

Perttu Haapanen

White

for String Orchestra

2012, rev. 2013/2014

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Helsinki, 2014

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Finland**

Perttu Haapanen

White
(2012, rev2013/2014)

commissioned by
the Ostrobothnian Chamber Orchestra



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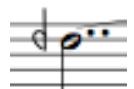
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Performance Instructions

Microtones:



$\frac{1}{4}$ -sharp

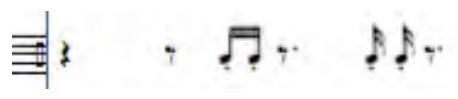


$\frac{1}{4}$ -flat

Staff types:



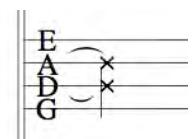
0-line -staff without noteheads = only noise , no any pitches or clearly sounding frequencies (f ex. on the bridge -playing) , keep the bow on the strings over relatively short rests. Usually executed on damped strings. Find a suitable bow pace and pressure.



0-line staff with normal noteheads = "uncontrolled" frequencies (f. ex. screeching/ whining sounds on the bridge). Find a suitable bow pressure and pace.



Two additional lines above a staff: indicate positions of the bow; the lower line - sul tasto, the upper line - sul ponticello (IMPORTANT: the positions are not absolute, but should be selected so that differences of timbres between positions in different passages' are as clear as possible.)



"String staff": indicates the strings to be used.

sp

sul ponticello

st

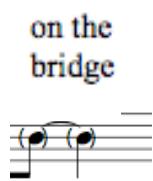
sul tasto

Dynamics in quotation marks indicate relative dynamic; a dynamic of a gesture, not the audible dynamic.

Ricochet ad lib: Let the bow bounce freely depending on the tempo, number of dots in the figure does not indicate number of bounces.

Damped: Damp strings with whole hand (palm) approximately at the middle of the strings.

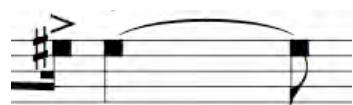




On the bridge: keep the bow just on the bridge (slightly diagonally).



A pitch in brackets: molto sul ponticello playing → fundamental pitch barely or not at all audible.



”Rsq.”: Like guitar ”rasqueado”, ie. arpeggios (upwards: with a finger tip, downwards: with flat side of nail) Violins/Violas may be kept like guitar on one's lap.

Increase/decrease the bow pressure according to the figure.

Scratch tone:

Indicated with square-headed notes.

Scratch tones of different types are indicated as follows:

H-scratch tone: With very slow bow, heavy bow pressure in order to produce scratch tone. Use minimum amount of bow to produce as dry sound as possible.

Execute at the frog when notes are short / stacc.

V-scratch tone: Vertical bowing (keeping the bow in right angle, but moving the bow lengthwise of a string), no pitch, only gentle noise. Bow movement between sp and st is indicated with additional lines above the staff (see *Staff types* above). Movements of the bow between sp and st should produce slight changes in timbre, especially close to the bridge.

D-scratch tone: Diagonal bowing, keeping the bow in right angle, but moving it both horizontally and vertically.

Timbre of creaking should be in between V- and H-scratch tones. Regarding bow movements see V-scratch tone.



Creaking. Scratch tone, very slow bow and heavy pressure, pitch barely or not at all recognizable.

Examples:

H-scratch tone with extremely slow bow producing creaking.



V-scratch tone with indications of bow movements producing quiet creaking. The glissando effect should be audible when approaching the bridge.

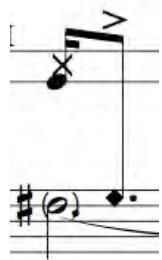
Circular bowing:

(or elliptical bowing) Move the bow circularly on the indicated strings between sul tasto – sul pont producing slightly pulsating gentle noise

(coincidental gentle creaks are not to be avoided, but are even preferable). Minimize the "normal" horizontal movement of the bow. Starting direction may be freely chosen, but it is important that the whole section has the same phase. Execute the whole "circle" on each notated duration.



Left hand slap on the finger board (at the playing position or if it is too close to the nut, at the position where strings easily hit against the fingerboard producing "rattling" sound, avoid producing any sounding pitches, also when lifting the hand).



Finger snap: indicated with diamond headed notes: strike the fingerboard strongly with finger producing the pitch and the sound of the finger hitting the fingerboard.

Clb & left hand finger snap: note in brackets indicate fingering, diamond headed note indicates the pitch to be "snapped" with another finger (as in a trill). Relative striking point of the bow on the string between sul tasto position (lower line) and a position closer to the bridge (upper line) is indicated with two additional lines (see *Staff types* above).

PLEASE NOTE! The area on which the bow is moved should be chosen so, that both the fingered and the clb-note are audible, also relative pitch difference in clb-notes should be as clear as possible.

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Score

White

I

Perttu Haapanen 2012/rev2013/rev2014

Precisely, coolly smoothly
♩ = 116-120

Violin I.1

Violin I.2

Violin I.3

Violin I.4

Violin I.5

Violin II.1

Violin II.2

Violin II.3

Violin II.4

Viola 1

Viola 2

Viola 3

Viola 4

Cello 1

Cello 2

Cello 3

Bass 1

Bass 2

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White: I (rev 2013)

5

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

H-scratch tone

ord.

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

H-scratch tone

ord.

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2



10

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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16

Vln. I.1 f H-scratch tone ord.

Vln. I.2 <mf H-scratch tone ord.

Vln. I.3 <mf H-scratch tone ord.

Vln. I.4 <mf H-scratch tone ord.

Vln. I.5 <mf H-scratch tone ord.

Vln. II.1 mf pp <mf pp

Vln. II.2 mf pp <mf pp

Vln. II.3 pp <mf pp <mf pp

Vln. II.4 pp <mf pp <mf pp

Vla. 1 ord. pp <mf pp

Vla. 2 ord. pp <mf pp

Vla. 3 H-scratch tone ord. pp <mf pp

Vla. 4 pp <mf pp

Vlc. 1 pp

Vlc. 2 pp <mf pp

Vlc. 3 pp <mf pp

Cb. 1 mf pp <mf pp

Cb. 2 pp <mf pp

21

Vln. I.1

Vln. I.2

H-scratch tone ord.

