

String Quartet No. 2

Pat Muchmore

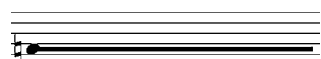
String Quartet No. 2

Approximate Duration: 14 minutes

Performance Notes

This quartet calls for a number of aleatoric techniques. Where standard notations exist for these, I've tried to use them, but even the standards are far from being generally accepted. Below is a legend for most of these techniques; further explanations are provided in the score. It should be remembered that, although these sections are intended to vary to a degree from performance to performance, every individual quartet is by no means barred from systematizing them to their own personal tastes. The work should sound organic and linear, and must never sound as if it is merely progressing from cue point to cue point. Unduly large periods of silence between sections which are intended to be continuous will ruin the flow of the piece, and must be avoided. All proportional notation sections are accompanied by some indication of approximate durations of either the entire measure, or a specific figuration. Sometimes approximate tempos are also indicated with text instructions. In any sections wherein a specific instrument or instruments are performing soloistically (especially where said instruments are precisely notated with time signatures while the remaining instruments are notated proportionally) the soloist(s) should never change the timing of their playing to match proportionately notated instruments. In such cases, the soloist(s) should play exactly as he or she desires, and the remaining instruments should follow them.

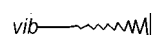
Notational Devices



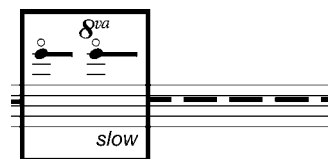
A thick line extending a notehead indicates a held note of indefinite length. This device is used in proportional notation sections. In general, the length of the note is determined most by entrances and exits of other performers whose parts are cued when relevant. After this, the emotional nature of the section and personal artistic choices of the individual performers are the determinants. A notehead which is extended in this manner will always, however, be of at least some length—it should never be shortened to a mere attack.



All harmonics are notated with a small circle over the notehead. The notehead indicates the pitch that should sound—in the parts; small diamond noteheads underneath indicate where the finger can be placed to create the appropriate pitch. Also, roman numerals are sometimes used to indicate which string a harmonic should be played on to ease the playability of a passage. In all cases (including notes which aren't harmonics) the highest string is indicated by Roman numeral I, the lowest by IV.



This notational device indicates a progression over the space indicated from non-vibrato to molto vibrato.



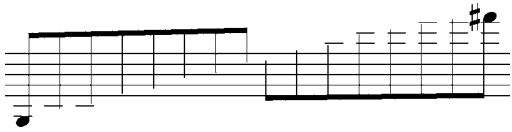
Notes contained in boxes are to be played irregularly but continuously without specific order for the length indicated by the following thick dashed line. The dashed extension line follows the same rules of proportional notation cited above. The manner in which the notes are to be played (e.g. slow, fast, slurred, separate, etc.) will always be included as text indications either in the box or as footnotes. Where style is unclear, follow the style and affect of the other instruments.



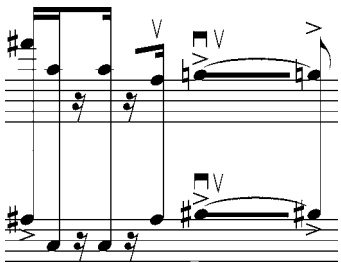
Feathered beaming such as the above indicates an acceleration—generally from the approximate speed of eighth notes to the approximate speed of 32nd-notes. If instead the beams decrease from left to right, than it indicates a deceleration.



