

Spiros Deligiannopoulos

STRING QUARTET NO 3

String Quartet Nr 3

2005

11

Violin I

Violin II

Viola

Violoncello

¹⁾ Grinding sound produced by friction of the bow hair on the indicated strings (e.g.)

2: Play a quarter-tone high

"3. Play three quarter-tones higher.

卷之三

-

540

દાના

Tremolando

— 1 —

SCENE V

→ saltage

Musical score for three staves. The top staff has a treble clef, the middle staff has an alto clef, and the bottom staff has a bass clef. The score consists of four measures. Measure 1: Staff 1 starts with **f**, followed by a dynamic bracket over both staves labeled **p** and **mf**. Staff 2 starts with **p** and **mf**. Measure 2: Staff 1 starts with **p** and **mf**. Staff 2 starts with **p** and **mf**. Measure 3: Staff 1 starts with **p** and **mf**. Staff 2 starts with **p** and **mf**. Measure 4: Staff 1 starts with **p** and **mf**. Staff 2 starts with **p** and **mf**.

"4: Grinding sound, going towards a "sul ponticello" timbre

B

This image shows a handwritten musical score for a string quartet (two violins, viola, cello) over five staves. The score includes dynamic markings like *f*, *pp*, *sffz*, and *pizz.*, and performance instructions such as *sul tasto*, *nat.*, *gliss.*, and *senza vibrato*. Measure 25 starts with *f* dynamics. Measures 26-29 show various bowing patterns and dynamics. Measure 30 begins with *pp* and includes *gliss.* markings. Measures 31-34 continue with *pp* dynamics and *gliss.* markings. Measure 35 concludes with *f* dynamics and *pizz.* The score is dated V-5 at the top right.

"5: Sudden cut (abrupt "switch off") of the last sound of the b.

The performers have to stay completely motionless in the position they are, and remain so until the attack of the next beat.

Copyright © 200

40

ff

C V

6''

45 7 V

pizz. ff
pizz. ff
pizz. ff
pizz. ff

6''

tutti: col legno battuto V

8''

I V

6''

*1: Arpeggio on the four strings, between the bridge and the tailpiece.

Adagio

50

pp

pp

pp

5''-8''

col legno tratto

pp mp pp

Mobile Structure

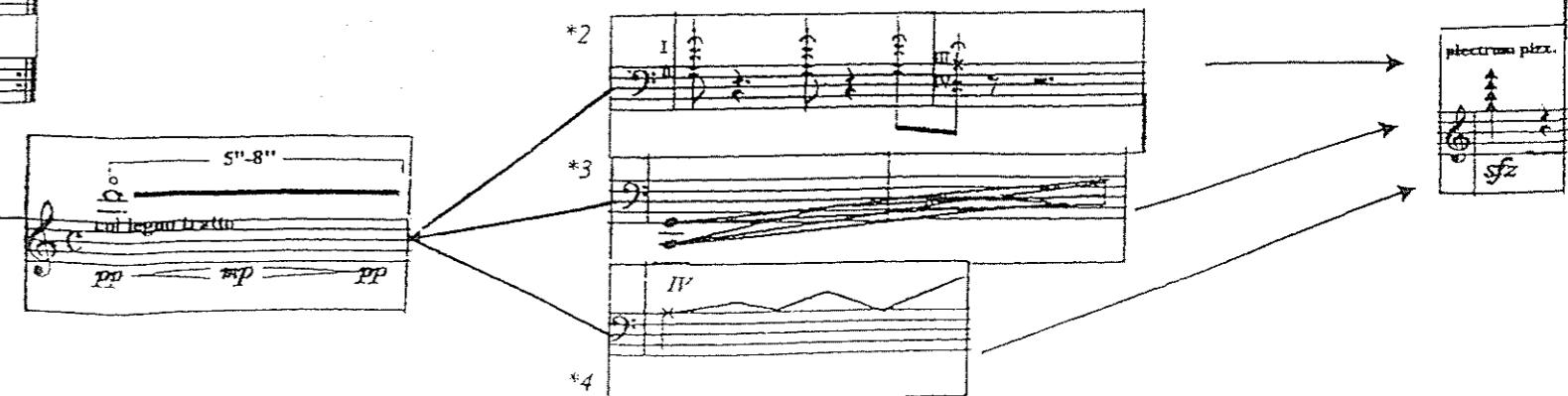
1. **Cello part:** This mobile structure at cello part works as a kind of improvisation. The small patterns within this section do not have to be played in a strictly predefined order. The cellist is free to follow any route, according to the arrows, which link the patterns. All of them shall be played in low dynamics (ppp-p), as an integral part of the general atmosphere, created also by the harmonics of violins and viola. The cello shall not start the improvisation simultaneously with the violins and viola at bar 49. The duration of the improvisation shall not exceed the one minute.

2. **General instruction:** The pizzicato "chord" on four strings, played at the end of improvisation by the cello, marks the end of this phase. The other players shall immediately stop playing their passage as soon as they hear the "chord". During the pause following (cello part), all the performers get prepared for bar 53.

*2: Double pizzicato, played between bridge and tailpiece with the nail, on the indicated strings.

*3: Insert the bow vertically between the two given strings and beat rapidly from side to side whilst moving between "sul tasto" and "sul ponticello".

