

# QUARTET: *Study in Two*

♩ = 144

3/8      2/4

CLIFF CREGO

violin I  
pizz *f*      arco *f* (non-decrescendo) *pp*

violin II  
pizz *f*      arco *f* *pp*

viola  
pizz *f*      arco *f* *pp*

cello  
pizz *f*      arco *f* *pp*

1

vi I

vi II

va

vc

(2/4)

2

vi I

vi II

va

vc

*pp*

*f*

*(non-decrescendo)*

*pp*

Detailed description: This system contains measures 2 through 8 of a musical score in 2/4 time. It features four staves: Violin I (vi I), Violin II (vi II), Viola (va), and Violoncello (vc). The key signature has one sharp (F#). The first four measures show a rhythmic pattern of eighth and sixteenth notes. In measure 5, the Violin I part has a *pp* dynamic marking. The Violin II part has a *f* dynamic marking. The Viola part has a *pp* dynamic marking. The Violoncello part has a *f* dynamic marking. From measure 6 to 8, the Violin I part has a *(non-decrescendo)* marking. The Viola part has a *pp* marking. The Violoncello part has a *f* marking.

3

vi I

vi II

va

vc

*pp*

*f*

*ff*

*pp subito*

*p*

*f*

Detailed description: This system contains measures 9 through 15 of the musical score. It features the same four staves: Violin I (vi I), Violin II (vi II), Viola (va), and Violoncello (vc). The key signature remains one sharp (F#). In measure 9, the Violin I part has a *pp* dynamic marking. The Violin II part has a *f* marking. The Viola part has a *pp* marking. The Violoncello part has a *p* marking. In measure 10, the Violin I part has a *f* marking. The Violin II part has a *ff* marking. The Viola part has a *f* marking. The Violoncello part has a *f* marking. In measure 11, the Violin I part has a *pp subito* marking. The Violin II part has a *ff* marking. The Viola part has a *f* marking. The Violoncello part has a *f* marking. In measure 12, the Violin I part has a *f* marking. The Violin II part has a *ff* marking. The Viola part has a *f* marking. The Violoncello part has a *f* marking. In measure 13, the Violin I part has a *f* marking. The Violin II part has a *ff* marking. The Viola part has a *f* marking. The Violoncello part has a *f* marking. In measure 14, the Violin I part has a *f* marking. The Violin II part has a *ff* marking. The Viola part has a *f* marking. The Violoncello part has a *f* marking. In measure 15, the Violin I part has a *f* marking. The Violin II part has a *ff* marking. The Viola part has a *f* marking. The Violoncello part has a *f* marking.

vi I

vi II

va

vc

5

*p*  $\triangleleft$  *ff*

5

*p*  $\triangleleft$  *ff*

3

*p*  $\triangleleft$  *ff*

7

*p*  $\triangleleft$  *ff*

7

*p*  $\triangleleft$  *ff*

3

*p*  $\triangleleft$  *ff*

(non-crescendo)

3

*p*  $\triangleleft$  *ff*

4

vi I

vi II

va

vc

*f*

*p*  $\triangleleft$  *ff*

*p*  $\triangleleft$  *ff*

*ff*  $\triangleleft$  *p*

3

*p*  $\triangleleft$  *ff*

*f*

*p*  $\triangleleft$  *ff*

*p*  $\triangleleft$  *ff*

*ff*  $\triangleleft$  *p*

7

*p*  $\triangleleft$  *ff*

5

*p*  $\triangleleft$  *ff*

*ff*

5

*p*  $\triangleleft$  *ff*

*ff*

7

*p*  $\triangleleft$  *ff*

*ff*

(non-decrescendo)

5

vi I

vi II

va

vc

*f*

*p*  $\triangleleft$  *ff*

*p*  $\triangleleft$  *ff*

5

3

5

8

6

vi I

vi II

va

vc

*f*

*p*  $\triangleleft$  *ff*

*p*  $\triangleleft$  *ff*

*f*

*pp*

*f*

*pp*

*p*  $\triangleleft$  *ff*

*p*  $\triangleleft$  *ff*

*pp*

5

5

(non-decrescendo)

