



BARDIC EDITION

Michael Blake

String Quartet No. 1

(In memory of William Burton)

BD 0812

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STRING QUARTET No. 1

(In memory of William Burton)

Duration: ca. 24'00"

Study Score



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First published in Great Britain 2001 by
Bardic Edition, 6 Fairfax Crescent, Aylesbury, Buckinghamshire, HP20 2ES

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Programme note

On my first excursion into one of the most intimate of compositional mediums, the scores of some of the finest string quartet composers of the 20th century – Bartók, Shostakovich, Revueltas, Schnittke and Volans – influenced my approach and regularly helped me solve problems on the way. So I consciously make reference – either explicitly or implicitly – to them

My original three movement plan became two with the second and third telescoped into one – two brief hints at a scherzo and an elegiac slow movement. The first movement might be heard as being more African, with the sound of the lute and harp dominating much of it, while the second may be heard as more European, in particular the sound of the viol consort.

Perhaps this is appropriate for a piece that also remembers a close friend whose life spanned those two continents. William Burton was born in Cape Town and died in London in November 1999 at an early age. During our long years in London we met almost every week for food, drink and conversation. He was a fine violinist and chamber music player and through this medium I felt I could best honour his memory.

I began composing this piece in January 2001 in the breathtaking and tranquil surroundings of Ithala Game Park in northern KwaZulu-Natal and completed it in March at home in Grahamstown. It was written for the Fitzwilliam String Quartet who gave the first performance at the National Arts Festival in Grahamstown, South Africa in June 2001.

Michael Blake,
Grahamstown, South Africa
July 2001.

To the Fitzwilliam Quartet
String Quartet No. 1
(in memory of William Burton)
I

Michael Blake

Chirpy $\text{♩} = 76$

Musical score for String Quartet No. 1, Movement I, Chirpy section. The score consists of four staves: Violin I, Violin II, Viola, and Cello. The key signature is common time (indicated by '12'). The tempo is marked as $\text{♩} = 76$. The dynamics are primarily *ff* (fortissimo). The music features eighth-note patterns and sixteenth-note patterns. Measure 1 shows Violin I playing eighth-note pairs, while the others play sixteenth-note patterns. Measures 2-3 show the same pattern continuing. Measures 4-5 show a change in pattern, with the violins playing eighth-note pairs and the bassoon-like patterns continuing.

Musical score for String Quartet No. 1, Movement I, Meno mosso section. The score consists of four staves: Violin I, Violin II, Viola, and Cello. The key signature changes to common time (indicated by '12'). The tempo is marked as $\text{♩} = 66$. The dynamics are *pizz.* (pizzicato) and *pp* (pianissimo). The music features eighth-note patterns and sixteenth-note patterns. Measure 6 shows the strings playing eighth-note pairs. Measures 7-8 show the same pattern continuing. Measures 9-10 show a change in pattern, with the violins playing eighth-note pairs and the bassoon-like patterns continuing.

9

pp

6 8 12 8

6 8 12 8

5 pp

6 8 12 8

13

12 8 6 8 12 8

pp

12 8 5:4 3

12 8 6 8 12 8

12 8 6 8 12 8

16

sul tasto, senza vibrato

ppp

sul tasto, senza vibrato

ppp

arco, sul tasto, senza vibrato

ppp

18 8 9 8 18 8 9 8 18 8

18 8 9 8 18 8 9 8 18 8

18 8 9 8 18 8 9 8 18 8

18 8 9 8 18 8 9 8 18 8

Tempo primo $\text{d} = 76$

21

norm.

f

norm.

f

norm.

f

norm.

arco, sul tasto, senza vibrato

ppp

f

24

5 5 5 5

6/8 12/8

6/8 12/8

6/8 12/8

6/8 12/8

Meno mosso $\text{d} = 66$

27

pp legato

pp legato

pizz.

mf marcato

pizz.

mf marcato

30

pizz.

mf marcato

pizz.

mf marcato

arco, sul tasto

ppp

arco, sul tasto

arco, sul tasto

ppp

34

ppp sim.

