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The CO-19 Project

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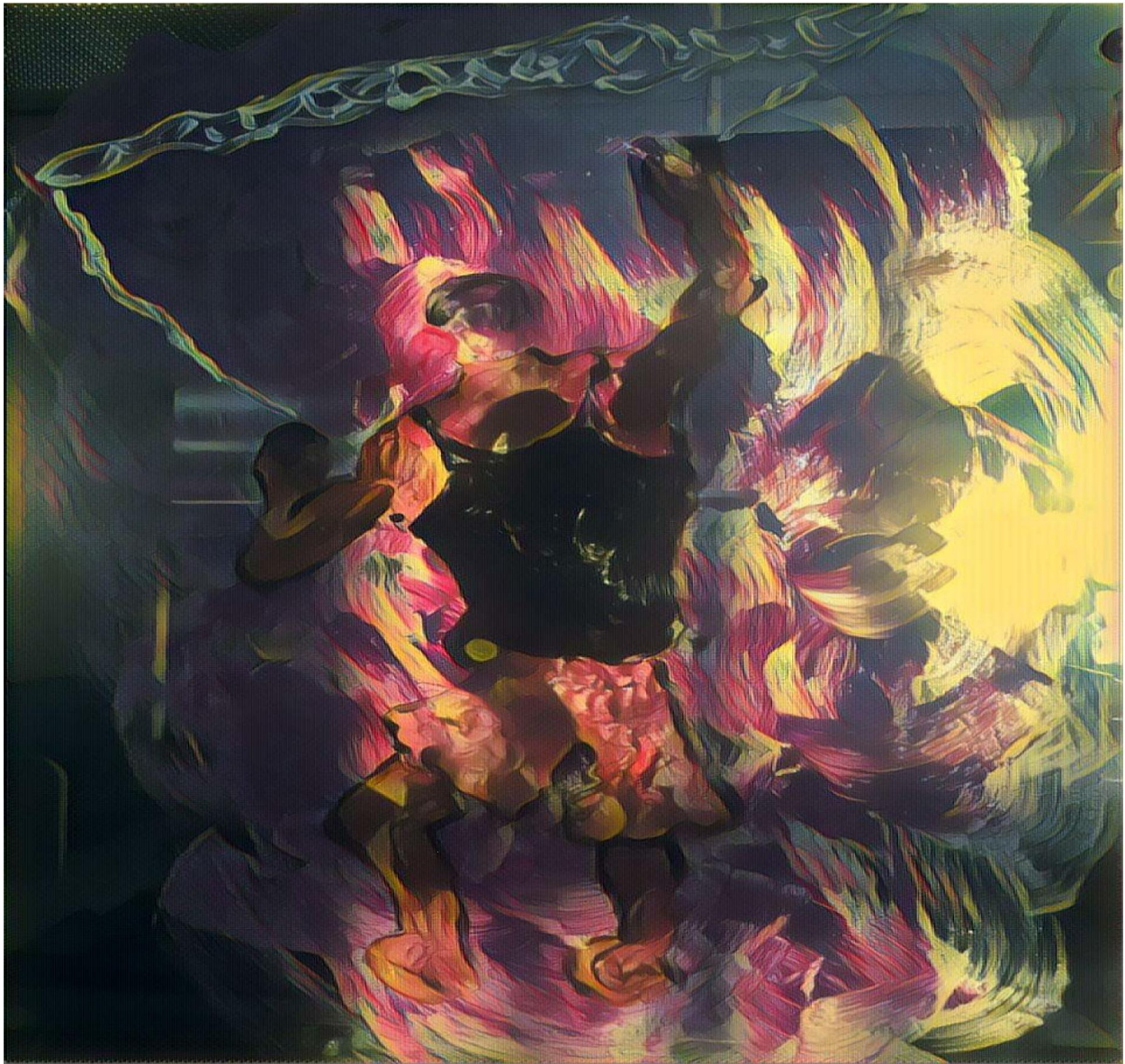
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The CO-19 Project

*A Collage
for String Quartet
by 19 Composers*



“Are we not drawn onward? Drawn onward to new era?”

Nineteen composers, from eight states, ranging in age from 20 to almost 80, collaborated in the CO-19 project. Their contributions, new works and old, express the varied emotions experienced during the coronavirus pandemic. The collage highlights how The Walden School's Creative Musician's Retreat in Dublin, New Hampshire, fosters a wide community of composers.

