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Title

Quarrel

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Author

Lee, YoungJun

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2020

Quarrel

For Violin and Cello

Composed by
YoungJun Lee

Instrumentation

Violin
Cello

Duration

4-5 min

Dedication

Berklee Composition Department

Performance Note

<General>

- Dotted thin arrow above the staff means gradually changing techniques from one to another.
- Dotted thin vertical arrow in senza misura section means the approximate cue for cellist.
- Dotted barline indicates the beat for counting beats.
- Meters with '+' mean their grouping of beats.
- Small note in the parenthesis over the tuplet means its duration.
- Trilling and tremolo notes are written in parenthesis.
- In the double stops, if the trill and tremolo signs are above notes, it means the top note is doing trill or tremolo.(Same applies signs below notes)
- Some of the natural harmonics are not in the node. It is meant to be sounded as empty noise.

<Abbreviation>

H.H. = Half harmonics

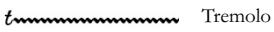
F.H. = Full harmonics(Natural harmonics)

ord. = ordinario pitch. Play normal pitches. It cancels these : sul pont. / molto sul pont. / sul tasto / H.H. / F.H.

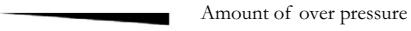
<Notation>



Quarter sharp trill



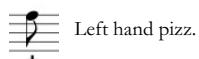
Tremolo



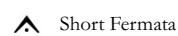
Amount of over pressure



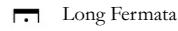
Staccatissimo



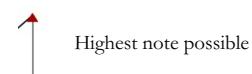
Left hand pizz.



Short Fermata



Long Fermata



Highest note possible



Full harmonics : This is fingering pitches. Some of the notes don't sound clear pitches.
Occasionally those pitches generate airy, noisy sound with overtones.



Half harmonics : Finger pressure in between the normal fingerings and harmonics. It creates ponticello quality.
Pitches are identical with the fingerings but overtones with metallic timbre will result at the same time (or only the overtones occasionally)

Program Note

When I was writing this piece, I was really interested in the pattern that I found out in quarrel. Between lovers or any type of two people, argument or quarrel started with very small topics. When quarreling gets intense, people started yelling each other and started to become absurd. They brought many different topics from the past that are not even related to the topic of quarrel. The more they argue, the more they started not listening to each other. Most of the time, one of the person leaves the conversation because he or she found out that it doesn't make any sense to continue conversation.

This piece doesn't contain specific contents of conversation.
Instead, it is more focused on the format or pattern of quarreling.

Quarrel

3

$\text{♪} = 72$ peaceful, tenderly
sul pont.

YoungJun Lee(*1991)

Musical score for Violin and Violoncello. The Violin part starts with a melodic line in 7/8 time, marked *sul pont.*, *H.H.* (Harmonics), *tr* (trill), *pp*, *mp*, and *pp*. The Violoncello part follows with a similar melodic line in 7/8 time, marked *sul pont.*, *H.H.*, *tr*, *F.H.* (Fretless), *pp*, *mp*, and *subpp*. The score includes dynamic markings like *ord.*, *F.H.*, *II.*, *III.*, and *IV.*

Musical score for Violin (Vln.) and Violoncello (Vc.). The Violin part features a complex rhythmic pattern with 16th-note groups, marked *H.H.*, *tr*, *F.H.*, *ord.*, *mp*, *pp*, *(d.)*, *ff*, and *p*. The Violoncello part is marked *sul pont.*, *H.H.*, *tr*, *F.H.*, *ord.*, *F.H.*, *subpp*, *mf*, *pp*, *p*, and *(d.)*.

Musical score for Violin (Vln.) and Violoncello (Vc.). The Violin part is marked *ord.*, *(d.)*, *ff*, *molto sul pont.*, and *A*. The Violoncello part is marked *ord.*, *F.H.*, *II.*, *ff*, *molto sul pont.*, *Gliss in this gesture*, *ffff*, *subp*, and *ff*. The section ends with a dynamic *ff*.

Musical score for Violin (Vln.) and Violoncello (Vc.). The Violin part is marked *sul pont.*, *H.H.*, *tr*, *F.H.*, *p*, *f*, *molto sul pont.*, *H.H.*, *II.*, *p*, and *f*. The Violoncello part is marked *sul pont.*, *H.H.*, *I.*, *II.*, *III.*, *p*, *f*, and *t*.

*Until the highest possible touch 4th harmonics.

16

Vln. *p* unsynchronized (♩) *f*

Vc. *p* (♩+♪) *f* *mp* *f* *pp*

ord. → F.H.

