

String Quartet

3 Movements

Larry Polansky
2010/16

String Quartet

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2010/2016

1.

Generally loud and energetic, except where marked.

Quiet: return to loud and energetic.

All passages played on one string of each instrument, (IV–I, low to high). Instruments remain exclusively on a string for sustained periods of time, as notated, before moving to a new string.

Instruments tuned conventionally.

Intonations for intervals are derived from odd harmonics, 1 – 25, based on C. There are 13 pitches in the “scale,” including 2 different intonations for the 5th degree, or “G”. Intervals are the same on each string, transposed by the pitch of the open string. The tuning chart which follows shows all pitches by string, and their intonations (in cents: ¢). In two instances (tritone and m6th), enharmonic spellings result in different pitches. For example, on any C string, F# is -49¢ while Gb is +28¢, and G# is -27¢ while Ab is +41¢. This also applies to transpositions to different strings (for example, on any G string C# is -49¢, Db is +28¢, etc.).

Although there are only 13 intervals on each open string, there are many more resultant pitches, because of the string transpositions (C, G, D, A, E).

The score indicates cents deviations from 12-tone equal temperament (12TET) the first time a new pitch occurs (or reoccurs) on a string. Intonations apply to all octaves. Some pitches are extremely close (within 5¢) to 12TET: 3rd, 9th, 17th, 19th harmonics, or the intervals P5th, M9th, m2nd, and m3rd. Cents deviations are not given for those, and the performer may simply treat them as 12TET pitches.

Harmonics are notated as sounding pitches, and may be fingered in any way, so that the notated pitch is sounded. In other words, for 3rd harmonics, there are two places where the note can be sounded, for 5th harmonics 4, for 4th harmonics 2, for 6th harmonics 3, etc.

2.

All notes are either open strings or harmonics, up to the 7th harmonic.

Violin 1 is tuned conventionally, in pure 5ths. The other instruments are retuned as follows (IV – I, cents [¢] deviations in parentheses):

	<i>IV</i>	<i>III</i>	<i>II</i>	<i>I</i>
Violin 1	G(+0)	D(+2)	A(+4)	E(+6)
Violin 2	F(-31)	C#(-49)	G#(+5)	Eb(+41)
Viola	Bb(-2)	F(-31)	Eb(+41)	Ab(+5)
Cello	C(-29)	G(+0)	D(+2)	A(+4)

The tuning is based on G. All strings are tuned to harmonics of that fundamental:

	<i>IV</i>	<i>III</i>	<i>II</i>	<i>I</i>
Violin 1	1	3	9	27
Violin 2	7	11	17	13
Viola	19	7	13	17
Cello	21	1	3	9

Most of the strings, even those tuned to high harmonics, may be obtained easily by ear from harmonics on the cello III (G) string. Alternatively, electronic tuners with cents deviations may be used. Note that harmonics 1, 3, 9, 17, and 19 are extremely close to 12TET, and may be tuned by ear as such. For example, the viola I string may simply be tuned to a 12TET Ab/G#.

There are two copies of the score: *sounding pitch*, and *tablature*. Both scores have the same Roman/Arabic numeral notation for each pitch, but the sounding pitch score shows the *actual* pitch produced by that harmonic, given the retuning of the string. Note that those pitches, except for the octave, will be differently intoned than usual.

In the sounding pitch score, the Roman/Arabic numerals below each pitch indicate string/harmonic (except when it has not changed). Harmonic numbers indicate the actual harmonic to be played: 2nd, 3rd, 4th, ... 7th.

These will sound, respectively, an octave, octave and a P5th, double octave, double octave and a M3rd, double octave and a P5th, and double octave and a minor 7th above the open string.

The tablature score indicates string#/harmonic# for each note, and diamond noteheads on the staff to indicate a conventional node for sounding that harmonic. Open strings are notated by conventional noteheads. However, performers may use any of the multiple nodes available for a harmonic (2 for the 3rd, 2 for the double octave, 4 for the 5th, 3 for the 6th, 6 for the 7th), depending on their preference, as long as they sound the correct harmonic. Sounding pitches are nowhere indicated in the tablature score.

