

GRÅZONER

Grey areas

for 13 solo strings, 4-3-3-2-1

Per Dybro Sørensen

2017

Dur. 12'

Gråzoner er naturligvis grå. Og de er mellemtilstande. Glidende mellem toner og støj, mellem toneklynger og opdukkende melodistumper, og mellem enighed og uenighed.

Og mellem hverdagen og det enestående.

Grey Areas are grey, of course. And they are states, gliding between tones and noise, between clusters and emerging pieces of tunes, and between agreement and disagreement.

And between everyday life and the exceptional.

Per Dybro Sørensen

Gråzoner Grey areas

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♩ = 60

Violin 1 *pp*

Violin 2 *pp*

Violin 3 *pp* *col legno battuto* *mp*

Violin 4 *pizz.* *p* *col legno battuto* *pp*

Violin 5 *col legno battuto* *mp* *pp*

Violin 6 *col legno battuto* *pp* *pizz.*

Violin 7 *col legno battuto* *mp* *pp*

Viola 1

Viola 2

Viola 3

Violoncello 1

Violoncello 2 *col legno battuto sempre - you could use a thick pencil...* *mp* *pp*

Double Bass *col legno battuto sempre - you could use a thick pencil...* *mp*

5

A

sul pont.

sul pont.

pizz. arco

pizz. 3 3

mp pp

ord. pizz. mp pp

pizz. mp pp

ord. pp mp

col legno battuto 3 mp pp

col legno battuto 3 mp pp

col legno battuto 3 mp

col legno battuto
- you could use a thick pencil... mp

mp 3 3

pp 3 mp 3

10

Vln. 1

Vln. 2 poco a poco ord

Vln. 3

Vln. 4 arco

Vln. 5 3 mp arco ppp pizz.

Vln. 6 mp pp pizz. 3 pp

Vln. 7 II ord. ppp

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db. mp 3

Detailed description: This is a page of a musical score for a string ensemble. It features ten staves for Violins (Vln. 1-7) and three staves for Violas (Vla. 1-3). Below these are two staves for Violoncello (Vc. 1-2) and one staff for Double Bass (Db.). The score begins at measure 10. Violin 1 has a melodic line with a fermata. Violin 2 has a sustained chord with the instruction 'poco a poco ord'. Violin 3 has a sustained chord. Violin 4 plays an arco part with a sustained chord. Violin 5 has a triplet of eighth notes (mp), followed by an arco part (ppp), and then a pizzicato triplet (pizz.). Violin 6 has a melodic line with a triplet (mp), followed by a triplet (pp), and then a pizzicato triplet (pizz. 3 pp). Violin 7 has a sustained chord (ppp) with the instruction 'II ord.'. Viola 1 and 2 have sustained chords. Viola 3 has a sustained chord. Violoncello 1 has a sustained chord. Violoncello 2 has a melodic line. Double Bass has a triplet of eighth notes (mp 3).

16

The score consists of 11 staves. The first seven staves are for Violins (Vln. 1-7), the next three for Violas (Vla. 1-3), and the last one for Double Bass (Db.). The Violoncello parts (Vc. 1 and 2) are also present. The music is in 7/8 time. Measure 16 starts with a treble clef for Vln. 1 and a bass clef for Vc. 1 and Db. The key signature has one sharp (F#). Dynamics include *pp*, *p*, *mp*, and *pp*. Performance instructions include *pizz.*, *arco*, and *ord.*. There are several slurs and hairpins throughout the score.

22

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

pizz.

ord. arco

pp

p

pp

pp

p

pp

3

B

29

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4

Vln. 5 *pp*

Vln. 6

Vln. 7

Vla. 1 *mp* *mf*

Vla. 2

Vla. 3

Vc. 1 *mf* *p* *mp* ord.

Vc. 2 *mf* *p* *mp* ord.

Db. *f* *mf* *p* *pp* ord.

36

Vln. 1 *p* *mp* *mf*

Vln. 2 *mp* *p* *mf*

Vln. 3 *p*

Vln. 4 *ppp* *p* *mp*

Vln. 5 *p* *mf*

Vln. 6 *pizz.* *f* *f*

Vln. 7 *pizz.* *f* *f*

Vla. 1 *col legno battuto* *f* *mf*

Vla. 2 *col legno battuto* *mf* *ord.* *mf* *mf*

Vla. 3 *mf* *f*

Vc. 1 *col legno battuto* *mf*

Vc. 2 *f* *ff*

Db. *col legno battuto* *mf* *ff*

mp *mf* *ff*

40

Vln. 1 *sul pont.*
mf — *ff* *ord.*
f

Vln. 2 *sul pont.*
mf — *ff* *ord.*
f

Vln. 3 *sul pont.*
mf — *ff* *ord.*
f

Vln. 4 *sul pont.*
mf — *ff* *ord.*
f

Vln. 5 *sul pont.*
ff *mf* — *ff* *ord.*
f

Vln. 6 *sul pont.*
ff *arco* *mf* — *ff* *ord.*
f

Vln. 7 *sul pont.*
ff *ord.* *mf* — *ff* *f*

Vla. 1 *ff* *ff* *p*

Vla. 2 *f* *mf* *ff* *p*

Vla. 3 *f* *f* *f*

Vc. 1 *Bartók pizz.* *ord.* *sul pont.*
ff *p* *f* *col legno battuto*
f *f*

Vc. 2 *ff* *p* *sul pont.* *f* *col legno battuto*
f *#mf*

Db. *Bartók pizz.* *col legno battuto*
ff *f* *f* *f*

45

Vln. 1 *mf* *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *mp* *p*

Vln. 5 *mp* *p*

Vln. 6 *mf* *p*

Vln. 7 *p*

Vla. 1 *p*

Vla. 2 *p* *pp* 3

Vla. 3 *p* *pp*

Vc. 1 *pp* ord.

