

Airflow

for 2 string quartets

Bryan Lin (b. 1991)

Moderate, unrelenting ♩ = 88

Violin I-1
Violin II-1
Viola 1
Violoncello 1
Violin I-2
Violin II-2
Viola 2
Violoncello 2

con sord.
con sord. *p*
con sord. *p*
con sord. *p*

p *mp* *p* *mp*
p *mp* *p* *mp*
p *mp* *p* *mp*

p *p*

Vln. I-1
Vln. II-1
Vla. I
Vc. I
Vln. I-2
Vln. II-2
Vla. 2
Vc. 2

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

p *p*

A

16

Vln. I-1

Vln. II-1

Vla. I

Vc. I

Vln. I-2

Vln. II-2

Vla. 2

Vc. 2

S.T.

mp

S.P. ord.

mp *p* *mp* *mf*

mp *p* *mp* *mf*

mp *p* *mp* *mf*



24

Vln. I-1

Vln. II-1

Vla. I

Vc. I

Vln. I-2

Vln. II-2

Vla. 2

Vc. 2

mf

p

p *mp* *p* *mp* *p*

p *mp* *p* *mp* *p*

p *mp* *p* *mp* *p*

p *mp* *p* *mp* *p*

S.P. ord.

S.P. ord.

31 3

Musical score for measures 31-36. The score is in 4/4 time and features a key signature of one flat (B-flat). The instruments are Vln. I-1, Vln. II-1, Vla. I, Vc. I, Vln. I-2, Vln. II-2, Vla. 2, and Vc. 2. The first violin parts (I-1 and II-1) play a melodic line with slurs and accents, marked with *p*. The second violin parts (I-2 and II-2) play a rhythmic accompaniment with slurs and accents, marked with *mp* and *p*. The viola parts (I and 2) play a rhythmic accompaniment with slurs and accents, marked with *mp* and *p*. The cello parts (I and 2) play a rhythmic accompaniment with slurs and accents, marked with *mp* and *p*. The score includes dynamic markings such as *mp*, *p*, and *mf*, and performance instructions like *S.P.* and *ord.*.

37 B

Musical score for measures 37-40. The score is in 4/4 time and features a key signature of one flat (B-flat). The instruments are Vln. I-1, Vln. II-1, Vla. I, Vc. I, Vln. I-2, Vln. II-2, Vla. 2, and Vc. 2. The first violin part (I-1) has a rest in measure 37 and then plays a melodic line with slurs and accents, marked with *mf*. The second violin part (II-1) plays a rhythmic accompaniment with slurs and accents, marked with *mf*. The viola part (I) plays a rhythmic accompaniment with slurs and accents, marked with *mf*. The cello part (I) has a rest in measure 37 and then plays a rhythmic accompaniment with slurs and accents, marked with *mf*. The first violin part (I-2) plays a rhythmic accompaniment with slurs and accents, marked with *mp* and *mf*. The second violin part (II-2) plays a rhythmic accompaniment with slurs and accents, marked with *mp* and *mf*. The viola part (2) plays a rhythmic accompaniment with slurs and accents, marked with *mp* and *mf*. The cello part (2) plays a rhythmic accompaniment with slurs and accents, marked with *mp* and *mf*. The score includes dynamic markings such as *mf*, *mp*, and *p*, and performance instructions like *(sopra)*, *pizz.*, *S.P.*, and *ord.*.

42 C

Vln. I-1 *f* *mf*

Vln. II-1 *f* *mf*

Vla. I *pp* *f* *mf*

Vc. I *p* *f*

Vln. I-2 *mp* *mf* *f* *mf*

Vln. II-2 S.P. ord. *mp* *mf* *f* *mf*

Vla. 2 *mp* *mf* *f* *mf*

Vc. 2 *pizz.* *mf* *f* *mf*

arco 2

2



47

Vln. I-1 *b* *b* *b*

Vln. II-1

Vla. I *molto* *molto*

Vc. I

Vln. I-2

Vln. II-2 S.P. ord. S.P. ord.

