

DAVID  
AVSHALOMOV

# String Quartet

(1972-3, rev.1974)

SCORE

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## STRING QUARTET

Though written in 1972/73 (and revised several times since), the lyrical three-movement *String Quartet* sounds more “modern” than my later, and particularly most recent, works. While fundamentally still tonal, it contains thematic passages whose chromatic bent and economy of pitch usage suggests a brief episodic flirtation with melodic serialism (a path I never pursued). The opening movement, while related to sonata form in such elements as a full return of opening materials, is highly exploratory in its use of several recurring thematic segments. After a dreamy opening, it reveals a more rhythmic, dancelike character, with a slowed coda that dissolves in a complex, bitter harmony. The scherzo, which I wrote last, and very quickly, is a brief, ironic, whimsical rondo—but with increasingly distorted returns of the rondo subject which almost threaten to break the form. The slow, intense finale, starting out of the highest, quietest sounds, reflects a long, troubled dream sequence, full of anxiety, childish resentments, and ultimately, sadness, ending in a grey, bleak dawn.

[Note by the composer]

# String Quartet

## I. Masks, Roles, Humors

David Avshalomov

**Tranquillo** ♩ = 50

Violin I *p* *pp* *pp* *p* *pp*

Violin II *p* *pp* *pp* *p* *pp*

Viola *p* *pp* *p* *pp*

Vcl. *p* *pp* *pp* *p* *pp*

*espr.*

**A**

*lunga* **Piu mosso** (♩ = 84)

*pp* *p* *pp* *lunga*

*pp* *p* *pp* *lunga*

*pp* *p* *pp* *lunga*

*pp* *p* *pp* *lunga* *pizz.* *espress., vibr.*

**Allegro vivace** ♩ = 130

**B**

*mf* *f* *poco f* *f* *f*

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

*arco*

*f* *l.v.* *mp* *f* *f*

28

*sf* *sf* *sf* *sf* *sf* *sub. mp*



88 **G**

Violin I: *mp*, *f*, *pp*, *mf*, *p*, *mf*

Violin II: *p*, *mp*, *f*, *pp*, *mf*, *p*, *mf*

Viola: *p*, *mf*, *f*, *mp*, *f*, *pp*, *mf*, *p*, *mf*

Cello/Double Bass: *p*, *mf*, *f*, *mp*, *f*, *pp*, *mf*, *p*, *mf*

99 **H**

Violin I: *p*, *pp*, *p*, *p*, *mf*, *p*, *pp*

Violin II: *p*, *pp*, *p*, *p*, *mf*, *p*, *pp*

Viola: *mp*, *pp*, *p*, *p*, *mf*, *p*, *pp*

Cello/Double Bass: *p*, *pp*, *p*, *p*, *mf*, *p*, *pp*

111

Violin I: *mf*, *ff*, *pp*, *pp*, *pp*, *pp*, *pp*, *mf*, *mf*, *f*

Violin II: *f*, *ff*, *pp*, *pp*, *pp*, *pp*, *pp*, *mf*, *mf*, *f*

Viola: *mf*, *ff*, *pp*, *pp*, *pp*, *pp*, *pp*, *mf*, *mf*, *f*

Cello/Double Bass: *mf*, *f*, *ff*, *pp*, *pp*, *pp*, *pp*, *pp*, *mf*, *mf*

121 **I** *cantando*

Violin I: *ff*, *ritmico*, *p*, *mp*

Violin II: *f*, *ritmico*, *p*, *mp*

Viola: *f*, *ritmico*, *p*, *mp*

Cello/Double Bass: *f*, *ritmico*, *p*, *mp*

J

Violin I: *pizz.*, *sf*, *p*, *morendo*

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

Cello/Double Bass: *pizz.*, *sf*, *p*

Violin I: *pp*, *arco*, *mp*, *pp*

Violin II: *pp*, *arco*, *mp*, *p*

Cello/Double Bass: *pp*, *arco*, *mf cantando*, *f*, *mf*, *p*

Tempo: *poco rit.*, *Tranquillo* ♩=50

Violin I: *mf*, *ten. ten.*, *sfp*, *p*, *mp*

Violin II: *mf*, *ten. ten.*, *sfp*, *mp*

Cello/Double Bass: *mf*, *ten. ten.*, *poco f cantando*, *mf*, *f*, *mf*, *mf*, *p*

