

Adam Vilagi

Urban Legend

for string quartet

2025



Music Finland

THIS PREVIEW
IS IN LOW RESOLUTION

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Music Finland

Adam Vilagi

Dedicated to the Kamus Quartet

Urban Legend

for String Quartet

2025

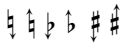
Duration: ca. 16'30''

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PERFORMANCE NOTES



The quarter tones are notated with arrows upwards and downwards.

S.T.

Sul tasto

O

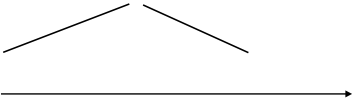
Ordinario

S.P.

Sul ponticello

C.L.

Col legno battuto



Glissando

Gradually shifting from one playing position to another.

Circular bowing

Small circular motion of the bow played at the tip of the bow according to the rhythm. The desired timbre should be an airy sound, which is a combination of *muffled* pitch and *whooshing* noise. When tremolo (tr) appears, the motion of the bow changes to normal - horizontal.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Col legno battuto with ricochet

Ricochet (ric.) motion on all strings without exact rhythms played with the wood of the bow (col legno battuto). The playing technique is used in two different ways, producing dry (*secco*) sound without pitches and resonant (*sonore*) sound with pitches. Note that with the *secco* sound, all strings should be lightly damped with the left hand to prevent pitches from ringing.

The written ricochet patterns serve only as model examples, e.g. in the *sonore* version, notes only indicate the range of the notes, not the order in which the notes should be played. Indeed, the idea is that the player invents patterns of different lengths and vary the directions of the patterns to create a lively texture (!).

Artificial harmonics

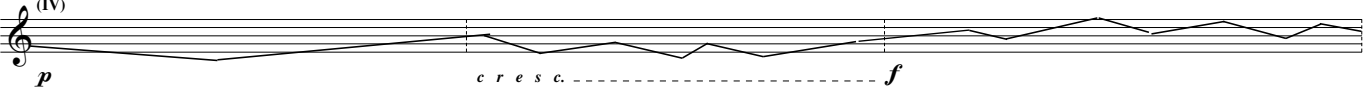
Artificial harmonics are played by keeping the grip of the artificial harmonics throughout the glissando. The normal playing position and close to the bridge. When artificial harmonics are played close to the bridge (sul pont.), multiple overtones emerge, creating a *whooshing* timbre.

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Vln. I

(IV)



Vln. II

(IV)



Vla.

(IV)



Vc.

(IV)



Since the bow stays close the bridge during the glissandos, there are no actual pitches specified and the speed and the range of the glissando should be played individually based on the visual layout.

The speed and the range of the glissandos are in relation to the dynamics. In *p* dynamics, the speed of the glissando is slow and the range is wide, whereas with *cresc.* and in *f* dynamics, the speed of the glissando changes to faster and the range is smaller.

The passage starting from bar 93 to 104 on pages 10-11, should create a *harrowing* soundscape and should be played freely. The durations of the bars, which are approximate, are indicated with seconds above the brackets,

e.g.

3"

 etc.



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Adam Vilagi (2025)

♩ = ca.67

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13

Vln. I

Vln. II

Vla.

Vc.

mf

f leg.

p

p sempre

16

Vln. I

Vln. II

Vla.

Vc.

mf

p

mf

mf

19

Vln. I

Vln. II

Vla.

Vc.

f

arco
C.L.
ric.

pizz.

mf

p

p sempre

22

Vln. I

Vln. II

Vla.

Vc.

f leg.

p

f leg.

