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David A. Jaffe

Fox Hollow

a string quartet in four movements

Fox Hollow

a string quartet in four movements:

I. "Sawmill Tuning"
II. "Midday Blues"
III. "Natural Amphitheatre"
IV. "Campground Cacophony Under the Stars"

by David A. Jaffe

commissioned by the Lafayette String Quartet

time of performance: ca. 18'

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Performance Notes

1. The piece is in four connected movements that are performed without pause.

2. All glissandi should occupy the full duration of the note.

3. Staccato notes should be quite short; accents should be sharp.

4. The *cello col legno* in the first movement is best performed with a wooden dowel, slightly larger than a pencil, available in most hardware stores. This produces a better sound and prevents damage to the bow.

5. In sections marked "independent" one or more players proceed each in his/her own tempo, with no attempt to synchronize. The vertical alignment of the parts in the score in such sections is only very approximate. Bar numbers are suspended for the duration of such sections and resume after the section. A square fermata is used at the end of such sections to indicate "wait for others."

6. Tempos may be adjusted, but tempo ratios should be strictly observed.

7. When changing meters, the denominator values stay constant, unless otherwise specified. For example, going between 4/4 and 2/2, both the old quarter note and the old half note continue at the same speed.

Program Notes

The title refers to the Fox Hollow Folk Festival, which I attended and performed in as a teenager. The festival was hosted by the Beers Family on their family homestead in upstate New York, and ran from 1966 to 1980.

It was a festival of the times, steeped in romance as a world of musical magic and enchantment was created. It was a festival of intimacy and limited attendance that brought together “big names” with lesser known traditional artists. Most remarkably, it was purely acoustic — no electricity.*

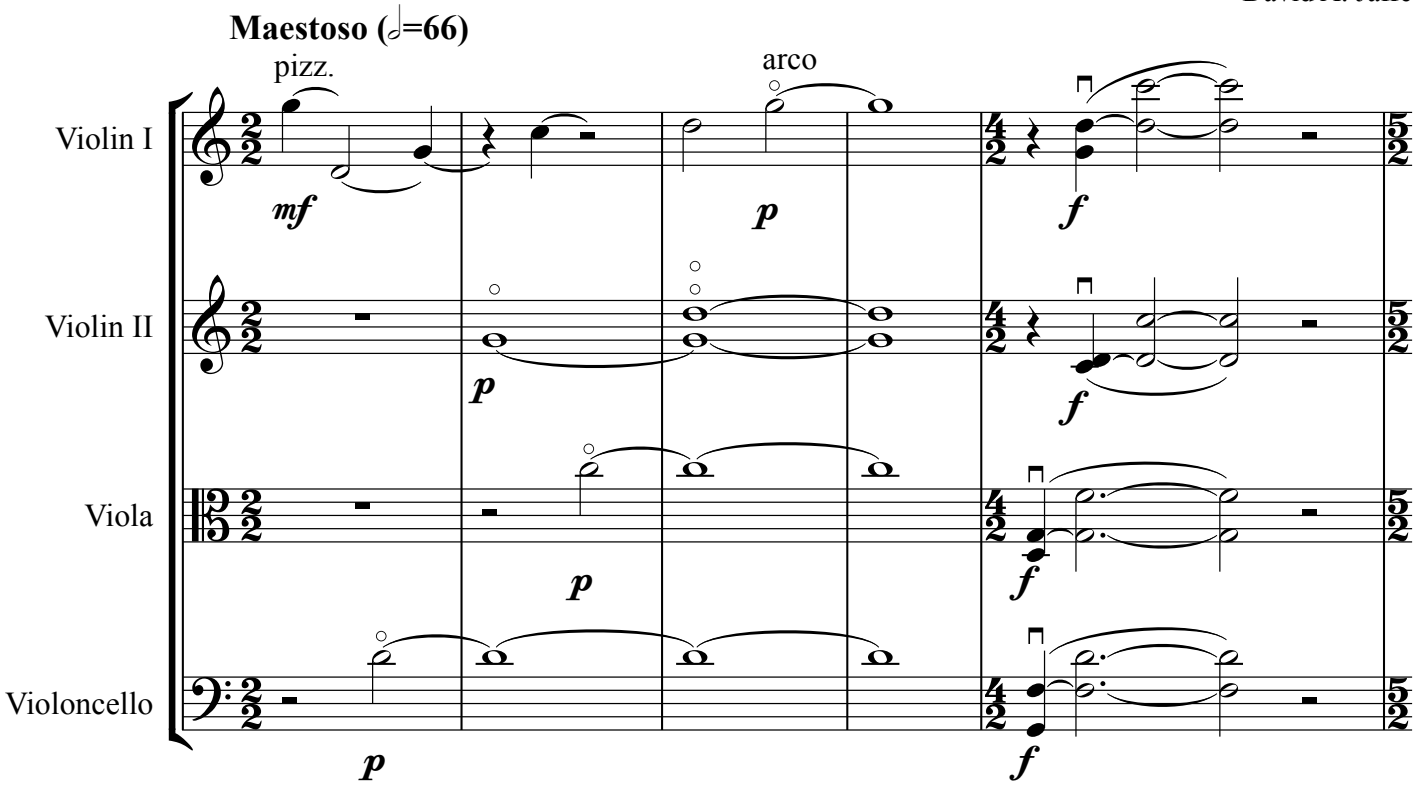
"Fox Hollow" for string quartet is in four movements depicting different moods and times of day, beginning with early morning and ending with an all-night campground jam session. Additionally, each movement is structured around the open strings of a different folk folk instrument in the following order: banjo (Appalachian modal tuning), guitar, mandolin, and fiddle. The movements are played without pause, with cadenzas providing a link from one to the next: first viola, then cello, then alternating violins.

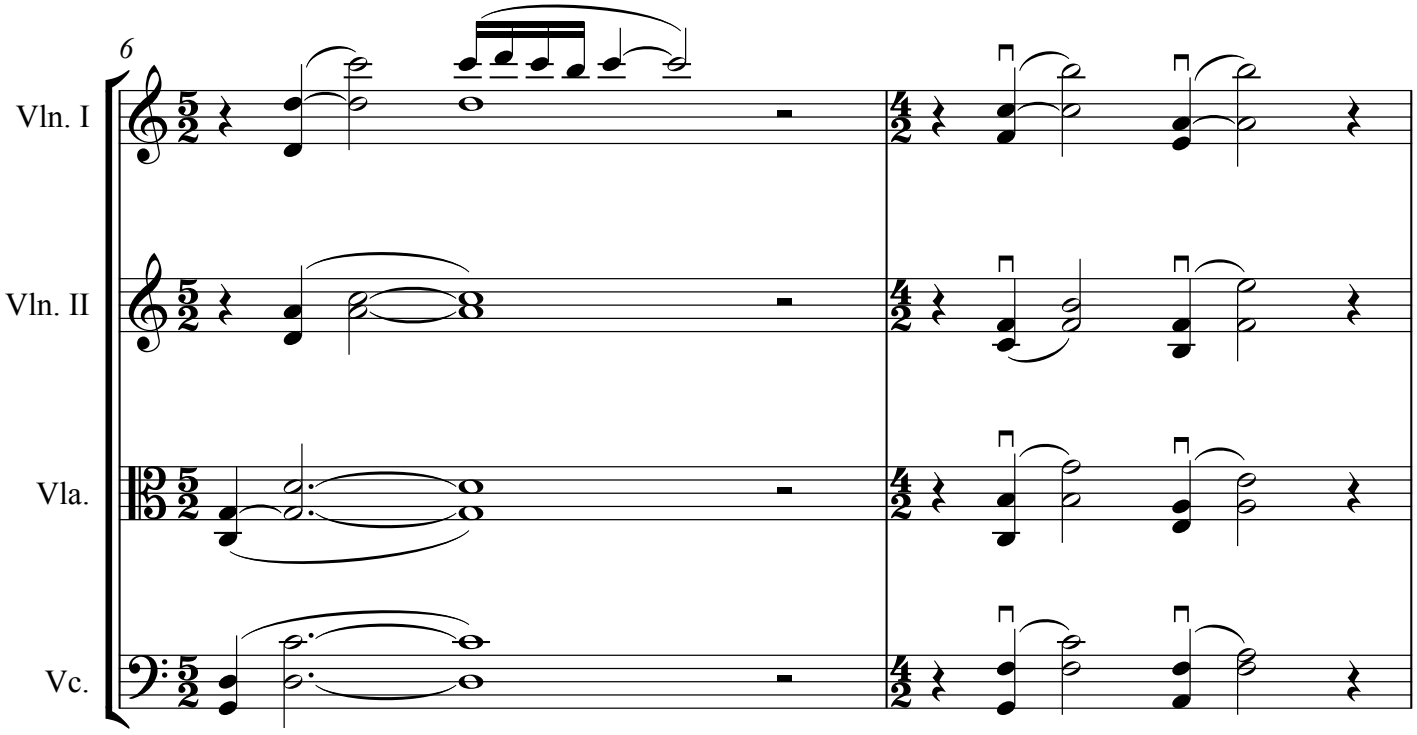
The movements are entitled: "Sawmill Tuning" (banjos at breakfast), "Midday Blues" (guitar licks in the heat of the day after a night without sleep), "Natural Amphitheatre" (un-amplified concerts on a terraced hillside) and "Campground Cacophony Under the Stars" (multiple overlapping jam sessions expand and recede until the dawn, when it all starts again.)

* Description above adapted from notes by Steve Winter of WSHU.

I - Sawmill Tuning

David A. Jaffe





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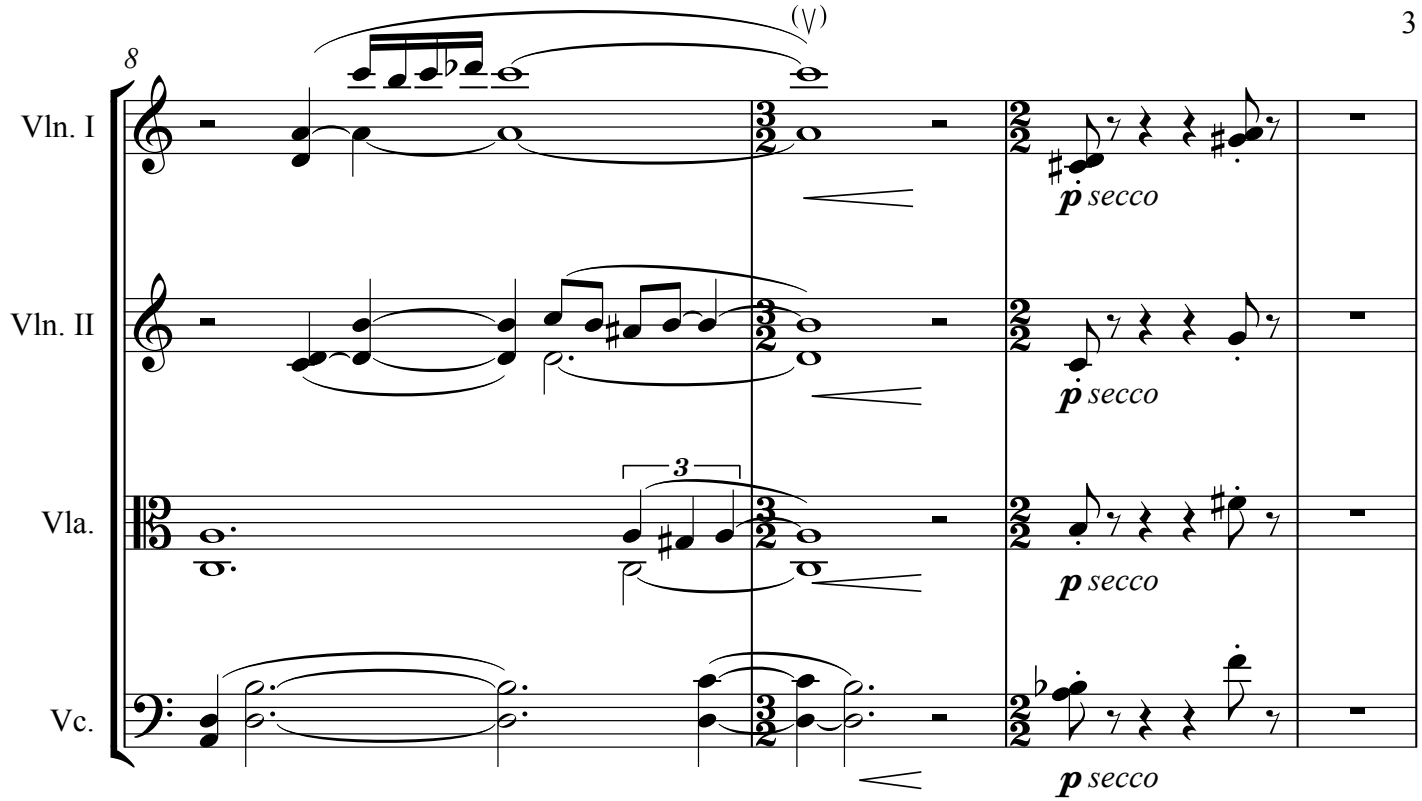
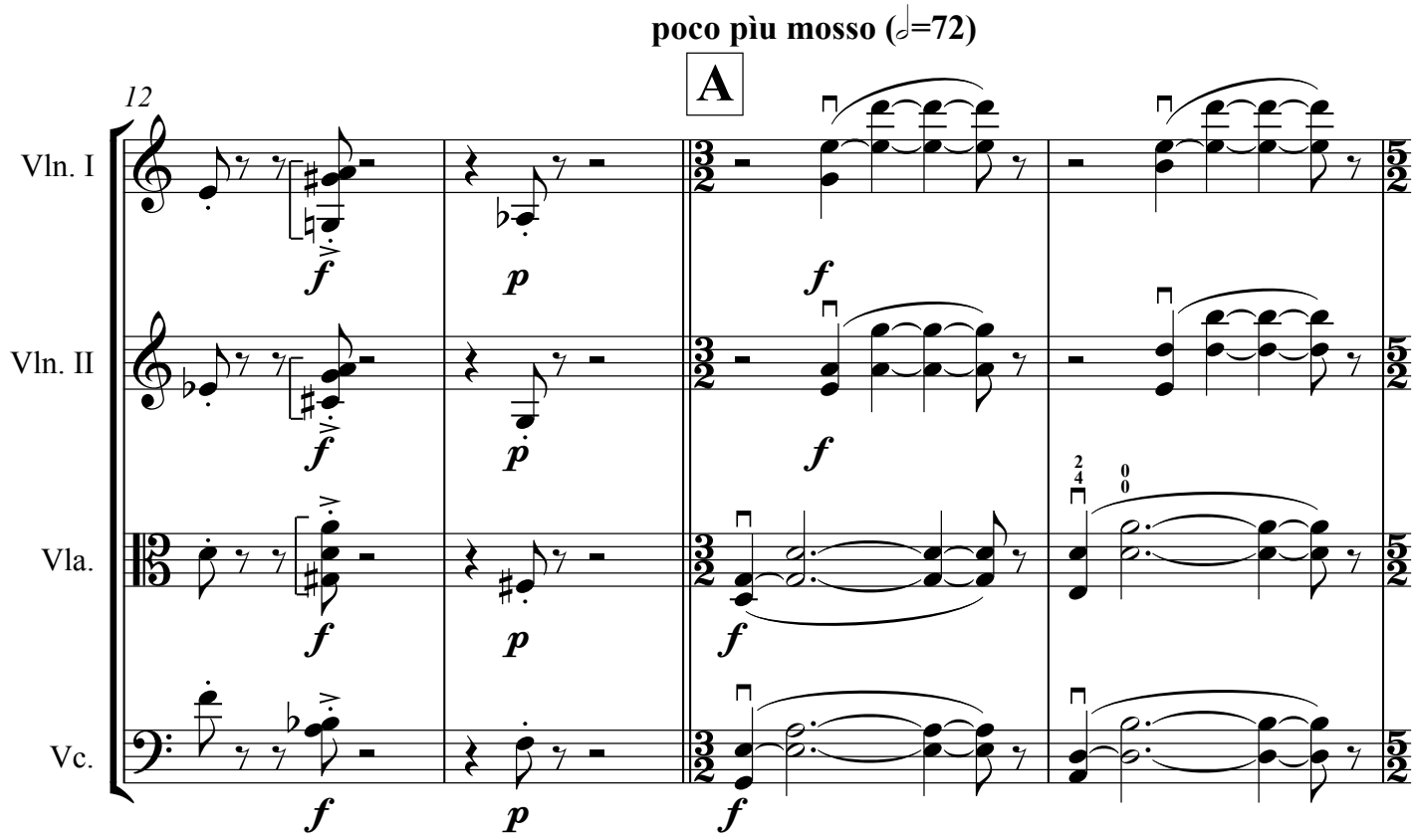
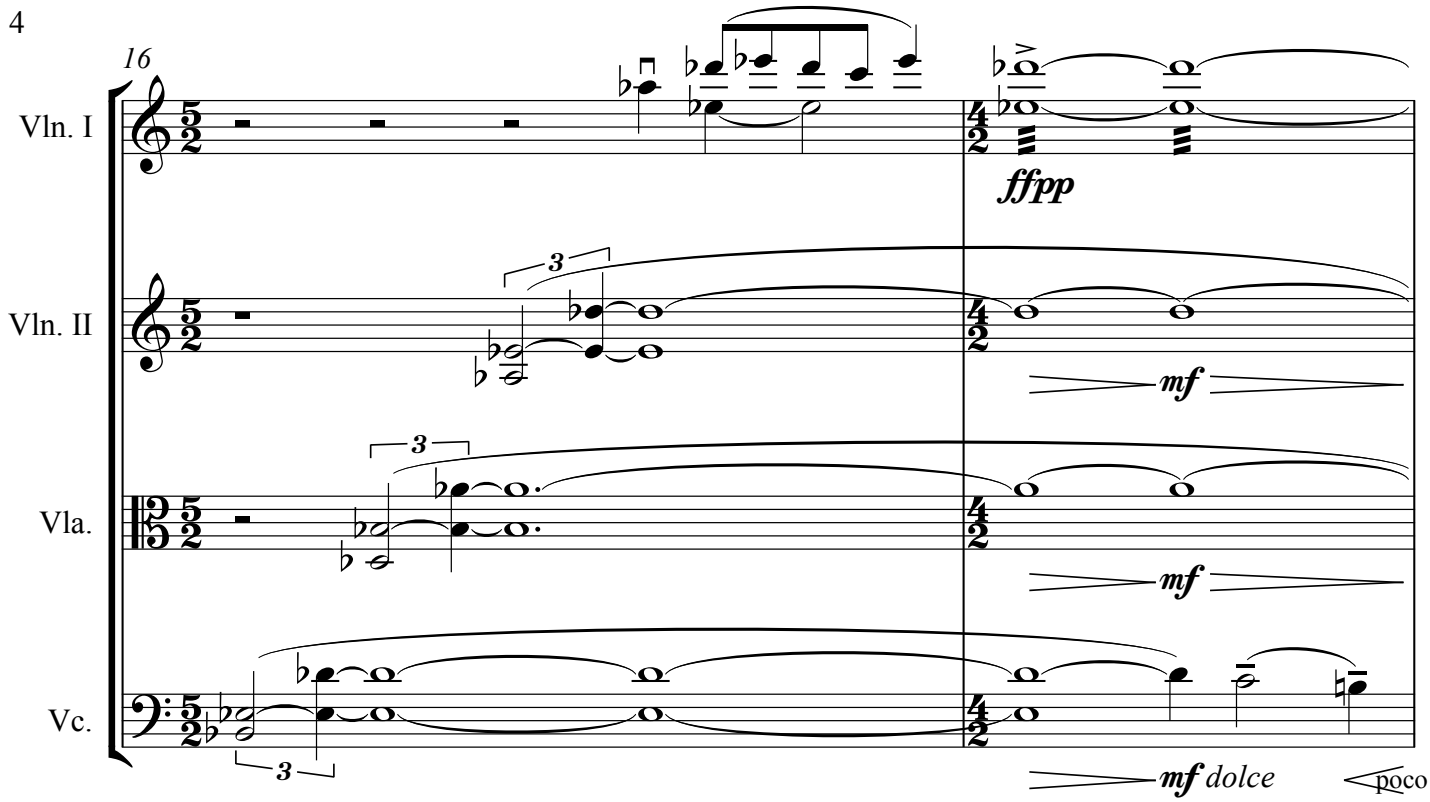
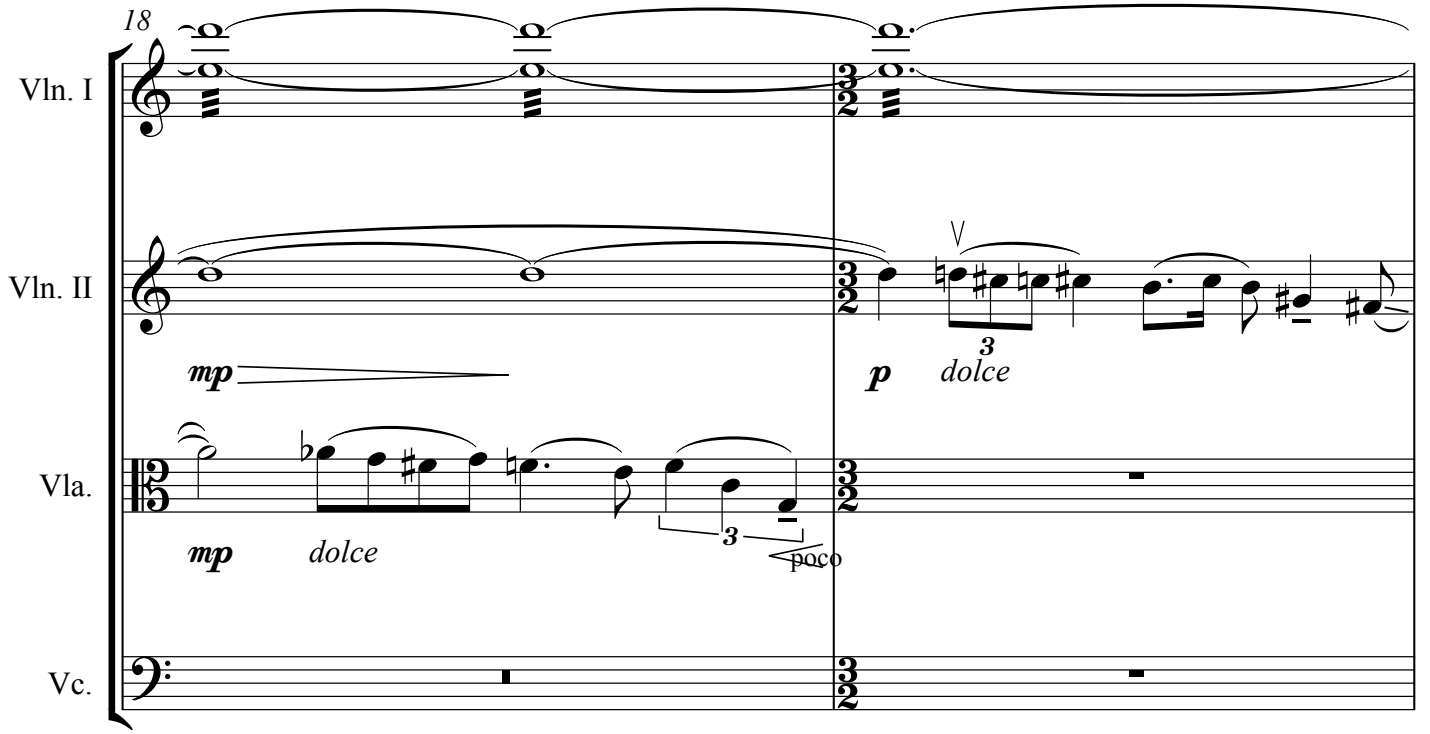
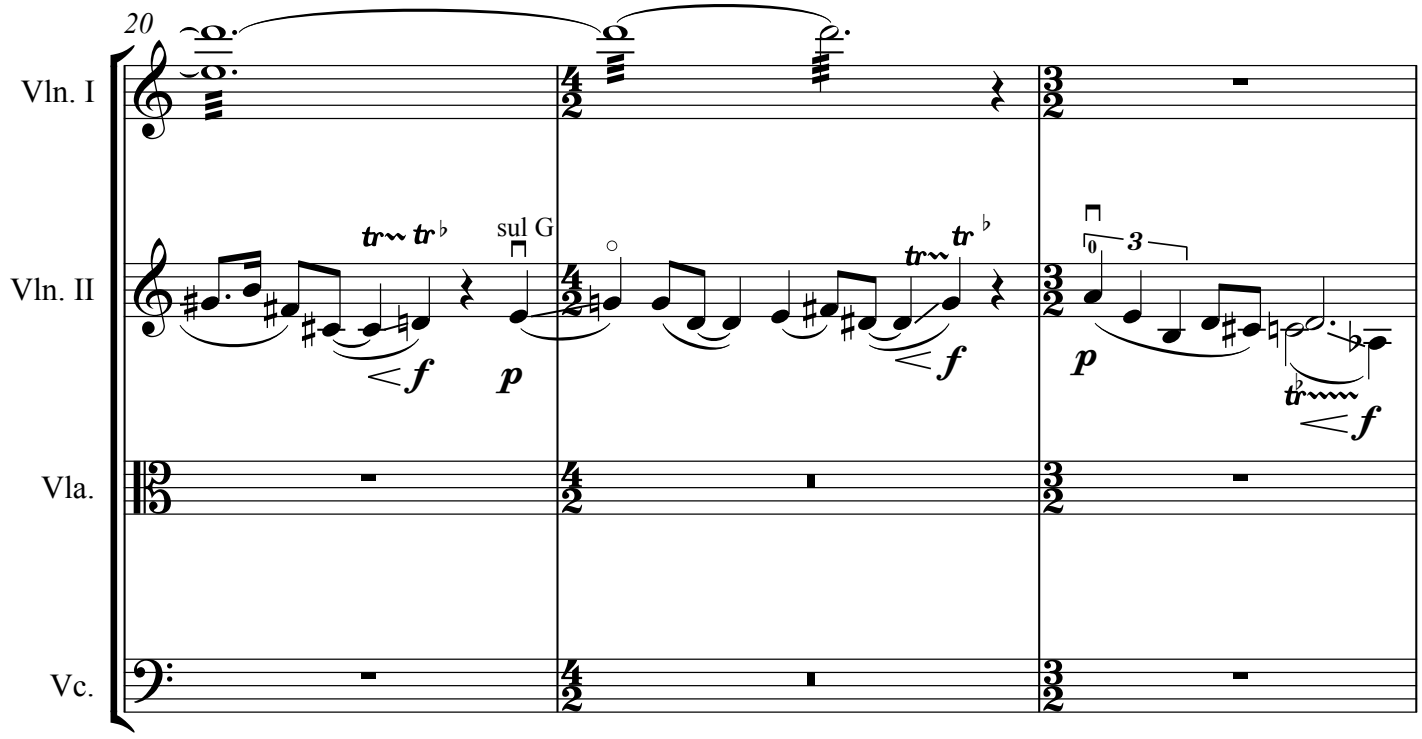
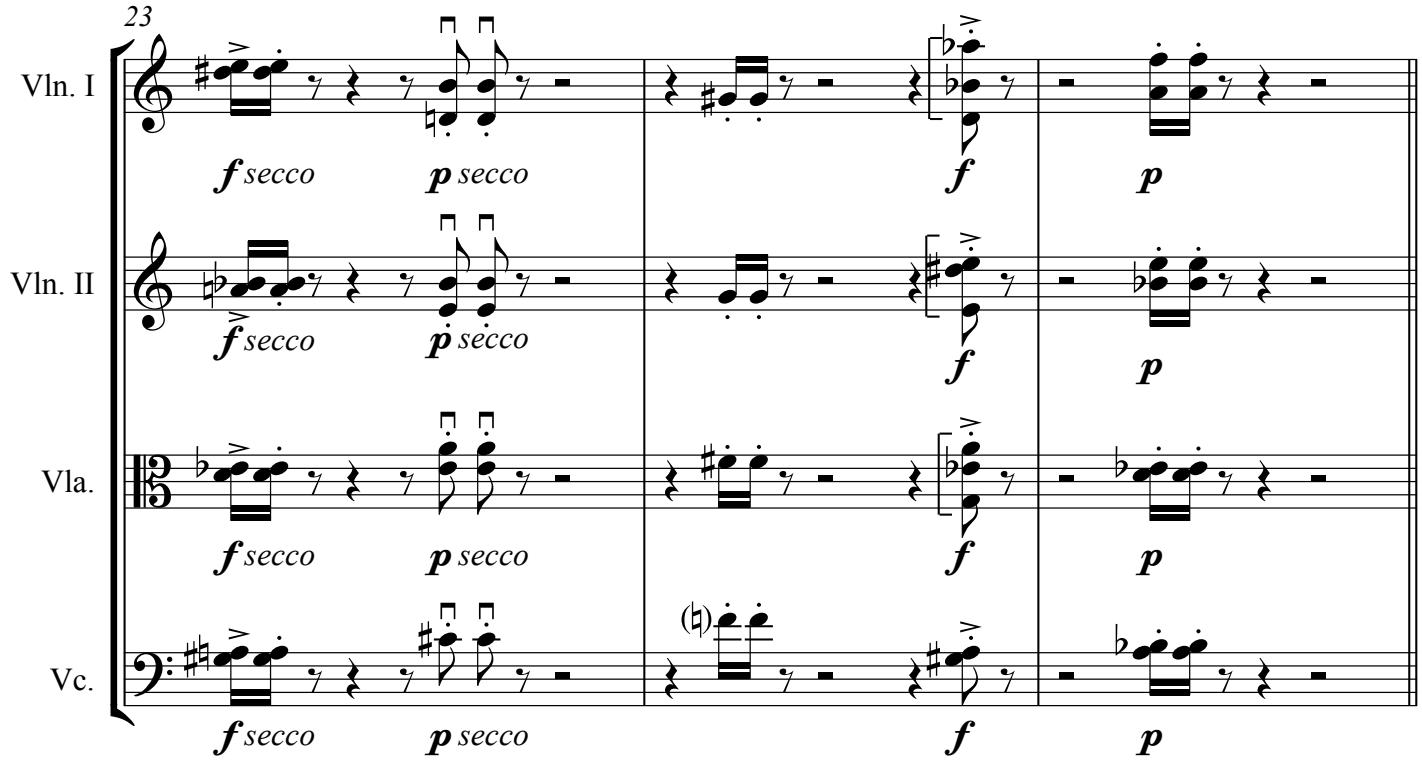

