

Francis Heery  
**String Quartet No. 2**  
(2015)



## General Remarks

The overall texture of the work is to be energetic and iridescent, but in a veiled, distant and wavering manner.

Play close to the bridge to support the sounding of harmonics.

Long bow lengths are to be used unless specified otherwise.

## Scordatura

Partial	1	89	34 (17)	3
	IV	III	II	I
		-29 c	+5 c	+2 c

Violin 1

Partial	4181	3	610	13
	IV	III	II	I
	+36 c	+2	+3 c	+41 c

Violin 2

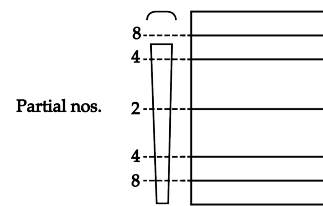
Partial	5	1	377	144
	IV	III	II	I
	-14 c		-30 c	+4 c

Viola

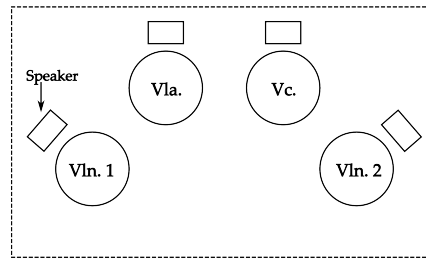
Partial	2584	55	21	1
	IV	III	II	I
	+2 c	+38 c	-29 c	

Violoncello

## Staff



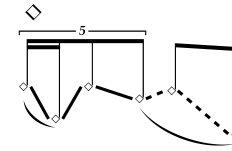
## Stage Positioning



## Playing Techniques

**I II III IV** : Strings to be played, **I** is highest and **IV** is lowest.

**▣** **V** : Indicates separate bowing, beginning on either a down or up bow, following a slurred phrase.



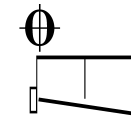
: Harmonic finger pressure with glissandi. Dashed glissandi are open string trills. A cautionary harmonic symbol is sometimes used in passages that alternate between muted sonorities and harmonics.



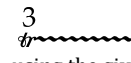
: Indicates a vigorous wide vibrato trill. Left hand should be very loose.



: Crotchet harmonics are indicated by a filled notehead



: Mute the strings creating a filtered noise effect. The strings should be muted lightly with three or four fingertips of the left hand, and not with the hand placed flat over the strings. A cautionary mute symbol is sometimes used in passages that alternate between muted sonorities and harmonics.



: A number above a trill indicates a cluster trill using the given number of fingers.

## Live Electronics

Audio from each instrument is processed live. The electronics part is built in Max / MSP 5 and consists of 4 parts. See score for levels and timings.

By clicking on each sub patch the adjustable parameters for each module can be accessed. The fader levels need to be adjusted with a MIDI controller, as some simultaneous level changes are necessary. MIDI controller numbers can also be adjusted via the main patch.

## Recorders

A group of four modules that record the incoming audio and play it back at different speeds. Playback is looped and each module is set to randomly pan slowly between Left and Right channels.

## Granulation

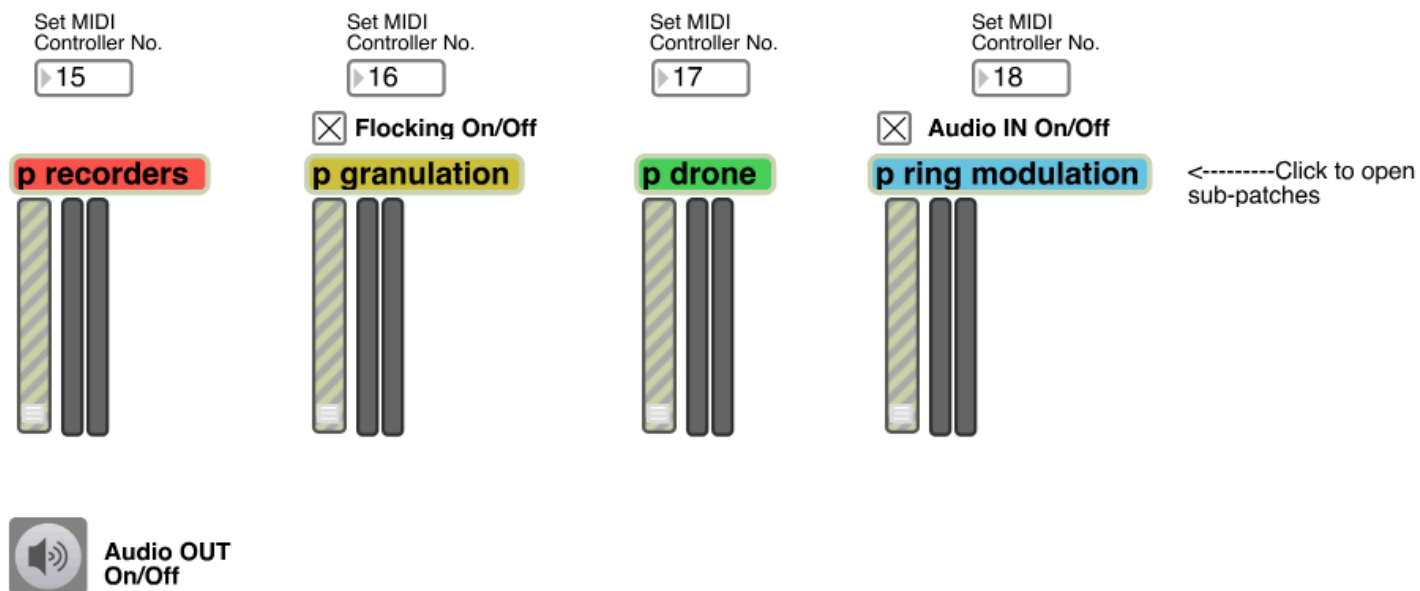
Uses the flocking algorithm Boids to control granulation parameters for incoming audio.

