

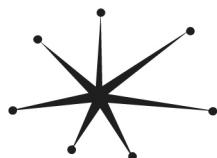
Andrew Rindfleisch

String Quartet No.2

for 2 violins, viola and violoncello

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Manzo Music



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String Quartet No. 2 (2013)

for 2 violins, viola and violoncello

Duration: 40 minutes

Andrew Rindfleisch
Manzo Music

Commissioned by the JACK Quartet

Note to Performers:

String Quartet No. 2 uses a specific tuning. One string on each instrument is re-tuned by a quarter-tone. The entire piece uses the following tuning:

- Violin I: The A string is tuned exactly one quarter-tone up.
- Violin II: The D string is tuned exactly one quarter-tone down.
- Viola: The G string is tuned exactly one quarter-tone down.
- Cello: The G string is tuned exactly one quarter-tone up.

The music is then read as fingered (all notated pitches on the affected strings will sound either a quarter-tone up or down).

String Quartet No. 2

for the JACK Quartet

Andrew Rindfleisch

I.

$\text{♩} = \text{ca. } 112\text{--}116$ Violently intense, relentless
molto feroce possibile

Violin I

Violin II

Viola

Violoncello

4

7

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Musical score for piano, page 10, measures 6-10. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 6 starts with a sixteenth-note pattern. Measure 7 begins with a eighth-note followed by a sixteenth-note pattern. Measure 8 features a glissando instruction. Measures 9 and 10 show complex sixteenth-note patterns. Measure 11 starts with a eighth-note followed by a sixteenth-note pattern. Measure 12 concludes with a sixteenth-note pattern. Measure 13 begins with a eighth-note followed by a sixteenth-note pattern. Measure 14 shows a sixteenth-note pattern. Measure 15 concludes with a sixteenth-note pattern. Measure 16 begins with a eighth-note followed by a sixteenth-note pattern. Measure 17 shows a sixteenth-note pattern. Measure 18 concludes with a sixteenth-note pattern.

The image shows a page of sheet music for piano, page 13. The music is divided into four staves. The top staff uses a treble clef and has a measure of 7. The second staff uses a treble clef and has measures of 3 and 2. The third staff uses a bass clef and has measures of IV, III, IV, 5, 3, 3, and 2. The bottom staff uses a bass clef and has measures of 3, 3, 3, 3, 3, 3, 3, 3, and 2. A large diagonal watermark reading "Do Not Copy" is overlaid across the page.

17

III

(II)

(III)

20

(III)

23

(III)

26

(III)

29

Musical score for page 32, measures 1-5. The score consists of four staves. The top staff (treble clef) has a 'II' above it. The second staff (treble clef) has '(II)' above it. The third staff (bass clef) has '(III)' above it. The bottom staff (bass clef) has 'gliss.' below it. Measure 1: Treble staff has six eighth-note pairs with a fermata over the last note. Bass staff has six eighth-note pairs. Measure 2: Treble staff has six eighth-note pairs. Bass staff has six eighth-note pairs. Measure 3: Treble staff has six eighth-note pairs. Bass staff has six eighth-note pairs. Measure 4: Treble staff has six eighth-note pairs. Bass staff has six eighth-note pairs. Measure 5: Treble staff has six eighth-note pairs. Bass staff has six eighth-note pairs.

Musical score for orchestra and piano, page 10, measures 35-36. The score consists of five staves. The top two staves are for the orchestra, featuring woodwind and brass parts. The third staff is for the piano. The bottom two staves are for the orchestra, featuring strings and woodwind parts. Measure 35 begins with a dynamic of $\frac{3}{4}$. The first two measures of the orchestra section (measures 35-36) are grouped by brackets under the measure numbers. The first group (measures 35-36) has a duration of 5 measures. The second group (measures 37-38) has a duration of 3 measures. The piano part (measures 35-36) also includes a bracketed duration of 3 measures. Measure 36 begins with a dynamic of $\frac{2}{4}$.

