

Silly Empath

Mauro Hertig

string quartet

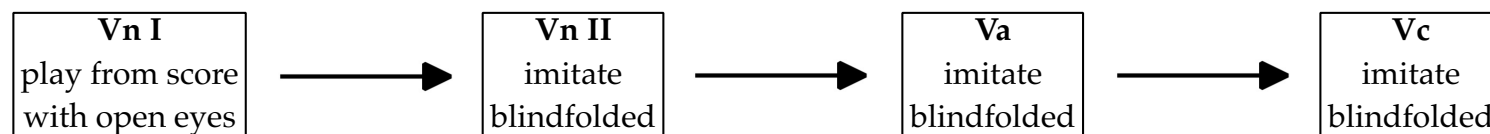
A commission by ORPHEUS - Swiss Chamber Music Competition
im Rahmen eines Nachwuchsprojekts von Pro Helvetia, Schweizer Kulturstiftung

Composed for and dedicated to Atenea Quartet

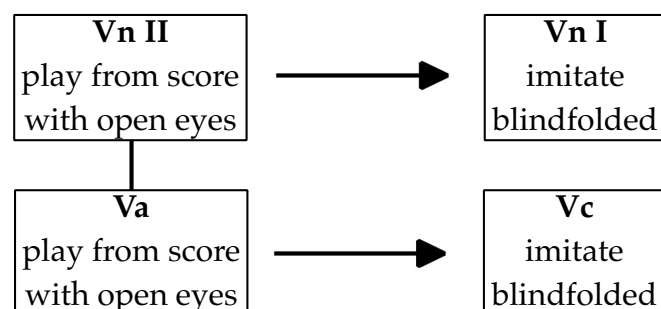
General Info

- In each of the three movements, two or three of the performers play fully blindfolded. They imitate one another by ear, much like in the children's telephone game
- The delay of the imitation should be between 0.5 - 1 second between each performer
- These imitations must be done by ear only. Please never read another performer's part. It is an integral part of this piece that the imitation chains contain inaccuracies and mistakes, even in the concert performance
- Each rehearsal and performance differs. The imitation chains can take an unforeseen direction at any given moment
- Whenever there is a perceivable regular pulse by your predecessor(s), synchronize with it.

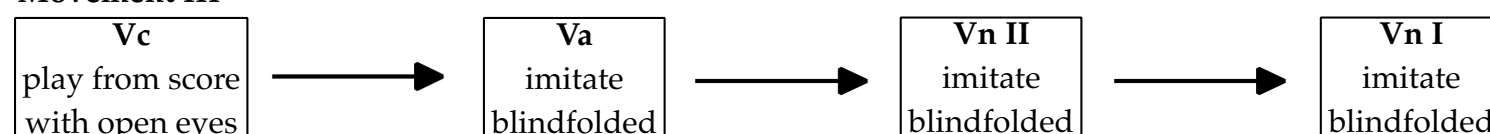
Movement I



Movement II



Movement III *



* When Vc pitch becomes too deep for violins or viola to imitate in perfect unison, they go up one octave. Violins will do this two times, Va one time, at different spots. Once they have gone an octave up, they should remain one octave (or two) above Vc for the remainder of the movement

Total Duration: 9'

Material

Four blindfolds, all of the same color are required. A piece of fabric or a uni-color bandana works well.

Practice / Rehearsal

Parts should be practiced before the first rehearsal - as quasi-solo parts

Rehearsals should focus on a regular flow of the imitation chains, allowing 0.5 - 1 second between each performer.

There will be a natural effect of getting to know each other's parts with time, i.e. imitating more accurately. This is welcome.

The piece can be performed both in a relatively raw version and also a more polished version.

And most importantly, have fun :-)

all accidentals remain active for entire bar

quarter tones:

♯ 3/4 sharp, 1/4 sharp
♭ 1/4 flat, 3/4 flat

fully muted note: with several fingers, mute the string at marked pitch.
no harmonics or squeaking should sound

f action dynamics:
"dynamics" instructs about the force of the action. The sounding result will sound softer

Silly Empath

I

Mauro Hertig
2022

♩ = 100
*strictly regular
like clockwork*

Violin I

Violin II

Viola

Violoncello

BLINDFOLDED
Imitate Violin I by ear; in a continuous stream;
with as little delay as possible; synchronize with any perceivable pulse

BLINDFOLDED
Imitate Violin II by ear; in a continuous stream;
with as little delay as possible; synchronize with any perceivable pulse

BLINDFOLDED
Imitate Viola by ear; in a continuous stream;
with as little delay as possible; synchronize with any perceivable pulse