## Drone

A set of stacked ring modulated drones based on a G fundamental.

## Ring Modulation

Incoming audio is ring modulated with drone.



Composed with the support of the Arts Council of Ireland

*Dedicated to Bob Gilmore (1961 – 2015)*

Cover photographs by Alan Malone (Starling Murmuration, Eyrecourt, Co. Galway, 2008)

# Francis Heery String Quartet No. 2

**RECORDERS ON** (volume = 0)

ca. 20"      ca. 90"

**DRONE** *pp*

**4**  
**4** = 55

*Drone continues .... [pp] ...*

Loose, energetic bowing.  
Use long bow lengths.

III

TACET

Partial nos. 8, 4, 2, 4, 8

*ppp* < *p* > *ppp*      *pp*      *ppp*      *p* ————— *ppp*

Loose, energetic bowing.  
Use long bow lengths.

III

TACET

Partial nos. 8, 4, 2, 4, 8

*pp*      *ppp*

Loose, energetic bowing.  
Use long bow lengths.

IV

TACET

Partial nos. 8, 4, 2, 4, 8

*ppp* ————— *mp*      *p*      *ppp* < *p* > *ppp* < *p* >

IV

TACET

Partial nos. 8, 4, 2, 4, 8

*p*

String Quartet No.2

Drone continues .... [pp] ....

[ III ]

5

ppp ppp pp pp p ppp ppp pp ppp mp ppp p

[ III ]

3 - irregular

ppp pp p ppp pp pp

[ IV ]

p ppp p ppp mp pp ppp

[ IV ]

Energetic bowing.  
◇ Use long bow lengths.

ppp ppp pp ppp ppp mp ppp pp ppp pp

String Quartet No. 2

Drone continues .... [pp] ....

[ III ]

II

III

pp mp pp p ppp mf ppp

[ III ]

II

IV

ppp ppp pp pp mp ppp mp ppp

[ III ]

II

III

IV

p ppp ppp p p p mf p ppp p ppp

IV

III

IV

ppp mf ppp ppp mf ppp ppp ppp p

String Quartet No. 2

Drone continues .... [pp] ....

[III]

[III]

[3 - irregular]

[vib.]

III

13

*p* *ppp* *p* *ppp* *ppp* *pp* *ppp*

[IV]

III

irregular

[vib.]

II

irregular

*pp* *p* *ppp* *mp* *ppp* *pp < mf > ppp*

III

IV

[3 - irregular]

*mp* *p* *mp* *pppp* *ppp* *pppp* *p* *pppp* *pp* *pppp* *pp* *pppp*

[IV]

II

*pppp* *pp* *pp* *p* *ppp* *pppp* *pp* *mp* *ppp*

String Quartet No. 2

Drone continues .... [pp] ....

[ III ]

17

ppp

mp p

pp mp

ppp p

ppp

[ II ]

ppp < mf > pp

pp > ppp ppp

pp > ppp

pp > ppp

mf > p

ppp

ppp

ppp

pp

pp

pp

p

[ II ]

IV

I spiccato trem.

[ 3 ]

ppp > pp

pp > p

pp > pp

pp



String Quartet No. 2

Drone continues .... [pp] ...

RECORDERS *pp* Drone continues .... [pp] ...

RECORDERS *pp* ...to nothing...

DRONE *pp* ...to nothing...

III

ca. 60"

[IV] [vib.] III

ca. 60"

*ppp*

[III]

ca. 60"

*pp*

III

ca. 60"

Partial nos. 8 4 2 4 8

Partial nos. 8 4 2 4 8

Partial nos. 8 4 2 4 8

Partial nos. 8 4 2 4 8

Partial nos. 8 4 2 4 8

Partial nos. 8 4 2 4 8

*ppp* *mf* *ppp* *mf*

*p* *mf* *ppp* *ppp*

II

*p* *mp* *p* *pp* *mf*

[III]

*ppp* *mf* *p* *mp* *pppp*

String Quartet No. 2

$\text{♩} = 55$  .....  $\text{♩} = 70$  .....  $\text{♩} = 55$

**[ I ]**

*ppp*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *ppp*  $\rightrightarrows$  *pppp*  $\rightrightarrows$  *pp*

**[ II ]**

*ppp*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *ppp*  $\rightrightarrows$  *ppp*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *p*  $\rightrightarrows$  *mf*  $\rightrightarrows$  *ppp*  $\rightrightarrows$  *pppp*

**[ III ]**

*mp*  $\rightrightarrows$  *ppp*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *mf*  $\rightrightarrows$  *p*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *pp*

irregular

String Quartet No. 2

RECORDERS  $\text{mp}$

[ III ] II With vln 2

*Very near bridge*

*ppp*  $\text{mf}$  *ppp*  $\text{mp}$  *ppp* *pp* *p* *pp* *pp*  $\text{mp}$  *pp*

[ III ] II With vln 1

*Very near bridge*

*ppp* *ppp*  $\text{mp}$  *pp* *p* *pp* *pp*  $\text{mp}$

[ II ] I With cello

*pp* *ppp*

III *Very near bridge*

*p*  $\text{mf}$  *ppp*  $\text{mp}$  *pp* *p* *pp*  $\text{mp}$  *pp*  $\text{mp}$  *pp*

III *Riccochet*

*ppp* *pp* *ppp* *pp* *p* *pp*  $\text{mp}$  *ppp*  $\text{mp}$  *pp*

3  
8

String Quartet No. 2

$\text{♩} = 55$   $\frac{4}{4}$   $\text{♩} = 40$

[ II ]

34

*pp* *p* *mf* *ppp*

[ II ]  
With cello

*pp* *p* *mp* *mf* *ppp*

[ I ]

