

String Quartet

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ABSTRACT: This thesis consists of a musical composition for string quartet and a written commentary on the compositional process. The quartet is in three movements and lasts approximately thirty minutes. The following essay will enumerate the motivations underlying my decision to write this piece and to designate it as my thesis work, my prior awareness of the established quartet literature and where I stand in reference to it, and some of the compositional details within the work itself.

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String Quartet

Introduction: Concerns Before And During the Compositional Process

While perusing the extant sketches of my quartet, I discovered that I had at some point during my compositional process inscribed a quotation from Arnold Schoenberg at the bottom of one of the pages. Indeed, Schoenberg's pithy statement serves as an adventitious précis of my own compositional approach, coming as it does immediately after my exhaustive list of possible voicings for the ending harmony of Movement II. His remark, 'In music there is no form without logic, there is no logic without unity,' although perhaps contentious to some, nevertheless evinces my artistic aesthetics.

Taken at face value, the implicit dichotomy in Schoenberg's quotation represents a straw man, for the concept of 'formlessness' in music is spurious. Furthermore, the complete absence of logic does not deny the possibility for unity within a piece. Nevertheless, in my work, I consciously strive to organize and to present a cohesive overall form, a cogent sense of directed, purposeful, narrative progression through a logically rigorous process.

For me, the concepts of form and of unity speak essentially of comprehensibility. Unity implies some definitive quality or facet whose trajectory throughout the piece one may trace, creating in the process a hierarchy

of similarity or kinship between musical events. As an organizing principle, form represents another means to achieve the same end, emphasizing certain material through repetition and juxtaposition. One's approach to unity and to form may work towards or against an overall compositional comprehensibility.

A composition need not be transparent to be comprehensible, nor deliberately cyclical or thematically constructed, as one's comprehension can arise from numerous musical parameters. A general increase in familiarity can foster a better understanding of the functioning of the work. Obviously, the mere presence of an underlying systematic rigor does not assure a good composition, nor does its absence discount a piece from consideration. The listener need not be conscious of the interplay of these and other compositional concerns, but can nevertheless appreciate their influence on every aspect of his engagement with the work.

In sum, I find comprehensibility a desirable trait in art as in all things. Furthermore, I am stimulated by works that exhibit thoughtful attention to detail, and I enjoy digging into a piece in order to discover its treasure troves. Issues of form, unity, and the like speak to me above all of craft; such refined technique and expertise remain of the utmost importance in any undertaking. Conversely, if a piece represents a deliberate attempt by the composer at incomprehensibility, I feel neither affinity nor engagement with it, and, rather than study the piece, will invest my time in a more profitable enterprise.

Part 1: Deciding to Compose a String Quartet

My decision to compose a quartet stems in part from my deeply held love of polyphony. From my initial compositional forays, I found myself drawn to the interactions of lines within contrapuntal music. Music in this vein seemed to me simultaneously free and yet highly constrained, as each voice retains a measure of individuality while contributing to the overall sonic tapestry. Listening and composing then occurs on multiple levels, with each needing to be considered in the total process. This perpetual awareness of the voices and their interrelations reflects for me just one of the dimensions that comprise the dramatic/narrative balance within a composition. The successful understanding and achievement of this balance in order to write effectively has been and remains one of my foremost compositional aspirations.

While at Tufts, I have invested most of my compositional energies in piano writing; indeed, one would be hard pressed not to take advantage of working with John McDonald in this capacity. While I enjoy this medium immensely, I felt it desirable to change my approach for my thesis work. Although I strive to make a strong artistic statement in any piece that I write, I wished to acknowledge the formal weight and integrity that emanates from the conception of a ‘thesis.’ Consequently, I used this opportunity to make my first contribution to the quartet literature, a body of works that for me occupies an esteemed and esoteric niche within a composer’s output.

Unlike music for piano, string quartets feature four fully independent voices. Although my only prior essay within this genre was a single-movement work of smaller scale, I have long loved the expansive pallet of available sonorities offered by stringed instruments. In choosing to designate a quartet as my thesis work, I looked forward to exploring further these facets.

At the time of writing my thesis composition, my knowledge of the quartet repertoire was rather limited. I had a good understanding of most of the Beethoven quartets and a very strong conception of Bartók's first, second, fifth, and sixth quartets. To a lesser degree, I knew the contributions of the Second Viennese School, various quartets by Shostakovich, and the second quartet of Charles Ives. Aside from these, my knowledge consisted of cursory listenings/analysis in survey courses and in various other informal encounters.

To my mind, the quartet seemed to take on a special role for each of the composers just mentioned. Beethoven's sixteen (most especially the late five) instilled a gravity in the genre that the subsequent composers on my list responded to, each in his own way. Shostakovich acts as somewhat of an outlier here, with fifteen contributions to the canon. However, by refraining from essaying in the genre until his Opus 49, he too might be seen to recognize a hallowed quality to the quartet literature.

I will not attempt to speculate about the personal motivations that lay behind each composer's decision to embark on writing for this idiom. Rather, I merely note that my own conception of their works is of a distillation of thought

and method, a deliberate paring down in order to realize so-called unadulterated, or “absolute” music. Again, these are broad generalizations, perhaps unfounded, yet they still influenced my own mindset as I prepared to venture into dialogue with the quartet literature I knew.

While composing this piece, I avoided seeking out other quartets to listen to and study. I felt that I had enough of my own musical ideas and wanted to work through them on my own. In struggling through the compositional challenges created through these choices, I experienced significant musical growth and maturation.

After completing the work, however, I taught a survey course of the string quartet at the Cambridge Center for Adult Education. As a result, I gained familiarity with many other works within the genre, finding these studies both fruitful and incredibly stimulating. Nonetheless, I remain confident that the path I took towards creating my first quartet was the one appropriate for me at that time and stage within my development as a composer. After hearing the performance of my quartet in full at my thesis concert, I remain convinced of the composition’s merit and feel no urge to edit or tweak. The work stands as it is.

Throughout the course of this undertaking, I aimed to create a tightly knit, large-scale cyclic work. I felt that overall cohesion could be secured through the consistent use of a limited set of musical means. The ramifications branching out of this initial plan, if successfully applied, would thereby engender a unified sense

of purpose, direction, and musical narrative unfolding over the three successive movements.

After sketching a rough shape of the structure and character of the three movements, I chose to begin writing the interior one first. Functionally and spatially, this movement acts as the linchpin for the composition as a whole. Here, my generative musical material receives its most direct and extensive treatment. By saturating this movement with the sounds of a set of characteristic motives in their purest form, I could then plant references of varying degrees of consanguinity in the other two movements that allude to this central section. The act of composing both towards and away from a particular musical goal within this work enables me to create and maintain the overall cogent narrative I desire. The listener need not be conscious of the details of this underlying musical vector but will absorb aspects of it nevertheless, as this purposeful direction informs the entire work.

I view the form of my quartet as a large arc, generating, elevating, and eventually dissipating the energy and momentum latent within my thematic material, the process of which comprises the overall musical/dramatic narrative. This broad three-step process is realized in full only through the progression of the entire work, from the start of Movement I to conclusion of Movement III. Nevertheless, it also manifests in various local levels within the movements, each of which can function as a self-contained unit in addition to its role within the larger framework. The individual character of each movement will be discussed within the context of the respective movement.

I achieve this large-scale cogency through a constant awareness of and emphasis on the unifying elements that hold the work together. The compositional choices discussed below all serve to further this goal. Like Schoenberg, I make deliberate, calculated decisions during the compositional process so as to maintain my overall musical narrative.

