String Quartet #3 "The Essential"

June 12, 2011 version

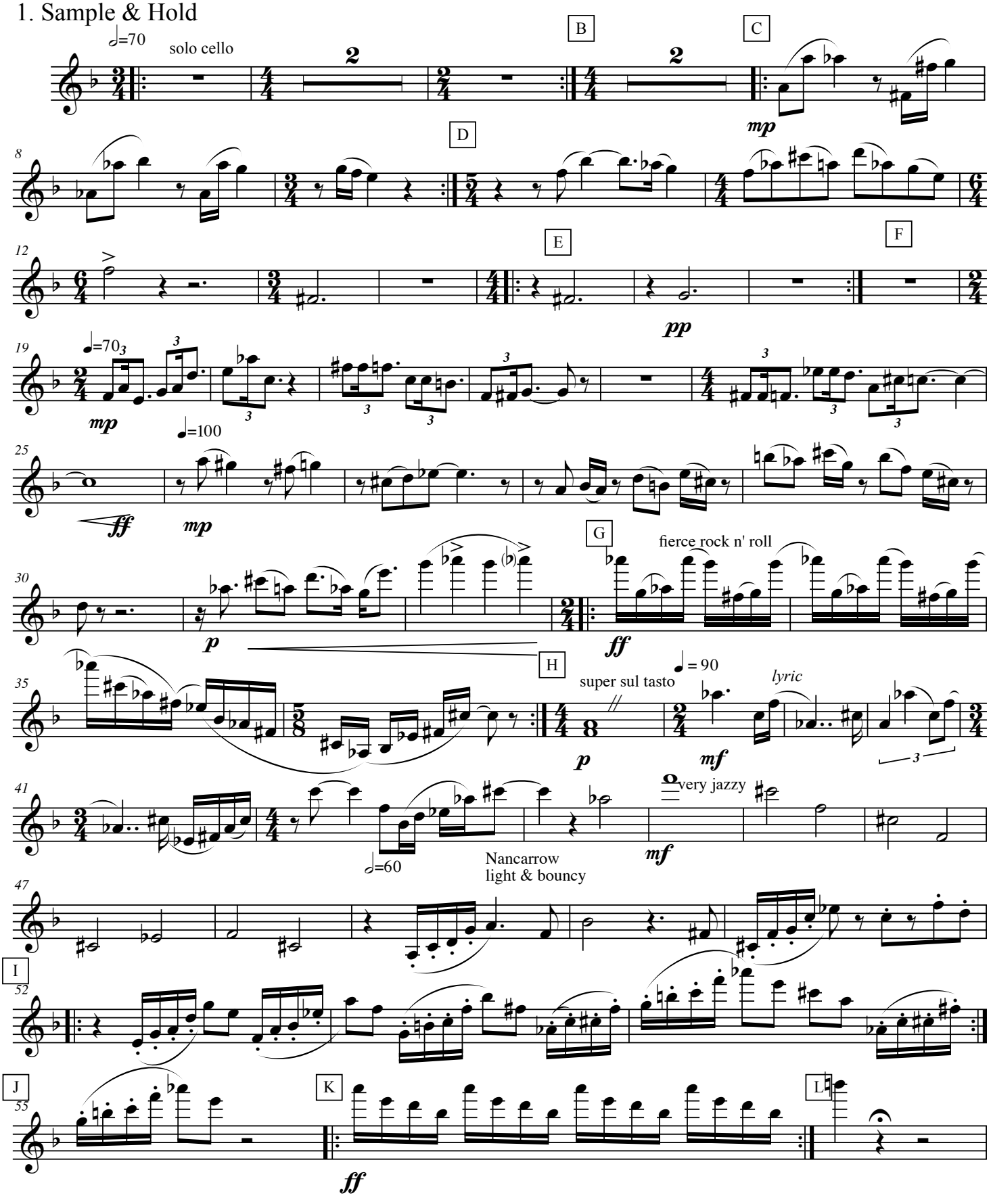
Violin I

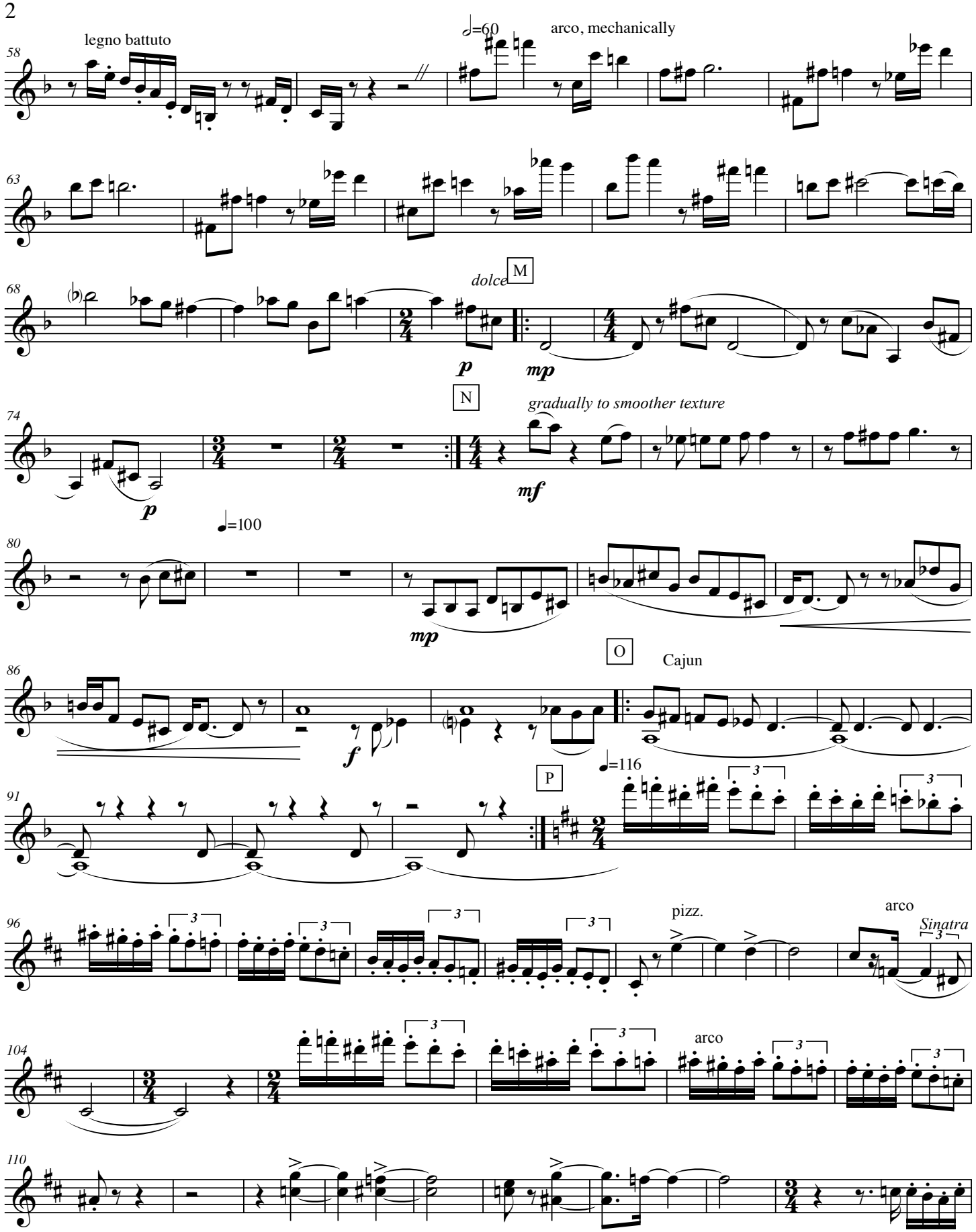
after Arnold Schoenberg's 2nd Quartet, with electroencephalograms

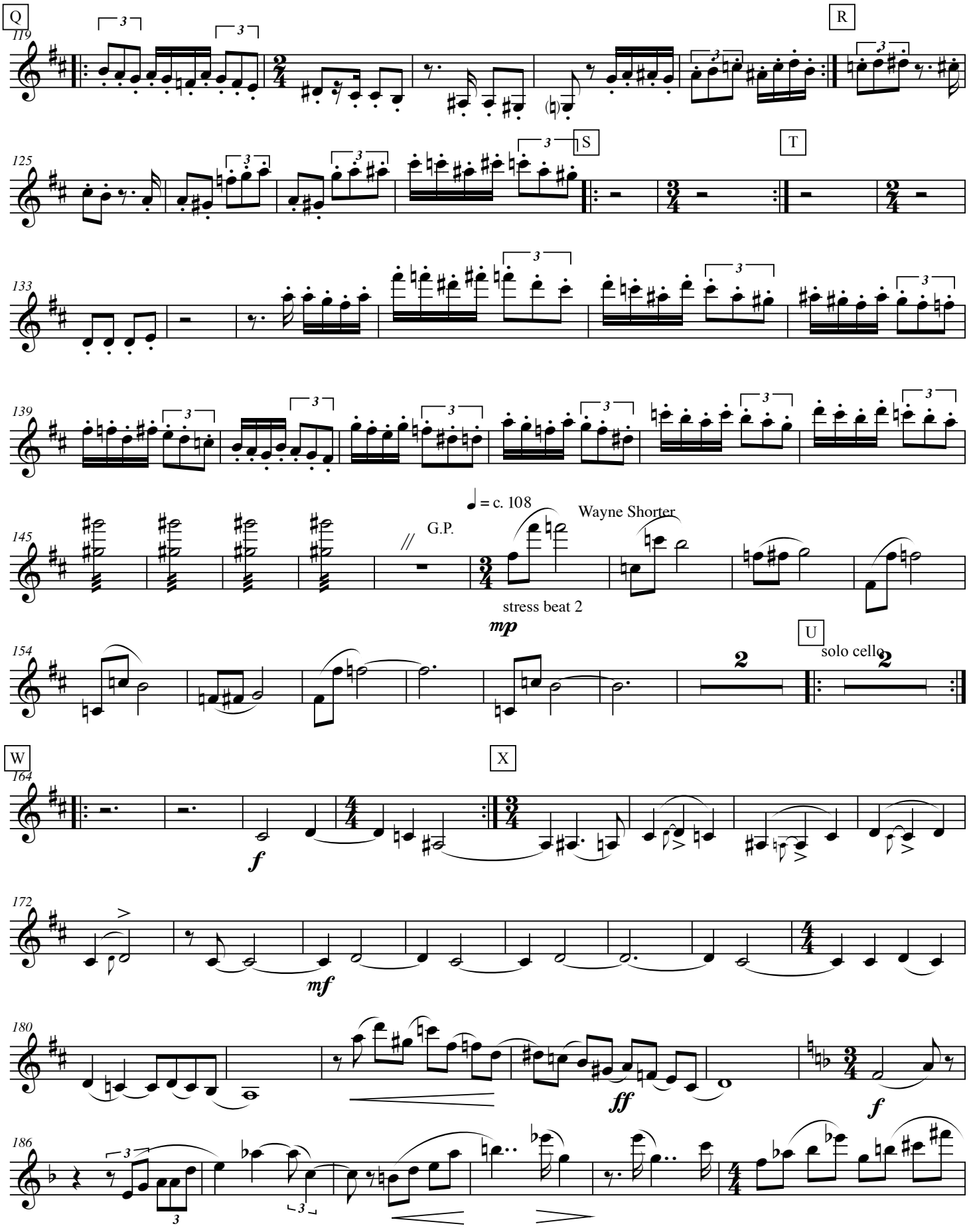
Dave Soldier & Brad Garton

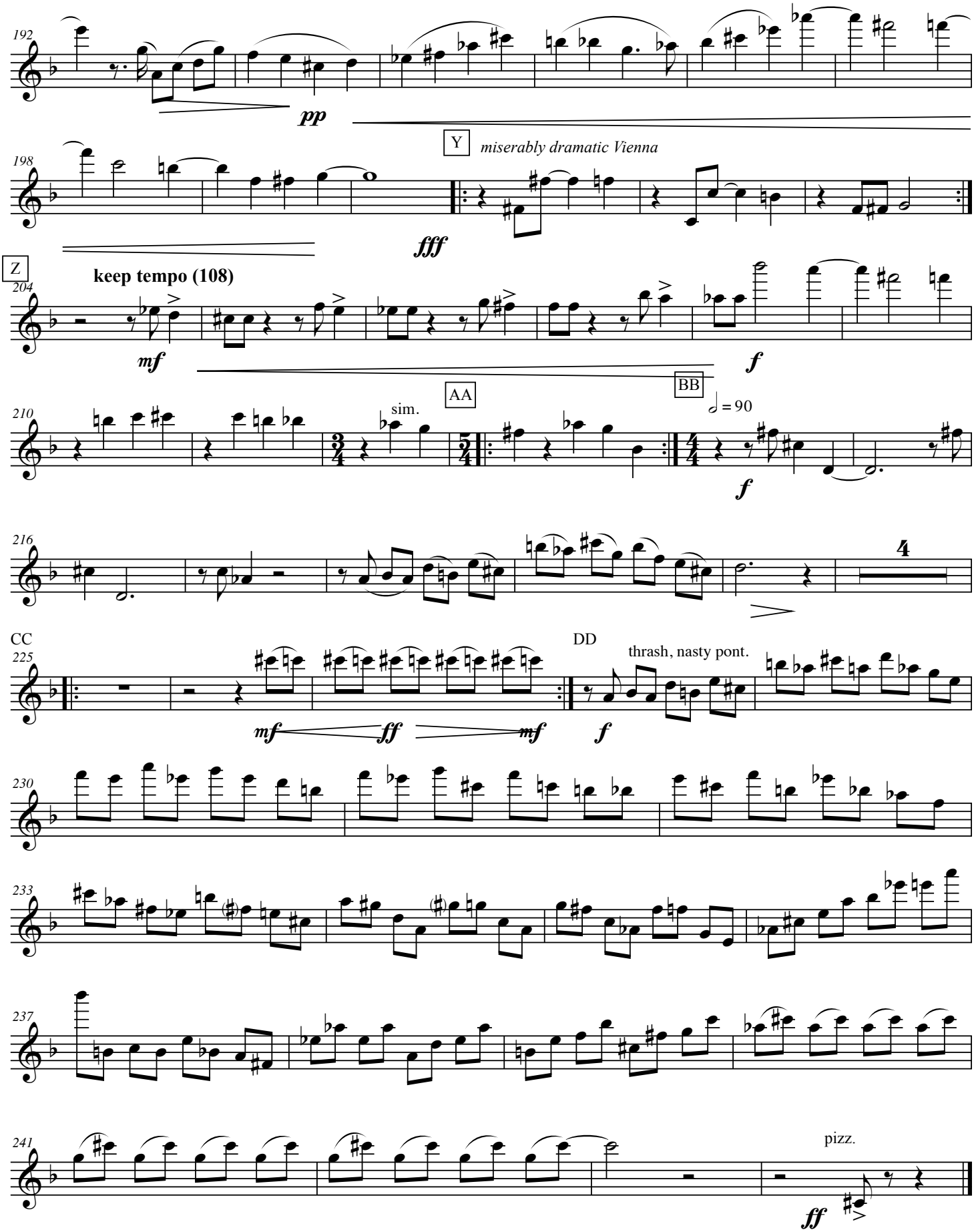
each repeat section is repeated at least 3 times, and more at will of 1st violinist

1. Sample & Hold




legno battuto
58
𝅗𝅥=60
arco, mechanically
63
68
dolce
M
p
mp
N
gradually to smoother texture
74
p
mf
𝅘𝅥=100
80
mp
O
Cajun
86
f
P
𝅘𝅥=116
91
96
pizz.
arco
Sinatra
104
arco
110

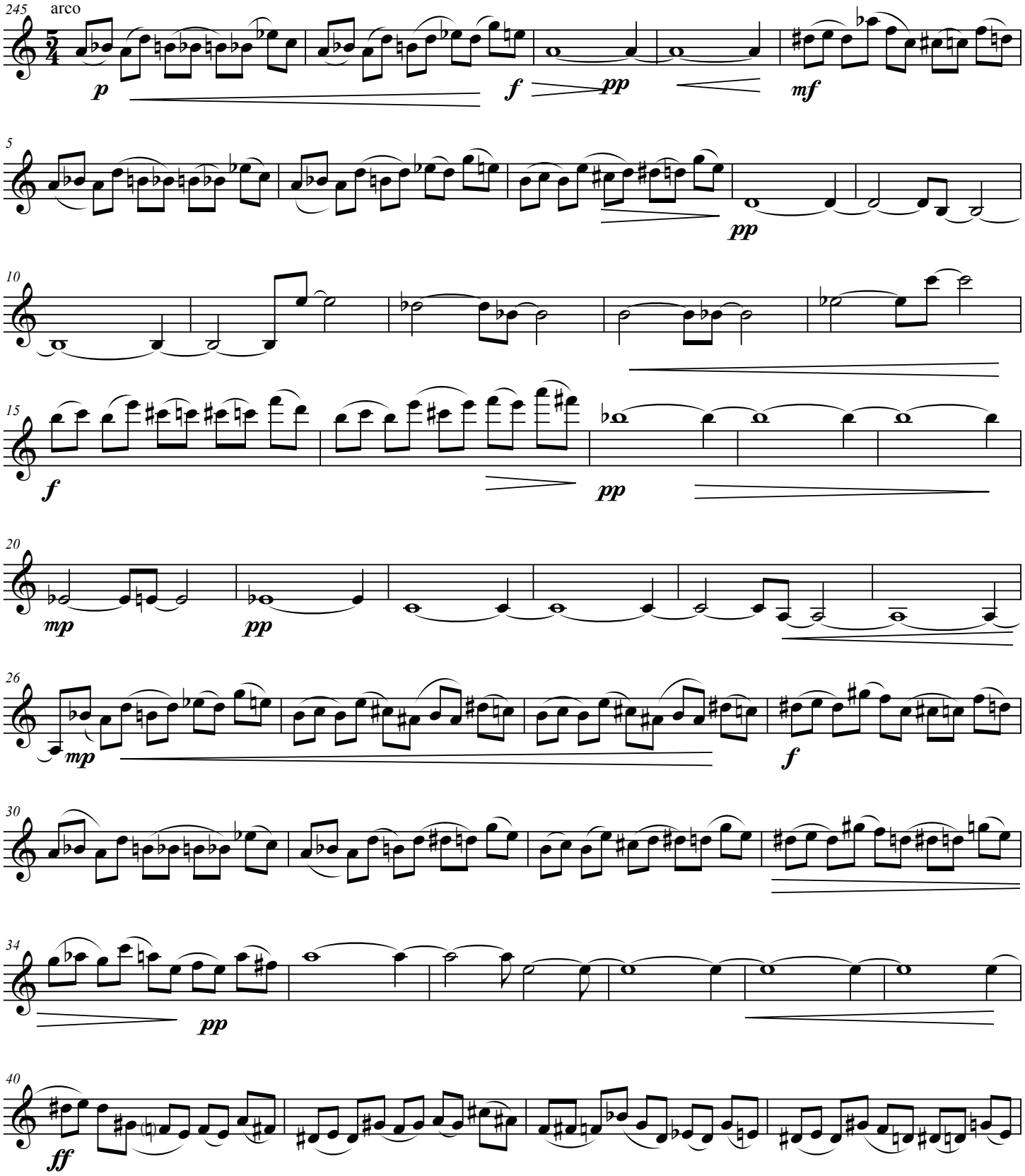

Q
119
R
125
S
T
133
139
145
G.P.
= c. 108
Wayne Shorter
stress beat 2
mp
154
U
solo cello
W
164
X
f
172
mf
180
ff
f
186

