

ABSTRACT

Title of Document: STRING QUARTET NO. 2
Directed By: Professor Robert Gibson, School of Music
String Quartet, no. 2 is an original composition for standard string quartet that was completed in March 2006. While the piece is intended primarily as a stand-alone creative work, I approached it as something of a culmination of my compositional work to date as well as a look forward into the next phase of my career. As such, the quartet is something of a transitional work, combining elements from my own past technique with a more recent and unified sense of my own style.

The quartet is divided into four movements. During my time at the University of Maryland, a frequent topic in my lessons was that of sectionalism in music composition, which is to say the aesthetic of juxtaposition of different musical elements as opposed to composition using a unified texture or a gradual transformation between ideas. As a result of these discussions, one of my first choices in beginning work on this quartet was to choose a unified approach versus a sectional approach. The four movements are organized as follows: a thematic fast movement composed of short elemental themes, a slow movement centered around two canons (one atonal and one modal), a dance movement that uses the baroque menuet and trio

as a template, and a dramatic, texture-driven finale. In this way, the macro-structure serves as a kind of homage to classical tradition, an appropriate approach since the piece occasionally serves as an homage to older elements in my own style. However, the classical model only applies to this macro-level of the composition. Most elements within each movement depart significantly from traditional classical forms, just as my own style has macro-elements of classical form and technique that dissipate upon closer scrutiny.

STRING QUARTET NO. 2

By

David Bryant Arbury

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
2006

Advisory Committee:
Professor Robert Gibson, Chair
Thomas DeLio
Barbara Hagg-Huglo
Lawrence Moss
Juan Uriagereka

© Copyright by
David Bryant Arbury
2006

Table of Contents

Table of Contents.....	ii
String Quartet no. 2.....	1

String Quartet no. 2

DAVID ARBURY

1

Energetic ♩ = 140

I

20

subito
mp

p ff

p ff

p ff

p ff

subito
mp

p ff

26

3 3

mf

p

p

p

32

p

p ff

p ff

p ff

The musical score consists of three systems of music for orchestra and piano.

System 1 (Measures 38-44):

- Measure 38: Treble clef, key signature of one sharp. Dynamics: mf , ff , ff , ff .
- Measure 44: Measure ending.

System 2 (Measures 45-51):

- Measure 45: Treble clef, key signature changes to none. Dynamics: f , ff , mp .
- Measure 46: Treble clef, key signature changes to one sharp. Dynamics: mp , ff , mp .
- Measure 47: Bass clef, key signature changes to one sharp. Dynamics: mp , ff , mp .
- Measure 48: Bass clef, key signature changes to one sharp. Dynamics: ff , f .

System 3 (Measures 52-58):

- Measure 52: Treble clef, key signature changes to one sharp. Dynamics: f , $subito ff$, p .
- Measure 53: Treble clef, key signature changes to one sharp. Dynamics: $subito mp$, f , $subito ff$, p .
- Measure 54: Bass clef, key signature changes to one sharp. Dynamics: f , $subito ff$, p .
- Measure 55: Bass clef, key signature changes to one sharp. Dynamics: $subito ff$, p .

60

68

75

81

88

96

103

III

117

sul ponticello

modo ord.

modo ord.

pizz.

pp

mf

p

mf

modo ord.

sul ponticello

modo ord.

pizz.

pp

mf

p

mf

modo ord.

mf

mp

123

123

128

128

sul ponticello

pp

pp

sul ponticello

ppp

135

sul ponticello
sul III

modo ord.

pp sfz

modo ord.

arco

p

modo ord.

pp sfz

144

pp — *ff*

pp — *ff* *mf*

pp — *ff* *mf*

pp — *ff*

p

p

p

mf

165

no cresc.

gliss.

p

gliss.

172

f

f

f

poco a poco cresc.

poco a poco cresc.

178

p

pizz.

p

mf

mp

poco a poco cresc.

poco a poco cresc.

183

gliss.

arco

cresc.

