

ABSTRACT

Title of Dissertation: LAMENT FOR STRING QUARTET
Jun Hee Park, Doctor of Musical Arts, 2010

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This piece explores the changing nature of emotion focusing especially on the feeling of sorrow. The opening and ending parts of the first movement represent the overall motive of sorrow.

The first movement opens with an augmented chord G-C#-F-B and from this chord the first violin expands upwards while the cello moves downwards towards the C chord (p.2). As the melody alternates between each part, there is a subtle change in harmony which creates tension and release and changes the sound color. In addition, ornamentation in each part reinforces the movement towards the C chord. This progression represents the inner emotion of lament. *Sostenuto e largamente* section (p.2) - uses heterophony in order to express a feeling of chaos. Section *Scherzando* (p.4) uses the interval relationship M7 and m2, and is a respite from the overwhelming feeling of sorrow. The ending of the first movement (p.12) returns to create a second tension by every instrument ascending slowly, and the viola produces a distinctive melody derived from the previous chaotic section that ends on an Ab.

The second movement contrasts with the first movement in order to express a concealed, not explicit, sorrow, and differs in both tempo and texture. The tempo is a waltz that is faster than the first movement. This produces a light, playful figure and a simple melody without much ornamentation. Imitation and canonic structure emphasize the individuality of the strings.

The third movement merges material from the first movement rhythmic figure and the second movement *pizzicato* (p.17). It shows timbral change through *con sordino*, *pizzicato arpeggio*, and *sul ponticello* to display string techniques. An Allegro section (p.19) especially contrasts with Misterioso in rhythm and dynamics. In the Grazioso (p.22), random beats are accentuated by *pizzicato arpeggio* to de-emphasize the meter. Finally, there is a return to the ending figure of the first movement with *con sordino* (p.23) and *sul ponticello* in viola that articulates the internal tension and the timbral change to return to a voice of sorrow.

LAMENT FOR STRING QUARTET

By

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Lament for String Quartet

Expressively ♩ = 48

Jun Hee Park
2010

Violin I: *f* — *p* *sfz*

Violin II: *f* *espress.* — *p* *5*

Viola: *f* — *p* *5*

Violoncello: *f* — *p*

Vln. I: *3* *sfz* *7*

Vln. II: *5*

Vla.: *sfz* *3*

Vc.: *5*

Vln. I: *5* *sfz* *accel.* *f* — *p* *fp*

Vln. II: *sfz* *f* *accel.* *p* *accel.* *7* *fp* *6*

Vla.: *ff* *espress.* *p* *accel.* *8* *fp*

Vc.: *f* — *p* *fp*

♩ = 66

A tempo (♩=48)

7

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

Vln. II *subp* *espr.* *f*

Vla. *subp* *sfz* *espr.*

Vc. *p* *sfz*

9 *accel.* (♩=66)

Vln. I *f* *p* *molto vib.* *sfz* *f*

Vln. II *f* *espr.* *molto vib.* *f*

Vla. *f* *molto vib.* *sfz* *f*

Vc. *f* *molto vib.* *sfz* *f*

Sostenuto e largamente (♩=60)

11

Vln. I *ff* *sfz*

Vln. II *ff* *solo*

Vla. *ff*

Vc. *ff* *sfz* *sfz*

15 **accel.**

Vln. I
Vln. II
Vla.
Vc.

sfz
molto vib.

6 6 6 7

This system contains the first three systems of music. The first system (measures 15-16) features a tempo change to **accel.** and includes sixteenth-note passages in the strings with fingerings 6 and 7. The second system (measures 1-3 of system 16) shows a change in meter to 3/4 and 4/4, with a **fff** dynamic. The third system (measures 1-3 of system 18) features glissando markings and a **ff** dynamic.

16

Vln. I
Vln. II
Vla.
Vc.

fff
fff
fff
fff

This system contains the first three systems of music for system 16. The first system (measures 1-3) shows a change in meter to 3/4 and 4/4, with a **fff** dynamic. The second system (measures 4-6) continues with the 3/4 and 4/4 meters and **fff** dynamic. The third system (measures 7-9) continues with the 3/4 and 4/4 meters and **fff** dynamic.

