

five songs for kate and vanessa

violin, cello, piano

- I. higher
- II. corner cows
- III. to&fro/in&out
- IV. Courante
- V. jig

for Kate Stenberg and Vanessa Ruotolo

Larry Polansky
2019

five songs for kate and vanessa was written in 2018–19, for Kate Stenberg (violin), Vanessa Ruotolo (cello), and Amy Beal (piano). This trio premiered the piece on December 11th, at the Center for New Music in San Francisco, CA. The second performance took place two days later (Dec. 13th) at the University of California, Santa Cruz.

Each of the five “songs” is based, sometimes quite loosely, on a pre-existing song or piece.

higher and *jig* are based on Ruth Crawford Seeger’s piano arrangements of *The Higher Up the Cherry Tree* and *Sweet Betsy from Pike*, respectively, from her *22 American Folk Songs* (1936–38)

corner cows is based on my round *reconnaissance*, from my booklet *Another Round of Cohase Rounds* (2018). The round appears in its original form in the piece.

in&out/to&fro and *courante* are based on sections of Johann Jakob Froberger’s keyboard work *Variatione Auff die Mäyerin*. The piano part in the former is taken literally from the original Froberger, as are all three instrumental parts of *Courante* (although in *Courante*, each of the three parts is, independently, stretched in time).

I am grateful to the Kate Stenberg, Vanessa Ruotolo, and Amy Beal for their work on the piece, providing valuable feedback and ideas throughout its composition and rehearsal process.

Larry Polansky
Santa Cruz, CA
12/16/19

five songs for kate and vanessa

violin and cello

I. higher

for Kate Stenberg and Vanessa Ruotolo

Larry Polansky
2019

higher

polansky

A *very slowly, very quietly, but steady*

Cello

II III I III II I I IV I II II I III I III I II IV III II I II I

Vc.

3 III near neck IV or II

Vln.

I or III

Vc.

6:5 III

Vln.

14 (or 8va III harm.) IV III IV IV I IV soft, near neck

Vc.

III

Vln.

18 8va II or I

Vc.

3

22 C

Vln. *IV III IV* *III 6 III IV III* *IV*

Vc. *III* *II*

27 *pluck or bow* *(bow)*

Vln. *mp* *IV (or I, 8va)* *IV II III IV*

Vc. *mp*

30 D *rit.-----*

Vln. *II* *IV* *IV* *IV* *IV* *IV* *II* *I* *IV*

Vc. *III* *III* *III* *III* *III* *III* *II* *III*

36 *(ossia 8va)*

Vln. *I II* *II or III* *IV* *II* *5*

Vc. *III* *III* *IV or II* *II or III*

39

Vln.

Vc.

five songs for kate and vanessa

violin and cello

II. corner cows

for Kate Stenberg and Vanessa Ruotolo

Larry Polansky
2019

corner cows

polansky

Quickly, generally, lightly

1 Prelude

Violin

Cello

not too loud, insistent

(tie, last x only)

Repeat any number of times, move to next measure on cue

(Ab, last x only)

Vln.

Vc.

4

6

Vln.

Vc.

7

3

gently

Repeat any number of times.

Vln.

Vc.

11

bow

(2x tie)

3 pluck

Vln.

Vc.

* where this sign occurs, performers may clap, shout, or make any noise, with their voice or instrument, or not

21

Vln.

Vc.

4

mp

mf

25

Vln.

Vc.

5

3

29

Vln.

Vc.

10

5

32

Vln.

Vc.

Duet

*

I III IV

35

Vln.

Vc.

10

10

6

pluck *bow*

43

pluck *bow*

5:6 5:6 4:3

4:3 5:3

7

7:6 8:6

49

6

Sing as a two-part round: once in unison, and then as a round several times, ending with voice B singing the second half solo.
Optional: play ad lib with the vocal part, preferably simply, perhaps at the beginning of each measure.

8 Round (sing)

A

Vln. *

Where are the cor-ner cows now! Oh, where are the cor-ner cows now! They're

B

Vln.

not at the pond, the king-fish-ers miss them, not on the trail or the field! May-be they're in the cor-ner. Oh!

Repeat any number of times, always on the 8th pulse.

Transpose freely (or not) each time (any key, any octave)

Freely alter the final rest to be 1, 2, or 3 8th notes, (so as to phase the pattern differently).

Vln.

58 *

9

(cello solo)

Vc.

subito p
gently

62

Vln.

Vc.

mf

I II I I

65

Vln.

Vc.

68

Vln.

Vc.

get more and more aggressive to 10

19:18 *rit.*

10

Vln.

Vc.

f

pizz. (or bowed)

71

Vln.

Vc.

11:10 12:11 13:11

73

Vln.

Vc.

13:12 12:11 12:11

75

Vln.

Vc.

pizz. 6:5 -31

11 Coda *all legato, near the neck, very quiet, very slowly*

Vln.

Vc. *arco*

Vln.

Vc.

Vln.

Vc.

Vln.

Vc.

five songs for kate and vanessa

violin, cello, piano

III. to&fro/in&out

for Kate Stenberg and Vanessa Ruotolo

Larry Polansky
2019

2&fro/in&out

violin, cello, piano

polansky

A

Violin

Piano

Section A consists of two staves. The Violin staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest for the first two measures, followed by a quarter note G4, an eighth note F#4, a quarter note E4, and a quarter note D4. The Piano part is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic accompaniment of eighth and sixteenth notes, with some measures containing triplets. The piano part concludes with a whole rest in the final measure.

A'

Vln.

Vc.

Pno.

Section A' consists of three staves. The Violin (Vln.) staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest for the first three measures, followed by a quarter note G4, an eighth note F#4, a quarter note E4, and a quarter note D4. A measure rest of 5 is indicated above the first measure, and a measure rest of 8 is indicated above the eighth measure. The Cello (Vc.) staff is in bass clef with the same key signature and time signature. It begins with a quarter note G2, an eighth note F#2, a quarter note E2, and a quarter note D2. It features a rhythmic accompaniment of eighth and sixteenth notes, with some measures containing triplets. The Piano (Pno.) part is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic accompaniment of eighth and sixteenth notes, with some measures containing triplets. The piano part concludes with a whole rest in the final measure.

B

Vln.

Vc.

Pno.

Section B consists of three staves. The Violin (Vln.) staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a quarter note G4, an eighth note F#4, a quarter note E4, and a quarter note D4. It features a rhythmic accompaniment of eighth and sixteenth notes, with some measures containing triplets. The Cello (Vc.) staff is in bass clef with the same key signature and time signature. It begins with a quarter note G2, an eighth note F#2, a quarter note E2, and a quarter note D2. It features a rhythmic accompaniment of eighth and sixteenth notes, with some measures containing triplets. The Piano (Pno.) part is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic accompaniment of eighth and sixteenth notes, with some measures containing triplets. The piano part concludes with a whole rest in the final measure.

