

STRING QUARTET NO. I

"Glory"

PERUSAL ONLY

Jens Ibsen

Program Notes:

This quartet is based on a song for singing cellist I wrote with and for my friend Miya Perry, to the following text:

Glory girl, did you forget your name
Did you believe in these grey droning halls
The sun still rises, the bay still ebbs
Nothing we lost is lost

Glory boy, did you forget your name
Did you believe in their sycophant calls
The moon still rises, the bay still flows
Nothing we lost is lost

Miya Perry

Initially, I set out to expand this song into material for a quartet with the simple goal of taking what I thought was a great tune and getting more mileage out of it. As I got farther into the piece, my relationship to the original song changed and grew. The song was always meant to be inspirational, a call to fight for hope—and win!—despite forgetting one's own power, despite the powers outside us that would bring us low. Over time, the song has become an anthem for myself and the people I love. The battle cry for us to all to make it. To fulfill our purpose. We are all born to glory, and to glory we strive to return.

The first movement is a reimagining of the original song. I hoped to evoke the grandeur of heavy metal anthems along with a sort of off-kilter glee, that of facing the devil with a smile. The second movement, *Youth*, quite fittingly is based on a very early piece for strings I wrote around 15. It is a portrait of joy, anxiety, and introspection. The central section sees the Glory theme developed, as the addressee of the poem begins to mature and learn to navigate the world. The third movement represents, in the words of Robert Bly, the stage of "ashes"; going down into the depths of despair to emerge more fully fledged, more fit to fight through life's strife. It is the heart of this quartet and was the outlet for an innermost grief. The final movement is, in essence, battle music. A blistering, furious texture clashes with the Glory theme, only for the latter to emerge triumphant in the end. The forces of chaos are strong. They are beating down the door. But our glory-seeker has gone through the ashes and learned the ways of this world. Victory is assured. We were all born to glory, and to glory we shall return.

Duration: 27 mins.

Performance Notes:



Indicates a slow bow with heavy pressure. *Note: All instances of overpressure in this piece should maintain some semblance of the pitch. Fluctuations may differ somewhat from those pictured.*



A move from normal bow speed and pressure to overpressure



A move from overpressure to normal bow speed and pressure



A crunch on the specified note with little audible pitch. Whereas the lines indicate gradual change, this effect is immediate.



Indicates a "messy" glissando with a wide vibrato.

s.p. = sul pont.

m.s.p. = molto sul pont

c.l.b. = col legno battuto

c.l.t. = col legno tratto

PERUSAL ONLY

String Quartet No. I - "Glory"

Jens Ibsen (ASCAP)
(2021)

I. Glory

With resolute joy, ♩ = 54

Violin I
Violin II
Viola
Cello

pp

Vln. I
Vln. II
Vla.
Vc.

5

mf *p* *mf* *f*

mf *p* *mf* *f*

mf *f*

mf *f*

9

Vln. I *mf* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *p* pizz.

13

Vln. I

Vln. II *mf* arco

Vla. *mf*

Vc. *mf*

arco ord.

String Quartet No. I

17 arco m.s.p. s.p. m.s.p.

Vln. I

Vln. II m.s.p. p s.p. mf m.s.p.

Vla. mf

Vc. arco mf p mf

20 s.p. ord. s.p.

Vln. I p mf sub. p

Vln. II s.p. m.s.p. ord. s.p. sub. p

Vla.

Vc. p mf s.p. sub. p

String Quartet No. I

24

ord.

Vln. I

Vln. II

Vla.

Vc.

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

28

Vln. I

Vln. II

Vla.

Vc.

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

40

Vln. I

Vln. II

Vla.

Vc.

f

f

messy *fp* *f*

messy *fp* < *f*

44

Vln. I

Vln. II

Vla.

Vc.

fp

56

Vln. I

Vln. II

Vla.

Vc.

f *pp* *f*

f *pp*

f *p* *f*

f *pp* *f*

60

Vln. I

Vln. II

Vla.

Vc.

mf *f* *pp* *f*

pp *f*

p *f*

pp *f*

String Quartet No. I

64

Vln. I

Vln. II

Vla.

Vc.

p *mf* *p*

pp *p* *pp*

f *p* *mf*

pp

68

Vln. I

Vln. II

Vla.

