

Movement	I	-	began Feb 15, completed Apr 29, 1960
	II	-	May 3, May 10
	III	-	May 16, May 18
	IV	-	May 23, May 29

FOURTH STRING QUARTET

Opus 29 No. 1

by

Gene Gutchë

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FOURTH STRING QUARTET

Opus 29 No. 1

Gene Gutchë, the only son of a well-to-do Berlin family, took up the study of music on his own, entirely without family encouragement. His interest in composition, which early outran his interest in piano studies, attracted the attention of Mary Magnani, a protégé of the celebrated composer and pianist, Ferruccio Busoni, and then of Busoni himself. He could not find his true métier, however, and finally severed family ties and came to the United States.

After completing his undergraduate studies at the University of Minnesota and taking his master's degree there in 1950, Gutchë earned his doctorate at the State University of Iowa in 1953. Previous to that time, however, in 1945, he was encouraged by benefactors at the two universities to undertake serious musical study, and creative scholarships were set up for him. He has earned a number of musical prizes: his *Third String Quartet*, the Minnesota State Centennial Prize; his *Holofernes Overture* to the opera *Yodi*, the 1959 Luria Award; his *Fourth Symphony*, the 1961 Albuquerque National Composition Prize, and his *Fifth Symphony for Strings* the 1962 Oscar Esplà International Composition Award. A year later he won two Guggenheim Fellowships to complete the opera *Yodi*.

Most of Gutchë's highly individual music is made up of large works for orchestra. His style has been described as "a free rendition" of Dodecaphony (from the Greek *dodeka*, meaning twelve, and *phonee*, meaning sound). But the essence of his style is called "strong rhythmic and melodic imagination." While he freely uses the twelve-tone technique, he employs it without restricting himself to any fixed set of rules.

Exposition During at least a decade of his career Gene Gutchë composed in the twelve-tone or serial technique. This type of music, which had its origin in Opus 11 of Arnold Schönberg (1908), is based upon a more or less strict organization of the twelve tones of the chromatic half-tone scale within the octave. Some contemporary composers adhere to strict serial rules. Others will have nothing to do with twelve-tone. Still others use it in certain compositions and reject it for others, though these latter works may show the influence of the composer's familiarity with twelve-tone technique. To the third group belongs Gutchë.

The present work is dependent upon no musical system and no methods other than those appropriate to its own musical materials. Gutchë calls it "a blending of the most modern language and technique with a genuinely classical feeling for structure."

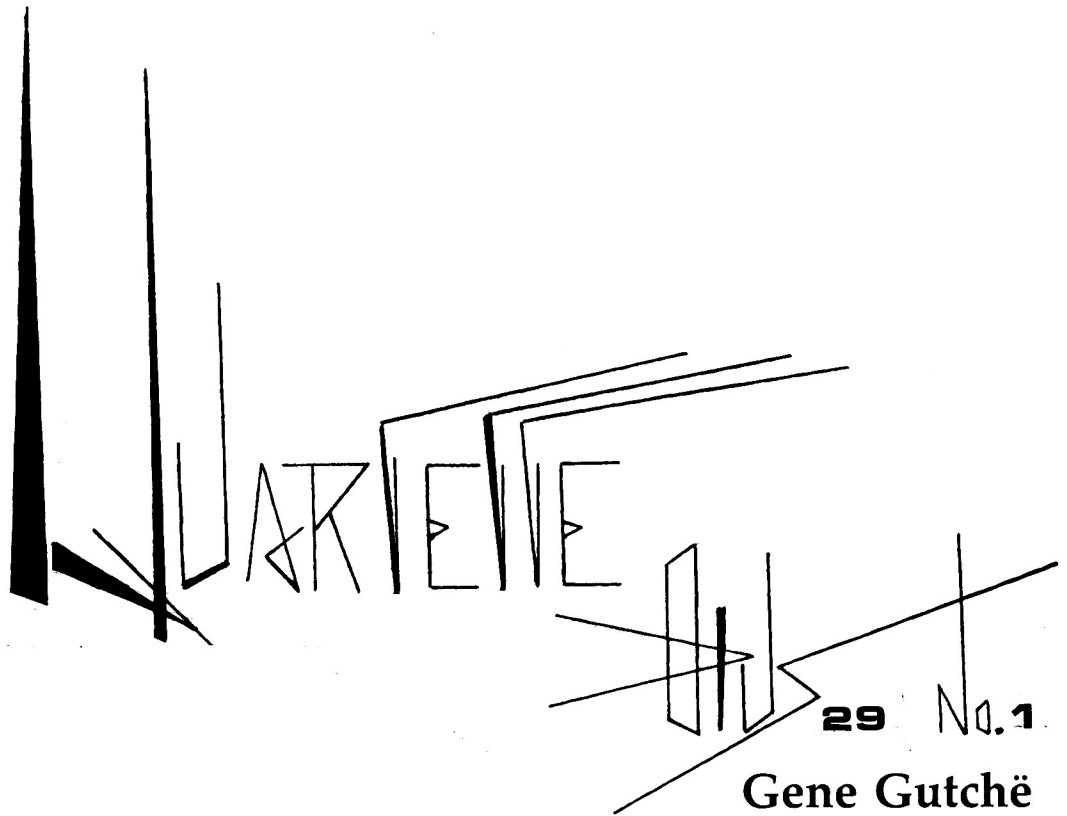
"Compositionally, the work is based on the time-honored principle of motive-exposition and variation. Structurally, the main weight falls in the two outer movements.

