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String Quartet in Three Movements

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String Quartet in Three Movements

A Thesis

Submitted to the Graduate Faculty of the University of New Orleans in partial fulfillment of the requirements for the degree of

Master of Music in Composition

by

William R. Malchow

B.S.E.E. Villanova University, 1992

August, 2018
Performance Notes and Key

Abbreviations

ord. - Ordinary is defined as normal vibrato, normal bowing.

sub. - subito

I, II, III, IV - standard string numbers where I is the highest string and IV the lowest.

Dynamics

\[ \text{p} \] - When crescendo/diminuendo markings appear without explicit dynamic markings, raise/lower the dynamic level one marking. p to pp or p to mp and so forth. In movement 1, dynamic transitions should be exaggerated.

Bow Positions

s.p. 1 s.p. - Normal sul ponticello. Position the bow a little bit towards the bridge. The tone should be slightly brittle.

s.p. 2 - Heavy sul ponticello. Position the bow almost on the bridge. The tone should be metallic and a bit noisy.

sul tasto - Bow over the fingerboard. It should be exaggerated for maximum tonal contrast from normal playing. The tone should be soft and flute like.

ord. \rightarrow s.p. 1 - Arrows denote a gradual transition between one bow position and another.

bow bridge - Bow the string side of the bridge lightly or with medium pressure so that no string sounds and a white noise is produced. The bow should either be parallel with the bridge, or at a 45-degree angle. If needed the left hand may mute the strings.

bow body - Bow the wood of the instrument. A good sound can be achieved by bowing the upper seam at the waist of the instrument. The sound is a white noise ‘shhh’ type sound softer and quieter than the bow bridge sound.

Natural Harmonics

\[ V_4 \]

D4 C7 - For added clarification some natural harmonics are described by a letter and a number. The letter denotes the string to use, and the number denotes the harmonic node of that string. Where 1 is the fundamental or open string. 2 is the octave, 3 is either node that sounds an octave plus a 5th higher etc.

e.g. D4 the 4th node on the Ve D string, sounding 2 octaves above the open D string.
C7 the 7th node on the Ve C string, sounding approx 2 octaves + minor 7th above the open C string.

- The notated natural harmonics nodes can be changed with equivalent sounding nodes on the same string for ease of playing, but do not change the string as this might effect the intended tuning.

Tuplets

\[ (\text{-4.3}) \]

- The ‘echos’ in the first movement are based on harmonic rhythms that are denoted by tuplets. The 4:5 and 4:3 tuplets are shown in non tuplet notation. Brackets/text are used for clarity. Unless otherwise noted, the note lengths of these tuplets should be the equal.
String Quartet

I.

W. Malchow

Notes:
- In each grouping of echo's the note lengths should be the same length.
- Some rests omitted for metric clarity.
- Exaggerate dynamic transitions.

\( \text{\textit{bow body}} \)

\( \text{\textit{sul Tasto}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{s.p. 1}} \)

\( \text{\textit{vib}} \)

\( \text{\textit{wide vib.}} \)

\( \text{\textit{ord.}} \)

\( \text{\textit{non vib.}} \)

\( \text{\textit{slow vib. (w)}} \)
non vib. sul tasto  ord. non vib. sul pont  ord.

\[ f \rightarrow pp \]

non vib. sul tasto  ord. non vib. sul pont  ord.

\[ f \rightarrow pp \]

non vib. sul tasto  ord. non vib. sul pont  ord.

\[ f \rightarrow pp \]

non vib. sul tasto  ord. non vib. sul pont  ord.

\[ f \rightarrow pp \]

non vib. sul tasto  ord. non vib. sul pont  ord.

\[ f \rightarrow pp \]

non vib. sul tasto  ord. non vib. sul pont  ord.

\[ f \rightarrow pp \]

non vib. sul tasto  ord. non vib. sul pont  ord.

\[ f \rightarrow pp \]

non vib. sul tasto  ord. non vib. sul pont  ord.

\[ f \rightarrow pp \]

non vib. sul tasto  ord. non vib. sul pont  ord.

\[ f \rightarrow pp \]

non vib. sul tasto  ord. non vib. sul pont  ord.

\[ f \rightarrow pp \]
a little slower ($\dot{=} 47$)

```
128

s.p.  D5
\begin{align}
&\text{p} \quad \text{f} \quad ppp \\
&\text{s.p.}  \\
&\text{D4} \quad \text{f} \quad \text{PPP} \\
&\text{s.p.}  \\
&\text{D3} \quad \text{f} \quad \text{PPP} \\
\end{align}
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134

\begin{align}
&\text{p} \quad \text{f} \\
&\text{C5} \quad C7 \quad C8 \quad D4 > \quad C5 \quad C7 \quad C8 \quad C7 \\
\end{align}
```

poco a poco cresc.
II.

A callout $\dot{=}$ 66

Violin 1

Violin 2

Viola

Violoncello

con sordino

senza sordino
**B** with trepidation

**C** Slightly Slower $j = 62$

ord.

s.p. 1

pp

f

mp

ppp

ppp

mp

ppp
III.

Aggressive $\lambda = 200$

Violin 1

Violin 2

Viola

au talon

match viola volume and tone (poco ponticello)

Violoncello
connect notes with a late gliss.
Punchy staccato stabs. All notes the same length.
Punchy staccato stabs. All notes the same length.
VITA

William Malchow is a composer and pianist born in Savannah Georgia, USA and raised in Clinton, CT. He received his Bachelor’s degree in electrical engineering from Villanova University in 1992. He lived and worked in the New York City area until 2010 when he relocated to New Orleans, LA. In New Orleans William decided to enrol in the Graduate Jazz Studies program at the University of New Orleans. In the course of his studies, he became interested in classical music theory and history, eventually electing to pursue an additional course of studies with Dr. Yotam Haber in composition.