

# JOHN ADAMS

## SHAKER LOOPS

string septet

Score

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ASSOCIATED MUSIC PUBLISHERS

New York/London

1-SIZE  
M752  
A3  
S5  
1983  
ORWIG

## PERFORMANCE NOTES

Performances of the modular version of *Shaker Loops* should be conducted. (A fully notated version in which all repeats are written out, designed for a string orchestra or for a septet without conductor, is also available from the publisher.)

**Duration** of the individual **modules** are, in this version, at the discretion of the conductor, but the overall length of the piece should not exceed 30 minutes. The conductor indicates the movement from one module to another by means of a large downbeat. When this signal for movement to a new module is given, most players will have to interrupt their present loops (submodules) in order to proceed directly to the new one. Players that have a repeat sign at the beginning of a new module can continue their previous material without interruption. If the ensemble deems it necessary, the conductor can indicate which module is operative by holding up fingers.

**Submodules** (those for the individual instruments indicated by small numbers in circles) are to be given by the conductor only to the player(s) involved and as subtly as possible. When a player receives a cue for a new submodule he or she should move more or less directly to the next submodule; however it is not necessary to make this change instantaneously. A beat or two rest before moving onto the next submodule is permissible. Generally it is not necessary to change submodules exactly on cue, unless it be a tutti cue as in submodule ① in module 14 (page 5 of the score). Here the submodule cue should be treated just like a module cue.



**Crescendos** and **decrescendos**: if a dynamic marking takes place within a repeat sign it should be observed with each repeat of the loop. If, however, a dynamic marking exceeds the boundary of the repeat sign it should be observed only once and over a more gradual time span.

For example:





$\parallel: p \leftarrow f \rightarrow p : \parallel$  would mean that the crescendo and decrescendo occur each time the loop is repeated.

Whereas:

$\parallel: p \xrightarrow{\quad} f$  would mean that the loop is begun *p* and, over the course of a number of repeats, gradually grows to *f*.

**Glissandos** in Part II should be played more toward the end of the beat. For instance a glissando written  should be executed more like .

**Bass harmonics**: all natural harmonics in the treble clef for the bass are to sound where written. All other notation for the bass, including natural harmonics in the bass clef, is written an octave above where it will sound.

Hence  sounds , but  sounds .

Parts are available on rental from the publisher.

# SHAKER LOOPS

## PART I

### SHAKING AND TREMBLING

John Adams  
(1978)

1 ♩ = 144

Violin 1 *sul tasto*

Violin 2 *p sul tasto*

Violin 3 ① *sul tasto*  
*p*

Viola

Cello 1

Cello 2

Bass

2

Vn. 1

Vn. 2 ①

Vn. 3 *p* *sul tasto*

Vla. *p*

Vc. 1 ② *II sul tasto*  
*pp*

Vc. 2 ③ *II sul tasto*  
*pp*

3

Tutti: sempre sul tasto

Vn. 1

Vn. 2 ②

Vn. 3 ①

Vla. *p*

Vc. 1 *p*

Vc. 2 ③ *p*

Double stems call attention to a change of pattern; do not accent.

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WALKER LOOPS  
PART I

**4** (very slight accents)

Vn. 1 *p*

Vn. 2 *p*

Vn. 3 *pp* *a gradual cresc. to p*

Vla. *p*

Vc. 1 *p*

Vc. 2 *p*

**5**

**Tutti: throughout this module a gradual cresc. to forte**  
(Vlns. & Vla. gradually change to normal bow)

Vn. 1 *mf* *gradually less accents (Vl. 1 & 2)*

Vn. 2 *p* *a gradual cresc. to mf* *mf* *a gradual cresc. to f*

Vn. 3 *p*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mf* *Celli sempre sul tasto*