The following tuning chart shows: 1) the string retunings; 2) Roman/Arabic numerals; 3) nodes; 4) the sounding pitches for the seven harmonics for each string; and 5) the cents deviations for each of the sounding pitches (all pitches in the piece).

3.

There are 17 numbered large phrases separated by rests. Three parts are given (cello, viola, violin), all of which are the same, with the cello and viola parts transposed by 5th and 12th part respectively.

Each player tunes their instruments in any way they choose. No more than four strings of the 16 total should be tuned conventionally. Detunings can be anything: arbitrary, precise, extreme, slight, in some other tuning system or random and/or haphazard. Once detuned, instruments are played as if conventionally tuned (including quarter-tones), with no compensation for the detuning. Quarter-tones are notated as raised natural, sharp and flat, so that there are enharmonics (for example, Db a quarter-tone high is the same as C# a quarter-tone high).

The piece may be played in several ways:

- As a rhythmically unison melody (irrespective of the transposition), observing inter-phrase rests strictly.
- As a unison ensemble, interpreting inter-phrase rests freely (while strictly observing intra-phrase rests), with one player cueing the beginning of each new phrase.
- As a heterophonic unison melody, each player interpreting intra-phrase rests freely (strictly observing intra-phrase rests). No voice should ever be more than 2 numbered phrases ahead or behind any other. (In this version, voices will not end together.)

Additionally, one or more player may, ad lib, occasionally hold a final note of a phrase through an inter-phrase rest, with any shape of crescendo, decrescendo, or combination of the two. This may be done in any of the versions.

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Larry Polansky
MacDowell Colony/Santa Cruz, 2010/2016
7/5/16

String Quartet

Tunings for movements 1 and 2

Movement 1

Intonations for pitches on each string

Harmonic numbers (top)
Cents deviations from 12TET (bottom)

The score is divided into four sections labeled IV, III, II, and I. Each section contains four staves: Violin 1, Violin 2, Viola, and Cello. The notes are written in treble clef for Violin 1 and 2, and bass clef for Viola and Cello. Above each note are harmonic numbers (1, 17, 9, 19, 5, 21, 11, 23, 3, 25, 13, 7, 15). Below each note are cents deviations from 12TET (0, +5, +4, -2, -14, -29, -49, +28, +2, -27, +41, -31, -12).

Section	Violin 1	Violin 2	Viola	Cello
IV	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12
III	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12
II	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12
I	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12	1 17 9 19 5 21 11 23 3 25 13 7 15 0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 -31 -12

Note: Harmonics 3, 9, 17, and 19 are extremely close to 12TET (all within 5¢), and notated in the score without cents values. These pitches may be played conventionally.

Movement 2

String tunings, nodes, and sounding pitches

The score is organized into four measures, each with two staves: sounding pitches and nodes. The instruments are Violin 1, Violin 2, Viola, and Cello.

Instrument	Measure 1	Measure 2	Measure 3	Measure 4
Violin 1 (sounding pitches)	IV	III	II	I
Violin 1 (nodes)	0, +2, 0, -14, +2, -31	3(+2), +2, +4, +2, -12, +4, -29	9(+4), +4, +6, +4, -10, +6, -27	27(+6), +6, +8, +6, -8, +8, -25
Violin 2 (sounding pitches)	IV	III	II	I
Violin 2 (nodes)	-31, -31, -29, -31, -29, -62	11(-49), -49, -47, -49, -63, -47, -80	17(+5), +5, +7, +5, -9, +7, -26	13(+41), +41, +43, +41, +27, +43, +10
Viola (sounding pitches)	IV	III	II	I
Viola (nodes)	-2, 0, -2, -16, 0, -33	7(-31), -31, -29, -31, -45, -29, -62	13(+41), +41, +43, +41, +27, +43, +10	17(+5), +5, +7, +5, -9, +7, -26
Cello (sounding pitches)	IV	III	II	I
Cello (nodes)	-29, -27, -29, -43, -27, -60	1, 0, +2, 0, -14, +2, -31	3(+2), +2, +4, +2, -12, +4, -29	9(+4), +4, +6, +4, -10, +6, -27

String Quartet

Movement I

Larry Polansky

Generally loud and energetic ♩ ~96

Cello

IV

always, occasionally slide between pitches ad lib even when not indicated.

