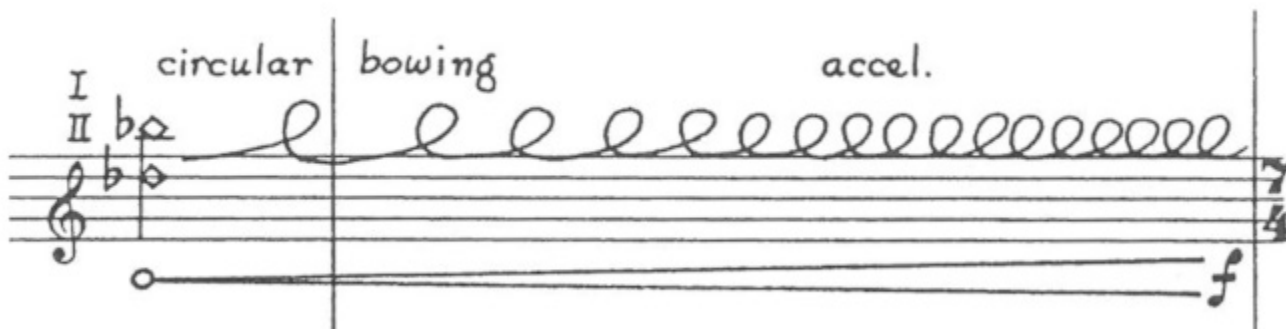




### MTO 27.3 Examples: Emmery, Gender Identity and Gestural Representations in Jonathan Harvey's String Quartet No. 2

(Note: audio, video, and other interactive examples are only available online)  
<https://mtosmt.org/issues/mto.21.27.3/mto.21.27.3.emmery.html>

**Example 1.** Jonathan Harvey, String Quartet No. 2: circular bowing annotation, mm. 281–282, viola part



**Example 2.** Jonathan Harvey, String Quartet No. 2: Performance Notes

#### Performance Notes

- ↑# =  $\frac{3}{4}$  tone sharp
- ↑ = }  $\frac{1}{4}$  tone sharp
- ↑b = }
- ↓ =  $\frac{1}{4}$  tone flat
- ↓b =  $\frac{3}{4}$  tone flat

♂ means: for the duration of the passage characterise with masculine personality

♀ means: for the duration of the passage characterise with feminine personality

'Scrape' means: very slow, sticking bow

'cold', 'cool', 'warm', 'hot' represent ascending degree of tone-energy as differentiated from dynamic level.

**Example 3.** Jonathan Harvey, String Quartet No. 2: "chain melody" sketch (Jonathan Harvey Collection, Paul Sacher Foundation, Basel. Used with permission.)  
Annotations in red added by the author.

SHORT MOVEMENT

$\text{♩} = 150 = 66$

**B**

**A**

**A+B**

one bow!

1 B — A — B — A+B —  
2 A — A — C —

Vcl  
Vcl  
Viol

Example 4. Jonathan Harvey, String Quartet No. 2: "chain melody" sketch, extracted detail

The image displays three staves of musical notation for a string quartet. The top staff, labeled 'A', features a treble clef and contains two rests followed by a melodic phrase starting with a forte (*f*) dynamic, ending in a triplet. The middle staff, labeled 'B', also uses a treble clef and begins with a piano (*p*) dynamic, showing a sequence of chords with slurs and a crescendo hairpin. The bottom staff, labeled 'A+B', combines the elements of the first two staves, starting with the piano (*p*) chords from staff B and transitioning into the melodic phrase from staff A, which begins with a forte (*f*) dynamic. The key signature for all staves is one sharp (F#).

**Example 5.** Jonathan Harvey, String Quartet No. 2: "chain melody" technique (Jonathan Harvey Collection, Paul Sacher Foundation, Basel. Used with permission.)

