



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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## 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 20<sup>th</sup> century – Bartók, Shostakovitch, 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)

Michael Blake

**I**

Chirpy ♩ = 76

Musical score for the first system, measures 1-2. The score is for Violin I, Violin II, Viola, and Violoncello. The time signature is 12/8. The key signature has one flat (B-flat). The tempo is marked 'Chirpy' with a quarter note equal to 76. The dynamics are marked 'ff' (fortissimo) for all parts. The Violin I part features a rapid sixteenth-note pattern. The Violin II, Viola, and Violoncello parts play a steady eighth-note accompaniment.

Musical score for the second system, measures 3-5. The score continues for Violin I, Violin II, Viola, and Violoncello. The time signature remains 12/8. The key signature has one flat. The dynamics are 'ff'. The Violin I part continues with its rapid sixteenth-note pattern, including a triplet of eighth notes in measure 3. The Violin II, Viola, and Violoncello parts continue with their accompaniment. Measure 5 features a four-measure rest in the Violin I part.

Musical score for the third system, measures 6-8. The score continues for Violin I, Violin II, Viola, and Violoncello. The time signature remains 12/8. The key signature has one flat. The tempo is marked 'Meno mosso' with a quarter note equal to 66. The dynamics are 'pp' (pianissimo). The Violin I part continues with its rapid sixteenth-note pattern, including a triplet of eighth notes in measure 6. The Violin II, Viola, and Violoncello parts continue with their accompaniment. Measure 8 features a four-measure rest in the Violin I part. The Viola and Violoncello parts have a 'pizz.' (pizzicato) marking in measure 8.

9

pp

pp

5

pp

13

pp

5:4

3

16

sul tasto, senza vibrato

ppp

sul tasto, senza vibrato

ppp

arco, sul tasto, senza vibrato

ppp

Tempo primo ♩ = 76

21

norm. *f*

norm. *f*

norm. *f*

norm. *f*

arco, sul tasto, senza vibrato

*ppp*

24

Meno mosso ♩ = 66

27

*pp* legato

*pp* legato

pizz. *mf* marcato

pizz. *mf* marcato

30

pizz. arco, sul tasto

*mf marcato* *ppp*

pizz. arco, sul tasto

*mf marcato* *ppp*

arco, sul tasto

*ppp*

34

arco, sul tasto

*ppp sim.*

41

*pp*

*pp*

pizz. *mf marcato*

pizz. *mf marcato*



46 *ppp* sul tasto *ppp* sul tasto *ppp* sul tasto

*ppp* sul tasto *ppp* sul tasto *ppp* arco, sul tasto

arco, sul tasto *ppp* arco, sul tasto *ppp* arco, sul tasto

*ppp* *mf marcato* *mf marcato* *ppp*

norm. *pp* norm. *pp* *ppp*

pizz. *mf marcato* pizz. *mf marcato* *ppp*

Tempo primo ♩ = 76

50 norm. *f* norm. *f* norm. *f* norm. *f*

Meno mosso ♩ = 66

53 *pp* *pp* *pp*

pizz. *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 arco, sul tasto

18/8 12/8 12/8 12/8

*ppp* arco, sul tasto

*ppp* arco, sul tasto

arco, sul tasto

*ppp sim.*

arco, sul tasto

*ppp*

Tempo primo ♩ = 76

74 norm.

*pp* legato e dolce

pizz. *mf*

pizz. *mf*

pizz. *mf*

77

*f*

arco *f*

arco *f*

arco *f*

Meno mosso  $\text{♩} = 66$ 

poco rit.

80

mp

mp

pizz.

p

arco

mp

mf

mf

pizz.

p

83

mp

mp

mp

pp

arco

pizz.

mp

pp

arco

mp

pp

mf

mf

arco, sul pont

pp

86

mp

pp

mp

mp

pp

pp

mp

mp

pp

pp

pp

pp

pizz.

p

89

Musical score for measures 89-91. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes and rests. A 'pizz.' (pizzicato) instruction is present in the bass staff at measure 90.

92

Musical score for measures 92-94. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns. A 'pizz.' (pizzicato) instruction is present in the bass staff at measure 93.

95

Musical score for measures 95-97. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns and some melodic lines with slurs. Dynamic markings include 'mp' (mezzo-piano) in the top two staves and 'p' (piano) in the bass staff. An 'arco' instruction is present in the third staff at measure 96.

