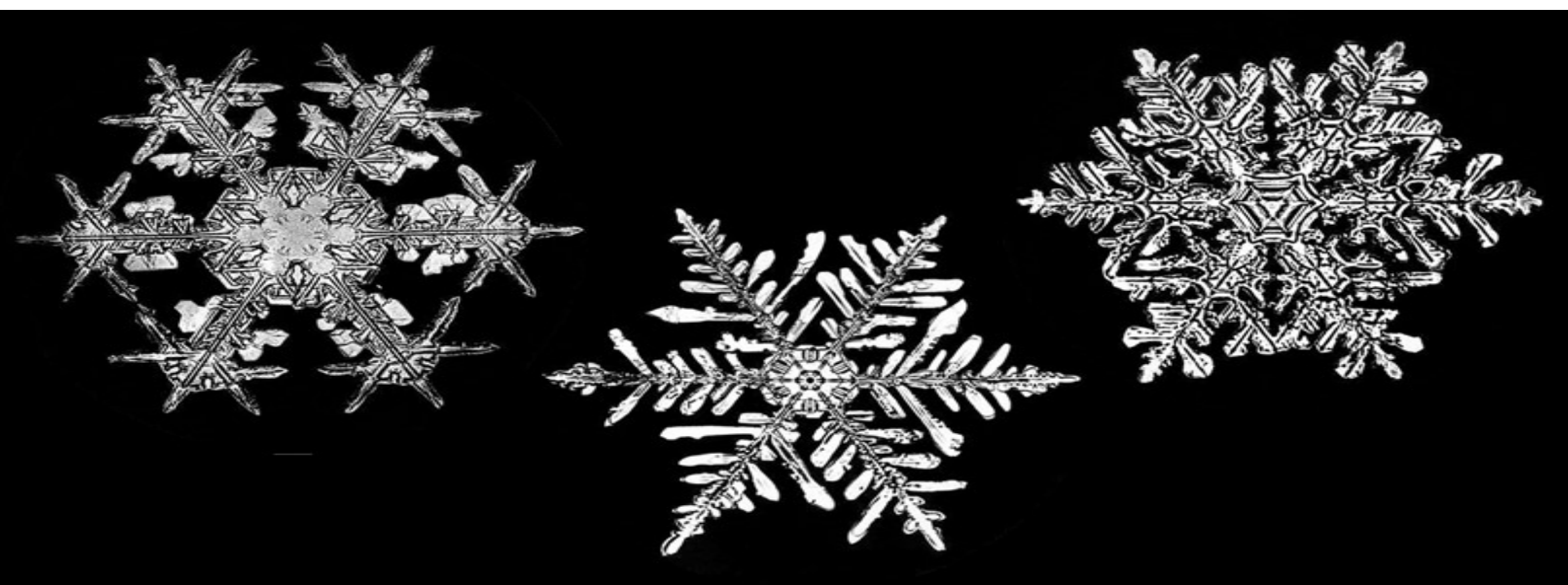


Jonathan Read

# Movement for String Quartet

A Winter Opus



Extended technique directions:

Openly beamed chords indicate that the performer should randomly drum the strings notated with the tips of the right-hand fingers to create a "sparkling" effect - imitative of light snow fall.

This effect should be continued through blank bars (which are measured as normal) until a beam finishes within a bar (unless otherwise specified).

# Movement for String Quartet

A Winter Opus

Jonathan Read (2012-3)

♩=70

♩.=60-90 (Fluidly)

Violin I

Violin II

Viola

Violoncello

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

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

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

*f* *p* *f* *mp* *mf espress.*

(♩.=♩.)

8

*mf* *f espress.*

*mf* *mp* *mf*

*mf*

13 *accel.* 3 (Fluidly)

mp *cresc.* *mf* *mp* *mp* *mp* *mp*

*cresc.* *mf* *mp* *mp* *mf* *mp*

*mp* *cresc.* *mf* *mp* *mf* *mp*

*mp* *cresc.* *mf* *espress.* *mp*

22 (♩=♩)

*mf* *f espress.* *mf*

*mf* *f espress.*

*mf*

*mf* *mf* *piuf*

27 rit. . .

*f espress.*

*mf*

*mf* *piuf* *espress.*

*mf* *mf* *piuf*

31  $\text{♩} = 70$   $\text{♩} = 90$  4/20

*f* *mp* *f* *mf* *espress.* *mp* *pp*

*f* *mp* *f* *mf* *mp*

*f* *mp* *f* *mf* *mp*

*f* *mp* *f* *mf* *mp* *mf* *mp* *espress.*

40

*mp* *mp* *espress.*

*mf* *mp*

*mf* *mp*

*fmp* *mp* *espress.*

47 *accel.*

*mf* *mp* *cresc.* *mf*

*mp* *cresc.* *mf*

*mp* *cresc.* *mf*

*mf* *mp* *cresc.* *mf*



79

*dolce*

*mp* *mf* *mp* *mf*

*arco*

*mf dolce* *submp* *mf*

*arco*

*mf dolce* *submp* *mf*

*dolce*

*mp* *mf* *mp* *mf*

89

$\text{♩} = 90$

*pizz.*

**Faster, as before**

*arco*

**accel. . . .**

*mf*

*mf*

*mf*

*mf*

*pizz.*

*arco*

*mf*

*mf*

*cresc.*

*cresc.*

*mf*

*mf*

*mf*

*mf*

95 *molto rit.*  $\text{♩} = 70$  *molto rit.*

*f* *f* *mp* *f*

*f* *f* *mp* *f*

*f* *f* *mp* *f*

*f* *f* *mp* *f*

102  $\text{♩} = 90$  *poco accel.* ( $\text{♩} = 120$ )

*mp* *mp dolce* *mf* *mf*

*mp* *mp dolce* *mf* *mf*

*mp* *mp dolce* *mf* *mf*

*mp* *mp dolce* *mf* *mf*



111 (Fluidly) (♩=♩)

Musical score for measures 111-115. The score is written for four staves. The first staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The time signatures are 12/8, 6/8, 12/8, 6/8, 12/8, 6/8, 6/4, and 6/4. Dynamic markings include *mp*, *mf*, and *mf espress.*. There are also slurs and accents throughout the piece.

116

Musical score for measures 116-120. The score is written for four staves. The time signatures are 6/4, 2/2, 6/4, 2/2, 6/4, 2/2, 6/4, 2/2, 6/4, 2/2, 6/4, and 2/2. Dynamic markings include *f espress.*, *mf*, and *piuf*. There are slurs and accents throughout the piece.

121

Musical score for measures 121-125. The score is written for four staves. The time signatures are 4/4, 2/2, 4/4, 2/2, 4/4, 2/2, 4/4, and 2/2. Dynamic markings include *f*, *piuf*, and *mf*. There are slurs and accents throughout the piece.

123 rit. . . . . ♩=70

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The tempo is marked as ♩=70. The score begins with a 'rit.' (ritardando) marking. The first staff starts with a *mf* dynamic. The second staff starts with a *f* dynamic. The third staff starts with a *mf* dynamic. The fourth staff starts with a *ppmf* dynamic. The score is divided into four measures. The first measure is in 4/4 time. The second measure is in 4/4 time. The third measure is in 3/4 time. The fourth measure is in 3/4 time. The score includes a 3-measure triplet in the bass line of the third measure. The dynamics are *mf*, *f*, *mp*, and *f* across the staves. The score ends with a double bar line.