

# Quartet No. 2

I.

- Harry Boyd

Vigorously (MM.=120)

Violin I  
Violin II  
Viola  
Cello

Measures 1-6. Violin I and II play a rhythmic pattern of eighth notes. Viola and Cello play a steady eighth-note accompaniment. Dynamics include *f* and *mf dim.*

Violin II  
Vln. I  
Vln. II  
Vla.  
Vc.

Measures 7-12. Violin II has a melodic line starting at measure 7. Viola and Cello continue with eighth-note accompaniment. Dynamics include *mp*.

Vln. I  
Vln. II  
Vla.  
Vc.

Measures 13-18. Violin I has a melodic line with a crescendo. Viola and Cello continue with eighth-note accompaniment. Dynamics include *cresc.* and *f*.

Vln. I  
Vln. II  
Vla.  
Vc.

Measures 19-24. Violin I and II play a rhythmic pattern. Viola and Cello continue with eighth-note accompaniment. Dynamics include *mf dim.*

Vln. I  
Vln. II  
Vla.  
Vc.

Measures 25-30. Violin I and II play a rhythmic pattern. Viola and Cello continue with eighth-note accompaniment. Dynamics include *mp*, *p*, *mf*, and *mf*.

31 **B**

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf* *mp* *mf*

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

37

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

43 **C**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *mf*

49

Vln. I *mf* *cresc.* *f*

Vln. II *mf* *cresc.* *f*

Vla. *mf* *cresc.* *f*

Vc. *mf* *cresc.* *f*

55 **D** *Tempo primo*

Vln. I *mf* *rit.* *f*

Vln. II *mf* *rit.* *f*

Vla. *mf* *rit.* *f*

Vc. *mf* *rit.* *f*

61

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*dim.*

*mp*

67

Violin II

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

73

Vln. I

Vln. II

Vla.

Vc.

*mf*

79

Vln. I

Vln. II

Vla.

Vc.

*f*

85

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*

*mp*

*mp*

*mp*

*pizz.*

*mf*

**E**

91

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *mp arco* *mp*

Vc. *mp* *mp*

97

Vln. I *sfz* *sfz* *sfz* *sfz*

Vln. II *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz* *sfz*

103

Vln. I *sfz* *sfz* *f*

Vln. II *sfz* *sfz* *f*

Vla. *sfz* *sfz* *f*

Vc. *sfz* *sfz* *f*

109

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

115

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

121 G

Vln. I

Vln. II

Vla.

Vc.

*ten.* //

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

127

Vln. I

Vln. II

Vla.

Vc.

*ff* *mf* *cresc.*

*ff* *mf* *cresc.*

*ff* *mf* *cresc.*

133

Vln. I

Vln. II

Vla.

Vc.

*rit.* *ff*

*rit.* *ff*

*rit.* *ff*

*rit.* *ff*

# II.

Quartet 2

Slowly, thoughtfully (MM.=96)

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 1-6. The tempo is "Slowly, thoughtfully (MM.=96)". The dynamic is *mp*. The key signature has one sharp (F#) and the time signature is common time (C).

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 7-12. The dynamic is *mp*.

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 13-18. Section **A** begins. The tempo is "Slowly, with expression (MM.=64)". Dynamics include *p*, *mp*, *pp*, and *rit.*. The tempo marking *a tempo* appears at the end of the section.

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 19-24. Dynamics include *p*, *mf*, and *mp*.

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 25-30. Dynamics include *mf*, *f*, and *pp*. A double bar line is present at the end of measure 29.

31 // **B** Steadily (MM.=70)

Vln. 1 *mf*

Vln. 2 *pp*

Vla. *pp*

Vcl. *p*

Vln. 1

Vln. 2

Vla.

Vcl.

42 *rit.* *a tempo*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *mf*

47

Vln. 1

Vln. 2

Vla.

Vcl. *mf*

52 *mf* *p* *rit.*

Vln. 1

Vln. 2

Vla.

Vcl.