Vln. I.3

H-scratch tone ord.

Vln. I.4

Vln. I.5

H-scratch tone ord.

Vln. II.1

H-scratch tone ord.

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

H-scratch tone ord.

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

26

Vln. I.1 Vln. I.2 Vln. I.3 Vln. I.4 Vln. I.5

Vln. II.1 Vln. II.2 Vln. II.3 Vln. II.4 Vla. 1

Vla. 2 Vla. 3 Vla. 4 Vlc. 1 Vlc. 2

Vlc. 3 Cb. 1 Cb. 2

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This musical score page shows measures 26 through 29 of the piece 'White: I'. The instrumentation includes two groups of violins (I and II), four cellos (Vla. 1-4), three double basses (Vlc. 1-3), and two tubas (Cb. 1-2). The score features complex rhythmic patterns, primarily sixteenth-note figures, with dynamic markings such as *f*, *p*, *mf*, *pp*, and *ord.*. Measure 26 starts with a dynamic *f* for Vln. I.1 and Vln. I.2. Measures 27 and 28 show sustained notes with sixteenth-note patterns above them. Measure 29 concludes with a dynamic *pp* for all instruments. The score is filled with various performance techniques like H-scratch tone and ord. (ordinary) markings. The page number 6 is at the top left, and the title 'White: I (rev 2013)' is at the top center.

White: I (rev 2013)

36

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2



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ff

mf pp

ff

mf pp

ff

mf pp

ff

mf pp

ff

3 - - - mp

H-scratch tone

"pp"

H-scratch tone

"pp"

H-scratch tone

"pp"

mf pp

ff

mf pp

ff

mf pp

ff

mf pp

ff

sfz

sfz

sfz

sfz ppp

sfz

sfz

sfz

sfz

ppp

40

pizz behind the bridge

Vln. I.1

pizz behind the bridge

Vln. I.2

pizz behind the bridge

Vln. I.3

pizz behind the bridge

Vln. I.4

pizz behind the bridge

Vln. I.5

"f"

Vln. II.1

ord. st ord. ord. st ord. st ord.

Vln. II.2

3

Vln. II.3

3

Vln. II.4

3

Vla. 1

mf pp mf pp mf pp

Vla. 2

mf pp mf pp mf pp

Vla. 3

mf pp mf pp mf pp

Vla. 4

mf pp mf pp mf pp

on the bridge screeching

Vlc. 1

f f mf mf mp

Vlc. 2

f f mf mf mp

Vlc. 3

f f mf mf mp

Cb. 1

3

Cb. 2

3

White: I (rev 2013)

45

clb

Vln. I.1
clb
—3 "p"

Vln. I.2
clb
—3 "p"

Vln. I.3
clb
—3 "p"

Vln. I.4
clb
—3 "p"

Vln. I.5
clb
—3 "p"

Vln. II.1
—3 — 3 — 3 — 3 —
p

Vln. II.2
on the bridge toneless
—3 — 3 — 3 — 3 —
"mf"

Vln. II.3
on the bridge toneless
—3 — 3 — 3 — 3 —
"mf"

Vln. II.4
on the bridge toneless
—3 — 3 — 3 — 3 —
"mf"

Vla. 1
—3 — 3 — 3 — 3 —
"p" 3 — 3 —
toneless

Vla. 2
—3 — 3 — 3 — 3 —
"p" 3 — 3 —
toneless

Vla. 3
—3 — 3 — 3 — 3 —
"p" 3 — 3 —
toneless

Vla. 4
—3 — 3 — 3 — 3 —
"p" 3 — 3 —
toneless

Vlc. 1
mp
—3 —
p
pp

Vlc. 2
mp
—3 —
p
pp

Vlc. 3
mp
—3 —
p
pp

Cb. 1
on the bridge toneless
—3 —
"mf"
on the bridge toneless
—3 —
"mf"

Cb. 2
—3 —
"mf"



Music

51

G.P.

Vln. I.1

G.P.

Vln. I.2

G.P.

Vln. I.3

G.P.

Vln. I.4

G.P.

Vln. I.5

G.P.

Vln. II.1

pizz.
pp

G.P.

Vln. II.2

pizz.
pp

G.P.

Vln. II.3

pizz.
pp

G.P.

Vln. II.4

pizz.
pp

G.P.

Vla. 1

pizz.
pp

G.P.

Vla. 2

G.P.

Vla. 3

G.P.

Vla. 4

G.P.

Vlc. 1

on the bridge
toneless

mf'

G.P.

Vlc. 2

on the bridge
toneless

mf'

G.P.

Vlc. 3

on the bridge
toneless

mf'

G.P.

Cb. 1

on the bridge
toneless

mf'

G.P.

Cb. 2

on the bridge
toneless

mf'

G.P.

Attaca
G.P.



White

Score

Perttu Haapanen 2012/rev2013/rev2014

Sheet music for four cellos and bass in 2/4 time. The music consists of two measures. The first measure starts with 'circular bowing' for Cello 1, followed by eighth-note patterns for Cello 2 and Cello 3, and a bass note for Bass 1. The second measure continues with circular bowing for Cello 1, followed by eighth-note patterns for Cello 2 and Cello 3, and a bass note for Bass 2.

