

*Piano quartet (2018),*

*"Just Listen"*

*R. Carl*

## *In memory of David Macbride*

*My colleague and friend David Macbride died suddenly in his sleep on September 7, 2018, at the very start of classes at the Hartt School, where we both taught. We had known each other since Fall 1984, the date we both arrived as novice faculty members. No one expected this. David was a strong, often quiet presence that grounded our community with his devotion to students, the sacrament of performance, and the mandate to write music that demanded attention because of its sincerity, craft, and essential economy.*

*This work was written in a rush of energy and disorienting despair in fall 2018. The first movement channels that state, as well as being an evocation of being suddenly whisked from life before one would be properly aware of it. The middle movement was written first, then the outer fragmentary movements were added to build it outwards from either end. The piece reflects on David's creative persona in several ways:*

*--David loved the music of Cage. Thus the second and fourth movements are each extremely spare, surrounded by silence. Their timings, 43" and 33" bear a reference to the seminal 4'33". A percussive sound in the fourth also makes a subtle reference to David's love and mastery of percussion writing.*

*--He also loved Morton Feldman (I do too), and this influence is clear throughout the piece, but especially in the third movement.*

*--And he played the viola. A cadenza for the instrument is featured in the center of the third movement.*

*--Above all, David was a musician who believed in his ear and his gut. I think that I, one who often loves to explore architectures that to me feel mystical, probably amused him with what he might have felt was incipient grandiosity. In respect to his values, this piece was written with almost none of the advance planning and exploration that usually prepares a work of mine. Instead, I allowed David to look over my shoulder and at times gently correct me if I got out of hand. He was saying:*

*Just listen.*

*---Robert Carl*

*Instrumentation: Violin, Viola, 'Cello, Piano\* (\*bass drum beater for low strings or optional small gong in movement 4)*

***Timing:** 1: 45"  
2: 43"  
3. 10'  
4. 33"  
5. 3'*

***Total:** c.15'*

# Piano Quartet (2018)

R. Carl

## 1. Headlong/Headfirst (in memory of David Macbride)

(♩ = 108)

**Violin**  
*mf* < *sf* *f* *sf* *sf* *f* *mf*

**Viola**  
*f* *mf* *sf*

**Cello**  
*f* *mf* *f* *sf* *mf* < *sf* *mf*

**Piano**  
*mf* *sf* *mf*

**Vln.**  
*sf* *mf* *sf* *mp* *mf* *sf* *mp*

**Vla.**  
*mf* *cresc.* *sff* *mf* < *sf* *mf* < *sf* *f*

**Vlc.**  
*f* *sff* *f* *mf* *f* *mf*

**Pno.**  
*sf* *mp* *sff* *mf*

Rec.

(c.l. tr. with just a bit of bow hair)

(♩ = 90)

col legno trattato

Musical score for measures 7-13. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.).

- Vln.:** Measures 7-13. Dynamics: *sf*, *G.P.*, *mp*, *arco ord, sul tasto*. Includes triplets and a fermata.
- Vla.:** Measures 7-13. Dynamics: *sf*, *f*, *mp*, *sff*, *G.P.*, *mp*, *arco ord, sul tasto*. Includes triplets and a fermata.
- Vlc.:** Measures 7-13. Dynamics: *f*, *sff*, *G.P.*, *mp*, *arco ord, sul tasto*. Includes triplets and a fermata.
- Pno.:** Measures 7-13. Dynamics: *sff*, *G.P.*, *(finger pizz.) mp*. Includes a triplet and a fermata.

Additional markings: *Red.* (Reduction) and asterisks (\*) are present below the piano part.

Musical score for measures 14-20. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.).

- Vln.:** Measures 14-20. Dynamics: *ord.*, *f*, *fp*, *sf*. Includes a fermata.
- Vla.:** Measures 14-20. Dynamics: *ord.*, *f*, *sf*, *mf*, *sf*. Includes triplets and a fermata.
- Vlc.:** Measures 14-20. Dynamics: *ord.*, *f*, *mf*, *f*, *sf*. Includes triplets and a fermata.
- Pno.:** Measures 14-20. Dynamics: *mf*, *sf*, *f*. Includes a triplet and a fermata.

Additional markings: *Red.* (Reduction) and asterisks (\*) are present below the piano part.

*(like a swarm of wasps!)*

The image shows a musical score for four instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The score covers measures 17 to 20. The Violin, Viola, and Violoncello parts are marked *ff* (fortissimo) and feature triplet markings above the notes. The Piano part is also marked *ff* and includes dynamic markings such as accents (>) and hairpins (> and <). The key signature has one sharp (F#) and the time signature is 3/4. The score concludes with a fermata over the final notes of the Piano part, which are marked *pp* (pianissimo).

*(attacca Movement 2; low piano F continues to ring until completely decayed)*

4.

2. 43"

Musical score for Violin, Viola, Cello, and Piano. The score is divided into three measures by vertical dashed lines. The Violin part has notes with durations of 9", 11", and 7". The Viola and Cello parts have notes with durations of 9", 11", and 7". The Piano part has a note with a duration of 43".

