

SILVIA FÔMINA

Vertigo, the unsupportable pleasure
Vertigo, das untragbare Vergnügen

Scenic string quartet/szenisches Streichquartett

dedicated to my beloved master György Ligeti (2023)
Meinem geliebten Meister György Ligeti gewidmet (2023)

MÜLLER & SCHADE

Silvia Fômina ¹⁹⁶²

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Gestaltung, Notensatz und Produktion: Müller & Schade AG

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Currently, I dedicate my creative activity as a composer and stage director to both the research and writing of micro sound and space gestural scores for vocal and instrumental soloists as well as scores for crowds, in the framework of live indoor and outdoor spaces. These structures and conceptions are based on archaic symbolic and dance languages./
Gegenwärtig widme ich meine kreative Tätigkeit als Komponist und Regisseur sowohl der Erforschung und dem Verfassen von Partituren mit Mikro-Klang-Raumgestik für Vokal- und Instrumentalsolisten, als auch Partituren für Menschengruppen in realen Innen- und Außenräumen. Diese Strukturen und Konzeptionen basieren auf archaischen Symbol- und Tanzsprachen.

The piece is conceived as an opening or closing of a festive or personal memorial concert, such as this one created in honor of the composer György Ligeti. The work is part of a series of independent situations for string quartet conceived for the stage. It can be performed in other contexts and opportunities, indoors as well as outdoors (see amplification). / *Das Quartett wurde als Eröffnung oder Abschluss eines festlichen Widmungskonzertes zu Ehren des Komponisten György Ligeti komponiert. Es ist Teil einer Reihe von unabhängigen szenisch-musikalischen Situationen für Streichquartett, die für die Bühne konzipiert wurden; es kann in anderen Kontexten und bei anderen Gelegenheiten aufgeführt werden, sowohl in Innenräumen als auch im Freien (siehe Verstärkung).*

The scenic quartet should be performed very expressively, at places with exaggerated expressiveness, grazia and correspondingly heightened mime and gesture - above all with humour and pleasure / *Das szenische Quartett soll besonders expressiv – stellenweise mit übertriebenem Ausdruck, Grazie und entsprechend gesteigerter Mimik und Gestik - vor allem mit Humor und Freude – vorgetragen werden.*

All phonemes and exclamations are exaggeratedly clearly articulated, but not at the expense of speed and spontaneity. / *Alle Phoneme und Ausdrücke sind übertrieben klar artikuliert, doch nicht auf Kosten der Geschwindigkeit und Spontaneität.*
In the case of values longer than the eight-tone, match the exclamations as far as possible to the suggested length. / Wenn die Notenwerte länger als eine Achtelnote sind, passen Sie die Ausdrücke so weit wie möglich an die vorgeschlagene Länge an.

Memory: For the stage action during the *Overture* and the final *Coda*, it is recommended that the contents (expressions and space movements of bars 1-8, and the last 8 bars of the *Coda*) be fixed by heart, given the fact that the scores/ ipads will be on the four music stands facing the audience, and legible for each musician from bar 9 onwards - when the quartet remains in this position until the final *Coda*. / **Gedächtnis:** Für die Bühnenaktion während der *Ouvertüre* und der abschließenden *Coda* sollten die Inhalte (Ausdrücke und Bewegungen im Raum der Takte 1-8 und die letzten 8 Takte der *Coda*) auswendig gelernt werden, da die Partituren/ Ipads auf den vier dem Publikum zugewandten Notenständern liegen werden und für jeden Musiker erst ab Takt 9 lesbar sind – dann, bleibt das Quartett bis zur abschließenden *Coda* in dieser Position bleibt.

Speed: *Perpetuum mobile, prestissimo:* Extremely fast, so that the individual instrumental tones can hardly be perceived, but rather merge into a *continuum*: In the *Overture* and final *Coda* the tempo should be not less than quarter-note = 160; the central part can range between 132 and 158. / **Tempo: *Perpetuum mobile, prestissimo:*** Extrem schnell, sodaß die instrumentalen Einzeltöne kaum mehr wahrzunehmen sind, sondern zu einem Kontinuum verschmelzen. Für die *Ouvertüre* und die abschließende *Coda* sollte das Tempo nicht weniger als Viertel = 160 betragen; der Mittelteil kann zwischen 138 und 158 liegen.

Materials / Materialien

- **Animated film:** The suggested movements of the musicians in the space during the *Overture* and *Coda* can be seen on the brief animated film. The animation is shown at the desired speed for both parts of the quartet (quarter-note = 160) / **Zeichentrickfilm:** Die vorgeschlagenen Bewegungen der Musiker im Raum während der *Ouvertüre* und der *Coda* sind auf dem kurzen Animationsfilm zu sehen. Die Animation wird in der gewünschten Geschwindigkeit für beide Teile des Quartetts gezeigt (Viertel = 160).

- **Shoes:** To obtain the desired tone color and sufficient sonority, all musicians are highly recommended, if possible, to wear a *Stepp* or *Flamenco* shoe with a metal sole at the toe and/or heel. / **Schuhe:** Um die gewünschte Klangfarbe und eine ausreichende Lautstärke zu erreichen, wird den Musikern ausdrücklich empfohlen, wenn möglich, *Stepp-* oder *Flamencoschuhe* zu tragen (mit einer Metallsohle an Spitze und/oder Absatz).

- **Amplification:** In order to achieve a differentiated and brilliant sound palette of the vocal expressions immersed in the instrumental material - especially breaths (inhalation-exhalation), stomping on the ground, among others - a moderate amplification is recommended. / **Verstärkung:** Um eine differenzierte und brillante Klangpalette der vokalen Äußerungen in das Instrumentalmaterial einzubetten – insbesondere Atemzüge (Einatmen - Ausatmen), Fußstampfen u.a. - empfiehlt sich eine moderate Verstärkung.

- **Lighting:** The use of single lighting with a theatre light follower in a darkened hall is ideal for highlighting the linear designs, group movement and individual pursuit of the musicians during their solo stretches. For this, it is sufficient to use a small model for chamber situations with dimmable white and blue light. / **Beleuchtung:** Die Verwendung einer einzelnen Beleuchtung mit einem Verfolgerscheinwerfer in einem abgedunkelten Saal ist ideal, um die einzelnen Wege, die Gruppenbewegungen und das individuelle Spiel

der Musiker während ihrer solistischen Einsätze hervorzuheben. Hierfür genügt ein kleines Verfolgermodell für Kammersituationen mit dimmbarem weißem und blauem Licht.

STRINGS / STREICHER

- The writing mainly consists of parallel non-tempered unisons, seconds and sevenths. Similar writing in seconds is found in various ethnic cultures: Melanesia - on the island of Manus, Ivory Coast, Balkan area – Bulgaria / *Die musikalische Schreibweise besteht hauptsächlich aus parallelen, nicht temperierten Unisonos, Sekunden und Septimen. Ähnliche Parallelsekund-Strukturen finden sich in verschiedenen ethnischen Kulturen: Melanesien - auf der Insel Manus -, Balkan und an der Elfenbeinküste.*

Tuning: The string instruments can easily be tuned by aid of an electronic tuning device (if possible with an analogous indicator, since it provides a more stable visualization of the micro-deviations), rather than by ear, starting from the referential **frequency a' = 440 Hz**. Such devices indicate, while playing a string, the nearest tempered semitone and its deviation (+/-) in *cent**. Violin-2 and Cello are tuned as usually**; Violin-1 and Viola are tuned as indicated in the table:

