

Intus Trepidare

string quartet n° 3

2003

preview

webshop.donemus.nl

Willem Jeths



Commissioned by **Mrs Ralph I. Dorfman**
Written for and dedicated to the **Kronos Quartet**

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Performance Note:

Strings should be amplified.

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Duration: c. 22'

INTUS TREPIDARE (Latin for to tremble from within), is the third string quartet of the Dutch composer Willem Jeths. It is a dramatic piece. 'Hysterical music', if we are to believe the composer's thumbnail description. Were it possible to transform the sound of this composition into electricity, it would probably supply enough energy for an entire apartment complex. Just during the short span of time bridged by the first nine measures, the dynamics sweep between a triple fortissimo and a quadruple pianissimo, the tessitura range covers the lowest registers of the cello to beyond the edge of the violin's fingerboard and the nervous Trepidare rhythm makes its entrance.

Against these expansive fields of dynamics and pitch rests the contrast of a strictly limited amount of tonal material: the minor second and a trill, functioning as a boundary area between a single tone and an interval, slowly and carefully resolve into an octave and a minor third. This is Jeths' philosophy: to create as much musical expression as possible from the confines of highly focused and almost minimalist tonal source material. Melodies are the exception here, but constellations of color abound. With the extension of the traditional quartet sound through the use of scordatura, micro intervals and abrupt scratching sounds, a personal and singular sound world comes into existence.

During the compositional process Jeths relies heavily on his intuition. In preparation to the setting down of the first note, he only sketches out the general contours in advance, in order to preserve a large amount of freedom. Since the material is limited and must be consciously and economically dealt with, all the sound colors, rhythms and moods grow into tight, powerful forms.

The only melodic motif, a joyful and triumphant yell in the heart of INTUS TREPIDARE is based on 3 measures from Alban Berg's Lyrische Suite, a piece which Jeths has also used as an inspirational source in his first string quartet entitled Arcane. This use of a confessional fragment from music history was a conscious decision. At the same time, the fragment serves as an enlargement of the 'Intus Trepidare' motif.

In the second part, 'Subito calmo e intimo', the minor second again takes on a central role, this time in the form of a sigh, a Sufzer. Slowly and continuously Jeths increases the tension until the 'Intus Trepidare' motif returns in an ecstatic explosion. From that very moment all the energy and of the electrical charge is dispersed from the piece. In the remaining vacuum of the intermission, the cello reaches for a new existence in almost unplayable high registers, whilst the violinist tunes the g string of his instrument downwards into searching darkness. With the sounding of a final pizzicato, the last remnants of energy are expelled into the air. The piece subsumes into silence, into the emptiness of a space lacking all vibration.

Béla Luttmer
(translation: Theodore Diehl)

Intus Trepidare

String Quartet no. 3

Willem Jeths

Ruvido $\text{♩} = 69$ $\text{♩} = 69$ *poco rit.* $\text{♩} = 69$ (s.p.) (sul G) lunga (b \flat)*)

VI. 1 s.p. feroce *fff fff ff* *molto* *fffp* *tr* *f* *pp*

VI. 2 s.p. feroce *fff fff ff* *molto* *fffp* *tr* *f* *morendo*

Vla s.p. feroce *fff fff ff* *molto* *fffp* *tr* *f* *morendo*

V s.p. feroce *fff fff ff* *molto* *fffp* *tr* *f* *morendo*

6 frozen non vib. s.m. non fixed tone non vibr. lunga sim. vibr. molto ord. feroce sul D (***) pizz. *pp* *ppp* *poco cresc.* *p ten.* *mp* *pp* *mp* *pp* *sub. ff* *sub.* *p* *fff*

s.m. *pp* *pppp* *tr* *pp* *mp* *f* *fff* *arco tr.* *pp* *molto* *ff*

s.m. ord. lunga *ppp* *p* *ppp* *pp* *mp* *f* *fff* *pp* *molto* *ff*

ord. s.m. lunga *pp* *pppp* *pp* *mp* *f* *fff* *pp* *molto* *ff*

*) approximate trill D \flat (trill on G string).

**) Fingernail pizzicato; pluck string very near the placed finger on the fingerboard.

29 *un poco rubato e meno mosso*
vibr. molto / p.a.p. non vibr. non trem. non vibr. lunga sub. *introverso e sottile* p.a.p. con vibrato sub. *isterico*

sfff *sub.* *pp*
lunga
sff *lunga*
sff *lunga*
sff *lunga*

pocch. cresc. *mp > pp* *mf* *sub. p*

35 *A tempo*
vibr. molto p.a.p. normal vibr. norm. vibr. con vibrato *caldo*

pp < mf *sub.* *ff* *p* *pp* *p*
non vibr. *p.a.p. vibr. molto* *p.a.p. non vibr.* *(non vibr.)* *con vibrato*
pp *mp p* *b.* *pp* *morendo*
p.a.p. vibr. molto *p.a.p. non vibr.* *(non vibr.)* *morendo*
non vibr. *p.a.p. vibr. molto* *p.a.p. non vibr.* *(non vibr.)* *slow gliss.* *morendo*
pp *mp* *sub.* *pp* *mp* *p.a.p. vibr. molto*

