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String Quartet No.2 - 'Aporia'

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String Quartet No.2

Aporia

2018

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'Aporia'

Alex Rutland
(2018)

♩=100

Brillante

Violin I

Violin II

Viola

Violoncello

ff

ff

ff

ff

pizz.

arco.

f

f

f

8

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mp

mp

mp

p

mp

p

A

16

♩=120

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

f

f

f

pizz.

21

arco. *15^{ma}*

Vln. I

Vln. II

Vla.

Vc.

arco. *f*

Measure 21: Vln. I has a whole rest. Vln. II and Vla. play eighth notes. Vc. plays a bass line. Measure 22: Vln. I has a 15th measure rest. Vln. II and Vla. continue. Vc. continues. Measure 23: Vln. I has a whole rest. Vln. II and Vla. continue. Vc. continues. Dynamics: *arco.* at the start, *f* in measure 23. A *15^{ma}* marking is above measure 22.

24

pizz. *2*

Vln. I

Vln. II

Vla.

Measure 24: Vln. I has a whole rest. Vln. II and Vla. play eighth notes. Measure 25: Vln. I has a pizzicato trill. Vln. II and Vla. continue. Dynamics: *pizz.* and *2* marking above measure 25.

26

2

Vln. I

Vln. II

Vla.

Measure 26: Vln. I has eighth notes with a *2* marking. Vln. II and Vla. play eighth notes. Measure 27: Vln. I continues. Vln. II and Vla. continue. Dynamics: *2* marking above measure 26.

28

2

Vln. I

Vln. II

Vla.

Measure 28: Vln. I has eighth notes with a *2* marking. Vln. II and Vla. play eighth notes. Measure 29: Vln. I continues. Vln. II and Vla. continue. Dynamics: *2* marking above measure 28.

30 *arco.*

Vln. I

Vln. II

Vla.

Vc.

pizz.

sf

mf

sf

arco.

mf

33

Vln. I

Vln. II

Vla.

Vc.

mp

pizz.

mp

mf

pizz.

mf

arco.

f

arco.

f

arco.

36

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

pizz.

pizz.

pizz.

pizz.

39

Vln. I

Vln. II

Vla.

Vc.

43

Vln. I

Vln. II

Vla.

Vc.

Agitato
arco.

49

$\text{♩} = 133$

Vln. I

Vln. II

Vla.

Vc.

arco sul pont.

51

Vln. I

Vln. II

Vla.

Vc.

Measures 51-52. Vln. I: Melodic line with 4th notes and slurs. Vln. II: Sustained chordal texture. Vla.: Silent. Vc.: Bass line with 4th notes and slurs.

53

Vln. I

Vln. II

Vla.

Vc.

Measures 53-54. Vln. I: Melodic line with 4th notes and slurs. Vln. II: Sustained chordal texture. Vla.: Silent. Vc.: Bass line with 4th notes and slurs.

55

Vln. I

Vln. II

Vla.

Vc.

Measures 55-56. Vln. I: Melodic line with 5th notes and slurs. Vln. II: Sustained chordal texture. Vla.: Silent. Vc.: Bass line with 4th notes and slurs.

57

Vln. I

Vln. II

Vla.

Vc.

58

Vln. I

Vln. II

Vla.

Vc.

59

Vln. I

Vln. II

Vla.

Vc.

arco.

sf

arco.

sf

arco.

sf

67

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 120$

f

f

f

f

arco.

arco.

arco.

f

p

f

p

D

76 **Sotto** *rit.* $\text{♩} = 150$ *a tempo.* *poco rit.* *a tempo.*

Vln. I *ff* *pp* *p* *pizz.*

Vln. II *ff* *p* *pizz.*

Vla. *ff* *p* *pizz.*

Vc. *ff* *p*

84 *rit.* *a tempo.*

Vln. I *arco.*

Vln. II *arco.*

Vla. *mp*

Vc. *arco.*

93

Vln. I *mf*

Vln. II *mf*

Vla. *pizz.* *f* *arco.*

Vc. *mf* *mf*

99

Vln. I

Vln. II

Vla.

Vc. *f*

E

Misterioso

105 ♩ = 85

Vln. I *p*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *p*

Vln. I *f*

Vln. II *f*

Vla. *f* *pp*

Vc. *f* *pp*

Vla. *gliss.* *sul pont.* *gliss.* *gliss.*

Vc. *gliss.*

F

Vln. I *pp*

Vln. II *pp*

Vla. *tr* *pp*

Vc. *tr*

143

Vln. I

Vln. II

Vla.

