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Title

Putting it together

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Putting it together

for String Quartet

By Daniel De Togni

Performance Notes

All glisses should = approximately one eighth note in duration unless stated otherwise, for example, in m. 29, glisses should last the entire duration of the gesture that preside over Feathered Beaming

Feathered/Flared Notation: These gestures are performed as accelerandos and ritardandos. The notes get faster toward the open end of the beams. The number of notes that appear on the page is not literal. The performer may choose to add more if desired.

Three small dots above the notes denotes a sharp ricochet of at least three notes in the space of that one.

Aleatoric Cells in boxes (starting in m. 91) should be played repeatedly as quickly as possible in an aleatoric manner. It is preferred that the rhythm does not exactly match the rhythms of other aleatoric cells happening by other players. (pizz, col legno, or arco where noted in these aleatoric sections)

Program Notes

Putting it together is a piece about the importance of community and about the struggle of voices aiming to unify themselves. The piece begins with small fragmented and very much isolated musical germs that throughout the course of the piece, strive to come together as one.

Much of the music material is not derived from, but is inspired by taiko drum patterns. The tapestries of weaving accents and rhythms created by a taiko community sets a back drop for many sections of *Putting it together*. Community plays a significant role in the taiko community as well as was a driving force behind the writing of this piece.

Duration-10'

Putting it together

for String Quartet

Daniel De Togni

Atmospherically, Yet Rhythmically

(♩ = c. 72)

col legno saltando

Violin I

Violin II

Viola

Cello

5

Vln. I

Vln. II

Vla.

Vc.

gliss.

11

Vln. I

Vln. II

Vla.

Vc.

col legno

pizz.

arco

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

14

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

V

pizz.

pizz.

arco

V

col legno saltando

col legno saltando

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

17

Vln. I

arco \square V

fp *f* *fp*

Vln. II

arco \square V

fp *f* *fp*

Vla.

arco \square V

fp *f* *fp*

Vc.

arco \square V

fp *f* *fp*

20

Vln. I

f *fp* *f* *fp* *ff* *fp*

Vln. II

f *fp* *f* *fp* *ff* *fp*

Vla.

f *pizz.* *mf* *arco* *pizz.* *ff* *arco* \square V *fp*

Vc.

f *pizz.* *mf* *ff* *arco* \square V *fp*

B

24

Vln. I

Vln. II

Vla.

Vc.

fp *fp* *f* *ffpp* *ff* *ffpp*

fp *f* *ffpp* *ff* *ffpp*

fp *f* *ffpp* *ff* *ffpp*

fp *f* *ffpp* *ff* *ffpp*

C Driving
(♩ = c. 108)

29

Vln. I

Vln. II

Vla.

Vc.

ff

ff *slightly detached* *mp* *f* *p* *f* *sub. p*

ff *slightly detached* *mp* *f* *p* *f* *sub. p*

ff

34

Vln. I

Vln. II

Vla.

Vc.

mp

f *p* *f* *sub. p*

f *p* *f* *sub. p*

p *f* *sub. p*

slightly detached

poco rit. ----- a tempo

rit. ----- molto rit.

38

Vln. I

Vln. II

Vla.

Vc.

