Score

Ommateum III

for String Quintet

2 v, vla, vc, cb

Burton Goldstein

file date: 7/10/13

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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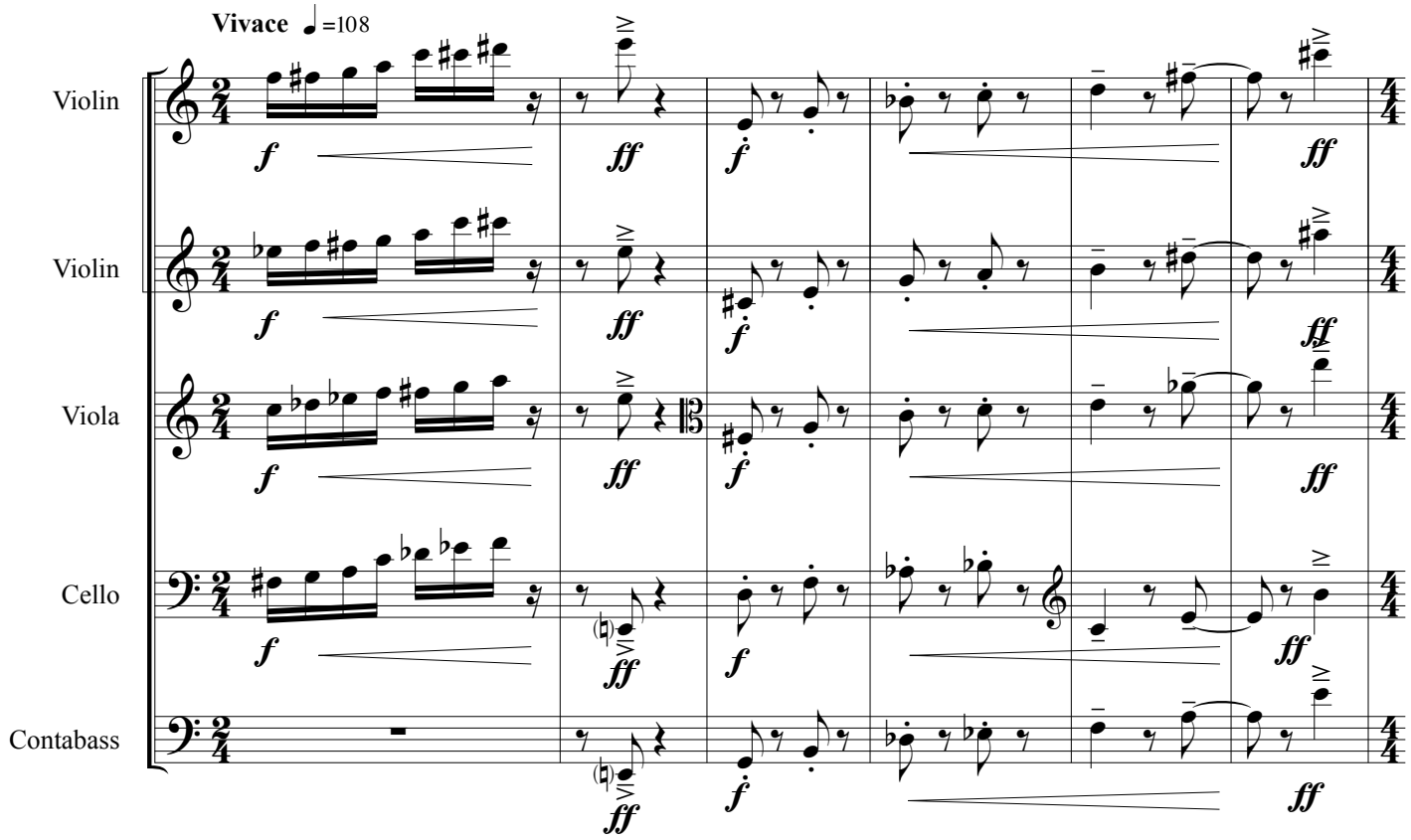
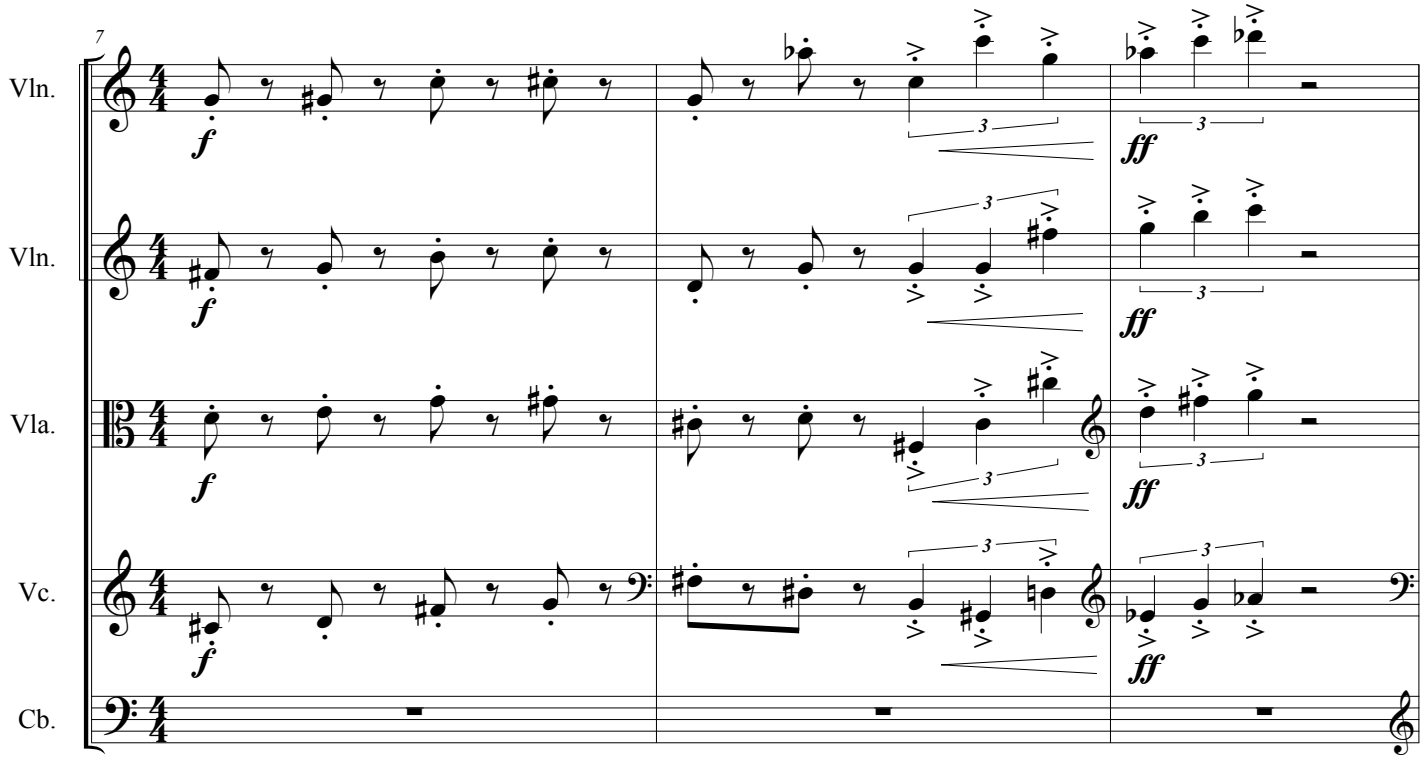
for String Quintet

