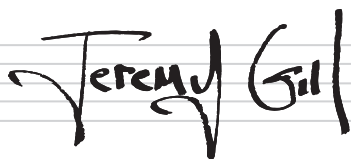


# Variations

for string quartet



Jeremy Gil

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for string quartet

## Premiere

25 January 2003 at Whitaker Center for Science and the Arts, Harrisburg, PA  
by the Casal Quartet

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## Instrumentation

2 violins  
viola  
violoncello

## Duration

approximately 13 minutes

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for Aleksandra Shevelyova  
**VARIATIONS**  
for string quartet

J. Gill  
(2001)

I. THEMES

$\text{♩} = 92$  **molto meno mosso** **accel.**

Violin I  
Violin II  
Viola  
Violoncello

**rit.**  $\text{♩} = 54$  (ancora meno mosso)

6 *8va*

Violin I  
Violin II  
Viola  
Violoncello

(8)

Musical score for measures 11-15. The score is in 2/4 time and consists of four staves. Measure 11 is marked with a repeat sign and a circled 8. The first two staves are in treble clef, and the last two are in bass clef. The music features a melody in the upper staves and a bass line with triplets in the lower staves. A dynamic marking of *p* is present in measure 13.

(8)

Musical score for measures 16-19. The score is in 3/4 time and consists of four staves. Measure 16 is marked with a repeat sign and a circled 8. The first two staves are in treble clef, and the last two are in bass clef. The music features a melody in the upper staves and a bass line with triplets in the lower staves. Dynamic markings include *n.* (no dynamics) in measures 16-17, *ff* (fortissimo) in measures 18-19, and *p sempre* (piano sempre) in measure 19.

20

Musical score for measures 20-23. The score is in 2/4 time and consists of four staves. Measure 20 is marked with a circled 8. The first two staves are in treble clef, and the last two are in bass clef. The music features a melody in the upper staves and a bass line with triplets in the lower staves. Dynamic markings include *p* (piano) in measure 20, *f* (forte) in measure 21, and *ff* (fortissimo) in measure 22. A tempo marking of  $\text{♩} = 92$  is present in measure 23. The score also includes a "sul G" marking in measure 20 and a "5" marking in measure 23.

## II. VARIATIONS 1: TANZ (NACH F.W.N.)

$\text{♩} = 126$

Violin I  
Violin II  
Viola  
Violoncello

*f* *f* *f* *f*

Violin I: Treble clef, 2/2 time signature. Measures 1-8. Measure 3 has a dynamic of *f*. Measure 7 has a dynamic of *f*. Trills are present in measures 3, 7, and 8.

Violin II: Treble clef, 2/2 time signature. Measures 1-8. Measure 1 has a dynamic of *f*. Measure 3 has a dynamic of *f*. Trills are present in measures 1, 2, 3, 4, 5, 6, 7, and 8.

Viola: Alto clef, 2/2 time signature. Measures 1-8. Measure 1 has a dynamic of *f*. Trills are present in measures 1, 2, 3, 4, 5, 6, 7, and 8.

Violoncello: Bass clef, 2/2 time signature. Measures 1-8. Measure 1 has a dynamic of *f*. Measure 3 has a dynamic of *f*. Trills are present in measures 1, 2, 3, 4, 5, 6, 7, and 8.

9

Violin I  
Violin II  
Viola  
Violoncello

*f* *mf* *mf* *mf*

*mp cresc. molto* *f* *p* *p*

Violin I: Treble clef, 2/2 time signature. Measures 9-13. Measure 9 has a dynamic of *f*. Measure 10 has a dynamic of *mf*. Measure 11 has a dynamic of *mf*. Measure 12 has a dynamic of *mp cresc. molto*. Measure 13 has a dynamic of *p*. Trills are present in measures 10, 11, and 12.

Violin II: Treble clef, 2/2 time signature. Measures 9-13. Measure 10 has a dynamic of *mf*. Measure 11 has a dynamic of *mf*. Measure 12 has a dynamic of *mp cresc. molto*. Measure 13 has a dynamic of *p*. Trills are present in measures 10, 11, and 12.

Viola: Alto clef, 2/2 time signature. Measures 9-13. Measure 9 has a dynamic of *mf*. Measure 10 has a dynamic of *mf*. Measure 11 has a dynamic of *mf*. Measure 12 has a dynamic of *mp cresc. molto*. Measure 13 has a dynamic of *p*. Trills are present in measures 9, 10, 11, and 12.