8
Vln. I
Vln. II
Vla.
Vc.
3
p secco
p secco
p secco
p secco

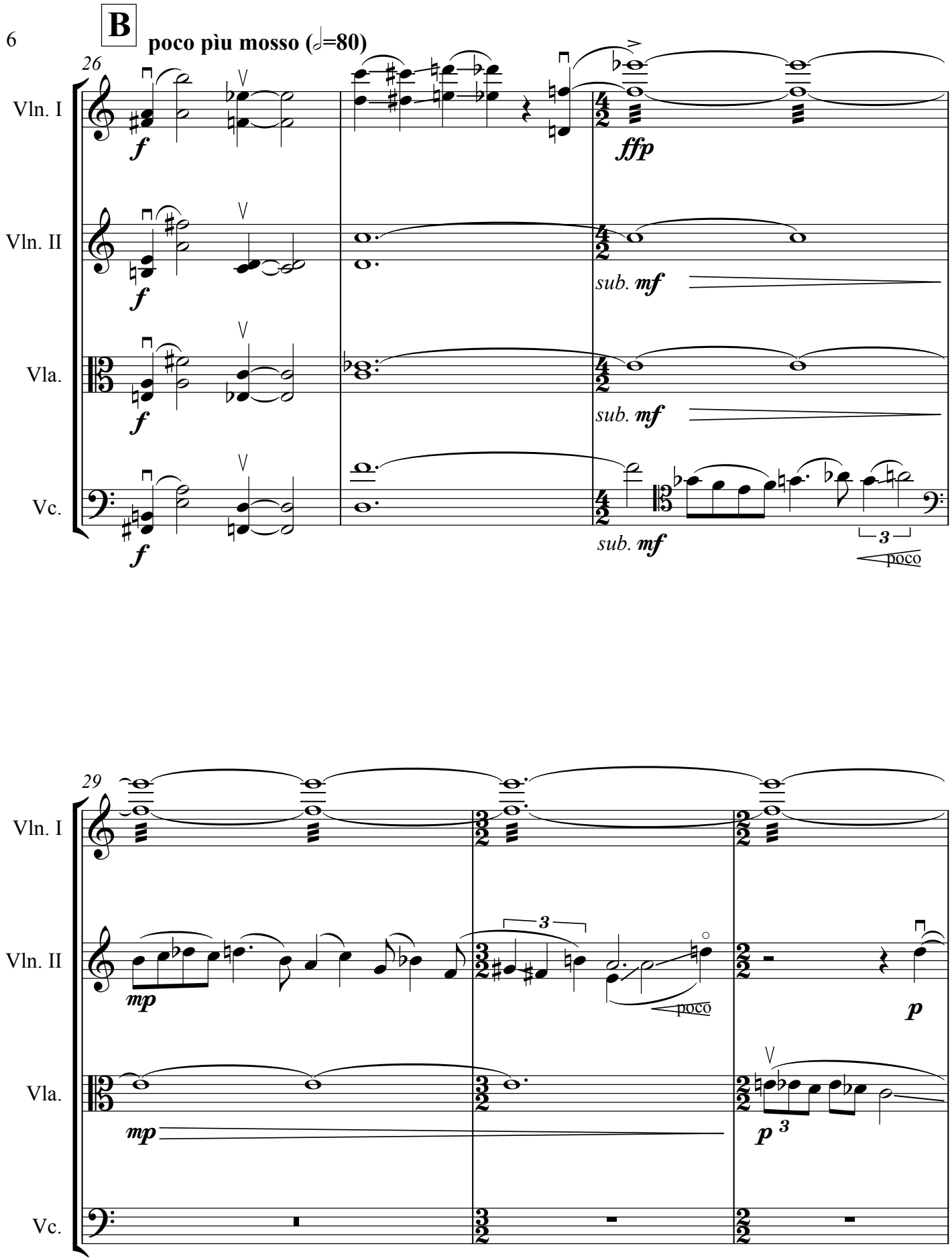

poco più mosso (𝅗𝅥=72)
A
12
Vln. I
Vln. II
Vla.
Vc.
f
p
f
f
p
f
f
p
f
f
p
f

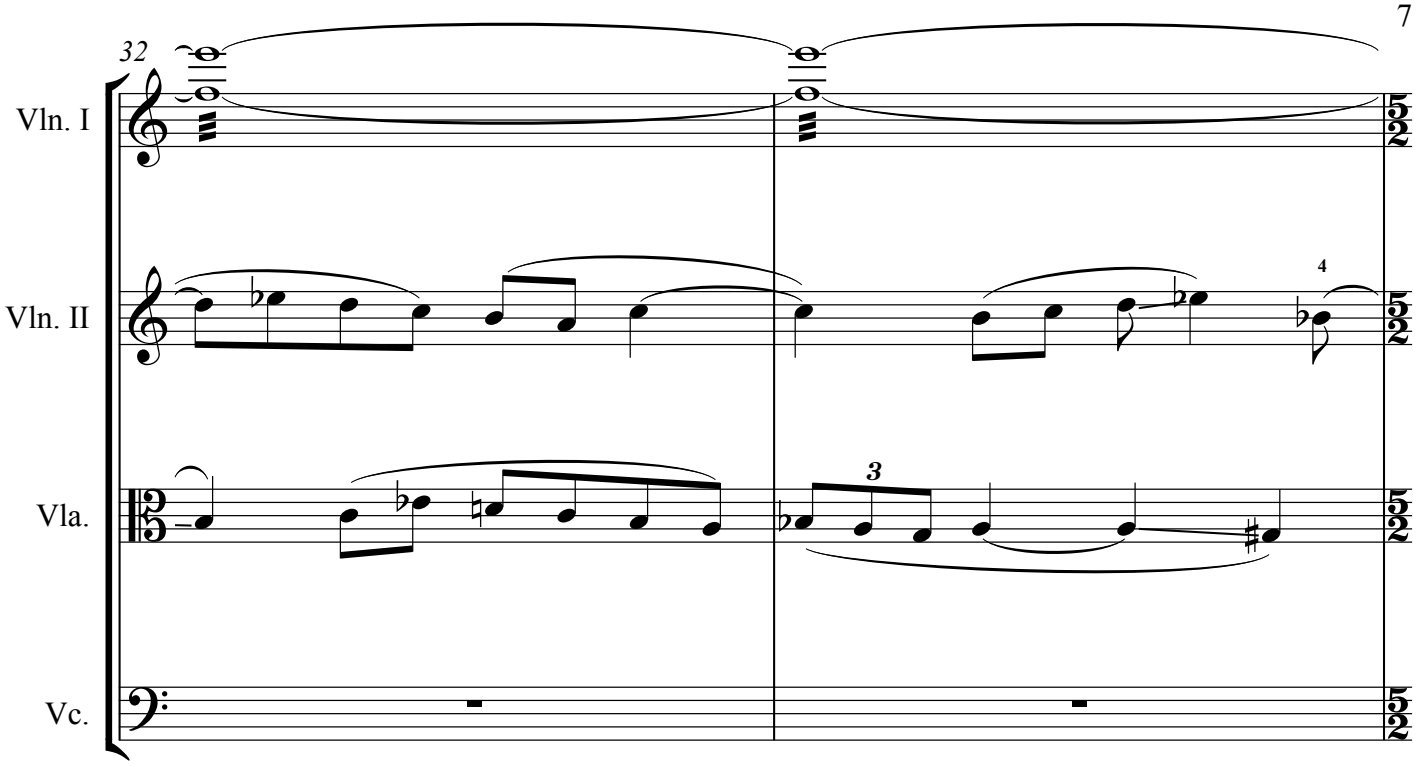

16
Vln. I
Vln. II
Vla.
Vc.
ffpp
mf
mf
mf dolce
poco

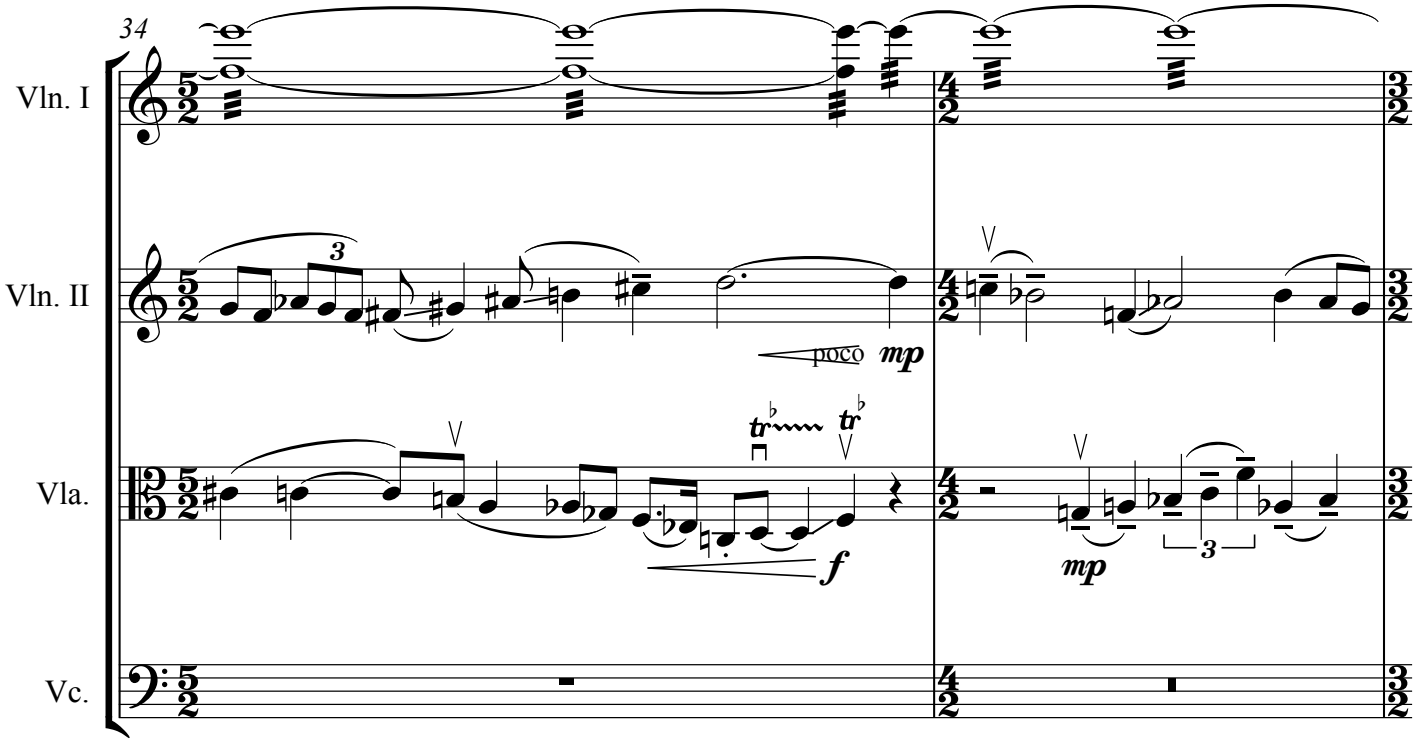

18
Vln. I
Vln. II
Vla.
Vc.
mp
p
dolce
mp
dolce
poco

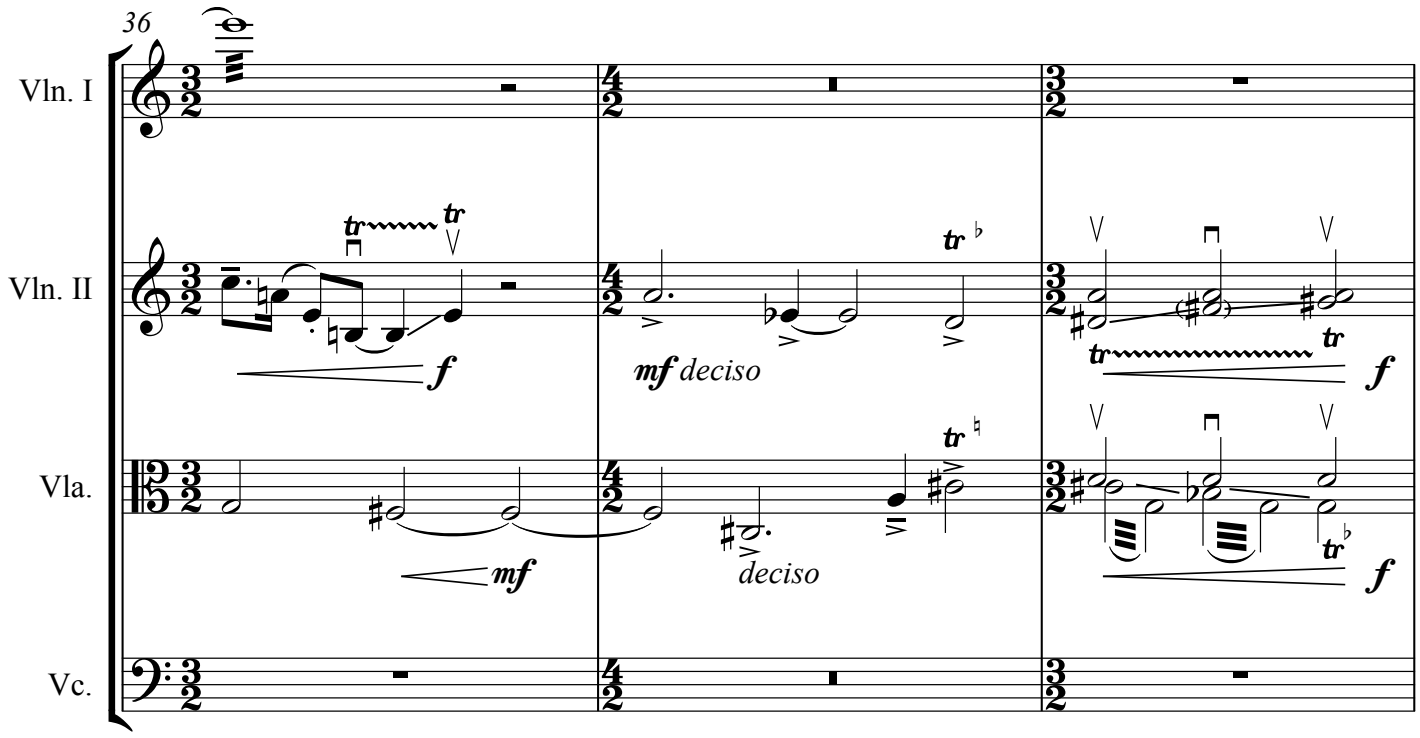

20
Vln. I
Vln. II
Vla.
Vc.
sul G
f
p
f
p
f

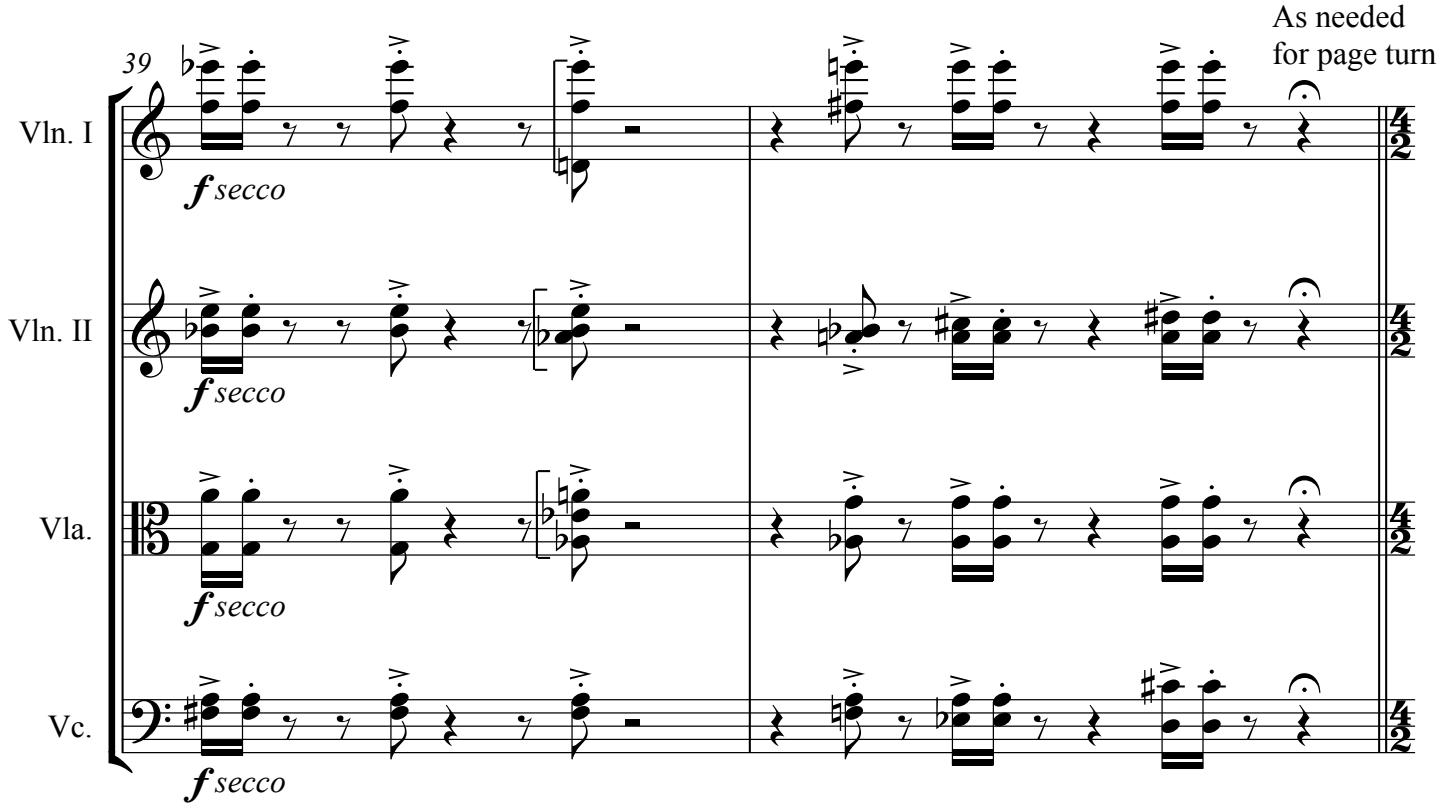

23
Vln. I
Vln. II
Vla.
Vc.
f secco
p secco
f
p

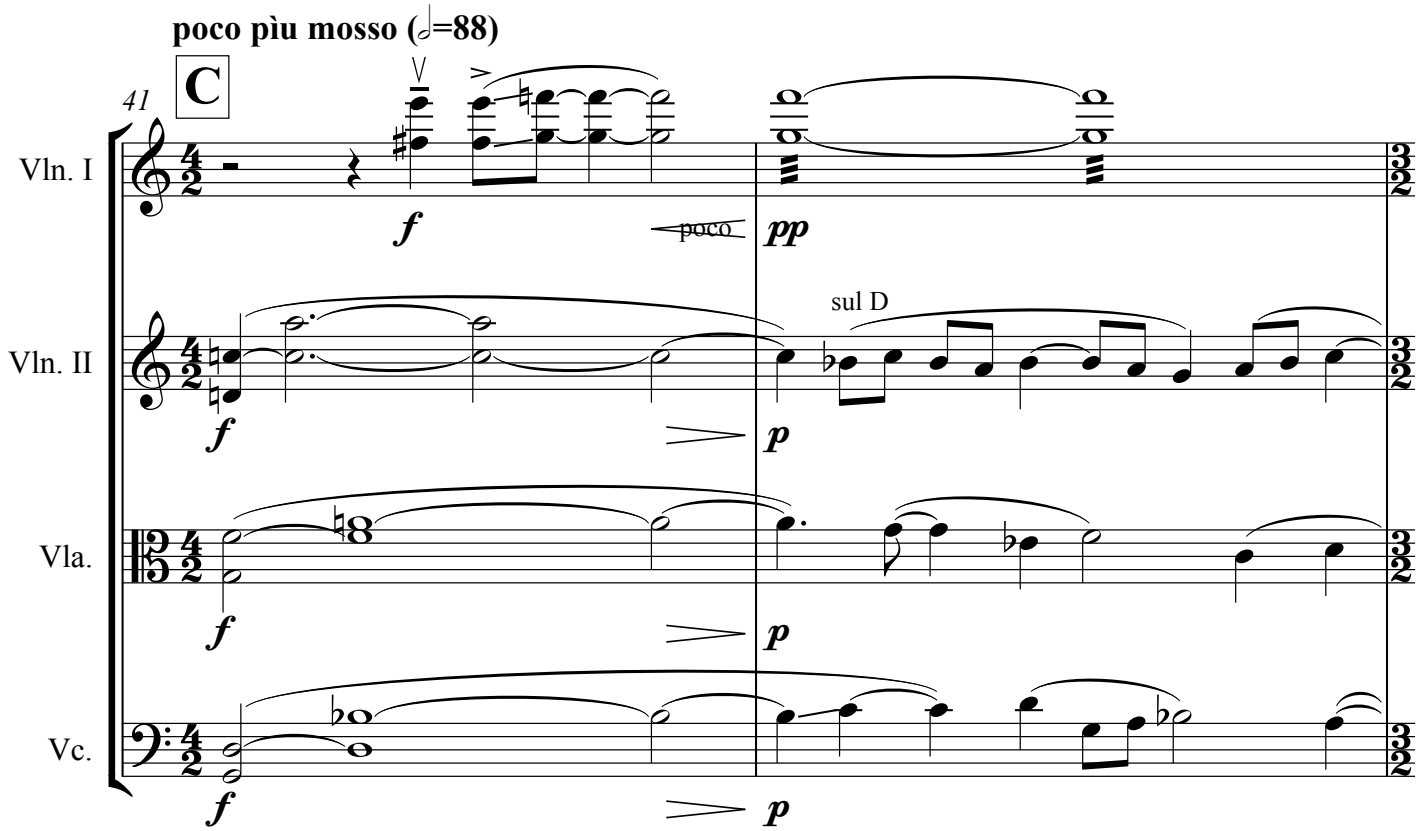

B
poco più mosso (𝅗𝅥=80)
26
Vln. I
Vln. II
Vla.
Vc.
f
ffp
sub. mf
3
poco
29
mp
p
poco

