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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

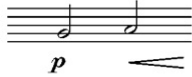
August, 2018

## 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.

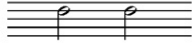
### Dynamics



- 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.



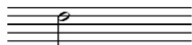
- Normal sul ponticello. Position the bow a little bit towards the bridge. The tone should be slightly brittle.

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. → → 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 '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 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



- 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

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.

I.

$\text{♩} = 60$   
bow body

Violin 1 *mp* *cresc.* *f*

Violin 2 *mp* *cresc.* *f*

Viola *ppp* *p*  
sul Tasto non vib. → → ord. slow vib. (o) → →

Violoncello

6

s.p. 1 vib wide vib. ord. non vib. slow vib. (o)

*pp* *mp* *p* *pp* *mp*

sul Tasto non vib. → → ord. → → s.p. 1 vib wide vib. vib non vib.

*ppp* *p* *p* *mp* *p*

11

*mp* *dim.* *p*

con sordino non vib. 3:2 *p*

echo (like 4:3 ♩ triplet) (4:3 ♩) *pppp* *mp* *cresc.*

bow body *mp* *cresc.*

bow body *pp* *mp* *cresc.*

19 **A** con sordino non vib. *pp* < *mp* > *pp* vib. wide vib. *mp* non vib. *pp* senza sordino *p* *p* *ppp*

27 **B** non vib. *mf* *p* 1/4 step flat *f* *mf* (like a 4:5 ♩ Tuplet) All notes same length (4:5 ♩) *pppp*

35 *mf* *cresc.* *f* *sfp* *mf* *f* *pppp* *pp* *p* *mf* *p*

Violin I: *pp* *mp* *f* *mp* *p* *pppp*

Violin II: *mp*

Viola: *pp* *mp* *f* *mp* *p* *pppp*

Cello/Double Bass: *pppp*

Performance instructions: *more s.p.*, *senza sordino*

Rhythmic markings: 3:2, 5:4

47 **C**

Violin I: *mf* *f*

Violin II: *f*

Viola: *f*

Cello/Double Bass: *mf* *f* *pp* *mf*

Performance instructions: *s.p. 1*, *IV*, *s.p. 2*, *ord.*, *bow bridge*

Violin I: *ff* *mp* *f* *p*

Violin II: *p* *f* *mp* *p* *p*

Viola: *f* *mp* *p* *mp* *pp* *mp*

Cello/Double Bass: *pp* *mp* *mp* *pp* *mp* *pp* *mf* *ff*

Performance instructions: *ord.*, *non vib.*, *s.p. 1*, *IV*, *III*, *4th*, *s.p. 2*

non vib. *f* *mf* *pppp*

(Like a 4:3 Tuplet)  
All notes same length

(=4:3 ♩) (=4:3 ♩) (=4:3 ♩)

s.p. 2 ord.

ord. (=4:3 ♩) s.p. 1 (=4:3 ♩) s.p. 2

*mp* *pppp*

64 **D**

non vib. *pp* *mf* *p*

non vib. *pp* *mf* *p*

non vib. *pp* *mf* *p*

ord. non vib. *pp* *mf* *p* *ff*

pizz. arco 5:4 5:4 5:4

All notes same length (=4:5 ♩) (=4:5 ♩) (=4:5 ♩)

All notes same length (4:3 ♩)

