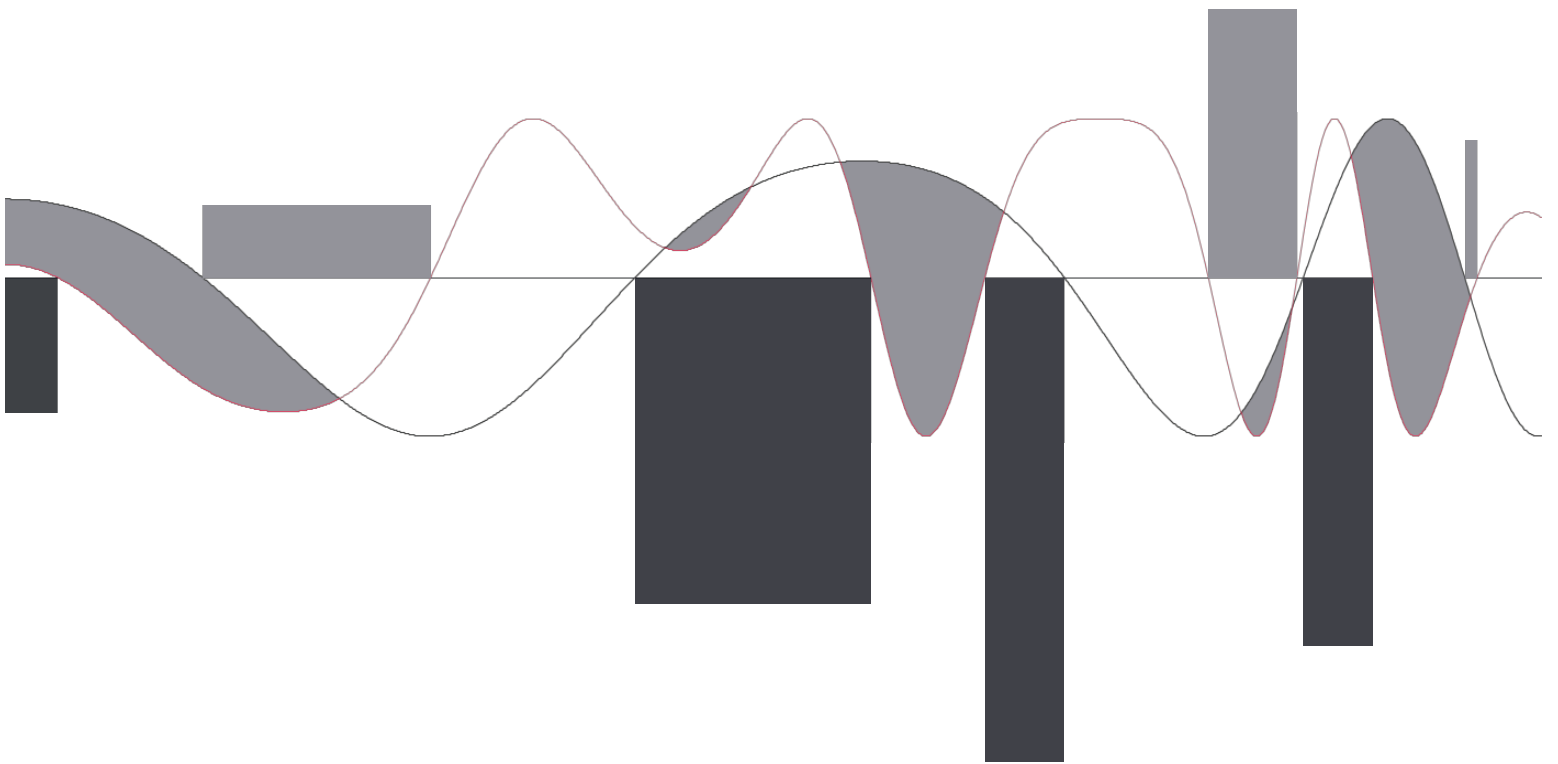


# *circle*

for string quartet, tubes, tape, and lights

by Ted Moore

## Score



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for string quartet, tubes, tape, and lights

by Ted Moore

Chicago, IL  
February 2018

~ Squiggly Line Music ~  
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## Performance Notes:

