



Your Green Eyes Left My Heart Demagnetized

a string quartet

Miggy Torres

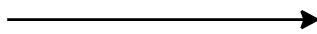
Performance Notes


Accidentals carry through the end of each measure. Sometimes accidentals are restated within a measure for clarity.

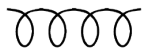
All glissandi occur over the full duration of the note to which they are attached.

Glossary of Abbreviations and Symbols

s.p.	sul pont.		
m.s.p.	molto sul pont.	♯	♯ 3/4-tone sharp
s.t.	sul tasto		
m.s.t.	molto sul tasto	♭	♭ 3/4-tone flat
ord.	default bow position		

 Gradual change from one mode of playing to another.

 Continue specified pattern throughout indicated passage.



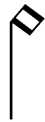
Circular bowing, always counterclockwise. Use full length of strings, moving from sul pont. to extreme sul tasto (close to where the pitches are fingered). Metered or unmetered, as indicated.



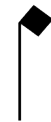
Ricochet



Snap Pizzicato



or



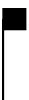
Touch string lightly as when playing harmonics. Black diamond noteheads are used for durational clarity.



or



No discernible tone or pitch. Specific techniques described in score.



Col legno battuto with the tip of the bow. Hit the strings hard, high enough on the fingerboard such that you hear some tone, but not so hard and high that you hear the bow hitting the fingerboard itself. The effect should be a click akin to a skipping CD.



Noisy, overpressure, slower bow. Some tone; pitch still discernible, but very grainy. Sudden or gradual as indicated.



Extreme overpressure, noisy, scratch, no discernible tone or pitch. Sudden or gradual as indicated

Composer's Note

In the wake of a supernova, the resulting gravitational collapse of the stellar core can result in the formation a rapidly spinning neutron star. These neutron stars emit large amounts of electromagnetic radiation from their magnetic poles as they rotate, often several hundred times per second. Since the magnetic poles do not coincide with the neutron star's rotational axis, these beams of radiation sweep across the universe like cosmic beacons; lighthouses in the infinite night.

Cheers.

—MT

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MIGGY TORRES

Fading in sweeping flashes, ♩ = 30 (♩ = 60)

(ord.) → s.p. → ord.

Violin I

Violin II

Viola

Violoncello

p *dolciss.* *mf* *molto* *pp* *ppp* *p* *mf* *pp* *pp sub.*

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

ppp *pp* *p* *ppp* *ppp* *mf* *pp* *ppp*

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

air noise, mute strings with LH

III (ord.) → s.p. → ord.

6

Vln. I

Vln. II

Vla.

Vc.

ppp *ppp* *p* *ppp* *ppp* *p* *f*

ppp *p* *ppp* *ppp* *p* *f* *p*

ppp *pp* *p* *mp*

air noise

ord. → s.p.

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

II tr. I tr.

Più mosso, ♩ = 72

rapid unmetred circular bowing

9 (tr) Musical score for measures 9-12. Vln. I: (tr) tremolo, pp to ppp, then I and II bows, ppp to mf to ppp. Vln. II: (tr) tremolo, pp sub. to ppp, then mp, p, fp, mp, ppp with gliss. Vln. III: p sub., mp, p, mp, p, fp, ppp with gliss. Vc.: ord., s.t. to ord., p sub. to pp to ppp, ppp to mp, mf to p to mp to p.

13

Musical score for measures 17-18. The score is divided into two systems. The first system (measures 17-18) includes Vln. I, Vln. II, Vla., and Vc. Vln. I has a gliss. in measure 18. Vln. II and Vla. have dynamic markings: *mp*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*. Vc. has dynamic markings: *pp sub.*, *mp*, *pp sub.*, *mp*, *pp*, *mfpp*, *mfpp*, *mfpp*, *mfpp*, *mfpp*. Bowing directions include *ord.*, *m.s.p.*, and *ord.*. A box with an asterisk is placed above the Vc. staff in measure 17.

* Upbow all crescendos. Downbows occur quickly, immediately after the accents and are always flautando at an "ord." bow position.

Musical score for measures 19-20. The score is divided into two systems. The second system (measures 19-20) includes Vln. I, Vln. II, Vla., and Vc. Vln. I has gliss. markings in measures 19 and 20. Vln. II and Vla. have dynamic markings: *mf*, *pp*, *mf*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*. Vc. has dynamic markings: *mfpp*, *mfpp*, *mfpp*, *fpp*, *fpp*, *fpp*, *fpp*, *fpp*, *fpp*. Bowing directions include *ord.*, *m.s.p.*, and *ord.*. A gliss. marking is also present at the end of the Vc. staff in measure 20.

