

ANDREW LIST
STRING QUARTET
No.5
“TIME CYCLES”

Program Notes:

String Quartet No. 5 "Time Cycles" is inspired by T. S. Eliot's Four Quartets and also Circular Time Theory. The work consists of five movements each of which inspired by a quotation from Burnt Norton the first of the Eliot's Four Quartets.

In his diary T. S. Eliot wrote "what would it be like if you had four different poetic strains that eventually come together as one. " He was listening to the late Beethoven Quartets when he wrote that and was inspired by that great music when writing the Four Quartets.

My entire piece is based on the same musical material through out. The first four movements are variations that explore this musical material in different ways. In Burnt Norton Eliot writes: "Time present and time past are both perhaps present in time future, and time future contained in time past" The fifth movement is a recapitulation of the earlier four and is also the point where all of the musical material comes together. In my piece time present, past and future are all happening simultaneously.

My piece is also inspired by Circular Time Theory where all time and events are occurring at once as opposed to linear time theory when events unfold in a sequence, All five movements of my quartet use the same intervallic and pitch material through out thus everything is occurring at the same time presented in five different guises.

Quotations for each movement:

- 1) The stillness, as a Chinese jar still moves perpetually in its stillness, not the stillness of the violin, while the note lasts, not that only but the co-existence or say that the end precedes the beginning, and the end and the beginning were always there and all is always there before the beginning and after the end.
- 2) At the still point of the turning world, neither flesh nor fleshless; Neither from nor towards; at the still point, there the dance is.
- 3) Time past and time future allow but a little consciousness. To be conscious is not to be in time but only in time can the moment in the rose-garden,
the moment in the arbour where the rain beat, the moment in the draughty church at smokefall be remembered; involved with time past and future.
- 4) And all is always now. Words strain, crack and sometimes break, under the burden under the tension, slip, slide, perish. Decay with imprecision, will not stay in place.
- 5) Time present and time past are both perhaps present in time future, and time future contained in time past. If all time is eternally present, all time is unredeemable.

for Paulina

String Quartet No. 5

"Time Cycles"

The stillness, as a Chinese jar still moves perpetually in its stillness, not the stillness of the violin, while the note lasts, not that only but the co-existence or say that the end precedes the beginning, and the end and the beginning were always there and all is always there before the beginning and after the end. *from TS Eliot's Burnt Norton*

Andrew List
(2015)

$\text{♩} = 72$ With intensity

Violin 1

Violin 2

Viola

Cello

A tempo

7

arco

ff molto vib. fast bow freely

A tempo

A tempo

13

ord. arco >

ff ffp ff molto vib. fast bow freely

ord. arco

ff ffp ff molto vib. fast bow freely

ord. arco

ff ffp ff molto vib. fast bow freely

less bow - - - non vib. ff

ff

ff ffp ff molto vib. fast bow freely

ff

ff ffp ff arco tr

=92 Agitato

19

sul pont.

ord. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

f *ff* *molto vib. fast bow freely*

over pressure

sul pont.

p *f* *ff* *molto vib. fast bow freely*

over pressure

sul pont.

ff *molto vib. fast bow freely*

over pressure

sul pont.

ff *molto vib. fast bow freely*

over pressure

25

poco accel.

A tempo

molto vib. fast bow freely

poco accel.

molto vib. fast bow freely

molto vib. fast bow freely

molto vib. fast bow freely

30

A tempo

on the string

ff

on the string

ff

on the string

ff

ff

ff

ff

35

molto vib. fast bow freely

ord. on the string 3 3

ff

molto vib. fast bow freely *over pressure*

molto vib. fast bow freely

ord. on the string 3 3

ff

molto vib. fast bow freely *over pressure*

molto vib. fast bow freely

ord. on the string

ff

molto vib. fast bow freely *over pressure*

molto vib. fast bow freely

ff

molto vib. fast bow freely *over pressure*

39

poco sul pont.

poco sul pont.

poco sul pont.

accel.

ord.

ord.

ord.

ord.

52

The musical score for strings consists of four staves. The top two staves are in common time (4/4), while the bottom two are in 3/4 time. The key signature is one sharp. The score includes dynamic markings such as *p.*, *mf*, *f*, *ff*, and *ff on the string*. Bowing instructions like "fast bow" and "on the string" are indicated with arrows. Measure 52 starts with a dynamic *p.* followed by a sixteenth-note pattern. Measures 53-54 show a transition with *mf* dynamics and "fast bow" instructions. Measures 55-56 feature *ff on the string* dynamics and "on the string" instructions. Measures 57-58 conclude with *ff* dynamics and "fast bow" instructions.