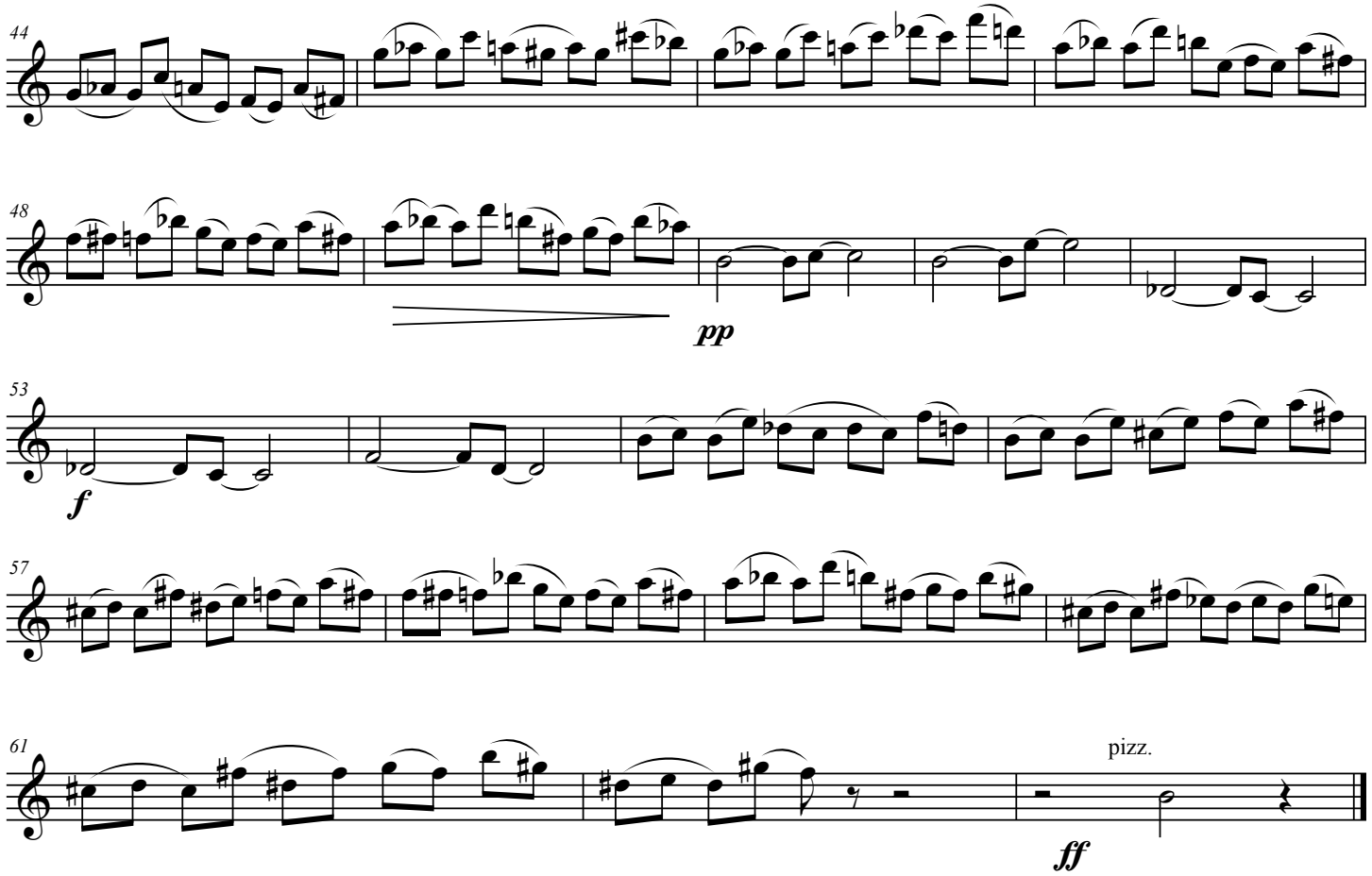

192
pp
Y
miserably dramatic Vienna
198
fff
Z
keep tempo (108)
204
mf
f
AA
sim.
BB
210
♩ = 90
f
216
4
CC
225
mf
ff
mf
DD
thrash, nasty pont.
f
230
233
237
241
pizz.
ff

2. Fractal Variation

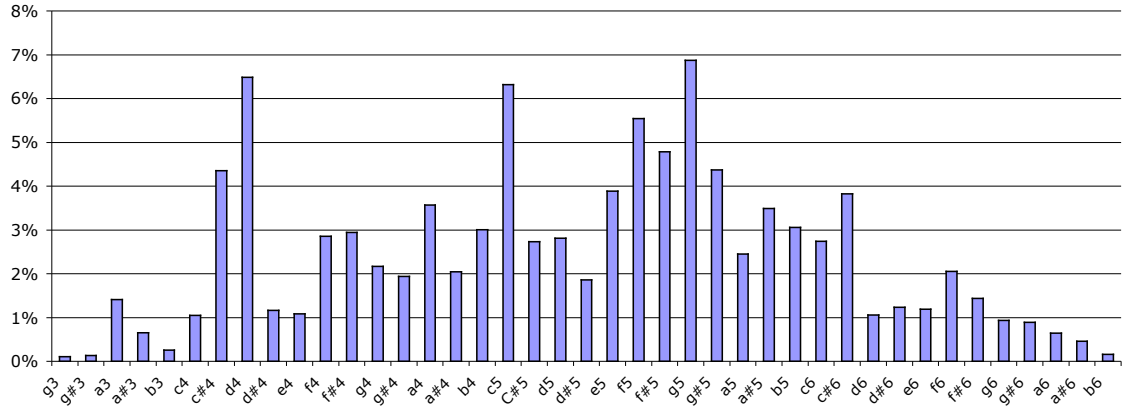
Presto ♩=190

245 arco




44
48
pp
53
f
57
61
pizz.
ff

3. Fourier Transformations
April 20, 2011 version
from the Essential String Quartet
VIOLIN 1 PART



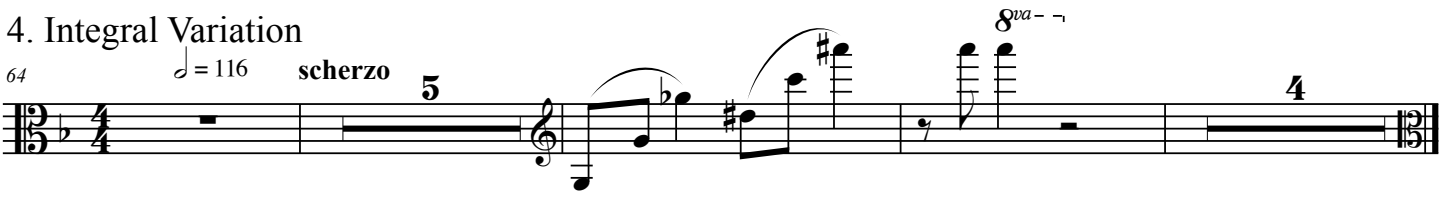
Bars indicate the power (duration * volume) for each pitch in the original Schoenberg piece. C4 is middle C.

Play the amount of each pitch represented (for example, D above middle C, C above middle C, and G on top line of treble clef should be played the twice as much as notes that are around 3%). You can use double stops, different tones, and rhythms at will, but try to make a sustained sound with the entire group.

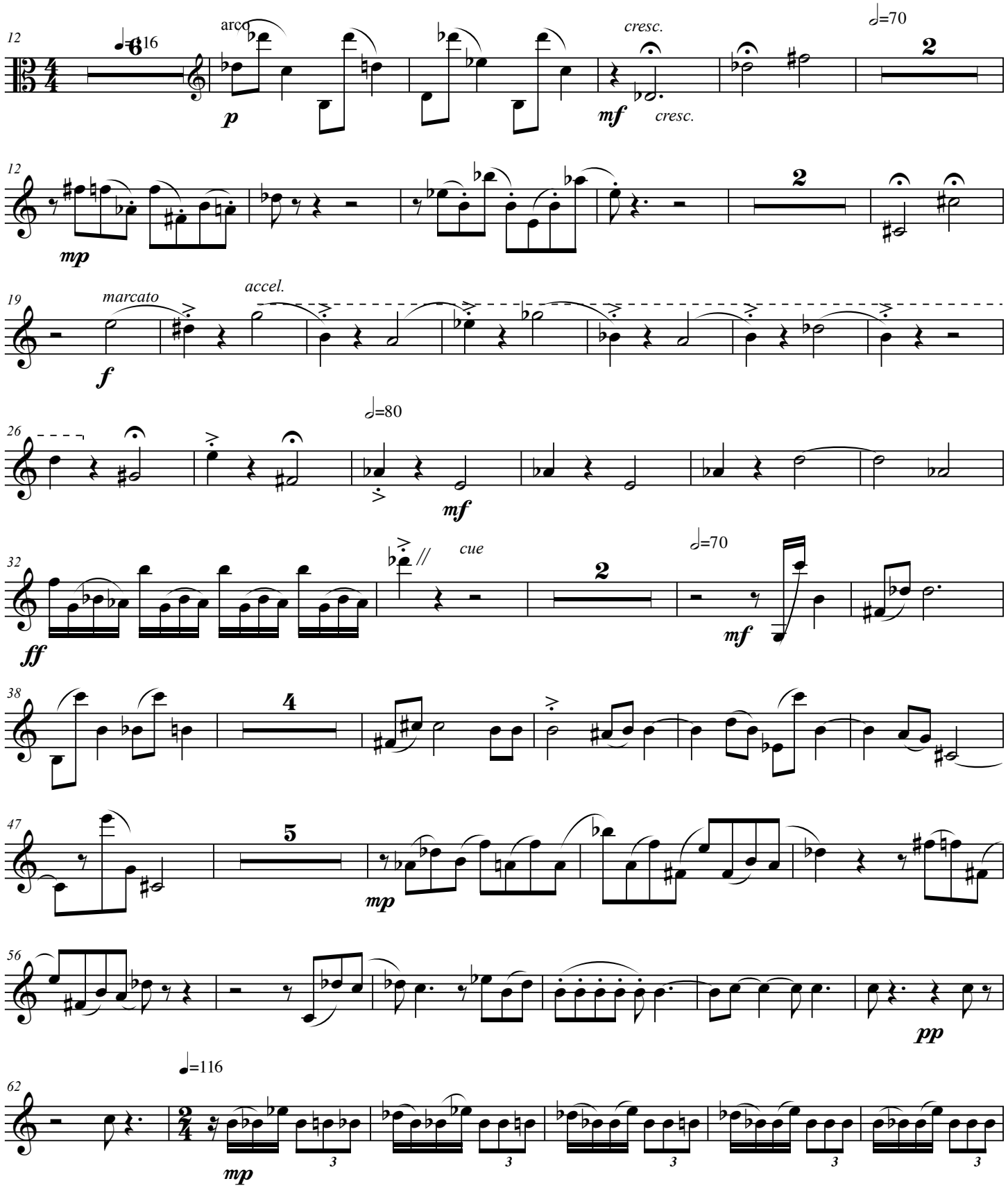
At cue 1, take 30-40 sec to slowly move the pitches closer to your average note:
e5.1 (the open E string plus a tiny bit sharp)

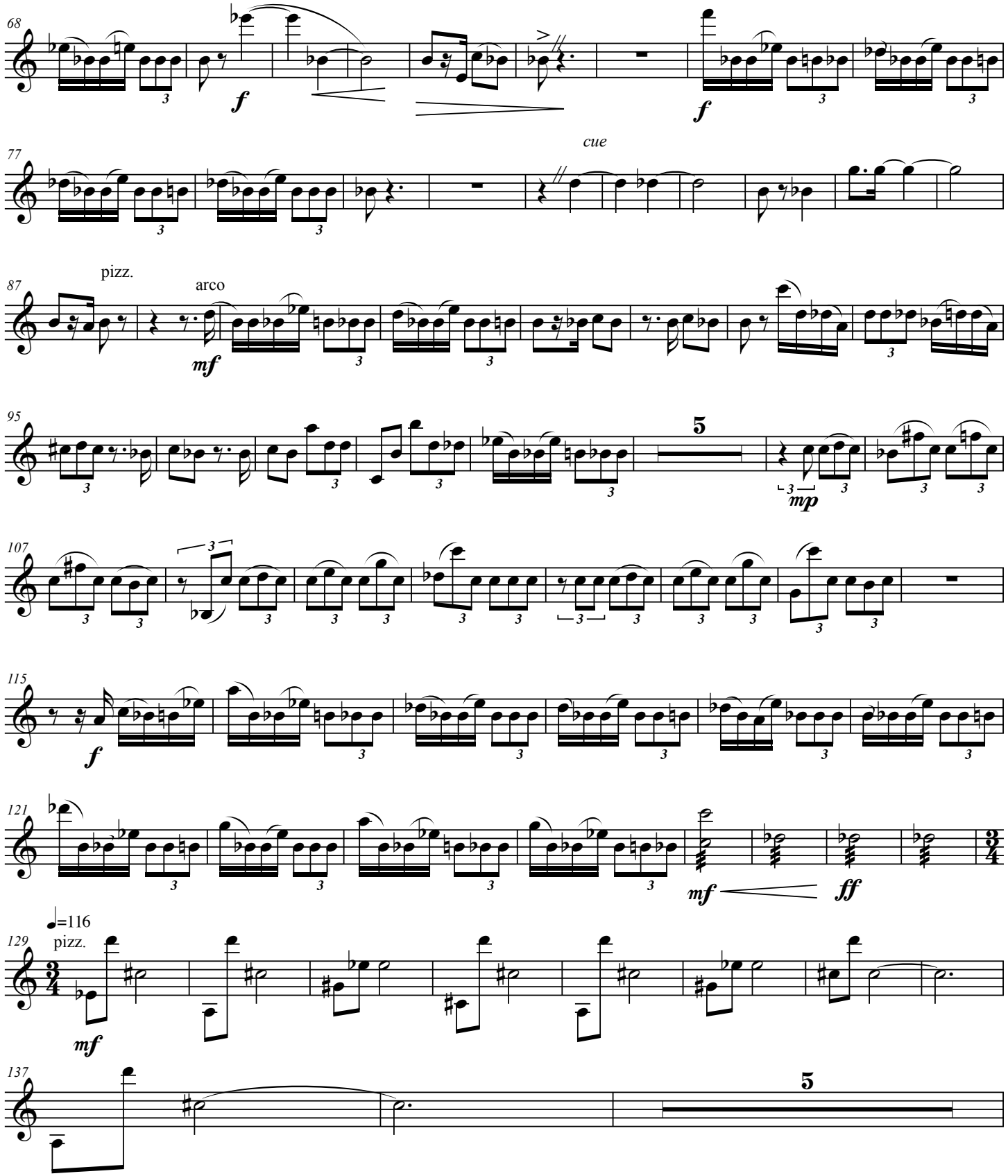
At cue 2, take 30-40 sec to slowly move \ to the average note of the entire piece:
e4.8, which is the e above middle C very sharp (almost F).

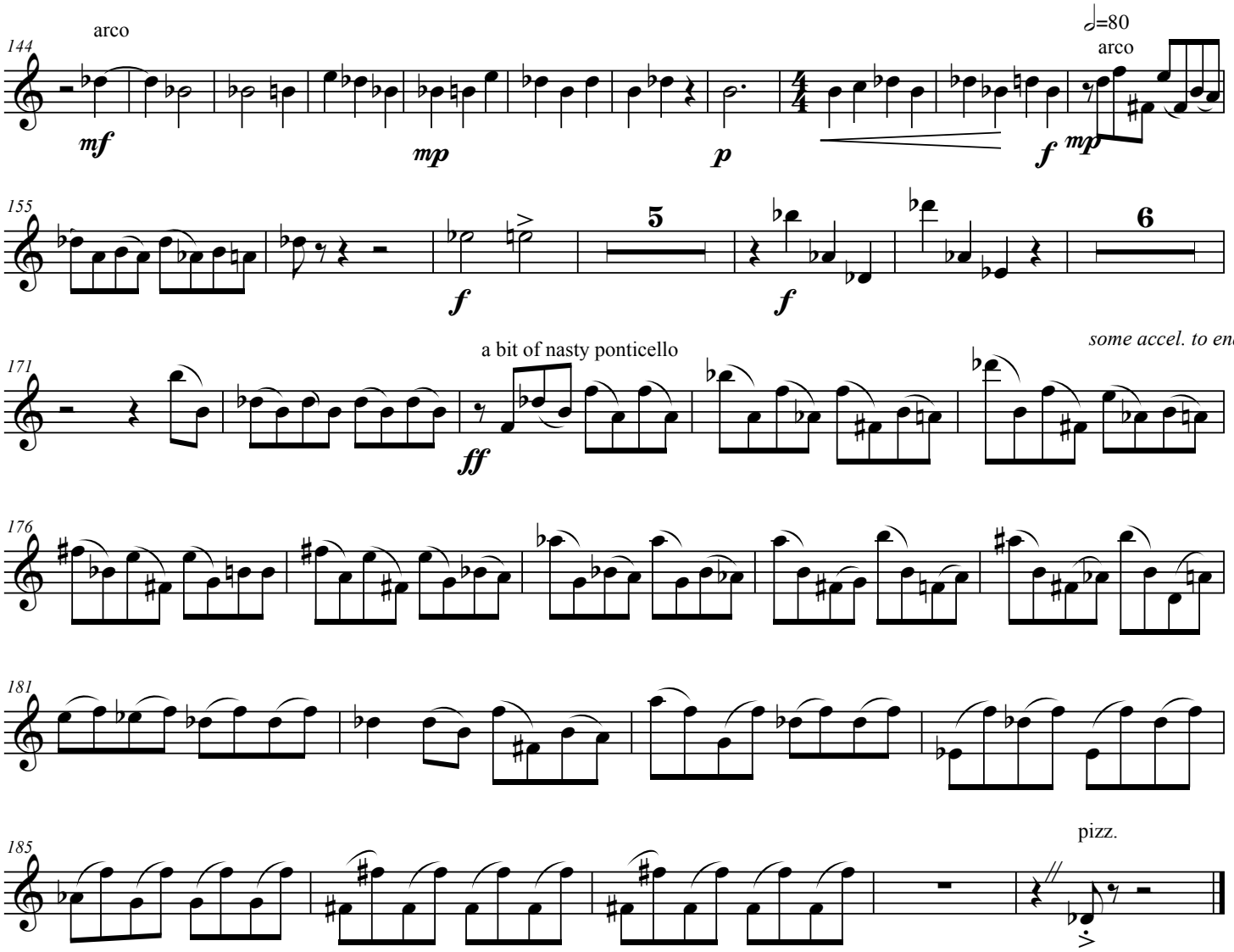
4. Integral Variation



8. First Derivative Variation




68
f
f
77
cue
87
pizz.
arco
mf
95
5
mp
107
115
f
121
mf
ff
129
♩=116
pizz.
mf
137
5


144
arco
mf
mp
p
f
mp
♩=80
arco
155
f
5
f
6
171
a bit of nasty ponticello
ff
some accel. to end
176
181
185
pizz.

