

Kari Beate Tandberg:

Attitudes

Klaverkvintett

Score/Piano-part

Commissiioned by pianist Kenneth Karlsson in Cikada
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NB
noter

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Attitudes

Klavérvintett

♩ = 100

Violin I

Violin II

Viola

Cello

Piano

Use both albows to depress silently
R on black keys
L on white keys

ff

p 7:8

mp 6:4

f

ff

mf 6:4

8^{vb} III Ped.

una corda (u.c.)

L. H.



Vln. I

Vln. II

Vla.

Vc.

sul A S.P. *jeté et gliss*

sul E S.P. *jeté et gliss*

f

pizz. *sfz*

f

pizz. *sfz*

sul A S.P. *jeté et gliss*

f

pizz. *sfz*

Pno.

p 7:4

mf 7:4

f

ff

u.c.

L. H.

l.v.

Attitudes

15

Vln. I

Vln. II

Vla.

Vc.

Pno.

u.c.

S.T.

N arco

sul D

pizz.

arco

gliss et trem.

gliss et trem.

p

mf

mp

mp

mp

mf

mp

mp

mp

mp

mf

mf

S.T.

N sul G

sul A S.T.

jeté et gliss

arco

sul D

p

mp

p

mp

mp

mf

7:8

p

f

ff

mf

p

7:4

9:8

7:4

L. H.

u.c.

21

Vln. I

Vln. II

Vla.

Vc.

Pno.

u.c.

mf

mf

mp

mf

f

mp

mf

f

mp

mf

f

mp

mf

f

arco S.P. (sul E)

arco S.P. (sul E)

arco S.P. (sul A)

S.P. (sul G)

mp

mf

f

mp

mf

f

mp

mf

f

mp

mf

f

Vibr.: From SLOW wide twds FAST narrow

From FAST narrow twds SLOW wide back to FAST narrow

L. H.

7:4

7:4

f

ff

p

mf

f

mp

mf

u.c.

Attitudes

Vln. I

Vln. II

Vla.

Vc.

pizz. *ff*

f

sul E S.P. *jeté* et gliss

pizz. *mfz*

pizz. *sffz*

pizz. *ff*

f

sul A S.P. *jeté* et gliss

pizz. *sffz*

Pno.

f ff

mf f

ff mf

7:4

Vln. I

Vln. II

Vla.

Vc.

col legno battuto *f*

arco *sffz*

sul E, A muffle string et gliss

gliss et trem.

arco sul A, D *sffz*

arco *mp mf*

arco *mp mf*

arco *f sffz*

arco *mp mf*

Pno.

f ff

sffz sffz

7:4

Attitudes

A ♩ = 144

Vln. I *f* *mf* *f* *sfz* *sfz* *sfz* *f* *sfz* *f*

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

Vla. *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

Vc. *mf* *f* *mf* *f* *f* *sfz* *f* *sfz* *f*

sul E, A *muffle string et gliss* *sul A, D muffle string et gliss* *pizz.* *pizz.* *pizz.*

From SLOW wide twds FAST narrow et gliss *sul A, D muffle string et gliss* *sul C* *sul C* *arco sul A* *pizz. II, III*

sul A, D muffle string et gliss *sul A* *sul G* *sul C*

Gliss.: From FAST narrow twds SLOW wide bac to FAST narrow Main direction: Downwards *et bow-trem.* *piu mosso*

A ♩ = 144

Pno. *f* *ff* *f*

Red.

♩ = 116 *meno mosso*

Vln. I *f* *ff* *ff* *f* *sfz*

Vln. II *f* *ff* *f* *sfz*

Vla. *f* *mp*

Vc. *f* *mp*

S.P. sul C *S.P. sul G* *arco gliss et trem.* *arco gliss et trem.*

♩ = 116 *meno mosso*

Pno. *f* *ff* *f* *mf* *f*

L.H. *Red.* *Red.* *Red.*

Attitudes

57

Vln. I *fp* *sffz* *fp* *sffz* *fp* *sffz* *fp* *sffz* *mf* et gliss

Vln. II *sfz* *f* *sffz* *fp* *sffz* *fp* *sffz* *fp* *sffz* *fp* *sffz* *mf* et gliss

