Austin Franklin

String Quartet No. 1

"Lanterns"

(2019)

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Program Notes

String Quartet No. 1 "Lanterns" was inspired by a poem written by the American poet, novelist, and short story writer Stephen Crane entitled "Each Small Gleam was a Voice". In my interpretation, this poem creates a world in which sight and sound are intrinsically linked, connected by our inability to perceive either independently from the other. Throughout the poem, Crane continuously creates a world in which sounds are only capable of being described through the use of color.

One line in particular, "Little songs of carmine, violet, green, gold.", is repeated several times throughout the poem. In "Lanterns" each of these colors describes a distinct musical element from which the work was created. The piece opens with carmine, or rather, a chord progression built entirely from minor 6th intervals that repeat after ever four chords. These chords control the harmonic language of the entire piece, sometimes rather obviously or aggressively, and at other times disguised and completely hidden from view. The color violet is the interval of a minor 3rd, which appears sparingly throughout the first movement only as a harmonic motif and then builds in intensity throughout the second movement to help create the final climax, from which the piece concludes. Green is the sound of the major 2nd, which makes its appearance in the 2nd movement to create a more lyrical contrast in context of the work as a whole. Lastly, gold is the color of volume. This repeating sonic figure throughout the work is one that dynamically fades to its loudest point before fading out again. This is meant to represent a specific moment in the text, "a lantern voice", in which you see the diffusions of light fading out on either side from its source. The work is in two movements:

I. Blue Night

II. Chorus

Each small gleam was a voice – by Stephen Crane

Each small gleam was a voice,
A lantern voice –
In little songs of carmine, violet, green, gold.
A chorus of colors came over the water;
The wondrous leaf-shadow no longer wavered,
No pines crooned on the hills,
The blue night was elsewhere a silence,
When the chorus of colors came over the water,
Little songs of carmine, violet, green, gold.

Small glowing pebbles
Thrown on the dark plane of evening
Sing good ballads of God
And eternity, with soul's rest.
Little priests, little holy fathers,
None can doubt the truth of your hymning,
When the marvelous chorus comes over the water,
Songs of carmine, violet, green, gold.

Performance notes

Ord.	ordinario (normal manner of playing)
⟶	Indicates a gradual change from one technique to another
SP	sul pont.
MSP	molto sul pont., as close to the bridge as possible without being directly on it
ST	sul tasto
OP	apply bow pressure to distort pitch, but not remove it completely

- **Dynamics** should be interpreted literally with the exception of the exact beginning and end of a cresc./dim., in which the sound between the players is audibly constant and ever changing. No entrances or exits should be noticeable.

- The "**bow freely**" indication at rehearsal letter D in movement I gives the player complete freedom with regards to bowing. However, the sound must be continuous and mostly uninterrupted.

- **Repeats** may be taken a greater or fewer number of time than indicated in the score but are required to be taken at least once. The piece in its entirety should not exceed 16' if taken multiple times.

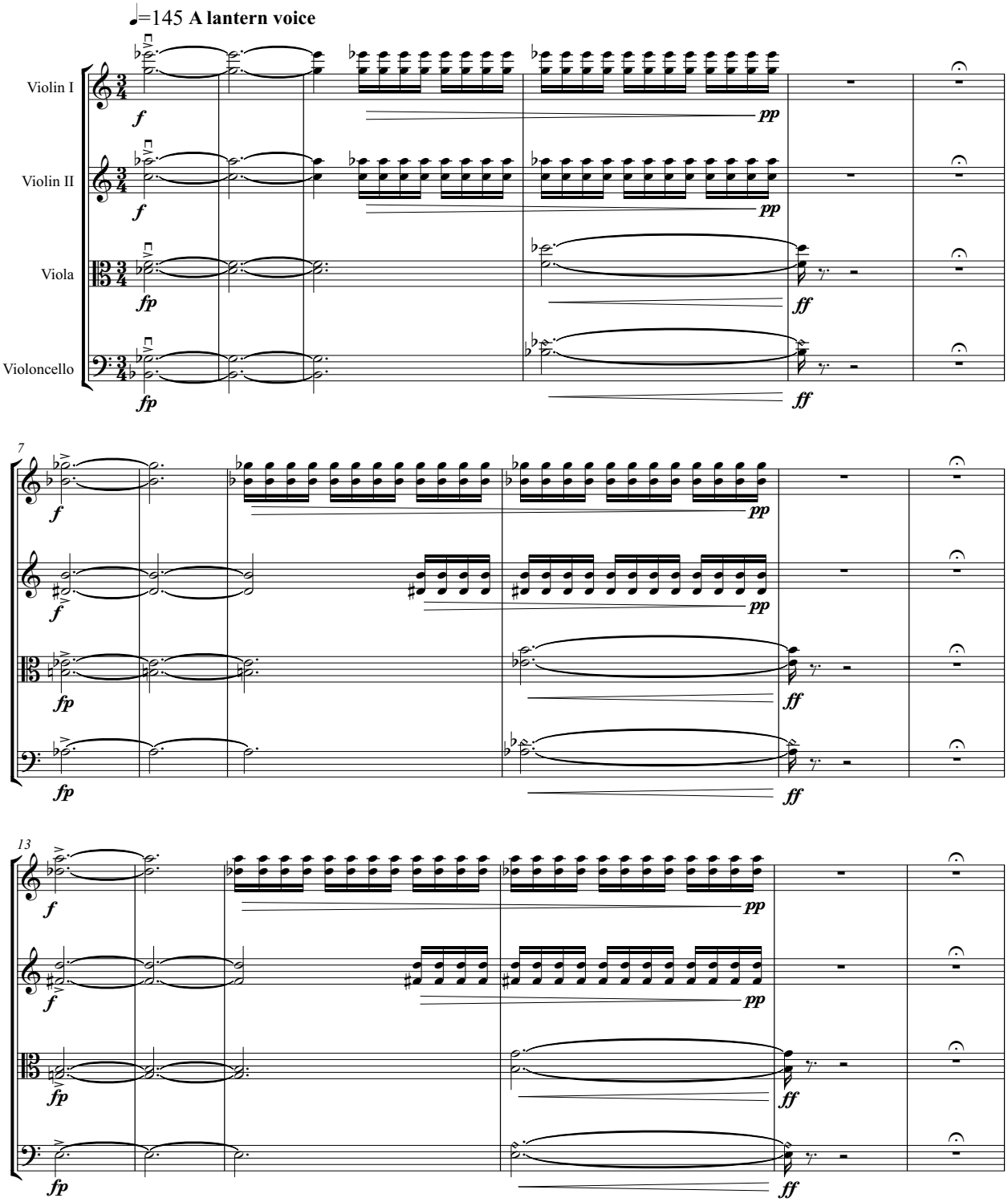
- At the end of movement II, the multiple **ritardandos** are used as a way of smoothly transitioning to a note value of greater duration at the original tempo. The return of the original tempo does not need to be exact. More importantly, from rehearsal letter P to S the tempo should "feel" as though it is naturally slowing down.

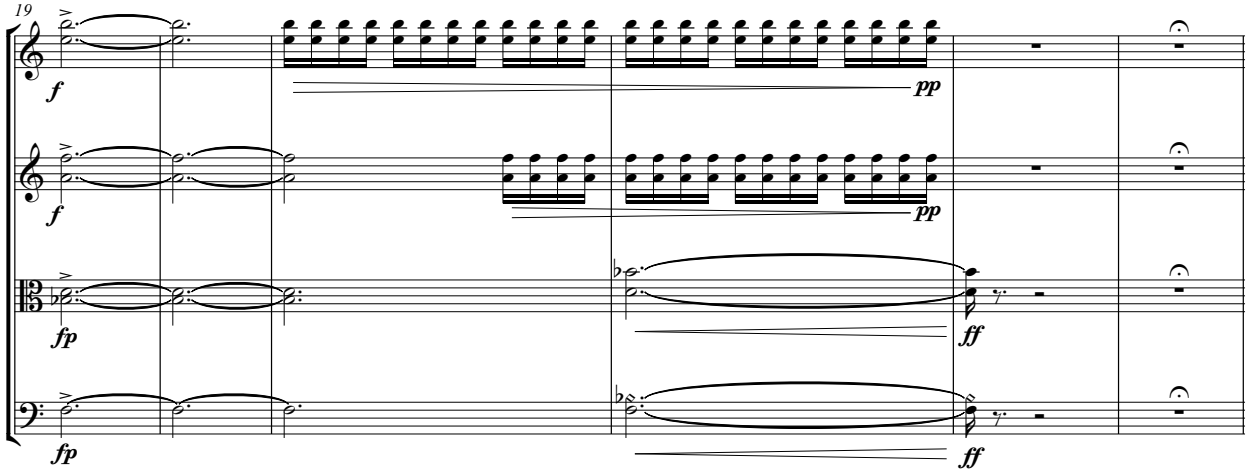
Duration: ca. 16'00"

Score

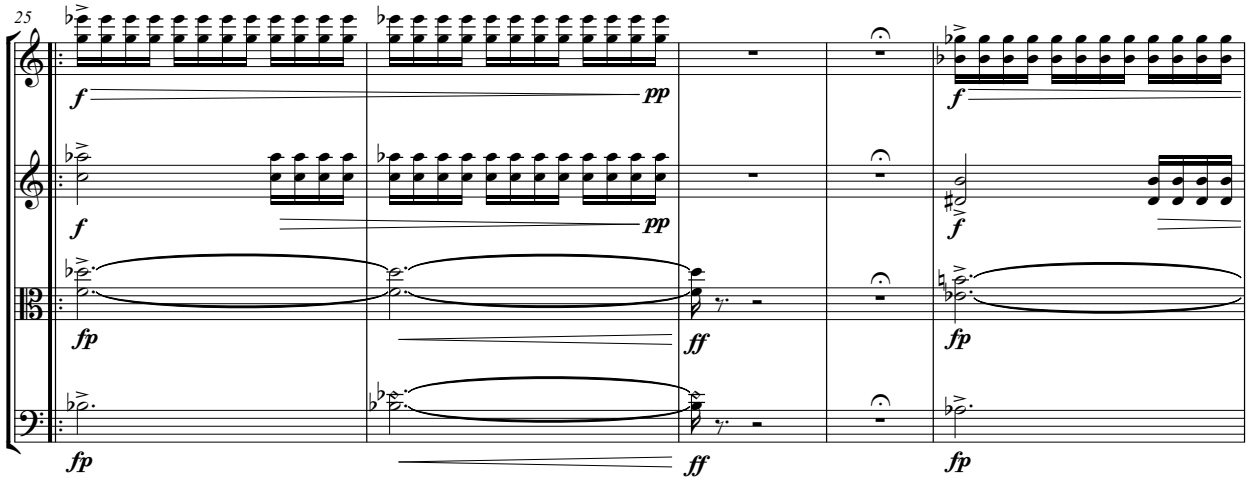
String Quartet No. 1
I. Blue Night

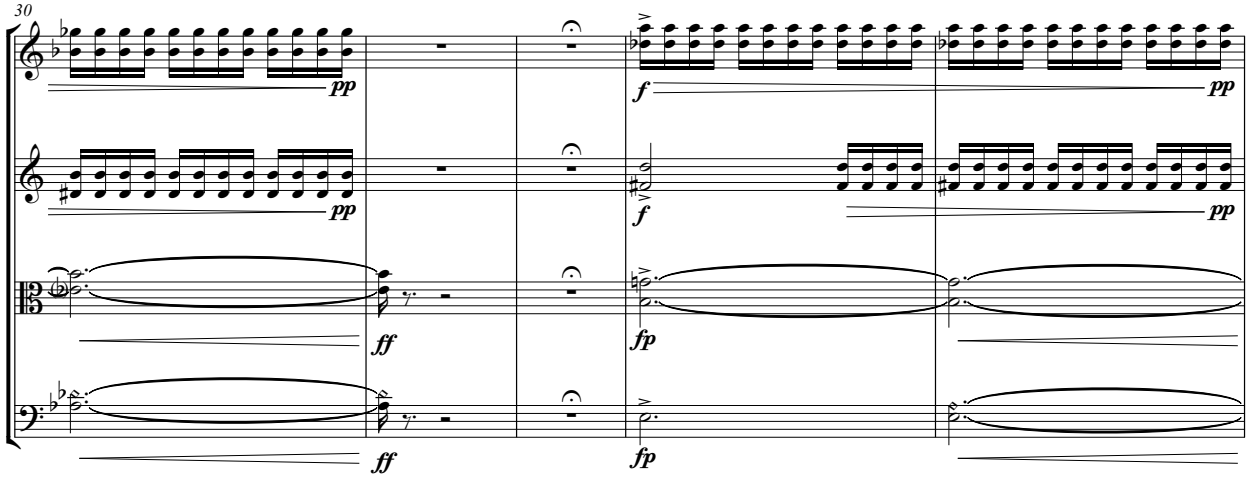
Austin Franklin

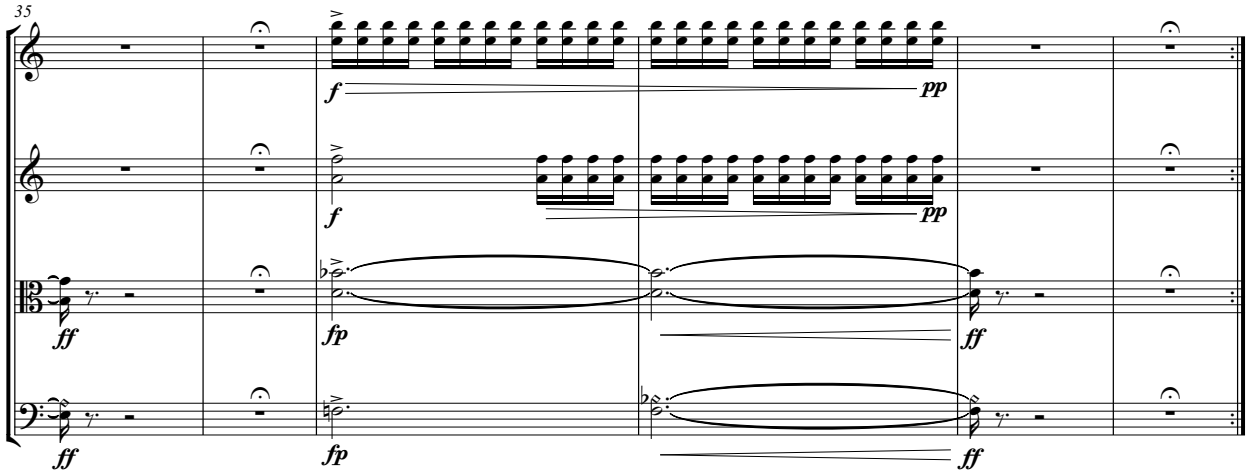




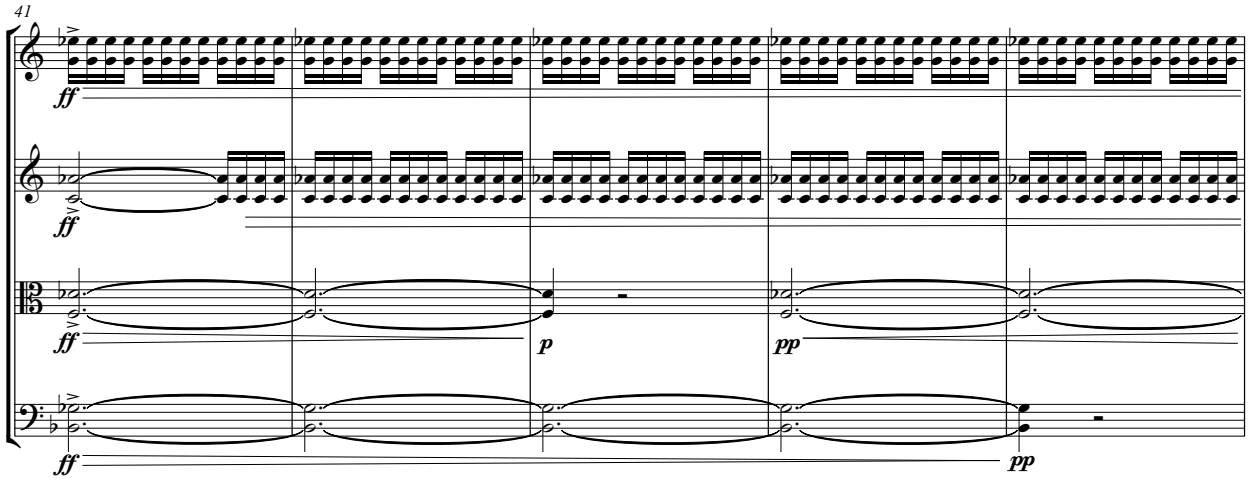
A repeat 2-5x and increase tempo upon repeat

