Andrew Rindfleisch

String Quartet No.2

for 2 violins, viola and violoncello

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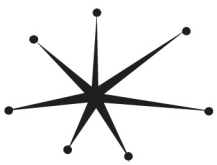
Manzo Music



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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

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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).

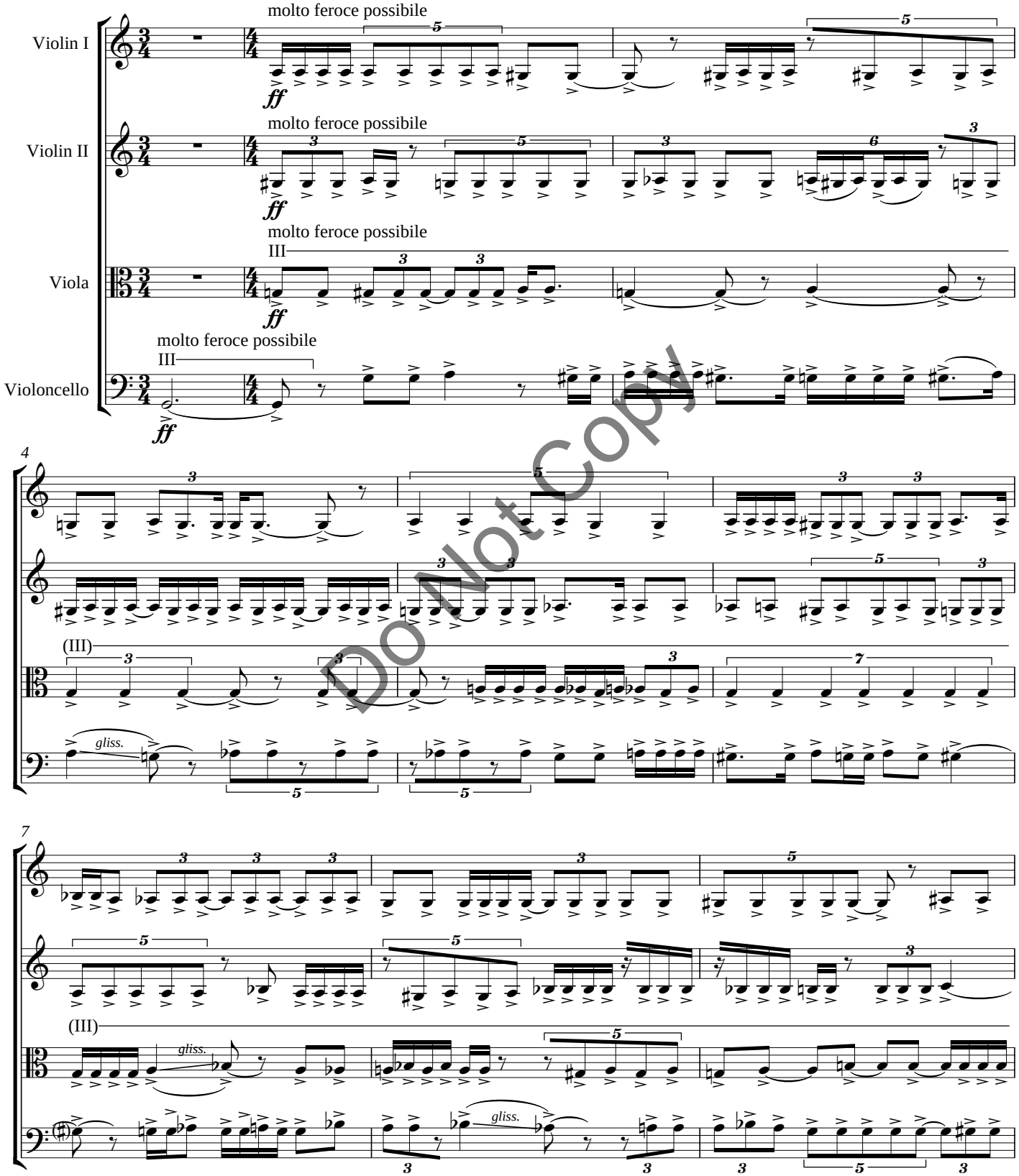
String Quartet No. 2

for the JACK Quartet

Andrew Rindfleisch

I.

♩ = ca. 112–116 **Violently intense, relentless**



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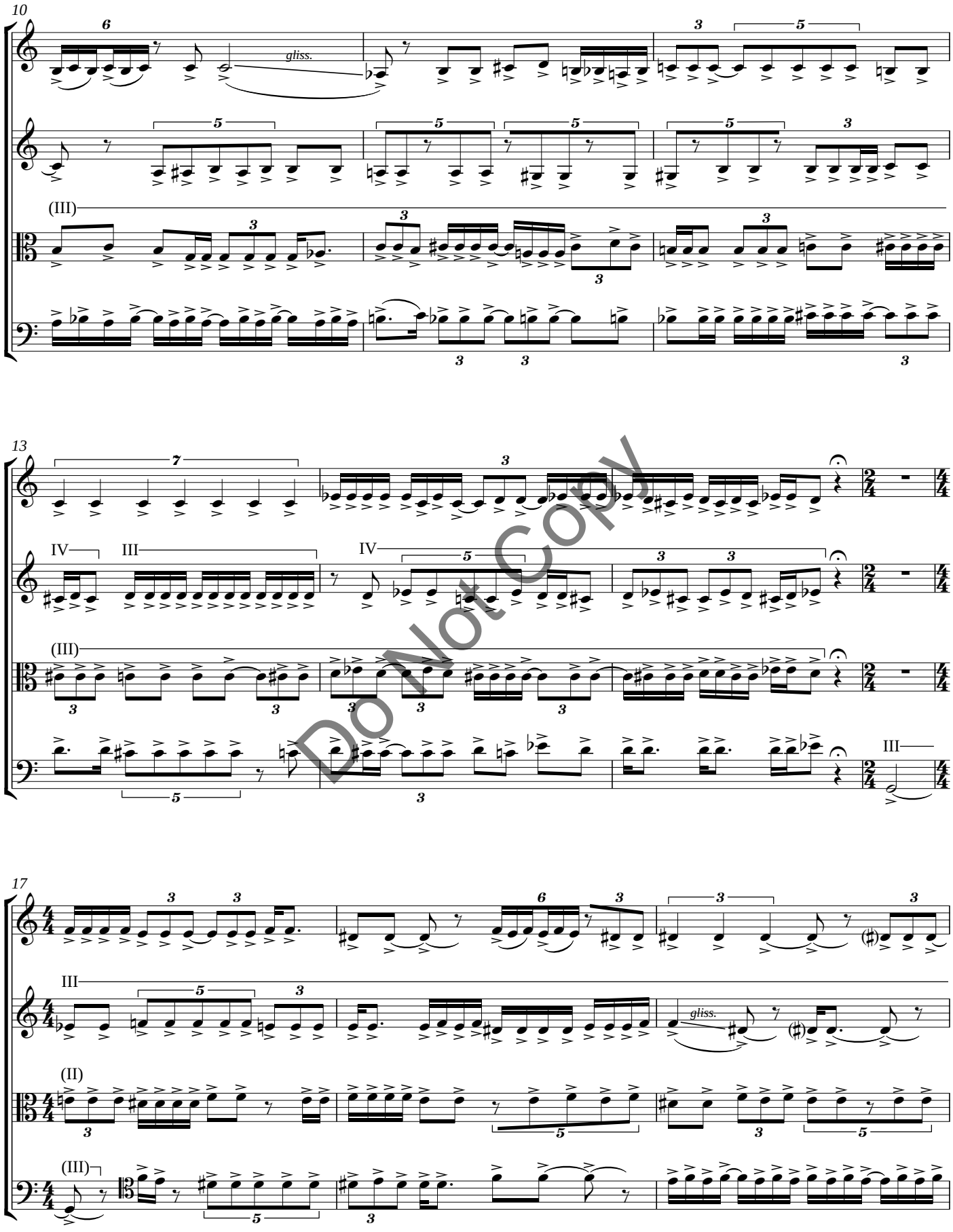

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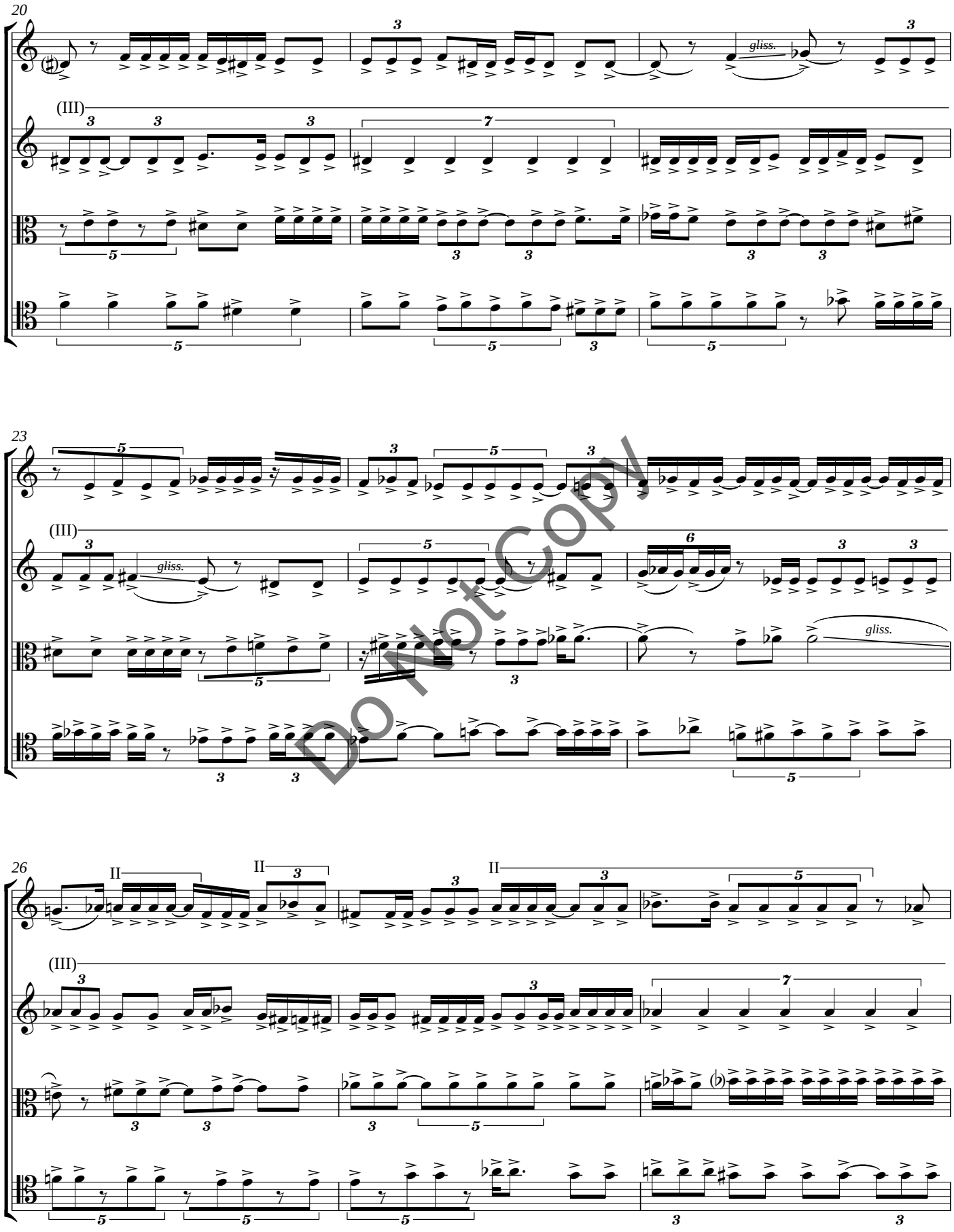

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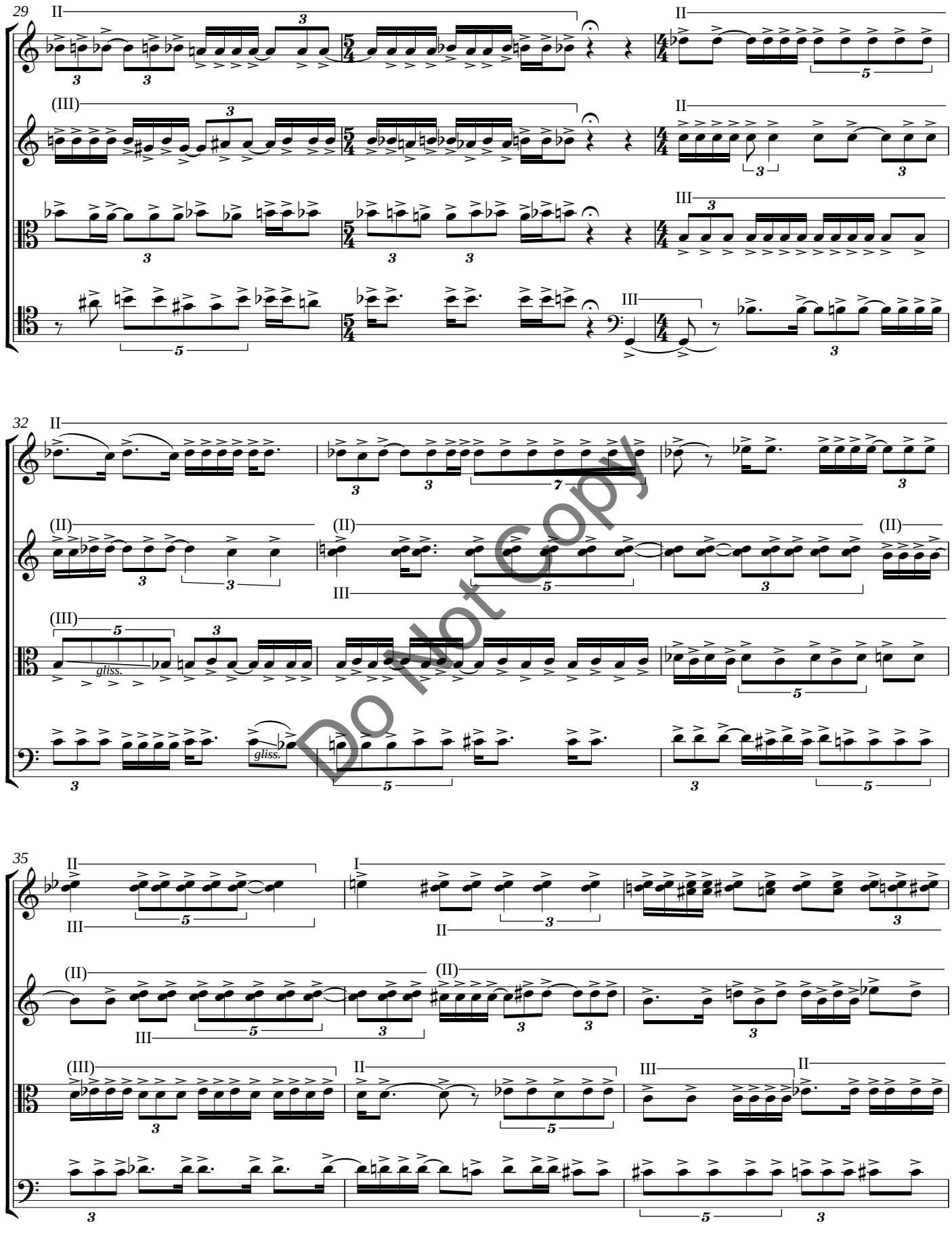

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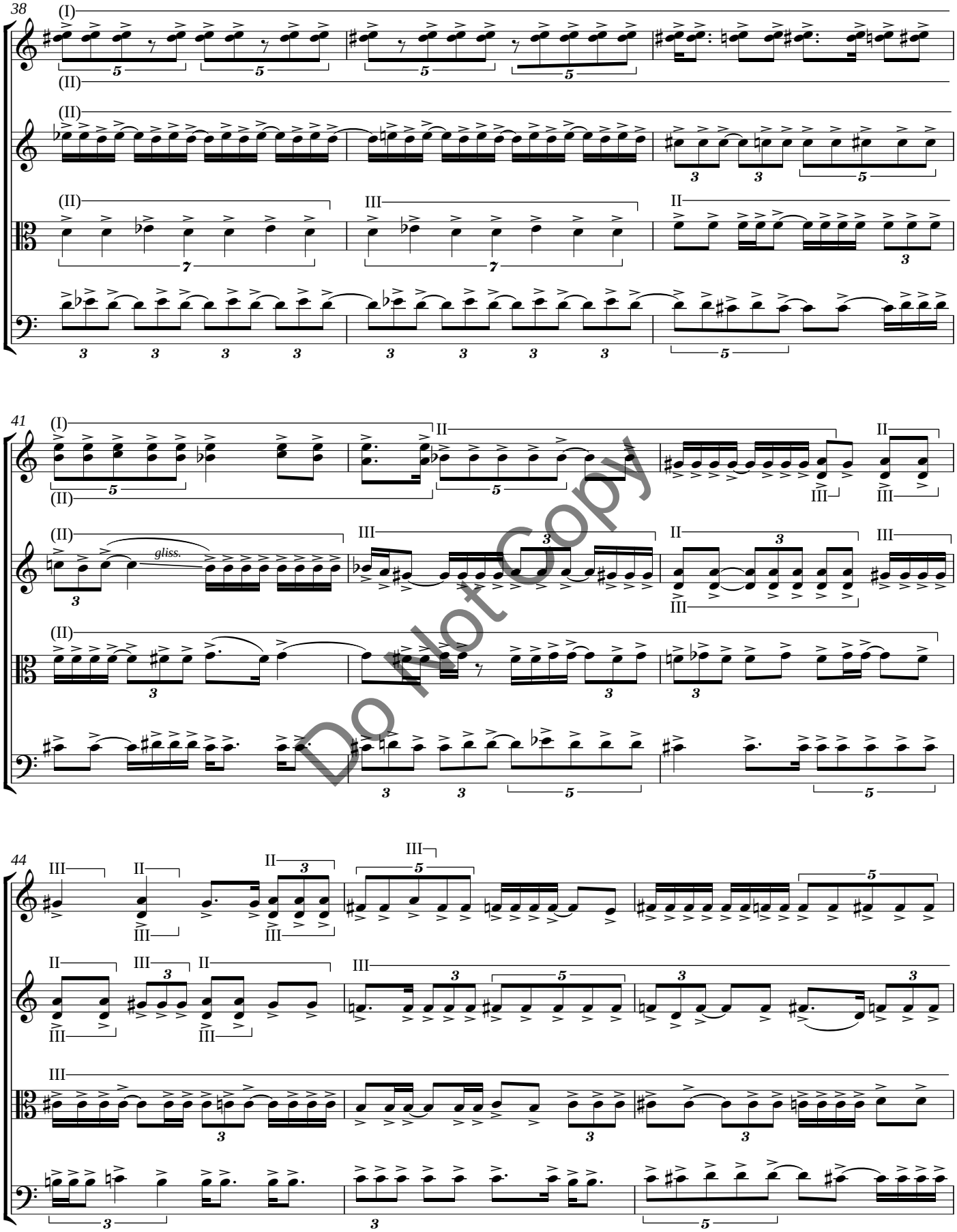