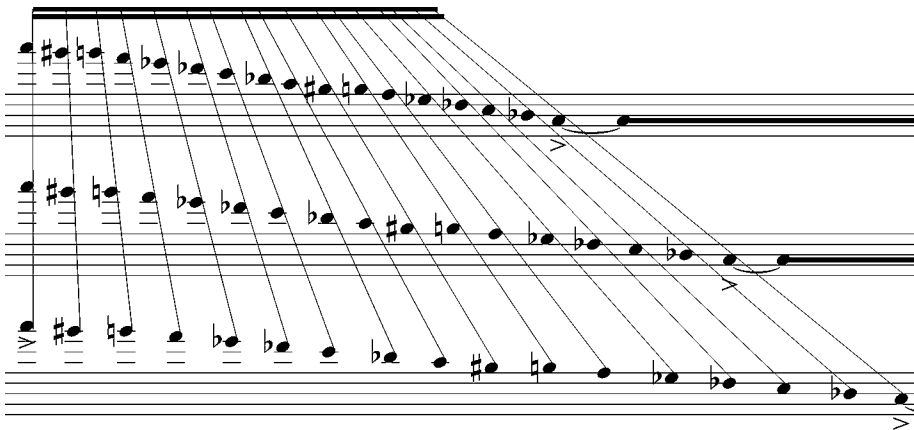
Musical fragments contained within repeats are used in proportional notation sections to indicate passages which should be played exactly as written, but looped continuously at the same tempo. This should be done either in specific relation to, or without regard to, tempos in other instruments. Text indications will give approximate tempos.



Stems without noteheads indicate notes which, although specific pitch is unimportant, should fall within a general range. They are always used in the context of runs wherein specific scalar content is unimportant. These runs should be played as if they were specific scales, but the performer may use whatever comfortable pitches they wish. Under no circumstances should they sound like glissandos or hazy pitches.



When instruments are supposed to play together during proportional notation sections, their notes are stemmed together as in the example above. The performers should play precisely together, but without regard to the rhythms and tempos of any accompanying instruments. Non-specific rhythms and durations, such as the held G-G# dyad in the above example, should be performed with the aid of cues or specific planning in rehearsal.



The above example is the only use of this particular notational device. It indicates a run wherein each instrument is at a different tempo. All instruments play the same notes, but the first violin should be faster and arrive on the final note earlier than the other two instruments.

String Quartet No. 2

Pat Muchmore

Smoky (slow)

20-25" 20-25"

Violin I *pp*

Violin II *pp*

Viola *pp* *mf* *mp* *pp*

Violoncello *pp* *mf* *pp*

25-30" 5-10"

Vln. I *p* *mp* *gradually accelerando* *gradually crescendo*

Vln. II *f* *pp* *mf* *p* *f* *gradually accelerando* *begin using separate bows* *gradually crescendo*

Vla. *p* *very slow and slurred note lengths irregular* *add occasionally* *0* *dampen* *vib*

Vc. *f* *slow gliss* *mf* *n.* *f* *p* *fff* *mp* *dampen*

10-15" **A Viciously (♩=120)**

Vln. I *accelerando* *resume occasionally adding G#* *fff* *pizz.*

Vln. II *f* *non harmonic fast and separated* *fff*

Vla. *fff* *p* *separate bows note lengths irregular* *add occasionally* *fff*

Vc. *fff* *p* *separate bows note lengths irregular* *fff*

*) Throughout the piece, long notes should be bowed as necessary, keeping bow changes as smooth as possible

B Smoky (slow)

G.P.
5-7"

15-20"

8

Vln. I

Vln. II

Vla.

Vc.

arco

pp

pp

slow gliss

Gliss

vib

expressive

p

n.

f

n.

(♩ = c. 45)*

brief swell

n. <> n.

35-40"

12

Vln. I

Vln. II

Vla.

Vc.

slow

gradually cresc

gradually speeding up

fast and separate

like cello

neither Vc nor Vln II tempo

3-5x **

mf

mf

f

slower than Vln. II

mf separate bows

C Viciously (♩=120)

13

Vln. I

Vln. II

Vla.

Vc.

fff

fp

ff

fff

fp

ff

fff

fp

ff

fff

fp

ff

pizz.

no break

*) [Vc] Only the triplets should be at the approximate speed of 45 bpm. The rests are merely spatial indications, place your triplet figures based on the viola part.

