

Score

String Quartet #2

Kwasi's Revenge

Burton Goldstein

String Quartet #2 - Kwasi's Revenge

dedicated to Irvine Arditti

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Performance Note:

It is essential that the accents be brought out sufficiently.

The cross rhythms created by the accents must be clearly heard, and more prominent than the individual lines, especially in the middle section of the first movement.

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Normal notation - accidentals apply only for the remainder of the measure in which they occur, only at the exact pitch at which they occur. 'Courtesy' accidentals appear in parentheses.

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I.

Brutal $\text{♩} = 150$

First system of musical notation for the 'Brutal' section. It features four staves: V. 1 (Violin I), V. 2 (Violin II), Vla. (Viola), and Vc. (Violoncello). The music is in 3/8 time and consists of six measures. V. 1 and V. 2 play a melodic line with accents and slurs, marked with dynamics *fp*, *ff*, *sim.*, *f*, *ff*, and *mf*. Vla. and Vc. play a rhythmic accompaniment of eighth notes, marked with dynamics *ff*, *f*, *ff*, *mf*, and *ff*. A dashed line connects the first four measures of V. 1 and V. 2.

Delicate
sul pont.

poco a poco ord.

Second system of musical notation for the 'Delicate' section, starting at measure 8. It features the same four staves as the first system. The music is in 3/8 time and consists of six measures. V. 1 and V. 2 play a melodic line with accents and slurs, marked with dynamics *ff*, *f*, *p*, *f*, *p*, and *poco a poco ord.*. Vla. and Vc. play a rhythmic accompaniment of eighth notes, marked with dynamics *f*, *p*, *f*, *p*, and *poco a poco ord.*. A dashed line connects the first four measures of V. 1 and V. 2.

14

Brutal

ord.

V. 1 *mf* *ff* *f* *ff*

V. 2 *mf* *ff* *f* *ff*

Vla. *mf* *ff* *f* *ff*

Vc. *mf* *ff* *f* *ff*

20

V. 1 *mf* *ff*

V. 2 *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Delicate
sul pont.

V. 1
mf p

V. 2
mf p

Vla.
p

Vc.
p

poco a poco ord. ----- *ord.* **Brutal**

V. 1
f ff

V. 2
f ff

Vla.
f fff ff

Vc.
f fff ff

36 *non-rit.*

V.1
V.2
Vla.
Vc.

43

V.1
V.2
Vla.
Vc.

Floating ♩ = 132 ca.

V. 1

V. 2

Vla.

Vc.

accelerando

V. 1

V. 2

Vla.

Vc.

63

V. 1 *mf* *p* *fp* *mf* *fp* *fp* *sim.*

V. 2 *mf* *p* *fp* *mf* *fp* *fp* *sim.*

Vla. *arco* *mp p* *mp p* *mp p*

Vc. *arco* *mp p* *mp p* *mp p*

fast as comfortably possible

a tempo primo

♩ = 150 *subito*

67

V. 1 *f* *fff* *mf*

V. 2 *f* *fff* *mf*

Vla. *f* *fff* *mf*

Vc. *f* *fff* *mf*

6

71

V. 1

V. 2

Vla.

Vc.

ff

mf

ff

mp

ff

mp

ff

mp

ff

mp

78

V. 1

V. 2

Vla.

Vc.

p

p

p

p

sul pont.

sul pont.

sul pont.

sul pont.

poco a poco ord.

poco a poco ord.

poco a poco ord.

poco a poco ord.

84

V.1 *fp* *p* *pizz.*

V.2 *ord.* *fp* *fp* *fp* *p* *pizz.*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

91

V.1 *mf* *arco* *pp* *mf* *pizz.*

V.2 *mf* *arco* *pp* *mf* *pizz.*

Vla. *arco* *mf* *pizz.*

Vc. *mf*

99

V. 1

V. 2

Vla.

Vc.

arco

pp *niente* *p*

harm.

arco

pp *niente* *p*

arco

p

harm.

arco

p

harm.

arco

p

l.v.

102

V. 1

V. 2

Vla.

Vc.

ord.

p

sim.

105

V. 1

V. 2

Vla.

Vc.

niente p

niente fp

niente p

flautando

niente p

108

V. 1

V. 2

Vla.

Vc.

V. 1 gives beat

fp

fp

fp

fp

fp

fp

niente

V. 1 gives beat

ord. pizz.

niente

p

111

V. 1 *fp* niente

V. 2 *fp* niente *mp*

Vla. *p*

Vc. *arco* *harm.* *ppp*

Meters here are for synchronization only. No metrical stresses are implied.

115

V. 1 *mp*

V. 2 *fp* *mp*

Vla. *fp* niente *pizz.* *p*

Vc. *pizz.* *p*

118

V. 1

V. 2

Vla.

Vc.

mp

arco

mf

121

V. 1

V. 2

Vla.

Vc.

mf

niente

p

fp

p

mf

p

mf

fp

niente

p

125

V. 1

V. 2

Vla.

