Nicholas DEYOE

- ...for every day is another view of the tentative past -

for string quartet

(2009)

for the Formalists

Andrew, Ashley, Mark, and Andrew

Nothing can be repeated.

We can only simulate the past
through memory.

Even a memory changes as new
experience alter context.

No matter what else exists, what drive
we may have, we often have the desire
to relive happy (and sometime even
unhappy) moments.

Rehearsal marks 3, 7, and 9 represent the moments
in life that should be cherished, for each is unique
and even when duplicated almost perfectly,
will never match the context of the first
instance.

- Nicholas Deyoe

1
If half of me is skewered
by grey crested birds
in the middle of the vines of my promise
and the very fact that I'm a poet
suffers my eyes
to be filled with vermillion tears,

2
how much greater danger
from occasion and pain is my vitality
yielding, like a tree on fire! -
for every day is another view
of the tentative past
grown secure in its foundry of shimmering
that's not even historical; it's just me.

3
And the other half
of me where I master the root
of my every idiosyncrasy
and fit my ribs like a glove,

4
is that me who accepts betrayal
in the abstract as if it were insight?
and draws its knuckles
across the much-lined eyes
in the most knowing manner of our time?

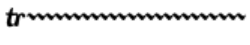
5
The wind that smiles through the wires
isn't vague enough for an assertion
of a personal nature, it's not for me,

6
I'm not dead. Nothing remains, let alone "to be said,"
except that when I fall backwards
I am trying something new and shall succeed, as in the past.

- Frank O'Hara

Explanations:

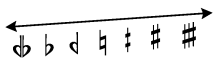
DYNAMICS:
The generaly dynamic range of this piece is notated from ***ppp*** to ***fff***. Dynamics within this range should srtrive for good tone. ***ppp*** should be near the edge of audibility, but still with clear and secure tone. ***fff*** should be as loud as possible while still sounding good. Dynamics that fall outside of this range should not make the attempt to sound "good". Several "inbetween" dynamics are also used such as ***mf/mp*** and ***mp/mf***. These are not intended to fall exactly between the two, but should instead be an alteration of the dynamic that comes first. For example, ***mf/mp*** should be a slightly quieter ***mf*** ***mp/mf*** should be a slightly louder mp.



Unless otherwise specified, all trills are half-step trills.

This symbol is just a note to the the quartet members when all or some members have a true unison. These instances are somewhat rare, so this symbol is meant simply as a helpful reminder. If the "u" appears alone, it means that all four members have a unison. Otherwise, the "u" will be accompanied by v1, v2, va, or vc, specifying which other player the unison is with.

This symbol is used to cancel the previous one.



Succession of quarter tones

These symbols indicate pitch alteration of slightly higher or slightly lower. They are not meant to be precise, but should instead be a slight shading of the given pitch

These symbols are used in conjunction with 7th partial harmonics. They imply a tone that is either 1/6 or 4/6 flat.

CL col legno
CL/ord half wood, half hair

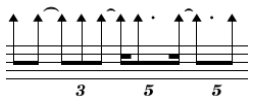
Added bow pressure. This should be viewed as an edgy tone with mild distortion of the pitch. It is important for there to be a clear distinction between this type of bow pressure and "heavy/scratch" pressure.

Heavy bow pressure. Almost a scratch-tone, with strong distortion of the pitch.

Normal bow pressure. This symbol is used only when transitioning to or from increased bow pressure.

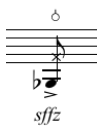
Bow the tailpiece. Each player should choose the place on the tailpiece that creates the best sound. Two different types of sound are desired. One that is just white noise created by light bow pressure (notated 'p'). The other, notated 'f' should use strong bow pressure and create a clear pitch.

Bow the bridge. This should be played in a way that DOES NOT create a squeaking sound.

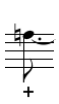


Play as high as possible. Right at the edge of the fingerboard.

Bartók pizz



Muted Bartók pizz



Left-hand pizz

All players must have wooden mutes

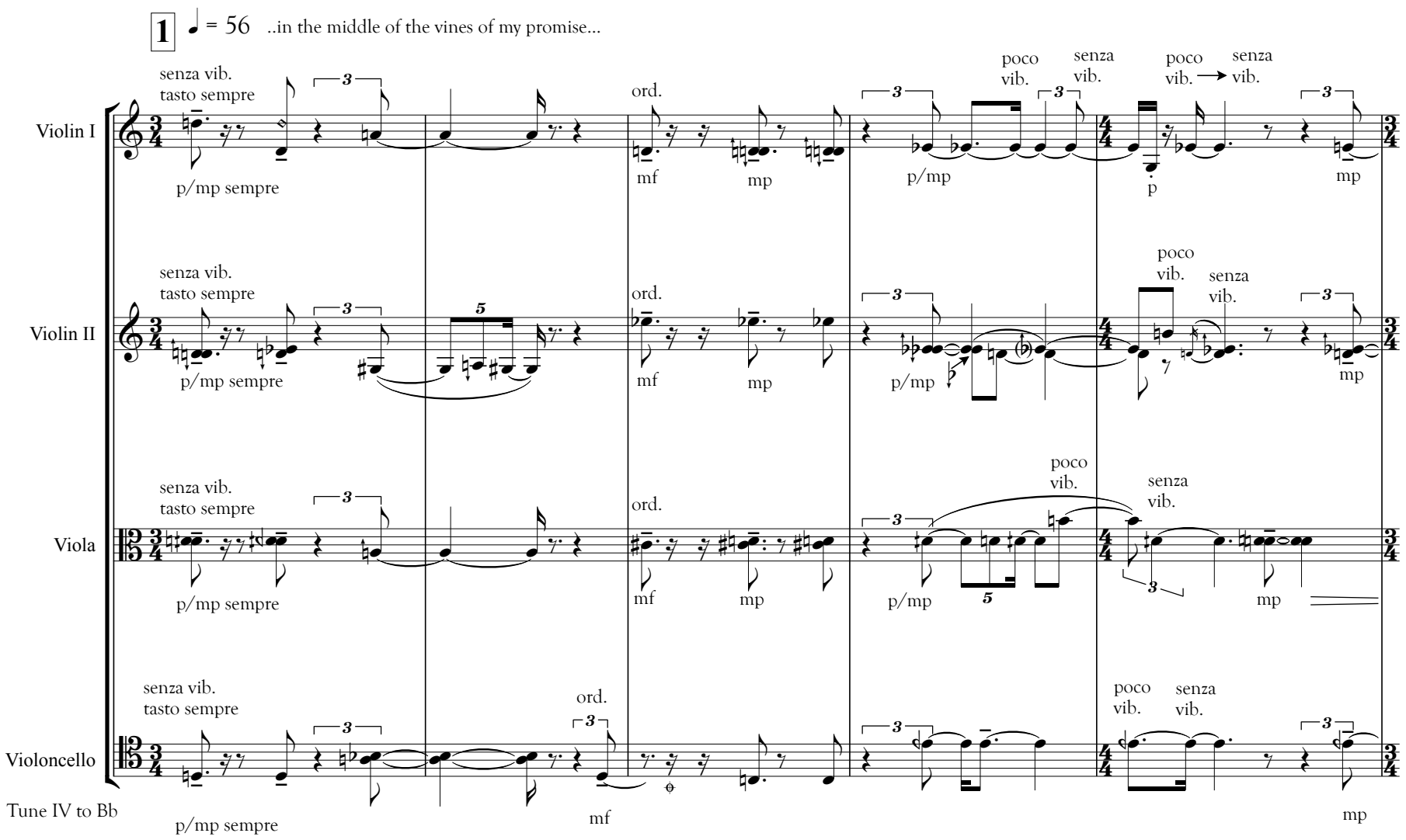
The cellist must tune the fourth string from C to B-flat.