21 *s.t.* *ord.* *pizz.*
gliss. *mf* *ff pp < ff* *mute strings with LH, no tone, just snap!*

Vln. I *mf* *ff pp < ff*

Vln. II *f pp < ff pp < ff pp < ff* *pp < ff pp < f* *6 ppp* *6*

Vla. *pp < f pp < ff pp < ff pp* *ff p < ff* *6 ppp* *6*

Vc. *m.s.p. ord.* *m.s.p. ord.* *m.s.p. ord.* *m.s.p. ord.* *m.s.p. ord.* *m.s.p. ord.* *IV* *gliss.* *6*

fpp < fpp < ffpp < ffpp < ffpp *ff* *f < ff*

$\text{♩} = \text{♩} \cdot (\text{♩} = 108)$

24 *arco* *gliss.*

Vln. I *pp* *mf* *p sub. < mp < fp < f schizophrenically*

Vln. II *measured trem.* *unmeasured trem.* *p* *mf > p* *fp*

Vla. *measured trem.* *unmeasured trem.* *p* *mf > p* *fp*

Vc. *measured trem.* *unmeasured trem.* *ppp* *p* *mf > p* *fp*

28

Vln. I *sfp* *f sub.* *sfp* *f sub.* *sfp*

Vln. II *fp* *fp* measured unmeasured

Vla. *fp* *fp* measured unmeasured

Vc. *fp* *fp* measured unmeasured

32

Vln. I *f sub.* *sfp*

Vln. II measured unmeasured *fp* *fp* *fp* measured

Vla. measured unmeasured *fp* *fp* *fp* measured

Vc. measured unmeasured *fp* *fp* *fp* measured

36

Vln. I

Vln. II

Vla.

Vc.

ord. s.t.

fp *pp* *ppp*

unmeasured

mp *ppp* *ppp*

s.t. gliss.

s.t. gliss.

s.t. gliss.

mp *ppp* *ppp*

s.t. gliss.

mp *ppp* *ppp*

Degraded cassette tape (lo stesso tempo)

circular bowing, metered
 ○○○○
 col legno tratto, mute strings with LH until m. 59.

42

Vln. I

Vln. II

Vla.

Vc.

ppp *f* *poss.*

ord. *mf* molto espressivo *mp* *mf* *mp* *f*

ord. *mf* molto espressivo *mp* *mf* *mp* *f*

ord. (s.t.) ord. gliss. gliss. gliss.

mp *gliss.* *gliss.* *gliss.*

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

47

Vln. I

Vln. II

Vla.

Vc.

c.l. battuto
punta d'arco
sul tasto

c.l.t.

ppp

f

ppp

f

ppp

p

mf sub.

mp

mf

mp

f

p

mf sub.

mp

mf

mp

f

s.t.

(s.t.) → ord.

gliss.

gliss.

gliss.

54

Vln. I

Vln. II

Vla.

Vc.

c.l. battuto
punta d'arco
sul tasto

c.l.t.

c.l. battuto
punta d'arco
sul tasto

f

ppp

f

ppp

f

mf sub.

mp

mf

mp

f

mf sub.

mp

mf

mp

f

mf sub.

mp

mf

mp

f

mf sub.

s.t.

(s.t.) → (ord.)

gliss.

gliss.

gliss.

with bow hair
at the frog
bow wrappings of strings behind bridge

60

Vln. I

Vln. II

Vla.

Vc.

mp < mf

p

f

mf sub.

mp

s.t.

ord.

gliss.

Like a tape speeding up

68

Vln. I

Vln. II

Vla.

Vc.

f

mf sub.

gliss.

Granulated time

71

bow strings as normal
s.t. → ord.

ricochet

Vln. I

6 3 *f* *ff* *f* *p* *f* *p*

Vln. II

f 6 *ff* 6 6 s.t. ricochet *p* *f* *p* *f*

Vla.

f 6 *ff* 6 6 ricochet *p* *f* *p* *f*

Vc.

f 6 *ff* 6 3 pizz. arco, ricochet *f* *p* *f* *p*

73

Vln. I

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. II

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla.

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc.

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

75

Vln. I

Vln. II

Vla.

Vc.

This block contains the musical score for measures 75 and 76. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is written in treble clef with a key signature of one sharp (F#). The tempo and meter are not explicitly shown but appear to be 4/4. The dynamics are marked with *f* (forte) and *p* (piano), often with accents (>). The notation includes slurs, accents, and hairpins. The first system (measures 75-76) shows a rhythmic pattern of eighth and sixteenth notes with dynamic shifts from *f* to *p* and back.

77

Vln. I

Vln. II

Vla.

Vc.

gliss. norm.

ric.

This block contains the musical score for measures 77 through 82. It features the same four staves as the previous block. The notation includes glissandos (gliss. norm.), accents (acc.), and dynamic markings (*f*, *p*). The music continues with complex rhythmic patterns and dynamic contrasts. The second system (measures 77-82) shows a more varied rhythmic texture with some longer notes and slurs, maintaining the dynamic interplay between *f* and *p*.

79

Vln. I

Vln. II

Vla.

Vc.

f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

gl. norm. ric. gl. norm.

gl. norm. gl. norm.

gliss. norm. ric. gl. norm. ric. gl. norm.

gl. norm.

82

Vln. I

Vln. II

Vla.

Vc.

p *f* *p* *f* *p* *f* *p* *f*

f > *p* *p* < *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f* *p* *f*

f > *p* < *f* *p* < *f* *p* < *f*

86

Vln. I

Vln. II

Vla.

