

Vahram Babayan

**Poliphony of Stones
of Friedhelm Lach**

Variations for String Orchestra

Score

Poliphony of Stones of Friedhelm Lach

Variations for String Orchestra

Op.134 (2002)

Durata 18 min.

Andantino ♩ = 69

Vahram BABAYAN

Violini I

Violini II

Viola

Violoncelli

Contrabassi

p

The first system of the musical score for the string orchestra. It consists of five staves: Violini I, Violini II, Viola, Violoncelli, and Contrabassi. The time signature is 4/4. The tempo is Andantino, with a quarter note equal to 69 beats per minute. The dynamics are marked *p* (piano). The notation shows various rhythmic patterns and rests across the staves.



Vln. I

Vln. II

Vle.

Vc.

Cb.

5

The second system of the musical score, starting at measure 5. It consists of five staves: Vln. I, Vln. II, Vle., Vc., and Cb. The notation continues with various rhythmic patterns and rests across the staves.

1

solo *tutti*

Vln. I

Vln. II

Vle.

Vc.

Cb.

2

sfz

Vln. I

Vln. II

Vle.

Vc.

Cb.

21

div. in 4 *div. in 3* *div. in 5* *div. in 4*

p *p* *p* *p*

Vln. I

Vln. II

Vle.

Vc.

Cb.

35

Vln. I
div. in 5

Vln. II
div. in 4

Vle.

Vc.

Cb.

Measure 35: Violins I and II have rests. Viola, Violoncello, and Contrabass have rests. Measure 36: Violins I and II have melodic lines with slurs and fingerings (10 and 9 respectively). Viola, Violoncello, and Contrabass have rests. The Violoncello and Contrabass parts have a long slur across measures 35 and 36.

37

Vln. I
div. in 5

Vln. II
div. in 4

Vle.

Vc.

Cb.

div. in 3
ff sfz *sfz*

div.
ff sfz *sfz*

ff sfz *sfz*

4 *div. in 3* *sffz*

Vln. I *div. in 3* *sffz* *unis.* *sfz* *f* *p*

Vln. II *div. in 3* *sffz* *unis.* *sfz* *f* *p*

Vle. *sffz*

Vc. *sffz*

Cb. *sffz*

5

46

Vln. I *f*

Vln. II *f* *unis.*

Vle. *f* *unis.*

Vc. *f*

Cb. *f*

53

Vln. I

Vln. II

Vle.

Vc.

Cb.

6

Measures 61-67, measures 1-7 of system 6. The score is for a string orchestra with five staves: Vln. I, Vln. II, Vle., Vc., and Cb. The key signature has one flat (B-flat). The time signature is 4/4. The music consists of sustained notes with accents.

7

Measures 68-73, measures 8-13 of system 7. The score is for a string orchestra with five staves: Vln. I, Vln. II, Vle., Vc., and Cb. The key signature has one flat (B-flat). The time signature is 4/4. The music includes dynamic markings: *p* (piano) for Vln. I, Vle., Vc., and Cb.; *mp* (mezzo-piano) for Vln. II; and *pizz.* (pizzicato) for Vc. and Cb. in measures 68-70. Slurs are used for phrasing in Vln. II, Vle., and Cb.

Measures 74-79, measures 14-19 of system 8. The score is for a string orchestra with five staves: Vln. I, Vln. II, Vle., Vc., and Cb. The key signature has one flat (B-flat). The time signature is 4/4. The music includes dynamic markings: *cresc.* (crescendo) for Vln. I, Vln. II, Vle., Vc., and Cb. in measures 74-76. Slurs are used for phrasing in Vln. II, Vle., and Cb.

8

Vln. I *f*

Vln. II *f*

Vle. *f*

Vc. *f* (pizz.)

Cb. *f* (pizz.)

f ————— *ff*

ff *div.*

ff *div.*

ff *div.*

ff *div.* *arco*

ff *arco*

86

Vln. I

Vln. II

Vle.

Vc.

Cb.

9

unis.

Vln. I *sub. p*

Vln. II *sub. p*

Vle. *sub. p*

Vc. *sub. p*

Cb. *sub. p*

4/4

4/4

4/4

4/4

4/4

10 Allegretto moderato ♩ = 98

Vln. I
div. in 5

Vln. II
div. in 4

Vle.
div. in 3

Vc.
div. in 3

Cb.

