

M A R C E L L O P A L A Z Z O

HIVE
for string quartet

This piece was first performed by the Castalian Quartet,
at the Holywell Music Room, Oxford,
on the 11th May 2022.

HIVE

(dur. ca. 6')

In my string quartet, *Hive*, I am primarily concerned with the nervous movements, communicative gestures and visceral energy that might be observed in the actions of bees. I see certain similarities between bees and us. For example, it seems that there are parallels between the pollination process, and the way in which we interact with friends online by sharing snippets of information. The industrious character of the bee and the sudden explosion of colour as it interacts with new flowers are both ideas that have influenced this piece. Rather than trying to depict a scene where bees are present, however, the musical form channels similar erratic energies, holding a structural rather than pictorial significance.

I also took inspiration from the structure of honeycomb - in particular, how it stands together as a unified sum of hexagonal sub-structures. There are moments where the establishment of a new idea is dependent upon carrying forward a small part of the previous one, contributing to an almost mimetic lattice, just like the tiny hexagons in honeycomb.

MP 2020

to Jonathan Woolgar

HIVE

MARCELLO PALAZZO
(b. 1999)

$\text{♩} = 92$ (b. 1999)

Violin I

Violin II: IV III 0 $\overset{\text{sim.}}{6}$

Viola: $\overset{3}{\overset{2}{4}}$

Violoncello: $\overset{3}{\overset{2}{4}}$

pp *scorrebole*

sff pp

Musical score for string quartet (Violin 1, Violin 2, Viola, Cello) in 3/4 time. The score is divided into two measures by a vertical bar line.

Measure 3: Violin 1 plays eighth-note chords (G major) at *mp*. Violin 2 and Viola play eighth-note chords (D major) at *sff pp*. Cello rests. The bassoon part starts with a dynamic of *pizz.* at *mf*.

Measure 4: Violin 1 continues eighth-note chords (G major) at *mp*. Violin 2 and Viola play eighth-note chords (D major) at *ppp*. Cello rests.

norm. 9

7

gliss.

senza vib.

norm. III IV → *sul pont.*

pizz.

ff

IV III 0

IV III 0

f

senza vib.

V

norm.

ff

V

V

9

→ *sul pont.*

ff

molto

pizz. +

ff

molto

III II 0

sim.

pp

(pizz.)

pp

mf

pp

mf

V

11

pizz.

f

(pizz.)

f

spicc.

arco

sul pont.

espress.

pizz.

f

ff

V

13

p

molto

pizz. *molto*

f

mp *p*

fferoce

arco

pizz. 5 + + 0 0 + *arco*

RH

fferoce

arco

pizz. RH 5 + + 0 *mf*

f

arco

0

f

3

Musical score for orchestra and piano, page 15, measures 15-18. The score includes parts for Violin I, Violin II, Cello, Double Bass, and Piano. Measure 15: Violin I (G clef) plays eighth-note patterns with dynamic ff. Measure 16: Violin II (C clef) starts with arco, followed by eighth-note patterns with ff. Measure 17: Cello (C clef) and Double Bass (F clef) play eighth-note patterns. Measure 18: Violin I (G clef) uses pizzicato with +, Violin II (C clef) uses arco, Cello (C clef) uses espress., Double Bass (F clef) uses molto vib., and Piano (G clef) uses ff.

17

pizz.
+
(RH)
f

mp

espress.

gliss.

Musical score for orchestra, page 19, measures 19-20.

Measure 19:

- Top Staff:** Treble clef, 2/4 time, key signature 1 sharp. Dynamics: **ff**. Articulation: **medium**. Performance: Slurs on first two notes, glissando on the next four notes.
- Second Staff:** Treble clef, 2/4 time, key signature 1 sharp. Dynamics: **ff**. Articulation: **medium**. Performance: Slurs on first two notes, dynamic **ppp**.
- Third Staff:** Treble clef, 2/4 time, key signature 1 sharp. Dynamics: **ff**. Articulation: **medium**. Performance: Slurs on first two notes, dynamic **fff**.
- Bassoon Staff:** Bass clef, 2/4 time, key signature 1 sharp. Dynamics: **ff**, **medium**. Articulation: **medium**. Performance: Slurs on first two notes, dynamic **fff**.

