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### **Title**

Second String Quartet (Meldebescheinigungen)

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# String Quartet no. 2

‘Meldebescheinigungen’  
*pour le Quatuor Bozzini*

(version 24.7.2020)

**Version as of 24 July 2020**

Please contact the composer for the most up-to-date score, performance notes, and such, if you are interested in the piece

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## String Quartet No. 2

(Meldebescheinigungen)  
pour le Quatuor Bozzini  
(version 24 July 2020)

James Helgeson (2020)

## Tranquillo, frusciante ♩=52

col legno, sul pont, balzando

arco, nat.

Violin I

Violin II

Viola

Violoncello

This musical score page shows four staves for string instruments. The top two staves are in common time (indicated by '4/4') and the bottom two are in 3/4 time. The violins play eighth-note patterns. The viola and cello play sixteenth-note patterns. Various dynamics are indicated: 'ppp' (pianississimo) appears frequently, 'pizz.' (pizzicato) is used for the violins and viola, and 'col legno, sul pont, balzando' is written above the viola's sixteenth-note pattern. Performance instructions like 'arco, nat.' (natural bowing) and 'III' (third finger) are also present.

(A -60c)

A diagram illustrating the connection between three chords: II/4°, nat., and II/5°. The II/4° chord is shown as a vertical stack of notes with a circled 4° symbol above it. An arrow points from this chord to the nat. chord, which is also a vertical stack of notes. Another arrow points from the nat. chord to the II/5° chord, which is a vertical stack of notes with a circled 5° symbol above it.

sul pont

5 (A -60c)

10

col legno, sul pont. balzando      IV/7°      II/4°

col legno, balzando

(col legno)

II/4°

arco, nat.

IV/7°

col legno

col legno, sul pont., balzando

con legno, sul pont., balzando

III/5° arco

pizz.

ppp

pp

ppp

pp

ppp

pp

ppp

pp

ppp

pp

16

**1**

IV/7°      II/4°

*ffff*      *ffff*

*pppp*      *pp*

*arco, nat.*  
II/4°

*balzando, sul pont.*

*nat.*

*arco, nat.*

*ppp*      *pp*

*ppp*      *pp*

*arco*

*pppp*

*ffff*

*ppp*

*arco, nat.*  
IV/5°

*pizz.*

*pppp*

*pp*

*espr.*

*arco*

*3*

*espr.*

22

(0 c) flaut. *ppp*

II/2°-6° *8va* *ff ppp* IV/7° *pppp*

II/4° *ppp* III/4-9° *8va* I/5° *ff > ppp* scorrevole

*poco* III/4-9° *8va* *ff ppp* scorrevole

(staccato déformé, increasing slight overpressure, like a signal breaking up)  
nat. (stacc. ord.) pizz. arco *ff > ppp* scorrevole

*poco* *mf pp* *f ppp* *f* *non cresc.* *ff > ppp* *scorrevole*

Poco meno mosso,  
con espressione  
contenuta  $\text{♩} = 48$

2

arco, nat. *pp* III/5° *ppp* II/4° *ppp* II/5°

*ppp* *pp* *ppp* flaut. *pizz.*

*pizz.* III/5° nat. *ppp* IV/5° II/4°

*pp* *ppp* arco, nat. *ppp* III/7° IV/8° IV/7° *pizz. (-0c)*

*pizz.* III/5° *ppp* *ppp*

Musical score for orchestra, page 4, system 35. The score shows multiple staves with various dynamics (pp, ppp, pp scorrevole, pizz., arco), key signatures (II/5°, IV/7°, II/5°, II/4°, III/5°), and time signatures (8va, 8va, 8va). The tempo changes from "Più mosso" at 60 BPM to "ppp".

('staccato déformé', increase slight overpressure, like a signal breaking up)

41  
*(staccato déformé, increase slight overpressure, like a signal breaking up)*

Tempo primo ♩=52

44

*flaut.*  
(-0 c)

pizz.

pp

con legno,  
sul pont., balzando

III/5°  
nat.

