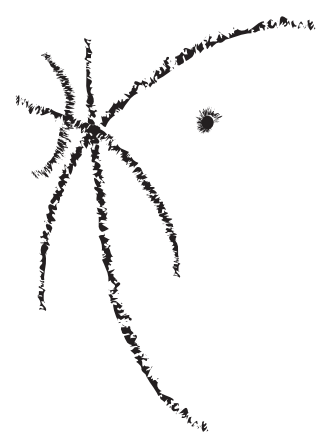


//sicuti marmorum fumus//

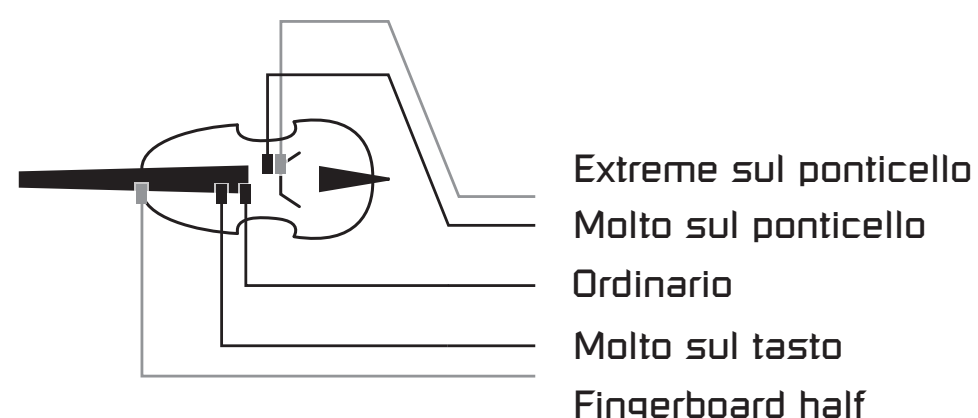
(for string orchestra)



Performance notes

General note

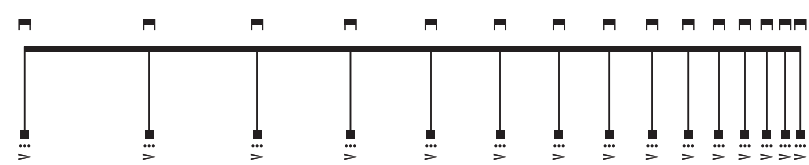
This score is written in a prescriptive manner, namely, the symbology employed indicates the actions necessary for production of the required sounds. The "clef" at the beginning of each system shows the area of the string where pitches are to be played:



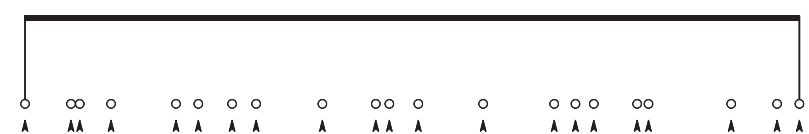
Pitches are approximate (non-fixed) within the indicated range and their relations are calculated according to the graphic of the score.

Rhythm

Rhythm is proportional. Durations are equivalent to their displaying along the staff. The following conventions must be observed:



Rhythmic groups with stems stand for "gestural" or "well-defined" rhythmic configurations.



Rhythmic groups without stems stand for random rhythmic configurations.

Sound quality, articulation and bowing

○ *Whip-bow* Shake the bow through the air in order to get a short and loud buzzing sound. Each note-head indicates a single movement and its resulting sound.

◇ *Natural harmonics*

⊘ *Quasi-harmonics* Moderate-pressure fingering on the string.

■ Over-press the bow until producing a rough sound with extreme distortion but recognizable pitch.

× *Legno battuto*

× × *Legno-gliss* Move the bow in a parallel motion along the string.

> *Strong accent*

▲ *Staccatissimo* (as short as possible).

