

String Quartet

(2012/13)

Desmond Clarke

#### Remarks on Notation:

#### Decoupling of the Hands:

The second violin and viola are notated, for part of the work, on two staves, one for each hand. The upper staff is the right hand, and is notated on four lines, one for each string. The lower staff is the left hand, and shows the position of the fingers on the fingerboard.

#### Muted Strings:

An 'X' notehead indicates the left hand is to mute the string at the indicated position. This is achieved by placing multiple fingers on the string, but not pressing down onto the fingerboard. Unless otherwise specified, the note should be played on the lowest string possible.

#### Harmonic Pressure:

Indicated by a diamond notehead - filled and open noteheads are the same technique: open indicates a minim.

#### Bow-pressure sounds:

Indicated by a heavy black line above the notated pitches.

Duration: c. 16 minutes

# I

$\text{♩} = 60$

Violin 1  
*pp* *mp* *p* *mf*

Violin 2  
*pp* *mp* *p* *mf*

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

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

9

nat. *mp* *sffz* *pp* *mp* *pp* *f* nat.

*mp* *sffz* *mp* *mf*

*mp* *sffz* *mp* *mf*

*mp* *sffz* *mp* *mf*

*mp* *sffz* *mp*

*mp* *sffz* *mp*

12

*pp* *sffz* *ff* *fff:ppp* *nat.*

*ppp* *mf* *ff* *fff:ppp* *nat.*

*mf* *pp*

2 (8)

15

*mp* *mf* *f* *mp* *pp* *ppp*

18

*ff* *mf* *pp* *ppp* *sffz:pp* *mp*

21

col legno  
m.s.p. → m.s.t.

*pppp* *ff* *f* *sffz:pp* *ppp* *pp*

flaut. → nat.

III 7 7 7 7 7 7

IV

25

*ff* 5 *ff* 6 *pp* *ff* *mp*

II *p* I II

*pp* cresc. *p* cresc.

28

*ff* 5 *pp* *ff* 7 *pp* *ppp*

*p*

*pp* *mp*

*mp*

*molto sul pont.*

31

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

*pp* *f* *ff* *p* *ff*

*mf* *f* *fff*

*mf* *f* *fff*

3 5 6 5 3 5 3 5 3

Musical score for measures 34-35. The score is divided into two systems. The first system (measures 34-35) features a treble clef with a 7/8 time signature. It includes a piano part with a 7-measure phrase and a 5-measure phrase, and a bass part with a 3-measure phrase. The second system (measures 35-36) features a treble clef with an 8va marking. It includes a piano part with a 7-measure phrase, a 3-measure phrase, and a 7-measure phrase, and a bass part with a 3-measure phrase. Dynamics include *ff*, *mf*, *p*, *pp*, *f*, and *ppp*. Fingerings are indicated with numbers 3, 5, 7, and 6.

Musical score for measures 36-37. The score is divided into two systems. The first system (measures 36-37) features a treble clef with an 8-measure phrase. It includes a piano part with a 3-measure phrase and a 5-measure phrase, and a bass part with a 3-measure phrase. The second system (measures 37-38) features a treble clef with an 8-measure phrase. It includes a piano part with a 3-measure phrase and a 5-measure phrase, and a bass part with a 3-measure phrase. Dynamics include *fff*.

Musical score for measures 38-39. The score is divided into two systems. The first system (measures 38-39) features a treble clef with an 8-measure phrase. It includes a piano part with a 3-measure phrase and a 3-measure phrase, and a bass part with a 5-measure phrase, a 7-measure phrase, and a 3-measure phrase. The second system (measures 39-40) features a treble clef with an 8-measure phrase. It includes a piano part with a 5-measure phrase and a 3-measure phrase, and a bass part with a 6-measure phrase. Dynamics include *ff dim.*, *pp*, and *fff*. Fingerings are indicated with numbers 3, 5, 7, and 6.

