

# **Interlocking Melodies**

**for string quartet**

**Richard Whalley**

# Interlocking Melodies

*for the Quatuor Danel*

## Programme Note

I wanted to write a piece that pays tribute to the wonderful composer György Ligeti, who died in June last year. It is very dangerous for a composer like myself to get too close to the music of a great composer (think of all the 19<sup>th</sup> century composers who struggled with the shadow of Beethoven), so I chose a tangential course. When I think of Ligeti's music I think of infinite space; it seems utterly unlimited in scope, and often appears to have a remarkable property of transcending gravity. I was drawn to a late painting of the artist Willem de Kooning, *Untitled XIII*, that consists of a number of large curvy shapes in yellow, green red and white that serenely float in some kind of intriguing weightless balance. In music the whole-tone scale defies gravity, as all its intervals are equal, and all its pitches are of equal weight. Therefore it seemed natural to build the interlocking melodies in this piece out of interlocking whole-tone scales. Rather than being content with the traditional 12 semitones (which contain two complementary whole-tone scales), this piece uses four complementary whole-tone scales through judicious use of quarter-tones.

This relatively short, intense movement can be heard as a set of variations, in which interlocking melodies subjected to a number of transformations, resulting in a number of increasingly intricate textures. To complicate matters the "theme" consistently gets faster, yet the rate at which textures evolve does not, so the "theme" appears to accelerate ahead of the texture. It may help to think of the movement as a progression through a life-cycle, from naïvety through an accumulation of experience (which includes moments of crisis and of climax), culminating in serene acceptance.

**Duration: c. 7 mins**

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Flowing ♩ = 108

Musical score for measures 1-6. The score is for Violin I, Violin II, Viola, and Violoncello. The time signature changes from 4/4 to 2/4 and back to 4/4. The key signature has one sharp (F#).  
Violin I: Rests.  
Violin II: *pizz. (fast stroke)*.  
Viola: *con sord.*, *p (mechanical)*, *(port.)*, *p (wistful)*.  
Violoncello: Rests.

Musical score for measures 7-12. The time signature changes from 3/4 to 4/4 and back to 3/4. The key signature has one sharp (F#).  
Violin I: Rests.  
Violin II: *pizz.*, *3*.  
Viola: *3*, *5*.  
Violoncello: Rests.

Musical score for measures 13-17. The time signature changes from 2/4 to 4/4. The key signature has one sharp (F#).  
Violin I: Rests.  
Violin II: *pizz.*.  
Viola: *3*, *5*.  
Violoncello: Rests.

Musical score for measures 18-22. The time signature changes from 4/4 to 5/4. The key signature has one sharp (F#).  
Violin I: *senza vib.*, *pppp*, *p*, *3*.  
Violin II: *mf*.  
Viola: *3*, *mf*, *p*, *ord.*, *(introduce vib.)*, *3*.  
Violoncello: *ppp*, *mf*, *3*.

22

Musical score for measures 22-26. The score is for Violin I, Violin II, Viola, and Cello. Measure 22 starts with a 5/4 time signature. Violin I has a natural breath mark and sfzp dynamics. Violin II has arco and sfzp dynamics. Viola has sul pont. (o) and piu f dynamics. Cello has pp dynamics and a triplet. Measure 23 changes to 4/4 time. Violin I has a natural breath mark and sfzp dynamics. Violin II has arco and sfzp dynamics. Viola has sul pont. (o) and sfzp dynamics. Cello has f and ppp dynamics. Measure 24 has a natural breath mark and sfzp dynamics. Violin II has arco and sfzp dynamics. Viola has sul pont. (o) and sfzp dynamics. Cello has sfzp dynamics. Measure 25 has a natural breath mark and sfzp dynamics. Violin II has arco and sfzp dynamics. Viola has sul pont. (o) and sfzp dynamics. Cello has sfzp dynamics. Measure 26 has a natural breath mark and sfzp dynamics. Violin II has arco and sfzp dynamics. Viola has sul pont. (o) and sfzp dynamics. Cello has sfzp dynamics.

