

Derek B. Scott

# **String Quartet No. 1, Op. 17**

**(1975, rev. 2002 & 2019)**

# **String Quartet in D-flat Major**

**1. Allegro vivace – Presto**

**2. Largo**

**3. Allegro – Allegro vivace**

*Duration: 14:30*

This String Quartet originated as a Sinfonietta for Chamber Orchestra in 1975. A quartet version was made of the second movement in 2002 and the whole work was recomposed for that medium in 2019. The piece was written during a period of study for a higher degree in composition and, at first, betrayed too much of an academic character, especially in the first movement, where a twelve-tone technique involving a three-note cell was relentlessly employed. I attempted, in my revision, to soften its angularity and occasional harshness. There is a more human quality to the Largo, and the final movement includes a comic element. I considered designating the key as D-flat major, but although it opens with the dominant seventh of that key and the Finale ends with D-flat chord, the quartet rarely sits in this tonality.

For those who have an interest in arcane structural matters, the opening notes in the first violin followed by those in the viola and cello constitute a twelve-note row. The 12-note row may be thought of as a 3-note row, because it is constructed from a 3-note prime and its transposed permutations: inversion, retrograde inversion, and retrograde (D, B-flat, E-flat / D-flat, F, C / G-flat, B, G / A, E, G-sharp). The second movement has the 3-note row in the order inversion, prime, retrograde, and retrograde inversion. The third movement states the 12-note row in full in bars 6–9, with the 3-note cells presented in the order they had in the first movement. However, the 3-note retrograde inversion is modified by repeated notes as well as a change in the order of its second and third notes.

Derek B. Scott

# String Quartet, Op. 17

Derek B. Scott  
1975, rev. 2019

## 1. Allegro vivace

**Allegro vivace**  $\text{d} = 102$

Musical score for the String Quartet, Op. 17, 1. Allegro vivace. The score consists of four staves: Violin I, Violin II, Viola, and Cello. The key signature is common time (no sharps or flats). The dynamics are primarily **f** (fortissimo) and **ff** (fortississimo). The first section features rhythmic patterns like eighth-note pairs and sixteenth-note chords. Measures 1-4 show Violin I and Violin II playing eighth-note pairs, while Viola and Cello provide harmonic support. Measures 5-8 introduce sixteenth-note chords. Measure 9 begins a new section with dynamic **f**. Measures 10-12 show a continuation of the rhythmic patterns.

Continuation of the musical score. The staves are Vln. I, Vln. II, Vla., and Vc. The key signature changes to A major (one sharp). Measures 1-4 feature sixteenth-note chords with dynamic **sfz** (sforzando). Measures 5-6 show eighth-note pairs with dynamic **mp** (mezzo-forte). Measures 7-8 show sixteenth-note chords with dynamic **p** (pianissimo). Measures 9-10 show eighth-note pairs with dynamic **p**.

Continuation of the musical score. The staves are Vln. I, Vln. II, Vla., and Vc. The key signature changes to E major (three sharps). Measures 1-2 show eighth-note pairs with dynamic **p**. Measures 3-4 show sixteenth-note chords with dynamic **mf** (mezzo-forte). Measures 5-6 show eighth-note pairs with dynamic **mf**. Measures 7-8 show sixteenth-note chords with dynamic **mf**. Measures 9-10 show eighth-note pairs with dynamic **mf**.

## 1. Allegro vivace

17

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 17-21. The score includes four staves: Violin I (G clef), Violin II (G clef), Cello (C clef), and Bassoon (F clef). Measure 17 starts with a rest followed by eighth-note patterns. Measures 18-21 show continuous eighth-note patterns with dynamic markings: *f*, *f*, *f*, *mf*; *f*, *mf*, *f*, *mf*; *f*, *mf*, *f*, *f*; and *f*, *f*, *mf*, *f*. Measure 21 ends with a fermata over the bassoon's eighth note.

22

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 22-26. The score includes four staves. Measures 22-25 show eighth-note patterns with dynamics: *f*, *sfz*, *sfz*, *mf*; *f*, *sfz*, *pizz.*, *arco*; *f*, *mf*, *mf*, *mf*; and *f*, *mf*, *mf*, *f*. Measure 26 concludes with a fermata over the bassoon's eighth note.

A

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 27-31. The score includes four staves. Measures 27-30 show eighth-note patterns with dynamics: *f*, *ff*, *ff*, *ff*; *f*, *ff*, *ff*, *ff*; *f*, *ff*, *ff*, *p*; and *ff*, *ff*, *ff*, *p*. Measure 31 concludes with a fermata over the bassoon's eighth note. A box labeled 'A' is positioned above the first measure of this section.

## 1. Allegro vivace

3

33

Vln. I

Vln. II

Vla.