*pp* *p* *mp* *mf* *p* *mf* *ppp*

With vln 2  
[ II ]

*pp* *p* *ppp* *mp* *pp*

5  
16 RECORDERS... a subtle, ghostly colouration ... *pp*

III

*ppp* *p*

String Quartet No. 2

RECORDERS ... to nothing ...  
*pp*

[ III ]

[ II ]

[ I ]

3 8

4 4

III

I

*ppp* *p* *mf* *p* *ppp*

*ppp* *p* *mf* *p*

*mp* *ppp* *p* *mf* *p*

*ppp* *mp* *p* *mf* *ppp*

III

open

The image shows a page of a musical score for String Quartet No. 2, featuring Recorder parts. The score is organized into four systems, each with a Recorder part and a corresponding dynamic marking. The Recorder parts are labeled [ III ], [ II ], [ I ], and [ I ] from top to bottom. The dynamic markings are *ppp*, *p*, *mf*, and *p* for the Recorder parts, and *ppp*, *mp*, *ppp*, *p*, *mf*, and *ppp* for the string parts. The Recorder parts include various musical notations such as triplets, quintuplets, and slurs. The string parts include dynamic markings and some musical notations. The Recorder parts are labeled with Roman numerals I, II, and III, indicating different positions or techniques. The Recorder parts are also labeled with [ III ], [ II ], and [ I ], indicating different sections or movements. The Recorder parts are also labeled with 3 8 and 4 4, indicating different time signatures or rhythms. The Recorder parts are also labeled with III and I, indicating different positions or techniques. The Recorder parts are also labeled with open, indicating an open string or a specific technique. The Recorder parts are also labeled with *ppp*, *p*, *mf*, and *p*, indicating different dynamic markings. The Recorder parts are also labeled with *ppp*, *mp*, *ppp*, *p*, *mf*, and *ppp*, indicating different dynamic markings. The Recorder parts are also labeled with III and open, indicating different positions or techniques. The Recorder parts are also labeled with *ppp*, *p*, *mf*, and *p*, indicating different dynamic markings. The Recorder parts are also labeled with *ppp*, *mp*, *ppp*, *p*, *mf*, and *ppp*, indicating different dynamic markings.

String Quartet No. 2

RECORDERS  $\text{—————}$  *mp*  $\text{—————}$  *pp*

[1]

42

*ppp mp*

*ppp mp ppp*

*ppp mp ppp*

*ppp mf mp ppp*

*ppp mp*

*p p mf ppp*

*ppp mp*

*ppp mp*

*ppp mp*

String Quartet No. 2

Recorders continue ... [pp] ...

RECORDER

*pp* *mp* *pp*

♩ = 40 ..... ♩ = 70

With vln 2 and vla

♩ = 70 ..... ♩ = 55

*pp* *mf* *p* *p* *mf* *ppp* *ppp* *p* *ppp* *p* *pp* *p* *pp* *p* *mf*

III

II With vln 1 and vla

IV

I

I With vl 1 and 2

III

II with cello

III

[II] with viola

I

*ppp* *mf* *ppp* *p* *ppp* *mf* *p* *ppp* *mf* *ppp* *mf* *ppp*

String Quartet No. 2

4 RECORDERS *pp* ... to nothing ...

4

52

II III

II with vln II II ...+ cello

pp mp p

ppp p

IV III II III with vln 1 IV ...+ cello

mf ppp ppp pp mp ppp p ppp

II I III II I with cello

mf ppp ppp < mf mp p ppp p ppp

II I

II with vla I with vln1 and 2

ppp mf p mp ppp



String Quartet No. 2

RECORDERS

The score is divided into five staves, each representing a recorder part. The first staff is labeled 'II' and begins with a dynamic of *pp*. The second staff is labeled 'III' and starts with *ppp*. The third staff is labeled 'I' and begins with *ppp*. The fourth staff is labeled 'IV' and starts with *ppp*. The fifth staff is labeled 'V' and begins with *ppp*. The score includes various musical notations such as slurs, ties, and dynamic markings like *ppp*, *pp*, *p*, *mp*, and *mf*. There are also performance instructions like '[1]' and '[irregular]'. The score is divided into measures by vertical bar lines, and the page number '14' is centered at the bottom.

String Quartet No. 2

Recorders continue ...

*pp* *mf* *pp*

[ III ] IV [ 3 - irregular ] I II I II *spiccato*

61

*pppp* *mf* *p* *mp* *mf* *mp* *ppp* *p* *mf* *ppp* *p* *mf* *ppp*

II A slight accent I I II I

[ IV ] III A slight accent

*mp* *p* *mf* *ppp* *mp* *mf* *mf*

A slight accent I

*mp* *mf* *ppp*

String Quartet No. 2

4  
4

RECORDER'S *pp*  ... to nothing ...  RING MODULATION *ppp*

$\text{♩} = 70$  .....  $\text{♩} = 55$

[ II ]

*ppp*  $\text{p}$   $\text{ppp}$   $\text{p}$   $\text{pp}$   $\text{ppp}$   $\text{mf}$

IV

[ 3 - Irregular ]  
spiccato trem

I  
2

[ III ]

spiccato

IV

spiccato trem.  
[ 3 - irregular ]

*ppp*  $\text{mp}$   $\text{ppp}$   $\text{p}$   $\text{f}$   $\text{pp}$   $\text{mf}$   $\text{ppp}$   $\text{p}$

IV

[ 3 - irregular ]

$\text{p}$   $\text{ppp}$   $\text{mp}$   $\text{ppp}$   $\text{pp}$   $\text{mp}$   $\text{ppp}$

String Quartet No. 2

RING MODULATION

*pp*

♩ = 40

[1] III

70

*mf* *mf* *pp* *p* *ppp*

[1] II

*mp* *pp* *mf* *p* *ppp*

IV with cello

II

III

[2 - irregular] IV with vln

[3 - irregular]

*ppp* *ppp* *p* *ppp*

String Quartet No. 2

Ring modulation continues ... [pp] ...

