Scherzo

Appropriate title, presented on a title page.

This is a scherzo written for string quartet in a Classical style. I took inspiration from the Scherzo in Mendelssohn's string octet and its tense, playful feeling. I also took inspiration from Schubert's string quartet "Death and the Maiden" which had a large contrast between the tense A theme in the scherzo and a more lyrical gentle theme in the B section of the scherzo. I included a lot of chromaticism to add dissonance to create a lively vigourous sound, but I also added unexpected entires to create the the more playful, jokey sound that scherzos are known for.

The student has included a detailed, but succinct brief, describing the style of the piece, sources of inspiration, and particular features of the composition that demonstrate understanding of the chosen genre nd instrumentation.

Clear reference to contextualise the style of the opening theme.

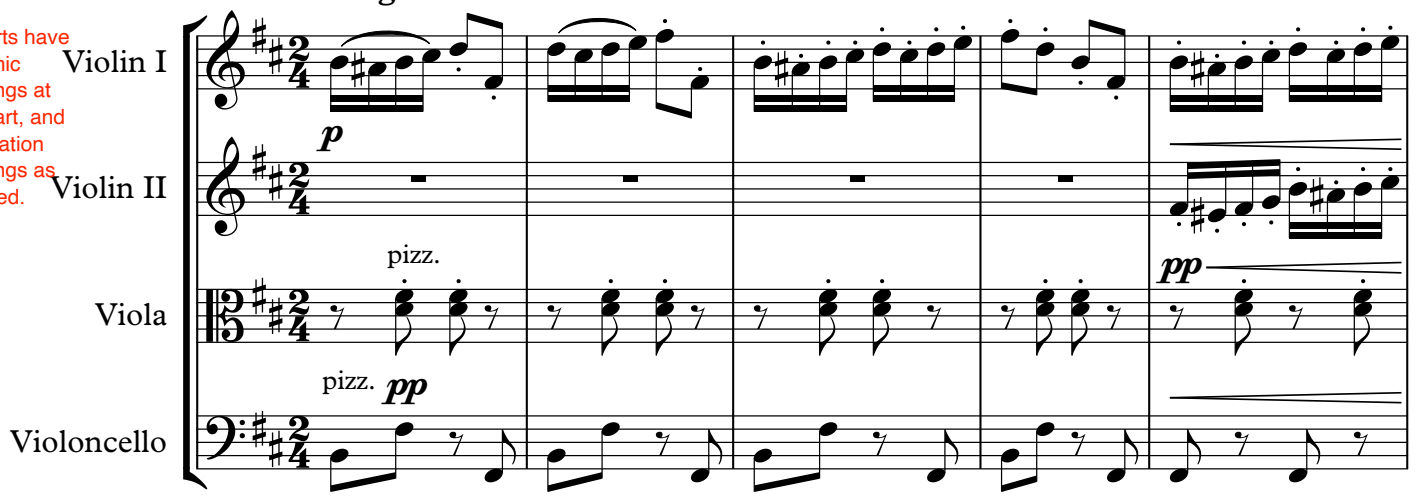
Scherzo

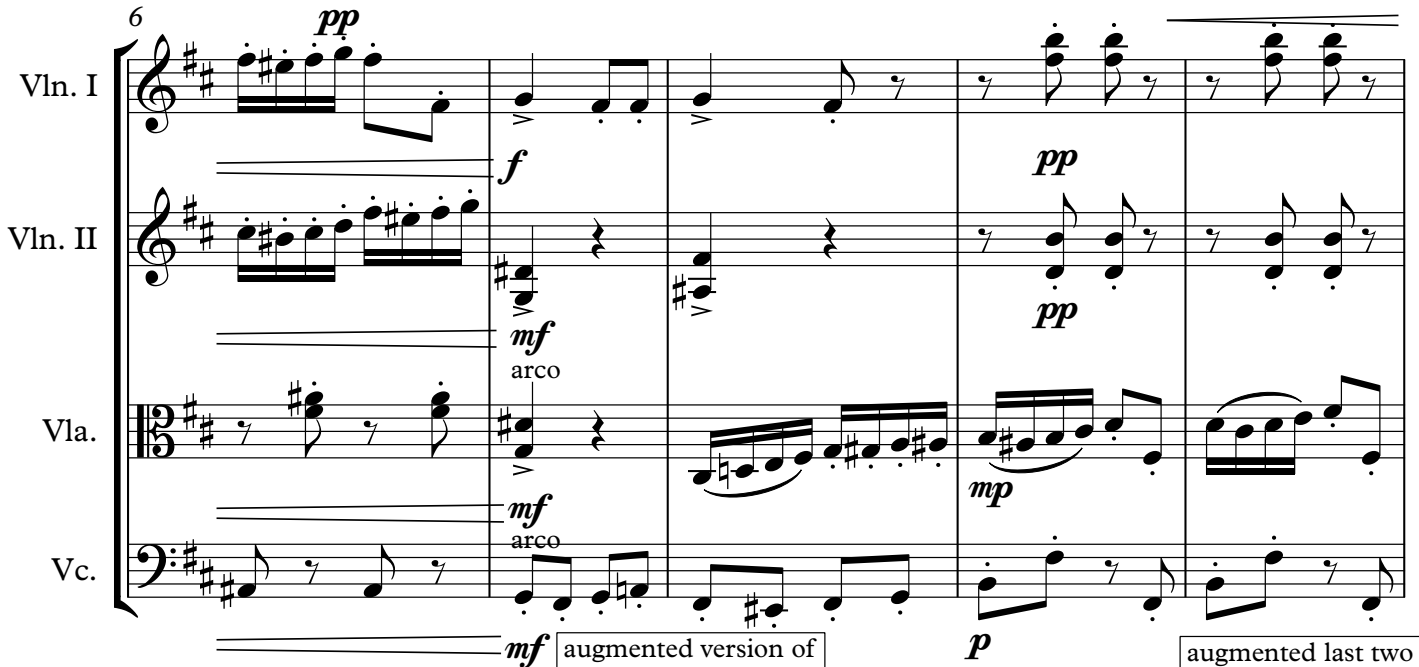
melody partially inspired by Mendelssohn string octet scherzo

