

Of Being

for string quartet

JESSICA MEYER

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22'

PROGRAM NOTES

Milan Kundera's novel "The Unbearable Lightness of Being" has been a book I have been wanting to read for quite some time, specifically because of the philosophical paradox it poses. Friedrich Nietzsche's concept of eternal return (or eternal recurrence) puts forth that everything in life happens an infinite number of times, causing the "heaviest of burdens". Conversely, a personal life in which everything happens only once loses its "weight" and significance—hence the "the unbearable lightness of being." Kundera encourages the reader to consider this duality through the actions of his characters and the comparisons between love and sex, loyalty and betrayal, self and community, lightness and weight, then ultimately...fate and chance. Kundera also continuously refers to a motive Beethoven uses in his final string quartet as a sonic allegory for eternal recurrence ("Es muss sein" or "It Must Be"), and posits that musical motives in a composition can come and go like certain people in one's life.

In September of 2021, I was fortunate to have a month-long residency at the Ellis-Beauregard Foundation in Maine in order to conceive and write this piece. It gave me a lot of time to ponder these dualities, how they relate to each other, and explore how they are present in my own life. While reading the novel, five quotes stood out to me and each movement is inspired by a different one. Also like the novel, themes are interwoven throughout in a way that encourages us to question our own patterns and experiences.

As concert seasons are getting back to their usual robustness, it is clear what we have been missing during Covid time: the communal sharing of sounds and emotions, the energy that passes between the performers and the audience, and the affirmation of why we devote our lives to our craft. The work ends with everyone in the room making music together, reminding us how our selves exist in relation to those around us, while also allowing moments of fate and chance to unfurl in real time.

Many thanks to Chamber Music America, the Argus Quartet, the Ellis-Beauregard Foundation, and to my family - both chosen and related.

Of Being

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I. Inertia

"Sometimes you make up your mind about something without knowing why, and your decision persists by the power of inertia. Every year it gets harder to change."

$\text{♩} = 55$ **Rhapsodic**

Violin 1
ff mp ff

Violin 2
ff

Viola
ff

Violoncello
ff

Vln. 1
3 3
pp < mp

Vln. 2
pp < mp

Vla.
mf 3

Vc.
pp < mp

7

Vln. 1 *p < mf* *mp < f* *p < ff*

Vln. 2 *p < mf* *mp < f* *p < ff*

Vla. *ff*

Vc. *p < mf* *mp < f* *p < ff*

10 *take your time...*

Vln. 1

Vln. 2

Vla.

Vc. *ff*

♩ = 120 Urgent

15

Vln. 1 *ff* *ff*

Vln. 2 *mf* *mf* *pizz* *poco sul pont* *ord.* *poco sul pont*

Vla. *ff* *mp* *ff*

Vc. *ff* *mp* *ff*

18

Vln. 1 *fp*

Vln. 2 *ord.* *poco sul pont* *mf* *ff* *ord.* *mp*

Vla. *mp* *ff* *mp*

Vc. *mp* *ff* *mp*

21

Vln. 1 *tr*

Vln. 2 *poco sul pont* *mf* *ord.* *f*

Vla. *ff* *mf* *f* *arco*

Vc. *ff* *mf* *f* *arco*

24

Vln. 1 *tr*

Vln. 2

Vla.

Vc.

27

Vln. 1

Vln. 2

Vla.

Vc.

tr

tr

30

Vln. 1

Vln. 2

Vla.

Vc.

ff *f*

ff *f*

f *ff*

32

Vln. 1

Vln. 2

Vla.

Vc.

ff *f*

f

f *ff*

f *ff*

pizz.

ff

3

34

Vln. 1

Vln. 2

Vla.

Vc.

fp *f* *f*

ff *mf* *f*

mf *f*

39

Vln. 1

Vln. 2

Vla.

Vc.

fp *fp* *mp* *mp*

Foreboding

48

Vln. 1

Vln. 2

Vla.

Vc.

f p *pointed* *pointed* *arco*

fp *mf*

53

Vln. 1

Vln. 2

Vla.

