

String Quartet No. 3

...the mood of an autumn afternoon when the weather is clear
but the shadows are longer than in summer.

My third quartet was begun in 1985 at the request of Brian Lloyd who wanted a work that would include African-American tunes. Several drafts were laid aside. Then, in 1992, the material finally coalesced into an integral three-movement cycle uniting diverse harmonic and rhythmic procedures.

The first movement is based on a traditional African-American Lament used at funerals and solemn occasions:

“I stood outside the gate
They would not let me in,
I prayed to my good Lord
To cleanse me of all sin.”

Varied tonal settings of the tune, in C major, are conflicted with non-tonal episodes. An “expanding” phrase in F major initiates a coda that includes, as a peroration, another setting of the *Lament*.

The second movement, *Games*, dramatizes the evolution of a scale of nine and then of eight chromatic tones derived from non-tonal material of the first movement. Playful and energetic scale games lead to a triumphant setting of the tune “I Believe I’ll Go Back Home” (theme of The Prodigal Son), ultimately contradicted with a mechanically generated disintegration- *se détacher du jeu*.

The last movement, *Hymn*, begins with settings of “In Bright Mansions Above.” Leave-taking involves a gradual transformation and then an irrevocable dissolution of the hymn.

- | | |
|---------------------|-------------|
| I. Lament.....p. 3 | 10+ minutes |
| II. Games.....p. 16 | 8 minutes |
| III. Hymn.....p. 46 | 7'41" |
- Performance time: 26-27 minutes

for Brian Lloyd
STRING QUARTET No. 3

I. Lament

Thomas L. Read
1992

Adagio ♩ = 69, circa

Cello

sotto voce, espressivo

5

Vln. II

sotto voce, espressivo

Vc.

9

Vln. II

sotto voce, espressivo

Vla.

Vc.

13

Vln. I

pp *p* *p*

Vln. II

p

Vla.

p

Vc.

p

16

Vln. I

Vln. II

Vla.

Vc.

20

Poco rallent. A tempo

Vln. I

Vln. II

Vla.

Vc.

p

pp

espressivo

24

Vln. I

Vln. II

Vla.

Vc.

p

espressivo

28 **Poco a poco piu mosso**

Vln. I *mf* *mp*

Vln. II *mf*

Vla. *mf* *mf*

Vc. *p* *cresc.* *mf*

31 *accel.*

Vln. I *mf*

Vln. II *pp* *p* *mf* *mp*

Vla. *mf* *pp* *p* *pp*

Vc. *f*

34 **Tempo primo**

Vln. I *p* *p*

Vln. II *f* *p* *pp*

Vla. *mp* *pp*

Vc. *p*

Tenere **A tempo** **Piu tenuto** **A tempo**

Vln. I
Vln. II
Vla.
Vc.

p *p* *mf*

Vln. I
Vln. II
Vla.
Vc.

mp *mf* *pp* *p* *pp* *mf* *p* *pp* *p* *pp*

Subito molto agitato, ♩ = ca.88

Vln. I
Vln. II
Vla.
Vc.

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

51

Vln. I

Vln. II

Vla.

Vc.

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

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

p

55

Tempo primo

Vln. I

Vln. II

Vla.

Vc.

pp *pppp* *ppp* *pp*

pp *pppp* *ppp* *pp*

pp *pppp* *ppp* *p*

pp *pppp* *ppp* *pp*

59

Vln. I

Vln. II

Vla.

Vc.

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

p *poco a poco cresc.* *poco a poco cresc.* *f*

p *poco a poco cresc.*

Poco a poco piu mosso

63

Vln. I
Vln. II
Vla.
Vc.

66 Lento, ♩ = 72-76

Vln. I
Vln. II
Vla.
Vc.

71 Subito ♩ = 92 (circa)

Vln. I
Vln. II
Vla.
Vc.

