

# Glass Blue Cleft

Music for String Quartet

*In Three Movements:*

- 1. Glass*
- 2. Blue*
- 3. Cleft*

*Duration: 15 minutes*

*Composed for violinist*

*Esther Noh*

*And*

*The Stony Brook*

*Contemporary*

*Chamber Players*

## Max Giteck Duykers

Glass Blue Cleft  
For String Quartet (2006-2008)  
Max Giteck Duykers

Notes to Performers:

*Glass Blue Cleft* can be seen as a kind of catalyst for the second movement: a lyrical expression of the dichotomy of consonance and dissonance whose nexus is one major 6th chord (and a chromatic alteration of it). It is like one frozen moment in time, whose pure, crystalline existence is contrasted by the aggressive, bright, and timeful outer movements.

The first movement is like slivers of glass, with a sudden moment of something completely “other,” after which it can never return without further comment. The second movement, then, is that other sound: something warm and bright which surprises us through the usual cold and dark. The third movement begins with that new lightness as a jumping off point. It is simple and essentially non-developmental: a single moment to give closure to the ten minutes of very different music we have just heard in movement II. It should be played as fast as possible.

Movement I’s moment of difference occurs at measure 101. This should be played in a different fashion than the previous music. One suggestion is to play non-vibrato, with poco-vibrato on the second violin’s G in measure 106. Make a breathful melodic gesture of this moment.

Movement II is scored without meter: use this as an advantage. Each gesture is like a breath, slowly inhaling and exhaling more air each time. The climax is the chord at measure 43: be very liberal with the fermata (and the ones immediately following), giving it at least three bow strokes. The movement highlights both violins with cadenza-like passages: put these two passages in dialogue with each other.

All movements should feature a stark contrast between dynamics, and be played with curves and sculpting that are as dramatic as possible. This music is expressive without being intentionally referential.

Accidentals apply only to the measure and octave in which they appear.

Special thanks to Esther Noh and the Stony Brook Contemporary Chamber Players their tireless work on the development of this piece. It would not be what it is without them.

-md

# Glass Blue Cleft

For String Quartet

Max Giteck Duykers

$\text{♩} = 120$

## Movement I - Glass

Severe

Slightly Separated

A

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

This section of the score covers measures 1 through 16. It features four staves: Violin I, Violin II, Viola, and Cello. All parts are marked *ff* (fortissimo). The Violin I part begins with a box labeled 'A' and contains a complex melodic line with many slurs and accents. The Violin II part has a more rhythmic, eighth-note pattern. The Viola and Cello parts provide a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

Vn I

Vn II

Va

Vc

This section of the score covers measures 17 through 32. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Cello (Vc). The Violin I part starts with a measure rest and then continues with a complex melodic line. The Violin II part continues with its rhythmic pattern. The Viola and Cello parts continue with their accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

