

Emmanouil Ekmektsoglou

String quartet No. 2

SCORE

November 2014/January 2015

PERFORMANCE NOTES

Bow pressure

1,2,3 = The numbers symbolize three levels of bow pressure. 1 is the lowest (but more than the N bow pressure) and 3 is the highest.

N = Normal bow pressure (less than 1)

- - - - -> = gradual change of bow pressure to another

IMPORTANT NOTICE

Throughout the second movement the performers sustain one pitch only (D), or the same pitch in unison. The articulation should be *legato assai*. In other words, the rhythm indicates only the spots where bow *position* or *pressure* is about to change, instead of bow *direction* changes. The latter may occur only when necessary.

Bow positions

ORD. = Normal bowing

P.S.P. = poco sul ponticello

S.P. = sul ponticello

M.S.P = molto sul ponticello

P.S.T. = poco sul tasto

S.T. = sul tasto

M.S.T. = molto sul tasto

—————> = gradual change of bow position to another

Duration: approx. 12':40"

String quartet No. 2

Emmanouil
Ekmektsoglou

I

♩ = 60

Violin 1

Violin 2

Viola

Cello

Vln. 1

Vln. 2

Vla.

Vlc.

Violin 1: *con sord.*, *pp*, III, *sff*, S.P., N, *pp*

Violin 2: *con sord.*, *pp*, I, *sff*, S.P., N, *pp*

Viola: *con sord.*, *pp*, S.P., N, *pp*

Cello: *con sord.*, *pp*, S.P., N, *sff pp sub.*, *pp*

Vln. 1: 5, S.P. N, *sff pp sub.*, S.P. N, *sff pp sub.*, S.P. N, *sff pp sub.*

Vln. 2: S.P. N, *sff pp sub.*, S.P. N, *sff pp sub.*, S.P. N, *sff pp sub.*

Vla.: S.P. N, *sff pp sub.*, S.P. N, *sff pp sub.*

Vlc.: S.P. N, *sff pp sub.*, *sff*, *pp*, S.P. N, *sff pp sub.*

8

Vln. 1

Vln. 2

Vla.

Vlc.

S.P. ORD.

sf *pp* *sub.*

sf *pp*

sf *pp*

sf *pp*

sf *pp* *sub.*

sf

pp

10

Vln. 1

Vln. 2

Vla.

Vlc.

sf *pp* *sub.*

sf *pp* *sub.*

sf *pp* *sub.*

sf *pp* *sub.*

20

Vln. 1

Vln. 2

Vla.

Vlc.

S.P.

ORD.

sf

sff

pp

f

sf

23

Vln. 1

Vln. 2

Vla.

Vlc.

S.P.

ORD.

sf

pp

sf

pp

II

(♩ = 60)

32 *senza sord.*
P.S.P. → ORD. → P.S.T. → M.S.P. → M.S.T. → M.S.P. → ORD. → M.S.P. → P.S.P.

Vln. 1
1 → N → 1 → N → 1 → N → 1 → N

Vln. 2
M.S.P. → M.S.T. → M.S.P. → M.S.T.
1 → N → 1

Vla.
senza sord.
M.S.P. → M.S.T. → M.S.P. → ORD.
1 → N → 1 → 1

Vcl.
senza sord.
S.P. → P.S.T. → ORD. → M.S.T. → M.S.P. → M.S.T.
1 → N → 1 → N → 1 → 1

p → *mf* → *p*

35 → S.P. → ORD. → P.S.T. → P.S.P. → ORD. → M.S.P.

Vln. 1
2 → 1 → 2 → N → 2 → N

Vln. 2
M.S.P. → P.S.P.
N → 1 → N → 1

Vla.
S.P. → P.S.T.
N → 2 → N → N

Vcl.
M.S.P. → M.S.T. → S.P. → P.S.P. → P.S.T. → S.P.
N → 1 → 2 → N → 1 → 2

mf → *p* → *mf* → *p* → *f*

38

Vln. 1

Vln. 2

Vla.