3

5

II/4°

II/5°

IV/7°

III/4-9°

III/4-9° arco

IV/4-9°

I/8° 15ma

ppp

ppp

ppp

ppp

ppp

49

II/2, 4, 7-9°

I/8° 15ma

II/4°

ppp

III/4, 5, 7-9°

III/4-6, 8, 9°

IV/4-6°

IV/4-6°

II/4°

56 (15) |

I/8° 15ma

attaca

III/5°

III/4°

III/5°

I/3°

III/3°

IV/5°

III/3°

IV/8°

II/4°

III/5°

IV/5°

II/4°

IV/5, 6°

II. Scherzando, spinoso ♩=63

61

poco rit. a tempo

pizz. ff arco p < mp p > pp ff p

ff pp arco p < mp p > pp

ff pp arco f p f 3 p f 3 p

66

breve mp lunga III/5° p < mp

breve lunga

ff arco, nat. p lunga f p

breve pizz. lunga arco ff 3 pp

70

ppp scorrevole I/3° II/4°

p pp p

pizz. mp f pp arco pp

mf arco mf 3 p f 3 p mf 3

**Misterioso, come  
sospeso ♫=112**

73

pizz.

*f*

*pizz.*

*arco*

*p scorrevole:*

*ppp*

*ppp*

*ppp*

*pizz. lunga*

*ff*

*lunga*

*rit.*

**5**

*ff*

Musical score for orchestra and piano, page 78, measures 1-10. The score consists of five staves. Measure 1: Violin 1 (G clef) has a fermata over two notes. Measure 2: Violin 2 (C clef) has a fermata over two notes. Measure 3: Cello (C clef) has a fermata over two notes. Measure 4: Double Bass (F clef) has a fermata over two notes. Measure 5: Violin 1 (G clef) has a fermata over two notes. Measure 6: Violin 2 (C clef) has a fermata over two notes. Measure 7: Cello (C clef) has a fermata over two notes. Measure 8: Double Bass (F clef) has a fermata over two notes. Measure 9: Violin 1 (G clef) has a fermata over two notes. Measure 10: Violin 2 (C clef) has a fermata over two notes. Measure 11: Cello (C clef) has a fermata over two notes. Measure 12: Double Bass (F clef) has a fermata over two notes.

86

p  
mp  
pp 3  
arco  
p  
mp 3  
mf 3

89

mf  
f  
pizz.  
arco  
mf  
f  
f 3

accel.

91

$\text{♩} = 72$  Largo  $\text{♩} = 36$

ff  
fff  
ff  
p  
pp ff  
ff

III/5°  
pizz. arco

arco  
ff  
ff  
fff  
ff  
p

9

94

*col legno, sul pont, balzando*      *pizz.*      *7*      *accel. poco a poco*

*ppp*      *pp*      *pp*      *p < mp*      *ppp scorrevole*

*pp*      *ppp*      *pizz.*      *pp*      *arco, nat.*

*col legno, sul pont, balzando*      *pizz.*      *ff*      *ppp*

*ppp*      *ppp*      *pp*      *p < mp*      *ppp*

*pizz.*      *pp*      *ff*      *ppp*      *pp*      *arco*      *p*

*ppp*      *ppp*      *pp*      *p*      *ppp*

98

*p*

*3*

*ppp*

*p*      *ppp*      *3*      *3*

*scorrevole*      *3*

*f*      *3*      *p*

*ppp scorrevole*

100

*mp*

*p*      *ppp*

*ppp scorrevole*

*pp*

*scorrevole*

*III/5°*

*f*

*p*

*arco*

*ff*      *3*      *pp*

*ppp scorrevole*

Musical score for orchestra and piano, page 10, measures 102-103. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Piano. Measure 102 starts with a dynamic of  $p \rightarrow mp$ . The piano part features a sustained note with a grace note. Measure 103 begins with a dynamic of  $ppp$  followed by *scorrevole*. The piano part has a dynamic of  $fff$ . The score concludes with a dynamic of  $f$  and  $pp$ .

Musical score for orchestra and piano, page 105, measures 8-9. The score consists of six staves. Measure 8 starts with a forte dynamic (ff) in the piano part. Measure 9 begins with a piano dynamic (p). Various dynamics are used throughout, including pp, p, mf, and mp. The score includes instruction for the piano to play with three fingers (3).

Musical score for orchestra, page 107, measures 58-63. The score consists of four staves. Measure 58 (tempo 58) starts with a forte dynamic (f) in the first and second violins. Measure 59 (tempo 63) begins with a piano dynamic (p). Measure 60 (rit.) features a dynamic range from fortissimo (fff) to pianissimo (pp). Measure 61 (tempo 63) concludes with a dynamic range from fortissimo (ff) to pianissimo (pp).

