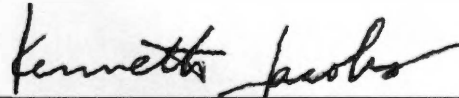


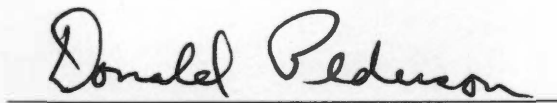
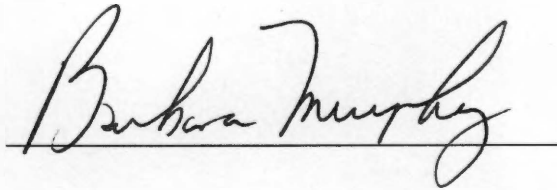
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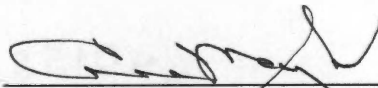


Kenneth Jacobs, Major Professor

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Captive Soul: A Work for String Quartet in Four Movements

**A Thesis Presented for the
Master of Music Degree
The University of Tennessee, Knoxville**

**James Robert Geiger
May, 2005**

DEDICATION

This thesis is dedicated to my wife, Jennifer, who believed in my dreams enough to follow me to Tennessee and delay her goals until I finished, and to our unborn child; may he or she reach for their dreams and accomplish everything they set out to do in life. I also would like to dedicate this work to the Lord, for He gave me the strength and wisdom to make it through my graduate studies.

ACKNOWLEDGEMENTS

I would like to thank all those who helped me complete my Master of Music degree in Music Composition. I would like to thank Dr. Kenneth Jacobs for his patience and guidance throughout my studies and introducing me to the Third Symphony of Arthur Honegger; it truly changed the way I listen to music. I would like to thank Dr. Barbara Murphy for helping me with problems, always listening to my concerns, and serving on my committee. I would also like to thank Dr. Don Pederson for giving me a theory assistantship, because without it I would not be in Knoxville.

Lastly, I would like to thank my parents, my family, and my friends whose many encouragements, suggestions, and prayers made this work possible.

ABSTRACT

Captive Soul is a work for string quartet in four movements. It was written in part to fulfill the requirements for the Master's degree in Music Composition and is the primary subject of this thesis. Inspiration for the work was drawn from the composer's own experiences. The composition was completed in March 2005 by James R. Geiger using a M-Audio Keystation 49-E, a Macintosh G3 computer, and an Edirol SoundCanvas SC-88ST tone module. The notation of the score was completed in April 2005 using *Finale 2003* from Coda Software. It is approximately seventeen minutes and thirty seconds (17'30") in duration.

The purpose of this study is to place the composition in historical perspective, examine its structural elements within the context of similar genres, and explain the compositional procedures used. In particular, the study of *Captive Soul* will involve a discussion of elements such as form, melody, harmony, rhythm, and texture in the work and the similar use of these elements in works by prominent composers of the twentieth century. The compositions to be examined are: *String Quartet No.2*, *String Quartet No. 3*, and *Symphony No. 3 "Liturgique"* by Arthur Honegger, *Petite Symphonie Concertante* and *Etudes for String Orchestra* by Frank Martin, and *Lyric Suite for String Quartet* by Alban Berg.

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Chapter 1

Introduction

Captive Soul is a work for string quartet in four movements by James R. Geiger. The title of the work is not a play on words, but can be taken as such. *Captive Soul* can be a physical representation, like a person confined to a prison cell. It can also be a spiritual illustration such as a soul looking towards Heaven for inspiration. This title can also be a depiction of an unborn child's journey to birth.

The compositions to be examined are: *String Quartet Nos. 2 and 3* and *Symphonie Liturgique* by Arthur Honegger; *Petite Symphonie Concertante* and *Etudes for String Orchestra* by Frank Martin, and *Lyric Suite* by Alban Berg. The compositional elements that will be examined in this paper include: form, melody, harmony, rhythm, and texture.

These compositions and composers, historically influential in the early to middle 20th-century, contribute a solid foundation of compositional techniques used in *Captive Soul*. Therefore, it is important to note their individual contributions to the context of the work and examine any similarities. The connections that may be drawn are many. However, a limited focus on the specific elements used by these composers will reveal their association to *Captive Soul*.

Chapter 2

Form

The genre of the string quartet has changed greatly over the last four hundred years since its inception. Composers that have written for the genre have put their own personal mark into each work. Whether it is Berg's secret messages in the *Lyric Suite* (1926) or the use of metric modulation in Elliot Carter's *String Quartet No.1* (1950), each string quartet has a certain appeal to it. This chapter will focus on formal differences between *Captive Soul* and Honegger's *String Quartet No. 3* (1936).

There are differences in form between *Captive Soul* and Honegger's quartet. His quartet has only three movements; *Captive Soul* uses the Classical standard of four movements. The forms used are the same, but in a different order; for example, Honegger uses sonata form for the first and last movements and a passacaglia for the second. *Captive Soul* uses sonata form and dance variations: sonata form in the first movement, a slow chaconne in the second, a five-part rondo in the third, and a passacaglia in the last movement.

With these differences in order, there come some similarities in structure. As shown in Figure 1, there are structural similarities and differences between the first movement of *Captive Soul* and the first movement of the Honegger.

Honegger, *String Quartet No. 3*, first movement:

Exposition:

m.1-20 – Theme 1

m. 21-31 – Theme 1 with developed counterstatement, transition

m. 32-40 – Theme 2

m. 41-51 – Theme 3

Development:

m. 52-139 – All thematic material

Recapitulation:

m.140-155 – Theme 1 (with fragments of Theme 3)

Coda:

m.156-171 – Based on Theme 1

Geiger, *Captive Soul*, first movement

Exposition:

m.1-29 – Solemn—Introduction and Theme 1

m.30-67 –Double time—Theme 2 (with fragments of Theme 1)

m.68-75 –Transition to Development

Development:

m.76-85 – Ethereal—Introduction, chromatic, space-like

m.86-90 – Theme 3

m.91-94 – A little faster—Transition to Recapitulation

Recapitulation:

m.95-104 –Rapidly—Theme 2

Coda:

m.105-115 –Based on Theme 2

Figure 1. Form comparison of first movements of
String Quartet No. 3 by Arthur Honegger, and *Captive Soul*.

The main difference between the pieces is the length of the development section. In “Confinement”, the first movement of *Captive Soul*, as in the first movement of Honegger’s quartet, there are three themes, but the third theme is introduced in the development section and not expanded upon. Honegger recognized the unusual qualities of his form when describing his first quartet by saying, “[It] exactly expressed the personality of the young man who wrote it in 1917. There are faults, slow passages, but I recognize myself in it as a mirror.”¹ The title of the movement, “Confinement”, is more of a descriptive and emotional movement than realizing that it fits the mold of a first movement sonata form for string quartet. By the time Honegger had reached his third string quartet, he had mastered the art of writing for chamber groups and was working on sketching out his second symphony for string orchestra.

The second movement of *Captive Soul*, “Longing”, is a continuous dance variation, much like a chaconne. As each theme is developed and makes a new entrance, it is given a new variation in some form or another (as shown in Figure 2). The end of the first theme is marked by a fugato section which transitions to the next theme or variation.

¹ Geoffrey K. Spratt, *The Music of Arthur Honegger* (Cork, Ireland: Cork University Press, 1987), 284.

