

VIOLIN I

Malcolm Hill

(1944 - )

**Quartertone  
String Sextet**

2 Violins

2 Violas

2 Cellos

mj154

1986

[www.malcolm-hill.co.uk](http://www.malcolm-hill.co.uk)

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Malcolm Hill's String Sextet is constructed in mosaic form.

Sections separated by double bar-lines should be separated by a silence lasting circa two-thirds of a second (one beat at MM 90).

Tuning, as much as possible, should be based on Orphic equal temperament: unlike standard keyboard equal temperament it is the perfect 5<sup>th</sup>, with its 3:2 ratio, which is subdivided. [So all strings will be tuned as normal.] The 3:2 perfect 5<sup>th</sup> is then subdivided into seven equal semitones, and these are further equally subdivided for the quartertones.

In the Sextet, quartertone notes first appear as melodic inflections, but gradually become part of the functioning harmony and counterpoint, so that by the mid-point of the work they have been totally assimilated.

Duration of the Sextet is approximately 15 minutes.

Composer and concert improviser (organ), Malcolm Hill was born in 1944; studied 1961-68 at R. A.M., London, with extended periods in Holland and Sweden (performing and research).

1969-94 Professor, Royal Academy of Music, London,

1995-2000 Completed works by Gesualdo and Szymanowski,

Since 2011 Musical Director of Bath Chamber Opera.

# STRING SEXTET (Quartertone) VIOLIN I

At each double bar add a break of approx. 2/3 of one second.

For Quartertone Orphic Temperament:  
all Perfect 5ths (3:2) divided equally  
into equal semitones and equal quartertones

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**Lento**  
[A] ♩=40 **ff**

**Largo**  
[B] ♩=34 **mp**

**Andante**  
[C] ♩=46 **mf < f**

**Moderato**  
[D] ♩=52 **p mp p dim. pp**

**Subito Allegro**  
♩=72 **pp ff ff sf**

**Con moto**  
[E] ♩=76 **mp cresc. mf > mp ff**

**Allegretto**  
[F] ♩=84 **f > mf f**

[G] **ppp cresc. pp p p < mp ff**

**cresc.**

**f**

**mf mp p**

Andante

32 G ♩ = 46 *legato*

36

Allegretto

♩ = 50

40 H

44

Andante

♩ = 46

44 I

48

Allegretto con moto

♩ = 144

52 J

59

59

64

64

70

70



117 *f* *p dim. pp* *cresc. p* *f* *mf subito*

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

128 *f* *dim. molto* *f* *mp dim.*

*8va*

132 *ff* **Lento** ♩ = 56

138 *p* (*senza sord.*)

143 *p cresc.* *mp* *> p*

154 *rall. a tempo*

166 *mp*

170 *> p pp p mp mp p*

174 *mp* *mf*

**M** Presto

178

♩ = 198

178 *cresc.* *mp*

185

185 *pp sempre*

188

188 *p subito*

191

191 *p subito*

194

194 *p subito*

201

201 *sf* *sf*

211

211 *mp*

216

216 *mf*

220 *mp* *mf* *mf* *f* *8va*

Musical staff 220-225. Measures 220-225. Time signatures: 6/16, 9/16, 6/16, 9/16. Dynamics: *mp*, *mf*, *mf*, *f*. Includes an *8va* marking.

226 *f*

Musical staff 226-229. Measures 226-229. Time signatures: 6/16, 9/16. Dynamics: *f*. Includes *4:3* ratio markings.

230 *f*

Musical staff 230-231. Measures 230-231. Time signatures: 15/16, 9/16. Dynamics: *f*. Includes *4:3* ratio markings.

232 *ff subito* *f*

Musical staff 232-233. Measures 232-233. Time signature: 9/16. Dynamics: *ff subito*, *f*. Includes *4:3* ratio markings.

