Matias Vestergård

TRÆK **(2019)**

Movements for String Quartet

Dur. 9′

Written for the Carl Nielsen International
Chamber Music Competition 2019

SCORE

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PROGRAM NOTE

I. BASTARD WING (ALULA)
II. GHOST MOVEMENT
III. STREJFFUGLE

Træk noun: draft, draught, touch, feature, trait, move, migration, flight. This work was heavily inspired by the sounds of bird wings and cries, as well as the imagery of animals moving together in flocks. The third movement was inspired by a slow deliberate walk from the shore into the ocean, undertaken in autumn.

GENERAL REMARKS

s.p.	*sul ponticello*
s.t.	*sul tasto*
ord.	*ordinario*
o.p.	overpressure – pitch entirely distorted. Obtained by bowing heavily and slowly molto sul tasto.
air noise	lightly drape a few fingers over the strings in order to obstruct their normal vibration. Bow very lightly *sul tasto* to obtain a subtle airy noise with no discernible pitch. It is left to the discretion of the performers to decide what string should be bowed.

For other questions, contact the composer at matiasvestergardhansen@gmail.com

PERFORMANCE NOTES

I.

The short slurs (e.g. in bar 1) are to be interpreted as ‘seufzer’ figures – this means that the first note in each group should be slightly louder than the following notes.

The specified bowing should be strictly adhered to.

In the section beginning at bar 39, the violins and viola together create a melody whose exact melodic contour will vary from performance to performance because of the unstable pitches of the strings played behind the bridge. The music is constructed from snippets of phrases of typical viennese waltzes, and the expressive potential of this may be explored.

The end of this movement requires the musicians to pluck the strings (both left hand- and normal pizzicato) while simultaneously bowing open strings on the other side of the bridge.

II.

The ghost of a movement originally conceived to be part of the work.

III.

In the opening of the third movement, the violins tune down their fourth strings by a semitone and a whole tone respectively. This should be done during the piece and not before! The process of tuning has been written into the piece so as not to disturb the music being played by viola and cello. Both the performance directions and placement of rests should be strictly adhered to.

The violinists should not concern themselves too much in the event that the tuning doesn’t remain stable throughout the movement – the ending of the piece will remain effective as long as there is a clear, but not necessarily perfectly tuned, difference between the pitches of the fourth strings of the violins and the third and first strings of the viola and cello respectively.

The tiny differences in intonation that will naturally arise between the two violins are an integral part of the aesthetic of this movement.

From bar 17 on, every pitch written to be played on the fourth string of the violins is written in transposition. This includes the Gs in bars 27–28 and the lower voices in bar 37 and out.

For the opening figure played by viola and cello, it is important that the final overpressure note of each phrase sounds short and crunchy, like footsteps in wet sand.

TRÆK

Movements for String Quartet

I. BASTARD WING (ALULA)

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timid, restless (♪ = 144)

Violin I

Violin II

Viola

Violoncello

s.t. flautando

ppp

p

mp

6

Vln. I

Vln. II

Vla.

Vlc.

12

A

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17

Vln. I

Vln. II

Vla.

Vlc.

23

B

28

Vln. I

Vln. II

Vla.

Vlc.

p mf f pp subito

32

mp p ppp mp

like a waltz (♩ = ♩.) (♩ = 108)

37

C

Vln. I

pizz.

pp

play on open strings behind bridge

pp

Vln. II

pizz.

pp

play on open strings behind bridge

pp

Vla.

pizz.

pp

play on open strings behind bridge

pp

Vlc.

I.

p

play on open strings behind bridge

3

pp accompagnando

D

45

Vln. I

pp

Vln. II

pp

ppp

Vla.

ppp

Vlc.

ppp

3

pp

53

Vln. I

Vln. II

Vla.

Vlc.

pp

ppp

3

mp

ppp

ppp

E

(♪. = 96)

pos. ord.

I. II. 7

ff tutta forza

poco rit.

pos. ord.

I. II. 7

ff tutta forza

I.

ppp

pos. ord.