Vc.

mp

For perusal only. Performance materials must be purchased via www.jessicameyermusic.com.

57

Vln. 1

Vln. 2

Vla.

Vc.

f *p* *f* *p*

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60

Vln. 1

Vln. 2

Vla.

Vc.

pizz. *mf* *3*

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63

Vln. 1

Vln. 2

Vla.

Vc.

mp

arco

mp

This system contains measures 63, 64, and 65. The first violin part (Vln. 1) features a continuous sixteenth-note pattern. The second violin part (Vln. 2) plays a similar pattern with triplets and quintuplets. The viola part (Vla.) has a few notes with a *mp* dynamic. The cello part (Vc.) also has a few notes with a *mp* dynamic. The word "arco" is written above the cello staff.

66

Vln. 1

Vln. 2

Vla.

Vc.

f

f

This system contains measures 66, 67, and 68. The first violin part (Vln. 1) continues with a sixteenth-note pattern, including quintuplets. The second violin part (Vln. 2) continues with triplets and quintuplets. The viola part (Vla.) has a few notes with a *f* dynamic. The cello part (Vc.) has a few notes with a *f* dynamic.

69

Vln. 1

Vln. 2

Vla.

Vc.

tr

tr

This system contains measures 69, 70, and 71. The first violin part (Vln. 1) continues with a sixteenth-note pattern, including quintuplets. The second violin part (Vln. 2) continues with triplets and quintuplets. The viola part (Vla.) has a few notes with a *tr* (trill) marking. The cello part (Vc.) has a few notes with a *tr* (trill) marking.

71

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

tr

73

Vln. 1

Vln. 2

Vla.

Vc.

f

f

f

f

f

f

76

Vln. 1

Vln. 2

Vla.

Vc.

ff

ff

ff

ff

82

Vln. 1

Vln. 2

Vla.

Vc.

3

85

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

88

Vln. 1

Vln. 2

Vla.

Vc.

p

p

91

Vln. 1

Vln. 2

Vla.

Vc.

pp

pp

94

Vln. 1

Vln. 2

Vla.

Vc.

II. Unbearable Lightness

"Her drama was a drama not of heaviness but of lightness.
What fell to her lot was not the burden, but the unbearable lightness of being."

♩ = 86 **Lilting and Sassy**

all harmonic trills between
fundamental and touch 4th

Musical score for measures 96-100. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has one flat (B-flat). The tempo is marked as 86 beats per minute, and the mood is "Lilting and Sassy".

- Vln. 1:** Treble clef, playing harmonic trills (trills between fundamental and touch 4th) starting at measure 96. Dynamics: *p*.
- Vln. 2:** Treble clef, playing harmonic trills starting at measure 96. Dynamics: *p*.
- Vla.:** Alto clef, playing a melodic line with slurs and accents. Dynamics: *mp*.
- Vc.:** Bass clef, playing harmonic trills starting at measure 96. Dynamics: *p*.

Musical score for measures 101-105. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has one flat (B-flat).

- Vln. 1:** Treble clef, playing harmonic trills starting at measure 101. Dynamics: *p*.
- Vln. 2:** Treble clef, playing harmonic trills starting at measure 101. Dynamics: *p*.
- Vla.:** Alto clef, playing a melodic line with slurs, accents, and triplets. Dynamics: *mf*. Includes a *gliss.* marking at the end of measure 105.
- Vc.:** Bass clef, playing harmonic trills starting at measure 101. Dynamics: *p*.

106

Vln. 1

Vln. 2

Vla.

Vc.

tr

tr

tr

tr

pizz.

mf

110

Vln. 1

Vln. 2

Vla.

Vc.

tr

tr

tr

113

Vln. 1

Vln. 2

Vla.

Vc.

tr

tr

tr

gliss.

arco

116

Musical score for measures 116-118. The score is for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). Measures 116 and 117 feature trills in the Violin parts and triplets in the Viola and Cello parts. Measure 118 includes a glissando in the Cello part. A large watermark 'FOR PERUSAL ONLY' is overlaid across the score.

