
Jessie Montgomery

STRUM

for string quartet
or string quintet, with
optional contrabass

Score

Jessie Montgomery Music Publishing



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Agent

Strum is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition.

Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within **Strum** I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a *texture motive* and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.

— *Jessie Montgomery*

Performance note: up-bow and down-bow markings over pizzicato passages indicate an upward and downward (back and forth) pizzicato stroke as one would strum a guitar.

Revised 2019 to add optional contrabass part
Corrected 2021

A version for string orchestra is also available on rental.

STRUM

for string quartet or string quintet

Jessie Montgomery

Andante ♩ = 100

Violin I

Violin II

Viola

Violoncello

Contrabass (optional)

guitar style (bow in hand)
pizz. *mf*

sim. *mf*

The first system of the musical score is for measures 1 through 4. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass (optional). The time signature changes from 7/8 to 6/8 and back to 7/8. The Viola part begins with a 'guitar style (bow in hand)' instruction and a 'pizz.' (pizzicato) marking, followed by a 'sim.' (simile) marking. The Violoncello and Contrabass parts are mostly silent, with some notes in the final measure.

Vn. I

Vn. II

Va.

Vc.

Cb.

sim. *p*

p sotto voce

The second system of the musical score is for measures 5 through 8. It features five staves: Vn. I, Vn. II, Va., Vc., and Cb. The time signature changes from 7/8 to 6/8 and back to 7/8. The Vn. I part begins with a 'sim.' (simile) marking and a 'p' (piano) dynamic. The Vc. part begins with a 'p' (piano) dynamic and a 'sotto voce' (softly) marking. The Va. part begins with a 'p' (piano) dynamic. The Vn. II part begins with a 'p' (piano) dynamic. The Cb. part is mostly silent.

Vn. I

Vn. II

Va.

Vc.

Cb.

p sotto voce

violin up

cresc.

mf

The third system of the musical score is for measures 9 through 12. It features five staves: Vn. I, Vn. II, Va., Vc., and Cb. The time signature changes from 7/8 to 6/8 and back to 7/8. The Vn. I part begins with a 'p' (piano) dynamic and a 'sotto voce' (softly) marking. The Vn. II part begins with a 'violin up' marking and a 'cresc.' (crescendo) marking. The Va. part begins with a 'cresc.' (crescendo) marking. The Vc. part begins with a 'cresc.' (crescendo) marking. The Cb. part is mostly silent.



Con moto ♩ = 72

22 accel.

24 pizz.

Vn. I

f poco

p cresc.

ff

Vn. II

p

cresc.

ff

Va.

p

cresc.

ff

Vc.

f poco

ff

Cb.

f poco

mf

ff

26

Vn. I arco

Vn. II pizz. (V V V V V V)

Va. mf

Vc. pizz. f

Cb. pizz. f

30

Vn. I f

Vn. II f

Va. f

Vc. 2

Cb. 2

33

Vn. I pizz. arco fp

Vn. II pizz. arco fp

Va. pizz. arco fp

Vc. arco pizz. f

Cb. arco pizz. f

37

Vn. I *(f)* pizz.

Vn. II *mf* pizz.

Va. *f* pizz.

Vc. *mf* arco pizz. *f espress.*

Cb. *mf* *f* *p*

41

Vn. I 44 *f*

Vn. II

Va. 2

Vc. pizz. 2 *f*

Cb. 2 *mf* 2

45

Vn. I *p*

Vn. II arco *f*

Va. arco 2 pizz. 2

Vc. 2 *p*

Cb. 2 *p*

49

Vn. I

Vn. II

Va.

Vc.

Cb.

arco

pizz.

f meno

f meno



55

Vn. I

Vn. II

Va.

Vc.

Cb.

arco

tenuto

mf

f

fp

59

60

Vn. I

Vn. II

Va.

Vc.

Cb.

64

Vn. I

Vn. II

Va.

Vc.

Cb.

68

Vn. I

Vn. II

Va.

Vc.

Cb.

73

Vn. I

Vn. II

Va.

Vc.

Cb.

espress.

mf sempre ritmico

espress.

mf
pizz.
mf

77

Vn. I

Vn. II

Va.

Vc.

Cb.

80

Vn. I

Vn. II

Va.

Vc.

Cb.

