

Saudade
For String Quartet

A Thesis Presented for the
Master of Music
Degree
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Dennis Patrick Belisle
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Dedication

To Julie, my love.

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Abstract

Saudade is a four-movement work for string quartet with a performance time of approximately 20 minutes. Initially an untitled, single-movement work, it began as an exercise in idiomatic string composition in a quartet setting. After listening to the piece, my wife, Julie, suggested the title *Saudade*. The word is of Portuguese origin and, although an English translation of the word does not exist, is defined as a deep emotional state of nostalgic or profound melancholic longing for an absent something or someone that one loves. The idea of a narrative based on different forms of longing became the focus in expanding the work into four movements.

The purpose of this paper is to illustrate the ways in which thematic, rhythmic, and harmonic material were used and developed to shape different stages of ‘longing’. I intend to offer a dramatic narrative through all four movements that supports this idea, the profound melancholic longing that is *Saudade*.

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Saudade – Full Musical Score.....score.pdf

Chapter 1 - Introduction

Saudade is a string quartet in the character of late 18th to early 19th century quartets. This composition began as a one-movement, idiomatic exercise in the use of these instruments in a quartet setting. With some success composing the first movement, I chose to create a blueprint to expand this piece into a four-movement work which would serve as my thesis. Although I have used string arrangements as accompaniment in early compositions, this is my first foray into a complete string quartet, a musical form which stands alongside the symphony and concerto as one of the most challenging tests of a composer. Though it was quite difficult to attempt to live up to such a hallowed genre, the work has proven to be a fruitful endeavor as well as an educational one. This composition also marks my first attempt writing music strictly on manuscript without the use of a digital audio workstation (DAW) to first play and record what I wanted to hear and then export the music into manuscript form.

Throughout the history of the string quartet, scholars have commented on the personal nature of this genre for composers. Jones suggests that twentieth-century composers had chosen the string quartet for their most substantial and seriously conceived work.¹ Insights into the genre of the string quartet as a personal genre for composers, specifically those pertaining to Shostakovich's fifteen quartets, had a direct impact in the approach I took in expanding this quartet. In my research of Shostakovich's string quartets, Clark stated that among its complex features, the shift to the string quartet for Shostakovich might be characterized as the composer refocusing attention on the personal and the inner self.² Lesser suggests that "Shostakovich's own voice is most clearly audible in his fifteen string quartets...as a kind of 'diary' that records

¹Evan Jones, *Intimate Voices: The Twentieth-Century String Quartet*, (Rochester, NY: University of Rochester Press, 2009), ix.

² Katerina Clark, "Shostakovich's Turn to the String Quartet and the Debates about Socialist Realism in Music," *Slavic Review* 72, no. 3 (2013): 581, accessed October 29, 2018, doi:10.5612/slavicreview.72.3.0573.

‘the story of his soul’...offering unparalleled access to the composer’s inner life.”³ Gloag expands on the concept of the Shostakovich string quartet cycle’s connection to the personal stating, “Whatever political connotations, it is clear Shostakovich viewed the string quartet as a viable medium for the construction and articulation of his own personal sound-world.”⁴ These observations into Shostakovich’s treatment of the string quartet as a compositional genre guided me in my composition of *Saudade*.

The title of my string quartet, *Saudade*, is of Portuguese origin and although an English translation of the word does not exist, it is defined as a deep emotional state of nostalgic or profound melancholic longing for an absent something or someone that one loves. Moreover, it often carries a repressed knowledge that the object of longing might never return.⁵ After hearing the first movement, my wife Julie suggested the title based on the way the music affected her emotionally. Through some research, she had discovered this word and learned of its use as a recurring theme in Portuguese and Brazilian literature. The concept of saudade evokes a sense of loneliness and incompleteness. Portuguese scholar Aubrey Bell attempts to distill this complex concept in his 1912 book *In Portugal*, describing saudade as “a vague and constant desire for something that does not and probably cannot exist, for something other than the present.”⁶ The purpose of this paper is to illustrate the ways in which thematic, rhythmic, and harmonic material were used and developed to shape different stages of ‘longing’. I intend to offer a dramatic

³ Wendy Lesser, *Music for Silenced Voices: Shostakovich and His Fifteen Quartets* (New Haven: Yale University Press, 2011), 3.

⁴ Kenneth Gloag, “The String Quartet in the Twentieth Century,” in *The Cambridge Companion to the String Quartet*, ed. Robin Stowell, (Cambridge, Mass.: Cambridge University Press, 2003), 300.

⁵ “Everything After Z by Dictionary.com.” Dictionary.com. Accessed November 03, 2018. <https://www.dictionary.com/e/portuguese-terms/>.

⁶ Aubrey F. G. Bell, “*In Portugal*”, (New York; London: Nabu Press, 2010), 7-8.

narrative through all four movements that supports this idea, the profound melancholic longing that is *Saudade*.

Chapter 2 - Background/Research

Western Classical Music

Before I began to compose *Saudade*, I chose various string quartets with their respective scores to study on the advice of my composition instructor, Dr. Andrew Sigler. Included in this listening were Haydn's op. 74, no. 2 and op. 77, no.1, Mozart's no. 21 (K. 575), no. 22 (K. 589) and no. 23 (K. 590), Beethoven's opp. 127 and 130, Brahms' op. 51, no. 1 & 2 and the Debussy *String Quartet in G minor*, op. 10. I also studied several 20th century works including the Ravel *String Quartet* (1903), and Bartok's *String Quartet* no. 1(1909) & *String Quartet* no. 2 (1917). As referenced in Chapter one, I began studying the complete cycle of the 15 string quartets (1938-74) of Shostakovich for the purpose of constructing a narrative analysis of the cycle as a whole. I listened to these pieces to gain a sense of how these instruments function idiomatically on their own as well as collectively. I also tried to gain particular insight into each composers' style and approach to the idiom.

In the Haydn, I found the use of unison in the opening of op. 74, no. 2 (a technique Haydn uses in different movements of his 68 quartets) of interest. At the start of the *Menuetto* in op. 77. no. 1, Haydn uses a one measure unison {Fig. 2-1} which is very effective in stating the theme with strength from the beginning of the piece. Mozart also uses the instruments in unison in the opening of his no. 23, K. 590 quartet. I applied this technique of the unison ensemble into the opening measure in mvt. II of *Saudade* {Fig. 2-2}. Mozart uses unison again at the closing of the exposition of K. 590 at mm. 74-76 {Fig. 2-3} providing a strong conclusion to the section. I found the element of unison to be a strong statement for the end of the A section at mm. 89-98 in *Saudade* as well {Fig. 2-4}.

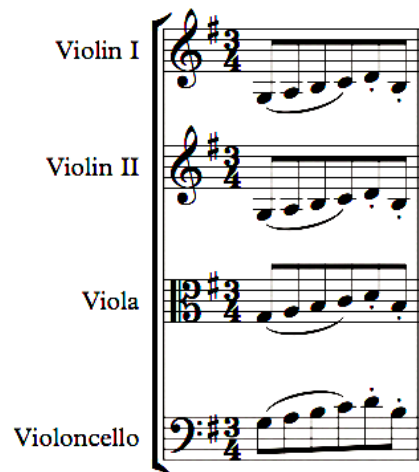


Fig. 2-1 - Opening measure of *Menuetto* from Haydn op. 77, no. 1.



Fig. 2-2 - Opening measure of mvt. II from *Saudade*.



Fig. 2-3 - Mozart K. 590 quartet (mm. 74-76).



Fig. 2-4 - Mvt. II of *Saudade* (mm. 89-98).