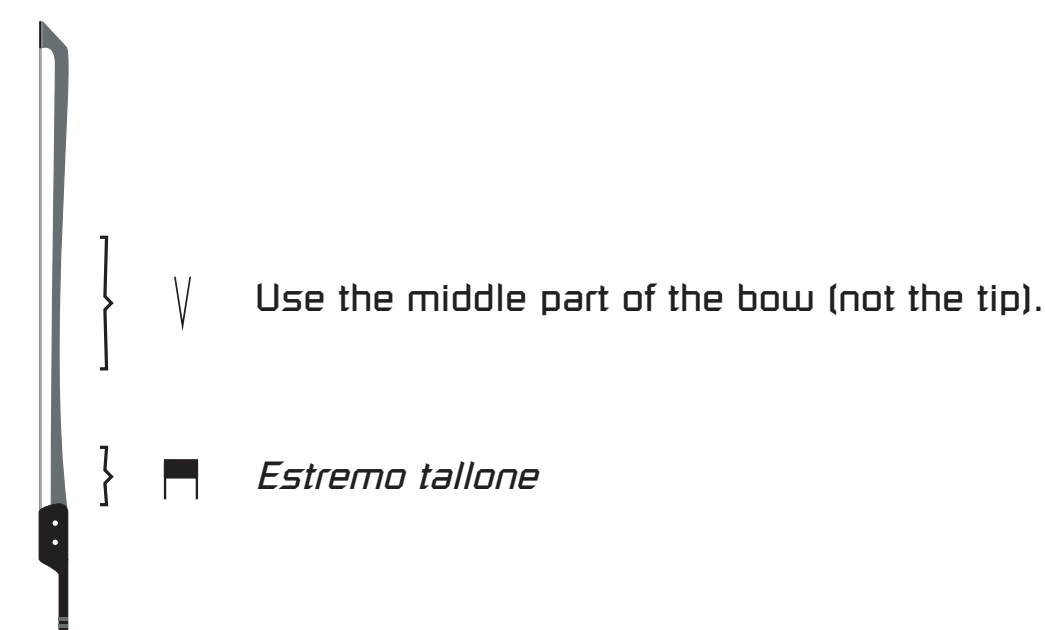
• *Staccato*

••• *Jeté* Multiple bow-bouncing on the string.

— *Portato*

∩ *Spazzolato-bowing* Rub the string with the bow in a parallel motion along the string.

≡ *Tremolo* is fast and irregular – between 12 and 16 articulations per second.



Damping

⊕ Damp the four strings avoiding any resonance.

⊖ Cancel the damping effect.

Duration

~ 7' 30".



A

~ 48 MM

0

5

The musical score is arranged in 12 horizontal staves, grouped into four sections of three staves each. The sections are:

- Vln 1-6:** Six violin parts. Each staff begins with a diagram of a violin and its bowing mechanism. The notation consists of rhythmic patterns of notes and rests, with a *fff* dynamic marking at the start of the main section.
- Vla 1-2:** Two viola parts. Each staff begins with a diagram of a viola. The notation features a long, wavy line representing a tremolo or sustained oscillation, followed by a *fff* dynamic marking and a *p* (piano) dynamic marking.
- Vlc 1-2:** Two violoncello parts. Each staff begins with a diagram of a cello. The notation features a long, wavy line representing a tremolo or sustained oscillation, followed by a *fff* dynamic marking and a *p* dynamic marking.
- Db 1-2:** Two double bass parts. Each staff begins with a diagram of a double bass. The notation features a long, wavy line representing a tremolo or sustained oscillation, followed by a *fff* dynamic marking and a *p* dynamic marking.

Vertical lines are drawn across the staves at regular intervals, corresponding to the time markers 0 and 5. A dashed vertical line is positioned near the end of the score. The word *fff* (fortissimo) is used to indicate a very loud dynamic, and *p* (piano) indicates a soft dynamic. The letter *I* in a box is placed above certain notes, likely indicating a first ending or a specific performance instruction.

10 15

This musical score page contains staves for Violins 1-6, Violas 1-2, Violas 1-2, Double Basses 1-2, and Contrabasses 1-2. The score is divided into measures 10 and 15 by vertical dashed lines. Each staff begins with a violin or double bass clef and a dynamic marking of *fff*. The notation includes various rhythmic patterns, such as sixteenth-note runs and dotted rhythms, and dynamic markings like *p* and *fff*. Rehearsal marks, indicated by a boxed letter 'I', are placed at the beginning of several staves. The bottom of the page features the number '2'.

20 25

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vln 6

Via 1

Via 2

Vlc 1

Vlc 2

Db 1

Db 2

fff

p

fff

I

I

I

I

