

Score

Ommateum III

for String Quintet

2 v, vla, vc, cb

Burton Goldstein

Ommateum III

for String Quintet

2 Violins
Viola
Cello
Contrabass

Tempo Changes in This Piece

If you are familiar with metric modulation, you probably can skip this note.

Elliot Carter started using metric modulations in the 1940s, so what I have done is nothing new.

Once you get the hang of it, it should be easier to get to the new tempo than having to just know what a metronome marking is supposed to sound like. Also you can get the true feel of the tempo changes.

The tempi in this piece are related to each other so that in a sense, the tempo never changes.

For ex., in m.22, count 8th notes and switch to 6/8. The tempo does not change in the sense that a quarter still equals 120, even if you are counting 8ths (at 240 bpm)

If you were going to stay in 6/8 for a while, you could start to count 1 (2 3) 4 (5 6) thus counting dotted 8ths.

If the 'beat' you are counting is dotted 8ths, you are therefore counting dotted quarter notes at 80 bpm.

In that case you could also say the tempo is 'the same' as quarter note = 120 because 8th notes are the same speed.

I confess m 64 is not so easy. After counting two bars in 3/8, count the next bar in 16th notes. While this is uncomfortably fast, it will make it possible to go into the 7/16 section at the perfect tempo. After counting to 7 a few bars, you may find it possible and convenient to count 4 + 3, emphasizing 1 (2 3 4) 5 (6 7).

When you get to the next metric modulation, you can just emphasize the "1" and divide the bar into 7 equal parts.

m 79 is different from the previous meter changes because the previous bar of 7/16 equals the duration of the new bar. So if you can count the 7/16 bars, after a while, "in 1," you can count the new bars in "1" for a while. Then count it as indicated.

So if the piece is too fast to play as is, just pick a different starting tempo. All the tempi in the piece should therefore automatically scale down.

If there's any changes in notation I can make which will help you perform the piece, please let me know!

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Ommateum III

for String Quintet

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Vivace ♩=108

Violin *f* *ff* *f* *ff*

Violin *f* *ff* *f* *ff*

Viola *f* *ff* *f* *ff*

Cello *f* *ff* *f* *ff*

Contabass *ff* *f* *ff*

7

Vln. *f* *ff* *ff*

Vln. *f* *ff* *ff*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

Cb. *ff*

10

Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

12

Vln. *f* *mp*

Vln. *f* *mp*

Vla. *f* *mp*

Vc. *mp* *mf* *f* *mp*

Cb. *f* *mp* *mf* *f* *mp*

Musical score for measures 14-15, featuring Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is in 2/4 time and includes dynamic markings such as *mf*, *f*, *mp*, and *f*. The first system (measures 14-15) shows complex rhythmic patterns with sixteenth notes and slurs, and includes fingering numbers (6) and accents (>).

Musical score for measures 16-18, featuring Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is in 2/4 time and includes dynamic markings such as *ff*, *mp*, and *mf*. The second system (measures 16-18) shows complex rhythmic patterns with sixteenth notes and slurs, and includes accents (>).

lo stesso tempo ♩ = 108 (♩ = ♩)
(♩ = 72)

19

Vln. *p* *pp* *p* *pp* *p*

Vln. *p* *pp* *p* *pp* *p*

Vla. *p* *pp* *p* *pp* *p*

Vc. *f* *p* *pp* *p* *pp* *p*

Cb. *mp* *pp* *mp* *pp* *mp*

26

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

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

Vla. *pp* *mp* *f* *mp* *mf* *mp*

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

Cb. *f* *p* *pp*

31

Violin I (Vln.) and Violin II (Vln.) parts play a melodic line starting at measure 31 with dynamics *mf* and *mp*. In measure 32, they play triplets with dynamics *p* and *f*. The Viola (Vla.) part has a rhythmic accompaniment with dynamics *mf* and *ff*. The Violoncello (Vc.) and Contrabasso (Cb.) parts have a bass line with dynamics *mf* and *mp*. In measure 33, the Vln. and Cb. parts play triplets with dynamics *p* and *f*. The Vc. and Vla. parts play a melodic line with dynamics *ff*. The text *ossia 8va* is written above the Vln. and Vln. staves.

34

Violin I (Vln.) and Violin II (Vln.) parts are silent in measures 34 and 35. In measure 36, they play a melodic line with dynamics *pp*. The Viola (Vla.) part has a rhythmic accompaniment with dynamics *pp*. The Violoncello (Vc.) part has a bass line with dynamics *pp*. The Contrabasso (Cb.) part is silent in measures 34 and 35. The time signature changes to 2/4 in measure 36.