67

*mf* *ppp* *mf* *p*

pizz. arco 5:4 5:4 5:4 ord. *ppp* *mf* *p*

(=4:5 ♩) (=4:5 ♩) (=4:5 ♩) (=4:5 ♩) ord. *ppp* *mf* *p*

(staccato 16th) (=4:3 ♩) (=4:3 ♩) (=4:3 ♩) ord. *ppp* *mf* *p*

71

**E**

non vib. *pp* non vib. *pp* non vib. *p* non vib. *mf*

non vib. *pp* non vib. *pp* non vib. *p* non vib. *mf*

non vib. *pp* non vib. *pp* non vib. *p* non vib. *mf*

non vib. *pp* non vib. *pp* non vib. *p* non vib. *mf*

→ → s.p. 1 → → s.p. 2

→ → s.p. 1 → → s.p. 2

→ → s.p. 1 → → s.p. 2

→ → s.p. 1 → → s.p. 2

75

(4:5) (4:5) (=4:5) s.p.1 slow vib (♩) **F**

pizz. arco *pppp ppp p*

(=4:3) (=4:3) s.p. 1 *pppp mp*

3:2 3:2 3:2 3:2 s.p.1 slow vib (♩) ord. *pppp ppp mp f*

5:4 5:4 ord. non vib. *pppp mp f*

81

ord. *f ff f mp ff 6:4 mp f 6:4 p*

ord. *f ff f mp ff 5:4 mp f 5:4 p*

non vib. *f p f mp ff 6:4 mp f 6:4*

III → s.p. 1 *ff < fff > mf mp p f*

G3 G2 G3 G2 G3



sul Tasto non vib. **G** slow vib.  
*mp* *ppp* *mf* *p* *f* *ff* *ppp*  
 6:4 6:4 6:4 6:4  
 5:4 5:4 5:4 5:4  
*mp* *ppp* *f* *p* *f* *mf* *ff* *ppp*  
 6:4 6:4 6:4 6:4  
*pp* *mf* *mp* *f* *ff* *ppp*  
 s.p. 1  
 sul Tasto non vib. slow vib.  
 sul Tasto non vib. slow vib.  
 sul Tasto non vib. slow vib.  
*pp* *mp* *mf* *f* *ff* *ppp*

**H** ord. non vib. continuous linear slide to D non vib. (subito)  
*p* *ff* *fff* *ff*  
 ord. non vib. continuous linear slide to D non vib. (subito)  
*p* *ff* *fff* *ff*  
 ord. non vib. continuous linear slide to D non vib. (subito)  
*p* *ff* *fff* *ff*  
 ord. II continuous linear slide to D non vib. (subito)  
*p* *ff* *fff* *ff*

**I** Make Each slide a little louder than the drone  
 non vib.  
 non vib.  
 non vib.  
 non vib.

Musical score for measures 105-110. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features various dynamics including *sub.*, *ppp*, *pp*, *p*, *mp*, and *mf*. A *gliss.* marking is present in the third staff. A *J* box is located at the end of the first staff in measure 110.

Musical score for measures 110-115. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features various dynamics including *mf*, *f*, *ff*, and *ppp*. The instruction *non vib.* is written above the first three staves. A *gliss.* marking is present in the second staff. A *J* box is located at the end of the first staff in measure 110.

Musical score for measures 116-121, featuring four staves. The score includes dynamic markings (*f*, *pp*) and performance instructions such as "non vib. sul tasto", "ord.", and "non vib. sul pont".

Musical score for measures 122-127, featuring four staves. The score includes dynamic markings (*pp*, *f*, *mf*, *p*, *mp*) and performance instructions such as "non vib. sul tasto", "ord.", "s.p.", and "D2".

128

**K**

a little slower (♩ = 47)

s.p. **K**  
 ord.  
 D5 D2 D5  
 p f ppp  
 s.p. ord.  
 D4 D2 D4  
 p f ppp  
 s.p. ord.  
 D3 D2 D3  
 p f ppp  
 s.p. ord.  
 p f

134

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

*p* A3 *poco a poco dim.* D5

*p* G5 *poco a poco dim.* D4

*p* *poco a poco dim.*

G8 D6 D7 G8 D6 D7 C8 *mp* C8 *p* *mp* D2 D7 harmonic glitz

D5

*ppp*

D4 *ppp*

4

*ppp*

C8 D3 *mp* *ppp* *mp* D3 *ppp* G8 D6 *p*

L

*p < mp* *poco a poco dim.* D4 *ppp* ord.

*p* *poco a poco dim.* D4

*p < mf* *poco a poco dim.* D4

D7 D6 *ppp* *p < mf* *ppp* ord.

160

**M** 1st Tempo  $\text{♩} = 60$

Musical score for measures 160-166. The score is written for four staves. The top staff begins with a dynamic marking of *mp* and a crescendo leading to *p f*. The second staff contains a complex passage with dynamics *mp*, *p*, *ppp*, *f*, *mp*, and *p f*. The third staff has dynamics *mp* and *p f*, with a crescendo leading to *mp* and *p*. The bottom staff is mostly silent, with a *ppp* dynamic marking.