Vc.

f *pp*

f

pp *p* *f*

p *f*

72

Vln. I

Vln. II

Vla.

Vc.

76

Vln. I

Vln. II

Vla.

Vc.

String Quartet No. I

80

Vln. I

Vln. II

Vla.

Vc.

mf

p *f*

p *f*

p *f*

arco

p *f*

84

Vln. I

Vln. II

Vla.

Vc.

mf

p *mf*

p *mf*

p *pp* *mf*

sul tasto

ord.

pp *mf*

separated (not short)

88

Vln. I

Vln. II

Vla.

Vc.

p *f*

92

Vln. I

Vln. II

Vla.

Vc.

separated (not short)

separated (not short)

p *f*

(8^{va})

104

Vln. I

Vln. II

Vla.

Vc.

ff

ff

f

f

ff

Ossia: if amplified, vlms. play col legno battuto (1/2 bow, 1/2 hair) to m. 115.

(8^{va})

107

Vln. I

Vln. II

Vla.

Vc.

sub. p

ff

sub. p

ff

ff

mf < *ff*

mf

IV+III

mf < *ff*

mf

String Quartet No. I

IV+III highest notes,
ad lib.

IV+III highest notes,
ad lib.

111

Vln. I

Vln. II

Vla.

Vc.

ff

mf < ff

mf

ff

mf < ff

mf

115

Vln. I

Vln. II

Vla.

Vc.

(ord.)

p

ff

(ord.)

p

ff

p

ff

p

ff

String Quartet No. I

118

harm. gliss ad lib.

poco rit.

mf

II. Youth

Festive, infernal, ♩ = 160

4

Vln. I

Vln. II

Vla.

Vc.

f

mp *p*

mp *p*

f *pp*

7

Vln. I

Vln. II

Vla.

Vc.

p *f*

mp *p* *mp* *p*

mp *p* *mp* *p*

10

Vln. I

Vln. II

Vla.

Vc.

mp

p

fp

f

13

Vln. I

Vln. II

Vla.

Vc.

p

f

mp

p

f

f

ord.

16

s.p. ord.

Vln. I

Vln. II

Vla.

Vc.

f *pp* *f*

p *f* *p* *f*

19

Vln. I

Vln. II

Vla.

Vc.

pp

f

22

Musical score for measures 20-22 of String Quartet No. I. The score is written for four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Measure 20 has a whole rest. Measure 21 begins with a half note G#4, followed by a half note A4, and a half note B4. Measure 22 continues with a half note C5, a half note B4, and a half note A4. Dynamics: *mf*.
- Vln. II:** Measure 20 has a half note G#4. Measure 21 has a half note A4. Measure 22 has a half note B4. Dynamics: *pp* in measure 20, *mp* in measure 21.
- Vla.:** Measure 20 has a half note G#4. Measure 21 has a half note A4. Measure 22 has a half note B4. Dynamics: *pp* in measure 20, *mp* in measure 21.
- Vc.:** Measure 20 has a sixteenth-note pattern: G#4, A4, B4, C5, B4, A4, G#4. Measure 21 has a sixteenth-note pattern: G#4, A4, B4, C5, B4, A4, G#4. Measure 22 has a sixteenth-note pattern: G#4, A4, B4, C5, B4, A4, G#4. Dynamics: *p* in measure 20, *f* in measure 21.

25

Musical score for measures 25-27 of String Quartet No. I. The score is written for four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Measure 25 has a half note G#4. Measure 26 has a half note A4. Measure 27 has a half note B4. Dynamics: *pp* in measure 25, *mf* in measure 27.
- Vln. II:** Measure 25 has a half note G#4. Measure 26 has a half note A4. Measure 27 has a half note B4. Dynamics: *pp* in measure 25.
- Vla.:** Measure 25 has a half note G#4. Measure 26 has a half note A4. Measure 27 has a half note B4. Dynamics: *pp* in measure 25.
- Vc.:** Measure 25 has a sixteenth-note pattern: G#4, A4, B4, C5, B4, A4, G#4. Measure 26 has a sixteenth-note pattern: G#4, A4, B4, C5, B4, A4, G#4. Measure 27 has a sixteenth-note pattern: G#4, A4, B4, C5, B4, A4, G#4. Dynamics: *p* in measure 27.

