



String Quintet

for 2 violins, 2 violas and violoncello

Music by Nigel Morgan

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Background

This String Quintet was commissioned in 2013 as part of a series of new work developed to test the Opusmodus software application for Macintosh. Cast in a single movement the score takes its inspiration from Mozart's String Quintet K515. This is one of five Quintets Mozart wrote and reckoned to be amongst his most serious and affecting chamber music.

The score was written using script-based programming in LISP, using the Opusmodus system extensions. The music splits the ensemble into two groups: solo violin and violoncello; second violin and viola duet. The group of violin and violas play throughout a chordal refrain. Harmonically this is made from 3-part chord objects generated algorithmically.



These chords are articulated rhythmically using sequences of poetic metrics: iamb, trochee, spondee, anapest, dactyl, amphibrach, pyrric.

The musical action is in two parts. The first part is a free introduction in which the two solo parts are generated from Markov Chain algorithms. The instruments play antiphonally gradually coming together as a duet at the tempo change at bar 48. The second part begins here with the violin and violas chordal music following the rhythms of a poem by the composer from his collection Tide Marks. Here's a fragment of a short piano piece having a play of rhythms devised from poetic metrics in 3-part chords in the left hand.

The image shows a musical score for two piano parts. The top part is labeled 'Piano' and the bottom part is labeled 'Pno.'. The tempo is marked as $\text{♩} = 80$. The dynamic marking is f . The score consists of two systems of music. The first system has four measures. The second system starts at measure 4 and also has four measures. The music is written in treble clef for both parts. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/8 to 1/4 to 3/8 to 2/4. The left hand of the 'Piano' part plays a series of chords in a 3-part structure, while the right hand plays a melodic line. The 'Pno.' part has a similar structure with chords in the left hand and a melodic line in the right hand.

String Quintet

deliberato ♩ = 70

Violin I

Violin II

Viola

Viola

Cello

f

10

Vn.I

Vn.II

Va.

Va.

Vc.

19

Vn.I *mf* *f* *fff*

Vn.II *pp* *mp* *ff* *pp* *f* *pp* *f* *fff*

Va. *pp* *mp* *ff* *pp* *f* *pp* *f* *fff*

Va. *pp* *mp* *ff* *pp* *f* *pp* *f* *fff*

Vc. *f* *f*

28

Vn.I *f* *f* *mf* *mf* *pp* *mp* *pp*

Vn.II *mf* *f* *p* *f* *pp* *mp* *pp*

Va. *mf* *f* *p* *f* *pp* *mp* *pp*

Va. *mf* *f* *p* *f* *pp* *mp* *pp*

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

poco grazioso

con sord.

pizz.

36

Vn.I *mf* *mp* *mf* *mp* *mf*

Vn.II *p* *mp* *p* *mf* *p* *mf* *pp*

Va. *p* *mp* *p* *mf* *p* *mf* *pp*

Va. *p* *mp* *p* *mf* *p* *mf* *pp*

Vc. *mf* *mf*

44

poco ritardando *espressivo* $\text{♩} = 60$
senza sord.

Vn.I *mp sul tasto*

Vn.II *mf* *p* *pp* *p* *p*

Va. *mf* *p* *pp* *p* *p*

Va. *mf* *p* *pp* *p* *p*

Vc. *arco* *mp sul tasto*

52

Vn.I *f pesante* *mf leggiero*

Vn.II *mf* *f* *mf* *mp* *mf* *mp* *p* *mp*

Va. *mf* *f* *mf* *mp* *mf* *mp* *p* *mp*

Va. *mf* *f* *mf* *mp* *mf* *mp* *p* *mp*

Vc. *f pesante* *mf leggiero*

63

Vn.I *f* *mf*

Vn.II *mp* *f* *mp* *p* *mf* *f*

Va. *mp* *f* *mp* *p* *mf* *f*

Va. *mp* *f* *mp* *p* *mf* *f*

Vc. *mp* *f* *mf*

74 *poco sul pont*

Vn.I *mf* *mp* *f* *mp* *f* *f* *f* *f* *norm.*

Vn.II *mf* *pp* *p* *pp* *p* *pp* *p* *mp* *p* *mf*

Va. *pp* *p* *pp* *p* *pp* *p* *mp* *p* *mf*

Va. *mf* *pp* *p* *pp* *p* *pp* *p* *mp* *p* *mf* *poco sul pont.*

Vc. *mf* *f* *norm.*

84 *ritardando*

Vn.I *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vn.II *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Va. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Va. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f* *mf* *f* *mf* *f*