**) [Vla] On the last repetition, hold the F# longer than a quarter note and cue the next measure

Passionate 15-20" **D Expressive** (♩=55)

Vln. I: *slower than Vc*, *ff*, *rallentando*, *dying away*, *p*, *dying away*, *p*, *n.*

Vln. II: *faster than Vc*, *ff*, *rallentando*, *dying away*, *p*, *dying away*, *p*, *n.*

Vla.: *p*, *fp*, *mf*, *pizz.*, *mf*

Vc.: (♩=c. 120), *ff*, *rallentando*, *n.*, *mf*

20-25"

Vln. I: *n.*, *pizz.*, *mp*, *pp*, *building intensity*

Vln. II: *pp*, *building intensity*

Vla.: *n.*, *n.*

Vc.: *arco*, *n.*, *f*, *echo*, *mp*, *echo*, *p*, *pp*

E Wistful (♩=c. 55) 10-15" **G.P.** 2" 8-13"

Vln. I: *n.*, *mp*, *n.*, *mf*

Vln. II: *n.*, *mp*, *n.*, *mf*

Vla.: *mp*, *n.*, *mf*

Vc.: *hold through break*, *n.*, *mf*

F Expressive (♩=55)

Vln. I: *G.P.* 2", *mp*, *f*

Vln. II: *n.*, *mf*

Vla.: *like a whisper*, *pp*

Vc.: *like a whisper*, *f*, *pp*, *n.*

*) [Vlns] The two violins should perform this and subsequent passages, independently of each other

36

Vln. I

Vln. II

Vla.

Vc.

echo Vln. I

G

35-45"

41

Vln. I

Vln. II

Vla.

Vc.

trem. Glissando

fp < fff f

slower than Vla.

faster than Vln. II

(♩ = c. 75)

f mf mf mf f

42

Vln. I

Vln. II

Vla.

Vc.

fast

accelerando

fast

accelerando

fast

accelerando

15-20"

43

Vln. I

Vln. II

Vla.

Vc.

very fast

use sharp, fast bowstrokes and bow as necessary

ff slightly slower than Vln. I

use sharp, fast bowstrokes and bow as necessary

ff as fast as possible

use sharp, fast bowstrokes and bow as necessary

ff much slower than the others

use sharp, fast bowstrokes and bow as necessary

H With Great Brutality (♩ = c. 120)

not synchronized with Vc. and Vla.

ff

ff

(♩ = c. 110)

ff

ff

*) [Vln. II, Vc.] These 3-note figures should be echoes of the melody at F, and thus at approximately 55 bpm
 **) [Vlns, Vla] Play each of these cells 3-5 times. Only the notes with noteheads have specific pitches, the headless notes indicate various scales where actual pitches are unimportant. Gradually accelerate and crescendo throughout the section. Vln. I cues the next measure.

45

Vln. I

Vln. II

Vla.

Vc.

I Feral

50

Vln. I

Vln. II

Vla.

Vc.

ff *fp* *fff* *ff* *fp* *fff*

pizz. *arco* *n.*

accented release

51

Vln. I

Vln. II

Vla.

Vc.

ff *fff* *fff*

gradually begin accelerating tempo *begin slow gliss. while continuing accelerando*

maintain original tempo *randomly alter double-stop pitches microtonally through the rest of this section*

J Smoky (slow)

Violent (♩=110)

52

Vln. I

Vln. II

Vla.

Vc.

fff *pp* *sub. pp* *fff* *pp* *fff*

IV' vib *vib*

10-15" *0* *0*

muffle strings immediately

*) [Vla, Vc] Play the rhythmic pattern (at bottom of last page) with the double-stops between the brackets.

***) [Vla, Vc.] There is no need to be at any specific point in the rhythmic pattern here, just immediately play the last note with the first violin.