Part 2: Generative Materials in the Quartet

I used two interrelated ideas for the genesis of my quartet. I refer to the first as the Fundamental Intervalllic Set (FINT; Example 1). In its archetypal form, the motive starts on the pitch D and ascends through successively increasing intervals, changing direction for the last interval, the major third. This growth inherent in the set itself represents for me the basic shape I wanted to characterize as an organically unfolding musical process in the overall context of the quartet. I chose to change direction for the last leap so as to keep the entire original array of pitches bounded by a tritone. As the tritone cleaves the octave into two halves, the unfolding of this interval for me functions in the dramatic sense as a direction towards the metaphoric midpoint of a cyclical journey from one pitch to its octave equivalent. An additional feature, then, although one not exploited in this work, is that the set contains all the intervals from 1 to 6 (i.e., it is an all-interval pitch-class set).

Example 1: FINT



For the sake of presenting to the listener an assimilable process preserving certain focal points or guides throughout the entire work, I chose to fix my starting pitch class as D when using FINT. This holds for the vast number of times that this intervallic ordering appears, representing a constant point of reference.

Although FINT in its basic form is closely tied to the tonal language, I wanted to work with a set that had explicit tonal implications. Accordingly, I devised my second set, hereafter referred to as FS, or Fundamental Set (Example 2):

Example 2: FS



FS, when played as a vertical simultaneity, can sound in various contexts like an inverted E-minor seventh chord, a G-major triad with an added sixth, or a subset of the common pentatonic collection, among other interpretations. I like the ambiguity inherent in its makeup; while clearly a component of the diatonic system, it does not *a priori* belong to a specific key. Within the tonal system, the placement of this set relative to surrounding material determines how one hears its function. Consequently, as I do not use traditional functional harmony in my

quartet, I preserve this open, suggestive quality of FS. Note too that, like FINT, this set also contains a sequence of progressively increasing intervals, this time starting with a whole-step, as opposed to the half-step beginning of FINT.

As mentioned above, I chose to write the second movement first. Because it serves as the cornerstone of the entire structure, in a sense defining the function of the outer two as introducing and responding its material, this movement is tightly organized and controlled. I consequently spent the bulk of my actual composing time for the quartet on this particular movement. In order to be in a position where I could commit fully to a logical rigor behind each note choice, I used a mix of loosely applied serial techniques and free composition, always adhering to the broad idea of variation. Although I could in some sense influence my ‘permissible’ note choice by framing my approach to a given passage in a certain way, I nevertheless felt confident after nine or so full drafts that I had arrived at the needed crystallization of the movement. Only then did I feel prepared to begin work on the rest of the quartet.

This obsessive editing marked a departure from my usual practice of composing. Typically, I edit significantly throughout the compositional process but much of that occurs concurrently with the writing. I will focus on a passage until I get it close to what I want, then revisit it later, once I have established a solid framework for the whole piece. In this case, I adopted that strategy but had several rounds of ‘macro-editing,’ striving to be keenly aware of how every local detail of Movement II would function in relation to the quartet as a whole. As a result, every alteration within a particular section of my second movement spurred

a series of consequential ripples throughout the rest of the piece, creating a wave that engendered the need for further revisions.

Before examining local details, I'd like briefly to outline my method of manipulating the generative motives to create thematic material. These will be discussed in greater detail below, but I feel it prudent here to provide the basic guidelines directing my thought process.

The primary changes to FINT dealt with rearranging the ordering of its intervals (but not their number or value) and altering the character of FINT by presenting it in drastically different musical and dramatic situations. Recall that with FINT, I am interested in its ordered interval progression, or 1, 2, 3, 4. Lines derived from FINT then use these four intervals, once each, and in varying orders, before cycling through another permutation.

Since the intervallic content of FS is already subsumed by FINT, I thought of FS as a specific harmony, non-functional in this context despite its functional associations with various meanings within the tonal world. Therefore, I used this set as a definitive sound, a point of reference whose character I could alter through the use of upper and lower neighbor tones. Although the collection of these neighbor tones, when combined with FS, gives an eleven-member set of pitch classes, I did not construe just any 'chromatic' note as a convenient neighbor tone and let it go at that, but rather kept careful track of what kind of neighbor I used, how frequently, and how many at a time, among other

parameters. Doing so allowed me to maintain a balance of consonance and dissonance while providing continued forward motion through the work.

The vast majority of the harmony in the quartet stems from FS, whether in large-scale homophonic passages or small-scale accompaniment figures.

Example 3, taken from a randomly selected moment in Movement II, illustrates the former, creating a flickering effect as the passage alternates between FS and FS with three neighbor tones added. The ensuing melodic passage in the viola illustrates how I used the concept of FS and neighbor tones to shape horizontal as well as vertical passages.

Example 3: Harmony Through FS and Neighbor Tones

The musical score for Example 3 consists of four staves. The first two staves are Violin I and Violin II, the third is Viola, and the fourth is Cello. The score is marked with dynamics: *ff* (fortissimo) for the first two staves, *mf* (mezzo-forte) for the second two staves, and *f* (forte) for the final two staves. The Cello staff has a bracketed annotation '3 n.t.' (three neighbor tones) under the first measure. The score is divided into four measures, each with a different time signature: 7/8, 6/8, 4/4, and 3/4. The key signature is one sharp (F#).

Example 4 demonstrates how these concerns can manifest in background figures. This cello line occurs in the first movement in a passage to be discussed in depth later. At the moment, simply note the use of neighbor tones moving in contrary motion (G ascends to G# while D descends to C#, etc.).

Example 4: FS as Accompaniment

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The second movement opens with my incorporation of the Fibonacci sequence on multiple compositional levels, a decidedly atypical method for me. Having already planned the pitch materials I sought to use, I found the sequence to be a mentally stimulating way to determine the entrances of the instruments; I made this decision based on my long affinity for mathematical patterns.

I do not intend anyone to pick up on the use of the sequence, and not to do so should in no way detract from one's listening experience; it is meant to function subliminally. Furthermore, the sequence is not deployed consistently throughout the opening measures, because I am using it on multiple levels and therefore cannot satisfy all instances of Fibonacci numbers as compositionally significant. Additionally, I use the sequence again to close Movement II, thereby constructing a framing function.

For example, at the beginning of Movement II, the viola's entrance coincides with the eighth eighth-note of the second violin, with a subsequent accent an additional five beats later. Similarly, the cello's entrance coincides with the eighth eighth-note of the viola. The cellist's 'true' note during this section becomes the B and not the G (so determined by the proliferation of B's that follow), so that the cellist's second attack comes five notes after this note, with the first non-FS note (discounting the grace note in the first violin), Bb, following

eight beats later. Finally, the first violin enters eight eighth-notes after the cello's first B. Example 5 illustrates this process in action. Note too the use of two neighbor tones (Violin 1 and Cello) juxtaposed against the constant adherence by the inner strings to their respective FS pitches.

Example 5: Movement II Opening

Vivace
♩ = 168

FS (D-E-G-B) *p*

Turning to the larger scale, the sequence also operates on the measures themselves, marking within the compositional process significant events that correspond to Fibonacci numbers. The viola enters in the first measure; likewise, measures 2 and 3 feature by the addition of the cello and violin, respectively. Measure 5 marks the commencement of the actual drive to the first dramatic peak and the fragmenting of the motor rhythm, instilling a new forcefulness. This peak occurs at measure 8 (Example 6), also distinguished by the first change of meter (a prominent characteristic of this movement generally), and the first appearance of FINT, starting with the D's in the first violin and cello and later taken over by

the inner strings, who complete the process. The peak then lasts until measure 13, ending on the Bb of a D augmented triad, a salient sound for Movement III (Example 6). Measure 21 (not shown) marks the commencement of a new process and is the last deliberate use of the Fibonacci sequence until the end of the movement.

Example 6: Further Examples of Fibonacci

Were I a true Fibonacci disciple, I would have figured out a way to skip writing a fourth movement and proceed to write a fifth, seeing as I had already completed Movements I, II, and III, respectively. As it is, I am content to stop at three, itself a Fibonacci number.

I shall now discuss a somewhat sizeable section of Movement II, starting at measure 148, to illustrate how I approached working with my thematic material. The care and planning used here correlates to that employed in the other

movements, albeit in a stronger manner here. On the whole, however, this excerpt of Movement II, rather than being an isolated instance of cognitive control, is representative of my compositional process as a whole. I attempt to organize all of my music tightly and, following Schoenberg, I also reject the proposed dichotomy between “Heart and Brain in Music.”

