

James Williamson

String Quartet No.1 (Erratic)

(2015)

BLANK PAGE

NOTES FOR PERFORMANCE

Movement I *piano* dynamic range: *niente (n)*, *pppp*, *ppp*, *pp*, *p*.

r.o.b. means play right on the bridge (no pitch present).

s.p. means *sul ponticello*.

s.t. means *sul tasto*.

o.p. means bow overpressure.

molto vibrato (shown as a wavy-line) is to be played so that the sense of a fundamental pitch centre is lost
i.e. the *portamento* can undulate between a # or ♭ on either side of the pitch.

An *arrow* notehead means a sound with no pitch centre.

The boxed number on a repeating section or bar indicates the number of times that section or bar must be repeated.

Microtones include $1/4 \#$, $3/4 \#$ and $1/4 \flat$.

Duration: ca. 12 minutes

To my wife, Jodie
String Quartet No.1 (erratic)

James Williamson

♩ = ca.132



Violin I

Violin II

Viola

Violoncello

ppp
sempre

ppp
sempre

♩ = ♩ (♩=76)

3

x5

Grace notes on the beat.

col legno batutto
[no. of notes are approximate]

ppp
pizz.
ppp

♩ = ♩ (♩=132)

6

pizz.

arco

(psuedo-inhale/exhale)
r.o.b.

ppp < *f* > *ppp*

10

arco
r.o.b.

r.o.b.

r.o.b.

(psuedo-inhale/exhale)
r.o.b.

ppp < *f* *ppp*

ppp < *f* *ppp*

ppp < *f* *ppp*

p < *ff* *ppp*

p < *ff* *ppp*

p < *ff* *ppp*

p < *ff* *ppp*

14

ord.

ord.

ord.

ff

ppp

ppp

ppp

ff

16

ord.

ord.

ord.

r.o.b.

r.o.b.

r.o.b.

p < *ff* *ppp*

p < *ff* *ppp*

p < *ff* *ppp*

p < *ff* *ppp*

f < *p* *ff*

f < *p* *ff*

f < *p* *ff*

f < *p* *ff*

19

x5 | x7 | pizz. x9

col legno batutto

pp p

pp

pp

ord.

pp

r.o.b.

r.o.b.

22

senza vibrato sempre arco

senza vibrato sempre ord.

senza vibrato sempre ord.

senza vibrato sempre ord.

pp

ppp

ppp

ppp

ppp

p

poco

[seamless transition]

poco

poco

poco

poco

26

senza vibrato sempre

senza vibrato sempre

senza vibrato sempre

senza vibrato sempre

pp

p

pp

pp

pp

pp

pp

poco

poco

poco

poco

s.t. ----- r.o.b.

28 *pp dim.* *ppppp*

s.t. ----- r.o.b.

pp dim. *ppppp*

s.t. ----- r.o.b.

pp dim. *ppppp*

s.t. ----- r.o.b.

pp dim. *ppppp*

33 **x3**

r.o.b. - ca. 8" - [unmeasured/spazmodic] *Like a shiver...* - ca. 5" -

n *f* *ff* *ff* *n < f > n*

r.o.b. - ca. 8" - [unmeasured/spazmodic] *Like a shiver...* - ca. 5" -

n *f* *ff* *ff* *n < f > n*

r.o.b. - ca. 8" - [unmeasured/spazmodic] *Like a shiver...* - ca. 5" -

n *f* *ff* *ff* *n < f > n*

r.o.b. - ca. 8" - [unmeasured/spazmodic] *Like a shiver...* - ca. 5" -

n *f* *ff* *ff* *n < f > n*

39 ♩ = 76

con sord. senza vib.

con sord. senza vib. *Distant* *ppp*

con sord. senza vib. *flautando/quasi-moan* *pp*

con sord. senza vib. *3*

senza vib. *3*

42

poco

pizz.

p

ppp

pizz.

p

pizz.

p

pizz.

p

x6

x11

- ca. 5" -

senza sord.

- ca. 5" -

senza sord.

- ca. 5" -

senza sord.

- ca. 5" -

senza sord.

poco

p

♩ = 132

arco

46

mf

mf

arco

mf

Dirty!!

mf

fff

mf

48

f

p

f

p

f

p

f

p

f

ff

fff

Dirty!!!

hard bow pressure

51

Musical score for measures 51-53. The score is written for four staves. Measure 51 features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a triplet of eighth notes with a slur and a dynamic marking of *n*. A glissando line is shown below the staff. Measure 52 is a whole rest. Measure 53 features a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, containing a triplet of eighth notes with a slur and a dynamic marking of *pp*.