Vc.

Measure 33: Vln. I (f), Vln. II (f), Vla. (f), Vc. (f). Measure 34: Vln. I (f), Vln. II (f), Vla. (f), Vc. (f). Measure 35: Vln. I (f), Vln. II (f), Vla. (f), Vc. (f). Measure 36: Vln. I (f), Vln. II (f), Vla. (sfz), Vc. (sfz).

38

Vln. I

Vln. II

Vla.

Vc.

Measure 38: Vln. I (p), Vln. II (p), Vla. (p), Vc. (p). Measure 39: Vln. I (p), Vln. II (p), Vla. (p), Vc. (p). Measure 40: Vln. I (p), Vln. II (p), Vla. (p), Vc. (p). Measure 41: Vln. I (p), Vln. II (p), Vla. (p), Vc. (p). Measure 42: Vln. I (p), Vln. II (p), Vla. (p), Vc. (p).

43

Vln. I

Vln. II

Vla.

Vc.

Measure 43: Vln. I (f), Vln. II (f), Vla. (f), Vc. (f). Measure 44: Vln. I (f), Vln. II (f), Vla. (f), Vc. (f). Measure 45: Vln. I (f), Vln. II (f), Vla. (f), Vc. (f). Measure 46: Vln. I (f), Vln. II (f), Vla. (f), Vc. (f). Measure 47: Vln. I (f), Vln. II (f), Vla. (f), Vc. (f).

## 1. Allegro vivace

48

Vln. I  
Vln. II  
Vla.  
Vc.

*ffz*      *sffz*      *3*      *mf*

*sfz*      *sfz*

*mf*

B

53

Vln. I  
Vln. II  
Vla.  
Vc.

*p*      *f*      *ff*

*p*      *f*      *f*

*p*      *f*      *f*

*p*      *f*      *f*

59

Vln. I  
Vln. II  
Vla.  
Vc.

*fp*      *mp*      *mf*

*fp*      *mf*

*fp*      *mf*

## 1. Allegro vivace

5

65

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

pizz.

arco

71

Vln. I

Vln. II

Vla.

Vc.

arco

*pizz.*

*pizz.*

*pizz.*

76

Vln. I

Vln. II

Vla.

Vc.

arco

*ff*

arco

*ff*

*ff*

## 1. Allegro vivace

**C**

Vln. I      Vln. II      Vla.      Vc.

*sfp*      *p*      *sfp*      *p*      *sfp*      *p*      *sfp*

*mp*      *mp*      *mp*      *mp*      *mp*      *mp*

87

Vln. I      Vln. II      Vla.      Vc.

-      -      -      -

-      -      -      -

-      -      -      -

*mp*      *p*      *p*      *p*

*mp*      *mp*      *mp*      *mf*

*p*      *p*      *p*      *p*

92

Vln. I      Vln. II      Vla.      Vc.

-      -      -      -

-      -      -      -

-      -      -      -

*p*      *p*      *mp*      *p*

*p*      *p*      *p*      *p*

*pizz.*      *mp*      *3*      *3*

*p*      *p*      *p*      *p*

## 1. Allegro vivace

7

98

D

Vln. I

Vln. II

Vla.

Vc.

arco

*mf*

103

Vln. I

*mf*

Vln. II

*mf*

Vla.

*mf*

Vc.

*mf*

108

Vln. I

*mf*

< *f* < *f* < *f*

Vln. II

*f*

Vla.

*f*

Vc.

*f*

## 1. Allegro vivace

113

E

119

123

## 1. Allegro vivace

9

127

Vln. I

Vln. II

Vla.

Vc.

ff < ff < ff <

sffz sffz sffz sffz

132

Vln. I

Vln. II

Vla.

Vc.

sffz sffz sffz sffz

3

sffz sffz sffz sffz

137

Vln. I

Vln. II

Vla.

Vc.

sffz sffz

pizz.

mp

## 1. Allegro vivace

**F**

Vln. I

Vln. II pizz. *mp*

Vla. pizz. *mp*

Vc.

149

Vln. I

Vln. II pizz. *p*

Vla. pizz. *f* arco *p*

Vc. pizz. *fp* arco *f* *p*

155

Vln. I stridente *ff*

Vln. II *f*

Vla. *f*

Vc.

**G** Presto ( $\text{d} = 112$ )

leggiero *pp* leggiero *pp* leggiero *pp*

*pp*

## 1. Allegro vivace

11

162 *leggiero*

Vln. I

Vln. II

Vla.

Vc.

167

Vln. I

Vln. II

Vla.

Vc.

172

Vln. I

Vln. II

Vla.

Vc.

