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Title

Emmones

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EMMONES

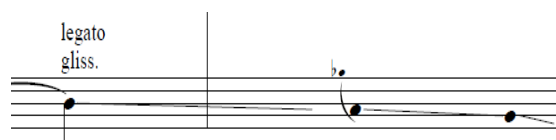
for string quartet

dur. ca 9'

-November 2017-

Performance notes

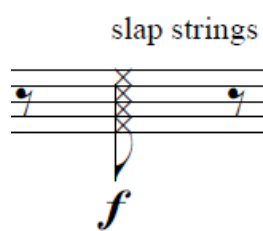
- s.p.: sul ponticello
- s.t.: sul tasto



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



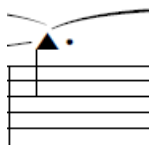
- : repeat the pattern inside the box playing at random order the notes indicated.



- : 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

Vln. I

Vln. II

Vla.

Vc.

ord.

s.t.

ord.

gliss.

p < *mp* > *p*

p < *mf* > *p*

ff > *mf* > *mp* > *p*

s.t.

s.p.

gliss.

ord.

mp < *mf* < *f* > *pp*

poco a poco accel. -----

24

Vln. I

Vln. II

Vla.

Vc.

s.p.

gliss.

ord.

gliss.

< *mf* > *p*

< *f* > *mp*

s.p.

gliss.

ord.

gliss.

< *f* > *mp*

gliss.

< *f* > *mp*

gliss.

< *f* > *mp*

< *f* > *mp*

< *f* > *mp*

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 rhythmic pattern inside the box playing in random order the pitches



32

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

Vln. II

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

Vc. repeat the rhythmic 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.

Dynamic markings: *p*, *pp*, *mf*, *mp*, *p*, *pp*, *ord.*, *mf*, *p*, *pp*, *ord.*, *p*, *mp*

Performance instructions: *ord.*, *ord.*

Measure 41: Vln. I starts with *p*, Vln. II with *pp*, Vla. with *pp*, and Vc. with *p*.
Measure 42: Vln. I continues with *pp*, Vln. II with *mp*, Vla. with *ord.*, and Vc. with *pp*.
Measure 43: Vln. I has *ord.* and *mf*, Vln. II with *p*, Vla. with *ord.*, and Vc. with *mp*.
Double bar lines are present at the end of measures 41 and 43.

44

Vln. I

Vln. II

Vla.

Vc.

Dynamic markings: *p*, *f*, *pp*, *mf*, *f*, *mf*, *f*, *mf*, *f*

Measure 44: Vln. I starts with *p* and reaches *f* by the end. Vln. II with *pp*, Vla. with *mp*, and Vc. with *mf*.
Measure 45: Vln. I starts with *p*. Vln. II with *pp*, Vla. with *f*, and Vc. with *f*.
Double bar lines are present at the end of measures 44 and 45.

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

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

92

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

Vln. II *p* *mf*

Vla. *mf* *p* *mf*

Vc. *f* *p* *f*

Sul C

Measures 92-94: Vln. I starts with a half note, then a quarter note in 4/4, and a half note in 3/4. Vln. II has a half rest in 4/4 and a quarter note in 3/4. Vla. has a half note in 3/4, a quarter note in 4/4, and a half note in 3/4. Vc. has a half note in 3/4, a half rest in 4/4, and a half note in 3/4. Dynamics range from *p* to *f*. A *Sul C* marking is present in the 4/4 measure.

95

95

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *p*

Measures 95-97: Vln. I has a half note in 4/4 and a half note in 3/4. Vln. II has a quarter note in 4/4 and a quarter note in 3/4. Vla. has a half note in 4/4 and a half note in 3/4. Vc. has a half note in 4/4 and a half note in 3/4. Dynamics range from *p* to *mf*.

98

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

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

Vla. *f*

Vc. Sul C ord. *f* *mp* *mf*

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

3

3

3

112

Vln. I

Vln. II

Vla.

Vc.

mp *f* *ff*

ff *p*

gliss.

gliss.

poco a poco accel.-----

3

3

3

3

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*

harmonic trem. gliss.

bartok pizz. ord. pizz. sim.

$\text{♩} = \text{ca. 100}$
Poco piu mosso
agressivo

146

bartok pizz. arco seagull effect

Vln. I *f* *sffz* *f > p* *f*

Vln. II *f* *sffz* *f > p* *f > p*

Vla. *f* *f > p* *f > p*

Vc. *f* *f > p* *f > p* *f >*

arco seagull effect

arco seagull effect

arco seagull effect

arco seagull effect

3 3 3 3

150

ricochet simile pizz. repeat the rythmic pattern inside the box
 playing in random order the pitches

Vln. I *p* *f > p* *f > p* *mp*

Vln. II *f > p* *f > p* *f > p*

Vla. *f > p* *f > p* *f > p*

Vc. *p* *f > p* *f > p* *p*

ricochet

simile

simile

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*

Detailed description: This system covers measures 154 to 157. Vln. I and Vln. II have whole rests. Vln. II has a boxed rhythmic pattern: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The instruction says to repeat this pattern with pizzicato and random pitches. Vla. has a melodic line with dynamics *f*, *p*, *mf*, *p*, *mf*, *p*. It includes a 'ricochet gliss.' in measure 156. Vc. has a similar melodic line with dynamics *mf*, *p*, *mf*. There are double bar lines at the end of the system.

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*

p *mf* *p*

Detailed description: This system covers measures 158 to 161. Vln. I and Vln. II have whole rests. Vln. II has a boxed rhythmic pattern: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The instruction says to repeat this pattern with pizzicato and random pitches. Vla. has a melodic line with dynamics *f*, *mp*, *f*, *mp*. It includes a 'simile' marking in measure 158. Vc. has a melodic line with dynamics *p*, *mf*, *p*. There are double bar lines at the end of the system.

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*

mp *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

gliss. up to the highest note of the string

gliss. up to the highest note of the string

gliss. up to the highest note of the string

p *ppp* *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

The image shows a page of a musical score for four string instruments: Violin I, Violin II, Viola, and Violoncello. The score is divided into two sections by a dashed line. The first section is marked 'A tempo' with a tempo of approximately 100 beats per minute. The second section is marked 'rall.' (rallentando). The score includes various performance instructions such as 'gloss.' (glissando), 'f' (forte), 'ppp' (pianississimo), 'sfz' (sforzando), 'ricochet', and 'wind off the string'. The Vc. part features a 'ricochet' technique and a 'wind off the string' instruction. The Vln. I part starts at measure 208. The score is written in treble clef for Vln. I and Vln. II, and bass clef for Vla. and Vc. The Vc. part has a double bar line at the end of the first section.