

Mathew Fuerst

String Quartet No. 2

Program Note

String Quartet No. 2 was written for the Amernet String Quartet. The initial inspiration for the work came from my fascination with the universe, particularly the Big Bang Theory and various theories on the ultimate fate of the universe. After reading about a varieties of theories about the end of the universe, I chose to try to depict the Big Crunch, which is the opposite of the Big Bang. This was a purely musical decision. The piece was also inspired by the concept of multiverses as I was also reading a book about that at the time.

Musically, the piece is essentially a chaconne using a 12-tone row as the basis for the root of each triad used. I decided to shape the work into three parts: the first part was inspired by the Big Bang and expansion. The chaconne progression is presented violently with the harmonies clashing against each other. The music moves from aggressively attached chords in each part to arpeggios and eventually ascends to the highest registers, where the second section begins. It starts in the highest registers of the strings via artificial harmonics and gradually the chaconne harmonies become more clear until arriving at the climax in which the 12 chord progression is presented completely clearly. It quickly breaks apart and the beginning of the quartet is presented in retrograde to illustrate the Big Crunch. The final section acts as a long coda and is played completely as natural harmonics, and the piece eventually evaporates.

The work lasts approximately 9 minutes.

Written for the Amernet String Quartet
String Quartet No. 2

Mathew Fuerst

Music in boxes should be played as quickly as possible and should be played independently from the other instruments.

Play patterns in boxes while producing a slow gliss.

Violin I: 1" Intense pizz. *ff*; 2" arco *f*; 3" *ff*; 5" *ff*. Includes "slow gliss." markings.

Violin II: 1" pizz. *ff*; 2" arco *f*; 3" *ff*; 5" *ff*. Includes "slow gliss." markings.

Viola: 1" pizz. *ff*; 2" arco *f*; 3" *ff*; 5" *ff*. Includes "slow gliss." markings.

Violoncello: 1" pizz. *ff*; 2" arco *f*; 3" *ff*; 5" *ff*. Includes "slow gliss." markings.

The chords should be played in the order they appear in the score. The effect should be of each chord being played closer together, like an *accel.* into ms. 8

Measures 6-7: Includes "slow gliss." markings and dynamic markings *sfz f* and *f*.

Chords should be played as quickly as possible and uncoordinated with the other instruments. Finish the chordal cycle before moving on to the next measure, even if it lasts longer than specified. Repeat as often as possible.

Arpeggios should be played as quickly as possible, and uncoordinated with the other instruments

2

21 Aggressive

8 **A** *ff*

11 **3''** *arpeggio*

5''

10 *arpeggio*

11 *arpeggio*

8''

11 *arpeggio*

12 *arpeggio*

13 *arpeggio*

Each measure should be played for 1-2".
 Repeat the pattern in the measure as often
 and as fast as possible. The instruments should
 not be coordinated. Violin I should finish the chordal
 cycle, but the other instruemts should start the arpeggiated
 pattern regardless of where the player is within the cycle.

12 **12"** *arpeggio* **B**

17

26

35 **C**

gliss. as high as possible $\text{♩} = 56$

bow freely

gliss. as high as possible

bow freely

gliss. as high as possible

bow freely

gliss. as high as possible

n pp mf pp mf

n pp mf pp mf

n pp mf pp

68

p *mf* *p*

mf *p* *mf* *p*

p *mf* *p*

p *mf*

72

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

p *mf* *p*

76

E

p *mf* *p*

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

p *mf* *p* *p*

mf *p* *mf* *p*

79

Musical score for measures 79-81. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The time signature is 5/4. The key signature is one sharp (F#). The music consists of eighth-note patterns with dynamic markings *p* (piano) and *mf* (mezzo-forte) indicated by slurs. The first staff has dynamics *p*, *mf*, *p*. The second staff has dynamics *p*, *p*, *mf*, *p*. The third staff has dynamics *mf*, *p*, *p*, *mf*, *p*. The fourth staff has dynamics *p*, *mf*, *p*.

82

Musical score for measures 82-84. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The time signature is 5/4. The key signature is one sharp (F#). The music consists of eighth-note patterns with dynamic markings *p* (piano) and *mf* (mezzo-forte) indicated by slurs. The first staff has dynamics *p*, *mf*, *p*. The second staff has dynamics *p*, *mf*, *p*. The third staff has dynamics *p*, *p*, *mf*, *p*. The fourth staff has dynamics *mf*, *p*, *p*, *mf*, *p*.