Stimmung: *Die Streichinstrumente können leicht mit einem elektronischen Stimmgerät – möglichst mit analoger Anzeige, da diese eine stabilere Darstellung bietet – gestimmt werden, das beim Anspielen einer Saite den nächstliegenden temperierten Halbton und die Abweichung in cent* (+ oder -) anzeigt. Die Stimmung des Streichquartetts basiert auf der Frequenz a' = 440 Hz. Die 2. Violine und das Cello sind wie üblich gestimmt**; die 1. Violine und die Bratsche werden wie folgt gestimmt:*

String/Saite	IV	III	II	I
VL-1	G# - 20 (G+80 cent)	D# - 20 (D+80 cent)	A# - 20 (A+80 cent)	F - 20 (E + 80 cent)
VL-2	G + 0	D + 0	A + 0	E + 0
VA	C# - 20 (C+80 cent)	G# - 20 (G+80 cent)	D# - 20 (D+80 cent)	A# - 20 (A+80 cent)
VC	C + 0	G + 0	D + 0	A + 0

***Cent:** logarithmic division of an octave in 1200 parts. 1 halftone = 100 cent. / ***Cent:** *Logarithmische Teilung der Oktave (12 Halbtöne) in 1200 Teile. 1 Halbton = 100 cent.*

****Although the usual tones of the 4 strings remain, should be tuned using the tuning device in **tempered fifths** / **Obwohl die 4 Saiten die übliche Stimmung beibehalten, sollen sie nicht nach Gehör gestimmt werden, sondern mit dem Stimmgerät in **temperierten Quinten**.**

- **Double stopping** perform always with one open string. In double stops, the two notes have their own value. The maximum duration normally corresponds to the open string. The other note is performed only in a short attack *sfz* (tuned tone and scratching noise).

There are no notations of rests. / **Doppelgriffe** immer mit einer leeren Saite spielen. Bei Doppelgriffen haben die beiden Noten ihren eigenen Wert. Meistens entspricht die Gesamtdauer dem Notenwert der leeren Saite. Die andere Note wird nur als kurzer sfz – Akzent gespielt (gestimmter Ton und kratzendes Geräusch). Ergänzende Pausen werden nicht notiert.

- **Accents (>), sfzp and sffzpp**: At the entry of each tone or accord, the bow bites the string with extreme pressure (sffz, sound and scratching noise) and quickly changes to *p* or *pp subito*. / **Akzente (>), sfzp und sffzpp**: Beim Einsatz der Töne und Akkorde beißt der Bogen die Saite mit äußerstem Druck (sffz, Klang- und Kratzgeräusch) und wechselt schnell zu *p* oder *pp subito*.

SYMBOLS / SYMBOLE

↑ = **Inhaling**. With mouth position as for *O* and intensified voiced *h* / **Einatmen**. Mit Mundstellung wie bei *O* und stimmhaftem *h*.

↓ = **Exhaling** - with mouth position as for *Y* (**Hymn**) or German *Ü* / **Ausatmen** mit Mundstellung wie bei *Y* (**Hymne**) oder *Ü* und verstärktem, stimmhaftem *h*.

In the middle part, from measure 11 onwards the symbol ↓ also indicates the simultaneous striking of one of the player's feet against the floor (stomping) during her/his exhalation. To obtain the desired tone color and sufficient sonority, it is recommended, if possible, to use a shoe with a metal sole at the toe or heel - as traditionally used in *stepp* or *flamenco* dancing.

Stomping: Throughout the whole *Overture* - and from measure-45 to the end of the *Coda*, if no footnote indicates otherwise - the symbol ↓ indicates exclusively *stomping* of one of the musician's feet against the floor (free breathing).

/ **Im Mittelteil, ab Takt 11** zeigt das Symbol ↓ auch an, dass der Spieler während seines Ausatmens gleichzeitig mit einem Fuß auf den Boden tritt [stampft]. (Fußstampfen). Um die gewünschte Klangfarbe und eine ausreichende Lautstärke zu erreichen empfiehlt es sich, wenn möglich, einen Schuh mit einer Metallsohle an der Spitze oder dem Absatz zu verwenden, wie er traditionell beim Steptanz oder Flamenco verwendet wird.

Stampfen: Während der gesamten Ouvertüre - und von Takt 45 bis zum Ende der *Coda*, zeigt das Symbol ↓ - wenn keine Fußnote auf etwas anderes hinweist - ausschließlich das Stampfen eines Fußes des Musikers auf den Boden an (freie Atmung).

↑ ↓

(*ho* / *gyö*) or (*hy* / *gy*) = the arrow with a written phoneme denotes an inspirational/exhaling sound: speaking voice simultaneously with inhaling or exhaling / **Der Pfeil mit**

notiertem Phonem bezeichnet einen inspiratorischen oder expiratorischen Laut: Sprechstimme beim Einatmen/ Ausatmen.

↓↑↓↑↓↑↓↑ Very fast, repeated, gasping breathing in and out during the indicated duration (from X to the end of the note-value). Breathe very intensely, excited, gasping – with mouth positions open as for [HO = inhaling and HY = exhaling], and as much air as possible - as notated. Unvoiced, but very intensive. / *Sehr rasches, wiederholtes, keuchendes Ein- und Ausatmen während der angegebenen Zeitdauer (von x bis zum Ende des Notenwertes). Atmen Sie sehr intensiv, aufgeregt, keuchend - mit offener Mundstellung wie bei [HO = Einatmen und HY/ HÜ = Ausatmen], und so viel Luft wie möglich - wie notiert. Stimmlos aber sehr intensiv.*

FOOTNOTES / FUßNOTEN

* **XX^{XX}xx^{xx}XX** *Speaking-voice*, measures 1 through 5 (*Overture*) and 56 to 71 (*Coda*) : While stomping to the basic rhythm 3+2+2 + 3+2 in sync with your colleagues, you simultaneously speak freely to yourself in a loud voice and tune your instrument. There should be no precise sign when the work begins.

* / **XX^{XX}xx^{xx}XX** *Sprechstimme*, Takte 1 bis 5 (*Overture*) und Takte 56 bis 71 (*Coda*): Während Sie nach dem Grundrhythmus 3+2+2 + 3+2 synchron mit Ihren Kollegen stampfen, sprechen Sie gleichzeitig mit lauter Stimme frei zu sich selbst und stimmen Ihr Instrument. Es sollte kein genaues Zeichen geben, wann das Werk beginnt.

***1 Solo Cadenzas – improvisations I and II** : In the *Overture*, each musician perform two instrumental *Cadenzas* or improvisations -I and -II as a personal presentation always while walking/stomping according to the basic rhythm 3+2+2 _ +3+2 as notated. The two *Cadenzas* or improvisations are performed in a very free manner, independent from the action of the feet percussion, with some prefixed elements:

The *first cadenza* lasts one measure (VI-1 measure-6; VI-2 m.-7; Va m.-8) and consists of open strings and/or their octaves and/or 8^e overtones. The *second cadence* lasts two measures (VI-1 measures 9-10/ VI-2 m. 11-12/ Va m. 13-14/ Vc m. 15-16) and consists of double strings- one of which must always be an open string – possible are also its octaves and 8^e and 5th harmonics. Pay attention to the density and intensity of the cadence to avoid being covered by your partners percussion and background voices - unless this is desired. Learning by heart the own fragments will be necessary, because all the solo parts are performed by walking-stomping in movement on the stage (see animation film of *Overture* and *Coda*).

Cadenzas – improvisations in Duo and Trio (middle part, measure 1-10): by the no-soloists Duo/Trios parts, the basic rhythmical stomping, notes and chords are to be performed as written. By the soloists Duo/Trios (*) parts there is a certain flexibility for including all

these materials as written or only some of them in each improvisations. Also in this case, the rhythmical base and accentuation remain present as a framework.

