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Greg J. Bowers

String Quartet No. 2: By-products of mass media

Greg J. Bowers

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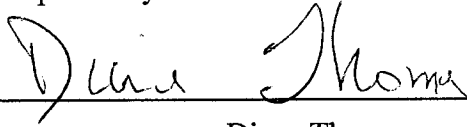
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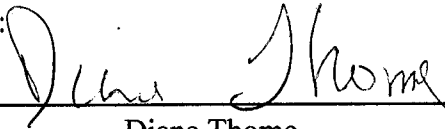
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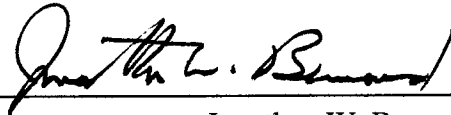


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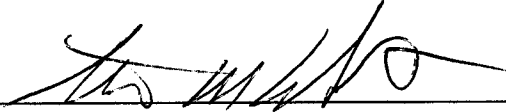
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Abstract

String Quartet No. 2: By-products of mass media

Greg J. Bowers

Chair of the Supervisory Committee:
Professor Diane Thome
Music Composition

As early as 1996, I began envisioning a string quartet in which the ensemble intersected with various dimensions of popular culture in an organic way. I sought to re-imagine the historic ensemble as descendant from 20th century media, relaying the psychology of sound and image imported from commercial cultural ghettos. More recently, as I began to compose, my original concept was further informed by the writings of media theorist Marshall McLuhan. I have attempted, in part, to portray McLuhan's transformational world, in which mechanized production and history fade away to be replaced by iconic references, psychological and intuitive will, and tribal collectivism.

Movement I imitates the block structures, collage, and "static-frantic" aesthetics of rave music. During the movement, each part loses its individual identity and is assimilated into an unrelenting, unified gesture. Movement II depicts recitative forms that appeared to me during several minutes of channel surfing. Here, collage is drawn from the interplay between simultaneous rhythms of speech and music interrupted by the "click" of a limited attention span. Movement III, in an analogy to online surfing, asks each performer to create a private arrangement of the popular spiritual, "I'll Fly Away." While the parts are somewhat traditional and even nostalgic, the unifying presence of a centralized structure is significantly diminished; there is no score for this movement. The collective result is an intuitive, abstracted impression that remains imminently and timelessly accessible.

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LIST OF NOTATION DESCRIPTIONS



Portamento with a given range. The small pitch does not need to sound. If the note is tied, be sure to move away from the note only when indicated.



Bow on the bridge (*molto pont.*). A mix of noise and pitch is desired.



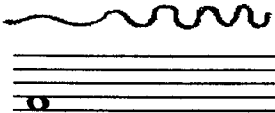
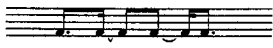
Portamento with rhythmic bowing.



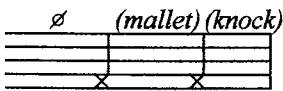
Respectively: snap pizz., pizz. with the fingernail, left-handed pizz., and pizz. gliss. (during the ring).



This figure recurs throughout mvmt. I. An alternate notation is provided below. Play evenly (as if in another tempo) and *pesante*.



Changes in vibrato during the duration of the note.



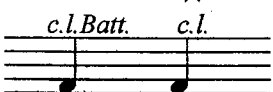
Respectively: bow the side of the bridge (noise only is desired), tap the wood with mallet, knock the wood. The cellist will need a soft bass drum mallet for movement II.



Scratch tone: place bow hairs flat against the string with pressure. Always raspy, coarse, and loud, but not necessarily slow.



Respectively: ricochet bowing (*jete*), strike the strings with the palm of the right hand.



Respectively: *col legno battuto*, *col legno tratto*.



Raise/lower the pitch an additional quarter tone to the accidental indicated.

PERFORMANCE DIRECTIONS

Much of movement II and the opening of movement I are to be played "In Free Time." Each performer should play soloistically, individually interpreting the given *circa* tempo marking, and without regard to the other players. Though the approximate sequence of events is shown on the score, the actual performance may bring about a somewhat different order of events depending on each performer's interpretation of the tempo markings. Each "Free Time" section *begins and ends together* (at the double bar), most often ending on a fermata. The fermata is not intended as a lengthy hold, but rather as a common stopping place. When all performers have finished the section, the next section should immediately commence with minimal pause. In movement II, cue notes are provided in the parts indicating which instrument begins or ends a section. The cues are provided to help performers start and stop each section together, but performers should not attempt to synchronize with the other parts at any point within the sections. "Tutti" indicates the return to traditional meter and tempo.

