

Lee Actor
String Quartet No. 1

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for Geri
String Quartet No. 1

Lee Actor (1980)

Introduction (♩ = 180)

The musical score is arranged in four systems, each containing staves for Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various performance instructions such as *con sord. sul tasto*, *ppp*, *p*, *fff*, *pizz.*, *arco*, and *col legno*. It also features dynamic markings like *ppp*, *p*, and *fff*, and includes triplets and accents. Measure numbers 9, 16, and 22 are indicated at the start of their respective systems.

Total duration: ca. 13'40"

27

Violin I: *ppp*, *p*, *ppp*, *p*

Violin II: *norm.*, *ppp*, *p*, *ppp*

Viola: *pizz.*, *p*, *col legno*, *norm.*, *ppp*

Violoncello: *pizz.*, *p*, *arco*, *ppp*

32

Violin I: *ppp*, *p*, *fff*, *f*, *fingerslap, unbowed*, *p*

Violin II: *ppp*, *fff*, *f*, *fingerslap, unbowed*, *f*

Viola: *ppp*, *fff*, *f*, *fingerslap, unbowed*, *f*

Violoncello: *pizz.*, *arco*, *ppp*, *fff*, *fingerslap, unbowed*, *pizz.*, *f*

37

Violin I: *f*, *arco*, *ppp*, *pizz.*, *p*, *f*, *pizz.*, *p*, *f*, *arco*, *p*, *fff*

Violin II: *pizz.*, *p*, *arco*, *p*, *ppp*, *f*, *pizz.*, *p*, *f*, *arco*, *ppp*, *fff*

Viola: *col legno*, *p*, *arco*, *ppp*, *p*, *f*, *col legno*, *p*, *arco*, *ppp*, *fff*

Violoncello: *col legno*, *p*, *f*, *arco*, *p*, *ppp*, *fff*

42

Violin I: *ppp*, *p*

Violin II: *ppp*

Viola: *ppp*

Violoncello: *col legno*, *p*, *arco*, *ppp*

46 *arco*

Vln. I *fff* *pp* poco a poco cresc.

Vln. II *fff* *pp* poco a poco cresc.

Vla. *fff* *pp* poco a poco cresc.

Vc. *fff* *pp* poco a poco cresc.

51

Vln. I *pp* *pp* *pp* *pp* *pp* *pp*

Vln. II *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp* *pp* *pp*

57

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

62 $\text{♩} = 60$ (♩ = ♩) *gentle, pulsating accents* *rit.* *a tempo* ($\text{♩} = 60$)

Vln. I *ff* *p* *mf pp* *mf pp* *sul D,G*

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

Vla. *ff* *f* *pp* *f* *mp* *p* *mp*

Vc. *ff* *p* *mf pp* *mf pp*

Chorale (♩ = 60) non vibr. at first, gradually becoming more intense

65

Vln. I *mf pp* *mf* *pp* *ppp* *pp* *mp* *mf*³

Vln. II *mf pp* *mf* *pp* *ppp* *pp* *mp* *mf*³

Vla. *mf* *f* *p* *ppp* *pp* *mp* *mf*³

Vc. *mf pp* *mf* *pp* *ppp* *pp* *mp* *mf*

senza sord. *gliss.* *niente*

First Episode - Scherzo (♩ = 152)

72

Vln. I *f* *fff* *f* *mp* *pp* *ppp* *ff* *f*

Vln. II *f* *fff* *f* *mp* *pp* *ppp* *f*

Vla. *f* *fff* *f* *mp* *pp* *ppp*

Vc. *f* *fff* *f* *mp* *pp* *ppp* *ff* *f*

rit.

82

Vln. I *p* *mp* *f* *p* *sf*

Vln. II *mp* *f* *mf* *p* *sf*

Vla. *p* *mf* *p* *mf* *p* *sf*

Vc. *mp* *mf* *p* *mf* *p* *sf* *fp* *sf*

pizz. *arco*

91

Vln. I *mp* *mp*

Vln. II *sim.* *p*

Vla. *p* *sim.*

Vc. *p* *pizz.* *arco* *sim.*

dolce

97

Violin I: *mf*, *p*
Violin II: *dolce mp*, *mf*, *p*
Viola: *dolce mp*, *mf*, *p*
Violoncello: *dolce mp*, *mf*, *f*, *pizz.*, *arco p*

