

BRETT AUSTIN EASTMAN

String Quartet No. 1

“MAINFRAME”

(2016)

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MAINFRAME explores the concept of distorted symmetry and the ways a reflection of previous experience can evolve or decay. There are 11 moments, or scenes, that are revisited later having been reconstructed or reversed. Because of this, the reoccurrences may or may not be recognizable.

Structurally, the piece is a pre-conceived mosaic of 23 sections (11+1+11) in a reimagined *arch form*, broken into seven movements. Based on an 11-tone/number sequence, the intimate harmonic language is a mixture of modality and serialism. The compositional techniques vary from homorhythmic parallelism to contrapuntal dialog, from minimalism to modernist complexity, mirroring the simplicity and complexity of human behavior. Despite MAINFRAME’s postmodernistic tendency to have a disparate influences side by side, the work is grounded in its form, concept, harmonic language, and rhythmic integrity.

Duration: ca. 13’

Sequence:

The piece is to be played in its complete, seven-movement form, without breaks. Wait about one second between movements unless more time is needed for a page turn. One exception is between movements IV and V, where it must be played *attacca*.

Notes for all instruments:

- Harmonics:
 - Natural harmonics are notated at sounding pitch with a small zero over the note-head.
 - All artificial harmonics are notated as standard touch-fourth harmonics.
- Best bowing to be determined by the musician for their instrument unless otherwise specified.
- Notes without articulation should be played legato, bowing *ad lib*.
- “♯” indicates snap pizzicato.
- All pizzicato is “l.v.”
- “*nat.*” indicates a return to natural or ordinary bowing (*arco*).
- “thrown” refers to the thrown bow technique, also known as *jété*.
- “under bridge” refers to the small section of strings between the bridge and the tailpiece. This applies to *arco* and pizzicato. The specific string on which to bow may be indicated in the score.
- “palm strike on body” indicates using the palm to create a bass drum-like low percussion sound (only for violoncello). The musician can decide how best to do this.
- “strike strings on fingerboard treble perc.” indicates slapping the strings with the flesh of the fingers over the fingerboard to produce a more trebly percussion sound.
- “flesh of finger _ on bridge” indicates percussive tapping with the fingertips on the bridge over the string marked in the instruction (i.e. flesh of finger I on bridge means to lightly tap on bridge approximately over string 1 with the index finger).
- All “x” note-heads indicate non-harmonic notes, noise timbres, or any other notes with an indeterminate or unspecified pitch.
- “+” indicates left hand hammer-on with the finger of the musician’s choice.
- “▲” on the stem over the “x” note-head indicates playing directly on top of bridge. With *arco* or tremolo bowing, this technique should produce ambient noise. With individual percussive strikes using the bow or fingertips, this technique should produce a sharp attack.
- In bars 170-173 only, the cellist is advised to use a back-up bow in case the “on bridge strike” lightly damages the bow.

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I.

BRETT AUSTIN EASTMAN

Tumultuous ♩ = 96

10:8^b

11:8^b

Violin I: *mf*, 9:8^b

Violin II: *ppp* → *mp*, *mf espressivo*, *l.v.*, *sul tasto*

Viola: *mf espressivo*, *sul tasto*

Violoncello: *ppp* → *mp*, *l.v.*

Vln. I: *mf*, *pp*, *mf*, *5:4^b*, *sul tasto*, *nat.*

Vln. II: *pp*, *mp*

Vla.: *pp*, *mp*

Vc.: *mf*, *p*, *mf*, *sul tasto*, *nat.*

Vln. I: *pp*, *mf*, *gliss.*

Vln. II: *pp*, *mp*, *pp mp*, *gliss.*, *nat.*

Vla.: *pp*, *gliss.*, *nat.*

Vc.: *mp*, *punta d'arco*, *5:4^b*, *7:8^b*

12 Matutinal ♩ = 64 (♩. = ♩)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. nat. *mf*

23

bow tailpiece nat. accel. . . .

Vln. I *pp* < *mf* *f* *mf* *p*

Vln. II *pp* < *mf* *f* *mf* *p*

Vla. *f* *mf* *p*

Vc. *f* *mf* *p*

Elegant ♩ = 88 accel. . . ♩ = 96 Strengthening (♩ = 96)

32

Vln. I *sf* *mp* *f* *p* *3*

Vln. II *sf* *mp* *f* *n* *mp* *3*

Vla. *mp* *mf* *n*

Vc. *mp* *mf* *n*

44

Vln. I *f* *pp* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf* *pizz.* *arco* *mp*

50

Vln. I

Vln. II

Vla. *mp* *sul pont.*

Vc. *mf* *nat.*

57

Vln. I *pp* *f* *mp* *f*

Vln. II *mf* *pp* *f* *mp* *f*

Vla. *p* *nat.* *ppp*

Vc. *pp* *f* *mp* *f*

sul pont. *nat.*

flesh of finger IV on bridge

molto sul pont. - pure noise

Amusing $\text{♩} = 128 (\text{♩} = \text{♩})$

accel. A Tempo ($\text{♩} = 96$)

64

Vln. I nat. $p < sf$ $p < sf$ $p < sf$ p f sf

Vln. II nat. $p < sf$ $p < sf$ $p < sf$ p f sf

Vla. mf $p < sf$ $p < sf$ $p < sf$ p f

Vc. tapping tailpiece with fingernails - LH nat. mp $p < sf$ $p < sf$ $p < sf$ p f

70

Vln. I

Vln. II

Vla.

