

EMMONES

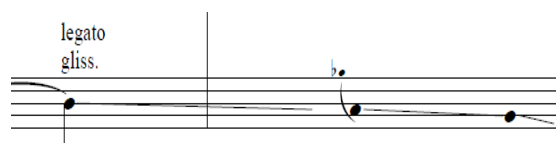
for string quartet

dur. ca 9'

-November 2017-

Performance notes

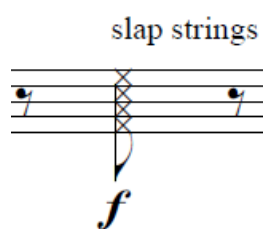
- s.p.: sul ponticello
- s.t.: sul tasto



- : play the glissando legato without stopping in the notes indicated. The stemless notes indicate the approximate time that the performer will play them.



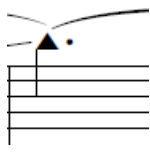
- : repeat the pattern inside the box playing at random order the notes indicated.



- : slap the strings with open palm



- : percussive sounds (the kind of percussive sounds is indicated in the score).

-  : this sign indicates the highest note of the string.

Program note

“Emmones” is a greek word that means “obsession”. As the title suggests, this piece is about the compulsive desires that someone can develop. This obsessive character of the piece is depicted musically, both in the microscale and macroscale, through the repetition of motifs and the persistent appearance of specific notes and tonal centers that function as a kind of “magnet”. In the macroscale, the tonal centers begin from G – D – A – E and return back to E – A – D – G, as we proceed to the end of the piece. This harmonic progression forms a cycle in the macroscale, which indicates the obsessive character of the piece, and a need to return back to something familiar. It is worth noting that these notes (tonal centers) are the open strings of the violin. As the piece is unfolding there is a gradual effort to resist from this kind of repetition and obsession through the use of melodic material and glissandi that imply a “distancing” from a tonal center, from one’s obsession (in the B and C sections). In the end of the piece though, the return in the tonal center of G implies a sort of contradiction to this “distancing”, as in terms of harmony, there still exist the obsessive nature that characterize especially the A section of the piece.

Emmones

for string quartet
dur. ca. 9'

A ♩=ca.126
Agressivo

Violin I

Violin II

Viola

Cello

ff pp

s.t.

s.t.

s.p. gliss.

ord.

pp < f > pp

< p

Vln. I

Vln. II

Vla.

Vc.

6

s.t.

ord.

s.t.

ff > p

pp

s.t.

s.p. gliss.

pp p < f > pp

11

Vln. I

Vln. II

Vla.

Vc.

gliss.

pp < *mf* > *pp* *p* *pp* ord. s.t.

ff > *mp* *p*

ord. s.t. *p*

16

Vln. I

Vln. II

Vla.

Vc.

s.t. gliss. *pp* < *mp* > *p* < *pp*

s.t. gliss. *pp* < *mf* > *pp* *p* > *pp*

s.p. gliss. ord. s.t. *mp* < *f* > *pp* *p* > *pp*

19

Score for measures 19-23. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 19: Vln. I and II are silent. Vla. has a dynamic of *ff* with an *ord.* marking. Vc. has a dynamic of *mp*. Measure 20: Vln. I and II are silent. Vla. has a dynamic of *mf*. Vc. has a dynamic of *mp*. Measure 21: Vln. I and II are silent. Vla. has a dynamic of *mp*. Vc. has a dynamic of *mp*. Measure 22: Vln. I and II are silent. Vla. has a dynamic of *p*. Vc. has a dynamic of *f*. Measure 23: Vln. I has a dynamic of *p* with a *gliss.* marking. Vln. II has a dynamic of *p* with a *gliss.* marking. Vla. has a dynamic of *p* with a *gliss.* marking. Vc. has a dynamic of *pp* with an *ord.* marking.

24

Score for measures 24-28. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 24: Vln. I has a dynamic of *mf*. Vln. II has a dynamic of *f*. Vla. has a dynamic of *ff*. Vc. has a dynamic of *f*. Measure 25: Vln. I has a dynamic of *p*. Vln. II has a dynamic of *p*. Vla. has a dynamic of *p*. Vc. has a dynamic of *p*. Measure 26: Vln. I has a dynamic of *mf*. Vln. II has a dynamic of *f*. Vla. has a dynamic of *f*. Vc. has a dynamic of *f*. Measure 27: Vln. I has a dynamic of *p*. Vln. II has a dynamic of *mp*. Vla. has a dynamic of *mp*. Vc. has a dynamic of *mp*. Measure 28: Vln. I has a dynamic of *mp*. Vln. II has a dynamic of *mp*. Vla. has a dynamic of *mp*. Vc. has a dynamic of *mp*. Above the staves, there are markings for *poco a poco accel.* and *ord.* with arrows indicating the progression.

