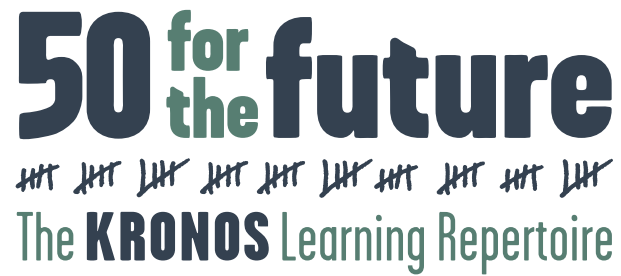


SCORE



Stephan Thelen

Circular Lines (2016)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

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PUBLISHED BY
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P.O. Box 225340
San Francisco, CA 94122
www.kronosquartet.org

Circular Lines for string quartet

About the Piece

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The main idea of the quartet is based on a « 3 against 4 against 5 » polyrhythm where one instrument plays in 3/8, one in 4/8 and one in 5/8 while the fourth instrument (the « wild card ») either plays melodies on top of this continuum or supports one of the rhythmic layers. It is very important that the three rhythms interlock very tightly so that the rhythmic voices can breathe and groove together as one rhythmic unit. During the piece, every instrument has several opportunities to take each one of the four roles.

The melodies should be played very expressively to counterbalance the more disciplined, structural nature of the rhythms. They are perhaps slightly inspired by Eastern European music (Bartók) and can be phrased accordingly.

Harmonically, the piece starts in A minor and then shifts backwards through the circle of fifths until it reaches A minor again at the end. With respect to this harmonic movement and the thematic material, it can be divided into 4 parts and 14 sections :

1 st part :	Sections A1, D, G, C, F, Bb (bars 1 – 61)
2 nd part (middle part) :	Sections Eb, G#, C# (bars 62 – 80)
3 rd part (reprise of part 1) :	Sections F#, B, E (bars 81-101)
4 th part (coda in 4/4) :	Sections A2 and A3 (bars 102 - 196)

The tempo is constant throughout the whole piece and is ideally 159 beats per minute.

During the period in which the piece was composed, the dominant theme in Europe was the refugee crisis and how the selfish governments and people of Europe completely failed to find a compassionate way to deal with the unimaginable suffering of the refugees. The fact that I was constantly thinking about the crisis has surely found its way into the piece. Especially haunting for me was the image of people who would rather risk their lives getting into a ramshackled boat heading towards an unknown and potentially hostile future than stay in their home country. Yet still, despite all the suffering, many maintain hope and optimism, a fact which should come through in the interpretation of the piece.

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Circular Lines

Written for Kronos Quartet's *Fifty for the Future*

A1

♩ = 168

Stephan Thelen

The musical score is divided into three systems, each with four staves for Violin 1 (VI 1), Violin 2 (VI 2), Viola (Vla), and Violoncello (Vc). The time signature is 15/4.

System 1:

- VI 1: Rests in both measures.
- VI 2: First measure is a rest. Second measure begins with a series of eighth notes, marked *very tight and propulsive* and *f*.
- Vla: Continuous eighth-note accompaniment, marked *f*.
- Vc: Continuous eighth-note accompaniment, marked *f*.

System 2:

- VI 1: First measure is a rest. Second measure begins with a half note, marked *expressive* and *mf*, followed by a melodic line.
- VI 2: Continuous eighth-note accompaniment.
- Vla: Continuous eighth-note accompaniment.
- Vc: Continuous eighth-note accompaniment.

System 3:

- VI 1: First measure is a half note, marked *mf*, followed by a melodic line. Second measure continues the melodic line.
- VI 2: Continuous eighth-note accompaniment.
- Vla: Continuous eighth-note accompaniment.
- Vc: Continuous eighth-note accompaniment.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *etc.* (et cetera). The score includes various musical notations such as rests, eighth notes, and melodic lines.

7 *V.*

VI 1 *very propulsive* *etc.*

VI 2

Vla

Vc

9

VI 1 *ff* *mf*

VI 2 *ff* *mf* *etc.*

Vla *ff* *mf*

Vc *ff*

D

11

VI 1

VI 2

Vla

Vc

15

VI 1

VI 2

Vla

Vc

This musical score shows measures 15 and 16. Measure 15 features a treble clef with a key signature of one flat (B-flat). The first staff (VI 1) contains a series of eighth notes. The second staff (VI 2) contains a half note. The third staff (Vla) contains a series of eighth notes. The fourth staff (Vc) contains a series of eighth notes. Measure 16 features a treble clef with a key signature of one flat (B-flat). The first staff (VI 1) contains a series of eighth notes. The second staff (VI 2) contains a half note. The third staff (Vla) contains a series of eighth notes. The fourth staff (Vc) contains a series of eighth notes.

