

Ali Gorji (\*1978)

## W H I T E (2019)

mobile for violin, viola, violoncello, accordion and percussion

*Composition commissioned by E-MEX Ensemble, funded by the*

*Ernst von Siemens Music Foundation*

w h i t e

2019

für Violine, Viola, Violoncello, Akkordeon und Schlagwerk

Eine intensive Beschäftigung mit offener Form und fraktalen Strukturen, die 2015 mit dem Stück "Les Fenêtres I" eher zufällig begann, bildet seitdem den Kern der meisten meiner Kompositionen: Eine Reihe von verschiedenen kompositorischen Ideen, die ich Kategorien nenne, werden zunächst jeweils in unterschiedlich langen Modulen ausgearbeitet. Im Nachhinein wird dann eine Auswahl dieser Module entweder zu einer einzigen Version des Stückes oder – von mir bzw. von den Musiker\*innen – zu einer von vielen möglichen Versionen des Stückes zusammengesetzt.


In "w h i t e" werden zum ersten Mal diese Kategorien mit jeweils eigenem Tempo versehen. Die Idee eines Mobiles, einer beweglichen Form, die schon in den fünfziger Jahren als Kunstobjekte von Alexander Calder und als kompositorische Idee von Roman Haubenstock-Ramati vielfältig realisiert wurde, spielt bei dieser Komposition eine zentrale Rolle. Die Module (ähnlich wie die farbigen Blätter eines Calder-Mobiles) können sich mit verschiedenen Geschwindigkeiten um sich drehen und ein reiches Netzwerk von strukturellen und formalen Verhältnissen zueinander aufbauen, ohne jedoch einer bestimmten Richtung zu folgen.

# WHITE

A. G. 2019

## Symbols


### GENERAL

 senza misura rest: wait for the other module to finish.

### STRINGS

**suono mobile**: constant changing of bow parameters (different contact positions, different segments of the bow etc.) to create a very vivid sound.

pizz


 behind the bridge on the highest string. Loud percussive dry sound.


*f*



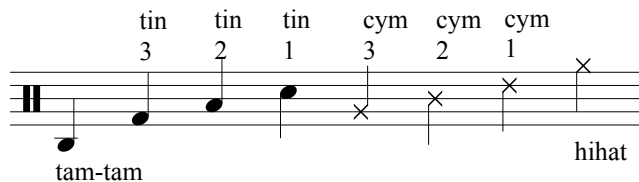
Mute all strings with the hand. Make circled movements with the bow on string III as loud as possible. Give a slight "boost" at the beginning to create an organic feeling.

*f*

 bow overpressure

 balzato, bouncing movement of the bow at the beginning of sound production.

### PERCUSSION



tin tin tin cym cym cym  
3 2 1 3 2 1  
tam-tam hihat

**3 suspended cymbals** different sizes of the same sort of cymbals, i.e. 3 china or 3 crash or 3 ride or 3 splash cymbals. 3rd cymbal is the lowest one.

**1 tam-tam** not too small and appropriate for bowing on the side.

**3 tin cans** with different timbres. The sound must be loud. (3rd: rather dark 2nd: brighter than 3rd but darker than 1st, 1st: bright)