7

7

12

vi I

vi II

va

vc

*f*

*pp*

*f*

*p*

*pp*

*pp*

7

vi I

vi II

va

vc

*pp*

*f*

*pizz*

*arco*

*pizz*

*arco*

*pizz*

*p*

*ff*

*f*

*pizz*

*arco*

*pizz*

*arco*

*pizz*

*arco*

*pizz*

*pp*

*f*

*mp*

*mf*

*pizz*

*arco*

*p*

*ff*

*p*

*ff*

*pizz*

*p*

*ff*

*p*

*ff*

vi I *f* *mf* *pizz* *arco* *ex. sul pont.* *(non-decrescendo)* *ex. sul pont.*

vi II *f* *f* *ff* *p* *ff* *p*

va *arco* *f* *p* *pizz* *f*

vc *arco* *f* *p* *pizz* *f* *f*

8  $\frac{3+5+5+3}{16}$

vi I *f* *mf* *pizz*

vi II *ff* *p* *f* *pp* *f*

va *p* *f* *pizz* *arco* *f*

vc *p* *f* *f* *mf*

$\frac{7}{16}$

9  $\frac{3+2+2+3}{16}$

vi I

vi II

va

vc

*p* *arco* *ff* *mf* *pizz* *mf* *pizz* *mf* *pizz* *mf*

$\frac{7}{16}$

10  $\frac{3+5+5+3}{16}$

$\frac{7}{16}$  (3+2+2+3)

vi I

vi II

va

vc

*pp* *arco* *ff* *p sub.* *p* *ff* *pp* *arco* *ff* *p sub.* *pizz* *arco* *p* *pp* *ff* *pp* *arco* *ff* *f* *pizz* *arco* *p* *ff* *pp* *ff* *f* *mf* *p* *ff*

3+2+2+3  
16

7  
16

(9/8)

vi I

vi II

va

vc

*f*

*pizz*

*arco*

*pp*

*ff*

*f*

*mf*

*pizz*

*arco*

*pp*

*ff*

*f*

*pp*

*ff*

*mf*

*+ arco*

*pizz*

*+ arco*

*pizz*

*pp*

*ff*

11

9  
16

vi I

vi II

va

vc

*pp*

*pp*

*pp*

*pp*

*mp*



12 4/4

$\frac{3+2+2+3}{16}$

$\frac{7}{16}$

vi I

vi II

va

vc

*p*

*ppp*

*ex. sul pont.*

*ppp*

*mf*

*p*

*ff*

*normale*

*ppp*

*mf*

*p*

*ff*

*ppp*

*mf*

*p*

*ff*

13  $\frac{3+2+2+3}{16}$

$\frac{7}{16}$

(3+5+5+3)

vi I

vi II

va

vc

*p*

*pp*

*ppp*

*pp*

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

*ff*

$\frac{3+5+5+3}{16}$   $\frac{7}{16}$  14  $\frac{3+2+2+3}{16}$

vi I *f* *p* *ff* *f*  
vi II *f* *p* *ff* *f* pizz  
va *f* *p* *ff* *f* pizz  
vc *f* *p* *ff* *f* + arco pizz

Measures 11-14 of a string quartet score. Measures 11 and 12 are in a 3/16 time signature with a 3+5+5+3 note grouping. Measure 13 is in 7/16 time. Measure 14 is in 3/16 time with a 3+2+2+3 note grouping. Dynamics range from *f* to *ff*. Performance markings include *pizz* and *arco*. A box containing the number 14 is located above measure 14.

