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## String Quartet No.1 in G Major

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STRING QUARTET NO.1 IN G MAJOR

by

Wataru Niimori

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The Graduate College at the University of Nebraska  
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# STRING QUARTET NO.1 IN G MAJOR

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University of Nebraska, 2019

Advisor: Thomas Larson

String Quartet No.1 in G Major is an original composition comprised of four movements: 1<sup>st</sup> (*Allegro Con Brio*: a fast tempo with spirit), 2<sup>nd</sup> (*Adagio*: a slow tempo), 3<sup>rd</sup> (*Minuet and Trio*: a moderate tempo with triple meter) and 4<sup>th</sup> (*Presto*: very fast). This four-movement form, in other words, the sonata cycle, was developed during 17<sup>th</sup> and 18<sup>th</sup> centuries in Western Europe for instrumental music. It reached its heyday in the middle of the 18<sup>th</sup> century through the next whole century. Composers in the Classical Period such as Franz Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-91) and Ludwig van Beethoven (1770-1827), wrote a large number of solo piano, string quartet and orchestral works employing this form. My musical background and long-term focus on the study of classical music, jazz and film scoring hugely influenced my composition hereupon incorporating the traditional musical language.

The first movement is written with the sonata-allegro form, which consists of an exposition followed by a development and recapitulation with coda. This form, employed in the first movement, was popular among composers in the Classical Period. G Major is the central key of this movement and this lively main theme is introduced in the first two measures, but also frequently appears through the entire movement as variations. The second movement has a solitary mood overall in E minor, applying specific bowing techniques such as *sul ponticello*. The third

movement, starting from minuet in G minor, is thoroughly written with triple meter, 3/4, however, the rhythmic modulation, two against three, occurs. The contrapuntal compositional technique is applied. Trio of the second part of the third movement reflects more jazz vocabulary in harmony and melody, though still using the original theme of this movement. The fourth movement is the grand finale and returns the mood of the first movement. An 8-note motif is introduced in the first four measures of the fourth movement and varied in the exposition and recapitulation of the sonata-allegro form. I was highly influenced by a style of film scoring in writing for strings in the development section: polymeter (7/4) and ostinato.

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**String Quartet  
No.1  
in G Major**

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## OVERVIEW

“String Quartet No.1 in G Major” is an original composition comprised of four movements: *Allegro Con Brio*: a fast tempo with spirit, *Adagio*: a slow tempo, *Minuet and Trio*: a moderate tempo with triple meter, and *Presto*: very fast. My main interest in composition is writing music for media including films, televisions, commercials, and video games. Strings are capable of expressing a variety of emotions and reflecting the characters and scenes in cinema, and as such, are employed widely by composers across commercial media. Through my composition, it was important for me to understand the function and role of strings in media music. Moreover I had two reasons that I was interested in gaining knowledge and technique for writing music for the string quartet. First, I wanted to learn the instrumental character of individual strings: violin, viola and cello. Second, I was fascinated with the style of string quartet as an ensemble from the compositional aspect. Sylvette Milliot argues that the string quartet is the complementary ensemble, which covers the following register: soprano, alto, tenor and bass, and they share the similar timbre even though each string has their own role and creates an unity as an ensemble. When I elaborated a plan to write a string quartet piece, I modeled the four-movements with each specific tempo as stated above because I was highly influenced by Haydn, Mozart and Beethoven’s works; however, I included my own musical vocabulary in melody, harmony and rhythm, which reflected on my long-term study of classical music and jazz.

In the first movement, Charles Rosen claims that the first movement concentrates the greatest weight in the opening and has the most elaborate and



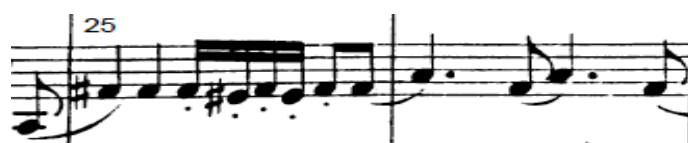
dramatic structure in harmony, thematic material and texture. In my first movement, the tempo is Allegro Con Brio (fast), the time signature is 4/4 and the key, G Major. The exposition contains one main theme, which slightly varies notes and rhythms through the entire 1<sup>st</sup> movement. The composers in the 18<sup>th</sup> century typically used the galant style, which was simpler, elegant and utilized song-like melody. The sound of the theme was cheerful and uplifting. They also tended to utilize an 8-measure phrase in the theme as Bill Caplin argues that “the sentence is an eight-measure theme built out of two four-measure phrases . . . the theme expresses three formal functions – presentation, continuation, and cadential” (Caplin 35). Furthermore, in my long term of study of jazz, I noticed that there were many jazz standards written between 1930s and 50s with AABA, 32-bar form, being composed of 8-measure phrases. I employed the galant style with 8-measure phrases in the first theme (mm.0-8).

I incorporated the sonata or sonata-allegro form in this movement, which consists of an exposition, development and recapitulation, used by the composers in the classical period. However, as Charles Rosen claims that it is difficult to define what the 18<sup>th</sup> century’s sonata is because it is not clear that the 18<sup>th</sup> century’s music called “sonata” always has the same form and style. Rosen also argues that it is not accurate that the Haydn’s music defines the sonata form even though Haydn’s way was more successful in the 18<sup>th</sup> century. As I did research on the sonata form, I began to understand more about its complexities. This made me realize that what I learned about the sonata form in the school’s theory and history class is merely an introductory level. Due to my limited time, I picked up several scores of string quartet composed by Haydn, Mozart and Beethoven, and then started to study them and

absorb their technique. When I started writing my string quartet piece, I tried to incorporate my own ideas such as harmony and melodic line referring to what these three composers used. For example, in Mozart's String Quartet No. 14 in G Major, the first theme is introduced in the key of G major (I) and then the second one is in the key of D major (V).



**Example 1. The first subject (mm.0-2): *String Quartet No. 14 in G Major* (Mozart)**

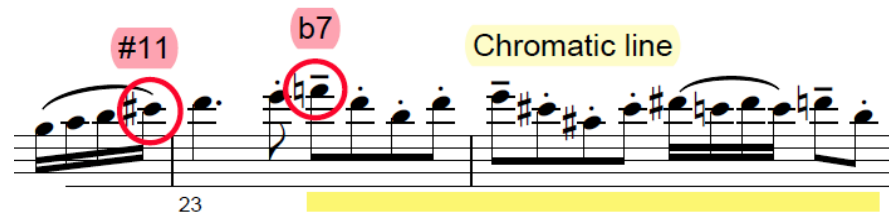


**Example 2. The second subject (mm.24-26): *String Quartet No. 14 in G Major* (Mozart)**

Although the first theme of my piece is in the key of G (mm.0-8), the second theme stays in the same key with a slight modification (mm.18-20). I employed a G dominant 7<sup>th</sup> chord with flat 7<sup>th</sup> (F) and sharp 11<sup>th</sup> (C#) instead of G major in the second theme. First, I wanted to emphasize on the key of G scale, the first theme in G major scale and the second one in G dominant. Second, I observed that jazz musicians such as Charlie Parker and Bud Powell alternately used G major and dominant scales based on a G chord. For example, they changed to a G<sup>7</sup> from G major chord and improvised on it. Vice versa.



**Example 3. The partial first theme (mm.1): 1<sup>st</sup> Movement (Niimori)**



**Example 4. The partial second theme (mm.23): 1<sup>st</sup> Movement (Niimori)**

In the end of the exposition, I followed the conventional sonata-allegro form, which the tonal key of the movement is G major (I) and the final chord of the exposition is D major (V). I followed this custom except for adding extended notes, flat 7<sup>th</sup>, sharp 9<sup>th</sup> and 11<sup>th</sup>, on the D chord: D-F#-A-C-F-G# (mm.61).

The development section is a combination of the developed original theme and new ideas. I also incorporated several “jazz vocabularies” in this section. For example, harmonically, I use a series of, ii-v, chord progressions, which is frequently seen in jazz such as the bridge of rhythm changes: D<sup>7</sup>-G<sup>7</sup>-C<sup>7</sup>-F<sup>7</sup>. In Example 6 (mm.68-69), I employ a melodic line similar to how bebop jazz musicians such as Charlie Parker and Bud Powell improvise over the dominant chord. They play scale degrees: 3-flat-9-5-#5 on a dominant chord and then resolve to 5 on the next chord.

Example 5. Improvised by Bud Powell: *Ornithology* (Parker)

Example 6. Jazz vocabularies (mm.68-69): 1<sup>st</sup> Movement (Niimori)

The development ends on the V chord of the main key (D), followed by the recapitulation. Although the original subject comes back in the recapitulation, I used slight variations such as, modulation, to give a contrast between the exposition and recapitulation. For example, the first theme is played in tonic, G major, though the

second one is in subdominant, the key of C (IV), starting from measure 151. I chose this change because, first, I was not interested in copying the exposition and emphasizing the key of G again. Second, I wanted to incorporate the concept of the cycle fourths instead of fifth, which is widely used in jazz. Harmonically, the entire exposition of my piece is solidly in the key of G; however, the recapitulation is moving in the cycle of fourths, G-C-F, and goes back to G. Another example of the variation is that the second violin plays the first theme (mm.30) in the exposition while the cello plays it (mm.163) in the recapitulation. It was important for me to insert a coda (mm.197) because the recapitulation of my piece did not have a strong closure (mm.194). Bill Caplin argues one possible reason to add a coda, “to shape a concluding dynamic curve that differs from (or surpasses) that of the recapitulation” (Caplin 179). The two violins play the first subject alternately followed by the variation of the first subject played by the first violin (mm.202). The cadence is a perfect authentic, V-I; however, the final chord is the tonic with #11 (C#) in the G major triad, which is also often used in the ending in jazz to provide a special effect and avoid crushing the notes of 3<sup>rd</sup> and 11<sup>th</sup> in the major chord.