**1 hi-hat**

○ open + close + / ○ irregular fast alternation between open and close

B Bell E Edge

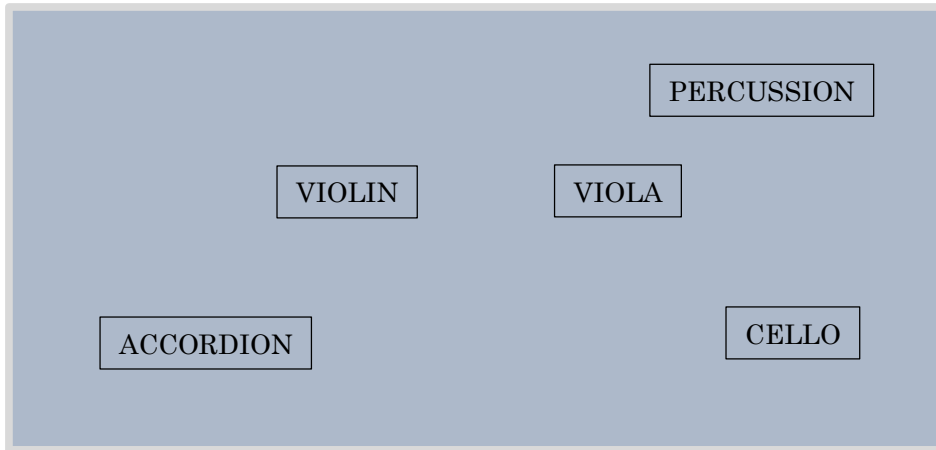
**Beaters:**

 hard yarn or cord mallet  soft yarn or cord mallet

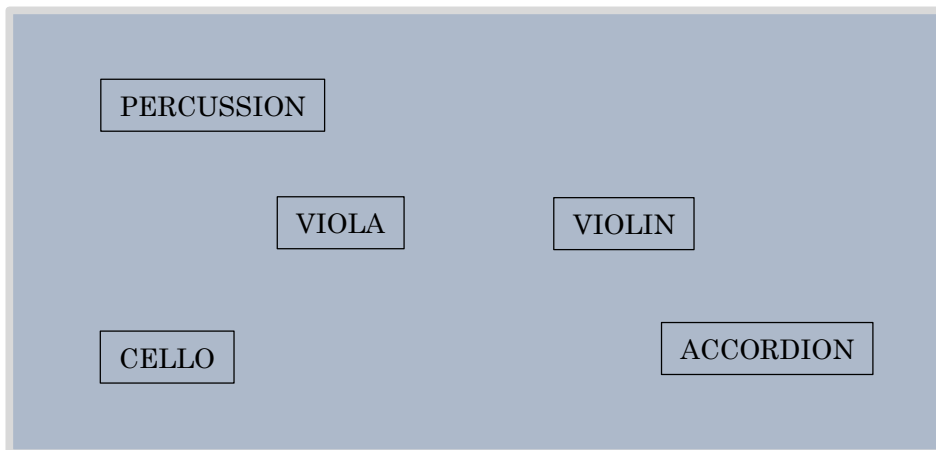
 hard rubber mallet  cello or double bass bow

# WHITE

seating arrangement



or



Distance between musicians must be at least 1 metre.



## TIMELINE (SCORE)

# white

composer's version E-MEX 2019

A. G. 2019

\* approximate time in seconds  
Don't use a stopwatch!

1 00:00" 00:10" 00:20" 00:30" 00:40" 00:50"

vln. \_\_\_\_\_

vla. \_\_\_\_\_

vc. \_\_\_\_\_

perc. \_\_\_\_\_

acc. \_\_\_\_\_

6\_3 t=40 d=33" \_\_\_\_\_

6\_4 t=40 d=44" \_\_\_\_\_

6\_7 t=72 d=28" \_\_\_\_\_

5 1:10" 1:20" 1:30" 1:40" 1:50"

vln. \_\_\_\_\_

vla. \_\_\_\_\_

vc. \_\_\_\_\_

perc. \_\_\_\_\_

acc. \_\_\_\_\_

2\_2 t=48 d=6" \_\_\_\_\_

2\_2 t=48 d=6" \_\_\_\_\_

7\_4 t=54 d=38" \_\_\_\_\_

7\_4 t=54 d=38" \_\_\_\_\_

7\_4 t=54 d=38" \_\_\_\_\_

7\_4 t=54 d=38" \_\_\_\_\_

10 2:10" 2:20" 2:30" 2:40" 2:50"

