

# String Quartet No. 4

Geoff Palmer  
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*Inspired by the genius of Haydn, this work was written for the Celebrating Haydn Conference in Toronto, an event supported by The Wirth Institute for Austrian and Central European Studies, The Social Sciences and Humanities Research Council of Canada, and York University, Toronto.*

*It was first performed in August 2009 by the Windermere String Quartet at the Port Milford Chamber Music Festival and at York University, Toronto, in a project made possible by The Wirth Institute.*

*It is offered as a mark of respect for those of all nations whose lives were ended or ruined in hostilities in and around Gaza in January 2009, and as a vision of reconciliation.*

## PERFORMANCE NOTE

This quartet was written for The Windermere String Quartet using period instruments tuned at A=430; the second violinist and violist are asked to “double” on modern instruments tuned at A=442, a quartertone higher.

The work is performable by non-period ensembles, but similar “doubling” and a similar (but not necessarily identical) tuning discrepancy will be required.

- In the first and third movements, VI.II and VIa begin with period (or lower pitched) instruments and change where directed to modern (or higher pitched) instruments.
- In the second movement, they begin with modern (or higher pitched) instruments.
- In the fourth movement only period (or lower pitched) instruments) are required throughout.

If Prokofiev's *Classical Symphony* was written "as Haydn might have written it had he lived in our day", then I suppose that this quartet is my *Classical String Quartet* - I have tried in my work to find something of the drama and astonishing musical and emotional scope of the Op 20 string quartets especially, and the layout of the quartet, into four roughly equal movements, is particularly classical.. But how different is our world now from that of Haydn in 1771 or that of Prokofiev in 1918!

The work was forming in my mind in January 2009, whilst I was in the Middle East. A short distance away war was taking place in Gaza. Not surprisingly, perhaps, the first movement presents melodic ideas which begin peaceably enough, but little by little descend into unease, and for a short time into a soundworld of destruction and despair. Only when the conflict and chaos has passed, and the birds venture to sing once more, can the original music be brought back.

Whereas a Haydn sonata form first movement might lose its tonic key and strive to regain it, the music here descends to the point where even the pitch basis of our normal musical language – the 12-tone division of the octave – is broken. You will notice that two of the members of the quartet swap from time to time to instruments tuned fractionally sharper to facilitate a quartertonal soundworld.

The *scherzando* second movement, although it grows out of first movement ideas and uses quartertonal harmonies, is playful. Its syncopations and contrasting textures eventually take us right into the D major Minuet and Trio of Haydn's Op 20 No 4, and for a while we straddle the two musics.

The third movement, *Molto adagio*, is perhaps the most classical movement – measured and deeply calm – but even here we are not entirely free of the unease of the opening movement. The final movement presents all of the ideas that have been pervading the quartet and strives to knit them all together contrapuntally into a coherent whole. The fugue which finishes the work leads us into a chorale-like section – a point where at last we are free of conflict and can begin to find hope for peace and unity.

**Allegro moderato** (♩)

♩ = 158 throughout

I

Violin I: *mezza voce*, *sim*, *poco cresc.*  
Violin II: *mezza voce*, *sim*  
Viola: *mezza voce*, *poco più*, *sim*  
Violoncello: *mezza voce*

Violin I: *mf*, *5:4*, *mp*  
Violin II: *mf*, *5:4*, *mp*  
Viola: *mf*, *5:4*  
Violoncello: *mf*, *5:4*

Violin I: *5:4*, *sempre poco cresc. ma non troppo*, *ten.*, *5:3*, *5:3*, *pp cresc.*  
Violin II: *5:4*, *5:4*, *sempre poco cresc. ma non troppo*, *5:3*  
Viola: *5:4*, *mp*, *sempre poco cresc. ma non troppo*, *5:3*  
Violoncello: *5:4*, *mp*, *sempre poco cresc. ma non troppo*, *5:3*, *pp cresc.*, *5:3*