75

[ III ]

*ppp*

[ II ]

*ppp*

[ III ]

*ppp*

[ II ]

*ppp*

String Quartet No. 2

Ring modulation continues ... [pp] ...

RING MODULATION

... to nothing ...

The score is divided into two systems. The first system (measures 80-89) features four staves with dynamic markings of *mf* and *ppp*. The second system (measures 90-99) features four staves with dynamic markings of *ppp*, *mp*, *mf*, *p*, *mf*, and *mp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. Specific performance instructions are marked with Roman numerals I, II, III, and IV, often accompanied by arrows and brackets. The notation includes complex rhythmic patterns and melodic lines across all four parts.

String Quartet No. 2

$\text{♩} = 40$  .....  $\text{♩} = 60$

[ I ]

Press heavily into string.

84

*mp* *ppp* *mp* *pp*

[ I ]

IV Press heavily into string.

*mp* *pppp* *mp* *pp* *pp*

[ IV ]

*mp* *mp* *mf* *pppp* *mp* *mp* *pppp* *pp*

[ II ]

*mp* *ppp* *pp* *ppp* *mp* *pppp* *pp*

String Quartet No. 2

II

87 *staccato*  $\oplus$  *spiccato*

*ppp*  $\longleftarrow$  *p*  $\longrightarrow$  *ppp*

IV

*ppp*  $\longleftarrow$  *p*  $\longrightarrow$  *ppp*

I

*ppp*  $\longleftarrow$  *pp*  $\longrightarrow$  *pppp*  $\longleftarrow$  *ppp*  $\longleftarrow$  *pp*  $\longrightarrow$  *pppp*

*ppp*  $\longleftarrow$  *pp*  $\longrightarrow$  *pppp*

IV

*ppp*  $\longleftarrow$  *pp*  $\longrightarrow$

II



*pppp*  $\longleftarrow$  *pp*  $\longrightarrow$  *ppp*  $\longrightarrow$  *mp*  $\longleftarrow$  *p*  $\longrightarrow$  *ppp*  $\longleftarrow$  *mf*  $\longrightarrow$  *ppp*

