

Three Miniatures
for quadrophonic string quartet

Introduction

Movements of the Three miniatures should be performed on one concert separately:

Prelude in the beginning, *Interlude* – in the middle, *Postlude* – at the end.

In a case where it is not possible to present the piece as described it is possible to play it in traditional manner.

Distance, impeded visual contact and music itself implies need for specific internal communication across the Ensemble. Non-verbal communication and an exploration of subliminal transfers is inherited part of the composition.

Rules for performing Prelude

1. Every musician has the same music material (with minimal deviations in dynamics and articulation).
2. Music material should be performed *a la cadenza* – with total freedom of phrasing and rubato playing.
3. Therefore, lack of synchronisation occurs – which is desired!
4. In ‚D’ letter there is a *synchronisation attempt* – which means, that interpreters try to find mutual tempo and to play synchronised chord. After 5-10 repeats the Vln. I decides to stop repeating and to move to letter ‚E’. Other musicians should move instantly afterwards to bar number 40. The synchronisation attempt does NOT have to succeed.
5. Articulation:
 - A. Every musician chooses articulation method individually from the given in a box. Where the sign „+ Σ” (sum) occurs it means, that for any note there might be more than one type of articulation (f.e. tremolo with SP or riccochet with glissando).
 - B. Indication „Gliss. ^ 3> - 6” means, that one may perform glissando upwards which spans across minor third up to major sixth. If the indication is placed between „/” signs it means that the glissando is just an option. If it is with *obligato* indication – it means it is mandatory.

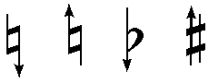
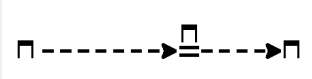


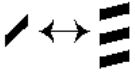
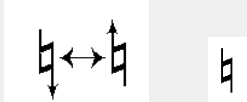
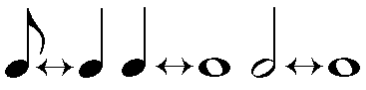



Rules for performing Interlude

1. Pulse is common for whole Ensemble. Synchronous performance, *ordinary*.
2. The goal of this movement is to create a single melody line from the *scattered shards*. Care should be taken that the resulting melody would be as smooth as possible and would give the impression of coming from one instrument.

Rules for performing Postlude

1. Pulse is common for whole Ensemble. Synchronous performance, *ordinary*.
2. The goal of this movement is to create a homogeneous sound tissue interrupted by violent pizzicato inserts.

Description of symbols

	<p>Small deviation sharp or flat (est. 1/6 to 1/4 of a tone). Effect: audible microtone, preferably with a beat-tone. The deviation is individual among the musicians (no need to adjust it in a group).</p>
	<p>Gradual change between normal way of playing and overpressure. Effect: noisy tone. Musicians can experiment with slow bow action to exaggerate the effect.</p>
<p>SP, ST, ord.</p>	<p>Sul ponitcello, sul tasto, ordinario</p>
<p>SP-----> ORD</p>	<p>Gradual change between ways of playing.</p>
	<p>Bartok Pizzicato. Very noisy</p>
	<p>Gradual change between slow and fast tremolo.</p>
	<p>Fluent alteration between steady playing and fast tremolo.</p>
	<p>Free intonation – every note can be intonated 1/4 sharp or flat. Attention! This does not obey harmonics. A ‚natural’ accidental indicates normal intonation.</p>
	<p>Freedom of duration – notes should be played freely with duration between spreading between two indicated durations.</p>
	<p>Three fermatas: short, medium, long.</p>
	<p>Crossed beam indicates freedom of rhythm of the group. When played faster – the left-overs should be added after the group.</p>
	<p>Notes in brackets are rhythmic indication – they are not performed. They are used to show proper note duration.</p>

Prelude – Monody

♩ = ca. 48

Master

Violin I

Violin II

Viola

Violoncello

sfp *mf* *f* *p* *f* *p* *f* *p* *f* *mf*

SP, molto vibr. ord. spicc. spicc. spicc. sim. SP, molto vibr.

mf *sfp* *f* *p* *f* *p* *f* *p* *f* *f*

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

p *f* *f* *sfp* *f* *p* *f* *p* *f* *p*

6 **A**

Master

Vln. I

Vln. II

Vla.

Vlc.

f *p* *p* *f* *f* *p* *f* *p* *f* *p* *f* *sf p sub* *f*

SP, molto vibr. ord.

p *p* (ord.) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

f *p* *f* *p* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

f *p* *f* *p* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

10 **B**

Master

Vln. I

Vln. II

Vla.

Vlc.

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *sf* *sf* *sf* *sf*

SP, molto vibr. ord.

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

27

Master

Vln. I

Vln. II

Vla.

Vlc.



32

Master

Vln. I

Vln. II

Vla.

Vlc.

