Tanya Tagaq
(arr. Jacob Garchik)

Sivunittinni (2015)

Composed for Fifty for the Future: The Kronos Learning Repertoire

Tanya Tagaq's Sivunittinni was commissioned as part of the Kronos Performing Arts Association's Fifty for the Future: The Kronos Learning Repertoire, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

PUBLISHED BY
Kronos Performing Arts Association
P.O. Box 225340
San Francisco, CA 94122
www.kronosquartet.org

© 2016 Kronos Arts Publishing. All Rights Reserved.
Sivunittinu Performance Note

Tanya Tagaq
arr. Jacob Garchik

1. circle with a slash through it
   white noise, no pitch, with very light bow, like an inhaled breath

2. rectangle, solid or open
   heavy bow pressure, scratch, with or without pitch as indicated
   follow contour

3. triangle, solid or open
   light bow pressure, to sul tasto, like an exhaled breath

4. c.l.t.
   col legno tratto - no hair, a lot of pressure
   pitched inhale

5. x notehead
   light left hand, right hand scratch with circular bowing
   triangles with arrows
   vertical bowing: no pitch, move bow back and forth from bridge to fingerboard

6. x notehead with arrows
   combination vertical and circular bowing

7. normal noteheads
   bowed normally unless specified
IV sul tasto, resulting in the low overtone one octave below

lopsided triangle with a squiggle
use only silver winding of bow, slow, overpressure
Ice Groaning, slow and free
(contour, rather than exact pitches)

Vln. I

Vln. II

Vla.

Vc.
Sivunittinni

\( \text{Vln. I} \)

\( \text{Vln. II} \)

\( \text{Vla.} \)

\( \text{Vc.} \)

\( \text{accel.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{col legno tratto on D string} \)

\( \text{(like an inhale - gasp)} \)

\( \text{col legno tratto on D string} \)

\( \text{(like an inhale - gasp)} \)

\( \text{col legno tratto on D string} \)

\( \text{(like an inhale - gasp)} \)

\( \text{col legno tratto on D string} \)

\( \text{(like an inhale - gasp)} \)

\( \text{col legno tratto on D string} \)

\( \text{(like an inhale - gasp)} \)

\( \text{col legno tratto on D string} \)

\( \text{(like an inhale - gasp)} \)
Inhale sound (col legno tratto Es & Cs) becomes stronger/wrenching/choked
Inhale sound as before (like m14-29)

very fast \( j = 120 \)

H = 120

suddenly slow

\( \frac{h}{4} \)

suddenly slow

\( \frac{h}{4} \)

bubbling, percolating

RH: circular bowing
LH: unspecified pitch, matching the contour, up and down

\( \frac{h}{4} \)
Sivunittini
Sivunittinni

Vln. I
- \( \dot{\circ} \)
- \( \dot{\circ} \)
- \( \dot{\circ} \)
- \( \dot{\circ} \)
circular bowing, scratchy sound, play on D & G strings with no LH pressure, inexact pitch

Vln. II
- \( \dot{\circ} \)
- \( \dot{\circ} \)
- \( \dot{\circ} \)
- \( \dot{\circ} \)

Vla.

Vc.

Vln. I
- \( \dot{\circ} \)
- \( \dot{\circ} \)
- \( \dot{\circ} \)
- \( \dot{\circ} \)

Vln. II
- \( \dot{\circ} \)
- \( \dot{\circ} \)
- \( \dot{\circ} \)
- \( \dot{\circ} \)

Vla.

Vc.

Vln. I
- \( \dot{\circ} \)
- \( \dot{\circ} \)
- \( \dot{\circ} \)
- \( \dot{\circ} \)

Vln. II
- \( \dot{\circ} \)
- \( \dot{\circ} \)
- \( \dot{\circ} \)
- \( \dot{\circ} \)

Vla.

Vc.
end alternating strings

IV

bubbling, percolating

Start slow, gradually accel.