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6

Vln. I.1 clb "mf" pizz. behind the bridge "sfz" very short bow moves toneless on the bridge at the frog

Vln. I.2 clb "mf" pizz. behind the bridge "sfz" like shoe sweeps on the floor very short bow moves toneless on the bridge at the frog

Vln. I.3 clb III "mf" pizz. behind the bridge "sfz" like shoe sweeps on the floor very short bow moves toneless on the bridge at the frog

Vln. I.4 clb IV "mf" pizz. behind the bridge "sfz" like shoe sweeps on the floor very short bow moves toneless on the bridge at the frog

Vln. I.5 clb IV "mf" "sfz" like shoe sweeps on the floor

Vln. II.1 circular bowing "mf" pp

Vln. II.2 circular bowing "mf" pp

Vln. II.3 circular bowing "mf" pp

Vln. II.4 circular bowing "mf" pp

Vla. 1 pizz. "Rsq" (close to the bridge) "p" "Rsq" (close to the bridge)

Vla. 2 pizz. "p" "Rsq" (close to the bridge)

Vla. 3 pizz. "p" "Rsq" (close to the bridge)

Vla. 4 pizz. "p" "Rsq" (close to the bridge)

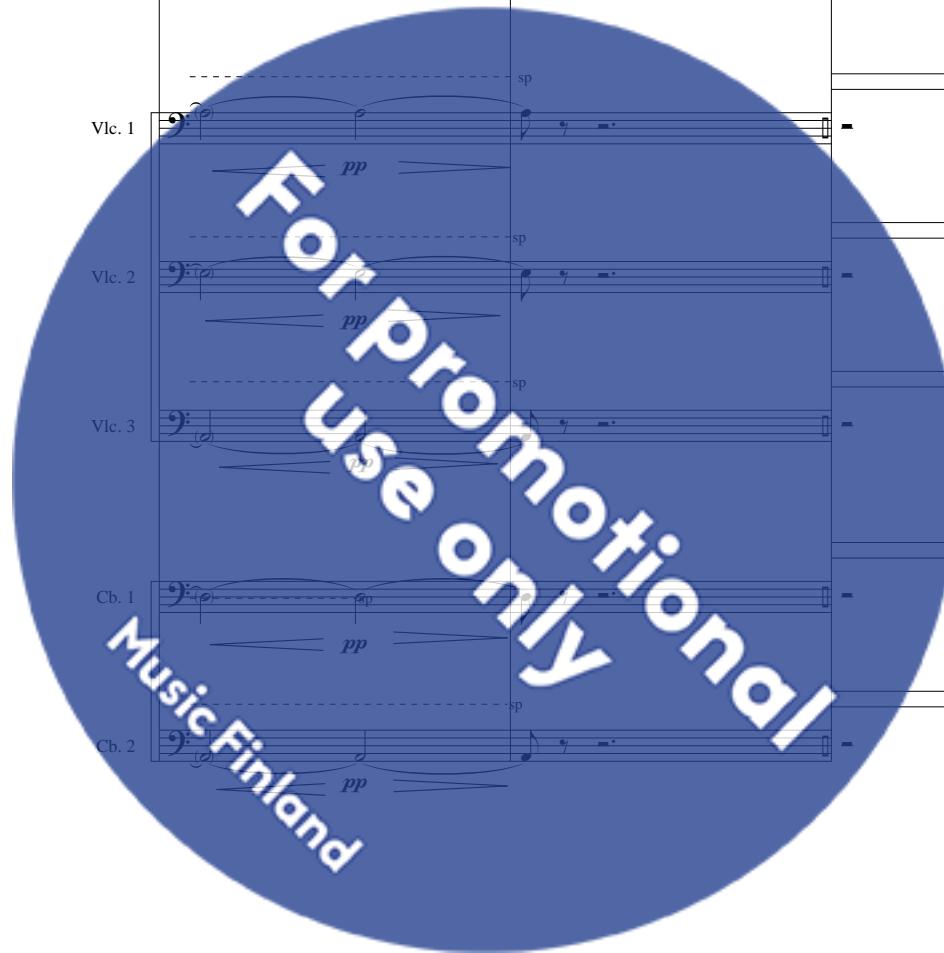
Vlc. 1 sp clb III "f" molto sp ppp

Vlc. 2 sp clb III "f" molto sp ppp

Vlc. 3 sp clb IV "f" molto sp ppp

Cb. 1 sp clb IV "f" molto sp ppp

Cb. 2 sp clb IV "f" molto sp ppp



White: II

18

Vln. I.1
"mf"

Vln. I.2
"mf"

Vln. I.3
"mf"

Vln. I.4
"mf"

Vln. I.5
"mf"

Vln. II.1
pizz. behind the bridge
"sfz"
pizz. behind the bridge
"sfz"
pizz. behind the bridge
"sfz"
pizz. behind the bridge
"sfz"

Vln. II.2
pizz. behind the bridge
"sfz"
pizz. behind the bridge
"sfz"
pizz. behind the bridge
"sfz"

Vln. II.3
pizz. behind the bridge
"sfz"
pizz. behind the bridge
"sfz"
pizz. behind the bridge
"sfz"

Vln. II.4
pizz. behind the bridge
"sfz"
ricochet
"pp"

Vla. 1
p >
ricochet
p >

Vla. 2
p >
ricochet
p >

Vla. 3
p >
ricochet
p >

Vla. 4
p >
ricochet
p >

Vlc. 1
A >
B >
C >
D >
E >

Vlc. 2
A >
B >
C >
D >

Vlc. 3
A >
B >
C >
D >

Cb. 1
clb
mf

Cb. 2
clb
mf

pizz. behind the bridge
"sfz"
pizz. behind the bridge
"sfz"
pizz. behind the bridge
"sfz"

V-scratch tone
"p"
V-scratch tone
"p"
V-scratch tone
"p"
V-scratch tone
"p"

ricochet ad lib.
p > p >
ricochet ad lib.
p > p >
ricochet ad lib.
p > p >

mf
pizz.
mf
pizz.
mf
pizz.
mf
pizz.

mf
pizz.
mf
pizz.
mf
clb
mf
clb
mf

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White: II

26

Vln. I.1 III "mf" toneless on the bridge

Vln. I.2 III "mf" "p" toneless on the bridge

Vln. I.3 IV "mf" "p" toneless on the bridge

Vln. I.4 IV "mf" "p" toneless on the bridge

Vln. I.5 IV "mf" "p" toneless on the bridge

Vln. II.1 pizz. behind the bridge arco molto sp ord

Vln. II.2 pizz. behind the bridge "Rsq" (close to the bridge)

Vln. II.3 pizz. behind the bridge "Rsq" (close to the bridge)

Vln. II.4 pizz. behind the bridge "Rsq" (close to the bridge)

