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BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Thesis

YEARN

by

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YEARN

IZABEL AUSTIN

ABSTRACT

yearn is a work of notated music for string quartet. The piece examines the emotions of longing and loss through the repetition of motivic and timbral fragments, which are continually frustrated and never fully resolved. Elements of American and British folk music traditions are also drawn upon as inspiration for much of the bowing patterns and harmonic content present in the piece. The piece is approximately twelve minutes in duration.

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notes on performance

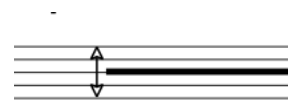
overpressure

These graphics indicate overpressure/distortion of the sound through bow pressure. Approximate shape and intensity of the pressure is indicated by the shape of the graphic.



bow crunch

Denoted by a vertical arrow and line. Near the bridge, press the middle of the bow down and move the right hand towards and away from your body, without moving the point of contact with the string. This should create an uneven, brittle, crunching sound with no pitch.



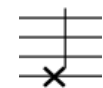
light pressure

Notated with a slashed notehead. This indicates a light left hand finger pressure, heavier than harmonic pressure but without pressing the string all the way to the fingerboard.



air noise

Notated with a cross notehead. Bow on the bridge to produce an airy sound with very little pitch.



square notehead

During overpressure, dampen notated strings with left hand to produce a harsh, unpitched noise.



harmonics

An open diamond notehead denotes harmonic finger pressure. These are always notated at the point of fingering, as some will speak as true harmonics and some will not. The string number will always be marked unless immediately preceded by another harmonic pressure note on the same string.

bow placement abbreviations:

m.s.p.- molto sul pont

s.t - sul tasto

s.p- sul pont

m.s.t.- molto sul tasto

yearn

when shall we meet again my love?
when shall we meet again?
when the autumn leaves that fall from the trees
are green and spring up again

izabel austin

♩ = 40

The musical score is written for four instruments: Violin I, Violin II, Viola, and Violoncello. The piece is in 3/4 time and consists of 12 measures. The key signature is one flat (B-flat).

- Violin I:** Starts with a half rest in measures 1-2. In measure 3, it plays a half note G4 (marked *n*). In measure 4, it plays a half note A4 (marked *ppp*). In measure 5, it plays a half note Bb4 (marked *n*). In measure 6, it plays a half note C5 (marked *n*). In measure 7, it plays a half note D5 (marked *n*). In measure 8, it plays a half note E5 (marked *n*). In measure 9, it plays a half note F5 (marked *n*). In measure 10, it plays a half note G5 (marked *n*). In measure 11, it plays a half note A5 (marked *n*). In measure 12, it plays a half note Bb5 (marked *n*). The piece ends with a fermata over the final note.
- Violin II:** Starts with a half rest in measures 1-2. In measure 3, it plays a half note G4 (marked *pppp*). In measure 4, it plays a half note A4 (marked *n*). In measure 5, it plays a half note Bb4 (marked *n*). In measure 6, it plays a half note C5 (marked *pppp*). In measure 7, it plays a half note D5 (marked *n*). In measure 8, it plays a half note E5 (marked *n*). In measure 9, it plays a half note F5 (marked *n*). In measure 10, it plays a half note G5 (marked *ppp*). In measure 11, it plays a half note A5 (marked *pppp*). In measure 12, it plays a half note Bb5 (marked *pppp*). The piece ends with a fermata over the final note.
- Viola:** Starts with a half rest in measures 1-2. In measure 3, it plays a half note G4 (marked *pppp*). In measure 4, it plays a half note A4 (marked *n*). In measure 5, it plays a half note Bb4 (marked *n*). In measure 6, it plays a half note C5 (marked *pppp*). In measure 7, it plays a half note D5 (marked *n*). In measure 8, it plays a half note E5 (marked *pppp*). In measure 9, it plays a half note F5 (marked *n*). In measure 10, it plays a half note G5 (marked *pppp*). In measure 11, it plays a half note A5 (marked *n*). In measure 12, it plays a half note Bb5 (marked *pppp*). The piece ends with a fermata over the final note.
- Violoncello:** Starts with a half rest in measures 1-2. In measure 3, it plays a half note G3 (marked *pppp*). In measure 4, it plays a half note A3 (marked *n*). In measure 5, it plays a half note Bb3 (marked *n*). In measure 6, it plays a half note C4 (marked *pppp*). In measure 7, it plays a half note D4 (marked *n*). In measure 8, it plays a half note E4 (marked *pppp*). In measure 9, it plays a half note F4 (marked *n*). In measure 10, it plays a half note G4 (marked *pppp*). In measure 11, it plays a half note A4 (marked *n*). In measure 12, it plays a half note Bb4 (marked *pppp*). The piece ends with a fermata over the final note.