**6**

**Tutti: dim. gradually - - - - - to - - - - - p**

Vn. 1 *f* *top 4 voices gradually change to sul tasto*

Vn. 2 *f*

Vn. 3 *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

**7** Tutti: sul tasto and gradually dim. to *pp*

Vn. 1 *p* *gradually fade out niente*

Vn. 2 *p* *gradually fade out niente*

Vn. 3 ②

Vla. ③

Vc. 1 *a gradual dim. to pp* ④

Vc. 2 ① *p pp*

**8**

Vn. 1

Vn. 2 ① sul tasto *p* *gradually fade out niente*

Vn. 3 ① sul tasto *pp* *gradually fade out niente*

Vla. ② sul tasto *p*

Vc. 1 ③ *pp*

Vc. 2 *pp*

Bass ⑤ *pp* *Bass: very gradual cresc.* *p*

**9**

Vn. 1

Vn. 2

Vn. 3

Vla. ① *p* ②

Vc. 1 ③ ord. *mf >* *mf >* *mf > mf >*

Vc. 2 ord. *mf >* *mf >* *mf >*

Bass ord. *mf >* *mf >* *mf >* *mf > mf >*

10

top 4 voices: off the string

Vn. 1 *p sempre staccato* ③

Vn. 2 ① *p sempre staccato*

Vn. 3 ① *p sempre staccato* ④ *p sempre staccato*

Vla. ② *p sempre staccato*

Vc. 1

Vc. 2 *p*

Bass *p*

Celli & Bass: a gradual cresc. to *mf*

11

Tutti: a gradual cresc. to forte

Vn. 1 ③

Vn. 2 ①

Vn. 3 ④

Vla. ②

Vc. 1 *mf*

Vc. 2 *mf*

Bass *mf*

12

Tutti: a gradual dim. to *mf*

Vn. 1 ① on the string

Vn. 2 on the string

Vn. 3 ② on the string

Vla. ③ on the string

Vc. 1

Vc. 2

Bass



16

Musical score for measures 16-17. Instruments: Vn. 1, Vn. 2, Vn. 3, Vla., Vc. 1, Vc. 2, Bass. Dynamics: *ff*, *spiccato*. Rehearsal marks 1, 2, 3, 4.

17

Musical score for measures 17-18. Instruments: Vn. 1, Vn. 2, Vn. 3, Vla., Vc. 1, Vc. 2, Bass. Dynamics: *ff*. Rehearsal marks 1, 2, 3.

18

Musical score for measures 18-19. Instruments: Vn. 1, Vn. 2, Vn. 3, Vla., Vc. 1, Vc. 2, Bass. Dynamics: *ff*, *mp*, *f*, *p*, *flautando*, *niente*, *senza cresc.*. Performance instructions: "on the string", "Celli and Vla. fade out". Rehearsal marks 1, 2, 3, 4, 5.



19

Vn. 1 *f subito* ① *sempre forte*

Vn. 2 *f subito* ① *sempre forte*

Vn. 3 *f subito*

Vla. *f* ② *Vla.: quick fade out*

Vc. 1 *f subito* ③

Vc. 2 *f* ④

Bass

20

Vn. 1 *f*

Vn. 2 *f*

Vn. 3 *sffz*

Vla. *sffz*

Vc. 1 *sffz*

Vc. 2 *sffz*

Bass *sffz*

Vn. 1 *p subito*

Vn. 2 *p subito*

Vn. 3 *sffz* *shake!* *fff* *shake!*

Vla. *sffz* *shake!* *fff* *shake!* *p subito*

Vc. 1 *sffz* *shake!* *fff* *shake!*

Vc. 2 *sffz* *shake!* *fff* *shake!*

Bass *sffz* *fff* *shake!*

AMP 7861-7

21

Musical score for measures 21-22. The score includes parts for Vn. 1, Vn. 2, Vn. 3, Vla., Vc. 1, Vc. 2, and Bass. Measure 21 features a first ending (1) for Vn. 1 and Vc. 1 with the instruction "sul tasto" and dynamics *pp*. Vn. 2 has a second ending (2) with dynamics *pp* and *mp*. Vn. 3 has a third ending (3) with dynamics *ppp*. Vla. has a first ending (1) with dynamics *ppp*. Vc. 1 has a second ending (2) with dynamics *pp*. Vc. 2 and Bass have dynamics *p*. Measure 22 continues the textures with various dynamics including *pp*, *mp*, and *ppp*.