Vc.

74

Vln. I p f sfz $gliss.$ ppp

Vln. II p ff sfz $gliss.$ ppp

Vla. mp p $sul pont.$

Vc. ff p ff

rit.

78

Vln. I *mp* *mf*

Vln. II *mf* nat.

Vla. *ff* *mf*

Vc. *mf* *f* *mf*

83 $\text{♩} = 80$

Vln. I *sf* *mf*

Vln. II *mp*

Vla. *mp* *f*

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

87 Like a runaway train $\text{♩} = 96$
(tempo primo - subito)

10:8[♩]

9:8[♩]

Vln. I *f*

Vln. II *f*

Vla. *f* sul tasto

Vc.

90 *11:8* *5:4* molto sul pont. *mf*

Vln. I

Vln. II

Vla.

Vc.

93 *nat.* *mp* *punta d'arco* *p* *5:4* *7:8* *pp* *p*

Vln. I

Vln. II

Vla.

Vc.

II.

97 Moment of solace *nat.* *mf* *p* *rall.* *mf > n* Disquieted and sifting *mp* *pizz.* *mp* *pizz.* *mp*

Vln. I

Vln. II

Vla.

Vc.

104

Vln. I

Vln. II

Vla.

Vc.

111

Vln. I

Vln. II

Vla.

Vc.

p *mp* *mf* *f*

mf *mf* *f*

p *mf* *f*

mf *f*

sul tasto → sul pont.

arco → sul pont.

sul tasto → sul pont.

120

Vln. I

Vln. II

Vla.

Vc.

mp *p* *mf* *p* *mp*

mf *p* *mf* *p* *mf*

p *mf* *mp* *mf* *p*

p *mf* *mp* *mf* *p*

Pining nat. nat. pizz. pizz.

127

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

Vln. II

Vla. *mf* *mp* arco

Vc. arco *mf* *n* *pp*

132

Vln. I *mf* 5 *p* *pizz.* *p*

Vln. II *f* arco *mp* *pizz.* *p*

Vla. *mf* *f* *mp*

Vc. *f* *mp* *p*

137

Vln. I

Vln. II

Vla. *mp* arco *p*

Vc. *mf*

141

Vln. I arco *p*

Vln. II arco *mp* *mf* *mp*

Vla. *f*

Vc. *f*

147

Vln. I *f* *p*

Vln. II

Vla. pizz. (echoing cello part)

Vc.

153

Vln. I *mf* *p* *mp* *mf* *f* *mp*

Vln. II *p* *mf* *f* *mp*

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

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

poco rit.

III.

Marcato ma non troppo

♩ = 120 pizz.

159

Vln. I: arco, *mp*, on bridge arco sul III, *mf*, col legno on tail-piece, *ppp*, *mp*, pizz.

Vln. II: pizz., *mp*, bow under bridge sul III, col legno on tail-piece, *mf*, hammer-on left hand, *p*, hammer-on, pull off, *mp*, fingernail under bridge sul IV, *mp*, fingernail under bridge sul IV.

Vla.: *pp < f*, *ppp*, *mf*, *mp*, *mf* 3, *mf* 3.

Vc.: *mf* 3, pizz. under bridge (pizz.) sul I.

164

Vln. I: (pizz.) *mp*, *mf*, gliss.

Vln. II: arco, *mf*, pizz., *mp*.

Vla.: palm strike on body - bass perc. +, *mp*, pizz. with fingernail under bridge sul III, strike strings on fingerboard - treble perc., palm strike on body - bass perc., strike strings on fingerboard - treble perc.

Vc.: *mp*, *mf*, pizz. under bridge sul I.

169

Vln. I: pizz. under bridge sul I, *mp*, (pizz.), *p*, pizz. under bridge sul I, *p*.

Vln. II: pizz., *p*, (pizz.), *mf*, bow under bridge sul III, *f*.

Vla.: flesh of finger IV on bridge, *p*, smack all fingers on bridge, *f*, flesh of finger IV on bridge, *p*, *mp*.

Vc.: prepare backup bow, on bridge strike, *f*, thrown, *mp*, on bridge thrown strike, *f*, bow down, *mp*.