I. II.

7

ff tutta forza

o.p.

ff tutta forza

tempo primo (♪ = 144)

60

s.t. flautando

pp

p subito

mp subito

s.t. flautando

pp

p subito

mp subito

s.t. flautando

pp

p subito

mp subito

s.t. flautando

pp

p subito

mp subito

64

F

Vln. I

Vln. II

Vla.

Vlc.

ppp

p

mp subito

69

ff tutta forza

o.p.

G

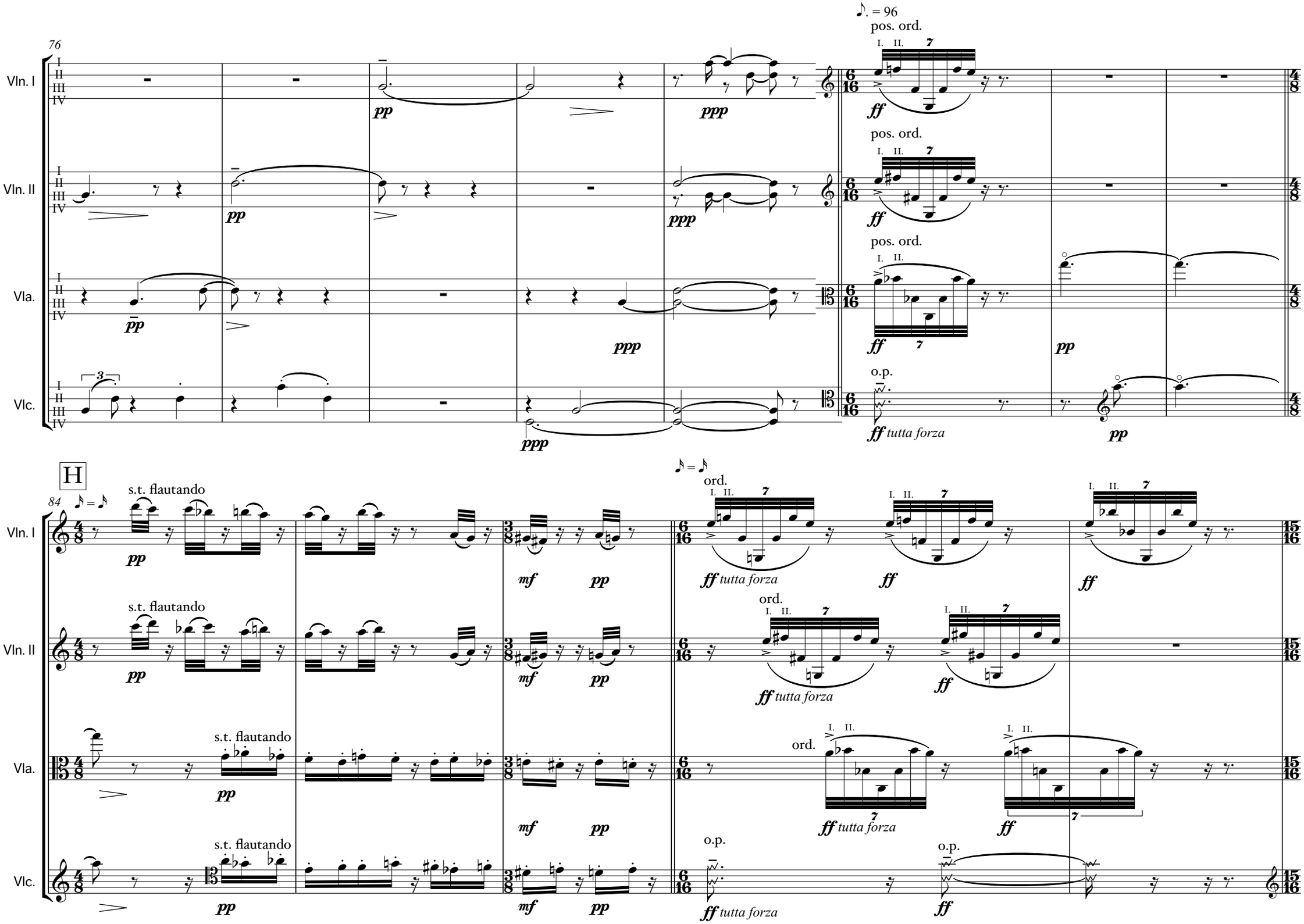
as before (♩ = 108)

behind bridge

pp

ppp

pp accompagnando


76
Vln. I
Vln. II
Vla.
Vlc.
pp
ppp
♪. = 96
pos. ord.
ff
o.p.
ff tutta forza
H
84
s.t. flautando
mf
ord.

89

I

♪ = ♪

Vln. I

Vln. II

Vla.