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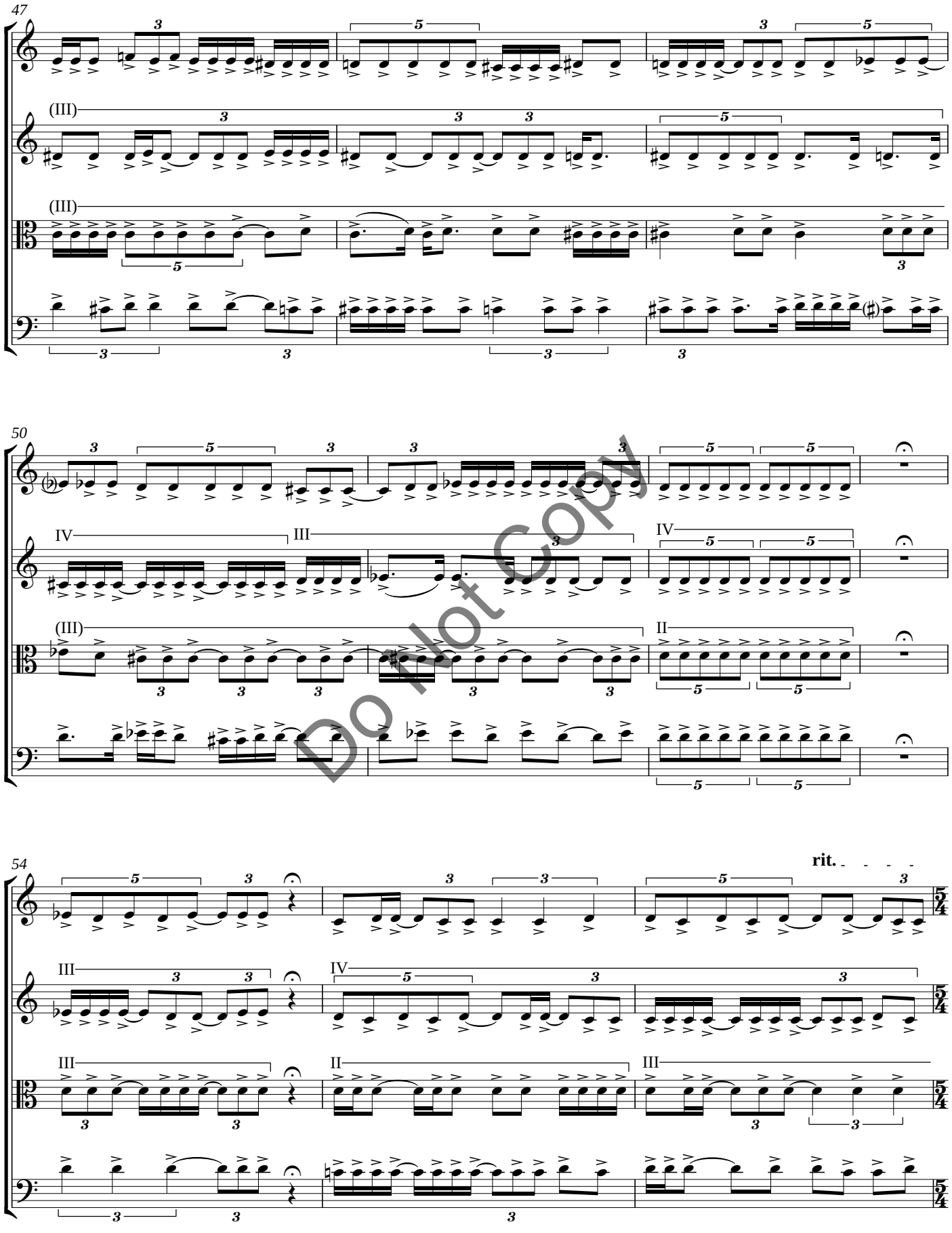

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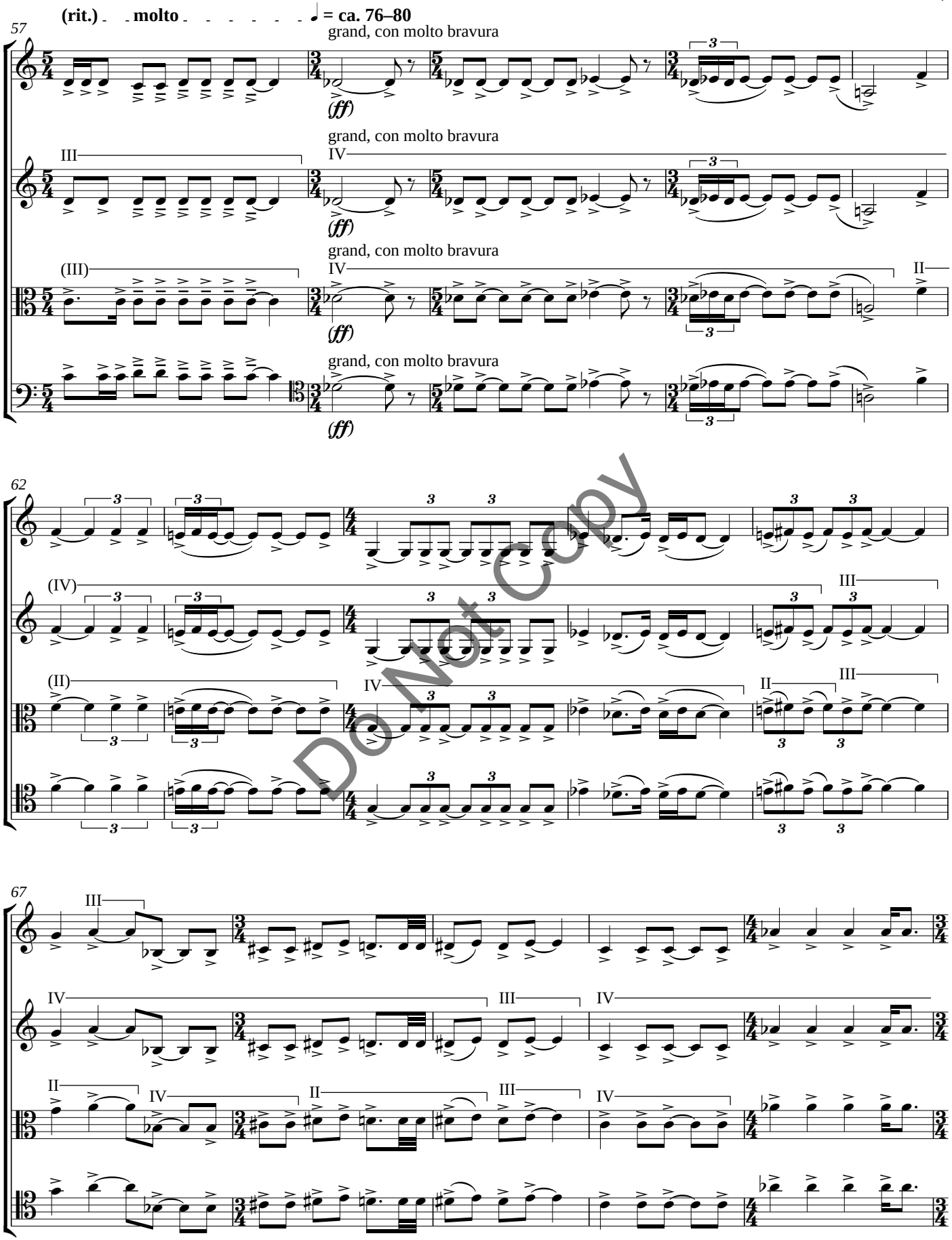
(rit.) molto = ca. 76–80
57
grand, con molto bravura
(ff)
III
IV
(III)
II
62
(IV)
(II)
67

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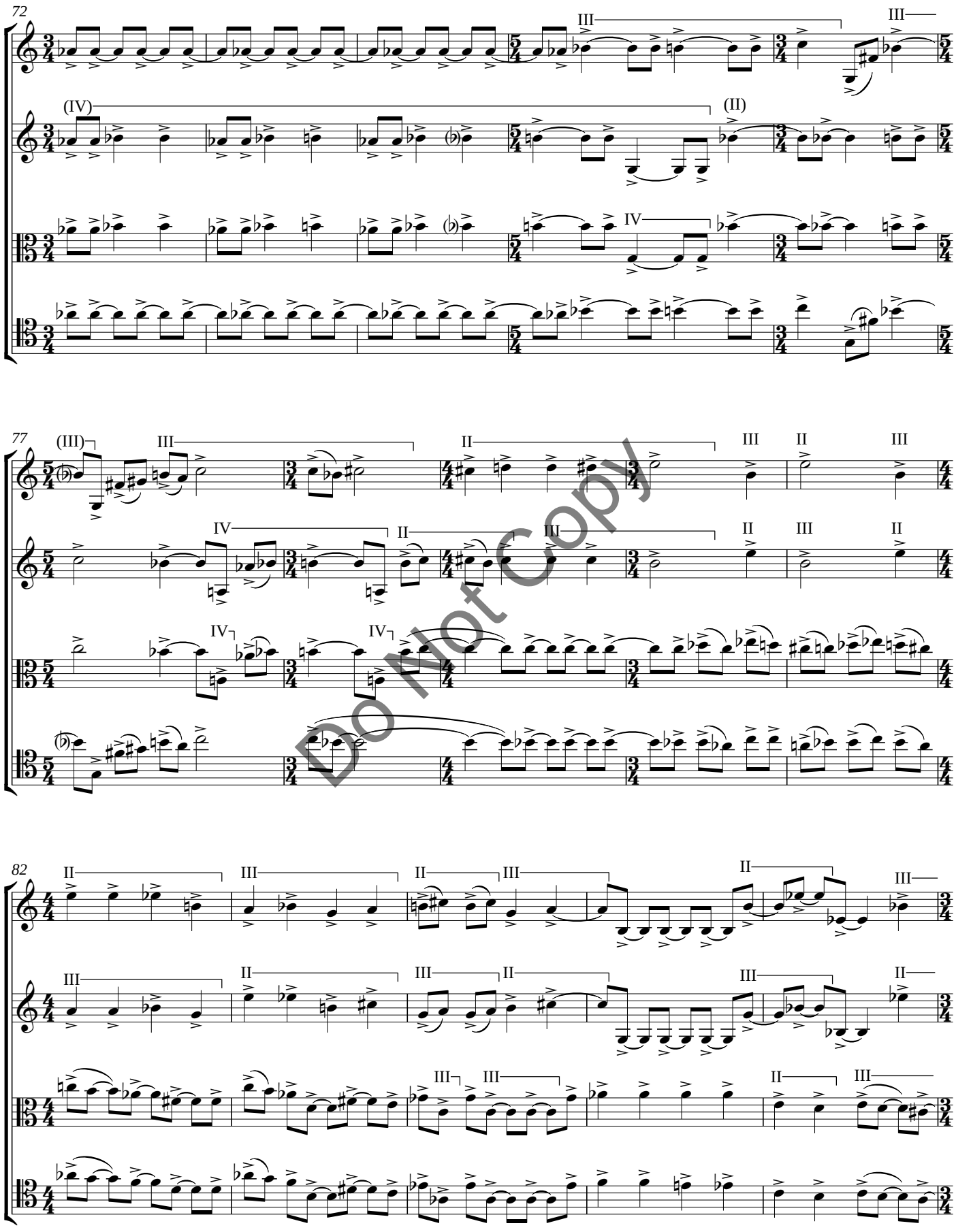
72
77
82
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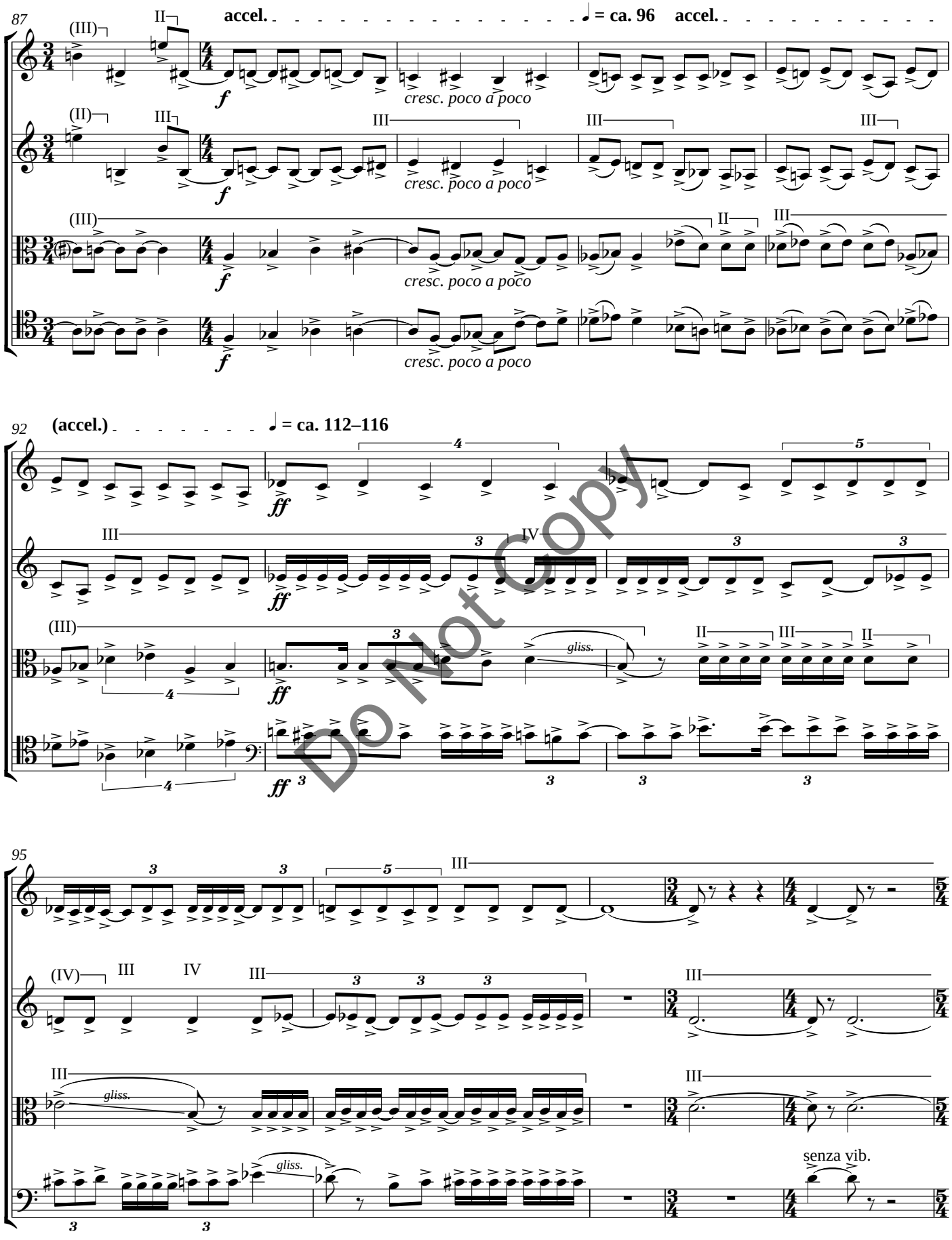
87
accel.
♩ = ca. 96
accel.
cresc. poco a poco
92
(accel.)
♩ = ca. 112–116
gliss.
95
senza vib.

