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Reconditioning

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RECONDITIONING

**A Thesis
Presented to
The Faculty of the School of Music
San Jose State University**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Arts**

**by
Frank F. Gelat
May 1997**

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ABSTRACT
RECONDITIONING
A String Quartet
by
Frank F. Gelat

The driving force behind this composition is its rhythm. The harmony is constructed out of permutations of the interval of the minor second and its inversion. The motives are composed of short intervals and cells which in turn make up larger motives. Five sections make up the entire work and contain some elements of improvisation. Within some of the movements, variations of or references to other movements appear. Two of the sections are set in slow tempo while another two are set in moderate tempo. The final and longest movement carries most of the weight of the composition and is designed to create a driving effect to the last measure. The opening intervals and pitches of the string quartet are woven into the entire piece; however, they reappear in their original form in the closing portion of the last movement.

Movement I

55

Violin I

Violin II

Viola

Cello

Violin I

Violin II

Viola

Cello

Violin I (VI. I) and Violin II (VI. II) parts are written in treble clef. The Viola (VI. A) and Violoncello (VI. C.) parts are written in bass clef. The Violoncello part includes a 'sul tasto' instruction. The score is marked with various dynamics including *dim*, *p*, *f*, *sfz*, and *molto*. The Violoncello part also includes a 'sul tasto' instruction.

Violin I, Violin II, Viola, and Violoncello. The score is in 3/4 time and features a complex arrangement of eighth and sixteenth notes with various dynamics and articulations.

VI. I
VI. II
VI. A
VI. T.

25 25 25 25 30

VI. I
VI. II
VI. A
VI. T.

31 31 31 31 36

The musical score is for "The Song of the Lark" by Maurice Strakosky. It is a piano and violin arrangement. The score is written in 3/4 time and consists of 43 measures. The piano part is in the right hand and the violin part is in the left hand. The score includes various dynamics such as *mp* (mezzo-piano), *p* (piano), *f* (forte), *pp* (pianissimo), and *sf* (sforzando). There are also articulations like *Arco* (arco) and *Pizz* (pizzicato). The score is divided into four systems, each with a measure number (37, 38, 39, 40) at the beginning. The first system is marked "1. 1.", the second "1. II", the third "1. A", and the fourth "1. C".

40

VI. I

40

VI. II

40

VI. A

40

VI. C.

55

VI. I

55

VI. II

55

VI. A

55

VI. C.

VI. I
VI. II
VI. A
VCL.

61
61
61
61

mf
mf
mf
mf

f
f
f
f

pp
pp
pp
pp

mf
mf
mf
mf

f
f
f
f

VI. I
VI. II
VI. A
VCL.

65
65
65
65

mf
mf
mf
mf

f
f
f
f

pp
pp
pp
pp

mf
mf
mf
mf

f
f
f
f

Allegretto (change bows freely)

Violin I (VI. I): Measures 13-16. Dynamics: p, mp, f. Articulation: Pizz, Arco.

Violin II (VI. II): Measures 13-16. Dynamics: p, mp, f. Articulation: Pizz, Arco.

Violin A (VI. A): Measures 13-16. Dynamics: p, mp, f. Articulation: Pizz, Arco.

Violin C (VI. C): Measures 13-16. Dynamics: p, mp, f. Articulation: Pizz, Arco.

Violins I and II, Viola, and Cello/Double Bass score, measures 10-13. The score is written for four staves. The first staff (Violins I) has a treble clef and a key signature of one flat. The second staff (Violins II) has a treble clef and a key signature of one flat. The third staff (Viola) has an alto clef and a key signature of one flat. The fourth staff (Cello/Double Bass) has a bass clef and a key signature of one flat. The score includes various dynamics such as *f*, *pp*, *mf*, and *ppp*, and articulations like *arco sul tasto*. The measures are numbered 10, 11, 12, and 13 at the bottom of each staff.

VI. I
VI. II
VLA
VCL.

85
85
85
85

mf
mf Arco sul tasto
f
mp
p
ppp

Movement II

[illegible]

VI.1.1
VI.1.2
VI.1.A
VC.1.