Vlc.

42

Vln. 1

Vln. 2

Vla.

Vlc.

45

Vln. 1

Vln. 2

Vla.

Vlc.

S.P. → S.T. → ORD. → P.S.P. → S.T. → S.P. → P.S.P. → S.P. → P.S.P. → ORD.
 N → 2 → N → 2 → 1 → 2 → 1 → N → 2 → 1 → 2 → N → 2

P.S.P. → ORD. → P.S.T. → S.P. → S.T. → S.P. → ORD. → S.P. → M.S.P. → S.P. → M.S.T.
 N → 2 → N → 1 → N → 2 → N → 2 → 1 → N → 2

S.P. → P.S.P. → ORD. → S.P. → M.S.P. → ORD. → P.S.P. → S.P. → S.T.
 1 → 2 → 1 → N → 2 → 1 → 2 → N → 2

M.S.P. → S.P. → P.S.P. → ORD. → P.S.P. → S.P.
 1 → N → 2 → 1 → N

48

Vln. 1

Vln. 2

Vla.

Vlc.

M.S.P. → M.S.T. → S.P. → M.S.P. → S.P. → P.S.T. → ORD. → S.P. → P.S.P. → S.P. → ORD. → S.P. → P.S.T.
 N → 1 → N → 2 → 1 → N → 1 → N → 2 → 1 → N → 2 → 1 → N → 2

P.S.P. → S.T. → S.P. → P.S.P. → ORD. → M.S.T. → S.T. → S.P. → M.S.P.
 1 → N → 2 → 1 → 2 → 1 → 2 → 1 → 2

M.S.T. → P.S.P. → M.S.P. → ORD. → S.P. → P.S.T. → S.T. → M.S.P.
 1 → N → 2 → 1 → 2 → 1 → N

P.S.T. → M.S.T. → S.T. → S.P. → M.S.P. → M.S.T.
 1 → N → 2 → 1 → 2 → 1

51 → S.T. → S.P. → ORD. → S.T. → P.S.P. → S.T. → S.P. → ORD. → P.S.T.

→ N → 1 → N → 2 → 1 → N → 2 → 3 → 2

Vln. 1
f > *mf* < *f* > *mf* < *f* < *ff* > *f* < *ff* < *fff*

→ P.S.P. → S.P. → ORD. → M.S.T. → S.T. → M.S.T. → S.P. → P.S.T. → M.S.P. → S.P.

→ N → 1 → N → 2 → N → 2 → 3 → 2 → 3 → 2

Vln. 2
f > *mf* < *f* < *ff* > *f* < *ff* < *fff*

→ M.S.P. → M.S.T. → P.S.P. → P.S.P. → P.S.T. → S.P. → S.T. → ORD. → P.S.P.

→ 2 → 1 → 2 → 1 → N → 3 → 2 → 3 → 2

Vla.
f < *mf* > *f* < *ff* > *f* < *fff*

→ P.S.P. → P.S.T. → ORD. → S.P.

→ 2 → 1 → N → 3

Vlc.
f < *mf* > *ff* < *fff*

♩ = 80

III

54

Vln. 1
p 5th melody

Vln. 2
p 6th melody

Vla.
 N 1st melody
 ORD.
ff

Vlc.
 3rd melody
 N
 ORD.
ff

ppp

ppp

ff

ff

ff

61

Vln. 1

Vln. 2

Vla.

Vlc.

p *ppp* *ff* *sff* *sff*

8va

63

Vln. 1

Vln. 2

Vla.

Vlc.

ff *p sub.* *sff* *ff* *sff* *8va₁*

65

Vln. 1

Vln. 2

Vla.

Vlc.

p sub. *ff* *pp* *ff*

p sub. *ff* *pp* *ff*

ff

ff

67

Vln. 1

Vln. 2

Vla.

Vlc.

p sub. *sff* *ff*

p sub. *sffp* *sffp*

p sub. *sff*

p sub. *sff* *ff*

69

Vln. 1

Vln. 2

Vla.