Vc. 2 *Bartók pizz.* *arco* *pp*

Db. *mf* *col legno battuto*

52

C

sul pont.
II

Vln. 1 *ppp*

Vln. 2

Vln. 3

Vln. 4

Vln. 5 *ppp* sul pont.

Vln. 6 *ppp* sul pont.

Vln. 7

Vla. 1 *ppp* *pp*

Vla. 2 *pp*

Vla. 3

Vc. 1

Vc. 2

Db.

Detailed description of the musical score: The score is for measures 52 through 56. It features seven violin staves (Vln. 1-7), three viola staves (Vla. 1-3), two violoncello staves (Vc. 1-2), and a double bass staff (Db.). Measure 52 is marked with a 'C' in a box, indicating a common time signature. Dynamics include *ppp* (pianississimo) for Vln. 1, 5, 6, and Vla. 1; *pp* (pianissimo) for Vla. 2; and *ppp* for Vla. 6. Articulation includes 'sul pont.' (sul ponticello) for Vln. 5 and Vln. 6. The score shows various string techniques such as long notes with hairpins, staccato notes, and slurs. A second ending bracket is present in measure 56 for Vln. 1.

58

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

col legno battuto

mp

mf

ppp

p

pp

pp

ppp

ppp

ppp

III II

3

58 59 60

Detailed description: This page of a musical score, numbered 13, contains measures 58, 59, and 60. The score is for a full orchestra, including Violins (Vln. 1-7), Violas (Vla. 1-3), Violas (Vla. 1-3), Cellos (Vc. 1-2), and Double Basses (Db.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 58 features a first violin part with a long note and a second violin part with a melodic line. Measure 59 shows the second violin part continuing its melodic line, while the first violin part has a long note. Measure 60 continues the melodic lines in the second violin and first violin parts. Dynamics include *ppp*, *p*, *mp*, *mf*, and *pp*. Performance instructions include *col legno battuto* for the first and seventh violins. Fingering and bowing indications are present throughout the score.

61 **D** sul pont.

Vln. 1 *ppp*

Vln. 2 *pp*

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7 *ppp*

Vla. 1 *pp*

Vla. 2 *pp*

Vla. 3

Vc. 1 *pp* col legno battuto

Vc. 2 *pp* col legno battuto *ppp* ord.

Db. *mp* col legno battuto sempre

Detailed description: This page of a musical score, numbered 14, is titled 'Gråzoner'. It contains measures 61, 62, and 63. A dynamic marking of **D** is placed above measure 62. The score is for a string quartet (Vln. 1-4), three violas (Vla. 1-3), two violas (Vc. 1-2), and a double bass (Db.).
- Vln. 1: Measure 61 has a whole note chord with a sharp sign. Measure 62 is a whole rest. Measure 63 has a whole note chord with a sharp sign, marked *ppp* and 'sul pont.'
- Vln. 2: Measures 61-62 have a sixteenth-note pattern, marked *pp*. Measure 63 continues this pattern, marked *pp*.
- Vln. 3: Measures 61-62 are whole rests. Measure 63 has a whole note chord with a flat sign.
- Vln. 4: Measures 61-62 are whole rests. Measure 63 has a whole note chord with a flat sign.
- Vln. 5: Measures 61-62 have a whole note chord with a flat sign. Measure 63 is a whole rest.
- Vln. 6: Measures 61-62 have a whole note chord with a flat sign. Measure 63 is a whole rest.
- Vln. 7: Measures 61-62 have a sixteenth-note pattern, marked *ppp*. Measure 63 continues this pattern.
- Vla. 1: Measures 61-62 are whole rests. Measure 63 has a whole note chord with a flat sign, marked *pp*.
- Vla. 2: Measures 61-62 are whole rests. Measure 63 has a whole note chord with a flat sign, marked *pp*.
- Vla. 3: Measures 61-63 are whole rests.
- Vc. 1: Measures 61-62 are whole rests. Measure 63 has a whole note chord with a flat sign, marked *pp* and 'col legno battuto'.
- Vc. 2: Measures 61-62 are whole rests. Measure 63 has a sixteenth-note pattern, marked *pp* and 'col legno battuto'. Measure 64 (partially visible) has a whole note chord with a sharp sign, marked *ppp* and 'ord.'.
- Db.: Measures 61-62 are whole rests. Measure 63 has a whole note chord with a flat sign, marked *mp* and 'col legno battuto sempre'.