A tempo
♩ = ca. 126

29

Vln. I gliss. *ff* *pp* bartok pizz. arco gliss. *ff*

Vln. II gliss. *ff* *pp* bartok pizz. arco s.p. *ppp*

Vla. gliss. *ff* *pp* bartok pizz. arco gliss. *ff*

Vc. gliss. *ff* *pp* bartok pizz. arco s.p. *ppp*

repeat the rythmic pattern inside the box playing in random order the pitches



1 2 3 4

32

Vln. I s.p. *ppp* repeat the rythmic pattern inside the box playing in random order the pitches

Vln. II

Vla. s.p. *ppp* repeat the rythmic pattern inside the box playing in random order the pitches

Vc. repeat the rythmic pattern inside the box playing in random order the pitches bartok pizz. *f*

35

Vln. I

Vln. II

Vla.

Vc.

ff

p

f

pp

ord.

gliss.

s.p.

simile

5

ff pp

ord.

s.p.

legato gliss.

ff pp

p

38

Vln. I

Vln. II

Vla.

Vc.

mp

mp

p

mp

41

Vln. I

Vln. II

Vla.

Vc.

p *pp* *mf*

pp *mp* *p*

pp *ord.*

p *mp*

44

Vln. I

Vln. II

Vla.

Vc.

p *f* *p*

pp

mp *mf* *f*

mf *f*

46

Vln. I

Vln. II

Vla.

Vc.

ff ord.

ff p *f* *p*

ff p

ff ppp

5

s.p.

48

Vln. I

Vln. II

Vla.

Vc.

f *mf*

mf *p* s.t.

pp *p*

50

Vln. I

Vln. II

Vla.

Vc.

mp

p

mp p

mp

ord.

52

Vln. I

Vln. II

Vla.

Vc.

ppp

ffp

mf p

ffp

mf

ffp

mf

f

ffp

55 *s.p.* *rall.* *s.t. gliss.*

Vln. I

Vln. II

Vla.

Vc.

B ♩=ca.92 (♩=♩)
Con dolore

60 *ord.* *s.t.* *s.p.*

Vln. I

Vln. II

Vla.

Vc.

66

ord.

Vln. I *f* > *mf* *molto espress.* *mp* *p* *mf*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Sul A

Sul G

71

Vln. I *p*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Sul G

Sul C

Sul C

75

Vln. I *mf* *p* *mf*

Vln. II *f* *pp* *f* Sul D

Vla. *f* *pp* *f* Sul D

Vc. *f* *pp* *f* Sul C

79

Vln. I *p*

Vln. II *pp* Sul A

Vla. *pp*

Vc. *pp* Sul C

83

Vln. I *mf*

Vln. II *mf*

Vla. *ff* *pp* *f* *pp* *f*

Vc. *ff* *pp* *f* *pp* *f*

Sul G

87

Vln. I

Vln. II

Vla. *pp* *f* *pp*

Vc. *pp* *f* *pp*

Sul C

92

Musical score for measures 92-94. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. Measure 92 is in 4/4 time with a dynamic of *p*. Measure 93 is in 4/4 time with a dynamic of *mf*. Measure 94 is in 3/4 time with a dynamic of *mp*. The Viola part includes a *Sul C* marking. The Cello part has dynamics of *f*, *p*, and *f*. The system is flanked by double bar lines.

Vln. I *p* *mf* *mp*

Vln. II *p* *mf*

Vla. *mf* *p* *mf*

Vc. *f* *p* *f*

Sul C

95

Musical score for measures 95-97. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. Measure 95 is in 4/4 time with a dynamic of *mp*. Measure 96 is in 3/4 time with a dynamic of *mp*. Measure 97 is in 3/4 time with a dynamic of *mf*. The Cello part has a dynamic of *p*. The system is flanked by double bar lines.

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *p*

98

Vln. I *mp* *f* *pp*

Vln. II *f* *pp* *f*

Vla. *f*

Vc. *f* *mp* *mf*

Sul C ord.

102

Vln. I *f* *mp* *f* *mp* *f*

Vln. II *mp* *f* *mp* *f* *mf*

Vla. *mp* *mf* *f* *p*

Vc. *f* *p*

106

Vln. I

Vln. II

Vla.

Vc.

mf *f* *p* *f*

f *p* *fp* *fp*

gliss.

gliss.

3 *fp*

3 *fp*

3 *fp*

3 *fp*

112

Vln. I

Vln. II

Vla.