In the second movement, I was highly influenced by one scene from the Stanley Kubrick’s film, *2001: A Space Odyssey*. The scene depicts five astronauts on the way to Jupiter, two of whom are not in the condition of suspended animation but have controlled the spaceship for eighteen months. The music Kubrick used for this scene was Aram Khachaturian’s *Gayane Suite* (Adagio) played by only string instruments. When I heard this music accompanying the scene, I imagined how isolated and lonely these two astronauts were because the timbre of the strings was

dry and the melody was plaintive. Originally this piece was composed for ballet with full orchestra; however, the arrangement used in the film is for string orchestra only. Although I was unable to find the score for this particular arrangement, I was forced to do an analysis solely by ear. The melody is in B-flat natural minor (0:54:43), followed by a chromatic counter melody (0:55:47). The melody and counter melody written as they are for string orchestra, create a mysterious and solitary effect. It is remarkable how the image and music are synchronized in this scene: there are only two people in the image with only two melodies provided. Kachaturian's piece also has a lack of a rhythmic pulse, which makes it ideally suited for this scene in space, where a sense of time does not exist. I wanted to evoke a similar mood in this movement.

The second movement follows convention in its use of a slow tempo. I incorporated more modern techniques such as unique ways of bowing (*sul ponticello* and *sul tasto*), timbre of strings (harmonics), dissonant harmonies and ambient style of music. Caplin claims that the slow movements commonly employ several different forms such as sonata, sonata without development, large ternary, and theme and variations, and is inherently simple and considerably less complex. Caplin also argues, "The basic plan is simple: a main theme, constructed as either a small ternary or a small binary, is followed by an indefinite number of varied repetitions" (Caplin 217). I applied the motif and variation with the binary form in the second movement.

In this movement, first, I wrote music using a MIDI (Musical Instrument Digital Interface) keyboard watching the short movie of outer space, without the soundtrack, which I randomly chose for sake of practice to write music with the

image. This is one of the common writing methods that film composers employ: composing music with MIDI keyboard while watching the image on the computer monitor. This method depends on one's intuition and gives one a focus on what the image truly suggests.



**Example 7. The main motif (mm.1-2) by Cello: 2<sup>nd</sup> Movement (Niimori)**

Cello plays the main theme with mute (mm.1-2) in the beginning of the movement. I sporadically inserted this 4-note motif and its variations through the movement. One compositional technique I employed is dissonance, seen in Example 8, when the second violin plays F# and G simultaneously while the viola plays C# (mm.32).

**Example 8. Use of dissonance (mm.32): 2<sup>nd</sup> Movement (Niimori)**

Moreover I used several bowing techniques aforementioned (mm.20 and mm.55) and

harmonics (mm.65) to produce a special sound effect such as *sul ponticello*, “an eerie, somewhat glassy timbre” (Adler 32), *sul tasto*, “a rather flutelike, soft, and hazy tone” (Adler 31).

In the third movement I used the conventional Minuet and Trio form, which is tripartite. Although the tonic is normally given in the Minuet of the later works of Mozart and the early ones of Beethoven, the key of my Minuet is G minor, which is a parallel minor of tonic, G Major. There are two characteristics I used in Minuet; one is a fugal technique. Another is polyrhythm, wherein one feels 2/4 against 3/4. The viola introduces the five-measure subject in G minor followed by the second violin and cello simultaneously imitating the subject (mm.5). In succession, the first violin and viola imitate the subject again (mm.9) followed by the second violin playing another imitation (mm.14).



**Example 9. The opening theme of Minuet (mm.1-5): 3<sup>rd</sup> Movement (Niimori)**

I incorporated the fugal technique called *fughetta*, in which the form is not necessary to follow a strict sense of the Baroque fugue, but a short fugue, with exposition plus only a few restatements of the subject. The following table outlines the use of the subject in the exposition. The note choices are based on G natural minor and G diminished-dominant scales.



	<b>Key (Scale)</b>	<b>Starting Measure #</b>	<b>Instrument (s)</b>
Subject	G natural minor	1	Viola
Answer	F mixolydian	5	2 <sup>nd</sup> Violin & Cello
Answer 2	G diminished-dominant	9	1 <sup>st</sup> Violin & Viola
Answer 3	E altered	14	2 <sup>nd</sup> Violin

**Example 10. Table of the use of subject: Minuet (Niimori)**

I intentionally kept the time signature 3/4 from the beginning to the end; however, I incorporated cross-rhythms and metric modulation, 2/4-feel, into Minuet.

The image shows a musical score for a Minuet by Niimori, starting at measure 24. The score is written in 3/4 time and consists of four staves. The top staff is in treble clef, the second and third staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The score is annotated with red and green boxes highlighting specific rhythmic patterns. Red boxes are placed around the first and second measures of the top staff and the first and second measures of the bottom staff. Green boxes are placed around the first, second, and third measures of the second and third staves. The score shows a mix of 3/4 and 2/4 rhythms, with some measures containing cross-rhythms and metric modulation.

**Example 11. Cross-rhythms and Metric Modulation: Minuet (Niimori)**

Polyrhythms, such as cross-rhythms and metric modulation, are observed in the works of composers in the 20<sup>th</sup> century. In jazz, the pianist Thelonious Monk, recorded “Brilliant Corners” in the album *Brilliant Corners* (1956) using metric modulation. Another jazz pianist, Bill Evans, played “Someday My Prince Come” in *Bill Evans at the Montreux Jazz Festival* (1968) using cross-rhythms and metric modulation. In my Minuet, for example, the groupings with green and red box create 2/4-feel against the time signature in Example 11. The red boxes indicate cross-rhythms, where melodic figures cross the bar line several times to repeat. This gives the illusion of creating a different time signature but the original pulse is maintained. I used this effect because of my long-term practice of jazz as a piano player. A large number of example of polyrhythms can be seen in the piano music of ragtime such as Scott Joplin’s and Jelly Roll Morton’s works. Lee Evans argues citing Gunther Schuller’s book, *Early Jazz: Its Roots and Musical Development*, “African phrases are ‘built up of the number 2 and 3 or a combination on 2 and 3,’ and that this ragtime rhythm again demonstrates the African American’s urge to combine two rhythms simultaneously within the European musical framework” (Evans 2). Furthermore, after ragtime, an extraordinary number of examples can be cited from their recordings, in which jazz pianists provide a great sense of rhythm as an accompanist along with the bassist and drummer. I listened to many jazz recordings made throughout the history of the music, and in particular studied the rhythm sections and how they provided rhythm. One thing I learned is that piano players such as Herbie Hancock provide 3/4-feel rhythm in 4/4 song, and 2/4-feel in 3/4 song while the original pulse is kept such as “Stella by Starlight” and “Footprints” from the Miles Davis’ albums, *My Funny Valentine* (1964)

and *Miles Smiles* (1966). In the Minuet and Trio, it was effective to create 2/4 time feel while the original pulse is maintained.

In the Trio, I wanted to make a contrast with the mood and color though I still incorporated the theme of the third movement. The approach I employed is same to the classics except for shifting tonality. Caplin points out that a trio must provide a distinct element of contrast while still maintaining the same meter and tempo. In my piece, the meter and the tempo are same although the mood is calmer and quieter than the Minuet. In other words, the dynamics are lower and the longer value of notes is often used in the Trio. Instead of giving a distinctive key signature, I employed the open fourth harmony in the Trio. This is different from the conventional trios, which most follow the same tonal plan, although they more often stay entirely in one key. For example, the cello restates the main theme of the Minuet (mm.61-70) but the key center is not in G minor, which was the center in the Minuet. I gave G-flat Lydian mode over the melody (G minor).

Gb Lydian mode

Theme

**Example 12. The main theme and Gb Lydian Mode (mm.61-62): Trio (Niimori)**

The open fourth harmony is also called the suspended chord, which the third note of the dominant chord is raised up to the fourth degree, for example,  $C^7$  (C-E-G-Bb) becomes  $C^{7sus4}$  (C-F-G-Bb). The Roman numeral indicates  $V^{7sus4}$ . This was not a new technique, which was witnessed in the Western music of the 16<sup>th</sup> century, the jazz musicians in the 1960s started incorporating this harmony into their improvisation and composition to build independent sonorities in modal jazz styles. For example, a jazz pianist, Herbie Hancock, recorded “Maiden Voyage” from the album, *Maiden Voyage* (1965). This song starts from the open fourth harmony,  $D^{7sus4}$ , played by the piano, and the entire tune is comprised of a series of open fourth harmony. In my Trio, the quartet plays A-flat<sup>9sus4</sup> chord, Ab-Db-Gb-Bb, and shifts to B-flat<sup>9sus4</sup> and D-flat<sup>9sus4</sup> (mm.53-58). In the conventional form, the final chord in the

end of trio is typically tonic or dominant followed by the Minuet (tonic). However, I give A<sup>7</sup> dominant chord adding extended notes, flat 9<sup>th</sup> and 13<sup>th</sup>: A-C#-E-G-Bb-Gb. Although the convention of the last Minuet section literally repeats the first Minuet section as *da capo*, the last Minuet is played in the key of D (V) instead of the tonic (I) so that this provides a sense of connection to the final movement (the tonic is G). Moreover, I apply the same reason that the final chord of the cadence (mm.192) is D<sup>7</sup> (V<sup>7</sup>) with #9<sup>th</sup>: D-F#-A-C-F. I gave the half cadence because the fourth movement is in G major and I wanted to make the sound of the final chord obvious as dominant 7<sup>th</sup> chord so that the music offer a continuous transition from third to fourth movement. Furthermore, sharp-9<sup>th</sup> of the dominant chord is a part of the blues scale (1-#9-11-#11-5-b7), which creates a tension on the dominant chord due to the dissonance of the 3<sup>rd</sup> and sharp-9<sup>th</sup>; however, this provides a bluesy sound.

The final movement is regarded as a grand finale. In the conventional fourth movement of the 18<sup>th</sup> century, the tempo is fast, composers tend to use the rondo form, the melody and overall mood is galant style, and some composers incorporate the fugal technique. I used some of these characteristics in my fourth movement such as galant style, fast tempo and fughetta. The form is the large ternary form with coda (ABCDABCE). The tempo is presto and the key is G major (I). The main theme is diatonic and comprised of eight notes, which appears through the entire movement as variations.