Vlc.

Musical score for measures 69-70. The score is for four instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).

- Vln. 1:** Treble clef. Measure 69 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and D5. Measure 70 has a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking *ff* is present.
- Vln. 2:** Treble clef. Measure 69 has a quarter rest, followed by eighth notes G4, A4, B4, C5, and D5. Measure 70 has a quarter rest, followed by eighth notes G4, A4, B4, C5, and D5. Dynamic markings *sf* and *ff* are present. Trills are indicated above the notes.
- Vla.:** Bass clef. Measure 69 has a quarter rest, followed by eighth notes G3, A3, B3, C4, and D4. Measure 70 has a quarter rest, followed by eighth notes G3, A3, B3, C4, and D4. Dynamic marking *ff* is present. Trills are indicated above the notes.
- Vlc.:** Bass clef. Measure 69 has a quarter rest, followed by eighth notes G3, A3, B3, C4, and D4. Measure 70 has a quarter rest, followed by eighth notes G3, A3, B3, C4, and D4. Trills are indicated above the notes.

71

Vln. 1

Vln. 2

Vla.

Vlc.

Musical score for measures 71-72. The score is for four instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).

- Vln. 1:** Treble clef. Measure 71 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and D5. Measure 72 has a quarter rest, followed by eighth notes G4, A4, B4, C5, and D5. Dynamic markings *pp* and *ff* are present. Trills are indicated above the notes.
- Vln. 2:** Treble clef. Measure 71 has a quarter rest, followed by eighth notes G4, A4, B4, C5, and D5. Measure 72 has a quarter rest, followed by eighth notes G4, A4, B4, C5, and D5. Dynamic markings *pp* and *ff* are present. Trills are indicated above the notes.
- Vla.:** Bass clef. Measure 71 has a quarter rest, followed by eighth notes G3, A3, B3, C4, and D4. Measure 72 has a quarter rest, followed by eighth notes G3, A3, B3, C4, and D4. Trills are indicated above the notes.
- Vlc.:** Bass clef. Measure 71 has a quarter rest, followed by eighth notes G3, A3, B3, C4, and D4. Measure 72 has a quarter rest, followed by eighth notes G3, A3, B3, C4, and D4. Trills are indicated above the notes.

73

Vln. 1

Vln. 2

Vla.

Vlc.

This musical system covers measures 73 and 74. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).
- **Vln. 1:** Measures 73 and 74 contain eighth-note patterns with slurs and accents. Measure 74 includes a dynamic marking of *ff*.
- **Vln. 2:** Measures 73 and 74 feature triplet eighth-note patterns with slurs and accents. A dynamic marking of *ff* is present at the start of measure 73.
- **Vla.:** Measures 73 and 74 consist of sixteenth-note patterns with slurs and accents. Measure 74 includes a dynamic marking of *ff*.
- **Vlc.:** Measures 73 and 74 consist of sixteenth-note patterns with slurs and accents. Measure 74 includes a dynamic marking of *ff*.

75

Vln. 1

Vln. 2

Vla.

Vlc.

This musical system covers measures 75 and 76. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).
- **Vln. 1:** Measures 75 and 76 contain eighth-note patterns with slurs and accents. Measure 75 includes a dynamic marking of *ff*. Measure 76 includes dynamic markings of *pp* and *ff*.
- **Vln. 2:** Measures 75 and 76 feature triplet eighth-note patterns with slurs and accents. Measure 75 includes a dynamic marking of *ff*. Measure 76 includes dynamic markings of *pp* and *ff*.
- **Vla.:** Measures 75 and 76 consist of sixteenth-note patterns with slurs and accents. Measure 76 includes a dynamic marking of *ff*.
- **Vlc.:** Measures 75 and 76 consist of sixteenth-note patterns with slurs and accents. Measure 76 includes a dynamic marking of *ff*.
- **Annotations:** Above the Vln. 1 staff, there are two *8^{va}* markings with dashed lines, indicating octave displacement for the notes in measures 75 and 76.