Vc.

ppp

mf

mf

♩ = ♩

150

Vln. I

Vln. II

Vla.

Vc.

8va

f

pp

mf

mf

f

pp

mf

pp

mf

mf

f

mf

non vibr. vibr.

3/4 4/4 5/4

♩ = 200

156

Con fuoco

Vln. I

Vln. II

Vla.

Vc.

f

f

5/4 4/4

160

Vln. I

Vln. II

Vla.

Vc.

f

accel.

164

Vln. I

Vln. II

Vla.

Vc.

f

f

167

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

171

Vln. I

Vln. II

Vla.

Vc.

mf

mf

ord.

178

Vln. I

Vln. II

Vla.

Vc.

mp

mp

swung.

swung.

Detailed description: This system covers measures 178 to 182. Vln. I and Vln. II are in treble clef with a key signature of three flats. Vln. I has a half rest in measures 178-179 and a half note in measure 180. Vln. II has a half rest in measures 178-179 and a half note in measure 180. Vla. is in alto clef with a key signature of three flats, playing eighth-note patterns. Vc. is in bass clef with a key signature of three flats, playing eighth-note patterns. Dynamics include *mp* for Vln. I and II, and *swung.* for Vla. and Vc.

183

Vln. I

Vln. II

Vla.

Vc.

swung.

mf

mf

swung.

Detailed description: This system covers measures 183 to 187. Vln. I and Vln. II are in treble clef with a key signature of three flats. Vln. I has a half rest in measures 183-184 and a half note in measure 185. Vln. II has a half rest in measures 183-184 and a half note in measure 185. Vla. is in alto clef with a key signature of three flats, playing eighth-note patterns. Vc. is in bass clef with a key signature of three flats, playing eighth-note patterns. Dynamics include *mf* for Vln. I and II, and *swung.* for Vla. and Vc.

185

Vln. I

Vln. II

Vla.

Vc.

ff

mp

swung.

mp

ff

Detailed description: This system covers measures 185 to 189. Vln. I and Vln. II are in treble clef with a key signature of three flats. Vln. I has a half rest in measures 185-186 and a half note in measure 187. Vln. II has a half rest in measures 185-186 and a half note in measure 187. Vla. is in alto clef with a key signature of three flats, playing eighth-note patterns. Vc. is in bass clef with a key signature of three flats, playing eighth-note patterns. Dynamics include *ff* for Vln. I and II, and *mp* for Vla. and Vc.

200

Vln. I

straight

Vln. II

Vla.

Vc.

straight

H

$\text{♩} = 80$

Sotto

205

Vln. I

straight

pp

Vln. II

Vla.

Vc.

210

Vln. I

mf

Vln. II

mf

straight

Vla.

mf

Vc.

mf

I

♩=50

Colossale

217

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

224

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

f

3

231

Vln. I

Vln. II

Vla.

mp

mp

f

3

234

Vln. I

Vln. II

Vla.

Vc.

J

♪ = ♩

Festoso

237

Vln. I

Vln. II

Vla.

mf

mp

mp

242

Vln. I

Vln. II

Vla.

246

Vln. I

Vln. II

Vla.

Vc.

mf

249

Vln. I

Vln. II

Vla.

Vc.

f

254

Vln. I

Vln. II

Vla.

Vc.

258

Vln. I

Vln. II

Vla.

Vc.

mf

263

Vln. I

Vln. II

Vla.

Vc.

268

Vln. I

Vln. II

Vla.

Vc.

mp

p

p

19

273

Vln. I

Vln. II

Vla.

Vc.

K

Con moto

mp

mp

mp

12/8

276

Vln. II

Vla.

Vc.

279

Vln. I

Vln. II

Vla.

Vc.

non vibr.

vibr.

pp

mf

pp

mf

pp

mf

mf

f

f

f

12/8

f

f

f

♩=115

282

Vln. II

Vla.

Vc.

285

Vln. II

Vla.

Vc.

288

Vln. I

Vln. II

Vla.

Vc.

non vibr. *vibr.*

pp *mf*

pp *mf*

pp *mf*

mf

292

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mf

295

Vln. I

Vln. II

Vla.

Vc.

297

Vln. I

Vln. II

Vla.

Vc.

299

Vln. I

Vln. II

Vla.

Vc.