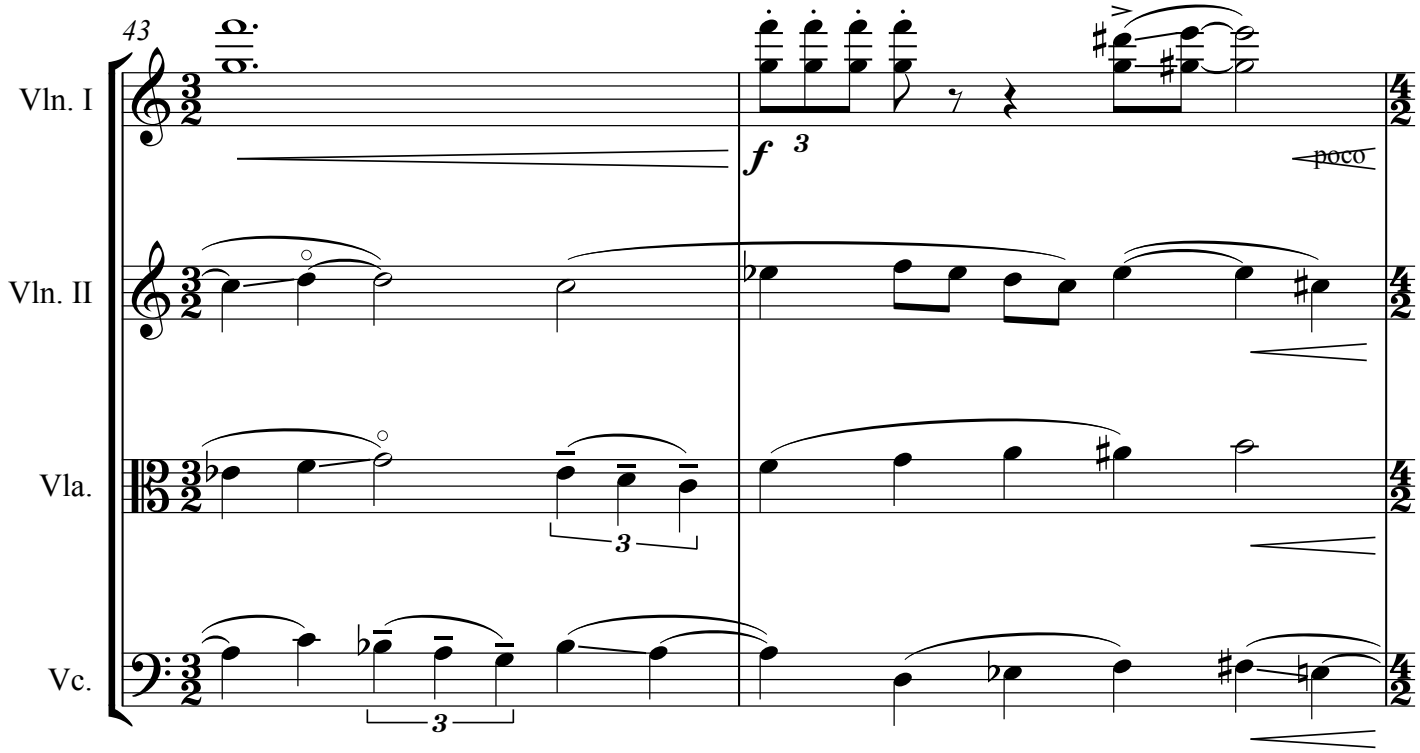

32
Vln. I
Vln. II
Vla.
Vc.
3
4

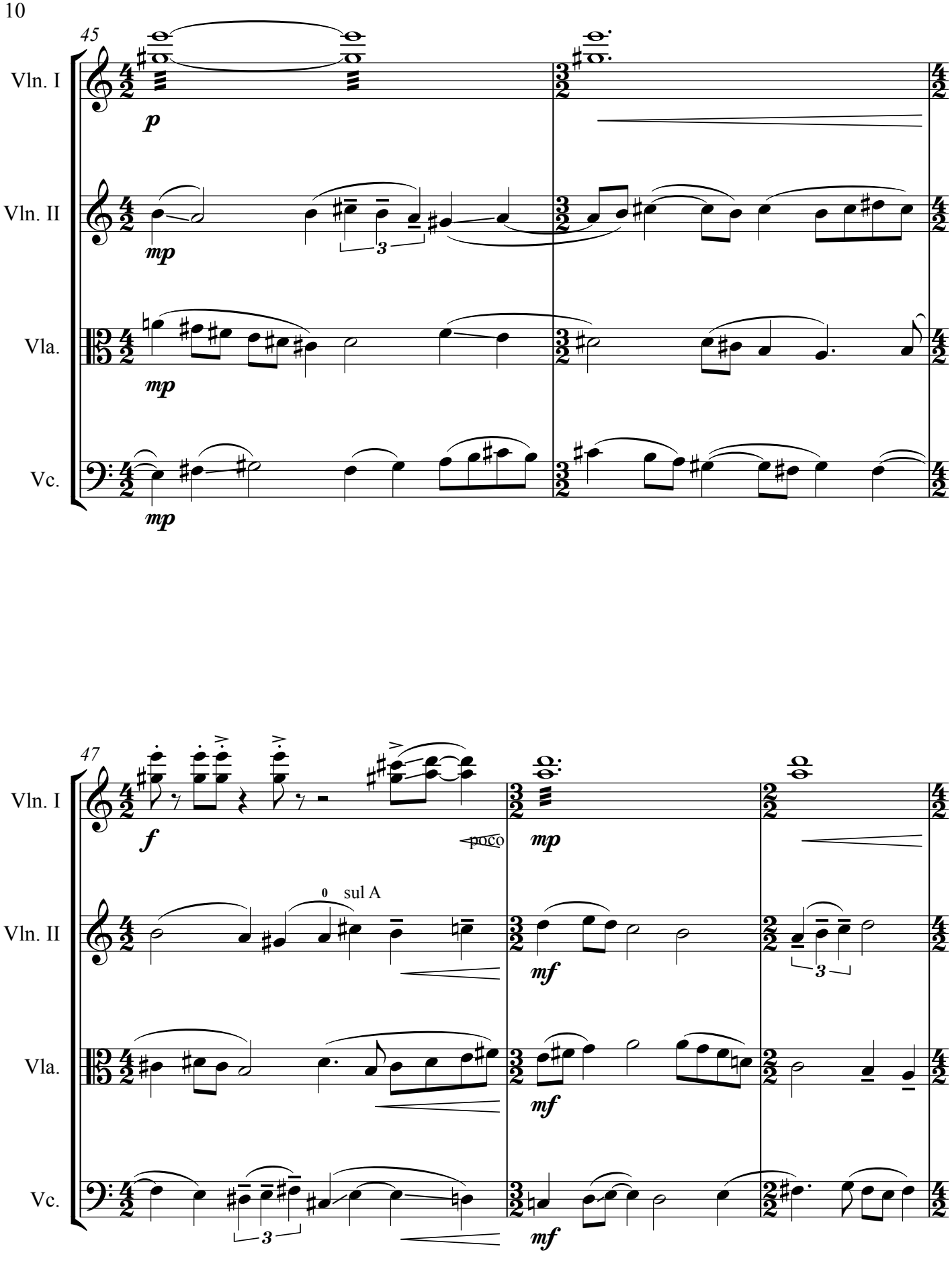

34
Vln. I
Vln. II
Vla.
Vc.
3
poco
mp
tr
tr
f
mp
3

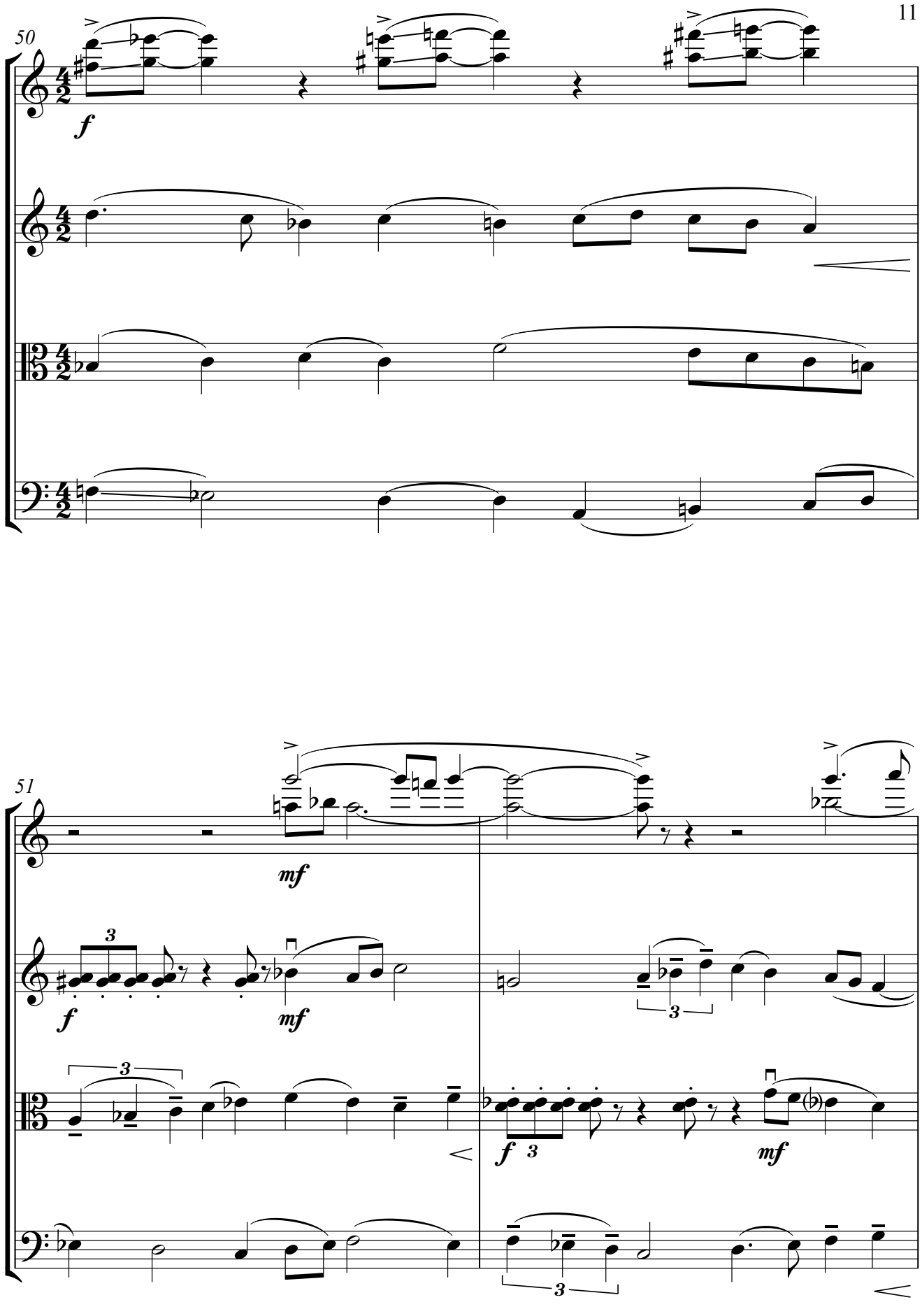

36
Vln. I
Vln. II
Vla.
Vc.
tr
f
mf deciso
deciso
mf
f

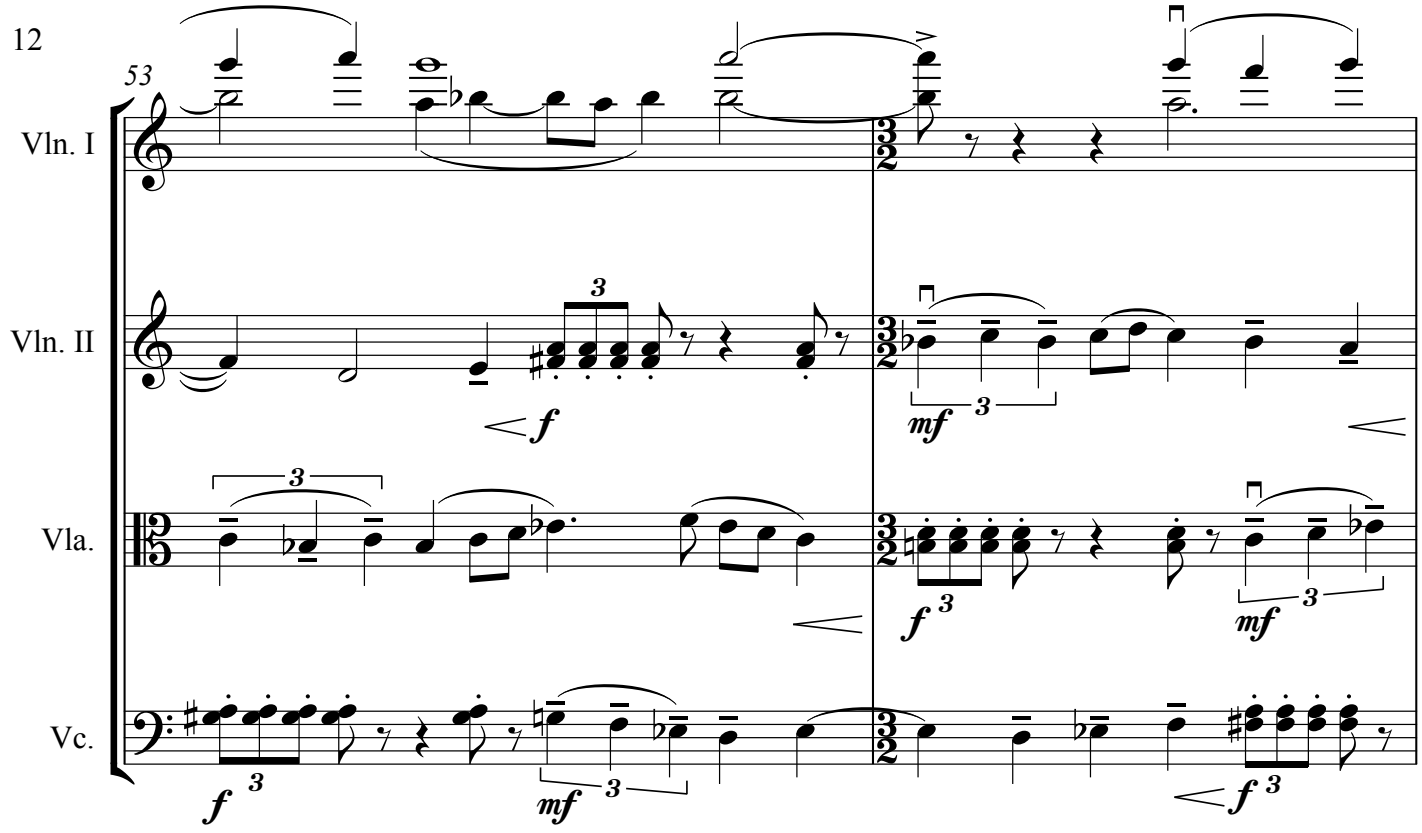

As needed
for page turn
39
Vln. I
Vln. II
Vla.
Vc.
f secco

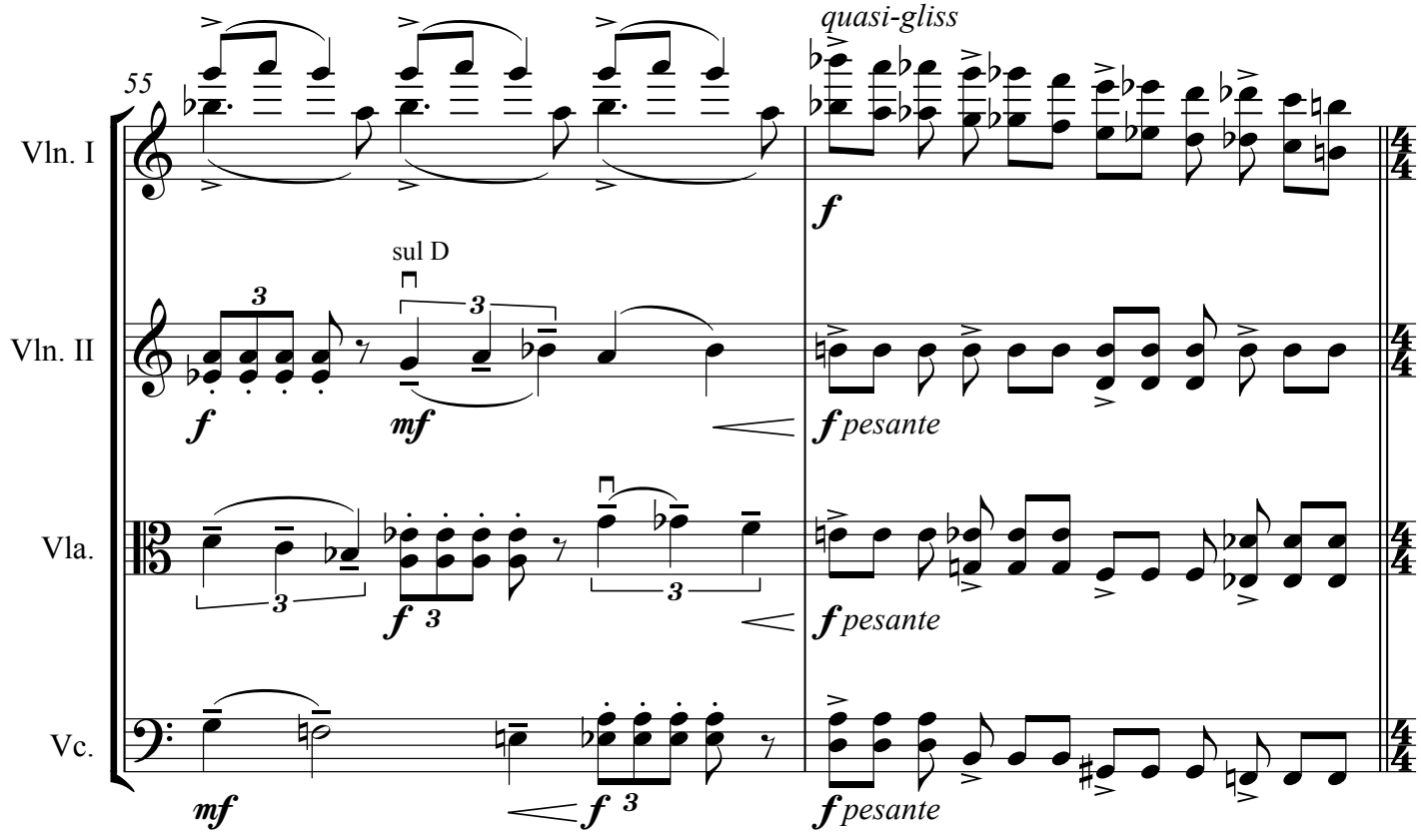

poco più mosso (𝅗𝅥=88)
C
41
Vln. I
Vln. II
Vla.
Vc.
f
poco
pp
sul D
p


43
Vln. I
Vln. II
Vla.
Vc.
f
3
poco


45
Vln. I
Vln. II
Vla.
Vc.
p
mp
3
47
f
poco
mp
mf
0 sul A


50
Vln. I
Vln. II
Vla.
Vc.
f
51
mf
f
mf
3
f
mf


53
Vln. I
Vln. II
Vla.
Vc.
f
mf
3


55
quasi-gliss
sul D
Vln. I
Vln. II
Vla.
Vc.
f
mf
f pesante
3

D **Moderato (♩=116)**

57

Vln. I

Vln. II

Vla.

