

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)

Matias Vestergård

timid, restless (♩ = 144)

The musical score is written for four string instruments: Violin I, Violin II, Viola, and Violoncello. Each part is in 9/8 time and features a complex, rhythmic pattern of eighth and sixteenth notes. The dynamics are marked as *ppp* (pianissimo) at the beginning, *p* (piano) in the middle, and *mp* (mezzo-piano) towards the end. The instruction "s.t. flautando" is written above each staff, indicating a specific articulation. The score is divided into four measures, with a repeat sign at the end of the first measure in each part.

6

Vln. I *p* *mp* *pp* *mp* *ppp*

Vln. II *p* *mp* *pp* *mp* *ppp*

Vla. *p* *mp* *pp* *mp* *ppp*

Vcl. *p* *mp* *pp* *mp* *ppp*

12

Vln. I *mf* *pp subito* *ppp* *ppp* **A**

Vln. II *mf* *pp subito* *ppp* *ppp*

Vla. *mf* *pp subito* *ppp* *ppp*

Vcl. *mf* *pp subito* *ppp* *ppp*

28

Vln. I

Vln. II

Vla.

Vlc.

p *mf* *f* *pp subito*

32

Vln. I

Vln. II

Vla.

Vlc.

mp *p* *ppp* *mp*

37 **like a waltz** (←♩ = ♩.→) (♩ = 108)

pizz.

C

play on open strings behind bridge

Vln. I

pp

Vln. II

pizz.

pp

Vla.

pizz.

pp

Vlc.

p

pp

pp accompagnando

D

45

Vln. I

pp

Vln. II

pp

Vla.

ppp

Vlc.

ppp

pp

53

E

(♩. = 96)

poco rit.

pos. ord. I. II. 7

pp

ppp

mp

ff **tutta forza**

ppp

ff **tutta forza**

ff **tutta forza**

ff **tutta forza**

o.p.

tempo primo (♩. = 144)

s.t. flautando

60

pp

p subito

mp subito

pp

p subito

mp subito

pp

p subito

mp subito

pp

p subito

mp subito

64 **F**

Vln. I *ppp* *p* *ppp* *p* *mp subito*

Vln. II *ppp* *p* *ppp* *p* *mp subito*

Vla. *ppp* *p* *ppp* *p* *mp subito*

Vcl. *ppp* *p* *ppp* *p* *mp subito*

69 **G**

Vln. I *ff tutta forza* *ff* *pp* *as before (♩ = 108) behind bridge*

Vln. II *ff tutta forza* *ff* *pp* *behind bridge*

Vla. *ff tutta forza* *ff* *pp* *behind bridge*

Vcl. *o.p. w. ff tutta forza* *o.p. w. ff* *pp accompagnando*

76

Vln. I

Vln. II

Vla.

Vcl.

pp

ppp

ff

ppp

ff

pp

ppp

ff

pp

ppp

ff *tutta forza*

pp

$\text{♩} = 96$

pos. ord.

I. II. 7

pos. ord.

I. II. 7

pos. ord.

I. II.

o.p.

84

Vln. I

Vln. II

Vla.

Vcl.

s.t. flautando

pp

mf

pp

ff *tutta forza*

ff

ff

s.t. flautando

pp

mf

pp

ff *tutta forza*

ff

s.t. flautando

pp

mf

pp

ff *tutta forza*

ff

s.t. flautando

pp

mf

pp

ff *tutta forza*

ff

ord.

I. II. 7

ord.

I. II. 7

ord.

I. II.

o.p.

o.p.

$\text{♩} = \text{♩}$

I

89

Vln. I *ff* *ppp* *pp* *p subito* *mp* *p*

Vln. II *ff* *ppp* *pp* *p subito* *mp* *p*

Vla. *ff* *ppp* *pp* *p subito* *mp* *p*

Vlc. *ppp* *ppp* *pp* *p subito* *mp* *p*

s.t. flautando

7 3 3 9

93

Vln. I *mf* *ff* *ff* *ff* *ff*

Vln. II *mf* *ff* *ff* *ff* *ff*

Vla. *mf* *ff* *ff* *ff* *ff*

Vlc. *mf* *ff* *ff* *ff* *pp*

o.p. III.

