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Title

Quartet for Strings and Piano

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composed by Alexander Mansour

QUARTET

FOR STRINGS AND PIANO

for the Garth Newel Piano Quartet

QUARTET

for STRINGS and PIANO

composed by Alexander Mansour

PERFORMANCE NOTE

instrumentation:

violin
viola
cello
piano

movements:

- I. Green
- II. Red
- III. Blue
- IV. Yellow

Accidentals apply for the entire bar in which they appear.

Work Duration: *Approximately 25 minutes.*

Quartet for Strings and Piano was written over the course of 2019 for the Garth Newel Piano Quartet composition competition. I have had much affection for the piano quartet as an instrumentation ever since I very young. Some of my earliest musical memories include chamber music for such an ensemble. In particular, I seriously studied and performed the quartets of Mozart, Brahms, Faure and Bridge. I certainly owe a great deal of my compositional language to that formative time of absorbing music. This piece is very much a response and love letter to those great, romantic works.

My quartet is one that began with color, four colors specifically (green, red, blue, and yellow) as an impetus for inspiration. Some of this association is programmatic ('Blue' using the language of a moody jazz club for example, or 'Green' using harmonics imitating birds chirping). Other times, my process was entirely subjective (synesthesia as a means for choosing key, pursuing an abstract energy) or instinctual. These colors absolutely have their unique identities in each movement, but such clarity begins to blur at times (movements frequently borrow each others material). In this way, the piece is more about color as a collective spectrum as opposed to four distinct sections, and it is my hope the music communicates a significant amount of joy, brilliance, laughter, and celebration.

- *Alexander Mansour*

Please note:

The audio file submitted was created through a combination of live readings amongst friends, midi samples, and my own cello overdubbing. The result is hopefully an impression of what the piece could be, but hardly a musical or complete representation. Thank you for your understanding, and for any consideration!

QUARTET

for STRINGS and PIANO

Score

composed by ALEXANDER MANSOUR

Curiously $\text{♩} = 112$

II.

Violin

Viola

Cello

Piano

I. Green

Vln.

Vla.

Vc.

Pno.

6

p

ord.

mf

p

mf

p

mf

p

8va

mf

p

p

pp

Vln.

Vla.

Vc.

Pno.

13

mp

f

pp

mp

p

mp

pp

mp

p

mp

pp

mp

fz

p

I. Green

4

19

Vln. *p*

Vla.

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

Pno. *f* *8va* *p* *mf* *pp* *3* *pp* *p* *6* *8va*

25

Vln. *3* *f* *3* *rit.* *pp*

Vla. *f* *3* *pp*

Vc. *3* *f* *pp*

Pno. *8va* *3* *f* *p* *6*

A Optimistic

a tempo

Vln. *n*

Vla. *n*

Vc. *n*

Pno. *p* *mp*

I. Green

5

35

Vln. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Pno. *pp*

pp

pp

pp

39

Vln. *mp*

Vla. *mp*

Vc. *p*

45

Vln. *mp*

Vla. *p*

Vc. *mp*

Pno. *pp*

dolce

dolce

dolce

52

Vln. *mp*

Vla. *mp*

Vc. *mp*

f

f

I. Green

6

B

Vln. flautando *p*

Vla. flautando *p*

Vc.

Pno. *mp*

Vln. *p* arco

Vla. *p*

Vc. *p*

Pno. *pp* *mf*

Vln. *p* *espress.*

Vla. *p* *espress.*

Vc. *p* *espress.*

Pno. *p* *mp* *mf*

I. Green

7

75

Vln. Vla. Vc. Pno.

sforzando

f

81

Vln. Vla. Vc. Pno.

C

f p

pont. *pp*

gliss.

p

ord.

p

p

f

pp

pp

87

Vln. Vla. Vc. Pno.

pizz. *arco*

p *pp*

pizz. *p*

p *p*

p *f*

p *f*

p *f*

p *f*

p *mf* *subito p sf*

p

I. Green

8

96

Vln. *sforzando*

Vla.

Vc. *pizz.*

Pno. *pizz.* *p* *pp* *p* *p* *pp* *pp* *pp*



104

Vln. *p* *pp* *mf* *mp dolce* *mp* *3* *3* *3* *3*

Vla. *3* *mp* *mp dolce* *mp dolce*

Vc. *mp* *3* *3*

Pno. *pp* *f* *p* *3* *3*



110

Vln. *3* *3* *fp* *f*

Vla. *3* *3* *fp* *f*

Vc. *3* *3* *fp* *f*

Pno. *mp* *f* *3* *3* *3* *3*

D Determined

Musical score for orchestra and piano, page 126. The score consists of six systems of music.

