

DAVID NUNN

ANTIQUITIES

for string quartet

- introduction (gigue)
- i. pavan
- ii. first antiquity
- iii. rigaudon / gigue
- iv. pavan / fantasia
- v. second antiquity

Full score

(2019)

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antiquities

introduction (gigue)

Whispered, shadowy $\text{♩} = 60$

David Nunn

musical score for the introduction of 'antiquities'. The score is for four instruments: Violin I (vln i), Violin II (vln ii), Viola (vla), and Violoncello (vc). The tempo is marked as 'Whispered, shadowy' with a quarter note equal to 60 (♩ = 60). The key signature has one sharp (F#). The score is divided into four measures. The first measure features 'molto sul tasto' for both violins and 'pizz.' for the viola. The second measure includes '8va' for the violin I, 'III II I' for the violin II, and 'pizz. behind bridge' for the cello. The third measure is marked 'flautando' for both violins and 'arco flautando' for the viola and cello. The fourth measure continues the 'flautando' and 'arco flautando' markings. Dynamics range from *pp* to *ff*. A large red watermark 'Personal score © All rights reserved' is overlaid on the score.

i. pavan

Resonant and pure; like a viol consort ($\text{♩} = 60$)

musical score for the first pavan of 'antiquities'. The score is for four instruments: Violin I (vln i), Violin II (vln ii), Viola (vla), and Violoncello (vc). The tempo is marked as 'Resonant and pure; like a viol consort' with a quarter note equal to 60 (♩ = 60). The key signature has one sharp (F#). The score is divided into six measures. The first measure is marked 'sul pont non vib.' for both violins. The second measure includes 'IV III' for the violin II. The third measure includes 'IV III' for the violin II. The fourth measure includes 'IV III' for the violin II. The fifth measure is marked 'sul pont non vib.' for the viola. The sixth measure is marked 'sul pont' for the cello. Dynamics range from *mp* to *f*. A large red watermark 'Personal score © All rights reserved' is overlaid on the score.

12

vln i *f* > (*p*) *mp* < *f* < (*p*) *mp* < *ff* con vib. * *mf* >

vln ii *f* < (*p*) *mp* < *f* > *p* *mf* *mp* < *ff* con vib. *

vla (*p*) *mf* < *f* > *p* *mf* > *mp* <

vc *mf* > (*p*) *mf* < *f* < (*mp*) < con vib. * II (harm. I open)

20

vln i *p* < *mf* < *p* < *mf* *pp* 3 fast, light bow; molto sul tasto

vln ii *mp* < *f* < *mf* > *pp* fast, light bow; molto sul tasto

vla *f* > *mp* < *f* > *p* *mf* > *pp* fast, light bow; molto sul tasto

vc *p* < *mf* > *p* < *mf* > *pp* fast, light bow; molto sul tasto

28

vln i sul pont. *mp* 3 *f* < (*p*) *mp* 3 (*pp*) *mp*

vln ii sul pont. *mp* < *f* > *p* *mf* < *mf* <

vla sul pont. *mf* < *f* > *p* *mf* > *p* < *mf* >

vc sul pont. *mf* < *f* < < *mf* >

* tenuto markings: accelerate the bow, add some vibrato and bow pressure

34

vln i

vln ii

vla

vc

f *mp* *ff* *mp*

f *mp* *ff* *mp*

f *mp* *ff* *mp*

mp *< f >* *mp* *mp* *ff* *(mp)*

sul pont. ---> ord. ---> sul pont.

sul pont. ---> ord. ---> sul pont.

sul pont. ---> ord. ---> sul pont.

ord.

III II III II III II

IV

3 3

II III I

3 < >

40

vln i

vln ii

vla

vc

f *p*

f *p*

f *(p)*

pp *mf* *(pp)*

f *p*

f *(p)*

pp *mf* *(pp)*

ii. first antiquity

(♩ = 60)

accel.

musical score for vln i, vln ii, vla, and vc. Includes dynamics like *mp*, *pp*, *pp whispered*, *mp resonant*, and performance instructions like *molto sul tasto* and *sul pont.*

musical score for vln i, vln ii, vla, and vc. Includes dynamics like *pp*, *mf resonant*, *p*, *ff*, *mp*, and *pp*. Performance instructions include *molto sul tasto*, *8va*, and *pizz.*

Tempo I; flowing and impassioned, with a light bow ♩ = 60

musical score for vln i, vln ii, vla, and vc. Includes dynamics like *p*, *mf*, and *pp*. Performance instructions include *ord.*

19

III II I II

vln i

vln ii

vla

vc

mf *pp* *mf* *pp*

mp *pp* *mp*

IV III II III

25

vln i

vln ii

vla

vc

mf *pp* *f*

mf *pp* *f* *mp*

mf *pp* *f*

mf *pp*

30

rit.

vln i

vln ii

vla

vc

mp *f* *p*

f *mp* *f* *p*

f *mp* *f* *p*

f *mp* *p*

iii. rigaudon / gigue

Folky, coarse and very energetic ♩ = 120

Musical score for measures 1-6. The score is for four staves: Violin I (vln i), Violin II (vln ii), Viola (vla), and Violoncello (vc). The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked as ♩ = 120. The dynamics are *p* (piano) for measures 1-3 and *f* (forte) for measures 4-6. The music is characterized by a folk-like, energetic style with a mix of eighth and sixteenth notes.