7 7 7 7 7

97 **J**

Vln. I *pp non espressivo*

Vln. II *molto s.p. "snaring"*
mf > pp

Vla. *molto s.p. "snaring"*
mf > pp

Vcl. *molto s.p. "snaring"*
mf > pp

101

Vln. I *molto s.p. "snaring"*
mf > pp

Vln. II *ord. III.*
pp non espressivo

Vla. *mf > pp*

Vcl. *mf > pp*

105

Vln. I *mf* > *pp* *mf* > *pp* *mf* > *pp* *mf* > *pp* *mf* > *pp*

Vln. II *mf* > *pp* *mf* > *pp* *mf* > *pp* *mf* > *pp* *mf* > *pp*

Vla. *pp non espressivo* *mf* > *pp*

Vcl. *mf* > *pp* *mf* > *pp* *mf* > *pp* *pp non espressivo*

ord. II.

molto s.p. as before

109

Vln. I *mf* > *pp* *mf* > *pp* *f* *mf* > *pp* *mf* > *pp* *ff* > *pp*

Vln. II *mf* > *pp* *mf* > *pp* *f* *mf* > *pp* *mf* > *pp* *ff* > *pp* *ff* > *pp*

Vla. *mf* > *pp* *mf* > *pp* *f* *mf* > *pp* *mf* > *pp* *ff* > *pp* *ff* > *pp*

Vcl. *p* *ff* > *pp*

behind bridge

pos. ord. molto s.p.

behind bridge

pos. ord. molto s.p.

behind bridge

pos. ord. molto s.p.

behind bridge

pos. ord. molto s.p.

I
II
III
IV

behind bridge

I
II
III
IV

behind bridge

I
II
III
IV

behind bridge

I
II
III
IV

behind bridge

I
II
III
IV

K

113 as before (←♩ = ♩.→)

The musical score is arranged in four systems, each with a violin or viola part and a cello part. The time signature is 3/4. The key signature has one flat (B-flat).

- Violin I (Vln. I):** The upper staff shows fingerings (I, II, III, IV) and dynamics. The lower staff shows a pizzicato line with left-hand notes, marked *pp parlando*.
- Violin II (Vln. II):** Similar to Vln. I, with a *pp parlando* line in the lower staff.
- Viola (Vla.):** The upper staff has dynamics and articulation. The lower staff shows a pizzicato line with left-hand notes, marked *pp parlando*.
- Violoncello (Vlc.):** The upper staff has dynamics and articulation. The lower staff shows a pizzicato line with left-hand notes, marked *pp parlando*.

Performance instructions include "play on open strings behind bridge" for the upper staves and "pizz. with left hand" and "pizz. ord." for the lower staves. Dynamics are consistently *pp* (pianissimo).

122

Vln. I

Vln. II

Vla.

Vlc.

pp

pizz. ord.

p

L

Detailed description of the musical score: The score is for measures 122-127. It features four string staves: Violin I, Violin II, Viola, and Violoncello. Each staff has a standard five-line staff with a box indicating fingerings (I, II, III, IV). The Violin I and II parts have dynamic markings of *pp* and *p*. The Viola part has *pp* and *p*. The Violoncello part has *pp*. There are several instances of 'pizz. ord.' (pizzicato order) with a '4' underneath, indicating a four-measure rest. There are also various articulations like accents and slurs. A large 'L' in a box is placed above the Violin I staff at the beginning of measure 125. The bottom of the page shows a double bar line and a fermata-like symbol.

132

Vln. I

pizz. ord.

arco sul tasto

pp

rfz

o.p.

pp

rfz

o.p.

attacca

Vln. II

pizz. ord.

arco sul tasto

pp

rfz

o.p.

pp

rfz

o.p.

Vla.