As mentioned above, despite the *piano* dynamic level at the start, Movement II begins with a driving intensity. This movement is characterized by passages of dense, complex counterpoint, interspersed with thick chordal sections. The initial energy level continues to climb relentlessly, obtaining a brief respite only with the advent of the *Placido* passage at measure 103. After another ascent, the movement calms at measure 144, remaining at a markedly lower overall energy level for the duration and emphasizing slower lyricism over forceful rhythmic vitality. This moment functions as the midpoint of Movement II, also engendering a gradual *dénouement* for the quartet as a whole, as will be discussed.

Example 7: Note the Eb

The above passage (Example 7) grows out of a brief reestablishment of FS at measure 144 (not shown), the vestiges of which are present above. The cello starts to transition away from this point of harmonic stasis with a FINT fragment, reaching only the Ab before beginning anew. The viola follows a similar process, playing in measure 150 what at first appears to be FS expressed in linear terms. However, the addition of an Eb to the end of the FS complicates the matter, as it does not belong to the original FS nor does it represent a direct continuation of that process, as the next expected interval would be a perfect fourth (following the major third G to B). Furthermore, I have claimed that FS takes place mostly as a vertical simultaneity. From where then does this Eb emerge?

The Eb serves a dual purpose. It outlines an augmented triad a fifth below that of the second violin, thereby reinforcing the higher line. Additionally, the Eb in fact marks the beginning of the viola pattern and not the end, as one would normally intuit. Viewed in this way, one sees that the proposed FS with an added

Eb becomes a variant of FINT, with the pitch progression reading Eb, D, E, G, B in accordance with FINT's ordered intervallic structure. The melodic augmented triad of the second violin references its progenitor in measure 13 in the two middle strings (see again Example 6), themselves responding to a variety of processes within that context to generate that particular augmented triad as such. The full line of the second violin here, D, F#, Bb, G, E, contracts in upon itself by following the two major-third intervals with two minor thirds (yielding two pitches of FS in the process). The excerpt concludes with an E in the first violin, framed by its accompanying upper and lower neighbor tones in the lower voices (see again Example 7).

The next portion of the piece, starting at measure 157, gradually unfolds a long line derived from FS and FINT. Although the line itself spans twenty notes, it derives from four sets of five notes each (Example 8).

Example 8: Line Broken Into Generative Sets



The first ordering, D, B, D, E, G, is a linear partitioning of FS. The next grouping is a variant of FINT, reordering its intervals to create F#, A, Ab, Bb, D. This D acts as the central pitch for the figure as a whole, serving as both the last pitch of the second segment and the first of the next. The third group is an inversion of the second one (D, B, C, Bb, Gb). The preservation of the intervallic

segments in their entirety, backing up to Bb in measure 165 after reaching the Gb. Compare this mostly straightforward unfolding with that of the first violin, which never progresses past the Ab (enharmonically G# in the score) of the series. The cumulative effect in this passage is of a modified canon, in keeping with the general use of canonic and imitative writing present throughout the quartet.

Following the completion of this long line, the four strings present the pitches of FINT in a near retrograde, starting with the first violin, and with each instrument joining an octave lower at the successive pitches. At measure 170, the second violin initiates another appearance of the material from measure 150. After a linear interchange between the inner instruments at measure 173, the passage dissolves back to FS, as in Example 10.

Example 10: Conclusion of Long Line (FINT to FS)

The musical score for Example 10 is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 80. The score begins at measure 168. The first violin part starts with a *mp* dynamic and a half note G#4. The second violin part starts with a *mp* dynamic and a half note G3. The viola part starts with a *mp* dynamic and a half note G3. The cello/bass part starts with a *mp* dynamic and a half note G2. The score includes various dynamics (*mp*, *mf*, *f*), articulation (*tenerezamente*, *rit.*), and performance instructions (*aug.*, *FS*). The piece concludes with a *mf* dynamic and a *f* dynamic, followed by a *FS* instruction.

The advent of the *Grave* section at measure 178 (Example 11) marks a pronounced change in character, with bare textures sustaining three successive

solos. After its presentation, the material of each solo assumes a supporting role for its successor. The rate at which the solos enter increases over the course of the section, with the third solo starting at measure 184 in the viola, before the conclusion of the second solo. When not derived explicitly from a previous solo, the accompanying material comes from neighbor tones to FS. The first violin plays its figures in an eighth-note triplet rhythm for each progressive section here, thus furnishing an underlying rhythmic link to bind the material together.

Example 11: Solo Passages

Grave
♩ = 50

178

182

'viola' solo

FINT-derived solo

Third FINT-derived solo

Second FINT-derived solo

p *mf* *mf* *p* *mf* *p* *mf*

The solos themselves all grow organically out of FINT. Each starts on the pitch B (transposed from D) and contains the pitches B, C#, D, Eb, and F. Like FINT, the range of the set here is constrained to a tritone. The three successive solos each adhere to the intervallic idea of FINT in that each has exactly one half-step, one whole-step, one minor-third, and one major-third between adjacent pitches (Example 12).

Example 12: FINT Material for Solos



Note that in measure 186, the second violin plays the last pitch (Eb) of the third solo, not the viola. The three soloists then play their respective themes at the same time, the viola presenting now in retrograde (Example 13).

Example 13: More FINT Material (viola solo now in retrograde)

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After having saturated the sonic space with the FINT-related sets, the instruments commence a canonic concatenation, each entering after three beats. The exception is the first violin, which, by entering on the third beat of measure 194, increases the rate of action (Example 14).

Example 14: Commencing Canonic Concatenation

The canonic theme, *doloroso*, consists of the same pitches used for each of the three solos, now arranged in ascending order and starting on B. Each melodic line in this passage derives in full from conjunct FINT-related sets. For example, the first violin uses the F in measure 196 as a fulcrum both to end its first set and start its second, a direct transposition of FINT, yielding F, F#, G#, B, G.

In a similar fashion, the second violin melody contains transpositions of and variations on FINT. The second set here uses the same intervallic process but expands beyond the previously limiting range of a tritone that characterizes FINT. This set, D, E, G, F#, A#, elides with the succeeding one, A#, D, B, C, Bb.

Notice that this third set contains only four distinct pitch classes. I repeated A# as Bb here rather than devising a line with five independent pitches because doing so made for the strongest line within this context. Thus, in this as in all decisions during the compositional process, musical concerns trump theoretic ones for me. Among the qualities that characterize a set as FINT-derived, the intervallic construct remains the most critical, with the number of distinct members and range being less crucial to maintain. Needless to say, as FINT has no preordained, definitive rhythmic profile, successive variations can take much liberty within this parameter and still retain a significant kinship with FINT.

Within the passage, the second violin then plays a transposition of FINT, starting on A at measure 197. This penultimate set elides with the last one, itself consisting of B, D, Db, F, Eb, the material of the cello solo in measure 182. The second violin has thus created a line comprised of five distinct sets, making it the most FINT-active of the four instruments in this section.

The material of the viola and cello shares a similar methodology behind its construction. The last set of the viola, A, B, D#, C, C#, is a transposition of its second solo of the *Grave* section, then heard in retrograde motion at measure 188. Concluding this section, the cello features a novel (within this piece) layering of sets in its line. Rather than overlapping on just one note, the second set of the cello, D, Eb, F, Ab, E, an exact replica of FINT, commences on the third note of its first set, B, C#, D, Eb, F, the *doloroso* theme. This gesture makes clear the intimate connection between FINT and its progeny in the *Grave* section,

illustrating yet another of the sinews connecting and uniting both the individual movement and the full work.

As previously mentioned, the Schoenberg quotation explored earlier sits on the page containing my sketch of the last passage of this movement. I end Movement II with four measures of FS, followed by two measures of pitch class E (Example 15).