119

Musical score for measures 119-122. Measures 119 and 120 continue with trills and triplets. Measures 121 and 122 show dynamic markings of *mf* and *p* with hairpins, and triplets in the Cello part. A large watermark 'FOR PERUSAL ONLY' is overlaid across the score.

123

Musical score for measures 123-125. Measures 123 and 124 feature triplets in the Violin and Cello parts, and a sixteenth-note triplet in the Viola part. Measure 125 includes a dynamic marking of *mp* with a hairpin. A large watermark 'FOR PERUSAL ONLY' is overlaid across the score.

126

Vln. 1
Vln. 2
Vla.
Vc.

mp
mf

129

all harmonics until m. 153

all harmonics until m. 154

Vln. 1
Vln. 2
Vla.
Vc.

mp

132 **Mystical**

Vln. 1
Vln. 2
Vla.
Vc.

p
mp

134

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 134 and 135. The Violin 1 and Violin 2 parts feature eighth-note triplets with slurs. The Viola part consists of sixteenth-note triplets with slurs. The Violoncello part has a single note in measure 134 and a half note in measure 135.

136

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 136 and 137. The Violin 1 and Violin 2 parts continue with eighth-note triplets. The Viola part includes a trill in measure 136, indicated by '2 2 3' above the notes, and continues with sixteenth-note triplets. The Violoncello part has a half note in measure 136 and a dotted half note in measure 137.

138

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 138 and 139. The Violin 1 and Violin 2 parts continue with eighth-note triplets. The Viola part continues with sixteenth-note triplets. The Violoncello part has a dotted half note in measure 138 and a half note in measure 139.

140

Vln. 1

Vln. 2

Vla.

Vc.

3 3 3 3

2 2 3 6 6 6 6

142

Vln. 1

Vln. 2

Vla.

Vc.

3 3 3 3

2 3 6 6 6 6 6 6

144

Vln. 1

Vln. 2

Vla.

Vc.

3 3 3 3

6 6 6 6 6 6 6 6

146

Vln. 1
Vln. 2
Vla.
Vc.

This system contains measures 146 and 147. The first violin (Vln. 1) and second violin (Vln. 2) parts feature eighth-note triplets. The viola (Vla.) part consists of sixteenth-note triplets. The cello (Vc.) part has a single eighth note in measure 146 and a dotted quarter note in measure 147.

148

Vln. 1
Vln. 2
Vla.
Vc.

This system contains measures 148 and 149. The first violin (Vln. 1) and second violin (Vln. 2) parts feature eighth-note triplets. The viola (Vla.) part consists of sixteenth-note triplets. The cello (Vc.) part has a dotted quarter note in measure 148 and a dotted half note in measure 149.

150

Vln. 1
Vln. 2
Vla.
Vc.

This system contains measures 150 and 151. The first violin (Vln. 1) and second violin (Vln. 2) parts feature eighth-note triplets. The viola (Vla.) part consists of sixteenth-note triplets. The cello (Vc.) part has a dotted quarter note in measure 150 and a dotted half note in measure 151.

152

Vln. 1

Vln. 2

Vla.

Vc.

tr

f

3

5

6

6

6

f

f

156

Vln. 1

Vln. 2

Vla.

Vc.

5

5

3

158

Vln. 1

Vln. 2

Vla.

Vc.

5

5

tr

Detailed description: This page contains three systems of musical notation for a string quartet. The first system (measures 152-155) features a trill in the first violin part, followed by a forte (*f*) dynamic. The second system (measures 156-157) shows intricate sixteenth-note patterns in the violins and viola, with the cello playing a steady eighth-note accompaniment. The third system (measures 158-163) continues with complex sixteenth-note passages in the violins and a trill in the cello part.

160

Vln. 1

Vln. 2

Vla.

Vc.

163

all harmonic trills between fundamental and touch 4th

Vln. 1

Vln. 2

Vla.

Vc.

p

mp

gliss.

3

168

rit et al fine.....

Vln. 1

Vln. 2

Vla.