Vla. 2 *8va* *ff* *mf* *ff* *mf*

Vc. 2 *pizz.* *arco* *pizz.*

50

Vln. I-1

Vln. II-1 *mf*

Vla. I *mf* *molto*

Vc. I

Vln. I-2 *mf*

Vln. II-2 *mf* S.P. ord.

Vla. 2 arco *mf* *ff* pizz. *mf* arco *mf*

Vc. 2

53

Vln. I-1

Vln. II-1 *(pizz.)

Vla. I S.P. 4

Vc. I *molto* *p*

Vln. I-2 *p*

Vln. II-2 S.P. ord. *p*

Vla. 2 *ff* *mf* *p*

Vc. 2 pizz. senza sord. *p*

*randomly repeat with slight variations in tempo

61

Vln. I-1

Vln. II-1

Vla. I

Vc. I

Vln. I-2

Vln. II-2

Vla. 2

Vc. 2

mp

cresc. poco a poco

mf

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco



73

Vln. I-1

Vln. II-1

Vla. I

Vc. I

Vln. I-2

Vln. II-2

Vla. 2

Vc. 2

b

A little faster (♩=108) (in strict time)

81 (tr) **E**

Vln. I-1 *f*

Vln. II-1 *f* arco

Vla. I *f* ord.

Vc. I *f*

Vln. I-2 *f*

Vln. II-2 *f* S.T.

Vla. 2 *f* S.T. senza sord.

Vc. 2 *f* arco *f* C.L. *mf*



90 **F** con sord.

Vln. I-1 *p* con sord.

Vln. II-1 *p* con sord.

Vla. I *p* con sord.

Vc. I *p* con sord.

Vln. I-2 *f* possible III

Vln. II-2 *f* possible IV (ord.)

Vla. 2 *f* possible senza sord.

Vc. 2 *f* possible

115

senza sord.

Vln. I-1

Vln. II-1

Vla. I

Vc. I

Vln. I-2

Vln. II-2

Vla. 2

Vc. 2



122

H

Vln. I-1

Vln. II-1

Vla. I

Vc. I

Vln. I-2

Vln. II-2

Vla. 2

Vc. 2

129

Vln. I-1
Vln. II-1
Vla. I
Vc. I
Vln. I-2
Vln. II-2
Vla. 2
Vc. 2

f

This musical system covers measures 129 to 134. It features eight staves: Violin I-1, Violin II-1, Viola I, Violoncello I, Violin I-2, Violin II-2, Viola 2, and Violoncello 2. The first four staves (Vln. I-1, Vln. II-1, Vla. I, Vc. I) play a melodic line with eighth-note patterns. The last four staves (Vln. I-2, Vln. II-2, Vla. 2, Vc. 2) play a rhythmic accompaniment consisting of eighth-note chords. A dynamic marking of *f* (forte) is present at the beginning of the system.



135

Vln. I-1
Vln. II-1
Vla. I
Vc. I
Vln. I-2
Vln. II-2
Vla. 2
Vc. 2

This musical system covers measures 135 to 140. It features the same eight staves as the previous system. The first four staves (Vln. I-1, Vln. II-1, Vla. I, Vc. I) continue the melodic line. The last four staves (Vln. I-2, Vln. II-2, Vla. 2, Vc. 2) continue the rhythmic accompaniment.

pizz. **I** Isolated, with presence

141

Vln. I-1 *ff* *p* *f* *ff* pizz.

Vln. II-1 *ff* *p* *f* *ff* pizz.

Vla. I *ff* *p* *f* *ff* pizz.

Vc. I *ff* *p* *f* *ff* pizz.