64

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

p

pp

mp

ppp

66

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

p

pp *mp*

mf

III II

ord.

p

col legno battuto *pp*

col legno battuto *p*

3

3

Detailed description: This page of a musical score, numbered 16, is titled 'Grázoner'. It contains measures 66 and 67. The score is for a full orchestra, including Violins (Vln. 1-7), Violas (Vla. 1-3), Violas (Vla. 1-3), Violoncellos (Vc. 1-2), and Double Bass (Db.). Measure 66 features a first violin part with a sustained chord marked *p*, a second violin part with a tremolo marked *pp* and *mp*, and a fifth violin part with a triplet and fingerings III and II. Measure 67 continues with a first violin part marked *mf*, a seventh violin part marked *ord.* and *p*, and cellos and double basses playing with *col legno battuto* (marked *pp* and *p*), including a triplet in the second cello part.

68 $\sharp b$ **E** ord. I II

Vln. 1 p

Vln. 2 p pp

Vln. 3 pp *espress.* ord.

Vln. 4 *col legno battuto* pp

Vln. 5 mp

Vln. 6 mp

Vln. 7 *col legno battuto* ord. $\sharp b$

Vla. 1 p mp mf

Vla. 2 mp

Vc. 1 ord. p

Vc. 2 ord. p

Db.

Detailed description: This page of a musical score, numbered 17, contains measures 68 through 71. The key signature is one flat (B-flat major or D minor). The score is for a full orchestra, including Violins I-VI, Violas I-III, Violoncellos I-II, and Double Basses. Measure 68 features a dense texture with Violin 1 playing a sustained chord, Violin 2 playing a sixteenth-note tremolo, and Violin 3 playing a long note. Measure 69 continues this texture with dynamic changes and the addition of 'espress.' for Violin 3. Measure 70 introduces 'col legno battuto' for Violins 4 and 7, and 'ord.' for Violin 1. Measure 71 concludes the passage with various dynamics and 'ord.' markings for the strings. A rehearsal mark 'E' is placed above measure 70.

72

Vln. 1 *pp*

Vln. 2 *pp* *p*

Vln. 3 *espress.*

Vln. 4 ord. *pp*

Vln. 5 *pp* *pp*

Vln. 6 *pp*

Vln. 7 *pp*

Vla. 1 *mp*

Vla. 2 *pp*

Vla. 3 *mp*

Vc. 1

Vc. 2

Db.

The musical score for measures 72 and 73 features a variety of instruments and dynamics. The first violin (Vln. 1) plays a sustained note with *pp* dynamics. The second violin (Vln. 2) plays a rhythmic pattern of eighth notes with *pp* and *p* dynamics. The third violin (Vln. 3) has a melodic line with *espress.* dynamics, including a triplet. The fourth violin (Vln. 4) has an *ord.* (ordinario) section with *pp* dynamics. The fifth (Vln. 5), sixth (Vln. 6), and seventh (Vln. 7) violins play sustained notes with *pp* dynamics. The first viola (Vla. 1) has a melodic line with *mp* dynamics. The second (Vla. 2) and third (Vla. 3) violas play sustained notes with *pp* and *mp* dynamics respectively. The first violin (Vc. 1) and second (Vc. 2) violas play sustained notes with *pp* dynamics. The double bass (Db.) plays a simple bass line.

74

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vln. 3

Vln. 4

Vln. 5

Vln. 6 *mp*

Vln. 7

Vla. 1 *pp* *mp*

Vla. 2 *p*

Vla. 3

Vc. 1 *mf* *p* ord. 3

Vc. 2 *mf* *p* ord.

Db.

The score is divided into two systems. The first system (measures 74-75) features Vln. 1 and 2 with a melodic line and a rhythmic accompaniment of eighth notes. Vln. 5 has a similar rhythmic pattern. Vln. 6 and 7 have sustained notes. Vla. 1 and 2 have melodic lines. Vc. 1 and 2 play a rhythmic pattern with triplets. The second system (measures 76-77) continues the melodic lines in Vln. 1, 2, 5, and Vla. 1, while Vln. 6 and 7, Vla. 2, Vc. 1, and Vc. 2 play sustained notes or triplets. The dynamic markings transition from mezzo-piano (mp) to piano (p) in the first system, and to mezzo-piano (mp) in the second system.