Tempo: *riten.*, **K** *A tempo* ♩=50

Violin I: *mf*, *ten.*, *pp*, *sf*, *p*, *mf*, *fp*

Violin II: *mf*, *ten.*, *pp*, *sf*, *p*, *mf*, *fp*

Cello/Double Bass: *mf*, *ten.*, *pp*, *sf*, *p*, *mf*, *fp*

Tempo: *rit.*, *ten.*, *A tempo (tranquillo)* ♩=50, *accel.*, ♩=74



215

O

Musical score for measures 215-230. The score is in 2/4 time and features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat. Dynamics include *pp*, *p*, *mp*, *mf*, and *molto*. Performance instructions include "LH pizz. l.v." and "arco".

230

P

Musical score for measures 230-243. The score is in 2/4 time and features four staves. The key signature has one flat. Dynamics include *sf*, *p*, *mp*, *mf*, and *p*. Performance instructions include "passionato" and a triplet of eighth notes.

243

Q

Musical score for measures 243-256. The score is in 2/4 time and features four staves. The key signature has one flat. Dynamics include *pp*, *mf*, and *ff*. Performance instructions include accents and slurs.

256

(meno f)

Musical score for measures 256-260. The score is in 2/4 time and features four staves. The key signature has one flat. Dynamics include *f* and *f*. Performance instructions include accents and slurs.



266 **R**

277 **S** *pizz.* *mp*

278 **T**

287 *mp* *p*

290 *rit.* . . . . , **A tempo** ♩=130

300 *pp* *arco* *fp* *mp*

299 **U** *marcato* *f*

308 *ff* *ff* *mf* **V**

mf f sf

320 **W**

Hold back  $\text{♩} = 112$

mp mf f ff

pizz. arco

331 **X** Pesante  $\text{♩} = 108$

poco rit.  $\text{♩} = 100$

ff sempre ff fff pesante sf sf

pizz. arco

340 **Y**

espr.

sff ff mf f

espr. f mf

**Z**

347

*msf* *p* *p* *molto espress.* *mp* *p* *pp* *pp* *p dim.* *p dim.* *p dim.* *p dim.*

*poco rit.* *lunga (10 sec.)*

# II. Rondetto

Allegretto capriccioso

1  $\text{♩} = 96$  **A** poco rit.

