

Prism

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Slowly, shimmering

♩ = 40

begin trem slowly and become extremely rapid, but delicate

Violin I

Violin II

Viola

Violoncello

p *mp* *pp* *mp* *pp* *pp* *mp*

begin trem slowly and become extremely rapid, but delicate

begin trem slowly and become extremely rapid, but delicate

extremely delicate but rapid trem.

extremely delicate but rapid trem.

gradually increase finger pressure, becoming naturale

Violin I

Violin II

Viola

Violoncello

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

move towards the bridge

gradually increase finger pressure, becoming naturale

Coruscating, vividly

(S.P.) ♩ = 50

11 $\frac{3}{4}$ fp mp

12 $\frac{4}{4}$ f p mf mf

(S.P.) nat. S.P. nat. S.P. nat. S.P.

IV (S.P.) p $gliss.$ III $gliss.$

(S.P.) fp mp

13 $\frac{5}{4}$ fp mf

14 $\frac{4}{4}$ fp mf

nat. S.P. nat. S.P. nat. S.P. nat. S.P. nat. S.P. nat. S.P.

p mf p p mf p p mf p p mf p mf

mp $gliss.$ IV $gliss.$ II $gliss.$ I $gliss.$

mf mf

fp mf

15 $\frac{4}{4}$ mp mf

16 $\frac{4}{4}$ mf

nat. S.P. nat. S.P. nat. S.P. nat. S.P. nat. S.P. nat. S.P.

p mf p p mf p p mf p p mf

p $gliss.$ II $gliss.$ III $gliss.$ IV $gliss.$ $gliss.$

mf

mf

15

First system: Treble clef, 4/4 time. Measure 15: *p* (piano), *mf* (mezzo-forte) with a triplet. Measure 16: *f* (forte), *p* (piano), *mf* (mezzo-forte), *p* (piano), *p* (piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *p* (piano). Includes markings: nat., S.P., 10, and gliss.

Second system: Bass clef, 4/4 time. Measure 15: *p* (piano), *mp* (mezzo-piano) with a triplet. Measure 16: *p* (piano), *mp* (mezzo-piano). Includes markings: (S.P.), IV, III, gliss., and S.P.

Third system: Bass clef, 4/4 time. Measure 15: *p* (piano). Measure 16: *mf* (mezzo-forte) with a triplet.

16

First system: Treble clef, 4/4 time. Measure 16: *p* (piano), *mf* (mezzo-forte) with a triplet. Measure 17: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte). Includes markings: S.P., nat., 10, and gliss.

Second system: Bass clef, 4/4 time. Measure 16: *p* (piano), *mp* (mezzo-piano). Measure 17: *p* (piano), *mp* (mezzo-piano). Includes markings: (S.P.), IV, II, gliss., and S.P.

Third system: Bass clef, 4/4 time. Measure 16: *mp* (mezzo-piano). Measure 17: *mf* (mezzo-forte) with a triplet.

17

First system: Treble clef, 5/4 time. Measure 17: *f* (forte), *ff* (fortissimo) with a triplet. Measure 18: *f* (forte), *ff* (fortissimo) with a triplet. Includes marking: (trill top note only).

Second system: Treble clef, 5/4 time. Measure 17: *f* (forte), *ff* (fortissimo). Measure 18: *ff* (fortissimo). Includes markings: nat., gliss., and tr.

Third system: Bass clef, 5/4 time. Measure 17: *f* (forte). Measure 18: *ff* (fortissimo) with a triplet. Includes marking: nat.

Fourth system: Bass clef, 5/4 time. Measure 17: *f* (forte). Measure 18: *ff* (fortissimo) with a triplet.

18 rit.

mf *ppp*

gradually reduce finger pressure through glissando, become harmonic

III tr *mf* *ppp*

(continue a tone trill through the gliss)

gliss.

gradually reduce finger pressure through glissando, become harmonic

IV tr *mf* *ppp*

(continue a tone trill through the gliss)

gliss.

mf *ppp*

c.5" dim. through pause ✓

c.5" dim. through pause ✓

c.5" dim. through pause ✓

c.5" dim. through pause ✓

ppp

Driving and rhythmic

♩ = 100

19 S.P. *pp*

gradually move towards the fingerboard

S.P. *pp*

gradually move towards the fingerboard

S.P. *pp*

gradually move towards the fingerboard

S.P. *pp*

gradually move towards the fingerboard

3 3 5 5

3 3 5 5

3 3 5 5

3 3 5 5

21 6 6 7 7 nat. *ff* 3/4 3"