54

Musical score for measures 54-56. The score is written for four staves. Measures 54-56 are marked with a repeat sign and a first ending bracket. Each measure contains a triplet of eighth notes with a slur and a dynamic marking of *ff* *pp*. Above each measure, there is a dashed line with the text "s.p. ord." and a downward-pointing arrow. The key signature is one sharp (F#) and the time signature is 2/4.

57

Musical score for measures 57-59. The score is written for four staves. Measure 57 features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, containing a triplet of eighth notes with a slur and a dynamic marking of *ff*. Measure 58 features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, containing a triplet of eighth notes with a slur and a dynamic marking of *pppp subito*. Measure 59 features a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, containing a triplet of eighth notes with a slur and a dynamic marking of *mf*. The score includes various performance instructions such as *pizz.*, *arco*, and *s.t.*.

♩=66 molto express.

59 *ff* *fff* *ppp* *3* *st.* *ord.* **x4**

62 *s.p.* *gliss.* *ppppp* *pp* *p* *pp* *3* *st.* *ord.* *sul tasto* *p* *col legno batutto* *Bow gliss. upwards* *sul G & D* *pp* *pp* *p* *pp* *ppppp* *s.p.* *gliss.* *ppppp* *pp* *p* *pp* *3* *st.* *ord.* *sul tasto* *p* *col legno batutto* *Bow gliss. upwards* *sul A & D* *pp* *pp* *p* *pp* *sim.* **x6**

66 *st.* *ppp* *f* *r.o.b.* *pizz.* *f* *st.* *ppp* *f* *r.o.b.* *pizz.* *f* *st.* *ppp* *f* *r.o.b.* *pizz.* *f* *st.* *ord.* *ppp* *f* *pizz.* *f* *r.o.b.* *pizz.* *f* **x11**

69 - ca. 12" - con sord. ord. senza vibrato sempre s.t.

Musical score for measures 69-72. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The second staff is in treble clef with a 7/8 time signature. The third staff is in bass clef with a 7/8 time signature. The fourth staff is in bass clef with a 7/8 time signature. The music features a melodic line in the first staff and a bass line in the third and fourth staves. Dynamics include *ppp* and *p*, with a *poco* decrescendo. Performance instructions include 'con sord. ord.' and 'senza vibrato sempre s.t.'. The key signature changes to three sharps (F#, C#, G#) at the end of measure 72.

73

Musical score for measures 73-76. It consists of four staves. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The second staff is in treble clef with a 7/8 time signature. The third staff is in bass clef with a 7/8 time signature. The fourth staff is in bass clef with a 7/8 time signature. The music continues with melodic and bass lines. Dynamics include *p* and *ppp*, with a *poco* decrescendo. Performance instructions include 'con sord. ord.' and 'senza vibrato sempre s.t.'. The key signature changes to three sharps (F#, C#, G#) at the end of measure 76.

77

Musical score for measures 77-80. It consists of four staves. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The second staff is in treble clef with a 7/8 time signature. The third staff is in bass clef with a 7/8 time signature. The fourth staff is in bass clef with a 7/8 time signature. The music continues with melodic and bass lines. Dynamics include *p* and *ppp*, with a *poco* decrescendo. Performance instructions include 'con sord. ord.' and 'senza vibrato sempre s.t.'. The key signature changes to two sharps (F#, C#) at the end of measure 80.

82

p *poco* *ppp*

s.t. *poco* *p* *poco*

s.p. *p* *poco*

PPP

86

[still senza vibrato] x3

p *f* *p* *f* *p* *f* *p* *f*

ord. *p* *f* *p* *f* *p* *f* *p* *f*

ord. *p* *f* *p* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f* *p* *f*

90

x5 Hold pause long enough to take mute off.

fp *ff* *ff* *ff* *ff* *ff*

gliss.

senza sord. Hold pause long enough to take mute off.

senza sord. Hold pause long enough to take mute off.

senza sord. Hold pause long enough to take mute off.

senza sord. Hold pause long enough to take mute off.

92 -----> s.p. s.t.

fp *molto* f *ppsubito*

pp *molto* f *ppsubito*

pp *molto* f *ppsubito*

pp *molto* f *ppsubito*

96 -----> s.p. s.t.

fp *molto* f *ppsubito*

s.t. pp *molto* f *ppsubito*

s.t. pp *molto* f *ppsubito*

s.t. pp *molto* f *ppsubito*

100 s.t. s.p. r.o.b.

pp *molto* f

[s.t.] pp *molto* f

[s.t.] pp *molto* f

[s.t.] pp *molto* f

s.p. pp *molto* f

s.p. pp *molto* f

s.p. pp *molto* f

r.o.b. pp *molto* ff

r.o.b. pp *molto* ff

r.o.b. pp *molto* ff

r.o.b. pp *molto* ff

103

ord. *f* *ppsubito* *p* *molto f*

ord. *f* *ppsubito* *p* *molto f*

ord. *f* *ppsubito* *p* *molto f*

ord. *f* *ppsubito* *molto f* *p* *molto f*

s.p.

