

# String Quartet No. 1

## *Elegies for Tom*

*A response to Thomas Hardy's poem Afterwards*

I - *Delicate-filmed, as new-spun silk*

- 1st Interlude\*

II - *An eyelid's soundless blink*

- 2nd Interlude

III - *Nocturnal blackness, mothy and warm*

- 3rd Interlude

IV - *Full-starred heavens that winter sees*

- 4th Interlude

V - *A new bell's boom*

\* Each interlude includes voice, singing *The Mower* by Philip Larkin. These can be omitted, and the piece played as a five-movement work for quartet only.

Written for the Ligeti Quartet and Lotte Betts-Dean

Duration: c. 21' (15' without interludes)

Arthur Keegan

02.11.23

## Programme Note

*String Quartet no. 1: Elegies for Tom (response to Afterwards)*

I - Delicate-filmed as new-spun silk

*1st Interlude*

II - An eyelid's soundless blink

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III - Nocturnal blackness, mothy and warm

*3rd Interlude*

IV - Full-starred heavens that winter sees

*4th Interlude*

V - A new bell's boom

My first string quartet is a companion piece to the song cycle *Elegies for Emma* which I was writing at the same time. The 'Tom' of the title is the poet Thomas Hardy (whose first wife was Emma Gifford). Its five-movement structure follows the Hardy poem *Afterwards* in which Hardy (aged 77 at the time of its publication) reflects on his own legacy, hoping he would be seen in posterity as someone who cared for the natural world.

Each movement is a response to the atmosphere, mood and imagery conjured by specific lines from each stanza. These lines demonstrate Hardy's curious taste for unusual but evocative imagery. For example (my favourite), 'an eyelid's soundless blink'.

The interludes between movements include a vocal line, singing Larkin's poem 'The Hedgehog'. Larkin was a huge fan of Hardy's poetry and his poem (in homage) riffs on a line from Hardy's *Afterwards*, reflecting, extending and developing - with somewhat gruesome imagery - the tale of a hedgehog and the kindness which is at the heart of *Afterwards*.

The piece can be played with or without the interludes.

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### **Note to performers:**

It's preferred that the audience have the movement titles in the programme or that they are read out in advance. If possible, printing the poems in the programme is desirable.

## Poetry

### Afterwards

When the Present has latched its postern behind my tremulous stay,  
And the May month flaps its glad green leaves like wings,  
Delicate-filmed as new-spun silk, will the neighbours say,  
"He was a man who used to notice such things"?

If it be in the dusk when, like an eyelid's soundless blink,  
The dewfall-hawk comes crossing the shades to alight  
Upon the wind-warped upland thorn, a gazer may think,  
"To him this must have been a familiar sight."

If I pass during some nocturnal blackness, mothy and warm,  
When the hedgehog travels furtively over the lawn,  
One may say, "He strove that such innocent creatures should come to no harm,  
But he could do little for them; and now he is gone."

If, when hearing that I have been stilled at last, they stand at the door,  
Watching the full-starred heavens that winter sees,  
Will this thought rise on those who will meet my face no more,  
"He was one who had an eye for such mysteries"?

And will any say when my bell of quittance is heard in the gloom,  
And a crossing breeze cuts a pause in its outrollings,  
Till they rise again, as they were a new bell's boom,  
"He hears it not now, but used to notice such things"?

- Thomas Hardy

### The Mower

The Mower stalled, twice, kneeling, I found  
A hedgehog jammed up against the blades,  
Killed, it had been in the long grass.

I had seen it before, even fed it once.  
Now I had mauled its unobtrusive world  
Unmendably. Burial was no help.

Next morning I got up and it did not  
The first day after a death, the new absence  
Is always the same; we should be careful

Of each other we should be kind  
While there is still time.

- Philip Larkin (text © Philip Larkin. Reproduced by agreement with Faber and Faber Ltd.)

*Dedicated to Neal Farwell*

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throughout the development process.

