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String Quartet No. 1

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**Author**

Grogan, Liam

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# String Quartet No.1

## Movement I - "Ballad of Mr. Jones"

Liam Grogan

♩ = c.50, dramatic and intense

Violin 1 *ff* *pp*

Violin 2 *ff* *pp*

Viola *ff* *pp* *ff* intense *molto vib.*

Violoncello *ff* *pp*

*sul pont.*

Vln. 1 *sul pont.* *mp* *f*

Vln. 2 *sul pont.* *mp* *f* *gliss.*

Vla. *mp* *f*

Vc. *sul pont.* *mp* *f*

Vln. 1 *normale* *p* *mf* *fp*

Vln. 2 *normale trem.* *pp* *mf* *mp*

Vla. *trem.* *pp* *mf* *mp*

Vc. *normale (b)* *pp* *f*

Vln. 1 *trem.* *pp* *ppp* *p*

Vln. 2 *pp* *mp*

Vla. *f* *mp*

Vc. *p* *pp* *mp legato* *mf*

2

32

Vln. 1

Vln. 2

Vla.

Vc.

normale

pp

mf

p

pp

sul pont.

sul pont. trem.

pp

ff

pp

f

mp

f

mf

f

mf

pp

pp

mp

gliss.

**A** ♩ = c.116, playful and energetic

41

Vln. 1

Vln. 2

Vla.

Vc.

mf

normale

f

pizz.

normale

f

p

48

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

arco

pizz.

arco

ff

fp

arco

ff

fp

ff

ff

fp

54

Vln. 1

Vln. 2

Vla.

Vc.

f

mp

gliss.

gliss.

mp

mp

mp

60

(b) *tr* *gliss.*

Vln. 1 *ff* 3 *f* 6 3

Vln. 2 *f* *f*

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

Vc. *f* *ff* *pizz.* *ff*

66

Vln. 1 *f* *ff* *f*

Vln. 2 *p fp* *f* *ff* *f*

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

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

*pizz.* *arco* 6 6 3

72

Vln. 1 *mf* *mp < mf* *pp* *8va gliss.*

Vln. 2 *mf* *mp < mf* *pp* *p*

Vla. *mf* *mp < mf* *pp* *p*

Vc. *mf* *p* *mf* *f* *p*

79

(8) *gliss.*

Vln. 1 *mp* *mf* *f* *ff*

Vln. 2 *f* 3

Vla. *mp* *f*

Vc. *mp* *f* *ff*

86

8va

Vln. 1

Vln. 2

Vla.

Vc.

*mp* *f* *ff*

*arco* *pizz.* *arco*

*gliss.*

Measures 86-92: Violin 1 starts with a dynamic of *f* and a *gliss.* marking. Violin 2 and Viola play with *mp* dynamics, featuring five-fingered patterns. Violoncello starts with *f* and includes *pizz.* and *arco* markings. The system concludes with a *ff* dynamic.

93

**B** = c.50, pesante

Vln. 1

Vln. 2

Vla.

Vc.

*ff* *mf* *p* *mf* *mp* *mf* *mp* *f* *mp*

*sul pont.* *normale*

Measures 93-100: Section B begins with a tempo of c.50 and a *pesante* character. Violin 1 starts with *ff* and *sul pont.* markings. Violin 2 starts with *ff* and *sul pont.* markings. Viola and Violoncello start with *ff* and *sul pont.* markings. Dynamics range from *p* to *mp*. The system ends with *f* and *mp* dynamics.

101

Vln. 1

Vln. 2

Vla.

Vc.

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

*pizz.* *arco* *pizz.* *arco*

Measures 101-106: Violin 1 starts with *p* and *f* dynamics. Violin 2 starts with *p* and *f* dynamics, including *pizz.* and *arco* markings. Viola and Violoncello start with *p* and *f* dynamics, including *pizz.* and *arco* markings. The system concludes with *f* dynamics.

107

Vln. 1

Vln. 2

Vla.

Vc.

*mf* *mp* *mf* *f* *mf* *f*

*sul tasto* *normale* *sul tasto* *normale*

Measures 107-114: Violin 1 starts with *mf* and *f* dynamics. Violin 2 starts with *mf* and *f* dynamics, including *sul tasto* and *normale* markings. Viola and Violoncello start with *mf* and *f* dynamics, including *sul tasto* and *normale* markings. The system concludes with *f* dynamics.

