

As One

**For String Quartet
by Joshua Hahn**

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In composing *As One* (2012), for string quartet, the ambiguity between the roles of collaboration and individual expression fascinated me. The four voices act together to produce a single, continuous sound. The players do so either by contributing unique statements that blend into the whole or by joining together in a common pattern or technique. With the former, players are prone to “break out” of the blended collective to make a bold soloistic statement apart from the other three instruments.

Duration: 9'

Notation Key:

ric. = ricochet/jeté: a short burst of notes produced by throwing the bow against the strings.

n.v. = no vibrato: played with a completely smooth tone.

vib. = cancels the n.v. marking: return to vibrato ad. lib.

pont. = ponticello: played near the bridge.

molto pont. = molto ponticello: play so near the bridge that very little of the fundamental pitch remains.

s.t. = sul tasto: played near the fingerboard.

ord. = ordinary: cancels a pont. or s.t. marking.

Other standard abbreviations are also used.

As One

With Restrained Energy $\text{♩} = 60$

Violin I: *n.v.*, *vib.*, *n.v.*, *pizz. pont.*
p, *mf*, *p*, *pp*, *ff*, *f*

Violin II: *n.v.*, *vib.*, *n.v.*, *vib.*
mf, *pp*, *ff*, *fp*

Viola: *pizz.*, *arco n.v.*, *vib.*
f, *p*, *pp*, *mp*, *f*

Cello: *sul pont.*, *p*, *ff*, *f*

6 Vln. I: *arco pont. vib.*, *arco ord.*, *pizz.*, *arco n.v.*, *vib.*
p, *f*, *ff*, *p*, *ff*, *p*, *mf*

Vln. II: *ric.*, *n.v.*, *vib.*, *pizz.*, *arco n.v.*
p, *pp*, *ff*, *p*, *f*, *ff*, *mf*

Vla.: *molto pont.*, *molto pont.*, *pizz.*
p, *ff*, *p*, *ff*, *f*

Vc.: *espress.*, *sul D*
ff, *p*, *f*

11 Vln. I: *n.v.*, *pizz. pont.*, *pizz. ord.*, *arco n.v.*, *vib.*, *n.v.*
p, *mf*, *pp*, *f*, *p*

Vln. II: *vib.*, *pizz.*, *arco*, *n.v.*, *ord.*, *pont.*
f, *p*, *mf*, *pp*, *f*

Vla.: *arco n.v.*, *vib.*, *molto pont.*, *ord.*, *pizz.*
mf, *p*, *mf*, *f*

Vc.: *ric.*, *n.v.*, *pont. tr.*, *ord. sul D*, *vib.*
f, *mf*, *p*, *pp*, *p*

16

vib.

Sweetly, Tenderly

Vln. I

pont. *pp* *f*

ord. ric. *pp* *f*

Vln. II

mp *mf* *mp* *f* *mp* *p*

pizz. arco s.t. ord. con sord.

Vla.

mp *p*

Vc.

f *f*

21

With Restrained Energy

Vln. I

p *p* *p* *p* *mf* *p* *pp*

con sord. *espress.* *p* *p* n.v. vib. n.v.

Vln. II

espress. *p* *p* n.v. vib. n.v.

Vla.

mf *mp* *p* *f* pizz.

Vc.

mf *mp* *p* *p* *p* *p* *p* pont. *espress.*

27

vib. con sord. 0 0 0

Sul G

Vln. I

ff *p* *mf < f* *f* *p* *mf < f*

Vln. II

ff *p* *pp* *mf* *f* *mf < f*

arco n.v. pizz. arco pont.

Vla.

p *pp* *ff* *pp* *mf* *mp < f*

Vc.

f senza sord. ord. *p < f*

33 *pizz.* *senza sord.* **Driving** ♩ = 108 *arco*

Vln. I *p* arco *f* pont. *ff* ord. *3*

Vln. II *p* ord. *pp* *ff* *3*

Vla. *p* *pp* *ff* *3*

Vc. *p* *pp* *ff* *3*

Detailed description: This system covers measures 33 to 36. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 3/4 time with a tempo of 108. Measure 33 starts with a piano (*p*) dynamic and arco instruction. Measure 34 includes a *pizz.* (pizzicato) instruction and a *senza sord.* (without mutes) instruction. Measure 35 is marked *ff* (fortissimo) and includes a *3* (triple) marking. Measure 36 continues the *ff* dynamic and triplets. The Violin I part has a *f* (forte) dynamic and a *pont.* (ponticello) instruction in measure 34. The Violin II part has a *pp* (pianissimo) dynamic in measure 34. The Viola and Violoncello parts have a *p* dynamic in measure 33 and a *pp* dynamic in measure 34.