# String Quartet no. 1: Afterwards, Elegies for Tom

## I - Delicate-filmed as new-spun silk

Arthur Keegan

♩ = c. 92

Violin I  
*ppp* < *pp* > *pppp*      *ppp* < *pp* > *pppp*      *ppp* < *mf* > *pppp*

Violin II  
*ppp* < *pp* > *pppp*      *ppp* < *pp* > *pppp*      *ppp* < *mf* > *pppp* < *p*

Viola  
*ppp* < *pp* > *pppp*      *ppp* < *pp* > *pppp*      *ppp* < *mf* > *pppp* < *p*

Cello  
*ppp* < *pp* > *pppp*      *ppp* < *pp* > *pppp*      *ppp* < *mf* > *pppp* < *p*



**9** as delicate and smooth as possible

**14**

8  
*p*      *ppp* <      *p* > *pppp*      < *p* >      *ppp*

*ppp* <      *p* > *pppp*      < *p* >      *ppp*      < *p* >

*ppp* <      *p* > *pppp*      < *p* >      *ppp*      < *p* >

*ppp* <      *p* >      > *ppp*      < *p* >

18

Musical score for measures 15-18. The score is written for four staves. Measure 15 starts with a treble clef and a 4/4 time signature. Dynamics include *p*, *fp*, *ppp*, and *pp*. There are accents and slurs throughout. Measure 16 continues with similar dynamics and includes a triplet of eighth notes. Measure 17 features a *flautando* marking and dynamics *fp*, *mf*, and *p*. Measure 18 ends with dynamics *fp* and *ppp*, and includes a *pp poco* marking.

Musical score for measures 21-25. The score is written for four staves. Measure 21 starts with a treble clef and a 4/4 time signature. Dynamics include *pp poco*, *mp*, and *p poco*. There are accents and slurs throughout. Measure 22 includes a *gliss. gliss.* marking. Measure 23 features a *flautando* marking and dynamics *mp* and *mf delicate, light*. Measure 24 includes a *ord.* marking. Measure 25 ends with dynamics *mp* and *p poco*. A wavy line indicates *v wide vib* (wide vibrato) between measures 22 and 23, with *non vib* (no vibrato) before and after. A note with an asterisk (\*) in measure 21 has a line pointing to it with the text: "\* slight pitch bends - less than a quarter tone (returning to pitch)".

short, but bouncy,  
resonant staccati

30

Musical score for measures 28-30. The score is in 3/4 time and consists of four staves. Measure 28 starts with a treble clef and a key signature of one flat. The first staff has dynamics *ppp* and *< mf*, with a *poco* marking and a triplet of eighth notes. The second staff has *ppp*. The third staff has *ppp*. The fourth staff has *ppp*. Measures 29 and 30 continue with similar dynamics and include a triplet of eighth notes in the first staff. The first staff ends with *gliss. gliss.* markings. The fourth staff has a *flautando* marking and a *(h)* marking.

35

Musical score for measures 34-35. The score is in 4/4 time and consists of four staves. Measure 34 starts with a treble clef and a key signature of one flat. The first staff has dynamics *ppp* and *p*, with a *poco* marking and *gliss. gliss.* markings. The second staff has *ppp* and *p*, with a *poco* marking and *gliss. gliss.* markings. The third staff has *ppp* and *p*, with a *poco* marking and *gliss. gliss.* markings. The fourth staff has dynamics *< mf*, *ppp*, *mp*, and *p*, with a *poco* marking and *gliss. gliss.* markings. The first staff has a *ord.* marking. The second staff has a *ord.* marking. The third staff has a *ord.* marking. The fourth staff has a *ord.* marking.

41

40

Violin I: *flautando*, *fr*, *s.p.*, *ord.*, *s.p.*, *ord.*, *mf > p*

Violin II: *f*, *ppp < mp*, *f*, *mp*, *f > p*

Viola: *ppp < mp*, *mf > p*

Cello/Double Bass: *ppp < mp*, *mf >*

52

$\text{♩} = \text{c. } 112$  a little faster

46

46

Violin I: *mf*, *f*, *pp*

Violin II: *flautando*, *ord.*, *gliss.*, *gliss.*, *mf*, *pp*, *pizz*, *arco*, *p*

Viola: *gliss.*, *gliss.*, *mf*, *f*, *pizz*, *p*

Cello/Double Bass: *p*, *mf*, *f*, *fp*



delicate

59

53

Musical score for measures 53-59. The score is written for four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). The music is in a key with one flat and a 4/4 time signature. It features a series of glissandi (gliss.) and accents (>) across the staves. Dynamic markings include *fp* (fortissimo piano) and *f* (forte). The notation includes slurs, ties, and glissandi markings.