173 (pizz.) accel. (♩ = 144) nat.

Vln. I (pizz.) *mf* nat.

Vln. II *mf* nat.

Vla. *mf* nat.

Vc. *mf* *p* *mf* *pp*

> *n* palm strike on body - bass perc. back to regular bow

178 Foreboding ♩ = 72

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

190

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

203

Anxious $\text{♩} = 144$ ($\text{♩} = \text{♩}$)

202

Vln. I

Vln. II

Vla.

Vc.

mp

mp

f

mp

206

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

209

Vln. I

Vln. II

Vla.

Vc.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

As fast as possible

212

Vln. I *mf legato ad lib.* 11:8[♩] 11:8[♩] 11:8[♩] rall.

Vln. II *mf* 3

Vla. *mf* 5 5 5

Vc. *mf legato ad lib.* 7:8[♩] 7:8[♩] 7:8[♩]

215

Vln. I 11:8[♩] 11:8[♩] *fff*

Vln. II *fff* 3 3

Vla. 5 5 3:2[♩] *fff*

Vc. 7:8[♩] 7:8[♩] *fff*

Subsiding ♩ = 96

thrown
col legno bow on
tailpiece bridge *sim.*

217

Vln. I *ppp mp ppp mp ppp mp ppp p* spiccato

Vln. II *ppp mp ppp mp ppp mp ppp p* spiccato

Vla. *f* gliss. gliss. gliss. *ppp*

Vc. *f* gliss. gliss. gliss. *ppp*

IV.

Ceremonial $\text{♩} = 66$

rock finger back and forth over the perfect 5th to create slow "chorus" effect.

222

Vln. I *pppp* nat. sul pont. subito nat. *pp* *ppp*

Vln. II *pppp* nat. sul pont. subito nat. *pp* *ppp*

Vla. *ppp* nat. sul pont. subito nat. *gliss.* *gliss.* *ppp* very slow vibrato

Vc. *ppp* nat. sul pont. subito nat. sul pont. sul tasto sul pont.

Serene $\text{♩} = 100$

230

Vln. I *pp* sul II *ff* *p* bow under bridge sul II

Vln. II *pp* sul III *f* *p* bow under bridge sul II

Vla. *mp* nat. *mf*

Vc. *mp* nat. *mp* *attacca*

V.

Phantasmal and fleeting $\text{♩} = 400$ ($\text{♩} = 100$)

239

Vln. I *mp* nat. *mf*

Vln. II *mp* nat. *mf*

Vla. *mp* nat. *mf*

Vc. *mp* nat. *mf*

251

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

261 $\text{♩} = \text{♩}$

accel. $(\text{♩} = 114)$

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

269 A Clearing $\text{♩} = 76 (\text{♩} = \text{♩})$

Vln. I *p < f*

Vln. II *p < f*

Vla. *p < f*

Vc. *p < f* *mf* *espress. < f >*

sul tasto → sul pont. → sul tasto → sul pont. nat. → sul pont. → sul tasto

280

Vln. I

Vln. II

Vla.

Vc.

f

nat. → sul pont. sul tasto

nat. → sul tasto

mf

286

Vln. I

Vln. II

Vla.

Vc.

→ sul pont.

→ sul pont.

nat.

flesh of finger IV on bridge

fingerboard treble percussion

pp

p

mp

mp

290

Vln. I

Vln. II

Vla.

Vc.

tap tail-piece

flesh of finger IV on bridge

mp

ppp

mp

bass perc.

mf

n

VI.

Playful and mischievous ♩ = 132

294

Vln. I *p detached*

Vln. II *p detached*

Vla. *mp detached*

Vc. *mp* pizz.

Detailed description: This system contains measures 294 through 300. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Violin parts play a rhythmic eighth-note pattern, starting with a half rest in measure 294. The Viola and Cello parts provide a harmonic accompaniment. The Viola part begins in measure 297. Dynamics include piano (*p*) for the violins and mezzo-piano (*mp*) for the Viola and Cello. The instruction *detached* is used for the strings. The Cello part includes a *pizz.* (pizzicato) marking.

297

Vln. I

Vln. II

Vla. *mf* pizz.

Vc. *mp detached* arco pizz. arco *mf*

Detailed description: This system contains measures 297 through 300. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats, and the time signature is 4/4. The Violin parts continue with their rhythmic pattern. The Viola part begins in measure 297. Dynamics include mezzo-forte (*mf*) for the Viola and mezzo-piano (*mp*) for the Cello. The instruction *detached* is used for the Cello. The Cello part includes *arco* (arco) and *pizz.* (pizzicato) markings. The system ends with a double bar line and repeat signs.