22

Musical score for measures 23-24. The score includes parts for Vn. 1, Vn. 2, Vn. 3, Vla., Vc. 1, Vc. 2, and Bass. Measure 23 features a first ending (1) for Vla. with dynamics *ppp* and *mp*. Vc. 1 has a second ending (2) with dynamics *pp*. Vc. 2 and Bass have dynamics *p*. Measure 24 continues the textures with various dynamics including *pp*, *mp*, and *ppp*.

23

Musical score for measures 25-26. The score includes parts for Vn. 1, Vn. 2, Vn. 3, Vla., Vc. 1, Vc. 2, and Bass. Measure 25 features a first ending (1) for Vla. with dynamics *pp* and *mp*. Vc. 1 has a second ending (2) with dynamics *pp*. Vc. 2 and Bass have dynamics *p*. Measure 26 continues the textures with various dynamics including *pp*, *mp*, and *ppp*.

24

Vn. 1 *p*

Vn. 2 *p* *mf* *p* ① *mf* *p*

Vn. 3 *p* *mf* *p*

Vla. *mf* *mf*

Vc. 1 *pp*

Vc. 2 *mp* *mf*

Bass *mp* *mf* *mf*

Bass: gradually fade out by 25

25

Vn. 1 *p* gradually accel. *ppp*

Vn. 2 *p* gradually accel. *ppp*

Vn. 3 *p* gradually accel. *ppp*

Vla. ① *p* pizz. *mp* ④ arco gradually accel. *ppp*

Vc. 1 *p* pizz. *mp* ⑤ arco gradually accel. *ppp*

Vc. 2 *p* pizz. *mp* ⑤ arco gradually accel. *ppp*

Bass *mp* Bass: continue steady tempo *ppp*

26

Vn. 1 *ppp*

Vn. 2 *ppp*

Vn. 3 *ppp*

Vla. *ppp*

Vc. 1 *ppp*

Vc. 2 *ppp*

Bass *p* *p* *p*

Attacca Part 2

# PART II HYMNING SLEWS

$\text{♩} = 63$

*Flautando, sempre, senza vibrato*

Musical score for measures 1-6. The score includes staves for Vn. 1, Vn. 2, Vn. 3, Vla., Vc. 1, Vc. 2, and Bass. Dynamics include *p*, *mf*, and *sim.* A double bar line is present at the end of measure 6.

\* Sounds as written

7

Musical score for measures 7-9. The score includes staves for Vn. 1, Vn. 2, Vn. 3, Vla., Vc. 1, Vc. 2, and Bass. Dynamics include *mf*. A double bar line is present at the end of measure 9.

10

Musical score for measures 10-13. The score includes staves for Vn. 1, Vn. 2, Vn. 3, Vla., Vc. 1, Vc. 2, and Bass. Dynamics include *p*, *mf*, and *pp*. A double bar line is present at the end of measure 13.

13

Musical score for measures 1-18. The score includes parts for Vn. 1, Vn. 2, Vn. 3, Vla., Vc. 1, Vc. 2, and Bass. Dynamics include *mf*, *pp*, and *p*. Performance techniques include *pizz.* and *arco*. A *v* hairpin symbol is present above the first violin part.

19

Musical score for measures 19-28. The score includes parts for Vn. 1, Vn. 2, Vn. 3, Vla., Vc. 1, Vc. 2, and Bass. Dynamics include *mp*, *pp*, *mf*, and *p*. Performance techniques include *pizz.* and *arco*. A *v* hairpin symbol is present above the first violin part.

Musical score for measures 29-38. The score includes parts for Vn. 1, Vn. 2, Vn. 3, Vla., Vc. 1, Vc. 2, and Bass. Dynamics include *mp*, *pp*, *mf*, and *p*. Performance techniques include *pizz.* and *arco*. A *v* hairpin symbol is present above the first violin part.

Musical score for measures 29-31. The score includes staves for Violins 1, 2, and 3; Viola; Violoncello 1 and 2; and Bass. Measure 29 starts with dynamics *p* and *mf*. Measure 30 features *pp* and *mf*. Measure 31 includes *pp*, *mp*, and *p*. Performance instructions include "mute on" for the violins and violoncello, "sul tasto" for the viola, and "arco" for the bass.

