

Dániel Péter Biró

Lizkor veLishkoah

(Erinnern und Vergessen/ To Remember and to Forget)

(1999-2000/2010)

für Streichquartett

for string quartet



edition gravis

eg 2039

Performance Notes

The tempi are not intended to be absolute but the tempo relationships should be considered. Vibrato should be used only in certain cases and in a differentiated manner.



one eighth tone Higher



one quarter tone higher



three quarter tones higher

one eighth tone lower



one quarter tone lower

c.l.

With wood of bow. In some rare cases a small amount of hair can be used.

½ c.l.

With wood of bow and hair.

getatto

Bouncing bow.

c.l. Batt.

Batutto with wood of bow

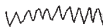
½ c.l. Batt

Batutto with ½ wood and ½ hair.



½ pressed

(triangular note head) Left hand finger presses finger down halfway. There should not be any harmonic sounds. In some cases it might be necessary to put a second finger (lightly) in back of the finger pressing.



Horizontal Tremolo

Tremolo along the strings (mixture of string noise and pitch, if not damped)



Bowing on Bridge

Bowing on the bridge with left hand damping strings. Sound of bridge only (no strings). It is recommended to hold the bow a little bit tipped to the floor as not to slide off the bridge.



Bowing on side of Bridge

Bow directed at floor. High noise of bridge only.



Bowing on Tuning Peg

Bowing on only one of the pegs.

½ on Bridge

Sound of pitch mixed with bridge noise.

al dito

“At the finger.” As close to the left hand finger as possible.

nail pizz.

Pizzicato with the right hand finger nail.

l.h. pizz.

Pizzicato with the left hand finger.

“P” oder “P”

Means a relative forte or piano. This indicates the dynamic of the action and not of the resulting sound which never goes over a piano dynamic.



strings damped

Strings damped with the left hand.

Length: ca. 25 Minutes

On April 22th, 2001 the Basler Quartet premiered the string quartet *Lizkor VeLishkoach (to Remember and to Forget)*, which was commissioned by the Villa Bernau, Switzerland in 2000. *Lizkor VeLishkoach (to Remember and to Forget)* can be performed together with Franz Schubert’s *Quartet in G Major D887*. *Lizkor VeLishkoach* (Hebrew for „to remember and to forget“) forms it’s meaning from the roots of the words of its title. The root of „Lizkor“ is „zecher“, which means both “memory” and “imprint.” Embedded within the verb „Lishkoach“ is the word „Koach“ meaning “power.” In composing this piece the composer explores concepts grounded in the Hebrew language that have further manifested themselves in the course of time and “imprinted” themselves within subjective and collective memory. The mathematician Harald Helfgott assisted with the calculations for the temporal structure of this piece.

1 71032 Lizkor veLishkoah (Erinnern und Vergessen/ To Remember and to Forget)

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♩ = 60

Handwritten musical score for measures 1-8. The score is written for Violin I (VI.), Violin II (VI.), Viola (Vla.), and Cello (C.).

Violin I (VI.): Features melodic lines with various dynamics (pp, ppp, mp, p) and articulations (pont., nat.). Includes a 3:2F ratio marking.

Violin II (VI.): Similar melodic lines with dynamics (pp, ppp, mp, p) and articulations (pont., nat.). Includes a 3:2F ratio marking.

Viola (Vla.): Provides harmonic support with sustained notes and dynamic markings (ppp, f). Includes a note about "Bowing on tuning peg".

Cello (C.): Features sustained notes with dynamic markings (ppp, f). Includes a note about "Bowing on bridge (strings damped)".

Measure numbers 1 through 8 are indicated at the end of each staff.

Handwritten musical score for measures 9-16. The score continues for Violin I (VI.), Violin II (VI.), Viola (Vla.), and Cello (C.).

Violin I (VI.): Continues the melodic development with dynamics (pp, ppp, pp, p) and articulations (nat., molto pont.). Includes 3:2F ratio markings.

Violin II (VI.): Continues the melodic development with dynamics (pp, ppp, pp, p) and articulations (nat., molto pont.). Includes 3:2F ratio markings.