76

Vln. 1 *p*

Vln. 2 *ppp*

Vln. 3

Vln. 4

Vln. 5 *p* *ppp*

Vln. 6

Vln. 7

Vla. 1 *pp*

Vla. 2 *mp* *p*

Vla. 3 *p*

Vc. 1 *pp*

Vc. 2 *pp* *ppp*

III IV

Db. *mp* *p*

3 7

Detailed description: This page of a musical score, numbered 20, is titled 'Gråzoner'. It contains measures 76, 77, and 78. The score is for a full orchestra, including seven violins (Vln. 1-7), three violas (Vla. 1-3), two violas (Vc. 1-2), and a double bass (Db.).
- Vln. 1: Measures 76-78 feature a series of sixteenth-note chords, starting with a dynamic of *p*.
- Vln. 2: Measures 76-78 feature a series of sixteenth-note chords, starting with a dynamic of *ppp*.
- Vln. 3: Measures 76-78 are mostly rests.
- Vln. 4: Measures 76-78 are mostly rests.
- Vln. 5: Measures 76-78 feature a series of sixteenth-note chords, starting with a dynamic of *p* and ending with *ppp*.
- Vln. 6: Measures 76-78 are mostly rests.
- Vln. 7: Measures 76-78 are mostly rests.
- Vla. 1: Measures 76-78 feature a series of sixteenth-note chords, starting with a dynamic of *pp*.
- Vla. 2: Measures 76-78 feature a series of sixteenth-note chords, starting with a dynamic of *mp* and ending with *p*.
- Vla. 3: Measures 76-78 feature a series of sixteenth-note chords, starting with a dynamic of *p*.
- Vc. 1: Measures 76-78 feature a series of sixteenth-note chords, starting with a dynamic of *pp*.
- Vc. 2: Measures 76-78 feature a series of sixteenth-note chords, starting with a dynamic of *pp* and ending with *ppp*.
- Db.: Measures 76-78 feature a series of sixteenth-note chords, starting with a dynamic of *mp* and ending with *p*.
- Fingerings: The double bass part includes fingerings 3 and 7.

F

79

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

81

Vln. 1

Vln. 2 *p*

Vln. 3 *p* *mp* 3

Vln. 4 *pp*

Vln. 5 *p*

Vln. 6 *mp*

Vln. 7

Vla. 1

Vla. 2

Vla. 3 *mp*

Vc. 1 *mf* *p* col legno battuto

Vc. 2 *p*

Db. ord.

Detailed description: This page of a musical score, numbered 22, is titled 'Grázoner'. It features a score for a string ensemble. The staves are arranged vertically from top to bottom: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Violin 5 (Vln. 5), Violin 6 (Vln. 6), Violin 7 (Vln. 7), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Viola 3 (Vla. 3), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Db.). The score begins at measure 81. Vln. 1 has a whole note chord with a sharp sign. Vln. 2 plays a sixteenth-note pattern starting with a sharp sign, marked *p*. Vln. 3 has a quarter rest, followed by a half note chord with a sharp sign and a triplet of eighth notes, marked *p* and *mp*. Vln. 4 has a half note chord with a sharp sign, marked *pp*. Vln. 5 has a whole note chord with a sharp sign, marked *p*. Vln. 6 plays a sixteenth-note pattern starting with a sharp sign, marked *mp*. Vln. 7 is silent. Vla. 1 is silent. Vla. 2 has a whole note chord with a sharp sign. Vla. 3 has a quarter rest, followed by a half note chord with a sharp sign, marked *mp*. Vc. 1 has a quarter rest, followed by a half note chord with a sharp sign, marked *mf*, then a half note chord with a sharp sign, marked *p*, and the instruction 'col legno battuto'. Vc. 2 has a whole note chord with a sharp sign, marked *p*. Db. has a whole note chord with a sharp sign, marked 'ord.'. A large slur covers the top three staves (Vln. 1-3).

82

Vln. 1 *mp*

Vln. 2 *pp*

Vln. 3 *pp* 3

Vln. 4 *pp*

Vln. 5

Vln. 6 *ppp*

Vln. 7

Vla. 1

Vla. 2

Vla. 3 *mf* 3

Vc. 1 *mf* ord.

Vc. 2

Db.

83

Vln. 1 *p*

Vln. 2 *mp* *mp*

Vln. 3 *mf* 3

Vln. 4 *mf* *p*

Vln. 5 *mf*

Vln. 6 col legno battuto *mf*

Vln. 7 col legno battuto *mf*

Vla. 1 *mf* 3 col legno battuto *p* ord.

Vla. 2 col legno battuto *p*

Vla. 3 *f* 3 *mp*

Vc. 1

Vc. 2 *mf* *p*

Db.

86

Vln. 1
 Treble clef, starting with a key signature of two flats. A long slur covers the first two measures. Dynamics include *mf*.

Vln. 2
 Treble clef, starting with a key signature of two flats. Dynamics include *mf*.

Vln. 3
 Treble clef. *col legno battuto* instruction. Triplet notation (*3*). Dynamics include *mf*, *ord.*

Vln. 4
 Treble clef. Dynamics include *f*.

Vln. 5
 Treble clef. Dynamics include *p*, *mf*, *f*.

Vln. 6
 Treble clef. Triplet notation (*3*). Dynamics include *mp*, *ord.*, *mf*.

Vln. 7
 Treble clef. Triplet notation (*3*). Dynamics include *ord.*, *mp*, *mf*.

Vla. 1
 Bass clef. *col legno battuto* instruction. Triplet notation (*3*). Dynamics include *mf*.

Vla. 2
 Bass clef. *arco* instruction. *col legno battuto* instruction. Triplet notation (*3*). Dynamics include *p*, *mf*.

Vla. 3
 Bass clef. *col legno battuto* instruction. Triplet notation (*3*). Dynamics include *mf*.

Vc. 1
 Bass clef. Triplet notation (*3*). Dynamics include *mp*, *mf*, *f*.

Vc. 2
 Bass clef. Triplet notation (*3*). Dynamics include *mp*, *mf*.

Db.
 Bass clef. Dynamics include *mf*.

