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Title

Insight Into Personal Space of Yura Gomwick

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Insight into personal space of Yura Gomwick

for string quintet

(2019)

Jug K. Marković

written for Académie Voix Nouvelles - Royaumont

Instrumentation

2 Violins

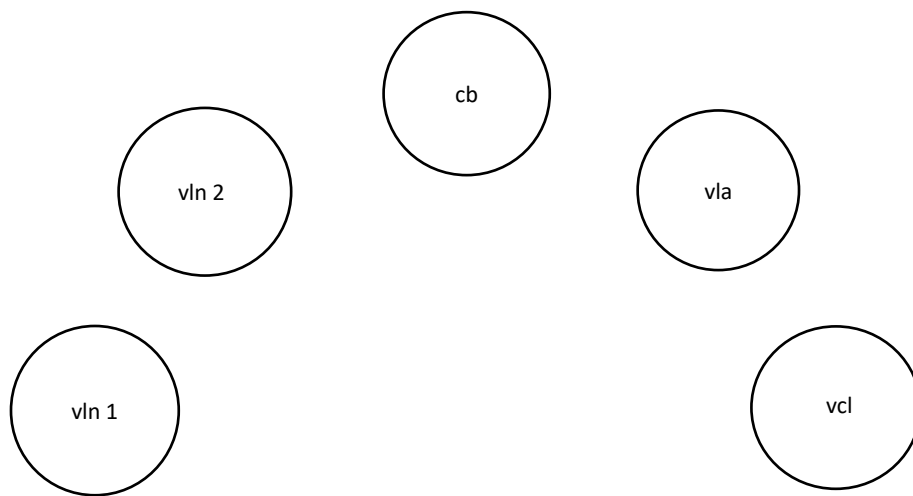
Viola

Violoncello

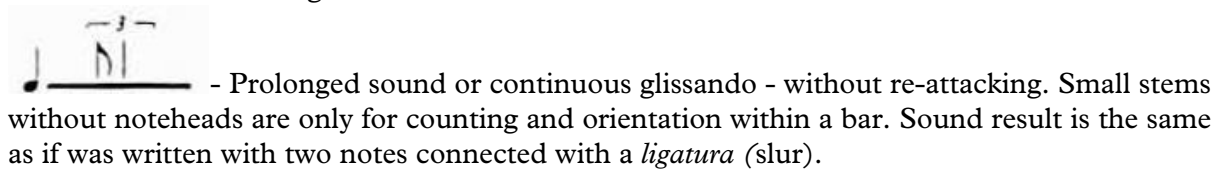
Contrabass

duration: 10'

Disposition of the instruments



symbols and notation



♯ - quarter tone sharp

○ ——— - *dal niente*

♭ - quarter tone flat

————— ○ - *al niente*

- three quarter tones sharp

♭ ♯ - slightly lower

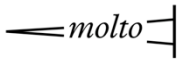
♯ ♭ - slightly higher

↑ - highest possible note in specific context

✕ - unspecified pitch – used to designate that the span / ending notes of the glissando are free (ad lib.)



- trills always semitone higher, unless specifically indicated otherwise with an accidental next to a trill sign.



- very suddenly stop the crescendo by also dampening the string with a finger of the left hand.

Positions of the bow:

SP – sul ponticello (next to the bridge)

MSP – molto sul ponticello (very high on the bridge)

ST – sul tasto (next to the fingerboard)

AST – alto sul tasto (high on the fingerboard)

O – ordinario (normale)

(MSP) (AST) (O)... – in brackets – reminder what has been so far

- gradual bow displacement from one position to another.

MSP → O Applies to any combination of the positions of a bow



Multiphonic - by placing the finger of the left hand just behind the bow / e.g. between the bow and the bridge and at the same time play with a medium overpressure of the bow OR by lightly touching the open string and finding the right bow pressure so that the multiphonic is produced.

Pressures of the bow:



- normal bow pressure



- medium overpressure



- hard overpressure (but with pitches present to some small extent).

This is NOT a complete toneless scratch. There should be some sonority present in the prevailing noise.



