View metadata, citation and similar papers at core.ac.uk

brought to you by CORE

provided by University of New Orleans

University of New Orleans

ScholarWorks@UNO

University of New Orleans Theses and Dissertations

Dissertations and Theses

Fall 12-20-2018

String Quartet in Three Movements

William R. Malchow
University of New Orleans, bill@billmalchow.com

Follow this and additional works at: https://scholarworks.uno.edu/td

Part of the Composition Commons

Recommended Citation

Malchow, William R., "String Quartet in Three Movements" (2018). *University of New Orleans Theses and Dissertations*. 2572.
https://scholarworks.uno.edu/td/2572

This Thesis is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Thesis in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Thesis has been accepted for inclusion in University of New Orleans Theses and Dissertations by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

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

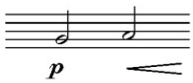
Abbreviations

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

sub. - subito

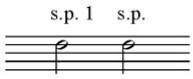
I, II, III, IV - standard string numbers where I is the highest string and IV the lowest.

Dynamics

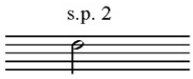


- When crescendo/diminuendo markings appear without explicit dynamic markings, raise/lower the dynamic level one marking. p to pp or p to mp and so forth. - In movement 1, dynamic transitions should be exaggerated.

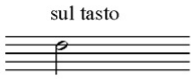
Bow Positions



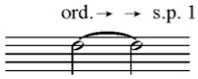
- Normal sul ponticello. Position the bow a little bit towards the bridge. The tone should be slightly brittle.



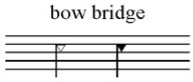
- Heavy sul ponticello. Position the bow almost on the bridge. The tone should be metallic and a bit noisy.



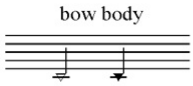
- Bow over the fingerboard. It should be exaggerated for maximum tonal contrast from normal playing. The tone should be soft and flute like.



- Arrows denote a gradual transition between one bow position and another.

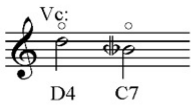


- Bow the string side of the bridge lightly or with medium pressure so that no string sounds and a white noise is produced. The bow should either be parallel with the bridge, or at a 45-degree angle. If needed the left hand may mute the strings.



- Bow 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 'shhhh' type sound softer and quieter than the bow bridge sound.

Natural Harmonics

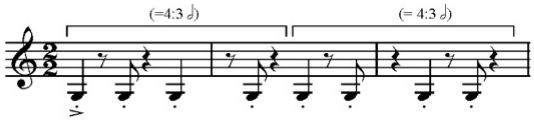


- For added clarification some natural harmonics are described by a letter and a number. The letter denotes the string to use, and the number denotes the harmonic node of that string. Where 1 is the fundamental or open string, 2 is the octave, 3 is either node that sounds an octave plus a 5th higher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

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

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

Tuplets



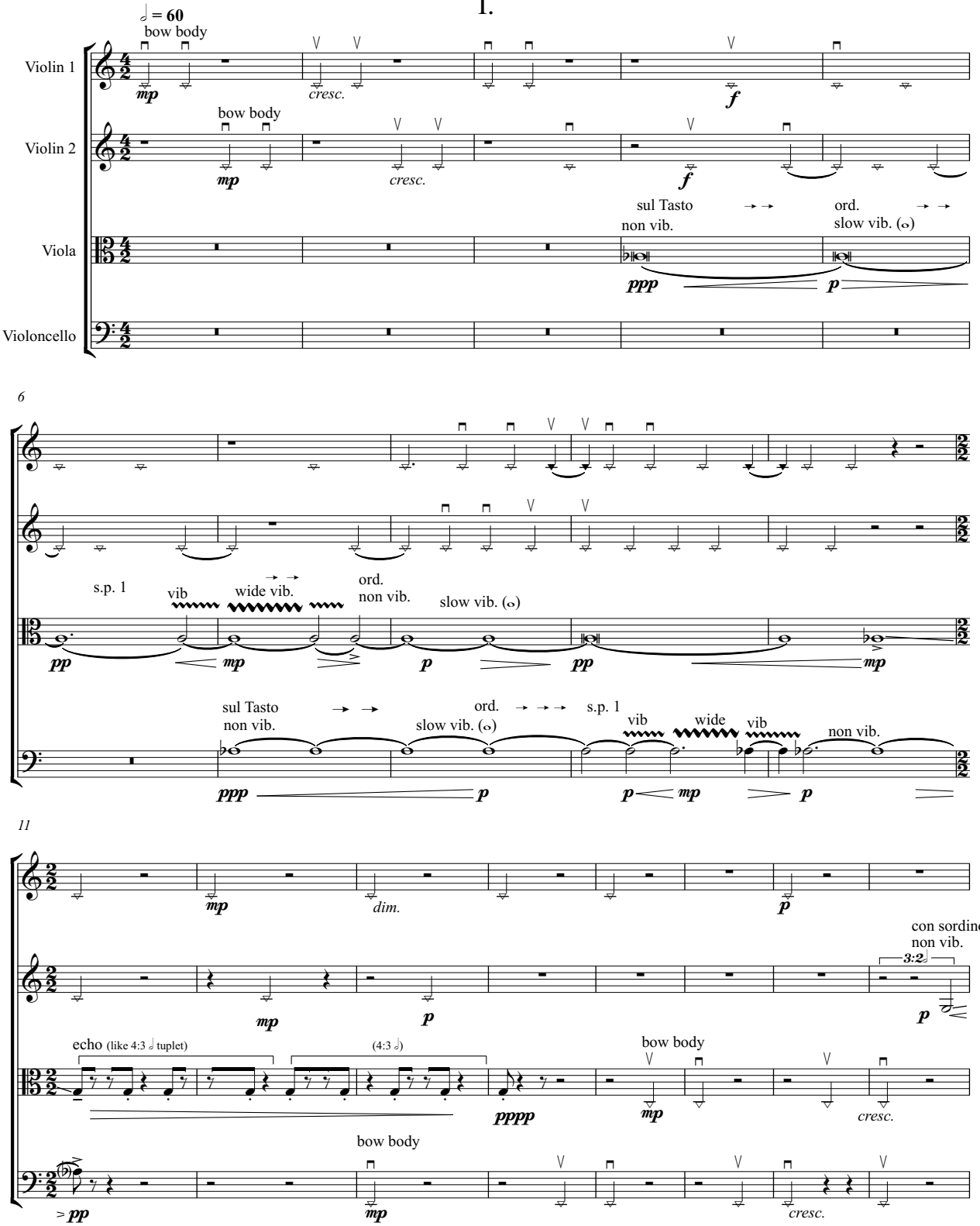
- The 'echos' in the first movement are based on harmonic rhythms that are denoted by tuplets. The 4:5 and 4:3 tuplets are shown in non tuplet notation. Brackets/text are used for clarity. Unless otherwise noted, the note lengths of these tuplets should be the equal.

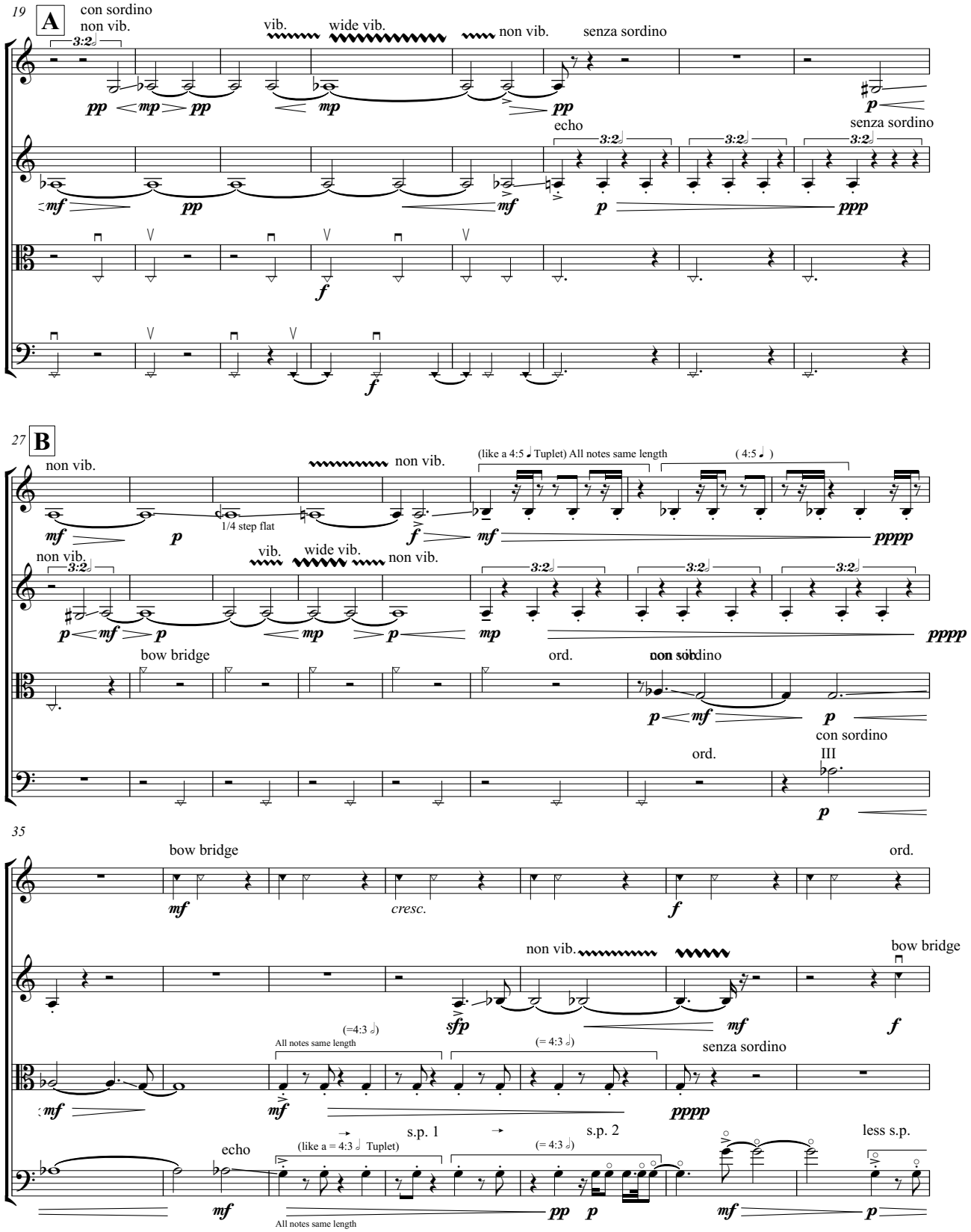
String Quartet

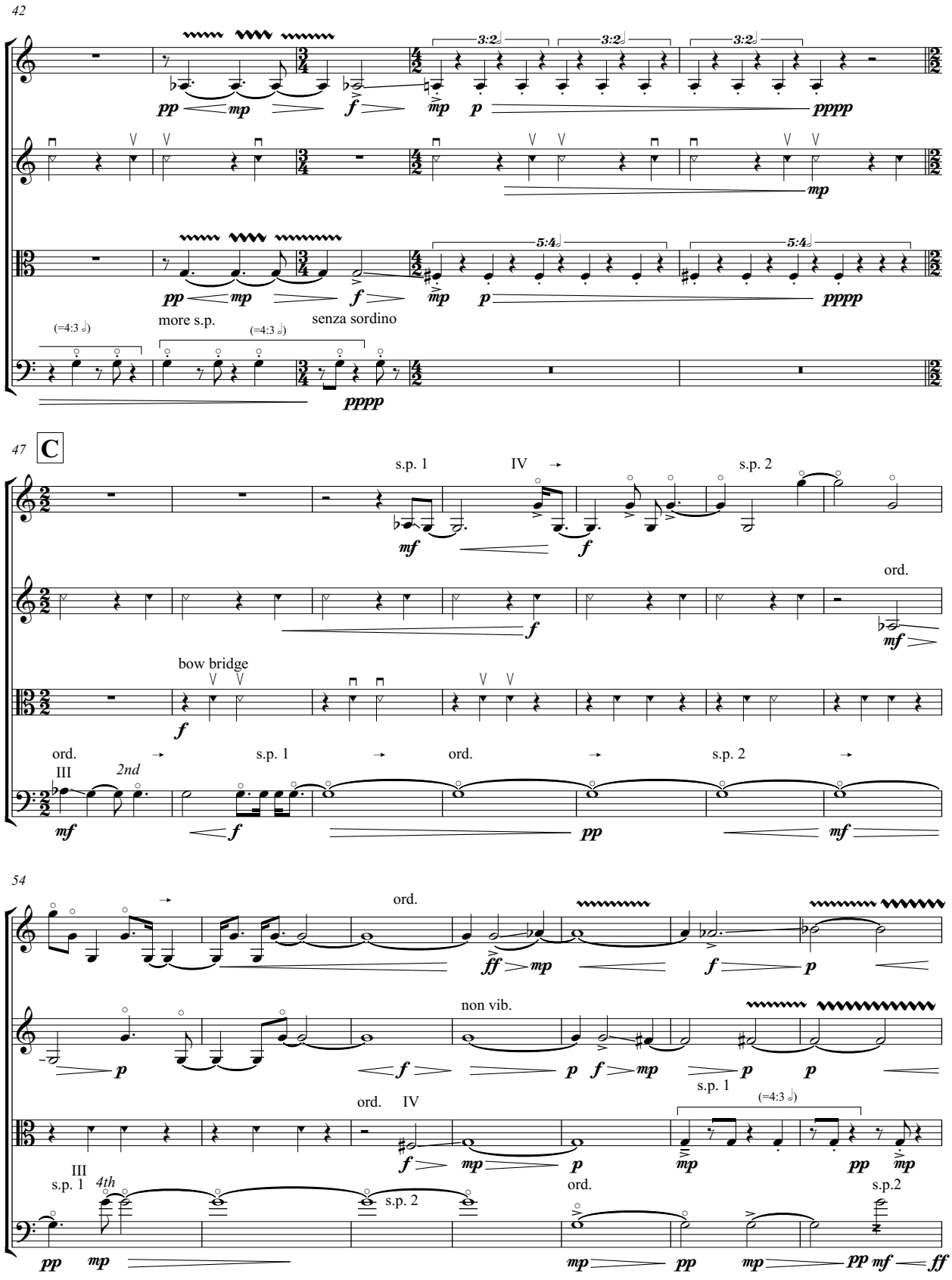
Notes:
- In each grouping of echo's the note lengths should be the same length.
  Some rests omitted for metric clarity.
- Exaggerate dynamic transitions.

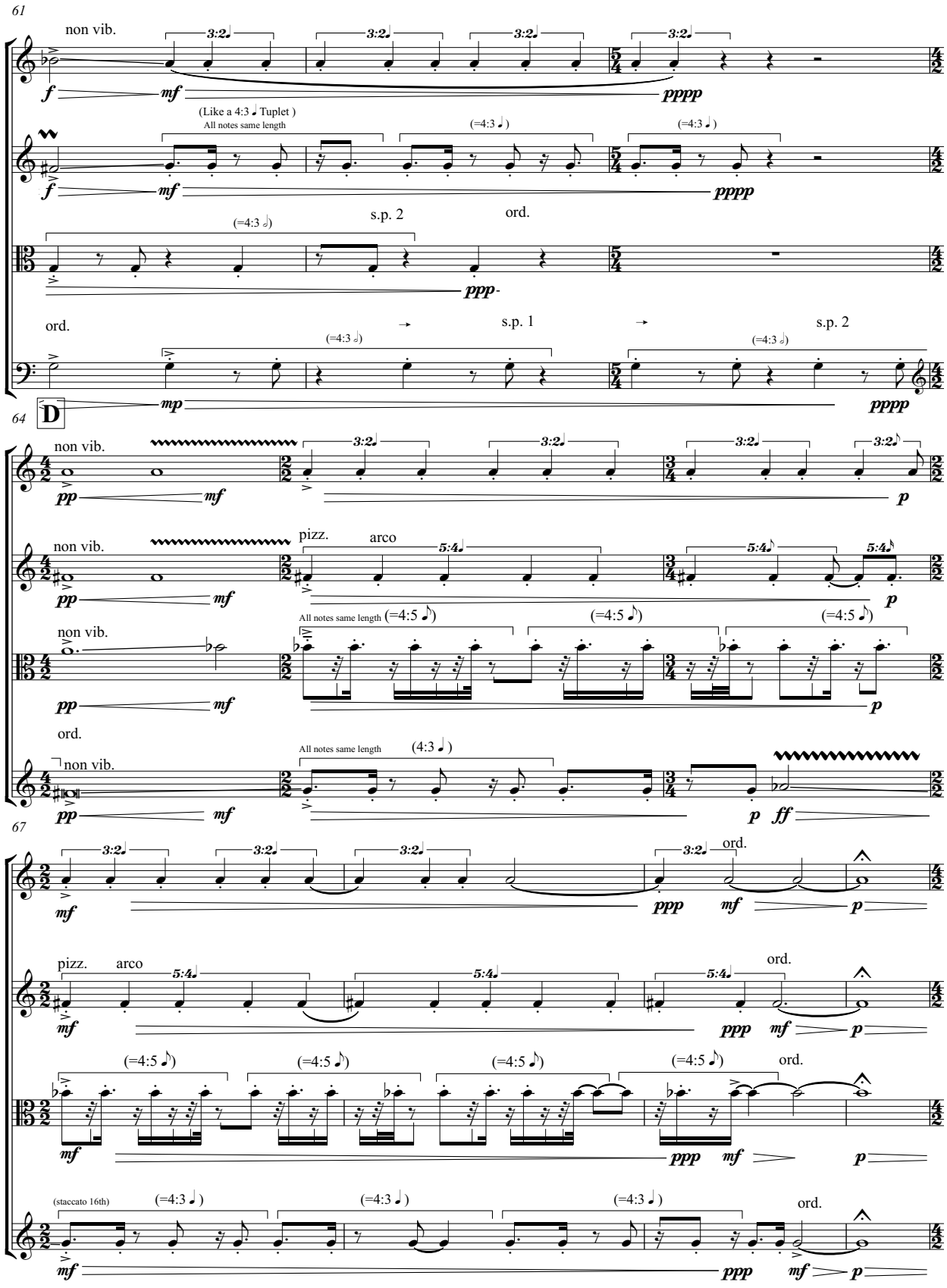
W. Malchow

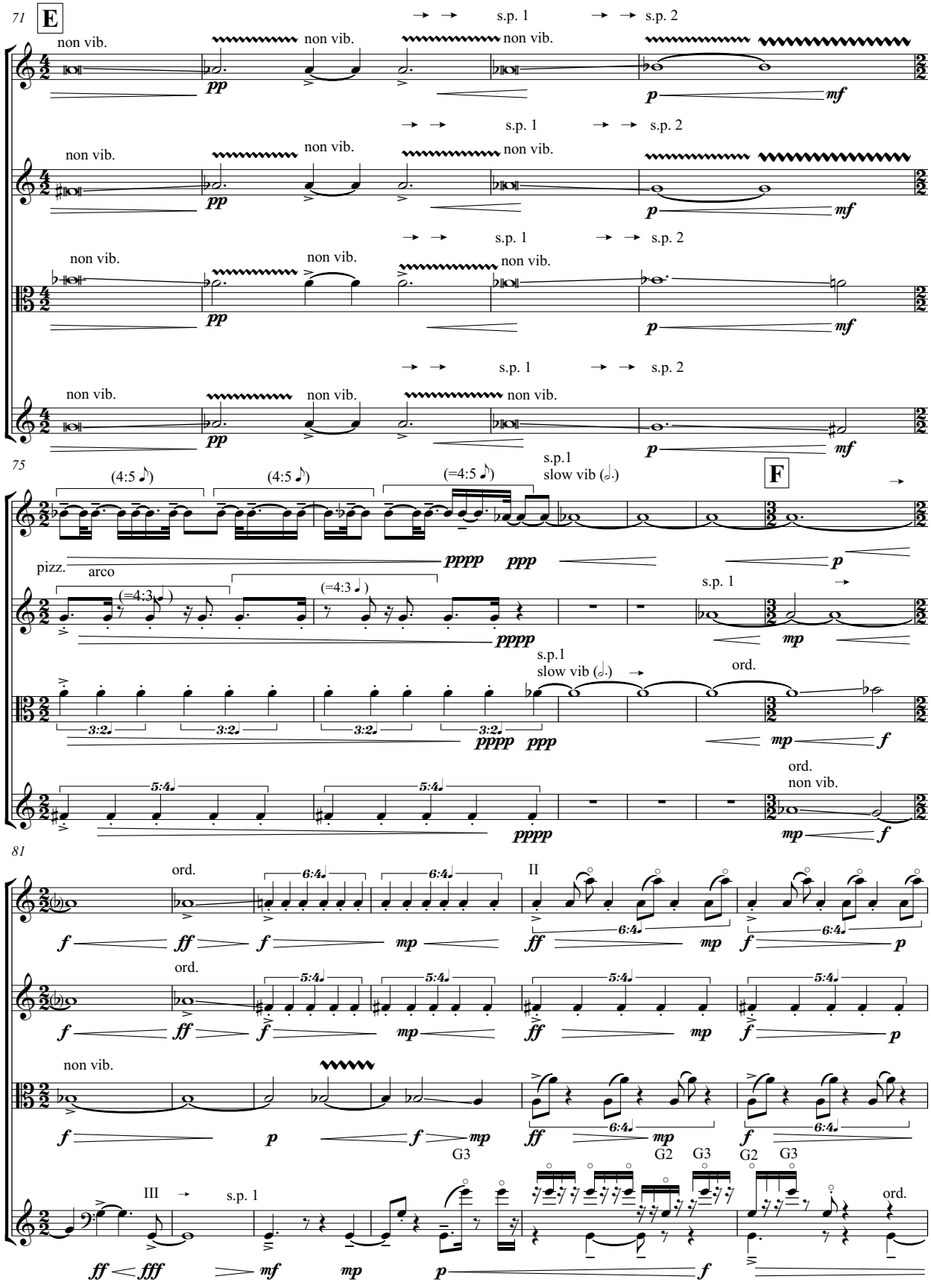
I.