## 1. Allegro vivace

177      ord.      sul pont.      3

Vln. I      ord.      sul pont.      3

Vln. II      ord.      sul pont.      3

Vla.      ord.      sul pont.      3

Vc.      -

**H**      ord.

*pp*      3

*pp*      3

*pp*      3

*mp*      ord.

*mp*      ord.

*mp*      ord.

*mp*

182

Vln. I

Vln. II

Vla.

Vc.

*mp*

*p*      3

*p*

*mp*

*mp*

*mp*

187

Vln. I

Vln. II

Vla.

Vc.

pizz.

*pp*      pizz.

*pp*      pizz.

*pp*

*p*

*pp*      *p*

## 2. Largo

Derek B Scott  
(1975, rev. 2019)

Largo  $\text{♩} = 64$

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Sul G

sul D

$\text{♩} = 64$

*mf*

*sul pont.*

*senza cresc.*

*sul pont.*

*senza cresc.*

*cantabile*

*p sempre*

*p sempre*

*p sempre*

*f*

**A**

16

Vln. I

Vln. II

Vla.

Vc.

ord.  
ord.  
ord.  
pp

19

Vln. I

Vln. II

Vla.

Vc.

poco <  
rubato  
p  
p

23

Vln. I

Vln. II

Vla.

Vc.

mp

**B**

27

Vln. I

Vln. II

Vla.

Vc.

*sul pont.*

*dim.*

*p*

*sul pont.*

*cantabile*

*f*

*f*

*f*

*dim.*

*p*

32

Vln. I

Vln. II

Vla.

Vc.

*ord.*

36

Vln. I

Vln. II

Vla.

Vc.

*ff*

*mf*

*mf*

*ff*

39

Vln. I

Vln. II

Vla.

Vc.

*sffz ff*

*espressivo*

*sffz fff*

*sf sf sf*

*sffz ff*

*sffz ff*

41

Vln. I

Vln. II

Vla.

Vc.

C

44

Vln. I

Vln. II

Vla.

Vc.

*melancolico*

*p*

*ff*

*pp pp pp pp*

*3 3 3 3 3 3 3 3*

49

Vln. I

Vln. II

Vla.

Vc.

52

Vln. I

Vln. II

Vla.

Vc.

*p* espressivo

55

Vln. I

Vln. II

Vla.

Vc.

57

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*

*espressivo*

6

6

6

6

6

6

59

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*cresc.*

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 61-62. The score is in common time, key signature varies between B-flat major and A major. Measure 61: Vln. I plays eighth-note pairs (mf). Vln. II and Vla. play sixteenth-note patterns in groups of three (3). Vc. plays eighth-note pairs (mf). Measure 62: Vln. II and Vla. continue their sixteenth-note patterns in groups of three (3). Vln. I and Vc. play eighth-note pairs (f). The section ends with a dynamic instruction "Pizz." followed by a forte dynamic (f).

63

Vln. I      *f*

Vln. II      6 6 6 6

Vla.      6 6 6 6

Vc.      arco 6 > > > 6 6 6 6 6 6

65

Vln. I      6 6 6 6 6 6 6 6 6 6 6 6

Vln. II      6 6 6 6 6 6 6 6 6 6 6 6

Vla.      6 6 6 6 6 6 6 6 6 6 6 6

Vc.      > Pizz. > > > > > > > > > > > > > >

D

67

Vln. I      ff

Vln. II      sffz ff

Vla.      sffz ff

Vc.      sffz ff Pizz.

71

Vln. I      *mp*

Vln. II      *Pizz.*      *mf*      *arco*      *p*      *pp*      *poco rall.*

Vla.      *mf*      *pp*      *poco rall.*

Vc.      *arco*      *f*      *mp*      *poco rall.*      *pp*

75

Vln. I      *p*      *sul tasto*

Vln. II      *pp*      *8*      *8*      *8*      *8*:      *sul tasto*

Vla.      *pp*

Vc.      *c*

*accel.* - - - -

rit.

80

Vln. I      *f*      *Tempo primo*

Vln. II

Vla.

Vc.

*con sord.*      *mf*

**E**

con sord.

84 Sul G - - - -

Vln. I

Vln. II

con sord.

p

Vla.

p

Vc.

con sord.

p

**F**

90

Vln. I

Vln. II

pp

Vla.

pp

Vc.

pp

96

Vln. I

pp

rall.

Vln. II

rall.

Vla.

rall.

Vc.

### 3 Allegro ma non troppo

**Allegro** ( $\text{d} = 62$ )

Derek B. Scott  
1975, revd 2019

Violin I

Violin II

Viola

Cello

*saltando*

*f*

*mf* *poco rit.*  
*saltando*

*f*

*mf* *poco rit.*  
*saltando*

*f*

*mf* *poco rit.*  
*saltando*

*f*

*mf* *poco rit.*

*p*

Vln. I

Vln. II

Vla.