301

Vln. I *mf* legato *ff*

Vln. II *mf* legato *ff*

Vla. arco legato *ff*

Vc. legato *ff*

Detailed description: This system contains measures 301 through 304. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats, and the time signature is 3/4. The Violin parts play a melodic line with a *legato* (legato) marking. The Viola and Cello parts provide a harmonic accompaniment. Dynamics include mezzo-forte (*mf*) for the violins and fortissimo (*ff*) for the Viola and Cello. The instruction *legato* is used for the strings. The Viola part includes an *arco* (arco) marking. The system ends with a double bar line and repeat signs.

Undulant (♩ = 264)

Vln. I *mf detached*

Vln. II *mf detached*

Vla. *mf detached*

Vc. *mf detached*

pp
molto sul pont. -
very noisy, but with
a clear pitch

314

Vln. I

Vln. II

Vla. *pizz.*
mf

Vc. *mp*

sul pont. - less noisy

molto sul pont. -
very noisy

sul pont. - less noisy

320

Vln. I

Vln. II

Vla. arco
molto sul pont. -
very noisy → nat.
mf

Vc. *pizz.*
p

mp

327 Fading away ♩ = 180

Vln. I *pp* (subito)

Vln. II *pp* (subito)

Vla. *pp* detached

Vc. *mf* *pp* detached

332

Vln. I *mp*

Vln. II *mp* *ppp*

Vla. *mp* *ppp*

Vc. *mp*

338 Strengthening ♩ = 100

Vln. I *pp* *legato* *f*

Vln. II *p* *legato* *f*

Vla. *p* *legato* *f*

Vc. *pp* *legato* *f*

VII.

Resolute ♩ = 96

(tempo primo)

344

Vln. I

Vln. II

Vla. *sul tasto*

Vc. *mf*

mf

7:8

5:4

347

Vln. I *sul pont.*

Vln. II *sul tasto*

Vla. *f*

Vc. *sul pont.*

349

Vln. I *mp*

Vln. II

Vla. *punta d'arco*

Vc. *mf*

5

11:8

351

Vln. I

Vln. II

Vla.

Vc.

9:8

10:8

353 Poised

Vln. I: *f* *nat.* *p* *mf* *p*

Vln. II: *pp* *mf*

Vla.: *mp* *pp* *mf*

Vc.: *mp* *mf* *pp* *f* *pp* *mf*

Additional markings: *nat.*, *sul pont.*, *f*, *pp*, *mf*, *p*, *mp*, *pp*, *mf*, *f*, *pp*, *mf*.

358

Vln. I: *mp* *nat.*

Vln. II: *mp* *mf*

Vla.: *f* *mf*

Vc.: *pp* *mf* *f*

Additional markings: *nat.*, *mp*, *mf*, *f*, *pp*, *mf*, *f*.

361

Vln. I: *mf* *mp* *pp (subito)*

Vln. II: *mp* *mf* *pp (subito)*

Vla.: *pp (subito)*

Vc.: *mp* *mf* *pp (subito)*

Additional markings: *mf*, *mp*, *pp (subito)*, *pp (subito)*, *pp (subito)*, *pp (subito)*, *nat.*, *sul pont.*, *sul III*, *flesh of finger IV on bridge*.

Restorative ♩ = 133 (♩ = ♩) rall. A Tempo ♩ = 96 (♩ = ♩)

366

Vln. I *p < sf p < sf p < sf p* *f*

Vln. II *p < sf p < sf p < sf p* *f*

Vla. *p < sf p < sf p < sf p* *f* *mf*

Vc. *p < sf p < sf p < sf p* *f* *fp*

Musing ♩ = 50 poco accel. . .

372

Vln. I *mp* *mf espress.*

Vln. II *mp* *mf espress.*

Vla. *(mf) espress.*

Vc. *mf espress.*

Majestic ♩ = 56

379

Vln. I *f* *mf* *ff*

Vln. II *f* *mf* *ff*

Vla. *f* *mf* *ff*

Vc. *f* *mf* *ff*

387 A Hallucination ♩ = 92

Vln. I: *f*, *mf*

Vln. II: *p*, *sul tasto*

Vla.: *pp*, *sul tasto*

Vc.: *f*, *11:8.*, *mp*, *9:8.*, *punta d'arco*

389 *punta d'arco* *nat.* *Broadening* -----

Vln. I: *mp*, *p*, *mp*

Vln. II: *mp*, *p*, *mp*

Vla.: *nat.*, *p*, *mp*

Vc.: *pp*, *nat.*, *mp*

397 ----- *Gravid* ♩ = 63

Vln. I: *mf*, *f*, *ppp*, *pppp*

Vln. II: *mf*, *f*, *ppp*, *pppp*

Vla.: *mf*, *f*, *ppp*, *pppp*

Vc.: *mf*, *f*, *ppp*, *pppp*