

Christopher Stark

W I N T E R M U S I C

*for string quartet*

(2016)

Full Score

S O M M E R S O P U B L I S H I N G



## PROGRAM NOTE

“For the listener, who listens in the snow,” begins the final stanza of Wallace Stevens’ profound musing on nothingness, “The Snow Man.” For many artists, winter has been a rich source of inspiration, and in the discipline of music, there have been many compositions written over the span of hundreds of years that have directly responded to the December solstice. Vivaldi and Haydn composed winter-themed movements in their *Seasons*; Tchaikovsky’s First Symphony is subtitled, *Winter Daydreams*; contemporary composers such as Hans Abrahamsen (*Winternacht; Schnee*) and Niccolò Castiglioni (*Inverno In-Ver*) have contributed substantial works to this genre; and of course, there is the well-known song cycle by Schubert, *Winterreise*, and the piano Prélude by Debussy, *Des pas sur la neige*. *Winter Music* is my attempt to dialogue with this tradition and offer my own musings on the cold and dark months of winter.

I have lived in St. Louis for two years, and it has been wonderfully normal to experience the distinct and beautiful, equal-length seasons of eastern Missouri. Having spent the majority of my life in western Montana and upstate New York, I have grown accustomed to long winters; and while I do not miss them, I am nostalgic for the silence generated by a heavy blanket of snow, the cozy darkness of the sunless evenings, and the contemplative space that can naturally accompany these conditions. At its core, *Winter Music* is an introverted work whose discourse is guided by the way one’s thoughts can fixate, float, revolve, interrupt, and spiral when confronted with the long days, weeks, and months of winter introspection.

There are several musical subjects that weave this work together: a melody (stated at the beginning and marked by a rising major second); an echoing two-against-three rhythmic motive; glassy trills; quick bursts of harsh and dissonant accents; imitations of sounds played backwards and echoed; harmonies orchestrated as bundled flurries of sound; and finally, two Schubert quotations from *Winterreise*. As these materials recur, they build energy, develop, and expand, but ultimately topple, regroup, and build again. Finally, consolation is found in a quotation of Schubert’s *Der Lindenbaum*. In the Wilhelm Müller poem, which Schubert set, the linden tree whispers to the winter traveler, “You’d find your peace with me.” There is comfort and shelter in the firm, exposed structure of the trees, and we watch their branches awaiting the first signs of spring.

## DURATION

*ca. 12’30”*



# WINTER MUSIC

Christopher Stark (2016)

**Delicately, patiently, ghostly, distant, with rubato** (♩ = 72)

Violin I  
senza vib., extremely sul tasto, very light bow pressure  
*ppp* *pp* *ppp* *n* *pp* *n* *p* *pp* *n*

Violin II  
senza vib., extremely sul tasto, very light bow pressure  
*ppp* *pp* *ppp* *pp* *ppp* *pp* *p* *pp* *n*

Viola  
senza vib., extremely sul tasto, very light bow pressure  
*ppp* *pp* *ppp* *pp* *ppp* *pp* *p* *pp* *n*

Cello  
senza vib., extremely sul tasto, very light bow pressure  
*ppp* *pp* *ppp* *pp* *ppp* *pp* *p* *pp* *n*

8  
pochissimo vib.  
*ppp* *pp* *ppp* *n* *pp* *mf* *pp* *mp* *pp* *n*

pochissimo vib.  
*ppp* *pp* *ppp* *pp* *mf* *pp* *n*

pochissimo vib.  
*ppp* *pp* *ppp* *pp* *mf* *pp* *n*

pochissimo vib.  
*ppp* *pp* *ppp* *pp* *mf* *pp* *n*

15  
*pp* *mf* *pp* *mp* *pp* *mf* *pp*

*mp* *pp* *mf* *pp* *mp* *pp* *mf* *pp*

*pp* *mf* *pp* *mp* *pp* *mf* *pp*

*pp* *mf* *pp* *mp* *pp* *mf* *pp*

2 rit.