Example 15: Fibonacci Framing of Movement II

The musical score for Example 15, titled "Fibonacci Framing of Movement II", spans measures 267 to 270. It is written for four staves: Violin I, Violin II, Viola, and Cello. The music is in 4/4 time and begins with a *pizz* (pizzicato) marking. The tempo is marked *molto rit.* (molto ritardando). The dynamics are *pp* (pianissimo) and *morendo* (diminuendo). The score concludes with an *attacca* marking.

Regarding this closing section, I initially wanted to have a different instrument start each phrase and a different one play each successive high note. The top voice among the four would unfold FS in an ordered, sequential fashion, starting with G and ending on E. However, in an effort to compromise these goals with feasibility for the players, I abandoned this plan. Instead, I devised a scheme wherein each instrument presents the pitch E (the second violin in measure 267, the first in 268, the viola in 269, and the cello in 270). The E itself

gains a heightened importance here by virtue of its first opening and now concluding the movement. In addition, the ordering in which the instruments speak rotates so that each speaks in all four possible spots. My array used in this section is as follows: (2, 1, vlc, vla), (1, vlc, vla, 2), (vla, 2, 1, vlc), and (vlc, vla, 2, 1). After formulating this structure for my conclusion, I felt it provides a tighter, more convincing ending than my initial plan had afforded.

Finally, in a cyclic gesture for Movement II, the Fibonacci sequence returns as a subliminal control for the closing passage. Starting at measure 265 (with FS voiced the same as the opening version), the overall activity of the bar begins first on beat 1, then on beat 2 in measure 266, and finally on beats 3 and 5 in the following measures. This pattern repeats at the local level within each bar, with the individual instruments entering on the first, second, third, and fifth eighth-notes, respectively. Note that this pattern respects the macro-ordering of the measure; in bar 268, the ‘first’ eighth-note of the harmony occurs on the fifth eighth-note of the measure writ large. In this way, the fifth eighth-note of the phrase actually starts on the downbeat of measure 269.

Having completed a cursory survey of the generative pitch materials of the second movement, I turn now to an even briefer treatment of the remaining parts of the quartet, so as to illuminate some of the connective tissues that span the work and encourage those interested to seek further details on their own initiative.

Like the second movement, Movement I begins with heavily rhythmic contrapuntal passagework. However, the overall character is not as aggressive,

nor the counterpoint as complex, instead mostly featuring two independent lines with doubling as opposed to four in Movement II. As the tempo remains constant until measure 72, the intensity waxes and wanes through manipulations of sonic density, instrumental ranges, and melodic and harmonic choices, among others. The energy in this movement achieves neither the highs nor the lows of Movement II, yet maintains a higher average level overall, befitting an opening movement preparing the listener for what follows. Movement I then ends with the two interior instruments playing melodic fragments, creating in the process a dovetail into the next movement.

Movement I opens with a fugato-like exposition (see score), the lines constructed largely from thirds. Each successive voice, rather than presenting the original material, instead immediately subjects it to variation, so that the process of organic growth commences from the start. I use this developing fugato method in numerous places throughout the quartet. For that reason, I chose to obscure the downbeats for the opening section, thereby giving the illusion of a process already underway, *in medias res*, and therefore linking this passage to the ones soon to follow (though obviously only heard as such retrospectively).

This transformative process of the lines yields the octave-doubled melody in the cello and viola in measure 8 that will recur as the climax of the movement (the four-voice-as-unison material starting at measure 142). Likewise, the more lyrical cello melody starting at measure 10 (followed by the viola in canon by augmentation) grows directly out of these thirds and will resurface at different points throughout the remainder of the movement.

Aside from a few gestures in passing (FS on beats 2 and the latter half of 3 in measure 29 and FINT in violin 1 at measure 31), the more overt connections between this movement and the following only start to occur at measure 40, with a forceful presentation of FINT in the viola and cello (here with the last interval rising a major third to C). After an ascending run comprising strings of thirds (D-F, E-G#, F#-A), the two lower strings launch into a new theme, marked *maestoso*. The two violins form the background for this theme, again centered first on the interval of a third and eventually expanding to encapsulate the notes of FS modified by neighbor tones (Example 16).

Example 16: Maestoso Theme, Movement 1

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ff 3 B to G# 3 B to G

ff 3 G# to B 3 G# to B 3

maestoso
FINT-derived

maestoso
FINT-derived

Example 16 (continued)

This *maestoso* theme, however, is derived from the *Grave* themes of Movement II, themselves coming from FINT, as already discussed. The first five notes of this theme, C#, D#, E, F, and G, are a transposition of the *doloroso* theme of the latter movement. The next several measures, with the exception of the G-Gb-F progression from measure 47 into 48, feature once again the manipulation of thirds.

The process then exchanges between the two groups, with the violins taking and varying the *maestoso* theme, still with its defining first five notes intact, while the lower strings build an accompaniment from the notes of FS (Example 17).

Example 17: Maestoso Theme Exchanged, Movement 1

The passage concludes with a restatement of FINT. The use of FINT both immediately before and after the *maestoso* theme creates a framing effect, the significance of which will be elaborated later in the piece. The variation process on FINT used to create the *maestoso* theme is a remote one, and so the listener should not expect retrospectively to perceive any necessary relationship between the two at this time, other than the proximal one intentionally established.

After this theme, Movement I moves to its own *Grave* section (presaging that of the second movement from the listener's perspective; Example 18). This shift illustrates the wide range of character and expression latent within FINT, for this somber passage follows immediately on the inspired *con somma espressione*. As previously, the accompanying material here consists largely of minor thirds and FS.

Example 18: Grave Section, Movement 1

59 Grave

mp

FINT

G to Bb

mp

FINT

FS

mp

By dint of their placement and dramatic power, the FINT and FS material have begun to assume their own respective identities as markers of structural importance in Movement I. As discussed earlier, many of these initial appearances should be understood in relation to what eventually follows in the quartet, as well as in their immediate context. The rising retrograde of FINT in measure 77 looks ahead to a similar gesture in measure 168 of Movement II, as described above (Example 19).

Example 19: Movement 1 FINT Gesture (see Example 10)

The musical score for Example 19 shows four staves: Violin I, Violin II, Viola, and Cello. The tempo is marked as quarter note = 60. The key signature has one sharp (F#). The score is divided into four measures. The first measure is in 3/4 time, and the subsequent three are in 4/4 time. The Cello staff has a bracket under the first three measures labeled 'FINT (retrograde)'. Dynamics include *mf* in the first measure, *mp* in the second, and a crescendo leading to *mf* in the third and fourth measures.

The first movement concludes with the simultaneous presentation of the *maestoso* theme and FINT, starting in measure 166 (see score). Furthermore, after completing the theme, the second violin and viola then immediately play FINT. Such a strong linking of the two ideas, especially in light of the framing effect utilized earlier (and the upcoming preponderance of FINT in the second movement) suggests to the listener a more than casual relationship between the two. Whether or not one becomes aware of the connections between the *maestoso* theme, Movement II's *doloroso* theme (B, C#, D, Eb, F), and FINT in no way undermines the intended consequence of an overall thematic and dramatic unity.

Movement III displays a much more subdued character than the previous two. It departs from its predecessors in a number of ways, illustrated most notably by its opening with a series of slow duets rather than a single instrument. The *Largo* tempo and alternating pairs of instruments contribute to its vacillating, static nature, in contrast to the directed forward drive that initiates Movement I and II. Although the cello solo in measure 61 marks the start of a prolonged

section of increased, sustained energy (until the *Pensoso* at measure 125), the character of the movement nevertheless points to a slowing down, the drawn-out dissipation of the effusive energy from before. The extensive recall of material from previous movements alludes to nostalgia, leading inexorably to a necessary conclusion yet one ultimately free of regret.

As Movement II contains the generative material for the quartet, its FINT and FS continue to play a strong role here. However, I bring back many of Movement I's thematic gestures to emphasize the similar framing functions played by these two outer movements. In this way, I emphasize a constant awareness of one's temporal location within the context of the entire quartet, the repetition of previous material reinforcing Movement III's recapitulatory role.