Vc.

f pesante

sul G

ricochet

sul C

ricochet

put down bow,
pick up dowel
(for col legno)

f pesante

59

Vln. I

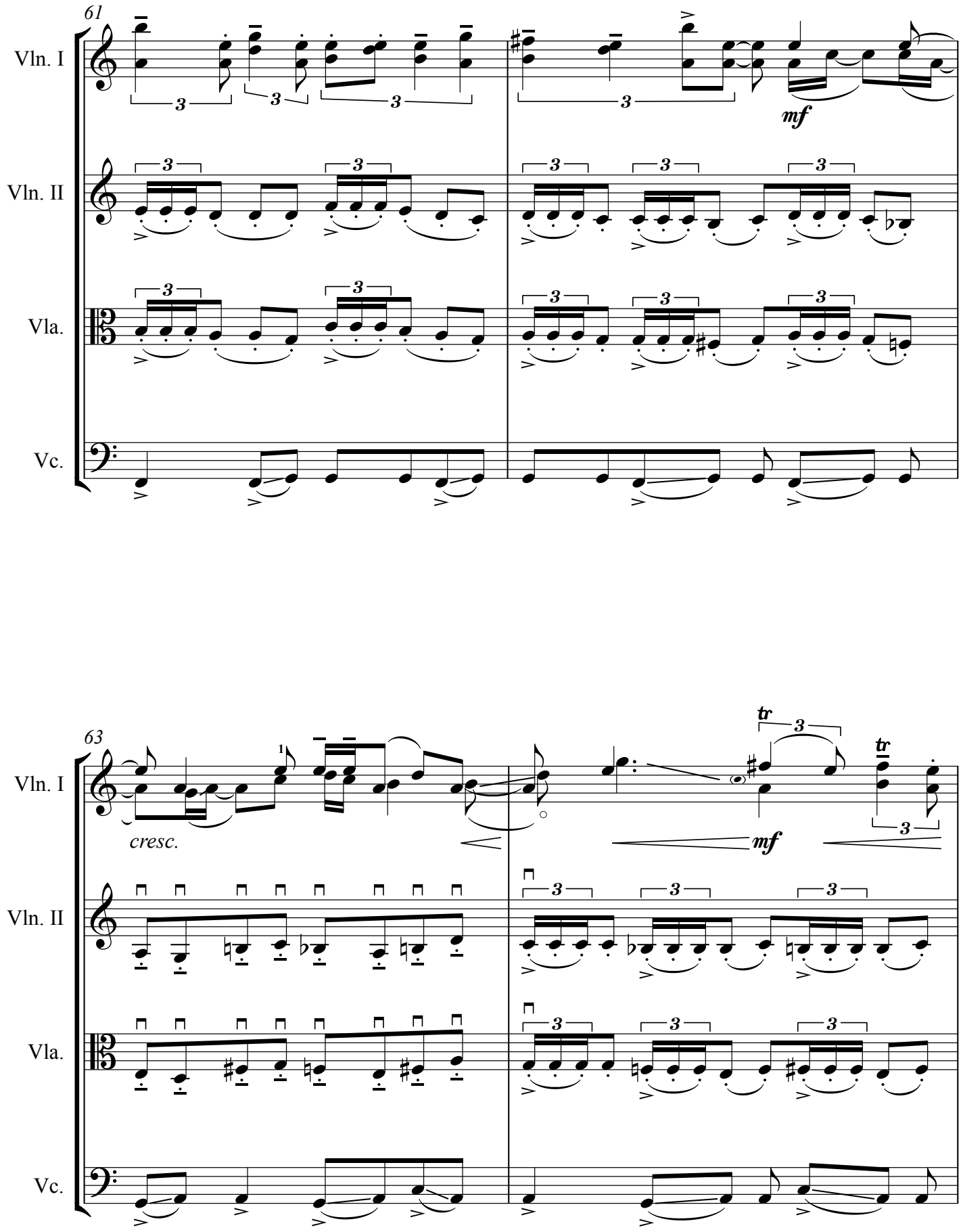
Vln. II

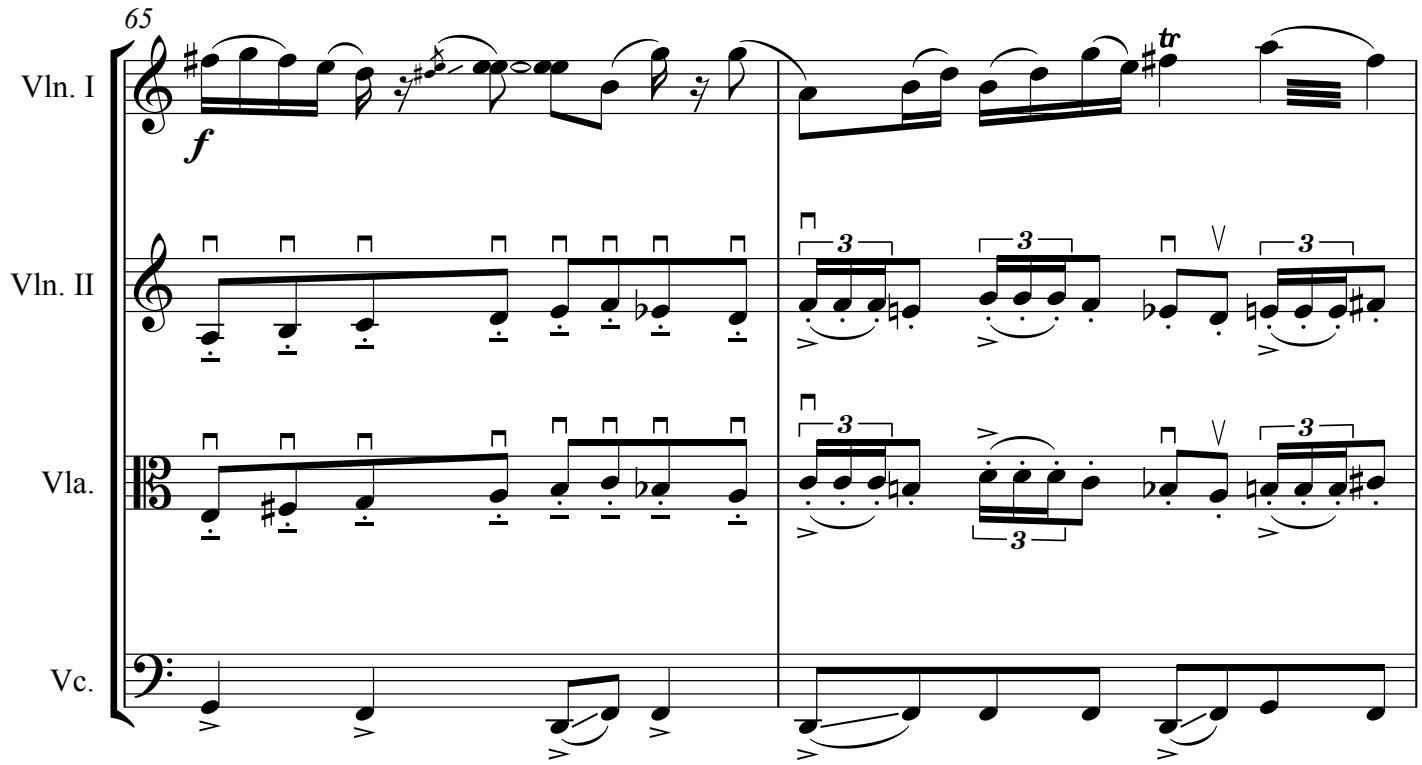
Vla.

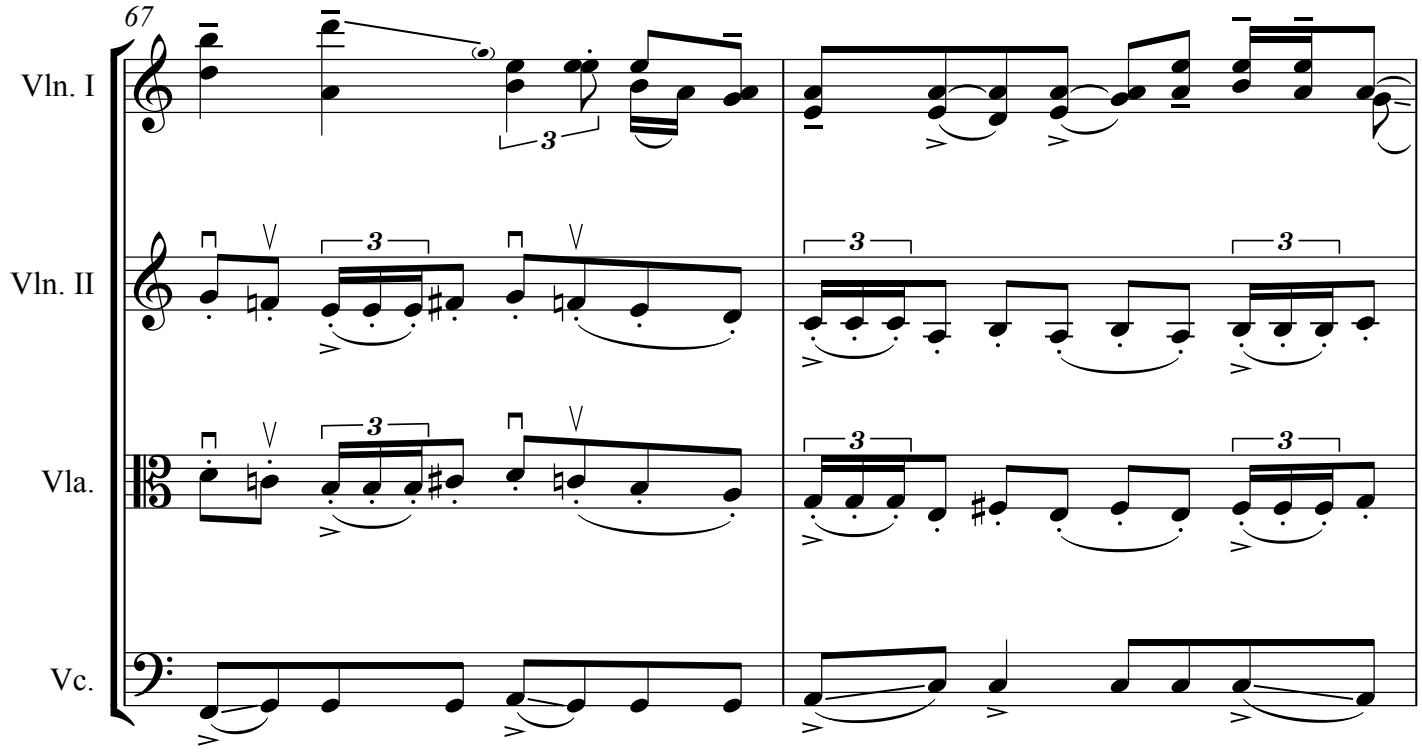
Vc.

