

Pouya Hamidi

Distant Earth

for String Quartet



Duration: 8 mins

Toronto, 2008.

Distant Earth

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A Adagio ♩ = 60 *p*

Violin I

A Adagio ♩ = 60 *p*

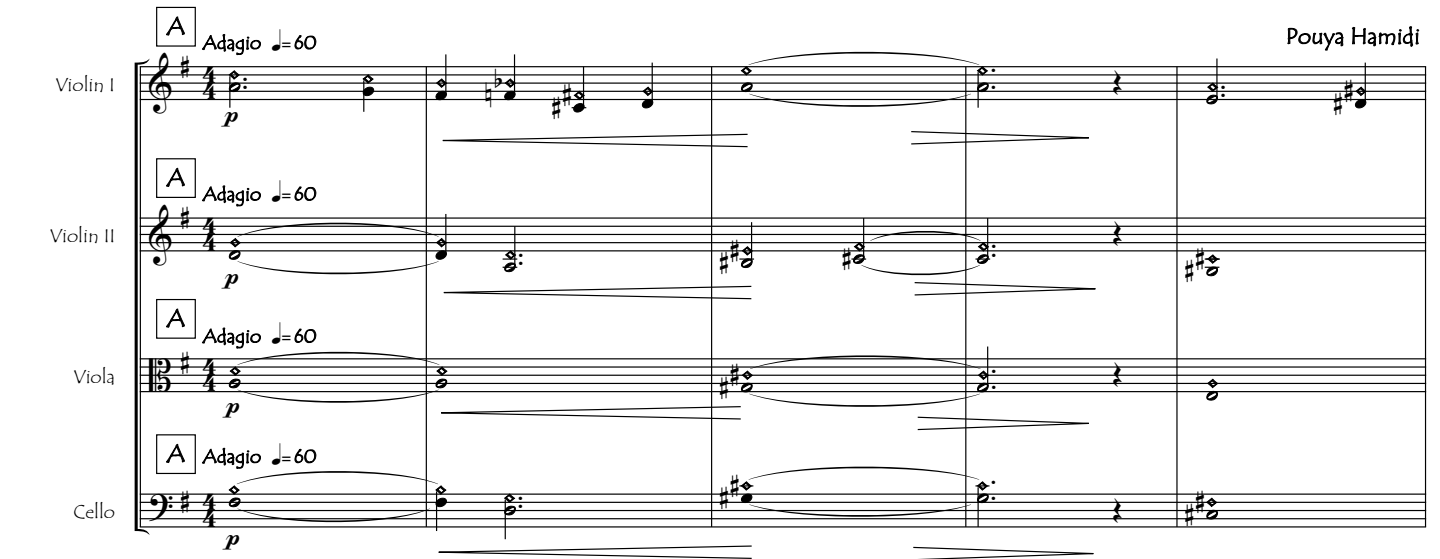
Violin II

A Adagio ♩ = 60 *p*

Viola

A Adagio ♩ = 60 *p*

Cello



Detailed description: This system contains the first five measures of the piece. It features four staves: Violin I, Violin II, Viola, and Cello. Each staff begins with a boxed letter 'A', the tempo marking 'Adagio', a quarter note equal to 60 beats per minute, and the dynamic marking 'p'. The music is in 4/4 time with a key signature of one sharp (F#). The strings play sustained chords with some melodic movement in the upper voices.