27

**A**

Musical score for measures 27-30. The score is for Violin I, Violin II, Viola, and Cello. Measure 27 starts with a 5/4 time signature. Violin I has sul pont. and pizz. (relaxed open sound) dynamics. Violin II has sfzp and f dynamics. Viola has sul pont. and p dynamics. Cello has p espress. dynamics. Measure 28 changes to 4/4 time. Violin I has sul pont. and p dynamics. Violin II has sfzp and f dynamics. Viola has sul pont. and p dynamics. Cello has p espress. dynamics. Measure 29 has sul pont. and ppp dynamics. Violin II has sul pont. and ppp dynamics. Cello has p espress. dynamics. Measure 30 has sul pont. and ppp dynamics. Violin II has sul pont. and ppp dynamics. Cello has p espress. dynamics.

31

Musical score for measures 31-35. The score is for Violin I, Violin II, Viola, and Cello. Measure 31 starts with a 3/4 time signature. Violin I has triplet dynamics. Violin II has triplet dynamics. Viola has triplet dynamics. Cello has triplet dynamics. Measure 32 changes to 3/4 time. Violin I has triplet dynamics. Violin II has triplet dynamics. Viola has triplet dynamics. Cello has triplet dynamics. Measure 33 changes to 4/4 time. Violin I has triplet dynamics. Violin II has triplet dynamics. Viola has triplet dynamics. Cello has triplet dynamics. Measure 34 changes to 3/4 time. Violin I has triplet dynamics. Violin II has triplet dynamics. Viola has triplet dynamics. Cello has triplet dynamics. Measure 35 changes to 3/4 time. Violin I has triplet dynamics. Violin II has triplet dynamics. Viola has triplet dynamics. Cello has triplet dynamics.

36

(III)

Musical score for measures 36-40. The score is for Violin I, Violin II, Viola, and Cello. Measure 36 starts with a 3/4 time signature. Violin I has triplet dynamics. Violin II has triplet dynamics. Viola has triplet dynamics. Cello has triplet dynamics. Measure 37 changes to 2/4 time. Violin I has triplet dynamics. Violin II has triplet dynamics. Viola has triplet dynamics. Cello has triplet dynamics. Measure 38 changes to 3/4 time. Violin I has triplet dynamics. Violin II has triplet dynamics. Viola has triplet dynamics. Cello has triplet dynamics. Measure 39 changes to 4/4 time. Violin I has triplet dynamics. Violin II has triplet dynamics. Viola has triplet dynamics. Cello has triplet dynamics. Measure 40 changes to 4/4 time. Violin I has triplet dynamics. Violin II has triplet dynamics. Viola has triplet dynamics. Cello has triplet dynamics.

40

Vln. I

Vln. II

Vla.

Vc.

senza sord.  
near tip.

*pp* *sub pp* *pp*

**B**

44

Vln. I

Vln. II

Vla.

Vc.

arco (port.)

*p dolce* (simile)

nat. *V tense*

*mf* *p*

small, precise strokes

*p*

49

Vln. I

Vln. II

Vla.

Vc.

*poco a poco cresc. (until bar 62)*

*poco a poco cresc. (until bar 63)*

small precise strokes

*p*

53

Vln. I

Vln. II

Vla.

Vc.

*dolciss.*

simile

*p*

57

Vln. I  
Vln. II  
Vla.  
Vc.

*mp*

Measures 57-60. Vln. I and II play eighth-note triplets. Vln. I has a fermata in measure 59. Vln. II has a fermata in measure 60. Vla. and Vc. play eighth-note triplets. Vln. I has a fermata in measure 60. *mp* dynamic.

61

Vln. I  
Vln. II  
Vla.  
Vc.

*f* *sfz*

*poco a poco cresc.*

Measures 61-64. Vln. I and II play eighth-note triplets. Vln. I has a fermata in measure 63. Vln. II has a fermata in measure 64. Vln. I has a fermata in measure 64. *f* and *sfz* dynamics. *poco a poco cresc.* instruction.