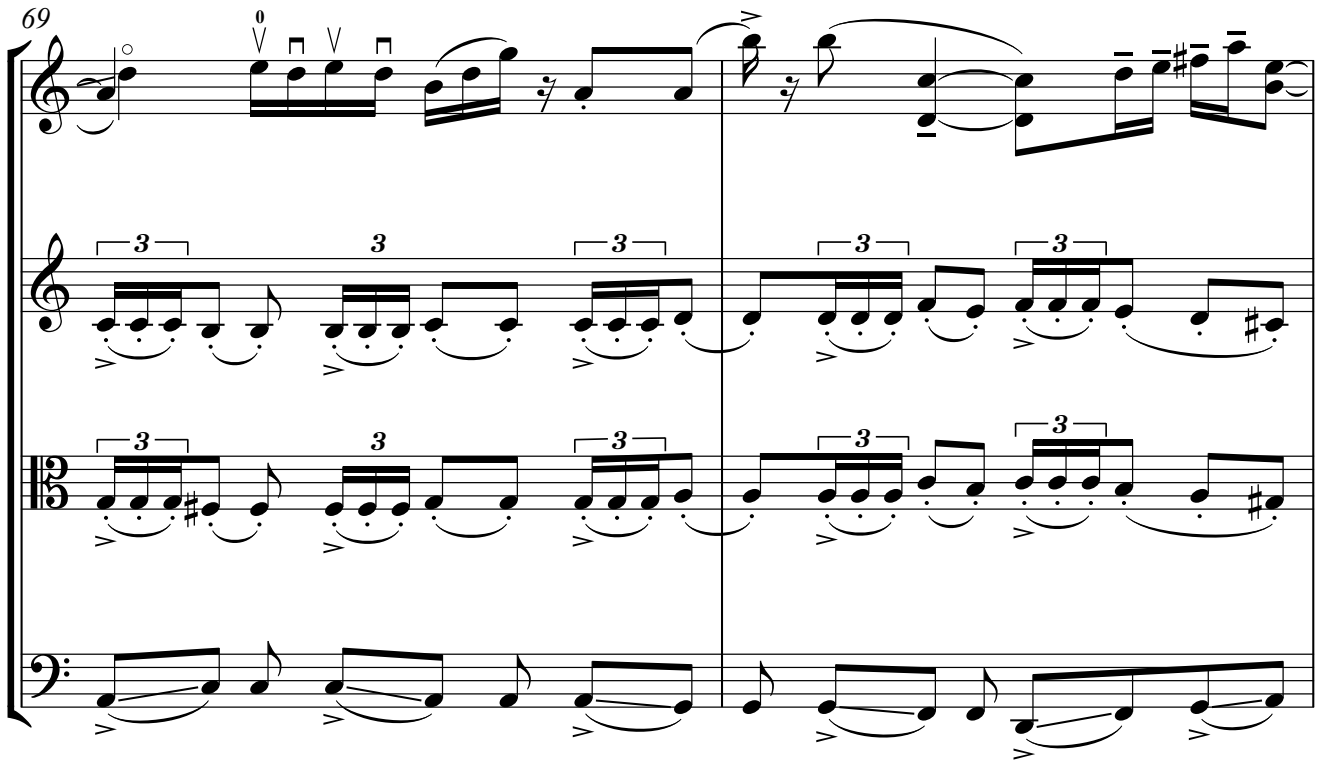
col legno battutto

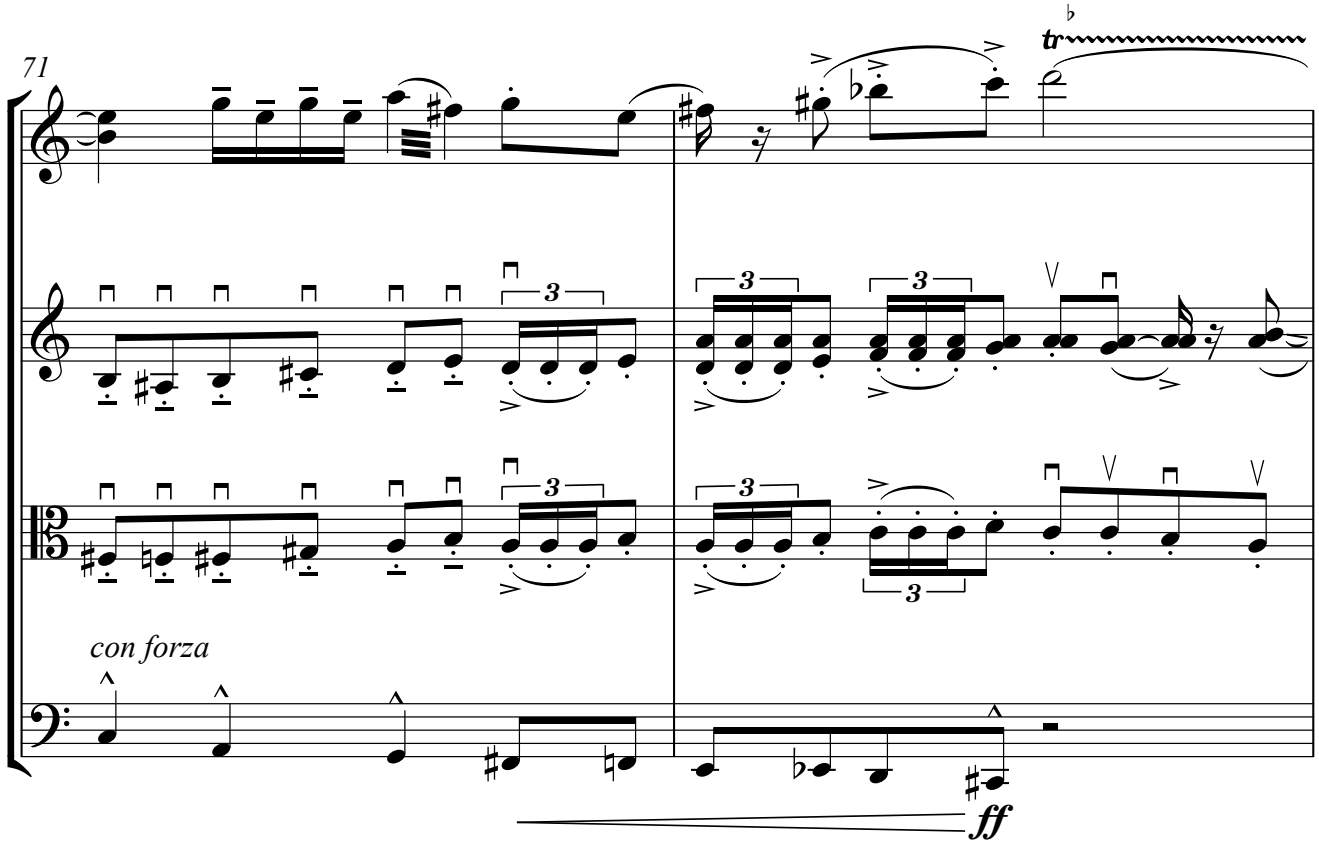
sul C

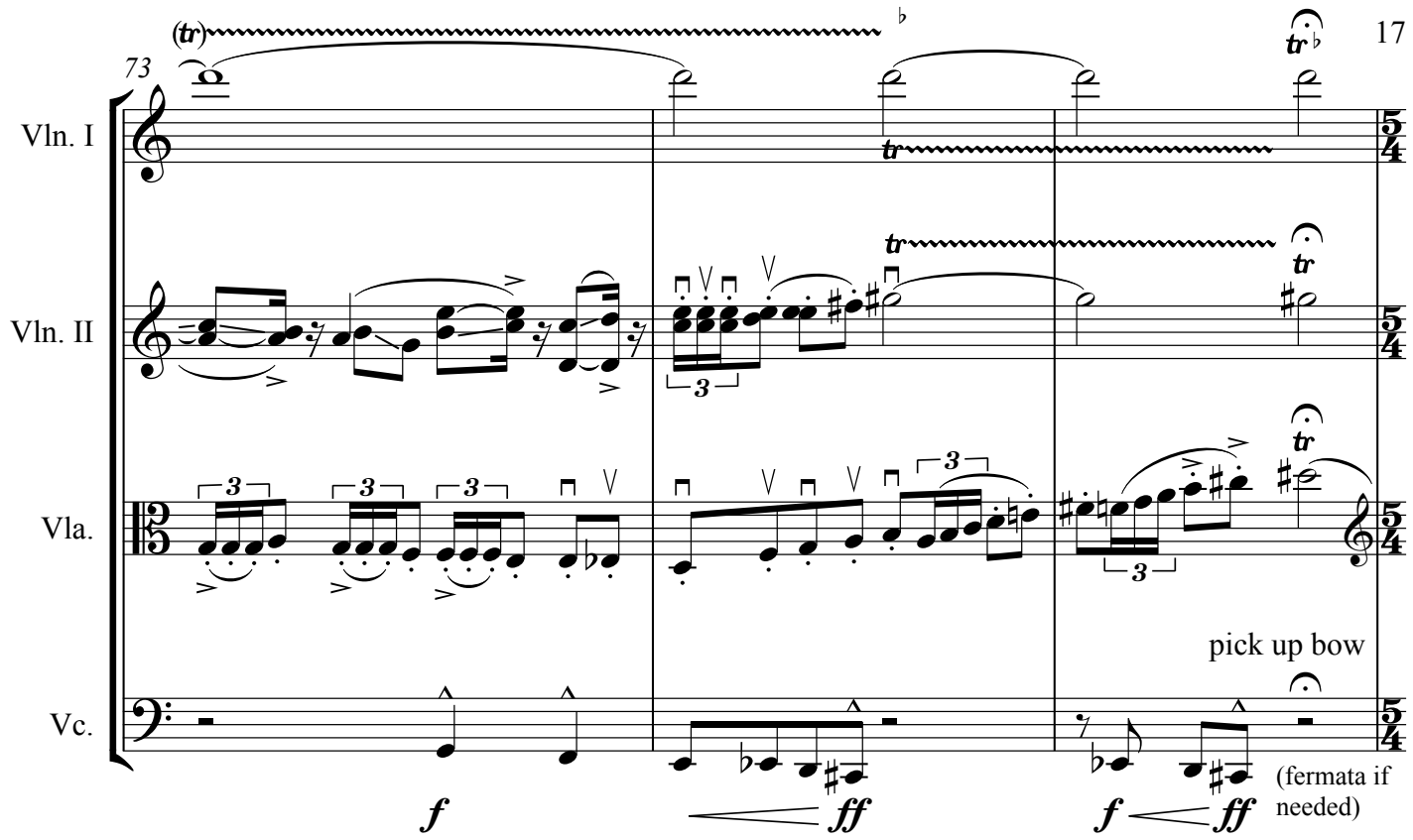

61
Vln. I
Vln. II
Vla.
Vc.
mf
63
cresc.
tr
mf

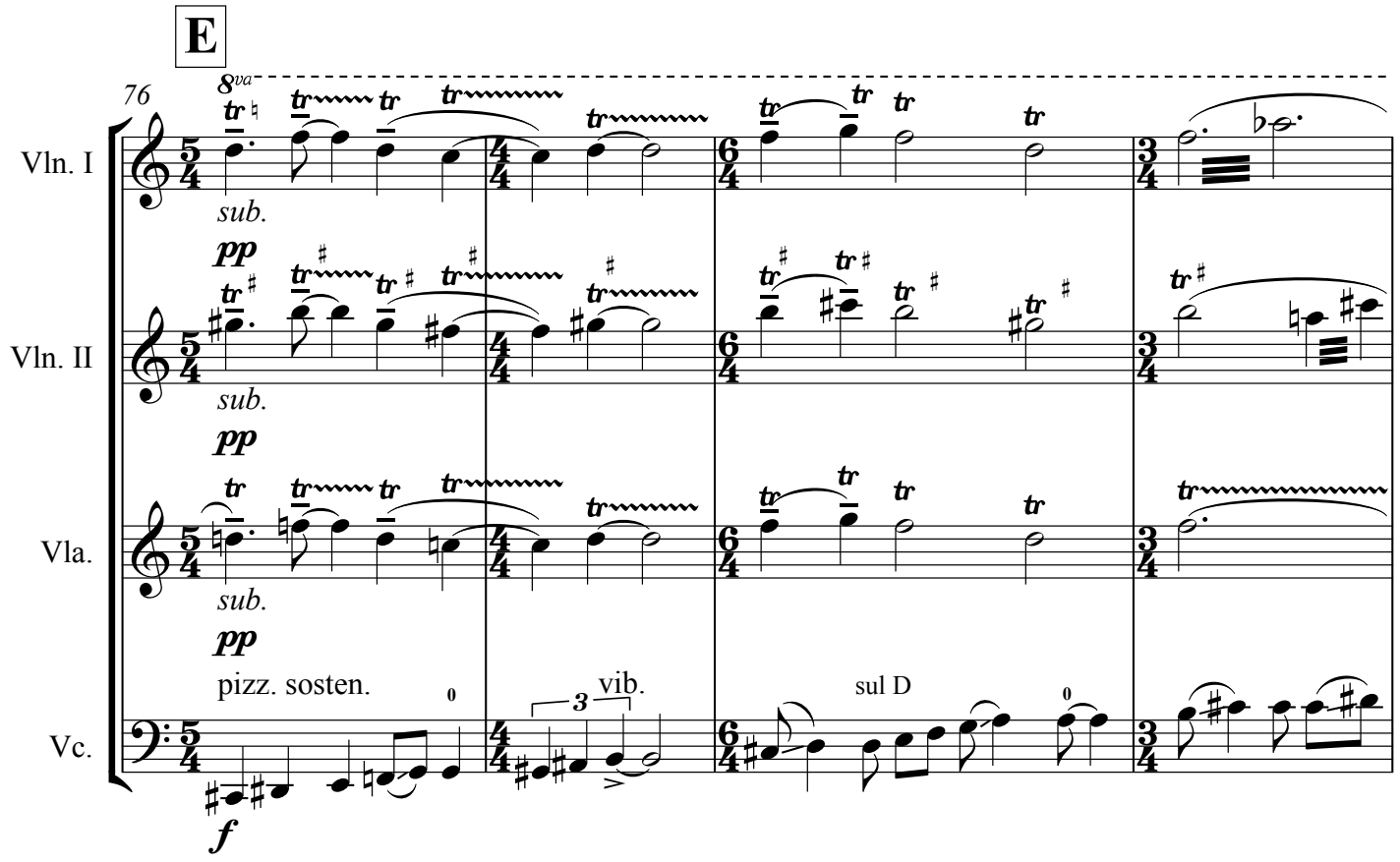

65
Vln. I
Vln. II
Vla.
Vc.
f
tr
3

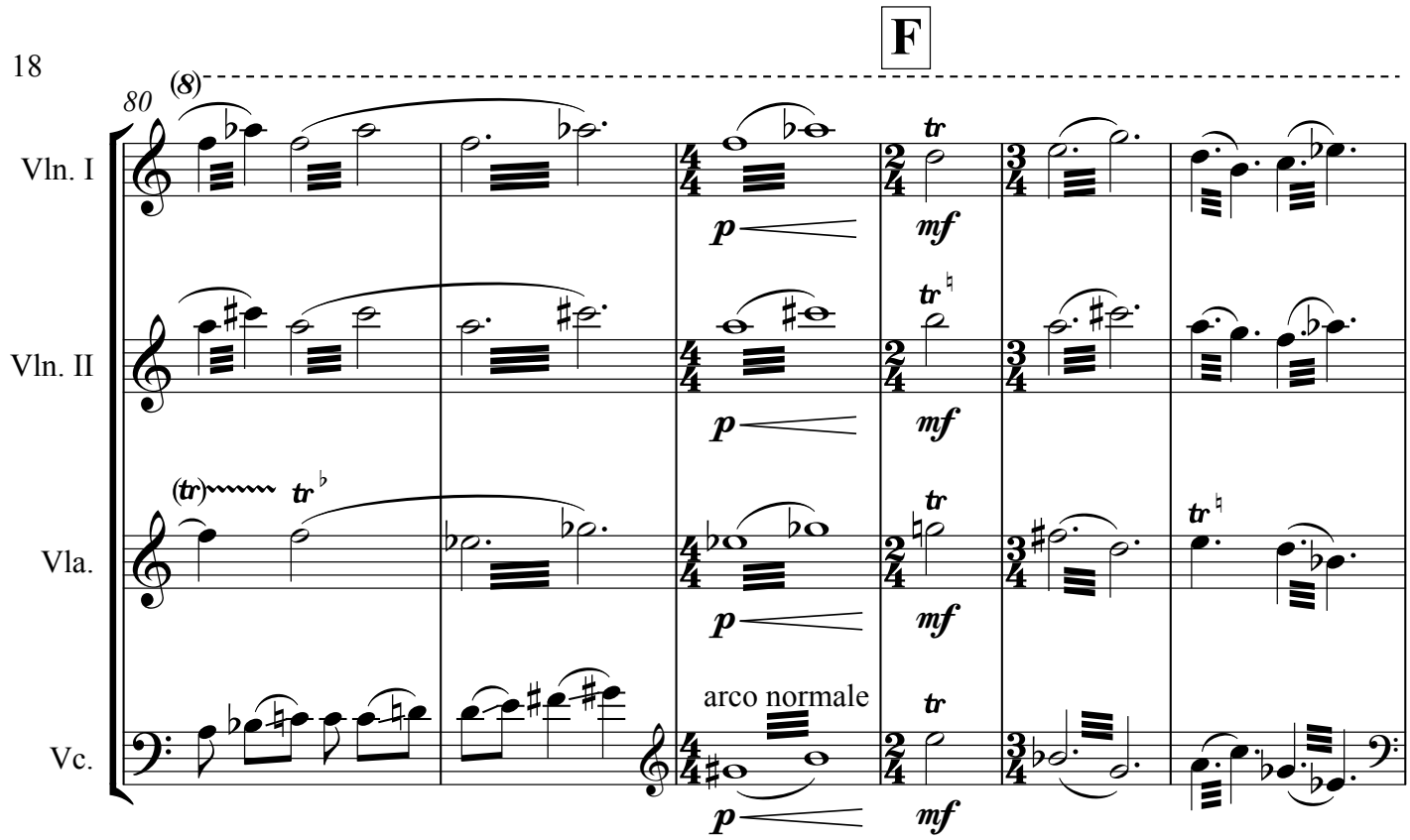

67
Vln. I
Vln. II
Vla.
Vc.
3

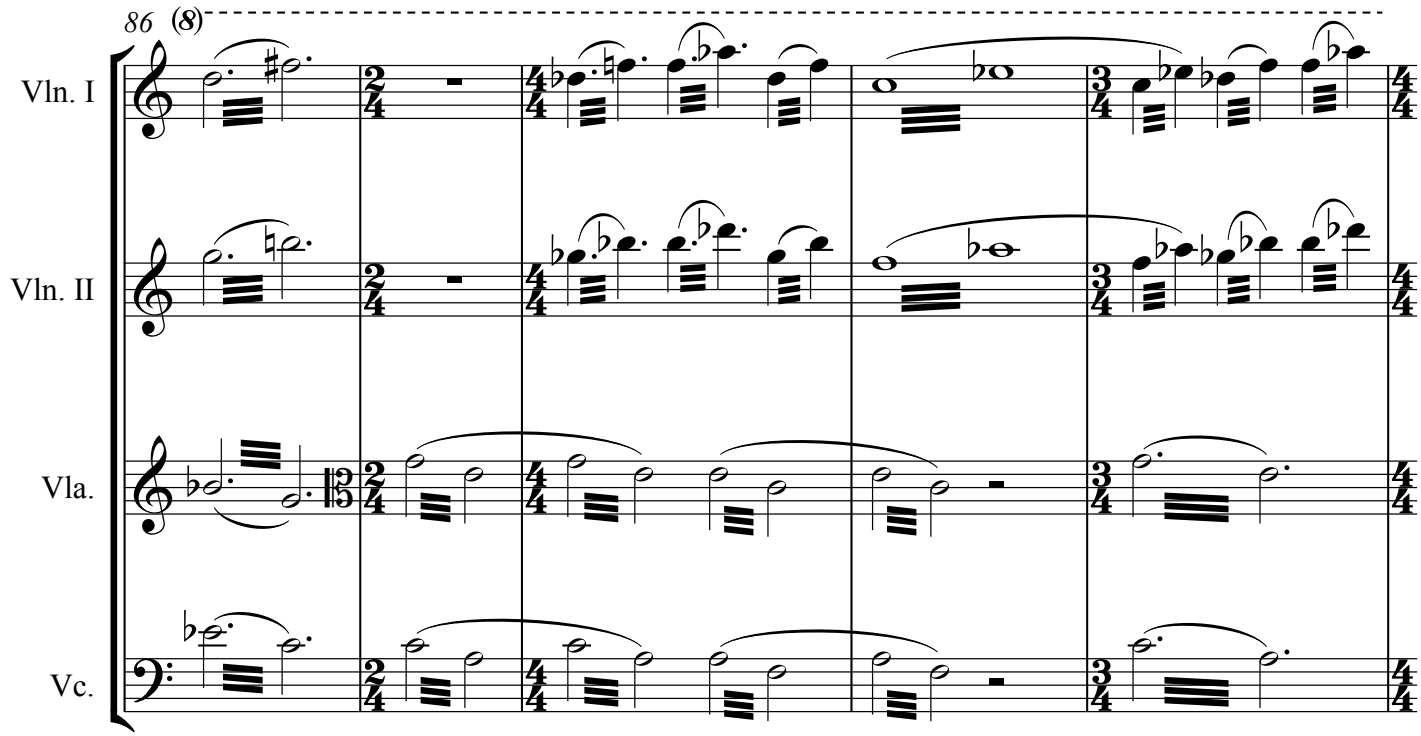

69
Vln. I
Vln. II
Vla.
Vc.

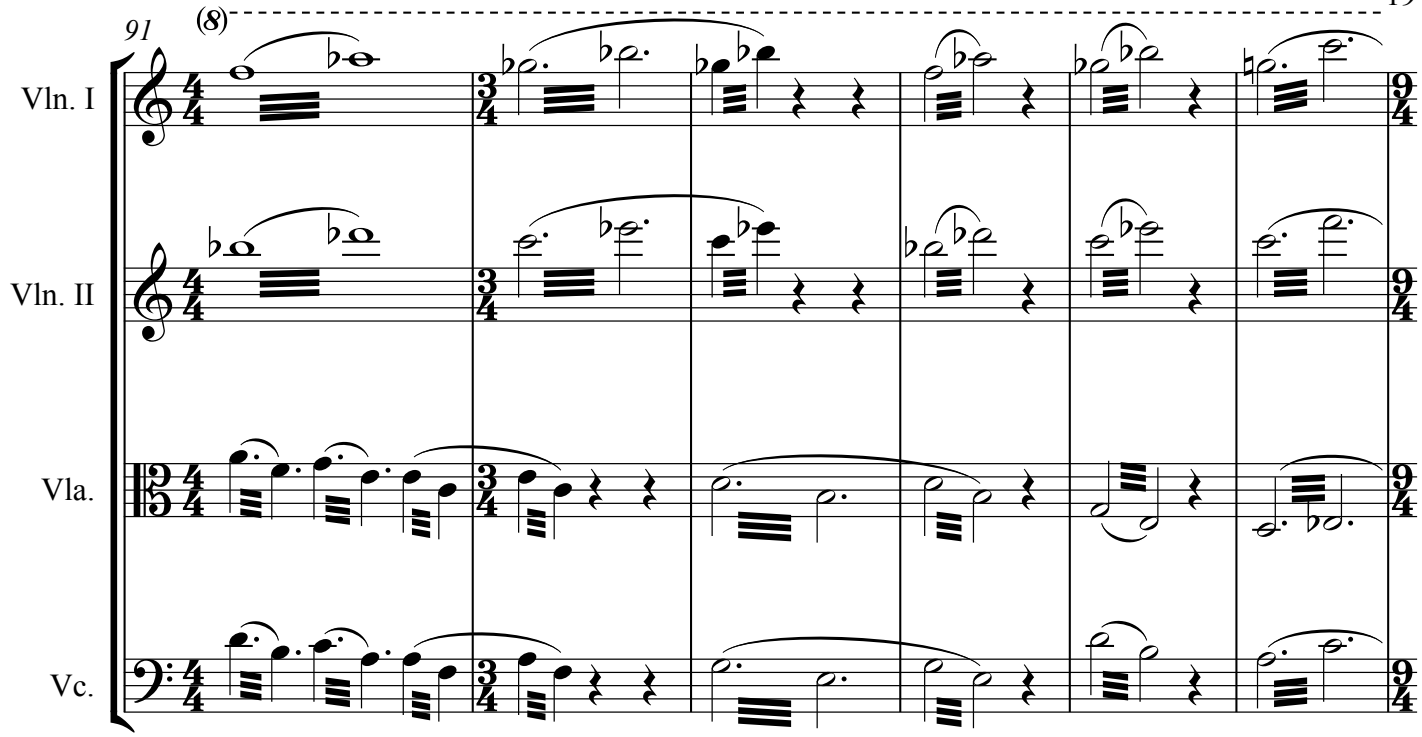

71
tr
Vln. I
Vln. II
Vla.
con forza
Vc.
ff

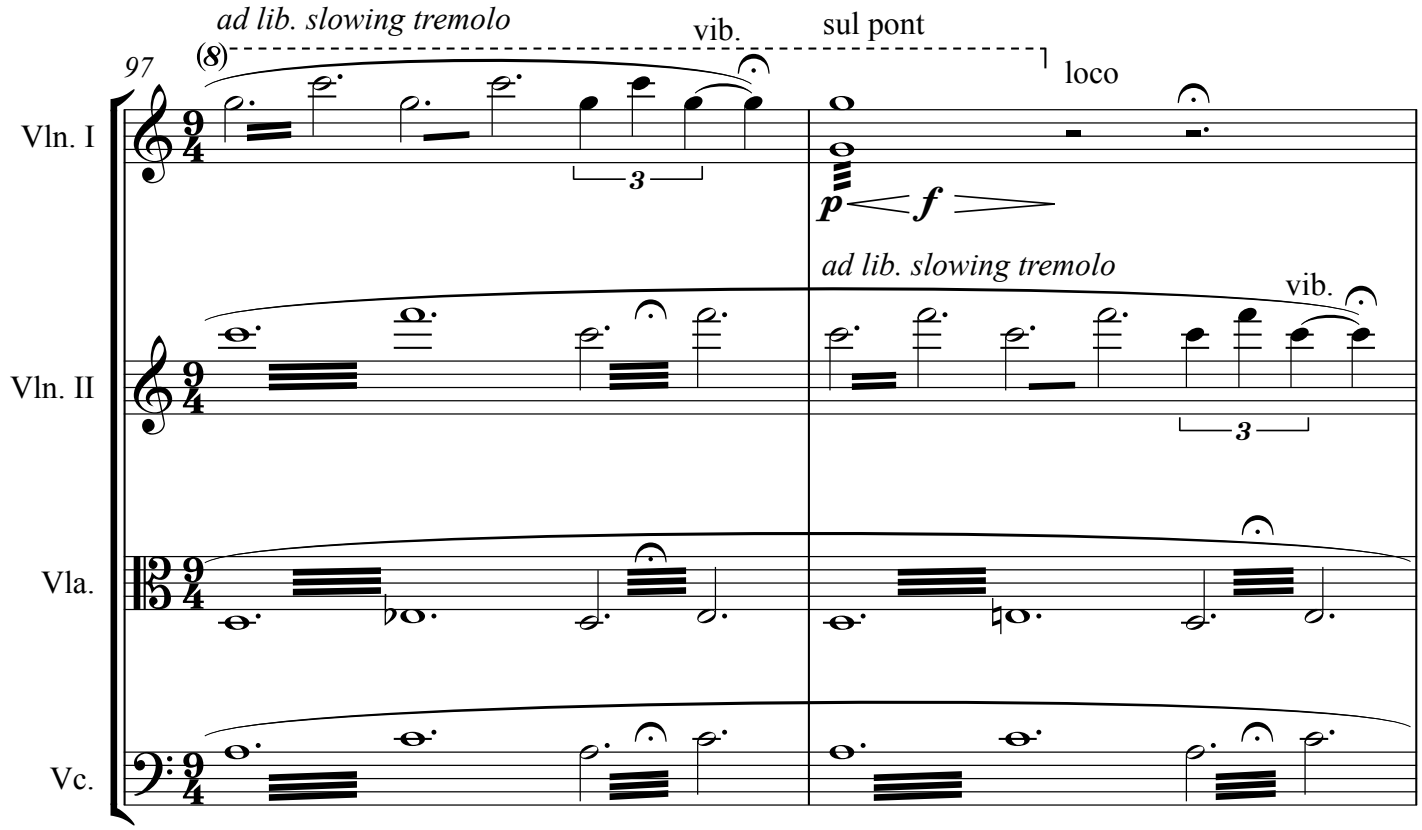

73
Vln. I
Vln. II
Vla.
Vc.
pick up bow
f
ff
f
ff
(fermata if needed)

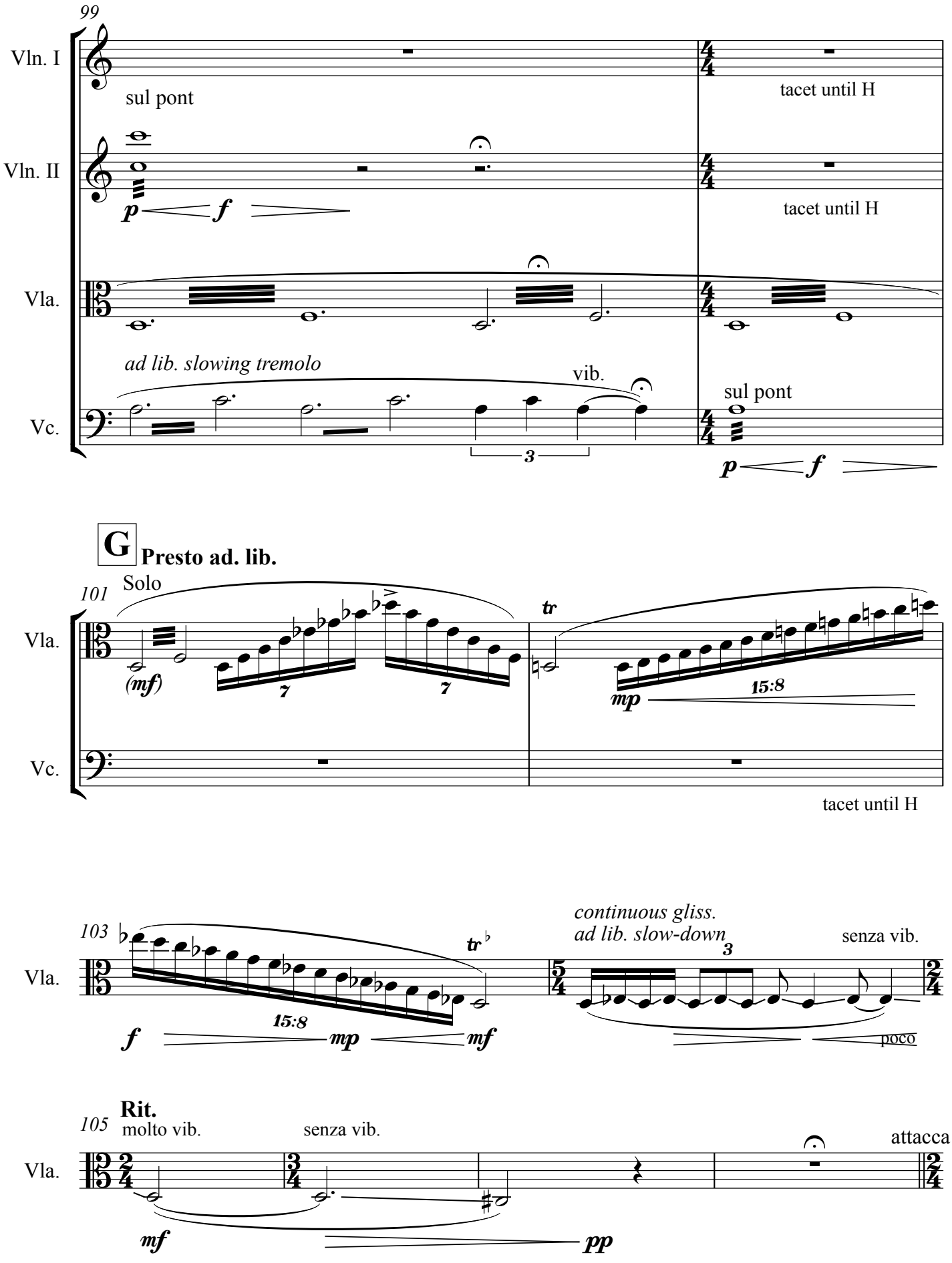

E
76
8va
Vln. I
Vln. II
Vla.
Vc.
sub.
pp
pizz. sosten.
vib.
sul D
f

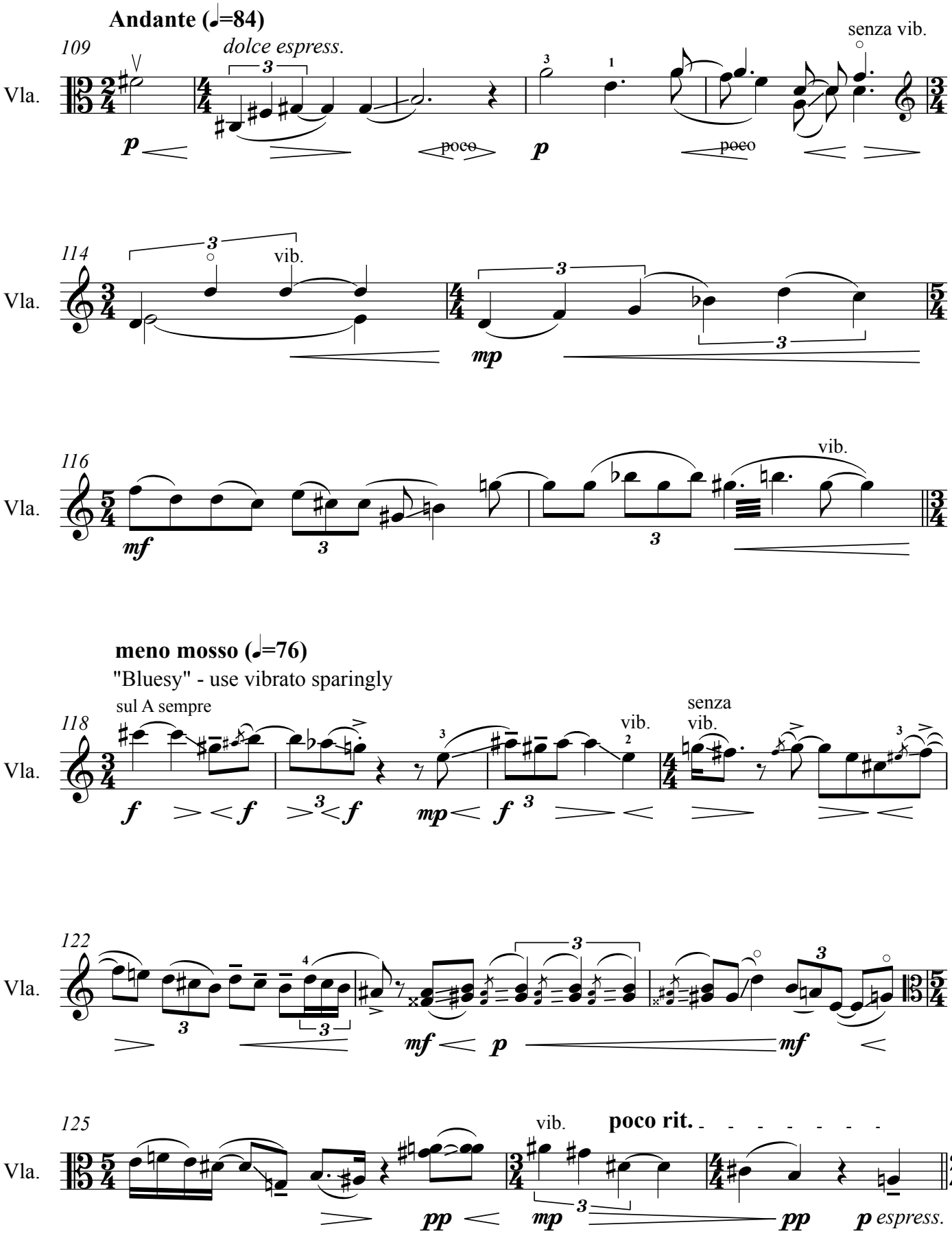

F
80
(8)
Vln. I
Vln. II
Vla.
Vc.
arco normale
p
mf
tr


86
(8)
Vln. I
Vln. II
Vla.
Vc.


91
(8)
Vln. I
Vln. II
Vla.
Vc.

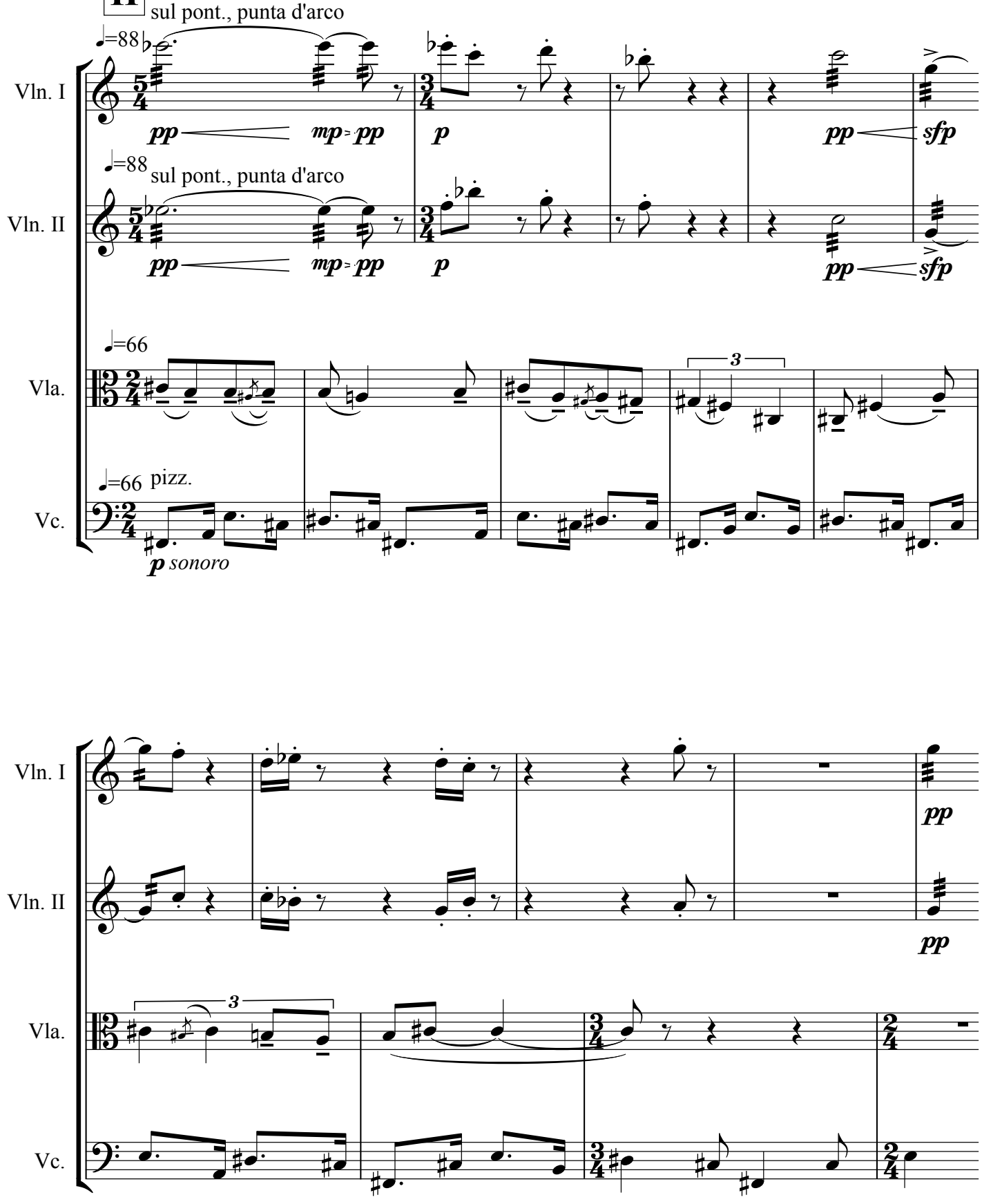

ad lib. slowing tremolo
vib.
sul pont
97
(8)
loco
Vln. I
3
p
f
ad lib. slowing tremolo
vib.
Vln. II
3
Vla.
Vc.