167

Musical score for measures 167-173. The top staff features dynamics *mp*, *p f*, *mp*, *p mf*, and *mp*, *p f*. The second staff has *mp*, *p f*, *f*, and *mp*, *p*. The third staff starts with *f*, followed by *mp*, *p f*, *mp*, and *p f*. The bottom staff has *mf*, *f*, *pp*, and *mf*.

174

Musical score for measures 174-180. The top staff has dynamics *mp*, *p f*, *mp*, and *p mf*. The second staff has *f*, *mp*, *p f*, *p*, and *pp*. The third staff has *mp*, *p f*, *mp*, and *p f*. The bottom staff has *f*, *pp*, *p*, *ff*, and *ord. vib.*

N

Violin I: *f*  $\text{---}$  *mp*  $\text{---}$  *f*  $\text{---}$  *mp*  $\text{---}$  *f*  $\text{---}$  *mf*  $\text{---}$  *f*

Violin II: *ff*  $\text{---}$  *mp*  $\text{---}$  *ff*  $\text{---}$  *mf*  $\text{---}$  *ff*  $\text{---}$  *f*

Cello/Double Bass: *ff*  $\text{---}$  *mp*  $\text{---}$  *f*  $\text{---}$  *mf*  $\text{---}$  *f*

Bass:  $\text{---}$  *f*  $\text{---}$  *mp*  $\text{---}$  *f*  $\text{---}$  *p*  $\text{---}$  *f*  $\text{---}$  *mf*  $\text{---}$  *f*

Violin I: *mp*  $\text{---}$  *pp*  $\text{---}$  *ff*  $\text{---}$  *ppp*  $\text{---}$  *ff*  $\text{---}$  *ppp*

Violin II: *mp*  $\text{---}$  *pp*  $\text{---}$  *ff*  $\text{---}$  *ppp*  $\text{---}$  *ff*  $\text{---}$  *ppp*

Cello/Double Bass: *mp*  $\text{---}$  *pp*  $\text{---}$  *ff*  $\text{---}$  *pp*  $\text{---}$  *ff*

Bass: *mp*  $\text{---}$  *pp*  $\text{---}$  *ff*  $\text{---}$  *p*  $\text{---}$  *ff*

Violin I: *ff*  $\text{---}$  *ppp*  $\text{---}$  *ff*  $\text{---}$  *ppp*  $\text{---}$  *mf*

Violin II: *ppp*  $\text{---}$  *ff*  $\text{---}$  *ppp*  $\text{---}$  *ff*  $\text{---}$  *ppp*  $\text{---}$  *mf*

Cello/Double Bass: *ppp*  $\text{---}$  *ff*  $\text{---}$  *ppp*  $\text{---}$  *ff*  $\text{---}$  *pp*

Bass: *ppp*  $\text{---}$  *ff*  $\text{---}$  *ppp*  $\text{---}$  *ff*  $\text{---}$  *p*  $\text{---}$  *mp*

Violin I: *mf* (bow body)

Violin II: *mf* (bow body)

Bass: *mp* (bow body)



227

ord. 5:4 5:4

pp p

ord.

pp

pppp pp p mp

V

233

5:4 4:3 4:3 4:3

pp p mf

All notes same length (4:3)

mf mp

ord.

6:4 6:4 6:4 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

Musical score for Violin 1, Violin 2, Viola, and Violoncello. The score is in 6/8 time and consists of four staves. The key signature has one flat (B-flat). The tempo is marked as ♩ = 66. The score is divided into measures by bar lines. The first two staves (Violin 1 and Violin 2) are mostly silent, with some notes in the later measures. The Viola staff has a melodic line starting with a *p* dynamic, followed by *mp* and *pp* dynamics, and is marked "con sordino" in the final measure. The Violoncello staff is mostly silent, with some notes in the later measures.

