

String Quartet in D-minor

“Ave Maria”

by

David Unger

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String Quartet in D-minor

“Ave Maria”

David Unger

I. Allegro poco drammatico (4:12)	3
II. Allegretto (3:28)	10
III. Allegro molto agitato (2:24)	16

Total Duration: 10 ½ minutes (incl. pauses)

“The Ave Maria quartet was originally written for students at Oskarshamns Folkhögskola and tries to combine high quality in composition with limited skill demands of for the players. Therefore I hope it will appeal to players of many different backgrounds.”

David Unger (b. 1982) has studied classical singing and composition at Ingesund College of Music and baroque counterpoint at Uppsala University. He currently works as a teacher in classical singing and composition at Oskarshamn Folkhögskola. As a composer he focuses on art songs, chamber music and choral pieces and has regular performances of his music in Sweden. His work has also been performed in Canada, England, Germany and Austria. Unger is also a freelance music critic for local news papers and is a founding member of the Jazz and Chamber Music Society in Mönsterås, where he resides with his family.

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dedicated to Ingrid Unger

String Quartet in D-minor

"Ave Maria"

David Unger

I.
Allegro poco drammatico ♩ = 120

Violin I
Violin II
Viola
Violoncello

Vn.I.
Vn.II.
Va.
Vc.

Vn.I.
Vn.II.
Va.
Vc.

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13

Vn.I. *mp* *p* *mp* *p*

Vn.II. *mp* *p* *mp* *p*

Va. *mp* *p* *mp* *p*

Vc. *mp* *p* *mp* *p*

17

Vn.I. *mf* *mf* *f*

Vn.II. *mf* *f*

Va. *mf* *f*

Vc. *mf* *f*

22

Vn.I.

Vn.II.

Va.

Vc.

27

Vn.I. *ff*

Vn.II. *ff*

Va. *ff*

Vc. *ff*

32

Vn.I. *fmp* *mf*

Vn.II. *fmp* *mf*

Va. *fmp* *mf*

Vc. *fmp* *mf*

37

Vn.I.

Vn.II.

Va.

Vc.

41

Vn.I.

Vn.II.

Va.

Vc.

f

45

Vn.I.

Vn.II.

Va.

Vc.

mf

tr

50

Vn.I.

Vn.II.

Va.

Vc.

mf

mp

p

tr

55 *tr*

Vn.I. *mp*

Vn.II. *mp*

Va. *mp*

Vc. *mp*

59

Vn.I. *f* *ffp*

Vn.II. *f* *ff*

Va. *f* *ff*

Vc. *f* *ff*

64

Vn.I. *mp* *fp* *mp* *p* *mf*

Vn.II. *mf* *fp* *mp* *p* *mf*

Va. *mf* *fp* *mp* *p* *mf*

Vc. *mf* *fp* *fp* *mf*

69

Vn.I. *mp* *p*

Vn.II. *mp* *p*

Va. *mp* *p*

Vc. *mp* *p*

73

Vn.I. *mf* *mp* *fp* *mp* *p* *mf*

Vn.II. *mf* *mp* *fp* *mp* *p* *mf*

Va. *mf* *mp* *fp* *mp* *p* *mf*

Vc. *mf* *mp* *fp* *fp* *mf*

77

Vn.I. *mp* *p* *mp* *p*

Vn.II. *mp* *p* *mp* *p*

Va. *mp* *p* *mp* *p*

Vc. *mp* *p* *mp* *p*

82

Vn.I. *mf* *tr* *mf* *f*

Vn.II. *mf* *f*

Va. *mf* *f*

Vc. *mf*

87

Vn.I.

Vn.II.

Va.

Vc.

92

Vn.I. *ff*

Vn.II. *ff*

Va. *ff*

Vc. *ff*

II.