My influences gravitated heavily toward the string quartets of Brahms, Debussy and Ravel. The richness of clear romantic themes for instance, Theme 1 in the opening Violin I in Brahms op. 51, no. 2 {Fig. 2-5}, had a big influence in my composition. Rhythms from Debussy's *String Quartet* op. 10, mvt. I {Fig. 2-6a} found its way into mvt. III of my work {Fig. 2-6b} as a catalyst for rhythmic elements throughout the movement as well as the ways in which his string quartet was utilized as an ensemble. Ravel's *String Quartet*, my favorite of all the examples listed above, was influential in several ways. I found the opening of the first movement {Fig. 2-7a} to be so impactful on me that I incorporated a similar idea into the opening the third movement of *Saudade* {Fig. 2-7b}, having the Cello climb diatonically, approaching the tessitura of the other instruments before descending. The pizzicato that opens Ravel's second movement influenced the pizzicato section in mvt. II of my quartet both aesthetically and with the use of alternating 6/8 and 3/4 meters {Fig. 2-8 a-b}.

Johannes Brahms, Op.51 Nr.2
(Veröffentlicht 1873)

Allegro non troppo

1. Violine
p espressivo

2. Violine
p

Bratsche
p

Violoncell
p

7

Fig. 2-5 - Theme I from Brahms op. 51, no. 2 (mm. 1-15).

Animé et très décidé 63

1^{er} Violon
f

2^e Violon
f

Alto
f

Violoncelle
f

Fig. 2-6a - Debussy's op. 10 illustrating influence of rhythm (mm. 1-4).



Fig. 2-6b - *Saudade* mvt. III illustrating influence from Debussy's op. 10 (mm. 7-12).

Allegro mod^{to} - Très doux. (♩ = 120)

VIOLIN I
VIOLIN II
VIOLA
CELLO

p *pp* *cresc.* *poco* *a*

pp *soutenu* *pp* *soutenu*

pp *express.* *pp* *express.*

Fig. 2-7a - Ravel *String Quartet* mvt. I, ascending cello into tessitura of other parts (mm. 1-11).

Fig. 2-7a - Ravel *String Quartet* mvt. I, ascending cello into tessitura of other parts (mm. 1-11).

Violin I

Violin II

Viola

Violoncello

$\text{♩} = 76$

mf

p

Fig. 2-7b - *Saudade* mvt. III (mm. 1-6), showing influence from Ravel .

Assez vif - Très rythmé ($\text{♩} = 92$)

pizz.

f

mp

pp

tr

Fig. 2-8a - Ravel *String Quartet* mvt. II (mm. 1-10).

Violin I

Violin II

Viola

Violoncello

pizz.

mf

9

Fig. 2-8b - *Saudade* mvt. II, Vignette 3 entrance illustrating influence from Ravel (mm. 73-88).

While studying string quartets was important to my understanding of the way in which composers composed for this medium, piano literature played a significant role in my use of harmonic language. As a pianist, I have had the opportunity to study the literature as a performer, requiring an even deeper understanding of the music. Mendelssohn, Beethoven, Chopin, and Rachmaninoff are but a few of the composers of the Romantic period that certainly added harmonic and melodic elements to my palette for this string quartet. In Mendelssohn's op. 19, no. 1 from *Lieder ohne Worte*, the ascending harmonic sequence presented in mm. 16-20 {Fig. 2-9a} can be heard as influence for the material found in mvt. III of *Saudade*, mm. 86-95 {Fig. 2-9b}. I was influenced by the way the B section of Chopin's *Fantaisie-Improromptu* op. 66 {Fig. 2-

10a} brilliantly enters in the major key of Db when composing the B section in mvt. I of *Saudade*. The B section of *Saudade* settles down into a theme in the Violin I over F major at m.50 {Fig. 2-10b} using two measures to establish the B section as did Chopin in op. 66. I have always felt that the B section in Chopin's op. 66 represented the ultimate musical expression of love, a release from the tension of the previous material in Section A. The influence of Chopin's op. 66 will be discussed in more detail in Chapter 3.

When deciding how to begin the fourth movement of *Saudade*, I found Rachmaninoff's *Piano Concerto no. 3* to be a source of inspiration {Fig. 2-11a}. Although not quite the same musically, the driving character of the entrance of the orchestra from the outset of that piece inspired the beginning of mvt. IV of *Saudade* {Fig. 2-11b}.



**Fig. 2-9a - Mendelssohn op. 19, no. 1 illustrating an ascending harmonic sequence
(mm. 16-21).**

85 accel. 70

mf 3

mf

mf

mf

87

3

3

3

Top Note Optional

Fig. 2-9b - *Saudade* mvt. III, showing influence of Mendelssohn ascending sequence (mm. 86-89).

41 **Largo** *pesante* *poco dim.* **Moderato cantabile** *sotto voce* *tr*

44

Fig. 2-10a - Chopin op. 66 (mm. 41-47) illustrating the material that influenced mvt. I of *Saudade*.

46 *mp* *p* *mf* 3 3

mp *p* *mp* *mp*

p *mp*

Fig. 2-10b - *Saudade* mvt. I, B section at m. 50 (mm. 46-52).

S. Rachmaninoff, Op. 30.

Allegro ma non tanto.

commodo

p

I.

Allegro ma non tanto.

p

dim.

pp

II.

Fig. 2-11a - The opening of Rachmaninoff's *Concerto no. 3* (mm. 1-3 reduction).

♩ = 160

Violin I

Violin II

Viola

Violoncello

f

p

mf

p

Fig. 2-11b - The opening of *Saudade* mvt. IV (mm. 1-5).

Portuguese Traditional Music

My research into Fado music brought a sense of cultural elements in line with the title *Saudade* that moved the piece beyond the classical influences presented. Fado, a type of Portuguese singing, is renowned for its expressive and profoundly melancholic character.⁷ The influence of the genre can be heard very clearly in the middle of mvt. III of my quartet. Shepherd writes “Fado literally means ‘fate’ and is often described as the Portuguese blues, with lyrics and music that express passion and jealousy, pain and nostalgia, and deep love. The music of Fado is charged with ‘saudade’ (bitter-sweet sentiments, embracing deep, painful nostalgia and loss).”⁸ The way Fado music was incorporated into *Saudade* will be addressed more specifically in Chapter. 5.

Film Music

This description, for me, was reminiscent of the feelings that I have experienced listening to film scores purposefully as well as passively in the course of watching a film. The way music impacts visual media is an extremely powerful representation of what music has the ability to offer. It has the ability to draw our senses and emotions from one spectrum to another. From John Williams’ scores for *Schindler’s List* and *Saving Private Ryan* to John Debney’s score for *The Passion of Christ*, the musical expressiveness of film scores have always been an influence in my compositions. Kivy suggests,

Some people claim to [perceive music without its expressiveness] and, I suppose we should take their word for it. I suspect, though, that the most plausible way of looking at it is as a matter of selective attention. A listener can, I think, decide to focus on the

⁷ Britannica, “Saudade,” Encyclopædia Britannica, inc., Accessed October 19, 2019, <https://www.britannica.com/art/saudade>.

⁸ Armani Shepherd, “Fado and the Place of Longing: Loss, Memory and the City,” *Ethnomusicology Forum*, 20:1 (2011): 118, accessed October 12, 2019, DOI:10.1080/17411912.2011.560477

expressive qualities of music, or to focus on some other aspect instead. Whether one can totally extirpate one's perception of musical expressiveness I tend to doubt but am prepared to believe if brought to it.⁹

Many film scores use preexisting compositions to add musical expressiveness. One of the most well-known examples of this is the insertion of Samuel Barber's *Adagio for Strings* in the film *Platoon*. The added impact of that music behind the scene of the death of Sgt. Elias provided colors of sorrow, betrayal, guilt, and death, and is beyond explanation providing validity to Kivy's statement (*Adagio for Strings* will be referenced specifically in Chapter. 6). The influence of film scores in my composition of this string quartet is profound in that *Saudade* is presented as a film score, to an unrealized film consisting of a dramatic representation of my life. I attempt to create a personal statement of longing, how the story would sound if it was my wife that I longed for, creating a musical biography of my 26-year relationship with Julie and the thought of losing her.

