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

Movement I - Glass

\[ \text{Violin I} \]
\[ \text{Violin II} \]
\[ \text{Viola} \]
\[ \text{Cello} \]

\[ \text{ff} \]

\[ \text{A} \]

\[ \text{Severe} \]
\[ \text{Slightly Separated} \]

\[ \text{ff} \]

\[ \text{ff} \]
Vn I

Vn II

Va

Vc

As fast as possible

Slower

a tempo

F

A tempo

Gliss

Playful
Movement II - Blue

Very slowly; free and expressive

\( \text{\texttt{\textbf{\textsc{\textit{Vn I}}}}} \)

\( \text{\texttt{\textbf{\textsc{\textit{Vn II}}}}} \)

\( \text{\texttt{\textbf{\textsc{\textit{Va}}}}} \)

\( \text{\texttt{\textbf{\textsc{\textit{Vc}}}}} \)

\( \text{\texttt{\textbf{\textsc{\textit{pppp}}}}} \)

\( \text{\texttt{\textbf{\textsc{\textit{p}}}}} \)

\( \text{\texttt{\textbf{\textsc{\textit{mf}}}}} \)

\( \text{\texttt{\textbf{\textsc{\textit{sfz in p}}}}} \)

\( \text{\texttt{\textbf{\textsc{\textit{pp}}}}} \)

\( \text{\texttt{\textbf{\textsc{\textit{non troppo}}}}} \)

\( \text{\texttt{\textbf{\textsc{\textit{p}}}}} \)

\( \text{\texttt{\textbf{\textsc{\textit{mp}}}}} \)

\( \text{\texttt{\textbf{\textsc{\textit{pp}}}}} \)
\( \text{\textcopyright\textregistered} \) 140

Movement III - Cleft

Luminous, Dashing

Exaggerate accents and terraced dynamics - very large contrasts