

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 written for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked as quarter note = 180. The score is divided into four systems of five measures each, starting from measure 1 and ending at measure 22. The first system (measures 1-5) features a 'con sord. sul tasto' instruction for the violins and a 'ppp' dynamic. The second system (measures 6-10) includes 'pizz.' and 'arco' markings for the violins and 'pizz.' for the viola and cello. The third system (measures 11-15) shows a dynamic shift to 'fff' for the violins and 'p' for the other instruments. The fourth system (measures 16-22) includes 'col legno' and 'norm.' markings, indicating a change in playing technique and dynamics.

Total duration: ca. 13'40"

27

Vln. I *ppp* *p* *ppp* *p*

Vln. II *norm.* *ppp* *ppp* *p* *norm.* *ppp*

Vla. *pizz.* *p* *col legno* *norm.* *ppp*

Vc. *pizz.* *p* *ppp*

32

Vln. I *ppp* *p* *fff* *f* *fingerslap, unbowed* *p*

Vln. II *ppp* *p* *fff* *f* *fingerslap, unbowed* *f*

Vla. *ppp* *fff* *f* *fingerslap, unbowed* *f* *fingerslap, unbowed* *f*

Vc. *pizz.* *p* *arco* *ppp* *fff* *f* *fingerslap, unbowed* *f* *pizz.* *p* *f*

37

Vln. I *f* *arco* *ppp* *pizz.* *p* *f* *pizz.* *f* *arco* *p* *fff*

Vln. II *pizz.* *p* *arco* *p* *ppp* *f* *pizz.* *p* *f* *arco* *ppp* *fff*

Vla. *col legno* *p* *arco* *ppp* *p* *f* *col legno* *p* *arco* *ppp* *fff*

Vc. *col legno* *p* *f* *arco* *p* *ppp* *fff*

42

Vln. I *ppp* *p* *col legno*

Vln. II *ppp* *p* *arco*

Vla. *ppp* *ppp*

Vc. *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 *gentle, pulsating accents* *rit.* *a tempo* (♩ = 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*³

senza sord. *senza sord.* *gliss.* *niente* *senza sord.*

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* *f* *p* *sf*

Vla. *pizz.* *f* *mf* *p* *f* *p* *sf*

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

arco

91

Vln. I *mp* *mp*

Vln. II *sim.* *p*

Vla. *p* *sim.* *arco* *sim.*

Vc. *pizz.* *p*

dolce

97

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

103

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

109

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

116

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

122

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

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

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

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

127

Vln. I *p* *pp* *f* *ppp* *mf* *ppp*

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

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

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

134

Vln. I *ff* *arco*

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

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

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 *arco* *f* *arco* *f*

Violin I and II parts feature melodic lines with various articulations and dynamics. The Viola part provides harmonic support with chords and single notes. The Violoncello part has a steady eighth-note accompaniment.

163 *mf* *mf* *arco* *f* *f*

The strings continue with their respective parts. The Violin II part includes a section marked 'III II' with a dynamic of *mf*. The Viola part has a section marked *arco* with a dynamic of *f*.

172 *f* *f*

The strings play with increased intensity, marked with *f* dynamics. The Violin I and II parts have more active melodic lines.

180 *slightly slower* (♩ = 140) *ff* *mf* *pp* *p* *pizz.* *mf* *pp* *p* *mf* *pp*

The music slows down and becomes more dynamic. The Violin I and II parts reach *ff* before moving to *mf* and *pp*. The Viola and Violoncello parts also show dynamic shifts, including *pizz.* (pizzicato) markings.

190

190

Vln. I

Vln. II

Vla.

Vc.

arco

p

Detailed description: This system covers measures 190 to 199. The Vln. I part starts with a melodic line in G major, moving from G4 to B4, then descending. The Vln. II part provides harmonic support with a similar but lower register line. The Vla. part features a steady eighth-note accompaniment. The Vc. part has a more active eighth-note line. A dynamic of *p* is indicated in the Vln. I part at measure 195, and the instruction *arco* appears in the Vla. part at measure 195.

200

a tempo (♩ = 152)

200

Vln. I

Vln. II

Vla.

Vc.

arco

f

p

f

p

pizz.

mp

Detailed description: This system covers measures 200 to 206. The tempo is marked *a tempo* with a quarter note equal to 152. The Vln. I part has a melodic line with dynamics *f*, *p*, and *f*. The Vln. II part has a more rhythmic accompaniment with dynamics *f*, *p*, and *f*. The Vla. part has a steady eighth-note accompaniment with dynamics *f*, *p*, and *f*. The Vc. part has a more active eighth-note line with dynamics *f*, *p*, and *f*. A dynamic of *mp* is indicated in the Vln. I part at measure 205, and the instruction *pizz.* appears in the Vln. I part at measure 205.

207

207

Vln. I

Vln. II

Vla.

Vc.

arco

p

mp

f

p

mp

f

p

mp

f

p

Detailed description: This system covers measures 207 to 212. The Vln. I part has a melodic line with dynamics *p*, *mp*, *f*, and *p*. The Vln. II part has a more rhythmic accompaniment with dynamics *mp*, *f*, and *p*. The Vla. part has a steady eighth-note accompaniment with dynamics *mp*, *f*, and *p*. The Vc. part has a more active eighth-note line with dynamics *mp*, *f*, and *p*. A dynamic of *mp* is indicated in the Vln. I part at measure 208, and the instruction *arco* appears in the Vln. I part at measure 208.