13

Vln.

Vc.

Pno.

B'

17

Vln.

Vc.

Pno.

21

Vln.

Vc.

Pno.

Vola

8va opt.

(or art.)

3

II

7

Sarabande

A

25

Vln.

Vc.

Pno.

(2nd x only)

8va

I

III (harm. opt.)

pp

(2nd x pluck)

(2nd x only)

29

Vln.

Vc.

Pno.

4

5

B

(a little sharp)

33

Vln.

Vc.

Pno.

37

Vln.

Vc.

Pno.

41

Vln.

Vc.

Pno.

45

Vln.

Vc.

Pno.

C

49

Vln.

Vc.

Pno.

mp

10:6

6

5

6

11:6

15:12

1 II I 7

52

Vln.

Vc.

Pno.

5 3 6 3

I II (or 8vb) 6

Detailed description: This system contains measures 52, 53, and 54. The Violin part (Vln.) starts with a whole rest in measure 52, then plays a sixteenth-note scale in measure 53, and continues with a sixteenth-note scale in measure 54. The Viola part (Vc.) plays a sixteenth-note scale in measure 52, then a half note in measure 53, and a sixteenth-note scale in measure 54. The Piano part (Pno.) plays a series of chords and single notes across the three measures. Fingerings are indicated with numbers 5, 3, 6, and 3. A dynamic marking > is present in measure 53. A second ending bracket labeled II (or 8vb) spans measures 53 and 54.

55

Vln.

Vc.

Pno.

3 7 7:6 5:3 7 II (pluck) (pp) (bow) 5:3 II

Detailed description: This system contains measures 55, 56, and 57. The Violin part (Vln.) plays a half note in measure 55, a quarter note in measure 56, and a sixteenth-note scale in measure 57. The Viola part (Vc.) plays a half note in measure 55, a quarter note in measure 56, and a sixteenth-note scale in measure 57. The Piano part (Pno.) plays a series of chords and single notes across the three measures. Fingerings are indicated with numbers 3, 7, 7:6, 5:3, and 7. Dynamic markings include >, (pp), and (pluck). A bowing instruction (bow) is present in measure 56. A second ending bracket labeled II spans measures 56 and 57.

60

(lightly)

7

(lightly, freely)

(26:24)

Vln.

Vc.

Pno.

III IV

5:3

II

13♯:12♯

13♯:12♯

7

4:3♯

63

Vln.

Vc.

Pno.

I

V^o

pizz.

Fifth Part

A

The musical score consists of three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Violin (Vln.):** Measures 67-72. Starts with a plucked note (marked *(pluck)*), followed by a series of eighth notes with bowing marks (*(bow)*). Measure 70 features a plucked note (*(pluck)*). Measure 71 has a *rit.* (ritardando) marking over a sustained chord.
- Viola (Vc.):** Measures 67-72. Measures 67-69 have rests. Measure 70 has a plucked note (*(pluck)*). Measure 71 has a triplet of eighth notes (*3*) with a bowing mark (*(bow)*). Measure 72 has a plucked note (*(pluck)*) with a fingering of 5.
- Piano (Pno.):** Measures 67-72. Features a continuous eighth-note accompaniment in both hands.

A'

69

Vln.

Vc.

Pno.

(pluck)

(bow)

(pluck)

(bow)

3

5

71

Vln.

Vc.

Pno.

3

5

6

72

Vln.

Vc.

Pno.

B (*vln., cello, chords not synchronized, but overlap, cresc. and decresc. ad lib*)

Vln.

Vc.

Pno.

75

Vln.

Vc.

Pno.

77

Vln.

Vc.

Pno.

Detailed description: This page of a musical score contains two systems of music, measures 75-76 and 77-78. Each system includes staves for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature is one sharp (F#). In the first system (measures 75-76), the Violin part has a whole note in measure 75 and a half note in measure 76. The Viola part has a whole note in measure 75 and a half note in measure 76. The Piano part features a continuous eighth-note accompaniment in the left hand and a melodic line in the right hand. The second system (measures 77-78) shows more complex melodic lines for the Violin and Viola, with the Piano accompaniment continuing. The score is written in a standard musical notation style with treble and bass clefs.

(End on one of these three chords)

79

Vln.

Vc.

Pno.

B' *Gently, softly, rubato, slowly*
Getting slower to end

81

(let notes ring whenever possible, articulations free)

Vln.

Vc.

Pno.

83

Vln. *I* *IV* *III* *8va*

Vc. 5 5 3:4 5 6

Pno.

85

Vln. *8va*

Vc. 5 3

Pno. *III* *IV*

93

Vln.

Vc.

Pno.

Detailed description: This system contains measures 93 and 94. The Violin (Vln.) part starts with a treble clef and a key signature of one sharp (F#). It plays a sequence of eighth notes: G4, A4, B4, C5, followed by a half note G4. In measure 94, it plays a half note G4 and a half note F#4. The Viola (Vc.) part starts with a bass clef and a key signature of one sharp (F#). It plays a continuous eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D3

Coda (gently, slowly, freely)

The musical score is arranged in three systems. The first system contains the Violin (Vln.) and Viola (Vc.) staves. The Violin staff begins at measure 97 with a treble clef and a key signature of one sharp (F#). The Viola staff begins with a bass clef and the same key signature. The second system contains the Piano (Pno.) staff, which is a grand staff with both treble and bass clefs. The score concludes with a double bar line. Performance markings include 'freely' above the Viola staff in the second system and a '3' (triple) marking below the Viola staff in the first system. The piece ends with a fermata over the final notes of each instrument.

five songs for kate and vanessa

violin, cello, piano

IV. Courante

for Kate Stenberg and Vanessa Ruotolo

Larry Polansky
2019

Courante
(5 songs for kate and vanessa)

Performance Notes

Time

There is no “score” for *Courante*. Each of the three parts is temporally independent. Physical measure length corresponds indicates measure duration.