Idiomatic string quartet writing throughout. Specific texture at the opening, and thoughtful development at bar 5.

Allegro con fuoco ♩ = 140

All parts have dynamic markings at the start, and articulation markings as required.

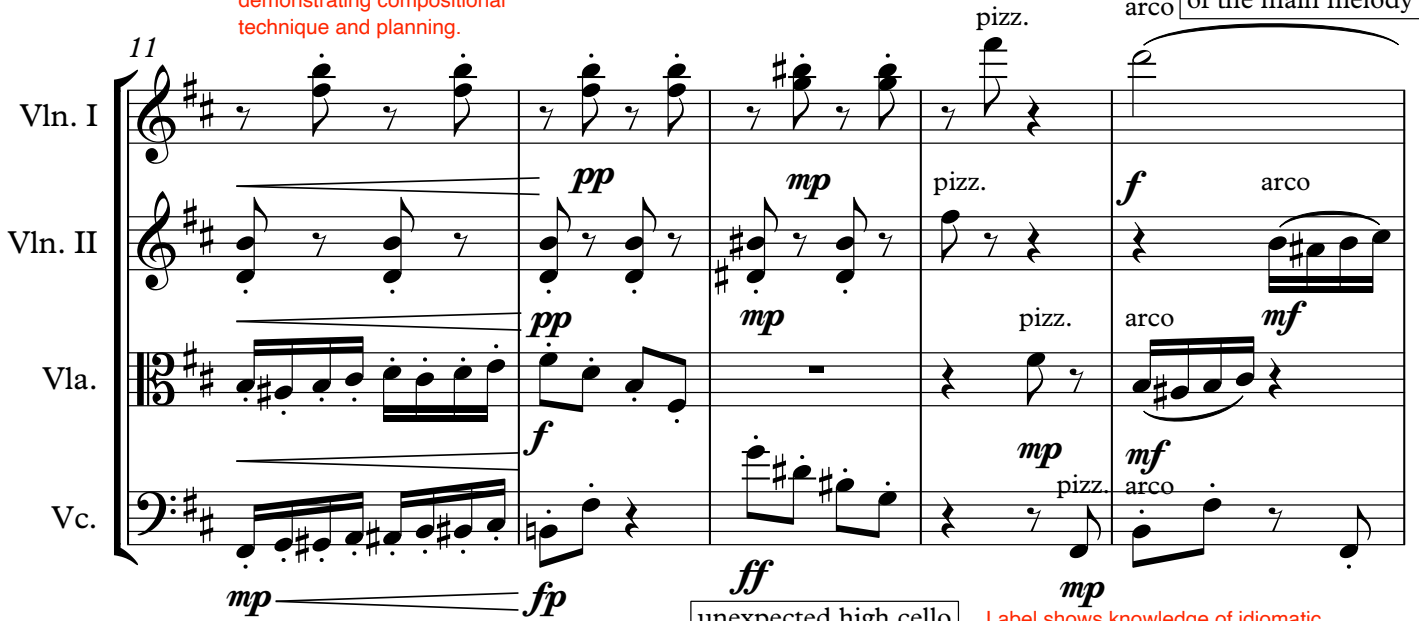




augmented version of main melody in cello

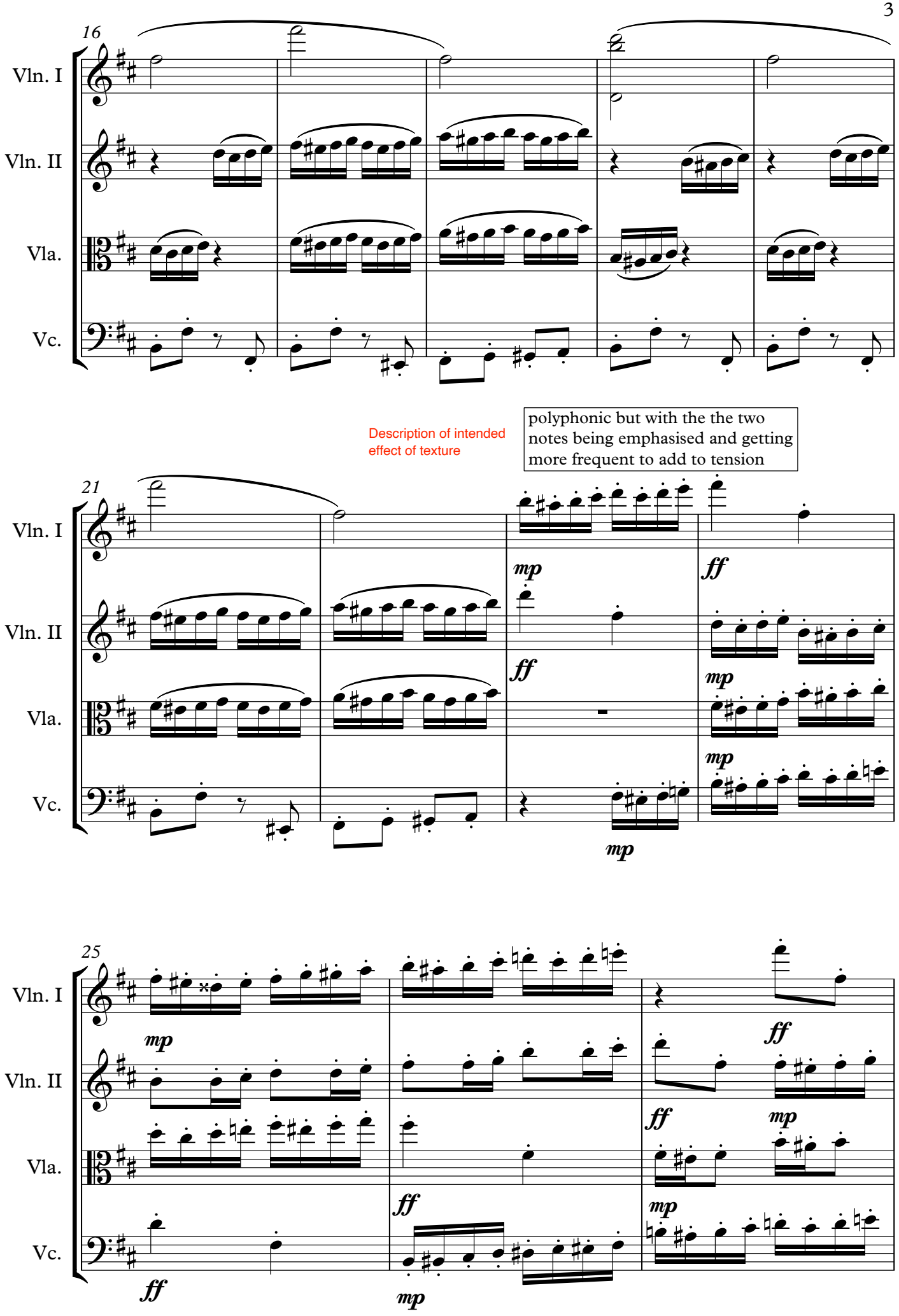
augmented last two notes from the first two bars of the main melody