*4: Hold the bow vertically and play glissandi on the fourth string. The bowhairs must touch the string and the wood of the fingerboard.

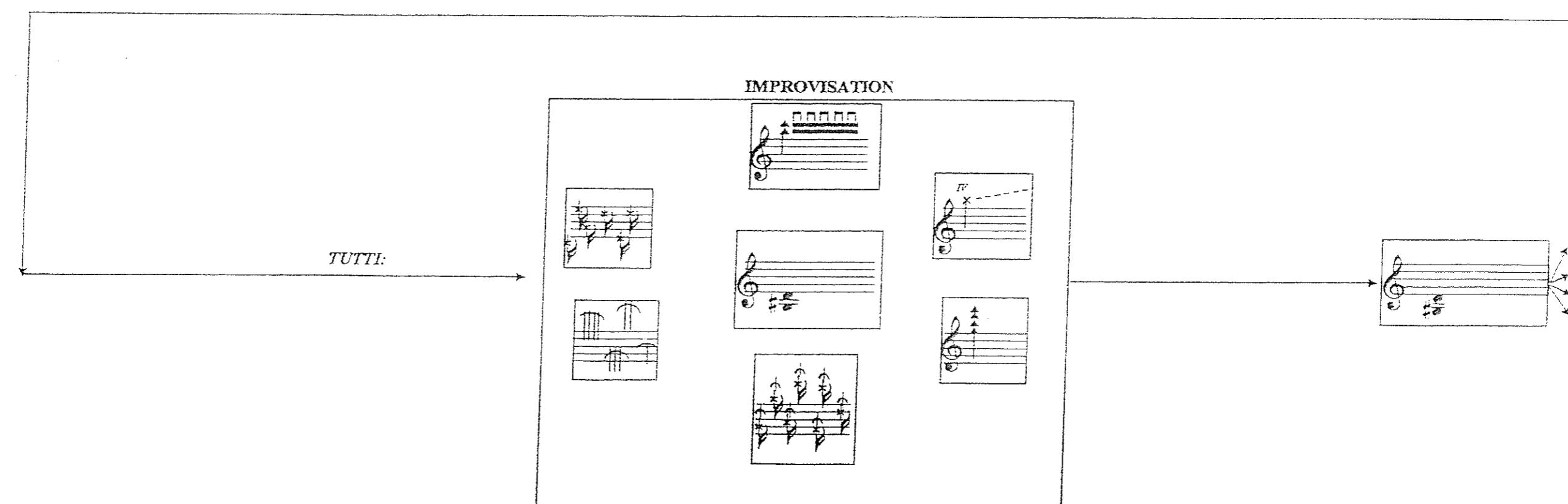


(Adagio)

This image shows a handwritten musical score for a string quartet (two violins, viola, cello). The score consists of four staves, each with a different dynamic marking: **P**, **pp**, **pp**, and **pp**. Measure 55 begins with a dynamic of **pp** and includes instructions to "Tap the four strings" and "smile". Measures 56-57 show complex patterns of slurs, grace notes, and slurs. Measure 58 starts with **mf** and contains slurs and grace notes. Measures 59-60 feature vertical bows between specific strings, with the instruction "Insert the bow vertically between the two given strings and beat rapidly from side to side whilst moving between 'sul tasto' and 'sul ponticello'." The score concludes with a dynamic of **p**.

¹: Double pizzicato, played between bridge and tailpiece with the nail, on the indicated strings.
²: Crack bowing on the four strings, played between bridge and tailpiece. The patterns shall be reflected periodically and as fast as possible.

IMPROVISATION



IMPROVISATION: In this section the performers have to create a "cloud" of sounds, consisting of the elements written within the box. As soon as the performers "enter" the box, they are free to move individually and play at any order the elements in the boxes. The whole section shall be played in low dynamics.

The explanation of the symbols (from left above and moving cyclically) is the following: i) Group of random "col legno battuto" sounds, ii) Quick bowings on the two first strings, producing the highest possible notes, iii) Hold the bow vertically and play glissandi on the fourth string.

The bow shall touch the string and the wood of the fingerboard, iv) play the highest possible notes on the four strings (indefinite strings, v) col legno battuto sounds between bridge and tailpiece, vi) Group of quick and random bowings between bridge and tailpiece on one, two, three and four strings. The central box of the cycle, which contains the basic pitch material the composition is based on, shall have a dominant role in the section and played more in comparison with the other boxes.

The end of the section is on the right. When all the performers have left the cycle and have started playing the interval written in that box, they have to go on immediately to the next bar.

At the beginning of the next section, when all the performers have left the cycle and have started playing the interval written in that box, they have to go on immediately to the next bar.

Violin I

Violin II

Viola

Violoncello

26-25"

col legno battuto sounds

*1: Arpeggio on the four strings, played between bridge and tailpiece with a plectrum

In this bar the performers are required to create a sonic "cloud".
For explanation of the notational symbols, please see the previous footnotes.

CODA

H 15^{ma} sul tasto, senza vibrato

As the bow plays very close to the bridge in this passage of the violins, a sound between pitch and "air" shall be produced.

15^{ma} sul tasto, senza vibrato

See footnote *1, page 3

I II III

Insert the bow vertically between the two given strings and beat rapidly from side to side whilst moving between "sul tasto" and "sul ponticello".

IV Slow glissando of a plectrum over the fourth string

100 al piacere

p ppp