Vla. arco *f* *sffz* *fp* *sffz* *fp* *sffz* *fp* *sffz* *fp* *sffz* *mf* et gliss

Vc. arco *f* *sffz* *fp* *sffz* *fp* *sffz* *fp* *sffz* *mf* sul G et gliss

57

Pno. *mf* *f* *ff* *f* *ff* *mf* crescendo

Red. *

63

Vln. I *sfz* *mp* *ff* I, II

Vln. II *sfz* *mp* *ff* I, II

Vla. *sfz* *mp* *ff* I, II

Vc. *sfz* *mp* *ff* arco

63

Pno. *f* *mp* *f* *ff* *l.v.* *8vb* *sffz* *ffz* *l.v.* *8vb* *Red.*

Attitudes

♩ = 144

69 **B**

Vln. I *pp* arco S.T. *mf* *f* *mf* *fp*

Vln. II *pp* S.P. *mf* *p* *mf* *fp* *ff* *mf* *fp*

Vla. *pp* S.P. *mf* *p* *mf* *fp* *ff* *mf* *fp*

Vc. *pp* S.T. *mf* *mp* *fp*

fast, exaggerated vibrato

ord.

♩ = 144

69 **B**

Pno. *p* *mf*

8va

u.c.

meno mosso

♩ = 120

77

Vln. I *f* *ff* *f* *rit.* *a tempo* *pizz.*

Vln. II *f* *sfz* *sfz* *rit.* *a tempo* *mf*

Vla. *mf* *rit.* *a tempo* *fp* *rit.* *a tempo*

Vc. *f* *sfz* *sfz* *rit.* *a tempo* *f*

pizz. *gliss et trem.* *rit.* *a tempo* *pizz.*

sul C

meno mosso

♩ = 120

77

Pno. *mp* *p* *p* *sfz* *rit.* *a tempo*

8va *L.H.* *L.H.*

Red.

Attitudes

C ♩ = 116

Vln. I *arco* *fp* *ff* *mf* *sfz* *fp* *sfz* *fp*

Vln. II *f* *ff* *mf* *sfz* *fp* *sfz* *fp*

Vla. *fp* *ff* *mf* *sfz* *fp* *sfz* *fp*

Vc. *arco* *fp* *ff* *mf* *sfz* *fp* *sfz* *fp*

(sul E) *(sul A S.P.)* *(sul G S.P.)* *N*

Vibr. SLOW twds FAST

Pno. *f* *mf* *f* *ff* *mfz* *sfz* *f* *p*

8va *8vb* *Red. "Catch" resonance with pedal* *U.C.*

7:4

Vln. I *mf* *fp* *mf* *f* *mf* *f* *mf* *f*

Vln. II *mf* *fp* *mf* *f* *mf* *f* *mf* *f*

Vla. *mf* *fp* *mf* *f* *mf* *f* *mf* *f*

Vc. *mf* *fp* *mf* *f* *mf* *f* *mf* *f*

S.P. *N* *Exaggerated vibrato, starting SLOW, wide, ending FAST, narrow* *accel.*

Pno. *sfz* *mf* *mp* *f*

7:4 *7:4* *accel.*

Red. ***

Attitudes

101 $\text{♩} = 120$

Vln. I *mf* *f* *ff* *sfz* *III, IV* *bartok-pizz.*

Vln. II *mf* *f* *ff* *sfz* *III, IV* *bartok-pizz.*

Vla. *mf* *f* *ff* *fff* *sfz* *I, II* *III, IV* *bartok-pizz.*

Vc. *mf* *f* *ff* *fff* *ffp* *sfz* *II, III* *III, IV*

101 $\text{♩} = 120$

Pno. *sfz* *sfz* *l.v.*

Use both albos
to depress silently
R on black keys
L on white keys

δ_{vb} III Ped.

109 $\text{♩} = 116$

Vln. I *pizz.* *sfz* *arco* *trill et gliss* *mf* *pizz.* *f* *arco* *mf* *sfz* *mf* *sfz*

Vln. II *pizz.* *sfz* *arco* *trill et gliss* *mf* *pizz.* *f* *pizz.* *f* *mf* *sfz* *(pizz.)*

Vla. *pizz.* *sfz* *pizz.* *mf* *pizz.* *f* *pizz.* *f* *mf* *sfz* *arco*

Vc. *pizz.* *mp* *pizz.* *mfz* *f* *pizz.* *f* *mf* *sfz* *arco*

109 $\text{♩} = 116$

Pno. *mf* *9:8* *mf* *f*

(keep down III Ped.)