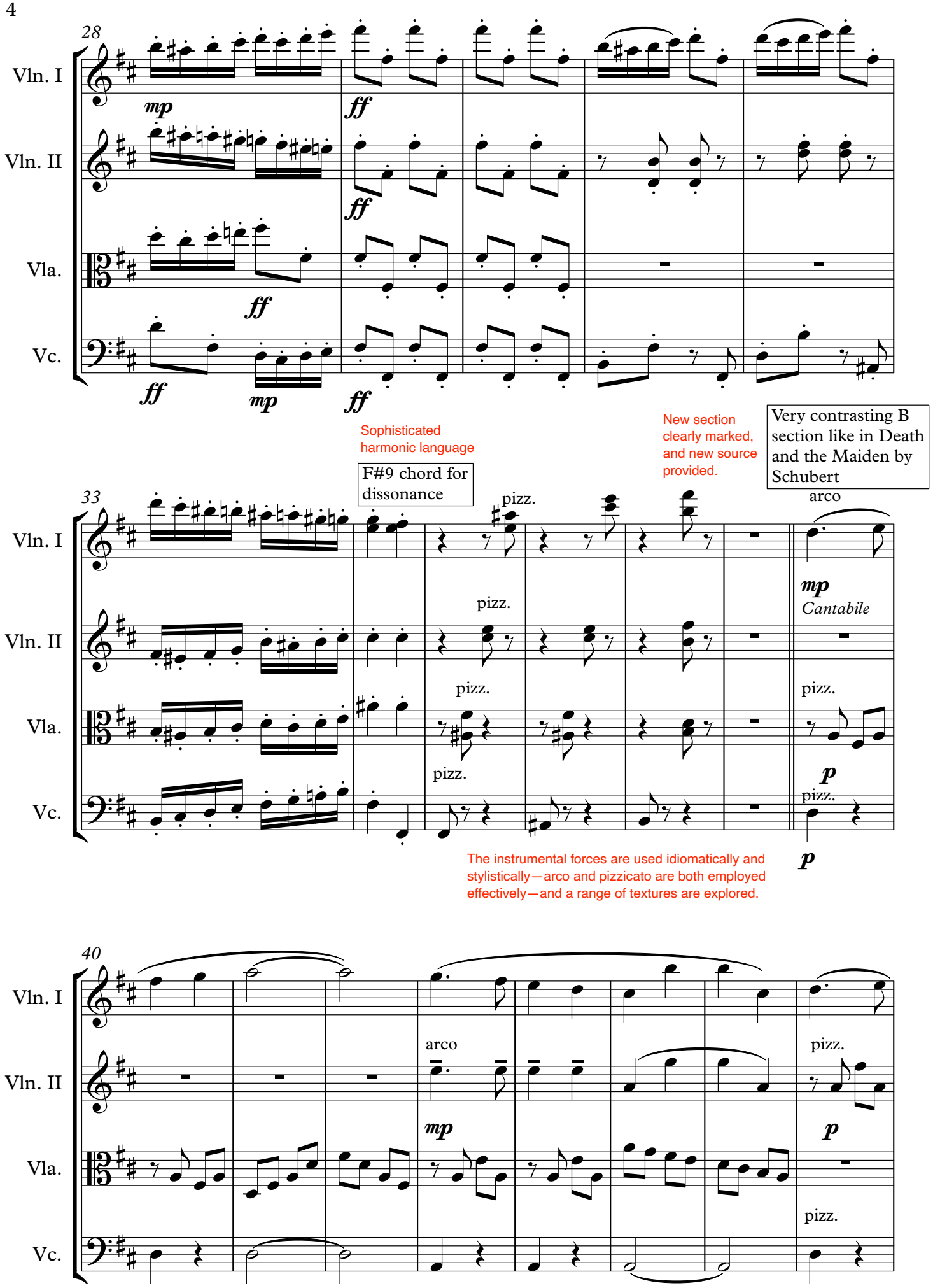
Specific techniques are labelled demonstrating compositional technique and planning.

