

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

3

Violin I  $\text{♩} = 40$   $\text{♩} = 80$  *n* *mp* *f* *molto vib.* *fp* *andrew tholl sul pont.*

Violin II *sul pont* *n* *mf* *f* *ord.* *molto vib.* *fp* *sul pont.*

Viola *n* *f* *sul pont* *ord.* *molto vib.* *fp* *sul pont*

Violoncello *n* *f* *sul pont* *ord.* *molto vib.* *fp*

*n* *f*

10 *ord.* *sul pont* *ord.* *sul pont* *pont. non-vib.*

Vln. I *< f >* *< f >*

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

Vla. *< f >* *< f >* *fp*

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

14 *f* *mf*

Vln. I *f* *mf*

Vln. II *f* *mf* *ord.*

Vla. *f* *mf* *ord.*

Vc. *f* *mf* *ord.*

17

Vln. I

Vln. II

Vla.

Vc.

*p*

♩ = 100 accel. . . . . ♩ = 116

20

Vln. I

Vln. II

Vla.

Vc.

*ff*

*gliss.*

*battuto*

*pizz.*

23

Vln. I

Vln. II

Vla.

Vc.

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

*gliss.*

*arco*

*n* *f* *f* *f* *sim*

*n* *f* *f* *f* *sim*

*sul tasto*

*sul pont.*

*molto vib.*

gesture not necessarily in tune (molto vib.)

31

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

5:4

gliss.

gradually with more motion

34

Vln. I

Vln. II

Vla.

Vc.

5:4

5:4

35

Vln. I

Vln. II

Vla.

Vc.

*gliss.*

5:4

5:4

3:2

5:4

38

Vln. I

Vln. II

Vla.

Vc.

5:4

39

Vln. I

Vln. II

Vla.

Vc.

5:4

5:4

5:4

40

Vln. I

Vln. II

Vla.

Vc.

5:4

3:4

5:4

5:4

5:4

3:4

gliss.

5:4

42

Vln. I

Vln. II

Vla.

Vc.

rit.

a tempo

5:4

3:2

3:2

3:2

5:4

3:2

3:2

5:4

3:2

3:2

3:2

3:2

5:4

5:4

5:4

f

f

f

45

Vln. I

Vln. II

Vla.

Vc.

5:4

3:2

5:4

5:4

3:2

3:2

5:4

5:4

3:2

3:2

5:4

5:4

3:2

3:2

5:4

3:2

5:4

5:4

3:2

3:2

H

H

H

H

rit. . . . .

A tempo (♩ = 40)

48

Vln. I

Vln. II

Vla.

Vc.

gliss.

5:4

3:2

mf

3:2

3:2

mf

5:4

5:4

5:4

6:4

6:4

6:4

f

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

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

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.*  
*8va*

Vln. II  $3:2$  ***ff***

Vla.  $5:4$

Vc.  $6:4$

(8) exact pitch not important

71

Vln. I *molto vib.* exact pitch not important  
*8va*

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 5:4

Vc. 6:4 6:4 6:4 6:4 6:4

87

gradually reduce pressure until pitch is pure

Vln. I

Vln. II

Vla.

Vc.

92

$\text{♩} = 60$

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*f*

*ff*

*n*

non vib.

97

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*ff*

*n*

*ff*

*n*

molto vib.

non vib.

non vib.

102  $\text{♩} = 90$

Vln. I *f*

Vln. II *f*

Vla. *fp* *f*

Vc. *f* *n* *ff* 3:2

→ sul pont. → ord.

→ molto vib. → non vib.

107 , accel. . . . .

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *fp* *ff* 5:4 *gliss.*

$\text{♩} = 106$  accel. . . . .

110

Vln. I 5 5 3 5:3 3 3 3 4 *gliss.*

Vln. II 7:4 9:8 5 3 5:3 3 3 4 *gliss.* *battuto*

Vla. 9:8 7:4 5:4 3 5:3 3 3 4 *gliss.* *pizz.*

Vc. 5:4 3 3 3 4 *gliss.*

♩ = 116

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.*

117

♩ = 80

Vln. I *ff* *behind bridge*

Vln. II *ff* *behind bridge*

Vla. *non vib.* *ppp*

Vc. *non vib.* *ppp*

*3*

*molto vib.*

122 *8va* *3* *3* *rit.*  $\text{♩} = 20$  *non vib.*

Vln. I *mf*

Vln. II *non vib.* *mf*

Vla. *non vib.* *mf*

Vc. *f* *n*

127  $\text{♩} = 30$

Vln. I

Vln. II

Vla.

Vc. *non vib.*

134 *poco vib.*  $\text{♩} = 40$   $\text{♩} = 50$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

♩ = 60 → molto vib. ♩ = 70

141

Vln. I

Vln. II

Vla.

Vc.

3 molto vib. 5 3 non vib.

♩ = 90

145

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. 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.

