

1

Sehr ausdrucksvoll gesungen

D saite

12

Vln I

Vln II

Vla

Vc.



18

G saite

more softly

Vln I

Vln II

Vla

Vc.

2 Var. 1

A little faster; commodo

♩ = 92

23

Vln I *pizz.* *p* arco

Vln II *pizz.* *p* arco

Vla *pizz.* *p* arco

Vc. *pizz.* *p* arco



accel. As before

29

Vln I *p* *pizz.*

Vln II *p* *pizz.*

Vla *p* *pizz.*

Vc. *p* *pizz.*

3 Var. 2

Very simply

35 $\text{♩} = 84$

arco

innocent

Musical score for measures 35-39. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature is two sharps (F# and C#). The tempo is marked as quarter note = 84. The dynamics are marked as *p* (piano). The Vln I part includes a trill (tr) in measure 36. The Vln II part includes a trill (tr) in measure 35. The Vla and Vc parts are marked as arco. The word *innocent* is written above the Vln I staff in measure 39.



Musical score for measures 40-44. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature is two sharps (F# and C#). The dynamics are marked as *p* (piano). The Vln II part has a *p* marking in measure 42. The Vla part has a *p* marking in measure 43. The Vc part has a *p* marking in measure 44.

4

very gently

45

Vln I *p* *p* *pp*

Vln II *p* *pp*

Vla *p* *pp*

Vc. *p* *pp*



5

Var. 3

All at once more slowly,
as at the beginning

dead stop

Slow, intense

♩ = 60

50

Vln I *ppp* *poco f*

Vln II *ppp* *poco f*

Vla *ppp* *poco f*

Vc. *ppp* *poco f*

55

Vln I

Vln II

Vla

Vc.

subito
p

subito
p

subito
p

subito
p



6

Var. 4 [Beethoven]

Fast, as in the second
movement of Op. 111

♩. = 82

[in tempo]

60

expressionless

Vln I

Vln II

Vla

Vc.

pp

pp

pp

pp

f

f

f

f

65

Vln I

Vln II

Vla

Vc.

f *mf* *mf* *f*

Detailed description: This system contains measures 65 through 68. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The key signature is one sharp (F#). Measure 65 has a 9/32 time signature. Measure 66 has a 12/32 time signature. Measure 67 has a 6/32 time signature. Measure 68 has a 18/32 time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte). The Vln I part has a *mf* dynamic starting in measure 66. The Vln II part has a *f* dynamic in measure 65 and a *mf* dynamic in measure 66. The Vla part has a *mf* dynamic in measure 66. The Vc. part has a *f* dynamic in measure 65 and a *mf* dynamic in measure 66.

68

Vln I

Vln II

Vla

Vc.

mf

Detailed description: This system contains measures 68 through 71. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The key signature is one sharp (F#). Measure 68 has a 18/32 time signature. Measure 69 has a 12/32 time signature. Measure 70 has a 6/32 time signature. Measure 71 has a 18/32 time signature. A *mf* (mezzo-forte) dynamic is indicated in measure 69. The Vln I part has a *mf* dynamic starting in measure 69. The Vln II part has a *mf* dynamic in measure 69. The Vla part has a *mf* dynamic in measure 69. The Vc. part has a *mf* dynamic in measure 69.

70 7

Vln I *mf* *f* *p*

Vln II *mf* *f* *p*

Vla *mf* *f* *p*

Vc. *mf* *f* *p*

73

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

74

Vln I

Vln II

Vla

Vc.

76

Vln I

Vln II

Vla

Vc.

ff

ff

ff

ff

8

Var. 5 [Elvis]

Warmly, flexibly, not quite like classical music

78 *simply* ♩ = 35

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*



80

Vln I

Vln II

Vla

Vc.

cantabile, like a doowop ballad

82

Vln I

Vln II

Vla

Vc.

Detailed description: This system contains measures 82 and 83. 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 Vln I part has a melodic line with a slur over measures 82-83. The Vln II part has a rhythmic accompaniment. The Vla and Vc. parts provide harmonic support with similar rhythmic patterns. There are double bar lines at the end of each staff for measures 82 and 83.

84

not too short

Vln I

Vln II

Vla

Vc.