G

91

Vln. 1 *p* *mf* *p* *mf* *mp*

Vln. 2 *mf* *p* *mf* *p* *p*

Vln. 3 *f*

Vln. 4 *mp* *ff*

Vln. 5 *mp* *ff*

Vln. 6 *mp* *ff*

Vln. 7 *mp* *ff*

Vla. 1 *f* *ff* Bartók pizz. arco 3

Vla. 2 *f* *ff* Bartók pizz. arco 3

Vla. 3 *f* *ff* ord.

Vc. 1 *f* *mf*

Vc. 2 *f* *mf*

Db. *f* ord.

96

Vln. 1
mf *f* 3

Vln. 2
mf *f* 3 3 *mf*

Vln. 3
ff *mf*

Vln. 4
mf

Vln. 5
mf

Vln. 6

Vln. 7

Vla. 1
col legno battuto 3 *f*

Vla. 2

Vla. 3

Vc. 1
mp

Vc. 2
mp

Db.
ff

101

Vln. 1 *mf* 3

Vln. 2

Vln. 3 *mf* *pp*

Vln. 4 *mf* *p*

Vln. 5 *mp*

Vln. 6 *mp* *p*

Vln. 7 *mp*

Vla. 1 *mp* ord.

Vla. 2 *f* col legno battuto 3 3

Vla. 3 *pp*

Vc. 1 *mp* 3 *p*

Vc. 2 *p* col legno battuto sempre

Db. *mp* *p*

108 **H**

Vln. 1 *mp*

Vln. 2 *pp*

Vln. 3 *mp*

Vln. 4

Vln. 5 *p*

Vln. 6 *p* *pp*

Vln. 7 *mp*

Vla. 1 *pp* *mp* IV III

Vla. 2 *mp* IV ord. III

Vla. 3 *mp*

Vc. 1 *col legno battuto sempre* *mf*

Vc. 2

Db.

111

Vln. 1

Vln. 2 *mp*

Vln. 3

Vln. 4 *pp*

Vln. 5 *pp*

Vln. 6

Vln. 7 *p*
III IV

Vla. 1 *mp*

Vla. 2 *p*

Vla. 3

Vc. 1 *p*

Vc. 2 *p*

Db. *mf*
col legno battuto

Detailed description: This page of a musical score, numbered 30, is titled 'Gråzoner'. It contains measures 111 and 112 for an orchestra. The score is arranged in ten staves. The first seven staves are for violins (Vln. 1-7), the next three for violas (Vla. 1-3), and the last three for violas, cellos, and double basses (Vc. 1-2, Db.). Measure 111 begins with a treble clef and a key signature of one sharp (F#). Vln. 1 has a whole note G4. Vln. 2 has a half note G4. Vln. 3 has a half note G4. Vln. 4 has a half note G4. Vln. 5 has a whole rest. Vln. 6 has a sixteenth-note pattern starting on G4. Vln. 7 has a whole rest. Vla. 1 has a half note G3. Vla. 2 has a half note G3. Vla. 3 has a whole rest. Vc. 1 has a triplet of eighth notes G2, A2, B2. Vc. 2 has a whole rest. Db. has a half note G2. Measure 112 continues with Vln. 1 having a whole note G4. Vln. 2 has a whole note G4. Vln. 3 has a whole note G4. Vln. 4 has a whole note G4. Vln. 5 has a sixteenth-note pattern starting on G4. Vln. 6 has a sixteenth-note pattern starting on G4. Vln. 7 has a whole rest. Vla. 1 has a whole note G3. Vla. 2 has a whole note G3. Vla. 3 has a whole rest. Vc. 1 has a whole note G2. Vc. 2 has a whole note G2. Db. has a whole rest. Dynamics include *mp*, *pp*, *p*, *mf*, and *col legno battuto*. Performance markings include *III* and *IV* for Vln. 7 and *mf* for Db. The page number '111' is written above the first staff.

113

Vln. 1

Vln. 2 *p*

Vln. 3 *p*

Vln. 4

Vln. 5

Vln. 6 *p*

Vln. 7

Vla. 1 *mp* *p* *ppp*

Vla. 2 *mf*

Vla. 3 *mf* *f*

Vc. 1

Vc. 2 *p*

Db.

115

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5
p *pp* *pp* III

Vln. 6
pp

Vln. 7
pp

Vla. 1
mf *mp*

Vla. 2
ppp *mp*

Vla. 3
espressivo *mf* *mp*

Vc. 1
mp

Vc. 2
mp *p*

Db.