Violin I: *p cresc.*, *mp cresc.*  
Violin II: *pp ma pesante ed oscuro*, *p*, *pp*, *mp*  
Viola: *pp ma pesante ed oscuro*, *p*, *pp*  
Violoncello: *p cresc.*, *mp cresc.*

38

mf cresc. f

mf f

mp mf f f

mf cresc. f

Detailed description: This system contains measures 38 through 48. It features four staves: two vocal staves (soprano and alto) and two piano staves (right and left hand). The music is in a minor key with a 4/4 time signature. Dynamics range from mezzo-forte (mf) to fortissimo (f). The piano part includes fingerings for the right hand (IV, V, VI, VII) and the left hand (IV, V, VI, VII). The vocal lines are marked with 'mf cresc.' and 'f'.

49

mezza voce sim poco cresc. mezza voce sim

mezza voce poco più mezza voce

mezza voce

Detailed description: This system contains measures 49 through 56. It features four staves: two vocal staves and two piano staves. The time signature changes to 5/4. The music is marked 'mezza voce' and 'poco cresc.'. Dynamics include 'mf', 'f', and 'fp'. The piano part includes a '5:4' time signature change and 'poco più' marking. The vocal lines are marked with 'mezza voce', 'poco cresc.', and 'sim'.

57

mf fp mp

mf fp mp

mf fp mp

mf fp

Detailed description: This system contains measures 57 through 65. It features four staves: two vocal staves and two piano staves. The time signature is 5/4. Dynamics range from mezzo-forte (mf) to fortissimo (fp) and mezzo-piano (mp). The piano part includes a '5:4' time signature change. The vocal lines are marked with 'mf', 'fp', and 'mp'.

66

5:4 [Take quartertone sharper violin (senza sord.)]

senza vib. pp lontano

pp lontano

impercettibile

sord. attach without break in sound senza vib. vib. ad lib

sord. attach without break in sound

pp lontano

Detailed description: This system contains measures 66 through 74. It features four staves: two vocal staves and two piano staves. The time signature is 5/4. The piano part includes a '5:4' time signature change and a performance instruction: '[Take quartertone sharper violin (senza sord.)]'. Dynamics include 'pp lontano' and 'impercettibile'. The vocal lines are marked with 'senza vib.' and 'vib. ad lib'. There are also markings for 'sord. attach without break in sound'.

74

harmonic on G string ad lib.

*mp lontano*

\* and \*\* - Match the harmonic G and D of VI. II, these notes should be a threequartertone from the F#/A and C#/E which surround them

84

senza sord.

*pp cresc.*

senza sord.

impercettibile

Take quartertone sharper viola (senza sord.)

senza sord.

*pp cresc.*

balance chord

niente

waver, ad lib.

Introduce one or two oscillations of not more than a quartertone in this pause bar, before falling

94

glissandi

*mp*

*mf cresc.*

glissandi

*mp*

*mp*

*mf*

cresc.

glissandi

*mp*

*mp*

*mf*

cresc.

glissandi

*mf cresc.*

molto

104

waver

*ppp*

glissandi

*f*

*p cresc.*

*p*

waver

*ppp*

glissandi

*f*

*p cresc.*

*p*

waver

*ppp*

glissandi

*f*

*p cresc.*

*p*

waver

*ppp*

glissandi

*f*

*p cresc.*

*p*

Longer pause bar - more oscillations - before falling

(no waver)  $\square$   $\nabla$  freely

114

*fp*  $\nabla$  *pp non cresc.* glissandi  $\rightarrow$  II III  $\rightarrow$  III IV

*fp*  $\nabla$  *pp non cresc.* glissandi  $\rightarrow$  II III  $\rightarrow$  III IV

*fp*  $\nabla$  *pp non cresc.* glissandi  $\rightarrow$  II III  $\rightarrow$  III IV

