Marcel Zaes

isomorph

String Quartet
Dedicated to the *Classicus Quartet*, Budapest

2016

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Composed between March 2015 and April 2016 while in residence with Landis+Gyr in Budapest.
- Movement 1 composed in April 2015 in Budapest, last revised in August 2015 and in April 2016.
- Movement 2 composed in January 2016 in Budapest, last revised in January 2016.
- Movement 3+5 composed in April 2015 in Budapest, last revised in April 2016.
- Movement 4 composed in April 2015 in Budapest, last revised in August 2015.
- Movement 6 composed in April 2016 in Budapest, last revised in April 2016.
- Movement 7 composed in April 2015 in Budapest, last revised in January 2016.
- Movement 8 composed in April 2015 in Budapest, last revised in August 2015.

Thanks to Landis+Gyr and above all to the *Classicus Quartet* (József Rácz, Réka Baksai, Péter Tornyai, Tamás Zétényi) for their huge commitment. Further thanks to Alvin Curran and to Peter Ablinger for their great support.

Pre-premiered in February 2016 (incomplete version) at the Central European University of Budapest by Classicus Quartet.

Premiered (full version) in April 2016 at Gallery Stephan Witschi, Zurich, by Classicus Quartet.

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Score Explanations

Bow a little too fast

Bow too fast

Bow way too fast

Bow a little too slow

Bow too slow

Bow way too slow

ordinario (full finger pressure)

half finger pressure (a little pitch, a lot of random components)

loose finger pressure (noise and random natural harmonics desired)

Bow changes: each musician changes the bow stroke at a different point in the line so that the sound of the other instruments masks the changeover

