

Amir Teymuri

Song

for string quartet / für Streichquartett

v2.0.0

D.: ca. 2'

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Mehrklang - Gesellschaft für Neue Musik Freiburg
Akademisches Orchester Freiburg
Camerata Academica Freiburg

SONG

for String Quartet

Amir Teymuri, 2013 (revised 2022)

*Had I a voice I would sing your song
Had I a tongue I would speak your praise
Had I the time I would live for you*
(Ken Saro-Wiwa, 20/6/95)

Score

The score is composed of the following elements:

- a dot (.) indicates a rest with duration of 1 time unit
- a plus (+) indicates an action (see below) with duration of 1 time unit
- three bound plus signs (+--+) indicate an action with duration of 3 time units

One time unit should last about 0.125 of a second.

Explanation of the plus sign action

Applies to all instruments

Select a contact spot (between hand/bow-winding and strings; see general rules for finding spots for each instrument below). This spot must never change throughout the whole piece (always the same pitch). Opt for the most sonorous point as the contact point on your instrument. Dynamics of the actions should be as loud as possible, though a balance in the loudness of different instruments should be aimed for, so that all parts are readily hearable.

Violin 1

Scordatura: tune the strings A, D and G at least 2.5 octaves down. Mute the strings lightly with the left hand (also the E string, to *prevent* it from sounding/resonating). Rub the strings with the winding of the bow with a bit more pressure, so that all the three strings sound. The rubbing spot should be located close to the fingerboard's ending. Use downbows only.

Violin 2

Scordatura: tune the E string at least 2.5 octaves down. Play the string with the winding of the bow (open string, no muting). The rubbing spot should be located half way between the bridge and the end of the fingerboard. Use short rubbings and do not pick up the bow afterwards.

Viola

Scordatura: tune the A string at least 2.5 octaves down. Pluck the string (quasi Bartok pizz.) behind the bridge. After each plucking, push the string down to generate an upwards-glissando in the pitch.

Cello

Scordatura: tune the C string at least 2.5 octaves down. Tap the string roughly at the selected spot against the fingerboard, while the string is muted lightly at the upper part of the fingerboard with the left hand (near the pegbox). Pull the string with the tapping hand as much as possible towards yourself after each tapping. The contact spot should be located after and close to the left hand.

Dur.: ca. 2'

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Violin 1

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Violin 2

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Viola

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cello

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