7/16 15 3/4 2/4

vi I *pp* *ff* *f* *ff*  
vi II *arco* *pp* *ff* *f* *p*  
va *arco* *pp* *ff* *f* *f*  
vc + arco *pizz* *arco* *pp* *ff* *f* *pesante e sonoro* *f*

Measures 15-18 of a string quartet score. Measure 15 is in 7/16 time. Measure 16 is in 3/4 time. Measure 17 is in 3/4 time with a piano dynamic. Measure 18 is in 2/4 time with a piano dynamic. Dynamics range from *pp* to *ff*. Performance markings include *arco*, *pizz*, and *pesante e sonoro*. A box containing the number 15 is located above measure 15.

3/8 16 2/4

vi I *pp* *mf* *p* *sostenuto* *ff*

vi II *f* *p* *marcato e pesante* *ff* *p*

va *pp* *mf* *p* *sostenuto* *ff* *p*

vc *mp* *pp* *p* *marcato e pesante* *ff* *mf* *p*

Detailed description: This system contains measures 1 through 16. It features four staves: Violin I (vi I), Violin II (vi II), Viola (va), and Violoncello (vc). The music is in 3/8 time, with a key signature of one flat (B-flat major). Measure 16 is a double bar line. The score includes various dynamics such as *pp*, *mf*, *p*, *f*, and *ff*. Performance instructions include *sostenuto* and *marcato e pesante*. There are several triplet markings (3) and a first ending bracket (I) in the violin parts.

vi I *p* *p* *mp* *pp* *sul pont.* *f*

vi II *p* *mp* *pp* *sul pont.* *f* *pizz*

va *pizz arco* *f* *pizz*

vc *pizz* *f*

3/8 *pizz* (2/4)

Detailed description: This system contains measures 17 through 32. It continues with the same four staves. The time signature changes to 2/4 at the end of measure 32. The key signature changes to two flats (B-flat major). Dynamics include *p*, *mp*, *pp*, *f*, and *ff*. Performance instructions include *sul pont.*, *pizz*, and *pizz arco*. There are first ending brackets (I) in the violin parts.

17 2/4

arco  
f mf pp  
f mf pp  
f mf pp  
f mf pp

vi I  
vi II  
va  
vc

Measures 17-20. The score is for four staves: Violin I (vi I), Violin II (vi II), Viola (va), and Violoncello (vc). The time signature is 2/4. The key signature has one sharp (F#). The first staff (vi I) starts with a dynamic of *f* and changes to *mf* at measure 19. The second staff (vi II) starts with *f* and changes to *mf* at measure 18, then to *pp* at measure 19. The third staff (va) starts with *f* and changes to *mf* at measure 18, then to *pp* at measure 19. The fourth staff (vc) starts with *f* and changes to *mf* at measure 18, then to *pp* at measure 19. The word "arco" is written above the first staff. The music consists of rhythmic patterns of eighth and sixteenth notes.

18

5 5  
p ff p ff  
p ff p ff  
p ff pp subito  
p ff

vi I  
vi II  
va  
vc

Measures 21-24. The score continues for the same four staves. The time signature remains 2/4. The key signature has one sharp. The first staff (vi I) has dynamics *ff* at measure 21, *p* at measure 22, and *ff* at measure 23. The second staff (vi II) has dynamics *p* at measure 21, *ff* at measure 22, *p* at measure 23, and *ff* at measure 24. The third staff (va) has dynamics *p* at measure 21, *ff* at measure 22, and *pp subito* at measure 23. The fourth staff (vc) has dynamics *p* at measure 21 and *ff* at measure 22. The music includes some triplet and quintuplet markings (3 and 5) and fermatas.

