

# Anosmia

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Written by Jetmir Zaganjori for the Synergy Project with residence in Ljubljana.

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## Anosmia.

This part has been created according to the points requested by the partner Ljubljana festival on COVID-19. One common symptom of COVID-19 and that can persist as long COVID is Anosmia. Anosmia, also known as smell blindness, is the loss of the ability to detect one or more smells. Anosmia may be temporary or permanent. The work is built in the form of three parts with a contrasting middle. The first part of the work is thought as a body or a healthy subject (a person in good health) and then in the middle of the work is a body which is infected by the COVID-19 virus. After being infected, the organism undergoes changes that lead to difficulty in breathing and extreme fatigue. This is reflected in the way of writing and creating works which are now all transformed. This creates the contrast with the first part of the work. In the third part, there is a return to the healthy state of man, which is reflected in the work with a return to the first theme, but still there might be small issues or changes occurring (long COVID). The whole work is created on the autochthonous Albanian modes, where their cooperation at the same time gives a multimodal sound.

### Explanation of symbols

#### General symbols

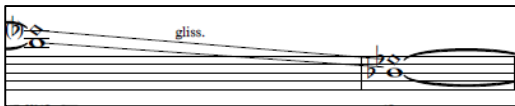
Sul ponticello – s.p.

Sul tasto – s.t.

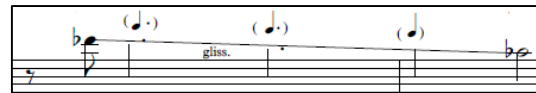
Ricochet – ric.

Ordinary- ord.

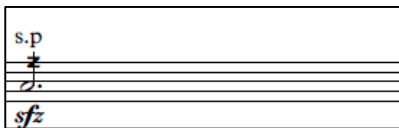
#### Glissando-gliss.



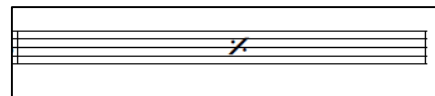
#### Glissando-gliss.



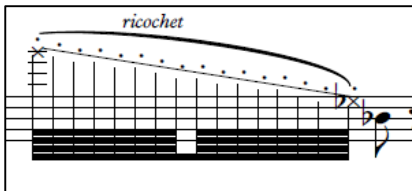
#### Tremollo as fast as possible.



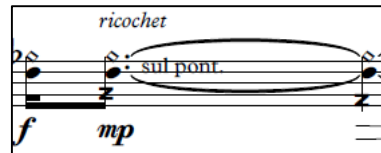
#### Repeat the last measure



#### Ricochet.



#### Tremollo ricochet.



#### Tremollo glissando.



#### Slap pizzicato.



Violin II

String Quartet No.1  
"Anosmia"

Jetmir Zaganjori

♩ = 63

Musical notation for measures 1-8. Includes a treble clef, a 3/4 time signature, a key signature of one flat (B-flat), and a dynamic marking of *mp*. A triplet of eighth notes is marked with a '3' above the notes.

Musical notation for measures 9-19. Includes a treble clef, a key signature of one flat, and dynamic markings of *mf* and *mp*. A sextuplet of eighth notes is marked with a '6' above the notes.

Musical notation for measures 20-25. Includes a treble clef, a key signature of one flat, and dynamic markings of *p* and *mp*.

Musical notation for measures 26-32. Includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*.

Musical notation for measures 33-37. Includes a treble clef, a key signature of one flat, and the instruction *a punto d'arco* above the staff.

Musical notation for measures 38-41. Includes a treble clef, a key signature of one flat, and dynamic markings of *mp*, *p*, and *mf*. Triplet markings are present below the notes.

Musical notation for measures 42-45. Includes a treble clef, a key signature of one flat, and dynamic markings of *mp*, *mf*, and *mp*. Quintuplet markings are present below the notes.

Musical notation for measures 46-48. Includes a treble clef, a key signature of one flat, and dynamic markings of *mp* and *mf*. Quintuplet markings are present below the notes.

Musical notation for measures 49-52. Includes a treble clef, a key signature of one flat, and dynamic markings of *mp* and *mf*. Quintuplet markings are present below the notes.

V.S.

Violin II

51

53

55

57

sul tasto → sul pont.

62

66

70

73 s.p. 5 3 s.t. 3 5 s.p. 3 tenuto

vib. non vib. vib.

*mp* *ppp*

78

non vib.

*pp* *p*

82 gliss. gliss.

*mp* *p*

91 gliss. pizz. 3 5 3

*mp* *f*

94 arco sul pont. 3 sul tasto 3 3

*p* *p*

97 5 3

,

Violin II

101 *sul pont.*

*f* *ff* *gliss.*

107

*gliss.* *gliss.*

112

*ff* *sul pont.* *f*

118

*sul tasto* *sul pont.* *fp > pp* *s.p.*

124

*fp* *gliss.* *mf* *pp* *f*

131

*ricochet* *ricochet*

133

*gliss.* *ricochet*

135

*ricochet* *mf*

Musical staff for measures 138-141. The staff contains a series of eighth and sixteenth notes with stems pointing up and down, creating a rhythmic pattern. The key signature has one flat (B-flat).

Musical staff for measures 142-145. Continuation of the rhythmic pattern from the previous staff.

Musical staff for measures 146-149. Continuation of the rhythmic pattern.

Musical staff for measures 150-154. The pattern continues until measure 154, where it transitions to a 4/4 time signature. A glissando (gliss.) is indicated above the notes in measures 153 and 154. Dynamics *mf* and *ff* are shown with a wedge indicating a crescendo.

Musical staff for measures 155-159. This staff features a complex texture with multiple voices. Above the staff, the instruction *tutti tenuto* is written. A *regolare* marking is placed above a triplet of notes in measure 157. Above measure 158, the instruction *tutti tenuto pizz.* is written. Above measure 159, the instruction *arco* is written. Dynamics *ff*, *f*, and *ff* are shown with wedges indicating crescendos.

Musical staff for measures 160-164. Above measure 160, the instruction *regolare* is written above a quintuplet of notes. Above measure 161, the instruction *tutti tenuto* is written. The staff concludes with a double bar line and the tempo marking *tempo primo* followed by a large number 7. The time signature changes to 3/4.

170

*mp* *p*

176

*mp* *mf*

183

gliss.

*p*

187

3 3 3 3 3 3 3

190

3 3 3