Measure 20:

- Top Staff:** Treble clef, 2/4 time, key signature 1 sharp. Dynamics: **6**. Articulation: **gliss.** Performance: Slurs on first two notes, glissando on the next four notes.
- Second Staff:** Treble clef, 2/4 time, key signature 1 sharp. Dynamics: **6**. Articulation: **gliss.** Performance: Slurs on first two notes, glissando on the next four notes.
- Third Staff:** Treble clef, 2/4 time, key signature 1 sharp. Dynamics: **6**. Articulation: **gliss.** Performance: Slurs on first two notes, glissando on the next four notes.
- Bassoon Staff:** Bass clef, 2/4 time, key signature 1 sharp. Dynamics: **6**. Articulation: **gliss.** Performance: Slurs on first two notes, glissando on the next four notes.

Musical score for section A, page 22. The top staff shows a continuous eighth-note pattern with a fermata over the first note of each group of six. Measure numbers 22 and 23 are indicated above the staff. The bottom staff shows a bass line with pizzicato and sustained notes, with measure numbers 22 and 23 indicated above the staff.

(8)

26

f

arco sul pont.

pizz. *gliss.*

pp *f*

arco sul pont.

pizz. *gliss.*

pp *f*

ff

mp *ff*

mp *ff*

(8)

28

6

ff

ff secco

mf

pizz.

p

arco

mp

ff sub.

30

mf

f

pp

arco

pp

ff sub.

mf

pp

ff sub.

mf

ff sub.

32

B $\text{♩} = 60$

ff

f giocoso

stacc.

p f sub.

ff

mf

3

mf

35

mp

stacc.

p

mf

38

stacc.

p f sub.

mp

mf

mf

41

C

stacc.

f

mf

f sub.

stacc.

f

mf

ff

mf

44

pizz.

arco

3

arco

stacc.

pizz. *3*

arco

gliss.

46

ff

stacc.

ff

pizz.

ff

ff

48 D

11

D ♩ = 100

arco norm. → sul pont.

III

mf *ff*

IV norm.

molto *p sub.* *f*

arco norm. → sul pont.

ff *ff sub.* *molto* *ff sub.* *mf*

50

ff

ff sub. *molto*

p sub.

ff

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

53

ff

ff

ff

ff

ff

ff

12 56

IV □ — 3 □ □ 3 ▽ 0

pp *ff sub.*

p *ff*

→ *norm.*

spicc. *norm.*

p *f*

spicc.

norm. *spicc.*

sfz

59

— 8 — 4 —

ff

p *f*

spicc.

2:3

p *f*

E $\text{♩} = 80$

62

f meccanico

f meccanico

sff

sff

IV ○

II ○

IV (♯○)

III ○

II ○

5 4

5 4

5 4

4 4

65

p

p cheeky

f

68

p

f *p* *f* *p*

f *p* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

70

mf

pizz.

f sfz

pizz.

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

72

arco
f

arco
f

pp *ff*

pp *ff*

pp *ff*

74

IV

IV

pp *ff*

pp *f*

76

pizz.
F $\text{J} = 80$
arco IV

ff *sfz*
pizz.
arco IV

ff *sfz*
arco IV

f energetic e marcato

f energetic e marcato

f energetic e marcato

f energetic e marcato

Musical score for piano, page 3, measures 79-80. The score consists of four staves: Treble, Alto, Bass, and Double Bass. The key signature changes from G major (one sharp) to F major (one flat). Measure 79 starts with a treble note followed by a bass note. Measures 80-81 show a complex rhythmic pattern with eighth and sixteenth notes, and measure 82 begins with a bass note. Measure 83 concludes the section.

82

7/8 *ff* 5:3

7/8 *ff* 5:3

3/8 *ff* 5:3

3/8 *ff* 5:3

Musical score for piano, page 10, measures 85-92. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 85 starts with a treble clef, a key signature of one sharp, and a common time signature. Measures 86-87 start with a bass clef, a key signature of one sharp, and a common time signature. Measures 88-92 start with a bass clef, a key signature of one sharp, and a common time signature.

89

pp sub.

pp sub.

pp sub.

pp sub.

ff sub.

ff sub.

ff sub.

ff sub.

92

pp sub.

pp sub.

ff sub.

ff sub.

pp sub.

pp sub.

f

f

f 3

f 3

f

95

ff sub.

ff sub.

ff sub.

ff sub.

p sub.

p sub.