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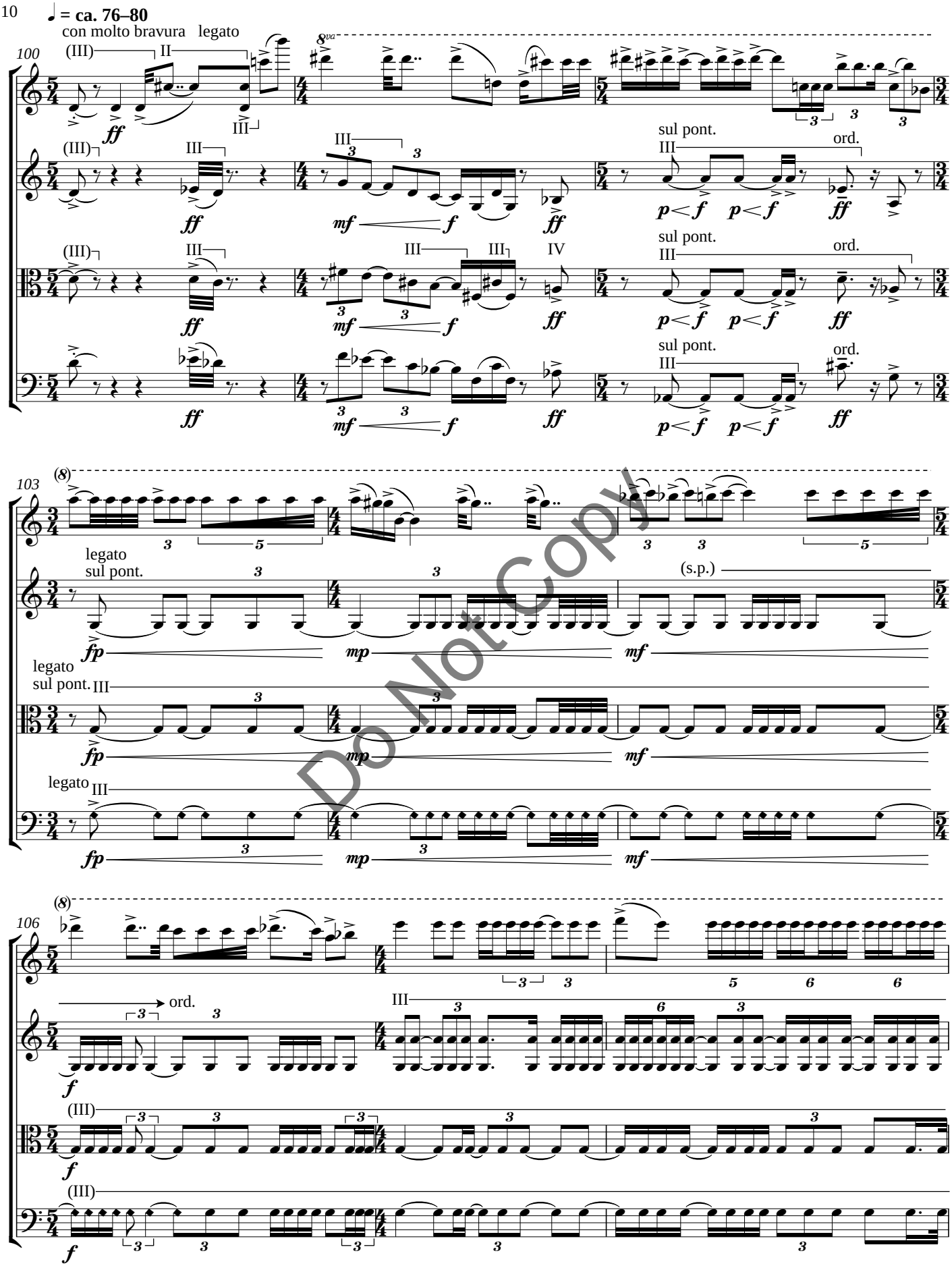
♩ = ca. 76–80
con molto bravura legato
100
103
106
legato
sul pont.
(s.p.)
sul pont.
ord.
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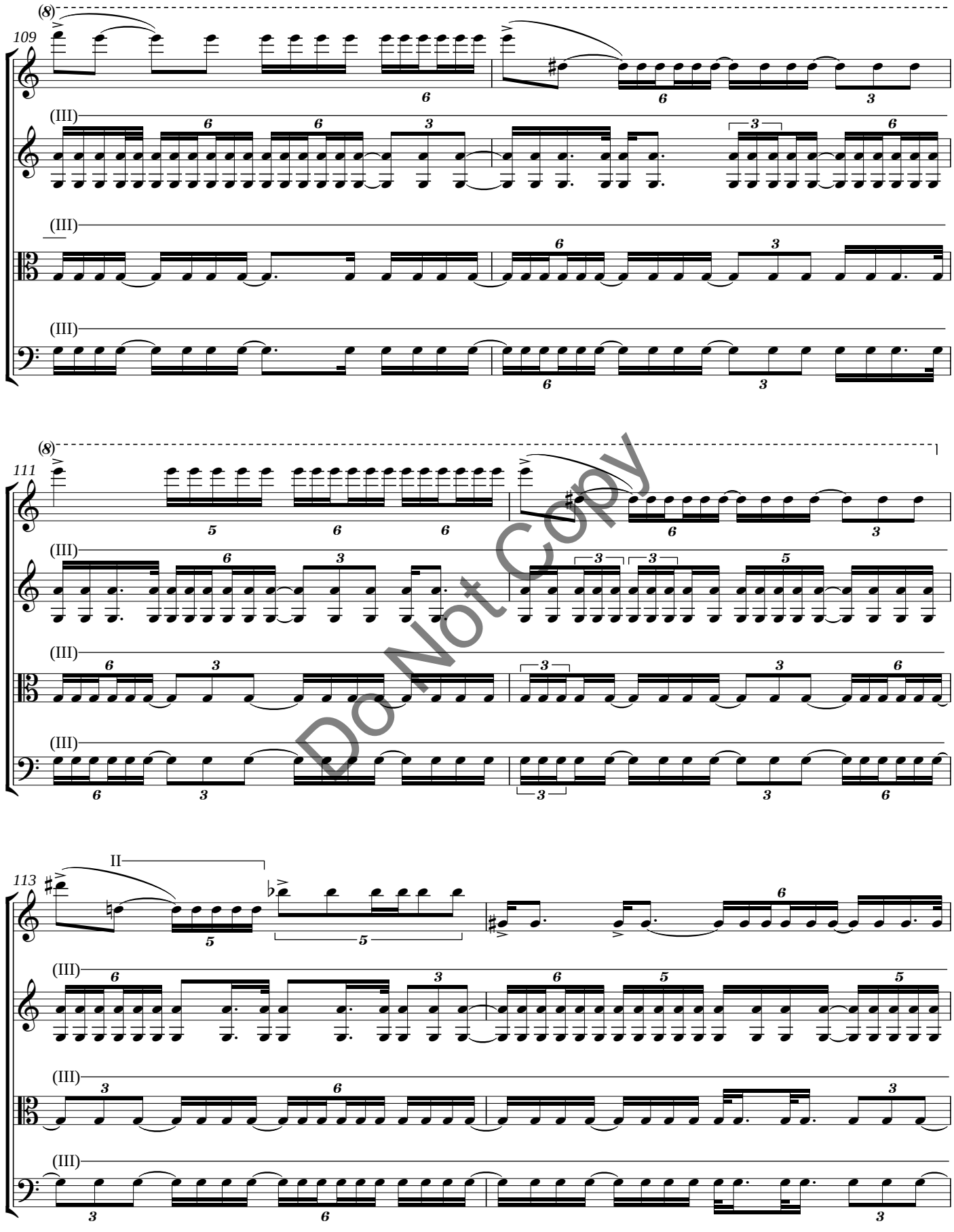

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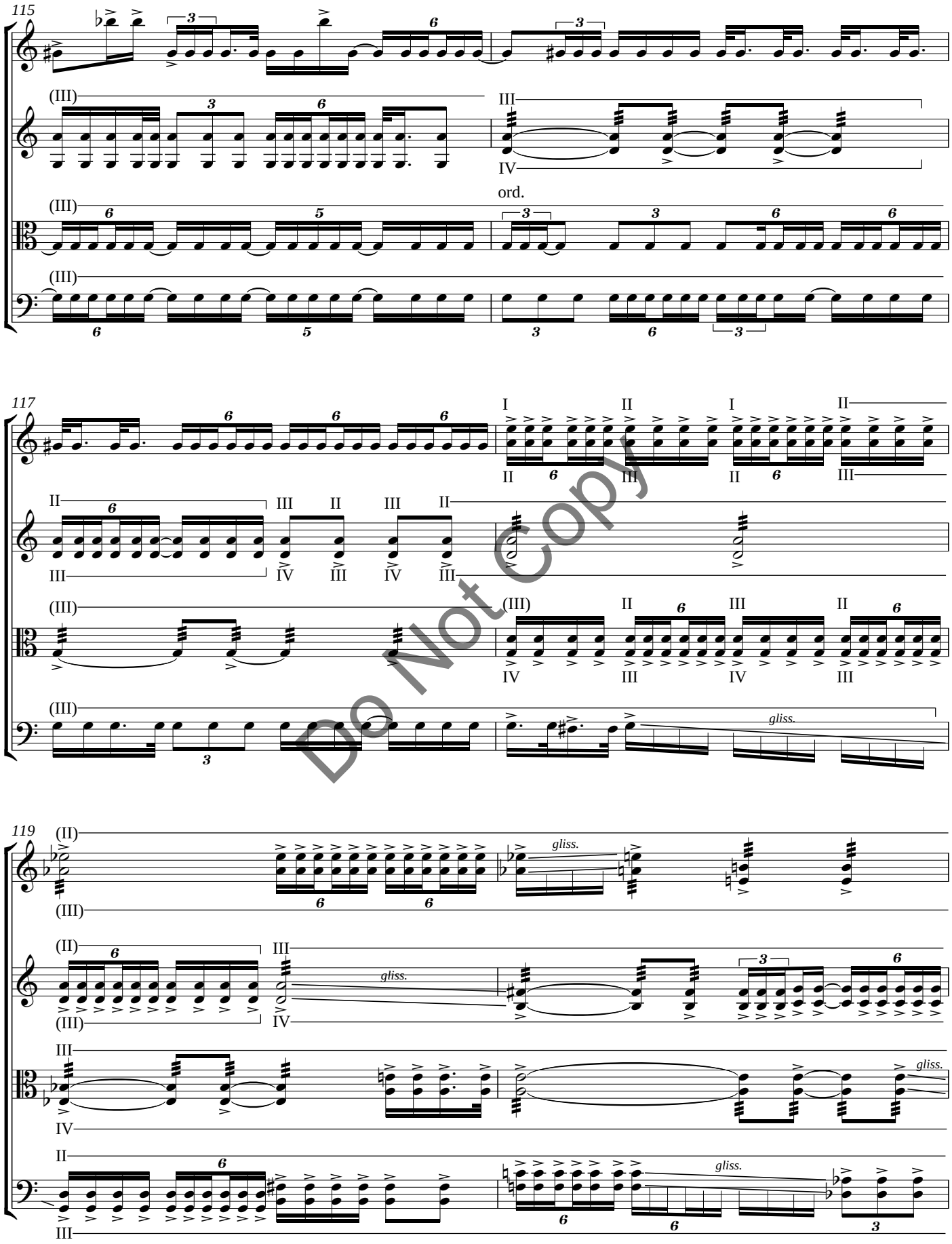

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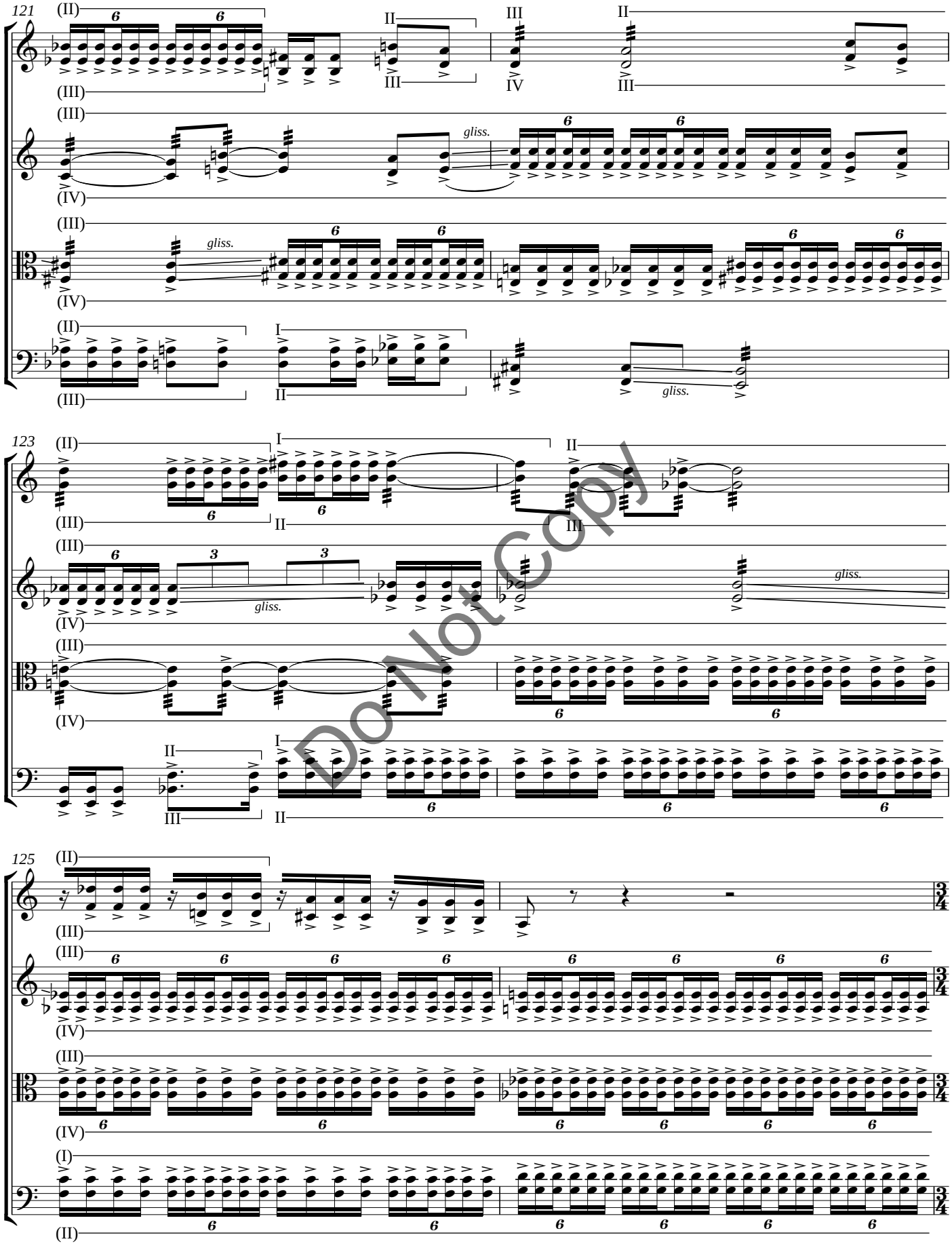
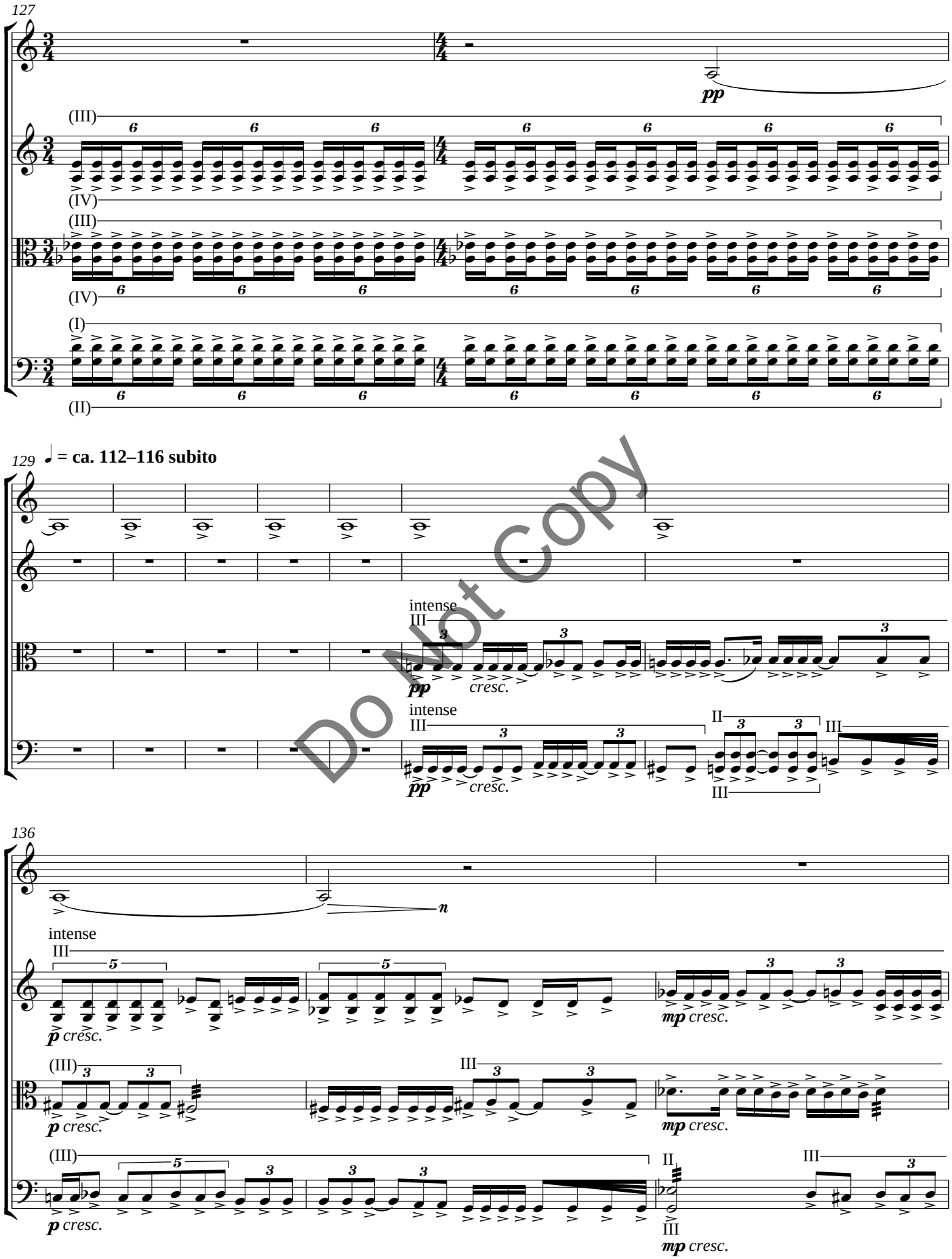
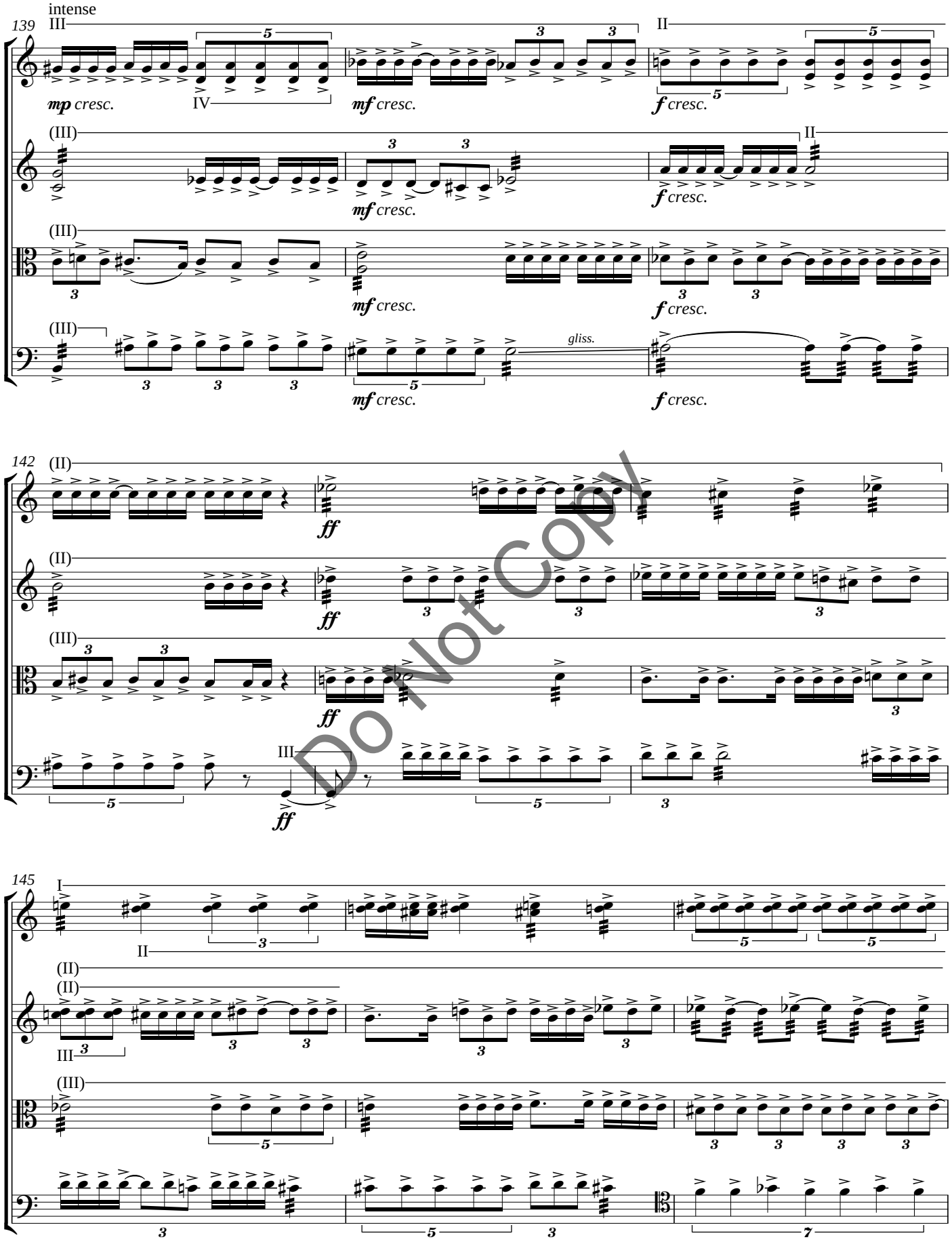
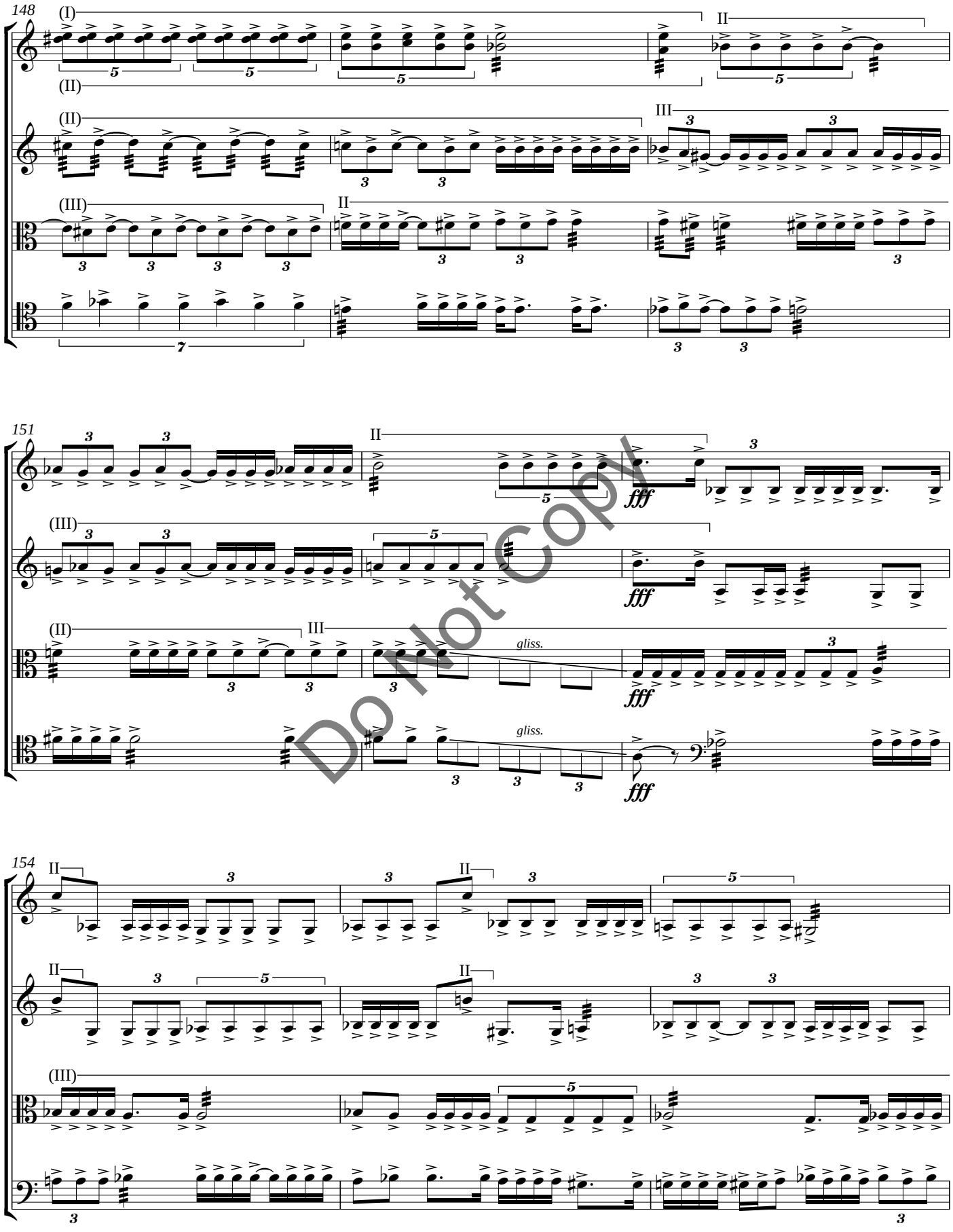
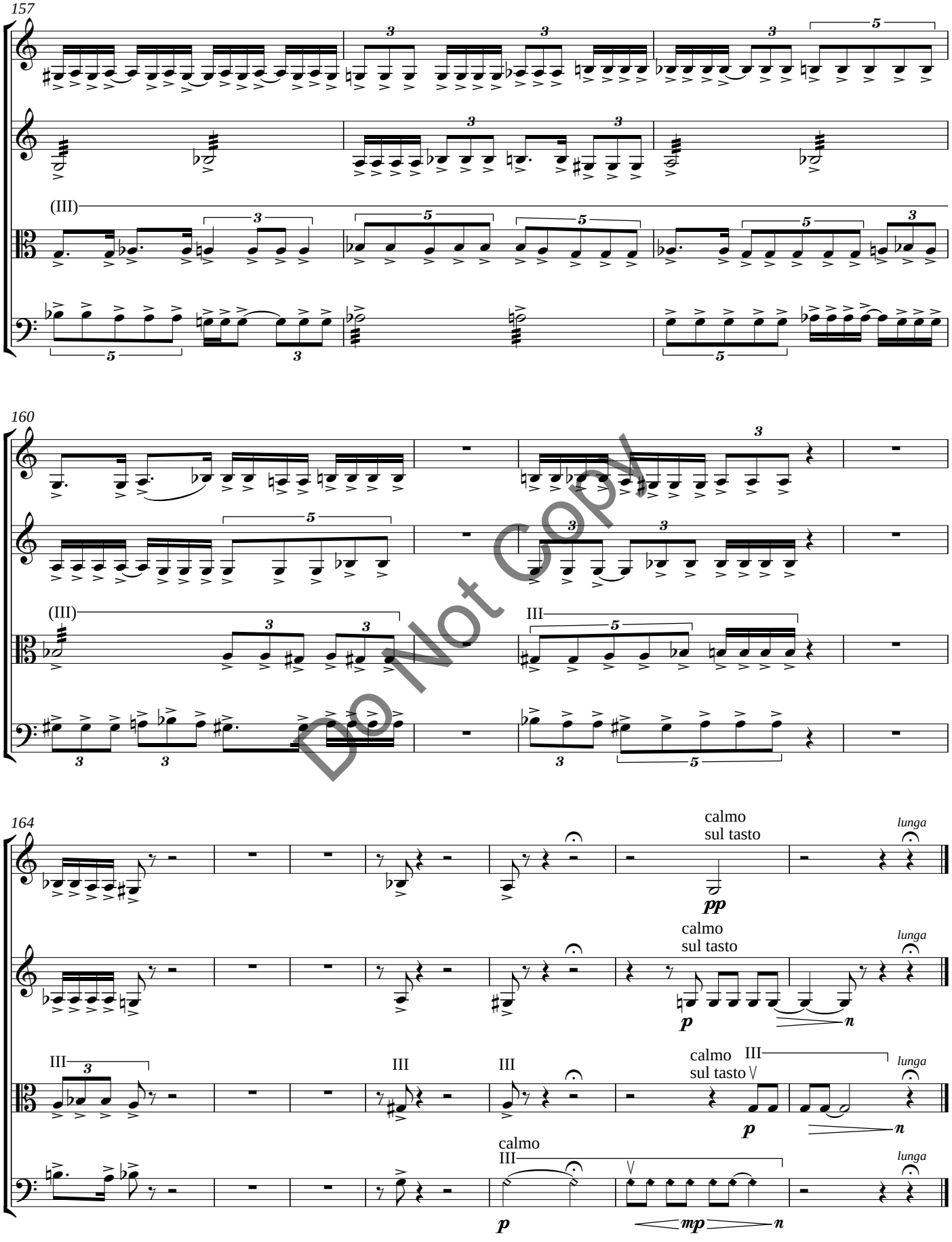