Solo Cadenzas – improvisations in the Coda (measure 56-71): the first Cadenza works with Bartók- Pizzicati; the second with open strings and oral expressions. Each musician is free to create her/his improvisation based on these materials as a framework. The musicians, which are not in movement on the stage performing a cadenza, have a prescribed notation.

/ Solokadenzen - Improvisationen I und II: In der Ouvertüre spielt jeder Musiker zwei Instrumentalkadenzen oder Improvisationen I und II als persönliche Darbietung, immer im Gehen/Stampfen nach dem Grundrhythmus 3+2+2 _ +3+2 - wie notiert. Die beiden Kadenzen oder Improvisationen werden in einer sehr freien Art und Weise vorgetragen, unabhängig von der Aktion der Fußperkussion, mit einigen vorangestellten Elementen: Die erste Kadenz dauert einen Takt (VI 1: Takt 6; VI 2: T. 7; Va: T. 8) und besteht aus leeren Saiten und/oder deren Oktaven und/oder Oktav-Flageolets. Die zweite Kadenz dauert zwei Takte (VI 1: T. 9-10/ VI 2: T. 11-12/ Va: T. 13-14/ Vc T. 15-16) und besteht aus Doppelgriffen - von denen ein Ton immer eine leere Saite sein muss - möglich sind auch deren Oktave und/oder Oktav – und Quintflageolets. Achten Sie auf die Dichte und Intensität der Kadenz, um zu vermeiden, dass sie von den Perkussions - und Hintergrundstimmen Ihrer Partner überdeckt wird - es sei denn, dies ist gewünscht.

Das Auswendiglernen der eigenen Fragmente wird notwendig sein, da alle Soloparts in Bewegung, auf der Bühne schreitend und stampfend vorgetragen werden (siehe Zeichentrickfilm von *Ouvertüre* und *Coda*).

Kadenzen - Improvisationen im Duo und Trio (Mittelteil, Takt 1-10): Bei den nicht solistisch besetzten *Duo – und Triopartien* sind die rhythmischen Grundschriffe, Noten und Akkorde wie geschrieben vorzutragen. Bei den solistischen *Duo – und Triofragmenten* (*) gibt es eine gewisse Flexibilität, um all diese Materialien, oder auch nur einige von ihnen, wie notiert in jede Improvisation einzubeziehen. Auch in diesem Fall bleiben die rhythmische Basis und die Akzentuierung als Rahmen bestehen. **Solokadenzen - Improvisationen in der Coda (Takt 56-71):** die erste Kadenz arbeitet mit Bartók-Pizzicati und mündlichen Ausdrücken; die zweite mit leeren Saiten und mündlichen Ausdrücken. Jeder Musiker ist frei, auf der Grundlage dieser Materialien als Rahmen seine Improvisation zu gestalten. Die Musiker, die sich nicht auf der Bühne bewegen und keine Kadenz spielen, haben eine vorgegebene Notation.

***2 ++ +†++ ++ + *Murmuring - mezza voce*,** from measure 6 to 8 (*Overture*) and 62 to 65 (*Coda*) at various pitches. Only the musicians, who are not playing a *cadenza* at the time, murmur. Use different phonemes/consonants ad libitum. The number of syllables is free. Please, see *Explanation of the phonetics of symbols* as inspiration (no words).

/ *Murmurstimme (mezza voce)*, von Takt 6 bis 8 (*Ouvertüre*) und 62 bis 65 (*Coda*): Nur die Musiker, die gerade keine Kadenz spielen, murmeln. Verschiedene Phoneme/Laute ad libitum verwenden. Silbenanzahl ist frei. Als Inspiration, lesen Sie die Erläuterung der

Phonetik von Symbolen (for example/ Zum Beispiel: *m; ṃ; n; ṇ; l; θ; ʃ; ʌ; b; n; d; ḅ; m; ḍ*)

***3** ⊕ **Humming/ buzzing**, (from m. 9 to 12 - *Overture*) : A *hum* / *buzz* is a sound made by producing a wordless tone often also associated with the thoughtful *hmm* or the *zzz* of bees. It may be on any sustainable voiced phoneme and may be done with the mouth closed, partially open mouth, open mouth, pursed mouth. - with the mouth closed, the sound forces to emerge from the nose./ **Brummen / Summen** (von Takt 9 bis 12 - *Ouvertüre*): *Geräusch, das durch das Erzeugen eines wortlosen Tons erzeugt wird, oft mit dem nachdenklichen hmm oder dem zzz der Bienen assoziiert. Es kann bei jedem stimmhaften Phonem und mit geschlossenem Mund, teilweise geöffnetem Mund, offenem Mund oder zusammengedrücktem Mund erfolgen. Bei geschlossenem Mund tritt der Klang durch die Nase aus.*

(For example/ Zum Beispiel: *mmm...; nnn...; Vvv...; RRR...; ddd...; Zzz...; fff...; Shhh...; ʒʒʒ...; θθθ...; øøø...; œ œ œ...; Uuu...; Yyy...*).

***4** - - - - **Stammering / Stammelnd**, measure 13-14 (*Overture*) and 63 to 66 (*Coda*).

For ex. / z.B.: *d; b; m^e; b; n^e; d; n^e; d^a; t^e; to-mo-p^omo-dor^o; n-ro bol^o to; pam^a b^a la; dur^u un pul^umu).*

U **Extreme expression of surprise or admiration**. Exaggeratedly astonished vocal exclamation (*Oh!* / *Uyh!*; *ou* != *o* as in *no*; *ɔɪ* != *oy* as in *toy*.); very excited. / **Extremer Ausdruck von Überraschung oder Bewunderung**. *Übertrieben erstaunte stimmliche Ausrufe (oh!; ah!; äü! = eu wie auf deutsch Europa; Mäuse; Käufer), sehr aufgeregt.*

U The upper symbol denotes an extreme expression of surprise or admiration. The



lower symbol, an expiratory sound / or foot stomp. Both are performed simultaneously. Brief lament (*Ay!*), deep sigh (*Ah!*); *pain Au!* = *ou* as in *pound*; *ai!* = *i* as in *pile*. All expressions in *sffz* / *Das obere Symbol bezeichnet einen extremen Ausdruck von Überraschung oder Bewunderung; das untere Symbol einen expiratorischen Laut / oder Fußstampfen. Beide werden gleichzeitig ausgeführt:*

U **Expression of pain or lament**: brief lament (*Ay!*), deep sigh (*Ah!*); *pain Au!* = *ou* as in *pound*; *ai!* = *i* as in *pile*. All expressions in *sffz* / **Ausdruck von Schmerz oder Bedauern**: (*Aua!*;

Au! = wie *Baum*); (**Ay!**) wie in *eine*; *leise*. Auch wie *Hai*; *Waise*; oder tiefer trauriger Seufzer wie beim *a Lamento (Ach!)*. Alle Ausdrücke in *sffz*.

ω **Laughter slightly mocking**, conspiratorial /**Lachen leicht spöttisch**, geheimnistuerisch.

∞ **Laughing**: Laugh breaking out suddenly with a *sffz*, triumphant; stop suddenly, as if torn off by quarters and eighth-tones, with a stony facial expression - glottal stop / **Lachen**: plötzlich triumphierend mit *sffz* ausbrechen und ebenso plötzlich wieder aufhörend wie abgerissen - mit versteinertem Gesichtsausdruck bei den Viertel- und Achteltönen - Glottisschlag.

| | | | | | | = **Stage whisper**, from measure 64 to 67 (*Coda*): unvoiced sounds or very intense whispering directed towards the audience (*stage whisper*). The (unvoiced) sounds should be articulated with exaggerated clarity (for example: ϕ = bi-labial (*f*): the sound made when blowing out a candle / **Flüstern**, von Takt- 64 bis 67 (*Coda*): stimmlose Laute. Besonders intensives, zum Publikum gerichtetes Flüstern (*stage whisper*). Dabei die (stimmlosen) Laute übertrieben klar artikulieren. Zum Beispiel: ϕ = Bilabiales (*f*): der Laut, mit dem man eine Kerze ausbläht.