Burton Goldstein





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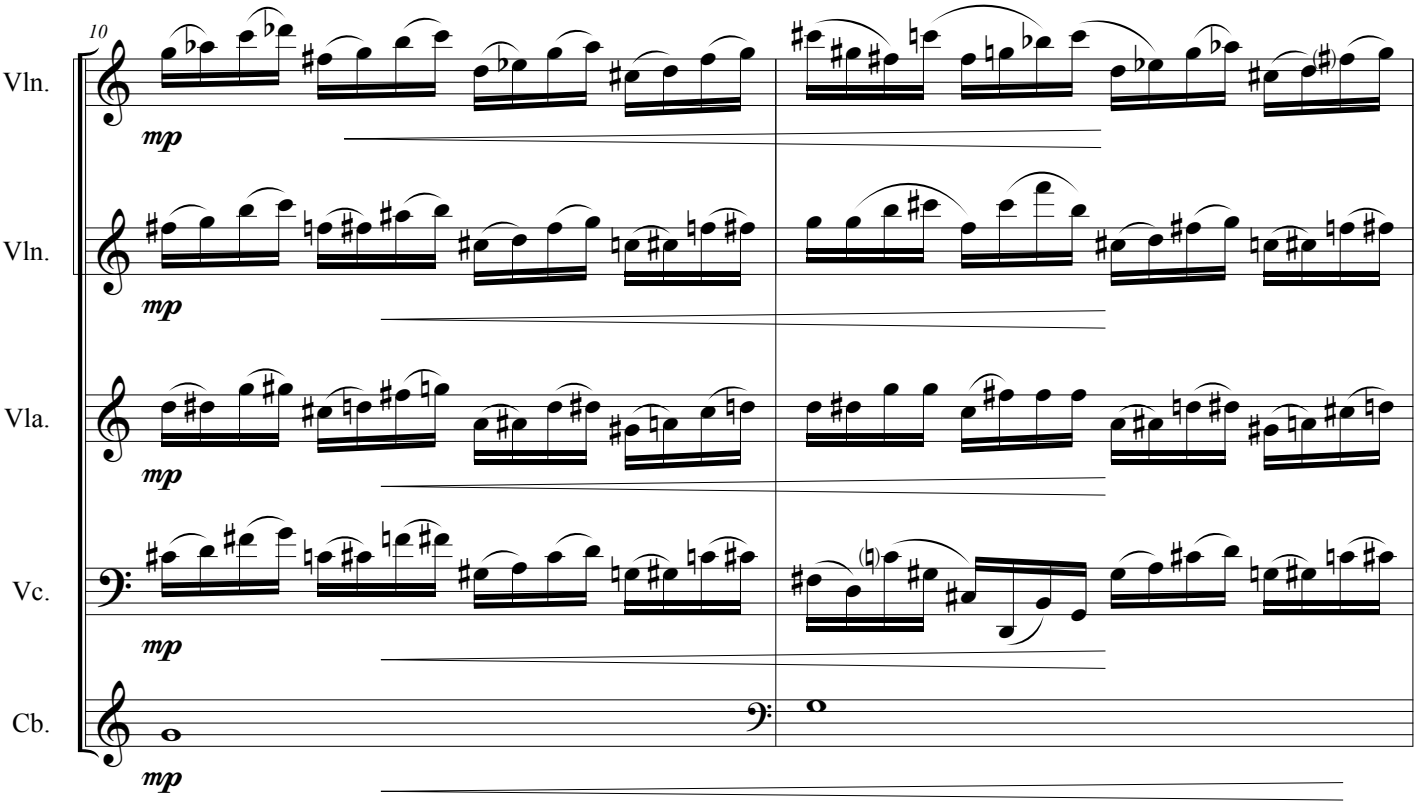
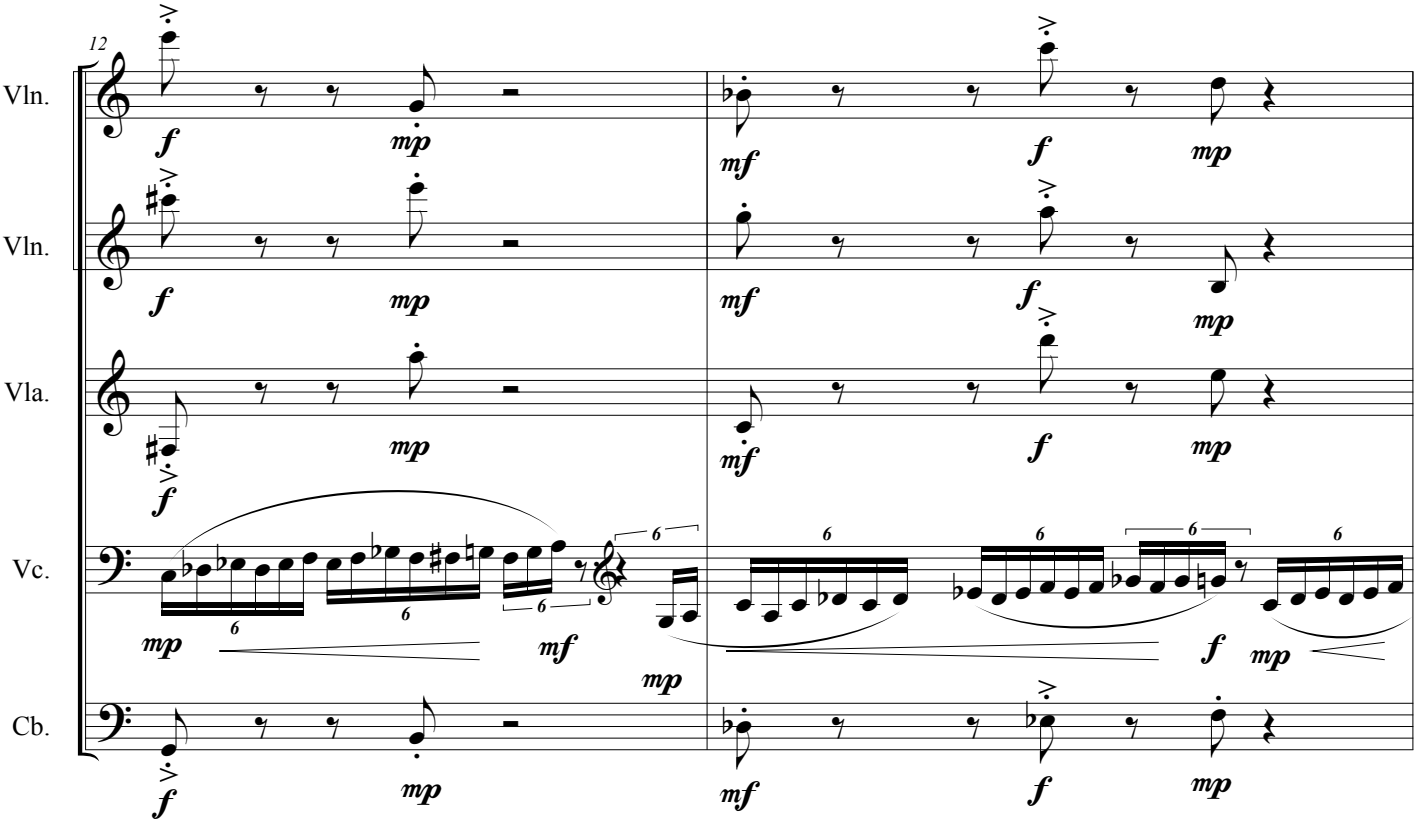
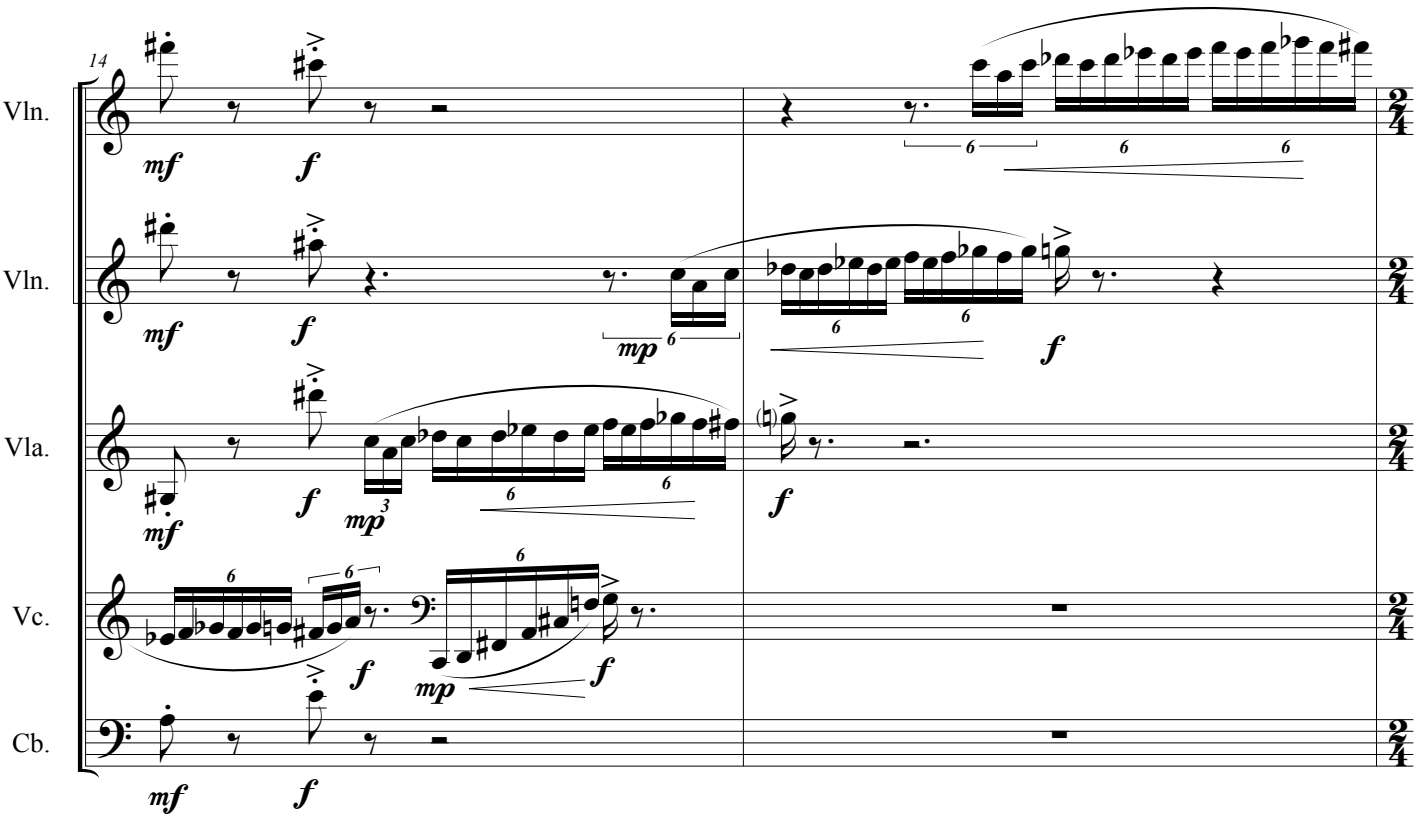
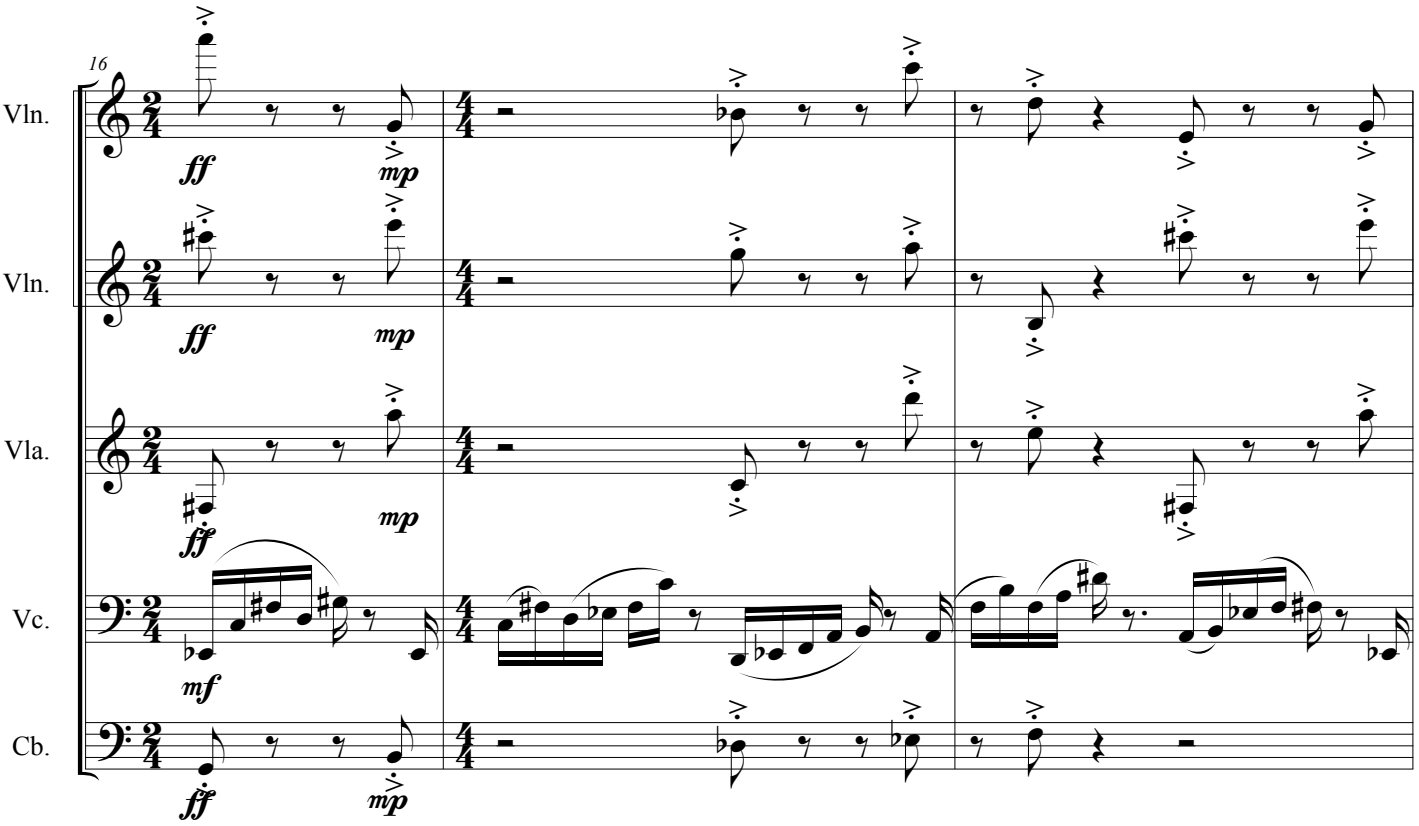
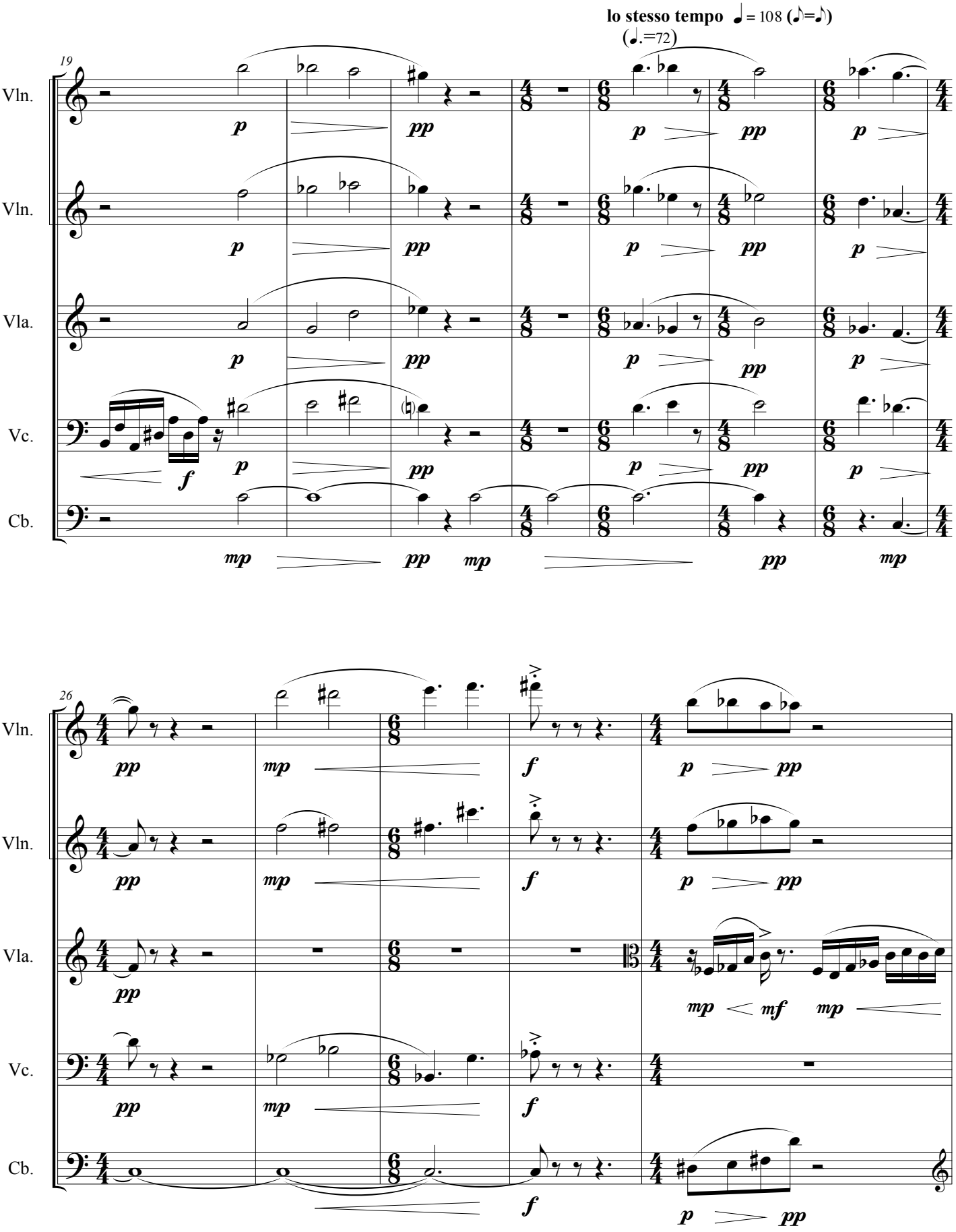
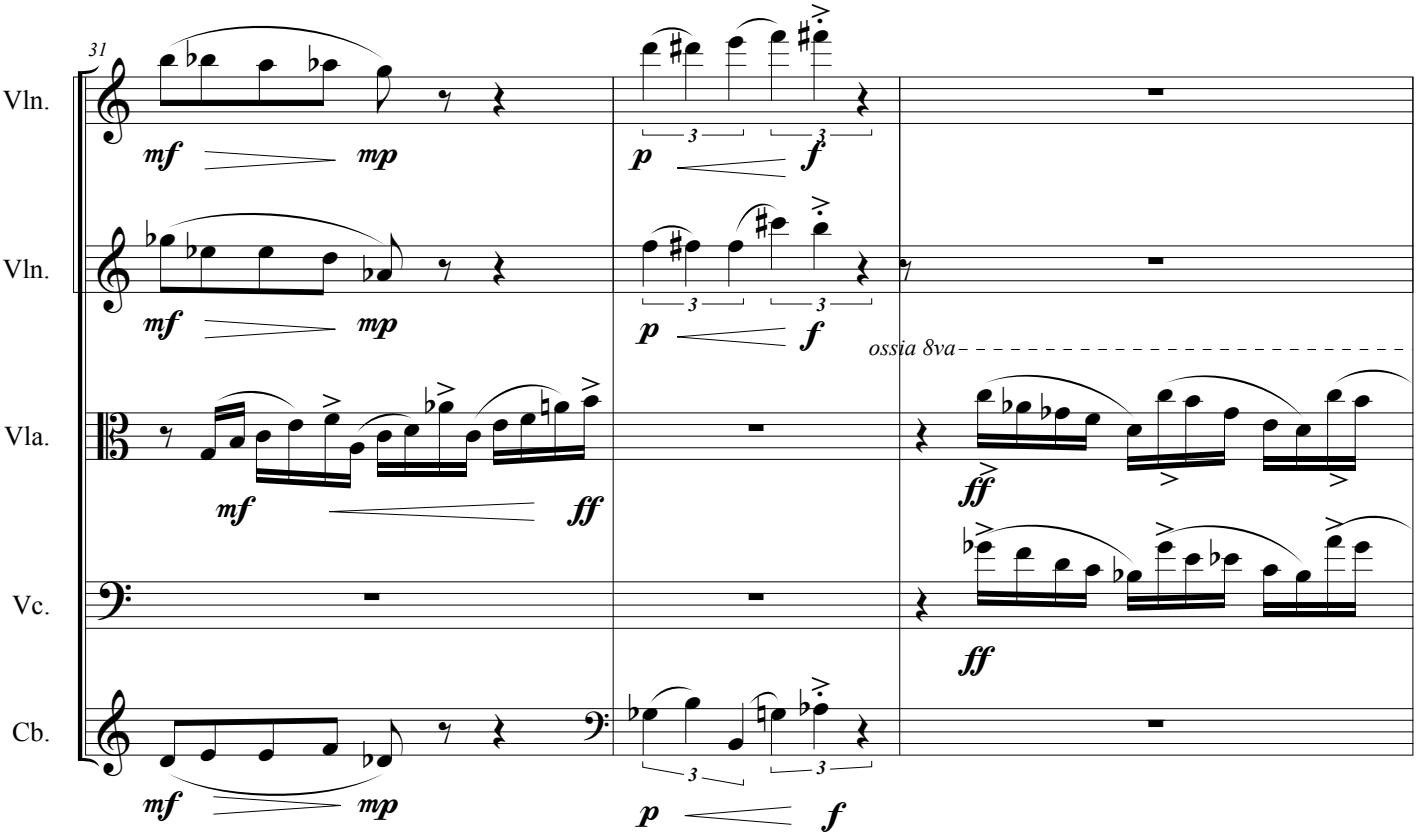

