

JUDITH SHATIN

Run
Piano Quartet

Mendigo
Music

Program Note

Run, for piano quartet, was inspired by my fascination with the perception of and response to note groupings, particularly when they are layered and shifting. It also reflects my deep interest in the broader understanding of perceptual grouping not only in sound, but also in vision, as in the work of cognitive psychologist Michael Kubovy, who gave particular emphasis to groupings by proximity and similarity; and in the paintings of the pointillist Andrew Forge, whose method evolved from an intuitive attraction factor between dots.

Both of these sources inspired a fresh look at the kinetics of pitch/rhythm. The music reflects these elements in the use of rhythmic groupings that play with crosscuts and displacements of pitch through registral shifts, changing beat divisions and layered groupings that create polymetric accents. The piece also embodies the musical meaning of 'run,' with fast-paced motion that expands from tight chromatic groups to wide scalar motion. Respite is brief, as it so often is in our lives, with connections that only line up, at least in this case, at the very end. *Run* was commissioned by the Currents Ensemble in 2001. It is dedicated to my beloved Michael.—JS

World Premiere
Currents Ensemble
ChamberFest 2003
Virginia Commonwealth University
02/01/03

Duration 8:25

Run

Judith Shatin

With Zest ♩ = 112

The musical score is arranged in systems. The first system is for Piano, marked *p*. The second system is for Piano, marked *mp* and *sim.*. The third system includes Violin (Vln.) marked *mf* and Piano (Pno.) marked *mf*. The fourth system includes Violin (Vln.) marked *cresc.*, Viola (Vla.) marked *f*, Violoncello (Vc.) marked *f* and *mf*, and Piano (Pno.) marked *cresc.*, *f*, and *mf*. The fifth system includes Violin (Vln.) marked *mp*, Viola (Vla.) marked *mp*, Violoncello (Vc.) marked *mp*, and Piano (Pno.) marked *dim.*, *p*, and *mp*. A large diagonal watermark 'PERU AL SCORE! NOT FOR PERFORMANCE!' is overlaid across the score.

11

Violin (Vln.) and Viola (Vla.) parts: Measure 11 starts with *mf*, measure 12 with *f*.
Violoncello (Vc.) part: Measure 11 starts with *mf*, measure 12 with *f*.
Piano (Pno.) part: Measure 11 starts with *mf*, measure 12 with *f*.
The piano part features a complex rhythmic pattern with many sixteenth notes and slurs.

13

Violin (Vln.) and Viola (Vla.) parts: Measure 13 starts with *p*, measure 14 with *f* and *p*.
Violoncello (Vc.) part: Measure 13 starts with *p*, measure 14 with *p*.
Piano (Pno.) part: Measure 13 starts with *p sim.*, measure 14 with *f* and *p*.
The piano part continues with a complex rhythmic pattern.

15

Violin (Vln.) and Viola (Vla.) parts: Measure 15 starts with *mf*, measure 16 with *f*.
Violoncello (Vc.) part: Measure 15 starts with *mp*, measure 16 with *f*.
Piano (Pno.) part: Measure 15 starts with *f*, measure 16 with *sim.*.
The piano part continues with a complex rhythmic pattern.

17

Violin (Vln.) and Viola (Vla.) parts: Measure 17 starts with *p*, measure 18 with *mp*.
Violoncello (Vc.) part: Measure 17 starts with *p*, measure 18 with *mp*.
Piano (Pno.) part: Measure 17 starts with *p*, measure 18 with *mp*.
The piano part continues with a complex rhythmic pattern.

19

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f sim.*

A

21

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *mp* *mp*

Pno. *p* *cresc. sim.*

23

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Pno. *f sim.*

25

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Pno. *p* *f*

27

Vln. *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Pno. *p* *cresc.* *sim.*

29

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *f* *sim.*

31

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Pno. *p* *f* *sim.*

33

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Pno. *p* *sim.* *f* *sim.* *p*

35

Vln. *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Pno. *cresc.*

38

Vln. *ff* *f* *sim.*

Vla. *ff* *f* *sim.*

Vc. *ff* *f*

Pno. *ff* *f*

B

40

Vln. *sim.* *cresc.* *f*

Vla. *p* *sim.* *cresc.* *f*

Vc. *p* *f*

Pno. *p* *f*

43

Vln. *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Pno. *mf* *mf*

46

Violin (Vln.) and Viola (Vla.) parts are mostly silent. The Violoncello (Vc.) part has a melodic line starting at measure 46 with dynamics *mp* and *p*. The Piano (Pno.) part features a complex texture with multiple voices, starting with *mp* and *p*, and including a *cresc. poco a poco* marking.