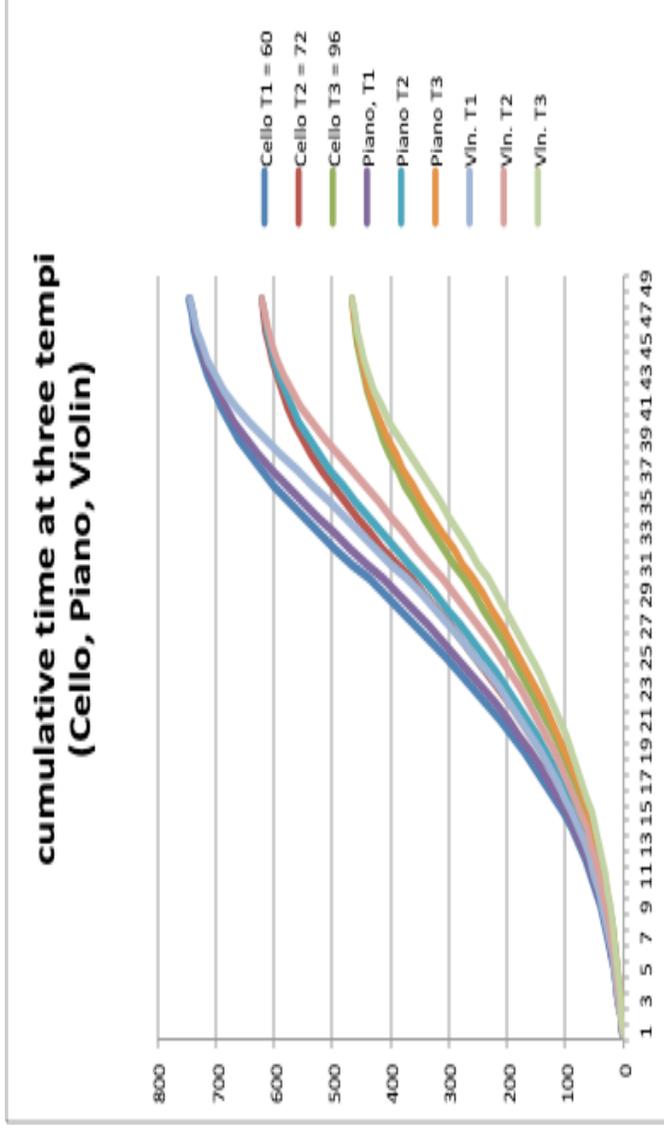
Each part plays the entire Froberger *Courante*. Measure lengths for each part are stretched (expanded then contracted) independently over the course of the piece, starting with a minimum length at the ensemble-chosen tempo (see below), and gradually approaching some maximum length (longest duration), before, again gradually, returning to the starting duration. This expansion/compression process happens asynchronously with regard to the three parts.

Tempi

At the end of each line, three time values (min:seconds) are given, corresponding to starting tempi (for the first measure) of either 60, 72 and 96 bpm. The trio should select one of three tempi for the performance, meaning that the 1st and last measures (only) should be played at that tempo, and all other durations/measure lengths are slower/longer. Some digital timing display, showing minutes/seconds, should be used by each player, and started together at the beginning of the piece.

The three time values correspond to actual elapsed time at that point in the piece for the performer. For example, in the cello part, at the end of measure 10, either 0:57, 0:48, or 0:36 seconds should have elapsed (roughly), depending on which tempo (60, 72, 96 respectively) is in effect. For the piano part, at the end of the same measure, elapsed time values for the three tempi are 0:41, 0:34, and 0:25 seconds, and for the violin, 0:39, 0:32, 0:24. The performer should use these end-of-line values as “signposts” for where they should be in the piece at a given time.

All of the parts are the same length, though they have different expansion/contraction trajectories. That is, the piece is 9:20, 7:47, or 5:50 long, depending on the chosen tempo. In other words, the three performers should end, more or less, together. Temporal precision is not required (or even encouraged) over the course of the piece, the end-of-line elapsed times are meant to give the performer a guide as to where they are vis a vis the theoretically exact time at that point, allowing them to slow down or speed up to compensate throughout the piece.



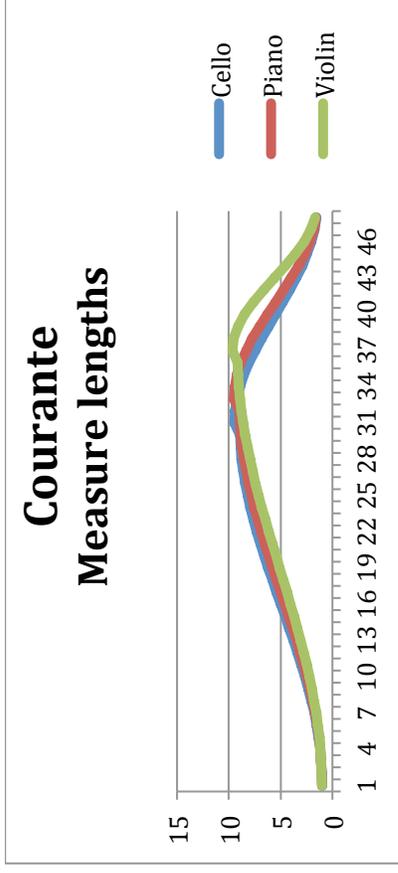
Performer Elaboration

Corresponding to the durational expansion/contraction, players may elaborate gradually on their parts more and more towards the apex of their expansion curve (the longest measure), and gradually less and less towards the final measure. For the three instruments, the longest measures are:

Violin: m. 37

Cello: m. 31

Piano: m. 33



Elaborations might consist of added trills, octave displacements, use of harmonics, pizzicatti, displacement by P5th or P12th (up or down), and double-stops (in the strings) of octaves or 5ths. Other intervallic elaboration should be used sparingly, if at all. The simplest elaborative material should enter first, and be the last to fall into disuse. For example, the performer might begin by occasionally playing an octave of a given pitch, and then add the possibility of substituting a P5th instead, or a double-stop, etc., becoming more “ornate” towards the longest measure, and then roughly reverse that process towards the end. Again, precision and exactitude is not the goal, but rather a kind of “degree of playfulness” accompanying the arc of measure expansion/contraction.

The piece should be generally played at one dynamic level, or with terraced dynamics, which may occur independently in each part, and occurring at either repetition (A, A'; B, B') or at larger sections (A, B).

Larry Polansky
 Santa Cruz, CA
 4/7/19

Courante

5 songs for kate and vanessa

Piano part

Larry Polansky
2019

Courante

(five songs for kate and vanessa)
stretched piano

polansky

The musical score is presented in three systems. The first system, labeled 'A', shows a piano accompaniment with a treble clef and a key signature of one sharp (F#). The time signature is 3/2. The piano part consists of a series of chords and moving lines. The second system, labeled 'A'', shows a vocal line with a treble clef and a key signature of one sharp. The piano accompaniment continues below. The third system, labeled 'II', shows a vocal line with a treble clef and a key signature of one sharp. The piano accompaniment continues below. Time stamps are provided for various points in the score: 0:20, 0:16, 0:12, 0:41, 0:34, 0:25, 1:03, 0:53, and 0:39.

Piano

Pno.