89

Vln. 1

Vln. 2

Vla.

Vlc.

p *ff* *fff*

91

Vln. 1

Vln. 2

Vla.

Vlc.

93

Vln. 1

Vln. 2

Vla.

Vlc.

This musical score page contains four staves for Violins 1 and 2, Viola, and Violoncello, covering measures 93, 94, and 95. The key signature is one sharp (F#) and the time signature is 3/4. The Violin 1 part features a melodic line with eighth and sixteenth notes. The Violin 2 part plays a rhythmic accompaniment with triplets of eighth notes. The Viola and Violoncello parts play a complex accompaniment with quintuplets of eighth notes. The score is divided into three measures by vertical bar lines. Measure 93 starts with a treble clef and a key signature of one sharp. Measure 94 continues the same key signature and time signature. Measure 95 concludes the section with a double bar line.

IV

♩ = 65

Violin I

Violin II

Viola

Cello

ST

pp

ST

pp

ST

pp

99

Vln. I

Vln. II

Vla.

Vc.

III

ST IV

pp

mp

pp

ST

pp

ST

pp

ST

pp

103

Vln. I

Vln. II

Vla.

Vc.

ST

pp

mp

pp

107

Vln. I

Vln. II

Vla.

Vc.

ST

III

IV

pp

110

Vln. I

Vln. II

Vla.

Vc.

ff sff

I
II
III

N

Detailed description: This system contains measures 110 and 111. The Vln. I part starts with a long note that increases in volume from *ff* to *sff* and ends with a triplet of notes marked with fingerings I, II, and III. The Vln. II, Vla., and Vc. parts feature sustained notes with various articulations and dynamics.

112

Vln. I

Vln. II

Vla.

Vc.

ff f_{sub.} f

N I II III

ST

ST

N

ppp ppp mf

Detailed description: This system contains measures 112 and 113. In measure 112, Vln. I has a long note with dynamics *ff* and *f_{sub.}*, and Vln. II, Vla., and Vc. have notes with dynamics *ff*. In measure 113, Vln. I has a long note with dynamic *f*, Vln. II and Vla. have notes with dynamics *ppp*, and Vc. has notes with dynamic *mf*. Fingerings and breath marks are indicated for several parts.

115

Vln. I

Vln. II

Vla.

Vc.

mf

Detailed description: This system covers measures 115 to 119. A large slur with two triangles spans measures 115 and 116. Vln. I and Vln. II are mostly silent, with some initial notes in measure 115. Vla. plays a melodic line with a crescendo, starting in measure 115 and continuing through measure 119. Vc. plays a rhythmic accompaniment of eighth notes with accents. A dynamic marking of *mf* appears in measure 119.

120

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system covers measures 120 to 124. Vln. I and Vln. II are silent. Vla. continues its melodic line with various articulations and dynamics. Vc. continues its rhythmic accompaniment with accents and slurs. The system ends with a double bar line and repeat lines.

124

Vln. I

Vln. II

Vla.

Vc.

p

p

p

pp

mf

128

Vln. I

Vln. II

Vla.

Vc.

p

p

p

sf

mf

132 *8va* *ff* *mf* *fff* *exag.*

Vln. I
Vln. II
Vla.
Vc.

136 *exag.* *fff* *fff* *fff* *exag.* *fff* *fff* *ff*

Vln. I
Vln. II
Vla.
Vc.

140

Vln. I

Vln. II

Vla.

Vc.

(fff)

pp sub.

non exag.

I

II

144

Vln. I

Vln. II

Vla.

Vc.

ST non exag.

II

III

pp

sim.

pp

sim.

pp

♩ = 100

Violin I

Violin II

Viola

Cello

fff

fff

fff

mp

152

Vln. I

Vln. II

Vla.

Vc.

N
molto vib.

S.P.

mp

156

Vln. I

Vln. II

Vla.