Vc.

(IV)

quiet

+2

Vc.

(IV)

6:5

Vc.

(IV)

quiet

-14

5

Vc.

(IV)

freely in measure

-27

10:8

17:10

Vln. II

III

quiet

-12

-27

Vc.

(IV)

quiet

-12

III

Vln. II (III) 31

Vc. (III) -27

31 (or art.)

(ad lib)

8^{va}

3

Vln. I 35

Vln. II (III) 3

Vc. (III) 3

II -27

-31

-14

-29 *

very quiet (ad lib)

very quiet (ad lib)

very quiet (ad lib)

Vln. I 40

Vln. II (III) (quiet)

Vc. (III) (quiet)

8^{va}

7:4

4:3

II -14 -27 -12 -31

-29

3

3

3

3

* Viola enters anywhere in these measures, softly, on high D. The viola gradually gets louder between mm. 44 -71, and then assumes the solo role (from the cello).

44

Vln. I (II) quiet (ad lib) 11:8

Vln. II (II) quiet (ad lib) 11:8

Vla. (II) quiet (ad lib) -49 -27 -12 +28

Vc. (III) quiet (ad lib) 11:8

freely 11:8

freely in measure 4:5

49

Vln. I (II) quiet +41

Vln. II (II) +41

Vla. (II) (-31) -29 -14 +41

Vc. (III) +41 -31 -49 -12 -27 -29

pluck

pluck

I bow -31 +41

3 6 5 6

3 P5 5 3 3 6 5 6

pluck 61

Vln. I (I) 3 3

bow

quiet (ad lib) (ad lib)

Vln. II (I) pluck -31 (pluck) +41 (pluck) bow

Vla. (II) freely in measure 21:20 6 6 6 6 6 5 3 quiet 8va 3 5

Vc. (II) 3 3 3 3 3 3 quiet (ad lib) I quiet -14 -49 -27 -31 -29 +41 -12

65

Vln. I (I) 3

Vln. II (I) shadow cello -49 +28 quiet (ad lib)

Vla. (II) 3 5 4:5 5 3

Vc. (I) 3 3 5 3 7 +28 quiet (ad lib)

Vln. I (I) **II** -12 **II** shadow viola

Vln. II (I) very quiet (ad lib)

Vla. (I) **III** 11:8

Vc. (I) cello fade out ad lib on that note, for a while, => ∅

Vln. I (II) quiet

Vln. II (II) (mute) echo viola > > > -31 quiet -29

Vla. (III) 3 3 3 3 3 3 3 3 3 quiet (ad lib)

4:3 6:5 7:4 8va

Vln. I (I) even more quietly pluck -14 bow

Vln. II (II) more quietly pluck immediately quiet pluck -31

Vla. (III) 3 3 3 3 3 3 3 3 3 3 6 3

82

Vln. I (II) pluck III -14 bow 3 pluck

Vln. II (II) pluck bow 3 pluck

Vla. (III) quiet (ad lib) 3 5 3

(violins under viola)

85

Vln. I (III) -12 -27 6:5 6:5

Vln. II (II) 6:5 6:5

Vla. (III) 3 5 3 3 3 quiet (ad lib)

89

Vln. I (III) a bit louder 11:8 very quiet 4:3 7:5 freely in measure

Vln. II (II) a bit louder 11:8 violin 2 fade out over several measure ad lib 3 3 freely in measure

Vla. (III) 3 10:8 17:10

94 (much softer than viola)

Vln. I (III) quietly

Vla. (III) quietly

IV

8:5

5:4

5

5

3

3

6

5

98 (ad lib)

Vln. I plucked

Vla. (ad lib)

3

5

5

3

3

3

3

102 (violin slowly fade out over several measures)

Vln. I

Vla. quietly (ad lib)

5:4

5:4

(art.)