Vc.

f p f p f p f

p < f p < f p < f p < f

p < f p < f p

f p f p f

Spacious, frozen, *dolcissimo*, ♩ = 60

circular bowing, metered

III m.s.t. s.p. *sim.*

89

Vln. I

Vln. II

Vla.

Vc.

pp mp pp sub. mp pp

pp mp pp sub. mp pp

f pp < f dolce pp < f

ff mf dolce

flautando
IV (emerge from vc.'s pizz.)

IV (harm. pizz.) *

* Release LH from node immediately after note is plucked.

94

Vln. I

Vln. II

Vla.

Vc.

mf pp mp pp mf pp mp pp mp pp mp pp mp

mf pp mp pp mf pp mp pp mp mp pp mp pp mp

pp < f pp < f ppp < fp ppp pp < f pp < f

II III III III III IV

II III III III III IV

98

Vln. I

Vln. II

Vla.

Vc.

slowly narrow circular bowing range

ord. → m.s.p. (transition to rapid, unmetred trem.)

pp 3 mf 3 5 6 f 3

pp 3 mf 5 6 f 3

< f pp < f pp < fp f 3

f p f poss.

pp 3 mf 3 5 6 f 3

pp 3 mf 5 6 f 3

< f pp < f pp < fp f 3

III IV II I III III IV III II

101

Vln. I *sf* *p* *sf* *p* *sf* *mp* *sf* *mf* *sf*

Vln. II *sf* *p* *sf* *p* *sf* *mp* *sf* *mf*

Vla. *sf* *p* *sf* *p* *sf* *mp*

Vc. *sf* *p* *sf* *p* *sf* *mp* *sf*

Annotations: s.p., II ord., ord.

103

Vln. I *mf* *ffp* *ffp* *ffp* *ffp* *ff*

Vln. II *sf* *ffp* *ffp* *ffp* *ffp* *ff*

Vla. *sf* *ff* *ffp* *ffp* *ffp* *ff*

Vc. *mf* *sf* *ff*

Vibrato and dynamics annotations: (vib. norm) → molto vib. [* move to sul pont. and then immediately back to ord.], (ord.) → s.p., ord.* → s.p., ord. → s.p., ord. → s.p., ord. → s.t. no pitch vib. norm. s.t.

Rematerialized, ♩ = 108

Musical score for measures 107-116, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *f*, *mf*, *mp*, and *f*. Performance instructions include "rapid unmetered circular bowing" and "Sing! molto espressivo!". The key signature is one sharp (F#) and the time signature is 3/4. The Vln. I staff starts with a glissando and a dynamic of *f*. The Vln. II staff has a dynamic of *f* and includes a "port." marking. The Vla. staff has a dynamic of *f* and includes a "gliss." marking. The Vc. staff has a dynamic of *f* and includes a "gliss." marking. The score concludes with a dynamic of *f* and a "Sing! molto espressivo!" instruction.

Musical score for measures 117-124, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *p*, *fp*, *mf*, and *f*. Performance instructions include "rapid unmetered circular bowing" and "Sing! Molto espressivo!". The key signature is one sharp (F#) and the time signature is 4/4. The Vln. I staff starts with a dynamic of *p* and includes a "rapid unmetered circular bowing" instruction. The Vln. II staff has a dynamic of *f* and includes a "rapid unmetered circular bowing" instruction. The Vla. staff has a dynamic of *f* and includes a "Sing! Molto espressivo!" instruction. The Vc. staff has a dynamic of *p* and includes a "rapid unmetered circular bowing" instruction. The score concludes with a dynamic of *f* and a "Sing! Molto espressivo!" instruction.

poco accel. *rall.* *a tempo*

122

Vln. I *mf* 3 3 *m.s.p.* *ord.* *s.t.* *gliss.* *f*

Vln. II *mf* *mp* *mf* *(ord.)* *s.t.* *gliss.* *f*

Vla. *m.s.p.* *ord.* *mp* *mf* *II* *(ord.)* *s.t.* *gliss.* *f*

Vc. *mf* 3 3 *f* *mp*

molto rall. *a tempo* *more broadly*

126

Vln. I *ord.* *mf sub.* *molto* *f* *ppp* *f* *ff* *pp*

Vln. II *ord.* *mf sub.* *molto* *f* *ppp* *f* *ff* *pp*

Vla. *ord.* *mf sub.* *molto* *f* *ppp* *f* *ff* *pp*

Vc. *mf* *f* *(port.)* *stop suddenly* *spp* *ppp* *mf* *f*

rall.

132

Vln. I *f* *gliss.*

Vln. II *f*

Vla. *f*

Vc. *ff*

136

a tempo

unmetered bowing

Vln. I *ff* *p*

Vln. II *p* *ff*

Vla.

Vc.

138 LH harmonic pressure

Vln. I *ff*

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

Vla. *ffp* *mf*

Vc. *fff*

140

Vln. I *p* *ppp*

Vln. II *ppp* *mp dolce* release LH, let harmonic ring.

Vla. ord. *p* m.s.p. bow bridge *ppp* *n*

Vc. *p* *ppp* *n* air noise