June 12, 2011 version

Violin II

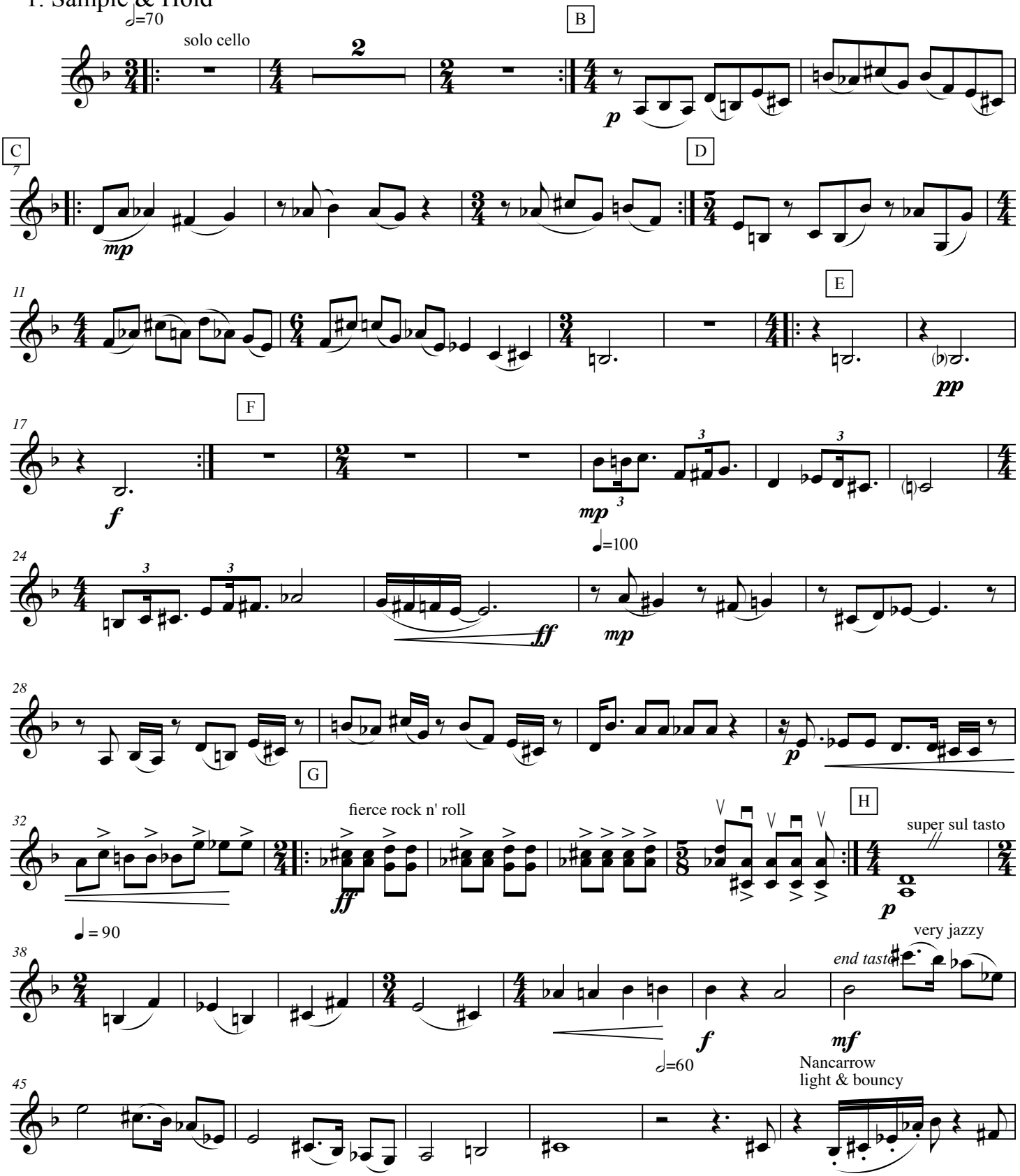
String Quartet #3 "The Essential"

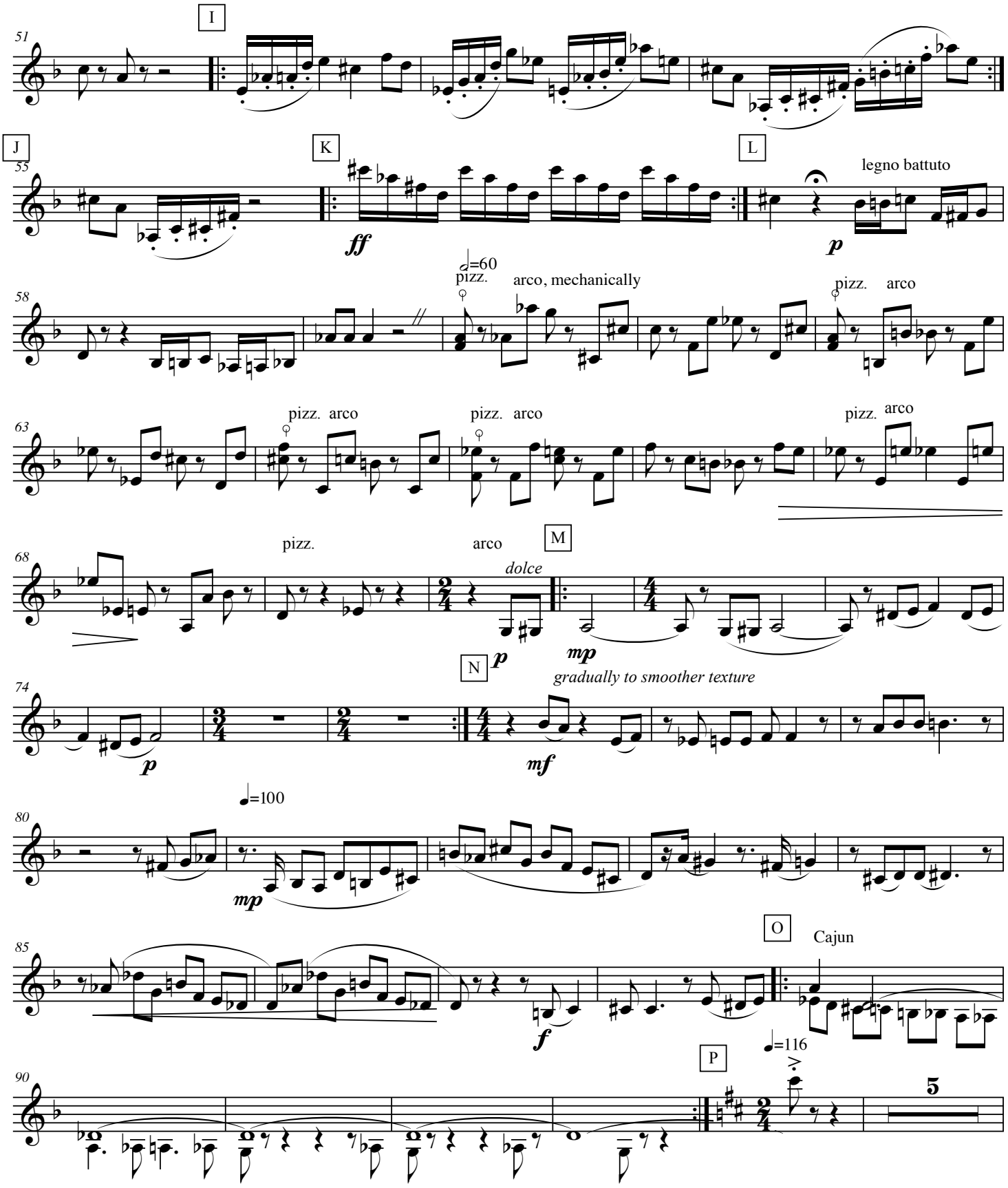
after Arnold Schoenberg's 2nd Quartet, with electroencephalograms

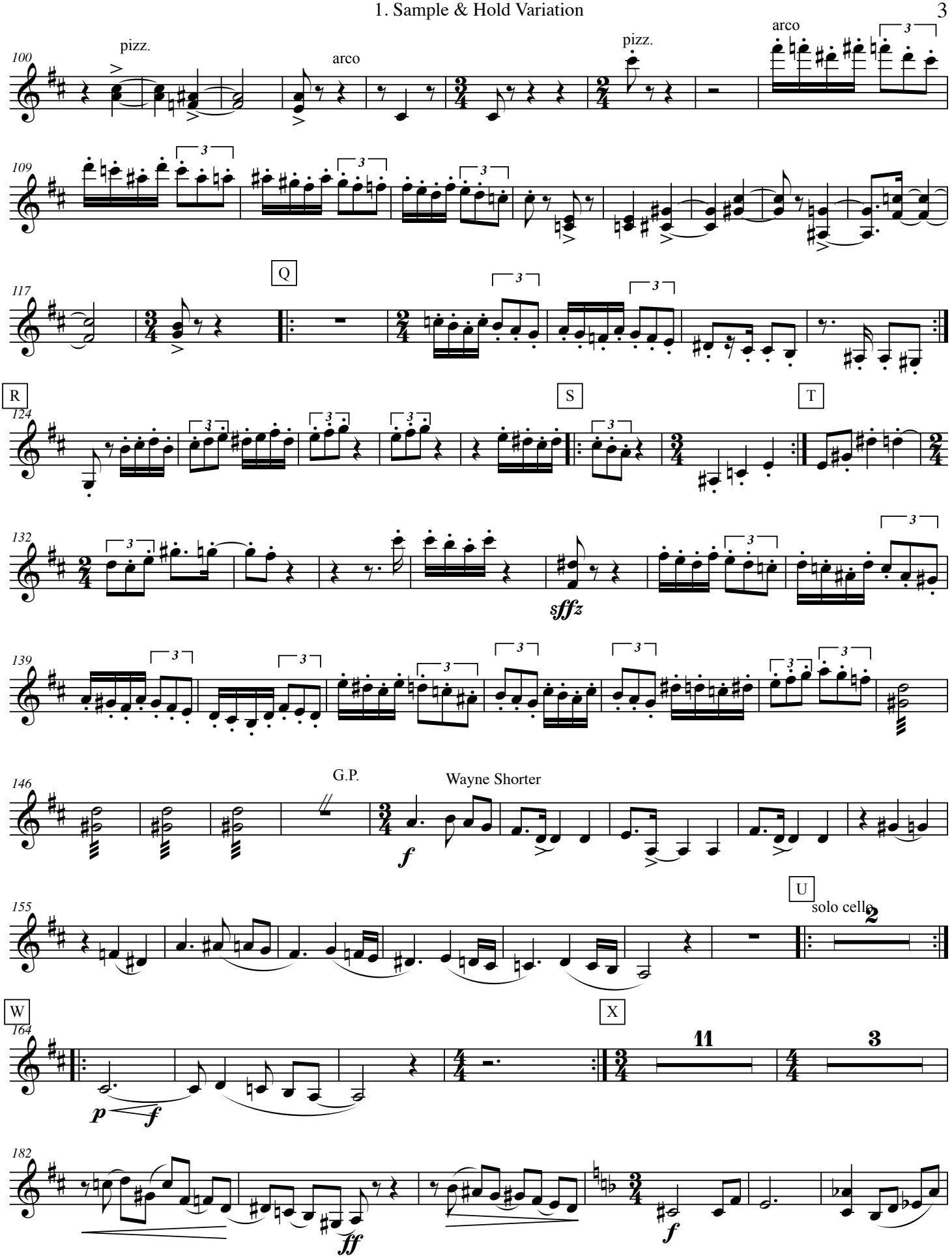
Dave Soldier & Brad Garton

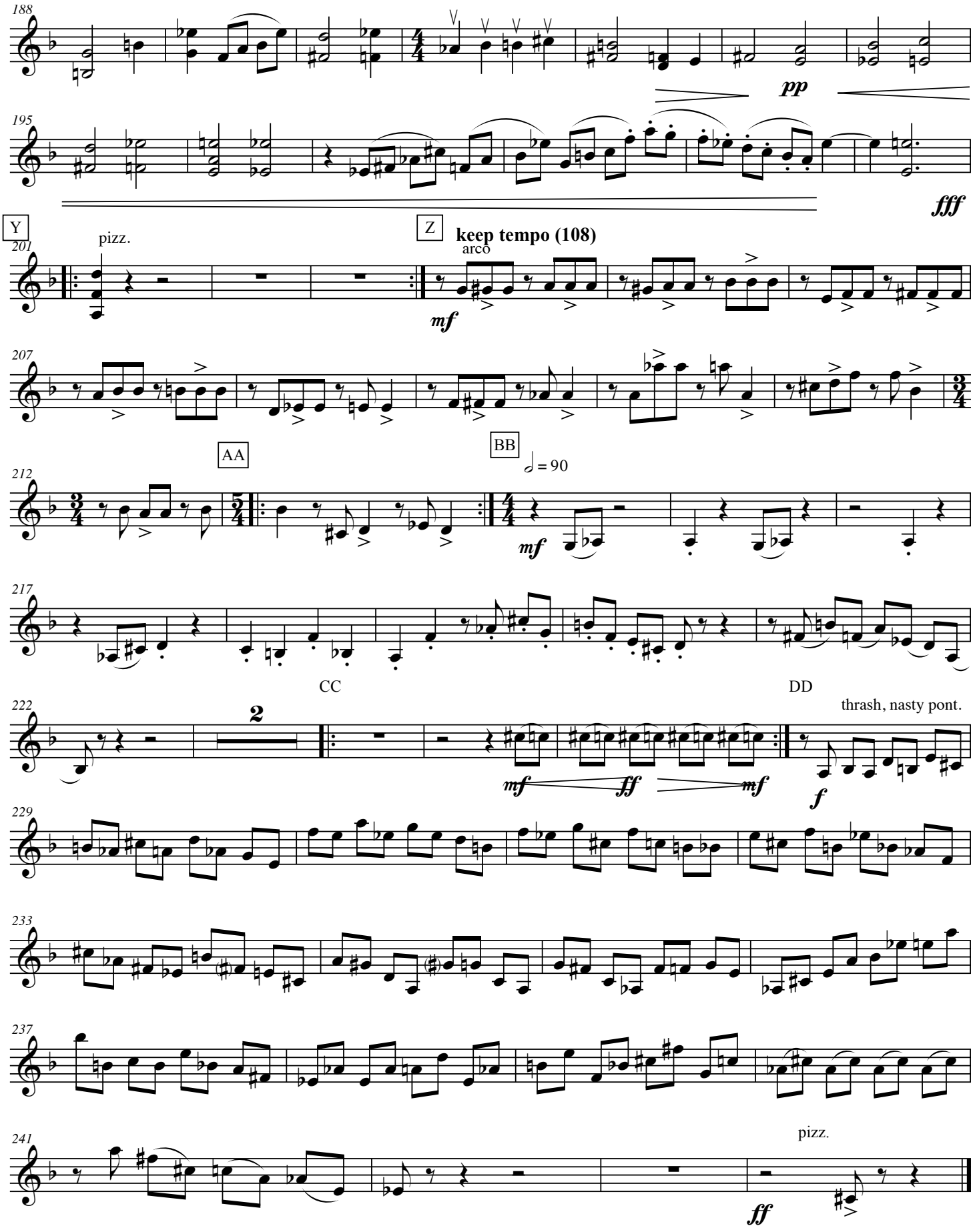
each repeat section is repeated at least 3 times, and more at will of 1st violinist