Smoky (slow) 10-15" **Violent (♩=110)** 3-5"

Vln. I *pp* *vib* *fff* *sub. pp*

Vln. II *fff* *vib* *fff* *sub. pp* *muffle strings immediately*

Vla. *n.* *vib* *fff* *sub. pp* *muffle strings immediately*

Vc. *pp* *vib* *fff* *sub. pp* *muffle strings immediately*

K Brutal *with urgent violence*

Vln. I *Solo* *fff* *fp* *fff* *(♩=c. 130)* *mf* *ff* *fff*

Vln. II *(♩=c. 110)* *mf* *ff* *fff*

Vla. *mf* *ff* *fff*

Vc. *mf* *ff* *fff*

Vln. I *ff* *sffz* *fp* *ff* *sffz* *Solo* *fff* *fp* *fff* *(♩=c. 130)* *mf* *ff*

Vln. II *with urgent violence* *fff* *fp* *fff* *mf* *ff*

Vla. *fff*

Vc. *fff*

Vln. I *fff* *ff* *sffz* *fp* *ff* *sffz* *ff* *sffz*

Vln. II *mf* *ff* *fff* *ff* *sffz* *fp* *ff* *sffz*

Vla. *fff*

Vc. *fff*

*) [Vlns.] This solo should be performed in a tempo and rhythm independent of the accompaniment

***) [Vln. II] From the beginning this straight-sixteenth ostinato should be at the same tempo as Vln. I, however the pattern should be offset from Vln. I. In other words, Vln II will play sixteenth notes at the same time as Vln. I, but the position in the pattern will be different.

61 **L**

Vln. I

Vln. II

Vla.

Vc.

fff *fff* *ff*

*pizz.** *arco*

5-10" **M** **Passionately** ($\text{♩} = 85$)

Vln. I

Vln. II

Vla.

Vc.

very fast *Glissando* *fff* *fp*

very fast *Glissando* *fff* *fp*

fff *slow gliss* *Glissando* *fff* *fp*

fff *slow gliss* *Glissando* *fff* *fp*

64

Vln. I

Vln. II

Vla.

Vc.

fff *fast* *Glissando* *fff* *fp*

fff *fast* *Glissando* *fff* *fp*

fff *fast* *Glissando* *fff* *fp*

fff *fast* *Glissando* *fff* *fp*

68 ($\text{♩} = 60$)

Vln. I

Vln. II

Vla.

Vc.

fff *fast* *Glissando* *fff* *fp*

fff *fast* *Glissando* *fff* *fp*

fff *fast* *Glissando* *fff* *fp*

fff *fast* *Glissando* *fff* *fp*

use fast, sharp bowstrokes bow as necessary

*) [Vla, Vc] The next 10 notes should be played with sharp strokes using the thumb. Both sixteenth-notes in each group should start with the lowest string and all of the notes in the chords should sound almost simultaneously.

5-10"

MAINTAIN ABSOLUTE INTENSITY
accent bow changes sharply, intense vibrato

72

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

fffz

III'

0

hollow

hollow

hollow

arco

5-10"

N Smoky (♩=55)

73

Vc.

7"

G.P.
3-5"

10-15"

p

p

p

pp

p

p

p

p

II'

III'

II'

III'

non vib 0

IV'

pp

n.

n.

n.

n.

n.

n.

n.

30-35"

79

Vln. I

Vln. II

Vla.

Vc.

p

mf

p

mf

p

mf

pp

very slow
Glissando

very slow
Glissando

very slow
Glissando

to mute

to mute

to mute

Slow, Indolent

0

very slow and slurred
note lengths irregular

35-45"

80

Vln. I

Vln. II

Vla.

Vc.

5"

1"

2"

2"

pp

very slow and slurred
note lengths irregular

with mute
fast and slurred

n.

f

n.

very fast and slurred

mf

p

Slow, Indolent

0

very slow and slurred
note lengths irregular