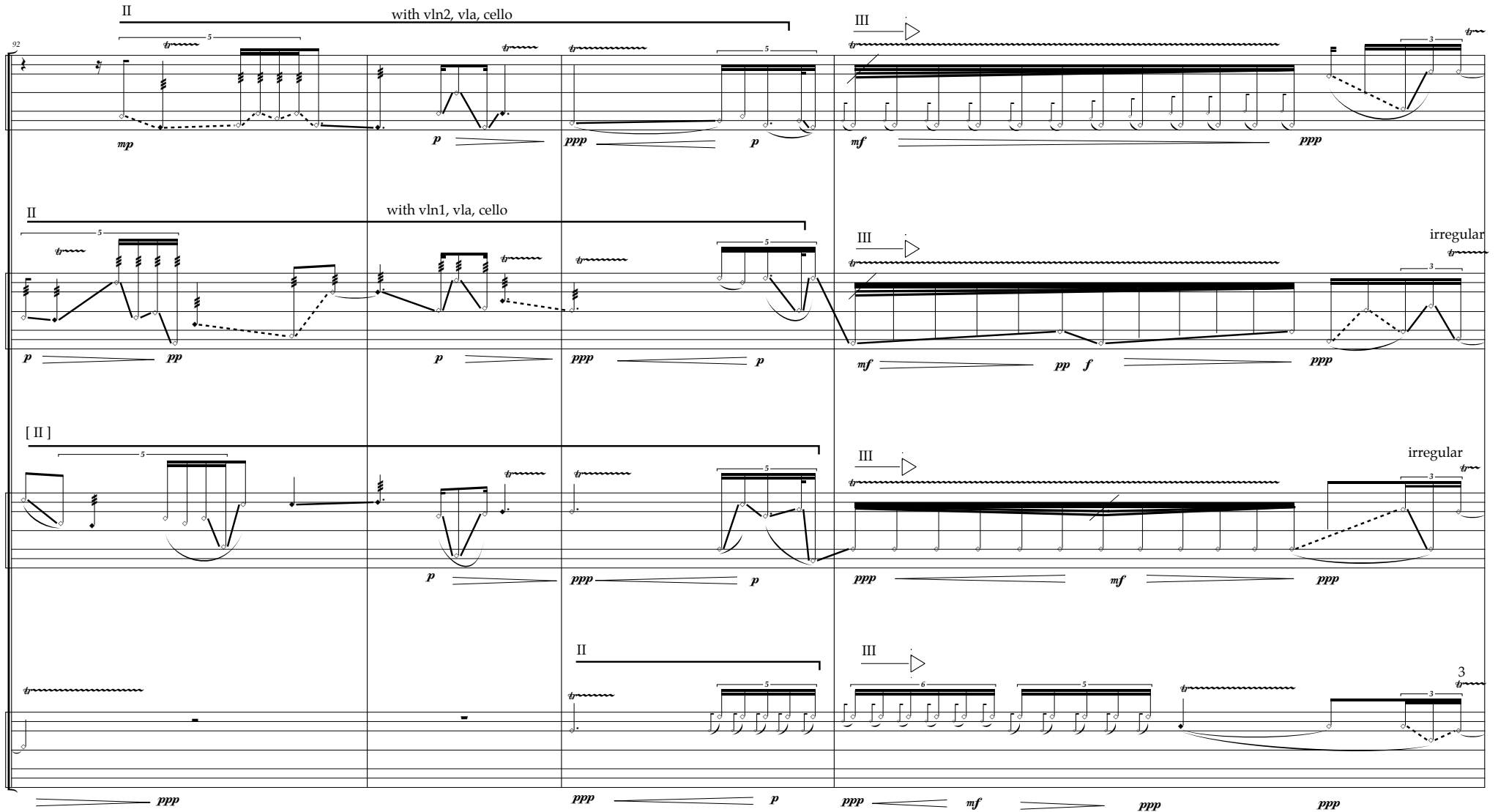
I

*p*



String Quartet No. 2

RECORDERS   *mp*  *p*



The score is divided into three systems, each with a recorder part and a string accompaniment part. The recorder parts are labeled I, II, and III. The string accompaniment is divided into two groups: 'with vln2, vla, cello' and 'with vln1, vla, cello'. The score includes various musical notations such as dynamics (*mp*, *p*, *ppp*, *mf*, *f*), articulation (accents, slurs), and performance instructions like 'irregular' and 'III'.

**Recorder I:** *mp*, *p*, *ppp*, *p*, *mf*, *ppp*

**Recorder II:** *p*, *pp*, *p*, *ppp*, *p*, *mf*, *pp*, *f*, *ppp*

**Recorder III:** *ppp*, *mf*, *ppp*, *ppp*, *ppp*, *mf*, *ppp*, *ppp*

**String Accompaniment:** *ppp*, *ppp*, *p*, *ppp*, *mf*, *ppp*, *ppp*

String Quartet No. 2

Recorders continue ... [p] ...

7 3 4  
16 8 4

RECORDERS  
*p* *mf* *mp* *p*

[ III ]

96

IV II I

*mf* *mp* *p* *mf* *p* *f* *mf*

[ III ]

III II I

*mf* *mp* *p* *mf* *p* *f* *mp*

with cello

[ III ]

II IV I

Trill speed slows

*mf* *mp* *p* *mf* *p* *f* *p*

[ III ]

I IV III

*mf* *mp* *p* *mf* *p* *f* *mp*

with vln2

String Quartet No. 2

Recorders continue ... [p] ...

RECORDERS

*p* \_\_\_\_\_ *mp* \_\_\_\_\_

3  
8

5  
16

The score is divided into two systems, each with five staves. The top staff of each system is for Recorder I, and the bottom staff is for Recorder II. The Recorder I part features complex rhythmic patterns with triplets and quintuplets, and dynamic markings ranging from *ppp* to *mp*. The Recorder II part is more melodic, with dynamic markings from *p* to *ppp*. The score includes various performance instructions such as *ppp*, *mf*, *p*, *pp*, *mp*, and *ppp*, along with fingering and bowing techniques. Measure numbers 101, 104, 108, 112, and 116 are indicated at the beginning of their respective staves. The Recorder I part has a section labeled 'RECORDERS' with dynamics *p* and *mp* above it. The Recorder II part has dynamics *p* and *ppp* above it. The Recorder I part has dynamics *ppp*, *mf*, *p*, *pp*, *mp*, *pp*, *mp*, and *ppp* below it. The Recorder II part has dynamics *p*, *ppp*, *p*, *mf*, *ppp*, *pp*, *mp*, *pp*, *mp*, and *ppp* below it. The Recorder I part has dynamics *p*, *ppp*, *mf*, *ppp*, *pp*, *mp*, *pp*, *mp*, and *ppp* below it. The Recorder II part has dynamics *p*, *ppp*, *p*, *mf*, *ppp*, *pp*, *mp*, *pp*, *mp*, and *ppp* below it.

3  
8

4  
4

♩ = 80

String Quartet No. 2

RECORDERS

Recorders continue ... [mp] ...

Musical score for recorders I, II, III, and IV, measures 105-108. The score is divided into two systems. The first system (measures 105-106) is in 3/8 time, and the second system (measures 107-108) is in 4/4 time. Dynamics include *mp* and *ppp*. Performance markings include *I*, *III*, and *IV* with arrows indicating bowing or breath direction.

Musical score for string quartet, measures 105-108. The score is divided into two systems. The first system (measures 105-106) is in 3/8 time, and the second system (measures 107-108) is in 4/4 time. Dynamics include *ppp* and *p*. Performance markings include *IV* with an arrow.

Musical score for recorders and string quartet, measures 110-115. The score is divided into two systems. The first system (measures 110-111) is in 3/8 time, and the second system (measures 112-115) is in 4/4 time. Dynamics include *p*, *ppp*, and *pp*. Performance markings include *IV*, *[IV]*, *[III]*, and *I* with arrows. A section titled "Bow on body of instrument" is marked with 3 and 5 fingerings. A measure number "85" is written vertically on the right side.

String Quartet No. 2

4 *Recorders continue ... [mp]*

4 [IV]

115

ppp pp pp ppp ppp pp

[IV]

[III]

[1]

pp pp ppp pp ppp pp

*Recorders continue ... [mp]*

7 8 4 4 11 8

120

pp ppp pp

Bow on body of instrument

Bow on body of instrument

Bow on body of instrument

ppp pp ppp pp ppp pp

String Quartet No. 2

Recorders continue ... [mp]

4/4 [IV]

125 126 127 128 129 130

Recorders continue ... [mp]

With cello

With cello

With vln 1

With vln 1

spiccato trem.

spiccato trem.

131 132 133 134 135 136

String Quartet No. 2

... to nothing ...

*mp*

**RECORDERS**

IV *p* *mp* *p* [All] *mp* *ppp* *p* *mp* *p* *mp* *p* *mp* *pp*

III *mp* *p* *p* *ppp* *p* *ppp* *p* *ppp* *pppp* *ppp* *pppp*

I *p* *mp* *p* *mp* *ppp* *mp* *p* *mp* *pp*

*♩* = 55

Bow on instrument

Heavy bow pressure very close to bridge.  
Bow pressure contributes to sounding partials  
as much as left hand. All glissandi are  
fluctuating irregularly a little. Not strictly linear.