Geiger, *Captive Soul*, second movement

m.1-22—With emotion—Introduction (with fragments of Themes 1 and 2)
m.23-30 – Theme 1 (with fugato section)
m.31-39 – Theme 2 --“Romantic” motive
m.40-53 –Variation of Theme 1 (with fugato section)
m.54-64 – Variation of Theme 2 (transposed higher)
m.65-77 – Coda—Restatement of Intro. Material (with Themes 1 & 2)

Figure 2. Form analysis of second movement from *Captive Soul*.

Frequently the third movement of a Classical string quartet is a minuet or a scherzo. In a sense “Desperation”, the third movement of *Captive Soul*, contains elements of both styles. It is jovial in some places and disjointed in others. As shown in Figure 3, repeating the main theme over and over again until it finally resolves augments the tension until its release is the idea behind the formal structure. Structurally this movement is a five-part rondo, as the main theme acts as a refrain with contrasting themes surrounding it. The last contrasting section is the longest as it builds tension to the end. It is also the place where homage is paid to the Classical quartet by adding a minuet-like dance. The coda is very short (three measures, to be exact) and contains a fragment of the A theme. This, in turn, adds to the convoluted formal structure, which is not found in any of Honegger’s string quartets.

Geiger, *Captive Soul*, third movement

m. 1-7—Moderately—Introduction
m. 8-17—Refrain, Theme A, “question” motive
m. 18-20 – First “answer” motive, short restatement of Introduction
m. 21-28 -- Refrain, Theme A, “question” motive
m. 29-33 – Second “answer” motive, Theme B
m. 34-47 -- Refrain, Theme A, “question” motive
m. 48-62 – Third “answer” motive, Theme C (fragments of Theme A)
m. 63-71 – A little faster—Transition to Coda
m. 72-74 – Coda—Short restatement of Theme A

Figure 3. Form analysis of the third movement from *Captive Soul*.

Another similarity between *Captive Soul* and Honegger's third quartet is the use of the passacaglia. As each theme is restated, it begins a new variation. For the majority of the movement, there is a prevalent ostinato line in the cello that is transposed like the ostinato line in Honegger's quartet. He uses the passacaglia in the haunting Adagio movement of his third quartet. Both quartets have used a dance variation form for opposite reasons in the string quartet. The chaconne form in “Longing” is supposed to be at a faster tempo, but is instead used in the emotionally charged slow movement. Honegger uses the passacaglia, normally reserved for the finale, in the slow middle movement. The rejection of old forms in modern compositions is not a rejection of classic values, but an experimentation in using old forms in a new way. In Figure 4, notice the differences between the different uses of the passacaglia form.

Honegger, *String Quartet No. 3*, second movement:

A Section

m.1-4-----Theme

m.5-8 -----Variation 2 (transposed up a semitone)

m.9-12 ----Variation 3 (“ up a tone)

m.13-16— Variation 4 (“ down a tone)

m.17-20 --- Variation 5 (“ up a tone)

m.21-24 --- Variation 6 (“ up a d5)

m.25-28 --- Variation 7 (“ up a semitone)

m.29 ----- Modulatory link bar

B Section—m.30-46

A' Section

m.47-50—Variation 8 (transposed up a tone)

m.51-54 —Variation 9 (“ down a tone)

m.55-58 —Variation 10 (“ up a tone)

m.59-62— Variation 11 (“ up a d5)

m.63-68 – Recapitulation of B Section

m.69-72 – Variation 12 (transposed down a semitone except
the first note)

m.73-74 –Cadential (referring in part to both the theme of B and the
Passacaglia)

Geiger, *Captive Soul*, fourth movement

m.1-9—Brisk, but cautious—Theme 1

m.10-16 – Variation of Theme 1

m.17-20 – Theme 2

m.21-31 – Second Variation of Theme 1 (with fragments of Theme 2)

m. 32-45 – Variation of Theme 2

m.46-53 – Theme 3

m.54-77 – Theme 4, “Heroic” motive

m.78-85 – Variation of Theme 3

m.86-104 – Variation of Theme 4 (in cello line)

m.105-135 – Coda—Restatement of Themes 1, 3, and 4

Figure 4. Form comparison between the second movement of Honegger's *String Quartet No. 3* and the fourth movement of *Captive Soul*.²

² Ibid., 290. Author substituted the word “variation” in place of “passacaglia”.

Captive Soul follows the form of many modern string quartets written after the Second World War: it is whatever the composer chooses to do. As Honegger has said, "One cannot be satisfied with reproducing the form. Another [work] may, indeed, serve as a model, but the important thing is the actual sound, the themes, the melodies, [and] the rhythms. If I copy, I am a conscious imitator, but in vain."³

³ Arthur Honegger, *I am a Composer*, trans. Wilson O. Clough (New York: St. Martin's Press, 1966), 68.

Chapter 3

Melody

I begin to think, along with the great public, that melody must retain its place at the top of the hierarchy of the elements which compose music.⁴
- Arthur Honegger

The statement above was taken from an interview a few years before Honegger died, and it explains what he and many other composers of the previous generation (for example, Frank Martin) had thought about melody. He was speaking of the age of experimentation and the emergence of electronic music into the mainstream of Western art music. Looking back over his later period of compositions, especially from his First Symphony (1930) onwards, Honegger does not side with Schoenberg's ideas of dodecaphony: instead, he uses parts of the technique and fuses his uses of melodic form to craft his own unique technique of composing. Furthermore, Honegger goes on to say:

"I conceive the highest of melodic forms to be like the rainbow, which mounts and re-descends without one's being able to say, 'Here, you see, it has returned to fragment B; there to fragment A'---all things which, besides, belong to the realm of craftsmanship and are interest only to students."⁵

⁴ Honegger, 70.

⁵ Ibid.

This idea of melodic shape and form was taken into consideration when *Captive Soul* was composed. If the melody does not have a good contour, it tends to become disjunctive and monotonous. There are some examples of good melodic contour within this string quartet that need further explanation.

An example of a well-constructed ascending melodic line is in the middle section of the first movement ("Confinement"). In m. 76, the violins and viola all sound a unison G, and begin their ascent at different times. As the melodic line grows in intensity, so does the harmony. When the melodic contour reaches its peak in m. 87, it plateaus and begins its descent to let the cello and viola soli begin in an imitative style. Honegger does the same thing in the second movement of the *Symphonie Liturgique* (1946). His idea was to "go forward, to walk without looking back" by extending the melodic line without interruption or repetition.⁶ Even though his work was not duplicated, it served as inspiration in two ways. First, the idea of going forward without looking back was vital to the emotion felt in the first half of the first movement of *Captive Soul*. If the music could be personified at this point, then the character of the movement, which represents confinement, looks forward to escaping the limited space. Second, Honegger's use of melodic contour was crucial in shaping melodies for the rest of the piece. In Figure 5 a comparison of melodic contour from *Captive Soul* and the Adagio from Honegger's symphony is shown in more detail.

⁶ Harry Halbreich, *Arthur Honegger*, trans. Roger Nichols (Portland, Oregon: Amadeus Press, 1999), 321.

The image displays two musical score excerpts. The top excerpt is from the first movement of *Captive Soul*, featuring staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin I staff is circled in black, showing a melodic line with various ornaments and a tempo marking of "With passion" and a tempo of 58. The bottom excerpt is from the Adagio of Honegger's *Symphonie Liturgique*, featuring staves for Violin I, Violin II, Viola, Cello, and Contrabass. The Violin I staff is also circled in black, showing a melodic line with a tempo marking of "arco" and a tempo of 58. The Cello staff has a tempo marking of "espress.".