p

mf

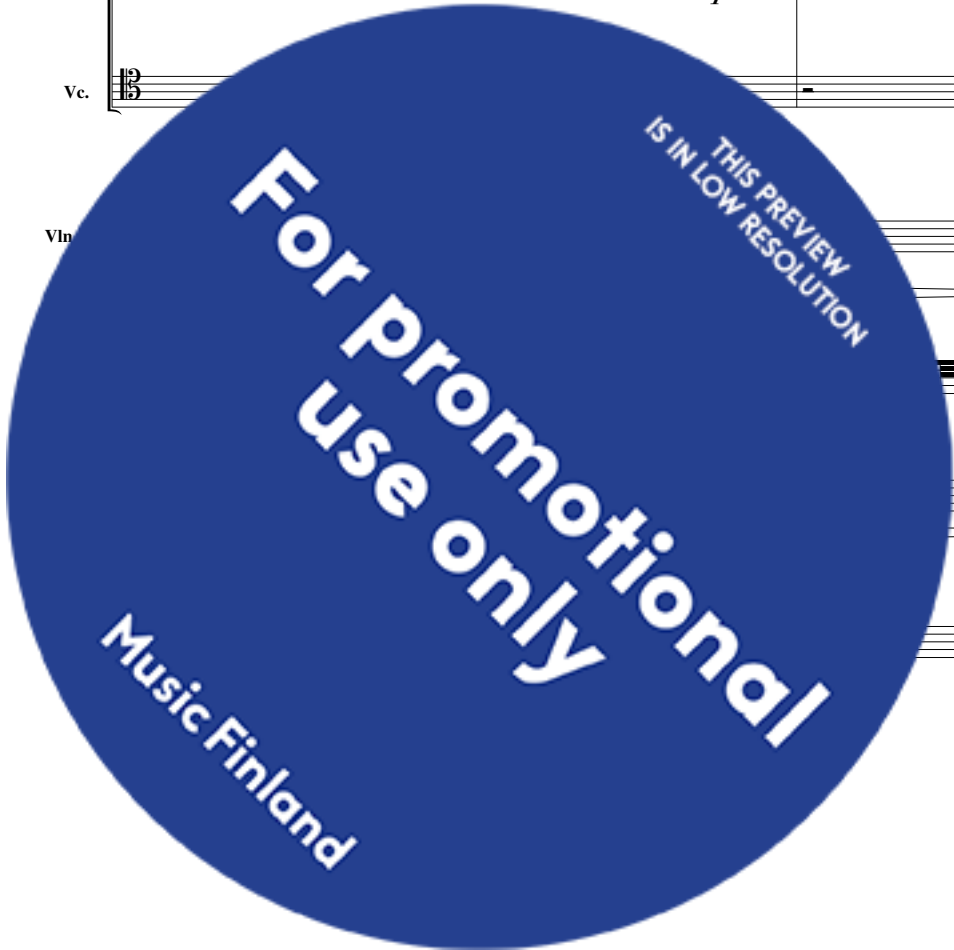
mf

Vln

p

p

mf



28

Vln. I

Vln. II

Vla.

Vc.

f leg. *p*

f

pizz. *mf*

arco
C.L.
ric.

31

Vln. I

Vln. II

Vla.

Vc.

mf

34

Vln. I

Vln. II

Vla.

Vc.

p

arco
S.T.

37

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

poco a poco

(norm. trem.)

Vln.

ff marc. *p* *ff*

ff marc. *p* *ff*

ff marc. *p* *ff*

poco a poco cresc.

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[illegible]

58

Vln. I

Vln. II

Vla.

Vc.

f

pp

f

sonore

62

Vln. I

Vln. II

Vla.

Vc.

f

ff

f

ff

f

ff

f

pp

f

sonore

sonore

66

Vln. I

Vln. II

Vla.

Vc.

ff

f

pp

mf

ff

f

pp

f

secco

secco

sonore

70

Vln. I

Vln. II

Vla.

Vc.