(Examples/ Beispiele: ***pfxçkx ; fx ; çxfθ ç θxtftç xkdf ; ts dç ; ftb ; pdcz ; cts ; dzç ; ç ; φkxtf ; 3dçφ kx ts ; tftsç***).

XXXX +++++ | | | | |: During the indicating duration there is a transition from *speaking-voice* to gradual withdrawal of the voice (*speaking, murmuring and whispering*)./ Während der angegebenen Zeitdauer gibt es einen Übergang von der Sprechstimme zur allmählichen Stimmlosigkeit (von der Sprechstimme, Murmelstimme zum Flüstern).

MOVEMENTS in Space / BEWEGUNGEN im Raum

- **Walking**: Walk as naturally as possible at the indicated speed and with the prescribed regular basic rhythmic accentuation while stomping in *ff*. Watch the animated cartoon with the movements in space of the quartet during the *Overture* and *Coda*. / **Gehen** Sie so natürlich wie möglich in der angegebenen Geschwindigkeit und mit der vorgeschriebenen regelmäßigen rhythmischen Grundakzentuierung, während Sie im *ff* stampfen. Beobachten Sie den Zeichentrickfilm mit den Bewegungen des Quartetts im Raum während der Ouvertüre und der Coda.

→ / ← **Turning the head 90°** with a quick, abrupt gesture (back and forth) in the direction of the musician who begins to move and who also reaches the end of a cadence. Quickly returning the face to the frontal starting position (moments: Beginning and end of the cadenzas of the *Overture*, measures 6, 7, 8, 9, 11, 13, 15 - and 56, 57, 58, 59, end-60, 61, 62, 63 of the *Coda*). **Drehung des Kopfes um 90°** mit einer schnellen, abrupten Geste (hin

und zurück) in Richtung des Musikers, der sich zu bewegen beginnt und der auch das Ende einer Kadenz erreicht. Schnelles Zurückdrehen des Gesichts in die frontale Ausgangsposition (Momente: Anfang und Ende der Kadenzen der Ouvertüre, Takte 6, 7, 8, 9, 11, 13, 15 - und 56, 57, 58, 59, Ende T. 60, 61, 62, 63 der Coda).

- Suddenly motionless / . *Plötzlich ohne Bewegung*
- To the audience / *Zum Publikum.*
- Aside / *Beiseite.*
- To herself/himself, out of touch. / *Vor sich hin, kontaktlos. Für sich.*

*

**A freely selectable list of phonemes. Explanation of the symbols
/ Eine frei wählbare Liste von Phonemen. Erläuterung der Symbole**

- **d^a ; t^e** ; etc.: the small, raised vowel symbol next to a consonant indicates that the vowel sound is heard allusively following the full articulation of the consonant.

d^a ; t^e ; usw.: *Das kleine, gehobene Vokalzeichen neben einem Konsonanten-Zeichen bedeutet, dass nach der vollen Artikulation des Konsonanten der Vokal andeutungsweise, wie nebenbei, erklingt.*

- **→ e → æ → ε** = continuous transition (the second sound is not separately articulated/
→ e → æ → ε = *kontinuierlicher Übergang (der zweite Laut wird nicht neu artikuliert.*

Consonants / Konsonanten

- **b** = as in *bed* / wie *bar*
- **ɸ** = unvoiced (b) as in *past* / stimmloses (b) wie *Absicht*
- **c** = combination of (t) and (ç) as in German *Mädchen* / Verbindung von (t) und (ç):
Mädchen
- **ç** = as in German *ich* / wie *ich*
- **d** = as in *day* / wie *da*
- **ɸ** = unvoiced (d), as in *wished* / Stimmloses (d), wie *endlich*
- **θ** = as in *thin* / wie englisch *bath*
- **dz** = combination of (d) and (z), as in *beds* / Verbindung von (d) und (z), wie italienisch
zero
- **dʒ** = as in *just* / wie englisch *just*
- **f** = as in *fat* / wie *Fass*

- **ϕ** = bi-labial (*f*): the sound made when blowing out a candle /
Bilabiales (*f*): der Klang beim Ausblasen einer Kerze
- **g** = as in *give* / wie *Gegend*
- **h** = intensified breath, as in *hang* (also in: *i* → *h* / *a* → *h* / *ç* → *h^e* /
Verstärkter Atem, wie *Haar* (auch wie: *i* → *h* / *a* → *h* / *ç* → *h^e*).
- **h̥** = nasal (*h*); mouth and nose open / Nasales (*h*); Mund und Nase sind offen
- **j** = combination of (*d*) and (*j*) as in *duty* (Eng. pronunciation) / Enge Verbindung von (*d*)
und (*j*) wie englisch *duty*
- **k** = as in French *coup* / wie französisch *coup*
- **kx** = combination of (*k*) and (*x*) / Verbindung von (*k*) und (*x*)
- **l** = as in *look* / wie *Lied*
- **l̠** = retroflex (*l*), as in *original* / Retroflexes (*l*); mit der zurückgebogenen Zungenspitze
den Gaumen berührend ein (*l*) artikulieren.
- **ʎ** = as in *million* (mouillated); the tip of the tongue touches the anterior teeth, the
anterior dorsum of the tongue is raised to the palate / Wie italienisch *famiglia*
(mouilliertes); die Zungenspitze berührt die Vorderzähne, der vordere Zungenrücken wird
an den Gaumen gehoben.
- **m** = as in *much* / wie *Mutter*
- **m̥** = unvoiced (*m*) as in French *nationalisme* / Wie französisch *nationalisme*.
- **n** = as in *never* / wie *Name*
- **ɲ** = as in *canyon* / wie französisch *signe*
- **ɲ** = as in *ring*; retroflex (*n*): tip of tongue is bent back, touching the palate /
Wie *singen*. Mit der zurückgebogenen Zungenspitze den Gaumen berührend ein
(*n*) artikulieren.
- **ɳ** = retroflex (*n*) / retroflexes (*n*)
- **p** = as in French *père* (*p* without breath) / wie französisch *père* (*p* ohne Hauch)
- **pf** = as in *campfire* (combination of *p* and *f*) / wie *Apfel* (Verbindung von *p* und *f*)
- **r** = as in Italian *raro* (at tip of tongue) / wie italienisch *raro* (Zungespitzen – *r*)
- **R** = as in French *rare* (uvular- *r* formed at the very back) / wie französisch *rare*
(uvulares- *r*: ganz hinten, mit dem Zäpfchen gebildet)

- **s** = as in *see* / wie *fliessen*
- **ʃ** = as in *show* / wie *Schuh*
- **t** = as in French *teint* – *t* without breath / wie französisch *teint* – *t* ohne Hauch
- **ts** = as in *lots* / wie *zehn*
- **tʃ** = as in *chin* / wie italienisch *cento*
- **v** = as in *vain* / wie *Wasser*
- **ʋ** = unvoiced *v*, as in French *naive* / Stimmloses *v*, wie französisch *naive*
- **w** = as in *well* / wie englisch *well*
- **ɱ** = as in *when* - unvoiced *w* / wie englisch *when* – stimmloses *w*
- **z** = as in *ziel* / wie *lesen*
- **ʒ** = as in *gives* – unvoiced *z* / wie englisch *gives* – stimmloses *z*
- **ʒ̣** = as in *vision* / wie französisch *journal*
- **ʒ̣̣** = unvoiced *ʒ* / Stimmloses *ʒ*.

