

**Are You a Vineyard?**

**Tomek Arnold**

**Performance notes:**

**\*1**

The graph indicates deviations from the equal tempered tuning. The notes on the outer lines should be tuned at 50 cents high/low and the notes in between 1/4 and 0 lines should be tuned at ca. 25-30 cents high/low. In places where there is no graph, the tuning is standard equal tempered.

**\*2**

On bridge (unspecified pitch). Always try to get as much sound as possible.

**\*3**

Bowing on the body of the instrument. Always try to get as much sound as possible. Choose the placement on the body of the instrument that allows the biggest sound.

**\*4**

Extr. sul pont - as nasal and metallic as possible but still with clearly perceived fundamental.

**\*5**

An "ordinario" marking refers to normal bow placement only.

**\*6**

**J I 5 ↑ J I 5 ↓ J I 5 ↓ J I 8 ↑** Tune a just interval of the indicated number to the instrument "below", "above" or "above and below" you (according with the score orientation). These markings appear in sections where at least two instruments are playing an interval together with the same pitch deviation. They are both outside of the equal temperament system but need to be perfectly in tune with each other. An extremely careful listening is necessary in these sections (especially in passages involving extended microtonal glissandi).

**\*7**

Gradually from the regular bow placement to on the bridge. The bridge sound bowed with hair of the bow must not produce a squeaky string sound but rather just the white noise.

**\*8**

"Col legno tratto" (c.l.t.) in this passage should be used with caution. The audibility of the specific note is the priority. If needed, add hair of the bow to the tratto effect to improve the audibility of the note.

**\*9**

Overpressure. Pitch audible, although barely. Bow placement close to sul pont unless otherwise indicated.

**\*10**

Highest possible note.

**\*11**

Behind the bridge.

**\*12**

Move the bow from on bridge to behind the bridge position.

**\*13**

Harmonic glissando following the line.

**\*14**

Gradually from regular to overpressure.

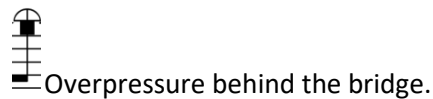
**\*15**

Random pitches.

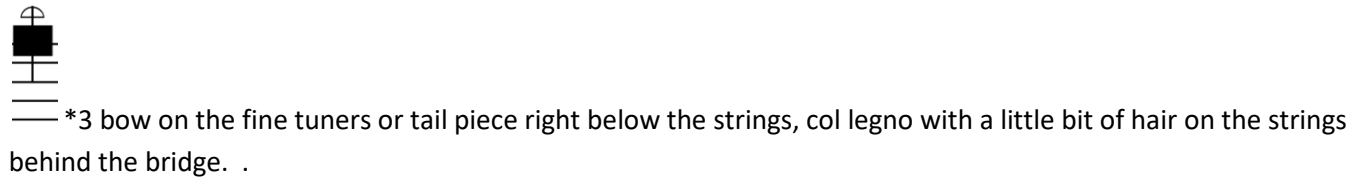
**\*16**

Hit the body of the instrument with finger, bow stick or the screw.