Detailed description: This page of a musical score, numbered 115, features a double bar line between measures 115 and 116. The score is for a string quartet (Vln. 1-4), three violas (Vla. 1-3), two violas (Vc. 1-2), and a double bass (Db.).
- Vln. 1-4: All four violin staves are silent, indicated by a horizontal line.
- Vln. 5: Measures 115-116 contain a sixteenth-note tremolo. Measure 115 starts with a piano (*p*) dynamic, which softens to pianissimo (*pp*) by the end of the measure. In measure 116, the tremolo continues with a *pp* dynamic and includes a trill (marked 'III').
- Vln. 6: Measures 115-116 contain a sixteenth-note tremolo with a *pp* dynamic.
- Vln. 7: Measures 115-116 contain a sixteenth-note tremolo with a *pp* dynamic.
- Vla. 1: Measures 115-116 contain a melodic line starting with a mezzo-forte (*mf*) dynamic in measure 115 and moving to mezzo-piano (*mp*) in measure 116.
- Vla. 2: Measures 115-116 contain a melodic line starting with a pianissimo (*ppp*) dynamic in measure 115 and moving to mezzo-piano (*mp*) in measure 116.
- Vla. 3: Measures 115-116 contain a melodic line starting with a mezzo-forte (*mf*) dynamic in measure 115 and moving to mezzo-piano (*mp*) in measure 116. The word 'espressivo' is written above the staff.
- Vc. 1: Measures 115-116 contain a melodic line with a mezzo-piano (*mp*) dynamic.
- Vc. 2: Measures 115-116 contain a melodic line with a mezzo-piano (*mp*) dynamic in measure 115 and a piano (*p*) dynamic in measure 116.
- Db.: Measures 115-116 contain a melodic line with a piano (*p*) dynamic.

117

This musical score page, numbered 117, contains measures 117 and 118. The instruments are arranged as follows:

- Vln. 1-4:** Violins 1 through 4, all with rests in both measures.
- Vln. 5:** Violin 5, playing a sixteenth-note tremolo pattern in both measures. Measure 118 includes a *mp* dynamic marking.
- Vln. 6:** Violin 6, with a rest in both measures.
- Vln. 7:** Violin 7, playing a sixteenth-note tremolo pattern in both measures. Measure 117 is marked *p*, and measure 118 is marked *pp*.
- Vla. 1:** Viola 1, playing a melodic line in both measures. Measure 117 is marked *mf*.
- Vla. 2:** Viola 2, playing a melodic line in both measures.
- Vla. 3:** Viola 3, playing a melodic line in both measures. Measure 117 is marked *mf*.
- Vc. 1:** Violoncello 1, playing a triplet of eighth notes in both measures. Measure 118 is marked *f*.
- Vc. 2:** Violoncello 2, playing a melodic line in both measures. Measure 118 is marked *f*.
- Db.:** Double Bass, playing a melodic line in both measures.

I

119

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

p

p

p

pp

f

mp

ord.

col legno battuto

3

3

121

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5
pp

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1
ord.
f — *mp* — *mf*

Vc. 2
overpressure
f — *mf* — *ff*
ord.
col legno battuto
3

Db.
f — *mf*

Detailed description: This page of a musical score, numbered 121, features a double bar line between measures 121 and 122. The string section (Vln. 1-7 and Vla. 1-3) is mostly silent, with Vln. 5 playing a *pp* tremolo and Vln. 6 playing a rhythmic pattern. The woodwind section (Vc. 1, Vc. 2, and Db.) has active parts. Vc. 1 starts with a *f* dynamic, moves to *mp* and *mf*, and includes an 'ord.' marking. Vc. 2 starts with *f*, moves to *mf* and *ff*, and includes 'overpressure', 'ord.', and 'col legno battuto' markings with a triplet. The Db. part starts with *f* and moves to *mf*.

123

The score consists of ten staves: Vln. 1-7, Vla. 1-3, Vc. 1-2, and Db. The first measure (123) shows Vln. 6 and Vln. 7 playing a rhythmic pattern of eighth notes with accents. Vln. 6 has a sharp key signature, while Vln. 7 has a flat. Vla. 3 has a flat and a dynamic marking of *ff*. Vc. 1 has a dynamic marking of *f*. Vc. 2 has a dynamic marking of *ff*. Db. has a dynamic marking of *mf*. The second measure (124) shows Vln. 6 and Vln. 7 continuing their patterns, with Vln. 7 marked *p*. Vla. 2 has a long slur. Vc. 1 has a dynamic marking of *f*. Vc. 2 has a dynamic marking of *ff* and a triplet. Db. has a dynamic marking of *mf* and a triplet.

125

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

mp

mp

mp

p

pp

col legno battuto

f

mf

ord.

mf

mf

ff

ord.

mf

mf

f

f

f

1/4 flat

pizz.

p

pizz.

p

127

Vln. 1 *mf*

Vln. 2 *mf*³

Vln. 3 *pp*

Vln. 4 *pp*

Vln. 5 *pp*

Vln. 6 *pp*

Vln. 7 *mp*

Vla. 1

Vla. 2

Vla. 3

Vc. 1 *mp* arco 3 5

Vc. 2 *mp* ord.