Musical score for measures 32-36. The score includes staves for Violins 1, 2, and 3; Viola; Violoncello 1 and 2; and Bass. Measure 32 starts with *p*. Measure 33 features *mp*. Measure 34 includes *pp*. Measure 35 includes *pp* and *ord.*. Measure 36 includes *pp* and "mute off" for the violoncello.

Musical score for measures 37-40. The score includes staves for Violins 1, 2, and 3; Viola; Violoncello 1 and 2; and Bass. Measure 37 starts with *pp*. Measure 38 features *pp*. Measure 39 includes *pp*. Measure 40 includes *mf* and "tr" (trills) for the violins and viola.

42

43

Tutti: senza vibrato

Musical score for measures 42 and 43. The score is for a string ensemble consisting of Violins 1, 2, and 3, Viola, Violoncello 1 and 2, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 42 features trills (tr) in the upper strings and a dynamic of *mf*. Measure 43 is marked *Tutti: senza vibrato* and includes dynamics such as *p*, *pp*, *mp*, and *ppp*. Performance techniques like *pizz.* (pizzicato) and *arco* (arco) are indicated for the strings.

47

48

Musical score for measures 47 and 48. The score continues for the string ensemble. Measure 47 shows dynamics of *mp* and *pp*. Measure 48 includes dynamics of *p*, *mp*, and *pp*. The notation includes various articulations and performance directions such as *pizz.* and *arco*.

Musical score for measures 49 and 50. The score continues for the string ensemble. Measure 49 features dynamics of *mp* and *p*. Measure 50 includes dynamics of *mp* and *pp*. The notation includes various articulations and performance directions such as *pizz.* and *arco*.

# PART III LOOPS AND VERSES

$\text{♩} = 63$

Violin 1 *pp*  
Violin 2 *pp*  
Violin 3  
Viola  
Cello 1 Solo *p*  
Cello 2 *p*

at the point \* *sim.* 10

Vn. 1 *p sul tasto (III)*  
Vn. 2  
Vn. 3 *p sul tasto*  
Vla.  
Vc. 1 *p sul tasto*  
Vc. 2 *p sul tasto*  
Bass *p sul tasto*

\* Short, mechanical strokes  
but always on the string

Vn. 1 *at the point \* sim.*  
Vn. 2 *p sul tasto*  
Vn. 3 *at the point \* sim.*  
Vla. *mute off*  
Vc. 1 *p sul tasto*  
Vc. 2 *p sul tasto*  
Bass *arco p* *sim.*



Vn. 1

Vn. 2

Vn. 3

Vla.

Vc. 1

Vc. 2

Bass

20

Vn. 1

Vn. 2

Vn. 3

Vla.

Vc. 1

Vc. 2

Bass

*begin gradual fade*

*dim.*

Vn. 1

Vn. 2

Vn. 3

Vla.

Vc. 1

Vc. 2

Bass

*niente*

29

Musical score for measures 28-30. The score includes parts for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Violin 3 (Vn. 3), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The first system (measures 28-30) shows a rhythmic pattern of eighth notes in the violins. The Viola part is marked *pp* and *arco* in measure 29, with a *stm.* marking in measure 30. The strings are mostly silent in this system.

Musical score for measures 31-34. The score includes parts for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Violin 3 (Vn. 3), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The second system (measures 31-34) shows a rhythmic pattern of eighth notes in the violins. The Viola part is marked *pp*. The strings (Vc. 1, Vc. 2, and Bass) play a rhythmic pattern of eighth notes, marked *pp* and *mp*. The strings are marked *pp* in measures 31 and 32, and *mp* in measures 33 and 34.

Musical score for measures 35-38. The score includes parts for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Violin 3 (Vn. 3), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The third system (measures 35-38) shows a rhythmic pattern of eighth notes in the violins. The Viola part is marked *mf*. The strings (Vc. 1, Vc. 2, and Bass) play a rhythmic pattern of eighth notes, marked *mp*. The strings are marked *mp* in measures 35 and 36, and *mf* in measures 37 and 38. The strings are marked *mf* in measures 35 and 36, and *mf* in measures 37 and 38. The strings are marked *mf* in measures 35 and 36, and *mf* in measures 37 and 38.

Vn. 1

Vn. 2

Vn. 3

Vla.

Vc. 1

Vc. 2

Bass

43

(♩ = 66)

A very gradual accel. begins here and continues throughout this section. Observe metronome markings in parentheses.