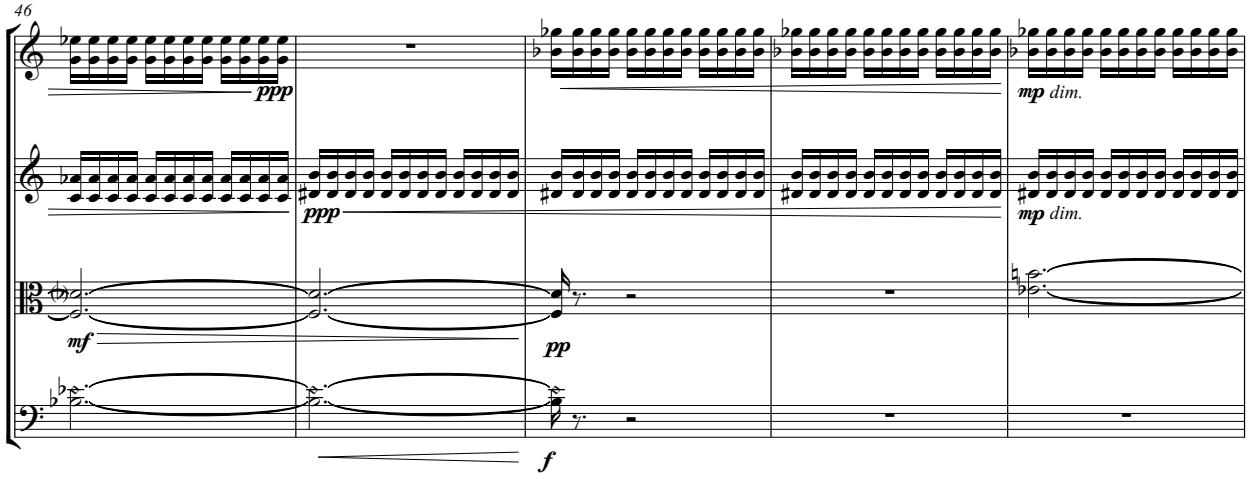


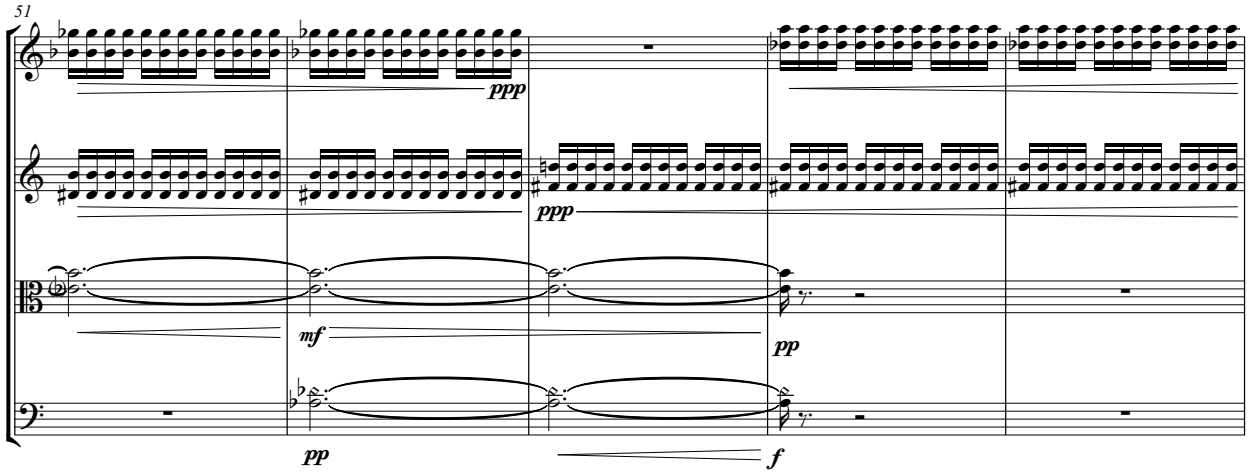


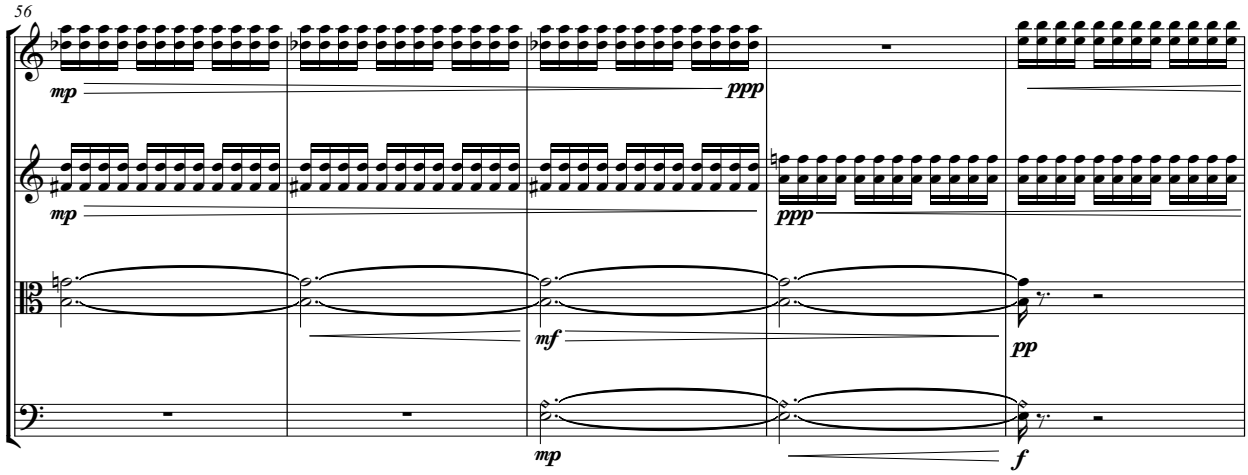


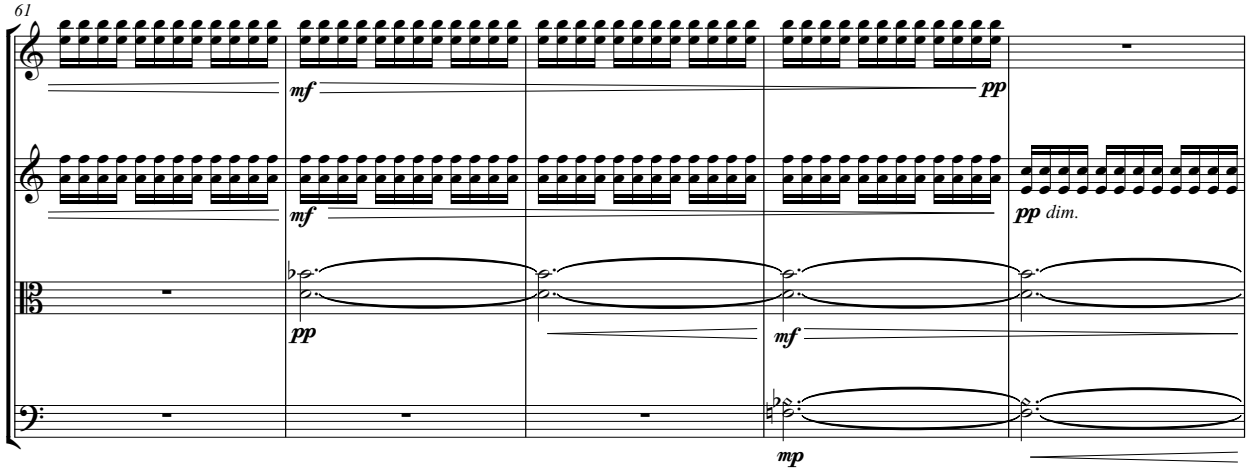
B **A chorus of colors**

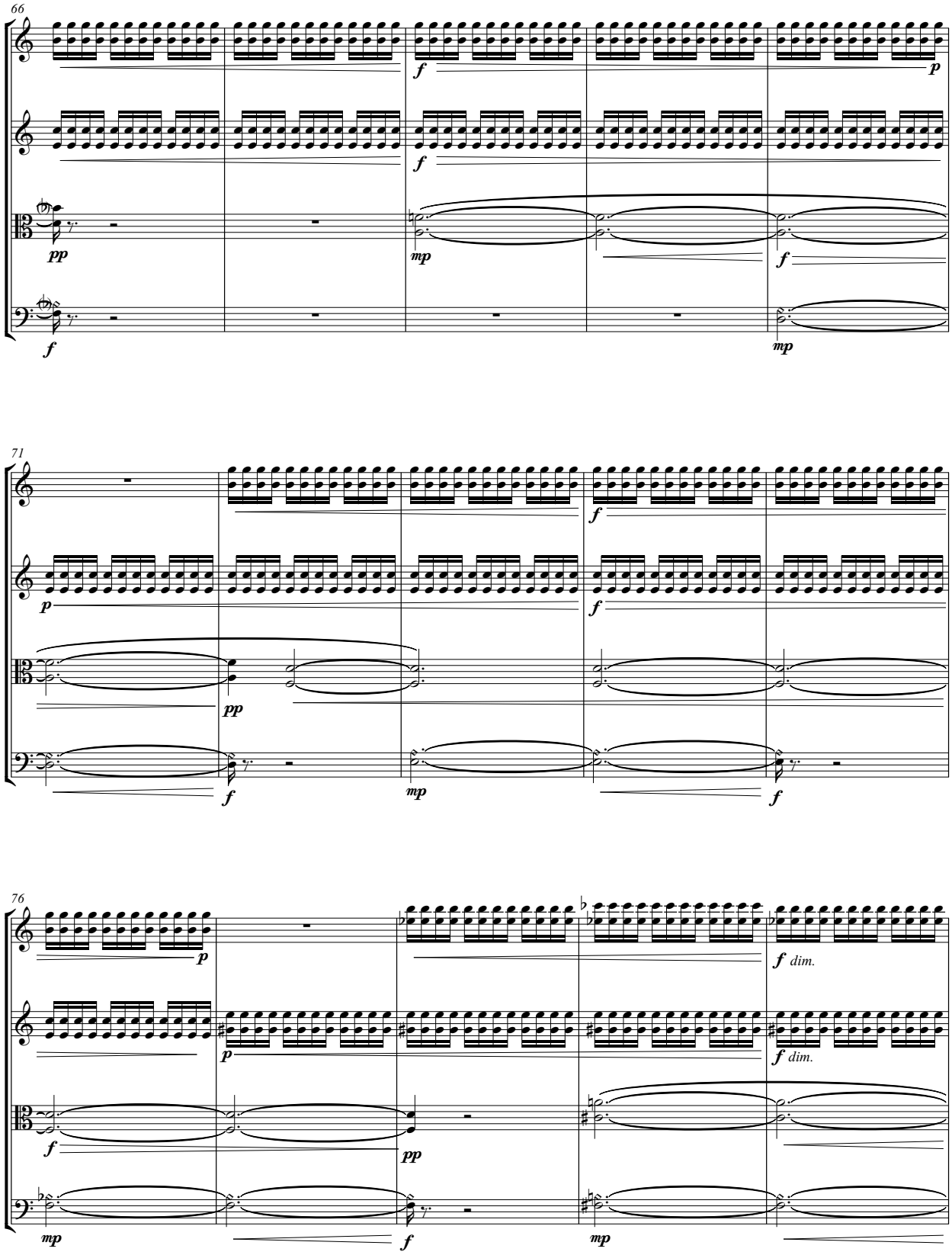


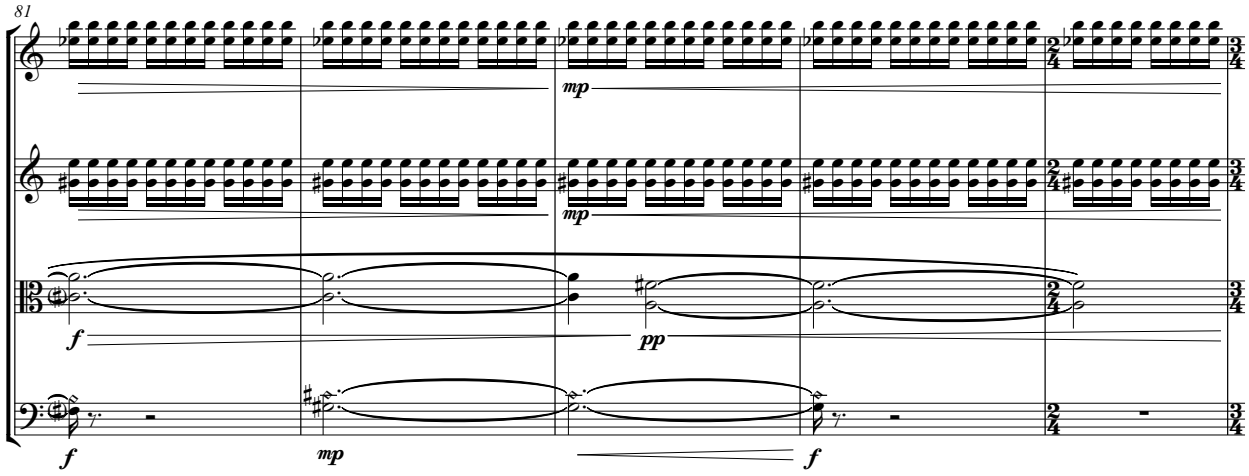


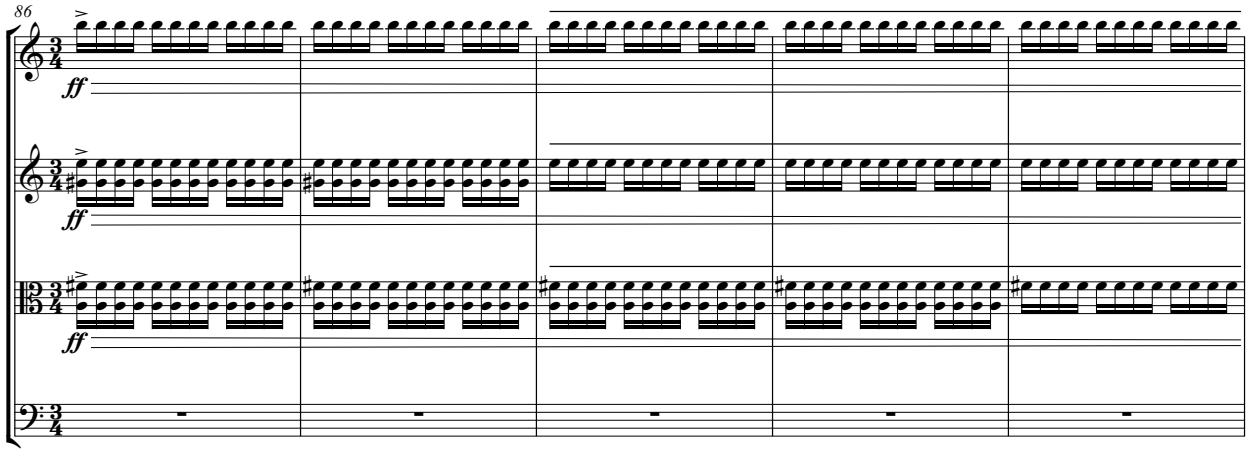

51
ppp
ppp
mf
pp
pp
f


56
mp
ppp
mp
ppp
mf
pp
mp
f

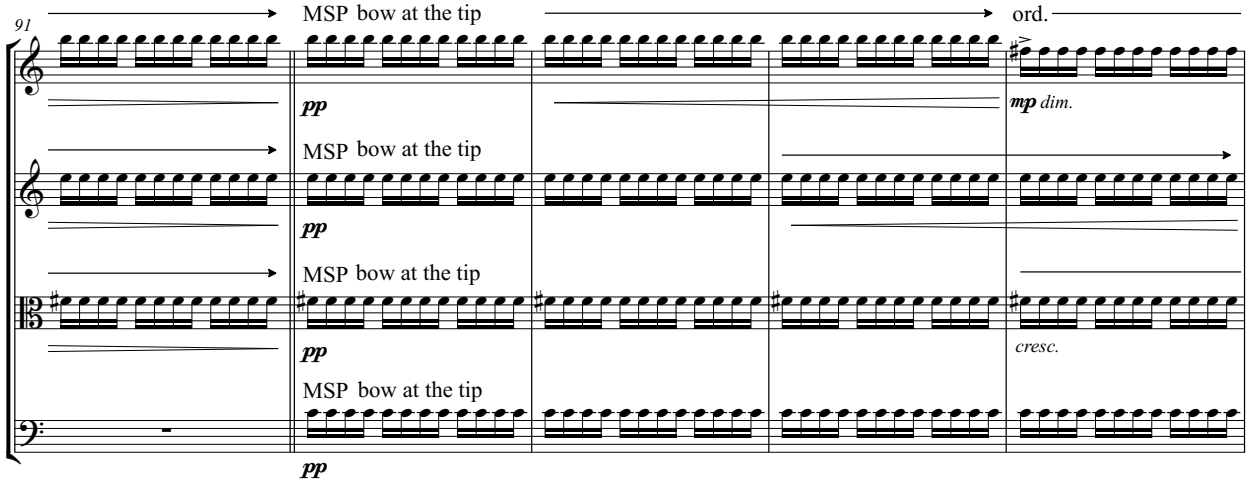

61
mf
pp
mf
pp dim.
pp
mf
mp

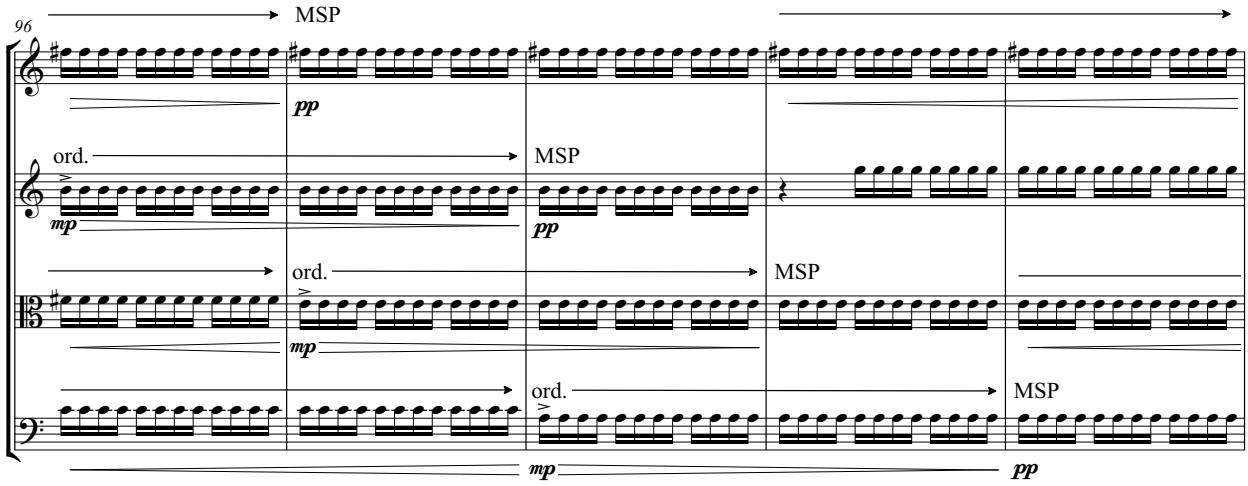

66
71
76
dim.
dim.