**Example 13. The main subject (mm.1-4): 4<sup>th</sup> Movement (Niimori)**

From measure 42, the second subject is introduced in E minor and dorian scale, which is the relative minor of tonic, G major. It is notable to mention that I employed “jazz vocabulary” (mm.43-44): the second violin, viola and cello while play tutti while the first violin represents the melody as if they were a rhythm section, piano, bass and drums, of the jazz quartet providing a rhythm to the soloist. For example, the last chord of measure 43, G minor with 6<sup>th</sup>, is highly syncopated so that the chord anticipates the harmony of the next measure (mm.44). Moreover, I put *Marcato* and *sforzando* so that the chord is highly emphasized, which gives a powerful and jazzy rhythmic gesture. This 2-bar rhythmic gesture continues till measure 50 followed by superimposed rhythm creating polyrhythm. For example, the second Violin and Viola provide triplet-half note rhythm while the first violin plays the 8<sup>th</sup>-note melody (mm.50 -53).



**Example 14. Jazz influenced rhythm (mm.43-44): 4<sup>th</sup> Movement (Niimori)**

While most composers did not use fugue form to contextualize their final movements, some (Mozart used it in the entire fourth movement of String Quartet No.14 and Haydn employed in the middle section of String Quartet Op.64, No.5) did. As such, I wrote a fughetto in the last part of the first section of the ternary form. The first subject is introduced by the 1<sup>st</sup> violin (mm.83-86) in E minor and the tonal answer is played by the second violin (mm.87-90) with a perfect fifth down from the first subject. The first violin immediately plays the counter subject after the first subject (mm.87-90) is introduced. The Viola plays the first subject (mm.90-93) followed by a partial answer in the cello who plays a part of the tonal answer (mm.93-94).

In the middle section of the large ternary form (mm.120-172), although the convention is development-like unit, I employed non-diatonic melodic line, dissonance with the major 9<sup>th</sup> harmony, and the rhythmic ostinato with 7/4 time signature. In the modern film scoring, especially action and chase scenes, composers commonly use rhythmic ostinato passages witnessed in “The Deputy chases Kimble”

from *The Fugitive* (1993; composed by James Newton Howard), “African Rundown” from *Casino Royale* (2006; by David Arnold), “Agent of Chaos” from *The Dark Knight* (2008; by Howard and Hans Zimmer), and “Mombasa” from *Inception* (2010; Zimmer). The short rhythmic pattern in these films effectively supports the action and aggressive scene. The following two examples from *The Dark Knight* are the ostinato composed by Zimmer, which are played by the strings percussively. They emphasize the accents and create a rhythmic pattern.

Example 15 is a musical score for strings (Str.) in 8/8 time, marked *ff* (fortissimo) and tempo 160. The score consists of two staves. The upper staff contains a rhythmic ostinato pattern with accents on the eighth notes. The lower staff contains a similar rhythmic pattern, also with accents on the eighth notes. The tempo is indicated as  $\text{♩} = 160$ .

Example 15. Ostinato: The Opening of “Agent of Chaos” from *The Dark Knight* (Zimmer)

Example 16 is a musical score for piano (Pno.) and strings (Str.) in 4/4 time, marked *f* (forte) for piano and *mp* (mezzo-piano) for strings, and tempo 144. The piano part features a melodic line with a slur, and the strings part features a rhythmic ostinato pattern with accents. The tempo is indicated as  $\text{♩} = 144$ .

Example 16. Ostinato: “Agent of Chaos” (0:40) from *The Dark Knight* (Zimmer)

Concert composers in the early 20<sup>th</sup> century also used the rhythmic ostinato in their



works such as Stravinsky's "The Augurs of Spring" and "Dances of the Young Girls" from *The Rite of Spring* (1913) and Bartók's "146. Ostinato" from *Mikrokosmos* (1939). Two common characteristics of the rhythmic ostinato from Bartók's and Stravinsky's works, are the repetition and emphasis on certain beats with thick texture and dissonance. For example, Stravinsky gives E-flat dominant 7<sup>th</sup> above F-flat major chord. Bartók's chord is D<sup>5</sup> (no 3<sup>rd</sup>) with sharp-11<sup>th</sup>. The rhythmic ostinato is not necessary to have a thick chord.

Str.

♩ = 50

13

Example 17. Ostinato: *The Rite of Spring* (Stravinsky)

Pno.

♩ = 168-176

*f*

5

Example 18. Ostinato: "146. Ostinato" from *Mikrokosmos* (Bartok)

Both Bartók's and Stravinsky's ostinatos have an accent on the beats shown in red circled in Example 13 and 14, but these accents are repeated in several measures to create the energetic and driving sound. In my fourth movement, I used the time signature 7/4 and put an accent on the beat 1, 4 and 6. In short, the rhythm could be divided by 3 + 2 + 2. The following example excerpts the beginning of the rhythmic ostinato played by viola and cello in the fourth movement of my work. The harmony is the use of a major 7th interval between a D and C#. This short rhythmic pattern is repeated through the whole middle section.

The image shows a musical score for Viola and Cello. The time signature is 7/4. The key signature has one flat (Bb) and one sharp (F#). The Viola part is in the upper register and the Cello part is in the lower register. Both parts play a rhythmic ostinato pattern. The first three measures are circled in red, highlighting the accents on beats 1, 4, and 6. The dynamic marking is *ff* (fortissimo).

**Example 19. Ostinato by Viola and Cello (m.m.139): 4<sup>th</sup> Movement (Niimori)**

The last section of the fourth movement starts from measure 173. The first and last section of this movement is identical but my piece is slightly different in harmony, melody and instrumentation. For example, although the composers in the Classical period typically return to tonic in the last section, I used subdominant, C major (IV). As I mentioned in the recapitulation of the first movement, I have same reason in this section. First, I wanted to avoid the repetition previously employed, and I also wanted to incorporate a cycle of fourths pattern. Another example of my slight variation is that the second theme in the first section (mm.42-45) is E minor

accompanied with E minor and G minor chords; however, the second theme in the last section (mm.215-218) is E dominant 7 with E<sup>7</sup> and G major chords. Finally, the coda (mm.283-329) starts from the viola and cello creating a repetition of the rhythmic pattern while two violins simultaneously play a variation of the main subject with major 6<sup>th</sup> apart. I used a G mixolydian scale in the melody based on G<sup>7sus4</sup> chord. The music maintains the uplifting mood and then leads to the final cadence with a series of open and giant chords of tonic, which is the conventional ending of the 18<sup>th</sup> century.

In this, my first composition for the string quartet, I wanted to use conventions from the 18<sup>th</sup> century along with my own musical ideas. In pursuit of this I followed the recommendation of the renowned composer, Dr. Robert Sirota, to study the works of Haydn, the late works of Mozart, and the early works of Beethoven before I started writing music. Although these three composers represent archetypal examples of musical styles of the 18<sup>th</sup> century, they all responded differently to these conventions in how they incorporated musical ideas into their works. It was a great pleasure and meaningful time for me to study their works. This made me realize that there are more materials I need to learn from them in the future to improve my musicianship as a composer whatever styles of music I write, concert music or film scoring. The whole process I worked on my string quartet piece is merely the beginning of my long musical journey.

- I. Allegro Con Brio**
- II. Adagio**
- III. Minuet and Trio**
- IV. Presto**

Instrumentation

Violin I

Violin II

Viola

Cello

# String Quartet No.1 in G Major

23

*Allegro con brio* ♩ = 143

1st Movement

Wataru Niimori

**A**

Violin I  
*f*

Violin II  
*f*

Viola  
*f*

Violoncello  
*f*

Vln. I  
4

Vln. II

Vla.

Vc.

**B**

7

Vln. I *f*

Vln. II *f*

Vla. *f* *mp*

Vc. *f* *f*

10

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

13

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*p*

*f*

*p*

*f*

Detailed description: This system of music covers measures 13 and 14. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 13 shows the beginning of phrases in all parts. Measure 14 is marked with a forte (*f*) dynamic. The Vln. I part has a *f* dynamic. The Vln. II part has a *f* dynamic in the first half and a piano (*p*) dynamic in the second half. The Vla. part has a *f* dynamic in the first half and a *p* dynamic in the second half. The Vc. part has a *f* dynamic.

15

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

Detailed description: This system of music covers measures 15 and 16. It features the same four staves as the previous system. Measure 15 shows the continuation of the phrases. Measure 16 is marked with a forte (*f*) dynamic. The Vln. I part has a *f* dynamic and includes a triplet of eighth notes. The Vln. II part has a *f* dynamic. The Vla. part has a *f* dynamic. The Vc. part has a *f* dynamic and includes a triplet of eighth notes.

C

18

Vln. I

Vln. II

Vla.

Vc.

Measures 18-20 of the score. Vln. I has a tremolo. Vln. II has a melodic line with accents and dynamics. Vc. has a melodic line with accents and dynamics. Vla. has a melodic line with dynamics.

21

Vln. I

Vln. II

Vla.

Vc.

Measures 21-23 of the score. Vln. I has a melodic line with dynamics. Vln. II, Vla., and Vc. have melodic lines with triplets and dynamics.



24

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*cresc.*

*p*

26

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**D**

28

Vln. I

Vln. II

Vla.

Vc.

*ff* *p* *p* *p*

*ff* *p* *mf* *p*

*ff* *p* *p* *p*

*ff* *p* *p* *p*

32

Vln. I

Vln. II

Vla.

Vc.

*f* *f* *f* *f*

*mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp*

35

Vln. I  
Vln. II  
Vla.  
Vc.

*cresc.*  
*f*  
*cresc.*  
*f*  
*cresc.*  
*p*

Detailed description: This system of music covers measures 35, 36, and 37. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#). Measure 35 shows Vln. I with a rest, while Vln. II, Vla., and Vc. play rhythmic patterns. Measure 36 introduces triplets in Vln. I, Vln. II, and Vc., with a *cresc.* marking. Measure 37 continues the triplet patterns, with Vln. I and Vla. reaching a *f* dynamic and Vc. reaching a *p* dynamic.

38

Vln. I  
Vln. II  
Vla.  
Vc.

*p* — *f*  
*p* — *p*  
*p* — *f*

Detailed description: This system of music covers measures 38, 39, and 40. It features the same four staves as the previous system. Measure 38 shows Vln. I with a melodic line, Vln. II with a rest, Vla. with a melodic line, and Vc. with a rhythmic pattern. Measure 39 features a dynamic shift from *p* to *f* in Vln. I, and *p* to *p* in Vln. II. Measure 40 continues the melodic and rhythmic development in all parts.

