

Sylvia Earnhart
HAZLERIG
STRING QUARTET
(2008)

Dedicated to my good friend, Christopher Milan Kroger

PREFACE

About the String Quartet (2008) by Sylvia E. Hazlerig

This quartet is dedicated to my good friend Christopher Milan Kroger, who has strongly influenced my thinking, musical and otherwise, in the last few years.

I. Chris, Chris

The first movement is about my rather moody and unpredictable friend. The opening motif, which says “Chris, Chris, Chris, Chris, (pause) Chris, Chris Kro-ger,” comes back several times in different guises, alternating with other melodies, some lyrical, some capricious, others satirical, so the mood of the piece keeps changing.

II. Variations on “For Sylvia”

In honor of my 73rd birthday, Chris wrote a tune which he called “A Short Piece that Combines the styles of Sylvia and Chris.” The first eight measures, with chromaticism and dissonance, represent my style, and the B section, more mellow and using jazz harmonies, represents his. Later he changed the title to “For Sylvia” and he often plays it, with improvised variations, at his gigs. I was delighted with the piece, so I asked his permission to write a set of variations on his melody.

III. “Was Thing”

The opening motif for this movement is from a Blues song Chris wrote many years ago, entitled “Was Thing.” The words are “Our love was silver; our love was gold. Our love was broken; our love was cold.” I used that much of the song (again, with his permission), and the rest is a free-form fantasia that occasionally returns to that opening motif.

IV. What You Need

Chris drove me to orchestra rehearsals in Buena Vista, Colorado, every Thursday for two years; often we would stop on the way to soak at Joyful Journey Hot Springs. While in the pool, he would do a series of meditative exercises, and this melody formed in my mind one day while I was watching him do these.

V. Joyful Trip

Not only did Chris drive me to rehearsals, often he made the trip more fun by taking me on side trips; one evening he took me to the top of Cottonwood Pass to see the mountains on the other side; once in Leadville, he drove up to the old mines above the town. This movement’s ostinato represents the motion of the car, and the folk-like melody represents my happiness on these trips, with the words “Drive me out to look at the mountains, drive me up to look at the mines. . . .”

S.E.H.

Hazlerig - String Quartet (I)

14

Vln. 1

Vln. 2

Vla.

Vlc.

21

Vln. 1

Vln. 2

Vla.

Vlc.

mp

pizz.

mp

pizz.

mp

pizz.

mp

27

Vln. 1

Vln. 2

Vla.

Vlc.

arco

32

Vln. 1

Vln. 2

Vla.

Vlc.

arco

38

Vln. 1

Vln. 2

Vla.

Vlc.

arco

44

Vln. 1

Vln. 2

Vla.

Vlc.

pizz.

pizz.

47

Vln. 1

Vln. 2

Vla.

Vlc.

50

Vln. 1

Vln. 2

Vla.

Vlc.

arco

arco

54

Vln. 1

Vln. 2

Vla.

Vlc.

Hazlerig - String Quartet (I)

7

58

Vln. 1

Vln. 2

Vla.

Vlc.

pizz.

pizz.

62

Vln. 1

Vln. 2

Vla.

Vlc.

66

Vln. 1

Vln. 2

Vla.

Vlc.

69

Vln. 1

Vln. 2

Vla.

Vlc.

arco

ff

ff

ff

ff

74

Vln. 1

Vln. 2

Vla.

Vlc.

mf

mf

mf

mf

81

Vln. 1

Vln. 2

Vla.

Vlc.

mp

pizz.

mp

pizz.

mp

Hazlerig - String Quartet (I)

87 9

Vln. 1

Vln. 2

Vla.

Vlc.

93

Vln. 1

Vln. 2

Vla.

Vlc.

arco

arco

pizz.

pizz.

97

Vln. 1

Vln. 2

Vla.

Vlc.

100

Vln. 1

Vln. 2

Vla.

Vlc.

103

Vln. 1

Vln. 2

Vla.

Vlc.

p

p

arco

p

arco

p

109

Vln. 1

Vln. 2

Vla.

Vlc.

mf

pizz.

pizz.

mf

116

Vln. 1

Vln. 2

Vla.

Vlc.

122

Vln. 1

Vln. 2

Vla.

Vlc.

arco

mp

arco

mp

arco

mp

pizz.

128

Vln. 1

Vln. 2

Vla.

Vlc.

133

Vln. 1

Vln. 2

Vla.

Vlc.

138

Vln. 1

Vln. 2

Vla.

Vlc.

f

mf

143

Vln. 1

Vln. 2

Vla.

Vlc.

pizz.

pizz.

Hazlerig - String Quartet (I)

146

Vln. 1

Vln. 2

Vla.

Vlc.

13

This system contains measures 146, 147, and 148. The Violin 1 part begins with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 148. The Violin 2 part follows a similar melodic pattern. The Viola part is in the alto register, using eighth and sixteenth notes. The Violoncello part is in the bass register, providing a harmonic foundation with eighth and sixteenth notes. A measure rest of 13 measures is indicated at the end of the system.

149

Vln. 1

Vln. 2

Vla.

Vlc.

This system contains measures 149 and 150. The Violin 1 part continues its melodic line. The Violin 2 part has a more active role with sixteenth-note passages. The Viola part continues with eighth and sixteenth notes. The Violoncello part provides a steady bass line. The system concludes with a measure rest of 13 measures.

151

Vln. 1

Vln. 2

Vla.

Vlc.

2/4

3/4

This system contains measures 151, 152, 153, and 154. Measures 151 and 152 feature dense sixteenth-note passages in the Violin 1 and Violin 2 parts. In measures 153 and 154, the Violin 1 and Violin 2 parts have measure rests, while the Viola and Violoncello parts continue with eighth and sixteenth notes. The system ends with a measure rest of 13 measures. The time signature changes from 4/4 to 2/4 in measure 153 and back to 3/4 in measure 154.

155 Coda

Vln. 1

Vln. 2

Vla.

Vlc.

f

f arco

Measures 155-160. Vln. 1: Coda, half-note melody. Vln. 2: Coda, half-note melody. Vla.: Coda, half-note melody. Vlc.: Coda, half-note melody. Dynamics: *f*, *f* arco.

161

Vln. 1

Vln. 2

Vla.

Vlc.

Measures 161-166. Vln. 1: half-note melody. Vln. 2: half-note melody. Vla.: half-note melody. Vlc.: half-note melody.

167

Vln. 1

Vln. 2

Vla.

Vlc.

Measures 167-172. Vln. 1: half-note melody. Vln. 2: half-note melody. Vla.: half-note melody. Vlc.: half-note melody.

174

Vln. 1

Vln. 2

Vla.

Vlc.

pp

pp

pp

p

180

Vln. 1

Vln. 2

Vla.

Vlc.

f

f

f

f

ff

ff

ff

ff

pizz.