A musical score page for orchestra. The top staff (Flute I) has a treble clef and a key signature of one sharp. It consists of six measures of eighth-note patterns. The second staff (Flute II) has a treble clef and a key signature of one sharp. It also consists of six measures of eighth-note patterns. The third staff (Oboe I) has a treble clef and a key signature of one sharp. It consists of six measures of eighth-note patterns. The fourth staff (Oboe II) has a treble clef and a key signature of one sharp. It consists of six measures of eighth-note patterns. The fifth staff (Bassoon) has a bass clef and a key signature of one sharp. It consists of six measures of eighth-note patterns. The bottom staff (Strings) has a bass clef and a key signature of one sharp. It consists of six measures of eighth-note patterns. Measure numbers 1 through 6 are indicated above each staff.

57 (rit.) molto $\text{♩} = \text{ca. 76-80}$
grand, con molto bravura

(ff)

grand, con molto bravura
III IV

(ff)

grand, con molto bravura
(III) IV II

(ff)

grand, con molto bravura
(ff)

62

3 3 3 3

(IV) 3 3 3 3 III

(II) 3 3 3 3 II III

3 3 3 3

67 III

IV III IV

II IV II III IV

3

72

(IV)

(II)

III—

IV—

Musical score for orchestra, page 82, measures 1-4. The score consists of four staves. The top two staves are in 4/4 time, while the bottom two are in 3/4 time. The key signature changes frequently, indicated by Roman numerals above the staff. Measure 1 starts with II, followed by III, II, and III. Measure 2 starts with II, followed by III, II, and III. Measure 3 starts with III, followed by II, III, and II. Measure 4 starts with III, followed by II, III, and II.

87 (III) II accel. $\text{♩} = \text{ca. 96}$ accel.

f cresc. poco a poco

(II) III III III III

f cresc. poco a poco cresc. poco a poco

(III) II III

f cresc. poco a poco

92 (accel.) $\text{♩} = \text{ca. 112-116}$

4 5

ff

III 3 IV 3 3 3

ff

(III) 3 II III II

4 *ff*

3 3 3 3 3 3

95 3 3 5 III

3 3 3 3 3 3

IV III III 3 3 3

3 3 3 3 3 3

III

gliss.

III

3 3 3 3 3 3

3 3 3 3 3 3

senza vib.

$\text{♩} = \text{ca. } 76-80$

con molto bravura legato

100 (III) II III 8va
 ff III 3 3 sul pont. III ord.
 ff III 3 3
 $\text{mf} \xrightarrow{\text{f}}$ ff $p < f$ $p < f$ ff sul pont. III ord.
 ff III 3 3 4
 $\text{mf} \xrightarrow{\text{f}}$ ff $p < f$ $p < f$ ff sul pont. III ord.
 ff 3 3 4
 $\text{mf} \xrightarrow{\text{f}}$ ff $p < f$ $p < f$ ff

103 (8)-
 legato 3 5 3 3 3 (s.p.)
 sul pont.
 fp mp mf
 legato 3 3 3
 sul pont. III
 fp mp mf
 legato 3 3 3
 fp mp mf

106 (8)-
 f 3 3 3 5 6 6
 ord. 3 3 3 6 3
 f 3 3 3 3 3
 f 3 3 3 3 3
 f 3 3 3 3 3

(8)

109

6 6 3

(III) 6 6 3

(III) 6 3

(III) 6 3 6

(8)

111

5 6 6 3

(III) 6 3 3 5

(III) 6 3 3 6

(III) 6 3 3 6

II

113

5 5 6 5 5

(III) 6 3 6 5 5

(III) 3 6 3

(III) 3 6 3 3

115

117

119

121 (II) (III)
 (III)
 (IV)
 (III)
 gliss.
 (IV)
 (II)
 (III)

123 (II) I
 (III)
 (III)
 (IV)
 (III)
 gliss.
 (IV)
 (II)
 III
 II

125 (II) (III)
 (III)
 (IV)
 (III)
 (IV)
 (II)