The preceding examples are but a few of many influences that have informed my composition. There are certainly subconscious influences that are just as important in shaping me as a composer and directly influencing this string quartet. Influences have always shaped my compositions, whether it be material for my original band, apt407, which is heavily influenced by the music of Steely Dan, to my jazz compositions which find roots in compositions by Dave Douglas and Donny McCaslin. I found while composing this string quartet that it was how I shaped conventional harmonic and melodic material to project a story all my own that propelled this piece forward. What would my personal story of longing sound like orchestrated for a string

⁹ Fred Maus, "Music as Drama," *Music Theory Spectrum* 10 (1988): 59, accessed March 12, 2019, doi:10.2307/745792.

quartet? I invite the reader to listen to *Saudade* and follow the score prior to continuing ahead with this thought in mind: what does longing sound like to you?

Chapter 3 - Movement I

The first movement was composed as a stand-alone work. It has no strict form in the conventional sense although there are hints of a tonic/dominant shift in Section A (m. 30) between Theme 1 and Theme 2. There are two distinct sections in the movement with a final coda section that brings back material from both sections. The A section begins with a 10-bar theme in the Violin I {Fig. 3-1} that was composed before any other material. After a strong $i6/4$ -V-i cadence, the theme is echoed and altered in the Viola at mm. 11-12 {Fig. 3-1} but quickly returns in the Violin I. The material in Theme 1, in **D** minor (**Dennis**), specifically the first four note letters of the Violin I, D C F and B (the D,C & B from my name **Dennis patriCk Belisle** and the **F** for **Fifteen**, the day on which both Julie and I were born), represent the protagonist (henceforth labeled DCFB) and is in use throughout the entire quartet which I will illustrate as I move into the other movements. The antagonist in the narrative is the longing of ‘saudade’, which the protagonist will battle against throughout the string quartet. This idea of a motif comes directly from my research of Shostakovich’s motif DSCH.

The movement proceeds into a transitional section at m. 22 with the use of thematic material from Theme 1 including the dotted-eighth sixteenth rhythm used in measure 24 which comes from mm. 5-6 {Fig. 3-2}. The rhythm is a diminution of the rhythmic material found in the Violin I in measure 2 {Fig. 3-3}. This rhythm is used as development material throughout the piece both as the exact rhythmic material but also in diminution.

Theme 2 finds the protagonist moving toward love. It begins at m. 30, now a fifth away from the tonic key of D minor but not technically a move to the dominant key of A major but rather to A minor with the use of a vii°/V harmony on beat 3 in m. 27 to make the key change.



Fig. 3-3 - *Saudade* mvt. I, m. 2 showing rhythm material (mm. 1-2).

The Violin I in m. 30 {Fig. 3-4} incorporates the DCFB motif from m. 1 {Fig. 3-1}. The use of minor second intervals in the Cello adds a dissonant sound throughout to present the feeling of tension to the narrative. Thematic material from mm. 5-6 {Fig. 3-1} is incorporated starting at m. 38 {Fig. 3-5} and the use of Bb's in m. 46 {Fig. 3-6}, while still in A minor, gives the appearance that the piece is retuning back to the tonic key of D minor but instead modulates to the relative major key of F for the beginning of the B section.

The B section represents love, happiness, something that, if lost, would constitute the feeling of 'saudade'. I interpret the B section of Chopin's *Fantaisie-Improvisation* op. 66, narratively, as encapsulating the very essence of love. This was the musical expressiveness that I personally felt every time I have heard or played op. 66. In composing this movement, I was working on the Chopin for my senior recital (I began my MM while still finishing my BM in sacred music) and it became the inspiration for the B section. Both pieces have a two-measure introduction into the theme of the B section and use 3 against 2 polyrhythms {Fig. 3-7 & 3-8}. This is the love theme in the key of F major (F for fifteen as mentioned earlier in the chapter).

28

p

mf

mp

mf

p

mp

mf

mp

p

mf

mp

mf

31

mf

mp

mf

mp

mf

Fig. 3-4 - *Saudade* mvt. I, Theme 2 illustrating DCFB motif (mm. 28-35).

36

f *mf* *mp*

41

f *mf* *mp*

Fig. 3-5 - *Saudade* mvt. I, mm. 38-39 & 41-42, material from Theme 1 (see Fig. 3-1).

46

mp

Fig. 3-6 - The use of Bb's in mm. 46-47 from *Saudade*, mvt. I.

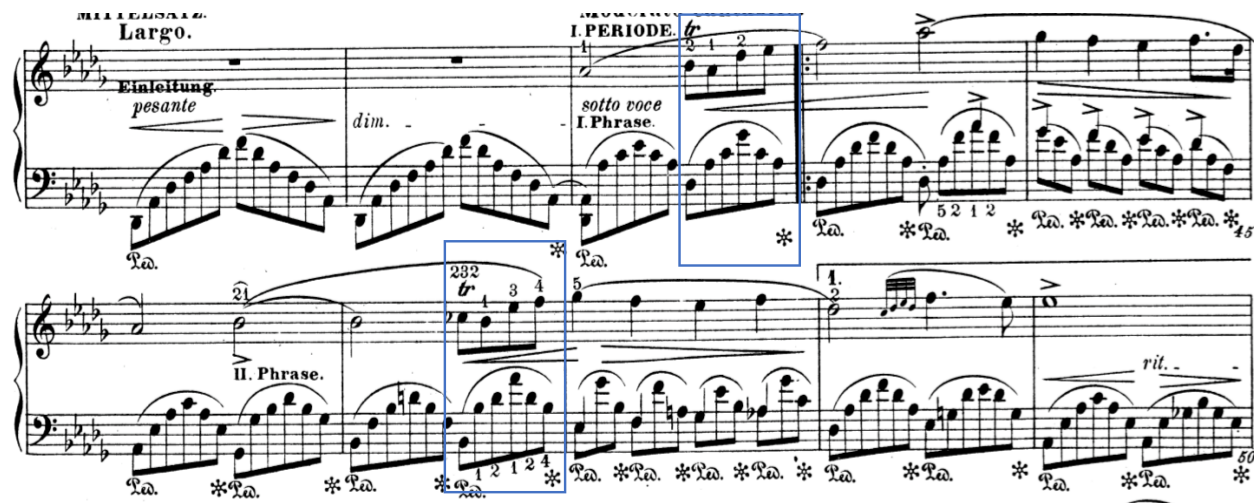


Fig. 3-7 - Chopin op. 66 use of 3 against 2 (mm. 41-50).

While this theme (m. 50) invokes the feeling of first love, elements of D minor {Fig. 3-9} return momentarily in m. 59 referencing the beginning of the quartet, as if the protagonist is remembering a time in his life before Julie.

The coda begins at m. 81 with Theme 1 presented an octave down in the Viola part {Fig. 3-10}. An ascending vii° harmonic progression {Fig. 3-10 rectangle} is used to represent the protagonist being lifted out of loneliness is used through a four-measure recap of Theme 1 {Fig. 3-10, 1st arrow) transitioning into a four-measure recap of material from Theme 2 {Fig. 3-10, 2nd arrow}. Here the piece incorporates the material from the end of the A section, including the dominant chord, spelled out throughout the instruments seen in m. 48 {Fig. 3-11}. This time it is presented as a V/V in F major, the key at the outset of the B Section. The V/V is used as a prolonged dominant section to bring the piece to a close in C major.

The image displays a musical score for the B section of the first movement of *Saudade*. The score is written for four staves in 4/4 time, with a key signature of one flat. The first system (measures 46-52) shows a transition from 4/4 to 3/4 time. A blue arrow points to a measure in the first system. The second system (measures 53-58) is in 3/4 time and features several triplet markings. Two blue boxes highlight specific passages in the second system.