\textit{mp}

poco a poco cresc.
circular bowing, no LH pressure

poco a poco cresc.
circular bowing, no LH pressure

poco a poco cresc.
\[ \text{Sivunittinni} \]

\[ \text{\textbackslash d} = 60 \]

\[ \text{a tempo} \]

\[ \text{\textbackslash c.l.t.} \]
Sawing Through Bone - for Bone Marrow

Vln. I

Vln. II

c.l.t. c.l.t. c.l.t. c.l.t.

circular bow

unpitched, coarse

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.
combination vertical and circular bowing

too much bow pressure - sound starts to disintegrate
pitches are barely discernable

p (vln 2)
too much bow pressure - sound starts to disintegrate
pitches are barely discernable

sul tasto, resulting in the low overtone one octave below
Sivunittinni

Vln. I

Vln. II

Vla.

Vc.

\( \frac{d}{\text{ad lib, sul ponticello, trills, scratchy sounds}} \)

\( \frac{f}{\text{accel.}} \)

\( \frac{\text{circular bow}}{\text{mf}} \)
use only silver winding of bow, slow, overpressure

Vln. I

Vln. II

Vla.

Vc.

Sivunitinni
Sivunittinni

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.
Sivunittinni

\( j = 45 \) suddenly slower
sul IV accel.

Vln. I

Vln. II

Vla.

Vc.

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)

\( \text{grad. cresc.} \)
Tanya Tagaq
(arr. Jacob Garchik)

Sivunittinni (2015)

Composed for Fifty for the Future: The Kronos Learning Repertoire

Tanya Tagaq's Sivunittinni was commissioned as part of the Kronos Performing Arts Association's Fifty for the Future: The Kronos Learning Repertoire, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

PUBLISHED BY
Kronos Performing Arts Association
P.O. Box 225340
San Francisco, CA 94122
www.kronosquartet.org

© 2016 Kronos Arts Publishing. All Rights Reserved.
1. **circle with a slash through it**  
   White noise, no pitch, with very light bow, like an inhaled breath

2. **rectangle, solid or open**  
   Heavy bow pressure, scratch, with or without pitch as indicated  
   Follow contour

3. **triangle, solid or open**  
   Light bow pressure, to sul tasto, like an exhaled breath

4. **col legno tratto - no hair, a lot of pressure**  
   Pitched inhale

5. **x notehead**  
   Light left hand, right hand scratch with circular bowing

6. **triangles with arrows**  
   Vertical bowing: no pitch, move bow back and forth from bridge to fingerboard

7. **x notehead with arrows**  
   Combination vertical and circular bowing

8. **normal noteheads**  
   Bowed normally unless specified
IV sul tasto, resulting in the low overtone one octave below

lopsided triangle with a squiggle
use only silver winding of bow, slow, overpressure
Sivunittinni
The Future Children

Ice Groaning, slow and free
(quarter tone high)

(lowest string)

\( \text{Ice Groaning, slow and free} \)

\( \text{(contour, rather than exact pitches)} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)

\( \text{\( \rightarrow \) Ice Groaning, slow and free} \)
very fast

Sivunittinni

Inhale sound as before (like m14-29)
Sivunitinni

Start slow, gradually accel.

\[ \text{mp poco a poco cresc.} \]
\[ \text{\( \frac{d}{j} = 60 \) a tempo} \]

\[ \text{mf} \]

\[ \text{f} \]

Sawing Through Bone - for Bone Marrow

unpitched, coarse
Sivunittinni

133

137 alternating with vla

grad. cresc.

143

ff

grad. decresc.

