

80.1/157.3 (aka: Mozartkugel)
for string quartet and live electronics

marko ciciliani 2010

80.1/157.3 (aka: Mozartkugel)

for string quartet and live electronics

Written with a commission by the NFPK+ (Dutch Funds for the Performing Arts) in 2010.

The material of this piece is based on Wolfgang Amadeus Mozart's string quartets K.80, 1st movement and K.157, 3rd movement.

The piece came out from my genuine admiration of Mozart's work, but also from a criticism of classical music culture, which often indulges in unreflected sentimentality, under the cloak of the allegedly superior culture, which is nurtured by classical music industrie's celebration of "geniusses" and "old masters".

The electronics in this work – most notably the synthesizer part – put Mozart's music in the vicinity of Muzak and light classical music, where it is reduced (or enhanced?) to a commodity.

Furthermore, recordings are used from a rehearsal where a quartet is practicing the Mozart pieces. Both of these aspects are musically displaying the utilitarian function that the music has been given – on one hand as laborious activity and on the other hand a product.

The electronics are supposed to be performed by an additional musician who is offstage. They can also be realised by the sound-engineer. The program (prepared in MainStage) can be obtained by the composer upon request (contact: marko@ciciliani.com).

Marko Ciciliani, September 2010

80.1/157.3 (aka: Mozartkugel)

marko ciciliani

Electronics:
subtle delay on all string instruments.
Delaytime approx. 2 quarter notes = ±1.43"

$\text{♩} = 82$

Synthesizer:
a typical cheezy 80s string-pad sound, with a fast tremolo (±16-note tempo). LPF filtering should result in a bright but still mellow and never sharp sound. Typical Yamaha CS 80 sounds are welcome.

10

Violin I: III 0, III, I^b 0, II 0, II, III 0, II 0, I 0, I^b

Violin II: I 0, II 0, I 0, II 0, II, III 0, III, II 0, I 0

Viola: III 0, III 0

Violoncello: II

Synth

19

A

Violin I: I 0

Violin II: II 0, II

Viola: II 0, III 0

Violoncello: I 0, II, III, VI, VI, III 0, II 0, I 0

Synth: *pp*

28

vln.I

vln.II

vla.

vcl.

synth

B Electronics:
fade out delay _____

37

vln.I

vln.II

vla.

vcl.

synth

recording of string quartet rehearsing Mozart K.80, 1st movement

soundtrack

49

vcl.

synth

soundtrack

64

vln.I

vln.II

vla.

vcl.

synth

soundtrack

C
un poco sul pont.
f ³ ₃
un poco sul pont.
f
un poco sul pont.
f ⁵

77

vln.I

vln.II

vla.

vcl.

synth

soundtrack

D

88

vln.I

vln.II

vla.

vcl.

synth

soundtrack

recording of string quartet
rehearsing chord intonation

100

vln. I

vln. II

vla.

ord.

f

mp

soundtrack

108

vln. I

vln. II

vla.

f

soundtrack

116

E

vln.I *detaché* *ff* *mf*³

vln.II *detaché* *ff* *mf*

vla. *detaché* *ff* *mf*⁵

vcl. *mf*

synth. *mp*

soundtrack

127

F

vln. I

vln. II

vla.

vcl.

synth

soundtrack

mp

mp

mp

137

vln.I

vln.II

vla.

vcl.

synth

soundtrack

The musical score for measures 137-144 is as follows:

- Violin I (vln.I):** Treble clef. Measures 137-140 feature sixteenth-note runs with slurs and fingering numbers 6 and 3. Measures 141-144 feature eighth-note patterns with slurs and fingering number 5.
- Violin II (vln.II):** Treble clef. Measures 137-140 feature sixteenth-note runs with slurs and fingering numbers 6 and 3. Measures 141-144 feature eighth-note patterns with slurs and fingering number 5.
- Viola (vla.):** Bass clef. Measures 137-140 feature eighth-note patterns with slurs and fingering number 5. Measures 141-144 feature eighth-note patterns with slurs and fingering number 3.
- Violoncello (vcl.):** Bass clef. Measures 137-144 feature eighth-note patterns with slurs and fingering number 3.
- Synth:** Treble and Bass clefs. Measures 137-144 feature sustained chords with slurs.
- Soundtrack:** Treble clef. Measures 137-144 feature a sequence of half notes with slurs.