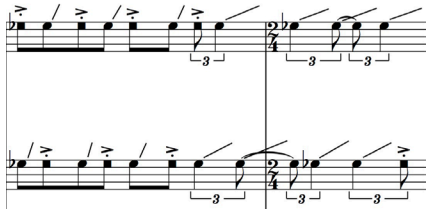
♭ = play note a quarter tone lower

♯ = play note a quarter tone higher

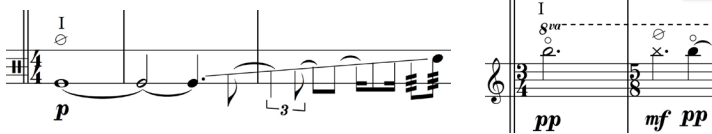
♭♯♭♯♭♯♭♯ = play note a sixth tone in the indicated direction  
(or when appropriate as a harmonic 7th)

## glissandi

Some glissandi don't end at a specific pitch, indicating to gliss up about the distance of the line to an unspecified pitch. Glissandi used with natural harmonics are always harmonic glissandi.

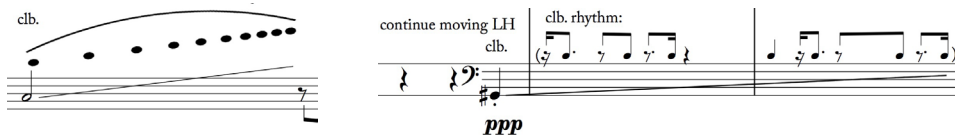


String noise, rauschen. Mute the string with left hand so the resulting sound is a white noise. The upper and lower lines indicate the upper and lower limits of the general pitch range. When a string roman numeral is indicated, stay to that string for as long as shown (or just until the end of the phrase). When no string is indicated, lines indicate upper and lower general pitch range of the instrument using this technique. When an 'x' notehead is used with this symbol it's to show that you can stay at the fingering you're holding, just changing the timbre. Dynamics are not expected to match dynamics of arco notes, the dynamic range indicated represents the possible dynamic range using this technique.

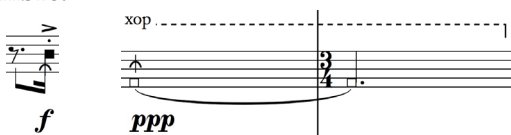


## clb.

Col legno battuto. When used with the repeated dots graphic, bounce the stick on the string. Note, this is usually done with a gliss. When a rhythm is indicated floating above a gliss, play this rhythm col legno battuto, while slowly glissing up. No hair.



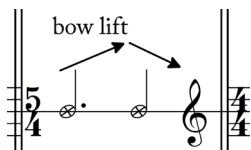
Behind the bridge. Notehead indicates the open note of which string to use. This is also indicated by a square notehead, meaning overpressure. When short, produce a short "squeak", when long, sustain a timbre.



**xop.** Extreme over pressure. This is indicated in conjunction with very soft dynamics, which should create a glitchy rhythm as the bow sticks and slips across the string. When used behind the bridge, achieve a similarly quiet, glitchy rhythm sound.



**bow lift** Starting with the bow resting on the strings (probably because you were just playing), move the bow orthogonal to the plane of the body of the instrument (mostly up and down for high strings, mostly out for cello). Move your wrist so that the tip and frog are always equal distance from the plane of the instrument's body. This should look very formalized and choreographed. Rhythms are indicated for how long to take going up and down.



Overpressure. Thinner bar means less pressure. A square notehead also denotes overpressure, this is used for shorter notes



**tubes and lights** There are big long PVC tubes involved. By creating an audio feedback loop inside of them, I get the feedback to sound at various harmonics of the fundamental length of the tube. They are used at the end of mvt. 1 and throughout mvt. 2.

There are a number of LED DMX lighting instruments involved. Each string player has one at their feet pointing up illuminating their body and instrument. These lights change color and brightness in correspondence with sound cues and in reaction to sounds in the piece.

Contact the composer with questions!: [ted@tedmooremusic.com](mailto:ted@tedmooremusic.com) (952) 484-3997

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## Movement 2 Instructions:

When indicated to do so at the end of movement 1, begin performing the movement 2 page. Begin on the left at your part. Percentages indicate probabilities that you will follow any given path when you come upon that choice. Once you make your decision, follow the arrow and follow the instructions, making any further probabilistic choices as they arise. Each box represents the primary action of the path taken and includes the range of possible duration.