56

6
56

ord.
sul pont. $\text{G}^{\text{#}}$
arco $\text{G}^{\text{#}}$
ord. $\text{G}^{\text{#}}$
sul pont. $\text{G}^{\text{#}}$
arco sul pont. $\text{G}^{\text{#}}$
 fp ff
tr $\text{G}^{\text{#}}$

Attacca subito

II

At the still point of the turning world, neither flesh nor fleshless;
Neither from nor towards; at the still point, there the dance is. *from TS Eliot's Burnt Norton*

$\text{♩} = 104$ *Frantic*

6

9

f *p*

*mf*³

f *p*

f *p*

p

mp

arc

mp

mp

12

mf

mf

mf

ff

p

ff

p

ff p

ff

p

15

mf

f

ffff

mf

f

ffff

mf

f

ffff

mf

f

ffff

19

f *espr.*

solo

mf

f *espr.*

23

fp

fp

fp

tr

fp

26

ff

p

ff

p

ff

ff

solo

mp espr.

tr

(b)

mf

30

30

mp

mp

f

ff

33

f

solo

f espr.

mf

f

*mf*³

37

f

f

f

41

pizz.

mp

pizz.

mp

pizz.

mf

pizz.

mp

mf

mf

45

fp
arco

f p
arco

f

mp espr.

49

mf

54

58

62

65

III

Time past and time future allow but a little consciousness. To be conscious is not to be in time but only in time can the moment in the rose-garden, the moment in the arbour where the rain beat, the moment in the draughty church at smokefall be remembered; involved with time past and future. *from TS Eliot's Burnt Norton*

Con sord.

p *non vib.* *col vib.* *pp* *non vib.* *non vib.* *p* *col vib.* *pp* *non vib.*

Con sord.

p *non vib.* *col vib.* *pp* *non vib.* *non vib.* *p* *col vib.* *pp* *non vib.*

Con sord.

p *non vib.* *col vib.* *pp* *non vib.* *non vib.* *p* *col vib.* *pp* *non vib.*

p

8

non vib. - - - col vib.

p non vib.

pp non vib. col vib.

non vib.

p non vib.

pp non vib. col vib.

non vib.

non vib. col vib.

p non vib.

pp non vib. col vib.

non vib.

non vib. col vib.

p non vib.

pp non vib. col vib.

non vib.

15

15

col vib.

mp

mf

non vib.

pp

col vib.

mp

mf

non vib.

pp

col vib.

mp

mf

non vib.

pp

21

pp

non vib.

col vib.

mp

mp

non vib.

pp

pp

non vib.

col vib.

mp

mp

non vib.

pp

non vib.

col vib.

mp

mp

non vib.

pp

Con sord.

28 $\text{♩} = 60$ *piu mosso*

33

39

p espr.

mp *mf*

f

mp

mp *mf*

44

poco rall. $\text{♩} = 48$ *Tranquil and serene*

f

p

mp

50

poco rall - - - - ,

p

mp

pp

p

mp

pp

p

mp

pp

p

pp

p

IV

And all is always now. Words strain, crack and sometimes break,
 under the burden under the tension, slip, slide, perish. Decay with imprecision, will not stay in place.
from TS Eliot's Burnt Norton

=120 Frenetic

Musical score for section IV, dynamic *f*, tempo = 120 *Frenetic*. The score consists of four staves. The top staff uses a treble clef, the second staff a soprano clef, the third staff a bass clef, and the bottom staff an alto clef. The key signature changes frequently, indicated by various sharps and flats. The music features complex rhythmic patterns with many eighth and sixteenth notes. Dynamic markings include *f*, *pizz.*, *arco*, *tr*, and *ff*. Articulation marks like dots and dashes are placed above and below the stems of the notes. Measure numbers 1 through 5 are visible on the left side of the page.

Musical score for section IV, dynamic *ff*, tempo *Marcato*. The score continues from the previous section, maintaining the same four-staff layout and dynamic level. The key signature remains mostly flat. The music includes sustained notes, eighth-note patterns, and sixteenth-note figures. Articulation marks such as *pizz.*, *arco*, *tr*, and *ff* are present. Measure number 6 is indicated on the left side of the page.

10

f p f

f p f

arco > f p f

f p f

20

tr~~~~~

f

tr~~~~~

f

tr~~~~~

f

p

spiccato

p

spiccato

p

25

spicatto

mp

mf

mp

f

mp

spicatto

p

mf

mp

f

mp

tr~~~~~

solo

mf

f

mp

29

mp

f

pizz.

arco

ff

mp

f

pizz.

arco

ff

mf

f

pizz.

arco

ff

34

pizz.

arco sul pont.

f

p

pizz.

arco sul pont.

f

p

pizz.

arco

f

p sub.

arco

p sub.