7

Musical score for Violin 1, Violin 2, Viola, and Violoncello. The score is in 6/8 time and consists of four staves. The key signature has one flat (B-flat). The score is divided into measures by bar lines. The first two staves (Violin 1 and Violin 2) have melodic lines starting with a *p* dynamic and ending with an *mp* dynamic. The Viola staff has a melodic line starting with a *p* dynamic and ending with an *mp* dynamic, and is marked "senza sordino". The Violoncello staff has a melodic line starting with a *p* dynamic and ending with an *mp* dynamic.

13

**B** with trepidation

Musical score for measures 13-18. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 6/8 time and features various dynamics including *p*, *mf*, *mp*, and *pp*. The third staff includes a *pizz* (pizzicato) marking. The music is characterized by a sense of 'trepidation'.

19

**C** Slightly Slower ♩ = 62

port.

Musical score for measures 19-23. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 6/8 time and features various dynamics including *mp*, *p*, *pp*, and *mf*. The first staff includes a *port.* (portando) marking. The third staff includes an *arco* (arco) marking. The music is characterized by a 'Slightly Slower' tempo.

24

Musical score for measures 24-28. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 2/4 time and features various dynamics including *pp*, *f*, *ppp*, *mp*, and *ppp*. The first staff includes a *port.* (portando) marking. The second staff includes a *s.p. 1* (sotto piano) marking. The third staff includes a *ord.* (ordinario) marking. The fourth staff includes an *arco* (arco) marking and a *port.* (portando) marking. The music is characterized by a variety of dynamic markings and articulations.

30

**D**

a Tempo ♩ = 66

pizz. arco pizz.

*p* *mp-ppp* *mp+* *p* *mp* *p*

*p* *mp* *mp* *mp*

*p* *mf* *mp* *mp* *p* *mp* *p* *mf*

*p* *mp* *p < f* *mf*

pizz. arco pizz. arco pizz.

35

arco

*mf* *mp* *mf*

*p* *p* *mf* *mp* *mf*

*pp* *f* *p* *mp* *mf*

*p* *mp* *mf* *p*

arco p pizz. arco p pizz. arco

39

**E**

*pp* *p* *pp* *mf* *mp*

*mp* *p* *pp* *mf* *mp*

*mp* *p* *mf* *mp*

*mp* *p* *mf* *mp*

arco

44

poco rit.

pp sul Tasto Rubato ord. port.2 port. //

49

Lively ♩. = 66

F

mf f

53

Stately ♩. = 66

p f pp mp ppp < mp pp < mf

pizz. arco

non vib. 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.

*ppp* *mf* *f* *ff* > *p* *ff* =

*ppp* *mf* *f* *ff* > *p* *ff* =

*ppp* *mf* *f* *ff* > *p* *ff* =

*ppp* *mf* *f* *ff* > *p* *ff* =

**G**

vib. *ppp* *p* *ppp*

vib. *ppp* *p* *ppp*

vib. *ppp* *mp* *mf* *mf*

vib. *ppp*

tune -49cents flat (11th partial of C1)

tune -31cents flat (7th partial of C1)

to sul Tasto *p* *mp* *pp* *ord.* *f* *p*

to sul Tasto *p*

*f* *f*

*pp* *mp* *pp*

**H**

*mp*

*mp*

*mf*

*pizz.*

*mf*

*p* *p* *pp* *mp*

*p* *p* *pp* *mp*

*mp* *p* *pp* *mp*

*mp* *p* *pp* *mp* arco

### III.

Aggressive ♩ = 200

Violin 1

Violin 2

Viola  
au talon  
*f* *mp* *pp*

Violoncello  
au talon  
*f* *mp* *pp*  
match viola volume and tone (poco ponticello)

4

**A**

7

Violin 1  
au talon  
*f* *p*

Violin 2  
au talon  
*f* *p*

Viola  
*mp*

Violoncello  
*mp*



pp mp > pp mp > pp < mf p < mf mp

pp mp > pp mp > pp < mf p < mf mp

f p mp pp

f p mp pp

mp

p mf

p < f > p mf

p

pizz. connect notes with a late gliss.