Once you reach the right side of the page (by running out of arrows to follow), pause for about 1 second as indicated and return to your part on the left side of the page, starting the whole process over again. Repeat for as long as the movement lasts (~5-8 minutes, or longer).

You need not synchronize activities with each other or with the tubes. You will (likely) be asked to “listen to a tone in tubes or strings, play one of these pitches in proximity of M2.” You may take a moment to listen, then begin playing your chosen pitch. If the pitch you “listen to” changes, you don’t have to change your pitch. Keep holding it.

The resulting sound will be various sustains of beating dissonances between the tubes and strings, with the quiet, energetic violin solos dancing on top from time to time.

♩ = 100

# circle (I)

Ted Moore

Violin 1

Violin 2

Viola

Cello

Tape & Lights

*ff*

*ff*

*ff*

*ff*

cresc. and hit

lights are swelling in different colors

Vln. I

Vln. II

Vla.

Vc.

T&L

*mf*

*mf*

*mf*

*mf*

*p*

*p*

*p*

*p*

8

circle (I)

gliss. w/ wide vib.

pizz. arco

keep moving LH  
lots of harmonic squeaks

*f*

*mf*  
pont.

Vln. I

Vln. II

Vla.

Vc.

T&L

10

ord. pizz. arco

*f* > *f* > *f*

*mf*

ord. pont. ord.

*f* > *f* > *f*

*mp*

Vln. I

Vln. II

Vla.

Vc.

T&L

circle (I)

13

Vln. I

Vln. II

Vla.

Vc.

T&L

*pizz.*

*arco*

*ord.*

*f*

16

Vln. I

Vln. II

Vla.

Vc.

T&L

*p*

*mf*

*n*

*mf*



circle (I)

18

Vln. I

Vln. II

Vla.

Vc.

T&L

*ff*

harmonics

ord.

modulate articulation, moving between staccato and legato (through m. 34)

crescendo to hit...

hit, lights flicker with rhythm, just on vln 2

Detailed description: This block contains the musical score for measures 18 to 20. The Vln. I part features a melodic line with triplets and quintuplets. The Vln. II part has a rhythmic pattern with triplets. The Vla. part has a melodic line with quintuplets and sextuplets. The Vc. part has a melodic line with sextuplets and quintuplets. The T&L part has a crescendo leading to a sharp peak labeled 'hit'.

21

Vln. I

Vln. II

Vla.

Vc.

T&L

pont.

Detailed description: This block contains the musical score for measures 21 to 23. Vln. I is silent. Vln. II has a rhythmic pattern with triplets and a 'pont.' marking. Vla. and Vc. are silent. T&L is silent.

circle (I)

24

Vln. I

Vln. II

Vla.

Vc.

T&L

ord.

3

3

3

3

28

Vln. I

Vln. II

Vla.

Vc.

T&L

3

3

3

3

ff

circle (I)

31

Vln. I

Vln. II

Vla.

Vc.

T&L

34

♩ = 60

continue moving LH toward bridge clb.

Vln. I

Vln. II

Vla.

Vc.

T&L

pont.

*mf*

*ppp*  
barely audible through m. 55

ord.

*sim. through m. 45*

*n*  
barely audible through m. 55

pizz.

*ppp*  
barely audible through m. 55

hit, tape part continues...

*pp*  
barely audible through m. 55

lights quickly fade to a very dim blue, shimmering



circle (I)

46

Vln. I

Vln. II

Vla.

Vc.

T&L

clb.

arco

*ppp*

*p*

*n*

3

7

pizz.

arco xop.

tasto

pont. ord.

7

let A ring

let G ring

50

Vln. I

Vln. II

Vla.

Vc.

T&L

arco

*ppp*

arco

*p*

arco xop.

*ppp*

clb. let G ring

3

3

3

3

3

3

3

3

3

circle (I)

♩ = 100

54

Vln. I

Vln. II

Vla.

Vc.

T&L

tape part fades to silence

lights triggering with the attacks and clicks

*mf*

*mf*

60

Vln. I

Vln. II

Vla.

Vc.