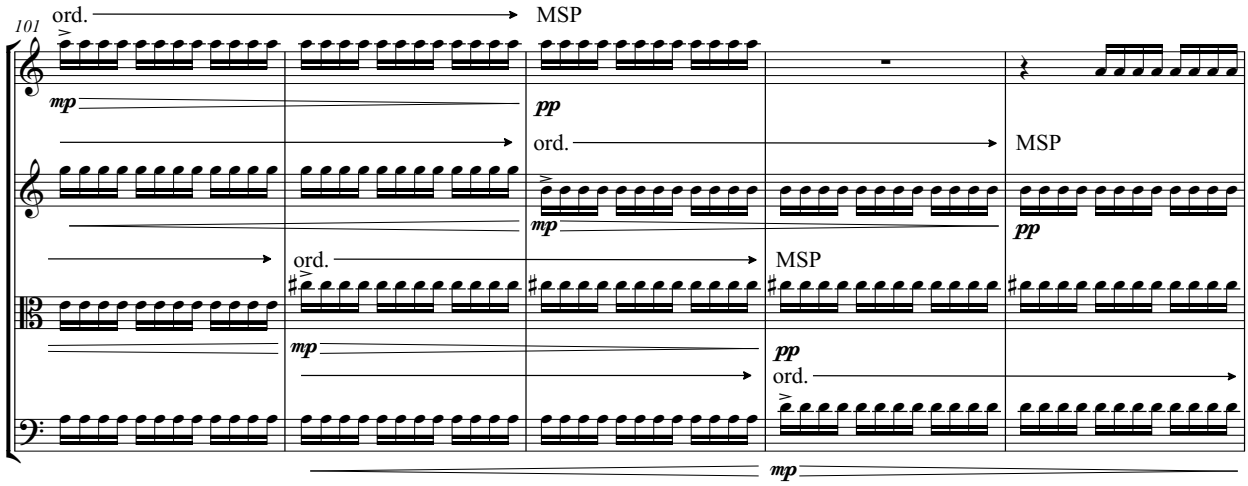


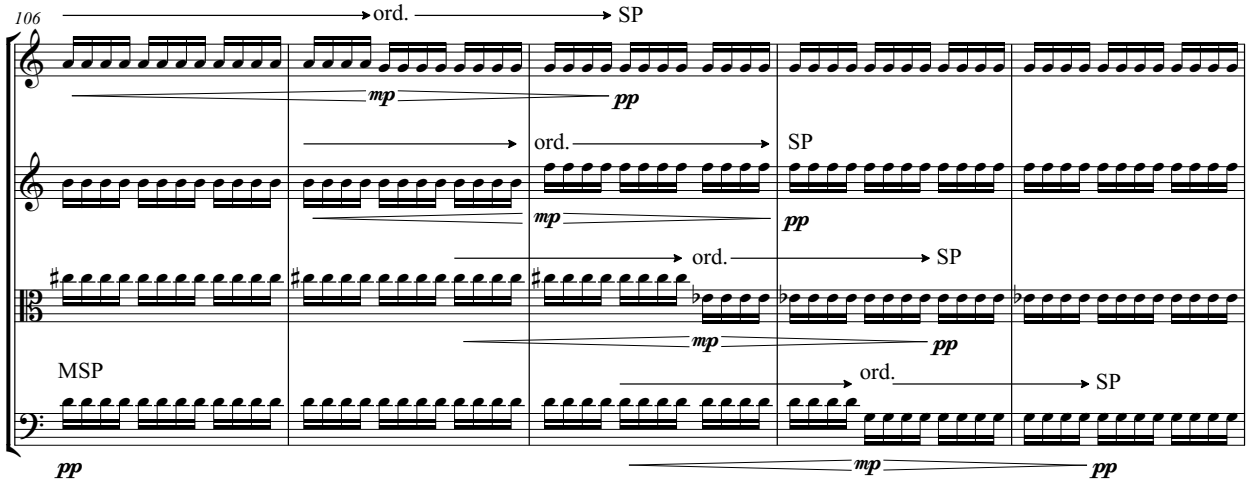


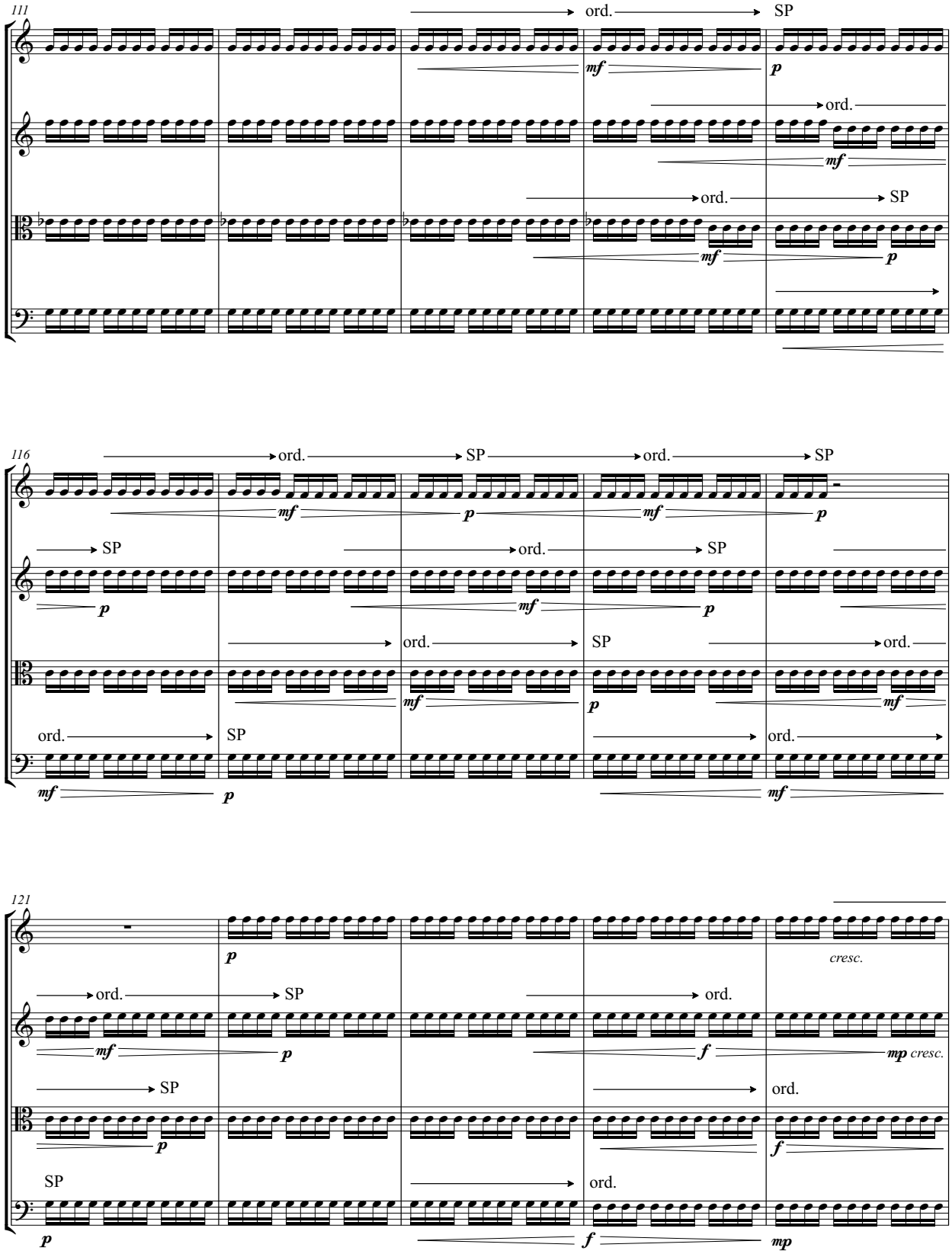
C **Reflections**

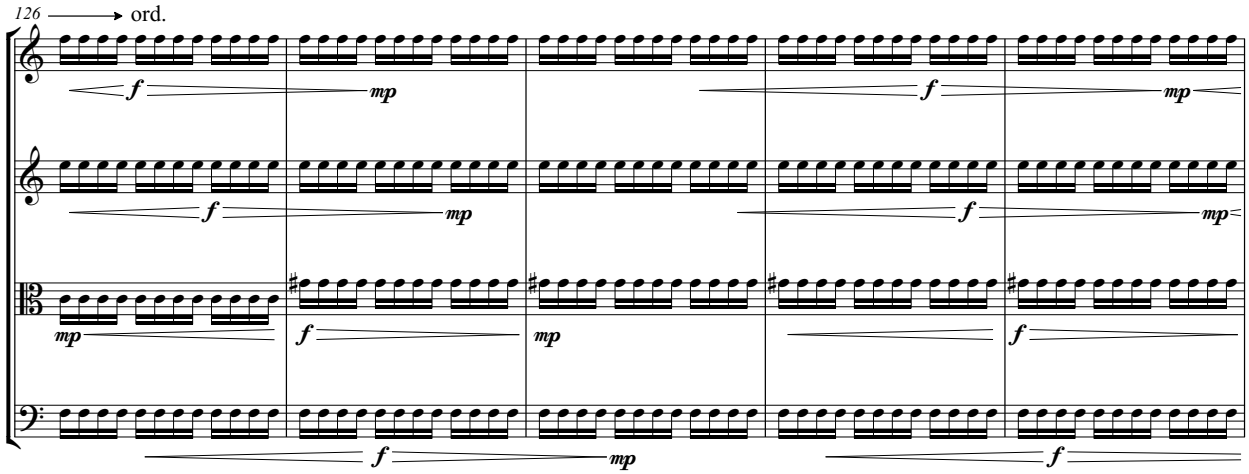


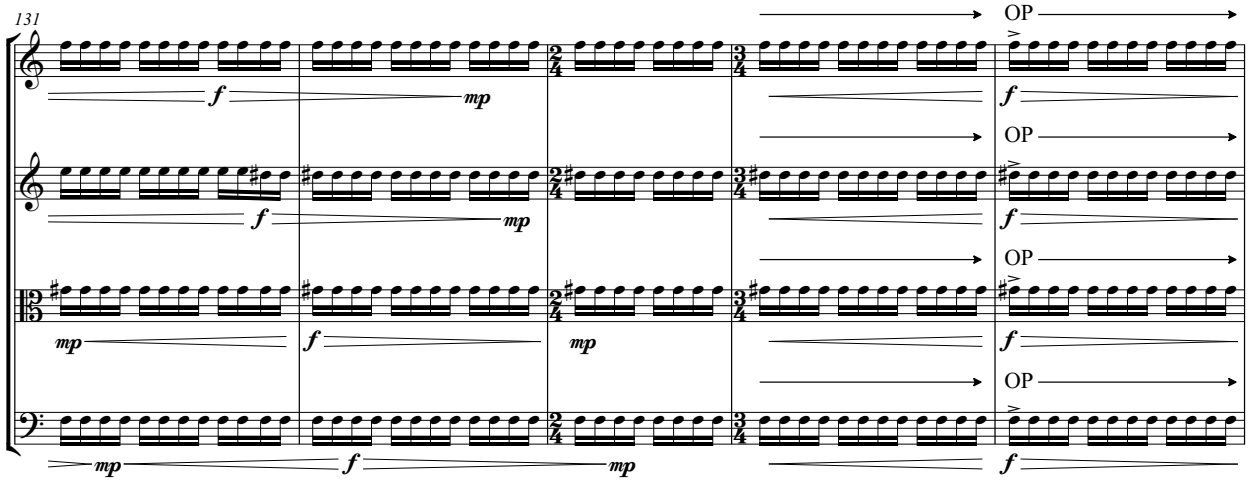

96
MSP
pp
ord.
MSP
mp
pp
ord.
MSP
mp
ord.
MSP
mp
pp

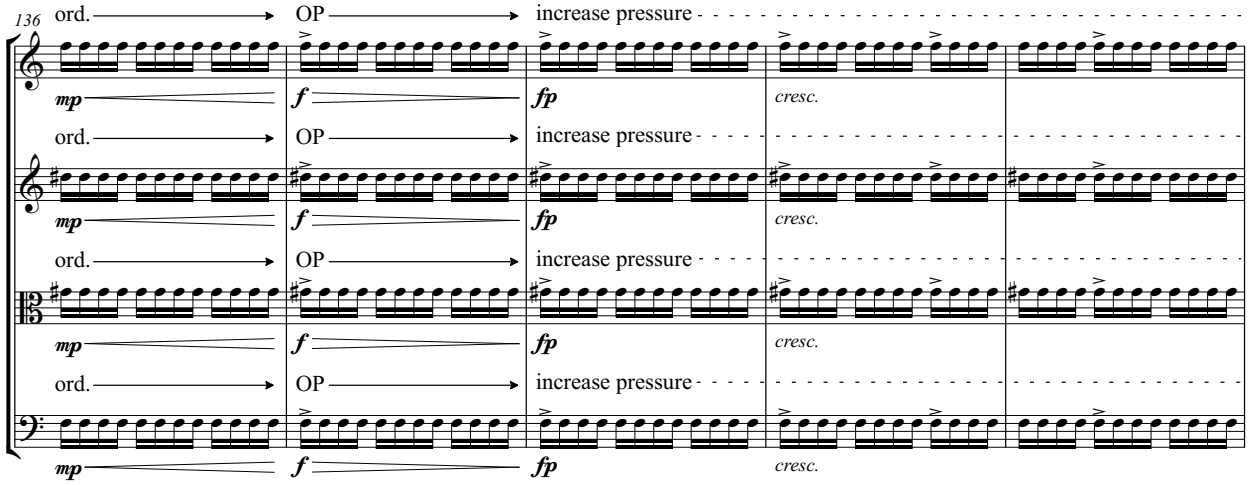

101
ord.
MSP
mp
pp
ord.
MSP
mp
pp
ord.
MSP
mp
pp
ord.
mp

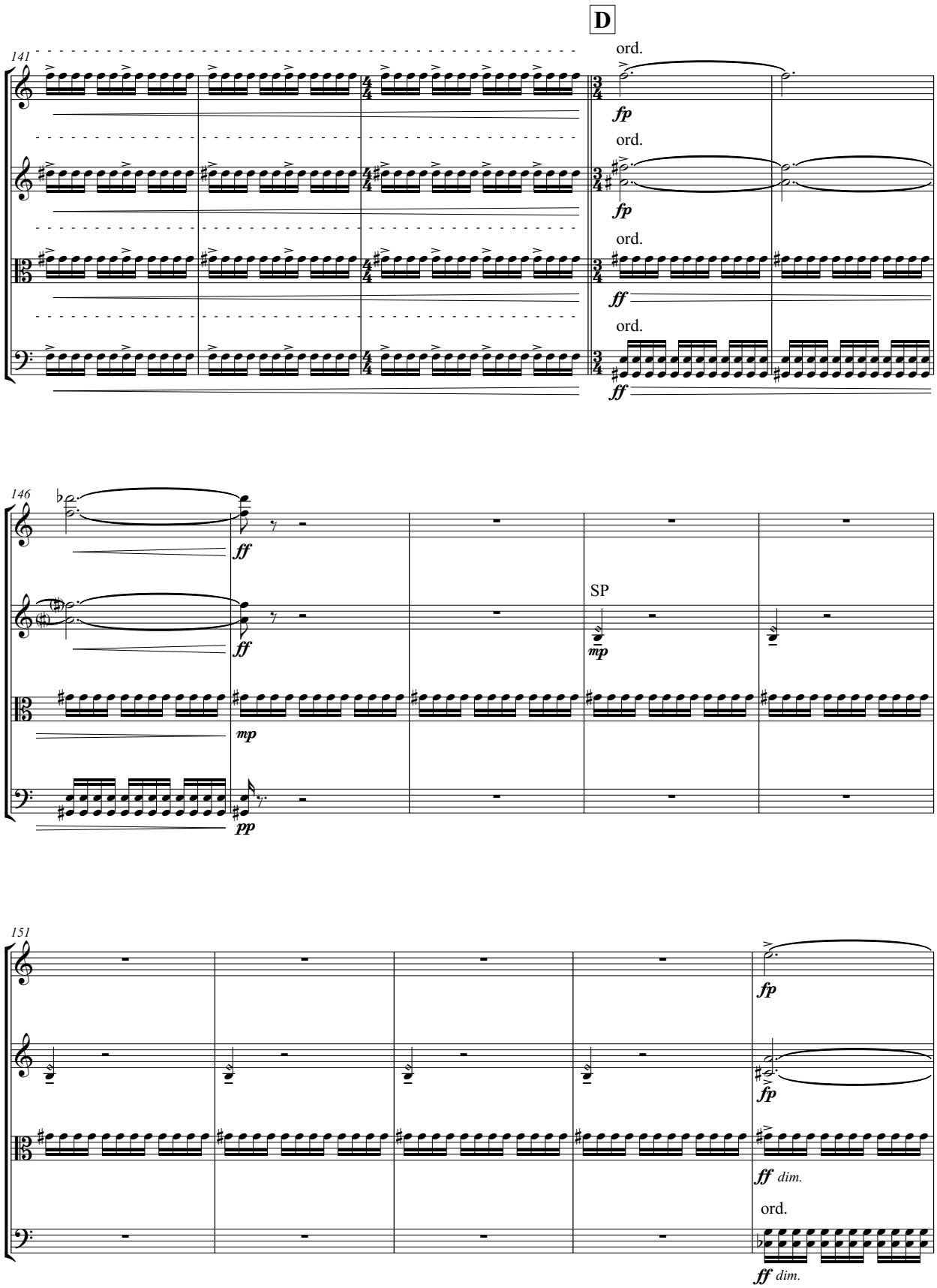

106
ord.
SP
mp
pp
ord.
SP
mp
pp
ord.
SP
mp
pp
MSP
ord.
SP
pp
mp
pp

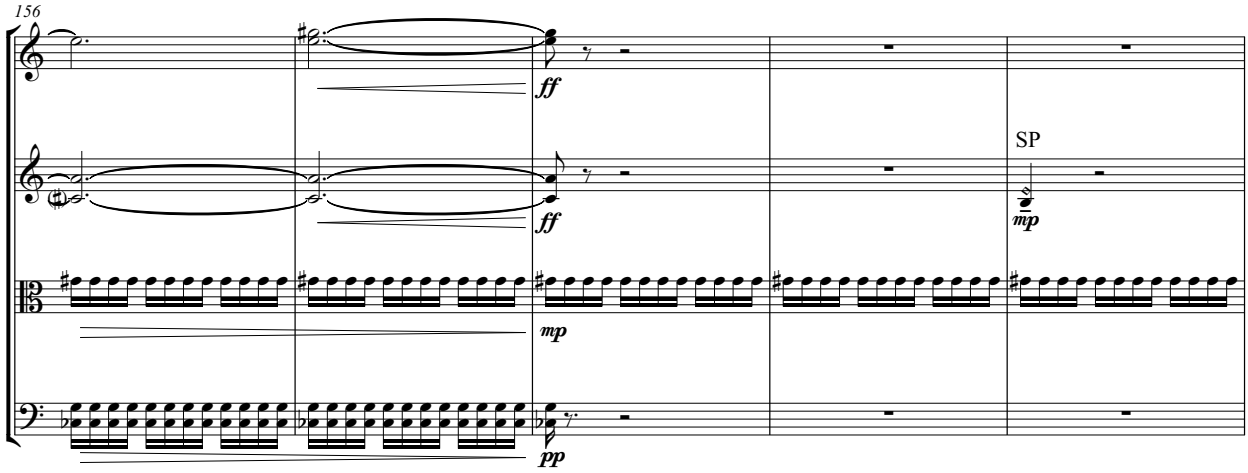

111
ord.
SP
mf
p
ord.
mf
ord.
SP
mf
p
116
ord.
SP
ord.
SP
mf
p
mf
p
SP
ord.
SP
p
mf
p
ord.
SP
ord.
mf
p
mf
ord.
SP
ord.
mf
p
mf
121
p
cresc.
ord.
SP
ord.
mf
p
f
mp cresc.
SP
ord.
p
f
SP
ord.
p
f
mp

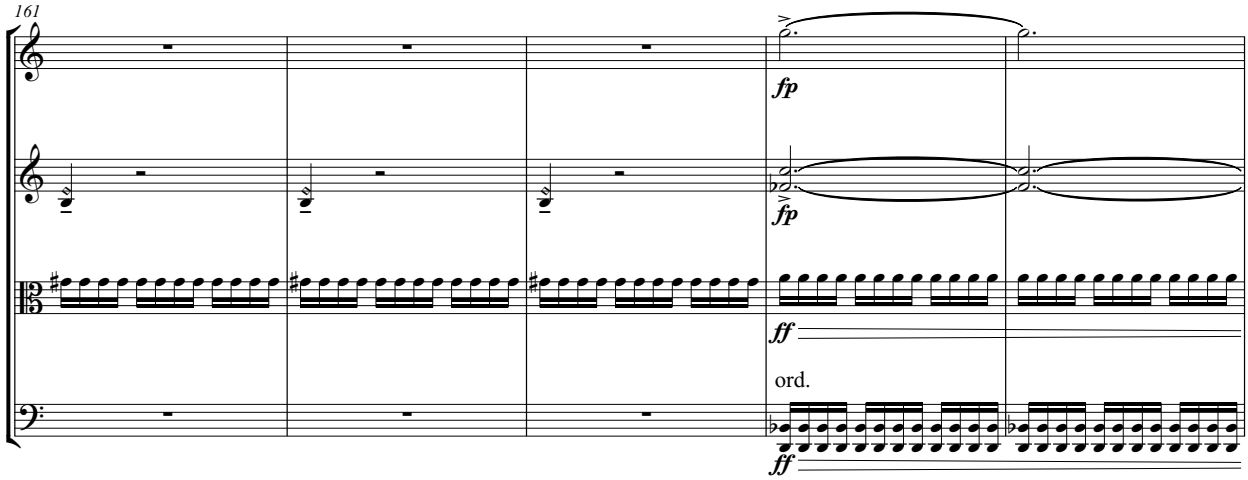

126
ord.

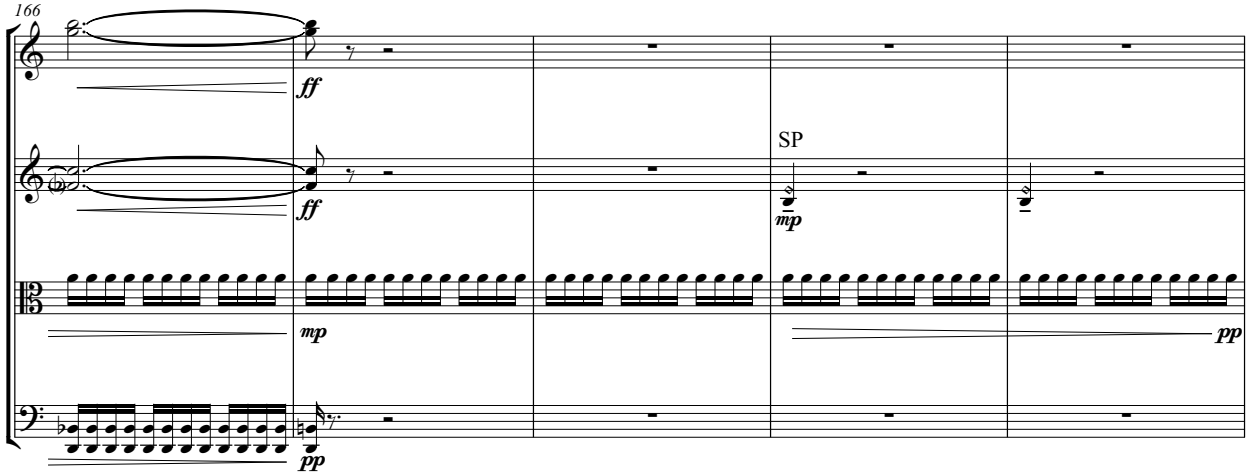

131
OP

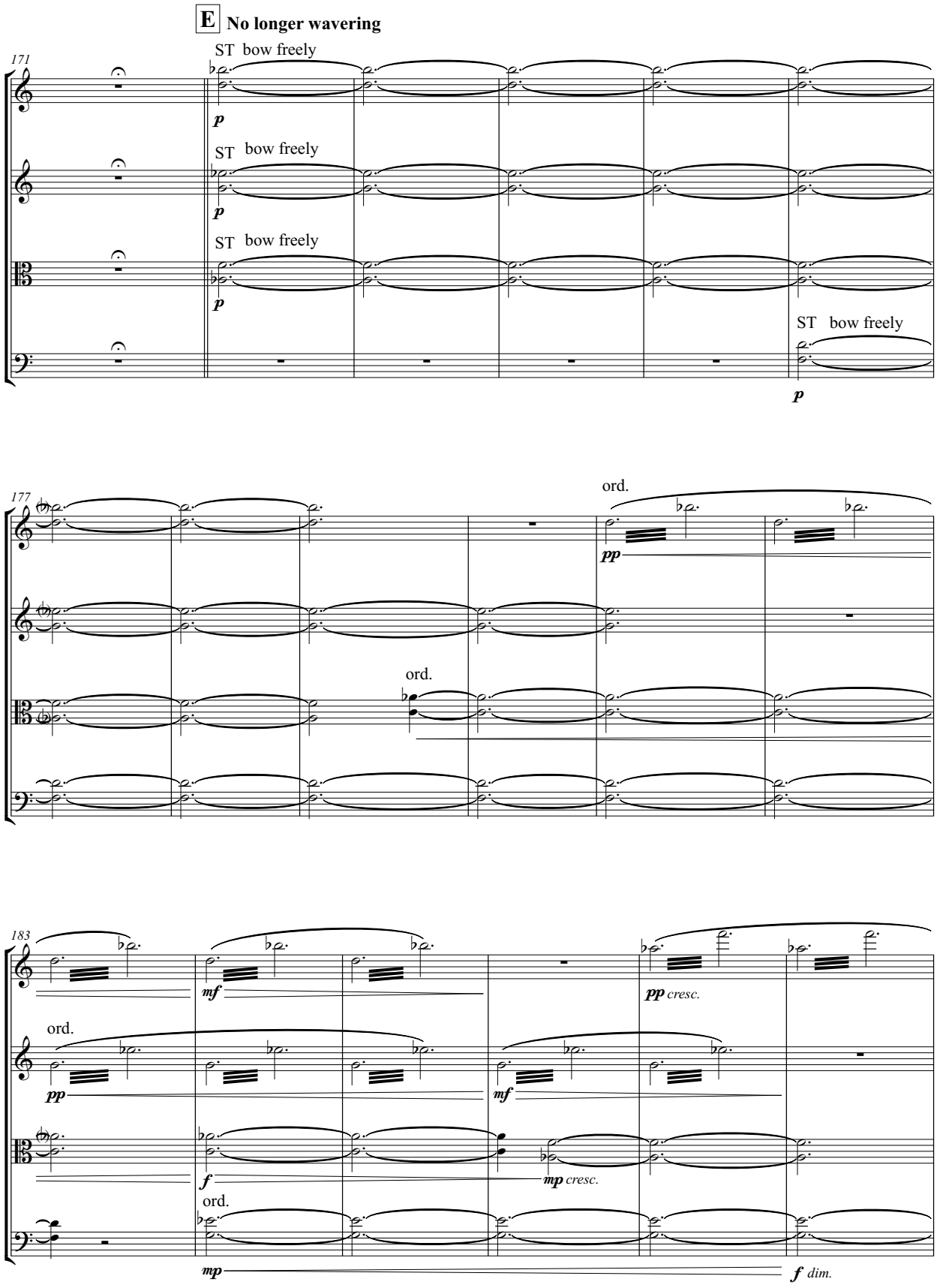

136
ord.
OP
increase pressure
cresc.