121
123
125
gliss.
Do Not Copy


127
pp
(III)
(IV)
(I)
(II)
129
= ca. 112–116 subito
intense
cresc.
136
n
mp cresc.

Do Not Copy


intense
139
142
145
gliss.
Do Not Copy


148
151
154
gliss.
gliss.
fff
fff
fff
Do Not Copy


157
(III)
160
(III)
III
164
calmo
sul tasto
pp
lunga
calmo
sul tasto
p
n
lunga
III
III
III
calmo
sul tasto
III
p
n
lunga
calmo
III
p
mp
n
lunga

Do Not Copy

II.

♩ = ca. 56–60 **Elegant, with ease**

Violin I

sempre sord. (standard mute)
legato
III
p

Violin II

sempre sord. (standard mute)
legato
III
p

Viola

sempre sord. (standard mute)
legato
II
p

Violoncello

sempre sord. (standard mute)
legato
p

7

(III) *pp* — *p* — n.v. — v. *mp*

(III) *pp* — *p* — III

(II) *pp* — *p* — II

gliss. *pp* — *p* — *gliss.* — *gliss.*

15

n.v. *p* — *pp* — III *p* — II — IV

(III) *pp* — n.v. *p* — v. *mp*

I *pp* — III *p*

pp — III *p*

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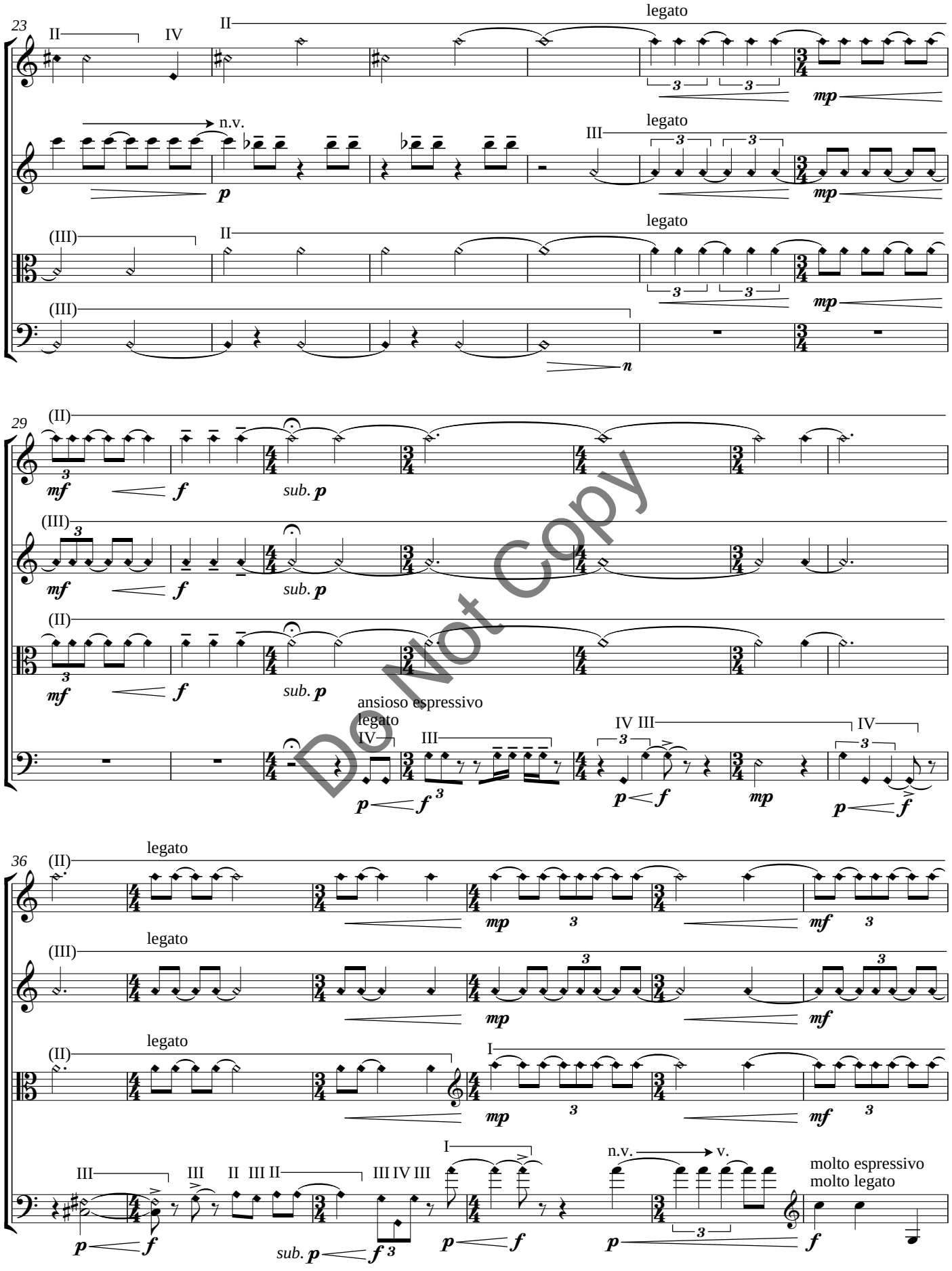
23
legato
n.v.
29
ansioso espressivo
legato
36
molto espressivo
molto legato
n.v.
v.

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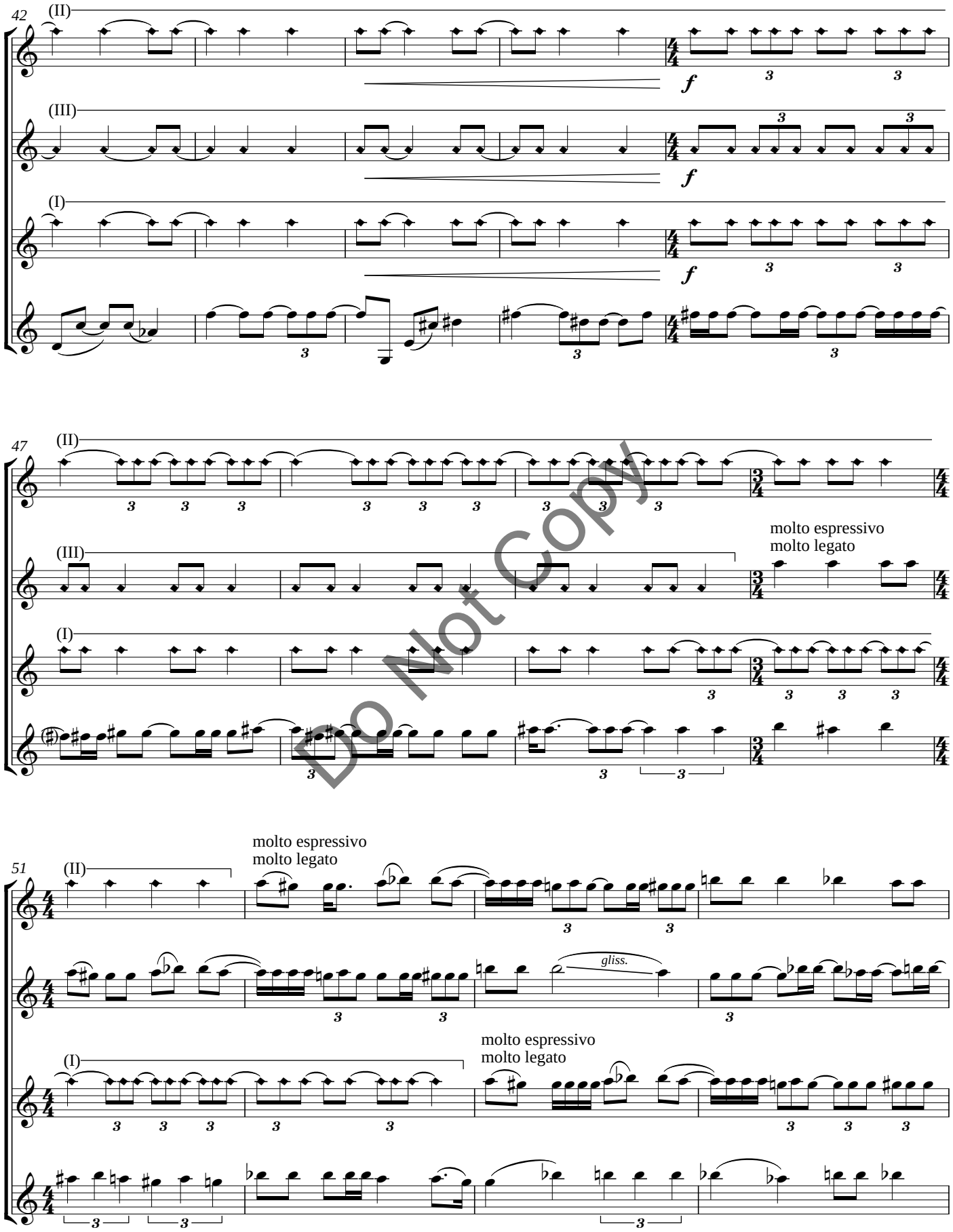

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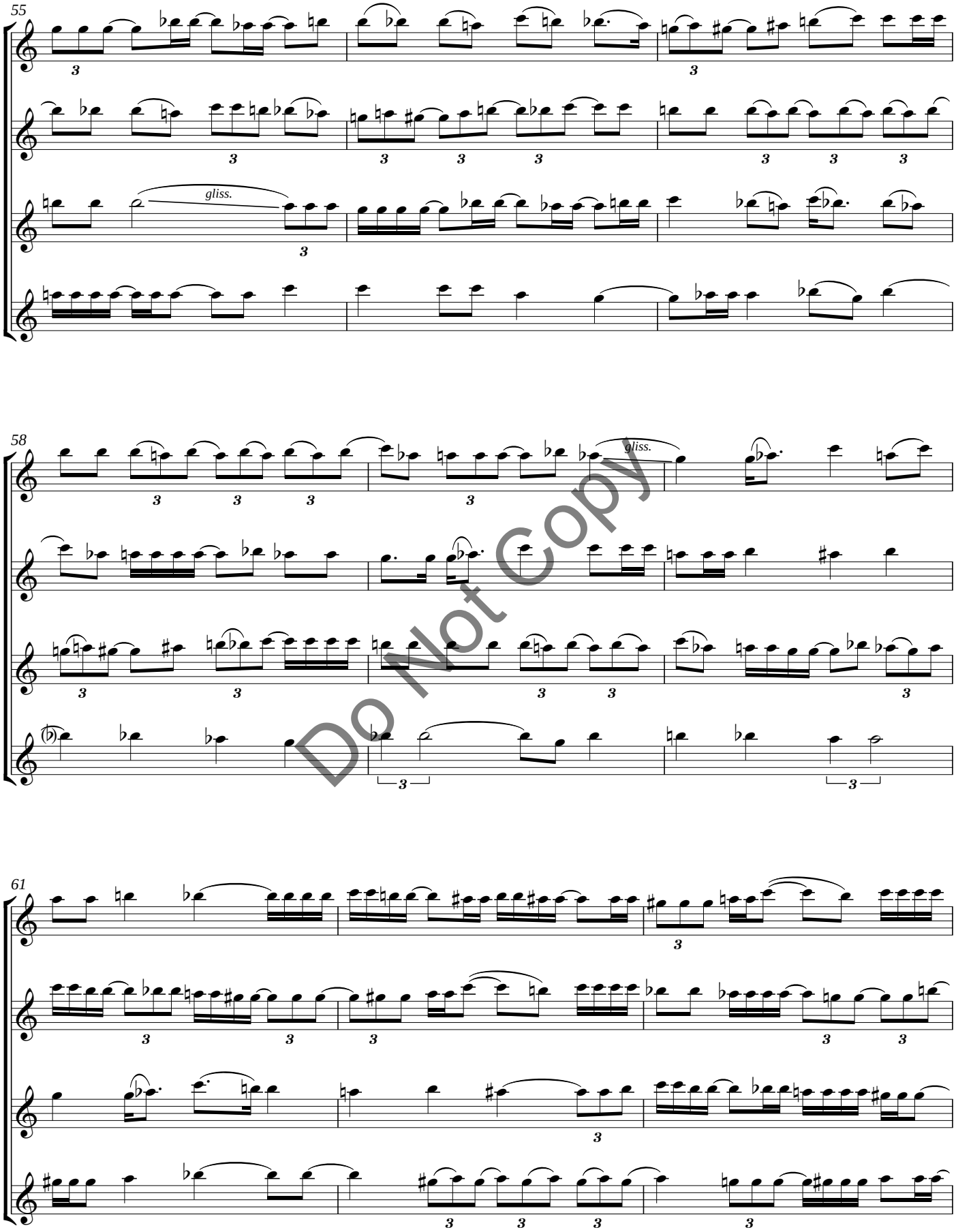