With energy ♩ = 60

21

Violin I: *mp* *pp* *p* *ppp* *n* *pp*

Violin II: *mp* *pp* *p* *ppp* *n* *pp*

Viola: *mp* *pp* *p* *ppp* *n* *pp*

Cello/Double Bass: *mp* *pp* *mp* *ppp* *n* *pp*

27

Violin I: *ff*

Violin II: *ff*

Viola: *ff*

Cello/Double Bass: *ff*

(repeat ord.)

gradually becoming toneless  
lifting fingers, gradually muting strings,  
disintegrating

muted, toneless, noise

Play this measure 4x

29

Violin I: *p* *ppp* *ppp* *ppp*

Violin II: *p* *ppp* *ppp* *ppp*

Viola: *p* *ppp* *ppp* *ppp*

Cello/Double Bass: *p* *ppp* *ppp* *ppp*

decresc. poco a poco  
don't fade too quickly

(*p* continue decresc.)  
gradually becoming toneless  
lifting fingers, gradually muting strings,  
disintegrating

"*ppp*" sempre

muted, toneless, noise

Double-time ♩ = 120 3  
(rhythm remains the same)

32

6 3

ord., sul tasto flautando,  
poco a poco sul pont.  
gently emerge,  
like a distant memory

sul D and A, strings completely muted, bow in a circle,  
like the sound of a revolving squeaky machine

*ppp* *n* *ppp*

ord., sul tasto flautando,  
poco a poco sul pont.  
gently emerge,  
like a distant memory

*ppp*

36

like a record skipping

*p* *pp* sub. *mp* *p* sub.

like a record skipping

*p* *pp* sub. *mp* *p* sub.

like a record skipping

*p* *pp* sub. *mp* *p* sub.

like a record skipping

*p* *pp* sub. *mp* *p* sub.

40

*mf* *mp* sub. *f* *pp* sub.

(sul pont.)

*mf* *mp* sub. *f*

*mf* *mp* sub. *f* *pp* sub. ord.

(sul pont.)

*mf* *mp* sub. *f* *pp*

45 ord., molto sul pont. *tr* *pp* < *ff* ord. *pp* *p* *pp*

pizz. like an echo *ff* *mf* *p* *ff* *mf* *p* arco

ord., pizz. like an echo *ff* *mf* *p* *ff* *mf* *p*

molto sul pont. *tr* *fff* *pp* < *ff* ord. *pp* *p* *pp*

49 pizz. like an echo *ff* *mf* *p* *ff* *mf* *p* arco

molto sul pont. *tr* *fff* *pp* < *ff* ord. *pp* *p* *pp*

arco, molto sul pont. *tr* *pp* < *ff* ord. *pp* *p* *pp*

pizz. like an echo *ff* *mf* *p* *ff* *mf* *p*

53 molto sul pont. *tr* *fff* *pp* < *ff* ord. *pp* *p* *pp*

pizz. *ff* *mf* *p* *ff* *mf* *p*

pizz. arco *ff* *mf* *p* *ff* *mf* *p*

arco, molto sul pont. *tr* *pp* < *ff* ord. *pp* *p* *pp*

57

ff pizz. 3 3 3 3  
arco, molto sul pont. ord.  
pp < ff pp p  
molto sul pont. ord.  
fff pp < ff pp p  
pizz. 3 3 3 3 arco  
ff mf p ff mf p

61

arco, molto sul pont. ord.  
pp < ff pp mf f  
pizz. 3 3 3 3 arco  
ff mf p ff mf p  
pizz. 3 3 3 3  
molto sul pont. ord.  
fff pp < ff pp mf f

65

molto sul pont. ord.  
pp < ff ppp f p  
molto sul pont. ord.  
fff pp < ff ppp f  
pizz. 3 3 3 3  
ff mf p ff mf p