System 1: Measures 116-117. Instruments: Vln., Vla., Vc. Dynamics: **p** *detache*. Measure 117 ends with a repeat sign.

System 2: Measures 117-120. Instruments: Vln., Vla., Vc. Measure 117 starts with a repeat sign. Measure 120 ends with a repeat sign.

System 3: Measures 120-123. Instruments: Vln., Vla., Vc. Measure 120 starts with a repeat sign. Measure 123 ends with a repeat sign.

System 4: Measures 123-126. Instruments: Pno. Measure 123 starts with a repeat sign. Measure 126 ends with a repeat sign.

System 5: Measures 126-129. Instruments: Vln., Vla., Vc. Measure 126 starts with a repeat sign. Measure 129 ends with a repeat sign.

System 6: Measures 129-132. Instruments: Pno. Measure 129 starts with a repeat sign. Measure 132 ends with a repeat sign.

I. Green

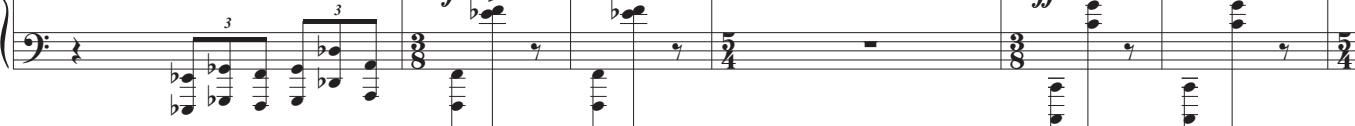
10

129

Vln. 

Vla. 

Vc. 

Pno. 

≡

135

Vln. 

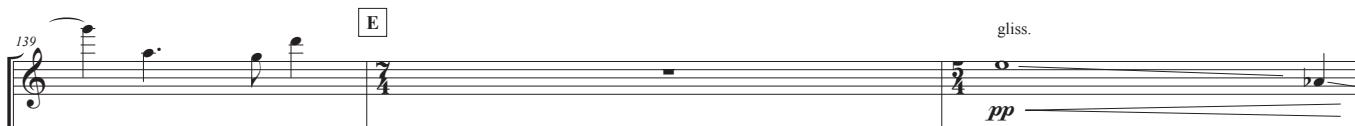
Vla. 

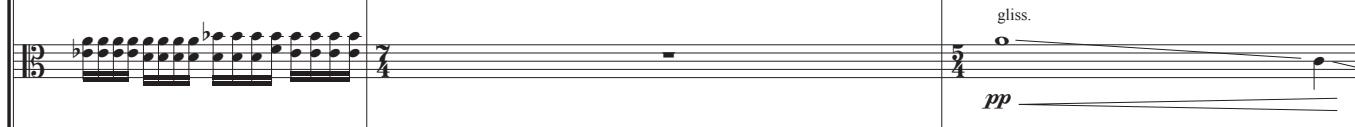
Vc. 

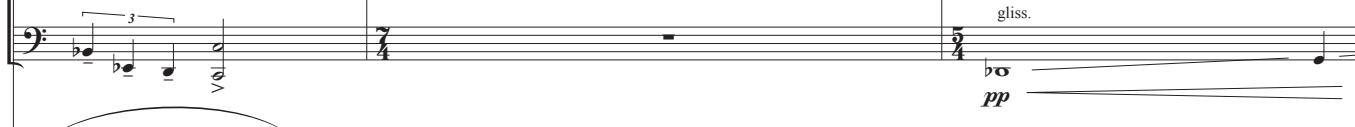
Pno. 

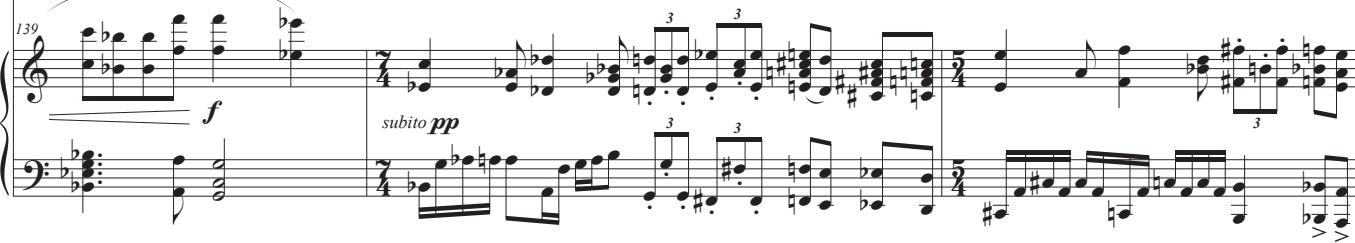
≡

139

Vln. 