Figure 5. Similarities of melodic contour in the first movement of *Captive Soul* (first example) and the Adagio from Honegger's *Symphonie Liturgique* (second example).

As Honegger mastered his use of melodic flow in his early works, both he and Frank Martin coped with composing using Schoenberg's twelve-tone methods. Berg also composed mainly in that style; however, Berg had lapses from the twelve-tone method in his compositional output where he strayed from the path of atonality and explored regions of tonality (for example, the prelude to the last scene of *Wozzeck*). Martin reached his true compositional style of writing melodies by fusing many styles into one. He says, "For me the solution was to be in a position to become the master of total chromaticism. I had found with Schönberg (sic) an iron jacket, from which I only took only that which suited me, that which allowed me to fashion my true manner of writing."⁷ In a sense, Martin's music was a balance between both extremes of tonality: he "followed the rules of dodecaphony most closely, yet without giving [himself] up to atonality."⁸

There are two examples in which Honegger and Martin both started a melody out in the twelve-tone fashion but moved quickly away at the last second. The first example is in the beginning of Martin's *Petite Symphonie Concertante* (1945) where the dodecaphonic melody is played and transposed six times, but, as shown in Figure 6, it only serves as an introduction and countersubject to a primary melodic line, which appears in m.9. Therefore this twelve-tone motive in the beginning is not the main melodic idea, just an introductory phrase.

⁷ Mervyn Cooke, "Late Starter: Frank Martin Found Himself Late in Life," *The Musical Times* 134, no. 1801 (1993): 134.

⁸ Ibid.

1 Adagio

Violin I dolce cantabile

Violin II dolce cantabile

Viola

Cello dolce un poco marc.

Contrabass dolce

1 Violin

2

Viola

Cello dolce un poco marc.

Contrabass

Figure 6. False use of dodecaphony in Martin's *Petite Symphonie Concertante*.

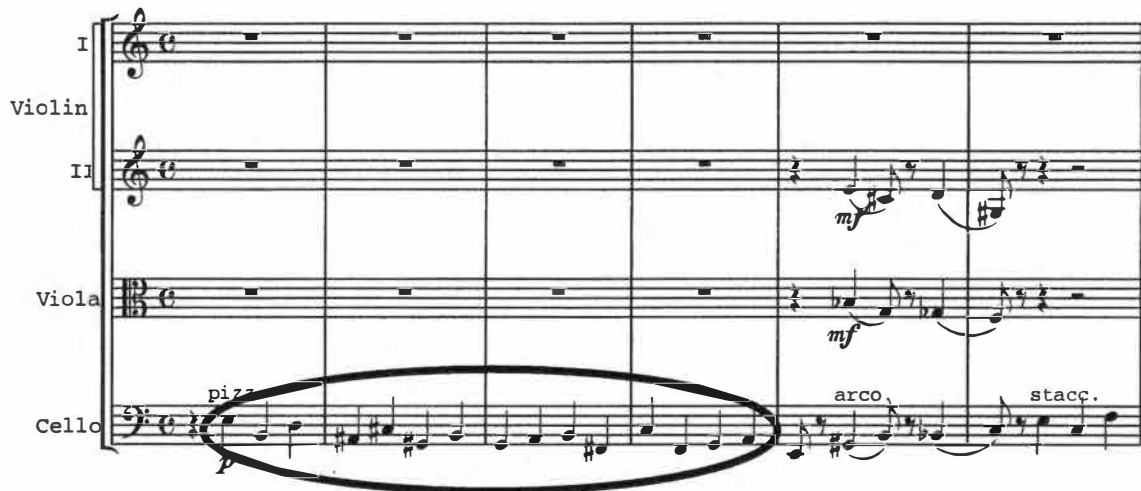


Figure 7. Quasi-serialism in Honegger's *String Quartet No. 3*.

Another example of false uses of serialism occurs in measure 1 of the last movement of Honegger's *String Quartet no. 3* (1937). Figure 7 shows that it is like a twelve-tone row, but it only uses eleven tones before moving on to the next part of the introduction. This fragmented tone row functions as introductory material to be used in a different form at the end of the movement.

In the first stage of composition of *Captive Soul*, a twelve-tone matrix emerged. Melodies and countermelodies sprang from this row (shown circled in Figure 8), but failed to produce good counterpoint. After doing some research and score study, the realization that not many composers are true followers of dodecaphonic serialism (if any, at all) began to materialize. This led to taking parts of these atonal melodies and adding some chromatic passing tones to them; finally, these melodies started to take shape and sound more tonal and chromatic than atonal.

	I0	I6	I2	I3	I9	I10	I4	I5	I11	I7	I1	I8
P0	C#	G	D#	E	A#	B	F	F#	C	G#	D	A
P6	G	C#	A	A#	E	F	B	C	F#	D	G#	D#
P10	B	F	C#	D	G#	A	D#	E	A#	F#	C	G
P9	A#	E	C	C#	G	G#	D	D#	A	F	B	F#
P3	E	A#	F#	G	C#	D	G#	A	D#	B	F	C
P2	D#	A	F	F#	G	G#	A	G#	D	A#	E	B
P8	A	D#	B	C	F#	G	C#	D	G#	E	A#	F
P7	G#	D	A#	B	E	F#	C	C#	G	D#	A	E
P1	D	G#	E	F	B	C	F#	G	C#	A	D#	A#
P5	F#	C	G#	A	D#	E	A#	B	F	C#	G	D
P11	C	F#	D	D#	A	A#	E	F	B	G	C#	G#
P4	F	B	G	G#	D	D#	A	A#	E	C	F#	C#

Figure 8. Original 12-tone row of *Captive Soul*.

With the exception of the third movement, each movement begins with either an ascending or descending tritone taken from the first two notes of the prime row. Like Honegger and Martin, these melodies are restated in some form or another but do not make up the whole of the piece. The melodic material is loosely based on the tone row but is less atonal. Figure 9 shows the only melody that is a complete statement of the tone row (P0), which is in measure 1 of the fourth movement of *Captive Soul*, “Escape”. Again, the tone row is used in introductory material and only restated when necessary and in different forms.

Throughout the compositional process melodies were constructed that evoked images of each movement. In “Confinement” the first major melodic figure is an arpeggiated major chord that drops back down a major third (see figure below). The resulting melody can be perceived as a major and minor chord that is overlaid on one another.



Figure 9. Tone row quote from all four voices in *Captive Soul*.

Also, there are many uses of melodic patterns involving a minor second interval, especially in the middle section of “Confinement” (as shown in Figure 10). This use of close melodic pattern suggests a sense of entrapment and claustrophobia. Second, in “Longing”, the patterns are reversed with a giant upward leap of a major seventh (shown in Figure 11). There are uses of whole tone and octatonic scales that conjure up exotic and romantic images. In the third movement, “Desperation”, the melodies become more succinct and disjunct. In the fourth movement, “Escape”, the rhythms take more of a hold until the middle section where the “triumphant” motive (shown in Figure 12) enters with a combination of modal and Persian scale qualities that pushes the motion forward to the end.

Figure 10. Motives that use the minor second interval in *Captive Soul*.



Figure 11. Inversion of minor second (to major seventh) for use in motive of the third movement in *Captive Soul*.

This musical score snippet shows four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin I staff is in treble clef with a key signature of one sharp (F#). A large oval highlights a 'Triumphant' motive in the Violin I staff, starting at measure 56. This motive consists of a series of eighth and sixteenth notes, including triplets, that ascend and then descend. The other staves provide harmonic support with various rhythmic patterns.

Figure 12. "Triumphant" motive in the fourth movement of *Captive Soul*.

