

Scott Wollschleger

STRING QUINTET No. 1
(2011)

Performance Notes:

Movement I

The goal of this movement is to create a flowing tapestry of constant sound. The music should always evoke a mysterious feeling. The general tempo should be between ♩=90-110. The pulse should be constant and driving. Players move at different times onto each preceding section. The sections should seamlessly bleed into one another. The crescendo swells play an important role and should come in and out of the general texture to create a feeling of breathing. The music should gradually build in intensity and come to a loud climax at the end of D.

Movement II

This movement is played attacca. Section E should have a quasi-cadenza feel. The starting tempo should be free yet faster than the previous movement. The pulsed music at F should be played very mechanically. Everyone should begin section J at the same time. Section M should bleed into section N.

Movement III

This movement is played attacca. The general tempo should be between ♩=60-70. Sections S, T, and U should bleed into each other.

The double bass's A-string is detuned down to a G throughout the entire piece.

Duration: 16 minutes

for the Toomai String Quintet

String Quintet No. 1

I

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A (45" - 55")

Vn. 1 flaut. *pp*

Vn. 2 flaut. *pp*

Va. *p* < poco >

Vc. pont. — flaut./tasto *p* — poco ad lib. >

Db. *p*

B (55" - 1')

Vn. 1 IV *mp* > < > IV molto vib. sul pont. *pp* < sfzp >

Vn. 2 flaut. *p*

Va. ord. IV III *mp* < poco ad lib. > sul pont. *mp*

Vc. *mp* < > *mp* < > flaut. *mp*

Db. *p* < > *p* < > *mfp* *p*

Vn. 1

flaut.
IV
p < poco >
ppp
pont.

Vn. 2

flaut.
p < poco >
pont.
tasto
p < *mf* >
p < poco >
IV III IV

Va.

tasto
p
pont.
tasto
mf > <
poco

Vc.

ord.
p
pont.
tasto — super tasto
pont. — tasto — pont. — ad lib.
p
p < *f* > *p*

Db.

III
IV
mf > *pp*
molto sul pont.
pp
p

D

IV (16) 10x
molto vib. vib.

Vn. 1 *p* *mfp* *f* ca. 30" gradually (*ff*)

IV (16) 10x
molto vib. senza vib. pont. vib.

Vn. 2 *p* *mfp* *f* ca. 30" gradually (*ff*)

IV (16) 10x
pont. *p* *f* *trn* *trn* *trn*

Va. *p* *f*

IV (16) 10x
ord. *p* *f* *p* *ff* *tasto*

Vc. *p* *f* *p* *ff*

pont. (16) 10x
ord. pont. ord.

Db. *p* *f* *p* *f* *p* *ff* *attacca*

II

E

Musical score for measures 1-4 of section E. The score includes parts for Vn. 1, Vn. 2, Va., Vc., and Db. Dynamics include *f*, *fp*, *sim.*, *p*, *ppp*, and *ff*. Performance instructions include *+*, *pont.*, and *mp*.

Musical score for measures 5-8 of section E. The score includes parts for Vn. 1, Vn. 2, Va., Vc., and Db. Dynamics include *p*, *decresc.*, *mf*, *fp*, *<f>p*, and *mfp*. Performance instructions include *freely vib.*, *freely*, *freely*, *freely ord.*, *pont. ord.*, and *ppp*.

(E)

Vn. 1 *fp* < > *ff* > *p*

Vn. 2 pont. ord. < *f* > *ff* (h)

Va. pont. tasto flaut. ord. < *f* > *p*

Vc. tasto pont. ord. *fp* < > *pp* < poco > *sim.*

Db. *f* *fp* < > *p*

(♩ = 120)
|| molto sul pont.

Vn. 1 (h) < *fp* (pp)

Vn. 2 (h) *pp* < *mf* > > *p* < > *mf*

Va. molto pont. *fp* *pp* *ppp*

Vc. *fp* (pp)

Db. *fp* (pp)

(vib.) espressivo

(E)

(♩ = 120)

Vn. 1
Vn. 2
Va.
Vc.
Db.

F

♩ = 120

tasto IV vib.

Vn. 1
Vn. 2
Va.
Vc.
Db.

(F)

II ord.
III non vib.

Vn. 1 II III pont. molto vib. 3x (port.)
sub. *p* < poco > ad lib. *ff* *pp* 3x 2x

Vn. 2 *tasto flaut.* 3x pont. *tasto IV* 3x 2x
sub. *p* *ff* *pp*

Va. *tasto flaut.* 3x pont. *tasto* 3x ord. 2x
sub. *p* *ff* *pp* < poco > ad lib.

