

Athanasios Zlikas

String Quartet

York, 2009

EXPLANATIONS

n. = normale

s.t. = sul tasto

s.p. = sul ponticello

a.s.t. = alto sul tasto

a.s.p. = alto sul ponticello


c.l.b. = col legno battuto


c.l.t. = col legno tratto


v. = vibrato


m.v. = molto vibrato


s.v. = senza vibrato


 = Gradual change (e.g. from **s.t.** to **a.s.p.**)

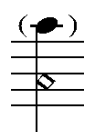
 ^{8"} = Long fermata of eight seconds' duration


 = 1/4 tone sharp

 = 3/4 tone sharp

 = 1/4 flat

 = 3/4 tone flat

 = natural harmonic (diamond shaped note = node, note in brackets = sounding pitch)

 = artificial harmonic

Composer's note

The *String Quartet* is chronologically the second work I completed during my PhD at York. Defining its time of composition is of importance, as the quartet is placed at the beginning of a quest for a new personal vein. In this piece I tried to combine, on the one hand, the aesthetic expectant of a structurally coherent music, which evolves and transforms in a dynamic direction towards a harmonic goal, with the practical problem of developing the appropriate technical tools for its more complete materialisation, on the other.

String Quartet

I.

Athanasios Zlikas
(2009)

♩ = 78

Violin I: *ppp* *leggierissimo* *mf* *ppp*. Includes markings: punta d'arco, detaché sempre (*), n., 3, 5, a.s.p. (**).

Violin II: *ppp* *leggierissimo*. Includes markings: punta d'arco, detaché sempre (*), n., 5, 5.

Viola: s.t./s.v. (change bow as necessary).

Violoncello: *ppp flautando*.

(*) The staccato marks are mere indications of a light and detaché bowing. Thus punta d' arco indications has to do with passages where staccato markings are notated.

(**) The movement of the bow towards the bridge combined with a decrease of dynamics indicates a disintegration of sound into noise.

Vln. I: *ppp* *mf* *ppp*. Includes markings: a.s.p., n., 3, 5, 6, 3, a.s.p., n., 3.

Vln. II: *mf* *ppp* *mf* *ppp*. Includes markings: a.s.p. (**), n., 5, 3, a.s.p., n., 5, 3, a.s.p.

Vla.: s.t./s.v. (change bow as necessary), *ppp flautando*.

Vc.: *ppp flautando*.

Vln. I: *mf* *ppp* *mf* *ppp*. Includes markings: 5, 3, a.s.p., n., 3, 5, a.s.p., n., 3.

Vln. II: *mf* *ppp* *mf* *ppp*. Includes markings: punta d'arco unless otherwise indicated (*), n., 5, 5, 3, a.s.p., n., 6, 7, a.s.p., n., 3, 3, 3, 3, 3, 3, 3, 3.

Vla.: *ppp flautando*.

Vc.: *ppp flautando*.

8

Vln. I: *mf* (7) *ppp* (7) *mf* (3)

Vln. II: *mf* (7) *ppp* (7) *mf* (3)

Vla.: *punta d'arco* *mf* (7) *ppp* (7)

Vc.: *mf* (7) *ppp* (7)

Performance instructions: a.s.p., n., s.v., s.t.

9

Vln. I: *ppp* (3) *mf* (5)

Vln. II: *mf* (5) *ppp* (5)

Vla.: *mf* (6) *ppp* (5)

Vc.: *mf* (6) *ppp* (5)

Performance instructions: a.s.p., n.

10

Vln. I: *ppp* (3) *mf* (7) *ppp* (7)

Vln. II: *mf* (7) *ppp* (7)

Vla.: *mf* (7) *ppp* (7)

Vc.: *mf* (7) *ppp* (7)

Performance instructions: a.s.p., n., s.v., s.t.

11

Vln. I

Vln. II

Vla.

Vc.

mf *ppp*

n. a.s.p. s.v. s.t.

punta d'arco

punta d'arco(*) n.

