

# Reflections and Memories

String Quartet no. 8

2018-2020

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The title “Reflections and Memories” describes the alternating states of mind from which this quartet is built, one thoughtful and searching, the other vivid and immediate. The music imagines these states neither as opposites nor as parallels but as complements that call for and complete each other: thought seeking its sensory form and sensation seeking its place in thought. The four movements--Reflection I, "Mackerel Sky," Reflection II, and "Clouds. Wind. Stars."-- follow the quasi-Baroque pattern slow-fast-slow-fast, suggesting a cyclical process rather than a narrative progression. But the cycle is nonetheless shaped by changes of attitude, in a crisscross pattern: the second slow movement is more troubled than the first while the first fast movement is more troubled than the second.

The memories, by the way, are real ones, of cloud formations with strong personal associations. The memory movements trace the flow of such associations—it doesn’t matter what they are—while the “Reflections” trace their inner reverberations. Each of the four movements features an element of texture or melody that becomes its unique signature; the four movements are linked by a kind of quickening or pulsation that recurs throughout in different forms.

"Reflections and Memories" is about 21 minutes long. Its first three movements were composed in 2018 and -20; the finale was composed as an independent piece in 2013 (it was the winner of the first Composers Concordance "Generations" prize) and may still be played on its own.

## Reflection I

$\text{♩} = 58$

Violin I

Violin II

Viola

Cello

**pp**    **= p**

Vln. I

Vln. II

Vla.

Vc.

**p**

Vln. I

Vln. II

Vla.

Vc.

19

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

mf

mf

mf

mf

24

Vln. I

Vln. II

Vla.

Vc.

p

espress.

p

espress.

p

espress.

p

p

29

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

fp

fp

p

p

p

p

34

Vln. I  
Vln. II  
Vla.  
Vc.

38

Vln. I  
Vln. II  
Vla.  
Vc.

42

Vln. I  
Vln. II  
Vla.  
Vc.

46

Vln. I  
Vln. II  
Vla.  
Vc.

51

Vln. I  
Vln. II  
Vla.  
Vc.

55

Vln. I  
Vln. II  
Vla.  
Vc.

# Mackerel Sky

$\text{♩} = 112$

59

This section starts with a measure of silence for Vln. I. Vln. II plays eighth-note patterns with dynamics *pizz.*, *p*, and *pizz.*. Vla. and Vc. play eighth-note patterns with dynamics *p* and *p*. The section ends with *arco* markings for Vln. II and Vc.

65

Vln. I remains silent. Vln. II plays eighth-note patterns with *pizz.* and *p*. Vla. and Vc. play eighth-note patterns with dynamics *p* and *p*. The section ends with *arco* markings for Vln. II and Vc.

71

Vln. I begins with eighth-note patterns. Vln. II and Vla. play eighth-note patterns with *arco* and *pizz.* markings. Vc. plays eighth-note patterns.

76

Vln. I pizz.  
Vln. II arco  
Vla.  
Vc. cresc. pizz.

*cresc.*  
arco

*mf*

*f*

arco

*mf*

*mf*

82

Vln. I

*mf*

pizz.

Vln. II

pizz.

Vla.

Vc.

88

Vln. I

Vln. II

Vla.

Vc.

1.

2.

<img alt="Musical score for measures 88-93. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measures 88-89 show eighth-note patterns for Vln. I and Vln. II. Measures 90-91 show eighth-note patterns for Vla. and Vc. Measures 92-93 show eighth-note patterns for Vln. I and Vln. II. Measures 94-95 show eighth-note patterns for Vla. and Vc. Measures 96-97 show eighth-note patterns for Vln. I and Vln. II. Measures 98-99 show eighth-note patterns for Vla. and Vc. Measures 100-101 show eighth-note patterns for Vln. I and Vln. II. Measures 102-103 show eighth-note patterns for Vla. and Vc. Measures 104-105 show eighth-note patterns for Vln. I and Vln. II. Measures 106-107 show eighth-note patterns for Vla. and Vc. Measures 108-109 show eighth-note patterns for Vln. I and Vln. II. Measures 110-111 show eighth-note patterns for Vla. and Vc. Measures 112-113 show eighth-note patterns for Vln. I and Vln. II. Measures 114-115 show eighth-note patterns for Vla. and Vc. 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Measures 986-987 show eighth-note patterns for Vla. and Vc. Measures 988-989 show eighth-note patterns for Vln. I and Vln. II. Measures 990-991 show eighth-note patterns for Vla. and Vc. Measures 992-993 show eighth-note patterns for Vln. I and Vln. II. Measures 994-995 show eighth-note patterns for Vla. and Vc. Measures 996-997 show eighth-note patterns for Vln. I and Vln. II. Measures 998-999 show eighth-note patterns for Vla. and Vc. Measures 999-1000 show eighth-note patterns for Vln. I and Vln. II.</p>

94

Vln. I      rit.      *a tempo*

Vln. II      arco      *p*      *mf*      *fp*

Vla.      *p* arco

Vc.      *p*

Vln. I      pizz.