Also in movement II, because there are few traditional measures, accidentals are *always* indicated with the only exception being that a given accidental holds throughout a beamed group.

Movement III is a structured improvisation around a spiritual. Everyone begins tutti on the unison pickup measure. From that point, each performer repeats the main section of the music three times. On the 1st pass, performers (except for cello) select from one of two different measures as they move through the music in time. For example, violin I might play the first measure (first column) on line 1 followed by the second measure on line 2. Brackets indicate which measures are to be used during each of the three different passes. On the first pass, the cellist should count through the measures on line 1 as rests and enter upon arriving at the 2nd pass (1st repeat). In addition, on the 2nd and 3rd passes, all performers may start from somewhere within the material other than the beginning, noted by markers over the score. In this case, performers would play to the repeat sign, repeat back to the first column, and then play until coming back around to the original starting marker. Performers should take care to play with a mutually common pulse. *Rhythms must be read accurately and each measure varies in total beats; all measures are not in the same meter.* Try not to break the rhythm from one measure to another. If, by mistake, a performer should play the given rhythm incorrectly, s/he should always return to playing in time as perceived by listening to the whole group. Fermatas, which may be encountered on the 3rd pass, should be held to the performer's liking, after which s/he should return to playing in time. When a performer has completed 3 total passes of the material (regardless of starting place), s/he continues on to the 3rd and final page, which is played "In Free Time" (see above).

This score contains the parts to movement III (2 pages each) in the following order: violin I, violin II, viola, violincello.

ACKNOWLEDGEMENTS

The author wishes to express sincere appreciation to Diane Thome, Steven Demorest, Patricia Failing, and Jonathan Bernard for their guidance and support, and the School of Music of the University of Washington. This dissertation would never have been completed without the encouragement and devotion of my family and friends, most especially my partner, Patrick O. Teague.

DEDICATION

To “FEARnoMUSIC” ensemble, Portland, Oregon.

I. tribal Radio » a night at the gay bar

In Free Time (soloistic and in separate tempi, ♩ = c. 60)

Violin I
no vibrato (c. 8")
ff
expressively, free bowing
sf

Violin II
no vibrato (c. 8")
ff
expressively, free bowing
pont. ord.
p < f > p

Viola
no vibrato (c. 8")
ff
expressively, free bowing
pont. ord.
p < f > p

Cello
no vibrato (c. 8")
ff
expressively, free bowing
pont. ord.
p < f > p

Vln. I
pont. ord.
p
VI: ♩ = 120
f
subp

Vln. II
pont.
ord.
f < p < f > mp > p

Vla.
f < p < f > p < mp > p

Vc.
pont. ord.
f < p < f > p < f > p < mp > p

In tutti tempo ♩ = 120

Vln. I *molto vibrato* *f* *normal vibrato* *sul D*

Vln. II *molto vibrato* *f* *normal vibrato*

Vla. *molto vibrato* *f* *normal vibrato*

Vc. *normal vibrato* *f*

Vln. I *ord.* *pont.* *ord.* *pont.*

Vln. II *ord.* *pont.* *ord.* *pont.*

Vla. *ord.* *pont.* *ord.* *pont.*

Vc. *ord.* *pont.* *ord.* *pont.*

Vln. I *ord.* *pont.* *ord.* *pont.*

Vln. II *ord.* *pont.* *ord.* *pont.*

Vla. *ord.* *pont.* *ord.* *pont.*

Vc. *pont. al tallone*

16 *pont.* *ord.* *pont.* *ord.*

Vln. I

Vln. II

Vla.

Vc.

19

Vln. I

Vln. II

Vla.

Vc.

22

Vln. I

Vln. II

Vla.

Vc.

pizz.

