

String Quartet

Alisa Sargsyan

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Committee:

Joël-François Durand

Richard Karpen

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Alisa Sargsyan

University of Washington

Abstract

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Chair of the Supervisory Committee:

Dr. Joël-François Durand

Music

The motivating idea behind this string quartet is to explore the ways and methods of multi-layered musical material development, starting from the four independent instrumental parts and coming to a complete diffusion of all the distinct elements and gestures of those parts into a single wave of motion. The composition is written in one movement, but has three distinct sections within. It has been written in an arch form, with sections 1 and 3 related to each other, and section 2 holding an independent character. The first section of the piece aims to emphasize the unique features assigned to each instrument, such as an opening gesture, specific rhythm, register or pitch collection. Gradually, instruments begin to influence one another and conclude the section interrelating and exchanging all the above-mentioned features. The second section plays the role of calm before the storm, slowly gathering the waiting tension towards the 3rd section, in which all four instruments unite in one pitch collection, which gradually transforms, utilizing elements and gestures from the 1st section. The quartet is concluded with a Coda, where all four instruments unite in one hissing wave of motion, disappearing in the end.

String Quartet

Andantino moderato ♩ = 92

Alisa Sargsyan

Violin I

Violin II

Viola

Cello

mp molto legato espressivo

3

3

Detailed description: This system of the score shows the first three measures for Violin I, Violin II, Viola, and Cello. The time signature is 3/4. The Viola part is the primary melodic line, starting with a half note G#4, followed by a quarter note A4, and a quarter note B4. A slur covers the next two measures, containing a triplet of eighth notes (C5, B4, A4) and a quarter note G#4. The dynamic is marked *mp* (mezzo-piano) with the instruction 'molto legato espressivo'. There are hairpins for crescendo and decrescendo in the Viola part.

Vln. I

Vln. II

Vla.

Vc.

mf

4

Detailed description: This system shows measures 4-6. The time signature remains 3/4. The Viola part continues with a half note G#4, a quarter rest, and a quarter note A4. A slur covers the next two measures, containing a quarter note B4, a quarter note C5, and a quarter note B4. A fermata is placed over the B4 note in measure 5. The dynamic is marked *mf* (mezzo-forte). There are hairpins for crescendo and decrescendo in the Viola part.

7

Vln. I

Vln. II

Vla.

Vc.

3 3 3 3 3 3

accel. *f* *mp* rall.

10

Vln. I

Vln. II

Vla.

Vc.

mf *mf* 3

13

Vln. I

Vln. II

Vla.

Vc.

16

Vln. I

Vln. II

Vla.

Vc.

cresc. poco a poco

f

19

Vln. I

Vln. II

Vla.

Vc.

mf

3

22

Vln. I

Vln. II

Vla.

Vc.

f

piu mosso

3

25

Vln. I

Vln. II

Vla.

Vc.

mp

mf

3

3

28

Vln. I

Vln. II

Vla.

Vc.

3

31

Vln. I

Vln. II

Vla.

Vc.

3

3

f

34

Vln. I

Vln. II

Vla.

Vc.

3

3

f

37

Vln. I

Vln. II

Vla.

Vc.

pont.

cresc. poco a poco

40

Vln. I

Vln. II

Vla.

Vc.

ord.

ff

cresc. poco a poco

pont.

cresc. poco a poco

43

Vln. I

Vln. II

Vla.

Vc.

ord. *f*

46

Vln. I

Vln. II

Vla.

Vc.

f

49

Vln. I
cresc. molto

Vln. II
cresc. molto

Vla.
cresc. molto

Vc.
cresc. molto

ff

52

Vln. I

Vln. II

Vla.

Vc.

Adagio ♩ = 40

55

Vln. I

Vln. II

Vla.

Vc.

p

58

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

61

Vln. I

Vln. II

Vla.

Vc.

piu mosso

p

Detailed description: This system covers measures 61, 62, and 63. Vln. I has a whole rest in all three measures. Vln. II begins in measure 61 with a sixteenth-note pattern (G4, A4, B4, C5, B4, A4, G4) and continues in measure 62 with a 9-measure slur over a rising sixteenth-note scale (G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6). Vla. is silent in measure 61 and enters in measure 62 with a sixteenth-note pattern (C3, D3, E3, F3, G3, A3, B3, C4). Vc. plays a single note (G2) in each measure, with a slur across all three.

64

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system covers measures 64, 65, and 66. Vln. I has a whole rest in all three measures. Vln. II plays a half note (G4) in measure 64, then a half note (Bb4) in measure 65, and a half note (G4) in measure 66. Vla. plays a sixteenth-note pattern (C3, D3, E3, F3, G3, A3, B3, C4) in measure 64, then continues with a sixteenth-note pattern in measures 65 and 66. Vc. plays a sixteenth-note pattern (G2, A2, B2, C3, B2, A2, G2) in measure 64, then continues with a sixteenth-note pattern in measures 65 and 66.

67

Vln. I

Vln. II

Vla.

Vc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

sfz

70

Vln. I

Vln. II

Vla.

Vc.

sfz

sfz

sfz

73

Vln. I

Vln. II

Vla.