Vlc.

I. II.

7

ff

s.t. flautando

ppp

pp

3

p subito

mp

9

p

II.

93

mf

o.p.

ff tutta forza

III.

pp

97

J

I.

Vln. I

pp non espressivo

molto s.p. "snaring"

Vln. II

mf > *pp*

molto s.p. "snaring"

Vla.

mf > *pp*

molto s.p. "snaring"

Vlc.

mf > *pp*

101

molto s.p. "snaring"

Vln. I

mf > *pp*

ord.

III.

Vln. II

pp non espressivo

Vla.

mf > *pp*

Vlc.

mf > *pp*

105

Vln. I

Vln. II

Vla.

Vlc.

molto s.p. as before

ord.

pp non espressivo

ord.

II.

pp non espressivo

molto s.p. as before

109

behind bridge

pos. ord. molto s.p.

K

113 **as before (← 𝅗𝅥 = 𝅗𝅥. →)**

Vln. I

I II III IV

pizz. with left hand

pp parlando

Vln. II

play on open strings behind bridge

pizz.

pp parlando

pizz. with left hand

Vla.

play on open strings behind bridge

pizz. with left hand

pizz. ord.

pp parlando

Vlc.

play on open strings behind bridge

pizz. with left hand

pizz. ord.

pp parlando

pizz. ord.

122

L

Vln. I

Vln. II

Vla.

Vlc.

pizz. ord.

132

Vln. I

pizz. ord.

arco sul tasto

o.p.

o.p.

attacca

Vln. II

pizz. ord.

arco sul tasto

o.p.

o.p.

Vla.

Vlc.

II. GHOST MOVEMENT

hold attitude for about 5 seconds - do not put down instruments

III. STREJFFUGLE

slow, as if sinking (♩ = 36, ♪ = 72)

TUNE IV DOWN A SEMITONE TO F♯

turn tuning peg HERE

(silence)

adjust tuning peg
if necessary

discreetly check pitch of IV
by plucking the string

sempre sim.
continue in this way until tuning is complete.
if the process is done before bar 6,
rest, and resume playing from upbeat to bar 7.

Vln. I

TUNE IV DOWN A WHOLE TONE TO F♮

turn tuning peg HERE

(silence)

adjust tuning peg
if necessary

discreetly check pitch of IV
by plucking the string

sempre sim.
continue in this way until tuning is complete.
if the process is done before bar 6,
rest, and resume playing from the upbeat to bar 7.

Vln. II

the upper note of each dyad should be played as soft as possible compared to the lower note.

o.p.

sempre sim.

Vla.

the upper note of each dyad should be played as soft as possible compared to the lower note.

o.p.

sempre sim.

Vc.

145

Vln. I

Vln. II

Vla.

Vlc.

arco ord.

E

M

air noise

D

ppp 6 5 3

sonore

o.p.

pp rfz

III.

II.

