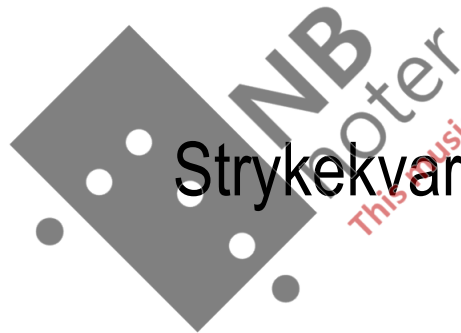


DAVID STEPHEN GRANT

Glimmer

Strykekvartett





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David Stephen Grant

Glimmer

- for String Quartet



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Duration: Approx. 12' 30"

2011



Performance notes:

Playing positions:

m.s.t. = molto sul tasto

s.t. = sul tasto

ord. = ordinario

s.p. = sul pont.

m.s.p. = molto sul pont.

on bridge = bow directly on bridge.

Arrows between positions indicate gradual transitions.

Microtonal accidentals:



= quarter sharp



= three quarter sharp



= quarter flat



= three quarter flat

Fermatas:



= short



= regular



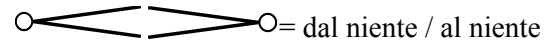
= long



= mute: all strings should be dampened by left hand.



= crush tone



= dal niente / al niente



Wide trill lines indicate a wide vibrato/glissando (to approx. one whole tone above written pitch). Should be performed with light finger pressure (as indicated by the diamond note head), though firmly enough to produce the desired glissando effect (not just skips between two distinct harmonics).

Diamond noteheads indicate harmonics. May be filled or hollow, depending on duration.

Square noteheads indicate playing *directly on the bridge*.

Notes within brackets should be repeated as indicated by the extension line. Arrows between bracketed notes indicate gradual transitions.

Extension lines from noteheads indicate duration. Noteheads without stems or extension lines should be performed short.

Stems during extension lines are not meant to indicate rhythms, and should therefore not be accentuated. These stems are merely intended to indicate duration.

In passages where individual pulse is called for, durations are approximate and independent of the other performers. Some entries require cues, as indicated by down arrows and verbally in the score.

↓ Cues to be given or received. Further verbal instructions are to be found in the score/parts.

Tick barlines are purely for orientation under passages with individual pulse; no synchronization or alternative articulation should be attempted at these points.



- for String Quartet

5

senza misura

All unmeasured bars approx. 6"-10" at the discretion of the performers.

David Stephen Grant

[illegible]

[illegible]

20

2/4 con misura (♩ = 84)
c.l. salt. 3 c.l. batt.

5/4

C senza misura

s.p. (s.p.)

mf *f* *fp* *mp* *f* *f* *ff* *pp*

mf *mp* *f* *fp* *fp* *mf* *f* *f* *p* *mf*

f *fp* *mp* *mf* *fp* *f* *pp* *s.p.*

f *p* *mf* *fp* *sf* *p*

gliss. *gliss.* *gliss.*

ord.

s.p.

ord.

25

4/4 con misura (♩ = 84)
m.s.t.

D

fp *mf* *p* *mf* *f* *5* *p*

p *mf* *p* *mf* *f* *5* *p*

fp *mf* *f* *5* *p* *ord.* *m.s.t.* *f* *p*

mf *p* *p* *7* *f* *sf* *p* *f* *mp* *pp*

gliss. *gliss.* *gliss.* *gliss.*

ord. *m.s.t.* *ord.* *m.s.t.* *ord.* *m.s.t.*

s.p. *ord.* *s.p.* *ord.*

[illegible]

42 **3/4**

ord. *f* 5 *p* m.s.t.

ord. *f* 5 *p* m.s.t.

ord. *f* 5 *p* m.s.t.

s.t. *pp* *mp* *sfp* *mf* *(ff)* *f* 5 *p*

43 **5/4** **F**

ord. *ff* *f* 5 *p* m.s.t.

ord. *ff* 5 *p* m.s.t.

ord. *f* 5 *p* m.s.t.

ord. *(ff)* *p* sub. *f* m.s.t.

ord. *f* 5 *p* m.s.t.

gliss. *(ff)* *f* 5 *p* m.s.t.