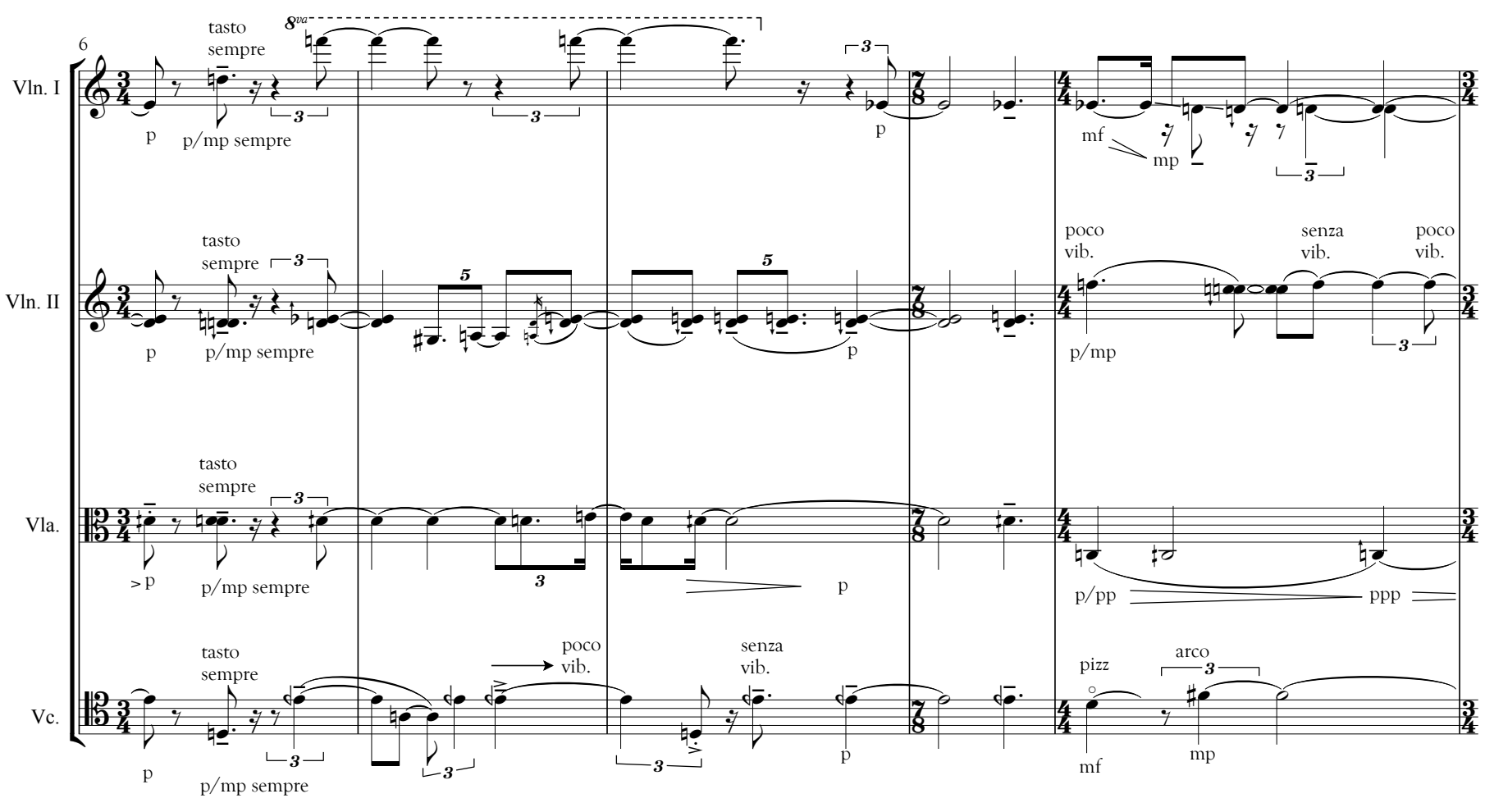
Duration: c. 30 minutes

...for every day is another view of the tentative past

for the Formalist Quartet

Nicholas DEYOE





© Nicholas Deyoe 2009, all rights reserved

11

Vln. I

senza vib. | poco vib. → | senza vib. | poco vib. | senza vib. | poco vib. → | senza vib.

(no decresc.) p sempre

Vln. II

senza vib. → | poco vib. → | senza vib. | poco vib. → | senza vib.

poco vib.