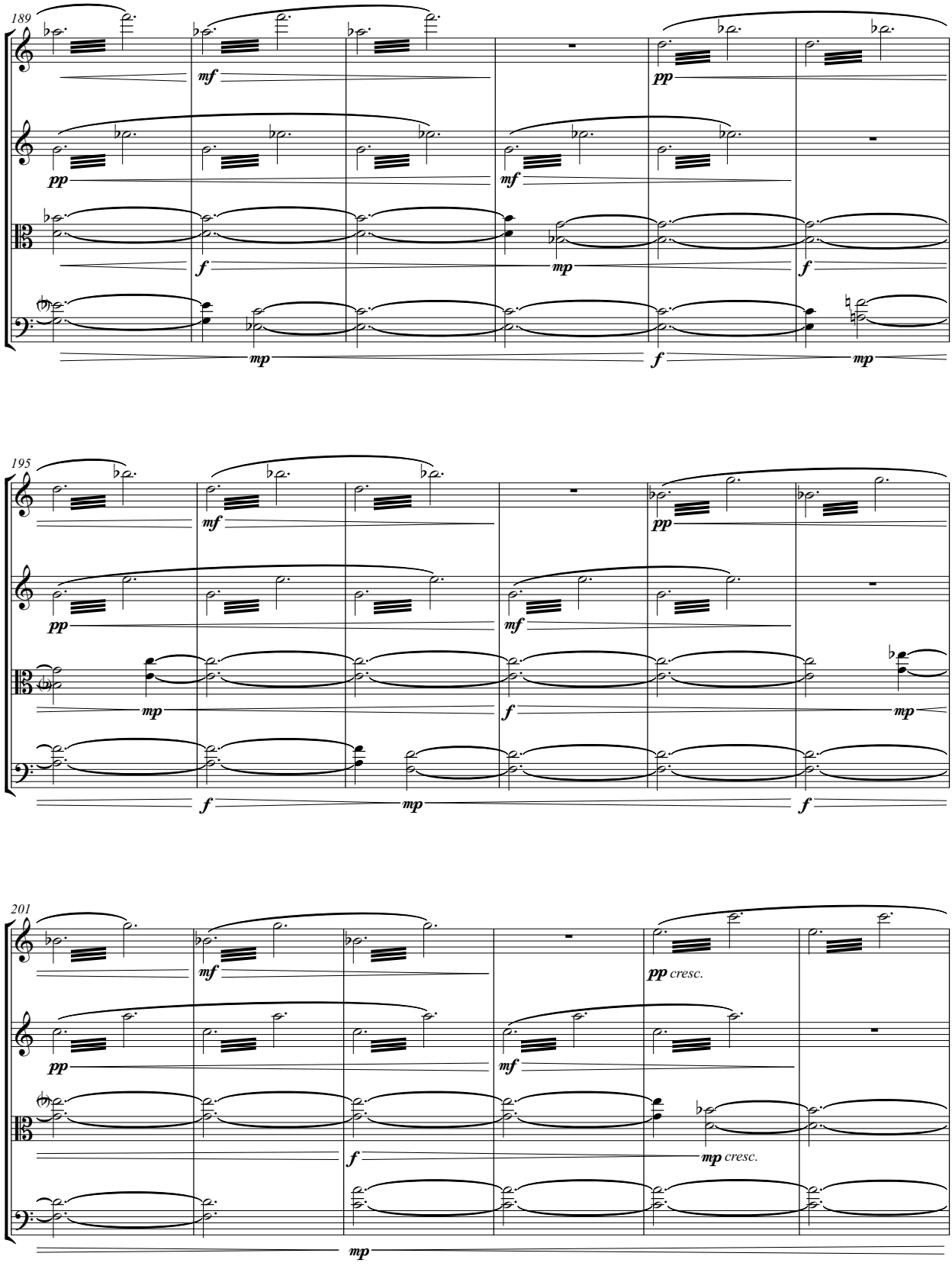

D
141
ord.
fp
ord.
fp
ord.
ff
ord.
ff
146
ff
ff
SP
mp
mp
pp
151
fp
fp
ff dim.
ord.
ff dim.

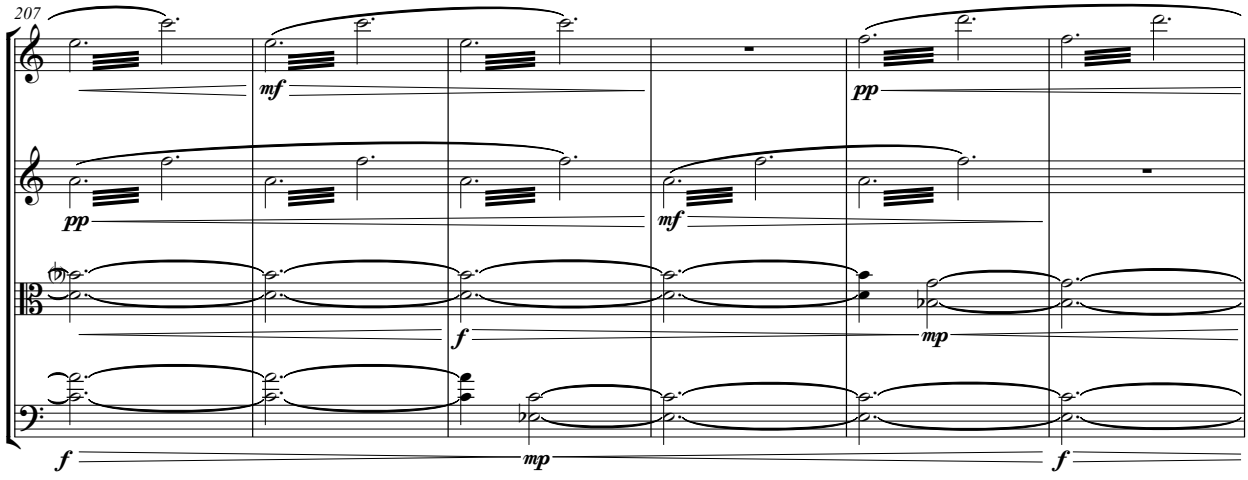

156
ff
ff
SP
mp
mp
pp

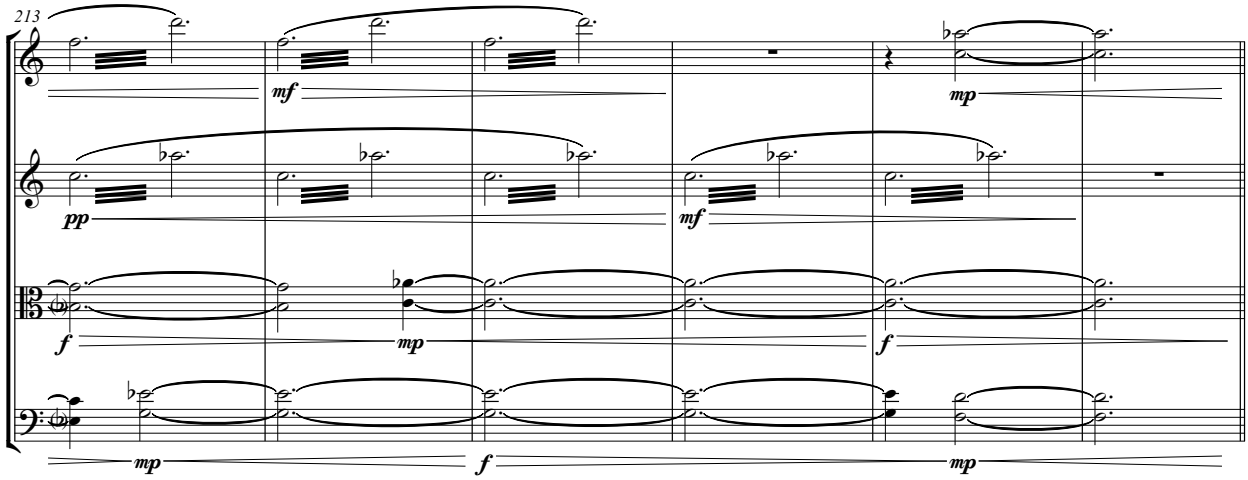

161
fp
fp
ff
ord.
ff

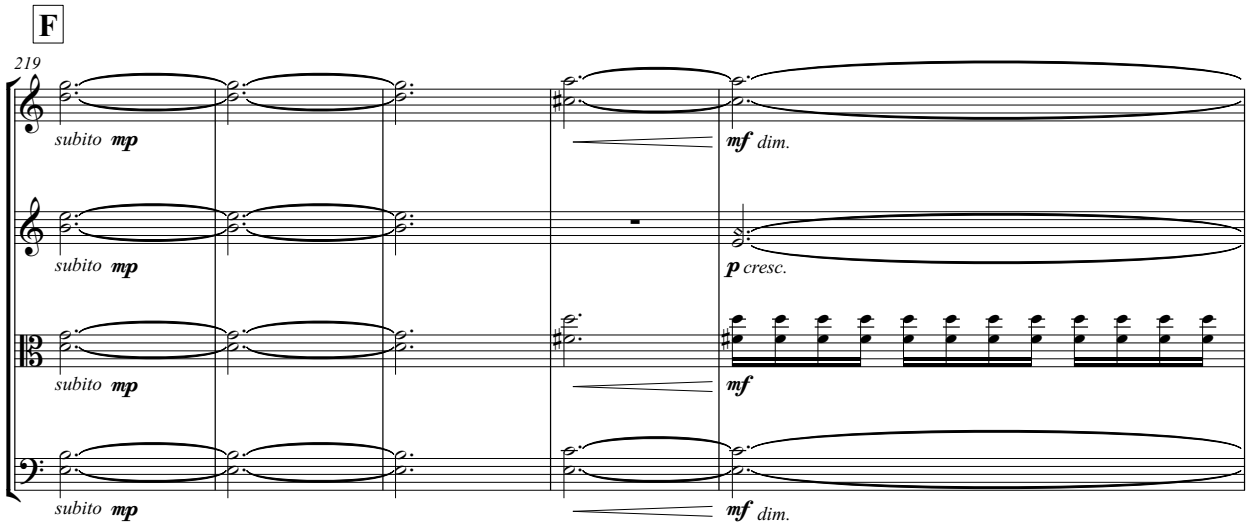

166
ff
ff
SP
mp
mp
pp
pp

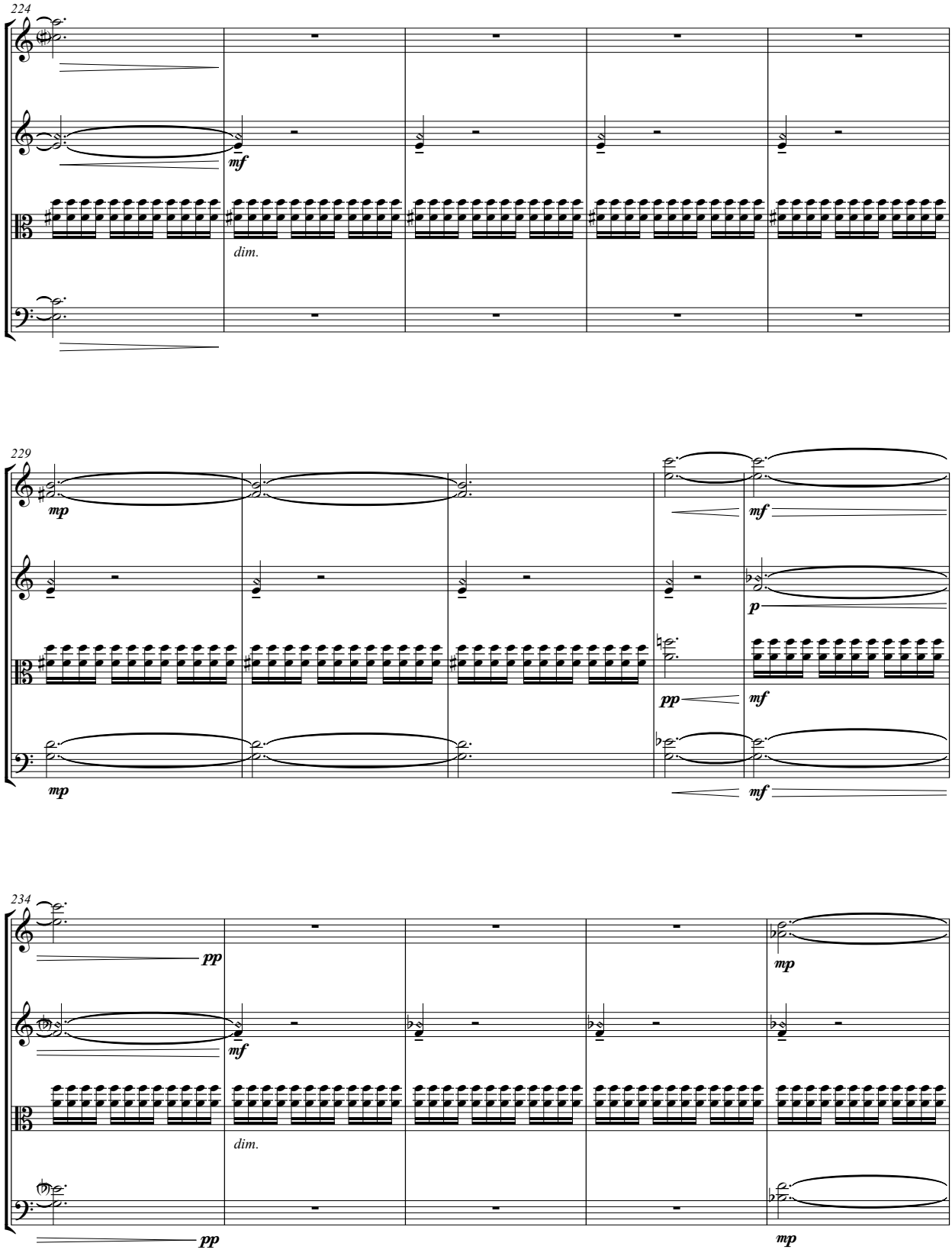

E No longer wavering
171
ST bow freely
p
ST bow freely
p
ST bow freely
p
ST bow freely
p
177
ord.
pp
ord.
183
mf
pp cresc.
ord.
pp
mf
f
mp cresc.
ord.
mp
f dim.

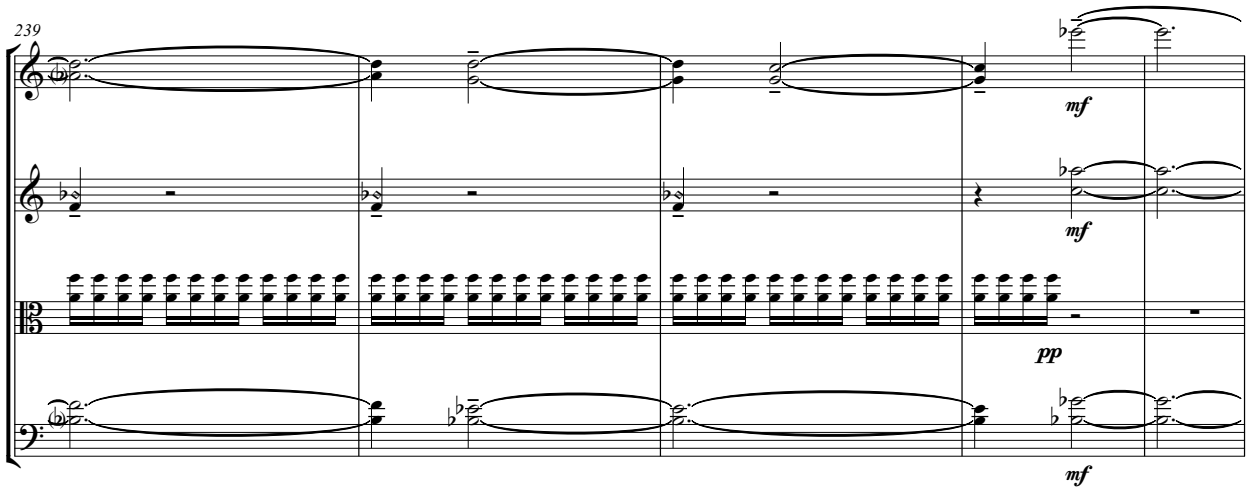

189
mf
pp
pp
mf
f
mp
f
mp
mp
f
195
mf
pp
pp
mf
mp
f
mp
f
mp
201
mf
pp
pp cresc.
mf
f
mp cresc.
mp

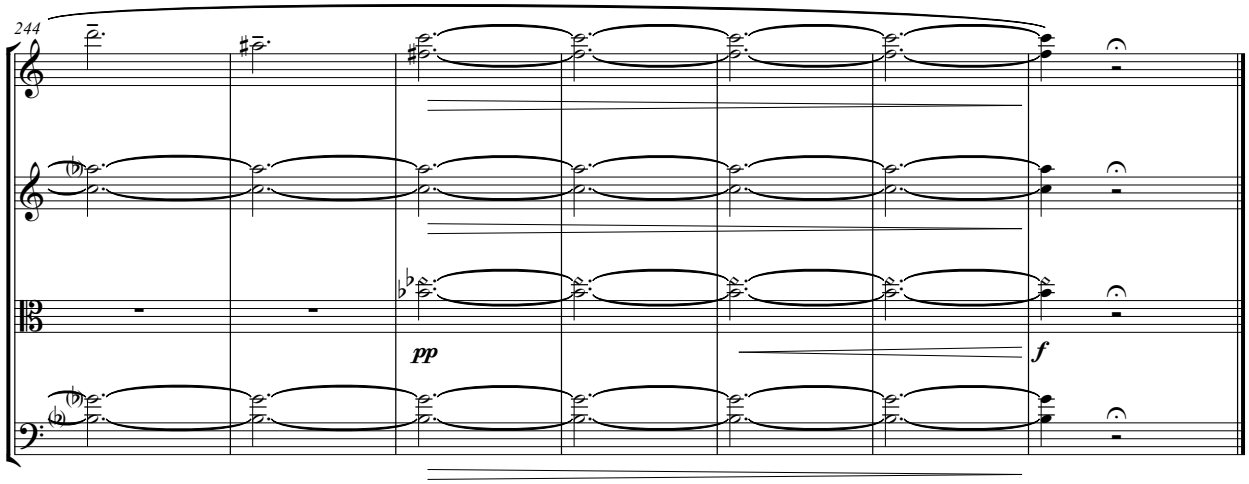

207
mf
pp
pp
mf
f
mp
f
mp
f


213
mf
mp
pp
mf
f
mp
f
mp
mp

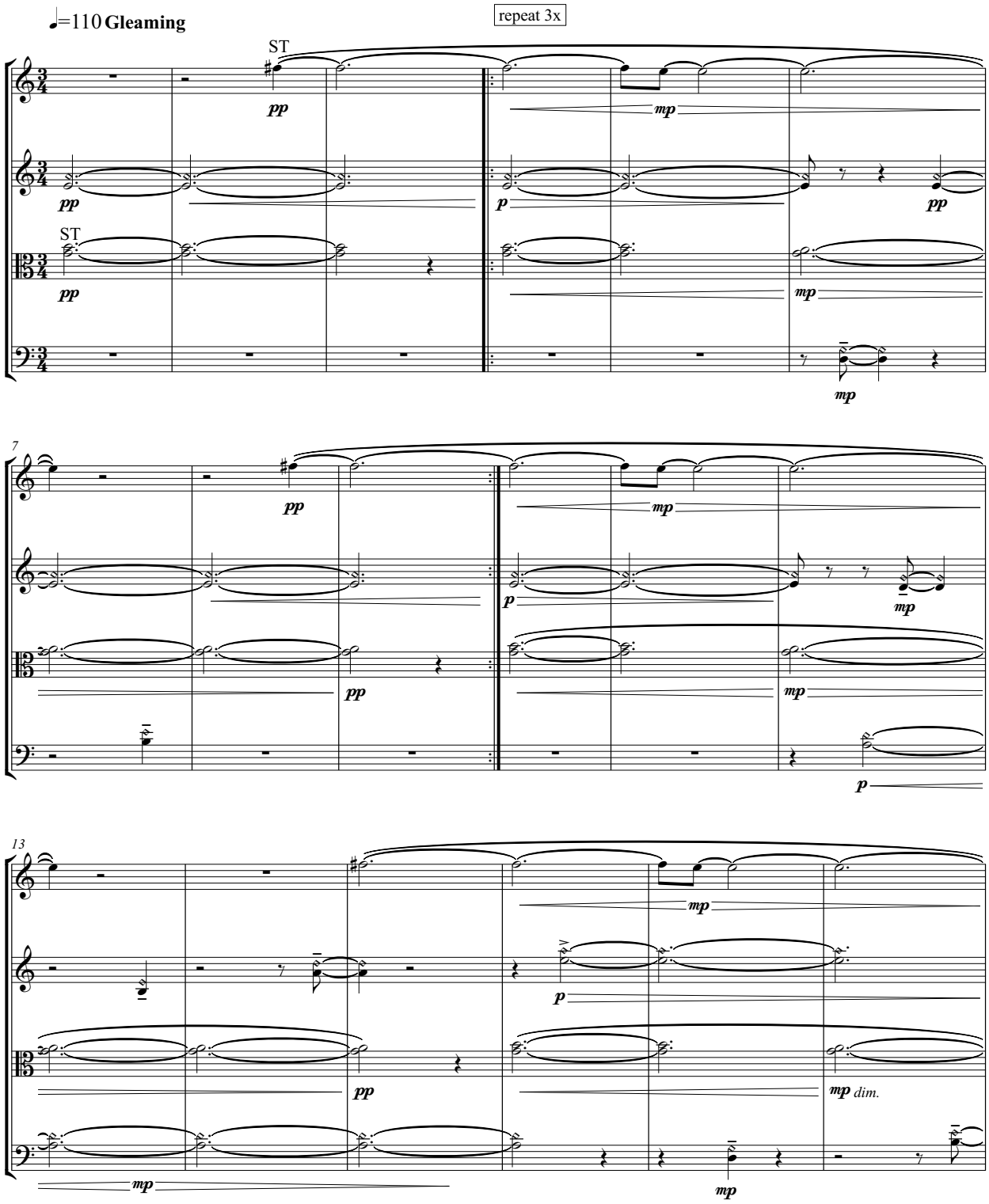

F
219
subito mp
mf dim.
subito mp
p cresc.
subito mp
mf
subito mp
mf dim.


