

STRATEGY OF LOOMS

Michael Hicks

$\text{♩} = 80$ sempre, except where noted
pont.

Vn. I
pp
pont.

Vn. II
pp
pont.

Va.
pizz. pont. arco
pp
pont.

Vc.
pp
pont.

f

Vn. I
tasto
p

Vn. II
tasto
p

Va.
tasto
p

Vc.
tasto
p

f

pp

pont.

pizz. (arco)

L.H. pizz. (arco)

Vn. I
tasto
p

Vn. II
tasto
mf

Va.
tasto
p

Vc.
tasto
p

pp

p

Vn. I
f
ord. accel. spicatto
 $\text{♩} = 120 +$ (agitato)

Vn. II
(♩ ad lib.)

Va.
f

Vc.
f

n.

n.

n.

mute on ca. 30"
 $\text{♩} = 60$ passionately (leave space between figures)
mute off

♩ = 60

Vn. I *ord.* *ff* *pp* *pont.* *p* *ca. 120* *spicatto* (*ad lib.*)

Vn. II *ord.* *ff* *pp* *pont.* *p* *ca. 120* *spicatto* (*ad lib.*)

Va. *ord.* *ff* *pp* *pont.* *ord.* *mute on (♩ = 60)* *passionately* *f* / *cue to change figures*

Vc. *ord.* *ff* *pp* *pont.* *ca. 20"* *f*

♩ = 60

Vn. I *ord.* *ff* *pont.* *pizz.* *f*

Vn. II *ord.* *ff* *ord.* *pont.* (*ad lib.*) *pizz.* *f*

Va. *ord.* *ff* *ord.* *pont.* *pizz.* *f*

Vc. *ord.* *ff* *ord.* *pont.* *pizz.* *f*

ca. 20"

tutti: *passionately, rubato; legato ad lib.*

Vn. I (*pizz.*) *arco* (*arco*) *tasto* *f*

Vn. II *tasto* *f*

Va. *arco* *pizz.* *arco* *tasto* (*f*)

Vc. *p* *arco* *pizz.* *arco* *f*

Vn. I *f*

Vn. II *f* n.

Va. *ff*

Vc. *f* *ff*

ca. 20"

Vn. I *f* *ff* (ad lib.)

Vn. II

Va. leg., cresc./dim. ad lib.

Vc. ca. 7" *tr* ca. 15"

ca. 20"

Vn. I *ppp*

Vn. II *f* *ff* *ppp*

Va. *ff*

Vc. *ff* *pont.* *rit.* n.

ca. 20"

Vn. I *p* 1st X mute on--passionately

Vn. II *f* *p* *♩ = ca. 110*

Va. *p* *♩ = 90-120 fluctuating*

Vc. n.

(♩ = 60)

Vn. I *p* *pp*

Vn. II *tr* *ad lib.* *n.* *mute off*

Va. *tasto* *p* *ppp*

Vc. *tasto* *p* *ppp*

First system of the musical score. It consists of four staves: Vn. I, Vn. II, Va., and Vc. The time signature is 2/4. The key signature has one flat (B-flat). Dynamics include *pp*, *mp*, and *pp*. Performance instructions include "L.H. pizz." and "arco".

Second system of the musical score. It consists of four staves: Vn. I, Vn. II, Va., and Vc. The time signature is 2/4. The key signature has one flat (B-flat). Dynamics include *p*, *pp*, and *p*. Performance instructions include "pizz." and "arco".

Third system of the musical score. It consists of four staves: Vn. I, Vn. II, Va., and Vc. The time signature is 2/4. The key signature has one flat (B-flat). Dynamics include *pp*, *p*, *f*, *p*, *pp*, *f*, *p*, *ff*, and *p*. Performance instructions include "pizz." and "arco".

Fourth system of the musical score. It consists of four staves: Vn. I, Vn. II, Va., and Vc. The time signature is 2/4. The key signature has one flat (B-flat). Dynamics include *pp*, *f*, *pp*, *p*, *ff*, *p*, *f*, and *p*. Performance instructions include "pizz." and "arco".

Vn. I

Vn. II

Va.

Vc.

Vn. I

Vn. II

Va.

Vc.

ca. 15''

Vn. I

Vn. II

Va.

Vc.

Vn. I

Vn. II

Va.

Vc.

Vn. I arco, pont. *p*

Vn. II *f* *p*

Va. (on downbeat) *p* *spicatto* rubato ad lib. (non-sync.) ♩ = 80-110 (ord. ----- pont. ----- tasto ad lib.)

Vc. *f* *p* pont. (----- ord. ----- tasto ad lib.)

(♩ = 60) tasto ord.

Vn. I (*p*) < *f* *fff*

Vn. II (*p*) < *f* *fff* pizz. arco

Va. *f* *fff* (L.H. pizz.)

Vc. *f* *fff*

ca. 20" agitato fluctuating nail pizz. arco passionately (as before)

Vn. I *f*

Vn. II *f* cue arco passionately (as before)

Va. *f* passionately (as before)

Vc. *f*

cue to abrupt stop of other instruments (♩ sporadically, legato, ad lib.)

ca. 10" 8va

Vn. I *fff* *f* trill

Vn. II *fff* 8va (♩ sporadically, legato, ad lib.) *p* just after trill begins

Va. *fff*

Vc. *fff*

tr slow trill to →

Vn. I *(f)* *poco* *a* *poco* *dim.* *pp*

Vn. II *f* *p*

Va. *f*

Vc. *f* *p* *f* *p* *f* *pp*

ad lib., sporadic (until noted)

Vn. I get softer until niente at end
niente at end mute on

Vn. II get softer until niente at end
niente at end mute on

Va. get softer until niente at end
niente at end mute on

Vc. get softer until niente at end
niente at end mute on


p

Vn. I

Vn. II

Va.

Vc.

(no more )

Vn. I

Vn. II

Va.

Vc.

pizz.

(pizz.)

Vn. I

Vn. II

Va.

Vc.

n.