vi I *p*  $\curvearrowright$  *ff* <sup>5</sup>

vi II *p*  $\curvearrowright$  *ff* <sup>7</sup>

va *p*  $\curvearrowright$  *ff* <sup>3</sup>

vc *p*  $\curvearrowright$  *ff* <sup>3</sup>

vi I *p*  $\curvearrowright$  *ff* <sup>5</sup> *f*

vi II *p*  $\curvearrowright$  *ff* <sup>3</sup> *f*

va *p*  $\curvearrowright$  *ff* <sup>7</sup>

vc *p*  $\curvearrowright$  *ff* <sup>7</sup>

vi I *p*  $\curvearrowright$  *ff* <sup>3</sup>

vi II *p*  $\curvearrowright$  *ff* <sup>7</sup>

va *p*  $\curvearrowright$  *ff* <sup>3</sup>

vc *ff* <sup>3</sup>

19

vi I *p*  $\curvearrowright$  *ff* <sup>5</sup> *ff* *p* *ppp*

vi II *p*  $\curvearrowright$  *ff* <sup>5</sup> *ff* *p* *ff* *pp* *ppp*

va *p*  $\curvearrowright$  *ff* <sup>5</sup> *ff* *p*

vc *ff* *p*

(very even; without accent)

Musical score for measures 19-20. The score is for four staves: vl I, vl II, va, and vc. The key signature has one flat (B-flat). The time signature is 3/8. The dynamics are *f sub.*, *ppp*, *ff*, and *f*. The music features a rhythmic pattern of eighth notes with accents, transitioning to a more complex texture in measure 20.

Musical score for measures 21-24. The score is for four staves: vl I, vl II, va, and vc. The key signature has one flat (B-flat). The time signature changes from 3/8 to 2/4 at measure 21. The dynamics are *ppp sub.*, *ff*, *pp*, *ff*, *f*, *pizz*, and *arco*. The music features a rhythmic pattern of eighth notes with accents, transitioning to a more complex texture in measure 21, and then to a different texture in measure 22.

vi I

vi II

va

vc

*p* *ff*

*p* *ff*

*f* *f*

*p* *ff*

*p* *ff*

22

vi I

vi II

va

vc

*f* *ff* *f*

*f* *f*

(non-decrescendo)

*p* *f*

23

vi I *f* *sul pont.* *norm.* *pp* *f*

vi II *f* *sul pont.* *normale* *pp* *f*

va *f* *sul pont.* *norm.* *pp* *f* *pizz*

vc *p* *sul pont.* *norm.* *pp* *f*

vi I *arco* *pizz* *arco* *pizz* *p* *ff* *f* *pizz*

vi II *p* *ff* *f* *f* *pizz* *f*

va *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco* *p*

vc *p* *ff* *p* *ff* *f* *p*



vi I

vi II

va

vc

*arco* *ex. sul pont.* *ff* *p* *ex. sul pont.* *ff* *p* *ff* *p*

*pizz* *f* *arco* *p*

*pizz* *ex. sul pont.* *ff* *p* *p*

Detailed description: This page contains measures 24 through 28 of a musical score. It features four staves: Violin I (vi I), Violin II (vi II), Viola (va), and Violoncello (vc). The key signature has one sharp (F#) and the time signature is 3/8. The Violin I part consists of continuous eighth-note patterns. The Violin II part has a dynamic range from fortissimo (ff) to piano (p), with a 'sul ponticello' (sul pont.) instruction. The Viola part includes a 'pizzicato' (pizz) instruction and a dynamic range from forte (f) to piano (p). The Violoncello part also includes a 'pizzicato' instruction and a dynamic range from fortissimo (ff) to piano (p), with a 'sul ponticello' instruction. The score concludes with a double bar line and a repeat sign.

vi I

vi II

va

vc

*ff* *f* *pizz* *arco*

*(very even; without accent)* *pp* *f* *pizz*

*ff* *f* *pizz* *arco*

*ff* *f* *pizz*

Detailed description: This page contains measures 29 through 33 of the musical score. The time signature changes to 3/4. The Violin I part starts with a fortissimo (ff) dynamic and ends with a forte (f) dynamic. The Violin II part includes a performance instruction '(very even; without accent)' and a pianissimo (pp) dynamic. The Viola part features a dynamic range from fortissimo (ff) to forte (f) and includes a 'pizzicato' instruction. The Violoncello part also features a dynamic range from fortissimo (ff) to forte (f) and includes a 'pizzicato' instruction. The score concludes with a double bar line and a repeat sign.

