

James Williamson

**String Quartet No.1 (Erratic)**

(2015)

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## NOTES FOR PERFORMANCE

Movement I *piano* dynamic range: *niente (n), pppp, ppp, pp, p.*

r.o.b. means play right on the bridge (no pitch present, marked with an 'x' notehead).

s.p. means *sul ponticello*.

s.t. means *sul tasto*.

o.p. means bow overpressure.

*molto vibrato* (shown as a wavy-line) is to be played so that the sense of a fundamental pitch centre is lost  
i.e. the *portamento* can undulate between a # or ♭ on either side of the pitch.

The boxed number on a repeating section or bar indicates the number of times that section or bar must be repeated.

Microtones include  $1/4 \#$ ,  $3/4 \#$  and  $1/4 \flat$ .

**Duration: ca. 12 minutes**

To my wife, Jodie  
String Quartet No.1 (erratic)

James Williamson

♩ = ca.132

Violin I

Violin II

Viola

Violoncello

*ppp*  
*sempre*

*ppp*  
*sempre*

♩ = ♩ (♩=76)

3

x5

Grace notes on the beat.

col legno batutto  
[no. of notes are approximate]

*ppp*  
pizz.  
*ppp*

♩ = ♩ (♩=132)

6

pizz.

arco

(psuedo-inhale/exhale)  
r.o.b.

*ppp* < *f* > *ppp*

10

arco  
r.o.b.

r.o.b.

r.o.b.

(psuedo-inhale/exhale)  
r.o.b.

*p* *ff* *ppp*

*p* *ff* *ppp*

*ppp* *f* *ppp*

*ppp* *f* *ppp*

*p* *ff* *ppp*

*p* *ff* *ppp*

14

ord.

ord.

ord.

ord.

*ff*

*ppp*

*ppp*

*ppp*

*ff*

*n*

*n*

16

ord.

ord.

ord.

ord.

*p* *ff* *ppp*

*f* *p* *ff*

*p* *ff* *ppp*

*f* *p* *ff*

*p* *ff* *ppp*

*f* *p* *ff*



s.t. ----- r.o.b.

28 *pp dim.* *ppppp*

s.t. ----- r.o.b.

*pp dim.* *ppppp*

s.t. ----- r.o.b.

*pp dim.* *ppppp*

s.t. ----- r.o.b.

*pp dim.* *ppppp*

r.o.b. **x3** - ca. 8" - [unmeasured/spazmodic] Like a shiver... - ca. 5" -

*n* *f* *ff* *ff* *n* *n* *f* *n*

r.o.b. - ca. 8" - [unmeasured/spazmodic] Like a shiver... - ca. 5" -

*n* *f* *ff* *ff* *n* *n* *f* *n*

r.o.b. - ca. 8" - [unmeasured/spazmodic] Like a shiver... - ca. 5" -

*n* *f* *ff* *ff* *n* *n* *f* *n*

r.o.b. - ca. 8" - [unmeasured/spazmodic] Like a shiver... - ca. 5" -

*n* *f* *ff* *ff* *n* *n* *f* *n*

39 ♩ = 76 con sord. senza vib.

con sord. senza vib.

*ppp Distant*

con sord. senza vib.

con sord. flautando/quasi-moan

*n pp n*

senza vib.

3

42

poco

x6

pizz. *p*

x11

- ca. 5" -  
senza sord.

- ca. 5" -  
senza sord.

- ca. 5" -  
senza sord.

- ca. 5" -  
senza sord.

poco *p*

$\text{♩} = 132$   
arco

46

*mf*

*mf*

arco

*mf*

Dirty!!

*mf*  $\curvearrowright$  *fff*  $\curvearrowleft$  *mf*

48

*f*  $\curvearrowright$  *p* *f* <sup>3</sup>

*f*  $\curvearrowright$  *p* *f*  $\curvearrowright$  *p* *f* <sup>3</sup>

*f*  $\curvearrowright$  *p* *f*  $\curvearrowright$  *p* *f*  $\curvearrowright$  *p* *f* <sup>3</sup>

*f*  $\curvearrowright$  *p* *f*  $\curvearrowright$  *p* *f*  $\curvearrowright$  *p* *f* <sup>3</sup>

Dirty!!!  
hard bow pressure

*ff*  $\curvearrowright$  *fff*



51

ca. ca.

51

52

53

3

gliss.

n

pp

3

pp

3

pp

3

pp

ca. ca.