Vln. I-2 *ff* *f* *ff* arco

Vln. II-2 *ff* ord. *mp* *f* *ff* *mf* arco

Vla. 2 *ff* ord. *mp* *f* *ff* *mf* arco

Vc. 2 *ff* ord. *mp* *f* *ff* *mf* arco

148

Vln. I-1 *mf* arco

Vln. II-1 *mf* arco

Vla. I *mf* arco

Vc. I *mf* arco

Vln. I-2 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vln. II-2

Vla. 2 pizz. arco

Vc. 2

174

Musical score for measures 174-178. The score is for a string ensemble with parts for Violin I-1, Violin II-1, Viola I, Violin I-2, Violin II-2, Viola 2, and Violoncello 2. The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *f*, *ff*, *mf*, and *f*. Performance instructions include *ord.*, *poco S.P.*, *arco*, and *pizz.*

182

Musical score for measures 182-186. The score continues with the same string ensemble parts. The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *ff*, *mf*, and *f*. Performance instructions include *ord.*, *poco S.P.*, *arco*, and *pizz.*

191

Vln. I-1 arco pizz. pizz.

Vln. II-1 arco, S.P. ord. pizz. pizz.

Vla. I pizz. arco pizz. arco pizz.

Vc. I pizz. arco pizz. arco pizz.

Vln. I-2 f ff mf ff mf ff dig in! pizz.

Vln. II-2 mf ff mf pizz. dig in! pizz.

Vla. 2 S.P. ord. pizz. pizz. pizz. pizz.

Vc. 2 mf mf

200 **K**

Vln. I-1 arco pizz. arco pizz.

Vln. II-1 arco pizz. arco S.P. ord. pizz.

Vla. I arco pizz. arco pizz.

Vc. I arco pizz. arco pizz.

Vln. I-2 arco p mf f p (p) f

Vln. II-2 p mf f p (p) (p)

Vla. 2 arco pizz. arco p (p)

Vc. 2 arco pizz. arco p (p)

226

Vln. I-1

Vln. II-1

Vla. I

Vc. I

Vln. I-2

Vln. II-2

Vla. 2

Vc. 2

ff

N



235

Vln. I-1

Vln. II-1

Vla. I

Vc. I

Vln. I-2

Vln. II-2

Vla. 2

Vc. 2

f

O

P

243

Vln. I-1 (II) *pp*

Vln. II-1 (II)

Vla. I (III)

Vc. I *ff* *f*

Vln. I-2 *pp*

Vln. II-2

Vla. 2

Vc. 2 S.P. *ff* *f* ord.

||

252

Vln. I-1

Vln. II-1

Vla. I

Vc. I (II) *ff*

Vln. I-2

Vln. II-2

Vla. 2

Vc. 2 S.P. *ff*

18

261

Vln. I-1

Vln. II-1

Vla. I

Vc. I

Vln. I-2

Vln. II-2

Vla. 2

Vc. 2

||

271

Vln. I-1

Vln. II-1

Vla. I

Vc. I

Vln. I-2

Vln. II-2

Vla. 2

Vc. 2

281

*poco S.P. S.P.

Vln. I-1 *mf dim. poco a poco mp* *poco S.P. *p* S.P.

Vln. II-1 *mf dim. poco a poco mp* *poco S.P. *p* S.P.

Vla. I *mf dim. poco a poco mp* *poco S.P. *p* S.P.

Vc. I *mf dim. poco a poco mp* *poco S.P. *p* S.P.

Vln. I-2 *mf dim. poco a poco mp* *poco S.P. *p* S.P.

Vln. II-2 *mf dim. poco a poco mp* *poco S.P. *p* S.P.

Vla. 2 *mf dim. poco a poco mp* *poco S.P. *p* S.P.

Vc. 2 *mf dim. poco a poco mp* *poco S.P. *p*

289

molto S.P. *poco rit.*

Vln. I-1 *pp* *molto* S.P. *ppp*

Vln. II-1 *pp* *molto* S.P. *ppp*

Vla. I *pp* *molto* S.P. *ppp*

Vc. I *pp* *molto* S.P. *ppp*

Vln. I-2 *pp* *molto* S.P. *ppp*

Vln. II-2 *pp* *molto* S.P. *ppp*

Vla. 2 *pp* *molto* S.P. *ppp*

Vc. 2 *pp* *molto* S.P. *ppp*

*bow pressure should be light enough on all S.P. to retain fundamental pitch, even at soft dynamic, but hard enough to produce higher overtones