Essentially the melodies are based on the tonal serialism of Martin and the melodic freedom of Honegger. Each had tried Schoenberg's theories, and both took what they wanted from it and crafted their own style. After trying to write a serialistic work, the melodic lines tended to look compromised because of the numerous rules. Rather, the music should have some qualities of melodic liberty like the composer Martin, who "set apart the melodic line clearly from the music which surrounds it, giving it considerable independence."⁹ From that point onward, the melodic ideas are written to be incongruent when set against the other voices.

⁹ Mervyn Cooke, "Late Starter: Mervyn Cooke Concludes His Survey of Frank Martin's Creative Life," *The Musical Times* 134, no. 1802 (1993): 199.

Chapter 4

Harmony

For there are no powerful new harmonies or melodic lines used, but there is always an original use of old or new harmonies.¹⁰

- Arthur Honegger

Composers are often measured among other contemporaries in their field based upon their use of harmony. Critics often assign labels to their music, like “serialist” or “neo-Classicalist”. Honegger and Martin use harmonies so refined that critics could not refer to their music in one style. Their use of melodic counterpoint, chromaticism, and a hint of dodecaphony defined the sound that came from their great works. They have inspired this work, which is a personal reflection of their modern vision of harmony.

The use of constant suspensions is reminiscent of Martin and is used throughout *Captive Soul*. The chords that are part of the harmonic background resolve one step at a time; that is, one chord tone resolves up or down a step while the other tones remain the same. The resolving of suspensions are used in the *Petite Symphonie Concertante* and other works, and this technique is utilized in the second movement of *Captive Soul*, “Longing”. In m. 31 the viola and both violins share the melody, and the harmony in the background suspends and

¹⁰ Honegger, 114.

resolves through differing chord tones at different time intervals. As shown in figure 13, these suspensions delay the cadence and increase tension.

Another stylistic use of harmony found in "Longing" is in mm. 12-13 and at the end of the movement. Closed position chords are set in a downward planing style that is comparable to Debussy, but these chords contain more dissonance than the harmonies in the impressionist style. Inspired by Berg's use of these chords in the *Lyric Suite*, these scalar-like passages are used throughout the movement as a melodic line (as shown in Figure 14).

Throughout *Captive Soul* there are harmonies that are consonant and many that are dissonant. Whenever sorrow is to be expressed, the minor second interval and its inversion the major seventh are used. In other places the tritone is added along with the aforementioned intervals. By adding the tritone to the existing harmony, these two harmonies create a new harmonic series of fourths, thirds, and sixths that add to the tone color.

The majority of the harmonies in *Captive Soul* are also very chromatic in nature, much like those of Martin. The first listening experience of this composer was his *Petite Symphonie Concertante*, which explores the depths of chromaticism in its adaptation of Schoenberg's twelve-tone method. Martin wrote this piece shortly after the Second World War, which helps to explain the dissonant beginning and the joyous and bright ending as the movement from dark to light is very symbolic of life in general.

The image displays two musical score excerpts for comparison. The top excerpt shows the first system of a score with staves for Violin I, Violin II, Viola, Cello, and Contrabass. A large black oval highlights the first four measures of this system. The bottom excerpt shows the second system of a score with staves for Violin I, Violin II, Viola, Cello, and Contrabass. A large black oval highlights the first four measures of this system. Both excerpts show a similar harmonic style, with the highlighted sections featuring a specific chordal progression and melodic movement across the string sections.

Figure 13. Harmonic style comparison between Martin's *Petite Symphonie Concertante* and the second movement of *Captive Soul* (next page).

The image displays two systems of musical notation for string instruments, labeled Vln. I, Vln. II, Vla., and Vc. The first system (top) begins at measure 37 and includes a measure number '3' at the end. A large oval is drawn around the Vla. and Vc. staves, encompassing measures 37 through 41. The second system (bottom) also begins at measure 37. It features two ovals: one around the Vln. II staff (measures 37-41) and another around the Vc. staff (measures 37-41). The musical notation includes various notes, rests, and dynamic markings such as accents and hairpins.

Figure 13, continued.

Violin I

Violin II

Viola

Cello

13

14

pizz.

arco

Vln. I

Vln. II

Vla.

Vc.

6

70

5'37"

mf

mf

mf

mf

pizz.

p

Knoxville, March :

Figure 14. Similar harmonic lines found in Berg's *Lyric Suite* (top example) and *Captive Soul* (bottom example).

To express these melancholy feelings through chromatic harmonies conjures the image of being cast out of a great pit; whether that pit is sorrow, depression, or anxiety: that is for the listeners and performers to decide.

Chapter 5

Rhythm

If your rhythmic design is precise and clear and commands the attention of the ear, the accompanying dissonances will never frighten the listener.¹¹

- Arthur Honegger

Honegger, Martin, and Berg were composers who were not afraid to explore extreme uses of rhythms in their works. As the head of the Dalcroze Institute and a teacher of eurhythmics, Martin composed intriguing rhythmic patterns in his music. Honegger based his patterns on emotional energy, using each rhythm to power the work to its final note. Though Berg was a proponent of serialism, he never went as far as Webern with extreme control of every rhythmic aspect. In looking at each of these composers and the way they use rhythms, their affinities for rhythm inspired the rhythms used in *Captive Soul*.

In the first movement, "Confinement", certain rhythmic motives give it the proper emotional quality that is to be conveyed to the listener. The eighth-note triplet figures produce an effect of power and energy. Every time they appear, the triplets push the quartet along and create tension. Figure 15 shows what Honegger did in the first movement of his second string quartet.

¹¹ Ibid., 93.



Figure 15. Use of eighth-note triplets to pace the rhythmic motion in Honegger's *String Quartet No. 2*.

The triplet figures tend to clash with the eighth note figures, and this use of polyrhythms causes tension. In the transition to the middle section of "Confinement" (mm. 68-75), the triplet figures begin to diminish in intensity and duration (see figure 16). As the energy diminishes, the confinement begins. Honegger also ceases to use triplet figures in the middle section of the first movement in his second string quartet. Instead of expressing dominance and authority, an expression through the restatement of these rhythms gives the piece a sense of determination and breaking free of confinement.

The image displays three systems of musical notation for the piece "Captive Soul".

- System 1 (Measures 65-68):** Features Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measures 65-68 contain eighth-note triplet figures. Measures 67 and 68 include crescendos leading to a fortissimo (*ff*) dynamic. The Viola part has a *mf* dynamic at the end of measure 68.
- System 2 (Measures 69-73):** Continues the instrumentation. Measures 69-73 show a gradual decrease in tension. The Violin I part starts with a mezzo-forte (*mf*) dynamic. The Viola part has a long, sustained note across measures 70-73.
- System 3 (Measures 74-77):** Marked "Ethereal" and "52". Measures 74-77 are marked piano (*p*). The Violin I part has a long, sustained note across measures 75-77. The Viola part has a long, sustained note across measures 75-77. The Violoncello part has a long, sustained note across measures 75-77.

Figure 16. Example of using eighth-note triplet figure to increase and decrease tension in *Captive Soul*.

In the second movement of *Captive Soul*, “Longing”, the use of rhythmic ostinato occurs throughout each section (as shown in figure 17). A foreshadowing of the ostinato happens in m. 25, and then fully starts at m. 31. After the first appearance of the ostinato, the rhythm is transformed and played twice as slow starting at m. 40. The continuation of this rhythmic motive signifies the longing and loneliness felt throughout this movement. Another rhythmic motive that counteracts the ostinato is the quarter-eighth pulse that begins at m. 6 and is used in different forms and fashions throughout the movement. This new motive is very expressive and works well against the other rhythmic figure.