Play from the string

Bow remains on the string after playing

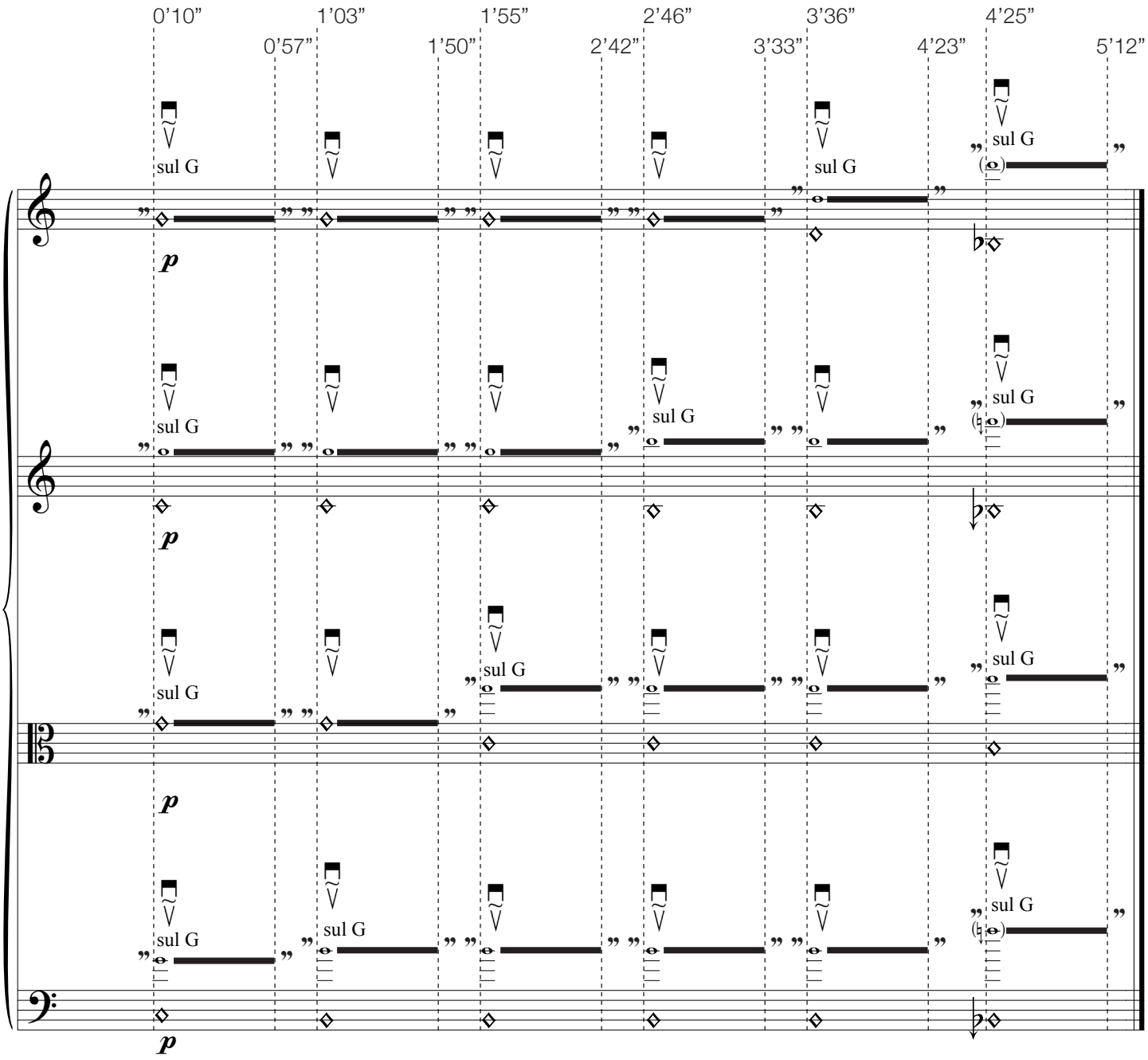
No pause at note change

three quarter tones lower

one quarter tone higher

1

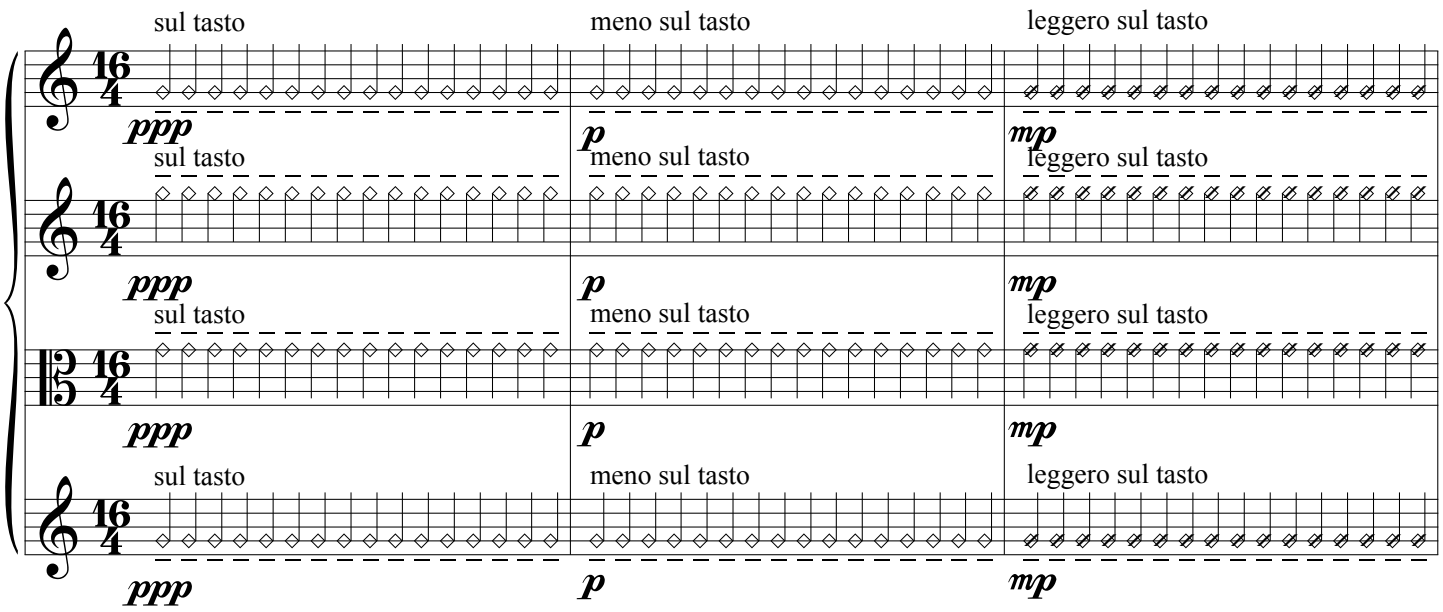
Begin and end each note precisely together
and avoid every fade-in and fade-out