26 *pizz* TUTTI: take mutes (7/8)

vi I *pp*

vi II *pp*

va *pizz arco*

vc *pizz*

(I: 5 / II: 5 harmonics)

27 7/8 2/4 6/8 2/4 28 5/4 7/8

vi I *con sordino*

vi II *con sordino* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz*

va *con sordino* *arco* *p* *III*

vc *con sordino* *arco* *pizz* *arco* *III* *pizz* *arco* *III* *pizz*

*p* *mf* *pp* *mf* *mf* *pp* *mp* *mp* *p* *p* *mf* *sec.*

(7/8)

2/4

5/4

29

4/4

$\text{♩} = \text{♩} = 115$

(7/4)

Musical score for measures 28-30. The score is for four staves: vl I, vl II, va, and vc. The time signatures are 7/8, 2/4, 5/4, 4/4, 3/8, 7/4, and 7/4. The key signature has one sharp (F#). The score includes dynamics such as *p*, *f pesante*, *mf*, and *pp*. Performance instructions include *pizz*, *arco*, and *pizz arco*. The music features various rhythmic patterns, including sixteenth-note runs and sustained notes.

7/4

30

4/4  $\text{♩} = 89$

(7/4)

Musical score for measures 30-34. The score is for four staves: vl I, vl II, va, and vc. The time signatures are 7/4, 4/4, 7/4, and 7/4. The key signature has one sharp (F#). The score includes dynamics such as *ff*, *ppp*, *p*, and *pp*. Performance instructions include *pizz col legno battuto*, *sul pont.*, *norm.*, *poco vibrato*, and *ex. sul pont.*. The music features various rhythmic patterns, including sixteenth-note runs and sustained notes.

7/4

31

2/4 ♩ = 144

vi I *pizz col legno battuto* *ff* *ppp* *arco* *ff*

vi II *pizz col legno battuto* *ff* *ppp* *arco* *ff*

va *pizz col legno battuto* *ff* *ppp* *arco* *ff*

vc *pizz col legno battuto* *ff* *ppp* *pizz arco* *ff*

32

9/16

vi I *ff* *f* *p* *pp*

vi II *ff* *f* *mp* *pp*

va *ff* *f* *mp* *pp*

vc *ff* *f* *mf* *pp*

TUTTI: mutes off

$\frac{7}{16}$

(3/8)

senza sordino

senza sordino

senza sordino

senza sordino

vi I  
vi II  
va  
vc

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

$\frac{3}{8}$

33

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{2}{4}$

vi I  
vi II  
va  
vc

*f* *f* *p* *ff* *p* *pp* *ff* *pp* *ff* *pp* *ff*

*pizz* *pizz* *pizz* *pizz*

3/8 34 2/4

vl I: *p*  $\curvearrowright$  *ff*, *ppp*, *ppp*, (*non-crescendo*), *ff* (pizz), *ff* (arco), *p* (3)

vl II: *p*  $\curvearrowright$  *ff*, *ppp*, *ppp*, (*non-crescendo*), *ff* (pizz), *ff* (arco)

va: *p*  $\curvearrowright$  *ff*, *p*  $\curvearrowright$  *ff*, *ppp*, (*non-crescendo*), *ff* (pizz), *ff* (arco)

vc: *ppp*, (+), (+), (*non-crescendo*), (+), (*non-crescendo*), *ff*

35 5/8 (2/4)

vl I: (*ff* (3)), *pp* (ex. sul pont.), *f* (3), *ff*

vl II: *p*, (*non-decrescendo*), *pp* (ex. sul pont.), *f* (pizz), *ff* (arco)

va: *pp*, (*pp* (ex. sul pont.)), *f*, *ff*

vc: *p*, (*pizz*), *p*, (*pp* (arco)), *f*, *ff*

36

vi I *pizz* *arco* *ff*

vi II *pizz* *arco* *ff*

va *ff* *f* *mp*

vc *ff* *pizz* *arco* *mp*

Measures 36-37. The score is in 2/4 time. Measure 36 features a dynamic of *ff* and includes *pizz* and *arco* markings. Measure 37 continues with dynamics of *f* and *mp*, and includes *pizz* and *arco* markings. The strings play a rhythmic pattern of eighth notes, while the violins play a melodic line with triplets and quintuplets.