arco, sul tasto

41

pp

pp

pizz.

mf marcato

pizz.

mf marcato

46

sul tasto

18 6 15 12

ppp

ppp

arco, sul tasto

ppp

norm.

ppp

norm.

ppp

arco, sul tasto

pizz.

mf marcato

mf marcato

pizz.

ppp

Tempo primo $\text{♩} = 76$

50

norm.

f

norm.

f

norm.

f

norm.

f

53

Meno mosso $\text{♩} = 66$

pp

pizz.

pp

pizz.

pp

57

pp

pp

5

5:4

60

sul tasto

ppp

sul tasto

ppp

arco, sul tasto

ppp

arco, sul tasto

ppp

65 pizz.

mf marcato

pizz.

mf marcato

pizz.

mf marcato

pizz.

mf marcato

69

18 12 12
8 8 8

arco, sul tasto

18 12 12
8 8 8

ppp
arco, sul tasto

18 12 12
8 8 8

ppp

18 12 12
8 8 8

arco, sul tasto

18 12 12
8 8 8

ppp sim.

18 12 12
8 8 8

arco, sul tasto

18 12 12
8 8 8

ppp

Tempo primo $\text{♩} = 76$

74 norm.

12 12 12
8 8 8

pp legato e dolce

pizz.
mf

pizz.
mf

pizz.
mf

12 12 12
8 8 8

77

12 12 12
8 8 8

f

arco

12 12 12
8 8 8

f

arco

12 12 12
8 8 8

f

arco

12 12 12
8 8 8

f

Meno mosso $\text{♩} = 66$

80

poco rit.

pizz.

p

pizz.

p

mp

mp

arco

mp

pizz.

mf

pizz.

mf

83

mp

arco

pizz.

mp

arco

mp

mf

pizz.

mp

mp

arco

pp

mp

arco

pp

mp

pp

arco, sul pont.

pp

86

mp

pp

mp

mp

pp

mp

mp

pp

mp

pizz.

p

89

pizz.

92

pizz.

95

mp

mp

arco

mp

p

97

pizz.
mf
pizz.
mf

mp
arco
mp
arco
pizz.
mf
pizz.
mf

p

100

mp
pp
arco
mp
pp
mp
pp
mp

mp
arco
pp
mp
pp
mp
pp
mp

pizz.
p

arco, sul pont
pp

103

pizz.

Con moto $\text{♩} = 96$

106

pizz.

f

pizz.

f

f

110

114

arco

mf solo, legato

118

pizz.

f

122

arco

mf solo, legato

126

pizz.

f

$\frac{5}{8}$

$\frac{5}{8}$

$\frac{5}{8}$

Meno mosso $\text{♩} = 76$ ($\text{♪} = 152$)

130 arco
mf legato

arco
mf legato

arco
mf legato

arco
mf legato

Con moto $\text{♩.} = 96$

pizz.
f

pizz.
f

pizz.
f

137

pizz.
f

141

145

arco
pizz. arco
pizz. arco
arco
pizz. arco
pizz. arco
> arco
pizz. arco
pizz. arco
,

12/8

12/8

12/8

12/8

Tempo primo $\text{♩} = 76$

149

12/8

ff

ff

ff

ff

ff

151

153

15 12

sul tasto

15 12

ppp
sul tasto

15 12

ppp
sul tasto

15 12

ppp
sul tasto

12

ppp

157

norm.

pp legato

norm.

pp

pizz.

mf marcato

pizz.

161

pp legato

165

arco, sul tasto
ppp sim.

Tempo primo $\text{♩} = 76$

170

norm.
f

norm.
f

norm.
f

norm.
f

174

12
 $\frac{1}{8}$

5 5 5 5

12
 $\frac{1}{8}$

12
 $\frac{1}{8}$

12
 $\frac{1}{8}$

176

pp legato e dolce

pizz.

mf

pizz.

mf

pizz.

mf

Measure 176: Treble staff has a sustained note followed by eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Double bass staff has eighth-note pairs.

Measure 177: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Double bass staff has eighth-note pairs.