The figure displays two systems of a musical score for the second movement of "Captive Soul", titled "Longing". The score is written for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signature is 4/2. The first system, starting at measure 21, shows the initial appearance of a rhythmic ostinato in the Viola and Violoncello parts, which is circled in black. The second system, starting at measure 33, shows the ostinato continuing in the Viola and Violoncello parts, also circled in black. The Violin parts play a melodic line throughout.

Figure 17. Uses of rhythmic ostinati in *Captive Soul*.

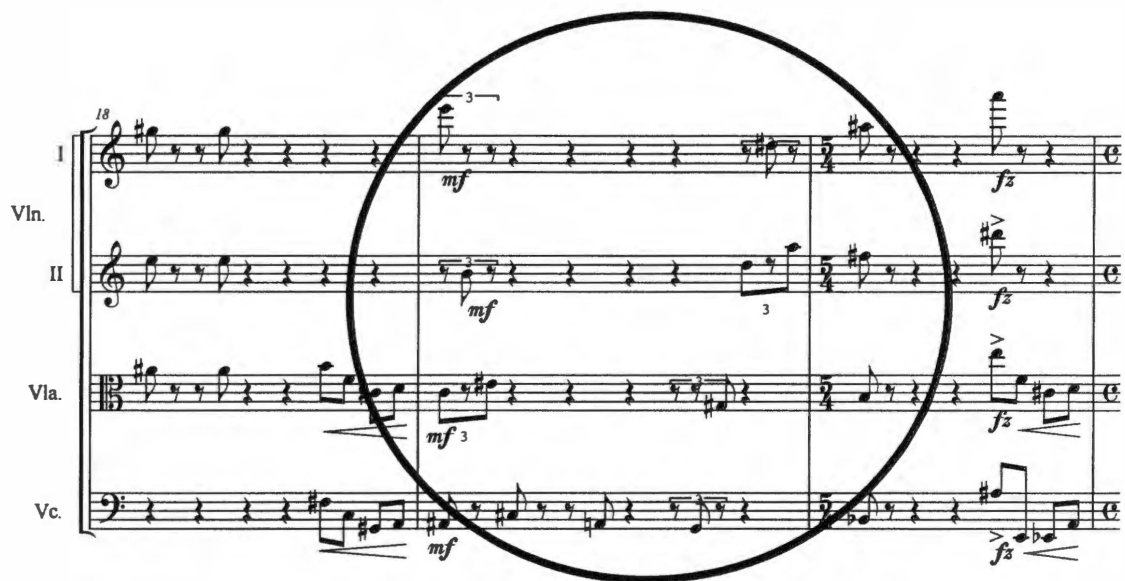


Figure 19. Hocket rhythm used in the fourth movement of *Captive Soul*.

The hocket (which is circled in figure 19) is very technical from the viewpoint of the performers, but when it is played, it should sound like one stringed instrument. Another aspect of the first section is the use of silence. This compositional technique increases tension, but it must be used sparingly: too many rests and the tension subsides. There is much rhythmic interplay between the entire ensemble through the use of these hockets and polyrhythms (as shown in figure 20).

The way that each rhythm flows from one to another very naturally with little or no abrupt changes is a trait from Martin that is worked in extensively throughout *Captive Soul*. There are times in each movement where experimentation with sets of rhythmic patterns have fit together much like Berg's *Lyric Suite* and other works.



Figure 20. Two rhythmic motives played at the same time in the fourth movement of *Captive Soul*.

The rhythmic motives that give each movement its shape and motion are there for the listener to get involved into this musical adventure. As Honegger once said, “Listeners must be able to let themselves be carried along by melodic lines or rhythmic values, without concern for other matters.”¹²

¹² Ibid., 70.

Chapter 6

Texture

*In music, in poetry, in every art that unfolds within a time-continuum,
the ideal is then---I repeat---that each element should flow from
what has preceded and call for what will follow.¹³*
- Frank Martin

The composer has a palette full of timbres when orchestrating a work for an orchestra. When it comes to doing the same thing for a string quartet, the choices become more limited, and the composer has to be more judicious in deciding the right texture for the correct setting. Whether it is range, dynamics, homophony, or contrapuntal technique, each use of texture will bring out a certain emotion that the listener reaches out and holds on to very carefully.

In the second movement of Honegger's *String Quartet No. 2* (1936), the melody begins with the viola, and at the end of the phrase the melody moves to the violin. As ordinary as that sounds, what Honegger did that was different was transition out of the high range of the viola to the middle range of the violin on the same note in the treble clef. That means the only thing that slightly changes is the lightening of tone color, and moves the melody forward with no stoppages (as shown in figure 21). Honegger was a master of this technique, and served as an inspiration for the second movement, "Longing".

¹³ Robert Stephan Hines, ed., *The Orchestral Composer's Point of View* (Norman, Oklahoma: University of Oklahoma Press, 1970), 163.

The image displays two musical score excerpts. The top excerpt is from Honegger's *String Quartet No. 2*, featuring Violin I, Violin II, Viola, and Cello. The key signature has one sharp (F#) and the time signature is 3/4. The first measure shows Violin I and II with eighth-note patterns, while Viola and Cello have whole notes. In the second measure, the melody shifts to Violin II and Viola, with Violin I and Cello providing harmonic support. A *pp* (pianissimo) dynamic marking is present at the bottom. The bottom excerpt is from *Captive Soul*, featuring Violin I, Violin II, Viola, and Cello. The key signature has two sharps (F# and C#) and the time signature is 4/4. The first measure shows Violin I with a melodic line, while the other instruments play chords. In the second measure, the melody shifts to Violin II. The third measure shows the melody moving to Viola, and the fourth measure shows it moving to Cello. The texture changes as the melody is distributed among the voices.

Figure 21. Examples of changing texture through distributing melody in multiple voices from Honegger's *String Quartet No. 2* and *Captive Soul*.

The viola begins the melody in the second beat of m.30 and passes the melody to the first violin in m.32. The last note of the viola melody is G-sharp and the first note of the violin is A-natural; therefore, the transition is smooth even though the texture is changed.

Figure 22 shows another use of texture, which is changing abruptly from homophony to heterophony, or from all four voices playing together to all four voices playing independent lines. In “Confinement”, a staccato-laden theme that is passed through all voices is interrupted by a legato tutti passage or a homophonic reply.

The musical score for Figure 22 consists of two systems of staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

System 1 (Measures 30-33): This system illustrates a homophonic texture. All four voices (Vln. I, Vln. II, Vla., and Vc.) play the same melody in a staccato style. The dynamics are marked *mp* (mezzo-piano) in measures 30, 31, and 32, and *f* (forte) in measure 33. The key signature has one sharp (F#), and the time signature is 4/4.

System 2 (Measures 45-48): This system illustrates a heterophonic texture. Each voice part plays a different, independent melody. The dynamics are marked *f* (forte) in measures 45 and 46, and *mp* (mezzo-piano) in measures 47 and 48. Performance markings include *pizz.* (pizzicato) for the strings in measures 45, 46, and 48, and *arco* (arco) for the strings in measures 47 and 48. The key signature has one sharp (F#), and the time signature is 4/4.

Figure 22. Use of homophony and heterophony as contrasting textures in the first movement of *Captive Soul*.

