

Joshua MARQUEZ

Abrade
(2015)

for string quartet

duration: 10'

score

Program Notes:

Abrade juxtaposes, collides, and convolves the transients and resonance of tap dance. I gathered source material by tap dancing on a resonant, wooden platform and performed a spectral analysis on the recordings. Through contrast and interpolation, the material weaves a non-linear narrative from the nexus to the decay of sound. By re-contextualizing the order (i.e. the decay beginning the gesture), the actual sound is brought into question – does it still resemble the source material? Through abstraction, the source material becomes less rendered.

Performance Notes:

All glissandi should be smoothly started at the beginning of the note value with no vibrato during the movement between pitches

♩	quarter flat
♯	quarter sharp
ord.	ordinary bow position
s.p.	sul ponticello
s.t.	sul tasto
a.s.p.	alto sul ponticello; as close to the bridge as possible
a.s.t.	alto sul tasto; on the fingerboard
X	scratch tone
◊	harmonic pressure
→	move from one designated sound to another
▼	overpressure

Score

Abrade

Joshua MARQUEZ

Abrade

a.s.p.

Vln. I *fp* *pp*

a.s.p.

Vln. II *fp* *pp*

a.s.p.

Vla. *fp* *pp*

Vc. norm. → harmonic pressure *fp*

a.s.t.

Vln. I *fp* *pp*

a.s.t.

Vln. II *fp* *pp*

ord.

Vla. *fp* *pp*

Vc. norm. → harmonic pressure *fp*

Abrade

3

ord.

Vln. I

fp *pp*

ord.

Vln. II

fp *pp*

ord.

Vla.

fp *pp*

norm. → harmonic pressure

Vc.

fp

ord.

Vln. I

fp *pp*

ord.

Vln. II

fp *pp*

ord.

Vla.

fp *pp*

norm. → harmonic pressure

Vc.

fp

Abrade

8

Vln. I a.s.p.

Vln. II *fp* *pp*

Vla. *fp* *pp*

Vc. *fp* norm. → harmonic pressure

9

Vln. I a.s.p.

Vln. II *fp* *pp*

Vla. *fp* *pp*

Vc. *fp* norm. → harmonic pressure

Abrade

5

10

Vln. I

Vln. II

Vla.

Vc.

fp

pp

fp

pp

fp

pp

norm. → harmonic pressure

fp

11

Vln. I

Vln. II

Vla.

Vc.

fp

pp

fp

pp

fp

pp

norm. → harmonic pressure

fp

Abrade

12

Vln. I *fp* ————— *pp*

Vln. II *fp* ————— *pp*

Vla. *fp* ————— *pp*

Vc. normal pressure
 fp ————— *pp*

13

Vln. I a.s.t.
 fp ————— *pp*

Vln. II a.s.t.
 fp ————— *pp*

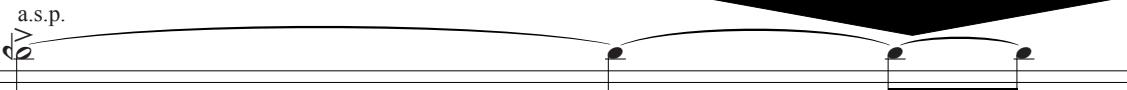
Vla. a.s.t.
 fp ————— *pp*

Vc. a.s.t.
 fp ————— *pp*

Abrade

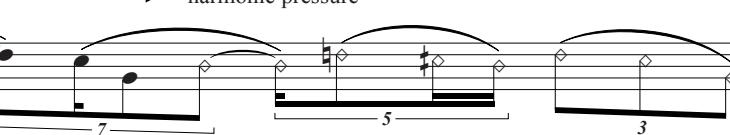
7

14

Vln. I a.s.p.  *fp* — *pp*

Vln. II a.s.p.  *fp* — *pp*³

Vla. a.s.p.  *fp* — *pp*

Vc. norm. → harmonic pressure  *fp*

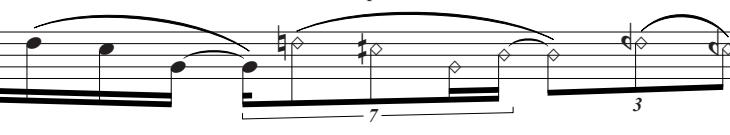
6 7 5 3

15

Vln. I s.t.  *fp* — *pp*

Vln. II s.t.  *fp* — *pp*

Vla. s.t.  *fp* — *pp*³

Vc. norm. → harmonic pressure  *fp*

5 7 3

Abrade

A

Vln. I a.s.p.

Vln. II a.s.p.

Vla. a.s.p.

