

# Berceuse

for string quartet

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# Berceuse

for string quartet

♩ = 80

The first system of the musical score consists of four staves. The top two staves are for the first and second violins, both starting with a *p* dynamic. The third staff is for the first and second violas, starting with a *mp* dynamic. The bottom staff is for the first and second cellos and double basses, starting with a *mf* dynamic. The music is in 3/4 time and features a mix of eighth and quarter notes with various articulations and dynamics.

4 *poco rit.*-----

*a tempo*

*cantabile*

The second system of the musical score continues from the first system. It begins with a box containing the number '4'. The tempo markings *poco rit.*, *a tempo*, and *cantabile* are positioned above the staves. The dynamics for the first three staves are *mp*, and for the bottom staff, it is *mp*. The music continues with similar rhythmic patterns and articulations as the first system.

*tenuto*

8

Musical score for measures 8-11. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 8 starts with a treble clef and a key signature of one flat. The music features a melodic line in the upper staves and a more active bass line. A *tenuto* marking is placed above the first staff in measure 9. The piece concludes in measure 11 with a whole rest in the first staff.

*ritard.*.....

*poco meno mosso*

12

Musical score for measures 12-15. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 12 begins with a treble clef and a key signature of two sharps. The music features a melodic line in the upper staves and a more active bass line. A *ritard.* marking is placed above the first staff in measure 12, followed by a dotted line. A *poco meno mosso* marking is placed above the first staff in measure 13. The piece concludes in measure 15 with a whole rest in the first staff. Dynamics markings of *p* (piano) are present in measures 13, 14, and 15.

16

*a tempo*

Musical score for measures 16-19. The score is written for four staves: Treble, Middle Treble, Bass, and Middle Bass. The time signature is 6/8. The tempo is marked *a tempo*. The dynamics are marked *mp* (mezzo-piano) in the second and third measures of each staff. The music features a melodic line in the Treble staff, harmonic accompaniment in the Middle Treble and Bass staves, and a bass line in the Middle Bass staff. There are fermatas over the first measure of each staff.

20

*quasi recitativo*

Musical score for measures 20-23. The score is written for four staves: Treble, Middle Treble, Bass, and Middle Bass. The time signature is 6/8, which changes to 2/4 at measure 22. The tempo is marked *quasi recitativo*. The dynamics are marked *fp* (fortissimo) in the second and third measures of each staff. The music features a melodic line in the Treble staff, harmonic accompaniment in the Middle Treble and Bass staves, and a bass line in the Middle Bass staff. There are fermatas over the first measure of each staff. Trills are indicated in the Treble and Middle Treble staves at measures 22 and 23.

24

*ritard*.....

Tempo I

tr

*f* *fp* *f* *f*

28

*allargando*.....

*mp* *p* *p* *p*

*meno mosso*

*rallantando*-----, ○

32

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 6/8. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *pp*. The fourth measure is marked *pp*. The tempo markings are *meno mosso* for the first two measures and *rallantando* for the last two. The score includes various musical notations such as notes, rests, and slurs.

Composer David Jason Snow (b. 1954) received his professional musical training at the Eastman School of Music (1972-1976) where he studied with Joseph Schwantner, Warren Benson, and Samuel Adler, and at the Yale School of Music (1976-1978) where he was a student of Jacob Druckman. While at Eastman, he was awarded the Bernard and Rose Sernoffsky Prize in composition (1974), the McCurdy Prize (1975), and the Howard Hanson Prize (1976), and at Yale he received the Frances E. Osborne Kellogg Prize (1978). Other honors include BMI Student Composer Awards (1977, 1979), Annapolis Fine Arts Foundation Composition Prizes (1981, 1983, 1984, 1985), an ASCAP Foundation Grant (1981), a National Association of Composers/USA Composition Prize (1981), a National Federation of Music Clubs Composition Prize (1981), National Endowment for the Arts Composer Fellowships (1982, 1985), a Meet the Composer Grant (1983), and Maryland State Arts Council Grants (1992, 1997). Snow has been awarded artist residencies at Yaddo (1981, 2000) and Millay Arts (2004), and commissions from the College Band Directors National Association Commission (1982) and the Renee B. Fisher Foundation (1997).

Among the organizations that have presented Snow's work in concert are the Ensemble Intercontemporain (Centre Georges Pompidou, Paris), the New Juilliard Ensemble (Museum of Modern Art, New York), the American Brass Quintet (John F. Kennedy Center, Washington, DC), the Yale Contemporary Ensemble (Sprague Hall, New Haven), the Yale University Band (Woolsey Hall, New Haven), the Harvard Wind Ensemble (Sanders Theater, Cambridge), and the Banda Municipal de Bilbao (Euskalduna Palace, Bilbao).

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