As mentioned, the hesitant beginning of this movement contrasts sharply with the previous two aggressive starts, instead continuing the contemplative mood that closed Movement II (Example 20).

Example 20: Opening of Movement III

The musical score for the opening of Movement III consists of four staves. The first two staves are for the upper voices (Soprano and Alto), and the last two are for the lower voices (Tenor and Bass). The score is divided into two sections: *Largo* (♩ = 50) and *Piú animato* (♩ = 80). The *Largo* section is marked *p doloroso* and features a slow, contemplative mood. The *Piú animato* section is marked *p leggiero* and features a more active, light mood. The score includes various musical notations such as rests, notes, and dynamic markings.

The pervasive use of thirds continues here, with the viola and second violin deriving their lines foremost from this interval. In addition, the first violin retains the bounded range of a tritone that characterizes FINT, although the contour of the line is significantly different here, picking up as it does from the cello's gambit. The cello, after opening with a fragment of FINT, introduces a D augmented triad in combination with the viola. This specific sound becomes prominent in Movement III, already having occurred in more isolated instances throughout the quartet, most notably in measures 12 and 13 of the second movement (as discussed).

The more explicit recollection of earlier material coincides with the four instruments joining together for the first time at measure 27 (Example 21). In this passage, the lower strings play the *doloroso* theme from Movement II, this time transposed to start on the pitch D. The third statement yields a nearly complete iteration of FINT. Over this bed of sound, the second violin plays the cello solo of Movement II's *Grave* and the *doloroso* in succession.

As a side note, I was not entirely consistent with my use of descriptive terms as links throughout the quartet. Thus, while most instances of the word *Grave*, for example, signal the occurrence of the same material, this correspondence does not always exist. If I were to change any aspect of the quartet at this point, I would look to systematize my descriptive terms more regularly, extending the cyclic quality to that instructional dimension.

Example 21: Grave, Movement III

Doloroso
♩ = 58

27

mp

mf

mp

mf

mp poco pesante

mf FINT variant

mp poco pesante

mf FINT variant

solo 2 from Mvt. II

transposed *maestoso* from Mvt. I

doloroso from Mvt. II

FINT variant

FINT variant

FINT variant

FINT variant

However, in spite of this warning, the *Grave* section at measure 42 does indeed correspond to the previous sections that employed the term. This passage synthesizes the material of its predecessors from Movement I and II, using the former's march-like rhythmic trudge and concomitant harmonies in the cello, while evoking the latter's accompaniment figures and viola solo, taken again by the viola here an octave higher. This 'memory' then fades back into the opening harmonies of Movement III before stating overt examples of FS, followed by FINT (Example 22).

Example 22: Memory of Movement III Opening Harmonies

42 Grave

The musical score consists of four staves. The top staff (Violin I) begins with a rest, followed by a melodic line with triplets and dynamics of *mf* and *mp*. The second staff (Violin II) has a rhythmic accompaniment with triplets and dynamics of *mf* and *mp*. The third staff (Viola) has a 'cantabile' section with triplets and dynamics of *mf* and *mp*, with a note change from G to Bb. The bottom staff (Cello/Double Bass) has a rhythmic accompaniment with triplets and dynamics of *mf* and *mp*, with a 'FS' (Forte) marking.

After an energetic cello solo leading to a virtuosic ensemble *con fuoco* fulmination of referenced unison material from Movement I's climax, the *Grave* section from that movement returns in full force, FINT now receiving a marked emphasis in measure 76. Following this passage come more FS and FINT manipulations, cumulating in measure 91 with the *Feroce* rhythmic forward drive. The movement then catapults into a canonic section for the violins, derived from measure 94 in Movement I, over turmoil in the viola and cello, also evoking that movement's lines. The harried character of the violins in this scenario contrasts sharply with the more dance-like quality heard in the first movement (Example 23).

Example 23: Canonic Passage in Violins, Movement III

The *maestoso* theme from Movement I then returns, varied slightly to fit the new context. Its character here also reflects a general shift towards the bellicose. This passage leads to a forceful statement of FINT in retrograde (Example 24). The ensuing series of variations culminates at measure 124 in a dense eight-note chord, comprising every pitch but those of FS.

Example 24: Culminating Variations

The material from the beginning of this movement then returns for a sustained period of time, renewing a sense of stability for the dramatic narrative. Movement II's *doloroso* theme now arises in measure 152, announced by each voice in turn. In what follows, FINT and its derivatives, when present, take a background role to the free counterpoint. The quartet then draws to an end with FS, gradually fading away and concluding with the same voicing used to open and close the previous movement.

Part 3: Concluding Thoughts

How do I expect people to react to this work, and through what means did I hope to influence that? First, I view myself as still very much a tyro, both as a listener and as a musician. As such, I certainly do not absorb even a fraction of the musical events that transpire when I listen to a complex work. In part as a response to this personal experience, when composing my quartet I sought to create a work both immediately satisfying and approachable as well as rewarding, through prolonged exposure and increased familiarity.

Consequently, I did not obscure my compositional process. Rather, given that the entire quartet lasts approximately thirty minutes, thus requiring significant energy and focus, I sought to provide numerous musical signposts for the listener. This choice comes from my commitment to clarity, cogency, and cohesion. In line with realizing these goals, I used the pure form of FINT throughout,

occasionally concluding with a C, rather than an E. Transposed instances of FINT happen as local details within lines and shape the process at that level.

Similarly, I never transpose the FS harmony, instead retaining its particular sound and allowing it to permeate the complete texture. By maintaining its identity throughout, FS becomes a musical signpost for the listener, functioning as a point of departure. My continued use of FINT and FS signals to the listener my intent to compose the work based on these ideas. The repeated appearances of thematic material encourage one always to hear in reference to FS and FINT. Having established this sound, I can control the degrees of tension and release on the narrative level through manipulation of FINT and FS as well as through the durations between using and recalling the respective pure forms.

Although I am as intimately acquainted with my quartet as one can be, I constantly find myself uncovering connections that I had devised and since forgotten. Indeed, the only compositional sketches that I retained deal with Movement II. At the time of writing the first and third movements, I felt the processes employed to be transparent enough as they stood; the procedure of presenting and refining the material for the entire quartet in Movement II should, I thought, obviate the need to keep further records.

However, now well over six months out from finishing the quartet, and in a position where I have been reviewing it with some degree of rigor, I find that those processes no longer prove as self-evident as I had previously supposed. In

discerning a particular theme's compositional origins, I have been able through reflection to glean its pedigree but the process seems less transparent to me now than previously. As such, I found myself grasping more foreground than background details as an audience member at my thesis concert. Approaching the piece with a more or less fresh ear, a *tabula rasa*, I found the surface features quite engaging and have been thoroughly stimulated by relearning some of the deeper networks and patterns.

Knowing that I would use this piece as my thesis and therefore be responsible for discussing its genesis, I kept a high level of explanatory detail in my sketches for the second movement. This practice departs from my normal procedure, during which I keep cursory notes at best, and employ my eraser with judicious alacrity. While my detailed notes have been interesting to pore over, I found that the time required in deciphering them did not warrant the energy from a compositional standpoint.

When I compose, I'm very intent on the details of the project at hand. Upon finishing, however, I am eager to commence on a new work. In the context of this piece, I found the process of writing down my thought process in minute detail to be disruptive to the ongoing activity of composing. The overarching principles upon which the entire work rests are those I always use and continue to refine. I strive to be aware of the balance of tension and release at all levels, and I juxtapose degrees of the two in various combinations, to shape a piece from the initial impetus to the eventual close. The local details change from piece to piece

as I experiment, but I remain devoted to composing in the manner described throughout these pages, to one that values logical unity.

