

STRING QUARTET No. 1

- SPACE - TIME - INERTIA -

[Full Score]

NINA C. YOUNG

Space - Time - Inertia
for String Quartet
(3 movements to be played without pause)

Approximate Duration - 13:00

Premiered August 2009 at Domaine Forget Festival, St-Irénée QC

Program Notes:

Space – Time – Inertia is a string quartet in three movements drafted in the summer of 2007, revised and completed during July 2009. Each separate movement delves into sonic representations of images created from the words 'space', 'time', and 'inertia'. The first movement, Space, creates a suspended sense of time focusing on detailed sonic nuance. The movement asks the listener to focus on affect changes created by the contrast of dense and wide dispositions of harmonies and timbre changes created by varying string techniques. The second movement, Time, contrasts the first focusing mainly on an incessant, rhythmic driving energy. The movement is in 7-8, with each voice playing with different metrical subdivisions of the meter and motivic material. The quartet is playing pizzicato, with two formal interruptions of bowed passages evoking the material of the previous movement. The third movement, Inertia, evolves directly out of the energy provided by the ending of the second movement. Inertia reconciles the dimensions of 'space' and 'time', through more conventional string quartet writing based on an assimilation of the motivic and the sonic-conceptual ideas of the previous movements.

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I. - SPACE

♩ = 54
8va

Violin 1
mf f pp > n ppp *3 5 6 5 3*

Violin 2
mf f pp > n ppp f p

Viola
mf f pp > n ppp f pp f p

Violoncello
mf f pp > n f pp f p

8va

Vln. 1
ff mp f n fp pp > n

Vln. 2
ff mp < f mp < f p n pp mp > n

Vla.
ff mp f n n < p n n < mp n p n

Vlc.
ff mp f > n n mp n n mp > n

8va

15
Vln. 1
p

Vln. 2
sul pont. f > p > n p ppp p

Vla.
sul pont. f > p > n p < mf > p ppp p

Vlc.
sul pont. f > p > n p < mf ppp pp

23 *Cold, distant*

Vln. 1 sul pont. senza vib. *p* *ppp*

Vln. 2 pizz. arco sul pont. senza vib. *mp* *p* sul A

Vla. con legno 3 arco sul pont. senza vib. *mp* *p* *n*

Vlc. ord. - - - pont. pont. - - - - - ord. senza vib. *p* *mp* *f* *p*

32

Vln. 1 ric. *f* pizz. arco ord. *mp*

Vln. 2 ric. *f* ord. *mp*

Vla. emerge from cello sul pont. - - - - - ord. pizz. arco *n* *p* *mf* *mp* *> n*

Vlc. sul G 9 lightly touch with left hand *n* ord. *mp* *> n*

36 *Full, rich*

Vln. 1 pizz. arco *n* *mp* *ppp* *mf* vib. *f*

Vln. 2 arco *n* *mp* *ppp* *f* pizz. arco vib. *mp* *mf*

Vla. pizz. arco *mp* *mp* *> n* *mp* ric. *ppp* *f* ord. vib. *mf*

Vlc. *mp* *n* *mp* *> n* *mp* *ppp* vib. *mf*

Full and aggressive

ord. - - - - - pont. Moroze ord. vib

Vln. 1 molto vib.

Vln. 2 ord. molto vib.

Vla. molto vib.

Vlc. molto vib.

f > *pp* *n* < *mp* *n* *n* < *p* > *n* *n* < *p* *mf* *ff* *sub. p*

f > *pp* *f* > *pp* *n* *ff* *sub. p*

ord. vib *sub. p* ord. vib *sub. p* ord. vib *sub. p* ord. vib *sub. p*

Vln. 1 p

Vln. 2 *f* *p* < *mf* > *p* < *mf* > *p* < *mf* >

Vla. *f* *p* < *mf* > *p* < *mf* > *p* < *mf* >

Vlc. *f* > *pp* > *n* *p* < *mf* > *pp* > *n* *p* < *mf* > *pp* > *n* *p* < *mf* >

mf *p* Include a flurry of notes (and microtones) between C and E-flat in the trilling gesture through measure 65.

Lontano - evoking the past

Vln. 1 *p* *n* *p* *n* *p*

Vln. 2 *ppp* < *p* > *n* *mf* *ord.* *p* *n* *p* *n* *p*

Vla. *ppp* < *p* > *ppp* *pizz.* *mp* *con legno* *mf* *arco* *p* > *n* *p* > *n* *p* > *n*

Vlc. *n* *mp* > *n* *p* > *n* *p* > *n* *p* > *n*

75 *(attaca into second movement)*

Vln. 1 *p* *n* *p* *pp* *n*

Vln. 2 *p* *n* *p* *p* *mf* *con legno* *ppp* *arco* *n*

Vla. *p* *n* *p* *mf* *con legno* *arco sul pont.* *n*

Vlc. *p* *n* *p* *pp* *n*

II. - TIME

With incessant, driving energy

$\bullet = 110$

84 *pizz.*

Vln. 1 *mf* *pizz.*

Vln. 2 *mf* *pizz.*

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

Vlc. *mf* *f* *mf*

93

101

Vln. 1

Vln. 2

Vla.

Vlc.

f *subito p*

109

Vln. 1

Vln. 2

Vla.