Vln. I
117
pizz. *f*
bartok-pizz. *sfz*
arco *mf* *molto vibr.*

Vln. II
f
bartok-pizz. *sfz*
arco *mp*
sul C *mf* *molto vibr.*

Vla.
mf Exaggerated vibrato, starting SLOW, wide, ending FAST, narrow
sfz
bartok-pizz. *sfz*
arco *mp*
sul A *mf* *molto vibr.*

Vc.
mf *sfz*
bartok-pizz. *sfz*
arco sul D *mp*
sul A *sfz* *mp* *sfz*

Pno.
117
f *ff* *mp*
Release / clear III ped.
8vb

Vln. I
123
col legno battuto *sfz*
arco *mp* *mf*
gliss et trem.
mp *mf*
From SLOW wide gliss twds FAST narrow, exaggerated vibrato. Main direction: Upwards
III, IV S.T. *fp* *f* *fp* *exag. vibr. SLOW twds. FAST* *S.P.*

Vln. II
bartok-pizz. *sfz*
arco *mp* *mf*
gliss et trem.
mp *mf*
sul G *mp* *mf* *sfz*
pizz. *sfz*
III, IV S.T. *fp* *f* *fp* *exag. vibr. SLOW twds. FAST* *S.P.*

Vla.
col legno battuto *sfz*
arco *mp* *mf*
gliss et trem.
mp *mf*
From SLOW wide gliss twds FAST narrow, exaggerated vibrato. Main direction: Upwards
III, IV S.T. *fp* *f* *fp* *exag. vibr. SLOW twds. FAST* *S.P.*

Vc.
bartok-pizz. *sfz*
pizz. *mf*
arco *mp* *mf* *f* *mp*
sul D *fp* *f* *fp*
From FAST narrow, exaggerated vibrato. twds SLOW wide gliss Main direction: Downwards
sul C S.T. *fp* *f* *fp* *exag. vibr. SLOW twds. FAST* *S.P.*

Pno.
123
sfz
8vb
Ped.

Attitudes

134

Vln. I

Vln. II

Vla.

Vc.

Pno.

sfz *pp* *mf* *f* *mf* *fp* *ff* *mf* *fp*

S.T. S.T. S.P. N N

fast, exaggerated vibrato

fast, exaggerated vibrato

fast, exaggerated vibrato

fast, exaggerated vibrato

sul D *sul A*

142

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf *mf* *f* *f* *f*

rit. *rit.* *rit.* *rit.*

S.P. N N

mf *mf* *f* *f* *f*

8va *8va* *8va*

p *mp* *mf*

$\bullet = 100$

Attitudes

151

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

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

Vla. *mf* *mp* (*mp*) *p* *mf*

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

Pno. *mp* *mf*

8va

160

Vln. I *mf* *f* *fp* *f* *mf pp* *f fp*

Vln. II *mf* *f* *fp* *f* *mf pp* *f fp*

Vla. *f* *fp* *f* *mf pp* *f fp*

Vc. *f* *fp* *f* *mf pp* *f fp*

Pno. *f* *sffz* *sffz* *ff*

8va

8vb

ord.

8vb

*Muffle string close to nail with R.H.
Play on key with L.H.*

Attitudes

Vln. I
Vln. II
Vla.
Vc.

169

3
1, II
gliss et trem.
ff
ffp
f
mf
mp
p

3
II, III
gliss et trem.
ff
ffp
f
mf
mp
p

3
III, IV
gliss et trem.
ff
ffp
f
mf
mp
p

3
II, III
gliss et trem.
ff
ffp
f
mf
mp
p

Pno.

169

3
ff
f
sfz

INSIDE PIANO

Muffle string close to nail with R.H.
Play on key with L.H.

mf

8vb

Vln. I
Vln. II
Vla.
Vc.

177

p
mp
p
pp
p
mfz
sfz

sul A
simile
col legno
ord.