8 **A** tempo  $\text{♩} = 96$

15 **B** Piu mosso  $\text{♩} = 112$  Tempo I  $\text{♩} = 96$

24 **C**

29 (vib. norm.) **D** Poco mosso

*sf* *mf* *sost.* *mf* *mp* *mp*

*pizz.* *(pizz.)* *(pizz.)*

**E** Tempo I ♩.=96

*p* *misterioso* *pp* *p* *pp* *(vib. norm.)* *p misterioso* *mp*

47 **F** Piu mosso ♩.=112

*mp* *mf* *ff* *8va* *mf* *col legno* *f* *col legno* *ff* *f*

*arco* *mf* *f* *ff* *f*

51 (8) **G** poco rit. Tempo I ♩.=96

*poco espr.* *mp* *pp* *mp dolce* *pp* *ff sf*

*poco espr.* *mp* *pp* *mp dolce* *pp* *ff sf*

*poco espr.* *nat.* *pp* *mp dolce* *pp* *at frog, rudely* *ff* *sf*

*poco espr.* *nat.* *pp* *mp dolce* *pp* *at frog, rudely* *ff* *sf*

59 *on the string* *pizz. vibr.* *arco sentimental* **H** *romantic*

*ff* *sf* *f* *ff* *p dolce* *p*

*ff* *sf* *f* *ff* *p* *sotto voce* *p*

*ff* *sf* *f* *ff* *p* *sotto voce* *p*

*ff* *sf* *f* *ff* *p* *pizz. vibr.* *p*

**I** *rit.* *A tempo*  $\text{♩} = 96$  *rit.* *A tempo*  $\text{♩} = 96$

*mp* *p* *espr. pp* *mf* *p* *pp* *ff* *gliss.*

*p* *pp* *p* *mp* *ff* *gliss.*

*p* *pp* *p* *mp* *ff* *gliss.*

*arco* *p* *pp* *p* *mp* *ff* *gliss.* *gliss.*

**J** *senza vibr.* **K**

*sf* *mp* *pp* *mp* *p* *mf* *pf* *p* *pp* *ff* *p*

*senza vibr.* *mp* *pp* *mp* *p* *mf* *pf* *p* *pp* *ff* *p*

*pizz.* *arco* *pp* *mp* *p* *mf* *pf* *p* *pp* *ff* *p*

*sf* *senza vibr.* *pp* *mp* *p* *mf* *pf* *p* *pp* *ff* *p*

*sf* *senza vibr.* *pp* *mp* *p* *mf* *pf* *p* *pp* *ff* *p*

*heavy pressure, little bow, stop bow* *(nat.)*

*ff* *rude, at frog* *p*

84 *pizz.* *arco* *pizz. (quick)*

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

*mp* *pizz. (quick)* *p*

*mp* *pizz. (quick)* *p*

*pizz.* *mp* *mp* *p*

# III. The Dream

1 **Lento**  $\text{♩} = 80$

Vln. I *espr.* **p** *Quasi recitativo, tranquillo (quasi in tempo)* **p**

Vln. II *arco* **p**

Vla. *arco* **p**

Vc.

6 **A**

Vln. I **p**

Vln. II *senza vibr.* **p** **pp**

Vla. **p**

Vc. *sul tasto* **p** **7**

*rush the figure (affrettando) but keep tempo*

15 *8va*

Vln. I **pp**

Vln. II **pp**

Vla. **pp**

Vc. **pp** *sul tasto* **p** **3**

20 **(8)** *8va*

Vln. I **pp** **pp**

Vln. II **pp** **pp**

Vla. **pp** **pp**

Vc. *non affrett.* **p** *giusto* **p** *nat.* *espr.* **mfp**

**6** **6**

27 **B** *poco rit.* *espr., quasi recit.* *f* *mp* *p* *pp* *sul tasto* *ppp* *A tempo Giusto* *♩=80* *sul tasto* *6*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