vln. \_\_\_\_\_

vla. \_\_\_\_\_

vc. \_\_\_\_\_

perc. \_\_\_\_\_

acc. \_\_\_\_\_

2\_2 t=48 d=6" \_\_\_\_\_

2\_2 t=48 d=6" \_\_\_\_\_

3\_4 t=88 d=10" \_\_\_\_\_

3\_4 t=88 d=10" \_\_\_\_\_

3\_4 t=88 d=10" \_\_\_\_\_

4\_5 \_\_\_\_\_

6\_5 t=40 d=54" \_\_\_\_\_





# white

composer's version E-MEX 2019

A. G. 2019

	19	2021	2223	2425	2627	28	29	30	31	32
vln.	3:00"	3:10"	3:20"				3:40"	3:50"		
	t=88 d=12"			3_7 t=88 d=17"				mp 2_2 t=48 d=6"		
vla.	t=88 d=12"			3_7 t=88 d=17"				mp 2_2 t=48 d=6"		
vc.	t=88 d=12"			3_7 t=88 d=17"						
perc.	t=72 d=20"		mp 2_1 t=48 d=6"	mp 2_1 t=48 d=6"	mp 2_1 t=48 d=6"					
acc.										

	33	34	35	36	37	39	40	41	42	43
vln.	4:00"	4:10"	4:20"	4:30"	4:40"	4:50"	5:00"	5:10"	5:20"	5:30"
	mp 2_2 t=48 d=6"	mp 2_2 t=48 d=6"	mp 2_2 t=48 d=6"	mp 2_2 t=48 d=6"	mp 2_2 t=48 d=6"	mp 2_1 t=48 d=6"	mp 2_4 t=48 d=13"	pp 2_4 t=48 d=13"	pp 2_4 t=48 d=13"	pp 2_4 t=48 d=13"
vla.										
vc.										
perc.										
acc.										

	38	39	40	41	42	43
vln.	5:00"	5:10"	5:20"	5:30"	5:40"	5:50"
vla.						
vc.						
perc.				mp 2_6 t=48 d=18"		mp 4_6 t=72 d=24"
acc.						



# white

composer's version E-MEX 2019

A. G. 2019

6:00"	44	45	46	47	48	49	50	51	52	53
	6:10"	6:20"	6:30"	6:40"	6:50"					
vln.	3_2 t=88 d=5"	3_6 t=88 d=15"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44
vla.	3_2 t=88 d=5"	3_6 t=88 d=15"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44
vc.	3_2 t=88 d=5"	3_6 t=88 d=15"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44 d=8"	5_1 t=44
perc.										
acc.										

7:00"	54	55	56	57	58	59	60	61		
	7:10"	7:20"	7:30"	7:40"	7:50"					
vln.		3_3 t=88 d=8"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"
vla.		3_3 t=88 d=8"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"
vc.		3_3 t=88 d=8"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"	pp 2_5 t=48 d=15"
perc.		4_4 t=72 d=16"								
acc.										

8:00"	62	63	64	65	66	67	68			
	8:10"	8:20"	8:30"	8:40"	8:50"					
vln.		5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"
vla.		5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"
vc.		5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"
perc.		5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"	5_3 t=44 d=25"
acc.										



# white

composer's version E-MEX 2019

A. G. 2019

	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85
	9:00"		9:10"				9:20"					9:30"			9:40"		
vln.		$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88		
vla.		$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88		
vc.		$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88	$\overset{d}{3}_1$ t=88		
perc.		$\overset{d}{2}_6$ t=48 d=18"												$\overset{d}{4}_5$ t=72 d=20"			
acc.																	

	86	87	88	89									
	10:00"		10:10"		10:20"		10:30"		10:40"		10:50"		
vln.	$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"
vla.	$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"
vc.	$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"
perc.	$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"
acc.	$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"

	90	91					
	11:00"		11:10"		11:20"		
vln.	$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"
vla.	$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"
vc.	$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"
perc.	$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"
acc.	$\overset{d}{2}_7$ t=48 d=21"						$\overset{d}{2}_7$ t=48 d=21"

PARTS

STRINGS

# WHITE

## Strings

A.G. 2019

1  
6\_3 acc.  
♩ = 40

Accordion

Violin

Viola

Cello

acc.

