

Quartet for a New Beginning

for Violin, B^b Clarinet, Violoncello, and Piano

July 4—December 16, 2006

Duration: 23 minutes

Eric Pritchard, first violinist with the Ciompi Quartet at Duke University, recommended that I write a quartet with the same instrumentation as Messiaen's *Quartet for the End of Time*. My work is very different—and with far briefer program notes! The first three movements are titled after the three gunas of Hinduism. Rajas is restless activity, Tamas is darkness, and Satvas is spiritually elevated and full of light. The last movement is a celebration after the Earth is green again and the dust settles following the changes to come in the near future.

There is also a version of this work for piano quartet, substituting viola for clarinet. I hope that musicians will consider QFNB short enough to join Messiaen's quartet on the same program.

In recognition of his good idea, and in gratitude for helping bring my music to life, this work is dedicated to Eric Pritchard—I hope he has fun with it!

This quartet was premiered at Weymouth Center in Southern Pines, NC on January 10, 2010, and had its concert hall premier on February 10, 2010 at the Nelson Music Room at Duke University in the memorial concert for my sister Akanda. Both performances were by Aurora Musicalis.

Bill Robinson

billrobinsonmusic@yahoo.com

Publisher Parrish Press

Second Edition 2010

billrobinsonmusic.com

[C score]

Quartet for a New Beginning

Marcia kaliyuga ♩= 68

I. Rajas

[6:20]

Bill Robinson

Musical score for strings and piano, measures 1-4:

Violin: Rests in measures 1-2, then eighth-note patterns in measures 3-4. Measure 4 includes a dynamic *p*.

Clarinet in B_n: Rests in measures 1-2, then eighth-note patterns in measures 3-4. Measure 4 includes a dynamic *p*.

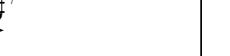
Cello: Sixteenth-note patterns in measures 1-4. Measure 4 includes a dynamic *p*.

Piano: Eight-note patterns in measures 1-4. Measure 4 includes a dynamic *p*.

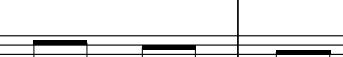
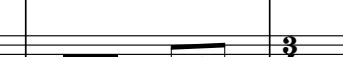
6

Vln.    

Cl.    

Vc.    

6

II

This musical score page features three staves: Violin (Vln.), Clarinet (Cl.), and Bassoon (Vc.). The Violin staff begins with a dynamic of *mp*, followed by *mf*, then *f*, and finally *ff*. The Clarinet and Bassoon staves also follow this pattern of dynamics. The music is set in 2/4 time, with measure numbers 16, 17, and 18 indicated. Measure 16 includes a melodic line for the Violin. Measures 17 and 18 show rhythmic patterns for all three instruments.

Vln. Cl. Vc.

mp *mf* *f* *ff*

mp *mf* *f* *ff*

mp *mf* *f* *ff*

II

This section continues the musical score from the previous page. It consists of two staves: Violin (Vln.) and Bassoon (Vc.). The Violin staff starts with a dynamic of *mp*, followed by *mf*, then *f*, and finally *ff*. The Bassoon staff follows a similar pattern. The music is set in 2/4 time, with measure numbers 16, 17, and 18 indicated. Measures 17 and 18 show rhythmic patterns for both instruments.

Vln. Vc.

mp *mf* *f* *ff*

mp *mf* *f* *ff*

QFN B Mov. 1

2

Vln. Cl. Vc.

15

15

8vb-

Vln. Cl. Vc.

19

8va

Vln. Cl. Vc.

24

p *mp*

pp *mp*

p *mp*

8va

24

mp

QFN B Mov. 1

3

31

Vln. Cl. Vc.

31

34

Vln. Cl. Vc.

[optional molto rit.] *a tempo*

34

37

Vln. Cl. Vc.

37

QFN B Mov. 1

4

Vln. Cl. Vc.

40

(8^{vb}) - - - -

44

Vln. Cl. Vc.

ff mp ff mp ff mp

44

51

Vln. Cl. Vc.

51

QFN B Mov. 1

5

58

Vln. Cl. Vc.

mp *mf* *f*

58

mp *mf* *f*

63

Vln. Cl. Vc.

ff

63

ff

* * * *

68

Vln. Cl. Vc.

68

8vb - - -

QFN B Mov. 1

6

72

Vln. Cl. Vc.

72

77

Vln. Cl. Vc.

77

83

Vln. Cl. Vc.