I. *tr* 3 8 4+3 8

II. *tr* 3 8 4+3 8

III. *tr* 3 8 4+3 8

unsynchronized

19 H.H. → ord.

Vln. *mp*

Vc. *t* 3 *mp* *pp* *tr* *tr* 16 IV. *f*

II. 4+3 8 III. 4+3 8

16 4+3 8

21 molto sul pont. over pressure

Vln. *tr* 3 8 noise *fff*

Vc. *mp* *fff* *f*

rit. ord. H.H. (♩)

III. *f*

molto sul pont. vib(wide)

mf *f*

B ♩ = 52 peaceful, tenderly

24 F.H.

Vln. II *tr* I *tr* 3 8

Vc. III 3 *mp* *pp* *tr* 3 8

II 3 *tr* 3 8

III 3 *tr* 3 8

p *pp* *p* *pp* *p* *pp*

I *tr* 3 8

II 3 *tr* 3 8

III 3 *tr* 3 8

p *pp* *p* *pp* *p* *pp*

mf

$\text{♪} = 72$

28 Vln. I. ord. H.H. II. molto sul pont. (♩) III. IV. IV. p with anger IV. f unsynchronized

Vc. II. molto sul pont. (♩) III. III. f II. III. p unsynchronized

5

31 Vln. C rit. H.H. ord. sul pont. pp icy, nostalgic

Vc. dolce (♩+♪) vib(wide) ord. f warm

C

fff p molto sul pont. solo mf dolce (♩+♪)

36 Vln. p molto sul pont. $\text{f} > \text{p}$ solo sul tasto. F.H. -

Vc. ff molto sul pont. highest possible touch 4th I. $\text{f} = \text{pp}$

41 Vln. H.H. sul pont. vib(wide) sul tasto. vib(wide) ord. I. f

Vc. molto sul pont. I. f mocking, icy

*Until the highest possible touch 4th harmonics.

6

44

Vln. *sul pont.*
ord.
ff

Vc. *f*

1

molto sul pont.
ff
ffff
ff

ord.

I.

ff

46

Vln. *vib(wide)*
espressivo
ffff

Vc. *molto sul pont.*
ffff (d)
ff (d)

molto sul pont.
p

D

$\text{♪} = 88$ paranoic, angry

48

F.H. *molto sul pont.* H.H. *ord.* *molto sul pont.* H.H. *ord.*

Vln. *p* (d) *mf* *f* (d+) *mp* (d) *ff* *p*

H.H. *ff*

Vc. *p* *mf* (d)

ord.

50

Vln. *sul pont.*
fff *p* *f* *p* *f*

molto sul pont.
fff (d) *obnoxiously*
fff (d)

Vc. *ord.* *H.H.* *sul pont.* *H.H.* *ord.* *III* *IV* *ff*

ff *mf* *ff* *mf* *ff*

54

Vln. *p < f* *p — f*

Vc. *molto sul pont.*
H.H. *ord.*
mf (.)

7

Prestissimo, staccatissimo*
Senza Misura

Vln. *molto sul pont.*
fff *mf* *fffff* *mf* *ffff* *mf fffff* *ffff*

Vc. *molto vib(wide)*
espressivo *fffff*

Vln. *molto vib(wide)*
espressivo *fffff*

Vc. *fffff* *f* *ffff* *p*

molto sul pont.