Allegretto ♩ = 105

The musical score is arranged in three systems. The first system includes Violin I, Violin II, Viola, and Violoncello, all marked *mp*. The second system includes Vn. I, Vn. II, Va., and Vc., with *mf* markings and crescendo/decrescendo hairpins leading to *mp*. The third system includes Vn. I, Vn. II, Va., and Vc., with dynamic markings of *mp* and *f*, and various articulation marks like accents and staccato (>). A large watermark 'MUSIC FROM SKY' is overlaid diagonally across the score.

13 *rit.*

Vn.I. *mf mp p*

Vn.II. *mf mp p*

Va. *mf mp p*

Vc. *mf mp p*

17 *a tempo*

Vn.I. *mp*

Vn.II. *mp*

Va. *mp*

Vc. *mp*

21

Vn.I. *mf mp*

Vn.II. *mf mp*

Va. *mf*

Vc. *mf*

molto rit.

Andante ♩ = 90

25

Vn.I.

Vn.II.

Va.

Vc.

p

30

Vn.I.

Vn.II.

Va.

Vc.

35

Vn.I.

Vn.II.

Va.

Vc.

mf

f

40

Vn.I. *mf* *mp*

Vn.II. *mf* *mp*

Va. *mf* *mp*

Vc. *mf* *mp*

44

Vn.I. *p*

Vn.II. *p*

Va. *p*

Vc. *p*

49

Vn.I.

Vn.II.

Va.

Vc.

Tempo I°

54 *molto rit.*

Vn.I. *mp*

Vn.II. *mp*

Va. *mp*

Vc. *mp*

58

Vn.I. *mf*

Vn.II. *mf*

Va. *mf*

Vc. *mf*

62

Vn.I. *mp* *f*

Vn.II. *mp* *f*

Va. *mp* *f*

Vc. *mp* *f*

66 *rit.*

Vn.I. *mf mp p*

Vn.II. *mf mp p*

Va. *mf mp p*

Vc. *mf mp p*

70 *a tempo*

Vn.I. *mp*

Vn.II. *mp*

Va. *mp*

Vc. *mp*

74 *molto rit.*

Vn.I. *mf f mf*

Vn.II. *mf f mf*

Va. *mf f mf*

Vc. *mf f mf*

III.

Allegro molto agitato ♩ = 130

The musical score is arranged in three systems. The first system includes Violin I, Violin II, Viola, and Violoncello, all marked *ff*. The second system includes Vn.I, Vn.II, Va., and Vc. The third system includes Vn.I, Vn.II, Va., and Vc. with dynamic markings *mf* and *f*. A large watermark 'MUSICPREVIEW.COM' is overlaid on the score.

12

Vn.I. *f* *ff*

Vn.II. *f* *ff*

Va. *ff*

Vc. *ff*

16

Vn.I. *mp*

Vn.II. *mp*

Va. *mf* *mp*

Vc. *mf* *mp*

20

Vn.I.

Vn.II.

Va.

Vc.

24

Vn.I. *mf*

Vn.II. *mf*

Va. *mf*

Vc. *mf*

28

Vn.I. *f* *mf*

Vn.II. *f* *mf*

Va. *f* *mf*

Vc. *f* *mf*

32

Vn.I. *f* *mp* *f* *ff* *a tempo*

Vn.II. *f* *mp* *f* *ff*

Va. *f* *mp* *f* *ff*

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

rit.

36

Vn.I.

Vn.II.

Va.

Vc.

40

Alla marcia ♩ = 104

Vn.I.

Vn.II.

Va.

Vc.

f

mf *f*

mf *f*

44

Vn.I.

Vn.II.

Va.

Vc.

48

Vn.I.

Vn.II.

Va.

Vc.

52

Vn.I.

Vn.II.

Va.

Vc.

55

Vn.I.

Vn.II.

Va.

Vc.

Tempo I°

ff

59

Vn.I.

Vn.II.

Va.

Vc.

63

Vn.I.

Vn.II.

Va.

Vc.

mp

mf

#s mp

mf

mp

mp

67

rit.

molto rit.

Vn.I.

Vn.II.

Va.

Vc.

f

ff

mf

f

ff

mf

f

ff

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