15 16

VI.1.1
VI.1.2
VI.1.A
VC.1.

22 23

Violin I, Violin II, Viola, and Cello/Double Bass parts, measures 29-32. The score includes dynamic markings (f, p), articulation (pizzicato, arco), and bowing directions (upbow, downbow).

The image displays a musical score for 'The Swan' by Charles Ives. It consists of four staves, each with a key signature of one flat (B-flat) and a common time signature (C). The staves are numbered 36, 36, 36, and 36 respectively. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *mp* (mezzo-piano), *f* (forte), *dim* (diminuendo), *cresc* (crescendo), and *sf* (sforzando). The score is written in a style characteristic of early 20th-century American music, with a focus on rhythmic complexity and dynamic contrast.

Violin I, Violin II, Viola, and Violoncello. The score is in 2/4 time. The Violoncello part is marked 'sul ponticello'. Dynamics include p, mp, f, and sf. The score includes measures 57 and 58.

Violin I

Violin II

Viola

Violoncello

Viol. I

Viol. II

Viola

Cello

Violin I: *pp* (triplet), *f* (accented), *p* (pizzicato), *f* (forte), *mp* (mezzo-piano), *f* (forte), *p* (piano), *Arco* (arco), *p* (piano).

Violin II: *p* (piano), *pizz* (pizzicato), *f* (forte).

Viola: *f* (forte), *mp* (mezzo-piano), *f* (forte).

Violoncello: *f* (forte).

Movement III

♩. 50 (♩₁₂₀)

Violin I
Violin II
Viola
Cello

Violin I
Violin II
Viola
Cello

Violin I (VI. I) and Violin II (VI. II) parts are shown in the first system. Violin I has a melodic line with a slur over measures 15 and 16, and a dynamic marking of *mp*. Violin II has a similar melodic line with a dynamic marking of *mp*. The Viola (VLA) and Violoncello (VCL) parts are shown in the second system. Both have a melodic line with a slur over measures 15 and 16, and a dynamic marking of *mp*. The Violoncello part also has a dynamic marking of *mp* at the end of measure 16.

22 22 22 22

VI. I VI. II VI. A VC. I.

VI. I 20 *mf* *Arco*

VI. II 20 *mp* *Arco*

VI. A 20 *mf* *Arco*

VI. L 20 *mf* *Arco*

VI. I 35 *mp*

VI. II 35 *mp*

VI. A 35 *pp* *Pizz*

VI. L 35 *pp* *Pizz*

42 VI. I

42 VI. II

42 VI. A

42 VC. I.

49

49

49

49

VI. I

VI. II

VI. A

VC. I.

56

VI. I

Pizz

56

VI. II

Pizz

56

VI. A

Pizz

56

VI. T.

Pizz

ppp

pppp

f

mp

pp

63

VI. I

mf

63

VI. II

mf

63

VI. A

mf

63

VI. T.

mf

p

mf

pp

Violin I (VI. I): Measures 70-73. Starts with a half note G4, then a half note F#4, then a half note E4, and finally a half note D4. Dynamics: *mp*, *mp*, *mp*, *mp*.

Violin II (VI. II): Measures 70-73. Starts with a half note G4, then a half note F#4, then a half note E4, and finally a half note D4. Dynamics: *mp*, *mp*, *mp*, *mp*.

Viola (VI. A): Measures 70-73. Starts with a half note G4, then a half note F#4, then a half note E4, and finally a half note D4. Dynamics: *mp*, *mp*, *mp*, *mp*.

Cello/Double Bass (VCL.): Measures 70-73. Starts with a half note G3, then a half note F#3, then a half note E3, and finally a half note D3. Dynamics: *mp*, *mp*, *mp*, *mp*.

The first system of the musical score for 'The Swan' from 'The Nutcracker' features four staves: Violin I (VI. I), Violin II (VI. II), Viola (VLA), and Violoncello/Double Bass (VC'L.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano), *ff* (fortissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). The Violoncello/Double Bass staff includes the instruction 'sul tasto' (sul tasto). The system concludes with a double bar line and repeat signs.