5

This system contains measures 155 and 156. Measure 155 features a first violin part with a sixteenth-note scale in G major, while the second violin, viola, and cello parts play a steady eighth-note accompaniment. Measure 156 shows the first violin playing a five-note chordal sequence with a '5' fingering, while the other parts continue their accompaniment.

157

Vln. I

Vln. II

Vla.

Vc.

5

7

This system contains measures 157 and 158. Measure 157 features the first violin playing a five-note chordal sequence with a '5' fingering, while the second violin, viola, and cello parts play eighth-note accompaniment. Measure 158 shows the first violin playing a five-note chordal sequence with a '5' fingering, the second violin playing a sixteenth-note scale, the viola playing a seven-note chordal sequence with a '7' fingering, and the cello playing eighth-note accompaniment.

159

Vln. I

Vln. II

Vla.

Vc.

5

7

9

7

This system contains measures 159, 160, and 161. Measure 159 features the first violin playing a five-note chordal sequence with a '5' fingering, the second violin playing a sixteenth-note scale, the viola playing a seven-note chordal sequence with a '7' fingering, and the cello playing eighth-note accompaniment. Measure 160 shows the first violin playing a five-note chordal sequence with a '5' fingering, the second violin playing a sixteenth-note scale, the viola playing a seven-note chordal sequence with a '7' fingering, and the cello playing eighth-note accompaniment. Measure 161 features the first violin playing a five-note chordal sequence with a '5' fingering, the second violin playing a sixteenth-note scale, the viola playing a nine-note chordal sequence with a '9' fingering, and the cello playing eighth-note accompaniment.

162

Vln. I

Vln. II

Vla.

Vc.

165

Vln. I

Vln. II

Vla.

Vc.

169

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mp*

175

Score for measures 175-178. The piece is in 2/4 time, with a key signature of one sharp (F#). The score is divided into four measures. Measure 175 is in 2/4 time with dynamics *ff*. Measure 176 is in 4/4 time with dynamics *f*. Measure 177 is in 4/4 time with dynamics *mp*. Measure 178 is in 4/4 time with dynamics *f*. The instruments are Vln. I, Vln. II, Vla., and Vc. Vln. I and Vln. II play sixteenth-note patterns. Vla. plays chords and triplets. Vc. plays eighth-note patterns. Fingerings and slurs are indicated throughout.

179

Score for measures 179-183. The piece is in 2/4 time, with a key signature of one sharp (F#). The score is divided into five measures. Measure 179 is in 2/4 time with dynamics *mf*. Measure 180 is in 4/4 time with dynamics *ff*. Measure 181 is in 3/4 time. Measure 182 is in 3/4 time. Measure 183 is in 3/4 time. The instruments are Vln. I, Vln. II, Vla., and Vc. Vln. I and Vln. II play sixteenth-note patterns. Vla. plays chords and triplets. Vc. plays eighth-note patterns. Fingerings and slurs are indicated throughout.

184

Score for measures 184-187. The piece is in 2/4 time, with a key signature of one sharp (F#). The score is divided into four measures. Measure 184 is in 2/4 time. Measure 185 is in 2/4 time. Measure 186 is in 2/4 time. Measure 187 is in 2/4 time. The instruments are Vln. I, Vln. II, Vla., and Vc. Vln. I and Vln. II play sixteenth-note patterns. Vla. and Vc. play pizzicato patterns. Fingerings and slurs are indicated throughout.

188

Vln. I  
Vln. II  
Vla.  
Vc.

191

Vln. I  
Vln. II  
Vla.  
Vc.

195

Vln. I  
Vln. II  
Vla.  
Vc.

gradually move to overpressure

ord.

gradually move to overpressure

*fp*

ord.

*mp*

*f*

*mp*

ord.

*mp*

*f*

*mp*

202

Vln. I

Vln. II

Vla.

Vc.

*f* *mp* *f* *ff*

206

Vln. I

Vln. II

Vla.

Vc.

*f*

molto vib.  
exact pitch not important  
8<sup>va</sup>

209

Vln. I

Vln. II

Vla.

Vc.

8<sup>va</sup>

gradually losing momentum  
(quasi-out of time)

212

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

217

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*p*

*p*

*p*

*p*

rit.

225 ♩ = 72

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*p*

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*

Annotations: "move to over pressure", "ord", "ord", "move to over pressure", "ord", "move to over pressure".

245

Vln. I

Vln. II

Vla. *heavy*

Vc. *heavy*

Annotations: "heavy", "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

non vib.

*f*

non vib.

*f*

non vib.

*f*

non vib.

*f*

Vln. I

Vln. II

Vla.

Vc.



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

Vln. I  
Vln. II  
Vla.  
Vc.

280 —→ molto vib non-vib

Vln. I  
Vln. II  
Vla.  
Vc.

289

Vln. I  
Vln. II  
Vla.  
Vc.

299 rit. . . . . ♩ = 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 III. IV.

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

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*

9.13.10  
valley village, ca  
  
revised  
1.30.15  
glendale, ca