T&L

*mf*

arco

bow lift

light on vc doing a bow lift

circle (I)

68

Vln. I

Vln. II

Vla.

Vc.

T&L

bow lift

light on vln 1 bow lift

light on viola bow lift

light stays on vla

lights fade down to nothing light on vln 2 bow lift

small cresc.

click

lights on full

clb.

*sfz* *p* *mp*

*sfz* *mp* *mf*

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

*ff* *sfz* *p*

74

Vln. I

Vln. II

Vla.

Vc.

T&L

(cont.)

ord.

pont.

ord.

ord.

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

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

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

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

pont.

ord.

clb.

I

77 *circle (I)*

Vln. I clb. *tasto*

Vln. II clb. *ord.*

Vla. *keep moving LH lots of harmonic squeaks*

Vc. *pizz.* *arco*

T&L

79 *pont.* *tasto*

Vln. I *f*

Vln. II (cont.) *ord.* *keep moving LH lots of harmonic squeaks*

Vla. *mp* *f* *mp* *mf*

Vc. *f* *mp*

T&L



circle (I)

Musical score for measures 81-83. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Timpani & Drum (T&L). The key signature is one sharp (F#) and the time signature is 3/4. Measure 81 starts with a dynamic of *mp*. Measure 82 features dynamics of *f* and *mf*. Measure 83 ends with a dynamic of *pp*. Performance instructions include *clb.* (col legno), *ord.* (order), *pont.* (ponticello), *harm. gliss* (harmonic glissando), and *click*. A *small swell to click* is indicated for the T&L part.

Musical score for measures 84-88. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Timpani & Drum (T&L). The key signature is one sharp (F#) and the time signature is 3/4. Measure 84 starts with a dynamic of *f*. Measure 85 features dynamics of *ffz* and *p*. Measure 86 features dynamics of *mf* and *ffz*. Measure 87 features dynamics of *mf* and *f*. Measure 88 ends with a dynamic of *pp*. Performance instructions include *clb.* (col legno), *ord.* (order), *pont.* (ponticello), *harm. gliss* (harmonic glissando), *tasto* (tasto), *pizz.* (pizzicato), and *click*. A *small swell to click* is indicated for the T&L part.

circle (I)

89

Vln. I: *sfz*, *f*, *p*, *mp*, *pp*

Vln. II: *sfz*, *f*, *p*, *mp*, *pp*

Vla.: *sfz* > *f*, *p*, *mp*, *pp*

Vc.: *sfz*, *f*, *mf* < *f*, *p*, *mp*, *pp*

T&L: click, click

lights rotating between players, increasing in speed through 3 mm.

ord. clb.

pizz. arco

click

click

III

II 8va

IV

I

I

95

Vln. I: *sfz*, *p*, *f*, *mp*, *f*

Vln. II: *sfz*, *mp*, *mf*, *f*, *mp*, *f*, *mf*

Vla.: *sfz*, *f*, *mf* < *ff*, *f*

Vc.: *ff*, *mp*, *f*, *f*

T&L: click

keep moving LH lots of harmonic squeaks

ord. clb.

arco pont.

click

IV

III

II 8va

I

98

Vln. I

Vln. II

Vla.

Vc.

T&L

circle (I)

II 8va IV

II 8va IV

I

II 8va IV

*pp*

*f*

*pp*

*pp*

*mp*

*pp*

*mf*

*pp*

*pp*

*mf*

*pp*

*pp*

*mf*

*pp*

*pp*

*mf*

*pp*

*mp*

*f*

*pp*

*mp*

*p*

*mp*

*pp*

*mf*

*pp*

crescendo

hit

click

cresc. and hit

hit, tape part continues...

105

Vln. I

Vln. II

Vla.

Vc.

T&L

8va

8va

keep moving LH  
lots of harmonic squeaks

*mf*

*ppp*

*ppp*

*mp*

*ppp*

*mp*

*ppp*

*mf*

*mf*

*ppp*

*mf*

click

sound and light fade out

lights swelling on each attack note

circle (I)  
ord. pont.

111

Vln. I

Vln. II

Vla.

Vc.

T&L

*f* *sfz* *f* *clb.* *ord.* *mp* *sfz* *f* *sfz* *p* *click*

keep moving LH  
lots of harmonic squeaks

pizz. arco

114 → *tasto ord.*

Vln. I

Vln. II

Vla.