Violoncello: Bass clef, 2/2 time signature. Measures 9-13. Measure 9 has a dynamic of *mf*. Measure 10 has a dynamic of *mf*. Measure 11 has a dynamic of *mf*. Measure 12 has a dynamic of *mp cresc. molto*. Measure 13 has a dynamic of *p*. Trills are present in measures 9, 10, 11, and 12.

14

Violin I  
Violin II  
Viola  
Violoncello

*f* *ff* *dim.* *p* *f* *f* *p* *f*

Violin I: Treble clef, 2/2 time signature. Measures 14-18. Measure 14 has a dynamic of *f*. Measure 15 has a dynamic of *ff*. Measure 16 has a dynamic of *dim.*. Measure 17 has a dynamic of *p*. Measure 18 has a dynamic of *f*. Trills are present in measures 14, 15, 16, 17, and 18.

Violin II: Treble clef, 2/2 time signature. Measures 14-18. Measure 14 has a dynamic of *f*. Measure 15 has a dynamic of *ff*. Measure 16 has a dynamic of *dim.*. Measure 17 has a dynamic of *p*. Measure 18 has a dynamic of *f*. Trills are present in measures 14, 15, 16, 17, and 18.

Viola: Alto clef, 2/2 time signature. Measures 14-18. Measure 14 has a dynamic of *f*. Measure 15 has a dynamic of *ff*. Measure 16 has a dynamic of *dim.*. Measure 17 has a dynamic of *p*. Measure 18 has a dynamic of *f*. Trills are present in measures 14, 15, 16, 17, and 18.

Violoncello: Bass clef, 2/2 time signature. Measures 14-18. Measure 14 has a dynamic of *f*. Measure 15 has a dynamic of *ff*. Measure 16 has a dynamic of *dim.*. Measure 17 has a dynamic of *p*. Measure 18 has a dynamic of *f*. Trills are present in measures 14, 15, 16, 17, and 18.

18 molto rit.

*mp cresc. sempre*

*f*

*f*

*f*

23 a tempo

*f*

*sempre f*

*f*

*pizz.*

*f*

28

*f*

*f*

*f*

*arco*

*f*

33

*cresc. poco*

38

*molto rit.* *a tempo*

*sempre f*

*a poco sempre*

*f*

43

*f*

*mp cresc.*

*f*

*pizz.*

*arco*



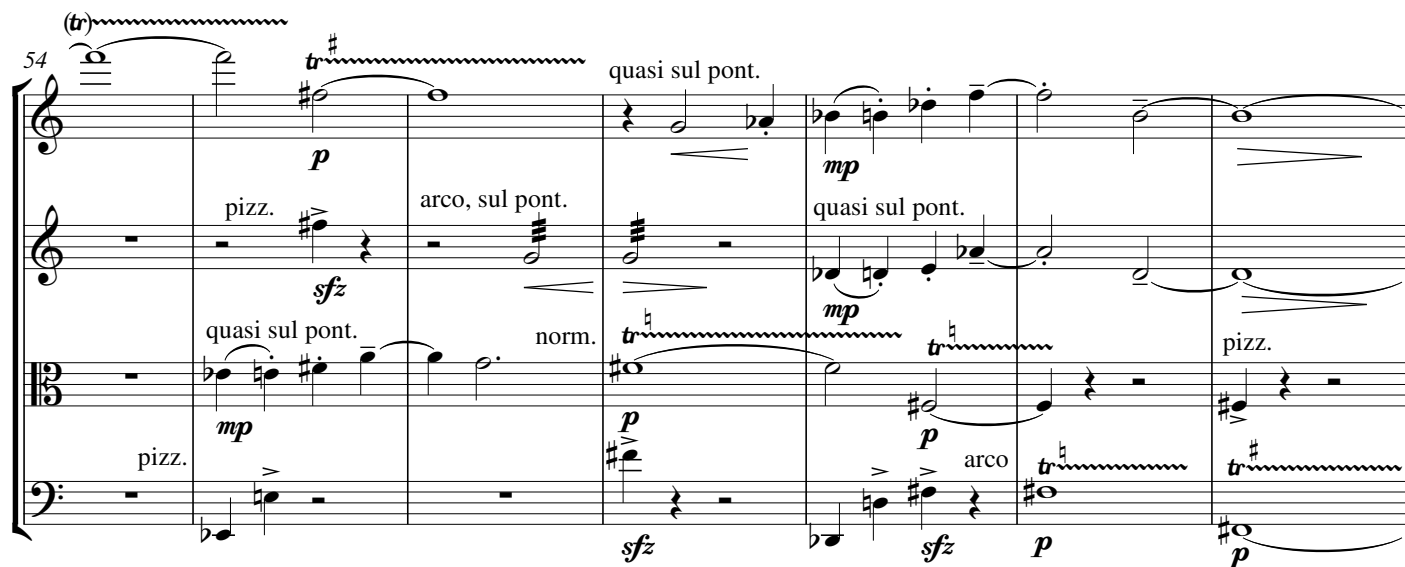
Musical score for measures 48-53. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 2/4. The first three staves (Treble, Violin, Bass) contain a melodic line with a dynamic marking of *dim. poco a poco a niente* and a trill in the final measure. The Cello/Double Bass staff contains a bass line with a dynamic marking of *sf*. The overall dynamic marking is *p* in the first measure and *sf* in the final measure.