83

QFN B Mov. 1

7

88

Vln. Cl. Vc.

88

mp

mp

mp

93

Vln. Cl. Vc.

mf f ff

p

p

p

93

mf f ff p

99

Vln. Cl. Vc.

pizz.

pp

p

8va - -

pp

p

QFN B Mov. 1

8

104

Vln. Cl. Vc.

108

Vln. Cl. Vc.

108

Réo.

112

Vln. Cl. Vc.

112

mp

8vb-

II6

Vln. Cl. Vc.

116

(8vb)

121

Vln. Cl. Vc.

accel.

121

Rcd.

a tempo

125

Vln. Cl. Vc.

a tempo

125

f

Rcd.

QFN B Mov. 1

10

130

Vln. 

Cl.

Vc.



130

p 

Vln. 

Cl.

Vc.

134

Vln. 

Cl.

Vc.



134



138

Vln. 

Cl.

Vc.



138



143

Vln. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Vc. *mf* *f* *ff*

143

Vln. *mf* *f* *ff*

Cl. *ff*

Vc. *ff*

*

147

Vln.

Cl.

Vc.

147

Vln.

Cl.

Vc.

Reo. *8^{vb}* *Reo.* *Reo.* *

153

Vln. *mf*

Cl. *mf*

Vc. *mf*

153

Vln.

Cl.

Vc.

mf

QFN B Mov. 1

12

159

Vln. Cl. Vc.

165

Vln. Cl. Vc.

171

Vln. Cl. Vc.

171

Vln. Cl. Vc.

QFNB Mov. 1

13

175

Vln. Cl. Vc.

175

Vln. Cl. Vc.

179

Vln. Cl. Vc.

179

Vln. Cl. Vc.

185

Vln. Cl. Vc.

185

Vln. Cl. Vc.

QFN B Mov. 1

14

190

Vln. Cl. Vc.

ff

ff

ff

194

Vln. Cl. Vc.

ff

ff

ff

198

Vln. Cl. Vc.

p

non rit.

p

p

198

p

♩ = 44

[C score]

11. Tamas

[6:35]

15

Alla marcia funebre

Alma marcia funebre

The musical score consists of four staves. The top two staves are for the strings: Violin (treble clef) and Clarinet in B_b (treble clef). The bottom two staves are for the piano: Treble and Bass (both bass clef). The music is in common time. Measure 11 starts with a rest followed by a dynamic **p**. The Violin and Clarinet play eighth-note patterns with grace notes. The Cello (bass clef) joins in with a similar eighth-note pattern. Measure 12 begins with a rest followed by a dynamic **p**. The Violin and Clarinet continue their eighth-note patterns. The Cello continues its eighth-note pattern. The piano part is prominent, featuring eighth-note chords in the treble and bass staves.

Musical score for orchestra, page 7, measures 1-4. The score includes parts for Violin (Vln.), Clarinet (Cl.), and Bassoon (Vc.). The Violin part features a melodic line with grace notes and slurs. The Clarinet part has sustained notes with grace notes above them. The Bassoon part has sustained notes with grace notes above them. Measure 1 ends with a forte dynamic. Measures 2-4 are mostly rests. Measure 5 begins with a dynamic *p*. Measure 6 begins with a dynamic *p*.

Musical score for orchestra, page 13, measures 1-8. The score includes parts for Violin (Vln.), Clarinet (Cl.), and Bassoon (Vc.). The key signature changes between B-flat major (two flats) and E major (one sharp). Measure 1: Vln. plays eighth-note pairs. Cl. and Vc. play eighth-note pairs. Measure 2: Vln. and Cl. play eighth-note pairs. Vc. plays eighth-note pairs. Measure 3: Vln. and Cl. play eighth-note pairs. Vc. plays eighth-note pairs. Measure 4: Vln. and Cl. play eighth-note pairs. Vc. plays eighth-note pairs. Measure 5: Vln. and Cl. play eighth-note pairs. Vc. plays eighth-note pairs. Measure 6: Vln. and Cl. play eighth-note pairs. Vc. plays eighth-note pairs. Measure 7: Vln. and Cl. play eighth-note pairs. Vc. plays eighth-note pairs. Measure 8: Vln. and Cl. play eighth-note pairs. Vc. plays eighth-note pairs.

QFNB Mov. 2

16

Vln. 16

Cl.

Vc.

16

p

mp

mf

mf

16

p

mp

mf

8vb

Vln. 20

Cl.

