

Judith Lang Zaimont

# STRING QUARTET

*The Figure*



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Movement I - In Shadow  
Movement II - In Bright Light

**Composer's Note**

*Figure* – shape or contour – is a term used in several of the arts: for instance, “figure of speech” in literature, and the human form, or just the countenance, in drawing. In music, a *figure* is an identifiable sequence of pitches with a characteristic rhythm. Longer than a germ or motive yet shorter than a theme, a figure takes some little time in which to be expressed, somewhere short of a human breath. And, unlike motive, the musical figure need not be worked out or varied upon its returns within a composition; it can – if the composer wishes – simply remain itself.

Everything in **String Quartet** – *The Figure* derives from its core material, originally heard in the opening measures. At the center of *this* figure are the work's first two sounds: a slow chromatic two-chord unit, not dissimilar to a sigh which however brings little relief. Balancing the chords are a crisp motive of four quick notes followed by a longer one, and a forceful downward progression. All that follows explores the potential inherent in these materials.

Titles for the two movements are drawn from the visual realm, where capturing effects of light upon form are critical to a specific rendering. *In Shadow* follows a loose three-part form with the outer panels being by turns dramatic and ruminative. The mid-section scurries in fast compound meters, arriving eventually in the highest registers (with players' foot-stamps adding to the rhythmic accent). In that “shadows” can conceal or reveal, the movement is marked “With Passion”.

There is no concealment in the companion movement, *In Bright Light*. Full light simultaneously makes all clear, emphasizing contrasts and edges, but also brings with it the comfort of warmth. Its opening, marked “Energetic, Angular”, contains the work's most frontal music culminating in slashed clusters. But quickly things turn warmer, and the *Figure's* components begin to balance – transmuting a linkage of the four quick notes with longer one plus the chromatic ‘sigh’ into a *cantabile* melody (marked “Feathery, Warm”). Lyricism and graceful passage work prevail. Also, we encounter again a mysterious evanescent snippet – dropped into the first movement just once – that here in the second finds its true home. As the lyric chapter nears conclusion, the original dramatic sensibility interrupts; but it too tapers into warmth, and the work ends with a dissipating triad in high harmonics.

Throughout the quartet each player has many solo moments. Textures are for the most part detailed and complex, and the tempo is constantly flexing – so much so, that *ensemble* is as critical an aspect of the work as are its technical and expressive demands.

— Judith Lang Zaimont

# I. In Shadow

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*With Passion*  
Slow, ♩ = 72 - 76

*Poco Mosso*  
// (♩ = c. 84)

en dehors stretch *Più Mosso* (♩ = 84 - 92)

Violin I *inward*

Violin II *inward*

Viola *inward*

Violoncello *inward*

*p* *f*

Accel. . . . . ♩ = 100

7

3 *sfz* *vigorous* *sfz* *sfz* *ff*

6 *sfz* *sfz* *sfz* *ff*

6 *ben f* *sfz* *sfz* *sfz* *ff*

6 *ben f* *sfz* *sfz* *sfz* *ff*

11

3 *sfz* *poco f* *rit. . . . . (molto) . . .*

3 *sfmf*

3 *sfmf*

3 *sfmf*

*A Tempo*, ♩ = 76 - 80

rall - - - *A Tempo*

14 *Breathe* *mf* *sfz* *schierzando* *f* *mp*

5 *mf* *f* *mp*

5 *mf* *f* *mp*

5 *mf* *f* *mp*

5 *mf* *f* *mp*

Relaxed  
♩ = 66 - 69

17 *full bow*

*poco f* *mp* *poco f* *mp* *espress.*

*poco f* *mp* *poco f* *espress.* *rit... //*

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

*poco f* *mp* *poco f* *mp*

21 *not busy* *rall. . . . .* **A Tempo** (♩ = 66 - 69) *rall. . . . .*

*mp* *p* *poco f*

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

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

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

**A** **A Tempo**  
**Anguished**

**Meno Mosso**  
(♩ = 63)

*full bow*

**Rich**

**Freshly**  
(♩ = 76 +)

24

*poco f* *f* *ben f* *sub. mf*

*poco f* *f* *ben f* *sub. mf*

*poco f* *f* *ben f* *sub. mf*

*poco f* *f* *ben f* *sub. mf*

**A Tempo**

*rall. - - - molto rit. . . . .* ♩ = c.58

*rall. . . . .*

28

*f* *full bow* *mp* *p*

*f* *full bow* *mf* *dim. . . . . p*

*f* *full bow* *mp* *poco p*

*f* *full bow* *mp* *p*

Slowing . . . . .

