

Eric Galluzzo

“Classical” Quartet

for two violins, viola and cello

For perusal only

June 2024

Instrumentation

String quartet (two violins, viola and cello)

Duration

ca. 13'

Program Notes

I have written some rather serious, intense and often atonal pieces recently. For this piece, I wanted to write something decidedly lighter. So I wrote this short quartet in a neoclassical style, taking elements from quartets by composers like Mozart, Haydn and Beethoven, while still retaining elements of my own style.

The first movement starts with a series of chords (D – D7 – D11 – D15) that serves to anchor the harmony that is used throughout the movement. The upper two triads of the D15 chord (G# major and C# minor) are often used polytonally throughout the movement. The form is a pastiche of the sonata form: iii-I (and variants thereof) are often used in place of V-I; the main theme is far too short and simple for a classical melody; and there is a false recapitulation in the “right” key and a real recapitulation in the “wrong” key.

The second movement is a typical slow movement in ternary form. While the harmony is certainly ambiguous in many places, this is the most authentically classical movement of them all.

The third movement is a five-part rondo where each of the five sections is itself a highly compressed five-part rondo. The music changes meter constantly, in the manner of Stravinsky, and in general it gives the impression that the melody and the accompaniment are not quite reading from the same music. But it all works out in the end with the whole quartet playing a rousing finish!

Largo maestoso ♩ = 35

Violin I
Violin II
Viola
Cello

A

Allegro giocoso ♩ = 152

♩ = ♩ (sempre)

Vln. I
Vln. II
Vla.
Vc.

B

12

Vln. I
Vln. II
Vla.
Vc.

18

Vln. I

Vln. II

Vla.

Vc.

mp

f p

p

f

f

mp

pizz.

arco

22

Vln. I

Vln. II

Vla.

Vc.

f

mp

pizz.

arco

f

mp

mp

f p

f

26

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

f p

f mp

f

mp

mp

III

II

II pizz.

I

II pizz.

I

29

Vln. I

Vln. II

Vla.

Vc.

f *poco dim.* *tr.* *pizz.* *arco* *tr.* *pizz.* *ff*

f *poco dim.* *tr.* *ff p*

f *poco dim.* *arco* *tr.* *ff*

f *mf* *ff*

C

33

Vln. I

Vln. II

Vla.

Vc.

mf *mp* *sim.* *mf* *pizz.* *arco* *mp* *mp* *pizz. arco* *mf* *mp* *espr.*

41

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *mp* *mp* *mf* *mf*

D

47

Vln. I

Vln. II

Vla.

Vc.

f

mf

p

p

mp

53

Vln. I

Vln. II

Vla.

Vc.

mp

f

f p

mp

f

arco

pizz.

57

Vln. I

Vln. II

Vla.

Vc.

f

mp

cresc.

f p

f

mp

cresc.

cresc.

pizz.

61

Vln. I

Vln. II

Vla.

Vc.

mf cresc.

ff

ff

ff p

p

p

p

65

Vln. I

Vln. II

Vla.

Vc.

f p

f p

f p

f

ova

67

Vln. I

Vln. II

Vla.

Vc.

pizz.

cresc.

cresc.

arco

cresc.

p

cresc.

f

f p

f

f

70

Vln. I *p* *f* 8va

Vln. II *p* *f p* pizz.

Vla. *p* *f p*

Vc. *p* *f p*

74

Vln. I *p cresc.* *f* **F**

Vln. II *cresc.* arco *f*

Vla. *cresc.* *f* tr.

Vc. *cresc.* *f* tr.

77

Vln. I *b*

Vln. II

Vla.

Vc.