2  
3  
6\_4 acc.  
4  
4\_7 perc.

acc.

G.P.

WHITE strings

acc.

*p*

acc.

*fff*

vln.

vla.

5  
2\_2 vln./vla.  
♩ = 48  
suono mobile

7 G.P.

8  
2\_2 vln./vla.  
suono mobile

*mp*  
sul IV  
suono mobile

*mp*  
sul IV  
suono mobile

9  
7\_4 tutti  
♩ = 54

vln.

vla.

vcl.

*ff*  
*poco vibr.*  
*flautando*  
*m.s.p.*

*pp*

*mp*

*pp*

"f"



WHITE strings

*poco vibr.*  
*flautando*  
m.s.p.

vln.

vla.

vcl.

*mp*

*f*

*f*

vln.

vla.

vcl.

*f*

*f*

*f*

*ff*

*ff*

*pp*

WHITE strings

10  $\bullet = 48$  G.P.

11 **2\_2 vln./vla.**  
suono mobile

vln. *mp*  
sul IV suono mobile

vla. *pp*  
*poco vibr.*  
*flautando*  
m.s.p.  
G.P.

vcl. *mp*  
G.P.

12 G.P.

13 **2\_2 vln./vla.**  
suono mobile

15  $\bullet = 88$

vln. *mp*  
sul IV suono mobile

vla. *mp*  
G.P.

vcl. G.P.

16

WHITE strings

3\_4 vln. vla. vlc.

poco s.p.

pizz.

Musical score for measures 16-17, featuring Violin (vln.), Viola (vla.), and Violoncello (vcl.) parts. The score is in 4/4 time. Measure 16 begins with a rest for all instruments. In measure 17, the Violin part starts with a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final note. The Viola part starts with a half note G3, followed by quarter notes A3, B3, and C4, with a fermata over the final note. The Violoncello part starts with a half note G2, followed by quarter notes A2, B2, and C3, with a fermata over the final note. The dynamic markings are *p* for the first half and *ff* for the second half. The Violin part includes fingering: 5, 3, 5. The Viola part includes fingering: 3. The Violoncello part includes fingering: 5. The tempo marking is *poco s.p.* and the articulation is *pizz.*



17

Musical score for measures 18-21, featuring Violin (vln.), Viola (vla.), and Violoncello (vcl.) parts. The score is in 4/4 time. Measure 18 begins with a rest for all instruments. In measure 19, the Violin part starts with a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final note. The Viola part starts with a half note G3, followed by quarter notes A3, B3, and C4, with a fermata over the final note. The Violoncello part starts with a half note G2, followed by quarter notes A2, B2, and C3, with a fermata over the final note. The dynamic markings are *p* for the first half and *p* for the second half. The Violin part includes fingering: 5. The Viola part includes fingering: 3. The Violoncello part includes fingering: 5. The tempo marking is *poco s.p.* and the articulation is *pizz.*

WHITE strings

18

3\_5 vln. vla. vcl.

poco s.p.

pizz.

vln. *p* *ff*  
 poco s.p.  
 pizz.  
 vla. *p*  
 poco s.p.  
 pizz.  
 vcl. *p* *ff*



20

♩ = 48

21

perc.

19

vln. *p*  
 vla. *ff* *p*  
 vcl. *p*

WHITE strings

perc. 23 *ff*

25  
3\_7 vln. vla. vlc.

♩ = 88  
poco s.p.  
pizz.

vln. *p*

vla. *p*

vcl. *p*

||

vln. *ff*

vla. *ff* *p*

vcl. *ff*

WHITE strings

29  $\bullet = 48$  G.P.