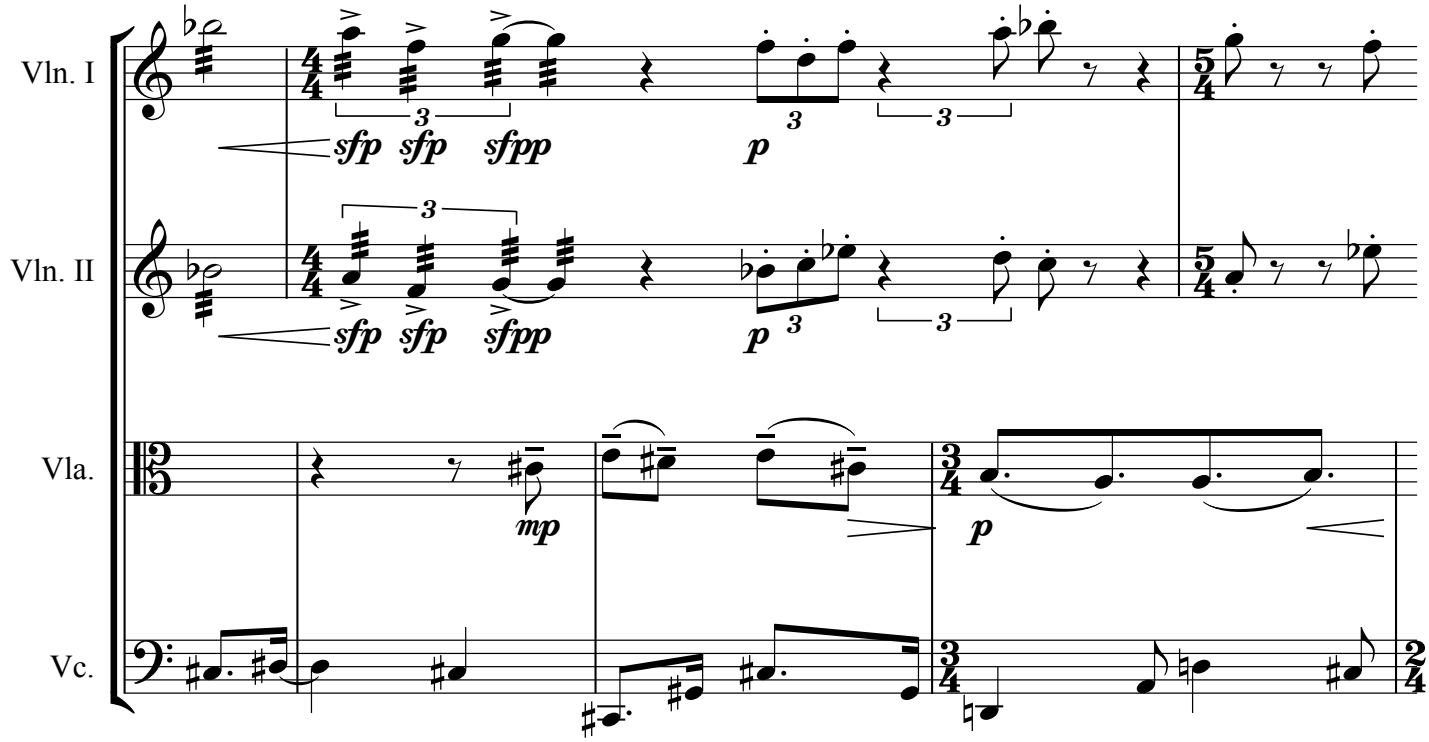

99
Vln. I
sul pont
tacet until H
Vln. II
p
f
tacet until H
Vla.
ad lib. slowing tremolo
vib.
Vc.
3
sul pont
p
f
G
Presto ad. lib.
101
Solo
Vla.
(mf)
7
7
tr
mp
15:8
Vc.
tacet until H
103
Vla.
tr
15:8
f
mp
mf
continuous gliss.
ad lib. slow-down
3
senza vib.
poco
105
Rit.
molto vib.
senza vib.
Vla.
attacca
mf
pp

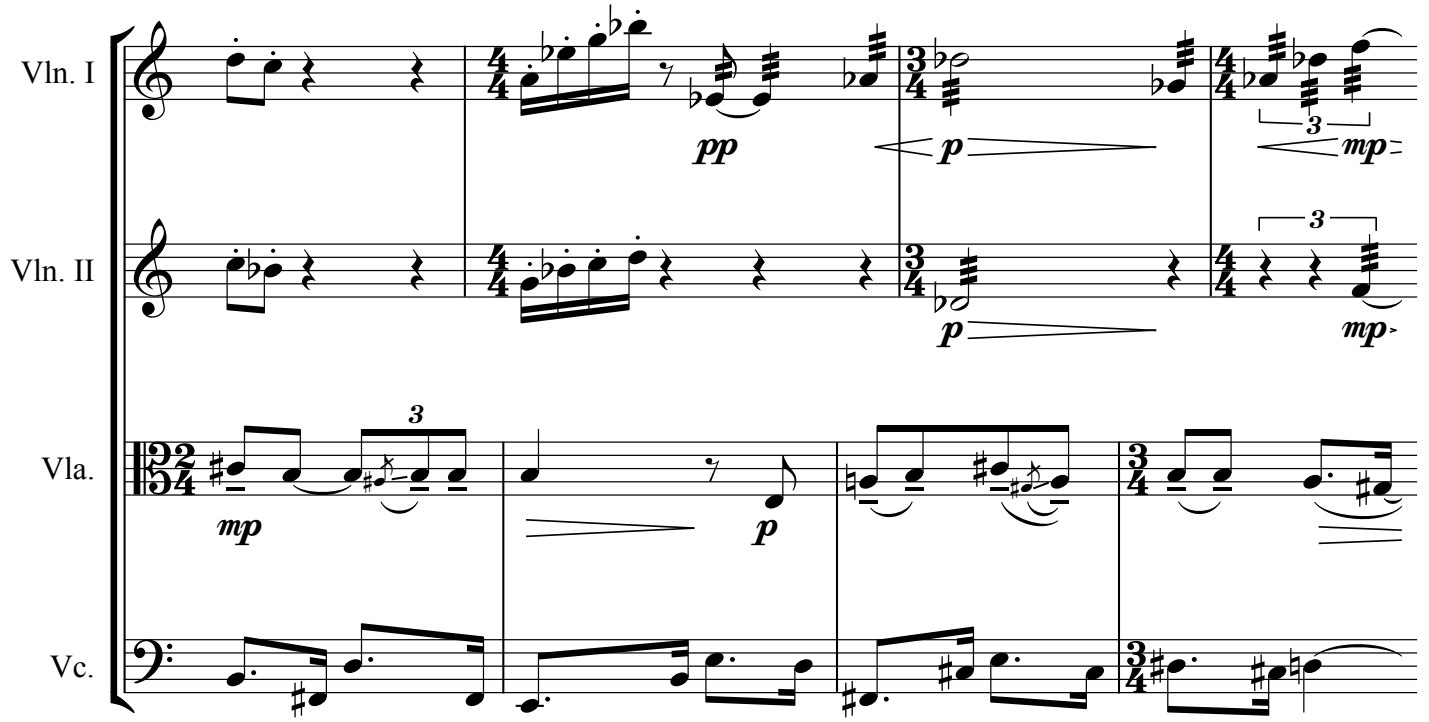

Andante (♩=84)
109
dolce espress.
senza vib.
Vla.
p
poco
p
poco
114
vib.
Vla.
mp
116
vib.
Vla.
mf
meno mosso (♩=76)
"Bluesy" - use vibrato sparingly
sul A sempre
118
senza vib.
vib.
Vla.
f
f
f
mp
f
122
Vla.
mf
p
mf
125
vib.
poco rit.
Vla.
pp
mp
pp
p espress.

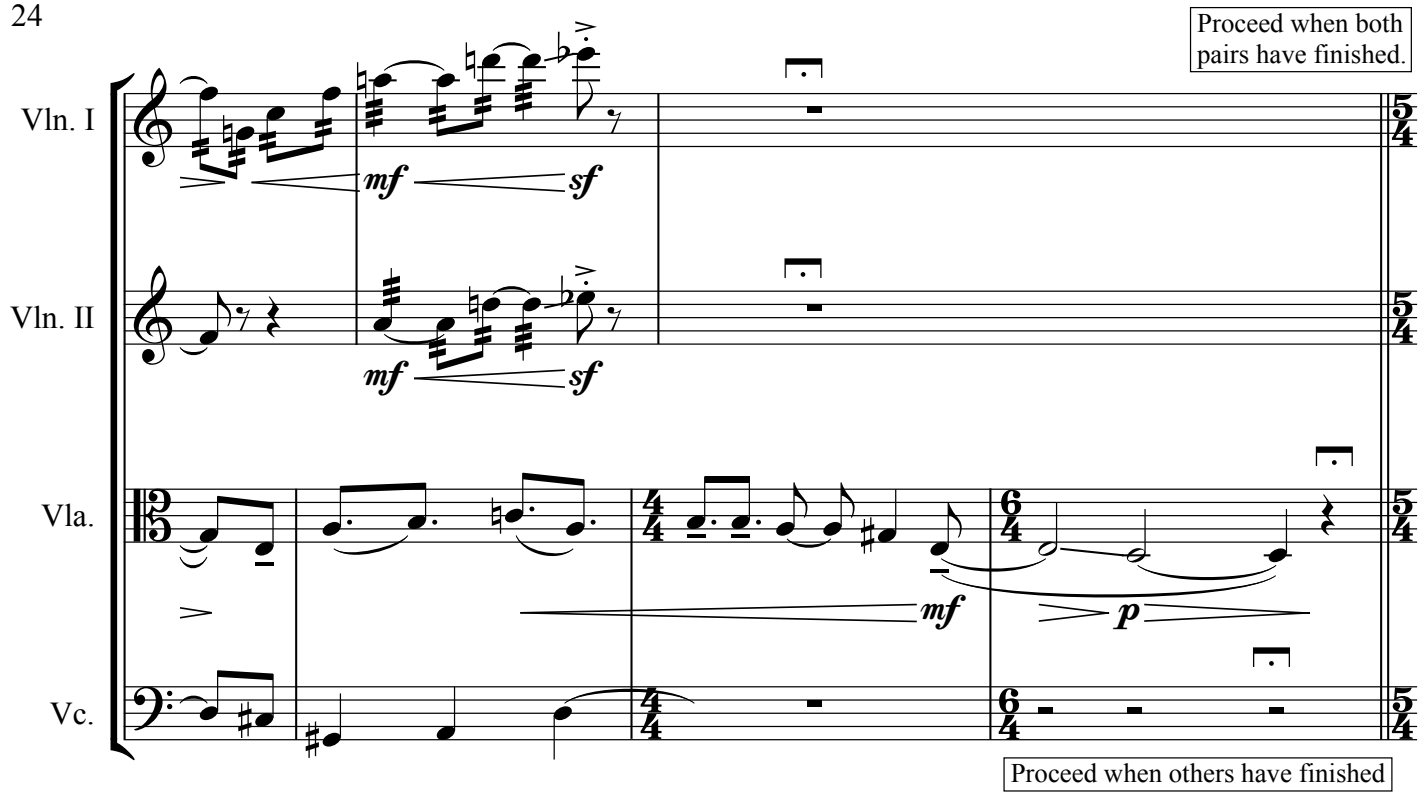
After down-beat, violins proceed coördinated with each other,
and viola/cello proceed coördinated with each other,
but the two pairs are independent of one another, each in its own tempo.