VI. I
VI. II
VI. A
Vcl.

VI. I
VI. II
VI. A
Vcl.

VI. I
VI. II
VI. A
Vcl.

VI. I
VI. II
VI. A
Vcl.

Violin I (VI. I) and Violin II (VI. II) parts are in treble clef. Viola (VI. A) and Violoncello (VCL.) parts are in bass clef. The score includes dynamics such as *f*, *mp*, *p*, and *sf*. The Violoncello part includes an *Arco* marking. The score is divided into four systems, each with a measure number (948, 949, 950, 951) at the bottom.

[illegible]

112

VI. I *mp*

VI. II *mp*

VI. A *mf*

VC. I *mf*

119

VI. I *sfz*

VI. II *p*

VI. A *sfz*

VC. I *p*

VI. I
VI. II
VI. A
Vcl.

126 126 126 126

VI. I
VI. II
VI. A
Vcl.

133 133 133 133

VI. I
 VI. II
 VI. A
 Vcl.

Musical score for Violins I and II, Viola, and Violoncello, measures 140-144. The score is written for four staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamics are marked as follows: *pp* (pianissimo) for measures 140-141, *mp* (mezzo-piano) for measures 142-143, and *p* (piano) for measure 144. The Violin I part features a melodic line with a slur over measures 140-141 and a crescendo leading to a *ppp* (pianississimo) dynamic in measure 144. The Violin II part has a similar melodic line with a slur over measures 140-141 and a crescendo leading to a *ppp* dynamic in measure 144. The Viola part has a melodic line with a slur over measures 140-141 and a crescendo leading to a *ppp* dynamic in measure 144. The Violoncello part has a melodic line with a slur over measures 140-141 and a crescendo leading to a *ppp* dynamic in measure 144.

Movement IV

[illegible]

VI. I

VI. II

VI. A

VI. C.

VI. I 15 VI. II 16 VI. A 16 VC. I 16

VI. I 15 VI. II 16 VI. A 16 VC. I 16

VI. I 22 VI. II 22 VI. A 22 VC. I 22

VI. I 22 VI. II 22 VI. A 22 VC. I 22

Violin I, Violin II, Viola, and Violoncello score, measures 20-36. The score includes dynamics such as *mp*, *p*, *mf*, and *sf*, and performance instructions like *sul ponticello* and *Arco*. The key signature has one flat (B-flat) and the time signature is 4/4.

Violin I (VI. I): Measures 43-46. Starts with a half note G4, then eighth notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *p*, *mp*, *mp*, *f*.

Violin II (VI. II): Measures 43-46. Starts with a half note G4, then eighth notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *p*, *mp*, *mp*, *f*.

Viola (VLA): Measures 43-46. Starts with a half note G4, then eighth notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *p*, *mp*, *mp*, *f*.

Violoncello (VCL): Measures 43-46. Starts with a half note G4, then eighth notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *p*, *mp*, *mp*, *f*.

Violin I: *f*, *cresc.*, *ff*

Violin II: *p*, *cresc.*, *mf*

Viola: *p*, *cresc.*, *mf*

Violoncello: *p*, *cresc.*, *mf*

50 51 52 53

67 VI. I *mp* *sul nasro* *mp* *pizz* *p* *Arco sul ponticello* *mp* *Arco* *ond* *p*

67 VI. II *pizz* *p* *Arco sul ponticello* *mp* *Arco* *ond* *p*

67 VI. A *pizz* *p* *Arco sul ponticello* *mp* *Arco* *ond* *p*

67 VI. C. *pizz* *p* *Arco sul ponticello* *mp* *Arco* *ond* *p*

64 VI. I *mf* *ond* *pizz* *f* *Arco sul ponticello* *mp* *Arco* *ond* *p*

64 VI. II *mf* *ond* *pizz* *f* *Arco sul ponticello* *mp* *Arco* *ond* *p*

64 VI. A *mf* *ond* *pizz* *f* *Arco sul ponticello* *mp* *Arco* *ond* *p*

64 VI. C. *mf* *ond* *pizz* *f* *Arco sul ponticello* *mp* *Arco* *ond* *p*

Musical score for Violins I and II, Viola, and Violoncello. The score is divided into two systems, each containing four staves.