*E-flat major, 6/8 time, medium-ALLEGRO CHAIN*  
*Chain melody first*

*Only primes!*  
*Improvised for instrument*  
*1 2 3 4 5 6 7 8 9 10 11 12*

*Duetto*

*1*  
*2*  
*3*  
*4*  
*5*  
*6*  
*7*  
*8*  
*9*  
*10*  
*11*  
*12*

*Trio*

*Chain melody second*

*1*  
*2*  
*3*  
*4*  
*5*  
*6*  
*7*  
*8*  
*9*  
*10*  
*11*  
*12*

*Paul Sacher Foundation, Basel*

**Example 6.** Jonathan Harvey, String Quartet No. 2: “chain melody” technique, extracted detail (transcribed from the top left-hand side of Example 5): twelve-tone series

1 2 3 4 5 6 7 8 9 10 11 12  
*s l m l m s l m m s s s*  
 E D missing

**Example 7.** Jonathan Harvey, String Quartet No. 2: “chain melody” technique, extracted detail (transcribed from the top right-hand side of Example 5): summation of fragments into an expanded theme

*s l l m m m*  
 3 4 5

**Example 8.** Jonathan Harvey, String Quartet No. 2: “chain melody” technique, extracted detail (transcribed from the left-hand side of Example 5): transposition of row segments

The image displays ten musical staves, each representing a transposed segment of a row. The segments are labeled as follows:

- Staff 1: T=3, segment 6. Notes: G4, A4, B4, C#5, D#5, E5, F#5. Labels: s, m, l.
- Staff 2: T=2, segment 1. Notes: G4, A4, B4, C#5. Labels: l, m.
- Staff 3: T=7, segment 4. Notes: G#4, A#4, B#4, C#5. Labels: m, s.
- Staff 4: T=1, segment 7. Notes: G4, A4, B4, C#5, D#5, E5, F#5. Labels: l, m, s, s.
- Staff 5: T=6, segment 3. Notes: G4, A4, B4, C#5, D#5, E5, F#5. Labels: s, s.
- Staff 6: T=6, segment 8. Notes: G#4, A#4, B#4, C#5, D#5, E5, F#5. Labels: s, s.
- Staff 7: T=3, segment 5. Notes: G4, A4, B4, C#5, D#5, E5, F#5. Labels: s, m, l.
- Staff 8: T=2, segment 9. Notes: G#4, A#4, B#4, C#5, D#5, E5, F#5. Labels: s, s.
- Staff 9: T=10, segment 10. Notes: G4, A4, B4, C#5, D#5, E5, F#5. Labels: s, s.
- Staff 10: T=11, segment 11. Notes: G#4, A#4, B#4, C#5, D#5, E5, F#5. Labels: s, s.

**Example 9.** Jonathan Harvey, String Quartet No. 2: mm. 9–10, the row at T<sub>0</sub>

The image shows a musical score for a string quartet, measures 9 and 10. Measure 9 begins with a forte (*f*) dynamic and a crescendo leading to fortissimo (*ff*). Measure 10 begins with a piano (*p*) dynamic and a decrescendo. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 10. Jonathan Harvey, String Quartet No. 2: mm. 1–19, melodic chain technique

The image displays a musical score for a string quartet, specifically Jonathan Harvey's String Quartet No. 2, measures 1 through 19. The score is arranged in four staves: Violin 1, Violin 2, Viola, and Violoncello. The tempo is marked as  $\text{♩} = 132$ . The key signature is one sharp (F#), and the time signature is 4/8.

**Measures 1-4:** Violin 1 plays a melodic line starting with a *mp* dynamic, followed by *pp*, *p*, and *pp*. The Violoncello part is marked *con sord.* and *pp cresc.* with a *mf* dynamic later. A yellow highlight covers measures 1-4 in the Violin 1 staff.

**Measures 5-8:** Violin 1 continues with a melodic line, marked *pp*. A yellow highlight covers measures 5-8 in the Violin 1 staff. The Violoncello part is marked *senza sord.*

**Measures 9-19:** Violin 1 plays a melodic line, marked *pp*. A blue highlight covers measures 9-19 in the Violin 1 staff. The Violoncello part is marked *pp* and *ppp* with a *p* dynamic later. A blue highlight covers measures 9-19 in the Violoncello staff.

14

con sord.

*f*

*pp*

*mp*

*mp*

18

*pp* separate bows

*p* separate bows

*p* fluctuating independently

*p* feathery

*p* sul pont.

cold

warm

**Example 11.** Jonathan Harvey, String Quartet No. 2: characters derived from a combination of energies and genders (Jonathan Harvey Collection, Paul Sacher Foundation, Basel. Used with permission.)

Handwritten musical notation on a grand staff (two systems of five lines each). The notes are replaced by energy and gender terms:

*Energies* (written vertically on the left): COLD, COOL, WARM, HOT.