61

Musical score for measures 61-67. The score is written for four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). The music is in a key with one flat and a 4/4 time signature. It features a series of glissandi (gliss.) and accents (>) across the staves. Dynamic markings include *fmp* (fortissimo mezzo piano) and *f* (forte). The notation includes slurs, ties, and glissandi markings. The right hand part includes triplet markings (3).

66

♩ = c. 168 **snappy, ritmico, but fluid**  
←<sup>-3</sup>♩ = ♩ →

65

*f* but delicate and fluid

pizz

*f*

pizz

*f*

pizz

*f*

*f*

71

68

poco

arco

*f*

*p*

arco

ric...

ric...

ric...

ric...

ric...

ric...

*f*

*f*

sim.

arco

*f*

**77** poco rit. . . . . ♩ = c. 152

Musical score for measures 73-77, featuring four staves (treble and bass clefs). The score includes dynamic markings: *f*, *pp*, *mp*, and *ppp*. The tempo is marked *poco rit.* and the tempo indicator is ♩ = c. 152. The music consists of melodic lines with various articulations and phrasing.

Musical score for measures 81-85, featuring four staves (treble and bass clefs). The score includes dynamic markings: *mp* and *pp*. The tempo is marked *poco rit.* and the tempo indicator is ♩ = c. 152. The music consists of melodic lines with various articulations and phrasing. A double bar line is present at the beginning of the section. The word *gliss.* is written above the bass staff in measure 84.

92

Musical score for measures 88-91. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include *pp*, *mf*, *mp*, and *f*. A *gliss.* marking is present in measure 91. A double bar line is located at the end of measure 91.

99

Musical score for measures 95-98. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *f*, *pp*, *mp*, and *ppp*. A triplet of eighth notes is marked in measures 97 and 98. A double bar line is located at the end of measure 98.

**105** *molto rit.*  
maintain *pp*

101

*pp*

*mp pp*

*mp pp*

*pp*

1. ♩ = c. 80      if playing with interludes      if playing without interludes  
2. ♩ = c. 92      1.      2.

107

**attacca**

*ppp*

*ppp*

*ppp*

*f*

# 1st Interlude

Philip Larkin \*

♩ = c. 80

*freely*  
*placed - toward spoken*

*v focussed*

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

Voice: The mo-wer stalled twice \_\_\_\_\_

Vln. *ff*  $\rightrightarrows$  *pp* *f* *p*

Vln. *pp* *f* *pp* poco

Vla. *pp* *f* *pp* poco

Vcl. *ff*  $\rightrightarrows$  *pp* *f* *sfz* *p* poco

**118**

*sotto voce*  
*or actually slightly whispered?*

***fp*** ***mp***

115 knee - ling I found a hedge-hog

Vln. *f*  $\rightrightarrows$  *mf* *sfz*  $\rightrightarrows$  *p*

Vln. *f*  $\rightrightarrows$  *mf* *pp* poco  $\rightrightarrows$  *ppp*

Vla. *f*  $\rightrightarrows$  *mf* *pp* poco  $\rightrightarrows$  *ppp*

Vcl. *f*  $\rightrightarrows$  *mf* *pp* poco  $\rightrightarrows$  *ppp*

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**molto accel.**

♩ = c. 160

120 *full voice* *f* *s. v.* *full*

jammed a-against the blades killed

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

*s.p.* *ord.* *p* *fp* *f*

*s.p.* *ord.* *p* *fp* *f*

*s.p.* *ord.* *p* *fp* *f*

*mf* *p* *fp* *f*



**tempo 1**

**freely**

*gentle, dolce*  
*exaggerate tenuto*

♩ = c. 80

125 *p* *f*

(d) killed (d) it

ric... ric... ric... ric...

natural harmonic gliss. Linger over nodes slightly. Independent from vln. 2

*pp* *gliss.* *gliss.*

natural harmonic gliss. Linger over nodes slightly. Independent from vln. 1

*pp* *gliss.* *gliss.* *p*

heavily dampen strings. Mostly texture but some pitch remains

*ppp* *mp* *s.p.* *ppp*

vary bow position, speed and dynamic to vary the exposed overtones

*slight pitch bends*

*pppp / mp* *ppp*

ritmico

attacca

130 *p* *f* *stated, matter of fact* *fff*

(t) it had been \_\_\_\_\_ in the long grass \_\_\_\_\_ ("ss")

s.p. *ppp* *poco* *p* *f* *sfz sfz sfz sfz p*

s.p. arco *ppp* *poco* ord. ric... *p* ord. ric... *p* ric... arco *p*

*pizz* *f*



## II - An eyelid's soundless blink

♩ = c. 92

♩ = c. 184

*intense, dramatic, with energy*

Violin I (Vln.): *f*, *fp*, *< ff*, *fp*, *< ff*, *fp*, *fp < ff*, *p* *<* *light and airy*