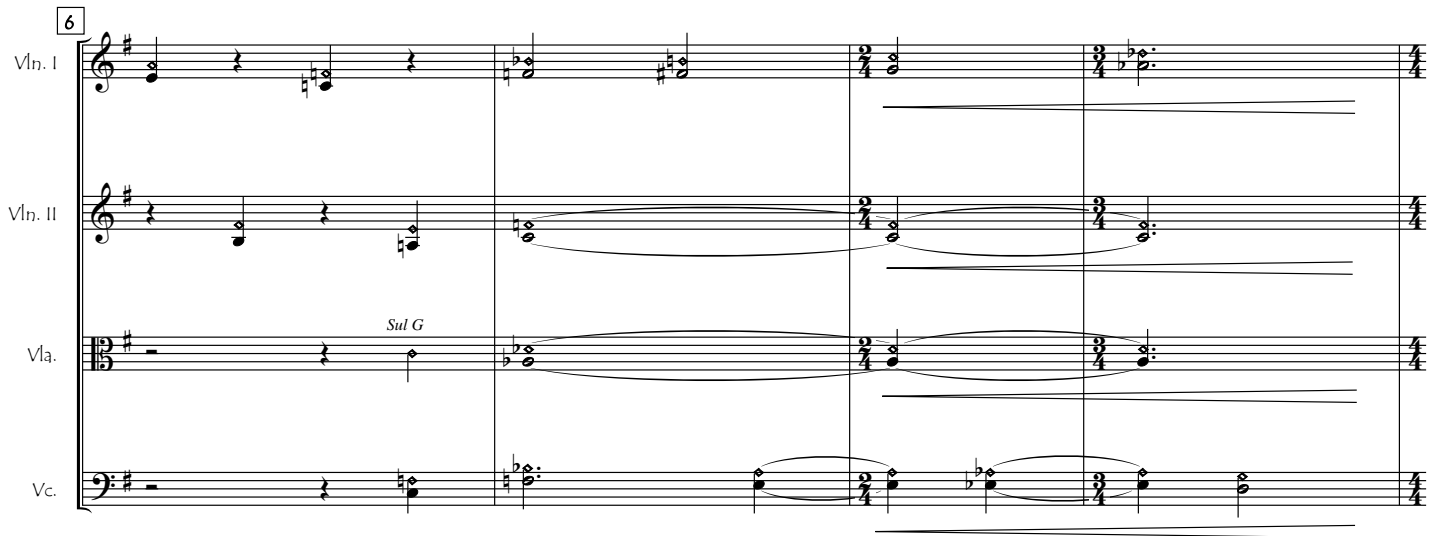
6

Vln. I

Vln. II

Vla. *Sul G*

Vc.



Detailed description: This system contains measures 6 through 9. The Violin I and II parts continue with sustained chords. The Viola part is marked 'Sul G' and plays a sustained chord. The Cello part has a more active line with some eighth-note patterns. The time signature changes from 4/4 to 3/4 in measure 8 and back to 4/4 in measure 9.