Vn. 1

Vn. 2

Vn. 3

Vla.

Vc. 1

Vc. 2

Bass

Vn. 1

Vn. 2

Vn. 3

Vla.

Vc. 1

Vc. 2

Bass

Vn. 1  
Vn. 2  
Vn. 3  
Vla.  
Vc. 1  
Vc. 2

56

Vn. 1  
Vn. 2  
Vn. 3  
Vla.  
Vc. 1  
Vc. 2

Vn. 1  
Vn. 2  
Vn. 3  
Vla.  
Vc. 1  
Vc. 2

Violins : always on the string and at the point

61

(♩ = 69)

Vn. 1 *poco f gradually*

Vn. 2 *poco f gradually*

Vn. 3 *poco f gradually*

Vla. -

Vc. 1 *mf*

Vc. 2 *mf*

Bass *off the string*  
*p*

Vn. 1

Vn. 2

Vn. 3

Vla. *mf*

Vc. 1

Vc. 2

Bass *sim.*

71 (♩ = 72)

Poco più forte, poco a poco accel.

Vn. 1

Vn. 2

Vn. 3

Vla. *gradually gaining in intensity*

Vc. 1 *"brush strokes"*

Vc. 2 *"brush strokes"*

Bass *"brush strokes"*

Vn. 1 *mute off*

Vn. 2

Vn. 3

Vla. *(cresc.)*

Vc. 1

Vc. 2

Bass

Vn. 1 *f sfz sf*

Vn. 2

Vn. 3

Vla. *f*

Vc. 1

Vc. 2

Bass

**I** *(♩ = 80)*

Vn. 1 *mute off f sfz f*

Vn. 2 *mute off f sfz f*

Vn. 3 *f sfz f*

Vla. *f*

Vc. 1 *f* *on the string*

Vc. 2 *f* *on the string*

Bass *f*



5  $\text{♩} = 72$  (in 2)

Tutti: gradual accelerando

$\text{♩} = 72 \rightarrow \text{♩} = 144 / \text{♩} = 72 \rightarrow \text{♩} = 160$

Vn. 1  
Vn. 2  
Vn. 3  
Vla.  
Vc. 1  
Vc. 2  
Bass

Tutti: gradually begin stressing first of every four notes

The accelerando is executed in the following manner: conductor beats  $\text{♩}$ 's until accel. reaches  $\text{♩} = 144$  at which point conductor beats  $\text{♩}$ 's (at  $\text{♩} = 72$ ). Accel. continues until  $\text{♩} = 160$  at which point  $\text{♩} = \text{♩}$  (where  $\text{♩} = 160$ ). Duration of Module 5: approx. 20 seconds.

6

Vn. 1  
Vn. 2  
Vn. 3  
Vla.  
Vc. 1  
Vc. 2  
Bass

(no repeat)  
Accelerando & fade out.  
 $\text{♩} = \pm 108$  quasi trem.  
Accelerando & dim.  
mf  
mf  
mf

7  $\text{♩} = 76$  (in 2)

Tutti: accelerando & crescendo

①  $\text{♩} = 138$

$\text{♩} = 176$

Vn. 1  
Vn. 2  
Vn. 3  
Vla.  
Vc. 1  
Vc. 2  
Bass

niente  $\rightarrow$  ff  
④ niente  $\rightarrow$  ff  
② niente  $\rightarrow$  ff  
③ niente  $\rightarrow$  ff  
Fade out  
Fade out  
Fade out (out by ③)



Sudden change of Tempo

8  $\text{♩} = 96$  **accelerando**  $\text{♩} = 200$

Vn. 1 *ff*

Vn. 2 *ff*

Vn. 3 *ff*

Vla. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Sudden change of Tempo

9  $\text{♩} = 96$  **accelerando**  $\text{♩} = 160$

Vn. 1 *ff* *p*

Vn. 2 *ff* *p*

Vn. 3 *ff* *p*

Vla. *ff* *p*

Vc. 1 *ff* *p*

Vc. 2 *ff* *p*

② niente *p*

③ niente *p*

④ niente *p*

① niente *p*

Tutti: gradually move to the point

(♩ = 160)