19

VI 1

VI 2

Vla

Vc

f

etc.

10

21

VI 1

VI 2

Vla

Vc

15

23

G

VI 1

VI 2

Vla

Vc

f

25

VI 1 *mf* *etc.*

VI 2 *mf*

Vla *mf* *etc.*

Vc

VI 1: Treble clef, eighth notes with stems up and down, alternating between two chords. VI 2: Treble clef, eighth notes with stems up and down, alternating between two chords. Vla: Alto clef, eighth notes, continuous pattern. Vc: Bass clef, eighth notes and rests, alternating between two patterns.

27

VI 1 *etc.*

VI 2 *etc.*

Vla

Vc

VI 1: Treble clef, eighth notes with stems up and down, alternating between two chords. VI 2: Treble clef, eighth notes with stems up and down, alternating between two chords. Vla: Alto clef, eighth notes, continuous pattern. Vc: Bass clef, eighth notes and rests, alternating between two patterns.

29

VI 1

VI 2

Vla

Vc

VI 1: Treble clef, eighth notes with stems up and down, alternating between two chords. VI 2: Treble clef, eighth notes with stems up and down, alternating between two chords. Vla: Alto clef, eighth notes, continuous pattern. Vc: Bass clef, eighth notes and rests, alternating between two patterns.

31

VI 1

VI 2

Vla

Vc

VI 1: Treble clef, eighth notes, descending sequence. VI 2: Treble clef, sixteenth notes, ascending and descending patterns. Vla: Bass clef, sixteenth notes, dense texture. Vc: Bass clef, eighth notes, low register.

33

VI 1

VI 2

Vla

Vc

ff

ff

ff

VI 1: Treble clef, eighth notes, crescendo line, *ff*. VI 2: Treble clef, sixteenth notes, crescendo line, *ff*. Vla: Bass clef, sixteenth notes, *ff*. Vc: Bass clef, eighth notes, low register.

35

VI 1

VI 2

Vla

Vc

mf

mf

mf

VI 1: Treble clef, eighth notes, *mf*. VI 2: Treble clef, eighth notes, *mf*. Vla: Bass clef, sixteenth notes, *mf*. Vc: Bass clef, eighth notes, low register.

36 *etc.*

VI 1

VI 2

Vla

Vc

C

37

VI 1

VI 2

Vla

Vc

38

VI 1

VI 2

Vla

Vc

39

VI 1

VI 2

Vla

Vc

f

VI 1: Treble clef, key of B-flat major. Measures 39-40: eighth notes with rests.

VI 2: Treble clef, key of B-flat major. Measures 39-40: eighth notes with rests.

Vla: Alto clef, key of B-flat major. Measures 39-40: continuous eighth-note pattern.

Vc: Bass clef, key of B-flat major. Measures 39-40: continuous eighth-note pattern, starting with a forte (*f*) dynamic.

40

VI 1

VI 2

Vla

Vc

fade out

VI 1: Treble clef, key of B-flat major. Measures 40-41: eighth notes with rests.

VI 2: Treble clef, key of B-flat major. Measures 40-41: eighth notes with rests.

Vla: Alto clef, key of B-flat major. Measures 40-41: continuous eighth-note pattern, with a *fade out* instruction.

Vc: Bass clef, key of B-flat major. Measures 40-41: continuous eighth-note pattern.

41

VI 1

VI 2

Vla

Vc

expressive

mf

VI 1: Treble clef, key of B-flat major. Measures 41-42: eighth notes with rests.

VI 2: Treble clef, key of B-flat major. Measures 41-42: eighth notes with rests.

Vla: Alto clef, key of B-flat major. Measures 41-42: melodic line with a slur, marked *expressive* and *mf*.

Vc: Bass clef, key of B-flat major. Measures 41-42: continuous eighth-note pattern.

43

VI 1

VI 2

Vla

Vc

45

VI 1

VI 2

Vla

Vc

ff

f

47 (with cello)

VI 1

VI 2

Vla

Vc

f

etc.