3

106

Vla.

3

3

3

3

110

Vla. quiet

anywhere in measure, fade slowly

3

3

String Quartet

Movement 2 (sounding pitch score)

Larry Polansky

♩ ~ 80 - 84, Tempo relaxed, free.

Intro

Violin I: -3x- (3rd X) -2x- -3x- (3rd X) -2x-

Violin II: Rubato, a little differently sometimes

Viola: II I II IV2 II IV2 II

Cello: III2 IV2 II2 III2

(String/Harmonic#)

freely, not always evenly

IV2 IV3 III2 IV2 IV3 III2 (2nd x)

9 **I** ♩ = 76-80, Freely

Vln. I: II2 IV4 III II2 IV2 I2 III4

Vln. II: IV3 III2 IV2 IV3 III2 IV6 III4 IV6 II3 I2 II3 IV6

Vla.: II I II I IV2 III II

Vc.: III2 IV2 II2 III2 III IV II2 III2 III IV

(don't let it ring)

4:3

3 I2 III4

17

Vln. I
III2 III2 III2 III2 III4 III2 III2 III4 III2 I III2

Vln. II
III2 I I IV4 IV3

Vla.
I II IV2

Vc.
II III II2 III2 IV5 III IV III2 III II2 III IV2 III2 IV2 II2 III2 II2 IV5 II2 III2 III IV IV2

25

Vln. I
III2 I I III2 I IV4 I II I IV4 II

Vln. II
I I I III2 II

Vla.
II

Vc.
III4 IV4 III2 IV2 I I

quiet

at tempo
a little louder,
a little more expansive

33 *rit.*

Vln. I: III4 I III4 II2 III4 I III4 II2 III4 I III4 II2 III4 II2 I III2 IV2

Vln. II: IV3 II III IV6 III4 IV6 IV2 IV3

Vla.: I2 IV7 III5 I2 IV7 III5 II2 III4 II2 III4 II2 III4

Vc.: III2 II III IV5 III2 II4 II III III7 II2 III2 IV5 I III IV

41

Vln. I: II III4 I III4 IV4 III5 III4 I III4 I2 III4 II2 III5 III5 II3 II2

Vln. II: IV6 III4 IV5 II2 III3 IV4 IV4 IV2 IV4 IV2 IV3 IV3 IV4 III3 IV5 I2 IV6

Vla.: III II II2 III4 III III2 II3 I2

Vc.: III2 IV2 II4 II III III7 II2 III2 IV5 II2 IV5 III2 IV4 II III I III2 III2 IV4

49

Vln. I
IV4
IV4
I
III2
II
IV2 II
IV2 II

Vln. II
IV3
I
IV2
II
III2
IV2
IV2
III

Vla.
III II
IV2
I IV5
III II2
III3 II2
III3 III5 II3
I
I
III III2
IV2
II 2 II

Vc.
II2 IV4 III2 II IV2
I2
III2 III3 II2 III3 II2
III
III3 III5 II3
I
I
IV5 2
III2 II2 III3 IV4

Detailed description: This system contains measures 49 through 56. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part has a melodic line with various fingerings. The Violin II part provides harmonic support with chords and intervals. The Viola part has a more active role with eighth and sixteenth notes. The Violoncello part has a steady bass line. The score includes numerous fingering indications (Roman numerals) and dynamic markings such as accents and hairpins.

57

Vln. I
IV2
III
IV2 II4
II2 IV
III

Vln. II
IV3
III3
IV2 II4

Vla.
II
II
III
III2
III
III
IV2 II

Vc.
IV2
III
IV
II3
I2
III
IV
(Tenuto notes a bit louder than others)

$d.=o$

Detailed description: This system contains measures 57 through 64. It features the same four staves as the previous system. Measures 57-60 show sustained chords in the Violin I and II parts. At measure 61, there is a time signature change to 4/4. The Viola and Violoncello parts have more active lines with triplets and slurs. A specific instruction is given for tenuto notes in the Violoncello part at the end of the system.