Vc. a.s.p.
normal pressure
>

I7

Vln. I a.s.p.

Vln. II a.s.p.

Vla. a.s.p.

Vc. a.s.t. 5 a.s.p. 6 a.s.t. 7

Abrade

9

18

Vln. I

fp — *pp*

Vln. II

fp — *pp*

Vla.

fp — *pp*

Vc.

norm. → harmonic pressure

fp

19

Vln. I

fp — *pp*

Vln. II

fp — *pp*

Vla.

fp — *pp*

Vc.

norm. → harmonic pressure

fp

Abrade

B

Vln. I a.s.p.

Vln. II a.s.p.
fp

Vla. a.s.p.
fp

Vc. normal pressure
fp

ord.

Vln. I 22

Vln. II ord.
fp < fp < fp < fp fp < fp < fp < fp I
II
a.s.p.

Vla. ord.
jeté
mp

Vc. ord.
fp < fp < fp < fp fp < fp < fp < fp a.s.t.

Abrade

11

24

Vln. I ord. → a.s.t.

Vln. II a.s.t. → a.s.p.

Vla. II

Vc. a.s.t. → a.s.p.

C

Vln. I *f* 7 5 3 *p*

Vln. II *f* 3 *p* — *mf* —

Vla. *f* 5 *p* — *mf* > *p*

Vc. *f* — *p*

Abrade

31

Vln. I

Vln. II

Vla.

Vc.

pp \nearrow f

a.s.p. \longrightarrow ord.

$\swarrow p \searrow mp > p \swarrow mp$

$\swarrow p \searrow mp > p \swarrow mp$

a.s.p. \longrightarrow ord.

$\swarrow mp \searrow p \swarrow mp$

$\swarrow mp \searrow p \swarrow mp$

a.s.t.

35

Vln. I

Vln. II

Vla.

Vc.

ord. \longrightarrow a.s.t.

$\swarrow p \searrow mp > p \swarrow mp$

$\swarrow mp \searrow p \swarrow mp$

ord. \longrightarrow a.s.t.

$\swarrow p \searrow mp$

$\swarrow pp$

ord. \longrightarrow a.s.t.

$\swarrow pp \searrow mp$

$\swarrow mp \searrow p$

Abrade

13

39

Vln. I

ord. → a.s.t.

a.s.t. → a.s.p.

a.s.t. → a.s.p.

3

mf p mp pp

pp a.s.p.

pp a.s.p.

Vln. II

Vla.

Vc.

44

Vln. I

mf > p mf p mf

mf p mf p mf

ord. → a.s.p. → ord.

3

Vln. II

Vla.

Vc.

p mp > pp

p < mp pp mp > pp

Abrade

D

Vln. I

Vln. II

Vla.

Vc.

f

<f>

a.s.p.

p *<mf>* *pp*

a.s.t.

p *<mp>* *pp*

pp *<f>*

a.s.p.

a.s.t.

pp *<mf>* *pp*

pp *<mp>* *pp*

pp *<f>*

53

Vln. I

Vln. II

Vla.

Vc.

p

p

a.s.p.

pp

mf

a.s.p.

pp

mf

Abrade

15

57

Vln. I

Vln. II

Vla.

Vc.

pp

a.s.p.

n

a.s.p.

n

pp

61

Vln. I

Vln. II

Vla.

Vc.

jeté

mp

jeté

mp

arco

n < f

mp

col legno batutto

f

p

p

Abrade

65

Vln. I col legno jeté

Vln. II ord.

Vla.

Vc. col legno batutto

n *p*

n *mp* *jeté* *3* *f*

68

Vln. I *p*

Vln. II ord.

Vla. *jeté* *col legno batutto* *3* *col legno jeté* *a.s.p.* *n* *arco*

n *mp* *f* *mp* *3* *arco* *pp*

Vc. *col legno jeté* *mp* *n* *p* *n*

Abrade

17

73

Vln. I

Vln. II

Vla.

Vc.

col legno batutto
arco a.s.p.
col legno jeté

p *mf* *p* *mp* *n* < *p* < *f*

mf > *pp* *n* *p* *n* *mf*

p *n* *mf*

E

col legno batutto

Vln. I

Vln. II

Vla.

Vc.

col legno batutto

col legno batutto

col legno batutto

col legno batutto

p

p

p

p

Abrade

pizz.

Vln. I

81

arco
a.s.t.

Vln. II

ord.
jeté
a.s.p.
a.s.t.

Vla.

arco
a.s.t.
col legno batutto

Vc.

arco
a.s.p.
a.s.t.
a.s.p.
a.s.t.

F

a.s.p.