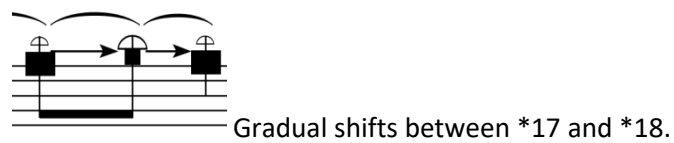
**\*17**



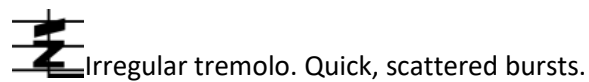
**\*18**



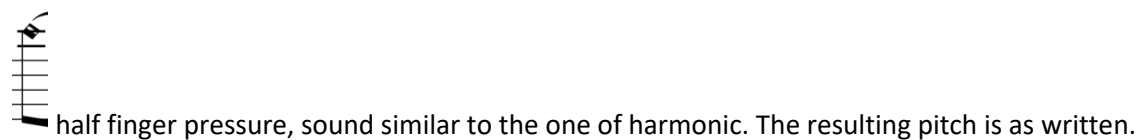
**\*19**



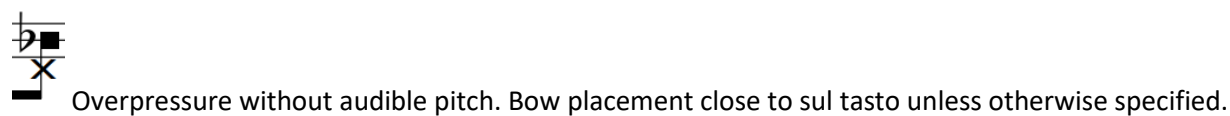
**\*20**



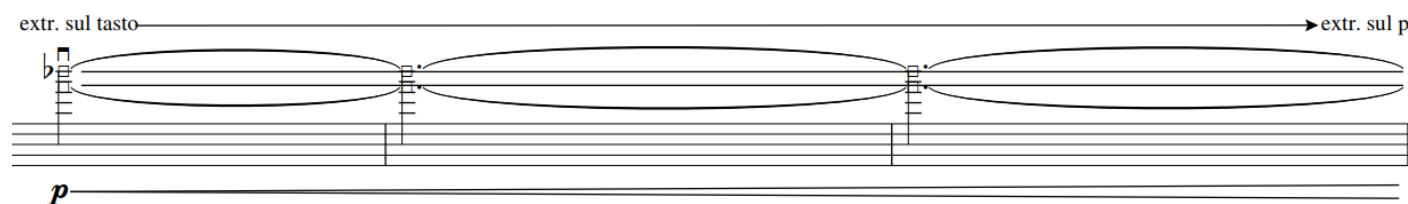
**\*21**



**\*22**



**\*23**



Start the figure very high on the fingerboard, pitch inaudible, strong overpressure. Gradually slide the bow down towards the bridge. As you're moving close to the extr. sul pont, keep the same amount of bow pressure. The pitch should start to become gradually audible as the bow is moving closer to the bridge. When you reach the extreme sul pont, start to release the overpressure and gradually move towards regular pressure while keeping the extr. sul pont placement until the end of the passage.

**\*24**

The small notes can be omitted if the intervallic difficulty poses too much of a challenge to perform the passage comfortably in tune.

**\*25**

Boxes indicate sections where the part doesn't have to line up perfectly with the rest of the ensemble. Players are free to treat the rhythms in these sections more as orientation and suggestion. The specific sound effects and dynamics, nevertheless, should be realized as written.

### General remarks about the sound and complexity:

**\*Piu mosso, machine-like (mm. 52-68)** – this section has two duos: one between vn. 1 and vn. 2 and the other between vl. and cello. It's very important that the instruments are coordinated rhythmically within each duo (vn. 1 with vn. 2 and vl. with cl.). However, even though it's important that everyone is in the same place, it is not crucial that the two duos are coordinated perfectly with each other. Starting in measure 69 when vn. 1 starts to rhythmically split with vn. 2, the exact rhythmical precision within the individual parts is not as important anymore. These parts are **marked by boxes**, which indicate where the rhythm is more of a suggestion than requirement. Parts outside the boxes should be coordinated, and can work as points of reference for the performers.

**\*(vn.1) Rhapsodic, poco ad lib. (mm. 75 - 95)** - The rhythms in violin 1 in this section do not have to be executed precisely. This section (in Vn. 1) should be considered a solo of a highly gestural character. Only the end of mm. 85 to the beginning of 86 need to be rhythmically coordinated with the other instruments. This section should be played freely and virtuosically.

**\* noisy but light and playful (mm. 101 – 120):** This section should be virtuosic, fun and noisy. The complexity of extended techniques and rhythm should not stand in a way of virtuosity and freedom. Although the specific counterpoint relationships between the parts are important, this whole section is more about the color, drive and virtuosity rather than precision (except for the few spots that are not marked by boxes).

**\*accel. possibile (mm. 120)** – speed up to as fast as possible during the duration of the measure. Do not coordinate the accel. with your partner. Different extended techniques between the vn 1 and cello parts will allow different final target tempos.

### Program note:

The piece is inspired by traditional Georgian polyphonic chant singing. The chants are traditionally sung by three male voices and involve special tunings that differ from equal temperament. The piece is loosely based on the medieval Georgian hymn Shen Khar Venakhi (You Are a Vineyard) in its polyphonic version, and is my own interpretation of the transcendental atmosphere and emotional impact that traditional Georgian chant music evokes.