33 *sul G* *mf espr.* *nat.* *3* *mp* *nat.* *pp*

Vln. I *mf espr.*

Vln. II *nat.* *3* *mp*

Vla. *nat.* *mp*

Vc. *nat.* *pp*

39 **C** *pp* *ff* *mp* *pp* *f* *mp* *mf* *7* *9* *6*

Vln. I *pp* *ff* *mp* *pp* *f* *mp* *mf*

Vln. II *ff* *pizz.* *arco* *fp* *fp* *mf*

Vla. *ff* *pizz.* *arco* *f sost.*

Vc. *f* *mf* *N*

46 **D** *Poco mosso* *f* *mp* *mf* *mp* *sempre molto sost.* *6* *6*

Vln. I *f* *mp*

Vln. II *mf* *mf* *mp*

Vla. *sempre molto sost.*

Vc. *mf*



**tornando** **Ancora giusto**  $\text{♩} = 80$  *etc.*

Vln. I *molto sost.* **f**

Vln. II *molto sost.* **f**

Vla. *ritmico* **f**

Vc. *arco* **f ritmico**

Vln. I **E**

Vln. II **ff**

Vla. **ff**

Vc. **mf** **mp** **ff**

Vln. I

Vln. II

Vla. **ff**

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

Vln. I **8<sup>va</sup>** *ritmico* **ff** **F**

Vln. II *ritmico* **ff**

Vla. *ritmico* **ff**

Vc. *ritmico* **ff**

72 (8) *ff* *stridente* *pizz.* *etc.* *8va*

77 (8) *fff* *pp dolce, non vibr.* *sul tasto* *pp dolce, non vibr.* *(sola)* *p dolce, vibrato* *arco* *pp dolce, non vibr.*

85 *pp* *rit.* *nat. senza vibr.* *ppp* *perdendosi* *p* *poco vibr.* **H** *Tempo I*  $\text{♩} = 80$

93 *vibr. norm.* *mp* *vibr. norm.* *mp* *vibr. norm.* *p pesante* *p pesante* *pp* *start slow* *mf piangendo*

100

8va 0

sul G

short short

*f* *f* *mp sub!* *sostenuto*

(tr) (3) (4) (5)

quasi gliss.

*f* *mf*

Vln. I

Vln. II

Vla.

Vc.

105

*fp*

(tr) quasi gliss. tr quasi gliss. tr quasi gliss. tr

*fp* *f* *p* *f* *p*

sul ponticello

*pp* 3

sul ponticello 3

*pp* 6 6

Vln. I

Vln. II

Vla.

Vc.

J

*mp*

(tr) quasi gliss. tr quasi gliss.

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

6 6 6 6 6 6 6 6

*f* *pp*

6 6 6 6 6 6 6 6

*f* *pp*

Vln. I

Vln. II

Vla.

Vc.