Vowels / Vokale

- a** = as in *father, lamb* / wie *Wasser*
- ɑ̣** = unvoiced (a) - coloured breath / Stimmloses (a) – farbiger Hauch
- ɑ** = as in English *law, guard, palm, tongue*
- ɒ** = as in English *hot, Rockefeller*
- ʌ** = as in English *but, mud*
- æ** = as in English *bad, ha*
- e** = as in *day*, but without (i) vanish sound / wie *lessen*
- ɛ̣** = unvoiced (e) – coloured breath / Stimmloses (e) – farbiger Hauch
- ɛ** = as in French *misère; sled* / wie *Zähne*
- ɜ** = *ir* as in *bird* (stressed)
- ə** = as in *better; brother* (unstressed) / wie englisch *never*
- i** = as in *be; seed* / wie *Minute*

i̇ = unvoiced (i) - coloured breath / Stimmloses (i) – farbiger Hauch

I = as in *bit; hymne; slid / wie ich bin*

Ĳ = short, diphthongal (i) as in *joy / Kurzes (i), wie Lilie*

j = as in *yes; you / wie ja*

o = as in *obey; float / wie Kolonie*

ȯ = unvoiced (o) - coloured breath / Stimmloses (o) – farbiger Hauch

ø = as in French *peu / wie Ökonomie*

œ = as in French *peur / wie Hölle; öffnen; wie französisch "je"*

u = as in *do; oo* as in *look / wie Union*

u̇ = unvoiced (u) - coloured breath / Stimmloses (u) – farbiger Hauch

y = as in French *menu / wie amüsieren*

ẏ = unvoiced (y) - coloured breath / Stimmloses (y) – farbiger Hauch

Y = more open (y), as in German *füllen / wie füllen* – etwas offeneres (y)

Ẏ = unvoiced (Y) - coloured breath / Stimmloses (Y) – farbiger Hauch.

Diphthongs / Zwielaute

ou = o as in *no*

au = ou as in *pound / wie Baum*

ei = ai as in *pail /*

ai = i as in *pile / wie in eine; leise, auch wie Hai; Waise*

oi = oy as in *toy / wie deutsch äu = eu wie Europa; Mäuse; Käufer*

*

Vertigo: The Unsupportable Pleasure/ Das untragbare Vergnügen

Silvia Fômina

7+5
4

Ouverture

Tempo ♩ = 152-160

* free speaking XxXXxxxxxxx

* Free speaking voice from measure 1 to 5. See notes: XXxXXXX
Sprechstimme von Takt 1 bis 5. Siehe Erläuterungen: XXxXXXX

A
Brillant
 6 *1 Cadenza I
 VI. 1 walks

*1 Cadenzas: see notes/Kadenzen: siehe Erläuterungen.
 *2 Murmuring, see notes: ++++/Murmeln, siehe Erläuterungen: ++++

B **C**

7 *₂ murmuring/murmeln
+++++

8 *simile*
*₂ murmuring/murmeln
+++++

VI.1
mezza voce

*₁ Cadenza I
VI. 2 walks

VI.2

Va
simile

*₁ Cadenza I
Va walks

Vc
simile

AA

9 *₁ Cadenza II
VI. 1 walks

VI.1

*₃ Humming/Brummen *simile*

VI.2

*₃ Humming/Brummen *simile*

Va

*₃ Humming/Brummen *simile*

Vc

*₃ Humming/Brummen *simile*

*₃ Humming, see notes: ⊕/Brummen, siehe Erläuterungen: ⊕

10 BB

11 (*3)

VI.1

VI.2

Va

Vc

*3

*1 Cadenza II
VI. 2 walks

12

VI.1

VI.2

Va

Vc

⊕ simile

CC

13 14

VI.1

*4 Stammering/Stammelnd *simile*

VI.2

Cadenza II
*1 Va walks

Va

*4 Stammering/Stammelnd *simile*

Vc

D

15

VI.1

VI.2

Va

*1 Vc rotates/rotiert 360° (left)

Vc

Cadenza II

*4 Stammering, see notes  /Stammelnd, siehe Erläuterungen 

16

VI.1

VI.2

Va

Vc

Vc rotates/rotiert 360° (right)

17

VI.1

VI.2

Va

Vc

sfz

sfz

sfz

sfz

sfz

7+5
4

* Improvisation

* Improvisation

A+D Free cadenza: Duo VI1 – Vc

B+C Free cadenza: Duo VI2 – Va

VI.1

VI.2

Va

Vc

ffp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

flaut. *flaut.* *flaut.* *flaut.* *flaut.* *flaut.*

* Improvisation

3 **B+D** Free cadenza: Duo VI2 – Vc

VI.1

VI.2

Va

Vc

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

flaut. *flaut.* *flaut.* *flaut.* *flaut.* *flaut.*

* Improvisation

4 **A+C** Free cadenza: Duo VI1 - Va

* Improvisation

5 **C+D** Free cadenza: Duo Va - Vc

VI.1

VI.2

Va

Vc

flaut.

fp

* Improvisation

6 **A+B** Free cadenza: Duo VI1 - VI2

VI.1

VI.2

Va

Vc

flaut.

7 **ABC** Trio V11 - V12 - Va * Improvisation 8 **ABD** Trio V11 - V12 - Vc

* Improvisation 9 **ACD** Trio V11 - Va - Vc * Improvisation

Trio Vl2 - Va - Vc * Improvisation

10

Vl. 1

Vl. 2

Va

Vc

24 8	14+10 8	7+5 4	♩ = 138-158
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11

Vl. 1

Vl. 2

Va

Vc

pp *mfp* *mfp* *simile*

>

12

VI.1

VI.2

Va

Vc

mf

mfp

Detailed description: This block contains the musical notation for measures 12 through 15. It features four staves: Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va), and Violoncello (Vc). Measure 12 is marked with a box containing the number '12'. A large accent (>) is placed above the first measure. Measure 13 is marked with a box containing the number '13'. A vertical dashed line separates measures 13 and 14. The score includes various articulation symbols such as accents (>), slurs, and hairpins. Dynamic markings include 'mf' (mezzo-forte) and 'mfp' (mezzo-fortissimo). The notation includes eighth and sixteenth notes, rests, and accidentals.

13

VI.1

VI.2

Va

Vc

Detailed description: This block continues the musical notation for measures 14 and 15. It features the same four staves: Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va), and Violoncello (Vc). The notation continues with various articulation symbols and dynamic markings. The score includes eighth and sixteenth notes, rests, and accidentals. The dynamic markings 'mf' and 'mfp' are present. The notation is consistent with the previous block, showing a continuation of the musical piece.

14

VI. 1
f p f p
mf p mfpp
simile

VI. 2
mfpp

Va
f f p

Vc
f f p mf
mfpp
simile

Detailed description: This system contains the first four measures of a musical passage. It features four staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va), and Violoncello (Vc). A vertical dashed line is placed between measures 4 and 5. Measure numbers 14 and 15 are indicated in boxes above the first staves. Dynamic markings include *f*, *p*, *mf*, *mfpp*, and *simile*. Accents (>) are placed above many notes. The key signature has one sharp (F#).

15

VI. 1
mfpp
mfpp
simile
mf p fp

VI. 2
mfpp

Va
fp

Vc
mfpp
mfpp
simile

Detailed description: This system contains the last four measures of the musical passage. It features the same four staves as the previous system. A vertical dashed line is placed between measures 4 and 5. Measure numbers 14 and 15 are indicated in boxes above the first staves. Dynamic markings include *mfpp*, *simile*, *mf p*, and *fp*. Accents (>) are placed above many notes. The key signature has one sharp (F#).