149

B♮

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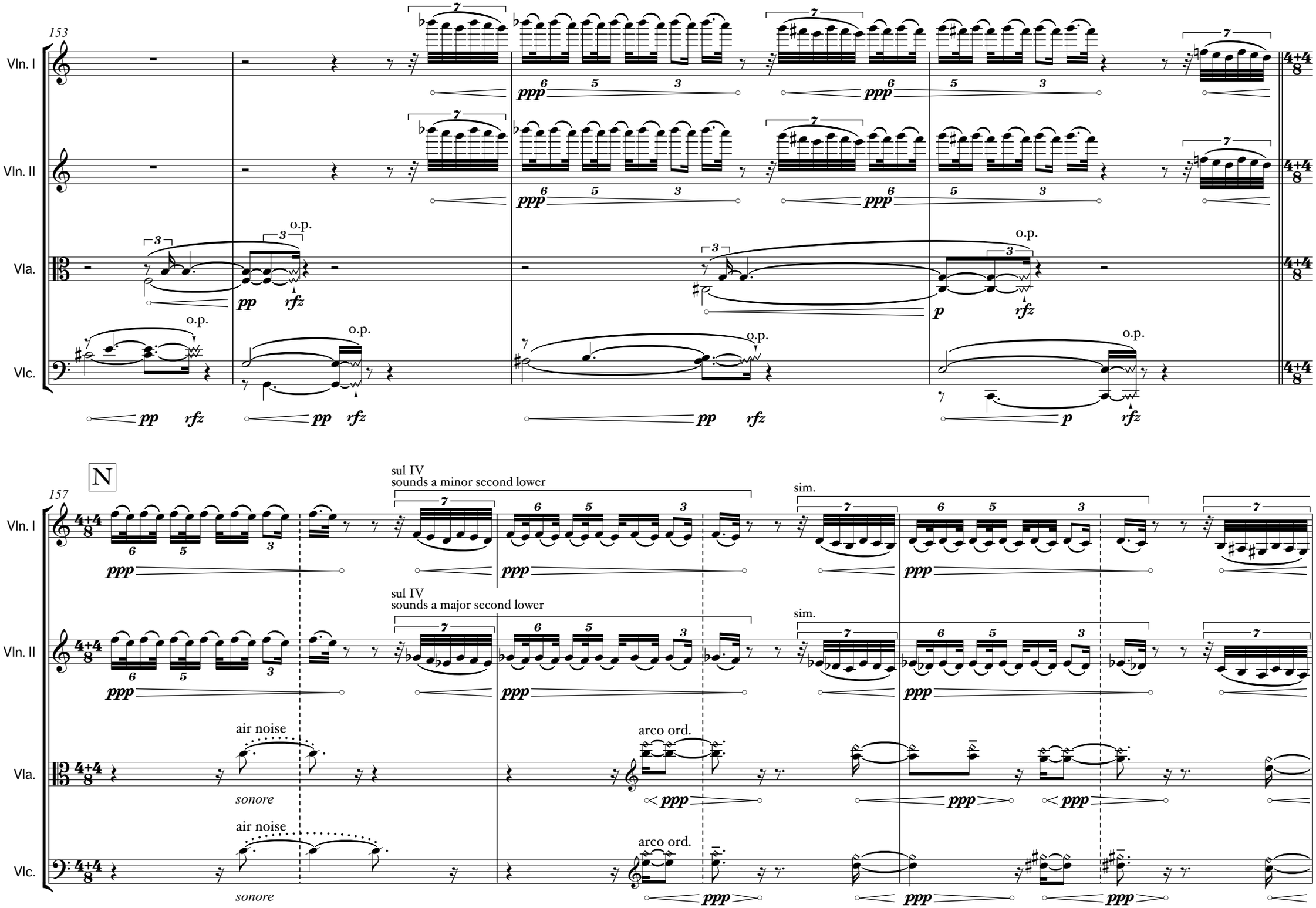
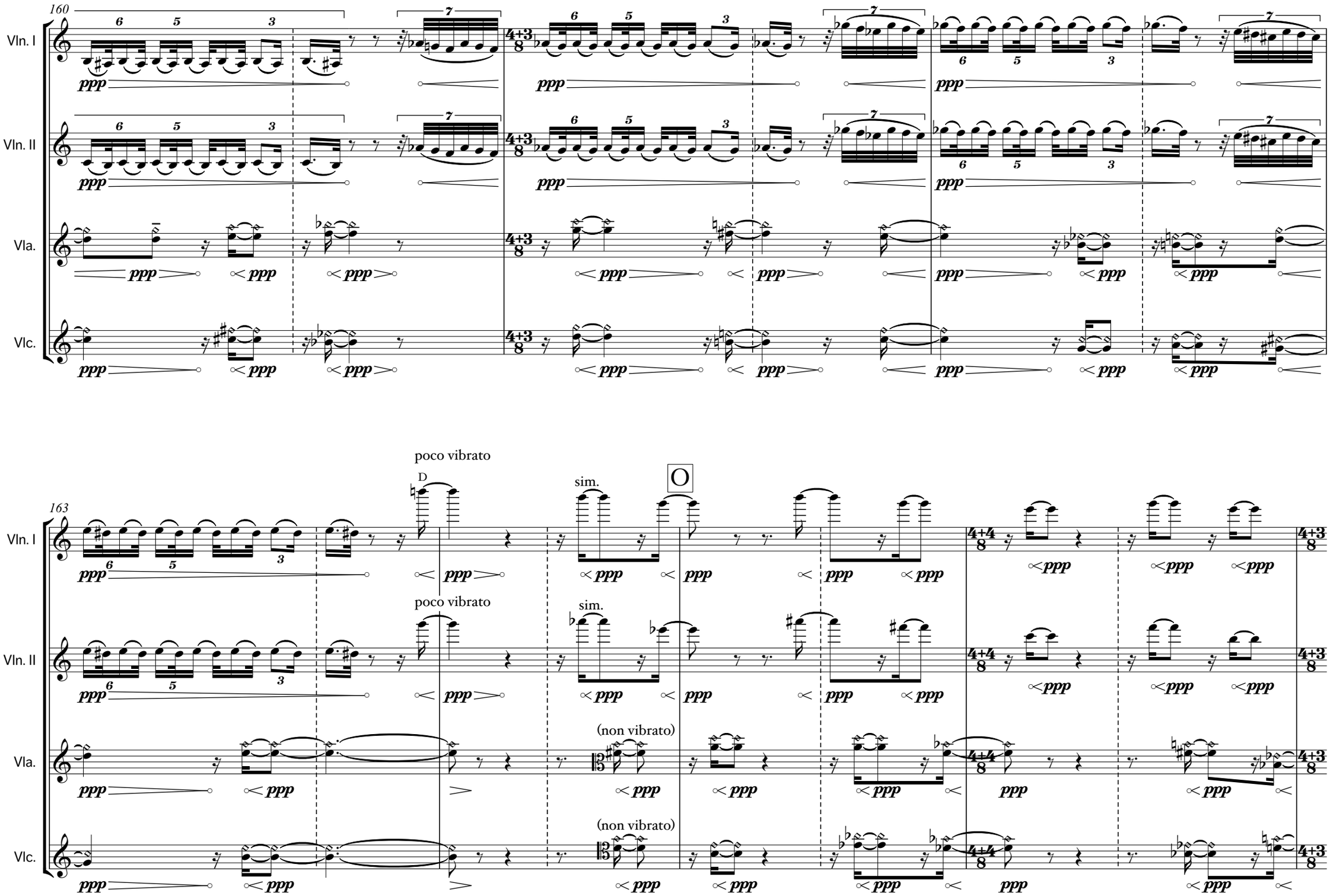

153
Vln. I
Vln. II
Vla.
Vlc.
o.p.
ppp
pp
rfz
p
N
157
sul IV
sounds a minor second lower
sul IV
sounds a major second lower
sim.
air noise
sonore
arco ord.


160
Vln. I
Vln. II
Vla.
Vlc.
ppp
163
poco vibrato
D
sim.
O
(non vibrato)

167

Vln. I

Vln. II

Vla.

Vlc.

sul IV
sounds a minor second lower

sul IV
sounds a major second lower

sul D

sul A

P

170

I.

173

Vln. I

sul IV
sounds a minor second lower

II.

(III)

I.

Vln. II

sul IV
sounds a major second lower

II.

(sul III)

I.

Vla.

Vlc.

ppp

pp

ppp

176

CODA

air - noise

sonore

top voice sul D sempre

sul A

179

Vln. I

Vln. II

Vla.

Vlc.

ppp

air - noise

sonore

come sopra

pp

p

4+4 8

4+3 8

III.

182

1.

2.

I.