Vlc.

f *p* *mf* *mp* *pp* *mf*

arco

sul pont.

♩ = 54

♩ = 110

3

3

Improvised fast gesture from G-natural to A.

115

Vln. 1

Vln. 2

Vla.

Vlc.

mf *f* *f*

pizz.

123

pizz.

mf

130

137

arco

fff

subito *p*

sul pont.

mp > <

p > *n* *p* > *n*

ord.

mp > <

p > *n* *p* > *n*

ord.

arco

fff

subito *p*

sul pont.

mp > <

p > *n* *p* > *n*

ord.

arco

fff

subito *p*

sul pont.

mp > <

p > *n* *p* > *n*

ord.

arco

fff

subito *p*

sul pont.

mp > <

p > *n* *p* > *n*

ord.

mp > <

mf > <

p > *n* *p*

fp

mp > <

mf > <

p > *n* *p*

$\bullet = 54$

Lontano

145

accel. a tempo

Driving energy ♩ = 110

Vln. 1

Vln. 2

Vla.

Vlc.

mf fff subito p ff

ord.

pizz.

sul pont. n

151

Vln. 1

Vln. 2

Vla.

Vlc.

mf

sub. p

159

Vln. 1

Vln. 2

Vla.

Vlc.

166

Vln. 1

Vln. 2

Vla.

Vlc.

ff

ff

ff

ff *attacca*

III. - INERTIA

♩ = 110

arco

173

Vln. 1

Vln. 2

Vla.

Vlc.

p

mp

mf

f

p

mp

mf

f

p

mp

f

ff *> p* *ff* *> p*

179

Vln. 1

Vln. 2

Vla.

Vlc.

ff

fff *> f*

mp

ff

fff *> f*

mp

ff

fff

mp

ff *> mp*

fff *> f*

mp

p

5

3

Musical score for measures 186-194, featuring four staves: Vln. 1, Vln. 2, Vla., and Vlc. The score includes dynamic markings such as *f*, *pp*, *fp*, *p*, and *mp*, along with performance instructions like *pizz.* and *arco*. The time signature changes from 5/4 to 4/4 and back to 5/4.

Musical score for measures 195-201, featuring four staves: Vln. 1, Vln. 2, Vla., and Vlc. The score includes dynamic markings such as *mp* and *fp*. The time signature changes from 4/4 to 6/4 and back to 4/4.

Musical score for measures 202-208, featuring four staves: Vln. 1, Vln. 2, Vla., and Vlc. The score includes dynamic markings such as *mf* and *fp*. The time signature changes from 4/4 to 6/4 and back to 4/4.

208

Vln. 1

Vln. 2

Vla.

Vlc.

f

f

f

f

f

Detailed description: This system contains measures 208 through 212. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). Vln. 1 and Vln. 2 play melodic lines with triplets and slurs. Vla. and Vlc. provide harmonic support with triplets and sustained notes. Dynamic markings of *f* are present throughout the system.

accel. ----- $\text{♩} = 120$

8^{va}

213

Vln. 1

Vln. 2

Vla.

Vlc.

ff

ff

ff

ff

Detailed description: This system contains measures 213 through 216. It features four staves: Vln. 1, Vln. 2, Vla., and Vlc. Above the first staff, there is a double bar line, the word *accel.*, a dashed line, and a tempo marking $\text{♩} = 120$. Above the second staff, there is a double bar line and the marking 8^{va}. Measure 213 is marked with a measure rest. Measures 214-216 show Vln. 1 and Vln. 2 playing melodic lines with triplets. Vla. and Vlc. play rhythmic patterns with triplets. Dynamic markings of *ff* are present in measures 215 and 216.

(8^{va})

217

Vln. 1

Vln. 2

Vla.

Vlc.

Detailed description: This system contains measures 217 through 220. It features four staves: Vln. 1, Vln. 2, Vla., and Vlc. Above the first staff, there is a double bar line and the marking (8^{va}). Vln. 1 plays a melodic line with slurs. Vln. 2 plays a dense texture of chords with accents. Vla. and Vlc. play melodic lines with triplets and slurs.

221 (8^{va})

Vln. 1

Vln. 2

Vla.

Vlc.

225 (8^{va})

Vln. 1

Vln. 2

Vla.

Vlc.

229 (8^{va})

rit. $\bullet = 54$

8^{va}

Vln. 1

Vln. 2

Vla.

Vlc.

p

p

p

p

Musical score for measures 234-245, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *ppp*, *f*, *pp*, *mf*, *ff*, and *p*. It also features performance instructions like *ord.* (order) and *pont.* (point), along with articulation marks like accents and slurs. The measures are divided into two systems, with a double bar line between measures 238 and 239.

Musical score for measures 238-245, featuring Violin I, Violin II, Viola, and Violoncello. This system shows a change in dynamics and articulation, with markings like *p*, *mf*, *n*, and *p*. It includes performance instructions such as *ord.* and *pont.*, and articulation marks like accents and slurs. The measures are divided into two systems, with a double bar line between measures 238 and 239.

Musical score for measures 246-253, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *p*, *n*, *pp*, and *ppp*. It also features performance instructions like *ord.* and *pont.*, and articulation marks like accents and slurs. The measures are divided into two systems, with a double bar line between measures 246 and 247.