Pno.

0:20
0:16
0:12

0:41
0:34
0:25

1:03
0:53
0:39

Courante (Piano)

14

Piano score for measures 14 and 15. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of eighth notes: F3, G3, A3, B3, C4, B3, A3, G3. A fermata is placed over the final notes of both hands. A trill (tr) is indicated above the final note of the right hand. Time stamps: 1:22, 1:08, 0:50.

16

Piano score for measures 16 and 17. Measure 16 features a box labeled 'B' above the staff. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: F3, G3, A3, B3, C4, B3, A3, G3. A fermata is placed over the final notes of both hands. Time stamps: 1:44, 1:27, 1:00.

18

Piano score for measures 18 and 19. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: F3, G3, A3, B3, C4, B3, A3, G3. A fermata is placed over the final notes of both hands. Time stamps: 2:10, 1:48, 1:21.

20

Piano score for measures 20 and 21. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: F3, G3, A3, B3, C4, B3, A3, G3. A fermata is placed over the final notes of both hands. Time stamps: 2:24, 2:00, 1:30.

Courante (Piano)

21

Piano score for measures 21-22. Measure 21: Treble clef has a quarter note G4, bass clef has a whole note G3. Measure 22: Treble clef has a quarter note A4, bass clef has a whole note A3. A brace groups both measures.

2:38
2:12
1:39

Pno.

22

Piano score for measures 23-24. Measure 23: Treble clef has a quarter note B4, bass clef has a whole note B3. Measure 24: Treble clef has a quarter note C5, bass clef has a whole note C4. A brace groups both measures.

2:54
2:25
1:49

Pno.

23

Piano score for measures 25-26. Measure 25: Treble clef has a quarter note D5, bass clef has a whole note D4. Measure 26: Treble clef has a quarter note E5, bass clef has a whole note E4. A brace groups both measures.

3:10
2:38
1:59

Pno.

24

Piano score for measures 27-28. Measure 27: Treble clef has a quarter note F5, bass clef has a whole note F4. Measure 28: Treble clef has a quarter note G5, bass clef has a whole note G4. A brace groups both measures.

3:27
2:52
2:09

Pno.

Courante (Piano)

25

Piano score for measures 25 and 26. Measure 25 features a treble clef with a quarter note G4 and a bass clef with a half note G3. Measure 26 features a treble clef with a quarter note G4 and a bass clef with a half note G3. A large slur covers both measures. Time signatures 3:45, 3:07, and 2:20 are listed to the right.

3:45
3:07
2:20

Pno.

26

Piano score for measures 26 and 27. Measure 26 features a treble clef with a quarter note G4 and a bass clef with a half note G3. Measure 27 features a treble clef with a quarter note G4 and a bass clef with a half note G3. A large slur covers both measures. Time signatures 4:03, 3:22, and 2:31 are listed to the right.

4:03
3:22
2:31

Pno.

27

Piano score for measures 27 and 28. Measure 27 features a treble clef with a quarter note G4 and a bass clef with a half note G3. Measure 28 features a treble clef with a quarter note G4 and a bass clef with a half note G3. A large slur covers both measures. Time signatures 4:21, 3:38, and 2:43 are listed to the right.

4:21
3:38
2:43

Pno.

28

Piano score for measures 28 and 29. Measure 28 features a treble clef with a quarter note G4 and a bass clef with a half note G3. Measure 29 features a treble clef with a quarter note G4 and a bass clef with a half note G3. A large slur covers both measures. Time signatures 4:40, 3:53, and 2:55 are listed to the right.

4:40
3:53
2:55

Pno.

Courante
(Piano)

29

Piano score for measures 29 and 30. Measure 29 features a treble clef with a whole note G4 and a bass clef with a whole note G2. Measure 30 features a treble clef with a whole note G4 and a bass clef with a whole note G2. A large slur spans across both measures. Time stamps are listed on the right: 5:00, 4:10, 3:07.

Pno.

5:00
4:10
3:07

30

Musical notation for measures 30 and 31. Measure 30 features a treble clef with a whole note G4 and a bass clef with a whole note G2. Measure 31 features a treble clef with a whole note G4 and a bass clef with a whole note G2. A large slur spans across both measures. Time stamps are listed on the right: 5:19, 4:26, 3:19.

Pno.

5:19
4:26
3:19

31

Musical notation for measures 31 and 32. Measure 31 features a treble clef with a whole note G4 and a bass clef with a whole note G2. Measure 32 features a treble clef with a whole note G4 and a bass clef with a whole note G2. A large slur spans across both measures. Time stamps are listed on the right: 5:39, 4:42, 3:32.

Pno.

5:39
4:42
3:32

32

Musical notation for measures 32 and 33. Measure 32 features a treble clef with a whole note G4 and a bass clef with a whole note G2. Measure 33 features a treble clef with a whole note G4 and a bass clef with a whole note G2. A large slur spans across both measures. Time stamps are listed on the right: 5:59, 4:59, 3:44.

Pno.

5:59
4:59
3:44

Courante
(Piano)

B' 33

Piano score for measures 33 and 34. Measure 33 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a half note G5, a quarter note A5, and a quarter note B5. The bass staff contains a whole note G3. Measure 34 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a half note G5, a quarter note A5, and a quarter note B5. The bass staff contains a whole note G3.

6:20
5:17
3:57

34

Piano score for measures 35 and 36. Measure 35 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a half note G5, a quarter note A5, and a quarter note B5. The bass staff contains a whole note G3. Measure 36 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a half note G5, a quarter note A5, and a quarter note B5. The bass staff contains a whole note G3.

6:41
5:34
4:10

35

Piano score for measures 37 and 38. Measure 37 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a half note G5, a quarter note A5, and a quarter note B5. The bass staff contains a whole note G3. Measure 38 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a half note G5, a quarter note A5, and a quarter note B5. The bass staff contains a whole note G3.

7:01
5:51
4:23

36

Piano score for measures 39 and 40. Measure 39 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a half note G5, a quarter note A5, and a quarter note B5. The bass staff contains a whole note G3. Measure 40 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a half note G5, a quarter note A5, and a quarter note B5. The bass staff contains a whole note G3.

7:21
6:07
4:35

Courante (Piano)

37

7:39
6:22
4:47

Pno.

Detailed description: This system contains measures 37, 38, and 39. Measure 37 features a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a whole note G4, and the bass staff has a whole note G3. Measure 38 has a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a quarter note G4, and the bass staff has a whole note G3. Measure 39 has a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a quarter note G4, and the bass staff has a whole note G3. The time signatures 7:39, 6:22, and 4:47 are written vertically above the staves.

38

7:56
6:37
4:57

Pno.