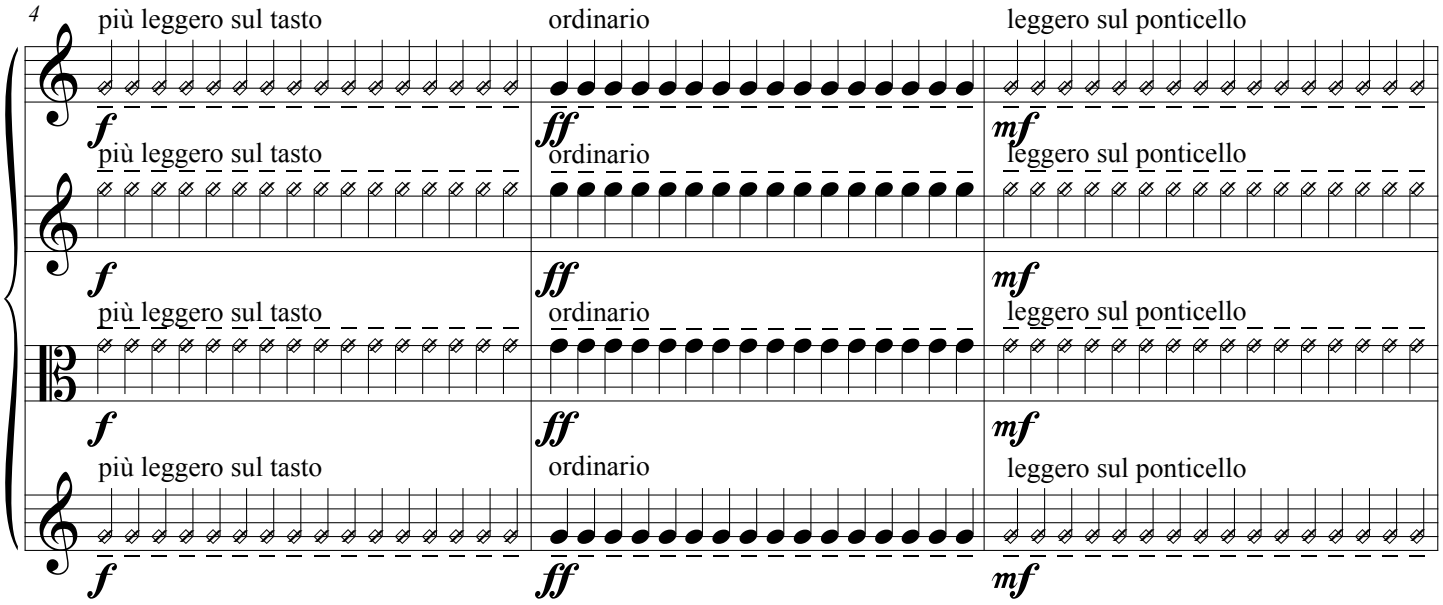


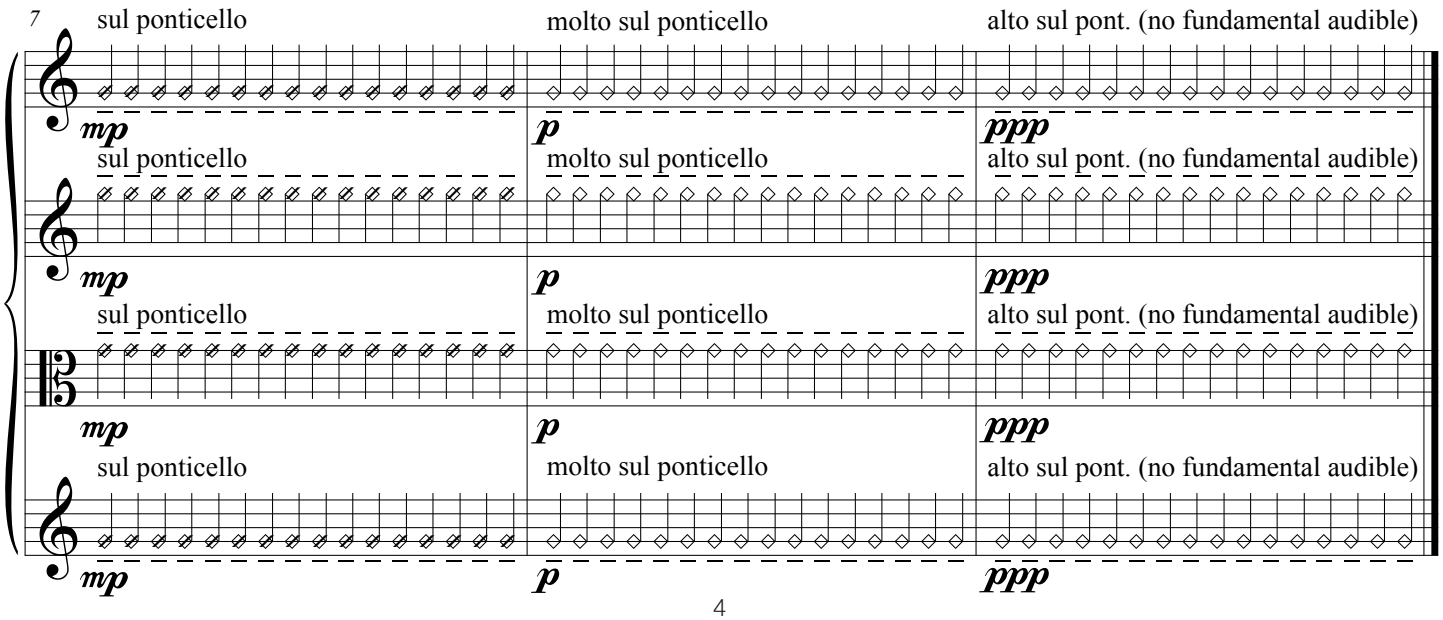
play the next
movement attacca

♩= ca. 60
tenuto, senza vibrato

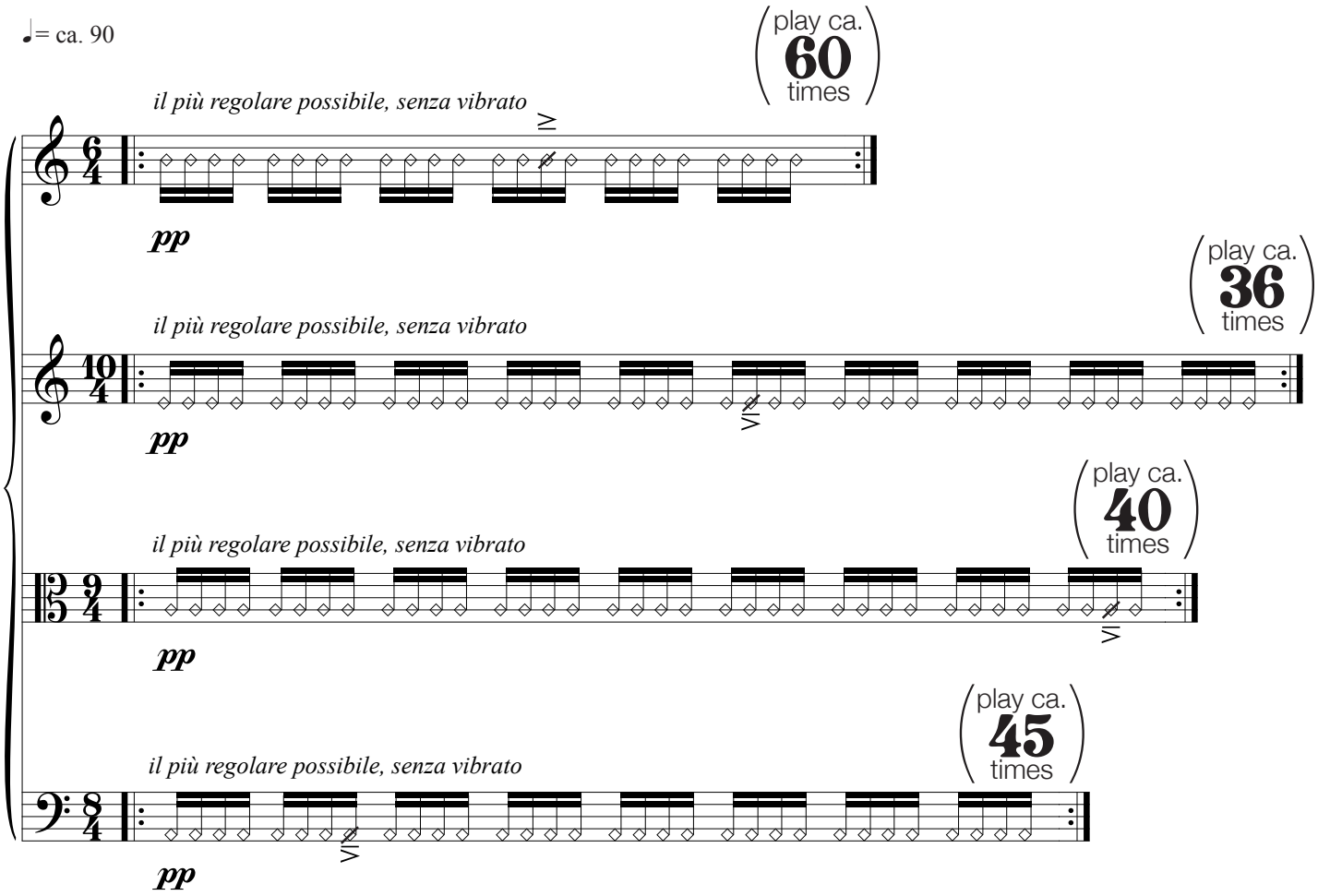
2







3



0'00"