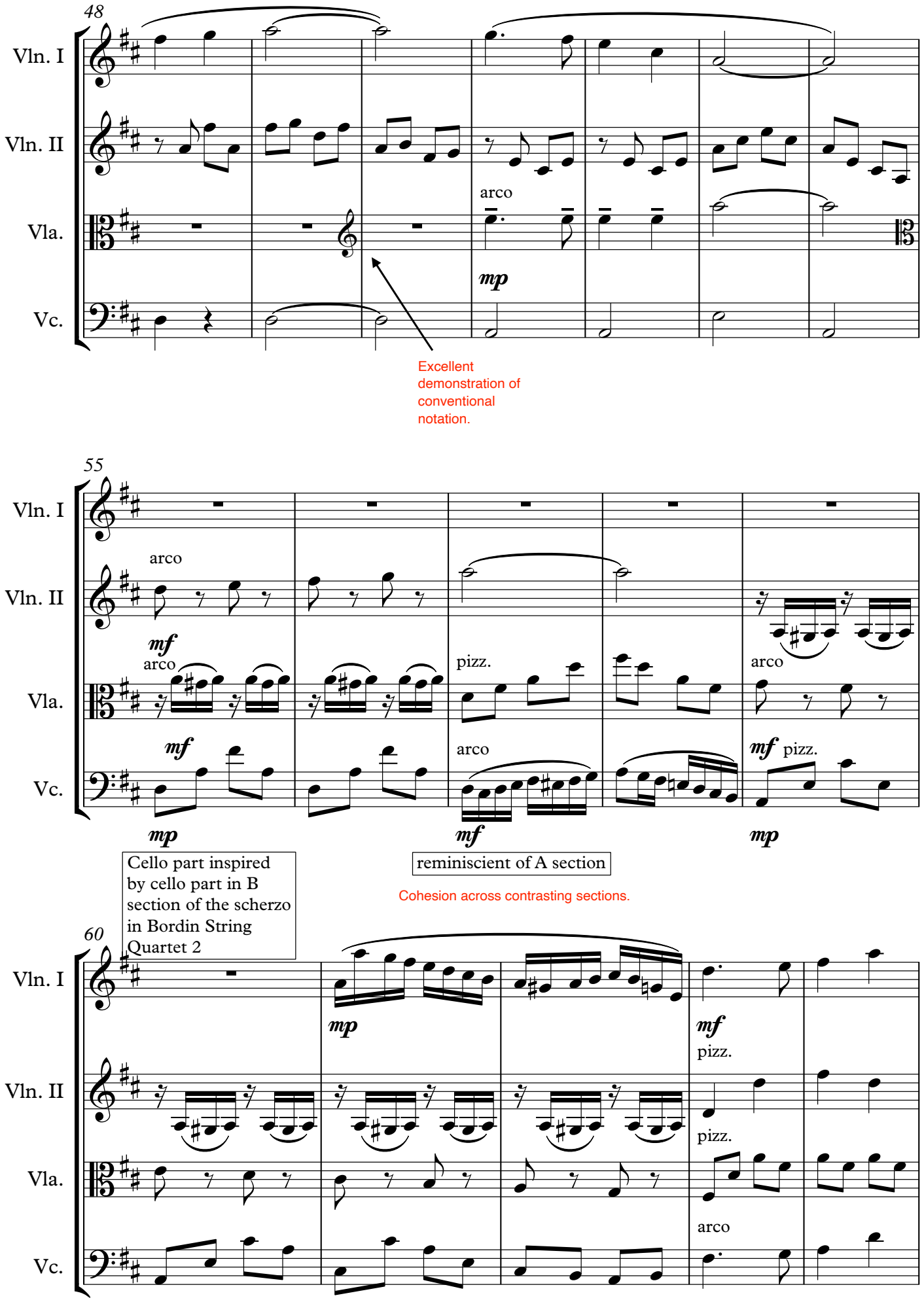


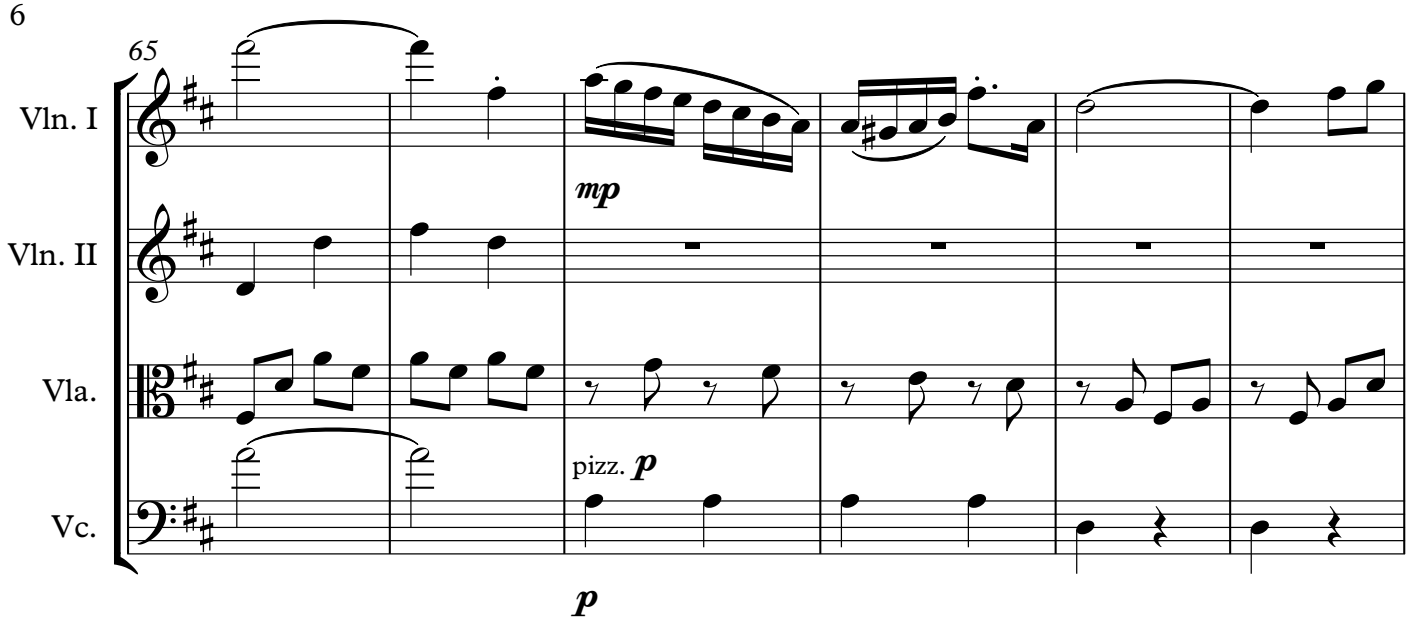
unexpected high cello entry to add tension