10
Vln.
Vln.
Vla.
Vc.
Cb.
mp

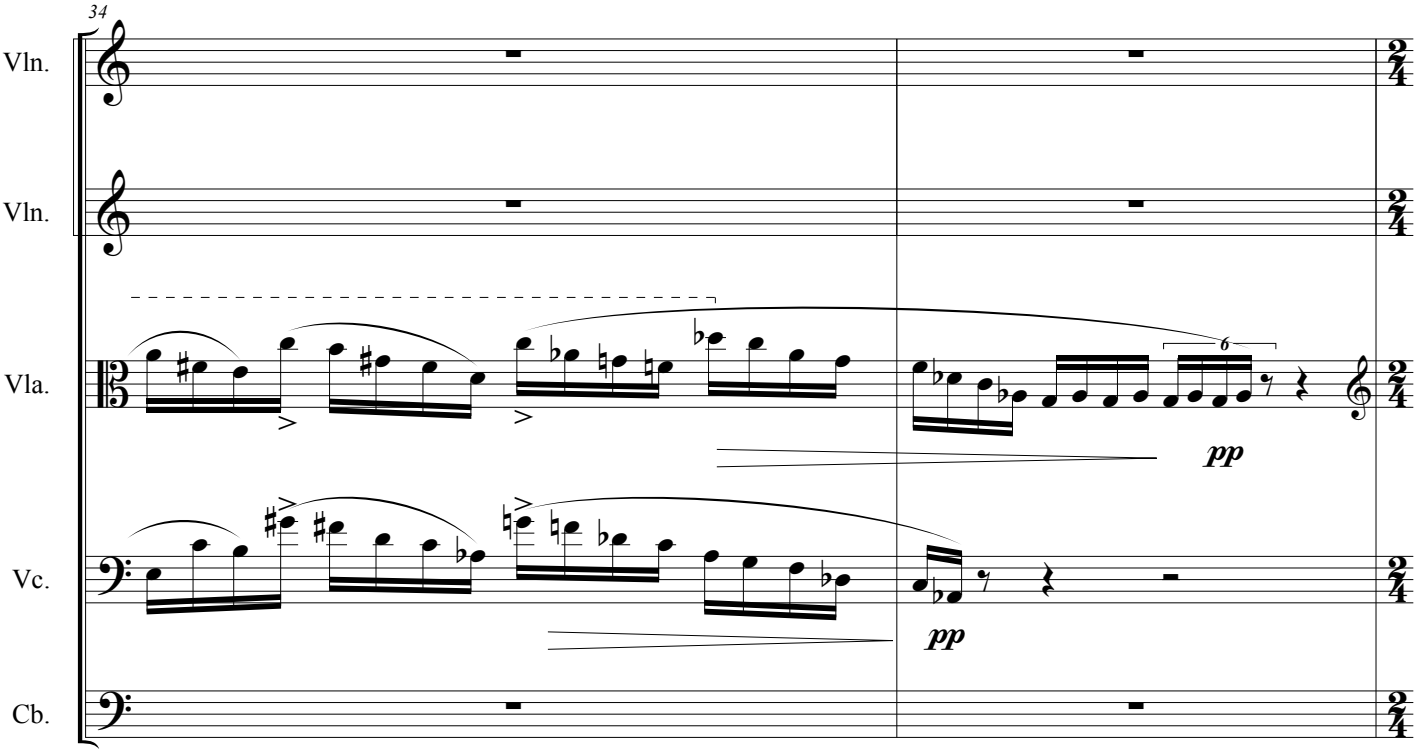

12
Vln.
Vln.
Vla.
Vc.
Cb.
f
mp
mf
6

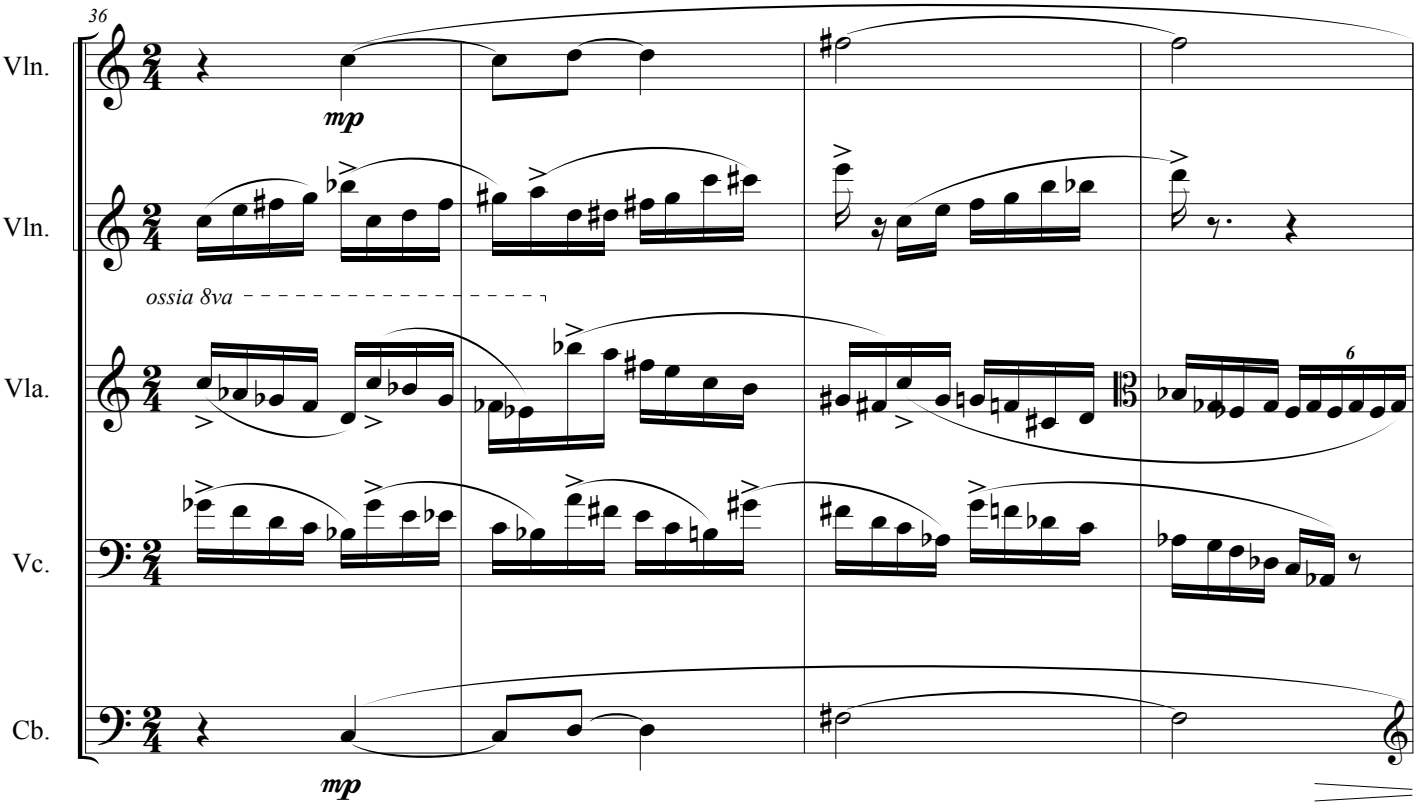

14
Vln.
Vln.
Vla.
Vc.
Cb.
mf
f
mp
6
3

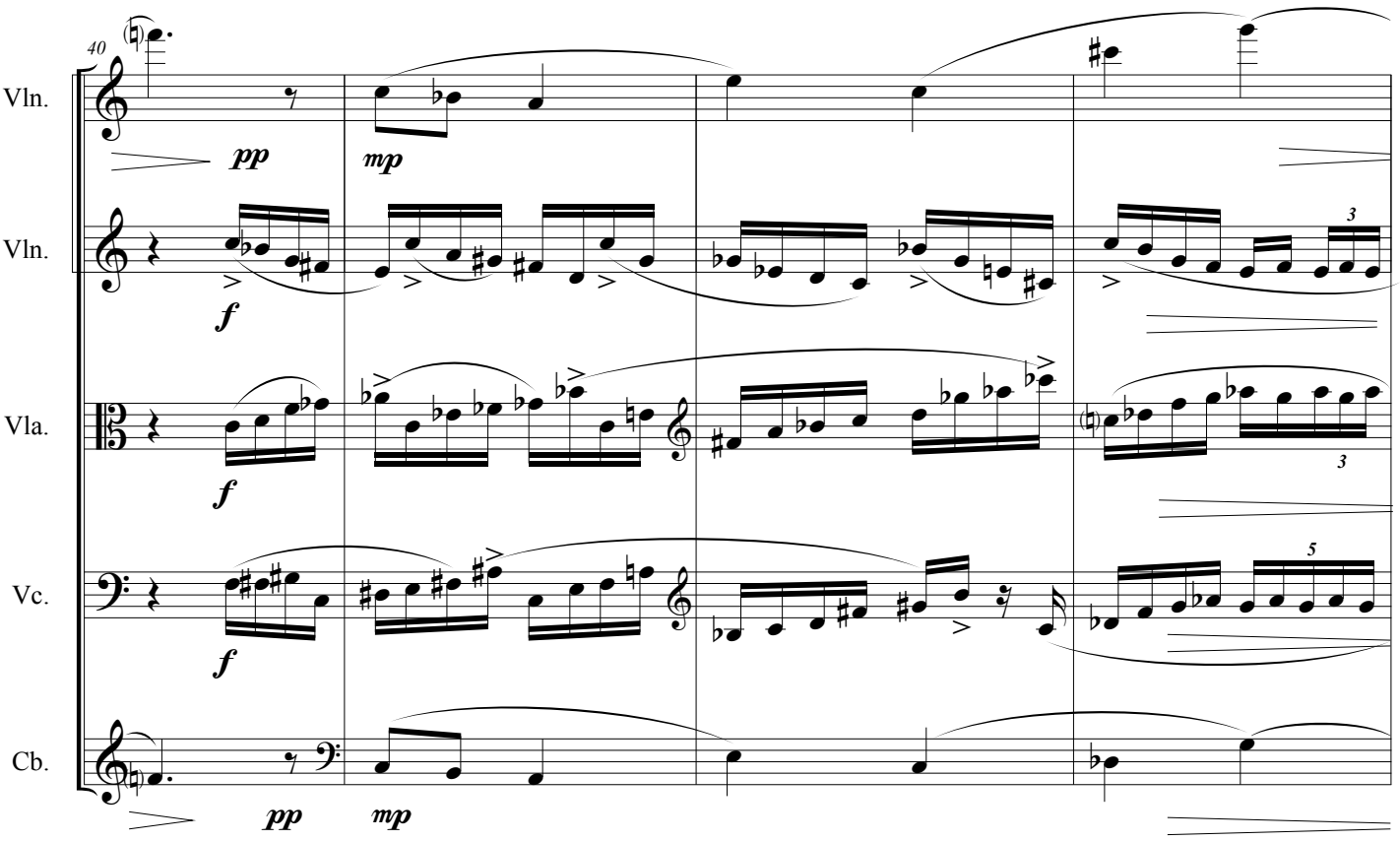

16
Vln.
Vln.
Vla.
Vc.
Cb.
ff
mp
mf
6

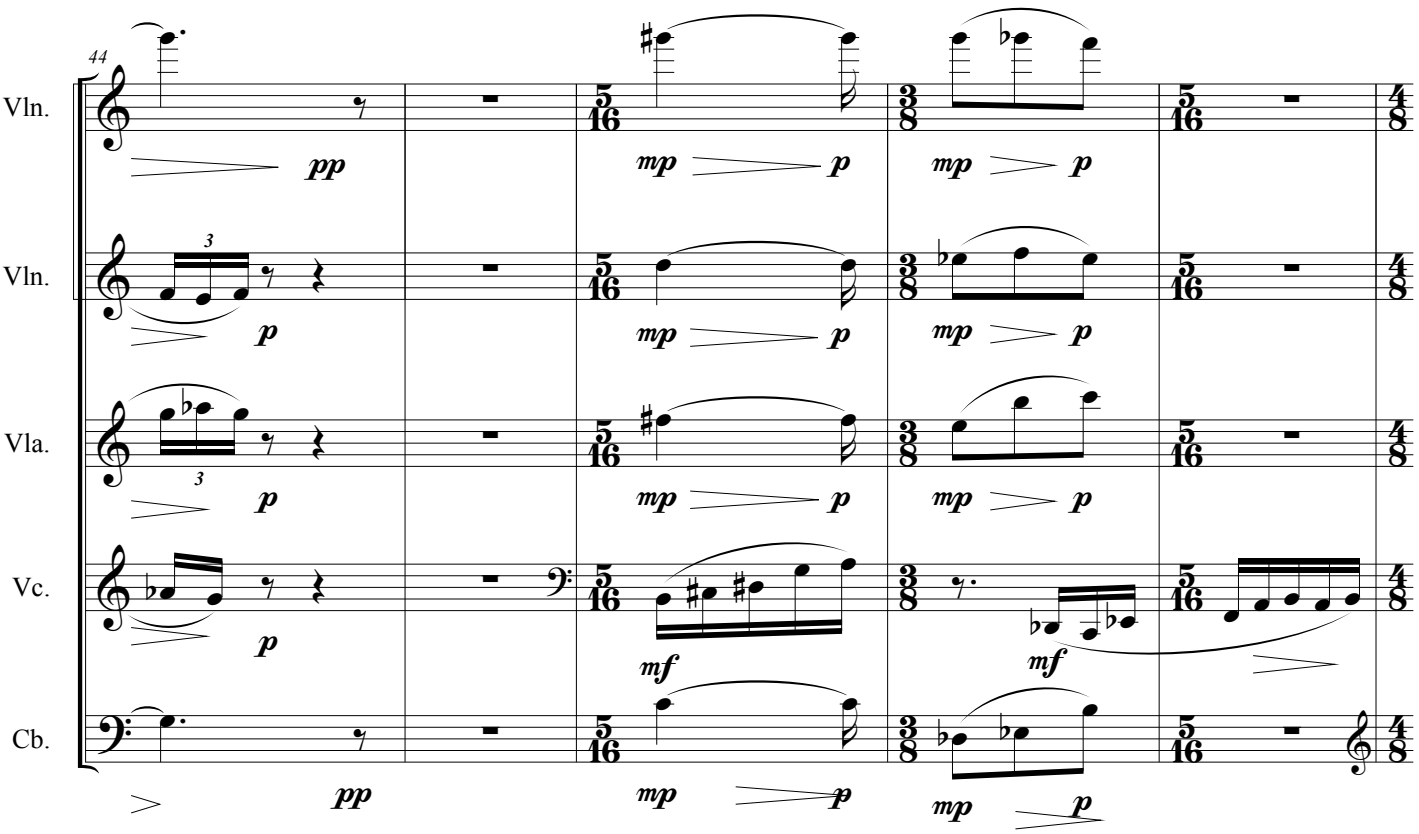

lo stesso tempo ♩= 108 (♪=♪)
(♩.=72)
19
Vln.
Vln.
Vla.
Vc.
Cb.
26
Vln.
Vln.
Vla.
Vc.
Cb.