BLIND IMITATION CHAIN Vn I -> Vn II -> Va -> Vc SEMPRE SIMILE

6

Vn I

fully muted
saltando

12

Vn I

16

Vn I

20

Vn I

24

Vn I

28

Vn I

sfz *pp* *mf* *f* *mf*

31

Vn I

mp *p* *f* *mf* *f* *mf* *mp*

35

Vn I

f *f* *p*

39

Vn I

sfz *mf* *p* *f* *mp*

42

Vn I

p *mf*

norm ----- al pont ----- norm

46

Vn I

f *pp*

norm ----- al pont ----- norm

lyrical, tender

50

Vn I

p *p* *pp* *mf* *f*

fully muted salt

salt

6 6 6 6

54

Vn I

f *ppp*

lyrical, tender

56

Vn I

mp *mp* *mp* *mp* *mp* *mp* *sfz*

5 5 5 3

58 Vn I

f *mf* *mp* *f*

60 Vn I

lyrical, tender *mf* *p* *f* *mf* *mp* *p*

62 Vn I

sfz *mf* *p* *mf* *p* *mf* *p* *pp* *mp* *pp* *f*

65 Vn I

f *f* *f* *f* *sfz* *mp* *p*

68 Vn I

lyrical, tender *f* *p sempre* *mp* *mp*

71 Vn I

f *f* *f* *f* *p sempre*

74 Vn I

mp *mp* *sfz* *f* *p*

77 Vn I

ppp *f* *ppp*

80 Vn I

ppp *f* *sfz* *mp* *f* *f*

83 *mf* *mp* *sfz* *p* always staccato

85 *f* *p* *f* *sim*

88 *f* *ff* *f* *mp* *mp* *continue sim.*

91 *ff* *sfz* *f* *f* *f*

94 *f* *continue same* *fp* *ff* *f*

97 *f* *f* *f* *f* *fp* *ff* *ffz*

99 *ff* *ff* *ff* *ff* *ff* *ff* *ff*

102 *ff* *continue sim.* *fffz* *sfz*

104 *ff* *pp* *fp*

II

Vn I

put blindfold on

take blindfold off

BLINDFOLDED
Imitate Violin II by ear; in a continuous stream;
with as little delay as possible; synchronize with any perceivable pulse

Vn II

take blindfold off

$\text{♩} = 100$ synchronized with Va

$\text{♩} = 100$ synchronized with Vn II

Va

Vc

BLINDFOLDED
Imitate Viola by ear; in a continuous stream;
with as little delay as possible; synchronize with any perceivable pulse

111

BLIND IMITATION Vn II -> Vn I SEMPRE SIMILE

Vn II

BLIND IMITATION Va -> Vc SEMPRE SIMILE

Va

114

Vn II

Va

117

Vn II

Va

120

Vn II

Va

ff *p* *sfz* *p* *sfz* *pp*

p *ppp sub.* *mf* *p* *mf* *pp* *mp* *pp* *mp* *pp*

123

Vn II

Va

f *pp* *ff* *p*

mp *pp* *mp* *pp* *mf* *pp*

126

Vn II

Va

f *pp* *sfz*

mp *pp* *p* *mp* *p* *mp*

vib.

129

Vn II

Va

fp *pp* *f* *fp* *pp* *f* *fp*

mp *pp* *mp* *p* *f* *pp* *mp* *f*

132

Vn II

Va

pp *f* *fp* *pp* *f* *fp* *ff* *ff*

p *ff* *pp* *mf* *pp* *mp* *p* *f* *p sub.*

135

Vn II

Va

fp

ff

fp

ff

fp

sfz

pp

fp

sfz

pp

mp pp sub.

138

Vn II

Va

pp

ff

fp

pp

p

pp

mp

pp

sfz

p sub.

141

Vn II

Va

pp

III

Vn I

Vn II

Va

Vc

put blindfold on

take blindfold off

$\text{♩} = 120$
strictly regular
like clockwork

BLINDFOLDED
Imitate Violin II by ear; in a continuous stream;
with as little delay as possible; synchronize with any perceivable pulse

BLINDFOLDED
Imitate Viola by ear; in a continuous stream;
with as little delay as possible; synchronize with any perceivable pulse

BLINDFOLDED
Imitate Violoncello by ear; in a continuous stream;
with as little delay as possible; synchronize with any perceivable pulse

mf *pp* *mp* *pp*

BLIND IMITATION CHAIN Vc -> Va -> Vn II -> Vn I SEMPRE SIMILE

149

Vc

vib.

mp *fp* *f* *mp* *ppp* *f* *p*

152

Vc

mp *mp* *mp* *mf* *f* *sfz* *p sub.* *f*

155

Vc

p *pp* *f* *p*

159

Vc

sfz *p* *mf* *mf* *mf*

161

Vc

<mf> *<f>* *<sfz>* *pp* *6* *<f>* *<f>* *<f>* *<f>* *<sfz>*

164

Vc

mf *p* *<mf>* *mp* *<mf>* *<f>* *<f>* *<f>* *<mf>*

167

Vc

mp *mp* *p* *fp* *f* *p*

171

Vc

pp *3* *f* *pp*

175

Vc

f *9* *3* *3* *<f>* *<f>* *<f>* *<f>* *<fpp>*

179

Vc

mp *pp* *3* *f* *<f>*

183

Vc

<f> *p* *<mf>* *pp* *mp*

187

Vc

mp *p* *salt* *pp* *<p>* *<p>* *<mp>* *<mf>*

191

Vc

fp *ppp* *sfz* *bart. pizz*

197

Vc

sfz *p* *arco vib.* *mf* *sfz* *mp* *pp* *bart. pizz* *arco*

201

Vc

f *sfz* *sfz* *f* *p* *bart. pizz* *arco*

203

Vc

sfz *mp* *mf* *pp* *mp* *mp* *vib.*

205

Vc

f *sfz* *sfz* *mf* *ff* *sfz* *p* *sfz* *p* *p* *arco* *bart. pizz* *pizz* *bart. pizz* *bart. pizz* *pizz* *bart. pizz*

208

Vc

fp *f* *p* *sfz* *sfz* *sfz* *bart. pizz*

211

Vc

sfz *p* *sfz* *p* *sfz* *sfz* *bart. pizz*

214

Vc

sfz *sfz* *f* *f* *bart. pizz*