Vc.

mp

pizz

3

1 2 6

III. Compassion

Origins of the word "compassion":

Middle English: via Old French from ecclesiastical Latin *compassio(n-)*, from *compati* 'suffer with'.

"...for there is nothing heavier than compassion.

*Not even one's own pain weighs so heavy as the pain one feels with someone,
for someone, a pain intensified by the imagination and prolonged by a hundred echoes."*

♩ = 50 **Heavy, Haunted**

172 change bows however needed...staggered slight
overpressure

Vln. 1

Vln. 2

Vla.

Vc.

175 ord. overpressure

Vln. 1

Vln. 2

Vla.

Vc.

178 violins: random accents in response to one another, getting more frequent.....

Vln. 1

Vln. 2

Vla.

Vc.

gliss.

gliss.

overpressure

overpressure

ff

ff

ff

ff

181

Vln. 1

Vln. 2

Vla.

Vc.

p

pp

pp

mp

fp

185

Vln. 1

Vln. 2

Vla.

Vc.

p

pp

pp

mf

sul pont

sul pont

188 ord. → sul pont

Vln. 1 *p* *pp* *fp*

Vln. 2 *p* *pp* *fp*

Vla. *f*

Vc.

191

Vln. 1 *fp* *pp* *ord. tr*

Vln. 2 *fp* *pp* *ord. tr*

Vla. *p* n.v.

Vc.

196

Vln. 1 *ff* 6 6

Vln. 2 *ff* 5 5

Vla.

Vc. *ff*

OP = Overpressure

198 n.v. $\rightarrow \leftarrow$ OP \rightarrow molto vib

Vln. 1 *p* *ff* *gliss.*

Vln. 2 n.v. *mp* *ff* *gliss.* \rightarrow molto vib

Vla. vib. *ff* pizz. arco \rightarrow OP

Vc. vib. *mf* *ff* pizz. arco \rightarrow OP

201 ord. $\rightarrow \leftarrow$ OP m. vib

Vln. 1 *gliss.*

Vln. 2 ord. $\rightarrow \leftarrow$ OP *gliss.* m. vib

Vla. ord. pizz. arco \rightarrow OP

Vc. ord. pizz. 3 arco \rightarrow OP

203 ord. $\rightarrow \leftarrow$ OP

Vln. 1 *5* *5* *5* *5* *5* *5* *5* *5*

Vln. 2 ord. $\rightarrow \leftarrow$ OP

Vla. ord. 3

Vc. ord. 3

205

Vln. 1
Vln. 2
Vla.
Vc.

5 5 5 5 5 5 5

gliss.

This system contains measures 205 and 206. The first violin part (Vln. 1) features a continuous sixteenth-note pattern with a '5' fingering indicated below the staff. The second violin (Vln. 2) and viola (Vla.) parts play a similar sixteenth-note pattern. The cello (Vc.) part has a few notes, including a glissando marked 'gliss.' in measure 206. A large watermark 'FOR PERSAL' is overlaid on the page.

207

Vln. 1
Vln. 2
Vla.
Vc.

p

sul pont

p

sul pont

5 5 5 5 5 5 5

3 3

This system contains measures 207 and 208. The first violin (Vln. 1) has a whole note chord in measure 207, marked with a piano (*p*) dynamic. The second violin (Vln. 2) and viola (Vla.) parts play sixteenth-note patterns, with 'sul pont' (sul ponticello) markings above the staves. The cello (Vc.) part has a whole note chord in measure 207, also marked with a piano (*p*) dynamic. A large watermark 'FOR PERSAL' is overlaid on the page.

210

Vln. 1
Vln. 2
Vla.
Vc.

5 5 5

3 3

This system contains measures 210 and 211. The first violin (Vln. 1) has a whole note chord in measure 210. The second violin (Vln. 2) and viola (Vla.) parts play sixteenth-note patterns, with '5' and '3' fingerings indicated below the staves. The cello (Vc.) part has a whole note chord in measure 210. A large watermark 'FOR PERSAL' is overlaid on the page.