103

Violin I: *pizz. mp*, *mf*
Violin II: *pizz. p*, *mf*, *mp*
Viola: *mf*
Violoncello: *pp*

109

Violin I: *dolce arco mp*, *mf*, *pp*
Violin II: *ppp*, *dolce arco mp*, *mf*, *p*, *pizz.*, *arco pp*
Viola: *p*, *dolce mp*, *mf*, *p*, *pizz.*, *arco pp*
Violoncello: *dolce mp*, *mf*, *p*, *pizz.*, *arco pp*

116

Violin I: *f*, *p*, *pizz. mf*, *arco p*, *pizz. mf*, *arco p*
Violin II: *f*, *pizz. mf*
Viola: *f*, *pizz. mf*, *arco p*, *pizz. mf*, *arco p*
Violoncello: *f*, *sfp*, *ppp*, *fp*, *ppp*

122

Vln. I *mf* *pizz.* *arco* *p* *mf* *mp* *mf*

Vln. II *mp*

Vla. *mf* *pizz.* *arco* *p* *mf* *mp* *mf*

Vc. *fp* *ppp* *mp* *mp*

127

Vln. I *p* *pp*

Vln. II *f* *ppp* *mf* *ppp*

Vla. *mp* *f* *ppp* *mf* *ppp*

Vc. *mf* *p* *fp* *ppp* *mf* *f* *ppp* *mf* *ppp*

134

Vln. I *ff*

Vln. II *f* *pp* *sf* *mf* *pp* *f* *pp* *sf* *mf* *ff*

Vla. *f* *pp* *sf* *mf* *f* *pp* *sf* *mf* *ff*

Vc. *f* *pp* *sf* *mf* *f* *pp* *sf* *mf* *mp* *p*

144

Vln. I *ff* *p* *mf* *ppp*

Vln. II *ff* *p* *mf* *ppp*

Vla. *ff* *p* *mf* *ppp*

Vc. *p* *pp* *mf*

(sempre sul D, G) *pizz.* *mf*

154

Vln. I *arco* *f*

Vln. II *arco* *f*

Vla.

Vc.

163

Vln. I *mf*

Vln. II *mf*

Vla. *arco* *f*

Vc. *f*

172

Vln. I *f*

Vln. II *f*

Vla.

Vc.

180

slightly slower (♩ = 140)

Vln. I *ff* *mf* *pp* *p*

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

Vla. *ff* *mf* *p*

Vc. *ff* *mf* *pp*

pizz.

190

Vln. I

Vln. II

Vla.

Vc.

arco

p

200

a tempo (♩ = 152)

Vln. I

Vln. II

Vla.

Vc.

arco

f

p

f

p

pizz.

p

f

p

f

p

f

p

f

p

f

mp

207

Vln. I

Vln. II

Vla.

Vc.

arco

p

mp

f

p

mp

f

p

mp

f

p

mp

f

p

213

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

mp

f

p

219

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

Vln. II *mf* *p* *mp*

Vla. *mf* *p* *f* *pp* *mp*

Vc. *p* *mp*

225

Vln. I *mf* *cresc.*

Vln. II *f* *pp* *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

231

Vln. I *ff* *gradually sul pont.* *dim.*

Vln. II *ff* *gradually sul pont.* *dim.*

Vla. *ff* *gradually sul pont.* *dim.*

Vc. *ff* *gradually sul pont.* *dim.*

Chorale (♩ = 60)

236

Vln. I *sul pont.* *ppp* *pp* *mp* *f* *fff* *mf* *p* *pp*

Vln. II *sul pont.* *ppp* *pp* *mp* *f* *fff* *mf* *p* *pp*

Vla. *sul pont.* *ppp* *pp* *mp* *f* *fff* *mf* *p* *pp*

Vc. *sul pont.* *ppp* *pp* *mp* *f* *fff* *mf* *p* *pp*

norm. *(no trem.)* *(no trem.)*

(gradually sul pont. → norm.) *norm.* *(no trem.)* *(no trem.)*

non vibr.

Second Episode - Rondo (♩ = 120)

247

Vln. I *ff*

Vln. II *ppp* *ff*

Vla. *ff*

Vc. *ppp* *ff*

Detailed description: This system covers measures 247 to 255. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part starts with a forte (*ff*) dynamic and consists of a continuous sixteenth-note pattern. The Violin II part begins with a pianissimo (*ppp*) dynamic and also features a sixteenth-note pattern, which becomes more complex with slurs and accents. The Viola part has a forte (*ff*) dynamic with a similar sixteenth-note texture. The Violoncello part starts with a pianissimo (*ppp*) dynamic and has a more melodic line with some rests, then becomes forte (*ff*) in the latter half of the system.