Vla. 1 pizz. mf

Vla. 2 pizz. mf

Vla. 3 pizz. mf

Vla. 4 pizz. mf

Vlc. 1 clb > III f

Vlc. 2 IV > III f

Vlc. 3 IV > III f

Cb. 1 clb > III f

Cb. 2 clb > III f

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3I

Vln. I.1 ord. *ppp*

Vln. I.2 ricochet ad lib. *p*

Vln. I.3 *p*

Vln. I.4 *p*

Vln. I.5 ricochet ad lib. *p*

Vln. II.1 *p* *mf*

Vln. II.2 ricochet ad lib. *p*

Vln. II.3 *p*

Vln. II.4 *p*

Vla. 1 *p*

Vla. 2 *p*

Vla. 3 *p*

Vla. 4 *p*

Vlc. 1 "Rsq" (close to the bridge) *p*

Vlc. 2 "Rsq" (close to the bridge) *p*

Vlc. 3 "Rsq" (close to the bridge) *p*

Cb. 1 *mp*

Cb. 2 *mp*

"H-scratch tone"

White: II

34

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

pizz.
f

Vln. II.2

pizz.
f

Vln. II.3

pizz.
f

Vln. II.4

pizz.
f

Vla. 1

pp

Vla. 2

pp

Vla. 3

pp

Vla. 4

pp

Vlc. 1

at the frog
screeching
on the bridge
very short bow moves
mf

Vlc. 2

at the frog
screeching
on the bridge
very short bow moves
mf

Vlc. 3

at the frog
screeching
on the bridge
very short bow moves
mf

Cb. 1

arco
pp

Cb. 2

molto sul tasto,
flautando
pp

molto sul tasto,
flautando
pp

III
"mf"

III
"mf"

IV
"mf"

IV
"mf"

IV
"mf"

clb
f

V-scratch tone

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Score

White

III

Perttu Haapanen 2012/rev2013/rev2014

Unexpressively, distanced, senza vibrato $\text{♩} = \text{c. } 60$

Violin I.1
Violin I.2
Violin I.3
Violin I.4
Violin I.5
Violin II.1
Violin II.2
Violin II.3
Violin II.4
Viola 1
Viola 2
Viola 3
Viola 4
Cello 1
Cello 2
Cello 3
Bass 1
Bass 2



11

Vln. I.1 *mp p <mf p pp <* *mp p < mp p < mf pp* *mp* *p* *mp p < mp p < mf p < mp p*

Vln. I.2 *mp p pp <* *mp p <* *mp pp* *mp* *p* *mp p < mp p < mp p*

Vln. I.3 *p pp <* *mp p <* *mp pp* *mp* *p* *mp p <*

Vln. I.4 *p < pp* *pp* *mp*

Vln. I.5 *p* *pp* *p* *pp*

Vln. II.1 *mp p pp <* *mp p <* *mp pp* *mp* *p* *mp p < mp p < mp p*

Vln. II.2 *mp p* *pp* *mp* *p* *mp p < mp p < mp p*

Vln. II.3 *p* *mp* *p* *mp p <*

Vln. II.4 *pp < p* *pp* *mp* *p*

Vla. 1 *pp pp < p* *pp mp* *mp³* *mf*

Vla. 2 *pizz. >* *pizz. >* *mp* *mp* *mf*

Vla. 3 *pizz. >* *pizz. >* *mp* *mp³* *mf*

Vla. 4 *pizz. >* *pizz. >* *mp* *mp* *mf*

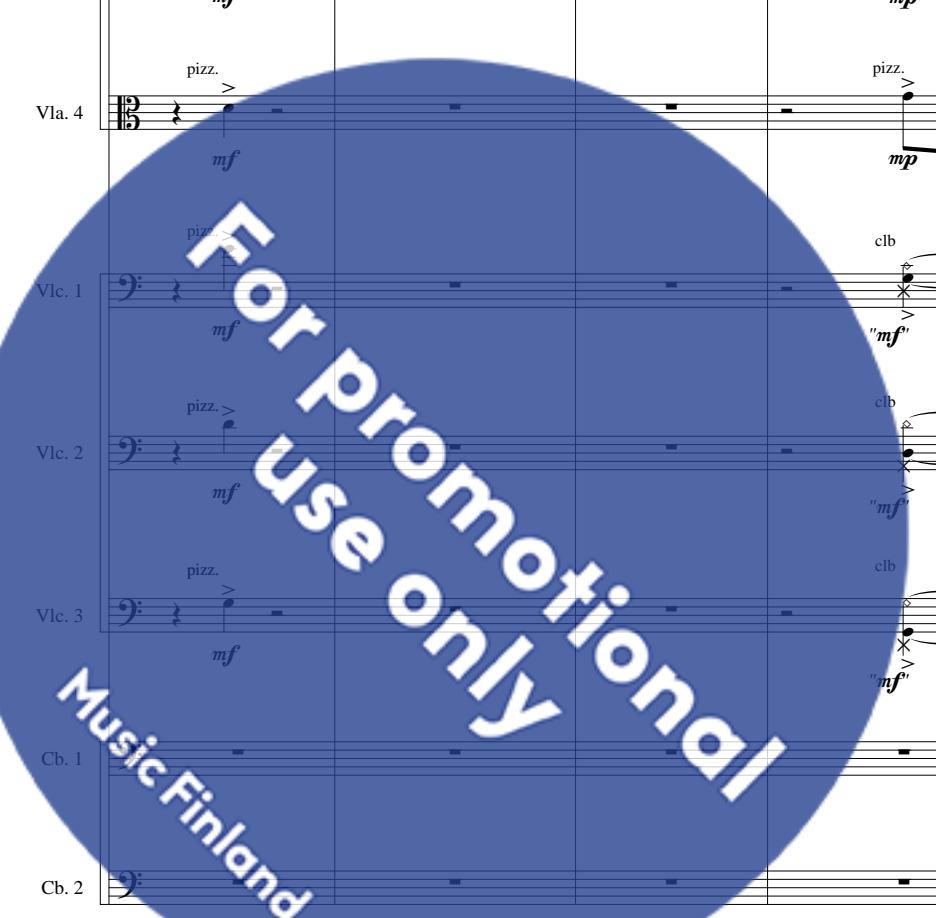
Vlc. 1 *mf* *"mf"* *clb* *mf*

Vlc. 2 *mf* *"mf"* *clb* *mf*

Vlc. 3 *pizz. >* *clb* *"mf"* *mf*

Cb. 1 *mf*

Cb. 2



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Sola

20

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

27

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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41

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1 pizz.

