

This piece was commissioned by the Cassatt String Quartet  
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# QUARTET: SHE WROTE

LIBBY LARSEN

## I. What She Saw

(♩=72-76)

**bold, rubato** **transparent, still**

Violin I *f* *sub. pp*

Violin II *f* *sub. pp*

Viola *f* *sub. pp*

Violoncello

**fierce, push ahead** **pull back** **hover, still**

Violin I *f* *p* *fp* *p*

Violin II *f* *p* *fp* *p*

Viola *f* *p* *fp* *bold* *gentle*

Violoncello *bold* *pull back* *mp* *mp*

Musical score for measures 9-14. The score is for Violin I and II, Viola, and Violoncello. The key signature is one flat (B-flat major). The time signature changes from 4/4 to 5/4 and then to 3/4. Dynamics include *poco*, *pp*, *p*, *mf*, and *p*. Performance instructions include *hover, still*, *soar*, and *clear*. A trill is marked in the Viola part.

A ♩=72-76

Musical score for measures 15-19. The score is for Violin I and II, Viola, and Violoncello. The key signature is one flat. The time signature is 4/4. Dynamics include *sub. p*, *mp*, *mf*, *f*, and *p*. Performance instructions include *grow to warm*, *hover*, *sing*, and *warm*.

B push ahead to m. 29

Musical score for measures 20-24. The score is for Violin I and II, Viola, and Violoncello. The key signature is one flat. The time signature is 3/4. Dynamics include *f*, *mf*, *f*, *f*, *fp*, and *f*. Performance instructions include *answer*, *sing*, and *call out*.

56 *rit.* -----, *long* *a tempo* *rit.* -----, *long* *a tempo*

I *pp* *p*

Vln. I *long non vibr.* *lost* *non vibr.* *long* *uncertain* *plaintive non vibr.*

Vln. II *pp* *pp* *niente (pp)*

Vla. *non vibr.* *long* *lost* *non vibr.* *long* *uncertain* *plaintive non vibr.*

Vnc. *long* *pp* *p* *niente (pp)*

62 *rit.* -----, *sing (con vibr.)* *F* *a tempo* *delicate buzz* *rit.* -----, *(con vibr.)*

I *p* *non vibr.* *long* *a tempo* *p*

Vln. I *sing con vibr.* *long* *calm*

Vln. II *p* *non vibr.* *long* *calm* *p*

Vla. *long* *calm* *p*

Vnc. *long* *pizz.* *arco con vibr.* *p*

68 *a tempo* *buzz quasi pont.* *rit.* -----, *sing quietly* *ord.* *a tempo* *sul pont.* *molto rit.* -----, *sing quietly* *ord.*

I *pp* *pp*

Vln. I *pp* *pp*

Vln. II *(p)* *pp*

Vla. *(p)* *pp*

Vnc. *pizz.* *arco* *sing quietly* *pizz.* *arco* *sing quietly* *pp*

76 G Tempo primo (♩=72-76) rit.

shadow

Vln. I *p* *mp* *pp*

Vln. II *p* *mp* *pp*

Vla. *p* *mp* *pp*

Vnc. *mp* *sub. pp*

82

bright

brilliant

Vln. I *mf* *f* *brilliant*

Vln. II *mf* *f* *brilliant*

Vla. *mf* *f* *brilliant*

Vnc. *mf* *fp* *fp* *ff* *fp* *brilliant*



A

14

Vln. I

Vln. II

Vla.

Vnc.

*p*

*f p*

*p f p*

*f p*

*p f p*

*p*

*p*

17

Vln. I

Vln. II

Vla.

Vnc.

20

Vln. I

Vln. II

Vla.

Vnc.

*fp < fff*

*fp < fff*

*fp < fff*

*fp < fff*

52

Vln. I

Vln. II

Vla.

Vnc.

*ppp*

*ppp*

*ppp*

*ppp*

*non vibr.*

*sfz*

*ppp*

*sfz*

57

Vln. I

Vln. II

Vla.

Vnc.