Detailed description: This system contains measures 84 and 85. It features the same four staves as the previous system. The key signature remains two sharps. The Vln I part has a melodic line with a slur over measures 84-85. The Vln II part has a rhythmic accompaniment. The Vla and Vc. parts provide harmonic support. There are double bar lines at the end of each staff for measures 84 and 85. A double bar line symbol is located to the left of the system.

86

9

Vln I

Vln II

Vla

Vc.

poco

mp

88

soaring

Vln I

Vln II

Vla

Vc.

10

Var. 6 [Mozart]

Allegro

♩ = 132

as Elvis would have sung it

very simply

90

Vln I *poco* *mp* *f*

"can't you see_ that to- night"

Vln II *poco* *mp* *f*

Vla *poco* *mp* *f*

Vc. *poco* *mp* *f*

pizz. *arco*



94

Vln I

Vln II

Vla

Vc.

98

rit. A tempo rit.

Vln I

Vln II

Vla

Vc.

p

mf

p

mf

p

mf

102

Very slowly rit. Allegro

Vln I

Vln II

Vla

Vc.

p

p

p

p

ad lib, quasi cadenza

104 **11**

Vln I *rit.* *A tempo*

Vln II *p* *mf*

Vla *p* *mf*

Vc. *p* *mf*



107

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

12

Var. 7 [Eric Rohmer]

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

109 ♩ = 132

Vln I

Vln II

Vla

Vc.

mf

pizz.

mf

mf

mf

13

114

Vln I

Vln II

Vla

Vc.

pp

pp

pp

pp

pizz.

arco

pizz.

arco

118

Vln I *mf* *p*

Vln II *mf* *p* pizz. arco

Vla *mf* *p* arco

Vc. *mf* *p* arco pizz.

122

Vln I *mf* *p*

Vln II *mf* *p* pizz. arco

Vla *mf* *p* pizz. arco

Vc. *mf* *p* arco

14

Var. 8 [Bach]

At the same tempo

♩ = 132

Vln I

Vln II

Vla

Vc.

mf

arco



15

*as if from far away,
like a chorale*

**Freely,
like a cadenza**

rit.

A tempo, more slowly

♩ = 85

Vln I

Vln II

Vla

Vc.

f

p

p

p

sul D

♩ = 132 At the original fast tempo

Vln I

Vln II

Vla

Vc.

mf

mf

mf

f

sempre f

mf

f



Suddenly slower

Fast again

♩ = 132

Freely again

Fast, as before

again as if from far away

♩ = 55

16

Vln I

Vln II

Vla

Vc.

mf

mf

mf

mf

mf

p

p

p

mf

mf

mf

mf

f

mf

Freely, but
faster than
the earlier
free tempo

♩ = 108

145

Vln I

Vln II

Vla

Vc.

f



147

poco rit. A tempo, faster accel.

Vln I

Vln II

Vla

Vc.

f

17

Var. 9 [Schoenberg]

Brisk, in the tempo of Schoenberg's fourth quartet

150 ♩ = 132

Musical score for measures 150-153. The score is for four instruments: Vln I, Vln II, Vla, and Vc. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as 'Brisk, in the tempo of Schoenberg's fourth quartet' with a metronome marking of ♩ = 132. The dynamic is *f*. The Vln I part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Vln II part starts with a half note F#4, followed by quarter notes G4, A4, and B4. The Vla part starts with a half note F#4, followed by quarter notes G4, A4, and B4. The Vc part starts with a half note B3, followed by quarter notes C4, D4, and E4. The measure numbers 150, 151, 152, and 153 are indicated at the beginning of each staff. There are hairpins and accents throughout. A fermata is placed over the final note of the Vln I staff in measure 153.

Musical score for measures 154-157. The score is for four instruments: Vln I, Vln II, Vla, and Vc. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic is *mf*. The Vln I part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Vln II part starts with a half note F#4, followed by quarter notes G4, A4, and B4. The Vla part starts with a half note F#4, followed by quarter notes G4, A4, and B4. The Vc part starts with a half note B3, followed by quarter notes C4, D4, and E4. The measure numbers 154, 155, 156, and 157 are indicated at the beginning of each staff. There are hairpins, accents, and articulation marks throughout. A fermata is placed over the final note of the Vln I staff in measure 157. The Vln I part has a *pizz.* marking in measure 156 and an *arco* marking in measure 157. The Vln II part has a *pizz.* marking in measure 156 and a *3* marking in measure 157. The Vla part has a *3* marking in measure 154 and a *3* marking in measure 156. The Vc part has a *3* marking in measure 154 and a *3* marking in measure 156.