Vln. II.2 arco sul pont. pp

Vln. II.3

Vln. II.4 arco sul pont. pp

Vla. 1

Vla. 2 arco sul tasto pp

Vla. 3

Vla. 4 sul tasto pp

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

ord. $\frac{3}{4}$ pp

sul pont.

sul pont.

on the beat

on the beat

on the beat

Music Finland

A musical score page for orchestra and choir. The score includes parts for Violin I (5 parts), Violin II (4 parts), Viola (4 parts), Cello (2 parts), Double Bass (2 parts), and Chorus (2 parts). The instrumentation is primarily strings, with woodwind and brass sections implied by the parts listed. The score is in common time, with a key signature of one sharp. Measure 41 begins with sustained notes from the violins and cellos. The violins play eighth-note patterns, while the cellos provide harmonic support. The violas and double basses enter with sustained notes. The vocal parts enter with sustained notes. Dynamic markings include 'ord.' (ordinario) with a 3/4 time signature, 'pp' (pianissimo), 'sul pont.' (on the bridge), 'arco sul pont.', 'arco sul tasto', 'sul tasto', and 'on the beat'. Articulation marks like '>' and 'v' are also present. Measure 41 concludes with sustained notes from the violins and cellos.

47

Vln. I.1

Vln. I.2

Vln. I.3 pizz.

Vln. I.4

Vln. I.5 pizz.

Vln. II.1

Vln. II.2 pizz.

Vln. II.3

Vln. II.4 pizz.

Vla. 1 arco at the frog on the bridge screeching - toneless
"mf" pp

Vla. 2 arco at the frog on the bridge screeching - toneless
"mf" pp

Vla. 3 arco at the frog on the bridge screeching - toneless
"mf" pp

Vla. 4 arco at the frog on the bridge screeching - toneless
"mf" pp

Vlc. 1 ord. - molto sp
(f) p
ord. - molto sp
(f) p
ord. - molto sp
(f) p
ord. - molto sp
(f) p

Vlc. 2 ord. - molto sp
(f) p
ord. - molto sp
(f) p
ord. - molto sp
(f) p
ord. - molto sp
(f) p

Vlc. 3 ord. - molto sp
(f) p
ord. - molto sp
(f) p
ord. - molto sp
(f) p
ord. - molto sp
(f) p

Cb. 2 f
(f) p
ord. - molto sp
(f) p
ord. - molto sp
(f) p
ord. - molto sp
(f) p

Attacca

Score

White

IV

Perttu Haapanen 2012/rev2013/rev2014

Precisely, coolly
♩ = c. 120

Violin I.1 pizz. arco Solo - 3 - 1

Violin I.2 pizz. "p" H-scratch tone arco pizz.

Violin I.3 pizz. "p" H-scratch tone arco pizz.

Violin I.4 pizz. "p" H-scratch tone arco pizz.

Violin I.5 pizz. "p" H-scratch tone arco pizz.

Violin II.1 arco pizz. arco pizz. arco

Violin II.2 arco ord. molto sp ord. molto sp sul tasto ord. "p" pizz. arco ord. molto sp

Violin II.3 ord. molto sp ord. molto sp sul tasto ord. "p" pizz. arco ord. molto sp

Violin II.4 ord. molto sp ord. molto sp sul tasto ord. "p" pizz. arco ord. molto sp

Viola 1 pizz. "p" H-scratch tone "p" H-scratch tone ord. sul tasto "p" H-scratch tone

Viola 2 pizz. "p" H-scratch tone "p" H-scratch tone ord. sul tasto "p" H-scratch tone

Viola 3 pizz. "p" H-scratch tone "p" H-scratch tone ord. sul tasto "p" H-scratch tone

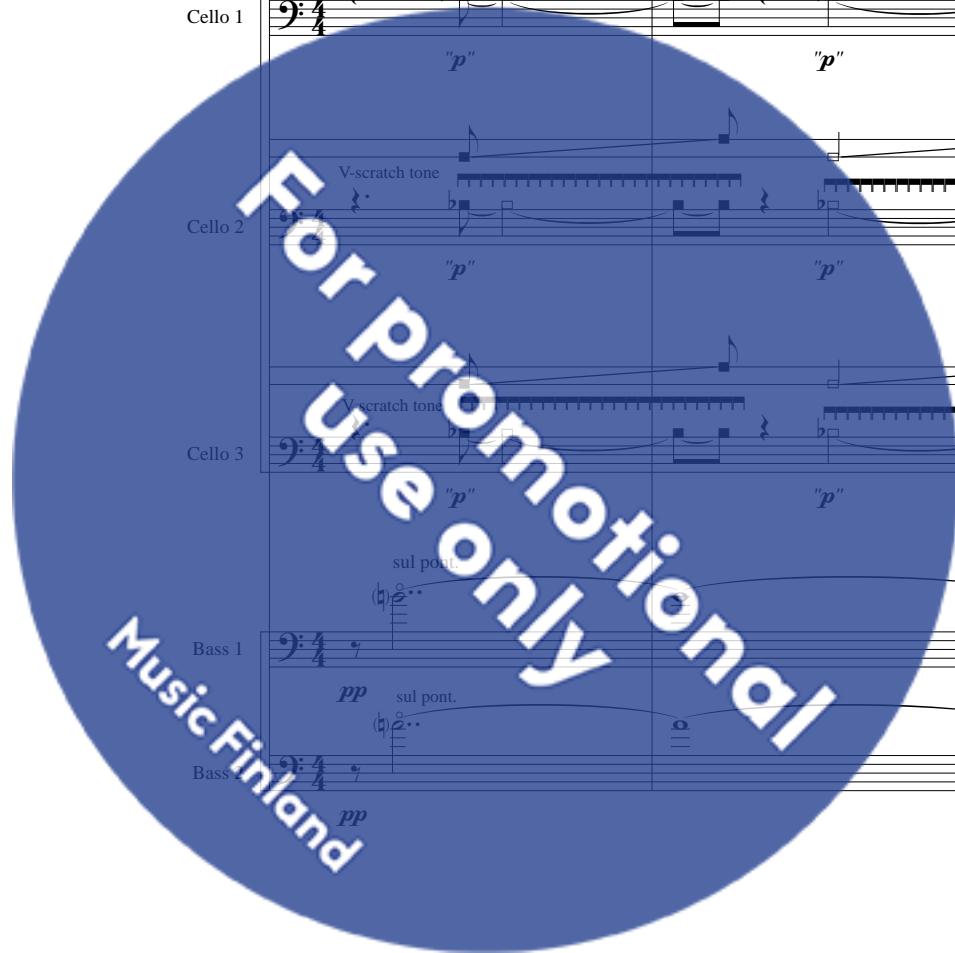
Viola 4 pizz. "p" H-scratch tone "p" H-scratch tone ord. sul tasto "p" H-scratch tone