Musical score for string orchestra, page 11. The score is for measures 10-14. It features five staves: Violin I (divided in 5), Violin II (divided in 4), Viola (divided in 3), Violoncello (divided in 3), and Contrabass. The key signature has one flat (B-flat). The time signature is 4/4. The tempo is Allegretto moderato with a quarter note equal to 98 beats per minute. The dynamics are marked *mf* (mezzo-forte). The score shows a melodic line in the Violin I and II parts, with the Viola and Vc. parts providing harmonic support. The Contrabass part has a single note in measure 14.

104

Vln. I
div. in 5

Vln. II
div. in 4

Vle.
div. in 3

Vc.
div. in 3

Cb.

105

106

107

108

109

110

111

112

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114

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116

117

118

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120

121

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123

124

125

126

127

128

129

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199

200

Vahram BABAYAN. Poliphony of Stones of Friedhelm Lach
Variations for String Orchestra

119

Vln. I
div. in 3

Vln. II
div. in 3

Vle.

Vc.

Cb.

arco
tr

mf

mf

div.

pizz.

12

Vln. I

Vln. II

Vle.

Vc.

Cb.

unis.

f

div. in 2

div.

arco

f

f

128

Vln. I

Vln. II

Vle.

Vc.

Cb.

13

Vln. I
div. in 5Vln. II
div. in 4Vle.
div. in 3Vc.
div. in 3

Cb.

The musical score for Variation 13 is written for a string orchestra. It begins with a treble clef and a 4/4 time signature. The first measure is a whole rest for all instruments. In the second measure, the Violin I part (divided in 5) enters with a half note G4, followed by a half note F#4 in the third measure. The Violin II part (divided in 4) enters in the second measure with a half note G4, followed by a half note F#4 in the third measure. The Viola part (divided in 3) enters in the second measure with a half note G4, followed by a half note F#4 in the third measure. The Violoncello part (divided in 3) enters in the second measure with a half note G4, followed by a half note F#4 in the third measure. The Contrabass part enters in the second measure with a half note G4, followed by a half note F#4 in the third measure. The score continues with various melodic lines and rests across the 13 measures, ending with a final chord in the 13th measure.

138

Vln. I
div. in 5

Vln. II
div. in 4

Vle.
div. in 3

Vc.
div. in 3

Cb.

This musical score page contains measures 138 through 143. The instrumentation includes Violin I (divided in 5), Violin II (divided in 4), Viola (divided in 3), Violoncello (divided in 3), and Contrabass. The key signature is one sharp (F#), and the time signature is 4/4. The score features various musical notations including rests, eighth notes, sixteenth notes, and chords. Dynamic markings such as *mf* and *f* are present. Performance instructions like *div. in 5*, *div. in 4*, and *div. in 3* are provided for the string sections. The measures are organized into systems, with measures 138-140 on the first system and measures 141-143 on the second system. The Contrabass part begins in measure 141 with a new key signature change to one sharp.

15 Larghetto ♩ = 60

Score for measures 148-152:

- Vln. I div. in 2:** Measures 148-152. Measure 150 begins with *con sord.* and *p*. Fingerings 5, 5, 6, 7 are indicated for measures 150-152.
- Vln. II div. in 2:** Measures 148-152. Measure 150 begins with *p*. Measures 151-152 have *p* dynamics.
- Vle.:** Measures 148-152. Rests.
- Vc.:** Measures 148-152. Rests.
- Cb.:** Measures 148-152. Rests.

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Score for measures 153-155:

- Vln. I div.:** Measures 153-155. Measure 153 starts at rehearsal mark 153. Fingerings 6, 7, 6, 7, 9, 10, 7 are indicated for measures 153-155.
- Vln. II div.:** Measures 153-155. Measures 153-154 have *pp* dynamics. Measures 154-155 have *p* dynamics. Measure 155 has *pp* dynamics.
- Vle.:** Measures 153-155. Measure 153 has *pp*. Measure 154 has *p*. Measure 155 has *pp*. *unis.* is indicated for measure 154.
- Vc.:** Measures 153-155. Measure 153 has *pp*. Measure 154 has *p*. Measure 155 has *pp*. *unis.* is indicated for measure 154.
- Cb.:** Measures 153-155. Measure 153 has *pp*. Measure 154 has *p*. Measure 155 has *pp*. *unis.* is indicated for measure 154.