Vc.

ff

f

ff

f

ff

20

f

ff

legato

8va

Vln. 22

Cl.

Vc.

mf

6

6

6

6

6

6

mp

6

mf

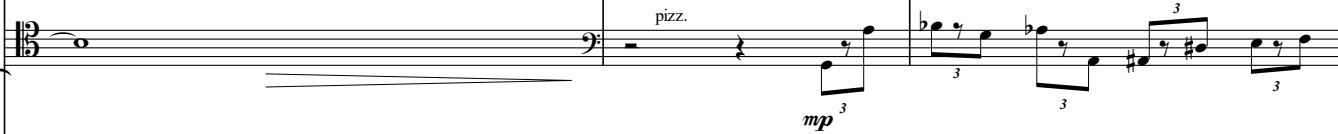
(8va)

pp

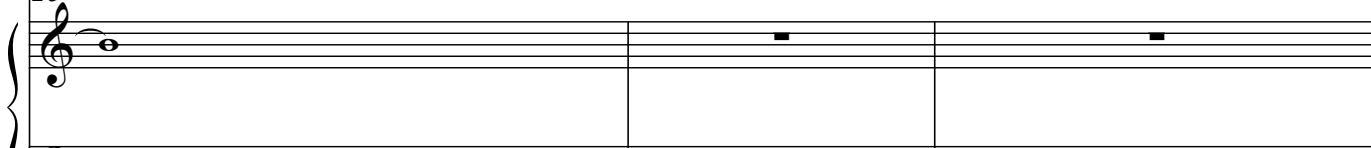
25

Vln. 

Cl. 

Vc. 

25

{ 

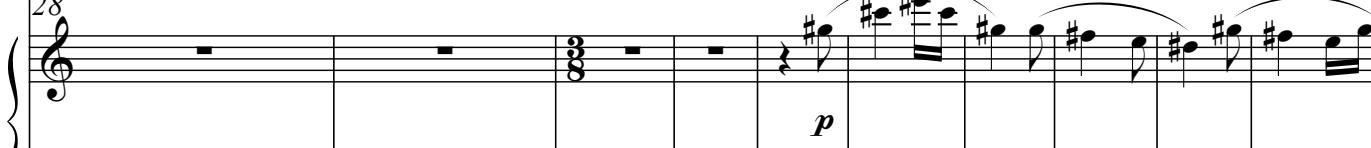
28

Vln. 

Cl. 

Vc. 

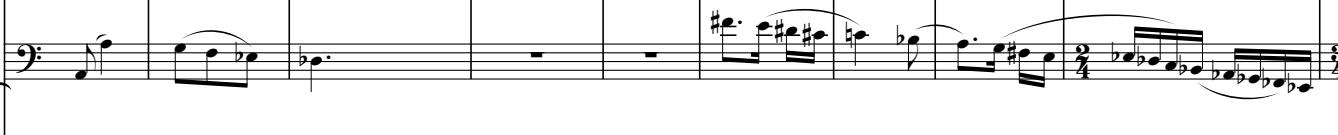
28

{ 

38

Vln. 

Cl. 

Vc. 

38

{ 

QFNB Mov. 2

18

47

Vln. Cl. Vc.

47

51

Vln. Cl. Vc.

51

54

Vln. Cl. Vc.

54

58

Vln. Cl. Vc.

pp

pp

{

58

62

Vln. Cl. Vc.

p

p

{

62

66

Vln. Cl. Vc.

mp

mp

{

66

QFN B Mov. 2

20

Vln. Cl. Vc.

70

p

p

70

tenuto

p

p

Reo. Reo. Reo. Reo.

Vln. Vc.

75

pp *mp*

pp

75

pp

*

Vln.

81

cresc. - *mf*

Vln. Cl.

86

pp

p *cresc.* - *(mp)* -

86

pp *p* *mp*

Reo. Reo. Reo. Reo.

90

Vln. *f*

Cl. *(mf)* *f* *ff*

90

mf *f* *ff*

Vln. Cl. *Rd.* *Rd.* *Rd.* *Rd.*

94

Vln. *f* *mf* *mp* *p*

Cl. *f* *mf* *mp* *p*

94

f *mf* *mp* *p*

Vln. Cl. *Rd.* *Rd.* *Rd.*

rit.

97

Vln. *pp*

Cl. *pp*

Vc. *pizz.* *pp*

rit.