10/4

10/4

10/4

10/4

F

49

VI 1

f

VI 2

f *etc.*

Vla

f

Vc

f

51

VI 1

VI 2

Vla

Vc

expressive

53

VI 1

VI 2

Vla

Vc

55

VI 1

VI 2

Vla

Vc

57

VI 1

VI 2

Vla

Vc

Bb

58

VI 1

VI 2

Vla

Vc

60

VI 1

VI 2

Vla

Vc

ff

ff

ff

ff

Eb

62

VI 1

VI 2

Vla

Vc

mf

mf

mf

64

etc.

VI 1

VI 2

Vla

Vc

expressive

66

VI 1

VI 2

Vla

Vc

This system contains measures 66 and 67. VI 1 plays a continuous eighth-note pattern in B-flat major. VI 2 plays a sustained chord of B-flat and F. Vla has a melodic line with a half note and a quarter note. Vc plays a complex bass line with many accidentals.

68

VI 1

VI 2

Vla

Vc

This system contains measures 68 and 69. VI 1 continues the eighth-note pattern. VI 2 continues the sustained chord. Vla has a melodic line with a half note and a quarter note. Vc continues the complex bass line.

70

VI 1

VI 2

Vla

Vc

This system contains measures 70 and 71. VI 1 continues the eighth-note pattern. VI 2 continues the sustained chord. Vla has a melodic line with a half note and a quarter note. Vc continues the complex bass line.

G#

72

VI 1 *mf*

VI 2 *mf*

Vla *mf*

Vc *mf*

74

VI 1

VI 2

Vla

Vc

C#

76

VI 1 *mp*

VI 2 *mp*

Vla *mp*

Vc *mp*

etc.

expressive

78

VI 1

VI 2

Vla

Vc

4/4

15

F#

81

VI 1

VI 2

Vla

Vc

mp

4/4

15

83

VI 1

VI 2

Vla

Vc

expressive

4/4

85

VI 1

VI 2

Vla

Vc

87

VI 1

VI 2

Vla

Vc

88

VI 1

VI 2

Vla

Vc

89

VI 1

VI 2

Vla

Vc

90

VI 1

VI 2

Vla

Vc

B

91

VI 1

VI 2

Vla

Vc

mp

f

etc.

93

VI 1

VI 2

Vla

Vc

95

VI 1

VI 2

Vla

Vc

96

VI 1

VI 2

Vla

Vc

etc.

97

VI 1

VI 2

Vla

Vc

10/4

E

98

VI 1

VI 2

Vla

Vc

10/4

100

VI 1

VI 2

Vla

Vc

10/4

A2

102

VI 1

VI 2 *grand and majestic*

Vla *f*

Vc *f*

VI 2

Vla

Vc

expressive

106

VI 1 *f*

VI 2

Vla

Vc

VI 1

VI 2

Vla

Vc

110

VI 1 *v*

VI 2

Vla

Vc

VI 1

VI 2

Vla

Vc

114

VI 1

VI 2

Vla

Vc

This system contains measures 114 through 117. VI 1 is silent. VI 2 plays a rhythmic pattern of eighth notes and rests. Vla plays a continuous eighth-note line. Vc plays a bass line with eighth notes and rests.

118

VI 1

VI 2

Vla

Vc

This system contains measures 118 through 121. VI 1 has a melodic line starting in measure 118, marked with an accent (>) and a breath mark (v). VI 2 continues its rhythmic pattern. Vla continues its eighth-note line. Vc continues its bass line.

122

VI 1

VI 2

Vla

Vc

This system contains measures 122 through 125. VI 1 has a melodic line starting in measure 122, marked with an accent (>) and a breath mark (v). VI 2 continues its rhythmic pattern. Vla continues its eighth-note line. Vc continues its bass line.

126

VI 1

VI 2

Vla

Vc

VI 1: Treble clef, melodic line with ties across measures.

VI 2: Treble clef, rhythmic pattern of eighth notes.

Vla: Bass clef, eighth-note accompaniment.

Vc: Bass clef, simple bass line with quarter notes and rests.

130

VI 1

VI 2

Vla

Vc

VI 1: Treble clef, melodic line with ties across measures.

VI 2: Treble clef, rhythmic pattern of eighth notes with accents.

Vla: Bass clef, eighth-note accompaniment.