Cello 1 V-scratch tone "p" ord. sul tasto "p" V-scratch tone

Cello 2 V-scratch tone "p" ord. sul tasto "p" V-scratch tone

Cello 3 V-scratch tone "p" ord. sul tasto "p" V-scratch tone

Bass 1 pp sul pont. ♩ ♩ pp sul pont. ♩ ♩



White IV

12

Vln. I.1 V-scratch tone *mf*

Vln. I.2 V-scratch tone "p"

Vln. I.3 V-scratch tone "p"

Vln. I.4 V-scratch tone "p"

Vln. I.5 V-scratch tone "p"

Solo V-scratch tone ord.

Vln. II.1 ord. molto sp ord. molto sp sul tasto

Vln. II.2 ord. molto sp ord. molto sp sul tasto

Vln. II.3 sul tasto

Vln. II.4 sul tasto

Vla. 1 sul tasto

Vla. 2 sul tasto

Vla. 4 sul tasto

Vla. 4 sul tasto

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

White IV

16

sul pont. ord.

Vln. I.1

sul pont. ord.

Vln. I.2

sul pont. ord.

Vln. I.3

sul pont. ord.

Vln. I.4

sul pont. ord.

Vln. I.5

pizz.

Vln. II.1

pizz.

Vln. II.2

pizz.

Vln. II.3

pizz.

Vln. II.4

ord. pizz. arco

Vla. 1

ord. pizz. arco

Vla. 2

ord. pizz. arco

Vla. 4

ord. pizz. arco

Vla. 4

ord. pizz. arco

Vlc. 1

arco

Vlc. 2

arco

Vlc. 3

arco

Cb. 2

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22

Vln. I.1 Vln. I.2 Vln. I.3 Vln. I.4 Vln. I.5

Vln. II.1 Vln. II.2 Vln. II.3 Vln. II.4

Vla. 1 Vla. 2 Vla. 4

Vlc. 1 Vlc. 2 Vlc. 3

Cb. 2

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ord. p V-scratch tone ord.

ord. p V-scratch tone "p" pp p

V-scratch tone p ord. pizz. mf

"p" V-scratch tone p ord. molto sp pizz.

"p" V-scratch tone p ord. molto sp pizz.

molto sp (p) sul tasto pp p > pp mf

ord. sul tasto pp "p" p H-scratch tone ord.

molto sp ord. sul tasto pp "p" p H-scratch tone ord.

(p) ord. sul tasto pp "p" mf H-scratch tone ord.

ord. sul tasto pp "p" mf H-scratch tone ord.

arco sul tasto ord. pp p mf p

arco sul tasto pp "p" p mf >

ord. arco ord. pp p mf >

ord. arco Solo sul pont. pp mf V-scratch tone "mf"

ord. arco Solo sul pont. pp mf V-scratch tone "mf"

ord. arco Solo sul pont. pp mf V-scratch tone "mf"

White IV

28

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

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35

Vln. I.1 *f* >> > *p* sul tasto

Vln. I.2 — 3 — *p* sul tasto

Vln. I.3 *p* *mf* > *p* sul tasto

Vln. I.4 *p* *mf* > *p* sul tasto

Vln. I.5 *p* < *mf* *p* ord. — molto sp[#]

Vln. II.1 sul tasto

Vln. II.2 sul tasto

Vln. II.3 sul tasto

Vln. II.4 sul tasto

Vla. 1 pizz. > arco sul tasto

Vla. 2 pizz. > arco sul tasto

Vla. 4 pizz. > arco sul tasto V-scratch tone

Vla. 4 pizz. > arco sul tasto V-scratch tone

Vlc. 1 — 3 — *p* > arco sul tasto

Vlc. 2 — 3 — *p* >

Vlc. 3 — 3 — *p* >

Cb. 2 — 3 — *p*

White IV

White IV

53

pizz.

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

58

Vln. I.1 arco 3 pizz. > 3 p

Vln. I.2 arco 3 pp mf pizz. > 3 p

Vln. I.3 arco 3 pp mf pizz. > 3 p

Vln. I.4 arco 3 pp mf pizz. > 3 p

Vln. I.5 arco 3 pp mf pizz. > 3 p

Vln. II.1 pizz. 3 p

Vln. II.2 pizz. 3 p

Vln. II.3 pizz. 3 p

Vln. II.4 pizz. 3 p

Vla. 1 sul tasto 3 ord. -

Vla. 2 sul tasto 3 ord. -

Vla. 4 sul tasto 3 ord. -

Vla. 4 sul tasto 3 ord. -

Vlc. 1 arco Solo. 3 pp mf mp ord. -

Vlc. 2 arco sul tasto 3 pp p pp

Vlc. 3 pizz. 3 p

Cb. 2 pizz. p

White IV

64

Vln. I.1 arco sul tasto
Vln. I.2 arco sul tasto
Vln. I.3 arco sul tasto
Vln. I.4 arco sul tasto
Vln. I.5 ord. sul tasto
Vln. II.1 pizz.
Vln. II.2 pizz.
Vln. II.3 arco V-scratch tone
Vln. II.4 arco V-scratch tone
Vla. 1 molto sp - - - - ord
Vla. 2 molto sp - - - - ord
Vla. 4 molto sp - - - - ord
Vla. 4 molto sp - - - - ord
Vlc. 1 Solo molto sp - - - - ord
Vlc. 2 pizz.
Vlc. 3 pizz.
Cb. 2 mf

70

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

White IV

76

pizz.

