

String Quartet

Finale 2009 software

by Kay Pech

Teacher Category 5

Adult

Program Notes

This piece is dedicated to a brave soul who is suffering a great deal right now. He has always been a gentle man, a dreamer, who imagines utopian ideals for our world. He was gullible, got into trouble and is struggling with Hard Times.

The repetitive "sing-song" melody is based on a tune he sang as a child, often while swinging. The middle section of the movement at (33) is in eighth notes in a feeling of 3+2+3, symbolizing the uneven and jolting life of living where the rules are constantly changed, and his having to live where everyone is always noisy. Occasionally he finds respite in a quiet moment, only to find his life rudely interrupted. The fugal motive at (47) symbolizes his struggle to run with the expected life style, but in the end, he quietly moves off into his fantasy.

String Quartet

Violin 1

for Jon

Kay Pech

Dream-like ♩ = 60

4

pp

13

mf

mp

pp

11

18

21 **Hard Times** (M.M. ♩ = c. 120)

mp

ff

25

arco

Bartok snap

31 **Ponticello**

Normal

ff

33

35

Dream-like ♩ = 60

Hard Times (M.M. ♩ = c. 120)

ff

40

Dream-like ♩ = 60

43 **Hard Times** (M.M. ♩ = c. 120)

ff

(46) Dream-like Hard Times (M.M. ♩ = c. 120)

45

p *f*

50

f *p*

55

f *p* *p* **Dream-like**

String Quartet

Violin 2

for Jon

Kay Pech

Dream-like $\text{♩} = 60$

4
mp

13

10
mf *pp* *mf*

21 Hard Times (M.M. $\text{♩} = c. 120$)

Bartok snap

18
pp *ff*

25 arco

sfz

33

ff

Dream-like $\text{♩} = 60$

Dream-like $\text{♩} = 60$

37
ff

43 43

ff *p*

47

Musical staff 47-51. Treble clef. Measure 47: whole rest. Measure 48: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 49: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 50: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 51: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Dynamics: *f* (48), *ff* (50), *f* (51). Accents: > (49), > (50), > (51).

52

Musical staff 52-56. Treble clef. Measure 52: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 53: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 54: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 55: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 56: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Dynamics: *f* (52), *f* (54), *f* (56). Accents: > (53), > (54), > (55). Slurs: < (52-53), < (54-55), < (56).

57

Dream-like

Musical staff 57-61. Treble clef. Measure 57: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 58: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 59: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 60: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 61: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Dynamics: *f* (57), *p* (59). Slurs: < (57-61).

String Quartet

Viola

for Jon

Kay Pech

Dream-like $\text{♩} = 60$

Musical notation for measures 1-7. The piece is in 4/4 time. The first measure has a *pp* dynamic. The second measure has a *mf* dynamic. The third measure has a *mp* dynamic. The fourth measure has a *pp* dynamic. There are two *V* (Vibrato) markings above the notes in measures 3 and 4.

Musical notation for measures 8-15. Measure 8 starts with a *mp* dynamic. Measure 9 has a *pp* dynamic. Measure 10 has a *mp* dynamic. Measure 11 has a *pp* dynamic. Measure 12 has a *pp* dynamic. Measure 13 has a circled measure number (13). Measure 14 has a *pp* dynamic. Measure 15 has a *pp* dynamic.

Musical notation for measures 16-20. Measure 16 has a *mf* dynamic. Measure 17 has a *mf* dynamic. Measure 18 has a *mf* dynamic. Measure 19 has a *mf* dynamic. Measure 20 has a *ff* dynamic. A circled measure number (21) is above measure 20. The text "Hard Times (M.M. $\text{♩} = c. 120$)" is written above measure 20. The text "Bartok snap" is written below measure 20.

Musical notation for measures 21-28. The text "arco" is written above measure 21. The piece is in 4/4 time. The notes are marked with accents (>).

Musical notation for measures 29-32. The text "Ponticello" is written above measure 29. The text "Normal" is written above measure 32. The notes are marked with accents (>).

Musical notation for measures 33-37. Measure 33 has a circled measure number (33). The piece is in 4/4 time. The notes are marked with accents (>). The text "Dream-like $\text{♩} = 60$ " is written above measure 33. The dynamic *fff* is written below measure 33. The key signature changes to one flat (B-flat) in measure 37.

Musical notation for measures 38-42. The piece is in 4/4 time. The notes are marked with accents (>). The text "Dream-like $\text{♩} = 60$ " is written above measure 38. The dynamic *ff* is written below measure 38. The key signature changes to one flat (B-flat) in measure 42.

43
43

Dream-like ♩ = 60

ff *p*

47

Hard Times (M.M. ♩ = c. 120)

52

57

Dream-like

f *p*

Cello

String Quartet

for Jon

Kay Pech

Dream-like ♩ = 60

4

pp *mp* *pp*

11

13 pizz.

mp *mp*

16

21

Hard Times (M.M. ♩ = c. 120)

21 arco

ff

26

31 Ponticello

Normal

33

ff *ff*

36

Dream-like ♩ = 60

♩ = 120

2 4 2 1

mf *ff*

String Quartet

41 **Dream-like** $\text{♩} = 60$

43 **Hard Times** (M.M. $\text{♩} = \text{c. } 120$)

as needed

Dream-like $\text{♩} = 60$

mf *fff* *p*

47 **Hard Times** (M.M. $\text{♩} = \text{c. } 120$)

f *f*

52

57 **Dream-like**

f *p*

String Quartet

Score

for Jon

Kay Pech

Dream-like ♩ = 60

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 1-6. The score is in 4/4 time and features dynamic markings such as *pp*, *mp*, and *mf*. The Viola part includes a crescendo from *pp* to *mf* in measure 3, followed by a decrescendo to *pp* in measure 5. The Cello part has a decrescendo from *pp* in measure 5. The Violin 1 and 2 parts have a decrescendo from *pp* in measure 5. The Viola part has a decrescendo from *mp* in measure 5. The Cello part has a decrescendo from *pp* in measure 5. The Viola part has a decrescendo from *mp* in measure 5. The Cello part has a decrescendo from *pp* in measure 5.