Violin II (Vln.): *fp < ff*, *fp < ff*, *fp < ff*, *fp < ff*, *fp < ff*, *fp < ff*, *fp < ff*

Viola (Vla.): *fp < ff*, *fp < ff*, *fp < ff*, *fp < ff*, *fp < ff*, *fp < ff*, *fp < ff*

Violoncello (Vc.): *fp*, *< ff*, *fp*, *< ff*, *fp*, *< ff*, *fp*, *>* *< ff*



♩ = c. 100

**slightly faster**

*light ensemble texture, delicate  
maintain sense of pulse*

**146**

Violin I (Vln.): *poco*, *con sord.*, *pp*, *mp*

Violin II (Vln.): *pp < mf > pp*, *mf > pp*

Viola (Vla.): *con sord.*, *p*, *< f >*, *pp*

Violoncello (Vc.): *con sord.*, *p*, *< f >*, *pp*, *pp <*

150

Musical score for measures 147-150. The score is written for three staves: Treble, Bass, and Bass. Measure 147 starts with a *pp* dynamic. Measure 148 includes dynamics *mp*, *poco*, *s.p.*, *ord*, *p*, and *f*. Measure 149 includes dynamics *f*, *mp*, *brittle*, *s.p.*, and a triplet of 3. Measure 150 includes dynamics *mp*, *pp*, and *fp*. The score features various articulations such as slurs, accents, and dynamic hairpins.

153

Musical score for measures 151-153. The score is written for three staves: Treble, Bass, and Bass. Measure 151 starts with a *poco* dynamic. Measure 152 includes dynamics *mp*, *poco*, *s.p.*, *ord*, *exponential gliss*, *gliss*, and *ppp*. Measure 153 includes dynamics *pp*, *ord*, *s.p.*, *p*, *ff*, *p*, and a triplet of 3. The score features various articulations such as slurs, accents, and dynamic hairpins.

157

Musical score for measures 155-160. The score is written for four staves: Treble Clef (top), Treble Clef (middle), Bass Clef (bottom), and Bass Clef (bottom-most). Measure 155 is marked with *mf*. A *poco* dynamic change occurs at the start of measure 156, leading to a *p* dynamic. The instruction *fuller tone, espress.* is written above the staff in measure 157. The middle and bottom staves are marked *ord.* and include *gliss.* markings. Dynamics in the middle and bottom staves range from *p* to *ff*. The bottom-most staff has dynamics *p*, *f*, and *f* with the instruction *warm* at the end of measure 160.

161

Musical score for measures 159-164. The score is written for four staves: Treble Clef (top), Treble Clef (middle), Bass Clef (bottom), and Bass Clef (bottom-most). Measure 159 is marked with *mf*. The middle and bottom staves feature triplets in measures 159 and 160, with dynamics *mf* and *mp warm*. The instruction *warm* is written below the staff in measure 160. Dynamics in the middle and bottom staves range from *mf* to *p*. The bottom-most staff has dynamics *p*, *f*, and *p*.

166

Musical score for measures 163-166. The score is written for four staves. The first staff (treble clef) contains a melodic line with a long slur over measures 163-166. Dynamics include *p*, *poco*, *p mf*, and *p f*. The second staff (treble clef) contains a bass line with dynamics *p* and *f*, and includes markings for *pizz* and *arco*. The third staff (bass clef) contains a bass line with dynamics *p* and *f*, and includes markings for *pizz* and *arco*. The fourth staff (bass clef) contains a bass line with dynamics *mf* and *p*, and includes markings for *pizz* and *arco*. A performance instruction *mf light, bouncy* is located below the first staff.

169

Musical score for measures 167-170. The score is written for four staves. The first staff (treble clef) contains a melodic line with a long slur over measures 167-170. Dynamics include *p subito*, *f*, *p*, *poco*, and *f*. The second staff (treble clef) contains a bass line with dynamics *p*, *f*, *p*, *f*, and *p*, and includes markings for *poco*. The third staff (bass clef) contains a bass line with dynamics *p*, *f*, *p*, *f*, and *p*, and includes markings for *poco*. The fourth staff (bass clef) contains a bass line with dynamics *p*, *mf*, *fp*, *f*, and *p*, and includes markings for *poco*. The score includes triplets in measures 167 and 168.