ff

20

echo *ppp* *p* *f* *p*

*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*

*f* pizz arco *pp*

29

C

Musical score for measures 29-31. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat).  
 - Staff 1 (Treble): Melodic line starting with a rest, then a series of notes. Dynamics: *mp* (measures 29-30), *f* (measure 30), *p* (measure 31). Articulation: *legato*.  
 - Staff 2 (Treble): Melodic line starting with a rest, then a series of notes. Dynamics: *mp* (measures 29-30), *f* (measure 30), *p* (measure 31). Articulation: *legato*.  
 - Staff 3 (Bass): Rhythmic accompaniment. Dynamics: *f* (measures 29-30), *p* (measure 31).  
 - Staff 4 (Bass): Rhythmic accompaniment. Dynamics: *p* (measures 29-31).  
 - Markings: 'N' above notes in measures 30 and 31 of the first two staves. 'H' above a note in measure 31 of the second staff.

32

Musical score for measures 32-34. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat).  
 - Staff 1 (Treble): Melodic line starting with a rest, then a series of notes. Dynamics: *mp* (measures 32-33), *f* (measure 33), *p* (measure 34). Articulation: *legato*.  
 - Staff 2 (Treble): Melodic line starting with a rest, then a series of notes. Dynamics: *mp* (measures 32-33), *f* (measure 33), *p* (measure 34). Articulation: *legato*.  
 - Staff 3 (Bass): Rhythmic accompaniment. Dynamics: *f* (measures 32-33), *p* (measure 34).  
 - Staff 4 (Bass): Rhythmic accompaniment. Dynamics: *p* (measures 32-34).  
 - Markings: 'N' above notes in measures 32 and 34 of the first staff. 'H' above a note in measure 34 of the second staff.

35 Punchy staccato stabs. All notes the same length.

Musical score for measures 35-38. The score is in 2/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The first two staves feature staccato chords with dynamic markings *mp*, *f*, and *mp*. The last two staves feature a rhythmic pattern of eighth notes with dynamic markings *f* and *mf*. There are also some rests and longer notes in the later measures.

39

Musical score for measures 39-41. The score is in 2/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The first two staves feature a rhythmic pattern of eighth notes with dynamic markings *f* and *ff*. The last two staves feature a rhythmic pattern of eighth notes with dynamic markings *f* and *ff p*. There is a performance instruction: "add bow pressure and widen vib. till crack" above the final measure of the bass staff.

42

Musical score for measures 42-45. The score is in 3/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The first two staves feature a rhythmic pattern of eighth notes with dynamic markings *mf* and *ff*. There are performance instructions: "D sul Tasto" and "ord." above the first two staves. The last two staves feature a rhythmic pattern of eighth notes with dynamic markings *ff* and *mp*. There are performance instructions: "pizz." and "Hammer on pizz." above the last two staves.

47

pizz. *mp* *pp* *p*

pizz. *mp* *pp* *p*

*pp* *p*

*mp* *pp* *p*

52

*f* *p* *mp* *p*

*f* *p* *mp* *p*

*f* *p* *mp* *p*

*f* *p* *mp* *p*

56

*f* *p* *f* *p* *p*

*f* *p* *p* 3:2

*f* *p*

*f* *p*

Musical score for measures 62-66. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 4/4 time and features dynamic markings of *p* (piano), *f* (forte), and *p* (piano) across the measures.

Musical score for measures 67-70. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 4/4 time and features dynamic markings of *f* (forte), *p* (piano), and *pp* (pianissimo) across the measures.

Musical score for measures 71-75. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 4/4 time and features dynamic markings of *mp* (mezzo-piano), *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). An *arco* instruction is present above the first staff. A box labeled 'E' is placed above the first staff in measure 71. The score includes various rhythmic patterns and articulation marks.

Musical score for measures 79-85. It consists of four staves: two treble clefs, one alto clef, and one bass clef. The music features complex rhythmic patterns with various time signatures (4/4, 7/8, 3/4, 6/8, 3/2). Dynamics range from forte (*f*) to piano (*p*). A 4:3 ratio is indicated in the first and third staves.