75 *pizz.* $\text{♩} = \text{♩} = 138 \text{ ca.}$

Vln. I *p* *f* *pp*

Vln. II *p* *f* *pp*

Vla. *p* *mf* *pp*

Vc. *p* *mf* *pp*

80

Vln. I

Vln. II

Vla.

Vc.

85 *Poco a poco piu mosso*

Vln. I *p* *f*

Vln. II *p* *mf*

Vla. *mf*

Vc. *p*

90

Vln. I

Vln. II

Vla.

Vc.

mf

arco

pizz.

ppp

mf

ppp

95

$\text{♩} = \text{ca. } 76$

Vln. I

Vln. II

Vla.

Vc.

mf

ff

p

f

p

mf

pizz.

arco

pizz.

100

Vln. I

Vln. II

Vla.

Vc.

mf

ppp

mf

f

arco

pizz.

105

Violin I: *pp*, *arco*, *p*, *mf*, *pizz.*
Violin II: *pp*
Viola: *pp*
Violoncello: *pp*, *mf*, *pp*

Measures 105-109. Violin I starts with a *pp* dynamic, then *arco*, *p*, *mf*, and *pizz.* Violin II and Viola play *pp*. Cello starts with *pp*, then *mf*, and *pp*.

110

Violin I: *f*, *pp*
Violin II: *f*, *pp*
Viola: *arco*, *mf*, *pizz.*, *p*
Violoncello: *arco*, *pp*, *pizz.*, *mf*, *pp*, *p*

Measures 110-114. Violin I and II play *f* and *pp*. Viola plays *arco*, *mf*, *pizz.*, and *p*. Cello plays *arco*, *pp*, *pizz.*, *mf*, *pp*, and *p*.

115

Violin I: *f*, *pp*, *p*, *sempre p*
Violin II: *mf*, *pp*, *mf*, *p*, *sempre p*
Viola: *f*, *p*
Violoncello: *p*, *pp*

Measures 115-119. Violin I and II play *f*, *pp*, *p*, and *sempre p*. Viola plays *f* and *p*. Cello plays *p* and *pp*.

A tempo di lento

$\text{♩} = 76-80$

Poco a poco piu mosso

135

Vln. I

Vln. II

Vla.

Vc.

arco

pp

arco

pp

mp

140

Vln. I

Vln. II

Vla.

Vc.

p

mp

$\text{♩} = \text{ca. } 88$

143

Vla.

Vc.

p

146

Vln. I *arco* *mf* *f*

Vln. II *arco* *mf* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Tornando in tempo di lento **Tempo primo**

149

Vln. I *pp* *pp espressivo*

Vln. II *pp* *pp espressivo*

Vla. *mp* *mf* *pp*

Vc. *mp* *mf* *pp*

153

Vln. I *p*

Vln. II *p*

Vla.

Vc.

157

Vln. I *pp* *mp*

Vln. II *pp* *p*

Vla. *p* *mp*

Vc. *p* *mp*

161

Poco a poco piu mosso

Vln. I *mp*

Vln. II *mp*

Vla. *p* *p*

Vc. *p* *p*

164

Poco rallent. Meno mosso, rallent.

Vln. I *ppp*

Vln. II *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*

II. GAMES

Allegro $\text{♩} = 112-116$

Thomas L. Read

The musical score is arranged in four systems, each with four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

System 1 (Measures 1-4):
Vln. I: Starts with a forte (*f*) dynamic, playing a melodic line with a fermata on the first measure and a triplet in the third. The dynamic decrescendos through the system.
Vln. II: Rests.
Vla.: Rests.
Vc.: Rests until measure 3, then plays a pizzicato (*pizz.*) line with a forte (*f*) dynamic and a decrescendo.

System 2 (Measures 5-8):
Vln. I: Rests.
Vln. II: Starts at measure 5 with a mezzo-forte (*mf*) dynamic, playing a rhythmic eighth-note pattern with a decrescendo.
Vla.: Rests until measure 7, then plays a *ppp* dynamic with a decrescendo to *pp* in measure 8.
Vc.: Starts at measure 5 with a mezzo-forte (*mf*) dynamic, playing a simple harmonic line with a decrescendo.