♩=56  
molto sul pont. → nat. II

40 (8)

Violin I: *mp* *pp* *ff* *sfz:pp* *fpp* *ff* *ff:mf*

Violin II: *mp* *pp* *mp* *ff:mf*

Viola: *pp* *mp* *mf* *ff* *ff* *ff:mf*

Cello/Double Bass: *pp* *f* *ff* *ff* *ff* *ff:mf*

46

Violin I: *p dim.*

Violin II: *pp* *pppp* *p* *ppp*

Viola: *pp* *ppp* *p* *ppp*

Cello/Double Bass: *p* *pppp*

52 (8)

Violin I: *ppp* *mp* *ppp* *mp* *pp* *ppp*

Violin II: *mp* *ppp* *mp* *pp* *pp* *mp*

Viola: *mp* *ppp* *p* *p* *p* *mp*

Cello/Double Bass: *ppp* *mp* *pp* *p* *pp* *mp* *ppp* *p*

58 con sord. sul pont. nat. sul pont. nat.

pppp pp pppp pp

sul pont. sul pont. sul tasto sul pont.

pppp pp p ppp

p ppp

senza sord. pp

61

sul pont. pppp ppp ppp

nat. 8<sup>va</sup> ppp ppp ppp

mp pp sul tasto sul pont. nat. sul tasto

p pp ppp ppp ppp

p ppp

ppp 5:4

64

8<sup>va</sup> ppp mp

3:2 6 f

pp mf pp



# II

♩ = 50

c.l.b.

molto sul pont arco

Violin I: *ppp*, *pppp*, *ppp*

Violin II: *ppp*, *ppppp*

Viola: *pppp*, *pp*, *ppp*, *pppp*, *ppp*

Cello/Double Bass: *pppp*

6

col legno, molto sul pont.

arco nat.

fluctuating tremolo

arco

col legno

nat.

Violin I: *ppp*, *pppp*, *pppp*, *p*

Violin II: *ppppp*, *pppp*

Viola: *pppp*, *ppp-p*, *ppp*, *ff*, *ff*

Cello/Double Bass: *mp*, *ppp*, *mp*, *ff*

11

pizz. 8va

arco col legno

pizz.

ff

ff

pizz.

ff

ppp

f

p

f

mp

pp

pizz.

p

f

ppp

f

Violin I: *ff*, *ppp*, *p*

Violin II: *ff*, *f*, *ff*

Viola: *p*, *f*, *mp*, *pp*, *p*, *f*

Cello/Double Bass: *ppp*, *f*

8<sup>va</sup> 1  
16 *ff* *ff* *ppp* *pp* *ppizz.*  
*pp* *ppizz.* *ff* *ff* *pp* *pp* *ffpp*  
*p* *ff* *ppp* *pp* *arco* *ff*  
*ff* *pppp* *pp* *5* *5*

20 *ff* *fff* *arco, molto sul pont* *sempre p*  
*ppizz.* *arco senza vib* *arco* *ffpp* *sfz* *ff* *ffp* *sfz* *ffp* *f* *pp*  
*ff* *p* *ff* *ffp* *sfz* *ffp* *sfz* *ffp* *sfz* *ff*  
*p* *mf* *ff*

24 *ff* *fff* *arco* *gliss.* *f* *ff* *5* *mf* *feroce* *ffff*  
*ppizz.* *8<sup>va</sup>* *pp* *mf* *brutale, espress* *5* *3* *ffff*  
*sfz* *sfz* *sempre fff* *change bow as needed, and on accent* *s* *ffff*  
*ff* *5*

27

Violin I: *gliss.*, *ff*, *f*, *pizz.*

Violin II: *ppp*, *sul pont.*

Viola: *ppp*, *pizz.*, *f*

Cello/Double Bass: *f*, *5*

29

Violin I: *p*, *pp*, *ppp*

Violin II: *arco*, *ppp*

Viola: *nat.*, *ppp*, *p*

Cello/Double Bass: *p*, *mp*, *5*

32

Violin I: *arco*, *p*, *ff:mf*, *f*, *ff*, *fff:ff*

Violin II: *gliss.*, *p*, *ff*, *mf*, *f*

Viola: *f poss.*, *5*, *f*, *f*

Cello/Double Bass: *pizz.*, *ff*, *arco*, *pp*, *p*, *f*, *ff*, *mf*, *ff*, *fff*, *col legno*

35  $\text{♩} = 42$

*ppp*

molto sul pont.

*pppp* *p* *pp* *5* *5*

*ppp* *5* *pppp* *pp* *5*

*mf*



→ molto sul pont.

37

*mf* *ppp* *mf* *5* *3*

*mf:ppp* *mf:ppp* *5* *3* *mf* *ppp* *5*

*ppp*

39

nat.