97 pizz.

pizz.

sfz

pizz.

sfz

f

ff

tr

mp

tr

mp

G
100 (pizz.)

f

(pizz.)

f

ff pesante

102 arco pizz. RH

arco

pizz.

RH

arco

pizz.

RH

arco

pizz.

RH

sim.

ff pesante

104

13 arco
pp pizz.

16 arco
pp pizz.

16 f militare

16 f militare

16 pp ff sub.

16 pp ff sub.

106

16

16

16 f feroce

16 militare

16

16 ffz

108

8 f feroce

8 f feroce

8 pp sub. ff sub.

8 ff sub.

8 pp sub. ff sub.

109

p

ff espressivo cantabile legato

p

110

111

ff feroce

ff feroce

ff ³ *cantabile generoso*

pizz.

ff

* 'up-bow' pizz should be played with the finger nail

113

ff feroce

arco IV

ff feroce

 $\text{♩} = 120$

115

H

tr

tr

arco

ff

tr

tr

arco

ff

(b)

tr

tr

ff

tr

tr

ff

118 (tr) (tr)

tr tr

♮

3 3 3 3

tr tr

b p.

120

tr tr

tr tr

3

tr tr

3

121

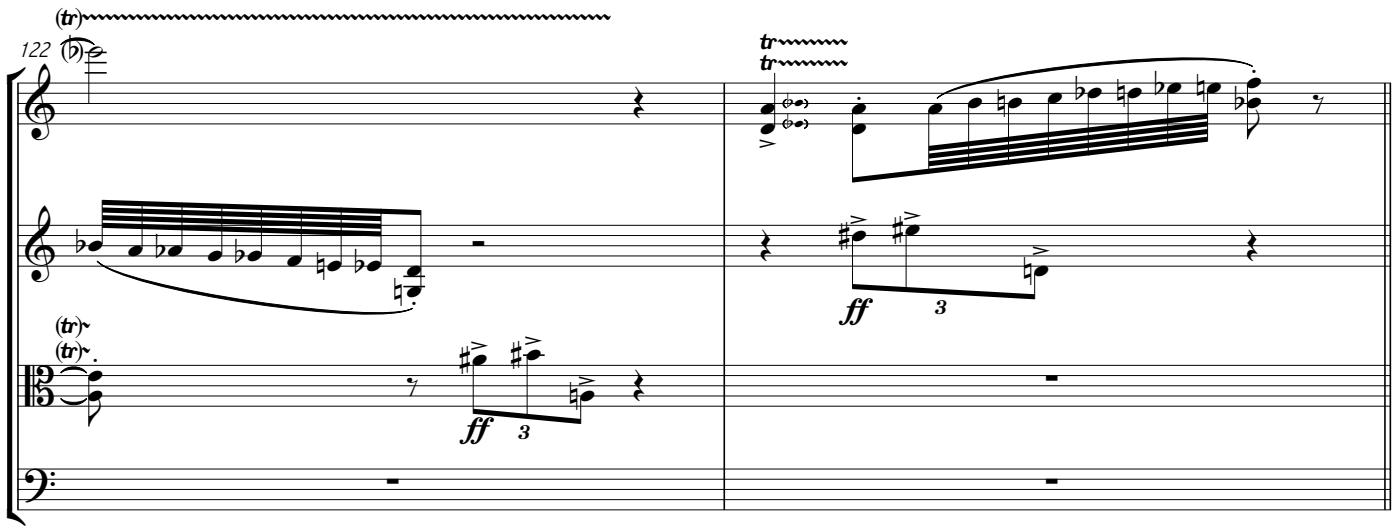
tr

(tr) (tr)