30 2\_2 vln./vla. suono mobile

vln. *p*

vla. G.P. *mp* sul IV suono mobile

vcl. G.P.

*p*

31 2\_4 perc. *ff*

33 2\_2 vln./vla. suono mobile *mp* sul IV suono mobile

35 G.P.

perc. *ff*

vln. *mp* sul IV suono mobile

vla. *mp* G.P.

WHITE strings

36  
2\_2 vln./vla.  
suono mobile

37  
7\_7 tutti

$\bullet = 54$

vln. *mp*  
sul IV  
suono mobile

vla. *mp*

vcl. *pp* *ff*

vln. *f*  
*poco vibr. flautando*  
m.s.p.

vla. *mp*

vcl. *mp*

WHITE strings

*poco vibr.  
flautando*  
m.s.p.

vln. *mp*

vla. *ff* *"f"*

vcl. *pp* *"f"*

vln. *"f"*

vla. *ff*

vcl. *"f"*



Musical score for strings (vln., vla., vcl.) with dynamic markings and performance instructions. The score is in 3/4 time. The violin part (vln.) features a melodic line with accents and a forte (*ff*) dynamic. The viola part (vla.) has a sustained note with a piano (*pp*) dynamic. The cello part (vcl.) has a melodic line with accents and a forte (*ff*) dynamic. Performance instructions include accents and breath marks.



Musical score for percussion and strings (perc., vln., vla., vcl.) with dynamic markings and performance instructions. The percussion part (perc.) is in 4/4 time and features a rhythmic pattern with a piano (*p*) dynamic. The string parts (vln., vla., vcl.) are in 6/4 time and feature a sustained note with a G.P. (Glorioso/Pizzicato) marking. Performance instructions include accents and breath marks.

39  
2\_6 perc.  
*p*

38  
♩ = 48  
G.P.

40  
2\_4 vln. vla. vcl. acc.  
suono mobile

*pp*  
suono mobile  
sul IV

*pp*  
suono mobile  
sul IV

*pp*

43

♩ = 88

Score for measures 43-45, measures 1-3 of the section. The score is for three string parts: Violin (vln.), Viola (vla.), and Violoncello (vcl.). The time signature is 6/4. Measure 43 contains musical notation for all three parts. Measures 44 and 45 are empty staves with a bar line at the end of measure 45.

44

3\_2 vln. vla. vlc.

poco s.p.  
pizz.

45

Score for measures 44-46, measures 4-6 of the section. The score is for three string parts: Violin (vln.), Viola (vla.), and Violoncello (vcl.). The time signature is 4/4. Measure 44 contains musical notation for all three parts. Measure 45 contains musical notation for all three parts. Measure 46 is an empty staff with a bar line at the end of measure 46. Dynamics include *p*, *ff*, and *p*. Performance instructions include *poco s.p.* and *pizz.*. A triplet of eighth notes is marked with a '3' over the notes in measures 44 and 45.

46

3\_6 vln. vla. vlc.

poco s.p.

pizz.

Violin (vln.) part: Treble clef, 4/4 time. Starts with a half note Bb, followed by a triplet of eighth notes (G#4, A4, Bb4), then a quarter rest, another triplet of eighth notes (Bb4, A4, G#4), and finally a quarter note G#4. Dynamics: *p*.

Viola (vla.) part: Alto clef, 4/4 time. Starts with a half note Bb, followed by a quarter rest, then a quarter note Bb. Dynamics: *p*. Ends with a *ff* hairpin.

Violoncello (vcl.) part: Bass clef, 4/4 time. Starts with a quarter note Bb, followed by a triplet of eighth notes (G#4, A4, Bb4), then a quarter note Bb, another triplet of eighth notes (Bb4, A4, G#4), and finally a quarter note G#4. Dynamics: *p*. Ends with a *ff* hairpin.