Db. *mf* col legno battuto 3

Detailed description: This page of a musical score, numbered 38, is titled 'Grázoner'. It contains measures 127 and 128 for an orchestra. The score is arranged in a standard orchestral layout with staves for Violins (Vln. 1-7), Violas (Vla. 1-3), Violas (Vc. 1-2), and Double Bass (Db.).
- Vln. 1: Measure 127 has a melodic line starting on G4, moving to A4, B4, and C5, marked *mf*. Measure 128 is a whole rest.
- Vln. 2: Measure 127 has a triplet of eighth notes (G4, A4, B4) marked *mf*³. Measure 128 has a triplet of eighth notes (G4, A4, B4) marked with a '3' below.
- Vln. 3: Measure 127 has a half note G3 marked *pp*. Measure 128 has a half note G3 marked *p*.
- Vln. 4: Measure 127 has a half note G3 marked *pp*. Measure 128 has a half note G3 marked *p*.
- Vln. 5: Measure 127 has a sixteenth-note tremolo pattern marked *pp*. Measure 128 continues the tremolo pattern.
- Vln. 6: Measure 127 is a whole rest. Measure 128 has a sixteenth-note tremolo pattern marked *pp*.
- Vln. 7: Measure 127 has a sixteenth-note tremolo pattern marked *mp*. Measure 128 continues the tremolo pattern marked *mp*.
- Vla. 1, 2, 3: All three staves have whole notes G3 in measure 127 and measure 128.
- Vc. 1: Measure 127 starts with a half note G3 marked *mp* and 'arco', followed by a triplet of eighth notes (A3, B3, C4) and a quintuplet of eighth notes (D4, E4, F4, G4, A4). Measure 128 has a half note G3.
- Vc. 2: Measure 127 is a whole rest. Measure 128 has a half note G3 marked *mp* and 'ord.', followed by a triplet of eighth notes (A3, B3, C4).
- Db.: Measure 127 has a half note G3. Measure 128 has a half note G3 marked *mf* and 'col legno battuto', followed by a triplet of eighth notes (A3, B3, C4).

129

Vln. 1 *mf* 3

Vln. 2 *mf*

Vln. 3 *p* IV

Vln. 4 *p* IV

Vln. 5 *pp*

Vln. 6 *p*

Vln. 7 *p*

Vla. 1 *f*

Vla. 2 *f*

Vla. 3 *f*

Vc. 1 *f* 3 col legno battuto

Vc. 2

Db.

Detailed description: This page of a musical score, numbered 39, contains measures 129 and 130. The score is for a full orchestra. The first violin part (Vln. 1) begins measure 129 with a triplet of eighth notes marked *mf*. The second violin part (Vln. 2) also starts with a triplet of eighth notes marked *mf*. The third violin part (Vln. 3) has a whole note chord marked *p* with a fingering of IV. The fourth violin part (Vln. 4) has a whole note chord marked *p* with a fingering of IV. The fifth violin part (Vln. 5) plays a sixteenth-note tremolo marked *pp*. The sixth violin part (Vln. 6) plays a sixteenth-note tremolo marked *p*. The seventh violin part (Vln. 7) plays a sixteenth-note tremolo marked *p*. The first viola part (Vla. 1) has a whole note marked *f*. The second viola part (Vla. 2) has a whole note marked *f*. The third viola part (Vla. 3) has a whole note marked *f*. The first violoncello part (Vc. 1) has a triplet of eighth notes marked *f* and then a triplet of eighth notes marked *f* with the instruction "col legno battuto". The second violoncello part (Vc. 2) has a whole note marked *f*. The double bass part (Db.) has a whole note marked *f*.

131 **J**

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mp*

Vln. 4 *mp*

Vln. 5 *p*

Vln. 6

Vln. 7 *pp*

Vla. 1 *f*

Vla. 2 *f*

Vla. 3 *f*

Vc. 1 *mf*

Vc. 2 *col legno battuto* *mf*

Db.

132

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

mf

mf

pp

p

mp

ff

f

7

3

3

Detailed description: This page of a musical score, numbered 41, is titled 'Gråzoner'. It features a multi-staff arrangement for a string ensemble. The top section contains seven violin staves (Vln. 1-7) and three viola staves (Vla. 1-3). The bottom section contains two cello staves (Vc. 1-2) and one double bass staff (Db.). The score begins at measure 132. Vln. 1 and 2 have a whole rest. Vln. 3 and 4 play a melodic phrase marked *mf*. Vln. 5, 6, and 7 play a rhythmic pattern of eighth notes, with Vln. 5 marked *pp*, Vln. 6 marked *p*, and Vln. 7 marked *mp*. Vla. 1 has a whole rest. Vla. 2 plays a melodic phrase marked *ff*. Vla. 3 plays a triplet marked *f*. Vc. 1 and 2 have whole rests. The Db. staff has a whole rest.

133

Vln. 1 *f* *p*

Vln. 2 *f* *f*

Vln. 3

Vln. 4 *p*

Vln. 5 *mp* *mf*

Vln. 6 *pp*

Vln. 7

Vla. 1

Vla. 2

Vla. 3 *mf* *f*

Vc. 1 3

Vc. 2 3

Db. ord. *p*

134

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

f

p

mf

f

pp

mf

f

mf

f

mf

f

f

ord.

ord.

f

mf

f

Detailed description: This page of a musical score, numbered 43, is for a piece titled 'Gråzoner'. It covers measures 134 to 138. The score is arranged for a string quartet (Violins 1-4), three Violas (Vla. 1-3), two Violas (Vla. 1-2), two Violas (Vc. 1-2), and a Double Bass (Db.). The music is written in treble clef for the violins and bass clef for the other instruments. The key signature has one sharp (F#). The score features a variety of dynamics including fortissimo (f), piano (p), mezzo-forte (mf), and pianissimo (pp). There are several long, sustained notes in the lower strings and woodwinds, often marked with 'ord.' (ordine). The strings play a rhythmic pattern of eighth notes in measures 135-138, while the woodwinds provide harmonic support with sustained notes and some melodic lines.

