

Scratch

string quartet

Duration: about 08:40 minutes

September 2017

Structure

3 movements:

- Mov I (Numbers 1 to 7)
- Mov II (Bridge; numbers 1-B to 2-B)
- Mov III vs. Mov IV (a crossfade of two movements; numbers 7-R to 1-R. This crossfade consists of Mov III (7-R etc. means it is bar to bar reverse played) and Mov IV is progressively overwriting it).

Explanation of used signs and abbreviations



= Full pressure/overpressure = 100% noise, ideally no pitch audible at all
(Note: A **slow** bow positioned **sul tasto** makes the scratch played more easily).



= 'Half scratch'/enhanced pressure = A mixture of about half noise and half pitch.



= Bartók-Pizzicato

pizz. = pizzicato

gliss. = glissando

clb = col legno battuto

cls = col legno saltando

ccb = con crini battuto

ccs = con crini saltando

Seagull / parallel grip glissando = Artificial flageolet like the one called 'seagull'-effect or 'parallel glissando' used in George Crumb's compositions.

Your gripped interval / the distance between your fingers **stays always the same** while playing, it is just shifted along the string (hence the name *parallel* glissando). The result sounds like the screeching of seagulls.

Further important note

Please consider the **dynamics** in this string quartet!

These are **very important**, especially in **Mov III** for the simultaneously played two layers so the crossfade of these two movements can be better noticeable and distinguishable for the audience.

The groove is prioritized over the exact/absolutely correct played rhythm in the score!