Vc.

T&L

*f* *mp* *ord.* *f* *mp* *ord.* *pont.* *ord.* *pont.* *II* *click*

lights flickering in rhythm with vln 2 rhythm

circle (I)

117

Vln. I *pp*  $\curvearrowright$  *f*

Vln. II *p* *pp*  $\curvearrowright$  *f*

Vla. *pp*  $\curvearrowright$  *f*

Vc. *pp*  $\curvearrowright$  *f* o.p.

T&L  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

click click

121

Vln. I *mp* *barely audible through m. 124* *ppp* *barely audible through m. 124* *mp*

Vln. II *ppp* *barely audible through m. 124* *ppp* *barely audible through m. 124* *pp*

Vla. *mp* *barely audible through m. 124* *ppp*

Vc. *ppp* *barely audible through m. 124* *pp*

T&L  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

muted with hand, little bit of harmonic sound sneaking in

tasto

clb. ord.

clb. ( $\frac{7}{8}$ ) clb. ( $\frac{7}{8}$ ) arco xop-----

click, tape part continues

tape increasing in playback rate...

circle (I)

125

Vln. I: arco, clb., *sfz*, *p*, *mf*, *mf*, *pp*, *f*, *pp*, *mp*

Vln. II: *sfz*, *mf*, *mp*, *f*, *mf*, *pp*, *f*, *pp*, *mp*

Vla.: pizz., arco, *ff*, *mf*, *f*, *mf*, *f*, *mf*, *pp*, *f*, *pp*, *mp*

Vc.: *sfz*, *f*, *mf*, *ff*, *f*, *mf*, *pp*, *f*, *pp*, *mp*

T&L: click, *mf*, click

II 8va, III, I, harmonic gliss IV

clb., pont., pizz.

132

Vln. I: arco, *ff*, *p*, *ff*, *fff*

Vln. II: arco, *ff*, *p*, *ff*, *fff*

Vla.: arco, *ff*, *p*, *ff*, *fff*

Vc.: arco, *ff*, *p*, *ff*, *fff*

T&L: lights white, crescendoing with ensemble, all unison color

V

circle (I)

138 bow lift

Vln. I

Vln. II

Vla.

Vc.

T&L

on and off, speeding up unison color on and off, speeding up

148

Vln. I

Vln. II

Vla.

Vc.

T&L

unison color on and off, speeding up all unison color on and off, speeding up

158

Vln. I

Vln. II

Vla.

Vc.

T&L

II 8va<sup>7</sup> IV II 8va<sup>7</sup> circle (I) IV

harm. gliss. freely on IV

mp p pp p mf p

I 8va<sup>7</sup> II harm. gliss.

IV harm. gliss. III

III harm. gliss.

2/4 5/4 4/4 3/4

165

Vln. I

Vln. II

Vla.

Vc.

T&L

clb.

ord. pont. ord.

pizz. arco

click

unison color

bow lift

pp f

pp f

pp f

pp f

3/4 5/8 4/4 2/4 5/8 4/4



171

ord. → *circle (I)* → pont. → *tasto*

Vln. I  
*pp f pp f* *ffz f* *mf* *f* *mp*

Vln. II  
*pp f pp f* *ffz* *f* *fz* *p mf* *mp*

Vla.  
*pp f pp f* *ff mp* *f* *f* *mp*

Vc.  
*pp f pp f* *ffz f* *f* *mp* *click*

T&L  
 4/4 3/4 2/4 4/4

keep moving LH  
lots of harmonic squeaks

clb.

175

bow lift →

Vln. I  
*fff* *ffz mf* *f*

Vln. II  
*fff* *ffz mf* *ff mf*

Vla.  
*fff* *ff mp < f mf < f* *mf f*

Vc.  
*fff* *ff mf f* *mf f*

T&L  
 4/4 2/4 4/4 4/4 2/4 3/4

click

all unison color

on and off, speeding up

ord. → pont.

circle (I)

ord.  
180  $\text{♩} = 60$

Vln. I *f* *ppp*

Vln. II *f* *ppp*

Vla. *f* *ppp*

Vc. *f* *ppp*

T&L *click*

189

Vln. I *mp* *ppp*

Vln. II *mf* *ppp*

Vla.

