

# GLOSSOLALIA<sub>FOR STRING QUARTET</sub>

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COMMISSIONED BY THE SOUNDSTREAM FESTIVAL



Australian Government



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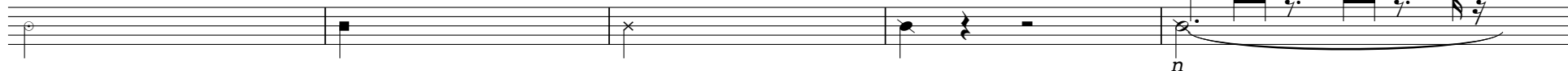
GLOSSOLALIA: PERFORMANCE DIRECTIONS

- PR Pressed bow. The default technique is to find a harmonic node close to the left hand finger at which point the resulting scratch has an audibly amplified overtone spectrum, a sound close to that of a cicada. Where the left hand stop is too low in the string, a contact point should be found that produces a comparably rich overtone spectrum. This should be near the edge of the fingerboard at the beginning of the piece, and will move closer to the bridge with each successive detuning of the strings.
- SP Sul ponticello
- ST Sul tasto
- CL Col legno
- LH The contact point of the bow should be immediately next to the left hand finger stop.
- FL Flautando
- SL Slow bow speed, which should produce a slightly choked sound but with the given pitches still audible.
- NM Normal bow position/technique

Tap top of the bridge with the end of the tightening screw of the bow or the bottom of the frog

Pressed bow on the binding of the string behind the bridge, on the specified string(s)

The top line articulation should be played at the given dynamic against a 'sustained' note at the dynamic below the stave



Mute string at the given pitch:  
LH pressure should be between harmonic and full stop

On the body of the instrument:  
bowed unless directed to 'tap'  
(with fingertips)

# GLOSSOLALIA

*15<sup>ma</sup>*  
♩ = 105  
*p*  
FLViolin I  
*n*  
*p*  
FL  
Violin II  
*n*  
*p*  
5  
Viola  
*n*  
*p*  
Violoncello

*(15)*  
6  
Vln. I  
Vln. II  
Vla.  
Vc.

11

loco PR IV

Vln. I

f 6 6 6 6

PR IV

5 5 5 5 5

p

NM

Vln. II

f 7 7 7 7

PR II

II SP

p

Vla.

f

PR I

8va

p NM

Vc.

arco PR IV

f 5 5 5 5

PR I

6 6 6 6

p NM

19

Vln. I

f PR II

8va

I

5 5 5

Vln. II

f 3 3 3 3

III

IV

Vla.

f III

IV

Vc.

FL

n

f 6 6 6 6 6 6

28

Vln. I

Vln. II

Vla.

Vc.

arco

*f* arco

*f* arco

*f* arco

*f* arco

5

7

7

7

7

7

7

I II III IV V

5

5

5

5

5

5

34

Vln. I

Vln. II

Vla.

Vc.

FL

*p*

IV FL

*p*

FL

*p*

FL IV *p*

*n*

ST

*n* < *p:n* < *p:n sim*

LH

III

*n* < *p:n* < *p:n sim*

7

7

7

7

7

7

7

7

7

7

7

7

5

5

5

5

43 III pizz f p 5 5 5 5 arco f PR IV 3 3 3 3 3 3 IV arco fp SP

Vln. I

Vln. II I pizz f p f 3 3 3 3 3 3 SP fp arco

Vla. IV pizz f p f arco sim 7 7 7 7 p arco

Vc. III pizz f p 3 3 3 3 f 7 7 7 7 p

54 arco 5 5 5 5 p 6 3 3 6 p SL IV III/IV 7

Vln. I

Vln. II p 7 7 7 7 p CL IV p

Vla. IV arco f p p arco p

Vc. f 6 6 6 6 p p p p

63

Vln. I

Vln. II

Vla.

Vc.

II/III

I/II

NM

*f*

*f*

7

6

5

arco

72

Vln. I

Vln. II

Vla.

Vc.

(II)

(II)

(III)

(IV)

6

5

7

6

76  $\text{♩} = 75$

Vln. I

Vln. II

Vla.

Vc.

