

**BLUE
PARTITION**
(2014)

FOR
FLUTE AND STRING
QUARTET

STEVEN WEIMER

Performance Notes

Glissandos are to be played evenly and for the full value of the note from which they extend.

Consecutive down-bows occur in the strings at rehearsal 'J' and from mm. 119-123. The held note that precedes each attack can be cut short slightly to accommodate for these down-bow strokes.

Duration: ca. 5'30"

Blue Partition

Score

For Molly Barth and the Fear No Music String Quartet

Steven Weimer

Steady, with some forward motion ♩ = 96

The score is written for five instruments: Flute, Violin I, Violin II, Viola, and Violoncello. It is in 4/4 time and begins with a tempo marking of 96 beats per minute. The key signature has one sharp (F#).

Flute: Starts with a forte (*f*) dynamic, playing a melodic line with slurs and accents. A triplet of eighth notes appears at the end of the first system.

Violin I and II: Both start with a forte (*f*) dynamic and a *pizz.* (pizzicato) instruction. They play a similar melodic line. In the second system, they switch to *arco* (arco) and play a phrase with dynamics *p* and *mf*.

Viola: Starts with a forte (*f*) dynamic and a *pizz.* instruction. It plays a melodic line that mirrors the strings. In the second system, it switches to *arco* and plays a phrase with dynamics *p* and *mf*.

Violoncello: Starts with a forte (*f*) dynamic and a *pizz.* instruction. It plays a melodic line. In the second system, it switches to *arco* and plays a phrase with dynamics *p* and *mf*.

Flute (flz.): Enters in the second system with a forte (*ff*) dynamic, playing a melodic line with slurs and accents. The dynamic changes to *mf* and then *f* with a *pizz.* instruction. A triplet of eighth notes appears at the end of the system.

Violin I and II: Both start with a piano (*p*) dynamic. In the second system, they play a phrase with dynamics *ff* and *f*. In the third system, they play a phrase with dynamics *f* and *mf*.

Viola: Starts with a piano (*p*) dynamic. In the second system, it plays a phrase with dynamics *ff* and *f*. In the third system, it plays a phrase with dynamics *f* and *mf*.

Violoncello: Starts with a piano (*p*) dynamic. In the second system, it plays a phrase with dynamics *ff* and *f*. In the third system, it plays a phrase with dynamics *f* and *mf*.

2
7

Fl. *mf* *f* 3 3 *mf*

Vln. I *p* *f* *mp* arco pizz.

Vln. II *p* *f* pizz.

Vla. *p* *f*

Vc. *p* *f* pizz.

11

Fl. *f* 3 *mp* *f*

Vln. I *p* *f* arco

Vln. II *p* *f* pizz.

Vla. *p* *f* *f*

Vc. *p* *f* arco

14 A 3

Fl. *ff* *f*

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

Vln. II *f* *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *f*

Fl. *pizz.* *arco* *pizz.*

Vln. II *pizz.* *arco* *pizz.*

Vla. *arco* *pizz.*

Vc. *pizz.*

18

Fl. *mp* *p* *legato* *mp*

Vln. I *f* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Fl. *mp* *p* *legato* *mp*

Vln. I *f* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Fl. *mp* *p* *legato* *mp*

Vln. I *f* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

4
22

Fl.

mf

p

f

Vln. I

Vln. II

Vla.

Vc.

f

pizz.

f

pizz.

f

pizz.

f

B

26

Fl.

ff

Vln. I

arco
sul tasto

Vln. II

p

arco
sul tasto

Vla.

p

arco
sul tasto

Vc.

p

arco
sul tasto

28 5

Fl.

Vln. I

Vln. II

Vla.

Vc.

3

sub. *p*

ord.

ff

*mf*³

p

ord.

ff

*mf*³

p

ord.

ff

*mf*³

31

Fl.

Vln. I

Vln. II

Vla.

Vc.

3

mp

mf

ff

mf

pizz.

arco

p

f

ff

mf

pizz.

arco

p

f

ff

mf

pizz.

arco

p

f

6
34

Fl.

Vln. I

Vln. II

Vla.

Vc.

rit.

p

mp *f* *mp*

mp *f*

mp *f*

mp *f*

39

[C] Slower ♩ = 72

Fl.

Vln. I

Vln. II

Vla.

Vc.

mf

sul tasto

pp *mf*

sul tasto

pp *mf*

(bow change as necessary)

mf *mp*

43

Fl.

Vln. I

Vln. II

Vla.

Vc.

mf mp mf

Detailed description: This system of musical notation covers measures 43 to 46. It features five staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signature changes from 3/4 to 4/4 at measure 44 and back to 3/4 at measure 46. The Flute part has rests in measures 43-45 and enters in measure 46 with a triplet of eighth notes. The Violin I part begins in measure 43 with a half note G#4, followed by a triplet of eighth notes in measure 44. The Violin II part plays a rhythmic pattern of eighth notes. The Viola part plays a similar rhythmic pattern. The Violoncello part has a long note in measure 43, followed by a triplet of eighth notes in measure 44, and another long note in measure 45. Dynamics include *mf* and *mp*.

47

Fl.

Vln. I

Vln. II

Vla.

Vc.

f sul tasto mf pp mf

Detailed description: This system of musical notation covers measures 47 to 50. It features five staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signature changes from 3/4 to 4/4 at measure 48 and back to 3/4 at measure 50. The Flute part enters in measure 47 with a half note G#4, followed by a triplet of eighth notes in measure 48. The Violin I part has a *sul tasto* marking and dynamics of *mf* and *pp*. The Violin II part plays a rhythmic pattern of eighth notes. The Viola part plays a similar rhythmic pattern. The Violoncello part has a long note in measure 47, followed by a triplet of eighth notes in measure 48, and another long note in measure 49. Dynamics include *f*, *mf*, and *pp*.

8
50

Fl. *f*

Vln. I

Vln. II

Vla.

Vc. *mp* *mf* *mp*

D

53

Fl. *mf*

Vln. I *mp* ord.

Vln. II *mp* ord.

Vla. *pp* ord. *mf*

Vc. *mf*