97

pp

Vc. *Rd.*

*

21

Vln. *mp*

Cl. *p* *mp*

Vc. *p*

marcato *ff*

marcato *ff*

marcato *ff*

21

p *mp*

27

Vln.

Cl.

Vc.

27 *marcato*

ff

32

Vln.

Cl.

Vc.

pp

pp

pp

32

8vb-

QFN B Mov. 3

24

38

Vln. *p* *mp*

Cl. *p* *mp*

Vc. *p* *mp*

38

{

Cl. *mp*

Vc.

44

Vln. *f*

Cl. *mf* *f*

Vc. *mf* *f*

44

{

Vc. *mp* *mf* *f*

50

Vln. *ff*

Cl. *ff*

Vc. *ff*

50

{

Vc. *ff*

tenuto

Rit.

QFN B Mov. 3

25

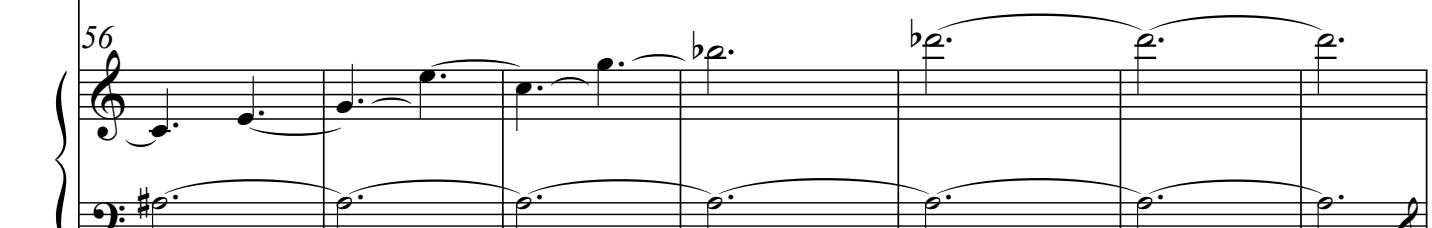
56

Vln. 

Cl.

Vc. 

56

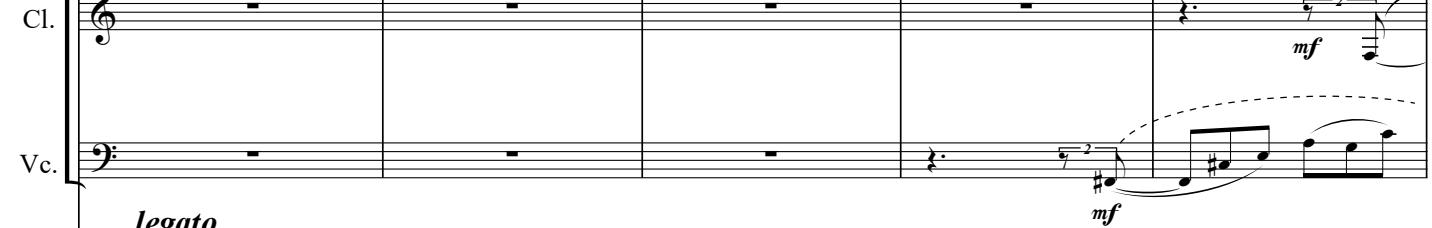


*

63

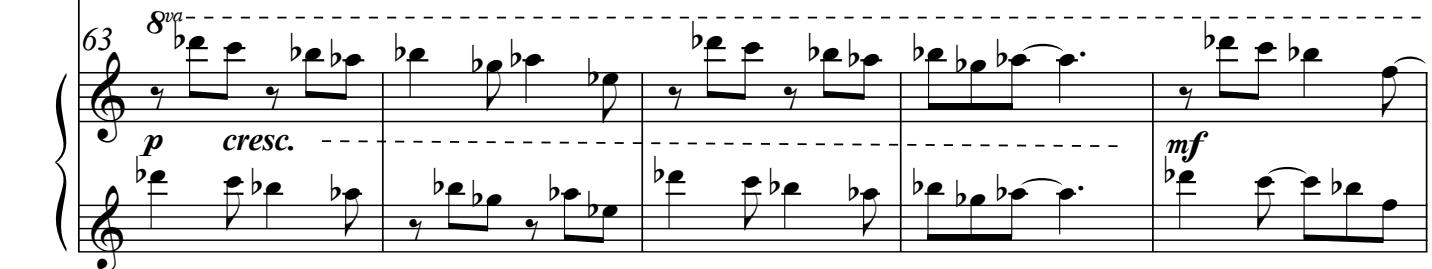
Vln. 