f

ff

f

pp

f

mf

ff

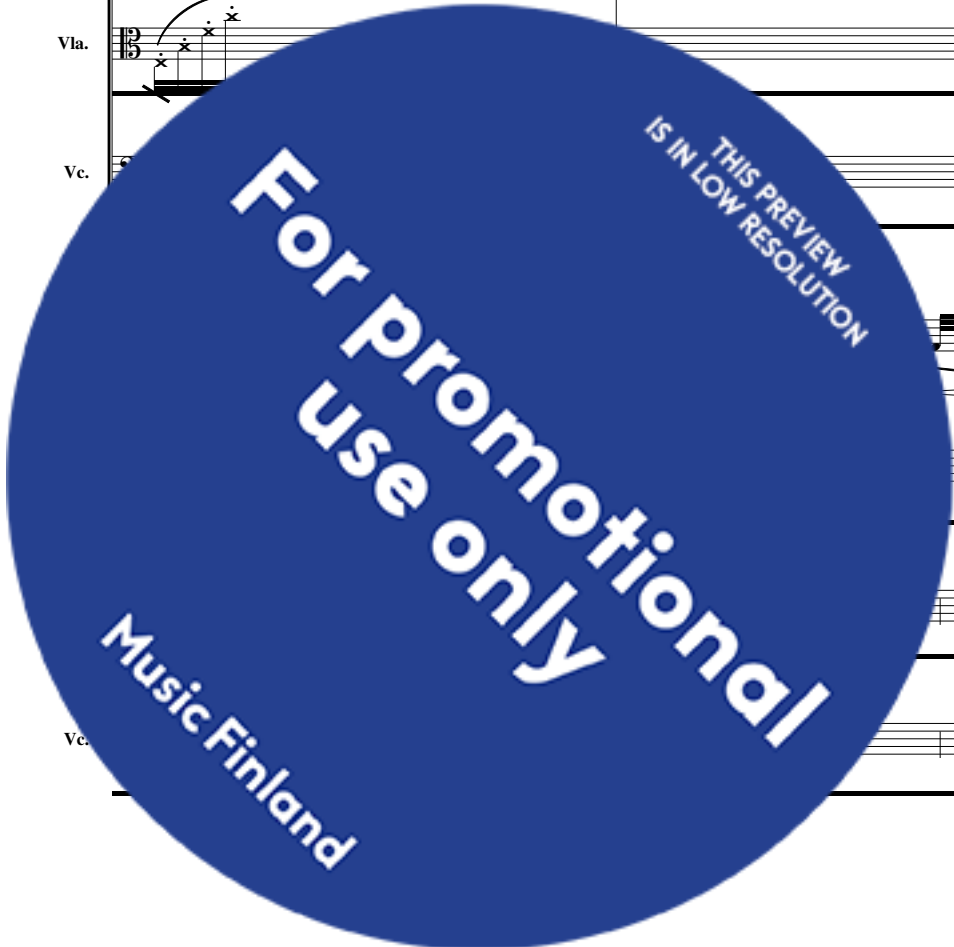
sonore

ff

p

ff

secco



94 3'' 3'' 3'' 3''

Vln. I

Vln. II

Vla.

Vc.

harrowingly

harrowingly

harrowingly

harrowingly

p

p

p

p

* Keeping the grip of the artificial harmonics and staying on the IV string.

98 30''

Vln. I

Vln. II

Vla.

Vc.

harrowingly

99 5'' 5'' 5'' 5''

Vln. I

Vln. II

Vla.

Vc.

cresc.

f

cresc.

f

cresc.

f

103 15'' 5''