Vc. *p* *ppp*

T&L

lights start going crazy with randomized gestures as if they're now playing the "chaos" section

circle (I)

194

Vln. I

Vln. II

Vla.

Vc.

T&L

lights slow down and stop going crazy

200

Vln. I

Vln. II

Vla.

Vc.

T&L

*mp* *ppp*

lights start going crazy again

lights slow and fade to black

circle (I)

205

Vln. I

Vln. II

Vla.

Vc.

T&L

lights are still moving, but they're much more subdued, moving more slowly

209

Vln. I

Vln. II

Vla.

Vc.

T&L

lights start a crescendo to full white

bow lift (much subdued compared to previous)

III

bow lift

bow lift (much subdued compared to previous)

bow lift

bow lift (much subdued compared to previous)

I

bow lift

bow lift (much subdued compared to previous)

IV

bow lift

lights slow fade (6 count) to black when this chord starts then are dark during the chords fade on and off during bow lifts

circle (I)

217

Vln. I

Vln. II

Vla.

Vc.

T&L

bow lift

IV

(same note as prev. measure)

(same note as prev. measure)

♩ = 100

224

Vln. I

Vln. II

Vla.

Vc.

T&L

*mp* *mf* *pp*

*mp* *mf* *pp*

*mp* *mf* *pp*

*mp* *mf* *pp*

click

a color begins fading in when this tremolo starts

crescendo, but innocuous

cut to full white

circle (I)

232

Vln. I *sfz* *p* *mp* *f* *mf* *mp* *f* *mf*

Vln. II *sfz* *mp* *mf* *f* *mp* *f* *fz* *p* *mp*

Vla. *ff* *mp* *mf* *f* *mp* *f* *f* *mf* *f*

Vc. *ff* *sfz* *p* *mp* *f* *mf* *f* *mf*

T&L  $\frac{4}{4}$

235

Vln. I *ff* *ff* *mp* *mf*

Vln. II *mf* *ff* *mf*

Vla. *f* *mf* *ff* *mf* *ff* *f* *mp*

Vc. *mp* *mf* *ff* *f* *mp* *f*

T&L  $\frac{4}{4}$

circle (I)

237

pont. → tasto

Vln. I *f mp f* ord.

Vln. II *f mp f ffz p f mp* ord. clb.

Vla. *f mp f mp*

Vc. *mp f mp*

T&L

240

$\text{♩} = 60$   
arco  
I

Vln. I *mp f mf pp* clb.

Vln. II *pp*

Vla. *f mf f pp*

Vc. *f mp pp* arco clb.

T&L

click

circle (I)

244

Vln. I

Vln. II

Vla.

Vc.

T&L

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

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

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

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

harm. gliss.

no bow lift, slow flashes

254

Vln. I

Vln. II

Vla.

Vc.

T&L

at least 30 sec.

harm. gliss freely and slowly on III

at least 30 sec.

harm. gliss freely and slowly on II

at least 30 sec.

harm. gliss freely and slowly on II

at least 30 sec.

enter tubes D and C dissonances moving downward

no bow lift, slow flashes

D tube randomly playing OTS

enter Bb (C tube)

go to mvt. 2 page



circle (I)

263

Vln. I

go to mvt. 2 page

Vla.

go to mvt. 2 page

go to mvt. 2 page

enter C# (A tube)

D tube to dissonant notes with all tubes

T&L

movement 2: total duration TBD, ~5-8 minutes. whatever seems right

**fast moving and intense (but quiet), switching randomly between these options. reuse as many as needed. focus on noisy sounds (sans pitch when applicable).**

~30"

Violin 1  
20%  
80%

Violin 2  
10%  
10%  
80%

Viola  
40%  
10%  
50%

Violoncello  
30%  
10%  
30%  
30%

slow harmonic gliss on A string *mp* 9"-16"

listen to a tone in tubes or strings, play one of these pitches in proximity of M2 14"-21"

(cello 8vb)  
*mp*

30% → glissando (up or down up to a m3 towards end of hold)  
70% → no glissando

slow harmonic gliss on C or D string *mp* 9"-16"

choose and play one harmonics dyad 14"-21"