Detailed description: This system contains four staves of music. The first three staves are in 3/8 time, and the fourth is in 3/4. Measures 103-104 feature a triplet of eighth notes marked 'ord.' and 'f'. From measure 105, the music changes to 7/8 and then 3/8 time, with dynamics 'ppsubito' and 'p' leading to 'molto f' by measure 106. A 's.p.' (sotto piano) marking is present in measure 105 of the bottom staff.

107

pp *molto f* *ppp* *molto ff*

pp *molto f* *ppp* *molto ff*

pp *molto f* *ppp* *molto ff*

pp *molto f* *ppp* *molto ff*

Detailed description: This system contains four staves of music in 2/8, 3/4, and 4/4 time signatures. The dynamics are consistently 'pp' (pianissimo) or 'ppp' (pianississimo) in the first half of the system, transitioning to 'molto f' (fortissimo) or 'molto ff' (fortississimo) in the second half. The music is primarily composed of sustained notes with a crescendo leading to the final dynamic.

112

mp *ff* *p* *f* *p* *f*

s.t. *p* *f* *mp* *ff* *p* *f*

s.t. *p* *f* *p* *f* *mp* *ff*

s.t. *p* *f* *p* *f* *p* *f*

s.p.

Detailed description: This system contains four staves of music in 7/8 time. Measures 112-113 show dynamics 'mp' (mezzo-piano) and 'ff' (fortissimo) in the first staff, and 'p' (piano) and 'f' (forte) in the others. Measures 114-115 show 'mp' and 'ff' in the first staff, and 'p' and 'f' in the others. A 's.p.' (sotto piano) marking is present in measure 114 of the first staff. The music features sustained notes with dynamic markings and slurs.

116 x9

ord. r.o.b. r.o.b. r.o.b. r.o.b.

p *molto* *f* *pp* *fff* *fff* *fff* *fff*

pizz. *con sord.* *Distant...*

pp *mp* *pp*

120

Hold pause long enough to fit mutes comfortably

ord. con sord. ord. con sord. ord. con sord.

p *molto* *f* *pp* *molto* *f* *pp* *molto* *f* *pp* *molto* *f* *pp* *molto* *f*

125

ppp *molto* *ff* *ppp* *molto* *ff* *ppp* *molto* *ff* *ppp* *molto* *ff* *ppp* *molto* *ff*

129

p *mf* *p* *molto f*

133

like time passing... x20

p *molto fff* *p* *molto fff*

pizz.

Hold pause long enough to take mute off.

137

ord. *f* *fp*

ord. *f* *fp*

ord. *f* *fp*

ord. *f* *fp*

140

x5

ff

fp

ff

fp

gliss.

o.p.

f

fp

fff

144

x5

n

f

n

f

n

f

n

f

p

ff

ff

p

ff

relentless energy...

148

ff

ff

ff

ff

151

Musical score for measures 151-152. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets. A vertical bar line is present between measures 151 and 152.

153

Musical score for measures 153-154. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets. A vertical bar line is present between measures 153 and 154.

155

Musical score for measures 155-156. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets. A vertical bar line is present between measures 155 and 156.

Gradually adding bow pressure towards fff, creating more noise than pitch.

157

n *pp* *ffp* *fff*

[3/4#]

n *pp* *ffp* *fff*

Gradually adding bow pressure towards fff, creating more noise than pitch.

n *pp* *ffp* *fff*

[1/4#]

n *pp* *ffp* *fff*

Gradually adding bow pressure towards fff, creating more noise than pitch.

Gradually adding bow pressure towards fff, creating more noise than pitch.

Gradually adding bow pressure towards fff, creating more noise than pitch.