48 *dim. poco a poco a niente* *p*

*dim. poco a poco a niente* *sf*

*dim. poco a poco a niente* *sf*

*dim. poco a poco a niente* *sf*



Musical score for measures 54-60. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 2/4. The first two staves (Treble and Violin) contain a melodic line with a dynamic marking of *p* and a trill in the first measure. The Bass staff contains a bass line with a dynamic marking of *sfz* and a trill in the first measure. The Cello/Double Bass staff contains a bass line with a dynamic marking of *mp* and a trill in the first measure. The overall dynamic marking is *p* in the first measure and *sfz* in the final measure.

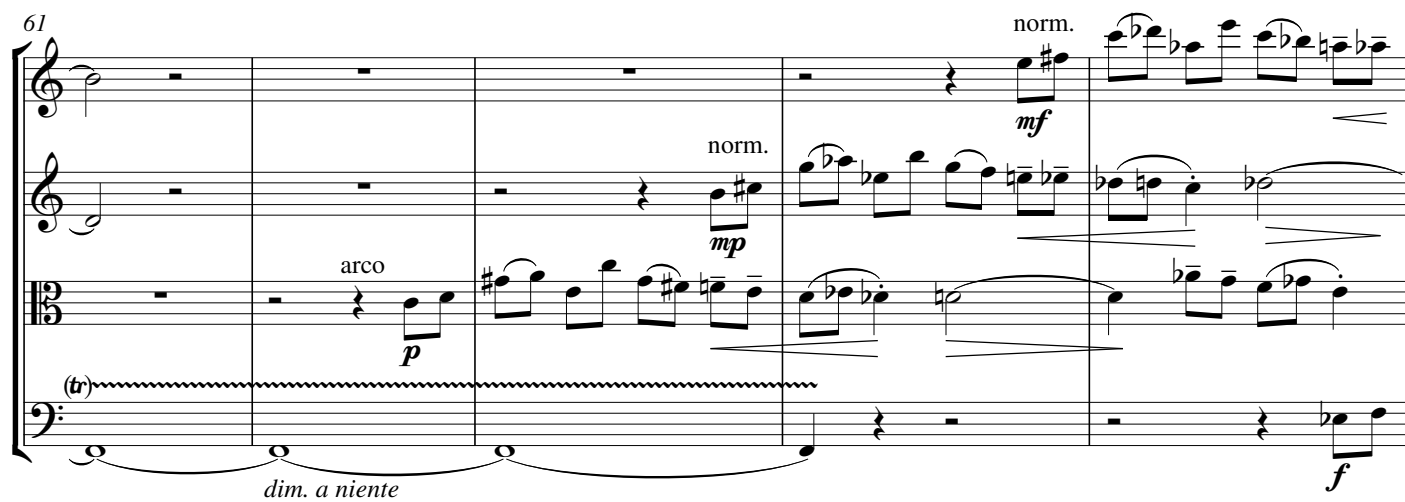
54 *p* *quasi sul pont.*

*pizz.* *arco, sul pont.* *mp* *quasi sul pont.*

*sfz* *quasi sul pont.* *norm.* *mp* *tr* *pizz.*

*pizz.* *mp* *p* *arco* *tr* *p*

*sfz* *sfz* *p*



Musical score for measures 61-65. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 2/4. The first two staves (Treble and Violin) contain a melodic line with a dynamic marking of *mf* and a trill in the first measure. The Bass staff contains a bass line with a dynamic marking of *p* and a trill in the first measure. The Cello/Double Bass staff contains a bass line with a dynamic marking of *mf* and a trill in the first measure. The overall dynamic marking is *mf* in the first measure and *f* in the final measure.