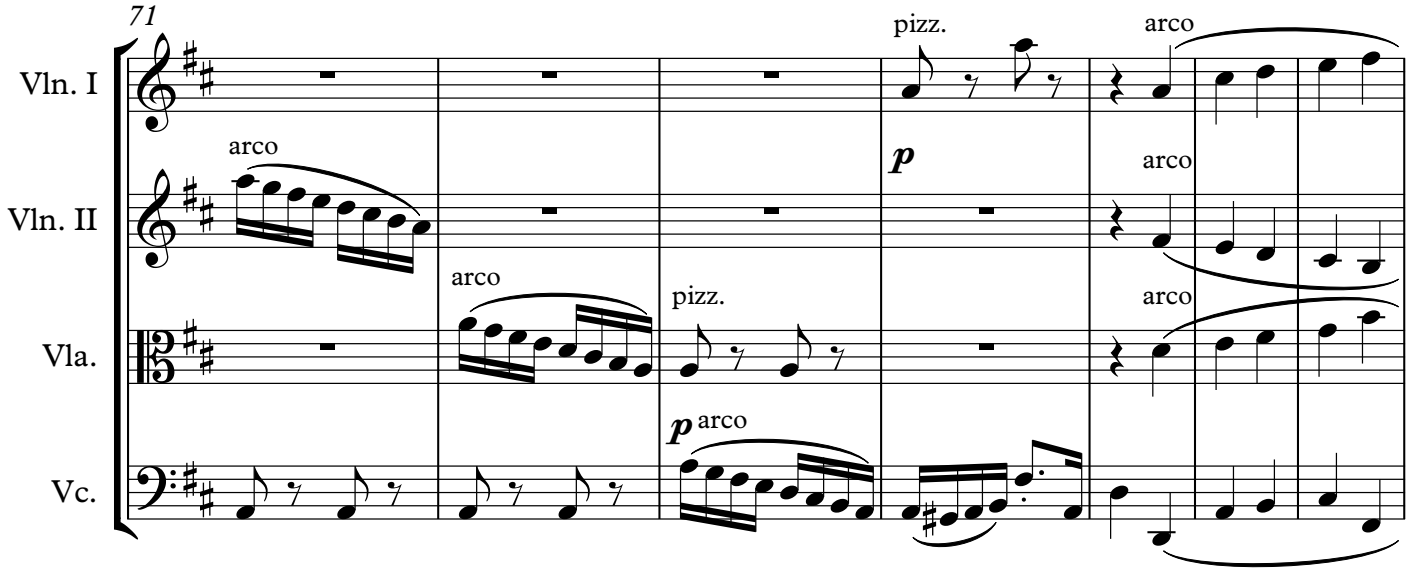
Label shows knowledge of idiomatic instrumental writing and deilberate decisions to push the boundaries.

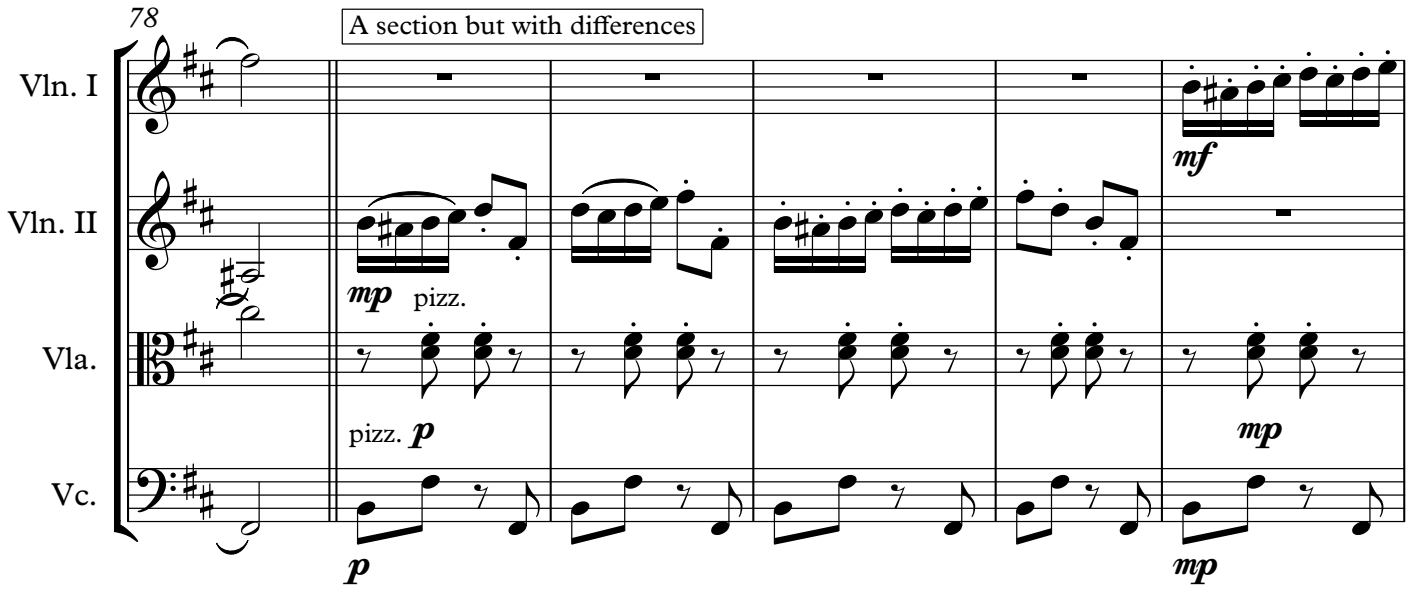

16
Vln. I
Vln. II
Vla.
Vc.
Description of intended effect of texture
polyphonic but with the the two notes being emphasised and getting more frequent to add to tension
21
mp
ff
ff
mp
mp
mp
25
mp
ff
ff
mp
ff
mp
ff
mp