IV

(III)

*f*

*p*

6

7

5

7

5

5

5

5

5

6

7

5

5

5

79

Vln. I

Vln. II

Vla.

Vc.

IV

arco

*f*

5

pizz

*sf*

arco

III

arco

arco

*f*

arco

IV

tap

pizz

arco

6

7

6

6

7

6

5

6

6

6

7

6

5

5

5

5

5

5

5

5

5

5

5

5

5

5



♩ = 120

Musical score for measures 82-85, featuring Violin I, Violin II, Viola, and Violoncello. The score includes various performance instructions such as *pizz*, *arco*, *f*, *p*, *quasi n*, *n*, *f:p*, and *PR IV*. It also contains fingering numbers (5, 6, 7) and dynamic markings. A tempo marking of ♩ = 120 is present at the top right. The key signature is one sharp (F#).

Musical score for measures 86-90, featuring Violin I, Violin II, Viola, and Violoncello. This section includes extensive fingering (5, 6, 7) and dynamic markings. The key signature remains one sharp (F#).

93

Vln. I

Vln. II

Vla.

Vc.

NM

SP

III

*p*

5

7

6

*n*

99

Vln. I

Vln. II

Vla.

Vc.

5

7

6

LH

PR ST

SP

*p*

6

*n*

NM II

106

Vln. I

Vln. II

Vla.

Vc.

IV *p*

SP

*n*

113

Vln. I

Vln. II

Vla.

Vc.

PR ST

IV

IV arco

arco

PR ST

IV

tap

pizz I

SP FL

SP → LH

III

*f*

*p*

*f*

*f*

*f*

*f*

*f*

10

118

Vln. I I pizz *f p* PR 7 SP NM

Vln. II III pizz *f p* III pizz *f sf* arco

Vla. II pizz *f p* arco SP NM *f*

Vc. IV pizz *f p* SP NM *f*

123

Vln. I arco *p* IV PR IV *f p*

Vln. II tap *p* arco *n* pizz IV *f p* LH

Vla. arco *sfp* IV PR III *f p*

Vc. III arco *sfp* *n* *f* *p* *f* *sfp* *n*

♩ = 105

II

128

Vln. I *f* 6 6 6 6 6 6 6 6 6 6

Vln. II *f*

Vla. *f* 7 7 7 7 7 7 7 7 7 7

Vc. *f* 5 5 5 5 5 5 5 5 5 5

IV

132

Vln. I *p* 6 6 6 6 6 6 6 6 6 6 tap

Vln. II *p* tap

Vla. *p* 7 7 7 7 7 7 7 7 7 7 tap

Vc. *p* 5 5 5 5 5 5 5 5 5 5 tap

III

Musical score for measures 137-141. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Measure 137 starts with a treble clef and a key signature of one sharp (F#). Vln. I has a forte (*f*) dynamic and sixteenth-note patterns with fingerings 6-6-6-6. Vln. II has a forte (*f*) dynamic and sixteenth-note patterns with fingerings 7-7-7-7. Vla. has a piano (*p*) dynamic and sixteenth-note patterns with fingerings 7-7-7-7. Vc. has a forte (*f*) dynamic and sixteenth-note patterns with fingerings 5-5-5-5. Measure 138 has a forte (*f*) dynamic and sixteenth-note patterns with fingerings 5-5-5-5. Measure 139 has a forte (*f*) dynamic and sixteenth-note patterns with fingerings 5-5-5-5. Measure 140 has a forte (*f*) dynamic and sixteenth-note patterns with fingerings 5-5-5-5. Measure 141 has a forte (*f*) dynamic and sixteenth-note patterns with fingerings 5-5-5-5. There are performance markings: 'II' above Vln. I in measure 138, 'IV' above Vln. II in measure 138, 'I' above Vla. in measure 138, and 'tap' above Vla. in measure 140.