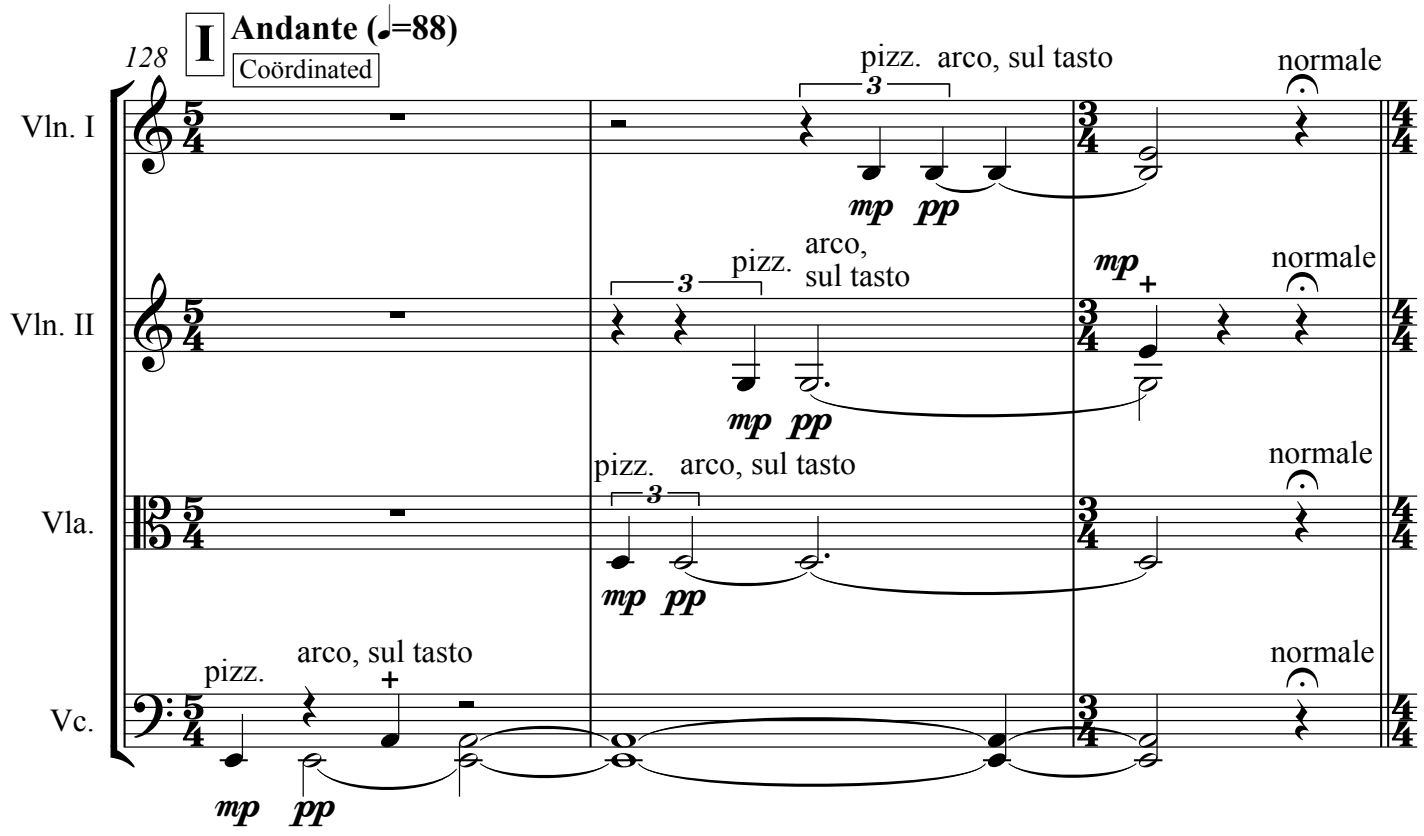
H

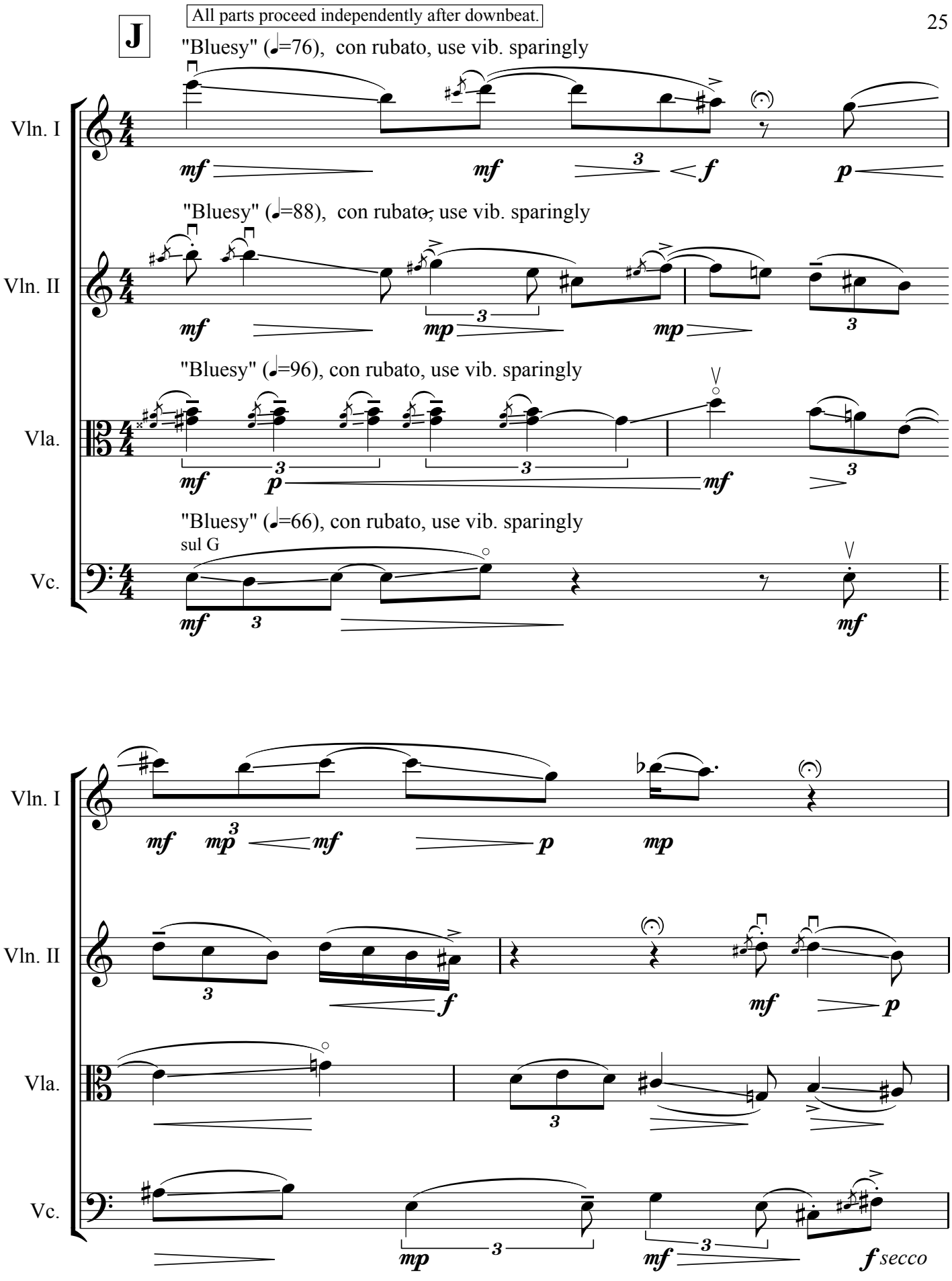


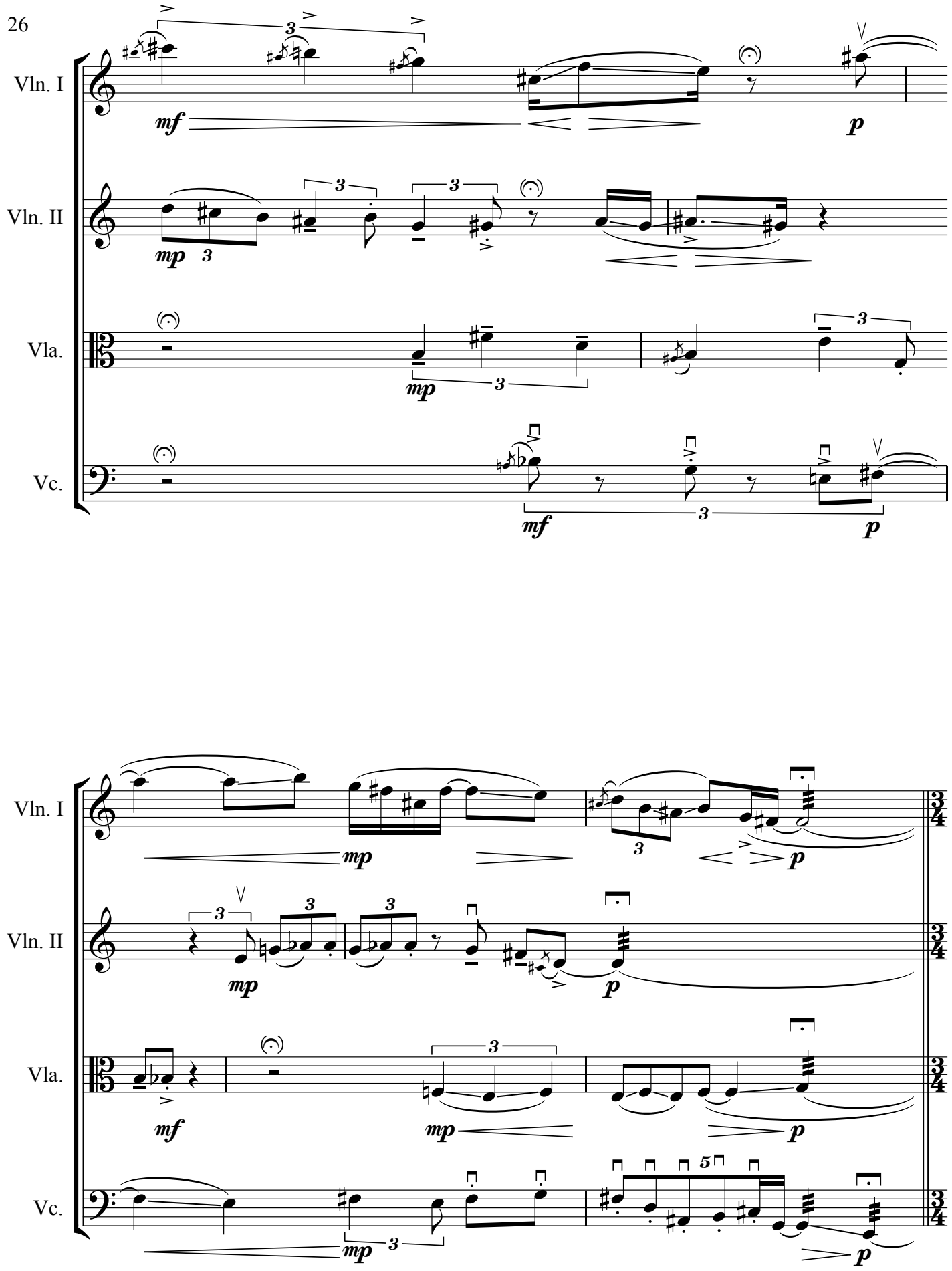

Vln. I
Vln. II
Vla.
Vc.
sfp sfp sfpp
p
mp
p

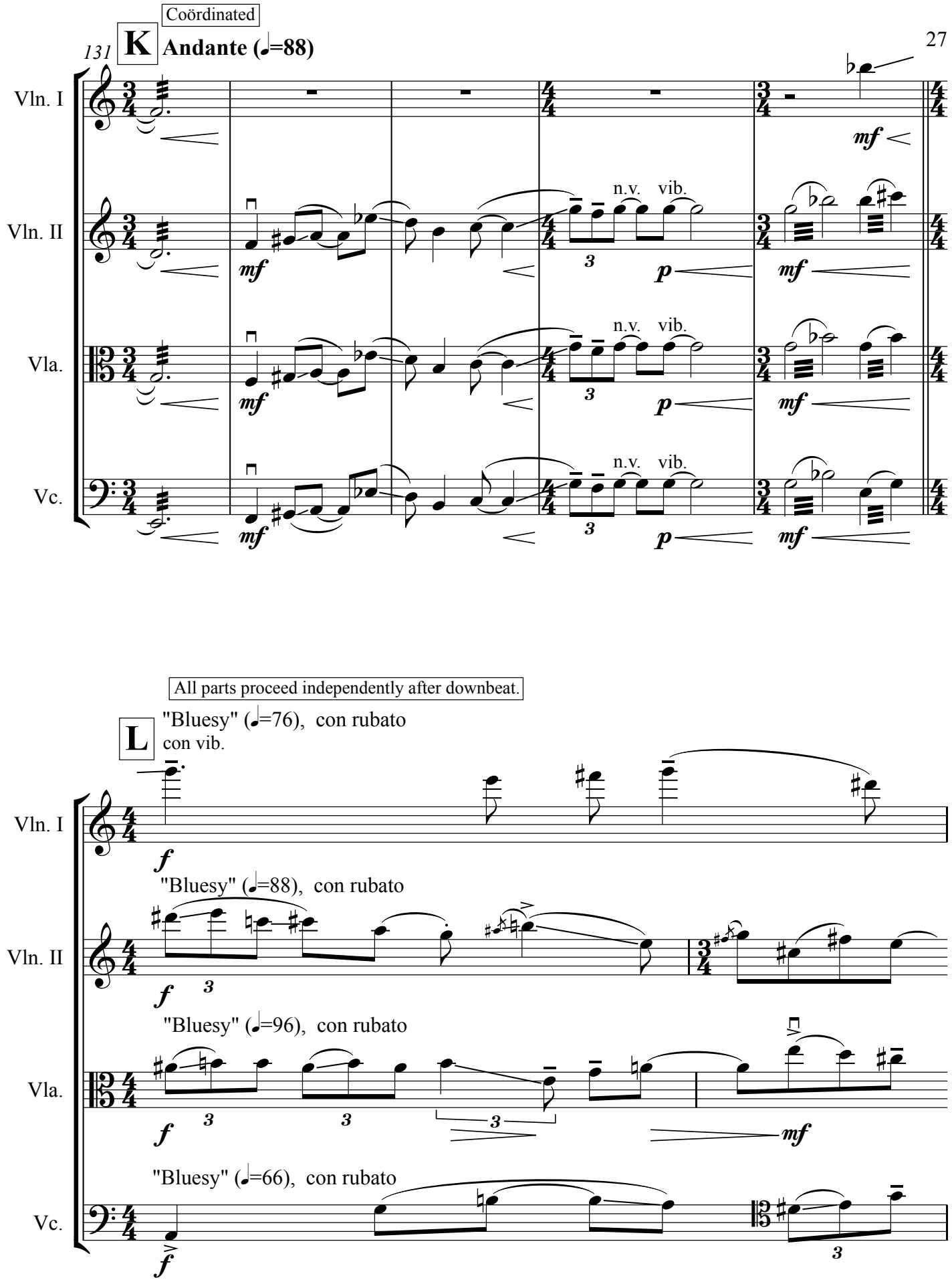

Vln. I
Vln. II
Vla.
Vc.
pp
p
mp
mp
p

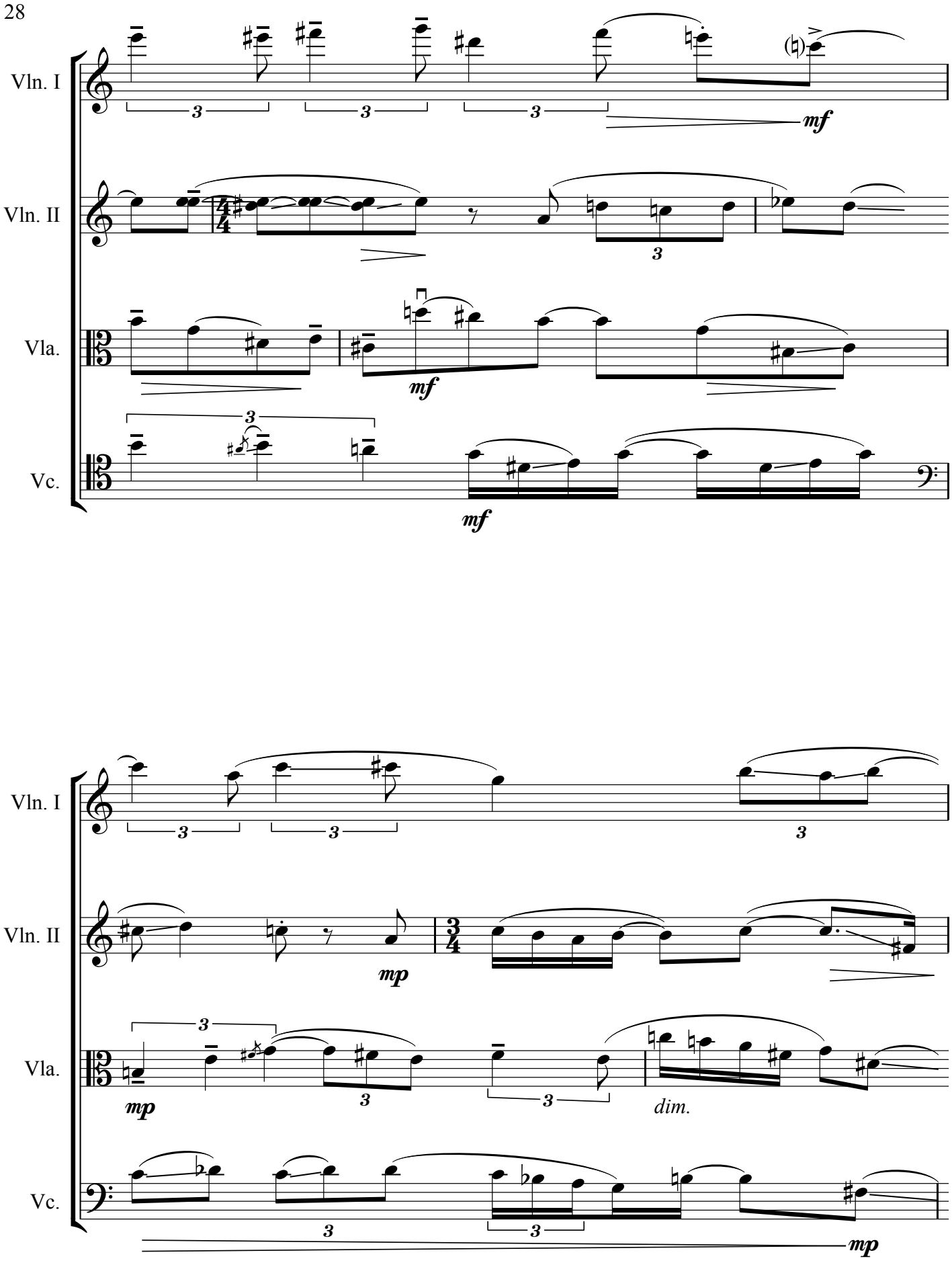

Proceed when both pairs have finished.
Vln. I
Vln. II
Vla.
Vc.
mf
sf
mf
sf
mf
p
Proceed when others have finished

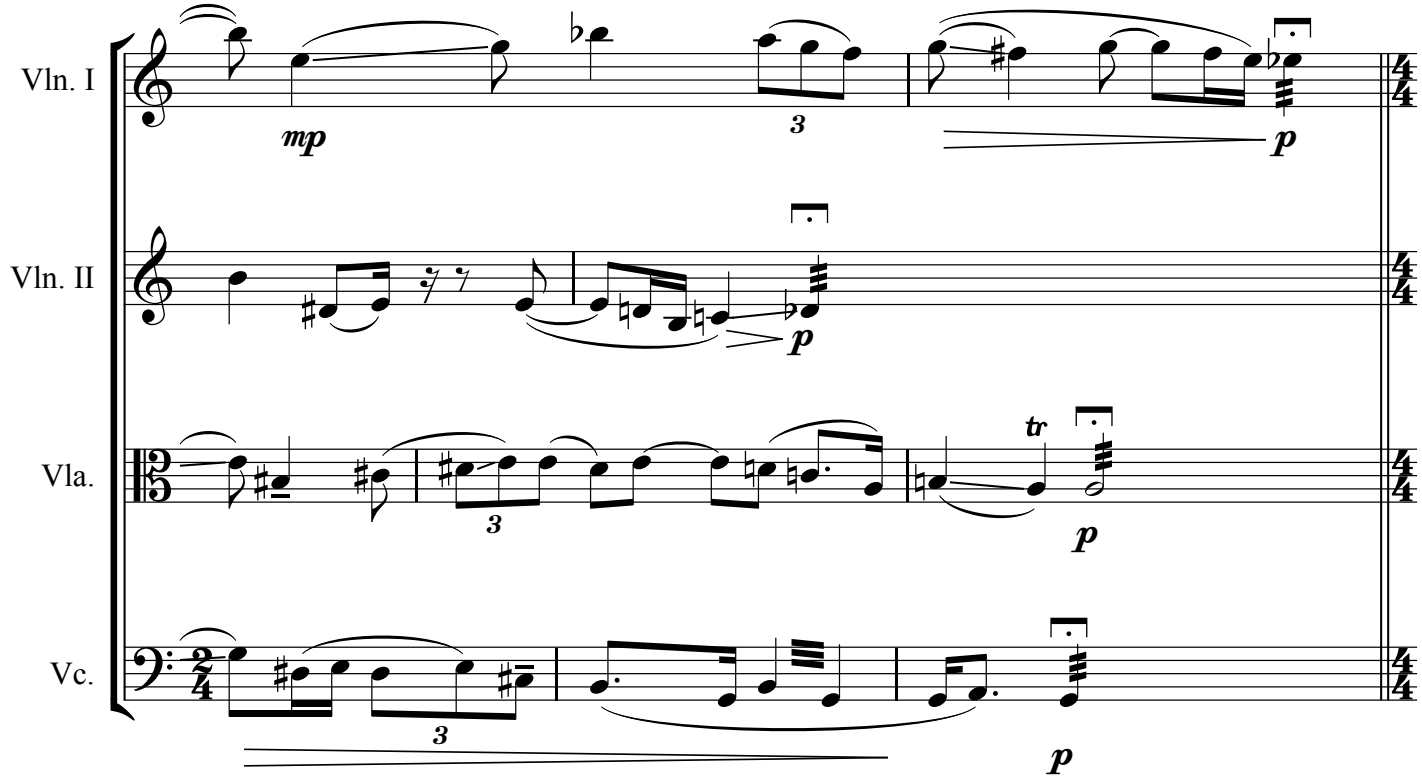

I
Andante (♩=88)
Coördinated
128
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco, sul tasto
normale
mp
pp
mp +

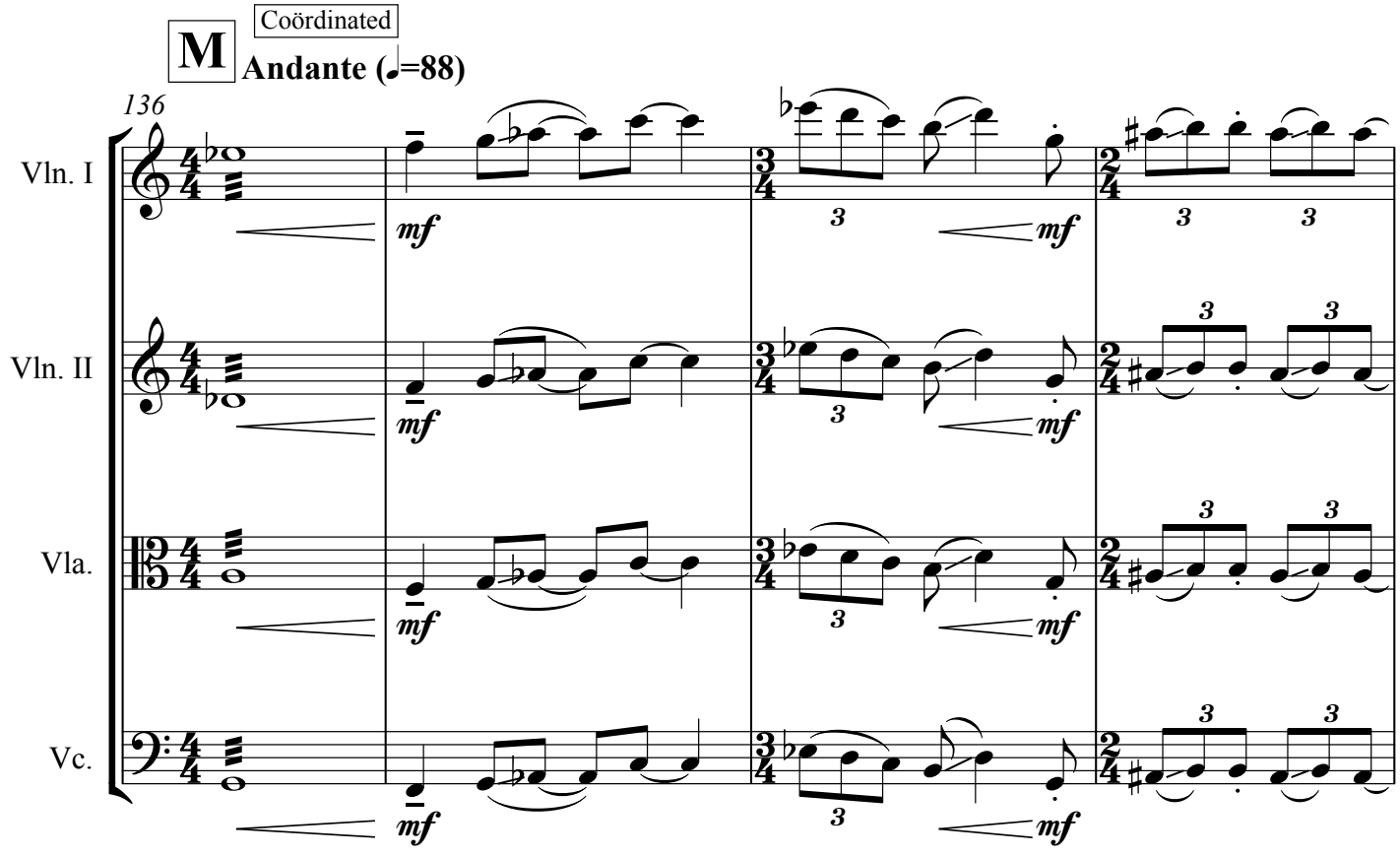

J
All parts proceed independently after downbeat.
"Bluesy" (♩=76), con rubato, use vib. sparingly
Vln. I
"Bluesy" (♩=88), con rubato, use vib. sparingly
Vln. II
"Bluesy" (♩=96), con rubato, use vib. sparingly
Vla.
"Bluesy" (♩=66), con rubato, use vib. sparingly
sul G
Vc.
Vln. I
Vln. II
Vla.
Vc.
f secco

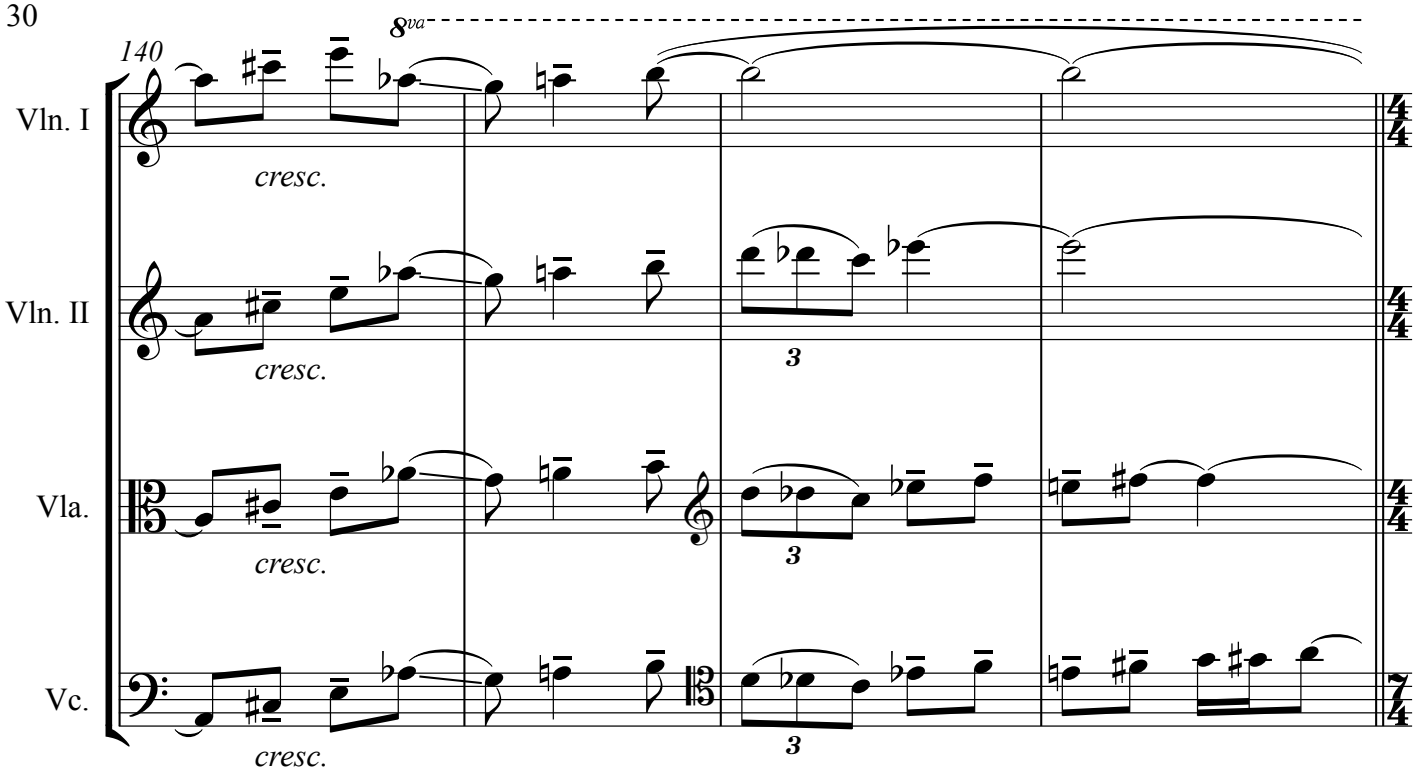

Vln. I
Vln. II
Vla.
Vc.
mf
p
mp
3
5
3/4

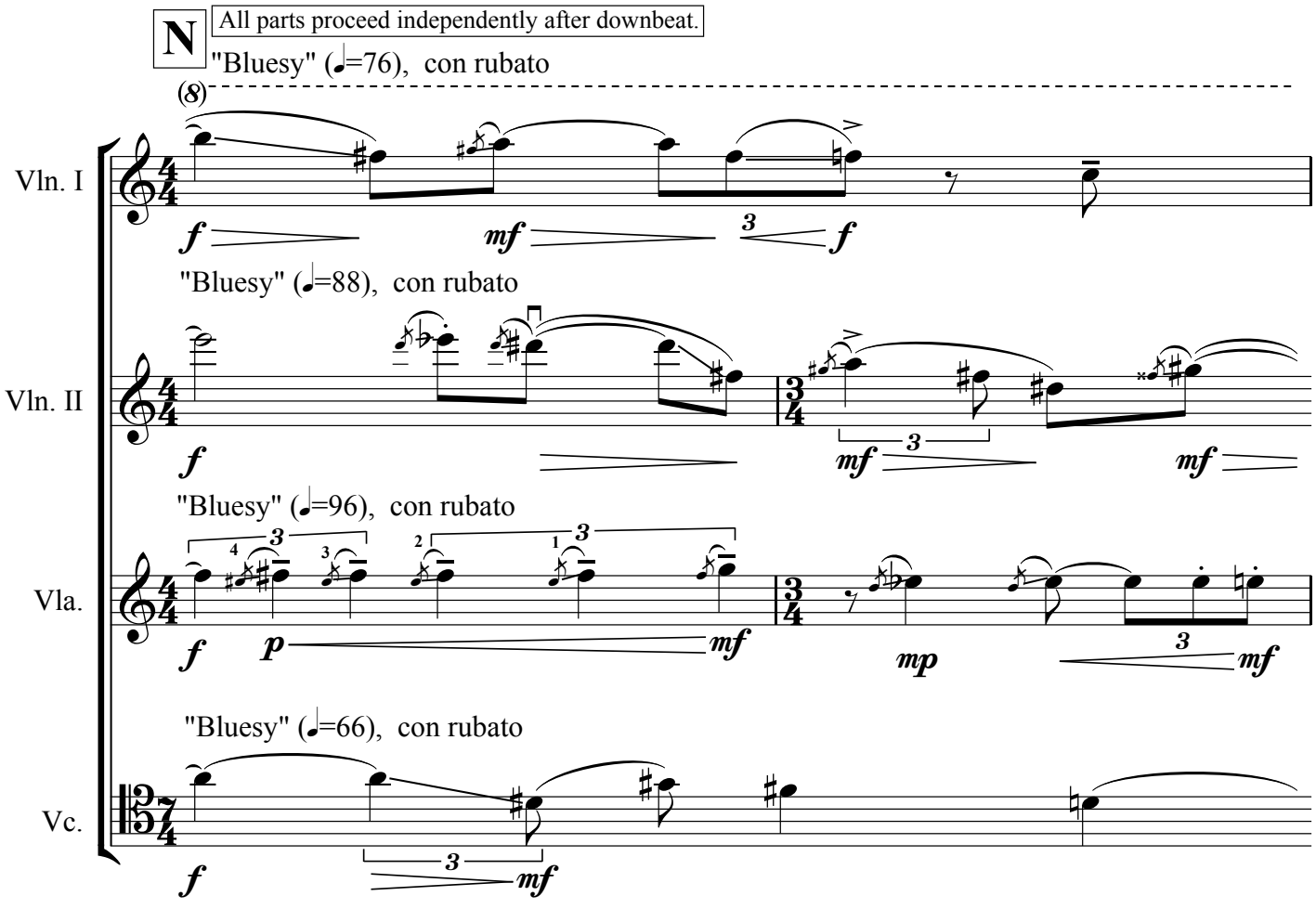

Coördinated
131
K
Andante (♩=88)
Vln. I
Vln. II
Vla.
Vc.
mf
n.v.
vib.
p
All parts proceed independently after downbeat.
L
"Bluesy" (♩=76), con rubato
con vib.
f
"Bluesy" (♩=88), con rubato
"Bluesy" (♩=96), con rubato
"Bluesy" (♩=66), con rubato
3