- gradual progression from normal to hard bow pressure (and vice versa)

an Insight into personal space
of Yura Gomwick
(for string quintet)

Pesante
♩ = 60

Jug Marković
(b.1987)

Violin I

Violin II

Viola

Cello

Contrabass

ffp *ff* *ff* *ff* *ff*

MSP

MSP

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

3

3

5

risoluto

risoluto

risoluto

O

MSP

O

MSP

AST

MSP

O

risoluto

risoluto

15 *tremolo strettissimo* SP O **Barbaro** ♩ = 84

Vln. I *sffz* *p* *molto* *fff* *ff* sempre

Vln. II *sffz* *p* *molto* *fff* *ff* sempre

Vla. *sffz* *p* *molto* *fff* *ff* sempre

Vc. *p* *molto* *fff* *ff* sempre

Cb. *ff* *p* *molto* *fff* *ff* sempre

20

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 20-27 features a complex rhythmic and melodic structure. Measures 20-21 are marked with a '3' and a 'V', indicating a triplet and a breath mark. Measures 22-23 are marked with a '3' and a 'V'. Measures 24-25 are marked with a '3' and a 'V'. Measures 26-27 are marked with a '3' and a 'V'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like 'p' and 'f'.

27

Vln. I

Vln. II

Vla.

Vc.

Cb.

sffzp — *molto* — *ff*

ff without mercy

ff without mercy

ff without mercy

ff sempre without mercy

ff sempre

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp — *ff*

fp — *ff*

fp — *ff*

fp — *ff*

fp — *ff*

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

p — *molto* — *ff*

ffp — *molto* — *ff*

p — *molto* — *ff*

ffp — *molto* — *ff*

ff — *mp* — *molto* — *ff*

52 (MSP) fragile —————→ savage
O

Vln. I *ffpp* *ff* *mp* tremolo strettissimo

Vln. II (MSP) *ffpp* *ff* *mp* tremolo strettissimo

Vla. (MSP) *ffpp* *ff* *mp* tremolo strettissimo

Vc. (MSP) *ffpp* *ff* *mp* tremolo strettissimo

Cb. (MSP) *ff* *ff* *mp* tremolo strettissimo

57

like a laser

molto *ff* *p* *ff* *ff*

MSP O MSP O

Vln. I

like a laser

molto *ff* *p* *ff* *ff*

MSP O MSP

Vln. II

like a laser

molto *ff* *p* *ff* *ff*

MSP O MSP O

Vla.

like a laser

molto *ff* *p* *ff* *ff*

MSP O MSP O

Vc.

like a laser

molto *ff* *p* *ff* *ff*

MSP O MSP O

Cb.

molto *ff* *p* *ff* *ff*

Moderato Sostenuto (poco meno mosso)

62

$\text{♩} = 70$

MSP O *tr*

ffp *ffp* *ffp* *ffp*

Vln. I

MSP O

Vln. II

ffp *ffp* *ffp* *ffp*

tr *tr* *tr* *tr*

Vla.

mf *mf* *mf* *mf*

tr *tr* *tr* *tr*

Vc.

MSP O

ffp *ffp* *ffp* *ffp*

Cb.

MSP O

ffp *ffp* *ffp* *ffp*

68

mf *p* *mf* *mp*

Vln. I

mf *mf* *p*

Vln. II

gliss. sempre sul C *mp*

Vla.

mf *p*

Vc.

mp

Cb.

[illegible][illegible]

Multiphonic is produced by either placing a left hand finger behind the bow or by lightly pressing the indicated string

Vlc.: Start the trill just after attack

98 (SP) *détaché, simile sempre*

Vln. I

Vln. II (SP) *détaché, simile sempre*

Vla. SP *détaché, simile sempre*

Vc. MSP

Cb. MSP

pp 6

pp 7

pp 6

mf *pp*

mp *pp*

Vivo
♩ = cca. 120

101

ST → SP

Vln. I

pp 3 3 3

Vln. II

ST → SP

ppp 5 5 5 5 5 *mp* 5 5 *ppp*

Vla.

ST → SP

ppp *mp* *ppp*

Vc.

punta d'arco → MSP

pppp

Cb.

punta d'arco

pppp

104

ST → SP

Vln. I

ppp 3 3 3 *mp* 3 3 *ppp*

Vln. II

ST → SP

mp 5 5 5 5 *ppp*

Vla.

ST → SP

ppp *mp* *ppp*

Vc.

ppp 5 5 5 5

Cb.

ppp

ST → SP

Vln. I 107

Vln. II

Vla.

Vc.

Cb.

ppp 3 *mf* 3 *ppp* 3

mp 5 *ppp* 5

ppp 3 3 3 3 3 *mp* 3 3

ppp 5 5 5 5 5

ppp 5

ppp 5 5

Vln. I 110

Vln. II

Vla.