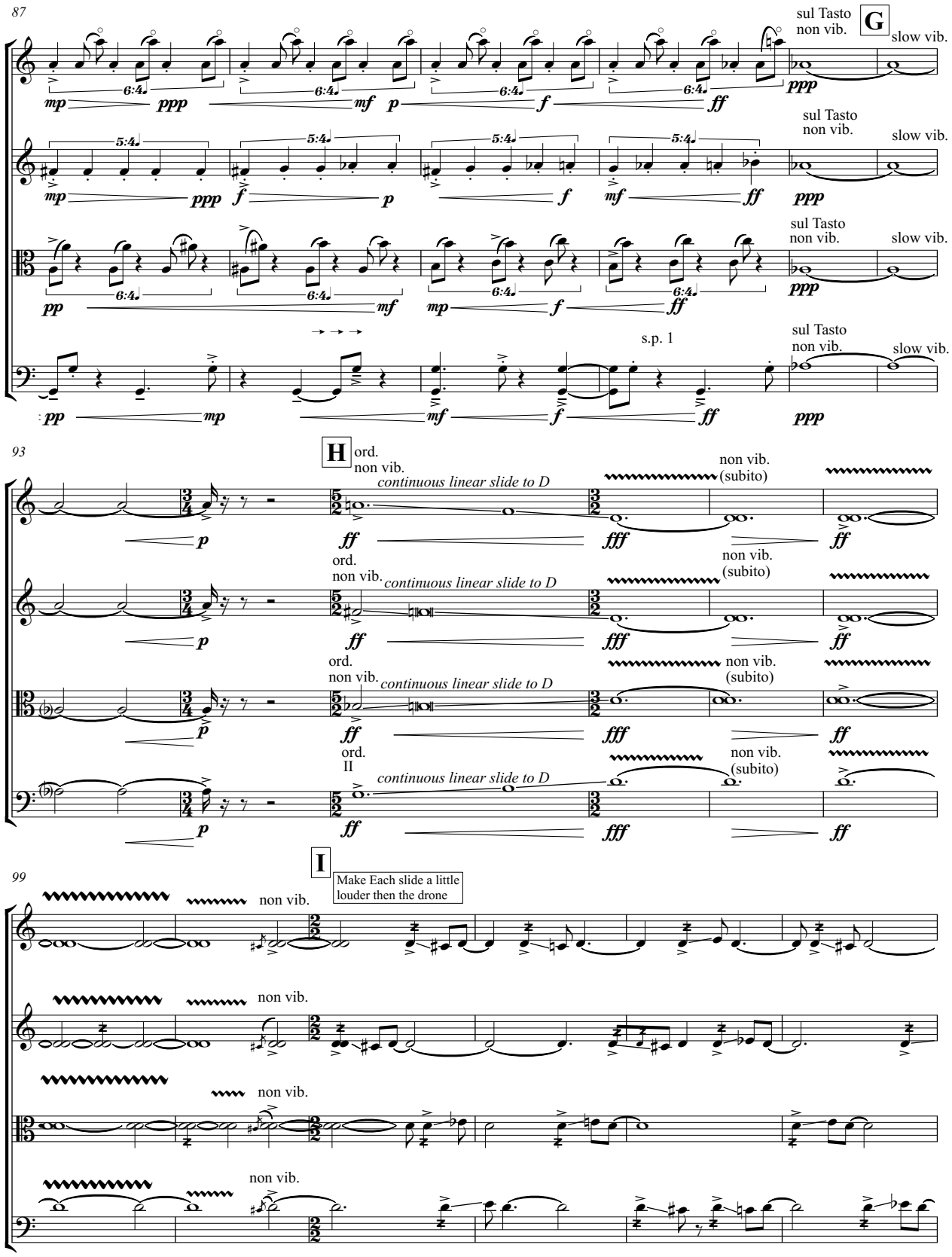


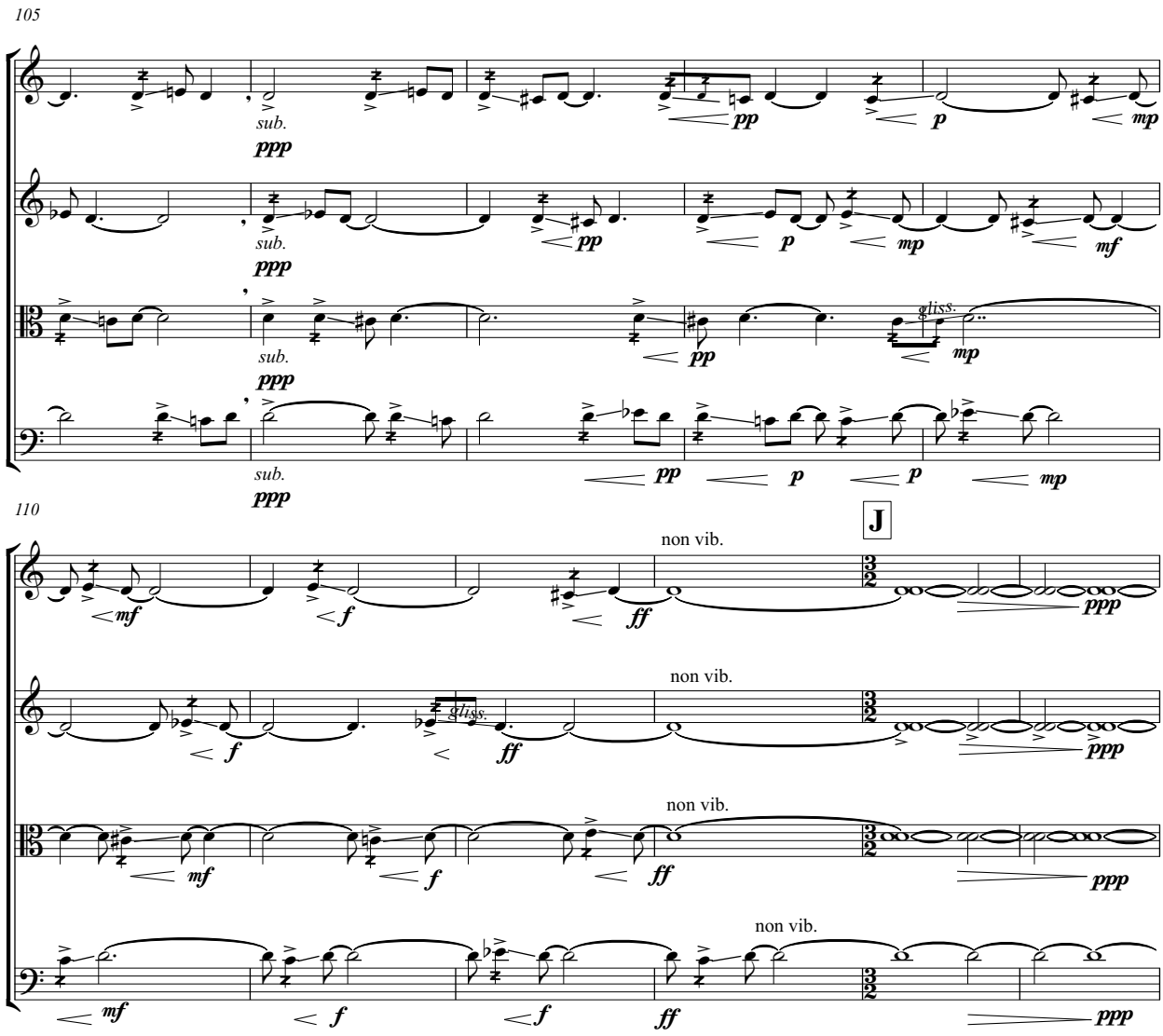

19
A
con sordino
non vib.
vib.
wide vib.
non vib.
senza sordino
echo
senza sordino
27
B
non vib.
non vib.
(like a 4:5 ♩ Tuplet) All notes same length
(4:5 ♩)
1/4 step flat
non vib.
vib.
wide vib.
non vib.
bow bridge
ord.
non sordino
con sordino
ord.
III
35
bow bridge
cresc.
ord.
non vib.
bow bridge
(=4:3 ♩)
All notes same length
(= 4:3 ♩)
senza sordino
s.p. 1
s.p. 2
less s.p.
echo
(like a = 4:3 ♩ Tuplet)
(= 4:3 ♩)
All notes same length

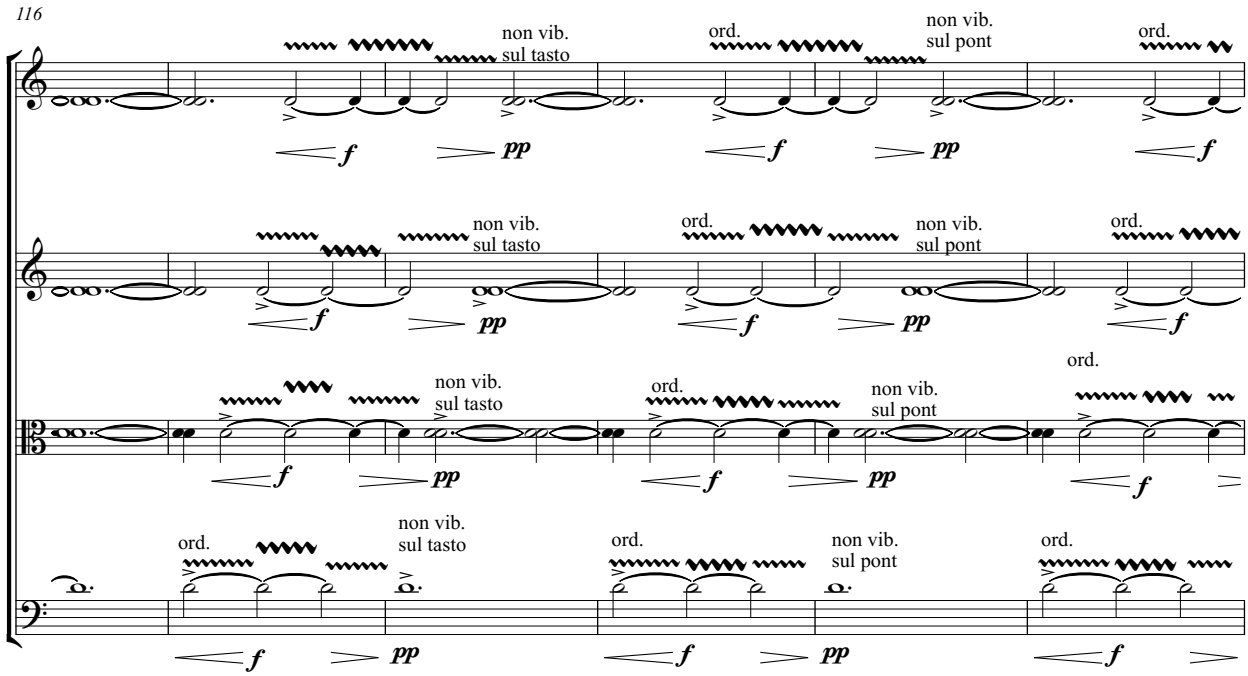

42
3:2
3:2
3:2
pp
mp
f
mp
p
pppp
mp
5:4
5:4
pp
mp
f
mp
p
pppp
(=4:3 𝅗𝅥)
more s.p.
(=4:3 𝅗𝅥)
senza sordino
pppp
47
C
s.p. 1
IV
s.p. 2
mf
f
ord.
f
mf
bow bridge
f
ord.
III
2nd
s.p. 1
ord.
s.p. 2
mf
f
pp
mf
54
ord.
ff
mp
f
p
non vib.
p
f
p
f
mp
p
p
ord.
IV
s.p. 1
(=4:3 𝅗𝅥)
f
mp
p
mp
pp
mp
III
s.p. 1
4th
s.p. 2
ord.
s.p.2
pp
mp
mp
pp
mp
pp
mf
ff

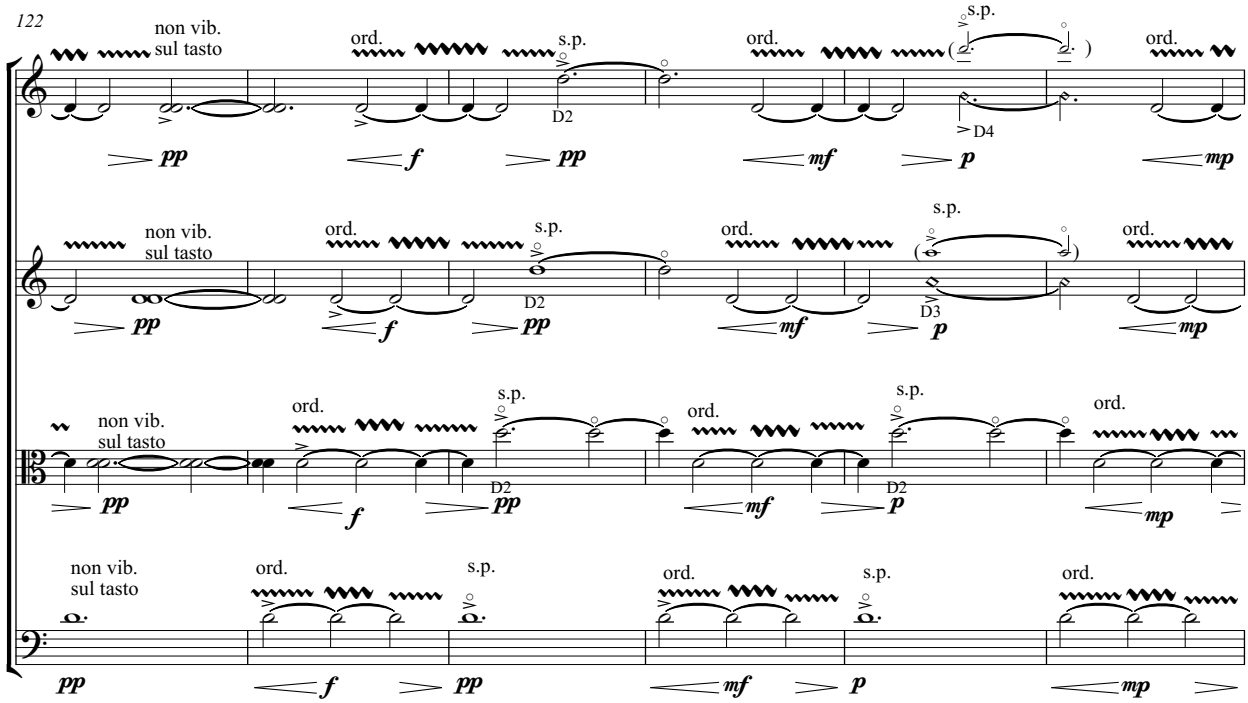

61
non vib.
3:2
f
mf
pppp
(Like a 4:3 ♩ Tuplet)
All notes same length
(=4:3 ♩)
(=4:3 ♩)
s.p. 2
ord.
(=4:3 𝅗𝅥)
ppp
ord.
s.p. 1
s.p. 2
(=4:3 𝅗𝅥)
(=4:3 𝅗𝅥)
mp
64
D
non vib.
pp
p
pizz.
arco
5:4
non vib.
All notes same length
(=4:5 𝅘𝅥𝅯)
(=4:5 𝅘𝅥𝅯)
(=4:5 𝅘𝅥𝅯)
non vib.
ord.
All notes same length
(4:3 ♩)
ff
67
ord.
pizz.
arco
ord.
(=4:5 𝅘𝅥𝅯)
(=4:5 𝅘𝅥𝅯)
(=4:5 𝅘𝅥𝅯)
(=4:5 𝅘𝅥𝅯)
ord.
(staccato 16th)
(=4:3 ♩)
(=4:3 ♩)
(=4:3 ♩)
ord.

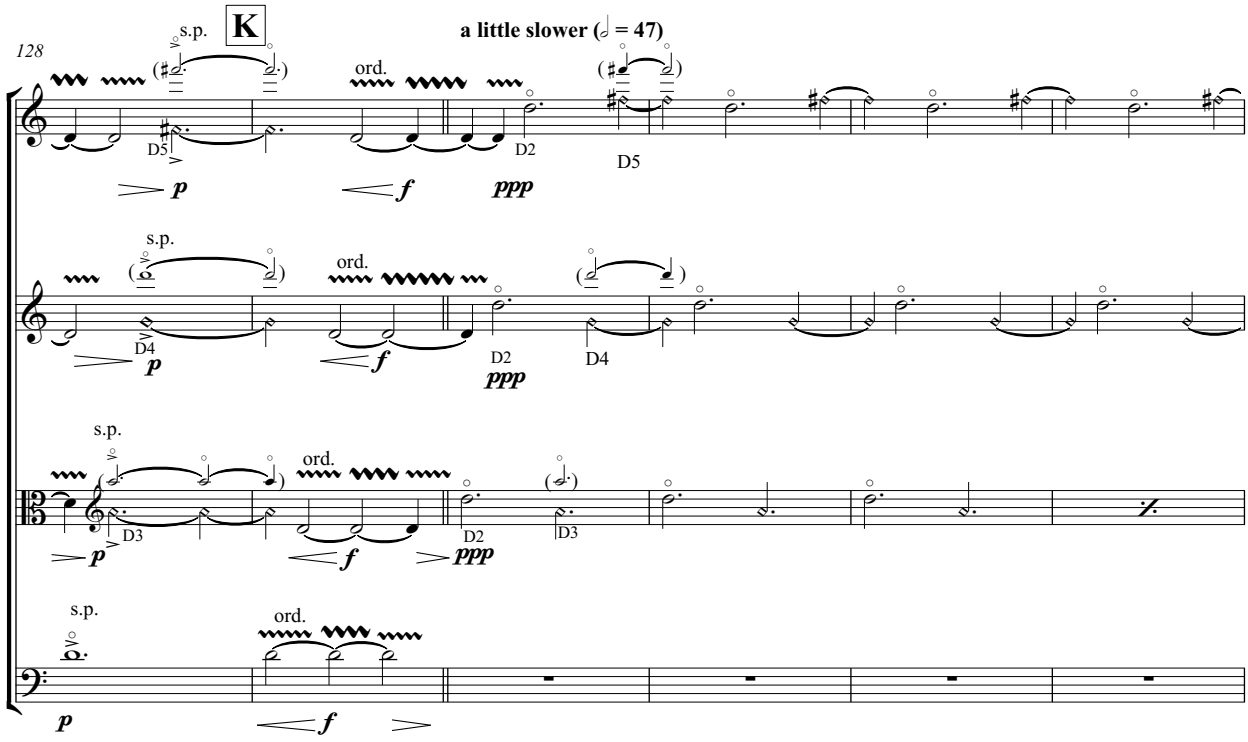

71
E
non vib.
s.p. 1
s.p. 2
pp
p
mf
75
(4:5 ♪)
(=4:5 ♪)
s.p.1
slow vib (𝅗𝅥.)
F
pizz.
arco
(=4:3 ♩)
pppp
ppp
mp
ord.
3:2
5:4
81
6:4
II
III
G3
G2
ff
fff
f

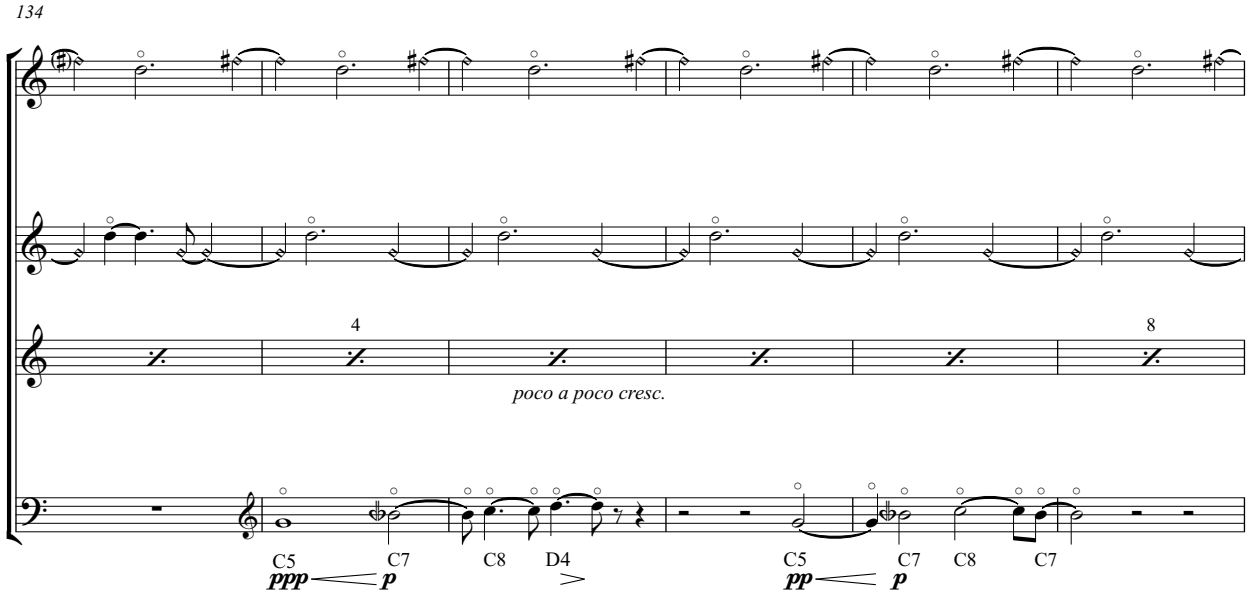

87
sul Tasto
non vib.
G
slow vib.
6:4
5:4
mp
ppp
mf
p
f
ff
pp
s.p. 1
93
H
ord.
non vib.
continuous linear slide to D
non vib.
(subito)
fff
ord.
II
99
I
Make Each slide a little
louder then the drone
non vib.