Vln. I

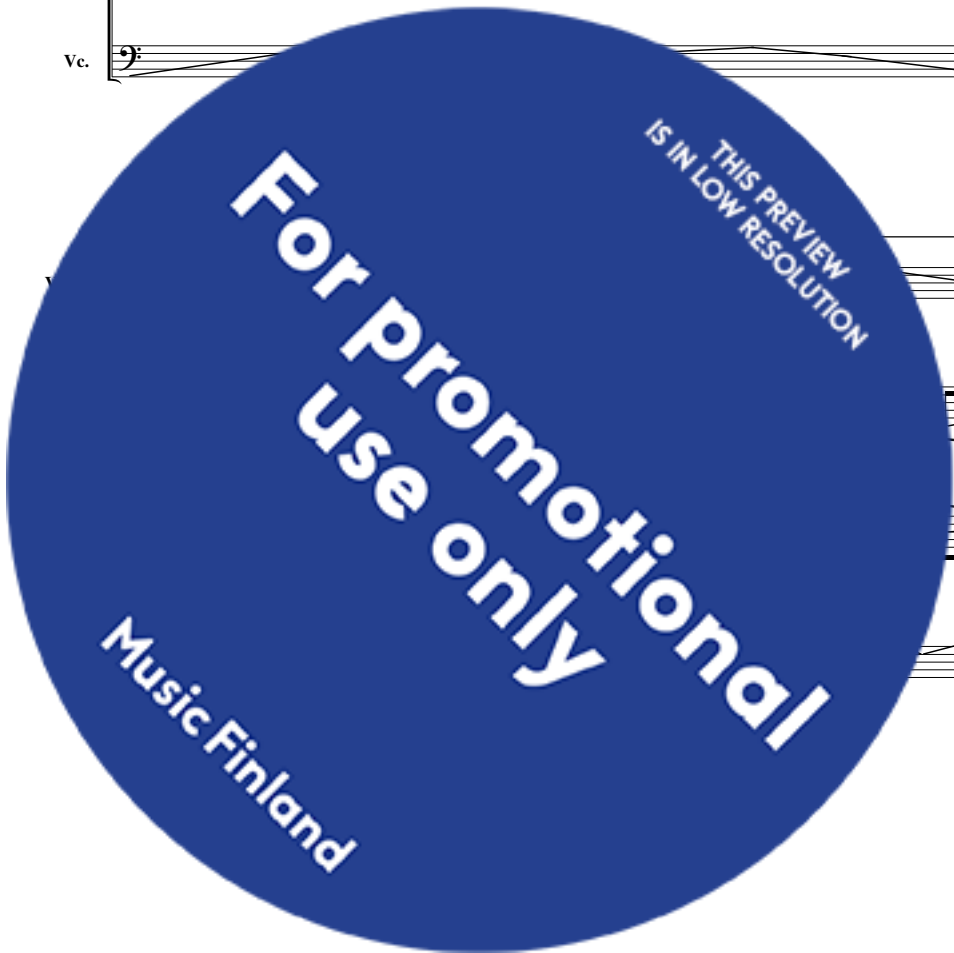
Vln. II

Vla.

Vc.

f

The duration of the passage starting from bar 93 to 104 should last about 1'25''.



f febrile

f febrile

108

Vln. I

Vln. II

Vla.

Vc.

111

Vln. I

Vln. II

Vla.

Vc.

114

Vln. I

Vln. II

Vla.

Vc.

117

Vln. I

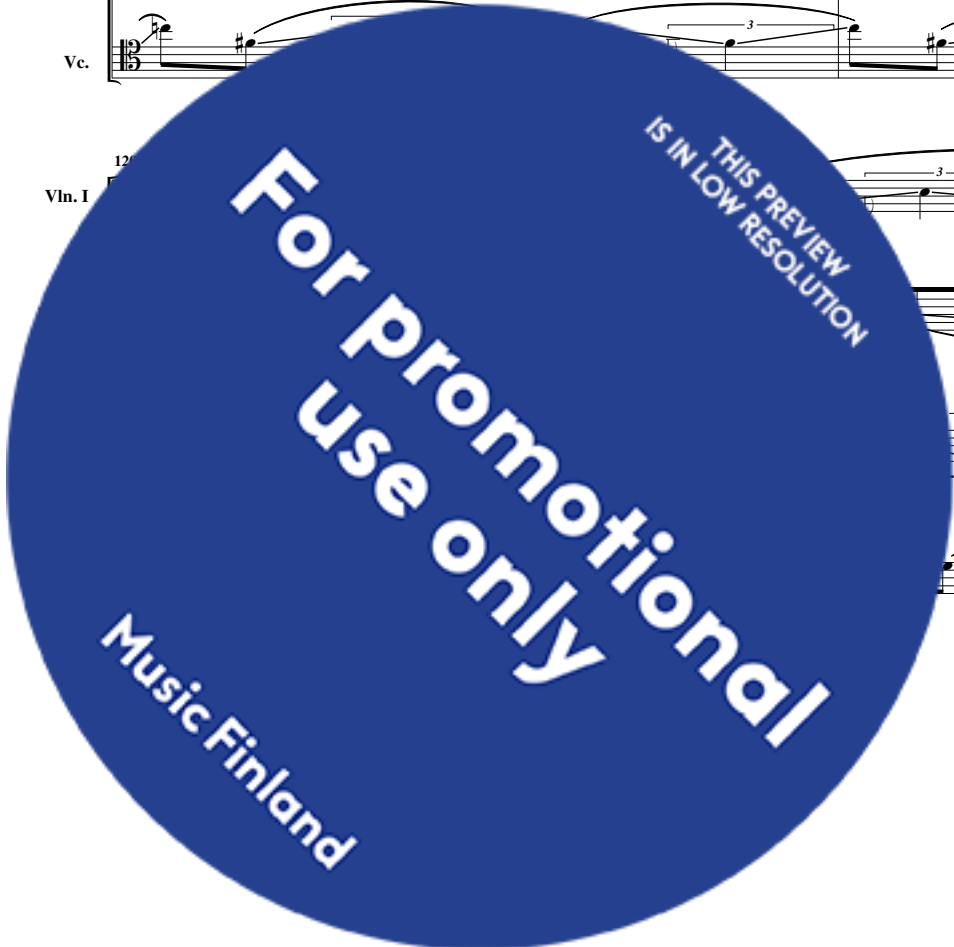
Vln. II

Vla.

