

Sean Michael Salamon

That Was Then, This Is Now

for String Quartet

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Suite for String Quartet

That Was Then, This is Now is in three diverse movements; the second two are rigorously structured and the first is not. Its name asserts a new freshness and inventiveness of style, and sets a buoyant, light-hearted tone.

The Introduction is meant to be just that: an informal greeting. However, beneath the sudden changes and playful rhythms, there is foreshadowing— unbeknownst to the listener, the Fugue's subject is stated eight times. The brash harmonies in this movement are All-American, and the shifting grooves suggest the sounds of a bustling city.

The Chorale Variations are a diverse set of four, and are based on an original cantus firmus which is altered only in the third variation, in which it is inverted. Otherwise, it is preserved. The main distinction between the variations is their highly different characters.

The final Fugue is constructed on a highly chromatic theme whose solid rhythms lend the movement a very "Germanic" feel. Throughout the fugue, the theme is inverted, reversed, and rhythmically transformed, often at the same time. Its name is humorously taken from Glenn Gould's fugue, *So You Want to Write a Fugue*, in which the voices proudly declare, "You've got the nerve to write a fugue— so go ahead!"

—Sean Michael Salamon

Introduction (*Cityscape*)

Vivace ♩=150-180

Violin I
mf senza vibrato sempre
sub. p

Violin II
mf senza vibrato sempre
sub. p

Viola
mf senza vibrato sempre

Cello
mf senza vibrato sempre

5
Vln. I
mf
sub. p

Vln. II
mf
sub. p

Vla.
sub. p

Vlc.
sub. p

9

Vln. I *mf* *sub. p*

Vln. II *mf* *sub. p*

Vla. *mf*

Vlc. *mf* *pizz.* *arco*

13

Vln. I *mf* *sub. p*

Vln. II *mf* *sub. p*

Vla. *sub. p*

Vlc. *sub. p*

17

Vln. I *f* *non stacc.* *sub. p*

Vln. II *f* *non stacc.* *sub. p*

Vla. *f* *non stacc.* *sub. p*

Vlc. *f* *pizz.* *arco*

20

Vln. I *f* pizz. arco *p*

Vln. II *f* pizz. arco *p*

Vla. *f* pizz. arco *p*

Vlc. pizz. arco *p*

25

Vln. I

Vln. II

Vla. *mf*

Vlc.

29

Vln. I *p*

Vln. II *p*

Vla.

Vlc. *mf* pizz.

32

Vln. I

Vln. II

Vla.

Vlc.

f

f

f

f

arco

35

Vln. I

Vln. II

Vla.

Vlc.

mf

mp

mf

p

mf

mp

pizz.

mf

39

Vln. I

Vln. II

Vla.

Vlc.

arco

> *mp*

43

Vln. I
Vln. II
Vla.
Vlc.

Measures 43-46: Vln. I and II play chords and moving lines. Vla. and Vlc. play rhythmic accompaniment. Measure 44 has a 3/4 time signature change. Measure 46 ends with a 3/4 time signature.

47

Vln. I
Vln. II
Vla.
Vlc.

Measures 47-50: Vln. I and II play chords with dynamics *sub. p* and *mf*. Vla. and Vlc. play rhythmic accompaniment with dynamics *sub. p* and *mf*. Measure 49 has a 3/8 time signature change. Measures 50-51 have a 3/4 time signature change. Measure 51 includes *pizz.* and *arco* markings.

50

Vln. I
Vln. II
Vla.
Vlc.

Measures 50-53: Vln. I and II play chords with dynamics *sub. p* and *mf*. Vla. and Vlc. play rhythmic accompaniment with dynamics *f*. Measure 50 has a 7/8 time signature change. Measure 51 has a 3/4 time signature change. Measure 52 has a 4/4 time signature change. Measure 53 includes *non stacc.*, *arco*, and *sub. p* markings.

55

Vln. I

Vln. II

Vla.

Vcl.

sub. p

60

Vln. I

Vln. II

Vla.

Vcl.

mp

mf

pizz.

64

Vln. I

Vln. II

Vla.

Vcl.

f

p

arco

f

mf

69

Vln. I *mf* *sub. p* *f*

Vln. II *mf* *sub. p* *f*

Vla. *mf* *sub. p* *f*

Vcl. *mf* *sub. p* *f* pizz. \circ \circ \circ

74

Vln. I *short* *ff*

Vln. II *short* *ff*

Vla. *short* *ff*

Vcl. arco *ff* *short* *ff*

79

molto rall.

Vln. I pizz. *strum*

Vln. II pizz. *strum*

Vla. pizz. *strum*

Vcl. pizz. *strum*

Chorale Variations (*Apologies*)

Adagio molto rubato ♩=60-70

Violin I: *mp*

Violin II: *pizz.* *p*

Viola: *pizz.* *p*

Cello: *p*
senza vibrato sempre

The first system of the score covers measures 1 through 5. Violin I enters in measure 3 with a half note chord (F#4, A4) and a half note (B4). Violin II plays a rhythmic pattern of eighth notes and quarter notes. Viola and Cello play a similar rhythmic pattern in the lower register.

Vln. I

Vln. II

Vla.

Vlc.