61 *norm.* *mf* *norm.*

*arco* *p* *mp* *norm.* *f*

*tr* *dim. a niente*



66

(echo) *sub.f* *mp* *f* *mp* *sub.f*

70

*mf* *cresc. e accel. molto* *mf* *cresc. e accel. molto* *mf* *cresc. e accel. molto* *mf* *cresc. e accel. molto*

75  $\text{♩} = 152$

*più f* *ff* *f* *rit.* *più f* *ff* *f* *rit.* *più f* *ff* *f* *rit.* *più f* *ff* *f* *rit.*

79  $\text{♩} = 126$

*mp* *ff* *f* *mp* *ff*

84 *rit.*

*mf* *ff* *f* *mp* *mp* *mp* *mf* *mp*

88 *meno mosso* *rit.*  $\text{♩} = 126$

*cant.* *esp.* *p* *cant.* *esp.* *p* *p sempre*

94

*p sempre*

*p sempre*

*p sempre*

This system contains measures 94 through 98. It features four staves: two treble clefs and two bass clefs. The music is characterized by a consistent piano (*p sempre*) dynamic across all parts. The upper staves contain melodic lines with various articulations and slurs, while the lower staves provide harmonic support with similar rhythmic patterns.

99

*cresc. molto* *sfz*

*cresc. molto* *sfz*

*cresc. molto* *sfz*

*f*

*pizz.*

*f*

This system contains measures 99 through 102. It features four staves. Measures 99-101 show a dynamic increase from piano to fortissimo (*sfz*) with the instruction *cresc. molto*. Measure 102 features a *pizz.* (pizzicato) instruction in the bass line and a fortissimo (*f*) dynamic in the upper staves. The music includes sixteenth-note runs and slurs.

103

*mp*

*mp*

*mp*

*mp*

This system contains measures 103 through 106. It features four staves. The music is marked *mp* (mezzo-piano) throughout. The upper staves consist of sixteenth-note runs, while the lower staves provide a steady harmonic accompaniment. The system concludes with a double bar line.

107

6 p mp

111

pp sub. ff sul pont. 6

115

norm. pp norm. pp norm. pp

119  $\text{♩} = \text{♩} (\text{♩} = 84)$

*pp* *mf* *mf* *pp*

123  $\text{♩} = 126$

*pp* *pp* *pp* *pp*

127  $\leftarrow \text{♩} = \text{♩} (\text{♩} = 84)$

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

131  $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 126)$

*mp* *molto* *pp* *pp*

*p* *mf* *p*

136 *rit.*

*pp* *pp* *f* *mf* *mf*

139  $\text{♩} = 84$  subito a tempo "meno mosso"

*mp* *p* *pp* *pp*

*cant.* *esp.* *n.* *esp.* *n.*

*sord.* *sord.* *n.*

144  $\text{♩} = 84$   $\text{♩} = 126$

*mp* *mp* *p* *sub. ff* *sub. ff* *sub. ff*

*n.* *n.* *n.* *n.*

senza sord. sul pont. sul pont. senza sord., sul pont. *sub. ff*

149

*pp* *pp* *pp* *pp*

norm. norm. norm. norm.

153

*f* *f* *f* *f*

*tr* *tr* *tr* *tr*

162

*f*

*tr*

*mf*

*tr*

*tr*

*mf*

*f*

*mp cresc. molto*

*p*

*p*

167

*f*

*ff*

*dim.*

*p*

*f*

*p*

*f*

*p*

*f*

171

*p*

*f*



175

*mp cresc. sempre*

*molto rit.*

*a tempo*

*sempre f*

*sfp*

*sfz*

180

*f*

*sfp*

*sfp*

*sfp*

*sfp*

*sfp*

*sfp*

*f*

*f*

*sfz*

184

*sfp*

*sfp*

*sfp*

*sfp*

*sfp*

*sfp*

*f*

*f*

*mp*

*f*

*8va*

accel. molto al

189

sub. *p* cresc. sempre

sub. *p* cresc. sempre

sub. *p* cresc. sempre

*p* cresc. sempre

194

♩ = 72

198

sul pont.  
*ff*

sul pont.  
*ff*

sul pont.  
*ff*

sul pont.  
*ff*

203  $\text{♩} = 152$

norm. *p cresc. molto* *fff*

norm. *p cresc. molto* *fff*

norm. *p cresc. molto* *fff*

norm. *p cresc. molto* *fff*

III. VARIATIONS 2:  
MARCHE MACABRE (APRÈS M.K.)

$\text{♩} = 138$

Violin I *f* *ff*

Violin II *f* *f*

Viola *f* *f*

Violoncello *f* *ff*

11  $\text{♩} = 46$

*p esp.* *poco*

*pizz.* *pp non esp.*

*pizz.* *pp non esp.*

17

*più p* *poco* *f* *sub. p* *sempre p ma esp.* *p esp.*

*pp non esp.*

*pp non esp.*

23

*più p* *poco* *più p* *poco* *cresc.* *cresc. molto* *ff sub. p* *ff sub. p*

*pp non esp.*

*pp non esp.*

## Tempo Primo (♩ = 138)

29

*pp non esp.*

*ff*

*f*

arco

*f*

arco

*ff*

34

40

♩ = 46

*p esp.*

*p sempre*

più vivo sul pont.

più vivo

sul pont. più vivo

più vivo

*p*

*p*

♩ = 92

45

(sul pont.)  
*p*

norm.  
*mf*

pizz.  
*mp*

*f*

*mp*

gliss.