*fp*  $\nabla$  *pp non cresc.* glissandi  $\rightarrow$  II III  $\rightarrow$  III IV

*f* *f* *f* *f*

5:4 5 5 5

(Indicate first beats to allow for general co-ordination within metric structure)

122

*niente*

*pizz.\** *jeté\*\** *pizz.* *jeté* *pizz.* *jeté* *pizz.* *jeté (col legno)* *pizz.*

*sfz* *sfz* *sim.* *glissando*

*fracassando, sempre lontano e p*

*sfz* *sfz* *glissando*

*sempre molto cantabile ed espressivo*

VL 2 AND VIOLA ONLY

\* Where this is possible (in the lower positions) a "slap pizz.", where the string rebounds against the fingerboard, is desirable here.

\*\* These "jeté" figurations should be played "col legno" in higher positions.

127

*jeté (col legno)* *pizz.* *jeté* *arco sul pont.* *arco sul pont.* *arco sul pont.* *arco sul pont.* *arco sul pont.* *arco sul pont.* *pizz.*

*poco gliss.* *(non gliss.)* *(non gliss.)* *(non gliss.)* *(non gliss.)* *(non gliss.)*

*pizz.* *jeté* *arco sul pont.* *arco sul pont.* *arco sul pont.* *arco sul pont.* *arco sul pont.* *arco sul pont.* *pizz.*

*poco gliss.* *(non gliss.)* *(non gliss.)* *(non gliss.)* *(non gliss.)* *(non gliss.)*

7:6

132

5:3 arco poco f niente

5:3 arco poco f fracassando

5:3 arco poco f sfz fracassando

5:4 5:4

136

jeté pizz. jeté

jeté (col legno ad lib.) jeté jeté (col legno)

jeté (col legno ad lib.) jeté (col legno) sim.

3:2 5:4

139

glissando

poco f, espressivo (=cello)

sul pont. (poco gliss.)

pizz. (pizz.)

sempre poco f ed espressivo

arco sul pont.

pp

pp

fracassando, sempre lontano e p

fracassando, sempre lontano e p

poco f, espressivo

5:3

sempre poco f ed espressivo

144

glissando

transforming to birdsong

pp birdsong - feeling free and improvisatory natural harmonics throughout

Take quartertone flutter viola

niente



149

*quasi niente*

*pp*

154

*mp* *f*

Take quartetone flatter violin

*mf* *f*

160

*p molto delicato* *mezza voce*

*p molto delicato* *mezza voce*

*p molto delicato* *mezza voce*

169

*mezza voce* *poco f* *molto cantabile*

*sopra (molto cantabile)* *poco f*

*poco f*

178

*mp* *pp cresc.*

5:4 5:4 5:3

*mp* *pp*

5:4 5:3

188

*poco meno* *f* *f non dim.*

*poco a poco sopra* *f non dim.*

*poco a poco sopra* *f non dim.*

*f* *molto*

5:3 5:3 5:3 5:3 5:3 5:3 5:3 5:3

(not tuplet - with vl.2 and vla)

*cresc.*

198

Poco a poco più comodo al fine

*sempre molto p*

*sempre poco a poco dim.* *(mf)*

*sempre poco a poco dim.* *(mf)*

*sempre molto p*

5:3 5:3

206

*p* *ppp* *p*

*(mp)* *p*

*(mp)* *p*

3 3 3 3

Scherzando

♩ = 88; ♩ = 132 (or faster)

Take quartertone sharper violin

Take quartertone sharper viola

*p con energia sempre*

pizz. arco pizz. arco pizz. arco

*poco cresc. sempre*

*p con energia sempre*

*poco cresc. sempre*

*p con energia sempre*

*poco cresc. sempre*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*poco f*

*p sempre*

*mf*

*poco pesante*

*mf*

*poco pesante*

*mf*

3/4 step down; match cello pitch momentarily

3/4 step up; match cello

pizz. arco

*p*

*mf*

*mf*

arco

*crescendo sempre*

arco

*crescendo sempre*

*p crescendo sempre*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mf*

*f*

*mf*

*f*

3/4 step up; match v.l.1

3/4 step up; match cello

3/4 step up; match v.l.2

3/4 step up; match v.l.2

3/4 step up; match v.l.2

3/4 step up; match v.l.2

30

*mp* *poco dim.* 1. *rit.* *gliss.*

38 **pochiss. meno mosso ad lib.**

*p* espressivo ed etereo *ppp* sempre (non dim.)