41

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *p* *f*

Vc. *p* *f*

44

Vln. I *ff* *accel.* *p cresc.*

Vln. II *ff* *p cresc.*

Vla. *ff* *p cresc.*

Vc. *ff* *p cresc.*

47

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

**E** ♩ = 143

50

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*p*

53

Vln. I

Vln. II

Vla.

Vc.

*fp*

*fp*

*fp*

*cresc.*

55

Vln. I

Vln. II

Vla.

Vc.

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

58

Vln. I

Vln. II

Vla.

Vc.

*pp*

*f*

*pp*

*f*

*pp*

*f*

*tr*

1.

62

Vln. I

Vln. II

Vla.

Vc.

2.

**F** ♩ = 130

*f*

*expressively*

*f*

*p*

*f*

*p*

*f*

*p*

65

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 65, 66, and 67. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. In measure 65, the Violin I part has a triplet of eighth notes followed by a half note, marked with a piano (*p*) dynamic. The Violin II part has a half note followed by a quarter note, marked with a piano (*p*) dynamic. The Viola part has a half note, and the Violoncello part has a half note, marked with a forte (*f*) dynamic. In measure 66, the Violin I part has a half note followed by a quarter note, marked with a piano (*p*) dynamic. The Violin II part has a half note followed by a quarter note, marked with a piano (*p*) dynamic. The Viola part has a half note, and the Violoncello part has a half note, marked with a piano (*p*) dynamic. In measure 67, the Violin I part has a half note followed by a quarter note, marked with a piano (*p*) dynamic. The Violin II part has a half note followed by a quarter note, marked with a forte (*f*) dynamic. The Viola part has a half note, and the Violoncello part has a half note, marked with a piano (*p*) dynamic.

68

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 68, 69, and 70. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. In measure 68, the Violin I part has a half note followed by a quarter note, marked with a piano (*p*) dynamic. The Violin II part has a half note followed by a quarter note, marked with a piano (*p*) dynamic. The Viola part has a half note, marked with a piano (*p*) dynamic. The Violoncello part has a half note, marked with a piano (*p*) dynamic. In measure 69, the Violin I part has a half note followed by a quarter note, marked with a piano (*p*) dynamic. The Violin II part has a half note followed by a quarter note, marked with a piano (*p*) dynamic. The Viola part has a half note, marked with a piano (*p*) dynamic. The Violoncello part has a half note, marked with a piano (*p*) dynamic. In measure 70, the Violin I part has a half note followed by a quarter note, marked with a piano (*p*) dynamic. The Violin II part has a half note followed by a quarter note, marked with a piano (*p*) dynamic. The Viola part has a half note followed by a quarter note, marked with a forte (*f*) dynamic. The Violoncello part has a half note followed by a quarter note, marked with a piano (*p*) dynamic.



71

Vln. I

Vln. II

Vla.

Vc.

*fp* *fp* *fp* *f* *fp* *fp*

Detailed description: This system contains measures 71, 72, and 73. Measure 71 features Vln. I with a melodic line and Vc. with a bass line. Measure 72 shows Vln. I and Vln. II with *fp* dynamics, and Vc. with *fp*. Measure 73 includes Vln. II with *fp* and *f* dynamics, Vla. with *fp* and *f* dynamics, and Vc. with *fp*. The key signature has one sharp (F#) and the time signature is 3/8.

74

Vln. I

Vln. II

Vla.

Vc.

*f* *fp* *fp* *fp*

Detailed description: This system contains measures 74 and 75. Measure 74 features Vln. I with a melodic line marked *f*, Vln. II with a sustained note marked *fp*, Vla. with a sustained note marked *fp*, and Vc. with a sustained note marked *fp*. Measure 75 shows Vln. I with a melodic line. The key signature has two sharps (F# and C#) and the time signature is 3/8.

76

Vln. I

Vln. II

Vla.

Vc.

*p*

*f*

*f*

*f*

*p*

*f*

**G** ♩ = 143

79

Vln. I

Vln. II

Vla.

Vc.

*p*

*f*

*p*

*f*

*f*

*f*

83

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 83 to 86. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. Measure 83 starts with a piano (*p*) dynamic. Measure 84 features a forte (*f*) dynamic. The Violin I part has a crescendo leading to a forte dynamic in measure 84. The Viola part has a crescendo leading to a forte dynamic in measure 84. The Violoncello part has a crescendo leading to a forte dynamic in measure 84. The Violin II part has a crescendo leading to a forte dynamic in measure 84. The Viola part has a crescendo leading to a forte dynamic in measure 84. The Violoncello part has a crescendo leading to a forte dynamic in measure 84. The Violin I part has a crescendo leading to a forte dynamic in measure 84. The Violin II part has a crescendo leading to a forte dynamic in measure 84. The Viola part has a crescendo leading to a forte dynamic in measure 84. The Violoncello part has a crescendo leading to a forte dynamic in measure 84.

87

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 87 to 90. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. Measure 87 starts with a piano (*p*) dynamic. Measure 88 features a forte (*f*) dynamic. The Violin I part has a piano (*p*) dynamic. The Violin II part has a piano (*p*) dynamic. The Viola part has a forte (*f*) dynamic. The Violoncello part has a forte (*f*) dynamic. The Violin I part has a piano (*p*) dynamic. The Violin II part has a piano (*p*) dynamic. The Viola part has a forte (*f*) dynamic. The Violoncello part has a forte (*f*) dynamic. The Violin I part has a piano (*p*) dynamic. The Violin II part has a piano (*p*) dynamic. The Viola part has a forte (*f*) dynamic. The Violoncello part has a forte (*f*) dynamic.

90

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 90, 91, and 92. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). In measure 90, all instruments play a steady eighth-note accompaniment. In measure 91, the Violin II part has a dynamic marking of *f* and a slur over a sixteenth-note run. The Viola and Violoncello parts have a dynamic marking of *p*. In measure 92, the Violin II part has a dynamic marking of *p*, while the Viola and Violoncello parts have a dynamic marking of *f*. The Violoncello part includes triplet markings over measures 91 and 92.

93

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 93, 94, and 95. It features the same four staves as the previous system. In measure 93, the Violin II part has a dynamic marking of *f*. In measure 94, the Violin I and Violin II parts are silent, while the Viola and Violoncello parts continue. In measure 95, the Violoncello part has a dynamic marking of *f*. The Viola and Violoncello parts include quintuplet markings over measures 94 and 95.

95

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 95 and 96. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. In measure 95, the Violin I and II parts are silent, while the Viola and Violoncello play a rhythmic pattern of eighth notes with a '5' fingering. In measure 96, all instruments play a similar eighth-note pattern, with a forte (*f*) dynamic marking. The Violin I and II parts have a '5' fingering, while the Viola and Violoncello parts have a '5' fingering. The notes are: Vln. I (B4, C5, B4, A4), Vln. II (B4, C5, B4, A4), Vla. (B3, C4, B3, A3), and Vc. (B2, C3, B2, A2).

97

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 97 and 98. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. In measure 97, all instruments play a rhythmic pattern of eighth notes with a '5' fingering. The notes are: Vln. I (B4, C5, B4, A4), Vln. II (B4, C5, B4, A4), Vla. (B3, C4, B3, A3), and Vc. (B2, C3, B2, A2). In measure 98, the Violin I and II parts are silent, while the Viola and Violoncello continue with the eighth-note pattern. The Violin I and II parts have a '5' fingering, while the Viola and Violoncello parts have a '5' fingering. The notes are: Vln. I (B4, C5, B4, A4), Vln. II (B4, C5, B4, A4), Vla. (B3, C4, B3, A3), and Vc. (B2, C3, B2, A2).

99

Vln. I

Vln. II

Vla.

Vc.

*p* *cresc.*

101

Vln. I

Vln. II

Vla.

Vc.

*ff* *fp* *fp*

*ff* *fp* *fp*

*ff* *fp* *fp*

*ff* *f*

**accel.**

104

Vln. I *fp fp* *p cresc.* *ff f*

Vln. II *fp fp* *p cresc.* *ff*

Vla. *fp fp* *p cresc.* *ff*

Vc. *p cresc.* *ff*

♩ = 143

**H**

107

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

111

Vln. I

Vln. II

Vla.

Vc.

*p* *f*

*f* *p* *f*

*f* *p* *p*

*f* *p*

Detailed description: This system of music covers measures 111, 112, and 113. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/8. In measure 111, Vln. I has a whole rest, Vln. II plays a sixteenth-note figure (f), Vla. plays a sixteenth-note figure (f), and Vc. plays a whole note chord. In measure 112, Vln. I plays a half note (p) followed by a quarter note (f), Vln. II plays a half note (p), Vla. plays a half note (p), and Vc. plays a sixteenth-note figure (f). In measure 113, Vln. I has a whole rest, Vln. II plays a sixteenth-note figure (f), Vla. plays a whole note chord (p), and Vc. plays a whole note chord (p).

114

Vln. I

Vln. II

Vla.

Vc.

*p*

*p* *p*

*f*

Detailed description: This system of music covers measures 114, 115, and 116. It features the same four staves as the previous system. In measure 114, Vln. I plays a half note (p), Vln. II plays a sixteenth-note figure, Vla. plays a half note, and Vc. has a whole rest. In measure 115, Vln. I plays a half note, Vln. II plays a whole note chord (p), Vla. plays a whole note chord (p), and Vc. plays a sixteenth-note figure (f). In measure 116, Vln. I plays a half note, Vln. II plays a whole note chord, Vla. plays a whole note chord, and Vc. plays a sixteenth-note figure (f).



117

Vln. I

Vln. II

Vla.

Vc.

*p* *mf* *ff*

120

Vln. I

Vln. II

Vla.

Vc.

122

Vln. I

Vln. II

Vla.

Vc.

124

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

126

Vln. I

Vln. II

Vla.

Vc.

*mp*

128

Vln. I

Vln. II

Vla.

Vc.

*ff*

3 3

3 3

3 3

3 3



138

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

141

Vln. I

Vln. II

Vla.

Vc.

**J**

*f*

*f*

*mp*

*f*

144

Vln. I

Vln. II

Vla.