Leggiero ♩ = 88

18

Vln. I
Vln. II
Vla.
Vc.

ff
ff
ff
ff

gliss. *gliss.* *gliss.* *gliss.*

fff **fff** **fff** **fff** **sfz**

This system contains the first three systems of music for system 18. The first system (measures 1-3) features a tempo change to *Leggiero* (♩ = 88) and a **ff** dynamic. The second system (measures 4-6) continues with the **ff** dynamic. The third system (measures 7-9) features glissando markings and a **ff** dynamic.

Scherzando ♩=116

20

Violin I: *f*, pizz., arco *f*

Violin II: pizz. *p*, *f*, *f*

Viola: pizz. *p*, *f*, arco *f*, *p*, *f*, pizz. *f*

Violoncello: *f*, *p*, *f*, pizz. *f*

Tempo: Scherzando, ♩=116

23

Violin I: *f*, arco

Violin II: arco *molto vib.*, pizz. *f*, arco, pizz., arco

Viola: arco *molto vib.*, pizz. *f*, arco, pizz., arco

Violoncello: arco *molto vib.*, pizz. *f*

Tempo: Scherzando, ♩=116

26

Violin I: pizz., arco *p*, *f*

Violin II: *p*, pizz., arco *f*

Viola: pizz. *f*, arco, *f*

Violoncello: *sfz*, *sfz*, arco *sfz*, *sfz*, *f*

Tempo: Scherzando, ♩=116

29

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

f

33

Vln. I

Vln. II

Vla.

Vc.

p

fp

ff

sfz

p

sfz

sfz

sfz

sfz

sfz

f

38

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

f

p

f

sfz

ff

sfz

sfz

f

52

Vln. I *f* *sfz sfz* *delicately* *p*

Vln. II *sfz sfz sfz* *p* *pp*

Vla. *p* *pp*

Vc.

57

Vln. I *p* *ff*

Vln. II *p* *ff*

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

Vc. *f* *p*

Poco meno mosso
Capriccioso ♩=108

61

Vln. I *ff* *pizz.* *sub p* *rit.* *arco* *p*

Vln. II *ff* *pizz.* *sub p* *rit.* *pizz.* *arco* *f*

Vla. *ff* *sub p* *rit.* *pizz.* *arco* *sfz* *p*

Vc. *ff* *rit.* *fp* *fp* *fp*

65

Vln. I *p sfz non vib.*

Vln. II *f*

Vla. *p fp non vib.*

Vc. *f*

Detailed description: This system contains measures 65 through 68. The first violin part begins with a piano (*p*) dynamic and a sforzando (*sfz*) accent on the first note, followed by a *non vib.* instruction. The second violin part starts with a forte (*f*) dynamic. The viola part has a piano (*p*) dynamic, followed by a fortissimo (*fp*) dynamic and a *non vib.* instruction. The cello part maintains a forte (*f*) dynamic throughout.

69

Vln. I *f p f cresc.*

Vln. II *f f < > f cresc.*

Vla. *sfz p non vib. f*

Vc. *fp f cresc.*

Detailed description: This system contains measures 69 through 72. The first violin part starts with a forte (*f*) dynamic, then moves to piano (*p*), and ends with a fortissimo (*f*) dynamic and a crescendo (*cresc.*) instruction. The second violin part starts with a forte (*f*) dynamic, has a dynamic fluctuation (*f < >*), and ends with a fortissimo (*f*) dynamic and a crescendo (*cresc.*) instruction. The viola part begins with a sforzando (*sfz*) and forte (*f*) dynamic, then moves to piano (*p*) with a *non vib.* instruction, and ends with a forte (*f*) dynamic. The cello part starts with a fortissimo (*fp*) dynamic and ends with a fortissimo (*f*) dynamic and a crescendo (*cresc.*) instruction.

73

Vln. I *f p*

Vln. II *p f p*

Vla. *p p p*

Vc. *f p*

Detailed description: This system contains measures 73 through 76. The first violin part starts with a forte (*f*) dynamic and moves to piano (*p*). The second violin part starts with a piano (*p*) dynamic, moves to forte (*f*), and ends with a piano (*p*) dynamic. The viola part maintains a piano (*p*) dynamic throughout. The cello part starts with a forte (*f*) dynamic and moves to piano (*p*).

