

STRING QUARTET No. 1

Chris Paul Harman (1991)

Commissioned by Neil Crory through the CBC for premiere by the St. Lawrence String Quartet,
as part of their radio-recital series.

This work is dedicated to the St. Lawrence String Quartet, and to Neil Crory.

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STRING QUARTET No. 1

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①

♩ = 92 ♩ = 60 ♩ = 92 ♩ = 60

Violin I

Violin II

Viola

Violoncello

ff *mp* *pp* *ppp* *ff* *mp*

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

ff *sfz-p* *pp* *ff* *sfz-p*

norm. ****** ****** ****** ****** ****** ****** ****** ******

norm. ****** ****** ****** ****** ****** ****** ****** ******

sul pont. sul pont. sul pont. sul pont.

*Violent.
**During this passage, the unison "G" in the cello should be very slightly out of tune.
***Artificial harmonics may be used upwards from the 7th partial.
****Change bow as necessary.

♩ = 92 ♩ = 60

Violin I

Violin II

Viola

Violoncello

pp *ppp* *ff* *mp* *pppp* *pp*

p *pp* *ff* *mp* *pp* *ppp*

pp *ff* *sfz-p* *ppp*

norm. ****** ****** ****** ****** ****** ****** ****** ******

norm. ****** ****** ****** ****** ****** ****** ****** ******

sul pont. sul pont.

♩ = 69

♩ = 60

③

♩ = 92
accel.

rit.

35

norm. *ppp* — *ff* *pp* — *n.*

ppp — *ff* *pp* — *n.*

norm. *ppp* — *ff* *pp* — *n.*

ppp — *ff* *pp* — *n.*

sul tasto *pp* *ppp* *ff*

norm. *ff* *sim.*

norm. *ff* *sim.*

norm. *ff* *sim.*

ppp *ff* *sim.*

(*pp*) *ff* *sim.*

♩ = 60

41

non-vibr. *loud as possible (and ugly too)*

non-vibr. *loud as possible*

non-vibr. *loud as possible*

non-vibr. *loud as possible*

loud as possible

(bend)

(bend)

*

*

*

*

*Frequent bow changes.

④

A tempo
♩ = 60

49

(vibr.) *mf* *p* (*p*) — *mf* (*p*) — *f* *p* — *ff*

(vibr.) *mf* *p* (*p*) — *mf* (*p*) — *f* *p* — *ff*

(vibr.) *mf* *p* (*p*) — *mf* (*p*) — *f* *p* — *ff*

mf p *p* — *mf* *p* — *f* *p* — *ff*

(norm.) *p* — *mf* *p* — *f* *p* — *ff*

54

8^{va}

p *n.* *mp* *ppp* *pp*

p *n.* *p* *ppp* *pp*

p *mp* *ppp* *n.* *pp*

(slightly detuned) (norm.) sul pont. norm. (legato) *ppp* *pp*

molto rit. $\text{♩} = 20$ $\text{♩} = 44$

61

non-vibr. *pp* *p* *n.*

slow gliss. non-vibr. *pp* *n.*

slow gliss. non-vibr. *pp* *pp*

slow gliss. non-vibr. *pp* *p* *n.*

67

pp *p* *n.* *(n.)* *pp* *p*

pp *p* *n.* *(n.)* *pp* *p*

(pp) *p* *n.* *(n.)* *pp* *p*

pp *p* *n.* *pp* *p*

♩ = 60

75 (very slow, wide vibrato)

norm. (n.) mp

norm. (n.) mp

norm. (n.) mp

norm. (n.) pp mp

bend

bend

bend

♩ = 80

♩ = 88

♩ = 96

♩ = 104

83

bend n. mf (sub.)

n. mf

bend n. mf (sub.)

n. mf (sub.)

bend n. mf (sub.)

♩ = 112

♩ = 120

♩ = 126

♩ = 132

♩ = 144

accel.

90

n. mf (sub.) f ff

n. mf (sub.) f mf (sub.) f ff

n. mf (sub.) mf (sim.) f mf f ff

(mf) f mf (sub.) f mf f

norm.

♩ = 152

6

norm. → s.p. (♩ = ca. 152)

8^{va} (s.p.) 4x ** s.p. *** → norm.

norm. → s.p. (♩ = ca. 152) (s.p.) 4x ** s.p. *** → norm.

norm. → s.p. (♩ = ca. 152) (s.p.) 4x ** s.p. *** → norm.

s.p. (♩ = ca. 152) (s.p.) 4x ** s.p. *** → norm.

ppp *fff* *fff* *fff*

* Meter is dissolved. Each musician plays his/her part approximately at indicated tempo, independently of the others.
 ** Play 4 times, then continue.
 *** Cresc., and s.p. → norm. is executed together.

