

9

VI. I *mf*

VI. II *mp*

Vla. *mp*

Vcl. *mp*

*poco rit.* -----

13

VI. I *dim.* *ppp*

VI. II *dim.* *ppp*

Vla. *dim.* *ppp*

Vcl. *dim.* *ppp*

32

VI. I

*fp* *dim.* *pp*

VI. II

*fp* *dim.* *pp*

Vla.

*fp* *dim.* *pp*  
*ord.*

Vcl.

*fp* *dim.* *mf poco espr.*

36

VI. I

VI. II

Vla.

Vcl.

*mf poco espr.*

As a canon but molto free so that everybody is listening clearly the other players.  
During this part the energy is like intrans.

**free tempo**

*molto rubato, molto legato  
(quasi flautando)*

19

VI. I

VI. II

Vla.

Vcl.

*pp*

*molto rubato, molto legato*

*ppp*

*p*

Free repetition  
3 - 4 times. \*

\* After the 2. time it is possible to play all the notes or a part of them -  
improvising with the time and with quantity of the notes.

The dynamic of this part is between *ppp* and *mf*

VI 1, VI 2 and Cello can play at the beginning once all the melody and after  
that they start with 1a, 1b, 1c

22

VI. I

VI. II

Vla.

Vcl.

*Free repetition of the boxes until  
Viola is playing the 2. theme.*

*Free repetition of the boxes until  
the 1. Violin follows the new theme  
of the Viola.*

*molto rubato, molto legato*

*like whispering, quasi flautando*

*pppp*

Free repetition of the boxes  
until the 1. Violin follows the  
new theme of the Viola.

*c. The dark side*

♩ = 176, *sostenuto*,  
*grooving et deciso*

60

VI. I (arco) *p*

VI. II (arco) *p*

Vla. *pizz.* *mp*

Vcl. *pizz.* *mp*

64

VI. I *mp* *mf*

VI. II *mp* *mf*

Vla.

Vcl. *mp*