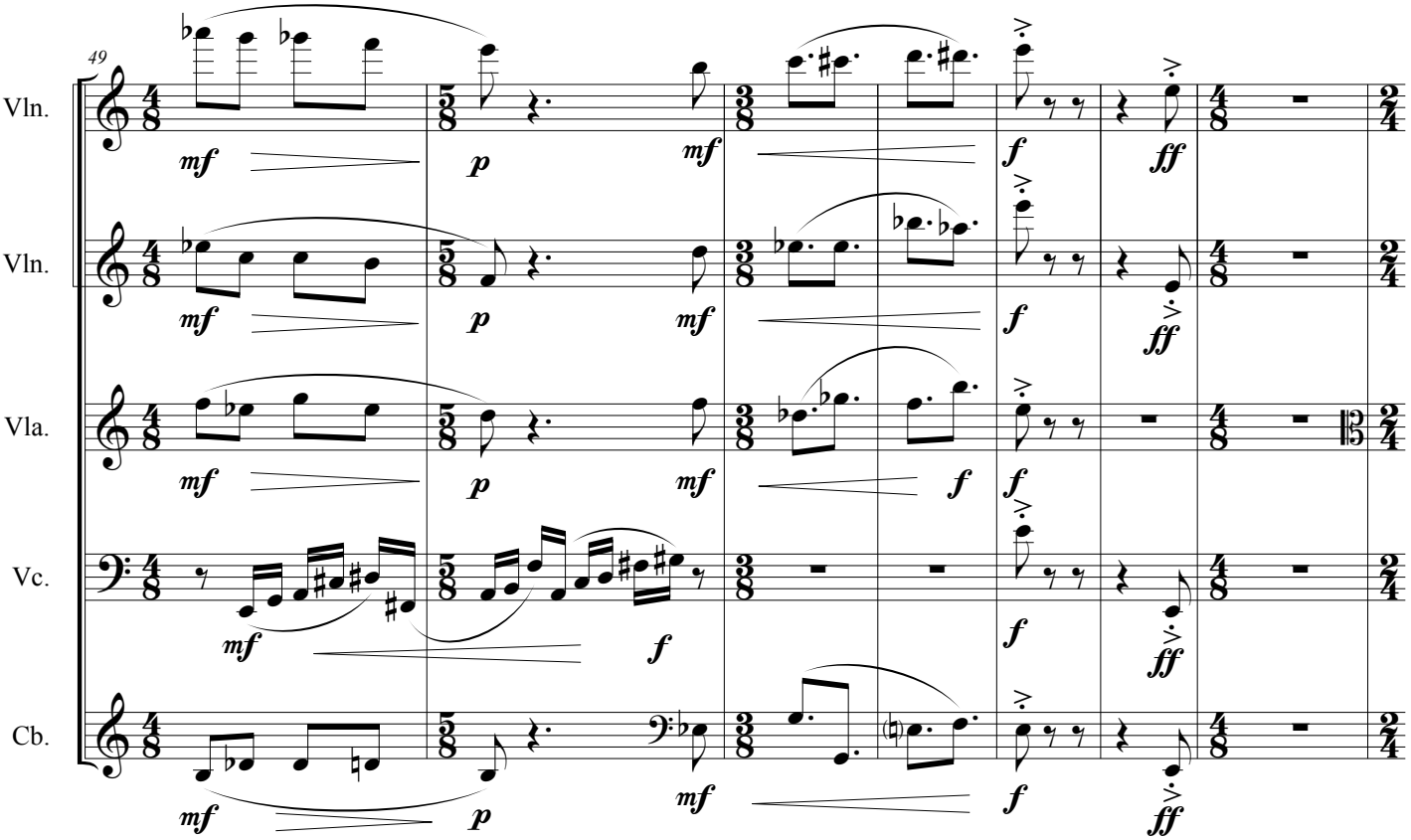

31
Vln.
Vln.
Vla.
Vc.
Cb.
mf
mp
p
f
ff
ossia 8va

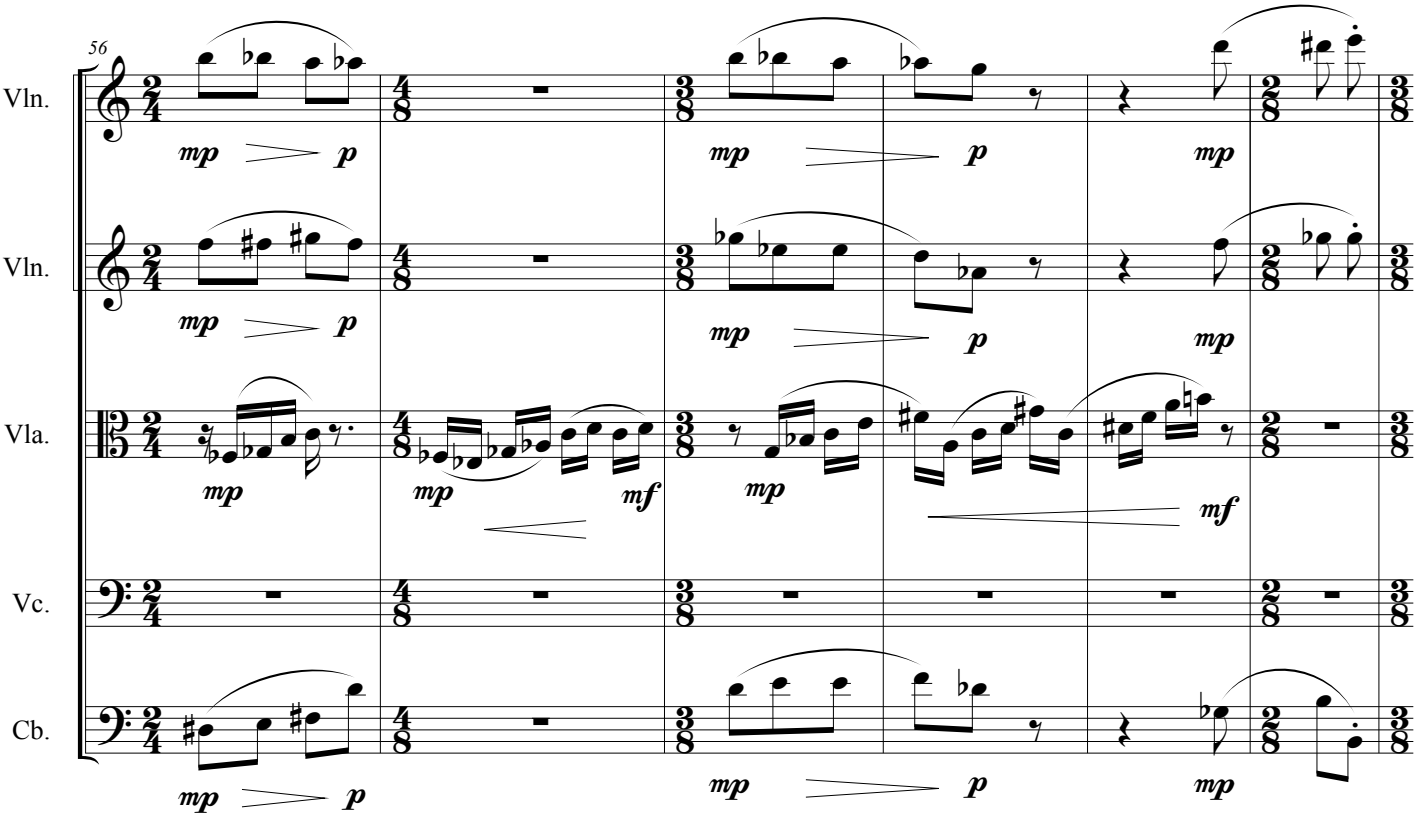

34
Vln.
Vln.
Vla.
Vc.
Cb.
pp

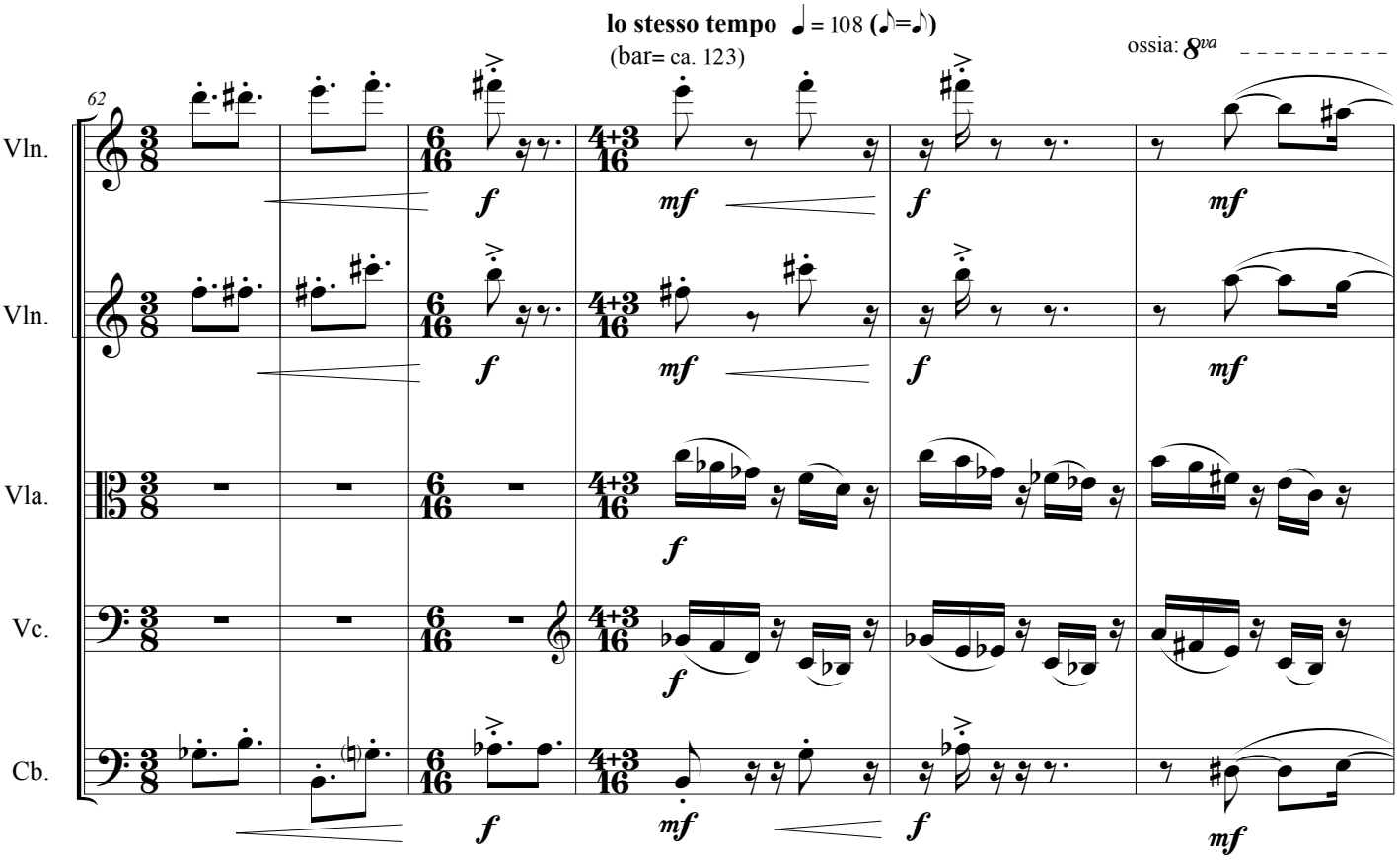

36
Vln.
Vln.
ossia 8va
Vla.
Vc.
Cb.
mp
mp
6

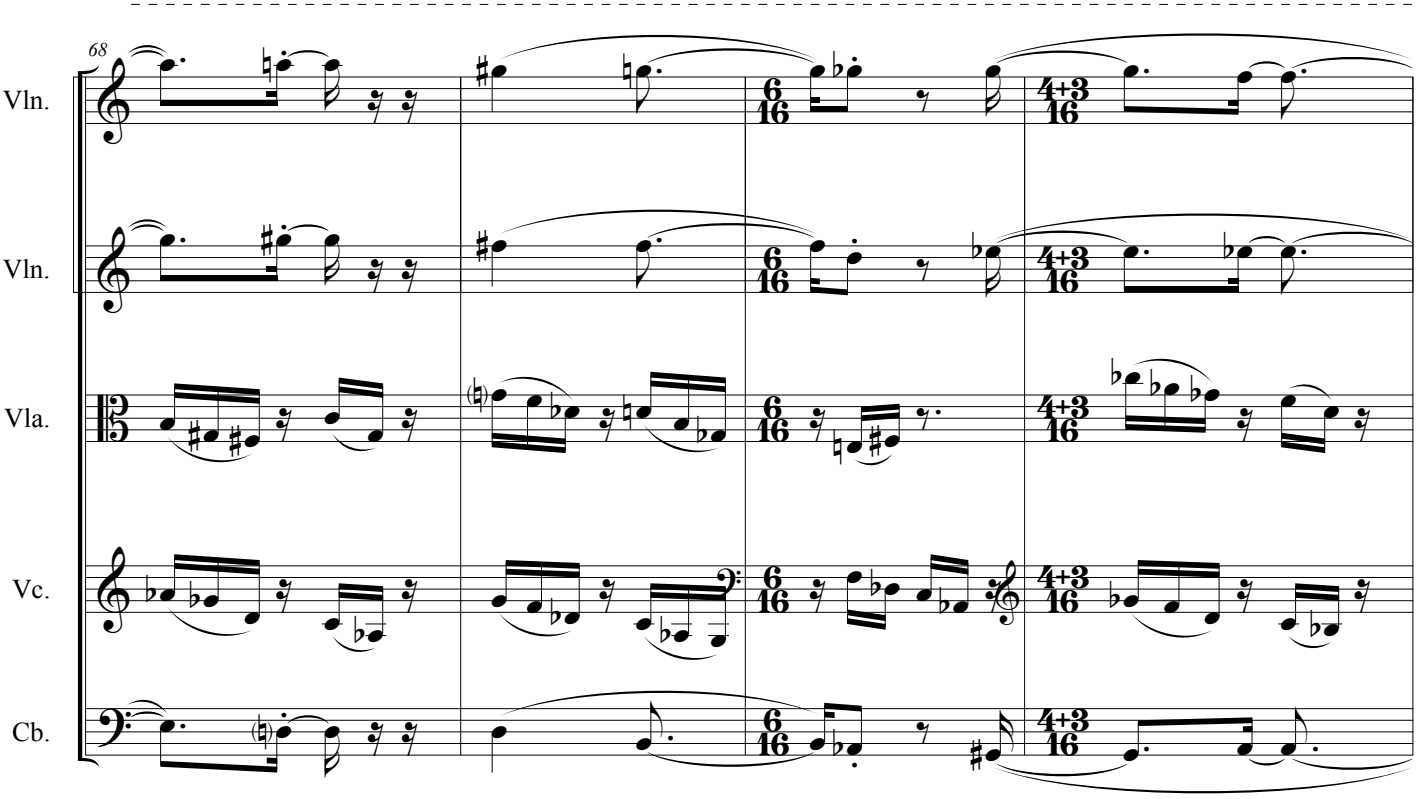

40
Vln.
Vln.
Vla.
Vc.
Cb.
pp
mp
f
f
f
pp
mp
3
3
5

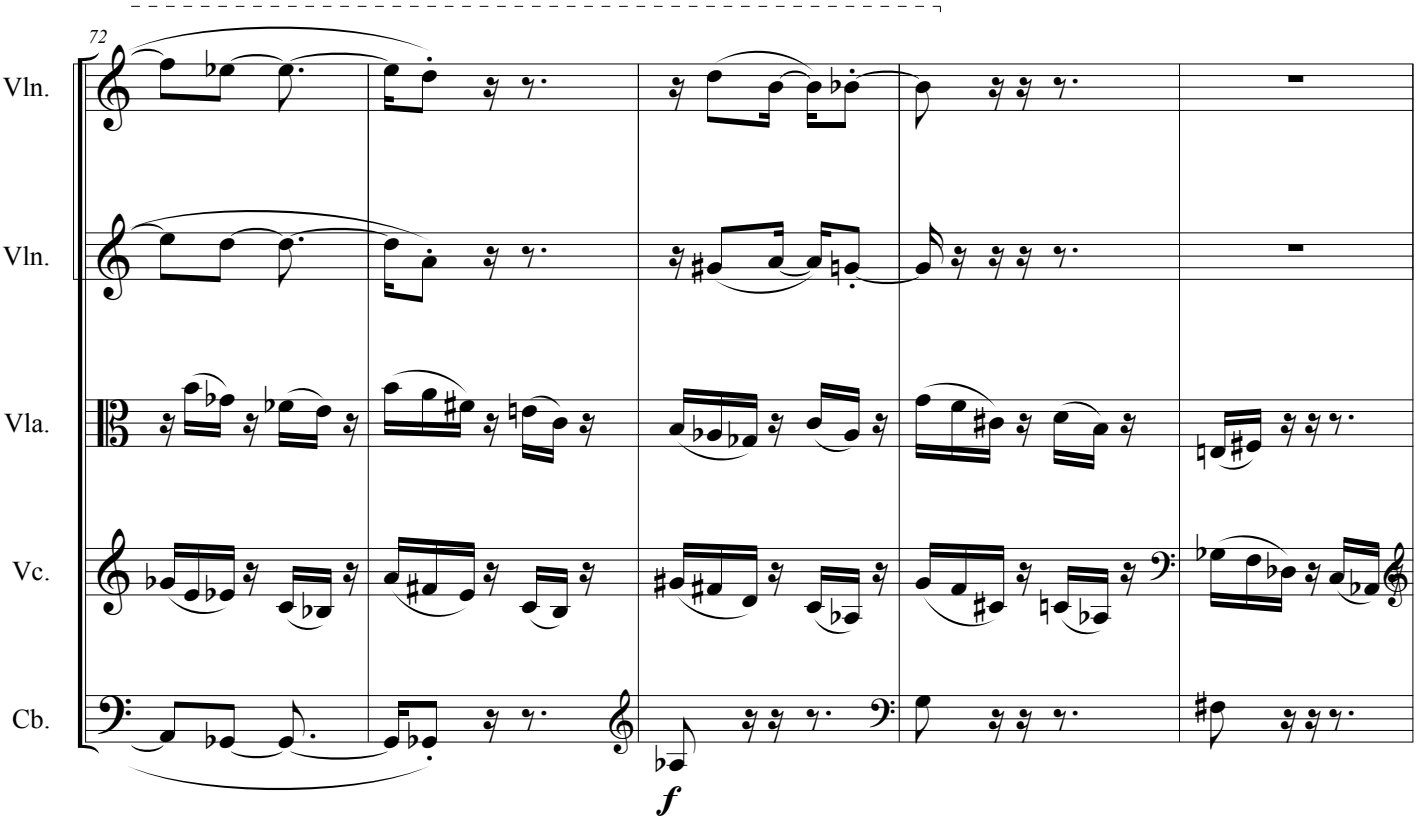

44
Vln.
Vln.
Vla.
Vc.
Cb.
pp
mp
p
mf

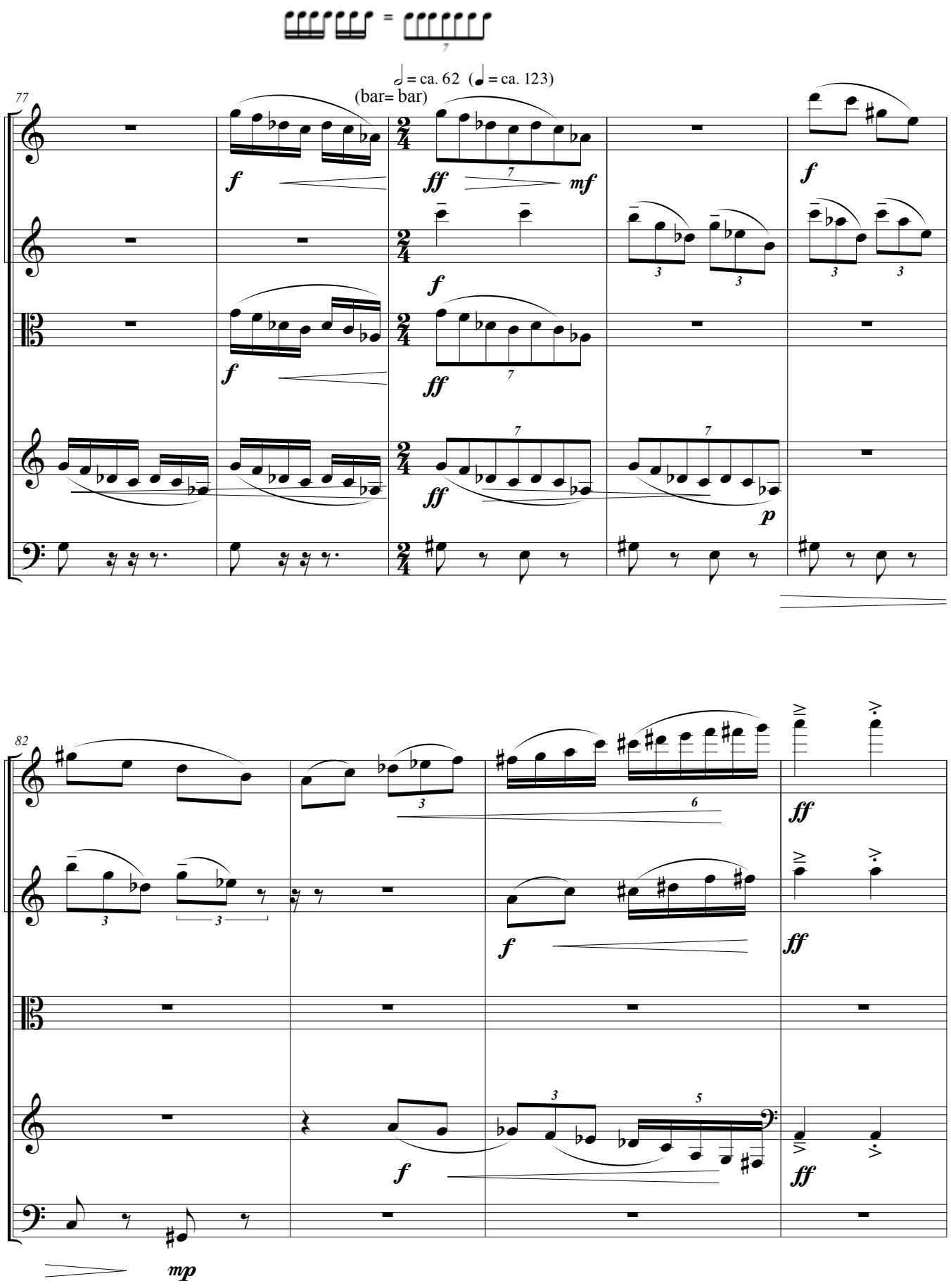

49
Vln.
Vln.
Vla.
Vc.
Cb.
mf