Vc. pont. molto vib. 3x ord. 3x ord. 2x
sub. *p* < poco > ad lib. *p* *ff* *pp* < < <

Db. 3x pont. *tasto* 3x ord. 2x
sub. *p* > *ff* *pp* < < <

I II distorted sound pont. *tasto flaut.* 11x

Vn. 1 *f* *fp* *sffz* *pp*

Vn. 2 III IV distorted sound pont. *tasto flaut.* 11x
f *sffz* *pp*

Va. distorted sound pont. 11x
fp *sffz* *mp*

Vc. distorted sound pont. 11x
fp *sffz* *mp*

Db. 11x
f *mf* *mp*

G

6x

Vn. 1 *f p* < > *p*

Vn. 2 ord. *p fp* < > *p* 6x

Va. ord. *p fp* < 6x

Vc. ord. *p fp* < 6x

Db. 6x || pont. III 7

mp

col legno 7x

Vn. 1 *fff* *p* echo gradual "fade out" (over repeats)

Vn. 2 *fff* *p* echo gradual "fade out" (over repeats)

Va. *fff* *p* echo gradual "fade out" (over repeats)

Vc. *fff* 7x

Db. sul pont. "strange" *fff* *ppp* 7x

gradual "fade out" (over repeats)

H

String section score for Horns (H). The score is divided into five systems, each with a different time signature: 3/16, 3/8, 6/2, 2/4, and 2/4. The instruments are Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

- Vn. 1:** Starts with *ord.* and *fp < mf*. Later features *p dolce <* and *pont.* markings.
- Vn. 2:** Starts with *ord. arco* and *pp*. Includes *p dolce* and *pp* markings.
- Va.:** Starts with *ord.* and *fp <>*. Includes *p*, *fpp*, and *fp* markings.
- Vc.:** Starts with *suddenly!*, *+*, and *ff*. Includes *pizz.*, *arco*, *p*, *pp*, *fpp*, and *fp* markings.
- Db.:** Starts with *mf* and *pp*. Includes *p*, *mf*, and *fp* markings.

String section score for Horns (H) continuing from the previous system. The score is divided into four systems with time signatures 4/4, 3/2, 4/4, and 4/4.

- Vn. 1:** Starts with *mf* and *pp*. Includes *p* markings.
- Vn. 2:** Starts with *ord.* and *mf*. Includes *pp* and *p* markings.
- Va.:** Starts with *pp*. Includes *ord.*, *mf*, *p*, and *ppp* markings.
- Vc.:** Starts with *tasto "woofy"* and *mf*. Includes *ppp* markings.
- Db.:** Starts with *pont.* and *pp*. Includes *ord.* and *mp* markings.

Vn. 1 *f p* < > *p*

Vn. 2 *p fp* > *p* ord. 6x

Va. *p fp* < ord. 6x

Vc. *p fp* < ord. 6x

Db. *mp* 6x || pont.

Bleed into next section

col legno 7x (ad lib.)

Vn. 1 *fff* *p* echo gradual "fade out" (over repeats)

Vn. 2 *fff* *p* echo gradual "fade out" (over repeats)

Va. *fff* *p* echo gradual "fade out" (over repeats)

Vc. *fff* 7x (ad lib.)

Db. sul pont. "strange" *fff* *ppp* gradual "fade out" (over repeats)

J (50" - 55")

Vn. 1

Vn. 2

Va.

Vc.

Db.

K

Vn. 1

Vn. 2

Va.

Vc.

Db.

L **M**

pont. — *tasto/flaut.* 8x

Vn. 1 *p* < *poco* > *ad lib.* *fp* < *mf* *p dolce* <

Vn. 2 ord. 8x *p* < *poco* > *ad lib.* ord. arco *pp* *p dolce* < pont. *pp* < *pp*