51

pizz.  
*f*

arco  
*mf*

norm.  
*mf*

pizz.  
*f*

pizz.  
*mp*

arco  
*mf*

*f*

*mp*

*f*

gliss.

57

*p*

arco, sul pont.  
*p*

norm.  
*mf*

*f*

*mp*

gliss.

62 *molto rit.*

*cresc.* *ff* *mp* *f* *p* *pp*

*cresc.* *f cresc.* *arco* *pizz. arco* *sord.*

*f cresc.* *tr* *p*

68 *a tempo* (♩ = 92)

*p lontano* *poco* *poco* *poco*

*p lontano* *poco* *poco* *poco*

*p lontano* *poco* *poco* *poco*

*tr*

73 *stentando* *meno mosso*

*cresc.* *mf* *p* *6*

*cresc.* *mf* *p* *6*

*cresc.* *mf* *tr* *mfz*

76 **molto rit.**  $\text{♩} = 56$   
*senza sord.*

*molto* *p* *senza sord.* *pizz.* *p*

*senza sord.* *pp*

*p* *6* *6* *6*

*(tr)*

*p*

81 *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

*arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

*(tr)* *tr*

*pizz.* *arco* *pizz.* *arco*

87 **sub. Tempo Primo**  $\text{♩} = 138$

*ff* *arco* *ff* *norm.* *ff* *ff*

*tr*



92 (♩ = 138)

Musical score for measures 92-95. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature changes from 3/4 to 2/4 to 4/4. Dynamics include *ff* and *f*. A 5:3 ratio is indicated above the first two staves in the first two measures. The first staff has a *ff* dynamic in the first measure and a *f* dynamic in the third measure. The third and fourth staves have a *ff* dynamic in the third measure.

Musical score for measures 96-97. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature is 4/4. Dynamics include *ff* and *f*. The first staff has a *ff* dynamic in the second measure. The third and fourth staves have a *f* dynamic in the second measure.

Musical score for measures 98-99. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature is 4/4. Dynamics include *ff* and *f*. The first staff has a *ff* dynamic in the first measure. The second and third staves have a *f* dynamic in the second measure. The fourth staff has a *ff* dynamic in the second measure.

100

Musical score for measures 100-101. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music consists of continuous eighth-note patterns in the upper staves and more complex rhythmic figures in the lower staves, including some sixteenth-note runs.

102

Musical score for measures 102-105. The score is written for four staves. A tempo change is indicated by a quarter note followed by an equals sign and another quarter note. The key signature changes to two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

106

Musical score for measures 106-110. The score is written for four staves. A tempo change is indicated by a quarter note followed by an equals sign and another quarter note. The key signature changes to three flats (B-flat, E-flat, and A-flat). The music is characterized by a steady eighth-note accompaniment in the lower staves and more melodic lines in the upper staves.

111

*ff*  
*ff*  
non arp.  
*ff*  
*ff*

sub. meno mosso (♩ = 92)

116

*pp* ————— *ff*  
*pp* ————— *ff*  
*pp* ————— *ff*  
*pp* ————— *ff*

**Pesante**

120

non arp.  
*ff*  
*fff*  
non arp.  
*ff*  
*fff*  
non arp.  
*ff*  
*fff*  
*fff*

## IV. CODA

$\text{♩} = 63$

Violin I

Violin II

Viola

Violoncello

*pp*

*pp non vib.*

*pp non vib.*

8

*pp*

*pp*

*pp vib.*

*pp vib.*

15

*rit.*

$\text{♩} = 46$

*poco rit.*

*pp*

*ppp*

*pizz.* *arco*

*p* *l.v.* *pp*

sord., sul tasto

18 **tempo** **poco rit.** **tempo** **poco rit.**

*p esp.*

*pizz.* *arco* *pizz.* *arco*

*l.v.* *l.v.*

21 **tempo** **poco rit.**

*pp* *pp* *pp* *pp*

*senza sord.*

*pizz.* *arco* *pizz.* *arco*

*l.v.* *l.v.*