Musical score for measures 142-145. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Measure 142 starts with a treble clef and a key signature of one sharp (F#). The tempo is marked  $\text{♩} = 75$ . Vln. I has a piano (*p*) dynamic and a half note. Vln. II has a piano (*p*) dynamic and a half note. Vla. has a piano (*p*) dynamic and a half note. Vc. has a piano (*p*) dynamic and a half note. Measure 143 has a piano (*p*) dynamic and a half note. Measure 144 has a forte (*f*) dynamic and a half note. Measure 145 has a forte (*f*) dynamic and a half note. There are performance markings: 'arco' above Vln. I in measure 144, 'LH' above Vln. I in measure 144, 'SP' above Vln. I in measure 144, 'PR' above Vln. I in measure 144, 'IV' above Vln. I in measure 144, 'I' above Vln. I in measure 145, 'PR' above Vln. II in measure 144, 'IV' above Vln. II in measure 144, 'I' above Vln. II in measure 145, 'arco' above Vla. in measure 145, and 'II/III' above Vla. in measure 145.

146

Vln. I pizz III *p* 6 6 6 6 *f* arco ST FL SP *p* 7 7 NM

Vln. II arco SP I *p* 6 IV 6 6 *f* pizz 5 arco SP *p* 6 6 6 6 *f* NM

Vla. pizz IV 6 6 6 I *f* arco SP I V *p* 6 6 6 6 6 6 pizz 5 arco *sf* 5 5 5 5 *f* NM

Vc. PR IV *p* 6 III *f* arco *p* SP I. *p* 7 7 7 7 7 7 *sf* *sf* *sf* NM

150

Vln. I arco 7 7 II *sfp* PR IV *f* NM III/IV *p*

Vln. II arco 5 5 *f* sul IV *f* arco PR I *f* 6 6 6 6 NM

Vla. 6 6 6 6 *p* pizz 6 6 arco II/III *f* PR NM *p* FL IV *quasi niente*

Vc. III *p* arco PR I *p* SL *f* PR IV *f* IV *p* arco I/II *p* 7 7 7 7

14

♩ = 105

arco

155

Vln. I

Vln. II

Vla.

Vc.

*f*

III

PR I

*f*

IV

Vln. I

Vln. II

Vla.

Vc.

163

*n*

*p*

arco

*n*

IV

*p*

*n*

arco

LH

I *p*

*n*



171

Vln. I

Vln. II

Vla.

Vc.

arco  
PR  
IV

*p* *f*

arco

II/III

PR  
IV

*p* *f*

176

Vln. I

Vln. II

Vla.

Vc.

LH → SP

tap

*n*  
pizz  
III

IV  
♭

tap

*p* arco  
PR  
I

tap

*p* *f* *p*

pizz  
I

*sf*

*p* *f*

III  
♭

tap

*p* *f* *p*

Musical score for measures 184-189, featuring Violin I, Violin II, Viola, and Violoncello. The score includes various performance instructions such as *pizz*, *arco*, *sf*, *f*, *p*, and *SP*. Fingerings and bowings are indicated throughout the staves.

**Violin I:** *pizz* I, *sf*, *arco*, *SP*, *p*

**Violin II:** *arco*, *f*, *pizz* I, *sf*, *arco*, *SP*, *p*

**Viola:** *arco*, *f*, *arco*, *SP*, *p*, *n*

**Violoncello:** *pizz* I, *sf*, *arco*, *II*, *p*

Musical score for measures 190-195, featuring Violin I, Violin II, Viola, and Violoncello. The score includes various performance instructions such as *NM*, *tap*, *arco*, *SP*, *pizz*, *PR*, *ST*, *IV*, *f*, *p*, and *n*. Fingerings and bowings are indicated throughout the staves.