36

Vln. *mp*

Vln. *ossia 8va*

Vla.

Vc.

Cb. *mp*

40

Vln. *pp mp*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *pp mp*

Musical score for measures 44-48, featuring five staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Measure 44:** Vln. I: *pp*; Vln. II: *p* (triple); Vla.: *p* (triple); Vc.: *p*; Cb.: *pp*.
- Measure 45:** Vln. I: *mp* to *p*; Vln. II: *mp* to *p*; Vla.: *mp* to *p*; Vc.: *mf*; Cb.: *mp* to *p*.
- Measure 46:** Vln. I: *mp* to *p*; Vln. II: *mp* to *p*; Vla.: *mp* to *p*; Vc.: *mf*; Cb.: *mp* to *p*.
- Measure 47:** Vln. I: *mp* to *p*; Vln. II: *mp* to *p*; Vla.: *mp* to *p*; Vc.: *mf*; Cb.: *mp* to *p*.
- Measure 48:** Vln. I: *mp* to *p*; Vln. II: *mp* to *p*; Vla.: *mp* to *p*; Vc.: *mf*; Cb.: *mp* to *p*.

Musical score for measures 49-53, featuring five staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Measure 49:** Vln. I: *mf* to *p*; Vln. II: *mf* to *p*; Vla.: *mf* to *p*; Vc.: *mf* to *f*; Cb.: *mf* to *p*.
- Measure 50:** Vln. I: *mf* to *p*; Vln. II: *mf* to *p*; Vla.: *mf* to *p*; Vc.: *f*; Cb.: *mf* to *p*.
- Measure 51:** Vln. I: *mf* to *f*; Vln. II: *mf* to *f*; Vla.: *mf* to *f*; Vc.: *f*; Cb.: *mf* to *f*.
- Measure 52:** Vln. I: *f* to *ff*; Vln. II: *f* to *ff*; Vla.: *f* to *ff*; Vc.: *f* to *ff*; Cb.: *f* to *ff*.
- Measure 53:** Vln. I: *ff*; Vln. II: *ff*; Vla.: *f* to *ff*; Vc.: *ff*; Cb.: *ff*.

56

Vln. *mp* > *p* *mp* > *p* *mp*

Vln. *mp* > *p* *mp* > *p* *mp*

Vla. *mp* *mp* *mf* *mp* *mf*

Vc. - - - - -

Cb. *mp* > *p* *mp* > *p* *mp*

Detailed description: This block contains the musical score for measures 56 through 61. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The time signature changes from 2/4 to 4/8 at measure 57, then to 3/8 at measure 58, and back to 2/4 at measure 61. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The strings play a rhythmic pattern of eighth notes, with some measures featuring accents and slurs.

lo stesso tempo ♩ = 108 (♩ = ♩)
(bar = ca. 123)

ossia: 8^{va} -----

62

Vln. *f* *mf* *f* *mf*

Vln. *f* *mf* *f* *mf*

Vla. - - - - - *f*

Vc. - - - - - *f*

Cb. *f* *mf* *f* *mf*

Detailed description: This block contains the musical score for measures 62 through 65. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The time signature changes to 3/8 at measure 62, then to 6/16 at measure 63, and back to 3/8 at measure 65. Dynamics include *f* (forte) and *mf* (mezzo-forte). The strings play a rhythmic pattern of eighth notes, with some measures featuring accents and slurs.

68

Vln. Vln. Vla. Vc. Cb.

6/16 4+3/16

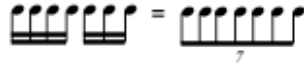
Detailed description: This system contains measures 68 through 71. It features five staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat). The time signature changes from 6/16 in measure 68 to 4+3/16 in measure 71. The Violin parts play melodic lines with slurs and accents. The Viola, Violoncello, and Contrabass parts play rhythmic accompaniment with eighth and sixteenth notes.

72

Vln. Vln. Vla. Vc. Cb.

f

Detailed description: This system contains measures 72 through 75. It features the same five staves as the previous system. The key signature remains one flat. The time signature is 4+3/16. The Violin parts continue with melodic lines. The Viola, Violoncello, and Contrabass parts continue with rhythmic accompaniment. A dynamic marking of *f* (forte) is placed below the Contrabass staff at the beginning of measure 74.



$\text{♩} = \text{ca. } 62$ ($\text{♩} = \text{ca. } 123$)

(bar = bar)

77

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

Vln. *f* *ff* *p*

Vla. *f* *ff*

Vc. *ff* *p*

Cb.

