

ERIC CHASALOW

*First Quartet* (1990)

# *First Quartet* (1990)

Eric Chasalow

- I. *Allegro*
- II. *Lento*
- III. *Scherzo*
- IV. *Allegro*

*total dur. 21:00*

## Performance Notes

Accidentals do not carry through the bar. They refer only to the note they precede, except in cases of immediate repetition, where, for example C#, C, C would mean C#, C#, C# (even with intervening rests). Many cautionary accidentals have been added (in parentheses) for clarity.

The score contains many short crescendi, often from niente or piano to forte. These are meant to sound electronic (like backward envelopes) and should be exaggerated to create the intended effect.

## Program Notes

I completed the *First Quartet* in 1990. In writing the piece, I wanted to really digest what I knew of the string quartet repertoire and to use it as a point of departure. I also wanted to use some materials suggestive of jazz, without self-consciously quoting or lifting stylistic clichés. At the time, I was listening to the World Saxophone Quartet and the late quartets of Beethoven. The arching arpeggiation that comprises the first theme of the first movement actually came out first as an idea for saxophone quartet and the dotted rhythms that appear late in the movement, and again in movements three and four, are a musing on Beethoven.

The plan of the four movements is quite traditional: Allegro, slow and lyrical, scherzo (a linking cadenza), Finale. The slow, spare second movement was my attempt to balance the unrelenting high energy of much of the rest of the work with something extremely simple and harmonically transparent. The scherzo builds energy back up bit by bit. It is almost entirely in triple meter (like its traditional model), but until the very end, it withholds the constant threes with contradictory groupings. The regular triple meter is finally attained at the movement's end (which is also its climax). All of this momentum is abruptly broken by a rubato cello cadenza which prepares for the big crash that comes on the downbeat of the fourth movement. The fourth movement reworks materials from the previous three movements and mixes these with something new -- the loud "chorale" that opens the movement.

*First Quartet* was first recorded by Speculum Musicae in 1993 and was awarded the ISCM Prize for 1995.

EC

# First Quartet

## I

Eric Chasalow

$\bullet = 108$  *Allegro*

Violin 1: *p*, sul D s.p., 5

Violin 2: pizz *p*, arco, N.V. *ppp* < *mp* > *ppp*, ord, pizz *mp*, *mp* *pp*, *pp*

Viola: with mute N.V. *ppp* < *mp* > *ppp*, pizz arco (N.V.) *mp* > *ppp* *p*, pizz *mp*, arco *p* *pp*, *pp*

Cello: *ppp* < *mp* > *ppp*, *p*, *pp*, *n* < *mf* >, *p* > *ppp*

Violin 1: *pp* < *mp* > *pp*, *mp*, *pp* < *mp* > *pp*, *p* < *mf* > *pp*, ritard *f*

Violin 2: arco N.V. *ppp*, pizz *mp* *p* *mf*, arco *mf*, ritard *mp* < *f* >

Viola: mute off, pizz *mp* *p* *mf*, *p* < *f* >, ritard *f*

Cello: *pp*, pizz *p* *mf*, *mp* < *n* > *pp* < *f* >

Violin 1: a tempo *sfz* *f*, *ff*, *f*, arco *p* cresc., *f*

Violin 2: a tempo pizz *f* #, arco *mp* < *f* >, *fp* < *f* >, *mf*

Viola: a tempo *sfz* *f*, arco *ff* < *mf* >, *mf* < *ff* > *mp* < *f* > *mf*, *p*

Cello: a tempo pizz *f*, arco *mf*, *ff* < *f* > *mp* < *f* > *sfp* < *f* > *mf*, *p*

15 *f* *ff* *ff* *pp* *p*

*col legno batt* *mp*

*col legno batt* *mp*

*col legno batt* *mp* *pizz*

15 *f* *sfp* *f* *sfp* *sfp* *mp*

19 *ord.* *p cresc.* *ff* *p* *f* *mp* *ff* *non dim*

*arco ord.* *p cresc.* *ff* *mp* *ff*

*mp cresc.* *ff* *mp* *ff*

19 *p cresc.* *f* *ff* *mp* *ff* *non dim* *p*

23 *ff* *ritard* *a tempo* *pp*

*mf* *ff* *mp* *mp* *ff* *mp* *a tempo* *pp*

*mf* *ff* *mp* *mp* *ff* *mp* *a tempo* *pp*

23 *ff* *ritard* *a tempo* *pp*



39 *ff fp <ff*  
*p ff p <fp* *ff*  
*ff <mf* *ff* *f* *mp* *f* *p f* *mp* *ff*  
 39 *pp* *ff fp <ff* *ff* *mp* *mf* *mp* *ff f*

