

ALAN STOUT

STRING QUARTET 10

(1962)

for Harry and Jeanne Feinberg



Prologue

Lento 60

VI *SUL TASTO* PPP *ORD.*

VII *NON VIBRATO* PPP *SUL PONT.*

VA PPP

VC PPP

3:2 5:4 3:2

3:2 5:4 3:2

VI *PIZZ* *ARCO* *3:2* *f* *p* *f* *mp* *pp*

VII *PIZZ* *ARCO* *3:2* *f* *fp* *f* *mp* *f* *pp*

VA *PIZZ* *ARCO* *f* *fp* *f* *mp* *f* *pp*

VC *mf* *pp* *fp* *f* *mp* *f* *pp*

July 4, 1962

41"

*Allegro appassionato* 12-80

VI  
VII  
VA  
VC

ARCO  
COL LEGNO  
ORD.  
3:2  
ff  
f  
p

VI  
VII  
VA  
VC

ffp  
ffp  
ffp

VI  
VII  
VA  
VC

54  
3:2  
ffp  
p  
f  
fp

VI  
VII  
VA  
VC

mf

VI  
VII  
VA  
VC

VI  
VII  
VA  
VC

VI  
VII  
VA  
VC

VI  
VII  
VA  
VC

VI  
V II  
VA  
VC

VI  
V II  
VA  
VC

VI  
V II  
VA  
VC

VI  
V II  
VA  
VC

Handwritten musical score for Violin I (VI), Violin II (VII), Viola (VA), and Violoncello (VC). The system includes a rehearsal mark '45' in a box. The notation features complex rhythmic patterns with triplets and sixteenth notes, dynamic markings such as *f*, *ff*, and *fp*, and articulation marks like accents and slurs. The key signature has one sharp (F#).

Handwritten musical score for Violin I (VI), Violin II (VII), Viola (VA), and Violoncello (VC). This system includes rehearsal marks '3:2' and '5:4' above the staves. It contains dynamic markings like *f*, *ff*, and *fp*, along with articulation marks such as accents and slurs. The key signature has one sharp (F#).

Handwritten musical score for Violin I (VI), Violin II (VII), Viola (VA), and Violoncello (VC). This system includes rehearsal mark '50' in a box and the instruction 'RIT → A TEMPO'. It features dynamic markings such as *ff*, *pp*, and *fp*, and articulation marks like accents and slurs. The key signature has one sharp (F#).

159"

July 5, 1962

-5-

# II. Adagio tranquillo

84

The musical score is divided into four systems, each containing staves for Violin I (VI I), Violin II (VI II), Viola (VA), and Cello (VC). The notation includes various musical symbols such as notes, rests, and dynamic markings (ppp, pp, p, mp, mf, f, sf, pp, p, mf, f). Performance instructions like 'SUL PONT.', 'NON VIBRATO', 'ORD.', 'ARCO-SUL TASTO', 'PIZZ', and 'ARCO-ORD.' are interspersed throughout the score. Rhythmic patterns are indicated with numbers like '3:2', '5:4', and '5:3'. The score concludes with a double bar line and a fermata on the final notes.



15

VI  
mf  
fpp  
fpp  
mf

VII  
fpp  
f  
7 6  
SUL PONT.  
PPP

VA  
ORD.  
fpp  
ORD.  
fpp  
PPP

VC  
fpp  
pp  
pp

VI  
p  
pp  
ppp

VII  
p  
PIZZ  
pp  
ARCO.  
TASTO

VA  
p  
POCO A POCO A SUL PONT.  
PPP

VC  
p  
pp  
ppp

July 6, 1962

114"

III. Andante con moto 96

VI PIZZ f 3:2 ARCO NON VIBRATO 5:4

VII PIZZ f 3:2 ARCO-SUL PONT. pp

VA NON VIBRATO POCO A POCO VIBRATO ORD. PPPP PPP PP P MP MF

VC COL LEGNO ORD. PIZZ f

VI ORD. mf

VII ORD. mf

VA 5:4 mf

VC ARCO PP

VI 3:2 5:4 mp

VII mf

VA mf

VC mf

VI 5:4 PPP

VII SUL PONT. PIZZ f ARCO-ORD. pp

VA PPP

VC PIZZ 3:2 ARCO-SUL TASTO pp

15

V I

V II

V A

V C

*Poco A Poco* → *ORD.*  
p

V I

V II

V A

V C

V I

V II

V A

V C

V I

V II

V A

V C

LENTO  $\text{♩} = 63$

VI  
 V II  
 VA  
 VC

PIZZ  
 ARCO  
 mp  
 mf  
 p  
 7:6  
 5:3

VI  
 V II  
 VA  
 VC

pp  
 ppp

July 13, 1962

202"