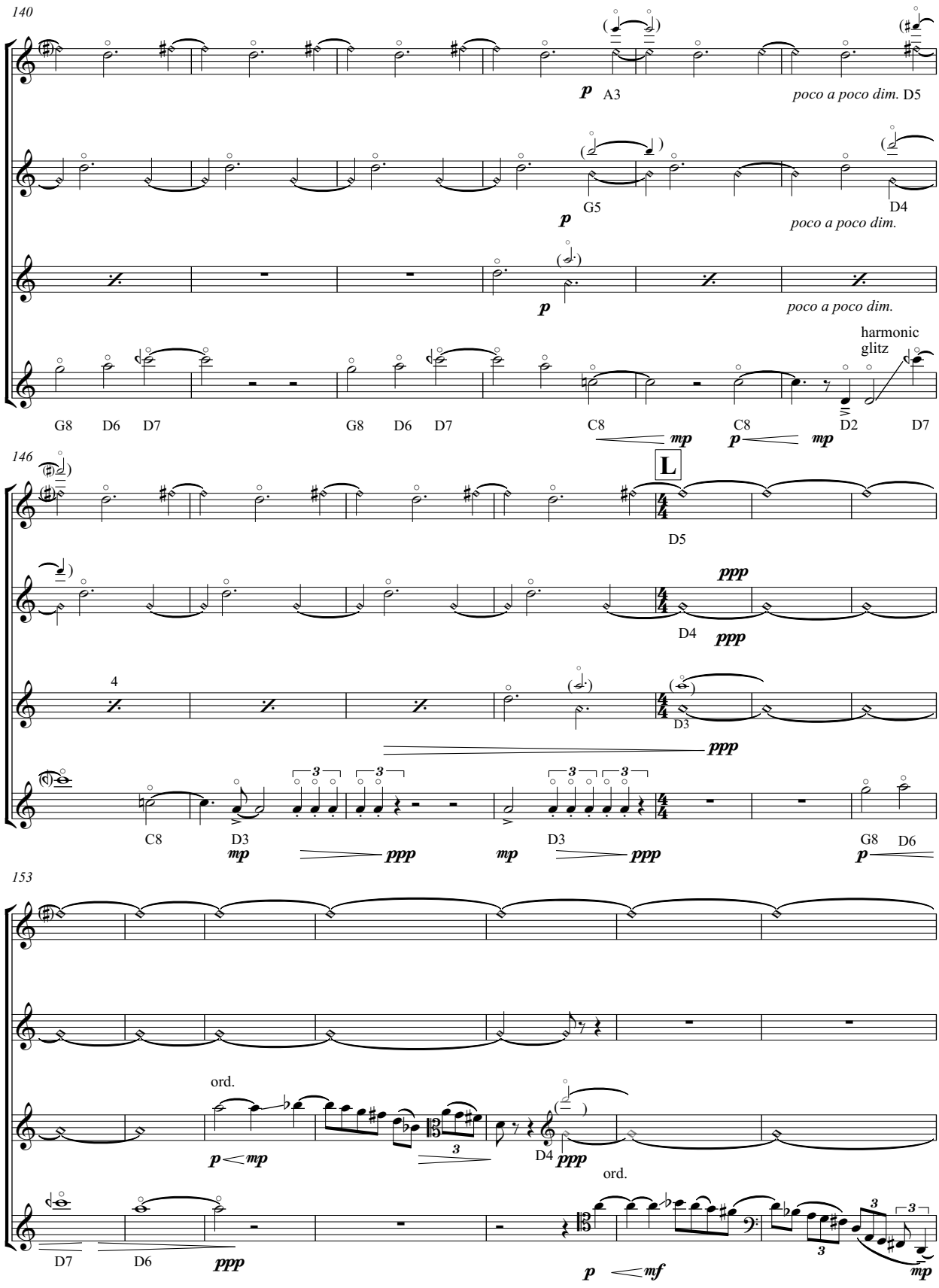

105
sub.
ppp
pp
p
mp
mf
gliss.
110
J
non vib.
mf
f
ff
ppp

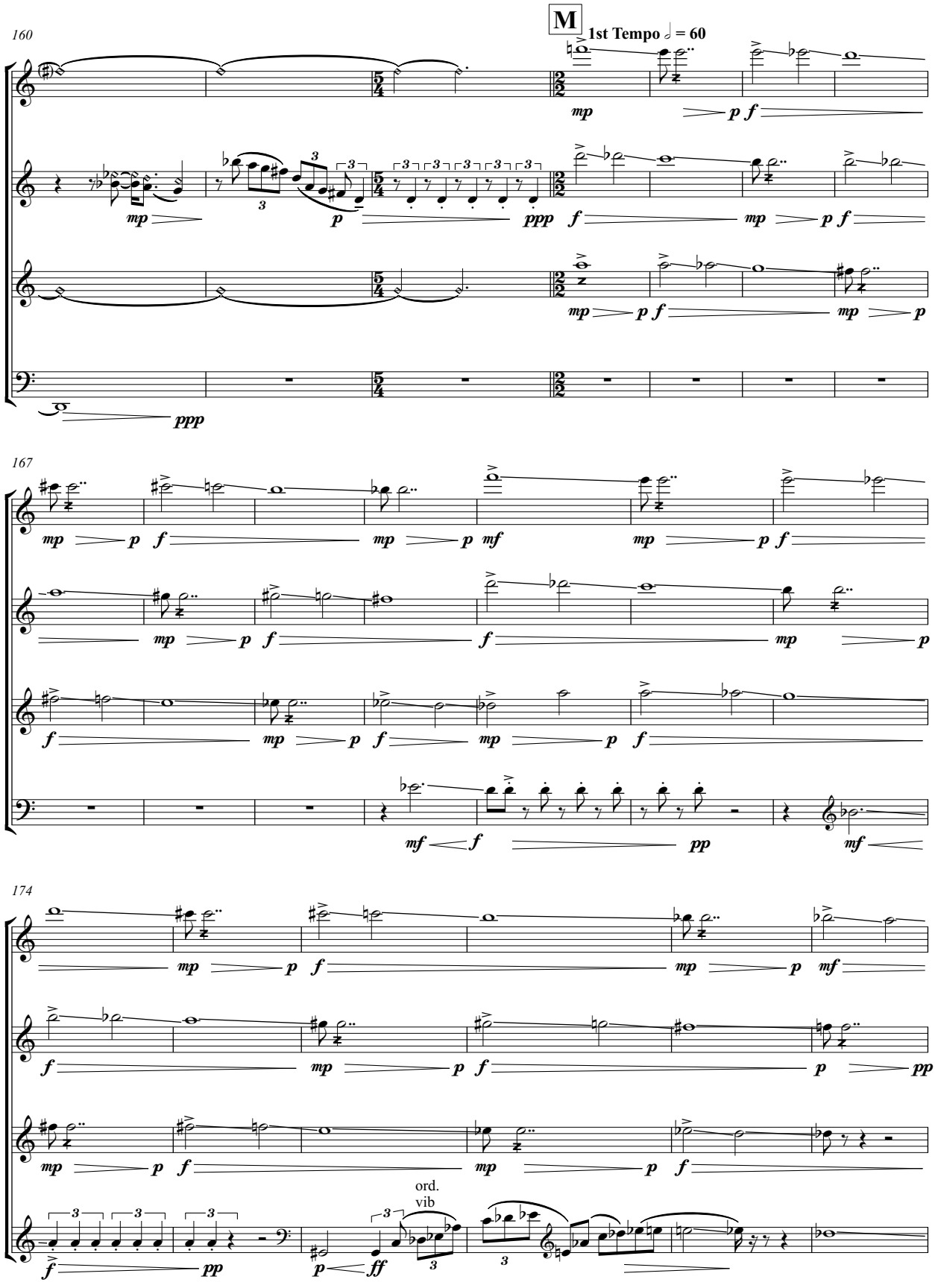

116
non vib.
sul tasto
ord.
non vib.
sul pont
ord.
f
pp

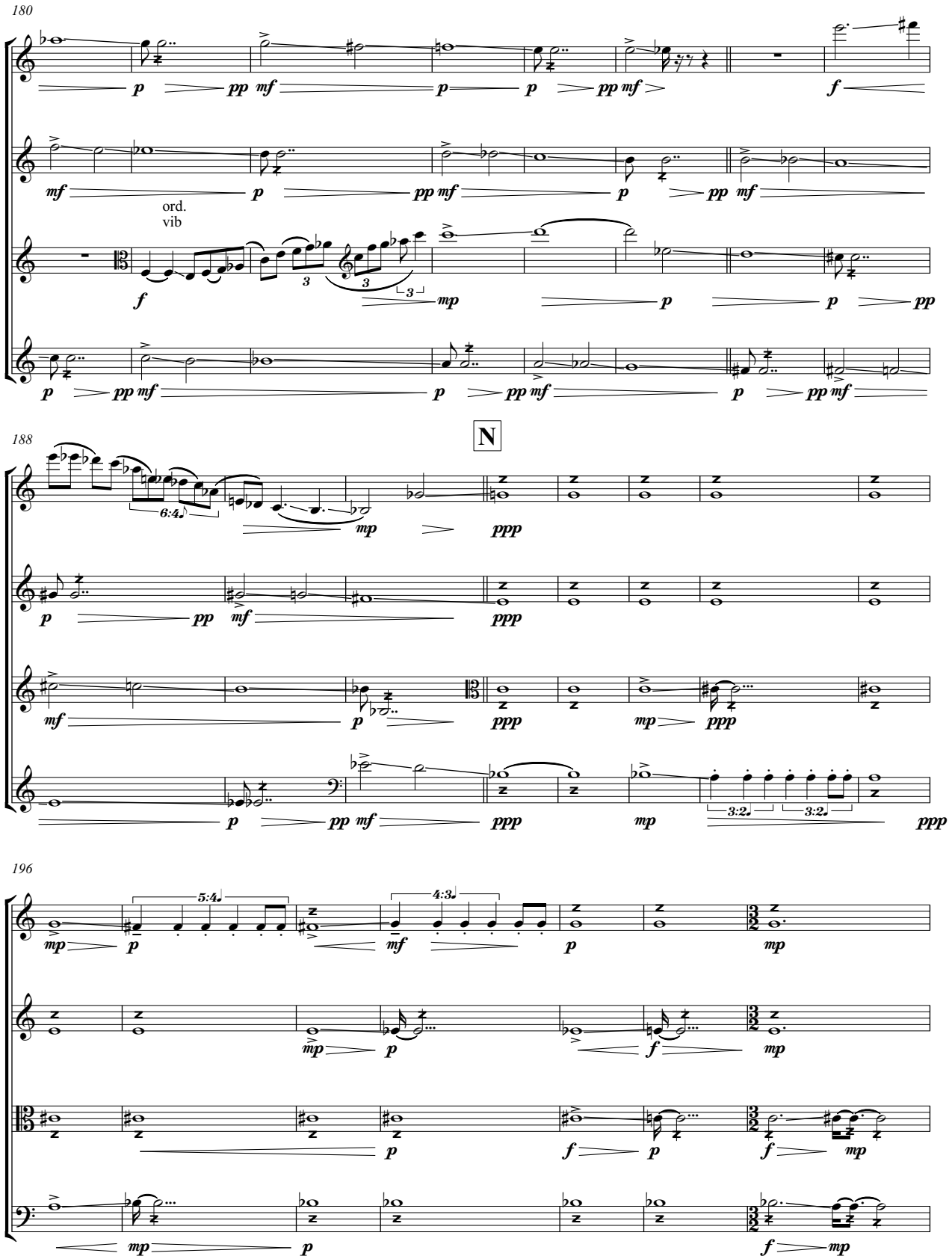

122
non vib.
sul tasto
ord.
s.p.
D2
D4
D3
mf
p
mp
pp
f

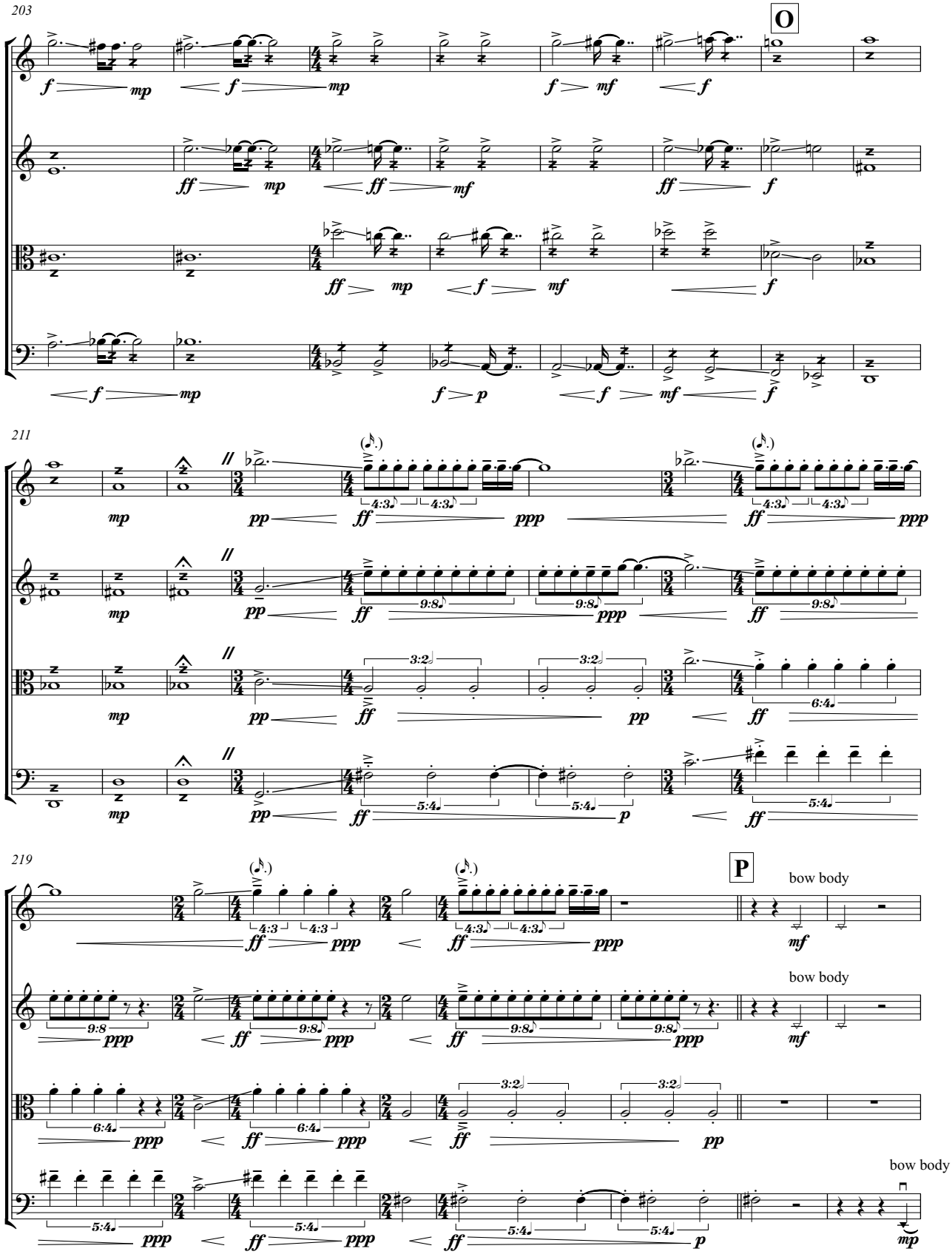

128
K
a little slower (𝅗𝅥 = 47)
s.p.
ord.
D5
D2
D4
D3
p
f
ppp

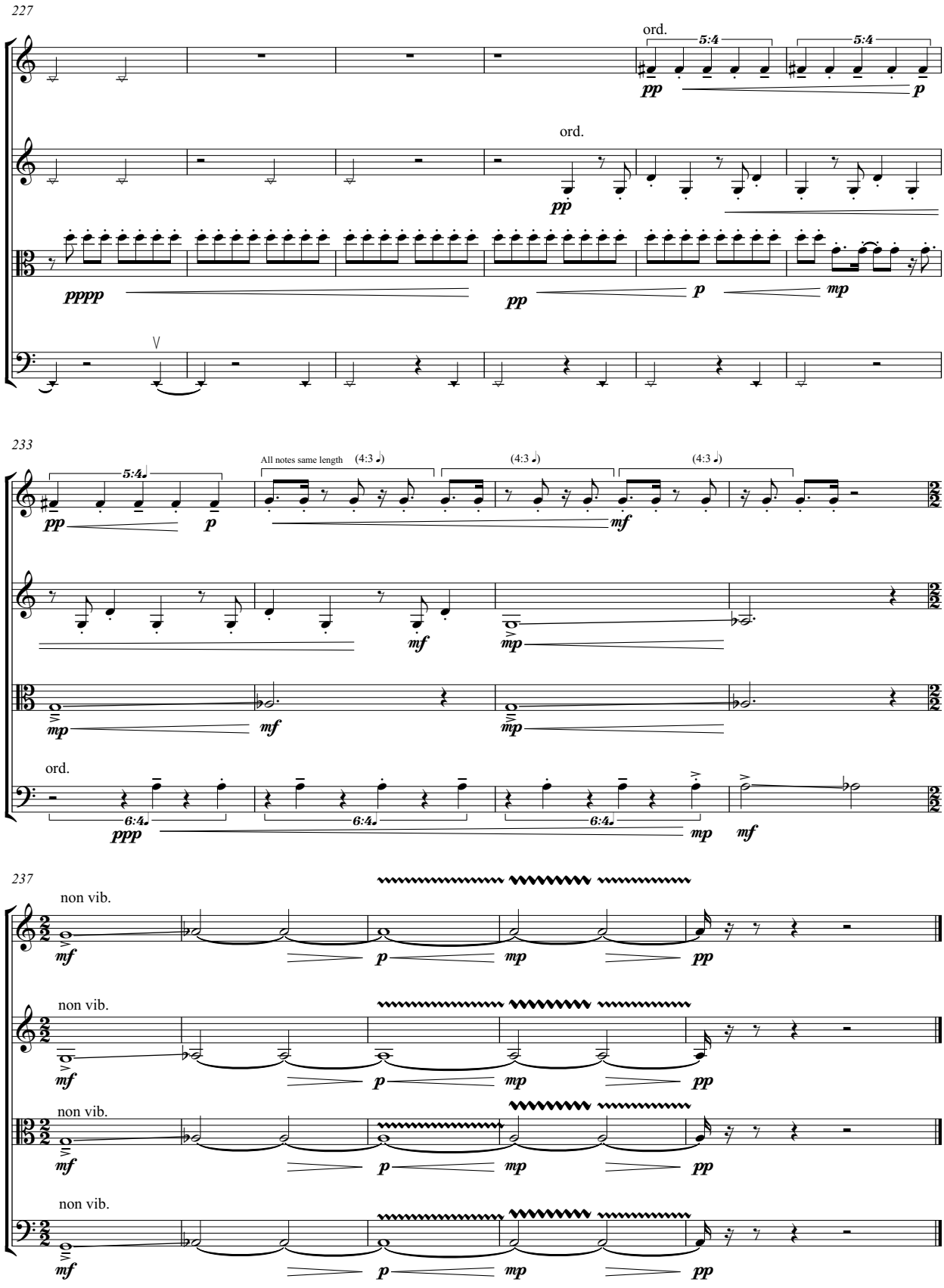

134
4
8
poco a poco cresc.
C5
C7
C8
D4
ppp
pp
p


140
p
A3
poco a poco dim.
D5
G5
D4
poco a poco dim.
poco a poco dim.
harmonic
glitz
G8
D6
D7
G8
D6
D7
C8
C8
D2
D7
mp
p
mp
146
L
D5
ppp
D4
ppp
4
D3
ppp
C8
D3
mp
ppp
mp
D3
ppp
G8
D6
p
153
ord.
p
mp
D4
ppp
ord.
D7
D6
ppp
p
mf
mp