155

Vln. I div.

9 *pp*

Vln. II div.

p 6 7 7 7

pp

Vle.

p *pp*

Vc.

p *pp*

Cb.

p *pp*

157

Vln. I div.

9

10

9

p 5

7 7 6 9

pp

Vln. II div.

p

pp

p

pp

Vle.

Vc.

Cb.

p

pp

p

pp

159

Vln. I div.

Vln. II div.

Vle.

Vc.

Cb.

9 9 pp 7 7 p p pp p

160

Vln. I div.

Vln. II div.

Vle.

Vc.

Cb.

7 9 10 p pp p p p p

161

Vln. I div.

10 10 *pp*

Vln. II div.

pp *p* *pp*

Vle.

pp

Vc.

pp

Cb.

pp



16

Vln. I div.

p *gliss.*

Vln. II div.

p *gliss.* *mp* 3 3 3 3

Vle.

p

Vc.

p

Cb.

p

166

Vln. I div.

Vln. II div.

Vle.

Vc.

Cb.

senza sord.

mp

mf

p

mp

mf

p



17

169

Vln. I div.

Vln. II div.

Vle.

Vc.

Cb.

pizz.

arco

pizz.

mp

mf

p

mp

mf

p

mp

mf

p

173

Vln. I div.

Vln. II div.

Vle.

Vc.

Cb.

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

18

Vln. I

Vln. II

Vle.

Vc.

Cb.

(div.) sfz *ff* *unis. sfz* *sfz* *div.* *ff* *unis. sfz* *div.* *unis.* *div.* *sfz* *ff* *sfz* *ff* *sfz* *ff*

183

Vln. I *unis. sfz* *div.* *unis. sfz*

Vln. II *unis. sfz* *div.* *sfz*

Vle. *div.* *sfz* *div.* *sfz*

Vc. *div.* *sfz*

Cb. *sfz* *sfz*

Detailed description: This musical score block covers measures 183 to 187. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). Measure 183: Vln. I has a half note G#4 with *unis. sfz*; Vln. II has a half note G#4 with *unis. sfz*; Vle. has a half note G#3 with *div.*; Vc. has a half note G#2 with *div.*; Cb. has a half note G#1 with *sfz*. Measure 184: Vln. I has a half note A4 with *div.*; Vln. II has a half note A4 with *sfz*; Vle. has a half note A3 with *sfz*; Vc. has a half note A2 with *div.*; Cb. has a half note A1 with *sfz*. Measure 185: Vln. I has a half note B4 with *div.*; Vln. II has a half note B4 with *div.*; Vle. has a half note B3 with *div.*; Vc. has a half note B2 with *div.*; Cb. has a half note B1 with *div.*. Measure 186: Vln. I has a half note C5 with *div.*; Vln. II has a half note C5 with *div.*; Vle. has a half note C4 with *div.*; Vc. has a half note C3 with *div.*; Cb. has a half note C2 with *div.*. Measure 187: Vln. I has a half note D5 with *unis. sfz*; Vln. II has a half note D5 with *sfz*; Vle. has a half note D4 with *div.*; Vc. has a half note D3 with *div.*; Cb. has a half note D2 with *sfz*.