12

Vln. I

Vln. II

Vla.

Vc.

mf *ppp*

n. a.s.p.

n. a.s.p. s.v. s.t.

s.t.

s.v.

punta d'arco

n.

a.s.p.(**)

s.v.

s.t.

punta d'arco

mf *ppp*

13

Vln. I

Vln. II

Vla.

Vc.

mf *ppp*

n. sempre

n. a.s.p.

ppp *mf*

n.

mf *ppp*

s.v. s.t.

n.

a.s.p.

ppp

s.v. s.t.

mf *ppp*

n. sempre

ppp

14

Vln. I

Vln. II

Vla.

Vc.

6 ppp ppp mf ppp ppp

7 mf 3 ppp ppp 7

n. a.s.p. n. 3

7 n. a.s.p. 7 3 ppp

mf ppp mp

15

Vln. I

Vln. II

Vla.

Vc.

5 mp ppp ppp 5 3 mp pp

a.s.p. 7 n. ppp 7 mf 6

n. a.s.p. ppp 7 3 ppp n. 3

ppp ppp 5 mp pp pp

16

Vln. I

Vln. II

Vla.

Vc.

5 6 5 5 5 6 5 3 ppp mp pp pp p pp pp sempre

a.s.p. n. ppp 3 7 mf 3 ppp n. ppp

a.s.p. 7 3 ppp

5 5 5 6 5 5 6 mp pp pp sempre

17

Vln. I

Vln. II

Vla.

Vc.

ppp *mf* *ppp*

n. *a.s.p.* n.

6 5 3 6 6 3 6

3 5 *a.s.p.* n.

5 5 5 6 5 6 6 6

18

Vln. I

Vln. II

Vla.

Vc.

unmeasured tremolo (as fast as possible)

n. *ppp* *a.s.p.* n.

6 6 6 6 6 7

3 3 *a.s.p.* 3

6 6 6 6 6 6 6 6

19

Vln. I

Vln. II

Vla.

Vc.

unmeasured trill (as fast as possible)
punta d' arco at lower dynamics (*pp* to *mf*), normal bow at higher ones

legatissimo sempre, change bow as necessary

n. *a.s.p.* n. *a.s.p.* n. *a.s.p.*

mf *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

n. *a.s.p.* n. *a.s.p.* n. *a.s.p.*

5 3 *a.s.p.* 3 3 5 5 6 5 *a.s.p.*

3 5 *a.s.p.* 3 5 6 5 *a.s.p.*

unmeasured tremolo (as fast as possible)

unmeasured trill (as fast as possible)
punta d' arco at lower dynamics (*pp* to *mf*), normal bow at higher ones

legatissimo sempre, change bow as necessary

6 7

22

Vln. I *pp*

Vln. II *mf* *ppp* *mf* *ppp*

Vla. *ppp* *mf* *ppp* *ppp* *mf*

Vc.

25

Vln. I *mf*

Vln. II *pp*

Vla. *ppp*

Vc. *pp*

mf
punta d' arco at lower dynamics (*pp* to *mf*), normal bow at higher ones

pp *legatissimo sempre,*
change bow as necessary

28

Vln. I *f*

Vln. II *mf*

Vla. *pp*

Vc. *mf*

mf
punta d' arco at lower dynamics (*pp* to *mf*),
normal bow at higher ones

pp *legatissimo sempre,*
change bow as necessary

30

Vln. I *ff*

Vln. II *mf*

Vla. *mf*

Vc.

31

Vln. I *fff*

Vln. II *ff*

Vla. *fff*

Vc. *fff*

32

Vln. I *n.* *rit.* *a.s.p.*

Vln. II *ppp*

Vla. *ppp* *n.* *a.s.p.*

Vc. *ppp* *n.* *a.s.p.*

35 *A tempo* (♩ = 78)

Score for measures 35-38. Vln. I: *ppp*, n. → a.s.p. Vln. II: *ppp*, *mf*. Vla.: *ppp*. Vc.: *ppp*, *pppp*. Includes 5th fingerings and dynamic markings.