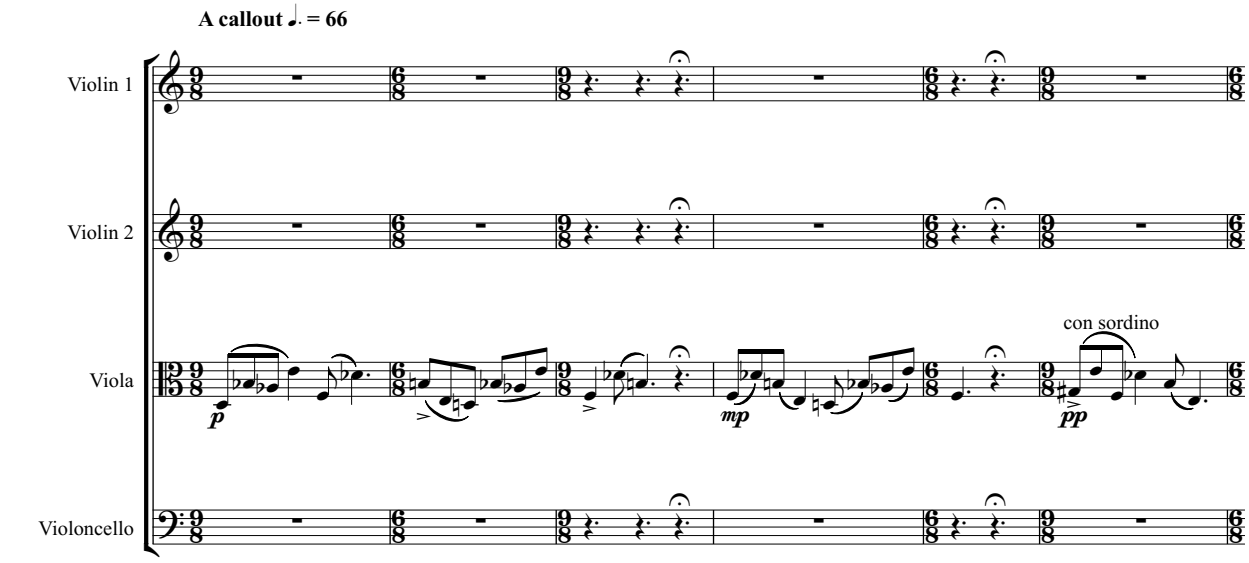

160
M
1st Tempo ♩ = 60
167
174
ord.
vib

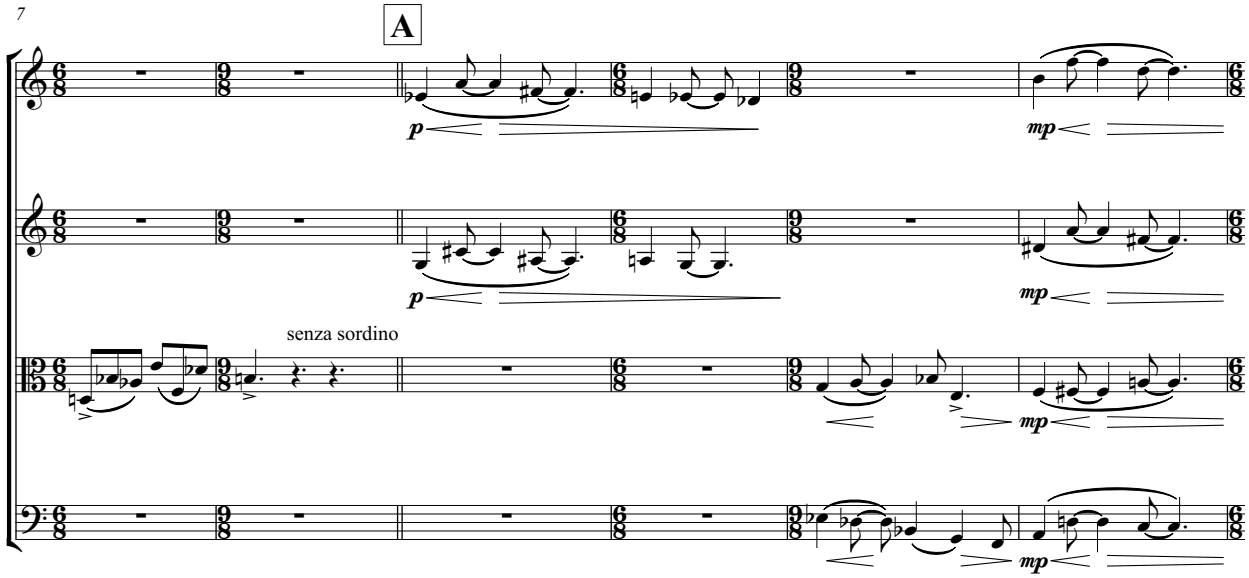

180
ord.
vib
N
188
196

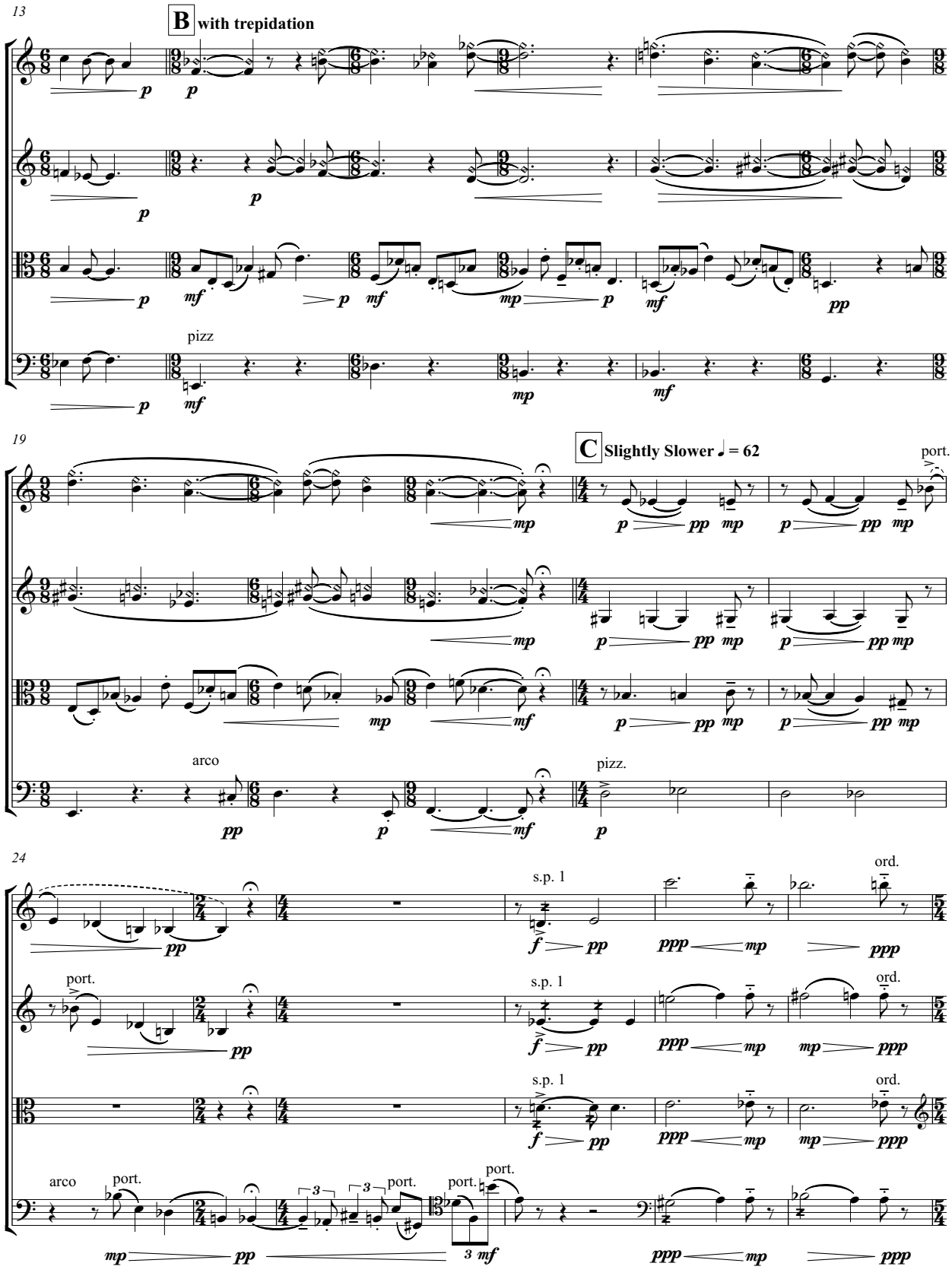

203
O
211
219
P
bow body
bow body
bow body

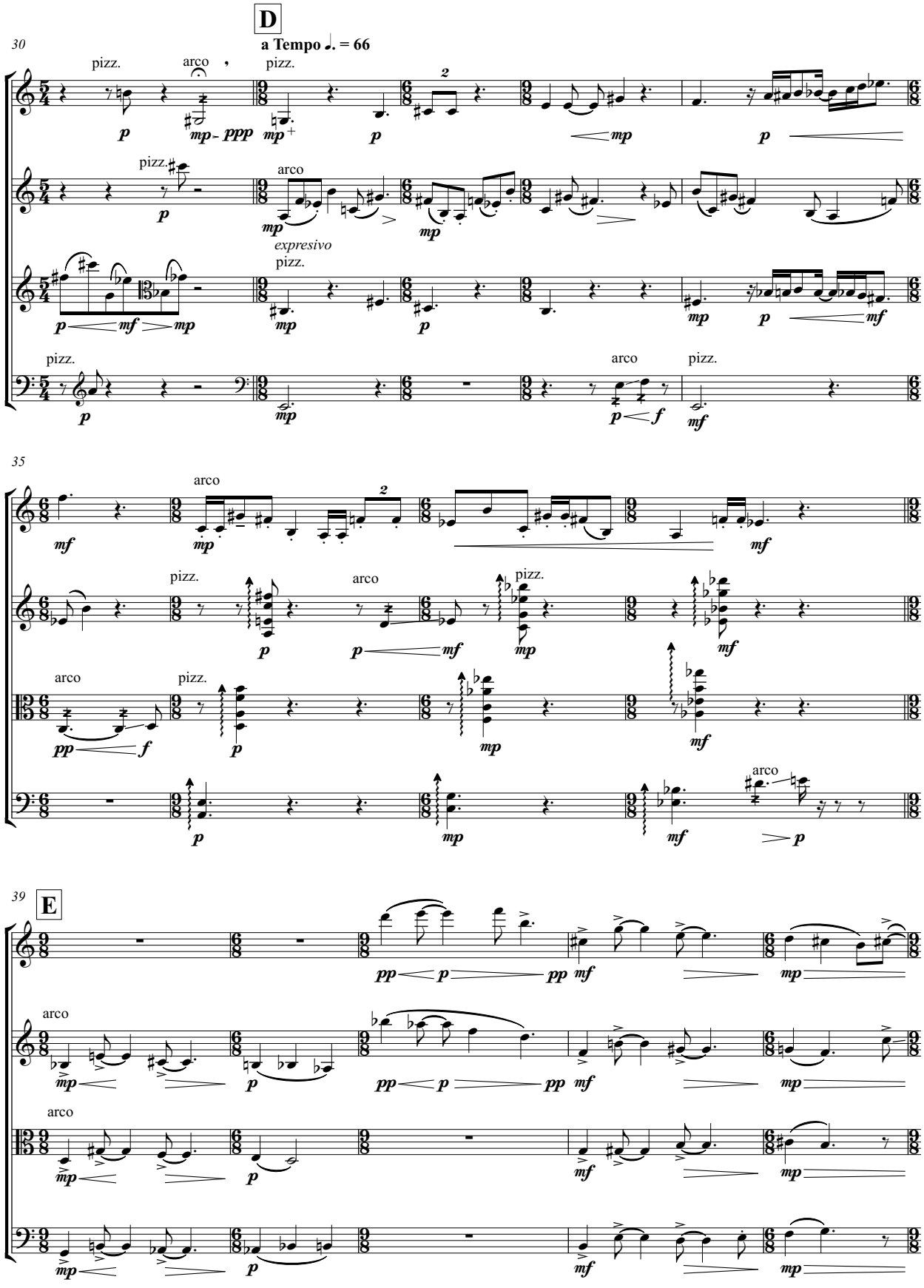

227
ord.
5:4
5:4
pp
p
ord.
pp
pppp
pp
p
mp
233
5:4
pp
p
All notes same length
(4:3)
(4:3)
(4:3)
mf
mf
mp
mp
mf
ord.
6:4
6:4
6:4
ppp
mp
mf
237
non vib.
mf
p
mp
pp
non vib.
mf
p
mp
pp
non vib.
mf
p
mp
pp
non vib.
mf
p
mp
pp

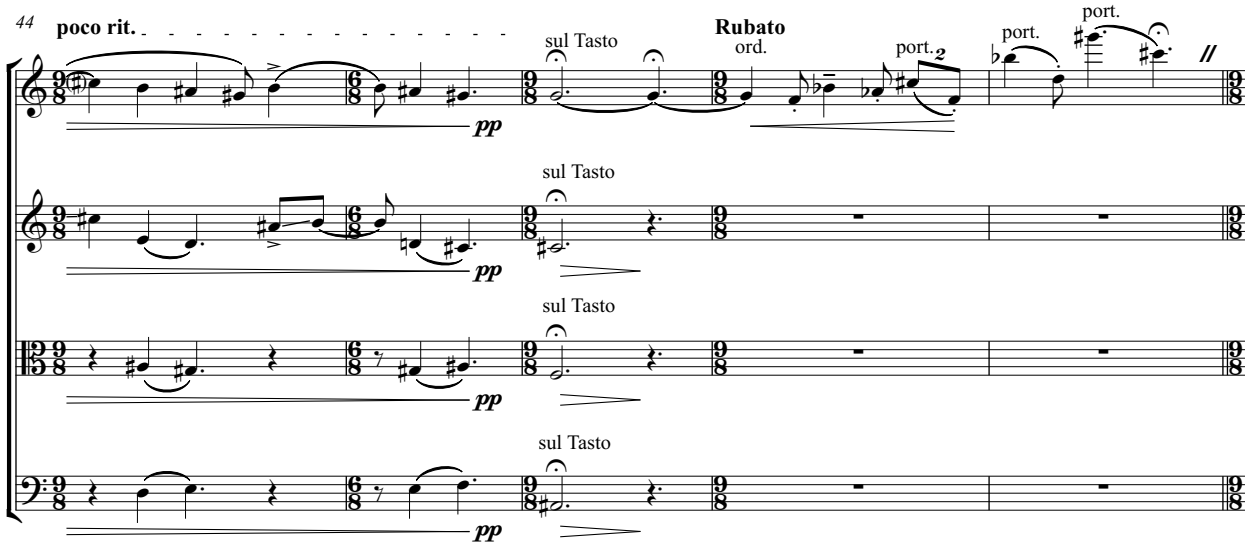
II.

