

# string quartet no. 1

je m'oppose

aaron grisez

## Performance Notes:

Glissandi – In all cases where a final pitch/interval is notated, that final pitch should be preferred (in terms of accuracy/intonation) as opposed to the initial pitch/interval.

Portamento – The portamento effect should approximate glissandi. We should hear distinct pitches at each notehead, but the moments between eighth notes should be blurred.

Up Tempo Swing – This ironic interlude should come completely out of nowhere. The conventional swing eighth note should be used, but 16ths should still be straight. This moment should come out of nowhere as a non-sequitur. It is a moment of hilarity amidst the realization of the characters' doom where the three characters laugh at the absurdity of their situation.

## Program Notes:

*je m'oppose* is a nearly literal manifestation of the internal struggle of one with internal demons. Three characters, a despot, a bullshitter, and an ignoramus find themselves in opposition with one and other. The despot (critical) is calculating and analytical. The bullshitter (creative) is cunning and political. The ignoramus (childlike) is naïve and passive.

As aggressors, the three characters fall into chaos much in the same way the three characters in Sartre's *No Exit* realize they have been sent into hell. The musical materials characteristic of each are juxtaposed in a variety of ways to mirror their conflict.

aaron grisez – 12/10/17  
orange, CA

# string quartet no. 1

Score

*je m'oppose*

aaron grisez

♩ = 108, obsessive, the despot

♩ = 40, serene with subtly impending doom

♩ = ♩ sempre

The score is written for a string quartet (Violin I, Violin II, Viola, and Cello) in 5/4 time. It consists of two systems of music. The first system begins with a tempo marking of 108 beats per minute, described as 'obsessive, the despot'. The music features a driving triplet pattern in the lower strings, with the Violin I part playing a melodic line. Dynamics range from *pp* to *mf*. A section marked '8va' (octave) appears in the Violin I part. The tempo then changes to 40 beats per minute, described as 'serene with subtly impending doom'. The music becomes more spacious, with the Violin I part playing a sustained note. Dynamics include *pp*, *ppp*, and *mf*. The second system begins with a tempo marking of 40 beats per minute, described as 'serene with subtly impending doom'. The music features a driving triplet pattern in the lower strings, with the Violin I part playing a melodic line. Dynamics range from *mp* to *mf*. A section marked '8va' (octave) appears in the Violin I part. The tempo then changes to 40 beats per minute, described as 'serene with subtly impending doom'. The music becomes more spacious, with the Violin I part playing a sustained note. Dynamics include *pp*, *ppp*, and *mf*. The score concludes with a final measure marked 'arco'.

18

flautando

ord

$\text{♩} = 70$ , approximate, the bullshitter

*mf* *p* *pp* *p* *mf* *ff*

*mf* *p* *pp* *mp* *fp* *mp* *sf*

*mf* *p* *pp* *mp* *fp* *p* *ff*

*mf* *p* *pp* *mp* *mf* *f* *mp* *sf*

portamento

8va

26

*mp* *mf* *n* *sf* *5* *mf* *f*

*p* *mf* *mp* *sf* *5* *p* *f*

*ff* *p* *sf* *mf* *n* *f* *5* *sf* *p* *f*

*ff* *p* *mf* *pizz.* *arco* *5* *sf* *p* *7* *sul C* *f*

30

stuttered

*f* *mp* *sf* *mp* *f* *mf* *f* *f*

*mp* *sf* *sf* *mp* *f* *mf* *f*

*f* *mp* *sf* *mp* *f* *f* *f*

*p* *f* *mp* *sf* *f* *f*

sul G sul C

36

$\text{♩} = 40$ , serene with subtly impending doom

*sf* *f* *ff* *pp* *p* *pp*

*sf* *p* *sf* *mf* *ff* *pp* *mp* *pp*

*sf* *mf* *f* *ff* *pp* *p* *pp*

*mp* *f* *ff* *pp* *p*

flautando, sudden outburst

ord

mf mp mf p p pp ppp

$\text{♩} = 140$ , buoyant, the ignoramus

pizz. arco

pizz. arco

pizz. arco

pizz. arco

mp p mf p

63 pizz. arco *f*

*mf* *mf* *mp* *mp*

pizz. arco pizz. arco *mf* *mf* *mp*

71 *mf* *mf* *sf* *mf* *f* pesante *mf* pesante *mf* *sf* *mp* *p* *f*

79  $\text{♩} = 40$ , serene with subtly impending doom

*p* *mf* *mp* *f* non dim *subito p* *mp*

*p* *f* *ff* *pp* *mp*

89

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

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

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

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

flautando, sudden outburst ord

g.p. - the realization



♩ = 132, détaché, aggressive, the conflict

99

110

ff f

ff

mf

ff

mf

ff

f

ff

mf

ff

f

117

*mp* *f* *mp* *f*

*p* *mf* *p*

*f* *p*

123

scream

$\text{♩} = 180$ , up-tempo swing, the ironic interlude

*ff* *pp* *f* *mf*

*pizz.* *mf* *f*

*mf* *f*

*f* *mf* *f*

*arco*

♩ = 132 , straight, as if nothing happened

132

*f* *f* *mp* *scream* *mf*

*sf* *mf* *f* *mp*

*mp* *ff* *p* *f* *mp*

*sf* *sf* *sf* *f* *mp*

140

*f* *sf* *sf* *f* *mf* *f* *n* *f*

*f* *sf* *sf* *mf* *f* *f* *f*

*f* *sf* *mf* *mf* *f* *f* *f*

*f* *sf* *f* *f* *f* *p* *f*

Musical score for measures 148-153. The score is written for four staves (Treble, Alto, Bass, and another Treble). The key signature is one flat (B-flat). The tempo is marked *40*. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Musical score for measures 154-160. The score is written for four staves (Treble, Alto, Bass, and another Treble). The key signature is one flat (B-flat). The tempo is marked *40*. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *sf* (sforzando), *fff* (fortississimo), *p* (piano), and *pp* (pianissimo). The final measure is marked *pizz.* (pizzicato).