16

VI. 1
fp *mfpp* *simile* *f* *ff* *fp*

VI. 2

Va
f *p*

Vc
fp *mfpp* *sim.* *f* *ff* *fp*

Detailed description: This block contains the first four staves of a musical system for measures 16 and 17. The staves are labeled VI. 1, VI. 2, Va, and Vc. A vertical dashed line separates measure 16 from measure 17. Measure 16 features dynamic markings *fp*, *mfpp*, and *simile* for VI. 1, and *fp*, *mfpp*, and *sim.* for Vc. Measure 17 features *f*, *ff*, and *fp* for VI. 1, and *f* and *pp* for Va. VI. 2 and Vc have various articulation marks like accents and slurs.

17

VI. 1
fp *mfpp* *sim.* *flautando* *flaut.*

VI. 2
fp *p* *flaut.*

Va
pp

Vc
fp *mfpp* *sim.*

Detailed description: This block contains the last four staves of a musical system for measures 16 and 17. The staves are labeled VI. 1, VI. 2, Va, and Vc. A vertical dashed line separates measure 16 from measure 17. Measure 16 features dynamic markings *fp*, *mfpp*, and *sim.* for VI. 1, and *fp* and *p* for VI. 2. Measure 17 features *flautando* and *flaut.* for VI. 1, *pp* for Va, and *fp*, *mfpp*, and *sim.* for Vc. VI. 1 and VI. 2 have various articulation marks like accents and slurs.

18

VI. 1

VI. 2

Va

Vc

flaut.

f

flaut.

flaut.

III

(II)

Detailed description: This system contains the first four measures of a musical passage. It features four staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va), and Violoncello (Vc). The key signature has one flat (B-flat). A vertical dashed line separates measures 18 and 19. In measure 18, the violins play a melodic line with accents and slurs. The violoncello has fingering indications III and (II). The viola and cello parts are more rhythmic. Dynamics include *flaut.* (flautando) and *f* (forte).

19

VI. 1

VI. 2

Va

Vc

ff *f* *fp* *sim.*

mf *f*

ff *f* *f* *sim.*

IV

III

Detailed description: This system contains the last four measures of the musical passage. It features the same four staves as the previous system. A vertical dashed line separates measures 19 and 20. In measure 19, the violins play a melodic line with accents and slurs. The violoncello has fingering indications IV and III. The viola and cello parts are more rhythmic. Dynamics include *ff* (fortissimo), *f* (forte), *fp* (fortissimo piano), and *sim.* (sforzando).

20

VI.1 *ff* *p*

VI.2 *flaut.*

Va *ff*

Vc *ff* *p* *flaut.*

Detailed description: This block contains the first four staves of a musical score for measures 20 and 21. The staves are labeled VI.1, VI.2, Va, and Vc. A vertical dashed line separates measure 20 from measure 21. In measure 20, VI.1 and Va play a melodic line with accents and dynamic markings *ff* and *p*. VI.2 and Vc play a similar line with accents and dynamic markings *ff* and *p*. In measure 21, VI.1 and Vc play a melodic line with accents and dynamic markings *pp*, *f*, and *p*. VI.2 and Va play a similar line with accents and dynamic markings *pp* and *p*. The key signature has one sharp (F#) and the time signature is 4/4.

21

VI.1 *flaut.* *pp* *flaut.* *f* *p* *pp*

VI.2 *flaut.*

Va

Vc *flaut.* *pp* *f* *p* *pp*

Detailed description: This block contains the last four staves of a musical score for measures 20 and 21. The staves are labeled VI.1, VI.2, Va, and Vc. A vertical dashed line separates measure 20 from measure 21. In measure 20, VI.1 plays a melodic line with accents and dynamic markings *pp*, *f*, and *p*. VI.2 plays a similar line with accents and dynamic markings *pp* and *p*. Va and Vc play a similar line with accents and dynamic markings *pp* and *p*. In measure 21, VI.1 plays a melodic line with accents and dynamic markings *pp*, *f*, and *p*. VI.2 plays a similar line with accents and dynamic markings *pp* and *p*. Va and Vc play a similar line with accents and dynamic markings *pp* and *p*. The key signature has one sharp (F#) and the time signature is 4/4.

22

VI.1 *f* *mfpp* *f* *ff*

VI.2 *flaut.*

Va *flaut.*

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

Detailed description: This block contains the first four staves of a musical system for measures 22 and 23. The staves are labeled VI.1, VI.2, Va, and Vc. A vertical dashed line separates measure 22 from measure 23. VI.1 starts with a dynamic of *f*, changes to *mfpp* in measure 22, and returns to *f* in measure 23, reaching *ff* at the end. VI.2 and Va are marked *flaut.* (flauto). Vc starts with *flaut.*, then *mf* in measure 22, and *f* and *ff* in measure 23. All staves feature various articulations like accents and slurs.

23

VI.1 *ffff* *fp* *flaut.* *mfp*

VI.2

Va

Vc *ffff* *flaut.* *fp* *mfp*

Detailed description: This block contains the last four staves of a musical system for measures 23 and 24. The staves are labeled VI.1, VI.2, Va, and Vc. A vertical dashed line separates measure 23 from measure 24. VI.1 starts with a dynamic of *ffff* in measure 23, changes to *fp* in measure 24, and then *flaut.* and *mfp*. VI.2 has no dynamic markings. Va has no dynamic markings. Vc starts with *ffff* in measure 23, then *flaut.* and *fp* in measure 24, and *mfp* at the end. All staves feature various articulations like accents and slurs.

24

VI. 1
mfpp *mfp* *fp* *fp* *f* flaut.

VI. 2
flaut.

Va
flaut.

Vc
mfpp *mfp* flaut. *fp* *fp* *f*

Detailed description: This block contains the first four measures of a musical system. It features four staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va), and Violoncello (Vc). Measure 24 is marked with a box containing the number '24'. The music is in 2/4 time. VI. 1 starts with a half note G4, followed by quarter notes F#4, E4, D4, C4, B3, A3, G3, and a half note F#3. VI. 2 has a half note G4. Va has a half note G3. Vc has a half note G2. Dynamics include *mfpp*, *mfp*, *fp*, and *f*. A vertical dashed line is placed between measures 24 and 25.

25

VI. 1
ff *ff* *fp* *f* *p* *mf* *f* *ff* *fff*

VI. 2
flaut.

Va

Vc
ff *ff* *fp* *f* *mf* *f* *ff* *fff*

Detailed description: This block contains the last four measures of a musical system. It features the same four staves as the previous block. Measure 25 is marked with a box containing the number '25'. VI. 1 has a half note G#4, followed by quarter notes F#4, E4, D4, C4, B3, A3, G3, and a half note F#3. VI. 2 has a half note G4. Va has a half note G3. Vc has a half note G2. Dynamics include *ff*, *fp*, *f*, *p*, *mf*, *f*, *ff*, and *fff*. A vertical dashed line is placed between measures 25 and 26.

26

8va

VI.1

VI.2

Va

Vc

ffff *pp sub.* *mf*

ffff *pp sub.* *mf pp*

Detailed description: This system contains measures 26 and 27. It features four staves: Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va), and Violoncello (Vc). A dashed line labeled '8va' spans the first two staves. Measure 26 shows a complex rhythmic pattern with accents and dynamic markings of *ffff* and *pp sub.*. Measure 27 continues with similar patterns, ending with a *mf* dynamic. The Viola and Violoncello parts have their own dynamic markings, including *mf pp*.