Vc.

mf *fp* niente *mp*

mf

mf *fp*

129

V. 1

V. 2

Vla.

Vc.

niente *mf*

niente *mp*

132

V. 1

V. 2

Vla.

Vc.

f

fp *niente*

f

f

135

V. 1

V. 2

Vla.

Vc.

fp *niente* *mp*

mf *mp*

mp

mp

Viola gives beat

138

V. 1

V. 2

Vla.

Vc.

f *fp* *p*

141

V. 1

V. 2

Vla.

Vc.

144

V. 1

V. 2

Vla.

Vc.

ff

niente

Cello gives beat

147

V. 1

V. 2

Vla.

Vc.

p

150

V. 1

V. 2

Vla.

Vc.

p

p

p

mp

Viola gives beat

153

V. 1

V. 2

Vla.

Vc.

f

fp

5/16

5/16

5/16

5/16

156 V.1 gives beat *detache*
f

V.1

V.2

V.1 gives beat *detache*
f

Vla.

V.1 gives beat *detache*
f mp *niente*

Vc.

V.1 gives beat *detache*
niente

161 *8va*

V.1

V.2

Vla.

Vc.

168

(8^{va})

V. 1

V. 2

Vla.

Vc.

fff

fff

fff

harm.

pp

(8^{va})

173

V. 1

V. 2

Vla.

Vc.

fff

fff

niente

fff

176

V.1 *f* *ff*

V.2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Brutal

179

V.1 *fff* *ff* *f* *ff*

V.2 *fff* *ff* *f* *ff*

Vla. *fff* *ff* *f* *ff*

Vc. *fff* *ff* *f* *ff*

185

V. 1

V. 2

Vla.

Vc.

mf *ff* *mf* *ff* *mf* *ff*

Detailed description: This system of musical notation covers measures 185 through 190. It features four staves: Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 185 starts with a dynamic of *mf*. In measure 186, the dynamics shift to *ff*. The Viola and Cello parts have a crescendo hairpin leading into measure 186. The score includes various musical notations such as slurs, accents, and dynamic markings.

191

V. 1

V. 2

Vla.

Vc.

mp *ff* *mp* *ff*

Detailed description: This system of musical notation covers measures 191 through 196. It features the same four staves as the previous system: Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vla.), and Violoncello (Vc.). The key signature remains one sharp (F#) and the time signature is 3/4. Measure 191 starts with a dynamic of *mp*. In measure 192, the dynamics shift to *ff*. The Viola and Cello parts have a crescendo hairpin leading into measure 192. The score includes various musical notations such as slurs, accents, and dynamic markings.

197

Musical score for measures 197-202, featuring four staves: V. 1 (Violin 1), V. 2 (Violin 2), Vla. (Viola), and Vc. (Violoncello). The score includes dynamic markings *mf* and *ff*, and various musical notations such as slurs, accents, and articulation marks.

203

Musical score for measures 203-208, featuring four staves: V. 1 (Violin 1), V. 2 (Violin 2), Vla. (Viola), and Vc. (Violoncello). The score includes dynamic markings *mf* and *ff*, and various musical notations such as slurs, accents, and articulation marks.

209

V. 1

V. 2

Vla.

Vc.

f *ff* *mf* *p*

Delicate sul pont. poco a poco ord.

214

V. 1

V. 2

Vla.

Vc.

ord. *ff* *fff* *ff*

molto rit.

♩ = 80

219

V. 1

V. 2

Vla.

Vc.

fp *niente* *mp*

fp *niente* *mp*

fp *niente* *mp*

fp *niente* *mp*

harm. *ord.*

♩ = 120

224

V. 1

V. 2

Vla.

Vc.

3

3

3

3

3

228

V. 1

V. 2

Vla.

Vc.

232

V. 1

V. 2

Vla.

Vc.

236 $\text{♩} = 80$

V.1 *p*

V.2 *p*

Vla. *p* (6/8) *sul pont.* *p*

Vc. *p* *sul pont.*

239 *poco a poco accel...* *poco a poco detaché*

V.1 *p* *sul tasto* *poco a poco detaché*

V.2 *p* *sul tasto* *poco a poco detaché*

Vla. *p* *sul pont.*

Vc. *p* *V*

244

V. 1

V. 2

Vla.

Vc.

poco a poco detaché

poco a poco detaché

p

249

V. 1

V. 2

Vla.

Vc.

p

V.1
V.2
Vla.
Vc.

p

fast as comfortably possible
loco ♩ = 150
molto rit.

V.1
V.2
Vla.
Vc.

mp *fp*

♩ = 75
Floating *molto legato*

263

V. 1

V. 2

Vla.

Vc.

p *n* *p* *mp* *sim.*

p *n* *p* *mp* *sim.*

p *ppp* *mp* *p* *sim.*

p *mp* *n* *p*

Brutal ♩ = 150

266

V. 1

V. 2

Vla.