(no decresc.) p sempre pp < p > pp p sempre

Vla.

poco vib. → | senza vib.

pp p sempre

Vc.

mp < p

16

Vln. I

mp p

Vln. II

p.v. → s.v.

mp p

Vla.

< mp > p mf p

Vc.

© Nicholas Deyoe 2009, all rights reserved

21

Vln. I

Vln. II

Vla.

Vc.

senza vib → poco vib.
tasto → ord

p.v.

s.v.

pizz arco

(arco)
III tasto

mf p

mp

f

p

2

26

senza vib

poco
vib. sempre

poco
vib. (slow)

senza vib.

poco vib.
sempre

(mp)

© Nicholas Deyoe 2009, all rights reserved

32

Vln. I

Vln. II

Vla.

Vc.

ⓤvc
senza vib.
vib.
fp mp
sub p mf
senza vib.
mp mf
senza vib.
slight vib.
p mp pp p
mf
ⓤv1
senza vib.
mp

accel. ♩ = 60

37

senza vib.
p mp
f
wooden mute
poco
II vib. sempre
f mp sempre
senza vib.
wooden mute
poco vib.
sffz f

© Nicholas Deyoe 2009, all rights reserved

41

Vln. I
senza vib.
mp/p

Vln. II
3
3
s.v.
p.v.
s.v.
p.v.
3
5
3
s.v.
+
+

Vla.
senza vib.
3
3
p

Vc.
wooden mute
5
3
mp/p

46

Vln. I
senza vib.
5
mf
3
mp
mf
3
poco
vib.
p
mp
f
p/mp
senza vib.
p

Vln. II
(slight
hesitation)
p.v.
3
3
s.v.
3
mf
poco
vib.
p
mf
senza
vib.
p
poco
vib.

Vla.
senza vib.
mf
3
mp
mf
3
poco
vib.
p
f
s.v.
p
3

Vc.
senza vib.
mf
mp
mf
3
poco
vib.
pont
p
senza
vib
mf
pizz
I
arco
tasto
3
II

© Nicholas Deyoe 2009, all rights reserved

52

Vln. I

: mf

→ senza vib.

Vln. II

mf

wooden mute

poco vib.

Vla.

: mf

ord.

Vc.

f mp

57

tasto → pont ord.

Vln. I

mf

ord.

Vln. II

mp mp

mf

III II

IV

ord.

Vla.

mp

© Nicholas Deyoe 2009, all rights reserved

And the other half of me where I master
the root of my every idiosyncracy...

accel.

♩ = 69 - 72

62

3

Vln. I

Vln. II

Vla.

Vc.

mp/p sempre

mp/p sempre

mp/p sempre

mp/p sempre

67

Vln. I

Vln. II

Vla.

Vc.

© Nicholas Deyoe 2009, all rights reserved

72

Vln. I

Vln. II

Vla.

Vc.

ff

mp/mf

mf

(7th partial)

sffz

77

(mp/mf) p mf

© Nicholas Deyoe 2009, all rights reserved

82

Vln. I

Vln. II

Vla.

Vc.

p.v.

s.v.

(4+5+4)

(5+4)

mp/mf

ff

f

sffz

87

© Nicholas Deyoe 2009, all rights reserved

91

Vln. I

remove mute

tasto flaut.

pp

ord.

(pp)

tasto flaut.
sempre

mp

p

Vln. II

remove mute

tasto flaut.

pp

ord.

(pp)

tasto flaut.
sempre

mp

p

Vla.

remove mute

tasto flaut.

pp

ord.

ff

tasto flaut.
sempre

mp

p

Vc.

remove mute

tasto flaut.

pp

ord.

ff

tasto flaut.
sempre

mp

p

97

Vln. I

mp/mf

3x

10 seconds

Vln. II

mp/mf

10 seconds

Vla.

mp/mf

10 seconds

Vc.

mp/mf

10 seconds

© Nicholas Deyoe 2009, all rights reserved

4 ♩ = 72

101

Vln. I

ord. p mf p mf p mf mp poco vib. f sffz

Vln. II

ord. f p mf molto vib. senza vib. f mf f

Vla.

ord. p mf molto vib. poco vib. senza vib. mf mp f mf mp mf f mf f sffz

Vc.

ord. pp f pp poco vib. fp mp tasto mf f pizz f arco ord, senza vib. poco

* when this symbol is placed before an entrance, use fast, jerky, and aggressive motions to place the bow. This should look somewhat violent.

105

Vln. I

molto vib. f f mp f senza vib. sffz mf sempre sub mp

Vln. II

poco vib. mp sempre mf sfz mp sempre

Vla.

molto vib. senza vib. f ff mp fp mp sempre

Vc.

molto vib. poco vib. (open D) mf sffz mp sempre

© Nicholas Deyoe 2009, all rights reserved

109

Vln. I

Vln. II

Vla.

Vc.

molto vib.

p mf ff

tr

p mf sffz

p mf ff

molto sul pont

113

Vln. I

senza vib.

mf

p/mp

mf pp

mp p mf p

Vln. II

f

mp

mp/p sempre

Vla.

f

p

sfz

mp/p sempre

ord.

Vc.

(mp)

© Nicholas Deyoe 2009, all rights reserved

117

Vln. I

poco

senza vib.

mp sempre

poco vib.

senza vib.

Vln. II

pp f mp

pp

poco vib.

mp

Vla.

mf f mp

mf p mf

poco vib.

mp

Vc.

mp sempre

poco vib.

121

Vln. I

sffz

mf

senza vib.

Vln. II

sffz

mf

fp mf

senza vib.

Vla.

sffz

mf

senza vib.

Vc.

sffz

mf

poco vib.

© Nicholas Deyoe 2009, all rights reserved

124

Vln. I

Vln. II

Vla.

Vc.

pizz

arco

mp

> mp

molto vib.

senza vib.

ff

128

(no decresc.)

molto
sul pont

bridge

'p'

© Nicholas Deyoe 2009, all rights reserved

132

Vln. I

(sudden change) poco vib. senza vib. ♩ = 60

f mf 3 3 f

Vln. II

(sudden change) poco vib. senza vib.

f mf 3 3 5 mp

Vla.