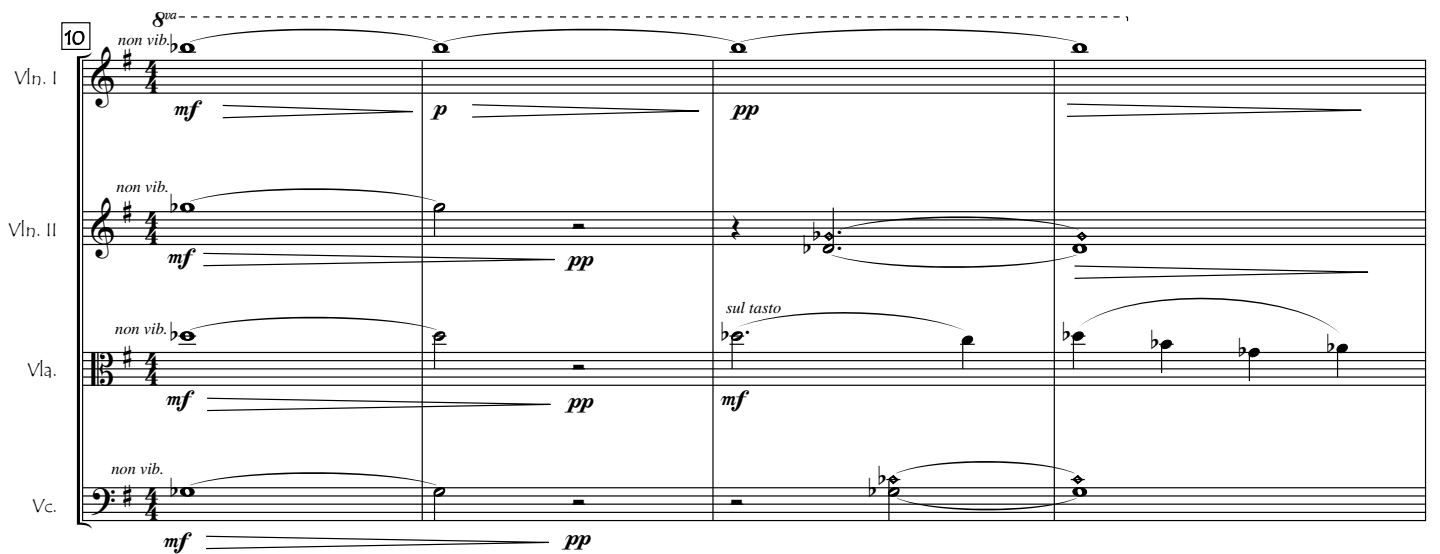
10 *non vib.*

Vln. I *mf* *p* *pp*

Vln. II *non vib.* *mf* *pp*

Vla. *non vib.* *mf* *pp* *mf* *sul tasto*

Vc. *non vib.* *mf* *pp*



Detailed description: This system contains measures 10 through 13. A dashed line above the staves indicates a breath mark. The Violin I part has dynamics of *mf*, *p*, and *pp*. The Violin II part has dynamics of *mf* and *pp*. The Viola part has dynamics of *mf*, *pp*, and *mf*, with the instruction 'sul tasto' in measure 12. The Cello part has dynamics of *mf* and *pp*. All parts are marked 'non vib.' (non-vibrato).

14

sul tasto

mf

Vln. I

Vln. II

Vla.

Vc.

18

f

p

Vln. I

Vln. II

Vla.

Vc.

mp

21

mp

p

pp

sul D

Vln. I

Vln. II

Vla.

Vc.

pp

p

ppp

(sul tasto)

p

25

Violin I, Violin II, Viola, and Violoncello parts for measures 25-28. The score is in 4/4 time with a key signature of one sharp (F#). Measure 25 features a *mf* dynamic for the Viola. Measures 26-28 show a crescendo from *sfz* to *normal* dynamics across all parts.

29

Violin I, Violin II, Viola, and Violoncello parts for measures 29-32. Measure 29 has *sfz* dynamics. Measure 30 has *sfz* dynamics. Measure 31 includes a *V* (ritardando) marking. Measure 32 features a *f* dynamic and a triplet in the Cello part.

33

Violin I, Violin II, Viola, and Violoncello parts for measures 33-36. Measure 33 has *p* dynamics. Measure 34 has *p* dynamics. Measure 35 has *p* dynamics. Measure 36 has *p* dynamics.

36

Vln. I *p*

Vln. II *mf*

Vla. *p*

Vc. *p*

39

Vln. I *mp* *pp*

Vln. II *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *f* *pp*

43

Vln. I *pp* *pp*

Vln. II *pp*

Vla. *arco* *sul tasto* *pp*

Vc. *pp*

harmonic arpeggio

arco

sul tasto

46

ricochet

Violin I, Violin II, Viola, and Cello staves. Measure 46 features a *ricochet* in the Violin I part. The score includes various musical notations such as slurs, ties, and dynamic markings.

49

improvised high pitches

Sul G

Violin I, Violin II, Viola, and Cello staves. Measure 49 includes an *improvised high pitches* section for Violin I and a *Sul G* instruction for Violin II. The score includes various musical notations such as slurs, ties, and dynamic markings.

52

poco a poco accel.

Violin I, Violin II, Viola, and Cello staves. Measure 52 includes a *poco a poco accel.* instruction. The score includes various musical notations such as slurs, ties, and dynamic markings.

55 C Fast $\text{♩} = 100$

Vln. I *cello*

Vln. II *cello*

Vla. *normal*

Vc. *f*

57

Vln. I *sfz* *ff*

Vln. II *sfz* *ff f*

Vla. *sfz* *ff*

Vc. *sfz* *ff*

59

Vln. I *f* *sfz*

Vln. II *f* *sfz*

Vla. *f* *sfz*

Vc. *f* *sfz*

61

Musical score for measures 61-62. The system includes four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 2/4. Measure 61 shows Vln. I with a *ff* dynamic, Vln. II with *ff* and *mf* dynamics, Vla. with *ff*, and Vc. with *ff*. Measure 62 shows Vln. I with a *mf* dynamic, Vln. II with *mf*, Vla. with *ff*, and Vc. with a *f* dynamic and a triplet of eighth notes.

63

Musical score for measures 63-64. The system includes four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 2/4. Measure 63 shows Vln. I with *mf*, Vln. II with *mf*, Vla. with *mf*, and Vc. with *mf*. Measure 64 shows Vln. I with *mf*, Vln. II with *mf*, Vla. with *mf*, and Vc. with *mf*. The Vc. part features triplet markings in both measures.

65

Musical score for measures 65-66. The system includes four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 2/4. Measure 65 shows Vln. I with *mf*, Vln. II with *mf*, Vla. with *mf*, and Vc. with *mf*. Measure 66 shows Vln. I with *mf*, Vln. II with *mf*, Vla. with *mf*, and Vc. with *mf*. The Vc. part features a complex rhythmic pattern with many beamed notes.