102

Vln. I      *p*

Vln. II      pizz. >

Vla.      pizz. >

Vc.      >

Vln. I      pizz. >      cresc.

Vln. II      >      cresc.

Vla.      >      cresc.

Vc.      >      cresc.

106

Vln. I      *f*

Vln. II      *f*

Vla.      *f*

Vc.      *f*

109

Vln. I

Vln. II arco

Vla.

Vc. >

113

Vln. I

Vln. II

Vla. pizz. pizz.

Vc. >

*mf*

118

Vln. I f pizz.

Vln. II >

Vla. > arco

Vc. >

123

Vln. I

Vln. II arco

Vla.

Vc. pizz.

127

Vln. I

Vln. II

Vla.

Vc. arco

131

Vln. I

Vln. II ff

Vla.

Vc. ff p

p

Vln. I

Vln. II ff

Vla. p

Vc. ff p

136

Vln. I pizz. > >  
Vln. II pizz. > >  
Vla. > > >  
Vc. cresc.

pizz. > > cresc.  
pizz. > > cresc.  
p > > cresc.  
cresc.

140

Vln. I > rit. a tempo arco  
Vln. II > > p arco  
Vla. > > p  
Vc. fp > > mf

mf

146

Vln. I rit. a tempo  
Vln. II p > mf > fp fp  
Vla. arco > > > pizz.  
Vc. p > > p

fp

153

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*f*

*sfs*

*cresc.*

*f*

*f*

*sfs*

*arco*

*cresc.*

*f*

160

Vln. I

Vln. II

Vla.

Vc.

*sf*

*sf*

*sf*

*p*

*arco*

*pizz.*

*sf*

*sf*

*p*

*pizz.*

*pizz.*

*arco*

*pp*

*pp*

*espress.*

*p*

$\text{♩} = 80$

167

Vln. I

Vln. II

Vla.

Vc.

*3*

*3*

*#*

*p*

*arco*

*sul pont.*

*mf*

*ordin.*

*pizz.*

*sul tasto*

*pp*

*p*

172  $\text{♩} = 112$

Vln. I      Vln. II      Vla.      Vc.

178

Vln. I      Vln. II      Vla.      Vc.

188

*rit.* *#* *a tempo* *rit.* *a tempo*

Vln. I

Vln. II

Vla.

Vc.

*pizz. arco* *f p*

197

Vln. I

Vln. II

Vla.

Vc.

*f* *f*

202

Vln. I

Vln. II

Vla.

Vc.

204

Vln. I

Vln. II

Vla.

Vc.

fz

fz

fz

fz

## Reflection II

**Adagio**  $\text{♩} = 42$

207 8

Vln. I

Vln. II

Vla.

Vc.

*sempre espress.*

*mp*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

217 8

Vln. I

Vln. II

Vla.

Vc.

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

224

Vln. I

Vln. II

Vla.

Vc.

*3*

*mp*

229

Vln. I

Vln. II

sul A

p

Vla.

mf

Vc.

235

Vln. I

Vln. II

p

Vla.

mp

Vc.

240

Vln. I

Vln. II

p

Vla.

mf

mp

Vc.

p

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 246-250. The score is in common time. Measure 246: Vln. I (treble clef) has a whole note. Vln. II (treble clef) has a whole note. Vla. (bass clef) has a whole note. Vc. (bass clef) has a whole note. Measure 247: Vln. I has a half note. Vln. II has a half note. Vla. has a sixteenth-note pattern (mp dynamic). Vc. has a sixteenth-note pattern (mp dynamic). Measure 248: Vln. I has a half note. Vln. II has a half note. Vla. has a sixteenth-note pattern. Vc. has a sixteenth-note pattern. Measure 249: Vln. I has a half note. Vln. II has a half note. Vla. has a sixteenth-note pattern. Vc. has a sixteenth-note pattern. Measure 250: Vln. I has a half note. Vln. II has a half note. Vla. has a sixteenth-note pattern. Vc. has a sixteenth-note pattern.