224
mf
dim.
229
mp
mf
p
pp
mf
mp
mf
234
pp
mf
dim.
mp
pp
mp


239
mf
mf
pp
mf

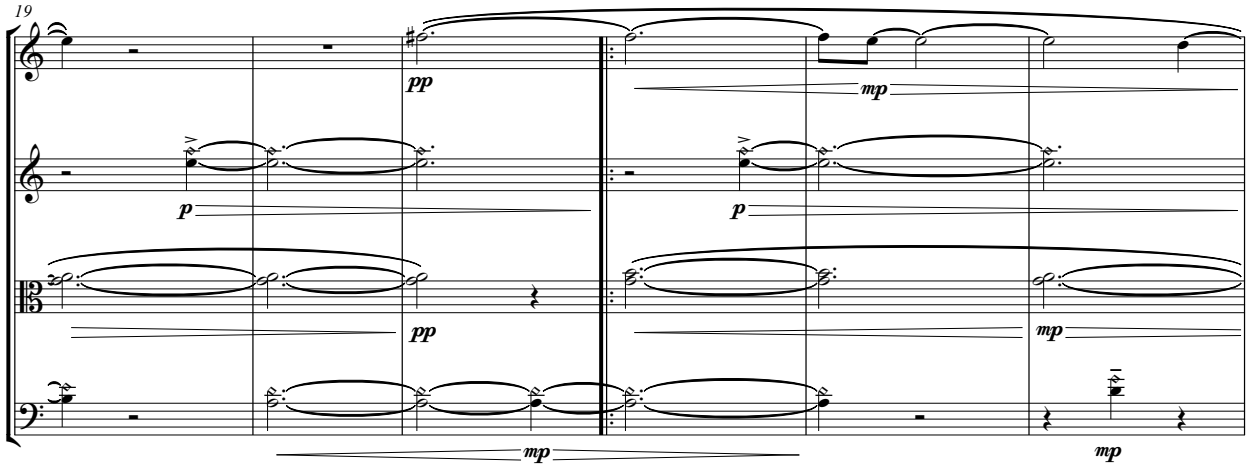

244
pp
f

II. Chorus



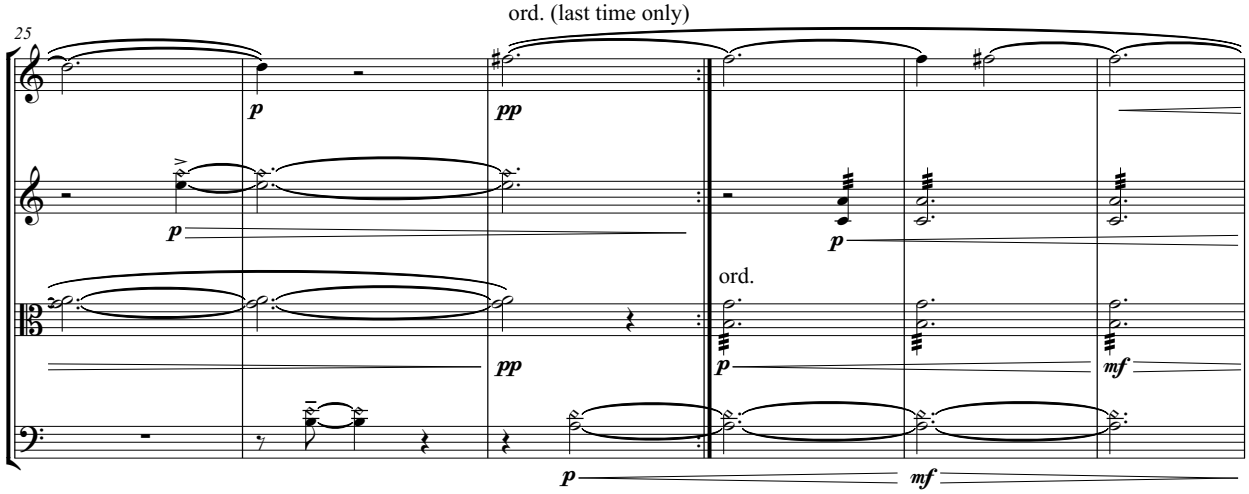
repeat 3x

19

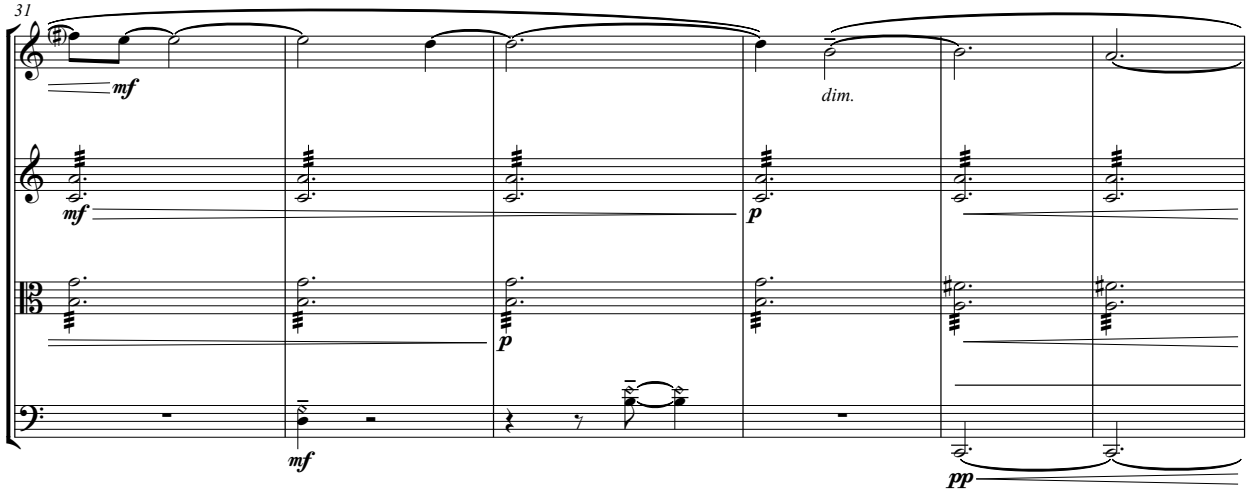


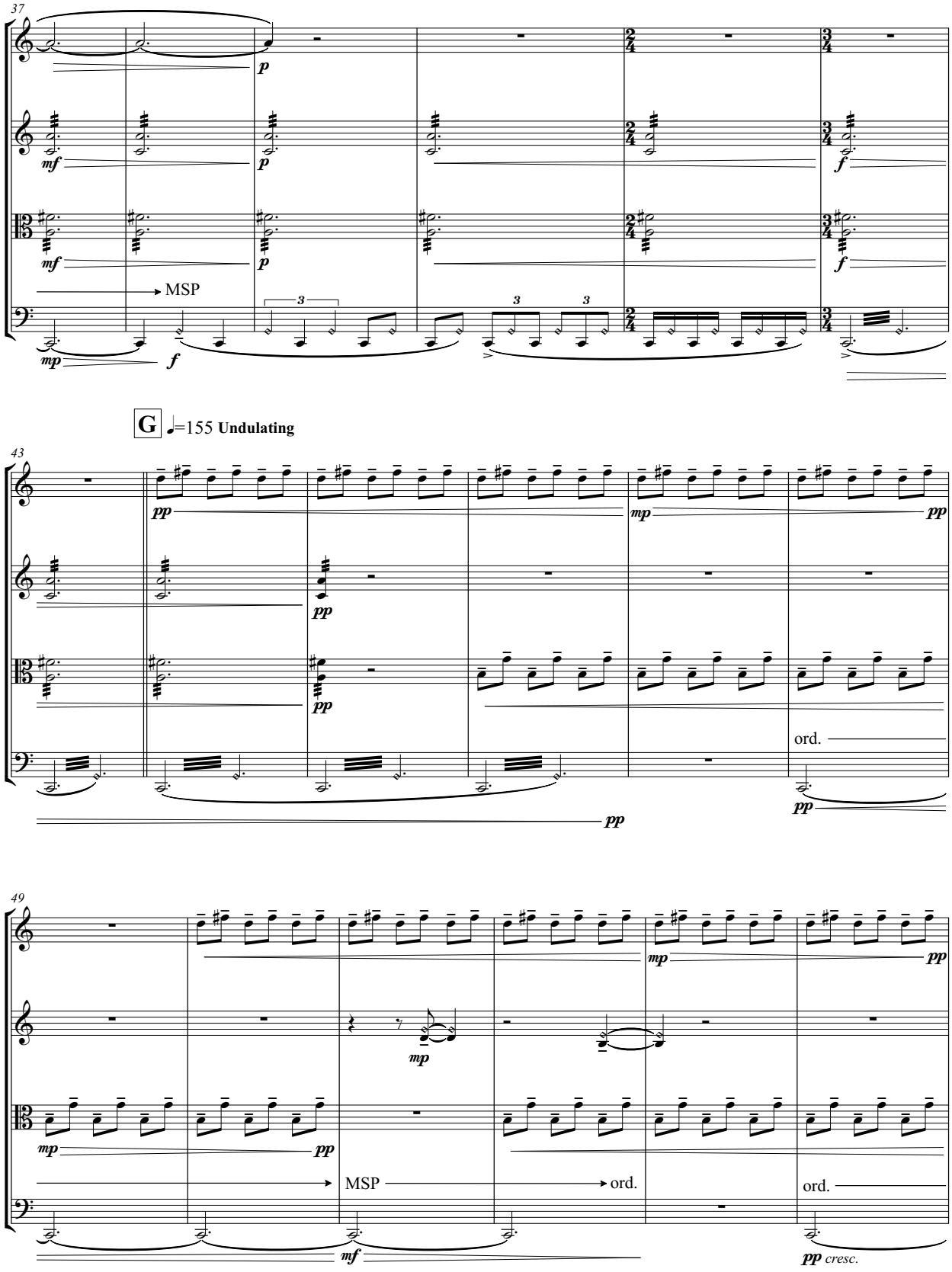
ord. (last time only)

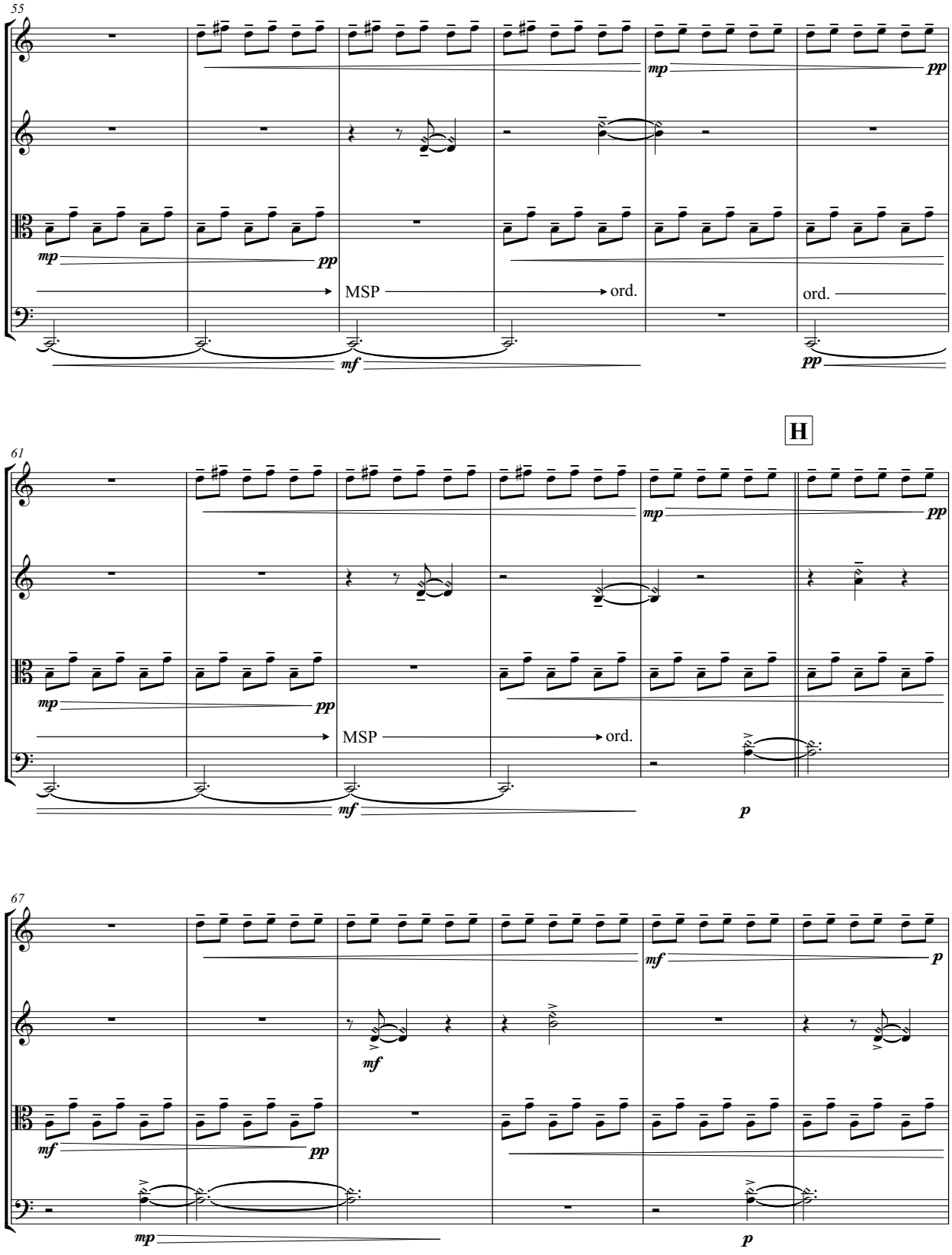
25

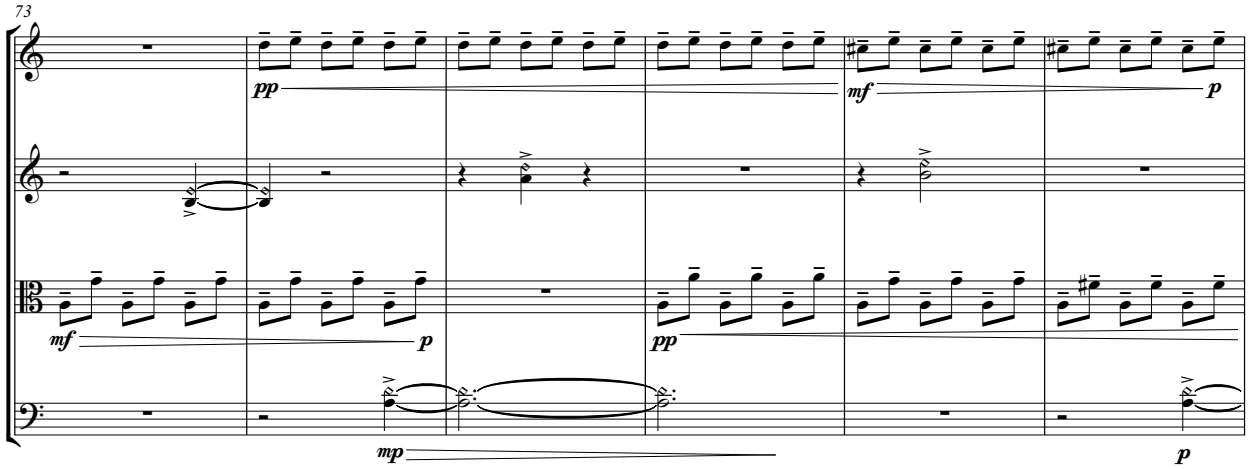


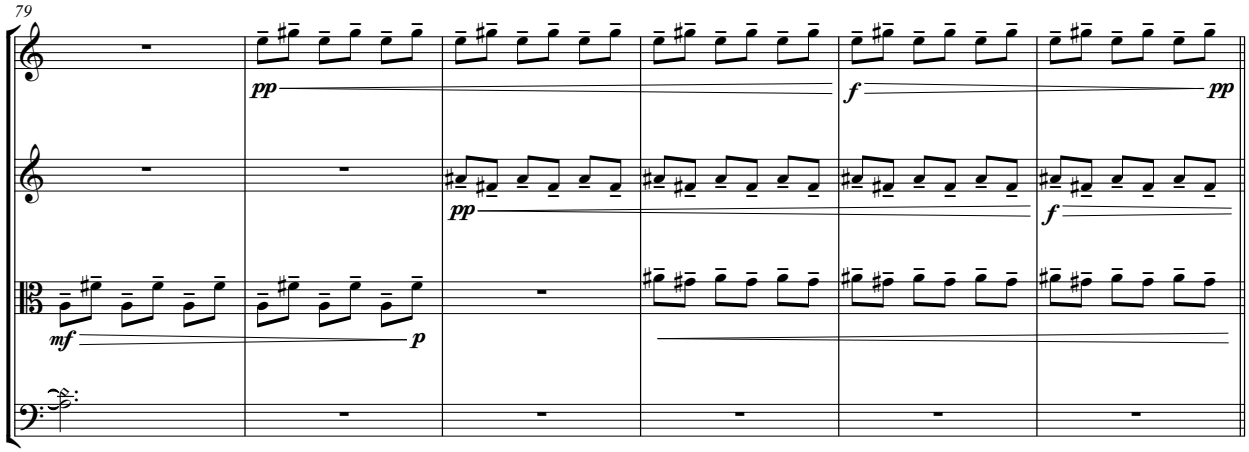
31



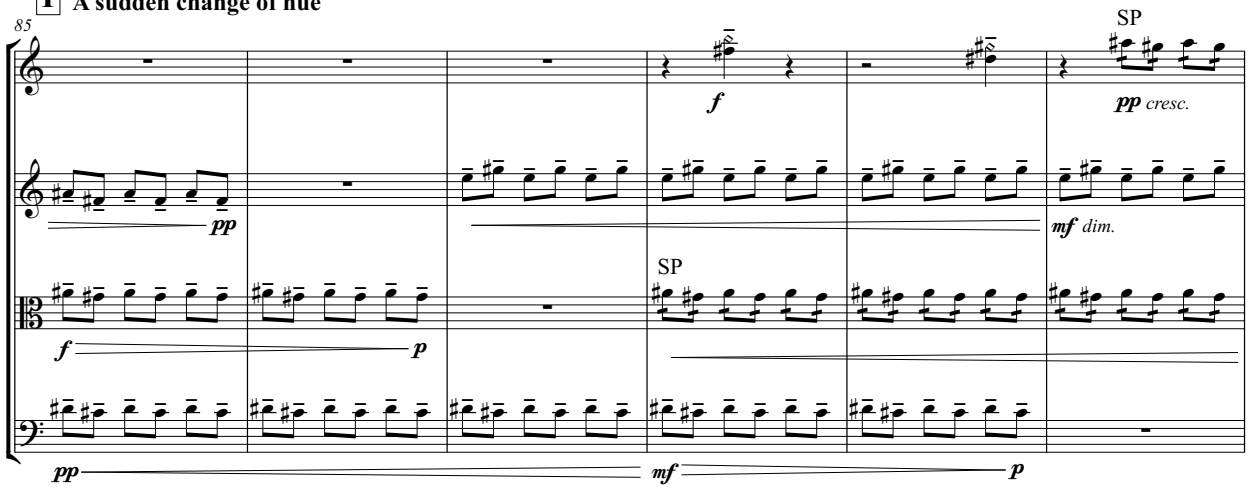

37
p
mf
p
f
mf
p
f
MSP
3
3
3
mp
f
G
♩=155 Undulating
43
pp
mp
pp
pp
pp
ord.
pp
pp
49
mp
pp
mp
mp
pp
MSP
ord.
ord.
mf
pp cresc.