Vc.

p

p

p

fff

N

159

Vln. I

Vln. II

Vla.

Vc.

p

p

p

161

Vln. I

Vln. II

Vla.

Vc.

ppp

ppp

ppp

ff

Detailed description: This system covers measures 161, 162, and 163. The first three staves (Vln. I, Vln. II, Vla.) are marked *ppp*. Vln. I and Vln. II play triplets of chords, with notes beamed together and stems pointing down. Vla. plays a triplet of chords, also with beamed notes and stems pointing down. The Vc. staff is silent in measures 161 and 162, then enters in measure 163 with a rhythmic pattern of eighth and sixteenth notes, marked *ff*.

164

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system covers measures 164, 165, and 166. The first three staves (Vln. I, Vln. II, Vla.) continue with their respective triplet patterns. Vln. I and Vln. II play triplets of chords. Vla. plays a triplet of chords. The Vc. staff continues with its rhythmic pattern from the previous system, featuring eighth and sixteenth notes with stems pointing down.

167

Vln. I

Vln. II

Vla.

Vc.

170

Vln. I

Vln. II

Vla.

Vc.

173

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 173 and 174. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 2/4. In measure 173, the Violin I part has a triplet of eighth notes (F#, G, A) followed by a quarter note (B), with a forte (ff) dynamic. The Violin II part has a quarter note (F#) followed by a quarter rest, also with a forte (ff) dynamic. The Viola part has a quarter note (F#) followed by a quarter rest, with a forte (ff) dynamic. The Violoncello part has a quarter note (F#), a quarter note (G), and a quarter note (A), with a forte (ff) dynamic. In measure 174, the Violin I part has a series of five eighth notes (B, C, D, E, F#) with a forte (ff) dynamic. The Violin II part has a quarter rest followed by a quarter note (F#), with a forte (ff) dynamic. The Viola part has a quarter rest. The Violoncello part has a quarter rest.

175

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 175 and 176. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 2/4. In measure 175, the Violin I part has a series of five eighth notes (B, C, D, E, F#) with a forte (ff) dynamic. The Violin II part has a series of five eighth notes (B, C, D, E, F#) with a forte (ff) dynamic. The Viola part has a quarter rest. The Violoncello part has a quarter rest. In measure 176, the Violin I part has a series of five eighth notes (G, A, B, C, D) with a forte (ff) dynamic. The Violin II part has a series of five eighth notes (G, A, B, C, D) with a forte (ff) dynamic. The Viola part has a quarter note (G) followed by a quarter note (A), with a forte (ff) dynamic. The Violoncello part has a quarter rest.

176

Vln. I

Vln. II

Vla.

Vc.

Measures 176-179. Vln. I and Vln. II play a melodic line with five-measure phrases. Vla. plays a triplet accompaniment. Vc. has a whole rest.

177

Vln. I

Vln. II

Vla.

Vc.

Measures 177-180. Vln. I and Vln. II continue the melodic line. Vla. continues the triplet accompaniment. Vc. has a whole rest.

190

Vln. I

Vln. II

Vla.

Vc.

pizz. III II I

IV

fff

pizz. 3

3

3

3

3

pizz.

III II I

IV

fff

192

Vln. I

Vln. II

Vla.

Vc.

arco

p

Detailed description of the musical score: The score is for four string instruments: Violin I, Violin II, Viola, and Violoncello. It covers measures 190, 191, and 192.
 - Measure 190: Violin I and II are silent. Viola and Violoncello play a descending eighth-note pattern: G4 (IV), F#4 (III), E4 (II), D4 (I).
 - Measure 191: Violin I and II are silent. Viola and Violoncello continue the descending eighth-note pattern: C4 (IV), B3 (III), A3 (II), G3 (I).
 - Measure 192: Violin I and II are silent. Viola and Violoncello continue the descending eighth-note pattern: F3 (IV), E3 (III), D3 (II), C3 (I).
 - Performance markings: 'pizz.' (pizzicato) and '*fff*' (fortissimo) are present in measures 190 and 191. 'arco' (arco) and '*p*' (piano) are present in measure 192.
 - Fingerings: Fingerings are indicated by Roman numerals (I-IV) below the notes.
 - Slurs and accents: Slurs group the eighth notes in each measure. Accents (>) are placed above each note.
 - Trills: Trills are indicated by a vertical line with a dot above the notes in measures 190 and 191.