28

Vln. I

Vln. II

Vla.

Vc.

f

31

Vln. I

Vln. II

Vla.

Vc.

c.l.b. ord.

f

c.l.b. ord.

f

c.l.b. ord.

mf

f

c.l.b. ord.

mf

f

34

Vln. I

Vln. II

Vla.

Vc.

37

Vln. I

Vln. II

Vla.

Vc.

40

Vln. I

Vln. II

Vla.

Vc.

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

f

43

Vln. I

Vln. II

Vla.

Vc.

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

fp *f* *fp* *fp* *fp* *fp* *fp* *fp*

f

non vib., "baroque" sound

46

Vln. I
fp *fp* *fp* *fp* *fp* *fp* *f* to the fore

Vln. II
p *s.p.*

Vla.
fp *fp* *fp* *fp* *fp* *fp* *f*

Vc.
f

49

Vln. I
mf

Vln. II
f *p* *f* *p* *s.p.*

Vla.
p

Vc.
p

61

Vln. I

Vln. II

Vla.

Vc.

3

64

Vln. I

Vln. II

Vla.

Vc.

f

p

f

67

Vln. I

Vln. II

Vla.

Vc.

p *f*

p *f*

p

mf *f*

70

Vln. I

Vln. II

Vla.

Vc.

p *f*

p *f*

f *p* *f*

p *f*

fp

73

Vln. I

Vln. II

Vla.

Vc.

fp *ff* *fp* *f*

m.s.p.

77

Vln. I

Vln. II

Vla.

Vc.

m.s.p.

fp *f* *p* *ff*

mf *ff*

82

Vln. I

ord.

pp

p

Vln. II

ord.

p

Vla.

s.p.

ord.

Vc.

pp

86

Vln. I

pp

mf

Vln. II

Vla.

s.p.

pp

Vc.

91

Vln. I

Vln. II

Vla.

Vc.

pp *f* *fp*

95

Vln. I

Vln. II

Vla.

Vc.

f

String Quartet No. I

98

Vln. I

Vln. II

Vla.

Vc.

pp

p

pp

p

pp

s.p.

pp

102

Vln. I

Vln. II

Vla.

Vc.

f

p

mf

f

p

mf

f

f

m.s.p. ord.

m.s.p.

106

Vln. I

Vln. II

Vla.

Vc.

pp *mf* *pp*

p *f*

p *f*

mp *f*

ord.

109

Vln. I

Vln. II

Vla.

Vc.

pp

p *f*

p *f*

f *mp*

String Quartet No. I

112

Vln. I

Vln. II

Vla.

Vc.

mf *pp* *f*

p *f*

p *f*

f

115

Vln. I

Vln. II

Vla.

Vc.

pp 3

f

119

Vln. I

Vln. II

Vla.

Vc.

mf *pp*

pp *f*

pp *f*

pp *f*

123

sep.

Vln. I

Vln. II

Vla.

Vc.

pp *f*

p *f* *pp*

p *f* *pp*

p *f* *pp*

127

Vln. I

Vln. II

Vla.

Vc.

mf

131

Vln. I

Vln. II

Vla.

Vc.

p

pp

f

134

Vln. I

Vln. II

Vla.

Vc.

p

138

Vln. I

Vln. II

Vla.

Vc.

8va

ff

ff

ff

ff

rit. (8^{va}) Fairly free, contemplative, ♩ = 92

141

Vln. I

Vln. II

Vla.

Vc.

p *f* *mf*

143

poco rit. *a tempo* *accel.*....

Vln. I

Vln. II

Vla.

Vc.

f *p* *fp*

$\text{♩} = 132$
sep.

f

rit. *a tempo*

Vln. I

Vln. II

Vla.

Vc.

151

pp *mf* *p*

rit. *a tempo*

Vln. I

Vln. II

Vla.

Vc.

----- *a tempo* *rit.* -----

Vln. I
f
p
3
3

Vln. II

Vla.

Vc.

a tempo

Vln. I
f
6
s.p.
pp

Vln. II

Vla.

Vc.

rit......

s.p. → ord.

160

Vln. I

Vln. II

Vla.

Vc.

ff

f

mf

f

mf

163

Vln. I

Vln. II

Vla.

Vc.

ff

fp

f

fp

f

pp

con sord.

con sord.

con sord.