p
f
ff

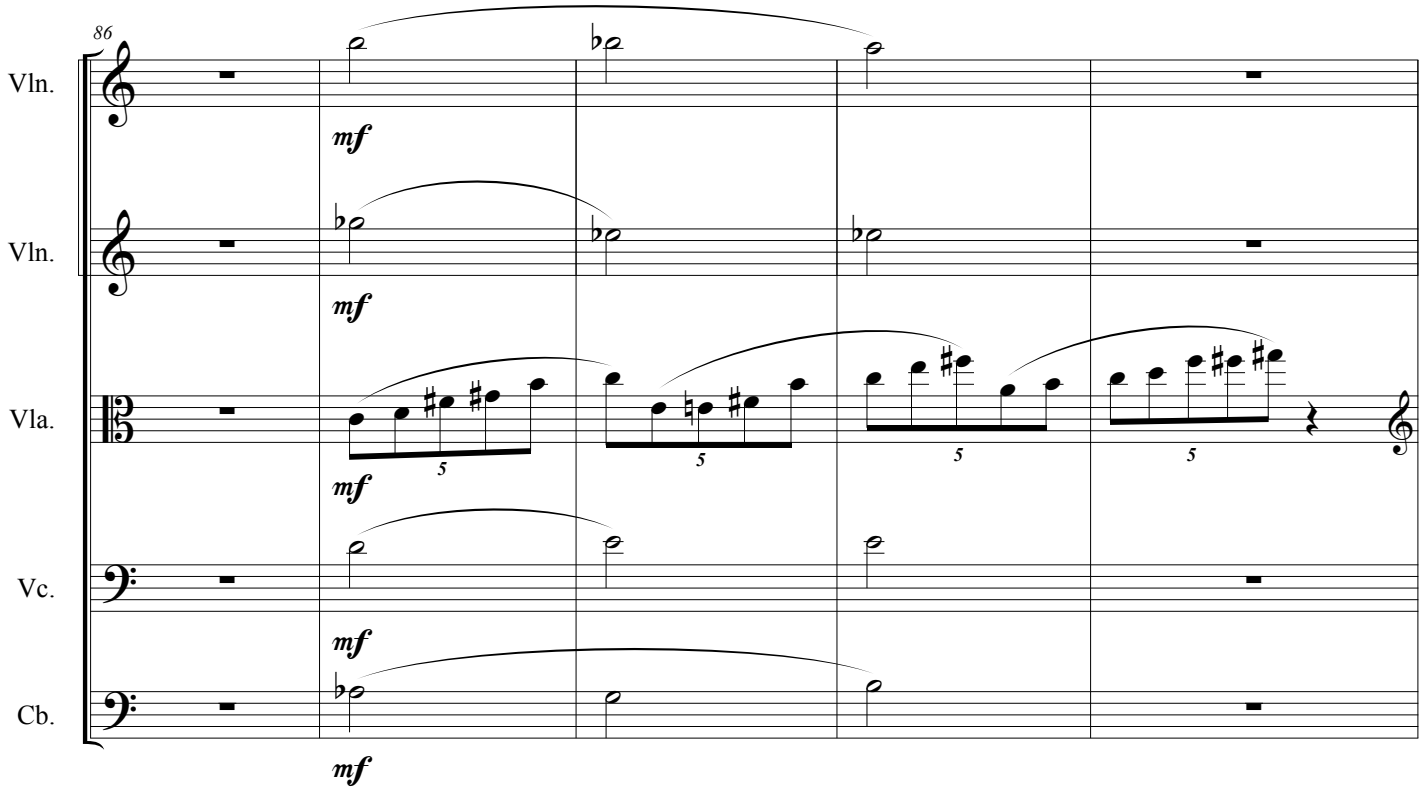

56
Vln.
Vln.
Vla.
Vc.
Cb.
mp
p
mf

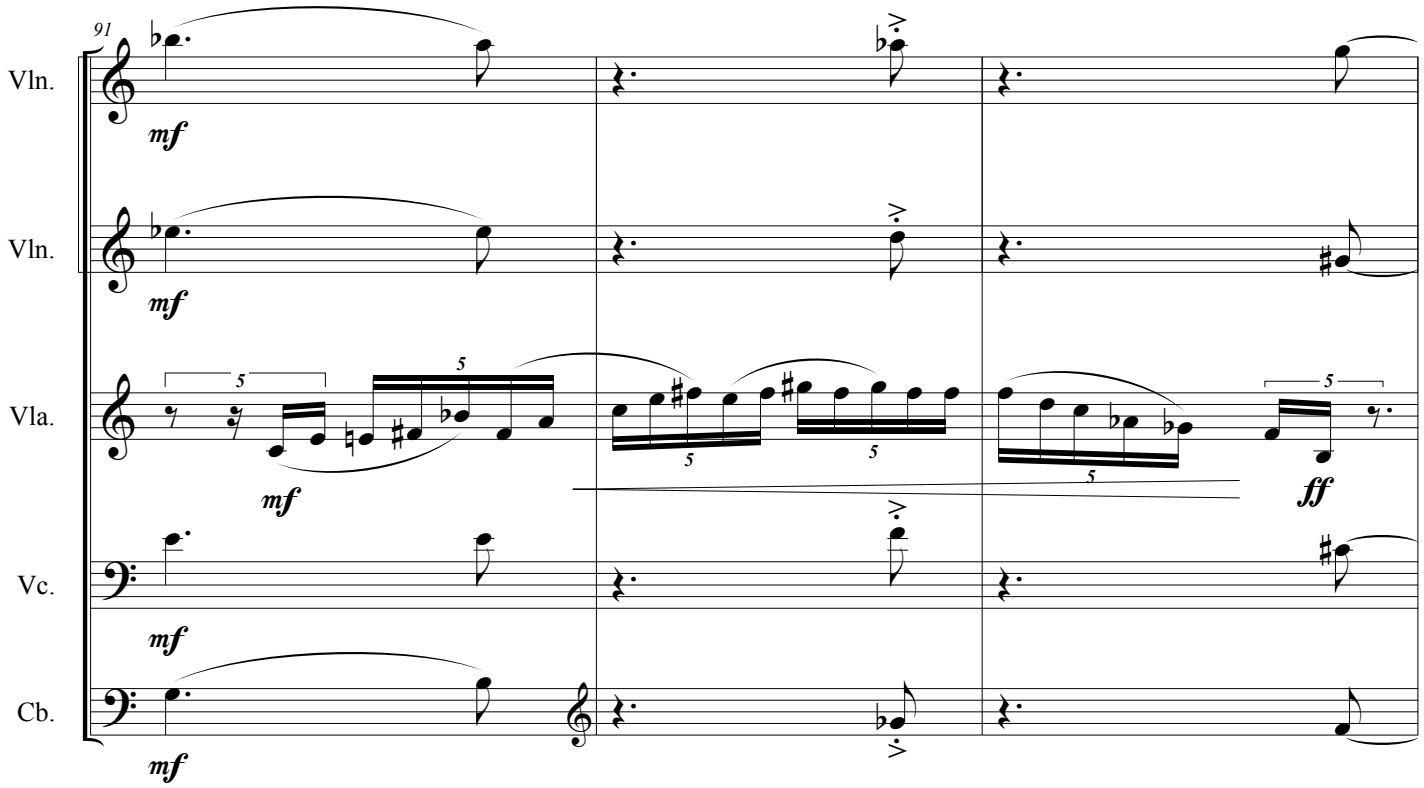

lo stesso tempo ♩ = 108 (♪=♪)
(bar= ca. 123)
ossia: 8va
62
Vln.
Vln.
Vla.
Vc.
Cb.
f
mf

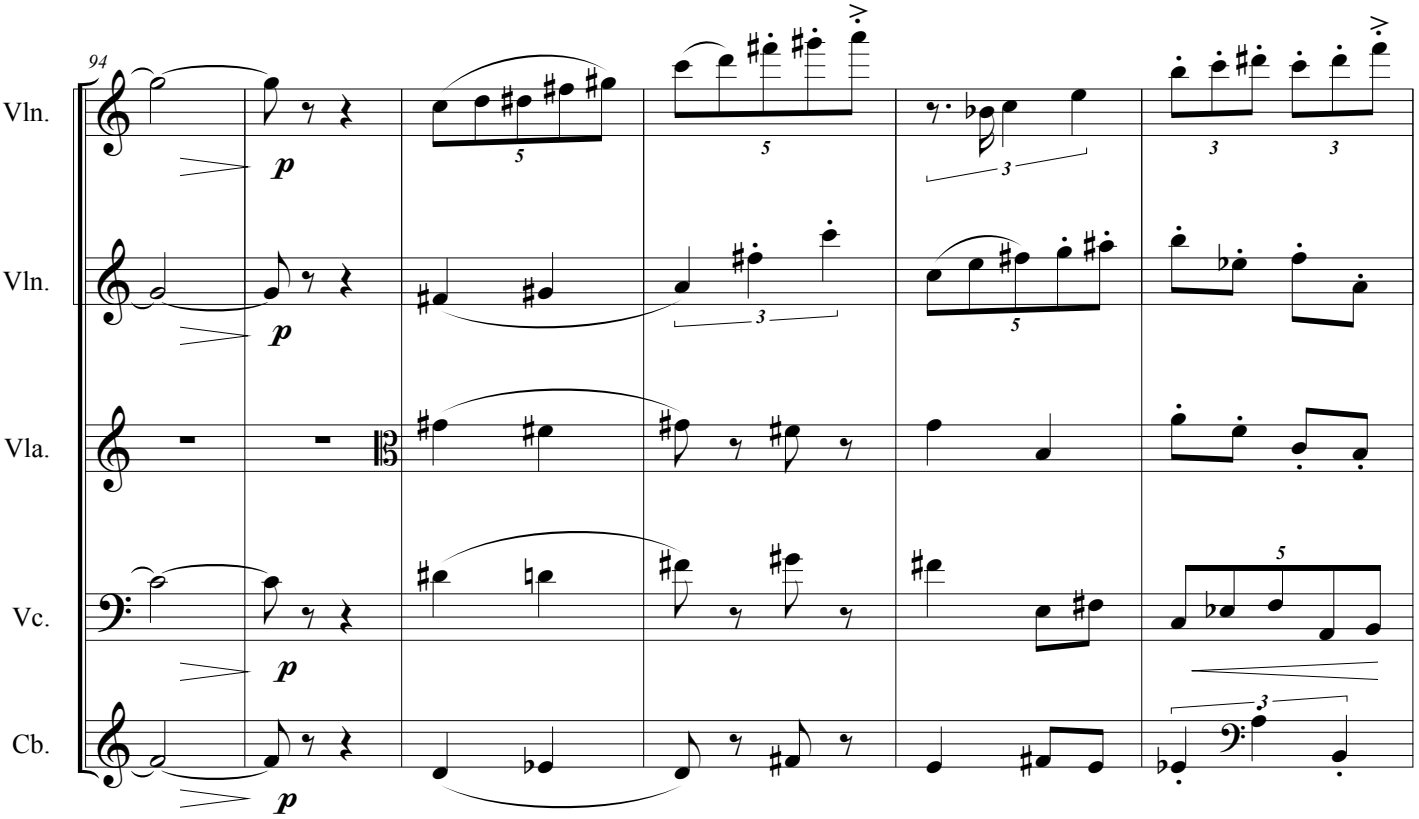

68
Vln.
Vln.
Vla.
Vc.
Cb.
6/16
4+3/16

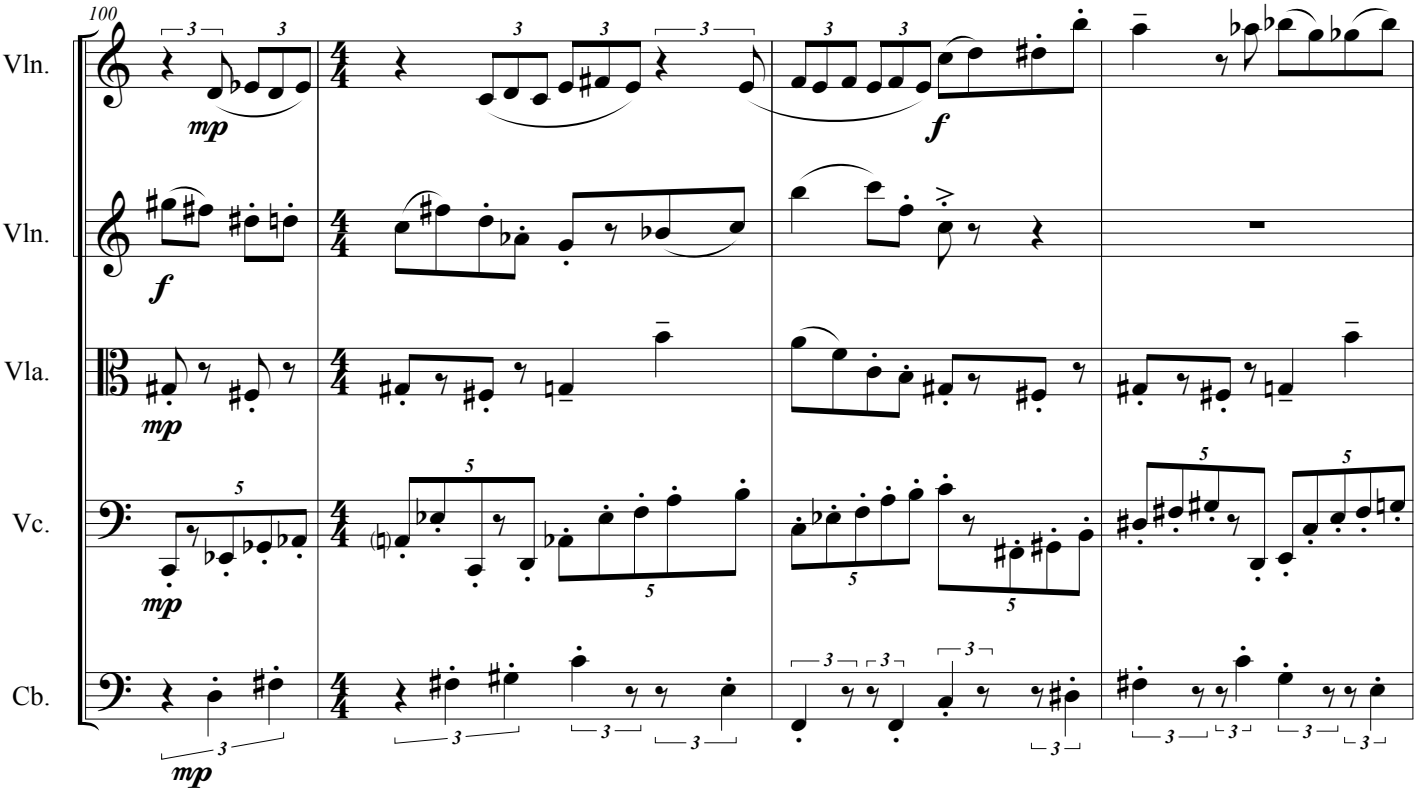

72
Vln.
Vln.
Vla.
Vc.
Cb.
f

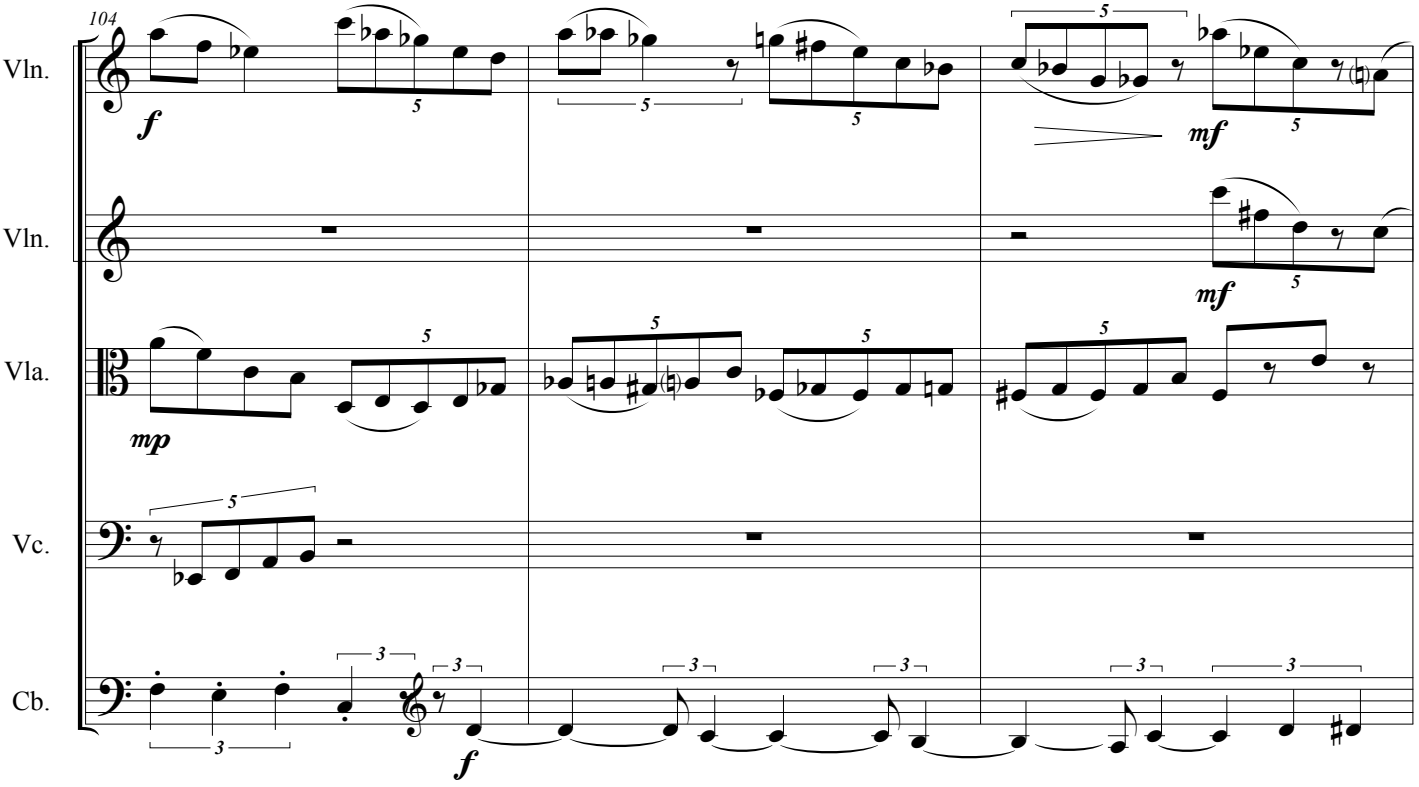

= ca. 62 (= ca. 123)
(bar= bar)
77
Vln.
Vln.
Vla.
Vc.
Cb.
82
Vln.
Vln.
Vla.
Vc.
Cb.