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 7-10. The score is in 4/4 time and features dynamic markings such as *mp*, *mf*, and *pp*. The Violin 1 part has a decrescendo from *mp* in measure 7 to *pp* in measure 9. The Violin 2 part has a decrescendo from *mf* in measure 7 to *pp* in measure 9. The Viola part has a decrescendo from *mp* in measure 7 to *pp* in measure 9. The Cello part has a decrescendo from *mp* in measure 7 to *pp* in measure 9. The Viola part has a decrescendo from *mp* in measure 7 to *pp* in measure 9. The Cello part has a decrescendo from *mp* in measure 7 to *pp* in measure 9.

13

Vln. 1

Vln. 2

Vla.

Vcl.

mf

mp

mf

pp

pizz.

mp

17

Vln. 1

Vln. 2

Vla.

Vcl.

pp

mp

pp

mf

(21)
21 **Hard Times** (M.M. ♩ = c. 120)

Vln. 1
ff

Vln. 2
ff Bartok snap

Vla.
ff arco Bartok snap arco

Vlc.
ff

Vln. 1
25 arco Bartok snap

Vln. 2
arco

Vla.
arco

Vlc.
arco

29

Vln. 1

Vln. 2

Vla.

Vlc.

Ponticello

Normal

sfz

ff

33

Vln. 1

Vln. 2

Vla.

Vlc.

ff

fff

mf

Dream-like ♩ = 60

Hard Times (M.M. ♩ = c. 120)

37

Vln. 1

Vln. 2

Vla.

Vlc.

ff

ff

ff

mf

Dream-like ♩ = 60

④③ Hard Times (M.M. ♩ = c. 120)

42

Vln. 1

Vln. 2

Vla.

Vlc.

ff

ff

as needed

fff

46 Dream-like ♩ = 60 Hard Times (M.M. ♩ = c. 120)

46

Vln. 1
p *f*

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

Vla.
p *f*

Vlc.
p *f* *f*

51

Vln. 1
f

Vln. 2

Vla.

Vlc.

Dream-like ♩ = 60

56

Vln. 1

Vln. 2

Vla.

Vlc.

f *p*

f *p*

f *p*

f *p*

Year 2010

EVALUATOR RATING AND COMMENT SHEET

(staple to composition)

Title String Quartet # Measures 61
 Composer Kay Pech Grade CT Category 5 Age Teacher
 MTAC Branch Whittier Teacher ID # 2

All manuscripts have been completely prepared by the composer, either by hand or by computer. Software used: Finale 2010

I. RATING		II. OVERALL QUALITY RATING: Circle (5 is highest): 1 + - 2 + - 3 + <u>4</u> + - 5 +
O = Outstanding G = Good N = Needs Improvement NA = Not applicable		
III. EVALUATOR COMMENTS (If you need more space, use other side)		
Creativity	Rating	<p>This piece has lots of nice things. As a teaching piece, the variety of bowings, 20th-c. techniques, pizz, etc, is very good.</p> <p>Structurally, it needs transitions to smooth the breaks in sections, or each section needs to be longer, esp. the opening 'dream,' to not sound choppy.</p> <p>Good ensemble writing for the quartet. Ending works well (though staccati are missing?).</p> <p>Good work.</p>
Melodic interest	G	
Harmonic interest	G	
Rhythmic interest	O	
Construction		
Form	G	
Melody	G	
Rhythm	O	
Chord voicing	O	
Harmonic Progression	G	
Phrase Construction	N	
Counterpoint	G	
20th Century Techniques	G	
Balance of unity and variety	G	
Notation Skills		
Correctness	G	
Neatness	O	
General		
Expression marks	G	
Dynamic marks	O	
Originality	G	
Metronome markings	O	
Tempo indications (terms)	O	
Suitability of title	NA	

Evaluator's Signature

[Handwritten Signature]

Date

2/8/10

Comment for Teacher

Year 2010**EVALUATOR RATING AND COMMENT SHEET**

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Creativity	Rating
Melodic interest	G
Harmonic interest	G
Rhythmic interest	N
Construction	
Form	G
Melody	G
Rhythm	N
Chord voicing	G
Harmonic Progression	G
Phrase Construction	G
Counterpoint	N
20 th Century Techniques	O
Balance of unity and variety	G
Notation Skills	
Correctness	O
Neatness	O
General	
Expression marks	O
Dynamic marks	O
Originality	O
Metronome markings	O
Tempo indications (terms)	O
Suitability of title	O

Very interesting piece! I like the use of harmonics + the Bartok pizz notes. Your piece works + has some engaging musical ideas.

I think the devices that undermine those good ideas are; use of constant eighth note patterns for accompaniment, and use of literal repetition for imitative passages. When using imitation it is OK to not use exactly the same rhythm. (I am thinking of m 9-12).

So as you write more pieces I would like to encourage your use of 20th C techniques. And I would like to see/hear a freer use of rhythm overall.

It is really nice to hear a string quartet! I love it that you are writing for one of the greatest chamber ensembles ever invented!

Evaluator's Signature

Dr. Mark Hall

Date

Feb 28, 2010

Comment for Teacher

I look forward to hearing more from you!