302

Vln. I

mp

mf

Vln. II

mf

Vla.

mf

Vc.

304

Vln. I *mp*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

306

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

309

Vln. I

Vln. II

Vla.

Vc.

312

Vln. I *pp* — *ff*

Vln. II *f* *pp* — *ff*

Vla. *f* *pp* — *ff*

Vc. *f* *pp* — *ff*

L

315

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

317

Vln. I *sf* *f*

Vln. II *sf* *f*

Vla. *sf* *f*

Vc. *sf* *f*

320

Vln. I

Vln. II *mp* *cresc.*

Vla.

Vc. *mp* *cresc.*

323

Vln. I

Vln. II

Vla.

Vc.

Measures 323-325: Vln. I is silent. Vln. II plays eighth notes with accents. Vla. is silent. Vc. plays a steady eighth-note bass line.

326

Vln. I

Vln. II

Vla.

Vc.

f

mf

mf

Measures 326-328: Vln. I is silent. Vln. II plays eighth notes with accents. Vla. plays eighth notes, starting at *mf* and becoming *f*. Vc. plays a steady eighth-note bass line at *mf*.

329

Vln. I

Vln. II

Vla.

Vc.

Measures 329-331: Vln. I is silent. Vln. II plays eighth notes with accents. Vla. plays eighth notes. Vc. plays a steady eighth-note bass line.

332

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

Measures 332-334: Vln. I is silent. Vln. II plays eighth notes with accents. Vla. plays eighth notes. Vc. plays a steady eighth-note bass line. Crescendos are marked in measures 333 and 334.

335

Vln. I

Vln. II

Vla.

Vc.

ff

f

Measures 335-337. Vln. I is silent. Vln. II plays a continuous eighth-note pattern. Vla. and Vc. play a continuous eighth-note pattern. Dynamics: *ff* for Vln. II, *f* for Vla. and Vc. in measure 336.

338

Vln. I

Vln. II

Vla.

Vc.

Measures 338-340. Vln. I is silent. Vln. II plays a continuous eighth-note pattern. Vla. and Vc. play a continuous eighth-note pattern. Dynamics: *f* for Vla. and Vc. in measure 338.

341

Vln. I

Vln. II

Vla.

Vc.

ff

Measures 341-343. Vln. I is silent until measure 343 where it plays a triplet eighth-note pattern. Vln. II plays a continuous eighth-note pattern. Vla. and Vc. play a continuous eighth-note pattern. Dynamics: *ff* for Vln. I in measure 343.

344

Vln. I

Vln. II

Vla.

Vc.

Measures 344-346. Vln. I plays a triplet eighth-note pattern. Vln. II plays a continuous eighth-note pattern. Vla. and Vc. play a continuous eighth-note pattern.

347

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

M

350

Vln. I *fff* *pp* Sotto

Vln. II *fff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

358

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc.

non vibr.

N

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mp

p

♩ = 133
Agitato

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

f

arco sul pont.

Vln. I

Vln. II

Vla.

Vc.

f

pizz.

f

393

Vln. I

Vln. II

Vla.

Vc.

395

Vln. I

Vln. II

Vla.

Vc.

397

Vln. I

Vln. II

Vla.

Vc.

399

Vln. I

Vln. II

Vla.

Vc.

401

Vln. I

Vln. II

Vla.

Vc.

arco.

pizz.

$\text{♩} = 100$

404

Vln. I

Vln. II

Vla.

Vc.

arco.

p

f

ff

arco.

p

f

ff

arco.

p

f

ff

arco.

f

ff

410

Vln. I

Vln. II

Vla.

Vc.

p

415

Vln. I

Vln. II

Vla.

Vc.

418

Vln. I

Vln. II

Vla.

Vc.

f

422

Vln. I

Vln. II

Vla.

Vc.

f

pp

pp

♩=85

426

Vln. I

Vln. II

Vla.

Vc.

pp

pp

P

♩ = 115

432

Vln. I

Vln. II

Vla.

Vc.

mp

mp cresc.

mp cresc.

mp cresc.

435

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

438

Vln. I

Vln. II

Vla.

Vc.

Maestoso

441

Vln. I

Vln. II

Vla.

Vc.

f

443

Vln. I

Vln. II

Vla.

Vc.

445

Vln. I

Vln. II

Vla.

Vc.

cresc.

ff

447

Vln. I

Vln. II

Vla.

Vc.

ff

f

450

Vln. I

Vln. II

Vla.

Vc.

ff