48

♩ = 44

Violin (vln.) part: Treble clef. Measures 48-50 are in 4/4 time. Measure 48: quarter rest, quarter note Bb. Measure 49: triplet of eighth notes (G#4, A4, Bb4), quarter rest, quarter note Bb. Measure 50: quarter note Bb, quarter note A4, quarter note G#4. Measure 51: 2/4 time, quarter note Bb. Dynamics: *ff* in measure 48, *p* in measure 50.

Viola (vla.) part: Alto clef. Measures 48-50 are in 4/4 time. Measure 48: triplet of eighth notes (G#4, A4, Bb4), quarter rest, quarter note Bb. Measure 49: quarter note Bb, quarter note A4, quarter note G#4. Measure 50: quarter note Bb, quarter note A4, quarter note G#4. Measure 51: 5/4 time, quarter rest. Dynamics: *p*.

Violoncello (vcl.) part: Bass clef. Measures 48-50 are in 4/4 time. Measure 48: quarter rest, quarter note Bb. Measure 49: quarter rest, quarter note Bb. Measure 50: quarter rest. Measure 51: 5/4 time, quarter rest. Dynamics: *p*.

WHITE strings

49  
5\_1 tutti

vln. pizz arco pizz

vla. pizz

vcl. pizz arco pizz

*f* *ff* *fp* *fp* *ff* *ff* *fp* *fpf*

55  
4\_4 perc.

♩ = 72

+ / o  
E → B

perc. *ff* *mf*

56  
3\_3 vln. vla. vlc.

♩ = 88  
poco s.p.  
pizz.

vln. *p*

vla. *p* poco s.p. pizz.

vlc. *p* pizz.

4\_4 perc. cont.

57

58  
♩ = 48  
G.P.

Musical score for strings (vln., vla., vcl.) with dynamics *ff* and *p*, and rehearsal marks 57 and 58. The score is in 4/4 time and includes triplets and a 5-measure rest.



59

2\_5 vla. vlc. acc.

60

♩ = 44

G.P.

Musical score for strings (vln., vla., vcl.) with dynamics *pp* and "suono mobile" markings, and rehearsal marks 59 and 60. The score is in 4/4 time and includes a 2-measure rest for the violin and a 4-measure rest for the viola and cello.

61  
5\_3 tutti

pizz arco

vln. *ff* *fp*

vla. *fp* *fp*

vcl. pizz *f*



62 G.P.

vln. *fp* *f* G.P.

vla. pizz *ff* G.P.

vcl. pizz *ff* G.P.

63

5\_3 tutti

pizz arco

vln.

vla.

vcl.

*ff*

*fp*

*fp*

*f*

64

$\text{♩} = 72$

G.P.

vln.

vla.

vcl.

*fp*

*f*

*ff*

*ff*

G.P.

G.P.

WHITE strings

perc. 66  
4\_3 perc.

65  
4\_1 perc.

ff ff p ff

E → B

3 3 7 3 3 3 3 3

Detailed description: Percussion staff 1. Measure 65: 4\_1 perc., ff. Measure 66: 4\_3 perc., ff, p, ff. Includes dynamics, articulation marks, and a chord change from E to B.

perc. 68  
4\_2 perc.

B → E

f ff f ff

B → E

3 5 3

Detailed description: Percussion staff 2. Measure 68: 4\_2 perc., f, ff, f, ff. Includes dynamics, articulation marks, and a chord change from B to E.

perc. 69  
♩ = 88

Detailed description: Percussion staff 3. Measure 69: ♩ = 88. Shows various rhythmic patterns and rests.

vln. 71

70  
3\_1 vln. vla. vlc.

6 x poco s.p. pizz.

6 x poco s.p. pizz.

6 x poco s.p. pizz.

p ff p p ff p p

3 5 3 6 5 3

Detailed description: Violin, Viola, and Violoncello staves. Measures 70-71. Includes dynamics (p, ff), articulation (pizz.), and fingering (3, 5, 6). Measure 71 is a whole rest.



