln I, Vln II, Vla, Vc.). The vocal line is in French, with English lyrics provided above. The French lyrics are: "de - mi - heure a - près, la pen - sée _____ qu'il é - tait temps de cher - cher le som -". The English lyrics are: "And half an hour later, the thought that it was time to go to sleep". The score includes a measure number 325 above the Vln I staff. The Vln II staff has a *pp* dynamic marking. The string parts are written in various time signatures (3/8, 2/4, 3/8, 3/8) and include various musical notations such as slurs, ties, and accidentals.

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.

...vo-...

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

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

The vocal line is written in a single treble clef staff. It begins with a 7/16 time signature, changes to 5/16, and then to 3/8. The melody consists of a series of eighth and quarter notes, some with slurs. The piece concludes with a double bar line and repeat dots.

A tempo, slower

rit. . . .

Vln I

The Violin I part is written in a treble clef staff. It follows the same time signature changes as the vocal line (7/16, 5/16, 3/8). The melody is similar to the vocal line but with some differences in phrasing and dynamics. It ends with a double bar line and repeat dots.

Vln II

The Violin II part is written in a treble clef staff. It follows the same time signature changes. The melody is similar to the vocal line. It ends with a double bar line and repeat dots.

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

ppp

Vla

The Viola part is written in a C-clef staff. It follows the same time signature changes. The melody is similar to the vocal line. It ends with a double bar line and repeat dots.

ppp

Vc.

The Violoncello part is written in a bass clef staff. It follows the same time signature changes. The melody is similar to the vocal line. It ends with a double bar line and repeat dots.

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.*

Vln I

pp

pizz. 340

...-sé en dor - mant...

Vln II

pp

pizz.

...je n'a - vais pas ces - (sé)...

Vla

pp

pizz.

...de faire des ré - fle - xi -

Vc.

pp

pizz.

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

Vln I arco *pp*

Vln II arco *pp*

Vla *pp*

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

Vc. arco *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 ;...

Vln II

pizz.

pp

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

Vla

pizz.

pp

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

Vc.

pizz.

pp

...xions a - vaient... il

arco

pp

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

arco

espress., detached

pp

...ce dont par lait l'ou-

Vla

arco

espress., detached

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

p *poco più f*

-vra - ge : une é - glise, un qua -

**A tempo,
slower again**

♩ = 33

355

sonorous

Vln I

p *poco più f*

vra - ge : ...

sonorous

Vln II

p *poco più f*

vra - ge : ...

sonorous

Vla

pizz. *arco* *p* *poco più f*

vra - ge : une é - glise, un qua -

sonorous

Vc.

pizz. *arco* *p* *poco più f*

vra - ge : un e - glise,...

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...

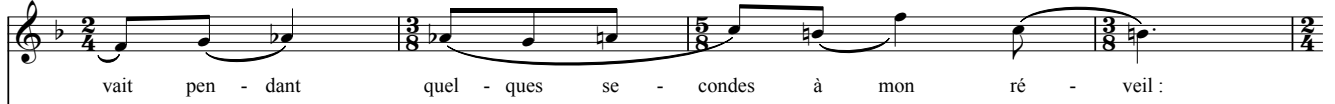
Vc. pizz. arco *pp* ...sur - vi -

for

a few seconds

after I awoke:

poco rit.



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

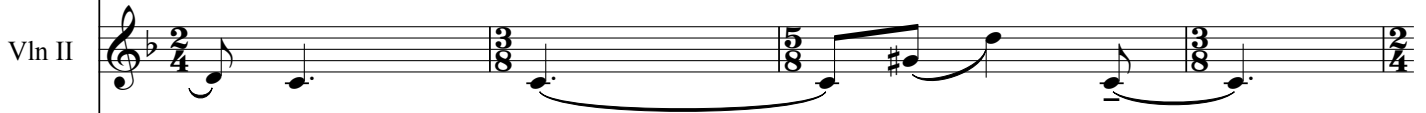
poco rit.