Vc: Bass clef, simple bass line with quarter notes and rests.

etc.

134

VI 1

VI 2

Vla

Vc

VI 1: Treble clef, melodic line with ties across measures.

VI 2: Treble clef, rhythmic pattern of eighth notes with accents.

Vla: Bass clef, eighth-note accompaniment.

Vc: Bass clef, simple bass line with quarter notes and rests.

138

VI 1

VI 2

Vla

Vc

play natural harmonics when possible

142

VI 1

VI 2

Vla

Vc

146

VI 1

VI 2

natural harmonic (A string)

Vla

Vc

150

VI 1

VI 2

Vla

Vc

VI 1: Treble clef, eighth notes with chords. VI 2: Treble clef, eighth notes with chords. Vla: Treble clef, eighth notes with chords. Vc: Bass clef, whole rests.

154

VI 1

VI 2

Vla

Vc

expressive
v

VI 1: Treble clef, eighth notes with chords. VI 2: Treble clef, eighth notes with chords. Vla: Treble clef, eighth notes with chords. Vc: Bass clef, melodic line starting at measure 154, marked 'expressive' with a 'v' dynamic.

158

VI 1

VI 2

Vla

Vc

VI 1: Treble clef, eighth notes with chords. VI 2: Treble clef, eighth notes with chords. Vla: Treble clef, eighth notes with chords. Vc: Bass clef, melodic line continuing from measure 154, ending with a flourish in measure 161.

162

VI 1

VI 2

Vla

Vc

166

VI 1

VI 2

Vla

Vc

A3

170

VI 1

VI 2

Vla

Vc

f

f

f

expressive

174

VI 1

VI 2

Vla

Vc

VI 1: Melodic line starting with a forte (f) dynamic, marked *expressive*. It features a series of eighth notes and a half note, with a fermata over the final half note.

VI 2: Rhythmic accompaniment consisting of eighth notes and rests.

Vla: Rhythmic accompaniment consisting of eighth notes and rests.

Vc: Bass line with dotted rhythms and rests.

178

VI 1

VI 2

Vla

Vc

VI 1: Melodic line with a fermata, marked *expressive*.

VI 2: Rhythmic accompaniment consisting of eighth notes and rests.

Vla: Rhythmic accompaniment consisting of eighth notes and rests.

Vc: Bass line with dotted rhythms and rests.

182

VI 1

VI 2

Vla

Vc

propulsive

VI 1: Silent.

VI 2: Melodic line marked *propulsive*, consisting of eighth notes and rests.

Vla: Rhythmic accompaniment consisting of eighth notes and rests.

Vc: Bass line with dotted rhythms and rests.

186

VI 1

VI 2

Vla

Vc

VI 1: Rests in all four measures.

VI 2: Continuous eighth-note chords (F4, C5, G4, D5) in all four measures.

Vla: Continuous eighth-note line (F3, G3, A3, B3, C4, B3, A3, G3, F3) in all four measures.

Vc: Sparse eighth-note line (F2, G2, A2, B2, C3, B2, A2, G2, F2) in all four measures.

190

VI 1

VI 2

Vla

Vc

V

V

V

V

etc.

VI 1: Rests in measures 190 and 191. In measures 192 and 193, plays chords marked with 'V' (F4, C5, G4, D5). Measure 193 ends with 'etc.'.

VI 2: Continuous eighth-note chords in all four measures.

Vla: Continuous eighth-note line in all four measures.

Vc: Rests in measures 190 and 191, then continues the sparse eighth-note line in measures 192 and 193.

193

VI 1

VI 2

Vla

Vc

VI 1: Continuous eighth-note line (F4, G4, A4, B4, C5, B4, A4, G4, F4) in all four measures.

VI 2: Continuous eighth-note chords in all four measures.

Vla: Continuous eighth-note line in all four measures.

Vc: Sparse eighth-note line in all four measures.

194

VI 1

VI 2

Vla

Vc

VI 1: Treble clef, eighth notes, slurs, accents.

VI 2: Treble clef, eighth notes, slurs, accents.

Vla: Bass clef, eighth notes, slurs.

Vc: Bass clef, eighth notes, rests, slurs.

195

VI 1

VI 2

Vla

Vc

VI 1: Treble clef, eighth notes, slurs, accents.

VI 2: Treble clef, eighth notes, slurs, accents.

Vla: Bass clef, eighth notes, slurs.