Vc.

*saltando*

*p*

*saltando*

*f*

*p*

*f*

*p*

*f*

*f*

*f*

Vln. I

Vln. II

Vla.

Vc.

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

## 3 Allegro ma non troppo

24

14

Vln. I

Vln. II

Vla.

Vc.

17

Vln. I

Vln. II

Vla.

Vc.

22

Vln. I

Vln. II

Vla.

Vc.

## 3 Allegro ma non troppo

25

26

Vln. I

Vln. II *mp*

Vla.

Vc.

A

**p**

30

Vln. I

Vln. II

Vla. *p*

Vc. *mf*

**mf**

34

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. pizz. arco pizz.

## 3 Allegro ma non troppo

26

38

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

ff      pizz.      *f*  
            *f*  
            *f*  
            pizz.      arco  
            *f*

B

42

Vln. I      3      3      *mf*  
Vln. II     3      3      *mf*  
Vla.        arco  
            *f*  
            3

*p*      3      *p*  
            3      *p*  
            pizz.      arco      3  
            pizz.      arco  
            *p*

46

Vln. I      3      *f*  
Vln. II     3      *f*  
Vla.        3      *f*  
Vc.        <      *f*

*p*      3      *p*  
            3      *p*  
            pizz.      *p*  
            *p*

## 3 Allegro ma non troppo

27

50

Vln. I

Vln. II

Vla.

Vc.

*f*

*arco*

*sfz*

*sfz*

*sfz*

*sfz*

54

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*mf*

*f*

*f*

*p*

*f*

*arco*

*f*

C

Vln. I

Vln. II

Vla.

Vc.

*p*

*f*

*p*

*f*

*p*

*f*

*arco*

*f*

## 3 Allegro ma non troppo

28

61

Vln. I

Vln. II *p*

Vla.

Vc. *mf*

*mp*

*mp*

*mf*

65

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *f*

D

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

## 3 Allegro ma non troppo

29

73

This section shows four staves for strings. Measure 73 starts with a rest in Vln. I followed by eighth-note patterns. Measures 74-75 continue these patterns with dynamic markings *ff* and *ff*<sup>3</sup>. Measure 76 concludes with a dynamic *ff*.

77

This section shows four staves. Measures 77-78 feature eighth-note patterns with dynamic *ff*<sup>3</sup>. Measures 79-80 show sustained notes and eighth-note patterns.

E

81

This section shows four staves. Measures 81-84 feature eighth-note patterns with dynamics *sffz*, *ff*<sup>3</sup>, and *sffz*. Measure 84 concludes with a dynamic *sffz*.

## 3 Allegro ma non troppo

30

86

Vln. I

Vln. II

Vla.

Vc.

90

Vln. I

Vln. II

Vla.

Vc.

94

Vln. I

Vln. II

Vla.

Vc.

## 3 Allegro ma non troppo

31

98

Vln. I

Vln. II

Vla.

Vc. arco

*ff*

*mf* <sup>3</sup> *poco rit.*

*ff*

*mf* <sup>3</sup> *poco rit.*

*ff*

*mf* <sup>3</sup> *poco rit.*

*mf* <sup>3</sup> *poco rit.*

*f*

*pizz.*

**Allegro vivace**  $\text{d} = 102$

103

Vln. I

Vln. II

Vla.

Vc. arco

*mf*

*mf* <sup>3</sup>

*f*

*f*

*f*

108

Vln. I

Vln. II

Vla.

Vc.

*mp* <

*mp* <

*mp*

*mp* <

*mp* <

*mp* <sup>3</sup>

*mp*

*mp* <

*mp* <

## 3 Allegro ma non troppo

32

113

Vln. I      *mf*      *p*      *p*      *p*

Vln. II     *mf*      *p*      *p*      *p*

Vla.        *mf*      *p*      *p*      *p*

Vc.        *mf*      *p*      *p*      *p*

118

Vln. I      *p*      *p*      *f*

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

Vla.        *p*      *p*      *mf*      *mf*      *mf*      *f*

Vc.        pizz.      arco      *f*

123

Vln. I      *p*      *p*      *p*

Vln. II     *p*      *p*      *p*

Vla.        *p*      *p*      *p*

Vc.        *p*      *p*      *p*

## 3 Allegro ma non troppo

33

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 127-131. The key signature changes between measures. Measure 127 starts with a forte dynamic (ff) in Vln. I. Measures 128-131 feature sustained notes with slurs and dynamic markings: ffz, sffz, sffz, and sffz respectively. The bassoon (Vcl.) part is mostly silent throughout these measures.