Pno.

177

mp
pp
p

*) finger muffle and slide slowly along string to make "glizz sub-harmonics"

3 3 3 3 3 3 3 3

8vb

Keep finger on string at the new position

Attitudes

Vln. I, Vln. II, Vla., Vc. musical score for measures 185-193. Dynamics include *mf*, *sfz*, *f*, *mf*, *f*. Techniques include *col legno*, *col legno battuto*, *et gliss*, *sul A*, *sul D*, *sul E*. A *mf* dynamic is marked with a note: **) Always: Don't repeat exact number of notes*.

Piano (Pno.) musical score for measures 185-193. Includes a technique instruction: *Change muffle-position on string close to nail*. Bass clef notes are marked with *8vb*.

Vln. I, Vln. II, Vla., Vc. musical score for measures 194-203. Dynamics include *mp*, *mf*, *p*. Techniques include *col legno*, *col legno battuto*, *rit.*, *arco*, *gliss et bow-trm*. Performance notes include: *From FAST narrow, exaggerated vibrato, twds SLOW wide gliss back to FAST vibr. Main direction: Upwards* and *From SLOW wide gliss twds FAST narrow, exaggerated vibrato. Main direction: Upwards*.

Piano (Pno.) musical score for measures 194-203. Includes technique instructions: *Use both elbows to depress silently R on black keys L on white keys*. Bass clef notes are marked with *8vb*. Pedal markings include *III Ped.* and *8vb*.

202 **H** *piu mosso* = 100

Vln. I *sfz* *p* *gliss* *S.T.*

Vln. II *p* *gliss* *mp* *p* *S.T.*

Vla. *arco sul G* *p* *gliss* *sul C* *gliss* *p* *S.T.*

Vc. *sul G* *piu mosso* *p* *gliss* *sul C* *gliss* *p* *S.T.*

202 **H** *piu mosso* = 100

Pno. *f* *p* *mp* *u.c.* *ped.*

209

Vln. I *mf* *f* *p* *pizz.* *mp* *mf* *p* *mp* *mf*

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

Vla. *mf* *f* *p* *pizz.* *mp* *mf* *p* *mp* *mf*

Vc. *mf* *f* *p* *pizz.* *mp* *mf* *p* *mp* *mf*

Vibr.: From FAST narrow twds, SLOW wide

209 *8va* *L.H.* *mp* *6* *mf* *ped.*

Pno. *f* *ff* *mf*

Attitudes

214

Vln. I *sfz* *f* *mp* arco

Vln. II *sfz* *f* *ffz* *mp* simile

Vla. *sfz* *f* *ffz* *mp* 1, II simile

Vc. *sfz* *f* *ffz* *mp* 1, II

INSIDE PIANO

214

Pno. *Press keys silently down* *Make an arpeggio by nail across strings to cover actual chord* *f* *mp* *8va* *Red.* ***

Release / clear III ped.

220

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

Vln. II *arco* *f* *f* *f* *ff*

Vla. *arco* *f* *f* *f* *ff* 1, II

Vc. *arco* *f* *f* *f* *ff*

220

Pno. *f* *f* *ff* *8va* *Red.* ***

Attitudes

This musical score, titled "Attitudes", is for a chamber ensemble consisting of Violin I, Violin II, Viola, Violoncello, and Piano. The score is divided into two systems, with measures 225-230 in the first system and measures 231-236 in the second system. The first system (measures 225-230) features a dynamic range from *ff* to *mp* and includes triplets and accents. The second system (measures 231-236) includes specific performance instructions such as "col legno", "arco", and "sul E, A" for the strings, along with dynamics like *sfz*, *mf*, *f*, and *fp*. The piano part includes a 7:4 time signature in measures 234 and 235. A large watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

237 *col legno*

Vln. I *rit.* **K** $\text{♩} = 72$

Vln. II *col legno* *rit.* *p* *From SLOW wide gliss twds FAST narrow, exaggerated vibrato. Main direction: Upwards* *pp* $\text{♩} = 72$ *sul D* *mp* *simile* *mp*