Fig. 3-8 - *Saudade* mvt. I, B section illustrating the influence of Chopin op. 66 in the use of 3 against 2 (mm. 46-58).

53

mf

mf

mf

mp

mf

5

59

f

mp

mf

mp

f

p

mp

f

p

mp

Fig. 3-9 - *Saudade* mvt. I, intermittent return of D minor in the B section (mm. 59-63).

81

p *mf* *f*

p *mf* *mf*

mf *p* *mf*

p *mf*

86

mf *f* *mf*

mf *f* *mp*

f *mf* *f*

f *mp*

Fig. 3-10 - *Saudade* mvt. I start of the coda. Use of material from Theme 1 & 2 from section A (arrows) (mm. 81-90).



Fig. 3-11 - *Saudade* mvt. I, m. 92 next to m. 48.

It was Gounod who made the remark “only God composes in C major” but Fanning suggests that this comment could easily be turned around to remind us that “the ‘white light’ of C major has frequently been used in acclamation of the divine.”¹⁰ Although this movement was not composed in C major, Fanning’s statement rings true for the use of C major to end this movement. This is the close of my musical statement of divine love, my love for Julie, a gift bestowed onto me by God; a simple, clean final 4 bars ending on a C major chord {Fig. 3-12}. To be clear, this movement was originally composed as a stand-alone piece and before the title was ascribed to it by Julie. It was only after *Saudade* was suggested for a title to the piece that this narrative took shape. The rest of the quartet is developed based on the elements in this movement that I have laid out in this chapter.

¹⁰ David Fanning, “Shostakovich: ‘The Present-Day Master of the C Major Key,’” *Acta Musicologica* 73, no. 2 (2001): 101, accessed November 17, 2018, doi:10.2307/932894.



Fig. 3-12 - The closing 4 measures of mvt. I of *Saudade* (mm. 94-97).

Chapter 4 - Movement II

The beginning of movement II is where the narrative of *Saudade* began to direct my compositional efforts. This movement was also not composed with a formal structure, although there is a perceived tonic to dominant shift in the first half (the A section, m. 53) of the movement as was seen in mvt. I. The movement is presented in C minor, the parallel minor to the closing C major of mvt. I, as the antithesis of the narrative from the previous movement. From this point forward in the piece the narrative shifts to represent the beginning stages of grief. The A section of this movement is built around vignettes which move back and forth quickly connecting the section to invoke frantic, confused feelings; the feelings of shock and panic associated with the mere thought of losing my wife and the various ways this loss manifests itself. The B section contains a clear theme incorporating the protagonist DCFB, alone at the outset of the section, that eventually expands into a fugue. The closing section is a short restatement of material from Vignettes 1 & 2 from the A section. In total, this movement attempts to represent stages of grief including anger, denial and sorrow through bitter-sweet sentiments of the past.

Vignette 1 starts in unison across all four parts with an arpeggiated C chord {Fig. 4-1 m. 1} which came from the C7 arpeggiated figure at m. 48 {Fig. 3-11} in mvt. I. While it was originally used to introduce what I refer to in chapter 3 as the ‘falling in love’ theme in mvt. I, here it is C minor^(Maj7). I used this figure at the beginning of this movement to introduce a stage of longing representing the frantic, unsettling feeling when something is not reachable at the moment. From the outset, the protagonist DCFB is present between the voices {Fig. 4-1 circles}. An angular, homophonic section in mm. 7-10 {Fig. 4-1 brackets} represents the number 407. I met Julie when I moved into a studio apartment next to her in Orlando, Florida, with the area

code there being 407. Her apartment was number 407, mine was 407a. When we moved to Tennessee in 2014 to run a theater in Pigeon Forge together, the exit off of I-40 for Pigeon Forge is 407. This number would also be used over the last twenty years as the name of our original band, apt407. There is a significance to this number that I felt needed to be utilized in some fashion. The number is represented here as a network of relationships including four measures with seven homophonic figures {Fig. 4-1brackets}, the tritone (+4) found in the Viola {Fig. 4-1 squares} as well as the first shift in meter with the use of the 3/4 time signature (3+4=7). There is also a descending four note motif in Theme 1 of this movement {Fig. 4-1 ovals} that is used as thematic/rhythmic material for the transition, the B section, and mvt. III & IV. Consequently, the ending of mvt. I on the C major {see Fig. 3-12} is also a representation of the number 407 in the fact that the normal order of pitches for a major triad is [047].

Vignette 2 (m.17) moves quickly into a canon between the instruments in the tonic key {Fig. 4-2}. This is an attempt to evoke an Irish-jig-like feeling during this section. The first note of each entrance is separated with articulation markings to help achieve this feeling, representing my Irish heritage (my paternal Grandfather who died in WWII was a Cassidy and my Grandmother was a McGee making me very Irish) with the different entrances of the canon acting as conflicting voices in my head. The movement then proceeds into a transitional section at m. 37 {Fig. 4-3} using the descending four-note figure from Vignette 1 in ascending, descending and contrary motion patterns. This leads to the restatement of the canon (Vignette 2, m. 53) a fifth from tonic but again, as with mvt. I, the key moves not to G major but to G minor {Fig. 4-4}.

Fado music shares some Latin/Spanish heritage and this part, Vignette 3, represents memories of the first two years of Julie's and my courtship while living in Puerto Vallarta,

The image displays a musical score for the second movement of *Saudade*, measures 1 through 16. The score is written for four instruments: Violin I, Violin II, Viola, and Violoncello. The tempo is marked as quarter note = 140. The key signature has two flats (B-flat and E-flat). The time signature changes from 6/8 to 3/4 at measure 10.

Key features of the score include:

- Violin I:** Starts with a *mp* dynamic, moving to *mf* and then *f*. It features a descending four-note motif circled in blue in measures 2, 3, and 4. A *ff* dynamic appears in measure 10, followed by *mf* in measure 11. The instruction "sul tasto" is present in measure 10.
- Violin II:** Starts with *mp*, moving to *mf* and then *f*. It features a descending four-note motif circled in blue in measures 2, 3, and 4. A *ff* dynamic appears in measure 10, followed by *mf* in measure 11.
- Viola:** Starts with *mp*, moving to *mf* and then *f*. It features a descending four-note motif circled in blue in measures 2, 3, and 4. A *ff* dynamic appears in measure 10, followed by *mf* in measure 11.
- Violoncello:** Starts with *mp*, moving to *mf* and then *f*. It features a descending four-note motif circled in blue in measures 2, 3, and 4. A *ff* dynamic appears in measure 10, followed by *mf* in measure 11.

A vertical blue line is drawn between measures 8 and 9, indicating a section change. The word "ord." is written above the Violin I staff at measure 9. The score concludes with a *ff* dynamic in measure 16.

Fig. 4-1 - Mvt. II of *Saudade* illustrating descending four note motif as well as the network of relationships that represent the number 407 (mm. 1-16).

This musical score is for the second movement of 'Saudade', a canon in the tonic key of C minor, spanning measures 17 to 32. It features four staves: Violin I, Violin II, Viola, and Violoncello. The time signature is 3/4. The key signature has three flats (B-flat, E-flat, A-flat). The score begins with a *ff* (fortissimo) dynamic. The Violin I and II parts have rests in the first few measures, while the Viola and Violoncello parts play a rhythmic pattern. The Violoncello part starts with a *ff* dynamic. The Viola part starts with a *ff* dynamic and a *f* (forte) dynamic. The Violin I and II parts enter with a *f* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings (*ff*, *f*, *mf*, *f*, *ff*). The score ends with a *ff* dynamic.

Fig. 4-2 - *Saudade* mvt. II, canon in tonic key of C minor (mm. 17-32).