77

Vln. I *f* *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *f*

Detailed description: This system covers measures 77 to 79. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 77 starts with a forte (*f*) dynamic. Measures 78 and 79 show a crescendo (*cresc.*) in the upper strings, while the cello part remains forte (*f*).

80

Vln. I *ff* *ff* *f*

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

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

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

Detailed description: This system covers measures 80 to 83. Measure 80 is marked fortissimo (*ff*). Measure 81 continues with *ff*. Measure 82 shows a dynamic shift to piano (*p*) in the upper strings. Measure 83 returns to forte (*f*) dynamics across all parts.

84

Vln. I *fp* *f* *fp* *ff* *ff*

Vln. II *fp* *f* *fp* *ff* *ff*

Vla. *fp* *f* *fp* *ff* *ff*

Vc. *fp* *f* *fp* *ff* *ff*

Detailed description: This system covers measures 84 to 87. Measure 84 begins with a fortissimo-piano (*fp*) dynamic. Measures 85 and 86 continue with *fp* and *f* dynamics. Measure 87 features a fortissimo (*ff*) dynamic throughout.

88

Vln. I

molto vib.

ff *fp* *fp*

Vln. II

molto vib.

ff *fp* *fp*

Vla.

fp *ff* *fp* *fp*

Vc.

fp *ff* *fp* *fp*

92

Vln. I

ff *fp* *ff* *fff* *attacca*

Vln. II

ff *fp* *ff* *fff*

Vla.

ff *fp* *ff* *fff*

Vc.

ff *fp* *ff* *fff*

96

Freely $\text{♩} \approx \text{ca. } 60$

Vln. I

pp *p* *pp* *pp*

Vln. II

pp *pp*

Vla.

pp *pp*

Vc.

pp *p* *pp* *pp*

Impetuoso ♩=80

99

Vln. I

Vln. II

Vla.

Vc.

p

f

Rubato

Agitato ♩=60

101

Vln. I

Vln. II

Vla.

Vc.

p

f

p

103

Vln. I

Vln. II

Vla.

Vc.

f

p

ff

p

105

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

Vln. II *marcato* *f*

Vla. *f* *p*

Vc. *f* *p*

Detailed description: This system covers measures 105 and 106. The first violin part (Vln. I) begins with a half rest in measure 105, followed by a half note chord in measure 106. The second violin part (Vln. II) plays a half note chord in measure 105 and a half note chord in measure 106. The viola part (Vla.) has a half rest in measure 105 and a half note chord in measure 106. The cello part (Vc.) plays a rhythmic pattern of eighth notes in measure 105 and continues in measure 106.

107

Vln. I *fp*

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

Vla. *marcato* *f* *p*

Vc. *f* *p*

Detailed description: This system covers measures 107 and 108. The first violin part (Vln. I) has a half rest in measure 107 and a half note chord in measure 108. The second violin part (Vln. II) plays a rhythmic pattern of eighth notes in measure 107 and continues in measure 108. The viola part (Vla.) plays a rhythmic pattern of eighth notes in measure 107 and continues in measure 108. The cello part (Vc.) plays a rhythmic pattern of eighth notes in measure 107 and continues in measure 108.

109

Vln. I *marcato* *p*

Vln. II *marcato* *p*

Vla. *marcato* *ffp* *p*

Vc. *marcato* *ffp*

Detailed description: This system covers measures 109 and 110. The first violin part (Vln. I) plays a rhythmic pattern of eighth notes in measure 109 and continues in measure 110. The second violin part (Vln. II) plays a rhythmic pattern of eighth notes in measure 109 and continues in measure 110. The viola part (Vla.) plays a rhythmic pattern of eighth notes in measure 109 and continues in measure 110. The cello part (Vc.) plays a rhythmic pattern of eighth notes in measure 109 and continues in measure 110.

Tempo I
Largamente ♩=48

111

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

Vln. II *fff* *pp* sempre

Vla. *fff* *p*

Vc. *fff* *p*

115

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla.

Vc.