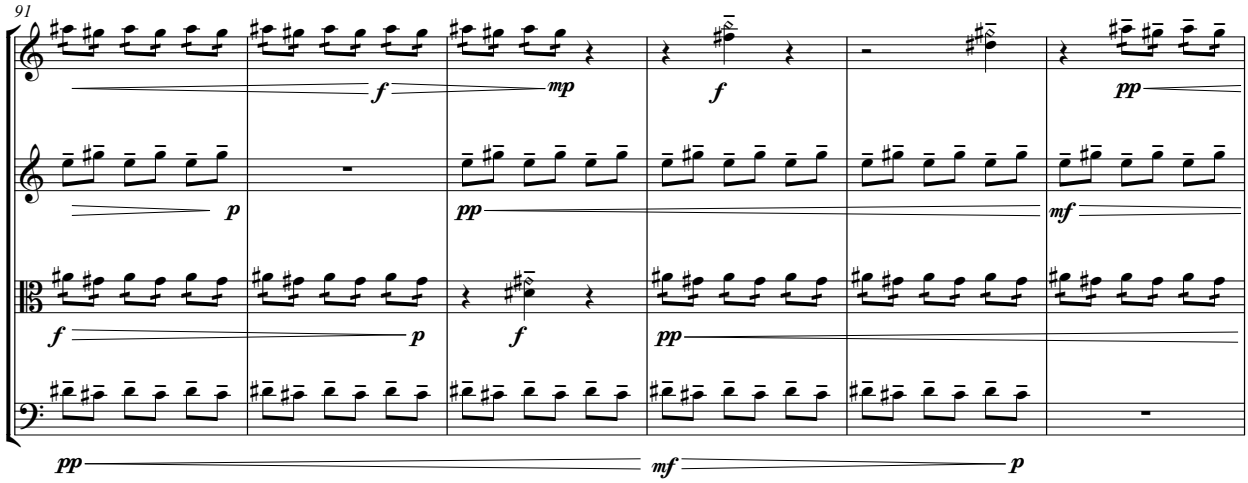

55
mp
pp
MSP
ord.
ord.
mf
pp
H
61
mp
pp
MSP
ord.
mf
p
67
mf
p
mf
mf
pp
mp
p



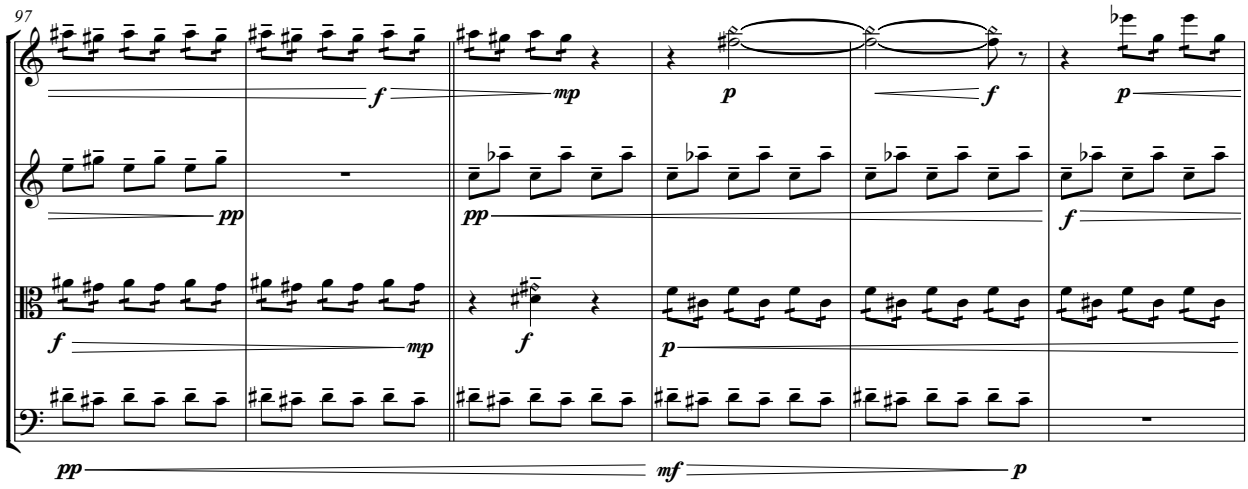


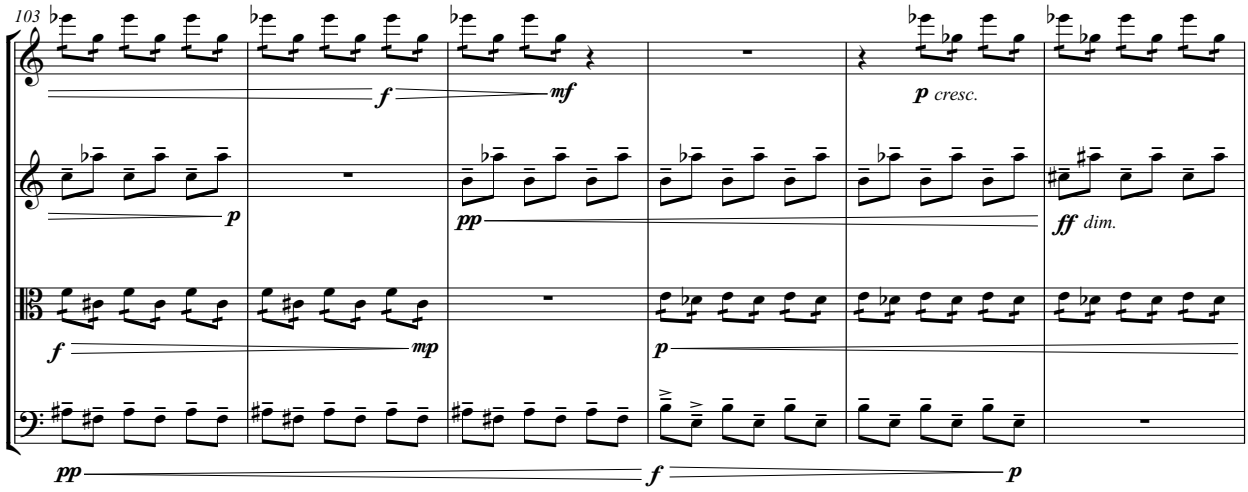
I **A sudden change of hue**

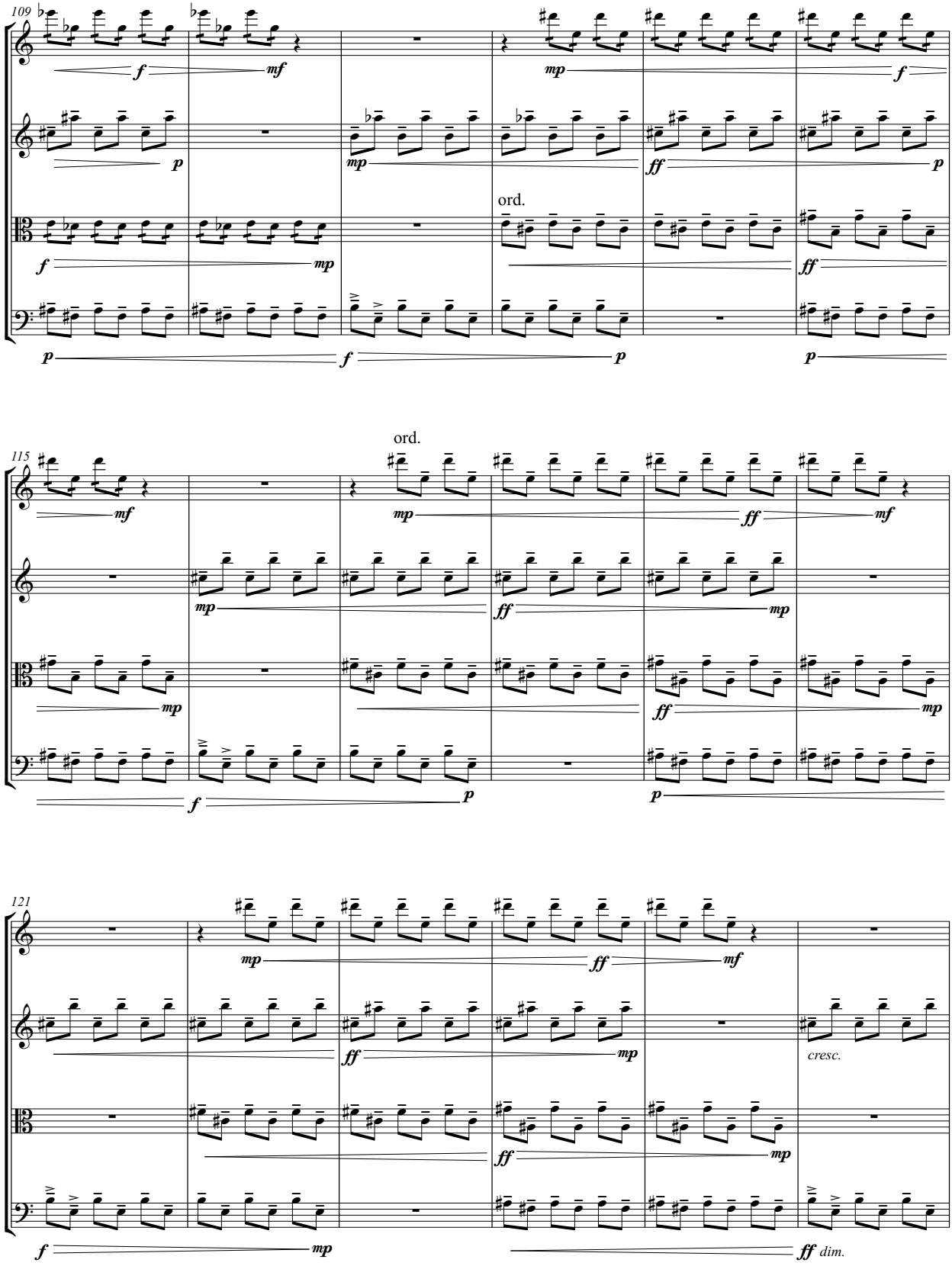


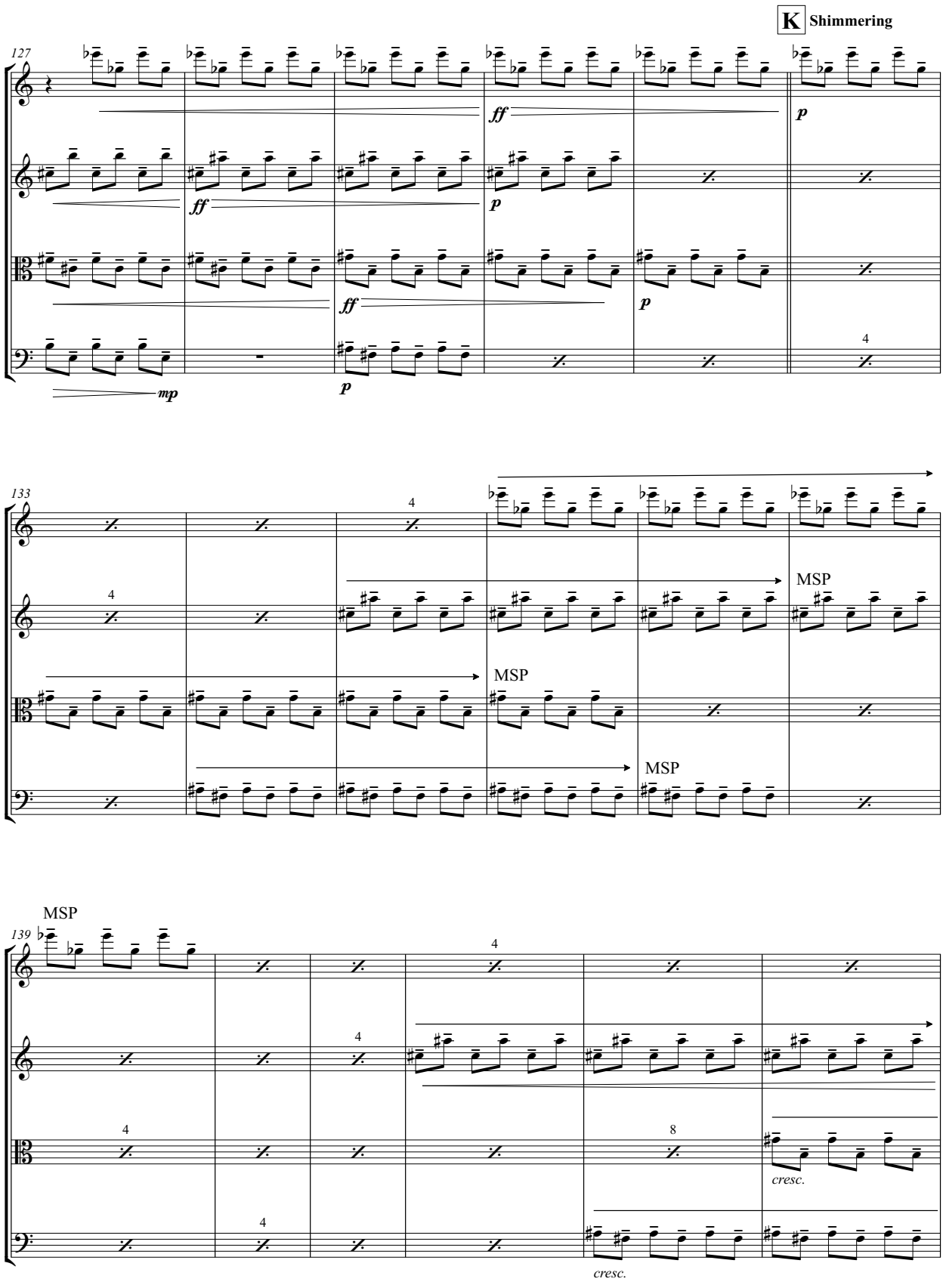

91
f
mp
f
pp
p
pp
mf
f
p
f
pp
pp
mf
p

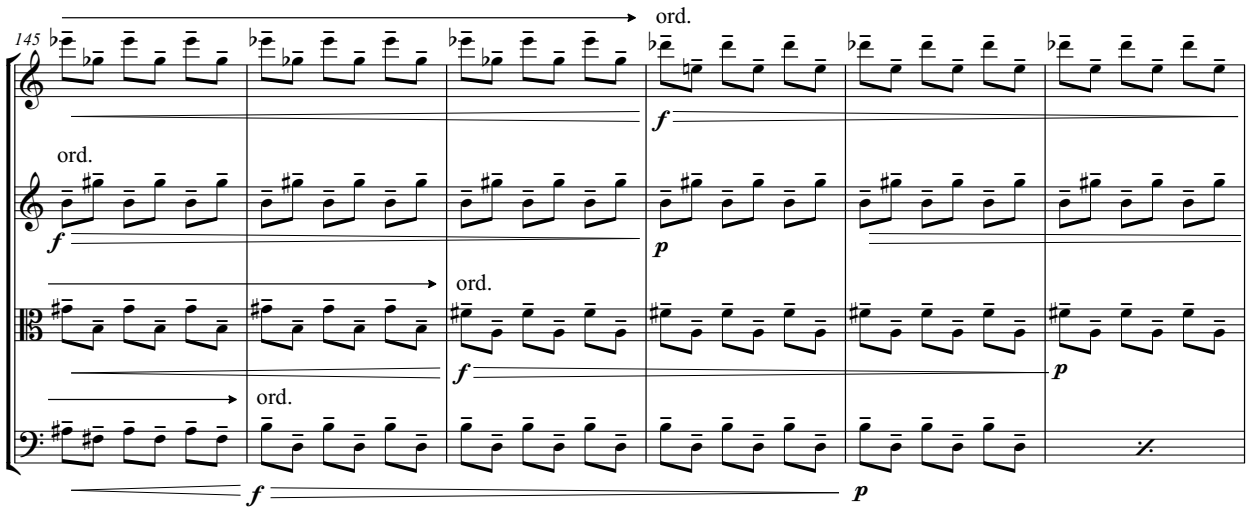
J **Strobing**

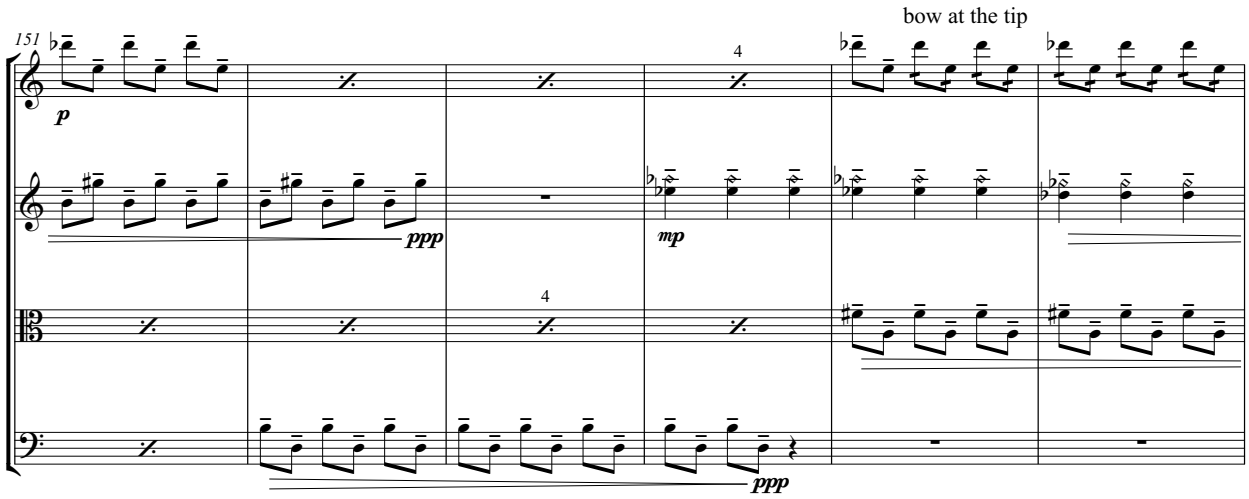

97
f
mp
p
f
p
pp
pp
f
mp
f
p
pp
mf
p


103
f
mf
p cresc.
p
pp
ff dim.
f
mp
p
pp
f
p

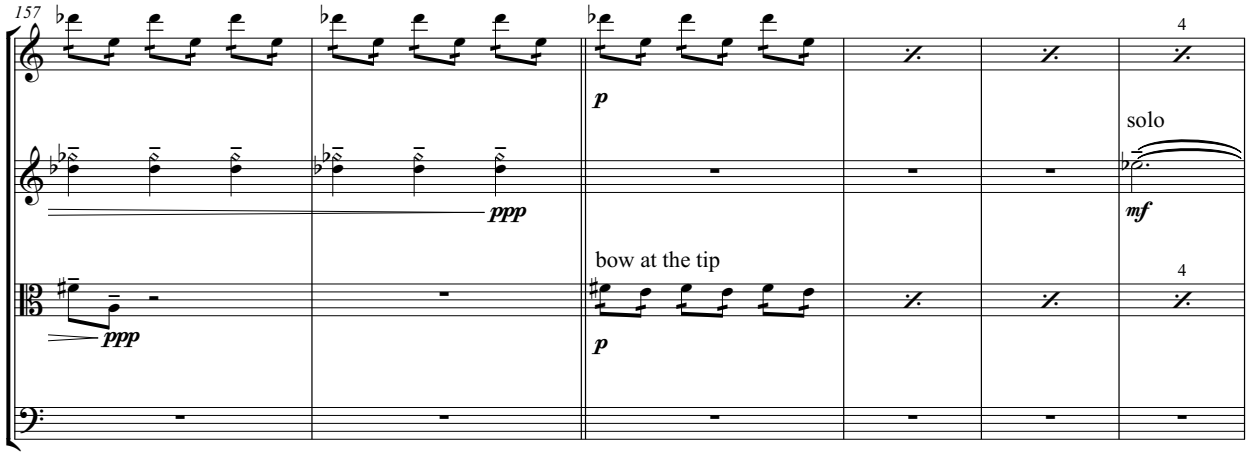

109
ord.
115
ord.
121
cresc.
dim.