26 *tasto (flautando)*

Vln. I *pp* *pizz.* *arco*

Vln. II *f* *pp*

Vla. *arco* *pp*

Vc. *pizz.* *arco*

32 *ord. pizz.* *arco* *pizz.*

Vln. I *cresc.* *pizz.* *arco* *pizz.*

Vln. II *cresc.* *arco* *pizz.*

Vla. *arco* *pizz.* *arco* *1* *2* *arco* *pizz.*

Vc. *cresc.* *arco* *pizz.*

34 *arco* *fp* *arco* *ff*

Vln. I *arco* *fp* *ff*

Vln. II *arco* *fp* *ff*

Vla. *arco* *f* *ff*

Vc. *arco* *f* *ff* *p*

36

Vln. I *pont.*
f *subp*

Vln. II *p* *f* *pont.*

Vla. *pont.*
p *f* *subp*

Vc. *pont.*
f *subp* sul G

39

Vln. I *pizz. (nail) ord.*
pp *arco* *f*

Vln. II *pizz. (nail) ord.*
p *pp* *arco* *f*

Vla. *pizz. (nail) ord.*
pp *arco* *f*

Vc. *pizz. (nail) ord.*
pp *arco* *f*

44

Vln. I *pont.* *ord.*
subp

Vln. II *pont.* *ord.*
fp

Vla. *pizz.*

Vc. *pizz.* *arco*

48

Violin I: *pont.*, *ord.*, *pizz.*
Violin II: *f*, *sub.p*, *f*
Viola: *arco*, *pont.*
Violoncello: *pont.*, *sub.p*, *f*, *ff*

52

Violin I: *arco*, *fp*, *f*, *pizz.*, *arco*
Violin II: *pizz.*, *arco*
Viola: *ord.*, *pont.*, *ord.*, *p*, *f*
Violoncello: *p*, *f*, *fp*, *f*

56

Violin I: *legato*, *pp*, *legato*, *pont.*, *f*, *sub.p*, *ord.*, *mp*, *pont.*
Violin II: *mp*, *f*, *sub.p*, *ord.*, *mp*
Viola: *legato*, *pp*, *f*, *pont.*, *mp*, *ord.*, *p*
Violoncello: *pp*, *f*, *mp*, *p*

59 *ord.* *pont.* *ord.* *ord.*

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

Vln. II *f* *sub.p* *f* *ord.*

Vla. *f* *sub.p* *f* *ord.*

Vc. *pont.* *ord.*

63 *sub.p* *f* *sub.p* *f*

Vln. I *sub.p* *f* *sub.p* *f*

Vln. II *f* *sub.p* *f* *ord.*

Vla. *f* *sub.p* *f* *ord.*

Vc. *f* *sub.p* *f* *ord.*

66 *sub.p* *f* *ff* *p*

Vln. I *sub.p* *f* *ff* *p*

Vln. II *sub.p* *f* *ff* *p*

Vla. *f* *sub.p* *ff* *p*

Vc. *sub.p* *f* *ff* *p*

74

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

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

Vla. *f* *ff* *mf*

Vc. *f* *ff* *mf*

76

Vln. I *pont.* *ord.* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

79

Vln. I

Vln. II

Vla.

Vc.

82

Vln. I

Vln. II

Vla.

Vc.

secco

secco

secco

pizz.

pizz.

arco

secco

sul A

sul A

85

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

sul A

sul A

pont.

88

Vln. I

Vln. II

Vla.

Vc.

ord.

pizz.

arco

pont.

10
Slower, freely
(cadenza)

Vln. I
Vln. II
Vla.
Vc.

pizz.
arco
sul A
sul D
ff

94
♩ = c60

Vln. I
Vln. II
Vla.
Vc.

mf
f
pont. ord.

97

Vln. I
Vln. II
Vla.
Vc.

f
8va pont.
f

(8^{va})

a tempo

Musical score for measures 100-103. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature is two sharps (F# and C#) and the time signature is 2/4. Measure 100 starts with a first ending bracket. Dynamics include *pp*, *mp*, and *ff*. Performance markings include *pont.* and *ord.*. A hairpin crescendo is shown between measures 101 and 102.

Vln. I
pp
ord.
ff

Vln. II
pp *mp*
ord.
ff

Vla.
pp *mp*
ord.
ff

Vc.
pp *mp*
ord.
ff

Musical score for measures 104-106. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature is two sharps (F# and C#) and the time signature is 2/4. Measure 104 starts with a first ending bracket. Dynamics include *f*, *sub p*, and *p*. Performance markings include *pont.* and *pizz.*. A hairpin crescendo is shown between measures 105 and 106.