135

ff *f*

f

f

f

mp *pp*

pp *mf*

f

pp *f*

ff *f*

mf

mf

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

137

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

f 5

mp

pp *mf* *pp* *mf*

ff

ff *f*

ff

3

3

139 *b*

K *sempre espressivo*

Vln. 1 *p* *pp* *mf* *3*

Vln. 2 *p*

Vln. 3

Vln. 4 *p*

Vln. 5 *p*

Vln. 6 *pp*

Vln. 7 *ff* *mf*

Vla. 1 *mf*

Vla. 2

Vla. 3 *mf*

Vc. 1 *mp* *col legno battuto*

Vc. 2 *mf* *if not possible: 8va* *mp* *col legno battuto*

Db. *mf* *mp* *col legno battuto*

144

mf *p* *mp* 5

mp

mp

p *mp* 3 5

col legno battuto

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Db.

Detailed description: This is a page of a musical score for a string ensemble. It features ten staves: Violins 1-7, Violas 1-3, Violoncello 1-2, and Double Bass. The score begins at measure 144. The Violin 1 part has a melodic line with dynamics *mf*, *p*, and *mp*, and includes a quintuplet (5) in the final measure. The Violin 2 part has a dynamic of *mp*. The Violin 5 part has a dynamic of *mp*. The Violin 6 part has dynamics *p* and *mp*, and includes a triplet (3) and a quintuplet (5). The Violoncello 1 part has the instruction "col legno battuto" and a rhythmic pattern. The Double Bass part has a simple rhythmic accompaniment.

148

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

mf

p

p

p

ord.

pp

p

ord.

col legno battuto

ord.

p

L

153

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

p

pp

ppp

pp

ppp

ord.

3

157

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

p

pp

p

pp

mp

ppp

pp

pp

col legno battuto sempre

III

II

musical notation

Detailed description: This page of a musical score, numbered 50 and titled 'Grázoner', contains measures 157 and 158. The score is for a string quartet (Violins 1-4, Violas 1-3) and a woodwind section (Violoncello 1 and 2, Double Bass). Measure 157 begins with a treble clef and a key signature of one sharp (F#). Violin 4 has a fingering 'III' above the first measure and 'II' above the second measure. The woodwinds (Vc. 1 and Vc. 2) are in bass clef with a key signature of one flat (Bb). Dynamic markings include *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *ppp* (pianississimo). The instruction 'col legno battuto sempre' is written above the first violin part. The score concludes with a double bar line and a repeat sign.

164

Vln. 1: Treble clef, starts with a whole note chord (F#4, C5), followed by a triplet of eighth notes (F#4, G4, A4) in the second measure, and quarter notes (Bb4, C5, Bb4) in the third measure.

Vln. 2: Treble clef, sustained chords in the first two measures, then rests in the third and fourth measures.

Vln. 3: Treble clef, sustained chords in the first two measures, then rests in the third and fourth measures.

Vln. 4: Treble clef, sustained chords in the first two measures, then rests in the third and fourth measures.

Vln. 5: Treble clef, sustained chords in the first two measures, then rests in the third and fourth measures.

Vln. 6: Treble clef, sustained chords in the first two measures, then rests in the third and fourth measures.

Vln. 7: Treble clef, starts with a quarter note (F#4) marked *ppp*, then rests in the remaining measures.

Vla. 1: Bass clef, rests in all four measures.

Vla. 2: Bass clef, rests in all four measures.

Vla. 3: Bass clef, rests in all four measures.

Vc. 1: Bass clef, rests in the first measure, then eighth notes (Bb3, A3, G3) in the second measure, and rests in the third and fourth measures.

Vc. 2: Bass clef, rests in the first measure, then a triplet of eighth notes (Bb3, A3, G3) in the second measure, and rests in the third and fourth measures.

Db.: Bass clef, rests in all four measures.

Dynamic markings: *pp* in measures 2 and 3 of Vln. 2, 3, 4, 5, 6; *ppp* in measure 1 of Vln. 7.

168

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

pp

pp

pp

p

pp

170

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

ppp

ppp — *p*

Detailed description: This page of a musical score, numbered 54 and titled 'Gråzoner', contains measures 170 through 173. The score is arranged for a string quartet (Violins 1-4, Violas 1-3) and a woodwind section (Violoncello 1-2, Double Bass). The key signature has one flat (B-flat major or D minor), and the time signature is 7/7. Measure 170 shows the beginning of a section with a *ppp* dynamic. Violin 2 and Violin 6 play a melodic line with a slur and a fermata. Violin 6 has a *ppp* dynamic marking. Viola 2 enters in measure 171 with a melodic line, also slurred and marked with a *ppp* dynamic that transitions to *p* by measure 172. The woodwinds (Vc. 1, Vc. 2, and Db.) play a simple rhythmic accompaniment of quarter notes with a fermata in measure 171. The strings (Vln. 1, 3, 4, 5, 7, Vla. 1, 3) are mostly silent, indicated by rests.