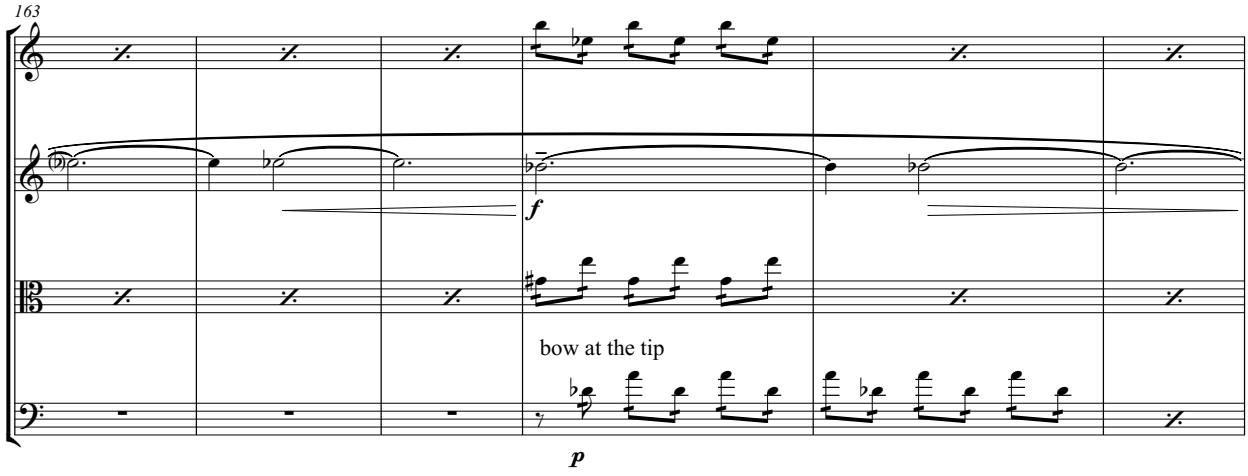

K Shimmering
127
ff
p
mp
133
MSP
139
cresc.

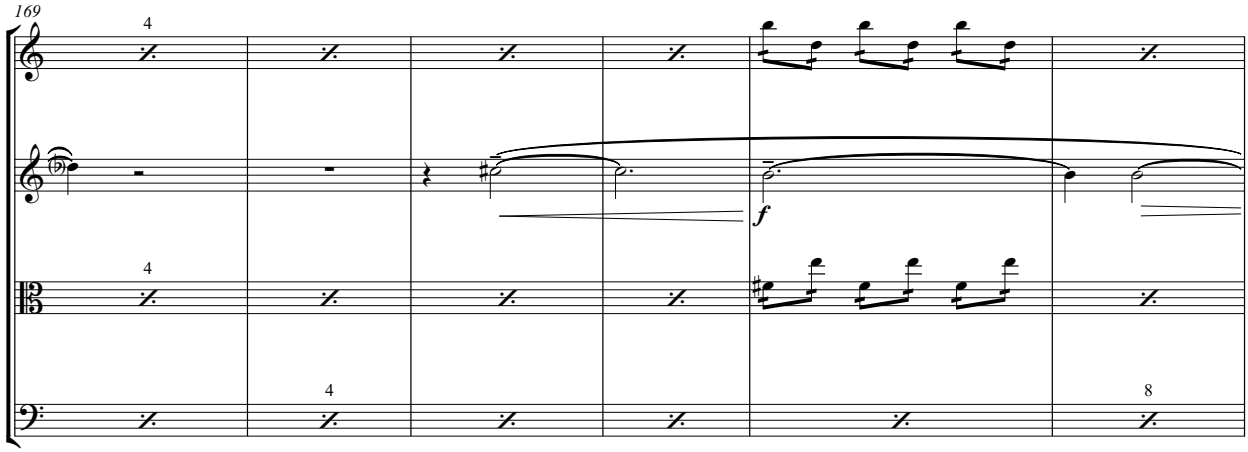


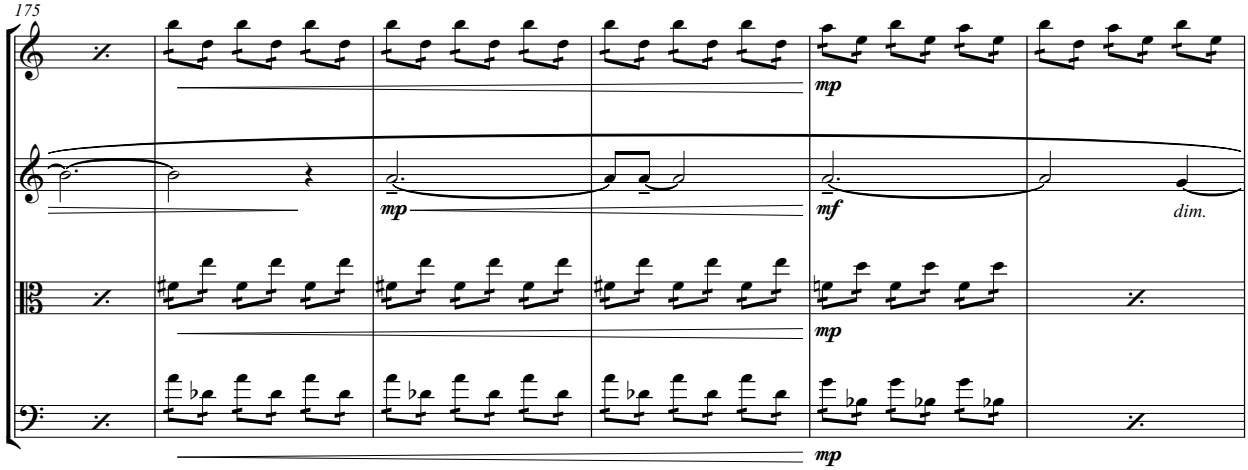


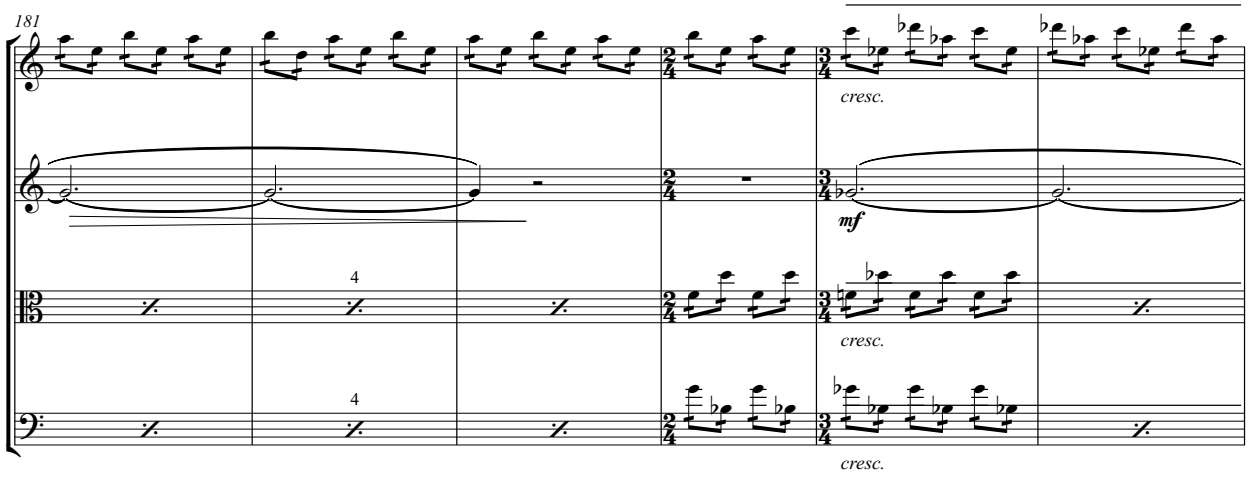
L **Brilliantly**

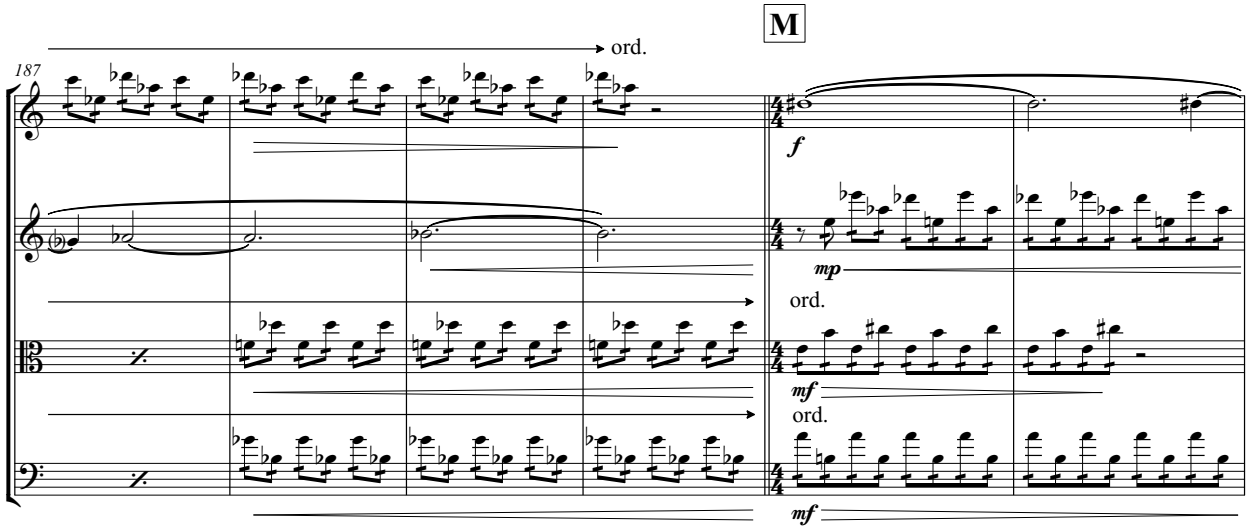


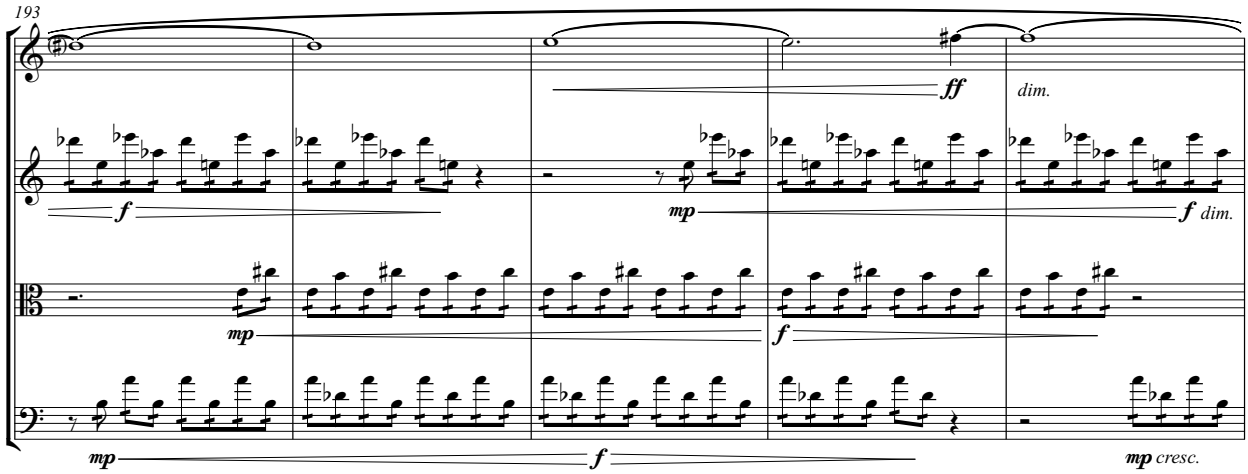

163
f
bow at the tip
p

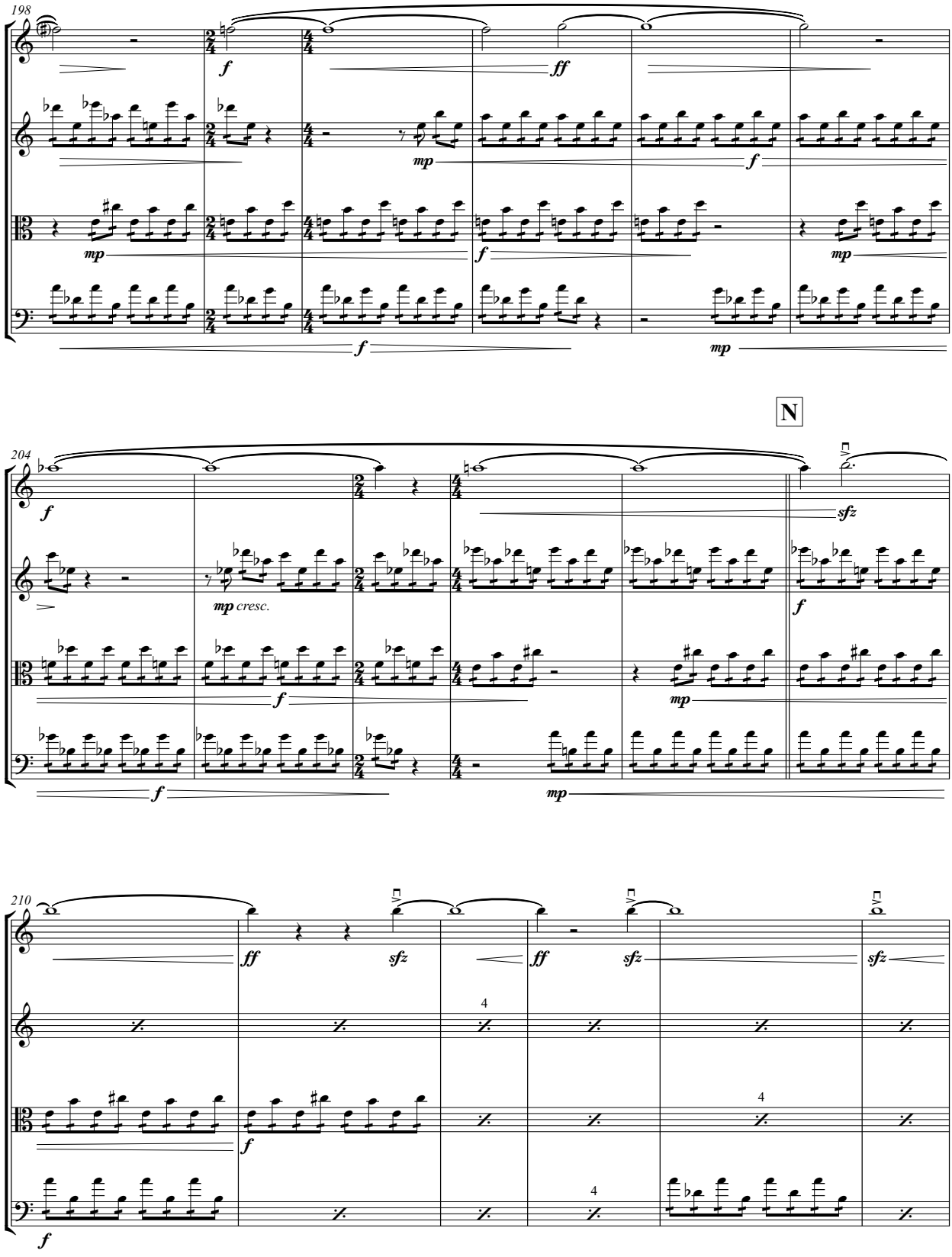

169
4
4
4
8
f

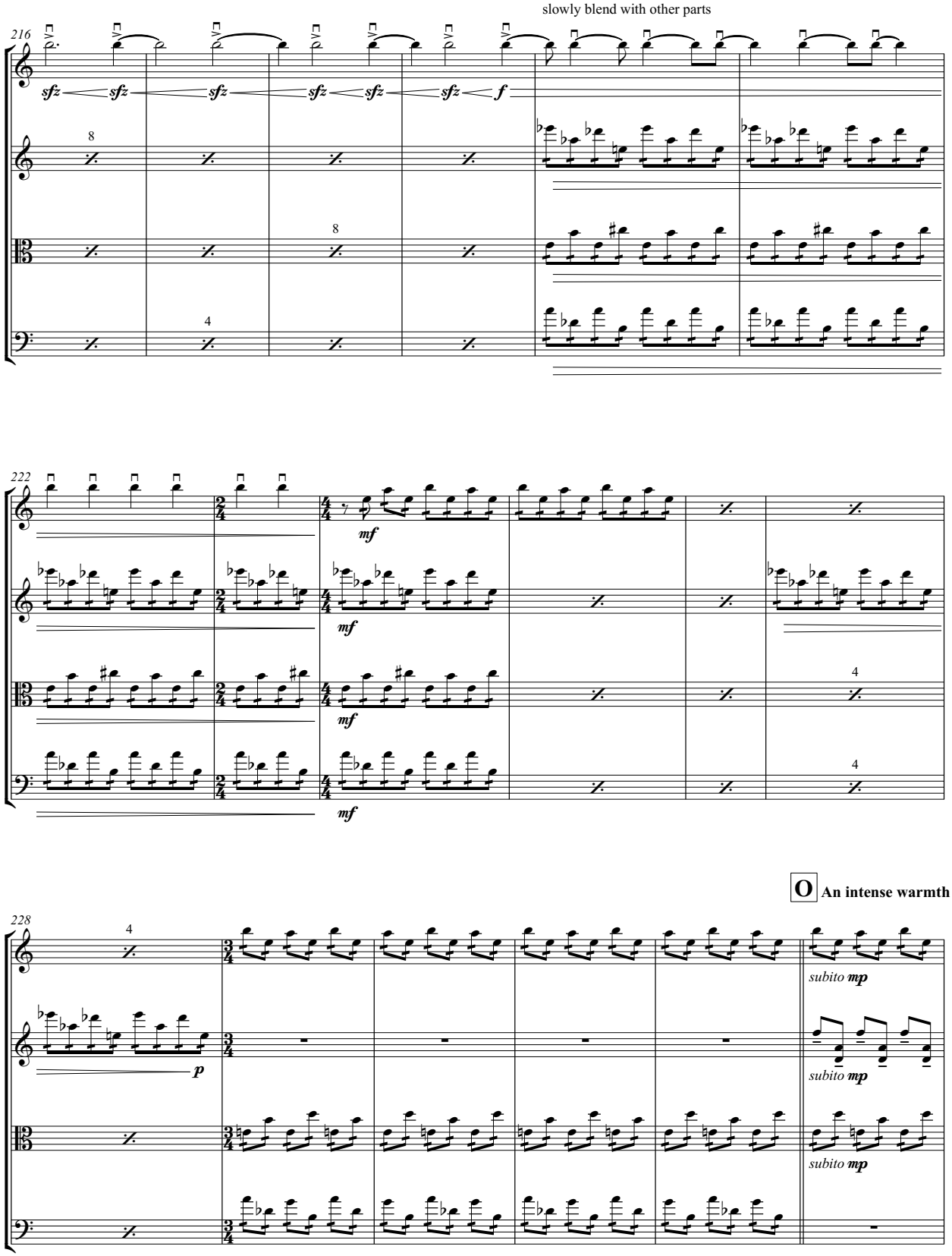

175
mp
mp
mf
dim.
mp
mp

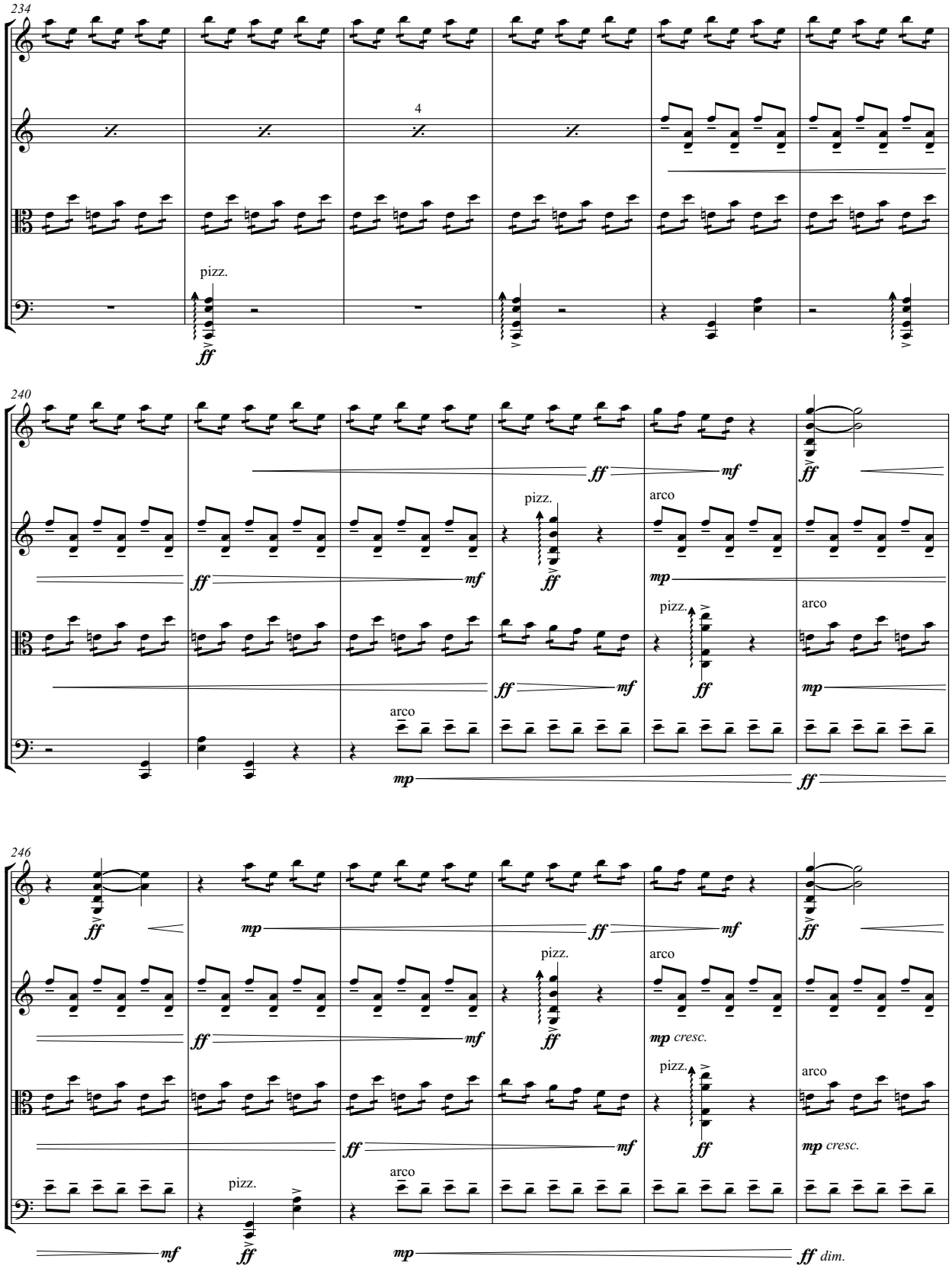

181
cresc.
mf
4
cresc.
4
cresc.