Viola (Vla.): Provides harmonic support with sustained notes and dynamic markings (pp, ppp, pp, p). Includes a note about "Bowing on tuning pegs".

Cello (C.): Features sustained notes with dynamic markings (f, ppp, f). Includes a note about "Bowing on side of bridge".

Measure numbers 9 through 16 are indicated at the end of each staff.

Handwritten musical score for Violin I (VI.), Violin II (VI.), Viola (Vla.), and Cello (C.). The score is written in 3/8 time and includes various performance instructions and dynamics.

Violin I (VI.): Starts with a melodic line marked "molto pont." (pizzicato). Dynamics include "nat." (natural), "molto pont.", "PP", "PPP", and "P".

Violin II (VI.): Features a melodic line with "molto pont." and "PPP" markings. Includes the instruction "Bowing on tuning peg".

Viola (Vla.): Includes a melodic line with "molto pont." and "PPP" markings. Includes the instruction "Bowing on tuning peg".

Cello (C.): Features a bass line with "f" (forte) and "PPP" (pianissimo) markings. Includes the instruction "Bowing on tuning peg".

Performance Instructions: "molto pont.", "nat.", "Bowing on tuning peg", "PPP", "P", "f".

Handwritten musical score for Violin I (VI.), Violin II (VI.), Viola (Vla.), and Cello (C.). The score is written in 3/8 time and includes various performance instructions and dynamics.

Violin I (VI.): Starts with a melodic line marked "1/2 on bridge". Dynamics include "P" (piano), "PPP", and "P".

Violin II (VI.): Features a melodic line with "P" and "PPP" markings. Includes the instruction "Bowing on bridge strings damped".

Viola (Vla.): Includes a melodic line with "P" and "PPP" markings. Includes the instruction "Bowing on tuning peg".

Cello (C.): Features a bass line with "ff" (fortissimo), "PPP", "molto tasto c.l. Batt", "(molto tasto)", "nat. c.l.", "P", "MP", and "PPP" markings. Includes the instruction "Bowing on tuning peg".

Performance Instructions: "1/2 on bridge", "P", "PPP", "Bowing on bridge strings damped", "Bowing on tuning peg", "molto tasto c.l. Batt", "(molto tasto)", "nat. c.l.", "P", "MP", "PPP", "ff".

54

nat. $\frac{1}{2}$ c.l. \rightarrow tasto ord. \rightarrow nat

nat. $\frac{1}{2}$ c.l. \rightarrow tasto

nat. \rightarrow pont c.l.

nat. ord.

61

62

poco accel. - - - - - espressivo - - - - - $\text{♩} = 65$

nat. c.l. \rightarrow tasto

nat. $\frac{1}{2}$ c.l. \rightarrow pont ord.

4

nat. \rightarrow pont ord.

69

70

meno mosso
molto espressivo

tempo

nat. $\frac{1}{2}$ c.l. \rightarrow tasto \rightarrow tasto ord. \rightarrow nat.

VI. $\frac{1}{2}$ on bridge

VI. $\frac{1}{2}$ pressed \rightarrow tasto $\frac{1}{2}$ on bridge \rightarrow tasto ord. $\frac{1}{2}$ pressed

Viola $\frac{1}{2}$ pressed \rightarrow ord.

C. $\frac{1}{2}$ c.l. \rightarrow pont $\frac{1}{2}$ c.l. \rightarrow pont $\frac{1}{2}$ c.l.

77

78

poco accel.

espress.

nat. $\frac{1}{2}$ c.l. \rightarrow nat $\frac{1}{2}$ pressed \rightarrow nat.

VI. $\frac{1}{2}$ on bridge

VI. $\frac{1}{2}$ pressed \rightarrow nat.

Viola $\frac{1}{2}$ pressed \rightarrow nat.

