

Performance Notes

Scordatura:
Viola



The lowest string is not played until the very end. As it is close to losing all pitch at this tuning, notes are produced by pressing the string below the bridge with the left hand. As the bow is changing pressure, so must the left hand to maintain the notated pitch.



Gliss on C string while maintaining double stop with open A

*udu-udu

Play with very little bow pressure. All motion comes from the shoulder, the wrist and elbow locked. See Radulescu String Quartet #5 for reference.

ASP

Alto Sul Ponticello

AST

Alto Sul Tasto

ord

Normal bow position on strings, in reference to AST/ASP *only*.

slow QT vib



A slow, wide vibrato, approx. a quartertone above and below notated pitch



A faster quartertone vibrato

non vib

No vibrato whatsoever

vib ord

Vibrato as normal



Quartertone sharp



Quartertone flat



Scratch tone



Increase bow pressure

Decrease bow pressure

Envelope of bow pressure



Left hand pizz



Snap pizz



Highest note possible



Change bow direction for each pitch in the tuplet



Harmonic gliss



Alternate left hand finger pressure to vacillate between pitch and harmonic



Maintain a tremolo with the open string while the upper note glisses

Although the piece has time signatures, they are to aid in alignment of the players and should not be taken to indicate any metric stress.

Coronium

Brian Penkrot

♩ ≈ 60 - 72

The musical score is arranged in systems for Viola and Bass. The first system (measures 1-4) features Viola with *pizz.* and *arco* markings, and Bass with *p* and *mp* dynamics. The second system (measures 5-8) continues with similar articulations and dynamics, including *ff* and *p* for Viola. The third system (measures 9-12) introduces *sul A* and *ASP* markings for the Bass, along with *ord* and *pp* dynamics. The fourth system (measures 13-16) shows a change in time signature to 3/4 and includes the instruction "Play notes in any order vary sempre". The fifth system (measures 17-20) features a variety of dynamics including *mf*, *f*, *mp*, and *pp*. The score concludes with a *ff* dynamic in the Bass.