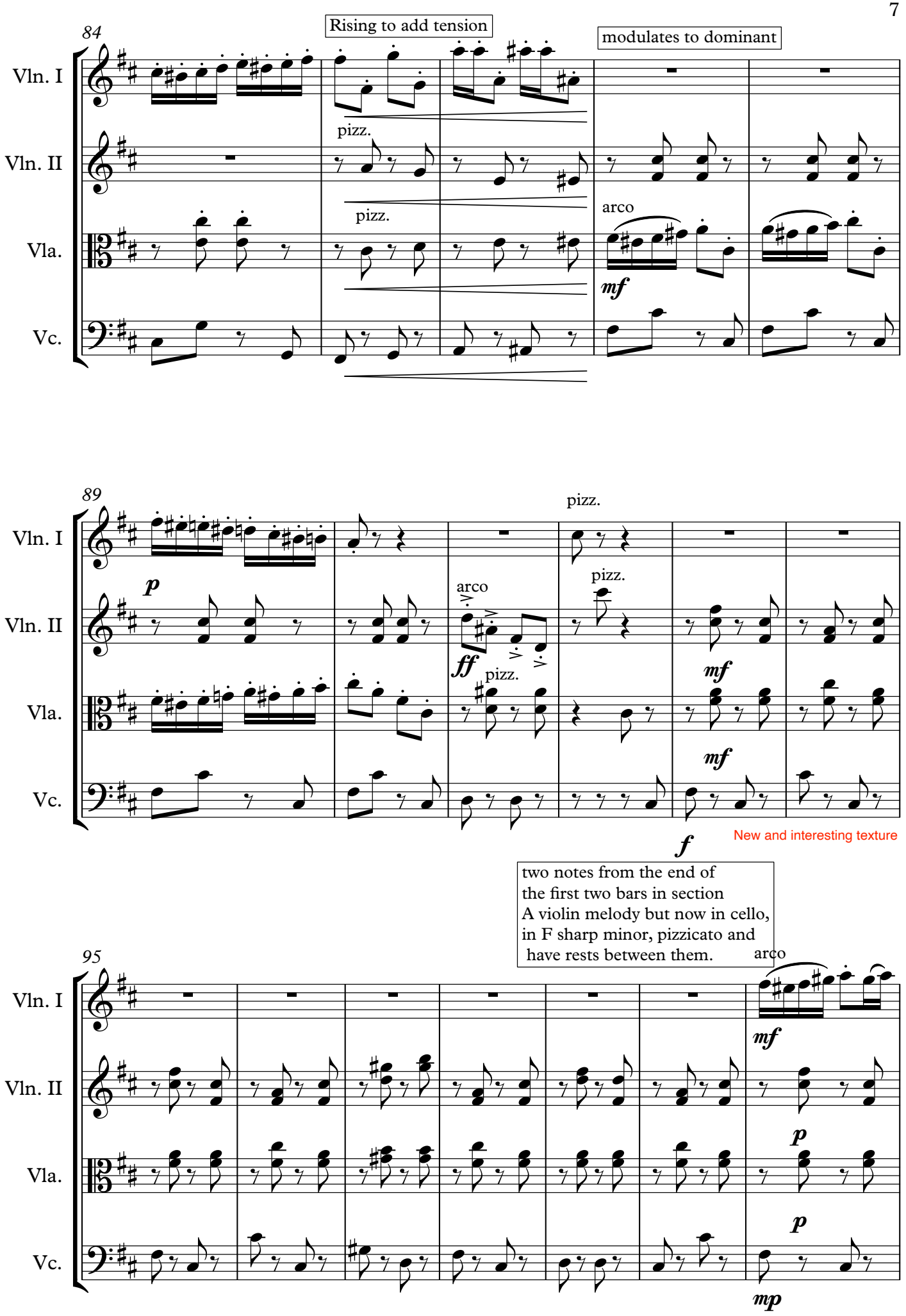

28
Vln. I
Vln. II
Vla.
Vc.
mp
ff
ff
ff
ff
mp
Sophisticated harmonic language
F#9 chord for dissonance
New section clearly marked, and new source provided.
Very contrasting B section like in Death and the Maiden by Schubert
33
pizz.
arco
mp
Cantabile
p
The instrumental forces are used idiomatically and stylistically—arco and pizzicato are both employed effectively—and a range of textures are explored.
40
arco
mp
p

