

# Barry – Piano Quartet No. 1

<p><u>A section:</u></p>	<p>Based on tune “Si Bheag Si Mhor”</p> <ul style="list-style-type: none"> <li>• Divided into 2 parts</li> </ul> <p><b>Part 1</b> 4-part canon at the octave, distance of crotchet-violin-violoncello-L.H piano</p> <ul style="list-style-type: none"> <li>• The left hand is a melodic inversion of the melody</li> <li>• Its intensity comes from the speed of the frenetic canonic activity.</li> </ul> <p><b>Part 2</b> is a 5-part canon at the octave, distance of crotchet</p> <p><u>Differences between 2 renditions:</u></p> <p>The 2<sup>nd</sup> version is:</p> <ul style="list-style-type: none"> <li>• Higher in volume</li> <li>• Higher in register</li> <li>• Higher in density (extra canon part added)</li> </ul>
<p><u>B1 section:</u></p>	<ul style="list-style-type: none"> <li>• It is in the key of C despite the C#.</li> <li>• Melody is repeated 3 times</li> <li>• It begins with a rest each time</li> </ul> <p><b>The 1st time</b> the melody is in the violin, with a hurdy gurdy 2 note accompanying motif in the viola</p> <ul style="list-style-type: none"> <li>• It has the atmosphere of a village band</li> </ul> <p><b>The 2<sup>nd</sup> time</b> it is heard, the cello joins in playing an inverse version of the accompaniment</p> <ul style="list-style-type: none"> <li>• The changing time signature creates instability in the music - throwing it off balance</li> <li>• The c heard in the cello underneath the c# in the violin = minor ninth (clash)</li> </ul> <p><b>The 3<sup>rd</sup> time</b> it is heard =explosive rendition characterised by piano clusters, <i>fff</i>, little vibrato. It is higher in register (violin) and volume</p>
<p><u>C1 section:</u></p>	<p>Based on “Last Rose of Summer”</p> <p>The violin has the original rhythm of the melody while the viola is based on the opening 6ths.</p> <ul style="list-style-type: none"> <li>• Anchored around A flat major</li> <li>• Slower than B section</li> <li>• The melody is heard twice in this section</li> <li>• The 1<sup>st</sup> time violin has melody <i>mf</i> accompanied by viola, with the cello reinforcing the implied harmonies</li> </ul>

<p><u>Section C2</u></p>	<p>This is based on the previous section but is heard twice: bars 140-154 and bars 155-169</p> <p><b>The first time melody is heard:</b></p> <ul style="list-style-type: none"> <li>• It is pure - with <i>senza vibrato</i> (without vibrato)</li> <li>• No key predominates</li> <li>• The viola and cello parts are rhythmically similar to those first heard at bars 108-123</li> <li>• However, the steps are bigger - they are stretched upwards in a technique called <b>WEDGING</b></li> </ul> <p><b>The second time its heard:</b></p> <ul style="list-style-type: none"> <li>• The steps are even wider than before</li> </ul>
<p><u>Section B2</u></p>	<p>In this section, the melody is heard 5 times. It is a canon.</p> <p><b>The 1<sup>st</sup> time:</b> it is a 3 part canon at the unison, at the distance of a crotchet, starting in violin-viol-a-cello</p> <p><b>The 2<sup>nd</sup> time:</b> it is a 3 part canon at the unison, distance of a crotchet, starting in violin-cello-viol-a (order is changed). This time doubled on piano 1 octave lower.</p> <p><b>The 3<sup>rd</sup> time:</b> 3 part canon at octave, starting in cello-viol-a-violin But doubled on piano 2 octaves lower.</p> <p><b>The 4<sup>th</sup> time:</b> it is a 3 part canon, played fifths apart. The violin and viola are coupled as are the cello and right hand piano. It has a new lighter texture.</p> <p><b>The 5<sup>th</sup> time:</b> The most explosive display with violin and viola coupled again and cello with Piano-playing fifths apart (violin plays G with viola playing the C below it=fifth apart).</p>
<p><u>Section C3</u></p>	<p>This melody is heard 4 times. With each repetition, it moves from <i>mp-mf-f-ff</i>. The violin part gets wider with each repeat.</p> <p><b>The 1st time,</b> the viola and cello recall music from C2 section, with a violin descant superimposed.</p> <p><b>The 2<sup>nd</sup> time</b> is an expanded melodic and harmonic version of the first time. The texture gets fuller with a single piano line added. It doubles the string parts at the interval of a 2<sup>nd</sup>.</p>

	<p>The 3<sup>rd</sup> time, the piano presents 2 lines the C material, copying the rhythm of the viola and cello parts.</p> <p>The 4<sup>th</sup> time, the right piano is doubled, repeating the left hand piano part from the third section</p>
<p><u>Section D1</u></p>	<p>This is based on the tune “Beidh Aonach Amarach”</p> <ul style="list-style-type: none"> <li>• It is centred around A minor</li> <li>• In atmosphere it recalls the music of B1 and shares the same kind of accompaniment-but wilder!</li> <li>• It is rhythmically unstable</li> <li>• It consists of an augmented 4<sup>th</sup> in the opening bars- which was regarded as the “devil in music” known as Diabolus in Musica in the 16<sup>th</sup> century. It was not allowed in liturgical composition (also referred to as the devils tritone!!) but finally accepted in the 20<sup>th</sup> century</li> </ul> <p>This section merges seamlessly with the ensuing D2 and B3</p>