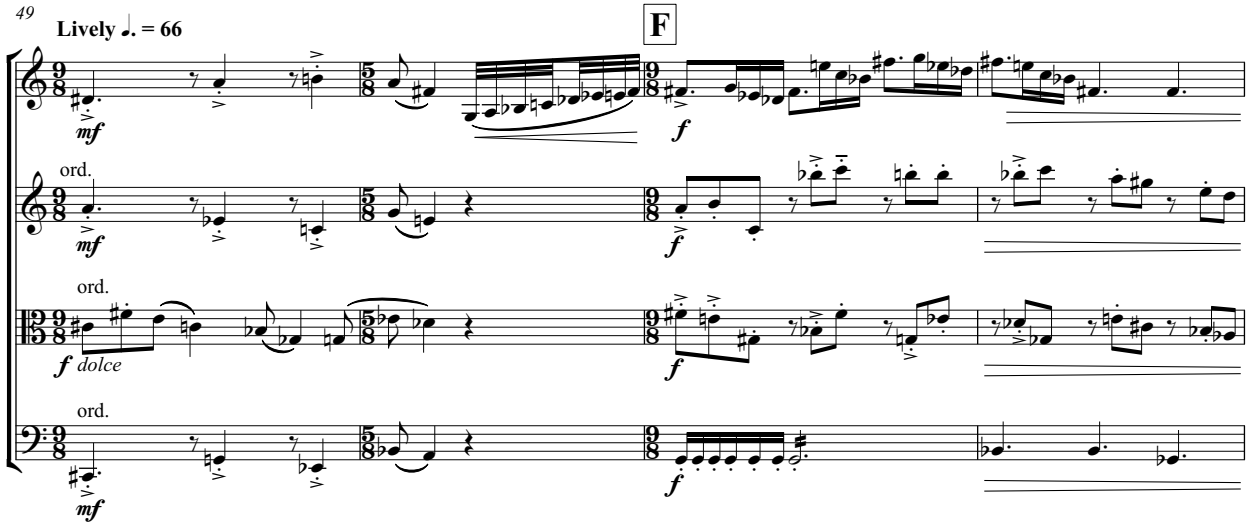

A callout ♩. = 66
Violin 1
Violin 2
Viola
Violoncello
con sordino

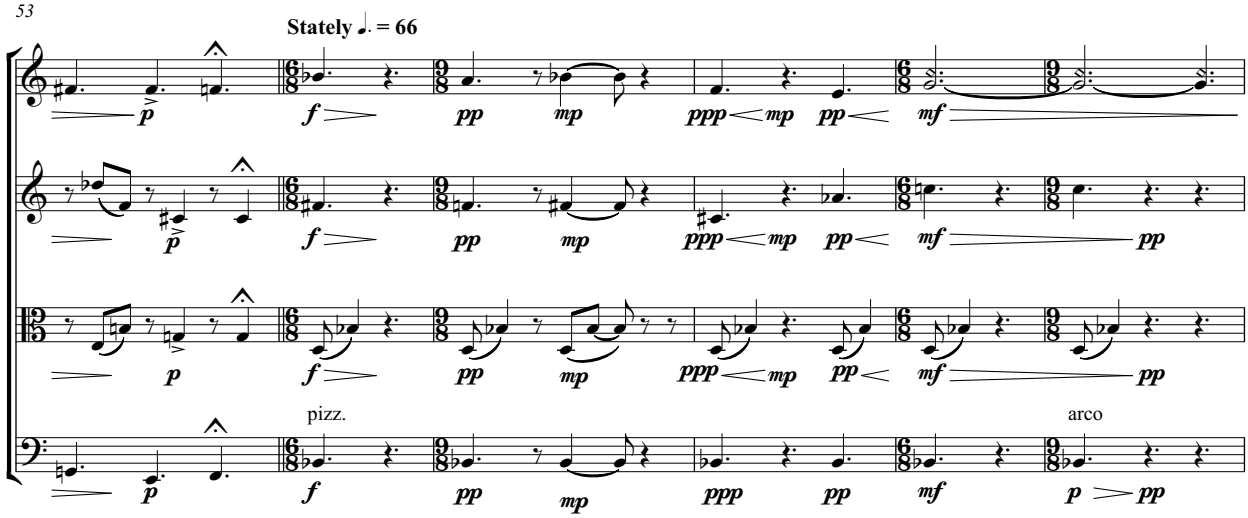

7
A
senza sordino

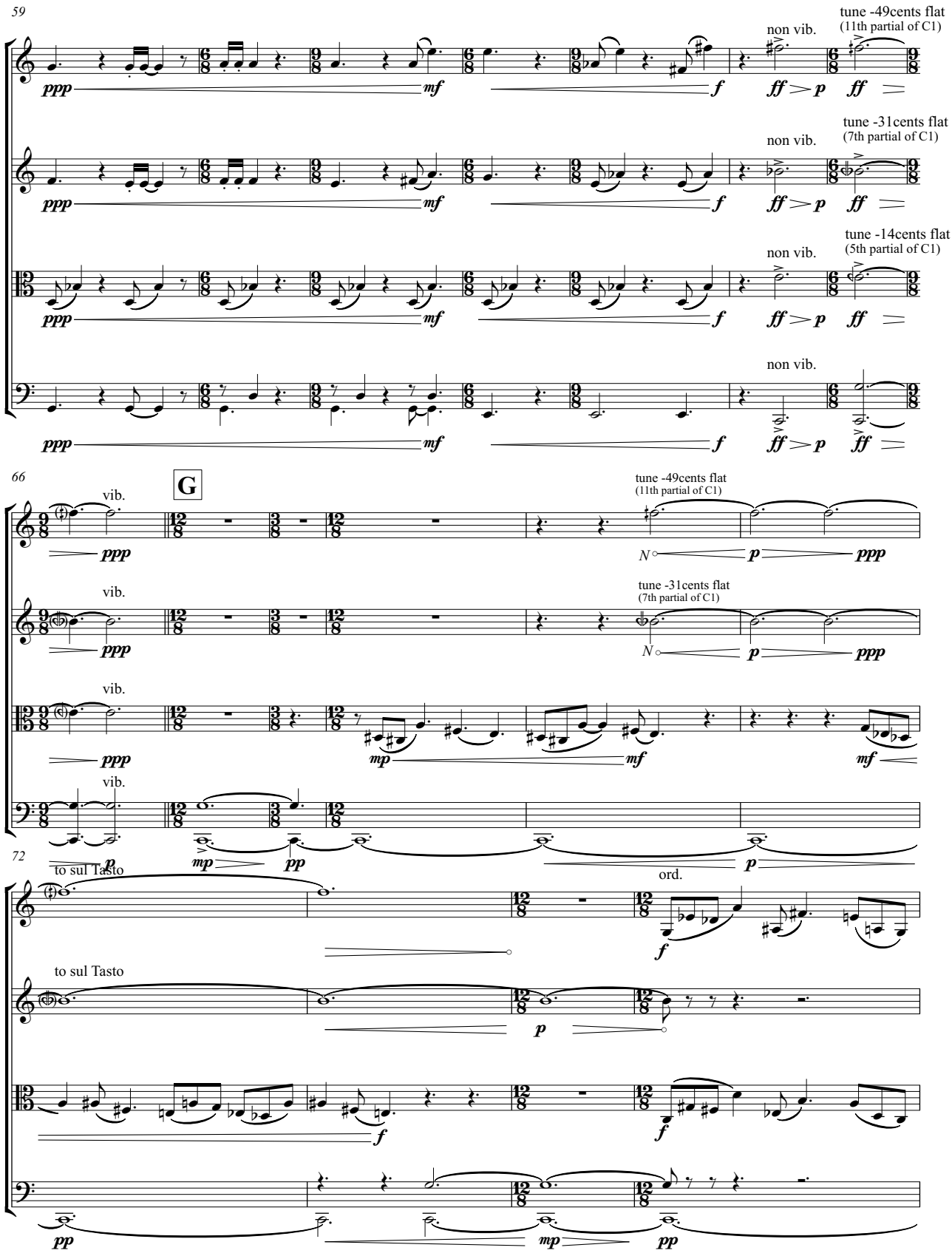

13
B with trepidation
pizz
19
C Slightly Slower ♩ = 62
port.
arco
pizz.
24
s.p. 1
ord.
port.
arco
3

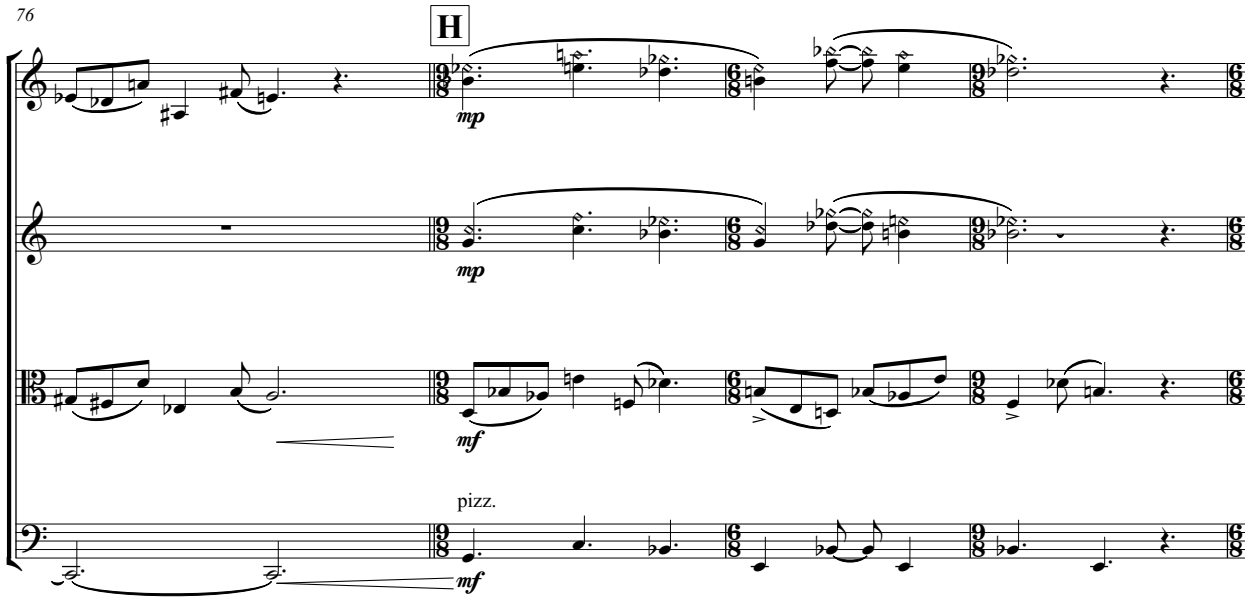

D
a Tempo ♩. = 66
30
pizz.
arco
pizz.
expresivo
35
arco
pizz.
39
E
arco

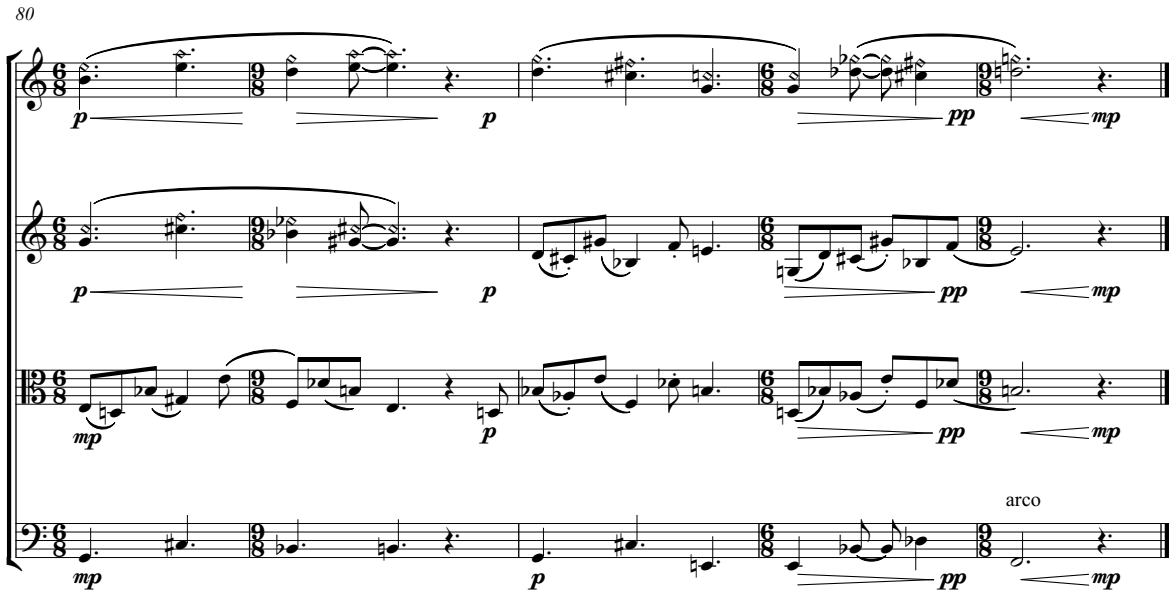

44
poco rit.
sul Tasto
Rubato
ord.
port.
port.
sul Tasto
sul Tasto
sul Tasto
pp


49
Lively ♩. = 66
F
ord.
ord.
ord.
mf
f
dolce

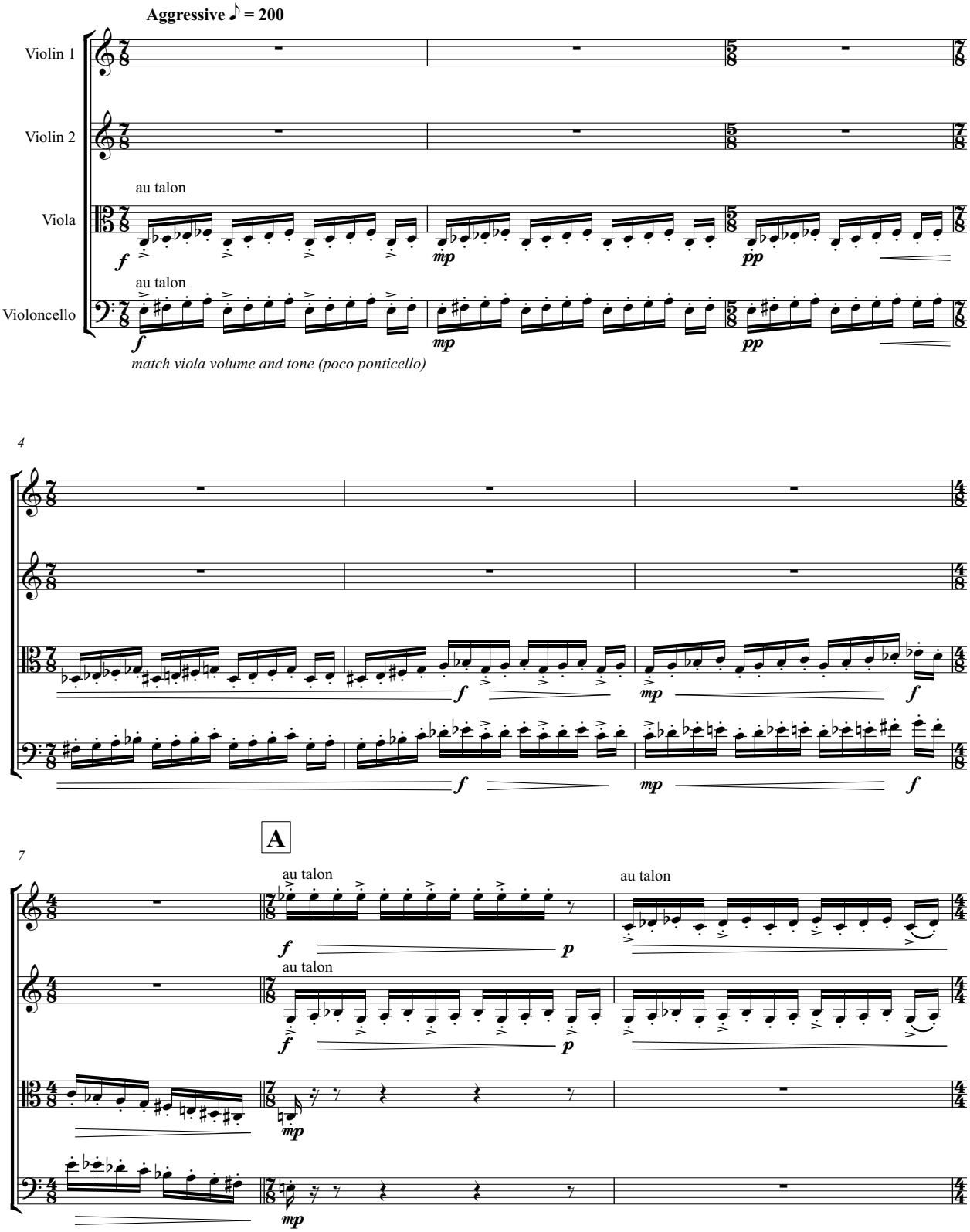

53
Stately ♩. = 66
pizz.
arco
p
f
pp
mp
ppp
mf


59
tune -49cents flat
(11th partial of C1)
non vib.
tune -31cents flat
(7th partial of C1)
non vib.
tune -14cents flat
(5th partial of C1)
non vib.
non vib.
66
G
vib.
tune -49cents flat
(11th partial of C1)
vib.
tune -31cents flat
(7th partial of C1)
vib.
vib.
72
to sul Tasto
ord.
to sul Tasto

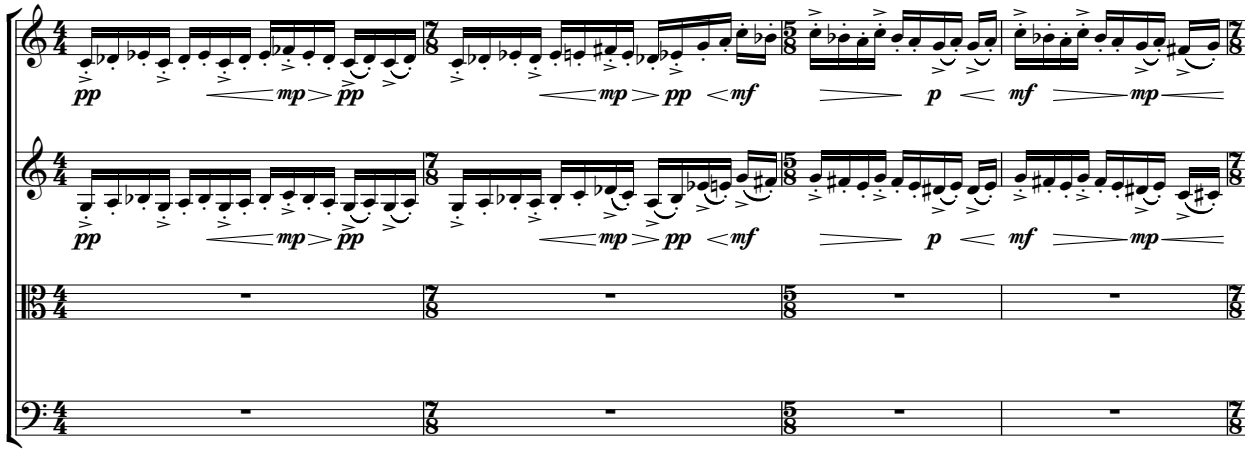

76
H
mp
mp
mf
pizz.
mf


80
p
p
pp
mp
p
p
pp
mp
mp
p
pp
mp
arco
mp
p
pp
mp

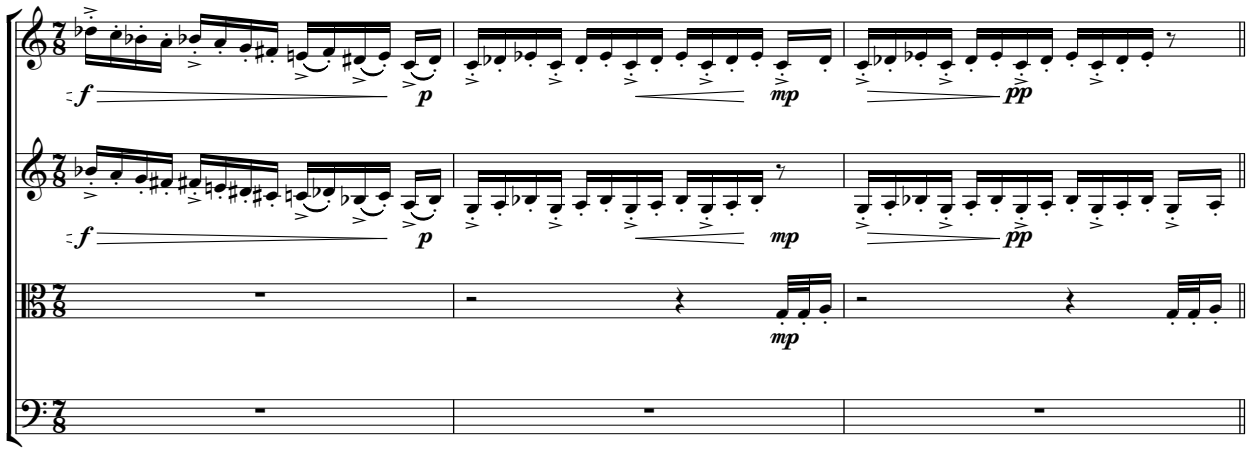
III.


Aggressive ♪ = 200
Violin 1
Violin 2
Viola
Violoncello
au talon
au talon
f
mp
pp
match viola volume and tone (poco ponticello)
4
7
A
au talon
au talon
au talon
au talon
p

