
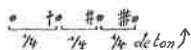

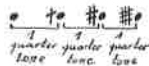


Les indications métronomiques sont approximatives ■ En général : pas de sons "jolis" mais âpres, pleins de bruit, partout, sauf aux harmoniques ■ Les harmoniques ou les notes normales dans leurs accords, sont joués de manière qu'à l'oreille, ils paraissent de même intensité. Leurs nuances *f*, etc.. sont relatives à leur plénitude sonore ■ Le son "bridge", noté  est un grincement irrégulier à l'oreille de l'arco normal sans création de hauteur ■ Le son "sul ponti .", doit être riche en harmoniques supérieurs ■ Ne pas attaquer les petites notes des fins de glissando ; les effleurer seulement. Les durées des glissandi ou des notes tenues doivent être rigoureusement respectées. Les glissandi se font d'un mouvement qui doit être uniforme à l'oreille ; la main gauche ralentira le mouvement vers l'aigu et accélérera le mouvement vers le grave ■



♭: monter légèrement vers l'aigu afin de créer le nombre de battements indiqués.

The metronome markings are approximate ■ In general : the sounds, except for the harmonics, should not be "beautiful" or "nice" in the usual sense, but rough, harsh and full of noise ■ The notes within a chord - whether normal, stopped notes or harmonics - are to be played so that they are all of equal intensity to the ear. Their dynamics *f*, etc.. - are relative to the fullness of their sonority ■ The "bridge" sound, indicated by a , is a grinding sound, bowed normally, irregular to the ear and with no definite pitch ■ The notes marked "sul ponticello" should be rich with the higher overtones ■ The small notes at the end of the glissandi are not to be attacked, prolonged, or emphasized - - merely touched upon and left quickly. The durations of the glissandi and the held notes are to be rigorously respected. The glissandi are to be played so that the pitch change is perfectly uniform to the ear ; therefore the left hand will have to move more slowly the higher it goes and more quickly the lower it goes ■



♭: raise the pitch very slightly in order to create the indicated number of beats.



(fff) *no diminuendo*  
*sans diminuendo* →

p fff (p) approximately 5 beats per second  
 ~ 5 battements par sec.

III 0 crescendo on both strings  
 les deux cordes fff

30

I  
 II  
 III

glissandi absolutely continuous  
 d'un mouvement rigoureusement continu →

I 1 II 0 (fff) III (a) (p) III (a)

35

(without interrupting the F<sup>4</sup>)  
 (sans cassure du F<sup>4</sup>)

Pontic. → (III 1) (P) (P)

play the upper line by rocking and pushing the bow without interrupting the belt on line  
 arco position norm. →  
 en balançant et poussant l'archet

by rocking and pulling the bow en balançant et en tirant l'archet

semi-lié avec un doigt  
 en articulant à peine les 1/4 de tons  
 semi legato to be played with one finger slightly articulating the quarter tones

40

Pont. arco norm.

5 R: 6 5 R: 7 dry sec

p mf fff p fff

45

(sec) p fff

each note very heavy at the frog (going from a beating to a rubbing motion)  
 au talon chaque note, très lourde (frappée → frottée) →

etc. simila mf fff mf fff

Musical score for measures 45-49. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *fff*. There are markings for *u* (up-bow) and *fff* in the left hand.

50

Musical score for measures 50-54. Similar to the previous system, with dynamic markings of *mf* and *fff*. Includes *u* markings and a *played avec* instruction with an arrow pointing to the right.

Musical score for measures 55-59. Features a dense texture with many notes in both hands. Dynamics range from *mf* to *fff*. Includes *u* markings.

with the index finger very rapidly and ponticello  
*l'index très rapide et ponticello*

55 normal position  
*position norm.*  
at the frog, as above  
*au talon comme ci dessus*

Musical score for measures 60-64. Continues the dense texture. Includes the instruction *etc. simile* and *ata simile* markings.

(p)

Musical score for measures 65-69. Continues the dense texture. Includes a *f* dynamic marking.

60

Musical score for measures 70-74. Continues the dense texture. Includes a *fff* dynamic marking.

Plus lent env.  $\text{♩} = 246\text{MM}$  Slower approximately  $\text{♩} = 246\text{MM}$

*u* etc. simile  
toujours au talon  
measures 62-70: all notes  
down bow at the frog

Musical score for measures 75-79. Continues the dense texture. Includes *u* markings and a *fff* dynamic marking.

65

Musical score for measures 80-84. Continues the dense texture. Includes *u* markings.

Musical score for measures 85-89. Continues the dense texture. Includes *u* markings.

70

♩ ~ 56 MM (accents must emerge sufficiently) (les accents doivent émerger suffisamment)

80

The two chords (F#) and (A) and the C# are to be played in irregular alternation (in ataxia), i.e. in no special order) by a very fast and equally, irregular tremolo (by changing their order and their durations.) during approximately 15" pendant environ 15"

Les deux accords (F#) et le Do# sont alternés (en ataxie) irrégulièrement. L'archet fait un tremolo très rapide et également irrégulier (en changeant constamment leur ordre et leur durée.)

90