213

213

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

mf

Detailed description: This system covers measures 213 to 218. The Vln. I part has a melodic line with dynamics *mf*. The Vln. II part has a more rhythmic accompaniment with dynamics *mf*. The Vla. part has a steady eighth-note accompaniment with dynamics *mf*. The Vc. part has a more active eighth-note line with dynamics *mf*. A dynamic of *mf* is indicated in the Vln. I part at measure 213, and the instruction *pizz.* appears in the Vln. I part at measure 215.

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

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

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

Vc. *sul pont.* *(gradually sul pont. → norm.)* *norm.* *(no trem.)* *non vibr.*

ppp *pp* *mp* *mf* *f* *fff* *mf* *p* *pp*

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 rest and then plays a series of sixteenth-note chords, marked *ff*. The Violin II part begins with a *ppp* dynamic and a melodic line, then joins the *ff* texture. The Viola and Violoncello parts provide a rhythmic and harmonic foundation, with the cello playing a simple bass line. The key signature has one sharp (F#) and the time signature is 3/4.

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, with *mf* and *ff* alternating with *p*. The Violin I part has a melodic line with accents, while the Violin II part continues with chords. The Viola and Violoncello parts maintain the rhythmic pattern. The key signature changes to two sharps (F# and C#) in measure 260.

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. It features a dynamic shift from *ff* to *pp* in measures 267-270, indicated by a *dim.* (diminuendo) hairpin. The Violin I and II parts play chords, while the Viola and Violoncello parts play a more active rhythmic pattern. The key signature remains two sharps.

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. The dynamics alternate between *ff* and *p*. The Violin I and II parts play chords with accents, while the Viola and Violoncello parts play a rhythmic pattern. The key signature changes to one sharp (F#) in measure 275.

303

Vln. I
Vln. II
Vla.
Vc.

ff

8^{va}

3

Detailed description: This system covers measures 303 to 310. It features four staves: Violin I, Violin II, Viola, and Cello. The music is in a minor key and 3/4 time. Measures 303-305 show a gradual build-up with various articulations like accents and slurs. From measure 306, the dynamics shift to fortissimo (ff). The Violin I part has a glissando in measure 309. The Viola and Cello parts feature prominent triplet patterns. A dynamic marking of 8^{va} is present above the Violin I staff in measure 309.

311

Vln. I
Vln. II
Vla.
Vc.

dim.

3

Detailed description: This system covers measures 311 to 317. The dynamics are marked as *dim.* (diminuendo). The Violin I part has a glissando in measure 311. The Violin II and Viola parts continue with triplet patterns. The Cello part has a glissando in measure 311. The music concludes with a final chord in measure 317.

318

Vln. I
Vln. II
Vla.
Vc.

pp

p

pp

Detailed description: This system covers measures 318 to 322. The dynamics are marked as *pp* (pianissimo) and *p* (piano). The Violin I part has a glissando in measure 318. The Violin II and Viola parts feature dense, rhythmic patterns. The Cello part has a glissando in measure 318. The music concludes with a final chord in measure 322.

323

Vln. I
Vln. II
Vla.
Vc.

p

gliss.

p

I
IV
V
II
III
V
IV

8^{va}

Detailed description: This system covers measures 323 to 327. The dynamics are marked as *p* (piano). The Violin I part has a glissando in measure 323. The Violin II part has a glissando in measure 323. The Viola part has a glissando in measure 323. The Cello part has a glissando in measure 323. The music concludes with a final chord in measure 327. Roman numerals I, IV, V, II, III, V, IV are indicated above the notes in measures 324-327.

330

Vln. I
Vln. II
Vla.
Vc.

pizz
arco II

III

337

Vln. I
Vln. II
Vla.
Vc.

fp < *sf* *mp* *sf* *mf* *sf* < *sf* < *sf* < *sf* < *ff*

pizz.
arco

I
II
V

343

Vln. I
Vln. II
Vla.
Vc.

legato
ff *legato* *ff*

f < *sf* > *mf*

sf > *mf* *f*

350

Vln. I
Vln. II
Vla.
Vc.

ff *ff* *ff*

f *ff*

sf > *f* *f* *ff*

358

Vln. I

Vln. II

Vla.

Vc.

fff sf mf ff sf ff sf ff

365

Vln. I

Vln. II

Vla.

Vc.

fff sf

♩ = 60

Epilogue - Fantasia

372

Vln. I

Vln. II

Vla.

Vc.

ppp pp mp

382

Vln. I

Vln. II

Vla.

Vc.

ppp p mf p ppp pp p

non vibr.

391 *8va*

Vln. I *pp*

Vln. II *ppp*

Vla. *pp* *f* *pp*

Vc. *pp* *f* *pp*

400

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

Vln. II *mp* *f* *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*

420

Vln. I
Vln. II
Vla.
Vc.

422

Vln. I
Vln. II
Vla.
Vc.

pp *senza sord.*
con sord. *pp* *senza sord.*
pp *f* *p* *mp* *mf* *f* *p* *niente*
con sord. *pp* *senza sord.*

426 **Chorale** (♩ = 60)

Vln. I
Vln. II
Vla.
Vc.

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

rit.