

Full Score

andrew tholl

*hope and optimism
never got me anywhere*

for string quartet

Performance Notes

1. Box shaped note heads indicate extreme over-pressure of the bow. The pressure should be severe enough to partially distort pitch, but not to completely remove it. An instability between pitch and non-pitch is desired.
2. Notes with slashes through them indicate muting the string with the left hand so that no predictable pitch is produced.
3. Triangle shaped note heads indicate an extremely high pitch, chosen by the performer.
4. "X" note heads should be played behind the bridge.

for the formalist quartet

hope and optimism never got me anywhere

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♩ = 40 ♩ = 80

Violin I *n* → *mp* *f* *fp*

Violin II *n* → *mf* *f* *fp*

Viola *n* → *f* *fp*

Violoncello *n* → *f* *fp*

andrew tholl
sul pont.

molto vib.

ord.

sul pont.

sul pont.

sul pont.

sul pont.

n → *f*

10

Vln. I → ord. → sul pont → ord. → sul pont pont. non-vib.

Vln. II → ord. → sul pont → ord. → sul pont *fp* pont. non-vib.

Vla. → ord. → sul pont → ord. → sul pont *fp*

Vc. sul pont. → ord. → sul pont → ord. → sul pont *fp* < *f* > < *f* >

< *f* > < *f* >

< *f* > < *f* >

14

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

ord.

ord.

ord.

ord.

17

Vln. I
Vln. II
Vla.
Vc.

5
5
5

p

20

Vln. I
Vln. II
Vla.
Vc.

5
7:4
9:8
9:8
7:4
5:4
5:3
5:3
5:4

3
gliss.
gliss.
gliss.
gliss.
battuto

22

Vln. I
Vln. II
Vla.
Vc.

gliss.
gliss.
pizz.
arco
f
f
f
sim
sim

n *mf* *p*
n *mf* *p*
n
f *f* *f* *sim*
f *f* *f* *sim*

40
sul tasto
sul pont.

29 → molto vib. gesture not necessarily in tune

Vln. I *f*

Vln. II *f*

Vla.

Vc.

5:4

5:4

gesture not necessarily in tune

33

Vln. I

Vln. II

Vla.

Vc.

5:4

5:4

5:4

gliss.

vib.

34

Vln. I

Vln. II

Vla.

Vc.

5:4

5:4

5:4

35

Vln. I

Vln. II

Vla.

Vc.

5:4

5:4

3:2

5:4

gliss.

38

Vln. I

Vln. II

Vla.

Vc.

5:4

39

Vln. I

Vln. II

Vla.

Vc.

5:4

5:4

5:4

48

Vln. I

Vln. II

Vla.

Vc.

gliss.

mf

5:4

3:2

2/4

3:2

3:2

5:4

5:4

5:4

6:4

6:4

6:4

52

Vln. I

Vln. II

Vla.

Vc.

3:2

3:2

3:2

3:2

3:2

5:4

5:4

5:4

5:4

5:4

6:4

6:4

6:4

6:4

6:4

57

Vln. I

Vln. II

Vla.

Vc.

3:2

3:2

3:2

3:2

3:2

5:4

5:4

5:4

5:4

5:4

6:4

6:4

6:4

6:4

6:4

7:4

62

Vln. I *7:4*

Vln. II *3:2*

Vla. *5:4*

Vc. *5:4* *6:4* *6:4*

67

Vln. I *molto vib.* *8^{va}*

Vln. II *3:2* *ff*

Vla. *5:4*

Vc. *6:4*

(8)

71

Vln. I *molto vib.* *8^{va}*

Vln. II *ff*

Vla. *6:4* *col legno battuto* *6:4*

Vc. *6:4* *col legno battuto* *6:4*

74 (8) 3

Vln. I

Vln. II

Vla. falling apart 6:4

Vc. 6:4 falling apart 6:4

78 8va

Vln. I

Vln. II 8va

Vla. col legno battuto 6:4

Vc. col legno battuto 6:4

82 (8) 8va

Vln. I

Vln. II 8va

Vla. 6:4 5:4

Vc. 6:4 6:4

87

gradually reduce pressure until pitch is pure

Vln. I

Vln. II

Vla.

Vc.

5:4

6:4

92

$\text{♩} = 60$

Vln. I

Vln. II

Vla.