37

vi I *mf*

vi II *pizz* *arco*

va *mf*

vc *mf*

Measures 38-41. The score continues in 2/4 time. Measure 38 has a dynamic of *mf*. Measure 39 includes *pizz* and *arco* markings. Measure 40 has a dynamic of *mf*. Measure 41 continues with a dynamic of *mf*. The strings play a rhythmic pattern of eighth notes, while the violins play a melodic line with triplets and quintuplets.

38

7/8

2/4

3/8

2/4

vi I

vi II

va

vc

*pizz* *f* *col legno battuto*

*pizz* *f* *col legno battuto*

*f* *(non-decrescendo)* *arco* *pp sub.* *f*

*f* *pizz* *col legno battuto* *arco* *f pp sub.* *f*

39

vi I

vi II

va

vc

*pizz* *col legno battuto* *pizz* *arco*

*pizz* *arco* *+ pizz* *pizz*

*pizz* *arco* *arco*

*pizz* *arco* *pizz*



40

vi I pizz arco pizz arco pizz arco

vi II arco pizz arco

va pizz arco

vc arco pizz arco

*f* *pp sub.* *f*

3/8

41

2/4

vi I *pp* *f* *ppp sub.* *ppp* *ff* *pp* *ff* *f* *pizz* *col legno battuto*

vi II *pp* *f* *ppp sub.* *ppp* *ff* *pp* *ff* *f* *pizz* *col legno battuto*

va *pp* *f* *ppp sub.* *ppp* *ff* *pp* *f* *(non-decrescendo)* *pizz* *col legno battuto*

vc *pp* *f* *ppp sub.* *ppp* *ff* *pp* *ff* *f* *pizz* *col legno battuto*

vi I

vi II

va

vc

*arco*

*ff* *>* *f*

*arco* *pizz*

*ff* *arco* *f*

*ff* *pp* *f*

*pizz*

*arco*

*ff* *pp* *f*

*ff* *pp*

*f*

*mf*

vi I

vi II

va

vc

*pizz*

*pizz*

*pizz* *arco*

*pizz*

*f*

*arco*

*arco*

*pizz* *arco*

vi I

vi II

va

vc

*pizz* *arco* *f* *ff* *p* *f*

vi I

vi II

va

vc

*ff* *pp sub.* *f* *ppp sub.* *ff*

*pizz* *arco* *pp sub.* *f* *ppp sub.* *ff*

45

vl I  
f pp ff fpp pp < f > pp < f >

vl II  
ff ff p pp < f > pp < f >

va  
f pp ff fpp pp < f > pp < f >

vc  
ff ff p f p pp < f >

3/8

vl I  
pp < f > ppp < f > ppp f ppp ff pp

vl II  
pp f ppp f ppp p pp ff pp

va  
pp < f > ppp f ppp f ppp ff pp

vc  
pp < f > ppp f ppp p *sonoro* pp ff pp

3/8 46 2/4 = 144 = 114 = 91 = 144 = 114 = 91

vi I *pizz* *f* *arco* *f* *f* *f* *f* *f*

vi II *pizz* *f* *arco* *f* *f* *f* *pp*

va *pizz* *f* *arco* *f* *f* *f* *f*

vc *pizz* *f* *arco* *f* *f* *pizz* *f*

= 144 = 114 = 91 = 72

vi I *mp*

vi II

va *mf*

vc *mf* *mp*

On the Web at:  
<http://cs-music.com/quartets>

Download parts at:  
[http://cs-music.com/quartets/study-in-two\\_parts.pdf](http://cs-music.com/quartets/study-in-two_parts.pdf)

duration: c. 7'