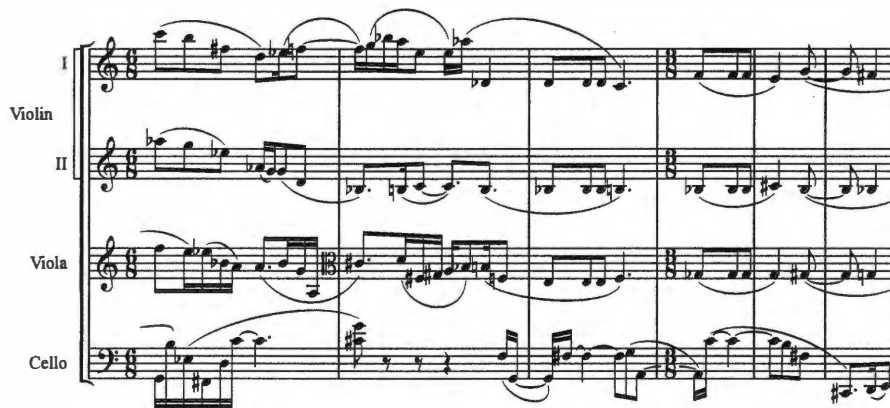


Figure 23. Use of heterophonic and homophonic textures in Berg's *Lyric Suite*.

Berg uses the same technique in his *Lyric Suite* (1926). In the second movement he is constantly changing and shaping the texture: from a Viennese waltz to a somber soliloquy to a moving fugato section, the process of moving from homophony to heterophony is well crafted (see figure 23).

An interesting use of texture is combining performance techniques; in this case, the use of pizzicato and arco in the last movement, "Escape". The idea at first was to make this movement a pizzicato tour-de-force like Martin's pizzicato etude, but with the fast tempo the energy of the performers would diminish greatly before the end of the piece. Like the *Lyric Suite*, the texture was varied by putting passages of pizzicato after a thickly scored section to provide some release of tension before the climax of the movement. For example, the transition to the recapitulation uses this technique. The transition is very homophonic and filled with triplets. Figure 24 shows that the texture becomes less active where the cello pizzicato solo plays over a set of hockets from the rest of the quartet.

The image displays two musical staves, each representing a string quartet. The top staff, labeled 'Vln. I', 'Vln. II', 'Vla.', and 'Vc.', shows a complex texture with many triplets and accents. The bottom staff, labeled 'Violin I', 'Violin II', 'Viola', and 'Cello', shows a simpler texture with long, flowing lines and a 'dolce' marking. The bottom staff also includes a 'pizz.' (pizzicato) marking and a 'pp' (pianissimo) dynamic marking.

Figure 24. Comparison of changing textures to release tension in the fourth movement of *Captive Soul* and Berg's *Lyric Suite*.

Creating changes in texture in a string quartet is a constant process. Few quartets stay completely homophonic or heterophonic. As for performance technique, Martin's pizzicato etude is the same playing style, but it is filled with pizzicato strokes and divisi passages to alter the texture. The flow of differing textures throughout *Captive Soul* creates diverse backgrounds of light and color, flowing from one to the next without stopping; furthermore, these changes of texture help suggest confinement and release, and help delineate the form.

Chapter 7

Conclusion

Even though modern composers have tried to shape the evolution of the modern string quartet by introducing new elements, such as extreme performance techniques, metric modulation, and amplification (to name a few), this composition pays homage to the classical string quartet.

Throughout *Captive Soul* there are elements that bear resemblance to the composers mentioned in this paper. The flowing melodies of Honegger's *Symphonie Liturgique* echo in the slow section of "Confinement", Martin's chromatic harmonies are evident in the middle section of "Longing", and Berg's use of the twelve tone method inspire the motives of "Desperation"; these techniques provide the foundation for the composition of *Captive Soul*. The changing textures that occur throughout have been added to the overall composition to increase and decrease tension, and this technique augments the emotion that is stressed in *Captive Soul*: the journey from captivity to freedom.

Although the intent of this composition is pay homage to the classical string quartet, *Captive Soul* expands the boundaries of tonality by freely using melodic and harmonic techniques used by Honegger, Martin, and Berg in their works for stringed instruments.

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APPENDIX

Complete Score of *Captive Soul*

captive soul

for string quartet

Solemn

1. Confinement

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

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Violins I and II, Viola, and Violoncello (Vc.) musical score, measures 31-38. The score is written for four staves. The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *fp* (fortissimo piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo). The score is divided into three systems, each containing four staves. The first system (measures 31-34) shows the Violins I and II, Viola, and Vc. parts. The second system (measures 35-38) continues the Violins I and II, Viola, and Vc. parts. The third system (measures 39-42) continues the Violins I and II, Viola, and Vc. parts. The score is marked with measure numbers 31, 35, and 39 at the beginning of each system. The Violins I and II parts are marked with *fp* and *mf*. The Viola part is marked with *fp* and *mf*. The Vc. part is marked with *fp* and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

The musical score is divided into three systems, each containing staves for Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

System 1 (Measures 41-44):

- Vln. I:** Measures 41-44. Measure 41 has a triplet of eighth notes. Measure 42 has a whole rest. Measure 43 has a half note and a quarter note, both marked *mp*. Measure 44 has a quarter note and an eighth note, both marked *mp*.
- Vln. II:** Measures 41-44. Measure 41 has a triplet of eighth notes. Measure 42 has a whole rest. Measure 43 has a half note and a quarter note, both marked *mp*. Measure 44 has a quarter note and an eighth note, both marked *mp*.
- Vla.:** Measures 41-44. Measure 41 has a triplet of eighth notes. Measure 42 has a half note and a quarter note, both marked *mp*. Measure 43 has a half note and a quarter note, both marked *mp*. Measure 44 has a quarter note and an eighth note, both marked *mp*.
- Vc.:** Measures 41-44. Measure 41 has a triplet of eighth notes. Measure 42 has a half note and a quarter note, both marked *mp*. Measure 43 has a half note and a quarter note, both marked *mp*. Measure 44 has a quarter note and an eighth note, both marked *mp*.

System 2 (Measures 45-48):

- Vln. I:** Measures 45-48. Measure 45 has a half note and a quarter note, both marked *f*. Measure 46 has a half note and a quarter note, both marked *f*. Measure 47 has a half note and a quarter note, both marked *mp*. Measure 48 has a quarter note and an eighth note, both marked *pizz.*
- Vln. II:** Measures 45-48. Measure 45 has a half note and a quarter note, both marked *f*. Measure 46 has a half note and a quarter note, both marked *f*. Measure 47 has a half note and a quarter note, both marked *mp*. Measure 48 has a quarter note and an eighth note, both marked *pizz.*
- Vla.:** Measures 45-48. Measure 45 has a half note and a quarter note, both marked *f*. Measure 46 has a half note and a quarter note, both marked *f*. Measure 47 has a half note and a quarter note, both marked *mp*. Measure 48 has a quarter note and an eighth note, both marked *pizz.*
- Vc.:** Measures 45-48. Measure 45 has a half note and a quarter note, both marked *pizz.*. Measure 46 has a half note and a quarter note, both marked *f*. Measure 47 has a half note and a quarter note, both marked *mp*. Measure 48 has a quarter note and an eighth note, both marked *mp*.