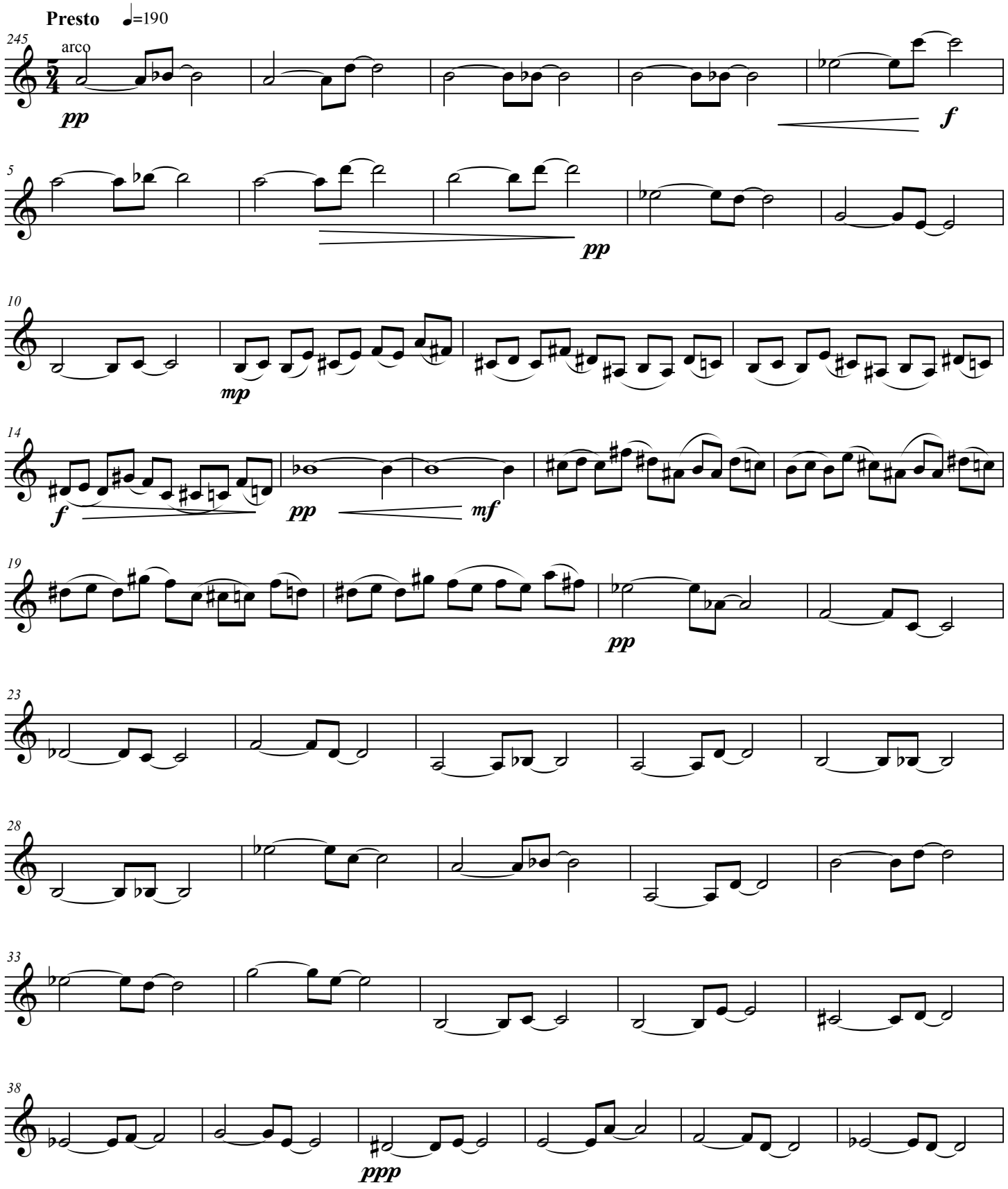
1. Sample & Hold

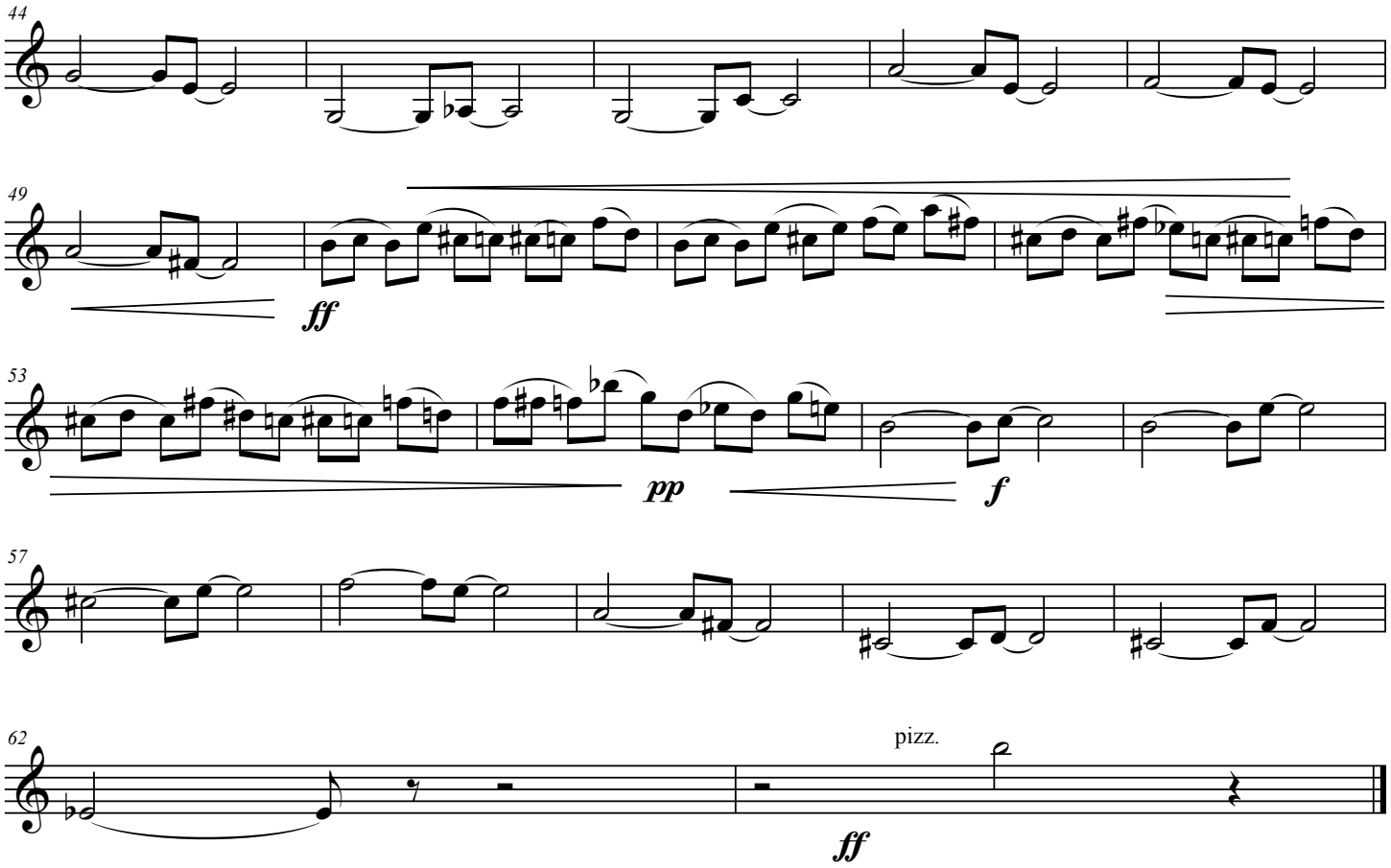



I
51
J
55
K
ff
L
legno battuto
p
58
pizz.
arco, mechanically
pizz. arco
63
pizz. arco
pizz. arco
pizz. arco
68
pizz.
arco
M
dolce
p
mp
N
74
p
gradually to smoother texture
mf
80
mp
85
O
Cajun
f
90
P
5

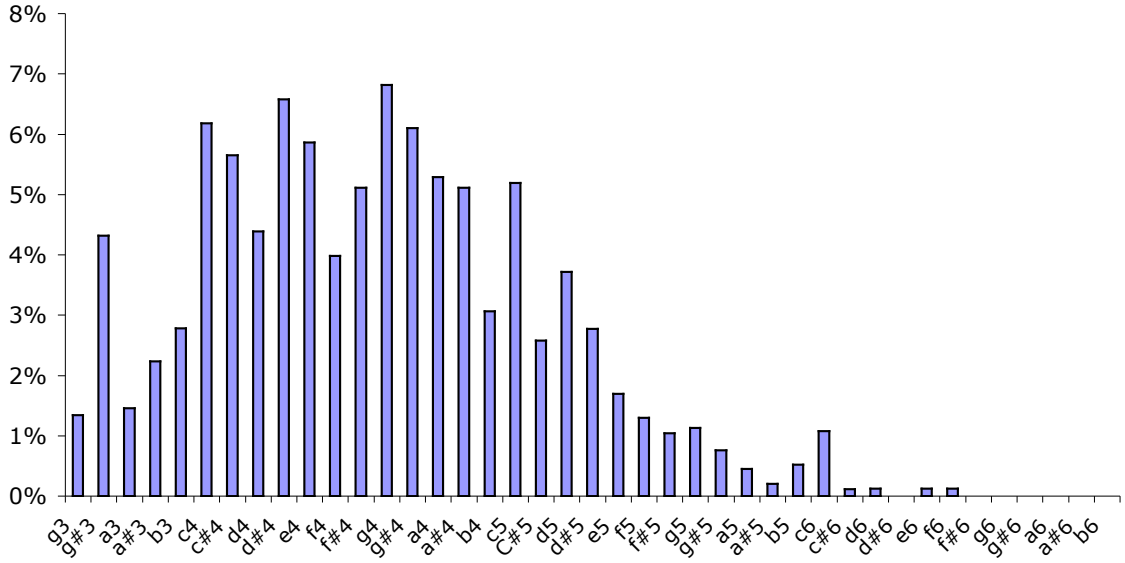

100
pizz.
arco
pizz.
arco
109
117
Q
R
124
S
T
132
sffz
139
146
G.P.
Wayne Shorter
f
155
U
solo cello
2
W
164
p
f
X
11
3
182
ff
f


188
pp
195
fff
Y
pizz.
201
Z
keep tempo (108)
arco
mf
207
AA
BB
212
♩ = 90
mf
217
CC
DD
thrash, nasty pont.
222
2
mf
ff
mf
f
229
233
237
241
pizz.
ff


Presto ♩=190
245
arco
pp
f
5
pp
10
mp
14
f
pp
mf
19
pp
23
28
33
38
ppp


44
49
ff
53
pp
f
57
62
pizz.
ff

3. Fourier Transformations
April 20, 2011 version
VIOLIN 2 PART



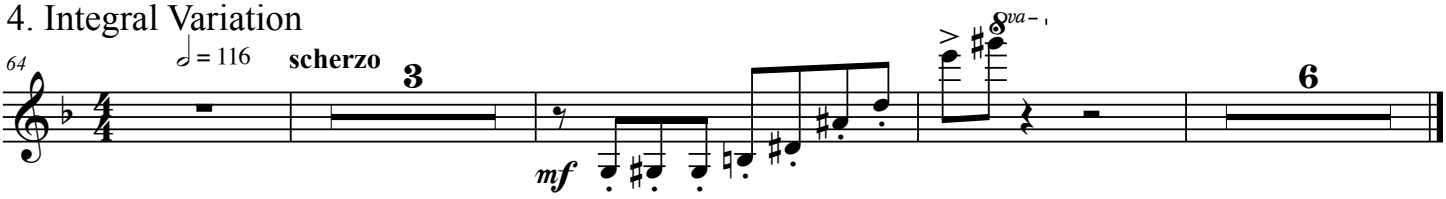
Bars indicate the power (duration * volume) for each pitch in the original Schoenberg piece. C4 is middle C.

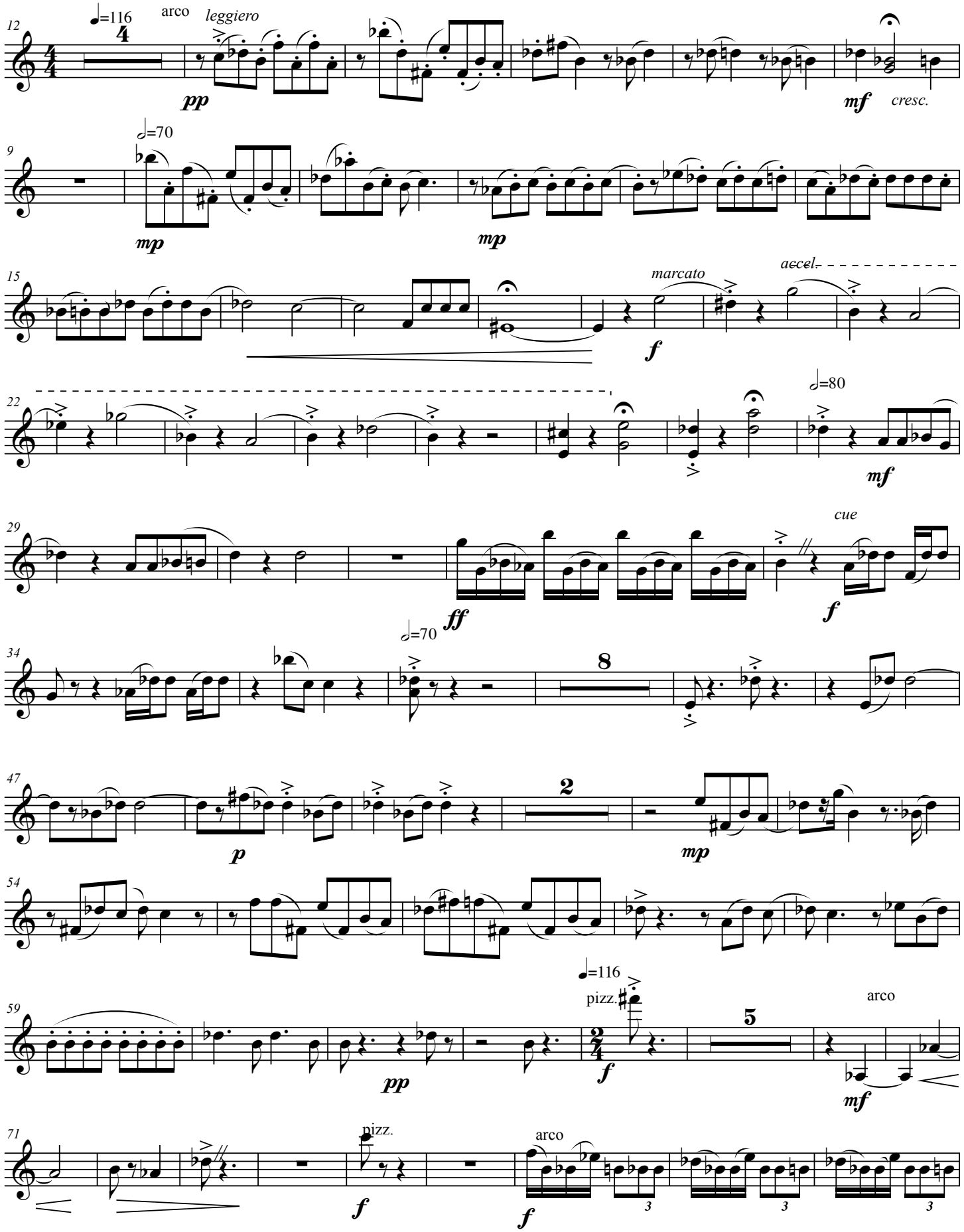
Play the amount of each pitch represented (for example, D above middle C, G above middle C should be played the most. You can use double stops, different tones, and rhythms at will, but try to make a sustained sound with the entire group.

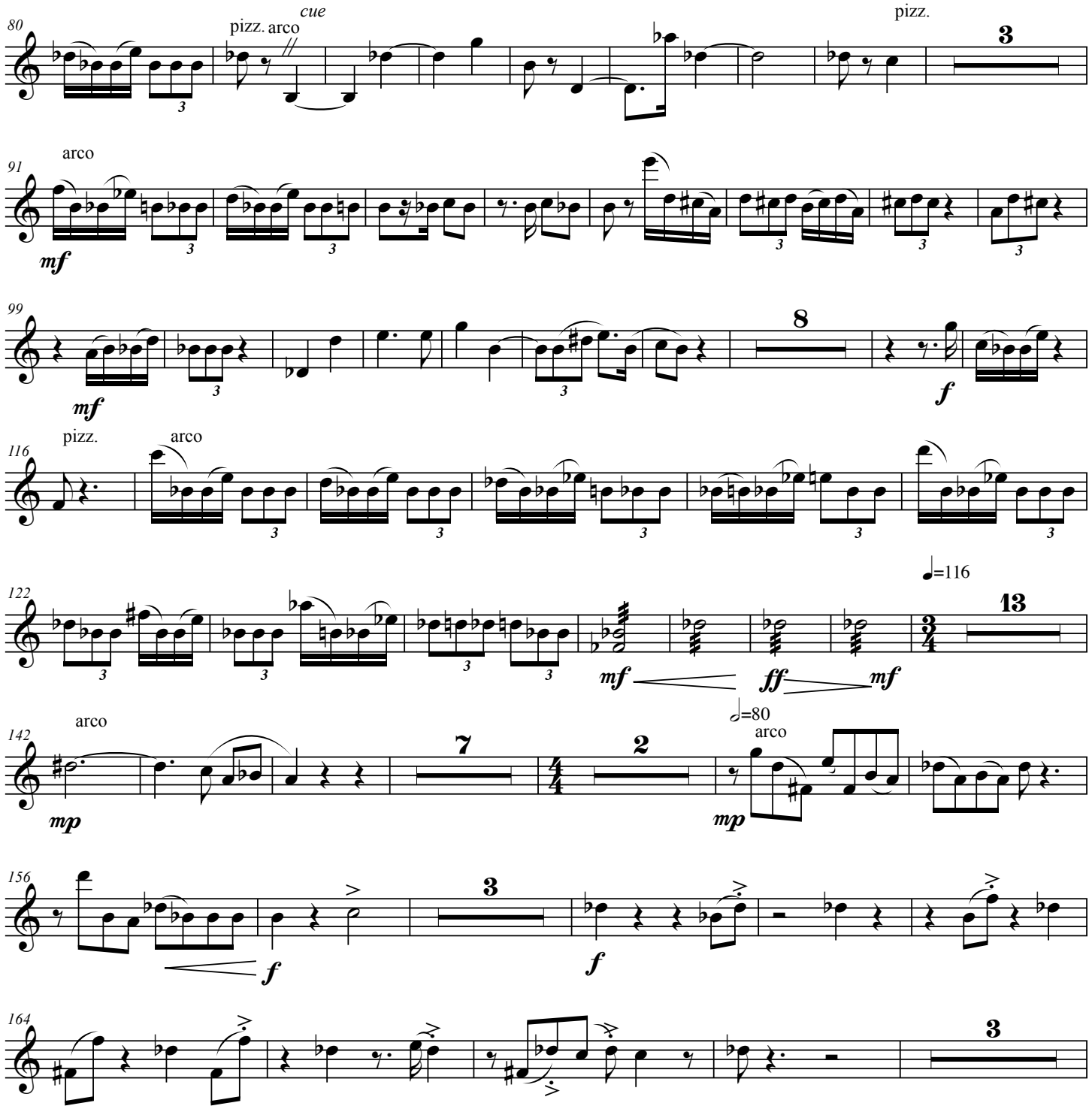
At cue 1, take 30-40 sec to slowly move the pitches closer to your average note:
G#4.1 (G# below the A string a tiny bit sharp).