4'00"

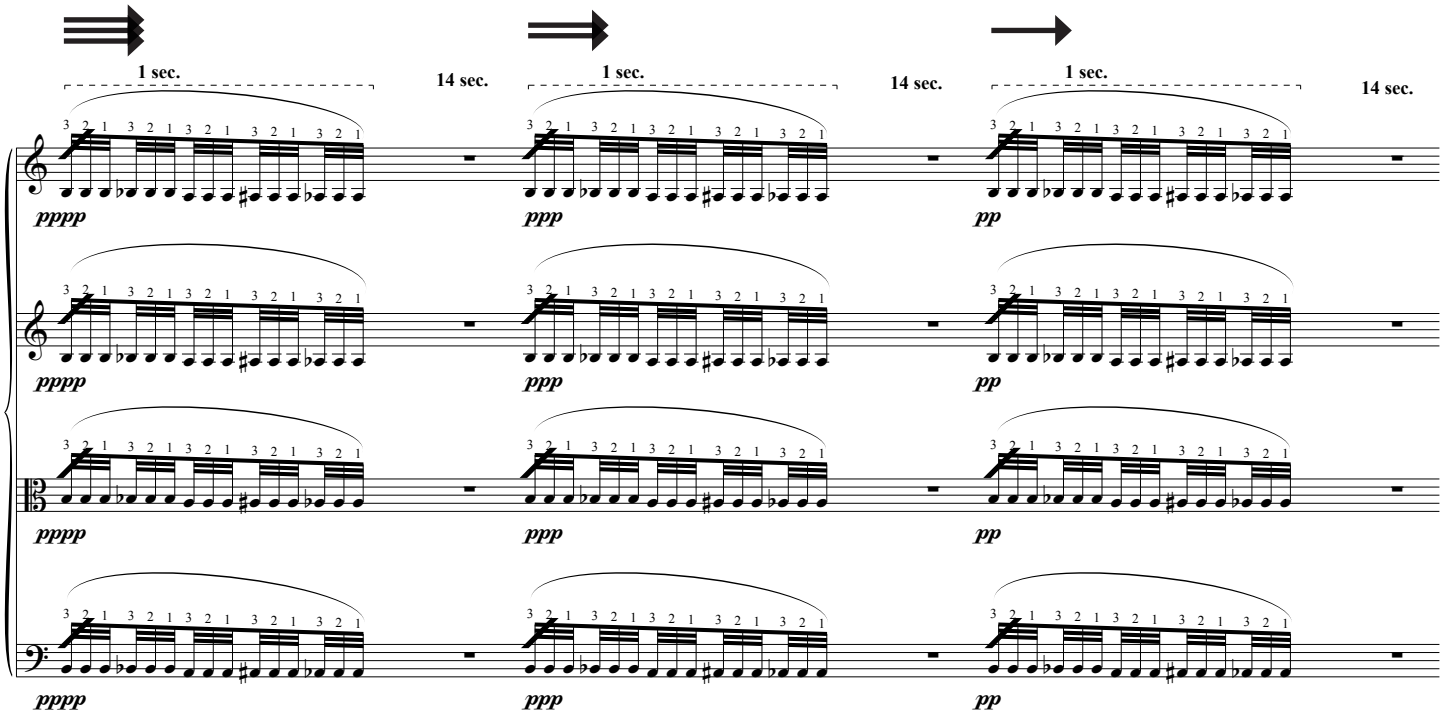
start all together;
play in synchronicity

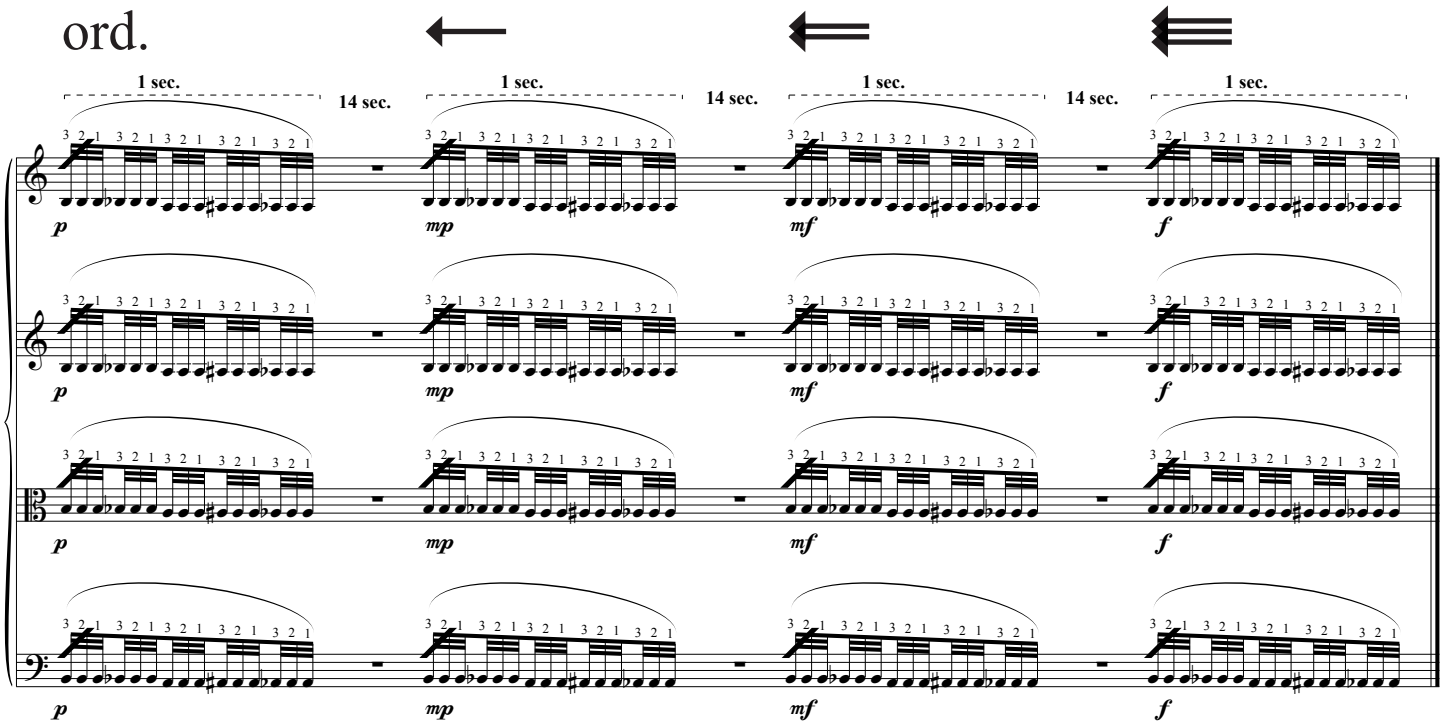
end perfectly together
on the last beat
without emphasis