System 3 (Measures 49-52):

- Vln. I:** Measures 49-52. Measure 49 has a half note and a quarter note, both marked *arco*. Measure 50 has a half note and a quarter note, both marked *arco*. Measure 51 has a half note and a quarter note, both marked *arco*. Measure 52 has a quarter note and an eighth note, both marked *arco*.
- Vln. II:** Measures 49-52. Measure 49 has a half note and a quarter note, both marked *arco*. Measure 50 has a half note and a quarter note, both marked *pizz.*. Measure 51 has a half note and a quarter note, both marked *arco*. Measure 52 has a quarter note and an eighth note, both marked *arco*.
- Vla.:** Measures 49-52. Measure 49 has a half note and a quarter note, both marked *arco*. Measure 50 has a half note and a quarter note, both marked *pizz.*. Measure 51 has a half note and a quarter note, both marked *arco*. Measure 52 has a quarter note and an eighth note, both marked *arco*.
- Vc.:** Measures 49-52. Measure 49 has a half note and a quarter note, both marked *pizz.*. Measure 50 has a half note and a quarter note, both marked *arco*. Measure 51 has a half note and a quarter note, both marked *arco*. Measure 52 has a quarter note and an eighth note, both marked *arco*.

46

65

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

mf

pizz. mf

69

Vln. I

Vln. II

Vla.

Vc.

mf

mf

74

Ethereal $\text{♩} = 52$

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

80

Vln. I

Vln. II

Vla.

Vc.

mp

mf

84

Vln. I

Vln. II

Vla.

Vc.

mf

f

arco

With passion $\text{♩} = 58$

88

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page contains three systems of musical notation for a string quartet. The first system (measures 80-83) features Violins I and II, Viola, and Cello. Measures 80-81 are in 4/4 time, while measures 82-83 are in 2/4 time. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The second system (measures 84-87) continues the piece, with measures 84-85 in 4/4 and measures 86-87 in 2/4. It includes a tempo change to 58 beats per minute and a performance instruction 'With passion'. Dynamics include mf and forte (f). The Cello part in measure 86 is marked 'arco'. The third system (measures 88-91) shows measures 88-89 in 4/4 and measures 90-91 in 2/4. The notation includes various articulations like accents and slurs.

A little faster

91

Vln. I

Vln. II

Vla.

Vc.

93

Rapidly $\text{♩} = 136$

96

The musical score consists of three systems of staves. The first system (measures 91-93) is marked 'A little faster' and 'p'. The second system (measures 94-96) is marked 'Rapidly' with a tempo of 136 bpm and 'f'. The third system (measures 97-100) is marked 'p' and 'ff'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Pushing forward $\text{♩} = 140$

100

Vln. I *mf* pizz. arco

Vln. II *mf* pizz. arco pizz.

Vla. *mf* pizz. arco pizz.

Vc. *mf* pizz. arco pizz.

With force $\text{♩} = 148$

104

Vln. I *sfz* *ff* *p*

Vln. II arco *sfz* *ff* *p*

Vla. arco *sfz* *ff* *p*

Vc. *sfz* *ff* *mf*

108

Vln. I

Vln. II

Vla.

Vc.

112

Vln. I

Vln. II

Vla.

Vc.

ff

The musical score consists of four staves. The Violin I staff begins with a treble clef and a key signature of one flat. The Violin II staff also begins with a treble clef and a key signature of one flat. The Viola staff begins with an alto clef and a key signature of one flat. The Violoncello staff begins with a bass clef and a key signature of one flat. The score is marked with a forte (*ff*) dynamic. The music features a series of eighth and sixteenth notes, with some measures containing rests. The score is divided into four measures by vertical bar lines. The first measure of each staff contains a measure rest, followed by a series of eighth and sixteenth notes. The second measure contains a series of eighth and sixteenth notes. The third measure contains a series of eighth and sixteenth notes. The fourth measure contains a series of eighth and sixteenth notes. The score ends with a double bar line.

Knoxville, January 2005

2. Longing

With emotion $\text{♩} = 62$

The musical score is written for four string instruments: Violin I, Violin II, Viola, and Cello. It is in 6/8 time and consists of 12 measures. The tempo is marked as $\text{♩} = 62$ and the mood is "With emotion".

System 1 (Measures 1-4): Violin I and Cello play a melodic line starting on a half note G4, moving to a dotted half note A4, then a half note B4, and finally a dotted half note C5. Violin II and Viola play a harmonic line starting on a half note G3, moving to a dotted half note A3, then a half note B3, and finally a dotted half note C4. Dynamics are *p* (piano) for measures 1-2 and *mf* (mezzo-forte) for measures 3-4.

System 2 (Measures 5-8): Violin I and Cello continue the melodic line with eighth notes. Violin II and Viola continue the harmonic line with eighth notes. Dynamics are *p* for measures 5-6 and *mf* for measures 7-8.

System 3 (Measures 9-12): All instruments play a more rhythmic and textured passage with rapid sixteenth-note patterns. Dynamics are *f* (forte) for measures 9-10 and *mf* for measures 11-12.

2
17

Vln. I

Vln. II

Vla.

Vc.

fp

20

Vln. I

Vln. II

Vla.

Vc.

ff

f

25

Vln. I

Vln. II

Vla.

Vc.

f

29 3

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

38

Vln. I

Vln. II

Vla.

Vc.

43

Vln. I

Vln. II

Vla.

Vc.

mf

47

Vln. I

Vln. II

Vla.

Vc.

mp

51

Vln. I

Vln. II

Vla.

Vc.

mp

f

35

Vln. I

Vln. II

Vla.

Vc.

Measures 35-40. Vln. I and II play melodic lines with dynamics *f* and *mp*. Vla. plays a steady eighth-note accompaniment with dynamics *mp* and *f*. Vc. plays a steady eighth-note accompaniment.

60

Vln. I

Vln. II

Vla.

Vc.

Measures 60-65. Vln. I and II play melodic lines with dynamics *mp*. Vla. plays a steady eighth-note accompaniment with dynamics *mp*. Vc. plays a steady eighth-note accompaniment.

65

Vln. I

Vln. II

Vla.

Vc.

Measures 65-70. Vln. I and II play melodic lines with dynamics *ff* and *f*. Vla. plays a steady eighth-note accompaniment with dynamics *ff* and *f*. Vc. plays a steady eighth-note accompaniment with dynamics *ff* and *f*.

6
70

5'37"

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

Knoxville, March 2005

3. Desperation

Moderately ♩ = 86

Violin I

Violin II

Viola

Cello

Violin I

Violin II

Viola

Cello

Violin I

Violin II

Viola

Cello

15

Vln. I

Vln. II

Vla.

Vc.

pizz. *f*

arco *p*

arco *mf*

19

Vln. I

Vln. II

Vla.

Vc.

pizz. *mp*

arco *f*

24

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

The musical score is for a string quartet, consisting of Violins I and II, Viola, and Violoncello. The score is divided into three systems. The first system covers measures 15 to 18, the second system covers measures 19 to 23, and the third system covers measures 24 to 27. The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with measure 15, marked with a '15' above the first staff. The second system begins with measure 19, marked with a '19' above the first staff. The third system begins with measure 24, marked with a '24' above the first staff. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *mp* (mezzo-piano). The articulation includes pizzicato (pizz.) and arco (arco). The first system shows a transition from pizzicato to arco in measures 15-18. The second system shows a transition from arco to pizzicato in measures 19-23. The third system shows a transition from arco to pizzicato in measures 24-27. The first system is marked with *f* and *mf*. The second system is marked with *mp* and *f*. The third system is marked with *mf*.

28

Vln. I

Vln. II

Vla.

Vc.

p

33

Vln. I

Vln. II

Vla.

Vc.

mf

f

pizz.

mf

38

Vln. I

Vln. II

Vla.

Vc.

arco

f

pizz.

arco

ff

arco

ff

arco

ff

arco

ff

42

Vln. I

Vln. II

Vla.

Vc.