146

vln.I

vln.II

vla.

vcl.

synth

soundtrack

G

mf

mf

mf

155

vln.I
vln.II
vla.
vcl.
synth
soundtrack

4/4

Detailed description: This musical score page contains measures 155 through 164. It features five staves: Violin I (vln.I), Violin II (vln.II), Viola (vla.), Violoncello (vcl.), and Synth (synth). The soundtrack staff is at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The Violin I and II parts play a melodic line with frequent quintuplets (marked '5') and some triplets (marked '3'). The Viola part features a rhythmic pattern of eighth notes with triplets (marked '3'). The Violoncello part has a bass line with triplets (marked '3') and some eighth notes. The Synth part consists of a series of chords, with some triplets (marked '3') in the lower register. The soundtrack staff shows a sequence of half notes, each with a square box above it, likely representing a MIDI trigger or a specific sound effect.

166 **H** ♩ = 110

vln.I
f

vln.II
f

vla.
f

vcl.
f

synth

soundtrack

170

vln.I

vln.II

vla.

vcl.

174

vln. I

vln. II

vla.

vcl.

This system of music covers measures 174 to 177. It features four staves: Violin I (vln. I), Violin II (vln. II), Viola (vla.), and Violoncello (vcl.). The Violin I part is in treble clef and contains many slurs and accents. The Violin II part is also in treble clef and includes numerous triplets and slurs. The Viola part is in bass clef and features slurs and accents. The Violoncello part is in bass clef and includes slurs and accents. The music is highly technical, with many slurs and accents throughout.

178

vln. I

vln. II

vla.

vcl.

This system of music covers measures 178 to 181. It features four staves: Violin I (vln. I), Violin II (vln. II), Viola (vla.), and Violoncello (vcl.). The Violin I part is in treble clef and contains many slurs and accents. The Violin II part is also in treble clef and includes numerous triplets and slurs. The Viola part is in bass clef and features slurs and accents. The Violoncello part is in bass clef and includes slurs and accents. The music is highly technical, with many slurs and accents throughout.

182

vln. I

vln. II

vla.

vcl.

This system of music covers measures 182 to 185. It features four staves: Violin I (vln. I), Violin II (vln. II), Viola (vla.), and Violoncello (vcl.). The Violin I part is in the treble clef and contains several slurs and fingering numbers (5, 3, 5). The Violin II, Viola, and Violoncello parts are in the bass clef and feature complex rhythmic patterns with many slurs and fingering numbers (5, 3, 5, 3, 5). Measure 184 includes a first ending bracket above the Violin I staff.

186

vln. I

vln. II

vla.

vcl.

This system of music covers measures 186 to 189. It features four staves: Violin I (vln. I), Violin II (vln. II), Viola (vla.), and Violoncello (vcl.). The Violin I part is in the treble clef and includes a first ending bracket above the staff in measure 187. The Violin II, Viola, and Violoncello parts are in the bass clef and contain complex rhythmic patterns with many slurs and fingering numbers (5, 3, 5, 3, 5). Measure 188 includes a first ending bracket above the Violin I staff.

190

Violin I (vln. I) and Violin II (vln. II) parts are in treble clef. Viola (vln. II) and Cello (vcl.) parts are in bass clef. The score contains complex rhythmic patterns with frequent triplets and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout. The key signature has one flat (B-flat).

194

Violin I (vln. I) and Violin II (vln. II) parts are in treble clef. Viola (vln. II) and Cello (vcl.) parts are in bass clef. The score continues with complex rhythmic patterns, including many triplets and sixteenth notes. Fingerings and slurs are clearly marked. The key signature has one flat (B-flat).

198

vln. I

vln. II

vla.

vcl.

202

vln. I

vln. II

vla.

vcl.

J

207

vln. I

vln. II

vla.

vcl.

211

vln. I

vln. II

vla.

vcl.

215

Violin I (vln. I) and Violin II (vln. II) parts are in treble clef, while Viola (vla.) and Violoncello (vcl.) parts are in bass clef. The score for measures 215-218 features complex rhythmic patterns with frequent sixteenth and thirty-second notes. Fingerings are indicated with numbers 1-5. Trills and triplets are present in the violin parts. The key signature changes from one sharp (F#) to one flat (Bb) between measures 216 and 217.