play the next
movement attacca

4

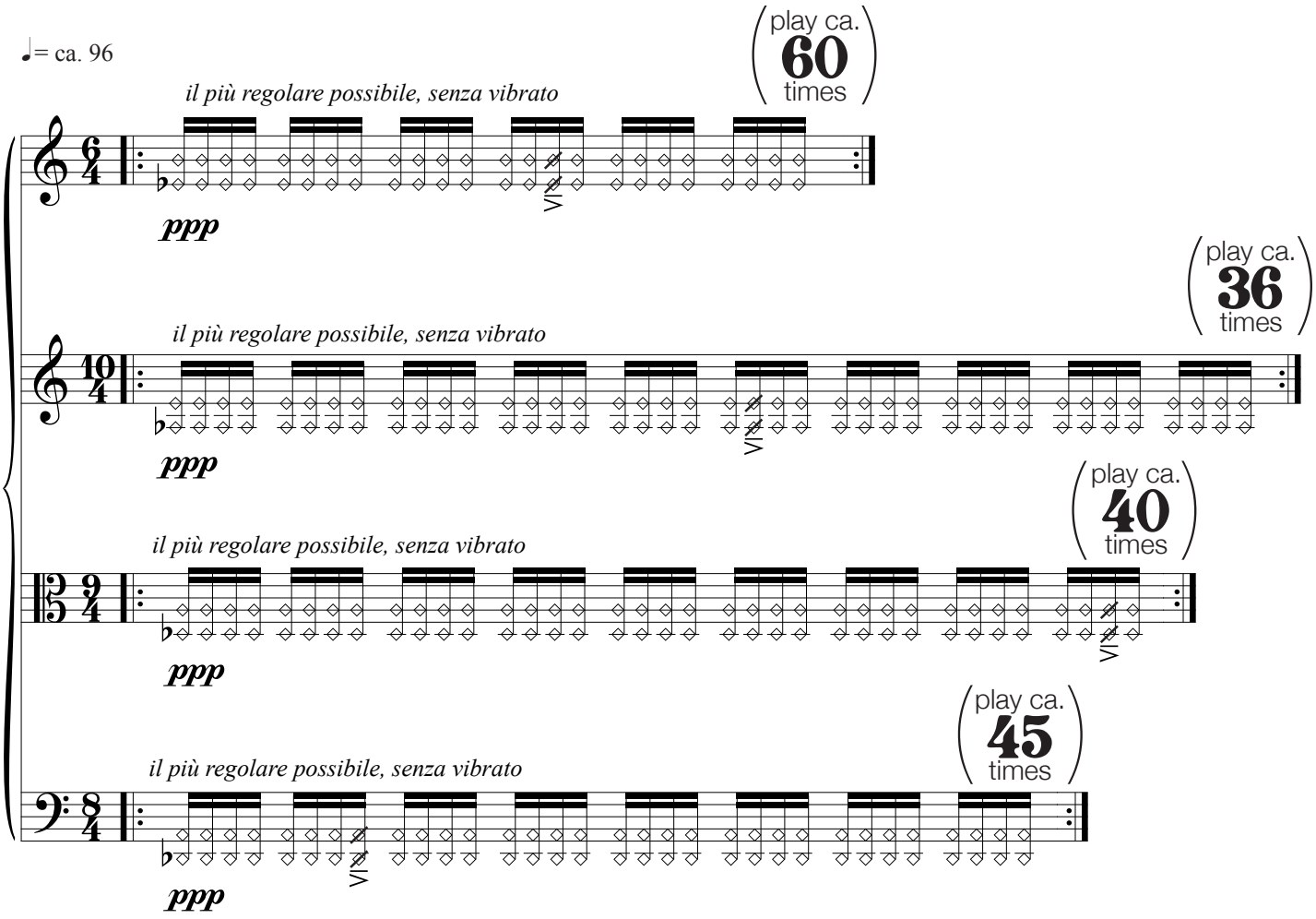
Insanely destructive towards
the end of the movement





play the next
movement attacca

5



0'00"

3'45"