Character definitions (written on the staves):

- 1 cold feminine
- 2 cool feminine
- 3 warm feminine
- 4 hot feminine
- 5 cold masculine
- 6 cool masculine
- 7 warm masculine
- 8 hot masculine

Combinatorial table:

One character	Two characters				Three characters				
1	1/2	1/5	3/5	5/6	1/2/3	1/2/5	2/3/5	1/5/6	567
2	1/3	1/6	3/6	5/7	1/3/4	1/2/6	2/3/6	2/5/6	568
3	1/4	1/7	3/7	5/8	2/3/4	1/2/7	2/3/7	3/5/6	678
4	2/3	1/8	3/8	6/7	1/2/4	1/2/8	2/3/8	4/5/6	578
5	2/4	2/5	4/5	6/8		1/3/5	2/4/5	167	
6	3/4	2/6	4/6	7/8		1/3/6	2/4/6	267	
7		2/7	4/7			1/3/7	2/4/7	367	
8		2/8	4/8			1/3/8	2/4/8	467	
						1/4/5	3/4/5	257	
						1/4/6	3/4/6	257	
						1/4/7	3/4/7	457	
						1/4/8	3/4/8	168	
								268	
								368	
								468	
								178	
								278	
								378	
								478	
								158	
								258	
								358	
								458	

Example 12. Jonathan Harvey, String Quartet No. 2: mm. 33–36, temperature markings

This musical score for Example 12 spans measures 33 to 36. It features four staves with various temperature markings: 'warm', 'cold', and 'cool'. Dynamics include *pp*, *f*, and *dim.*. The score includes triplets and slurs, with some notes marked with a sharp sign. The markings are distributed across all four staves, indicating a collective temperature and dynamic approach.

Example 13. Jonathan Harvey, String Quartet No. 2: masculine personality theme, Violin I, m. 37

This musical score for Example 13 is for the Violin I part, measure 37. It is marked 'senza misura' (without measure). The notation is complex, featuring many beamed notes and slurs, indicating a fast and intricate rhythmic passage.

Example 14. Jonathan Harvey, String Quartet No. 2: feminine personality theme, cello, mm. 144–146

This musical score for Example 14 is for the cello part, measures 144 to 146. It begins with a dynamic marking of *ppp* and includes the instruction 'espress.'. There are also markings for 'vib.' (vibrato) and a fermata. The notation includes slurs and a triplet of notes.

Example 15. Jonathan Harvey, String Quartet No. 2: mm. 1–4

Musical score for Example 15, mm. 1–4 of Jonathan Harvey's String Quartet No. 2. The score is for Violin 1, Violin 2, Viola, and Violoncello. The tempo is marked  $\text{♩} = 132$ . The key signature has one sharp (F#). The Violoncello part includes the instruction "con sord." and "pp cresc." followed by a five-measure rest and a dynamic marking of "mf". The Violin 1 part features complex rhythmic patterns and dynamic markings including *mp*, *pp*, *p*, and *pp*.

Example 16. Jonathan Harvey, String Quartet No. 2: mm. 119–124

Musical score for Example 16, mm. 119–124 of Jonathan Harvey's String Quartet No. 2. The score is for Violin 1, Violin 2, Viola, and Violoncello. The tempo is marked "half speed" with  $\text{♩} = \text{c. } 69$ . The key signature has one sharp (F#). The score includes various performance instructions such as "jeté", "jeté nat.", "jeté d", "jeté b", "gliss.", "free", "Tempo I", "molto sul pont.", "vibr.", and "RM II". Dynamic markings include *sf*, *mf*, *pp*, *mf*, and *pp*. The Violoncello part features a five-measure rest and a dynamic marking of "pp".





Example 19. Jonathan Harvey, String Quartet No. 2: Part III, Cello melody interruption, m. 146

senza misura, freely

con sord. 147 nat. accel. allarg.

con sord. nat. vib. esag. accel. molto

con sord. nat. gliss. vib. esag.

(vib.)

loco gliss. ppp < f f

con sord.

♩ = 144 [the accents always very marked]

149 vib. . . . esag.

sul G H energico

bow one note at a time, moving across the strings slowly

L.H. sul pont. mf

sul pont. mf

Example 20. Jonathan Harvey, String Quartet No. 2: the return of the feminine annotation in m. 234

(8va) 7

232 nat.

con sord. III IV

♩ = c. 60 sul tasto (unmeasured trem.)

con sord. III IV

con sord. III IV

mf cantabile

8va sempre

mf

mf cantabile