234 *sfz > p*

Musical staff 234-235. Measures 234-235. Time signatures: 6/16, 9/16, 7/4. Dynamics: *sfz > p*. Includes *trem 4:3* marking and *4:3* ratio markings.

**Allegro**

$\text{♩} = 108$

237 *ff* *ff* *ff* *ff* *f*

Musical staff 237-240. Measures 237-240. Time signatures: 7/4, 2/4, 5/4, 4/4, 6/4. Dynamics: *ff*, *ff*, *ff*, *ff*, *f*. Includes *N* and *V* markings.

241 *f* *subito ff* *sffz*

Musical staff 241-245. Measures 241-245. Time signatures: 6/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *f*, *subito ff*, *sffz*.

246 *sffz* *f* *mp*

Musical staff 246-250. Measures 246-250. Time signatures: 3/4, 7/4, 3/4, 4/2, 3/2, 3/4. Dynamics: *sffz*, *f*, *mp*. Includes *V* and *3* markings.

**Allegretto**

$\text{♩} = 76$

251 *sffz sffz cresc. molto* *ff* *f < > mf*

Musical staff 251-255. Measures 251-255. Time signatures: 3/4, 2/4, 3/4. Dynamics: *sffz sffz cresc. molto*, *ff*, *f < > mf*. Includes *V* and *3* markings.



Lento

255 P ♩=40

259

264

Allegretto con moto

268 Q ♩=86 <sup>8va</sup>

272 <sup>8va</sup>

Andante

276 R ♩=64

279

281 *sonore*

*mf* *ff* *f*

**Moderato**

285  $\text{♩} = 70$

*p* *pp*

**Con brio**

289  $\text{♩} = 136$

*f* *p* *mf* *f cresc.* *sonore*

293

*molto ff* *mp* *ff subito*

298

*ff*

303

*ff*

307

8<sup>va</sup>

*ff* *ff*

Allegretto

312  $\square$   $\text{♩} = 168$

Musical staff 312-321. It begins with a 3/8 time signature and a tempo marking of 168. The staff contains several measures with rests and dynamic markings. A first ending bracket labeled '3' spans the first two measures. A second ending bracket labeled '2' spans the next two measures. The staff concludes with a dynamic marking of *mp* and a *f* dynamic.

322

Musical staff 322-328. It starts with a 3/8 time signature and a *f* dynamic. The staff features a variety of rhythmic patterns and dynamic markings including *f*, *f cresc.*, *ff*, *f*, *ff*, and *pp cresc. mp*. A second ending bracket labeled '2' is present at the end of the staff, with the instruction *am steg trem.* above it.

329

Musical staff 329-333. It begins with a 5/8 time signature and a *mp* dynamic. The staff includes a *p* dynamic, a 5:4 ratio marking, and a *nat.* marking. Dynamics range from *p* to *mp*, *mf*, and *fff*. The staff ends with a *fff* dynamic and a hairpin.

Lento

334  $\square$   $\text{♩} = 40$

Musical staff 334-343. It starts with a 12/8 time signature and a *mf* dynamic. The staff contains a first ending bracket labeled '3' and a *V* marking. Dynamics include *pp < mf* and *pp mf*.

344

Musical staff 344-349. It features a 3/8 time signature and a *mf* dynamic. The staff includes a *V* marking and a triplet bracket labeled '3'. Dynamics are marked as *mp < f*, *mp < f*, *mp < f*, *mf < f*, and *mf < f*.

350

Musical staff 350-353. It starts with a 3/8 time signature and a *mf* dynamic. The staff includes a *V* marking and a triplet bracket labeled '3'. Dynamics range from *mf < f* to *f*, *f cresc.*, *ff*, *f < ff*, *f < ff*, and *ff*.

354

Musical staff 354-358. It begins with a 3/8 time signature and a *ff* dynamic. The staff includes a *V* marking and a *sempre fff* instruction. Dynamics include *ff <*, *ff <*, and *sempre fff*.