Vln I

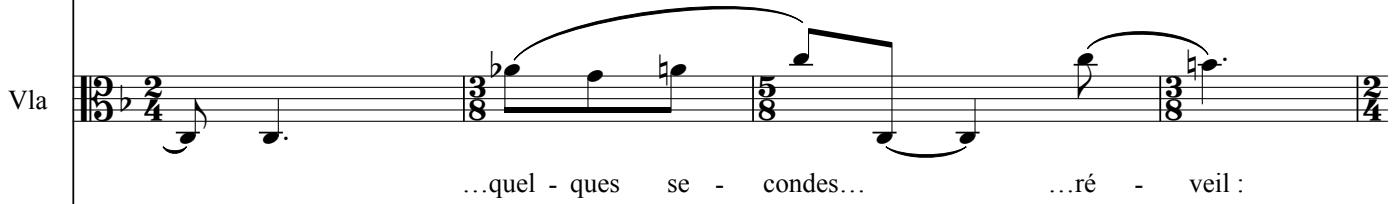


...pen - dant...

Vln II

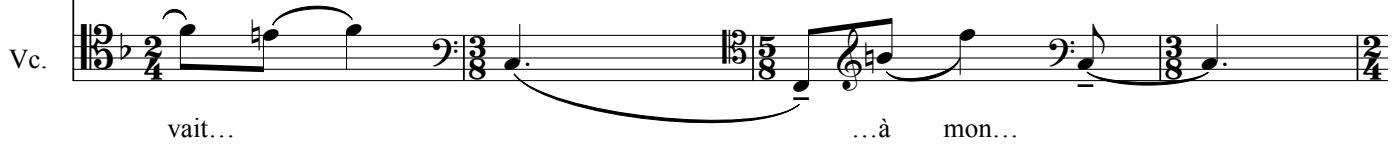


Vla



...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

pp

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

A tempo

rit.

A tempo

pp

Vln I

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

Vln II

Vla

...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

subito
pp

...com - me a - près...

...-tem...

Vc.

...com - me a - près...

rit. . . the thoughts of a previous life; poco rit. . . .

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

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

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

390 pizz. arco pizz. arco pizz. arco pizz.

Vln I *pp* ...co-...

8^{va}-----] pizz. arco pizz. arco pizz. arco pizz.

Vln II *pp* ...-se...

Vla pizz. arco pizz. *pp* ...les pen-sées d'u-ne e-xis-ten-ce an-té-...re; ...

Vc. *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*

pp

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

Vln II

pizz. *arco*

pp

...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 -

rit. *freely* *poco accel.* *poco rit.*

pizz. arco 405

pp

Vln I

pizz. arco *pizz. arco* *dreamily*

pp

Vln II

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

pizz. arco *dreamily*

pp

Vla

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

pizz. arco

pp

Vc.

...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

Vla

...mais peut -

dolciss.

pp

poco

subito ppp

pp

Vc.

...yeux,...

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* **3** pizz. arco *pp*

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

Vla pizz. arco *pp* *pp*

...-ét - re... ...pour mon es-...

Vc. *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* 420 *poco rit.*

Vln I ...-ble,... ...chose vrai- ment...

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

Vla

Vc.

Var. 20 [Sheep on the Hillside]

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

$\text{♩} = 56$

[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.

Vln I 430

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* 52

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

Vla *pp*

Vc. *pp*

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 first violin part has a long melodic line with slurs and ties. The second violin part has a similar line but with some rests. The viola part has a more active line with slurs. The cello part has a bass line with slurs and a *pizz.* marking.



520

Violin I, Violin II, Viola, and Violoncello staves for measures 520-524. The music continues with time signature changes from 2/4 to 3/4, 2/4, and 4/4. The first violin part has a melodic line with slurs. The second violin part has a *pizz.* marking and rests. The viola part has a melodic line with slurs and a *pizz.* marking, with the instruction *with the first violin*. The cello part has rests and a *almost inaudible* marking.

[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]

The musical score consists of four staves: Vln I, Vln II, Vla, and Vc. The key signature is two sharps (F# and C#). The time signature changes from 2/4 to 3/4 to 4/4. Vln I starts with an 'inaudible' instruction and a fermata, then plays a half note in 3/4 and another in 4/4, both marked 'arco', 'very sadly', and 'ppp'. Vln II plays a half note in 2/4, a dotted half note in 3/4, and a half note in 4/4, all marked 'ppp'. Vla and Vc play half notes in 3/4 and 4/4, both marked 'arco', 'very sadly', and 'ppp'. A rehearsal mark '535' is placed above the Vln I staff.

New York, Corn Close,
Warwick, Roswell
1998-2004

notation tweaked
Washington, DC 2019