Vc.

p

p

jete

f

non vib.

n

97

Vln. I

Vln. II

Vla.

Vc.

mf

mf

jete jete

molto vib.

non vib.

mf

ff

n

ff

n

102 $\text{♩} = 90$

Vln. I

Vln. II

Vla.

Vc.

sul pont. → ord.

molto vib. → non vib.

f *n* *ff* *f* *f*

107 , accel.

Vln. I

Vln. II

Vla.

Vc.

fp *ff* *fp* *ff* *fp* *ff*

5:4 gliss. 5:4 gliss. 5:4 gliss.

110 $\text{♩} = 106$

Vln. I

Vln. II

Vla.

Vc.

gliss. *battuto* *pizz.*

5 5 3 5:3 5:3 5:6

7:4 9:8 5:4 gliss. 5:3 5:3 4:3 5:4

9:8 7:4 5:4

5:4 5:4 5:4

113

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *arco* *gliss.*

Vc. *gliss.*

6:4 *6:4* *6:4* *6:4*

115

Vln. I *molto vib.*

Vln. II *molto vib.*

Vla. *molto vib.*

Vc. *molto vib.*

♩ = 80

117

Vln. I *ff* behind bridge

Vln. II *ff* behind bridge

Vla. *non vib.* *ppp*

Vc. *non vib.* *ppp*

molto vib.

3

122

Vln. I *8va* $\text{♩} = 20$ non vib.
mf

Vln. II *8va* non vib.
mf

Vla. non vib.
f *mf*

Vc. *f* *n*

127

Vln. I $\text{♩} = 30$

Vln. II

Vla.

Vc. non vib.
mf

134

Vln. I $\text{♩} = 40$ poco vib.
f

Vln. II *f*

Vla. *f*

Vc. *f* $\text{♩} = 50$

141 $\text{♩} = 60$ $\xrightarrow{\text{molto vib. } \text{♩} = 70}$

Vln. I

Vln. II

Vla.

Vc.

3 molto vib. 5 3 non vib.

145 $\text{♩} = 90$

Vln. I

Vln. II

Vla.

Vc.

ff molto vib. 5 3 3 8va

ff molto vib. 5 non vib. 8va

ff molto vib. 5 non vib.

ff molto vib. 5 non vib.

148

Vln. I

Vln. II

Vla.

Vc.

gliss. 3 non vib. 6 5

gliss. 3 non vib. 6 5

150

Vln. I

Vln. II

Vla.

Vc.

151

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

153

Vln. I

Vln. II

Vla.

Vc.

155

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system covers measures 155 and 156. Measure 155 features a Vln. I line with a sixteenth-note scale in G major, while Vln. II, Vla., and Vc. play chords. Measure 156 shows Vln. I with a five-measure rest, Vln. II with a sixteenth-note scale, Vla. with chords, and Vc. with a sixteenth-note scale. A '5' with a brace is above the Vln. I staff in measure 156.

157

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system covers measures 157 and 158. Measure 157 has Vln. I with a five-measure rest, Vln. II with a sixteenth-note scale, Vla. with chords, and Vc. with a sixteenth-note scale. Measure 158 has Vln. I with a five-measure rest, Vln. II with a sixteenth-note scale, Vla. with chords, and Vc. with a sixteenth-note scale. Braces with '5' are above the Vln. I staff in both measures.

159

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system covers measures 159, 160, and 161. Measure 159 has Vln. I with a five-measure rest, Vln. II with a sixteenth-note scale, Vla. with chords, and Vc. with a sixteenth-note scale. Measure 160 has Vln. I with a five-measure rest, Vln. II with a sixteenth-note scale, Vla. with chords, and Vc. with a sixteenth-note scale. Measure 161 has Vln. I with a five-measure rest, Vln. II with a sixteenth-note scale, Vla. with chords, and Vc. with a sixteenth-note scale. Braces with '5' are above the Vln. I staff in all three measures. Braces with '7' and '9' are above the Vla. staff in measures 159 and 160.

162

Vln. I

Vln. II

Vla.

Vc.

165

Vln. I

Vln. II

Vla.

Vc.

169

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

175

Vln. I *ff* *f* *mp* *f*

Vln. II *ff* *f* *mp* *f*

Vla. *ff* *f* *mp* *f*

Vc. *ff* *f* *mp* *f*

Measures 175-178. Vln. I and II play sixteenth-note patterns. Vla. plays chords and sixteenth-note patterns. Vc. plays eighth-note patterns. Dynamics range from *ff* to *f*. Includes 7, 5, and 3-measure rests.