46 **stringendo** ..... **tempo scherzando**

*mf* sempre poco cresc. *pizz.* *arco*

53

*f* non troppo *pizz.* *arco* *1/4* gliss. *1/4* gliss. *3/4* gliss. *7/4* gliss.

tune to D<sub>2</sub> of Vic. tune to C<sub>2</sub> of V11 tune to A<sub>2</sub> of Vic. tune to D major tonality of V1 & V2

60

60-68

*fz* *mp* *pizz. arco* *p* *mp* *pizz. arco* *pizz. arco* *pizz. arco*

Detailed description: This system contains measures 60 through 68. It features a four-staff arrangement: Violin I (top), Violin II, Viola, and Cello/Double Bass (bottom). The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *fz* (fortissimo) and *mp* (mezzo-piano). Performance techniques such as *pizz.* (pizzicato) and *arco* (arco) are indicated. The piece concludes with a double bar line at measure 68.

69

69-75

*pizz. arco* *mf* *pizz. arco* *mf* *mf* *mf*

Detailed description: This system contains measures 69 through 75. It continues the four-staff arrangement. The time signature changes to 3/4, then 2/4, and back to 3/4. Dynamics include *mf* (mezzo-forte). Performance techniques include *pizz.* and *arco*. The piece concludes with a double bar line at measure 75.

76

pochiss. meno mosso ad lib.

76-84

*p* espressivo ed etereo

Take quartertone flatter viola

*p* espressivo ed etereo

Detailed description: This system contains measures 76 through 84. It features a four-staff arrangement. The music is marked *p* (piano) and *espressivo ed etereo*. A tempo change to *pochiss. meno mosso ad lib.* is indicated. A performance instruction *Take quartertone flatter viola* is provided for the Viola part. The piece concludes with a double bar line at measure 84.

85

85-92

Detailed description: This system contains measures 85 through 92. It continues the four-staff arrangement. The time signature changes to 4/4, then 3/4, and back to 4/4. The piece concludes with a double bar line at measure 92.

93

93-100

Detailed description: This system contains measures 93 through 100. It continues the four-staff arrangement. The time signature changes to 4/4, then 3/4, and back to 4/4. The piece concludes with a double bar line at measure 100.

103

*f* pizz. arco *mf* *f* *mf* *fz* *mf* *fz*

arco pizz. arco pizz. arco pizz. arco

*mf* *mf* *f* *f* *mf* *fz*

(= VI.2) (balance cello) (tune maj. 3rd below VI.2)

sempre dim. sempre dim. sempre dim.

Take quartertone sharper viola

116 ten....

*fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

arco pizz. arco pizz. arco pizz. arco pizz. arco

126 a tempo

*p* sempre *mf* *p* *crescendo sempre* *crescendo sempre*

*p* sempre *mf* *p* *crescendo sempre* *crescendo sempre*

*poco pesante* *mf* *p* *crescendo sempre* *crescendo sempre*

*poco pesante* *mf* *p* *crescendo sempre* *crescendo sempre*

3/4 step down, match cello pitch momentarily 3/4 step up, match cello 3/4 step up, match vi. 2 3/4 step up, match cello

131

*mf* *f* *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

*mf* *f* *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

*mf* *f* *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

3/4 step up, match vi. 2 3/4 step up, match via

138

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

III

Molto adagio  $\text{♩} = 63$

sempre *p* e molto espressivo

sempre *p* e molto espressivo

sempre *p* e molto espressivo

sempre *p* e molto espressivo

10

poco dim. poco più *f*

poco dim. poco più *f*

poco dim. poco più *f*

poco dim. poco più *f*

19

Poco più allegro  $\text{♩} = 72$

sempre molto *p*

sempre molto *p*

sempre molto *p*

sempre molto *p*

*mp*

*mp*

27

*mp*

*mp*

33

Take quartertone sharper violin (con sord.) con sord.

