

String Quartet 1

by

Karen Amrhein

Perusal Score

String Quartet I

Despite its relative brevity, this quartet has had a rather long and sporadic genesis.

First conceived as a single-movement concert prelude, I began writing the *Ouverture* some years ago for my friend, violinist Nicholas Currie. The *Ouverture* — an exercise in rapidly shifting dynamics and textures — consists of a theme (or more precisely, a motive) and variations. The motive — an arpeggio built of a minor third, major second, major third, and minor third — appears first in variation in the opening bars, played by the first violin. After the introduction, the motive is served straight-up and subsequently re-worked until the *Ouverture* climaxes at the coda, fusing a two-voice fugue with elements from the introduction.

The introspective *Rêverie* is primarily homophonic in its outer sections, with the opening Largo returning at the conclusion of the movement. This Largo dissolves within a plaintive melody stated first in stretto between the first violin and the viola, and then in a brief fugal passage.

The work concludes with *Rejouissance*, a Presto scherzo. It begins, pizzicato, with a line played in unison by all four strings. The line splits into counterpoint, then reunites. In the next section a rising and falling figure leads a contrapuntal game of bowing and plucking, followed by a bowed recapitulation (of sorts) of the opening. Next comes a third theme derived from the second, accentuated by percussive rolls in the cello and periodic pizzicato exclamations, before the opening returns, but with counterpoint. A short fugue succeeds, developed from the rising and falling figure of the second section, driving into an altered return to the third theme. The work climaxes with restatement and variation of the opening section, a nod to section two, and ends with a final pluck.

Each of these three movements has been revised, tightened, and expanded several times. Perhaps I'll continue to return to this quartet, for it seems to have gained a life of its own and will continue to evolve as long as I indulge it.

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String Quartet I

Overture: 4 Minutes

Ouverture

Allegro non troppo $\text{♩} = 224$

Violin 1: *f* pizz. *mf* arco *mf* pizz. *mf* arco *f* arco jete

Violin 2: *f* pizz. *mf* arco *mf* pizz. *mf* arco jete

Viola: *f* *mp*

Cello: *f* *mp*

Violin 1: *f* pizz. *mf* arco *p* pizz. *f* arco marcato

Violin 2: *f* pizz. *mf* arco *p* pizz. *f* arco marcato

Viola: *f* *mp* *molto* *mp* *f* marcato

Cello: *f* *mp* *mf* *p* *f* sub. marcato

Violin 1: *mp* pizz. *p* *mp* arco

Violin 2: *mf* *mp*

Viola: *p* *mp*

Cello: *p* *molto*

Violin 1: *mf* arco *sfz mf* pizz. *mp* arco *sfz mf* pizz. *sfz* arco *f* pizz.

Violin 2: *mf* arco *sfz mf* pizz. *mp* arco *sfz mf* pizz. *sfz* arco *mf* pizz.

Viola: *mf* *f* *mp* *sfz* *sfz* *mf* pizz.

Cello: *mf* *sfz* *mp* *sfz* *sfz* *molto* *f*

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25 arco

mf mp p mf nat. f

arco col legno

mp molto arco col legno

mf f

mf nat. f

mf nat. f

mf f

33

ff mf f

ff mf f

ff mp f nat. p

ff mp f nat. p

ff mp f nat. p

ff mp f nat. p

42 pizz.

mp mf

mf mp

mp mf p

mp mf p

mp mf p

mp mf p

mp mf p

mp mf p

51 arco

p ppp

f mp pp p espress.

f mp p lightly ppp espress. p

f mp ppp

f mp p

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59

68 *poco rall.*

77 *a tempo*

84

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91

p *mf* *f* *f* *mp* *pp*

mf *f* *p* *p espress.*

nat. *f* *f* *mp* *p* *p espress.*

nat. *f* *f* *mp* *lightly* *pp*

mf *f* *f* *mp* *pp*

100

pp *p* *mp* *p*

mp *p*

p *pp*

108

p *p* *pp*

p *pp*

116

p *mp* *p*

col legno *mp*

p

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123

col legno
mp col legno
mf
f
mp
mf
mf
p *mp*
p *mp*
pizz.
arco col legno
mp *mf*

131

pizz.
arco nat.
ff
ff
sfz mp
nat.
tr.
ff

138

sfz
gliss.
pizz.
arco
pizz.
arco
pizz.
sfz
gliss.
pizz.
arco
f
arco
pizz.
arco
pizz.
sfz
gliss.
pizz.
arco
mf
arco
pizz.
arco
pizz.
sfz
f

145

arco
pizz.
f
ff
ff
ff
f
ff
ff
ff

Rêverie

Largo ♩ = 40 to 44

First system of the musical score for 'Rêverie'. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Largo' with a quarter note equal to 40 to 44 beats. The dynamics range from *p* (piano) to *sfz ff* (sforzando fortissimo). The first violin part includes markings for *sub. p* (subito piano) and *molto* (much). The second violin part includes *molto* and *sfz ff*. The viola part includes *sub. p* and *sfz ff*. The cello/bass part includes *sub. p* and *sfz ff*.

Second system of the musical score, starting at measure 12. The tempo is marked 'Andante' with a quarter note equal to 88 beats. The dynamics range from *p* (piano) to *f sfz* (forte sforzando). The first violin part includes *molto* and *sub. p*. The second violin part includes *molto* and *sub. p*. The viola part includes *molto* and *sub. p*. The cello/bass part includes *molto* and *sub. p*. There are slurs and phrasing marks over the melodic lines.