80 *8va*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff p*

Vla. *cresc.* *ff mp*

Vc. *cresc.* *ff*

83 **G**

Vln. I *mp* *mf* *p* *mp espr.*

Vln. II *mf mp* *p* *mp espr.*

Vla. *mf* *p* *sim.*

Vc. *pizz.* *arco* *mp espr.*

88

Vln. I *mf*

Vln. II

Vla. *mp*

Vc. *mf*

94

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *mf*

Vc. *mp* *f*

H

101

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

108

Vln. I *cresc.*

Vln. II *mp ff* *mf ff*

Vla. *cresc.*

Vc. *cresc.*

I

113

Vln. I *f mp* *f* *ff* *mp*

Vln. II *f mp* *f* *ff p*

Vla. *f mp* *f mf* *ff mp*

Vc. *f mp* *f* *ff*

117

Vln. I *f* *p* *mp*

Vln. II *fmp* *p* *mp* *f* *mp* *f*

Vla. *f* *p* *mp* *f* *mp* *f*

Vc. *f* *p* *mp* *f* *mp* *f*

pizz. arco

J

123

Vln. I *f* *mp*

Vln. II *mp f* *mp f* *mp f* *mf f* *mp*

Vla. *mp f* *mp f* *mp f* *mf f* *p*

Vc. *mp f* *mp f* *mp f* *mf f*

128

Vln. I

Vln. II

Vla.

Vc.

f p

f

f

f

mp

pizz.

arco

132

Vln. I

Vln. II

Vla.

Vc.

f

mp

cresc.

mp

cresc.

f p

cresc.

f

135

Vln. I

Vln. II

Vla.

Vc.

f p

f

f

f

mp

f

mp

f

mp

f

pizz.

poco dim.

poco dim.

poco dim.

pizz.

poco dim.

K

138

Vln. I

Vln. II

Vla.

Vc.

arco

mf

ff

p

ff

mp

141

Vln. I

Vln. II

Vla.

Vc.

p

sim.

mp

144

Vln. I

Vln. II

Vla.

Vc.

mf

147

Vln. I

Vln. II

Vla.

Vc.

f *mp*

mf *f* *mp*

mf *mp* *mf*

mf

150

Vln. I

Vln. II

Vla.

Vc.

f dim.

f dim.

f

f

153

Vln. I

Vln. II

Vla.

Vc.

L

Vln. I

Vln. II

Vla.

Vc.

p

Vln. I

Vln. II

Vla.

Vc.

cresc.

Vln. I

Vln. II

Vla.

Vc.

f

170

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

8va

tr

tr

tr

tr

For perusal only

II

Lento ♩ = 60

Musical score for Violin I, Violin II, Viola, and Cello, measures 1-8. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is Lento (♩ = 60). The dynamics are *p* (piano) and *mp* (mezzo-piano). The Violin I part features a melodic line with slurs and accents. The Violin II, Viola, and Cello parts provide harmonic support with sustained notes and rhythmic patterns.

Musical score for Violin I, Violin II, Viola, and Cello, measures 9-17. The score is in 3/4 time with a key signature of one flat (B-flat). The dynamics are *mf* (mezzo-forte) and *p* (piano). A section marker 'A' is present in measure 17. The Violin I part continues with a melodic line, while the other instruments provide harmonic support.

Musical score for Violin I, Violin II, Viola, and Cello, measures 18-25. The score is in 3/4 time with a key signature of one flat (B-flat). The dynamics are *p* (piano). The Violin I part features a melodic line with slurs and accents. The Violin II, Viola, and Cello parts provide harmonic support with sustained notes and rhythmic patterns.

B

26

Vln. I

Vln. II

Vla.

Vc.

p

sempre p

mp

p

sempre p

C

35

Vln. I

Vln. II

Vla.

Vc.

f

f

p

f

f

38

Vln. I

Vln. II

Vla.

Vc.

41

Vln. I

Vln. II

Vla.

Vc.

sub. p

sub. p

sub. p

sub. p

44

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

47

Vln. I

Vln. II

Vla.

Vc.

D

f

f

f

f

49

Vln. I

Vln. II

Vla.

Vc.

51

Vln. I

Vln. II

Vla.

Vc.

53

Vln. I

Vln. II

Vla.

Vc.

55

Vln. I

Vln. II

Vla.

Vc.

cresc.

57

Vln. I

Vln. II

Vla.

Vc.

58

Vln. I

Vln. II

Vla.

Vc.

ff

E

61

Vln. I

Vln. II

Vla.

Vc.

p

mp

mf

p

p

mp

p

mp

68

Vln. I

Vln. II

Vla.

Vc.

p

mf

p

mf

p

mf

p

mf

F

molto rit. *a tempo*

77

Vln. I

Vln. II

Vla.

Vc.

p *mf* *p*

p *mf* *p*

p

pizz.

p

tr

82

Vln. I

Vln. II

Vla. pizz.