**Violin I:** *NM*, *5*, *tap*, *p*, *arco*, *SP*, *pizz* I, *p*, *PR* I, *f*

**Violin II:** *NM*, *f*, *tap*, *p*, *pizz* III, *arco*, *IV*, *p*, *PR* I, *f*

**Viola:** *f*, *tap*, *p*, *arco*, *ST*, *p*, *PR*, *f*

**Violoncello:** *f*, *tap*, *p*, *arco*, *IV*, *o*, *PR* IV, *f*

199 IV

Vln. I *f*

Vln. II *f* arco

Vla. *p* I/II SL IV SP NM *f*

Vc. *p* *quasi niente* I *f*

210

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 231-242. The score is arranged in four staves: Vln. I, Vln. II, Vla., and Vc. Measure 231 starts with a treble clef and a key signature of one sharp (F#). The Vln. I staff features a melodic line with slurs and accents. The Vln. II staff has a rhythmic accompaniment with slurs. The Vla. staff continues the melodic line with slurs. The Vc. staff provides a bass line with slurs. Measure 232 introduces dynamics *p* and *f*. Measure 233 includes the instruction *arco* and a dynamic *f*. Measure 234 features dynamics *p* and *pizz*. Measure 235 includes dynamics *f* and *sf*. Measure 236 includes dynamics *f* and *p*. Measure 237 includes dynamics *p* and *f*. Measure 238 includes dynamics *f* and *p*. Measure 239 includes dynamics *f* and *p*. Measure 240 includes dynamics *f* and *p*. Measure 241 includes dynamics *f* and *p*. Measure 242 includes dynamics *f* and *p*.

Musical score for measures 243-252. The score is arranged in four staves: Vln. I, Vln. II, Vla., and Vc. Measure 243 starts with a treble clef and a key signature of one sharp (F#). The Vln. I staff features a melodic line with slurs and accents. The Vln. II staff has a rhythmic accompaniment with slurs. The Vla. staff continues the melodic line with slurs. The Vc. staff provides a bass line with slurs. Measure 244 includes dynamics *f* and *f*. Measure 245 includes dynamics *f* and *f*. Measure 246 includes dynamics *f* and *f*. Measure 247 includes dynamics *f* and *f*. Measure 248 includes dynamics *f* and *f*. Measure 249 includes dynamics *f* and *f*. Measure 250 includes dynamics *f* and *f*. Measure 251 includes dynamics *f* and *f*. Measure 252 includes dynamics *f* and *f*.

249

Vln. I arco SP I *p* NM PR IV *f* IV *f* pizz *p*

Vln. II arco PR IV *p* NM *f* PR 5 *f* NM II *f* FL IV *quasi niente*

Vla. *p* arco *f* PR II *p* *f* arco *f*

Vc. *p* arco PR IV *p* *f* NM II *p* *f*

♩ = 75

254

Vln. I arco *p*

Vln. II NM *p*

Vla. FL III *p* *n*

Vc. *p*

258

Vln. I

Vln. II

Vla.

Vc.

SP  
I *p*  
*n*

Detailed description: This system of music covers measures 258 to 261. It features four staves: Violin I, Violin II, Viola, and Violoncello. Violin I plays a complex rhythmic pattern of eighth and sixteenth notes with frequent slurs. Violin II plays a melodic line with sixteenth-note runs and slurs. The Viola part begins in measure 259 with a slurred eighth-note figure, marked with a forte dynamic (*f*) and a breath mark (*n*). The Violoncello part is mostly silent, with some activity in measure 261. The key signature has one sharp (F#) and the time signature is 3/4.

262

Vln. I

Vln. II

Vla.

Vc.

ST  
IV *p*  
*n*

Detailed description: This system of music covers measures 262 to 265. It features the same four staves as the previous system. Violin I continues with its rhythmic pattern. Violin II plays a melodic line with slurs. The Viola part has a slurred eighth-note figure in measure 262, followed by a rest in measure 263, and then a melodic line in measure 264 marked with a forte dynamic (*f*) and a breath mark (*n*). The Violoncello part continues with its rhythmic pattern. The key signature has one sharp (F#) and the time signature is 3/4.

$\text{♩} = 105$

266

Vln. I

Vln. II

Vla.

Vc.

*p*

SP SL  
(1)

tap

*p*

arco  
LH  
II

*p*

*n*

270

Vln. I

Vln. II

Vla.

Vc.

*f*

PR I

*f*

arco

3

arco II/III

PR IV

*f*

PR IV

*f*

*f*

pizz

IV

*p*

PR ST

I

*p*

I

III

pizz

IV

arco

I

6

V

6

IV

*n*

*f*

*8<sup>vb</sup>*

arco

III

*f*

7

7

*f*

arco

I

7

7

7

7

7

PR IV

*f*

II/III

*sf*

*8<sup>vb</sup>*

*n*

*f*

275

Vln. I: IV, SP, pizz, IV, arco PR I

Vln. II: IV, arco II, pizz III, arco, PR, IV

Vla.: 8<sup>vb</sup>, IV, arco III, arco IV, PR I, SL II/III

Vc.: SP, IV, pizz, IV, arco LH I, PR

Dynamics: p, f, sf

Articulation: pizz, arco

Fingering: 6, 7

♩ = 120

280

Vln. I: f, pizz

Vln. II: sf, sf, sf, sf, sf, sf, sf, sf

Vla.: IV, arco

Vc.: pizz I, arco

Dynamics: f, p, sf

Articulation: pizz, arco

Fingering: 6, 7, 5



284

Vln. I

Vln. II

Vla.