167 *sep.*

Vln. I *mf* *fp*

Vln. II

Vla. *fp*

Vc. *fp*

169

Vln. I *f* *p* *f*

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

Vla. *mf* *p* *f*

Vc. *mf* *p* *f*

172

Vln. I

Vln. II

Vla.

Vc.

p *f*

mf *p*

Detailed description: This system contains measures 172 through 175. The first violin (Vln. I) plays a melodic line with slurs and accents, starting at measure 172. The second violin (Vln. II) has rests in measures 172-174 and enters in measure 175 with a chord. The viola (Vla.) and cello (Vc.) play a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *p* (piano) again.

♩ = 160

175

Vln. I

Vln. II

Vla.

Vc.

p *ff*

f *ff*

p *ff*

p *ff*

senza sord.

senza sord.

senza sord.

Detailed description: This system contains measures 175 through 178. The tempo is marked as quarter note = 160. The first violin (Vln. I) plays a sixteenth-note figure with slurs and accents, starting at measure 175. The second violin (Vln. II) has rests in measures 175-177 and enters in measure 178 with a chord. The viola (Vla.) and cello (Vc.) play a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano), *ff* (fortissimo), *f* (forte), and *ff* (fortissimo) again. The instruction "senza sord." (without mutes) is present for the second, third, and fourth staves.

187

Vln. I

Vln. II

Vla.

Vc.

p *ff*

p *f*

mf

191

Vln. I

Vln. II

Vla.

Vc.

p *ff*

p *ff*

p *f* *p* *ff*

p *ff*

3 *fp*

195

Vln. I

Vln. II

Vla.

Vc.

fp ————— *ff*

fp ————— *ff*

fp ————— *ff*

ff ————— *ff*

finger taps
on vln. body

finger taps
on vln. body

199

Vln. I

Vln. II

Vla.

Vc.

sim.

sim.

fp —————

fp —————

203

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

207

Vln. I

Vln. II

Vla.

Vc.

mf — *ff*

mf — *ff*

fp

fp

211

Vln. I

Vln. II

Vla.

Vc.

mf *ff*

mf *ff*

ff

ff

215

Vln. I

Vln. II

Vla.

Vc.

p *ffp*

p *ffp*

ffp

ffp

219

Vln. I

Vln. II

Vla.

Vc.

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

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

ff *mf* *ff*

ff *mf* *ff*

223

Vln. I

Vln. II

Vla.

Vc.

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

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

f *p*

f *p*

227

Vln. I

Vln. II

Vla.

Vc.

pizz.

mf

p

pp

n

231

Vln. I

Vln. II

Vla.

Vc.

non rit.

ord.

m.s.p.

p

n

III. Strife

Tender, yet mournful, *con rubato* ♩ = 66

Vln. I
 Vln. II
 Vla.
 Vc.

pp *p* *pp* *p*
pp *p* *pp* *p*
pp *p* *pp* *p* *pp*

Vln. I
 Vln. II
 Vla.
 Vc.

9 with the bow aside, like guitar strumming
 pizz.

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

12

Vln. I

Vln. II

Vla.

Vc.

mf

pp

n

15

Vln. I

Vln. II

Vla.

Vc.

f

mf

f

p

pp

mf

p

pp

mf

18

Vln. I

Vln. II

Vla.

Vc.

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

3

21

Vln. I

Vln. II

Vla.

Vc.

mf *pp* *mf* *pp*

mf *pp* *mf* *pp*

mf *pp* *mf* *pp*

mf *pp* *mf* *pp*

3

Spacious, echoing, plaintive, ♩ = 80

25 arco

Vln. I *ppp* light, reverby echo, legato

Vln. II

Vla. *p* *mp* *p* *mp*

Vc.

29

Vln. I

Vln. II

Vla. *p* *mp* *p* *mp* *p*

Vc. *p*

33

Vln. I

mf ————— *f*

Vln. II

mf *mf* *ord.* *mf* *fp*

Vla.

mf ————— *f* *mf* ————— *f*

Vc.

f *p* *f*

36

Vln. I

mf ————— *f*

Vln. II

m.s.p. *mf* *ord.* *p* *s.p.*

Vla.

mf ————— *f*

Vc.

p *f* *p*

39

Vln. I

Vln. II

Vla.