171

*v. still* *intense, rich*

*f* *poco* *> p* *f* *p* *poco* *f* *fp*

*f* *poco* *> p* *f* *p* *poco* *f* *pizz*

*f* *poco* *> p* *f* *p* *poco* *f* *pizz*

*f* *> p* *f* *p* *poco* *f* *pizz*

176

180

176

*mf* *p* *mp*

*arco* *p* *f* *p* *f* *p* *f* *p*

*arco* *f in rilievo* *> p* *f* *p*

*arco* *p* *f* *p* *> p* *f* *p*

♩ = c. 92

**187**

**tempo 1** (a little slower)

*light, bouncy, classical feel*

*intense, rich*

182

*fp < ff* *fp < ff* *p* *fp < ff* *fp < ff*

senza sord. *fp < ff* *f > p < ff* *pp* *p* *f* *fp < ff* *fp < ff*

senza sord. *fp < ff* *f > p < ff* *pp* *p* *f* *fp* *fp < ff*

senza sord. *fp < f > p < mp* *p* *f > p* *fp*

**192**

*light, bouncy, classical feel*

*more intense and even richer*

189

*fp < ff* *p* *f* *p* *f*

*in rilievo* *subito*

*fp < ff* *pp* *p* *f*

*fp < ff* *pp* *p* *f*

*fp* *p* *f*

*in rilievo*  
[ take on from vln1 ]

198

**molto rit.**

♩ = 58

Musical score for measures 196-202. The score consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music is in 4/4 time. Measure 196 starts with a treble clef and a key signature of one flat. The tempo is marked **molto rit.** and the tempo indicator is ♩ = 58. Dynamic markings include *p* (piano) and *legato poco*. The score ends with a double bar line and repeat signs.

203

[ maintain *pp* ]

Voice

Musical score for measures 203-208. The score consists of five staves: Treble 1, Treble 2, Bass 1, Bass 2, and Voice. The music is in 4/4 time. Measure 203 starts with a treble clef and a key signature of one flat. The dynamic is marked *pp* (pianissimo). Performance instructions include *dolce*, *intense*, *small vib.* (small vibrato), and *wide vib.* (wide vibrato). The score ends with a *morendo* (diminuendo) marking. A voice part is shown in a separate staff with a treble clef and a key signature of one flat.

If performing with Interludes **attacca**

## 2nd Interlude

[ ♩ = c. 58 ]

Vce. *p* *p*

[ ] I had seen it be - fore

Vln. *con sord.* *p*

Vln. *con sord.* *p*

Vla. *con sord.* *p*

Vcl. *con sord.* *p*

**217**

213 *mf* *forceful, dramatic* *f* *soft, dolce* *p*

and e-ven fed it once ("ss") now I had maul'd its un-ob-trus ive world

*pizz* *f* *pizz* *f* *pizz* *f* *pizz* *f*



**a little slower**

♩ = c. 52

**222**

219

un - mend - ab - ly

arco

*p*

*f*

arco

*p*

*f*

arco

*p*

*f*

arco

*p*

*f*

**224**

vacant  
*mp* legato

**attacca**

223

bur - i - al was no help

*p*

*p*

# III - Nocturnal blackness, mothy and warm

*cold & focused*

♩ = c. 52 as quiet as possible, maintain tension, held back (to b 218)

senza vib (add a trace with hairpins)  
con sord

Vln. *pppp* pocissimo *pppp* pocissimo *pppp*

Vln. \* *pppp* pocissimo *pppp* pocissimo *pppp*

Vla. \* *pppp* pocissimo *pppp* pocissimo *pppp*

Vc. *pppp* pocissimo *pppp* pocissimo *pppp*

\* notes are tied only if playing interludes.