Detailed description: This system contains measures 38, 39, and 40. Measure 38 has a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a quarter note G4, and the bass staff has a whole note G3. Measure 39 has a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a quarter note G4, and the bass staff has a whole note G3. Measure 40 has a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a quarter note G4, and the bass staff has a whole note G3. The time signatures 7:56, 6:37, and 4:57 are written vertically above the staves.

39

8:25
7:01
5:16

Pno.

Detailed description: This system contains measures 39, 40, and 41. Measure 39 has a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a quarter note G4, and the bass staff has a whole note G3. Measure 40 has a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a quarter note G4, and the bass staff has a whole note G3. Measure 41 has a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a quarter note G4, and the bass staff has a whole note G3. The time signatures 8:25, 7:01, and 5:16 are written vertically above the staves.

41

8:47
7:19
5:29

Pno.

Detailed description: This system contains measures 41, 42, and 43. Measure 41 has a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a quarter note G4, and the bass staff has a whole note G3. Measure 42 has a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a quarter note G4, and the bass staff has a whole note G3. Measure 43 has a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a quarter note G4, and the bass staff has a whole note G3. The time signatures 8:47, 7:19, and 5:29 are written vertically above the staves.

Courante (Piano)

43

Pno.

9:09
7:32
5:39

46

Pno.

9:20
7:47
5:50

tr

lp, 3/3/19
T20, 4/6/19 8:23 AM

Courante

5 songs for kate and vanessa

violin part

Larry Polansky
2019

Courante

(five songs for kate and vanessa)
stretched violin

polansky

Violin

A

0:19
0:16
0:12

A'

0:39
0:32
0:24

0:59
0:49
0:36

1:15
1:02
0:47

B (or *8va*)

1:34
1:19
0:59

Courante
(Violin)

18

1:58
1:37
1:13

20

2:09
1:48
1:21

21

2:22
1:58
1:29

22

2:36
2:10
1:37

23

2:50
2:22
1:46

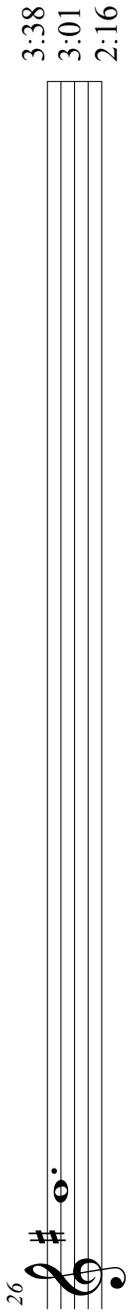
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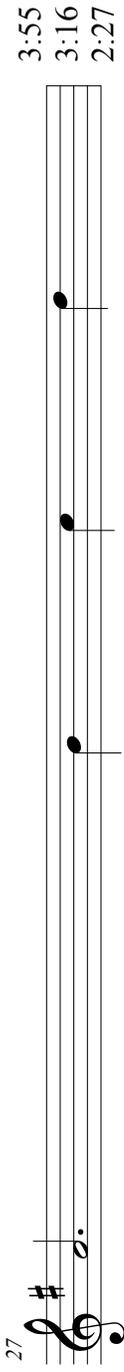
3:05
2:34
1:56

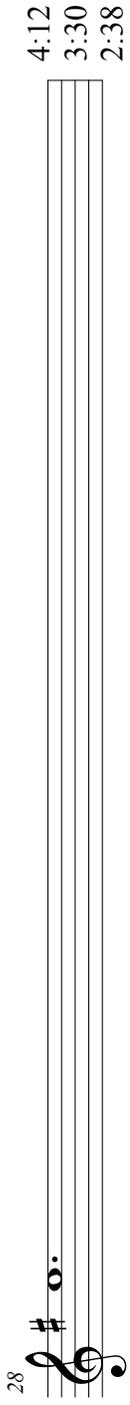
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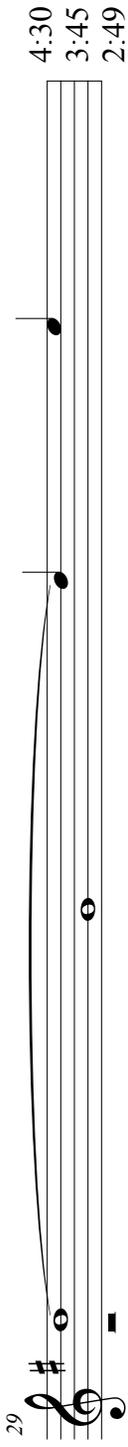
3:21
2:48
2:06

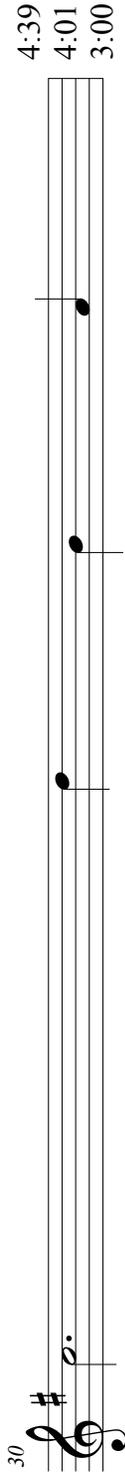
Courante
(Violin)