81

Vln. I: I2, I2, I3, I2, IV2, II2, II2, III3, II2, III2, I, III4, IV

Vln. II: III, IV, III3, III4, II3, III2, III3, IV3, II2, IV5, 5, 5, 5, 5, 5, 5, I3, I4, I5, III6, IV6, IV6

Vla.: II2, III2, III3, IV3, II2, I, IV7, I, II, I3, I7, III6, III4, III4, IV2, III5, II7, III3, IV2, II, II

Vc.: III7, I5, I4, II6, I4, III4, IV4, III4, IV2, III5, II7, IV, II, IV5

89

Vln. I: III, IV2, III2, I

Vln. II: (rest)

Vla.: IV2, II, III3, IV2, II, III2, III2, II, III2, III2, 3, II, III2

Vc.: I, III2, II2, IV4, III2, I, III2, II, III, II, III, IV5, II2, III2, IV2, III, IV5, III3, IV2, III, III2, II

97

Vln. I

Vln. II

Vla.

Vc.

105

Vln. I

Vln. II

Vla.

Vc.

one of the players sing in any key, freely quieter, slower

ride a round lit - tle

113 (voice)

dog - gies, ride eas - y ride slow. For the fire - y and gruf - fy are rar - ing to go.

Vln. I: I₂, II₂, IV₄, I₃, III₄

Vln. II: IV₄, I, IV₆, IV₅, IV₆

Vla.: I, II₅, III, II, I, I, III₂, II

Vc.: III, IV₂, II, III, II, III, III₂, I, II

121

Vln. I

Vln. II

Vla. (b₂ b₃) (b₂ b₃) ...

Vc. ...

ad lib fade out slowly

fade out over time ad lib

lp, MacDowell Colony/Santa Cruz
rev. 7/5/16 9:34 AM

String Quartet

Movement 2 (tablature score)

Larry Polansky

Intro ~ 80 - 84, Tempo relaxed, free.

Violin I: -3x- (3rd X) -2x- -3x- (3rd X) -2x-

Violin II: Rubato, a little differently sometimes. freely, not always evenly. III₂ (2nd x)

Viola: IV₂ IV₂

Cello: III₂ IV₂ II₂ III₂

string/harmonic#

Vln. I: I = 76-80, Freely. II₂ IV₄ II₂ IV₂ I₂ III₄ I₂ III₄

Vln. II: III₂ IV₂ IV₃ III₂ IV₆ III₄ II₃ I₂ IV₆

Vla.: (don't let it ring)

Vc.: II III II₂ III₂ IV₂

17

Vln. I

Vln. II

Vla.

Vc.

III2 III2 III2 III2 III4 III2 III2 III4 III2 III2

III2 IV4 IV3 IV2

II2 III2 IV5 III2 IV2 IV5

Detailed description: This system contains measures 17 through 24. The first violin part (Vln. I) features a melodic line with various fingerings (III2, III4, III2) and rests. The second violin part (Vln. II) has a more active line with slurs and fingerings (III2, IV4, IV3). The viola part (Vla.) is mostly silent with some notes in the final measure (IV2). The cello part (Vc.) provides harmonic support with chords and fingerings (II2, III2, IV5, III2, IV2, IV5).

25

Vln. I

Vln. II

Vla.

Vc.

quiet

III2 III2 IV4 III2

III2

III4 IV4 III2 IV2

Detailed description: This system contains measures 25 through 32. The first violin part (Vln. I) has a long melodic phrase starting at measure 25, marked 'quiet', with fingerings III2 and IV4. The second violin part (Vln. II) has a sustained note in measure 25 and rests thereafter. The viola part (Vla.) has some notes in measures 28 and 29, indicated by slurs and rests. The cello part (Vc.) has chords in measures 25-27 and 30-31, with fingerings III4, IV4, III2, and IV2.