Vc: Bass clef, eighth notes, rests, slurs.

196

VI 1

VI 2

Vla

Vc

ff

ff

ff

ff

VI 1: Treble clef, eighth notes, slurs, accents, *ff*.

VI 2: Treble clef, eighth notes, slurs, accents, *ff*.

Vla: Bass clef, eighth notes, slurs, *ff*.

Vc: Bass clef, eighth notes, rests, slurs, *ff*.

VIOLIN I



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4 th part (coda in 4/4) :	Sections A2 and A3 (bars 102 - 196)

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Vln 1

Circular Lines

Written for Kronos Quartet's *Fifty for the Future*

Stephan Thelen

 $\text{♩} = 168$ *expressive*

A1

3

mf

very propulsive

etc.

f

ff *mf*

D

11

13

18

f

G

21

25

etc.

mf

27

29

31

33

ff

35 *mf* *etc.*

37 Play 4x

C

45 *ff*

47 (with cello) *f* *etc.*

49 Play 4x

F

57

58 *f*

Bb

60

62 Play 4x *ff*

Eb

70 *mf*

72 C# *mp*

G#

77 *etc.*

The musical score is written for five instruments: C, F, Bb, Eb, and G#. The key signature is one flat (Bb). The time signature is 4/4. The score consists of 15 measures, numbered 35 to 77. Measure 35 is marked *mf* and *etc.*. Measure 37 is marked 'Play 4x'. Measure 45 is marked *ff*. Measure 47 is marked *f* and *etc.*. Measure 49 is marked 'Play 4x'. Measure 57 is marked *f*. Measure 58 is marked *f*. Measure 60 is marked *ff*. Measure 62 is marked 'Play 4x' and *ff*. Measure 70 is marked *mf*. Measure 72 is marked C# and *mp*. Measure 77 is marked *etc.*. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some measures marked 'Play 4x' and 'etc.'

F#

81 *mp*

83

85

86

87 *f*

88

91 *Play 3x* *etc.* *mp*

B

94

96 *V* *etc.*

98 *f*

100 *V* *ff*

102 *expressive* *f*

E

A2

114 **4**

126

133

141 *play natural harmonics when possible etc.*

146

151

156

161

166 **A3** **4**

174 *expressive* **f** **8**

The musical score is written on a single staff in treble clef. It includes various musical notations such as whole, half, quarter, eighth, and sixteenth notes, rests, and accidentals. Measure 114 starts with a 4-measure rest. Measures 141-165 feature a sequence of chords with natural harmonics. Measure 166 has a boxed 'A3' and a 4-measure rest. Measure 174 starts with a forte 'f' dynamic and an 8-measure rest. Performance instructions include 'play natural harmonics when possible etc.' and 'expressive'.

190 Vla

V V V V V V etc.

193

194

195

196

ff

VIOLIN II



Stephan Thelen

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Circular Lines

Stephan Thelen

A1

$$\frac{15}{4}$$

2

etc.

$$f$$
 \bar{f}

p

 \bar{f}

p

etc.

2nd time cresc.

1

etc.

D

 \mathcal{J}

f

expressive

1.

 f

m

19

etc.

21

$$f$$

23

G

$$f$$

27

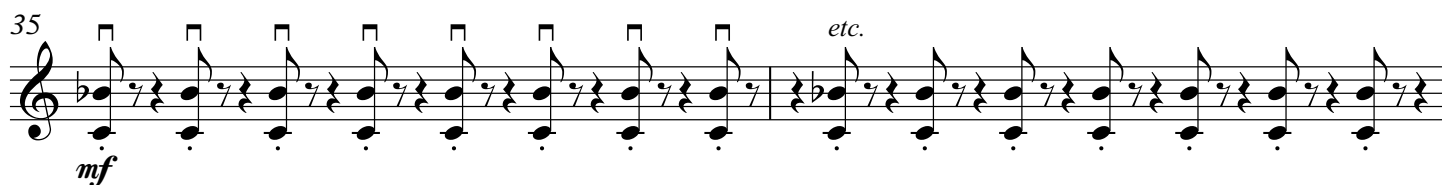
$$mf$$

etc.

