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String Quartet No. 5 "Time Cycles"

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ANDREW LIST
STRING QUARTET
No.5
“TIME CYCLES”

Program Notes:

String Quartet No. 5 "Time Cycles" is inspired by T. S. Eliot's Four Quartets and also Circular Time Theory. The work consists of five movements each of which inspired by a quotation from Burnt Norton the first of the Eliot's Four Quartets.

In his diary T. S. Eliot wrote "what would it be like if you had four different poetic strains that eventually come together as one. " He was listening to the late Beethoven Quartets when he wrote that and was inspired by that great music when writing the Four Quartets.

My entire piece is based on the same musical material through out. The first four movements are variations that explore this musical material in different ways. In Burnt Norton Eliot writes: "Time present and time past are both perhaps present in time future, and time future contained in time past" The fifth movement is a recapitulation of the earlier four and is also the point where all of the musical material comes together. In my piece time present, past and future are all happening simultaneously.

My piece is also inspired by Circular Time Theory where all time and events are occurring at once as opposed to linear time theory when events unfold in a sequence, All five movements of my quartet use the same intervallic and pitch material through out thus everything is occurring at the same time presented in five different guises.

Quotations for each movement:

- 1) The stillness, as a Chinese jar still moves perpetually in its stillness, not the stillness of the violin, while the note lasts, not that only but the co-existence or say that the end precedes the beginning, and the end and the beginning were always there and all is always there before the beginning and after the end.
- 2) At the still point of the turning world, neither flesh nor fleshless; Neither from nor towards; at the still point, there the dance is.
- 3) Time past and time future allow but a little consciousness. To be conscious is not to be in time but only in time can the moment in the rose-garden,
the moment in the arbour where the rain beat, the moment in the draughty church at smokefall be remembered; involved with time past and future.
- 4) And all is always now. Words strain, crack and sometimes break, under the burden under the tension, slip, slide, perish. Decay with imprecision, will not stay in place.
- 5) Time present and time past are both perhaps present in time future, and time future contained in time past. If all time is eternally present, all time is unredeemable.

for Paulina

String Quartet No. 5 *"Time Cycles"*

The stillness, as a Chinese jar still moves perpetually in its stillness, not the stillness of the violin, while the note lasts, not that only but the co-existence or say that the end precedes the beginning, and the end and the beginning were always there and all is always there before the beginning and after the end. *from TS Eliot's Burnt Norton*

Andrew List
(2015)

$\text{♩}=72$ With intensity

Violin 1

Violin 2

Viola

Cello

ff *p* *vib.* *molto vib. fast bow freely*

ff *vib.* *molto vib. fast bow freely*

ff *p* *vib.* *molto vib. fast bow freely*

ff *p* *vib.* *molto vib. fast bow freely*

p *meno vib. less bow*

pp *non vib.*

p

p

p

p

A tempo

7

ff *molto vib. fast bow freely*

arco

ff molto vib. fast bow freely

arco

ff molto vib. fast bow freely

arco

ff molto vib. fast bow freely

arco

sul pont.

sul pont.

sul pont.

p

A tempo

13

ord. arco >

ff ffp ff molto vib. fast bow freely

ord. arco

ff ffp ff molto vib. fast bow freely

ord. arco

ff ffp ff molto vib. fast bow freely

less bow - - - non vib. ff

ff

ff ffp ff molto vib. fast bow freely

ff

ff ffp ff arco tr

less bow - - - non vib.

19 ~~~~~
• sul pont.

 =92 *Agitato*

19

sul pont.

ord.

f

ff *molto vib. fast bow freely*

over pressure

sul pont.

p

f

ff *molto vib. fast bow freely*

over pressure

sul pont.

ff *molto vib. fast bow freely*

over pressure

sul pont.

ff *molto vib. fast bow freely*

over pressure

25

poco accel. *A tempo*

molto vib. fast bow freely

molto vib. fast bow freely

molto vib. fast bow freely

30

A tempo
on the string

on the string

on the string

ff

ff

ff

ff

35

molto vib., fast bow freely

ord. on the string 3 3

ff

molto vib., fast bow freely *over pressure*

molto vib., fast bow freely *over pressure*

molto vib., fast bow freely

molto vib., fast bow freely

ff

ord. on the string 3 3

ff

molto vib., fast bow freely *over pressure*

molto vib., fast bow freely *over pressure*

ff

ord. on the string

ff

molto vib., fast bow freely *over pressure*

molto vib., fast bow freely *over pressure*

ff

3

molto vib., fast bow freely *over pressure*

52

ff

ff on the string

ff on the string

ff on the string

ff on the string

56

6
arco
6
arco sul pont.
arco sul pont.
arco sul pont.
arco sul pont.
fp ff
tr pp
tr
tr
Attacca subito