III	IV	II
IV	III	III

*mp*

slow harmonic gliss on C, D, or A string *mp* 9"-16"

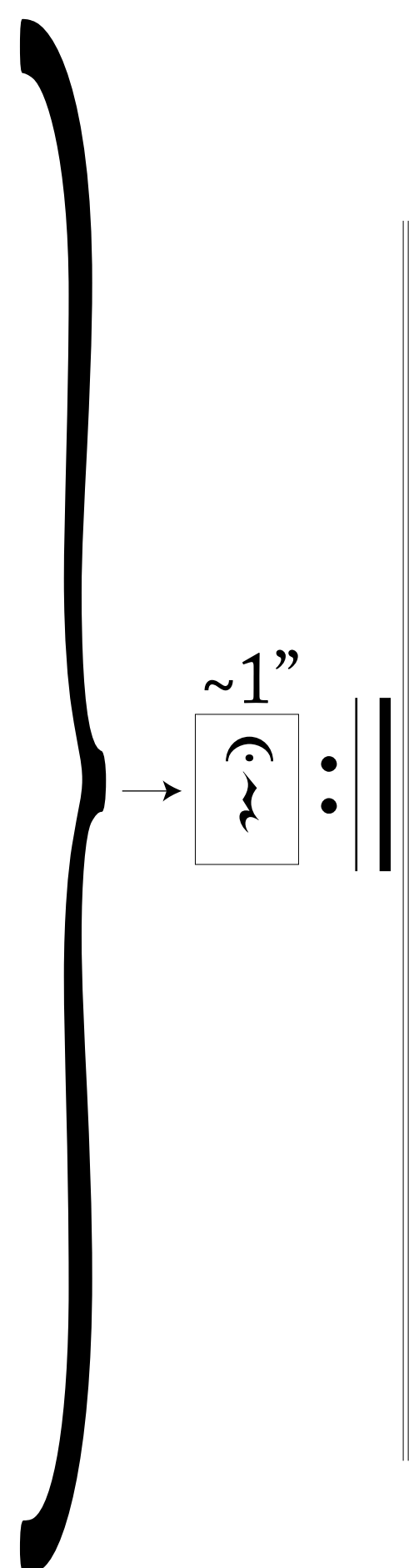
choose and play one harmonics dyad 14"-21"

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

*mp*

70% →   
30% → *f*

any frequency in the lowest octave, tempered or not *mp* 14"-21"



circle (III)

♩ = 60

Violin 1 II continue playing mvt. II

Violin 2 II continue playing mvt. II

Viola II continue playing mvt. II

Cello I *8va*

once violin 2 begins B, finish current "path" and play next measure

once cello begins G, finish current "path" and play next measure

once violin 1 begins C#, finish current "path" and play next measure

*8va top note only*

*p* *mf*

Tape & Lights

*8va top note only*

9

harm. gliss.

harm. gliss.

*p* *mf* *mp*

circle (III)

♩ = 100  
click track  
begins here

15

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

(8)

*p*

22

*f* *f* *f*

ord. pont.

tape part mirrors rhythms, contours, and dynamics of strings

♩ = c. 147 *circle (III)*

heavy bow pressure, crunchy timbre, follow contour

**ff** heavy bow pressure  
crunchy timbre  
follow contour

**ff** heavy bow pressure  
crunchy timbre  
follow contour

**ff** heavy bow pressure  
crunchy timbre  
follow contour

**ff**

ord.

**mf**

**mf**

**mf**

**mf**

**ff**

**ff**

**ff**

**ff**

circle (III)

40  $\text{♩} = 100$

Musical score for measures 40-45, featuring four staves (treble and bass clefs). The tempo is marked  $\text{♩} = 100$ . The score includes dynamic markings *mf*, *ff*, *mf*, *mp*, and *f*. It features a 2/4 time signature and a 4/4 time signature. The music includes triplets and various articulations.

46

Musical score for measures 46-51, featuring four staves (treble and bass clefs). The score includes dynamic markings *mp*, *mf*, and *f*. It features a 2/4 time signature and a 4/4 time signature. The music includes triplets and various articulations.

circle (III)

50

Musical score for measures 50-51. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns, including triplets and slurs. Dynamic markings include *ff* (fortissimo) and accents. The notation includes various note values, rests, and articulation marks.

