



# James Darmody

Australia, Margate

## Five Movements for Quartet (II =66)

### About the artist

I live in beautiful Tasmania, Australia. I have been writing music for about 25 years. I currently teach and compose. Any comments or questions are very welcome. And if you play any of my music, please leave some feedback to let me know how it went or what you thought. Enjoy!

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-james-darmody.htm>

### About the piece

<b>Title:</b>	Five Movements for Quartet [II =66]
<b>Composer:</b>	Darmody, James
<b>Copyright:</b>	copyright James Darmody 1991
<b>Instrumentation:</b>	String Quartet
<b>Style:</b>	Modern classical
<b>Comment:</b>	These are five movements I wrote for the first string quartet I played in.... the Taliesan Quartet. They were a very major influence on me and my music. The piece consists of five short movements (of which this is the second) meant to be played together, each a part of the whole development. This is dedicated to the members of Taliesan, wherever they are now... I love you all.... and to those who play in string quartets now, it is the perf... (more online)

### James Darmody on [free-scores.com](https://www.free-scores.com)



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# Five Movements for Quartet

II ♩ = 66

James Darmody

♩ = 66

This system contains the first four staves of the piece. The top staff is Violin, the second is Violin, the third is Viola, and the fourth is Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as ♩ = 66. The first six measures of all staves are whole rests. In the seventh measure, the Violin staves begin with a piano (*p*) dynamic, playing a quarter note followed by an eighth-note triplet. The Viola and Violoncello staves begin in the seventh measure with a piano (*p*) dynamic, playing a quarter note followed by an eighth-note triplet. The Viola part continues with a steady eighth-note triplet pattern through the eighth measure.

8

This system contains the next four staves, starting at measure 8. The top staff is Violin (Vln.), the second is Violin (Vln.), the third is Viola (Vla.), and the fourth is Violoncello (Vlc.). The key signature and time signature remain the same. In measure 8, the Violin staves play a quarter note followed by an eighth-note triplet. The Viola part continues with a steady eighth-note triplet pattern through the eighth measure. The Violoncello part continues with a steady eighth-note triplet pattern through the eighth measure.

14

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Detailed description: This system contains measures 14, 15, and 16. The first violin part (Vln.) features a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, with a *mf* dynamic marking. The second violin part (Vln.) has a similar melodic line with a *mf* dynamic. The viola part (Vla.) consists of a series of quarter notes with a *mf* dynamic. The violoncello part (Vlc.) has a bass line of quarter notes with a *mf* dynamic.

17

Vln. *f*

Vln. *f*

Vla. *f* *p*

Vlc. *f*

Detailed description: This system contains measures 17 through 22. The first violin part (Vln.) has a melodic line with a *f* dynamic. The second violin part (Vln.) has a melodic line with a *f* dynamic. The viola part (Vla.) has a bass line with a *f* dynamic in measures 17-19 and a *p* dynamic in measures 20-22. The violoncello part (Vlc.) has a bass line with a *f* dynamic.

23

Vln. *p*

Vln. *p*

Vla. *p*

Vlc. *p*

Detailed description: This system contains measures 23, 24, 25, and 26. The first violin part (Vln.) has a melodic line with a *p* dynamic. The second violin part (Vln.) has a melodic line with a *p* dynamic. The viola part (Vla.) has a bass line with a *p* dynamic. The violoncello part (Vlc.) has a bass line with a *p* dynamic.

27

Vln. 

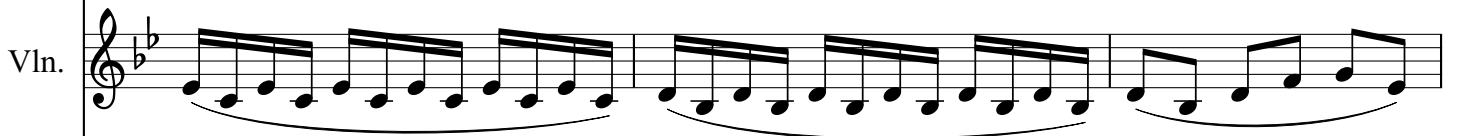
Vln. 

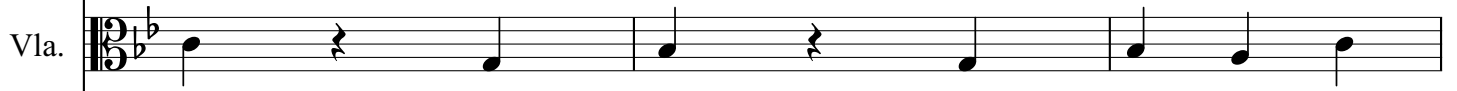
Vla. 

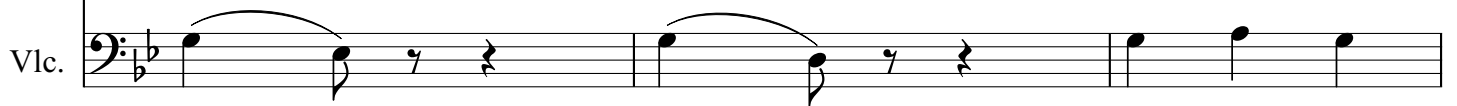
Vlc. 

30

Vln. 

Vln. 

Vla. 

Vlc. 

33

Vln. 

Vln. 

Vla. 

Vlc. 