II at tempo
a little louder,
a little more expansive

33 *rit.*

Vln. I: III4, IV4, II2, III4, II2, III4, II2, III4 II2, III2 IV2

Vln. II: IV3, IV6, III4, IV6, IV2, IV3

Vla.: I2, IV7, III5, II2, III4

Vc.: III2, III2, II, III, IV5, III2, II2, IV4, IV2, II4, III7, II2, III2, IV5

41

Vln. I: III4, IV4, IV4, III5, III4, I2, III4, II2, III5, III5, II3, II2

Vln. II: IV6, III4, IV5, II2, III3, IV4, IV2, IV4, IV2, IV3, IV3, IV4, III3, IV5, I2, IV6

Vla.: II2, III4, III2, II3, I2

Vc.: III2, IV2, II4, III7, II2, III2, IV5, II2, III2, IV4, III2, III2, IV4

49

Vln. I

Vln. II

Vla.

Vc.

IV₄ IV₄ III₂ IV₂ IV₂

IV₃ IV₂ III₂ IV₂ IV₂

II₃ IV₂ IV₅ III₂ IV₂ III₂ IV₂

II₂ IV₄ III₂ IV₂ I₂ III₂ III₃ II₂ III₃ II₂ III₃ III₅ II₃ IV₅ III₂ II₂ III₃ IV₄

57

Vln. I

Vln. II

Vla.

Vc.

IV₂ II₂

IV₃ III₃ IV₂ II₄

III₂ IV₂

IV₂ II₃ I₂ IV₄

(Tenuto notes
a bit louder than others)

65

Vln. I

Vln. II

Vla.

Vc.

let notes ring

let notes ring

let notes ring

73

Vln. I

Vln. II

Vla.

Vc.

81

Vln. I

Vln. II

Vla.

Vc.

III3 III4 II3

III2 III3 IV3

II2 IV7

III7 I5

I2 I3 I2

IV2 II2

I2 I5

II2 III2 III2

I3 I4 I5

IV6

I7 III6 IV6

III4 III3 IV2

IV2 IV2 III5 II7

IV4 IV4

IV

89

Vln. I

Vln. II

Vla.

Vc.

IV2 III2

III2 III2

IV2 III2 IV2

III2 III2

III2 II2 IV4 III2 III2

IV5 II2 III2 IV2

IV5 III3 IV2

III2

III2

97

Vln. I

Vln. II

Vla.

Vc.

III₂ IV₂ III₄ IV₄ III₂ IV₅ III₂ III₂ IV₄ II₂ III₃ II₂ III₃ IV₅ II₂ IV₂ III₂ IV₃ III₂ IV₃ III₅

105

Vln. I

Vln. II

Vla.

Vc.

one of the players sing in any key, freely

quieter, slower

ride a round lit - tle

I₃ II₂ III₂ III₃ III₃ IV₄ III₂ III₅ III₇ IV₂ III₂

113 (voice)

dog - gies ride eas - y ride slow. For the fier - y and gruf - fy are rar - ing to go.

Vln. I
I₂ II₂ IV₄ I₃ III₄

Vln. II
IV₄ IV₆ IV₅ IV₆

Vla.
II₅ III₂

Vc.
IV₂ III₂

121

Vln. I

Vln. II

Vla.
ad lib fade out slowly

Vc.
fade out over time
ad lib

LP, MacDowell Colony/Santa Cruz
revised 7/5/16, 9:35 AM

Movement 3

violin

polansky

Violin

1 2 > 3 >

3 4

5 5

7

6 9

11

2

13

7

Musical staff 13-14: Treble clef, key signature of one sharp (F#). Staff 13 starts with a measure rest, followed by a series of eighth and sixteenth notes with various accidentals (sharps, naturals, flats). A dynamic marking '>' is above the first note. Staff 14 continues the melodic line with similar rhythmic patterns and accidentals.

15

Musical staff 15: Continuation of the melodic line from the previous staff, featuring eighth and sixteenth notes with various accidentals.

17

8

Musical staff 17-18: Treble clef, key signature of one sharp (F#). Staff 17 starts with a measure rest, followed by eighth and sixteenth notes. A dynamic marking '>' is above the first note. Staff 18 continues the melodic line with similar rhythmic patterns and accidentals.