258

This musical score excerpt shows four staves for Vln. I, Vln. II, Vla., and Vc. The score is divided into measures by vertical bar lines. Measure 1 starts with a dynamic *f*, followed by *ff* and *p*. Measure 2 starts with *f*, followed by *ff* and *p*. Measure 3 starts with *f*, followed by *ff* and *p*. Measure 4 starts with *f*, followed by *ff* and *p*. Articulation marks include slurs, accents, and grace notes. Key signatures change between measures, indicated by  $\text{F}^\#$ ,  $\text{G}^\#$ , and  $\text{A}^\#$ .

## Clouds. Wind. Stars.

265  $\text{♩} = 92$

Vln. I

Vln. II  $\text{pp}$

Vla.

Vc.

267

Vln. I

Vln. II

Vla.  $\text{pp}$

Vc.

$\text{pp}$

269

Vln. I  $\text{pp}$

Vln. II

Vla.

Vc. ♩

270

pizz.

Vln. I

Vln. II

Vla.

Vc.

pizz.

***pp***

272

arco

Vln. I

Vln. II

Vla.

Vc.

274

Vln. I

Vln. II

Vla.

Vc.

***mf***

***pp***

arco

276

Vln. I

Vln. II

Vla.

Vc.

pizz.

**p**

278

Vln. I

Vln. II

Vla.

Vc.

arco

**mf**

**pp**

280

Vln. I

Vln. II

Vla.

Vc.

**p**

282

Vln. I

Vln. II

Vla.

Vc.

*mp cresc.*

*mp cresc.*

*mp cresc.*

pizz.

*mf*

*mp*

284

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

arco

286

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

288

Vln. I

Vln. II

Vla.

Vc.

*p*  
pizz.

*mf*

*p*

290

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*arco*

*mp*

292

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

294

Vln. I

Vln. II

Vla.

Vc.

296

Vln. I

Vln. II

Vla.

Vc.

298

Vln. I

Vln. II

Vla.

Vc.

300

Vln. I

**p**

**pp**

Vln. II

**p**

**pp**

Vla.

**p**

**pp**

Vc.

**p**

**pp**

302

Vln. I

**cresc.**

Vln. II

**3 3**

**cresc.**

Vla.

**p**

**pp cresc.**

**pizz.**

Vc.

**f**

**mp cresc.**

304

Vln. I

**f**

**pizz.**

**ff**

Vln. II

**f**

Vla.

**f**

Vc.

**f**

306

Vln. I

Vln. II

Vla.

Vc.

pizz.  
***ff***

pizz.  
***ff***

pizz.  
***ff***

***ff***

309

Vln. I

Vln. II

Vla.

Vc.

arco  
***pp***

arco  
***pp***

arco sul tasto

***pp***

sul tasto

arco

***pp***

***p***      ***pp***

314

Vln. I

Vln. II

Vla.

Vc.

***b***

***b***

316

Vln. I

Vln. II

Vla.

Vc.

ordin.

3 3 3 3 3 3 3 3

318

Vln. I

Vln. II

Vla.

Vc.

ordin.

3 3 3 3 3 3 3 3

320

Vln. I

Vln. II

Vla.

Vc.

*p*

*tr*

*p*

*p*

*p*

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 323-326. The score is in common time. Measure 323: Vln. I plays eighth-note pairs in sixteenth-note patterns. Vln. II and Vla. play eighth-note pairs. Vc. rests. Measure 324: Vln. I continues eighth-note pairs. Vln. II and Vla. play eighth-note pairs. Vc. rests. Measure 325: Vln. I continues eighth-note pairs. Vln. II and Vla. play eighth-note pairs. Vc. rests. Measure 326: Vln. I continues eighth-note pairs. Vln. II and Vla. play eighth-note pairs. Vc. plays eighth-note pairs.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 326-330. The score consists of four staves. Vln. I and Vln. II play eighth-note patterns with grace notes. Vla. plays sixteenth-note patterns. Vc. provides harmonic support with sustained notes. Dynamics and performance instructions (tr, mf) are included.

326

Vln. I

Vln. II

Vla.