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*p*

*p*

*p*

*p*

*non vibr. con vibr.*

*non vibr. con vibr.*

*non vibr. con vibr.*

*non vibr. con vibr.*

62

Vln. I

Vln. II

Vla.

Vnc.

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*f*

*f*

*f*

*f*

67

*non vibr.* ————— *ord.*

Vln. I *sfz* *sfz* *sfz*

Vln. II *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz*

Vnc. *sfz* *sfz* *sfz*

**C**

73

*non vibr.* *p* *sul pont.* *p*

Vln. I *p*

Vln. II *non vibr.* *p* *sul pont.* *p*

Vla. *sul pont.* *p*

Vnc. *non vibr.* *p* *non vibr.* *p*

77

*f* *f* *f* *f* *f* *f* *f* *f*

Vln. I *f* *f* *f* *f* *f* *f* *f* *f*

Vln. II *f* *f* *f* *f* *f* *f* *f* *f*

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

Vnc. *sul pont.* *f p* *f p* *f p* *f p* *f p* *f p* *f p*

*pizz. ord.* *f* *pizz. ord.* *f*

102

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vnc. *pp*

106

Vln. I *ord.* *rit.* *E* *a tempo* (♩=138-144) *pizz.* *mf* *ff*

Vln. II *ord.* *pizz.* *mf* *ff*

Vla. *(S<sup>ma</sup>) ord.* *pizz.* *mf* *ff*

Vnc. *ord.* *pizz.* *mf* *ff*

113

Vln. I *arco gl.* *pizz.* *arco gl.* *gl.* *niente < ff* *niente < ff* *niente < ff* *pp* *< ff*

Vln. II *arco gl.* *pizz.* *arco gl.* *gl.* *niente < ff* *niente < ff* *niente < ff* *pp* *< ff*

Vla. *arco gl.* *pizz.* *arco gl.* *gl.* *niente < ff* *niente < ff* *niente < ff* *pp* *< ff*

Vnc. *arco gl.* *pizz.* *arco gl.* *gl.* *niente < ff* *niente < ff* *niente < ff* *pp* *< ff*

119

Vln. I

Vln. II

Vla.

Vnc.

*pizz.* *f* *p* niente *f* *f* *pizz.*

*molto vibr. arco gl.*

125

Vln. I

Vln. II

Vla.

Vnc.

*arco* *p* *f* *mf* *f* *pizz.* *arco* *gl.*

*arco* *p* *f* *mf* *f* *pizz.* *arco* *gl.*

*arco* *p* *f* *mf* *f* *gl.*

*arco* *mf* *f*

131

Vln. I

Vln. II

Vla.

Vnc.

*gl.* *pp* *col legno detached* *col legno detached*

*gl.* *pp* *col legno detached* *col legno detached*

*gl.* *pp* *col legno detached*

*gl.* *pp*

**F**

161

Vln. I  
Vln. II  
Vla.  
Vnc.

*p* *ff* *ff* *fp* *ff*

Detailed description: This system covers measures 161 to 164. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 161 has a 3/4 time signature. Measure 162 changes to 2/4. Measure 163 changes to 3/8. Measure 164 changes to 5/4. Dynamics include piano (*p*) and fortissimo (*ff*). The Violin I part has a complex rhythmic pattern of sixteenth notes in the first measure, followed by quarter notes. The Violoncello part has a steady eighth-note accompaniment.

165

Vln. I  
Vln. II  
Vla.  
Vnc.

*mf* *mf* *mf* *mf*

Detailed description: This system covers measures 165 to 168. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 165 has a 3/4 time signature. Measure 166 changes to 3/4. Measure 167 changes to 2/4. Measure 168 changes to 3/4. Dynamics are consistently mezzo-forte (*mf*). The Violin I part has a rhythmic pattern of eighth notes. The Violoncello part has a steady eighth-note accompaniment.

169

Vln. I  
Vln. II  
Vla.  
Vnc.