(sudden change) poco vib. senza vib.

f mf 3 5 (mf)

Vc.

(sudden change) poco vib. senza vib.

f mf 3 mp

♩ = 72

138

Vln. I

f 3 mf ppp

Vln. II

molto vib. senza vib.

f 3 mf ppp

Vla.

f (f) sub p ppp

Vc.

f 3 3 ffp mf ff p

© Nicholas Deyoe 2009, all rights reserved

5 ♩ = 80

144

Vln. I

IV III
f sempre

Vln. II

f sempre

p.v.

molto vib.

Vla.

sffz

f sempre

pont

Vc.

sffz

ff

sffz

f

poco vib.

147

Vln. I

molto vib.

Vln. II

senza vib.

molto vib.

fff

f sempre

Vla.

tasto

pont

tasto

(f) IV III

Vc.

sffz

fff

mf p

© Nicholas Deyoe 2009, all rights reserved

150

Vln. I

poco vib.

p/mp

f

mp

f sempre

(ord)

Vln. II

Vla.

pont → tasto

ord.

pizz

III

ff f

Vc.

mf p

pont → tasto

f

ord.

154 (tr)

Vln. I

II I II III II

Vln. II

arco

s.t.

ord

IV

mp

ff mp

Vla.

sffz

(as fast as possible)

Vc.

mf

© Nicholas Deyoe 2009, all rights reserved

157

slower

Vln. I

poco vib.

senza vib.

p sempre

Vln. II

sub p

Vla.

sub p

Vc.

(no decresc.)

sffz

f

p

a tempo (♩ = 80)

161

molto vib.

senza vib.

Vln. I

sub ff

ff

f

Vln. II

molto vib.

senza vib.

ⓤ va

sub ff

ff

f

Vla.

molto vib. senza vib.

ⓤv2

sub ff

ff

f

Vc.

molto vib.

senza vib.

pont., slow bow. grainy sound.
Not too much crunch

sub ff

sfffz (f)

(stop suddenly ON the string
without rearticulating)

© Nicholas Deyoe 2009, all rights reserved

164

Vln. I

Vln. II

Vla.

Vc.

sffz (f)

sffz (f)

167

s.t.