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 4/4 time. The key signature is A major (no sharps or flats). Measure 330: Vln. I plays eighth-note pairs with slurs, dynamic ff. Measure 331: Vln. II and Vla. play eighth-note pairs with slurs, dynamic ff. Measure 332: Vln. II and Vla. play eighth-note pairs with slurs, dynamic ff. Measure 333: Vln. I and Vln. II play eighth-note pairs with slurs, dynamic ff.

333

Vln. I

Vln. II

Vla.

Vc.

340

Vln. I

Vln. II

Vla.

Vc.

342

Vln. I

Vln. II

Vla.

Vc.

*tr*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

*tr*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*pizz.*

*mf*

344

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*tr*

*tr*

*arco*

*f*

346

Vln. I

Vln. II

Vla.

Vc.

*tr*

*tr*

*tr*

*tr*

$\text{♩} = 80$

*rit.*

348

Vln. I

Vln. II

Vla.

Vc.

*p*

*dolce*

*a tempo*

*p*

*pp*

*pp*

*pp*

*pp*

352

Vln. I rit.

Vln. II

Vla.

Vc. sul tasto

sul tasto

*a tempo sul tasto*

356

Vln. I

Vln. II

Vla.

Vc.

*j = 80*

359

Vln. I ordin.

Vln. II

Vla. ordin.

Vc. ordin.

*fp*

362

Vln. I      *p*

Vln. II      *p*

Vla.

Vc.

*fp*      *fp*      *fp*

366

Vln. I

Vln. II

Vla.

Vc.

*fp*      *fp*

*accel. little by little*

369

Vln. I

Vln. II

Vla.

Vc.

♩ = 86

*cresc.*

*cresc.*

*cresc.*

*pizz.*

*mf*

34

371

Vln. I      *mf*

Vln. II      *mf*

Vla.      *mf*  
arco

Vc.      *mf*  
*cresc.*

373

Vln. I      *f*  
*cresc.*

Vln. II      *cresc.*

Vla.      *f*  
*cresc.*

Vc.      *f*  
*cresc.*

*ff*

$\text{♩} = 92$

375

Vln. I      *pizz.*  
*fff*

Vln. II      *pizz.*  
*fff*

Vla.      *pizz.*  
*sf*

Vc.      *pizz.*  
*sf*

*arco*

377

Vln. I

Vln. II

Vla.

Vc.

379

Vln. I

Vln. II

Vla.

Vc.

381

Vln. I

Vln. II

Vla.

Vc.

383

Vln. I      Vln. II      Vla.      Vc.

385

Vln. I      Vln. II      Vla.      Vc.

387

Vln. I      Vln. II      Vla.      Vc.

Detailed description: The musical score consists of four staves for string instruments: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The score is divided into three systems by vertical bar lines. System 1 (measures 383-384) starts with Vln. I and Vln. II playing eighth-note chords at dynamic *f*, followed by Vla. and Vc. playing sixteenth-note patterns at *pp*. System 2 (measure 385) begins with Vln. I playing sixteenth-note patterns with grace notes at *pizz.*, followed by Vln. II, Vla., and Vc. playing sixteenth-note patterns at *pizz.*. System 3 (measure 387) begins with Vln. I playing eighth-note chords at *arco*, followed by Vln. II, Vla., and Vc. playing sixteenth-note patterns at *pp*.

389

Vln. I

Vln. II

Vla.

Vc.

This section shows four staves. Vln. I has eighth-note pairs with grace notes. Vln. II and Vla. play sixteenth-note patterns with '3' below each group of three. Vc. plays eighth-note pairs with 'tr' (trill) and '3' below each group of three. Measure 390 continues with similar patterns, with Vln. I having eighth-note pairs with grace notes, Vln. II and Vla. having sixteenth-note patterns with '3' below groups of three, and Vc. having eighth-note pairs with 'tr' and '3' below groups of three.

391

Vln. I

Vln. II

Vla.

Vc.

This section shows four staves. Vln. I has eighth-note pairs with grace notes. Vln. II and Vla. play sixteenth-note patterns with '3' below each group of three. Vc. plays eighth-note pairs with 'tr' and '3' below each group of three. Measure 392 begins with a ritardando (rit.) instruction.

392

Vln. I

Vln. II

Vla.

Vc.

This section shows four staves. Vln. I has sixteenth-note patterns with '3' below groups of three. Vln. II and Vla. play sixteenth-note patterns with '3' below each group of three. Vc. plays eighth-note pairs with 'tr' and '3' below each group of three. Measure 393 concludes with a ritardando (rit.) instruction.