7/4

7

3 3 3 3

7 7

82

Vln. *ff*

Vln. *f* *ff*

Vla.

Vc. *f* *ff*

Cb.

3 6

3 5

mp

86

Violin I (Vln.) and Violin II (Vln.) parts play sustained notes with a *mf* dynamic. The Viola (Vla.) part features a complex melodic line with five-fingered patterns and a *mf* dynamic. The Violoncello (Vc.) and Contrabasso (Cb.) parts play sustained notes with a *mf* dynamic.

91

Violin I (Vln.) and Violin II (Vln.) parts play notes with accents and a *mf* dynamic. The Viola (Vla.) part features a complex melodic line with five-fingered patterns, starting with *mf* and ending with *ff*. The Violoncello (Vc.) and Contrabasso (Cb.) parts play notes with accents and a *mf* dynamic.

94

Vln. *p*

Vln. *p*

Vla.

Vc. *p*

Cb. *p*

100

Vln. *mp* *f*

Vln. *f*

Vla. *mp*

Vc. *mp*

Cb. *mp*

104

Violin I (Vln.): *f* (measures 104-106), *mf* (measure 107). Features five-measure slurs and a crescendo hairpin.

Violin II (Vln.): *mf* (measure 107). Features a five-measure slur.

Viola (Vla.): *mp* (measures 104-106). Features five-measure slurs.

Violoncello (Vc.): *f* (measure 107). Features a five-measure slur.

Contrabass (Cb.): *f* (measures 104-106). Features three-measure slurs.

107

Violin I (Vln.): *f* (measures 107-109). Features five-measure slurs.

Violin II (Vln.): *f* (measures 107-109). Features five-measure slurs.

Viola (Vla.): *mf* (measures 107-109). Features five-measure slurs.

Violoncello (Vc.): *f* (measures 107-109). Features five-measure slurs.

Contrabass (Cb.): *f* (measures 107-109). Features three-measure slurs.

109

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc.

Cb. *mf*

111

Vln. *p* *f* *f* *mf* *solo*

Vln. *p* *f* *f*

Vla. *p*

Vc. *p* *f* *f* *mp*

Cb. *f* *f*

116

Violin I (Vln.): *f*, *mp* \curvearrowright *mf*, *mp* \curvearrowright *f*, *ff*

Violin II (Vln.): *mp* \curvearrowright *mf*, *mp* \curvearrowright *f*, *ff*

Viola (Vla.): *mp* \curvearrowright *mf*, *mp* \curvearrowright *f*

Violoncello (Vc.): *mf*, *mp* \curvearrowright *f*, *ff*

Contrabasso (Cb.): *mp* \curvearrowright *mf*, *mp* \curvearrowright *f*

Detailed description: This system contains measures 116 through 122. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is in 3/4 time. Measures 116-118 show the Violin I part with triplets and a dynamic of *f*. Measures 119-122 show the Violin II, Viola, Violoncello, and Contrabasso parts with triplets and dynamics ranging from *mp* to *ff*. The Violin I part has a crescendo from *mp* to *mf* in measure 119, and another from *mp* to *f* in measure 121. The Violin II, Viola, and Contrabasso parts have crescendos from *mp* to *f* in measure 121. The Violoncello part has a crescendo from *mf* to *f* in measure 121. The Violin I part has a final dynamic of *ff* in measure 122.

123

Violin I (Vln.): *pp*, *mf* \curvearrowright , *mf* \curvearrowright

Violin II (Vln.): *pp*, *mf* \curvearrowright

Viola (Vla.): *pp*, *mf* \curvearrowright

Violoncello (Vc.): *pp*, *mf* \curvearrowright *mp* *mf*

Contrabasso (Cb.): *pp*, *mf* \curvearrowright *mp* *mf*

Detailed description: This system contains measures 123 through 129. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is in 3/4 time. Measures 123-125 show the Violin I part with a dynamic of *pp*. Measures 126-129 show the Violin I, Violin II, Viola, Violoncello, and Contrabasso parts with dynamics ranging from *pp* to *mf*. The Violin I part has a crescendo from *pp* to *mf* in measure 126, and another from *mf* to *mf* in measure 128. The Violin II, Viola, and Contrabasso parts have crescendos from *pp* to *mf* in measure 126. The Violoncello part has a crescendo from *pp* to *mf* in measure 126, and another from *mf* to *mp* in measure 128. The Violin I part has a final dynamic of *mf* in measure 129.

130

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla.)

Violoncello (Vc.)