Vln. I
f *sub p* *f*
pont. *pizz.*

Vln. II
f *p*

Vla.
f *p* *pont.*

Vc.
f *p* *ord.*

Musical score for measures 107-109. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature is two sharps (F# and C#) and the time signature is 2/4. Measure 107 starts with a first ending bracket. Dynamics include *p*, *mf*, and *f*. Performance markings include *arco*, *ord.*, *pont.*, *pizz.*, and *arco*. A hairpin crescendo is shown between measures 108 and 109.

Vln. I
arco *p* *mf*
ord. 3

Vln. II
f *p* *pont.*

Vla.
ord. *pont.* *ord.* *pizz.* *arco* *p* *pont.*

Vc.
f *p* *ord.*

110

Vln. I *f* *pont.* *ord.* *mp* *f* *pizz.* *arco*

Vln. II *ord.* *pont.* *ord.* *fp* *f* *pont.*

Vla. *ord.* *pont.* *ord.*

Vc. *mf* *pont.* *ord.* *f* *pont.* *ord.*

(sul C) sul A

113

Vln. I *ord.* *ff* *pizz.*

Vln. II *f* *ord.* *ff* *pizz.* *arco* *sul G*

Vla. *ff*

Vc. *ff*

116

Vln. I *arco*

Vln. II

Vla.

Vc. *f* *p* *3* *f* *uhp*

121

Vln. I *f* *p* *f*

Vln. II *p* *sf*

Vla. *pont.* *f* *ord.* *fp* *f*

Vc. *f* *p* *sfz* *p* *fp* *f*

Detailed description: This system contains measures 121 through 126. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is two sharps (F# and C#), and the time signature is common time (C). Measure 121 starts with a dynamic of *f* in Vln. I, which then moves to *p* and back to *f*. Vln. II enters in measure 124 with *p* and *sf*. The Viola and Cello parts have various dynamics including *pont.*, *f*, *ord.*, *fp*, and *f*. There are also hairpins and accents throughout the system.

127

Vln. I *p* *tasto (flautando)*

Vln. II *p* *tasto (flautando)*

Vla. *p* *tasto (flautando)*

Vc. *p* *tasto (flautando)*

Detailed description: This system contains measures 127 through 132. The key signature remains two sharps, and the time signature is common time. Measures 127-132 show a rhythmic pattern of eighth notes in all parts. Vln. I and II have accents and a dynamic of *p*. The Viola and Cello parts also have a dynamic of *p*. The instruction *tasto (flautando)* is written above the staves for Vln. I, Vln. II, and Vc. in the later measures.

130

Vln. I *legato ord.*

Vln. II *legato ord.*

Vla. *legato ord.*

Vc. *legato ord.*

Detailed description: This system contains measures 130 through 135. The key signature is two sharps, and the time signature changes to 3/4. Measures 130-135 feature a continuous eighth-note pattern in all parts. The instruction *legato ord.* is written above the staves for Vln. I, Vln. II, and Vc. in the later measures.