67

Violin I and II: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 67 contains a melodic line with slurs. Measure 68 features a complex rhythmic pattern with accents and five-fingerings (5) in both hands. Dynamics include *f*.

Viola: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measure 67 contains a melodic line with slurs. Measure 68 is a whole rest.

Violoncello: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measure 67 contains a melodic line with slurs. Measure 68 is a whole rest.

69

Violin I: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 69 is a whole rest. Measure 70 contains a melodic line with slurs. Dynamics include *p*.

Violin II: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 69 is a whole rest. Measure 70 contains a melodic line with slurs. Dynamics include *p*.

Viola: Bass clef, key signature of one sharp (F#), 2/4 time signature. Measure 69 is a whole rest. Measure 70 contains a melodic line with slurs. Dynamics include *f*.

Violoncello: Bass clef, key signature of one sharp (F#), 2/4 time signature. Measure 69 contains a melodic line with slurs. Measure 70 contains a melodic line with slurs. Dynamics include *f*.

71

Violin I and II: Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 71 contains a melodic line with slurs. Measure 72 features a complex rhythmic pattern with accents and six-fingerings (6) in both hands. Dynamics include *f*.

Viola: Bass clef, key signature of one sharp (F#), 12/8 time signature. Measure 71 contains a melodic line with slurs. Measure 72 contains a melodic line with slurs. Dynamics include *f*.

Violoncello: Bass clef, key signature of one sharp (F#), 12/8 time signature. Measure 71 contains a melodic line with slurs. Measure 72 is a whole rest.

73 **D**

Vln. I *f* ³ *p* *V*

Vln. II *p*

Vla. *p*

Vc. *mp*

75

Vln. I *f* ³

Vln. II

Vla.

Vc.

77

Vln. I *f* *sfz*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *sfz*

79

Vln. I

Vln. II

Vla.

Vc.

81

Vln. I

Vln. II

Vla.

Vc.

83

doubling viola

mf

mp

doubling violin I

mf

sfz

Vln. I

Vln. II

Vla.

Vc.

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85

Vln. I *mf* 5 5 5 5 6 6 6 6 *ff*

Vln. II *mf* 5 5 5 5

Vla. *mf*

Vc. *f*

87

Vln. I *mf* *poco rit.*

Vln. II *f* *poco rit.*

Vla. *mp* 5 5 5 5 *poco rit.*

Vc. *poco rit.*

89

Vln. I *a tempo* *pp*

Vln. II *a tempo* *marcato* *mf*

Vla. *a tempo* *mf marcato*

Vc. *a tempo* *marcato* *mf*

91

Violin I: Sustained notes, dynamic *p* at measure 92.
Violin II: Active melodic line.
Viola: Active melodic line.
Cello: Active melodic line.

93

Violin I: Sustained notes, dynamic *mp* at measure 94.
Violin II: Active melodic line.
Viola: Active melodic line.
Cello: Active melodic line.

95

Violin I: Sustained notes, dynamic *mf* at measure 96.
Violin II: Active melodic line.
Viola: Active melodic line.
Cello: Active melodic line.

97

Vln. I *f* *ff*

Vln. II *f*

Vla. *f*

Vc. *f*

99

Vln. I *ff* *rhythm not strict*

Vln. II *F*

Vla. *F*

Vc. *F*

101

Vln. I

Vln. II

Vla.

Vc.

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103

pizz.

ff freely accel.....

arco

Vln. I

Vln. II

Vla.

Vc.

105

gliss. to very high pitches

fff

3

Vln. I

Vln. II

Vla.

Vc.

107

sfz

ff

Vln. I

Vln. II

Vla.

Vc.

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gliss. to very high pitches

109

Vln. I

Vln. II

Vla.

Vc.

111

Vln. I

Vln. II

Vla.

Vc.

rit.

a tempo

ff

dim.

114

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

120

G

Vln. I *with mute* *p*

Vln. II *with mute* *p*

Vla. *p with mute*

Vc. *mp*

sul tasto -----> normal -----> sul tasto -----> normal

126

Vln. I

Vln. II

Vla.

Vc.

131

Vln. I *portamento: smoothly gliding from one note to another at the end of its duration* *mp*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *mp*

135

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 135 through 139. The Vln. I part features a melodic line with a trill in measure 135 and a long note in measure 136. The Vln. II part plays a rhythmic accompaniment of eighth notes. The Vla. part has a melodic line with eighth notes. The Vc. part provides a bass line with eighth notes. Dynamics include *p* and *mf*.