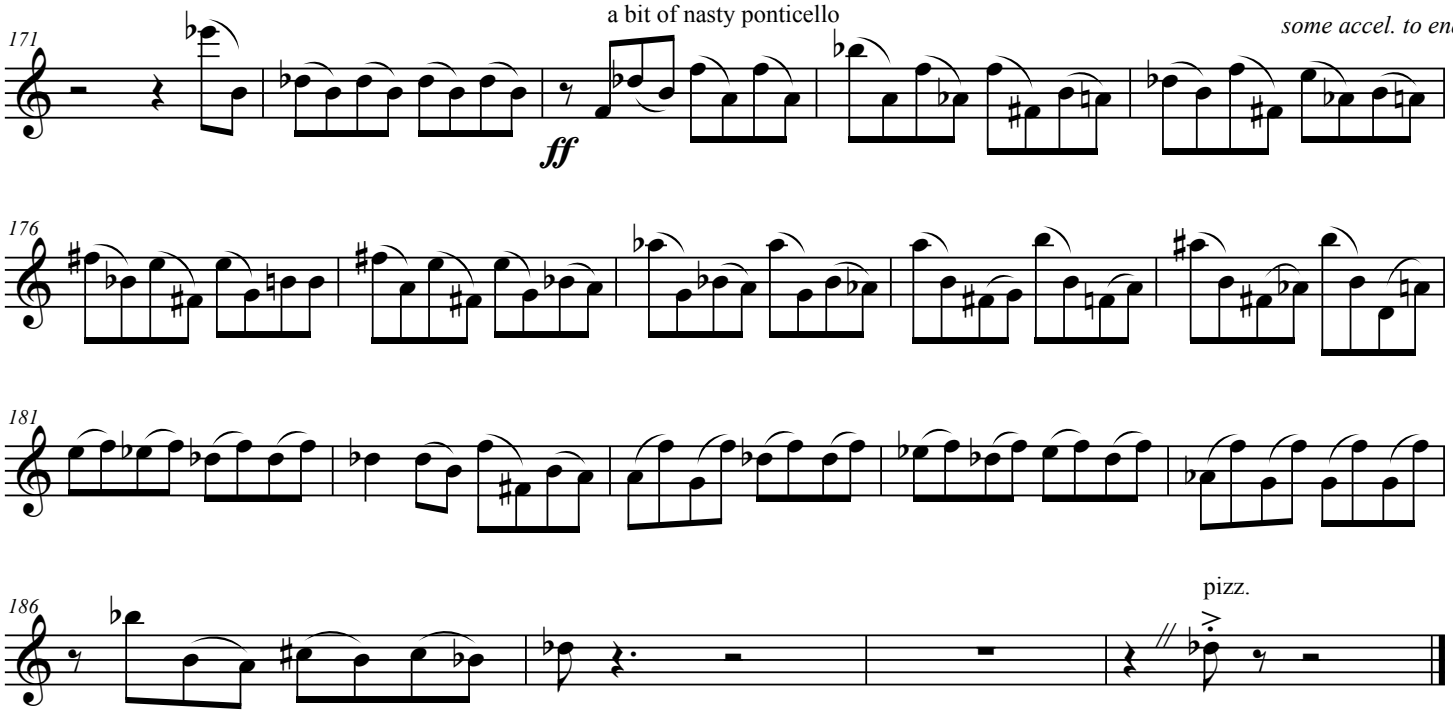
At cue 2, take 30-40 sec to slowly move \ to the average note of the entire piece:
e4.8, which is the e above middle C very sharp (almost F).

4. Integral Variation




12
♩=116
arco
leggiero
pp
mf
cresc.
9
𝅗𝅥=70
mp
mp
15
marcato
accel.
f
22
𝅗𝅥=80
mf
29
cue
ff
f
34
𝅗𝅥=70
8
47
2
p
mp
54
59
♩=116
pizz.
5
arco
pp
f
mf
71
pizz.
arco
f
f


80
pizz.
arco
cue
pizz.
3
91
arco
mf
99
mf
8
f
116
pizz.
arco
122
=116
13
mf
ff
mf
142
arco
7
2
=80
arco
mp
mp
156
3
f
f
164
3


a bit of nasty ponticello
some accel. to end
171
ff
176
181
186
pizz.

June 12, 2011 version

Viola

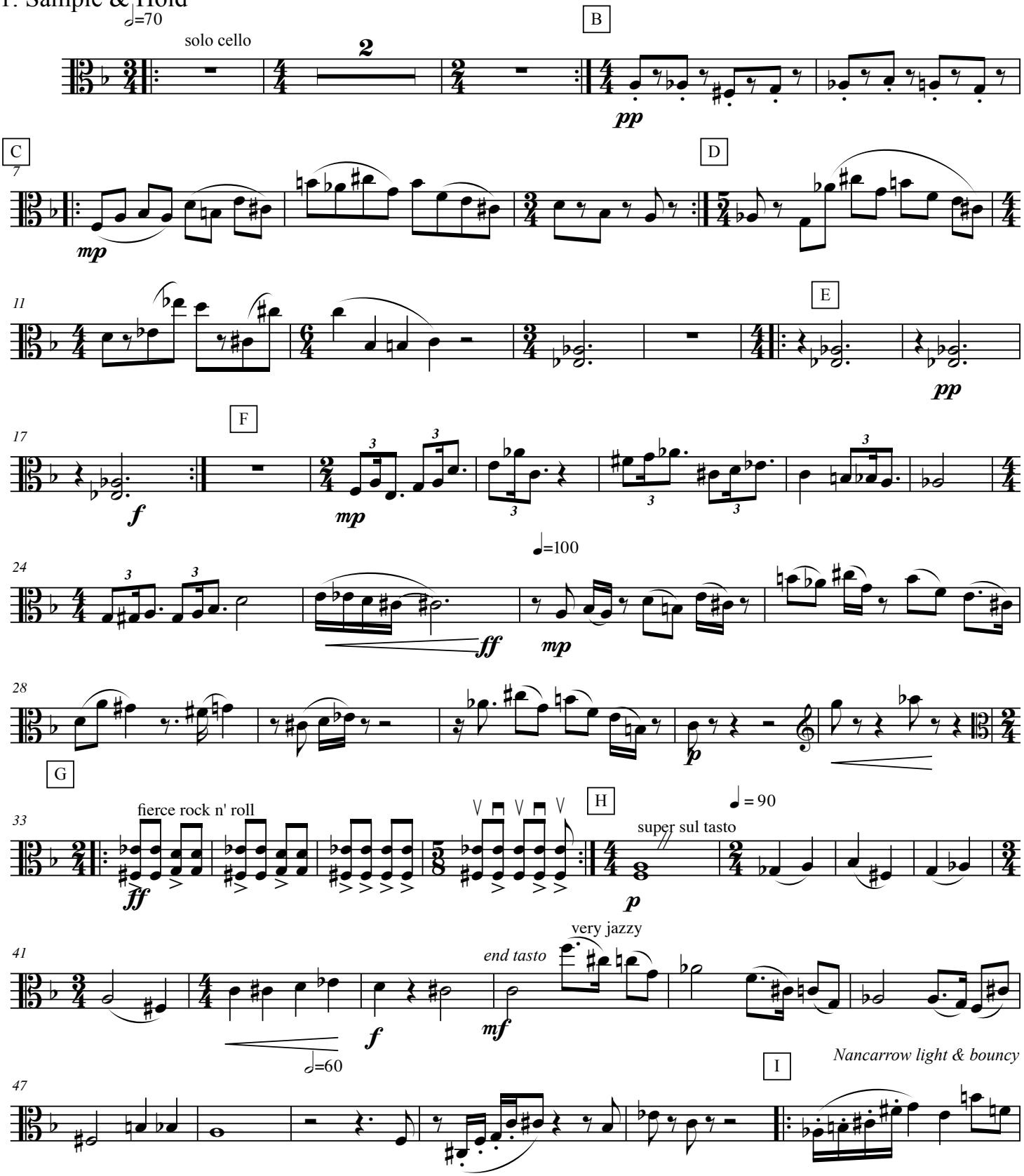
String Quartet #3 "The Essential"

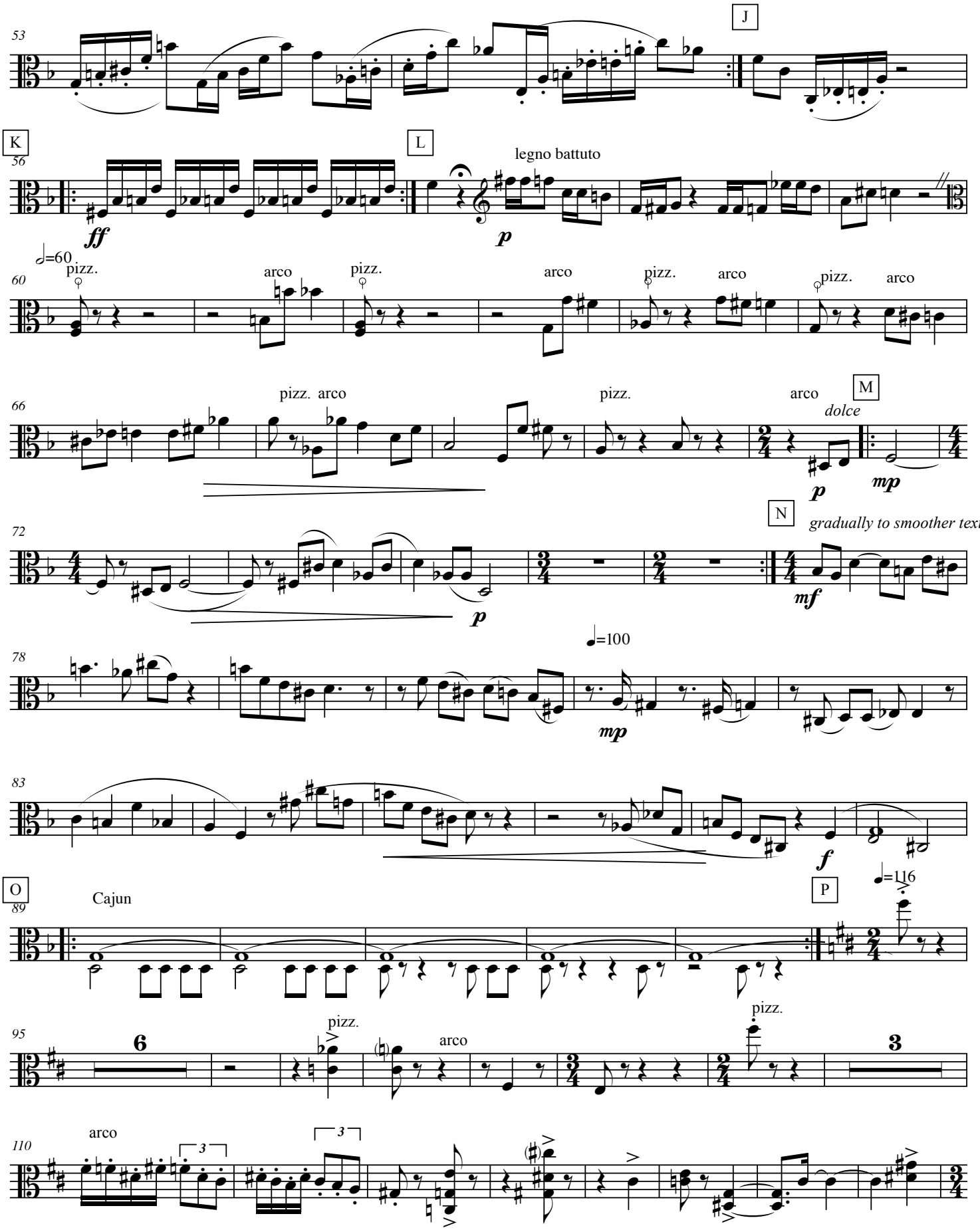
after Arnold Schoenberg's 2nd Quartet, with electroencephalograms

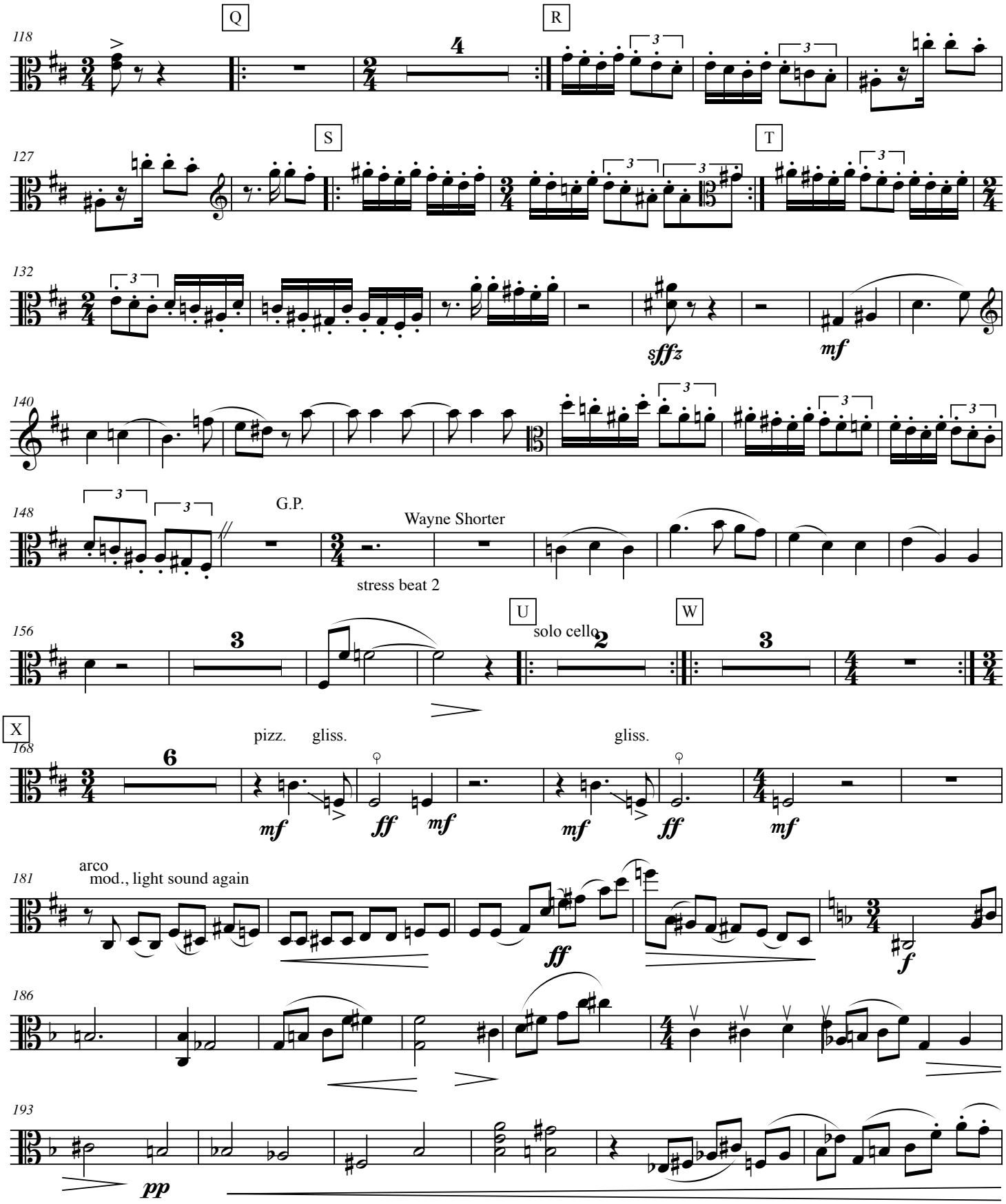
Dave Soldier & Brad Garton

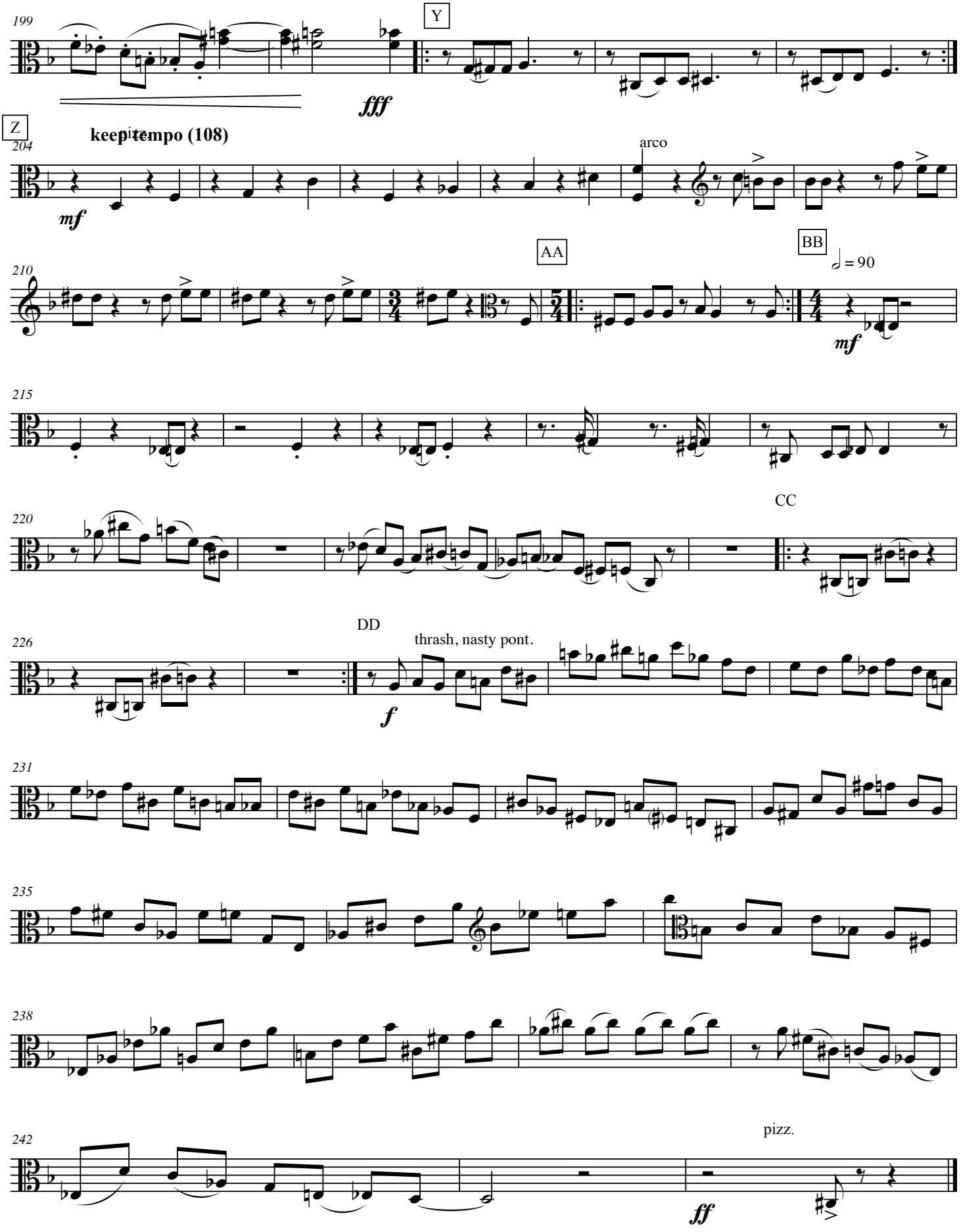
each repeat section is repeated at least 3 times, and more at will of 1st violinist