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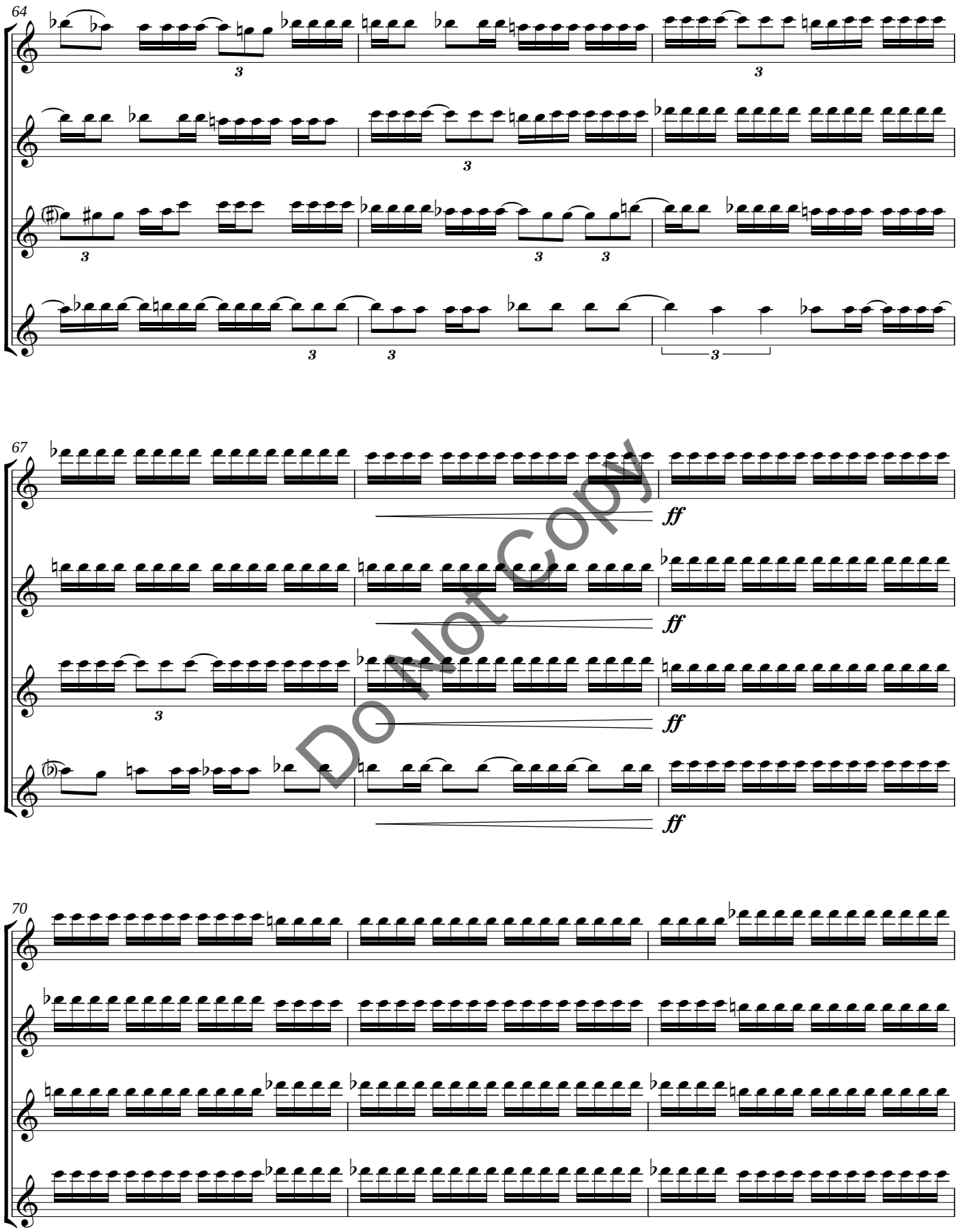

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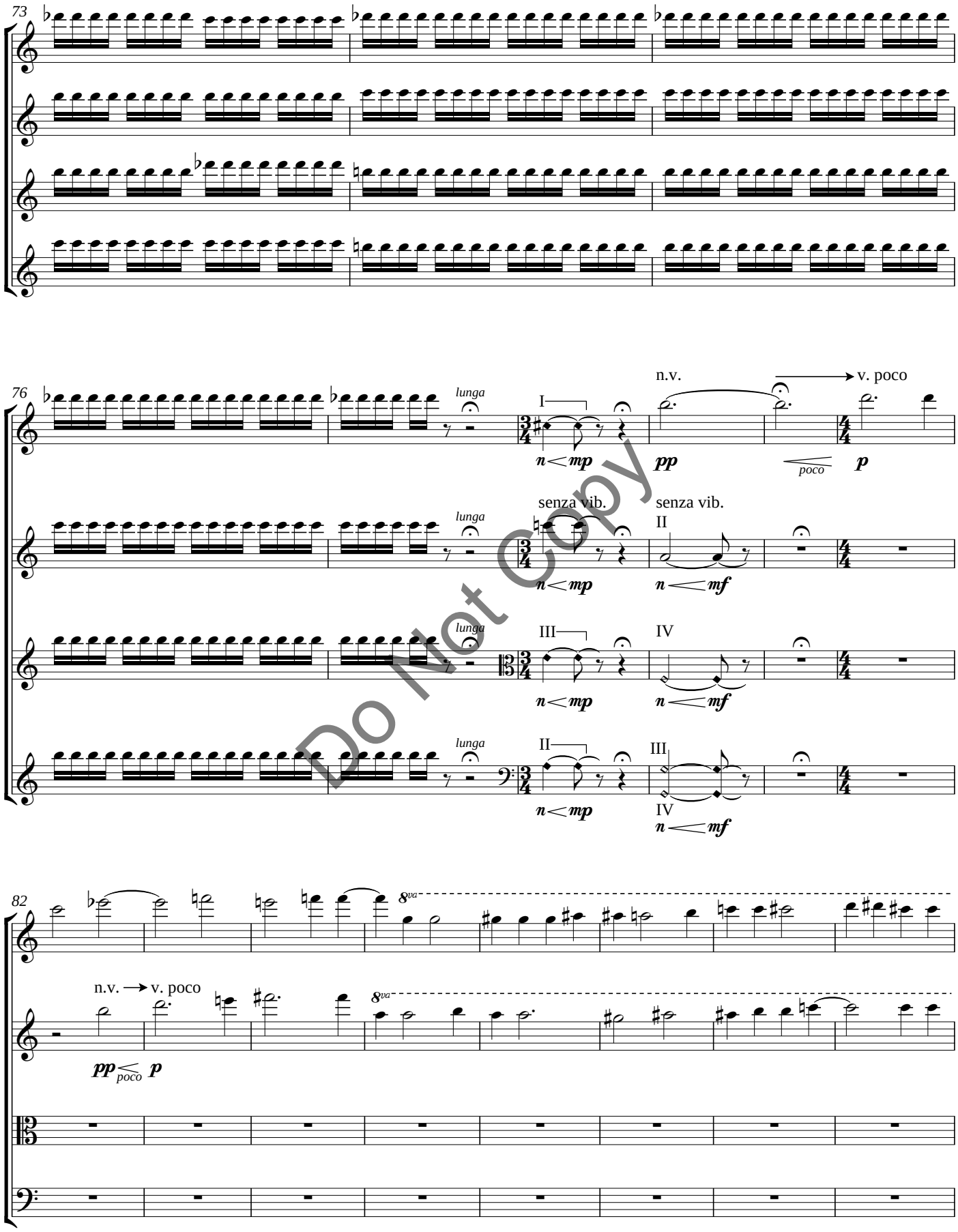
73
76
lunga
I
n.v.
v. poco
n < mp
pp
poco
p
senza vib.
II
n < mf
III
IV
82
8va
n.v. → v. poco
pp < poco p

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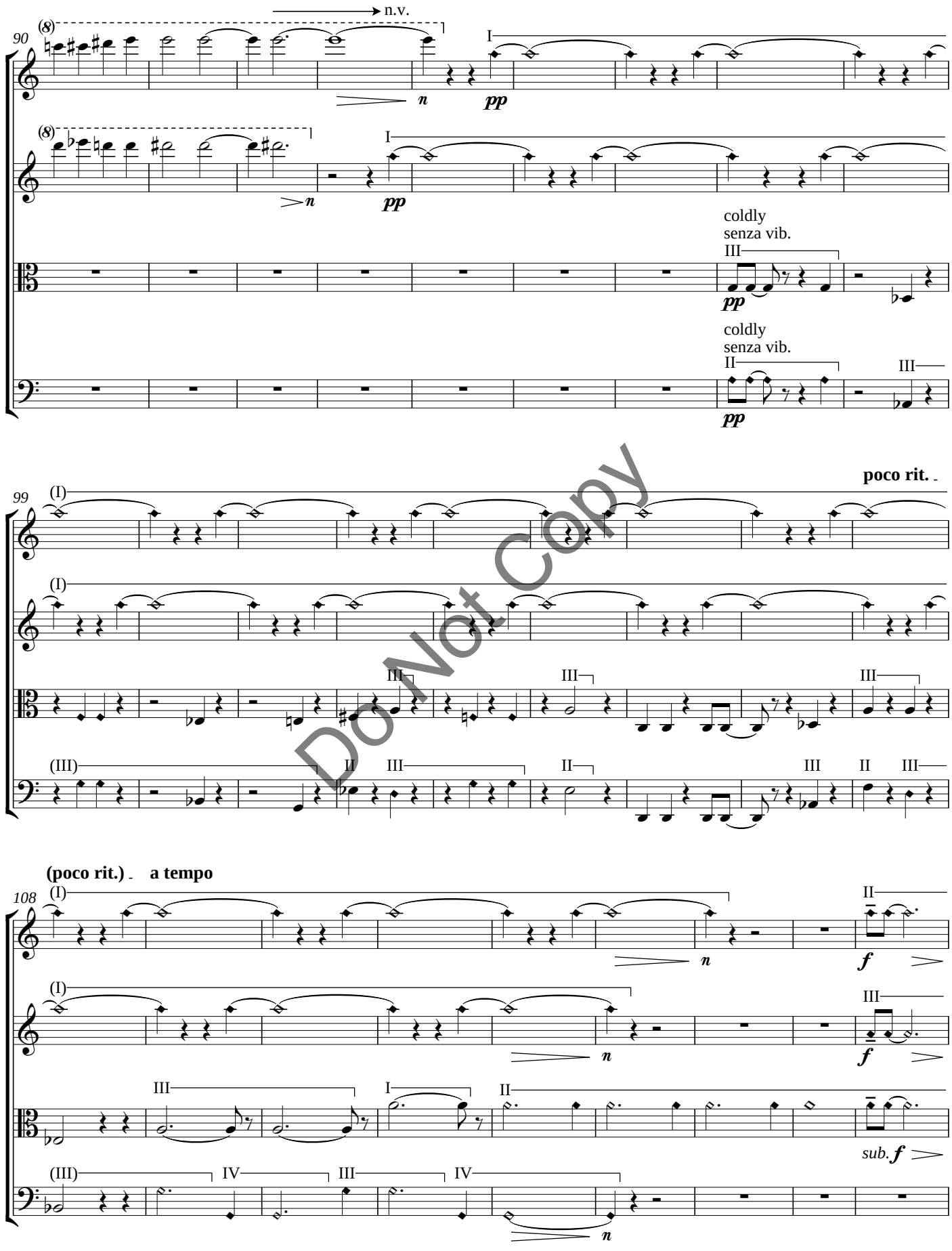
n.v.
90
(8)
I
pp
n
coldly
senza vib.
III
II
99
poco rit.
(I)
(III)
(poco rit.)
a tempo
108
IV
f
sub. f

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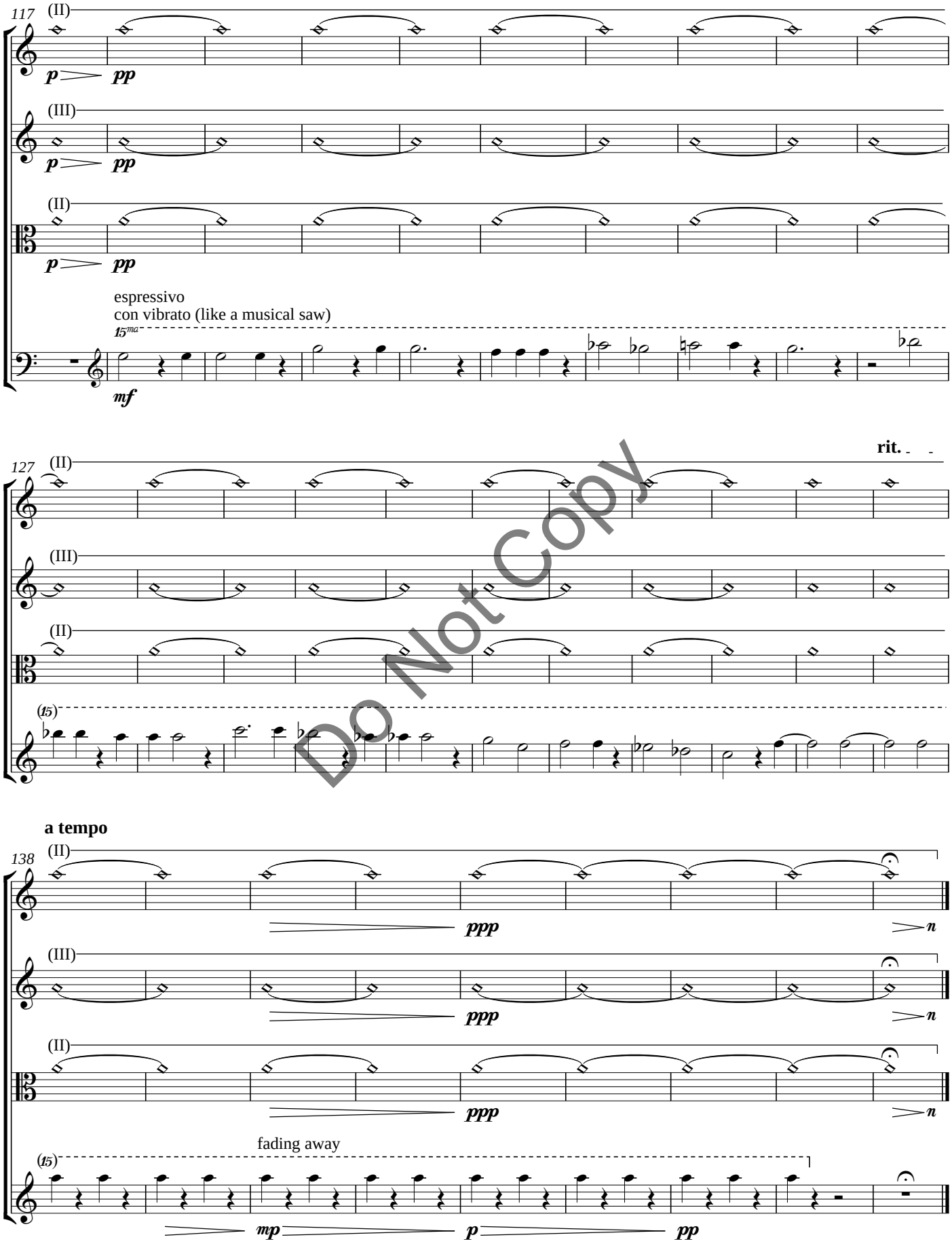
117
(II)
p
pp
(III)
p
pp
(II)
p
pp
espressivo
con vibrato (like a musical saw)
15ma
mf
127
rit.
(II)
(III)
(II)
(15)
a tempo
138
(II)
ppp
n
(III)
ppp
n
(II)
ppp
n
fading away
(15)
mp
p
pp

