



**John Strieder**

**Canto**

for Viola Solo and String Quintet



- Instrumentation -

Viola Solo  
1st Violin  
2nd Violin  
3rd Violin (or Viola)  
1st Violoncello  
2nd Violoncello

- Besetzung -

Viola Solo  
1. Violine  
2. Violine  
3. Violine (oder Viola)  
1. Violoncello  
2. Violoncello

- Scordatura of the 2nd Violoncello -

C-String tuned down to G#  
G-String tuned down to B

- Skordatur des 2. Violoncellos -

C-Saite auf G# herunterstimmen  
G-Saite auf H herunterstimmen

- Microintervals -

# 1/4 Tone higher

∨ 1/4 Tone lower

## 3/4 Tone higher

- Mikrointervalle -

# 1/4 Ton höher

∨ 1/4 Ton tiefer

## 3/4 Ton höher

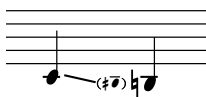
1/8 Tones are indicated through Arrows:



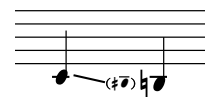
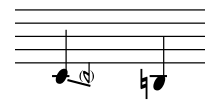
1/8 Töne werden durch Pfeile angezeigt:



- Notation of Glissandi -



- Notation der Glissandi -



All three types of notation mean a continuous glissando down a quarter tone. The target tone is heard only briefly (about a semiquaver in length).

Alle drei Notationsarten bedeuten ein kontinuierliches Glissando um einen Viertelton abwärts. Der Zielton erklingt nur kurz (etwa ein 16tel lang).

Duration: 5 Minuten

Dauer: 5 Minuten

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## **Canto**

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♩ = 52

Viola Solo

*mp* cantabile, espressivo *mp* *mp*

Vla. Solo

*mp* *mf*

Violine I

*mf*

Violine II

*mf*

Violine III / Viola

*mf*

I. Violine immer durchlassen

Vla. Solo

*mf* *f*

Vln. I

*f*

Vln. II

*f*

Vln. III / Vla

*f*

Violoncello I

*ff* feroce, stets sehr rauh

Violoncello II \*

*ff* feroce, stets sehr rauh

\* Skordatur:  
 C-Saite auf G# herunterstimmen  
 G-Saite auf H herunterstimmen

Vla. Solo

Vln. I

Vln. II

Vln. III /Vla

Vc. I

Vc. II

sim.

sim.

Vla. Solo

Vln. I

Vln. II

Vln. III /Vla

Vc. I

Vc. II

sempre sul C  
(git bis T. 22)

20

Musical score for measures 20-24. The score is arranged in six staves: Vln. Solo (Violin Solo), Vln. I (Violin I), Vln. II (Violin II), Vln. III / Vla. (Violin III / Viola), Vc. I (Violoncello I), and Vc. II (Violoncello II). The Vln. Solo part features a melodic line with triplets and slurs. The Vln. I and Vln. III / Vla. parts have long, sustained notes. The Vc. I and Vc. II parts play a rhythmic accompaniment with eighth notes and slurs. A double bar line is present on the left side of the page.

25

Musical score for measures 25-29. The score continues with the same six staves as the previous system. The Vln. Solo part continues with triplets and slurs. The Vln. I and Vln. III / Vla. parts have long, sustained notes. The Vc. I and Vc. II parts play a rhythmic accompaniment with eighth notes and slurs. A double bar line is present on the left side of the page.

Musical score for measures 27-29. The score is arranged in six staves: Vla. Solo, Vln. I, Vln. II, Vln. III/Vla., Vc. I, and Vc. II. The key signature has two sharps (F# and C#). The time signature is 3/4. Measure 27 features a Vln. I and Vln. III/Vla. part with a long note and a Vln. II part with a long note. Measure 28 features a Vln. I and Vln. III/Vla. part with a long note and a Vln. II part with a long note. Measure 29 features a Vln. I and Vln. III/Vla. part with a long note and a Vln. II part with a long note. The Vc. I and Vc. II parts feature complex rhythmic patterns with triplets and slurs.

30

Musical score for measures 30-32. The score is arranged in six staves: Vla. Solo, Vln. I, Vln. II, Vln. III/Vla., Vc. I, and Vc. II. The key signature has two sharps (F# and C#). The time signature is 3/4. Measure 30 features a Vln. I and Vln. III/Vla. part with a long note and a Vln. II part with a long note. Measure 31 features a Vln. I and Vln. III/Vla. part with a long note and a Vln. II part with a long note. Measure 32 features a Vln. I and Vln. III/Vla. part with a long note and a Vln. II part with a long note. The Vc. I and Vc. II parts feature complex rhythmic patterns with triplets and slurs.

Vla. Solo

Vln. I

Vln. II

Vln. III /Vla

Vc. I

Vc. II

*fp* *f* *f* *fp* *(f)* *fp* *(f)* *fp*

3 3 3 3

35

Vla. Solo

Vln. I

Vln. II

Vln. III /Vla

Vc. I

Vc. II

*f* *fp* *f* *fp*

3 3 3 3 3 3 3

40

Vla. Solo

Vln. I

Vln. II

Vln. III /Vla

Vc. I

Vc. II

*f* *fp* *f* *fp* *f*

port.

Vla. Solo

Vln. I

Vln. II

Vln. III /Vla

Vc. I

Vc. II

*fp* *f*

am Steg

port.

45

Vla. Solo

Vln. I

Vln. II

Vln. III /Vla

Vc. I

Vc. II

heftig sempre sul C

heftig sempre sul C

Vla. Solo

Vln. I

Vln. II

Vln. III /Vla

Vc. I

Vc. II

port.

molto vib.

(ord.)

ff

sempre sul C  
die hohen Töne  
wie Glockenschläge

ff

7

*molto espressivo*

50

Vla. Solo

Vln. I

Vln. II

Vln. III /Vla

Vc. I

Vc. II

*sempre quasi sforzato-piano*

*sim.*

Vla. Solo

Vln. I

Vln. II

Vln. III /Vla

Vc. I

Vc. II

*quasi trill.*

*ord.*

*zum Steg*

55

Vla. Solo

Vln. I

Vln. II

Vln. III /Vla

Vc. I

Vc. II

quasi trill.

zum Steg

60

Vla. Solo

Vln. I

Vln. II

Vln. III /Vla

Vc. I

Vc. II

quasi trill.

ord.

zum Steg

mf

wie zu Anfang

pizz. (mit dem Fleisch)

zum Steg

65 *molto rit.*

**Vla. Solo**  
*sffp*  
 zum Griffbrett  
 morendo al niente

**Vln. I**  
 auf dem Steg  
 morendo

**Vln. II**  
 auf dem Steg  
 morendo

**Vln. III /Vla.**  
 auf dem Steg  
 morendo

**Vc. I**  
 morendo

**Vc. II**  
 Bogendruck allmählich verringern  
 morendo

Bogendruck allmählich verringern



