

3 Movements

string quartet

for Del Sol Quartet

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Performance Notes

Dynamics and tone (*pont*, *tasto*) should be realized drastically—i.e. *pp* is very quiet and *ff* is very loud; *pont* is realized as extremely *sul pont* and *tasto* as extremely *sul tast*.

In movement II, dynamics are left up to the discretion of the performers to accommodate the varying dynamic ranges of natural harmonics (up to the 11th partial) in combination with stopped pitches, pizz, and artificial harmonics. The quartet should strive to be one unit as much as possible – dynamics should be even and blended.

The symbol  indicates 1/4 tone sharp. The symbol  indicates 1/4 tone flat

Below each natural harmonic is a combination of Roman and Arabic numerals, which indicate the string number (Roman) and partial number (Arabic) for the given pitch. For example, IV7 requests the player to produce the 7th partial on the fourth string of the instrument (strings are numbered I-IV from highest to lowest). The pitch notated in the staff indicates the sounding pitch (excluding cents deviations from its nearest equal tempered equivalent). For example, IV7 on the cello would be notated as Bb4 in the staff, and the resultant sounding pitch would be that Bb -31 cents.

♩ = 48

Violin

Violin 2

Viola

Violoncello

mp *f* *p* *mf*

pizz. *arco*

pont *ord* *pizz.* *arco*

tasto *ord* *p* *mf* *P* *mf*

tasto *ord* *mf* *ord* *pont*

mp *mf*

I 2 *mf*

IV 5 *mf*

5

tasto *p* *mp* *pizz.* *arco*

f *mf* *mf* *mf* *pp* *ord*

arco, pont *ord* *tasto* *pizz. arco*

f *mf* *III 4* *mf* *pp*

ord *arco* *tasto* *ord* *pizz.*

f *mp* *III 2* *mf* *pp* *mf*

III 4 *mf* *III 2* *mf*

2 9

mp

pont

ord

IV 5
mf

tasto

ord

IV 5
mf

pizz.

arco,
pont

f

ord

II 2
mp

pp

13

pont

ord

detached

5

mp

p

ord

detached

5

3

mp

f

ord

pont

detached, ord

6

I 2
mf

p

ord

II/III

2

mf

ord

pont

3

3

p

17

Violin I: *mp*, *mf*, *mp*, *ord*, *III/IV*

Violin II: *pizz.*, *arco*, *mf*, *III 2*, *2 I/II*

Viola: *pont*, *ord*, *mf*, *mp*, *II: slightly flat (about 1/3rd tone)*, *I II I II etc.*, *pp*

Cello/Double Bass: *pont*, *ord*, *mf*, *I³ mp*, *III IV III IV etc.*, *pp*

20

molto rit.

Violin I: *II/III*, *2 I/II*, *pont II: slightly flat (about 1/3rd tone)*, *I II I II etc.*, *pp*

Violin II: *pont IV: slightly flat (about 1/3rd tone)*, *III IV III IV etc.*, *pp*

Viola: *pont II: slightly flat (about 1/3rd tone)*, *I II I II etc.*, *pp*

Cello/Double Bass: *IV: slightly flat (about 1/3rd tone)*, *pont*, *III IV III IV etc.*, *pp*, *I/II 2 mf*

SLOWLY, Freely (as if a slight fermata is present on each pitch):
playing slightly out of time; avoiding simultaneities



Default to *ord* if *tasto* or *pont* is not present

Violin I: I 2, II 5, *pont*, *tasto*, *pont*, *tasto*, *pont*, *tasto*

Violin II: *pizz.*, *arco*, *tasto*, *pizz.*, *arco*, *pont*, *tasto*, *pizz.*, *arco*, *tasto*

Viola: *tasto*, *pont*, *pizz.*, *arco*, *pont*, *pizz.*, *arco*, *pont*

Violoncello: IV 11, III 7, IV 7, *pont*, III 7, IV 7

Violin I: *tasto*, IV 4, III 5, I 2, IV 5

Violin II: *tasto*, *pont*, *pont*, *pont*, *pont*, II 5

Viola: I 4, I 2, *pizz.*, *arco*, IV 5, *pizz.*, *arco*, *tasto*, *pizz.*

Violoncello: *pont*, *tasto*, *pizz.*, *arco*, IV 5, *tasto*, *pizz.*

2 8

tasto *pizz.* *arco* *pizz.* *arco* *pont* *pont* *pont* *tasto* *pizz.* *arco* *pizz.* *arco* *pont* *tasto* *pizz.* *arco* *tasto* *pont*

III 5 II 2 I 2 IV 4 I 2 III 4 III 3 IV 5 IV 4 IV 5 IV 4 IV 11 IV 4 IV 5 IV 11

12

tasto *pizz.* *arco* *pont* *tasto* *pont* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *tasto* *pont*

I 4 II 5 IV 5 III 4 IV 2 IV 5 IV 4 III 7 IV 7 II 2 IV 5

III

♩ = 40

Violin

Violin 2

Viola

Violoncello

p *mf*

p *mf*

p *mf*

p *mf*

9

p *mf*

16

Musical score for measures 16-22. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a variety of note values including quarter notes, eighth notes, and half notes, often grouped with slurs and ties. The bass clef staves include double bar lines and wedge-shaped markings below the staff.

23

Musical score for measures 23-29. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues with similar note values and phrasing as the previous system, including slurs and ties. The bass clef staves include double bar lines and wedge-shaped markings below the staff.

30

Musical score for measures 30-36. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features a complex melodic line in the upper staves with many slurs and ties, and a more rhythmic bass line with slurs and ties. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line at the end of measure 36.

37

Musical score for measures 37-43. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music continues from the previous system, featuring similar melodic and rhythmic patterns. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line at the end of measure 43.