Vc.

mf *f* *p*

mf *mf* *f*

mf *f* *p*

f *p* *f*

ord. → m.s.p.

c.l.b.

pizz.

pizz.

poco acc.

tender, sorrowful

42

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

arco

pizz.

sim.

p *mf* *p*

46

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

arco

p

mf

f

50

Vln. I

Vln. II

Vla.

Vc.

ord.

p

mf

pp

mf

pp

p

3

53

Vln. I *mf* *sub. p*

Vln. II *mf*

Vla. *mf* *fp* *f* *p* *f* *p* *f*

Vc. *f* *p*

55

Vln. I *mf* *p* *tr. (b)*

Vln. II *p* *tr. (b)*

Vla. *p*

Vc. *p*

57

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

59

Vln. I

Vln. II

Vla.

Vc.

mf *ff*

61

Vln. I

Vln. II

Vla.

Vc.

ff

mf < ff

63

Vln. I

Vln. II

Vla.

Vc.

mf < ff

$\overset{3}{\text{trill}} = \text{trill} (\text{♩} = 120)$

65

Vln. I

Vln. II

Vla.

Vc.

p \rightarrow *ff*

p \rightarrow *ff*

p \rightarrow *ff*

p \rightarrow *ff*

67

Vln. I

Vln. II

Vla.

Vc.

p \rightarrow *ff*

p \rightarrow *ff*

p \rightarrow *ff*

p \rightarrow *ff*

String Quartet No. I

69

Vln. I

Vln. II

Vla.

Vc.

p *ff*

p *ff*

p *ff*

p *ff*

71

Vln. I

Vln. II

Vla.

Vc.

p *ff*

p *ff*

p *ff*

p *ff*

73

Vln. I

Vln. II

Vla.

Vc.

pp

f

ffp

76

Vln. I

Vln. II

Vla.

Vc.

mf

non dim.

fp

pp

Musical score for measures 80-82 of String Quartet No. I. The score is arranged in four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measure 80:** Vln. I has a whole note chord (G4, B4, D5) with a *pp* dynamic. Vln. II has a half note (G4) with a *f* dynamic, followed by a half note (B4) with a *p* dynamic. Vla. has a half note chord (G4, B4, D5) with a *v* (accents) marking. Vc. has a whole note chord (G3, B3, D4) with a *pp* dynamic.
- Measure 81:** Vln. I has a whole note chord (G4, B4, D5) with a *pp* dynamic. Vln. II has a half note (G4) with a *p* dynamic, followed by a half note (B4) with a *f* dynamic. Vla. has a half note chord (G4, B4, D5) with a *v* marking. Vc. has a whole note chord (G3, B3, D4) with a *pp* dynamic.
- Measure 82:** Vln. I has a whole note chord (G4, B4, D5) with a *pp* dynamic. Vln. II has a half note (G4) with a *f* dynamic, followed by a half note (B4) with a *f* dynamic. Vla. has a half note chord (G4, B4, D5) with a *mf* dynamic. Vc. has a whole note chord (G3, B3, D4) with a *mf* dynamic.

Dynamic markings include *pp*, *f*, *p*, and *mf*. Fingerings are indicated with numbers 5 and 6. Accents (*v*) are present in the Viola part.

Musical score for measures 83-85 of String Quartet No. I. The score is arranged in four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measure 83:** Vln. I has a half note (G4) with a *mf* dynamic, followed by a half note (B4) with a *pp* dynamic. Vln. II has a half note (G4) with a *p* dynamic, followed by a half note (B4) with a *p* dynamic. Vla. has a half note chord (G4, B4, D5) with a *p* dynamic. Vc. has a half note (G3) with a *p* dynamic.
- Measure 84:** Vln. I has a half note (G4) with a *pp* dynamic, followed by a half note (B4) with a *pp* dynamic. Vln. II has a half note (G4) with a *p* dynamic, followed by a half note (B4) with a *p* dynamic. Vla. has a half note chord (G4, B4, D5) with a *p* dynamic. Vc. has a half note (G3) with a *p* dynamic.
- Measure 85:** Vln. I has a half note (G4) with a *pp* dynamic, followed by a half note (B4) with a *pp* dynamic. Vln. II has a half note (G4) with a *p* dynamic, followed by a half note (B4) with a *p* dynamic. Vla. has a half note chord (G4, B4, D5) with a *p* dynamic. Vc. has a half note (G3) with a *p* dynamic.