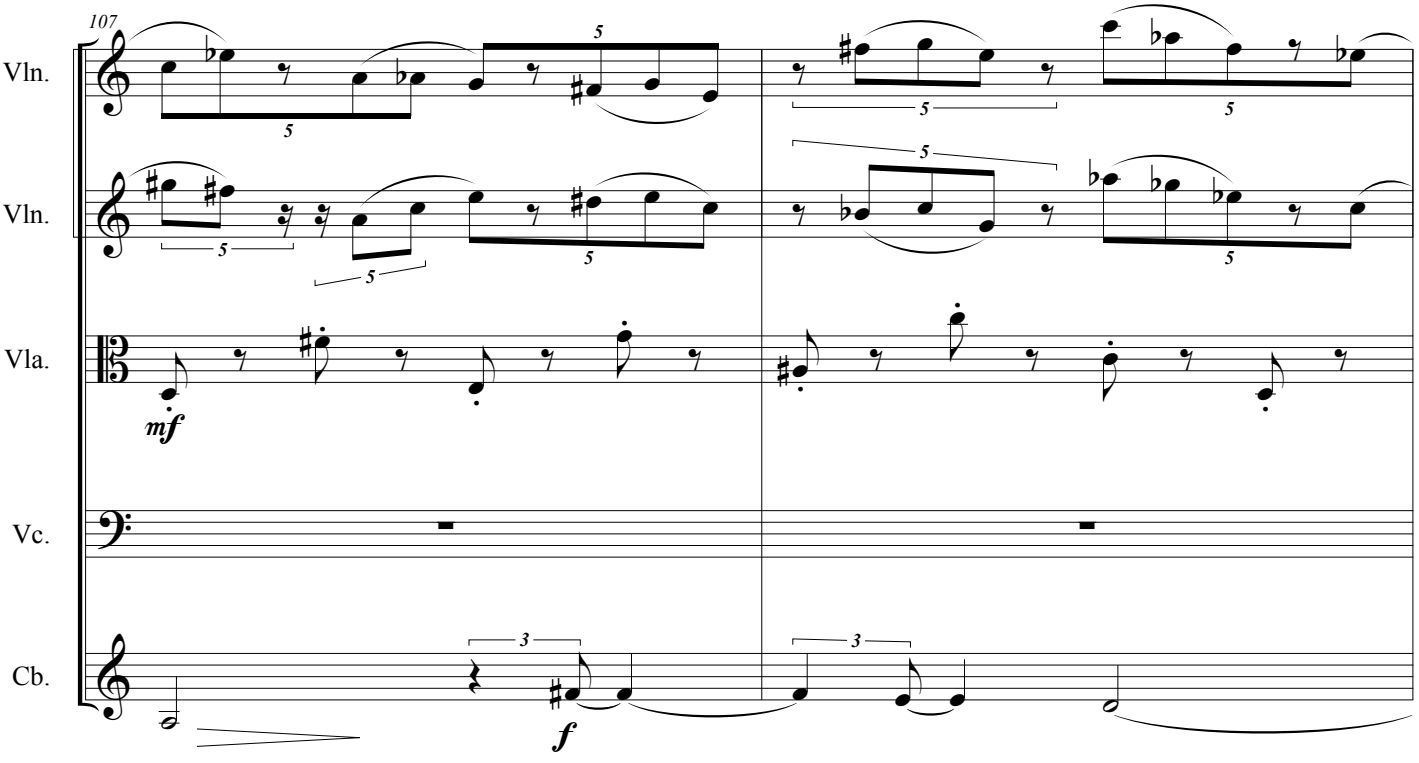

86
Vln.
Vln.
Vla.
Vc.
Cb.
mf

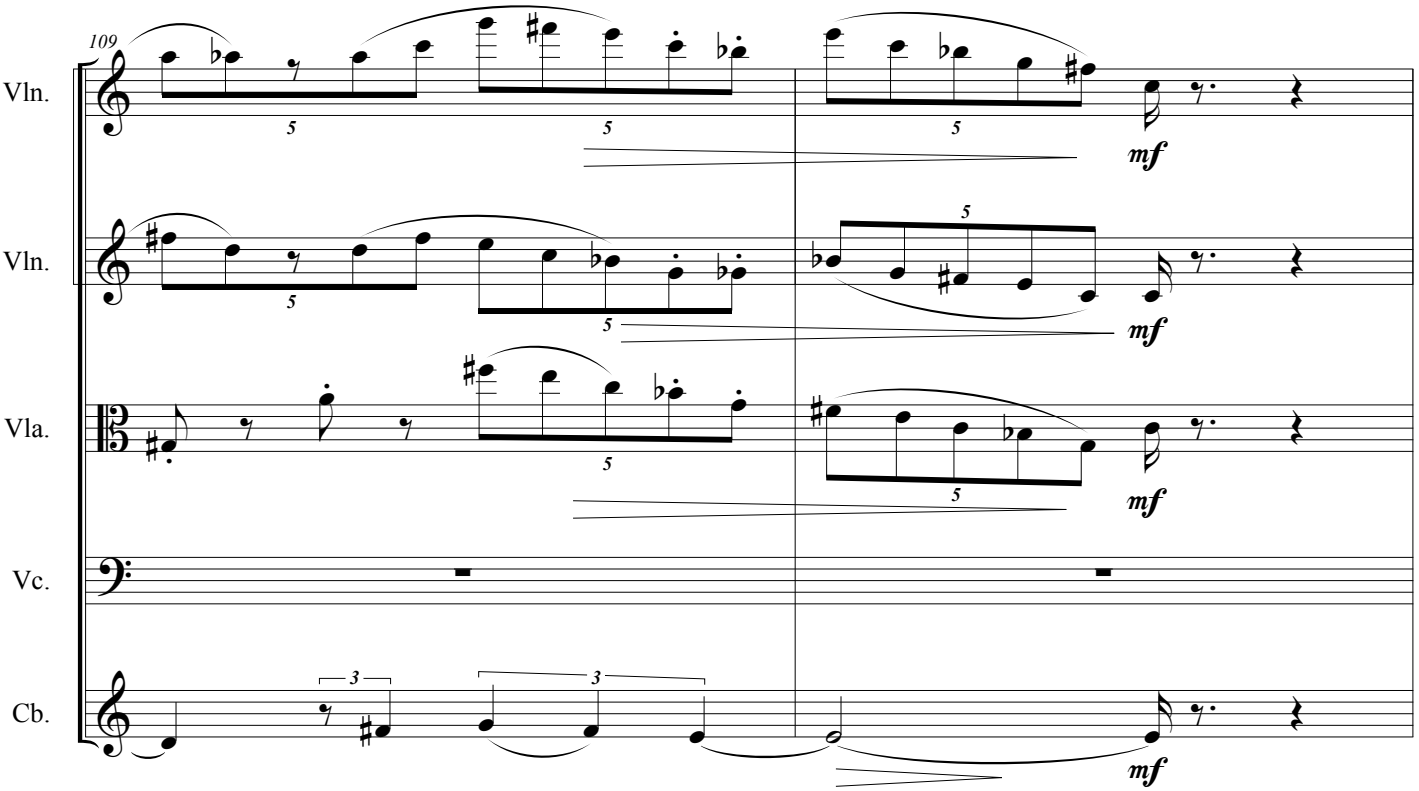

91
Vln.
Vln.
Vla.
Vc.
Cb.
mf
ff

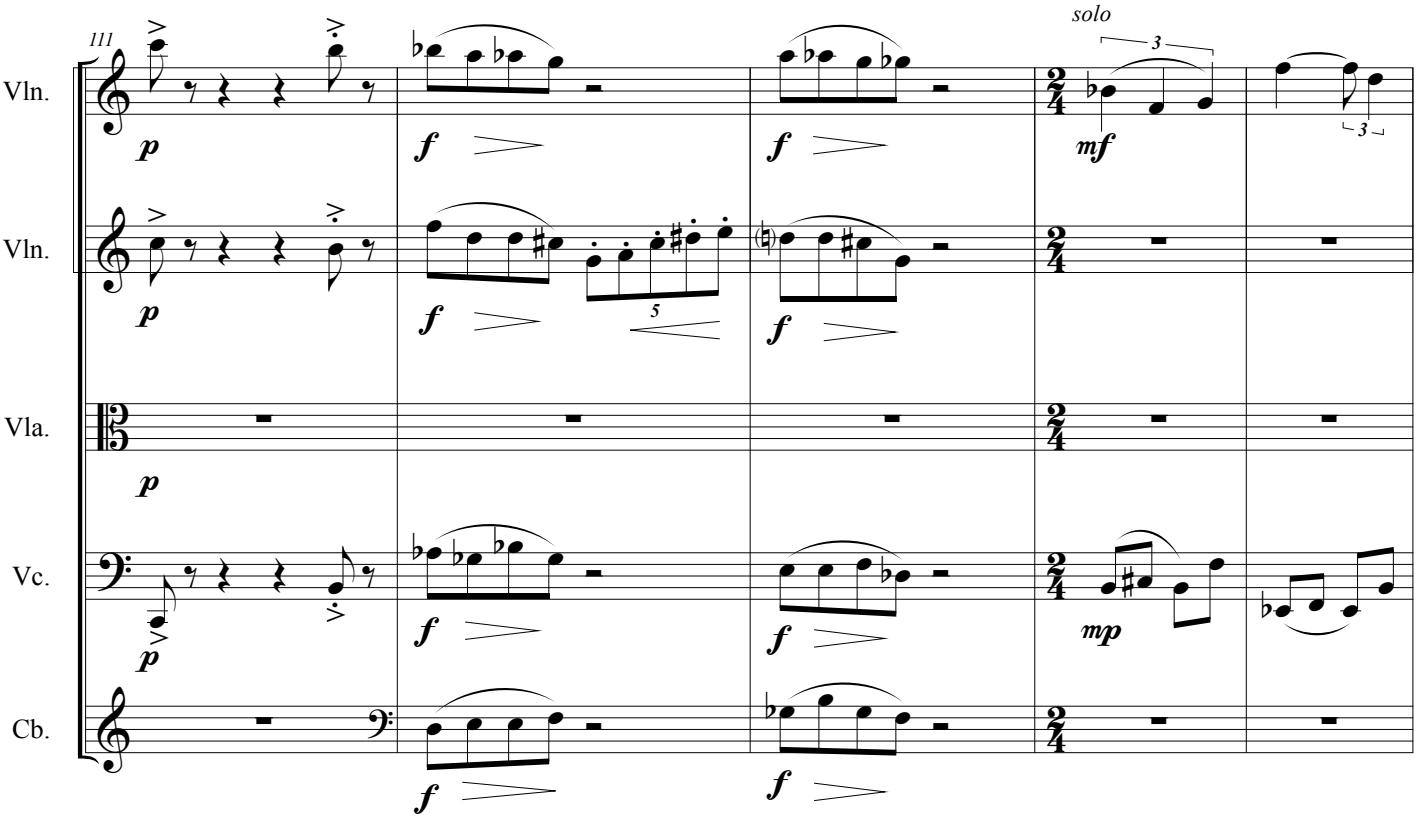

94
Vln.
Vln.
Vla.
Vc.
Cb.
p

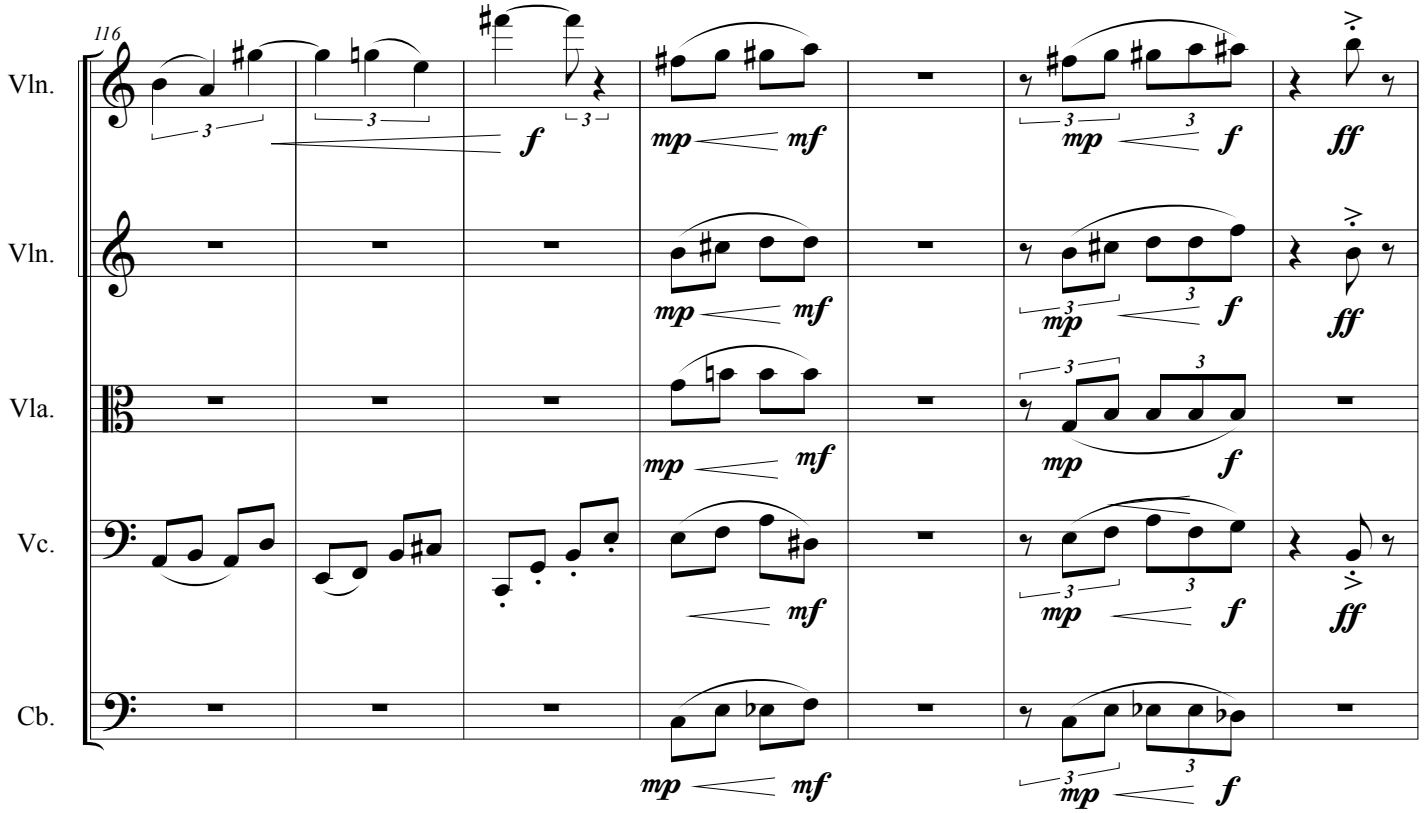

100
Vln.
Vln.
Vla.
Vc.
Cb.
mp
f

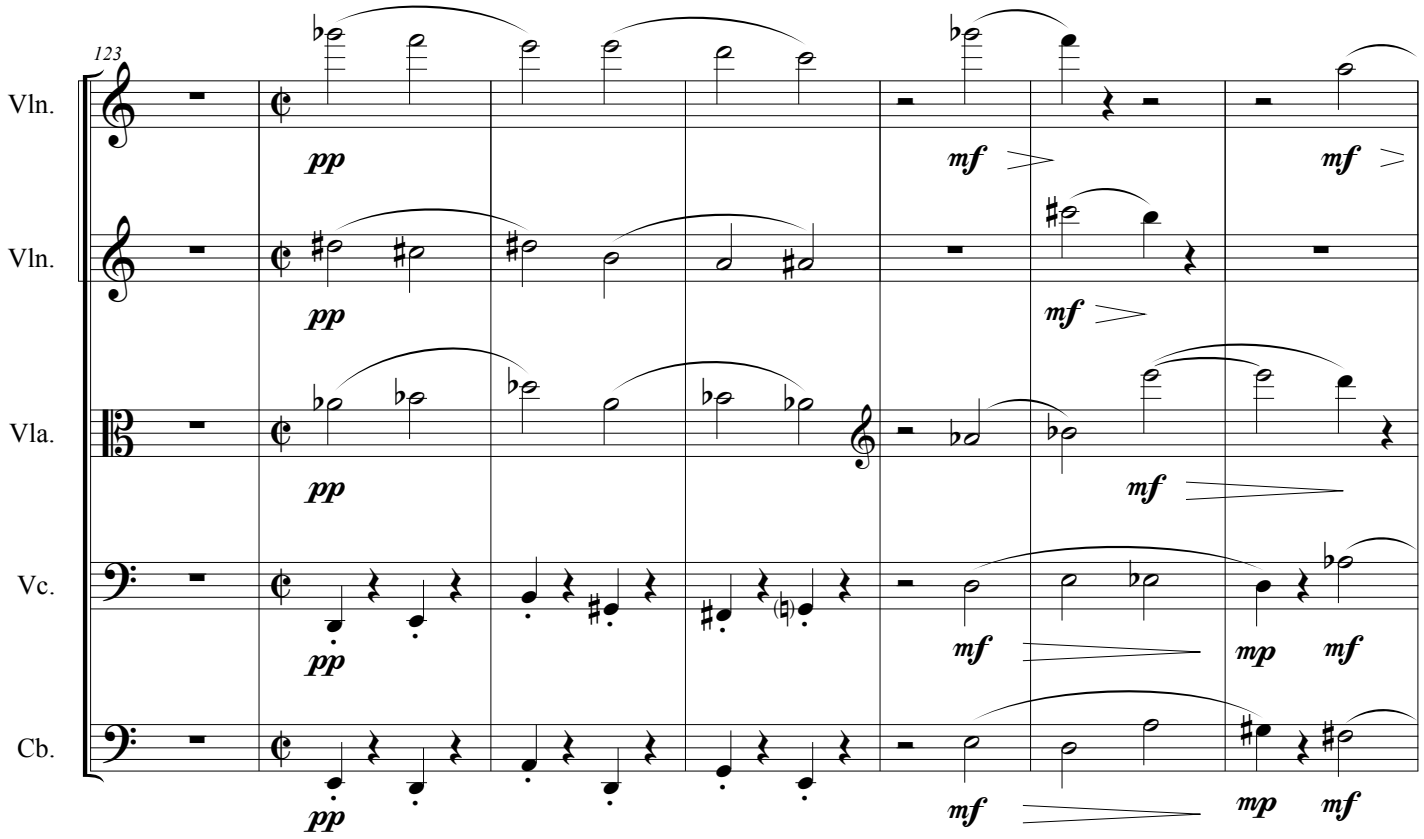

104
Vln.
Vln.
Vla.
Vc.
Cb.
f
mf
mf
mp
f

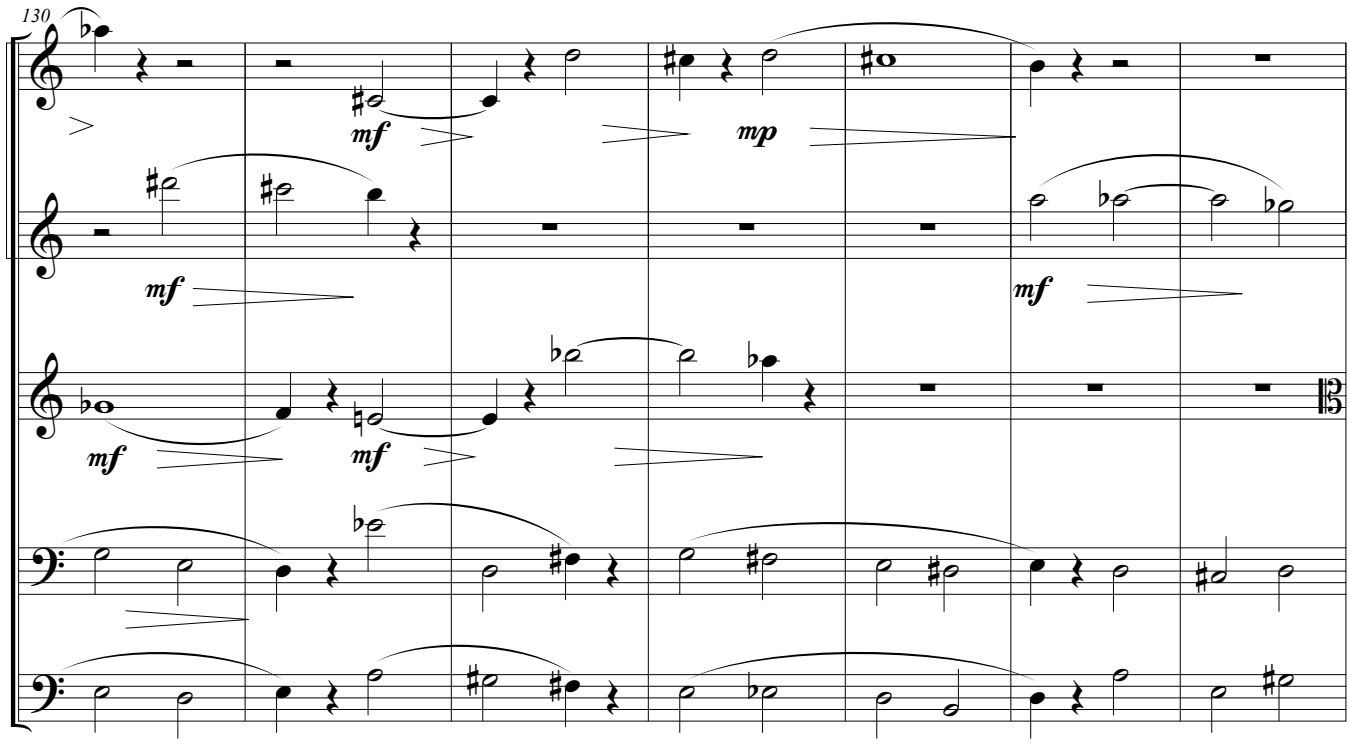

107
Vln.
Vln.
Vla.
Vc.
Cb.