43 *dim* *mf dim* *mp dim* *ppp*  
*s.p.* *ord. pizz* *arco*  
*pp* *f* *ppp* *mf* *p* *mp* *pp*  
*mf* *ff* *f* *mp* *pp*  
 43 *f* *mp* *mp* *pp* *pp*

48 *ff* *fp* *ff* *mf* *ff* *fpp*  
*mf* *ff* *mf* *ff*  
*mf* *ff* *mf* *ff*  
 48 *mf* *ff* *mp* *ff*

53

53 *ppp* *mp* *ff* *fmp* *mf* *mp*

58

58 *loco* *ff* *p* *mf* *ff* *f* *fff* *p* *ff* *mf* *ff* *pp*

*arco* *ff* *ff* *sfp* *ff* *p* *ff* *sfp* *ff* *pp*

*pp* *mp* *ff* *p* *ff* *sfp* *ff* *pp*

58 *mf* *ff* *mf*<sub>sub</sub> *ff* *pp* *mp* *sfp* *ff* *pp*

63

63 *f* *p* *pp* *pp* *pp*

*s.p. spicc* *ord.* *pp* *pp* *pp*

*s.p. spicc* *ord.* *pp* *pp* *pp*

63 *f* *p* *pp* *pp* *pp*





83 *mp*

*loco*

*fff*

*pp*

N.V.

*p* > *ppp*

N.V.

*pp*

*p* > *ppp*

88

N.V.

*ff* sub

*pp* sub

*ppp*

(N.V.) pizz arco vib.

*pp* *ff* sub *ff*

*pp* sub

*ppp*

*ppp*

vib.

*ff* sub

pizz

*pp*

arco

*ppp*

*ppp*

88

*ff* sub

*ppp*

92

*ff* > *p*

*ff*

*fp*

*ppp*

*ff* > *p* *ff* > *p* < *ff*

*pp*

*ppp*

col legno, bounce bow

ord.

*pp*

*pp*

92

*fp*

*ff*

*pp*

N.V.

96

96

96

96

101

101

101

101

104

104

104

104

106 *p* 3 3 3 3 *ppp* *mf* 3 *p* *ff* *mf* *ff*

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

*mf* *p* *mf* *f* *mp* *mf* *ff*

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

110 *ff* *mf* *dim* 3 *p* *mf* *p*

*mf* *arco* *mp* *f* *p* *f*

*ff* *mf* *pizz* *arco* *p* *ff*

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

114 *ff* 3 3 3 3 *sfp* *ff*

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

*mp* *ff* *mf* *ff* *mp* *pp* *ff*

114 *ff* *mp* *ff* *mp* *pp* *ff*

118

*ppp*

*ff* sub

*ff* sub

*pppp*

*mf* *ff*

pizz *pp*

arco *ff* sub *ppp* *ff*

123

*mf*

*fp* *f*

s.p. ord. pizz arco

*f*

128

*ff*

*ff* *p* *f* sub

*ff* *p* *f* sub

*f*

pizz arco

pizz arco

*ff* *pp* sub

8va-----loco

133

Violin I: *pp* → *f*, *mp*

Violin II: *mf*, *f*, *p*, *mp*

Cello/Double Bass: *f*, *p*, *f*, *p*

Bass: *f*, *p*

136

Violin I: *f*, *mp*, *mp sub*

Violin II: *cresc.*, *f*, *mp*, *mp sub*

Cello/Double Bass: *cresc.*, *f*, *mp*, *pizz*, *mf sub*

Bass: *mp*, *f*, *mp*

141

Violin I: *f*, *pp* → *sfz*, *pp* → *f*

Violin II: *f*, *pp* → *sfz*, *pp* → *f*

Cello/Double Bass: *f*, *sfz*, *pp* → *f*

Bass: *ff*, *f*, *sfz*, *pp* → *f*

144

*tr* *sfz* *mp* *sfz* *sfz* *mpff* *ff*

*sfz* *mp* *sfz* *mpff* *mp* *ff* *mp*

*sfz* *mpff* *5* *5*

144 *5* *cresc.* *3 ff* *5* *p*

150

*p* *f cresc.*

*mf* *pp* *mf* *cresc.*

*mf* *ff* *mf* *cresc.*

150 *ff*

153

*8va* *loco* *fff* *p* *p* *f* *pp*

*pizz* *arco* *s.p. ord.pizz* *arco* *s.p.*

*p* *ff* *p<sub>sub</sub>* *f* *p* *f* *pp* *ppp*

*p* *ff* *p<sub>sub</sub>* *f* *p* *f* *pp*

153 *mp* *fff* *p* *f non dim* *ppm*

158

*pppp*

*n*

Coda

Coda

*mf*

*f*

*mp*

*ppp*

*mf*

*mf*

164

cresc.