236 **239**  $-3 \uparrow \cdot x2$

*even less somehow*

*pppp* pocissimo *pppp* *pp* *f* *3* *ppp*

*pppp* pocissimo *pppp* *pp* *f* *3* *ppp*

*pppp* pocissimo *pppp* *pp* *f* *3* *ppp*

*pppp* pocissimo *pppp* *f* *3* *ppp*

245

Musical score for measures 243-245. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). The time signature changes from 2/4 to 5/4 and then to 4/4. The score includes various dynamics such as *p*, *ppp*, *f*, and *ppp*. Performance instructions include *s.p.* (sostenuto), *ord.* (ordinario), *poco*, and a sense of acceleration followed by a ritardando. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

247

Musical score for measures 246-247. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). The time signature changes from 2/4 to 3/4 and then to 4/4. The score includes various dynamics such as *p*, *ppp*, *f*, and *ppp*. Performance instructions include *s.p.* (sostenuto) and *ord.* (ordinario). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

all staccati bouncy - short and light  
cello leads to b 233

252

250

pp

pp

pp

senza sord

f

6

> pp f ff



255

253

ff > p

f > p

ff > p

ff > p

f > p

ff > p

p

ff

f

p

ff

p

f

257

Musical score for exercise 257, measures 256-260. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature changes from 4/4 to 2/4 at measure 257. Dynamics include *pp*, *f*, *p*, *f*, and *ff*. Fingerings are indicated with numbers 3 and 6. There are slurs and accents throughout the piece.

260

Musical score for exercise 260, measures 260-264. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include *p*. The instruction *lilting, molto legato* is present. Fingerings are indicated with the number 6. There are slurs and accents throughout the piece.

263

Exercise 263 is a four-staff piece in 3/4 time, divided into two systems. The first system (measures 1-6) features a triplet of eighth notes in the upper two staves. The second system (measures 7-12) includes dynamics of *f*, *pp*, and *mp*, along with *pizz* (pizzicato) markings. The lower two staves contain bass clef notation with a triplet of eighth notes and a *x2* marking.



268

Exercise 268 is a four-staff piece in 3/4 time, divided into two systems. The first system (measures 1-4) includes dynamics of *pp* and *p*, and *arco* markings. The second system (measures 5-8) includes dynamics of *f* and *p*, and a *con sord arco* marking. The piece concludes with the instruction *in rilievo*. The lower two staves contain bass clef notation with various rhythmic patterns and dynamics.

accents gently, but clearly,  
pop out of texture

276

Musical score for measures 270-276. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features a melodic line in the upper staves and a more rhythmic, accompanimental line in the lower staves. The dynamic marking *ppp* is present at the beginning of each staff. The notation includes various note values, slurs, and accents. A box containing the number 276 is positioned above the second staff.



282

attacca

Musical score for measures 279-282. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features a melodic line in the upper staves and a more rhythmic, accompanimental line in the lower staves. The notation includes various note values, slurs, and accents. A box containing the number 282 is positioned above the second staff. The word *attacca* is written at the end of the score. The score concludes with a fermata over the final notes of the lower staves.

# 3rd Interlude

♩ = ♩  
♩ = c. 104

Vce. *mf* *p*<

next next morn-ing

Vln. [con sord.] pizz arco

Vln. [con sord.] pizz arco

Vla. [con sord.] pizz arco

Vcl. [con sord.] pizz

*ppp* *f* *[f]p* *f* *pp* *f*

*ppp* *f* *[f]p* *f* *pp* *f*

*ppp* *f* *[f]p* *f* *pp* *f*

*ppp* *f* *[f]p* *f* *mp*

290 *f* *p* *mf* **294** *pp*

— got up and it did not it— did— not— the—

*pp*<*mp* *pp*<*mp* *pp*<*mp* *pp*<*mp*

arco ric...



297

295 *mf* > *pp* *f*

the first day af - ter a death

*pizz* *arco* *p*

*pizz*

*pizz*

*pizz*

*mp*

IV III

300

298 *floating* *mp* *f*

the new ab - sence\_\_\_ is

*arco* *p*

*arco* *p*

*arco* *p*

304

301

*mp*

al-ways the same we should be care - ful

pizz *f* arco *pp*

pizz *f* arco *pp*

pizz *f* arco *pp*

pizz *f* arco *pp*



rit. . . . . ♩ = c. 78

attacca

306

# IV - Full-starred heavens that winter sees

♩ = c. 52 [ if playing interludes  $\overset{-3}{\text{♩}} = \text{♩}$ , if not ♩ = ♩ ]

**318**

[ con sord ]