127

129 $\text{♩} = \text{ca. } 112\text{--}116$ subito

136

intense

139 III

mp cresc. IV *mf cresc.* II

(III)

mf cresc. 3 3 II

(III)

mf cresc. 3 3 *f cresc.*

(III)

mf cresc. 5 *gliss.* *f cresc.*

142 (II)

ff

(II)

ff 3 3 3

(III)

ff

III 5 3

145 I

II

(II)

(II)

III 3

(III)

5

3 3 3 3

3 5 3 3

3 3 3 3

3 5 3 7

148

151

154

157

(III)

160

(III)

164

calmo sul tasto lunga
pp

calmo sul tasto lunga
p

calmo III sul tasto p lunga

calmo III mp lunga
n

II.

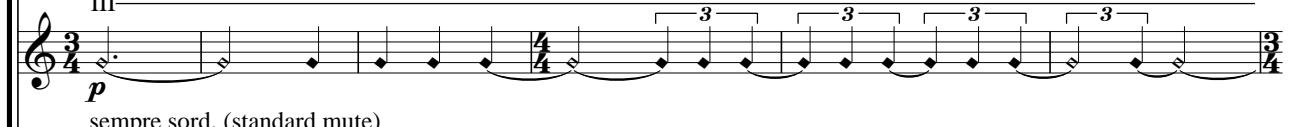
$\text{♩} = \text{ca. 56-60}$ Elegant, with ease

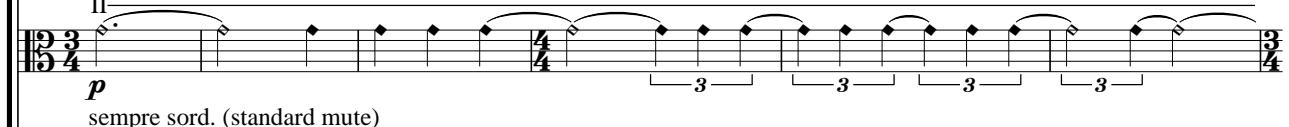
sempre sord. (standard mute)