Musical score for measures 7-10. The score is for four staves: Violin I (vln i), Violin II (vln ii), Viola (vla), and Violoncello (vc). The key signature is one sharp (F#) and the time signature is 3/8. The dynamics are *pp* (pianissimo) for measures 7-8 and *mf* (mezzo-forte) for measures 9-10. The music features a mix of eighth and sixteenth notes with some rests.

Musical score for measures 11-14. The score is for four staves: Violin I (vln i), Violin II (vln ii), Viola (vla), and Violoncello (vc). The key signature changes to two sharps (F# and C#) and the time signature changes to 6/8. The dynamics are *f* (forte) for measures 11-12 and *p* (piano) for measures 13-14. The music is more melodic and features a mix of eighth and sixteenth notes.

15 (♩ = 40) molto sul tasto

vln i *pp vacant*

vln ii *pp vacant*

vla *pp vacant*

vc *pp vacant*

18 **Folky, coarse and very energetic** ♩ = 120

vln i *f* *ord.*

vln ii *f* *ord.*

vla *f*

vc *f*

ff *mp*

25

vln i *f* *mp*

vln ii *f* *mp*

vla *f* *mp*

vc *f*

31

vln i *mf*

vln ii *mf*

vla *mf*

vc *mp*

pp *mp*

III II I

pizz. behind bridge

batt.

f

37

vln i *pp* *f* *ff*

vln ii *f* *ff*

vla *f* *ff*

vc *p* *f* *ff*

molto sul tasto

ord.

arco

pizz. behind bridge

arco

43

vln i *mp* *f* *mp*

vln ii *mp* *f* *mp*

vla *mp playful*

vc *mp playful*

accents sim.

accents sim.

II I

49

vln i *pp* *mf* *pp* *3* *3*

vln ii *pp* *mf* *pp* *3* *3*

vla *pp* *mp*

vc *pp* *mp*

batt. sul tasto ord.

55

vln i *f* *mp* *ff* *mp* *ff* *sub. p*

vln ii *f* *mp* *ff* *mp* *ff* *sub. p*

vla *mp* *f* *mp* *mp* *f* *mp*

vc *mp* *f* *mp* *mp* *f* *mp*

I II III II *3*

60

vln i *ff* *mp* *f* *mf*

vln ii *ff* *mp* *f* *mf*

vla *f*

vc *f*

* grace notes are to be played before the beat.

66

Score for measures 66-71. The system includes staves for Violin I (vln i), Violin II (vln ii), Viola (vla), and Violoncello (vc). The music is in 3/4 time. Dynamics include *mp*, *ff*, and *(p)*. There are accents and slurs over various notes.

Slightly slower $\text{♩} = 90$

72

Score for measures 72-77. The system includes staves for Violin I (vln i), Violin II (vln ii), Viola (vla), and Violoncello (vc). The music is in 3/4 time. Dynamics include *p*, *mf*, and *p cresc.*. There are accents and slurs over various notes.

(♩ = 60)

78

Score for measures 78-83. The system includes staves for Violin I (vln i), Violin II (vln ii), Viola (vla), and Violoncello (vc). The music is in 3/4 time. Dynamics include *ff* and *mp light*. There are accents and slurs over various notes.

84

vln i *ff* *mp* *pp* *f*

vln ii *f* *p* *ff > p* *f*

vla *f* *p* *ff > p* *f*

vc *f* *p* *ff > p* *sfz* *pp* *f*

batt.

II I II I

3 3 3 3

3/4

89

vln i *p* *f* *pp quasi scherzo*

vln ii *mp* *f resonant*

vla *mp* *f resonant*

vc *mp* *f resonant*

II III sim.

3 3 3 3

3/4

96

vln i *mf* *pp* *f*

vln ii *p*

vla *p*

vc *p*

3 3 3 3

3/4

104

vln i *pp*

vln ii *f* *mp*

vla *f* *mp*

vc *f* *mp*

111

vln i *f* *mp*

vln ii *f* *mp* *f* *mp*

vla *f*

vc *f*

pizz. arco

pizz. arco

pizz. behind bridge arco batt.