Vn I

Vn II

Va

Vc

Vn I

Vn II

Va

Vc

12

**B**

*mf* cresc

*mf* cresc

*mf* cresc

*mf* cresc

Vn I

Vn II

Va

Vc

16

*ff*

*ff*

*ff*

*ff*

*mf* *ff*

*mf* *ff*

*mf* *ff*

*mf* *ff*

- 2 -

19

Vn I

Vn II

Va

Vc

21

Vn I

Vn II

Va

Vc

*tr*

*fff*

*tr*

*fff*

*tr*

*fff*

*tr*

*fff*

*sfz fff*

*sfz fff*

C

24

Vn I

Vn II

Va

Vc

*f* cresc

*f* cresc

Vn I *sfz* *fff*

Vn II *sfz* *fff*

Va

Vc

Vn I

Vn II

Va

Vc

*sfz* *sfz*

*sfz*

*sfz*

*sfz* *sfz*

**D**

Vn I *sfz* *pp*

Vn II *pp*

Va *pp* *mf*

Vc *sfz* *pp*

36

Vn I

Vn II

Va

Vc

39

Vn I

Vn II

Va

Vc

*ppp* *mp* *f* *sfz* *p*

*ppp* *mf* *f*

*ppp* *mf* *f*

*ppp* *mp* *f*

E

43

Vn I

Vn II

Va

Vc

*mf* *mf*

46

Vn I *f* *mf* *ff*

Vn II *f* *mf* *ff*

Va *ff*

Vc *ff*

49

Vn I *mp* *sfz sfz* *f* *cresc*

Vn II *mp* *sfz sfz* *f* *cresc*

Va *f* *cresc*

Vc *f* *cresc*

52

Vn I

Vn II

Va

Vc



54 F As fast as possible

Vn I *fff* *sfz p* *fff*

Vn II *fff* *sfz p* *fff*

Va *fff* *sfz p* *fff*

Vc *fff* *sfz p* *fff*

57 a tempo

Vn I *mf*

Vn II *mf*

Va gliss

Vc gliss

62 G Slower a tempo

Vn I *mf*

Vn II *mf*

Va playful *mf*

Vc playful *mf*

66

Vn I

Vn II

Va

Vc

*pizz* *arco* *pizz* *arco* *sp* *pizz* *arco*

*pizz* *arco* *pizz* *arco* *sp* *pizz* *arco*

*pizz* *arco* *sp* *pizz* *arco*

*pizz* *arco* *pizz* *arco*

*norm*

70

Vn I

Vn II

Va

Vc

*sp* *pizz* *arco*

*sp* *pizz* *arco* *norm*

*sp* *pizz* *arco* *sp* *norm* *fp*

*sp* *fp*

73

Vn I

Vn II

Va

Vc

*f* *tr* *tr* *tr*

*f* *tr* *tr* *tr*

*f*

*f*



86

Vn I

Vn II

Va

Vc

*sfz*

*sfz*

*sfz*

89

Vn I

Vn II

Va

Vc

*fp*

*fff*

*fff*

*fff*

*fff*

*fff*

J

94

Vn I

Vn II

Va

Vc

Spiccato

Spiccato

Spiccato

Spiccato

*f*

*f*

*f*

*f*

Normale

Normale

cresc

cresc

cresc

cresc

97

Vn I

Vn II

Va

Vc

6

6

6

6

3

3

3

6

ff

ff

Normale

Normale

K

99

Vn I

Vn II

Va

Vc

3

3

3

3

fff

fff

fff

fff

nv

ppp

pp

ppp

pp

ppp

pp

ppp

pp

L

106

Vn I

Vn II

Va

Vc

Poco vib

exp. non troppo

ff

ff

ff

ff

tr

tr

tr

tr



# Movement II - Blue

♩ = 40

Very slowly; free and expressive

A

Violin I

B

Vn I

Vn II

Va

Vc

Vn I

Vn II

Va

Vc

Measures 8-11 of the score. Vn I and Vn II play a melodic line with trills and a 7-measure rest. Va and Vc provide harmonic support with chords. Dynamics range from *mp* to *pp*.

Measures 11-15 of the score. A section marker 'C' is present. Vn I has a glissando and a 3/4 s.p. rest. Vn II, Va, and Vc play a rhythmic pattern. Dynamics include *ppp*, *pp*, and *ppp*. Performance instructions like 'long', 'norm', and 's.t., n.v.' are included.

Measures 16-19 of the score. A section marker 'D' is present. Vn I and Vn II play a melodic line. Va and Vc play a rhythmic pattern with triplets. Dynamics are primarily *ppp*.



20 poco accel to  $\text{♩} = 60$

Vn I *mp* *mf*

Vn II *mp* *mf*

Va *mp* *mf*

Vc *mp* *mf*

23

Vn I *f*

Vn II *f*

Va *f*

Vc *f*

26

Vn I *ff* *sffz* *mf* *sffz*

Vn II *ff* *sffz* *mf* *sffz*

Va *ff* *tr*

Vc *ff* *tr*

Vn I *mf* *sfz sfz sfz*

Vn II *mf* *sfz sfz sfz*

Va *sfz sfz*

Vc *sfz sfz*

Vn I *ff* *ff f*

Vn II *ff* *ff f*

Va *ff* *ff f*

Vc *ff* *ff f*

F Tempo I

Vn I *mf* *mp* *pp* *ppp* *poco rit -*

Vn II *mf* *mp* *p* *ppp*

Va *mf* *mp* *p* *ppp*

Vc *mf* *mp* *p* *ppp*

35

Vn I *mf*

Vn II *mf*

Va *mf*

Vc *mf*

*cresc*

*cresc*

39

Vn I *cresc*

Vn II *cresc*

Va

Vc

41

Vn I *cresc* *ff* *fff* Very Long

Vn II *ff* *fff* Very Long

Va *ff* *fff* Very Long

Vc *ff* *fff* Very Long

Musical score for Vn I, Vn II, Va, and Vc, measures 44-47. The score features dynamic markings *f*, *mp*, *pp*, and *ppp*, along with articulation marks such as "Long" and "H".