Vln. I

fp ————— *pp* *fp* ————— *pp* *fp* ————— *pp*

Vln. II

a.s.p.

fp ————— ³*pp* *fp* ————— *pp* *fp* ————— ³*pp*

Vla.

a.s.p.

fp ————— *pp* *fp* ————— ³*pp* *fp* ————— *pp*

Vc.

a.s.p.

fp *fp* *fp*

Abrade

19

88

Vln. I

Vln. II

Vla.

Vc.

fp *pp*

91

Vln. I

Vln. II

Vla.

Vc.

fp *pp*

fp *pp*

norm. → harmonic pressure

fp

fp *pp*

Abrade

92

Vln. I

Vln. II

Vla.

Vc.

norm. → harmonic pressure

fp

pp

fp

pp

9 7 5

fp

fp

93

Vln. I a.s.t. ***fp*** ***pp***

Vln. II a.s.t. ***fp*** ***pp***

Vla. norm. → harmonic pressure
fp

Vc. a.s.t. ***fp*** ***pp***

Abrade

21

94

Vln. I

Vln. II

Vla.

Vc.

fp *pp*

norm. *harmonic pressure*

fp *pp*

fp *pp*

G

Vln. I

Vln. II

Vla.

Vc.

a.s.p.

fp *pp*

a.s.p.

fp *pp*

a.s.p.

fp *pp*

a.s.p.

fp *pp*

Abrade

96

Vln. I *fp* *pp*

Vln. II *ord.* *fp* *pp*

Vla. *s.t.* *fp* *pp*

Vc. *a.s.t.* *fp* *pp*

97

Vln. I *fp* *pp*

Vln. II *norm.* *a.s.p.* *9* *harmonic pressure* *7*

Vla. *a.s.t.* *fp* *pp*

Vc. *a.s.p.* *fp* *pp*

Abrade

23

98

Vln. I *fp* ————— *pp*

Vln. II norm. 9 ————— 7 ————— → harmonic pressure 5

Vln. II *fp*

Vla. a.s.p. ↘

Vln. I *fp* ————— *pp*

Vc. *fp* ————— *pp*
3

99

Vln. I *fp* ————— 6 ————— *pp*

Vln. II normal pressure ↗ 7 ————— *pp*

Vln. II *fp* ————— 7 ————— *pp*

Vla. *fp* ————— 5 ————— ↗ *pp*

Vc. *fp* ————— 6 ————— 3 ————— *pp*

Abrade

100

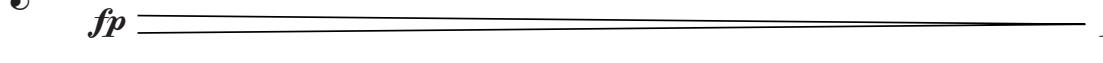
Vln. I

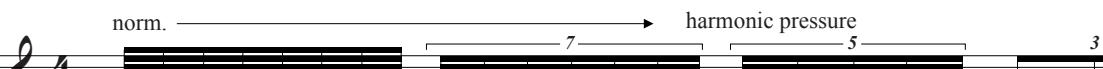
Vln. II

norm. → harmonic pressure

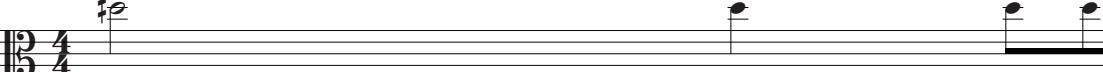
Vla.

Vc.

Vln. I 

 Vln. II 

 Vla. 

 Vc. 

Abrade

25

a.s.t.

102

Vln. I

fp ————— *pp*

a.s.t.

Vln. II

norm. → harmonic pressure

9 *6* *5*

a.s.t.

Vla.

fp ————— *pp*

a.s.t.

Vc.

fp ————— *pp*

a.s.p.

103

Vln. I

fp ————— *pp*

normal pressure

Vln. II

fp ————— *3* *3* *pp*

a.s.p.

Vla.

fp ————— *pp*

a.s.p.

Vc.

fp ————— *pp*

7 5 3

Abrade

104

Vln. I *fp* *pp*

Vln. II *fp* *pp*

Vla. *fp* *pp*

Vc. *fp* *pp*

105

Vln. I norm. *fp* harmonic pressure

Vln. II *fp* *pp*

Vla. *fp* *pp*

Vc. *fp* *pp*

Abrade

27

106

Vln. I norm. —————— 9 —————— → harmonic pressure —————— norm. —————— 6 —————— 5 ——————

Vln. II *fp* —————— *p* ——————

Vla. *fp* —————— *pp* ——————

Vc. *fp* —————— *pp* ——————

The score consists of four staves: Vln. I, Vln. II, Vla., and Vc. The first staff (Vln. I) has a treble clef and a key signature of one sharp. It shows a sequence of notes with a dynamic range from 'norm.' to 'harmonic pressure' over measures 9, 6, and 5 respectively. The second staff (Vln. II) has a treble clef and a key signature of one sharp. The third staff (Vla.) has a bass clef and a key signature of one sharp. The fourth staff (Vc.) has a bass clef and a key signature of one sharp. All staves include dynamic markings like *fp*, *p*, and *pp*.