III. Non troppo vivace e sempre con sorretto 88-92

VI  
Pizz  
f #

ARCO  
P  
PPP

3:2  
3:2  
5:4

VII  
fpp  
f

5:4

VA  
f  
pp  
pp  
pp  
pp

3:2  
3:2  
3:2  
3:2

VC  
f  
pp  
pp  
pp  
f

VI  
f

3:2

VII  
pp  
pp  
pp  
pp

3:2  
3:2  
3:2  
3:2

VA  
pp  
pp  
pp  
pp

VC  
pp  
pp

VI  
f

3:2

VII  
pp

3:2  
3:2  
3:2  
3:2

VA  
f  
f  
f  
f

VC  
pp  
pp  
pp  
pp

VI  
pp

5:4

VII  
p  
p  
p  
p

3:2  
3:2  
3:2  
3:2

VA  
f  
f  
f  
f

VC  
ord.  
mp  
p  
p

VI I  
VI II  
VA  
VC

VI I  
VI II  
VA  
VC

VI I  
VI II  
VA  
VC

VI I  
VI II  
VA  
VC

35 RIT →

VI: *f* PIZZ, *pp*, *mf*, *f*, *ppp*, *f*, *mf*  
 VII: *mf* PIZZ, *f* ARCO, *fpp* PIZZ, *f* ARCO, *fppp* PIZZ, *f* ARCO, PIZZ  
 VA: *mf* PIZZ, *f* SULLA PONTA, *f* ARCO, *p* ARCO, *p* ARCO, PIZZ  
 VC: *mf* PIZZ, *pp*, *f* PIZZ, *f* ARCO, *f* PIZZ, *f* ARCO, *mf*

A TEMPO

VI: PIZZ, *mp*, CANTABILE, *mf*  
 VII: PIZZ, *mp*, CANTABILE, *mf*  
 VA: PIZZ, *mp*, CANTABILE, *mf*  
 VC: PIZZ, *mp*, CANTABILE, *mf*

40

VI: *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*  
 VII: *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*  
 VA: *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*  
 VC: *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*

45

VI: *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*  
 VII: *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*  
 VA: *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*  
 VC: *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*

50

VI

VII

VA

VC

ARCO

PPP

f

ARCO-ORD.

PPP

pizz

mp

f

p

3:2

3:2

3:2

3:2

VI

VII

VA

VC

pp

mf

TUTTI - SENZA SORD.

July 12, 1962

152"



*Sostenuto, poco a poco accelerando*

♩ = 76 →

♩ = 80 →

VI  
VII  
VA  
VC

SUL TASTO  
PPP  
CALORE  
PPP  
P  
mp  
p  
p  
pp  
CRES.  
P CRES.  
mp CRES.

♩ = 84 →

VI  
VII  
VA  
VC

mp  
PPP  
p  
ppp  
5:4  
mf CRES.  
f  
p  
f

♩ = 88 →

♩ = 92 →

VI  
VII  
VA  
VC

pp  
f  
ord.  
pp  
fpp  
f  
mp  
mf  
mp  
3:2  
3:2  
mf  
f

♩ = 96 →

VI  
VII  
VA  
VC

mp  
mf  
pp  
pp  
pp  
3:2  
3:2  
3:2  
3:2  
pp  
mp  
3f

VI I  
VI II  
VA  
VC

♩ = 100 →

15 ♩ = 104 →

3:2 3:2 3:2 5:4 3:2 3:2 3:2

p 3:2 3:2 3:2 3:2 3:2 3:2 3:2

mf 3:2 3:2 3:2 3:2 3:2 3:2 3:2

f 3:2 3:2 3:2 3:2 3:2 3:2 3:2

3f

f

VI I  
VI II  
VA  
VC

♩ = 108 →

♩ = 108 →

3:2 3:2 3:2 3:2 3:2 3:2 3:2 5:4 3:2

mf 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

pp 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

f 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

3f

f

ARCO - SUL PONT.

