

Andrew Nathaniel McIntosh

Two Small Quartets

for violin, two violas, and cello

(2012)

PLAINSOUND MUSIC EDITION

*for the Formalist Quartet
as a fifth birthday present*

celebrating five years of excellent music making and friendship

performance notes:

The 2nd viola is in a mild scordatura, with the C string tuned to a B natural that is 17.5 cents flat (easily tuned as a pure major third above the cello G string). The notation in this piece represents the sounding pitches, not the playing pitches.

In the first quartet, all the players should be in a slight upward glissando (imperceptibly slow at first and accelerating by the end) parallel to the violin part.

Two kinds of practice mutes will be needed: metal and rubber.

Duration: 5 minutes total: 2 minutes for the 1st and 3 minutes for the 2nd.

For more information, please contact the composer at:

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The Extended Helmholtz-Ellis JI Pitch Notation

microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004

3-LIMIT (PYTHAGOREAN) INTERVALS

♭ ♯ ×

FUNCTION OF THE ACCIDENTALS

notate untempered perfect fifths ($3/2$) $\approx \pm 702.0$ cents

perfect fifth (3/2); perfect fourth (4/3); major wholitone (9/8)

5-LIMIT (PTOLEMAIC) INTERVALS

↓ ↓ ♭ ↑ ↑ ♮

notate an alteration by one syntonic comma ($81/80$) $\approx \pm 21.5$ cents

major third (5/4); minor third (6/5); major sixth (5/3); minor sixth (8/5)

7-LIMIT (SEPTIMAL) INTERVALS

↳ ↲

notate an alteration by one septimal comma ($64/63$) $\approx \pm 27.3$ cents

natural seventh (7/4); septimal wholitone (8/7); septimal diminished fifth (7/5); septimal tritone (10/7); septimal minor third (7/6)

↳ ↳

notate an alteration by two septimal commas ($64/63 \cdot 64/63$) $\approx \pm 54.5$ cents

11-LIMIT (UNDECIMAL) INTERVALS

↑ ↓

notate an alteration by one undecimal quartertone ($33/32$) $\approx \pm 53.3$ cents

undecimal augmented fourth (11/8); undecimal diminished fifth (16/11)

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I.

