ABSTRACT

Title of Dissertation: LAMENT FOR STRING QUARTET

Jun Hee Park, Doctor of Musical Arts, 2010

Directed By: Professor Lawrence Moss
School of Music

This piece explores the changing nature of emotion focusing especially on the feeling of sorrow. The opening and ending parts of the first movement represent the overall motive of sorrow.

The first movement opens with an augmented chord G-C#-F-B and from this chord the first violin expands upwards while the cello moves downwards towards the C chord (p.2). As the melody alternates between each part, there is a subtle change in harmony which creates tension and release and changes the sound color. In addition, ornamentation in each part reinforces the movement towards the C chord. This progression represents the inner emotion of lament. Sostenuto e largamente section (p.2) - uses heterophony in order to express a feeling of chaos. Section Scherzando (p.4) uses the interval relationship M7 and m2, and is a respite from the overwhelming feeling of sorrow. The ending of the first movement (p.12) returns to create a second tension by every instrument ascending slowly, and the viola produces a distinctive melody derived from the previous chaotic section that ends on an Ab.
The second movement contrasts with the first movement in order to express a concealed, not explicit, sorrow, and differs in both tempo and texture. The tempo is a waltz that is faster than the first movement. This produces a light, playful figure and a simple melody without much ornamentation. Imitation and canonic structure emphasize the individuality of the strings.

The third movement merges material from the first movement rhythmic figure and the second movement *pizzicato* (p.17). It shows timbral change through *con sordino*, *pizzicato arpeggio*, and *sul ponticello* to display string techniques. An Allegro section (p.19) especially contrasts with Misterioso in rhythm and dynamics. In the Grazioso (p.22), random beats are accentuated by *pizzicato arpeggio* to de-emphasize the meter. Finally, there is a return to the ending figure of the first movement with *con sordino* (p.23) and *sul ponticello* in viola that articulates the internal tension and the timbral change to return to a voice of sorrow.
LAMENT FOR STRING QUARTET

By

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Dissertation submitted to the Faculty of the Graduate School of the University of Maryland, College Park, in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

2010

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Lament for String Quartet

Expressively \( \cdot \frac{1}{4} = 48 \)

Violin I

Violin II

Viola

Violoncello

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

\( \text{Vln. I} \)

\( \text{Vln. II} \)

\( \text{Vla.} \)

\( \text{Vc.} \)

\( \text{sfz} \)

\( \text{fp} \)

\( \text{espress.} \)

\( \text{accel.} \)

\( \text{p} \)

\( \text{f} \)
Tempo di waltz, leggiero  \( \frac{3}{4} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

Violin I

Violin II

Viola

Violoncello

\[ \text{\textit{p}} \text{ sempre} \]

\[ \text{\textit{p}} \]

\[ \text{\textit{f}} \]

\[ \text{pizz.} \]

\[ \text{mf} \]

\[ \text{arco} \]

\[ \text{pp} \]

\[ \text{pizz.} \]

\[ \text{mf} \]

\[ \text{arco} \]

\[ \text{pp} \]
Con moto  \( \text{\textbf{\textit{j}}}=144 \)
Allegro  \( \frac{1}{4} = 132 \)

Vln. I

Vln. II

Vla.

Vc.

accel.

pizz.

arco

ff

sul pont.

ord.

pizz.

a tempo

attacca

mutes off

senza sord.

sfz

pp

ord.

sul pont.