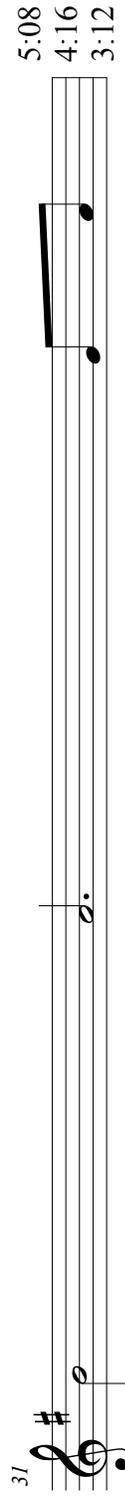
26  3:38
3:01
2:16

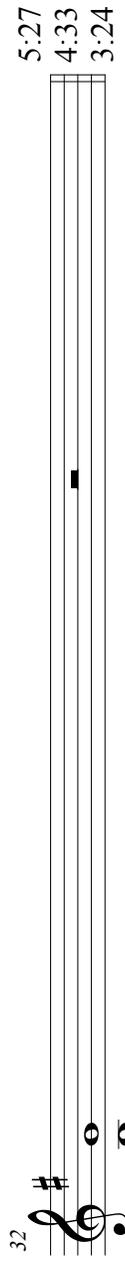
27  3:55
3:16
2:27

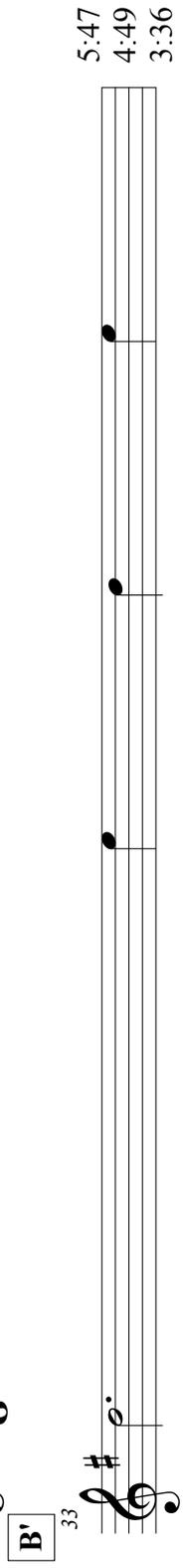
28  4:12
3:30
2:38

29  4:30
3:45
2:49

30  4:39
4:01
3:00

31  5:08
4:16
3:12

32  5:27
4:33
3:24

B' 33  5:47
4:49
3:36

Courante
(Violin)

34 6:06
5:05
3:49

35 6:26
5:22
4:01

36 6:46
5:39
4:14

37 7:08
5:56
4:27

38 7:28
6:13
4:40

39 7:48
6:30
4:52

40 8:07
6:45
5:04

41 8:23
6:59
5:14

Detailed description: This is a musical score for a violin piece titled 'Courante'. It consists of seven staves, numbered 34 to 41. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are as follows: Staff 34: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Staff 35: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Staff 36: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Staff 37: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Staff 38: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Staff 39: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Staff 40: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Staff 41: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Time signatures are listed above each staff in a 3x3 grid format. For example, for staff 34, the times are 6:06, 5:05, and 3:49. For staff 41, the times are 8:23, 6:59, and 5:14.

Courante
(Violin)

42 8:38
7:11
5:23

43 8:59
7:29
5:37

45 9:20
7:47
5:50

lp, 4/5/19
rev. 4/6/19 8:25 AM

Courante

(5 songs for kate and vanessa)

cello part

Larry Polansky
2019

Courante

(five songs for kate and vanessa)
stretched cello

polansky

The musical score is written for Cello and Violoncello (Vc.) in G major (one sharp) and 3/4 time. It consists of five systems of music. The first system is for Cello, starting with a box labeled 'A' above the staff. The second system is for Vc., starting with a box labeled 'A'' above the staff. The third system is for Vc., starting with a box labeled 'A' above the staff. The fourth system is for Vc., starting with a box labeled 'A' above the staff. The fifth system is for Vc., starting with a box labeled 'A' above the staff. The score includes various musical notations such as notes, rests, and slurs, along with time signatures and measure numbers.

System 1 (Cello): Starts with a box labeled 'A'. Time markers: 0:15, 0:20, 0:25.

System 2 (Vc.): Starts with a box labeled 'A''. Time markers: 0:26, 0:35, 0:42.

System 3 (Vc.): Starts with a box labeled 'A'. Time markers: 0:36, 0:48, 0:57.

System 4 (Vc.): Starts with a box labeled 'A'. Time markers: 1:03, 1:16, 0:47.

Courante
(cello)

14

Vc.

1:38
1:22
1:01

8

Detailed description: This block contains the first two measures of the cello part. Measure 14 starts with a whole note G2 (one ledger line below the staff) and a whole note G3 (first line). Measure 15 continues with a whole note G3 and a whole note G4 (second line). A slur connects the two G3 notes across the bar line. A fermata is placed over the second G3 note. A large number '8' is written below the staff at the end of measure 15.

16

Vc.

1:50
1:32
1:09

Detailed description: This block contains measure 16. It features a whole note G3 (first line) and a whole note G4 (second line). A fermata is placed over the G3 note. A small horizontal bar is positioned below the staff between the two notes.

B

17

Vc.

2:04
1:43
1:17

Detailed description: This block contains measure 17, which is the beginning of a section marked 'B'. It features a whole note G3 (first line) and a whole note G4 (second line). A fermata is placed over the G3 note. A small horizontal bar is positioned below the staff between the two notes.

18

Vc.

2:18
1:55
1:26

Detailed description: This block contains measure 18. It features a whole note G3 (first line) and a whole note G4 (second line). A fermata is placed over the G3 note. A large slur covers the entire measure.

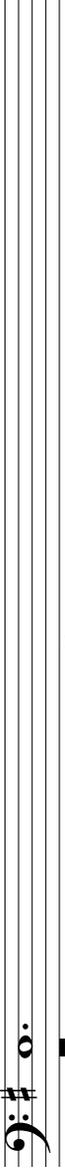
19

Vc.

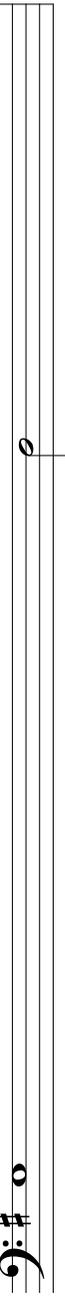
2:33
2:07
1:35

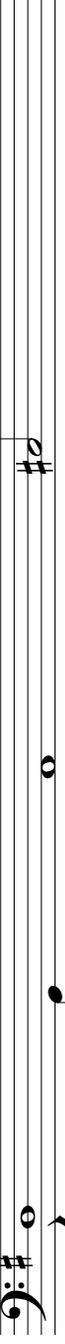
Detailed description: This block contains measure 19. It features a whole note G3 (first line) and a whole note G4 (second line). A fermata is placed over the G3 note. A slur is placed under the G4 note. A sharp sign (#) is placed above the G4 note.

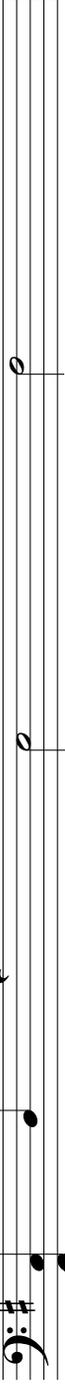
Courante
(cello)

20
Vc. 
2:48
2:20
1:45

21
Vc. 
3:05
2:34
1:55

22
Vc. 
3:22
2:48
2:06

23
Vc. 
3:40
3:03
2:17

24
Vc. 
3:58
3:18
2:29

Courante
(cello)

25

Vc.

4:17
3:34
2:40

26

Vc.

4:36
3:50
2:52

27

Vc.

4:56
4:06
3:05

28

Vc.

5:15
4:23
3:17

29

Vc.