92

molto sul pont. *tr* (molto sul pont.) *tr*

*p* *f* *p* *pp* *fff* *p* *f* *p* *pp* *fff*

molto sul pont. *tr* (molto sul pont.) *tr*

*p* *f* *p* *pp* *fff* *p* *f* *p* *pp* *fff*

molto sul pont. *tr*

*pp* *fff* *pp* *fff*

molto sul pont. *tr*

*pp* *fff* *pp* *fff*

95

*p* *f* *p* *pp* *fff* *pp* *fff* *pp* *fff*

*p* *f* *p* *pp* *fff* *pp* *fff* *pp* *fff*

*pp* *fff* *pp* *fff* *pp* *fff* *ord.*

*pp* *fff* *pp* *fff* *pp* *fff*

98

*pp* *fff* *pp* *fff* *pp* *fff* *ord.*

*pp* *fff* *pp* *fff* *pp* *fff* *ord.*

*pp* *fff* *pp* *fff* *pp* *fff* *pp* *fff* *molto sul pont.* *tr*

*ord.* *pp* *fff* *molto sul pont.* *tr* *ord.* *pp* *fff* *molto sul pont.* *tr*

102

musical score for measures 102-105. It features four staves: two treble clefs and two bass clefs. The music includes dynamic markings such as *fff*, *pp*, and *molto sul pont.*, along with articulation like *tr* and *ord.* (triplets). Measure 102 starts with a *fff* dynamic. Measure 103 has a *pp* dynamic. Measure 104 has a *fff* dynamic. Measure 105 has a *pp* dynamic. The score includes various rhythmic patterns and phrasing slurs.

106

musical score for measures 106-108. It features four staves: two treble clefs and two bass clefs. The music includes dynamic markings such as *fff*, *pp*, and *molto sul pont.*, along with articulation like *tr* and *ord.* (triplets). Measure 106 starts with a *fff* dynamic. Measure 107 has a *pp* dynamic. Measure 108 has a *fff* dynamic. The score includes various rhythmic patterns and phrasing slurs.

109

musical score for measures 109-112. It features four staves: two treble clefs and two bass clefs. The music includes dynamic markings such as *pp*, *fff*, and *molto sul pont.*, along with articulation like *tr* and *ord.* (triplets). Measure 109 starts with a *pp* dynamic. Measure 110 has a *fff* dynamic. Measure 111 has a *pp* dynamic. Measure 112 has a *fff* dynamic. The score includes various rhythmic patterns and phrasing slurs.

112

ord.  
pp < fff    pp — fff    pp < fff    pp —

pp < fff    pp — fff

molto sul pont.  
tr. ~~~~~  
pp — fff

ord.  
pp < fff

117

fff    pp < fff    pp — fff    pp — fff    pp —

pp — fff    pp < fff    pp — fff    pp — fff

molto sul pont.  
tr. ~~~~~  
pp — fff

molto sul pont.  
tr. ~~~~~  
pp — fff

pp —

121

fff    pp < fff

ord.<sub>3</sub>  
pp < fff

ord.<sub>3</sub>  
pp < fff

fff    pp < fff

127

pp *fff* pp *fff*

pp *fff* pp *fff*

pp *fff* pp *fff*

pp *fff* pp *fff*

132

silence! **Flowing** (♩ = 120)

silence! *p* *sempre*

silence! *p* *sempre*

silence! *pizz.* *f* *p* *ppp*

silence! *pizz.* *f* *p* *ppp*

137

*f* *p* *ppp*

*f* *p* *ppp* *f*

140

Musical score for measures 140-142. The score consists of four staves: two treble clefs and two bass clefs. The top two staves feature a continuous eighth-note pattern with sixteenth-note pairs, marked with '6' above the notes. The bottom two staves feature a bass line with triplets and sixteenth-note patterns. Dynamics include *f* (forte) and *p* (piano).

143

Musical score for measures 143-145. The score consists of four staves. Measures 143-144 continue the eighth-note pattern from the previous system. Measure 145 features a dynamic shift from *p* (piano) to *ppp* (pianissimo) and then to *f* (forte). The bass line includes triplets and sixteenth-note patterns. A fermata is present over a note in the bass line of measure 144.

146

Musical score for measures 146-148. The score consists of four staves. Measures 146-148 continue the eighth-note pattern. The bass line features triplets and sixteenth-note patterns. Dynamics include *p* (piano).