legato

III

Violin I 

Violin II 

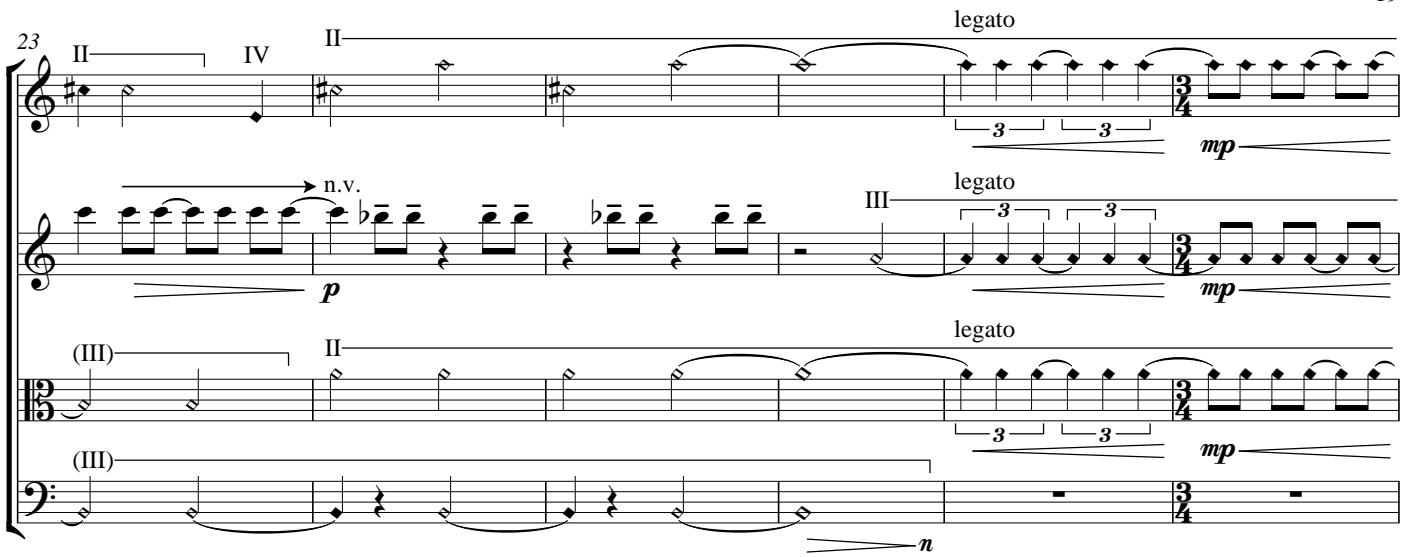
Viola 

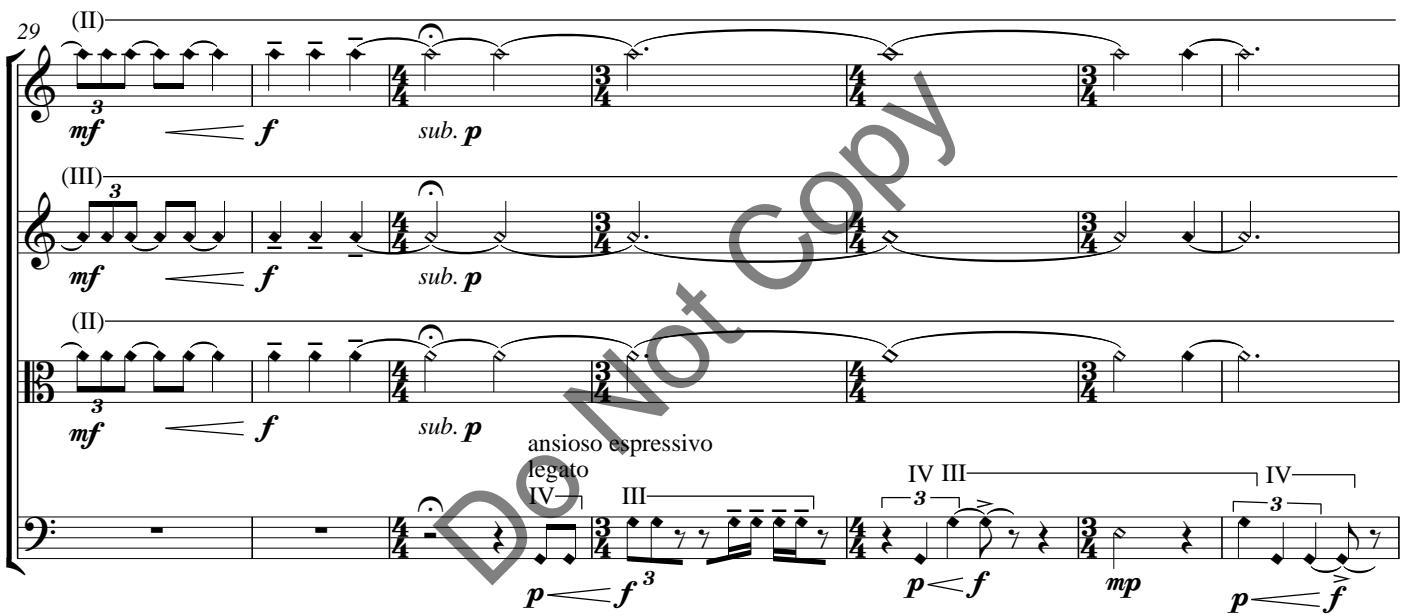
Violoncello 



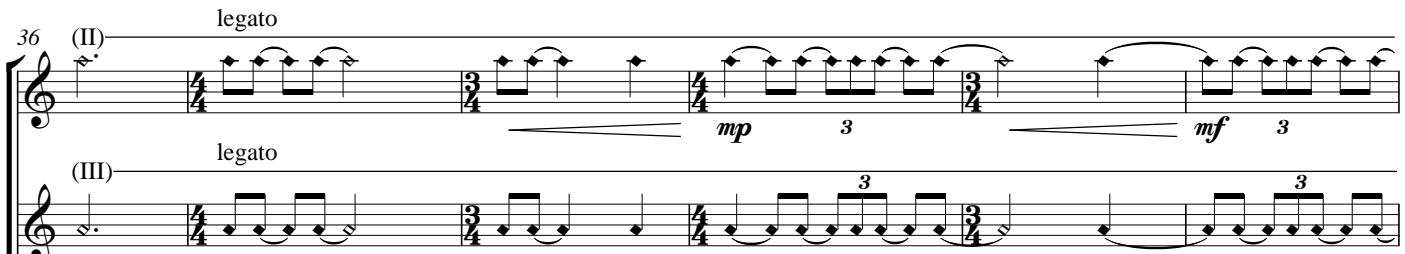
7 

15 

23 II IV II legato


(II)
 29 

(III)
 (II)
 (II)
 ansioso espressivo
 legato
 IV III IV IV
 $p \ll f^3$ $p \ll f$ mp $p \ll f$

36 (II) legato


(III) legato


(II) legato


III III II III IV III I
 $p \ll f$ $sub.p \ll f^3$ $p \ll f$ $p \ll f$ $n.v. \rightarrow v.$ molto espressivo
 molto legato

42 (II)

(III)

(I)

f 3 3

f 3 3

3 3 3 3 3 3 3 3

47 (II)

(III)

(I)

3 3 3 3 3 3 3 3

*molto espressivo
molto legato*

3 3 3 3 3 3 3 3

51 (II)

molto espressivo
molto legato

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

gliss.

3

(I)

3 3 3 3 3 3 3 3

molto espressivo
molto legato

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

Musical score for piano, page 15, measures 55-56. The score consists of four staves of music. Measure 55 starts with a treble clef, a key signature of one sharp, and a common time signature. The first two measures feature eighth-note patterns with various accidentals. Measure 3 is indicated by a '3' below the staff. Measures 55-56 are separated by a vertical bar line. Measure 56 begins with a treble clef, a key signature of one sharp, and a common time signature. It continues the eighth-note pattern with accidentals. Measure 3 is indicated by a '3' below the staff. The score ends with a final measure consisting of a single eighth note followed by a fermata.