5:35
4:39
3:29

Courante
(cello)

30 Vc. 5:56
4:57
3:43

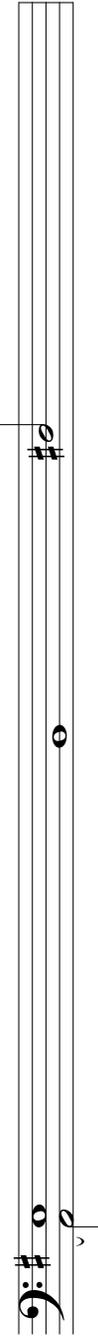
31 Vc. 6:17
5:14
3:56

32 Vc. 6:38
5:31
4:08

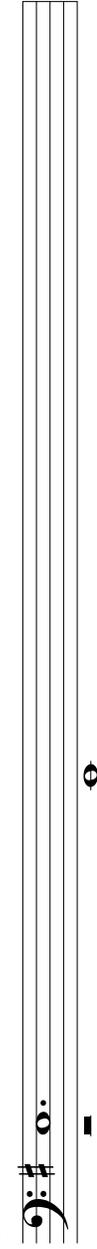
B' 33 Vc. 6:57
5:48
4:21

34 Vc. 7:16
6:03
4:32

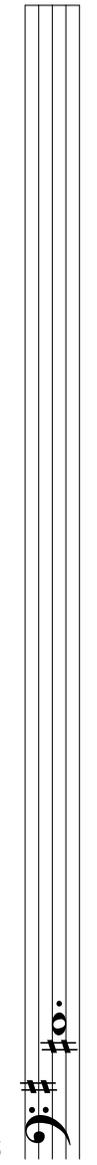
Courante
(cello)

35 Vc.  7:34
6:18
4:44

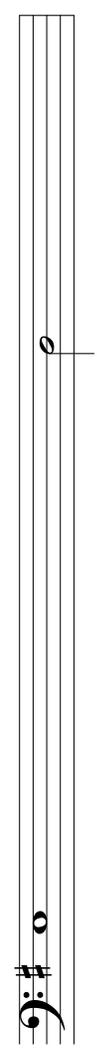
Detailed description: This block contains the musical notation for measure 35. It is written on a single five-line staff in bass clef with a key signature of one sharp (F#). The measure begins with a fermata over a whole note G2. A first ending bracket spans the next two notes: a quarter note F#3 and a quarter note G3. A second ending bracket spans the final two notes: a quarter note G3 and a quarter note F#3. The measure concludes with a fermata over the final G3.

36 Vc.  7:50
6:32
4:54

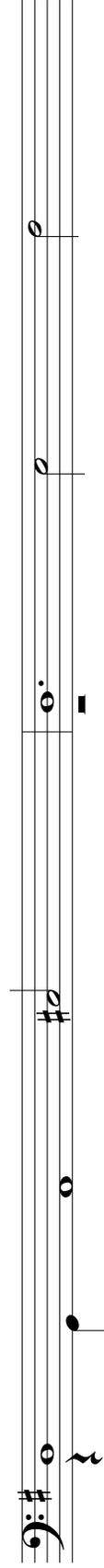
Detailed description: This block contains the musical notation for measure 36. It is written on a single five-line staff in bass clef with a key signature of one sharp (F#). The measure begins with a fermata over a whole note G2. A first ending bracket spans the next two notes: a quarter note F#3 and a quarter note G3. A second ending bracket spans the final two notes: a quarter note G3 and a quarter note F#3. The measure concludes with a fermata over the final G3.

37 Vc.  8:06
6:45
5:03

Detailed description: This block contains the musical notation for measure 37. It is written on a single five-line staff in bass clef with a key signature of one sharp (F#). The measure begins with a fermata over a whole note G2. A first ending bracket spans the next two notes: a quarter note F#3 and a quarter note G3. A second ending bracket spans the final two notes: a quarter note G3 and a quarter note F#3. The measure concludes with a fermata over the final G3.

38 Vc.  8:19
6:56
5:12

Detailed description: This block contains the musical notation for measure 38. It is written on a single five-line staff in bass clef with a key signature of one sharp (F#). The measure begins with a fermata over a whole note G2. A first ending bracket spans the next two notes: a quarter note F#3 and a quarter note G3. A second ending bracket spans the final two notes: a quarter note G3 and a quarter note F#3. The measure concludes with a fermata over the final G3.

39 Vc.  8:41
7:06
5:19

Detailed description: This block contains the musical notation for measure 39. It is written on a single five-line staff in bass clef with a key signature of one sharp (F#). The measure begins with a fermata over a whole note G2. A first ending bracket spans the next two notes: a quarter note F#3 and a quarter note G3. A second ending bracket spans the final two notes: a quarter note G3 and a quarter note F#3. The measure concludes with a fermata over the final G3.

Courante
(cello)

41

Vc.

9:04
7:33
5:40

Detailed description: This block shows the first three measures of the cello part. Measure 41 begins with a whole note G2, followed by a whole note A2 in measure 42, and a whole note B2 in measure 43. A large slur encompasses the first two notes. The key signature has one sharp (F#) and the time signature is 3/4. The measure numbers 41, 42, and 43 are indicated by small vertical lines above the staff.

44

Vc.

9:20
7:47
5:50

Ip, 3/21/19
rev. 4/6/19 8:26 AM

Detailed description: This block shows the next three measures of the cello part. Measure 44 starts with a whole note C3, followed by a whole note D3 in measure 45, and a whole note E3 in measure 46. A slur covers the first two notes. The notation continues with a whole note F#3 in measure 47, a whole note G3 in measure 48, and a whole note A3 in measure 49. The key signature has one sharp (F#) and the time signature is 3/4. The measure numbers 44, 45, 46, 47, 48, and 49 are indicated by small vertical lines above the staff. To the right of the staff, there is a revision note: 'Ip, 3/21/19 rev. 4/6/19 8:26 AM'.

five songs for kate and vanessa

violin and cello

V. jig

for Kate Stenberg and Vanessa Ruotolo

Larry Polansky
2019

jig

polansky

A (♩ = ca. 126)

Kick-off Fast, as a fiddle tune!

Violin

'Cello

IV
III

Repeat ad lib

IV
III

Vln.

'Cello

Repeat ad lib

Vln.

'Cello

Repeat ad lib

Vln. ad lib accents

Vln.

'Cello

Strum, with fingers
(hammer-on slur)

Repeat ad lib

all out!

start a little louder, end a little louder, each repeat

mp *mf*

3 3

jig

29

Vln.

'Cello

pizz. pizz.

C

Repeat ad lib

2nd x and after

Vln.

'Cello

arco

solo, 1st x

I/II

(Es played on both I and II, ringing together)

35

Vln.

'Cello

arco

I/II

(Simile: Es played on both I and II)

36

Vln.

'Cello

play either note, or octaves if possible

3 3

5

37

Vln.