158

Musical score for measures 158-160. The score consists of four staves: two treble clefs and two bass clefs. The first two staves feature a complex rhythmic pattern of sixteenth notes with frequent accidentals (sharps, flats, naturals) and slurs. The third staff (alto clef) contains a melodic line with a triplet of eighth notes and a half note. The fourth staff (bass clef) contains a melodic line with a triplet of eighth notes and a half note. The number '6' is written below the first two staves, and '3' is written below the third and fourth staves. A dynamic marking of *f* is present at the end of the fourth staff.

161

Musical score for measures 161-162. The score consists of four staves: two treble clefs and two bass clefs. The first two staves continue the complex rhythmic pattern of sixteenth notes with frequent accidentals and slurs. The third staff (alto clef) contains a melodic line with a triplet of eighth notes and a half note. The fourth staff (bass clef) contains a melodic line with a triplet of eighth notes and a half note. The number '6' is written below the first two staves, and '3' is written below the third and fourth staves. Dynamic markings of *f* and *p* are present.

163

Musical score for measures 163-164. The score consists of four staves: two treble clefs and two bass clefs. The first two staves continue the complex rhythmic pattern of sixteenth notes with frequent accidentals and slurs. The third staff (alto clef) contains a melodic line with a triplet of eighth notes and a half note. The fourth staff (bass clef) contains a melodic line with a triplet of eighth notes and a half note. The number '6' is written below the first two staves, and '3' is written below the third and fourth staves.

165

6 6 *ff* *ff*

168

3 3 3 3 *ppp* *ppp* *ppp* *ppp*

171

*f* *ppp* *f* *ppp* *fp* *fp*

174

Musical score for measures 174-176. The score is in 4/4 time and features a key signature of one sharp (F#). It consists of four staves: two treble clefs and two bass clefs. The first two staves have a dynamic marking of *f* at the beginning and *ppp* at the end. The first staff contains triplet markings over groups of notes. The last two staves have a dynamic marking of *fp* at the beginning.

177

Musical score for measures 177-179. The score is in 4/4 time and features a key signature of one sharp (F#). It consists of four staves. The first two staves have a dynamic marking of *f* at the beginning and *ppp* at the end. The first staff contains triplet markings. The last two staves have a dynamic marking of *fp* at the beginning.

180

Musical score for measures 180-182. The score is in 4/4 time and features a key signature of one sharp (F#). It consists of four staves. The first two staves have a dynamic marking of *ppp* at the beginning and *f* at the end. The first staff contains triplet markings. The last two staves have a dynamic marking of *fp* at the beginning.

183

ppp *f* ppp

ppp *f* ppp

*fp*

*fp*

186

*f*

*f*

*f*

*f*

←  $\overset{\curvearrowright}{\text{♩}} = \text{♩} \rightarrow$  (♩ = 90)

189

like an echo

*ff* *mf sub.* *mp*

like an echo

*ff* *mf sub.* *mp* *p*

like an echo

*ff* *mf sub.* *mp*

like an echo

*ff* *mf sub.* *mp* *p*

194

Musical score for measures 194-198. The score is written for four staves: two treble clefs and two bass clefs. The first staff contains melodic lines with triplets and dynamic markings *p*, *pp*, and *ppp*. The second staff contains a dense texture of sixteenth-note triplets with dynamic markings *pp* and *ppp*. The third staff features a bass line with triplets and dynamic markings *p* and *ppp*. The fourth staff shows a bass line with a constant fifth-finger pattern, marked with *pp* and *ppp* and the number 5.

199

Musical score for measures 199-202. The first staff has melodic lines with a triplet and a seven-note pattern, with the instruction "extremely sul tasto, light bow pressure" above. The second staff is a dense sixteenth-note texture with the instruction "extremely sul tasto, light bow pressure" above. The third staff features a bass line with sixths and the instruction "extremely sul tasto, light bow pressure" above. The fourth staff shows a bass line with a constant fifth-finger pattern, marked with the number 5.

