

# A Thousand Faces

Score

## III. Tune me, o Lord

Mary Fan

Sustain as the others tune. When everyone is finished and sustaining two open strings, cue the next chord. \*

Violin I

Violin II

Cello I

Cello II

$\text{♩} = 100$  Andante tranquillo

Vln. I

Vln. II

Vc. I

Vc. II

Notation notes:

Empty diamond noteheads indicate that a natural harmonic should be played by placing the finger lightly at that pitch. The small note above indicates the pitch that should be heard.

Filled diamond noteheads indicate that the note should be hammered on.

The X noteheads indicate the pitch that lingers after the previous note is pulled off.

\*The instruments are not meant to line up during the tuning section.

Movement III

2

8<sup>va</sup>

9

Vln. I

Vln. II

Vc. I

Vc. II

*p*

*pp*

Detailed description: This system contains measures 9, 10, and 11. Vln. I starts with a melodic line in treble clef, marked with a crescendo hairpin leading to a dynamic of *p*. Vln. II plays a rhythmic accompaniment of eighth notes in treble clef, starting in measure 10. Vc. I and Vc. II play similar rhythmic accompaniments in bass clef. Vc. II has asterisks under the notes in measures 9, 10, and 11. A dashed line labeled 8<sup>va</sup> is above the Vln. I staff.

(8<sup>va</sup>)

12

Vln. I

Vln. II

Vc. I

Vc. II

Detailed description: This system contains measures 12, 13, and 14. Vln. I has a melodic line in treble clef, marked with a flat in measure 13. Vln. II plays a rhythmic accompaniment of eighth notes in treble clef. Vc. I and Vc. II play similar rhythmic accompaniments in bass clef. Vc. II has asterisks under the notes in measures 12, 13, and 14. A dashed line labeled (8<sup>va</sup>) is above the Vln. I staff.

Movement III

15 (8<sup>va</sup>)

Vln. I

pizz. arco

*pp*

Vln. II

Vc. I

Vc. II

arco

*pp*

18

Vln. I

*mp*

Vln. II

pizz. *p*

Vc. I

Vc. II

Movement III

4

21

Vln. I

Vln. II

Vc. I

Vc. II

pizz.

arco

*mp*

24

Vln. I

Vln. II

Vc. I

Vc. II

*p*

27

Vln. I

Vln. II

Vc. I

Vc. II

*pp*

*pp*

*arco*

*pp*

30

Vln. I

Vln. II

Vc. I

Vc. II

*sf*

*pizz.*

Movement III

6

33

Vln. I

*p*

Vln. II

pizz.

*p*

Vc. I

Vc. II

36

Vln. I

Vln. II

arco

Vc. I

Vc. II

39

8<sup>va</sup>

Vln. I

*mp*

Vln. II

*pp*

Vc. I

Vc. II

42

8<sup>va</sup>

Vln. I

*p*

Vln. II

*pp*

Vc. I

Vc. II

Movement III

8

*8<sup>va</sup>*-----

Musical score for measures 45-47. The score is for four staves: Vln. I, Vln. II, Vc. I, and Vc. II. Measure 45 is marked with a *pp* dynamic. Vln. I has a long note with a slur. Vln. II has a long note with a slur. Vc. I and Vc. II have rhythmic patterns. A dashed line labeled *8<sup>va</sup>* is above the staves.

(*8<sup>va</sup>*)-----

Musical score for measures 48-50. The score is for four staves: Vln. I, Vln. II, Vc. I, and Vc. II. Measure 48 is marked with a *pp* dynamic. Vln. I has a long note with a slur. Vln. II has a long note with a slur. Vc. I and Vc. II have rhythmic patterns. A dashed line labeled (*8<sup>va</sup>*) is above the staves.



51

Vln. I

Vln. II

Vc. I

Vc. II

*p*

sul G

59

Vln. I

Vln. II

Vc. I

Vc. II

al niente