147

f

156

Rubato combination vertical and circular bowing

166 (cello cue)

178 (vla cue)

(cello cue)
suddenly slower

accel.

grad. cresc.

sul IV

\[ \frac{j}{d} = 45 \]

suddenly slower

(vln 2 cue)
Tanya Tagaq
(arr. Jacob Garchik)

Sivunittinni (2015)

Composed for Fifty for the Future: The Kronos Learning Repertoire
1. circle with a slash through it
   white noise, no pitch, with very light bow, like an inhale

2. rectangle, solid or open
   heavy bow pressure, scratch, with or without pitch as indicated
   follow contour

3. triangle, solid or open
   light bow pressure, to sul tasto, like an exhaled breath

4. c.l.t.
   col legno tratto - no hair, a lot of pressure
   pitched inhale

5. x notehead
   light left hand, right hand scratch with circular bowing

6. triangles with arrows
   vertical bowing: no pitch, move bow back and forth from bridge to fingerboard

7. x notehead with arrows
   combination vertical and circular bowing

8. normal noteheads
   bowed normally unless specified
9. IV sul tasto, resulting in the low overtone one octave below

10. lopsided triangle with a squiggle
    use only silver winding of bow, slow, overpressure
Sivunitinni
The Future Children

Ice Groaning, slow and free
(contour, rather than exact pitches)

\( \text{j} = 60 \)

col legno tratto on D string
(like an inhale - gasp)

mp
grad. cresc.

Inhale sound (col legno tratto Es & Cs) becomes stronger/wrenching/choked
very fast  
Inhale sound as before (like m14-29)  

\( \text{c.l.t.} \)

\( \text{ff} \)  
\( \text{mf} \)  
\( \text{ff} \)  

\( \text{\( \frac{d}{h} = 120 \)} \)  

\( \text{\( \frac{d}{h} = 45 \)} \)  

suddenly slow  

\( \text{c.l.t.} \)

\( \text{\( \frac{d}{h} = 86 \)} \)  

circular bowing, scratchy sound, play on D & G strings with no LH pressure, inexact pitch  

\( \text{mp} \)

\( \text{mf} \)

Longing  

\( \text{no vib.} \)  

\( \text{arco} \)
Start slow, gradually accel.

circular bowing, no LH pressure

\( \text{mp} \) poco a poco cresc. \( j = 60 \)
a tempo

\( \text{mf} \)

\( f \)

unpitched, coarse
Sawing Through Bone - for Bone Marrow

1/2 c.l.t. 1/2 hair  free rhythm no vib.

too much bow pressure - sound starts to disintegrate
pitches are barely discernable

Rubato

h = 45
Tanya Tagaq
(arr. Jacob Garchik)

Sivunittinni (2015)

Composed for Fifty for the Future: The Kronos Learning Repertoire

Tanya Tagaq’s Sivunittinni was commissioned as part of the Kronos Performing Arts Association’s Fifty for the Future: The Kronos Learning Repertoire, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

PUBLISHED BY
Kronos Performing Arts Association
P.O. Box 225340
San Francisco, CA 94122
www.kronosquartet.org

© 2016 Kronos Arts Publishing. All Rights Reserved.
circle with a slash through it
white noise, no pitch, with very light bow, like an inhaled breath

rectangle, solid or open
heavy bow pressure, scratch, with or without pitch as indicated
follow contour

triangle, solid or open
light bow pressure, to sul tasto, like an exhaled breath

col legno tratto - no hair, a lot of pressure

pitched inhale

light left hand, right hand scratch with circular bowing

vertical bowing: no pitch, move bow back and forth from bridge to fingerboard

combination vertical and circular bowing

bowed normally unless specified
sul tasto, resulting in the low overtone one octave below

Sivunittinni Performance Note

lopsided triangle with a squiggle
use only silver winding of bow, slow, overpressure
white noise, 
inhale

Ice Groaning, slow and free

(quarter tone high)

(col legno tratto on D string
(like an inhale - gasp)
Inhale sound (col legno tratto Es & Cs) becomes stronger/wrenching/choked

Inhale sound as before (like m14-29)

bubbling, percolating

Sivunittinni
Sivunittinni

70  vertical bowing
(bln 2 cue)

81  Longing
(vln 1)

90  Start slow, gradually accel.
circular bowing, no LH pressure

103  (cello cue)

108  a tempo

113  mp  poco a poco cresc.

