Gloss (2003)

for string quartet

Mark Winges

gloss (glôs), **n.** 1. a translation inserted between the lines of a text. 2. a note of comment or explanation, as in a footnote. **v.t.** to furnish (a text) with notes of comment or explanation.

Specifically, this work is a gloss on Beethoven's *Quartet #14, Op. 131*. The theme of Beethoven's first movement is used as a basis for seven free variations, played without a pause. Other aspects of Opus 131 are reflected in this work as well: the use of C# as a central pitch, the unfolding of continuous movements without a break, and the application of thirds, both as an harmonic interval and as a metric grouping - this aspect related to the rich use of third-related harmonic activity found not only in Opus 131, but in other late quartets. *Gloss* develops these ideas with its own scope and rhetoric, differing from Beethoven especially in the chromatic pitch palette (including quarter-tones) and the more complex rhythms. Still, the ghost of Opus 131 is visible from time to time, most clearly in the dancing rhythm of variation 5 and the occasional use of "classic" quartet sounds: pairing of two instruments, evenly voiced chords using all four players and a melodic first violin dominated texture.

What you depart from is not the way
an olive tree blown white in the wind
washed in the Kiang and Han
what whiteness will you add to this whiteness, what candor?
-- Pound, *Canto 74*

Duration: ca. 10 minutes

Performance Notes

1. Accidentals apply only to immediate pitches, excepting tied or repeated notes.

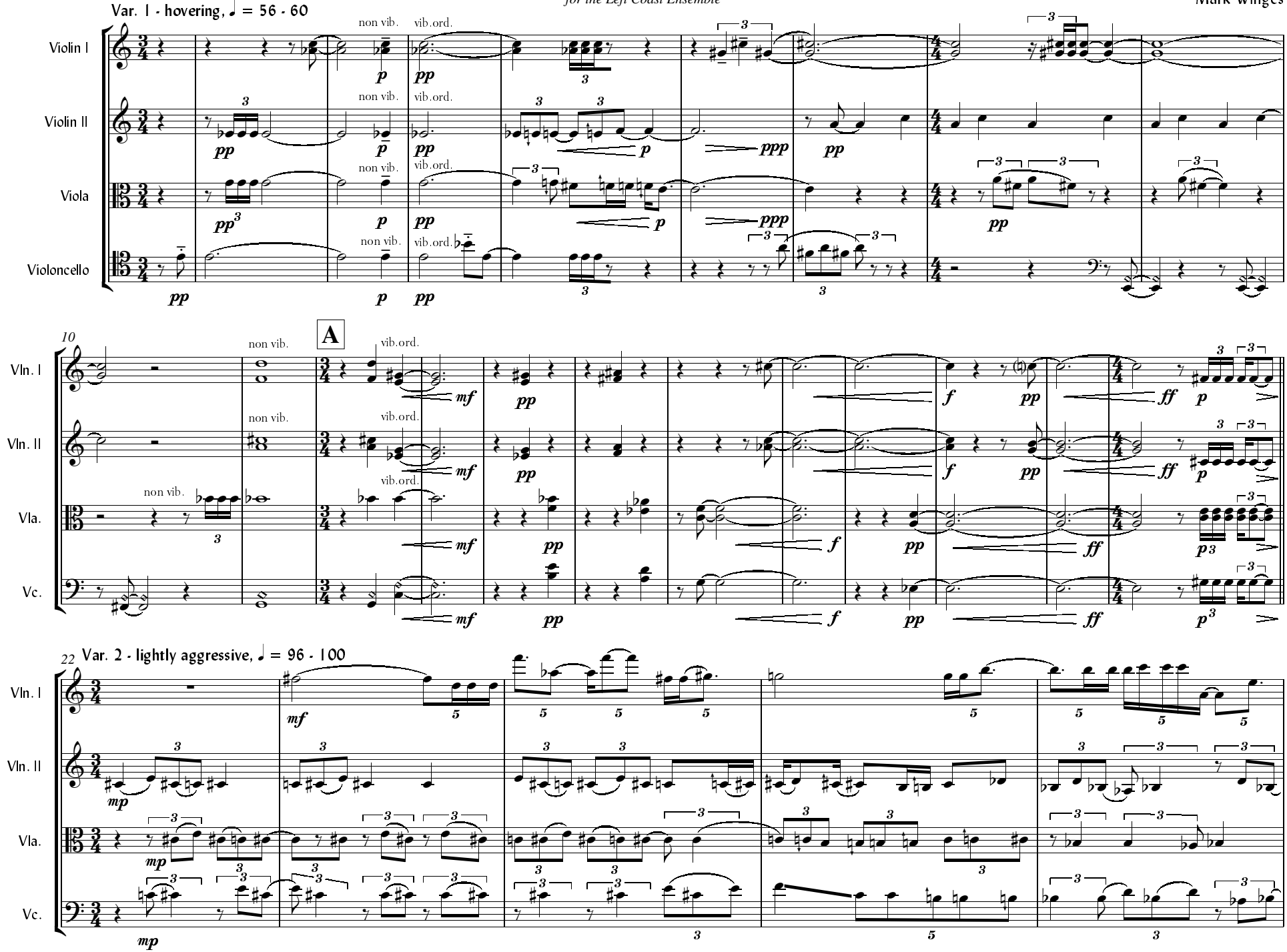
2. - as fast as possible

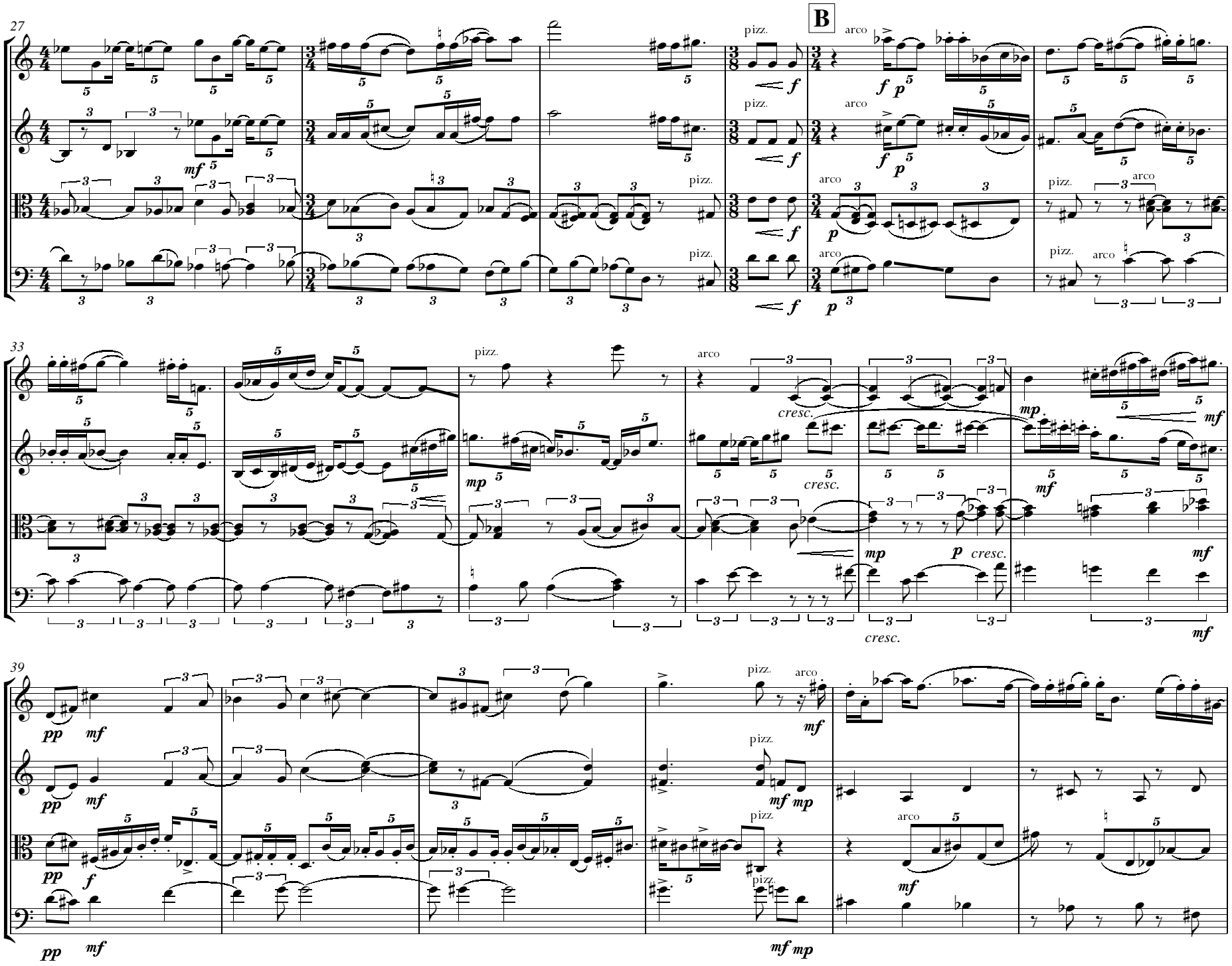
3. 𝄮 and 𝄯 - 1/4-tone sharp, 𝄭 - 1/4-tone flat