A musical score for piano, page 58, featuring four staves of music. The score consists of two systems of measures. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It contains measures 1 through 8, with measure 8 ending with a fermata over the eighth note. The second system starts with a treble clef, a key signature of one sharp, and a common time signature. It contains measures 9 through 16, with measure 16 ending with a fermata over the eighth note. Various dynamics are indicated throughout, including '3' (triole), 'gliss.', and 'p' (piano). The music is written in black ink on white paper.

Musical score for piano, page 10, measures 61-64. The score consists of four staves. Measure 61 starts with a treble clef, a key signature of one sharp, and a common time signature. The first staff begins with a sixteenth-note pattern. Measure 62 continues with a sixteenth-note pattern. Measure 63 begins with a sixteenth-note pattern. Measure 64 begins with a sixteenth-note pattern.

Musical score page 22, measures 64-66. The score consists of four staves of music for a single instrument. Measure 64 starts with a sixteenth-note pattern. Measure 65 begins with a eighth-note pattern. Measure 66 starts with a sixteenth-note pattern. Measure 67 begins with a eighth-note pattern. Measure 68 starts with a sixteenth-note pattern. Measure 69 begins with a eighth-note pattern. Measure 70 starts with a sixteenth-note pattern.

Musical score page 22, measures 67-70. The score consists of four staves of music for a single instrument. Measures 67-70 are identical, each starting with a sixteenth-note pattern followed by a eighth-note pattern. The dynamic marking "ff" (fortissimo) is placed above the fourth staff in each measure.