Vc. arco

87

Vln. I

Vln. II

Vla. arco

Vc. pizz.

p

pp

rit.

III

Allegro grazioso ♩ = 120

Violin I
mp *mf*

Violin II
mp *mf*

Viola
mp *mf*

Cello
mp *mf*

Vln. I
mp *f*

Vln. II
mp *f* *arco* *f en dehors*

Vla.
mp *f* *arco*

Vc.
mp *f* *arco*

A

Vln. I

Vln. II

Vla.

Vc.

22

B

32

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f pesante*

Vc. *mp* *f pesante*

39

Vln. I

Vln. II

Vla.

Vc.

pizz. arco

44

Vln. I *mp* *p* *cresc.*

Vln. II *mp* *p* *cresc.*

Vla. *mp* *p* *cresc.*

Vc. *p* *cresc.*

C

48

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f en dehors

51

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

56

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

mp cresc.

D

Musical score for section D, measures 58-61. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The Vln. I and Vln. II parts feature a melodic line with some grace notes. The Vla. part has a rhythmic accompaniment. The Vc. part provides a bass line. The section concludes with a *dim.* (diminuendo) marking.

Musical score for section D, measures 62-65. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The Vln. I and Vln. II parts feature a melodic line with some grace notes. The Vla. part has a rhythmic accompaniment. The Vc. part provides a bass line. The section concludes with a *dim.* (diminuendo) marking.

E

Musical score for section E, measures 66-73. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The Vln. I and Vln. II parts feature a melodic line with some grace notes. The Vla. part has a rhythmic accompaniment. The Vc. part provides a bass line. The section concludes with a *poco gliss.* (poco glissando) marking.

75

Vln. I *mf* *p* *mf* *p* *pizz.*

Vln. II *mf* *p* *mf* *p* *pizz.*

Vla. *fp* *fp* *poco gliss.* *pizz.*

Vc. *mf* *p* *pizz.* *arco* *III* *pizz.*

non gliss. *poco gliss.* *non gliss.* *poco gliss.*

84

Vln. I *arco* *mf*

Vln. II *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

F

90

Vln. I

Vln. II

Vla.

Vc.

96

poco gliss. *pizz.*

Vln. I *p*

Vln. II *sub. p* *poco gliss.* *pizz.*

Vla. *sub. p* *poco gliss.* *pizz.*

Vc. *p* *poco gliss.* III *pizz.*

G

Vln. I *arco* *f* *p* *f* *p* *f*

Vln. II *f* *p* *f* *p* *f*

Vla. *arco* *pizz.* *f* *p* *arco* *pizz.* *arco* *f*

Vc. *arco* *f* *p* *f* *p* *f*

H

107

Vln. I *mp* *cresc.* *f* *pizz.* *p*

Vln. II *mp* *cresc.* *f* *p*

Vla. *mp* *cresc.* *f* *mp* *p*

Vc. *mp cresc.* *f* *p*

112

Vln. I

Vln. II

Vla.

Vc.

arco

f

mp

mp

f

mp

mp

f

mp

116

Vln. I

Vln. II

Vla.

Vc.

f

p

f

p

f

p

f

p

f

p

f

p

pizz.

arco

pizz.

I

119

Vln. I

Vln. II

Vla.

Vc.

f

mp

f

mp

f

mp

f

mp

f

mp

f

mp

f

mp

f

mp

arco

122

Vln. I *mp* *f* *mf* *p*

Vln. II *mp* *f* *mp < mf* *mp > p*

Vla. *mp* *f* *mp < mf* *mp > p*

Vc. *mp* *f* *mp < mf* *mp > p*

126

Vln. I *pizz.* *f* arco

Vln. II *p* *f* arco

Vla. *pizz.* *f* arco

Vc. *f*

J

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

140

Vln. I *mp*

Vln. II *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* pizz.

K

Vln. I *f*

Vln. II *f* arco *en dehors*

Vla. *f* arco

Vc. *f* arco

L

159

Vln. I *mp* *dim.*

Vln. II *mp* *dim.*

Vla. *mp* *dim.*

Vc. *mp* *dim.*

169

Vln. I

Vln. II

Vla.

Vc.

p *f* *ff*

p *f* *ff*

p *f* *ff*

p *f* *ff*

For perusal only