

# Three 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.



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

3

ord

detached

5

mf

3

3

I 2  
mf

ord

pont

detached, ord

6

I 2  
mf

p

ord

3

3

pont

mf

II/III

2

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*, *I<sup>3</sup> 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*

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

II

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

Musical score for measures 1-4, featuring Violin I, Violin II, Viola, and Violoncello. The score includes fingerings, articulations, and performance instructions.

Instrument	Measure 1	Measure 2	Measure 3	Measure 4
Violin I	I 2	II 5		IV 4, IV 5
Violin II	pizz.	arco <i>tasto</i>	pizz.	arco <i>tasto</i>
Viola	<i>tasto</i>		<i>pont</i>	pizz., <i>pont</i>
Violoncello	IV 11	III 7	IV 7	III 7, IV 7

Musical score for measures 5-8, featuring Violin I, Violin II, Viola, and Violoncello. The score includes fingerings, articulations, and performance instructions.

Instrument	Measure 5	Measure 6	Measure 7	Measure 8
Violin I	<i>tasto</i>		<i>pont</i>	
Violin II	<i>tasto</i>		<i>pont</i>	<i>pont</i>
Viola	I 4, I 2	arco	IV 5	pizz., arco
Violoncello	<i>pont</i>	<i>tasto</i>	pizz., arco	IV 5, <i>tasto</i> , pizz.

2 8

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

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 IV 4 IV 5

12

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

I 4 II 5 IV 5 III 4 IV 2 IV 5 IV 4 III 7 IV 7 III 4 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 notation to the previous system, including slurs, ties, and various note values. 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 variety of note values including quarter notes, eighth notes, and half notes, often beamed together. Slurs and ties are used extensively to connect notes across measures. The key signature has one sharp (F#). The bottom two staves show a consistent bass line with slurs and ties.

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 with similar notation to the previous system, including slurs, ties, and various note values. The key signature remains one sharp (F#). The bottom two staves show a consistent bass line with slurs and ties.