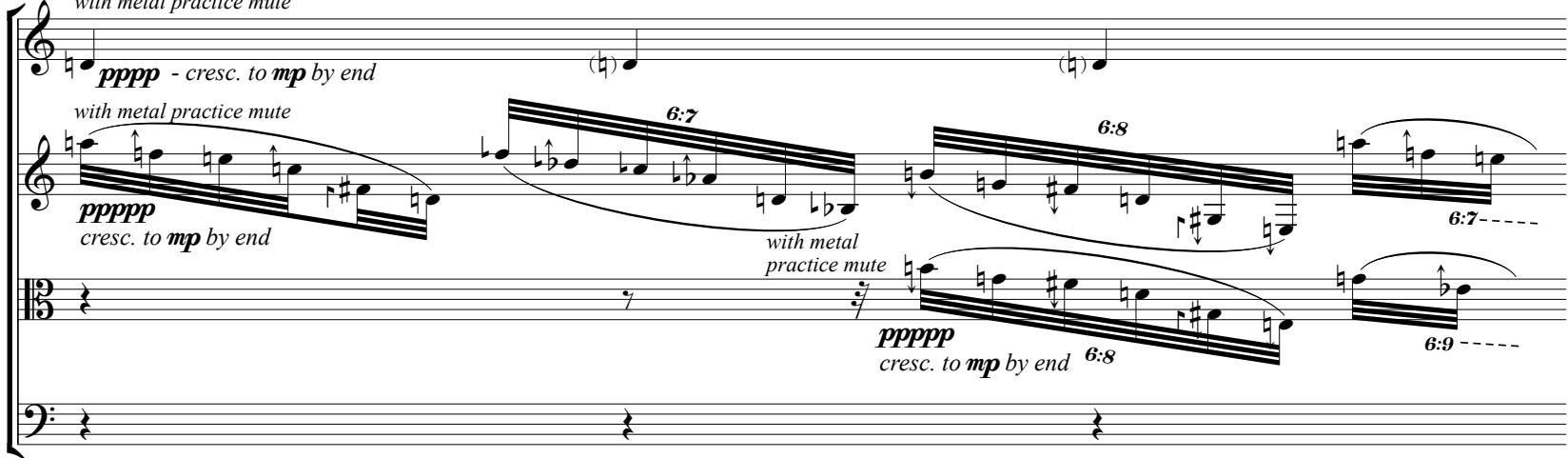
J = 66
with metal practice mute

Violin **pppp** - cresc. to **mp** by end

Viola **pppp** - cresc. to **mp** by end

Viola **pppp** - cresc. to **mp** by end

Violoncello



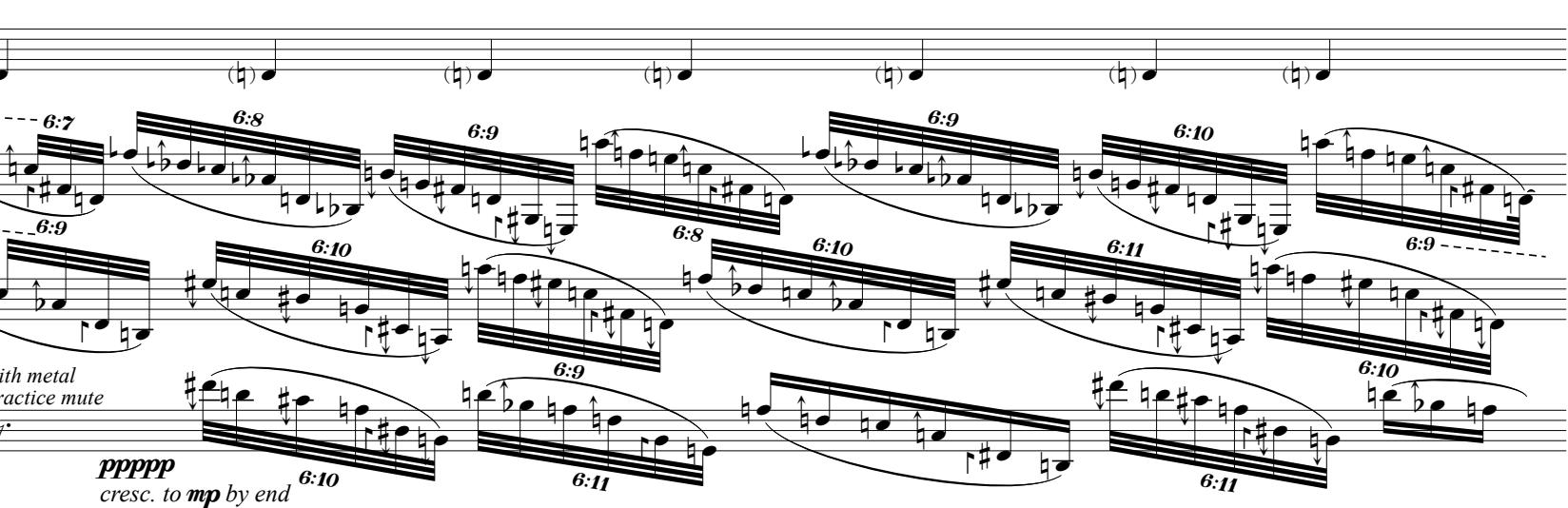
6:7 **6:8** **6:7** - - -
6:8 **6:9** - - -
6:9 - - -

Vln. **6:7** **6:8** **6:9** **6:9** **6:10** **6:10**

Vla. **6:9** - - - **6:10** **6:8** **6:10** **6:11** **6:9** - - -

Vla. **6:10** **6:9** - - - **6:10** **6:11** **6:10** **6:11**

Vc. **with metal practice mute** **pppp** - cresc. to **mp** by end **6:10** **6:11** **6:10** **6:11**



Vln. **6:10** **6:11** **6:11** **6:11** **6:7** **6:11**

Vla. **6:11** **6:10** **6:10** **6:7** **6:11** **6:11**

Vla. **6:11** **6:7** **6:11** **6:11** **6:7** **6:11**

Vc. **6:7** **6:11** **6:7** **6:8** **6:7** **6:7** - - -



Vln. **6:7** **6:7** **6:8** **6:8** **6:7** - - -
6:8 **6:9** - - - **6:7** **6:8** **6:7** - - -
6:9 - - -

Vla. **6:7** **6:8** **6:7** **6:8** **6:7** - - -
6:8 **6:9** - - - **6:7** **6:8** **6:9** - - -

Vla. **6:7** **6:8** **6:7** **6:8** **6:7** - - -
6:9 - - -

Vc. **6:8** **6:9** - - - **6:8** **6:9** - - -



Vln. (b) (b) (b) (b) (b) (b) (b) (b)