*f* *sfz* *ff* *f* *sfz* *ff* *f* *sfz* *ff*

Detailed description: This system covers measures 169 to 172. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 169 has a 3/4 time signature. Measure 170 changes to 3/8. Measure 171 changes to 3/4. Measure 172 changes to 3/8. Dynamics include forte (*f*), sforzando (*sfz*), and fortissimo (*ff*). The Violin I part has a complex rhythmic pattern of sixteenth notes. The Violoncello part has a steady eighth-note accompaniment.

185

Vln. I  
Vln. II  
Vla.  
Vnc.

*ppp* *fff*

### III. How She Felt

♩=60-63, always deeply lyrical

Vln. I  
Vln. II  
Vla.  
Vnc.

*mf* *poco* *mf*

*mf*  
*blue*

*mf* *poco* *mf* *mp*

*mf* *poco* *mf*

Vln. I  
Vln. II  
Vla.  
Vnc.

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

A

croon

Musical score for measures 12-16. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vnc.).  
 - Vln. I: Starts at measure 12 with *mf* and *poco*. A slur covers measures 12-15. A triplet of eighth notes in measure 15 is marked *port.*  
 - Vln. II: Starts at measure 12 with *mf* and *poco*. A slur covers measures 12-15. Measure 16 has a *mf* dynamic. A triplet of eighth notes in measure 16 is marked *port.*  
 - Vla.: Starts at measure 12 with *mf* and *poco*. A slur covers measures 12-15. Measure 16 has a *mf* dynamic. A triplet of eighth notes in measure 16 is marked *port.*  
 - Vnc.: Starts at measure 12 with *mf* and *poco*. A slur covers measures 12-15. Measure 16 has a *mf* dynamic. A triplet of eighth notes in measure 16 is marked *port.*  
 - A *croon* marking is placed above the first two staves.

push ahead

pull back

B Tempo primo

Musical score for measures 17-20. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vnc.).  
 - Vln. I: Starts at measure 17 with *mf*. A slur covers measures 17-19. Measure 20 has a *mf* dynamic.  
 - Vln. II: Starts at measure 17 with *mf*. A slur covers measures 17-19. Measure 20 has a *mf* dynamic. A marking *to Tempo Primo* is placed above the staff.  
 - Vla.: Starts at measure 17 with *mf*. A slur covers measures 17-19. Measure 20 has a *mf* dynamic.  
 - Vnc.: Starts at measure 17 with *mf*. A slur covers measures 17-19. Measure 20 has a *mf* dynamic.  
 - A *push ahead* marking is above measures 17-19, and a *pull back* marking is above measures 19-20.

peaceful, warm

Musical score for measures 21-24. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vnc.).  
 - Vln. I: Starts at measure 21 with *f*. A slur covers measures 21-22. Measure 23 has a *p* dynamic. A triplet of eighth notes in measure 24 is marked *port.*  
 - Vln. II: Starts at measure 21 with *f*. A slur covers measures 21-22. Measure 23 has a *p* dynamic. A triplet of eighth notes in measure 24 is marked *port.*  
 - Vla.: Starts at measure 21 with *f*. A slur covers measures 21-22. Measure 23 has a *p* dynamic. A triplet of eighth notes in measure 24 is marked *port.*  
 - Vnc.: Starts at measure 21 with *f*. A slur covers measures 21-22. Measure 23 has a *p* dynamic. A triplet of eighth notes in measure 24 is marked *port.*  
 - A *peaceful, warm* marking is placed above the first two staves.

# IV. And Then

♩ = 120, intense, biting

First system of the musical score. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vnc.). The time signature is 7/4. The music is marked with a tempo of 120 beats per minute and the character 'intense, biting'. The first two measures are in 7/4, the next two in 4/4, and the final two in 5/4. Dynamics include *f*, *sub. p*, and *f*. The Vnc. part includes a *pizz.* (pizzicato) marking.

Second system of the musical score. It continues the four-staff arrangement. The time signature changes to 2/4 for the final two measures. Dynamics include *f*, *fp*, and *f*. The Vnc. part ends with a *mf* dynamic.