The Collaborators:

California

Emil Margolis
Samara Rice
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Drew Kravin
Sarah Rose Stiles
John Ivers
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Judd Janes

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Bob Bassett
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Illinois

Evan Ghislin

Indiana

Deb Dyko

New York

Caroline Mallonee

Pennsylvania

Ross Beresford

South Carolina

Shawnee Boyd

Washington, D.C.

Steve Messner

THE CO-19 PROJECT

♩ = 100

MARGOLIS

Violin I

Violin II

Viola

Cello

Violin I: *f*, *p*, *al niente*, *pp*

Violin II: *p*, *mf*, *p*, *pp*

Viola: *p*, *mf*, *p*, *mf*, *p*

Cello: *mp*, *mf*, *mp*

Violin I (measures 9-10): *f sub. p*

Violin II (measure 9): *pp* sul tasto

Violin II (measures 11-12): *mf* pizz., *p* arco

Violin II (measures 13-14): *p*, *mf*, *p*

Cello (measures 15-16): *p*, *mf sub. p*

Cello (measure 17): sul C

♩ = 140

RICE

Vln. I

Vln. II

Vla.

Vc.

Violin I: *f*

Violin II: *mf* pizz.

Viola: *mf* pizz.

Cello: *mf*

24

Vln. I

Vln. II

Vla.

Vc.

29

Vln. I

Vln. II

Vla.

Vc.

34

Vln. I

Vln. II

Vla.

Vc.

DYKO

arco

f

(8^{va}) - - - - - *rit.* - - - - -

60

Vln. I *pp*

Vln. II *pp* *cantabile* *mp*

Vla. *f* *pp* *p*

Vc. *pp* *p*

WAITE

67

Vln. I *mf* *cantabile*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

75

Vln. I *f* *pp* *mf* BOYD

Vln. II *mp*

Vla. *f* *pp* *mp*

Vc. *f* *pp* *mp*

♩ = 80

96

molto sul pont.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 96, 97, and 98. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is written in treble clef for the violins and bass clef for the viola and cello. The key signature has one flat (B-flat). The tempo/mood marking is *molto sul pont.*. The notation consists of dense, rhythmic patterns of eighth and sixteenth notes, often beamed together in groups. Dynamic markings include *mf* and *mfz*. The measures are separated by vertical bar lines.

99

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 99, 100, 101, and 102. It features the same four staves as the previous system. The musical notation continues with similar rhythmic patterns of eighth and sixteenth notes. Dynamic markings include *mf* and *mfz*. The measures are separated by vertical bar lines.

103

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 103, 104, 105, and 106. It features the same four staves. The musical notation continues with similar rhythmic patterns. Dynamic markings include *mf* and *mfz*. The measures are separated by vertical bar lines.

106

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 106, 107, and 108. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music consists of dense, rhythmic chordal patterns. The key signature has one flat (B-flat), and the time signature is 4/4. The measures are marked with accents and slurs.

109

Vln. I
Vln. II
Vla.
Vc.

trm. = 80
FRANK
arco
mf
ppm.
ff

This system contains measures 109, 110, 111, and 112. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music continues with rhythmic patterns, but includes a section of sustained chords in measures 111 and 112. The key signature has one flat. Dynamics include *ppm.*, *ff*, and *mf*. Performance instructions include *trm.*, *arco*, and a tempo marking of $\text{♩} = 80$. The name "FRANK" is written above the Violin I staff in measure 112.

113

Vln. I
Vln. II
Vla.
Vc.

mf

This system contains measures 113, 114, and 115. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music consists of flowing, melodic lines in the Violin I and II staves. The key signature has one flat. The dynamic marking *mf* is present in measure 113.

117

Vln. I

Vln. II

Vla.

Vc.

mf

121

125

molto rit.

diminuendo

diminuendo

diminuendo

diminuendo

mp *molto rubato*

♩ = 50

GHISLIN

129 *rit.* *a tempo* ♩ = 120 MALLONEE

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

Vln. II *pp* *p* *pp* *pp*

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

Vc. *mp* *pp* *pp*

134 *norm.*

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

Vln. II *f* *norm.* *fp* *p* *mf*

Vla. *norm.* *f* *norm.* *fp* *mf*

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

139 ♩ = 160 JANATA #2 *molto sul pont.*

Vln. I *molto sul pont.* *ff* *f*

Vln. II *molto sul pont.* *ff* *f*

Vla. *molto sul pont.* *ff* *f*

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

142

Vln. I

Vln. II

Vla.