Musical score page 22, measures 70-73. The score consists of four staves of music for a single instrument. Measures 70-73 are identical, each starting with a sixteenth-note pattern followed by a eighth-note pattern. The dynamic marking "ff" (fortissimo) is placed above the fourth staff in each measure.

73

76

lunga

I

n<*mp* *pp* *poco* *p*

lunga

II

n<*mp* *n--mf*

lunga

III

n--mf

lunga

IV

n--mf

n--mf

n--mf

n--mf

n--mf

82

n.v. → *v. poco*

pp *poco* *p*

90 (8) → n.v.

I

coldly
senza vib.
III—
pp

coldly
senza vib.
II— III—
pp

99 (I)

(I)

III— III— III—
III— III— II— III— II— III—
(III) II— III— II— III—

poco rit..

(poco rit.) . a tempo

108 (I)

(I)

II—
f >

III— III— III— III—
III— III— II— II—
(III) IV— III— IV—
sub. f >

n

117 (II)

(III)

(II)

Bass

*espressivo
con vibrato (like a musical saw)*

15ma

mf

127 (II)

(III)

(II)

rit.

15

a tempo

138 (II)

(III)

(II)

fading away

15

mp *p* *pp*

III.

$\text{♩} = \text{ca. } 64$ Distant, expressive

Violin I

Violin II

Viola

Violoncello

sord. sempre (with wooden practice mute)
molto legato sempre
p

sord. sempre (with wooden practice mute)
molto legato sempre

8

Violin I

Violin II

Viola

Violoncello

mp *p* *mp* *p*

III II III

17

Violin I

Violin II

Viola

Violoncello

II

mp *p*

III

mp *p*

25

sord. sempre (with wooden practice mute)
molto legato sempre

p

sord. sempre (with wooden practice mute)
molto legato sempre

p

IV

III

II

(III)

mp

mf

mp

mf

31

mf

p cresc. poco a poco

mf

p cresc. poco a poco

(III)

f

p cresc. poco a poco

mp cresc. poco a poco

III II III II III II III

f

sub. p cresc. poco a poco

mp cresc. poco a poco

37

mp cresc. poco a poco

mf

mp cresc. poco a poco

mf

III

mf cresc. poco a poco

f

(II)

mf cresc. poco a poco

f

42

dim. poco a poco

mp

dim. poco a poco

(III) IV III

dim. poco a poco

mf

dim. poco a poco

dim. poco a poco

mf

dim. poco a poco

47

rit. $\downarrow = \text{ca. } 52$

poco a poco sul tasto

p

poco a poco sul tasto

p

poco a poco sul tasto

(III)

mp

p

poco a poco sul tasto

III II

II III III

III IV

III IV III IV

poco a poco sul tasto

III

pp

55

a tempo

$\downarrow = \text{ca. } 64$

rit. $\downarrow = \text{ca. } 64$

a tempo

rit. $\downarrow = \text{ca. } 64$

a tempo

ord.

ord.

III

p

ord.

III

III

III

III

II III

p

62 rit. a tempo = ca. 64 rit. a tempo = ca. 64 rit. a tempo = ca. 64

a tempo
rit. = ca. 64

rit. molto

72 (II) III II
mp <poco> <poco> <poco> <poco> mp mf

(III) IV III
mp <poco> <poco> <poco> <poco> mp mf

(III) IV
mp <poco> <poco> <poco> mp mf

Meno poco $\text{♩} = \text{ca. } 56$

p

a tempo
poco rit. $\text{♩} = \text{ca. } 64$

p

III— II— III— II— III— II— III— IV—
 III— III— III— III— III— IV—
 III— III— III— III— III— II— III—
 (III) III— III— III— III— III— II— III—
p

