

A Small Canvas

for string quartet



Tyler Jordan

Performance Notes:

Notation:

♭ - Quarter flat (50 cents flat)

♯ - Quarter sharp (50 cents sharp)

♯♯ - Three-quarters sharp (150 cents sharp)

/ - Slide between two pitches on one string (gliss.)

♩ - Bartók pizzicato

Accidentals only carry through ties or beamings of a repeated pitch. For example, in measure 1, the 4 sixteenth notes are all the same pitch. In all other cases, the accidental is given for every note.

Style:

-All notes without articulations should be connected, and notes with articulations should be treated with space and separation.

-Quarter note pulse should be steady throughout, with the exception of the short rubato passage in measure 2.

-The tempo change in measure 55 is twice as fast: the previous eighth note becomes the new quarter note.

Composed in February - March 2018

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rubato ----- a tempo

$\text{♩} = 60$

Musical score for Violin I, Violin II, Viola, and Cello. The score is in 2/4 time and consists of three measures. The first measure is in 2/4 time, the second in 3/4, and the third in 3/4. The Violin I part starts with a *ff* dynamic and a series of eighth notes, then transitions to a *p* dynamic in the third measure. The Violin II part starts with a *ff* dynamic and eighth notes, then has a *sffz* dynamic in the second measure and a *mp* dynamic in the third. The Viola part starts with a *ff* dynamic and eighth notes, then has a *sffz* dynamic in the second measure and a *mf* dynamic in the third. The Cello part starts with a *ff* dynamic and eighth notes, then has a *sffz* dynamic in the second measure and a *f* dynamic in the third.

Musical score for Violin I, Violin II, Viola, and Cello. The score is in 2/4 time and consists of four measures. The first measure is in 2/4 time, the second in 2/4, the third in 2/4, and the fourth in 3/4. The Violin I part starts with a *f* dynamic and eighth notes, then has a *pp* dynamic in the second measure and a *f* dynamic in the third. The Violin II part starts with a *f* dynamic and eighth notes, then has a *pp* dynamic in the second measure and a *f* dynamic in the third. The Viola part starts with a *f* dynamic and eighth notes, then has a *p* dynamic in the second measure and a *f* dynamic in the third. The Cello part starts with a *fp* dynamic and eighth notes, then has a *sffz* dynamic in the second measure and a *fp* dynamic in the third. The score includes various dynamics, articulation marks, and performance instructions such as *8va* and *loco*.

----- loco

Vln. I

Vln. II

Vla.

Vc.

mp *fp* *fp* *p*

sfz *sfz* *sfz* *p* *f* *p*

A

Vln. I

Vln. II

Vla.

Vc.

f *f* *fp* *f*

sfz *fp* *p* *f*

14

(N.) ----- S.P.

Vln. I

Vln. II

Vla.

Vc.

p *f* *p* *p* *f*

sub. *sub.* *mf* *pp* *f*

p *sfz* *p* *f* *p* *f*

p *sfz* *p* *arco* *f*

16

Vln. I *p* *mp* *p* *pp* sub.

Vln. II *p* *mf* *p* *f* sub.

Vla. *p* *sfz* *p* *f*

Vc. *p* *sfz* *p* *f*

8va

18

Vln. I *f* *mp* *f*

Vln. II *mp* *p* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vc. *sfz* *f* *p* *f*

loco

20

Vln. I *p* *pp*

Vln. II *p*

Vla. *mf*

Vc. *mf* *mp* *p* *pp*

(N.) ----- S.P.

(S.P.)----- N.

B

Vln. I *p*

Vln. II *p* \rightrightarrows *mf* *p* \rightrightarrows *f*

Vla. *f*

Vc. *p* *f*

25 Vln. I *mp* *p* \rightrightarrows *f* *p*

Vln. II *p* \rightrightarrows *f* *p* \rightrightarrows *f* *p* \rightrightarrows *f*

Vla. *p* \rightrightarrows *f*

Vc.