Musical score for measures 86-92. It consists of four staves: two treble clefs, one alto clef, and one bass clef. A section marker 'F' is placed above the first staff. Dynamics include mezzo-forte (*mf*) and forte (*f*). A 4:3 ratio is indicated in the first and third staves.

Musical score for measures 93-99. It consists of four staves: two treble clefs, one alto clef, and one bass clef. The music features dynamic markings such as forte (*f*), piano (*p*), mezzo-forte (*mf*), fortissimo (*ff*), and pianissimo (*pp*). A wavy line above the first staff indicates a tremolo effect.

100

**G**

sul Tasto ord.

*<mf <ff f cresc. ff pp f*

sul Tasto ord.

*<mf <ff f cresc. ff pp mp f*

sul Tasto ord.

*<mf <ff f cresc. ff pp mp f*

sul Tasto ord.

*<mf <ff f cresc. ff pp mp f*

109

*cresc. ff mf mp*

*cresc. ff mf mp*

*cresc. ff mf mp*

*cresc. ff mp*

114

**H**

*mf f*

*f f*

*mf mf f*

*f f*



118

Musical score for measures 118-123. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature changes from 3/8 to 2/4, then 3/4, and finally 3/8. Dynamic markings include *p*, *pp*, *f*, *pp*, *mf*, and *f*. A section marker 'I' is located above the first staff at measure 121.

124

Musical score for measures 124-128. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature changes from 3/4 to 2/4, then 3/4, and finally 7/8. Dynamic markings include *mp*, *f*, *ff*, *mf*, *ff*, *ff*, and *p*. Articulation markings include *pizz.* and *arco*. A section marker 'J' is located above the first staff at measure 126.

129

Musical score for measures 129-133. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature changes from 3/4 to 3/4, then 3/4, and finally 3/4. Dynamic markings include *f*, *mp*, and *ff*.

rit. . . . .

a Tempo (♩ = 200)

**K**

(2,2,2,1)

Musical score for measures 149-153. The score is written for four staves: two treble clefs and two bass clefs. The music features dynamic markings such as *<f>*, *p*, and *mf*. A 7/8 time signature change is indicated above the first staff. The notation includes various note values and rests.

Build

L

Musical score for measures 154-158. The score is written for four staves: two treble clefs and two bass clefs. The music features dynamic markings such as *mf* and *pp*. A 7/8 time signature change is indicated above the first staff. The notation includes various note values and rests.

M

Treble 1:  $p \leftarrow mf \rightarrow p$        $mp \leftarrow pp \leftarrow$   
 Treble 2:  $p \leftarrow mf \rightarrow p$        $mp \rightarrow p$   
 Bass 1:  $p \leftarrow mf \rightarrow p$        $mp \rightarrow p$   
 Bass 2:  $mf$        $mp \rightarrow p$

Treble 1:  $mp$        $pp \leftarrow mf$        $p \leftarrow f \rightarrow p$   
 Treble 2:  $pp \leftarrow mf$        $p \leftarrow f \rightarrow p$   
 Bass 1:  $pp \leftarrow mf$        $p \leftarrow f \rightarrow p$   
 Bass 2:  $pp \leftarrow mf$        $p \leftarrow f \rightarrow p$        $\leftarrow f$

Treble 1:  $\leftarrow mf \rightarrow p$        $mp \rightarrow pp$        $\leftarrow mp \rightarrow pp \leftarrow mf$        $p \leftarrow f \rightarrow p$   
 Treble 2:  $\leftarrow mf \rightarrow p$        $mp \rightarrow p$        $pp \leftarrow mf$        $p \leftarrow f$   
 Bass 1:  $p \leftarrow mf \rightarrow p$        $mp \rightarrow p$        $pp \leftarrow mf$   
 Bass 2:  $p$        $mp \rightarrow p$        $pp \leftarrow mf$

170

pp < mf > pp  
 p  
 pp < mf > pp mf  
 p < f > p p < mf > pp p < mf > pp  
 p < f > p pp p < mf > p < mf > pp

175

mp pp f mp > p < mf  
 pp mf pp f mp mf  
 p < mf > pp p mf  
 mf pp mf pp mf

179

pp pp < f > pp mp pp  
 pp pp < f > p mf pp  
 pp p < f > p mf pp p  
 pp p < f > mf < f > pp