Pièce écrite dans le cadre de l'Académie Voix Nouvelles de la Fondation Royaumont.

# Are You a Vineyard?

for String Quartet

Tomek Arnold

**Calm and with dignity** ♩=50

**5** **10** **15** **20**

**10** poco accel. . . a tempo

**Violin 1** *senza vibrato sempre* *p* *mp* *mp* *mp* *mf* *p* *p* *mp* *p* *mp* *pp*

**Violin 2** *mf* *mp* *mf* *mp* *mp* *mf* *p* *p* *mp* *mf* *p* *mp* *pp*

**Viola** *mf* *mp* *mf* *mp* *mp* *mf* *p* *p* *mp* *mf* *p* *mp* *pp*

**Violoncello** *p* *mp* *mp* *mp* *mp* *mf* *p* *p* *mp* *mf* *pp* *mp*

2

25 30 35

1/4 high 0 1/4 low

Vn. 1

sul A sul tasto sul pont. ord. sul tasto

*p pp mf mp p pp mp mf*

2/4 4/4 5/4 *espressivo, vibrato ad lib.* 3/8 4/4 3/4

Vn. 2

sul D sul tasto sul pont. ord. sul tasto

*p pp mf mp p pp mp mf*

*espressivo, vibrato ad lib. ord.*

5/4 3/8 4/4 3/4

VI.

sul G sul tasto sul pont. ord. sul tasto

*p pp mf mp p pp p mp p mp*

ord. ord.

1/4 high 0 1/4 low

J151 J151 J151

J181<sup>\*6</sup> J181 J181

sul tasto sul pont. ord. sul tasto

*pp mf mp p pp p mp p mp*

ord. ord.

40 45 50

3/4 4/4 3/8 1/4 3/16 3/8 4/4 5/4 9/8 4/4 5/4

40 45 50

**Piu mosso ♩=60, machine-like \***

Vn. 1

*mf mp f ff mp ff*

3<sup>rd</sup> senza vibrato 8<sup>va</sup> ord. 7<sup>va</sup> 4<sup>th</sup> 50 9/8 4/4 5/4 8<sup>va</sup> c.l.t. 9<sup>va</sup> pizz *mf sffz*

Vn. 2

*mf mp f ff ff*

3<sup>rd</sup> 8<sup>va</sup> c.l.t. 9<sup>va</sup> pizz *mf sffz*

VI.

sul tasto ord. (ord.)

*mp mf mf mp mf f mp*

Vc.

sul tasto ord. (ord.)

*mp mf mf mp mf f mp*

1/4 high 0 1/4 low

J1101 J1101

J1101 J1101

55 60

poco accel. . . . . a tempo

Vn. 1 (arco) *ff* *< mf* *sffz* *ff* *< mf* *sffz ff* *< mf* *sffz ff* *< mf* *sffz ff* *< mf* *sffz f* *< ff sffz*

Vn. 2 (arco) *ff* *< mf* *sffz* *ff* *< mf* *sffz ff* *< mf* *sffz ff* *< mf* *sffz ff* *< mf* *sffz f* *< ff sffz*

VI. *mf* *mp* *mf* *mp* *mf sffz* *mp* *mf* *mf* *ff*

Vc. *mf* *mp* *mf* *mp* *mf sffz* *mp* *mf* *mf* *ff*

5/4 5/4 3/4 4/4 7/8 5/4

1/4 high 0 1/4 low

J1101

\*11 sul A

\*12

65

poco accel. . . . . a tempo

Vn. 1 *ff* *< mf* *sffz* *ff* *< mf* *sffz* *f* *ff* *< mf* *sffz* *ff* *< mf* *sffz* *ff* *< mf* *sffz*

Vn. 2 *ff* *< mf* *sffz* *ff* *< mf* *sffz* *f* *ff* *< mf* *sffz* *ff* *< mf* *sffz* *ff* *< mf* *sffz*