188

Vln. I *unis.* *p* *mp*

Vln. II *unis.* *p* *mp*

Vle. *unis.* *p* *mp*

Vc. *unis.* *p* *mp*

Cb. *pizz.* *p* *p*

Detailed description: This musical score block covers measures 188 to 192. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). Measure 188: Vln. I has a half note G#4 with *unis.*; Vln. II has a half note G#4 with *unis.*; Vle. has a half note G#3 with *unis.*; Vc. has a half note G#2 with *unis.*; Cb. has a half note G#1 with *pizz.*. Measure 189: Vln. I has a half note A4 with *p*; Vln. II has a half note A4 with *p*; Vle. has a half note A3 with *p*; Vc. has a half note A2 with *p*; Cb. has a half note A1 with *p*. Measure 190: Vln. I has a half note B4 with *mp*; Vln. II has a half note B4 with *mp*; Vle. has a half note B3 with *mp*; Vc. has a half note B2 with *mp*; Cb. has a half note B1 with *p*. Measure 191: Vln. I has a half note C5 with *mp*; Vln. II has a half note C5 with *mp*; Vle. has a half note C4 with *mp*; Vc. has a half note C3 with *mp*; Cb. has a half note C2 with *p*. Measure 192: Vln. I has a half note D5 with *mp*; Vln. II has a half note D5 with *mp*; Vle. has a half note D4 with *mp*; Vc. has a half note D3 with *mp*; Cb. has a half note D2 with *p*.

19

Vln. I div.
 Vln. II div.
 Vle.
 Vc.
 Cb.

Vln. I div.
 Vln. II div.
 Vle.
 Vc.
 Cb.

vibrato

Vln. I div.

Vln. II div.

Vle.

Vc.

Cb.

p

gliss.

9

9

9

10

ord.

Vln. I div.

Vln. II div.

Vle.

Vc.

Cb.

gliss.

9

10

10

vibrato

196

Vln. I div.

Vln. II div.

Vle.

Vc.

Cb.

ord.

gliss.

10

10

3

3

20

unis.

cresc.

9

unis.

cresc.

9

Vle.

cresc.

Vc.

cresc.

Cb.

cresc.

198

Vln. I

Vln. II

Vle.

Vc.

Cb.

9

10

10

199

Vln. I

Vln. II

Vle.

Vc.

Cb.

10

10

10



200

Vln. I

Vln. II

Vle.

Vc.

Cb.

10

10

10

gliss.



201

Vln. I

Vln. II

Vle.

Vc.

Cb.

10

10

10

gliss.

202

Vln. I *gliss.*

Vln. II *gliss.*

Vle. 10

Vc. 10

Cb. 10

3/4

21

Vln. I *f* 10 9

Vln. II *f* 10 9

Vle. *f*

Vc. *f* 7

Cb. *f* 6

3/4

204

Vln. I 10 9 *sfz*

Vln. II 10 9 *sfz*

Vle. 7 *sfz*

Vc. 6 *sfz*

Cb. 6 *sfz*

3/4

22

Vln. I *div.* *sfz*

Vln. II *div.* *sfz*

Vle. *sfz*

Vc. *div.* *sfz*

Cb. *sfz*

unis. *sffz* *sffz* *sffz*

216 *solo détaché*

Vln. I *f* 10 10 10

Vln. II

Vle.

Vc. *p*

Cb. *p*

23

218 *solo détaché*

Vln. I

Vln. II *f* 10 10

Vle. *solo détaché* *f* 10 10 10

Vc.

Cb.

221

Vln. I *f* 10 10

Vln. II *sul pont.* 10 10 *f*

Vle.

Vc.

Cb.

224

Vln. I

Vln. II

Vle.

Vc.

Cb.

con sord. 10

f

solo détaché 10

f

10

10

10

f

24

Allegretto moderato ♩ = 98

Vln. I

Vln. II

Vle.

Vc.

Cb.

(sul pont.) 10

f

tutti non div. 6

f

6

6

6

poco a poco cresc.

228

Vln. I

Vln. II

Vle.

Vc.

Cb.

tutti ord. non div. 6

f

tutti senza sord. non div. 6

f

tutti non div. 6

f

6

6

6

6

6

[illegible]

25

The musical score is for a string ensemble consisting of Violins I, Violins II, Viola, Violoncello, and Contrabasso. The music is in 2/4 time, key of B-flat major, and features a fast, rhythmic melody with sixteenth notes and triplets. The dynamics are marked 'ff' (fortissimo). The score is divided into two systems, each containing five staves. The first system covers measures 1-4, and the second system covers measures 5-8. The melody is characterized by a consistent eighth-note pulse with sixteenth-note triplets and sixteenth-note pairs. The Viola part is written in alto clef, while the Violoncello and Contrabasso parts are in bass clef. The Violins I and II parts are in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

236

Vln. I

Vln. II

Vle.

Vc.

Cb.