212

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 212 and 213. The first violin part (Vln. 1) has a whole rest in measure 212 and a whole note in measure 213. The second violin (Vln. 2) and viola (Vla.) parts play sixteenth-note patterns with fingerings of 5 and 5. The cello part (Vc.) has a whole note in measure 212 and a whole rest in measure 213.

214

Vln. 1

Vln. 2

Vla.

Vc.

ord.

mp

This system contains measures 214 and 215. The first violin (Vln. 1) and second violin (Vln. 2) parts play sixteenth-note patterns with fingerings of 6 and 6. The viola (Vla.) part has a half note in measure 214 and a triplet of eighth notes in measure 215. The cello part (Vc.) has a whole rest in measure 214 and a whole note in measure 215. Dynamics include *ord.* and *mp*.

215

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 215 and 216. The first violin (Vln. 1) and second violin (Vln. 2) parts play sixteenth-note patterns with fingerings of 6 and 5. The viola (Vla.) part has a half note in measure 215 and a half note in measure 216. The cello part (Vc.) has a whole rest in measure 215 and a whole note in measure 216. A triplet of eighth notes is marked in the viola part in measure 215.

Musical score for measures 216-217. The score is for four instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

- Vln. 1:** Measures 216-217. Measure 216 contains two groups of five sixteenth notes, each marked with a '5' (quintuplet). Measure 217 features a trill (tr) followed by a glissando (gliss.).
- Vln. 2:** Measures 216-217. Measure 216 contains four groups of eighth notes, each marked with a '5' (quintuplet). Measure 217 features a trill (tr) followed by a glissando (gliss.).
- Vla.:** Measures 216-217. Measure 216 contains a quarter note. Measure 217 contains two groups of eighth notes, each marked with a '3' (triple), followed by a quarter note.
- Vc.:** Measures 216-217. Both measures contain a long, sustained note with a glissando line above it.

Annotations include "random swells of overpressure....." in a box below the Viola and Violoncello staves.

Musical score for measures 218-219. The score is for four instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

- Vln. 1:** Measure 218 contains a half note. Measure 219 contains a half note with a glissando (gliss.) line above it, ending with a *pp* dynamic marking.
- Vln. 2:** Measure 218 contains a half note. Measure 219 contains a half note with a glissando (gliss.) line above it, ending with a *pp* dynamic marking.
- Vla.:** Measure 218 contains a quarter note with a glissando (gliss.) line above it. Measure 219 contains a quarter note with a *pp* dynamic marking.
- Vc.:** Measure 218 contains a half note with an *ord.* (ordine) marking. Measure 219 contains a half note with a glissando (gliss.) line above it, ending with a *pp* dynamic marking.

Annotations include "random swells of overpressure....." in a box below the Viola and Violoncello staves.

IV. Heart/Mind

"When the heart speaks,
the mind finds it indecent to interject."

♩ = 45 **Swooning**

Musical score for measures 222-230. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The tempo is marked as ♩ = 45 and the mood is "Swooning". The key signature has one sharp (F#). The Vln. 1 and Vla. parts feature glissando markings and a dynamic of *p*. The Vc. part is marked *arco* and *mp*. A large watermark "FOR PERUSAL ONLY" is overlaid on the score.

random bow pulses with swells in response to the cello and each other

Musical score for measures 226-230. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The Vln. 1, Vln. 2, and Vla. parts feature *fp* dynamics and are marked with a box containing the instruction "random bow pulses with swells in response to the cello and each other". The Vc. part continues with a melodic line. A large watermark "FOR PERUSAL ONLY" is overlaid on the score.

Musical score for measures 231-235. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The Vln. 1 and Vln. 2 parts feature *mp* dynamics and glissando markings. The Vla. and Vc. parts feature *p* dynamics. A large watermark "FOR PERUSAL ONLY" is overlaid on the score.

237

Vln. 1
Vln. 2
Vla.
Vc.

This system contains measures 237 to 240. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The Violin 1 part has a melodic line with many sharps and slurs. The Violin 2 part has a similar melodic line. The Viola part has chords and slurs. The Violoncello part has rests and some notes. A large watermark 'FOR PERUSAL ONLY' is overlaid on the page.