203

Musical score for measures 203-206. The first staff has melodic lines with a seven-note pattern and the instruction "extremely sul tasto, light bow pressure" above. The second staff is a dense sixteenth-note texture with the instruction "extremely sul tasto, light bow pressure" above. The third staff features a bass line with sixths and the instruction "extremely sul tasto, light bow pressure" above. The fourth staff shows a bass line with a constant fifth-finger pattern, marked with the number 5.

207

7 7 7 7 7 7 sul pont. 6 6

gradually move to sul pont. (sul pont.) 6 6 6 6

gradually move to sul pont. (sul pont.) 6 6 6 6 6 6

5 5 5 5

211

ord. <fff> pp fff pp fff pp fff ppp sub. 6 6

ord. fff pp fff pp fff fff pizz. 6 6

ord. fff sul pont. ppp sub. 6 6

pizz. arco fff sul pont. ppp sub. 6 6

216

norm. 6 6 6 6 mf p sub. 6 6

arco, sul pont. norm. 6 6 6 6 mf p sub. 6 7 7

norm. 6 6 6 6 mf p sub. 6 6 5 5

norm. 6 6 6 6 mf p sub. 6 6 6 6

220

Musical score for measures 220-223. The first two staves (treble clef) feature sixteenth-note runs with fingerings 6 and 7. The third staff (alto clef) has eighth-note runs with fingering 5. The fourth staff (bass clef) has a dense sixteenth-note texture with various fingerings and accidentals.

224

Musical score for measures 224-226. Measures 224-225 are in 3/4 time, and measure 226 is in 3/4 time. The first two staves (treble clef) have sixteenth-note runs with fingerings 6 and 7. The third staff (alto clef) has eighth-note runs with fingerings 5 and 6. The fourth staff (bass clef) has a dense sixteenth-note texture with fingering 6. Dynamics include *fff*.

227

Musical score for measures 227-230. Measures 227-230 are in 3/4 time. The first two staves (treble clef) feature dynamic markings *pp* and *fff* with slurs. The third staff (alto clef) has block chords with slurs. The fourth staff (bass clef) has block chords with slurs.



poco accel.

245

*f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

*f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

*f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

*f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

poco rit.

250

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

a tempo

255

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* sub.    *pp* sub.

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* sub.    *pp* sub.

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* sub.    *pp* sub.

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *p*  $\overset{6}{\text{—}}$  *mp*    arco, molto sul pont.    *p*  $\overset{6}{\text{—}}$  *mp*

260

*p*  $\xrightarrow{6}$  *mp*    *p*  $\xrightarrow{6}$  *mp*    *p*  $\xrightarrow{6}$  *mp*    *pp*  $\xrightarrow{6}$  *p*    *ppp*  $\xrightarrow{6}$  *pp*

**Delicately, patiently, ghostly, distant** ♩ = 60  
 ricochet, toneless, noise

265

*"p" > "pp"*    *"p" > "pp"*    *> n*

sul tasto flautando, light bow pressure, quietly emerge

*pppp*    *pp sempre*

*"pp" sempre*

sul tasto flautando, light bow pressure, quietly emerge

*pppp*    *pp sempre*

**A little slower**

269

sul tasto flautando, light bow pressure

*pp sempre*

*pppp*    *pp sempre*

sul tasto flautando, light bow pressure

*pp sempre*

A little slower

Musical score for measures 275-280. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). The time signature is 4/4. The music features a variety of note values including quarter notes, half notes, and full notes, with some notes beamed together. There are several measures with long horizontal lines, indicating sustained notes or rests. The tempo marking 'A little slower' is positioned above the first staff.

279 A little slower

A little slower

Musical score for measures 279-284. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). The time signature is 7/4. The music features a variety of note values including quarter notes, half notes, and full notes, with some notes beamed together. There are several measures with long horizontal lines, indicating sustained notes or rests. The tempo marking 'A little slower' is positioned above the first staff. Dynamic markings include *ppp* and *pppp*. There are also markings for *8va* (octave up) and *8va* (octave down) with dashed lines indicating the pitch shift.