*molto rit.*

9 a tempo ♩=63

11

3      3

*fff*      *scorrevole*

3      3

*fff*      *scorrevole*

3      3

*fff*      *scorrevole*

Musical score for piano, page 113, showing four staves. The top staff begins with a dynamic of ***fff***. The second staff begins with a dynamic of ***ppp***. The third staff begins with a dynamic of ***fff***. The bottom staff begins with a dynamic of ***fff***. The score includes various dynamics such as ***p***, ***pp***, ***ff***, and ***fff***, and performance instructions like **accel.** and ***3***.

115

IV

**f** **ff**

**fff** **subito** **ppp**

**pizz.** **arco**

**fff** **ppp**

**scorrevole**

**scorrevole**

**scorrevole**

**ff**

**fff**

**>ppp**

**scorrevole**

**III. Tranquillo, frusciante**  $\text{♩}=40$

12      118

(-0c) arco      ppp  
 arco, nat.      III/5°  
 pizz.      II/4°  
 pizz.  
 pizz.      III/5° arco  
 pizz.      arco, nat.  
 pizz.      III/5°  
 pizz.      III/7° pizz.  
 pp      pp  
 pizz.      ppp  
 pizz.      ppp  
 pizz.      ppp  
 pp      pp  
 ppp      ppp  
 ppp      ppp  
 pp      ppp  
 ppp      ppp  
 ppp      ppp  
 pp

**Più mosso, con espressione contenuta**  $\text{♩}=52$

10

124      (A -60c) (-0c) IV/7°  
 II/4° arco  
 col legno, balzando      pp  
 ppp  
 col legno, sul pont, balzando      pppp < pp  
 nat.      pppp pp  
 nat., arco      pp  
 pizz.      ppp  
 flaut. nat.      ppp  
 IV/5°      ppp  
 IV/8° arco      IV/7°  
 con legno, arco      pp  
 III/5°      pp  
 nat.      pp  
 pizz.      pp  
 IV/5°      pp  
 IV/8° arco      IV/7°  
 pp      mp  
 p

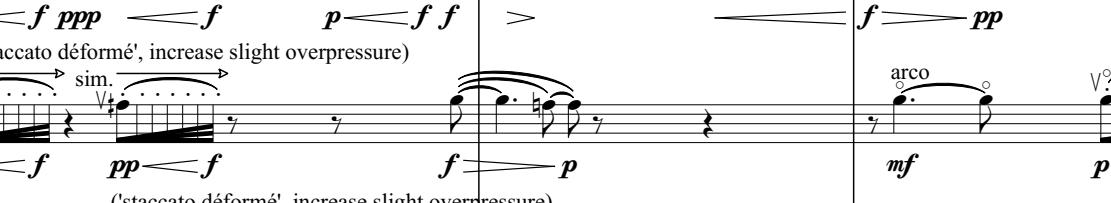
poco rit.

a tempo

**Più mosso**  $\text{♩}=63$

II/5°  
 131  
 arco II/4° II/5° flaut. IV/7° II/5°  
 pp scorrevole  
 II/4° II/5°  
 IV/8° IV/7° arco  
 pp  
 IV/8° IV/7° arco  
 pp  
 II/4° II/5°  
 pp pp  
 pp  
 fff  
 pp  
 arco  
 pp  
 ff  
 ff

138 ('staccato déformé', increase slight overpressure)

(D) 

poco rit.

141

12 **Tempo primo** ♩=56

arco, nat.

*flaut.*

*pizz.*  
(A- 60c)

*arco*

*scorrevole*

**a tempo,  
legato possible** ♩=56

14 151 (8) III/5° IV/8° II/4° I/3° 8° II/5° I/3° II/4°

(artificial harmonics may be used if necessary, tuned justly)

III/4° I/2° III.5 III.5

pizz. II arco

fff > ppp slight overpressure to none  
 ff = ppp- slight overpressure to none  
 ff > ppp slight overpressure to none  
 ff = ppp

159 14

ff ppp sempre

ff sempre ppp

ff ppp sempre

ff ppp sempre

IV/5° I/3°

167 8va II/2, 4, 7-9°

II/2, 4, 7, 8° fff ppp molto lunga I/3°

molto lunga scorrevole

molto lunga scorrevole

molto lunga scorrevole

molto lunga scorrevole