Cl.

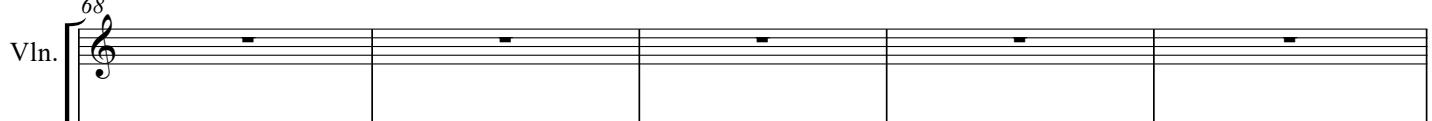
Vc. 

legato

63 8va



68

Vln. 

Cl. 

Vc. 

68 (8va) -

QFNB Mov. 3

26

73

Vln. Cl. Vc.

73

{ Vcl. Vcl.

79

Vln. Cl. Vc.

79

{ Vcl. Vcl.

85

Vln. Cl. Vc.

85

{ Vcl. Vcl.

89

Vln. Cl. Vc.

89

94

Vln. Cl. Vc.

94

99

Vln. Cl. Vc.

QFNB Mov. 3

28

105

Vln. Cl. Vc.

105

110

Vln. Cl. Vc.

110

113

Vln. Cl. Vc.

ff dim. p. a p.

f

(mf)

ff dim. p. a p.

f

(mf)

113

ff dim. p. a p.

f

(mf)

117

Vln. (p) pp 8

Cl. (p) pp 8

Vc. (p) pp 8

117 *tenuto*

(p) pp 8

b-flat Coda.

*

125

Vln. -

Cl. mp

Vc. -

125

-

133

Vln. mf f ff

Cl. f ff gliss. gliss.

Vc. -

133

133

QFNBMov. 3

30

Musical score for strings (Violin, Clarinet, Bassoon) showing measures 140-141. The Violin (Vln.) and Clarinet (Cl.) play eighth-note patterns with slurs and grace notes. The Bassoon (Vc.) provides harmonic support with sustained notes and eighth-note patterns. Measure 140 ends with a dynamic ***ff***. Measure 141 begins with a dynamic ***f***.

Musical score for strings (Vln., Cl., Vc.) at measure 146. The score shows three staves. The Violin (Vln.) staff has a treble clef and a key signature of one sharp. The Clarinet (Cl.) staff has a treble clef and a key signature of one sharp. The Cello (Vc.) staff has a bass clef and a key signature of one sharp. The measures show various dynamics like $\text{f}.$, $\text{p}.$, ff , and ff . Measure 146 ends with a repeat sign and a $\frac{9}{8}$ time signature. Measure 147 begins with a ff dynamic.

146

Reo. Reo. Reo. Reo. Reo. Reo. Reo. Reo. *

Musical score for orchestra, page 151. The score shows three staves: Violin (Vln.), Clarinet (Cl.), and Cello (Vc.). The Violin and Clarinet staves begin with dynamic *ff*. The Violin plays a sixteenth-note pattern, the Clarinet plays eighth-note pairs, and the Cello plays eighth-note pairs. The key signature changes between 9/8 and 6/8. The Cello's line ends with *ff*.

A musical score for piano, page 151, featuring two staves. The top staff uses a treble clef and 3/8 time signature, starting with a key signature of one flat. The bottom staff uses a treble clef and 3/8 time signature, starting with a key signature of one sharp. The music consists of two measures of melodic line, with the right hand playing the upper line and the left hand providing harmonic support.

155

Vln. Cl. Vc.

155

Vln. Cl. Vc.

159

Vln. Cl. Vc.

159

Vln. Cl. Vc.

165

Vln. Cl. Vc.

165

Vln. Cl. Vc.

QFN B Mov. 3

32

172

Vln. 

Cl. 

Vc. 

172

{ Vln. 

Cl. 

Vc. 