mf *f* *fp* *mf* *ff*

f *sub. p* *mp* *f*

f *sub. p* *mp* *f*

f *sub. p* *mp* *ff*

a tempo rit.-----

41

Vln. I *sub. p* *mp* *mf* *f*

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

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

Vc. *p* *mp* *mf* *f*

D a tempo

Vln. I *fp* *fp* *f*

Vln. II *sub. p* *mf* *p* *mp* *p*

Vla. *sub. p* *mf* *p* *mp* *p*

Vc. *mp* *mf* *p*

47

Vln. I *f mp f p*

Vln. II *f mp f p*

Vla. *pizz. p mf p f p arco mf f p*

Vc. *pizz. p mf p f p arco mf f p*

E

Vln. I *mp mf p p f* *poco rit.*

Vln. II *p mf p mf p p f*

Vla. *p fp mf f*

Vc. *p mf p f*

a tempo **poco rit.**-----

56

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

Vln. II *p* *mp* *f*

Vla. *p* *mp* *f*

Vc. *p* *mp* *f*

F **a tempo**

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

Vln. II *p* *mf* *mp* *p*

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

Vc. *p* *mf* *mp* *p*

63

Vln. I *mf* > *p* *p* *mp* *pp*

Vln. II *mf* > *p* *p* *mp* *pp*

Vla. *mf* > *p* *p* *mp* *pp* *p*

Vc. *mf* > *p* *p* *mp* *p* *p*

G

67

Vln. I *p* *mf* *p* *f* < >

Vln. II *p* *mf* *p* *f* < >

Vla. *pp* *mp* *f* *fp*

Vc. *pp* *f* *fp*

sul tasto

71

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 71-74. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamics for Vln. I and Vln. II are *mf*, *f*, *mp*, *f*. The dynamics for Vla. and Vc. are *fp*, *f*, *fp*, *mf*. The music features melodic lines in the violins and a more rhythmic, chordal accompaniment in the lower strings.

75

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 75-78. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamics for Vln. I and Vln. II are *f*, *mp*, *f*, *mp*, *mf*, *f*, *mp*. The dynamics for Vla. and Vc. are *f*, *f*, *mf*, *p*, *fp*, *f*, *fp*, *mf*, *p*. The music features a more active and rhythmic texture in the violins, with the lower strings providing a steady accompaniment.

80

Vln. I

Vln. II

Vla.

Vc.

H

$\langle f \rangle p$ mf p ff
 p mf p ff
 mf p ff fp fp
 mf p ff fp fp

83

Vln. I

Vln. II

Vla.

Vc.

f ff f ff
 f ff f ff
 ff ffp f ff ffp ff
 ff ffp f ff ffp ff

poco rit. ----- I a tempo
Slower
(♩ = c. 72)

86

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

Vln. II *ff* *mf* *mp* *p*

Vla. do not reattack notes on glis. *mp* *p* *mf* *p*

Vc. do not reattack notes on glis. *mp* *p* *mf* *p*

91

Vln. I col legno saltando
aleatorically repeat notes as fast as possible,
preferably, not matching rhythm of others *mp* *f* *p*

Vln. II col legno saltando
aleatorically repeat notes as fast as possible,
preferably, not matching rhythm of others *mf* *f* *p*

Vla. *mf* *mp*

Vc. *mf* *p*

95

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

Vln. II *mp* *f* *p*

Vla. *mp* *mf* *pp*

Vc. *p* *mf* *pp*

98

Vln. I *p* *mf* *mp*
do not reattack notes on glis.
ord. arco

Vln. II *p* *mf* *mp*
do not reattack notes on glis.
ord. arco

Vla. *mp* *f* *p*
col legno saltando
aleatorically repeat notes as fast as possible,
preferably, not matching rhythm of others

Vc. *p* *mf* *mp* *f* *p*
col legno saltando
aleatorically repeat notes as fast as possible,
preferably, not matching rhythm of others

102

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

col legno

105

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

Vln. II col legno *p* *mp* *f* *p*

Vla. *mp* *f* *p*

Vc. *mf* *f* *p*

108

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

Vln. II *p* *mp* *f* *p*

Vla. *mp* *f* *p*

Vc. *mf* *f* *p*

111

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

Vln. II *p* *mf* *p* *f* *mf* *p*

Vla. *p* *mf* *p* *mf* *p*

Vc. *p* *f* *p*

114

Vln. I

Vln. II

Vla.

Vc.

col legno

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

118

Vln. I

Vln. II

Vla.

Vc.

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

121

Vln. I

Vln. II

Vla.

Vc.

arco

p

fp

f

p

mp

f

p

125

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

p

f

p

mp

fp

f

mp

p

mp

p

J A Little Faster (♩ = c. 96)

129

mul tasto ————— ord. ————— sul tasto sul tasto

Vln. I

Vln. II

Vla.

Vc.

pp *mp* *pp* *pp*

135

ord. ————— sul tasto sul tasto ————— ord.

Vln. I

Vln. II

Vla.

Vc.

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

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

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

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

K Delicately

141

Vln. I

Vln. II

Vla.

Vc.

p *mf* *p* *p*

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

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

p *mf* *p* *pp*

146

Vln. I

Vln. II

Vla.

Vc.

p *mp* *pp* *p*

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

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

p *mp* *pp* *p*

poco rit. ----- a tempo

150

Vln. I

Vln. II

Vla.