Vla. 

Vc. 

Pno. 

142

Vln. *p*

Vla. *p*

Vc. *mp*

Pno. *f*

mf

145

Vln.

Vla.

Vc.

Pno.

150

Vln.

Vla.

Vc.

Pno.

molto rit.

I. Green

12

F

Vln. *fp* *ff* *pp* *ff*

Vla. *fp* *ff* *pp* *ff*

Vc. *fp* *ff* *pp* *ff*

Pno. *p* *ff* *p* *ff*

154

Vln. *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Pno. *ff* *ff*

157

Vln. *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Pno. *ff* *ff*

157

Vln. *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Pno. *ff* *ff*

161

Vln. *mf*

Vla. *mf*

Vc. *mf*

Pno. *f*

I. Green

G Slower, glassy, $\text{♩} = 60$ 13

164

Vln. Vla. Vc.

Pno.

165

H Joyously, $\text{♩} = 112$

169

Vln. Vla. Vc.

Pno.

170

175

Vln. Vla. Vc.

Pno.

pont. 3 3 3

pp

(b) b:

pont. 3

pizz.

pont. 5

pp

flautando b~ b~

p flautando b~ b~

p

pp

p

175

I. Green

14

180

Vln. 

Vla.

Vc. 

Pno.  




185

Vln. 

Vla. 

Vc. 

Pno.  




190

Vln. 

Vla. 

Vc. 

Pno. 

I Proudly



I. Green

15

Vln. 195

Vla.

Vc.

Pno. 195

Vln. 200

Vla.

Vc.

Pno. 200

Vln. 205

Vla.

Vc.

Pno. 205

rubato

J

Musical score for orchestra and piano, page 209. The score includes parts for Violin (Vln.), Viola (Vla.), Cello (Vc.), and Piano (Pno.). The piano part is in 8va (octave) and has dynamic markings *pp* *sempre*. The strings play eighth-note patterns, with the violin having grace notes and the viola and cello using pizzicato. The piano part features sixteenth-note patterns with dynamic markings *p* and *pont.*



Musical score for orchestra and piano, page 15, measures 215-216. The score includes parts for Violin (Vln.), Viola (Vla.), Cello (Vc.), and Piano (Pno.). The piano part is shown with two staves. Measure 215 starts with Vln. and Vla. playing eighth-note patterns. Vc. enters with a sixteenth-note pattern. Pno. has a sustained note. Measure 216 begins with a dynamic **p** for Pno., followed by a sixteenth-note pattern. Vln. and Vla. play eighth-note patterns. Vc. has a sixteenth-note pattern. Pno. has a sustained note. The score ends with a dynamic **pp** for all instruments.



Musical score for orchestra and piano, page 10, measures 221-222.

Measure 221:

- Vln.**: Rest.
- Vla.**: *p*, sustained notes with diamond articulations.
- Vc.**: Sustained notes with diamond articulations.
- Pno.**: *p*, eighth-note patterns.

Measure 222:

- Vln.**: Sixteenth-note patterns with grace notes and dynamic *pp*.
- Vla.**: Sustained notes with diamond articulations.
- Vc.**: Sustained notes with diamond articulations.
- Pno.**: Eight-note patterns with dynamic *ppp*.

II. Red

Scherzo, $\text{d} = 84$

Violin pizz. $\frac{2}{4}$ $\frac{16}{16}$ $\frac{4}{4}$ - $\frac{2}{4}$ $\frac{16}{16}$ $\frac{4}{4}$

Viola pizz. $\frac{2}{4}$ $\frac{16}{16}$ $\frac{4}{4}$ - $\frac{2}{4}$ $\frac{16}{16}$ $\frac{4}{4}$

Cello pizz. $\frac{2}{4}$ $\frac{16}{16}$ $\frac{4}{4}$ - $\frac{2}{4}$ $\frac{16}{16}$ $\frac{4}{4}$

Piano $\frac{2}{4}$ - $\frac{16}{16}$ $\frac{4}{4}$ f $\frac{2}{4}$ $\frac{16}{16}$ $\frac{4}{4}$