39

Score for measures 39-40. Vln. I: *pppp*, *ppp*, *mf*. Vln. II: *ppp*, *mf*, *ppp*. Vla.: *mf*, *ppp*. Vc.: *ppp*, *mf*. Includes 3rd, 5th, 6th, and 7th fingerings.

41

Score for measures 41-43. Vln. I: *ppp*, *mf*, *ppp*. Vln. II: *mf*, *ppp*. Vla.: *mf*, *ppp*. Vc.: *ppp*, *mf*, *ppp*. Includes 3rd, 5th, 6th, and 8^{va} fingerings.

43

Vln. I: Treble clef, 3/4 time signature. Measure 43 features a triplet of eighth notes, followed by a five-measure phrase of eighth notes, and a triplet of eighth notes. Dynamic: *mf*.
Vln. II: Treble clef. Measure 43 has a whole note chord. Measure 44 has a triplet of eighth notes. Dynamic: *mf*.
Vla.: Bass clef. Measure 43 has a triplet of eighth notes, followed by a seven-measure phrase of eighth notes, and a five-measure phrase. Dynamic: *mf*.
Vc.: Bass clef. Measure 43 has a triplet of eighth notes, followed by a five-measure phrase of eighth notes. Dynamic: *mf*.

44

Vln. I: Treble clef. Measure 44 has a triplet of eighth notes, followed by a triplet of eighth notes. Dynamic: *ppp*. Measure 45 has a five-measure phrase of eighth notes, followed by a six-measure phrase of eighth notes. Dynamic: *f*.
Vln. II: Treble clef. Measure 44 has a seven-measure phrase of eighth notes, followed by a five-measure phrase of eighth notes. Dynamic: *ppp*. Measure 45 has a five-measure phrase of eighth notes, followed by a six-measure phrase of eighth notes, and a seven-measure phrase of eighth notes. Dynamic: *f*.
Vla.: Bass clef. Measure 44 has a whole note chord. Dynamic: *ppp*. Measure 45 has a five-measure phrase of eighth notes, followed by a six-measure phrase of eighth notes, and a seven-measure phrase of eighth notes. Dynamic: *f*.
Vc.: Bass clef. Measure 44 has a whole note chord. Dynamic: *ppp*. Measure 45 has a five-measure phrase of eighth notes, followed by a six-measure phrase of eighth notes, and a seven-measure phrase of eighth notes. Dynamic: *f*.

45

Vln. I: Treble clef. Measure 45 has a triplet of eighth notes, followed by a triplet of eighth notes, and a seven-measure phrase of eighth notes. Dynamic: *ppp*. Measure 46 has a triplet of eighth notes, followed by a seven-measure phrase of eighth notes. Dynamic: *f*.
Vln. II: Treble clef. Measure 45 has a seven-measure phrase of eighth notes. Dynamic: *ppp*. Measure 46 has a whole note chord. Dynamic: *ppp*.
Vla.: Bass clef. Measure 45 has a whole note chord. Dynamic: *ppp*. Measure 46 has a whole note chord. Dynamic: *ppp*.
Vc.: Bass clef. Measure 45 has a whole note chord. Dynamic: *ppp*. Measure 46 has a whole note chord. Dynamic: *ppp*.

46

Vln. I

Vln. II

Vla.

Vc.

f *p subito* *pp* *f*

f *p subito* *pp*

f *p subito*

47

Vln. I

Vln. II

Vla.

Vc.

p subito *pp* *f* *p subito* *f*

f *p subito* *pp*

pp

48

Vln. I

Vln. II

Vla.