Vc.

cresc. molto

ff

f

cresc. molto

f

sfz

76

Vln. I

Vln. II

Vla.

Vc.

ff

79

Vln. I

Vln. II

Vla.

Vc.

dimin. poco a poco

Detailed description: This system covers measures 79, 80, and 81. Vln. I has a whole rest in all three measures. Vln. II starts with a whole rest in measure 79, then plays a melodic line in measures 80 and 81, marked with a decrescendo. Vla. plays a harmonic line with a decrescendo. Vc. plays a bass line with a decrescendo.

82

Vln. I

Vln. II

Vla.

Vc.

p

mp

mp

Detailed description: This system covers measures 82, 83, and 84. Vln. I has a whole rest in all three measures. Vln. II plays a melodic line starting with a piano dynamic. Vla. and Vc. play melodic lines starting with a mezzo-piano dynamic.

85

Vln. I

Vln. II

Vla.

Vc.

88

Vln. I

Vln. II

Vla.

Vc.

cresc

mf

91

Vln. I

Vln. II

Vla.

Vc.

9

cresc.

94

Vln. I

Vln. II

Vla.

Vc.

f

97

Vln. I

Vln. II

Vla.

Vc.

ff

3

3

3

3

3

3

3

3

100

Vln. I

Vln. II

Vla.

Vc.

tr

tr

sfz

sfz

sfz

Allegro risoluto ♩=120

103

Vln. I

Vln. II

Vla.

Vc.

mf energetic

106

Vln. I

Vln. II

Vla.

Vc.

109

Vln. I

Vln. II

Vla.

Vc.

f

112

Vln. I

Vln. II

Vla.

Vc.

f

115

Vln. I

Vln. II

Vla.

Vc.

118

Vln. I

Vln. II

Vla.

Vc.

sub. p

sub. f

121

Vln. I

Vln. II

Vla.

Vc.

sub. p

cresc.

mf

Detailed description: This system contains measures 121, 122, and 123. The first two measures (121 and 122) are in 4/4 time. In measure 121, the Violin I and II parts are silent, while the Viola and Violoncello parts play a rhythmic pattern of eighth notes. The Viola part starts with an accent (>) and a dynamic marking of *sub. p*. The Violoncello part also starts with an accent (>). In measure 122, the time signature changes to 3/4. The Viola part has a crescendo marking (*cresc.*) and an accent (>). The Violoncello part has an accent (>). In measure 123, the time signature changes to 3/4. The Viola part has a dynamic marking of *mf*. The Violoncello part has an accent (>). The system concludes with a double bar line and a 3/4 time signature.

124

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 124, 125, and 126. The first two measures (124 and 125) are in 3/4 time. In measure 124, the Violin I and II parts are silent, while the Viola and Violoncello parts play a rhythmic pattern of eighth notes. In measure 125, the time signature changes to 3/4. The Viola part has an accent (>) and a dynamic marking of *mf*. The Violoncello part has an accent (>). In measure 126, the time signature changes to 3/4. The Viola part has an accent (>) and a dynamic marking of *mf*. The Violoncello part has an accent (>). The system concludes with a double bar line and a 3/4 time signature.

127

Vln. I

Vln. II

Vla.

Vc.

crescendo

130

Vln. I

Vln. II

Vla.

Vc.

f

mf

133

Vln. I

Vln. II

Vla.

Vc.

136

Vln. I

Vln. II

Vla.

Vc.

cresc.

139

Vln. I

Vln. II

Vla.

Vc.

ff

f

mf

142

Vln. I

Vln. II

Vla.

Vc.

>

>

>

145

Vln. I

Vln. II

Vla.

Vc.

148

Vln. I

Vln. II

Vla.

Vc.

151

Vln. I

Vln. II

Vla.

Vc.

154

Vln. I

Vln. II

Vla.

Vc.

157

Vln. I

Vln. II

Vla.

Vc.

160

Vln. I

Vln. II

Vla.

Vc.

163

Vln. I

Vln. II

Vla.

Vc.

166

Vln. I

Vln. II

Vla.

Vc.

169

Vln. I

Vln. II

Vla.

Vc.

espressivo

172

Vln. I

Vln. II

Vla.

Vc.

f

175

Vln. I

Vln. II

Vla.

Vc.

cresc. poco a poco

f

p

178

Vln. I

Vln. II

Vla.

Vc.

p

f

181

Vln. I

Vln. II

Vla.

Vc.

pp Agitato sul tasto

f

mf

184

Vln. I

Vln. II

Vla.

Vc.

mf

186

Vln. I *simile*

Vln. II

Vla. *f*

Vc.

188

Vln. I

Vln. II

Vla.

Vc.

190

Vln. I

Vln. II

Vla.

Vc.

192

Vln. I

Vln. II

Vla.

Vc.

194

Vln. I
sempre p

Vln. II
sempre p marcato

Vla.
mp

Vc.
p

196

Vln. I
accel.

Vln. II
accel.

Vla.
accel.

Vc.
accel.

198

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

200

Vln. I *accel. molto*

Vln. II *accel. molto*

Vla. *accel. molto*

Vc. *accel. molto*

202

Vln. I

Vln. II

Vla.

Vc.

ppp

ppp

ppp

ppp