Take quartertone sharper viola (con sord.) con sord. *pp*

*pp*

38

Tune to D<sub>4</sub> major tonality of VI.I and Cello *ppp* gliss. 5/4 tone

Tune to D<sub>4</sub> major tonality of VI.I and Cello *ppp* gliss. 5/4 tone

*ppp* gliss. 5/4 tone

Ancora più allegro

♩ = 84

44

Tune to E<sub>4</sub> major tonality of VI.II and Viola *mp* *molto sotto voce*

*mp* *mf poco lontano ma molto stringendo*

*mp* *mf poco lontano ma molto stringendo*

Tune to E<sub>4</sub> major tonality of VI.II and Viola *mp* *molto sotto voce*

50

*niente*

*niente*

*niente*



Musical score for measures 56-61. The score consists of four staves. The first and fourth staves are marked *mf molto espressivo*. The second and third staves are marked *p nebbioso*. The music features triplets and slurs. Dynamic markings include *sfz* and *p*. Measure numbers 56, 57, 58, 59, 60, and 61 are indicated.

Co-ordination between V.I.I and Cello, and between V.I.II and Via must be precise;  
co-ordination between the two pairs of instruments need be approximate only (until **molto rit.** bar)

Musical score for measures 62-67. The score consists of four staves. The first and second staves are marked *glissando*. The first staff also has a *p* marking. The second staff has *sfzp* markings. The third and fourth staves also have *sfzp* markings. The music features slurs and measure numbers 62, 63, 64, 65, 66, and 67.

Musical score for measures 68-72. The score consists of four staves. The first and second staves are marked *glissando*. The first staff has a *poco più f* marking. The second staff has *sfzp* markings. The third and fourth staves also have *sfzp* markings. The music features slurs and measure numbers 68, 69, 70, 71, and 72. The tempo marking *molto rit.* is present at the end of measure 72.

Musical score for measures 73-76. The score consists of four staves. The first and second staves are marked *poco f*. The first staff has *gliss. 1/4 tone* markings. The second staff has *gliss. 5/4 tone* markings. The third and fourth staves also have *gliss. 1/4 tone* markings. The music features slurs and measure numbers 73, 74, 75, and 76. The tempo marking *poco f* is present at the end of measure 76.

Molto adagio  $\text{♩} = 63$

79

*sempre p e molto espressivo*

Tune to D<sub>2</sub> major chord of V.I. and Vlc.

Take quartertone flatter violin (senza sord.)

niente

Take quartertone flatter viola (senza sord.)

*p sotto voce del V.I.*

niente

*sempre p e molto espressivo*

88

*molto espressivo*

*poco dim.*

*poco più f*

*molto espressivo*

*poco dim.*

*poco più f*

*molto espressivo*

*poco dim.*

*poco più f*

*poco dim.*

*poco più f*

97

*sempre molto p*

*sempre molto p*

*sempre molto p*

*sempre molto p*

*mp*

*mp*

*mp*

*mp*

**Poco più allegro**

105

*poco rit.*

*ppp*

*ppp*

*ppp*

*ppp*

*mp*

*mp*

Fugato: allegro non troppo  
♩ = 92 - 104

IV

Musical score for measures 1-7. The score is in 3/8 time and features four staves: two treble clefs and two bass clefs. The music is marked *mf* (mezzo-forte). The first two staves have a melodic line with eighth notes and some accidentals. The last two staves have a more rhythmic accompaniment with eighth notes and some accidentals.