Third system of the musical score, starting with a boxed 'A' in a square. It features four staves. The time signature is 7/4 for the first two measures, 5/8 for the next two, and 3/4 for the final two. The Vln. II part includes the vocal line 'shoo - be - doo - bee...'. Dynamics include *mf* and *mf*. The Vnc. part is marked *arco* and *mf*.

11

(b)

Vln. I

Vln. II

Vla.

Vnc.

*p*

*pizz.* *arco* *pizz.* *arco* *pizz.*

*p* *gl.* *gl.*

15

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*arco* *pizz.* *arco* *pizz.* *arco*

*gl.* *gl.* *gl.* *gl.* *gl.*

*fp*

*accel.* -----

**B** *subito a tempo*  
doo-DAH - doo-DAH...

21

Vln. I

Vln. II

Vla.

Vnc.

*ff*

*ff*

*ff*

*ff*

*gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

49

Vln. I

Vln. II

Vla.

Vnc.

*fp* *fp* *sub. p* *f*

*mp* *mf* *mp*

*arco*

53

Vln. I

Vln. II

Vla.

Vnc.

*pizz.* *arco*

56

Vln. I

Vln. II

Vla.

Vnc.

*mp*

59

Vln. I *f*

Vln. II *mf* *f*

Vla. *fp* *mf* *f*

Vnc. *mf* *f*

suddenly legato

63

Vln. I *sub. p*

Vln. II *sub. p* *gl.*

Vla. *sub. p* *sul pont.* *ord.* *sul pont.*

Vnc. *p*

68

rit. ----- ♩ = 60

quietly

Vln. I *fff* *p*

Vln. II *fff* *quietly*

Vla. *ord.* *fff* *quietly*

Vnc. *fff* *p*

G

101

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

Vln. II: *ord.*, *mp*, *mp*, *sub. p*

Vla.: *(f)*, *mp*, *sul pont. gl.*, *f*, *ord.*, *sul pont.*, *sub. p*

Vnc.: *gl.*, *mf*, *gl. non vibr.*, *ord. gl.*, *non vibr.*, *ord.*, *gl.*, *f*, *gl.*, *gl.*, *sub. p*

105

Vln. I: *f*, *mf*, *p*, *f*

Vln. II: *mf*, *f*, *fp*, *mf*, *fp*

Vla.: *ord.*, *f*, *mf*, *mf*, *fp*

Vnc.: *f*, *mf*, *p*, *blue gl.*, *fp*, *ff*, *pizz.*

109

Vln. I: *ff*, *p*, *f*, *mf*, *p*

Vln. II: *ff*, *p*, *f*, *mf*, *f*, *p*

Vla.: *ff*, *p*, *f*, *mf*, *f*, *p*, *gl.*, *fp*

Vnc.: *mf*, *f*, *p*, *f*



150

Vln. I *fp*  $\curvearrowright$  *f* *gl.* *sub. p* *sub. f* *f*  $\curvearrowright$  *f*

Vln. II *gl.* *sub. p* *sub. f* *f*  $\curvearrowright$  *f*

Vla. *sul pont.* *ord.* *fp*  $\curvearrowright$  *f* *gl.* *f*  $\curvearrowright$  *f*

Vnc. *arco* *f* *p*  $\curvearrowright$  *f* *fp* *sub. f* *f*  $\curvearrowright$  *f*

153

Vln. I *legato* *gl.* *gl.* *gl.* *fiercely* *ff* *ff*

Vln. II *legato* *gl.* *gl.* *gl.* *fiercely* *ff* *ff*

Vla. *gl.* *gl.* *gl.* *fiercely* *ff* *ff*

Vnc. *gl.* *gl.* *gl.* *fiercely* *ff* *ff*

158

Vln. I *sub. p* *fp*

Vln. II *sub. p* *fp*

Vla. *sub. p* *fp*

Vnc. *sub. p* *fp*

*non rit.*

*pull out the plug*

161

*f*

*non rit.*

*pull out the plug*

*fff*

*fff*

*fff*

*fff*