Vc.

PR SL: rhythm indicates the snaps of the string

PR I

PR SL: rhythm indicates the snaps of the string

PR I

PR SL: rhythm indicates the snaps of the string

IV: place LH finger under the string

*p*

290

Vln. I

Vln. II

Vla.

Vc.

PR SL: rhythm indicates the snaps of the string

*f*

PR I

*f*

*f*

*f*

*f*

295

Vln. I

Vln. II

Vla.

Vc.

ST FL IV

*p*

*n*

*p*

sul II

*p*

*f*

300

Vln. I

Vln. II

Vla.

Vc.

II

arco PR

*f*

pizz

I

*sf*

*p*

PR I

*f*

tap

*p*

III

IV

pizz

I

*sf*

*p*

PR III

II

arco

*f*

*p*

III

IV

pizz

I

*p*

308

Vln. I *f* pizz *sf* *p* *f* *p* *f* III III

Vln. II *sf* *p* *f* *n* *p:n* *p:n sim* *f* *f* *f*

Vla. *f* *f* *p* *f* *f* *f* *f* *f*

Vc. *f* *p* *f* *f* *f* *f* *f* *f*

8<sup>vb</sup>

arco sul I SP V V V III III

316

Vln. I *p* *f* *p* *f* *p* *f* *f* *f* *f* *f*

Vln. II *p* *f* *p* *f* *f* *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vc. *p* *f* *f* *f* *f* *p* *f* *f* *f* *f*

arco CL PR IV IV IV SL I/II arco

ST IV 7 7 V V V

♩ = 75

324 → SP CL

Vln. I

Vln. II

Vla.

Vc.

5 6 7

p

f

CL

IV

♩ = 105

332

Vln. I

Vln. II

Vla.

Vc.

pizz I/II

arco PR IV

arco

III

IV

IV

IV

SP IV V

6

pizz II/III

IV

arco

I

IV

arco

6

pizz I

tap

II

arco II

8<sup>vb</sup>

8<sup>vb</sup>

8<sup>vb</sup>

8<sup>vb</sup>

6 3 3 5 7

p

f

p

f

p

f

sf

p

sf

f

p

sf

f

336

Vln. I: III, arco PR, pizz I, arco, IV, III/IV, tap

Vln. II: SP, V, 5, V, arco SP, IV, arco, IV, arco, SP, I, 5, NM, I

Vla.: SP, V, 6, V, V, IV, arco ST FL, SP, I, tension gliss: pull string sideways

Vc.: III, II, arco SP, IV, II, sul IV, p, 7, 3, 3, f, 6, n

PR SL: rhythm indicates the snaps of the string

340

Vln. I: (continuation of previous staff)

Vln. II: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5

Vla.: sim, 6

Vc.: 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7

346

Vln. I

Vln. II

Vla.

Vc.

SP IV

quasi niente

*p*

353

Vln. I

Vln. II

Vla.

Vc.

CL

IV

*sf*

ST (IV)

*p* tension gliss

*n*

363

Vln. I

Vln. II

Vla.

Vc.

*sim*

PR SL: rhythm indicates the snaps of the string  
IV: place LH finger under the string

369

Vln. I

Vln. II

Vla.

Vc.

*p*

*quasi niente*

377

Vln. I

Vln. II

Vla.

Vc.

PR  
SP

5 5 5 5 5 5 5 5

7 7

*p* 6  
tension gliss

386

Vln. I

Vln. II

Vla.

Vc.

*sf*

LH

6

5 5 5



396

Vln. I

Vln. II

Vla.

Vc.

SP  
IV

*quasi niente*

8<sup>va</sup>