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Fountains

John Goodenough

Performance notes

The Viola material starting at bar 5 as far as bar 9, and then similarly from bar 97 to the end, is taken directly from the opening of Stravinsky's *Trois pièces pour quatuor à cordes* (1914).

Stravinsky asks in this work for the performer to play the open D string (arco) but at the same time pluck that same string - this is what is expected here.

The flessible marking at bars 25 and 53 imply freedom for each individual performer. So, although notated strictly these bars should be played in an un-coordinated, awkward (free) manner.

Fountains

Quartet Diotima

John Goodenough

$\text{♩} = 96$

8va

A

Violin I
p
mp
fp
mf

Violin II
p
mp
fp > *ppp*
ff

Viola
f
p
mp
fp
p
pizz. sul III

Violoncello
f
p
mp
fp > *ppp*
f
mp

pizz.
arco
sul pont.
pizz.

9

Vln. I
ff
pp sub.
pp
p

Vln. II
fp
pp sub.
p
pp

Vla.
nat.
f
pp
mp
pp

Vc.
ff
f
mp
pp sub.
pp

pizz.
arco
pizz.
arco
pizz.
arco

18 **B**

Vln. I *ff* arco

Vln. II *p* *fp* sul IV *pizz.* 3 *arco*

Vla. *fp* *p* *p* *f* *pizz.* 3 *arco* *f* *mp*

Vc. *f* *mp* *f* *ff* *f* *mp*

24 **C**

flessibile $\text{♩} = 96$

Vln. I *mf* arco *f* *mf* 3

Vln. II *mf* *f* *mp* *f* *mf* 3

Vla. *pizz.* *f* *mp* *p* *pp* *ff* *arco* *f* *f* 3

Vc. *f* *ff* *f* *f* *pizz.* *arco* *pizz.* 3

30

Vln. I *mf*

Vln. II *ff* *f*

Vla. *ff* *pizz.* *f* *arco mp*

Vc. *p*

35

Vln. I *mp* **D**

Vln. II *mf*

Vla. *arco mp* *f*

Vc. *f* *arco mp* *pizz.* *f*

45

Vln. I

Vln. II

Vla.

Vc.

mf

ff

mf *f* *mp*

ff

pizz.

f *mp* *p* *pp*

f

pizz.

f

f *mp* *p* *pp*

8va

arco

pizz.

arco

pizz.

3

3

3

3

3

3

3

3

3

51

flessibile

E

♩ = 96

Vln. I

Vln. II

Vla.

Vc.

f

mf

f

mf *f* *mp*

f

f

pp *ppp*

f

pp *ppp*

ff

f *mp* *p* *pp*

8va

arco

pizz.

arco

pizz.

3

3

3

3

3

3

3

3

58

Violin I: *f* (measures 58-62), *mf* (measure 63)

Violin II: *f* (measures 58-62), *f* (measure 63)

Viola: *ff* (measures 58-62), *mf* (measure 63)

Violoncello: *ff* (measures 58-62), *ff* (measure 63)

Measures 58-63: This system contains measures 58 through 63. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 4/4 time. Measures 58-62 are marked with a forte (*f*) dynamic. In measure 63, the dynamic changes to mezzo-forte (*mf*) for the strings. The Violoncello part includes several triplet markings. There are some performance markings like *v* (vibrato) and *8va* (octave up).

64

Violin I: *f* (measures 64-69)

Violin II: *ff* (measures 64-65), *pp* (measures 66-69)

Viola: *pp* (measures 64-69)

Violoncello: *f* (measures 64-69)

Measures 64-69: This system contains measures 64 through 69. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 4/4 time. Measures 64-65 are marked with a fortissimo (*ff*) dynamic. In measure 66, the dynamic changes to pianissimo (*pp*) for the strings. The Violoncello part includes several triplet markings and an *arco* marking. There are also performance markings like *pizz.* (pizzicato) and *v* (vibrato). A box labeled "With V.cello" is present above the Violin II staff in measure 65.

Lento, cantante e tranquillo

71 **G.P.** **F** ♩ = 56

Violin I: *p*, *pp*
Violin II: *p*, *pp*
Viola: *ppp* *mp* *ppp*, *pp*
Violoncello: *pp*

Measures 71-75: This system contains five measures. It begins with a 2/4 time signature and a key signature of one sharp (F#). At measure 71, there is a dynamic marking of *p* and the instruction "arco". At measure 72, the dynamic changes to *pp*. The time signature changes to 9/8 at measure 73 and returns to 2/4 at measure 74. The system concludes with a double bar line and a 6/8 time signature.

76

Violin I: *ppp*
Violin II: *ppp*
Viola: *p*, *pp*, *ppp*
Violoncello: *ppp*

Measures 76-80: This system contains five measures. It begins with a 6/8 time signature and a key signature of one flat (Bb). At measure 76, there is a dynamic marking of *p*. At measure 77, it changes to *pp*. At measure 78, it changes to *ppp*. The time signature changes to 2/4 at measure 79 and returns to 6/8 at measure 80. The system concludes with a double bar line and a 4/4 time signature.

Con slancio

(precipitando) accel.

G = 96

82

Vln. I *ff* *p* *rfz p* *rfz p* *rfz p* *p* *mp* *mf*

Vln. II *ff* *p* *rfz p* *rfz p* *rfz p* *pp* *p* *mp* *mf*

Vla. *ff* *p* *rfz p* *rfz p* *rfz p* *pp* *p* *mp* *mf*

Vc. *ff* *p* *rfz p* *rfz p* *rfz p* *pp* *p* *mp* *mf*

Lento, cantante e tranquillo

$\text{♩} = 96$

H = 56

87

A tempo pizz. *mf* *p* niente

molto rall. non Vib. - bow very lightly arco *p* *pp*

sul pont. *sul III* *nat.* *sul III* *nat.* *non arm.*

f *p* *niente* *p* *pp* *p*

3 *3* *3* *3* *3* *3*

sul pont. *sul III* *nat.* *non arm.*

non Vib. - bow very lightly *p* *pp* *p*

non Vib. - bow very lightly *p* *pp* *p*

8va

10

92

sul III

Vln. I

Vln. II

Vla.

Vc.

pp *ppp* *pp* *p* *pp* *pp* *ppp*

pp *ppp* *pp* *p* *pp* *pp* *ppp*

pp *ppp* *pp* *p* *pp* *pp* *ppp*

pp *ppp* *pp* *p* *pp* *pp* *ppp*

97

Dolente

♩ = 96

sul IV

Teneramente

Vln. I

Vln. II

Vla.

Vc.

pp *pp* *pp* *ppp* *pp* *pp* *niente*

pp *pp* *pp* *ppp* *pp* *pp* *niente*

pp *pizz.* *(arco)* *p* *pp* *ppp* *pp* *niente*

pp *pp* *pp* *ppp* *pp* *pp* *niente*

4'45"