

String Quartet No. 1

London

Music in three movements by

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Program Note

I wrote this piece at the end of my time in London. I like to think of it as a reflection of both my impression of the city and my experience of living there.

It is dedicated to the close friends I made and those back home who I missed.

Performance Notes

From the audience's left to right, players should be seated violin I, viola, cello, violin II. If this causes an awkward break in a program then don't worry about it.

A performance should last just about eleven minutes.

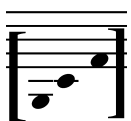
Headless stems are used to clarify glissando durations.

A circle above a notehead indicates a natural harmonic on the written pitch, and will be preceded by a Roman numeral denoting the string.

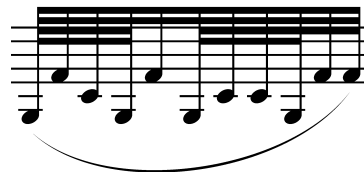
Artificial harmonics are notated in the conventional fashion, with a regular notehead denoting where to stop the string, and a diamond shaped one above indicating which node to touch. The sounding pitch is indicated in parenthesis.

In the natural harmonic glissandos in the second movement, the clarity of sound of the erratic leaps between high, close together partials and more stable ones is more important than the actual notated pitches and rhythms.

Pitches in brackets in the third movement are to be played as fast as possible (unless marked with a *rallentando*), and in a random, constantly changing order. Though very fast, the durations given to each note should be slightly irregular. If only two notes are shown, their pattern should constantly change.




for instance, denotes a pattern such as:




Special symbols used, in order of appearance:

♯ = Bartok/snap pizzicato

+ = Left hand pizzicato

 = Col legno, on two strings behind the bridge

 = Play a very high but indeterminate pitch

 = Bow the tailpiece

String Quartet No. 1

London

I

Nick Norton

Score

Brilliant, shimmering, ♩ = 40

Fiery ♩ = 152 - 156

Violin I
ff \rightrightarrows *mp* \leftarrow *f* *mf*

Violin II
ff \rightrightarrows *mf* *f* pizz. arco

Viola
ff \rightrightarrows *mf* *f* pizz.

Cello
ff \rightrightarrows *mf* *p* *mp*

Vln. I
ff pizz.

Vln. II
mp

Vla.
arco *f* pizz. *ff*

Vc.
f *p* \leftarrow *f* *mp* *mf* \rightrightarrows *f*

Vln. I
A arco *p* molto legato

Vln. II
pizz. *f*

Vla.
arco *mp* *f*

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

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16

Vln. I *f sfz p f sfz mf cresc.*

Vln. II *arco legato mf sfz f*

Vla. *dim. mp f*

Vc. *pp*

20

Vln. I *f marcato ff* [B]

Vln. II *marcato ff*

Vla. *pizz. ff*

Vc. *f ff*

24

Vln. I *pizz. mf p f*

Vln. II *pizz. f*

Vla. *mf p f arco pp*

Vc. *arco sul tasto p cantabile, sempre calmato mp cresc.*

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29

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mf

mp

mp

p

mf

34

Vln. I

Vln. II

Vla.

Vc.

mf

p

f

mp

mp

pizz.

mp

col legno behind bridge: + + + +

C sul A

39

Vln. I

Vln. II

Vla.

Vc.

col legno behind bridge: + + + +

sim.

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43 D

Vln. I
Vln. II
Vla.
Vc.

f *agitato* *ff* *sfz* *ffz*

48 *meno mosso* *sim.*

Vln. I
Vln. II
Vla.
Vc.

meno mosso *ff* *meno mosso* *ff* *meno mosso* *ff* *meno mosso* *f*

molto rit. -----

53

Vln. I
Vln. II
Vla.
Vc.

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58

Vln. I

Vln. II

Vla.

Vc.

sfz sfz f

sul pont.

ff (pizz.)

ff (pizz.)

ff (pizz.)

$\text{♩} = 68$ $\text{♩} = 146$

63

Vln. I

Vln. II

Vla.

Vc.

All look at each other, as if uncertain of what comes next.

arco

mp

pizz.

mf sempre

E

68

Vln. I

Vln. II

Vla.

Vc.

arco

mp cresc. poco a poco to bar 100

cresc. poco a poco to bar 86

arco

mp cresc.

73

Vln. I

(cresc.)