Va. ord. 8x *p* < *poco* > *ad lib.* ord. *fp* < *p* pont. *fpp*

Vc. *p* < *poco* > *ad lib.* *ff* suddenly! *p* < *pp* pont. *fpp*

Db. pont. — *tasto/flaut.* 8x *pizz.* arco *p* < *pp* < *mf*

Bleed into next section

Vn. 1 *mf* < *pp* *p*

Vn. 2 *mf* < *pp* *p*

Va. *fp* *pp* ord. *mf* < *p* pont. *ppp*

Vc. *fp* *mf* *tasto "woofy"* *ppp*

Db. pont. ord. *fp* < *pp* *mp* >

N

ord. 25" super tasto

O 10" super tasto

Vn. 1 *p* *mp* 5

Vn. 2 *fp* *mp* 5

Va. III pont. 25" ord. *fp* *mp* 10" pont. 5

Vc. 25" *fp* *mp* 5 10" super tasto

Db. 25" *ppp*

III

P

ord. dolce

Vn. 1 *p dolce*

Vn. 2 ord. dolce *p*

Va. tasto/flaut. ord. pont. ord. poco vib. *ppp* *pp* *ad lib.* *p* *mf* *p*

Vc. ord. col legno bow freely *ff* *p* *poco* *ad lib.* ord. dolce *p* *poco*

Db. pizz. 21x (pizz.) 11x (pizz.) 17x *p* *p* *p*

Q

Vn. 1
15''
super tasto
mp

Vn. 2
15''
super tasto
mp

Va.
II 15''
III pont.
mp

Vc.
15''
super tasto
mp

Db.
15''

R

Vn. 1
pont. tasto
(f) decresc.

Vn. 2
pont. tasto pont. tasto pont.
(f) decresc. (f) decresc. (f) decresc.

Va.
pont. tasto pont. tasto pont. tasto
(fp) (fp) (fp)

Vc.
pont. tasto
(f) decresc.

Db.
pont. ord.
fp < f > pp cresc.

(R)

Score for section (R) featuring Vn. 1, Vn. 2, Va., Vc., and Db. The score includes dynamic markings such as *f*, *decresc.*, *fp*, *ff*, and *f*. Performance instructions include *pont.*, *tasto*, *ord.*, and *suddenly! let ring ord. throughout S*. The Db part includes a *fz* marking.

S (40" - 50")

Score for section S (40" - 50") featuring Vn. 1 and Vn. 2. Vn. 1 includes a 3:4 time signature, dynamics *mf* and *p*, and a *pp* marking. Vn. 2 includes dynamics *mp* and *ad lib.*

Score for Va. and Vc. in section S. Va. includes *pizz.*, *pp*, *arco pont.*, *ppp*, and *ad lib.* markings. Vc. includes *arco flaut. ord.*, *tasto*, and *ord.* markings. A *p* dynamic is also present.

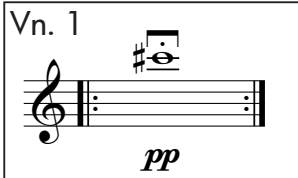
Score for Vc. in section S, showing a specific melodic line.

Score for Db. in section S. It includes *pizz.*, *p*, *arco ord.*, *p*, *poco*, and *ad lib.* markings. A *pont. IV* instruction is also present.

T (50" - 55")

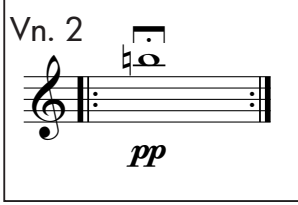
(16)

Vn. 1



pp

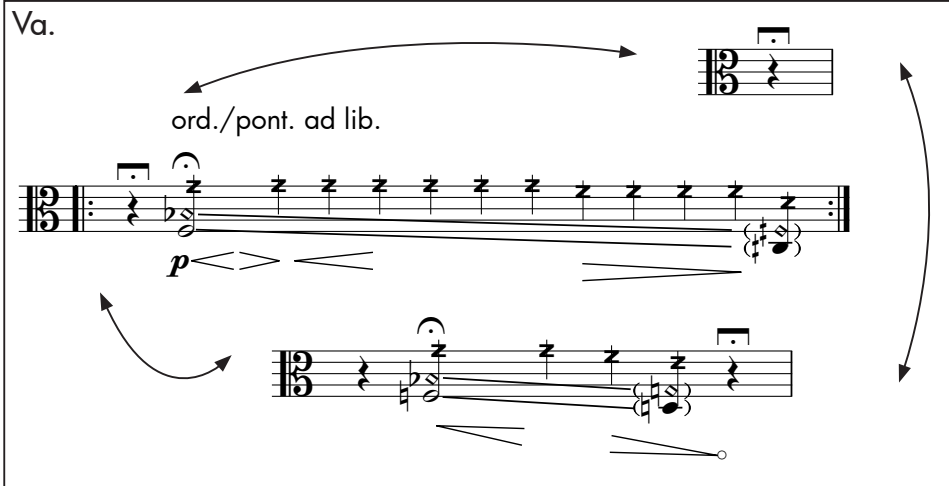
Vn. 2



pp

Va.