37

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *3*

Detailed description: This system covers measures 37 to 39. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music continues with triplets in all parts. Measure 37 starts with a *3* (triple) marking. Measure 38 continues the triplets. Measure 39 continues the triplets and ends with a *3* (triple) marking. The dynamics are consistent with the previous system, with *ff* (fortissimo) in the lower strings and *f* (forte) in the Violin I part.

40

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *3*

Detailed description: This system covers measures 40 to 42. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music continues with triplets in all parts. Measure 40 starts with a *3* (triple) marking. Measure 41 continues the triplets. Measure 42 continues the triplets and ends with a *3* (triple) marking. The dynamics are consistent with the previous system, with *ff* (fortissimo) in the lower strings and *f* (forte) in the Violin I part.

44

Vln. I
Vln. II
Vla.
Vc.

pizz. arco
ric. ric.

3 3

Detailed description: This system covers measures 44 to 47. The first violin (Vln. I) plays a melodic line with eighth notes and quarter notes. The second violin (Vln. II) plays a similar line with triplets. The viola (Vla.) and cello (Vc.) play a rhythmic accompaniment with eighth notes and quarter notes. Performance markings include 'pizz.' (pizzicato) and 'arco' (arco) for the strings, and 'ric.' (ritardando) for the cello. Measure 47 features a triplet of eighth notes in the second violin and viola.

48

Vln. I
Vln. II
Vla.
Vc.

pizz. arco
pizz. arco
pizz. arco

3 3

Detailed description: This system covers measures 48 to 50. The first violin (Vln. I) starts with a triplet of eighth notes marked 'pizz.' and then continues with an 'arco' triplet. The second violin (Vln. II) and viola (Vla.) also play triplets, alternating between 'pizz.' and 'arco'. The cello (Vc.) plays a triplet of eighth notes marked 'pizz.'. Measure 50 features a triplet of eighth notes in the first violin and second violin.

51

Vln. I
Vln. II
Vla.
Vc.

arco
pizz. **Hurried** ♩ = 120
p **ff**
p **ff**
p **ff**
p **ff**

3 3

Detailed description: This system covers measures 51 to 54. The first violin (Vln. I) plays a triplet of eighth notes marked 'arco' and then continues with a melodic line. The second violin (Vln. II) and viola (Vla.) play triplets marked 'pizz.' and then continue with a melodic line. The cello (Vc.) plays a triplet of eighth notes marked 'arco'. Performance markings include 'pizz.' (pizzicato), 'arco' (arco), 'p' (piano), and 'ff' (fortissimo). A tempo marking 'Hurried ♩ = 120' is present above the first violin staff. Measure 51 features a triplet of eighth notes in the first violin and second violin.

56

Vln. I

Vln. II

Vla.

Vc.

arco

f *ff*

62

Vln. I

Vln. II

Vla.

Vc.

mf > *p* *ff*

ff

ff

ff

f

65

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

Driving ♩ = 108

3

68

Vln. I

Vln. II

Vla.

Vc.

3

3

3

3

3

3

con sord.

mp

con sord.

mp

72

Vln. I

Vln. II

Vla.

Vc.

3

3

3

3

3

Sweetly, Tenderly ♩ = 60

76

Vln. I

Vln. II

Vla.

Vc.

3

p

mp

p

p

mp

p

81 *espress.*

Vln. I

Vln. II

Vla.

Vc.

mp > p *pp* *p < mp > p* *ff* *f* *mf* *con sord. espress.* *p*

mp > p *pp* *p < mp > p* *espress.* *p*

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

mp > p *pp* *p < mp > p* *espress.* *mf* *mp*

With Restrained Energy

87 *n.v.* *vib.* *n.v.*

Vln. I

Vln. II

Vla.

Vc.

p *p* *p* *mf* *p* *pp* *ff*

p *mf* *senza sord. n.v.* *vib.* *n.v.*

p *mf* *senza sord. pizz.* *arco n.v.* *pp* *ff*

p *f* *senza sord.* *pont.* *p*

p *p* *senza sord.* *p < f*

93 *sul tasto*

Vln. I

Vln. II

Vla.

Vc.

sul tasto ff *ff* *pp* *ord. con sord.*

pp *pp* *p* *p*

pp *pizz. (8va)* *con sord.* *arco* *pizz. (8va)*

Sul G *ff* *Sul G* *p* *ff*

97

Vln. I *ord. espress.*
mp *mf* *p*

Vln. II *pont.*
pp

Vla. *p*
pp *p*

Vc. *con sord. arco*
pp *mp* *pp* *p* *pp*

99

Vln. I *pp* *con sord.* *pont.*

Vln. II *pizz. ord.* *arco pont.* *f* *pp* *f* *pp*

Vla. *ord.* *pizz.* *f* *pp* *p* *pp*

Vc. *f* *pizz.* *pp* *arco* *pp* *p*

103

Vln. I *senza sord.* *ord.* *ric.* *mf* *f* *p*

Vln. II *senza sord.* *pizz. ord.* *arco* *espress.* *mf* *pp* *mp* *pp* *n.v.* *vib.* *p*

Vla. *espress.* *mf* *f* *p* *f* *pp* *arco* *pont.* *p*

Vc. *pp* *f* *pp* *f* *pp* *mp* *p* *ric.* *f*

107

pizz. arco pont. ord.