- ca. 10th - ♪ = 58 Isolated/fragile

161

- ca. 10th - 8va

--- s.p. → ord. --- s.p. → ord. sim.

ppp subito poco poco

- ca. 10th - 8va

--- s.p. → ord. --- s.p. → ord. sim.

ppp subito poco poco

- ca. 10th - solo

* hold the harmonic very lightly so it becomes unstable, allowing the fundamental to occasionally be heard.
 N.B. senza vibrato throughout Mov. II, except cello.
 ** N.B. placement of tremolandi are approximate.

n < *p* *molto espress.*

166 s.p. s.t. -----> s.p. s.t. sul G rapid trem.

fp *p* < *fp* *n* *ppp* *n* rapid trem.

rapid trem. *n* rapid trem. *n* rapid trem. *n* rapid trem.

s.t. ord. -----> s.p. gliss.

n *n* < *p* *n*

171

ppp *mf* *n* *p* *n* *n*

ppp *ppp* *ppp* *gliss.* *n* *n* *n* *n*

ord. -----> s.p. s.t. s.p. s.t.

n *mf* *dim.* *n*

♩=176

177

Hold pause long enough to reposition.

a la chitarra

ff - as much as physically possible.

p

Hold pause long enough to reposition.

a la chitarra

ff - as much as physically possible.

p

Hold pause long enough to reposition.

a la chitarra

ff - as much as physically possible.

p

Hold pause long enough to reposition.

a la chitarra

ff - as much as physically possible.

p

181

ff

p *ff*

ff

p *ff*

ff

p *ff*

ff

p *ff*

arco

f <

x3

3

186 $\text{♩} = 104$
arco

ff *f* *ff* *f* *ff* *f*

arco *ff* *f* *mf* *f*

arco *ff* *f* *mf* *f*

ff *f*

pizz. *ff* *f*

s.p. s.p.

st. s.p.

188

mf *mp* *p* *ppp*

mf *mp* *mp*

mp *mf* *p* *mp* *p* *ppp* *mp*

mf *mp* *p* *ppp* *mp*

4:3 4:3 4:3 4:3

ord. s.p. s.t. s.p. s.p. s.p.

Gradually sul pont. - entirely on the bridge [the fundamental can vanish]

Gradually sul pont. - entirely on the bridge [the fundamental can vanish]

Gradually sul pont. - entirely on the bridge [the fundamental can vanish]

gliss. *ppp* *mp* *ppp* *mp*

ppp *mp*

♩ = 132



191 arco *gliss.* *ff* *pp* *p* *f* **x4**

pizz. *ff* col legno battuto ord. *ppp* *p*

arco *ff* *molto vibrato* s.p. r.o.b. *p*

arco *ff* flaut. *p* *f*

195 r.o.b. ord. *f*

p *f* *ff* *f*

s.t. *f* *p* *f* *gliss.* *molto vib.*

ord. s.t. *gliss.* *molto vibrato* s.p.

p *f* *ff* *p* *f*

198 *ff* *rit.*

gliss. *gliss.* *gliss.*

s.p. ord. s.p. ord. s.p. ord. *ff* *p* *ff* *p* *ff*

ff *gliss.*

201

Violin I: *tr.*, *gliss.*

Violin II: *ff p*, *ff p*, *ff*, *ff p*, *ff p*, *ff*

Viola: *ff p*, *ff p*, *ff*, *ff p*, *ff p*, *ff*

Cello/Double Bass: *tr.*

Performance instructions: *s.p. ord.*, *ord.*

204 $\text{♩} = \text{ca.}132$

Violin I: *fp*, *ff*, *p*, *f*

Violin II: *fp*, *ff*, *p*, *f*

Viola: *fp*, *ff*, *p*, *f*

Cello/Double Bass: *ff*, *p*, *f*

Performance instructions: *o.p.*, *molto vibrato*, *more bow sound*, *flaut.*

207

Violin I: *f*, *tr.*

Violin II: *p*, *f*, *tr.*

Viola: *p*, *f*, *tr.*

Cello/Double Bass: *f*, *tr.*

Performance instructions: *molto vibrato*, *s.p. rit.*, *s.p. ord.*

♩=ca.80 rit.

210

Violin I: *ord.*-----*s.p.* *ord.*-----*s.p.* *molto vibrato* *ord.*-----*s.p.* *ord.*-----*s.p.* *ord.*-----*s.p.* *ord.*-----*s.p.*

Violin II: *gliss.* 3 3 3 3 3 3 3 3 3 3 3 3

Viola: *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

♩=ca.66 -----> o.p. accel.