Vc.

p subito

f *p subito*

pp

49

Vln. I *f* *p subito* 5 6

Vln. II *f* *p subito*

Vla. *f* *p subito* 5 6 *f* 5

Vc. *f* *p subito* 5 6 7

50

Vln. I *pp* 7

Vln. II *pp* *f* *p subito* *f* *p subito* 5

Vla. *pp* *f* *pp* *f* 6 7 5

Vc. *pp* *f* *p subito* 5 6

51

Vln. I *f legatissimo sempre* 5 7 6

Vln. II 6 7

Vla. *p* 5 6 7

Vc. *pp* 7 *f legatissimo sempre* 6 5 7

52

Vln. I

Vln. II

Vla.

Vc.

legatissimo sempre

mf

legatissimo sempre

mf

54

Vln. I

Vln. II

Vla.

Vc.

al talone

punta d' arco

fff

pp subito

leggierissimo

fff

al talone

fff

al talone

fff

al talone

fff

pp subito legatissimo sempre

pp

legatissimo sempre

57

Vln. I

Vln. II

Vla.

Vc.

pp

punta d' arco

p

59 *punta d' arco*

8va

Vln. I

Vln. II

Vla.

Vc.

3 p 3 7 6 5 p 5

3 3

leggerissimo p

3 5

3 5

Detailed description: This system contains measures 59 and 60. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 59 is marked 'punta d' arco' and contains a series of triplets in the Violin I part, with dynamics 'p' and fingerings 3, 3, 7. The Violin II part has a triplet with dynamic 'p' and fingering 3. The Viola and Violoncello parts have sustained notes. Measure 60 features an 8va octave sign above the Violin I staff, which plays a triplet with dynamic 'p' and fingering 6, 5, 5. The Violin II part has a triplet with dynamic 'p' and fingering 3. The Viola part has a 'morendo' marking. The Violoncello part has a triplet with dynamic 'p' and fingering 3, 5.

61

Vln. I

Vln. II

Vla.

Vc.

3 p 5 3 p 3

5 p 5 3 3 5

morendo

5

Detailed description: This system contains measures 61 and 62. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 61 has a triplet in Violin I with dynamic 'p' and fingering 3, 5, 3. Violin II has a triplet with dynamic 'p' and fingering 5, 3, 3. The Viola part has a 'morendo' marking. The Violoncello part has a triplet with dynamic 'p' and fingering 5. Measure 62 has a triplet in Violin I with dynamic 'p' and fingering 3, 3, 3. Violin II has a triplet with dynamic 'p' and fingering 5. The Viola part has a 'morendo' marking. The Violoncello part has a triplet with dynamic 'p' and fingering 5.

63

Vln. I

Vln. II

Vla.

Vc.

3 p 3 pp 5

ppp leggerissimo (7th. overtone)

15ma I. 5

3 3 3 3 5

Detailed description: This system contains measures 63 and 64. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 63 has a triplet in Violin I with dynamic 'p' and fingering 3, 3, 3. Violin II has a triplet with dynamic 'pp' and fingering 3, 3, 3. The Viola part has a 'ppp leggerissimo (7th. overtone)' marking. The Violoncello part has a triplet with dynamic 'p' and fingering 3. Measure 64 has a triplet in Violin I with dynamic 'ppp' and fingering 5. Violin II has a triplet with dynamic 'ppp' and fingering 3, 3, 3. The Viola part has a '15ma I. 5' marking. The Violoncello part has a triplet with dynamic 'ppp' and fingering 3, 3, 3.

Musical score for measures 65-66, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *ppp* and *morendo*, and performance instructions like *leggerissim* (13th overtone). Fingerings and articulation are indicated throughout.

65

Vln. I

Vln. II

Vla.

Vc.

ppp

morendo

ppp
leggerissim (13th overtone)

Musical score for measures 67-68, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *morendo* and *rit.*, and performance instructions like *s.t.* and *8"*. Fingerings and articulation are indicated throughout.

67

Vln. I

Vln. II

Vla.

Vc.

rit.

morendo

s.t.

8"

II.

♩ = 48

Violin I (s.t.) *ppp flautando*

Violin II (s.t.) *ppp flautando*

Viola (s.t.) *ppp flautando*

Violoncello (s.t.) *ppp flautando*

Vln. I

Vln. II

Vla.