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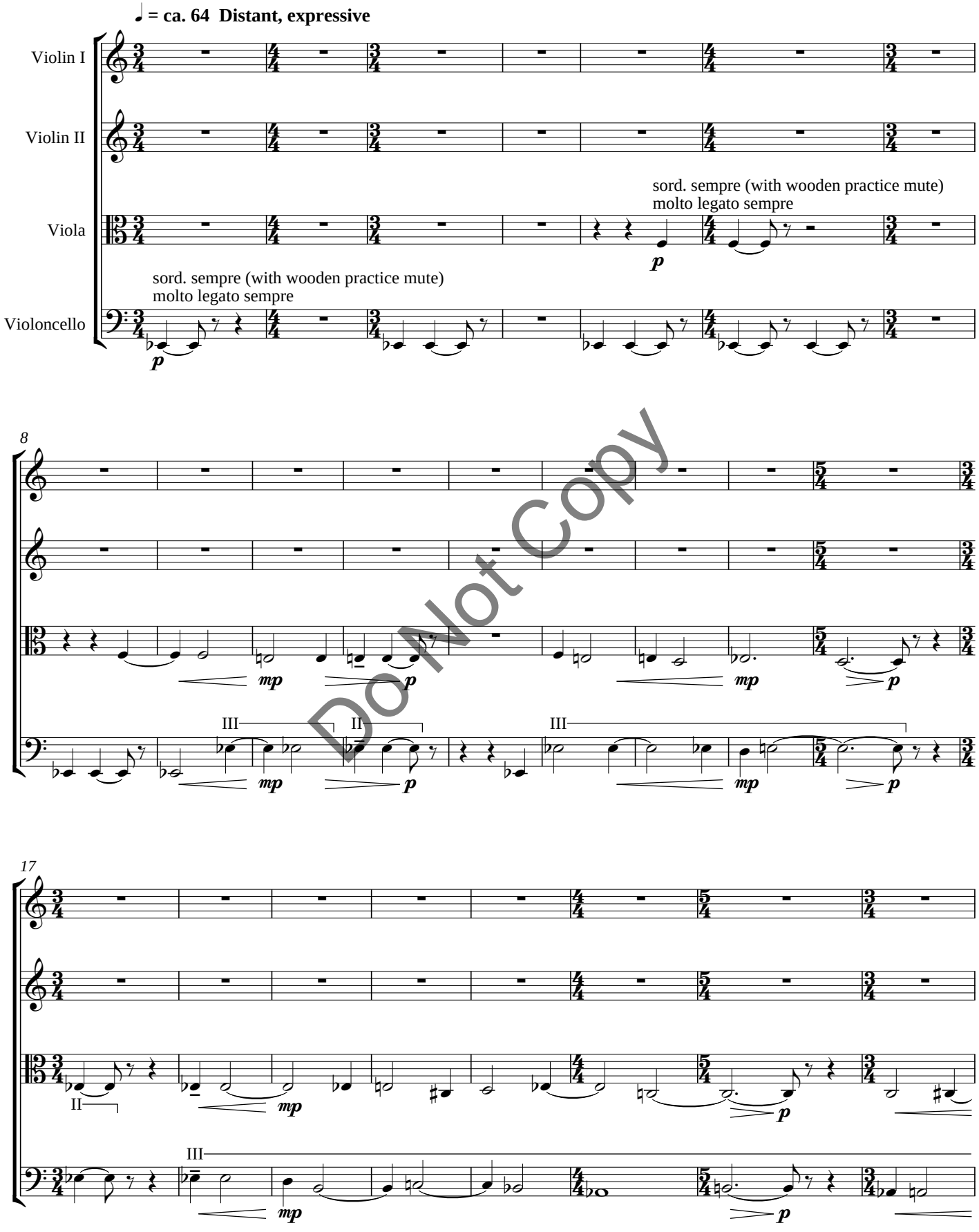
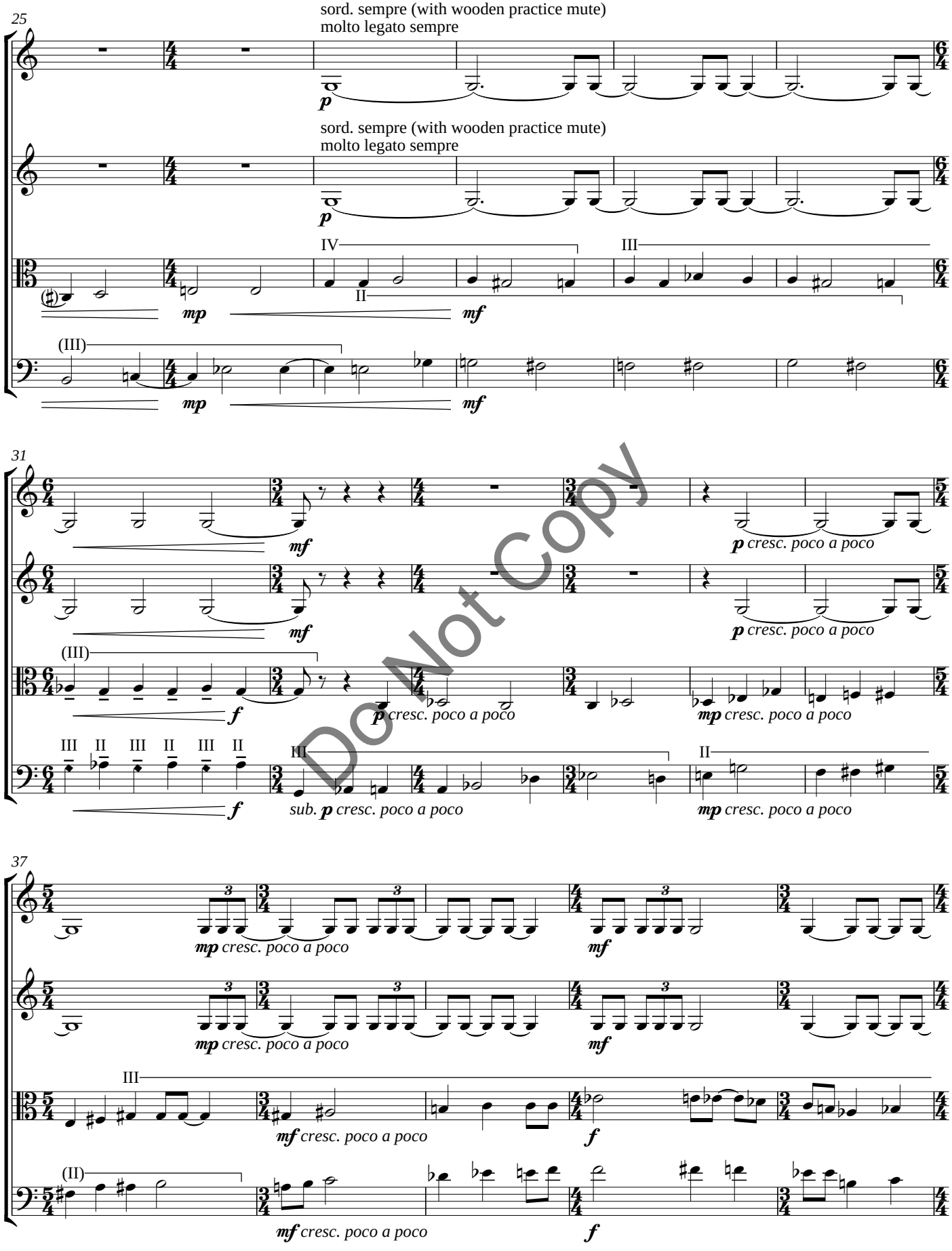
III.


♩ = ca. 64 Distant, expressive
Violin I
Violin II
Viola
Violoncello
sord. sempre (with wooden practice mute)
molto legato sempre
sord. sempre (with wooden practice mute)
molto legato sempre
p
8
mp
p
III
II
17
Do Not Copy


25
sord. sempre (with wooden practice mute)
molto legato sempre
p
sord. sempre (with wooden practice mute)
molto legato sempre
p
IV
III
II
mp
mf
(III)
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
f
III
sub. p cresc. poco a poco
II
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

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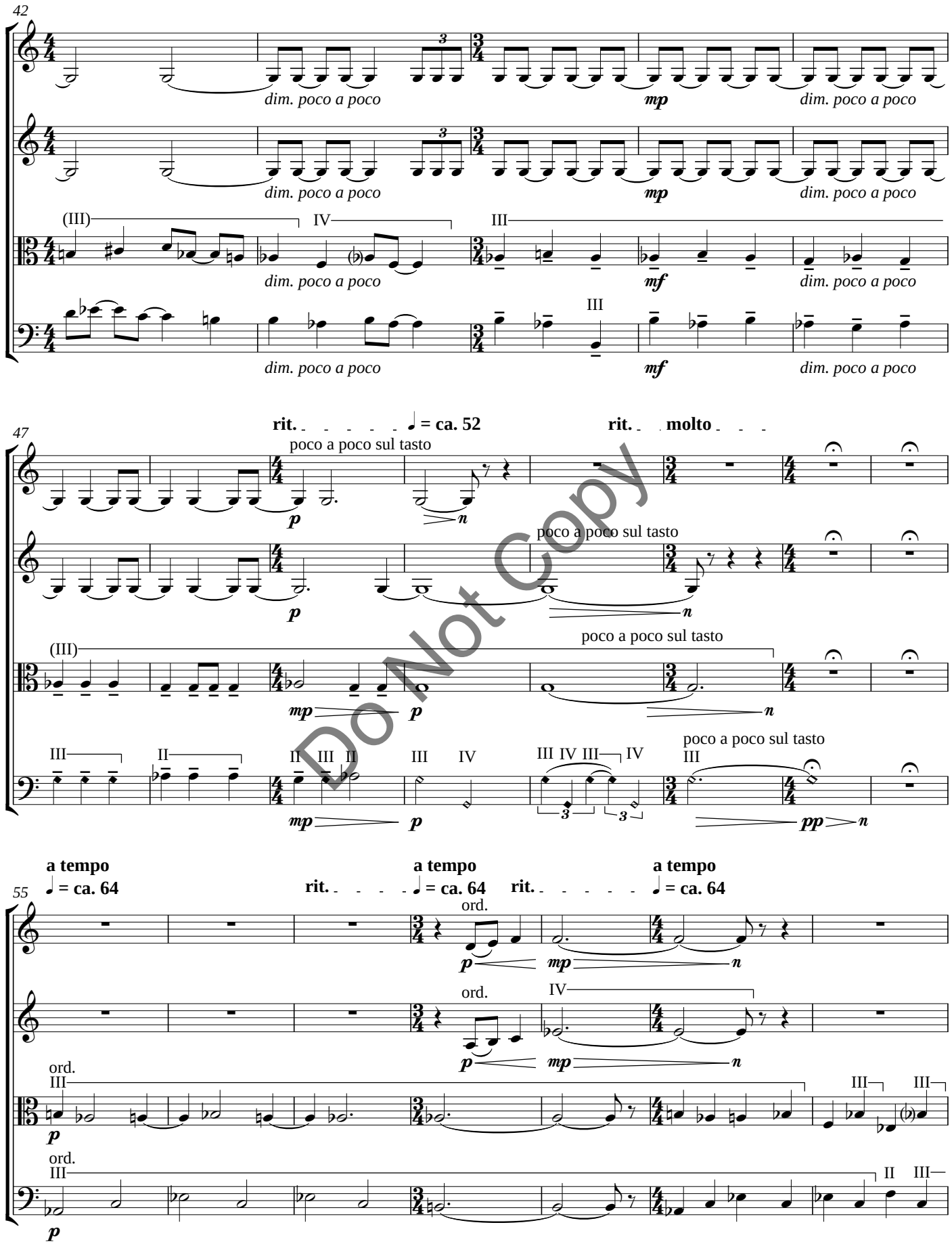
42
dim. poco a poco
mp
mf
47
rit.
= ca. 52
rit. molto
poco a poco sul tasto
p
n
mp
pp
55
a tempo
= ca. 64
ord.

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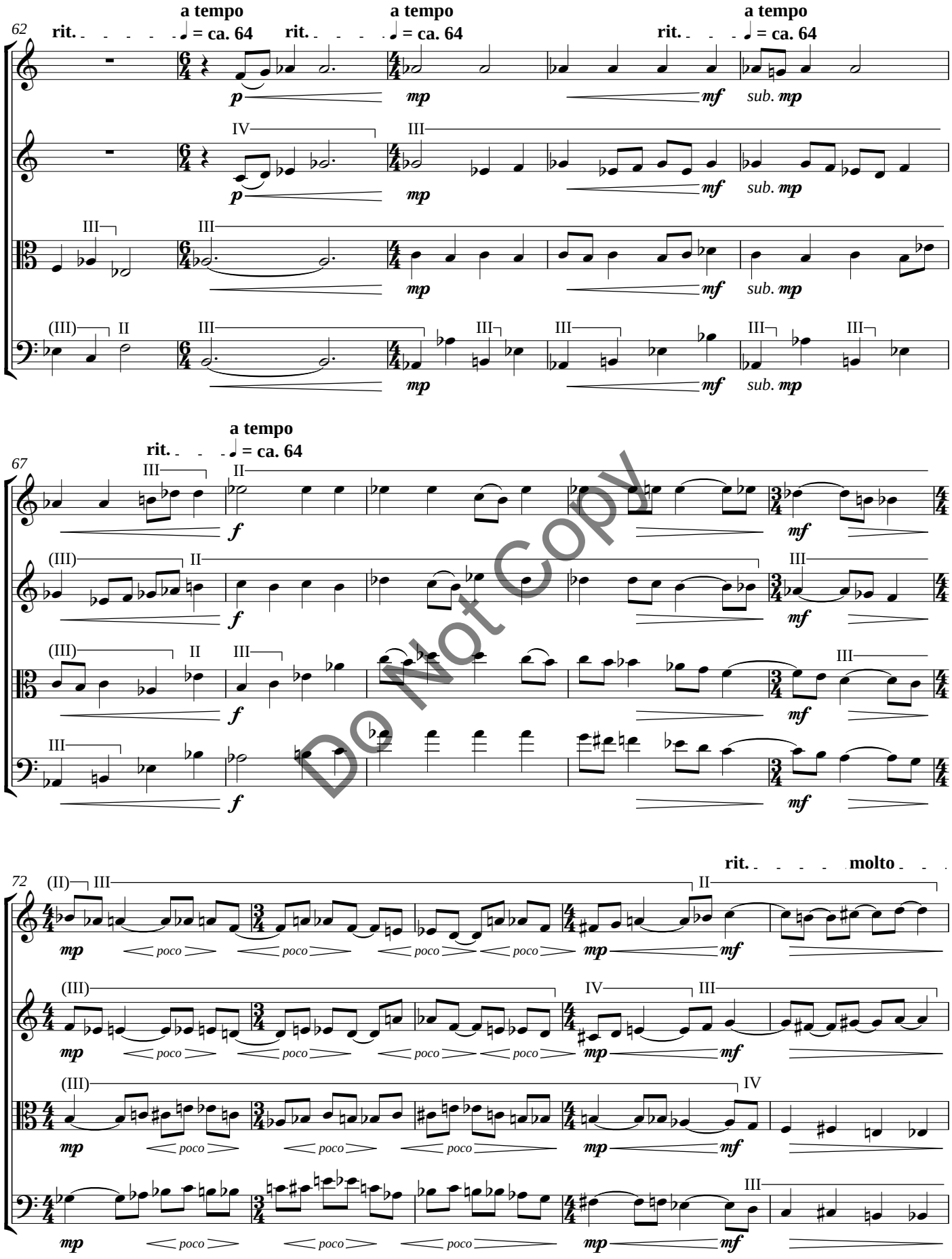
62
rit.
a tempo
♩ = ca. 64
rit.
a tempo
♩ = ca. 64
rit.
a tempo
♩ = ca. 64
p
mp
mf
sub. mp
67
rit.
a tempo
♩ = ca. 64
f
mf
72
rit.
molto
mp
poco
mf

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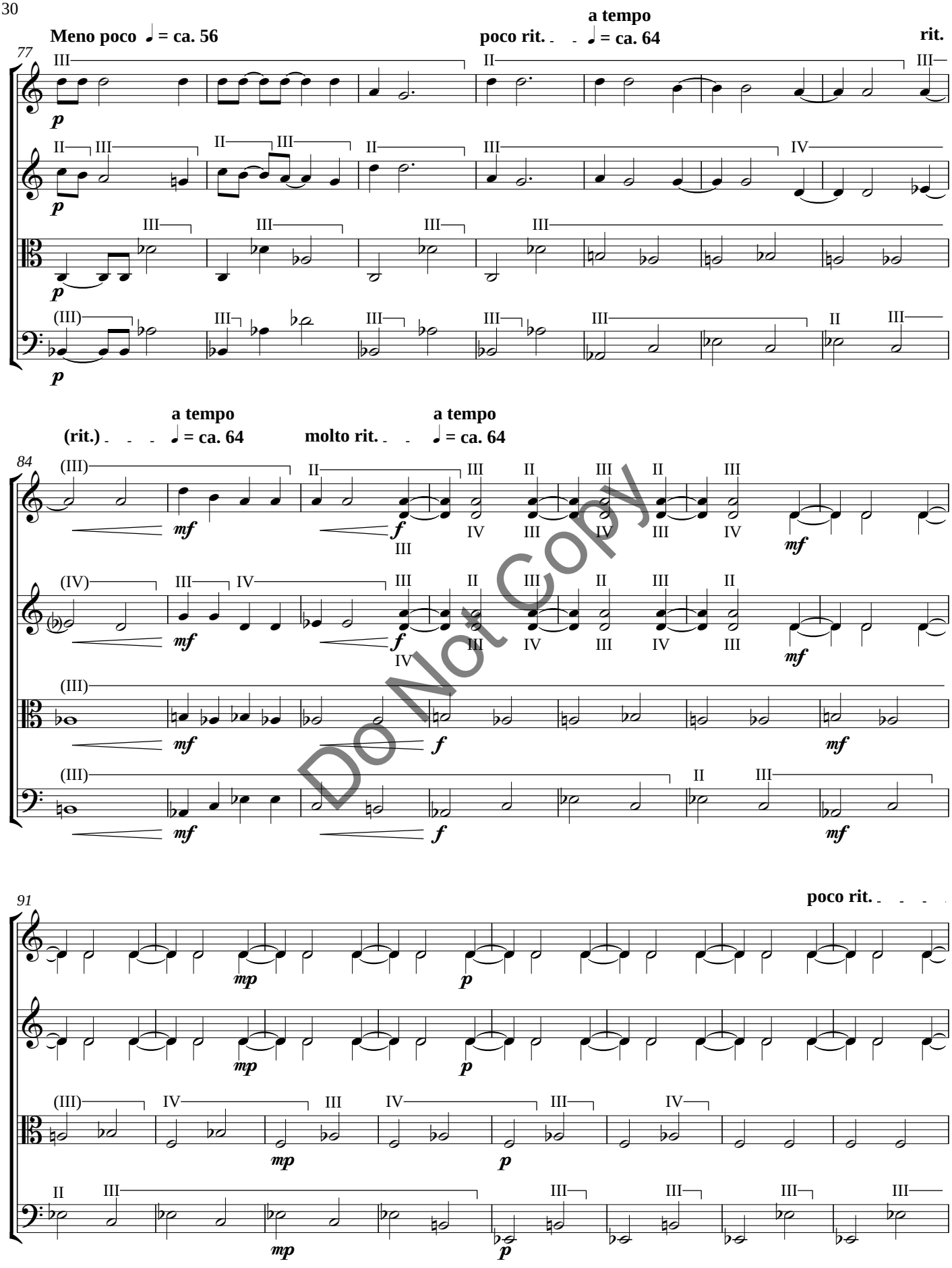
Meno poco ♩ = ca. 56
a tempo
poco rit. ♩ = ca. 64
rit.
77
(rit.)
a tempo
♩ = ca. 64
molto rit.
a tempo
♩ = ca. 64
84
poco rit.
91