18

Musical score for measures 157-160, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *pizz.*, *p*, *arco*, and *H*. Measure numbers 157 and 159 are indicated. A double bar line is present between measures 158 and 159.

Musical score for measures 159-162, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *pizz.*, *arco*, *sul.pont.*, and *pp*. Measure numbers 159 and 161 are indicated. A double bar line is present between measures 160 and 161. A *rit.* marking is shown above the first measure of the second system.

A tempo **accel.**

161

Vln I *f* 3 3

Vln II *f* 3 3

Vla *f* 3 3

Vc. *f* arco 3 3



19

Var. 10 [Webern]

Very slowly **A little faster; very calm**

♩ = 30 ♩ = 59

164

Vln I *molto* *p* *pochiss.* arco

Vln II *molto* *p* *pochiss.* *p* pizz.

Vla *molto* *p* pizz.

Vc. *molto* *p* *pochiss.* *p* pizz.

20

rit. A tempo rit. A tempo rit.

167

Vln I *f* arco *pp* pizz.

Vln II *mf* *ppp* *pp* pizz.

Vla arco *pp* *f* pizz. *ppp* *pp*

Vc. *f* *ppp* *pp*



21

Var. 11 [Goldberg]
[Phantom Gigue]

Easily

as if starting in the middle

♩ = 64

A tempo [in tempo]

171 - arco sul pont. *ppp* pizz. *p*

Vln I *ppp* *p*

Vln II arco *p*

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

Vc. pizz. *p*

*breaking off,
for no reason resuming*

176 arco [in tempo]

Vln I arco [in tempo] pizz. p

Vln II pizz. pp arco p

Vla pp p

Vc. pp p

22



[Quick Toccata]

**Faster, in a
furious rush**

rit. **[in tempo]**

♩ = 68

Vln I arco ff 3:4

Vln II ff pizz. 4

Vla ff pizz. 4

Vc. arco ff pizz. 4

23

[Cadential Aria]

Slow, intense

D string *very freely*

accel.

rit.

accel.

rit.

184 $\text{♩} = 67$

Vln I *p*

Vln II arco *p*

Vla arco *p*

Vc. arco *p*



24

Var. 12

accel.

rit.

A tempo

rit.

Not too slowly,
grinding

188 - G string $\text{♩} = 52$

Vln I *p* *mf*

Vln II *p* *mf*

Vla *p* *mf*

Vc. *p* *mf*

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

Vln I *mf*

Vln II *mf*

Vla *mf* *intense*

Vc. *mf*



196 25

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

202

Vln I

Vln II

Vla

Vc.

5

V.S.



26

Var. 13 [Bellini]
Flowing, faster

208 poco rit..

$\text{♩} = 51$

Vln I

Vln II

Vla

Vc.

mf

mf

mf

mf

211

Vln I

Vln II

Vla

Vc.

Detailed description: This system contains measures 211, 212, and 213. The key signature is two sharps (F# and C#). The time signature is 6/8. The first violin (Vln I) part features a melodic line with slurs and accents. The second violin (Vln II) part plays a rhythmic accompaniment of eighth notes. The viola (Vla) part plays a similar rhythmic accompaniment. The cello (Vc.) part plays a bass line with slurs. There are dynamic markings and hairpins in the lower part of the system.



214

27

Vln I

Vln II

Vla

Vc.

p

f

Detailed description: This system contains measures 214, 215, and 216. The key signature is two sharps (F# and C#). The time signature is 9/8. The first violin (Vln I) part has a melodic line with slurs and accents, starting with a piano (*p*) dynamic and moving to a forte (*f*) dynamic. The second violin (Vln II) part plays a rhythmic accompaniment of eighth notes, also with a dynamic change from *p* to *f*. The viola (Vla) part plays a similar rhythmic accompaniment. The cello (Vc.) part plays a bass line with slurs and accents, also with a dynamic change from *p* to *f*. There are dynamic markings and hairpins in the lower part of the system.