Vln. I *f* *ff* > *p* *ff* > *p* *ff* > *p*

Vln. II *pp* *p* < *ff* *ff* > *p* *ff* > *p*

Vla. ord. ric. *fp* < *f* *p* *pp* *ff* > *p*

Vc. n.v. vib. *p* *ff* *ff* > *p* *pp*

111

Driving ♩ = 108

Vln. I *pp* *ff*

Vln. II *p* *ff*

Vla. *p* < *ff*

Vc. *ff*

114

Vln. I

Vln. II

Vla.

Vc.

117

Vln. I
Vln. II
Vla.
Vc.

pizz. arco pizz. arco pizz.
ric. ric. ric.

Detailed description: This system covers measures 117 to 120. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measures 117 and 118 show a rhythmic pattern of eighth notes in the strings. Measure 119 has a rest for the strings. Measure 120 features a triplet of eighth notes in the strings. Performance markings include 'pizz.' (pizzicato) and 'arco' (arco) for the Viola and Violoncello, and 'ric.' (ricochet) for the Violoncello. Trill-like markings (▲▲) are present in measures 117, 118, and 120.

121

Vln. I
Vln. II
Vla.
Vc.

pizz. arco
ric. pizz. arco

Detailed description: This system covers measures 121 to 123. Measures 121 and 122 have rests for the strings. Measure 123 features a triplet of eighth notes in the strings. Performance markings include 'pizz.' and 'arco' for the Violin I and Violoncello, and 'ric.' for the Violoncello. Trill-like markings (▲▲) are present in measures 121, 122, and 123.

124

Vln. I
Vln. II
Vla.
Vc.

pizz. arco
pizz. arco
pizz. arco

Detailed description: This system covers measures 124 to 126. Measures 124 and 125 feature a triplet of eighth notes in the strings. Measure 126 has a rest for the strings. Performance markings include 'pizz.' and 'arco' for the Violin I, Violin II, and Viola, and 'pizz.' for the Violoncello. Trill-like markings (▲▲) are present in measures 124, 125, and 126.

Hurried ♩ = 120

127 pizz. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

132 arco *f* *ff* *mf* *p*

Vln. I *f* *ff* *mf* *p*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f*

137 *ff* *ff* *ff* pizz.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

140 **Driving** ♩ = 108
arco

Vln. I

Vln. II

Vla.

Vc.

144

147

Vln. I

Vln. II

Vla.

Vc.

con sord.

mp

con sord.

mp

151

Vln. I

Vln. II

Vla.

Vc.

Sweetly, Tenderly ♩ = 60

155

Vln. I

Vln. II

Vla.

Vc.

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

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

160

Vln. I

Vln. II

Vla.

Vc.

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

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

166 *espress.*

Vln. I *ff* *f* *mf* *p* *p* *p*

Vln. II *con sord. espress.* *p* *p*

Vla. *pp* *mf* *mp* *p*

Vc. *pp* *mf* *mp* *p*

This musical score page contains measures 166 through 171. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is written in 3/4 and 4/4 time signatures. Measure 166 starts with a treble clef and a 3/4 time signature. The Vln. I staff begins with a dynamic of *ff* and includes a crescendo hairpin leading to *f*, followed by *mf* and *p*. The Vln. II staff has a rest in 3/4 and enters in 4/4 with *con sord. espress.* and *p*. The Vla. staff starts with a bass clef, 3/4 time, and *pp*. The Vc. staff starts with a bass clef, 3/4 time, and *pp*. Measure 167 changes to 4/4 time. The Vln. I staff continues with *mf* and *p*. The Vln. II staff has a rest. The Vla. staff has a rest. The Vc. staff has a rest. Measure 168 continues in 4/4. The Vln. I staff has a rest. The Vln. II staff has a rest. The Vla. staff has a rest. The Vc. staff has a rest. Measure 169 continues in 4/4. The Vln. I staff has a rest. The Vln. II staff has a rest. The Vla. staff has a rest. The Vc. staff has a rest. Measure 170 continues in 4/4. The Vln. I staff has a rest. The Vln. II staff has a rest. The Vla. staff has a rest. The Vc. staff has a rest. Measure 171 continues in 4/4. The Vln. I staff has a rest. The Vln. II staff has a rest. The Vla. staff has a rest. The Vc. staff has a rest.