The second system of the score covers measures 6 through 10. Violin I continues with a half note chord (F#4, A4) and a half note (B4). Violin II plays a rhythmic pattern of eighth notes and quarter notes. Viola and Cello play a similar rhythmic pattern in the lower register.

9
11

Vln. I

Vln. II

Vla.

Vlc.

arco
senza vibrato

short

short

short

arco
senza vibrato

short

17

Quasi ad lib.* (♩=♩)

Vln. I

Vla.

Vlc.

p senza vibrato sempre

mp
senza vibrato ma espressivo

p

24

Vln. I

Vln. II

Vla.

Vlc.

32

Vln. I

Vln. II

Vla.

Vlc.

40

Vln. I

Vln. II

Vla.

Vlc.

short

short

short

short

48

Like a pipe organ (♩=♩)

Vln. I

Vln. II

Vla.

Vlc.

mp senza vibrato sempre

mp senza vibrato sempre

mp senza vibrato sempre

mp senza vibrato sempre

Weightless $\text{♩} = 60-70$

57

Vln. I

Vln. II

Vla.

Vlc.

medium

medium

medium

medium

p

pizz.

mf

63

Vln. I

Vln. II

Vla.

Vlc.

mf

pizz.

mp

66

Vln. I

Vln. II

Vla.

Vlc.

arco

p

pizz.

69

Vln. I

Vln. II

Vla.

Vlc.

arco

p

Detailed description: This system covers measures 69 and 70. Vln. I plays a continuous eighth-note triplet pattern. Vln. II plays a half note in measure 69 and a half note with a sharp sign in measure 70. Vla. plays a half note in measure 69, then arco p in measure 70. Vlc. plays a half note in measure 69 and a half note in measure 70.

71

Vln. I

Vln. II

Vla.

Vlc.

Detailed description: This system covers measures 71 and 72. Vln. I continues with the eighth-note triplet pattern. Vln. II plays a half note in measure 71 and a half note with a sharp sign in measure 72. Vla. plays a half note in measure 71 and a half note with a sharp sign in measure 72. Vlc. plays a half note in measure 71 and a half note with a sharp sign in measure 72.

73

Vln. I

Vln. II

Vla.

Vlc.

pizz.

p

mf

Detailed description: This system covers measures 73 and 74. Vln. I continues with the eighth-note triplet pattern. Vln. II plays pizz. p in measure 73 and a half note in measure 74. Vla. plays a half note in measure 73 and a half note with a sharp sign in measure 74. Vlc. plays a half note in measure 73 and a half note in measure 74.

75

Vln. I

Vln. II

Vla.

Vlc.

78

Vln. I

Vln. II

Vla.

Vlc.

arco

pizz.

80

Vln. I

Vla.

Vlc.

rall. - - - - -

Quasi ad lib.

(p)

83

Vln. I

Vln. II

Vla.

Vlc.

arco mp

mp

p

rit.

short

Ad lib.

87

Vln. I

Vla.

Vlc.

p

p

p

89

Vln. I

Vln. II

Vla.

Vlc.

p

long

long

long

Fugue (Going ahead)

Moderately, with bite ♩=100

senza vibrato sempre

Violin II *mf*

Viola *mp*
senza vibrato sempre
mf

Vln. II

Vla.

Vln. I

Vln. II

Vla.

Vlc.

mf

mp
senza vibrato sempre

8

Vln. I

Vln. II

Vla.

Vlc.

mf

mf

mf

mf

11

Vln. I

Vln. II

Vla.

Vlc.

subito p

subito p

f

pizz.

arco

subito p

14

Vln. I

Vla.

Vlc.

17

Vln. I

Vln. II

Vla.

Vlc.

p

pizz.

arco

pizz.

pizz.

20

Vln. I

Vla.

Vlc.

arco

arco *mp*

23

Vln. I

Vla.

Vlc.

f

f

f

poco rit. - - - a tempo

26

Vln. I *mp*

Vln. II *mp* *poco rit.* *a tempo*

Vla. *pizz.* *mp* *arco*

Vlc.

29

Vln. I *mf*

Vla. *arco*

Vlc. *mf*

32

Vln. I *poco f* *mf*

Vln. II *mf*

Vla. *mf*

Vlc. *poco f* *mp*

rall. - - - -

35

Vln. I *leggerio*

Vla. *mp*

Vlc. *mp*

Slightly quicker and motoric

37

Vln. I *mp con poco vibrato* *senza vibrato sempre*

Vln. II *mp con poco vibrato*

Vla. *pizz.* *arco*

Vlc. *pizz.* *arco*

Allargando - - - With renewed energy

42

Vln. I

Vla. *pizz.* *mp*

Vlc.

Vln. I

Vln. II

Vla.

Vlc.

arco

mp

senza vibrato sempre

arco

Tempo I con brio

Vln. I

Vln. II

Vla.

Vlc.

mf

f molto pesante

mf

f molto pesante

mf

f molto pesante

mf

f molto pesante

Vln. I

Vln. II

Vla.

Vlc.

meno f

rall. - - - - a tempo

55

Vln. I

Vln. II

Vla.

Vlc.

ff

ff

ff

ff

58

Vln. I

Vln. II

Vla.

Vlc.

61

molto rall.

Vln. I

Vln. II

Vla.

Vlc.