Vln. $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{6}{4}$ arco f
Vla. $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{6}{4}$ arco f
Vc. $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{6}{4}$ arco f

Pno. $\frac{4}{4}$ p $\frac{8va}{8va}$ p $\frac{6}{4}$ f $\frac{6}{4}$ f



Vln. $\frac{4}{4}$ pizz. $\frac{9}{4}$ $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$ scratch string/chop
Vla. $\frac{4}{4}$ pizz. $\frac{9}{4}$ $\frac{16}{16}$ $\frac{16}{16}$ scratch string/chop
Vc. $\frac{4}{4}$ p gliss. $\frac{9}{4}$ pp p -

Pno. $\frac{4}{4}$ p $\frac{16}{16}$ $\frac{16}{16}$ $\frac{16}{16}$

Musical score for orchestra and piano, page 12. The score includes parts for Vln., Vla., Vc., and Pno. The piano part features a treble clef with two sharps, while the other instruments use bass clef. The piano part has a dynamic marking of *mf*. The score shows various musical patterns, including sustained notes with 'x' marks and rhythmic patterns with eighth and sixteenth notes.



24

Vln. arco

Vla. pizz. finger snaps

Vc.

Pno.

≡

28 A $\text{d} = 92$ fall to nothing

Vln. arco

Vla.

Vc. arco

Pno. $mf > p$

accel. - - -

≡

32

Vln. sfz

Vla. p

Vc. sfz

Pno. mp

3

mf

32

Vln. sfz

Vla. mf

Vc. mf

Pno. sfz subito p

3

mf

sfz

B*a tempo*

II

Vln. *mf* *espress.*

Vla. *mf* *espress.*

Vc. pizz. *mp*

Pno. *mp*

Vln. 37

Vla. 3

Vc. arco *mf*

Pno. 37

C

pizz.

mf

pizz.

gliss.

*mf**pp**b*

Vln. *p*

Vla. *f*

Vc. *pp*

Pno. *f* *pp*

41

Vln. arco
Vla. f
Vc. p
Pno. f p
mp express.

41

Vln. f
Vla. mf
Vc. p
Pno. f p
mf

====

44

Vln. 3
Vla. f
Vc. 3
Pno. p f
mp pizz.
mp
pizz.
mp

44

Vln. 3
Vla. 3
Vc. 3
Pno. f 3
3
mp

====

47

Vln. arco
Vla. arco
Vc. arco f
Pno. mp
pizz.
p
pizz.
p

47

Vln. p
Vla. p
Vc. p
Pno. b

6

50

Vln. arco *f*

Vla. arco *f*

Vc. arco *f*

Pno. *f*

52

Vln. 3

Vla. 3

Vc. 3

D A tempo, $\text{♩} = 84$
pizz.

pizz.

pp pizz.

pp pizz.

pp ff

ff

ff

55

Vln. 3
4

Vla. 3
4

Vc. 3
4

pizz.

pizz.

pizz.

Pno. 3
4

pp

sforzando

p *sforzando*

60

Vln.

Vla.

Vc.

Pno.

60

arco
f
arco
pizz.
f

p

63

Vln.

Vla.

Vc.

ff
3 3 3
ff
3 3 3
ff
3 3 3

64

Vln.

Vla.

Vc.

Pno.

gliss between fifths
rit.
ff
arco
f
p
8va

E Manic!

II

8

Vln. *f*

Vla.

Vc. *f*

Pno. *f*

68

Vln.

Vla.

Vc. IV. *ff*

Pno.

68

Vln.

Vla.

Vc.

Pno.

70 pizz. scratch string/chop

Vln. *ff* pizz. *f* scratch string/chop

Vla. *ff* pizz. *f* scratch string/chop

Vc. *f* finger snaps

Pno. *ff* *p* *pp* *f*

III. Blue

Meditative, ♩ = 56

Violin
Viola
Cello
Piano

≡

Vln.
Vla.
Vc.
Pno.

≡

Vln.
Vla.
Vc.
Pno.

Musical score for orchestra and piano, page 15. The score includes parts for Vln. (Violin), Vla. (Viola), Vc. (Cello), and Pno. (Piano). The piano part features a dynamic marking of *pp* like bells. The score is set in 4/4 time, with measures 15-16 shown. Measure 15 starts with sustained notes from the strings and piano. Measure 16 begins with eighth-note patterns in the piano, followed by a melodic line in the strings. The score concludes with a dynamic marking of *accel, falling forward*.