219

Violin I (vln. I) and Violin II (vln. II) parts are in treble clef, while Viola (vla.) and Violoncello (vcl.) parts are in bass clef. The score for measures 219-222 continues the complex rhythmic patterns. Measure 219 features a dense sixteenth-note texture in the violin parts. Measure 220 has a prominent sixteenth-note run in the violin I part. Measure 221 shows a similar texture with some rests in the violin parts. Measure 222 concludes the section with a final chordal texture. Fingerings and articulation marks are clearly indicated throughout.

K

♩ = 82

223

pizz.

vcl.

mp

Synthesizer:
the same sound as previously, is now doubled. The second copy should use an arpeggiator with ± 4 octave transposition and random order. The result should be a mellow sound that is glistening.

♩ = 82

synth

p ————— *mf*

232

vcl.

synth

recording of string quartet tuning

soundtrack

p

241

L Electronics:
a subtle reverb is applied to strings and voices

spoken by all string players with a soft whispery voice

spoken text

mf Ist's ein Traum? Wo bin ich? Bin ich schon

vln.I

pizz. *mp*

vln.II

pizz. *mp*

vla.

pizz. *mp*

vcl.

mp

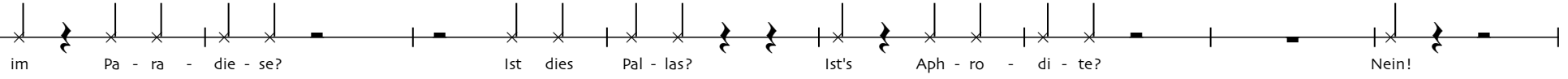
Synthesizer:
synthesizer sound undergoes strong filtering so that is sounds as if it is coming out of a distorted transistor radio.

synth

soundtrack

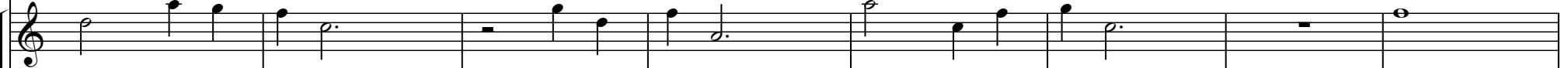
250

spoken
text

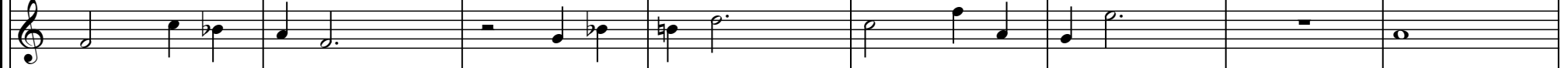


im Pa - ra - die - se? Ist dies Pal - las? Ist's Aph - ro - di - te? Nein!

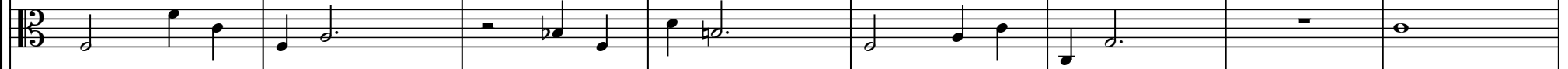
vln.I



vln.II



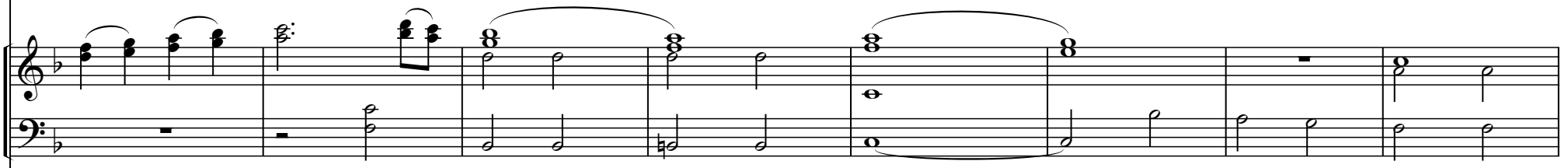
vla.



