

Michael Matthews

String Quartet No. 2

Score

String Quartet No. 2 was composed in Winnipeg between September 2002 and February 2003. The work is in three movements, and is approximately twenty-five minutes in duration. The basic tempo arrangement of the movements is moderate, very fast, slow. This structure is intended in a way to push the piece in opposite directions, towards both speed and slowness. In contrast to this directional tension, there is a cyclical aspect to the piece, reflected in the use of certain musical materials throughout the piece, the most obvious of which is the return of the repeated pulse of the opening of the first movement at the close of the final movement.

This work was written for and dedicated to the Mondriaan Quartet, who gave the world premier performance on May 10, 2003, at Crescent Fort Rouge Church in Winnipeg. The performers were:

Jan-Erik van Regteren Altena, violin
Edwin Blankenstijn, violin
Annette Bergman, viola
Eduard van Regteren Altena, cello

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I

$\text{♩} = 116$

The score is written for four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Violoncello (Vc.). The music is in 4/4 time and features a variety of dynamics and articulations. Measure 1 starts with a tempo marking of $\text{♩} = 116$. The first system (measures 1-6) includes dynamics such as *fp*, *mp*, *pp*, *p*, *mp*, *mf*, *p*, and *mp*. Articulations include *legato*, *pizz.*, *arco*, and *poco*. The second system (measures 7-12) features dynamics like *p*, *mp*, *mf*, *p*, *mp*, and *mf*, with articulations such as *sempre legato*, *arco*, and *pizz.*. The third system (measures 13-18) includes dynamics like *p*, *mf*, *f*, *mp*, *mf*, *f*, *p*, *mf*, and *f*, with articulations like *arco*, *legato*, and *quasi port.*. The score concludes with a final dynamic of *f* in measure 18.

Accidentals apply throughout the bar,
but are repeated for ease of reading.

18

Violin I, Violin II, Viola, and Cello parts for measures 18-21. The score includes dynamic markings such as *p*, *mf*, and *f*, and performance instructions like *pizz.* and *arco*. Measure 21 features a sixteenth-note triplet.

♩ = 96

22

Violin I, Violin II, Viola, and Cello parts for measures 22-25. The tempo is marked as quarter note = 96. Dynamics range from *ff* to *mf*. Performance instructions include *pizz.* and *arco*. Measure 25 contains a sixteenth-note triplet.

26

Violin I, Violin II, Viola, and Cello parts for measures 26-31. The tempo changes to *rit. ... a tempo*. Dynamics include *ff*, *pp*, *ppp*, and *p*. Performance instructions include *pizz.*, *arco*, *sul p.*, and *ord.*. Measures 29 and 30 feature sixteenth-note triplets.

molto rit. ♩ = 72

32

Violin I, Violin II, Viola, and Cello parts for measures 32-35. The tempo is marked as *molto rit.* with a tempo of quarter note = 72. Dynamics range from *mf* to *fff*. Performance instructions include *arco*, *pizz.*, and *sul p.*. Measure 35 features a sixteenth-note triplet.

♩ = 132

V

V

sempre legato

38

Vln. I

Vln. II

Va.

Vc.

♩ = 92

45

Vln. I

Vln. II

Va.

Vc.

♩ = 132

50

Vln. I

Vln. II

Va.

Vc.

58

Vln. I

Vln. II

Va.

Vc.

67

Violin I, Violin II, Viola, and Cello parts for measures 67-71. The score features complex rhythmic patterns with triplets and dynamic markings such as *fff*, *p*, and *ppp*. The Viola part includes an *arco* instruction.

72

Violin I, Violin II, Viola, and Cello parts for measures 72-75. The score includes dynamic markings like *pp*, *ff*, *p*, and *mp*. The Viola part has *pizz.* and *arco* markings, and the Cello part has a *quasi port.* marking.

76

Violin I, Violin II, Viola, and Cello parts for measures 76-81. The score features dynamic markings such as *f*, *ff*, *sfz*, and *fff*. The Viola part includes *pizz.* and *arco* markings.

Tempo I
♩ = 116

82

Violin I, Violin II, Viola, and Cello parts for measures 82-87. The score includes dynamic markings like *pp*, *ff*, and *ppp*. The Viola part has *pizz.* and *arco* markings.

87

87-91

Vln. I: *pp*, *ff*, *ff*, *p*, *mf*, *p*, *mf*, *pp* (arco)

Vln. II: *ff*, *ppp*, *ff*, *pp*, *p*, *mf*, *pp*

Va.: *ff*, *pp*, *p*, *p*, *mf*, *p*, *mf*, *pp*

Vc.: *ff*, *pp*, *ff*, *p*, *mf*, *p*, *mf*, *pp* (arco)

92

92-96

Vln. I: *p*, *p*, *mf*, *f*, *p*

Vln. II: *p*, *p*, *mf*, *f*, *p*

Va.: *p*, *mf*, *f*, *mp sub.*

Vc.: *p*, *mf*, *f*, *p sub.*

98

98-102

Vln. I: *p*, *mf*, *p*, *mp*, *p*, *mf < f*, *mp* (pizz.)

Vln. II: *p*, *mf*, *p*, *arco*, *p*, *mf*, *mp*

Va.: *mf*, *pp*, *mp*

Vc.: *mp*, *p*, *mp*, *p*, *mp*, *p*, *mf*, *mp*

103

103-107

Vln. I: *ff*, *p*, *f < ff*, *pp*, *mf*

Vln. II: *ff*, *ff*, *p*

Va.: *ff*, *ff*

Vc.: *ff*, *f* (arco)