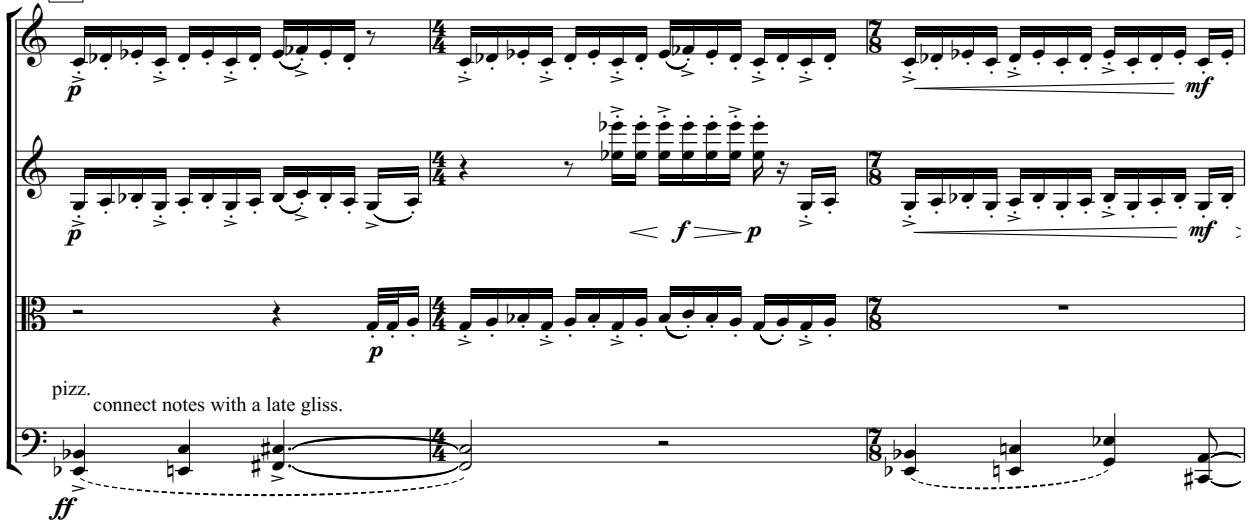
10

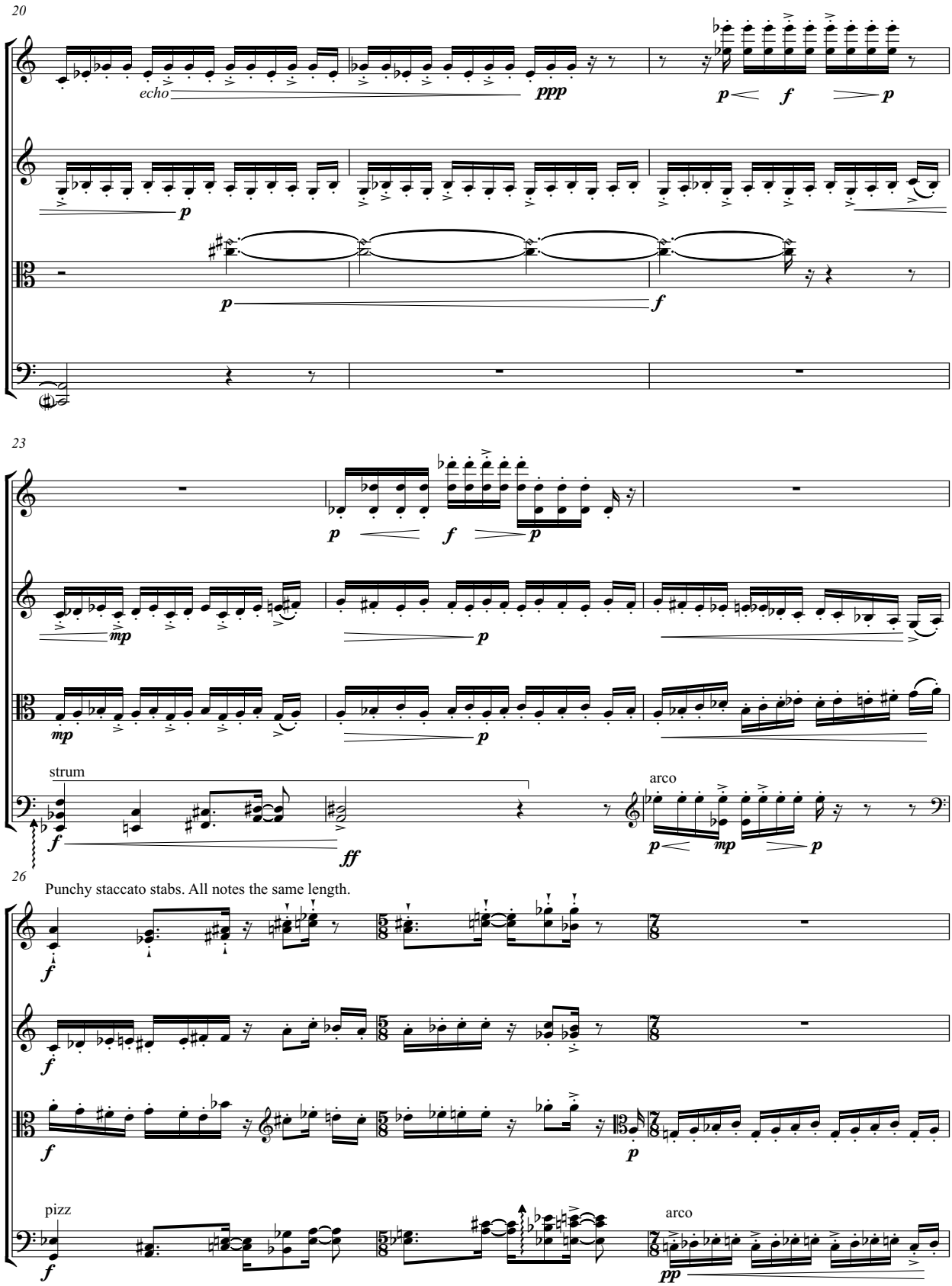

pp
mp
pp
mp
pp
mf
p
mf
mp

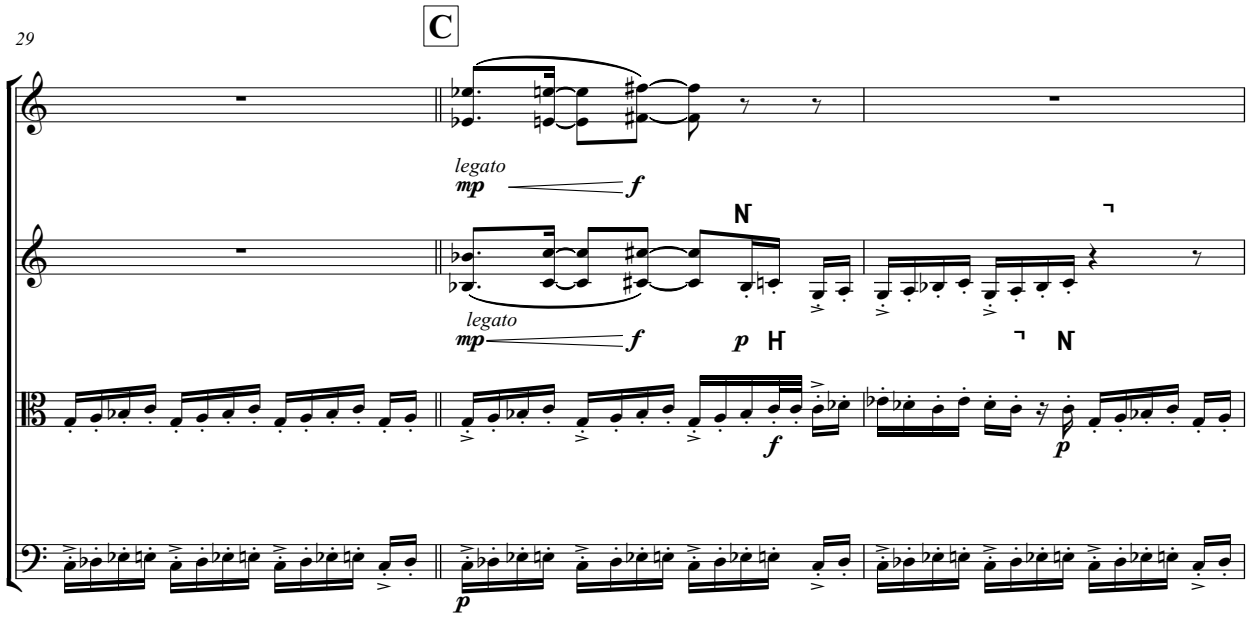
14

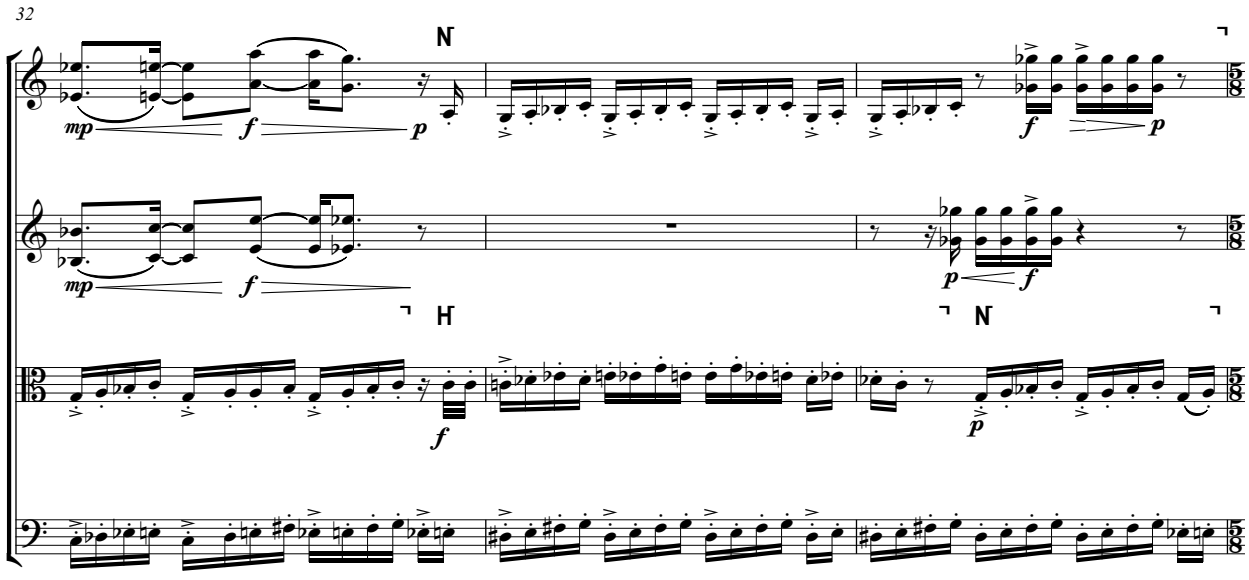

f
p
mp
pp
mp

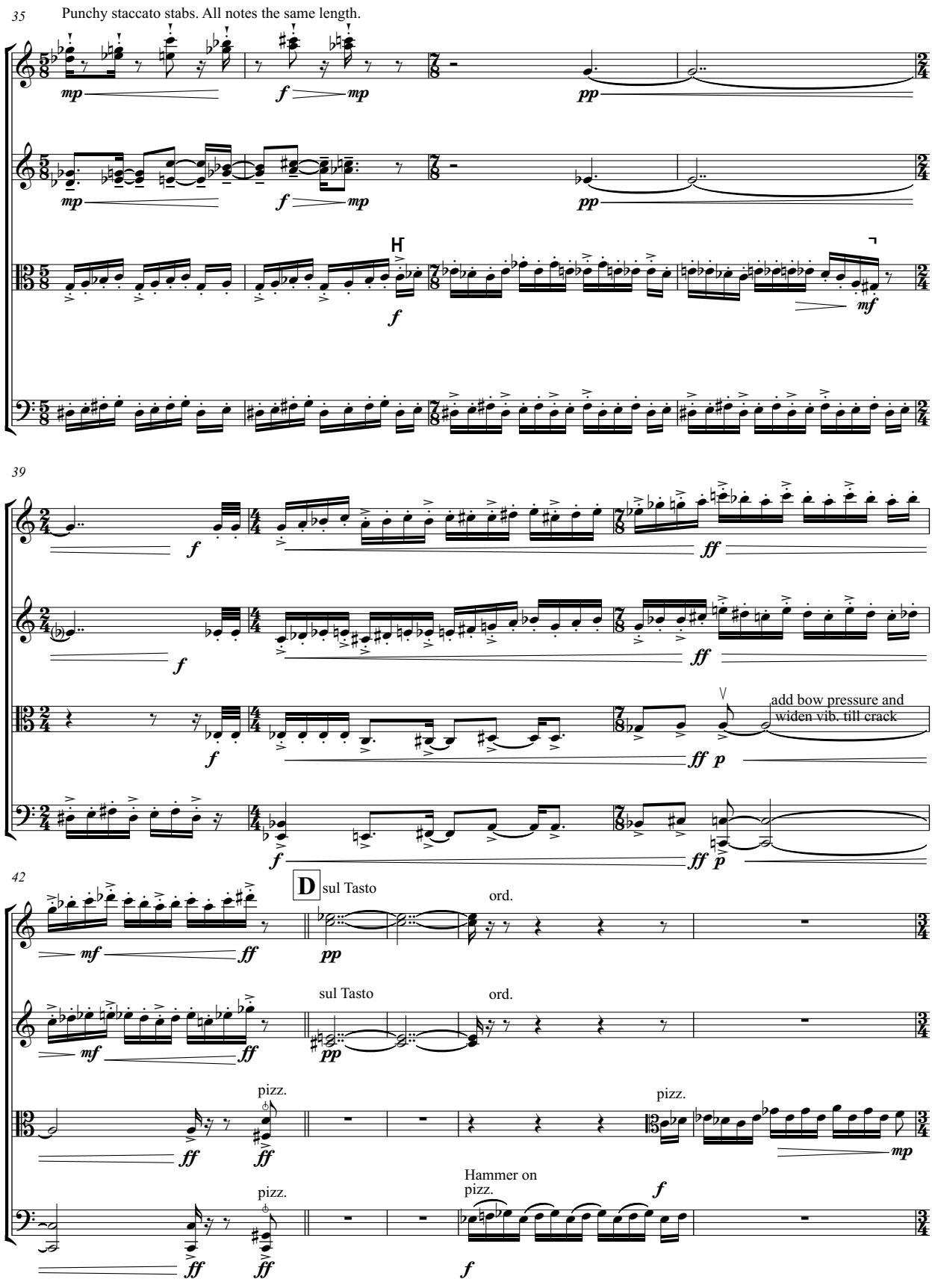
17 **B**

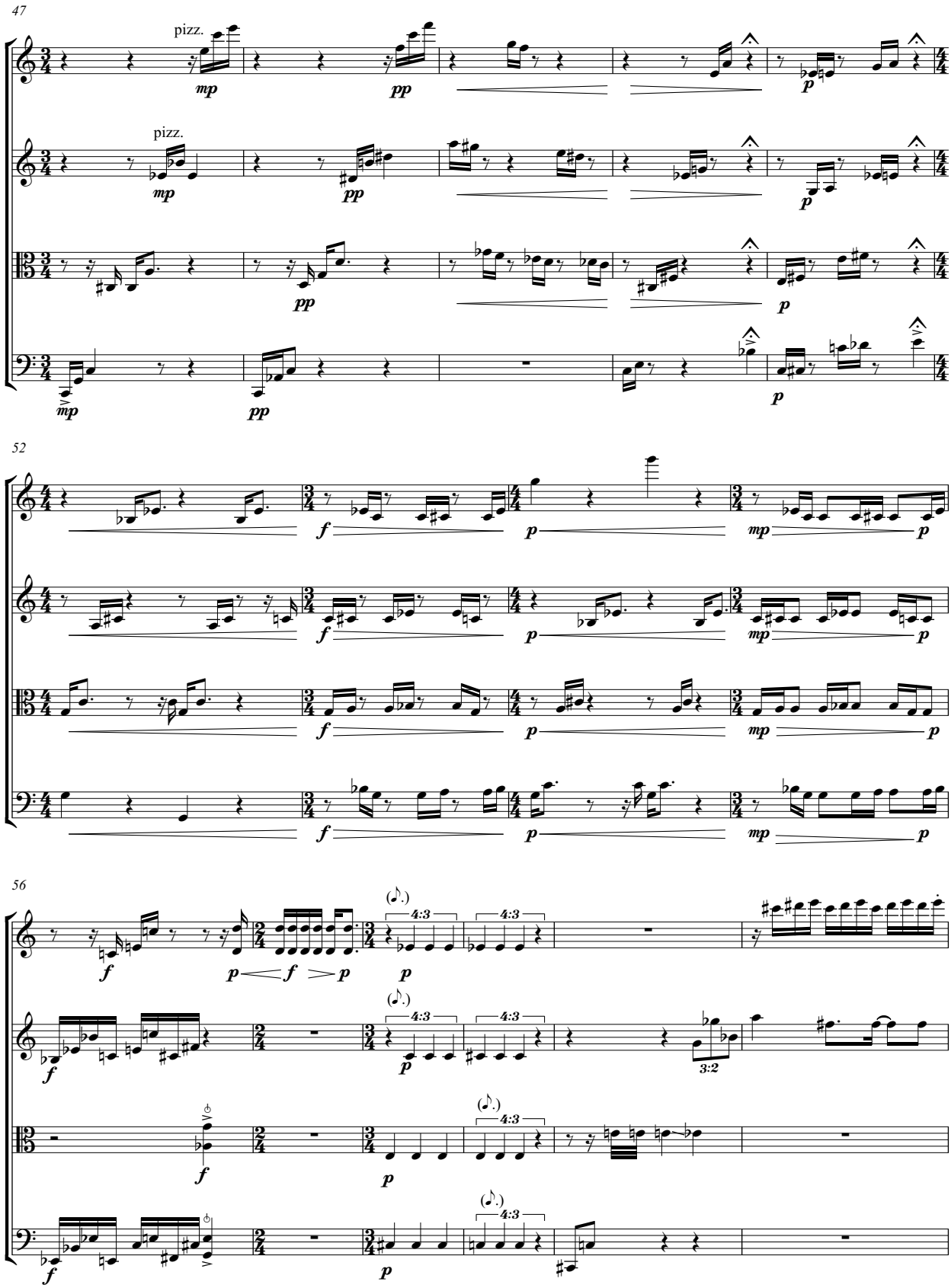

p
mf
f
p
mf
p
pizz.
connect notes with a late gliss.
ff


20
echo
ppp
p
f
p
p
f
23
p
f
p
mp
p
mp
p
strum
f
ff
arco
p
mp
p
26
Punchy staccato stabs. All notes the same length.
f
f
f
p
pizz
f
arco
pp

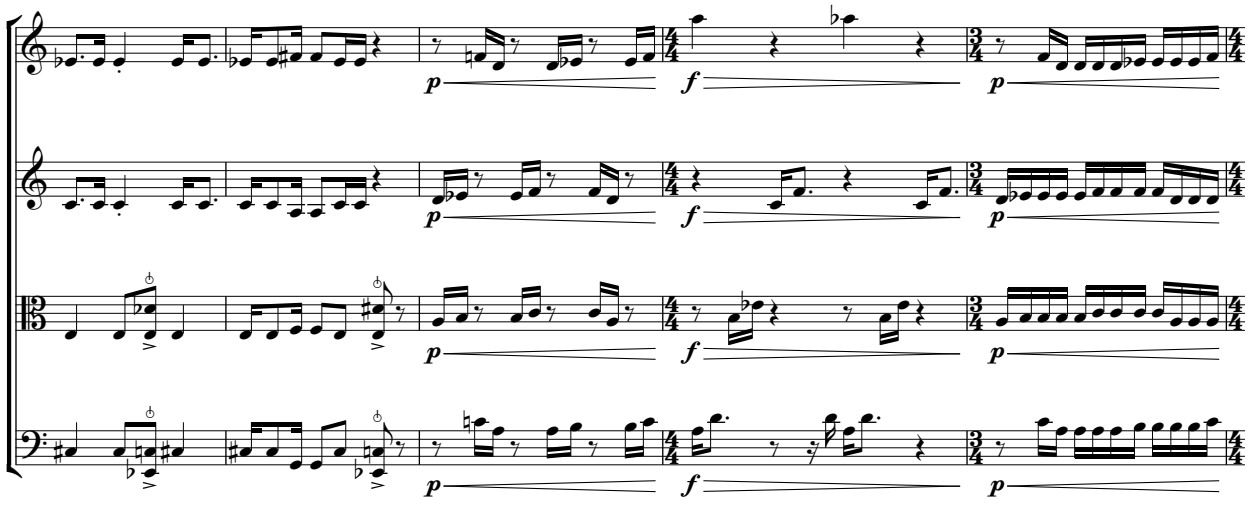

29
C
legato
mp
f
legato
mp
f
p
f
p
p


32
mp
f
p
f
p
mp
f
p
f
f
p

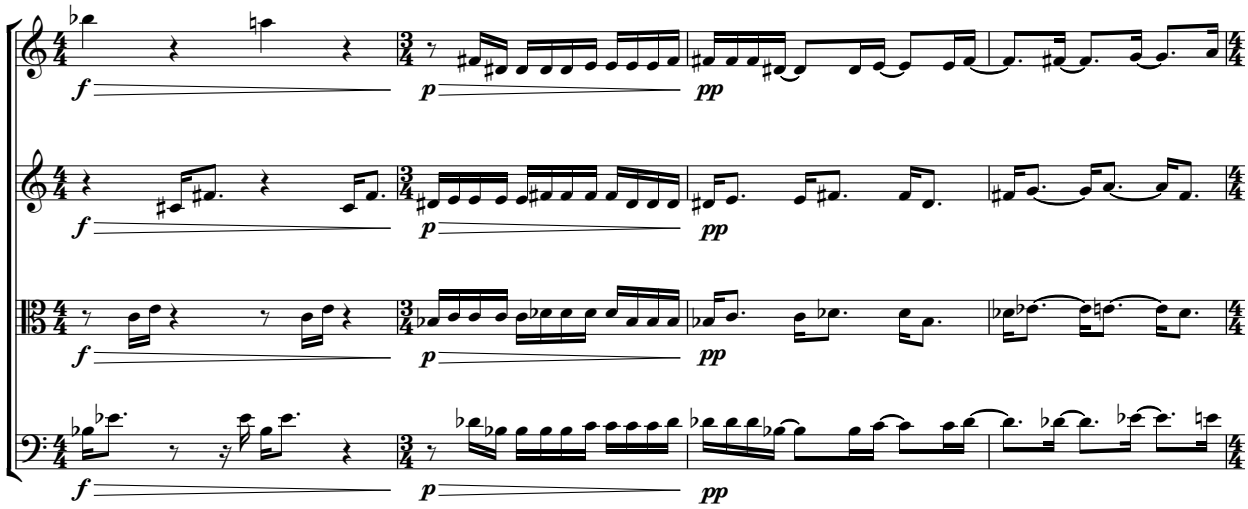

35
Punchy staccato stabs. All notes the same length.
39
add bow pressure and widen vib. till crack
42
D
sul Tasto
ord.
pizz.
Hammer on pizz.


47
pizz.
mp
pp
pizz.
mp
pp
pp
mp
p
p
p
p
52
f
p
mp
p
f
p
mp
p
f
p
mp
p
f
p
mp
p
56
f
p
f
p
(♪.)
4:3
4:3
p
(♪.)
4:3
4:3
3:2
f
f
p
(♪.)
4:3
p
(♪.)
4:3