19

Musical staff 19: Continuation of the melodic line from the previous staff, featuring eighth and sixteenth notes with various accidentals.

21

9

Musical staff 21-22: Treble clef, key signature of one sharp (F#). Staff 21 starts with a measure rest, followed by eighth and sixteenth notes. A dynamic marking '>' is above the first note. Staff 22 continues the melodic line with similar rhythmic patterns and accidentals.

23

Musical staff 23: Continuation of the melodic line from the previous staff, featuring eighth and sixteenth notes with various accidentals.

25

Musical staff 25: Continuation of the melodic line from the previous staff, featuring eighth and sixteenth notes with various accidentals.

27 *8^{va}* *>*

29 *(8^{va})*

31 *(8^{va})*

11

33 *loco* *b>*

35

37 *12* *b>*

39

4

41

Musical staff 41: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a melodic line with various intervals, including a tritone (F#-C), and some accidentals. A fermata is placed over the final measure.

43

13

Musical staff 43: Treble clef, key signature of one flat. The staff contains a melodic line with various intervals and accidentals. A fermata is placed over the final measure.

45

14

Musical staff 45: Treble clef, key signature of one flat. The staff contains a melodic line with various intervals and accidentals. A fermata is placed over the final measure.

47

Musical staff 47: Treble clef, key signature of one flat. The staff contains a melodic line with various intervals and accidentals. A fermata is placed over the final measure.

49

15

Musical staff 49: Treble clef, key signature of one flat. The staff contains a melodic line with various intervals and accidentals. A fermata is placed over the final measure.

51

16

17

Musical staff 51: Treble clef, key signature of one flat. The staff contains a melodic line with various intervals and accidentals. A fermata is placed over the final measure.

Movement 3

viola

polansky

Violin

1

2

3

4

5

6

7

9

11

2

13

7

15

17

8

19

9

21

23

25

27 *8va* *>*

29 *(8va)*

10

31 *(8va)*

33 *loco* 11

35

37

12

39

4

41

43

13

45

14

47

49

15

51

16

17

Movement 3

cello

polansky

Violin

1 2 3 4 5 6

3 4 5 6 7 8 9 10 11

The musical score is written for a Violin in bass clef, 4/4 time. It consists of six staves of music. The first staff begins with a measure rest, followed by a series of eighth and sixteenth notes. The second staff continues the melodic line with slurs and accents. The third staff features a triplet of eighth notes and a measure rest. The fourth staff has a measure rest followed by a series of eighth notes. The fifth staff continues the melodic line with slurs and accents. The sixth staff concludes the piece with a final chord and a measure rest. The score includes various musical notations such as slurs, accents, and dynamic markings.

2

13

7

15

17

8

19

21

9

23

25

10

27 *8va*

29 *(8va)*

31 *(8va)*

Detailed description: This system contains measures 27 through 32. Measures 27-30 are in the treble clef and feature a melodic line of eighth notes with various accidentals (sharps, naturals, flats). A dynamic marking of *8va* is placed above measure 27, and *(8va)* is placed above measure 29. A dashed line is drawn above the staff for measures 27-30. Measure 31 is also in the treble clef and continues the eighth-note pattern, with a dynamic marking of *(8va)* above it. Measure 32 is a whole rest in the treble clef, with a double bar line and a bass clef at the end of the system.

11

33 *loco*

35

37

39

12

Detailed description: This system contains measures 33 through 40. Measures 33-34 are in the bass clef and feature a melodic line of sixteenth notes with various accidentals. A dynamic marking of *loco* is placed above measure 33. Measures 35-36 are also in the bass clef and continue the sixteenth-note pattern. Measure 37 is in the treble clef and features a melodic line of eighth notes. Measure 38 is a whole rest in the treble clef, with a double bar line and a bass clef at the end of the system. Measures 39-40 are in the bass clef and feature a melodic line of sixteenth notes. A dynamic marking of 12 is placed above measure 39.

4

41

43

13

45

14

47

49

15

51

16

17