Vc.

ppp

Vln. I

Vln. II

Vla.

Vc.

p espressivo

pp

pp like a distant echo to Violin I

ppp

pp

suono reale

suono reale

suono reale

9

Vln. I

Vln. II

Vla.

Vc.

mf

p

mf

s.t.

I.

II.

suono reale

3

5

3

n.

11

Vln. I

Vln. II

Vla.

Vc.

f II.

mf

3

5

7

3

5

n.

13

Vln. I

Vln. II

Vla.

Vc.

f

f

f

(II.) suono reale

3

5

6

3

7

16

Vln. I *ff* *fff luminoso*

Vln. II *ff* *fff luminoso*

Vla. *ff* *fff luminoso*

Vc. *ff* *fff luminoso*

20

Vln. I *ppp* *molto espressivo* *p* *pp* *mf* *pp*

Vln. II *ppp* *molto espressivo* *ppp*

Vla. II. suono reale *ppp* *legatissimo sempre* *molto espressivo* *pp*

Vc. *ppp* *legatissimo sempre* *molto espressivo* *pp*

22

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

Vln. II *p* *pp* *mf* *p*

Vla. *mf* *p* *p*

Vc. *pp* *legatissimo sempre*

24

Vln. I

Vln. II

Vla.

Vc.

p *legatissimo sempre,*
change bow as necessary

s.p.

f

n.

p *legatissimo sempre,*
change bow as necessary

s.p.

f

n.

p

mf

f

n.

26

Vln. I

Vln. II

Vla.

Vc.

p

8va

p

punta d'arco

p

27

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

punta d'arco

pp

28

Vln. I

Vln. II

Vla.

Vc.

ppp

ppp

ppp

ppp

30

Vln. I

Vln. II

Vla.

Vc.

pp

pp

32

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

p

34

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

mp

flautando

p

mp

36

Vln. I

Vln. II

Vla.

Vc.

mp

mf

f

mf

38

Vln. I *f* 5 3

Vln. II *f* 3

Vla. 3 5 6 3

Vc. 3 *f* *f*

Detailed description: This system covers measures 38 and 39. The first violin (Vln. I) plays a melody with a forte (*f*) dynamic, featuring a quintuplet in measure 38 and a triplet in measure 39. The second violin (Vln. II) plays a complex rhythmic pattern with triplets and a forte (*f*) dynamic. The viola (Vla.) has a melodic line with triplets, quintuplets, and sextuplets. The cello (Vc.) provides a bass line with triplets and a forte (*f*) dynamic.

40

Vln. I 3 5 6 3

Vln. II 6 5 3

Vla. *ff*

Vc. 5 3 3 *ff*

Detailed description: This system covers measures 40 and 41. The first violin (Vln. I) continues with a melodic line featuring triplets, quintuplets, and sextuplets. The second violin (Vln. II) plays a rhythmic pattern with sextuplets and quintuplets. The viola (Vla.) plays a melodic line with a fortissimo (*ff*) dynamic. The cello (Vc.) has a bass line with quintuplets, triplets, and a fortissimo (*ff*) dynamic.

42

Vln. I *ff* 3 *fff* 5 6

Vln. II *ff* 3 3 3

Vla. 5 5 *fff* 3

Vc. 3 3 5 6 3 5

Detailed description: This system covers measures 42 and 43. The first violin (Vln. I) plays a melodic line with triplets and a fortissimo (*ff*) dynamic, reaching fortississimo (*fff*) in measure 43. The second violin (Vln. II) plays a rhythmic pattern with triplets and a fortissimo (*ff*) dynamic. The viola (Vla.) has a melodic line with quintuplets and a fortississimo (*fff*) dynamic. The cello (Vc.) has a bass line with triplets, quintuplets, sextuplets, and a fortissimo (*ff*) dynamic.

44

Vln. I

Vln. II

Vla.

Vc.

fff

fff

ffff stop abruptly

Duration: ca. 8'
York 2009