41 *ord. pizz. + arco* *vibr. molto* *punta d'arco* *very small tremolo*

mf *pp* *p* *mf > pp* *mp* *p* *pp < sf* *sub. p* *poco cresc.* *pp*
pizz. *arco* *tr.* *tr.* *tr.* *tr.*
mf *mp* *p* *f* *p* *mp* *morendo* *mp*
pizz. *arco* *pizz.* *arco* *tr.* *tr.*
mf *mp* *ppp* *p* *morendo* *mp* *p*
mf *mp* *mp* *mf* *sub.* *p* *pp < sfp* *mp* *mf* *sub.*

A tempo $\text{♩} = 52$
 loco
 ord. dolce ma strano
 (sul A / E)

85

sub. *pp* *mf* *f* *ff* *molto* *ffff* *sub. maestoso*
pp *p* *ppp* *sub. ff* *sub. maestoso* *sub. pp* *poco cresc.*
pp *p* *ppp* *sub. ff* *sub. maestoso* *sub. pp* *poco cresc.*
pp *p* *ppp* *sub. ff* *sub. maestoso* *sub. pp* *poco cresc.*

dolce ma strano
 ord. dolce ma strano
 dolce ma strano

vibr. molto
 scratch
 ma
 ord.

Cercare
 whispering
 very subtle
 ord.
 sub. *pp* whispering very subtle
 poco cresc.
 sub. *pp* whispering very subtle
 poco cresc.
 sub. *pp* whispering very subtle
 poco cresc.

Calmò e calmando

92

mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

pizz. $\frac{+}{3}$ sul A arco
 pizz. $\frac{+}{3}$ (arco)
 pizz. $\frac{+}{3}$ (arco)
 pizz. $\frac{+}{3}$ (arco)
 pizz. $\frac{+}{3}$ (arco)
 pizz. $\frac{+}{3}$ (arco)
 pizz. $\frac{+}{3}$ (arco)

gliss.
 gliss.
 gliss.

quasi *sf* e chiaro
 p.a p. cresc. (ma non troppo)
 sim. ma p.a p. cresc.
 p.a p. cresc. (ma non troppo)
 p.a p. cresc. (ma non troppo)
 p.a p. cresc. (ma non troppo)

allargando molto
 pizz. $\frac{+}{3}$ (arco)

Subito piú mosso $\text{♩} = 60$
 Isterico
 arco

100

ffp *f* *ffp* *f* *ffp* *f* *ffp* *f*

pizz. quasi chitarra
 sim.
 sub. *ff* *f*

pizz. quasi chitarra
 pizz. quasi chitarra
 sub. *ff* *pp* *f* *f*

gliss.
 gliss.
 gliss.

102

noce poco allargando

(p.a p. accel.)..... *strepitoso.*..... A tempo $\text{♩} = \text{♩} (\text{♩} = 60)$

con fuoco *dim. p.a p.*

104

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

molto *ff* *f* *f*

(dim.)..... $\text{♩} = \text{♩} (\text{♩} = 60)$ *poco rit.*.... A tempo *poco a poco stringenda*.....

108

gliss. *sub. ff* *ff* *mp* *sf* *mp* *mp*

arco *mp* arco pizz. arco pizz. arco pizz. arco *sub. f* *ff* *mp* *sf* *mp* *mp*

pizz. arco *sub. f* *ff* *mp* *sf* *mp* *mp*

arco *sub. f* *ff* *mp* *sf* *mp* *mp*

(p.a p. string.)----- $\bullet = \bullet (\bullet = 60)$

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Musical score for measures 113-118. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features a variety of articulations including pizzicato (pizz.), arco, and vibrato (vibr.). Dynamics range from *sf* (sforzando) to *ff* (fortissimo). The tempo is marked as $\bullet = \bullet (\bullet = 60)$. The key signature has one flat (B-flat).

Musical score for measures 119-122. The score is written for four staves. It features sixteenth-note patterns with glissando (gliss.) and sul ponticello (sul D, sul A) effects. Dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The tempo is marked as $\bullet = \bullet (\bullet = 60)$. The key signature has one flat (B-flat).

Musical score for measures 123-126. The score is written for four staves. It features sixteenth-note patterns with glissando (gliss.) and sul ponticello (sul D, sul A) effects. Dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The tempo is marked as $\bullet = \bullet (\bullet = 60)$. The key signature has one flat (B-flat).

*) make gradually glissando

145

Musical score for measures 145-148. It features four staves: two treble clefs and two bass clefs. The music consists of complex rhythmic patterns with many slurs and accents. A large '5' is written below the first two staves in each measure, indicating a quintuplet. The bottom staff includes the instruction 'arco' and a dynamic marking of 'ff'.

149

Musical score for measures 149-152. It features four staves: two treble clefs and two bass clefs. Similar to the previous system, it contains complex rhythmic patterns with slurs and accents. A large '5' is written below the first two staves in each measure. The bottom staff includes the instruction 'pizz.' and a dynamic marking of 'ff'.

153

Musical score for measures 153-156. It features four staves: two treble clefs and two bass clefs. The music continues with complex rhythmic patterns and slurs. A large '5' is written below the first two staves in each measure. The bottom staff includes the instruction 'arco' and a dynamic marking of 'ff'.

$\text{♩} = \text{♩} (\text{♩} = 66)$
Isterico molto
loco

Capriccioso $\text{♩} = \text{♩} (\text{♩} = 66)$

157

ff *f* *ff* *f* *ff* *f*

ff *f* *ff* *f* *ff* *f*

ff *f* *f* *ff* *f* *ff* *f*

ff *ff* *f* *ff* *ff* *f*

8^{va}
loco

163

168