D gliss 2> / ord / SP / vibr. / \square / $\Xi + \Sigma$

$p < / mf / p < mf > p / mf > p < mf$

ST / ord / SP / vibr. / \square / $\Xi + \Sigma$

$p < / p < mf > p$

$p < / p < mf > p$

$p < / p < mf > p$

$p < / p < mf > p$

$p < / p < mf > p$

$p < / p < mf > p$

4/4



39

4/4 **E** con rigore

9/8

4/4

4/2

Vln. I

Vln. II

Vla.

Vlc.

f

p

p

p

p

* interrupt, when you hear I Violin in 'E'

* interrupt, when you hear I Violin in 'E'

* interrupt, when you hear I Violin in 'E'

* interrupt, when you hear I Violin in 'E'

Interlude – Synthesis

42 **4/2**

Master

Vln. I

Vln. II

Vla.

Vlc.

pizz. *pp*

pizz. *pp*

pizz. *pp*

arco *p*

arco *p*

46 **2/2** **4/2**

Master

Vln. I

Vln. II

Vla.

Vlc.

arco *p*

pizz. *pp*

pizz. *pp*

arco *p*

pizz. *pp*

arco *p*

51 **4/2** **2/2** **4/2**

Master

Vln. I

Vln. II

Vla.

Vlc.

arco *p*

pizz. *pp*

arco *p*

pizz. *pp*

arco *p*

pizz. *pp*

57 **G** **2/2** **4/2**

Master

Vln. I

Vln. II

Vla.

Vlc.

pizz. arco pizz. arco pizz. arco

mp *mp* *mp*

p *mp* *mp*

pizz. arco pizz. arco pizz. arco

mp *mp* *mp*

62 **2/2** **4/2**

Master

Vln. I

Vln. II

Vla.

Vlc.

arco pizz. arco pizz. arco pizz. arco

mp *mp* *mp* *mp*

mp *mp* *mp* *mp*

arco pizz. arco pizz. arco pizz. arco

mp *mp* *mp* *mp*

67 **H** **2/2** **4/2**

Master

Vln. I

Vln. II

Vla.

Vlc.

arco pizz. arco pizz. arco pizz. arco

mp *mp* *mf* *mf*

mp *mp* *mf* *mf*

arco pizz. arco pizz. arco pizz. arco

mp *mp* *mf* *mf*

arco pizz. arco pizz. arco pizz. arco

mp *mp* *mf* *mf*

2 4/2 J

82

Master

Vln. I

Vln. II

Vla.

Vlc.

mf

pizz.

arco

f



86

Master

Vln. I

Vln. II

Vla.

Vlc.

f

pizz.

arco



89

Master

Vln. I

Vln. II

Vla.

Vlc.

f

ff

ff

ff

ff

ff

ff

ff

ff

84

105 **5/4** **N** **5/4**

Vln. I arco *gliss.*

Vln. II arco *gliss.*

Vla. arco *gliss.*

Vlc. arco *gliss.*

108 **5/4** **6/4** **ST** **5/4**

Vln. I arco *f* *pp* *gliss.*

Vln. II arco *f* *pp* *gliss.*

Vla. arco *f* *pp* *gliss.*

Vlc. arco *f* *pp* *gliss.*

112 **P**

Vln. I

Vln. II *gliss.* **S Vlc.**

Vla. *gliss.*

Vlc. *gliss.* **S**

115 **3/4**

Vln. I **S Vlc.**

Vln. II **S Vlc.**

Vla.

Vlc. **S**

117 **3** **4** **6** **4** M Vlc.

Vln. I
M Vlc.
Vln. II
M Vlc.
Vla.
M
Vlc.

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

120

Vln. I
S Vlc.
Vln. II
S Vlc.
Vla.
S Vlc.
Vlc.
S

sff *gliss.* *gliss.* *gliss.* *sff* *gliss.* *sff*

122

Vln. I
S Vla.
Vln. II
S Vla.
Vla.
S
S
Vlc.
S Vla.

sff *gliss.* *gliss.* *gliss.* *sff* *gliss.* *gliss.*

124 **3** **4**

Vln. I
M
S
Vln. I
S Vln. I
S
S Vln. I
S Vla.
Vln. II
S Vln. I
S Vla.
Vla.
S
S
Vlc.
S Vla.

sff *gliss.* *sff* *gliss.* *sff* *gliss.* *sff* *gliss.*

126 **3/4** **R** **5/4** **3/4** **6/4**

M Vlc. S M Vlc. M Vlc. M

Vln. I

Vln. II

Vla.

Vlc. S Vln. II

sf *sf*

130 **6/4** **5/4** **6/4**

Vln. I

Vln. II

Vla.

Vlc.

p *mf* *mf* *f* *p* *mf* *sf* *sf*

134 **6/4** **5/4**

Vln. I

Vln. II

Vla.

Vlc.

p *mf* *mf* *sf* *f* *p* *mf* *sf* *f* *mf* *mf*

137 **5/4** **6/4** **5/4**

Vln. I

Vln. II

Vla.

Vlc.

sf *sf* *mf* *mf*