This musical score is an excerpt from the development section of the second movement of 'Saudade', spanning measures 37 to 41. It features four staves: Violin I, Violin II, Viola, and Violoncello. The time signature is 12/8. The key signature has three flats (B-flat, E-flat, A-flat). The score begins with a *mp* (mezzo-piano) dynamic. The Violin I and II parts play a rhythmic pattern. The Viola and Violoncello parts play a rhythmic pattern. The Violoncello part starts with a *mf* (mezzo-forte) dynamic. The Viola part starts with a *mf* dynamic. The Violin I and II parts enter with a *mf* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings (*mp*, *mf*, *mp*, *mf*, *mp*, *mf*). The score ends with a *mf* dynamic. There are blue circles highlighting specific musical phrases in the Violin I, Violin II, Viola, and Violoncello parts.

Fig. 4-3 - *Saudade* mvt. II excerpt of development section (mm. 37-41).



Fig. 4-4 - *Saudade* mvt. II (mm. 53-68) canon in G minor (faux dominant).

Mexico. When one longs for someone they have lost, it is common to look back to a time when that someone was present in their life, and this vignette is used to present this concept of bittersweet sentiment. Vignette 3 closes with a strong statement of thematic material from the beginning of this vignette in unison at m. 133 {Fig. 4-5}. The instruments are marked as forte and double forte with repeated down bows moving through a half step harmonic descent into the final transition of the first section—the final throes of anger descending into sorrow. The transition, with the use of leading-tone secondary dominant, lands on a strong dominant F# and



Fig. 4-5 - Saudade mvt. II (mm. 133-142) with arrows indicating half-step descent.

F#7 (enharmonically spelled as Gb) in mm.166-173 {Fig. 4-6} setting up a key change and the return of the protagonist in the B section.

The B section of this movement is meant to represent isolation and the absence of someone that ‘saudade’ invokes. It begins with the protagonist DCFB in the opening four notes as well as being woven into the rest of the main theme, stated on its own without accompaniment in mm. 174-176 in the Cello {Fig. 4-7}. The theme of the B section is in B minor (Belisle) and represents the protagonist in a state of sorrow and absence. Rhythm material from the B section in mvt. I {Fig. 4-8a & b} is used throughout this section to solidify the concept of bitter-sweet sentiment through memories, recalling the musical expressiveness of the ‘love theme’ from the mvt. I {Fig. 4-8a & b}.

The protagonist DCFB moves up into the Violin I at m. 182 {Fig. 4-9a} for two measures and again at m. 190 {Fig. 4-9b} for two measures representing a crying out from the depths of the theme in the lower Cello voice. This all leads to the entrance of the fugue at m. 193 starting

159

rit.

12/8

12/8

12/8

12/8

f p f sub p p

f p f sub p p

f p f sub p p

f p f sub p p

Fig. 4-6 - *Saudade* mvt. II, use of Eb^{o7} and F^{o7} (SD) to transition to F^{#7} (mm. 159-173).

174

12/8

12/8

12/8

12/8

mp mp mp mf

Fig. 4-7 - *Saudade* mvt. II, B section illustrating use of DCFB and material from A section (mm. 174-177).



Fig. 4-8a - *Saudade* mvt. II illustrating rhythm material used from mvt. I (mm. 182-186).

in the Violin I {Fig. 4-10 arrow}. This part of the music becomes very dense when the fugue is in the three top parts at m. 198 {Fig. 4-10 brackets}, representing all the different emotions one would expect to be grappling with in the wake of a loss of this magnitude.

The B section builds to a conclusion through a short transition consisting of a series of triads that are fully diminished 7th harmonies in the top three parts {Fig. 4-11} to bring back the tonal center of G minor for the closing section, essentially a tag on the end restating material from Vignette 2 (the canon) and Vignette 1 (opening material) from the A section. I chose to close the piece with the network of relationships that represent the number 407 {Fig. 4-12}, the importance of which was explained at the beginning of this chapter. This movement is the most turbulent representing the confusing, disjointed emotional state one would most certainly go through with a loss this significant.



Fig. 4-8b - *Saudade* mvt. I (mm. 59-63) illustrating rhythm material used in mvt. III.

Fig. 4-9a - *Saudade* mvt. II (mm. 183-185) illustrating DCFB in the Violin I.



Fig. 4-9b - *Saudade* mvt. II (mm. 190-192) illustrating DCFB in the Violin I.

This musical score excerpt covers measures 193 to 199 of the second movement of 'Saudade'. It features four staves: Violin I, Violin II, Cello/Double Bass, and Bass. A blue arrow points to measure 193 on the Violin I staff. The score illustrates a fugue in the three top voices (Violin I, Violin II, and Cello/Double Bass). A large blue bracket spans measures 197 to 199 across these three staves, indicating the fugue's development. Dynamics for the top voices are marked as *mf* or *f* in measures 197-199. The bottom staves (Cello/Double Bass and Bass) have dynamics of *p* or *mp* throughout the excerpt.

Fig. 4-10 - *Saudade* mvt. II, illustration of the fugue in the three top voices (mm. 193-199).



Fig. 4-11 - *Saudade* mvt. II, illustrating ascending diminished harmony (triads in top three instruments) at close of B section (mm. 204-210).



Fig 4-12 - *Saudade* mvt. II closing four measures (mm. 245-248).

Chapter 5 - Movement III

This movement was composed around the feeling of nostalgia, defined by OED (Oxford English Dictionary) as “a sentimental longing or wistful affection for the past.”¹¹ It is centered on the acceptance stage of grief, characterized by a deep sense of longing. The sections of this movement will be labeled in this chapter as introduction, Episodes 1-3 and outro. The movement begins with a short, 12-measure introduction to the piece in A major {Fig. 5-1} used here as a deep breath after the intense nature of mvt. II. As previously stated, I found the second movement of the Ravel *String Quartet* to be an influence incorporating my own take in the opening of the first movement of *Saudade* {see Pg. 7, Fig. 2-7a & b}. At the end of the introduction, material is presented in mm. 11-12 that will be used consistently throughout the movement as connective material. As mentioned in Chapter 2, this rhythmic motif was influenced by Debussy’s op. 10 {see Pg. 6, Fig. 2-6a & b}.

Episode 1 of the movement, starting at m. 13 {Fig. 5-3}, is an ode to my wife incorporating romantic theme writing with use of chromatic elements that was influenced by the theme writing of the great romantic composer Johann Brahms. There are no direct quotes but just the essence of the musical expressiveness that Brahms so masterfully projected in his op. 51, no. 2 {see Fig. 2-5} and with many of his compositions. I wanted this movement to be in a major key without sounding overtly major (happy) in character. For the opening of Episode 1, I found inspiration in Schumann’s *Dichterliebe*, op. 48. The way that Schumann starts the theme of his piece in m. 5 {Fig. 5-2} on the ii chord provides a somber mood even though his piece is in A major.

¹¹ Lexico Dictionaries, “Nostalgia: Definition of Nostalgia by Lexico,” Lexico Dictionaries | English.. Accessed October 20, 2019. <https://www.lexico.com/en/definition/nostalgia>.

♩ = 76

Violin I

Violin II

Viola

Violoncello

mf

p

mf

p

mf

p

mp

p

7

rit.

mp

p

mp

p

mp

p

mp

p

Fig. 5-1 - *Saudade* mvt. III (mm. 1-12).



Fig. 5-2 - Schumann's *Dichterliebe*, op. 48, illustrating ii-V-I harmony (mm. 4-6).

I start Episode 1 at m. 13 with a ii chord, in this case a borrowed ii^{o6} chord adding the 9th scale degree of the harmony in the main theme in the Violin I, moving to the 5th of the tonic of E major when the harmony resolves in m. 14 {Fig. 5-3}. I believe this effectively creates an element of mystery and uneasiness. With Episode 1, I was striving to capture the essence of Fado music, attempting to put into music the feeling of pain and nostalgia. The Violin I represents a crooner over accompaniment as Fado is usually presented. If listened to closely from the pickup in the Violin I theme in mm. 13-14, one can imagine hearing the words 'oh how will I live with-out you' {see Fig. 5-3}.