Vc.

145

Vln. I

Vln. II

Vla.

Vc.

pp

pp

ff

f

148

Vln. I

Vln. II

Vla.

Vc.

ff

pp

ff

pp

ff

153

MESSNER

Musical score for measures 153-158. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The tempo is 95. The key signature has one sharp (F#). The Vln. I part starts with a *mf* dynamic. The Vln. II, Vla., and Vc. parts start with a *p* dynamic. The Vc. part has a *f* dynamic marking at the beginning of measure 154. The Vln. I part has a fermata at the end of measure 158.

159

Musical score for measures 159-164. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The tempo is 95. The key signature has one sharp (F#). The Vln. I part starts with a *f* dynamic. The Vln. II, Vla., and Vc. parts start with a *p* dynamic. The Vln. I part has a fermata at the end of measure 164.

165

rit.

♩ = 126

BASSETT

Musical score for measures 165-170. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The tempo is 126. The key signature has one sharp (F#). The Vln. I part starts with a *rit.* marking. The Vln. II, Vla., and Vc. parts start with a *p* dynamic. The Vln. I part has a fermata at the end of measure 170. The Vc. part has a *f* dynamic marking at the end of measure 170.

170

Vln. I *p*

Vln. II

Vla.

Vc.

172

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

174

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

177

Musical score for measures 177-179. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats (B-flat and E-flat). Measure 177 features a triplet of eighth notes in Vln. I and Vc. Measures 178-179 show a dynamic shift from *mp* to *p* in Vln. I and Vln. II, and from *mp* to *p* in Vla. and Vc. There are also triplet markings in measures 178 and 179.

Vln. I *mp*

Vln. II *mp* *p*

Vla. *mp* *p* *mp*

Vc. *mp*

180

Musical score for measures 180-181. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats. Measure 180 features a dynamic shift from *p* to *mp* in Vln. I and Vln. II, and from *p* to *mp* in Vla. and Vc. Measure 181 features a dynamic shift from *p* to *mp* in Vln. I and Vln. II, and from *p* to *mp* in Vla. and Vc. There are triplet markings in measures 180 and 181.

Vln. I *p* *mp* *p* *mp*

Vln. II *mp* *p* *mp* *p*

Vla. *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *mp*

182

Musical score for measures 182-184. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats. Measure 182 features a dynamic shift from *p* to *mf* in Vln. I and Vln. II, and from *p* to *mf* in Vla. and Vc. Measures 183-184 feature a dynamic shift from *pp* to *mp* in Vln. I and Vln. II, and from *pp* to *mp* in Vla. and Vc. The tempo is marked $\text{♩} = 75$. The name "KRAVIN" is written above the Vln. I staff in measure 183. There are triplet markings in measures 182 and 183, and a quintuplet marking in measure 182.

Vln. I *p* *mf* *pp* *mp*

Vln. II *mp* *p* *mp*

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

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

$\text{♩} = 75$ KRAVIN

212

Vln. I

Vln. II

Vla.

Vc.

mf

mf

sul A

sul D

mf

sul A

mf

$\text{♩} = 100$

220

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

mp

pizz. EASTMAN

arco

arco

pizz. l.v.

mp

p

$\text{♩} = 70$

225

Vln. I

Vln. II

Vla.

Vc.

f

mp

mf

f

f

mp

f

f

mp

sul pont.

arco

sul pont.

nat.

nat.

f

f

mp

f

f

mp

♩ = 80

accel.

JANES

let ring

232

Vln. I *mf* < *f* *p* *sfz* *mf* *let ring* *p* *mf*

Vln. II *mf* *p* *sfz* *let ring* *mf* *let ring* *p* *mf*

Vla. *mf* < *f* *p* *sfz* *mf* *let ring* *p* *mf*

Vc. *mf* *mf* *let ring* *p*

237

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

Vln. II *p* *p* *mf* *mf*

Vla. *p* *p* *mf* *mf*

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

240

Vln. I *dim.* *mp* *mf* *mp* *mf* *mp*

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

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

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

MARCHETTI

243

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

p

248

Vln. I *pizz. accelerando*

Vln. II *3*

Vla. *pizz.*

Vc.

255

Vln. I *arco*

Vln. II *pizz.*

Vla.

Vc. *mf*

f

mf

mf

molto rit.

269

Vln. I

Vln. II

Vla.

Vc.

morendo al niente