49

Measures 49-51. Violin (Vln.) and Viola (Vla.) parts have a melodic line starting at measure 49 with dynamics *f*, *dim.*, *sim.*, and *p*. The Violoncello (Vc.) part has a similar line with dynamics *f*, *dim.*, *sim.*, and *p*. The Piano (Pno.) part has a complex texture with dynamics *f*, *p*, and *sim.*.

52

Measures 52-55. Violin (Vln.) and Viola (Vla.) parts have a melodic line starting at measure 52 with dynamics *f*, *p*, *f*, and *p*. The Violoncello (Vc.) part has a similar line with dynamics *f*, *p*, *f*, and *f*. The Piano (Pno.) part has a complex texture with dynamics *f*, *sim.*, *dim.*, and *p*.

56

Measures 56-59. Violin (Vln.) and Viola (Vla.) parts have a melodic line starting at measure 56 with dynamics *mf*, *p*, *mp*, and *p*. The Violoncello (Vc.) part has a similar line with dynamics *f*, *p*, *mp*, and *p*. The Piano (Pno.) part has a complex texture with dynamics *mp* and *p*.

60

Vln. *f dim. p f dim. p p cresc.*

Vla. *f p cresc. f dim. p mp mp cresc.*

Vc. *f p cresc. f f dim. p*

Pno.