...press forward...

poco rit. A tempo (a little slower)

217

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

28

Var. 14 [Antonioni]

Faster, but without excitement; very straightforward

♩ = 101

pizz.

poco rit.

222

Vln I *p*

Vln II *p* pizz. *pp* arco

Vla *p* pizz. *pp* arco

Vc. *p* pizz. *pp* arco

[dialogue from
Antonioni's film
La Notte]

Yes!

They go really high.

It's very pretty.

226

pizz. arco

arco

pizz. arco

pizz.

Vln I

Vln II

Vla

Vc.

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

pp



Don't worry about it.

230

arco

pizz. arco pizz. arco pizz.

arco

Vln I

Vln II

Vla

Vc.

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

p

Suddenly slower

with the viola

234 pizz. arco $\text{♩} = 48$ pizz. *with the viola*

Vln I *f* *pp*

Vln II *f* *pp*

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

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



238 *with the viola*

Vln I *arco* *ppp*

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

Vla *very freely* *poco*

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

30

Var. 15 [Fugue]

A little faster

♩ = 78

243

Vln I

Vln II

Vla

Vc.

pp

inaudible

p



246

Vln I

Vln II

Vla

Vc.

nothing

p

250

Vln I

Vln II

Vla

Vc.

p



31

253

Vln I

Vln II

Vla

Vc.

...pushing forward...

...faster...

257

Vln I

Vln II

Vla

Vc.



...pushing forward...

...returning to tempo...

molto rit..

A tempo, slower

rit..

261

Vln I

Vln II

Vla

Vc.

32

Var. 16 [The Minor Third Bird]

Very simply; a little faster

266 ♩ = 73

Musical score for measures 266-270. The score is for four staves: Vln I, Vln II, Vla, and Vc. Vln I and Vln II are silent. Vla plays a melodic line with slurs and accents, marked *pp* and *ppp*. Vc plays a rhythmic accompaniment with a slur, marked *pp*.



pp

270

Musical score for measures 270-274. The score is for four staves: Vln I, Vln II, Vla, and Vc. Vln I and Vln II are silent. Vla plays a melodic line with slurs and accents, marked *poco* and *pp*. Vc plays a rhythmic accompaniment with a slur, marked *poco*.

33

Var. 17 [Chorale Prelude]

A little faster

273

$\text{♩} = 91$

Vln I

Vln II

Vla

Vc.

mf

mf

mf



276

Vln I

Vln II

Vla

Vc.

281

Vln I *mf*

Vln II

Vla

Vc.



286

Vln I

Vln II

Vla

Vc.

34

290

Vln I

Vln II

Vla

Vc.

Detailed description: This system contains measures 290 through 293. 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 Vln I part has a melodic line with slurs and accents. The Vln II part has a rhythmic accompaniment. The Vla part has a melodic line with slurs. The Vc. part has a bass line with chords and single notes.



294

Vln I

Vln II

Vla

Vc.

Detailed description: This system contains measures 294 through 297. It features the same four staves as the previous system. The Vln I part has a melodic line with slurs and accents. The Vln II part has a rhythmic accompaniment. The Vla part has a melodic line with slurs. The Vc. part has a bass line with chords and single notes.

298

Vln I

Vln II

Vla

Vc.



35

Var. 18 [The *Lulu* Dance (Berg)]

Lightly, very rhythmic

302 $\text{♩} = 100$

Vln I

Vln II

Vla

Vc.

p

p

p

p

pizz.

arco

pizz.

pizz.

arco

pizz.

pizz.

arco

pizz.

pizz.

arco

pizz.

[This small staff is only here to show 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.]

$\text{♩} = 28$
p **molto rit.**

Long-
 $\text{♩} = 28$
molto rit.

306

Vln I arco pizz. arco pizz.

Vln II arco pizz. arco pizz.

Vla pizz. arco pizz. arco pizz.

Vc. arco pizz. arco pizz. arco pizz.

f *mp* *ff* *f* *mf* *f* *mf* *f* *mp* *ff* *mf*

Long

[The long variation that follows is a musical setting of the first six sentences of Proust's *Remembrance of Things Past* (or, as translators now like to call it, *In Search of Lost Time*). 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 reading the passage from Proust aloud. The French text is of course not sung, though the players should play as if they were singing it. The entire variation should feel hushed, especially in relation to the rest of the piece. Parts of it might actually be louder than passages in other variations, but the feeling this variation should convey is of a hush that's never broken.]

