Andrew Nathaniel McIntosh

Two Small Quartets

for violin, two violas, and cello

(2012)

PLAINSOUND MUSIC EDITION

for the Formalist Quartet
as a fifth birthday present

celebrating five years of excellent music making and friendship

performance notes:

The 2nd viola is in a mild scordatura, with the C string tuned to a B natural that is 17. 5 cents flat (easily tuned as a pure major third above the cello G string). The notation in this piece represents the sounding pitches, not the playing pitches.

In the first quartet, all the players should be in a slight upward glissando (imperceptibly slow at first and accelerating by the end) parallel to the violin part.

Two kinds of practice mutes will be needed: metal and rubber.

Duration: 5 minutes total: 2 minutes for the 1st and 3 minutes for the 2nd.

For more information, please contact the composer at:
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The Extended Helmholtz-Ellis JI Pitch Notation

microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004

3-LIMIT (PYTHAGOREAN) INTERVALS

FUNCTION OF THE ACCIDENTALS

notate untempered perfect fifths (3/2) ≈ ± 702.0 cents

perfect fifth (3/2); perfect fourth (4/3); major wholetone (9/8)

5-LIMIT (PTOLEMAIC) INTERVALS

notate an alteration by one syntonic comma (81/80) ≈ ± 21.5 cents

major third (5/4); minor third (6/5); major sixth (5/3); minor sixth (8/5)

7-LIMIT (SEPTIMAL) INTERVALS

notate an alteration by one septimal comma (64/63) ≈ ± 27.3 cents

natural seventh (7/4); septimal wholetone (8/7); septimal diminished fifth (7/5); septimal tritone (10/7); septimal minor third (7/6)

notate an alteration by two septimal commas (64/63)·(64/63) ≈ ± 54.5 cents

11-LIMIT (UNDECIMAL) INTERVALS

notate an alteration by one undecimal quartertone (33/32) ≈ ± 53.3 cents

undecimal augmented fourth (11/8); undecimal diminished fifth (16/11)

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I.

Andrew Nathaniel McIntosh

♩ = 66

Violin: *with metal practice mute* — ***pppp*** *- cresc. to* ***mp*** *by end*

Viola: *with metal practice mute* — ***ppppp*** *cresc. to* ***mp*** *by end*

Viola: *with metal practice mute* — ***ppppp*** *cresc. to* ***mp*** *by end*

Violoncello

Vln. Vla. Vla. Vc.: *with metal practice mute* — ***ppppp*** *cresc. to* ***mp*** *by end*

Vln. Vla. Vla. Vc.

Vln. Vla. Vla. Vc.

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Vln.
Vla.
Vla.
Vc.

6:8 6:9 6:9 6:8 6:9
6:9 6:8 6:9 6:10 6:9
6:10 6:9 6:10 6:11

Vln.
Vla.
Vla.
Vc.

6:10 6:9 6:10 6:11 6:10 6:11
6:9 6:10 6:11 6:11 6:11
6:11 6:10 6:11 6:10 6:11

Vln.
Vla.
Vla.
Vc.

6:11 6:11 6:7 6:7
6:11 6:7 6:7 6:8
6:7 6:7 6:8 6:7 6:8

Vln.
Vla.
Vla.
Vc.

6:8 6:7 6:8 6:9
6:8 6:8 6:9
6:8 6:9 6:8 6:10

Vln.
Vla.
Vla.
Vc.

6:8 6:9 6:9 6:10 6:10 6:9 6:9 6:10 6:10 6:9 6:10 6:11

Vln.
Vla.
Vla.
Vc.

6:10 6:11 6:10 6:11 6:11 6:10 6:11 6:10 6:11

Vln.
Vla.
Vla.
Vc.

6:11 6:11 6:11 6:11 6:11

Vln.
Vla.
Vla.
Vc.

6:7 6:7 6:7 6:8 6:9

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II.