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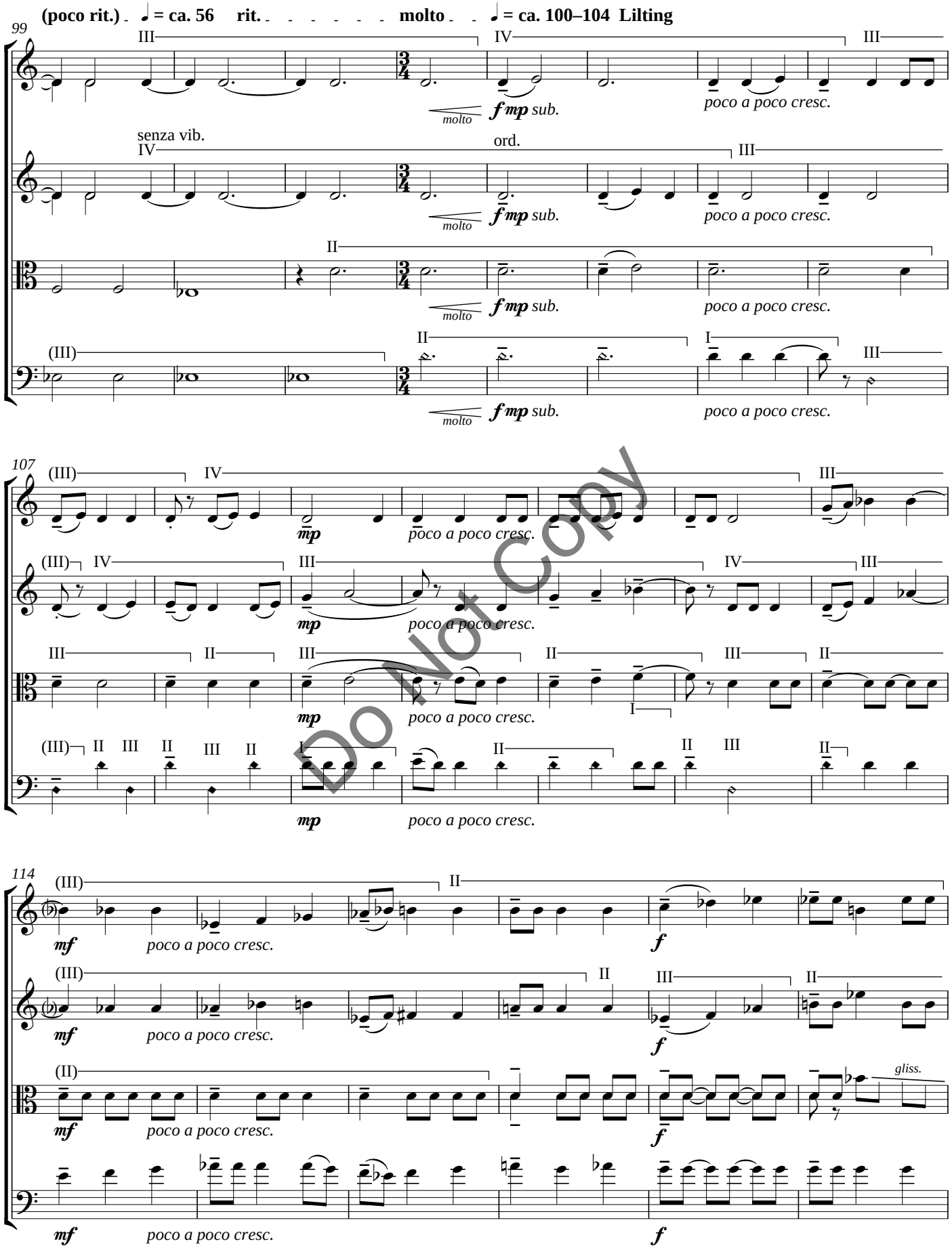
(poco rit.) ♩ = ca. 56 rit. molto ♩ = ca. 100–104 Lilting
99
senza vib.
ord.
molto
f mp sub.
poco a poco cresc.
107
mp
poco a poco cresc.
114
mf
f
gliss.

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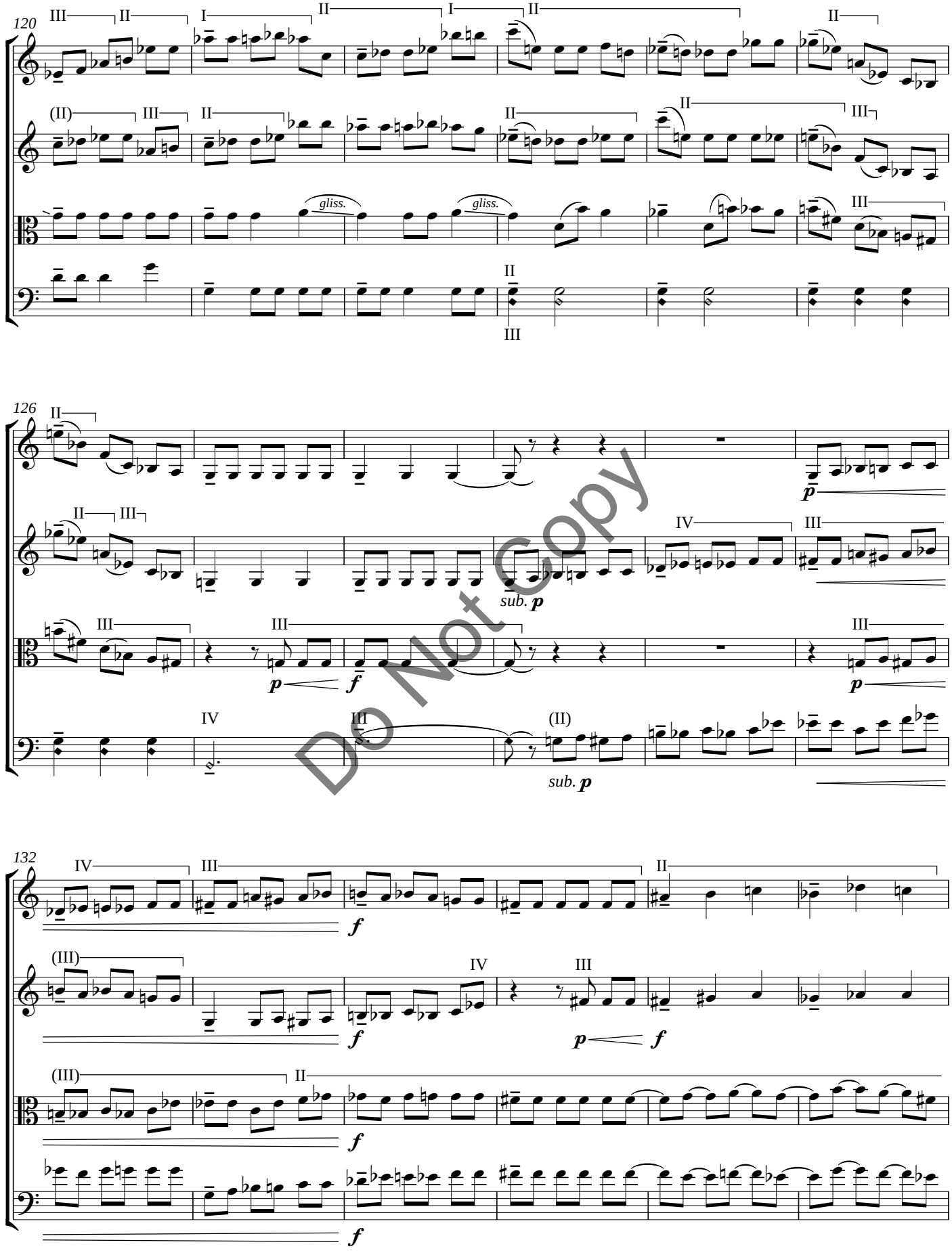
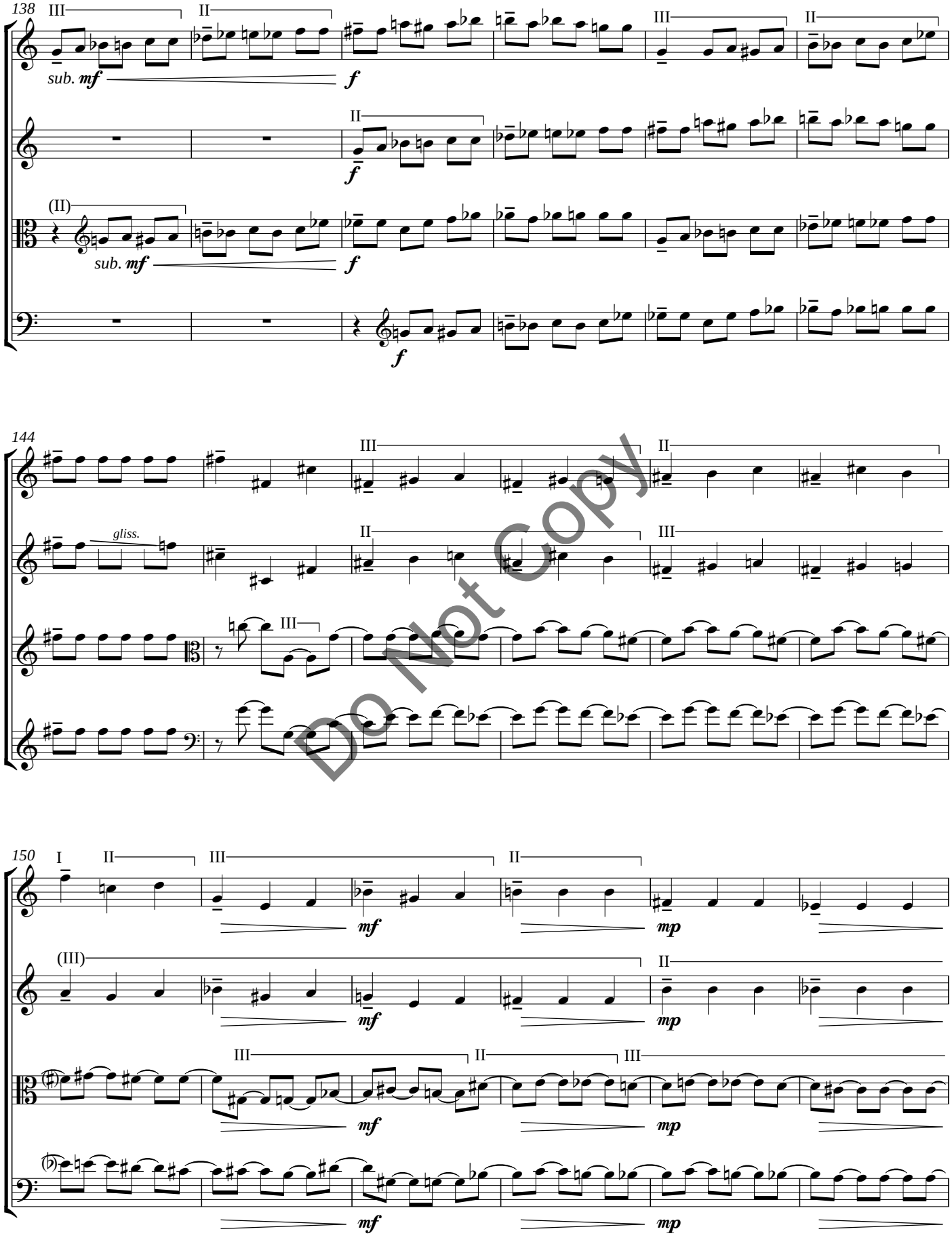

120
126
132
gliss.
gliss.
sub. p
sub. p
Do Not Copy



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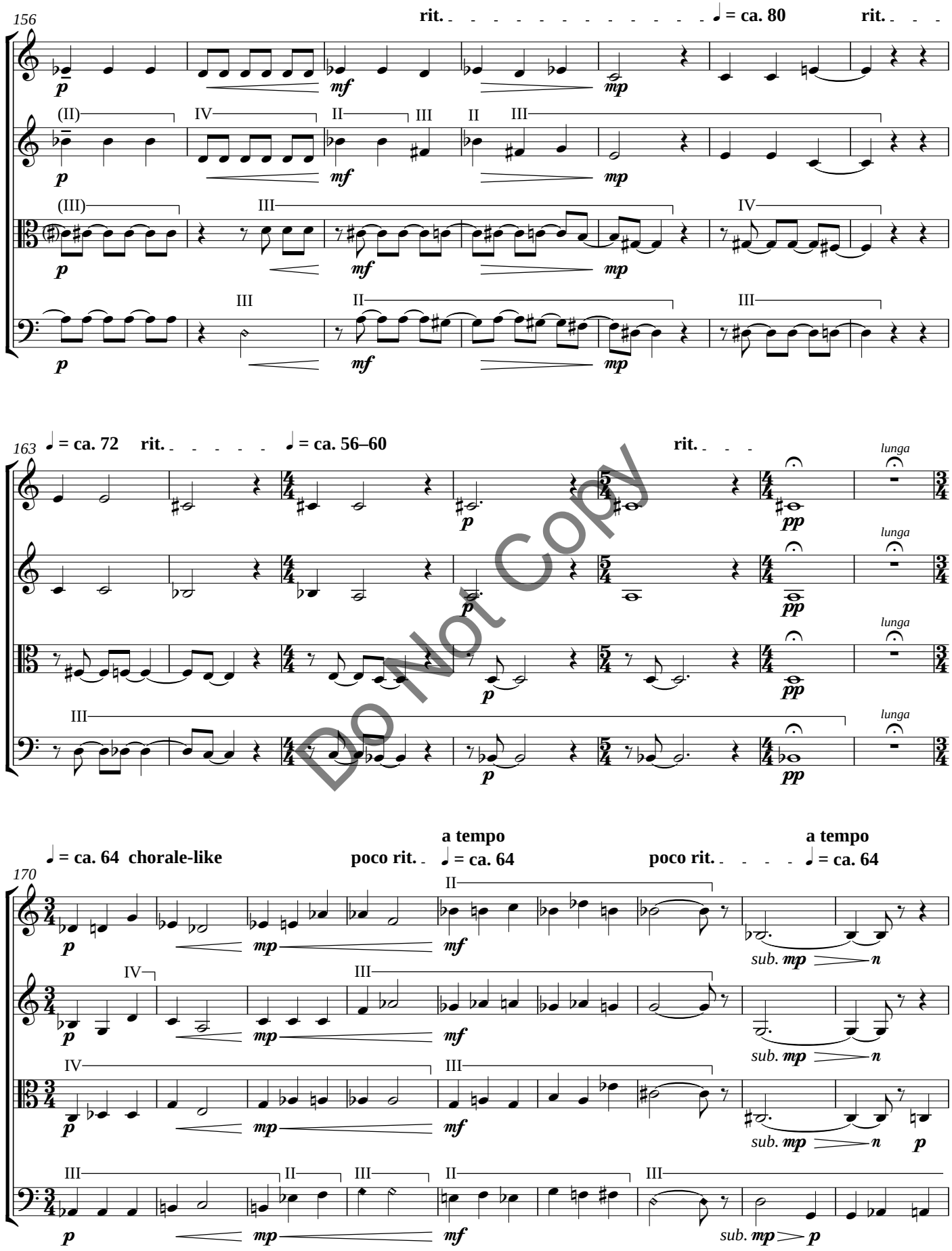
156
rit.
♩ = ca. 80
rit.
163
♩ = ca. 72
rit.
♩ = ca. 56–60
rit.
lunga
170
♩ = ca. 64 chorale-like
poco rit.
a tempo
♩ = ca. 64
poco rit.
a tempo
♩ = ca. 64
sub. mp n
p

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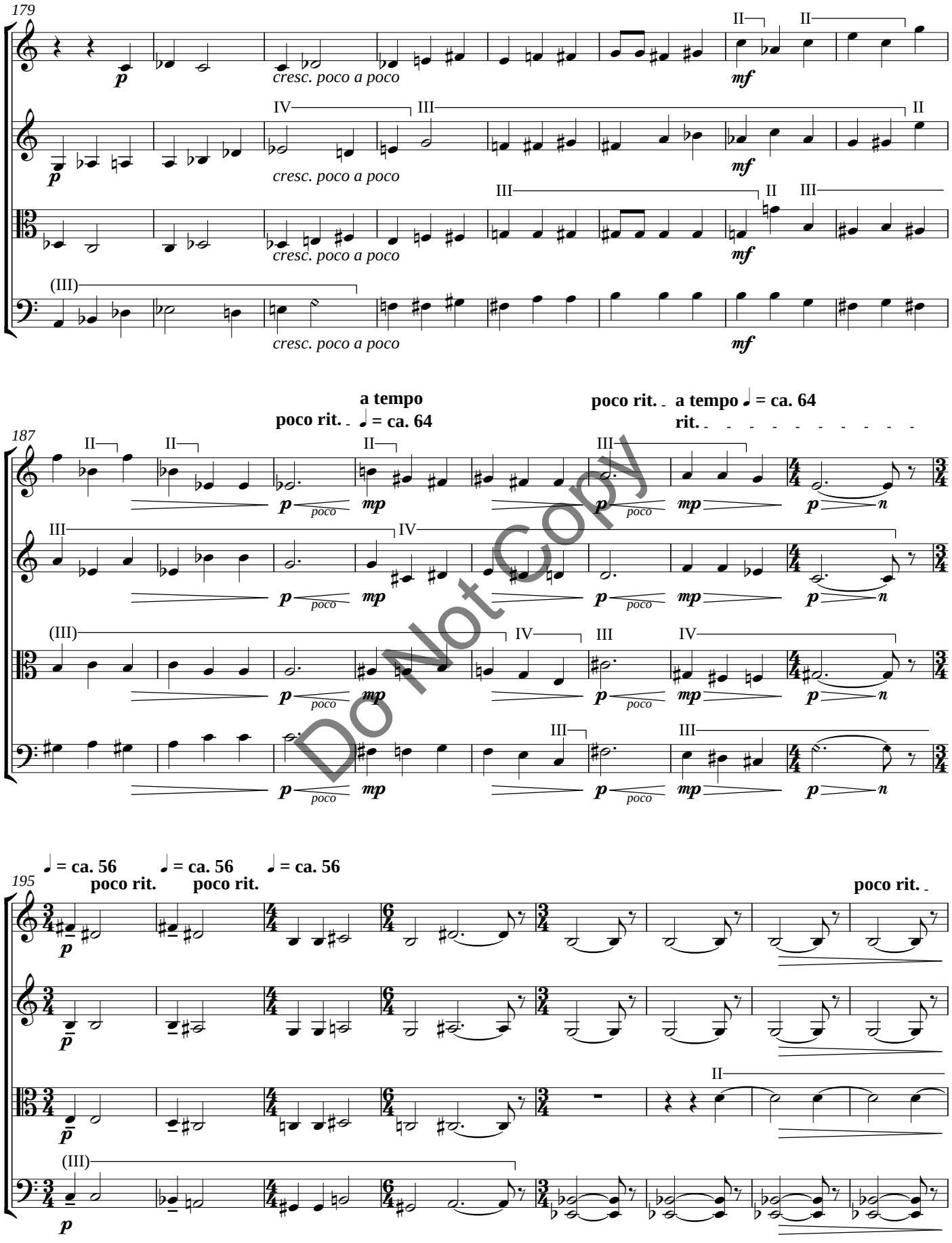
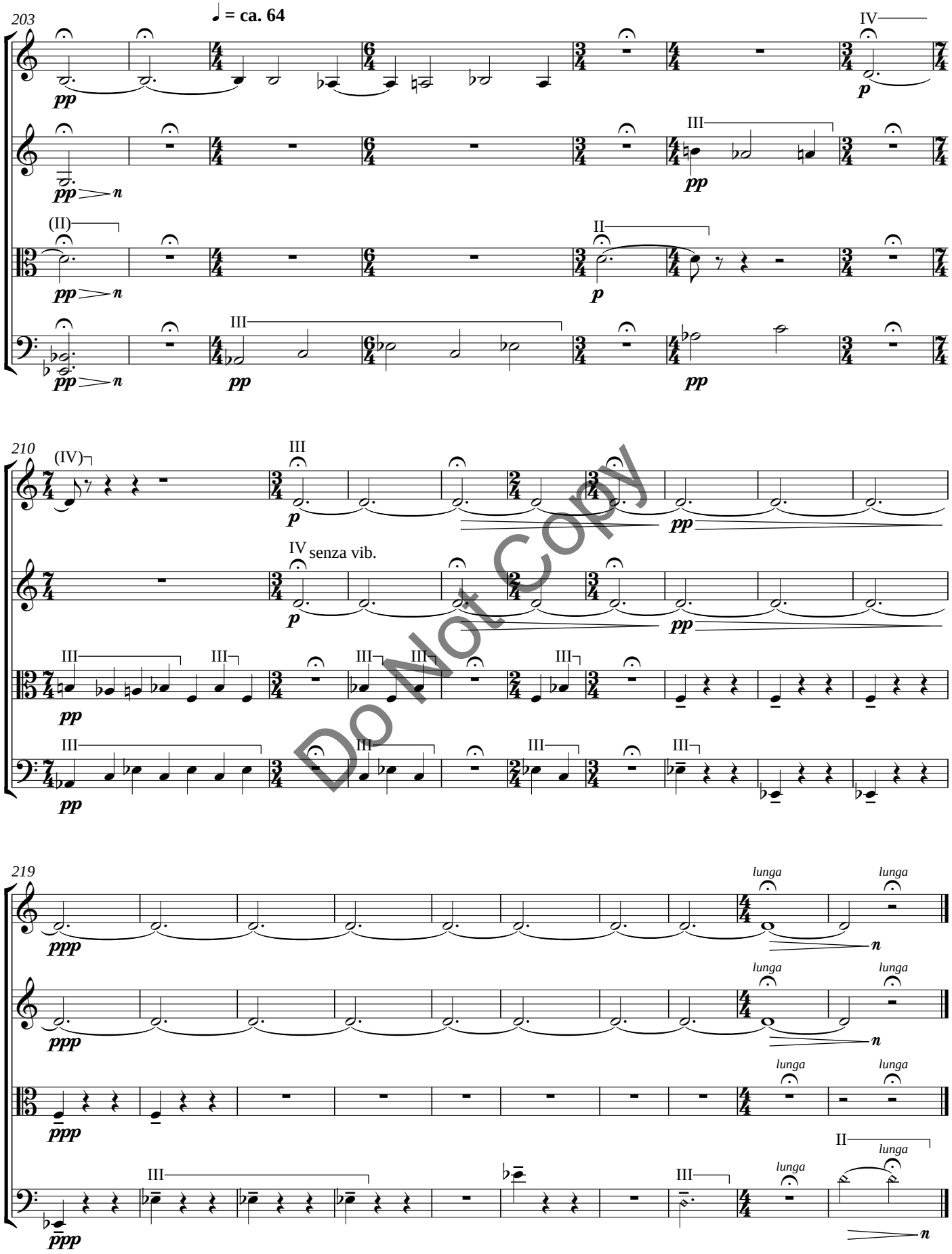