"The first movement is almost perpetual motion, based essentially on one sinuous melody and the frenetic triplet rhythm that bursts forth for the first time, though tentatively, in the cellos in the third measure. The rhythmic development of this triplet figure, the ways in which it is pitted against other rhythmic outlines, and the constantly shifting phrase lengths create a *tour de force* of 460 bars.

"The inner movements, despite their intrinsic interest, act almost as foils for the much more complex and expansive first and last movements. The second movement, *Burletta* (musical farce), is a '*pizzicato ostinato*.' It is relaxed and ever sardonic in humor. The compact slow movement is a distillation of carefully conceived lyricism.

"The Finale is a combination of the powerful rhythmic drive of the first movement with a touch of the jocularly of the *Burletta*. The main theme, suggested in the third bar after a series of hammering chords, is soon followed by the germ of another motive, and finally, after only nine bars, a hint of the third and final motive of the movement. With this 'thumbnail' exposition of the germ motives of the Finale, the movement plunges headlong, first into their complete exposition and then into a full-scale development of all materials."

#47629



A

I

6/8 = 96

5

10

Musical score for Section A, measures 5 to 10. The score is written for Violin I, Violin II, Viola, and Cello. The tempo is 6/8 = 96. The key signature is one flat (B-flat). The score includes dynamic markings such as *f*, *intensivo*, *sff*, and *sfp*. The Cello part features a prominent ascending scale in measures 5 and 6.

B

2/4 = 80

15

Musical score for Section B, measures 15 to 20. The score is written for Violin I, Violin II, Viola, and Cello. The tempo is 2/4 = 80. The key signature is one flat (B-flat). The score includes dynamic markings such as *sff*, *f*, *espr.*, *sul pont.*, and *mf*. The Violin I and II parts feature rapid, ascending and descending scale passages.

20

 $6/8 = 96$ $2/4 = 80$ 25 $6/8 = 96$ 7

Musical score for measures 20-25. The score is written for four staves. Measure 20 features a piano (p) dynamic and a 'psub.' (piano subliminal) marking. Measure 21 includes a '(sul pont.)' (sul ponticello) marking and an 'ordinario' (normal) tempo marking. Measure 22 has a piano (p) dynamic. Measure 23 has a piano (p) dynamic. Measure 24 has a piano (p) dynamic. Measure 25 has a piano (p) dynamic and a 'psub.' marking.

30

35

 $2/4 = 80$

40

Musical score for measures 30-40. The score is written for four staves. Measure 30 has a piano (p) dynamic. Measure 31 has a piano (p) dynamic. Measure 32 has a piano (p) dynamic. Measure 33 has a piano (p) dynamic. Measure 34 has a piano (p) dynamic. Measure 35 has a piano (p) dynamic. Measure 36 has a piano (p) dynamic. Measure 37 has a piano (p) dynamic. Measure 38 has a piano (p) dynamic. Measure 39 has a piano (p) dynamic. Measure 40 has a piano (p) dynamic.

45

50

Musical score for measures 45-50. The score is written for four staves. Measure 45 has a piano (p) dynamic. Measure 46 has a piano (p) dynamic. Measure 47 has a piano (p) dynamic. Measure 48 has a piano (p) dynamic. Measure 49 has a piano (p) dynamic. Measure 50 has a piano (p) dynamic.

55 60

intensivo

p *mf* *sf*

65 70

leggiere

ca. 96/108

leggiere *p*

75 80

leggiere *p*

simile *p*

simile *p*

simile *p*

85 *pesante* *leggiere* 90

f *p* *p* *pp*

p sub. *leggiere* *p sub.*

95 100

p simile *p* *p* *p* *p* *f*

simile

105

p *p* *p* *p* *p* *arco*

pizz. *pizz.* *pizz.* *pizz.* *pizz.* *arco*

Handwritten musical score for Violin I, Violin II, Viola, and Cello/Double Bass, measures 110-115. The score includes performance instructions such as 'arco', 'pizz.', 'leggero', and 'pesante'.

Handwritten musical score for 'L'Espresso' by Debussy, measures 120-130. The score is for four staves. Measures 120-125 are marked with a box containing '120' and '125'. Measures 126-130 are marked with a box containing '130'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p', 'p sub.', 'p', and 'leggiere'. The score is written in a handwritten style with some corrections and annotations.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi, measures 135-140. The score is for Violin I, Violin II, and Cello/Double Bass. It features a 6/8 time signature and a key signature of one flat. The music includes various dynamics (f, p, pizz., arco) and articulations (accents, slurs). The tempo/mood is marked "come prima".

140

145

Measures 140-145 of a musical score. The score is written for four staves. Measures 140-144 show a melodic line in the upper staves with dynamics *mf* and *p*, and a rhythmic accompaniment in the lower staves with dynamics *p* and *sfp*. Measure 145 features a change in texture with *pizz.* and *arco* markings and a dynamic of *f*.

150

155

simile

Measures 150-155 of a musical score. Measures 150-154 are marked *simile*. The score continues with melodic and rhythmic patterns. Measure 155 shows a melodic line with dynamics *mf* and *p*, and a bass line with *arco* and *p* markings.

160

165

pizz.

arco

sva

simile

pesante

pesante

arco

Measures 160-165 of a musical score. Measures 160-164 are marked *simile*. Measure 160 includes *pizz.* and *sfp* markings. Measure 161 has *arco* and *f* markings. Measure 162 has *sva* and *f* markings. Measure 163 has *pesante* and *f* markings. Measure 164 has *pesante* and *f* markings. Measure 165 has *arco* and *f* markings.