

Anosmia

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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

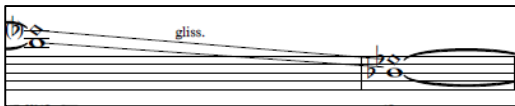
Sul ponticello – s.p.

Sul tasto – s.t.

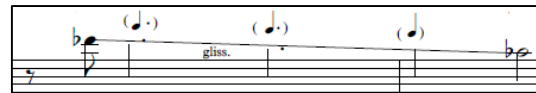
Ricochet – ric.

Ordinary- ord.

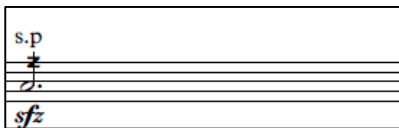
Glissando-gliss.



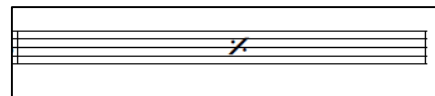
Glissando-gliss.



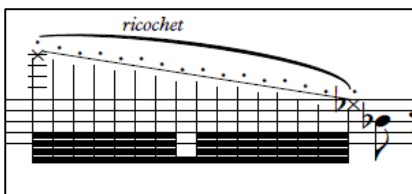
Tremollo as fast as possible.



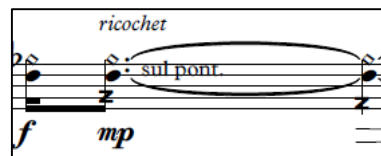
Repeat the last measure



Ricochet.



Tremollo ricochet.



Tremollo glissando.



Slap pizzicato.



String Quartet No.1 "Anosmia"

Jetmir Zaganjori

$\text{♩} = 63$

Violin I *mp* *mf*

Violin II *mp*

Viola *mp* *mf*

Violoncello *mp* *mp*

10 *mp* *p*

19 *mp* *mf* *p* *mp* *p* *mf* *mp*

sul tasto
con sord.

28 *p* *mf* *gliss.* *gliss.* *gliss.* *sul G*

36

mp *a punto d'arco* *mp* *mf*

mp *p* *mf*

senza sord.
sul pont.

mp *tenuto* *mf*

42

mf *mp* *mf*

mp *mf* *mf*

mp *mf* *mp*

mp *mf* *mp*

arco

46

mp

mp

mp

mp

50

mf

mf

mf

mf

53

5

f

mf

3 5 3 5 6 6 5 5

6 5

5

f

3

57

sul tasto → sul pont.

s.t → s.p → s.t s.t → s.p → s.t → s.p

vib non vib vib non vib vib

ff *pp* *p* *mp* *sf* *mf* *p*

sul tasto → sul pont.

s.p → s.t → s.p → s.t → s.p → s.t

non vib vib non vib vib

ff *pp* *p* *mf* *p* *mp*

sul tasto → sul pont.

s.p → s.t → s.p s.p → s.t → s.p

vib non vib vib non vib

ff *pp* *p* *mf* *mp* *mf*

sul tasto → sul pont.

s.t → s.p → s.t → s.p → s.p

vib non vib non vib

ff *pp* *p* *mf* *mp*

espressivo

64

s.t → s.p → s.t → s.p → s.t → s.p

non vib vib non vib non vib vib non vib

mp *p* *mf* *p* *mf* *p* *mf*

s.p → s.t → s.p → s.t → s.p → s.t

non vib vib non vib vib non vib

p *mp* *mf* *p* *mp* *p*

espressivo

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

vib non vib vib non vib

p *pp* *p* *mf* *mp* *mf*

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

vib non vib vib non vib

p *mp* *p* *mf* *mp* *mf*

69

Violin I dynamics: $>p$, sfz , p , mf , mp , p , mf , p , mf , mp

Violin II dynamics: mf , mp , p , mp , mf , mp

Viola dynamics: mp , p , mp , mf , mp

Cello/Double Bass dynamics: mp , mf , mf

74

Violin I dynamics: ppp , pp

Violin II dynamics: ppp , pp

Viola dynamics: ppp , pp

Cello/Double Bass dynamics: pp , p non vib., sul pont.