Vln. I.1

mf

pizz.

Vln. I.2

mf

pizz.

Vln. I.3

mf

pizz.

Vln. I.4

mf

pizz.

Vln. I.5

mf

pizz.

Vln. II.1

pp — *ppp*

p —

arco
ord.

mp — *p*

pp — *p*

Vln. II.2

p —

arco
ord.

mp — *p*

pp — *p*

Vln. II.3

p —

arco
ord.

mp — *p*

pp — *p*

Vln. II.4

p —

arco
ord.

mp — *p*

pp — *p*

Vla. 1

p — *pp*

Vla. 2

p — *pp*

Vla. 4

p — *pp*

Vla. 4

p — *pp*

Vlc. 1

p — *pp*

p — *pp*

pizz. *mf*

Vlc. 2

pizz. *mf*

pizz. *mf*

Cb. 2

p

mp — *p*

p — *mp*

p — *mp*

White IV

96

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1 arco *pp* *p* *pp*

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2 arco *pp* *mf* *p*

Vlc. 3

Cb. 2

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This musical score page shows measures 96 through 98. The instrumentation includes string quartet (Vln. I.1-5), string octet (Vln. II.1-4), violins (Vla. 1-4), cellos (Vlc. 1-3), double bass (Cb. 2), and cello (C). Measure 96 features rapid sixteenth-note patterns in Vln. I.1 and sustained notes in Vln. I.2-5. Measures 97 and 98 show sustained notes with dynamic markings: *pp*, *p*, *pp*, *mf*, and *p*. Measures 99-100 are partially visible at the bottom of the page.

101

Vln. I.1 Vln. I.2 Vln. I.3 Vln. I.4 Vln. I.5

arco arco arco arco arco

Vln. II.1 Vln. II.2 Vln. II.3 Vln. II.4

Solo pizz. pizz. pizz.

Vla. 1 Vla. 2 Vla. 4 Vla. 4

p p p p

Vlc. 1 Vlc. 2 Vlc. 3 Cb. 2

p mf pizz. f

p p pp p

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White IV

110

Vln. I.1 Vln. I.2 Vln. I.3 Vln. I.4 Vln. I.5

Vln. II.1 Vln. II.2 Vln. II.3 Vln. II.4

Vla. 1 Vla. 2 Vla. 3 Vla. 4

Vlc. 1 Vlc. 2 Vlc. 3

Ct. Cb. 2

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White IV

118

Vln. I.1 f pp

Vln. I.2 pizz. arco

Vln. I.3 pizz. arco

Vln. I.4 mp pp

Vln. I.5 mp pp

Vln. II.1 f³ mf p

Vln. II.2 pizz. arco

Vln. II.3 mp pp

Vln. II.4 mp pp

Vla. 1 pizz. arco

Vla. 2 pp mf

Vla. 4 pp mf

Vla. 4 pp mf

Vlc. 1 pp mf

Vlc. 2 pp mf

Vlc. 3 arco

Cb. 2 arco

123

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

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127

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

White IV

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This musical score page contains ten staves of music for various string instruments. The instrumentation includes five violins (Vln. I.1 through Vln. II.4), four cellos (Vla. 1 through Vla. 4), three double basses (Vlc. 1 through Vlc. 3), and two bassoon parts (Cb. 1 and Cb. 2). The score is numbered 127 and is titled 'White IV'. The music consists of measures in 6/8 and 4/4 time signatures, featuring various dynamics like *p* (piano), *mf* (mezzo-forte), and *f* (fortissimo). The strings play a variety of rhythmic patterns, including eighth-note and sixteenth-note figures, often with grace notes and slurs. Measures 127 through 130 are shown, with measure 130 ending on a repeat sign.