Vln. II

(cresc.)

Vla.

(cresc.)

f

mp

Vc.

78

Vln. I

Vln. II

Vla.

poco cresc.

Vc.

83

Vln. I

Vln. II

Vla.

ff

Vc.

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88

Vln. I *(cresc.)* *f*

Vln. II *mf* *dim.*

Vla. *ff*

Vc.

93

Vln. I *(cresc.)*

Vln. II *mp*

Vla. *p*

Vc.

G

98

Vln. I *ff*

Vln. II *mf* *f* *ff*

Vla. *ff*

Vc. *arco* *p* *ff*

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H

104

Just a hair faster

Musical score for measures 104-108. The score is for a string quartet with parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).
- Vln. I: Starts with a rest, then plays a sixteenth-note pattern. Dynamic: *ff*.
- Vln. II: Plays a sixteenth-note pattern. Dynamic: *ff*.
- Vla.: Rests throughout.
- Vc.: Rests until measure 108, then plays a single note with a dynamic of *mf*.

Musical score for measures 109-112. The score is for a string quartet with parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).
- Vln. I: Plays a sixteenth-note pattern. Dynamic: *f*.
- Vln. II: Rests until measure 110, then plays a sixteenth-note pattern. Dynamic: *f*.
- Vla.: Rests until measure 110, then plays a melodic line. Dynamic: *f* to *mp*.
- Vc.: Plays a melodic line. Dynamic: *p*.

Musical score for measures 113-116. The score is for a string quartet with parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).
- Vln. I: Plays a sixteenth-note pattern. Dynamic: *f*.
- Vln. II: Plays a sixteenth-note pattern. Dynamic: *f*.
- Vla.: Plays a melodic line. Dynamic: *mf* to *f* to *mp* to *f*.
- Vc.: Plays a melodic line. Dynamic: *f* to *ff* to *mp* to *mf* to *f*.

117

Vln. I

Vln. II

Vla.

Vc.

p *mf* *f*

p *f* *p* *ff*³

I

121

Vln. I

Vln. II

Vla.

Vc.

p *f* *p* *ff*

125

Vln. I

Vln. II

Vla.

Vc.

attacca

II

Largo ♩ = 48

129 **Con sord.**

Vln. I *p*

Vln. II **Con sord.** *pp* *p*

Vla. **Con sord.** *pp* *p*

Vc. **Con sord.** *pp* *p*

134 **A** **II**

Vln. I *pp* *p*

Vln. II *f* *p* *pp* *mp*

Vla. *f* *p* *mp* *pp* *mp*

Vc. *f* *p* *pp*

140 **IV** **III** **IV** **III**

Vln. I *mp* *p*

Vln. II *pp* *p* *mp*

Vla. *pp* *mp* *p* *ppp* *p*

Vc. *pp* *mp* *pp* *p*

gliss

bow the tailpiece

n.

144

Vln. I

Vln. II

Vla.

Vc.

pp

pp

p

pp

pp *ppp*

pp *mp*

8:7

I

IV

III

gliss

IV

V

B

147

Vln. I

Vln. II

Vla.

Vc.

pp

mf

pp

p

pp

mf

p

8:7

3

3

3

3

C

151

Vln. I

Vln. II

Vla.

Vc.

pp

f

pp

pp

pp

f

pp

pp

f

fp

n.

n.

III

Ethereal $\text{♩} = 68$

(Con sord.)

A

In random order, legato,
as fast as possible, irregular

Musical score for measures 155-160. The score is for a string quartet (Vln. I, Vln. II, Vla., Vc.) in 4/4 time. The tempo is 'Ethereal' with a quarter note equal to 68 beats. The performance instruction is '(Con sord.)'. The dynamics are *p*, *pp*, *cresc.*, and *n.*. The Vln. I part has a dynamic of *p* and *pp*. The Vln. II part has a dynamic of *p*. The Vla. part has a dynamic of *pp* and *n.*. The Vc. part has a dynamic of *cresc.* and *pp*. The Vln. I part has a dynamic of *p* and *pp*. The Vln. II part has a dynamic of *p*. The Vla. part has a dynamic of *pp* and *n.*. The Vc. part has a dynamic of *cresc.* and *pp*.