6 6 7 7 nat. *ff* 3"

6 6 7 7 nat. *ff* 3"

6 6 7 7 nat. *ff* 3"

23 $\frac{4}{4}$ S.P. $\frac{5}{4}$ gradually move towards the fingerboard

mp 3 3 5 5 6

S.P. gradually move towards the fingerboard

mp 3 3 5 5 6

S.P. gradually move towards the fingerboard

mp 3 3 5 5 6

S.P. gradually move towards the fingerboard

mp 3 3 5 5 6

25 $\frac{3}{4}$ nat. $\frac{3}{4}$ 3"

6 7 7 *ff* nat. $\frac{3}{4}$ 3"

6 7 7 *ff* nat. $\frac{3}{4}$ 3"

6 7 7 *ff* nat. $\frac{3}{4}$ 3"

6 7 7 *ff* nat. $\frac{3}{4}$ 3"

$\text{♩} = 100$
poco accel.

27 $\frac{6}{4}$ S.P. gradually move towards the fingerboard $\frac{5}{4}$

p 3 3 *mf* *f*

S.P. gradually move towards the fingerboard

p 3 3 *mf* *f*

S.P. gradually move towards the fingerboard

p 3 3 *mf* *f*

S.P. gradually move towards the fingerboard

p 3 3 *mf* *f*

Intense, Driving

$\text{♩} = 120$
nat.

30

fff f subito *mf*

fff *f* *mf*

fff *mf*

fff *mf*

33

f *f* *ff mp subito* *f*

f *f* *ff mp subito* *f*

f *mp* *f* *ff mp subito* *f*

f *f* *ff* *f* *pizz*

35

mf *f legato* *mf*

mf *f legato* *mf*

mf *f* *mf* *legato* *f* *mf*

f *arco* *mf*

38 **3/4** normal **3/2** **5/4**

ff *f* *f legato*

ff *mf* *sfz* *mf*

ff *mf* *sfz* *mf*

ff *mf* *sfz* *mf*

41 **4/4** **6/4**

mf subito *f* *mf subito*

f *mp subito* *mf*

mf

mf

43 **5/4** **2/4** **5/4**

f *ff* *mf subito* *p* *p*

f *ff* *p*

mf legato

ff

46 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

mf *cresc.* *cresc.* *mp* *f*

pizz *arco*

49 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

f *ff* *f* *ff*

52 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

f *ff* *f*

Warmer, but still driving

55 $\text{♩} = 120$
nat.

fp *f* *p* *mf* *mp*

S.P. nat. S.P. nat.

fp sempre legato molto
fp sempre legato molto

pizz. *mf* *f* *mf poco cresc.*

58 $\frac{5}{4}$ $\frac{2}{4}$

p *p* *f* *mf* *f* *mf* *f* *mf*

S.P. nat. S.P. nat.

f > mf *mp < f > mf* *mf* *f* *mf* *f* *mf < f*

mf *f* *arco* *mf*

62 $\frac{4}{4}$ $\frac{3}{4}$

f *fp* *f* *f*

mf subito

f *sfz* *f* *fp* *f* *fp*

pizz. *f*

66 $\frac{4}{4}$

ff *f* *f* *ff* *f* *ff* *f*

arco *ff* *f*

69 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

ff *ff* *ff* *ff*

fp *mf* *p* *mf* *p*

poco sul pont.
mp no cresc.

fp *mf* *p* *mf* *p*

73 $\frac{3}{4}$

mf *mf* *f* *f*

mf *mf* *f*

mf subito

mf *mf* *f*

76 $\frac{4}{4}$ towards the bridge

no dim.

towards the bridge

towards the bridge

no dim.

towards the bridge

Urgent, but light

$\text{♩} = 130$

78 $\frac{5}{4}$ S.P. $\frac{4}{4}$ S.P.