Vc.

Cb.

ppp 3 3 3 3 3 3

ppp *mp* *ppp* 6 3

ppp 3 3 3 3 *ppp*

mp 5 5 5 5 5 5 *ppp* 5 5

ppp *mp*

113 → SP O

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

Vln. II *ppp* *ppp* MSP

Vla. *mf* *ppp*

Vc. *ppp*

Cb. ST *ppp* ST *ppp*

116 ST SP

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

Vln. II *mp* *ppp*

Vla. SP *ppp*

Vc. *ppp*

Cb. SP ST *mp* *ppp*

119

Vln. I

Vln. II

Vla.

Vc.

Cb.

ST

SP

mp

ppp

7

5

3

O

MSP

122

Vln. I

Vln. II

Vla.

Vc.

Cb.

ST

SP

mp

ppp

7

5

3

O

MSP

[illegible]

Con forza ♩ = 86

detaché sempre

Vln. I 134

ff electrically

Vln. II

detaché sempre

ff 5 electrically

Vla.

detaché sempre

ff electrically

Vc.

detaché sempre

ff electrically

Cb.

ff

137

Vln. I

Vln. II

Vla.

Vc.

Cb.

139

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

II III IV III II I

span of gliss. should be cca. major second

span of gliss. (b.141/142) should be cca. major second

span of gliss. should be cca. major third

142

Vln. I

Vln. II

Vla.

Vc.

Cb.

145

Vln. I

Vln. II

Vla.

Vc.

Cb.

span of gliss. shuld be cca. major third

♩ = 112

[illegible]

154

the span of the gliss. should be cca. major third., ending notes of the gliss. are ad lib.

Vln. I

Vln. II

the span of the gliss. should be cca. major third., ending notes of the gliss. (marked with "x") are ad lib. as before

Vla.

Vc.

Cb.

the span of the gliss. should be cca. major third., ending notes of the gliss. are ad lib.

the span of the gliss. should be cca. major third., ending notes of the gliss. (marked with "x") are ad lib. as before

[illegible]

172

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

p *molto* *ff* *appassionato*

p *molto* *ff* *appassionato*

espressivo molto

espressivo molto

175

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

179

Vln. I

Vln. II

Vla.

Vc.

Cb.

182

Vln. I

ff con luminosità

p

Vln. II

ff con luminosità

p

Vla.

ff con luminosità

p

Vc.

ff con luminosità

p

Cb.

ff con luminosità

p

rit.

ff

$\text{♩} = 70$

21

[illegible]

rit.

♩ = 70

188

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *ff* *p* *ff* *p* *ff*

191

Vln. I *ff* *pp* *f* *MSP*

Vln. II *ff* *pp* *f* *SP* *MSP*

Vla. *ff* *pp* *f* *3* *3* *3* *3*

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

Cb. *ff* *pp* *f* *MSP*

196

Vln. I *MSP* *p* *ff* *aggressivo* *3*

Vln. II *ppp* *ff* *aggressivo* *5*

Vla. *MSP* *p* *ff* *aggressivo* *3*

Vc. *MSP* *p* *ff* *aggressivo* *3* *3* *3*

Cb. *O* *MSP* *O* *MSP* *pp*

201

Largo (Pochiss. meno mosso) ♩ = 60

Vln. I *non vibrato e maestoso, with confident piousness*

Vln. II *non vibrato e maestoso, with confident piousness*

Vla. *non vibrato e maestoso, with confident piousness*

Vc. *ff con forza* *O* *MSP* *O* *etc. sempre simile e con forza*

Cb. *ff con forza* *O* *MSP* *O* *etc. sempre simile e con forza*

206

Vln. I

Vln. II

Vla.

Vc.

Cb.

212

Vln. I

Vln. II

Vla.

Vc.

Cb.

ordinario

ffp

accel. gliss. MSP

fff

accel. gliss. MSP

fff

accel. gliss. MSP

fff

accel. gliss. MSP

fff

218

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff sempre
overpressure always, every new attack should be played *sffz*

fff aggressivo sempre
savage and merciless
overpressure always, every new attack should be played *sffz*

fff aggressivo sempre
savage and merciless
overpressure always, every new attack should be played *sffz*

fff aggressivo sempre
savage and merciless
overpressure always, every new attack should be played *sffz*

fff aggressivo sempre
savage and merciless

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