117

vln i *mp* *f* *sfz* *pp*

vln ii *pp* *sfz* *pp* *f* *mp*

vla *mp* *mf*

vc *f* *mf*

pizz. arco batt. pizz. flautando

pizz. behind bridge flautando

pizz. behind bridge

123

vln i *ff* *pizz.* *mf* *p* *arco* *pp* *molto sul tasto* *f* *ord.*

vln ii *arco batt. 6* *sfz* *pp* *flautando* *mp* *f* *ord.*

vla *ord.* *mp* *batt.* *f* *ff*

vc *ord.* *3* *sfz* *6* *pp* *ff* *pizz.* *l.v.* *arco* *ff*

130

vln i *mp light* *ff* *pp*

vln ii *p* *f* *flautando*

vla *p* *f* *pp*

vc *p* *f* *pp*

138

vln i *molto sul tasto* *flautando* *mp*

vln ii *pp* *p* *4* *mp* *4* *f*

vla *2* *2* *mp* *2*

vc *mp*

146

vln i *mp* *pizz.* *batt.* *mf* *p* *mf*

vln ii *pp* *batt.* *mp* *pp* *mf* *p* *f*
pizz. behind bridge

vla *pp* *flautando* *mp* *f*
pizz. behind bridge

vc *mp* *flautando*

152

vln i *mp* *pp* *f* *mp*

vln ii *f* *mp* *f* *mf* *ff* *p*
arco

vla *flautando* *mf* *pizz.* *arco flaut.* *mp*

vc *batt.* *sfz* *p* *mf* *mp*

158

vln i *p* *pp* *f* *p* *pp*

vln ii *pp* *4* *4* *2* *III II I* *II III* *ff* *mp* *pp*
flaut.

vla *pizz.* *p* *ff* *p* *pp*
arco flaut.

vc *ord.* *3* *pizz. behind bridge* *pp* *arco flaut.* *pp*
mf *pp*

Resonant, pure; like a viol consort ♩ = 45

musical score for vln i, vln ii, vla, and vc, measures 1-7. Includes dynamics (mf, f, p) and performance instructions (sul pont. non vib., con vib.).

musical score for vln i, vln ii, vla, and vc, measures 8-14. Includes dynamics (mf, pp, mp, f, p) and performance instructions (II, III, IV).

musical score for vln i, vln ii, vla, and vc, measures 15-18. Includes dynamics (mp, mf, f, p, pp) and performance instructions (rit., non vib.).

20 ♩ = 60

flaut. *mf* *p*

vln i *mf* *p*

vln ii *mf* *p*

vla *mf* *f* *(mp)* *pp* *pp* *mf* *pp* *mp*

vc *(II)* *mf* *mp*

sul pont. -----> est. sul pont. sul pont.

sul pont. -----> est. sul pont. pizz. III II I arco sul pont.

25 *f* *(p)* *pp* *mf* *pp* *mf* *mp*

vln i *pp*

vln ii sul pont. *pp* *mp*

vla *pp*

vc *pp*

sul pont.

27 *mp* *pp* *cresc. poco a poco*

vln i *mp* *pp* *cresc. poco a poco*

vln ii *pp* *cresc. poco a poco*

vla *cresc. poco a poco*

vc *cresc. poco a poco*

3 *3* *3* *3* *3* *3* *3* *3*

29

vln i

vln ii

vla

vc

(mf) molto cresc.

(mf) molto cresc.

sul pont. ----->

sul pont. -----> est. sul pont.

mf ----- *fff*

31 **very agitated**

vln i

vln ii

vla

vc

fff

fff

est. sul pont.

fff

dim. poco a poco

dim. poco a poco

33

vln i

vln ii

vla

vc

rit. -----

(p)

(mp)

ppp

s.p. -----> e.s.p. -----> s.p.

pp ----- *fff* ----- *(pp)*

s.p. -----> e.s.p. -----> s.p.

pp ----- *fff* ----- *(pp)*

36 $\text{♩} = 45$

vln i *ppp* *3* *3* *3* sul tasto II ord.

vln ii sul pont. *ppp* *mp* *ppp* III ord. IV ord. *3*

vla sul pont. *ppp* *mp* flaut. *pp* 6 3

vc sul pont. *ppp* *mp* flaut. *pp*

40 III II 0 sul tasto

vln i *3* *3* *3*

vln ii II III 3 II sul pont. *mp* *ppp* flaut. *pp*

vla molto sul pont. *ppp* *mp* flaut. *ppp* 6 3

vc molto sul pont. *ppp* *mp* flaut. *ppp*

Solemn $\text{♩} = 45$

flaut. **pp** **accel.** *cresc. poco a poco*

vln i

vln ii

vla

vc

pp *cresc. poco a poco* *p* *cresc. poco a poco*

(♩ = 52)

7 flaut. *cresc. poco a poco* ord. *mf*

vln i

vln ii

vla

vc

mf *cresc. poco a poco* ord. ord. ord.

$\text{♩} = 60$

13 ord. *mf*

vln i

vln ii

vla

vc

mf ord. *mf*

19

flaut.

vln i *dim.* *pp cresc.*

vln ii *dim.* *pp cresc.*

vla *dim.* *pp cresc.*

vc *dim.* *pp cresc.*

25

flaut. -----> ord.

vln i *f*

vln ii *f*

vla *f*

vc *f*

31

rit. -----

vln i *dim.* *pp*

vln ii *dim.* *pp*

vla *dim.* *pp*

vc *dim.* *pp*