C. $\frac{1}{2}$ c.l. \rightarrow nat $\frac{1}{2}$ c.l. \rightarrow nat

85

86 *poco accel.* $\text{♩} = 67$ *poco stretto* 93

VI. *tasto over pressed (noise)* *tasto ord.* \rightarrow *nat.* *pont. c.l.* \rightarrow *nat.* *ord.* \rightarrow *nat.*

VI. *ff* \rightarrow *PP* *PPP* \rightarrow *PP* *p* \rightarrow *PP* *pont. c.l.* \rightarrow *nat.* *PPP* \rightarrow *PPP* *tasto ord.* \rightarrow *nat.* *1/2 on bridge* *P* \rightarrow *PPP*

Vla. *mf* *PPP* \rightarrow *PP* *arco c.l. pont.* *PP* \rightarrow *PPP* *pont. c.l.* \rightarrow *nat.* *PPP* \rightarrow *PPP* *tasto ord.* \rightarrow *nat.* *3:2* *tasto* \rightarrow *nat.*

C. *mf* *PPP* \rightarrow *PP* *tasto* \rightarrow *nat.* *PPP* \rightarrow *PP* *p* *nat. 1/2 c.l.* \rightarrow *pont.* *PPP* \rightarrow *PPP* *pont. c.l.* \rightarrow *nat.* *1/2 c.l.* *PPP* \rightarrow *PP*

94 *tasto flaut.* $\frac{1}{2}$ *pressed* \rightarrow *molto tato* *tempo* *pont.* *3:2* *tasto* \rightarrow *nat.* *tasto* \rightarrow *nat.* *1/2 on bridge* 101

VI. *mp* \rightarrow *PPP* *tasto ord.* \rightarrow *nat.* *PPP* \rightarrow *mp* *tasto* \rightarrow *molto tato* *mp* \rightarrow *PPP* *molto pont. nail pizz.* *mp* \rightarrow *PPP* *arco nat. c.l.* \rightarrow *pont.* *mp* \rightarrow *PPP* *ord. tato* \rightarrow *nat.* *1/2 on bridge* *mp* \rightarrow *PPP*

VI. *PPP* \rightarrow *mp* *mp* \rightarrow *PPP* *tasto ord.* \rightarrow *nat.* *1/2 on bridge* \rightarrow *on bridge (noise)* *mp* \rightarrow *PPP* *1/2 on bridge* \rightarrow *on bridge (toneless)* *mp* \rightarrow *PPP* *nat. c.l.* \rightarrow *ord. tato* \rightarrow *nat.* *3:2* *tasto* \rightarrow *nat.* *mp* \rightarrow *PPP* *ord. tato* \rightarrow *nat.* *1/2 on bridge* *mp* \rightarrow *PPP*

Vla. *mp* \rightarrow *PPP* *nat.* \rightarrow *nat.* *c.l. nat.* *PPP* \rightarrow *mp* *bowing on side of bridge* *mp* \rightarrow *PPP* *3:2* *tasto* \rightarrow *nat.* *mp* \rightarrow *PPP* *molto pont. c.l. 1/2 pressed* *mp* \rightarrow *PPP* *ord. tato* \rightarrow *nat.* *1/2 on bridge* *mp* \rightarrow *PPP*

C. *mp* \rightarrow *PPP* *pp < mp* *mp* \rightarrow *PPP* *PPP* \rightarrow *mp* *7* *mp* \rightarrow *PPP* *mp* \rightarrow *PPP* *mp* \rightarrow *PPP* *mp* \rightarrow *PPP*

[illegible][illegible]

Handwritten musical score for measures 171 to 176. The score is written for four staves: VI (Violin I), VI (Violin II), Vla (Viola), and C. (Cello). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ppp*, *mf*, *mp*, and *p*. Performance instructions include *pont.* (ponticello), *flaut. nat.* (flute natural), *arco* (arco), *tasto* (tasto), *ord.* (ord.), *1/2 on bridge*, and *1/2 c.l.* (half cello). The score is marked with measure numbers 171, 172, 173, 174, 175, and 176.

