

Brendan McMullen

# Quartettsatz on Two Intervals



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Brendan McMullen

$\text{♩} = 50$

Violin I

Violin II

Viola

Violoncello

*fp*

*mp*

*p*

(5)

Vln. I

Vln. II

Vla.

Vc.

*(mf)*

*f*

*mp*

(9)

Vln. I      -       $\frac{2}{4}$       -       $\frac{3}{4}$       -

Vln. II     -       $\frac{2}{4}$       -       $\frac{3}{4}$       -

Vla.       $\frac{3}{4}$       *5*       $\frac{2}{4}$        $\frac{3}{4}$        $\frac{3}{4}$        $\frac{5}{4}$   
*mp*      *f*      *mp*      *p*      *f*

Vc.       $\frac{3}{4}$        $\frac{3}{4}$       *f*

(13)      *f*      *mp*      *p*      *f*

Vln. I      -      -       $\frac{2}{4}$       -       $\frac{3}{4}$

Vln. II     -      -       $\frac{2}{4}$       -       $\frac{3}{4}$

Vla.       $\frac{3}{4}$       *5*       $\frac{5}{4}$        $\frac{5}{4}$        $\frac{2}{4}$       *5*       $\frac{3}{4}$   
*p*      *mf*      *p*      *3*

Vc.       $\frac{3}{4}$        $\frac{3}{4}$        $\frac{3}{4}$        $\frac{3}{4}$        $\frac{3}{4}$        $\frac{3}{4}$        $\frac{3}{4}$       *f*

(16)      *p*      *mf*      *p*      *3*      *accel.*      -      -      -      -      -      -

Vln. I       $\frac{3}{4}$       -      -       $\frac{5}{4}$        $\frac{5}{4}$   
*mp*      *3*

Vln. II      $\frac{3}{4}$       *mp*       $\frac{5}{4}$        $\frac{5}{4}$       *mf*       $\frac{3}{4}$       *mp*       $\frac{3}{4}$       *mp*  
*3*       $\frac{3}{4}$       *mp*       $\frac{3}{4}$       *mf*       $\frac{3}{4}$       *mp*

Vla.       $\frac{3}{4}$        $\frac{3}{4}$       *mp*

Vc.       $\frac{3}{4}$       -      -      -      -      -      -      -      -      -      -

19

Vln. I

Vln. II

Vla.

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 23-30. The score includes dynamics (pp, mf), articulations (bpm, 3, 5), and time signatures (3/4, 2/4). Measure 23 starts with eighth-note pairs in Vln. I and Vln. II. Measure 24 begins with a bassoon entry (bassoon part shown) followed by eighth-note pairs in Vln. II and Vla. Measure 25 shows eighth-note pairs in Vln. I and Vln. II. Measures 26-27 show eighth-note pairs in Vln. I and Vln. II. Measure 28 begins with a bassoon entry (bassoon part shown) followed by eighth-note pairs in Vln. II and Vla. Measure 29 shows eighth-note pairs in Vln. I and Vln. II. Measure 30 concludes with eighth-note pairs in Vln. I and Vln. II.

1

Vln. I

*mp*

pizz.

arco

Vln. II

*mf*

*mp*  $\nearrow f$

*mf*

Vla.

*mp*  $\nearrow mf \nearrow mp$

*mf*

Vc.

6

(33)

Vln. I       $\begin{array}{c} \text{3} \\ \text{3} \\ \text{3} \end{array}$        $\begin{array}{c} 3 \\ 3 \\ 3 \end{array}$        $\begin{array}{c} \text{f} \\ \text{3} \\ \text{3} \end{array}$        $\begin{array}{c} mp \\ \text{3} \\ \text{3} \end{array}$

Vln. II      $\begin{array}{c} \text{3} \\ \text{3} \\ \text{3} \end{array}$       arco       $\begin{array}{c} pizz. \\ \text{5} \\ f \end{array}$        $\begin{array}{c} \text{mf} \\ \text{3} \end{array}$

Vla.         $\begin{array}{c} \text{3} \\ \text{5} \end{array}$        $\begin{array}{c} 5 \\ 5 \end{array}$        $\begin{array}{c} \text{f} \\ \text{5} \end{array}$        $\begin{array}{c} mp \\ \text{5} \end{array}$

Vc.         $\begin{array}{c} \text{3} \\ - \end{array}$        $\begin{array}{c} - \\ - \end{array}$        $\begin{array}{c} - \\ - \end{array}$        $\begin{array}{c} - \\ - \end{array}$

(36)