38

Musical score page 38. The score consists of four staves:

- Staff 1 (Top Left):** Treble clef, 6/8 time, key signature of one flat. Measures show eighth-note patterns with grace notes.
- Staff 2 (Top Right):** Treble clef, 4/4 time, key signature of one flat. Measures show eighth-note patterns.
- Staff 3 (Bottom Left):** Bass clef, 6/8 time, key signature of one sharp. Measures show eighth-note patterns.
- Staff 4 (Bottom Right):** Bass clef, 4/4 time, key signature of one flat. Measures show eighth-note patterns.

Performance instructions: *mp*, *mf*, *ord.*

Musical score page 41. The score consists of four staves:

- Staff 1 (Top Left):** Treble clef, dynamic *f*, changes to *ff*. Measures show sixteenth-note patterns.
- Staff 2 (Top Right):** Treble clef, dynamic *f*, changes to *ff*. Measures show sixteenth-note patterns.
- Staff 3 (Bottom Left):** Treble clef, dynamic *f*, changes to *ff*. Measures show sixteenth-note patterns.
- Staff 4 (Bottom Right):** Treble clef, dynamic *f*, changes to *ff*. Measures show sixteenth-note patterns.

Performance instructions: *f*, *ff*, *v*.

3

3

3

3

p

Text

p

mp

mf

52

f

mp

f

mp

f

f

mp

sol

f

pizz.

arco

f

f

to highest note

to highest note

to highest note

to highest note

Attacca

V

27

Time present and time past are both perhaps present in time future, and time future contained in time past.
If all time is eternally present, all time is unredeemable. *from TS Eliot's Burnt Norton*

$\text{♩}=116$ *Mechanico*

3
 p

3
 p

3
 p

3
 p

6

p

mp

p

10

Treble staff: Measure 10 (2 sharps) has eighth-note pairs with grace notes and slurs. Measures 11-13 (1 sharp) have eighth-note pairs with grace notes and slurs.

Bassoon staff: Measures 10-13 have eighth-note pairs with grace notes and slurs.

Bass staff: Measures 10-13 have eighth-note pairs with grace notes and slurs. Measures 14-17 (1 sharp) have sixteenth-note patterns with grace notes and slurs.

14

Treble staff: Measures 14-17 (1 sharp) have sixteenth-note patterns with grace notes and slurs. Measure 14 includes dynamics 'mp' and 'mf'.

Bassoon staff: Measures 14-17 have sixteenth-note patterns with grace notes and slurs.

Bass staff: Measures 14-17 have sixteenth-note patterns with grace notes and slurs. Measures 14-17 include dynamics 'mp' and 'mf'.

18

mf

22

f

f

26

1 2 3 4 5 6

3 3 3 3 3 3

5 5 5 5

30

f

p

3 3 3

5 5 5 5

p

p

poco rall.

♩=90 *With excitement*

35

f

f

ff

37

f

f

ff

3

42

p

45

mf

5

mf

5

mf

3

5

mf

3

5

mf

48

ff

ff

ff

51

d=68 With longing

pp

p

mp

pp

p

p

57

57

p

mp

mf

mp

mf

mf

mp

mf

63

63

f

f

f

f

70

With excitement

f pizz.

f pizz.

f pizz.

p

sul tasto

p sub.

p sub.

sul tasto

p sub.

solo

mp espr.

arco

f

arco

f

81

mf ————— f

89

ord.solo
mf ————— f

p

97

tr. (.)

solo ord. 3

mf

p

f

105

f

ord. solo 3

f

113

Treble Clef
Alto Clef
Bass Clef
Cello Clef

121

Treble Clef
Alto Clef
Bass Clef
Cello Clef

130

135

$\text{♩} = 116$ *Mechanico*

141

A musical score page featuring three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 1 consists of two measures of rests. Measures 2 through 6 show various patterns of eighth and sixteenth notes with dynamic markings *p* and *mp*. Measure 7 contains a measure of rests followed by a measure of eighth-note patterns. Measure 8 concludes with a measure of rests.

146

A musical score page featuring three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measures 1 through 4 show eighth-note patterns with dynamic *mp*. Measures 5 through 8 show eighth-note patterns with dynamic *mp*. Measures 9 through 12 conclude with measures of rests.

150

3 3 - - f f

mf

5 5 5 5 5

mf

This section consists of five measures. The top two staves show sixteenth-note patterns with grace notes. The third staff (bassoon) has eighth-note patterns. The bottom staff (basso continuo) has sustained notes with occasional eighth-note grace notes. Measure 150 ends with a forte dynamic. Measures 151-154 begin with eighth-note patterns in 15/8 time, followed by sixteenth-note patterns in 12/8 time.

155

ff
molto vib. fast bow freely

5 5 5

This section consists of six measures. It begins with sixteenth-note patterns in 4/4 time, followed by eighth-note patterns in 3/4 time. The dynamics are marked with *ff* and "molto vib. fast bow freely". The bassoon part continues with eighth-note patterns. Measure 159 ends with a dynamic marking "*ff* molto vib. fast bow freely".