Vla. *rit.* $\text{♩} = 72$ *mp* *sul G* *mp*

Vc. *rit.* $\text{♩} = 72$ *fp* *mfz*

237 *rit.* **K** $\text{♩} = 72$

Pno. *mp* *p* *mf* *p* *mf* *u.c.*

242 *mf*

Vln. I *mf*

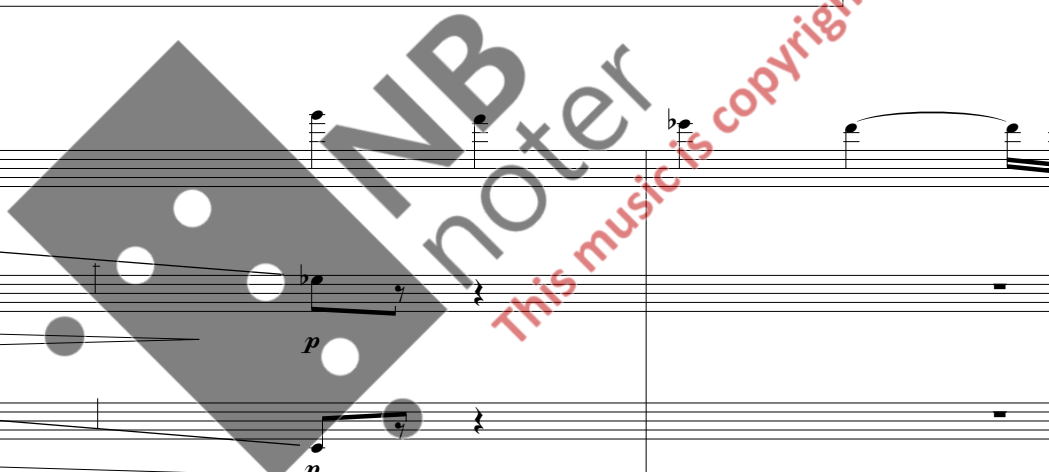
Vln. II *mp* *p*

Vla. *simile* *mp* *p*

Vc. *mp* *p*

242 *pp* *mp* *pp* *u.c.*

Pno. *pp* *mp* *pp* *u.c.*



This musical score is for the piece "Attitudes" and spans measures 246 to 250. The instrumentation includes Violin I, Violin II, Viola, Violoncello, Piano, and a large watermark "NB noter" with the text "This music is copyright protected".

Measures 246-249:

- Vln. I:** Starts with a long note, then rests. Dynamics: *mf* to *f*.
- Vln. II:** Plays a rhythmic pattern. Dynamics: *mf* to *f*.
- Vla.:** Rests, then plays a rhythmic pattern. Dynamics: *mf*.
- Vc.:** Plays a rhythmic pattern. Dynamics: *mp* to *f*. Includes markings "col legno" and "arco".
- Pno.:** Plays a complex rhythmic pattern. Dynamics: *mp* to *f*. Includes markings "7:4" and "u.c.".

Measure 250:

- Vln. I:** Continues with a long note. Dynamics: *mf* to *f*.
- Vln. II:** Rests, then plays a glissando. Dynamics: *fp* to *f*. Marking: "gliss".
- Vla.:** Rests, then plays a glissando. Dynamics: *f*. Marking: "gliss".
- Vc.:** Rests, then plays a glissando. Dynamics: *fp* to *f*. Marking: "gliss".
- Pno.:** Continues with a complex rhythmic pattern. Dynamics: *mf* to *mp*.

Attitudes

♩ = 66
poco meno mosso

arco I, II

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

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

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

Vc. *f* *fp* *sfz* *p* *mp*

Pno.

INSIDE PIANO

ff *pp* *p*

Make an arpeggio by nail or fingertip (LH) across strings to cover actual chord

una corda (u.c.)

III Ped: *ped.*

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

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

Vla. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

gliss

Pno.

pp

keep ped-ressonance, however "clean" ped. half way several times to obtain soft dynamic.

Vln. I

Vln. II

Vla.

Vc.

Pno.

INSIDE PIANO

Press keys silently down

Make an arpeggio by nail across strings to cover actual chord

Press keys silently down

simile

release u.c.

pp

p

mp

pp

pp

mp

pp

pp

mp

pp

Vln. I

Vln. II

Vla.

Vc.

Pno.

III Ped.

(change III Ped.)