Vln. I       $\begin{array}{c} \text{3} \\ \text{3} \end{array}$        $f$        $pp$        $\begin{array}{c} \text{3} \\ \text{4} \end{array}$       arco

Vln. II      $\begin{array}{c} \text{3} \\ \text{3} \end{array}$        $f$        $-$        $\begin{array}{c} \text{3} \\ \text{4} \end{math>$        $pp$

Vla.         $\begin{array}{c} \text{3} \\ \text{5} \end{math>$        $f$        $pp$        $\begin{array}{c} \text{3} \\ \text{4} \end{math>$

Vc.         $\begin{array}{c} \text{3} \\ - \end{math>$        $\begin{array}{c} \text{3} \\ \text{4} \end{math>$

(42)

Vln. I       $\begin{array}{c} \text{3} \\ \text{3} \end{math>$

Vln. II      $\begin{array}{c} \text{3} \\ \text{3} \end{math>$

Vla.         $\begin{array}{c} \text{3} \\ \text{5} \end{math>$

Vc.         $\begin{array}{c} \text{3} \\ - \end{math>$

sub.  
♩ = 92

(46)

Vln. I arco  
Vln. II f 5 3 5 pizz.  
Vla. f 3  
Vc.

(49)

Vln. I ff  
Vln. II ff  
Vla. ff sul pont.  
Vc. mp sul pont.

(53)

Vln. I 3 5 f  
Vln. II 3 5 f  
Vla.  
Vc.

accel.

8

(57)

Vln. I

Vln. II

Vla.

Vc.

*5*      *ff*      *mp*      *5*  
*5*      *ff*      *mp*      *3*      *3*      *3*      *3*  
*ff*      *mp*      *ff*  
*ff*      *mp*      *ff*

(60)

*=112*

accel.

pizz.

Vln. I

Vln. II

Vla.

Vc.

*ff*      *p*  
*ff*      *p*  
*p*      *3*      *3*      *3*      *3*  
*pizz.*      *3*      *3*  
*ord.*      *3*      *3*      *3*      *3*  
*arco*  
*ord.*

9

(62) — — arco 3 3 3 — — pizz.

Vln. I Vln. II Vla. Vc.

p 3 3 arco  
pizz. mf pizz. mf pizz. p

(64) — — — — — — — — pizz.

Vln. I Vln. II Vla. Vc.

mf pizz. 3 3 3 3 pizz. mf pizz. mf pizz. arco 3 3 3 3 p

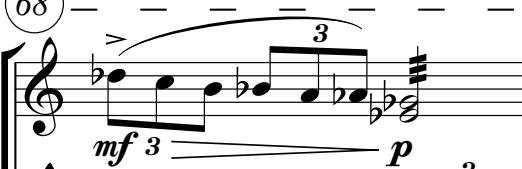
(66) — — — — — — — — pizz. arco 3 3 3 3 pizz.

Vln. I Vln. II Vla. Vc.

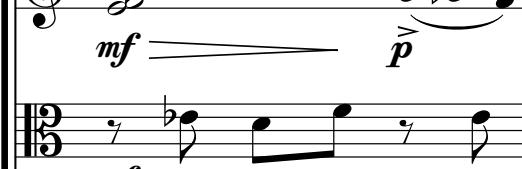
pizz. arco 3 3 3 3 pizz. 3 3 3 3

10

(68)

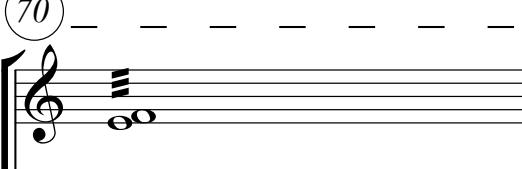
Vln. I      

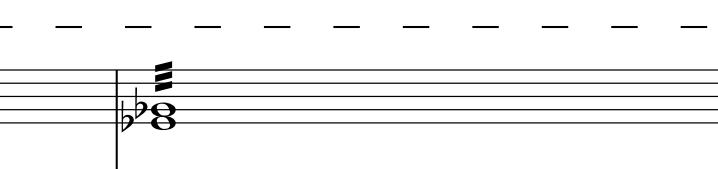
Vln. II      

Vla.      

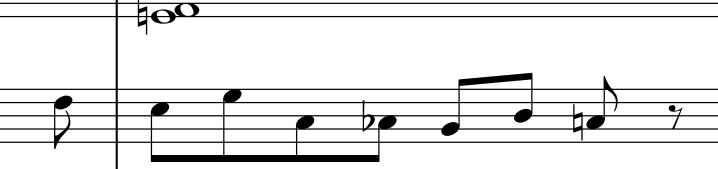
Vc.      