Performance notes include: "on bridge" for Violin I in measure 5; "barely audible" for Violin II in measure 3; "m.s.t." (middle string) and "m.s.p." (middle string position) markings for Violin II and Viola in measures 5-7; and "*see performance note" for all instruments in measures 5, 7, 9, and 11.

10

Vln. I

ord. on bridge ord. ord.

Vln. II

m.s.t. ord. m.s.p. -----> m.s.t. m.s.t. -----> m.s.p. -----> m.s.t.

Vla.

m.s.t. m.s.p. -----> m.s.t. || ord. m.s.p. -----> m.s.t.

Vc.

ord. m.s.p. tr. m.s.p.---

ppp n ppp n ppp n ppp pp n pp n pp n pp n pp n

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into measures 17 through 22.

Violin I (Vln. I):

- Measures 17-20: *m.s.p.* (mezzo-soprano piano) with dynamic markings *p*, *ppp*, *pp*, *ppp*, *mp*. Includes a fermata over measure 19.
- Measure 21: *m.s.p.* with dynamic markings *p*, *mf*. Includes a fermata over measure 21.
- Measure 22: *s.t. vib.* (sotto voce vibrato) with dynamic markings *p*, *mp*.

Violin II (Vln. II):

- Measures 17-20: *ord.* (ordinario) with dynamic markings *p*, *p*, *ppp*, *p*, *pp*, *mp*. Includes a fermata over measure 19.
- Measure 21: *ord.* with dynamic markings *p*, *mp*, *p*, *mp*, *mf*. Includes a fermata over measure 21.
- Measure 22: *s.t. vib.* with dynamic markings *p*, *mp*.

Viola (Vla.):

- Measures 17-20: *ord.* with dynamic markings *p*, *ppp*, *pp*, *mp*, *pp*. Includes a fermata over measure 19.
- Measures 21-22: *ord.* with dynamic markings *p*, *mp*, *pp*, *mf*, *p*, *mp*.

Violoncello (Vc.):

- Measures 17-20: *m.s.t.* (mezzo-soprano tenuto) with dynamic markings *ppp*, *n* (no dynamics). Includes a fermata over measure 19.
- Measures 21-22: *ord.* with dynamic markings *p*, *mp*, *mp*, *p*, *mp*, *p*, *mf*, *pp*, *mp*.

The score includes various performance instructions such as *ord.* (ordinario), *m.s.p.* (mezzo-soprano piano), *s.t. vib.* (sotto voce vibrato), and *m.s.t.* (mezzo-soprano tenuto). Dynamic markings range from *ppp* (pianississimo) to *mf* (mezzo-forte).

24

Vln. I

Vln. II

Vla.

Vc.

s.p.

ord. m.s.p. ord. s.t. ord.

molto vib. n.v. m.s.t. ord.

p mf mp pp mp p mf p 3 mf p mp

s.p.

ord. m.s.p. ord. m.s.p.

ord.

p mf mp pp mp p mf pp mp p mp

III 3 II 6 4 5 I

mp mf mp mp pp mp mf

s.t. s.p.

ord. m.s.t. s.p.

I 3 II I/II I III

> p mp p p mf mp mf p pp mp p

----->molto vib.
----->m.s.t.----->m.s.p.

accel.-----

Vln. I

32

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

Vln. II

pp *p* *f* *p*

molto vib. m.s.p.

slow, wide vib ord.----->s.p.----->s.t.