A Tempo (♩ = c. 69)

*evanesce*

31

Meno Mosso  
(♩ = 58)

rit. . . . . Very Slow  
drag

34

**B**

Swiftly

♩ = 138 - 152

♩ = ♩

Vln II

47

*f* *sfz* *arco* *f* *sub. mf* *f* *arco* *f* *sub. mf* *f*

52

*poco f* *mf* *sub. p* *pizz.* *mf*

57

*poco f* *sub. mf* *sub. mf*

**C**

62

*ben f* *pizz.* *mf* *arco* *poco f* *ben f* *pizz.* *mf* *arco* *poco f* *ben f* *mf*

67

arco  
mf  
mp  
ben f  
pizz.  
arco  
ben f  
sub. f  
leggero  
poco f  
pizz.  
en dehors  
ben f  
sub. f  
heavy  
mf leggiero

72

pizz.  
arco  
molto  
ben f  
sfz  
arco  
ben f  
pizz.  
simile  
sub. mf  
arco  
ben f  
pizz.  
ben f  
arco  
sfz

78

ritmato  
pizz.  
sub. mf  
arco  
mp  
poco p  
arco  
mf  
mp  
mf  
pizz.  
mp  
p  
ppp  
Dolce  
poco f  
ritmato  
poco p

**D**

84 sempre

sub. poco p  
sempre  
ben p  
delicate arco  
p  
solo sotto voce  
p  
3

89

*cresc. ....*

crescendo poco a poco .....

94

*mp* *mf cresc. .... poco f. ....*

..... *ben f* **E**

99

*ben f* *sffz* *f* *sffz* *sffz* *sffz* *molto*

104

*mp* *mf* *mp* *pizz* *p* *p* *ppp*



110

*leggiere* *poco pesante*

*cresc. un poco* *mf* *mp* *mp*

*p* *mf* *p* *ben p pizz.*

115

*p* *p* *poco p*

*arco* *molto p* *p* *pizz.*

*ben p* *p* *poco p*

120

*mp* *p* *mf* *mf*

*arco* *sub. p* *cresc.*

*mp* *sub. p* *cresc.*

125

*poco f* *f* **F** *p* *mp* *mf*

*poco f* *f* *mp* *sub. mp* *mf*

*poco f* *f* *p* *mp* *mf*

*poco f* *f* *p* *mp* *mf*

131

sub. *mf*      sub. *mf*      sub. *mp*

sub. *mf*      *mf*      sub. *mp*

sub. *mf*      *mf*      sub. *mp*

sub. *mf*      sub. *mf*      sub. *mf*

**\* (see footnote)**      **G**

136

*poco f*      *ben f*      *molto f*      *sffz*

*poco f*      *ben f*      *molto f*      *sffz*

*poco f*      *ben f*      *molto f*      *sffz*

*poco f*      *ben f*      *molto f*      *sffz*

*loco*

*8va*

143 (8)

sub. *f*      *sfz*

sub. *f*      *sfz*

sub. *f*      *sfz*

legato solo      *ben f*      *sfz*

150

*ff*      *sub. f*      *hook*      *hook*

*ff*      *sub. f*      *hook*      *hook*

*ff*      *sub. f*

*ff*      *sub. f*

**\* x = footstomp (always loud)**

(A Tempo) \*hold 1 extra bar ad. lib.

157

sub. poco *f* sfz *ffz*

sub. poco *f* sfz *ffz*

sub. poco *f* sfz *ffz*

sub. poco *f* sfz *ffz*

**H** Più Mosso  
 [ ♩ = ♩ ] ♩ = 160

164 heavy bow strokes

ben *f* pizz. sfz

pizz. sfz

167

heavy bow strokes ben *f* arco *mf* pizz. *f*

arco *mf* pizz. *f*

170

poco *f* arco *mf* arco *mf*

arco *mf* arco *mf*

173

*poco f*  
*pizz.*  
*pizz. f*  
*arco*  
*arco*

176

*ben f*  
*en dehors*  
*ben f*  
*poco f*  
*poco f*  
*pesante*

179

*en dehors*  
*f*  
*poco f*  
*ben f*  
*ben rit.*  
*molto f*  
*sub. e cresc. sempre*  
*mf*

182

*Hesitant*  
*Much Slower*  
*tasto*  
*espress*  
*poco f*  
*mf*  
*molto rit.*  
*espress*  
*mp*  
*molto rit.*  
*I*  
*linger...*  
*mp*  
*mp*  
*mp*  
*mp*

186 *insouciant* *mf* *rit.* *mp* *f* *A tempo* ( $\text{♩} = 84 - 88$ ) *Harsh, accented*

191 *mf* *f* *mf* *mf* *mf* *mf* *mf* *easing . . . . .*

**J** *Drag Rich* ( $\text{♩} = 72 - 76$ )

*linger* *sotto voce* *sotto voce* *sotto voce* *start slowly then accel. sempre*