Before the restatement of the theme from Episode 1, thematic material is used from the first measure of mvt. II {see pg. 28, Fig. 4-1} as the first bit of nostalgia. It is used in mm. 23-24 of this movement {Fig. 5-4} in a much different context. The nostalgic part of this is that it is arpeggiated here as an A minor^(Maj 7) and played much slower than the original material in mvt. II (C minor^(Maj 7)). The use of the A minor chord refers back to mvt. I, Theme 2 of the A section, which was in A minor representing the ascension into the love theme. This is followed in

13 $\text{♩} = 62$ Slower

Slower
p

Slower
p

Slower
p

17 Con Moto
f

Con Moto
mf

Con Moto
mf

Con Moto
mf

21 *mf*

p

p

p

p

p

Fig. 5-3 – *Saudade* mvt. III, Episode 1 illustrating ii^{b6} -V-I harmony and Fado influenced main theme (mm. 13-25).

mm. 25-26 with the first restatement of the material from mm. 11-12 connecting the first statement of Theme 1 with the restatement of the theme in m. 26. The restatement of the theme is altered and the DCFB motif is used in m. 29-30 {Fig. 5-5} in retrograde from the use of it in the B section of mvt. II {see Pg. 33, Fig. 4-7} representing the protagonist's DCFB plunge into grief and despair.

At the end of Episode 1 at m. 37, a modulation to A minor occurs (the relative key to C major, the importance of which is explained at the end of chapter 3) where the influence of Fado music is most directly pronounced for the entrance of Episode 2. The use of tremolo between the Violin I & II {Fig. 5-6} comes from the picking technique guitarists use in Fado music as accompaniment. Episode 2 continues to represent the sound of a Fado crooner, directly capturing the essence of Fado music and the feelings of saudade. The DCFB motif is used in fragments



Fig. 5-4 - *Saudade* mvt. III, indicating the A minor^(Maj 7) (mm. 23-24).



Fig. 5-5 - *Saudade* mvt. III, illustrating the DCFB motif in retrograde in mm. 29-30 (mm. 27-31).

throughout the theme of this episode {Fig. 5-7} and is also connected with the use of the descending four-note material from mvt. II {see Pg. 28, Fig. 4-1}, brought back here to incorporate the sense of nostalgia. Both Episode 1 and 2 embody the deep sense of sadness and longing for something or someone that one loves.

After Episode 2, Episode 1 is restated but in the key of A major at m. 72 {Fig. 5-8}. The indication for the performers to play this restatement of Episode 1 with a sense of nostalgia is noted by the slower tempo. It is played only once through this time making way for the presentation of Episode 3. Episode 3 brings back the DCFB motif with the same arpeggiated seven chord as was used in Episode 1, this time a D minor^(Maj7) {Fig. 5-9}, as well as the material from mm. 11-12 {see Pg. 31, Fig. 5-1} connecting the restatement of Episode 1 to the final Episode (3) of the movement.

37 $\text{♩} = \text{♩}$ $\text{♩} = 45$

p *mp* *p*

Fig. 5-6 - *Saudade* mvt. III, Episode 2 illustrating the use of tremolo in the Violin I & II parts (mm. 37-41).

The image displays three systems of musical notation for a piece in 8/8 time, marked with a tempo of 40. The key signature consists of two sharps (F# and C#). The notation includes piano (p), mezzo-piano (mp), mezzo-forte (mf), and forte (f) dynamics. Blue circles and brackets highlight specific melodic motifs: a fragmented DCFB motif in the first system (measures 37-41) and a descending four-note motif in the second system (measures 42-46). The third system (measures 47-51) continues the development of these motifs, with the descending four-note motif appearing in the first staff of measure 47 and the fragmented DCFB motif in the second staff of measure 47.

Fig. 5-7 - *Saudade* mvt. III, Episode 2, illustrating use of fragmented DCFB motif connected to the descending four-note material from mvt. II (mm. 38-51).

The image displays a musical score for the third movement of 'Saudade'. The score is divided into two systems. The first system, starting at measure 68, is marked with a tempo of 58 and a piano (*p*) dynamic. It features four staves: Treble, Treble, Bass, and Bass. The second system, starting at measure 73, is marked with a tempo of 68 and a mezzo-forte (*mf*) dynamic. It also features four staves: Treble, Treble, Bass, and Bass. A blue arrow points to the first measure of the 68 bpm section.

Fig. 5-8 - *Saudade* mvt. III, the return of Episode 1 in A major (mm. 72-76).

The image shows a musical score for the third movement of 'Saudade'. The top system covers measures 81 and 82. A blue box highlights measures 81 and 82, and a blue arrow points to measure 82. The score is in 4/4 time and features four staves. The bottom system starts at measure 85 and includes markings for 'accel.' and a tempo change to 70. The score includes dynamics like p, mf, and mf, and markings like accel. and a tempo change to 70.

Fig. 5-9 - *Saudade* mvt. III, end of the return of Episode 1 in A major, mm. 82-82, illustrating the use of the D minor^(Maj7) and the material from mm. 11-12.

Episode 3, starting at m. 86, modulates to the very first key of the string quartet (D minor) for the final thrust of musical expressiveness which dominates this movement, grief. An ascending sequence, which was influenced by Mendelssohn's *Lieder ohne Worte* {see Pg. 10, Fig. 2-9a}, is incorporated here as the harmonic foundation for the DCFB motif which is found fragmented throughout this episode {Fig. 5-10a & b}. After the feelings of grief I conveyed through the first two episodes of the movement, I wanted to add a bit of anxiety to that grief in

Episode 3. I used the key of D minor (Dennis) and the DCFB motif, as well as indicating an *accelerando*, to represent an instant burst of despair, the type that just hits you out of nowhere. Episode 3 closes with a C^7 modulating to the key of F major for the outro which is a restatement of the introduction and carries significant nostalgic elements through the use of its key center.

Key centers play a significant role in connecting previous material with a sense of nostalgia in this movement. The key of A minor is used in Episode 2 as a nostalgic look back at Theme 2 from mvt. I {see Pg. 18, Fig. 3-2} representing the ascension into the love theme.

85 *accel.* $\text{♩} = 70$ *mf* 3

87 3 *Top Note Optional*

Fig. 5-10a - *Saudade* mvt. III, Episode 3 illustrating DCFB motif (mm. 86-89).

8

90

f 3 3

mf

mf

93

3

mp

mp

mp

Fig. 5-10b - *Saudade* mvt. III, Episode 3 illustrating DCFB motif (mm. 90-96).

The return of Episode 1 at m. 72 is in the parallel key of A major {Fig. 5-8} offering a nostalgic feeling of happiness but is stated only half as long as the first statement of Episode 1 and is followed by Episode 3 in D minor {Fig. 5-10a & b}. This key is significant in that it was the very first key center of the quartet where the first statement of protagonist DCFB is located, represented in Episode 3 in the throes of despair. The end of Episode 3 {Fig. 5-11} at m. 95 lands on a C⁷ as the V resolving to F in m. 96 for the outro. This represents the nostalgic feeling of the B section in mvt. I {see pg. 21, Fig. 3-8}, the feeling of finding true love, but here this section does not close but proceeds directly into the final movement. Movement IV starts in the key of Eb minor, descending from the E major key center of Episode 1 adding more weight to the despair that is represented in the final movement.



Fig. 5-11 – *Saudade* mvt. III, end of Episode 3 illustrating the V-I harmony of C⁷ to F (mm. 93-96).