Vc.

ff

ff

ff

ff

270

V.1

V.2

Vla.

Vc.

274

V.1

V.2

Vla.

Vc.

fff

fff

II.

$\bullet = 44$

sul tasto
 $\overbrace{\quad\quad\quad}^3$

V. 1
niente \triangleleft *p* \triangleleft *mp* \triangleleft *p* \triangleleft *niente*

V. 2
sul tasto
 $\overbrace{\quad\quad\quad}^3$
niente \triangleleft *p* \triangleleft *mp* \triangleleft *p* \triangleleft *niente*

Vla.
sul tasto
poco vibr. *non vibrato*
niente \triangleleft *p* \triangleleft *p < mp >* \triangleleft *mp* \triangleleft *p* \triangleleft *niente*

Vc.
non vibrato
espressivo sul tasto
poco vibr. *non vibrato*
niente \triangleleft *fp* \triangleleft *mp* \triangleleft *mf* \triangleleft *pp*

ord.
 ∇

V. 1
pp \triangleleft *mp* \triangleleft *fp* \triangleleft *niente* \triangleleft *p* \triangleleft *vibrato ad lib.*

V. 2
ord.
pp \triangleleft *mp* \triangleleft *fp* \triangleleft *niente* \triangleleft *p* \triangleleft *vibrato ad lib.*

Vla.
ord.
pp \triangleleft *mp* \triangleleft *fp* \triangleleft *niente* \triangleleft *p* \triangleleft *mp* \triangleleft *vibrato ad lib.*

Vc.
ord.
pp \triangleleft *mf* \triangleleft *fp* \triangleleft *mf* \triangleleft *mp* \triangleleft *p* \triangleleft *vibrato ad lib.*

10 *ricochete* *ricochete* *V*

V. 1 *mp* *mp* *pp* *niente*

V. 2 *mf* *mp* *pp* *p* *niente*

Vla. *p* *mp* *pp* *p* *niente*

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

14 *non vibrato sul tasto*

V. 1 *fp* *mp* *p* *mf* *ppp*

V. 2 *fp* *mp* *p* *mf* *ppp*

Vla. *non vibrato sul tasto* *poco vibr.* *non vibrato* *mf* *ppp*

Vc. *non vibrato sul tasto* *poco vibr.* *non vibrato* *fp* *mp* *mf* *mp* *mf* *ppp*

20 *ord. vibrato ad lib.*

V. 1 *p* *p* *pp mp* *pp p mp* *p*

V. 2 *ord. vibrato ad lib.* *p* *p* *pp p pp* *p pp p*

Vla. *ord. vibrato ad lib.* *p* *p pp mp* *p pp p* *pp p mp p*

Vc. *ord. vibrato ad lib.* *p* *p* *pp p mp p mp* *pp mp pp*

24

V. 1 *p mp* *p pp p pp* *mf*

V. 2 *p mp* *p mp pp* *p p* *mf*

Vla. *p mp p* *p pp* *p p pp* *mf*

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

♩ = 44

poco rit.

V. 1
pp

V. 2
pizz. arco

Vla.
trem. 3 non-trem. 3
pp p pp p pp p

Vc.
pizz. l.v. 3 l.v. 3 arco
pp l.v. l.v.

a tempo non vibrato

V. 1
p > pp p > pp p > pp p > pp p

V. 2
non vibrato
p < mp > p mp > pp p

Vla.
non vibrato
p mp p mp p

Vc.
non vibrato
p > n p > n p > n p > n p > n p > pp p >

poco rit. *a tempo*
vibrato ad lib.

35

V. 1 *pp* *p* *n* *n*

V. 2 *pp* *p*

Vla. *pp* *p* *n*

Vc. *pp* *p* *n* *p* *n*

$\bullet = 40$ **Floating** $\bullet = 52$

40

V. 1 *p* *n* *non vibrato* *n* *mp* *n* *p* *n* *n* *pp* *n* *mp*

V. 2 *non vibrato* *n* *n* *p* *n* *mp* *n* *p* *n* *n* *ppp*

Vla. *non vibrato* *n* *mp* *n* *harm.* *mp* *n* *mp*

Vc. *non vibrato* *p* *n* *n* *mp* *n* *n* *ppp* *non-dim.*

45

V. 1 *p* *mp < mf > p* *pp* niente

V. 2 *non-dim. ppp* *ppp* niente

Vla. *p* *mp < mf > p* *pp* niente

Vc. *ppp* *ppp* niente

50

V. 1 *mp* *pp p* *mp* niente

V. 2 *mp* *pp p* *mp* niente

Vla. *mp* *pp p* *mp* niente

Vc. *p pizz.* *mf pizz.* *arco* *p* *arco* *pizz.* *mf* *p* *mp* niente

54

V. 1

V. 2

Vla.

Vc.

mf *ff* *p* *non-dim.* niente

mf *ff* *p* *non-dim.* niente

mf *ff* *p* *non-dim.* niente

mf *ff* *p* *non-dim.* niente