

SCORE
FS-5064

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PSALM XIII
for string quartet (2014)

EDITION OCTOECHOS

INSTRUMENTATION

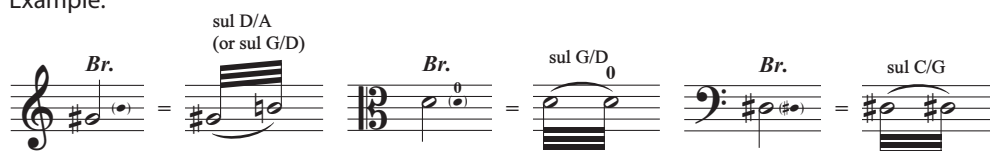
2 Violins, Viola, Cello

PERFORMANCE INSTRUCTIONS

1. BARIOLAGE

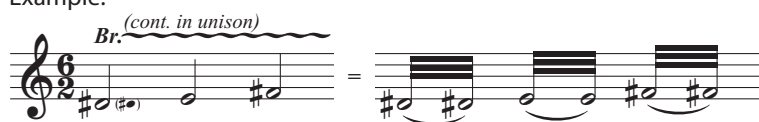
Br.= Bariolage, a tremolo between two strings (always).

Example:



continue in unison or *in octave* = The interval of bariolage stays at the same distance from the main note, as for the first note.

Example:



2. BOW POSITION

(T) (TE) = sul tasto; sul tasto estremo

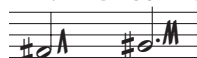
(N) = normal bow position

(P) (PE) = sul ponticello; sul ponticello estremo (almost al ponticello)

3. VOICE

= humming (hm...) / singing (ah.../oh...) the leading melody, in unison or octave when convenient. This is completely optional (ad lib.), but it can make a tremendous effect when mixing with the instruments.

4. GLISSANDOS

 = very short glissandos, single or double, to any tone upwards and back; small ornaments (glissando mordents).

5. FOR VIOLIN I

22 = three octaves higher pitches. Here it represents extremely high, but not defined, pitches that are notated in the virtual first position for easy reading/playing.

6. FOR VIOLIN II

Double and triple trill = a trill that involves two or three auxiliary notes. They should not be played in a particular order, but very randomly and extremely fast.

THE MATERIAL

The music is focused on the tone D# and is based on two ideas or layers:

1. Chant = a melodic line that should be played straight, without particular changes, and prominent. It should be played as a singer in church, synagogue or mosque. There should not be any romantic or melancholic expressions. This is very close to the znameny-chant.

2. Mantra = repetitive sounds that should be played as a background, imitating church bells, ison (base tone), sitar, nasal singing or similar echoing sound objects. Very transparent, fluid and often very flautando.

String quartet "Psalm XIII" is dedicated to Klangforum Wien Quartet and the project team of "Patterns of Intuition" – Dr. Gerhard Nierhaus and Daniel Meyer.