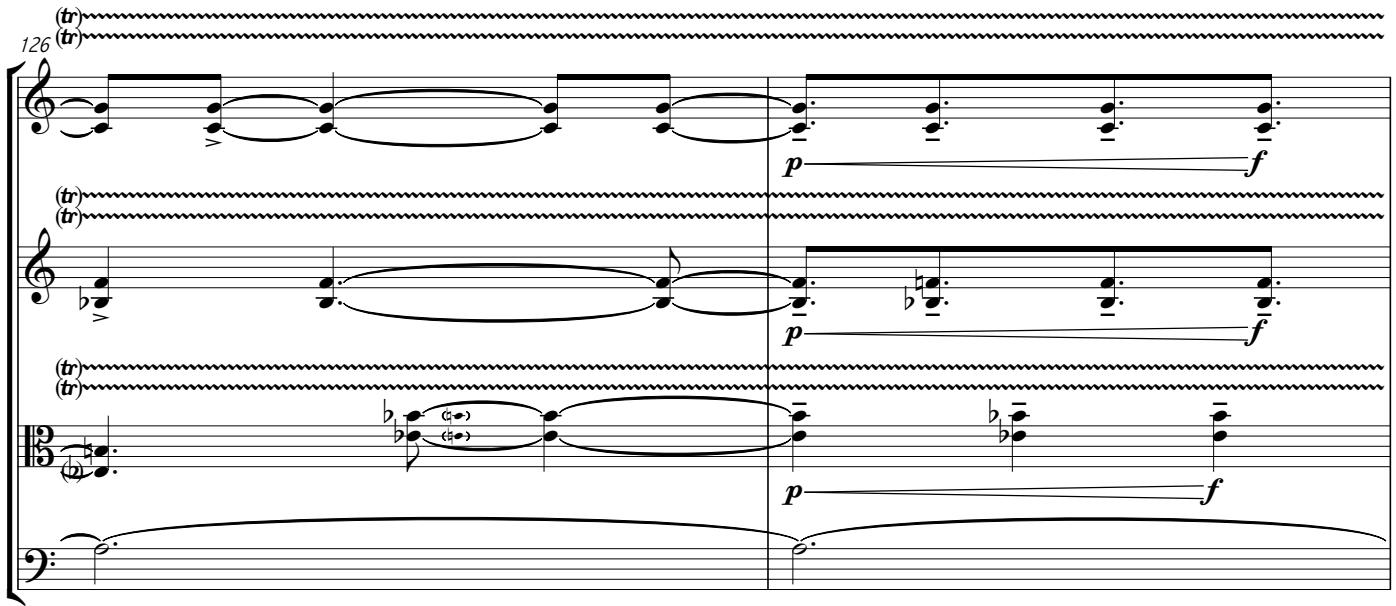
3

tr tr

3

122 (tr) 

124 

126 (tr) 

(tr) (tr)

128 5:6

f

6:8

f

6:8

p

f

ff

J $\text{d} = 60$

130 ff

sul pont.

f

ff

5:4

ff

sul pont.

f

ff feroce

3

5

norm.

tr

132 pp

5:4

3

V

V

(tr) ~~~~~

133 f. 2.

5

f

#V. #V. #V. #V. #V.

norm. trem. I > gliss.

fp ff ff

(tr) ~~~~~

135 f. 8 8

ff p 3 attacca

5:4 3

gliss. attacca

8 8 p 3 attacca

III gliss. attacca

II V p attacca

gliss. gliss. attacca

8 8 5 4

K

$\text{♩} = 50$

137

$\text{♩} = 100$

sul pont. → norm.

6 0 3 senza vib.

5 5 V

5:4 V

6 6 6 6

5 5 V

5:4 V

6 6 6 6

L

140

molto vib.

mf sub. *f espress.*

pizz.

f

pp sub.

arco

>

pp sub.

6

6

5

5

pp sub.

f aggressivo

mp — *mf*

pizz.

sfz *p* *sfz* *p* *sfz* *p*

142

gliss.

f

mp *mf*

sfz *p* *sfz* *p* *sfz*

144

pp sub. *molto*

pizz.

f *pizz.*

mf *pizz.*

mf

M

ff

146

3

arco *pizz.*

f

148

27

N

150

ff

pizz.

arco

ff

arco

ff

3

pizz.

arco

ff

3

sfz

2:3

ff

2:3

sfz

pizz.

152

ff

pizz.

arco

ff

3

sfz

2:3

f sub.

pizz.

arco

2:3

2:3

f sub.

pizz.

arco

ff

3

3

3

f sub.

pizz.

3

arco

3

pizz.

3

arco

155

pizz.

arc

gliss.

ff

f

ff

IV

ff

ff

0

157

ff

pp sub. molto ff

pp sub. molto ff

pp sub. ff

pp sub. molto ff

159

ff marcato

5:4

IV

III

II

gliss.

espress.

ff marcato

ff marcato

ff marcato

IV

III

V

(l.v.)

sfff sub pp ff slancio

sfff sub pp ff slancio

ff marcato

ff marcato

ff marcato