

**Spiros Deligiannopoulos**

**STRING QUARTET NO 3**

# String Quartet Nr 3

2005

♩ 88

Violin I  
Violin II  
Viola  
Violoncello

Measures 1-10. Includes performance instructions: *senza vibrato*, *f*, *pizz*, *f*, *p*, *sfz*, *sul tasto, senza vibrato*.

- \*1: Grinding sound, produced by friction of the bow hair on the indicated strings (i.e. I-II).
- \*2: Play a quarter-tone higher.
- \*3: Play three quarter-tones higher.

Measures 11-20. Includes performance instructions: *tremolando*, *tremolando riten.*, *senza vibrato*, *p*, *mf*, *pp*, *ppp*, *sul tasto*, *nat.*, *gliss.*, *tr.*

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

Measures 21-35. Includes performance instructions: *sul tasto*, *nat.*, *gliss.*, *tr.*, *pp*, *sfz*, *f*, *arco*, *pizza*, *f*, *pp*, *sfz*.

\*5: Sudden cut (abrupt "switch off") of the last sound of the bar.  
The performers have to stay completely motionless in the position they are, and remain so until the attack of the next bar  
(The numbers above the linking lines, which follow, indicate the seconds that the general pause holds).

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

### Mobile Structure

- 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 (pp-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.
- 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)

Violin I: *p*, *mf*

Violin II: *pp*, *p*

Viola: *pp*, *p*

Violoncello: *mf*, *p*, *p*, *p*, *mf*

Instructions: *jeté*, *smile*, *Tap the four strings*, *Insert the bow vertically between the two given strings and beat rapidly from side to side whilst moving between "sul tasto" and "sul ponticello".*, *Tap the four strings*

\*1. Double pizzicato, played between bridge and tailpiece with the nail, on the indicated string.  
 \*2. Quick bowing on the four strings, played between bridge and tailpiece. The patterns shall be repeated perpetually and as fast as possible.

**IMPROVISATION**

TUTTI:

**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.

TUTTI: tremolo ad libitum (fingering) tremolo riten. senza tremolo e senza vibrato.

Tempo I. Tutti senza vibrato

Violin I  
Violin II  
Viola  
Violoncello

65 70

dim. p ff p ff

Repeat the following pattern as fast as possible.

75 80

nat. sul tasto sul tasto sul tasto sul tasto

IV III IV III IV III IV III IV III

p p p p p

nat. nat. nat. nat. nat.

IV (2) IV (2) IV (2) IV (2) IV (2)

sfz sfz

sul pont. sul pont.

\*1: Play a quarter-tone lower

85 90

poco a poco cresc. poco a poco cresc.

ff ff ff ff

gliss. gliss.

mp f

Repeat the following pattern as fast as possible.

4" 6" 4"

I II III IV I II III IV I II III IV

I II III IV I II III IV

\*2

\*2: "Phantom attack": The performers pretend that they are going to play a powerful attack, doing a very "theatrical" and exaggerating move. However, they have to stay completely motionless just a few centimetres before the bow reaches the fingerboard (and remain so until the attack of the next passage of the bar)

Violin I  
Violin II  
Viola  
Violoncello

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

20-25"

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

CODA

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

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

*Slow glissando of a plectrum over the fourth string.*