4\_5 perc.

82

3\_1 vln. vla. vlc.

83

vln.

vla.

vcl.

*p* *ff* *p*

poco s.p.  
pizz.

*p* *ff* *p*

85

86

2\_7 tutti

vln.

vla.

vcl.

G.P. G.P. suono mobile

G.P. G.P. suono mobile

G.P. G.P. suono mobile

*pp*

*pp*

*pp*

87

G.P. G.P. suono mobile

88

2\_7 tutti

vln.

vla.

vcl.

G.P. G.P. suono mobile

G.P. G.P. suono mobile

*fff*

*fff*

*fff*

PARTS  
ACCORDION

# WHITE

Accordion

A.G. 2019

1  
6\_3 acc.

♩ = 40

Accordion

The first system of the accordion part consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and features a key signature of one flat (B-flat). The first measure is marked with a dynamic of *p* (piano). The second measure is marked with a dynamic of *fff* (fortissimo). The system concludes with a double bar line and a repeat sign.

acc.

The second system of the accordion part consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time and features a key signature of one flat (B-flat). The first measure is marked with a dynamic of *p* (piano). The system concludes with a double bar line and a repeat sign.

acc.

The third system of the accordion part consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time and features a key signature of one flat (B-flat). The first measure is marked with a dynamic of *p* (piano). The second measure is marked with a dynamic of *p* (piano). The system concludes with a double bar line and a repeat sign.

WHITE accordion

acc.

*ff* *fff*

4  
4\_7 perc.

acc.

*p*

acc.

*fff* *mp* G.P.

7 = 48

8  
2\_2 vln./vla.

WHITE accordion

9  
7\_4 tutti

♩ = 54

acc. *mp*

acc.

acc.

10  
♩ = 48

G.P.

11  
2\_2 vln./vla. *mp*

12 G.P.

13  
2\_2 vln./vla. *mp*

14  
6\_5 acc.

♩ = 40

acc. *fff* *ff*

acc. *fff* *p*

acc.

25

3\_7 vln. vla. vlc.

♩ = 88

pizz.

vlc.

*p*

\*Cue notes only for orientation.  
Play freely. No need to end precisely at this point.

acc.

*ff*

29

♩ = 48 G.P.

*ff*

*p*

30  
2\_2 vln./vla.

32

33

35 G.P.

36

*mp*

2\_4 perc.

*mp*

*mp*

37

7\_7 tutti

♩ = 54

*mp*

acc.



acc.

acc.

acc.

39

2\_6 perc.

40

2\_4 vln. vla. vlc. acc.

vln.

pp

4\_6 perc.

p

WHITE accordion

43  
4\_6 perc. cont.

44  
3\_2 vln. vla. vlc.

45

♩ = 88

vln. pizz.

*p* *ff* *p*

46  
3\_5 vln. vla. vlc.

pizz.

*p* *ff*

48  
♩ = 44

G.P.

*p*

49  
3 x

5\_1 tutti

8va -

8va -

8va -

50

acc.

G.P.

55  
4\_4 perc.

♩ = 72

*ff* *mf* *ff*

+ / o

E → B

B → E

E → B

*p* *f* *ff*

WHITE accordion

58 = 48 G.P.  
59 2\_5 vla. vlc. acc.  
60 = 44 G.P.

61 5\_3 tutti  
8va

62 G.P.  
63 5\_3 tutti  
8va

64 = 72  
65 4\_1 perc.  
66 4\_3 perc.  
E → B

ff

67

6\_6

♩ = 40

acc.

fff

ff

p

acc.

ff

acc.

p

ff

WHITE accordion

82  
4\_5 perc.  
♩ = 72  
ff

acc.

+ / o  
B → E      E → B

o  
B → E      E → B

85  
G.P.  
pp

87  
G.P.  
88  
2\_7 tutti  
add octaves if needed  
fff

PARTS

PERCUSSION

# WHITE

## Percussion

A.G. 2019

1  
6\_3 acc.  
♩ = 40

Accordion

Percussion

acc.