Detailed description: This system contains measures 51, 52, and 53. It features four staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by a triplet of eighth notes (A4, B4, C5) with a glissando line above it. A dynamic marking of *n* (pianissimo) is present. The second staff has a treble clef and a key signature of one sharp. It starts with a half note G4, followed by a triplet of eighth notes (A4, B4, C5) with a glissando line above it. A dynamic marking of *pp* (pianissimo) is present. The third staff has a bass clef and a key signature of one sharp. It starts with a half note G3, followed by a triplet of eighth notes (A3, B3, C4) with a glissando line above it. A dynamic marking of *pp* is present. The bottom staff is a grand staff with a bass clef and a key signature of one sharp. It contains a whole note chord of G3, B3, and C4. The measure numbers 51, 52, and 53 are indicated at the beginning of each staff. The word "ca." appears below the first and last staves.

54

ca.

54

55

56

s.p. ord.

ff pp

ff pp

ff pp

s.p. ord.

ff pp

ff pp

ff pp

s.p. ord.

ff pp

ff pp

ff pp

s.p. ord.

ff pp

ff pp

ff pp

ca.

Detailed description: This system contains measures 54, 55, and 56. It features four staves. The top staff has a treble clef and a key signature of one sharp. It begins with a half note G4, followed by a triplet of eighth notes (A4, B4, C5) with a glissando line above it. A dynamic marking of *ff* (fortissimo) is present. The second staff has a treble clef and a key signature of one sharp. It starts with a half note G4, followed by a triplet of eighth notes (A4, B4, C5) with a glissando line above it. A dynamic marking of *pp* (pianissimo) is present. The third staff has a bass clef and a key signature of one sharp. It starts with a half note G3, followed by a triplet of eighth notes (A3, B3, C4) with a glissando line above it. A dynamic marking of *ff* is present. The bottom staff is a grand staff with a bass clef and a key signature of one sharp. It contains a whole note chord of G3, B3, and C4. The measure numbers 54, 55, and 56 are indicated at the beginning of each staff. The word "ca." appears below the first and last staves.

57

ca.

57

58

59

ff

ppppsubito

s.t.

ff

ppppsubito

s.t.

pizz.

arco

s.t.

ff

f

ppppsubito

mf

ca.

Detailed description: This system contains measures 57, 58, and 59. It features four staves. The top staff has a treble clef and a key signature of one sharp. It begins with a half note G4, followed by a triplet of eighth notes (A4, B4, C5) with a glissando line above it. A dynamic marking of *ff* (fortissimo) is present. The second staff has a treble clef and a key signature of one sharp. It starts with a half note G4, followed by a triplet of eighth notes (A4, B4, C5) with a glissando line above it. A dynamic marking of *ppppsubito* (pianissimo subito) is present. The third staff has a bass clef and a key signature of one sharp. It starts with a half note G3, followed by a triplet of eighth notes (A3, B3, C4) with a glissando line above it. A dynamic marking of *ff* is present. The bottom staff is a grand staff with a bass clef and a key signature of one sharp. It contains a whole note chord of G3, B3, and C4. The measure numbers 57, 58, and 59 are indicated at the beginning of each staff. The word "ca." appears below the first and last staves.

♩=66 molto express.

59 *ff* *fff* *ppp* *3* *s.t.* *ord.* **x4**

62 *s.p.* *gliss.* *ppppp* *pp* *p* *pp* *3* *sul tasto* *p* **x6**

*s.p.* *ppppp* *pp* *p* *pp* *3* *col legno batutto* *Bow gliss. upwards* *sul G & D* *ord.* *sul tasto* *p* *pp* *p* *pp*

*s.p.* *ppppp* *p* *pp* *pp* *3* *col legno batutto* *Bow gliss. upwards* *sul A & D* *ord.* *sul tasto* *p* *pp* *sim.*

66 *s.t.* *ppp* *f* *r.o.b.* *pizz.* *f* **x11**

*s.t.* *ppp* *f* *r.o.b.* *pizz.* *f*

*s.t.* *ppp* *f* *r.o.b.* *pizz.* *f*

*s.t. ord.* *ppp* *f* *pizz.* *f* *r.o.b.*

69 - ca. 12" - con sord. ord. senza vibrato sempre s.t.

Musical score for measures 69-72. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The second staff is in treble clef with a 7/8 time signature. The third staff is in bass clef with a 7/8 time signature. The fourth staff is in bass clef with a 7/8 time signature. The score includes dynamic markings: *ppp* in the first and third staves, and *p* in the second and fourth staves. There are also markings for *poco* and *ppp* in the second and third staves. Performance instructions include "con sord. ord." and "senza vibrato sempre s.t."