52

Musical score for measures 52-53. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns, including sixteenth-note runs and slurs. Dynamic markings include *ff* (fortissimo) and accents. The notation includes various note values, rests, and articulation marks.

circle (III)

55

Musical score for measures 55-58, featuring four staves (treble and bass clefs). The score includes dynamic markings *mf* and *f*, and articulation marks such as accents and slurs. Fingerings are indicated by numbers 3 and 5. The music consists of eighth and sixteenth notes with various rhythmic patterns.

59

Musical score for measures 59-62, featuring four staves (treble and bass clefs). The score includes dynamic markings *mf* and *f*, and articulation marks such as accents and slurs. Fingerings are indicated by numbers 3 and 5. The music consists of eighth and sixteenth notes with various rhythmic patterns.



63

pont. pont. ord.

decrease gliss distance no gliss.

67

as short as possible  
extremely heavy bow

*mf*

♩ = c. 119

as short as possible  
extremely heavy bow

*mf*

as short as possible  
extremely heavy bow

*mf*

as short as possible  
extremely heavy bow

*mf*

circle (III)

72  $\text{♩} = \text{c. } 105$

*p* *pp* *mf* *f*

2/4 4/4

78 *slight rit.*

*>p<f* *>p<f* *>p<f* *>p<f*

to shorter articulation as short as possible  
crunchy timbre

4/4

83

Musical score for measures 83-86. The score is divided into four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature changes from 7/8 to 4/4. The music consists of eighth-note patterns with accents and slurs.

87

$\text{♩} = 100$

Musical score for measures 87-90. The score is divided into four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 4/4. The music includes dynamic markings such as *mp*, *p*, *fff*, and *f*, along with slurs and accents. A tempo marking of  $\text{♩} = 100$  is present at the beginning of the section.

circle (III)

92

wide vib. | ord.

*p* *f*

wide vib. | ord.

*p* *f*

wide vib. | ord.

*p* *f*

wide vib. | ord.

*p* *f*

II

95

wide vib. | ord.

*p* *f*

wide vib. | ord.

*p* *f*

wide vib. | ord.

*p* *f*

wide vib. | ord.

*p* *f*

II

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

circle (III)

98

5 3

3/8 5/4 4/4 3/16

101

$\text{♩} = \text{c. } 97$

3

**ff**

3/16 3/4 3/4+1/16 2/4 4/4 9/8

circle (III)

106

*mf* < *ff* *p* *pp*

*mf* < *ff* *p*

*mf* < *ff* *p*

*mf* < *ff* *p*

9/8 3/4 3/16 3/4 7/8

112

I III II IV al fine

as short as possible  
heavily accented  
crunchy timbre

*<mf mp* < *f* *ff* *fff*

as short as possible  
heavily accented  
crunchy timbre

*<mf mp* < *f* *ff* *fff*

as short as possible  
heavily accented  
crunchy timbre

*<mf mp* < *f* *ff* *fff*

as short as possible  
heavily accented  
crunchy timbre

*<mf mp* < *f* *ff* *fff*

7/8 4/4

circle (III)

117

Musical score for measures 117-120. The score is written for four staves, each with a double bar line at the beginning. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as accents (>) and hairpins. The music is organized into four measures, with vertical bar lines separating them. The bottom of the page shows a continuation line with a double bar line.

120

Musical score for measures 120-123. The score is written for four staves, each with a double bar line at the beginning. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as accents (>) and hairpins. The music is organized into four measures, with vertical bar lines separating them. The bottom of the page shows a continuation line with a double bar line.

circle (III)

123

The image displays a musical score for four staves, likely for a string quartet. The score is divided into four measures by vertical bar lines. The first three measures contain dense, rhythmic patterns of eighth and sixteenth notes, with many notes marked with upward-pointing stems. The fourth measure is marked with 'x' symbols on the notes, indicating a bow lift. Above the notes in the fourth measure, there are annotations: 'bow lift' with an arrow pointing to the start of the lift, and '(hold)' with an arrow pointing to the duration of the lift. This pattern of 'bow lift' and '(hold)' annotations is repeated for each of the four staves. The score is enclosed in a large bracket on the left side. At the bottom of the page, there is a horizontal line with four vertical tick marks corresponding to the measures.