Vlc.

p

II. GHOST MOVEMENT

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

attacca

The image shows a musical score for four instruments: Vln. I, Vln. II, Vla., and Vc. Each instrument has a single staff with a treble clef (except for Vc. which has a bass clef). The score is mostly blank, with a single note (a half note) placed on each staff at approximately the 50% mark. At the end of the score, there is a double bar line, and the word "attacca" is written above the Vln. I staff. The time signature is 8/8, indicated by the numbers 8+1 and 8 on the right side of each staff.

III. STREJFFUGLE

slow, as if sinking (♩ = 36, ♪ = 72)

TUNE IV DOWN A SEMITONE TO F#

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.

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.

TUNE IV DOWN A WHOLE TONE TO F₄

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.

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

o.p.

pp rfz

sempre sim.

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

o.p.

pp rfz

sempre sim.

o.p.

pp rfz

145

Vln. I

Vln. II

Vla.

Vcl.

arco ord.

E

M

air noise

sonore

ppp

6 5 3

7

o.p.

pp rfz

pp³ rfz

pp

rfz

pp

rfz

pp

rfz

149

Vln. I

Vln. II

Vla.

Vcl.

B \flat

air noise

sonore

ppp

6 5 3

7

o.p.

pp rfz

pp

rfz

pp

rfz

pp

rfz

pp

rfz

153

Vln. I 4+4
8

Vln. II 4+4
8

Vla. 4+4
8

Vcl. 4+4
8

ppp 6 5 3

ppp 6 5 3

pp rfz

p rfz

o.p.

pp rfz

pp rfz

p rfz

157

Vln. I 4+4
8

Vln. II 4+4
8

Vla. 4+4
8

Vcl. 4+4
8

N

sim.

sim.

air noise

arco ord.

sonore

air noise

arco ord.

sonore

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp 6 5 3

ppp 6 5 3

ppp

ppp

ppp

ppp

ppp

160

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vlc. *ppp*

163

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vlc. *ppp*

poco vibrato

ppp

sim.

(non vibrato)

(non vibrato)

167

Vln. I

Vln. II

Vla.

Vlc.

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

sul IV sounds a minor second lower

3 6 6 3

pp

sul IV sounds a major second lower

3 6 6 3

pp

sul D

sul A

ppp *pp* *ppp*

170

Vln. I

Vln. II

Vla.

Vlc.

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

sul IV sounds a minor second lower

3 6 6 3

pp

sul IV sounds a major second lower

3 6 6 3

pp

I.

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

173

sul IV sounds a minor second lower

sul IV sounds a major second lower

II. (III) I.

pp ppp pp ppp

pp ppp pp ppp

pp pp pp

pp pp pp

176

CODA

air - noise

sonore

pp pp pp pp pp pp

pp pp pp pp pp pp

pp pp pp pp pp pp

pp pp pp pp pp pp

top voice sul D sempre

sul A

air - noise

sonore

179

Vln. I
6 *ppp* 6 5 *ppp* *sonore* *air - noise* 6 6 *pp* 3 *pp* 4+4 *pp* 6 *p* 6 6 *pp* 6 6

Vln. II
6 *pp* 6 5 *pp* 4+4 6 6 *pp* 4+3 *p* *sonore* *air - noise*

Vla.
6 6 *ppp* 3 *ppp* *sonore* *air - noise* 4+4 6 6 *pp* III. *p* 4+3

Vlc.
6 6 *ppp* 5 *ppp* 6 6 *pp* 5 *pp* *sonore* 4+4 *air - noise* 6 6 *p* 6 6 *pp* 4+3

182

Vln. I
4+3 *air - noise* 3 *pp* 1. 6 *pp* *p* 2. 6 6 *pp* III. *p* III.

Vln. II
sonore 6 5 *pp* 6 6 *pp* III. *p* III.

Vla.
6 6 *pp* *air - noise* 4+3 6 6 *pp* III. *p* III. III.

Vlc.
4+3 5 *pp* *sonore* *air - noise* 6 6 *pp* I. *p* I.