97

pizz. *mf* arco *mp* pizz. *mf* pizz. *mf*

*p*

100

*mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *p*

arco *mp* *pp* *mp* *pp* *mp* *pp* *mp* *p* arco, sul pont

*pp*

103

*p*

pizz.

Con moto ♩. = 96

106

pizz.  
*f*

pizz.  
*f*

*f*

110

*f*

114

arco  
*mf* solo, legato

118

*pizz.*  
*f*

122

*arco*  
*mf solo, legato*

126

*pizz.*  
*f*



Meno mosso ♩ = 76 (♩ = 152)

Con moto ♩ = 96

130 arco *mf legato*

arco *mf legato*

arco *mf legato*

arco *mf legato*

3/16

pizz. *f*

pizz. *f*

pizz. *f*

137

pizz. *f*

141

Musical score for measures 145-148. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in a 12/8 time signature. The key signature has one flat (B-flat). The notation includes various articulations such as accents (>), slurs, and dynamic markings. Above the staves, the terms "arco" and "pizz." (pizzicato) are used to indicate playing techniques. The measure numbers 145, 146, 147, and 148 are marked at the beginning and end of each staff.

Tempo primo ♩ = 76

Musical score for measures 149-150. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in a 12/8 time signature. The key signature has one sharp (F#). The notation includes dynamic markings such as *ff* (fortissimo). The measure numbers 149 and 150 are marked at the beginning and end of the first and second staves, respectively.

Musical score for measures 151-152. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in a 12/8 time signature. The key signature has one flat (B-flat). The notation includes dynamic markings such as *ff* (fortissimo). The measure numbers 151 and 152 are marked at the beginning and end of the first and second staves, respectively.

153

154

155

156

*ppp* sul tasto

*ppp* sul tasto

*ppp* sul tasto

*ppp* sul tasto

*ppp*

157

norm.

*pp legato*

norm.

pizz.

*pp*

*mf marcato*

pizz.

161

*pp legato*

165

arco, sul tasto

*ppp sim.*

arco, sul tasto

*ppp sim.*

arco, sul tasto

*ppp sim.*

arco, sul tasto

*ppp sim.*

Tempo primo ♩ = 76

170

norm.

*f*

norm.

*f*

norm.

*f*

norm.

*f*

174

5 5 5 5

176

*pp* legato e dolce  
pizz.  
*mf* pizz.  
*mf* pizz.  
*mf*

179

179

183

*f* legato  
arco  
*mf* pizz.  
arco  
*mf* pizz.  
arco  
*mf*

186

Violin I: *mf*, arco

Violin II: *mf*, arco

Viola: *mf*, arco

Cello/Double Bass: *mf*

189

Violin I: *pp legato*, arco, *pizz.*, *mf*

Violin II: *pp legato*, arco, *pizz.*, *mf*

Viola: *pp legato*, arco, *pizz.*, *mf*

Cello/Double Bass: *pp legato*, arco, *pizz.*, *mf*

192

Violin I: *pp legato*, *f*, *mf*

Violin II: *pp legato*, *mf*

Viola: *pp legato*, *mf*

Cello/Double Bass: *pp legato*, *mf*

195

Musical score for measures 195-197. The score is in 12/8 time and consists of four staves. The first staff (treble clef) has a whole rest in measure 195, followed by a melodic line starting in measure 196 with a dynamic of *f*. The second and third staves (treble and bass clefs) play a rhythmic pattern of eighth notes with a dynamic of *mf* and are marked *pizz.* in measure 195 and *arco* in measure 196. The fourth staff (bass clef) has a whole rest in measure 195 and then a melodic line starting in measure 196 with a dynamic of *mf*. Measure 197 contains a repeat sign and a first ending bracket.

198

Musical score for measures 198-200. The score is in 12/8 time and consists of four staves. All staves play a rhythmic pattern of eighth notes with a dynamic of *mf* and are marked *pizz.* throughout. The first staff (treble clef) has a key signature change to one flat in measure 198. The second staff (treble clef) has a key signature change to one flat in measure 198. The third staff (bass clef) has a key signature change to one flat in measure 198. The fourth staff (bass clef) has a key signature change to one flat in measure 198. Measure 200 contains a repeat sign and a first ending bracket.