Vc.

120

Vln. I



Violins I and II, Viola, and Violoncello parts, measures 126-130. The score includes a crescendo and acceleration marking.

A musical score page showing four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature is 3/8. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *ff*, and *marc.*. A large blue circular logo with white text "THIS IS IN LC" is partially visible in the bottom left corner.

PREVIEW
LOW RESOLUTION

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[illegible]

fff
*distortedly**



166

Vln. I

Vln. II

Vla.

Vc.

f secco

ff appassionato

f secco

f secco

170

Vln. I

Vln. II

Vla.

Vc.

f

pp

f

f

ff

sonore

174

Vln. I

Vln. II

Vla.

Vc.

ff

pp

ff

pp

f

mf

pp

sonore

178

Vln. I

Vln. II

Vla.

Vc.

secco

ff

p

ff

f secco

secco

f

S.P.

S.P.

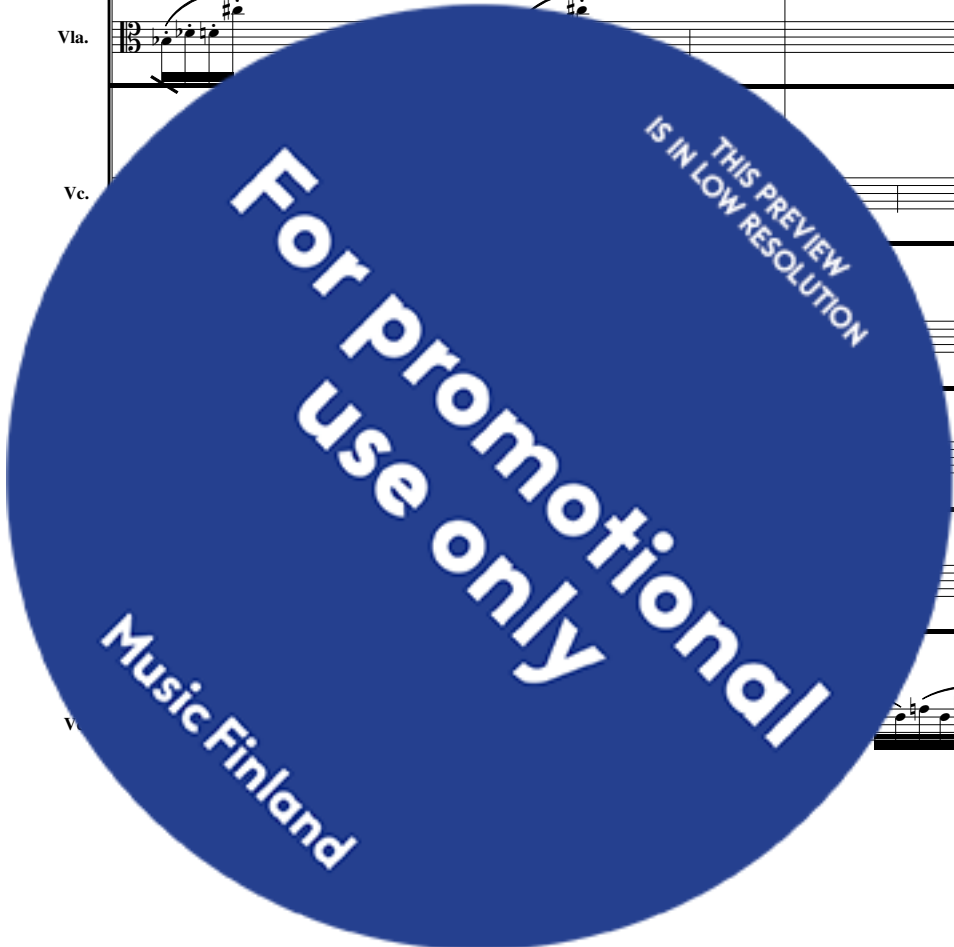
arco II

sonore

sonore

f

p



186

Vln. I

Vln. II

Vla.

Vc.

f

f

p

f

f

f

f

f

secco

secco

190

Vln. I

Vln. II

Vla.

Vc.

pp

ff

ff marc.

p

ff

p

ff

p

ff

p

ff

f secco

ric.

C.L.

193

Vln. I

Vln. II

Vla.

Vc.

sonore

p

mf

f

pp

** glissando with fast vibrato*

S.P.