Vc.

*p cresc.*

147

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*f*

*f*

3

150

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Detailed description: This system contains measures 150, 151, and 152. The key signature has one sharp (F#). The time signature is 3/4. In measure 150, Vln. I plays a half note G4, Vln. II plays a half note F#4, Vla. plays a half note E4, and Vc. plays a half note D3. In measure 151, Vln. I has a whole rest, Vln. II plays a half note G4, Vla. has a whole rest, and Vc. plays a half note E3. In measure 152, Vln. I has a whole rest, Vln. II plays a half note F#4, Vla. plays a half note E4, and Vc. plays a half note D3. Dynamics are marked *f* for all instruments.

153

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Detailed description: This system contains measures 153, 154, and 155. The key signature has one sharp (F#). The time signature is 3/4. In measure 153, Vln. I has a whole rest, Vln. II plays a half note G4, Vla. plays a half note E4, and Vc. plays a half note D3. In measure 154, Vln. I has a whole rest, Vln. II plays a half note F#4, Vla. plays a half note E4, and Vc. plays a half note D3. In measure 155, Vln. I plays a half note G4, Vln. II plays a half note F#4, Vla. plays a half note E4, and Vc. plays a half note D3. Dynamics are marked *f* for all instruments.

156

Vln. I

Vln. II

Vla.

Vc.

158

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*cresc.*

*cresc.*



160

Vln. I *cresc.* *ff* *p*

Vln. II *cresc.* *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p* *f*

**L**

164

Vln. I

Vln. II *p*

Vla. *p*

Vc.

167

Vln. I

Vln. II

Vla.

Vc.

*p*

Detailed description: This system of music covers measures 167, 168, and 169. The key signature is one sharp (F#). The first violin (Vln. I) part is mostly silent in measures 167 and 168, then enters in measure 169 with a half note G#4, marked *p*. The second violin (Vln. II) plays a rhythmic pattern of eighth notes in measure 167, then rests in 168, and plays a half note G#4 in 169. The viola (Vla.) plays a rhythmic pattern of eighth notes in measure 167, then rests in 168, and plays a half note G#4 in 169. The cello (Vc.) plays a complex rhythmic pattern of eighth notes in measure 167, then rests in 168, and plays a complex rhythmic pattern of eighth notes in 169.

170

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*f*

*p*

*fp*

*f*

*p*

Detailed description: This system of music covers measures 170, 171, and 172. The key signature is one sharp (F#). The first violin (Vln. I) starts in measure 170 with a half note G#4, marked *f*, then continues with a melodic line in 171 and 172, marked *p*. The second violin (Vln. II) starts in measure 170 with a half note G#4, marked *f*, then continues with a melodic line in 171 and 172, marked *p* and *fp*. The viola (Vla.) starts in measure 170 with a half note G#4, then rests in 171, and plays a half note G#4 in 172, marked *f*. The cello (Vc.) starts in measure 170 with a complex rhythmic pattern of eighth notes, marked *p*, then continues with a complex rhythmic pattern of eighth notes in 171 and 172, marked *p*.

173

Vln. I

Vln. II

Vla.

Vc.

*p*

*f*

*p*

*p*

*p*

Detailed description: This system of music covers measures 173, 174, and 175. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 3/4. In measure 173, Vln. I plays a melodic line with a slur, while Vln. II, Vla., and Vc. play rhythmic accompaniment. In measure 174, Vln. I has a dynamic marking of *p* and a hairpin crescendo. Vln. II, Vla., and Vc. continue their accompaniment. In measure 175, Vln. I has a dynamic marking of *f*. Vln. II has a dynamic marking of *p*. Vla. and Vc. also have a dynamic marking of *p*.

176

Vln. I

Vln. II

Vla.

Vc.

*f*

*ff*

*f*

*ff*

*f*

*ff*

Detailed description: This system of music covers measures 176, 177, and 178. It features the same four staves as the previous system. In measure 176, Vln. I has a dynamic marking of *f*. Vln. II, Vla., and Vc. have a dynamic marking of *f*. In measure 177, Vln. I has a dynamic marking of *ff*. Vln. II, Vla., and Vc. have a dynamic marking of *ff*. In measure 178, Vln. I has a dynamic marking of *ff*. Vln. II, Vla., and Vc. have a dynamic marking of *ff*. There are triplets (marked with a '3') in measures 177 and 178 for Vln. I, Vln. II, and Vla. The Vc. part in measure 178 has a dynamic marking of *ff*.

179 **accel.**

Vln. I *p cresc.* *ff*

Vln. II *p cresc.* *ff*

Vla. *p cresc.* *ff*

Vc. *p cresc.* *ff*

**M** ♩ = 143

182

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

185

Vln. I

Vln. II

Vla.

Vc.

*fp*

*fp*

*fp*

*cresc.*

188

Vln. I

Vln. II

Vla.

Vc.

*f*

*cresc.*

*f*

*f*

*cresc.*

*cresc.*

*cresc.*

191

Vln. I

Vln. II

Vla.

Vc.

*pp*

*f*

*f*

*f*

*tr*

**N**

195

Vln. I

Vln. II

Vla.

Vc.

*mf*

*p*

*mf*

*p*

*mf*

200

Vln. I

Vln. II

Vla.

Vc.

*mf*

*p*

203

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*p*

*p*

205

Vln. I

Vln. II

Vla.

Vc.

*p* *p* *p* *mf* *mf*

Detailed description: This system contains measures 205 and 206. The key signature has one sharp (F#). The time signature is 3/4. In measure 205, Vln. I and Vln. II play a sixteenth-note figure starting on G4, marked *p*. Vla. plays a similar figure starting on G3, also marked *p*. Vc. plays a similar figure starting on G2, marked *p*. In measure 206, Vln. I and Vln. II continue their figure, marked *p*. Vla. continues with a similar figure, marked *mf*. Vc. continues with a similar figure, marked *mf*. All parts have a fermata over the final note of the measure.

207

Vln. I

Vln. II

Vla.

Vc.

*mf* *f* *mf* *f* *f* *p*

Detailed description: This system contains measures 207 and 208. The key signature has one sharp (F#). The time signature is 3/4. In measure 207, Vln. I and Vln. II play a sixteenth-note figure starting on G4, marked *mf*. Vla. plays a similar figure starting on G3, marked *mf*. Vc. plays a similar figure starting on G2, marked *mf*. In measure 208, Vln. I and Vln. II continue their figure, marked *f*. Vla. continues with a similar figure, marked *f*. Vc. continues with a similar figure, marked *f*. All parts have a fermata over the final note of the measure.



209

Vln. I

Vln. II

Vla.

Vc.

*f* *p*

*f* *p*

*f* *p*

*f* *p*

Detailed description: This system contains measures 209 and 210. Measures 209-210 are marked with a dynamic of *f* (forte). Measures 211-212 are marked with a dynamic of *p* (piano). The strings play a melodic line with a slur over the first two measures. The Vc. part has a separate line starting in measure 211.

210

Vln. I

Vln. II

Vla.

Vc.

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

Detailed description: This system contains measures 210 and 211. Measures 210-211 are marked with a dynamic of *p* (piano). Measures 212-213 are marked with a dynamic of *ff* (fortissimo). The strings play a melodic line with a slur over the first two measures. The Vc. part has a separate line starting in measure 212.

# String Quartet No.1 in G Major

60

*Adagio* ♩ = 82

2nd Movement

Wataru Niimori

**A**

Violoncello

*Con sordino*

*p* *expressively, mysteriously*

Vc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

*Sul ponticello*

*p*

*Sul ponticello*

*p*

*decresc.*

21

Vln. I

Vln. II

Vla.

Vc.

*Sul ponticello*

*p*

*Senza sordino*

*pp*

26

Vln. I

Vln. II

Vla.

Vc.

*ord.*

*ord.*

*p*

31 *pizz.* 62

Vln. I *mf*

Vln. II *p*

Vla. *ord.* *mf*

Vc. *mf*

36 *arco.*

Vln. I *sfp* *mf*

Vln. II *mf* *sfp* *mf*

Vla. *sfp* *mf*

Vc. *sfp* *mf*

40

Vln. I

Vln. II

Vla.

Vc.

*mf* *sfp* *mf* *p* *sfp* *p* *sfp* *p* *sfp*

Detailed description: This system of music covers measures 40 to 43. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#). In measure 40, Vln. I has a whole note G4 with a *mf* dynamic. Vln. II has a whole note F#4 with a *mf* dynamic. Vla. has a whole note G3 with a *p* dynamic. Vc. has a whole note G2 with a *p* dynamic. In measure 41, Vln. I has a whole note A4 with a *mf* dynamic. Vln. II has a whole note G#4 with a *p* dynamic. Vla. has a whole note A3 with a *p* dynamic. Vc. has a whole note A2 with a *p* dynamic. In measure 42, Vln. I has a whole note B4 with a *sfp* dynamic. Vln. II has a whole note A4 with a *sfp* dynamic. Vla. has a whole note B3 with a *sfp* dynamic. Vc. has a whole note B2 with a *sfp* dynamic. In measure 43, Vln. I has a whole note C#5 with a *sfp* dynamic. Vln. II has a whole note B4 with a *sfp* dynamic. Vla. has a whole note C#4 with a *sfp* dynamic. Vc. has a whole note C#3 with a *sfp* dynamic. Slurs are present over the notes in measures 40-41 and 42-43.

44

Vln. I

Vln. II

Vla.

Vc.

*mf* *sfp* *ff* *sfp* *ff* *pp* *sfp* *ff* *pp* *sfp* *ff*

Detailed description: This system of music covers measures 44 to 47. It features the same four staves as the previous system. In measure 44, Vln. I has a whole note B4 with a *mf* dynamic. Vln. II has a whole note B4 with a *mf* dynamic. Vla. has a whole note B3 with a *pp* dynamic. Vc. has a whole note B2 with a *pp* dynamic. In measure 45, Vln. I has a whole note C#5 with a *sfp* dynamic. Vln. II has a whole note C#4 with a *sfp* dynamic. Vla. has a whole note C#4 with a *sfp* dynamic. Vc. has a whole note C#3 with a *sfp* dynamic. In measure 46, Vln. I has a whole note D5 with a *ff* dynamic. Vln. II has a whole note D4 with a *ff* dynamic. Vla. has a whole note D4 with a *ff* dynamic. Vc. has a whole note D3 with a *ff* dynamic. In measure 47, Vln. I has a whole rest. Vln. II has a whole rest. Vla. has a whole rest. Vc. has a whole rest. Slurs are present over the notes in measures 44-45 and 46-47.