179
cresc. poco a poco
187
poco rit.
a tempo
♩ = ca. 64
rit.
195
♩ = ca. 56
poco rit.
Do Not Copy



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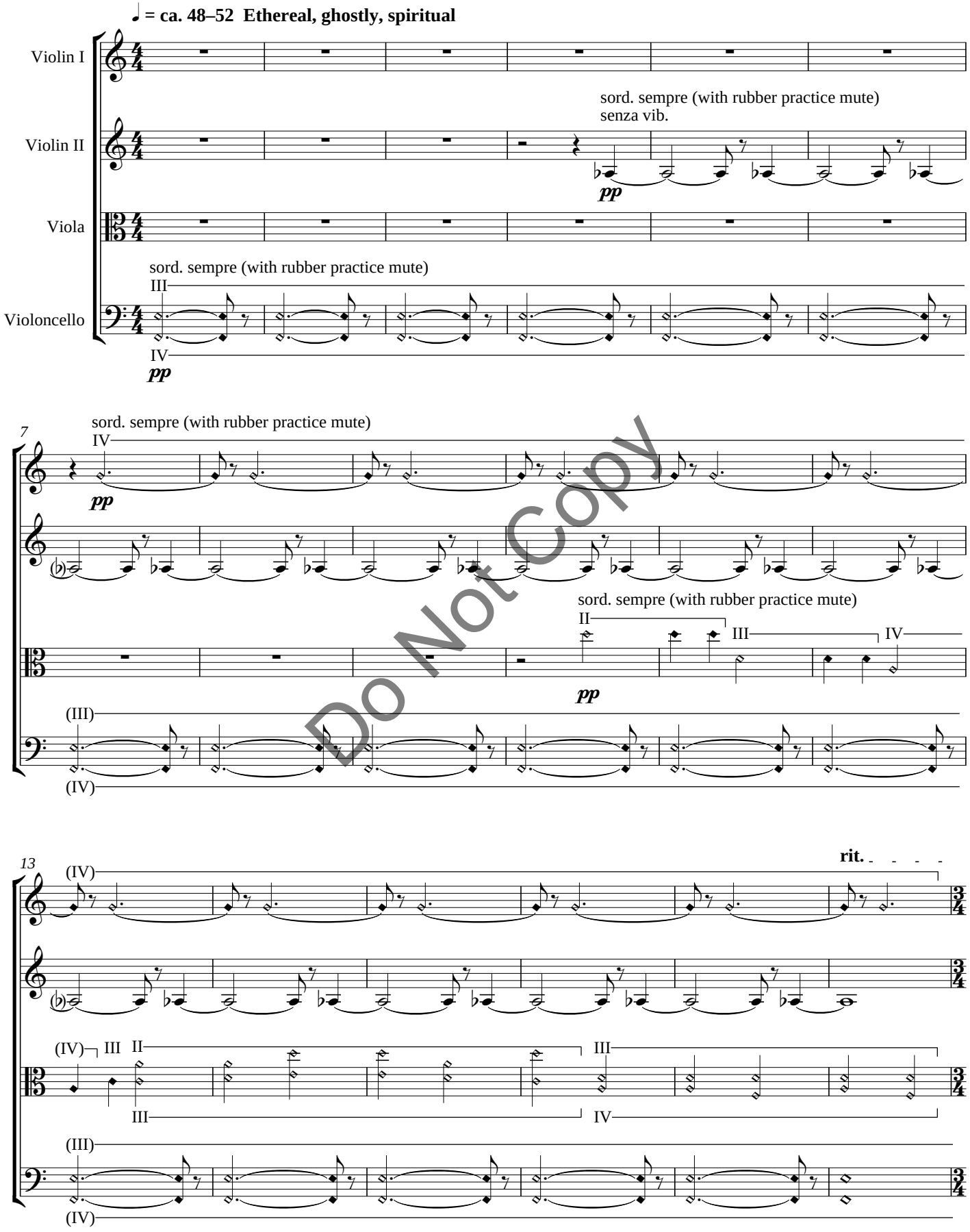
IV.



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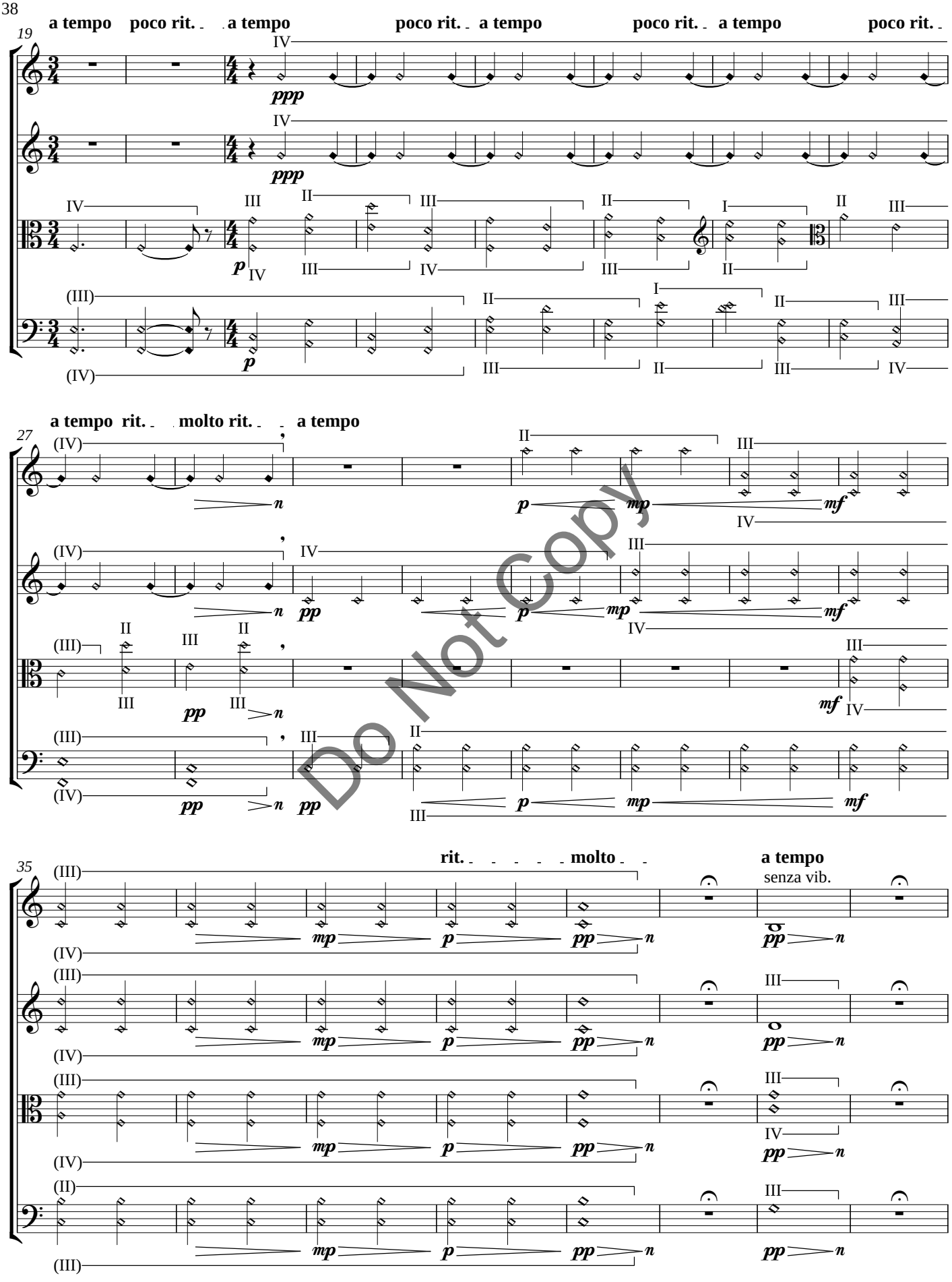
19
a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.
27
a tempo
rit.
molto rit.
a tempo
35
rit.
molto
a tempo
senza vib.

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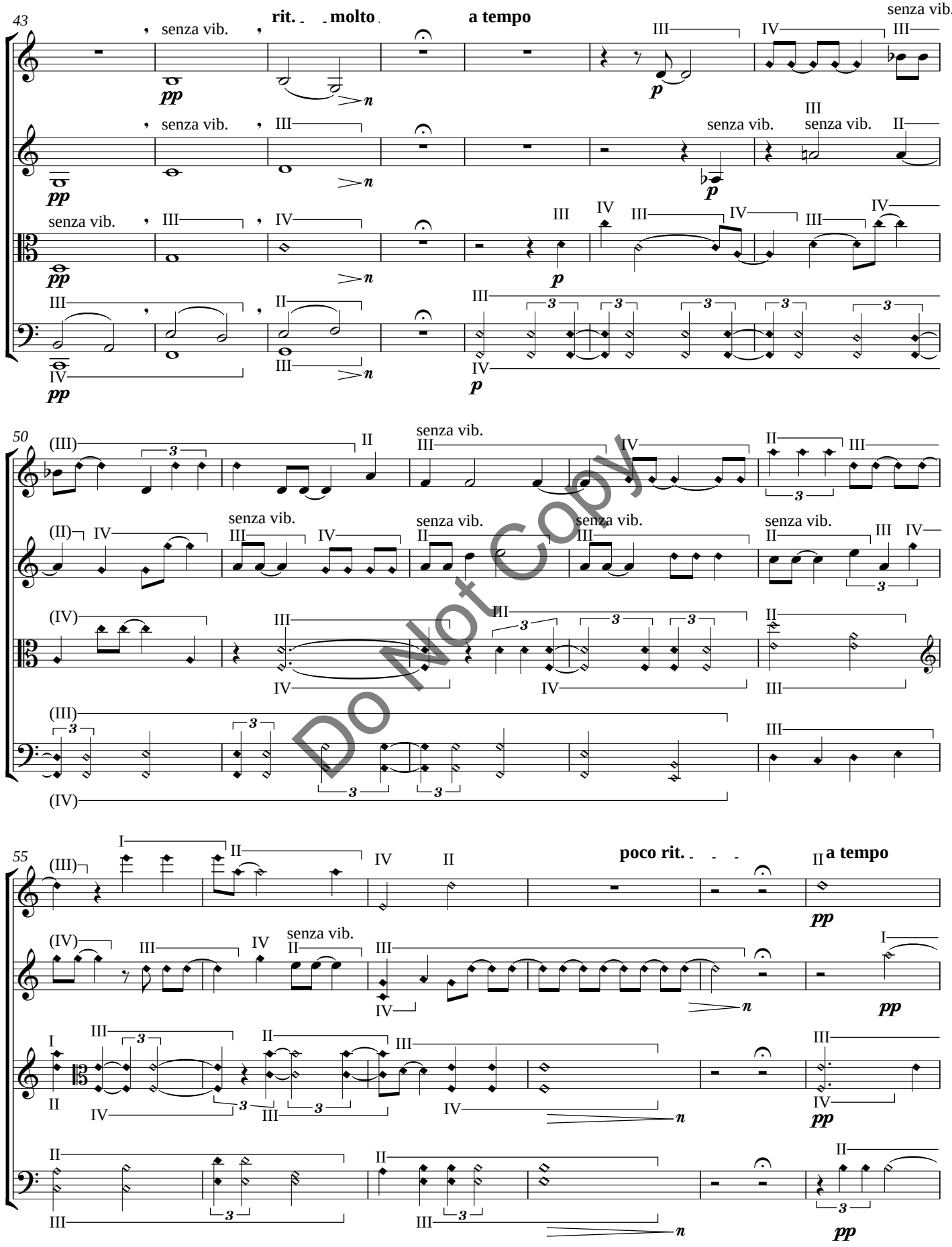
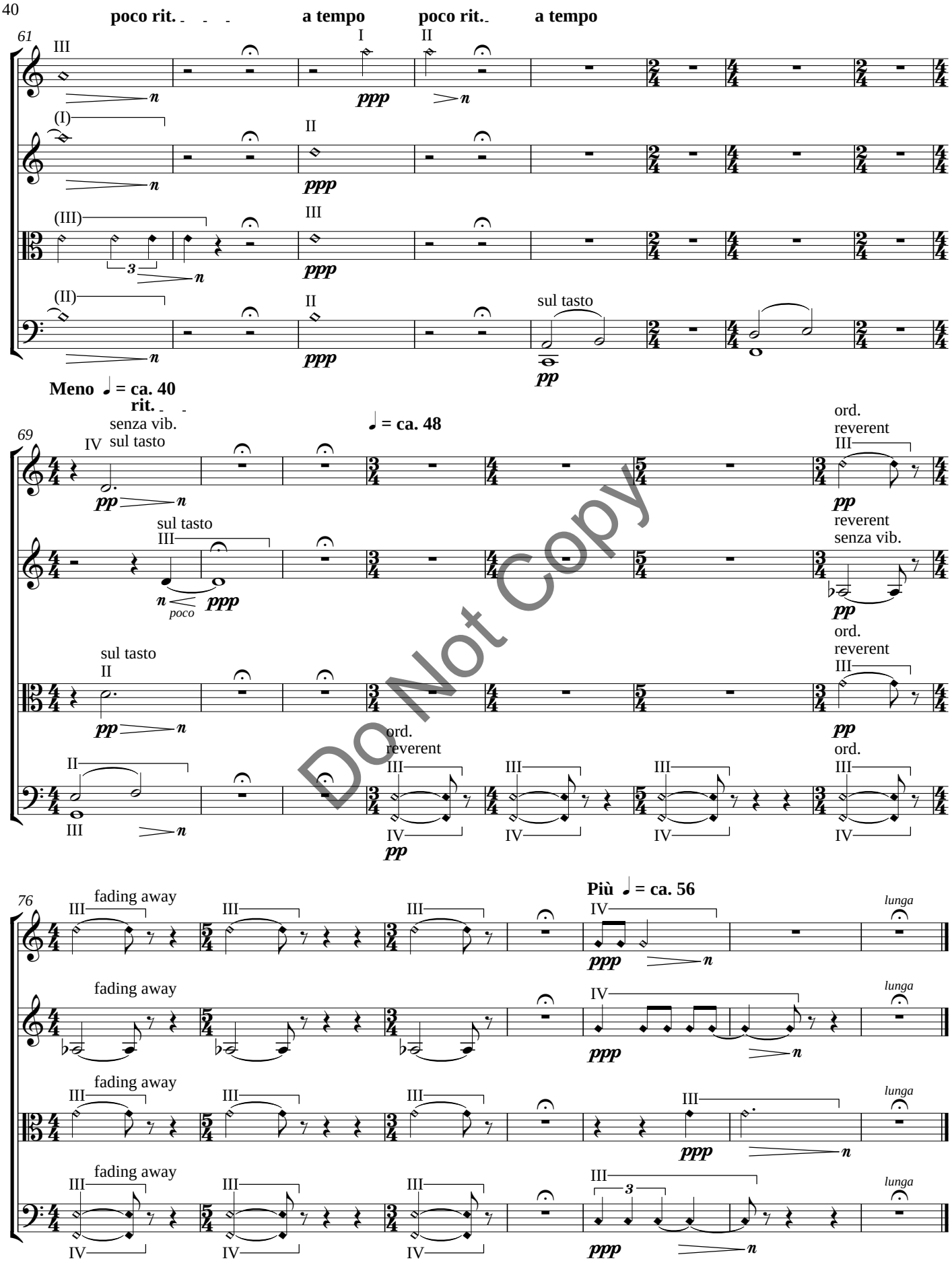

43
senza vib.
rit.
molto
a tempo
senza vib.
50
senza vib.
55
poco rit.
a tempo

Do Not Copy


poco rit.
a tempo
poco rit.
a tempo
61
III
I
II
ppp
pp
(I)
(III)
(II)
sul tasto
Meno ♩ = ca. 40
rit.
senza vib.
♩ = ca. 48
69
IV
ord.
reverent
poco
Più ♩ = ca. 56
76
fading away
lunga

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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.

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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)