II

At the still point of the turning world, neither flesh nor fleshless;
 Neither from nor towards; at the still point, there the dance is. *from TS Eliot's Burnt Norton*

$\text{♩} = 104$ *Frantic*

6

9

f *p*

mf *mp*

p *mp*

p *mp*

12

mf

ff *p*

mf

ff *p*

mf

ff *p*

15

mf

f

fff

mf

f

fff

mf

f

fff

mf

f

fff

19

f *espr.*

mf

fff

mf

f *espr.*

23

fp

tr

fp

fp

tr

fp

26

ff

p

ff

ff

mp espr.

solo

3

tr

(b)

mf

30

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves. The top three staves are for the orchestra, featuring woodwind instruments (flute, oboe, bassoon) and strings. The bottom two staves are for the piano. Measure 11 starts with 3/4 time, followed by a 5/4 measure, then a 6/4 measure. Measure 12 begins with a 3/4 measure, followed by a 5/4 measure, then a 6/4 measure. The piano part includes dynamic markings *f* and *ff*, and a crescendo bracket over the 3/4 measure of measure 12.

33

Musical score for orchestra and piano, page 10, measures 11-16. The score consists of five staves. The top staff (treble clef) has dynamics *f*, *solo f*, *espr.*, *tr.*, and *f*. The second staff (treble clef) has dynamics *f* and *mf*. The third staff (Bass clef) has dynamics *f*, *mf*, and *mf* with a triplet bracket. The fourth staff (Bass clef) has dynamics *f* and *mf*. The fifth staff (Bass clef) has dynamics *f* and *mf*.

37

f

f

f

41

pizz.

mp

pizz.

mp

pizz.

mf

pizz.

mp

mf

mf

45

arco

p *sempre*

arco

p

f

arco

p

arco solo

mp *espr.*

49

mf

54

58

62

65

III

Time past and time future allow but a little consciousness. To be conscious is not to be in time but only in time can the moment in the rose-garden, the moment in the arbour where the rain beat, the moment in the draughty church at smokefall be remembered; involved with time past and future. from TS Eliot's Burnt Norton

$\text{♩}=52$ *Tranquil and serene*

Con sord.

Con sord.

Con sord.

Con sord.

p

8

15

15

con vib. *mp* *mf* *mf* *non vib.* *pp*

21

pp
non vib. *con vib.* *mp* *mp* *non vib.* *pp*

pp
non vib. *con vib.* *mp* *mp* *non vib.* *pp*

pp
non vib. *con vib.* *mp* *mp* *non vib.* *pp*

pp
non vib. *con vib.* *mp* *mp* *non vib.* *pp*

Senza sord.

Con sord.

28 $\text{♩} = 60$ *piu mosso*

33

39

p espr.

3

mp

mf

44

poco rall.

$\text{♩}=48$ *Tranquil and serene*

Con sord.

f

p

p

mp

50

poco rall - - - - ,

p

mp

pp

p

mp

pp

p

mp

pp

p

pp

p

IV

And all is always now. Words strain, crack and sometimes break,
 under the burden under the tension, slip, slide, perish. Decay with imprecision, will not stay in place.
from TS Eliot's Burnt Norton

=126 Frenetic

6

10

arco

f

p

ff

arco

f

p

ff

arco

f

p

ff

pizz.

15

pizz.

ff

arco

pizz.

ff

pizz.

ff

arco

Marcato

arco

arco

arco

arco

20

tr~~~~~

f

tr~~~~~

f

tr~~~~~

f

p spiccato

25

spiccato

mp *mf*

spiccato

p *mf*

tr~~~~~

mp *f*

spiccato

mp *f*

tr~~~~~

mp solo *mf*

f

mp

29

mp

f

pizz.

arco

3

ff

mp

f

pizz.

arco

3

ff

mf

f

pizz.

arco

3

ff

34

pizz.

<f

arco sul pont.

p

pizz.

<f

arco sul pont.

p

pizz.

<f

arco

p sub.

arco

p sub.

38

Musical score for orchestra and piano, page 38, measures 1-10. The score consists of five staves. The top two staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The third staff is for the piano's right hand. The bottom two staves are for the piano's left hand. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measure 4 begins with a piano dynamic. Measures 5-6 continue the rhythmic patterns. Measure 7 features a piano dynamic. Measures 8-9 continue the patterns. Measure 10 concludes with a piano dynamic.

poco rall. - - - - ,

A tempo

A musical score page showing system 41. The page is filled with four staves of music for orchestra and piano. The top staff is for the piano, featuring a dynamic marking of ff (fortissimo) and a tempo marking of 41. The subsequent three staves are for the orchestra, each marked with f (forte). The music consists of various note patterns, including eighth and sixteenth notes, with some notes having stems pointing up and others down. Measure numbers 41 through 45 are visible above the staves. The score is written in a clear, professional musical notation style.

