

The birds seeking the grain
 were suddenly snow.
 [Cerca il miglio gli uccelli
 ed erano subito di neve]

Andrew Thomas

Senza Tempo c. 15"

Violin III
 □ *

Piano **Senza Tempo**

(c. 8") *mf* (c. 10") *mp* (c. 13") *p*

c. 3"

2 III V
 senza vib. → broad, fast vib. over 1"

(c. 5") IV
mp molto

♩ = 80
 3 molto sul pont.
sffz

♩ = 80
sempre leggero e giocoso
mf *f* *mp* *p*
 sub. *mp*

5 pos. nat., senza vib.
 V
p *sffz* *f* *sffz*
mf cresc. *sfz* *f cresc.* *sffz*
 pizz. gliss. I ** II
mp scurrying

* One bow per bar with a slow bow speed, bar 1 should be tense and fragile, bar 2 begins the same but should have a strong sense of growth.
 ** Triangular note heads are non-specific pitches.

2

7

gliss.

(pizz.) gliss.

mp

mp

arco III

sfz

mp

gliss.

mf

f

mp

3

mf

f

ff

sfz

mp

3

9

gliss.

arco IV

f

sfz (secco)

sfz (secco)

3

f

p

sfz

3

ff

f

11

pizz. I II

gliss.

mp scurrying

mf

mf

mf

(damp)

sfz

mp

mp

p

3

14

arco III

(III)*

p (secco)

mf

legato

8va

mp

p

Ped. →

*Use only 1/2 the normal finger pressure for these notes, they should simply be a disturbance in the sound. Throughout the work the following quarter tone symbols are used: $\sharp\sharp$ = three-quarter sharp, \sharp = quarter sharp, \flat = quarter flat, $\flat\flat$ = three-quarter flat.

17

p *mp* *(legato)* *mf* *f* *IV gliss.*

(8) *mp* *mf* *mf*

(Ped.) →

20

ff *ffp* *gliss.* *IV gliss.*

f *mp* *p* *pp* *mf*

(Ped.) →

23

ffp *mp* *mf* *ffp* *ffp*

mf *mp* *mp* *mf* *mp* *f* *mf*

(Ped.) →

26

f *poco agitato* *cresc.* *gliss.*

cresc. *f* *ff* *f* *mf* *f*

(Ped.) →

* As soon as the glissando begins release the finger pressure to that of a harmonic. As you pass through the various nodes accept whatever harmonics appear, do not linger on them and do not force them! The sound should be veiled and 'ethereal'.