241

Vln. 1
Vln. 2
Vla.
Vc.

gliss.
arco
p

This system contains measures 241 to 244. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The Violin 1 part has a melodic line with many sharps and slurs. The Violin 2 part has a similar melodic line with a glissando marking. The Viola part has chords and slurs. The Violoncello part has rests and some notes, with an arco marking and a piano dynamic marking. A large watermark 'FOR PERUSAL ONLY' is overlaid on the page.

245

Vln. 1
Vln. 2
Vla.
Vc.

gliss.
gliss.
gliss.

This system contains measures 245 to 248. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The Violin 1 part has a melodic line with many sharps, slurs, and triplets. The Violin 2 part has a similar melodic line with glissando markings and triplets. The Viola part has chords and slurs. The Violoncello part has rests and some notes with glissando markings. A large watermark 'FOR PERUSAL ONLY' is overlaid on the page.

248

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

250

Vln. 1

Vln. 2

Vla.

Vc.

252

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

gliss.

gliss.

V

V

V

V

254

Vln. 1

Vln. 2

Vla.

Vc.

256

Vln. 1

Vln. 2

Vla.

Vc.

p

p

mp

p

rit.....

pp

pp

pp

mp

pp

pp

$\text{♩} = 40$

259

Vln. 1

Vln. 2

Vla.

Vc.

rit.....

gliss.

gliss.

V. Es muss Sein (It Must Be)

*"The sadness meant: We are at the last station.
The happiness meant: We are together.
The sadness was form, the happiness content.
Happiness filled the space of sadness."*

♩ = 120 **Renewed Urgency**

The musical score is arranged for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). It consists of three systems of staves, each containing two measures. The tempo is marked as ♩ = 120 and the mood as "Renewed Urgency".

System 1 (Measures 262-263):
- Vln. 1: Starts with a forte (*f*) dynamic, playing a continuous sixteenth-note pattern. Measure 263 features a fermata over a half note and a five-fingered (*5*) fingering.
- Vln. 2: Rests in measure 262, then enters in measure 263 with a forte (*f*) dynamic, playing a sixteenth-note pattern with a triplet (*3*) and a five-fingered (*5*) fingering.
- Vla.: Rests in measure 262, then enters in measure 263 with a mezzo-piano (*mp*) dynamic, playing a quarter-note pattern.
- Vc.: Rests in measure 262, then enters in measure 263 with a mezzo-piano (*mp*) dynamic, playing a quarter-note pattern.

System 2 (Measures 265-266):
- Vln. 1: Continues the sixteenth-note pattern with a five-fingered (*5*) fingering.
- Vln. 2: Continues the sixteenth-note pattern with a triplet (*3*) and a five-fingered (*5*) fingering.
- Vla.: Continues the quarter-note pattern with a mezzo-piano (*mp*) dynamic.
- Vc.: Continues the quarter-note pattern with a mezzo-piano (*mp*) dynamic.

System 3 (Measures 267-268):
- Vln. 1: Continues the sixteenth-note pattern with a five-fingered (*5*) fingering.
- Vln. 2: Continues the sixteenth-note pattern with a triplet (*3*) and a five-fingered (*5*) fingering.
- Vla.: Continues the quarter-note pattern with a mezzo-piano (*mp*) dynamic.
- Vc.: Continues the quarter-note pattern with a mezzo-piano (*mp*) dynamic.

269

Vln. 1

Vln. 2

Vla.

Vc.

mf

ff

fp

271

Vln. 1

Vln. 2

Vla.

Vc.

mp

arco

273

Vln. 1

Vln. 2

Vla.

Vc.

mp

275

Vln. 1
Vln. 2
Vla.
Vc.

This system contains measures 275 and 276. The first violin part (Vln. 1) features a continuous sixteenth-note pattern. The second violin part (Vln. 2) plays a similar pattern with triplet markings. The viola part (Vla.) has a few notes with a slur. The cello part (Vc.) has a few notes with a slur.