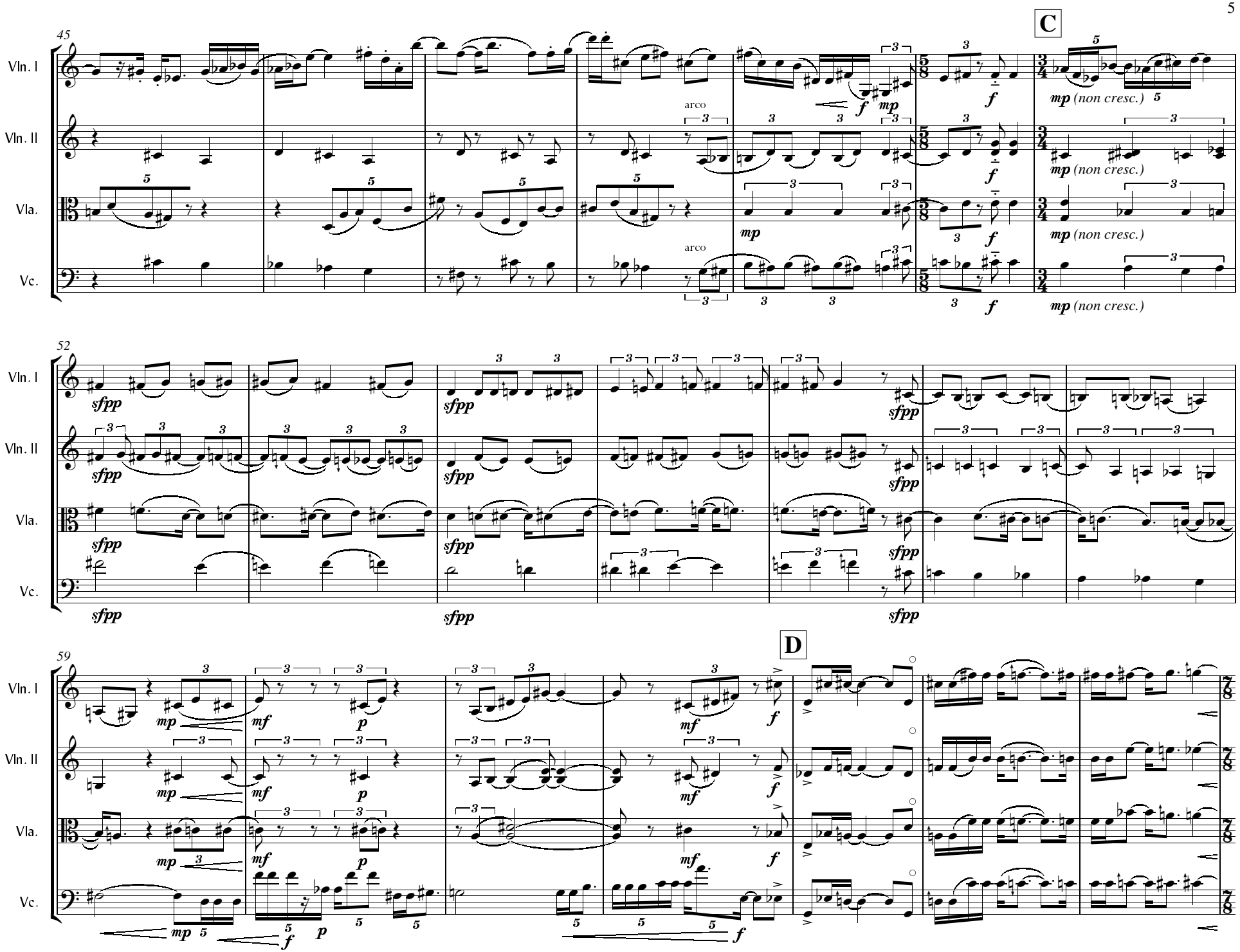
Gloss (2003)