Handwritten musical score for measures 177 to 183. The score is written for four staves: VI (Violin I), VI (Violin II), Vla (Viola), and C. (Cello). The music continues with complex rhythmic patterns and dynamic markings. Performance instructions include *pont.*, *flaut. nat.*, *arco*, *tasto*, *ord.*, *1/2 on bridge*, and *1/2 c.l.*. The score is marked with measure numbers 177, 178, 179, 180, 181, 182, and 183. A tempo marking of $\text{♩} = 77$ is present in measure 179, and a tempo change to $\text{♩} = 128$ is indicated in measure 180.

[illegible]

[illegible]

[illegible]

[illegible]

accel. ———

316 (pont.) —————> molto pont. —————> pont. —————> 5:3↓ —————> 3:2↓ —————> nat. —————> 3:2↓ —————> 5:3↓ —————> pont. —————> 322

VI. PP PPP P PP PPP P PP P

VI. $\frac{1}{2}$ c.l. tasto tr ord. pont. nat. 5:3↓ pont.

Vla. pont. gettato tasto ord. pont. 5:3↓ 3:2↓ nat. 3:2↓ 5:3↓ Pont.

C. $<f$ mp PPP Batt. tasto pont. Flaut. $\frac{1}{2}$ c.l. 3:2↓ Batt. Pont. nat. ord. 5:3↓ pont.

MP PPP P PPP PP PPP MP P PPP P

$f = (216)$
 $\text{♩} = 108 \text{ ral.}$

323 —————> 20 —————> 328

VI. mf 5:4 PP MP PP P PP PP mf PPP PP PPP P

VI. mf 4:3↓ MP PP P PP PP mf 3:2↓ 5:3↓ molto tasto 7:5↓ 5:7↓

Vla. MP PP P PP MP PP mf 5:3↓ 7:5↓ molto tasto 11:7↓

C. Pont. 5:4↓ P PPP PP MP PP mf 11:7↓ molto tasto 13:11↓

MP PP P PPP PP MP PP mf PPP PP

329

VI. \rightarrow *tasto* \rightarrow *nat.* \rightarrow *acc.* \rightarrow *pont.*

VI. \rightarrow *tasto* \rightarrow *nat.* \rightarrow *pont.*

Vla. \rightarrow *nat.* \rightarrow *pont.*

C. \rightarrow *nat.* \rightarrow *pont.*

Handwritten musical score for measures 329-333. The score includes staves for Violin I (VI.), Violin II (VI.), Viola (Vla.), and Cello (C.). It features various musical notations such as notes, rests, and dynamic markings (pp, mp, mf, f, ff, PPP, P, MP, MF, F, FF). Performance instructions like *tasto*, *nat.*, *acc.*, and *pont.* are written above the staves. Fingering and bowing indications are also present.

334

VI. \rightarrow *tasto* \rightarrow *stretto (pont.)* \rightarrow *tasto*

VI. \rightarrow *tasto* \rightarrow *stretto (pont.)* \rightarrow *tasto*

Vla. \rightarrow *tasto* \rightarrow *stretto (pont.)* \rightarrow *tasto*

C. \rightarrow *tasto* \rightarrow *stretto (pont.)* \rightarrow *tasto*

Handwritten musical score for measures 334-339. The score includes staves for Violin I (VI.), Violin II (VI.), Viola (Vla.), and Cello (C.). It features various musical notations such as notes, rests, and dynamic markings (pp, mp, mf, f, ff, PPP, P, MP, MF, F, FF). Performance instructions like *tasto*, *stretto (pont.)*, *ord. flaut.*, *Bowing on bridge*, *Bowing on tuning peg*, *Batt. tasto \rightarrow pont.*, and *c.l. Batt. Damped strings tasto \rightarrow pont.* are written above the staves. Fingering and bowing indications are also present.

[illegible][illegible]

[illegible]

27

412

419

420 425

VI. nat. 5:4 $\frac{5}{4}$ pont. nat. 5:4 $\frac{5}{4}$ pont. 5:4 $\frac{5}{4}$ pont. 1/2 on bridge 5:4 $\frac{5}{4}$ pont.

VI. 5:4 $\frac{5}{4}$ pont. tasto 5:4 $\frac{5}{4}$ pizz. arco pont. 5:4 $\frac{5}{4}$ pont.

Vla. 1/2 c.l. 5:4 $\frac{5}{4}$ c.l. c.l. Batt. nat. → pont. 5:4 $\frac{5}{4}$ tasto flaut.