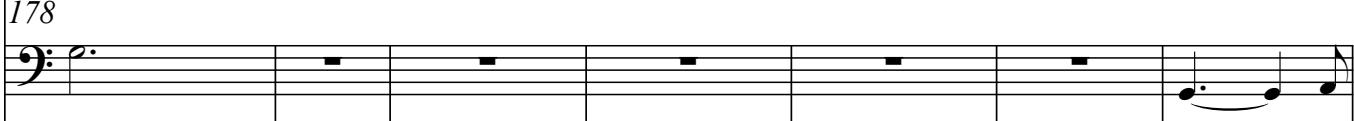
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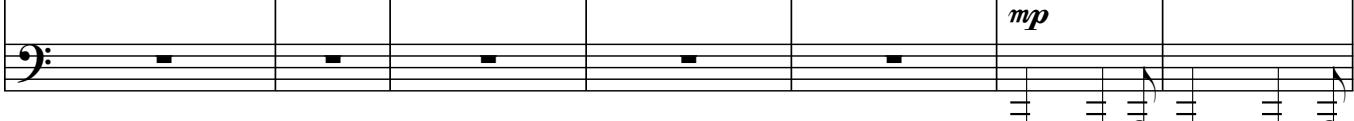
Vln. 

Cl. 

Vc. 

178

{ Vln. 

Cl. 

185

Vln. 

Cl. 

Vc. 

185

{ Vln. 

Cl. 

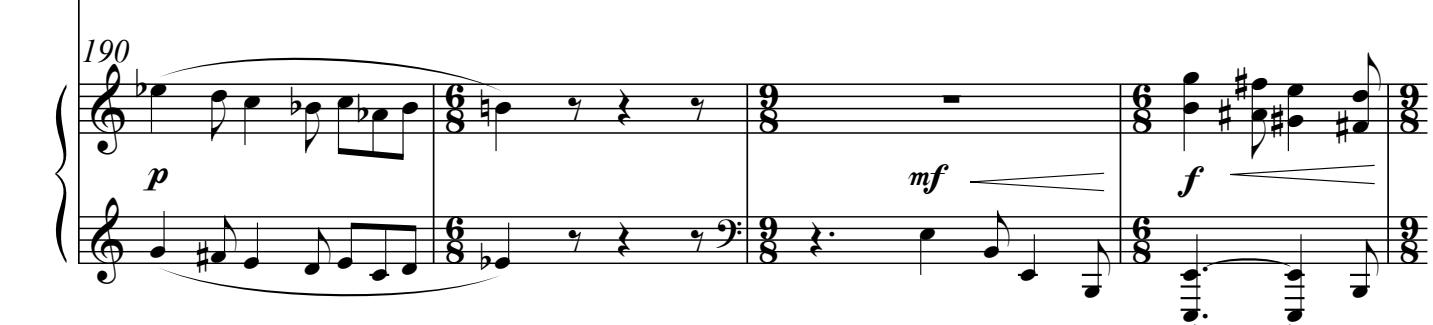
190

Vln. 

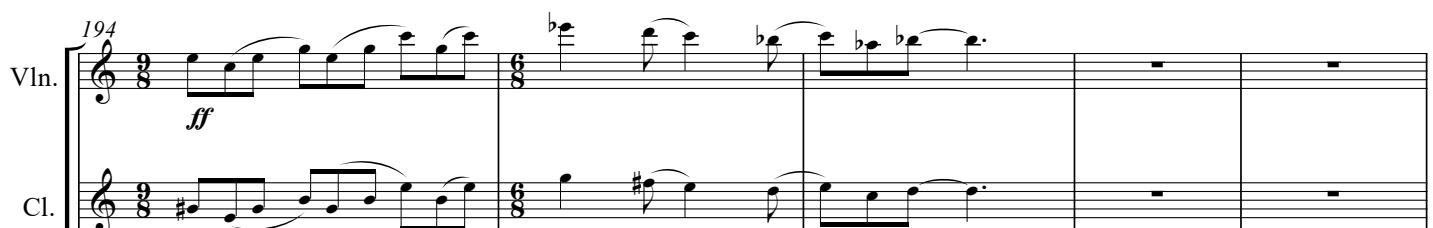
Cl. 

Vc. 

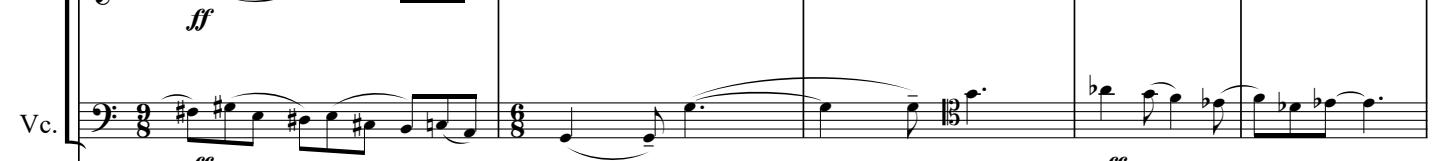
190



194

Vln. 