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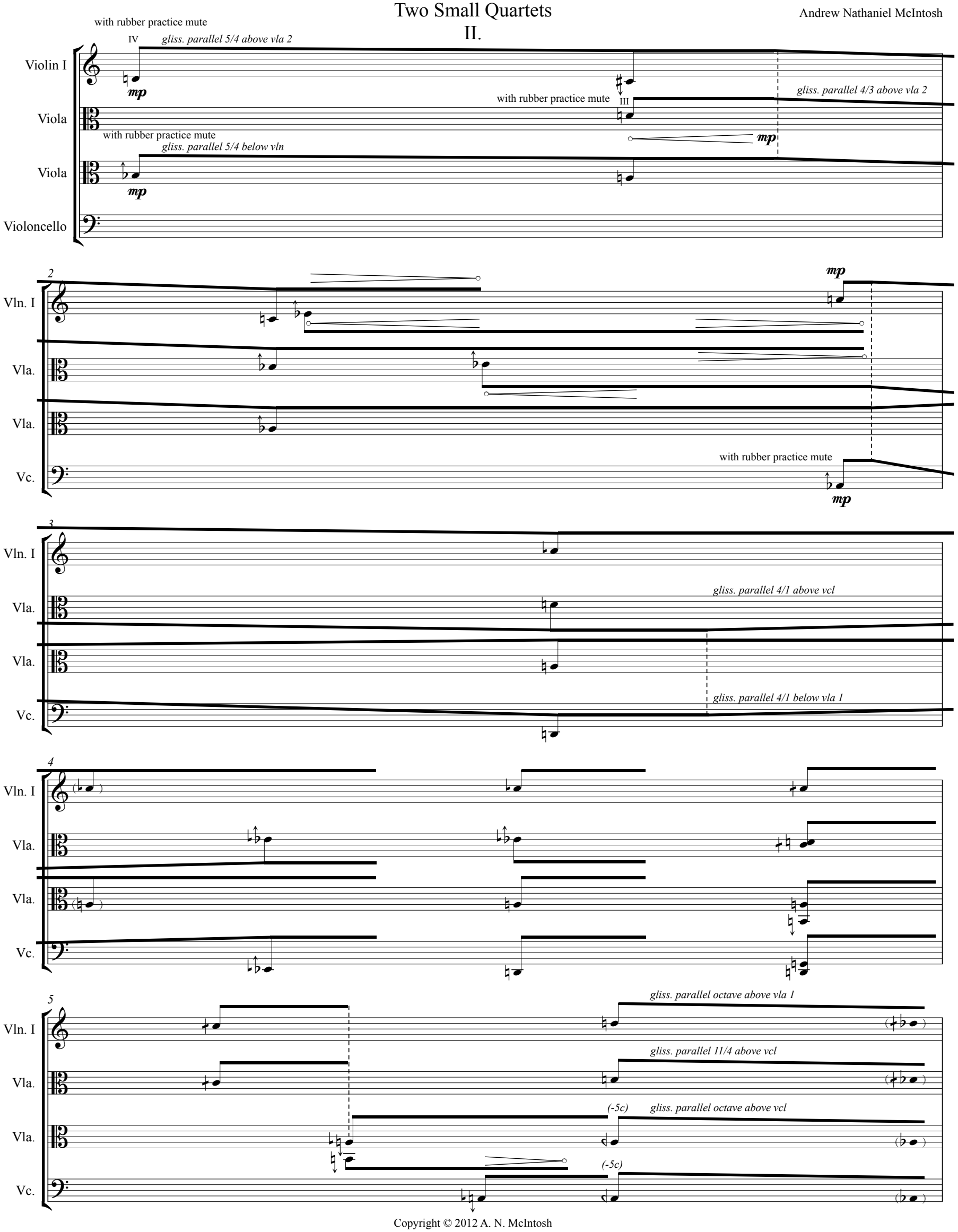

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♩ = 110

6

Vln. I

Vla.

Vla.

Vc.

7

Vln. I

Vla.

Vla.

Vc.

pizz.

11

Vln. I

Vla.

Vla.

Vc.

15

Vln. I

Vla.

Vla.

Vc.

19

Vln. I

Vla.

Vla.

Vc.

mf

mf