System 1 (Measures 71-74):

- Violins I (VI. I):** Starts with a forte (*f*) dynamic, playing a melodic line. It includes an *Arcu* (arco) marking and a *Pizz* (pizzicato) marking.
- Violins II (VI. II):** Plays a rhythmic accompaniment with a *p* (piano) dynamic.
- Viola (VI. A):** Plays a rhythmic accompaniment with a *p* (piano) dynamic.
- Violoncello (Vcl.):** Plays a melodic line with a *p* (piano) dynamic.

System 2 (Measures 75-78):

- Violins I (VI. I):** Continues the melodic line with a *morendo* (diminuendo) marking.
- Violins II (VI. II):** Continues the rhythmic accompaniment with a *dim* (diminuendo) marking.
- Viola (VI. A):** Continues the rhythmic accompaniment with a *dim* (diminuendo) marking.
- Violoncello (Vcl.):** Continues the melodic line with a *dim* (diminuendo) marking.

The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *p*, *mf*, *mp*, *pp*, *ppp*).

Violin I (VI. I) and Violin II (VI. II) parts, including Violin A (VLA) and Violin C (VCI).

Violin I (VI. I) part includes a section marked *sord.* and *sen vibrato*, followed by a section marked *pp*. The Violin II (VI. II) part includes a section marked *pp*. The Violin A (VLA) and Violin C (VCI) parts include a section marked *ppp*.

Movement V

[illegible]

13

VI. I *mf*

VI. II *mf*

VI. A *mf*

VI. C *mf*

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

18

VI. I *mf*

VI. II *mf*

VI. A *mf*

VI. C *mf*

mp *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

X (Snap Pizz) *X* (Snap Pizz) *X* (Snap Pizz)

VI. I 23 *mf* *p*

VI. II 23 *pp* *mp*

VI. A 23 *mp* *Arco* *mp*

VI. C. 23 *mf* *Pizz* *f*

VI. I 29 *mf* *p*

VI. II 29 *mp* *Arco* *mp*

VI. A 29 *mp* *Pizz* *f*

VI. C. 29 *mp* *Arco* *mp*

VI. I 23 *mf* *p*

VI. II 23 *pp* *mp*

VI. A 23 *mp* *Arco* *mp*

VI. C. 23 *mf* *Pizz* *f*

VI. I 29 *mf* *p*

VI. II 29 *mp* *Arco* *mp*

VI. A 29 *mp* *Pizz* *f*

VI. C. 29 *mp* *Arco* *mp*

This musical score page contains staves for Violin I, Violin II, Viola, and Cello. The music is written in G major (one sharp) and 3/4 time. It begins at measure 35 and ends at measure 40. The tempo is marked as quarter note = 120 (Tempo I). Dynamics include piano (*p*), mezzo-forte (*mf*), and fortissimo (*f*). Performance instructions include *Arco*, *Pizz* (pizzicato), and *rubato*. The score features complex rhythmic patterns, including triplets and sixteenth notes.

46 46 46 46 52 52 52 52

VI. I VI. II VI. A VI. C VI. I VI. II VI. A VI. C

Violins I, Violins II, Violas, and Violas/Celli. Measures 58-64. The score features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *f*, *mp*, *p*, and *mf*. Performance instructions include *Arco* (arco) and *Pizz* (pizzicato).

Violin I (VI. I), Violin II (VI. II), Violin A (VI. A), and Violin C (VI. C) parts, measures 70-76. The score includes dynamic markings such as *p*, *pp*, *mp*, *f*, *mf*, and *ppp*, as well as articulation marks like accents and slurs. The notation features complex melodic lines with many beamed sixteenth and thirty-second notes, and some parts include fingerings (e.g., 70, 76).

Violin I, II, VI A, and VI B, measures 87 to 92. The score is in 4/4 time and features complex, rapid passages with various dynamics (f, sf, f/2) and articulations (accents, slurs).

Violins I, II, VI A, and VI C, measures 11-14. The score is in 3/4 time and features various dynamics including *sfz*, *f*, *sf*, *dim*, and *p*. It includes slurs, accents, and triplets.