Vc.

mp *f* *ff*

ff *p*

gliss.

gliss.

ff *p*

3 3

3 3

poco a poco accel.-----

C ♩=ca.84
Subito meno mosso

117

Vln. I

Vln. II

Vla.

Vc.

pp

ff

ffpp

ffpp

Sul A



♩=ca.96

Piu mosso

121

Vln. I

Vln. II

Vla.

Vc.

Sul D

Sul A

Sul A

pizz.

p

Emmones

s.p.

128

Vln. I

Vln. II

Vla.

Vc.

pp Sul E

Sul A Sul E

f Sul A

pp Sul D

Sul E Sul A

gliss.

pp *p* *pp*

pizz.

pp *p*

134

Vln. I

Vln. II

Vla.

Vc.

p *<f>p* *mf* *p* *<f>p*

Sul D

Sul G Sul A

mp

mp

pizz.

pp *p*

138

ord.

Vln. I

Vln. II

Vla.

Vc.

f *p* *mf* *p*

Sul D Sul G Sul D

mf

mp

142

Sul D harmonic gliss. from the highest note of the string

poco a poco accel.

harmonic trem. gliss.

Vln. I

Vln. II

Vla.

Vc.

ffpp

bartok pizz. arco

ff *pp* *fp*

bartok pizz. ord. pizz. sim.

♩=ca. 100
Poco piu mosso
agressivo

146

Vln. I

Vln. II

Vla.

Vc.

bartok pizz.

arco seagull effect

f

sfz

f > *p*

f

arco seagull effect

bartok pizz.

arco seagull effect

f > *p*

f > *p*

arco seagull effect

f > *p*

f > *p*

arco seagull effect

f > *p*

f > *p*

f > *p*

f > *p*

150

Vln. I

Vln. II

Vla.

Vc.

ricochet

simile

pizz. repeat the rhythmic pattern inside the box
playing in random order the pitches

p

f > *p*

f > *p*

mp

simile

ricochet

f > *p*

f > *p*

f > *p*

p

f > *p*

f > *p*

f > *p*

p

154

Vln. I

Vln. II

Vla.

Vc.

repeat the rhythmic pattern inside the box
pizz. playing in random order the pitches

mp

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

ricochet
gliss.

mf *p* *mf*

158

Vln. I

Vln. II

Vla.

Vc.

simile

repeat the rhythmic pattern inside the box
playing in random order the pitches

f *mp*

f *mp*

mf *p* *mf*

p *mf* *p*

164

Vln. I

Vln. II

Vla.

Vc.

slap strings with open palm

produce percussive sounds by tapping in different places of the instrument

f

mf *pp* *mf* *p*

ricochet gliss.

169

Vln. I

Vln. II

Vla.

Vc.

col legno bat.

col. legno tratto

s.p.

gliss.

ricochet

f *pp* *mp*

172

Vln. I *col legno bat.*

Vln. II *col legno bat.* *col. legno tratto* *arco*

Vla. *arco* *gliss.* *ricochet* *s.t.*

Vc. *s.t.* *ord.*

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

175

Vln. I *col. legno tratto* *arco* *ricochet*

Vln. II *gliss.* *ricochet*

Vla. *gliss.* *s.p.* *gliss.*

Vc. *gliss.* *ricochet*

f *pp* *mf* *p* *pp* *p* *f* *pp* *mp* *p* *molto espressivo*

179

Vln. I *pp* s.t.

Vln. II *pp* s.t.

Vla. s.t. ord. *mp*

Vc. *mf* gliss.

186

Vln. I ord. *mf*³

Vln. II ord. *mf*

Vla. *mf* *p* *mf*

Vc. *p* gliss. *mp*

192

Vln. I

Vln. II

Vla.

Vc.

gliss.

mf *mp* *p*

poco a poco rit.-----

199

Vln. I

Vln. II

Vla.

Vc.

gliss. up to the highest note of the string

p *ppp*

pp *ppp* *mp*

A tempo $\text{♩} = \text{ca. } 100$ rall.

208

Vln. I

Vln. II

Vla.

Vc.

gloss.

f

gloss.

f

gloss.

f

gloss.

f

ppp

f

ricochet

wind off the string

throw the bow with weight

sfz

Detailed description: This is a page of a musical score for a string quartet, specifically measures 208-211. The score is written for Violin I, Violin II, Viola, and Violoncello. The tempo is marked 'A tempo' with a quarter note equal to approximately 100 beats per minute, which then changes to 'rall.' (ritardando). The music features glissandi in all four parts, with dynamic markings ranging from *ppp* to *sfz*. The Violoncello part includes a 'ricochet' and a 'wind off the string' technique, with a specific instruction to 'throw the bow with weight'. The page number '208' is written above the first measure of the Violin I staff.