65

Vln. I  
Vln. II  
Vla.  
Vc.

*sfz* *ff* *5:3* *sfz* *f*

Measures 65-68. Vln. I and II play eighth-note triplets. Vln. I has a fermata in measure 67. Vln. II has a fermata in measure 68. Vln. I has a fermata in measure 68. *sfz*, *ff*, *5:3*, *sfz*, *f* dynamics.

69

Vln. I  
Vln. II  
Vla.  
Vc.

*lively* *pp* *f* *fp* *fp* *3* *fp* *calmly pizz. arco* *7:6* *pizz. arco* *7:6* *7:6* *7:6* *arco cantabile* *mf*

Measures 69-72. Vln. I and II play eighth-note triplets. Vln. I has a fermata in measure 71. Vln. II has a fermata in measure 72. Vln. I has a fermata in measure 72. *lively*, *pp*, *f*, *fp*, *fp*, *3*, *fp*, *calmly pizz. arco*, *7:6*, *pizz. arco*, *7:6*, *7:6*, *7:6*, *arco cantabile*, *mf* dynamics.

75

Vln. I: *mf fp*, *fp*, *mf fp*, *f*, *p*

Vln. II: *f*, *p*, *f*, *p*, *f*

Vla.: *f p*, *f p*, *f*

Vc.: *f*, *p*, *f*

Tempo: *calmly*

Time signatures: 3/4, 2/4, 3/4, 2/4, 3/4

Measure lengths: 8:6, 7:6, 5:4, 7:6, 5:4

Performance instructions: *pizz. arco*, *f*, *p*, *mf*, *fp*, *f*, *p*

Articulation: *3*, *3*, *3*, *3*, *3*, *3*

81

Vln. I: *mfp*, *mf*, *fp*, *f*

Vln. II: *f*, *p*, *f*, *p*, *f*

Vla.: *f p*, *f p*, *f p*, *f p*

Vc.: *f*, *p*, *f*, *p*

Tempo: *calmly*

Time signatures: 3/4, 2/4, 3/4, 2/4, 3/4

Measure lengths: 7:6, 7:6, 7:6, 5:4, 7:6

Performance instructions: *pizz. arco*, *f*, *p*, *mf*, *fp*, *f*, *p*

Articulation: *3*, *3*, *3*, *3*, *3*, *3*

86

Vln. I: *p*, *f*, *f*

Vln. II: *sfz*, *poco f*, *f*

Vla.: *f*, *fp*, *fp*, *fp*

Vc.: *f*, *fp*, *fp*, *fp*

Tempo: *calmly*

Time signatures: 3/4, 2/4, 3/4, 2/4, 3/4

Measure lengths: 8:6, 7:6, 7:6, 7:6

Performance instructions: *p*, *f*, *sfz*, *poco f*, *f*, *fp*, *fp*, *fp*, *fp*

Articulation: *3*, *3*, *3*, *3*

89

Vln. I: *f*, *f p*, *f p*

Vln. II: *f*, *f p*, *f p*

Vla.: *fp*, *f p*, *f p*

Vc.: *f*, *f p*, *f p*

Tempo: *calmly*

Time signatures: 3/4, 2/4, 3/4, 2/4, 3/4

Measure lengths: 8:6, 5:4, 5:4, 5:4, 7:4

Performance instructions: *f*, *f p*, *f p*, *fp*, *f p*, *f p*, *f p*

Articulation: *3*, *3*, *3*, *3*, *3*, *3*





**D** (vn 2  $\text{♩} = c.124$ , va  $\text{♩} = 108$ )

108

Vln. I *sfz*

Vln. II *ff* *f* (off string) *sempre stacc.*

Vla. *ff* *vigorous*

Vc. *sfz*

Measures 108-115. Vln. I starts with a *sfz* dynamic. Vln. II has a box containing a note with a left-pointing arrow and the text "(off string)". The Vln. II part is marked *sempre stacc.* The Vla. part is marked *ff* and *vigorous*. The Vc. part is marked *sfz*. Measure numbers 108, 110, 112, 114, and 115 are indicated.