System 3 (Measures 9-10):
Vln. I: Rests.
Vln. II: Continues the rhythmic pattern from measure 5, with a decrescendo.
Vla.: Starts at measure 9 with a mezzo-forte (*mf*) dynamic, playing a rhythmic eighth-note pattern with a decrescendo.
Vc.: Rests.

15

Vln. I

Vln. II

Vla.

Vc.

20

Vln. I

mf

cresc.

Vln. II

cresc.

Vla.

cresc.

Vc.

24

Vln. I

f

Vln. II

f

Vla.

f

Vc.

28

Vln. I

Vln. II

Vla.

Vc.

arco

f

Measures 28-31: Vln. I and II play melodic lines with slurs. Vla. and Vc. play accompaniment. Vc. starts with 'arco' and 'f'.

32

Vln. I

Vln. II

Vla.

Vc.

Pressante

cresc.

cresc.

cresc.

cresc.

Measures 32-35: Vln. I and II play melodic lines with slurs. Vla. and Vc. play accompaniment. 'Pressante' and 'cresc.' markings are present.

36

Vln. I

Vln. II

Vla.

Vc.

A tempo

ff

sfz

f

fp

Measures 36-39: Vln. I and II play melodic lines with slurs. Vla. and Vc. play accompaniment. 'A tempo' and dynamic markings 'ff', 'sfz', 'f', and 'fp' are present.

40

Musical score for measures 40-43. The score is for a string quartet with four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 40 starts with a *mf* dynamic for Vln. I and *f* for Vln. II and Vc. The dynamics for Vln. I and Vc. change to *f* by measure 41. The music features a mix of eighth and sixteenth notes with some slurs and accents.

44

Musical score for measures 44-48. The score is for a string quartet with four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 44 starts with a *cresc.* dynamic for Vln. I and *piu forte* for Vln. II. The time signature changes to 3/4 in measure 45 and back to 4/4 in measure 46. The music features a mix of eighth and sixteenth notes with some slurs and accents.

49

Musical score for measures 49-52. The score is for a string quartet with four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 49 starts with a *p* dynamic for Vln. I and *mp* for Vln. II, Vla., and Vc. The dynamics for Vln. I and Vc. change to *mf* by measure 50. The time signature changes to 9/8 in measure 50 and back to 4/4 in measure 51. The music features a mix of eighth and sixteenth notes with some slurs and accents.

53 **Pressante**

Vln. I *mf* *cresc. sempre*

Vln. II *mf* *cresc. sempre*

Vla. *mf* *cresc. sempre*

Vc. *mf* *cresc. sempre*

57

Vln. I

Vln. II

Vla.

Vc.

Poco meno in tempo

60

Vln. I *ff* *mf* *ff*

Vln. II *ff* *mf* *ff*

Vla. *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

63 *Tempo primo* $\text{♩} = \text{ca. } 112$

Musical score for measures 63-69. The score is for a string quartet with parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is *Tempo primo* with a metronome marking of approximately 112. The dynamics range from *f* (forte) to *ff* (fortissimo). The Viola part includes markings for *pizz.* (pizzicato) and *arco* (arco). The Vc. part includes a *ff* marking. The Vln. I and Vln. II parts are mostly rests.

Musical score for measures 70-76. The score is for a string quartet with parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The dynamics range from *p* (piano) to *ff* (fortissimo). The Vln. I and Vln. II parts are mostly rests. The Viola part includes a *p* marking. The Vc. part includes a *p* marking and a *ff* marking. The Vc. part also features several accents (*^*) over the notes.

Musical score for measures 77-83. The score is for a string quartet with parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The dynamics range from *sempre diminuendo* (sempre diminuendo). The Vln. I and Vln. II parts are mostly rests. The Viola part includes a *sempre diminuendo* marking. The Vc. part includes a *sempre diminuendo* marking and several accents (*^*) over the notes.

