

to Austin, Chris, Jay, and John

You crawl over seas of granite

for amplified, detuned string quartet

Clara Iannotta
(2019–20)

$\text{♩} = 56-60$

Vln. 1
Wooden Mute
3/4
pp
On the mute (white noise)
[very light bow pressure (extremely still bowing)]
[the bow starts from MSP (molto sul pont.) and slowly goes to molto AST (as close as possible to the left hand). When you arrive close to the left hand, the bow should touch the other open string(s). Try always to balance the dynamic between all the strings.]
[always legatissimo, and change the speed/pressure of the bow to make the harmonic audible. Change it again once the l.h. goes in ordinary pressure.]
[l.h. (left hand) = ordinary pressure]
[III open string starts to be audible]

Vla.
Wooden Mute
pp
On the mute (white noise)
[very light bow pressure (extremely still bowing)]
[the bow starts from MSP (molto sul pont.) and slowly goes to molto AST (as close as possible to the left hand). When you arrive close to the left hand, the bow should touch the other open string(s). Try always to balance the dynamic between all the strings.]
[always legatissimo, and change the speed/pressure of the bow to make the harmonic audible. Change it again once the l.h. goes in ordinary pressure.]
[l.h. (left hand) = ordinary pressure]

TUNING: Violin 1: G4, B4, D5, E5 (IV, III, II, I)
Violin 2: G3, B2, D3, E3 (IV, III, II, I)
Viola: C3, E2, G2, A2 (IV, III, II, I)
Cello: C2, E1, G1, A1 (IV, III, II, I)

H ♩ = 60

98

Vln. 1

poco SP
II
pp
mp
pp
mp
pp
mp
pp

[left hand: half pressure] IV → III
c.l.t. (col legno tratto) → 1/2 legno

[left hand: ordinary pressure] III → II

[high register of the instrument] Vln. 2
[low register of the instrument]

MSP
AST
MSP
mp
pp
f
6
7
6
7
6

**Tailpiece/
Fine Tuners** hair
mp
[play between the fine tuners and the strings attachment (watch the video provided by the composer). You should be able to oscillate between a warm, tailpiece-like sound, and a more distorted, metallic one (when closer to the strings)]

Vla.

PO
poco SP
II
p
p
mp
MSP
mp
mp
mp
p

[left hand: half pressure] I V
c.l.t. (col legno tratto) II
hair
c.l.t.

[high register of the instrument] Vlc.
[low register of the instrument]

AST
T
SP
T
SP
MSP
mp
pp
f
pp

H ♩ = 60

I ♩ = 50-56

PREPARATION:
 I, II: put a circular, metal paperclip AST — close to the board, so that it makes a rattling sound (watch video provided by composer)
 III: put some pata-fix MSP (watch video provided by composer)

NB: try to prepare as much as possible within the next 3 measures. If you don't finish the preparation, start to play as written, and finish to prepare the violin within the measures 121-123.

[play twice (second time ad libitum)]

[play between the fine tuners and the strings attachment (watch the video provided by the composer). You should be able to oscillate between a warm, tailpiece-like sound, and a more distorted, metallic one (when closer to the strings)]

**Tailpiece/
Fine Tuners**

[more distorted sound (close to the strings) always overpressure, always preceded/followed by a crescendo/diminuendo.]