179

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Measures 179-183. Vln. I and II play sixteenth-note patterns. Vla. plays chords and sixteenth-note patterns. Vc. plays eighth-note patterns. Dynamics range from *mf* to *ff*. Includes 7, 3, and 5-measure rests.

184

Vln. I

Vln. II

Vla. *pizz.*

Vc. *pizz.*

Measures 184-187. Vln. I and II play sixteenth-note patterns. Vla. and Vc. play pizzicato chords. Dynamics range from *mf* to *ff*.

188

Vln. I
Vln. II
Vla.
Vc.

191

Vln. I
Vln. II
Vla.
Vc.

arco

195

Vln. I
Vln. II
Vla.
Vc.

gradually move to overpressure

ord.

gradually move to overpressure

ord.

gradually move to overpressure

ord.

gradually move to overpressure

ord.

gradually move to overpressure

ord.

mp

f

mp

mp

f

mp

202

Vln. I
Vln. II
Vla.
Vc.

ff
f mp
f ff

Detailed description: This system covers measures 202 to 205. The first violin and second violin parts play long, sustained notes with a *ff* dynamic. The viola part features a rhythmic pattern of eighth notes with accents and dynamics ranging from *f* to *mp*. The cello part plays a similar rhythmic pattern with accents and dynamics from *f* to *ff*.

206

Vln. I
Vln. II
Vla.
Vc.

f
f

Detailed description: This system covers measures 206 to 208. The first violin part has a melodic line with a *f* dynamic and an 8va marking. The second violin part has a more active melodic line. The viola part continues with eighth-note patterns, and the cello part has a similar pattern with a *f* dynamic.

209

Vln. I
Vln. II
Vla.
Vc.

Detailed description: This system covers measures 209 to 211. The first violin and second violin parts play sustained notes with a *f* dynamic. The viola part has a rhythmic eighth-note pattern. The cello part has a similar rhythmic pattern.

212

Vln. I

Vln. II

Vla.

Vc.

mf

mp

f

5

217

Vln. I

Vln. II

Vla.

Vc.

mf

mp

p

rit.

225

$\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc.

mf

mp

p

5

n

improvised violin solo

cue other players to move on

go on when cued by violin 1

go on when cued by violin 1

go on when cued by violin 1

235

Vln. I *fp* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

move to over pressure

ord

245

Vln. I

Vln. II

Vla. heavy

Vc. heavy

252

Vln. I

Vln. II

Vla.

Vc.

255

Vln. I

Vln. II

Vla.

Vc.

258

don't attempt to be in time
molto vib

Vln. I

Vln. II

Vla.

Vc.

262

8va

non vib.

Vln. I

Vln. II

Vla.

Vc.

270 $\text{♩} = 140$ \rightarrow molto vib. \rightarrow non vib.

Vln. I

Vln. II

Vla.

Vc.

280 \rightarrow molto vib non-vib

Vln. I

Vln. II

Vla.

Vc.

289 fp ff

Vln. I

Vln. II

Vla.

Vc.

299 rit. $\text{♩} = 56$

Vln. I dead *mp*

Vln. II dead *mp*

Vla. dead *mp*

Vc. *n* *n* *mf*

309

Vln. I *mf* > *mp* *mf* *mp* *p*

Vln. II *mf* > *mp* *mf* *mp* *p*

Vla. *mf* > *mp* *mf* *mp* *p*

Vc. *mp*

316

Vln. I *mp* *p* *n*

Vln. II *mp* *p*

Vla. *mp* *p* *n*

Vc. *p*

325

Vln. I
Vln. II
Vla.
Vc.

n *p*
n *p*
n
n

333

Vln. I
Vln. II
Vla.
Vc.

p *gliss.* *gliss.*
p *gliss.*

343

Vln. I
Vln. II
Vla.
Vc.

gliss. *ppp*
gliss.
gliss. *gliss.*

353

Vln. I

Vln. II

Vla.

Vc.

move to sul pont

move to ord

fade in upper note 1/8 sharp

0

move to sul tasto

move to ord

fade in upper note 1/8 sharp

ppp

n

n

362

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

mp