83

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *pp*

Measures 83-86: Violin I and II play melodic lines with dynamics *p*. Viola and Violoncello play a steady accompaniment of eighth notes with dynamics *pp*. The key signature has one sharp (F#) and the time signature is 4/4.

87

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Measures 87-91: Violin I and II play more complex melodic lines with dynamics *p*. Viola and Violoncello remain silent. The key signature changes to two flats (Bb, Eb) and the time signature remains 4/4.

92

Meno mosso (with humor)

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Measures 92-95: Violin I and II play sixteenth-note passages with dynamics *f*. Viola and Violoncello are silent. The tempo is marked *Meno mosso (with humor)*. The time signature changes to 6/4 for measures 92-94 and returns to 4/4 for measure 95. Fingerings 5 and 6 are indicated for the violins.

95 $\text{♩} = \text{ca. } 138$

Vln. I *p* *ff* *pp*

Vln. II *p* *ff* *p*

Vla.

Vc.

98 *Molto meno mosso* *Agitato* $\text{♩} = \text{ca. } 144$

Vln. I *f*

Vln. II *f* *mp* *p*

Vla.

Vc.

101 *Scherzando* ($\text{♩} = \text{ca. } 126$)

Vln. I *pizz.* *ff*

Vln. II *ff* *p*

Vla. *f*

Vc. *f*

104

Stringendo **Tempo primo**

arco

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

109

Poco rallent. **Marcato, molto meno mosso**

♩ = ca. 100

Vln. I

Vln. II

Vla. *f*

Vc. *pizz.* *ff fz fz fz fz*

112

jete

Vln. I *mp*

Vln. II *mp* *p*

Vla. *jete* *mp* *mf* *cresc.*

Vc. *>*

(Poco stringendo)

114

Musical score for measures 114-115. The score is for a string quartet with four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 114 shows the beginning of the section with various dynamics. Measure 115 features a change in dynamics and a *mp* marking. The Viola part has a *p* marking in measure 115.

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *f*

116

Musical score for measures 116-117. The score continues with four staves. Measure 116 shows a *p* marking for Vln. II and *mf* for Vla. Measure 117 features a dynamic shift to *f* and *ff* for Vln. I and Vln. II, and *f* for Vc. The Viola part has a *ff* marking. The Violoncello part has an *arco* marking in measure 117.

Vln. I *f* *ff*

Vln. II *p* *f* *ff*

Vla. *mf* *ff*

Vc. *f* *ff* *arco*

118

Allargando

$\text{♩} = 88 \text{ circa}$

Musical score for measures 118-120. The score is for a string quartet with four staves. The tempo is marked *Allargando* and the tempo marking is $\text{♩} = 88 \text{ circa}$. The key signature has one flat and the time signature is 3/4. Measure 118 features a *ff* marking for Vln. I, Vln. II, and Vla. Measure 119 features a *mf* marking for Vln. I, Vln. II, and Vla. Measure 120 features a *p* marking for Vln. I, Vln. II, and Vla. The Violoncello part has a *f* marking in measure 120. The Viola part has a *Gliss* marking in measure 120.

Vln. I *ff* *mf* *p* *Gliss*

Vln. II *ff* *mf* *p* *Gliss*

Vla. *ff* *mf* *p* *Gliss*

Vc. *ff* *f*

132

Vln. I *f* *pizz.* *arco* *f*

Vln. II *sul IV* *f*

Vla. *p* *mf* *f* *left hand slap pizz.*

Vc. *f* *left hand slap pizz.*

Measures 132-135. Vln. I starts with a forte (*f*) plucked (*pizz.*) note, then switches to arco. Vln. II plays sul IV. Vla. and Vc. have complex rhythmic patterns with dynamic markings *p*, *mf*, and *f*. The Vc. part includes a "left hand slap pizz." instruction.