fff

Vln. I

Vln. II

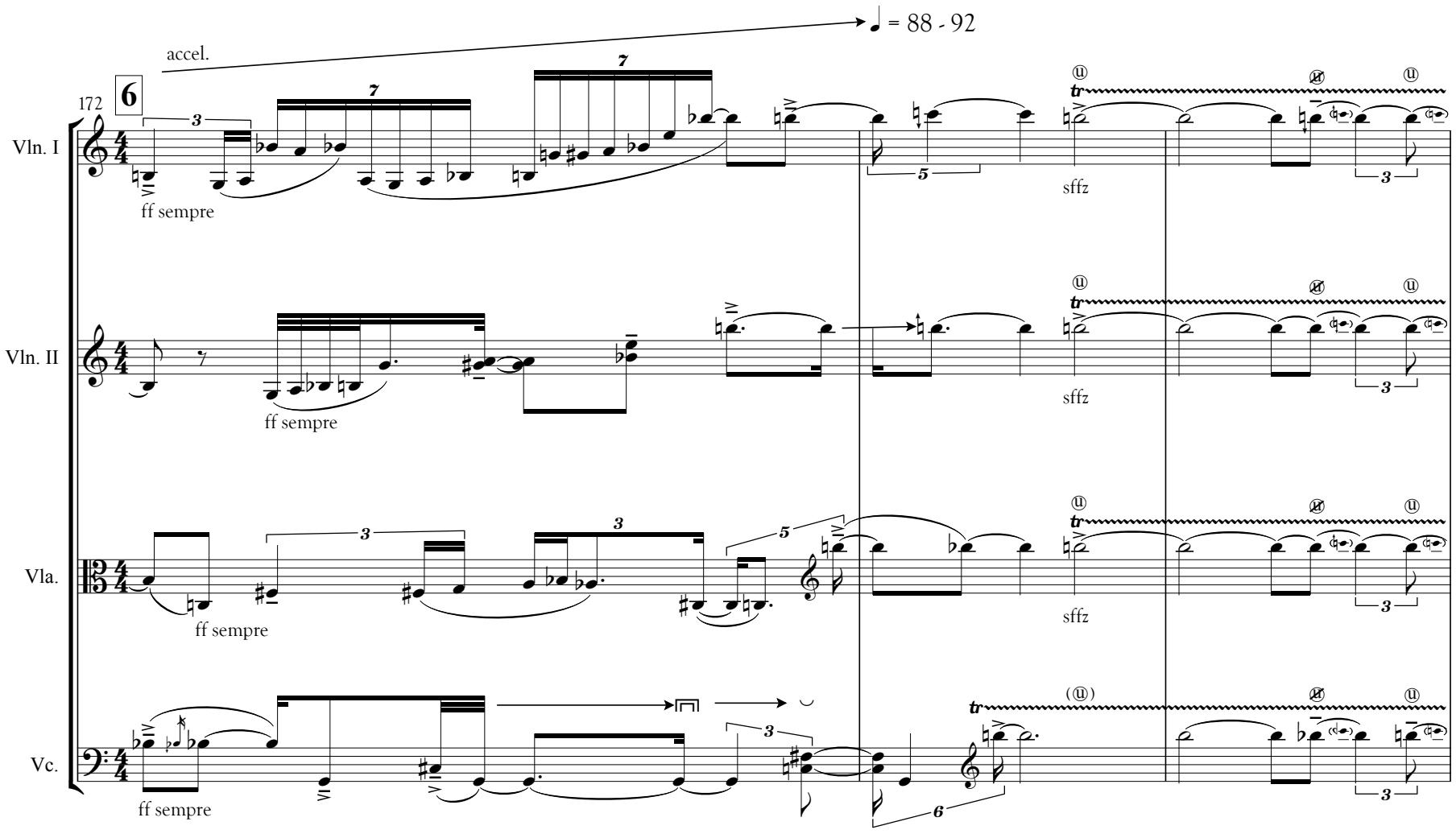
mp

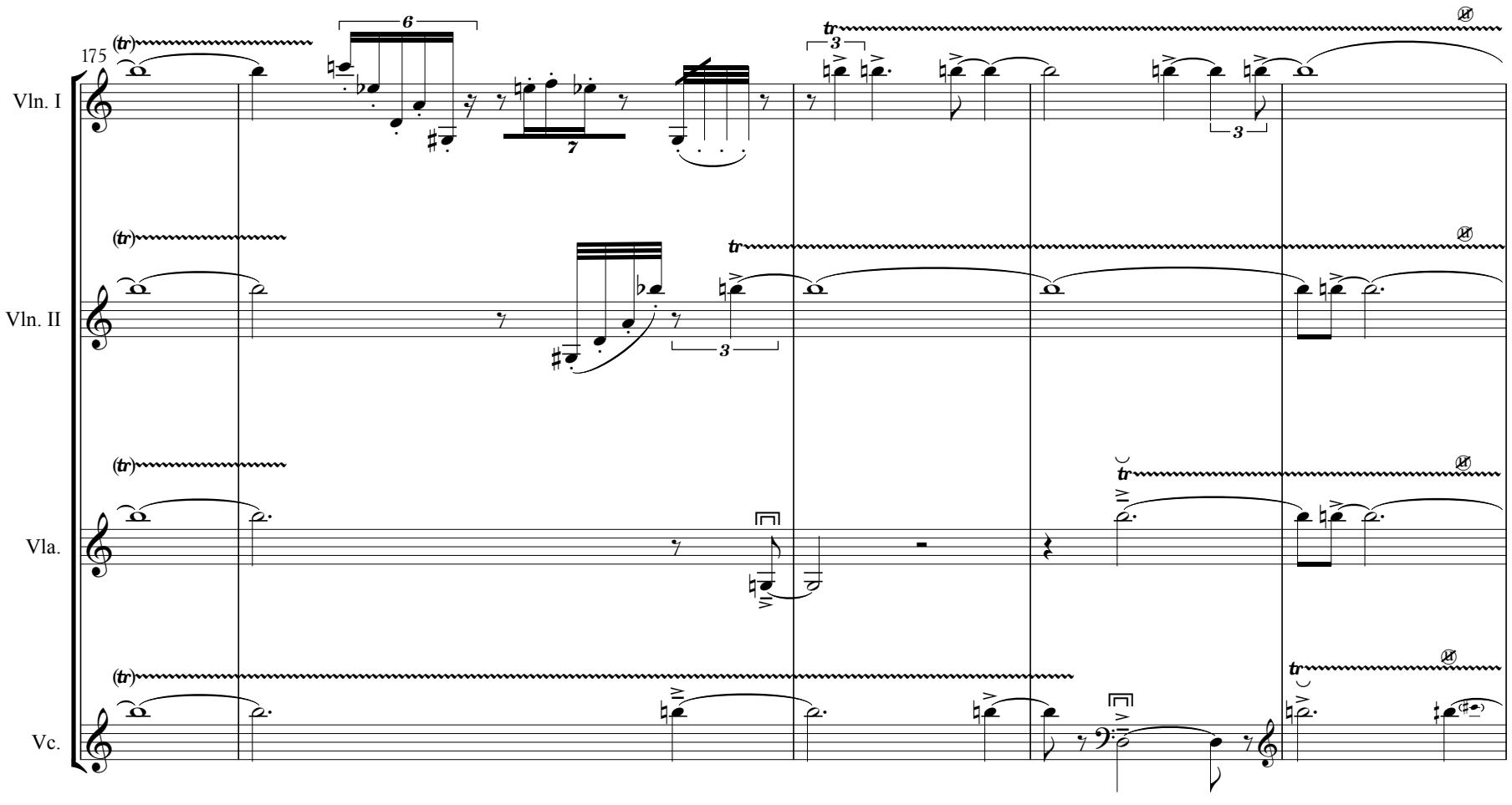
Vla.

mp

Vc.

© Nicholas Deyoe 2009, all rights reserved





© Nicholas Deyoe 2009, all rights reserved

180

Vln. I

Vln. II

Vla.

Vc.

184

Vln. I

Vln. II

Vla.

Vc.

poco vib.

molto vib.

senza vib.

molto vib.

senza vib.

sffz sffz sffz

© Nicholas Deyoe 2009, all rights reserved

187

7 no tempo

is that me who accepts betrayal
in the abstract as if it were insight?

Vln. I

(8)

tr

3

3

senza vib!

@v2

25"

sub pp

Vln. II

molto vib.

8va

7

senza vib!

@v1

sub pp

Vla.

(tr)

5

senza vib!

sub pp

Vc.

sffz

sffz

sffz

sfffz

(finger Bb on III, but do not play it)

sub pp

15"

20"

8"

190

Vln. I

Vln. II

Vla.

pont

ord.

Vc.

[vibrate unplayed Bb on III]

[more vibrato on unplayed Bb on III]

© Nicholas Deyoe 2009, all rights reserved

193

5"

20"

25"

Vln. I

Vln. II

Vla.

Vc.

pp poco

p

tasto

pont

(leave out additional Bb)

poco vib.
(slow)

15"

8"

15"

1 . 5"

s.v.

very slow vib.