144

Bow on instrument

III *pp* *ppp* *pp* *ppp*

String Quartet No. 2

Musical score for measures 147-151. The score is written for five staves. The first three staves (Violin I, Violin II, and Viola) contain rhythmic patterns of eighth and sixteenth notes, often grouped in pairs or fours. The fourth staff (Cello) contains a melodic line with a long slur and a fermata. The fifth staff (Double Bass) contains a complex rhythmic pattern with many beamed notes and rests. Measure numbers 147, 148, 149, 150, and 151 are indicated at the beginning of each staff.

Musical score for measures 152-156. The score is written for five staves. The first three staves (Violin I, Violin II, and Viola) contain rhythmic patterns of eighth and sixteenth notes. The fourth staff (Cello) features a melodic line with a long slur and a fermata, starting with the instruction "Harmonics near nut" and a triangle symbol. The fifth staff (Double Bass) contains a complex rhythmic pattern with many beamed notes and rests. Measure numbers 152, 153, 154, 155, and 156 are indicated at the beginning of each staff. Dynamic markings *p*, *mf*, and *p* are present in the Cello and Double Bass staves.



String Quartet No. 2

RING MODULATION

156

Musical score for measures 156-160. The score is for a string quartet with four staves. The first staff is marked with a first ending bracket (I) and a dynamic of *ppp*. The second and third staves are marked with a fourth ending bracket (IV) and a dynamic of *ppp*. The fourth staff is marked with a dynamic of *mp*. The music features complex rhythmic patterns with triplets and slurs. Dynamics change from *ppp* to *mp* and *p* across the measures.

RM continues ...

161

Musical score for measures 161-165. The score is for a string quartet with four staves. The first staff is marked with a first ending bracket (I) and a dynamic of *pp*. The second and third staves are marked with a fourth ending bracket (IV) and a dynamic of *pp*. The fourth staff is marked with a dynamic of *pp*. The music features complex rhythmic patterns with triplets and slurs. Dynamics change from *pp* to *mf* and *ppp* across the measures.

String Quartet No. 2

RM continues ...

Heavier bow pressure near the bridge  
may be needed to sound harmonics clearly

Musical score for measures 166-171. The score is written for four staves: Violin I, Violin II, Viola, and Violoncello/Double Bass. Measure 166 starts with a dynamic of *ppp*. The first two staves (Violin I and II) have a trill marked with a wavy line and the instruction "Vigorous vibrato trill". The Viola and Cello/Bass staves have various rhythmic patterns and dynamics ranging from *ppp* to *mp*. Measure 171 includes a dynamic shift to *mf*. The score includes fingering numbers (1-5) and slurs.

RM continues ...

Musical score for measures 172-178. The score continues from the previous page. Measure 172 starts with a dynamic of *p*. The first two staves (Violin I and II) have a trill marked with a wavy line and the instruction "slow irregular trill". The Viola and Cello/Bass staves have various rhythmic patterns and dynamics ranging from *p* to *mf*. Measure 173 includes a dynamic shift to *mf*. Measure 174 includes a dynamic shift to *ppp*. Measure 175 includes a dynamic shift to *mp*. Measure 176 includes a dynamic shift to *p*. Measure 177 includes a dynamic shift to *ppp*. Measure 178 includes a dynamic shift to *mf*. The score includes fingering numbers (1-5) and slurs.

String Quartet No. 2

RM continues ...

176

[IV]

*mf* *p* *mp*

[1]

*mf* *p* *mp*

flautando

open

*p* *mp*

[III]

*p*

[1]

*p* *p* *mp* *p*

RM continues ...

181

[IV]

*mf* *p* *p* *p* *mp* *p* *mp* *mp* *ppp*

with Vln 2

*mp* *ppp*

[IV]

*mf* *ppp* *mp* *ppp*

with Vln 1

*mf* *ppp* *mf*

[III]

*mp* *mf* *p* *mp* *ppp*

with Cello

*p* *mp* *mp* *ppp*

[1]

*mf* *p* *p* *p* *mp* *ppp*

with Vla

*mp* *ppp* *mf* *ppp*

String Quartet No. 2

5 *RM continues ...* *... to nothing ...*

8 [IV] 4 RM COL LEGNO

*ppp* *p* *ppp* *pp* *p* *pp* *mf* *ppp*

[IV] *pp* *pp* *p* *pp*

[III] *pp* *pp* *p* *pp*

[I] *ppp* *p* *ppp*

[III] *p* *mf* *p* *mp* *p* *p* *mp* *p* *p* *pp*

[III] *p* *mf* *p* *mp* *p* *p* *mp* *p* *p* *pp*

COL LEGNO IV *p* *mf* *p* *mp* *p* *p* *mp* *p* *p* *pp*

[I] *p* *mf* *p* *mp* *p* *p* *mp* *p* *p* *pp*

Vib. Vib. Vib. Vib.

COL LEGNO

V

String Quartet No. 2

GRANULATION

*mp* 



IV  
Vib.  
*p* < *mf* > *p* *ppp*

IV  
*p* < *mf* > *p* *ppp*

III  
*p* < *mf* > *p* *ppp*

COL LEGNO  
III

CRINE

CRINE

CRINE

CRINE

*ppp*

String Quartet No. 2

Granulation weaves between instrumental parts. Slowly adjust levels between *ppp* and *mp*, ad. lib.  $\text{-----} \triangleright$

I

*ppp*  $\text{< } p p \text{ >}$  *ppp*  $\text{< } p p \text{ >}$  *ppp* *pp* *p*  $\text{> } p p p$  *ppp*  $\text{< } m p \text{ >}$  *ppp*

I

*ppp* *ppp*  $\text{< } p p \text{ >}$  *ppp* *pp* *ppp* *pp* *ppp*  $\text{< } p p \text{ >}$  *ppp* *pp* *ppp* *pp*

irreg vib

III

IV

*ppp* *pp* *ppp*  $\text{< } m p \text{ >}$  *ppp* *pp* *ppp* *pp*

irreg. vib.