Contrabasso (Cb.)

mf *mp* *mf* *mf*

Detailed description: This system of musical notation covers measures 130 through 136. It features five staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin I part begins with a dynamic marking of *mf* and a hairpin crescendo leading to *mp* by measure 134. The Violin II part starts with *mf* and has a hairpin crescendo to *mf* by measure 136. The Viola part begins with *mf* and has a hairpin crescendo to *mf* by measure 134. The Violoncello and Contrabasso parts both start with *mf* and have hairpin crescendos leading to *mf* by measure 134. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes various note values, rests, and dynamic hairpins.

137

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla.)

Violoncello (Vc.)

Contrabasso (Cb.)

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

Detailed description: This system of musical notation covers measures 137 through 142. It features five staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin I part starts with *mf* and has hairpin crescendos leading to *mp* by measure 139. The Violin II part begins with *mp* and has hairpin crescendos leading to *mp* by measure 139. The Viola part starts with *mf* and has hairpin crescendos leading to *mp* by measure 139. The Violoncello part begins with *mf* and has hairpin crescendos leading to *mp* by measure 139. The Contrabasso part starts with *mf* and has hairpin crescendos leading to *mp* by measure 142. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes various note values, rests, and dynamic hairpins.

143 *non vibr.*

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

Vln.

Vla. *pp*

Vc. *pp*

Cb.

Detailed description: This system of musical notation covers measures 143 through 148. The first violin part (Vln.) is the primary melodic line, starting with a *pp* dynamic and moving through *f*, *p*, *mp*, *f*, *pp*, and ending with *mp*. It includes a triplet of eighth notes in measure 148. The second violin (Vln.), viola (Vla.), and cello (Vc.) parts provide harmonic support, with the viola and cello playing a *pp* dynamic. The double bass (Cb.) part is mostly silent, indicated by rests. The tempo marking *non vibr.* is placed above the first violin staff.

149 *a tempo*

Vln. *mf* *ff* *pp* *ppp* *pp* *p* *pp*

Vln. *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

Cb. *pp* *p* *pp*

Detailed description: This system of musical notation covers measures 149 through 154. The first violin part (Vln.) features a triplet of eighth notes in measure 149, followed by a triplet of eighth notes in measure 150. The dynamics range from *mf* to *ff*, then drop to *pp*, *ppp*, and finally *pp* and *p*. The second violin (Vln.), viola (Vla.), and cello (Vc.) parts play a *pp* dynamic, with the second violin and cello moving to *p* and *pp* in the final measures. The double bass (Cb.) part plays a *pp* dynamic, moving to *p* and *pp* in the final measures. The tempo marking *a tempo* is placed above the first violin staff.

157

Vln. *p* > *pp* *mp* *p* > *pp* *p* > *pp*

Vln. *p* > *pp* *mp* *p* > *pp* *p* > *pp*

Vla. *p* > *pp* *mp* *p* > *pp* *p* > *pp*

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

Cb. *p* > *pp* *mp* *p* > *pp* *p* > *pp*

165

Vln. *mf* *mf*

Vln. *mf* 3

Vla.

Vc.

Cb. *mf*

170

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla.)

Violoncello (Vc.)

Contrabasso (Cb.)

Dynamic markings: *f*, *mf*

Technical markings: 3, 6

Detailed description: This system contains measures 170 through 173. The Violin I part begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and then returns to *mf*. It features a sixteenth-note scale in measure 171 and sixteenth-note patterns in measures 172 and 173. The Violin II part starts with a forte (*f*) dynamic, includes triplet markings in measures 170 and 171, and then moves to *mf*. The Viola, Violoncello, and Contrabasso parts are mostly silent, with some notes in the Cb. part. The Cb. part has a forte (*f*) dynamic in measure 170 and *mf* in measure 171.

174

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla.)

Violoncello (Vc.)

Contrabasso (Cb.)

Dynamic markings: *f*, *ff*

Technical markings: 6

Detailed description: This system contains measures 174 through 177. The Violin I part features a sixteenth-note scale in measure 174, followed by a section of sixteenth-note patterns in measures 175 and 176, and then rests in measure 177. Dynamics range from *f* to *ff*. The Violin II part has sixteenth-note patterns in measures 174 and 175, followed by a section of sixteenth-note patterns in measures 176 and 177. Dynamics range from *f* to *ff*. The Viola part has a section of sixteenth-note patterns in measures 176 and 177. Dynamics range from *f* to *ff*. The Violoncello part has a section of sixteenth-note patterns in measures 176 and 177. Dynamics range from *f* to *ff*. The Contrabasso part has a section of sixteenth-note patterns in measures 176 and 177. Dynamics range from *f* to *ff*.