83 **poco rit.** **Tranquillo** ♩ = 60

Vn. I *pp dolce* *p dolce*

Vn. II *pp dolce* *p dolce* *bring out*

Va. *pp dolce* *freely, espr.* *p dolce*

Vc. *pp dolce* *p dolce*

Cb. *pp dolce* *p dolce*

89 **poco accel.** *pizz.*

Vn. I *mf* *mf espress.*

Vn. II *mf espress.*

Va. *mf espress.* *pizz.*

Vc. *mf* *mf*

Cb. *mf*

95 **molto rit.** **Grazioso** ♩ = 138

99 (*pizz.*)

Vn. I *p*

Vn. II *p*

Va. *p*

Vc. *rubato arco* *espress.* *(sounding E an octave above)*

Cb. *p*

103

Vn. I

Vn. II

Va.

Vc.

Cb.

mf

110

Vn. I

Vn. II

Va.

Vc.

Cb.

sim.

117

Vn. I

Vn. II

Va.

Vc.

Cb.

cresc.

molto

ff

p sub.

pp

cresc.

molto

ff

pizz.

p

pp

cresc.

molto

ff

pizz.

arco

p

mf

molto

ff

124

Vn. I

Vn. II

Va.

Vc.

Cb.

p

p legato

p legato arco

p legato

pp

129

Vn. I

Vn. II

Va.

Vc.

Cb.

pp

p

pp

pp

pp

134

Vn. I

Vn. II

Va.

Vc.

Cb.

mf

mf

mf

mf

pp

mf

bring out

pizz.

p

140

Vn. I

Vn. II

Va.

Vc.

Cb.

arco

mf

più f

146

Vn. I

Vn. II

Va.

Vc.

Cb.

cresc.

151

Vn. I

Vn. II

Va.

Vc.

Cb.

ff

pizz.

ff

pizz.

pp sub.

157

Vn. I

Vn. II

Va.

Vc.

Cb.

p

arco

p

arco

p

164

Vn. I

Vn. II

Va.

Vc.

Cb.

molto

f

pizz.

molto

f

f appassionato

arco

molto

f

arco

molto

f

cresc.

171

Vn. I

Vn. II

Va.

Vc.

Cb.

sim.

ff arco

ff

ff

arco

ff

178

Vn. I *sim.*

Vn. II

Va.

Vc.

Cb.

184

Vn. I *non vib.*
mf

Vn. II *non vib.*
mf

Va.

Vc.

Cb. *pizz.*
f *arco*

191

Vn. I *norm.*
f *espress.*

Vn. II *pizz.*
mf

Va. *mf*

Vc. *f* *espress.*

Cb. *pizz.*
p

202 **Meno mosso**

198

Vn. I *cresc.* *ff* *f* *pizz.*

Vn. II *cresc.* *ff* *f* *pizz.*

Va. *cresc.* *ff* *f* *pizz.*

Vc. *cresc.* *ff* *f* *pizz.*

Cb. *cresc.* *ff* *f* *pizz.*

arco

204

Vn. I

Vn. II

Va.

Vc.

Cb.

210 *arco sul A*

Vn. I

Vn. II

Va.

Vc.

Cb.

216

Vn. I *pizz.* *f* *meno*

Vn. II *f* *meno* *arco*

Va. *f* *meno* *arco*

Vc. *arco* *f* *meno* *pizz.* *f*

Cb. *arco* *f* *meno* *pizz.* *f*

(sounding B)

222

Vn. I

Vn. II

Va.

Vc.

Cb.

227

poco rit. *arco* *f* *ff* *Poco più mosso* ♩ = 150

Vn. I *f* *ff*

Vn. II *f* *ff* *pizz.* *ff*

Va. *f* *ff* *pizz.* *ff*

Vc. *f* *ff* *arco* *ff*

Cb. *f* *ff* *arco* *ff*

f *cresc.*

232

Vn. I

Vn. II

Va.

Vc.

Cb.

ff

arco



237 Suddenly faster ♩ = 160

Vn. I

Vn. II

Va.

Vc.

Cb.

ff

fp

mf cresc.

arco



243

Vn. I

Vn. II

Va.

Vc.

Cb.

ff

ff emphatic

ff

ff emphatic

ff

ff emphatic



Più mosso

249

Vn. I (1) (2) (3)

Vn. II (1) (2) (3)

Va. *fp* *ff marc.*

Vc. *fp* *ff*

Cb. *fp* *ff*

254

Vn. I

Vn. II

Va.

Vc.

Cb.

Presto ♩ = 208

260

Vn. I *fp* *f* on the string

Vn. II *fp* *f* on the string

Va. *fp* *f* on the string

Vc. *fp* *f* on the string

Cb. *f* on the string

pizz. *ff*