II

IV

*ppp* *p*  $\text{> } p p p$   $\text{< } m p \text{ >}$  *ppp* *mp* *ppp* *ppp*  $\text{< } m f \text{ >}$  *ppp*

IV

*ppp* *p*  $\text{> } p p p$   $\text{< } m p \text{ >}$  *ppp* *mp* *ppp* *ppp*  $\text{< } m f \text{ >}$  *ppp*

String Quartet No. 2

Granulation continues ... [ppp - mp ad. lib.] ...

The score consists of five staves. The first staff contains the primary melodic line with dynamic markings *ppp* < *p* > *pp*. The second staff includes a section marked 'I' and dynamic markings < *p* > *pp*. The third staff has a section marked 'IV' and dynamic markings < *p* > *pp*. The fourth staff features a section marked 'IV' and dynamic markings *ppp*. The fifth staff includes a section marked 'IV' and dynamic markings *ppp*, *pp*, *ppp*, and *mp*. Performance instructions include 'With cello', 'With vla', 'With vln 2', and 'With vln 1'. The score is divided into measures by vertical bar lines.

String Quartet No. 2

GRANULATION *pp*

*pp* ————— *mp* ————— *pp*

*ppp* *ppp* *mp* *ppp* *p* *ppp* *mp* *ppp* *pp*

[I] *p* *pp* *p* *ppp*

CRINE *p* *pp* *mp* *ppp* *p* *ppp* *mp* *ppp* *pp*



String Quartet No. 2

Granulation continues ... [ppp - mp ad. lib.] ...

GRANULATION *pp* ————— *mp*

**Violin I**  
I II III II III  
*mp* *ppp* *mp* *mp* *p* *mp* *p* *mp*

**Violin II**  
II IV  
*ppp* *mp* *p* *ppp* *mp* *p*

**Viola**  
I II III  
*mp* *ppp* *mp* *ppp* *mp* *p* *mp* *p* *ppp*

**Cello/Double Bass**  
[IV]  
*ppp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *p* *ppp*

34 35 36 37 38 39

spiccato trem

spiccato

String Quartet No. 2

Granulation continues ... [mp] ...

GRANULATION *mp*

... to nothing ...

[ III ]

Bow on body of instrument

40 *ppp* *mp* *ppp*

[ III ]

Flautando

II

Bow on body of instrument

II

I spiccato

Bow on body of instrument

I

Bow on instrument

I

Bow on body of instrument

*mp* *p*

*ppp*

39

String Quartet No. 2

45

II

*ppp*

II

*ppp*

II

*ppp*

I

*ppp*

I

*ppp*

I

*ppp*

*ppp*  $\nabla$  *p*

String Quartet No. 2

RECORDERS

*ppp*

*mp*

40

*spiccato*

*mp* *ppp* *p* *ppp* *mf* *ppp* *mp* *ppp*

*ppp* *pp* *ppp* *pp* *ppp* *mf* *ppp* *mp* *ppp*

*ppp* *mf* *ppp* *mp* *ppp*

*mf* *ppp*

*mp*

String Quartet No. 2

Recorders continue ... [mp] ...

[ III ]

[ IV ]

[ I ]

[ IV ]

*ppp* *p* *mp* *p* *ppp* *ppp* *mp* *p* *mf* *mp* *mf*

*mp* *ppp* *ppp* *p* *mp* *p* *mf* *pp* *mp* *mf*

*mp* *ppp* *ppp* *mp* *p* *ppp* *mp* *p* *ppp* *ppp* *mf* *p*

String Quartet No. 2

GRANULATION

Recorders continue ... [mp] ...

GRANULATION

*mp*

*mf*

*mp*

[I]

With vln 2 and vla

With vln 1 and vla

With vln 1 and vln 2

spiccato

II

III

III

*mp* *mf* *mp* *f* *mp* *p* *mf* *ppp* *p* *f* *mf*

*p* *mf* *mp* *f* *mp* *mf* *p* *ppp* *f*

*pp* *f* *mp* *mf* *p* *ppp* *f* *p*

*f* *ppp* *f*

String Quartet No. 2

Granulation continues ... [mp] ...  
Recorders continue ... [mp] ...

[ IV ]

62

Begin each glissando with a slight accent

III

*p* *mp* *mp* *mf* *p* *mp*

[ I ]

Begin each glissando with a slight accent

II III

*f* *mp* *mp* *ppp* *mp* *p* *mp* *pp* *mp*

[ IV ]

Begin each glissando with a slight accent

III

*mp* *ppp* *mp* *p* *mf* *p* *mp*

II III II I IV

*p* *ppp* *mp* *p* *mp*

String Quartet No. 2

Granulation continues ... [mp] ...  
Recorders continue ... [mp] ...

[ III ]

66

*mp* *mf* *pp* *mp* *pp* *f*

IV With vla III II

IV II I

*mf* *pp* *mp* *pp* *pp* *pp* *mp*

[ III ]

With vln 1

*pp* *p* *pp* *mp* *pp* *mp* *pp* *f* *pp* *mp*

I II III

*mp* *p* *mp* *ppp* *mp* *ppp* *mp* *ppp*



String Quartet No. 2

Granulation continues ... [mp] ...  
Recorders continue ... [mp] ...

III with vln 2 and viola II III

69

pp mp ppp mp ppp mp mp mf mp mp ppp pp

I with vln 1 and vla II With cello III

mp pp mp mp ppp p mp p mp p ppp p p p

II with vln 1 and 2 III IV

mp pp p mp ppp p p p <mf> mp

With vln 2 III II

ppp mp ppp ppp ppp mp ppp

String Quartet No. 2

Granulation continues ... [mp] ...  
Recorders continue ... [mp] ...