140

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 140 through 143. The Vln. I part has a long note in measure 140 and a melodic line in measure 141. The Vln. II part is marked *arco* and *p*, playing eighth notes. The Vla. part is also marked *arco* and *p*, playing eighth notes. The Vc. part has a bass line with a *p* dynamic. Dynamics include *p* and *mf*.

144

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 144 through 147. The Vln. I part has a long note in measure 144 and a melodic line in measure 145. The Vln. II part is marked *arco* and *p*, playing eighth notes. The Vla. part is also marked *arco* and *p*, playing eighth notes. The Vc. part has a bass line with a *p* dynamic. Dynamics include *p* and *mf*.

148

Vln. I *mp*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *mp*

152

Vln. I

Vln. II

Vla.

Vc.

156

Vln. I *pp*

Vln. II *pp* *pppp*

Vla. *pp* *pppp*

Vc. *p* *normal*

sul tasto -----> *normal* -----> *sul tasto* ----->

H

H

H

H

161

Violin I: *p* without mute

Violin II: *arco* *p* without mute

Viola: *arco* *p* without mute

Violoncello: *p* without mute

Measures 161-164: Violin I plays a sustained note with a bow hair mute. Violin II, Viola, and Violoncello play a rhythmic eighth-note pattern with *arco* and *p* dynamics.

165

Violin I: *p* without mute

Violin II: *arco* *p* without mute

Viola: *arco* *p* without mute

Violoncello: *p* without mute

Measures 165-168: Violin I plays a melodic line with a bow hair mute. Violin II, Viola, and Violoncello continue the rhythmic eighth-note pattern with *arco* and *p* dynamics.

169

Violin I: *broken record player*

Violin II: *broken record player*

Viola: *pizz.* *broken record player* *arco détaché* *mp*

Violoncello: *broken record player*

Measures 169-172: Violin I and II play a tremolo effect labeled "broken record player". Viola plays a pizzicato accompaniment labeled "broken record player" and then switches to *arco détaché* with *mp* dynamics. Violoncello continues the tremolo effect labeled "broken record player".

173 *accel.* ----- $\text{♩} = 120$

Vln. I

Vln. II

Vla.

Vc.

f

176 **I** Fast $\text{♩} = 100$

Vln. I

Vln. II

Vla.

Vc.

ff

mf

f

ff

ff percussive

violin I, II, & viola

178 *Sul A*

Vln. I

Vln. II

Vla.

Vc.

f

f

f

180

Vln. I

Vln. II

Vla.

Vc.

cello

182

Vln. I

Vln. II

Vla.

Vc.

ff

violin I

184

Vln. I

Vln. II

Vla.

Vc.

mp

186

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

188

Vln. I

Vln. II

Vla.

Vc.

190

sirens

Vln. I

Vln. II

Vla.

Vc.

192

Violin I: *f*
Violin II: *mf*
Viola: *mf*
Cello: *f*

Measures 192-193. Violin I has a dynamic of *f*. Violin II, Viola, and Cello have a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and triplets.

194

Violin I: *p* *f*
Violin II: *p* *f*
Viola: *f*
Cello: *f*

Measures 194-195. Violin I and II have dynamics of *p* and *f*. Viola and Cello have a dynamic of *f*. The score includes slurs, accents, and triplets.

196

Violin I: *trem.*
Violin II: *f*
Viola: *f*
Cello: *f*

Measures 196-197. Violin I has a *trem.* marking. Violin II, Viola, and Cello have a dynamic of *f*. The score includes slurs, accents, and triplets.

206 ^(8va)

Vln. I *sfz* *sfz*

Vln. II *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sul D*

Vc. *sfz* *sfz*

210 L

Vln. I *pp* *mf* *mf*

Vln. II *pp* *mf* *mf*

Vla. *pp* *mf* *mf*

Vc. *pp* *with mute*

harmonic arpeggio

219

Vln. I *p* *pp* *mf*

Vln. II *p* *pp* *mf*

Vla. *p* *mf*

Vc. *p* *with mute pp* *mf*

224

Vln. I

Vln. II

Vla.

Vc.

with mute

pp

p

230

Vln. I

Vln. II

Vla.

Vc.

mp

pp

pp

pp

mp

pp

238

Vln. I

Vln. II

Vla.

Vc.

mf

dim.

mf

dim.

mf

dim.

mf

dim.

244 N

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

249 no vib -----> (transition to) -----> molto vib. -----> (transition to) -----> no vib.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*