134

Vln. I *f* *p* *ff* *p*

Vln. II *f* *p* *ff* *p*

Vla. *f* *p* *ff* *p*

Vc. *f* *p*

138

Vln. I *sub. pp* *f* *p* *f* *sub. p*

Vln. II *sub. pp* *f*

Vla. *sub. pp* *f*

Vc. *sf*

142

Vln. I *sf* *sub. p* *f*

Vln. II *sub. p* *f*

Vla. *sub. p* *f*

Vc. *sub. p* *f*

poco rit. *accel.* *a tempo*

146

Vln. I
mf *f*

Vln. II
mf *f*

Vla.
mf *f*

Vc.
mf *f*

149

Vln. I
ff *fp*

Vln. II
ff *pizz.*

Vla.
ff *pizz. arco* *mf* *fp*

Vc.
ff *pizz. arco* *fp* *f* *pizz.*

152

Vln. I
f *p* *f* *arco*

Vln. II
arco *fp* *sul D* *f*

Vla.
fp *arco* *f*

Vc.
fp *sul C* *f*

155

Vln. I *molto pont.* *ord.* *tasto (flautando)*

Vln. II *molto pont.* *ord.* *tasto (flautando)*

Vla. *molto pont.* *ord.* *tasto (flautando)*

Vc. *molto pont.* *ord.* *tasto (flautando)*

ff *p*

158

Vln. I *poco rit.* *pp* *ord.* *ff*

Vln. II *pp* *ord.* *ff*

Vla. *pp* *ord.* *ff*

Vc. *pp* *ord.* *ff* *pizz.*

pp *ff*

a tempo

164

Vln. I *pizz.* *arco* *pont.*

Vln. II *sub. p* *pizz.* *arco* *pont.*

Vla. *sub. p* *pizz.* *arco* *pont.*

Vc. *sub. p* *arco* *f* *pont.* *sul G* *sub. p*

sub. p *f* *sub. p*

Musical score for measures 168-171, featuring Violin I, Violin II, Viola, and Violoncello. The score is in 3/4 time with a key signature of two sharps (F# and C#). The first system (measures 168-171) includes dynamic markings such as *f*, *mf*, *f*, *mp*, *f*, *f*, *f*, and *f*. Performance instructions include *ord.*, *legato*, and *sub.p*. The second system (measures 172-175) features a consistent *ff* dynamic across all instruments.

Musical score for measures 172-175, featuring Violin I, Violin II, Viola, and Violoncello. The score is in 3/4 time with a key signature of two sharps (F# and C#). The first system (measures 172-175) features a consistent *ff* dynamic across all instruments. The second system (measures 176-179) continues with the *ff* dynamic. The score includes various rhythmic patterns and accents.

II. the opera will *not* be Televised

$\text{♩} = 100$ *In Free Time* $\text{♩} \approx 100$

Violin I *f* *c.l. Batt.* *p*

Violin II *f* *c.l. Batt.* *mp* *ord.* *f*

Viola *f* *c.l. Batt.* *p* *pizz.* *f* *p*

Cello *f* *fp* *p* *f* *p*

Vln. I ⁵ *pizz.* *c.l. Batt.* *p* *pizz.* *f* *pp*

Vln. II *p* *pizz.* *p* *arco* *pont.* *mf* *ord.* *pp* *p*

Vla. *pont.* *fp* *f* *ord.*

Vc. *arco* *c.l. Batt.* *f* *pp*

① $\text{♩} = \text{c.}54$ *arco* *ord.*

The musical score is written for four string instruments: Violin I, Violin II, Viola, and Cello. It is in 6/8 time and marked 'In Free Time' with a tempo of approximately 100 beats per minute. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The first system features a complex rhythmic pattern with many accents and dynamic markings ranging from fortissimo (f) to piano (p). The second system continues this pattern, introducing 'arco' and 'ponticello' techniques for the violins and a 'pizzicato' section for the cello. A first ending bracket is shown at the end of the second system, leading to a tempo change to approximately 54 beats per minute.

4 Vln. I: $\text{♩} = \text{c} 92$ arco
21 *f* poco rit. *a tempo* *p*

Vln. II: $\text{♩} = \text{c} 54$ pizz. *mf* *f* arco

Vla.: $\text{♩} = \text{c} 54$ arco pont. *mf* *p* ord. 7 *ff*

Vc.: $\text{♩} = \text{c} 92$ *f* poco rit. *p* *ff*

23 $\text{♩} = 50$ pizz. *mf*

Vln. II: *ff*

Vc.: *a tempo* *p* pizz. arco *sf* *mp* *p* *ff*

5 Vln. I: $\text{♩} = \text{c} 112$ arco pont. *p* *mf*

Vln. II: pizz. *mp* arco pizz. arco pizz. arco

Vla.: pizz. *mp* arco pizz. arco pizz.

Vc.: pizz. *mf* 3 *f* 3

30 *ord.*

Vln. I *f*

Vln. II *arco pizz.* *mf*

Vla. *arco* *pizz.*

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

32

Vln. I *ff* *mp*

Vln. II *arco* *scratch* *ff subp*

Vla. *con sord.*

Vc. *arco* *ff* *f* *mp*

36

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *arco* *p* *mp* *pp* *senza sord.* *fp*