*f* *ff sfz* *p* *ff*

*mp* *fp* *f*

*mp* *f* *pp f*

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

gliss. gliss.

3 3 3 3 3 3 5 3

(II III)

41

sul pont.

*ppp* *ff*

*mf*

*mp* *f*

*mf* *ppp f* *ppp* *pp* *sffz*

gliss. gliss. gliss.

molto sul pont.

3 7 5 5 3 3

43

nat. *p* *mp*

*p* 6 7 *fp* 3 5

*mf* *p* *pp* 5 *f*

3

nat. *p*<sup>3</sup>

46

*ff* molto sul pont. 3 *f* pizz.

*ff* 3 *pp*

*mp* sul pont. *pp* 5 *mp*

48

Musical score for measures 48-49. The score is written for a violin and piano. The violin part features a series of triplet eighth notes, starting with a *pp* dynamic and increasing to *mf*. The piano part has a complex texture with many sixteenth notes, starting with a *p* dynamic. A *sul tasto* instruction is present in the piano part. The bass line is mostly silent, with a *pppp* dynamic indicated.

50

Musical score for measures 50-51. The violin part continues with triplet eighth notes, with dynamics ranging from *p* to *fp*. The piano part features a *ff* dynamic and includes a section marked *arco* (arco) with a *pp* dynamic. The bass line has a *mp* dynamic.

52

Musical score for measures 52-53. The violin part has a *ff* dynamic and includes a section marked *p*. The piano part features a *f* dynamic and includes a section marked *ff*. The bass line has a *mf* dynamic.

56

pizz.  $\text{8va} \text{---}$   $\text{♩} = 50$  arco col legno battuto

*f* *p* *fff* *fff* *fff* *fff* *p* *fff*

60

arco nat. col legno battuto

*mf* *p* *fff* *fff* *fff* *pp* *p* *f*

64

pizz. *mf* arco nat. *mf* molto sul tasto *pp* c.l.b. *f* *ff* *nat.* *pp*

*mf* *f* *pp* *f* *pp* *pp* *f* *pp*



69 *8va*

*p*  
pizz. arco  
*f* *p*  
sul tasto  
*f* *mp* *p* *ppp*  
*ff*

73 (8)

*ppp*  
molto sul pont.  
*ppp*  
*ppp* < *pp* > *ppp* < *p* > *ppp* < *pp* > *pppp*  
*ppp* < *pp* >

77 (8) *ad lib. undulations of less than a 1/6th tone*

*ppp*  
nat.  
*p* *ppp*  
*ppp* *p* *ppp*  
molto sul pont.  
molto sul tasto  
*ppppp*

16 **III** *col legno* → *arco m.s.p.* → *c.l.*

*♩* = 55

Measure 16: *ff*, *p*, *pp*, *p*, *ppp*, *col legno*, *arco*, *ff*, *mp*, *ppp*, *fff*, *pppp*, *pp*

Measure 17: *ff*, *pp*, *pppp*, *fff*, *ppp*, *p*, *mf*, *fff*, *pp*, *c.l.*, *l.b. (sub. ff)*

Measure 18: *f*, *pp*, *pp*, *pppp*, *col legno*, *arco*, *fff*, *p*, *mp*, *ppp*, *f*, *p*, *c.l.*, *l.b. (sub. ff)*

Measure 19: *ff*, *mp*, *ppp*, *ff*, *p*, *ppp*, *ppppp*, *col legno*, *arco*, *fff*, *pp*, *nat.*, *fff*, *f*

Additional markings: *col legno*, *arco*, *c.l.*, *l.b. (sub. ff)*, *molto sul tasto*, *arco*, *molto sul pont*, *nat.*



Measure 20: *pppp*, *ppppp*, *pp*, *ff*, *pp*, *pppp*, *pp*, *nat.*, *pp*, *c.l.*, *nat.*, *8va*

Measure 21: *l.b. (sub. ff)*, *ff*, *pp*, *p*, *pp*, *pppp*, *pp*, *nat.*, *gliss.*, *f*, *mp*, *mf*, *pp*, *ff*, *p*

Measure 22: *l.b. (sub. ff)*, *c.l.*, *nat.*, *gliss.*, *nat.*, *c.l.*, *nat.*, *pp*, *mf*, *pp*, *mp*, *f*, *pp*, *f*, *pp*, *mf*, *ppp*, *p*