Violin I (VI. I) and Violin II (VI. II) staves. The music features a melodic line in the Violin I staff, marked *mp* (mezzo-piano), and a supporting line in the Violin II staff, marked *p* (piano). The Violin II staff also includes a section marked *f* (forte) and *mp*. The Violin I staff has a section marked *f* and *mp*. The Violin II staff has a section marked *f* and *mp*. The Violin I staff has a section marked *f* and *mp*. The Violin II staff has a section marked *f* and *mp*.

Violin I (VI. I) and Violin II (VI. II) staves. The music features a melodic line in the Violin I staff, marked *mp* (mezzo-piano), and a supporting line in the Violin II staff, marked *p* (piano). The Violin II staff also includes a section marked *f* (forte) and *mp*. The Violin I staff has a section marked *f* and *mp*. The Violin II staff has a section marked *f* and *mp*. The Violin I staff has a section marked *f* and *mp*. The Violin II staff has a section marked *f* and *mp*.

VI.1
VI.2
VI.A
VI.L

104 104 104 104

mp *mp* *mp* *mp*

f *f* *f* *f*

dim *dim* *dim* *dim*

mp *mp* *mp* *mp*

VI.1
VI.2
VI.A
VI.L

110 110 110 110

mp *mp* *mp* *mp*

p *p* *p* *p*

f *f* *f* *f*

dim *dim* *dim* *dim*

f *f* *f* *f*

mp *mp* *mp* *mp*

Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics range from fortissimo (f) to mezzo-piano (mp). The Violoncello part includes a section marked 'Arco' (arco) and 'Pizz' (pizzicato). The score is divided into measures, with measure numbers 117 and 118 visible at the bottom of each staff.

122

VI. I

122

VI. II

122

VI. A

122

VC.

Violins I (VI. I): Measures 127-130. Starts with a pizzicato (Pizz) chord in measure 127, followed by an arco (Arco) section. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

Violins II (VI. II): Measures 127-130. Starts with an arco (Arco) section. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

Violas (VI. A): Measures 127-130. Starts with a pizzicato (Pizz) chord in measure 127, followed by an arco (Arco) section. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

Cellos/Double Basses (Vcl.): Measures 127-130. Starts with a pizzicato (Pizz) chord in measure 127, followed by an arco (Arco) section. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

[illegible]

143

Pizz

mp

Arco

mp

143

Pizz

mp

Arco

mp

143

Pizz

mp

Arco

mp

143

Pizz

mp

Arco

mp

Violins I and II, Viola, and Violoncello. Measures 148-162. The score is in 4/4 time. The key signature has one flat (B-flat). The dynamics range from *mp* (mezzo-piano) to *f* (forte). The Violins I and II parts have a melodic line with a crescendo leading to a forte section. The Viola and Violoncello parts provide harmonic support with a steady eighth-note pattern. The Viola part includes a section marked *Arco* (arco) in measure 150. The Violoncello part includes a section marked *Arco* (arco) in measure 150. The score ends with a double bar line in measure 162.

Violins I and II, Violas, and Cellos/Double Basses. Measures 151-162. Dynamics include *mp*, *mf*, *f*, *p*, and *sf*. Articulations include staccato and arco.

VI. I *mf* *p* *dim* *mf* *f* *mf*

VI. II *mf* *p* *dim* *mf* *f* *mf*

VI. A *mf* *p* *dim* *mf* *f* *mf*

VI. T. *mf* *p* *dim* *mf* *f* *mf*

174 174 174 174

VI. I *mf* *f* *p* *mf*

VI. II *mf* *f* *p* *mf*

VI. A *mf* *f* *p* *mf*

VI. T. *mf* *f* *p* *mf*

168 168 168 168

Violins I and II, Viola, and Violoncello. Measures 170-173. The score shows a complex texture with multiple melodic lines and dynamic markings. The Violins I and II parts feature a prominent melodic line with a crescendo leading to a fortissimo (f) dynamic. The Viola and Violoncello parts provide harmonic support with sustained notes and a rhythmic pattern. The score is written in a single system with four staves.

Violins I and II: trio f D^2

Viola: f D^2

Violoncello: f D^2