O

III

S.P.

O

197

Vln. I

Vln. II

Vla.

Vc.

sonore

secco

secco

f

f

pp

poco

f

** fast vibrato*

sub. meno f

C.L.

ric.

meno f secco

sub. meno f

mf

p

mf

p

mf

p

sonore

In slower tempo
♩ = ca.70

205

Vln. I

Vln. II

Vla.

Vc.

mf > *p* *mf* > *p* *mf* > *mp* *mf* *sonore*

secco

mf (*sonore*)

209

Vln. I

Vln. II

Vla.

Vc.

mf *sonore*

mf *sonore*

213

Vln. I

Vln. II

Vla.

Vc.

217

Vln. I

Vln. II

Vla.

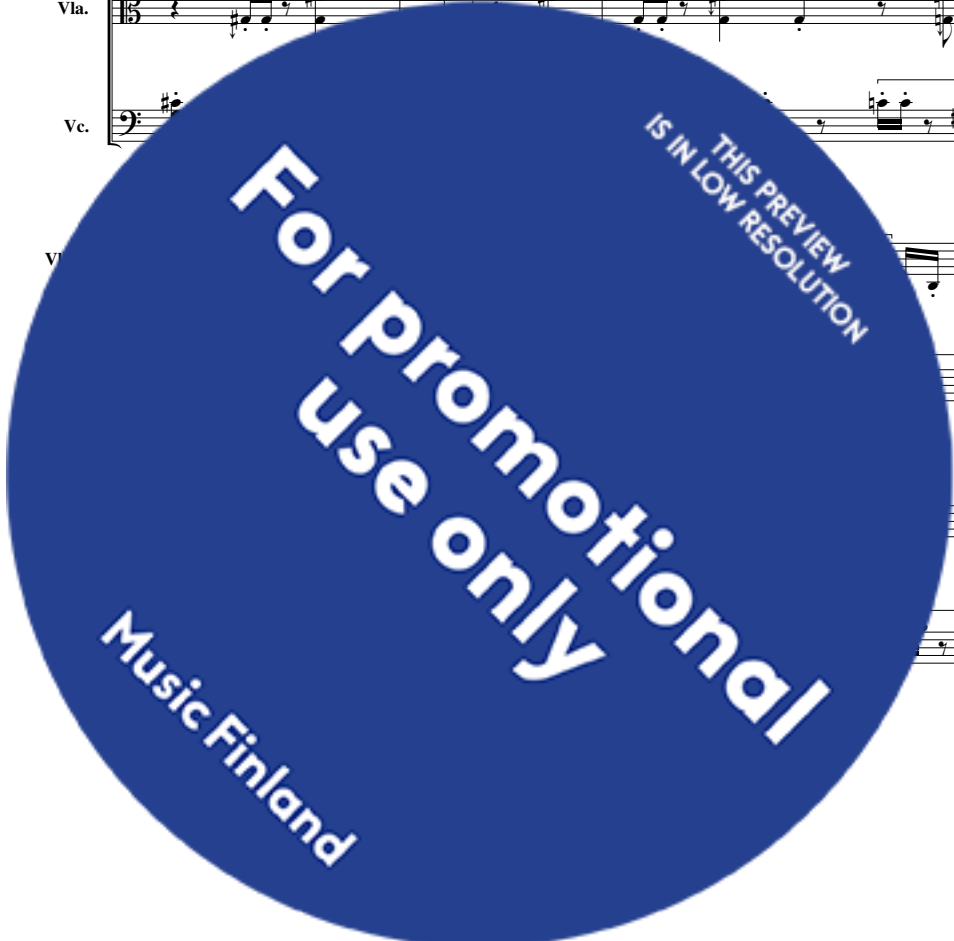
Vc.

Vln. I

Vln. II

Vla.

Vc.



Vln.

REVIEW
NEW RESOLUTION

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Musical score for Violin I, measures 1-4. The score features four staves with musical notation, including triplets and dynamic markings (*mp*). A large blue circular watermark is overlaid on the left side of the page, containing the text "For promotional use only".

245

Vln. I

Vln. II

Vla.

Vc.

mp

C.L.

249

Vln. I

Vln. II

Vla.

Vc.

253

Vln. I

Vln. II

Vla.

Vc.

257

Vln. I

Vln. II

Vla.

Vc.

261

Vln. I

Vln. II

Freeze

Freeze