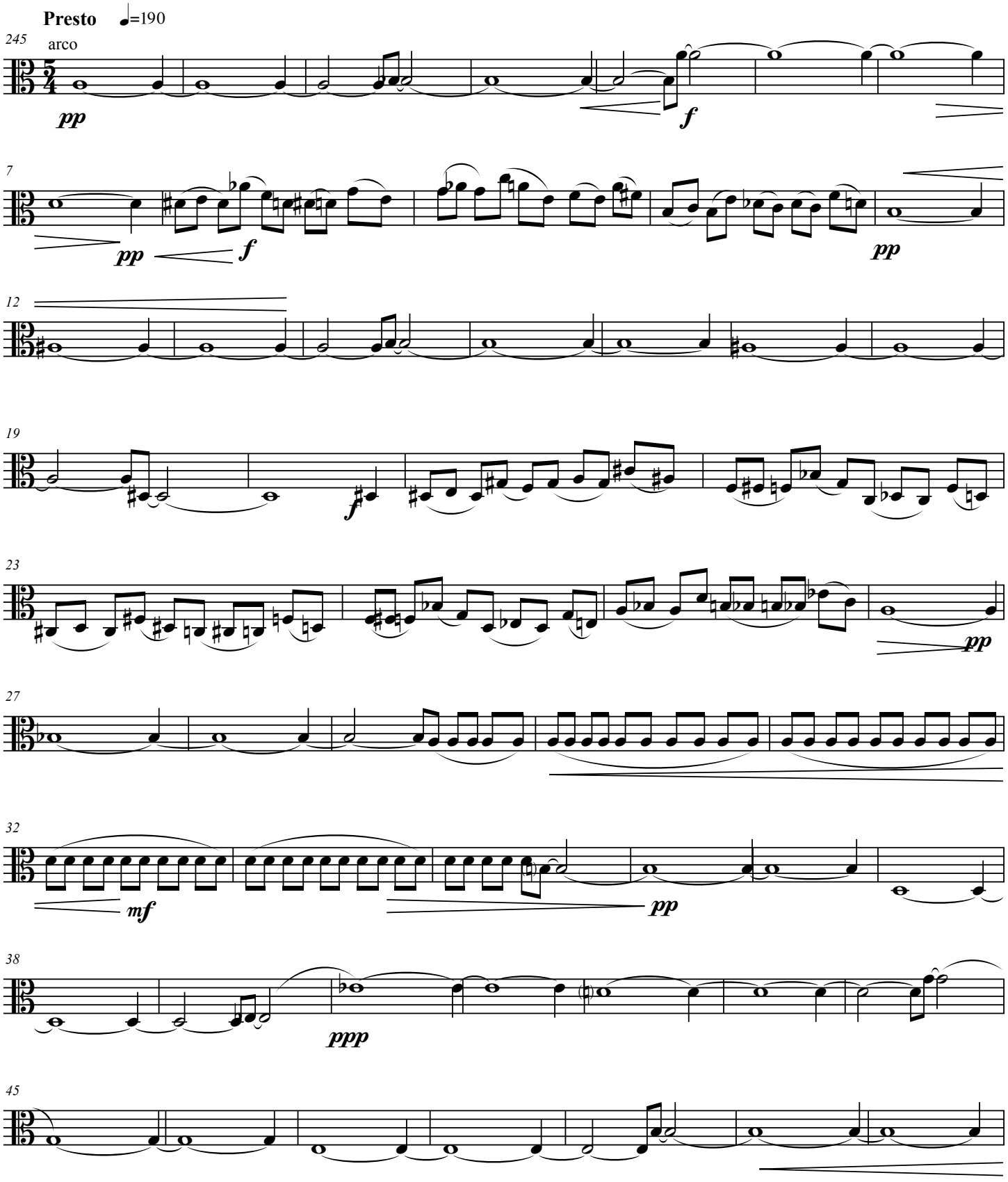
1. Sample & Hold

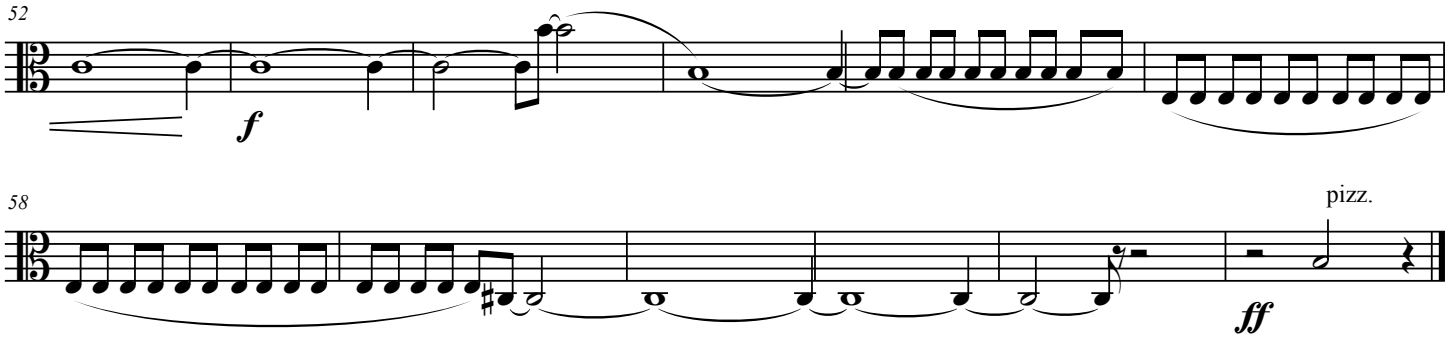



J
53
K
56
ff
L
legno battuto
p
♩=60
60
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
66
pizz. arco
pizz.
arco
M
dolce
p
mp
72
p
N
gradually to smoother texture
mf
78
♩=100
mp
83
f
O
89
Cajun
P
♩=116
95
6
pizz.
arco
pizz.
3
110
arco
3
3

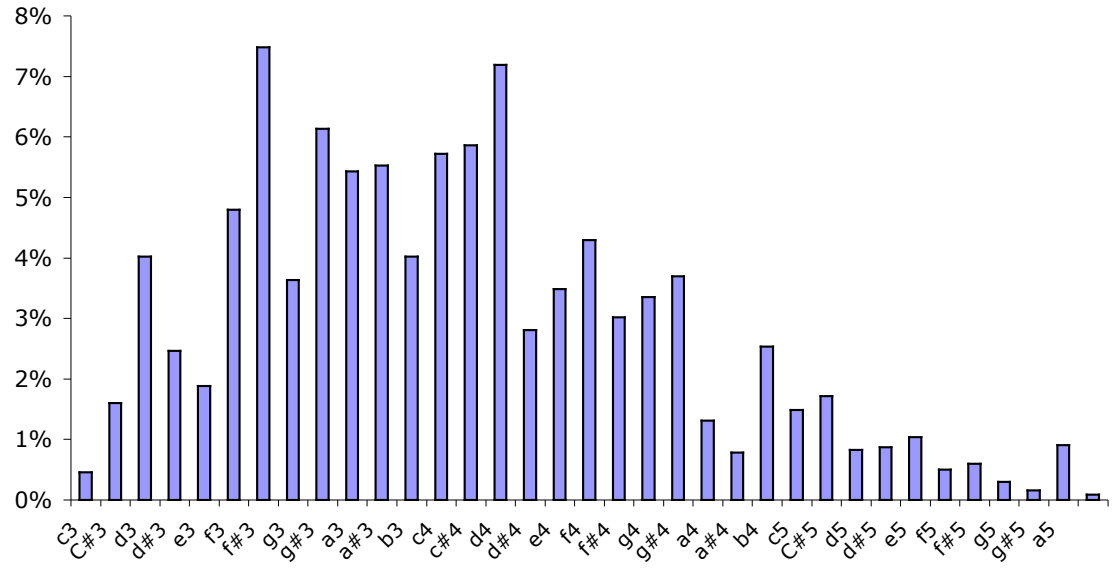

Q
R
S
T
sffz
mf
G.P.
Wayne Shorter
stress beat 2
U
solo cello
W
X
pizz.
gliss.
gliss.
arco
mod., light sound again
ff
f
pp


199
Y
fff
Z
204
keep tempo (108)
mf
arco
AA
BB
210
♩ = 90
mf
215
CC
220
DD
226
thrash, nasty pont.
f
231
235
238
242
pizz.
ff


Presto ♩=190
245
arco
pp
f
7
pp
f
pp
12
19
f
23
pp
27
32
mf
pp
38
ppp
45


52
f
58
pizz.
ff

3. Fourier Transformations
April 20, 2011 version
VIOLA PART



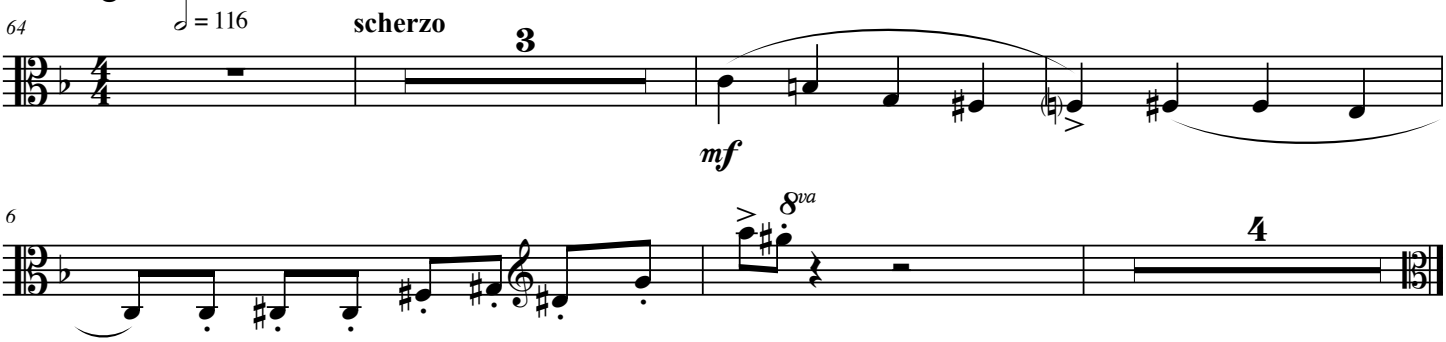
Bars indicate the power (duration * volume) for each pitch in the original Schoenberg piece. C4 is middle C.

Play the amount of each pitch represented (for example, F# below middle C is the loudest and most played, followed by the D above middle C). You can use double stops, different tones, and rhythms at will, but try to make a sustained sound with the entire group.

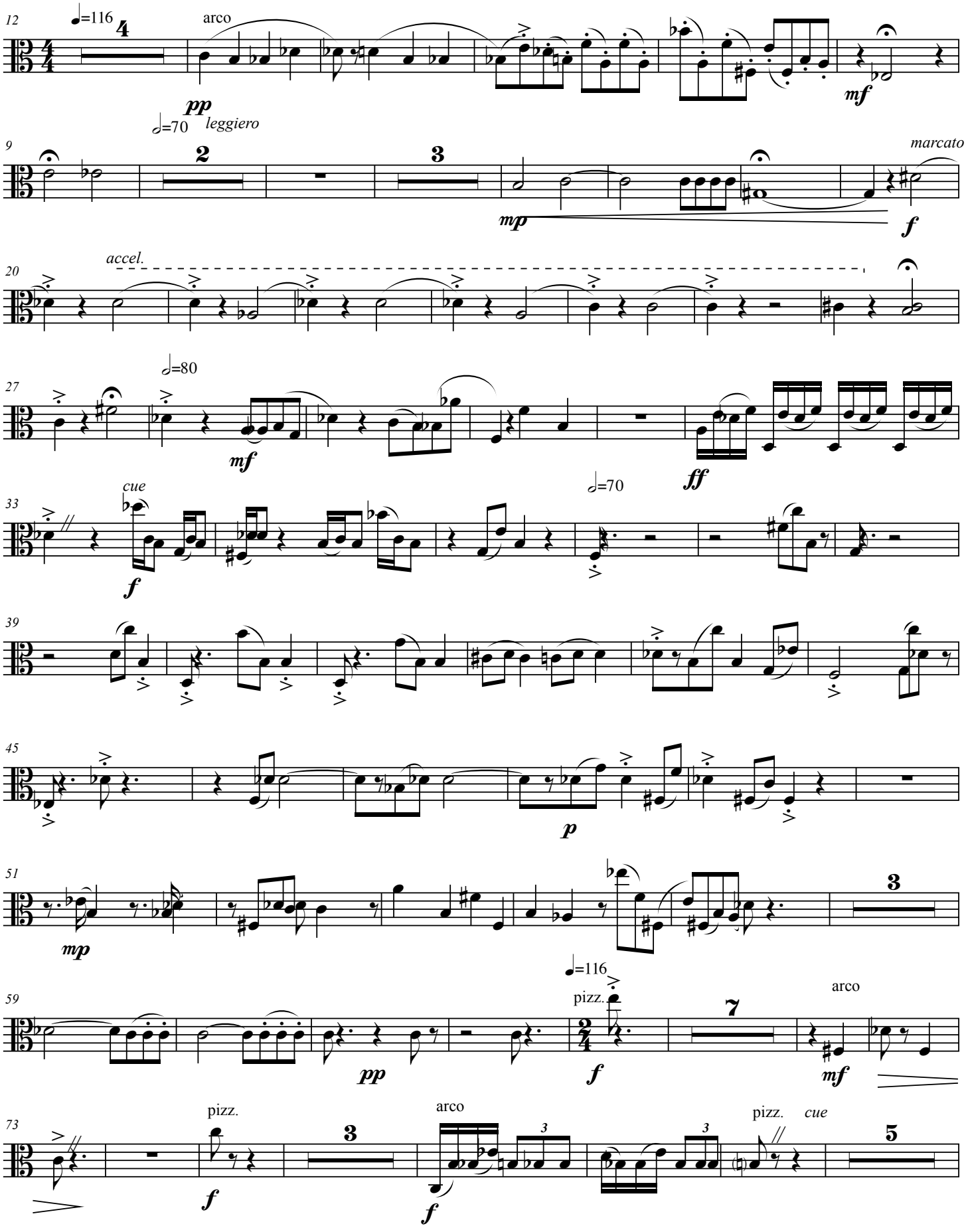
At cue 1, take 30-40 sec to slowly move the pitches closer to your average note: C#4.5, which is the C# above middle C plus a quarter tone.

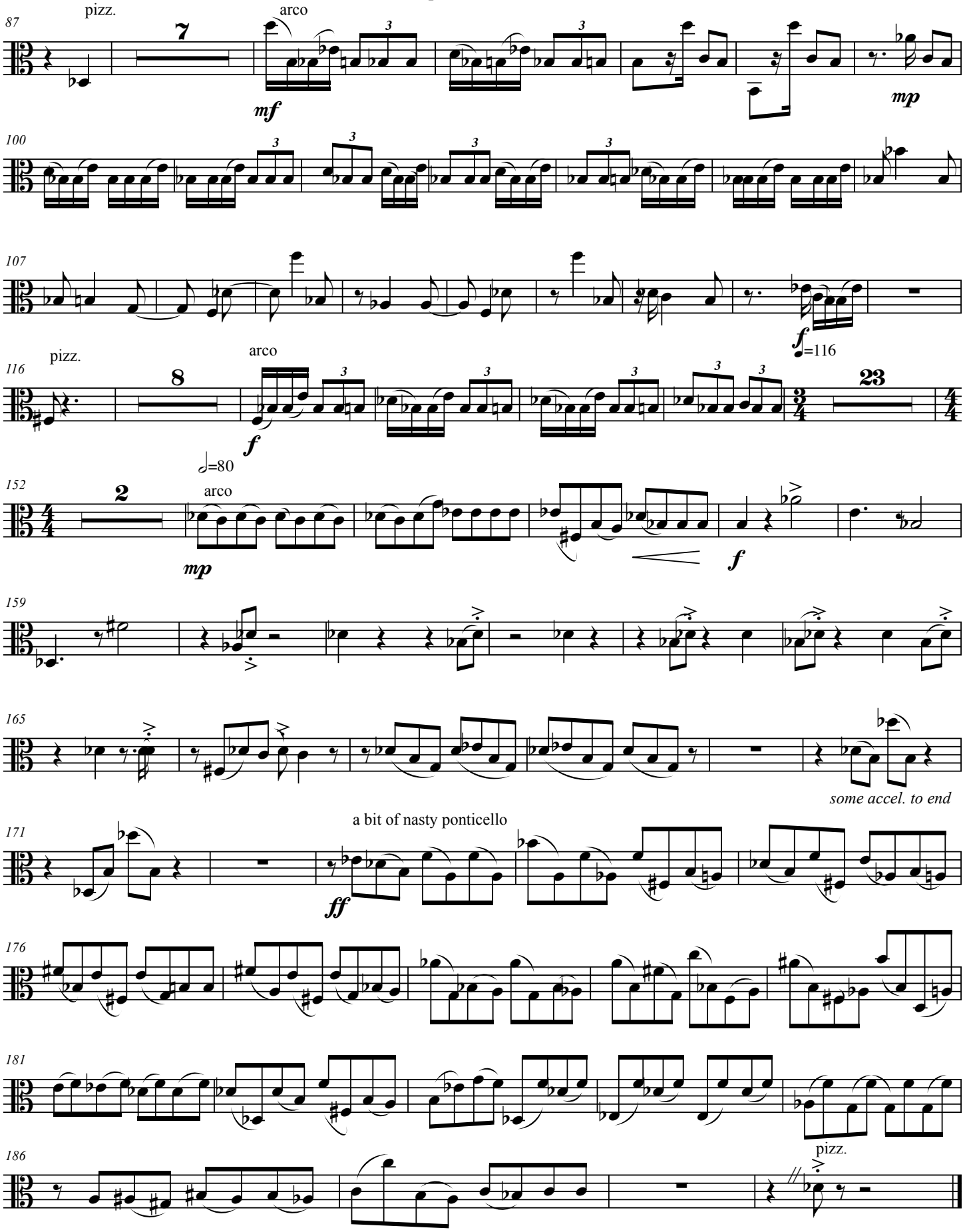
At cue 2, take 30-40 sec to slowly move \ to the average note of the entire piece: e4.8, which is the e above middle C very sharp (almost F).

