

# String Quartet No. 9 Opus 3001

For String Quartet

Aileen Sweeney

(2019)



Aileen  
Sweeney



## **Programme Note**

String quartets have long been acknowledged as one of the most prominent chamber ensembles in classical music. According to Wikipedia, "the string quartet has been considered a prestigious form and represents one of the true tests of the composers art." I had never written a string quartet before now. In the process of the "true test of my art," I started and quickly abandoned a grand total of eight string quartets before finally starting and sticking with this one, my magnum opus, my ninth string quartet.

## **Duration**

c. 6' 30"

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[aileensweeney5@gmail.com](mailto:aileensweeney5@gmail.com)

+44(0)7807785060

## **Performance Directions**

Cross Head Notation (Letter A onwards) signifies that the note has to very slightly alter in pitch. Rocking back and forth between a quarter tone higher and lower. This should be done in the second half of the duration of the note. Cross Head Notation may also be used to convey a scratch tone if specified above the staff. The scratch tones should be very percussive and have no pitch. Glissandos at Letter A should be played slowly, lasting the entire duration of the note in order for all the micro pitches to be heard.

At letter the B, the viola is to glissando as slowly as possible between the stated pitches. This should sound as one, long continuous glissando. Cross head notation is used to give rough markers as what pitches you should be playing and guide the speed of the glissando. Normal note heads show pitches that must be achieved at that point in the glissando as they mark harmonic changes within the rest of the quartet.

Using bow overpressure is sometimes abbreviated to O.P in the score.



# String Quartet No. 9

## Opus 3001

♩ = 145

Aileen Sweeney

	Play close to bridge to create a gritty, harsh sound.	Circa. 5 secs.		Circa. 4 secs.
Violin				
Violin	Play close to bridge to create a gritty, harsh sound.	Circa. 5 secs.		Circa. 4 secs.
Violin				
Viola	Play close to bridge to create a gritty, harsh sound.	Circa. 5 secs.		Circa. 4 secs.
Viola				
Violoncello		Circa. 3 secs.		Circa. 3 secs.
Vln.		Circa. 3 secs.		Circa. 3 secs.
Vln.		Circa. 3 secs.		Circa. 3 secs.
Vla.		Circa. 3 secs.		Circa. 3 secs.
Vc.				

Circa.  
3 secs.

9

Vln. *ff*  $\longleftarrow$  *fff* Circa. 3 secs. *ff*  $\longleftarrow$  *fff* *ff*  $\longleftarrow$  *fff*

Vln. *ff*  $\longleftarrow$  *fff* Circa. 3 secs. *ff*  $\longleftarrow$  *fff* *ff*  $\longleftarrow$  *fff*

Vla. *ff*  $\longleftarrow$  *fff* Circa. 3 secs. *ff*  $\longleftarrow$  *fff* *ff*  $\longleftarrow$  *fff*

Vc. *ff*  $\longleftarrow$  *fff* Circa. 3 secs. *ff*  $\longleftarrow$  *fff* *ff*  $\longleftarrow$  *fff*

Circa.  
5 secs.

13

Vln. *f*  $\longleftarrow$  *fff* Circa. 5 secs. *mp*  $\longleftarrow$  *mf*

Vln. *f*  $\longleftarrow$  *fff* Circa. 5 secs. *mp*  $\longleftarrow$  *mf*

Vla. *f*  $\longleftarrow$  *fff* Circa. 5 secs. *mp*  $\longleftarrow$  *mf*

Vc. *f*  $\longleftarrow$  *fff* Circa. 5 secs. *mp*  $\longleftarrow$  *mf*

17

Vln. *mp*  $\longrightarrow$  *mf*

Vln. *mp*  $\longrightarrow$  *mf*

Vla. *mp*  $\longrightarrow$  *mf*

Vc. *mp*  $\longrightarrow$  *mf*

20

Gradually moving to Sul Pont.