(70)

Vln. I      

Vln. II      

Vla.      

Vc.      

(72)  $\text{♩} = 152$

Vln. I      

Vln. II      

Vla.      

Vc.      

senza tempo play as fast as possible

7"

9" 11

75

Vln. I      ad libitum

Vln. II      ad libitum

Vla.      ad libitum

Vc.      ad libitum

Vln. I      n

Vln. II      n

Vla.      n pizz.  $\downarrow = 80$

Vc.      f sub.

Vln. I      3"

Vln. II      9"

Vla.      al ----- ♀ al ----- norm.

Vc.      mp

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 12/8 time. The score shows a dynamic transition from a sustained note to a rhythmic pattern. The first three staves (Vln. I, Vln. II, Vla.) have sustained notes. The Vc. staff has a sustained note followed by a sixteenth-note pattern. A vertical dashed line with arrows at both ends marks the transition point. Below the staff, the text "al - ----- ♩ - al ----- norm." indicates the dynamic change. The score includes measure numbers 10" and 11".

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 10/8 time. The score includes dynamic markings such as **p**, **ff**, **mp**, **accel.**, **pizz.**, **= 120**, **al.**, **arco**, and **ff**. Performance instructions include slurs, grace notes, and bowing. The score is divided into measures 2" and 5".

A musical score for four string instruments: Vln. I, Vln. II, Vla., and Vc. The score is divided into two sections by a vertical dashed line. In the first section, all instruments play sustained notes. In the second section, starting at the dashed line, Vln. I and Vln. II play a sixteenth-note pattern labeled 'pizz.' with a dynamic 'p'. The Vla. and Vc. continue their sustained notes. The bassoon part is shown below the cello staff.

9"

13

Vln. I ad libitum

Vln. II pizz. ad libitum

Vla.

Vc.

Vln. I 5"

Vln. II

Vla.

Vc. p

3" arco f

ad libitum

(78)

Vln. I arco 3 3

Vln. 2 f 3 3

Vla. 3 3

Vc. mp 3 3

mf n

14

(81)

Vln. I       $\begin{smallmatrix} \text{3} \\ \text{4} \end{smallmatrix}$

*mp*      3      3      3

Vln. 2       $\begin{smallmatrix} \text{3} \\ \text{4} \end{smallmatrix}$

3      *mp*      3      3      3

Vla.       $\begin{smallmatrix} \text{3} \\ \text{4} \end{smallmatrix}$

5      5

Vc.       $\begin{smallmatrix} \text{3} \\ \text{4} \end{smallmatrix}$

—

(83)      sub.

Vln. I       $\begin{smallmatrix} \text{2} \\ \text{4} \end{smallmatrix}$

*mf*      5      5

Vln. 2       $\begin{smallmatrix} \text{2} \\ \text{4} \end{smallmatrix}$

*mf*      3      3

Vla.       $\begin{smallmatrix} \text{2} \\ \text{4} \end{smallmatrix}$

*mf*      3

Vc.       $\begin{smallmatrix} \text{2} \\ \text{4} \end{smallmatrix}$

*f*

*f*

*f*      con sord.  
non vib.

*p*

(86)

Vln. I      —

*p*

Vln. 2      —

non vib.  
con sord.

Vla.      —

*p*

Vc.      —

*p*

15

96

poco vib.

Vln. I

Vln. 2

Vla.

Vc.

104

rall.  $\dot{\text{e}} = 50$

Vln. I

Vln. 2

Vla.

Vc.

111 (8)

Vln. I

Vln. 2

Vla.

Vc.

16

117 (8)

This musical score page contains two staves of four-part string music. The top staff consists of Violin I (Vln. I), Violin II (Vln. 2), Viola (Vla.), and Cello/Bass (Vc.). The bottom staff also consists of Vln. I, Vln. 2, Vla., and Vc. Measure 117 (8) shows sustained notes with fermatas. Measure 121 (8) begins with sustained notes followed by dynamic markings: *poco vib.*, *poco vib.*, *poco vib.*, *pp*, and *pp*. The score concludes with a dynamic marking of *n* with a wavy line.

Vln. I

Vln. 2

Vla.

Vc.

117 (8)

Vln. I

Vln. 2

Vla.

Vc.

121 (8)

*poco vib.*

*poco vib.*

*poco vib.*

*pp*

*pp*

*n*

*n*

*n*

*n*

*n*