( $\text{♩} = 86$ ) *Fast* ( $\text{♩} = \text{c.}96$ ) *a tempo*

*sharply* *sub. f* *sharply* *sub. f* *sub. f* *ben f* *stretch* *ben f* *stretch* *ben f* *stretch* *ben f* *stretch* *ben f*

**K** Vigorous  
Sharply (♩ = 96)

205

full bow *ff*

full bow *ff*

full bow *ff*

full bow *ff*

208

**Rush** *Dark, menacing*  
(♩ = 88 - 92)

2+3/48

2+3/48

2+3/48

2+3/48

211

**Drag** *Lighter*  
accel ..... A tempo (♩ = 84) *playful* *poco f* *molto rit.*

playful

playful

playful

playful

poco f

poco f

poco f

f

f

f

f

215

*Calming, diminuendo*  
(♩ = 76) *Drag, rich e molto rit.* *Very Slow* (♩ = 66 - 69)

mf

mf

mf

mf

mf

mf

mf

mf

mf

soulful

soulful

dim

mf

mf

mf

219

en dehors

*mp* *mf* *mf* *f*

*poco p* *mf* *f*

*poco f* *poco p* *mf* *mf*

*mf*

busy

**L** Neatly

rit. . . . . A tempo (♩ = 80 - 84)

223

calming

*mf* *mp* *mf* *f*

*poco f* *f*

*gentle* *mf* *gentle* *mf*

*mf* *mf*

easing . . . . .

rall. . . . . (molto) . . . . . Limpid (♩ = 60 - 63) e rall. sempre

227

*poco p* *sub. f* *poco p* *poco p*

*sub. f* *arco* *poco p* *poco p*

*pizz* *sub. f* *poco p* *poco p*

*poco p* *poco p*

(♩ = 54) rit al fine un poco . . . . .

230

*mf* *p* *diminuendo sempre*

*mp* *p* *ben p* *diminuendo sempre*

*mp* *p* *ben p* *diminuendo sempre*

*mp* *p* *ben p* *diminuendo sempre*

*p* *ben p* *diminuendo sempre*

# II. In Bright Light

Energetic, Angular, ♩ = 96 - 104

The musical score is presented in four systems, each with four staves (two treble and two bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings such as *loud*, *heavy heel*, *sfz*, *poco f*, *ff*, and *squeeze*. Performance instructions include accents, slurs, and a triplet. The first system (measures 1-3) features a rhythmic pattern with accents and slurs. The second system (measures 4-7) continues the pattern with dynamic changes. The third system (measures 8-11) includes a triplet and a *ff* dynamic. The fourth system (measures 12-15) features a complex rhythmic structure with slurs and accents.



16 *(on the string)*  
*heavy*

*ben f*  
*ben f*  
*ben f*  
*ben f*

20 *Slash*

*fff*  
*fff*  
*fff*  
*fff*

*sffz*  
*sffz*  
*sffz*  
*sffz*

A *Relax* rit. . . . . *molto* . . . . . ♩ = 80

*sub. f* *f* *dim.* *mf* *mp* *mp* *pizz.*

*sub. f* *f* *dim.* *mf* *mp* *mp*

*f* *dim.* *mf* *mp*

28 *rall* . . . . . *molto rit.* . . . . . *Meno Mosso* (♩ = 76 - 80)

*pizz.* *arco* *dolce* *espress.* *no weight*

*mf* *arco* *dolce* *mf*

*mf* *dolce* *mf*

*Quietly*

32 *sul pont.*

**B** *Intense*

36

*Relax . . . Subito a tempo*  
*ord.*

*squeeze*

*rall . . . Relaxing*

*f subito* *sharply* *mf* *poco f* *espress.* *dim*

40

*A tempo* *molto rit.* *A tempo* *rit.*

*interrupt* *tip*

*mf* *mp* *mf* *mf*

*Meno Mosso*

*♩ = c. 72*

**C** *Feathery, Warm, not loud*  
(♩ = 80 - 84)

44

*intense* *lyric* *cantabile*

*poco f* *Dolce* *mf*

hesitate a tempo

47

50

hesitant a tempo

53

56

Musical score for measures 59-60. The score is in 3/4 time and consists of three staves: Treble, Alto, and Bass. Measure 59 features a *poco* dynamic and a *f* (forte) dynamic. Measure 60 features a *f* dynamic and a *ben f* (beyond forte) dynamic. Both measures contain triplets and are marked with a *poco* tempo change.