VI. *mf* *mp* *mf* *mp* *mf* *mp* *ff*

Vc. *mf* *mp* *mf* *mp* *mf* *mp* *ff*

5/4 7/16 5/8 3/4 9/16

1/4 high 0 1/4 low

J1101

battuto \*11

jeté

4

Vn. 1 *9* *16* *3* *c.l.t.* *pizz.* *mf* *ffz* *25* *accel.* *c.l.t.* *pizz.* *mf* *ff* *13* *c.l.t.* *7* *16* *3* *c.l.t.* *pizz.* *ffz* *ff* *3* *a tempo* *c.l.t.* *pizz.* *ff* *9* *16* *arco* *3* *6* *ff* *8* *arco* *3* *4* *ff*

Vn. 2 *c.l.t.* *pizz.* *mf* *ffz* *25* *c.l.t.* *14* *c.l.t.* *pizz.* *mf* *ff* *c.l.t.* *pizz.* *ffz* *ff* *3* *f* *3* *ff* *ffz* *c.l.t.* *pizz.* *f* *5* *ff* *ffz* *c.l.t.* *pizz.* *ffz* *6* *ffz* *c.l.t.* *pizz.* *ffz* *ffz*

Vi. *arco* *mf* *mp* *mf* *f* *ff* *pizz.* *sul A* *mp* *arco*

Vc. *arco* *mf* *mp* *mf* *f* *ff* *pizz.* *sul A* *mp* *arco*

*poco accel.* *Rhapsodic, poco ad lib. \** *a tempo*

Vn. 1 *3* *4* *5* *mf* *ff* *6* *f* *6* *ff* *9* *16* *arco* *f* *3* *3* *5* *8* *pizz.* *col legno* *arco* *ff* *7* *16* *3* *4* *pizz.* *5* *ffz* *80* *arco* *2* *8* *ff* *7* *8* *pizz.* *arco c.l.t.* *3* *jeté* *arco* *f* *mp* *ff* *5* *16* *col legno* *ff*

Vn. 2 *ff* *pizz.* *5* *c.l.t.* *ff* *f* *3* *ff* *ff* *espressivo, vibrato ad lib.* *24* *mf* *mp*

Vi. *mf* *pizz.* *sul A* *f* *ff* *mp* *mf* *f* *espressivo, vibrato ad lib.* *24* *mf* *mp*

Vc. *mf* *f* *ff* *mp* *mf* *f* *espressivo, vibrato ad lib.* *24* *mf* *mp*





accel. a tempo accel. a tempo accel. a tempo

Vn. 1 *f* *ff* *fff* *ff* arco pizz. 5 13 16 arco pizz. pizz. sul A 7 8 col legno pizz. arco flautato 13 16 col legno tratto pizz. 5 arco flautato arco 5 20 16 col legno sul E 8 col legno sul D c.l.t. sul E 5 col legno sul E c.l.t. col legno c.l.t. pizz. 6

Vn. 2 *ff* *fff* *fff* *ff* col legno arco 3 col legno arco flautato \*21 arco pizz. arco pizz. arco col legno.

VI. *fff* *fff* pizz. col legno \*14 arco \*13 col legno arco \*16 pizz. arco 6 5

Vc. pizz. col legno \*17 arco 5 sul tasto sul C \*13 jeté jeté col legno pizz. col legno pizz. pizz. pizz. pizz. (sul C) 5 7 5 3 3



Vn. 1 arco col legno 3 4 pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. *mf* *f*

Vn. 2 \*17 pizz. pizz. pizz. pizz. pizz. pizz. arco *mf* *mp* *ff* extr. sul tasto \*23 extr. sul pont.

VI. jeté pizz. \*22 pizz. arco \*25 *mf* *mp* *ff* extr. sul tasto \*23 extr. sul pont.

Vc. jeté \*22 *mf* 5 6 5 6 6 5 6 5 6 5 *f*



2/9

1/4 + 1/8

2/9

molto rit.

Vn. 1

Vn. 2

VI.

Vc.

*pp*

*mp*

*pp*

*pp*

Detailed description: This is a page of a musical score for a string quartet. It features four staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (VI.), and Violoncello (Vc.). The score is written in 2/9 time. Above the first staff, there are markings for a 2/9 time signature, a bracketed measure containing '1/4 + 1/8', and another 2/9 time signature. The music consists of melodic lines with various note values, including eighth and sixteenth notes, and rests. Dynamics are indicated by 'mp' (mezzo-piano) and 'pp' (pianissimo). A 'molto rit.' (molto ritardando) marking is placed above the final measures of the piece, which are indicated by a dotted line. The score concludes with a double bar line.