116

Vln. 1 *ff* *pp* *f* *mf*

Vln. 2 *ff* *pp* *f* *mf*

Vla. *ff* *pp* *ff* *f* *mf*

Vc. *f* *ff* *pp* *f*

musical notation for measures 116-123

124

Vln. 1 *f* *ff* *f* *mf* *p* *mf* *f*

Vln. 2 *f* *ff* *mf* *p* *mp* *f*

Vla. *ff* *f* *f* *fp* *f*

Vc. *mf* *ff* *mp* *p* *mf*

musical notation for measures 124-129

130

Vln. 1 *f* *mp* *mf* *mp*

Vln. 2 *mp* *mf*

Vla. *ff* *ff* *f*

Vc. *f* *mp* *f* *mf*

musical notation for measures 130-137

138

Vln. 1 *f* *p* *pp* *p*

Vln. 2 *mp* *p* *pp* *p*

Vla. *mf* *mp* *p* *pp* *p*

Vc. *fp* *pp* *p* *p*

musical notation for measures 138-145

146

Vln. 1 *mp* *mp* *f* *f* *f* *f*

Vln. 2 *p* *f* *mf* *mf* *f* *f*

Vla. *p* *mp* *mf* *f* *f* *f*

Vc. *mp* *mp* *mf* *f* *f* *f*

*pizz.* *arco* *8va*

152

Vln. 1 *ff* *ff* *ff* *ff* *ff* *ff*

Vln. 2 *ff* *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff* *ff* *ff*

*arco* *sul pont.* *pizz.* *arco normale*

159

Vln. 1 *f* *f* *f* *f* *f* *f*

Vln. 2 *f* *f* *f* *f* *f* *f*

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

Vc. *f* *f* *f* *f* *f* *f*

*8va* *1*

167 **D** = c.66, taking flight

Vln. 1 *pp* *pp* *pp* *pp* *pp* *pp*

Vln. 2 *fp* *fp* *fp* *fp* *fp* *fp*

Vla. *fp* *fp* *fp* *fp* *fp* *fp*

Vc. *fp* *fp* *fp* *fp* *fp* *fp*

*sul tasto senza vib.* *pp cresc. poco a poco*

178

Vln. 1

Vln. 2

Vla.

Vc.

*ff*

*p*

*ff dim. poco a poco*

*ff dim. poco a poco*

a little slower

normale

187

Vln. 1

Vln. 2

Vla.

Vc.

*pp*

*p*

normale

*pp*

*p*

201

Vln. 1

Vln. 2

Vla.

Vc.

*pp*

normale

*pp*

normale

*mp*

*mf*

*ff*

molto vib.

*mf*

*ff*

*mf*

*ff*

*mp*

*pp*

*mp*

*mf*

*ff*

♩ = c.116, playful - a joke

208

Vln. 1

Vln. 2

Vla.

Vc.

*ff*

*ff*

*ff*



Movement II - "The Blues Machine and it's Offspring"

**E** ♩ = c.138, the pounding and menacing blues machine appears

217

Vln. 1 pizz. *ff* arco

Vln. 2 pizz. *ff* poco col legno *f*

Vla. sul pont. gliss. *f* pizz.

Vc. poco col legno *ff* *f* pizz.

223

Vln. 1 poco col legno *f* arco

Vln. 2 pizz. *ff* poco col legno *f*

Vla. arco *f*

Vc. arco sul pont. *ff*

229

Vln. 1 arco ord. sul pont. *ff* pizz. *f*

Vln. 2 pizz. *ff* arco ord. sul pont. gliss. *ff*

Vla. pizz. *f* poco col legno *f*

Vc. pizz. *f*

234

Vln. 1 poco col legno *f*

Vln. 2 pizz. *f* gliss. *f*

Vla. pizz. *f* arco sul pont. *ff*

Vc. arco sul pont. *ff*

239

Vln. 1

Vln. 2

Vla.

Vc.

arco ord. sul pont. *ff*

*gliss.*

normale

poco col legno

244

Vln. 1

Vln. 2

Vla.

Vc.

**F** = c.92, offspring 1 - a dubious hip-hop waltz

arco *f*

*gliss.*

pizz. *mf*

arco *mf*

pizz. *f*

arco *mf*

250

Vln. 1

Vln. 2

Vla.

Vc.

*f*

*gliss.*

pizz. *mf*

*ff*

*cresc.*

*ff*

*f*

*ff*

pizz. *mf cresc.*

*ff*

**G** = c.138, the infernal machine continues

256

Vln. 1

Vln. 2

Vla.

Vc.

arco *gliss.* *ff*

*gliss.*

*gliss.*

*mf*

*f*

arco *ff*

*mf*

*mp*

*f*

*f*

*mf*

*f*

arco *f*

*f*

*mf*

*f*

264

Vln. 1  
Vln. 2  
Vla.  
Vc.

271

Vln. 1  
Vln. 2  
Vla.  
Vc.