131

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4 *f* *p*

Vln. I.5 *f* *p*

Vln. II.1 *f* *p* *ff* *mf*

Vln. II.2 *f* *p* *ff* *mf*

Vln. II.3 *f* *p* *ff* *mf*

Vln. II.4 *f* *p* *ff* *p*

Vla. 1 *mf*

Vla. 2 *mf*

Vla. 4 *mf*

Vla. 4 *mf*

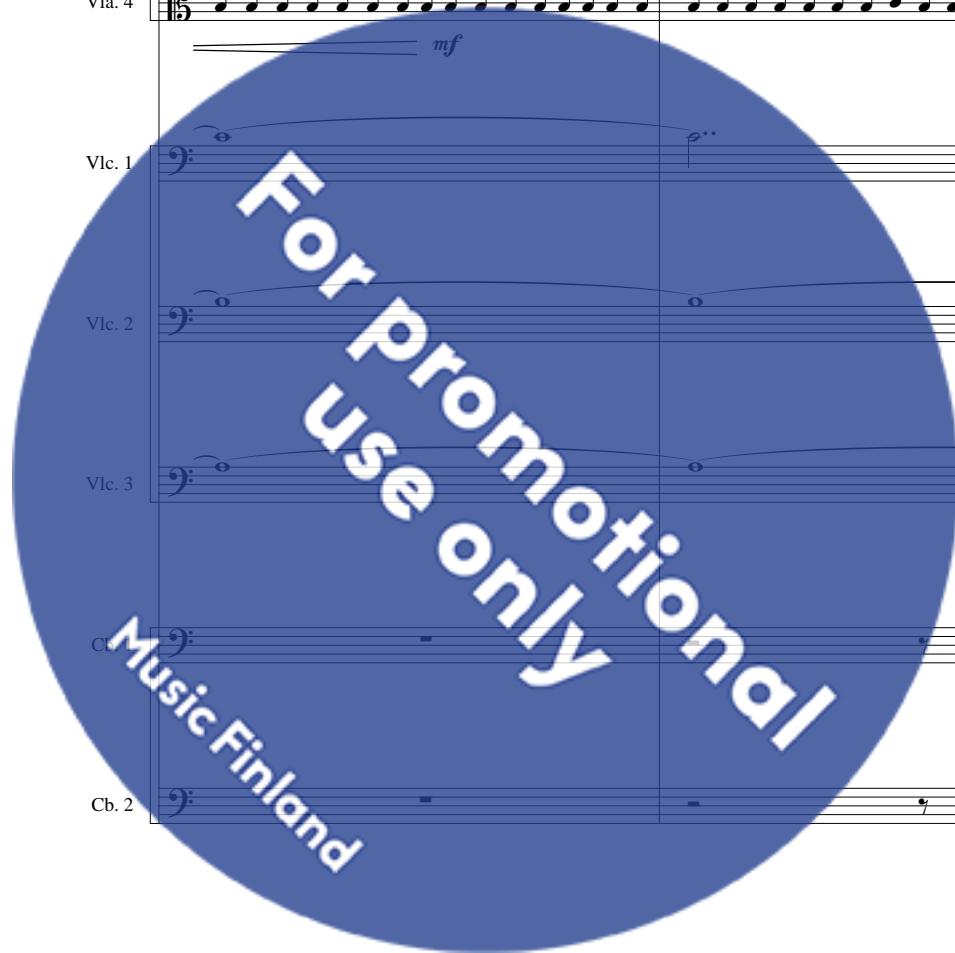
Vlc. 1 *p*

Vlc. 2

Vlc. 3

Cb. 2

p



White IV

White IV

- *a tempo*

148

Vln. I.1 pizz. *ff*

Vln. I.2 pizz.

Vln. I.3 pizz. *f*

Vln. I.4 pizz. *f*

Vln. I.5 *f* H-scratch tone *p* *f* *pp* *p*

Vln. II.1 pizz. *ffz* *f*

Vln. II.2 pizz. *ffz* *f*

Vln. II.3 pizz. *ffz* *f*

Vln. II.4 pizz. *ffz* *f*

Vla. 1 pizz. *f* arco Solo *p* *mf* *p*

Vla. 2 pizz. *f*

Vla. 4 pizz. *f*

Vla. 4 pizz. *f*

Vlc. 1 H-scratch tone *ffz* *f* *pizz.* *arco*

Vlc. 2 H-scratch tone *ffz* *f* *pizz.* *f*

Vlc. 3 H-scratch tone *ffz* *f* *f* *pizz.* *f*

Cb. 2 H-scratch tone *ffz* *f* *f* *pizz.* *f*



White IV

154

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Ct.

Cb. 2

White IV

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163

Vln. I.1 arco ***p*** arco ***mf*** ***f*** pizz. ***f*** arco ***#f***

Vln. I.2 arco ***pp*** arco ***mf*** ***f*** pizz. ***pp***

Vln. I.3 arco ***pp*** arco ***mf*** ***f*** arco ***pp***

Vln. I.4 ***pp*** ***pp*** ***p*** ***pp pp*** ***p*** ***pp*** ***pp***

Vln. I.5 ***pp*** ***pp*** ***p*** ***pp*** ***p*** ***pp*** ***pp***

Vln. II.1 ***p*** ***pp pp*** ***p*** ***pp pp*** ***p*** ***pp pp*** ***p*** ***pp pp***

Vln. II.2 ***p*** ***pp*** ***p*** ***pp pp*** ***p*** ***pp pp*** ***p*** ***pp pp***

Vln. II.3 ***pp*** ***p*** ***pp*** ***p*** ***pp*** ***p*** ***pp pp*** ***p***

Vln. II.4 ***pp*** ***pp*** ***p*** ***pp*** ***pp*** ***p*** ***pp pp*** ***p***

Vla. 1 ***p*** ***pp*** ***pp*** ***p*** ***pp*** ***pp*** ***p*** ***pp pp***

Vla. 2 ***f***

Vla. 4 ***f***

Vla. 4 ***f***

Vlc. 1 Solo ***p*** ***mf*** ***p*** Solo ***p*** ***mf*** ***p*** Solo ***p***

Vlc. 2 ***p*** ***pp*** ***pp*** ***p*** ***pp*** ***pp*** ***p***

Vlc. 3 ***pp pp*** ***p*** ***pp*** ***p*** ***pp*** ***pp*** ***p***

Cb. 2 ***p*** ***pp pp*** ***p*** ***pp pp*** ***p*** ***p*** ***mp*** ***p*** ***p*** ***mp***

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White IV

174

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

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The musical score page shows a complex arrangement for orchestra. It includes parts for Violin I (5 parts), Violin II (4 parts), Viola (4 parts), Cello (2 parts), Double Bass (2 parts), and Bassoon (1 part). The instrumentation is primarily woodwind and brass, with some string support. The music consists of six measures of continuous eighth-note patterns. Measure 1 starts with violins playing eighth-note pairs (pp) followed by a dynamic change. Measures 2-6 show various dynamics (pp, mf, p) and rhythmic patterns. The bassoon part in measure 6 includes a 'Solo' section with a melodic line and a 'pizz.' instruction.

185

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

White IV

195

Vln. I.1 *pp* *f*

Vln. I.2 *pp* *f*

Vln. I.3 *pp* *f*

Vln. I.4 *pp* *mf* *p* *mf* *p* *f*

Vln. I.5 *pp* *mf* *p* *mf* *p* *f*

Vln. II.1 *mf* *p* *mf* *p* *mf* *p* *f*

Vln. II.2 *mf* *p* *mf* *p* *mf* *p* *f*

Vln. II.3 *mf* *p* *mf* *p* *mf* *p* *f*

Vln. II.4 *mf* *p* *mf* *p* *mf* *p* *f*

Vla. 1 *pizz.* *f*

Vla. 2 *pizz.* *f*

Vla. 4 *pizz.* *f*

Vla. 4 *pizz.* *f*

Vlc. 1 *mp* *mf* *p* *mf* *p* *mf* *p* *f*

Vlc. 2 *mp* *mf* *p* *mf* *p* *mf* *p* *f*

Vlc. 3 *mp* *mf* *p* *mf* *p* *mf* *p* *f*

Cb. 2 *mp* *mf* *p* *mf* *p* *mf* *p* *f*