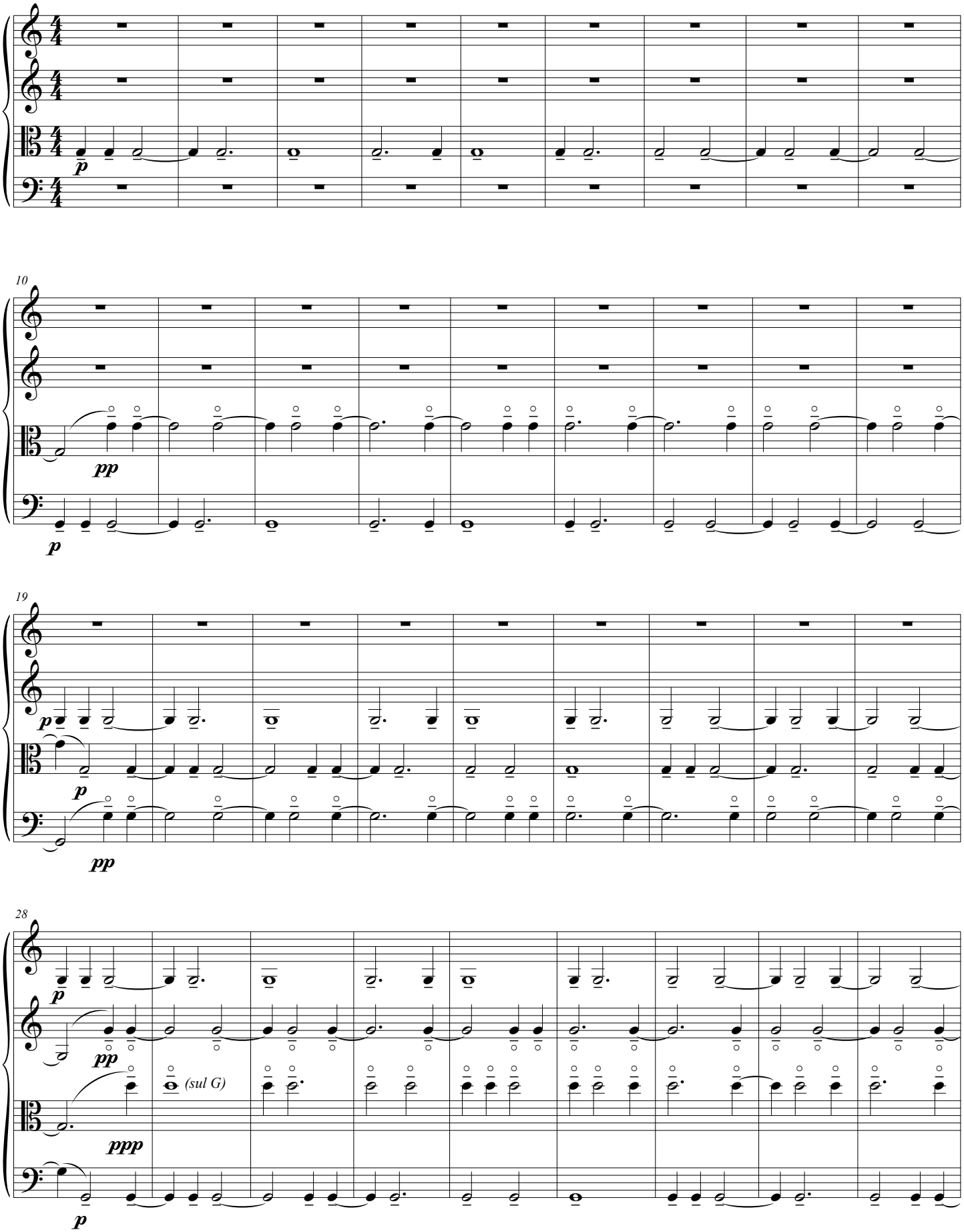
start all together;
play in synchronicity

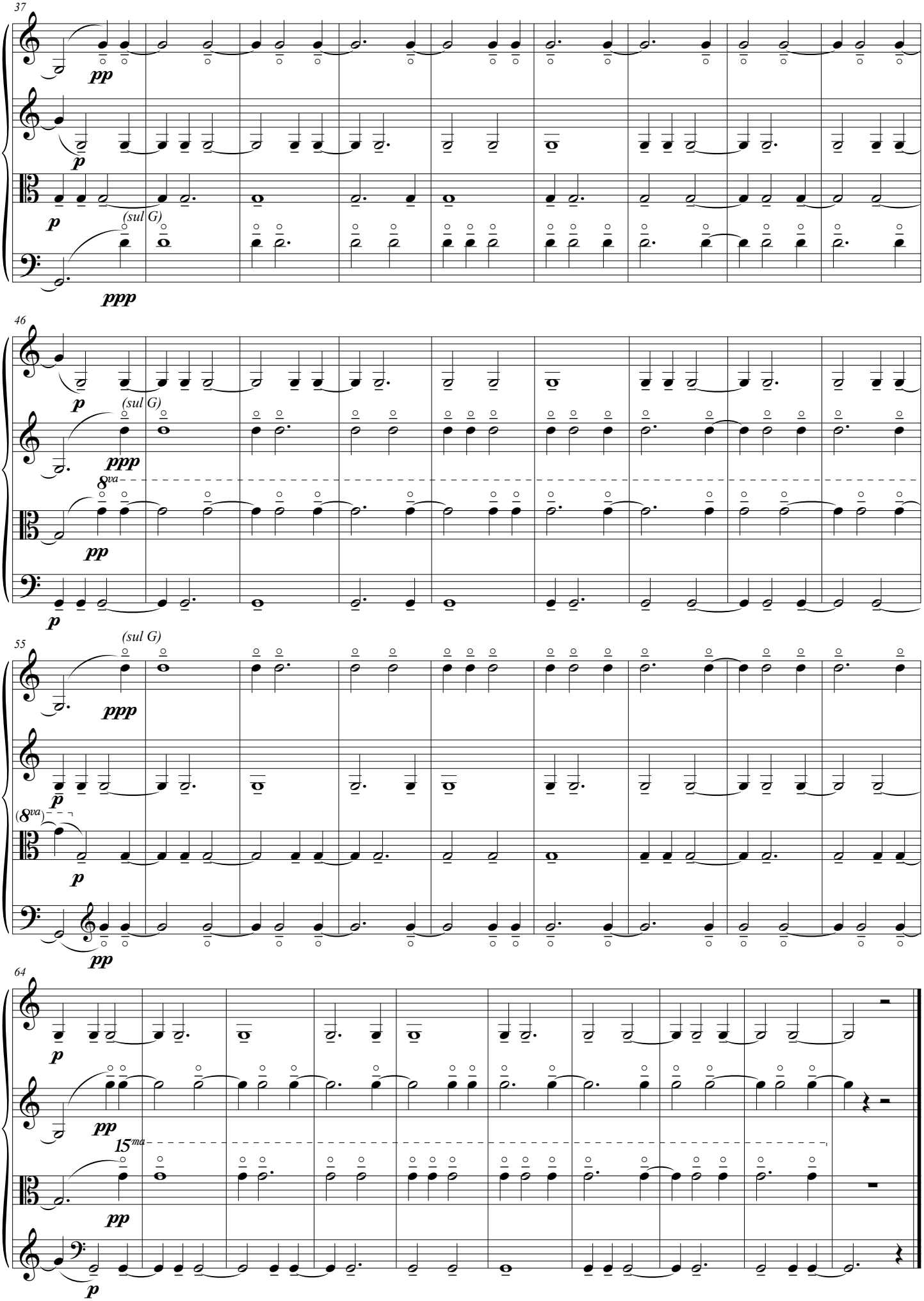
end perfectly together
on the last beat
without emphasis

