

Score

# TOWARDS RELEASE

Jennifer Fowler

for String Quartet

Duration: 8'40"

Echoes music

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# **TOWARDS RELEASE**

by Jennifer Fowler

From a tightly wound, insistent beginning with close-spaced discords, the music gradually relaxes into a free-er, lighter texture. The instruments become more independent and explore lines of greater range, length and rhythmic variety. The movement is from tightly clenched spurts of energy, even anger, towards a feeling of release.

\* \* \* \* \*

Preview File Only

# Towards Release

Jennifer Fowler

$\text{♩} = 132$

Violin 1

Violin 2

Viola

Violoncello



Vln.1

Vln.2

Vla.

Vc.

Preview Only



Vln.1

Vln.2

Vla.

Vc.

(\* NOTE: All short, unslurred notes, whether accented or not, should be slightly detached.)

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jf-twrd

12

Vln.1 Vln.2 Vla. Vc.



16

Vln.1 Vln.2 Vla. Vc.



21

Vln.1 Vln.2 Vla. Vc.

Musical score for strings (Vln.1, Vln.2, Vla., Vc.) showing measures 24-27. The score includes dynamic markings ( $f$ ,  $mp$ ,  $mf$ ) and time signature changes (3/4, 6/16, 8/16, 3/8, 3/4). Measures 24-27 feature complex rhythmic patterns with sixteenth-note figures and grace notes.

A musical score page showing measures 7 and 8. The key signature is B-flat major (two flats). Measure 7 starts with a bass note followed by a treble note. Measure 8 begins with a bass note. The music is written in 2/4 time. The vocal line includes lyrics: "I'm not afraid of the dark" in measure 7, and "I'm not afraid of the dark" in measure 8. The piano accompaniment consists of eighth-note chords. The page is numbered 10 at the bottom.

34

Vln.1

Vln.2

Vla.

Vc.

poco rit. - - - A tempo

40

Vln.1 Vln.2 Vla. Vc.



44

Vln.1 Vln.2 Vla. Vc.



49 A tempo

Vln.1 Vln.2 Vla. Vc.

54

Vln.1

Vln.2

Vla.

Vc.

59

Vln.1

Vln.2

Vla.

Vc.

Preview File Only

64

Vln.1

Vln.2

Vla.

Vc.

68

Vln.1      Vln.2      Vla.      Vc.



72

Vln.1      Vln.2      Vla.      Vc.

Preview File Only



75      A tempo

Vln.1      Vln.2      Vla.      Vc.

79

Vln.1  $\begin{array}{c} \text{10} \\ \text{16} \end{array}$   $\begin{array}{c} (\natural) \\ \# \end{array}$   $\begin{array}{c} \text{mf} \\ \text{mf} \end{array}$   $\begin{array}{c} \text{9} \\ \text{16} \end{array}$   $\begin{array}{c} \text{6} \\ \text{8} \end{array}$   $\begin{array}{c} \text{f} \\ \gamma \end{array}$   $\begin{array}{c} \text{3} \\ \text{4} \end{array}$   $\begin{array}{c} \text{f} \\ \text{f} \end{array}$

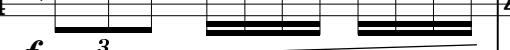
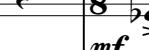
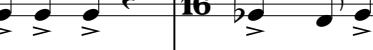
Vln.2  $\begin{array}{c} \text{10} \\ \text{16} \end{array}$   $\begin{array}{c} \text{mf} \\ \text{mf} \end{array}$   $\begin{array}{c} \text{9} \\ \text{16} \end{array}$   $\begin{array}{c} \text{6} \\ \text{8} \end{array}$   $\begin{array}{c} \text{f} \\ \gamma \end{array}$   $\begin{array}{c} \text{3} \\ \text{4} \end{array}$

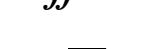
Vla.  $\begin{array}{c} \text{10} \\ \text{16} \end{array}$   $\begin{array}{c} \text{mf} \\ \text{mf} \end{array}$   $\begin{array}{c} \text{9} \\ \text{16} \end{array}$   $\begin{array}{c} \text{6} \\ \text{8} \end{array}$   $\begin{array}{c} \text{f} \\ \gamma \end{array}$   $\begin{array}{c} \text{3} \\ \text{4} \end{array}$