136

Vln. I *p* *p* *p* *fp*

Vln. II *f*

Vla. *arco* *f*

Vc. *mp* *f*

Measures 136-139. Vln. I has sustained chords with dynamics *p* and *fp*. Vln. II and Vla. play moving lines with dynamic *f*. Vc. plays a rhythmic accompaniment with dynamic *mp* and *f*.

140

Vln. I *left hand slap pizz.* *mf* *pp* *mf* *Glissando*

Vln. II *ff*

Vla. *f* *f*

Vc. *arco* *f*

Measures 140-143. Vln. I features a "left hand slap pizz." and a "Glissando" instruction. Dynamics range from *mf* to *pp*. Vln. II plays a very forte (*ff*) accompaniment. Vla. and Vc. play moving lines with dynamic *f*.

Poco a poco piu mosso

143

Violin I: *f*, *ff*, *mf*
Violin II: *arco*, *f*, *pizz.*, *arco*, *mf*, *f*
Viola: *f*, *mf*, *f*
Violoncello: *left hand slap pizz.*, *f*, *mf*, *f*

Measures 143-150. The score is in 4/4 time, changing to 6/4 and then 9/8. It features dynamic markings *f*, *ff*, and *mf*. Performance instructions include *arco*, *pizz.*, and *left hand slap pizz.*

147

Violin I: *p*, *f*, *arco*, *f*, *p*, *Gliss*
Violin II: *f*, *f*, *sul II*, *f*, *solo*
Viola: *f*, *f*, *f*
Violoncello: *f*, *f*, *f*

Measures 147-150. The score is in 4/4 time, changing to 4/4 and then 4/4. It features dynamic markings *p*, *f*, and *Gliss*. Performance instructions include *arco*, *sul II*, and *solo*. A tempo marking $\text{♩} = 96-100 \text{ circa}$ is present.

151

Violin I: *mf*, *mf*, *mf*, *p*
Violin II: *f*, *f*, *f*, *f*
Viola: *mp*, *mp*, *mf*, *mp*
Violoncello: *mp*, *mp*, *mf*, *mp*

Measures 151-154. The score is in 4/4 time. It features dynamic markings *mf*, *p*, *f*, and *mp*.

156

156 157 158 159 160

Vln. I *p* *mf* *f* *mf*

Vln. II *f* *mf*

Vla. *mf* *mf* *p*

Vc. *mf* *mf* *p*

Detailed description: This system contains measures 156 through 160. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are various musical markings including accents, slurs, and hairpins. A fermata is present over the first measure of the Viola part.

161

161 162 163 164

Vln. I *mf* *mf*

Vln. II *mf*

Vla. *p* *mp*

Vc. *p* *mp*

Detailed description: This system contains measures 161 through 164. The key signature changes to two flats (B-flat and E-flat). The dynamics are marked as *mf* (mezzo-forte) and *p* (piano). There are various musical markings including accents, slurs, and hairpins. The time signature changes from 4/4 to 5/4 in measure 163 and back to 4/4 in measure 164.

165

165 166 167 168

Vln. I *p* *simile*

Vln. II *p* *simile*

Vla. *p* *simile*

Vc. *p* *simile*

Detailed description: This system contains measures 165 through 168. The key signature changes to three flats (B-flat, E-flat, and A-flat). The dynamics are marked as *p* (piano) and *simile* (simile). There are various musical markings including slurs and hairpins. The time signature is 4/4.

169

Vln. I
Vln. II
Vla.
Vc.

Poco a poco rallentando

173

Vln. I
Vln. II
Vla.
Vc.

mf
mf
mf
mf

177

Vln. I
Vln. II
Vla.
Vc.

pp
pp
pp
p

181 *Poco a poco rallentando* $\bullet = 160-168$

Vln. I *mp*

Vln. II *p*

Vla.

Vc. *p* *simile*

185 *simile*

Vln. I *p*

Vln. II

Vla. *p*

Vc.

189

Vln. I *p*

Vln. II *mf*

Vla. *p* *mf* *mp* *cresc.*

Vc. *p* *cresc.*