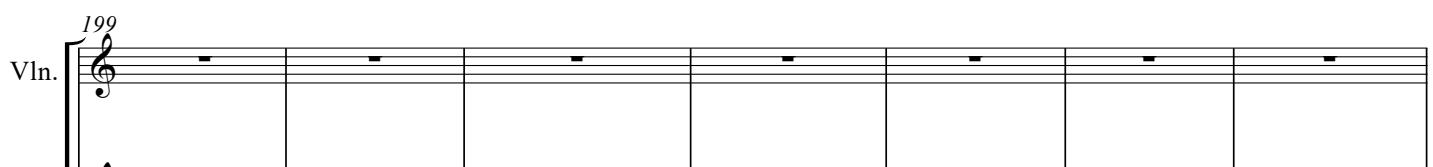
Cl. 

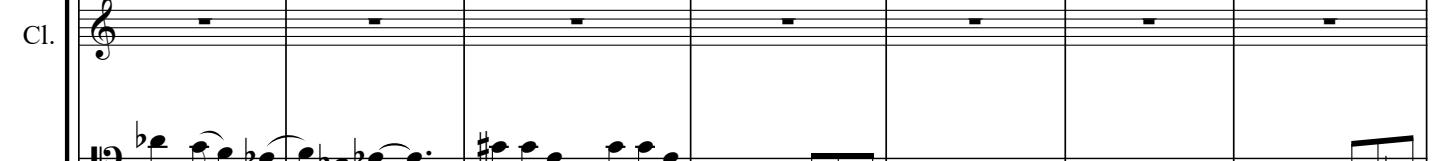
Vc. 

194



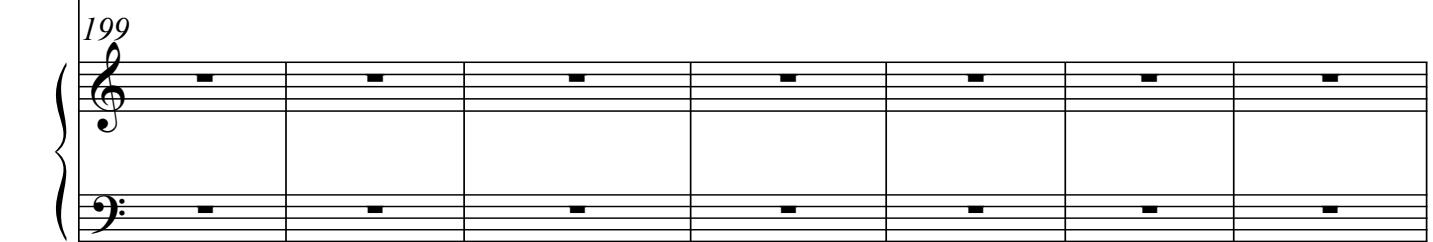
199

Vln. 

Cl. 

Vc. 

199



QFNB Mov. 3

34

206

Vln. Cl. Vc.

p *pp*

206

Vln. Cl. Vc.

214

Vln. Cl. Vc.

$\frac{9}{8}$ $\frac{9}{8}$ $\frac{9}{8}$

214

dolce

Vln. Cl. Vc.

pp $\frac{9}{8}$ $\frac{9}{8}$

221

Vln. Cl. Vc.

pp rit. $\frac{6}{8}$ $\frac{6}{8}$

pp

221

Vln. Cl. Vc.

rit. $\frac{6}{8}$ $\frac{6}{8}$

Musical score for orchestra, page 5. The score includes parts for Violin (Vln.), Clarinet (Cl.), and Bassoon (Vc.). The Violin and Bassoon parts feature sixteenth-note patterns with grace marks. The Clarinet part has eighth-note patterns. The bassoon part has sustained notes and eighth-note patterns. Measure numbers 5 and 6 are shown. The dynamic 'fff' is indicated at the beginning of measure 6.

Musical score for orchestra, page 8. The score includes parts for Violin (Vln.), Clarinet (Cl.), and Bassoon (Vc.). The Violin part features sixteenth-note patterns with grace marks. The Clarinet part includes eighth-note patterns and sixteenth-note patterns. The Bassoon part has sustained notes and sixteenth-note patterns. Measure numbers 8 and 9 are indicated above the staves.