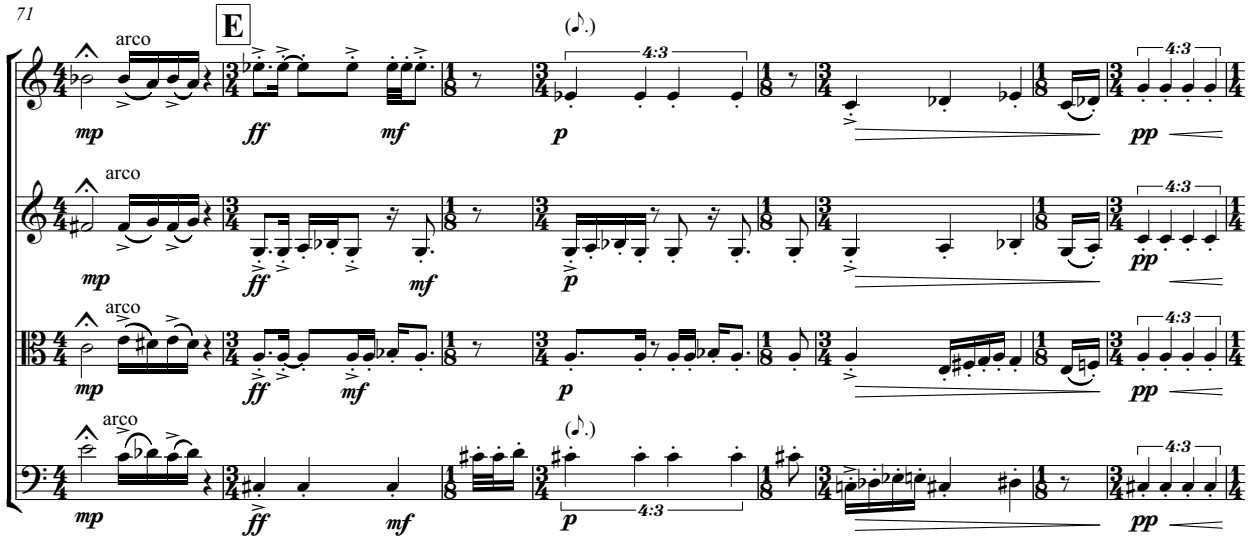
62



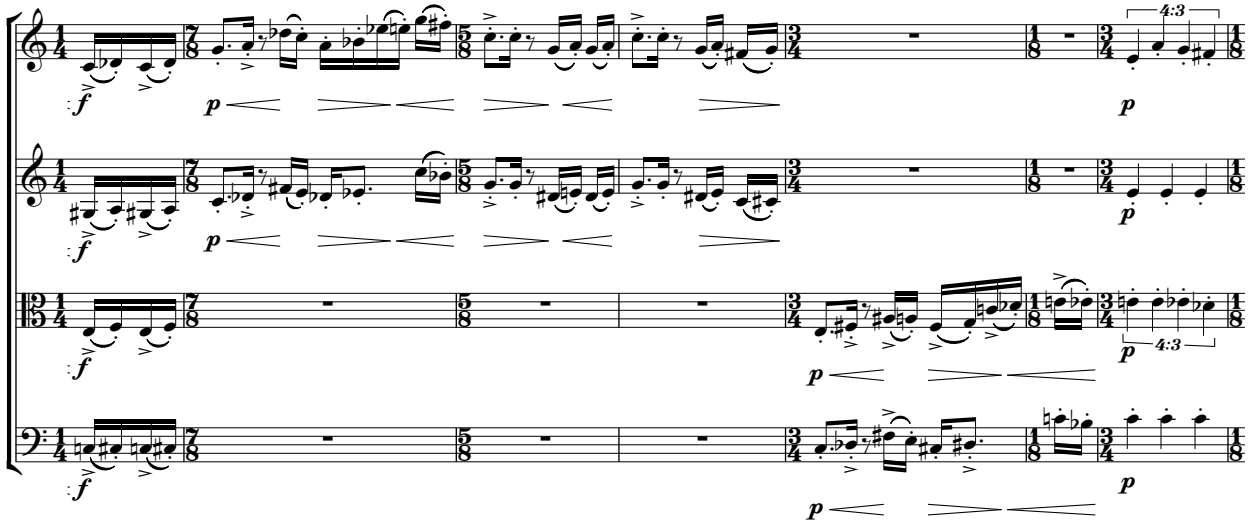
67



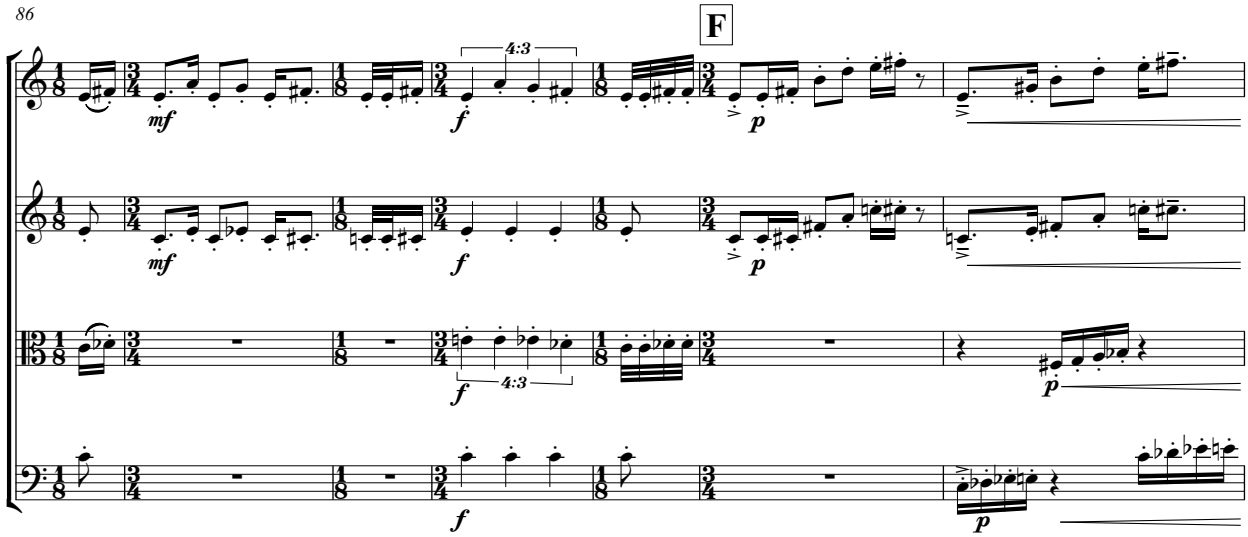
71



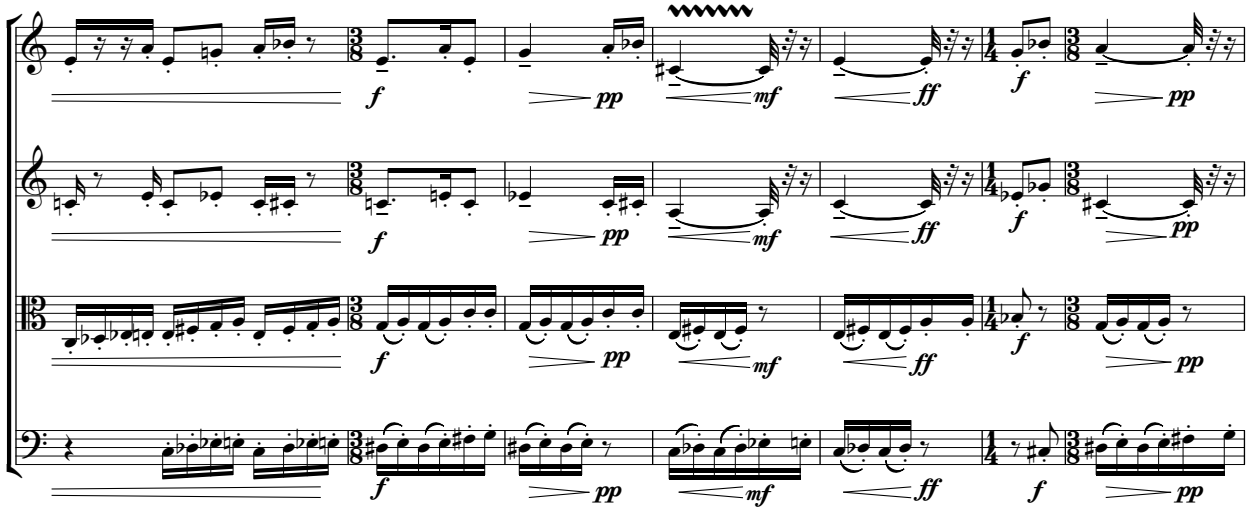
79

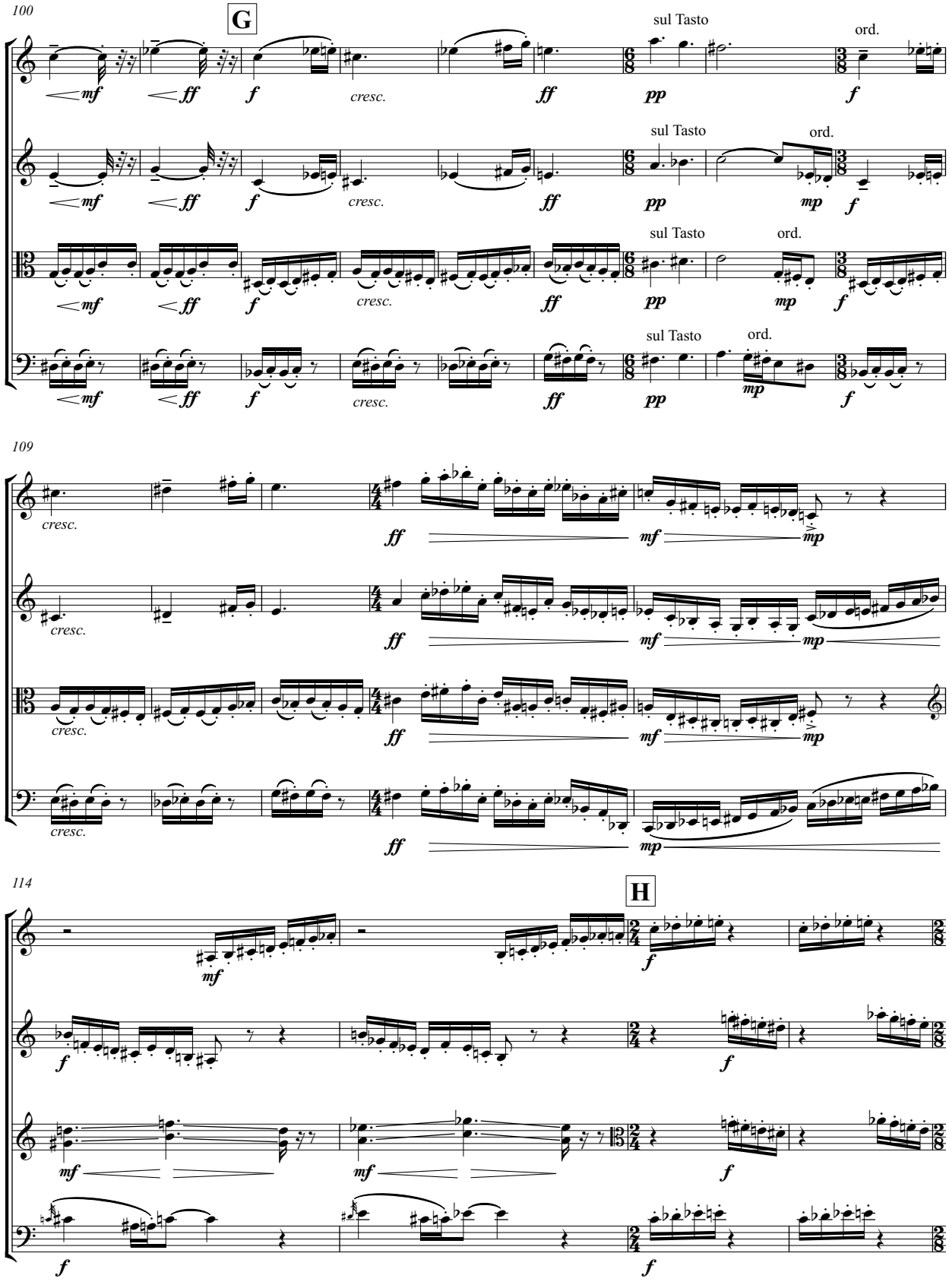


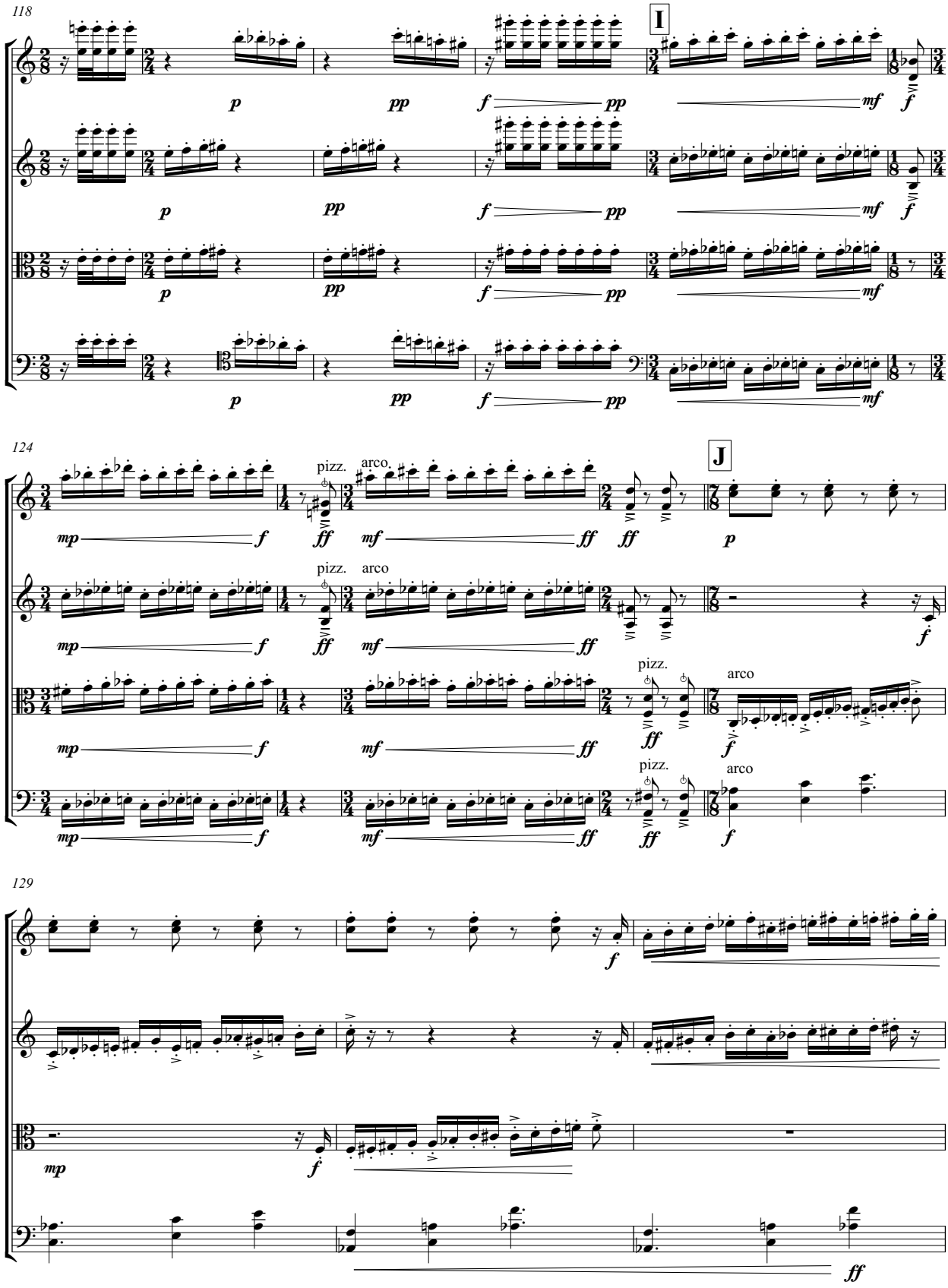
86

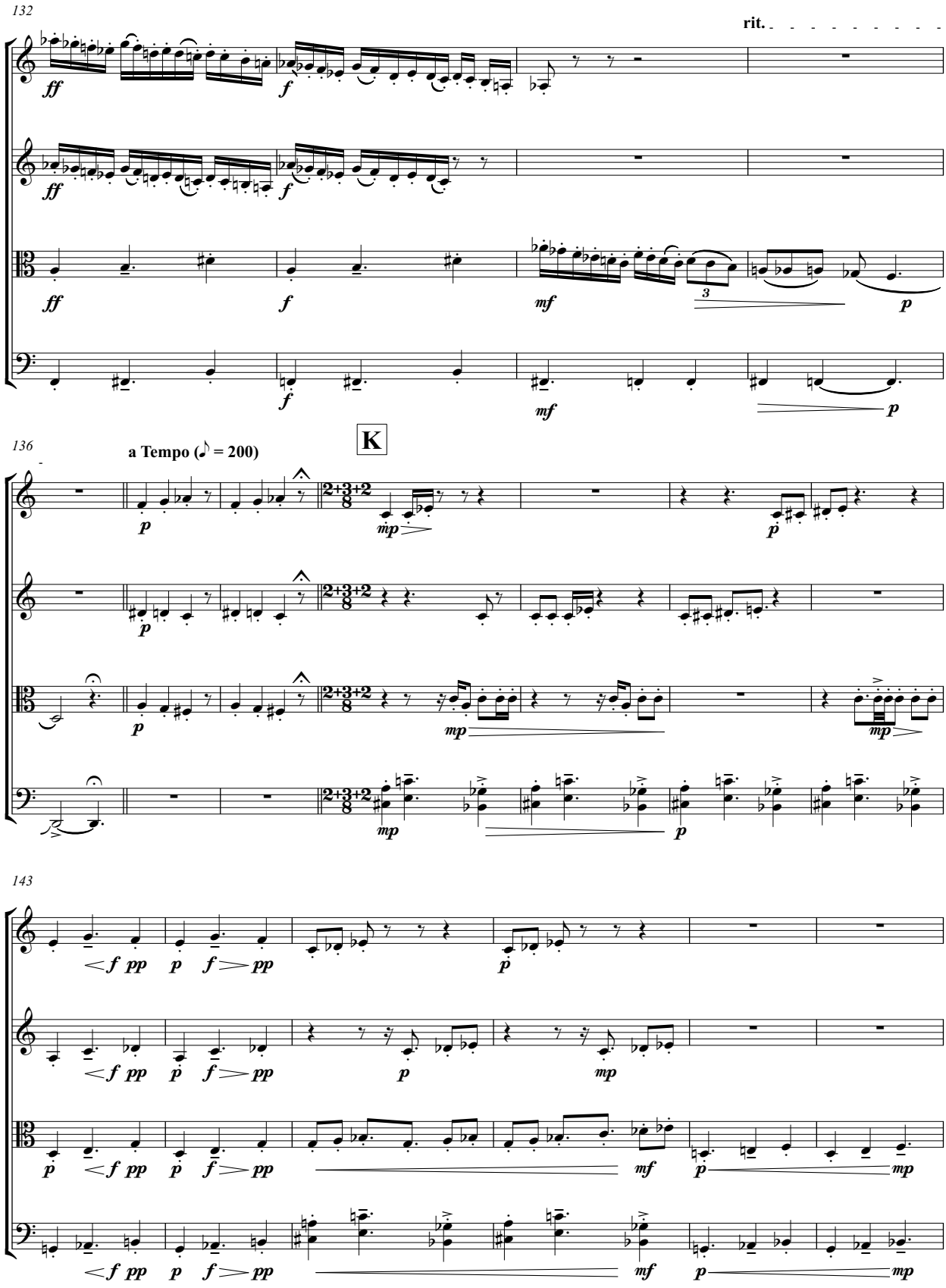


93



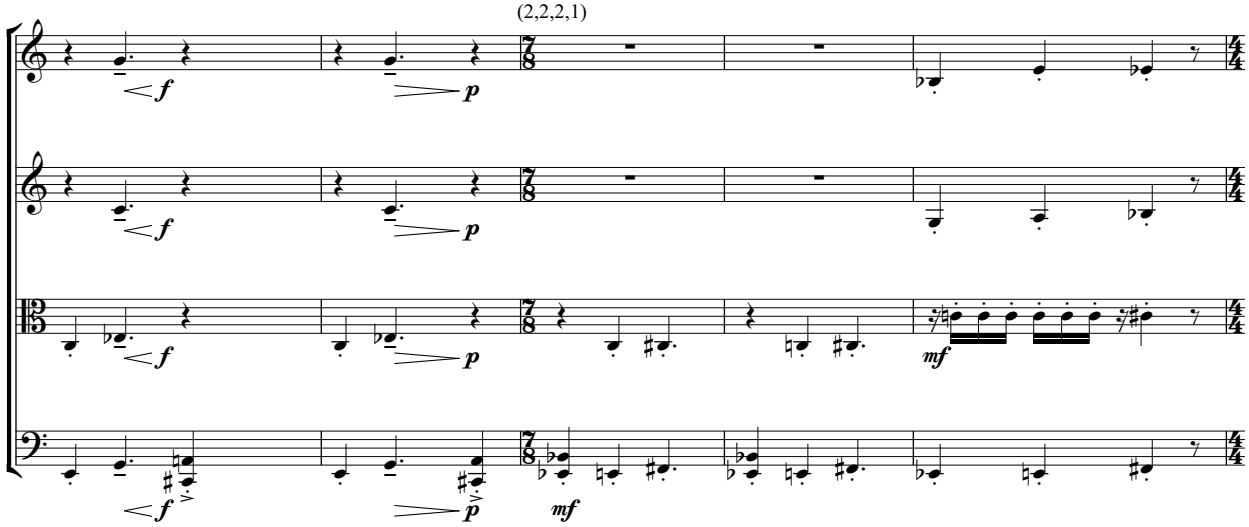

100
G
sul Tasto
ord.
109
114
H


118
I
124
pizz.
arco.
J
129


132
rit.
ff
f
mf
p
K
136
a Tempo (♪ = 200)
2+3+2
8
mp
143
< f pp
p
f > pp

149

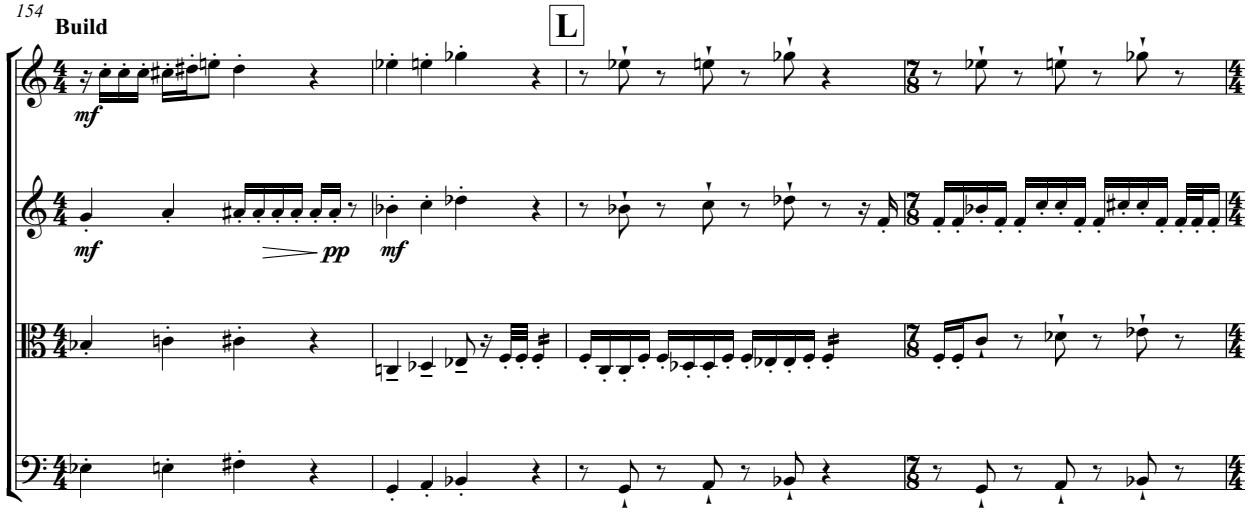
(2,2,2,1)