**B**

Musical score for measures 48-64. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 48 is marked with a box containing the letter 'B'. The dynamics are *p* (piano) for both Vln. I and Vln. II. The Vln. I part features a melodic line with a long slur across measures 48-51. The Vln. II part has a similar melodic line starting in measure 50. The Viola and Violoncello parts are mostly silent, indicated by rests.

Musical score for measures 52-64. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 52 is marked with the number 52. The dynamics are *pp* (pianissimo) for Vln. I, *mf* (mezzo-forte) for Vln. II, and *mf* for Vc. The Vln. I part features a melodic line with a long slur across measures 52-55, ending with a fermata. The Vln. II part has a melodic line with a long slur across measures 52-55. The Viola part has a melodic line with a long slur across measures 52-55. The Vc. part has a melodic line with a long slur across measures 52-55. The instruction *sul tasto* is written above the Vln. I staff in measure 56. The dynamics are *pp* for Vln. I and *mf* for Vln. II and Vc. in measure 56.

56

Vln. I

Vln. II

Vla.

Vc.

*pp*

*p*

*sul tasto*

60

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*f*

*f*

*p*

*f*

*f*

*p*

*f*

*pp*

65

*gliss sul D*

Vln. I

*pp legato*

Vln. II

*gliss sul D*

*pp legato*

Vla.

*gliss sul C*

*pp legato*

Vc.

66

Detailed description: This system contains measures 65 and 66. The first violin (Vln. I) and second violin (Vln. II) parts feature a glissando sul D, indicated by the instruction 'gliss sul D'. The viola (Vla.) part features a glissando sul C, indicated by 'gliss sul C'. The violin parts are marked 'pp legato'. The viola part is also marked 'pp legato'. The cello (Vc.) part has a whole note G2. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 65 and 66 are indicated at the beginning and end of the system respectively.

66

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 66 and 67. The first violin (Vln. I) and second violin (Vln. II) parts continue the glissando sul D. The viola (Vla.) part continues the glissando sul C. The cello (Vc.) part has a whole note G2. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 66 and 67 are indicated at the beginning and end of the system respectively.



67

Vln. I

Vln. II

Vla.

Vc.

pizz.

*sffz*

pizz.

*sffz*

pizz.

*sffz*

pizz.

*ppp*

*sffz*

Detailed description: This is a page of a musical score for a string quartet, starting at measure 67. The score is divided into four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The first two measures (67 and 68) feature a melodic line in the upper strings (Vln. I, Vln. II, and Vla.) with a dotted half note in the Vc. The notes in the upper strings are: Vln. I (G4, A4, B4, C5), Vln. II (F#4, G4, A4, B4), and Vla. (E3, F#3, G3, A3). The dynamic is *ppp*. At the start of measure 69, there is a fermata over the Vc. staff. The third measure (69) is a pizzicato section. The Vln. I and Vln. II staves have a whole note rest. The Vla. staff has a whole note chord (G3, A3, B3) with a dynamic of *sffz*. The Vc. staff has a whole note chord (G2, A2, B2) with a dynamic of *sffz*. The word "pizz." is written above the Vln. I staff and below the Vln. II and Vc. staves.

# String Quartet No.1 in G Major

3rd Movement

*Minuet* ♩ = 130

Wataru Niimori

**A**

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in G major (one flat) and 3/4 time. The key signature is one flat (F major). The tempo is marked as ♩ = 130. The score is divided into five measures. The first four measures are mostly rests for all instruments. In the fifth measure, Violin II and Violoncello play a quarter note G4 (marked *f*), while Violin I and Viola are silent. The word "arco" is written above the Violin II staff and below the Violoncello staff.

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in G major (one flat) and 3/4 time. The key signature is one flat (F major). The tempo is marked as ♩ = 130. The score is divided into five measures. The first four measures show various rhythmic patterns for all instruments. In the fifth measure, Violin I plays a quarter note G4 (marked *f*), while Violin II, Viola, and Violoncello play a quarter note G4. The word "arco" is written above the Violin I staff.

11 pizz.

Vln. I

Vln. II

Vla.

Vc.

*ff*

Detailed description: This system contains measures 11 through 15. The key signature has two flats (B-flat and E-flat). Measure 11 starts with a first violin part playing a series of eighth notes, while the second violin is silent. The viola and cello parts provide harmonic support with various rhythmic patterns. A forte (*ff*) dynamic marking appears in measure 14. The section concludes with a pizzicato (*pizz.*) instruction in measure 15.

16 arco

Vln. I

Vln. II

Vla.

Vc.

*ff*

*pizz.*

*p*

Detailed description: This system contains measures 16 through 18. In measure 16, the first violin part begins with a series of eighth notes, and the second violin part plays a continuous sixteenth-note pattern. The viola and cello parts continue with their respective parts. A forte (*ff*) dynamic marking is present in measure 17. In measure 18, the first violin part is marked *arco* and plays a sustained chord, while the second violin part continues its sixteenth-note pattern. The viola part is marked *pizz.* and plays a series of chords. The cello part continues with eighth notes. A piano (*p*) dynamic marking is indicated at the bottom of the system.

19

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

*f*

*sfz*

22

Vln. I

Vln. II

Vla.

Vc.

*f*

arco

pizz.

arco

24

Musical score for measures 24-26, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The music is in a minor key and includes various rhythmic patterns and articulations.

1.

27

Musical score for measures 27-29, featuring four staves: Vln. I, Vln. II, Vla., and Vc. This section includes dynamic markings such as *sfz*, *f*, *p*, and *pizz.*, and a first ending bracket above measure 29.

**B**

30

Vln. I

Vln. II

Vla.

Vc.

*p* ————— *mf*

*p* ————— *mf*

*fp* ————— *mf* *f*

*fp* ————— *fp* *f*

33

Vln. I

Vln. II

Vla.

Vc.

*f* ————— *ff*

*f* ————— *ff*

*ff*

*ff*

37

Vln. I

Vln. II

Vla.

Vc.

*mf*

*p* *mf*

*p* *mf*

*p* *mf*

41

Vln. I

Vln. II

Vla.

Vc.

*ff* *p* *cresc.*

*ff* *p* *cresc.*

*ff* *p* *cresc.*

*ff* *p* *cresc.*

C

44

Musical score for measures 44-46, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is B-flat major. Measure 44 shows a forte (*ff*) dynamic for all instruments. Measure 45 features a mezzo-forte (*mf*) dynamic with a crescendo (*cresc.*) leading to a forte (*ff*) dynamic in measure 46. The score includes triplet markings and various articulations.

47

Musical score for measures 47-50, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is B-flat major. Measure 47 continues with a forte (*ff*) dynamic. Measure 48 shows a dynamic shift from piano (*p*) to sforzando (*sf*). Measure 49 features a forte (*ff*) dynamic. Measure 50 includes a pizzicato (*pizz.*) instruction and a sforzando (*sf*) dynamic. The score includes triplet markings and various articulations.





61

Vln. I

Vln. II

Vla.

Vc.

*mf*

*p*

*f*

*mf*

Detailed description: This system of music covers measures 61 to 65. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. In measure 61, Vln. I and Vln. II play a melodic line with a slur and a dynamic marking of *mf*. Vln. I has a hairpin indicating a decrease in volume to *p* by measure 62. Vln. II also has a hairpin indicating a decrease to *p*. Vla. plays a similar melodic line with a slur and *mf* dynamic. Vc. plays a rhythmic accompaniment starting with a *f* dynamic. Measures 62-65 continue these patterns with various slurs and dynamic markings.

66

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*f*

*p*

Detailed description: This system of music covers measures 66 to 70. It features the same four staves as the previous system. In measure 66, Vln. I and Vln. II play a melodic line with a slur and a dynamic marking of *f*. Vln. I has a hairpin indicating a decrease in volume to *p* by measure 67. Vln. II also has a hairpin indicating a decrease to *p*. Vla. plays a similar melodic line with a slur and *f* dynamic. Vc. plays a rhythmic accompaniment. Measures 67-70 continue these patterns with various slurs and dynamic markings.

**E**

69

Vln. I

*fp* — *mf*

Vln. II

*fp*

*pizz.*

*p*

Vla.

*fp*

*pizz.*

*p*

Vc.

*pizz.*

*p*

74

Vln. I

Vln. II

Vla.

Vc.

78

Vln. I

Vln. II

Vla.

Vc.

arco

*mf*

81

Vln. I

Vln. II

Vla.

Vc.

pizz.

*p*

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

*f*

arco

*f*

Vln. I *f*

Vln. II *p*

Vla. *p*

Vc. *f*

93 *arco*

Vln. I *p* *f*

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

Vla. *cresc.* *f*

Vc. *p* *f*



106

Musical score for measures 106-109. The score is in 3/4 time and features four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats. The first three staves (Vln. I, Vln. II, Vla.) begin with a dynamic marking of *f* and transition to *mp* by measure 108. The Vc. staff begins with *f* and transitions to *p* by measure 108. A large slur covers the first three staves across all four measures. Measure 109 ends with a double bar line and repeat signs.

110

Musical score for measures 110-113. The score continues with the same four staves. Vln. I starts with *f*. Vln. II is silent until measure 111, then enters with *mf*. Vla. starts with *p* and changes to *mf* in measure 113. Vc. is silent until measure 111, then enters with *mf*. A large slur covers the Vln. I staff across all four measures. Measure 113 ends with a double bar line and repeat signs.



114 83

Vln. I

Vln. II

Vla.

Vc.

*p*

117

Vln. I

Vln. II

Vla.

Vc.

120

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*sf*

*pizz.*

*sf*

*pizz.*

*sf*

*pizz.*

*sf*

123 **G** ♩ = 150

Vln. I

Vln. II

Vla.

Vc.

*arco*

*f*

*arco*

*f*

128 arco

Vln. I

Vln. II

Vla.