Third system of the musical score, starting at measure 24. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The first violin part includes *mf* and *p*. The second violin part includes *mf* and *p*. The viola part includes *mf* and *p*. The cello/bass part includes *mf* and *p*. There are slurs and phrasing marks over the melodic lines.

Fourth system of the musical score, starting at measure 37. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The first violin part includes *mp* and *f*. The second violin part includes *mp* and *p*. The viola part includes *mp* and *f*. The cello/bass part includes *mp* and *f*. There are slurs and phrasing marks over the melodic lines.

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46

ff *mf*

ff *mf*

ff *mf*

ff *mf*

55 *rit.*..... **Tempo I**

p *sub. p* *molto* *mp* *p* *mp*

p *sub. p* *molto* *mp* *p* *mp*

p *sub. p* *molto* *mp* *p* *mf*

p *sub. p* *molto* *mp* *p* *mp*

67

sfz, ff *mp* *ff*

sfz, ff *mp* *ff*

sfz, ff *mp* *ff*

sfz, ff *mp* *ff*

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Rejouissance: 3½ Minutes

Rejouissance

Presto ♩ = 144

mp pizz.

mp pizz.

mp pizz.

mp pizz.

9

19

28 arco mf

pizz. arco

arco pizz. arco pizz.

arco mf pizz. arco mf

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34

arco
mp

arco
mp

mp

41

f

f

f

49

f

pizz.

pizz.

pizz.

pizz.

58

arco
mf

mp

mf

arco
mf

mp

arco
mf

mp

arco
mf

mp

arco
mf

mp

arco
mf

mp

arco
mf

mp

arco
mf

mp

arco
mf

mp

arco
mf

mp

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67

Musical score for measures 67-75. The score is for a string quartet, with four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#). The time signature is 2/4. The piece starts with a *mf* dynamic. The first violin part has a *pizz.* (pizzicato) marking at measure 67, followed by *arco* (arco) at measure 68. The second violin part has *pizz.* at measure 67 and *arco* at measure 68. The viola part has *pizz.* at measure 67 and *arco* at measure 68. The cello/bass part has *mf* at measure 67 and *arco* at measure 68. The dynamic *mp* (mezzo-piano) is indicated at measure 70, and *mf* (mezzo-forte) is indicated at measure 75.

76

Musical score for measures 76-83. The score continues with four staves. The time signature changes to 3/4 at measure 76. The dynamics are *mf* at measure 76, *p* (piano) at measure 77, *mp* at measure 78, *mf* at measure 79, *p* at measure 80, and *mp* at measure 81. The *pizz.* and *arco* markings continue in the first three staves. The dynamic *mf* is also present in the cello/bass part at measure 81.

84

Musical score for measures 84-91. The score continues with four staves. The time signature changes to 3/8 at measure 84. The dynamics are *mp* (mezzo-piano) throughout this section. The *pizz.* marking is present in the first three staves.

92

Musical score for measures 92-99. The score continues with four staves. The time signature changes to 2/4 at measure 92. The dynamics are *mp* (mezzo-piano) throughout this section.

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101 arco

107

113

118

This block contains four systems of musical notation for a string quartet, measures 101 through 123. Each system includes staves for Violin I, Violin II, Viola, and Cello. The notation is in 4/4 time. Measure 101 is marked 'arco'. Dynamic markings include *mf* and *mp*. Performance techniques like 'pizz.' (pizzicato) and 'arco' are indicated. The score shows intricate melodic lines and rhythmic patterns across all instruments.

107

113

118

This block contains three systems of musical notation for a string quartet, measures 107 through 123. Each system includes staves for Violin I, Violin II, Viola, and Cello. The notation is in 4/4 time. Measure 107 is marked *mf*. Dynamic markings include *mf* and *mp*. Performance techniques like 'pizz.' and 'arco' are indicated. The score shows intricate melodic lines and rhythmic patterns across all instruments.

113

118

This block contains two systems of musical notation for a string quartet, measures 113 through 123. Each system includes staves for Violin I, Violin II, Viola, and Cello. The notation is in 4/4 time. Measure 113 is marked 'pizz.'. Dynamic markings include *mf* and *mp*. Performance techniques like 'pizz.' and 'arco' are indicated. The score shows intricate melodic lines and rhythmic patterns across all instruments.

118

This block contains one system of musical notation for a string quartet, measures 118 through 123. Each system includes staves for Violin I, Violin II, Viola, and Cello. The notation is in 4/4 time. Measure 118 is marked 'pizz.'. Dynamic markings include *mf* and *mp*. Performance techniques like 'pizz.' and 'arco' are indicated. The score shows intricate melodic lines and rhythmic patterns across all instruments.

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126

pizz. arco *mp* *mf*

pizz. arco *mp* *mf*

pizz. arco *mp* *mf*

mf pizz. arco *mp* *mf*

135

p *mp* *mf* *mp*

mp *mf* *mp*

p pizz. arco *mf* *mp*

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

143

f *f*

151

pizz. *f* pizz. pizz. pizz.

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159

mp mf

mp mf

mp mf

mp mf

mp mf

168

176

f mp arco

f mp

f mp

f mp

f mp

184

p mp mf mp

p mp mf mp

p mp mf mp

p mp mf mp

p mp mf mp