B

Musical score for measures 160-165. The score is for a string quartet (Vln. I, Vln. II, Vla., Vc.) in 4/4 time. The performance instruction is 'In random order, legato, as fast as possible, irregular'. The dynamics are *p*, *mp*, *pp*, and *p*. The Vln. I part has a dynamic of *p*, *mp*, and *pp*. The Vln. II part has a dynamic of *pp*, *p*, and *pp*. The Vla. part has a dynamic of *p*. The Vc. part has a dynamic of *p*.

C

Musical score for measures 165-170. The score is for a string quartet (Vln. I, Vln. II, Vla., Vc.) in 4/4 time. The dynamics are *p*, *pp*, *mp*, *pp*, *p*, and *mf*. The Vln. I part has a dynamic of *p* and *pp*. The Vln. II part has a dynamic of *p*, *mp*, and *pp*. The Vla. part has a dynamic of *pp* and *p*. The Vc. part has a dynamic of *mf*.

170 D Senza sord.

Vln. I: *p*, *mp*, *p*, *mf*, *p*, *mf*, *mp*

Vln. II: *pp*, *n.*, *mf*

Vla.: *cresc. poco a poco*, *mp*

Vc.: *dim.*, *p*, *n.*

Detailed description: This system covers measures 170 to 176. It features a dynamic range from *pp* to *mf*. Vln. I has a complex melodic line with dynamic markings *p*, *mp*, *p*, *mf*, *p*, *mf*, and *mp*. Vln. II plays a sustained note with dynamics *pp* and *mf*, including a *n.* (noise) marking. Vla. has a *cresc. poco a poco* marking and a *mp* dynamic. Vc. starts with *dim.* and *p*, and includes a *n.* marking.

177 E Slight accent on F#

Vln. I: *dim.*, *pp*, *p*, *cresc. poco a poco*

Vln. II: *dim.*, *mp*, *p*

Vla.: Slight preference towards or weight on E, *mf*, *mp*

Vc.: Senza sord., *pizz.*, *p*, *cresc.*, *mp*

Detailed description: This system covers measures 177 to 182. Vln. I has dynamics *dim.*, *pp*, *p*, and *cresc. poco a poco*. Vln. II has *dim.*, *mp*, and *p*. Vla. has a performance instruction "Slight preference towards or weight on E", *mf*, and *mp*. Vc. has *Senza sord.*, *pizz.*, *p*, *cresc.*, and *mp*.

183

Vln. I: *f*

Vln. II: *mp*, *f*

Vla.: *cresc.*, *f*

Vc.: arco, *n.*, *p*, *n.*, *mp*, *ff*, *dim.*

Detailed description: This system covers measures 183 to 188. Vln. I has a *f* dynamic. Vln. II has *mp* and *f*. Vla. has *cresc.* and *f*. Vc. has *arco*, *n.*, *p*, *n.*, *mp*, *ff*, and *dim.* markings.

F
189

Vln. I Slight emphasis on C

Vln. II Slight emphasis on C

Vla. Emphasis on D

Vc. pizz. arco

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

dim. *p* *f* *fp*

mf

f *mp* *p*

G
195

Vln. I **H**

Vln. II

Vla. Slight weight on E

Vc. pizz.

cresc. *f* *mp* *f* *mp* *p*

f *dim.*

f *p* *mf* *cresc.* *f*

202

Vln. I

Vln. II

Vla. *mf* *continued to dim. poco a poco to bar 218*

Vc. *dim.* *p*

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

mp *mf* *mp* *dim. poco a poco to bar 218*

208 I

Vln. I *mp* *mf* *p* *f* *p* *mp*

Vln. II (*dim.*) Gradually remove G

Vla. (*dim.*) Gradually remove G

Vc. *pp* arco *p*

214 J

Vln. I *pp poco cresc.* *pp* *dim.* *ppp*

Vln. II (*dim.*) *rall.* *ppp*

Vla. (*dim.*) Gradually remove G Gradually remove B *rall.* *ppp*

Vc. Gradually remove B Gradually remove E *rall.* *ppp*

220 K

Vln. I *ff* *mf*

Vln. II *ff* *mp*

Vla. *ff* *p*

Vc. *ff* *pp*

Bartok pizz. *rall.* → normal pizz. *rallentando* → normal pizz. *rallentando* → normal pizz. *rallentando* → normal pizz. *sparse* *l.v.*

20" 5" 5" 4" 3"