117  normale

121  f

124
Sawing Through Bone - for Bone Marrow

1/2 c.l.t. 1/2 hair alternating with vln 1

grad. cresc.

normale

1/2 c.l.t. 1/2 hair

grad. decresc.

w/ vln 2

f

normale

Rubato

(cello cue)
too much bow pressure - sound starts to disintegrate
pitches are barely discernable
IV sul tasto, resulting in the low overtone one octave below

\( \text{sul tasto} \)

\( \text{vln 1} \)

\( \text{accel.} \)

\( \text{circular bow} \)

\( \text{mf} \)

\( \text{a tempo} \)

\( \text{h} = 120 \)

\( \text{h} = 45 \)

\( \text{jello cue} \)

\( \text{sim.} \)
Tanya Tagaq
(arr. Jacob Garchik)

Sivunittinni (2015)

Composed for Fifty for the Future: The Kronos Learning Repertoire

Tanya Tagaq’s Sivunittinni was commissioned as part of the Kronos Performing Arts Association’s Fifty for the Future: The Kronos Learning Repertoire, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

PUBLISHED BY
Kronos Performing Arts Association
P.O. Box 225340
San Francisco, CA 94122
www.kronosquartet.org

© 2016 Kronos Arts Publishing. All Rights Reserved.
1. circle with a slash through it
   white noise, no pitch, with very light bow, like an inhaled breath

2. rectangle, solid or open
   heavy bow pressure, scratch, with or without pitch as indicated
   follow contour

3. triangle, solid or open
   light bow pressure, to sul tasto, like an exhaled breath

4. c.l.t.
   col legno tratto - no hair, a lot of pressure
   pitched inhale

5. x notehead
   light left hand, right hand scratch with circular bowing

6. triangles with arrows
   vertical bowing: no pitch, move bow back and forth from bridge to fingerboard

7. x notehead with arrows
   combination vertical and circular bowing

8. normal noteheads
   bowed normally unless specified
9. IV sul tasto, resulting in the low overtone one octave below

10. Lopsided triangle with a squiggle
    use only silver winding of bow, slow, overpressure
The Future Children

Ice Groaning, slow and free

2

lowest string

(contour, rather than exact pitches)

5

\( \text{accel.} \)

\( \text{sim.} \)

9

\( \text{accel.} \)

\( \text{col legno tratto} \)

\( \text{(like an inhale - gasp)} \)

\( \text{mp grad. cres.} \)

Inhale sound (col legno tratto Es & Cs) becomes stronger/wrenching/choked

21

\( \text{ff} \)

\( \text{mf} \)

\( \text{ff} \)

\( \text{mf} \)

\( \text{ff} \)

\( \text{mf} \)

\( \text{ff} \)

\( \text{mf} \)

\( \text{ff} \)

\( \text{mf} \)

\( \text{ff} \)

\( \text{mf} \)
35.

**very fast**

Inhale sound as before (like m14-29)

\[ q = 120 \]

\[ j = \]

\[ \text{cresc.} \]

\[ \text{mp} \]

\[ \text{ff} \]

\[ \text{mf} \]

\[ \text{ff} \]

\[ \text{cresc.} \]

\[ \text{mp} \]

\[ \text{mf} \]

\[ \text{cresc.} \]

\[ \text{f} \]

\[ \text{vertical bowing} \]

\[ \text{scratch} \]

(vln 2 cue)
Longing

Start slow, gradually accel.

bubbling, percolating

poco a poco cresc.

a tempo

ad lib wild, low, scratchy, uncertain pitch

with anxiety

as high as possible

very very slow bow

unpitched, coarse circular bow
Sawing Through Bone - for Bone Marrow

1/2 c.l.t. 1/2 hair, w/ vln 1

160

165 (vln 1)

(vln 1)

Rubato

etc., ad lib

low growly noises

too much bow pressure - sound starts to disintegrate

pitches are barely discernable

(vln 1)
ad lib, sul ponticello, trills, scratchy sounds

\( j = 45 \) accel.

\( j = 120 \)

a tempo

(\( vln \) 2 cue)

\( mf \)

(vla cue)

3
Sivunitinni