Vc.

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

mf *p* *mf* *p*

mf *p* *mf* *p*

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

L

153

Vln. I

Vln. II

Vla.

Vc.

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

mf *p* *mf* *mp*

mf *p* *mf* *mp*

mf *p* *mf* *p*

157

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

Vln. II *mf* *f* *p* *p* *mf* *p*

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

Vc. *mp* *f* *p* *mf* *mf* *p*

159

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

Vln. II *p* *f* *mp* *mp* *f* *mp*

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

Vc. *fp* *mf* *f* *fp* *mf* *mf*

161

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 161-162. The score is in 7/4 time and consists of four staves: Violin I, Violin II, Viola, and Violoncello. Measures 161 and 162 are separated by a bar line. In measure 161, the strings play a rhythmic pattern of eighth notes with triplets. Dynamics range from *mp* to *p*. In measure 162, the strings play a similar pattern but with a quintuplet in the first half. Dynamics range from *mf* to *f*. The Viola and Violoncello parts have specific articulation and dynamics.

rit. -----

163

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 163-164. The score is in 7/4 time and consists of four staves: Violin I, Violin II, Viola, and Violoncello. A *rit.* (ritardando) marking is placed above the first staff. Measure 163 features a quintuplet of eighth notes in all string parts, with dynamics from *mp* to *p*. Measure 164 shows the continuation of the quintuplet, ending with a fermata. The Violoncello part in measure 164 has a *p* dynamic and a fermata.

A little Slower

M

(♩ = c. 80)
sul pont

Musical score for measures 164-166. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 4/4. The first measure (164) is marked *mf* and *sul pont*. The second measure (165) is marked *mf*. The third measure (166) is marked *p*, *mf*, and *p*, with the word "ord." above the staff. The Vc. part features sixteenth-note patterns with sixteenth rests, marked *fp* and *f*.

Musical score for measures 167-169. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 4/4. The first measure (167) is marked *mf*. The second measure (168) is marked *mp*. The third measure (169) is marked *mp*. The Vc. part features sixteenth-note patterns with sixteenth rests, marked *fp*, *f*, and *mp*. The time signature changes to 3/4 at the end of measure 169.

169

Vln. I

Vln. II

Vla.

Vc.

f *p*

f *p*

f *p*

f *p*

171

Vln. I

Vln. II

Vla.

Vc.

fp *f* *f* *mp*

fp *f* *f* *mp*

fp *f*

fp *f*

173

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

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

Vla. *p* *f* *mp*

Vc. *p* *f* *mp*

175

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

Vln. II *mf* *f* *p*

Vla. *f*

Vc. *f*

177

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

Vln. II *p* *mf* *mp* *mf*

Vla. *sub. p* *fp* *mf*

Vc. *sub. p* *fp* *mf*

179

Vln. I *fp*

Vln. II *fp*

Vla. *mp* *f* *p*

Vc. *mp* *f* *p*

181

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

Vln. II *f* *p* *mf* *f*

Vla. *mf* *fp*

Vc. *mf* *fp*

183

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

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

Vla. *mf* *f*

Vc. *mf* *f*

185

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mp*

186

Vln. I *f* *fp*

Vln. II *f* *fp*

Vla. *f* *p*

Vc. *f* *p*

188

Vln. I

Vln. II

Vla.

Vc.

mf *f*

mf *f*

fp *mf* *f*

fp *mf* *f*

rit.

190

Vln. I

Vln. II

Vla.

Vc.

f *mf* *f* *f*

f *mf* *f* *f*

fp *f* *pp* *f*

fp *f* *pp* *f*

a tempo rit. a tempo

N

193

Vln. I

Vln. II

Vla.

Vc.

3 5 *ff* 3

3 5 *ff* 3

3 5 *ff* 3

3 5 *ff* 3

195

Vln. I

Vln. II

Vla.

Vc.

f *mf* *f* 3

f *mf* *f* 3

f *mf* *f* 3

f *mf* *f* 3

198

Vln. I

Vln. II

Vla.

Vc.

ff

ffpp

ff

ffpp

ff

ffpp

201

Vln. I

Vln. II

Vla.

Vc.

f

ff

f

ff

f

ff

f

ff