Vln. *mp*  $\longrightarrow$  *mf* *cresc.*

Vln. *mp*  $\longrightarrow$  *mf* *cresc.*

Vla. *mp*  $\longrightarrow$  *mf* *cresc.*

Vc. *mp*  $\longrightarrow$  *mf* *cresc.*

*mp*  $\longrightarrow$  *mf*

*mf*  $\longrightarrow$  *f*

*mp*  $\longrightarrow$  *mf*

*mf*  $\longrightarrow$  *f*



23

Cont. →

Vln. *mf* < *f* *mf* < *f* *mf* < *f*

Vln. *mf* < *f* *mf* < *f* *mf* < *f*

Vla. *mf* < *f* *mf* < *f* *mf* < *f*

Vc. *mf* < *f* *mf* < *ff* *mf* < *ff*

Extremely Sul Pont.

26

Vln. *mf* < *f* *f* < *ff* *f* < *ff*

Vln. *mf* < *f* *f* < *ff* *f* < *ff*

Vla. *mf* < *f* *f* < *ff* *f* < *ff*

Vc. *mf* < *f* *f* < *ff* *f* < *ff*

29

Vln. *f* < *ff* *f* < *ff* *f* Norm. —————> O.P 5

Vln. *f* < *ff* *f* < *ff* *f* Norm. —————> O.P

Vla. *f* < *ff* *f* < *ff* *f* Norm. —————> O.P

Vc. *f* < *ff* *f* < *ff* *f* Norm. —————> O.P

**A**

32

Vln. *fff* *fff* < *fff* *pp* Circa. 4 secs. Norm. Circa. 6 secs. *cantabile e dolce*

Vln. *fff* *fff* < *fff* Circa. 4 secs. Norm. Circa. 6 secs.

Vla. *fff* *fff* < *fff* Circa. 4 secs. Norm. Circa. 6 secs.

Vc. *fff* *fff* < *fff* Circa. 4 secs. Norm. Circa. 6 secs.

Scratch Tone

Scratch Tone

Scratch Tone

Scratch Tone

79

Norm. Non Vib. → Sul Pont. Heavy Vib.

Scratch Tone

Vln.  $\frac{8}{4}$   $\frac{4}{4}$   $\frac{6}{4}$

Vln.  $\frac{8}{4}$   $\frac{4}{4}$   $\frac{6}{4}$

Vla.  $\frac{9}{8}$   $\frac{8}{4}$   $\frac{6}{4}$

Vc.  $\frac{9}{8}$   $\frac{8}{4}$   $\frac{6}{4}$

*ff*

3

81

Norm. Non Vib. → Slight Bow OP. Heavy Vib.

Norm. Non Vib. → Slight Bow OP. Heavy Vib.

Norm. Non Vib. → Slight Bow OP. Heavy Vib.

Norm. Non Vib. → Slight Bow OP. Heavy Vib.

*gliss.*

Vln.  $\frac{6}{4}$   $\frac{8}{4}$   $\frac{7}{4}$

Vln.  $\frac{6}{4}$   $\frac{8}{4}$   $\frac{7}{4}$

Vla.  $\frac{9}{8}$   $\frac{8}{4}$   $\frac{7}{4}$

Vc.  $\frac{9}{8}$   $\frac{8}{4}$   $\frac{7}{4}$

188

Vln.

Vln.

Vla.

Vc.

Gradually move  
to norm. →

Norm. (Gritty,  
slight overpressure.)

190

Vln.

Vln.

Vla.

Vc.

Gradually move  
to norm. →

Norm. (Gritty,  
slight overpressure.)

Gradually move  
to norm. →

Norm. (Gritty,  
slight overpressure.)

Gradually move  
to norm. →

Norm. (Gritty,  
slight overpressure.)

**Pages have been removed from this perusal score. If you would like to see the full score, feel free to get in touch on [aileensweeney5@gmail.com](mailto:aileensweeney5@gmail.com)**