186

f

fff³

f

fff³

f

fff³

f

fff³

Serene ♩ = 60

II

Violin I

Violin II

Viola

Violoncello

f

p

mp

f

p

mp

f

mp

p

f

p

mp

f

p

8

16

23

32

37

42

47

52

58

65

f

ff

ff

ff

molto legato

ff

mf

73

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{7}{8}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{7}{8}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{7}{8}$

81

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{7}{8}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{7}{8}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{7}{8}$

molto legato

mf

$\frac{7}{8}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{7}{8}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{7}{8}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{7}{8}$

89

molto legato

mf

12/8

5/4

96

molto legato

mf

5/4

7/8

3/4

2/4

4/4

103

4/4

4/4

12/4

4/4

Rhythmic but distant ♩ = 132

III

con sordino sempre

Violin I

con sordino sempre

Violin II

con sordino sempre

Viola

pp

Violoncello

pp

11

21

sul II

Freely

mp

pp

pp

32

Freely

pp

mp

42

pp

pp

sul II

pp

pp

53

ppp

ppp

ppp

ppp

p

64

rit.

$\text{♩} = 48$

pppp

pppp

pppp

73 Chorale

77

Tempo I
♩ = 132

3
4

3
4

3
4

3
4

83

pp

94

pp

104

Freely

mp

pp

pp

pp

114

Freely

mp

124 *b2.*

pp

pp

pp

p

molto rit.

Freely

ppp

ppp

ppp

ppp

IV

Furious $\text{♩} = 132$

Violin I

Violin II

Viola

Violoncello

p

ff

subito pp

ff = p

ff subito pp

ff

subito pp

as high as possible sul ponticello

p

ff = p

ff

sul II modo ord.

f

16

pizz.

as high as possible
sul ponticello

p

28

arco
(sul ponticello)

p

32

modo ord.

f

35

6

f

arco modo ord.

f

37

6

tr.

6

pizz.

mf

pizz.

mf

pizz.

6

arco

f

pizz.

mf

arco

f

pizz.

ff

arco

ff

p

46

6

arco

f

mf

48

pizz.

mf

6

pizz.

mf

51

ff

ff

ff

ff

mp

ff

mp

ff

ff

ff

56

ff

mf

ff

mf

arco

mf

6

arco

pizz.

6

ff > p

ff > p

ff > p

f

69

p

ff = *p*

ff *subito* *pp*

ff *subito* *pp*

ff

ff

p

as high as possible
sul ponticello

p

74

sul II
modo ord.

Musical score for orchestra and piano, page 17, system 79. The score consists of five staves. The top three staves are for strings (Violin I, Violin II, Cello) and the bottom two are for woodwind instruments (Flute, Clarinet). The piano part is on the far right. The key signature is A major (no sharps or flats). Measure 79 starts with a dynamic of ***ff*** followed by ***p***. The strings play eighth-note patterns, while the woodwinds play sixteenth-note patterns. The piano part has sustained notes. Measures 80-81 show similar patterns with dynamics ***ff***, ***p***, and ***ff***. Measure 82 begins with a dynamic of ***ff*** followed by ***p***. The strings play eighth-note patterns, while the woodwinds play sixteenth-note patterns. The piano part has sustained notes. Measures 83-84 show similar patterns with dynamics ***ff***, ***p***, and ***ff***.

83

p

ff = *p*

ff *subito* *pp*

ff *subito* *pp*

ff = *p*

ff

subito *pp*

as high as possible
sul ponticello

p

pizz.

p

ff

subito *pp*

ff

subito *pp*

ff

subito *pp*

pizz.

p

p

96

101 arco (sul ponticello) modo ord.

p

f

102

arco (sul ponticello)

p

103

104

105 arco *f*

f

107

6

6 > f

modo ord.

f

109

6 >

6 >

6 >

III

pizz. mf

6

tr. pizz. mf

110

pizz. mf

pizz. mf

pizz.

tr. pizz. mf

111

pizz. mf

pizz.

115

115

ff

ff

ff

mf

arco

arco

arco

arco

ff

ff

ff

ff

sul ponticello

p sempre

sul ponticello

p sempre

sul ponticello

p sempre

sul ponticello

p sempre

modo ord.

gliss.

ppp

ff

modo ord.

gliss.

ppp

ff

f

modo ord.

gliss.

ppp

ff

mf

modo ord.

gliss.

ppp

ff

126

mf

subito
f

subito
f

subito
ff *mf*

subito
f

f

f

f

6

134

136

138

March 2006