65

Vln. *f dim. p*

Vla. *f dim. p*

Vc. *mf dim. p*

Pno. *f p*

69

Vln. *mp mf*

Vla. *mp*

Vc. *p cresc. f sim.*

Pno. *f sim.*

C Dancing

72

Vln. *p f p*

Vla. *p f*

Vc. *p f p*

Pno. *p f*

74

Vln. *p*

Vla. *p*

Vc. *f* *sim.* *p* *cresc.*

Pno. *p* *f* *p* *sim.* *cresc.*

77

Vln. *f* *p* *cresc.* *p* *cresc.*

Vla. *f* *mf* *cresc.* *f* *p* *cresc.*

Vc. *f* *mf* *cresc.* *f*

Pno. *f* *p* *p* *mf*

81

Vln. *f* *p* *mf*

Vla. *f* *p* *mf* *sf*

Vc. *f* *p* *mf* *sf* *mf*

Pno. *f* *p* *mf* *sf* *mf*

3 3 3

86

Vln. *pizz.* *f* *arco* *pizz.* *mp*

Vla. *pizz.* *p* *mf* *arco* *mp* *pizz.* *mp* *f*

Vc. *pizz.* *p* *mf* *arco* *mp* *pizz.* *mp* *f*

Pno. *p* *f* *mf* *f* *mp* *cresc.*

D

3

118 *To non vib.*

Vln. *ppp* *ord.* *mp* *p* *mp* *p* *pp*

Vla. *ppp* *ord.* *mp* *p* *mp* *p* *pp*

Vc. *ppp* *ord.* *mp* *p* *mp* *p* *pp*

Pno. *p* *mp* *p* *mp* *p*

126 **F**

Vln. *p > pp* *p* *mf* *f* *mf* *mp*

Vla. *p > pp* *p* *mf* *f* *mf* *mp*

Vc. *p > pp* *p* *mf* *f* *mf* *mp*

Pno. *mp* *mf* *cresc.* *f* *dim.*

132

Vln. *sim.*

Vla. *sf mp sf mp sf mp* *cresc.* *sim.* *sim.* *sim.*

Vc. *cresc.* *sim.* *sim.* *sim.*

Pno. *cresc.*

p sf sf mp sf mp

135 **G With Vigour**

Vln. *f* *sim.* *p* *cresc.*

Vla. *f* *sim.* *p* *cresc.*

Vc. *f* *sim.* *p* *cresc.*

Pno. *f* *sim.* *p* *cresc.*

138

Vln. *f* *sub. p* *f* *sim.*

Vla. *f* *sub. p* *f* *sim.*

Vc. *f* *sub. p* *f* *sim.*

Pno. *f* *p* *f*

141

Vln. *sim.*

Vla. *sim.*

Vc. *sim.*

Pno. *sim.* *sim.*

143

Vln. *sim.* *p* *sim.*

Vla. *sim.* *p* *sim.*

Vc. *sim.* *p* *sim.*

Pno. *sim.* *p*

146

Vln. *f* *sim.* *p*

Vla. *f* *sim.* *p*

Vc. *f* *sim.* *p*

Pno. *f* *sim.* *p*

148 **H**

Vln. *f* *sim.*

Vla. *f*

Vc. *f*

Pno. *f* *sim.*

150

Vln. *p* *sim.* *f*

Vla. *p* *f*

Vc. *p* *f*

Pno. *p* *sim.* *f*

153

Vln. *p* *cresc.* *f* *sim.*

Vla. *p* *cresc.* *f*

Vc. *p* *cresc.* *f*

Pno. *p* *f*

156

Vln. *sim.* *p*

Vla. *p*

Vc. *p*

Pno. *p*

159

Musical score for measures 159-161. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 159: Vln. and Vc. play a sixteenth-note pattern, Vln. *mf*, Vc. *mf*. Measure 160: Vln. and Vc. continue the pattern, Vln. *mf*, Vc. *mf*. Measure 161: Vln. and Vc. play a sixteenth-note pattern, Vln. *mp*, Vc. *mp*. The piano part is silent in measures 159 and 160, and enters in measure 161 with a sixteenth-note pattern, *mf* in the right hand and *mf* in the left hand, with a *dim.* marking.

162

Musical score for measures 162-166. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 162: Vln. is silent, Vln. *p*, Vc. *p*. Measure 163: Vln. is silent, Vln. *cresc.*, Vc. *f*. Measure 164: Vln. is silent, Vln. *f*, Vc. *mp*. Measure 165: Vln. is silent, Vln. *f*, Vc. *f*. Measure 166: Vln. is silent, Vln. *f*, Vc. *f*. The piano part is silent in measures 162-165 and enters in measure 166 with a sixteenth-note pattern, *p* in the right hand and *p* in the left hand.

167

Musical score for measures 167-169. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 167: Vln. is silent, Vln. *mf*, Vc. *mf*. Measure 168: Vln. is silent, Vln. *mp*, Vc. *mp*. Measure 169: Vln. is silent, Vln. *p*, Vc. *p*. The piano part is silent in measures 167-168 and enters in measure 169 with a sixteenth-note pattern, *p* in the right hand and *sim.* in the left hand.

170

Musical score for measures 170-172. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 170: Vln. *sub. p*, Vln. *sub. p*, Vc. *sub. p*. Measure 171: Vln. *sim.*, Vln. *sim.*, Vc. *sim.*. Measure 172: Vln. *f*, Vln. *f*, Vc. *f*. The piano part is silent in measures 170-171 and enters in measure 172 with a sixteenth-note pattern, *f* in the right hand and *sim.* in the left hand.

173

Vln. *sim.*

Vla. *sim.*

Vc. *sim.*

Pno. *sim.*

175

Vln. *sim.*

Vla. *cresc.* *sim.* *ff*

Vc. *cresc.* *ff*

Pno. *cresc.* *sim.* *ff*

177

Vln.

Vla. *p*

Vc. *mf* *p*

Pno. *mf* *p*

179

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *f*

181

Score for measures 181-182. Instruments: Vln., Vla., Vc., Pno. Dynamics: *p*, *mf*, *sim.*

183

Score for measures 183-184. Instruments: Vln., Vla., Vc., Pno. Dynamics: *f*, *pp*, *sim.*

185

Score for measures 185-186. Instruments: Vln., Vla., Vc., Pno. Dynamics: *mf*, *f*. Marking: **Triumphant**

188

Vln.

Vla.

Vc.

Pno.

191

Vln.

Vla.

Vc.

Pno.

dim.

p

195

Vln.

Vla.

Vc.

Pno.

f

sim.

ff

sub. p

ff