

TENEBRAE

String Quartet version written for the Kronos Quartet (2003)

Oswaldo Golijov

Majestic, celestial

Violin I

Violin II

Viola

Violoncello

Vn. II scordatura. IV = E

pp sempre legato

p

sim.

24

5

IV

III 6

sim.

Va.

Vc.

10

Vn. I

Vn. II

Va.

Vc.

p a filament of light

(poch.)

sim.

sim.

IV

III

p

(p)

* Dynamic swells and bowing as in early music.

15

Vn. I

Vn. II

Va. IV III

Vc.

Free, colla Parte

20

Vn. I

Vn. II

Va.

Vc.

Cadenza

not too fast

pp / mp

23

Vn. I

Vn. II

Va.

Vc.

pp / mp

IV

rit.

Fluid, in motion

espr., with abandon

p accompanying Vn I,
set the pulse, as in
baroque bass lines.

* Irregular, active tremolo.

26

tr

dark, intimate

Vn. I

Vn. II

Va.

Vc.

ord.

pp

30

Vn. I

Vn. II

Va.

Vc.

34

Vn. I

Vn. II

Va.

Vc.

pp legato

pp legato

n

IV

24

24

24

s.p. 24

24

s.p. 24

40 *legato*

Vn. I

Vn. II

Va.

Vc.

IV

ord. 24

pp

ppoch. cresc.

p

sim.

24

24

24

sim.

44

Vn. I

Vn. II

Va.

Vc.

III

IV (12)

sim.

sim.

4

0

(IV) (12)

48

Vn. I

Vn. II

Va.

Vc.

III

IV

III

IV

* accents = tapping with left hand on fingerboard to create a subtle underlying pulse (except for when there are harmonics).

53

Vn. I

Vn. II

Va.

Vc.

IV

4 0

4 0 0

57

Vn. I

Vn. II

Va.

Vc.

IV

III

4 0 0

61

Vn. I

Vn. II

Va.

Vc.

IV

4 0

4 0 0 0

4 0 0

4 0 0

65

Vn. I

Vn. II

Va.

Vc.

68

Vn. I

Vn. II

Va.

Vc.

71

Vn. I

Vn. II

Va.

Vc.

tr *rit.*

73 4. Free

Vn. I *ad lib.* $\curvearrowright$ $\rightarrow$ s.t.

Vn. II

Va. *ad lib.* $\curvearrowright$ $\rightarrow$ s.p.

Vc. *sfz* $\rightarrow$ *p* but immense

pp (irreg. trem.)

solo, inflecting pitch as in arabic music

77

Vn. I *ad lib.* $\curvearrowright$ s.p. $\rightarrow$ s.t.

Vn. II *psfz* $\curvearrowright$

Va. 3

Vc. (begin as echo)

80

Vn. I

Vn. II

Va. 10

Vc. *fp*

molto espr., "digging" but not too much vibrato

f

arpeggiato, start slowly and reach

Ominous, Slow

Arpeggiato in ♩, as in Bach's Chaconne

83

Vn. I

Vn. II

Va.

Vc.

f espr.

Arpeggiato in ♩, as in Bach's Chaconne

4 0

3

3

5. Free

87

Vn. I

Vn. II

Va.

Vc.

♩ = 120

play as

etc.

♩ = 120 like tropical frogs at night

Rep. ad lib. until cello enters

Vn. I

Vn. II

Va.

Vc.

rit.

91

Vn. I

Vn. II

Va.

Vc.

①

② to pont. → s. p. → 9

sim.

to pont. → s. p.

sim.

to pont. → s. p.

sim.

synchronize with Vn. I

(echo of Vc.)

synchronizes with vns.

solo, infinitely slow, but with melodic direction and energy, as an object in cosmic orbit

vns and viola follow vc, as if they were the harmonic wake of the vc's line

92

Vn. I

Vn. II

Va.

Vc.

③ (ord.)

to pont. → ④ s. pont. → ⑤ (ord.)

pp

ppp

(ord.)

to pont. → s. pont. → (ord.)

pp

ppp

(ord.)

to pont. → s. pont. → (ord.)

pp

ppp

pp

93

Vn. I

Vn. II

Va.

Vc.

6

7

8

pp

mf

ppp

pp

mf

ppp *dolciss.*

pp *poch. cresc.*

poco f dolce

pp

6. Teneramente

94

Vn. I

Vn. II

Va.

Vc.

①

②

③

pp

p

ppp

pp

p

97

Vn. I

Vn. II

Va.

Vc.

(answer to Vn. II)

// Dark, espr.

mf cresc.

sfz dim.

100

Vn. I

Vn. II

Va.

Vc.

f dolce

f dolce

pp emerge from under Vn. II

ff yearning

f

ff

arpeggiato in ♩, like before

102

Vn. I

Vn. II

Va.

Vc.

IV

x3

gradually dissappear

n

7. Yrushalem

104

Vn. I

Vn. II

like prayer fragments

as in the beginning

6 18 24 24 24 24 24

Va.

pp as in the beginning

Vc.

p p

111

like prayer fragments

Vn. I

Vn. II

24 18 6 24 24

Va.

Vc.

117

Vn. I

Vn. II

Va.

Vc.

123

Vn. I

Vn. II

Va.

Vc.

129

Vn. I

Vn. II

Va.

Vc.

134

Vn. I

Vn. II

Va.

Vc.

trmm

pp