Musical score for measures 8-13. The score continues with four staves. Measures 8-12 include trills and dynamic markings *p sempre cresc.* (piano, always crescendo). Measure 13 has a trill and *p sempre cresc.*. There are also some 4:3 and 5:3 ratios indicated above the notes in measures 8-12.

Musical score for measures 14-19. The score continues with four staves. Measures 14-19 feature trills and dynamic markings *f* (forte), *p* (piano), and *ff* (fortissimo). There are also some trills and slurs.

Musical score for measures 20-24. The score continues with four staves. Measures 20-24 feature dynamic markings *dim.* (diminuendo) and *sempre p* (sempre piano). There are also some trills and slurs.

26

*sempre p* *f*

*sempre p*

*mf espress.*

26 27 28 29 30 31

32

*p sub.* *p sub.* *p sub.* *p sub.*

*p* *p sub.* *p sub.*

32 33 34

35

*fp* *fp* *fp* *fp*

*sempre poco a poco cresc. al ff*  
*sempre poco a poco cresc. al ff*  
*sempre poco a poco cresc. al ff*  
*sempre poco a poco cresc. al ff*

35 36 37 38

39

*4:3* *7:6* *4:3* *7:6*

39 40 41 42 43 44

42

*ff* molto dim. *p* delicato

*ff* molto dim. *p* delicato

*ff* molto dim. *p* delicato

*ff* molto dim. *p* delicato

47

*pp* molto sotto voce sempre

*pp* molto sotto voce sempre

*pp* molto sotto voce sempre

*mf* molto espressivo

53

morendo

poco a poco vivendo

*ppp*

*ppp*

*ppp*

*pp*

sempre poco animando

62

*p*

sempre poco animando

mezzo voce

*p* espress.

69

mezzo voce

*p* espress.

*p*

*mp*

tr

mezzo voce

Detailed description: This system contains measures 69 through 74. It features four staves: vocal line, piano, bassoon, and bass. The vocal line starts with a 'mezzo voce' dynamic and continues with various melodic phrases. The piano part has a 'p' dynamic. The bassoon part has a 'p' dynamic and includes a trill marked 'tr'. The bass part has an 'mp' dynamic. A 'mezzo voce' dynamic is also indicated at the end of the system.

75

*p* espress.

*p*

*p*

mezzo voce

Detailed description: This system contains measures 75 through 80. It features four staves: vocal line, piano, bassoon, and bass. The vocal line has a 'p espress.' dynamic. The piano part has a 'p' dynamic. The bassoon part has a 'p' dynamic. The bass part has a 'mezzo voce' dynamic.

81

mezzo voce

*mp*

*mp*

4:3

Detailed description: This system contains measures 81 through 86. It features four staves: vocal line, piano, bassoon, and bass. The vocal line has a 'mezzo voce' dynamic. The piano part has an 'mp' dynamic. The bassoon part has an 'mp' dynamic and includes a 4:3 ratio marking. The bass part has an 'mp' dynamic.

87

*mp*

Detailed description: This system contains measures 87 through 92. It features four staves: vocal line, piano, bassoon, and bass. The piano part has an 'mp' dynamic.

92

*poco f, molto espress.*

*dim.*

*mf*

*poco f, molto espress.*

*dim.*

*mf*

*poco f, molto espress.*

*dim.*

*mf*

*mf*

*dim.*

*mf*

99

**molto rit. . . . // a tempo**

*chorale - molto legato e p*

*2:3*

*2:3*

*2:3*

*2:3*

*2:3*

*2:3*

*2:3*

*mp sempre*

105

*2:3*

*2:3*

*2:3*

*2:3*

L'istessa battua

♩ ♪ ♪ ♩

109

*colle parte*

*2:3*

*chorale - molto legato e p*

116