Vn I: *f* 3, *mp* 6, *pp* 3, *ppp* 3

Vn II: *f* 3, *mp* 6, *pp* 3, *ppp* 3

Va: *f* 3, *mp* 3, *pp* 3, *ppp* 3

Vc: *f* 3, *mp* 3, *pp* 3, *ppp* 3

Musical score for Vn II, measures 48-51. The score features dynamic markings *pp* and *ppp*, and articulation marks such as "tr" and "Sva".

Vn II: *pp* 6, *ppp* 6, *ppp* 3

Musical score for Vn I, Vn II, Va, and Vc, measures 52-55. The score features dynamic markings *p*, *ppp*, and *pppp*, along with articulation marks such as "poco rit." and "tr".

Vn I: *p* 3, *pppp* 3, *pppp* 3

Vn II: *pp* 3, *mp* 3, *p* 3, *pppp* 3, *pppp* 3

Va: *p* 3, *ppp* 3, *pppp* 3

Vc: *p* 3, *ppp* 3, *pppp* 3

♩ = 140

# Movement III - Cleft

Luminous, Dashing

**A** Exaggerate accents and terraced dynamics - very large contrasts

Violin I

Violin II

Viola

Cello

Vn I

Vn II

Va

Vc

Vn I

Vn II

Va

Vc

10

Vn I

Vn II

Va

Vc

*ppp*

*ff*

**B**

13

Vn I

Vn II

Va

Vc

*pp*

*mf*

*sfz*

*p*

16

Vn I

Vn II

Va

Vc

*f*

19

Vn I *pp* *mf*

Vn II *pp* *mf*

Va *pp* *mf*

Vc *pp* *mf*

22

Vn I *f p*

Vn II *f p*

Va *f p* *f* *mp*

Vc *f p* *f* *mp*

**C**

25

Vn I *ff*

Vn II *ff*

Va *<ff*

Vc *ff*

28

Vn I *mf* *mp*

Vn II *mp*

Va *mf* *mp*

Vc *mp*

31

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

Vn II *pp* *mp* *mf* *f*

Va *pp* *mp* *mf* *f*

Vc *pp* *mp* *mf* *f*

D

35

Vn I *fff* *sfz* *ff* *ppp*

Vn II *fff* *sfz* *ff* *ppp*

Va *fff* *sfz* *ff* *ppp*

Vc *fff* *sfz* *ff* *ppp*



41

Vn I *mf* *tr*

Vn II *mf* *tr*

Va *mf*

Vc *mf*

44

Vn I *sfz* *p* *f* *pp* *mp* *f* *tr* Small gliss like a sigh

Vn II *sfz* *p* *f* *pp* *mp* *f* *tr* Small gliss like a sigh

Va *sfz* *p* *f* *pp* *mp* *f* *tr* Small gliss like a sigh

Vc *sfz* *p* *f* *pp* *mp* *f* *tr* Small gliss like a sigh

E

48

Vn I *pp* *mp* *mp* Sul tasto

Vn II *pp* *mp* *mp* Sul tasto

Va *pp* *mp* Sul tasto

Vc *pp* *mp* Sul tasto

52

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

Vn II *mf* *f* *norm* *mp* *mf*

Va *mf* *f* *mp* *mf*

Vc *mf* *f* *mp* *mf*

55

Vn I *ff*

Vn II *ff*

Va *ff*

Vc *ff*

F

58

Vn I

Vn II

Va

Vc

61 G

Vn I *p* *mp*

Vn II *p* *mp*

Va *p* *mp*

Vc *p* *mp*

65 H

Vn I *f* *mp* *f* *mp* *f* *mp* *f*

Vn II *f* *mp* *f* *mp* *f* *mp* *f*

Va *f* *mp* *f* *mp* *f* *mp* *f*

Vc *f* *mp* *f* *mp* *f* *mp* *f*

69

Vn I *sfz* *p*

Vn II *sfz* *p*

Va *sfz* *p*

Vc *sfz* *p*

72

Vn I *ff*

Vn II *ff*

Va *ff*

Vc *ff*

75

Vn I

Vn II

Va

Vc

78

Vn I *fff* *sffz* *fff*

Vn II *fff* *sffz* *fff*

Va *fff* *sffz* *fff*

Vc *fff* *sffz* *fff*