Violin

Viola

Cello

Piano

(9")

(11")

(7")

(practice mute, senza vibr.)

*ppp* *n.*

*ppp* *n.*

( $\bar{\bar{\bar{\circ}}}$ )

(tutti senza sord; attacca Movement 3)

Musical score for Violin, Viola, and Cello. The score is divided into two measures by a vertical dashed line. The Violin part has notes with durations of 12" and 4". The Viola part has notes with durations of 12" and 4". The Cello part has notes with durations of 12" and 4".

Vln.

Vla.

Vlc.

4

(practice mute, senza vibr.)

*ppp* *n.*

(12")

(4")

*ppp* *n.*

### 3. Just Listen

(♩ = 60)

*(neutral, senza vibr.)*

Violin

*(neutral, senza vibr.)*

Viola

*mp* > < *mp* > < *mp* < *mf* > *mp* > *p* *p*

8

Vln.

*mp* > *mp* < *mf* > *mp* > *p* < *mp* < *mf* > *mp* >

Vla.

*mp* > *mp* < *mf* > *mp* > *p* < *mp* < *mf* > *mp* >

14

Vln.

*p* > *pp* *pp* *p* < *mp* > *p* < *mp* >

Vla.

*p* > *pp* *pp* *p* < *mp* > *p* < *mp* >

Vlc.

*(neutral, senza vibr.)*

*p* < *mp* > *p* < *mp* >

22

Vln. *p* < *mp* > < *mp* > < *mf* > *p*

Vla. *p* < *mp* > < *mp* > < *mf* > *p*

Vlc. *p* < *mp* > < *mp* > < *mf* > *p*

Pno. *ppp*

Red. (U.C.)

29

Vln. < *mp* > *pp* (con sord.) *pp*

Vla. < *mp* > *pp* (con sord.) *pp*

Vlc. < *mp* > *pp* (con sord.) *pp*

Pno. *pp*

\*

Red.



(♩ = 72)

Vln. 35

Vla. 35

Vlc. 35

Pno. 35

(Suddenly very simple, plain, fragile)

(end U.C.)

Pno. 41

Pno. 47

52 *(sempre sord.)* *(ord.)*

Vln. *pp* *p* *pp* *p* *mp* *p* *mp*

Vla. *(sempre sord.)* *(ord.)*

Vlc. *pp* *p* *pp* *p* *mp* *p* *mp*

Pno.

58 *(senza sord.)*

Vln. *mp* *mf* *mp* *p* *p*

Vla. *(senza sord.)* *(ord.)* *p* *mp* *(senza sord.)*

Vlc. *mp* *mf* *mp* *p* *p*

Pno. *mp* *p* *mp* *mf*

66

Vln. *mf* *mp* *mf* *f*

Vla. (E) (F) (D) (E) (G) (A) (C) (B) *f*

Vlc. *mf* *mp* *mf* *f*

Pno. *mp* *p* *pp*

(echo)

**Cadenza**

72

Vln. *mf < f* *mf* *f* *mf < f* *mf < f* *mf < f* *ff* *p* *f* *mf < sf*

(♩ = 144) (♩ = 120) (♩ = 90)

Vla. *mp* *mf* *mp* *sf* *mp* *mf* *mp* *p* *mp* *mf*

(♩ = 72) (♩ = 90) (♩ = 72) (♩ = 90)

Vln. *f* *mp* *sf* *p* *sf* *mp < sf* *pp* *mp*

(♩ = 72)

73

Vln. (con sord.) *pp* (solemn) *p*

Vla. (senza vibr.) *p* (con sord.) *mp < mf* *mp*

Vlc. *pp* *p*

81

Vln. *pp* < *mp* < *mf* > *p* *ppp* *ppp* *pp*

Vla. *mf* < *f* *pp* *ppp* *pp*

Vlc. *pp* < *mp* < *mf* > *p* *ppp* *ppp*

(con sord.)

81

Pno. *pp* *p*

(Super delicate) (think of a consort of viols)

Red. (U.C.) \*

90

Vln. *p* *pp*

Vla. *p* *pp*

Vlc. *pp* *p* *pp*

(louré) (louré) (louré)

90

Pno. *mp* *pp*

Red. \*

100 *(sul tasto)* *(col legno trattato)*

Vln. *(sul tasto)*

Vla. *(sul tasto)* *ppp* *p* *(col legno trattato)*

Vlc. *(sul tasto)* *ppp* *p* *(col legno trattato)*

Pno. *ppp* *p*

108 *(arco ord, sul pont; punta d'arco)* *(hum)* *p < mp >* (♩ = 52)

Vln. *n.* *pp* *(arco ord, sul pont; punta d'arco)* *p* *n.* *pp*

Vla. *n.* *pp* *(arco ord, sul pont; punta d'arco)* *(hum)* *p* *n.* *pp* *p < mp >*

Vlc. *n.* *pp* *(arco ord, sul pont; punta d'arco)* *(hum)* *p* *n.* *pp*

Pno. *pp* *ppp* *(hum)* *p* *pp*

12

(Broadening into timelessness...)