Measure 178: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Double bass staff has eighth-note pairs.

179

Measure 179: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Double bass staff has eighth-note pairs.

Measure 180: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Double bass staff has eighth-note pairs.

Measure 181: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Double bass staff has eighth-note pairs.

Measure 182: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Double bass staff has eighth-note pairs.

Measure 183: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Double bass staff has eighth-note pairs.

183

f legato

arco

mf

arco

mf

arco

mf

Measure 183: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Double bass staff has eighth-note pairs.

Measure 184: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Double bass staff has eighth-note pairs.

Measure 185: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Double bass staff has eighth-note pairs.

Measure 186: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Double bass staff has eighth-note pairs.

186

arco
mf

arco
mf

mf

14

14

14

14

189

pizz.
pp legato

arco

pizz.
mf

pizz.
mf

14

14

14

14

14

14

14

14

192

pp legato
f

arco
pp legato
mf

arco
pp legato
mf

arco
pp legato
mf

arco
pp legato
mf

12

12

12

12

195

pizz.

f

arco

mf

pizz.

arco

mf

pizz.

mf

198

pizz.

pizz.

pizz.

pizz.

201 arco

legato

arco

arco

arco

Meno mosso $\text{♩} = 66$

205

legato

battuto

battuto

battuto

battuto

mf

212

sempre stacc.

sempre sim.

sempre sim.

sempre stacc.

norm.

222

p

norm.

p

norm.

225

12 6 18 12
8 8 8 8
pp
12 6 18 12
8 8 8 8
pp
12 6 18 12
8 8 8 8
pp
12 6 18 12
8 8 8 8
norm.
pp

231

battuto
3/8
mf
sempre stacc.
battuto
3/8
mf
sempre sim.
battuto
3/8
mf
sempre sim.
battuto
3/8
mf
sempre stacc.

237

244

norm.
pp legato
norm.
pp legato
norm.
pp legato
norm.
pp legato

249

battuto
mf
battuto
mf
battuto
mf
battuto
mf
norm.
pp legato
norm.
pp legato
norm.
pp legato
norm.
pp legato

254

258

pizz.

pizz.

264 (♩ = 66)

6 8 12 8

6 8 12 8

pp

6 8 12 8

pp

272

12 8 pp

12 8 pp

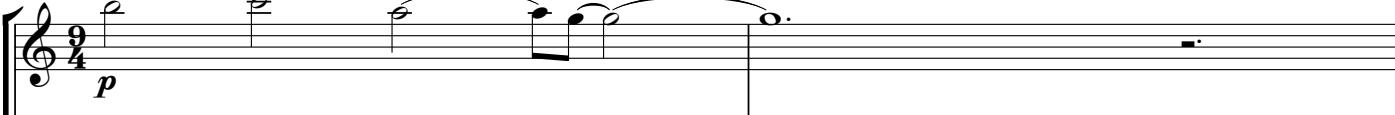
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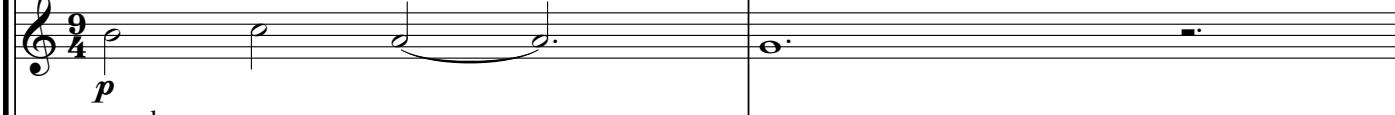
12 8 pp

II

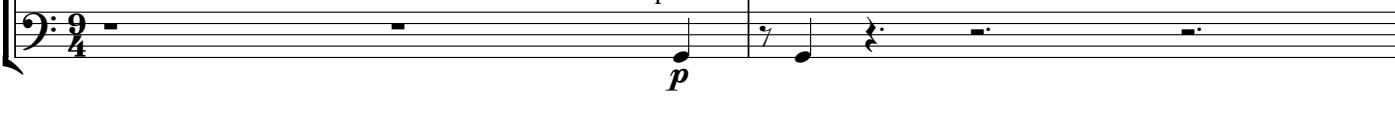
Scorrevole ♩ = 96

con sord.