256

Vln. I *mf* *ff* *p* *ff* *p*

Vln. II *mf* *ff* *p* *ff* *p*

Vla. *mf* *ff* *p* *ff* *p*

Vc. *mf* *ff* *p* *ff* *p*

Detailed description: This system covers measures 256 to 263. The dynamics are more varied. Violin I and II start with mezzo-forte (*mf*), reach forte (*ff*) in measure 257, then drop to piano (*p*) in measure 258, return to forte (*ff*) in measure 259, and drop to piano (*p*) again in measure 260. The Viola and Violoncello parts follow a similar dynamic pattern, starting with *mf*, peaking at *ff*, and then alternating between *p* and *ff*.

264

Vln. I *ff* *ff* *dim.* *pp*

Vln. II *ff* *ff* *dim.* *pp*

Vla. *ff* *ff* *dim.* *pp* *ff*

Vc. *ff* *ff* *dim.* *pp* *ff*

Detailed description: This system covers measures 264 to 271. The dynamics continue to evolve. Violin I and II maintain a forte (*ff*) dynamic until measure 265, then gradually decrease through a *dim.* (diminuendo) to pianissimo (*pp*) by measure 267. The Viola and Violoncello parts maintain a forte (*ff*) dynamic until measure 265, then decrease to *pp* in measure 267, and finally return to forte (*ff*) in measure 268. There are some triplets and slurs in the lower parts.

272

Vln. I *ff* *p* *ff*

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

Vla. *p* *ff*

Vc. *p* *ff*

Detailed description: This system covers measures 272 to 280. Violin I and II start with forte (*ff*), drop to piano (*p*) in measure 273, and return to forte (*ff*) in measure 274. The Viola and Violoncello parts start with piano (*p*) and return to forte (*ff*) in measure 274. The music features many triplets and slurs throughout the system.

330

Vln. I
Vln. II
Vla.
Vc.

337

Vln. I
Vln. II
Vla.
Vc.

343

Vln. I
Vln. II
Vla.
Vc.

350

Vln. I
Vln. II
Vla.
Vc.

358

Vln. I

Vln. II

Vla.

Vc.

ff *sf* *mf* *ff* *sf* *ff*

365

Vln. I

Vln. II

Vla.

Vc.

ff *fff* *ff* *fff* *ff* *fff*

Epilogue - Fantasia (♩ = 60)

372

Vln. I

Vln. II

Vla.

Vc.

ppp *pp* *mp* *ppp* *pp* *mp* *ppp* *pp* *mp*

382

Vln. I

Vln. II

Vla.

Vc.

ppp *p* *mf* *p* *ppp* *pp* *ppp* *p* *mf* *p* *ppp* *p*

non vibr. *ppp* *p*

391 *8va*

Vln. I *pp*

Vln. II *ppp*

Vla *pp* *f* *pp*

Vc *pp* *f* *pp*

400

Vln. I *mp* *f* *sub. pp* *pp*

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

Vla *p* *mp* *p* *pp* *p* *mp* *mf* *f* *mf*

Vc *pp* *p* *mp* *p* *pp* *p* *mp* *mf* *f* *mf*

409

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vc *ff* *freely*

415

Vln. I *f* *dim.*

Vln. II *mp*

Vla *mp*

Vc *mp* *freely* *con sord.*

420

Vln. I
Vln. II
Vla.
Vc.

422

Vln. I
Vln. II
Vla.
Vc.

pp *con sord.* *senza sord.* *pp* *senza sord.*

pp *f* *p* *mp* *mf* *f* *p* *niente*

con sord. *senza sord.* *pp*

426 **Chorale** (♩ = 60)

Vln. I
Vln. II
Vla.
Vc.

ppp *pp* *mp* *mf* *f*

431

Vln. I
Vln. II
Vla.
Vc.

fff *f* *mp* *pp* *ppp* *pppp*

fff *f* *mp* *pp* *pppp*

fff *f* *mp* *pp* *pppp*

fff *f* *mp* *pp* *ppp* *pppp*

rit.