(vn 1  $\text{♩} = c.78$ )

115

Vln. I

Vln. II

Vla. *sfz* *sfz* *sfz*

Vc. *sfz*

120 *slightly heavy*

120 *f*

120

Measures 115-120. Vln. I and II continue. Vla. has three *sfz* markings. Vc. has one *sfz* marking. A box at the top right shows a note with a right-pointing arrow and the text "(vn 1  $\text{♩} = c.78$ )". Another box shows a note with a right-pointing arrow and the text "120 slightly heavy". A third box shows a note with a right-pointing arrow and the text "120 f". Measure numbers 115, 116, 118, 120, and 121 are indicated.

(vn2  $\text{♩} = c.100$ )

121

Vln. I

Vln. II

Vla. *sfz* *f*

Vc. *sfz* *f*

121 *vib.*

121 *5:4*

122 *3:2*

122 *becoming less short*

122 *(poss.)*

122 *slightly off string*

122 *sempre stacc.*

8va

Measures 121-122. Vln. I has a *vib.* marking. Vln. II has a box containing a note with a left-pointing arrow and the text "121 5:4". Vla. has *sfz* and *f* markings. Vc. has *sfz* and *f* markings. A box at the top right shows a note with a right-pointing arrow and the text "(vn2  $\text{♩} = c.100$ )". A box at the bottom right shows a note with a right-pointing arrow and the text "122 slightly off string". A box at the bottom right shows a note with a right-pointing arrow and the text "122 (poss.)". A box at the bottom right shows a note with a right-pointing arrow and the text "8va". Measure numbers 121 and 122 are indicated.

128  
Vln. I *loco*  
Vln. II *sfz*  
Vla. *f* becoming less stacc.  
Vc. *f*  
[Musical notation with measures 128-133]

134  
Vln. I *sfz* *ff*  
Vln. II *sfz* *ff*  
Vla. *mf* *5:4*  
Vc. *sfz - mf* *subito flautando*  
[Musical notation with measures 134-138]

139 simile  
Vln. I *poco a poco dim.*  
Vln. II  
Vla. *f*  
Vc. *f*  
[Musical notation with measures 139-144]

**E Subito tempo I**  
145  
Vln. I *p*  
Vln. II *mp* *Held back*  
Vla. *p* *Held back*  
Vc. *p*  
149 *lively, focussed*  
[Musical notation with measures 145-149]

150

Vln. I

Vln. II

Vla.

Vc.

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

155

Vln. I

Vln. II

Vla.

Vc.

*poco sfz*

*p*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

159

Vln. I

Vln. II

Vla.

Vc.

*mf*

*pizz.*

*arco*

*pizz.*

*arco*

*mf*

*pizz.*

*arco*

*espress.*

164

Vln. I

Vln. II

Vla.

Vc.

*poco f*

*mf*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

168

Musical score for measures 168-170, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *pizz.* and *arco*, and articulation marks like accents and slurs. The key signature is two flats and the time signature is 4/4.

171

Musical score for measures 171-172, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *f* and *arco*, and articulation marks like accents and slurs. The key signature is two flats and the time signature is 4/4.

173

Musical score for measures 173-174, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *loco* and *arco*, and articulation marks like accents and slurs. The key signature is two flats and the time signature is 4/4.

175

Musical score for measures 175-177, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *ff*, *sempre cresc.*, *sffz - mf*, and *f*, and articulation marks like accents and slurs. The key signature is two flats and the time signature is 4/4.

177

Vln. I

Vln. II

Vla.

Vc.

*ff* *sempre cresc.*

*f* *cresc.*

179

Vln. I

Vln. II

Vla.

Vc.

*senza vib.*

*sfz - mf*

*ff*

181

Vln. I

Vln. II

Vla.

Vc.

*diminuendo*

*senza vib.*

*sfz - mf* *diminuendo*

*f heavy* *f* *f* *f*