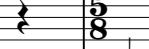
Vc.  $\begin{array}{c} \text{10} \\ \text{16} \end{array}$   $\begin{array}{c} \text{mf} \\ \text{mf} \end{array}$   $\begin{array}{c} \text{9} \\ \text{16} \end{array}$   $\begin{array}{c} \text{6} \\ \text{8} \end{array}$   $\begin{array}{c} \text{f} \\ \gamma \end{array}$   $\begin{array}{c} \text{3} \\ \text{4} \end{array}$

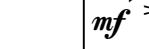
A musical score page featuring three staves of music. The top staff begins with a key signature of one sharp. Measures 9 through 12 are indicated by a large bracket. Measure 9 starts with a half note followed by a fermata over a eighth-note rest. Measure 10 begins with a eighth-note rest. Measure 11 starts with a eighth-note rest. Measure 12 begins with a eighth-note rest. Measures 13 through 16 are indicated by another large bracket. Measure 13 starts with a eighth-note rest. Measure 14 begins with a eighth-note rest. Measure 15 starts with a eighth-note rest. Measure 16 begins with a eighth-note rest. The dynamics for measures 9-12 are *mf*, and for measures 13-16 are *mf*. The tempo is marked as  $\frac{9}{16}$ .

87

Vln.1    

Vln.2    

Vla.    

Vc.    

91

Vln.1 pizz. arco l.h. (b)



95

Vln.1



98

Vln.1

102

Vln.1

Vln.2

Vla.

Vc.

=

105 arco  
pizz. l.h.

Vln.1

Vln.2

Vla.

Vc.

Preview File Only

=

109

Vln.1

Vln.2

Vla.

Vc.

114

Vln.1

Vln.2 *mp*

Vla.

Vc. *mf* *mp*

==

117

Vln.1 *mf* *f*

Vln.2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

==

120

Vln.1 *mf* *3* *mp*

Vln.2 *mf* *mp*

Vla. *mp*

Vc.

124

Vln.1

Vln.2

Vla.

Vc.

pizz.  
l.h.

arco

127

Vln.1

Vln.2

Vla.

Vc.

mf

>p

gliss.

131

Vln.1

Vln.2

Vla.

Vc.

p

mf

gliss.

135

Vln.1 Vln.2 Vla. Vc.



139

Vln.1 Vln.2 Vla. Vc.

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143

Vln.1 Vln.2 Vla. Vc.

146

Vln.1

Vln.2

Vla.

Vc.

pizz.  
l.h.

150

Vln.1

Vln.2 arco

Vla.

Vc.

*Preview File Only*

154

Vln.1

Vln.2

Vla.

Vc.

*Preview File Only*

mp  
mf

trill

158

Vln.1

Vln.2

Vla.

Vc.

*mp*

*mf*

*mp*

*mp*

=

163

Vln.1

Vln.2

Vla.

Vc.

*mp*

*mp*

*mp*

*mp*

=

167

Vln.1

Vln.2

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

rit..

172 A tempo

Vln.1

Vln.2

Vla.

Vc.

178

Vln.1

Vln.2

Vla.

Vc.

183

Vln.1

Vln.2

Vla.

Vc.

188

Vln.1

Vln.2

Vla.

Vc.



192

Vln.1

Vln.2

Vla.

Vc.

Preview File Only



196

Vln.1

Vln.2

Vla.

Vc.

Musical score for strings (Vln.1, Vln.2, Vla., Vc.) in 200 BPM. The score consists of five measures. Measure 1: Vln.1 (8/16) starts with a sixteenth note followed by three eighth-note rests. Measure 2: Vln.1 (5/8) has a rest. Measures 3-4: Vln.2 (3/4) and Vla. (15/16) play eighth-note patterns with grace notes. Measure 5: Vln.2 (2/4) and Vla. (2/4) continue their patterns. Dynamics: *mf* for Vln.2 and Vla. in measure 1, and *mf* for Vla. in measure 5.

Musical score for strings (Vln.1, Vln.2, Vla., Vc.) showing measures 205-206. The score includes dynamic markings (mp, mf), time changes (3/4, 5/8, 6/8), and slurs. A large blue watermark 'Preview File Only' is diagonally across the page.

210

Vln.1

Vln.2

Vla.

Vc.