Dynamic markings include *mf*, *pp*, and *p*. Fingerings are indicated with numbers 3. Accents (*v*) are present in the Violin II part.

86

Vln. I

Vln. II

Vla.

Vc.

f *pp* *ff*

3

90

Vln. I

Vln. II

Vla.

Vc.

String Quartet No. I

93

Vln. I

Vln. II

Vla.

Vc.

f

f

p

p

96

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

99

Vln. I

Vln. II

Vla.

Vc.

102

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

$\overset{3}{\curvearrowright}$ = ♩ (♩ = 80)

105

Vln. I

Vln. II

Vla.

Vc.

ff *p*

ff *pp*

ff *pp*

ff *pp*

poco rit......

109

Vln. I

Vln. II

Vla.

Vc.

pp

pp

a tempo

113

Vln. I

Vln. II

Vla.

Vc.

p *pp*

p *pp*

poco acc. *espress.* *mf* *p* *mf* *p* *p*

sim.

119

Vln. I

Vln. II

Vla.

Vc.

mp *pp*

mp *pp*

mf *pp*

p

123

Vln. I

Vln. II

Vla.

Vc.

127

Vln. I

Vln. II

Vla.

Vc.

p

pizz.

p

mp

130

Vln. I

Vln. II

Vla.

Vc.

mp

133

Vln. I

Vln. II

Vla.

Vc.

p

String Quartet No. I

136

Vln. I

Vln. II

Vla.

Vc.

f

arco

f

f

139

Vln. I

Vln. II

Vla.

Vc.

p

p

p

tr

4

142

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

145

Vln. I *p*

Vln. II *pp* *mf*

Vla. *mp* *mf*

Vc. *p*

String Quartet No. I

147

Vln. I

Vln. II

Vla.

Vc.

fp *mf* *p* *mf* *p* *mf* *p*

pp

p

3

151

Vln. I

Vln. II

Vla.

Vc.

fp *mf* *p* *mf* *pp* *ff* *pp* *ff*

p *pp* *ff*

ord. → m.s.p.

ord. → m.s.p.

ord. → m.s.p.

155

Musical score for measures 155-162, featuring four staves: Vln. I, Vln. II, Vla., and Vc. Vln. I and Vc. have rests. Vln. II and Vla. play a melodic line with dynamics *pp*, *p*, and *pp*. Vln. II has a 4th octave marking. Vla. has an *ord.* marking. Vc. has a *p* marking at the end.

163

Musical score for measures 163-166, featuring four staves: Vln. I, Vln. II, Vla., and Vc. Vln. I and Vln. II play a melodic line with dynamics *mp*. Vla. and Vc. play a rhythmic accompaniment with dynamics *mf* and *f*. Vln. II has a 4th octave marking. Vla. and Vc. have *ord.* markings. Vc. has a *p* marking in the middle and *f* markings at the beginning and end.

166

Vln. I

Vln. II

Vla.

Vc.

m.s.p.

ord.

s.p.

mf

p

p

f

p

169

Vln. I

Vln. II

Vla.

Vc.

ord.

m.s.p.

mf

mf

f

f

f

f

p

f

172

Vln. I

Vln. II

Vla.

Vc.

175

Vln. I

Vln. II

Vla.

Vc.

178

Vln. I

Vln. II

Vla.

Vc.

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

181

Vln. I

Vln. II

Vla.

Vc.

ff *ffp* *ff* *mf* *ff*

rit......

184

Vln. I

Vln. II

Vla.

Vc.

mf

ffp

ff

p

ff

sep.

ord. → m.s.p.

a tempo

187

Vln. I

Vln. II

Vla.

Vc.

ff

ffp

ff

192

Vln. I

Vln. II

Vla.

Vc.

pp

pp

IV. Triumph

Seething, frothing at the mouth, ♩. = 80

2

sep. throughout

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

$\text{♩} = \text{♩} = 160$

5

Musical score for measures 5-7 of String Quartet No. I. The score is for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The tempo is marked as $\text{♩} = \text{♩} = 160$. The music consists of rhythmic patterns with accents and slurs. A large watermark 'PERUSAL ONLY' is visible across the page.