Vc.

*f*

Detailed description: This system covers measures 128 to 131. The key signature is two sharps (F# and C#). The time signature is 4/4. Vln. I has a fermata over the first three measures and a single eighth note in the fourth measure, marked *f*. Vln. II plays a rhythmic pattern of eighth notes and quarter notes with slurs and accents. Vc. plays a similar rhythmic pattern. Vla. has a fermata over the first three measures and a single eighth note in the fourth measure.

132

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system covers measures 132 to 135. Vln. I plays a melodic line with slurs and accents. Vln. II has a fermata over the first three measures and a single eighth note in the fourth measure. Vla. plays a rhythmic pattern of eighth notes with slurs and accents. Vc. plays a rhythmic pattern of eighth notes with slurs and accents.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

142

Vln. I

Vln. II

Vla.

Vc.

*f*

Detailed description: This system contains measures 142 and 143. The key signature has two sharps (F# and C#). The time signature is 4/4. Vln. I plays a melodic line with eighth and sixteenth notes, featuring a slur over measures 142-143. Vln. II plays a rhythmic accompaniment of quarter notes with accents. Vla. plays a similar rhythmic accompaniment of quarter notes with accents. Vc. plays a bass line with eighth notes and quarter notes, starting with a forte (*f*) dynamic and accents.

144

Vln. I

Vln. II

Vla.

Vc.

*f*

arco

arco

Detailed description: This system contains measures 144 and 145. The key signature has two sharps (F# and C#). The time signature is 4/4. Vln. I has a rest in measure 144 and enters in measure 145 with a melodic line starting on a forte (*f*) dynamic. Vln. II has a rest in measure 144 and enters in measure 145 with a melodic line starting on an arco instruction. Vla. has a rest in measure 144 and enters in measure 145 with a melodic line starting on an arco instruction. Vc. continues with a melodic line in the bass register, starting with an arco instruction.

146

Vln. I

Vln. II

Vla.

Vc.

**H**

149

Vln. I

Vln. II

Vla.

Vc.

*sfz* *p* *mf*

*sfz* *p* *mf*

*sfz* *fp*

*sfz* *fp* *fp*

152

Vln. I

Vln. II

Vla.

Vc.

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

Detailed description: This block contains the musical notation for measures 152 through 155. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The first two measures (152-153) show a dynamic increase from *f* to *ff* across all instruments. The subsequent two measures (154-155) feature a more rhythmic and melodic texture with various articulations like accents and slurs.

156

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block contains the musical notation for measures 156 through 159. It features the same four staves as the previous block: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature remains one sharp (F#) and the time signature is 4/4. The music continues with a similar rhythmic and melodic flow, including various articulations and dynamic markings.

Vln. I *mf*

Vln. II *p* — *mf*

Vla. *p* — *mf*

Vc. *p* — *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*



166

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

169

I

Vln. I

Vln. II

Vla.

Vc.

*mf cresc.*

*ff*

*mf cresc.*

*ff*

*mf cresc.*

*ff*

*mf cresc.*

*ff*

172

Vln. I

Vln. II

Vla.

Vc.

*p* *sf* *f* *f* *f*

This musical system covers measures 172, 173, and 174. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. Measures 172 and 173 contain complex rhythmic patterns with triplets and accents, marked with a crescendo from *p* to *sf*. Measure 174 is marked *f* and features a triplet of eighth notes. The Viola and Violoncello parts are silent in measure 174.

175

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 175, 176, 177, 178, and 179. It features the same four staves as the previous system. The key signature remains one sharp (F#) and the time signature is 3/4. All instruments play a consistent rhythmic pattern of eighth-note triplets throughout the system. The dynamics are consistent, with *f* indicated at the beginning of measure 175.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I  
187 *p*  $\overset{3}{\curvearrowright}$  *ff* *sf* *sf* *f*  $\overset{f}{\curvearrowright}$   $\overset{f}{\curvearrowleft}$  *sf*

Vln. II  $\overset{3}{\curvearrowright}$  *ff* *sf* *sf* *f*  $\overset{f}{\curvearrowright}$   $\overset{f}{\curvearrowleft}$  *sf*

Vla.  $\overset{3}{\curvearrowright}$  *ff* *sf* *sf* *f*  $\overset{f}{\curvearrowright}$   $\overset{f}{\curvearrowleft}$  *sf* pizz.  $\overset{\wedge}{\cdot}$

Vc.  $\overset{3}{\curvearrowright}$  *p*  $\overset{ff}{\curvearrowright}$  *sf* *sf* *f*  $\overset{f}{\curvearrowright}$   $\overset{f}{\curvearrowleft}$  *sf* pizz.  $\overset{\wedge}{\cdot}$

# String Quartet No.1 in G Major

95

*Presto* ♩ = 148

4th Movement

Wataru Niimori

**A**

Violin I

Violin II

Viola

Violoncello

6

Vln. I

Vln. II

Vla.

Vc.

11

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*ff*

*f*

16

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

21

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

25

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*ff*

*ff*

*ff*

*ff*

**B**

30

Vln. I

Vln. II

Vla.

Vc.

*f*

*ff*

*f*

35

Vln. I

Vln. II

Vla.

Vc.

*f*

*ff*

*f*



39

Vln. I

Vln. II

Vla.

Vc.

ff

sf

sf

sf

Detailed description: This system of musical notation covers measures 39 to 43. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 12/8. In measure 39, Vln. I has a whole rest, while Vln. II plays a quarter note G4. In measure 40, Vln. I plays a half note G4, and Vln. II plays a quarter note G4. In measure 41, Vln. I plays a half note G4, and Vln. II plays a quarter note G4. In measure 42, Vln. I plays a half note G4, and Vln. II plays a quarter note G4. In measure 43, Vln. I plays a half note G4, and Vln. II plays a quarter note G4. The Viola and Violoncello parts play a steady eighth-note accompaniment. Dynamic markings include *ff* for Vln. I in measure 41 and *sf* for Vln. II, Vla., and Vc. in measure 43.

44

Vln. I

Vln. II

Vla.

Vc.

sf

sf

sf

sf

sf

Detailed description: This system of musical notation covers measures 44 to 48. It features the same four staves as the previous system. In measure 44, Vln. I plays a half note G4, and Vln. II plays a quarter note G4. In measure 45, Vln. I plays a half note G4, and Vln. II plays a quarter note G4. In measure 46, Vln. I plays a half note G4, and Vln. II plays a quarter note G4. In measure 47, Vln. I plays a half note G4, and Vln. II plays a quarter note G4. In measure 48, Vln. I plays a half note G4, and Vln. II plays a quarter note G4. The Viola and Violoncello parts continue their accompaniment. Dynamic markings include *sf* for Vln. II, Vla., and Vc. in measures 45, 47, and 48.

48

Vln. I

Vln. II

Vla.

Vc.

*sf*

*sf*

*sf*

52

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

56 101

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

*f*

60

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*sf*

*sf*

*sf*

*sf*

64 102

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*sf*

*f*

*f*

rit. . . . .

69

Vln. I

Vln. II

Vla.

Vc.

*f*

74

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

78

Vln. I

Vln. II

Vla.

Vc.

*mp* *decresc.*

*decresc.*

*p*

*p*

*p*

*p*

83

Vln. I *f*

Vln. II

Vla.

Vc.

87

Vln. I *mp*

Vln. II *f*

Vla.

Vc.

91 105

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f*

95

Vln. I *mp* — *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *mp* — *ff* *f*

99

Vln. I

*sf sf p cresc.*

Vln. II

*sf sf p cresc.*

Vla.

*sf sf p cresc.*

Vc.

*sf sf p cresc.*

102

Vln. I

*f fp cresc. sf*

Vln. II

*f fp cresc. sf*

Vla.

*f fp cresc. sf*

Vc.

*f fp cresc. sf*



Vln. I

106 *sf fp* *fp* *f*

Vln. II

*sf fp* *fp* *f*

Vla.

*sf fp* *fp* *f*

Vc.

*sf fp* *fp* *f*

110

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

Vc.

*mp*

115

Vln. I

Vln. II

Vla.

Vc.

*sf*

*p*

pizz. ord.

pizz. ord.

*sf*

*sf*

**D**

120

Vln. I

Vln. II

Vla.

Vc.

*p*

*b2* *e* *b2* *e.*

127

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

131

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*p cresc.*

*p cresc.*

137

Vln. I

Vln. II

Vla.

Vc.

*f*

140

Vln. I

Vln. II

Vla.

Vc.

143

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

146

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*mf*

*f*

149

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

Detailed description: This system of musical notation covers measures 149, 150, and 151. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. The Violin I staff plays a steady eighth-note accompaniment with accents. The Violin II staff is mostly silent, with a few notes in measure 151. The Viola staff plays a steady eighth-note accompaniment with accents. The Violoncello staff is mostly silent, with a few notes in measure 151. The dynamic marking *ff* (fortissimo) is present in measures 150 and 151.

152

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of musical notation covers measures 152, 153, and 154. It features the same four staves as the previous system. The Violin I staff continues with its eighth-note accompaniment. The Violin II staff has more active parts, including a melodic line in measure 152 and a more active accompaniment in measure 154. The Viola staff continues with its eighth-note accompaniment. The Violoncello staff has more active parts, including a melodic line in measure 152 and a more active accompaniment in measure 154.

155

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 155 to 157. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. In measure 155, Vln. I plays a steady eighth-note accompaniment of D4, E4, and F#4. Vln. II is silent. Vla. and Vc. play a rhythmic pattern of eighth notes: G#3, A3, B3, G#3, A3, B3. In measure 156, the patterns continue. In measure 157, Vln. I continues its accompaniment. Vln. II enters with a melodic line: G#4, A4, B4, G#4, A4, B4. Vla. and Vc. continue their eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is placed below the Viola staff in measure 157.

158

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 158 to 160. It features the same four staves as the previous system. In measure 158, Vln. I continues its accompaniment. Vln. II enters with a melodic line: G#4, A4, B4, G#4, A4, B4. Vla. and Vc. continue their eighth-note accompaniment. In measure 159, the patterns continue. In measure 160, Vln. I continues its accompaniment. Vln. II continues its melodic line. Vla. and Vc. continue their eighth-note accompaniment.