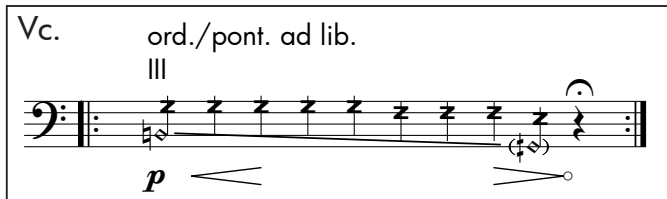
ord./pont. ad lib.



p

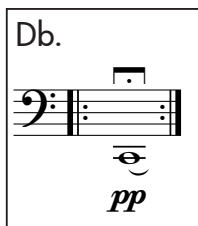
Vc.

ord./pont. ad lib.



p

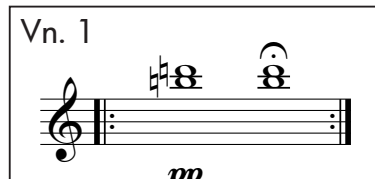
Db.



pp

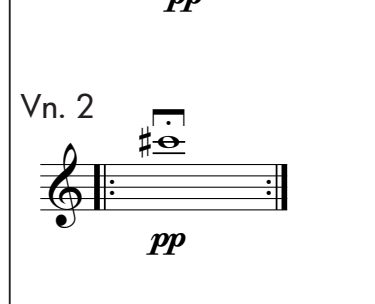
U (50" - 55")

Vn. 1



pp

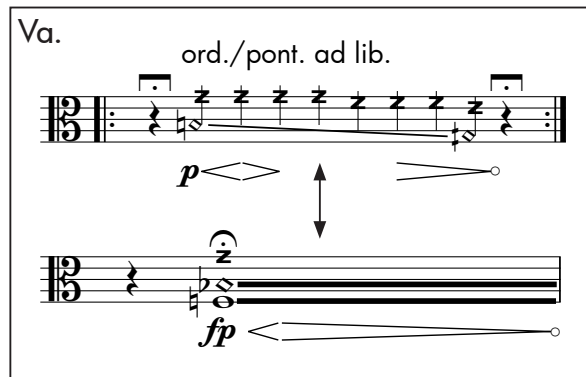
Vn. 2



pp

Va.

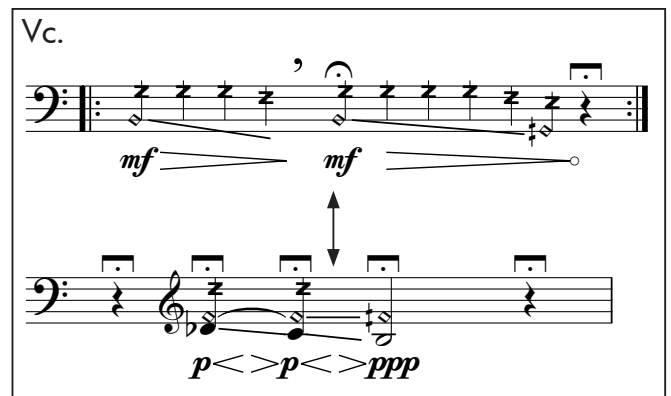
ord./pont. ad lib.



p

fp

Vc.



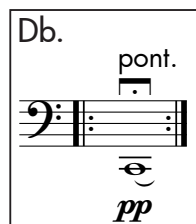
mf

mf

p < > *p* < > *ppp*

Db.

pont.



pp

V

tasto/flaut. senza vib. , vib. , 7x

Vn. 1 *pp* <poco>

tasto/flaut. senza vib. , vib. , 7x

Vn. 2 <poco> <poco>

tasto/flaut. senza vib. , vib. , 7x

Va. *pp* <poco>

tasto/flaut. senza vib. , vib. , 7x

Vc. *pp* <poco>

tasto/flaut. senza vib. , vib. , 7x

Db. *pp* <poco>

pp <poco> 1.16.11

The image shows a musical score for five string instruments: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score is organized into five staves. Above the staves, there are performance instructions: 'tasto/flaut. senza vib.' (fingered/flautando without vibrato) and 'vib.' (vibrato). The first measure of each staff contains a half note with a sharp sign (F#) and a dynamic marking of *pp* (pianissimo). The second measure contains a half note with a sharp sign (F#) and a 'poco' hairpin. The third measure contains a half note with a sharp sign (F#) and a '7x' marking. The score concludes with a double bar line and a wavy line indicating the end of the phrase. The tempo/time signature '1.16.11' is located at the bottom right of the score.