27 Vln. I *f* ³ *p* sub. *f*

Vln. II *p* \rightrightarrows *f* *p* \rightrightarrows *f* pizz. *p* \rightrightarrows *f* arco *p* \rightrightarrows *f* pizz. *p* \rightrightarrows *f* arco

Vla. *p* \rightrightarrows *f* *f* \rightrightarrows *p* ³ *f* *p* \rightrightarrows *f*

Vc. *p* sub. *mp* sub.

29

Violin I: *p* \rightarrow *f*, triplet of eighth notes, triplet of eighth notes.
Violin II: *p* \rightarrow *f*, triplet of eighth notes.
Viola: *p* \rightarrow *f*, triplet of eighth notes, *p*.
Violoncello: *f*, triplet of eighth notes, *p* \rightarrow *f*.

31

Violin I: triplet of eighth notes, triplet of eighth notes, triplet of eighth notes.
Violin II: 5:4 ratio, triplet of eighth notes, triplet of eighth notes.
Viola: *f*, *p* \rightarrow *f*, triplet of eighth notes.
Violoncello: triplet of eighth notes, *fp* \rightarrow *f*.

C

34

Violin I: *8va*, *fff*, 5:4 ratio, 5:4 ratio, $\frac{3}{4}$, $\frac{6}{4}$.
Violin II: *ff*, $\frac{3}{4}$ *pp*, $\frac{6}{4}$.
Viola: *ff*, $\frac{3}{4}$ *pp*, $\frac{6}{4}$.
Violoncello: *ff*, $\frac{3}{4}$ *pp*, triplet of eighth notes, $\frac{6}{4}$.

37

Vln. I *fff* 5:4 5:4 5:4

Vln. II *f* *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* 3 3 *mp*

40

Vln. I *fff* 5:4 5:4 5:4

Vln. II *f* *8va* loco *pp* *mf*

Vla. *pp* *mf*

Vc. *sffz* *pp* 3 3 *mf*

44

Vln. I *fff* 5:4 5:4 5:4 3 *sneak in...* *ppp*

Vln. II *f* *8va* loco *ff* *fff* *pp*

Vla. *p* *ff* *fff* *pp*

Vc. *sffz* *ff* *fff* *pp* 3

47

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 47-50. The score is for four staves: Violin I, Violin II, Viola, and Violoncello. Measure 47 starts with a treble clef and a key signature of one sharp (F#). The time signature changes from 3/4 to 2/4 in measure 48, and then to 4/4 in measure 49. Measure 50 ends with a double bar line. Dynamics include *f*, *ffz*, and *ffz* with accents. There are triplets in measures 47, 48, and 49.

51

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 51-53. The score is for four staves: Violin I, Violin II, Viola, and Violoncello. Measure 51 starts with a treble clef and a key signature of one sharp (F#). The time signature changes from 4/4 to 3/4 in measure 52, and then to 2/4 in measure 53. Measure 54 ends with a double bar line. Dynamics include *ffz*, *f*, *ff*, and *ffz* with accents. There are triplets in measures 51, 52, and 53.

E $\text{♩} = 120$
loco

54

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 54-57. The score is for four staves: Violin I, Violin II, Viola, and Violoncello. Measure 54 starts with a treble clef and a key signature of one sharp (F#). The time signature changes from 2/4 to 3/4 in measure 55, and then to 4/4 in measure 56, and finally to 3/4 in measure 57. Measure 58 ends with a double bar line. Dynamics include *ffz*, *ff*, and *fp*. There are accents throughout the passage.

58 $\text{♩} = 60$

Vln. I *pp* *ff*

Vln. II *pp* *ff* *p*

Vla. *p*

Vc. *fp*

63

Vln. I *p* *f* *p*

Vln. II

Vla. *mp* *p*

Vc. *f* *fp*

68

Vln. I

Vln. II *mp* *p*

Vla. *mf* *p*

Vc. *mf* *mp* *p*