play the next
movement attacca

6

♩= ca. 60
Molto tenuto, keep the sound as regular as possible
No accents at the beginning of the note
As many notes as possible *sul G*

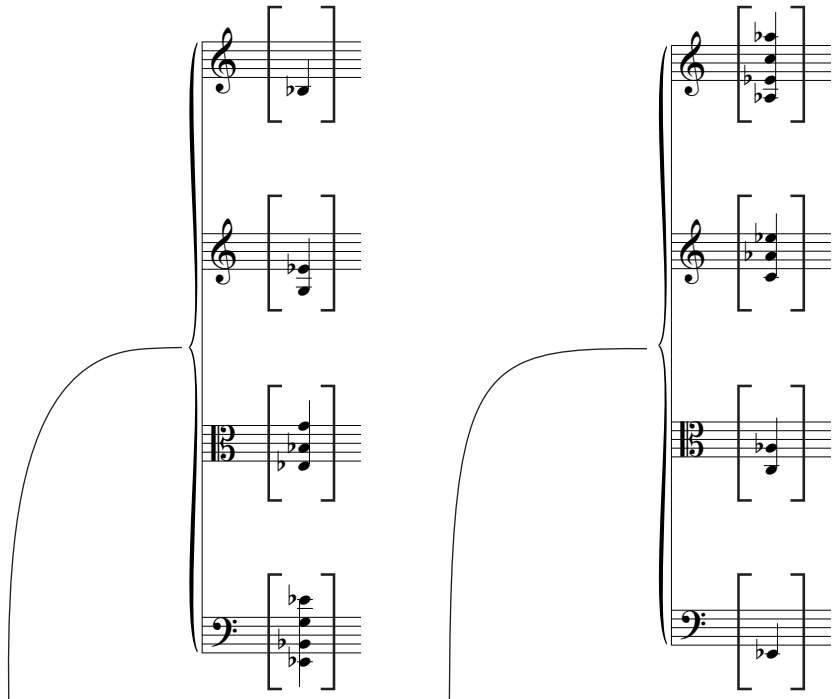




play the next movement attacca

7

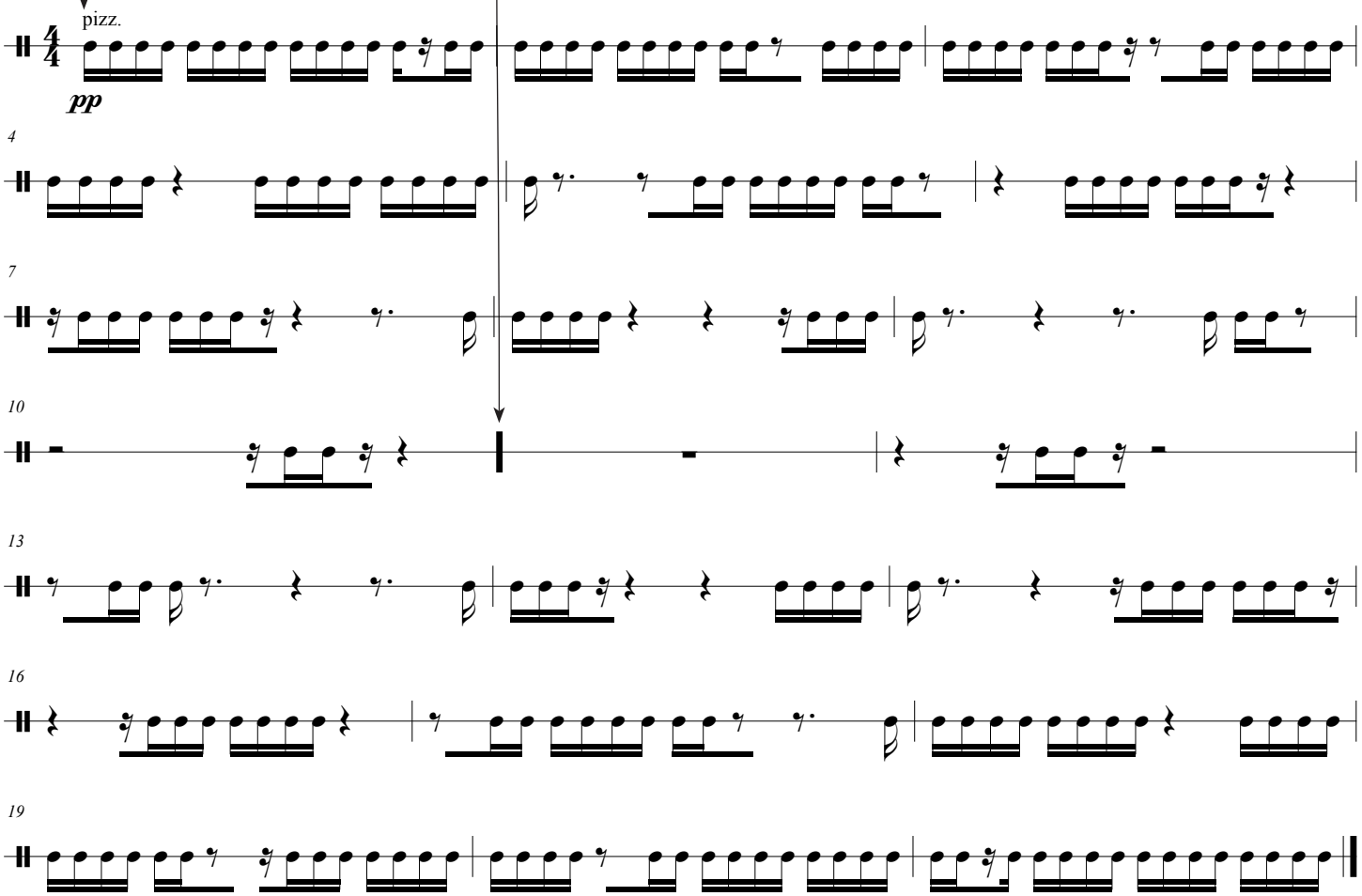
𝅗𝅥 = ca. 80
non arpeggiato
precisely



Vl I, Vl II, Vla, Vc
play monorhythmic

pizz.

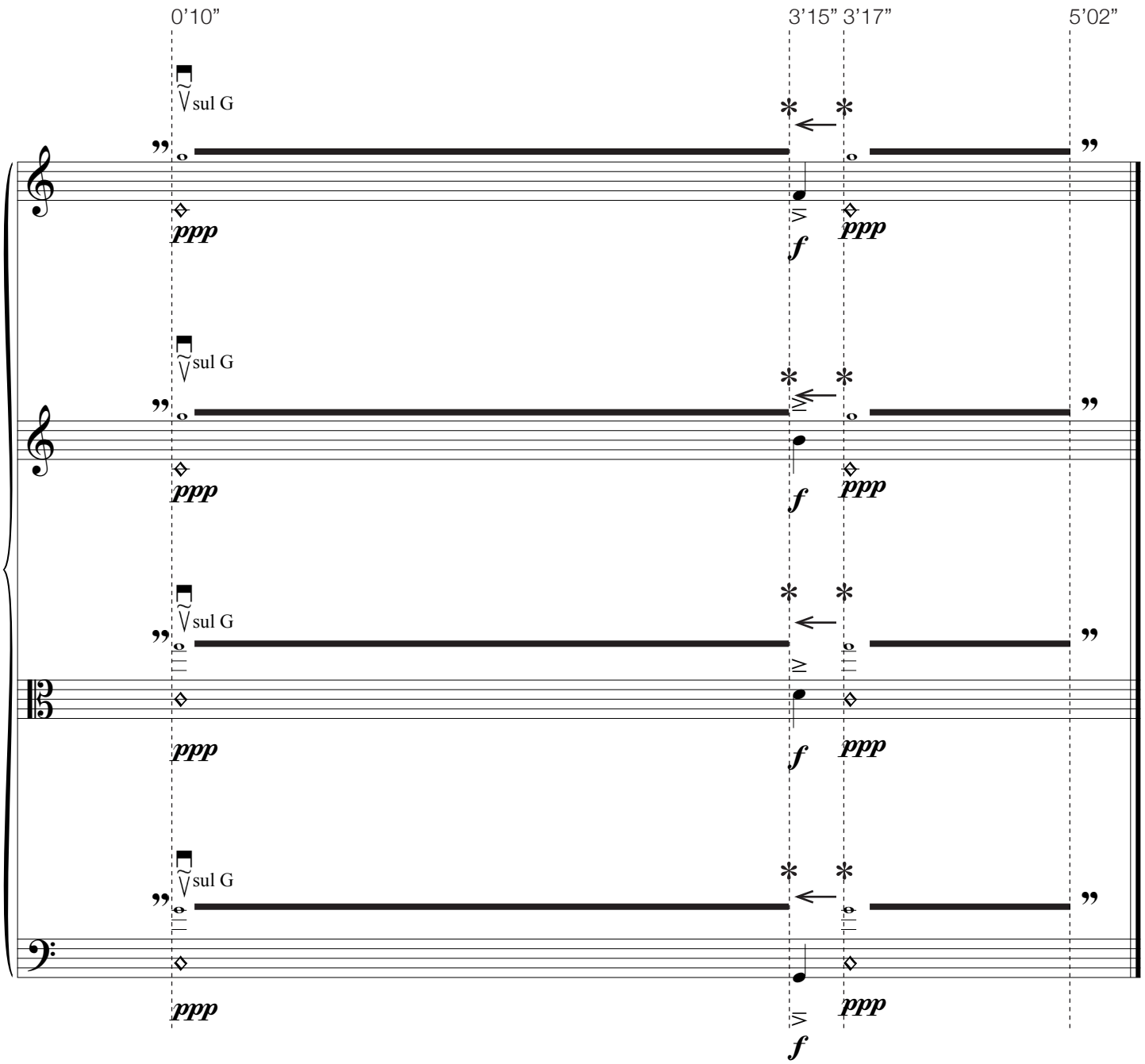
pp

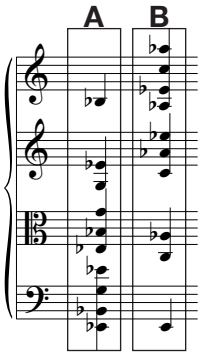


play the next
movement attacca

8

No pause at note change





7

♩= ca. 80
non arpeggiato
precisely

Vl I, Vl II, Vla, Vc
play monorhythmic

A
pizz.

pp

4

7

10

B

13

16

19

play the next movement attacca

8

0'10" 3'15" 3'17" 5'02"

No pause
at note change

sul G (the whole piece)

sul G (the whole piece)

sul G (the whole piece)

sul G (the whole piece)

ppp *f* *ppp*