27

8va

VI.1

VI.2

Va

Vc

f ff *mf* *f ff*

p

f ff *pp* *mf* *f ff fff*

Detailed description: This system contains measures 27 and 28. It features the same four staves as the first system. A dashed line labeled '8va' spans the first two staves. Measure 27 shows a complex rhythmic pattern with accents and dynamic markings of *f* and *ff*. Measure 28 continues with similar patterns, ending with a *mf* dynamic. The Viola and Violoncello parts have their own dynamic markings, including *p*, *pp*, *mf*, *f*, *ff*, and *fff*.

28

VI.1
II
pp
mfpp *mfpp*
f p fp fp

VI.2
IV

Va

Vc
pp
mf *mfpp*
fp fp fp

Detailed description: This system contains measures 28 through 31. It features four staves: Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va), and Violoncello (Vc). Measure 28 starts with a box containing the number 28. VI.1 begins with a second ending bracket (II) and a *pp* dynamic. VI.2 begins with a fourth ending bracket (IV). The music includes various dynamics such as *mfpp*, *f*, *p*, *fp*, and *fp*. There are also accents (>) and slurs throughout the passage.

29

VI.1
fp
fp *simile*
ff p

VI.2

Va

Vc
f *f* *f*
ff

Detailed description: This system contains measures 29 through 32. It features the same four staves as the previous system. Measure 29 starts with a box containing the number 29. VI.1 has dynamics of *fp*, *fp*, *simile*, and *ff p*. VI.2 has a series of notes with sharp signs. Va and Vc have dynamics of *f*, *f*, *f*, and *ff*. The music continues with accents (>) and slurs.

30

VI.1 *fp fp fp flaut. simile ff f*

VI.2

Va

Vc *ff f*

31

VI.1 *fp ffp f ff p*

VI.2

Va

Vc *f ffp f ffp*

Detailed description: This page contains two systems of musical notation for measures 30 and 31. The first system (measures 30-31) features four staves: Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va), and Violoncello (Vc). Measure 30 begins with a box containing the number 30. The Violin 1 part starts with a dynamic of *fp* and includes the instruction *flaut.* above the staff. A dashed vertical line is placed between measures 30 and 31. The second system (measures 31-32) continues the piece. Measure 31 begins with a box containing the number 31. The Violin 1 part starts with a dynamic of *fp*. The Violoncello part starts with a dynamic of *f*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

32

VI.1
f p f p ff f p simile

VI.2

Va

Vc
fp f ff fp simile

Detailed description: This block contains the first four measures of a musical system. It features four staves: Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va), and Violoncello (Vc). The key signature has one flat (B-flat). Measure 32 is marked with a box containing the number 32. The first measure of this system (measure 32) has dynamics *f* and *p*. The second measure has *f* and *p*. The third measure has *ff*. The fourth measure has *f* and *p*, with the instruction *simile* below it. The notation includes various note values, rests, and articulation marks like accents and slurs.

33

VI.1
flaut.

VI.2

Va

Vc

Detailed description: This block contains the last four measures of a musical system. It features the same four staves as the previous block. Measure 33 is marked with a box containing the number 33. The first measure of this system (measure 33) has the instruction *flaut.* below it. The notation continues with various note values, rests, and articulation marks.

34

VI. 1

mfpp *simile*

VI. 2

Va

Vc

mfpp *simile* *f* *f* *fp* *simile*

35

VI. 1

f *p* *fp* *mfpp* *simile* *f* *f* *mf* *p*

VI. 2

Va

Vc

fp *fp* *fp* *mfpp* *f* *f* *mfpp*

36

VI.1

VI.2

Va

Vc

f *ff* *fff* *mf* *sub. pp* *simile*

Detailed description: This block contains the first four staves of a musical score for measures 36 and 37. The staves are labeled VI.1, VI.2, Va, and Vc. A box containing the number '36' is at the top left. A vertical dashed line separates measure 36 from measure 37. The VI.1 and VI.2 staves are in treble clef, while Va and Vc are in bass clef. Dynamics include *f*, *ff*, *fff*, *mf*, and *sub. pp*. The word *simile* appears above the VI.1 staff and below the Vc staff. Accents (>) are placed above many notes. The VI.1 staff has a slur over the first four notes of measure 36. The Vc staff has a slur over the first four notes of measure 36.

37

VI.1

VI.2

Va

Vc

Detailed description: This block contains the last four staves of a musical score for measures 36 and 37. The staves are labeled VI.1, VI.2, Va, and Vc. A box containing the number '37' is at the top left. A vertical dashed line separates measure 36 from measure 37. The VI.1 and VI.2 staves are in treble clef, while Va and Vc are in bass clef. The VI.1 staff has a slur over the first four notes of measure 37. The Vc staff has a slur over the first four notes of measure 37.

38

VI.1
VI.2
Va
Vc

mfpp *mf* *f p fp*

mfpp *mf* *f fp*

Detailed description: This block contains the first four staves of a musical system, labeled 38. The staves are VI.1, VI.2, Va, and Vc. VI.1 and VI.2 are in treble clef, Va is in bass clef, and Vc is in bass clef. The music features various dynamics: *mfpp*, *mf*, *f*, *p*, and *fp*. There are accents (>) and slurs throughout. A dashed vertical line is present between measures 38 and 39.

39

VI.1
VI.2
Va
Vc

fp *simile* *ff* *mfpp*

fp *simile* *ff* *mf* *pp* *mfpp*

gva

Detailed description: This block contains the last four staves of a musical system, labeled 39. The staves are VI.1, VI.2, Va, and Vc. The music features various dynamics: *fp*, *simile*, *ff*, *mfpp*, *mf*, *pp*, and *mfpp*. There are accents (>) and slurs throughout. A dashed vertical line is present between measures 39 and 40. A *gva* marking is present above the VI.1 and VI.2 staves.

40

VI. 1
f *mfpp* *fp* *mfpp* *fp* *simile*

VI. 2

Va

Vc
fp *mfpp* *fp* *mfpp* *fp* *simile*

Detailed description: This block contains the first four measures of a musical system. It features four staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va), and Violoncello (Vc). A vertical dashed line is placed between measures 40 and 41. Measure 40 starts with a box containing the number '40'. Dynamics include *f*, *mfpp*, *fp*, *mfpp*, *fp*, and *simile*. The notation includes various note values, rests, and accents.

41

VI. 1
ffp *ffpp* *ffpp* *mfpp* *simile* *f* *p* *fp*

VI. 2

Va

Vc
ff *ffpp* *mfpp* *simile* *fp* *fp*

Detailed description: This block contains the last four measures of a musical system. It features the same four staves as the previous block. A vertical dashed line is placed between measures 40 and 41. Measure 41 starts with a box containing the number '41'. Dynamics include *ffp*, *ffpp*, *ffpp*, *mfpp*, *simile*, *f*, *p*, *fp*, *ff*, *ffpp*, *mfpp*, *simile*, *fp*, and *fp*. The notation includes various note values, rests, and accents.

42

8^{va}

VI.1

VI.2

Va

Vc

mfpp *mfp* *f* *ff*

f *ff* *mf* *mfp* *f* *ff* *mf*

43

8^{va}

VI.1

VI.2

Va

Vc

fp *ff* *mf* *pp*

mfp *f* *ff* *mf* *pp*

44

VI.1 *ff* *ffpp sub.* *mfpp* *mf pp* *ffff sub.*

VI.2 *ff* *pp sub.* *mfpp* *mfpp* *ffff sub.*

Va *ff* *pp sub.* *mfpp* *mfpp* *ffff sub.*

Vc *ff* *pp sub.* *mfpp* *mfpp* *ffff sub.*

Coda Perpetuum mobile, prestissimo *Cadenzas/Improvisations

as fast as possible/so schnell wie möglich ♩ = 168 or faster/oder schneller

45 *

VI.1 *sfz* *p* *sfz p*

VI.2 *sfz p*

Va *sfz p* *sfz p*

Vc *sfz* *p* *sfz p* *sfz p* *sfz p*

* From measure 45 onwards, the exhalation symbol ▼ indicates exclusively the stomping of one of the musician's feet against the floor (free breathing). See indications in the introductory notes.