161 114

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

167

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

*ff*

*ff*

*ff*

*f*

*ff*

*ff*

*f*

*ff*



**E**

173 115

Vln. I

Vln. II

Vla.

Vc.

*f*

179

Vln. I

Vln. II

Vla.

Vc.

*f*

183

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*ff*

*f*

188

Vln. I

Vln. II

Vla.

Vc.

*f*

193

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

Detailed description: This system of music covers measures 193 to 196. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. A large slur spans across all staves from the beginning to the end of the system. Violin I plays a melodic line with a dotted quarter note followed by an eighth note, then a half note, and finally a dotted half note. Violin II and Viola play a rhythmic accompaniment of eighth notes, starting with a piano (*p*) dynamic. The Violoncello plays a bass line with a dotted quarter note, a half note, and a dotted half note.

197

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*ff*

*ff*

*ff*

*ff*

Detailed description: This system of music covers measures 197 to 200. It features the same four staves as the previous system. A large slur continues across all staves. In measure 197, all string parts begin with a *cresc.* (crescendo) marking. By measure 200, the dynamics have increased to *ff* (fortissimo) for all parts. The Violin I part continues its melodic line, while the Violin II, Viola, and Violoncello parts continue their rhythmic accompaniment. The overall texture becomes more intense due to the increased dynamics.

202

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

Detailed description: This system of music covers measures 202 to 206. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 3/4. In measure 202, the Violin I and II parts play eighth-note patterns, while the Viola and Cello play quarter notes. From measure 203 onwards, the Violin I and II parts play a more complex eighth-note melody. The Viola and Cello parts play sustained chords, with a forte (*f*) dynamic marking appearing in measure 204. A large slur covers the Violin I and II parts from measure 203 to 206.

207

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*ff*

*ff*

Detailed description: This system of music covers measures 207 to 211. It features the same four staves as the previous system. In measure 207, the Violin I part has a forte (*f*) dynamic marking and plays a simple quarter-note pattern. The Violin II part plays a melodic line with eighth notes. The Viola part plays a complex eighth-note pattern with a fortissimo (*ff*) dynamic marking. The Cello part plays a simple quarter-note pattern. From measure 208 onwards, the Violin I and II parts play sustained chords. The Viola part continues its eighth-note pattern. The Cello part plays a melodic line with eighth notes, with a fortissimo (*ff*) dynamic marking in measure 210. A large slur covers the Viola and Cello parts from measure 207 to 211.

211

Vln. I

Vln. II

Vla.

Vc.

*f*

*ff*

Detailed description: This system of music covers measures 211 to 215. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/8. In measure 211, Vln. I plays a melodic phrase with a slur and a fermata, while Vln. II and Vc. play chords. In measure 212, Vln. I is silent, and Vln. II and Vc. continue with chords. In measure 213, Vln. I plays a melodic phrase with a slur and a fermata, while Vln. II and Vc. play chords. In measure 214, Vln. I plays a melodic phrase with a slur and a fermata, while Vln. II and Vc. play chords. In measure 215, Vln. I plays a melodic phrase with a slur and a fermata, while Vln. II and Vc. play chords. Dynamics include *f* (forte) and *ff* (fortissimo).

216

Vln. I

Vln. II

Vla.

Vc.

*sf*

Detailed description: This system of music covers measures 216 to 220. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/8. In measure 216, Vln. I plays a melodic phrase with a slur and a fermata, while Vln. II, Vla., and Vc. play chords. In measure 217, Vln. I plays a melodic phrase with a slur and a fermata, while Vln. II, Vla., and Vc. play chords. In measure 218, Vln. I plays a melodic phrase with a slur and a fermata, while Vln. II, Vla., and Vc. play chords. In measure 219, Vln. I plays a melodic phrase with a slur and a fermata, while Vln. II, Vla., and Vc. play chords. In measure 220, Vln. I plays a melodic phrase with a slur and a fermata, while Vln. II, Vla., and Vc. play chords. Dynamics include *sf* (sforzando).

220

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 220 to 223. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part has a long melodic line with a slur across all four measures. The Violin II, Viola, and Violoncello parts have a similar rhythmic pattern of quarter notes with slurs, starting with a *sf* dynamic marking. The key signature is one sharp (F#) and the time signature is 3/8.

224

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 224 to 227. It features the same four staves. The Violin I part continues with a long melodic line. The Violin II part has a triplet of eighth notes in the first measure, followed by quarter notes. The Viola part has a triplet of eighth notes in the first measure, followed by quarter notes. The Violoncello part has a triplet of eighth notes in the first measure, followed by quarter notes. The dynamic marking *ff* appears in the Viola and Violoncello parts in the final measure. The key signature is one sharp (F#) and the time signature is 3/8.

228

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

*f*

232

Vln. I

Vln. II

Vla.

Vc.

*sf*

*sf*

236  
Vln. I  
*mp*  
*ff* 3

Vln. II  
*mp*  
*ff* 3

Vla.  
*sf*  
*sf*  
*f*

Vc.  
*sf*  
*sf*  
*f*

240  
Vln. I  
3 3 3 3 3 3

Vln. II  
3 3 3 3 3 3

Vla.  
^ ^ ^ ^ ^ ^

Vc.  
^ ^ ^ ^ ^ ^



rit.

245

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*mf*

Detailed description: This system contains measures 245 through 248. The Vln. I part features a melodic line with eighth-note patterns and slurs. The Vln. II part plays a sustained chord, starting with a dynamic marking of *f* and ending with *mf*. The Vla. part has a melodic line with slurs and a dynamic marking of *mf*. The Vc. part plays a sustained chord with a dynamic marking of *mf*. A dashed line is positioned above the Vln. I staff.

249

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 249 through 252. The Vln. I part continues with a melodic line, showing a change in dynamics and phrasing. The Vln. II part remains on a sustained chord. The Vla. part has a melodic line with slurs. The Vc. part remains on a sustained chord.

Vln. I  
252  
*mp* *decresc.* *p*

Vln. II  
*mp* *decresc.* *p*

Vla.  
*mp* *decresc.* *p*

Vc.  
*mp* *decresc.* *p*

**F** ♩ = 130

256

Vln. I

Vln. II  
*f*

Vla.  
*f*

Vc.

260

Vln. I *f*

Vln. II

Vla. *f*

Vc. *mp*

264

Vln. I *mp*

Vln. II *f*

Vla. *mp*

Vc. *mp*

268

Vln. I

Vln. II

Vla.

Vc.

*mp*

*ff*

*f*

*ff*

*f*

*ff*

*f*

272

Vln. I

Vln. II

Vla.

Vc.

*sf sf*

*p cresc.*

*sf sf*

*p cresc.*

*sf sf*

*p cresc.*

*sf sf*

*p cresc.*

275

Vln. I

*f* *fp* *cresc.* *f*

Vln. II

*f* *fp* *cresc.* *f*

Vla.

*f* *fp* *cresc.* *f*

Vc.

*f* *fp* *cresc.* *f*

279

Vln. I

*p* *f* *p* *f*

Vln. II

*p* *f* *p* *f*

Vla.

*p* *f* *p* *f*

Vc.

*p* *f* *p* *f*

283 **G**

Vln. I

Vln. II

Vla.

Vc.

*f*

Detailed description: This system of music covers measures 283 to 286. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/8. A box containing the letter 'G' is positioned above the first measure. The Violin I and II parts are mostly silent, with a final measure in each staff containing a single note marked with a forte (*f*) dynamic. The Viola part plays a rhythmic pattern of eighth notes with slurs. The Violoncello part plays a similar rhythmic pattern, also marked with a forte (*f*) dynamic.

287

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of music covers measures 287 to 290. It features the same four staves as the previous system. The Violin I and II parts are active, with long, sweeping melodic lines that span across the measures. The Viola and Violoncello parts continue with their respective rhythmic patterns from the previous system.

291

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 291 to 293. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. In measure 291, Vln. I and Vln. II have rests, while Vla. and Vc. play. In measure 292, Vln. I and Vln. II play sixteenth-note runs, Vla. plays a triplet, and Vc. plays a rhythmic pattern. In measure 293, Vln. I and Vln. II continue their runs, Vla. plays a triplet, and Vc. plays a rhythmic pattern.

294

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 294 to 296. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. In measure 294, Vln. I and Vln. II play sixteenth-note runs, Vla. has a rest, and Vc. plays a rhythmic pattern. In measure 295, Vln. I and Vln. II continue their runs, Vla. plays a triplet, and Vc. plays a rhythmic pattern. In measure 296, Vln. I and Vln. II continue their runs, Vla. plays a triplet, and Vc. plays a rhythmic pattern.

296

Vln. I

Vln. II

Vla.

Vc.

298

Vln. I

Vln. II

Vla.

Vc.



301 131

Vln. I

Vln. II

Vla.

Vc.

5

*f* *p*

*f* *p*

*f*

*f*

305

Vln. I

Vln. II

Vla.

Vc.

*f* *p*

*f* *p*

*f*

308

Vln. I

Vln. II

Vla.

Vc.

*f* *p*

*f* *p*

3 3 3 3 3 3 3 3

310

Vln. I

Vln. II

Vla.

Vc.

*f* *p* *f* *p*

*f* *p* *f* *p*

*tr*

*decresc.* *pp*

3 3 3 3 3 3 3 3 3 3 3 3

Vln. I

Vln. II

Vla.

Vc.

*f p*

*f p*

3 3 3 3

316

Vln. I

Vln. II

Vla.

Vc.

*f p*

*f*

*sf sf*

*f p*

*f*

*sf sf*

*f*

*sf sf*

*p* ————— *mf*

*sf sf*

*p* ————— *mf*

320

Vln. I

*mf* *f*

Vln. II

*mf* *f*

Vla.

*f*

Vc.

*f*

324

Vln. I

Vln. II

Vla.

Vc.

326

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

Detailed description: This page of a musical score, numbered 135, begins at measure 326. It contains four staves for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The first two measures of each part feature a melodic line with a slur and a forte (*ff*) dynamic marking. From the third measure onwards, the parts consist of sustained chords with accents (^) above the notes. The Vln. I part has a final measure with a whole rest. The Vln. II, Vla., and Vc. parts have whole rests in the final measure.

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