85

Musical score for measures 85-87. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The time signature is 5/4. The key signature is one sharp (F#). The music consists of eighth-note patterns with dynamic markings *p* (piano) and *mf* (mezzo-forte) indicated by slurs. The first staff has dynamics *p*, *mf*, *p*. The second staff has dynamics *p*, *mf*, *p*. The third staff has dynamics *p*, *p*, *mf*, *p*. The fourth staff has dynamics *mf*, *p*, *p*, *mf*, *p*.

110

Musical score for measures 110-114. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature changes from 2/4 to 3/4. A 'G' box is above the first treble staff at measure 114. Dynamics include accents and 'f' (forte).

115

Musical score for measures 115-118. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature changes from 2/4 to 3/4. Dynamics include accents and 'f' (forte).

119

Musical score for measures 119-122. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature changes from 2/4 to 3/4. Dynamics include accents and 'f' (forte).

122 **H**

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

127

133 **I**

ff

ff

ff

ff

137

Musical score for measures 137-140. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The time signature changes from 2/4 to 6/4 and back to 2/4. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, often grouped with slurs. The bass line includes several triplet markings (indicated by a '3' above the notes).

140

Musical score for measures 140-142. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The time signature changes from 2/4 to 6/4 and back to 2/4. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, often grouped with slurs. The bass line includes several triplet markings (indicated by a '3' above the notes).

142

Musical score for measures 142-145. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The time signature changes from 2/4 to 6/4 and back to 2/4. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, often grouped with slurs. The bass line includes several triplet markings (indicated by a '3' above the notes).

144

Music in boxes should get faster and louder independently of each other. The boxed music should overtake the cello.

146

molto accel.

molto accel.

molto accel.

non cresc.

J
Wild and aggressive

The pattern at the start of the measure should be continued with each chord change. The pattern should be played as fast and violently as possible, and should not be synchronized with the other instruments.

149

21

più ff

più ff

più ff

più ff

The next five measures should be played in a similar manner as the opening, but more intensely and with greater violence.
The chords should be played in the order they appear in the score. The effect should sound as if each chord is being played further apart, like a rit. into ms. 153

7"

150

sffz ff *sffz ff* *sffz ff* *sffz ff*

sffz ff *sffz ff* *sffz ff* *sffz ff*

sffz ff *sffz ff* *sffz ff* *sffz*

151 6" 8"

sffz ff *sffz ff* *sffz ff*

slow gliss. slow gliss. slow gliss.

slow gliss. slow gliss.

slow gliss. *sffz ff* slow gliss.

sffz ff

153 8" 3"

sffz ff *sffz ff* *sffz ff*

slow gliss. slow gliss.

slow gliss. slow gliss.

slow gliss.

fff

K ♩ = 112

155

pp end abruptly
ffff end abruptly
ffff end abruptly
ffff

158

mp *pp* *mp*
pp *mp* *pp*
pp *mp* *mp*

161

pp *mp* *pp*
mp *pp* *mp*
pp *mp* *pp*

164

mp *pp* *p*
pp *mp* *pp* *8va* *p*
mp *pp* *mp*
3

Musical score for measures 167-169. The score is written for four staves. The first staff begins at measure 167. The music features complex rhythmic patterns with eighth notes and sixteenth notes, often beamed together. Dynamic markings include *p* (piano) and *8va* (octave). A circled '8' indicates an eighth-note triplet. The key signature has one sharp (F#) and one flat (Bb). The time signature is 3/4.

Musical score for measures 170-172. The score continues with the same complex rhythmic patterns. A circled '8' indicates an eighth-note triplet. The bass line in the fourth staff includes a triplet of eighth notes. Dynamic markings include *8va* and *8va-*. The key signature remains one sharp and one flat. The time signature is 3/4.

Musical score for measures 173-175. The score continues with the same complex rhythmic patterns. A circled '8' indicates an eighth-note triplet. Dynamic markings include *8va* and *8va-*. The key signature remains one sharp and one flat. The time signature is 3/4.

176 *8^{va}* **M**

179 *8^{va}*

182 *8^{va}*