4. Integral Variation



5. First Derivative Variation




87
pizz.
7
arco
mf
mp
100
107
f
=116
116
pizz.
8
arco
f
23
=80
152
2
arco
mp
f
159
165
some accel. to end
171
a bit of nasty ponticello
ff
176
181
186
pizz.

Cello

June 12, 2011 version

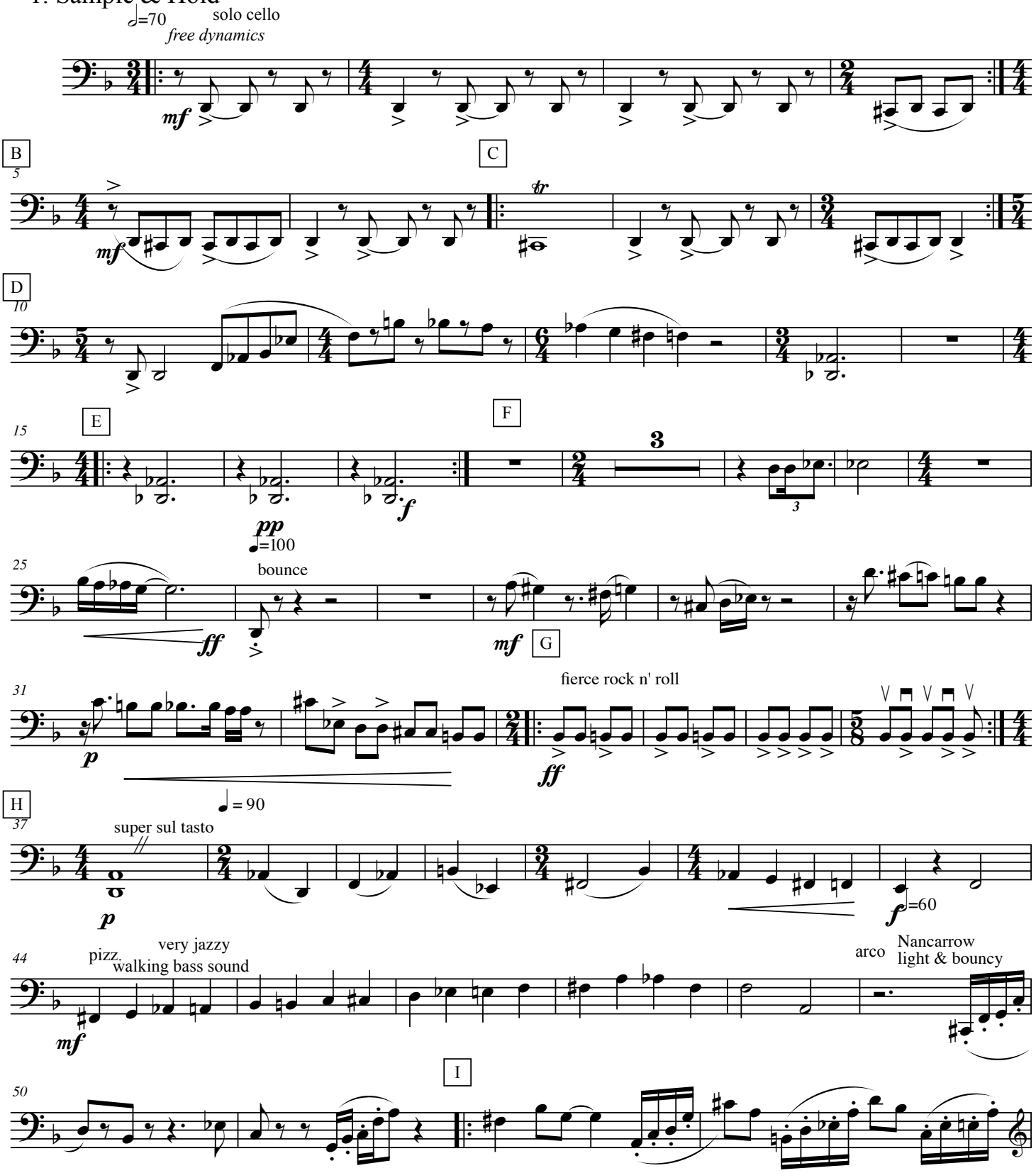
String Quartet #3 "The Essential"

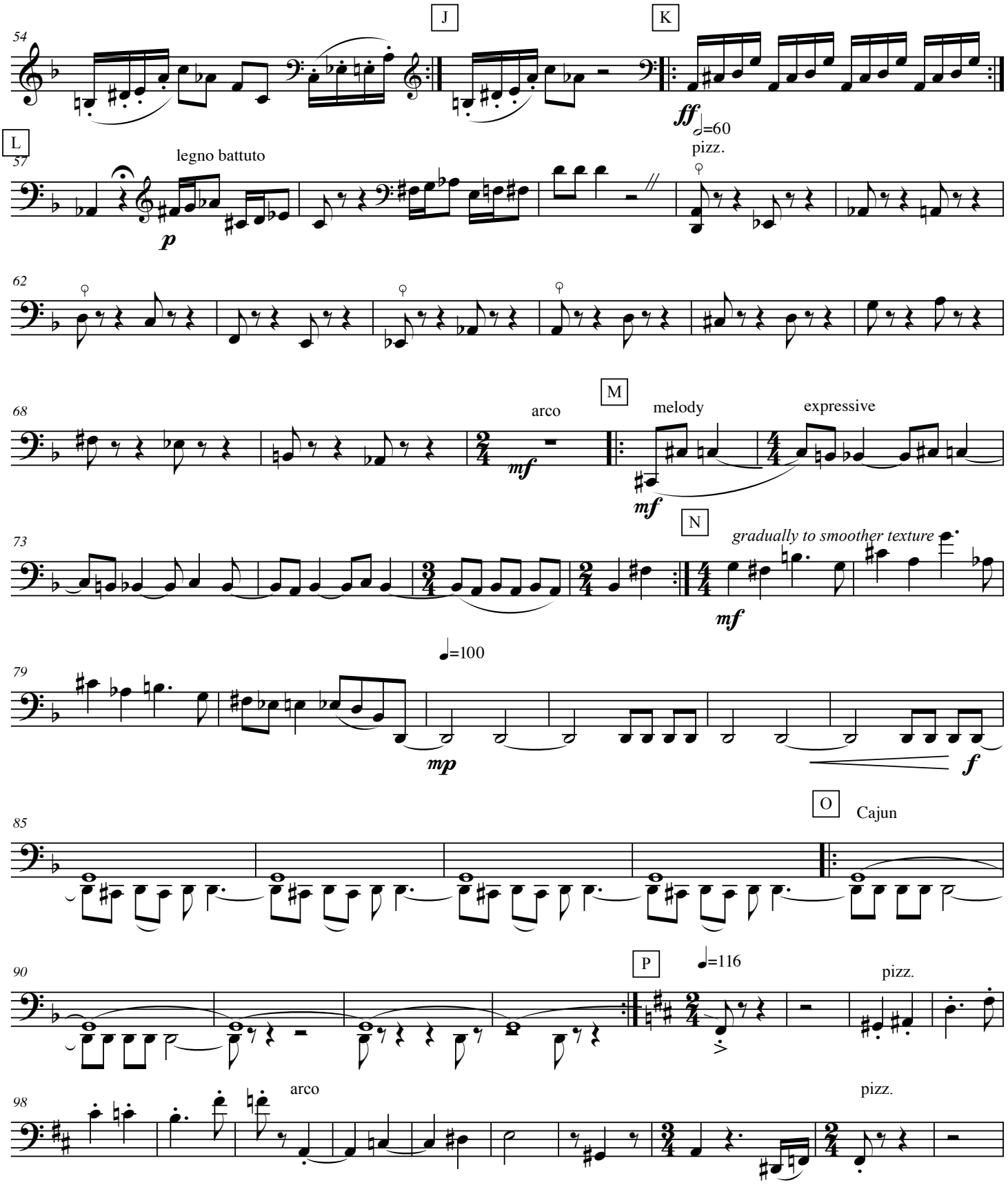
after Arnold Schoenberg's 2nd Quartet, with electroencephalograms

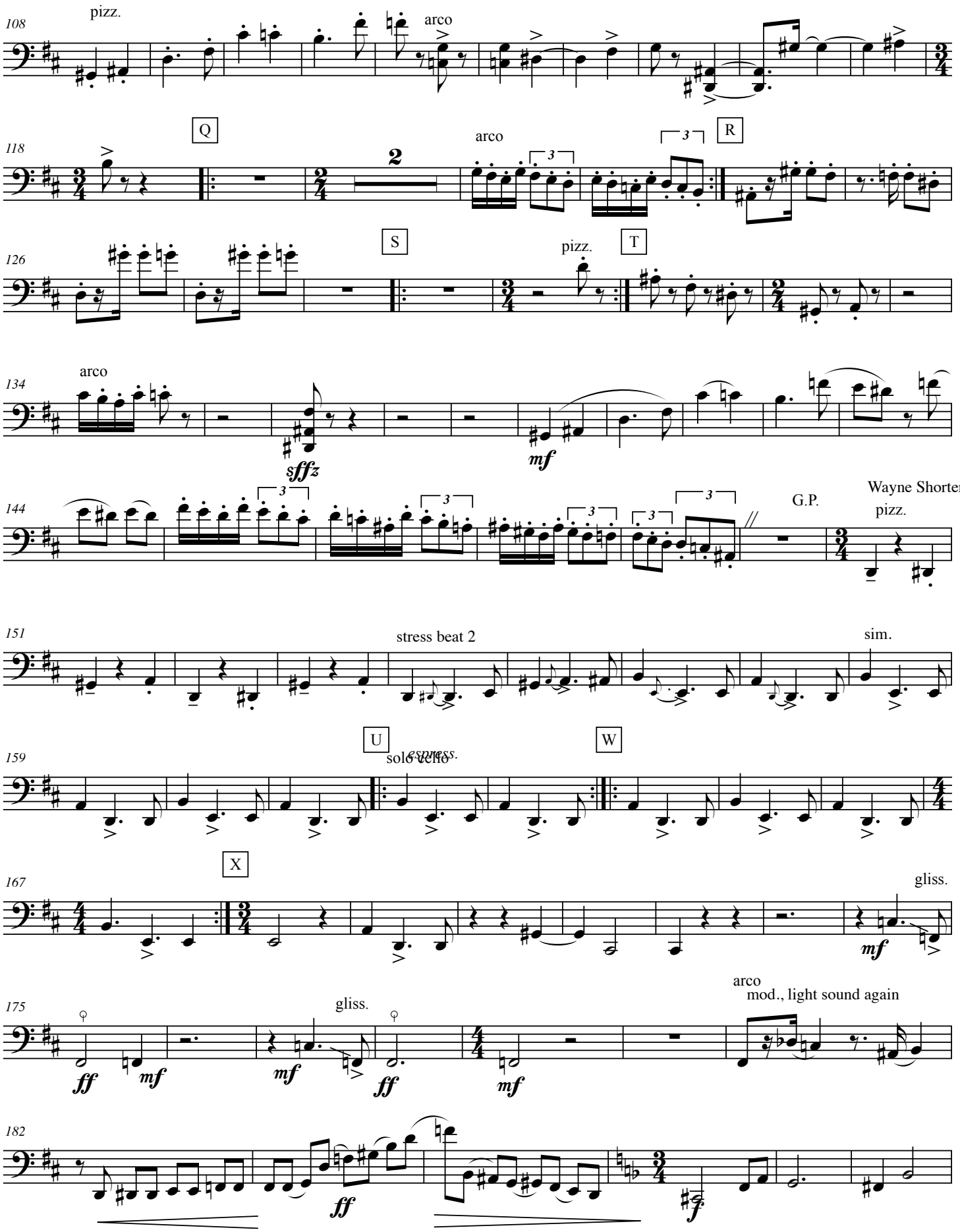
Dave Soldier & Brad Garton

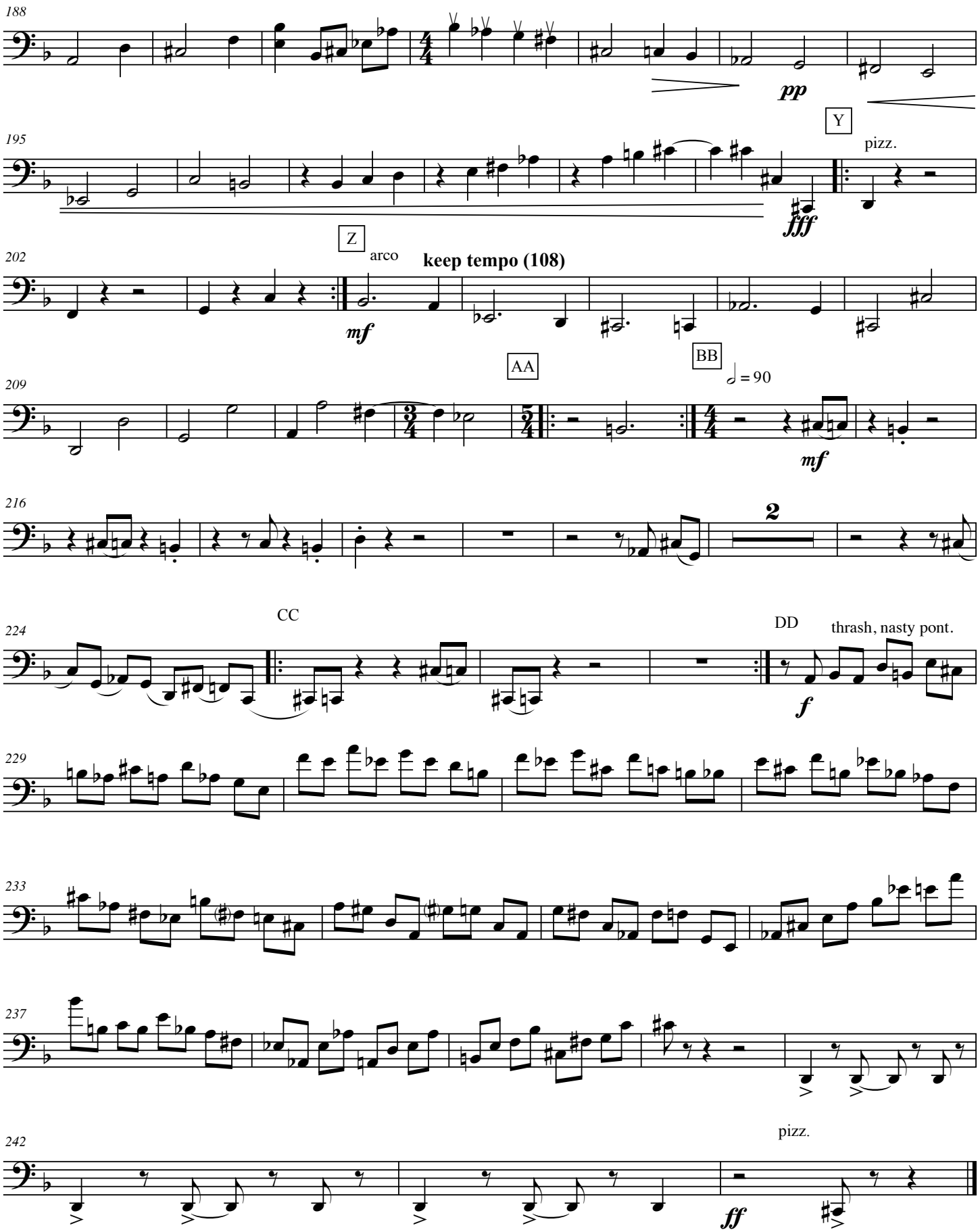
1. Sample & Hold

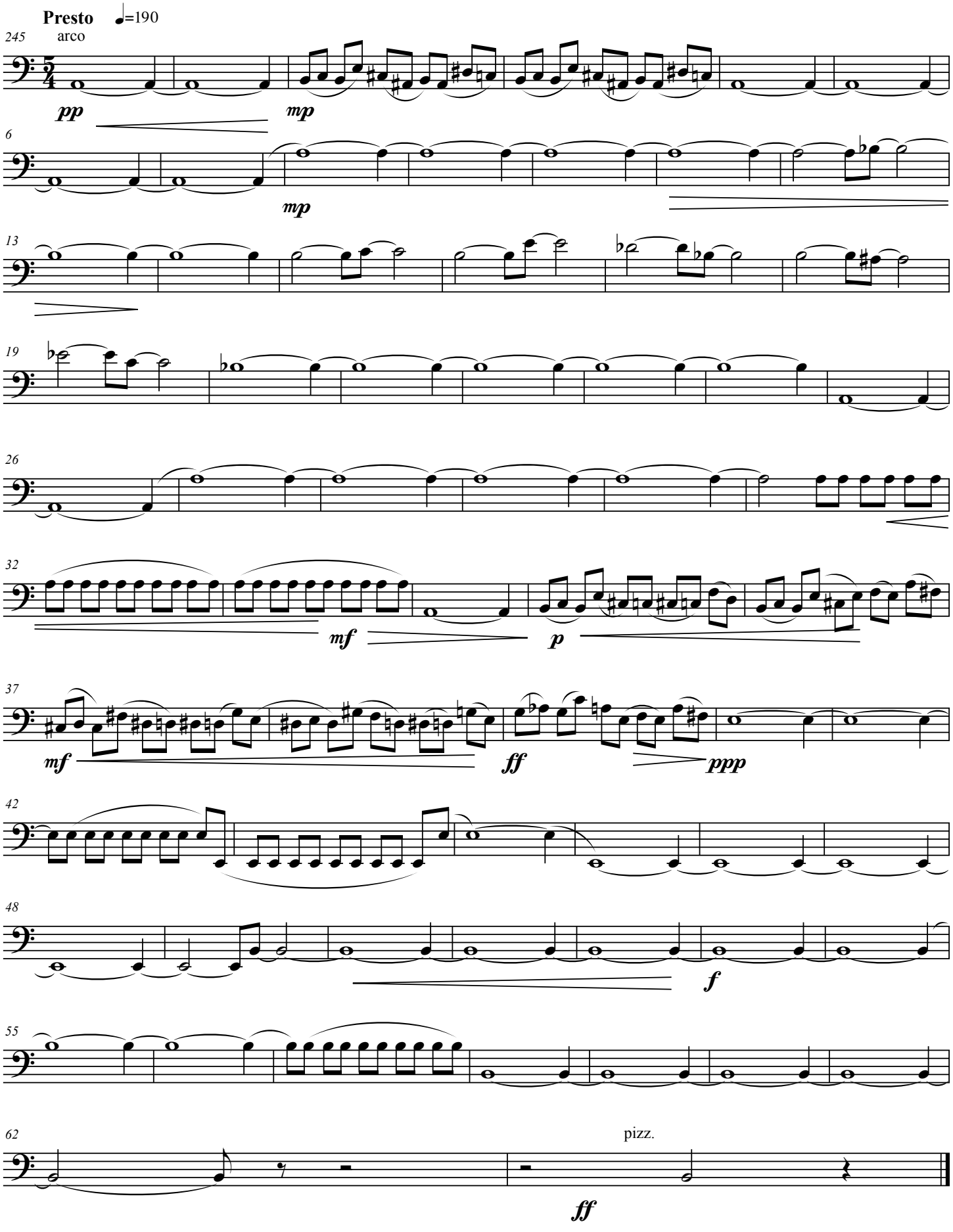
each repeat section is repeated at least 3 times, and more at will of 1st violinist