*f*

*mp*

*f*

*mp*

*mf*

*f*

arco

arco

167

*f*

*mf*

*p*

*f*

*mp*

cresc.

*f*

*ff*

*mf*

*ff*

170 *mp* cresc. *f* *p* *fp* *mp* *pp*

5 3 3 5 5

con sord. N.V. flautando *pp*

con sord. N.V. flautando *pp*

con sord. pizz *pp*

5:4 5:4

170 *ff* sub

175 N.V. *pppp*

*ppp*

arco pizz mute off

*pp* *pp* *mp*

182 *ff* *fp* *f* *mp* *f* *p*

mute off vib. *ff* *f* *mp* *f* *p*

mute off vib. *ff* sub *mp* *f* *p*

arco *ff* sub *pp* *fff*



II

♩ = 40 *Lento, expressionless*

Musical score for measures 1-8. The score is in 3/4 time and features four staves. The first staff is marked "chant-like" and includes dynamics *pp*, *mp*, and *pp*. The second and third staves are marked "con sord. N.V." and include dynamics *ppp*, *p*, and *ppp*. The fourth staff includes dynamics *ppp*, *n*, and *ppp*. Measure numbers 1, 16, and 24 are indicated at the bottom of the staves.

Musical score for measures 9-15. The score continues with four staves. The first staff includes dynamics *cresc.* and *poco a poco*. The second and third staves include dynamics *ppp*. The fourth staff includes dynamics *ppp*. Measure numbers 9, 12, 15, and 21 are indicated at the bottom of the staves.

Musical score for measures 16-24. The score continues with four staves. The first staff includes dynamics *mf*, *p*, *mp*, *pp*, *p*, *pp*, *mp*, and *ppp*. The second and third staves include dynamics *mp*, *pp*, and *ppp*. The fourth staff includes dynamics *pp* and *p*. Measure numbers 16, 21, 24, and 30 are indicated at the bottom of the staves.



45

*poco rit*      *mute off*      ♩ = 40<sub>3</sub>

*pp*

*poco rit*

*dim*      *pp*      *ppp*

*poco rit*

*dim*      *pp*      *ppp*

*poco rit*

*mf*      *dim*      *pp*      *ppp*

54

*smorz.*

*mute off*

*mute off*

*mute off*



31

31

*pp*

*mp* *pp*

N.V.

*pizz*

*p*

41

41

*pizz*

*arco*

*pizz*

*arco*

*pizz*

*arco*

*s.p.*

52

52

ord.

*pizz*

*arco*

*cresc.*

*mf* *f*

*s.p.*

--ord.

*pizz*

*arco*

*mf*

*s.p.*

ord.

*pizz*

*arco* . . . . .

*mf*

*s.p.*

ord.

*mf*

62

s.p. n < mf ord. ppp mf f 5

pizz arco

62

72 f > < ff

f ff mf f 5 ff

f f 5 ff pizz

72 f f pizz arco

81

5 s.p. ord.

arco ppp < mf s.p.

pizz arco

81 f ppp

90 *mp* *pp* *p* *pp*

*ord.* *f* *ppp*

*mp* *fsub* *ppp*

90 *mp* *fsub* *pp cresc.*

*ord.* *pizz* *f* *ppp*

100 *p* *cresc.*

*pizz* *arco* *p* *p*

*s.p.* *p* *ord.* *p* *cresc.*

100 *p* *p* *cresc.*

*pizz* *arco* *p* *cresc.*

110 *mf* *arco*

*pizz* *mf cresc.* *arco*

*mf cresc.* *mf cresc.* *arco*

110 *mf cresc.* *mf cresc.* *arco*

*pizz* *mf cresc.* *mf cresc.* *arco*

120 *ff*

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

*ff* *f* *mf*

pizz arco *f* *mf*

128 *p* *f* *mp cresc.*

*mp* *f* *mf* *mp cresc.* pizz arco

*mp* *f* *ppp* *f* *mp cresc.* N.V.