III— III— III— III— III— II— III—

(rit.) $\text{♩} = \text{ca. } 64$

a tempo
mf

a tempo
f

mf

(III) III— II— III— II— III— II— III— IV—
 (IV) III— IV— III— II— III— II— III— II—
 (III) III— II— III— II— III— II— III— II—
mf *f* *mf*

III— III— III— III— III— II— III—

91

poco rit.

mp

p

mp

p

(III) IV— III— IV— III— IV—
 (III) IV— III— IV— III— IV—
 II— III— IV— III— IV— III— IV—
mp *p* *mp* *p* *mp* *p*

99 (poco rit.) $\text{J} = \text{ca. } 56$ rit. molto $\text{J} = \text{ca. } 100\text{--}104$ Lilting

107 (III) IV III

114 (III) II III II

120

III II I II I II
II
(II) III II II II II II III
gliss. gliss.
III
II
III
III

126

II
II III
IV III
sub. p
III
III
p f
p
IV III (II) sub. p
III

132

IV III II
f
(III)
IV III
f p f
(III) II
f
f

138 III— II— III— II—

144 III— II— III— II—

150 I II— III— II—

156

rit. \downarrow = ca. 80 rit.

163 \downarrow = ca. 72 rit. \downarrow = ca. 56-60 rit. lunga

\downarrow = ca. 64 chorale-like poco rit. a tempo poco rit. a tempo

170 \downarrow = ca. 64 II \downarrow = ca. 64 III sub. mp \searrow n

IV III sub. mp \searrow n

IV III sub. mp \searrow n

III II III II III sub. mp \searrow p

Musical score for orchestra, page 179, measures 1-10. The score consists of four staves. Measure 1: Violin I (G clef) starts with a dynamic **p**. Measure 2: Violin II (C clef) enters with a dynamic **p**. Measure 3: Cello (C clef) enters with a dynamic **p**. Measures 4-5: Violin I enters with dynamic *cresc. poco a poco*. Measures 6-7: Violin II enters with dynamic *cresc. poco a poco*. Measures 8-9: Cello enters with dynamic *cresc. poco a poco*. Measures 10: All three instruments play together with dynamic **mf**. Measure 11: Violin I and Violin II play eighth-note patterns. Measure 12: Cello plays eighth-note patterns.

195 $\text{♩} = \text{ca. } 56$ $\text{♩} = \text{ca. } 56$ $\text{♩} = \text{ca. } 56$

poco rit. poco rit. poco rit.

II—

(III)

203 $\text{♩} = \text{ca. } 64$

Musical score for orchestra and piano, page 11, measures 210-211. The score consists of four staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the orchestra, with the first staff for strings and the second for woodwinds. Measure 210 starts with a forte dynamic (f) in common time. The piano right hand plays eighth-note chords in common time, while the left hand provides harmonic support. The orchestra follows with eighth-note chords in common time. Measure 211 begins with a piano dynamic of **p**, followed by **IV senza vib.** (IV without vibrato). The piano continues with eighth-note chords in common time. The orchestra maintains its eighth-note chords in common time. The score is annotated with a large, semi-transparent watermark reading "DO NOT COPY".

Musical score for three voices and basso continuo, page 11, measures 219-220.

Top Voice: Treble clef, dynamic *ppp*. The vocal line consists of sustained notes with long vertical stems. The first six measures are in common time, followed by two measures in 4/4 time. The vocal part ends with a fermata over a grace note, labeled "n". The word "lunga" is written above the staff in both 4/4 measures.

Second Voice: Treble clef, dynamic *ppp*. The vocal line consists of sustained notes with long vertical stems. The first six measures are in common time, followed by two measures in 4/4 time. The vocal part ends with a fermata over a grace note, labeled "n". The word "lunga" is written above the staff in both 4/4 measures.

Basso Continuo: Bass clef, dynamic *ppp*. The continuo part provides harmonic support with sustained notes and simple rhythmic patterns. It features a mix of eighth-note and sixteenth-note patterns.