mf
f


109
Vln.
Vln.
Vla.
Vc.
Cb.
mf


111
solo
Vln.
Vln.
Vla.
Vc.
Cb.
p
f
mf
mp


116
Vln.
Vln.
Vla.
Vc.
Cb.
f
mp
mf
ff


123
Vln.
Vln.
Vla.
Vc.
Cb.
pp
mf
mp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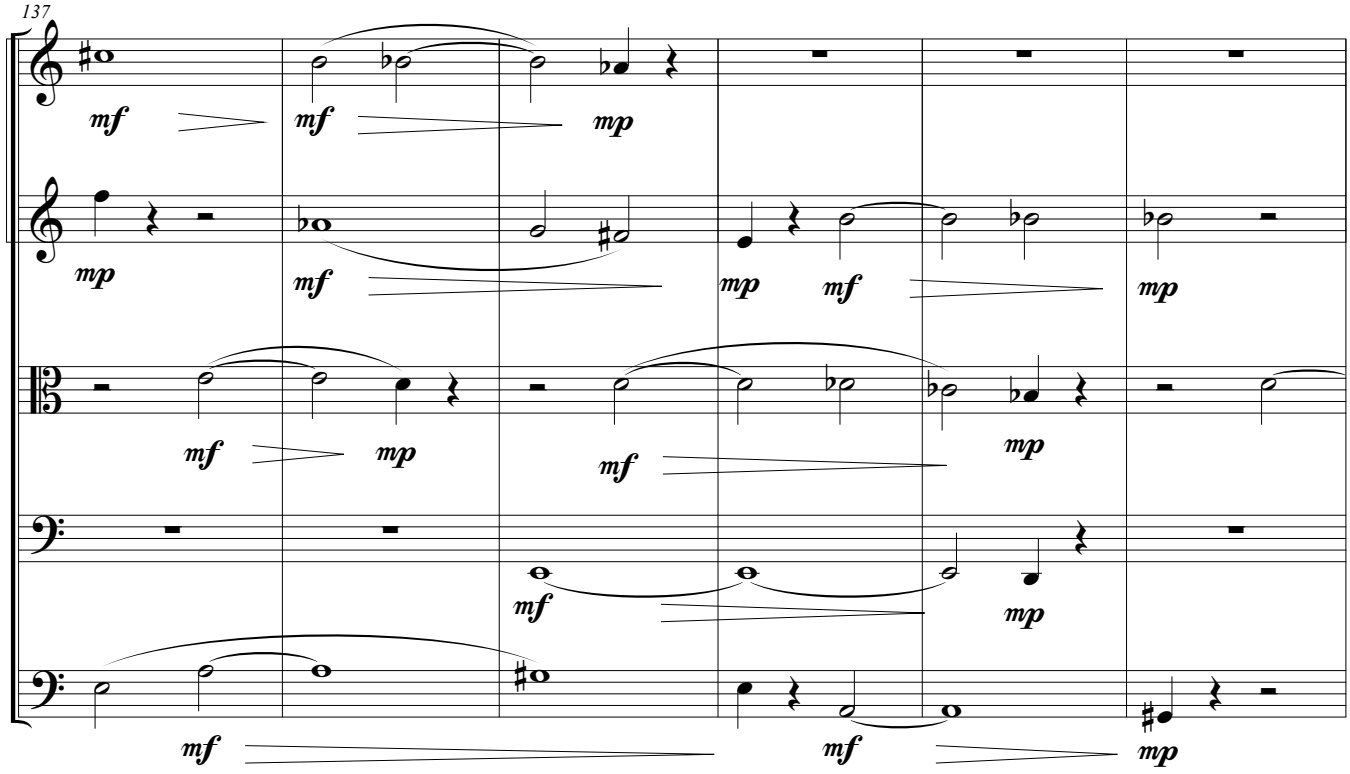
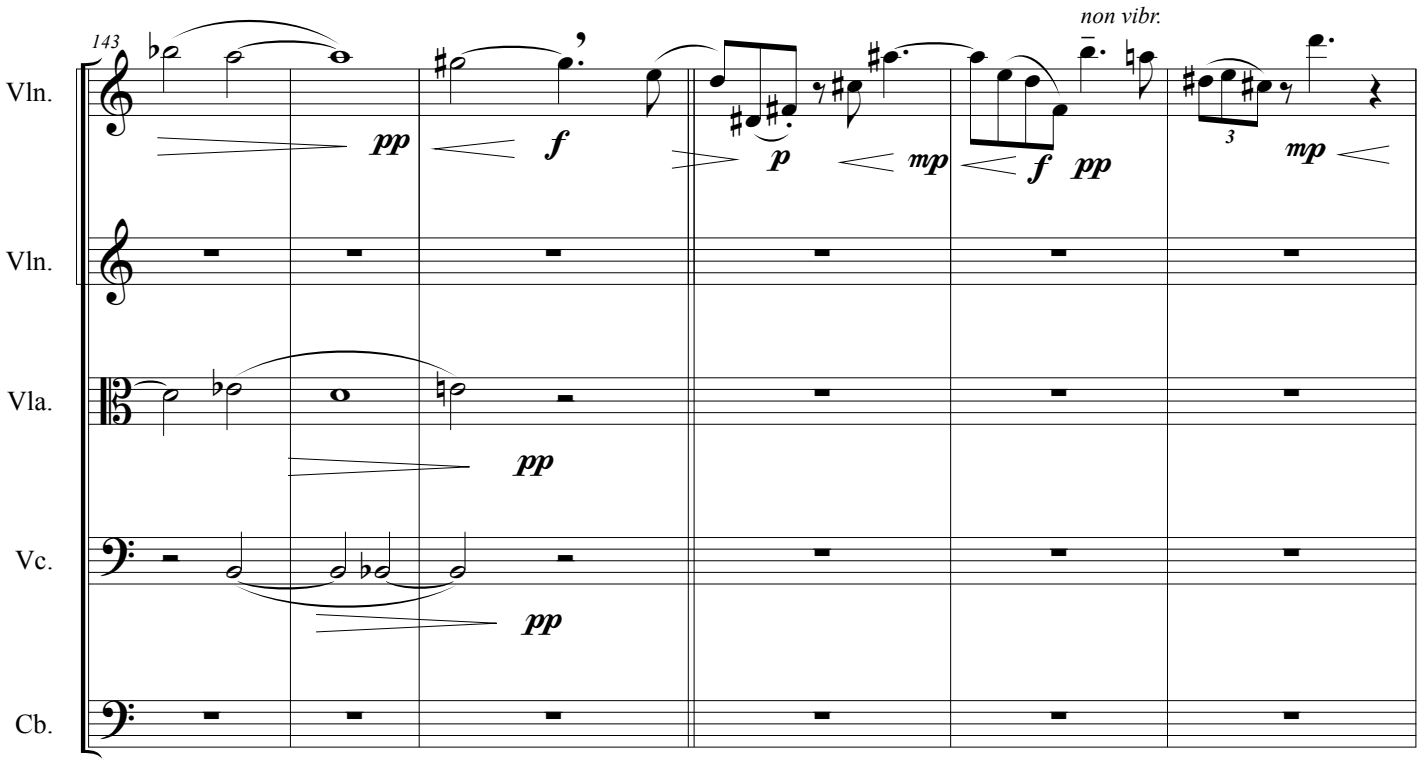
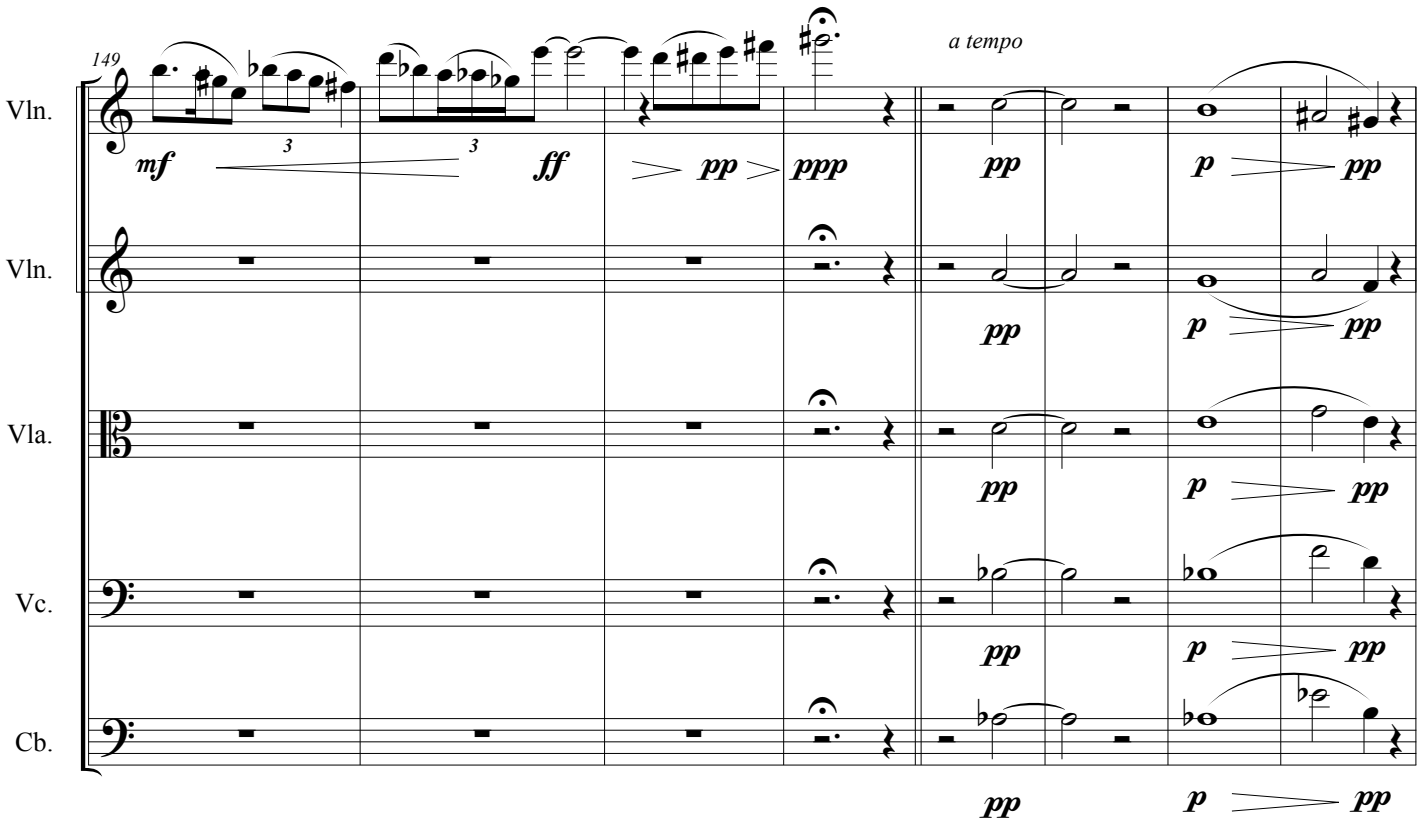
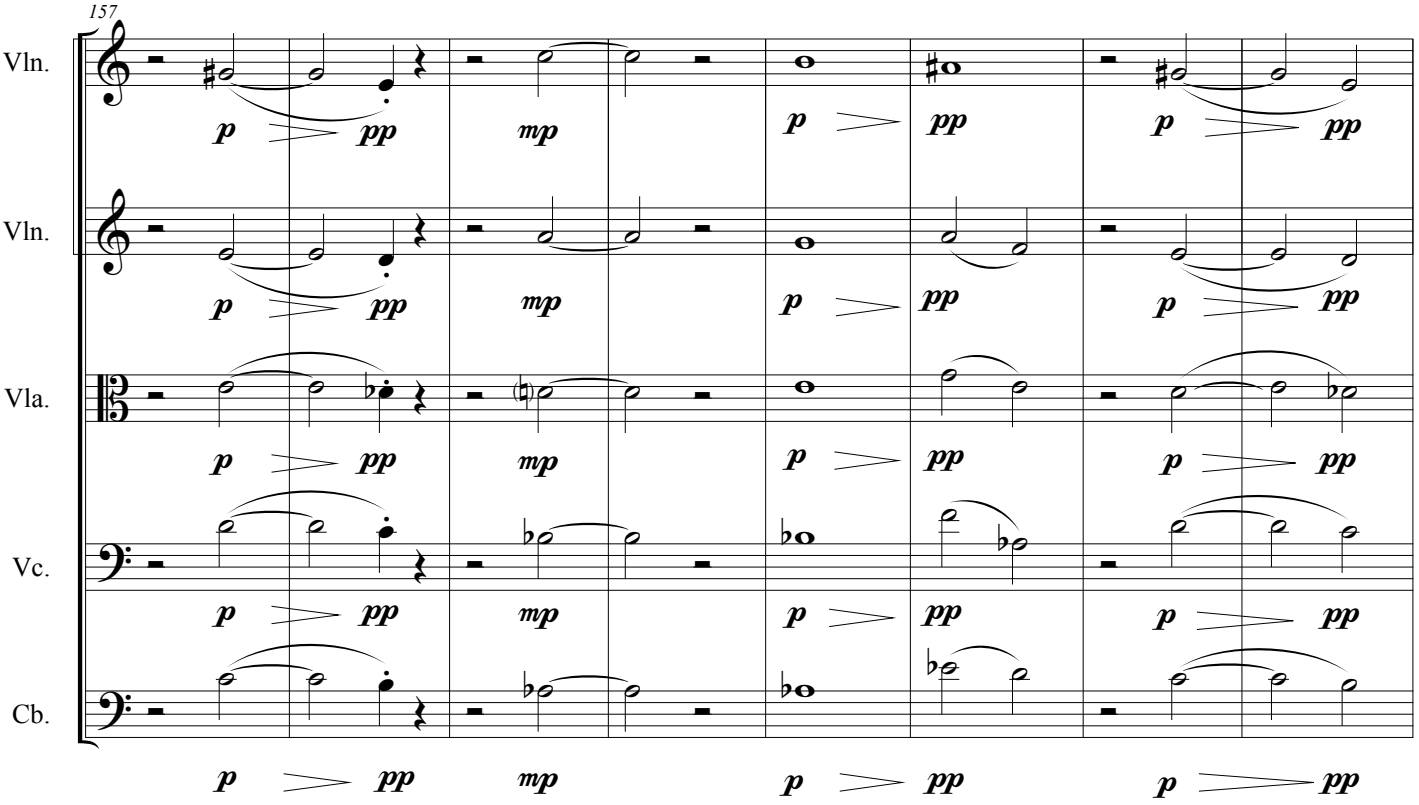
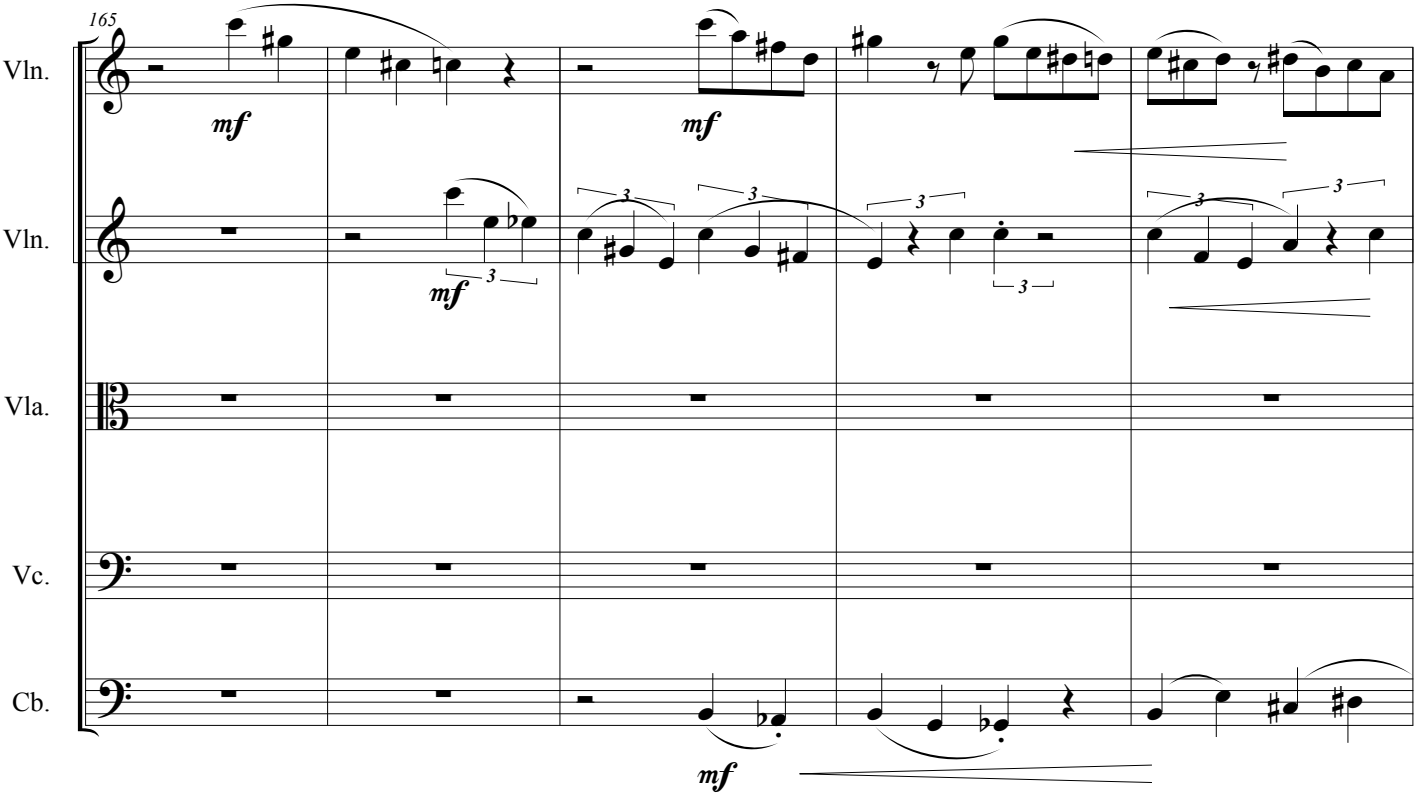
Vln.
Vln.
Vla.
Vc.
Cb.
mf
mp

