

Tapped into the same vein

String Quintet (string quartet and viola)

JESSICA MEYER

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7'

“An intellectual says a simple thing in a hard way. An artist says a hard thing in a simple way.”

- Charles Bukowski

I feel that Baroque and Rock music share some commonalities; driving rhythms, use of harmonic suspensions, and certain compositional techniques that are relatively simple compared to other kinds of music.

However, couched in that simplicity, the music can be expressing emotionally difficult things - and for this reason I think they are both tapped into the same vein.

In this piece, I wanted to express an emotionally intense and complicated experience in the simplest music terms while using the different compositional techniques you would find from artists like Bach and Bowie.

This piece was commissioned by the Poor Richard's Chamber Music Society and was premiered on March 3rd, 2017 at Christ Church of Philadelphia.

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Commissioned by the Poor Richard's Chamber Music Society

JESSICA MEYER

♩ = 74 **Mysterious**

keep a rock steady tempo throughout as if you have a click-track & exaggerate all swells and accents

Violin 1

Violin 2

Viola 1

Viola 2

Violoncello

8

15

Violin 1

Violin 2

Viola 1

Viola 2

Vc.

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♩ = 80 - 82 **Anxious**

24

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pp

pointed

mp

29

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mechanical and precise

p

mp

31

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

hushed, yet meticulous

p

measured, gently accent each beat

yearning...

mf

mp

3

34

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc.

This system contains measures 34, 35, and 36. The first violin part (Vln. 1) features a continuous sixteenth-note pattern with triplet markings above measures 34 and 36. The second violin (Vln. 2) plays a sustained chord. The violas (Vla. 1 and 2) and cello (Vc.) parts are mostly silent, with some notes in measure 35.

37

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc.

mp
mp
mp
mp

measured, gently accent each beat

This system contains measures 37, 38, and 39. The first violin part (Vln. 1) continues with sixteenth-note patterns, including sextuplets (6) and triplets (3) in measure 39. The second violin (Vln. 2) has a few notes in measure 39. The violas (Vla. 1 and 2) and cello (Vc.) parts have some notes in measure 39. A performance instruction box in measure 39 reads "measured, gently accent each beat".

40

Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc.

This system contains measures 40, 41, and 42. The first violin part (Vln. 1) features a complex sixteenth-note pattern with sextuplets (6) and triplets (3) in measures 40 and 42. The second violin (Vln. 2) has notes in measures 40 and 42. The violas (Vla. 1 and 2) and cello (Vc.) parts have notes in measures 40 and 42.

43

Score for measures 43-45. Vln. 1: Sixteenth-note runs with triplets (6, 6, 3). Vln. 2: Triplet eighth notes. Vla. 1: Sustained notes. Vla. 2: Triplet eighth notes. Vc.: Sustained notes. Dynamics: *mp*.

46

Elated

Score for measures 46-48. Vln. 1: Sixteenth-note runs with triplets (6, 6, 6, 6). Vln. 2: Triplet eighth notes. Vla. 1: Sustained notes. Vla. 2: Triplet eighth notes. Vc.: Sixteenth-note runs with triplets (6, 6, 6, 6). Dynamics: *ff*. Performance instruction: *jete*.

49

Score for measures 49-51. Vln. 1: Triplet eighth notes. Vln. 2: Sixteenth-note runs with triplets (6, 6, 6, 6). Vla. 1: Triplet eighth notes. Vla. 2: Triplet eighth notes. Vc.: Sixteenth-note runs with triplets (6, 6, 6, 6). Dynamics: *ff*. Performance instruction: *jete*.

52

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

6 6 6 6 6 6 6 6 6 6 6 6

jete

6 3

6 3

6 3

6 6 6 6 6 6 6 6

54

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

6 6 6 6 6 6 6 6 6 6 6 6

jete

mf espress.

3 3 3

p

p

p

6 6 6 6 6 6 6 6 6 6 6 6

57

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

3 6

3 3

3

3 3

3 3

3 3

This musical score is divided into three systems, each containing five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), and Violoncello (Vc.).

System 1 (Measures 60-66):
- Vln. 1: Melodic line with dynamics *mp* and *pp*.
- Vln. 2: Tremolo accompaniment with dynamics *mp*, *p*, and *pp*.
- Vla. 1: Tremolo accompaniment with dynamics *mp* and *p*.
- Vla. 2: Tremolo accompaniment with dynamics *mp* and *p*.
- Vc.: Tremolo accompaniment with dynamics *mp* and *p*.

System 2 (Measures 67-69):
- Vln. 1: Continues melodic line.
- Vln. 2: Continues tremolo accompaniment.
- Vla. 1: Melodic line with dynamics *mp* and *gliss.*
- Vla. 2: Rests.
- Vc.: Rests.

System 3 (Measures 70-72):
- Vln. 1: Continues melodic line.
- Vln. 2: Continues tremolo accompaniment.
- Vla. 1: Melodic line.
- Vla. 2: Rests.
- Vc.: Rests.

73

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

76

Intense, but very quiet...suppressed

measured *pp*

measured *pp*

swooning *p*

swooning *p*

swooning *p*

p

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

83

all glissandi are for the duration of the note

all accents are very zingy and antiphonal until measure 99

gliss. *mp*

p

gliss.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

90

Vln. 1 *mp*

Vln. 2 *mp* *gliss.*

Vla. 1 *mp* 3 3

Vla. 2 *mp*

Vc. *mp*

95

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 3 3 *f*

Vla. 2 *f*

Vc. *f*

99

always with forward momentum until meas. 115

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. 1 *pp* *p*

Vla. 2 *pp* *p*

Vc. *pp* *p*

measured

102

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mp

105

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mf

106

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Thrashing

ff

gliss.

start to add open strings bit by bit.....

108

Ecstatic

all play with as many open strings as possible until measure 115

111

114

117

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mp

mp

mp

120

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

p

p

mp

mp

p

123

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pp

NYC, Dec. 20th, 2016

FOR PERUSAL ONLY

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