

Messer Engel Atem Kling

(2011/14)

für Streichquartett

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Dauer: ca. 5 Minuten

Auftragswerk der Fondazione Donizetti / Bergamo Musica Festival

Annotations

Listen to Turtle Island String Quartet.

Listen to Kronos Quartet.

– I even created a playlist for you guys: www.martingruetter.de/stuff/messer –

Rock articulations.

When you see a sign like that: **A1.**, **A2.**, **A3.**, **A4.**, it means: play one of the following "rock articulations". These are imitations of rock band instruments on strings. You'll find all the techniques demonstrated in two tiny videos called "How to play rock viola". These are in your YouTube-playlist aswell.

The techniques are in detail:

Articulation 1. **A1.**

Next to the bridge, hard attacks, full pressure, lower half of the bow, very thick, dense, intense tone. Should sound like a heavily distorted electric guitar.

Cf. "How to play rock viola – pt I", 0'14–0'24 and 0'40–1'13

Articulation 2. **A2.**

Left hand: Don't press fingers completely down.

Bow: full pressure, change between *tasto*, *ordinario* and *sul pont.* as indicated in the score:

t	<i>tasto</i>
o	<i>ordinario</i>
p	<i>ponticello</i>
px	<i>extreme ponticello</i>

Should sound like an overdriven melody guitar.

Cf. "How to play rock viola – pt II"

Articulation 3. **A3.**

Less pressure, upper half of the bow, throw bow on the strings so that it bounces back. Play fast notes as *ricochet*. Should sound like a lighter, lesser distorted rhythm guitar.

Cf. "How to play rock viola – pt I", 0'24–0'38 and 2'05–2'37, *ricochet*: 2'37–2'50

Articulation 4. **A4.**

Damp the upper strings with your left hand. Play next to the bridge, with very high pressure. Should sound very high, distorted, without definite pitch.

Cf. "How to play rock viola – pt I", 1'13–1'40

Articulation 5. **A5.**

Like A4, but use the two lower strings. Should sound in the middle range, distorted, without definite pitch.

Articulation 6. **A6.**

Like A5, but with a bowing like in A3.

Cf. "How to play rock viola – pt I", 1'41–1'53

Normal Articulation. **A ord.**

No rock articulation any more. Play articulation as indicated in the score.

Grey notes.

Whenever you encounter *grey notes* in the score:

Imagine to be in a rehearsal and to interrupt in the middle of a piece. Some players continue to play "on their own", practising certain passages, playing simple melodies for fun etc.

These are the *grey notes*. Play exactly the notated rhythm, but change your attitude:

- play more casual, less intense, with little pressure
- if you have to play open strings pizz., you can (if you like) take your instrument from your shoulder, hold it like a guitar, or hold it upright with its bottom in your lap

Violins, viola.

If (if!) you like, if (if!) you feel comfortable with it, if (if!) it fits into the concert situation: play standing (cf. Turtle-Island-String-Quartet-Video: Gypsy Eyes, in your playlist).

Vivace assai. ♩ = 144

Violin 1: *ff*, *furioso*, *gliss.*, *ord. ---> pont.*, *sul E*, *sul A*, *gliss.*, *ord. ---> pont.*, *gliss.*, *gliss.*, *ord. ---> pont.*, *sul tasto*, *fff*, *ppp subito*

Violin 2: *ff*, *furioso*, *gliss.*, *ord. ---> pont.*, *sul D*, *gliss.*, *ord. ---> pont.*, *fff*, *sul tasto*, *ppp subito*

Viola: *ff*, *furioso*, *gliss.*, *ord. ---> pont.*, *sul D*, *gliss.*, *ord. ---> pont.*, *sul G & D*, *gliss.*, *gliss.*, *ord. ---> pont.*, *3*, *6*, *6*, *fff*, *sul tasto*, *ppp subito*

Violoncello: *ff marcato*, *sfz*, *3*, *6*, *pp*



Vln. 1: *ord.*, *5*, *ff ancora furioso*, *6*, *6*, *8va*, *3*

Vln. 2: *ord.*, *5*, *ff ancora furioso*, *5*, *5*, *A5.*, *ff*

Vla.: *ord.*, *3*, *3*, *3*, *3*, *3*, *A1.*, *6*, *3*, *3*, *ff*

Vc.: *5*, *5*, *ff furioso*, *5*, *f*, *ff*, *3*, *3*

9

Vln. 1

Vln. 2

Vla.

Vc.

f *ff* *fff*

A ord.

A5.

A1.

A1.

ff *
change the sound
a bit each time



14

Vln. 1

Vln. 2

Vla.

Vc.

A2.

don't use E-string -----
px -> o -> px p. -> px

f *sempre* *f*

sim. *sim.*

-----|

p. o. ----->px-->o-->px p. ----->px--

A ord.

Vln. 1

Vln. 2

Vla.

Vc.

20

3 3

ff 5 5

mf

3 6 3 3

ff

3 3

ff



----->t

(8)-----|

pizz.

arco

Vln. 1

Vln. 2

Vla.

Vc.

25

p

ff

3 molto patetico

f

p

ff

3 molto patetico

f

A ord.

pp

ff

3 molto patetico

f

A ord.

3 pizz.

arco 6

f ff

3 6

sfz

mf poco leggiero

Musical score for measures 31-35, featuring four staves: Vln. 1, Vln. 2, Vla., and Vc. The score includes dynamic markings such as *ff subito*, *ff furioso*, and *fff*. It also features various musical notations including triplets, sixths, and fifts.

Musical score for measures 36-40, featuring four staves: Vln. 1, Vln. 2, Vla., and Vc. The score includes dynamic markings such as *f* and *ff*. It also features various musical notations including triplets, sixths, and fifts. A performance instruction is present: "change the sound a bit each time, come prima".

A2.
sul E
px -> o -----> px p. -----> o -----> px -----> o

Vln. 1
40
ff sempre
5
5
5
16

Vln. 2
sim.
f

Vla.
sim.
f
3
3
3
3
3

Vc.
sim.
f
3
3
3

-----> px -----> o -----> px -----> o -----> sim. ad lib.

Vln. 1
45
8va
o -----> px -----> o -----> sim. ad lib.

Vln. 2
ff

Vla.
A5. A1.
ff
3
3
3
3
3
3
3

Vc.
ff
3
3
3

(px/o) -----

Vln. 1
50 (8)
(b)

Vln. 2
(b)

Vla.
A ord.
mf
sub.
3
3
3
3
3
3

Vc.