Vc. *pizz.*

6 *c. 60* 10

39 *gua* *f* *pizz.*

Vln. I
Vln. II
Vla.
Vc. *arco* *mf* *f*

41 *gua arco* *sub.p*

Vln. I
Vln. II *sub.p*
Vla. *sub.p*
Vc. *sub.p*

tutti 44 (7) (8) $\text{♩} = c400$ *c.l. Batt.* *p*

Vln. I *fp* *f* *c.l. Batt.* *p*
Vln. II *fp* *f* *mf* *f* *mf* *f* *pizz.* *arco* *3*
Vla. *fp* *f* *mp* *c.l. Batt.*
Vc. *fp* *f* *mp* *c.l. Batt.*

tutti

9 $\text{♩} = \text{c.}60$ 10 $\text{♩} = \text{c.}80$ ord. 11 $\text{♩} = \text{c.}60$

Vln. I *mp* *mf* *mp*

Vln. II *pp* *pizz.* *mf*

Vla. *f* *sub.p* *f* *pizz.*

Vc. *mf*

12 $\text{♩} = \text{c.}80$ 13

Vln. I *f* *p* *pp* *sf* *ff* *ric.* *f* *pp*

Vln. II *ord. arco* *fp* *ric.* *f* *ric.*

Vla. *p* *mp* *f*

Vc. *ord. arco* *fp* *pizz. (nail)* *mp*

tasto *ord. 3* *scratch*

14 $\text{♩} = \text{c.}60$ 15 $\text{♩} = 108$ tutti

Vln. I *fp* *f* *p* *fp* *fp*

Vln. II *fp* *f* *pp* *pizz.* *pp* *mp*

Vla. *fp* *f* *ff* *pizz.* *pp*

Vc. *arco* *fp* *f* *pp* *mp*

12 *15* *10* *3* *3* *3*

61 (15^{ma})

Vln. I: *fp*, *fp*, *ff* \rightarrow *p*, *pizz.*, *mp*

Vln. II: *pp*, *mp*, *pp*, *f*, *pp*, *f*

Vla.: *mp*, *arco*, *mp*

Vc.: *mf*, *pont.*, *pp*

Measures 61-63. Vln. I starts with *fp* and *fp*, then *ff* and *p*, ending with *pizz.* and *mp*. Vln. II has *pp*, *mp*, *pp*, *f*, *pp*, and *f*. Vla. has *mp* and *arco*. Vc. has *mf*, *pont.*, and *pp*. There are triplets and accents throughout.

64

Vln. I: *mf*, *f*, *pp*

Vln. II: *mf*, *p*, *mf*, *p*

Vla.: *mf*, *pizz.*, *arco*, *f*, *p*

Vc.: *ord.*, *p*

Measures 64-66. Vln. I has *mf*, *f*, and *pp*. Vln. II has *mf*, *p*, *mf*, and *p*. Vla. has *mf*, *pizz.*, *arco*, *f*, and *p*. Vc. has *ord.* and *p*. There are accents and dynamic markings.

67

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

Vln. II: *mf*, *mp*, *f*, *pizz.*, *p*

Vla.: *f*, *pizz.*, *p*, *arco*, *mf*, *p*, *pizz.*

Vc.: *f*, *pont.*, *subpp*, *ord. pizz.*, *arco*

Measures 67-69. Vln. I has *mf*, *p*, and *fp*. Vln. II has *mf*, *mp*, *f*, *pizz.*, and *p*. Vla. has *f*, *pizz.*, *p*, *arco*, *mf*, *p*, and *pizz.*. Vc. has *f*, *pont.*, *subpp*, *ord. pizz.*, and *arco*. There are triplets and various dynamic markings.

70

Vln. I *ord.* *mp* *f* *pont.*

Vln. II *arco* *f* *p* *pizz.*

Vla. *f* *arco* *p* *pizz.* *f*

Vc. *pont.* *f* *ord. ric.* *pizz.* *f* *p*

73

Vln. I *ord. pizz.* *mp* *arco* *f* *fp* *ff*

Vln. II *arco pont.* *f* *fp* *ord.* *ff* *arco*

Vla. *arco pont.* *p* *f* *ord.* *ff* *mf*

Vc. *f* *ff*

76 $\text{♩} = 112$

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.*

Vc. *pizz.*

18 = 60 19 = 108

89

Vln. I *mp* *pp* *fff* *scratch*

Vln. II *p* *mp* *pp* *fff* *scratch*

Vla. *c.l. Batt.* *ric.* *ord.* *pp* *fff* *scratch*

Vc. *p* *f* *p* *pp* *fff* *scratch*

94

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

98

Vln. I *fp* *f* *ff* *fp*

Vln. II *fp* *f* *ff* *fp*

Vla. *fp* *f* *ff*

Vc. *f* *pizz.* *arco* *scratch* *ff*

Vln. I
Vln. II
Vla.
Vc.