119 *attacca*

Vln. I *fff* *ppp*

Vln. II *fff* *ppp*

Vla. *fff* *sul C* *ff* *ppp*

Vc. *fff* *ppp*

Tempo di waltz, leggero ♩=132

Violin I

Violin II

Viola

Violoncello

p sempre

p

p

p

5

f

f

p

f

pizz.

f

mp

9

pizz.

arco

pp

pp

pizz.

arco

mf

mf

pizz.

arco

mf

mf

p

mf

13

f *p* *ff* *f*

f *p* *ff*

f *p* *sfz* *ff* *pizz.*

f *ff*

17

f *tr* *tr* *p* *f*

mp *p* *p* *f*

f *arco* *p* *f*

Con moto ♩=144

21

pizz. sfz *fp*

pizz. sfz *pp* *fp*

pizz. sfz *pp* *f* *fp*

arco *fp* *solo* *f*

25

arco.

tr

p

arco.

tr

p

pizz.

p

f

p

pizz.

fp

29

pizz.

p

fp

fp

f

arco.

f

arco.

f

33

arco.

f

p

arco.

mp

mf

A tempo

50

tr

pizz.

f

sfz

p — *f*

pp

arco

attacca

f

pizz.

f

sfz

sfz

sfz

p — *f*

pp

f

sfz

sfz

sfz

p — *f*

pp

sfz

sfz

sfz

p — *f*

Misterioso $\text{♩} = 72$

con sord.

Violin I p espress. pizz. arco p pizz. sfz

Violin II con sord. p espress. pizz. arco p pizz. sfz

Viola $\text{con sord. sul pont. ord. mf}$ p espress. pizz. sfz

Violoncello $\text{con sord. sul pont. ord. mf}$ pizz. sfz arco p espress. pizz. p

Vln. I arco mf f pizz. pp p

Vln. II arco p f f arco mp 5 sul pont. f ord. pizz. p

Vla. $\text{arco sul pont. ord. sfz}$ p sub p pp sub p

Vc. pizz. sfz $\text{arco sul pont. ord. sfz}$ p sul pont. sub p

rit. $\text{arco sul pont. ord. pp}$ 3 f $\text{A tempo } \text{♩} = 72$ sul pont. ff 6 ord. f 3

Vln. I pp 3 f ff 6 ord. f 3

Vln. II sfz arco 3 pizz. p f p

Vla. 5 f $\text{sul pont. ord. sfz}$ 3 sfz pizz. sfz sfz p

Vc. ord. pizz. sfz $\text{arco sul pont. sfz}$ ord. pizz. p sfz sfz p

7

Vln. I *mf* *pizz.* *sfz* *arco* *p* *3* *3* *f* *sfz* *p* *pizz.*

Vln. II *p* *arco* *3* *3* *6* *pizz.* *p* *arco* *3* *f* *6*

Vla. *p* *sfz* *sfz* *sfz* *sfz* *arco* *6* *pizz.* *p*

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

9

Vln. I *sfz* *f* *sfz* *sfz* *sfz* *sfz* *arco* *5* *f* *sul pont.* *ord.* *3*

Vln. II *3* *pizz.* *sfz* *arco* *5* *f* *sul pont.*

Vla. *f* *f* *arco* *5* *pizz.* *sfz* *arco* *sul pont.* *f*

Vc. *f* *sfz* *arco* *5* *pizz.* *arco* *sul pont.* *f*

rit. ----- A tempo

11

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

Vln. II *ord.* *pizz.* *arco* *3* *pizz.* *arco* *3* *pizz.* *arco* *sfz*

Vla. *ord.* *pizz.* *sul pont.* *6* *pp* *f* *ord.* *arco* *5*

Vc. *ord.* *pizz.* *pp* *arco* *3*

20

Violin I: *sfz* pizz., *ff* pizz., arco *f*

Violin II: *pp*, *sfz* *ff* pizz., *p*

Viola: *pp*, *sfz* *ff* pizz., arco *p*

Violoncello: *pp*, *sfz* *ff* pizz., *f*

Detailed description: This system covers measures 20, 21, and 22. Measure 20 features a *pp* dynamic for all instruments. Measure 21 is marked *sfz* pizz. for Violin I and *ff* pizz. for Violin II, Viola, and Violoncello. Measure 22 is marked arco *f* for Violin I and *p* for Violin II, Viola, and Violoncello.