L = 72

poco piu mosso

fp

f

fp

f

sfz

ff

gliss

gliss

gliss

gliss

f

f

f

f

sfz

sfz

L. H.

L. H.

Use R albow to depress silently on white keys

9:8

6:4

7:4

10:8

ff

sfz

sfz

III Ped.

Attitudes

299

Vln. I *mp* *fp* *mf* *mp* *p* *mp* *pizz.*

Vln. II *mp* *fp* *mf* *mp* *p* *mp* *pizz.*

Vla. *mp* *fp* *mf* *mp* *p* *mp* *pizz.*

Vc. *mp* *fp* *mf* *mp* *p* *mp* *pizz.*

Pno. *mf* *mf* *mp* *p* *mp*

7:6 L.H. *8va* 8:6 *8va*

INSIDE PIANO
Make an arpeggio by nail across strings to cover actual chord

Press keys silently down

8vb

(keep down III Ped.) (keep down III Ped.) Release / clear III ped.

306

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

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

Vla. *mfz* *mfz* *mfz* *sfz* *mfz* *mfz*

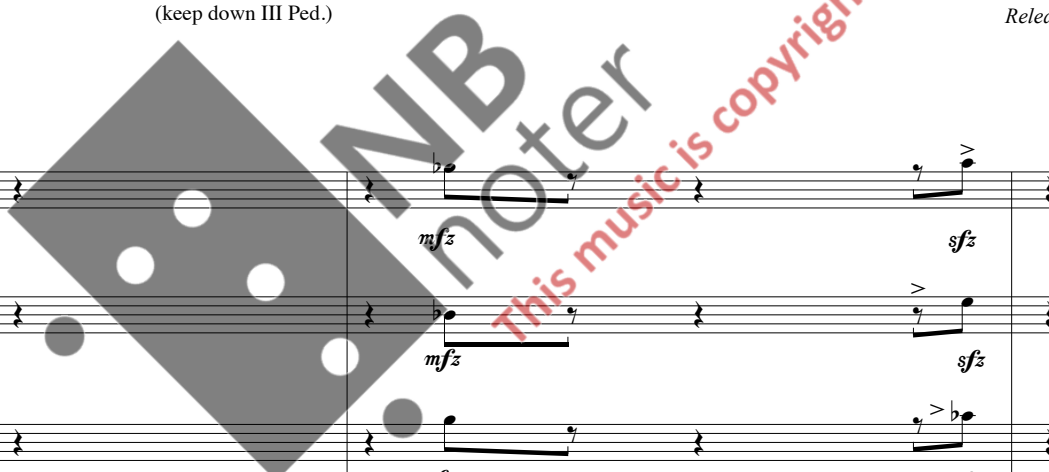
Vc. *mfz* *mfz* *mfz* *sfz* *mfz* *mfz*

306

Pno. *p* *mp* *p* *mp*

3 *3* *3* *3*

8vb



Vln. I

Vln. II

Vla.

Vc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Pno.

315 arco

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

Vln. II *f* *mf* *mf* *f*

Vla. *f* *mf* *mf* *f*

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

Pno. *mp* *mf* *f*

8va-
Ped.

319

Vln. I *sfz* *sfz*

Vln. II *mf* *f* *sfz* *sfz*

Vla. *mf* *mf* *sfz* *p*

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

Pno. *mf* *f* *ff sfz* *ff sfz*

8va-
Ped.

Attitudes

Vln. I

Vln. II

Vla.

Vc.

mfz p mp mf f mf p mp mf f mp mf

S.T. gliss sul A S.P. gliss et bow-trem. N (sul E) gliss et trem.

sul D sul D sul G S.T. gliss gliss et bow-trem. sul G N sul D sul D gliss et trem.

sul G S.T. gliss sul C N sul C sul G sul G gliss et trem.

sul G sul C S.T. gliss gliss et bow-trem. sul G N sul G sul C gliss et trem.

mfz p mp mf f mf p mp mf f mp mf

mfz p mp mf f mf p mp mf f mp mf

From FAST narrow, exaggerated vibrato, twds SLOW wide gliss back to FAST vibr. Main direction: Upwards

Pno.

mfz p

Leo *

Vln. I

Vln. II

Vla.