57 **C** Tempo I

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vcl. *p* *mp* *p*

65 **D** Slowly, with expression (MM.=64)

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf*

Vcl. *mp*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

75 **E** Tempo I

Vln. 1 *mp* *mf* *f* *mp*

Vln. 2 *mp* *mf* *f* *mp*

Vla. *mp* *mp* *f* *mp*

Vcl. *mp* *f* *mp*

82

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vcl. *p* *mp*

89

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*mp*

*ppp*

*rit.*

# III.

Quartet 2

**Allegretto (MM.=100)**

The score is divided into four systems, each containing staves for Violin 1, Violin 2, Viola, Cello, In. 2, Vla., and Vlc. The first system (measures 1-6) features a tempo of Allegretto (MM.=100). Dynamics range from *mf* to *mp*. The second system (measures 7-12) includes markings for *pizz.*, *arco*, *rit.*, and *a tempo*. The third system (measures 13-18) continues with *mf*, *p*, and *f* dynamics. The fourth system (measures 19-24) includes *pp* dynamics and *rit.* markings. The fifth system (measures 25-30) concludes with *mp* dynamics.

31

#

In. 2

Vla.

Vlc.

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

37

#

In. 2

Vla.

Vlc.

*rit.* *a tempo* *cresc.*

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

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

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

43

#

In. 2

Vla.

Vlc.

*p* *mf*

*p* *mf*

*p* *mf*

49

#

In. 2

Vla.

Vlc.

*mf* *mp* *mf*

*mf* *mp* *mf*

*mf* *mp* *mf*

55

#

In. 2

Vla.

Vlc.

*p* *cresc.* *mf*

*p* *cresc.* *mf*

61 Cello

In. 2

Vla.

Vlc.

*mp*

*mp*

*pizz.*

*mp*

67

In. 2

Vla.

Vlc.

*mf*

*arco*

*mf*

*mf*

*mp*

*mf*

Violin 2

73

In. 2

Vla.

Vlc.

*mf*

*f*

*mf*

*p*

*f*

*mf*

*pizz.*

*arco*

*f*

*mp*

*f*

79

In. 2

Vla.

Vlc.

*p*

*mf*

*p*

*mp*

*f*

*pizz.*

*mp*

*p*

*arco*

*pp*

*pizz.*

*p*

*arco*

*pp*

*pizz.*

*p*

*arco*

*pp*

*pizz.*

*p*

*pp*

*f*

*p*

*f*

*mp*

*p*

*pp*

*rit.*

*arco*

*a tempo*

*pizz.*

*mf*



31 V

Vln. 1

Vln. 2

Vla.

Vcl.

*p*

37

Vln. 1

Vln. 2

Vla.

Vcl.

*mp* *mf* *mp* *mf*

43

Vln. 1

Vln. 2

Vla.

Vcl.

*mp* *mf* *mp* *mf*

49

Vln. 1

Vln. 2

Vla.

Vcl.

*mp* *p* *mf* *mp* *mf* *sfz* *sfz*

55

Vln. 1

Vln. 2

Vla.

Vcl.

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

61

Vln. 1 *f*

Vln. 2 *f*

Vla. *mf* *f* *mf*

Vcl. *mf* *f* *mf*

67

Vln. 1 *f*

Vln. 2 *f*

Vla. *mp*

Vcl. *f*

73

Vln. 1 *mf* *mf* *cresc.* *f*

Vln. 2 *mf* *mf* *cresc.* *f*

Vla. *mf* *mp* *mp* *mf* *cresc.* *f*

Vcl. *mp* *mp* *mf* *cresc.* *f*

79

Vln. 1 *mp* *mf* *cresc.* *f*

Vln. 2 *mp* *mf* *cresc.* *f*

Vla. *mp* *mf* *cresc.* *f*

Vcl. *mp* *mf* *cresc.* *f*

85

Vln. 1 *rit. al fin*

Vln. 2 *rit. al fin*

Vla. *rit. al fin*

Vcl. *rit. al fin*