

tooayfoods 17

string quartet

a., b., c., d.,
f. (for clabar lorence), g. (for cat lamb)

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2009 -10

tooaytood 17a

polansky

one instrument per glissando

The image shows a musical staff in bass clef with a 5/4 time signature. A glissando is indicated by a long horizontal line starting from a note on the first line (F2) and ending at a note on the second space (B2). The glissando line is annotated with three notes: a sharp sign above a note on the second line (C3), a sharp sign above a note on the second space (B2), and a flat sign above a note on the second space (B2). Below the staff, a dynamic envelope is shown with a double line starting at *p* (piano) on the left and tapering to *ppp* (pianissimo) on the right.

alternate version: very long, any extreme dynamic envelope

lp 10/1/09, nyc
rev. 03/11/10 9:36 PM

tooaytood 17b

polansky

$\text{♩} = 180$

Violin I

Violin II

Viola

Cello

lp
nyc, 10/23/09
rev. 03/12/10 7:30 PM

tooaytood 17c

polansky

(duration = 2 seconds)

Violin I (all pitches -31¢) *p* *mf*

Violin II (all pitches -49¢) *mf* *p*

Viola (all pitches +53¢) *mf* *p* *mf*

Cello *p* *mf* *p*

lp
nyc, 10/12/09
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tooaytood #17d
(eleven sounds)

For string quartet

Each musician plays each of these sounds once each in the span of two seconds:

- 1) High natural harmonic (higher than the 4th harmonic)
- 2) Open string played in an unusual way
- 3, 4) Very high note and very low note (one plucked very gently, one very violently)
- 5, 6) very low note and very high note bowed (one with vibrato, one without)
- 7) mid-register note (plucked in an unusual way)
- 8) mid-register note (bowed with a part of your hand)
- 9) one sound of your choice, different from anybody else's sound
- 10) one four part very loud chord that moves
- 11) one sound for a loved one

Variation: As above, but use the 2 second span as a repeating time period. Each musician should gradually add one of the above sounds somewhere in the span over time, and once added, retains that sound in the same place. Don't predetermine where the sound is placed, or even what the sound will be (other than it be one of the 11 above). One of the sounds, predetermined, should be a "downbeat," to delineate the beginning of the span. Once all the sounds are in (44), continue for a while and stop on cue.

for clabar lorence
tooaytood17f

polansky

$\text{♩} = 240$

Violin 1

Violin 2

Viola

Cello

lp, fall 2009, nyc
revision: march, 2010, hanover

tooaytood 17g

for cat lamb

polansky

duration = 2 seconds (final chord can be held for a while)

Violin I

$5/4$ (-31) $9/8$ (+4)

(tune I to C#,
 $3/2$ above F# fundamental)

Violin II

$3/2$ (+2) $7/5$ (-17) $6/5$ (+16) $11/10$ (-35)

(tune II to A#,
 $5/4$ above F# fundamental)

Viola

$11/8$ (-49) $21/16$ (-29) $5/4$ (-14) $19/16$ (-2) $9/8$ (+4) $17/16$ (+5)

(tune II to E,
 $7/4$ above F# fundamental)

Cello

$3/2$ (+2) $29/20$ (+43) $7/5$ (-17) $27/20$ (+20) $13/10$ (+54) $5/4$ (-14) $6/5$ (+16) $23/20$ (+42) $11/10$ (-35) $21/20$ (-15)

(tune II to C,
 $11/4$ above F# fundamental)

Each instrument tunes their G string to the low F# fundamental.
Play that note ad lib at any time, and let ring.

Ratios for each instrument are to the retuned open string, notated
as nearest cognate pitches relative to that string.

lp
hanover, 3/19/10
rev. 9/29/16 1:00 PM