312 **poco rit.** - - **A tempo** **poco rit.** **A tempo**

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

312 **poco rit.** - - **A tempo** **poco rit.** **A tempo**

Vln I

Sometimes, with my candle barely-out,

Vln II

pizz. arco

Vla

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

Vc.

pizz. arco

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

315 *più p* *freely*

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

315 *più p* *pizz. arco* *9/16*

Vln I *più p*

Vln II *più p* *pizz. arco* *9/16* *freely*

Vla *più p* mes yeux se fer - maient si vi - te que je n'a - vais pas le

Vc. *più p* *pizz. arco* *9/16*

318 **A tempo** to say to myself, **poco rit.** "I'm asleep." **A tempo, slower** **37** **A tempo** *pp*

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

Vln I *pizz.* *arco* *radiant* *pp*

Vln II *pizz.* *arco* *radiant* *pp*

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

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

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

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

...Et, une

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

323

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

323

Vln I

Vln II

Vla

Vc.

pp

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

38

would wake me; I'd want to put down the book

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

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

38

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

Vln I VO-...

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

Vla

Vc. meil m'é- veil lait ; ...

that I'd think I still held in my hands

A tempo, slower

rit.

ppp

332

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

A tempo, slower

rit.

332

Vln I

...je croy - ais a - voir en core dans...

Vln II

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

ppp

Vla

...croy - ais a - voir en core dans les

ppp

Vc.

...croy - ais a - voir en core dans les

ppp

and blow out my light;

A tempo **poco rit.**

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

A tempo **poco rit.**

334 Vln I ...-miè - re ;...

Vln II mains ... et souf - fler ma lu-...

Vla mains 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 *pp* **poco rit.** **A tempo** **rit.**

337

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.

...-sé en dor - mant...

Vln II

pp pizz.

...je n'a - vais pas ces - sé en dor - mant...

Vla

pp

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

Vc.

pp pizz.

...je n'a - vais pas ces - sé en dor - mant...

341 *pp* **A tempo** *poco rit.* **A tempo**
 ons sur ce que je ve - nais de li - re,

the things I'd been reading about,

341 **A tempo** *arco* *pp* *poco rit.* **A tempo**
 Vln I ...sur ce que je ve - nais de li - re,...

Vln II *arco* *pp*
 ...sur ce que je ve - nais de li - re,...

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

Vc. *arco* *pp*
 ...sur ce que je ve - nais... ...li - re,...

But these thoughts would take an unusual turn;

A tempo, faster ♩ = 41

molto accel.

pp

345

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

A tempo, faster ♩ = 41

molto accel.

pp

345

Vln I pizz. **pp**

Vln II pizz. **pp** ...un peu par-ti-cu - lier ;...

Vla pizz. **pp** Mais ces ré - fle-... ..pris un tour... ...-lier ;...

Vc. pizz. **pp** arco **pp** ...xions a - vaient... ...il

Detailed description of the musical score: The score is for a vocal line and four string instruments (Vln I, Vln II, Vla, Vc.). The vocal line is in French and English. The French lyrics are: 'Mais ces réflexions avaient pris un tour un peu particulier ; il'. The English lyrics are: 'But these thoughts would take an unusual turn;'. The score is divided into four measures. The first measure is in 3/8 time, the second in 4/8, the third in 2/8, and the fourth in 2/4. The tempo is marked 'A tempo, faster' with a quarter note equal to 41. The dynamics are 'pp' (pianissimo). The string parts are marked 'pizz.' (pizzicato) in the first two measures and 'arco' (arco) in the last measure. The string parts are also marked 'pp'. The vocal line has a 'molto accel.' (molto accelerando) marking in the first two measures. The score is numbered 345 at the beginning of each part.

349 **40** *poco rit.* *A tempo* *molto rit.*

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

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

349 **40** *poco rit.* *A tempo* *molto rit.*

arco *mp* ...ce dont par-lait l'ou-

espress., detached arco *pp* ...ce dont par-lait l'ou-

espress., detached arco *pp* ...ce dont par-lait l'ou-

espress. ...ce dont par-lait l'ou-

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

a church,

a quartet,

**A tempo,
slower again**

354 $\text{♩} = 33$ *p* *poco più f*

-vra - ge : une é - glise, un qua -

**A tempo,
slower again**

354 $\text{♩} = 33$ *p* *poco più f*

Vln I vra - ge : ... , *p* *poco più f*

Vln II vra - ge : ... , *p* *poco più f*

Vla *pizz. arco* *sonorous* *p* *poco più f*

Vc. *pizz. arco* *p* *poco più f*

vra - ge : une é - glise, un qua -

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

the rivalry of Francois the First and Charles the Fifth.