Vln.  $pp < f >$

Vln.  $pp < f >$

Vla.  $pp < f >$

Vc.  $pp < f >$

→ broad / expansive joyous      tighter / smaller tense

319

**325**

$mp$  3 subito  $ppp$

$mp$  3 subito  $ppp$

$mp$  3 subito  $ppp$

$mp$  3 subito  $ppp$

pocississimo

pocississimo

pocississimo

pocississimo

$\overleftarrow{3} = \text{trill}$

$\text{♩} = \text{c. } 156$

$\text{♩} = \text{c. } 78$

**332**

Musical score for measures 327-332. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature changes from 2/4 to 4/4 and back to 2/4. The piece features a complex rhythmic pattern with triplets and a trill. Dynamics range from piano (*p*) to forte (*f*). Performance instructions include *pizz* (pizzicato) and *f* (forte). A double bar line is present at the end of measure 332.



**336**

Musical score for measures 333-336. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The piece features a complex rhythmic pattern with sixteenth notes and a trill. Dynamics range from piano (*p*) to forte (*f*). Performance instructions include *arco* (arco) and *legato* (legato). A double bar line is present at the end of measure 336.

340

337

legato

legato

\* slight pitch bend

non vib

v wide vib

- 1. if playing with interludes
- 2. if playing without interludes

1. **attacca** | 2.

348

346

senza sord.

senza sord.

senza sord.

non vib

senza sord.

# 4th Interlude

♩ = c. 96

353

Vce. *mp* of each oth-er we should be kind

Vln. *p* flautando - gently take over from vln 2 *p delicate* ord

Vln. *p* flautando

Vla. *p* flautando *p delicate* ord

Vcl. *p* flautando *p* ord *p delicate*

356

354

senza sord. ord. *p delicate* *mf* *f* *p* *pp*

*pizz* *arco* *mf* *f* *pp* *mp* *pp*

*pizz* *arco* *mf* *f* *pp* *mp* *pp*

*f* *p* *pp*

362

358 *p dolce*

whilst whilst whilst

*mp*  $\triangleright$  *pp* *pp*  $\triangleleft$  *mp*  $\triangleright$  *pp* *pp*  $\triangleleft$  *mp*  $\triangleright$  *pp*

*pp*  $\triangleleft$  *mp*  $\triangleright$  *pp* *pp*  $\triangleleft$  *mp*  $\triangleright$  *pp* *pp*  $\triangleleft$

*pp*  $\triangleleft$  *mp*  $\triangleright$  *pp* *pp*  $\triangleleft$  *mp*  $\triangleright$  *pp* *pp*  $\triangleleft$

*mp*  $\triangleright$  *pp* *pp*  $\triangleleft$  *mp*  $\triangleright$  *pp* *pp*  $\triangleleft$  *mp*  $\triangleright$  *pp*

366

363 *sotto voce* **attacca**

there's whilst there's still

*pp*  $\triangleleft$  *mp*  $\triangleright$  *pp* *ppp*

*mp*  $\triangleright$  *ppp*

*mp*  $\triangleright$  *ppp*

*pp*  $\triangleleft$  *mp*  $\triangleright$  *pp* *ppp*

# V - A new bell's boom

♩ = c. 96

sotto voce  
even, steady, understated

*poco*  $< p$

$>$  *poco*

*sim*

**371**

Vce. \_\_\_\_\_ time \_\_\_\_\_ time \_\_\_\_\_ time \_\_\_\_\_

Vln. *ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p*

Vln. *ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p*

Vla. *ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p*

Vcl. *ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p*



**375**

373 \_\_\_\_\_ time \_\_\_\_\_ time \_\_\_\_\_ time \_\_\_\_\_

*ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p*

*ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p*

*ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p*

*ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p* *ppp*  $< f$   $>$  *p*



**383**

379 *a little softer*

time \_\_\_\_\_

time \_\_\_\_\_

time \_\_\_\_\_

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

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

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

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

1. = if with singer                      2. = if quartet alone                      in both versions play bar 387

Repeat **X 7** then to bar 387                      Repeat **X 4** then to bar 387

**387**

385 *dim. poco a poco toward bar 365*

time \_\_\_\_\_

*dim. poco a poco toward bar 365*

*ppp < mf > pp* *ppp < mf > pp* *ppp < p > pppp*

*ppp < mf > pp* *ppp < mf > pp* *ppp < p > pppp*

*ppp < mf > pp* *ppp < mf > pp* *ppp < p > pppp*

*ppp < mf > pp* *ppp < mf > pp* *ppp < p > pppp*

repeat ad lib.  
like a distant bell (ever more distant)