Bottom Voice: Bass clef, dynamic *ppp*. The vocal line consists of sustained notes with long vertical stems. The first six measures are in common time, followed by two measures in 4/4 time. The vocal part ends with a fermata over a grace note, labeled "n". The word "lunga" is written above the staff in both 4/4 measures.

IV.

$\text{♩} = \text{ca. } 48\text{--}52$ Ethereal, ghostly, spiritual

Violin I

Violin II

Viola

Violoncello

sord. sempre (with rubber practice mute)
senza vib.
 pp

sord. sempre (with rubber practice mute)

III
IV
 pp

7 sord. sempre (with rubber practice mute)
IV
 pp

sord. sempre (with rubber practice mute)
II
III
IV
 pp

(III)
(IV)

13 (IV) rit.
III
II
III
IV
 3

3

(IV) III II
III
IV
 3

(III)
(IV)
 3

19 a tempo poco rit. a tempo poco rit. a tempo poco rit. a tempo poco rit.

27 a tempo rit. molto rit. a tempo

35 (III) rit. molto a tempo
 senza vib.

43 , senza vib. , rit. molto a tempo III— IV— III— senza vib.

pp >n

, senza vib. , III— senza vib. III— senza vib. II—

pp >n

senza vib. , III— , IV— III IV III— IV— III— IV—

pp >n

III— , II— III— 3 3 3 3 3 3

IV— >n

p

pp

50 (III) II senza vib. IV II— III— II— III—

(II) IV— senza vib. III— IV— senza vib. senza vib. II— III— IV—

(IV) — III— III— 3 3 3 3 II—

IV— IV— IV— IV— III—

(III) — III— 3 3 III—

(IV) — 3 3 3 3 III—

55 (III) I II IV II poco rit. II a tempo pp

(IV) III— IV— II senza vib. III— IV— I—

I III— 3 II— III— IV— >n pp

II IV— 3 3 III— 3 IV— n pp

II— II— II— II— II— 3 3 3 3 n pp

61 poco rit. a tempo poco rit. a tempo

III I II 2 4 2 4

(I) II >n

III III

(III) III

(II) II sul tasto

n ppp pp

Meno $\text{♩} = \text{ca. } 40$
rit.

senza vib.
IV sul tasto

$\text{♩} = \text{ca. } 48$

ord.
reverent
III

69

pp n

sul tasto
III

n poco ppp

pp reverent
senza vib.

sul tasto
II

pp n

ord.
reverent
III

pp ord.
reverent
III

76 fading away III III III IV lunga

fading away

ppp n

Più $\text{♩} = \text{ca. } 56$

lunga

fading away

ppp n

lunga

fading away

ppp n

lunga

fading away

ppp n

lunga

Program Note

String Quartet No. 2 is a 40-minute work cast in four movements. The opening movement of the quartet was conceived as a kind of violent musical event, relentless in it's intensity. The movements that follow unfold as remnants of that event, growing more shaded, colored, and distant as the work progresses.

An emphasis on instrumental color and shading resulted from this conceptual point of departure. Namely, three timbre altering elements are woven into the work. First, the use of “scordatura”- or the re-tuning of the instruments, is applied. In this case, only one string on each instrument is affected, and, in each case that string is only re-tuned by a quarter-tone. The result is an “out of tune” musical universe that slides in and out of the work, capable of bending the music in different directions simultaneously. Second, there is a progressive use of instrumental mutes, which are applied as the work unfolds, from the standard mute to the wooden and rubber practice mutes (large mutes which significantly change the color of the string instruments). Finally, the liberal use of natural harmonics (resulting pitches of higher frequency produced by lightly touching a string at specific points) are applied.

As the piece unfolds through it's form, the above elements become more prevalent, and by the works conclusion, consume the music entirely, even as the remnants of that initial musical explosion grow more distant, shaded, and quiet, until the music itself disappears.

String Quartet No. 2 is dedicated to the JACK Quartet.

(A. Rindfleisch)