48

ord. > m.s.t.

f 5 *p*

ord. > m.s.t.

f 5 *p*

4/4

ord. > m.s.t.

f *p*

ord. > m.s.t.

f *p*

ord. > m.s.t.

f *p*

3/4

ord. > m.s.t.

ffp *f* 5

(ord.)

ffp 5

ord. > m.s.t.

ffp *f* 5 *p*

(ord.)

ff *p*

53

p 6 *f* 5 *p* 7 *f* 5

fp *f* 5 *p* 7 *f* 5 *fp* 7 *f*

ord. > on bridge

ff > *p* swells ad lib.

ord. > on bridge

ff > *p* swells ad lib.

ord. > on bridge

ff > *p* swells ad lib.

ord. > on bridge

ff > *p* swells ad lib.

trem.

trem.

6 7 7 7

fp (f) *p* *f* 5 *p* *fp* *f* *ff* > *p* swells ad lib.

I Individual pulse (♩ = c. 84)
(tempo liberamente)

59 (on bridge) → m.s.p. → on bridge

f *p swells ad lib.*

(on bridge) → m.s.p. → on bridge (on bridge)

f *p*

(on bridge) → m.s.p. → on bridge

f *p swells ad lib.*

(on bridge) → m.s.p.

pos. ord. senza vib.

p m.s.p. pos. ord. senza vib.

f *p* *mp*

pos. ord. senza vib.

p *mp* *p*

pos. ord. senza vib.

p *mp* *p*

64

mp *p* *mf*

Repeat as required; from next % on cue (Vln. I)

p *p* *p* *mf*

Repeat as required; from next % on cue (Vln. I)

pp *mp* *p* *mf*

Repeat as required; from next % on cue (Vln. I)

mp *p* *mf*

68 (Cue) vib. norm. (Cue) (Cue to Vc.)¹¹

mf *sf* *mf*

(Cue from Vln. I) (Cue from Vln. I) vib. norm.

fff *mp* *mp* *sf* *mf* *sf* *mf*

(Cue from Vln. I) (Cue from Vln. I) vib. norm.

fff *mp* *mp* *fp*

(Cue from Vln. I) (Cue from Vln. I)

fff *mp* *mf*

71 (Cue)

Repeat as required; from next % on cue (Vln. I)

f *f* *mf*

(Cue from Vln. I)

fff *sf*

Repeat as required; from next % on cue (Vln. I)

(Cue from Vln. I)

fff *f*

Repeat as required; from next % on cue (Vln. I)

(Cue from Vln. I)

fff *mp* *f*

[illegible]

82

p *mf* *f* *mp*

85

mp *p* *mf* *f* *sf* *mp*

88

mf *mp* *mp* *mp*

L (unsynchronized) ord. → s.p. → Repeat until all voices quasi unis. ord. (sim.)

M Individual pulse

91

p *p* *p* *p* *f* *f* *ff* *f* *f* *ff* *ff*

96

Musical score for measures 96-97. The score is written for four staves. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in treble clef. The key signature has one sharp (F#). The time signature is 3/4. The music features various dynamics including *f*, *ff*, *p*, and *ff*. There are also slurs and accents. A large watermark "NB noter" is visible across the middle of the page.

98

Musical score for measures 98-99. The score is written for four staves. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in treble clef. The key signature has one sharp (F#). The time signature is 3/4. The music features various dynamics including *f*, *ff*, *fff*, and *f*. There are also slurs and accents. A large watermark "NB noter" is visible across the middle of the page.

101 **N** Repeat until all voices quasi unis. not in absolute sync.

ffp (*p* on repeats) *p* *f* *mp* *f* *p* *fff* sempre

Repeat until all voices quasi unis. not in absolute sync.

ffp (*p* on repeats) *p* *f* *mp* *f* *p* *fff* sempre

Repeat until all voices quasi unis. not in absolute sync.

ffp (*p* on repeats) *p* *f* *mp* *f* *p* *fff* sempre

Repeat until all voices quasi unis. not in absolute sync.

ffp (*p* on repeats) *p* *f* *mp* *f* *p* *fff* sempre

O Individual pulse

107

(crush) (crush) (crush) (crush)

P

Repeat until all voices quasi unis.

Continue repeating rhythm

fff poss.

Repeat until all voices quasi unis.

Continue repeating rhythm
*gliss.**fff poss.*

Repeat until all voices quasi unis.

Continue repeating rhythm
*gliss.**fff poss.*

Repeat until all voices quasi unis.

Continue repeating rhythm
*gliss.**fff poss.*

Insert ad lib.

Q

1. ———

fff poss.

Insert ad lib.

fff poss.

Insert ad lib.

fff poss.

Insert ad lib.

*fff poss.**p**mf**mp*

119

Insert ad lib.

p *mp*

mf

Insert ad lib.

p *mp*

Insert ad lib.

mp *mf*

Insert once or twice
s.p.

mp *p* *f*

In sync. with Vln. II
s.p.

p

In sync. with Vln. I

p



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