

appropriation for string quartet (2023)

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A

Lento (♩ = 72)

The musical score is written for four string instruments: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is Lento with a quarter note equal to 72 beats per minute. The score is divided into systems, with measures 10, 16, and 23 marked at the beginning of new systems. The Violin I and II parts feature intricate rhythmic patterns with frequent sixteenth and thirty-second notes, often with accents and dynamic markings ranging from *pp* to *ff*. The Viola and Violoncello parts provide a more melodic and harmonic foundation, with dynamic markings such as *pp*, *p*, *f*, and *ff*. The score includes various articulations like *pizz.* (pizzicato) and *arco* (arco), and includes fingering numbers (1-7) and slurs throughout. The piece concludes with a final cadence in the key of D major.

B**Piu Vivo** (♩ = 130)

29

Vln. *f* *f* *ff* *mp* *p* *mp > pp* *mp*

Vln. *mp* *p* *mp > pp* *mp*

Vla. *p* *ff* *p* *ff* *p* *pp*

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

34

Vln. *mp* *p* *mp* *pp* *mf* *ff*

Vln. *mp* *p* *poco.* *mp* *pp* *mf* *ff*

Vla. *pp* *p* *poco.* *mp* *p* *mp* *f*

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

39

Vln. *p* *pp* *p* *pp* *p* *pp* *etc.*

Vln. *mp* *pp* *p* *pp* *p* *pp* *etc.*

Vla. *mp* *pp* *pp*

Vc. *pp* *quasi espressivo* *arco*

41

Vln. *mf*

Vln. *f*

Vla. *f*

Vc. *mp*

C
Lento (♩ = 72)

43

Vln. *pizz.* *f* *arco* *p* *pizz.* *f* *arco* *p*

Vln. *f* *mf* *pizz.* *arco* *mf* *p*

Vla. *p* *arco* *p*

Vc. *p* *mf* *pp* *ppp* *f* *p > ppp* *arco* *pizz.* *ff* *f* *p*

51

Vln. *mf* *p* *mf* *p* *mf* *pp* *mf* *p* *f* *6*

Vln. *mf* *p* *mf* *p* *mf* *pp* *mf* *p* *f* *5*

Vla. *mf* *p* *mf* *p* *mf* *pp* *mf* *p* *Arco* *7* *p* *ff*

Vc. *p* *pp* *mf* *pizz.* *mf* *mp* *p* *ff*

57

Vln. *p* without accenting the pulse *Arco*

Vln. *p* without accenting the pulse *Arco*

Vla. *pp* *ff* *pp* *5* *ff* *pp* *5* *ff* *pp* *5* *ff* *pp* *5* *ff* *pp*

Vc. *p* *p* *Arco* *pizz.* *mf*

63

Vln. *p* *p* *p*

Vln. *p* *p* *p*

Vla. *p* *p* *p*

Vc. *p* *mf* *p* *f* *5*

D**Piu Vivo** (♩ = 130)

72

Vln. *f* *f*

Vln. *f* *f* *mf* *f* *pp*

Vla. *mp* *pp* *p* *mf* *mp* *pp* *p*

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

84

Vln. *p* *pp* *p* *f* 7 7 3 3 3 8

Vln. *p* *pp* *p* *mf* *f* 7 7

Vla. *p* *pp* *p* *f* *pesante* 4 4

Vc. *p* *pp* *p* *f* *pesante* 4 4

95

Vln. *f* 7 3 3 3 *pesante* 4 4

Vln. *f* 4 4 *pesante* 4 4

Vla. *mf* *f* *p* *f* *p* *f* 4 4

Vc. *mf* *f* *p* *f* 4 4

106

Vln. *f* *ff* *p* *p* *mf* *p* *p* 3 3 3

Vln. *f* *ff* *p* *p* *mf* *p* 3 3 3

Vla. *ff* *mf*

Vc. 4 4

151

Vln. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vln.

Vla. *4* *3* *2*

Vc.

152

Vln. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vln.

Vla. *7* *5*

pp

Vc.

153

Vln. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vln.

Vla. *4* *3* *2*

Vc.

154

Vln. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vln.

Vla. *7* *5*

pp

Vc.

155

Vln. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vln.

Vla. *4* *3* *2*

Vc.

156

Vln. *pp*

Vln.

Vla.

Vc.

157

Vln. *pp*

Vln.

Vln.

Vla.

Vc.

158

Vln. *pp*

Vln.

Vln.

Vla.

Vc.

159

Vln. *pp*

Vln.

Vln.

Vla.

Vc.

160

Vln. *pp*

Vln.

Vln.

Vla.

Vc.

161

Vln. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vln.

Vla. *4* *3* *2*

Vc.

162

Vln. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vln.

Vla. *7* *5*

pp

Vc.

163

Vln. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vln.

Vla. *4* *3* *2*

Vc.

164

Vln. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vln.

Vla. *7* *5*

pp

Vc.

165

Vln. *3*

Vln.

Vla. *4* *3* *2* *p* *3*

Vc. *p* *3*

167
Vln. *mp* *p*
Vln.
Vla. *mp* *p*
Vc. *mp* *p*

169
Vln.
Vln.
Vla. *p*
Vc. *p*

171
Vln.
Vln.
Vla. *p*
Vc. *p*

173
Vln.
Vln.
Vla. *p*
Vc. *p*

175
Vln. *p* *mf* *p*
Vln.
Vla. *p* *mf* *p*
Vc. *p* *mf* *p*

Detailed description: This page contains five systems of musical notation for a string ensemble. Each system includes staves for Violins (Vln.), Violas (Vla.), and Violas (Vc.). The music is characterized by dense, rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in triplets. The first system (measures 167-170) features a dynamic range from mezzo-piano (*mp*) to piano (*p*). The second system (measures 169-172) shows a transition to a more delicate piano (*p*) dynamic. The third system (measures 171-174) maintains the piano (*p*) dynamic. The fourth system (measures 173-176) introduces a dynamic shift from piano (*p*) to mezzo-forte (*mf*) and back to piano (*p*). The notation includes various articulations, slurs, and dynamic markings throughout.

177

Vln. *p* *mf* *p*

Vln.

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

178

Vln.

Vln.

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

179

Vln.

Vln.

Vla. *mp*

Vc.

181

Vln.

Vln.

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*