201

Musical score for measures 201-204. The score is in 9/8 time and consists of four staves. The first staff (treble clef) has a melodic line starting in measure 201 with a dynamic of *mf* and is marked *arco*. The second staff (treble clef) has a melodic line starting in measure 201 with a dynamic of *mf* and is marked *arco*. The third staff (bass clef) has a melodic line starting in measure 201 with a dynamic of *mf* and is marked *arco*. The fourth staff (bass clef) has a melodic line starting in measure 201 with a dynamic of *mf* and is marked *arco*. Measure 202 contains a key signature change to one flat and the instruction *legato*. Measure 204 contains a repeat sign and a first ending bracket.

Meno mosso  $\text{♩} = 66$

205

*legato*

*battuto*

*mf*

*battuto*

*mf*

*battuto*

*mf*

*battuto*

*mf*

212

*sempre stacc.*

*sempre sim.*

*sempre sim.*

*sempre stacc.*

222

*norm.*

*p*

*norm.*

*p*

*norm.*

*p*



225

pp

pp

pp

norm.

pp

231

battuto

*mf*

*sempre stacc.*

battuto

*mf*

*sempre sim.*

battuto

*mf*

*sempre sim.*

battuto

*mf*

*sempre stacc.*

237

244

norm.  $\circ$

*pp* legato

norm.

*pp* legato

norm.

*pp* legato

norm.

*pp* legato

249

battuto

*mf*

norm.

*pp* legato

battuto

*mf*

norm.

*pp* legato

battuto

*mf*

norm.

*pp* legato

battuto

*mf*

norm.

*pp* legato

254

258

pizz.

pizz.

264

(♩ = 66)

pp

pp

272

pp

pp

5

II

Scorrevole ♩ = 96

con sord.

Violin I *p*

Violin II *p* con sord.

Viola *pp* con sord.

Violoncello *p* pizz.

con sord.

Molto adagio ♩ = 60

*pp*

*pp*

*pp*

arco *pp*

7

Musical score for measures 7-9. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 7 is in 12/8 time. Measure 8 is in 24/8 time. Measure 9 is in 6/8 time. Dynamics include *ppp* in measures 7, 8, and 9.

10

Musical score for measures 10-12. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 10 is in 6/8 time. Measure 11 is in 12/4 time. Measure 12 is in 6/8 time. Dynamics include *pp* and *ppp* in measures 10, 11, and 12.

13

Musical score for measures 13-15. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 13 is in 6/8 time. Measure 14 is in 12/4 time. Measure 15 is in 9/4 time. Dynamics include *pp*, *mp*, and *ppp* in measures 13, 14, and 15. There are triplets in measures 14 and 15.

## Scorrevole ♩ = 96

16

*p*

*p*

*pp*

via sord.

pizz.

*p*

18

*pp*

*pp*

*pp*

con sord.

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

20

*pp* molto legato

*pp* molto legato

*pp* molto legato

arco

*pp* molto legato

23

Musical score for measures 23-25. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). Measure 23 features a melodic line in the upper treble staff with a slur over a half note and a dotted half note. Measure 24 is mostly rests. Measure 25 contains sustained chords in the upper treble and bass staves.

26

Musical score for measures 26-28. The score is written for four staves. Measures 26-28 are marked with *ppp* (pianissimo) in the upper treble, upper treble, and middle bass staves. At the beginning of measure 27, the lower bass staff is marked with *pp* (pianissimo). The music consists of sustained chords and rests.

29

Musical score for measures 29-31. The score is written for four staves. Measures 29-31 are marked with *ppp* (pianissimo). Measure 29 features a melodic line in the upper treble staff with a slur and a triplet of eighth notes. Measure 30 features a melodic line in the upper treble staff with a slur and a triplet of eighth notes. Measure 31 features a melodic line in the upper treble staff with a slur and a triplet of eighth notes. The lower staves contain sustained chords and rests.

31

pp

33

8va

loco

pp

ppp

pp

ppp

ppp

ppp

24/4

24/4

24/4

24/4

35

pp

pizz.

mp

ppp

pp

24/4

24/4

24/4

24/4



36

arco *ppp* pizz. *mp*

38

*ppp* *pp*

**sempre molto rallentando**

41 *8va* *non dim.(!)*

# ***Michael Blake***

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