$\text{♩} = 80$ ($\text{♩} = 120$)

8

Musical score for measures 8-10 of String Quartet No. I. The score is for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat major or D minor). The time signature changes to 2/4. The tempo is marked as $\text{♩} = 80$ ($\text{♩} = 120$). The music consists of rhythmic patterns with accents and slurs. A large watermark 'PERUSAL ONLY' is visible across the page.

11

Vln. I

Vln. II

Vla.

Vc.

14

Vln. I

Vln. II

Vla.

Vc.

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

17

Musical score for measures 17-19 of String Quartet No. I. The score is written for four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 4/4. The music consists of sixteenth-note patterns with accents. Measure 17 shows the beginning of the pattern. Measure 18 continues the pattern. Measure 19 features a fermata over the final notes of each staff.

20 $\text{♩} = \text{♩} (\text{♩} = 160)$

Musical score for measures 20-22 of String Quartet No. I. The score is written for four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 2/4. The tempo marking is $\text{♩} = \text{♩} (\text{♩} = 160)$. The music consists of sixteenth-note patterns with accents. Measure 20 shows the beginning of the pattern. Measure 21 continues the pattern. Measure 22 features a fermata over the final notes of each staff.

String Quartet No. I

♩ = 80 (♩ = 120)

23

Musical score for measures 23-25 of String Quartet No. I. The score is for four parts: 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 2/4. The tempo is marked as ♩ = 80 (♩ = 120). The music features a complex rhythmic pattern with many sixteenth notes and accents. The first measure (23) starts with a half note G4 in Vln. I and a quarter note G4 in Vln. II. The second measure (24) continues the rhythmic pattern. The third measure (25) shows a change in the Vln. I part, with a half note G4 and a quarter note G4.

26

Musical score for measures 26-28 of String Quartet No. I. The score is for four parts: 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 2/4. The tempo is marked as ♩ = 80 (♩ = 120). The music features a complex rhythmic pattern with many sixteenth notes and accents. The first measure (26) continues the rhythmic pattern. The second measure (27) shows a change in the Vln. I part, with a half note G4 and a quarter note G4. The third measure (28) shows a change in the Vln. I part, with a half note G4 and a quarter note G4. The Vln. I part has a dynamic marking of *p* (piano) and a hairpin. The Vln. II part has a dynamic marking of *fp* (fortissimo) and a hairpin. The Vla. part has a dynamic marking of *fp* (fortissimo) and a hairpin. The Vc. part has a dynamic marking of *fp* (fortissimo) and a hairpin.

29

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

32

Vln. I

Vln. II

Vla.

Vc.

ffp

ffp

ffp

ffp

35

Vln. I
ffp *ff* *p* *ff*

Vln. II
ffp *ff* *p* *ff*

Vla.
ffp *ff* *p* *ff*

Vc.
ffp *ff* *p* *ff*

38 $\text{♩} = \text{♩} (\text{♩} = 160)$

Vln. I

Vln. II

Vla.

Vc.

41

Vln. I

Vln. II

Vla.

Vc.

mf

pp

pp

pp

s.p. 3

pizz.

44

Vln. I

Vln. II

Vla.

Vc.

47

Vln. I

Vln. II

Vla.

Vc.

p

p

p

mp

arco
s.p.

50

Vln. I

Vln. II

Vla.

Vc.

mp

arco
s.p.

mp

pp

non vib.

mp

mfp

mfp

53

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

pizz.

mf

56

Vln. I

Vln. II

Vla.

Vc.

ord.

f

f

arco
s.p.

59

Vln. I

Vln. II

Vla.

Vc.

ord.

f

ord. 3

Pensive, reminiscent, $\text{♩} = \text{♩} = 80$

62

Vln. I

Vln. II

Vla.

Vc.

tr

tr(b)

ff

pp

ff

pp

ff

p

90

String Quartet No. I

67

Vln. I

Vln. II

Vla.

Vc.

non vib.

mp *p* *mp* *pp*

73

Vln. I

Vln. II

Vla.

Vc.

mp *pizz.* *mp* *pp* *mp* *mf* *p*

tr *pizz.* *l.v.* *arco*

77 *molto rit.*

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *mp* *pizz.* *arco* *p* *pp* *s.p.* *pizz.* *p*

82 *con sord.*

Vln. I *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf*

Vla. *arco con sord.* *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

88

Vln. I

Vln. II

Vla.