102

ff *fp* *fp* *fp* *f* *fp*

fp *f* *fp* *f* *fp* *fp* *f* *pp*

fp *f* *fp* *f*

fp *fp* *f* *fp* *f* *pp* *pont.*

Vln. I
Vln. II
Vla.
Vc.

104

f *fp* *f* *p*

fp *fp* *fp* *f*

mp *mf*

20 $\text{♩} = \text{c.}80$

Vln. I
Vln. II
Vla.
Vc.

109

p *f* *pp*

c.l. Batt. *p* *mp* *p*

f *p*

pizz. *pp* *f* *con sord.* *p*

21 $\text{♩} = \text{c.}60$ 22

Violin I

III. P'11: artfly Away s0ngfact

◇ 2nd pass: START (option)
□ 3rd pass: START (option)

1st pass: START $\phi = 69$

The musical score is written for Violin I and consists of eight numbered passes. Each pass begins with a measure of music, often marked with 'pizz.' and a dynamic marking such as 'pp' or 'p'. The score is organized into two columns of staves. The first column contains measures 1 through 8, and the second column contains measures 9 through 16. The music features a variety of dynamics including *pp*, *p*, *mp*, *mf*, and *f*, along with articulation marks like accents and slurs. Performance instructions are provided for each pass: Pass 1 includes 'scale dynamics *pp* as in pass. no cells'; Pass 2 is labeled '2nd pass scale dynamics *mp*'; Pass 3 is labeled '3rd pass. use all play as written'. The score concludes with a final measure in the second column marked with a dynamic of *pp*.

last time: ϕ

The score consists of multiple staves, likely for a string quartet. It features a variety of musical notations including sixteenth and thirty-second notes, rests, and dynamic markings such as *pizz.*, *p*, *mp*, *mf*, and *f*. Performance instructions include *In Free Time* with a tempo marking of ϕ c.72, *senza son.*, *arco*, and *pizz.*. The notation is dense and includes many slurs and accents.

Viola - all pizz., quasi-guitarra
(strum in either direction as desired or necessary)

III. I'11: artiFly Away sÖngfact

- ◇ 2nd pass: START (option)
- 3rd pass: START (option)

1st pass: START = 68

5. 1st pass
scale dynamics: *p*
all pizz.
no capo

6. 1st pass
scale dynamics: *mp*

7. 1st pass
scale dynamics: *mp*

8. 1st pass
scale dynamics: *mp*

1. 1st pass: use all
play as written

2. 1st pass: use all
play as written

3. 1st pass: use all
play as written

4. 1st pass: use all
play as written

The main musical score consists of two systems of staves. The first system contains measures 5 through 8, and the second system contains measures 1 through 4. Each measure is presented with two passes: a first pass and a second pass. The first pass is marked with a diamond symbol (◇) and the second pass with a square symbol (□). Dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). The notation includes various rhythmic values, accidentals, and articulation marks such as accents and slurs.

Cello

III. P'11: artfully Away s'ingfact

◇ 2nd pass: START (option)
□ 3rd pass: START (option)

7. 1st pass: START = 69
pizz.
p

8. 1st pass:
scale dynamics: p
all pizz.
no cello

1. 2nd pass:
scale dynamics: mp

2.

3. 3rd pass: use all
play as written

4.

5.

6.

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Vita

Greg Bowers earned a Doctor of Musical Arts degree in Music Composition at the University of Washington in 2006. He also holds degrees in composition and organ performance from Yale University, the State University of New York at Stony Brook, and Lewis and Clark College. He has studied composition with Diane Thome, Sheila Silver, Jacob Druckman, Anthony Davis, and Vincent McDermott and performance art/site installation with Maren Hassinger. From 1998-2002, he was Assistant Professor of Music at Linfield College and currently teaches composition and music theory at Pacific Lutheran University. His music has been performed by diverse artists such as Fear No Music ensemble, soprano Christine Schadeberg, Portland Gay Men's Chorus, and Ad Libitum Chamber players (Budapest). As a performance artist, he has presented solo and group multi-disciplinary works at venues on both east and west coasts. Awards include grants from the Regional Arts and Culture Council of Portland and the New York Foundation for the Arts.