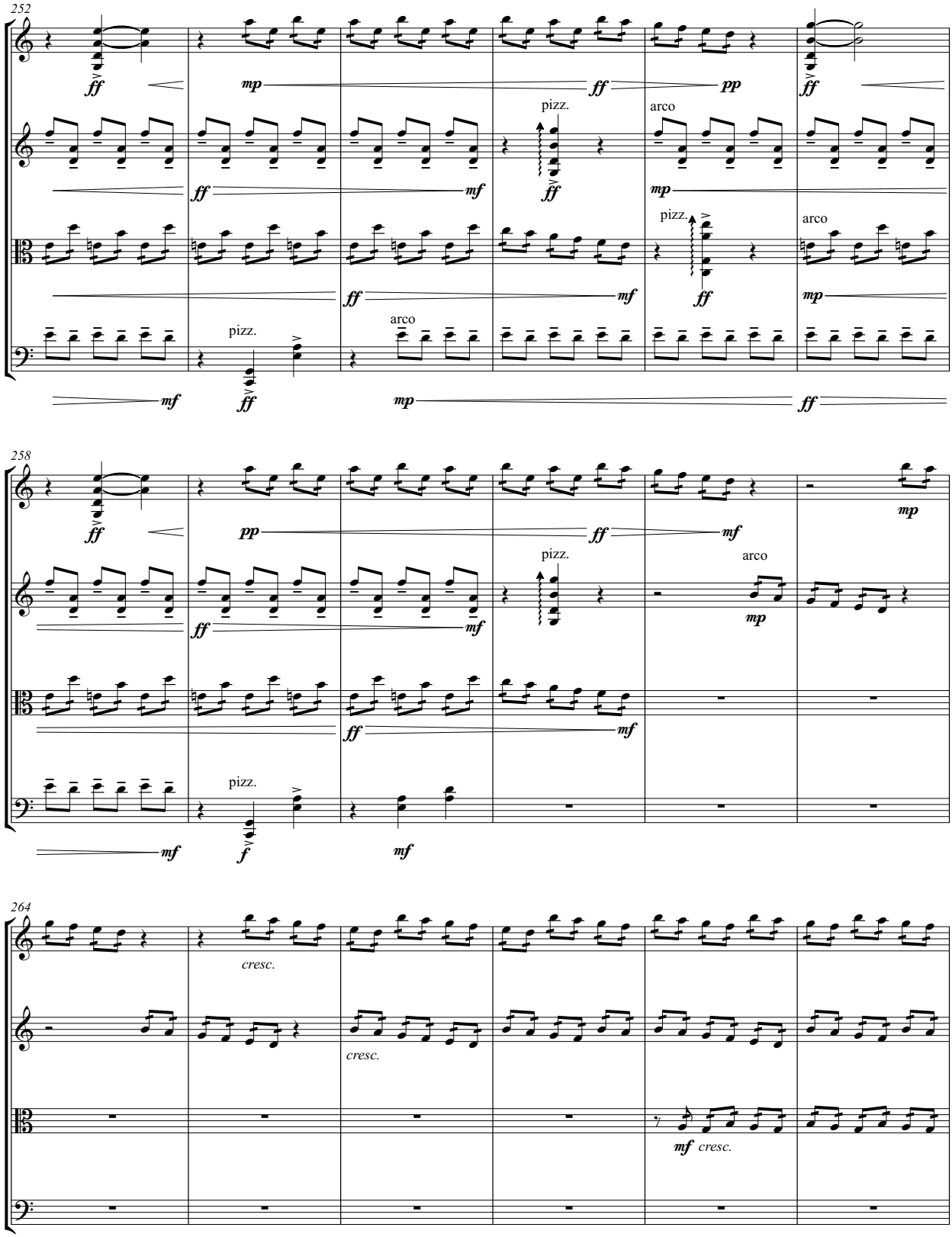

M
ord.
187
f
mp
ord.
mf
ord.
mf

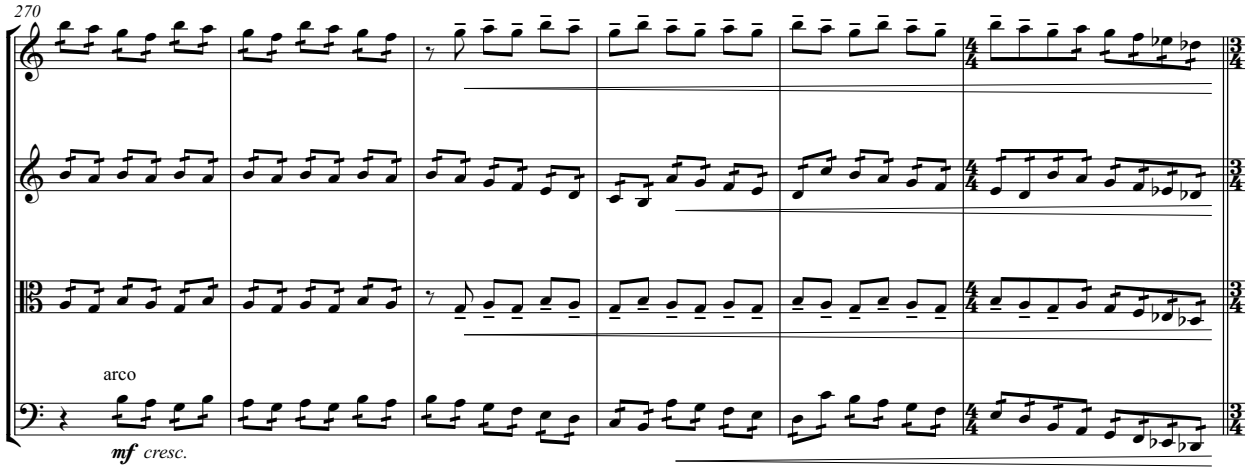

193
ff
dim.
f
mp
f dim.
mp
f
mp
f
mp cresc.

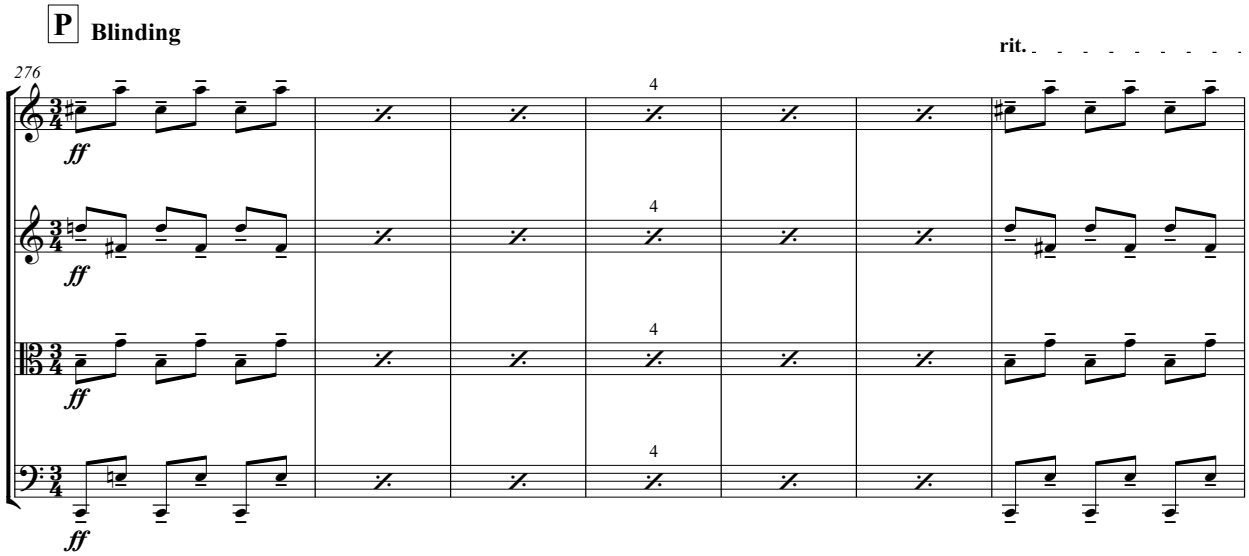

198
f
ff
mp
f
mp
f
mp
f
mp
N
204
f
sfz
mp cresc.
f
f
mp
f
mp
210
ff
sfz
ff
sfz
sfz
4
4
4
f
f

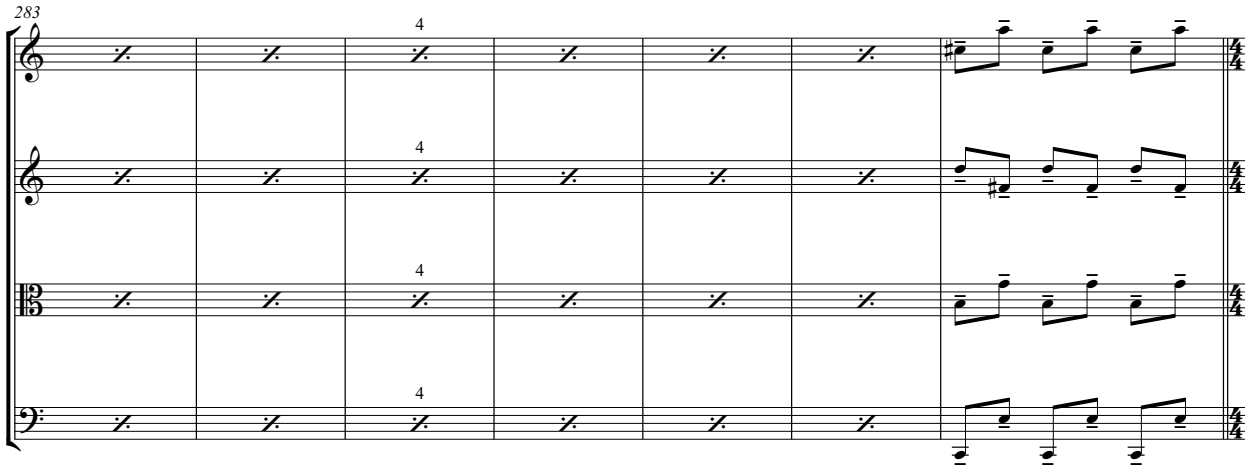

slowly blend with other parts
216
sfz
f
8
4
222
mf
4
O An intense warmth
228
p
subito mp

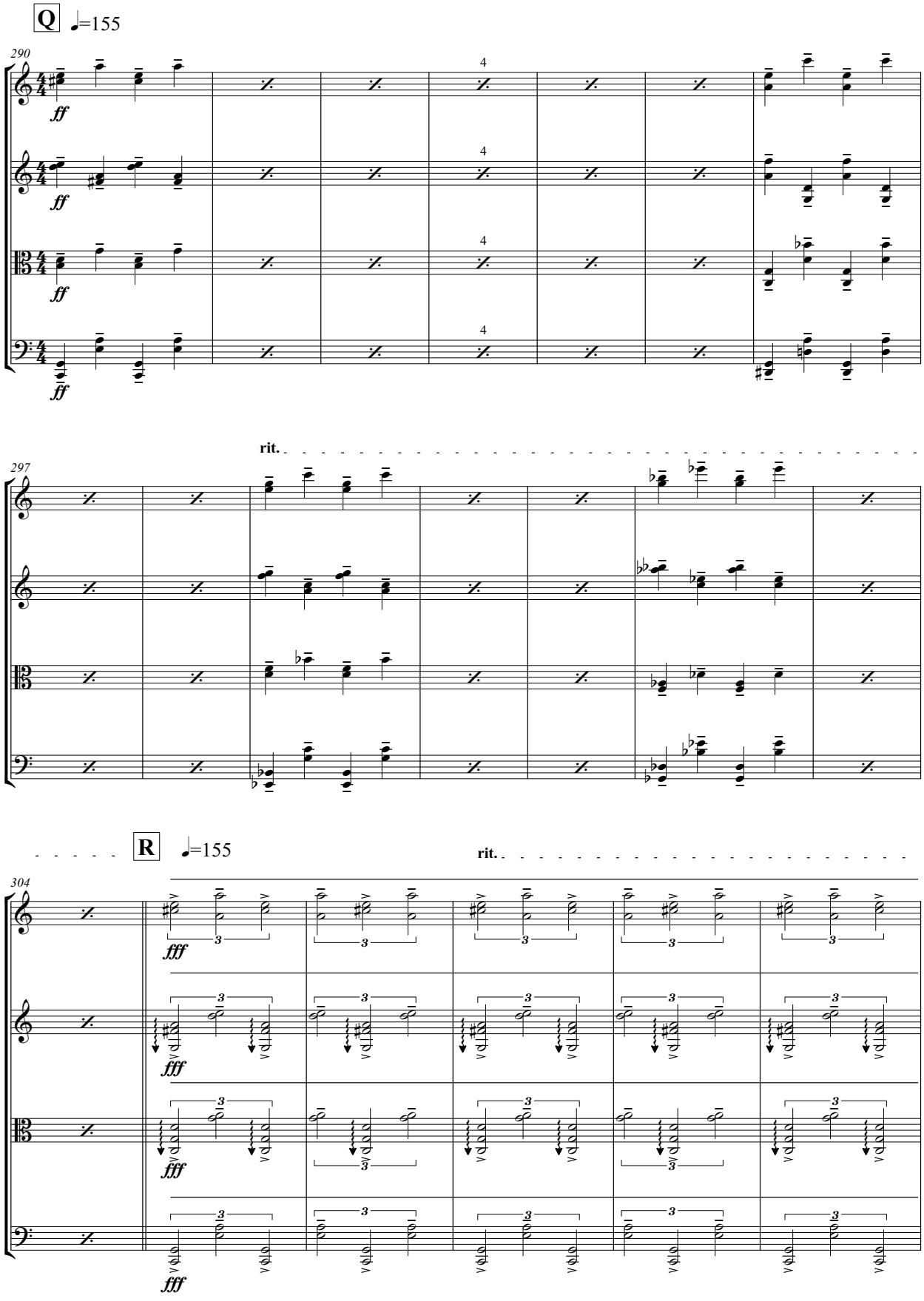
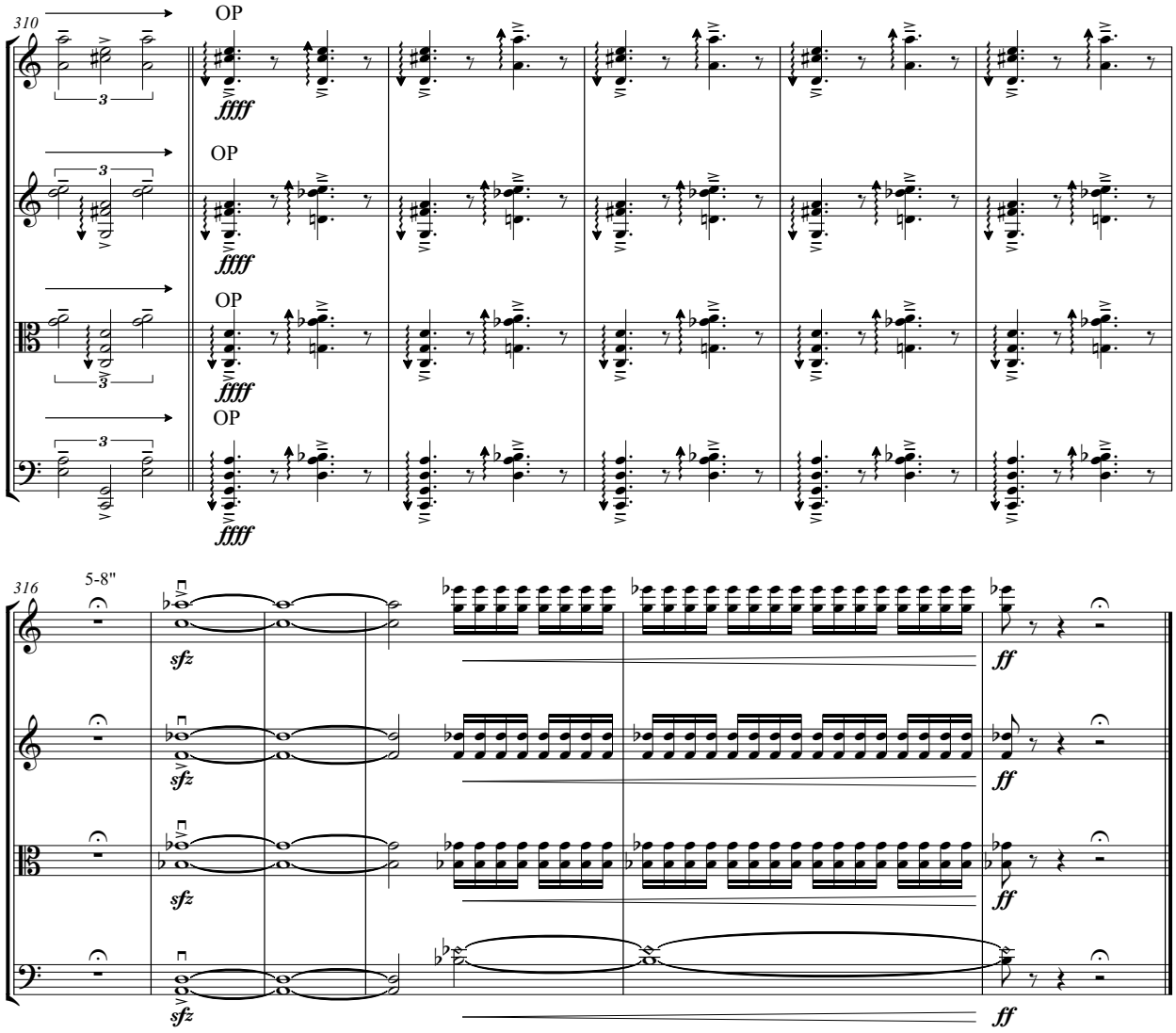

234
4
pizz.
ff
240
ff
mf
ff
pizz.
arco
mp
pizz.
ff
arco
mp
ff
246
ff
mp
ff
mf
ff
pizz.
arco
mp cresc.
pizz.
ff
arco
mp cresc.
pizz.
ff
arco
mf
mp
ff dim.


252
ff
mp
ff
pp
ff
pizz.
arco
ff
mf
ff
mp
pizz.
arco
ff
mf
mp
pizz.
arco
mf
ff
mp
ff
258
ff
pp
ff
mf
mp
pizz.
arco
ff
mf
mp
ff
mf
pizz.
mf
f
mf
264
cresc.
cresc.
mf cresc.


270
arco
mf cresc.


P
Blinding
rit.
276
ff
4


283
4


Q
♩=155
290
ff
4
rit.
297
R
♩=155
rit.
304
fff

S ♩=155