115

Vln.

Vla.

Vlc.

*p < mp*

Pno.

*pp*

123

Vln.

Vla.

Vlc.

*mp < p < mp < p < pp*

*ppp < n.*

*mp < p < pp*

*ppp < n.*

*mp < p < pp*

*ppp < n.*

123

Pno.

*ppp*

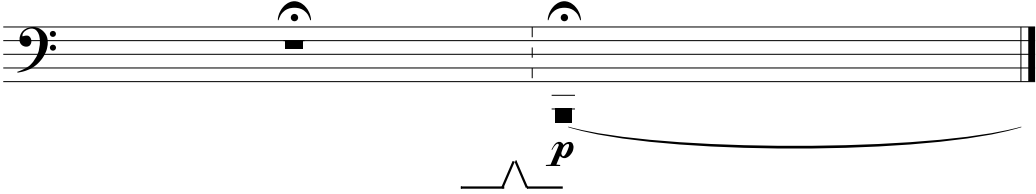
(attacca Mvt.4)

4. 33"

*(7"; initiate timing on  
moment strngs die out in  
previous movement)*

*(26"; strike low regiser strings  
with bass drum mallet, OR  
small gong to left of piano bench,  
as far out of sight as possible)*

Piano



The musical notation consists of a single bass clef staff. A fermata is placed over a note on the staff. Below the staff, there is a dynamic marking 'p' (piano) with a wedge-shaped hairpin symbol pointing upwards towards the staff. A long horizontal line with a slight curve underneath it spans from the fermata to the right edge of the staff.

*(attacca Movement 5)*

14.

### 5. Future Echoes

(♩ = 30 ♪ = 60) (Achingly slow; each note like a breath and a prayer)

(con sord.)

Violin

Viola

Cello

Piano

*p* *ppp* *pp*

\*("Echoes" in brackets played with more tension; like a flashback)

*ped.* (pedal down sempre...)

7

Vln.

Vla.

Vlc.

Pno.

*p* *pp* *pp*



11

Vln.

Vla.

Vlc.

Pno.

*p* *mp* *p* *pp* *p* *mp* *pp*

16

Vln.

Vla.

Vlc.

Pno.

*p* *mp* *pp* *p* *mp* *p* *p* *pp* *p*

16.

Musical score for measures 22-24. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.).

- Violin (Vln.):** Measure 22 has a triplet of eighth notes (B4, C5, D5) beamed together. Measure 23 has a whole note G5. Measure 24 has a whole note G5. Dynamics: *pp* (measures 22-23), *n.* (measure 24).
- Viola (Vla.):** Measure 22 has a whole note G5. Measure 23 has a whole note G5. Measure 24 has a whole note G5. Dynamics: *pp* (measures 22-23), *n.* (measure 24).
- Violoncello (Vlc.):** Measure 22 has a whole rest. Measure 23 has a triplet of eighth notes (G3, F3, E3) beamed together. Measure 24 has a whole rest. Dynamics: *p* (measure 23), *mp* (measure 23), *p* (measure 23).
- Piano (Pno.):** Measure 22 has a whole rest. Measure 23 has a whole rest. Measure 24 has a whole rest. Dynamics: *pp* (measures 23-24), *p* (measures 23-24).

(Completely Still)

Musical score for measures 27-31. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.).

- Violin (Vln.):** Measure 27 has a quarter note G5. Measure 28 has a quarter note G5. Measure 29 has a quarter note G5. Measure 30 has a quarter note G5. Measure 31 has a quarter note G5. Dynamics: *pp* (measures 27-31), *decresc.* (measures 28-30), *ppp* (measure 31), *n.* (measure 31).
- Viola (Vla.):** Measure 27 has a quarter note G5. Measure 28 has a quarter note G5. Measure 29 has a quarter note G5. Measure 30 has a quarter note G5. Measure 31 has a quarter note G5. Dynamics: *pp* (measures 27-31), *decresc.* (measures 28-30), *ppp* (measure 31), *n.* (measure 31).
- Violoncello (Vlc.):** Measure 27 has a quarter note G5. Measure 28 has a quarter note G5. Measure 29 has a quarter note G5. Measure 30 has a quarter note G5. Measure 31 has a quarter note G5. Dynamics: *pp* (measures 27-31), *decresc.* (measures 28-30), *ppp* (measure 31), *n.* (measure 31).
- Piano (Pno.):** Measure 27 has a quarter note G5. Measure 28 has a quarter note G5. Measure 29 has a quarter note G5. Measure 30 has a quarter note G5. Measure 31 has a quarter note G5. Dynamics: *pp* (measures 27-31), *decresc.* (measures 28-30), *ppp* (measure 31), *n.* (measure 31).

11/16-12/18/18; Hartford CT-Estes Park CO