L

122

Vln. I *ffp* *mf*

Vln. II *ffp* *mf* *ritmico*

Vla. *mf < ff* *p* *mp* *mf*

Vc. *mf < ff* *p* *mp* *mf*

127

Vln. I *ritmico* *f*

Vln. II *mf* *f*

Vla. *f* *pizz.* *f*

Vc. *f* *pizz.* *f*

130

Vln. I *ff* *sf sf* *espr.* *ritmico* *marcato*

Vln. II *ff* *sf sf* *espr. gliss.* *ritmico* *marcato*

Vla. *arco* *ff* *sf sf* *espr.* *ritmico* *marcato*

Vc. *arco* *ff* *sf sf* *espr.* *ritmico* *marcato*

133

*ritenuto* *8<sup>va</sup>-7* *Molto Meno Mosso* *M* *A tempo* *Meno*

Vln. I *sffz* *ff sost.* *mf* *f*

Vln. II *sffz* *ff sost.* *mf* *f*

Vla. *legatissimo* *sffz* *ff* *pesante* *legatissimo* *mf* *f* *legatissimo*

Vc. *sffz* *ff* *pesante* *legatissimo* *mf* *f* *legatissimo*

138 **accel.**  $\text{♩} = 72$

Vln. I *p* *f* *legatissimo* *piu f*

Vln. II *p* *f* *legatissimo* *piu f*

Vla. *f* *legatissimo* *piu f*

Vc. *f* *legatissimo* *piu f*

142 *keep moving* *sf* *legatissimo* *poco a poco accel.*

Vln. I *sf* *legatissimo* *sf*

Vln. II *sf* *legatissimo* *sf*

Vla. *sf* *legatissimo* *sf*

Vc. *sf* *legatissimo* *sf*

146 **(accel.)** **Poco riten.**  $\text{♩} = 72$

Vln. I *piangendo*

Vln. II *piangendo*

Vla. *piangendo*

Vc. *piangendo*

**O** **Meno**  $\text{♩} = 66$  *8va*

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

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

Vla. *ff* *mf* *f*

Vc. *ff* *mf* *f*

**Poco mosso**      **Piu mosso**      **Rit. ♩=60**

155

Vln. I *ff* *ten.* *ten.* *fff* *ten.* *ten.*

Vln. II *ff* *fff* *ten.* *ten.*

Vla. *ff* *fff* *ten.* *ten.*

Vc. *ff* *fff* *ten.* *ten.*

**P**      **Piu mosso**      **riten.**      **Piu mosso**

♩=80      ♩=72      ♩=80

161

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

Vln. II *fff* *f* *p*

Vla. *fff* *mf* *p*

Vc. *fff* *f* *p*

**molto rit.**      **Meno ♩=60**

165

Vln. I *p* *pp*

Vln. II *pp* *pp*

Vla. *ppp*

Vc. *ppp* *affrettando* *pp*

Q Tempo I ♩=80

168

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*non affrettando (giusto)*

171

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

173

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*



174

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

**R**

Vln. I *ppp espr.* *pp* **Piu mosso** ♩=104 *ritmico* *pp* *mf*

Vln. II *ppp espr.* *pp* *ossia (small note)* *ossia (small note)* **Piu mosso** ♩=104 *ritmico* *pp* *mf*

Vla. *ppp espr.* *pp* **Piu mosso** ♩=104 *ritmico* *pp* *mf*

Vc. *ppp espr.* *pp* **Piu mosso** ♩=104 *ritmico* *pp* *mf*

rit. al Tempo I ♩=80

179

Vln. I *pp* *espr.* *mp* *pp*

Vln. II *pp* *espr.* *mp* *pp*

Vla. *pp* *espr.* *mp* *pp*

Vc. *pp* *espr.* *mp* *pp*



189

Vln. I *nat. v*  
*p mp p sfp pp*

Vln. II *nat.*  
*mp p sfp pp*

Vla. *nat.*  
*sfp pp*

Vc. *nat.*  
*sfp pp*

**S**

*nat. harm. sul C*  
*gliss. 0*  
*p 3 6 6*

*nat. harm. sul A*  
*gliss. 0*  
*p 3 6 6*

193

Vln. I *> ppp*

Vln. II *> ppp*

Vla. *p pp nat. espr.*

Vc. *p pp ppp <pp> ppp*

**T**

201

Vln. I *niente*

Vln. II *niente*

Vla. *non-espr. ppp pp ppp <pp> ppp ppp mp pp*

Vc. *nat. ppp poco espr. al fine ppp mp pp*

*rit. Fine*

**U**

# DAVID AVSHALOMOV

## Works for/with Strings

*Elegy* - string orchestra [9]

*Pangs of Love* - string orchestra [32]

(Romantic variations on a Rachmaninoff Love Theme)

*Diamond Variations* on an original theme

string orchestra with opt. harp [12]

*Last Run to the Mountains* – string orchestra [2]

*Forests Farewell* – string orchestra [8] (slow movement from Sinfonietta)

*Concertino* - oboe, strings, harp [15]

*Concerto con Timpani* (baroque) - timp, strings, harpsichord [12]



*String Quartet* [23]

*Trotsky's Train* - piano sextet (string quartet with double bass) [32]

Also for string orchestra and piano (**American Prize 2012**)

Bela Bartok - *Farewell* (from "For Children") transcribed for  
string quartet [1'45]



*The Last Poet's Farewell* - solo violin [22]

*Elegy* - arranged for solo violin with piano [9]

*Dance* - violin (intermediate) and (student) piano [3]

*Diversion* - violin and timpani [5]

*Lake Baikal Hoedown* - solo violin [3'35]

*Sonata for Violoncello* - with piano [28]

*Variations on a Beethoven Theme* - solo violoncello [12]

*Meditation* - viola, piano [4]

(*transcr. of slow movement from Sonata for Violoncello*)

*Torn Curtain* suite - viola with piano [32]

Performance materials and complete list of works available through



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