28

29

Turn on open D



The image displays a musical score for the song "The Rose Tree". It consists of five staves, each representing a different instrument or voice part. The staves are labeled with their respective keys: Bb, Eb, G#, C#, and F#. The music is written in treble clef. The key signature for all parts is one flat (Bb). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The Bb part starts at measure 58 and ends at measure 104. The Eb part starts at measure 62 and ends at measure 104. The G# part starts at measure 72 and ends at measure 124. The C# part starts at measure 76 and ends at measure 154. The F# part starts at measure 81 and ends at measure 154. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The F# part includes the instruction "expressive" above measure 83. The score is presented in a clean, professional layout with a white background and black musical notation.

Bb

58

60

Eb

62

mf

64

68

G#

72

mf

76

C#

81

mp

83

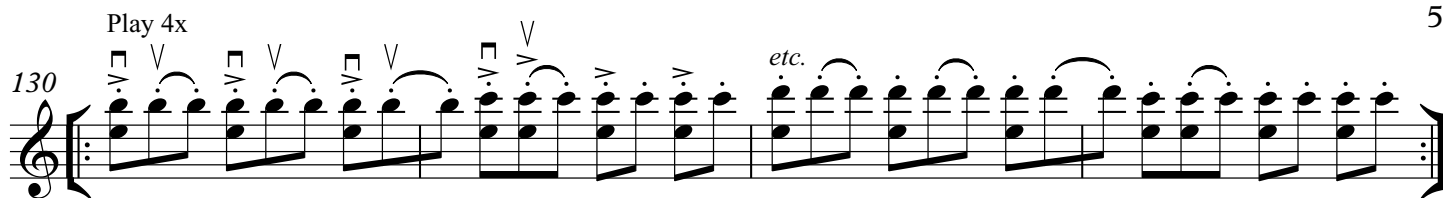
expressive

85

F#



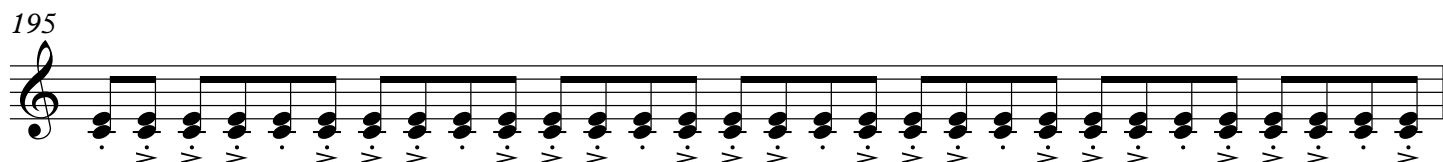
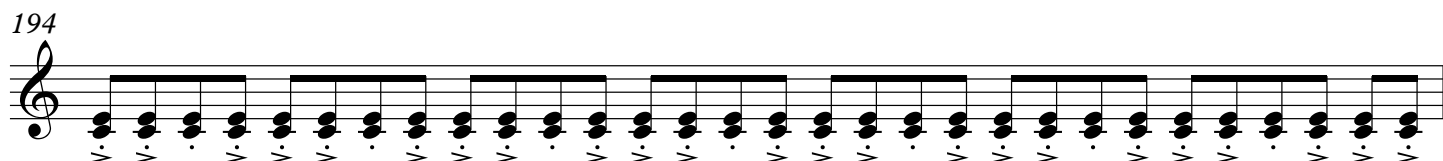
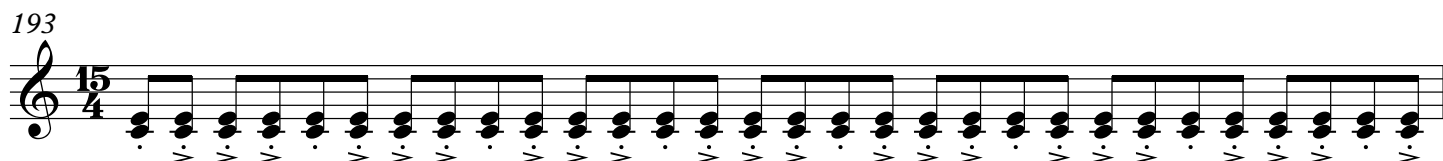
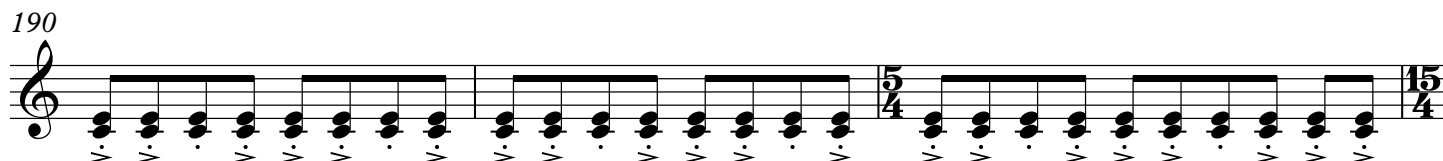
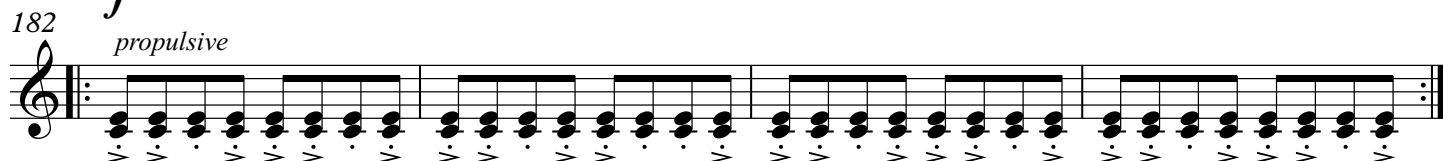
Play 4x