A musical score page showing two staves. The top staff is for the Double Bass (Vc.) and the bottom staff is for the Piano (Pno.). Measure 17 starts with a rest for the Vc., followed by a melodic line with slurs and grace notes. The dynamic is *p* *espress.*. Measure 18 begins with a piano dynamic *pp*, followed by a sustained note and a harmonic progression. The Vc. part continues with a melodic line. The piano part ends with a dynamic *mp*.

Musical score for orchestra and piano, page 10, measures 25-26. The score includes parts for Violin (Vln.), Cello (Vc.), and Piano (Pno.). The piano part features a dynamic marking of *mp*. The violin and cello parts have slurs and grace notes.

III. Blue

3

31

Vln. Vc. Pno.

mf

II.



37

molto accel

Vln. Vla. Vc. Pno.

mf

mf

mf

stop tremolo as needed to catch left hand octaves



42

Vln. Vla. Vc. Pno.

f

f

f

f

B Meditative, $\text{♩} = 56$

Vln. Vla. Vc. Pno.

46 *f* *p* *pp* like bells

51 *pp* *p* *pp*

Vln. Vla. Vc. Pno.

52 *mf* *pp* *p* *ff*

57 *mf* *pp* *p* *ff*

Vln. Vla. Vc. Pno.

59 *mf* *mp* *p* *pp* molto rit

C With feeling, $\text{♩} = 72$

Vln. - - - - -

Vla. - - - - -

Vc. - - - - -

Pno. { mp cantabile

8va-----

62 mp mf

68 mp mf

Vln. - - - - -

Vla. - - - - -

Vc. - - - - -

Pno. { p

68 subito p 3

73 tasto mp

Vln. - - - - -

Vla. tasto mp

Vc. mf espress.

Pno. { mf 3

III. Blue

6

78

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *mf* *pp*

82

Vln. *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Pno. *f* *pp*

86

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

rit.

fp

fp

fp

f *p*

molto rit

Vln. *fp*

Vla. *fp*

Vc. *fp*

Pno. *mf*

D Meditative, $\text{♩} = 56$

pp

p

p

93

Vln. *n*

Vla. *n*

Vc. *n*

Pno. *pp*

p

$\frac{5}{4}$ $\frac{\#}{\#}88$

$\frac{6}{4}$ $\flat 88$

$\frac{4}{4}$ *o*

$\frac{6}{4}$ *o*

$\frac{6}{4}$ *o*

$\frac{6}{4}$ *o*

ppp

Leave pedal down until end of movement. Allow strings to activate the piano's innate resonance.

III. Blue

Using one finger only, gliss between every pitch. As dynamic increases, so can the viscosity of the slides.

Lazy and free

99

Vln. *n* *p* *mp* *mf*

Vla. *sul pont.* *n* *pp* *n*

Vc. *IV.* *n* *pp* *pp* *n*



ord. → sul pont. → ord.

100

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

IV. II. I. *harsh*



8va-

101

Vln. *pp alien, distant* *3* *3* *pp attacca*

IV. Yellow

Brilliantly, ♩ = 132

Violin *gva-*

Viola

Cello

Piano

Vln.

Vla.

Vc.

Pno.

Vln.

Vla.

Vc.

Pno.

10

mf

f

detaché

p

14

Vln. *pp*

Vla. *pp*

Vc.

Pno. *mf*

mp

mp

mp

18

Vln. *mp*

Vla. *mp*

Vc.

Pno.

mp

mp

mp

mp

mp

21

Vln. *f*

Vla. *f*

Vc.

Pno.

mf

mf

mf

fp

p

A

IV

24

Vln. Vla. Vc. Pno.

3

28

Vln. Vla. Vc. Pno.

dolce
playful
mp
pizz. arco
dolce

28

8va

f pp

33

Vln. Vla. Vc. Pno.

pizz.
pp >
pp >

(8va)

pp

B

Vln. *f*
Vla. *f*
Vc.
Pno. *f* *p*

C pizz.

Vln. *p* pizz.
Vla. *p* pont.
Vc.
Pno. *pp* *p* *pp*

49

Vln.

Vla.

Vc.

Pno.

playful

≡

52

Vln.

Vla.

Vc.

pizz.

mp

52

Pno.

≡

56

Vln.

Vla.

Vc.

arco

pp

f

p

mp

56

Pno.

p

D

60

Vln. Vla. Vc.

arco

Pno.

f *f* *pp*



64 pizz. arco

Vln. Vla. Vc.

pizz. arco

f *p cantabile*

mp *mp*

mp *warm*

64

Pno.

sim.