213

Violin I: *pp cresc.* *pp cresc.* *pp cresc.*

Violin II: *gliss.* 3 3 *molto vibrato* *s.p.*

Viola: *ff* *p* *ff* *s.p.* *ord.*

Cello/Double Bass: *pp* *ff* *pp cresc.*

217

Violin I: *ff* *mp* *ff* *mf*

Violin II: *p cresc.* *s.p.* *ord.* *s.p.* *ord.*

Viola: *s.p.* *ord.* *s.p.* *ord.*

Cello/Double Bass: *ff* *mp* *ff* *mf*

220

s.p. more bow

ord.

ff

f

s.p. more bow

ord.

ff

f

223

ff

ff

ff

ff

[as fast as possible]

s.p. more bow

s.p. more bow

s.p. more bow

ff

ff

ff

226

rit.

ff

ff

ff

ff

ca.58

accel.

229

Violin I: Lots of heavy bow (scratchy)

Violin II: Play behind bridge

Viola: *sf* Play behind bridge

Cello/Double Bass: Lots of heavy bow (scratchy)

Dynamics: *f*, *ff*

232

Violin I: *f*, *ff*

Violin II: *f*, *ff*

Viola: *f*, *ff*

Cello/Double Bass: *f*, *ff*

235

Violin I: *f*, *ff*

Violin II: *f*, *ff*

Viola: *f*, *ff*

Cello/Double Bass: *f*, *ff*

237 (measured)

ff

f \leftarrow *ff*

(measured)

(measured)

f \leftarrow *ff*

f \leftarrow *ff*

239

f \leftarrow *ff*

f \leftarrow *ff* *pp* \leftarrow *fff*

f \leftarrow *ff* *pp* \leftarrow *fff*

f \leftarrow *ff* *pp* \leftarrow *fff*

f \leftarrow *ff*

pp \leftarrow *fff*

241

$\text{♩} = 58$ *Meno mosso*

ppp (to sit just behind vln.II & vla. dynamics)

pp \leftarrow *mp* *pp* \leftarrow *mp* *pp* \leftarrow *mp* *pp* \leftarrow *mp*

pp \leftarrow *mp* *pp* \leftarrow *mp* *pp* \leftarrow *mp* *pp* \leftarrow *mp*

ppp (to sit just behind vln.II & vla. dynamics)

$\text{♩} = 108$ *Più mosso*

pp \leftarrow *mp*

pp \leftarrow *mp*

pp \leftarrow *mp*

pp \leftarrow *mp*

Agitato

pp \leftarrow *mp*

ppp (to sit just behind vln.II & vla. dynamics)

♩=132

♩=58 *Meno mosso*

245

arco *sf* 3

pppp
[as quiet as audible possible]

pppp
[as quiet as audible possible]

pppp
[as quiet as audible possible]

pppp
[as quiet as audible possible]

arco 3 *sf*

pppp
[as quiet as audible possible]

249

gliss. V

gliss. V

gliss. V

gliss. V

254

gliss. V

gliss. V

gliss. V

gliss. V

n

n

n

n

257

ff

mf *ff*

mf *ff*

mf *ff*

arco *ff*

259

mf *ff* *mf* *ff*

mf *ff* *mf*

ff *mf* *ff* *mf*

ff

Glissando upwards to the highest pitches possible in a similar ad lib. pattern. NB Pitches do not have to be precise & in tune.

261

ff

ff

ff

ff

♩=80 Gradually becoming more expressive & romantic (con vibrato)

263

Musical score for measures 263-266. The score is in 4/4 time and consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature has one sharp (F#). The music is marked *ff* (fortissimo). The first staff has a melodic line with a slur and a fermata over the first two measures. The second staff has a similar melodic line. The third staff has a sustained bass line. The fourth staff has a sustained bass line. The tempo is marked as 80 beats per minute.

267

Musical score for measures 267-270. The score is in 4/4 time and consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature has one sharp (F#). The music is marked *ff* (fortissimo). The first staff has a melodic line with a slur and a fermata over the first two measures. The second staff has a similar melodic line. The third staff has a sustained bass line. The fourth staff has a sustained bass line. The tempo is marked as 80 beats per minute. The instruction "molto express. con rubato" is written above the third staff in the second measure. The instruction "sul G" is written above the fourth staff in the second measure. The instruction "fff" (fortississimo) is written below the third staff in the second measure.

270

Musical score for measures 270-273. The score is in 4/4 time and consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature has one sharp (F#). The music is marked *sfz* (sforzando). The first staff has a melodic line with a slur and a fermata over the first two measures. The second staff has a similar melodic line. The third staff has a sustained bass line. The fourth staff has a sustained bass line. The tempo is marked as 80 beats per minute. The instruction "ad lib changing stings where appropriate" is written above the third staff in the second measure. The instruction "gliss" (glissando) is written above the third staff in the second measure.

273

pppp

pppp

pppp

fff

ca.

November 3rd 2015
York