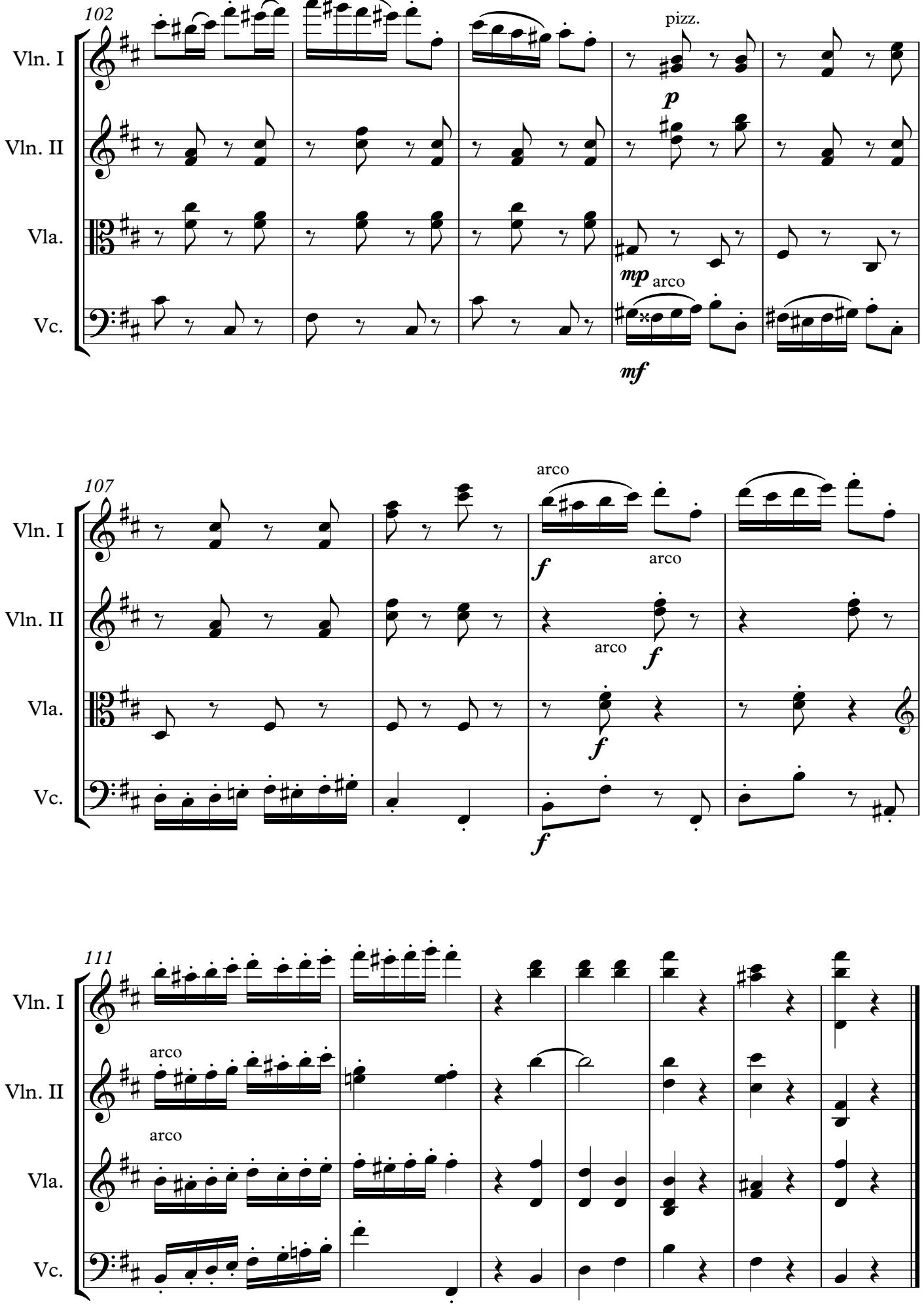

48
Vln. I
Vln. II
Vla.
Vc.
arco
mp
Excellent demonstration of conventional notation.
55
arco
mf
arco
pizz.
arco
mf
arco
mf pizz.
mp
mf
mp
Cello part inspired by cello part in B section of the scherzo in Bordin String Quartet 2
reminiscient of A section
Cohesion across contrasting sections.
60
mp
mf
pizz.
pizz.
arco


65
Vln. I
Vln. II
Vla.
Vc.
mp
pizz. p
p


71
Vln. I
Vln. II
Vla.
Vc.
arco
pizz.
p
arco
arco
arco
pizz.
p arco


78
A section but with differences
Vln. I
Vln. II
Vla.
Vc.
mf
mp pizz.
pizz. p
mp
p
mp


84
Rising to add tension
modulates to dominant
Vln. I
Vln. II
Vla.
Vc.
pizz.
pizz.
arco
mf
89
pizz.
p
arco
pizz.
ff
pizz.
mf
mf
New and interesting texture
f
two notes from the end of
the first two bars in section
A violin melody but now in cello,
in F sharp minor, pizzicato and
have rests between them.
95
arco
mf
p
p
mp


102
Vln. I
Vln. II
Vla.
Vc.
pizz.
p
mp
arco
mf
107
arco
f
arco
f
arco
f
f
111
arco
arco