Play 4x



A3

***f****propulsive****ff***

VIOLA

50 for the future

HT HT HT HT HT HT HT HT HT HT HT
The **KRONOS** Learning Repertoire

Stephan Thelen

Circular Lines (2016)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

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Stephan Thelen's *Circular Lines* was commissioned as part of the Kronos Performing Arts Association's **Fifty for the Future: The Kronos Learning Repertoire**, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

PUBLISHED BY
Kronos Performing Arts Association
P.O. Box 225340
San Francisco, CA 94122
www.kronosquartet.org

Circular Lines for string quartet

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Vla

Circular Lines

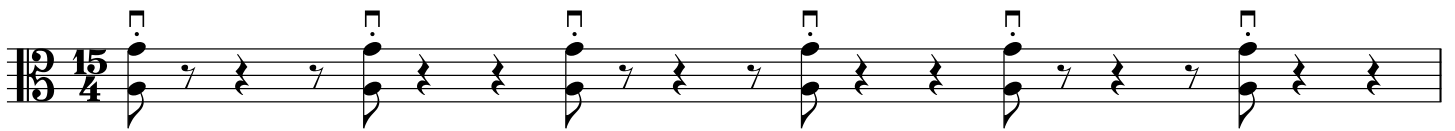
Written for Kronos Quartet's *Fifty for the Future*

Stephan Thelen

♩ = 168

very tight and propulsive, all notes same length

A1



2

Play 4x



4th time cresc.

10

D



13

Play 3x



19



20



23

G



24



25

Play 3x



26



31



2nd time cresc.

32

2nd time *ff*



37



39



41 expressive



43



45



46



49 Play 3x



51



58



60

*ff*

62 Vc *expressive*

Eb

68

72 *mf*

G#

76 *mp*

C#

81 Play 4x *mp*

F#

89

91

B

93

95

97 **E** *f*

99

A2 

114 *f* Play 3x 


129 

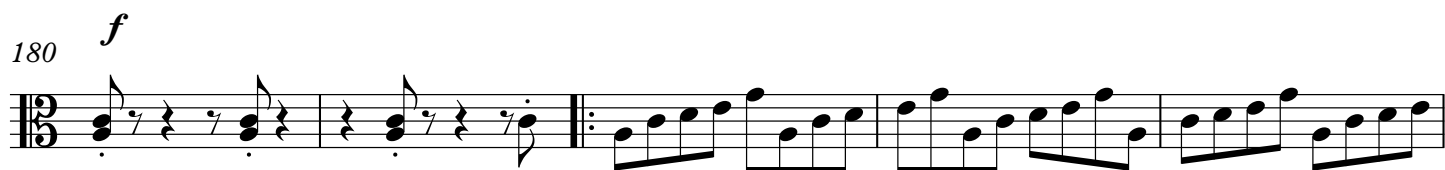
133 


natural harmonic (A string)
146 

150 

155 

170 **A3** 

f
180 

185 

193 *f* Play 3x 

196 

ff

CELLO

50 for the future

HT HT HT HT HT HT HT HT HT HT HT
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Vc