During the composition of my quartet, and especially of the second movement, I feared at times that I repeated material too frequently and too literally, thus insulting the listener rather than helping him. I tried to maintain a balance between FINT and FS and the seemingly contrasting material actually derived from one or the other. In doing so, I downplayed much of the connective tissue. After reflecting on hearing the piece live, I feel I successfully engage rather than distance the listener through these repetitions of FINT and FS. As a result, were I to rework parts of the composition, I would dramatize some of these interlocking themes. This enlivening of the material could be accomplished through dynamic stress, tempo surges, and instrumental tactics, among other parameters.

On the whole, however, I am content to let the piece live as it does and apply these lessons instead to future work in my effort to continue my compositional maturation. On a personal level, I state with confidence that I have achieved my goals with this composition. The quartet is itself a landmark along the road of my own musical journey.

I

Agitato
♩ = 80

Violin I

Violin II

Viola

Violoncello

f *aggressivo*

f *aggressivo* **3**

3

Vln. I

Vln. II

Vla.

Vc.

3

5

Vln. I

Vln. II

Vla.

Vc.

f *aggressivo*

3

7

Vln. I *ff* più feroce

Vln. II *ff* più feroce

Vla. *ff* più feroce

Vc. *ff* più feroce

9

Vln. I *mf* leggero

Vln. II *mf* leggero

Vla. *mf* cantabile

Vc. *mf* cantabile

11

Vln. I poco a poco più agitato

Vln. II poco a poco più agitato

Vla.

Vc.

13

Vln. I

Vln. II

Vla.

Vc.

3 3 6

6 3 6

14

Vln. I

Vln. II

Vla.

Vc.

6 6 6 6 3 3 3

6 6 3 3

3

16

Vln. I

Vln. II

Vla.

Vc.

ff

ff con fuoco

ff con fuoco

ff con fuoco

con fuoco

furioso

furioso

furioso

furioso

3

3

3

3

20

Vln. I *f* 3 3 3

Vln. II *f* 3 3 3

Vla. *f* 3 3 3

Vc. *fff* *f* 3 3 3

23

Vln. I *f*

Vln. II *f* 3 3 3

Vla. *f* 3 3 3

Vc. *f* 3 3 3

26

Vln. I *f* 3 3 3 *con abbandono*

Vln. II *f* 3 3 3 *con abbandono*

Vla. *f* 3 3 3 *con abbandono*

Vc. *f* 3 3 3 *con abbandono*

28

Vln. I *ff* *mf* *mp* *mf*

Vln. II *ff* *mf* *mp* *mf*

Vla. *ff* *mf* *mp* *mf*

Vc. *ff* *mf* *mp* *mf*

32

Vln. I *mf* *f*

Vln. II *mf*

Vla. pizz *mf*

Vc. pizz *mf*

leggero

35

Vln. I *mf* *f* *mf*

Vln. II *f* *mf* *f*

Vla.

Vc.

38

Vln. I

Vln. II

Vla.

Vc.

40

Vln. I

Vln. II

Vla.

Vc.

ff espansivo

ff pesante

arco

ff pesante

fff

44

Vln. I

Vln. II

Vla.

Vc.

ff 3

ff

maestoso

maestoso

47

Vln. I

Vln. II

Vla.

Vc.

51 *maestoso*

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

55 *con somma espressione*

Vln. I

Vln. II

Vla.

Vc.

mf subito

mp

mf subito

mp

mf subito

mp

mf subito

mp

Grave

60

Vln. I

Vln. II

Vla.

Vc.

mp

mp

64

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

mf

pizz

69

Vln. I

Vln. II

Vla.

Vc.

rit. ♩ = 66

arco

mp

p molto affetuoso

pizz

mf

p molto affetuoso

mp

88

Vln. I

Vln. II

Vla.

Vc.

mp

93

Con Energia

$\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc.

mf subito

mf

96

Vln. I

Vln. II

Vla.

Vc.

arco

mf

99

Vln. I
Vln. II
Vla.
Vc.

mf
mp
mp
mf

arco

mp *mf*

Detailed description: This system contains measures 99 and 100. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measures 99-100 are in 3/4 time. The Violin I part has a melodic line with slurs and accents, marked *mf*. The Violin II part has a rhythmic accompaniment of eighth notes, also marked *mf*. The Viola part has a similar rhythmic accompaniment, marked *mp*. The Violoncello part has a rhythmic accompaniment of eighth notes, marked *mp*. In measure 100, the Viola part is marked 'arco' and *mf*. The Violoncello part is marked *mp* and *mf* with a crescendo line.

101

Vln. I
Vln. II
Vla.
Vc.

mp *mp* *mf* vivo
mp *mp* *mf* vivo
mp *mp* *mf* vivo
mp *mp* *mf* vivo

pizz.
pizz.

mp *mp* *mf* vivo

Detailed description: This system contains measures 101, 102, and 103. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measures 101-102 are in 3/4 time, and measure 103 is in 3/4 time. The Violin I part has a melodic line with slurs and accents, marked *mp* in measures 101-102 and *mf* vivo in measure 103. The Violin II part has a rhythmic accompaniment of eighth notes, marked *mp* in measures 101-102 and *mf* vivo in measure 103. The Viola part has a rhythmic accompaniment of eighth notes, marked *mp* in measures 101-102 and *mf* vivo in measure 103. The Violoncello part has a rhythmic accompaniment of eighth notes, marked *mp* in measures 101-102 and *mf* vivo in measure 103. In measures 102-103, the Violin II and Viola parts are marked 'pizz.'.

104

Vln. I
Vln. II
Vla.
Vc.

pizz accel.
arco
f arco
f

f

Detailed description: This system contains measures 104, 105, and 106. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measures 104-106 are in 3/4 time. The Violin I part has a melodic line with slurs and accents, marked 'pizz' in measure 104 and 'accel.' above the staff. The Violin II part has a rhythmic accompaniment of eighth notes, marked 'arco' and *f* in measure 104. The Viola part has a rhythmic accompaniment of eighth notes, marked 'arco' and *f* in measure 104. The Violoncello part has a rhythmic accompaniment of eighth notes, marked *f* in measure 104. In measure 105, the Violoncello part is marked *f*.

Furioso

♩ = 80

107 - - - - - arco

Musical score for measures 107-109. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat major/D minor). The time signature changes from 4/4 to 3/4. The first measure (107) is marked 'arco' and 'ff'. The second measure (108) is marked 'ff'. The third measure (109) is marked 'ff'. The Vln. I part features a melodic line with slurs and accents. The Vln. II, Vla., and Vc. parts provide harmonic support with rhythmic patterns.

Musical score for measures 110-113. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat. The time signature changes from 3/4 to 2/4 and then to 3/4. The first measure (110) is marked 'ff'. The second measure (111) is marked 'ff'. The third measure (112) is marked 'ff'. The fourth measure (113) is marked 'ff'. The Vln. I part features a melodic line with slurs and accents. The Vln. II, Vla., and Vc. parts provide harmonic support with rhythmic patterns.

Musical score for measures 114-117. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat. The time signature changes from 3/4 to 5/4. The first measure (114) is marked 'f'. The second measure (115) is marked 'f'. The third measure (116) is marked 'f'. The fourth measure (117) is marked 'f'. The Vln. I part features a melodic line with slurs and accents. The Vln. II, Vla., and Vc. parts provide harmonic support with rhythmic patterns.

117

Vln. I *mf* 3 6 6 6 6

Vln. II *mf* 6 6 6 6 6

Vla. *mf* 6 6 6

Vc. *mf*

118

Vln. I *f* 3 3 3 3

Vln. II *f* 3 3 3 3

Vla. *f* 3 3 3 3

Vc. *f* 3 3 3 3

122

Vln. I *ff pesante* *mf* *f* *mp* pizz

Vln. II *ff pesante* *mf* *f* *mp* pizz

Vla. *ff pesante* *mf* *f* *mp*

Vc. *ff pesante* *mf* *f* *mp*

127

Vln. I arco

Vln. II arco

Vla. *f* *mp*

Vc. *f* *mp*

mp leggero

mp leggero

131

Vln. I pizz arco

Vln. II pizz arco

Vla. *mp* *mf*

Vc. *mp* *mf*

mf

mf

135

Vln. I

Vln. II pizz

Vla.