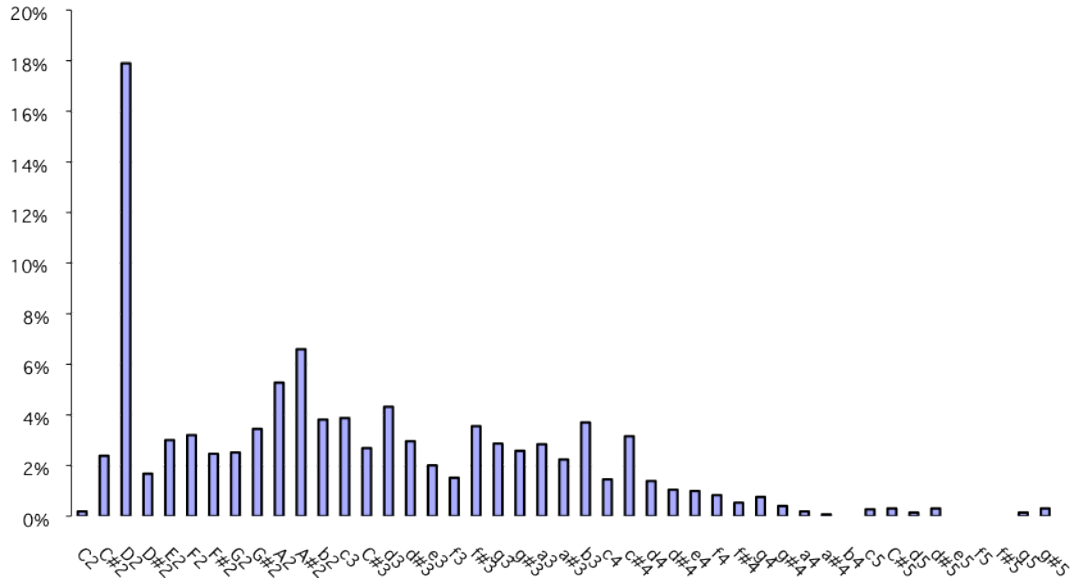

J
K
54
ff
♩=60
L
57
legno battuto
p
pizz.
62
M
68
arco
mf
melody
expressive
mf
N
73
gradually to smoother texture
mf
79
♩=100
mp
f
O
85
Cajun
P
90
♩=116
pizz.
98
arco
pizz.


108
pizz.
arco
118
Q
arco
R
126
S
pizz.
T
134
arco
sffz
mf
144
G.P.
Wayne Shorter
pizz.
151
stress beat 2
sim.
159
U
solo cello
espress.
W
167
X
gliss.
mf
175
gliss.
arco
mod., light sound again
ff
mf
182
ff
f


188
pp
195
Y
pizz.
fff
Z
arco
202
keep tempo (108)
mf
AA
BB
209
♩ = 90
mf
216
2
CC
224
DD
thrash, nasty pont.
f
229
233
237
242
pizz.
ff


Presto ♩=190
245
arco
pp
mp
6
mp
13
19
26
32
mf
p
37
mf
ff
ppp
42
48
f
55
62
pizz.
ff

3. Fourier Transformations
April 20, 2011 version
CELLO PART



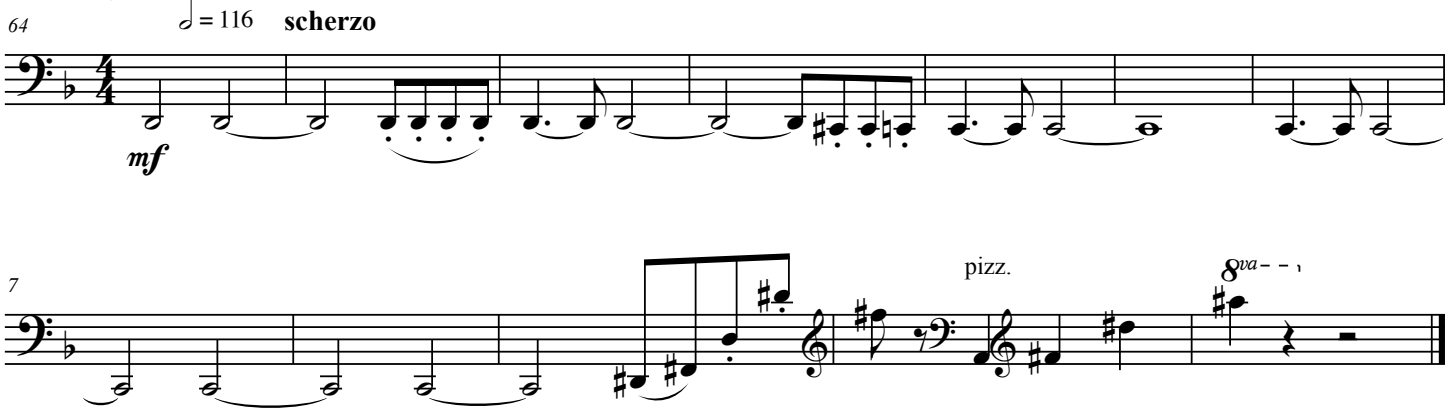
Bars indicate the power (duration * volume) for each pitch in the original Schoenberg piece. C4 is middle C.

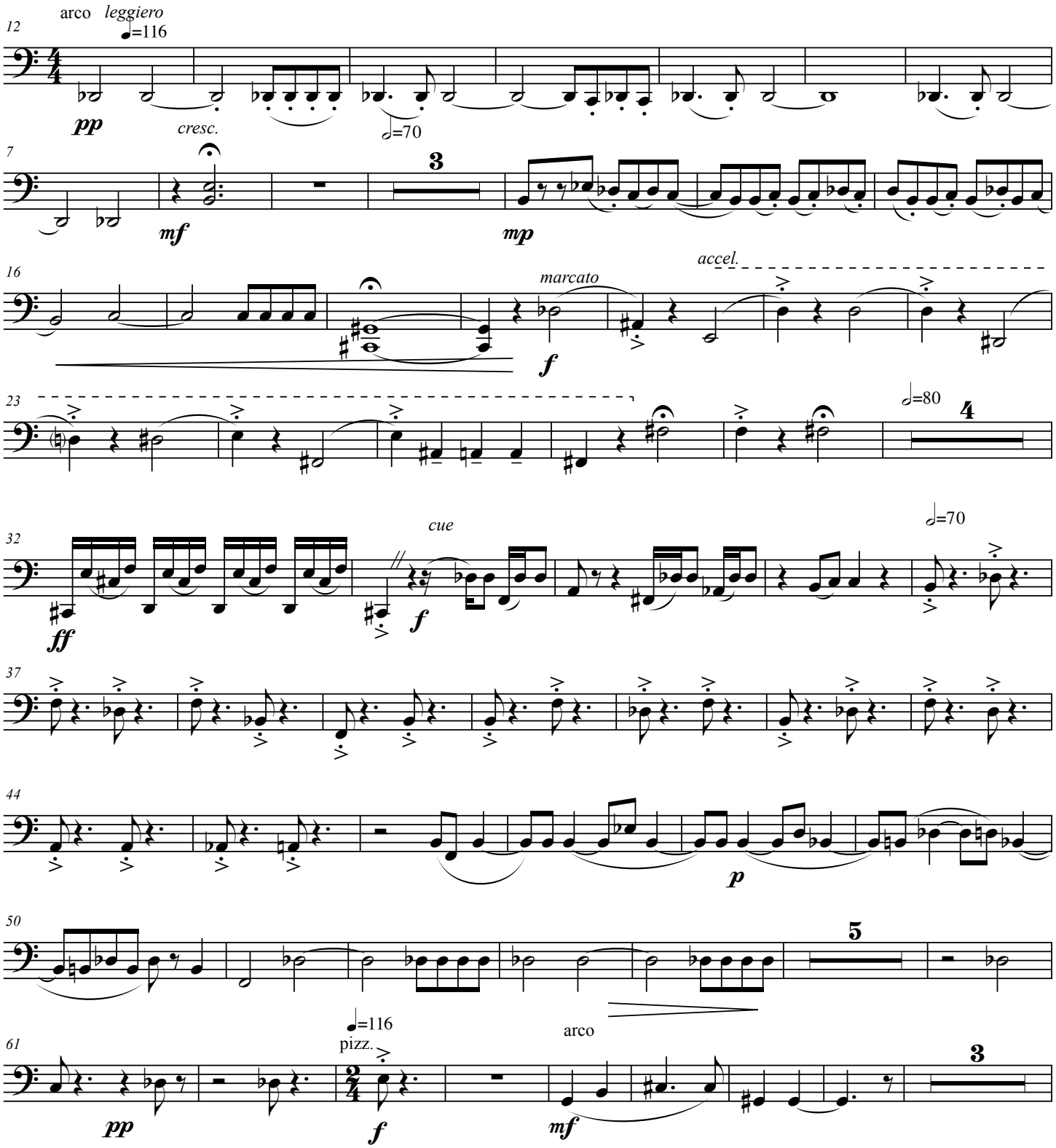
Play the amount of each pitch represented (for example, D above middle C, C ablve middle C, and G on top line of treble clef should be played the twice as much as notes that are around 3%). You can use double stops, different tones, and rhythms at will, but try to make a sustained sound with the entire group.

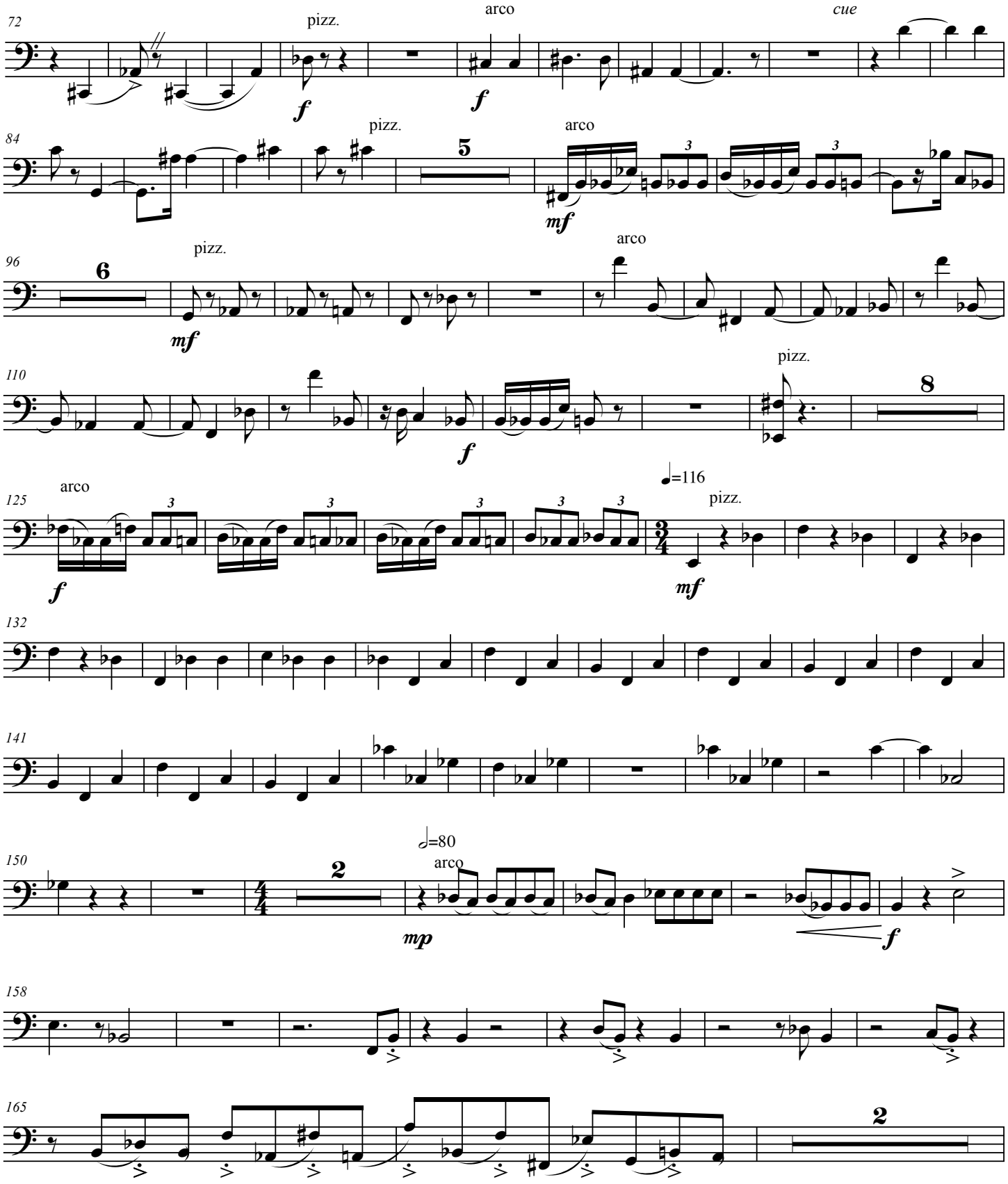
At cue 1, take 30-40 sec to slowly move the pitches closer to your average note: D3.3, which is the open D string plus a 3rd tone sharp.

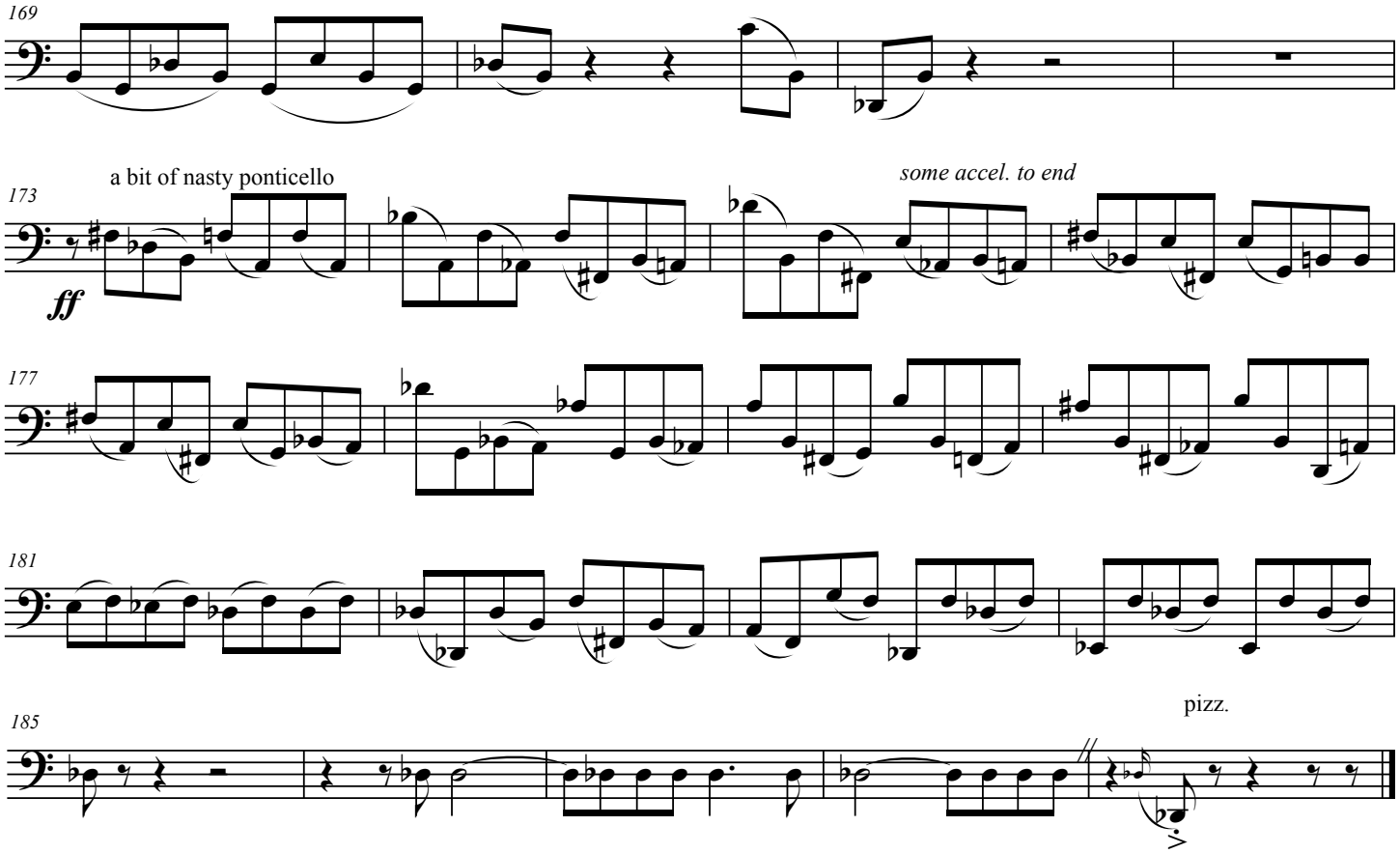
At cue 2, take 30-40 sec to slowly move \ to the average note of the entire piece: e4.8, which is the e above middle C very sharp (almost F).

4. Integral Variation




arco
leggiero
♩=116
12
pp
cresc.
𝅗𝅥=70
7
3
mf
mp
16
marcato
accel.
f
23
𝅗𝅥=80
4
32
cue
ff
f
𝅗𝅥=70
37
44
p
50
5
61
♩=116
pizz.
arco
pp
f
mf
3


72
pizz.
arco
cue
84
pizz.
arco
96
pizz.
arco
110
pizz.
125
arco
♩=116
pizz.
132
141
150
𝅗𝅥=80
arco
158
165


169
173
a bit of nasty ponticello
ff
some accel. to end
177
181
185
pizz.