2  
3  
6\_4 acc.

acc.

G.P.

7

W H I T E percussion

acc. *fff*

4  
4\_7 perc.

+ / o

E → B    B → E    o    E

perc. *mf*    *p*    *f*

6\_4 acc. cont.

acc.

B    B    E    E → B

perc. *p*    *f*

6\_4 acc. cont.

acc.

+ / o

B → E

perc. *ff*    *mp*    (S M)    7 = 48 G.P.



8  
2\_2 vln./vla.  
♩ = 48

9  
7\_4 tutti  
♩ = 54

V l.v.

*mf*

perc.

10  
♩ = 48 G.P.

11  
2\_2 vln./vla.  
mp

12 G.P.

13  
mp

15  
♩ = 88

16  
vln. 3\_4 vln. vla. vlc.  
pizz.  
p ————— *ff*

17  
p

18  
4\_5 perc.  
♩ = 72  
*ff*

perc.

+ / o      + / o  
B → E      E → B

*mp*      *mf*

W H I T E percussion

○ B → E      ○ E → B      △ 20

♩ = 48

perc. *p* *f*

perc. *ff* *ff* *ff* *ff*

△ 21 2\_1 perc.  
 △ 23 2\_1 perc.  
 △ 25 3\_7 vln. vla. vlc. 2\_1 perc.  
 △ 27 2\_1 perc.

perc. *ff*

△ 29 ♩ = 48 G.P.  
 △ 30 2\_2 vln./vla. *mp*  
 △ 31 2\_4 perc. *ff*  
 △ 33 2\_2 vln./vla. *mp*

perc. *mf*

△ 35 G.P.  
 △ 36 2\_2 vln./vla. *mp*  
 △ 37 7\_7 tutti ♩ = 54

perc. *mf*

l.v. V

perc.

perc.

38  $\text{♩} = 48$  G.P.

39 2\_6 perc.

40 2\_4 vln. vla. vlc. acc.

*p*

perc.

41

42 4\_6 perc.

72

B → E

*ff* *f*

perc.

+ / o

E → B

B → E

+ / o

E → B

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

perc.

46 3\_6 vln. vla. vlc.

B → E

48  $\text{♩} = 44$  G.P.

49 5\_1 tutti

3 x

*p* *mf*

\* cue only for orientation.  
Play freely

W H I T E percussion

perc. *l.v.* *ff*

50 55  
4\_4 perc.

G.P. = 72

+ / o

E → B      B → E      E → B

perc. *mf* *ff* *p* *f*

3 5 3 7

perc. *ff*

58 59 60  
2\_5 vla. vlc. acc.

acc. = 48 G.P.      = 44 G.P.

perc. *mf* *l.v.*

61  
5\_3 tutti

perc. *mf*

62 63  
5\_3 tutti

G.P.

W H I T E percussion

perc. 64  
♩ = 72  
G.P.

perc. 66  
4\_3 perc.  
E → B

**65**  
4\_1 perc.

perc. B → E

perc. 68  
4\_2 perc.  
B → E

perc. 72  
3\_1 vln. vla. vlc. 2 of 7  
2\_6 perc.  
♩ = 48

**69**  
♩ = 88

vcl. 70  
3\_1 vln. vla. vlc. 1 of 7  
pizz. 3 3  
p < ff > p

**71**

WHITE percussion

perc.

80  
3\_1 vln. vla. vlc. 6 of 7  
pizz. r-3-3-3  
p < ff > p

perc.

81  
82  
3\_1 vln. vla. vlc. 7 of 7  
4\_5 perc.  
= 72  
ff ff mp

perc.

81  
mf p

perc.

85  
86  
2\_7 tutti  
f pp

perc.

87  
G.P. G.P.

perc.

88  
2\_7 tutti  
fff