80

Violin I dynamics: p

Violin II dynamics: p

Viola dynamics: mp , mf

Cello/Double Bass dynamics: mp

6 83

gliss. mp p

gliss. mp p

p sul tasto sul pont. 5

ppp mf ppp

91

mp f p

mp f p

mp

mp

95

p sul tasto sul pont. f tremolo as fast as possible ricochet

p sul tasto sul pont. f p mf

p espressivo sul pont. espress.

p sul pont. espressivo pp

mp f

102

f f ff

gliss.

mf mp f

mp mp mp p f f

108

gliss.

f

111

ff

f

114

ff

f tremolo as fast as possible
ricochet

sul pont.

f

f *p* *mf* *mf* *mf*

f *mp* *f* *mp* *mp*

120

f

sul tasto

sul pont.

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

sul tasto

sul pont.

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

sul pont.

mf *mp* *fp* *pp* *p* *fp* *mf* *pp* *mf*

mp *fp* *fp* *p* *fp* *mf* *pp* *mf*

sfz *sub p*

s.t s.p

130

Violin I: *s.p.*, *ricochet*

Violin II: *gliss.*, *ricochet*

Bass: *ricochet sul pont.*, *ord.*, *ric. s.p.*, *ric. s.p.*

Dynamics: *f*, *mp*, *sfz*, *p*

133

Violin I: *ricochet*, *ricochet sul pont.*

Violin II: *gliss.*, *ricochet*

Bass: *s.t.*, *s.p.*, *sfz*

Dynamics: *f*, *mp*, *sfz*, *p*

136

Violin I: *ord. ric.*, *ric. s.p.*, *ord. ric.*, *ric. s.p.*, *ord. ric.*

Violin II: *ricochet*, *ord. s.p.*, *ord. ric.*, *pizz.*, *f*

Bass: *sfz*, *sub p*, *mf*, *sub p*, *sfz*, *sub p*, *mf*, *sub p*

Dynamics: *f*, *mp*, *p*, *sfz*, *sub p*

142

ricochet ord. s.p. f mp p — f p —

ord. ric. s.p. pizz.

ric. ord. s.p. ric. ord. s.p. ric. ord. s.p. ric. s.p. ord. ric. ord. s.p.

148

ric. ord. s.p. ric. ord. s.p. ric. ord. s.p. ric. ord. s.p. ric. ord. s.p. ric. ord. s.p. ric. ord. s.p. ric. gliss.

mf — ff

gliss. mf — ff

arco gliss. mf — ff

s.t. s.p. s.t. s.p. s.t. s.p. s.t. s.p. s.t. s.p. s.t. s.p. gliss.

=sfz — sub p — mf — sub p — sfz — sub p — mf — ff

155

tutti tenuto regolare pizz. arco regolare tutti tenuto tempo primo

f — ff — f — ff — f — 5 — ff — subito pp

tutti tenuto regolare tutti tenuto regolare tutti tenuto tempo primo

ff — f — ff — f — ff — tempo primo

tutti tenuto regolare tutti tenuto regolare tutti tenuto tempo primo

f — ff — f — ff — f — ff — p

tutti tenuto regolare tutti tenuto regolare tutti tenuto tempo primo

ff — f — ff — f — ff — tempo primo

165

Musical score for measures 165-174. The system consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The music features a complex rhythmic pattern with many slurs and ties. Dynamic markings include *p*, *mp*, and *mf*.

175

Musical score for measures 175-183. The system consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The music continues with complex rhythmic patterns and slurs. Dynamic markings include *mf* and *mp*.

184

Musical score for measures 184-188. The system consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. This section features prominent triplets in the upper staves. Dynamic markings include *p*, *pizz.*, and *p*.

189

Musical score for measures 189-193. The system consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. This section continues with triplets and slurs. Dynamic markings include *mf*, *p*, and *pp*.