QFN B Mov. 4

36

II

Vln. (Violin) has sixteenth-note patterns with grace notes. Cl. (Clarinet) has eighth-note patterns. Vc. (Cello) has sixteenth-note patterns.

ff

String quartet parts (Vln., Cl., Vc.) show sustained notes and sixteenth-note patterns.

I4

Vln. has sixteenth-note patterns with grace notes. Cl. has eighth-note patterns. Vc. has sixteenth-note patterns.

I4

Bassoon part shows sustained notes and sixteenth-note patterns.

I7

Vln. has sixteenth-note patterns with grace notes. Cl. has eighth-note patterns. Vc. has sixteenth-note patterns.

I7

Bassoon part shows sustained notes and sixteenth-note patterns.

20

Vln.

Cl.

Vc.

20

ff pp

8vb-

23

Vln.

Cl.

Vc.

23

(8vb)

27

Vln.

Cl.

Vc.

ff

ff

ff

8va-

27

QFNB Mov. 4

38

30

Vln. Cl. Vc.

30

33

Vln. Cl. Vc.

33

tenuto

ff

Re.

36

Vln. Cl. Vc.

36

40

Vln.

Cl.

Vc.

40

43

Vln.

Cl.

Vc.

43

47

Vln.

Cl.

Vc.

47

QFNB Mov. 4

40

50

Vln. Cl. Vc.

50

53

Vln. Cl. Vc.

53

55

Vln. Cl. Vc.

55

ff

Vln. Cl. Vc.

8vb-----

58

(8^{vb})-----

61

64

8^{vb}-----

QFNB Mov. 4

42

68

Vln. Cl. Vc.

arco *pp*

68

pp

71

Vln. Cl. Vc.

pp

71 *legato*

74

Vln. Cl. Vc.

8va-----

74 8va-----

77

Vln. Cl. Vc.

(8va)

77

79

Vln. Cl. Vc.

pp *ff*

(8va)

79

ff *pp* *ff*

82

Vln. Cl. Vc.

ff

82

QFN B Mov. 4

44

84

Vln. Cl. Vc.

84

Vln. Cl. Vc.

86

Vln. Cl. Vc.

86

Vln. Cl. Vc.

88

Vln. Cl. Vc.

88

Vln. Cl. Vc.

QFN B Mov. 4

45

90

Vln. *f*

Cl. *f*

Vc. *ff*

90

Vln. *f*

Cl.

Vc. *ff*

93

Vln.

Cl.

Vc. *ff*

93

Vln.

Cl.

Vc. *ff*

97

Vln. *pp*

Cl. *pp*

Vc. *pp*

97

Vln.

Cl.

Vc. *dolce* *pp*

QFN B Mov. 4

46

102

Vln. Cl. Vc.

102

{ Vln. Cl. Vc.

105

Vln. Cl. Vc.

105

{ Vln. Cl. Vc.

108

Vln. Cl. Vc.

108

{ Vln. Cl. Vc.

QFN B Mov. 4

47

II0

Vln. Cl. Vc.

II0

Vln. Cl. Vc.

II2

Vln. Cl. Vc.

II2

Vln. Cl. Vc.

II4

Vln. Cl. Vc.

II4

Vln. Cl. Vc.

QFN B Mov. 4

48

H6

Vln. Cl. Vc.

H6

H8

Vln. Cl. Vc.

H8

121

Vln. Cl. Vc.

121

QFN B Mov. 4

50

131

This section contains two staves. The top staff (Vln.) consists of three measures of eighth-note patterns. The middle staff (Cl.) has sixteenth-note patterns. The bottom staff (Vc.) has eighth-note patterns. Measure 131 ends with dynamic *fff*. Measure 132 begins with *fff* and continues with eighth-note patterns.

134

This section contains two staves. The top staff (Vln.) shows eighth-note patterns. The middle staff (Cl.) shows sixteenth-note patterns. The bottom staff (Vc.) shows eighth-note patterns. Measure 134 ends with a dynamic *v*. Measure 135 consists entirely of eighth-note chords.

136

This section contains two staves. The top staff (Vln.) shows eighth-note patterns. The middle staff (Cl.) shows sixteenth-note patterns. The bottom staff (Vc.) shows eighth-note patterns. Measure 136 ends with a dynamic *v*. Measure 137 consists entirely of eighth-note chords.