Faster $\text{♩} = 52$ *pp* *detached* *accel.* *Slower* *ten.* *poco rit.*

358

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

Faster $\text{♩} = 52$ *pp* *detached* *accel.* *Slower* *ten.* *poco rit.*

358

Vln I

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

Vln II

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

Vla

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

Vc.

...de Fran - çois Pre - mie - re...

41 This belief would persist

A tempo, not too slowly ♩ = 47

pp poco rit. A tempo

362

Cette cro - yan - ce sur - vi -

41

A tempo, not too slowly ♩ = 47

pp poco rit. A tempo

362

Vln I

Vln II

Vla

Vc.

pp pizz. arco

...Cette cro - yan - ce... sur - vi -

pp pizz. arco

...Cette cro - yan - ce sur - vi -

for

a few seconds

after I awoke:

poco rit.

366

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

Vln I 366 *poco rit.*
...pen - dant quel - ques se - condes... ...ré - veil :...

Vln II
vait... ...à mon...

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

Vc.
vait pen - dant... ...à mon...

it didn't come as any kind of shock to my mind

369 **A tempo** *rit.*

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

369 **A tempo** *rit.*

Vln I pizz. arco ...-quit pas ma...

Vln II ...-le ne cho-...

Vla pizz. arco el-... ...rai - son

Vc.

42

A tempo

373

pp

rit.

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

42

but

A tempo

373

pp

rit.

Vln I

...mais...

Vln II

Vla

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

Vc.

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

and would stop them from seeing

A tempo

rit.

A tempo

pp

376

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

A tempo

rit.

A tempo

pp

376

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

Vln II

Vla

yeux et les em - pe - chait...

Vc.

yeux et les em - pe - chait...

378 rit. **A tempo, more slowly** that the candle was no longer lit. **push forward...** **A tempo** rit.

com - pte que le bou - geoir n'é - tait pas al - lu - mé.

378 rit. **A tempo, more slowly** **push forward...** **A tempo** rit.

Vln I com - pte que le bou geoir n'é - tait pas al - lu mé....

Vln II

Vla *pp* pizz. arco ...-lu mé....

Vc. *pp* ...n'é - tait pas al - lu - mé....

43

Then everything would begin to become

A tempo,
very simply

♩ = 48

pp

382

Puis elle commençait à me dev -

43

A tempo,
very simply

♩ = 48

pp

382

Vln I

Vln II

pp

...Puis elle...

Vla

pp

...com - men - çait...

Vc.

pp

...à me dev -

unintelligible to me

like, after

a reincarnation,

Very slowly

rit.

A tempo

stringendo.

♩ = 50

subito

pp

385

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

rit.

A tempo

stringendo

Very slowly

♩ = 50

pizz. arco

385

Vln I

...gi - ble...

Vln II

...le mé...

Vla

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

Vc.

nir... com - me a - près... ...-tem-...

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

389 *pp* A tempo

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

Vln I rit. . . A tempo poco rit. . .

389 pizz. arco pizz. arco pizz. arco pizz

...co-...-

Vln II rit. . . A tempo poco rit. . .

389 pizz. arco pizz. arco pizz. arco pizz

...-se...

Vla

389 *pp* pizz. arco pizz.

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

Vc. arco

389 *pp*

...les pen-sées d'u-ne e - xis-ten - ce... rieu... -

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

44

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

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

44

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

Vln I arco *p* *poco* ...le su - jet... ...dé - ta... ...j'é - tais li... ...de m'y

Vln II arco *p* *poco* ...se ...-chait de moi, ...

Vla arco *p* *poco* ...de liv - re... ...-bre de m'y...

Vc. *p* *poco*

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

poco rit. . . . *A tempo, very lightly* **Much more slowly** *accel.* . . .

398 *pp* ♩ = 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.* . . .