73

[ III ]

IV

*pp* *mp* *p* *p* *mf* *ppp* *ppp* *mf* *ppp* *mf*

[ III ]

[ IV ]

[ II ]

*p* *mp* *ppp* *mp* *ppp* *mf* *ppp* *mf*

String Quartet No. 2

Granulation continues ... [mp] ...  
Recorders continue ... [mp] ...

76

**II** **III** **IV**

*Riccochet*

*p* *mf* *p* *p* *ppp*

**II** **IV Col legno**

*mf* *ppp* *mp* *ppp* *ppp*

**I** **II** **III** **IV**

*pp* *mp* *pp* *mp* *p*

**I** **II** **Col legno** **with vla** **I**

*mf* *ppp* *ppp* *p* *mp*

String Quartet No. 2

Granulation continues ... [mp] ...  
Recorders continue ... [mp] ...

IV Col legno

[IV]

[III]

[II]

[I]

Aperiodic tremolo and cluster trill. Free bowing. Molto flautando.

Aperiodic tremolo and cluster trill. Free bowing. Molto flautando.

*pp* *p* *pp*

*mp* *p* *mp*

*p* *mp* *p* *ppp* *ppp* *f* *ppp*

*ppp* *f* *ppp*

String Quartet No. 2

83

The musical score for String Quartet No. 2, page 50, is organized into four systems. Each system contains four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The score includes various dynamics such as *ppp*, *f*, and *mf*, along with articulation marks like accents and slurs. Fingerings (I, II, III, IV) are indicated above notes. A dashed line is present in the Violin I staff in the second system.

String Quartet No. 2

Recorders continue ... [mp] ...

II

IV

87

*mp* *ppp* *f* *ppp* *ff* *p* *mf* *ppp* *mp* *ppp* *mp* *p* *pp*

IV

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

III

*ppp* *f* *p* *mf* *ppp* *mp* *mp*

I

*ppp* *f* *mf* *mf* *ppp* *mp*

String Quartet No. 2

Recorders continue ... [mp] ...

DRONE °

♩ = 55

91 [IV]

*ppp* *ppp* *mp* *p* *p* *mp* *pp* *ppp*

*mp* *p* *mp* *p* *mp* *mp* *p* *ppp* *mf* *ppp*

[III]

*pp* *p* *ppp* *mp* *p* *mp* *p* *mp* *p* *ppp*

[I]

*ppp* *mp* *ppp* *mf* *ppp* *p* *mp* *ppp* *pp*

String Quartet No. 2

Recorders continue ... [mp] ...

Drone continues ... [pp / p] ...

95

[IV]

III

IV

III

*p* *mp* *p* *p* *mf* *p* *mp* *p* *pp* *p* *pp*

[IV]

III

II

III

II

*p* *p* *mp* *mp* *p* *mf* *ppp* *ppp* *p* *p* *mf* *p* *mp* *mp* *ppp* *ppp* *p* *ppp* *p* *ppp*

[III]

IV

*ppp* *p* *pp* *p* *ppp* *mp* *ppp* *p* *p* *mp* *p* *mp* *p*

[II]

IV

III

*mp* *ppp* *p* *ppp* *p* *mp* *p* *mp* *p* *p* *ppp* *p* *p*



String Quartet No. 2

Recorders continue ... [mp] ...

Drone continues ... [pp / p] ...

99

[ III ]

IV

I

IV

ppp

ppp

pp

mp

p < mp

p < mf

ppp

IV

III

II

IV

ppp < mp

ppp

p

ppp

p

pp < ppp

ppp

II

IV

III

ppp < ppp

ppp < p < ppp < p

ppp

pp

pp

p

ppp

[ III ]

I

IV

III + IV

IV

ppp

p < mp

p < mp

p < mp

mp < mp

ppp < p < ppp < ppp

String Quartet No. 2

RECORDERS

... to nothing ...

*mp*  
Drone continues ... [*pp* / *p*] ...

[IV]

*p* *pp*

[IV]

*mp* *ppp* *p* *mp*

[III]

*mp* *mp*

[IV]

*p* *mp* *ppp* *p* *mp*

Drone continues ... [ pp / p ] ...

107

[ II ]

I

IV

Highly complex multiphonic derived from bow pressure. Not an aggressive scratch tone.

*ppp* *mp* *ppp* *mp* *mp* *mp*

II

I

IV

Highly complex multiphonic derived from bow pressure. Not an aggressive scratch tone.

*p* *ppp* *p* *p*

[ IV ]

III

IV

Highly complex multiphonic derived from bow pressure. Not an aggressive scratch tone.

*p* *ppp* *pp* *ppp* *p* *mp* *mf*

[ IV ]

II

Highly complex multiphonic derived from bow pressure. Not an aggressive scratch tone.

IV

[ Vibrato ]

*pp* *pp* *pp*

Drone continues ... [ pp / p ] ...

The score consists of five systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature. It features a drone line with a diamond-shaped symbol and a first finger (1) above it. The second system shows dynamic markings *mf* and *p*, and includes a first finger (1) above a measure. The third system includes a first finger (1) above a measure and dynamic markings *ppp*, *pp*, *mp*, and *p*. The fourth system includes a first finger (1) above a measure and dynamic markings *ppp*, *p*, and *ppp*. The fifth system includes a first finger (1) above a measure and dynamic markings *ppp*, *pp*, and *ppp*. The score also includes various musical notations such as slurs, ties, and dynamic hairpins. At the top right, there are two diamond-shaped symbols with the text "ca. 10''" and "DRONE [pp/p]" below them. The page number "57" is located at the bottom center.