194

Vln. I

Vln. II

Vla.

Vc.

arco

fff

f

p

pizz.

198

Vln. I

Vln. II

Vla.

Vc.

201

Vln. I

Vln. II

Vla.

Vc.

sff *p*

sff *p*

sff *p*

f

204

Vln. I

Vln. II

Vla.

Vc.

f

207

Vln. I

Vln. II

Vla.

Vc.

molto vib.

ppp sub.

vib. norm.

211

Vln. I

Vln. II

Vla.

Vc.

ff

(pizz.)

5

214

Vln. I

Vln. II

Vla.

Vc.

IV III II I

218

Vln. I

Vln. II

Vla.

Vc.

pizz. III II I

ff

220

pizz.

Vln. I

Vln. II

Vla.

Vc.

ff

This block contains the musical notation for measures 220 and 221. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I staff begins with a measure of rests, followed by a half note G4 (marked with fingerings IV and III) and a half note A4. A *ff* dynamic marking is present. The Violin II staff starts with a half note G4 (fingerings III and II) and a half note A4. The Viola and Violoncello staves play a rhythmic pattern of eighth notes with various fingerings and slurs. The Viola part includes accents (>) over some notes. The Violoncello part features a prominent five-fingered slur (5) over a sequence of notes. The key signature has two sharps (F# and C#), and the time signature is 7/8.

222

Vln. I

Vln. II

Vla.

Vc.

This block contains the musical notation for measures 222 and 223. It features the same four staves as the previous block. The Violin I staff continues with a half note G4 and a half note A4, with a five-fingered slur (5) under the A4. The Violin II staff continues with a half note G4 and a half note A4, with a seven-fingered slur (7) under the A4. The Viola and Violoncello staves continue with their respective rhythmic patterns, including accents and slurs. The key signature and time signature remain the same as in the previous block.

224

Vln. I

Vln. II

Vla.

Vc.

This system of musical notation covers measures 224 and 225. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Vln. I staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with a five-measure slur and a fermata. The Vln. II staff also has a treble clef and two sharps, with a seven-measure slur. The Vla. staff uses a bass clef and two sharps, featuring a rhythmic pattern with accents. The Vc. staff uses a bass clef and two sharps, with a five-measure slur and a fermata. The system concludes with a double bar line.

226

Vln. I

Vln. II

Vla.

Vc.

This system of musical notation covers measures 226 and 227. It features the same four staves as the previous system. The Vln. I staff has a five-measure slur and a fermata. The Vln. II staff has a seven-measure slur. The Vla. staff continues with its rhythmic pattern and accents. The Vc. staff has a five-measure slur and a fermata. The system concludes with a double bar line.

228

Vln. I

Vln. II

Vla.

Vc.

230

Vln. I

Vln. II

Vla.

Vc.

232

Vln. I

Vln. II

Vla.

Vc.

235

Vln. I

Vln. II

Vla.

Vc.

237

Vln. I

Vln. II

Vla.

Vc.

Detailed description: The image shows a musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into two measures. The first measure (measures 237-238) shows Vln. I with a slur over five eighth notes and an accent (>) on the fifth note. Vln. II has a slur over seven eighth notes and an accent (>) on the seventh note. Vla. and Vc. have rests. The second measure (measures 239-240) shows Vln. I with a slur over five eighth notes and an accent (>) on the fifth note. Vln. II has a slur over seven eighth notes and an accent (>) on the seventh note. Vla. and Vc. have rests. The page number 47 is in the top right corner.