Steady tempo

10 *p* at the point

Vn. 1 *p*

Vn. 2 *p*

Vn. 3 *p* at the point

Vla. *p* ③ quick fade out

Vc. 1 ① *p* ④ quick fade out

Vc. 2 ② quick fade out

11

Vn. 1 *p* ② quick fade out ③ niente *p* ④ quick fade out *p*

Vn. 2 *p* ④ quick fade out *p*

Vn. 3 *p* ① niente *mf* ④ quick fade out *p*

# PART IV A FINAL SHAKING

1  $\text{♩} = 160$

Violin 1 *p* Mute on

Violin 2

Violin 3 *p*

Viola *p*

Cello 1 *p*

Cello 2 *p*

① quick fade out Mute on

② niente *p* *f*

① *pp* short crisp strokes but always on the string quick fade out, Mute on

② niente *p* *f*

2

Vn. 1

Vn. 2

Vn. 3 *mf*

Vla. Mute on *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Bass *mf*

④ niente *mf*

③ niente *mf* niente

① *mf*

② *mf*

② *mf*

⑤ *mf* *mf*

Vn. 3 & Vla. at the point, short, crisp strokes but on the string

⑤ niente *mf*

3

Vn. 1

Vn. 2

Vn. 3 *mf*

Vla. *mf*

Vc. 1 *f*

Vc. 2 *mf*

Bass *mf*

④ quick fade out; Mute off

① *mf*

③ quick fade out Mute off

⑤ niente *mf*

② *f*

③ *mf*

4

Vn. 1: niente  $\rightarrow$  *mf* gradually cresc. to *f*

Vn. 2: quick fade out, Mute off

Vn. 3: quick fade out; Mute off

Vla.: *mf* gradually cresc. to *f*

Vc. 1: a gradual fade out (out by ②)

Vc. 2: a gradual fade out (out by ②)

Bass: a gradual fade out (out by ②)

5

Vn. 1: *f*  $\rightarrow$  *mf*  $\rightarrow$  *f*  $\rightarrow$  *f*

Vn. 2: *mf*  $\rightarrow$  *f*

Vn. 3: *f*  $\rightarrow$  *f*

6

Vn. 1: *ff*  $\rightarrow$  *mf*

Vn. 2: *ff*  $\rightarrow$  *mf*

Vn. 3: *ff*  $\rightarrow$  *f*  $\rightarrow$  *mf*

Vla.: niente  $\rightarrow$  *mf*

7

Vn. 1: *f subito*

Vn. 2: *f subito*

Vn. 3: *f subito*

Vla.: *f subito*

8

Vn. 1 *f* *mf* *f*

Vn. 2 *f* *p* *f*

Vn. 3 *p* *mf* *f*

Vla. *mf* *f*

① ② ③ ④ ⑤

9

Vn. 1 *f* *ff* *p*

Vn. 2 *f* *ff* *p*

Vn. 3 *f* *ff* *p*

Vla. *f* *ff* *p*

Tutti: *f* *ff* *p*

10

Vn. 1 *p* quick fade out ③ *p* *mf*

Vn. 2 *p* *mf*

Vn. 3 sul tasto quick fade out ② *p* *mf*

Vla. sul tasto quick fade out ① *p* ④ fade out

Vc. 1 *p* II sul tasto III

Vc. 2 *p*

Bass *p*

**11**

quick fade out; mute on

Vn. 1 *niente* *mf*

Vn. 2 *niente* *mf* quick fade out; mute on. *niente* *mf* quick fade out, mute on

Vn. 3

Vla. *niente* *mf*

Vc. 1 *p* *mf* *Celli: very slight accents*

Vc. 2 *p*

Bass *p*

Celli & Bass fade out by **12**

**12**

Vn. 1 *mf* *ff* *p*

Vn. 2 *mf* *ff* *p*

Vn. 3 *niente* *mf* *ff* *p*

Vla. *mf* quick fade out; mute on *p* *mf* *ff* *p*

Vc. 1

Vc. 2

Bass

**13**

Vn. 1 *f* *p*

Vn. 2 *f* *p*

Vn. 3 *mute off*

Vla. *f* *p*

Vc. 1

Vc. 2

Bass