73

Musical score for measures 73-76. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The second staff is in treble clef with a 7/8 time signature. The third staff is in bass clef with a 7/8 time signature. The fourth staff is in bass clef with a 7/8 time signature. The score includes dynamic markings: *p* in the first and second staves, and *ppp* in the third and fourth staves. There are also markings for *poco* and *ppp* in the second and third staves.

77

Musical score for measures 77-80. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The second staff is in treble clef with a 7/8 time signature. The third staff is in bass clef with a 7/8 time signature. The fourth staff is in bass clef with a 7/8 time signature. The score includes dynamic markings: *p* in the first and second staves, and *ppp* in the third and fourth staves. There are also markings for *poco* and *ppp* in the second and third staves.

82

*p* *poco* *ppp*

*s.t.* *poco* *p* *poco*

*s.p.* *p* *poco*

*PPP*

86

[still senza vibrato] x3

*p* *f* *p* *f* *p* *f* *p* *f*

*ord.* *p* *f* *p* *f* *p* *f* *p* *f*

*ord.* *p* *f* *p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f* *p* *f*

90

x5 **Hold pause long enough to take mute off.**

*fp* *ff* *ff* *ff* *ff* *ff*

*gliss.*

*ff*

senza sord. **Hold pause long enough to take mute off.**

senza sord. **Hold pause long enough to take mute off.**

senza sord. **Hold pause long enough to take mute off.**

senza sord. **Hold pause long enough to take mute off.**

92 -----> s.p. s.t.

*fp* *molto f* *ppsubito* *pp* *fp* *molto f* *ppsubito* *fp* *molto f* *ppsubito* *fp* *molto f*

96 -----> s.p. s.t.

*fp* *molto f* *ppsubito* *pp* *fp* *molto f* *ppsubito* *fp* *molto f* *ppsubito* *fp* *molto f*

100 s.t. s.p. r.o.b.

*pp* *molto f* *pp* *molto f* *pp* *molto ff* *pp* *molto f* *pp* *molto f* *pp* *molto ff* *pp* *molto f* *pp* *molto f* *pp* *molto ff* *pp* *molto ff*

103

ord. *f* *pp subito* *molto f* *p* *molto f*

ord. *f* *pp subito* *p* *molto f*

ord. *f* *pp subito* *p* *molto f*

ord. *f* *pp subito* *molto f* *p* *molto f*

107

*pp* *molto f* *ppp* *molto ff*

*pp* *molto f* *ppp* *molto ff*

*pp* *molto f* *ppp* *molto ff*

*pp* *molto f* *ppp* *molto ff*

112

*mp* *ff* *p* *f* *p* *f*

*st.* *p* *f* *mp* *ff* *p* *f*

*st.* *p* *f* *p* *f* *mp* *ff*

*st.* *p* *f* *p* *f* *p* *f*

116 x9

ord. r.o.b. r.o.b. r.o.b. r.o.b.

*p* *molto* *f* *pp* *fff* *fff* *fff* *fff*

*pizz.* *3*

ord. r.o.b. ord. r.o.b. ord. r.o.b.

*p* *molto* *f* *pp* *fff* *fff* *fff* *fff*

ord. r.o.b. con sord. *Distant...* *3*

*p* *molto* *f* *pp* *pp* *mp* *pp*

120

Hold pause long enough to fit mutes comfortably

ord. con sord. ord. con sord. ord. con sord. ord. con sord.

*p* *molto* *f* *pp* *molto* *f* *pp* *molto* *f* *pp* *molto* *f* *pp* *molto* *f*

Hold pause long enough to fit mutes comfortably

ord. con sord. ord. con sord. ord. con sord. ord. con sord.

*p* *molto* *f* *pp* *molto* *f* *pp* *molto* *f* *pp* *molto* *f* *pp* *molto* *f*

125

*ppp* *molto* *ff* *ppp* *molto* *ff* *ppp* *molto* *ff* *ppp* *molto* *ff*

129

*p* *mf* *molto f*

133

like time passing... x20

*p* *molto fff* *pizz.*

Hold pause long enough to take mute off.

137

ord. *f* *fp*

ord. *f* *fp*

ord. *f* *fp*

ord. *f* *fp*



140

x5

ff

fp

ff

fp

gliss.

ff

o.p.

f

fff

fp

144

x5

n

f

n

f

n

f

n

f

p

ff

ff

p

ff

relentless energy...