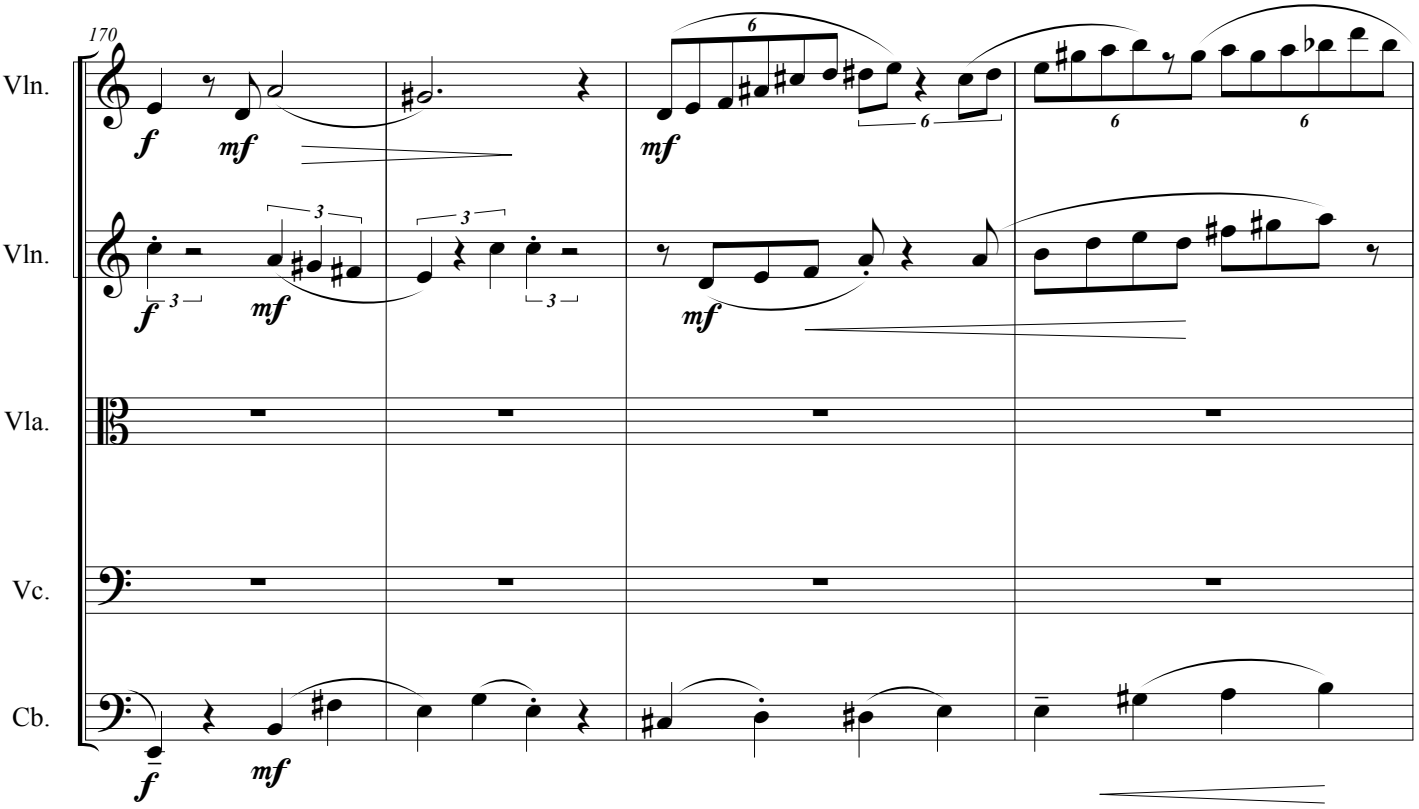

137
Vln.
Vln.
Vla.
Vc.
Cb.
mf
mp

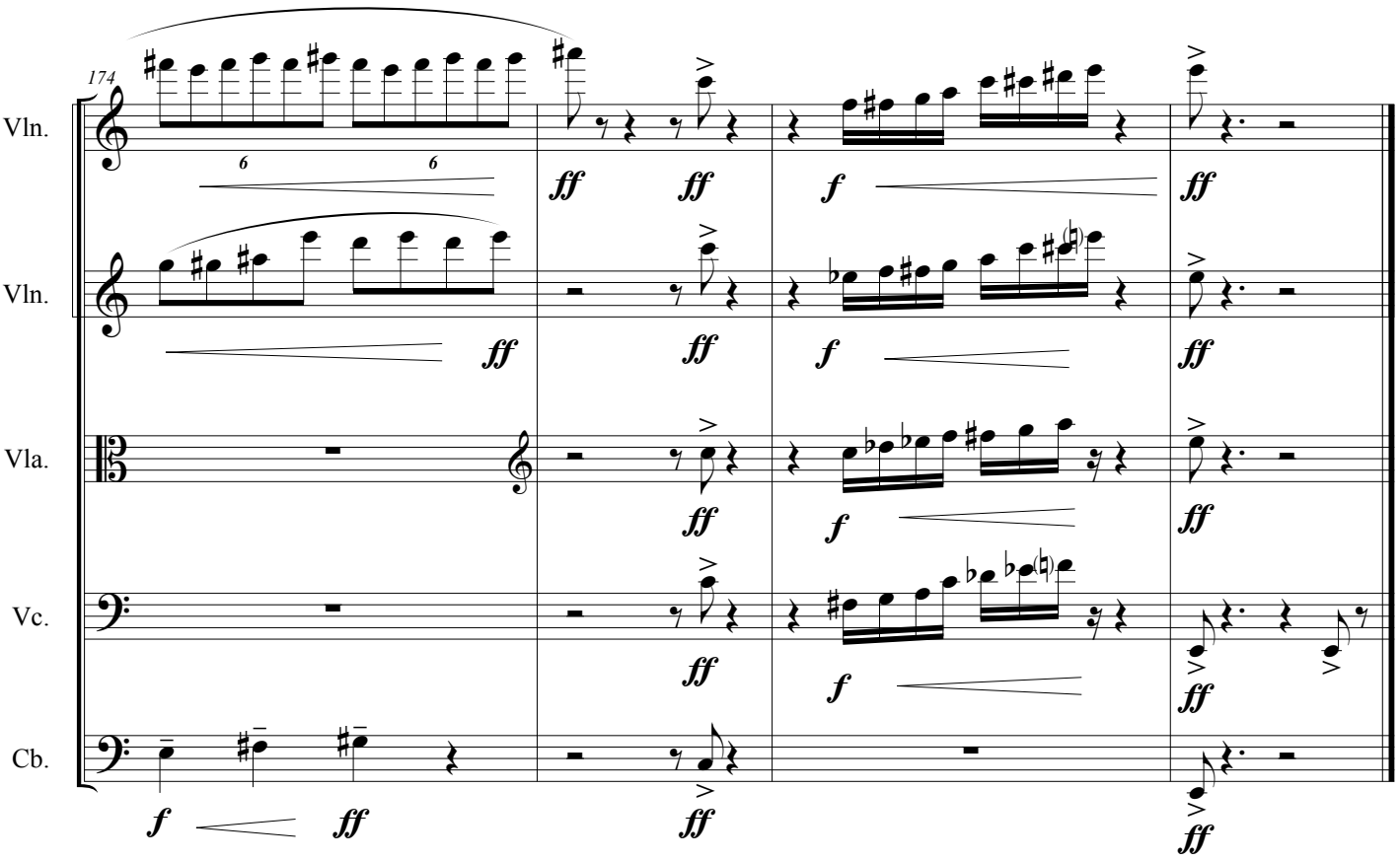

143
non vibr.
Vln.
Vln.
Vla.
Vc.
Cb.
pp
f
p
mp
f
pp
3
mp
pp
pp


149
a tempo
Vln.
Vln.
Vla.
Vc.
Cb.
mf
3
3
ff
pp
ppp
pp
p
pp
pp
p
pp
pp
p
pp
pp
p
pp
pp
p
pp


157
Vln.
Vln.
Vla.
Vc.
Cb.
p pp mp p pp p pp


165
Vln.
Vln.
Vla.
Vc.
Cb.
mf mf mf mf
3


170
Vln.
Vln.
Vla.
Vc.
Cb.
f
mf
ff


174
Vln.
Vln.
Vla.
Vc.
Cb.
f
ff