Measure 23: *pp*, *p*, *ppp*, *pp*, *pppp*, *ff*, *p*, *pp*, *pp*, *pp*, *f*, *pp*, *f*, *pp*, *mf*, *ppp*, *p*, *tr*

Additional markings: *sul pont.*, *nat.*, *gliss.*, *tr*

Musical score for measures 8-13. The score is in 2/4 time and features four staves. The first staff (treble clef) includes dynamics: *ff nat.*, *mp*, *ppp*, *ff*, *fff*, *pp*, *ff*, *pp*, *f*, *ff sub. pp*, *p*, *pp*. The second staff (treble clef) includes dynamics: *ff*, *f*, *pp*, *p*, *ppp*, *pp*, *f*, *ff*, *ff*, *p*, *pp*. The third staff (treble clef) includes dynamics: *ff*, *mp*, *ppp*, *ff*, *fff*, *mf*, *ppp*, *fp*, *f*, *p*, *ppp*, *mf*, *p*, *mp*, *p*. The fourth staff (bass clef) includes dynamics: *pp*, *fpp*, *mf*, *p*, *mp*, *ppp*, *mp*, *ff*, *ppp*, *pp*. Performance instructions include *legno arco*, *c.l.*, *sul tasto*, and *nat.*. A *8va* marking is present above the first staff.

Musical score for measures 14-18. The score is in 2/4 time and features four staves. Dynamics include *p*, *mp*, *ppp*, and *f*. The first staff has *p*. The second staff has *mp*, *mp*, *p*, *mp*, *mp*. The third staff has *ppp*, *ppp*, *3*, *3*, *3*. The fourth staff has *ppp*, *3*, *3*, *3*. A *3* marking is present above the third staff.

Musical score for measures 19-23. The score is in 2/4 time and features four staves. Dynamics include *ppp*, *p*, *mp*, *p*, *f*, *p*, *f*, *p*, *f*. The first staff has *p*. The second staff has *p*, *mp*, *p*, *f*. The third staff has *ppp*, *p*, *mp*, *p*, *f*. The fourth staff has *ppp*, *3*, *3*, *p*, *f*. Performance instructions include *8va* markings above the first and second staves, and *I*, *III* markings above the third staff.

24

ff sfz fff fff p ff

ff pp ff fff p pp

ff mp ff fff ppp pp

ff f ff fff pp mf mp mf ff

gliss. c.l. nat. m.s.p. sul tasto

30

f pppp pp ppp f mf ppp pp ff

ff f pp f fp f pp ff

mp pp f pp f pp mf poco cresc. mp ff

pp ppp p f mf pp mp ff

8va gliss. m.s.t. pizz. arco

34

pppp ppp pppp pp p mp f

pp f ppp pp p fp mf ff pp

fp ppp pp mp pp mp f fff mp

mf f pp ppp mp pp mp ppp mp

8va m.s.p. nat. gliss. finger taps arco nat. V

36

*ppp* *ff* *fff* *pp* *ff* *fff* *ff* *ff* *sempre*

*mp* *mf* *fff* *ff* *ff* *sempre*

*f* *pp* *f* *fff* *f* *fff* *ff* *ff* *sempre*

*ppp* *pp* *ppp* *ff* *fff* *ff* *ff* *sempre*

*fff ff*

40

*ff* *pp*

*ff* *pp*

*pp*

*ff* *pp*

rall. . . . . ♩ = 50

44

*ff* *pp* *ppp* *p* *ppp* *p*

*ff* *pp* *ppp* *p* *ppp* *p*

*ff* *pp* *ppp* *p* *ppp* *p*

con sord. *p* *pp* *mp* *pp* *p* *ppp*

Musical score for measures 52-61. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature changes from 5/4 to 4/4, then to 2/4, and finally to 6/4. The music features various dynamics including *pp*, *pppp*, *f*, *pp*, *ppppp*, *p*, *mf*, and *f poss.*. Performance instructions include *8<sup>va</sup>*, *molto sul tasto*, *s.t.*, and *nat.*. A double bar line is present at the end of measure 61.

Musical score for measures 61-65. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 6/4. The music features various dynamics including *fff*, *pp*, *ppp*, *ppppp*, *fffpp*, *5 ppp*, and *ffp*. Performance instructions include *c.l.*, *nat.*, *arco nat.*, and *5*. The score includes a double bar line at the beginning of measure 61 and a fermata over a note in measure 65.