278

Vln. 1  
Vln. 2  
Vla.  
Vc.

♩ = c.76, offspring 2 - a laid back funk

284

Vln. 1  
Vln. 2  
Vla.  
Vc.

289

Vln. 1

Vln. 2

Vla.

Vc.

*f*

*normale*

♩ = c.138, totally unHINGED!

293

Vln. 1

Vln. 2

Vla.

Vc.

*ff*

*f*

*mp*

*sub. ff*

*normale*

*gliss.*

302

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*mp*

*f*

*mf*

312

Vln. 1

Vln. 2

Vla.

Vc.

*f*

*mf*

*f*

320 **J** ♩ = c.120, offspring 3 - a sudden funky groove

Score for measures 320-327. The piece is in 2/4 time and features a sudden change to a funky groove. The instrumentation includes Violin 1, Violin 2, Viola, and Cello. Dynamics range from *pp* to *ff*. The score includes triplets, a quintuplet, and various articulations like accents and slurs.

328

Score for measures 328-337. The tempo remains around 120. The score continues with complex rhythmic patterns, including triplets and slurs. Dynamics include *ff* and *f*. The Viola part includes a *pizz.* marking.

338

Score for measures 338-345. The tempo is still around 120. The score features a variety of rhythmic textures and dynamics, including *ff* and *f*. The Viola part includes a *pizz.* marking and the Cello part includes a *pizz.* marking.

346

Score for measures 346-353. The tempo is still around 120. The score continues with complex rhythmic patterns and dynamics, including *mp*, *f*, *mf*, and *ff*. The Viola part includes a *5* (quintuplet) and the Cello part includes a *3* (triplet).

♩ = c. 138, the blues machine retreats

354 **K**

Score for measures 354-361. The tempo changes to approximately 138. The piece is in 2/4 time and features a bluesy feel. The instrumentation includes Violin 1, Violin 2, Viola, and Cello. Dynamics range from *f* to *mf*. The score includes triplets, quintuplets, and various articulations like accents and slurs.

363

9:14

3:7

4:7

*mp* *p* *mp* *p*

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 363 through 366. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). Measure 363 has a time signature of 7/8 and a key signature of one flat. Measure 364 changes to 3/4. Measure 365 changes to 4/4. Measure 366 changes to 3/4. The Vln. 1 staff has a dynamic of *mp* and a triplet of eighth notes. The Vln. 2 staff has a dynamic of *mp* and a triplet of eighth notes. The Vla. staff has a dynamic of *mp* and a triplet of eighth notes. The Vc. staff has a dynamic of *mp* and a triplet of eighth notes. There are various articulation marks and slurs throughout the system.

367

sul tasto

normale

pizz.

*pp* *ff* *pp* *ff* *pp* *ff*

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 367 through 370. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). Measure 367 has a time signature of 4/4 and a key signature of one flat. Measure 368 changes to 3/4. Measure 369 changes to 4/4. Measure 370 changes to 4/4. The Vln. 1 staff has dynamics of *pp*, *ff*, and *pp*. The Vln. 2 staff has dynamics of *pp*, *ff*, and *pp*. The Vla. staff has dynamics of *pp*, *ff*, and *pp*. The Vc. staff has dynamics of *pp*, *ff*, and *pp*. The instruction "sul tasto" is written above the first three measures. The instruction "normale" is written above the fourth measure. The instruction "pizz." is written above the fourth measure. There are various articulation marks and slurs throughout the system.

Movement III - "Resolutions"

373 **L**  $\text{♩} = c.50$  arco sul tasto

Vln. 1 arco sul tasto *mp* *mf* *mp* *mf*

Vln. 2 arco sul tasto *mp > p* *p* *mf*

Vla. arco sul tasto *mp > p* *p* *mf*

Vc. *mp > p* *mf*

380 **M**

Vln. 1 normale *pp* *p* *mp* *mf*

Vln. 2 normale *pp* *mp* *mf* *f*

Vla. normale *mp* *f* *mf* *mp* *mf*

Vc. normale *pp* *p* *mp* *mf*

386 **N**

Vln. 1 *f* *pp*

Vln. 2 *ff* *pp* *p*

Vla. *f* *pp*

Vc. *f* *pp*

394 **O**

Vln. 1 *ppp* *mp* *mf* *f*

Vln. 2 *pp* *p* *mp* *mf*

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

401 **P** sul tasto

Vln. 1  
Vln. 2  
Vla.  
Vc.

407 **Q**

Vln. 1  
Vln. 2  
Vla.  
Vc.

414

Vln. 1  
Vln. 2  
Vla.  
Vc.

419

Vln. 1  
Vln. 2  
Vla.  
Vc.