Vln. *ffff* *ffff*

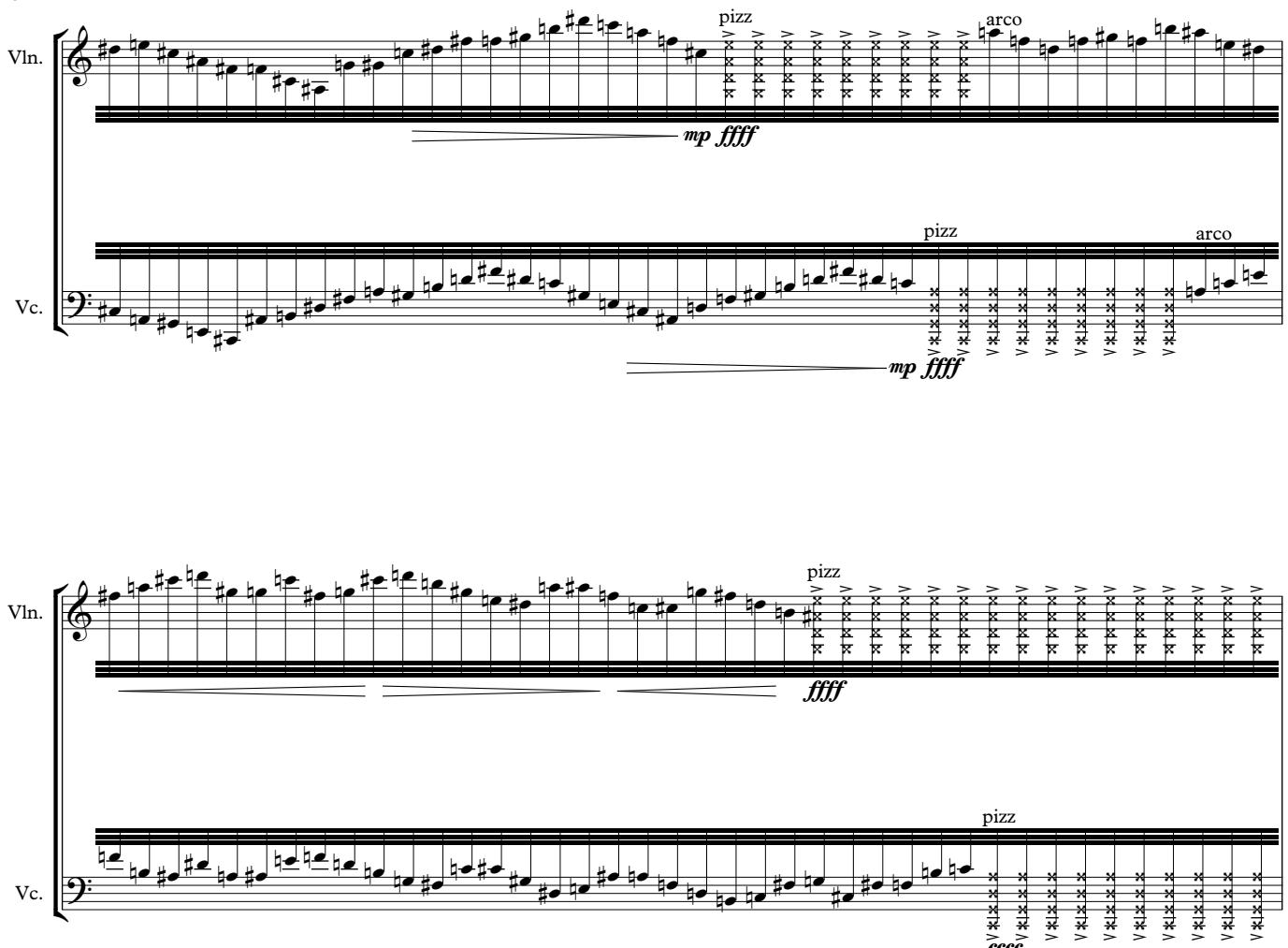
Vc. *ffff* *pizz* *ffff*

arco

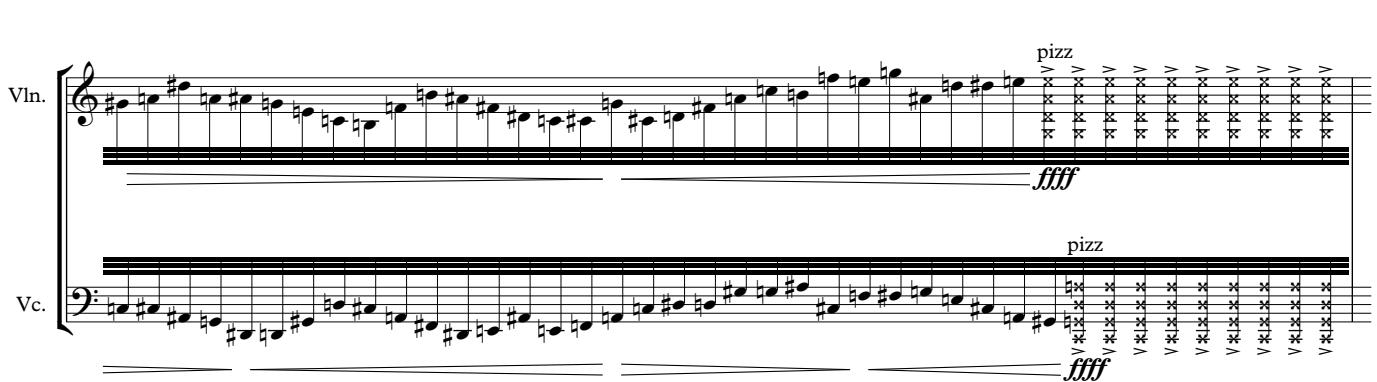
*Players are playing as fast as they can handle. Both players doesn't have to align each other.

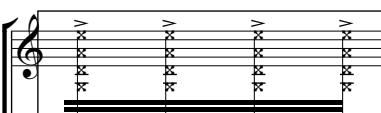
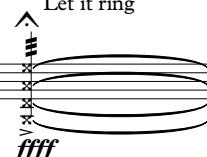
If the note doesn't have harmonics, glissando, fermata, or pizzicato, play staccatissimo.

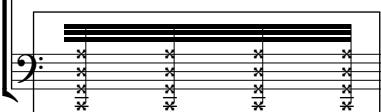
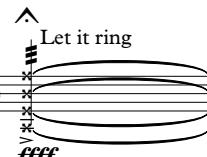
If one of the players finished playing his or her part earlier than another, please wait in the fermata.

Vln. 

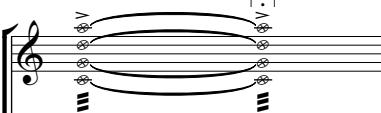
Vln. 

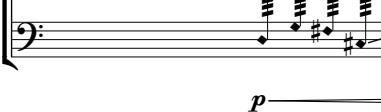
Vln. 

Vln.  * 

Vc.  * 

Freely
arco, molto sul pont., noisy***

Vln. 

Vc. 

poco rit. molto rit. On the bridge

molto sul pont.
arco
H.H.

December 19th, 2019
Boston



*Repeat until another person is joining this repetition. You have to look each other and end this repetition together.

**Continue improvisation in next measure as soon as possible.

***Choose the strings improvise irregularly with tremolo. Note should sound very noisy, irregular, obnoxious.