Chapter 6 - Movement IV

The final movement of *Saudade*, in a way, is part of mvt. III in that it is intended to follow directly after the previous movement and serves as a statement of frantic despair. The stage of grief known as acceptance presented in mvt. III was not the final stage but only a vehicle into hopelessness. The start of this movement was loosely influenced by the beginning orchestra section found in Rachmaninoff's *Piano Concerto no. 3* {See Fig. 2-11a}. This movement starts in the key of Eb and is through-composed starting with Theme 1 in the Violin II. The protagonist DCFB can be found fragmented throughout the theme {Fig. 6-1}. Theme 1 is repeated in the Violin I part at m. 13 {Fig. 6-2}. This opening theme is over a driving ostinato rhythmic motif used to provide a frantic feeling. An eight-measure interlude in mm. 21-28 {Fig. 6-3} sees the protagonist DCFB in elements of 3 against 2 as was first used in the B section of mvt. I {see Pg. 21, 3-8}. The material found in these 8 bars will be used in development material later in the movement.

Theme I returns in m. 29 with a countermelody in the Viola and then in the Cello at m. 37 which completes the protagonist theme using DCFB when it does not appear in the main theme {Fig. 6-4a}. The second half of the restatement of Theme 1 becomes very dense with the Violin I, Viola and Cello counterpoint competing against one another, weaving in and out of the DCFB motif {Fig. 6-4b}. This first part of the movement comes to a close with a network of relationships that again make reference to the number 407, the importance of which was discussed in chapter 4 {see Pg. 28, Fig. 4-1}. Here the number is represented in four measures, mm. 43-46, with seven homophonic figures split up with the four instruments playing a four eighth-note figure {Fig. 6-5} representing feelings of anger with the effective use of all four instruments playing at forte dynamics.

♩ = 160

Violin I

Violin II

Viola

Violoncello

f

mf

p

6

mf

p

Fig. 6-1 - *Saudade* mvt. IV, opening statement of Theme 1 with use of DCFB motif
(mm. 1-11).

The image displays two systems of a musical score for the fourth movement of 'Saudade'. The first system covers measures 12 to 19, and the second system covers measures 20 to 27. The score is written for four staves: Violin I, Violin II, Cello/Double Bass, and Double Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system begins with a measure rest in the Violin I staff, followed by a melodic line starting in measure 13. A blue arrow points to the first measure rest. Several notes in the Violin I staff are circled in blue. The second system continues the melodic development in the Violin I staff, with a blue circle highlighting a specific note in measure 21. The Cello/Double Bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The Double Bass staff has a similar rhythmic pattern. Dynamics include *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and triplets.

Fig. 6-2 - *Saudade* mvt. IV, Theme one restated in Violin I (mm. 13-19).

The musical score is for the interlude of the fourth movement of 'Saudade'. It consists of eight measures, numbered 21 to 28. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is written for four staves: two treble staves and two bass staves. The first two staves are for the right hand, and the last two are for the left hand. The music features a complex interplay of 3/2 and 2/3 rhythms. Measures 21-24 are marked with 'mp' and 'mf' dynamics. Measures 25-28 are marked with 'f' and 'p' dynamics. The score includes various musical notations such as triplets, sixteenth notes, and rests. Blue circles and a blue box highlight specific rhythmic patterns and motifs.

Fig. 6-3 - *Saudade* mvt. IV interlude, illustrating use of DCFB motif and 3 against 2 (mm. 21-28).

26

31

Fig. 6-4a - *Saudade* mvt. IV, restatement of the Theme 1 (mm. 29-35).

37

Fig. 6-4b - *Saudade* mvt. IV, restatement of the Theme 1 & counter themes (mm. 37-42).



Fig. 6-5 - *Saudade* mvt. IV, illustrating a network of relationships that represent the number 407 with 7 homophonic figures (square) and 4 eighth note figure (oval – reference Fig. 6-4b as well) (mm. 43-46).

The development section starts at m. 51 representing the first sign of exhaustion of the protagonist in the movement. Despair has taken hold as the protagonist DCFB tries to cope with the reality ahead of a life without Julie. This section uses and develops harmonic material from the counter theme from the previous section {Fig. 6-6a & b} and uses the 3 against 2 rhythms taken from the B section in mvt. I. The use of these rhythms are incorporated here to evoke memories directly related to the deep love that has been lost. This is the calm before the storm. At m. 61, the energy and movement of this section begins to become more pronounced using thematic material from the B section of mvt. I {Fig. 6-6a ovals}. The material in m. 67 {Fig. 6-6a rectangle) uses harmonic and articulation elements of flamenco (a style with Spanish origins), the more serious forms expressing deep feelings (*cante jondo*).¹²

¹² Britannica, "Cante Jondo." Encyclopædia Britannica, inc. Accessed October 19, 2019. <https://www.britannica.com/art/cante-jondo>.

The image displays two systems of a musical score for 'Saudade mvt. IV, beginning of development section (mm. 51-67)'. Each system consists of four staves: two treble staves and two bass staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system starts at measure 51. The second system starts at measure 61. The score includes various musical notations such as triplets, slurs, and dynamic markings (p, mf, mp, f). Two blue circles highlight specific musical phrases: one in the first system, measures 54-55, and another in the second system, measures 64-65. A blue rectangular box highlights a section in the second system, measures 66-67.

Fig. 6-6a - Saudade mvt. IV, beginning of development section (mm. 51-67).

The image shows a single staff of music, likely for the Viola, illustrating the counter theme from Theme I material. The staff is in the same key signature (three flats) and time signature (3/4) as the previous score. It contains measures 51-60, featuring triplets, slurs, and dynamic markings (mf, p).

Fig. 6-6b - Saudade mvt. IV, illustrating the counter theme from Theme I material
(Viola mm. 51-60).

In chapter 2, I discussed how the influence of film scores are an important element in the composition of this string quartet. In particular, I mentioned how Barber's *Adagio for Strings*, used for the scene of the death of Sgt. Elias in the film *Platoon*, provided colors of sorrow, betrayal, guilt, and death that were beyond explanation. At m. 68, the first of what I will refer to as my 'Barber' moment is presented {Fig. 6-7}. I assure the reader that it was only after I composed this piece and started thinking about the background/research chapter of this thesis that I recalled how Barber's music affected the way I viewed the scene in *Platoon*. I believe this illustrates the way music has influenced me even on a subconscious level. These seven measures, m. 68-74, have ties to music as drama, creating a soundscape to invoke images of someone crying out in grief. Since this piece is a fictional account, I have never felt this type of grief personally. This is only my interpretation, through music, of what this type of grief would sound like. These measures are used here as part of the narrative that I have ascribed to this string quartet. The first half of the DCFB motif is present here in the Violin I {Fig. 6-7 circled}.

The movement keeps developing at m. 75 {Fig. 6-8 a & b} in the section that I will refer to as 'manic stream of consciousness from the bereft'. This section incorporates material from most of the preceding movements in this quartet. The primary material comes from the interlude in m. 21-28 {Fig. 6-3} which has roots in material from previous movements including 3 against 2 figures that were first seen in the B section of mvt. I, the love theme. The downward contour of the theme is also reminiscent of thematic material in the B section of mvt. I {Pg. 21. Fig. 3-8}. The use of the opening ostinato pattern in the Viola and Cello is incorporated as well as motivic material first seen in m.15 of Theme 1 from this movement {Fig. 6-8a & b}. This section builds to the climax in mm. 97-104 {Fig. 6-9} representing the most focused culmination of anger, grief, and deep, painful loss. In these measures, material is developed from the end of the A

section in mvt. II with aggressive fortissimo down bows, marking the longest statement of the piece at this dynamic and intensity incorporating four homophonic figures reminiscent of the network of relationships that represent the number 407, first seen in the beginning from mvt. II.