H $\text{♩} = 90$

Vln. I *fff* —————— 7 —————— 9 ——————

Vln. II *fff* —————— 9 —————— 9 ——————

Vla. highest note possible —————— 3 —————— *f* —————— *fff* ——————

Vc. *fff* —————— *pizz.* ——————

This section starts with a tempo marking of $\text{♩} = 90$. The first two staves (Vln. I and Vln. II) play sixteenth-note patterns at *fff* dynamics. The Vla. staff plays eighth notes at *fff* dynamics, with a dynamic range from *f* to *fff*. The Vc. staff plays eighth notes at *fff* dynamics, ending with a *pizz.* (pizzicato) instruction.

Abrade

108

Vln. I

Vln. II

Vla.

Vc.

highest note possible

highest note possible

9

109

Vln. I

a.s.t.

ff

a.s.p.

5

7

ord.

p

Vln. II

ff

ord.

f

ff

f

3

p

Vla.

3

arco

I

II

a.s.p.

Vc.

p

→ a.s.p.

mf

Abrade

29

110

Vln. I

Vln. II

a.s.p.

Vla.

Vc.

f

p

114

Vln. I

Vln. II

Vla.

Vc.

mf

p

mp

p

mp

mf

p

mp

p

mf

p

mp

p

7

9

5

Abrade

116

Vln. I ord.
fp *fp* *mf*

Vln. II ord.
fp < *fp* *mf*

Vla. ord.
fp

Vc. ord.
fp *mp* *p* *mf*

121

Vln. I *p*

Vln. II *p* a.s.t. $\frac{3}{4}$
mf

Vla. *mp* a.s.t. $\frac{3}{4}$
p

Vc. *p* a.s.t. $\frac{3}{4}$
a.s.t. \rightarrow a.s.p. $\frac{3}{4}$

Abrade

31

123

Vln. I

Vln. II

Vla.

Vc.

126

Vln. I

Vln. II

Vla.

Vc.

Abrade

J ♩ = 60

Vln. I

Vln. II

Vla.

Vc.

a.s.p. → a.s.t. → a.s.p.

134

Vln. I

Vln. II

Vla.

Vc.

a.s.p. → a.s.t.

a.s.p. → a.s.t.

a.s.p. → a.s.t.

a.s.p. → a.s.t.

Abrade

33

137

Vln. I Vln. II Vla. Vc.

a.s.p. → a.s.t. a.s.p. a.s.p. → a.s.t.

f *pp* *pp* *pp*

jeté
ord.

mp

140

Vln. I Vln. II Vla. Vc.

mp *mp* *mp*

8va *8va*

a.s.t. → a.s.p. a.s.t. a.s.p.

pp *pp*

pp *mf* *p* < *f* *fp* *f*

Abrade

K

Vln. I

Vln. II

Vla.

Vc.

Abrade

Measure 34: Vln. I rests. Vln. II: pp . Vla.: $\text{a.s.t.} \rightarrow \text{a.s.p.}$. Vc.: p .

Measure 146: Vln. I: $\text{mf} > \text{p}$, f , pp , $\text{pp} > \text{pp}$. Vln. II: $\text{mf} > \text{p}$, f , pp , $\text{mp} > \text{pp}$. Vla.: $\text{mf} > \text{p}$, f , pp . Vc.: $\text{mf} > \text{p}$, f , pp .

Abrade

154

Vln. I a.s.p. L a.s.p.

Vln. II a.s.p. a.s.p.

Vla. a.s.p.

Vc. f a.s.p. a.s.t. IV

Abrade

157

Vln. I Vln. II Vla. Vc.

a.s.p. → a.s.t. a.s.p. → a.s.t. a.s.p. → a.s.t. a.s.p. → a.s.t.

pp

pp

pp

pp

pp

ff

pp — *f*

pp — *mf*

161

Vln. I Vln. II Vla. Vc.

<*mp*> *p*<*mp*> *p*<*mp*> a.s.t. → a.s.p. <*mp*>

a.s.t. → a.s.p. a.s.t. → a.s.p. a.s.t. → a.s.p.

pp <*mp*>

pp <*mp*>

pp <*p*>

pp <*p*>