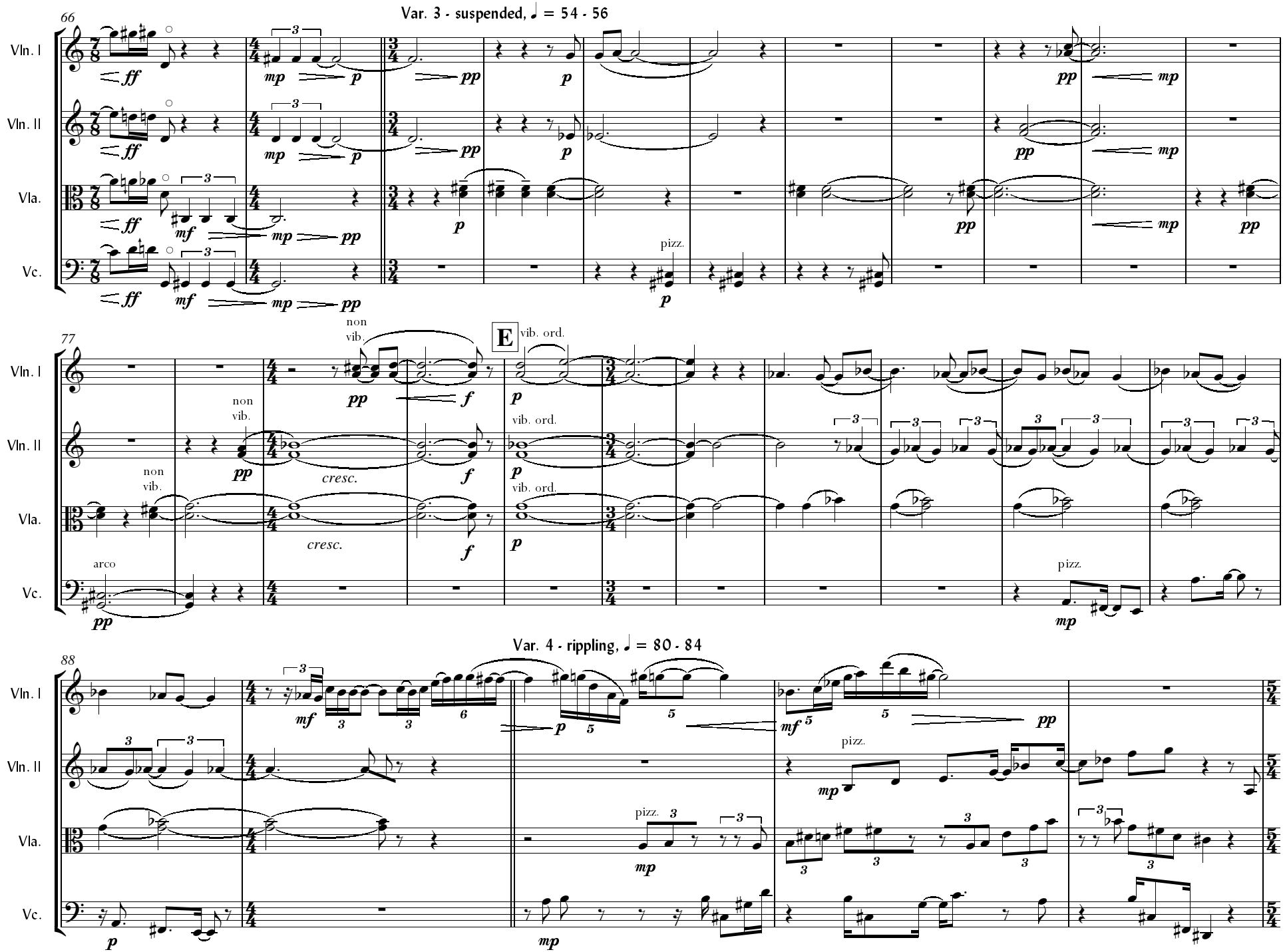
for the Left Coast Ensemble

Mark Winges




27
B
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
33
cresc.
39


C
D
45
52
59
Vln. I
Vln. II
Vla.
Vc.
arco
mp (non cresc.)
sfpp
mp
mf
p
f


66
Var. 3 - suspended, ♩ = 54 - 56
Vln. I
Vln. II
Vla.
Vc.
77
E
vib. ord.
non vib.
arco
pizz.
88
Var. 4 - rippling, ♩ = 80 - 84
cresc.