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

nat./jetée

(arco/nat.)

jetée

IV *mp*

S.P. S.T. S.P. nat. (G♯)

p *mp* *p* *mp* *mf*

gentle but rapid trem

arco/nat. (harmonic gliss)

IV *mp* *mf*

pizz

mp

80 (S.P.) $\frac{2}{4}$ $\frac{4}{4}$

mp *mf* *mp* *mf* *p* *mp*

S.P. nat./jetée

p *mf* *p* *mf*

sim. nat./jetée

III II 5 sim. *mp*

arco (G♯) (harmonic gliss)

IV *mp* *mf*

pizz

III II 5 *mp* *mf*

83 $\frac{5}{4}$

Violin I: *mp*, *p*, *mf*, *mp*

Violin II (S.P.): *mp*, *p*, *mf*, *mp*

Cello/Double Bass: *mf*, *mp*

Bass: *mp*, *mf*

85 $\frac{2}{4}$ S.P.

Violin I: *mp*, *mf*, *mp*

Violin II (S.P.): *mp*, *mp*

Cello/Double Bass: *mf*, *mf*, *mf*, *mf*, *mf*

Bass: *mp*

88 $\frac{4}{4}$ $\frac{5}{4}$

Violin I: *f*, *mp quasi gliss.*, *p*, *mf*, *mfp*

Violin II (S.P.): *f*, *p*, *mf*, *p*, *mp*, *p*, *mp*, *p*

Cello/Double Bass: *mp*, *p*, *mf*, *p*, *mf*

Bass: *f*, *p*, *mf*, *mp*

90 $\frac{4}{4}$ *gliss.* *mf* S.P. *mp* 3 $\frac{2}{4}$ *mf* 3 $\frac{3}{4}$

93 $\frac{4}{4}$ (S.P.) moving towards the fingerboard $\frac{3}{4}$ nat. *mf* 5

mp *mf* *mp* *no cresc.* *mf*

mf *mf* *mf*

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

96 $\frac{5}{4}$ *cresc.* *f* $\frac{4}{4}$ *mf* *f* II

mf *pizz* *arco/nat.* *cresc.* *f*

mf *p* *mf* *f*

mf *f*

Suddenly slow, slightly ominous

♩ = 70

99 *poco accel. nat.* **2/4** *fp* III *ff* **4/4 S.P.** *poco accel. nat.* **2/4** **4/4** *p* **2/4** **4/4 S.P.** *A tempo* *ff*

pizz. *mf* *f* *ff* *no dim.* *pizz.* *mf* *f* *ff* *sfz* *f*

pizz. *mf* *f* *ff* *no dim.* *pizz.* *mf* *f* *ff* *sfz* *f* *col legno* *f* *p*

pizz. *mf* *f* *ff* *no dim.* *pizz.* *mf* *f* *ff* *sfz* *f*

106 *poco accel. nat.* **4/4** *p* **2/4** *ff* **4/4 S.P.** *nat. accel.* **4/4** *p* *f*

pizz. *mf* *f* *ff* *ff* *f* *ff* *f*

pizz. *mf* *f* *ff* *f* *f*

pizz. *mf* *f* *ff* *mf* *ff* *f* *ff* *f*

110 *Fast, angular* *(tr)* **2/4** *mf* *ff* **5/8** *ff* **4/8** *fp* **5/8** *ff* **5/8** *fp*

ff *f* *p* *ff* *mf*

ff *arco* *f* *arco* *sfz* *p* *ff* *sfz* *mf*

fff *f* *sfz* *sfz*

117

Violin I: *ff* *f*

Violin II: *ff* *f* *f* *cresc.*

Viola: *ff* *f* *f* *cresc.*

Cello/Double Bass: *f* arco *cresc.*

123

Violin I: *ff* *sfz* *mf* *mf* *mp* *p* *f* *p*

Violin II: *col legno* *sfz* *mf* *mp* *p* *f* *p*

Viola: *sfz* *mp* *p* *mp* *p*

Cello/Double Bass: *sfz* *arco* *III* *IV* *mfp* *f* *mfp*

128

Violin I: *sfz* *f* *sfz* *f* *mf* *f*

Violin II: *f* *sfz* *f* *mf* *f*

Viola: *f* *mf* *sfz* *f* *f*

Cello/Double Bass: *f* *sfz* *f* *cresc.*

134

3/8 3/8 6/8 4/8

mf *f* *f* *mf* *f* *mf* *ff* *dim.* *f* *mf*

pizz. arco arco pizz.