'Cello

a little slower ...

cresc./decr. gently on each held double stop

(vln. and cello)

sub. p

sub. p

40

Vln.

'Cello

III

IV

II

loco

8^{va}

IV

3

D

Variation, vln./cello
melody...

Vln.

'Cello

melody...

3

52

Vln.

'Cello

I

II

55

Vln.

'Cello

(or III, II, IV harmonic)

59

Vln.

'Cello

3

3

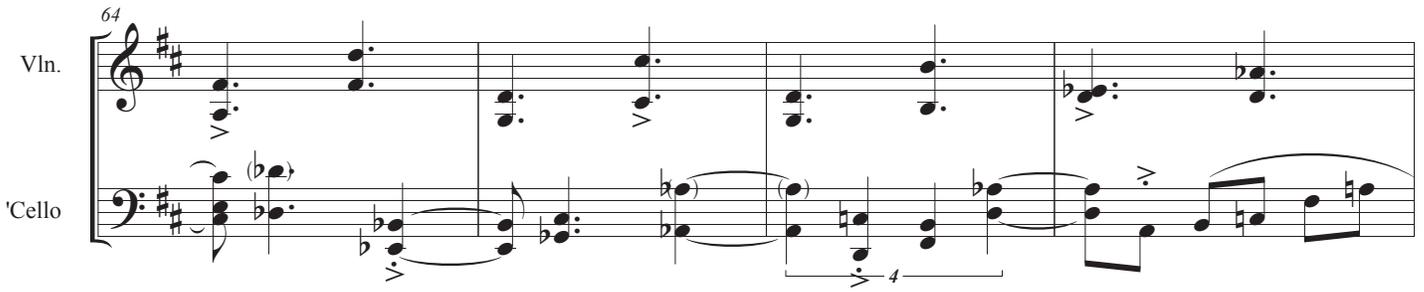
3

jig

64

Vln.

'Cello



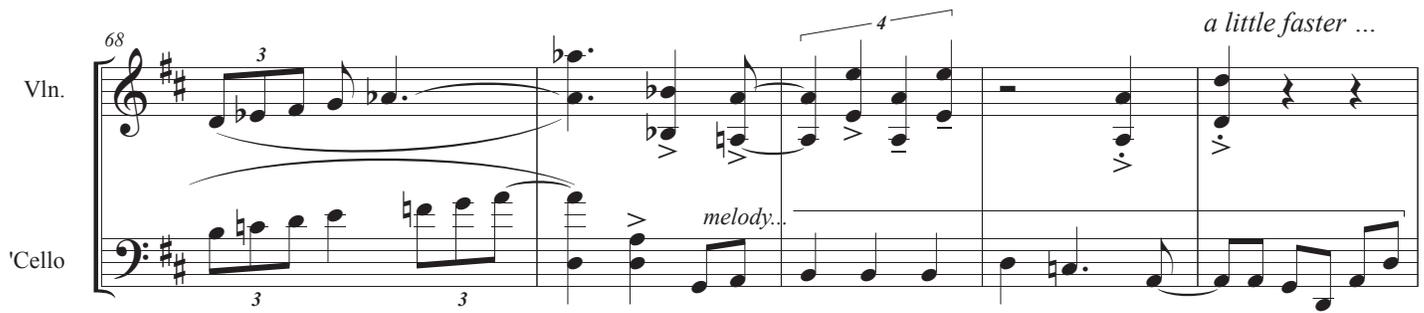
68

Vln.

'Cello

a little faster ...

melody...

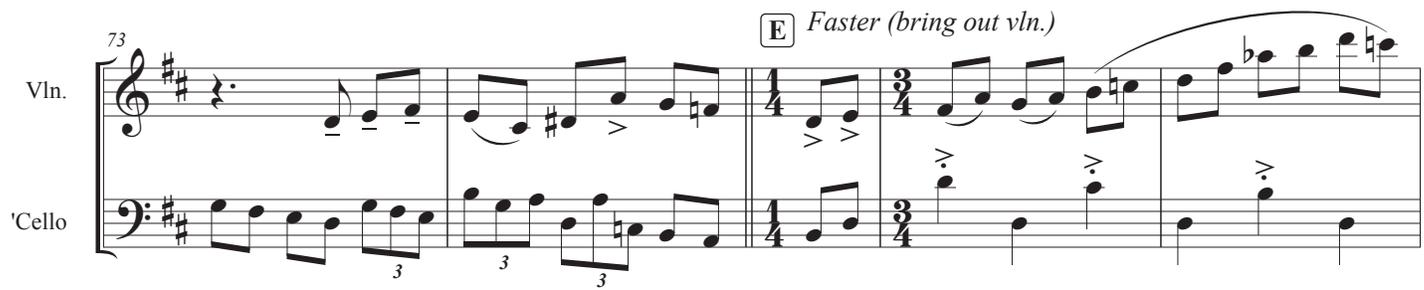


73

Vln.

'Cello

E *Faster (bring out vln.)*



78

Vln.

'Cello



83

Vln.

'Cello



6

jig

87

Vln.

Cello

93

Vln.

Cello

F
Variation, vln./cello

Vln.

Cello

mp

100

Vln.

Cello

(mp)

Cello solo (bluesy)

104

Vln.

Cello

pizz-

jig

108

Vln.

'Cello

5

112

Vln.

'Cello

arco

G

3

117

Vln.

'Cello

3 3 3

H

(♩ = ca. 102)

Variation, violin

123

Vln. 124

'Cello

127

Vln.

'Cello

131

Vln.

'Cello

135

Vln.

'Cello

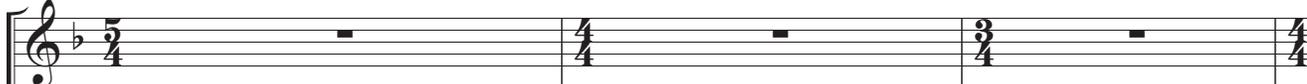
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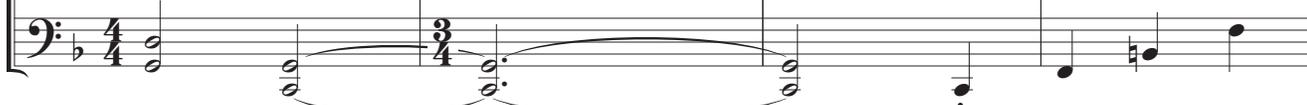
Vln.

'Cello

I

9

Vln. 
'Cello 

147
Vln. 
'Cello 

151
Vln. 
'Cello 

155
Vln. 
'Cello 

159
Vln. 
'Cello 

163
Vln. 
'Cello 

pizz. or arco (to end)