Vc.

mf *f*

mf *f*

mf *f*

mf *f*

arco ord.

senza sord.

senza sord.

senza sord.

3

3

sep.

sub. *p*

92

Vln. I

Vln. II

Vla.

Vc.

fp *f*

fp *f*

fp *f*

fp *f*

3

3

rit.-----With building agitation, ♩ = 80

96

Vln. I

Vln. II

Vla.

Vc.

100

Vln. I

Vln. II

Vla.

Vc.

103

Vln. I

Vln. II

Vla.

Vc.

106

Vln. I

impish

Vln. II

mf

Vla.

mf

Vc.

mf

String Quartet No. I

8^{va}-95

109

Vln. I

Vln. II

Vla.

Vc.

mf *ff*

p *f*

p *f*

p *f*

3

rit.

112

Vln. I

Vln. II

Vla.

Vc.

p *ff*

p *f*

p *f*

p *f*

8^{va} 8^{va}

4/4

114 (sep.)

$\text{♩} = 120$

Vln. I

Vln. II

Vla.

Vc.

119

Vln. I

Vln. II

Vla.

Vc.

123

Vln. I
p *mf*

Vln. II
p *mf*

Vla.

Vc.

126

Vln. I
f

Vln. II
f

Vla.
fp

Vc.
fp

129

Vln. I

Vln. II

Vla.

Vc.

ff *mf*

ff *mf*

ff *mf*

ff *mf*

132

Vln. I

Vln. II

Vla.

Vc.

f *mf* *ff*

ff *ff* *ff*

String Quartet No. I

135

Vln. I

Vln. II

Vla.

Vc.

p

mf

138

Vln. I

Vln. II

Vla.

Vc.

pp

mf

pp

144

Vln. I

Vln. II

Vla.

Vc.

p

pp

pp

pp

molto rit. ♩ = ♩ (♩. = 80)

150

Vln. I

Vln. II

Vla.

Vc.

p

f

p

f

p

f

154

Musical score for measures 154-156 of String Quartet No. I. The score is written for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 4/4. The music consists of sixteenth-note patterns in the first two measures, followed by a measure with a fermata over the final note. A large watermark 'PERUSAL ONLY' is visible across the page.

157 $\text{♩} = \text{♩} (\text{♩} = 160)$

Musical score for measures 157-160 of String Quartet No. I. The score is written for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo marking is $\text{♩} = \text{♩} (\text{♩} = 160)$. The music consists of sixteenth-note patterns. The time signature changes to 2/4 at the end of measure 160. A large watermark 'PERUSAL ONLY' is visible across the page.

102

String Quartet No. I

♩ = 80 (♩ = 120)

160

Musical score for measures 102-160 of String Quartet No. I. The score is written for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signature is 2/4. The key signature has one sharp (F#). The tempo is marked as ♩ = 80 (♩ = 120). The score consists of six measures. Measures 102-104 are in 2/4 time. At measure 105, the time signature changes to 3/8. Measures 105-160 are in 3/8 time. The music features a rhythmic pattern of eighth and sixteenth notes with accents and dynamic markings.

163

Musical score for measures 163-170 of String Quartet No. I. The score is written for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signature is 2/4. The key signature has one sharp (F#). The score consists of eight measures. Measures 163-165 are in 2/4 time. At measure 166, the time signature changes to 5/16. Measures 166-168 are in 5/16 time. At measure 169, the time signature changes to 4/4. Measures 169-170 are in 4/4 time. The music features a rhythmic pattern of eighth and sixteenth notes with accents and dynamic markings. Dynamic markings include *p* (piano) and *fp* (fortissimo piano).

166

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

169

Vln. I

Vln. II

Vla.

Vc.

ffp

ffp

ffp

ffp

172

Vln. I

Vln. II

Vla.

Vc.

ffp *ff* *p* *ff*

molto rit.-----

175

Vln. I

Vln. II

Vla.

Vc.

IV detune IV to F

IV detune IV to E

IV detune IV to A

IV detune IV to A

179 Sludgy, chaotic, ♩ = 44

molto rit.-----

PERUSAL ONLY