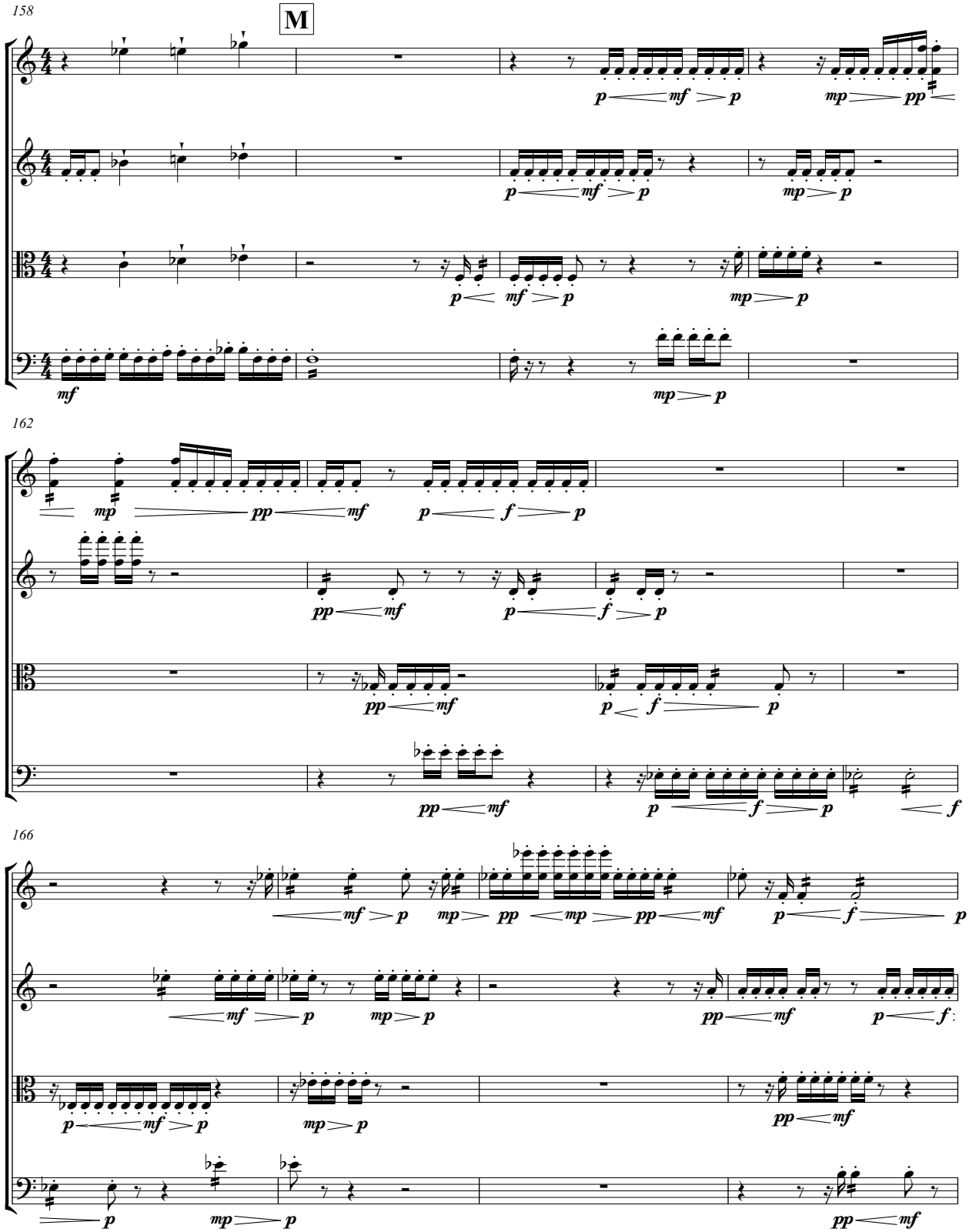


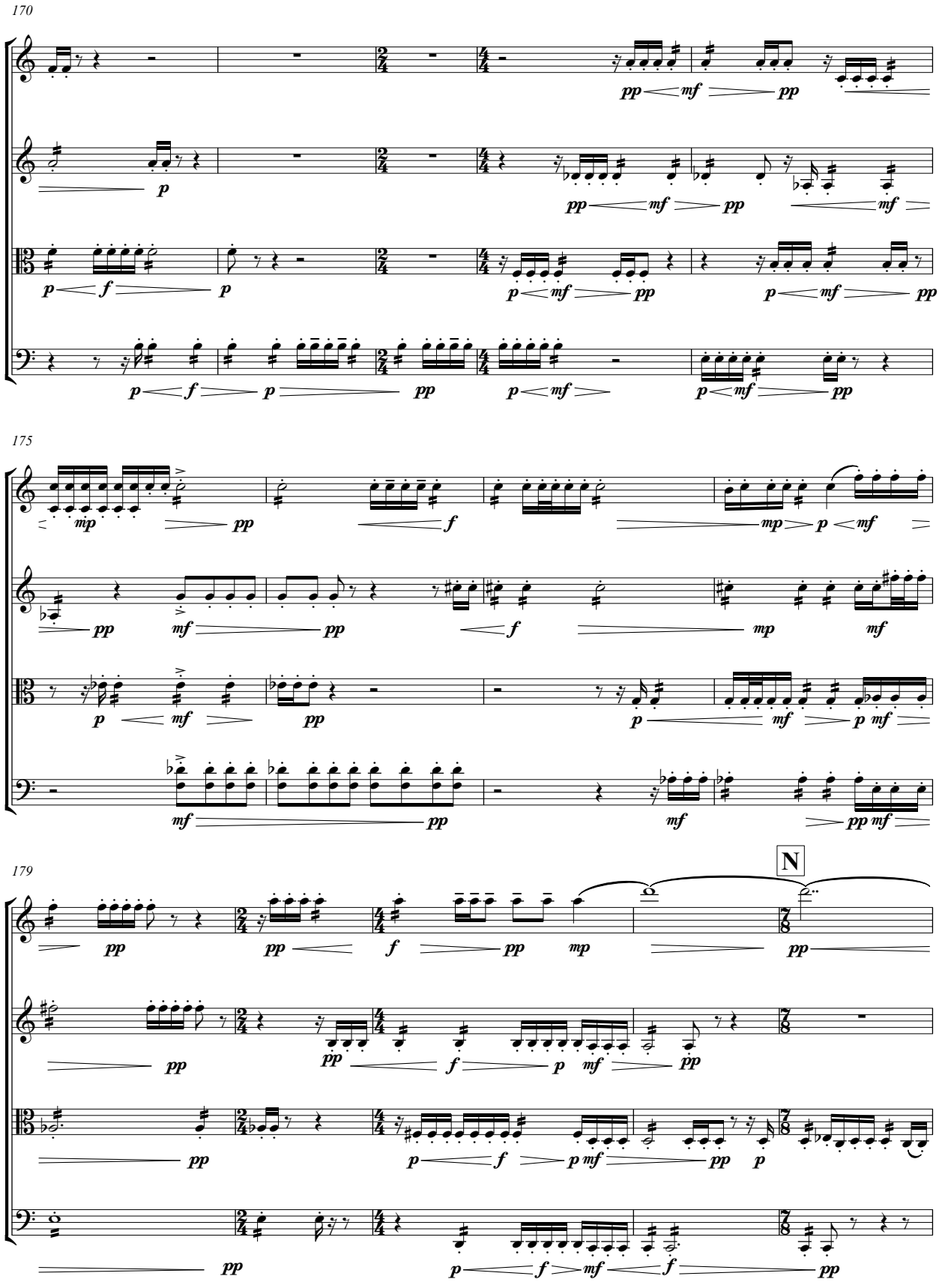
154

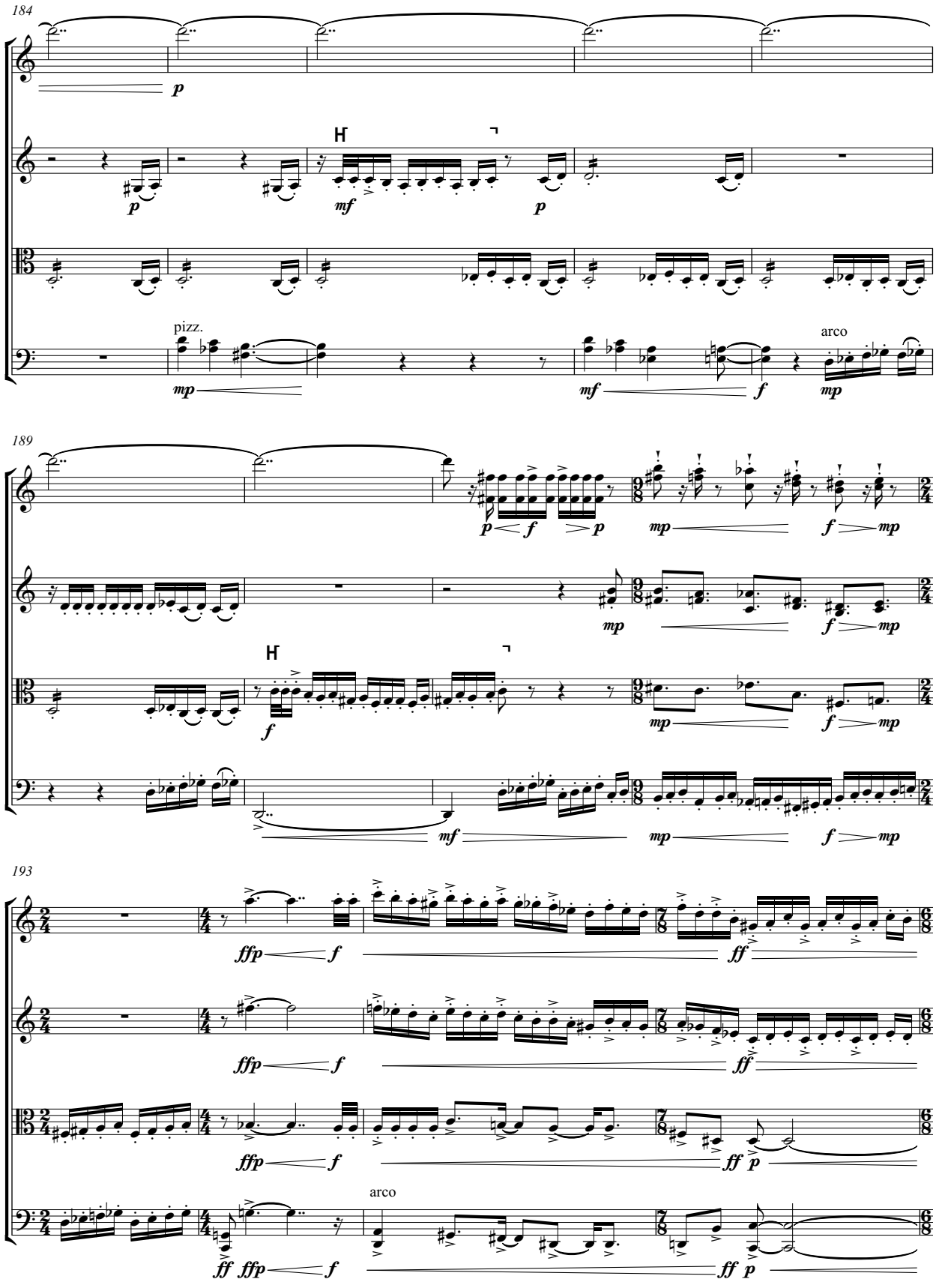
Build

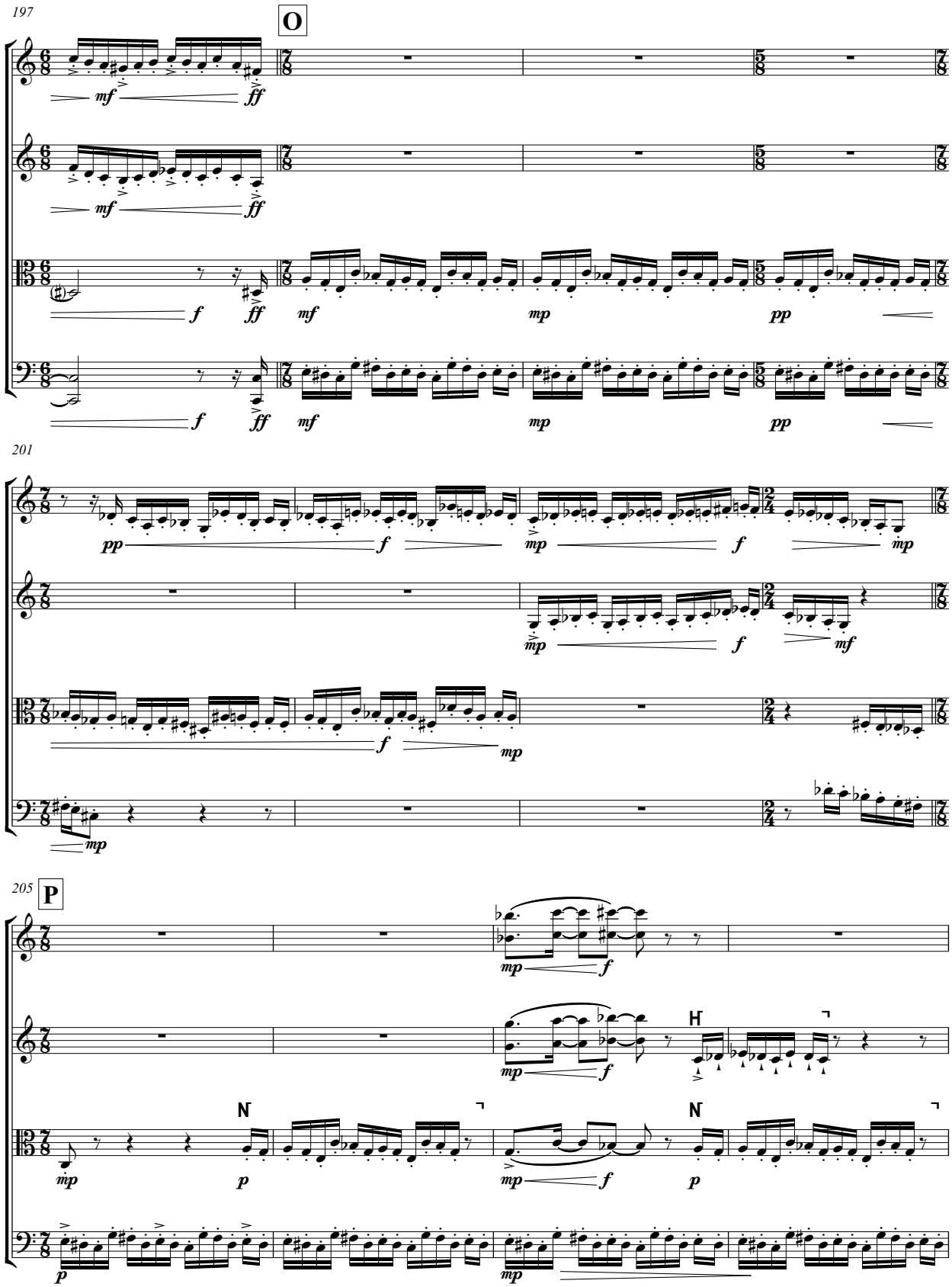
L

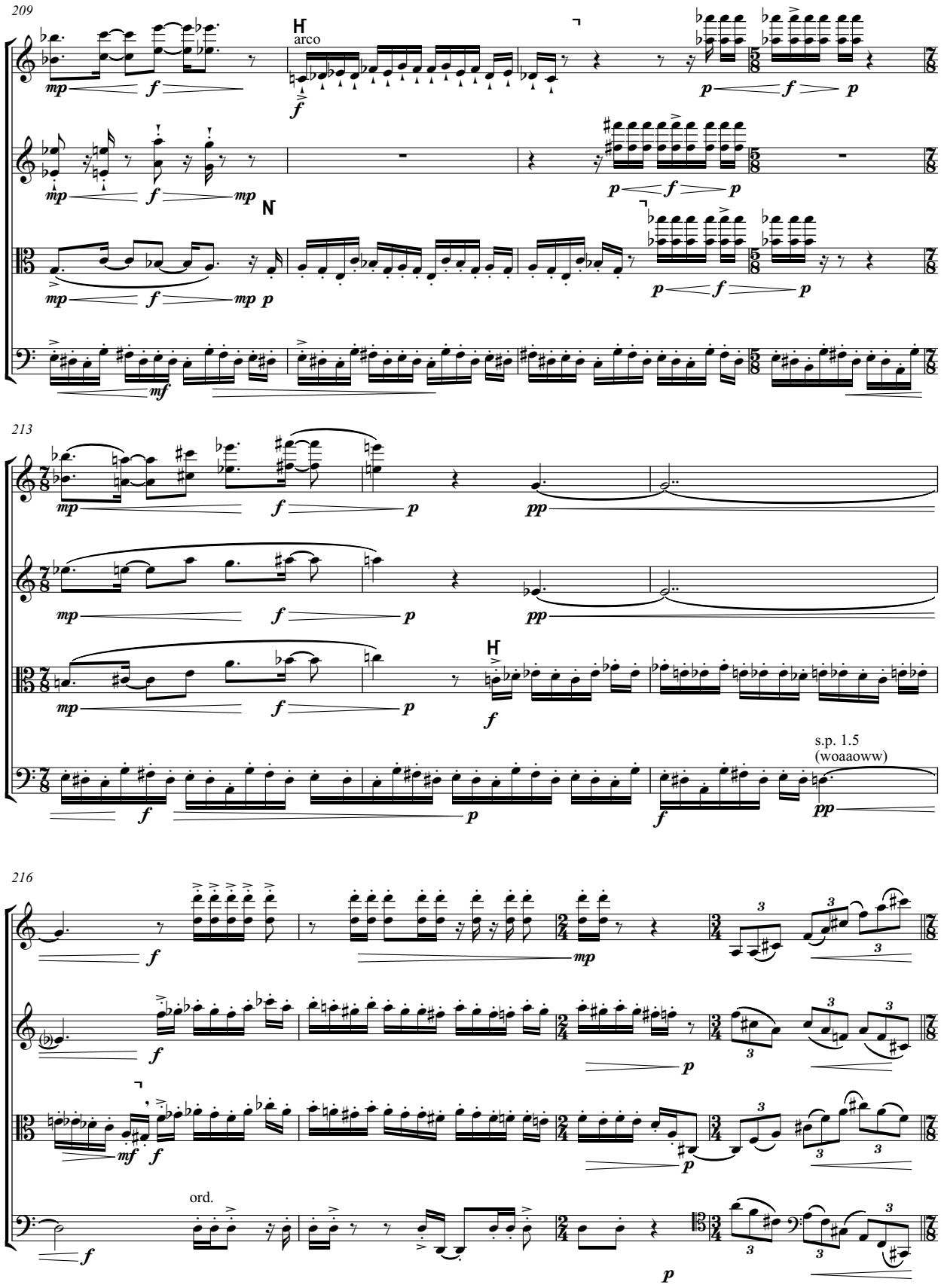


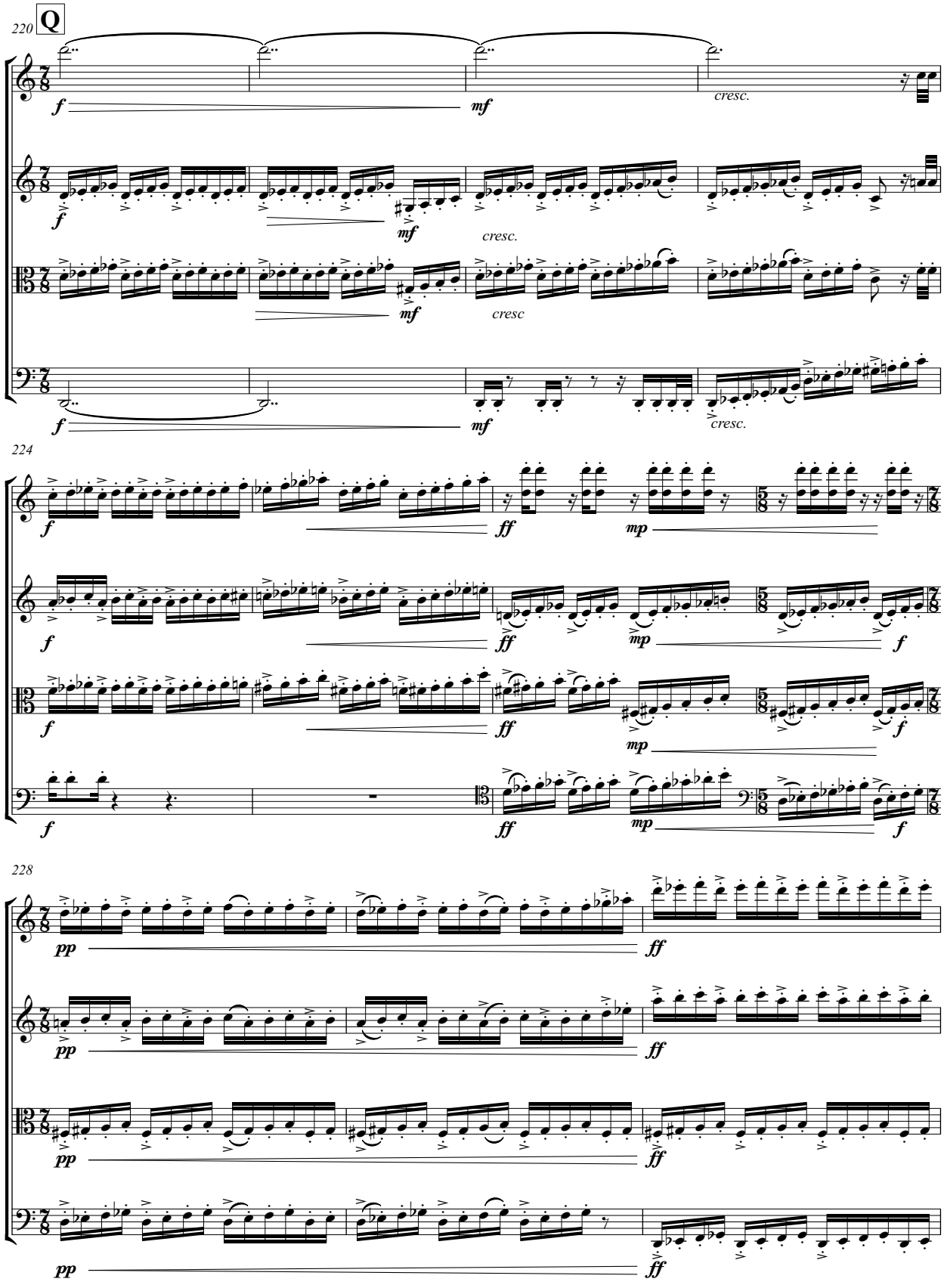

158
M
162
166

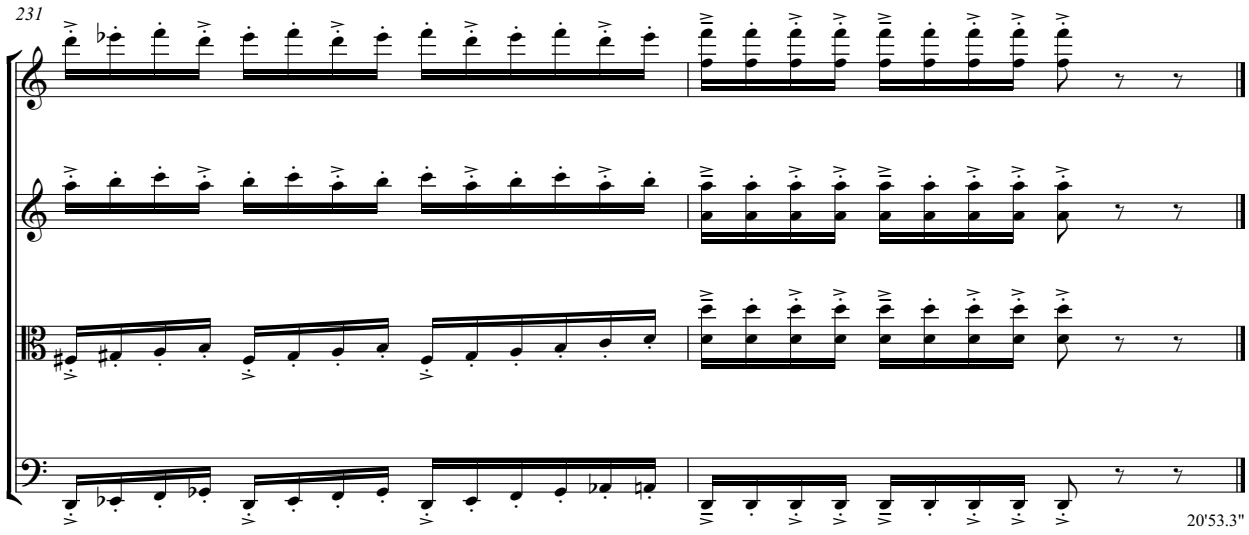

170
175
179
N


184
pizz.
arco
189
193
arco


197
O
mf
ff
f
mp
pp
201
205
P
p


209
arco
213
s.p. 1.5
(woaaoww)
216
ord.


220
Q
f
mf
cresc.
cresc
224
ff
mp
228
pp


231
20'53.3"

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.