Circular Lines

Written for Kronos Quartet's *Fifty for the Future*

Stephan Thelen

♩ = 168

A1

2 *f* Play 3x

8

9

11 *ff* Play 4x

D

19 *f*

21 **G**

24

27 Play 4x
4th time cresc.

35

37 **C**

39 Play 4x

f

47

49

expressive

f

55

58

f

61

Eb

mf

64

Play 4x

mf

72

G#

mf

expressive

76

C#

mp

78

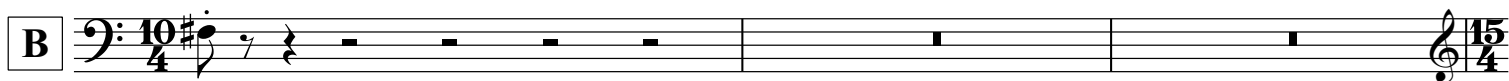
81

Play 4x

mp

89

91



94



96



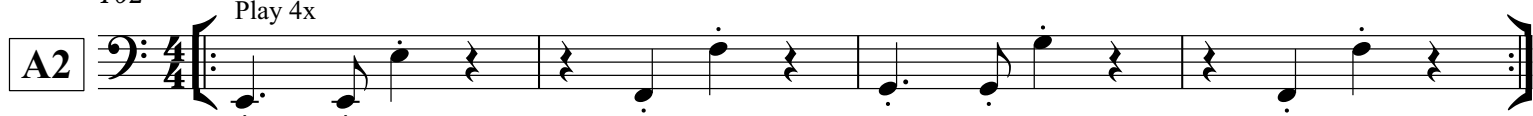
97



98



102



Play 4x

f

118

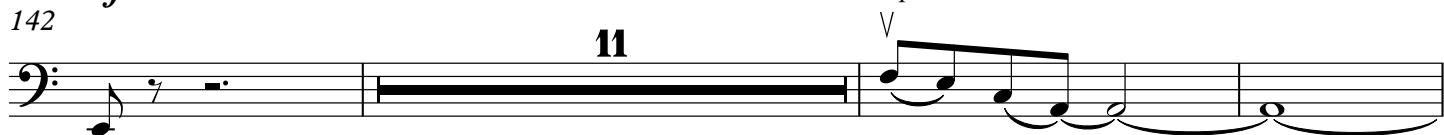
Play 4x

*f*

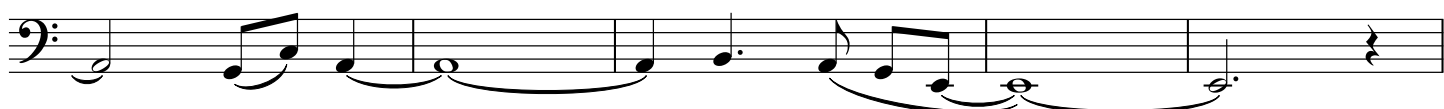
134

*f*

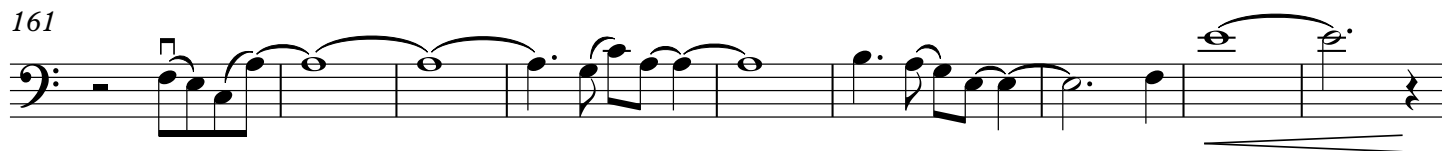
142

11*expressive*

156



161



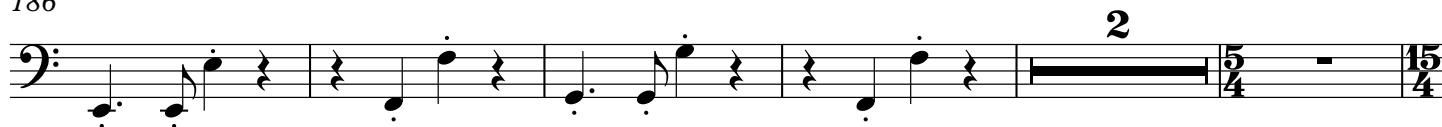
170

Play 4x

A3



186



193



195