Violin I 

Violin II 

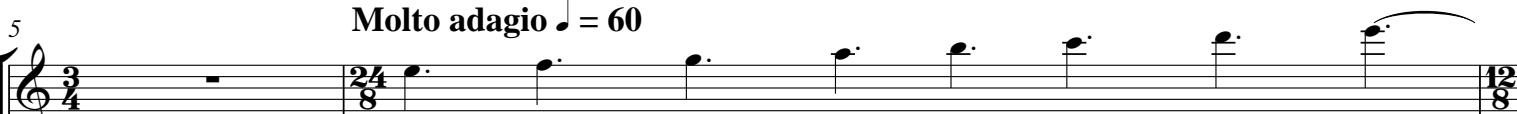
Viola 

Violoncello 

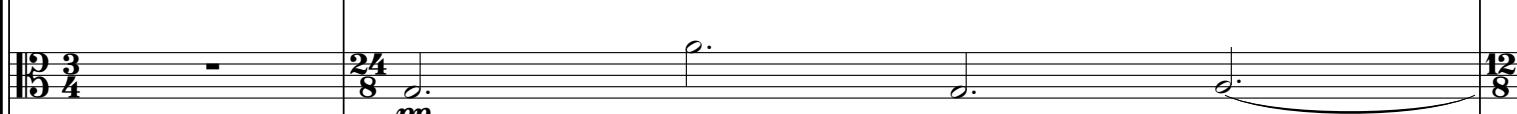


con sord.

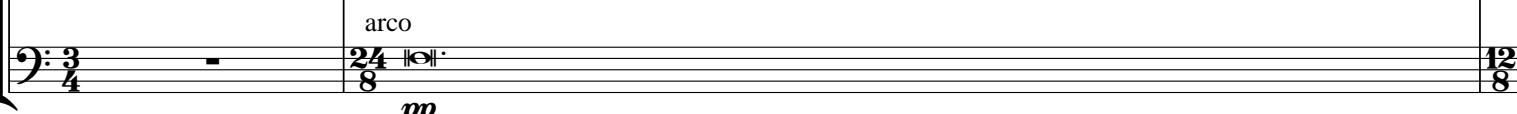
Molto adagio ♩ = 60







arco



7

12
24
12
12

12
24
12
12

6
6
6
6

ppp
ppp
ppp
ppp

10

6
12
12
12

6
12
12
12

6
6
6
6

pp
pp
pp
pp

pp
pp
pp
pp

pp
pp
pp
pp

ppp
ppp
ppp
ppp

13

6
12
12
12

6
12
12
12

6
12
12
12

6
12
12
12

pp
pp
mp
pp

pp
pp
pp
pp

pp
pp
pp
pp

Scorrevole ♩ = 96

16

via sord.

pizz.

p

18

con sord.

6

8

6

8

6

8

20 Lento ♩ = 36 (♩ = 72) *Like a consort of viols*

pp *molto legato*

pp *molto legato*

pp *molto legato*

arco

pp *molto legato*

23

26

29

31

8va

33

loco

$\frac{24}{4}$

$\frac{24}{4}$

$\frac{24}{4}$

$\frac{24}{4}$

$\frac{24}{4}$

35

$\frac{24}{4}$

$\frac{24}{4}$

$\frac{24}{4}$

$\frac{12}{4}$

pizz.

$\frac{24}{4}$

$\frac{24}{4}$

$\frac{12}{4}$

$\frac{24}{4}$

$\frac{12}{4}$

$\frac{24}{4}$

$\frac{12}{4}$

36

12
4

arco
ppp

pizz.
mp

12
4

12
4

12
4

ppp

38

12
4

ppp

12
4

12
4

12
4

pp

12
4

12
4

12
4

pp

sempre molto rallentando

41

8va

101

101

101

Michael Blake

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