196

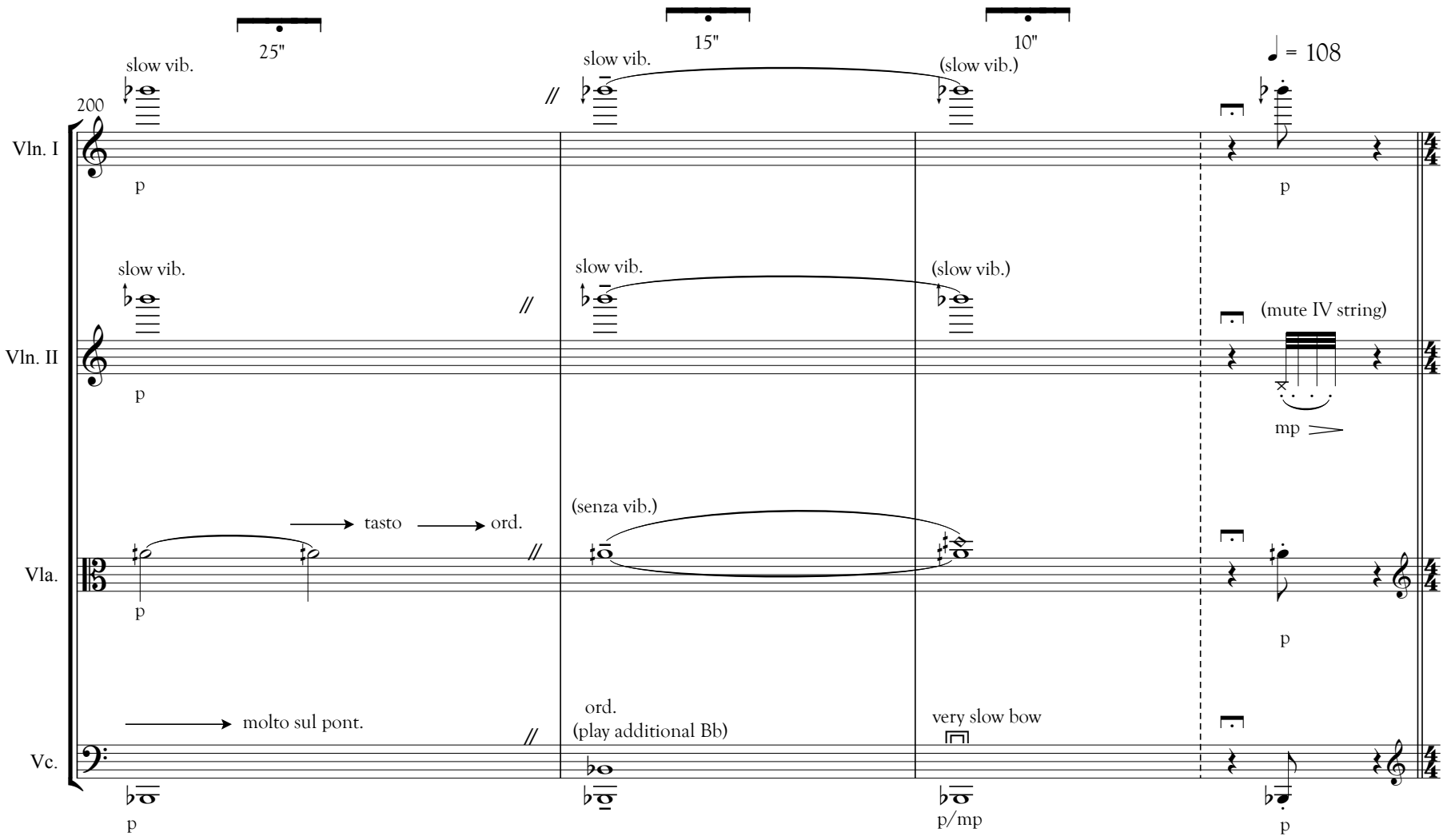
1/2 CL

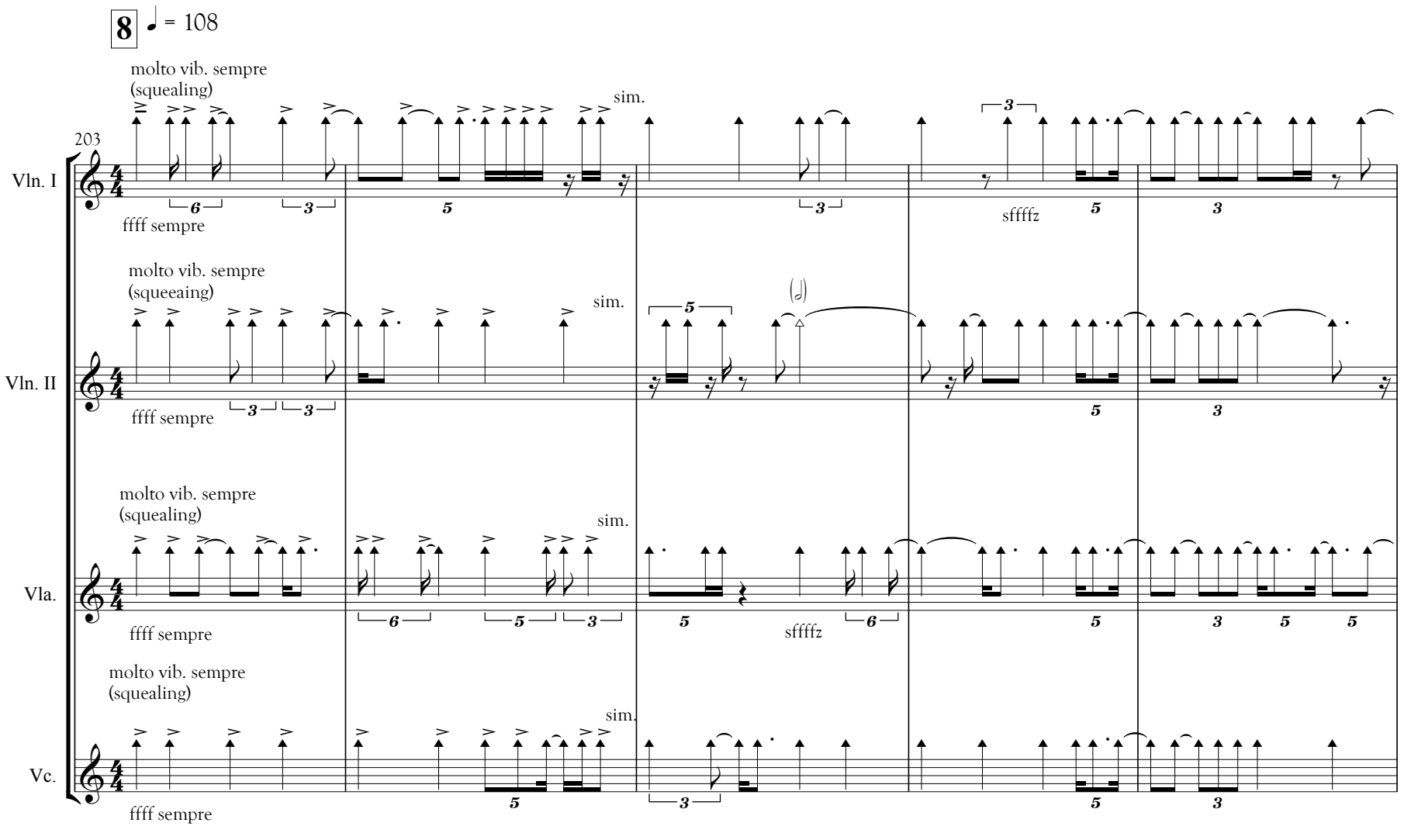
ord.