139

4/8 4/8 4/8 4/8

pp *mp* *pp* *mp* *pp* *mp* *p* *mp* *mp*

arco arco pizz. arco

143

4/8 4/8 4/8 4/8

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

pizz. pizz. pizz. pizz.

Pulsing, dance-like

♩ = 120

147 arco

mf *f* *f*

mf *mf* *f*

mf *mf* *f*

152 $\frac{4}{8}$

fp *f* *fp*

mf *f*

mf *f*

mf *cresc.* *f*

156 $\frac{6}{8}$ $\frac{4}{8}$ $\frac{4}{8}$ $\frac{6}{8}$ $\frac{3}{8}$

ff *f*

ff *f* *f* *f* *f*

ff *f* *mf* *f* *f*

ff *f* *f* *f* *f*

Musical score for measures 162-166. The score is in 4/8 time and features a complex rhythmic pattern with triplets. The dynamics range from *f* to *mf*. The bass line includes a *pizz.* instruction and a *mf sub.* marking.

Musical score for measures 167-170. The score is in 4/8 time and features a complex rhythmic pattern with triplets. The dynamics range from *f* to *mp*. The bass line includes a *mf* marking.

Musical score for measures 171-174. The score is in 4/8 time and features a complex rhythmic pattern with triplets. The dynamics range from *ff* to *pp*. The bass line includes a *ff* marking and a *pp* marking. The score includes instructions for *toward the bridge* and *S.P.*

Slow, sparse and still

♩ = 60

lessen finger
pressure, become harmonic

176 $\frac{4}{4}$ $\frac{5}{4}$

p *nat.* *p* *nat.* *p* *nat.* *p*

183 $\frac{4}{4}$ $\frac{5}{4}$

mp *p* *poco sul pont* *mp* *mp*

185 $\frac{3}{4}$ $\frac{5}{4}$

mf *rit.* *pp* *poco sul pont* *pizz* *mf* *mp*

187 **A tempo**
 4/4 ♩ = 60
 (↔)

Violin I: *mf*, *p*, *mp*, *p*

Violin II: *mf*, *mp sub.*, *pp*, *p*, *mp*

Viola: *mf*, *pp*, *mf*, *pp*, *mp*

Cello/Double Bass: *mp*, *pp*, *p*, *mp*, *p*, *pizz.*

192

Violin I: *mp*, *legato molto*, *p*, *no cresc.*

Violin II: *p*, *trill top note only*, *tr*, *mf*, *p*

Viola: *p*, *p*

Cello/Double Bass: *mf*, *arco 6*, *II I sim.*, *mf*, *pizz.*, *mf*

196 **A tempo**
 ♩ = 60

(tr) gradually slow speed of trill ✓

Violin I: *p*, *mp*, *mf*, *pizz.*, *p*

Violin II: *mp*, *nat.*, *mp*, *mf*, *mp*, *mp sub.*

Viola: *mp*, *p*, *pp*, *mp*, *mf*, *mp sub.*

Cello/Double Bass: *mp*, *arco poco sul pont*, *mp*, *mf*, *mp sub.*

Becoming warmer

200 $\frac{3}{4}$ arco/nat. $\frac{2}{4}$ $\text{♩} = 70$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

More animated, but maintain a sense of lyricism

205 $\frac{3}{4}$ arco $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

211 $\frac{4}{4}$ accel. $\frac{6}{8}$ $\frac{11}{8}$ $\text{♩} = 140$ accel. $\frac{6}{8}$

mp (louder if necessary, aim to match 1st violin volume)

A Tempo, warm and still

217 $\frac{7}{8}$ $\frac{6}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

$\text{mf} < f$ f p gentle, always below the volume of the cello

$\text{mf} < f$ f p gentle, always below the volume of the cello

$\text{mf} < f$ f p gentle, always below the volume of the cello mp

$\text{mf} < f$ f mp legato

$\text{♩} = 70$

Sul tasto

Sul tasto

Sul tasto

Sul tasto

225 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

mp legato

$pp < p$

p molto legato

poco dim. pp

233 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

p flautando

p flautando

p flautando

mp

238 $\frac{4}{4}$ $\frac{3}{4}$ nat. $\frac{2}{4}$ rall. $\frac{5}{4}$ $\frac{4}{4}$ 5"

p *no dim.* 5"

p *no dim.* 5"

p *no dim.* 5"

p *no dim.* 5"