

Alastair White

Two Panels for String Quartet

For this page: favour rhythmic precision over expressiveness.

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For this page: ignore rhythmic precision in favour of realising an impressionistic approximation of passages that incorporate multiple voices within a single line, favouring a melodic over a harmonic interpretation; pursue this aesthetic throughout.

Example 10c: Within a single line, occurring a little later in the same movement, the violin continues the eighth-note pattern.

25 **4** **16** **3** **8** **2** **4** **5** **8** **7** **16** **4**

Vln. *ppp* *arco con molto espr.* *fff* *mp* *pp* *mf normale*
Vln. *ppp* *fff* *mp* *sul tasto* *sul ponte*
Vla. *fff* *pp* *mf* *p alla punta* *sf > p* *sfz > p*
Vc. *pp* *mf* *al tallone* *mf mp pp* *mf*
Vln. *freely* *ff* *ppp* *mp* *p* *sfz p* *ppp* *fff poss.* *p* *ppp* *mp*
Vln. **3** **16 = 30** **2** **8** **5** **4** **7** **8** **16** **4** **4**
Vln. *mp* *alla punta* *f p f pp f* *normale* *p* *s*
Vln. *mp* *sul ponte* *sul tasto* *sul ponte* *mf* *ff* *mp* *fff* *p* *p* *f*
Vla. *normale f* *al tallone* *alla punta* *normale ff > p ff* *> ppp p* *ppp* *p* *f*
Vc. *f al tallone* *p mf* *alla punta normale* *ppp* *ff mp* *ppp sul ponte* *ppp* *ppp* *sul tasto* *normale*
Vla. *mp freely con molto espr.* *mf* *mp* *ff* *mf ff* *mf ff* *ff*
Vc. *mf freely con molto espr.* *5* *mp* *mf* *ff* *mf ff* *ff poss.*
Vln. **2** **16** **5** **8** **7** **4** **5** **8** **3** **16**
Vln. *f p ff* *pp < 5 > sffz* *ppp 5 p* *pp* *ppp* *sul ponte 5* *normale* *fff poss.*
Vln. *f p ff* *pp < 5 > sffz* *ppp 5 p* *pp* *ppp* *sul ponte* *normale* *fff poss.*
Vla. *sffz* *ppp* *ppp* *ppp* *ppp* *sul ponte* *normale* *fff poss.*
Vc. *mp* *sfz ff* *ppp* *ppp* *ppp* *sul ponte* *normale* *fff poss.*