7

♩ = 60

* Vln. 1+2, Vla., and Vc., will not necessarily begin together.

sul pont. → quasi s.p. → norm.

8^{va}

(98) * *ppp* *ff* *ppp*

sul pont. → quasi s.p. → s.p.

ppp *ff* *n.*

sul pont. → quasi s.p. → s.p.

ppp *ff* *n.*

sul pont. → quasi s.p. → s.p.

ppp *ff* *pp*

♩ = 72

rit.

♩ = 44

ca. 10" (norm.)

ca. 10" (s.p.)

non trem. ca. 10" → (tremolo, quasi spicc.)

quasi s.p. **

sul pont. *mp* *sim.*

sul pont. *mp* *sim.*

ppp *n.*

pp *n.*

** Cello holds the fundamental (Eb) in place, and does a harmonic series gliss with the harmonic note, at a rate approximating the dotted line.

8

A tempo
(♩ = 44)

A tempo
(♩ = 44)

A tempo, più mosso
(♩ = 60)

108 sul pont.

p *mf* *p* *mf* *p* *mf*

(mp) *mp* *mf* *p* *mp* *mf* *p* *mp*

(mp) *mp* *mf* *p* *mp* *mf* *p* *mp*

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

A tempo, più mosso
(♩ = 72)

114 norm. → sul pont.

p *pp* *p* *mp*

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

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

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

9

(♩ = 60) accel.

120

mf *f* *pp (sub.)* *ff* *mf*

mf *f* *pp (sub.)* *ff* *mf*

mf *f* *pp (sub.)* *ff* *mf*

mf *f* *pp (sub.)* *ff* *mf*

♩ = 92 accel. ♩ = 120

125

quasi s.p. norm. quasi s.p. norm.

f *ff*

10

♩ = 92 rit. ♩ = 60

130

quasi s.p. norm. 1/4 tone bend

f *mf*

gliss

♩ = 120

135

norm. sul pont. (loco)

p *pp* *mp* *ff*

gliss

subito attacca

(slightly detuned)

ff sfz p *n.*

11

♩ = 92

accel.

141

mf

norm.

mf

mp

mp

Musical score for measures 141-145. The score is in 3/8 time and features a key signature of one sharp (F#). It consists of four staves: two treble clefs and two bass clefs. The first two staves contain melodic lines with triplets and slurs. The third staff is the piano accompaniment, and the fourth is the bass line. Dynamics include *mf* and *mp*. The tempo is marked *accel.*

146

f

f

mf

mf

Musical score for measures 146-150. The score continues in 3/8 time with the same key signature. It features four staves. The first two staves have melodic lines with triplets and slurs. The third staff is the piano accompaniment, and the fourth is the bass line. Dynamics include *f* and *mf*. A double bar line is present at the end of measure 150.

♩ = 208

151

8va

8va

8va

ff

fff

ff

ff

ff

fff

fff

Musical score for measures 151-155. The score is in 3/8 time and features a key signature of one sharp (F#). It consists of four staves. The first two staves have melodic lines with triplets and slurs. The third staff is the piano accompaniment, and the fourth is the bass line. Dynamics include *ff* and *fff*. The tempo is marked *♩ = 208*. A double bar line is present at the end of measure 155.

♩ = 92 accel.

155

♩ = 144

158

norm. → sul pont.

12

♩ = 76 accel.

♩ = 108

♩ = 60

160

(s.p.)

norm. → sul pont.

♩ = 52

(8) (sul pont.) → norm. non-vibrato (stop trill immediately)

(8) (sul pont.) → norm. non-vibrato (stop trill immediately)

(8) (sul pont.) → norm. * (gradually slow and narrow trill into vibrato.....) sul pont. non-vibrato

(8) (sul pont.) → norm. * (gradually slow and narrow trill into vibrato.....)

ff *n.* *n.*

* Vla., Vc. slow the trill (rit.) to nothing over two-bar period.

norm. (vibr.) → heavy bow pressure

norm. (vibr.) → heavy bow pressure

norm. (vibr.) → heavy bow pressure

mf norm. (vibr.) → heavy bow pressure

mf *fff* *fff* *fff*

subito attacca

13 ♩ = 144

norm. *fff* *fff* *fff* *fff*

AD LIB. AD LIB. AD LIB.

A tempo ♩ = 126

f *f* *f* *f*

*May be played as artificial harmonics.

rit.

176 AD LIB.

AD LIB.

mp

mp

♩ = 112

177 rit. AD LIB.

mf

mf

mf

mf

pp

pp

pp

♩ = 60

If this harmonic is utterly unattainable, it is acceptable to play it one octave down.

181

mp

mp

mp

mp

n.

ca. 15"

n.

ca. 15"

n.

ca. 15"

n.

ca. 15"

n.

Every one of these final measures must be counted. The pause at the end should be very long. This passage should seem to go on for eternity!