48

p

mf

mp

52

f

mp

f

mp

f

f

mp

solo

mf

pizz. *arco*

f

f

to highest note

to highest note

to highest note

to highest note

Attacca

<img alt="Musical score page 52 showing four staves of music. The top two staves are treble clef, 3/4 time. The third staff is bass clef, 3/4 time. The bottom staff is bass clef, 3/4 time. Measure 1 starts with sixteenth-note patterns. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measure 6 starts with eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measure 9 starts with eighth-note patterns. Measures 10-11 show sixteenth-note patterns. Measure 12 starts with eighth-note patterns. Measures 13-14 show sixteenth-note patterns. Measure 15 starts with eighth-note patterns. Measures 16-17 show sixteenth-note patterns. Measure 18 starts with eighth-note patterns. Measures 19-20 show sixteenth-note patterns. Measure 21 starts with eighth-note patterns. Measures 22-23 show sixteenth-note patterns. Measure 24 starts with eighth-note patterns. Measures 25-26 show sixteenth-note patterns. Measure 27 starts with eighth-note patterns. 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V

27

Time present and time past are both perhaps present in time future, and time future contained in time past.
 If all time is eternally present, all time is unredeemable. *from TS Eliot's Burnt Norton*

= 116 *Mechanico*

6

10

Musical score for page 28, measures 10-13. The score consists of four staves: Treble, Alto, Bass, and Bassoon. The Treble and Alto staves feature eighth-note patterns with grace notes and slurs. The Bass staff has sustained notes with sharp or flat accidentals. The Bassoon staff shows sixteenth-note patterns. Measure 10 ends with a repeat sign.

14

Musical score for page 28, measures 14-17. The score continues with the same four staves. Dynamics include *mp* and *mf*. Measure 14 features a melodic line with grace notes and slurs. Measures 15-17 show sixteenth-note patterns in the Bassoon staff. Measure 17 concludes with a final dynamic marking of *mp*.

18

mf

f

mf

22

f

f

26

5 5 5 5

30

poco rall.

f ——————
5 5 5 5

p ——————
5 5 5 5

p ——————
5 5 5 5

p ——————
5 5 5 5

$\text{♩} = 90$ *With excitement*

35

f

f

ff

37

f

f

ff

42

p

p

mp

45

5

5

5

5

mf

5

mf

5

mf

3

3

3

3

mf

3

3

3

3

mf

48

ff

51 *♩=68 With longing*

pp *p* *mp*

pp *p*

pp *p*

57

57

p

mp

mf

mp

mf

mf

mp

mf

63

63

f

f

f

f

70

With excitement

f pizz.

f pizz.

f pizz.

p

sul tasto

p sub.

p sub.

sul tasto

p sub.

solo

mp espr.

arco

f

arco

f

81

mf ————— f

89

ord.solo
mf ————— f

p

97

tr. (e)

solo ord.

mf

p

f

105

ord. solo

f

113

Treble Clef
Alto Clef
Bass Clef
Cello Clef

121

Treble Clef
Alto Clef
Bass Clef
Cello Clef

130

135

$\text{♩} = 116$ *Mechanico*

141

This musical score page contains three staves of music. The top staff is for the treble clef part, the middle staff is for the bass clef part, and the bottom staff is for the bassoon part. The tempo is marked as 141. The dynamics are indicated by *p* (piano) and *mp* (mezzo-piano). The music consists of measures of eighth and sixteenth notes with various slurs and grace notes.

146

This musical score page contains three staves of music. The top staff is for the treble clef part, the middle staff is for the bass clef part, and the bottom staff is for the bassoon part. The tempo is marked as 146. The dynamics are indicated by *mp* (mezzo-piano), *mf* (mezzo-forte), and *mp* again. The music consists of measures of eighth and sixteenth notes with various slurs and grace notes. Measure 146 includes a measure repeat sign.

150

This section of the score consists of four staves. The top two staves are for strings, showing sixteenth-note patterns with grace notes. The third staff is for basso continuo, featuring eighth-note patterns. The bottom staff is for basso continuo, with sustained notes and occasional eighth-note chords. Measure 150 starts with a dynamic of *mf*. Measures 151-152 also have *mf* dynamics. Measures 153-154 begin with *f* dynamics.

155

This section continues with four staves. The top two staves show sixteenth-note patterns with grace notes. The third staff shows eighth-note patterns. The bottom staff shows sustained notes and eighth-note chords. Measures 155-158 have *ff* dynamics with the instruction "molto vib. fast bow freely". Measure 159 concludes with a dynamic of *ff* and the same instruction.