

Anthony Gunadi

Coup de grâce

Duration - 3 min

for string quartet + offstage stompers and bass drum

PROGRAM NOTE

The story behind this piece is that there has been a very long war. The protagonists are exhausted, morale is at an all-time low, and the army has suffered countless losses. The state of the war has been a stalemate, but the protagonists are on the brink of collapse and cannot sustain this much longer while the enemy relentlessly pushes for domination. However, the general has recently found a fatal flaw in the enemy's strategy. He does not hesitate to gather whatever numbers he has left to coordinate a final attack to end the war. In this music, the general inspires his troops to carry out his plan, barking orders and assigning crucial roles, uplifting them with his menacing authority. The soldiers are so moved by their general and they immediately agree with their unwavering loyalty. Even though they are terrified for their lives, they know that this must be done. By the godlike inspiration of the general, this vastly outnumbered army sets up for battle to deliver the coup de grâce. The aftermath of this devastating attack by this small unit will look like it was created by a colossal military.

PERFORMANCE NOTES

1. Onstage, there is the string quartet, positioned as if they were playing any other quartet. Offstage, there is a bass drum (gran casa) player and many people who stomp their feet at the same time as the quartet players on stage. The number of stompers needed depends on the size of the hall; choose the number to your own discretion.
2. When the string quartet players start stomping their feet, it should be as loud as possible (taking into account the duration of the stomping, so remember to pace yourself), while the offstage stompers start as soft as possible that it is barely noticable. The volume of the quartet's stomping should remain constant throughout the piece, but the offstage stomping (and eventually the bass drum when it enters the music) should very gradually crescendo; nearing the end of the piece, the actual notes played by the quartet should be difficult to hear over all the stomping and bass drum noise.
3. There is to be absolutely no rubato in this piece. The pulse should be very steady and not change for any reason.
4. Where it is notated at the end of the piece, the players should bow far behind the bridge and then gradually move it closer to the bridge (still behind the bridge) while doing tremolo on the open strings.

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for string quartet + offstage stompers and bass drum

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Triumphant and warlike, no rubato ♩. = 128

The image displays a musical score for a string quartet, specifically measures 5 through 9. The score is written for Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Triumphant and warlike, no rubato' with a quarter note equal to 128 beats per minute. The score is divided into three systems. The first system (measures 5-8) features a 'Crescendo' and 'Decrescendo' marking, with dynamics ranging from *ppp* to *ff*. The second system (measures 9-12) is marked 'A Exposition' and includes a 'sfz' (sforzando) marking. The third system (measures 13-16) includes a 'ff' (fortissimo) marking and a 'sfz' marking. The score is watermarked with 'www.anthonymunadi.com'.

Violin I

Violin II

Viola

Violoncello

5

A Exposition

9

ppp *ff* *p* *ff*

ppp *ff* *p* *ff*

ff *ppp* *p* *ff*

ff *ppp* *p* *ff*

sfz *f* *sfz* *f*

sfz *f* *sfz* *f*

sfz *f* *sfz* *f*

sfz *f* *sfz* *f*

ff *mp* *ff* *sfz*

ff *mp* *ff* *sfz*

ff *mp* *ff* *sfz*

ff *mp* *ff* *sfz*

13

Vln. I

Vln. II

Vla.

Vc.

f

f

f

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17

Vln. I

Vln. II

Vla.

Vc.

f

ff

ff

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21

Vln. I

Vln. II

Vla.

Vc.

f

ff

f

sfz

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25

Vln. I

Vln. II

Vla.

Vc.

ff

29

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

38 Stomp your foot loudly every ♩ while playing

Vln. I *mp* Stomp your foot loudly every ♩ while playing

Vln. II *mp* Stomp your foot loudly every ♩ while playing

Vla. *mp* Stomp your foot loudly every ♩ while playing

Vc. *mp* Stomp your foot loudly every ♩ while playing

offstage Stomp *pp* sempre poco cresc. 4

42

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Stomp 8

46

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Stomp 12

50

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Stomp 16

54

Vln. I

Vln. II

Vla.

Vc.

Stomp 20

C Development

58

Vln. I *f*

Vln. II *f*

Vla. *f* *ff*

Vc. *f*

Stomp 4

p sempre poco cresc.

62

Vln. I

Vln. II

Vla.

Vc.

Stomp

ff *sfz*

mp *sfz* *f*

f *mp* *sfz* *f*

mp *sfz*

8

66

Vln. I

Vln. II

Vla.

Vc.

Stomp

ff *pp*

ff *pp*

pp *ff*

pp *ff*

f *pp* *ff*

12

70

Vln. I

Vln. II

Vla.

Vc.

Stomp

ff

ff

ff

ff

2

2

2

2

16

ff

74

Vln. I sul pont. *mf*

Vln. II sul pont. *mf* *f*

Vla. sul pont. *mf*

Vc. (nat.)

Stomp *mp* sempre poco cresc. 4

offstage wooden mallets, offstage

B. D. *pp* sempre poco cresc. 4

78

Vln. I

Vln. II *mf*

Vla.

Vc.

Stomp 8

B. D. 8

82

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

nat.

ff

12

12

86

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

nat.

16

16

90

Vln. I *ff* legato

Vln. II *ff* legato (sul G)

Vla. *ff* legato

Vc. *ff* legato

Stomp *mf* sempre poco cresc.

B. D. *p* sempre poco cresc.

94

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

98

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

mp sempre poco cresc.

ff

pizz.

2

2

2

2

12

102

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

4

16

106

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

mp

f

pizz.

20

8

D Recapitulation

110

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

(pizz.)

(pizz.)

(arco)

mf

(bartok pizz.)

ff

24

12

114

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

sfz

sfz

sfz

(pizz.)

sfz

28

16

118

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

arco

ff

arco

ff

ff

arco

ff

f sempre poco cresc.

mf sempre poco cresc.

20

122

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

sfz sfz sfz sfz f

sfz sfz sfz sfz f

sfz sfz sfz sfz f

sfz sfz sfz sfz f

4 stomps slightly louder

4 hits slightly louder

126

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

ff

ff

f

ff

sfz

4

4

130

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

ff

8

8

134

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

ff

ff

ff

ff

12

12

138

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

16

16

142

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

20

20

E

ff sempre poco cresc.

f sempre poco cresc.

146

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

ff

ff

ff

ff

4

4

150

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

f

ff

f

ff

f

ff

f

f

2

2

2

8

8

154

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

12

12

158

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

16

16

162

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

20

20

ff

sempre poco cresc.

ff

sempre poco cresc.

166

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

4

4

ff

sempre poco cresc.

ff

sempre poco cresc.

170

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

3

5

5

5

2

8

8

174

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

ff

fff sempre

fff sempre

178

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

4

182

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

last stomp

stop stomping

last stomp

stop stomping

last stomp

stop stomping

last stomp

stop stomping

8

8

186

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

sfz

ff

p

bow far behind the bridge →

sul pont behind bridge →

fff

fff

190

Vln. I

Vln. II

Vla.

Vc.

Stomp

B. D.

mf

p

pp

far behind the bridge →

sul pont behind bridge

fff

fff