Musical score for measures 61-63. The score is in 3/4 time and consists of three staves. Measure 61 is marked *lightly* and *evanesce*. Measure 62 is marked *sul pont.* (sul ponticello) and *mf* (mezzo-forte). Measure 63 is marked *dolce* and *poco f*. The score includes triplets and dynamic markings such as *mf* and *with body pizz.* (with body pizzicato).

Musical score for measures 64-66. The score is in 3/4 time and consists of three staves. Measure 64 is marked *mf*. Measure 65 is marked *p* (piano) and *ord.* (ordine). Measure 66 is marked *nat.* (natural) and *p*. The score includes *sul pont.* markings and dynamic markings such as *mp* and *p*.

**F**

Warm  
A tempo

Musical score for measures 67-69. The score is in 3/4 time and consists of three staves. Measure 67 is marked *mp* and *pont.* (ponticello). Measure 68 is marked *full* and *(ord)*. Measure 69 is marked *full bodied* and *poco f*. The score includes triplets and dynamic markings such as *mp* and *full*.

*Cantabile*

hesitate a tempo poco più mosso

70

ord. *f* feathery  
ord. feathery  
ord. feathery (non)

*Relax*

(♩ = c.72)

73

cédez (non) sub. *p* cantabile *p*  
(non) *p* *p*  
(non) cédez. (non) *p*

77

delicate *mf* *mp* *f*  
delicate *mf* *mp* *poco f*  
*mp* delicate *mf*

**G** *Meno Mosso*

rall - - - - -

80

tasto sempre pizz. sotto voce arco *p* *p* *p* *p*  
tasto sempre (a) *p* sotto voce *p* *p* *p* *p*  
tasto sempre sotto voce pizz. arco *p* *p* *p* *p*  
*poco f* *molto* *mezzo voce* *cantabile espressivo solo*

84

86

89

**H**

Slow, then accel poco a poco . . . . .

Freshly (♩ = 80 - 84)

93

96

*f* *ben. f.* (non)

100

*Graceful*

*poco f.*

103

*plainly* *molto rit.*

*f* *dim.* *molto* *poco p*

*en dehors*

**J** *Contemplative*  
 (♩ = 56) *rall* --- *a tempo* (♩ = 56) *hesitate* *rit.* --- *A tempo Mosso* (♩ = 72) *stretch*

106

*mf* *arco* *ppp* *mf*

*pizz.* *mp* *pizz.* *mp*

Full  
A Tempo  
(♩ = 80 - 84)

rit. . . . .

109 *brush*

*mf* *f* *cresc.* *ff*

**K** *mf* Graceful (Interrupt) [♩ = c.80] a tempo

*f* *cresc.* *ff*

Full, angular

112

*poco f* *ff* *espress.* *ff*

*poco f* *ff*

*poco f* *ff*

*poco f* *ff*

115 (busy)

*f* *poco f* *ff* *dim. . . .*

*poco f* *poco f*

*poco f* *poco f*

*ben f*

rit. . . . . (♩ = 76 - 80) *mysterious* *dim. . . .*

119

*mf* *ben rit.* *pp* *pp* *pp* *mf* *ff* *ff* *ff*

*pp* *pp* *pp* *mf* *ff*

*pp* *pp* *pp* *mf* *ff*

*pp* *pp* *pp* *mf* *ff*

*molto* *p* *mf*

**L** Intense *Espressivo* *rit.* *Strong* *A Tempo*



122

full bows

en dehors scherzando

*ff* *sffz* *mf* *tr* *poco f* *dim* *mp*

126

"The Figure"

A Tempo ord. rit molto

*mf* *ord.* *ben f* *ff*

A Tempo  
Lyrical, legato (♩ = c.72)

129

*ben legato* *dim sempre*

132

*mf* *leggiero* *mf* *sf* *sub. sf* *pizz.* *sf*

**M**

rit. . . . .

135 *mf* *flautendo* *mf* *mp* *rit.*

*mf* *flautendo* *mf* *mp*

*mf* *ad lib* *3* *3* *(rush)* *dolce arco* *poco f* *mf* *solo pizz.*

*ben f* *with vigor* *mf*

Meno Mosso  
(♩ = 58 - 63)

Expansive . . . . . Drag

Exact

139 *poco p* *dolce* *mf* *(pizz.)* *mf* *3* *3* *3* *arco* *(sf)* *poco f* *poco f* *poco f* *poco f*

*resonant* *(pizz.)* *3* *3* *3* *arco* *(v)* *(v)* *(v)*

A Tempo, ♩ = 60  
(no accent)

Dolce

rit. . . . .

Relaxed (♩ = c.52)

dim. sempre . . . . . (n)

142 *poco f* *mf* *mp* *ben p*

*poco f* *mf* *mp* *ben p*

*poco f* *mf* *mp* *ben p*

*poco f* *mf* *mp* *ben p*