The music retreats in intensity at m. 104 {Fig. 6-10} after the weighty, four-measure figures in m. 101-104. This section of the movement represents the second moment of physical and mental exhaustion of the bereft. Elements of material from the previous section are still present but lead into a statement of the DCFB motif in the theme played by the Violin I {Fig. 6-10 circles}. It is still fragmented leading into the second ‘Barber’ moment in mm. 120-128 {Fig. X} which incorporates the use of the DCFB motif in the Violin I & II continued from its use in

Fig. 6-7 - Saudade mvt. IV, first ‘Barber’ moment (mm. 68-74).

70

mp

mp

f

mp

78

mp *mf*

mf

mf

p

p

p

mp *mf*

Fig. 6-8a - Saudade mvt. IV, 'manic stream of consciousness' section (mm. 75-84).

85

mf 3 p f mp mf

mf 3 f mf 3 mf 6 3

mf mf 3 f mf 3 f

mf mf 3 f mp mf mp

92

mp mf 3 3 3 f

mp 3 mf mp 6 6 6 6 f

mf mf 3 3 6 6 6 6 f

mp mf 3 6 6 6 6 f

Fig. 6-8b – Saudade mvt. IV, ‘manic stream of consciousness’ section (mm. 85-97).



Fig. 6-9 – Saudade mvt. IV (mm. 101-104).

the first ‘Barber’ moment at m. 68 {Fig. 6-11} but does not reach the F of the DCFB motif purposefully. This was intentionally designed as a way to convey a sense of incompleteness (an element which I will expound upon at the close of this chapter). These measures represent the final moments of the protagonist crying out in pain.

After an extended pause following the second ‘Barber’ moment, a restatement of Theme 1 of the movement is in the final nine measures of the piece, mm. 132-140 {Fig. 6-12}. It is the lone voice of the Cello and is now in the key of G# minor played over seven measures. All the notes of the protagonist DCFB are still present but shifted around representing the confusion of despair. This is the final statement of loneliness. The loss has become a reality. The last two measures start with three notes in the Violin I in m. 139 (harmonics that represent Julie in heaven) and the final chord in m. 140 totaling four figures. The last tonal center, G# minor, is a tritone (+4) away from the first tonal center of mvt. I of the quartet, D minor. These elements

105

p

mf *f*

113

f

Fig. 6-10 – Saudade mvt. IV, mm. 105-114 & mm. 115-119 illustrating the DCFB motif.



Fig. 6-11 – Saudade mvt. IV, second ‘Barber’ moment (mm. 120-128).

This musical score illustrates the DCFB motif and its connection to measure 407, spanning measures 132 to 140. It is written for four staves in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as *much slower* with a metronome marking of $\text{♩} = 130$. The notation includes notes, rests, and dynamic markings. Blue circles and a blue box highlight specific melodic and harmonic elements. The dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano).

Fig. 6-12 - Saudade mvt. IV, illustrating the DCFB motif and the connection to 407
(mm. 132-140).

bring back the network of relationships that highlight the importance of the number 407 to end the narrative.

Movement IV is shorter in length than the other three movements and with the amount of thematic material presented in this movement, one could make the argument that more development was possible based on the material in this movement. The choice to present this as a through-composed, finished movement was deliberate. As first mentioned in Chapter one, the concept of *saudade* evokes a sense of loneliness and incompleteness. In my narrative, I attempted to bring as many elements of the concept of *saudade* into this prose. The sense of incompleteness is an element of *saudade* and is represented by this shorter movement as well as the exclusion of the F from the DCFB motif in the two ‘Barber’ moments of mvt. IV. This string quartet represents a tragic narrative and I wanted to leave the listener with a sense of the incompleteness that this narrative suggests, to try to bring the listener physically into the drama with a feeling that something was missing at the end of this piece.

Chapter 7 - Conclusion

Saudade was a labor of love. Composing this string quartet, as well as the prose presented here about this piece, has been an emotional journey. After eight years of higher education in music, I feel I am well versed in music theory, but this does not directly factor into my compositional method. When I write music, I do it through instinct and maybe through some subconscious awareness of how music functions theoretically. I do not sit down to compose and think about whether or not to use a secondary dominant chord or an augmented 6 chord. I do not think about how a theme should be structured or whether or not I am following a conventional form. I only think about the way in which music works sonically to present the statement I am trying to convey.

Kivy presents a theory of musical expression, for example, “connecting musical contour with expressive inflection of speech, the diminished triad with restlessness, and the minor triad with ‘the darker side of the emotive spectrum.’”¹³ The concept of saudade presented the perfect platform for my compositional technique. As defined, saudade is a deep emotional state of nostalgic or profound melancholic longing for an absent something or someone that one loves. This put in focus, for me, the broad qualities that saudade could offer as musical expression in this string quartet and I will be forever grateful to Julie for ascribing this title. I have always connected music to emotional expression and much of the harmonic language used in this string quartet comes from that concept. My influences, discussed in Chapter 2, are broad. I have listened to thousands of hours of music and watched countless films making connections to the

¹³ Fred Maus, “Music as Drama,” *Music Theory Spectrum* 10 (1988): 59, accessed March 12, 2019, doi:10.2307/745792.

emotional impact that film scores have when connected to visual media. It is from these influences that my instinct for composing was birthed.

The purpose of this paper was to illustrate the ways in which thematic, rhythmic, and harmonic material are used and developed to shape different stages of ‘longing’, offering a dramatic narrative through my composition of this string quartet that supported the idea of profound melancholic longing. I believe a strong case has been made connecting all four movements of *Saudade* through the narrative laid out in this thesis. At the end of Chapter 2, I posed a question to the reader: what does longing sound like to you? *Saudade* may be interpreted very differently depending on how one perceives music. I agree with Kivy’s notion which doubts whether one can totally remove his or her perception of musical expressiveness when listening to a piece of music. Maus borrows words from the theorist Schenker quoting “In the art of music, as in life, motion toward the goal encounters obstacles, reverses, disappointments, and involves great distances, detours, expansions, interpolations, and, in short, retardations of all kinds. Therein lies the source of all artistic delaying, from which the creative mind can derive content that is ever new. Thus, we hear in the middleground and foreground an almost dramatic course of events.”¹⁴ Within the art of music lie indeterminate events from which a narrative can be established in music. I found while composing *Saudade* that musical expressiveness, combined with conventional harmonic and melodic material, were essential elements in propelling this composition forward. This is my story and what a story it is.

¹⁴Fred Everett Maus, "Music As Narrative," *Indiana Theory Review* 12 (1991): 4, accessed November 30, 2018, <http://www.jstor.org.proxy.lib.utk.edu/90/stable/24045349>.

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Vita

Born in Corpus Christi, Texas, into a military family, Dennis moved around frequently until settling down in Jacksonville, FL at age 10. After graduating Orange Park High School, Dennis attended Jacksonville Conservatory of Music on full scholarship for piano and organ performance from 1986-89 and the University of North Florida jazz program for a year in 1989.

For over 25 years, Dennis has enjoyed a successful career, performing throughout the United States and abroad, in particular as the CEO/Road Manager and performer with *The Websters*, a highly successful corporate music group based in Cincinnati, OH. For 15 years, Dennis had the pleasure of performing for multiple Fortune 500 companies as well as two Ohio Governor Inaugurations. During this time, Dennis co-founded a private teaching school, Belisle Music Academy, as well as serving as Music Minister for Eden Chapel UMC.

In 2015, Dennis made the decision to return to college and enrolled at the University of Tennessee to complete his BM in Sacred Music. He graduated summa cum laude as well as being awarded Outstanding Senior in Sacred Music. Dennis continued his studies at the university and in December 2019, he will be graduating with an MM in Composition as well as earning his Theory Pedagogy Certificate. Dennis is excited to begin a whole new chapter in his music career as a composer and collegiate educator.

Dennis is currently the Music Director for Rio Revolution, a non-denominational church in Maryville, TN.