46

A little faster $\text{♩} = 94$

Vln. I

Vln. II

Vla.

Vc.

49

sempre

Vln. I

Vln. II

Vla.

Vc.

Pushing forward $\text{♩} = 108$

57

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp* arco

57

Vln. I

Vln. II

Vla.

Vc.

61

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *pizz.* *mf*

63

4. Escape

Brisk, but cautious ♩ = 142

Brisk, but cautious ♩ = 142

The image displays a musical score for four string instruments: Violin I, Violin II, Viola, and Cello. The tempo is marked 'Brisk, but cautious' with a quarter note equal to 142 beats per minute. The score is divided into three systems, each containing four staves. The first system (measures 1-4) shows the Violin I and II parts with a 'pizz.' (pizzicato) instruction and a 'mf' (mezzo-forte) dynamic. The Viola and Cello parts also have a 'pizz.' instruction, with the Cello part starting with a 'p' (piano) dynamic. The second system (measures 5-8) shows the Violin I and II parts with a 'snap' instruction and a 'fz' (forzando) dynamic. The Viola and Cello parts also have a 'snap' instruction, with the Cello part starting with a 'p' dynamic. The third system (measures 9-10) shows the Violin I and II parts with a 'pizz.' instruction and a 'p' dynamic. The Viola and Cello parts also have a 'pizz.' instruction, with the Cello part starting with a 'mf' dynamic. The score is written in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

25

I

Vln.

II

Vla.

Vc.

29

I

Vln.

II

Vla.

Vc.

33

I

Vln.

II

Vla.

Vc.

With vigor $\text{♩} = 148$

Violins I and II, Viola, and Cello. Measures 36-43. The score is in 4/4 time, key of D major. Measures 36-39 are marked *mf*. Measures 40-43 are marked *f* and *mp*. The Viola and Cello parts feature triplets in measures 36, 40, and 44. The Violin I part has a *arco* marking in measure 42. The Violin II part has a *arco* marking in measure 41. The Viola part has a *f* marking in measure 42. The Cello part has a *f* marking in measure 42. The score ends with a *mp* marking in measure 44.

Violins I and II, Viola, and Cello. Measures 40-43. The score is in 4/4 time, key of D major. Measures 40-43 are marked *f* and *mp*. The Viola and Cello parts feature triplets in measures 40 and 44. The Violin I part has a *arco* marking in measure 42. The Violin II part has a *arco* marking in measure 41. The Viola part has a *f* marking in measure 42. The Cello part has a *f* marking in measure 42. The score ends with a *mp* marking in measure 44.

Violins I and II, Viola, and Cello. Measures 44-47. The score is in 4/4 time, key of D major. Measures 44-47 are marked *mp*. The Viola and Cello parts feature triplets in measures 44 and 48. The Violin I part has a *arco* marking in measure 46. The Violin II part has a *arco* marking in measure 45. The Viola part has a *f* marking in measure 46. The Cello part has a *f* marking in measure 46. The score ends with a *mp* marking in measure 48.

48

Vln. I

Vln. II

Vla.

Vc.

52

Vln. I

Vln. II

Vla.

Vc.

56

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page contains three systems of musical notation for a string quartet. The first system (measures 48-51) features Violins I and II with triplet patterns, Viola with chords, and Cello with a bass line. Dynamics include *f*, *mp*, and *f*. The second system (measures 52-55) shows Violins I and II continuing their patterns, while Viola and Cello play *arco* (arco) parts. Dynamics include *f*, *mp*, and *f*. The third system (measures 56-59) shows Violins I and II with triplet patterns, Viola with chords, and Cello with a bass line. Dynamics include *mp*.

60

Vln. I

Vln. II

Vla.

Vc.

64

Vln. I

Vln. II

Vla.

Vc.

pizz.

mp

68

Vln. I

Vln. II

Vla.

Vc.

72

I

II

Vln.

Vla.

Vc.

76

I

II

Vln.

Vla.

Vc.

Slightly faster $\text{♩} = 154$

arco

f

mp

fz

80

I

II

Vln.

Vla.

Vc.

mp

f

84

Vln. I

Vln. II

Vla.

Vc.

mp

f

pizz

mf

88

Vln. I

Vln. II

Vla.

Vc.

93

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page contains three systems of musical notation for a string quartet. The first system (measures 84-87) features Violins I and II, Viola, and Violoncello. Measures 84-85 show sixteenth-note patterns with triplets and accents. Measures 86-87 show sustained chords with accents. Dynamics include *mp*, *f*, *pizz*, and *mf*. The second system (measures 88-91) shows sustained chords with accents in all parts. The third system (measures 92-93) features sixteenth-note patterns with triplets and accents in all parts.

The image displays a musical score for a string ensemble, consisting of Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is organized into three systems, each containing four staves. The first system begins at measure 95, the second at measure 98, and the third at measure 101. The music is written in 4/4 time and features a variety of musical notations, including triplets, slurs, and dynamic markings. The key signature is one flat (B-flat major or D minor). The score is presented in a clear, professional layout with standard musical notation.

103

Vln. I

Vln. II

Vla.

Vc.

Measures 103-104. Violin I and II have accents and dynamic markings *mf* and *p*. Viola has *pizz.* marking. Violoncello has triplets.

105

Vln. I

Vln. II

Vla.

Vc.

Measures 105-108. Violin I has *mf* marking. Violoncello has triplets.

109

Vln. I

Vln. II

Vla.

Vc.

Measures 109-112. Violoncello has triplets.

113

Vln. I

Vln. II

Vla.

Vc.

116

Vln. I

Vln. II

Vla.

Vc.

Pressing forward $\text{♩} = 160$

120

Vln. I

Vln. II

Vla.

Vc.

fp

fp

arco

p

The musical score consists of three systems of staves for Violins I and II, Viola, and Violoncello. The first system (measures 113-115) features a melodic line in Violin I with a slur and a triplet in Violin II. The second system (measures 116-119) continues the melodic development with triplets in both Violin parts. The third system (measures 120-123) is marked 'Pressing forward' with a tempo of quarter note = 160. It features a dense texture with rapid sixteenth-note passages in the Violin parts, marked *fp* (fortissimo piano). The Viola and Violoncello parts are marked *arco* and *p* (piano), providing a harmonic foundation.

125

Vln. I

Vln. II

Vla.

Vc.

129

Vln. I

Vln. II

Vla.

Vc.

132

Vln. I

Vln. II

Vla.

Vc.

The musical score consists of three systems of staves for Violins I and II, Viola, and Cello. The first system (measures 125-128) features a dense texture with many sixteenth-note passages in the Violins and Viola, and a more rhythmic Cello part. The second system (measures 129-131) continues the dense texture with various articulations like accents and slurs. The third system (measures 132) shows a change in texture with more sustained notes and triplets in the Violins and Viola, and a more active Cello part. The score is written in 4/4 time and includes dynamic markings such as *f* and *ff*.

VITA

James Robert Geiger was born in Palatka, Florida on July 20, 1977. He was raised in Dublin, Georgia where he attended Hillcrest Elementary, Dublin Junior High School, and Dublin High School from where he graduated in 1995. Mr. Geiger received the Bachelor of Music in Music Education and Music Composition from Georgia Southern University in December, 2000. After graduation, he taught general music at North Columbia Elementary in Appling, Georgia. In 2001, he accepted the Assistant Band Director and Elementary Music Specialist position at Jones County High School, in Gray, Georgia. After teaching there for two years, he accepted an assistantship in music theory from the University of Tennessee in 2003, and received the Master of Music degree in Music Composition in May, 2005.