398 *pp* ♩ = 36

Vln I *pizz.* *arco* *pizz.* *arco*

ap - pli-...

poco rit. . . . *A tempo, very lightly* **Much more slowly** *accel.* . . .

Vln II *pizz.* *arco* *pp* ...re-...

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

poco rit. . . . *A tempo, very lightly* **Much more slowly** *accel.* . . .

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

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

poco rit. . . . *A tempo, very lightly* **Much more slowly** *accel.* . . .

Vc. *pizz.* *arco* *pizz.* *arco* *pp* ...-tot je... ...-cou-...vrais...

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

to find

darkness all around me,

rit. . . . (freely) **pp** poco accel. **poco rit.** *dreamily*

401 *pp* *dreamily*

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

(freely)

rit. . . . poco accel. poco rit. . . .

401 *pp* *dreamily*

Vln I pizz. arco *pp*

Vln II pizz. arco *pp* *dreamily*

Vla pizz. arco *pp* *dreamily*

Vc. pizz. arco *pp*

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

...au - tour de... (...une) ob - scu ri - ...

...j'é - tais... ...né - e de...

45

A little faster, flowing

sweet and restful

poco rit. . .

to my eyes

but

Very slowly

A tempo

pp $\text{♩} = 53$

dolciss.

subito ppp

pp

405

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

45

A little faster, flowing

$\text{♩} = 53$

poco rit..

Very slowly

A tempo

dolciss.

poco

subito ppp

Vln I

405

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

Vln II

405

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

Vla

405

...mais peut -

Vc.

405

...yeux,...

perhaps even more

for my mind

to which it seemed

rit.

A tempo accel. poco rit.

♩ = 48

pp very simply

408

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

rit.

A tempo accel. poco rit.

♩ = 48

pizz. arco

408

...à qui el - le ap-...

Vln II

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

Vla

...-êt - re...
...pour mon es-...

Vc.

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

like something

without any cause, incomprehensible,

46

412 *accel.* *rit.* **A tempo**
pp

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

46

412 *accel.* *rit.* **A tempo**
pp

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

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

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

Vc. *pp* ...sans cause,...

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

like something truly dark.

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

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

...-ble,...

...chose vrai - ment...

...-ble,...

...chose vrai - ment...

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

...si-...

com - me u - ne...

...ob - scu - re.

...si-...

com - me u - ne...

...ob - scu - re.

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

poco

...si-...

com - me u - ne...

...ob - scu - re.

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

poco

...si-...

com - me u - ne...

...ob - scu - re.

47

Var. 20 [Sheep on the Hillside]

A little faster, very factually;
no expression needed

420 $\text{♩} = 56$

Vln I

Vln II

Vla

Vc.

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp



48

426

Vln I

Vln II

Vla

Vc.

49

molto accel.

A tempo

433

Vln I

Vln II

Vla

Vc.



The exact length of this silence is up to the players. But resist all temptation to make it too short.

50

Var. 21 [John Cage]

439 **Commodo**

Vln I

Vln II

Vla

Vc.

444

Vln I

Vln II

Vla

Vc.



455

Vln I

Vln II

Vla

Vc.

51

Var. 22 [Conclusion]

Very slowly

♩ = 45

461 arco

Vln I *pp*

Vln II arco *pp* *pppp*

Vla arco *pp*

Vc. arco *pp*

aching



466

Vln I *pp*

Vln II *pp* *pp* *pp*

Vla *pp*

Vc. *pp*

just a little

52

molto stringendo

returning to tempo.

470

Vln I

Vln II

Vla

Vc.

pp

53

475 **Push forward just a little...**

Vln I

Vln II

Vla

Vc.

pp

pp

pp

poco rit. - **Freely, a little faster** returning to tempo...

480

Vln I

Vln II

Vla

Vc.

pizz.



485

Vln I

Vln II

Vla

Vc.

pizz.

with the first violin

pizz.

almost inaudible

[Coda]

54

A tempo, slowly as before,
with slight hesitations

490 *inaudible* *pizz.*

Vln I *pp*

Vln II *arco* *ppp*

Vla (pizz.) *pp* *arco* *tr*

Vc.



494

Vln I

Vln II

Vla

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

[in tempo]

498

inaudible

arco

very sadly

ppp

ppp

arco

ppp

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