Ab Takt 45 zeigt das Ausatmungssymbol ▼ ausschließlich das Fußstampfen eines Fußes des Musikers auf den Boden an (freie Atmung). Siehe Hinweise in den einleitenden Anmerkungen.

46

VI. 1

VI. 2

Va

Vc

sfz p

sfz p

sfz p

sfz p

47 *

VI. 1

VI. 2

Va

Vc

sfz p

sfz p

sfz p

sfz p

* From here to the end the accidentals \sharp , \flat and \natural of the first chord apply to all similar notes withing each bar part (7/4 oder 5/4). / Ab hier bis zum Ende gelten die Vorzeichen \sharp , \flat und \natural des ersten Akkords für alle gleiche Töne im Rahmen eines jeden Taktteils /7/4 oder 5/4).

50

VI.1
sfz p
(*8va*)

VI.2
sfz p

Va
sfz p

Vc
sfz p

Detailed description: This system contains measures 50 and 51. It features four staves: Violin 1 (VI.1), Violin 2 (VI.2), Viola (Va), and Violoncello (Vc). The key signature has one sharp (F#). The music is marked with *sfz p* (sforzando piano) and includes accents (>) and dynamic hairpins. A dashed line indicates a measure repeat or breath mark between measures 50 and 51. In measure 51, the Viola part has a fermata over the final note.

51

VI.1
sfz p
(*8va*)

VI.2
sfz p

Va
sfz p

Vc
sfz p

Detailed description: This system contains measures 51 and 52. It features the same four staves as the previous system. The music continues with the *sfz p* marking and accents. A dashed line indicates a measure repeat or breath mark between measures 51 and 52. In measure 52, the Viola part has a fermata over the final note.

54

VI. 1

sfz p

VI. 2

sfz p

Va

sfz p

Vc

sfz p

Detailed description: This system contains measures 54 through 59. It features four staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va), and Violoncello (Vc). The key signature has one flat (B-flat). The time signature is 4/4. A vertical dashed line is placed between measures 54 and 55. Each measure contains a single note with a dynamic marking of *sfz p* and an accent (>). The notes are: VI. 1 (G4, A4, B4, C5, B4, A4, G4, F#4), VI. 2 (G4, A4, B4, C5, B4, A4, G4, F#4), Va (G3, A3, B3, C4, B3, A3, G3, F#3), and Vc (G2, A2, B2, C3, B2, A2, G2, F#2).

55

VI. 1

sfz p

VI. 2

sfz p

Va

sfz p

Vc

sfz p

Detailed description: This system contains measures 55 through 60. It features the same four staves as the previous system. A vertical dashed line is placed between measures 55 and 56. The notes are: VI. 1 (B4, C5, B4, A4, G4, F#4, E4, D4), VI. 2 (B4, C5, B4, A4, G4, F#4, E4, D4), Va (B3, C4, B3, A3, G3, F#3, E3, D3), and Vc (B2, C3, B2, A2, G2, F#2, E2, D2). The dynamic marking *sfz p* and accent (>) are present in every measure.

VI. 1 walks backwards/geht rückwärts

59 60

VI. 1

VI. 2

Va

Vc

arco (bow/Bogen) pontic.

sfz p *sfz p* *sim.* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p*

61

VI. 1

VI. 2

Va

Vc

flaut. > flaut. > flaut. > flaut. > flaut.

sfz p *sfz p* *sfz pp* *sfz pp* *sfz pp* *sfz pp* *sfz pp* *sfz pp*

Va walks backwards

speaking (*ff*) Oh! tgy! tgy! Oh! tgy!

sfz *sfz p* *sfz p* *sfz pp* *sfz pp* *sfz pp* *sfz pp* *sfz pp*

flaut. > flaut. > flaut. > flaut. > flaut.

62 *flaut.* > *flaut.* > *flaut.* > *flaut.* > *flaut.* 63 * VI. 1 walks backwards → →

VI. 1
sfz pp *sfz pp* *sfz pp* *sfz pp* *sfz pp* *Ach!* *gyö!* *gyö!*

* VI. 2 walks backwards → →
 VI. 2
speaking (f) *XxxXx* *XxxXxx* *XxxXxxXx* *XxxX* *murmuring* *Oh!* *gy!* *gy!*

Va
murmuring *Oh!* *gy!* *gy!* *stammering* *gy* *ör* *ör*

Vc
flaut. > *flaut.* > *flaut.* > *flaut.* > *flaut.*
sfz pp *sfz pp* *sfz pp* *sfz p* *f sfz* *sfz*

64

VI. 1
XxxXXxxXX *XXxxXXx* *murmuring* *Oh!* *gy!* *györ!* *gy!* *gy!*

VI. 2
Ör! *Ör!* *gy!* *Ör!* *Ör!* *Gyö* *Gyö*

Va
Gyö *Gyö* *Györ!* *gy* *y!* *Györ* *gy*

Vc
speaking *XXxxX* *XXxxX* *XXxxXXx* *XXxxxX*
sfz *f sfz* *p* *Ay!* *tgö!* *tgö!* *tgy!* *tgy!*

*1 Va performs the text in the pitch of the Vc tones (m. 63–66)/Va führt den Text in den Tonhöhen des Vc aus (T. 63–66).

*2 From m. 64–67 Vla performs the text in the pitch of the Vc tones/Von Takt 64–67 führt V12 den Text in den Tonhöhen des Vc aus.

65 66

VI. 1
 *4 stammering
 gy! ör! ör! gyö! gyö! györ! gy! y!

VI. 2
 whispering
 Györ! gy! y! Györ! gy! Györ! gy! *6 (ho) (ho)

Va
 Györ! gy! * Györ! gy! (ho!) Györ! gy!

Vc
 murmuring
 tgyö! tgyö! tgy! gy! gy! gy! ör! ör!

67

VI. 1
 györ! gy! györ! gy! Györ (ho) gy!

VI. 2
 Györ! gy! Györ! gy! Györ!

Va
 Györ! gy! Györ

Vc
 gyö! gyö! györ! gy! y! györ! gy!

* ϕ = Bi-labial [F]: The sound made when blowing out a candle/Bilabiales [F]: Der Laut, mit dem man eine Kerze ausbläst.

*4 From m. 65–67 V11 performs the text in the pitch of Vc tones/Von Takt 65–67 führt V12 den Text in den Tonhöhen des Vc aus. *5 m./T. 66–67: Vc sings the text with the written tones/Vc singt den Text mit den notierten Tönen. *6 Inhaling deep "ho" phoneme/Einatmung mit Phonem (tief »ho«).

68

69

VI.1

Györ gy! Györ! gy! Györ!

VI.2

Györ! (hy)

Va

(hy)

Vc

Györ! gy! (phi) Györ! gy! (ho!) Györ! gy!

70

VI.1

(hy)

VI.2

Va

Vc

Györ! Györ!

progressively less sonority -> gasping; strongly breathed
allmählich weniger klangvoll -> keuchend; stark gehaucht

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(hy)

progressively less sonority -> gasping; strongly breathed
allmählich weniger klangvoll -> keuchend; stark gehaucht

*7

*7 Exhaling (brilliant "hy" phoneme)/Ausatmung (brillantes »hy«-Phonem).

See notes/siehe Erläuterungen.

71

VI. 1

VI. 2

Va

Vc

to nothing/
bis zum Nichts

to nothing/
bis zum Nichts

to nothing/
bis zum Nichts

to nothing/
bis zum Nichts

to nothing/
bis zum Nichts

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