very slow bow

p/mp

© Nicholas Deyoe 2009, all rights reserved





© Nicholas Deyoe 2009, all rights reserved

208

Vln. I

Vln. II

Vla.

Vc.

(bridge)

sub p

sfffffz

212

molto vib.
sempre

ffff sempre

© Nicholas Deyoe 2009, all rights reserved

216

Vln. I

mf ff

sfffz

(molto vib.)

senza vib.

molto vib.

Vln. II

sfffz

(molto vib.)

senza vib.

molto vib.

Vla.

6

sfffz

sfffz

senza vib.

Vc.

sfffz

senza vib.

221

Vln. I

(bridge) pont. tasto

sub p f

Vln. II

(bridge) pont. tasto

sub p f

Vla.

(bridge) pont. tasto

sub p f

Vc.

(bridge) pont.

sub p f

quasi pont. sempre

fff

© Nicholas Deyoe 2009, all rights reserved

226

Vln. I

Vln. II

Vla.

Vc.

230

ord.

sffz

© Nicholas Deyoe 2009, all rights reserved

234

Vln. I

Vln. II

Vla.

Vc.

(tr)

molto vib.

ffff

sfffffz

238

senza vib.

molto vib.

Va

Vc

V1

V2

© Nicholas Deyoe 2009, all rights reserved

242

Vln. I
molto vib.
sfffz
senza vib.
p
molto vib.
fff

Vln. II
molto vib.
sfffz
senza vib.
p
sub
fff

Vla.
molto vib.
senza vib.
p
molto vib.
fff

Vc.
poco vib.
molto vib.
sfffz
senza vib.
p
molto vib.
fff

246

Vln. I
senza vib.

Vln. II
m.v.
senza vib.

Vla.
senza vib.

Vc.
senza vib.
sfffz

© Nicholas Deyoe 2009, all rights reserved

250

Vln. I

Vln. II

Vla.

Vc.

molto vib.

sfffz

sfffz

253

slow

poco vib.

a tempo

molto vib.

senza vib.

poco vib.

pont.

© Nicholas Deyoe 2009, all rights reserved

257

Vln. I

senza vib.

Vln. II

poco vib.

5:4

pont.

ord.

Vla.

(poco vib.)

senza vib.

Vc.

senza vib.

3

accel.

260

Vln. I

senza vib.

Vln. II

Vla.

Vc.

© Nicholas Deyoe 2009, all rights reserved

265

♩ = 136

Vln. I

Vln. II

Vla.

Vc.

molto vib.

ffff sempre

molto vib.

ffff sempre

molto vib.

ffff sempre

270

accel. molto

Vln. I

senza vib.

molto vib.

senza vib.

sub pp sempre

Vln. II

Vla.

senza vib.

molto vib.

Vc.

senza vib. → molto vib.

© Nicholas Deyoe 2009, all rights reserved

9 ♩ = 30

...for every day is another view of the tentative past,
grown secure in its foundry of shimmering that's not
even historical; it's just me.

273

Vln. I

CL → ord.

poco vib. (slow) senza vib. → poco vib. senza vib. poco vib.

Vln. II

pp sempre

pont. ord.

Vla.

pp sempre

tasto

Vc.

pp sempre

s.t. molto sul tasto (slight break) s.t. pont.

277

Vln. I

CL ord. molot sul tasto tasto molto sul tasto

mp pp sempre

Vln. II

p.v. (slow) s.v. CL → ord. poco vib.

Vla.

CL ord. tasto ord.

mp pp sempre

Vc.

tasto CL ord.

mp pp sempre

© Nicholas Deyoe 2009, all rights reserved

281

Vln. I

ord.

pp

CL

3

arco
ord.

3

(pp sempre)

5

Vln. II

poco
vib.

p

senza vib.

3

pp sempre

tasto

5

Vla.

p

3

pp sempre

5

3

Vc.

molto
sul tasto → tasto

3

ord.

p

3

pp sempre

pont.

molto
sul tasto

5

285

Vln. I

CL

3

ord.

5

poco
vib.

(pp)

Vln. II

ord.

3

CL

ord.

5

(senza vib.)

p

poco
vib.

pp

senza
vib.

5

Vla.

3

poco
vib.

5

Vc.

CL

3

ord.
tasto

5

tasto

p pp

ord.

5

tasto

© Nicholas Deyoe 2009, all rights reserved

289

Vln. I

Vln. II

Vla.

Vc.

poco vib.

senza vib.

molot sul tasto

molto sul tasto

ord.

(no crescendo)

293

s.v.

tasto

© Nicholas Deyoe 2009, all rights reserved

297

Vln. I

flaut. wooden mute ord. remove mute

Vln. II

flaut. wooden mute ord. remove mute

Vla.

flaut. wooden mute tasto s.t. remove mute

Vc.

flaut. (no mute) ord.

301

Vln. I

poco vib.

Vln. II

bridge senza vib. ord.

Vla.

CL ord. senza vib.

Vc.

senza vib.

© Nicholas Deyoe 2009, all rights reserved

305

Vln. I

poco vib.

Vln. II

bridge

'mf'

tasto

pp

ord.
poco vib.