184

Violin I: *p*

Violin II: *p*, *mf*, *p*

Viola: *mp*, *mf*, *f*, *mp*

Cello/Double Bass: *mp*, *mf*, *f*, *mp* (pizz., arco)

189

Violin I: *p*, *f*, *p*, *mp*, *f*

Violin II: *mp*, *f*

Viola: *f*, *mp*, *f*

Cello/Double Bass: *mf*, *mp*, *f*

193

Violin I: *ffp*, *f*

Violin II: *ffp*, *f*

Viola: *ffp*, *f*

Cello/Double Bass: *ff*, *p* (arco)

O

Musical score for measures 197-200. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 6/8. The music features a variety of dynamic markings: *mf*, *ff*, *f*, *mp*, and *pp*. The notation includes eighth and sixteenth notes, rests, and slurs.

Musical score for measures 201-204. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 7/8. The music features dynamic markings: *pp*, *f*, *mp*, and *mf*. The notation includes eighth and sixteenth notes, rests, and slurs.

P

Musical score for measures 205-208. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 7/8. The music features dynamic markings: *mp*, *f*, *p*, and *N* (likely *mf*). The notation includes eighth and sixteenth notes, rests, slurs, and accents.

209

Violin I: *mp* *f* *f* *p* *f* *p*

Violin II: *mp* *f* *mp* *N* *p* *f* *p*

Viola: *mp* *f* *mp* *p* *p* *f* *p*

Cello/Double Bass: *mf* *f* *mp* *p* *p* *f* *p*

213

Violin I: *mp* *f* *p* *pp*

Violin II: *mp* *f* *p* *pp*

Viola: *mp* *f* *p* *H* *f*

Cello/Double Bass: *f* *p* *f* *pp* *s.p. 1.5 (woaaoww)*

216

Violin I: *f* *mp* *p*

Violin II: *f* *p*

Viola: *mf* *f* *p*

Cello/Double Bass: *f* *ord.* *p*



220 **Q**

Musical score for measures 220-223. The score consists of four staves: Treble, Violin, Cello/Double Bass, and Bass. The key signature has one flat (B-flat), and the time signature is 7/8. The music features a melodic line in the Treble staff with dynamics *f*, *mf*, and *cresc.*. The Violin staff has a rhythmic accompaniment with dynamics *f*, *mf*, and *cresc.*. The Cello/Double Bass staff has a rhythmic accompaniment with dynamics *mf* and *cresc.*. The Bass staff has a melodic line with dynamics *f*, *mf*, and *cresc.*.

224

Musical score for measures 224-227. The score consists of four staves: Treble, Violin, Cello/Double Bass, and Bass. The key signature has one flat (B-flat), and the time signature is 7/8. The music features a melodic line in the Treble staff with dynamics *f*, *ff*, and *mp*. The Violin staff has a rhythmic accompaniment with dynamics *f*, *ff*, *mp*, and *f*. The Cello/Double Bass staff has a rhythmic accompaniment with dynamics *f*, *ff*, *mp*, and *f*. The Bass staff has a melodic line with dynamics *f*, *ff*, *mp*, and *f*.

228

Musical score for measures 228-231. The score consists of four staves: Treble, Violin, Cello/Double Bass, and Bass. The key signature has one flat (B-flat), and the time signature is 7/8. The music features a melodic line in the Treble staff with dynamics *pp* and *ff*. The Violin staff has a rhythmic accompaniment with dynamics *pp* and *ff*. The Cello/Double Bass staff has a rhythmic accompaniment with dynamics *pp* and *ff*. The Bass staff has a melodic line with dynamics *pp* and *ff*.

231

Musical score for four staves, measures 231-234. The score is written in treble and bass clefs. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The music consists of a series of chords and melodic lines. The first staff has a melodic line with a flat (Bb) in the second measure. The second staff has a similar melodic line. The third staff has a bass line with a sharp (F#) in the first measure. The fourth staff has a bass line with a flat (Bb) in the first measure. The score ends with a double bar line and a time signature of 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.