23

Violin I: *p*, arco *f*, pizz.

Violin II: arco *p*, pizz. *ff*, arco

Viola: *f*, pizz. *ff*, *ff*

Violoncello: *f*, *ff*, *ff*

Detailed description: This system covers measures 23, 24, and 25. Measure 23 has *p* for Violin I and *f* for Viola and Violoncello. Measure 24 has arco *p* for Violin II, pizz. *ff* for Violin I, Viola, and Violoncello, and *ff* for Violoncello. Measure 25 has arco for Violin II and *ff* for Violoncello.

26

Violin I: pizz. *f*, pizz. *ff*, *sfz* *ff*

Violin II: *pp*, pizz. *ff*, *sfz* *ff*

Viola: arco *pp*, arco *f*, pizz. *sfz* *ff*

Violoncello: arco *pp*, arco *f*, pizz. *sfz* *ff*

Detailed description: This system covers measures 26, 27, and 28. Measure 26 has pizz. *f* for Violin I, *pp* for Violin II, Viola, and Violoncello, and arco *f* for Viola and Violoncello. Measure 27 has pizz. *ff* for Violin I and *ff* for Violin II, Viola, and Violoncello. Measure 28 has *sfz* *ff* for Violin I and *sfz* *ff* for Violin II, Viola, and Violoncello.

29 arco sul pont. ord. pizz. arco sul pont.

Vln. I *ff* *f*

Vln. II arco sul pont. ord. pizz. arco sul pont. *f*

Vla. arco sul pont. ord. pizz. *ff* *f*

Vc. arco sul pont. *ff* *f*

Detailed description: This system covers measures 29, 30, and 31. Measure 29 features Vln. I and Vln. II playing arco sul ponticello, while Vla. and Vc. play ord. pizzicato. Measure 30 shows Vln. I and Vln. II switching to arco sul ponticello, with Vla. and Vc. continuing ord. pizzicato. Measure 31 has Vln. I and Vln. II arco sul ponticello, Vla. arco sul ponticello, and Vc. arco sul ponticello. Dynamics range from *ff* to *f*.

32 ord. ord. pizz. arco sul pont. ord. pizz.

Vln. I *p* *pp*

Vln. II ord. pizz. *p* *f*

Vla. arco sul pont. *p* ord. pizz. *f*

Vc. ord. pizz. *p*

Detailed description: This system covers measures 32, 33, and 34. Measure 32: Vln. I ord. *p*, Vln. II ord. pizz. *p*, Vla. arco sul pont. *p*, Vc. ord. pizz. *p*. Measure 33: Vln. I ord. *pp*, Vln. II ord. *p*, Vla. ord. pizz. *f*, Vc. ord. pizz. *p*. Measure 34: Vln. I ord. *pp*, Vln. II ord. *f*, Vla. ord. pizz. *f*, Vc. ord. pizz. *p*.

35 arco arco

Vln. I *ff*

Vln. II arco *pp*

Vla. arco pizz.

Vc. arco

Detailed description: This system covers measures 35 and 36. Measure 35: Vln. I arco *ff*, Vln. II arco *pp*, Vla. arco, Vc. arco. Measure 36: Vln. I arco *ff* (triplets), Vln. II arco *pp*, Vla. pizz., Vc. arco.

37 pizz.

Vln. I

Vln. II

Vla.

Vc.

40 rit.

Vln. I

Vln. II

Vla.

Vc.

Grazioso $\text{♩} = 63$

43

Vln. I

Vln. II

Vla.

Vc.

46 **accel.**

Vln. I
Vln. II
Vla.
Vc.

49 **Largamente** ♩=48

Vln. I
Vln. II
Vla.
Vc.

53 **with increasing intensity**

Vln. I
Vln. II
Vla.
Vc.

57

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

59

Vln. I

Vln. II

Vla.

Vc.

dim. poco a poco

dim. poco a poco

Bring out sul pont.

ord.

sul pont. ord.

sul pont.

ord.

fff

f

mf

p

pp

p \rightarrow *ppp*

dim. poco a poco

ppp

ppp