Vla.

bridge

'mf'

pp

(ord.)

tasto

Vc.

tailpiece

'f'

sim.

'f'

sim.

'f'

molto
sul tasto

ord.

309

Vln. I

fast

very slow

slight vib.

senza vib.

Vln. II

s.v.

p.v.

s.v.

very slow
vib.

slight vib.

tasto
senza vib.

Vla.

ord.

pont. ord.

senza vib.

Vc.

molto
sul tasto

poco vib.
tasto

senza vib.

poco vib.

senza vib.

© Nicholas Deyoe 2009, all rights reserved

313

Vln. I

poco vib. senza vib.

Vln. II

p.v. poco vib. senza vib.

Vla.

poco vib. senza vib. poco vib. p.v. p.v.

Vc.

pizz arco flaut ord. pizz

I II

p pp +

317

Vln. I

(♩ = 60)

Vln. II

Vla.

p

Vc.

arco tailpiece p p

'f' 'p' 'f' 'p' 'f' 'p'

© Nicholas Deyoe 2009, all rights reserved

10 ♩ = 76

322

Vln. I

Vln. II

Vla.

Vc.

p

poco vib.

pizz I arco II

mp

pizz

mf

p

(p sempre)

329

f p

sub mf

pp p

molto sul pont. molto sul tasto

II III IV III II sim.

pp sempre

f

mf p

ff

sffz

p mf

p

arco tasto

ord. molto vib.

mp

mf/f

senza vib.

mp

f

© Nicholas Deyoe 2009, all rights reserved

332

Vln. I

molto vib.

p 3 mf 3 ff "ff" 3 mf/mp

notes fingered on the 3rd and 4th strings should be slightly out of tune with the second string. Tuning may change throughout the figure if you desire.

Vln. II

molto sul pont. molto sul tasto molto sul pont.

pp sempre

Vla.

5 pont. 6 tasto 3 pont

Vc.

5:3 very slow bow wooden mute

mp/mf

335

Vln. I

6 3 3 5 3 7 5 3 p.v. p sempre

slight vibrato, very slow

Vln. II

p

Vla.

tasto 3 3 6 3 IV III 3 3

Vc.

I II 5 mp 3 5 3 remove mute (allow Bb to ring) molto vib. 7 6 mf/mp

© Nicholas Deyoe 2009, all rights reserved

338

Vln. I

Vln. II

Vla.

Vc.

tasto flaut.

4:5

pizz
slowly

p.v.

mp
projected

slightly faster

poco

mf

arco

mp

II

(lh)

(arco)

wooden mute

344

(tasto flaut.)

ord.

mp sempre

(v2)

(v1)

p

pont

tasto flaut

remove mute

tasto

© Nicholas Deyoe 2009, all rights reserved

347

Vln. I

Vln. II

Vla.

Vc.

poco vib

jeté

sfz

pont. → molto sul tasto

pp

poco vib.

pizz

sffz

mp

notes fingered on the 3rd and 4th strings should be slightly out of tune with the second string. Tuning may change throughout the figure if you desire.

the speed of this figure should not change when the tempo changes

molto sul tasto

pp sempre

IV III II I sim.

ord.

mp

mf

ff

♩ = 82

8va

350

poco vib.

mp sempre

arco, raw

ff

molto sul pont.

Suddenly lock all three 'A's in tune molto sul tasto

ord

molto sul tasto

ff RAW

ff

© Nicholas Deyoe 2009, all rights reserved

352

accel. ♩ = 92

(8)

Vln. I

Vln. II

Vla.

Vc.

molto sul pont. pont molto sul pont. pont. molto sul pont.

mf subpp

355

♩ = 56

poco vib. senza vib. poco vib. senza vib.

tasto

8va

Vln. I

Vln. II

Vla.

Vc.

ord. poco vib. senza vib.

pizz

arco

© Nicholas Deyoe 2009, all rights reserved

♩ = 92

slightly slower

359

Vln. I

Vln. II

Vla.

Vc.

pizz

mf

mp

fp f

mp

mp

mp

362

molto sul tasto

mp

'ff'

p

LONG

LONG

mp/p sempre

tailpiece

'f'

'ff'

p mp

p

LONG

tailpiece

'f'

'ff'

p mp

© Nicholas Deyoe 2009, all rights reserved

FAST!

Slower

367

Vln. I

Vln. II

Vla.

Vc.

tailpiece

molto vib.

poco vib.

tasto

370

© Nicholas Deyoe 2009, all rights reserved

Nothing remains, let alone "to be said," except that when I fall backwards I am trying something new and shall succeed, as in the past.

11 □ = one full bow, long

374

Vln. I — tailpiece — 'f' 'p' 'f' 'f'

Vln. II — tailpiece — 'f' 'p' 'f'

Vla. — tailpiece — 'f' 'p' 'f' 'p' 'f' 'f'

Vc. — tailpiece — 'p' 'f' 'f' 'p' 'f'

- Bow the tailpieces continuously for about 2 minutes. Each player may add rests when felt appropriate. 'p' should be light bow pressure, creating white noise. 'f' should be a much heavier bow pressure, creating a clear pitch.

- Throughout this section, each player should gradually move back and forth between the each end of the tail piece.

- The "rhythms" notated here and meant only to approximate the sound of the texture.

- Individuals should be more concerned with what is surrounding them rather than their own part.

- Instead of repeating what is notated, you must listen and react to what others are playing.

378

repeat ad lib
for 2 - 3 minutes

Vln. I — 'f' 'p' 'f' 'f' 'p' — all players must cut off together

Vln. II — 'p' 'f' 'p' 'f' 'p' — all players must cut off together

Vla. — 'p' 'f' 'p' — all players must cut off together

Vc. — 'p' 'f' 'p' — all players must cut off together

At the end of this section, play B♭ string with the left hand. Don't repeat until the string is no longer ringing. The third B♭ will mark the bar after the repeat sign. Once the resonance from the last B♭ is gone, cue the cut off in the last bar.

mp mp mp

29 May 2009, San Diego

Nicholas Deyoe

© Nicholas Deyoe 2009, all rights reserved