Vla.

m.s.t.----->ord.

molto vib. m.s.p.

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

Vc.

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

molto vib.

♩ = 80

slow, wide vib

ord. -----> m.s.p. -----> ord.

Vln. I

39 IV

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

Vln. II

ord.

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

Vla.

slow, wide vib

ord. -----> s.p. -----> ord.

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

Vc.

mp *f* *mf*

46
Vln. I
III
IV
p

Vln. II
IV
III
molto vib
mp
mf

Vla.
III
II
5
3
7
5
3
9
3
9
3

Vc.
5
3
6
4
7

Detailed description of the musical score: The score consists of four systems, each with two staves. The first system is for Violin I, the second for Violin II, the third for Viola, and the fourth for Violoncello. Each system has a Violin/II or Violoncello staff on top and a Viola/III staff on the bottom. The music is in 4/4 time, starting at measure 46. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 52. The piece concludes with a final cadence in 4/4 time. Performance instructions include dynamics (*p*, *mf*, *mp*), articulation (*molto vib*), and various fingering and triplet markings. Large black downward-pointing triangles are placed above several measures (47, 48, 50, 51) to indicate a change in articulation or emphasis. A 'III/II' fingering instruction is present in the Violin II part at measure 51.

52

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

p

mf

p

mp

p

mp

ff

mp

ff

molto vib

58

Vln. I

mp *p* *ff*

molto vib

Vln. II

mf *p* *ff*

molto vib

Vla.

mf *mp*

Vc.

mp *ff*

9

64

Vn. I

Vn. II

Vla.

Vc.

The musical score is for measures 64 through 67. It is written for Violin I, Violin II, Viola, and Violoncello. The time signature is 5/4. The key signature has one sharp (F#). The score is characterized by complex melodic lines with many slurs, accents, and dynamic markings. The Violin I part starts with a first finger position (I) and includes a fortissimo (ff) marking. The Violin II part starts with a second finger position (II). The Viola part features triplets and sextuplets, with a fortissimo (ff) marking. The Violoncello part has long slurs and accents. There are four large downward-pointing triangles above the staves, indicating specific measures.

71

Vln. I

Vln. II

Vla.

Vc.

p

fff

rit.

pp *mf* *mf*

mf *mp*

mp

6

5

3

7

3

3

3

3

3

3

3

♩ = 40

Vin. I

Vin. I

Vc.

91

Vln. I

Vln. II

Vla.

Vc.

The score consists of four staves, each with a treble clef (except for the Viola which has an alto clef). The music is written in a single system. The first staff (Vln. I) begins with a treble clef and a key signature of one sharp (F#). It features a series of slurs and accents, with dynamic markings ranging from *ppp* to *mp*. A triplet of eighth notes is marked with a '3' above it. The second staff (Vln. II) also has a treble clef and one sharp, with similar phrasing and dynamic markings. The third staff (Vla.) has an alto clef and one sharp, with dynamic markings including *> ppp*. The fourth staff (Vc.) has a bass clef and one sharp, with dynamic markings including *ppp*. The score is marked with various fingerings (I, II, III, IV) and bowings (d. for down-bow). The piece concludes at measure 91.

98

Vn. I

Vn. I

Vla.

Vc.

The musical score consists of four staves, each representing a different instrument: Violin I (Vn. I), Violin II (Vn. I), Viola (Vla.), and Violoncello (Vc.). The score is for measures 98 through 101. Each staff begins with a treble clef (except for the Viola, which has an alto clef) and a 4/4 time signature. The music is characterized by long, flowing lines with many slurs and dynamic markings. The dynamics range from *ppp* (pianissimo) to *n* (normal). Fingering is indicated by Roman numerals I, II, and III. The Viola part includes triplet markings (3) and a double bar line (||) in measure 100. The Violoncello part includes fingering I and II. The score ends with a double bar line in measure 101.

Curriculum Vitae