*mp* *f* *f* *f mp*

138 *ff* *ff* *loco*

pizz arco *f* *ff*

pizz arco s.p. ord. *mf* *ff*

*fp* *f* *ff*



147 *dim* *p* *ff sub*

*mp* *p* *ff* *5*

*mp* *p* *ff* *5*

*pizz* *arco* *mp* *ff*

155 *mf cresc.* *ff* *pizz* *arco* *pizz* *arco*

*mp* *f* *ff*

*fp* *mf* *ff* *f*

164 *p* *loco* *ff* *pizz* *pp sub* *s.p.* *pp sub* *pizz* *pp*



196 *f* *p* *fp* *mp*

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

*p* *mf* *pizz* *arco*

196 *p* *ff*

202 *mf* *p* *pp* *rit* *attacca*

*mf* *p* *pp* *p* *ppp*

*mf* *pp* *rit*

202 *p sub* *ff* *p* *ppp*

IV

♩ = 92 Allegro

Musical score for measures 1-8. The score consists of four staves. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The time signature changes from 7/4 to 3/4, then 4/4, and back to 3/4. Dynamic markings include *fff*, *mf*, *f*, *mp*, and *ff*. There are also accents and a triplet of eighth notes in the first staff.

Musical score for measures 9-14. The score consists of four staves. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The time signature changes from 3/4 to 4/4, then 2/4, and back to 3/4. Dynamic markings include *p*, *mf*, *mp*, *ff*, *p*, *ff*, *mf*, and *ff*. There are also accents, triplets, and performance instructions like *N.V.*, *s.p.*, *ord.*, *pizz*, and *arco*.

Musical score for measures 15-18. The score consists of four staves. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The time signature changes from 3/4 to 4/4, then 3/8, and back to 3/4. Dynamic markings include *f*, *mp*, *f*, *ff*, *p*, *fp*, *ff*, *mp*, *fp*, *ff*, *f*, *f*, *p*, *f*, and *ff*. There are also accents, triplets, and performance instructions like *arco*, *pizz*, and *cresc.*

21

N.V. vib.

*mp* *ff* *mp* *ff* *p*

pizz arco

*mf* *ff* *mp* *ff* *f* *p*

*mp* *ff sub* *mp* *f*

*mf* *p* *ff* *ff* *mp* *f*

26

N.V.

*ppp* *ppp* *pp* *pp*

*pp* *pp*

*mp* *pp* *pp*

*pp*

31

*ff* *p* *ff*

s.p. ord.

*ff* *mf* *ff* *ff* *ff* *ff*

*ff* *mf* *ff* *ff* *ff* *ff*

*ff* *pp* *ff*

*ff* *pp* *ff*

spice

36 *p* *f* *ff* *f* *p* *ff* *fff* *mp*

spice

*p* *ff* *mp* *ff* *fff* *s.p.* *ord.* *mp*

*pp* *fp* *ff* *mf* *p* *fff* *p*

36 *p* *fp* *ff* *mp* *ff* *fff* *mp*

41 *fff* *fff* *fff*

45

49

5

*mp*

*fp*  $\curvearrowright$  *ff*

3

53

*mp*

*p*

*fff*

92

solo

spiccato

spiccato

5

5

5

5

53

58

*marcato*

*marcato*

*p*

5

5

3

5

5

58

♩ = 108<sub>5</sub>

63 *pp* < > < *pp* *ff*

69 *mf* *arco* *ff* *ff* *ff* *ff*

74 *fp* *cresc.* *ff* *ff* *ff*



78

83

87



106

ord.

*pp*

*fff* sub

*fff* sub

*pp*

*ppizz*

arco *marcato*

*fff*

*marcato*

*fff* sub

110

114

*p*

*p*

*p*

*p*

119

Musical score for measures 119-123. The score is written for four staves: two treble clefs and two bass clefs. The music is in 6/4 time. It features various triplets and dynamic markings such as *mf*. The first staff has a measure number 119. The second staff has a measure number 119. The third staff has a measure number 119. The fourth staff has a measure number 119.

124

Musical score for measures 124-126. The score is written for four staves: two treble clefs and two bass clefs. The music is in 6/4 time. It features various triplets and dynamic markings such as *p* and *ff*. The first staff has a measure number 124. The second staff has a measure number 124. The third staff has a measure number 124. The fourth staff has a measure number 124.

127

Musical score for measures 127-131. The score is written for four staves: two treble clefs and two bass clefs. The music is in 3/8 time. It features various notes and dynamic markings such as *p* and *f*. The first staff has a measure number 127. The second staff has a measure number 127. The third staff has a measure number 127. The fourth staff has a measure number 127.

136

8<sup>va</sup> loco

136 137 138 139 140

140

*sfz* *p*

140 141 142 143 144 145

145

*mf cresc.* *fp* *f* *cresc.* *fff* *pp*

145 146 147 148 149 150

151

N.V. *mp* > *ppp* *pppp*

N.V. *mp* > *ppp*

N.V. *mp* > *ppp* *n* < *ppp* > *n*

151 *n* < *ppp* > *n*

162

pizz *ppp*

162 *ppp*

New York, NY 1990