Vc.

138

Vln. I

Vln. II

Vla.

Vc.

arco

3

142

Vln. I

Vln. II

Vla.

Vc.

f con fuoco

f con fuoco

f con fuoco

f con fuoco

3

ff

ff

ff

ff

145

Vln. I

Vln. II

Vla.

Vc.

6

6

6

6

6

6

147

Vln. I

Vln. II

Vla.

Vc.

f aggressivo

150 rit. ♩ = 72 dolce

Vln. I

Vln. II

Vla.

Vc.

mp

mp dolce

ff *mp* dolce

154

Vln. I

Vln. II

Vla.

Vc.

mp

dolce *mp*

mp

mp

158

Vln. I *mf* *f*

Vln. II *mf* *mp*

Vla. *mf* *mp* pizz

Vc. *mf* *f*

Measures 158-162. Vln. I starts with *mf* and *f*. Vln. II has *mf* and *mp*. Vla. has *mf* and *mp* with a pizzicato section. Vc. has *mf* and *f*. There are triplets in measures 160 and 162.

163 $\text{♩} = 66$

Vln. I *mp* placido *f* maestoso

Vln. II placido *f* maestoso

Vla. arco *mp* placido *f* maestoso

Vc. *mp* placido *f* maestoso

Measures 163-166. Vln. I has *mp* placido and *f* maestoso. Vln. II has placido and *f* maestoso. Vla. has arco, *mp* placido, and *f* maestoso. Vc. has *mp* placido and *f* maestoso. A tempo marking of quarter note = 66 is present.

167

Vln. I

Vln. II

Vla.

Vc.

Measures 167-170. This system shows the continuation of the string parts from the previous system.

170

Vln. I

Vln. II

Vla.

Vc.

mp

mp

attacca

II

Vivace

♩ = 168

Violin I

Violin II

Viola

Violoncello

p

5

Vln. I

Vln. II

Vla.

Vc.

ff feroce

ff feroce

ff feroce

11

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff *f*

fff *f*

pizz

f

16 arco

Vln. I
Vln. II
Vla.
Vc.

21 pizz arco pizz arco

f bellicoso

Vln. I
Vln. II
Vla.
Vc.

26

ff

Vln. I
Vln. II
Vla.
Vc.

31

Vln. I
Vln. II
Vla.
Vc.

mf *f*

Detailed description: This system contains measures 31 through 34. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). The time signature changes from 6/8 to 4/4, then to 7/8, 3/4, and finally 7/8. Dynamics include mezzo-forte (mf) and forte (f). The music consists of rhythmic patterns with accents and slurs.

35

Vln. I
Vln. II
Vla.
Vc.

f *f*

Detailed description: This system contains measures 35 through 38. The key signature changes to one flat (Bb). The time signature changes from 7/8 to 6/8, 4/4, and 4/4. Dynamics include forte (f). The music features melodic lines with slurs and accents.

39

Vln. I
Vln. II
Vla.
Vc.

f *ff* *ff*

Detailed description: This system contains measures 39 through 42. The time signature changes from 4/4 to 9/8 and 3/4. Dynamics include forte (f) and fortissimo (ff). The music is characterized by rapid sixteenth-note passages with accents and slurs.

8va---|

43

Vln. I

Vln. II

Vla.

Vc.

mf

f

mp timoroso

48

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mf

pizz

arco

53

Vln. I

Vln. II

Vla.

Vc.

mp

pizz

arco

60

Vln. I *leggero*
ff *mp*

Vln. II *leggero*
ff *mp*

Vla. *ff* *mp* *leggero*

Vc. *ff*

65

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *f* *feroce* *mf*

70

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

74

Vln. I
Vln. II
Vla.
Vc.

f

Detailed description: This system contains measures 74 through 77. The music is in 4/4 time. Measures 74-76 are in the key of D major. At measure 77, there is a key signature change to B-flat major, indicated by a double bar line with a key signature change symbol. The dynamics are marked *f* (forte) throughout the system. The instruments are Violin I, Violin II, Viola, and Violoncello.

78

Vln. I
Vln. II
Vla.
Vc.

f *mf*

Detailed description: This system contains measures 78 through 82. Measures 78-81 are in 6/8 time. At measure 82, there is a time signature change to 4/4. The key signature remains B-flat major. Dynamics are marked *f* (forte) in measures 78-81 and *mf* (mezzo-forte) in measure 82. The instruments are Violin I, Violin II, Viola, and Violoncello.

83

Vln. I
Vln. II
Vla.
Vc.

Detailed description: This system contains measures 83 through 86. The music is in 4/4 time and remains in the key of B-flat major. The dynamics are not explicitly marked in this system. The instruments are Violin I, Violin II, Viola, and Violoncello.

87

Vln. I

Vln. II

Vla.

Vc.

ff *p*

mp

p *mp*

92

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

pizz

arco

rit.

97

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

Placido

♩ = 88

102

Musical score for measures 102-106. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The tempo is marked as Placido with a quarter note equal to 88 beats per minute. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4. The dynamics are marked as *mp* (mezzo-piano) for all instruments. The music features flowing eighth and sixteenth notes with some slurs.

107

♩ = 112

rit.

Musical score for measures 107-112. The tempo is marked as 112 beats per minute. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 and back to 4/4. The dynamics are marked as *pp* (pianissimo) for Violin I, Violin II, and Viola, and *p* (piano) for Violoncello. A *rit.* (ritardando) marking is present above the measures. The music features a mix of eighth and sixteenth notes with some rests.

113

♩ = 100

Musical score for measures 113-117. The tempo is marked as 100 beats per minute. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The dynamics are marked as *p espressivo* (piano, expressive) for Violin I, Violin II, and Viola, and *mp molto appassionato* (mezzo-piano, very passionate) for Violoncello. The music features a mix of eighth and sixteenth notes with some slurs and accents.

Allegro $\text{♩} = 152$ sul ponticello

120

Vln. I *mf* *f subito* *mp*

Vln. II *mf* *f subito* *mp*

Vla. *mp* *mf* *f subito* *mp*

Vc. *f* *mp* *mf* *f subito* *mp*

126

Vln. I ord. *f* sul ponticello *mp* pizz *mf*

Vln. II ord. *f* sul ponticello *mp* pizz *mf*

Vla. ord. *f* sul ponticello *mp* pizz *mf*

Vc. ord. *f* sul ponticello *mp* ord. pizz *mf*

rit.

131

Vln. I *mp* arco *mf* pizz *mp*

Vln. II *mp* arco *mf* pizz

Vla. *mp* arco *mp*

Vc. *mp* arco *mp*

159

più espress.

Vln. I

Vln. II

Vla.

Vc.

165

rit. $\text{♩} = 80$

teneramente

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *mp*

mp *mf* *mp teneramente*

mp *mf* *mp teneramente*

mp *mf*

172

rit.

Vln. I

Vln. II

Vla.

Vc.

p

f *p*

f *p*

mf *f* *p*

Grave

♩ = 50

178

Musical score for measures 178-183. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 5/4. Measure 178 starts with a 5/4 time signature. Measures 179-180 change to 4/4. Measures 181-182 change to 3/4. Measure 183 returns to 4/4. Dynamics include *mp* (mezzo-piano) and *p* (piano). There are triplets in measures 179 and 180.

184

Musical score for measures 184-188. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 184 starts with a 4/4 time signature. Measures 185-186 change to 3/4. Measures 187-188 return to 4/4. Dynamics include *mf* (mezzo-forte) and *p* (piano). There are triplets in measures 185 and 186.

189

Musical score for measures 189-193. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 189 starts with a 4/4 time signature. Measures 190-191 change to 3/4. Measures 192-193 return to 4/4. Dynamics include *p* (piano) and *mp* (mezzo-piano). The instruction *doloroso* (painfully) is present in measures 192 and 193.