Vc.

mf mf mf f mf p pizz. arco molto vibr. et gliss sfz f sfz sfz f sfz sfz

pizz. sul G pizz. 3 pizz. arco molto vibr. et gliss sul C sul G molto vibr. et gliss

From SLOW wide gliss twds FAST narrow, exaggerated vibrato. Main direction: Upwards

From FAST narrow, exaggerated vibrato, twds SLOW wide gliss back to FAST vibr. Main direction: Downwards

Pno.

INSIDE PIANO simile

Use a bottle of glass or similar to roll on the strings forwards and backwards

Use a bottle of glass or similar to roll on the strings forwards and backwards

Use a bottle of glass or similar to roll on the strings forwards and backwards

Leo (Leo.) Leo.)

Attitudes

363 *col legno battuto*

Vln. I *sfz* *mp* *mfz* *mf* *mp* *mfz* *f* *pizz.* *pizz.* *arco* *mf* *p* *f* *mp* *mfz* *f*

Vln. II *bartok-pizz.* *sfz* *mp* *mfz* *mf* *mp* *mfz* *f* *sul G* *f* *sul D* *mf* *p* *f* *mp* *mfz* *f*

Vla. *col legno battuto* *S.T.* *sfz* *mp* *mfz* *mf* *mp* *mfz* *f* *S.T. gliss* *f* *sul C* *f* *mp* *p* *f* *mp* *mfz* *f*

Vc. *bartok-pizz.* *sfz* *mp* *mfz* *mf* *mp* *mfz* *f* *sul G* *f* *sul G* *f* *p* *f* *mp* *mfz* *f*

From SLOW wide twds FAST narrow

From FAST narrow, exaggerated vibrato. twds SLOW wide gliss. Main direction: Upwards

INSIDE PIANO

Use a bottle of glass or similar to roll on the strings forwards and backwards

363

Pno.

371

Vln. I *gliss et trem.* *mp* *mf* *mp* *mf* *mp* *mf* *f* *pizz.* *3* *sfz* *f* *simile* *f*

Vln. II *From SLOW wide gliss twds FAST narrow, exaggerated vibrato. Main direction: Upwards* *mf* *f* *gliss et trem.* *mf* *mp* *mf* *mp* *mf* *f* *pizz.* *3* *sfz* *f* *simile* *f*

Vla. *From SLOW wide gliss twds FAST narrow, exaggerated vibrato. Main direction: Upwards* *mf* *f* *gliss et trem.* *mp* *mf* *mp* *mf* *f* *sul G* *f* *From FAST narrow twds. SLOW wide back to FAST narrow* *f* *sfz* *f* *simile* *f*

Vc. *From FAST narrow twds. SLOW wide back to FAST narrow* *mf* *mp* *mf* *f* *pizz.* *arco* *3* *f* *From FAST narrow twds. SLOW wide back to FAST narrow* *sfz* *f* *From FAST narrow twds. SLOW wide back to FAST narrow* *f*

From FAST narrow twds. SLOW wide back to FAST narrow

From FAST narrow twds. SLOW wide back to FAST narrow

From FAST narrow twds. SLOW wide back to FAST narrow

From FAST narrow twds. SLOW wide back to FAST narrow

371

Pno.



Attitudes

Vln. I *sfz* **O** *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz*

Vln. II *sfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz*

Vla. *sfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz*

Vc. *sfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz*

Bowing behind behind the bridge

S.T. gliss

Pno. **INSIDE PIANO** **O**

Use a bottle of glass or similar to roll on the strings forwards and backwards

Leo.

Vln. I *mfz* *mp* *mfz* *p* *mp* *mf*

Vln. II *mp* *mfz* *p* *mp* *mf*

Vla. *mp* *mfz* *p* *mp* *mf*

Vc. *mp* *mfz* *p* *mp* *mf*

Muffle string et gliss and bow-trem.

Muffle string et gliss

et bow-trem.

Pno. **INSIDE PIANO** *Press keys silently down* *mp* *Make an arpeggio by nail across strings to cover actual chord* **INSIDE PIANO**

Hit deepest strings with flat RH *muffle string with RH play with LH*

III Ped. →

(Keep down III ped.)

Release / clear III ped. **f** *8vb*