68

Vln. Vla. Vc.

mf *mf*

Pno.

mf

72

Vln. Vla. Vc.

Pno.

E

76

Vln. Vla. Vc.

Pno.

III. II.

p < f

76

pp

82

Vln. Vla. Vc.

Pno.

mp like a fiddle tune

(8^{va})

82

87

Vln. 3

Vla. *p cantabile*

Vc.

Pno. 8va-

88

Vln. 3

Vla. 5

Vc. (8va)

Pno. 8va-

91

Vln. detaché
p

Vla. 3

Vc. (8va) 5

Pno. mf warm

98

Vln. *mf*

Vla. *mp*

Vc. *mf*

Pno.



F Peasante

103

Vln. *pizz.*

Vla.

Vc. *f*



107

Vln. *mf*

Vla.

Vc. *mf*

Pno. *f*

p

mf

110

Vln. pizz.

Vla.

Vc.

Pno. *mf*

f 3 arco *subito p*

f 3 *subito p*



114

Vln. pont.

Vla. *pp* < *p* >

Vc. 3 4 4

Pno. 3 4 4

f 3 *f* 3 *f*



119

Vln. 3

Vla. 2 4

Vc. 2 4

Pno. 2 4

G

p

f *p*

mp

123

Vln. Vla. Vc.

Pno.

p *mp*

II.

ff subito p

pp

127

Vla. Vc.

Pno.

p

mp

127

— 3 — *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —*

130

Vln. Vla. Vc.

Pno.

p

mf

mf

mf

— 3 — *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —* *— 3 —*

b *b* *b*

— 3 —

134

Vln. *f*
Vla. *f*
Vc.
Pno.

appassionato

H

Vln.
Vla.
Vc.
Pno.

f

139

f

143

Vln.
Vla.
Vc.
Pno.

ff

143

ff

IV

13

147

Vln. Vla. Vc.

Pno.

IV.
gliss

152

Vln. Vla. Vc.

Pno.

pp ff pp ff

155

Vln. Vla. Vc.

Pno.

Tranquilo, in tempo
gliss
p ff pp
p
subito p
p

159

Vln. ff 5

Vla. ff

Vc. ff 3 3 3 3

Pno. 159 ff pp

160 8va-----

Pno. ff ff pp

163 pont. pp

Vln. pont.

Vla. pont. pp

Vc. pont. pp

163 8va----- p

Pno. p

I

170 (8^{va})

Pno. **pp**

ppp

≡

176

Vln. ord, no vib

Vla. ord, no vib

Vc. ord, no vib

Pno. **pp**

(8^{va})

176

Pno.

≡

182

Vln.

Vla.

Vc.

182 (8^{va})

Pno.

187

Vln. Vla. Vc.

Pno.

(8^{va})

187

192

Vln. Vla. Vc.

Pno.

192

196

Vln. Vla. Vc.

Pno.

J Cautious $\text{♩} = 54$

no vib

mf

pp

p

no vib

no vib

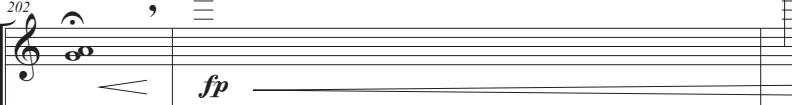
fp

mf

p

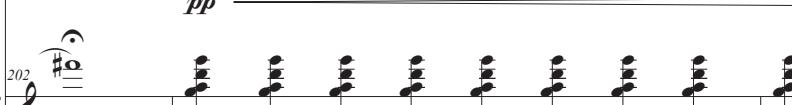
K Ecstatic, $\text{♩} = 132$

202

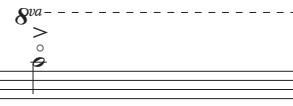
Vln. 

Vla. 

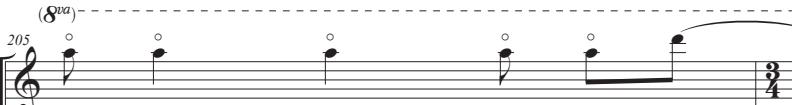
Vc. 

Pno. 

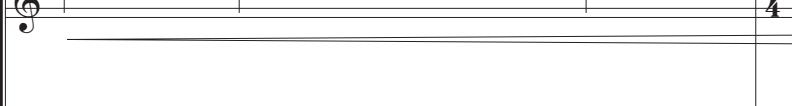
202 





205 

Vln. 

Vla. 

Vc. 

Pno. 

205 