195

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

201 *accel. (poco a poco)*

Vln. I *mp* *mf* *più agitato*

Vln. II *mp* *mf* *più agitato*

Vla. *mp* *mf* *più agitato*

Vc. *mp* *mf* *più agitato*

205 $\text{♩} = 50$ Calmo, subito $\text{♩} = 66$

Vln. I *p cantabile*

Vln. II *placido mp* *p cantabile*

Vla. *mp placido* *p cantabile*

Vc. *mp placido* *p cantabile*

210

Vln. I *più espressivo*

Vln. II *p cantabile* *più espressivo*

Vla. *più espressivo*

Vc. *p* *più espressivo*

217

Vln. I *molto espressivo*

Vln. II *molto espressivo*

Vla. *molto espressivo*

Vc. *molto espressivo*

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

223

Vln. I *♩ = 80*

Vln. II

Vla. *poco agitato*

Vc. *mf* *poco agitato*

228 accel. (poco a poco più agitato)

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

232 - - - - - ♩ = 100

Vln. I

Vln. II

Vla.

Vc.

f

f

con brio

con brio

237 poco rit. Desolato
♩ = 60 (subito)

Vln. I

Vln. II

Vla.

Vc.

f con brio

mp

p

243

Vln. I *molto doloroso*

Vln. II *p*

Vla. *p*

Vc. *p*

248 *rit.*

Vln. I *p* *poco meno doloroso*

Vln. II *mp p*

Vla. *poco meno doloroso*

Vc. *mp p*

253 $\text{♩} = 50$ *molto espressivo*

Vln. I *mp*

Vln. II *pizz* *arco* *mp molto espressivo*

Vla. *mp molto espressivo*

Vc. *mp molto espressivo*

257

Vln. I *pp* *p* *mesto* *pp*

Vln. II *pp* *p* *mesto* *pp*

Vla. *pp* *p* *mesto*

Vc. *p* *mesto* *pp*

263

Vln. I *pp* *p* (lunga)

Vln. II *p* (lunga)

Vla. *pp* *p* (lunga)

Vc. *p* (lunga)

268

Vln. I *pp* *molto rit.* *pizz* *morendo*

Vln. II *pp* *morendo*

Vla. *pp* *morendo*

Vc. *pp* *morendo* *attacca*

III

Largo
♩ = 50

Più animato
♩ = 80

Violin I

Violin II

Viola

Violoncello

p doloroso

p leggero

Meno mosso
♩ = 66

8

Vln. I

Vln. II

Vla.

Vc.

p poco triste

Largo
♩ = 50

14

Vln. I

Vln. II

Vla.

Vc.

p pietoso

poco

Più animato
♩ = 80

20

Vln. I
p meno leggero

Vln. II
p meno leggero

Vla.
-

Vc.
-

Doloroso
♩ = 58

24

Vln. I
mp

Vln. II
mp

Vla.
mp poco pesante

Vc.
mp poco pesante

29

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

p

p

p

33

Vln. I *p*

Vln. II *p* poco

Vla. *p* *pp* *p*

Vc. *p* *pp* *p*

37

Vln. I *mf* *fp* *fp* *mp* *leggero*

Vln. II *mf* *fp* *fp* *mp* *leggero*

Vla. *mf* *fp* *mp* *leggero*

Vc. *mf* *fp*

41

Grave

Vln. I *fp* *fp* *mf*

Vln. II *fp* *fp* *mf*

Vla. *fp* *fp* *mf* *cantabile*

Vc. *mf*

45

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mf*

50 *espressivo* *f* *mp* *mf* *pizz*

Vln. I *f* *mp* *mf*

Vln. II *f* *mp* *mf*

Vla. *mf* *f* *mp* *mf*

Vc. *f* *mp* *mf*

56 *pizz* *pizz*

Vln. I

Vln. II *pizz*

Vla. *pizz*

Vc.

67

Vln. I

Vln. II

Vla.

Vc.

poco a poco più agitato

f

70

Vln. I

Vln. II

Vla.

Vc.

fff con fuoco

fff con fuoco

fff con fuoco

fff con fuoco

72

Vln. I

Vln. II

Vla.

Vc.

73

Vln. I

Vln. II

Vla.

Vc.

76

Vln. I

Vln. II

Vla.

Vc.

78

Vln. I *più animato*

Vln. II *più animato*

Vla. *più animato*

Vc. *più animato*

80

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

83

Vln. I

Vln. II

Vla.

Vc.

espressivo

mf mp

espressivo

mf mp

espressivo

mf mp

87 *Feroce, subito*
♩ = 100

Vln. I
Vln. II
Vla.
Vc.

mf *f* *f*

93

Vln. I
Vln. II
Vla.
Vc.

ff *ff* *ff*

97

Vln. I
Vln. II
Vla.
Vc.

101 Gioioso Poco lugubre

Vln. I *f*

Vln. II *f*

Vla. *f* *mf*

Vc. *f* *mf*

Detailed description: This system contains measures 101, 102, and 103. Measure 101 is in 4/4 time with a forte (*f*) dynamic. Measure 102 is in 7/8 time. Measure 103 is in 5/4 time with a mezzo-forte (*mf*) dynamic. The tempo changes from Gioioso to Poco lugubre. The instrumentation includes Violin I, Violin II, Viola, and Violoncello.

104 Gioioso

Vln. I *mf* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Detailed description: This system contains measures 104, 105, and 106. Measure 104 is in 3/4 time with a mezzo-forte (*mf*) dynamic. Measure 105 is in 4/4 time with a forte (*f*) dynamic. Measure 106 is in 3/4 time with a forte (*f*) dynamic. The tempo is Gioioso. The instrumentation includes Violin I, Violin II, Viola, and Violoncello.

108 Più energia

Vln. I animato

Vln. II animato

Vla. animato

Vc. animato

Detailed description: This system contains measures 108, 109, 110, and 111. Measure 108 is in 9/8 time. Measure 109 is in 3/4 time. Measures 110 and 111 are in 3/4 time. The tempo is Più energia. The instrumentation includes Violin I, Violin II, Viola, and Violoncello.

112

furioso

Vln. I

Vln. II sul G furioso

Vla. furioso

Vc. furioso

115

ff pesante

ord.

Vln. I

Vln. II *ff* pesante

Vla. *ff* pesante

Vc. *ff* pesante

119

più feroce

Vln. I

Vln. II più feroce

Vla. più feroce

Vc. più feroce

122

Vln. I

Vln. II

Vla.

Vc.

mf

ff

Pensoso

125

$\text{♩} = 88$

triste

Vln. I

Vln. II

Vla.

Vc.

mp

p

mp triste

p

mp triste

p

131

Mesto

$\text{♩} = 60$

Vln. I

Vln. II

Vla.

Vc.

p

p

p

137

Vln. I

Vln. II

Vla.

Vc.

p desolato

p desolato

142

Vln. I

Vln. II

Vla.

Vc.

p

pp

pp

pp

p

147

Vln. I

Vln. II

Vla.

Vc.

mp

p < *mp* < *p*

mp

p < *mp* < *p*

pp

mp

p < *mp*

pp

mp

p < *mp*

p

poco rit.

Doloroso

♩ = 56

molto espansivo

153

Vln. I

Vln. II

Vla.

Vc.

p molto espansivo

159

Vln. I

Vln. II

Vla.

Vc.

mp più espansivo

p

mp

con somma espressione

164

Vln. I

Vln. II

Vla.

Vc.

p

mp

169

Largo
♩ = 50

con sordino susurrante

Vln. I *p* *pp*

Vln. II con sordino *p* *pp* susurrante

Vla. con sordino *p* *pp* susurrante

Vc. con sordino *p* sul tasto *ppp*

174

rit.

Vln. I

Vln. II

Vla.

Vc. pizz arco *pp*

178

pizz arco pizz

Vln. I morendo

Vln. II pizz arco pizz

Vla. pizz arco pizz

Vc. pizz arco pizz

morendo