

## II

**Meccanico** ♩ = 120

pizz. *ffz* \*)

*pp*

*ffz* *ffz*

*ffz* *ffz* *ffz*

*p*

(♩ = 160)

*ffz* *ffz*

*ffz*

*ffz*

*ffz*

*mp*

*mf*

(♩ = 180)

7

13

*ffz*

*ffz* *ffz*

*ffz* *ffz*

*f*

(♩ = 120)

(♩ = 120)

*ffz* *ffz*

19

(♩ = 160)

*ffz* *ffz*

*mf*

*p dolce*

25

(♩ = 120)


*ffz*

*subito f, con fuoco*

\*) *pp*, *p*, *f* etc, written below the staff, indicate prevailing dynamics for unaccented notes. *ffz* accents, written above the staff, indicate a *ff* dynamic for that note only (i.e. *ffz* accents should be unrelated to the prevailing dynamic).

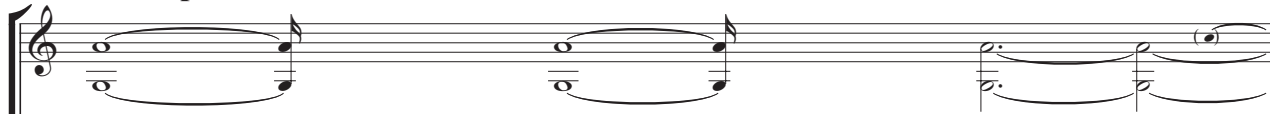
# IV

scordatura:

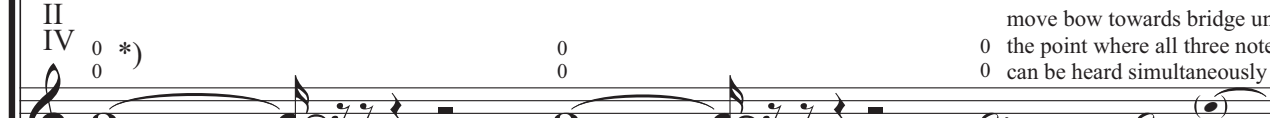
 throughout this movement, take more time over phrases and use more bows if needed to make all notes/harmonics speak

## Serene, spacious ♩ = 66

fingering pitches:

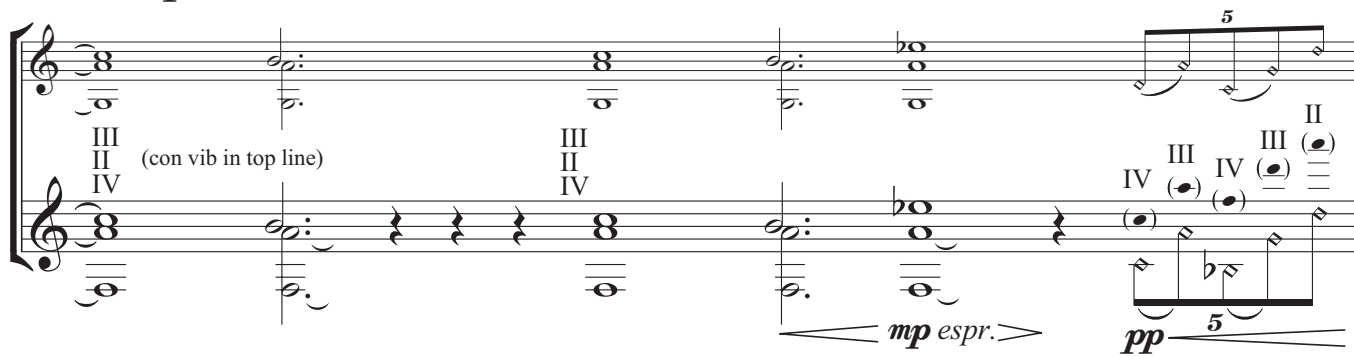


sounding:



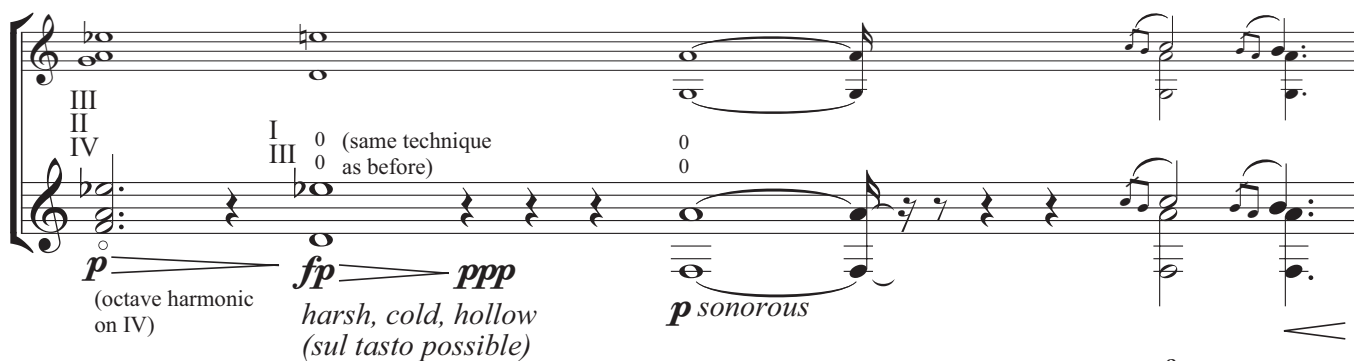
*p* *sonorous* *l.v.*

move bow towards bridge until the point where all three notes can be heard simultaneously



(con vib in top line)

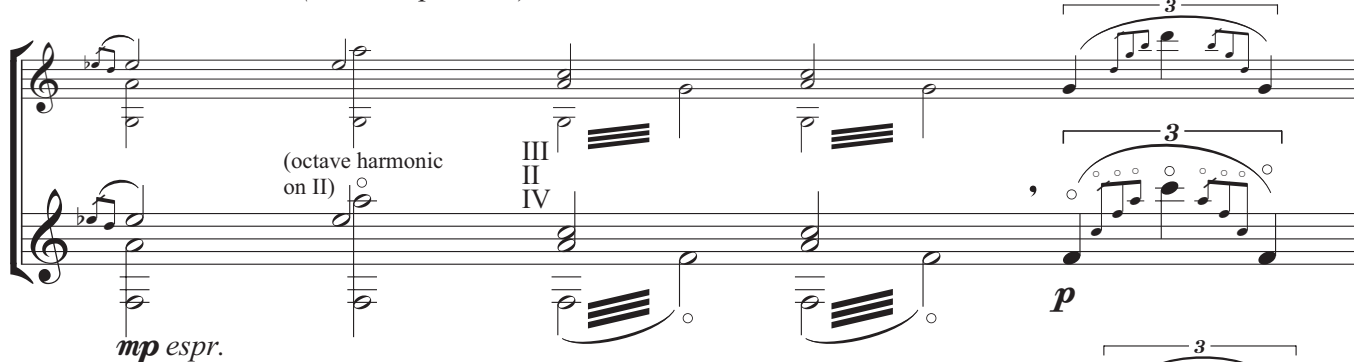
*mp espr.* *pp*



*p* (octave harmonic on IV) *fp* *ppp* *p sonorous*

I III 0 (same technique as before)

*harsh, cold, hollow (sul tasto possible)*



(octave harmonic on II)

*mp espr.* *p*



II (harmonic) III IV (harmonic)

*mp espr.* *p*

\*) to achieve two non-adjacent open strings, press down middle (unplayed) string with R.H. finger high up the fingerboard, and bow sul tasto, allowing only the open strings to sound (see diagram):