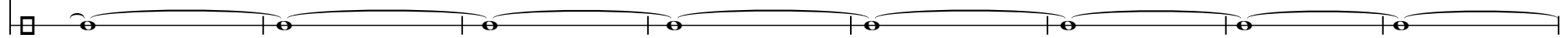
vcl.



synth



soundtrack



258

spoken text

Du bist es, Heiss - - - ge - lieb - te! Oh! ein Kuss, von dei - nem Mun - de,

vln.I

vln.II

vla.

vcl.

synth

soundtrack

The image shows a musical score for page 258. It consists of several staves. The top staff is for the vocal line, with the lyrics: "Du bist es, Heiss - - - ge - lieb - te! Oh! ein Kuss, von dei - nem Mun - de,". The vocal line is marked with 'spoken text' and has a square symbol at the beginning. Below the vocal line are four staves for string instruments: Violin I (vln.I), Violin II (vln.II), Viola (vla.), and Violoncello (vcl.). The string parts are written in treble and bass clefs. Below the string parts is a synth part, also in treble and bass clefs. The bottom staff is a soundtrack track, marked with a square symbol and containing a series of notes connected by a long line, likely representing a digital audio waveform.

266

M

spoken
text

ma - che

dass

ich

ganz

und

gar

ge -

sun -

de.

vln.I

vln.II

vla.

vcl.

synth

soundtrack

$\text{♩} = \text{♩}$

mf

mf

mf

mf

arco

f

f

arco

f

arco

f

3

3

3

3

272

vln.I

vln.II

vla.

vcl.

synth

soundtrack

276

vln.I

vln.II

vla.

vcl.

synth

soundtrack

The musical score for measures 276-280 features a string quartet (Violin I, Violin II, Viola, and Violoncello) and a synth part. The key signature is one flat (B-flat). The string parts play a rhythmic pattern of eighth notes with accents, often starting with a natural (0) or flat (b) fingerings. The synth part consists of sustained chords in the right hand and single notes in the left hand. The soundtrack part shows a sequence of notes with a long slur over the first four measures.

N

280

Violin I (vln.I) part includes a triplet of eighth notes and various sixteenth-note patterns. The Violin II (vln.II) part features a steady eighth-note accompaniment. The Viola (vla.) and Violoncello (vcl.) parts provide harmonic support with sustained notes and moving lines. The 'synth' staff and 'soundtrack' bar are also present.

284

Violin I (vln.I) part continues with its complex rhythmic pattern. The Violin II (vln.II) part continues with its eighth-note accompaniment. The Viola (vla.) and Violoncello (vcl.) parts continue their respective parts.

288

Score for measures 288-291, featuring four staves: vln. I, vln. II, vla., and vcl. The music is in 4/4 time and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (0) are indicated above notes in the violin and viola parts.

292

Score for measures 292-295, featuring four staves: vln. I, vln. II, vla., and vcl. The music continues with similar rhythmic patterns and includes various rests and fingerings (0) indicated above notes in the violin and viola parts.

296

vln. I
vln. II
vla.
vcl.

This system of music covers measures 296 to 300. It features four staves: Violin I (vln. I), Violin II (vln. II), Viola (vla.), and Violoncello (vcl.). The Violin I part is in treble clef and contains a complex melodic line with many slurs and accents. The Violin II part is also in treble clef and plays a more rhythmic, accompanimental role. The Viola part is in bass clef and provides harmonic support with sustained notes and moving lines. The Violoncello part is in bass clef and plays a steady, rhythmic bass line. The music is written in a key with one flat (B-flat) and a 4/4 time signature. Measure numbers 296, 297, 298, 299, and 300 are indicated at the beginning of each staff.

300

vln. I
vln. II
vla.
vcl.

This system of music covers measures 300 to 304. It features the same four staves as the previous system: Violin I (vln. I), Violin II (vln. II), Viola (vla.), and Violoncello (vcl.). The Violin I part continues its melodic development, with a prominent '0' marking above the first measure of the system. The Violin II part maintains its rhythmic accompaniment. The Viola part continues its harmonic support. The Violoncello part continues its steady bass line. The music is written in the same key and time signature as the previous system. Measure numbers 300, 301, 302, 303, and 304 are indicated at the beginning of each staff.

304

Violin I (vln.I) and Violin II (vln.II) parts feature melodic lines with slurs and accents. The Viola (vla.) and Violoncello (vcl.) parts provide harmonic support with rhythmic patterns and slurs. Measure 305 includes a triplet in the Violin I part. Measure 307 ends with a double bar line.

308

Violin I (vln.I) and Violin II (vln.II) parts continue with melodic lines. The Viola (vla.) and Violoncello (vcl.) parts maintain their harmonic and rhythmic roles. Measure 311 ends with a double bar line.

312

vln.I

vln.II

vla.

vcl.

Vienna, August 4 – September 5 2010