POCO A POCO

ORD.

VI I  
VI II  
VA  
VC

♩ = 112 →

♩ = 116 →

3:2 3:2 3:2 3:2 3:2 3:2 3:2 5:4 3:2

mf 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

f 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

mp 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

f

ARCO

VI I  
VI II  
VA  
VC

♩ = 120; ♩ = 60 →

3:2 3:2 3:2 3:2 3:2 3:2 3:2 5:4 3:2

mf 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

f 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

p 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

f

f

f

f

p

25  $\text{♩} = 63 \rightarrow$

Violin I, Violin II, Viola, Violoncello

30  $\text{♩} = 66 \rightarrow$

Violin I, Violin II, Viola, Violoncello

Violin I, Violin II, Viola, Violoncello

35  $\text{♩} = 60 \rightarrow$

Violin I, Violin II, Viola, Violoncello

VI  $\text{♩} = 84 \rightarrow$

VII

VA

VC

5:4 3:2 F 3:2 ff 5:4 3:2 #

mf CRESC. ff f #p F

3:2

$\text{♩} = 88 \rightarrow$

3:2

VI  $\text{♩} = 92 \rightarrow$

VII

VA

VC

3:2

mp f ff

5:4

ffp

VI  $\text{♩} = 96 \rightarrow$

VII

VA

VC

3:2

ff

mp f

100

VI  $\text{♩} = 104 \rightarrow$

VII

VA

VC

5:3 3f

mf CRESC. f mp

3:2

3f

3:2

fff mp ff f

VI  
VII  
VA  
VC

ff fp cresc. ff mf

50 3:2 3:2 3:2 3:2

♩ = 112

VI  
VII  
VA  
VC

SUL PONT. mp mp ff

ORD. 5:4 3:2

♩ = 116

**All. molto** ♩ = 120, ♩ = 80

VI  
VII  
VA  
VC

fp ff CALORE 3f cresc.

55

VI  
VII  
VA  
VC

mf cresc. f

56

VI  
 V II  
 VA  
 VC

*mf* CRESC.  
*mf* CRESC.  
*f* *fff*  
*fff*  
 pizz  
 3:2  
 3:2

VI  
 V II  
 VA  
 VC

3:2  
 3:2  
 3:2  
 CRESC.  
 2f CRESC.  
 mf CRESC.  
 5:3  
 5:3  
 f CRESC.  
 ARCO  
 PPP CRESC.  
 f CRESC.

VI  
 V II  
 VA  
 VC

CRESC.  
 fff mp  
 fffp

VI  
 V II  
 VA  
 VC

ARCO  
 PIZZ  
 ARCO  
 PIZZ  
 ARCO  
 PIZZ  
 ARCO  
 PIZZ  
 ARCO  
 PIZZ  
 5:4  
 f  
 f  
 f  
 f  
 f  
 f  
 f  
 f  
 f  
 f

75

ARCO PIZZ ARCO PIZZ ARCO PIZZ ARCO

V I

V II

V A

V C

f ff mf

5:4 3:2

V I

V II

V A

V C

mf cresc. ff

f cresc. ff

5:3 5:3 5:4 5:4 3:2

V I

V II

V A

V C

ff p

Arco p ff p ff

ff p ff

LENTISSIMO 64 RIT. MOLTO

V I

V II

V A

V C

fff ff2

4'08

July 20, 1962

-2-

Epilogue - Grave 108

VI  
SUL PONT.  
ORD. b  
3:2  
5:4

VII  
3:2  
5:4

VA  
3:2  
5:4

VC  
pp  
p  
ffp  
fff

VI  
SUL G

VII  
3:2

VA  
3:2  
5:2

VC  
3:2

VI  
f  
ff

VII  
f  
p

VA  
f  
p

VC  
f  
f

VI  
PIZZ  
pp  
ppp

VII  
pp  
ppp

VA  
pp  
ppp

VC  
PIZZ  
pp  
ppp

ARCO  
f  
ff

July 12, 1962

Baltimore, Md.

42"

July 4-20, 1962

Total duration -  
12 1/4'