C. nat. 5:4 $\frac{5}{4}$ pont. nat. 5:4 $\frac{5}{4}$ nail

426 432

VI. 6:5 $\frac{5}{4}$ poco pont. nail

VI. tasto molto tasto c.l. Batt. tasto → pont. ord. pont.

Vla. ord. nat. pont. 1/2 c.l. nat. f 1/2 c.l. nat.

C. arco nat. pont. 1/2 c.l. nat. mf pp

433

nat. poco stretto tempo

VI. *nat.* *pont.* *PPP* *P* *PP* *PPP* *PP* *PPP*

VI. *ord. Pont.* *PPP* *PPP* *5:4* *MP* *pont.* *un bridge* *ord. pont.* *PP*

Vla. *Batt. fasto → pont.* *MP* *PPP* *c.l. pont.* *pizz* *arco flaut pont.* *molto pont.* *pizz* *MP* *ord. pont.* *PP*

C. *flaut. nat.* *PPP* *pont.* *PP*

P *f > P*

439

c.l. Batt. fasto → nat. *ord. pont.* *pont.* *nat.* *pont.* *444*

VI. *MP* *PP* *P* *PPP* *PP* *PPP* *PPP* *MF* *PP* *MP* *5:3* *c.l. Batt. fasto → nat.* *MF* *P*

VI. *PPP* *ord. pont.* *PPP* *P* *PPP* *pont.* *Batt. fasto → pont.* *PPP* *PP* *PP* *MF* *P*

Vla. *arco 1/2 c.l. nat. → pont.* *f > PP* *c.l. nat. → pont.* *PP* *PPP* *ord. pont.* *PP* *MP* *3:5* *pizz* *pont.* *f*

C. *PPP* *P* *PP* *MF* *PP* *P* *PPP* *PP* *PPP* *f*

[illegible][illegible]

[illegible][illegible]

473

VI. *pont.* → *nat.* *mp* → *ppp* *mf* → *ppp* *pont.* → *molto pont.* *f* → *ppp* *ff* → *pp* *pont.* → *molto pont.* *pp* → *ppp* *Bowing on bridge strings damped (toneless)*

VI. *pont.* → *nat.* *mp* → *ppp* *mf* → *ppp* *pont.* → *molto pont.* *f* → *ppp* *ff* → *pp* *pont.* → *molto pont.* *pp* → *ppp* *left hand only* *pizz. (b)*

Vla. *pont.* → *nat.* *mp* → *ppp* *mf* → *ppp* *pont.* → *molto pont.* *f* → *ppp* *ff* → *pp* *pont.* → *molto pont.* *pp* → *ppp* *c.l. Batt. strings damped tasto → pont.* *nail pizz. pont.*

C. *mf* → *pp* *f* → *pp* *ff* → *pp* *f*

480 *ral.* *left hand only (b) tr.* *ff* → *ppp* *arco pont.* *♩ = 60* *3:2F₁* *pont.* → *nat.* *pp* → *ppp* *3:2F₁* *pont.* → *nat.* *p* → *ppp* *5:4F₁* *pont.* → *nat.* *mp* → *ppp* *5:4F₁* *pont.* → *nat.* *p* → *ppp*

VI. *pont.* → *nat.* *pp* → *ppp* *3:2F₁* *pont.* → *nat.* *p* → *ppp* *5:4F₁* *pont.* → *nat.* *mp* → *ppp* *5:4F₁* *pont.* → *nat.* *p* → *ppp* *arco bowing on tuning peg*

Vla. *pont.* → *nat.* *pp* → *ppp* *3:2F₁* *pont.* → *nat.* *p* → *ppp* *5:4F₁* *pont.* → *nat.* *mp* → *ppp* *5:4F₁* *pont.* → *nat.* *p* → *ppp* *"ff" → "ppp"*

C. *pp* → *ppp* *p* → *ppp* *mp* → *ppp* *p* → *ppp*

488