277

Vln. 1
Vln. 2
Vla.
Vc.

This system contains measures 277 and 278. The first violin part (Vln. 1) continues with sixteenth-note patterns and includes a five-measure rest. The second violin part (Vln. 2) continues with triplet markings. The viola part (Vla.) has a few notes with a slur. The cello part (Vc.) has a few notes with a slur.

279

Vln. 1
Vln. 2
Vla.
Vc.

mp
mf
mf

This system contains measures 279 and 280. The first violin part (Vln. 1) continues with sixteenth-note patterns and includes a five-measure rest. The second violin part (Vln. 2) continues with triplet markings. The viola part (Vla.) has a few notes with a slur. The cello part (Vc.) has a few notes with a slur and a triplet marking.

281

Vln. 1

Vln. 2

Vla.

Vc.

283

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

f

f

285

Vln. 1

Vln. 2

Vla.

Vc.

287

Vln. 1

Vln. 2

Vla.

Vc.

arco 6

289

Vln. 1

Vln. 2

Vla.

Vc.

p *f* *p* *f*

p *f* *p*

mp

f

293

Vln. 1

Vln. 2

Vla.

Vc.

con sord

mf

poco sul pont

poco sul pont

p

con sord

mf

5

vamp with different slurs and rhythms until vln1 and vc mutes are on, getting more and more sul ponticello

This musical score page contains four systems of music for Violin 1, Violin 2, Viola, and Violoncello. The first system (measures 295-296) features a first violin part with a long slur and a second violin part with sixteenth-note patterns and a fifth-fingered note. The viola part has triplet and quintuplet patterns, while the cello part has a simple bass line. The second system (measures 297-298) continues the patterns, with the second violin part showing a quintuplet. The third system (measures 299-300) shows the first violin part with a slur and a second violin part with a quintuplet. The viola part continues with triplet and quintuplet patterns, and the cello part has a sixteenth-note pattern with a six-fingered note. A large watermark 'FOR PETSAL' is overlaid on the page, and a diagonal watermark 'Performance materials must be purchased via www.jessicameyermusic.com' is also present.

Half-tempo

♩ = 60

rit......

302

Vln. 1 *ff*

Vln. 2 *mf*

Vla. *mf*

Vc. *ff*

mf

♩ = 55 **Forboding**

305

Vln. 1 *gliss.*

Vln. 2 *mp* full sul pont

Vla. *mp* full sul pont

Vc. *mp* senza sord / sul tasto

mp

insert moments of slight overpressure

♩ = 82 **Nostalgic**

308

Vln. 1 *p* senza sord

Vln. 2 *p*

Vla. *p*

Vc. *p* *gliss.*

all harmonic trills between fundamental and touch 4th

325 insert moments of overpressure $\text{♩} = 40$

Vln. 1

Vln. 2 ord *p* *gliss.*

Vla. *p*

Vc. *mp*

330 ord *mp*

Vln. 1 *mp*

Vln. 2

Vla.

Vc. *gliss.*

334

Vln. 1

Vln. 2 *gliss.*

Vla.

Vc.

338

Vln. 1

Vln. 2

Vla.

Vc.

ff

ff

ff

ff

3

3

rit.....

341

Vln. 1

Vln. 2

Vla.

Vc.

3

3

$\text{♩} = 35$ **Overwrought, then Hymn-like**

343

Vln. 1

Vln. 2

Vla.

Vc.

fff

fff

fff

fff

fff

stand and face the audience

stand and face the audience

VAMP UNTIL
AUDIENCE
IS SINGING
COMFORTABLY

Audience keeps singing
while violist supports them

not harmonics

347

Vln. 1 *p* sing & play

Vln. 2 *mp* Must it be? sing & play

Vla. *mp* Must it be? Must it be? Must it be? Must it be?

Vc.

351

Vln. 1 *p*

Vln. 2

Vla. *mp* Must it be? Must it be? Must it be?

Vc.

354

Vln. 1 join in singing

Vln. 2 stop playing but keep singing

Vla. join in singing

Vc. all keep singing until it feels done