Vla. 6:8 6:9 6:9 6:8 6:10 6:9

Vla. 6:9 6:9 6:9 6:10 6:8 6:9

Vc. 6:10 6:8 6:9 6:10 6:10 6:11

Vln. (b) (b)

Vla. 6:10 6:10 6:11 6:11 6:10 6:11

Vla. 6:9 6:10 6:11 6:11 6:10 6:11

Vc. 6:11 6:10 6:11 6:11 6:10 6:11

Vln. (b) (b)

Vla. 6:11 6:11 6:11 6:7 6:7 6:7

Vla. 6:7 6:7 6:7 6:8 6:8 6:8

Vc. 6:7 6:7 6:8 6:8 6:7 6:8

Vln. (b) (b)

Vla. 6:8 6:8 6:7 6:9 6:8 6:9

Vla. 6:7 6:8 6:9 6:8 6:8 6:8

Vc. 6:8 6:9 6:10

Musical score for strings (Vln., Vla., Vcl., Vc.) showing rhythmic patterns and time signatures. The score consists of four staves. The top staff (Vln.) has a continuous eighth-note pattern. The subsequent staves (Vla., Vcl., Vc.) feature sixteenth-note patterns with grace notes and slurs. Time signatures are indicated above the staves: 6:8, 6:9, 6:10, 6:9, 6:10, 6:9, 6:10, 6:11.

A musical score for four string instruments: Violin (Vln.), Cello (Vcl.), Double Bass (Vla.), and Bassoon (Bsn.). The score consists of four staves. The Violin staff has a continuous eighth-note pattern. The Cello and Double Bass staves play eighth-note patterns with slurs and grace notes. The Bassoon staff also has an eighth-note pattern. Measure numbers 6:11 and 6:7 are indicated at the beginning of the second section.

Musical score for strings (Violin, Viola, Cello) showing measures 11-12. The score consists of four staves. The Violin (Vln.) and Cello (Vc.) play eighth-note patterns. The two Violas (Vla.) play sixteenth-note patterns. Measure 11 ends with a 6:7 time signature. Measure 12 begins with a 6:8 time signature and ends with a 6:9 time signature. Measures 11 and 12 feature melodic lines with grace notes and slurs.

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with rubber practice mute

IV gliss. parallel 5/4 above vla 2

II.

Violin I

Viola

Viola

Violoncello

with rubber practice mute
gliss. parallel 5/4 below vln

III

gliss. parallel 4/3 above vla 2

2

Vln. I

Vla.

Vla.

Vc.

mp

with rubber practice mute

3

Vln. I

Vla.

Vla.

Vc.

gliss. parallel 4/1 above vcl

gliss. parallel 4/1 below vla 1

4

Vln. I

Vla.

Vla.

Vc.

5

Vln. I

Vla.

Vla.

Vc.

gliss. parallel octave above vla 1

gliss. parallel 11/4 above vcl

(-5c) gliss. parallel octave above vcl

(-5c)

♩ = 110

This musical score page contains five staves of music for string instruments, labeled Vln. I, Vla., and Vc. The music is divided into measures by vertical bar lines. Measure 6 starts with a dynamic of $\frac{6}{4}$. Measures 7 through 14 show a complex rhythmic pattern with various time signatures including $\frac{6}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$. Measure 15 begins with a dynamic of $\frac{11}{8}$. Measures 16 through 19 continue the rhythmic patterns established earlier.

Measure 6: Vln. I has a single note. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{6}{4}$.

Measure 7: Vln. I has six eighth-note pairs. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{6}{4}$.

Measure 8: Vln. I has a note with a sharp. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{6}{4}$.

Measure 9: Vln. I has a note with a sharp. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{6}{4}$.

Measure 10: Vln. I has a note with a sharp. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{6}{4}$.

Measure 11: Vln. I has a note with a sharp. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{6}{4}$.

Measure 12: Vln. I has a note with a sharp. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{6}{4}$.

Measure 13: Vln. I has a note with a sharp. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{6}{4}$.

Measure 14: Vln. I has a note with a sharp. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{6}{4}$.

Measure 15: Vln. I has a note with a sharp. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{11}{8}$.

Measure 16: Vln. I has a note with a sharp. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{11}{8}$.

Measure 17: Vln. I has a note with a sharp. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{11}{8}$.

Measure 18: Vln. I has a note with a sharp. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{11}{8}$.

Measure 19: Vln. I has a note with a sharp. Vla. has a note with a sharp. Vc. has a note with a sharp. Dynamic: $\frac{11}{8}$.