148

ff

ff

ff

ff

151

Musical score for measures 151-152. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music is divided into two systems by a vertical bar line. The first system contains measures 151 and 152. The second system contains measures 153 and 154. The music is characterized by a dense texture of triplets and sixteenth notes.

153

Musical score for measures 153-154. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music is divided into two systems by a vertical bar line. The first system contains measures 153 and 154. The second system contains measures 155 and 156. The music is characterized by a dense texture of triplets and sixteenth notes.

155

Musical score for measures 155-156. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music is divided into two systems by a vertical bar line. The first system contains measures 155 and 156. The second system contains measures 157 and 158. The music is characterized by a dense texture of triplets and sixteenth notes.

Gradually adding bow pressure towards fff, creating more noise than pitch.

157

*n* *pp* *ffp* *fff*

[3/4#]

3

Gradually adding bow pressure towards fff, creating more noise than pitch.

*n* *pp* *ffp* *fff*

3

Gradually adding bow pressure towards fff, creating more noise than pitch.

*n* *pp* *ffp* *fff*

[1/4#]

3

Gradually adding bow pressure towards fff, creating more noise than pitch.

*n* *pp* *ffp* *fff*

3

Gradually adding bow pressure towards fff, creating more noise than pitch.



- ca. 10<sup>th</sup> -  $\text{♩} = 58$  Isolated/fragile

161

- ca. 10<sup>th</sup> - *ppp subito* *poco* *poco* *sim.*

- ca. 10<sup>th</sup> - *ppp subito* *poco* *poco* *sim.*

- ca. 10<sup>th</sup> - *solo*

\* hold the harmonic very lightly so it becomes unstable, allowing the fundamental to occasionally be heard.  
 N.B. senza vibrato throughout Mov.II, except cello.

*n* < *p* *molto espress.*

\*\* N.B. placement of tremolandi are approximate.

166 *s.p.* *s.t.* ----- *s.p.* *s.t. sul G* *rapid trem.*

*fp* *p* < *fp* *n* *ppp*

*rapid trem.* *n* *rapid trem.* *n* *rapid trem.* *n* *rapid trem.* *n*

*s.t.* *ord.* ----- *s.p.* *gliss.*

*n* *n* < *p* *n*

171 *s.p.* *s.t.* *s.p.* *s.t.*

*ppp* *mf* *n* *p* *n*

*ppp* *ppp* *gliss.* *n* *n* *n*

*ord.* ----- *s.p.* *s.t.*

*n* *mf* *dim.* *n*



186  $\text{♩} = 104$   
arco

*ff* *f*

pizz. *ff* *f*

arco -----> s.p. s.t. -----> s.p.

*f* *ff* *mf* *f*

*ff* *f*

188

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

*mf* *mp* *mp*

ord. -----> s.p. s.t. -----> s.p. pizz. *mp*

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

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

Gradually sul pont. - entirely on the bridge [the fundamental can vanish]

gliss.



201

Violin I:  $\text{V}$ ,  $\text{gliss.}$

Violin II:  $\text{ord.}$ ,  $\text{s.p. ord.}$ ,  $\text{s.p.}$

Viola:  $\text{ff p}$ ,  $\text{ff p}$ ,  $\text{ff}$ ,  $\text{ff p}$ ,  $\text{ff p}$ ,  $\text{ff}$

Cello/Double Bass:  $\text{ff}$

204  $\text{♩} = \text{ca.}132$

Violin I:  $\text{fp}$ ,  $\text{ff}$ ,  $\text{p}$ ,  $\text{f}$ ,  $\text{molto vibrato}$ ,  $\text{s.p.}$

Violin II:  $\text{fp}$ ,  $\text{ff}$ ,  $\text{ord.}$ ,  $\text{p}$ ,  $\text{f}$ ,  $\text{more bow sound}$

Viola:  $\text{fp}$ ,  $\text{ff}$ ,  $\text{r.o.b.}$ ,  $\text{p}$ ,  $\text{f}$ ,  $\text{more bow sound}$

Cello/Double Bass:  $\text{ff}$ ,  $\text{flaut.}$ ,  $\text{p}$ ,  $\text{f}$

207

Violin I:  $\text{molto vibrato}$ ,  $\text{s.p.}$ ,  $\text{rit.}$ ,  $\text{f}$

Violin II:  $\text{p}$ ,  $\text{f}$ ,  $\text{ord.}$ ,  $\text{s.p.}$ ,  $\text{ord.}$ ,  $\text{s.p.}$ ,  $\text{molto vibrato}$

Viola:  $\text{p}$ ,  $\text{f}$ ,  $\text{ff p}$ ,  $\text{ff p}$ ,  $\text{ff}$

Cello/Double Bass:  $\text{f}$





220

s.p. more bow

ord.