The image shows a musical score for measures 236-240. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each containing five measures. The first system (measures 236-240) features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system (measures 241-245) continues this pattern. The Viola part has a B-flat key signature change in measure 241. The Violoncello and Contrabass parts have a B-flat key signature change in measure 241. The Violin I and II parts have a B-flat key signature change in measure 241. The score is written in a standard musical notation with a grand staff for each instrument.

(non div.) *sffz* *sffz* *sffz* *sffz* **26** Andantino ♩ = 69

Vln. I (non div.) *sffz* *sffz* *sffz* *sffz*

Vln. II (non div.) *sffz* *sffz* *sffz* *sffz*

Vle. *sffz* *sffz* *sffz* *sffz* con sord. *mp*

Vc. *sffz* *sffz* *sffz* *sffz* *p*

Cb. *sffz* *sffz* *sffz* *sffz* *p*

Vln. I 244 con sord. *mp*

Vln. II con sord. *mp*

Vle. *mp*

Vc. *mp*

Cb. *mp*

27 solo *mf* *mf* *mf* *mf*

Vln. I 249 solo *mf*

Vln. II solo *mf*

Vle. solo *mf*

Vc. solo *mf*

Cb. solo *mf*

253

Vln. I *mp* 7

Vln. II *solo mp* 7

Vle. *mf* 7 *mp* 7

Vc. *mf*

Cb.

28 *tutti senza sord.*

Vln. I *p* *tutti senza sord.* *mf* *p*

Vln. II *mp* *f*

Vle. *p*

Vc. *p*

Cb. *p*

263 *div.* *unis.*

Vln. I *f* *mp*

Vln. II *mp*

Vle. *p*

Vc. *p*

Cb. *p*

29 Maestoso ♩ = 84

269

Vln. I

Vln. II

Vle.

Vc.

Cb.

p

div. pizz.

pizz.

pizz.

273

Vln. I

Vln. II

Vle.

Vc.

Cb.

pizz.

pizz.

p

276

Vln. I

Vln. II

Vle.

Vc.

Cb.

30

Vln. I *p cresc.*
 Vln. II *p cresc.*
 Vle. *unis. cresc.*
 Vc. *cresc.*
 Cb. *cresc.*



Vln. I *mf*
 Vln. II *mf*
 Vle. *mf*
 Vc. *mf*
 Cb. *mf*



31

Vln. I *arco p*
 Vln. II *(pizz.) p*
 Vle. *div. p*
 Vc. *p*
 Cb. *p*

292

Vln. I

Vln. II

Vle.

Vc.

Cb.

295

rit. **32** Andantino ♩ = 69

Vln. I

Vln. II

Vle.

Vc.

Cb.

arco

gliss.

cresc.

299

Vln. I

Vln. II

Vle.

Vc.

Cb.

arco

mf

arco

mf

unis. arco

mf

arco

mf

mf

304

Vln. I

Vln. II

Vle.

Vc.

Cb.



33

Vln. I

p

Vln. II

p

Vle.

p

Vc.

p

Cb.

p



316

solo

Vln. I

Vln. II

Vle.

Vc.

Cb.

34

Vln. I div. in 3

p *cresc.* *molto vibrato*

Vln. II div.

p *cresc.* *molto vibrato* *mp cresc.* *molto vibrato*

Vle. div.

p *cresc.* *mf cresc.*

Vc. div.

p *cresc.*

Cb.

p *cresc.*

Detailed description: This musical score page contains measures 34 through 37. The Vln. I part (divided in 3) begins in measure 34 with a tremolo on a half note, marked *p*. In measure 35, it plays a triplet of eighth notes, marked *cresc.*, and then continues with a tremolo, marked *molto vibrato*. The Vln. II part (divided) has a similar pattern, starting with a tremolo (*p*) in measure 34, a triplet (*cresc.*) in measure 35, and then a tremolo (*molto vibrato*) in measure 36. In measure 37, it plays a triplet of eighth notes (*mp cresc.*) followed by a tremolo (*molto vibrato*). The Vle. div. part (divided) has a tremolo (*p*) in measure 34, a tremolo (*cresc.*) in measure 35, and a tremolo (*mf cresc.*) in measure 37. The Vc. div. and Cb. parts (divided) both play a sustained half note, marked *p* in measure 34 and *cresc.* in measure 35.

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[illegible]