*ff*

*f*

s.p. more bow

ord.

*ff*

*f*

223

$\text{♩} = \text{ca. } 132$

s.p. more bow

s.p. more bow

s.p. more bow

[as fast as possible]

*ff*

*ff*

*ff*

*ff*

226

rit.

$\text{♩} = \text{ca. } 58$  accel.

229

Violin I: *sf*, *f* < *ff*

Violin II: *sf*

Viola: *sf*

Cello/Double Bass: *sf*, *f* < *ff*

Annotations: "Play behind bridge", "Lots of heavy bow (scratchy)",  $\phi$  (circled), 3 (triplet)

232

Violin I: *f* < *ff*, *f* < *ff*, *f* < *ff*, *f* < *ff*

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

Viola: *f* < *ff*, *f* < *ff*, *f* < *ff*, *f* < *ff*

Cello/Double Bass: *f* < *ff*, *f* < *ff*, *f* < *ff*, *f* < *ff*

Annotations:  $\phi$  (circled), 3 (triplet)

235

Violin I: *f* < *ff*, *f*, *f* < *ff*, *f* < *ff*, *f* < *ff*

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

Viola: *ff*, *f* < *ff*, *f* < *ff*, *f* < *ff*

Cello/Double Bass: *f* < *ff*, *f* < *ff*, *f* < *ff*, *f* < *ff*

Annotations:  $\phi$  (circled), 3 (triplet)

237 (measured)

*ff*

*f*  $\longleftarrow$  *ff*

(measured)

*f*  $\longleftarrow$  *ff*

(measured)

*f*  $\longleftarrow$  *ff*

239

*f*  $\longleftarrow$  *ff*

*f*  $\longleftarrow$  *ff* *pp*  $\longleftarrow$  *fff*

*f*  $\longleftarrow$  *ff* *pp*  $\longleftarrow$  *fff*

*f*  $\longleftarrow$  *ff* *pp*  $\longleftarrow$  *fff*

*f*  $\longleftarrow$  *ff*

*pp*  $\longleftarrow$  *fff*

241

$\text{♩} = 58$  *Meno mosso*

*ppp* (to sit just behind vln.II & vla. dynamics)

*pp*  $\longleftarrow$  *mp* *pp*  $\longleftarrow$  *mp* *pp*  $\longleftarrow$  *mp* *pp*  $\longleftarrow$  *mp*

*pp*  $\longleftarrow$  *mp* *pp*  $\longleftarrow$  *mp* *pp*  $\longleftarrow$  *mp* *pp*  $\longleftarrow$  *mp*

*ppp* (to sit just behind vln.II & vla. dynamics)

$\text{♩} = 108$  *Più mosso*

*pp*  $\longleftarrow$  *mp* *pp*  $\longleftarrow$  *mp*

*Agitato*

*pp*  $\longleftarrow$  *mp*

*ppp* (to sit just behind vln.II & vla. dynamics)

*x3* *x7*

♩=132

♩=58 *Meno mosso*

245

arco

*sf*

*pppp*  
[as quiet as audible possible]

*gliss.*

*pppp*  
[as quiet as audible possible]

*gliss.*

*pppp*  
[as quiet as audible possible]

*gliss.*

*pppp*  
[as quiet as audible possible]

249

*gliss.*

*gliss.*

*gliss.*

*gliss.*

254

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*n*

*n*

*n*

*n*

257

*ff*

*mf* *ff*

*mf* *ff*

*mf* *ff*

arco *ff*

259

*mf* *ff* *mf* *ff*

*mf* *ff* *mf*

*ff* *mf* *ff* *mf*

*ff*

Glissando upwards to the highest pitches possible in a similar ad lib. pattern. NB Pitches do not have to be precise & in tune.

261

*ff*

*ff*

*ff*

*ff*

♩=80 Molto espressivo, con vibrato

263

*ff*

267

*fff*

molto express. con rubato

sul G

270

3

*sfz*

ad lib changing stings where appropriate

*gliss.*

273

pppp

pppp

ca.  $\frac{2}{3}$

pppp

fff

November 3rd 2015  
York