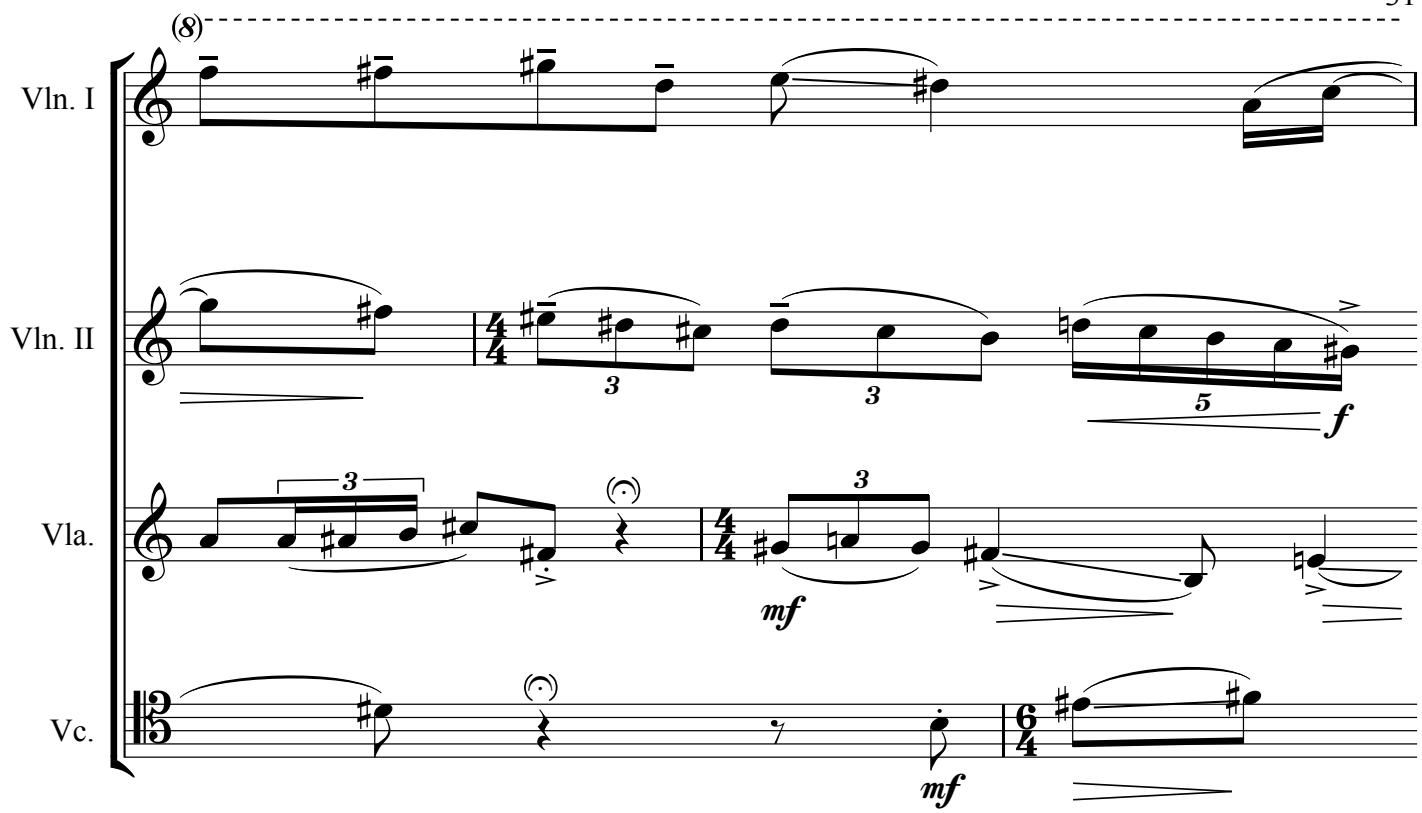

Vln. I
Vln. II
Vla.
Vc.
mf
mf
mf
Vln. I
Vln. II
Vla.
Vc.
mp
mp
dim.
mp

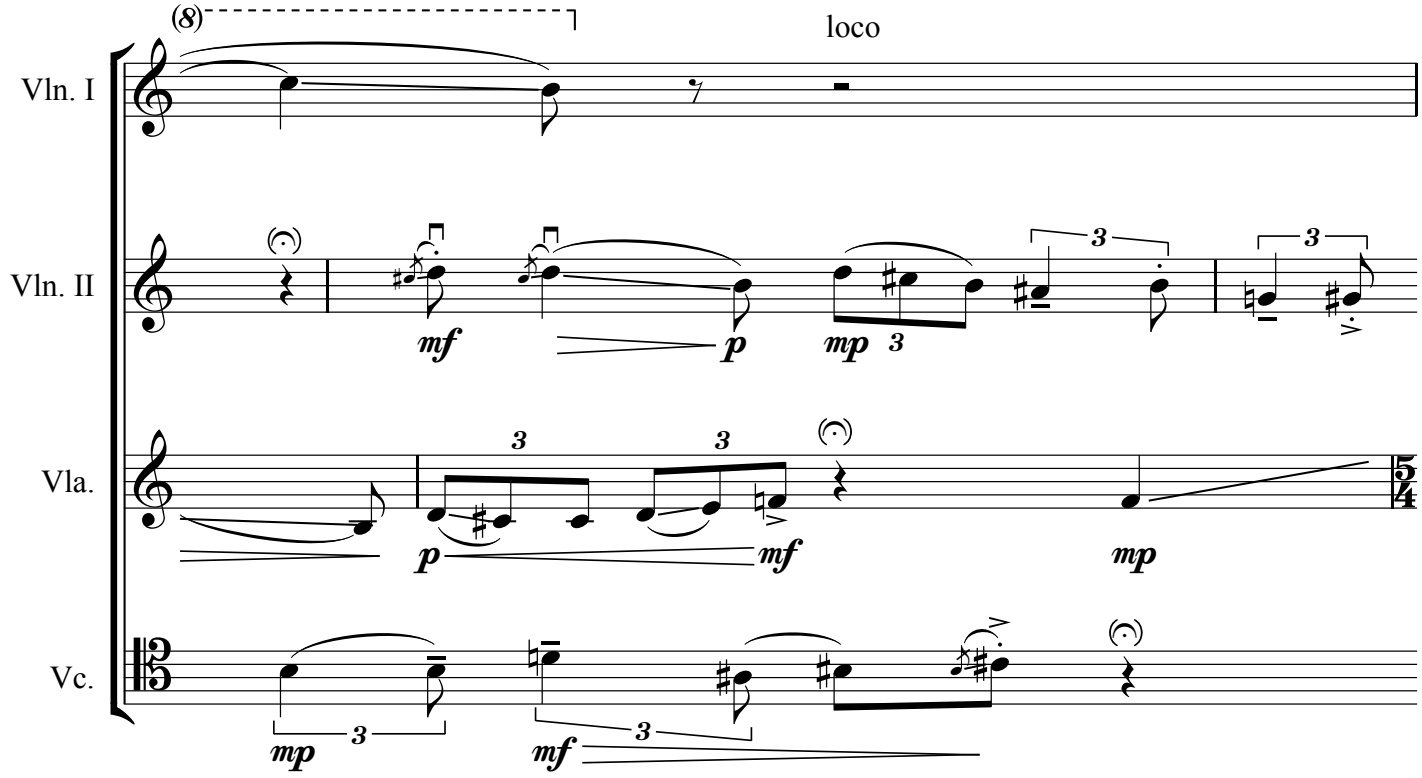

Vln. I
Vln. II
Vla.
Vc.
mp
p
tr

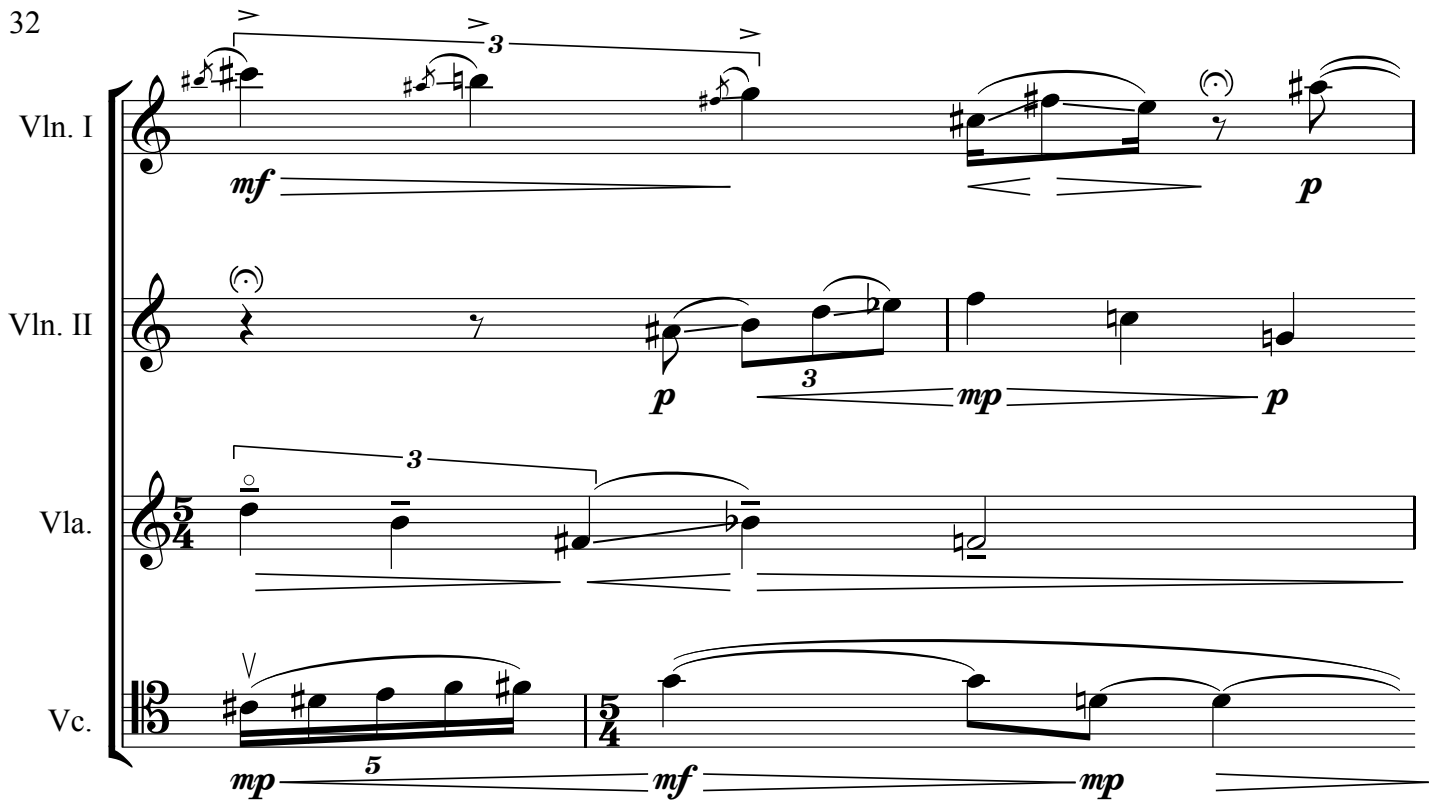

M
Coördinated
Andante (♩=88)
136
Vln. I
Vln. II
Vla.
Vc.
mf

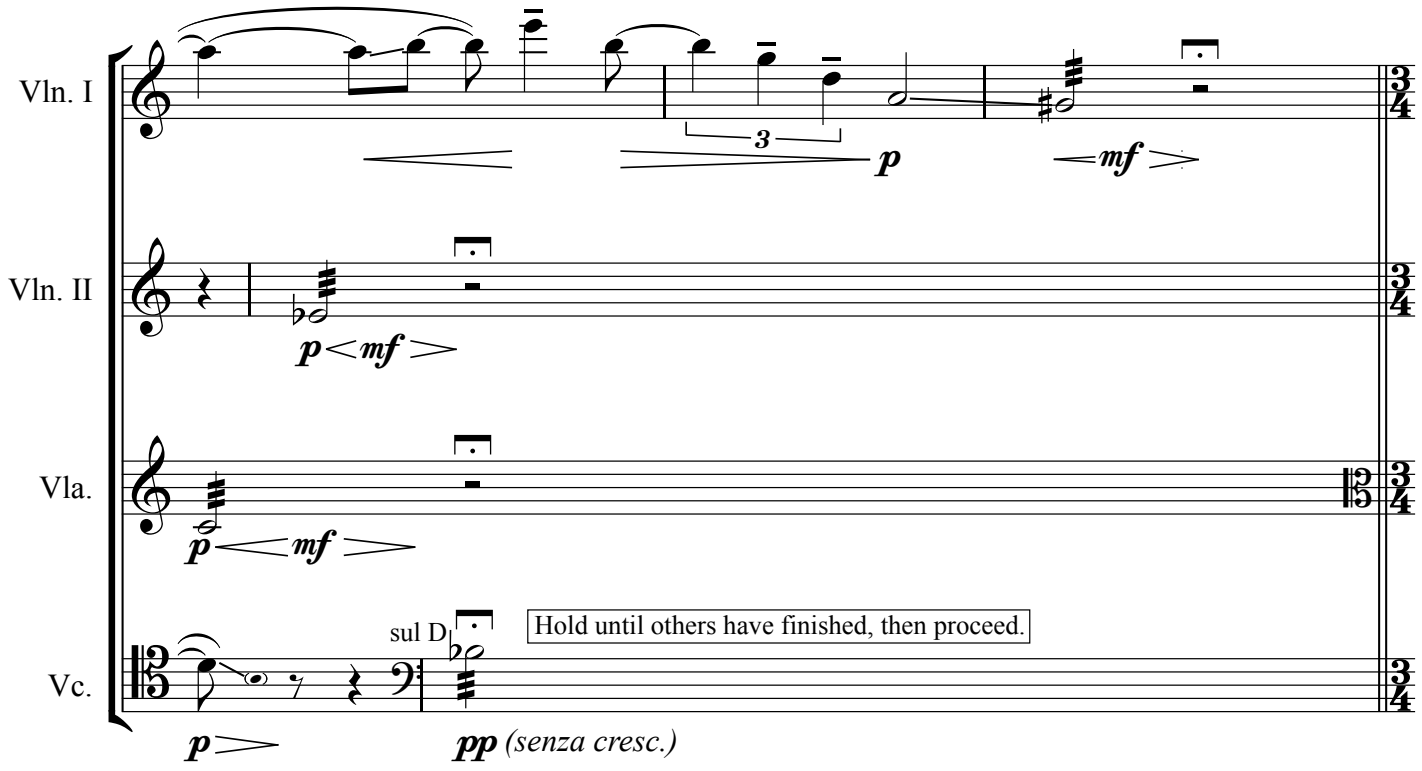

140
8va
Vln. I
cresc.
Vln. II
cresc.
Vla.
cresc.
Vc.
cresc.
3

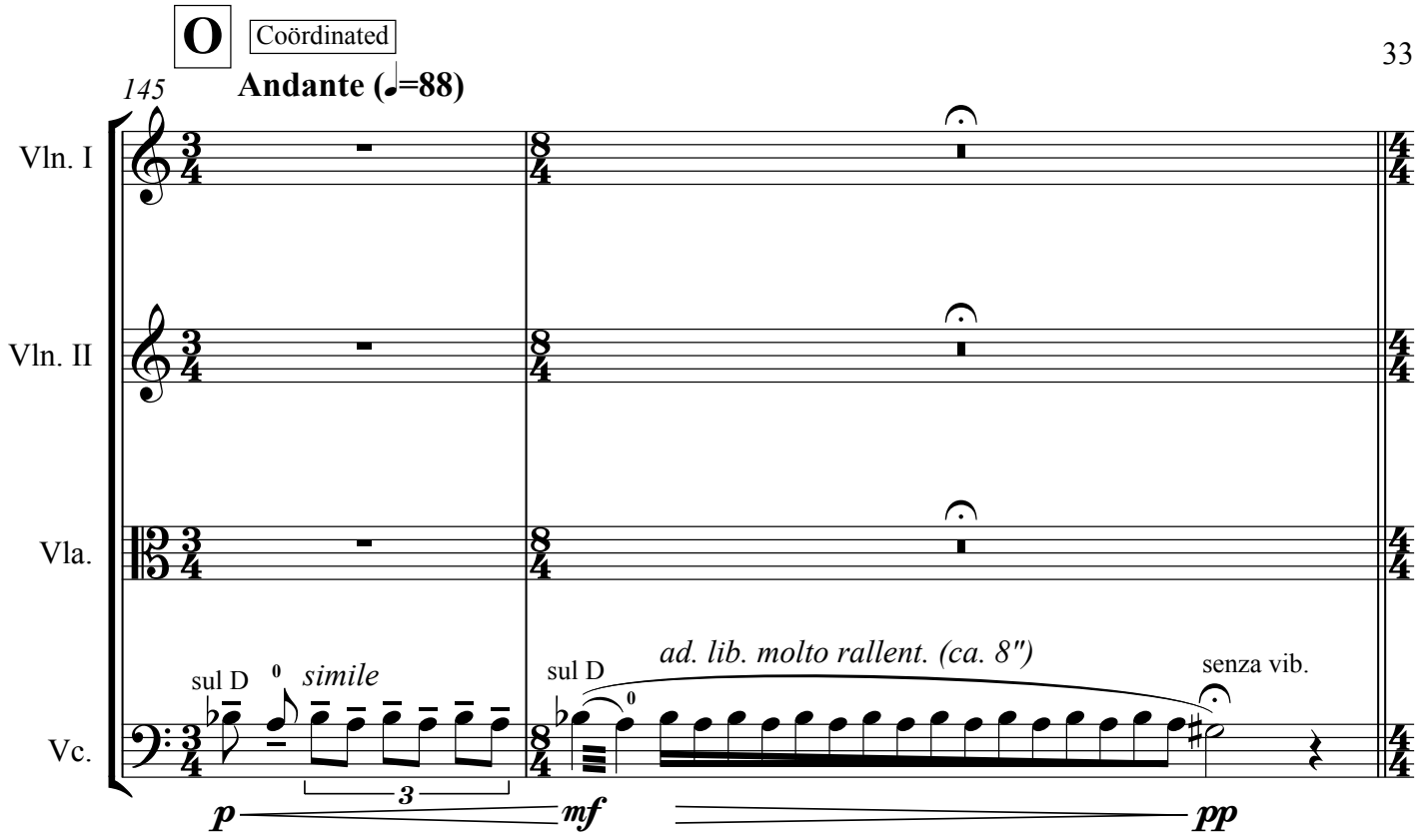

N
All parts proceed independently after downbeat.
"Bluesy" (♩=76), con rubato
(8)
Vln. I
f
mf
3
f
"Bluesy" (♩=88), con rubato
Vln. II
f
mf
3
mf
"Bluesy" (♩=96), con rubato
Vla.
f
p
mf
mp
3
mf
"Bluesy" (♩=66), con rubato
Vc.
f
3
mf

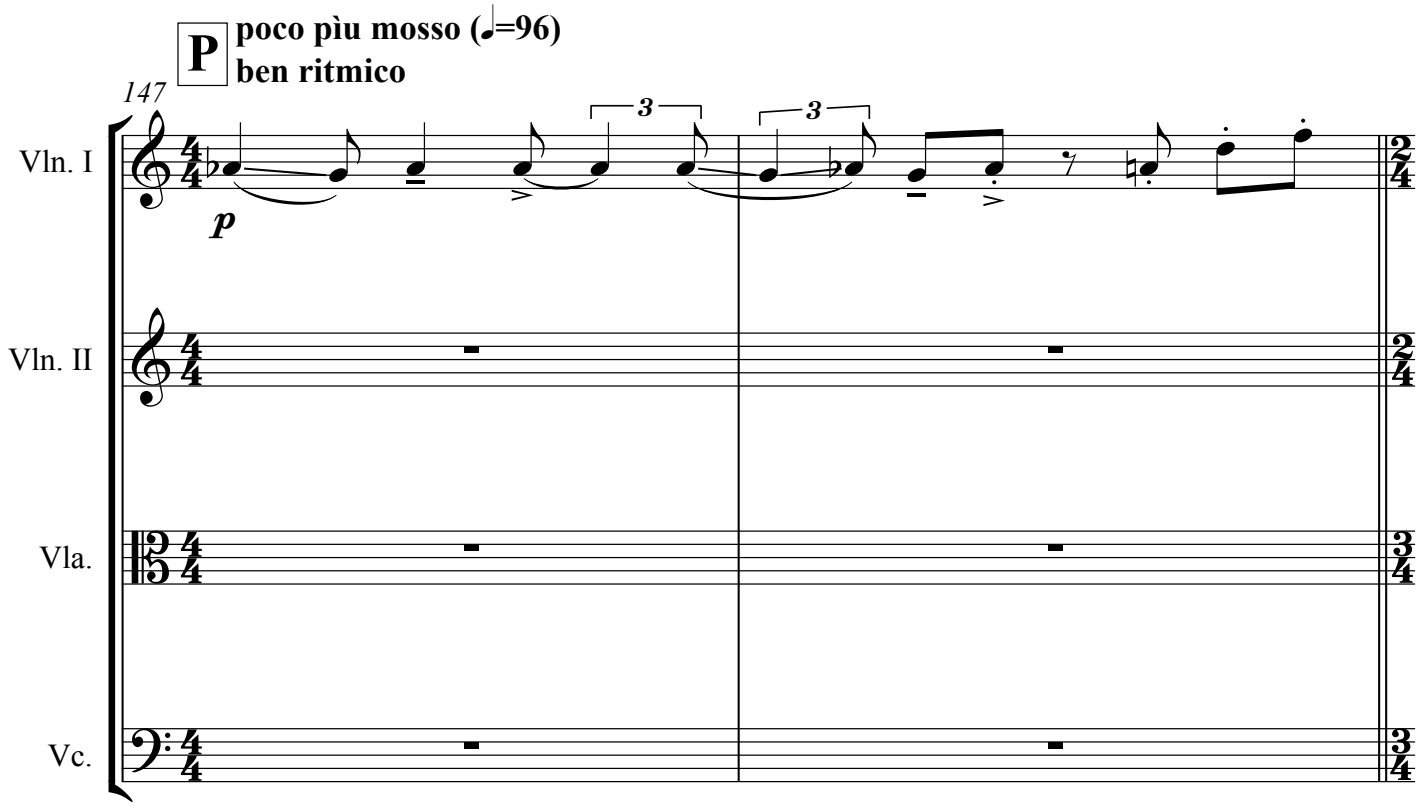

(8)
Vln. I
Vln. II
Vla.
Vc.
3
3
3
5
f
3
mf
mf


(8)
loco
Vln. I
Vln. II
Vla.
Vc.
mf
p
mp
3
3
3
p
3
3
mf
mp
mp
3
mf
3

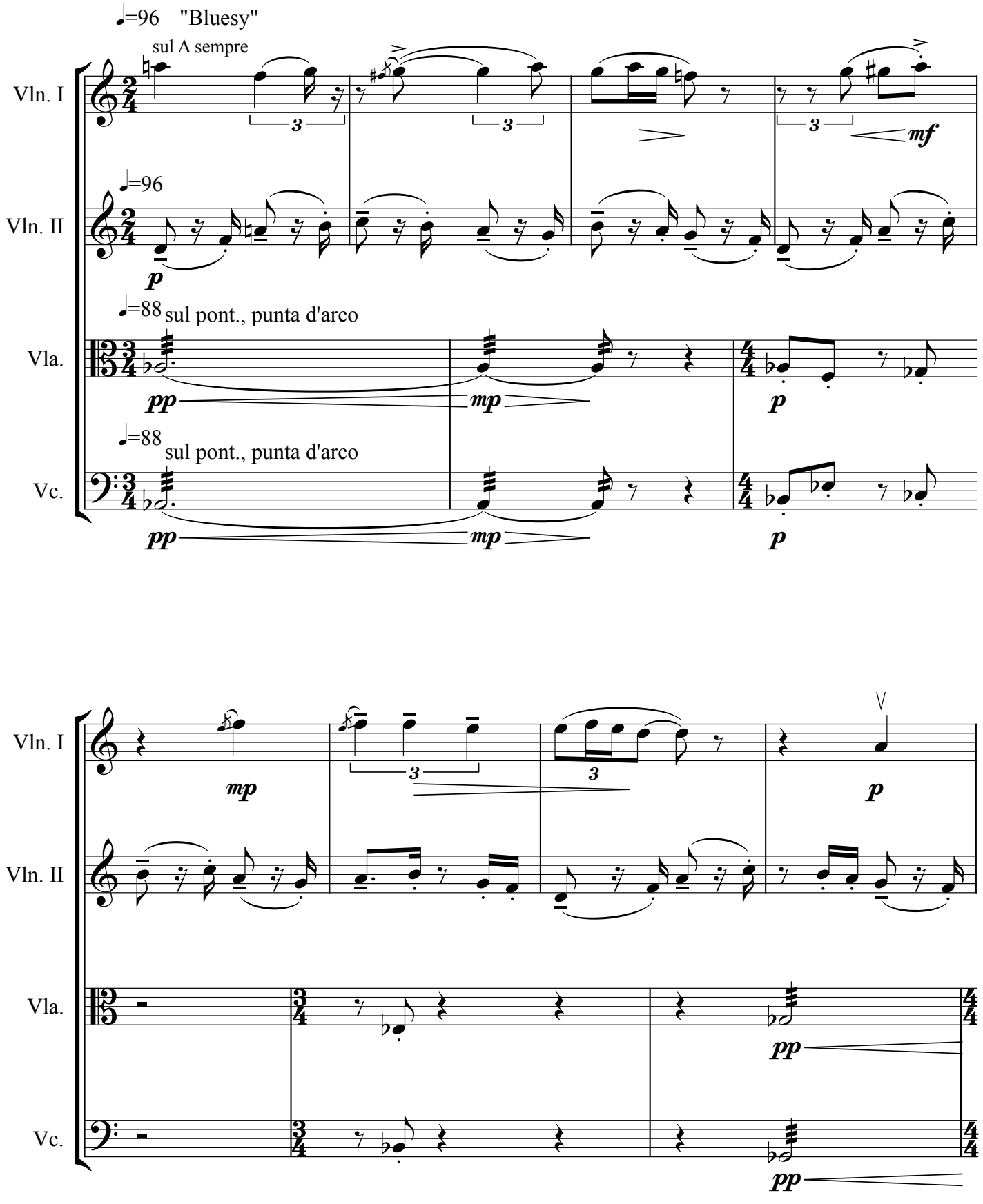

Vln. I
Vln. II
Vla.
Vc.
mf
p
mp
mf
mp

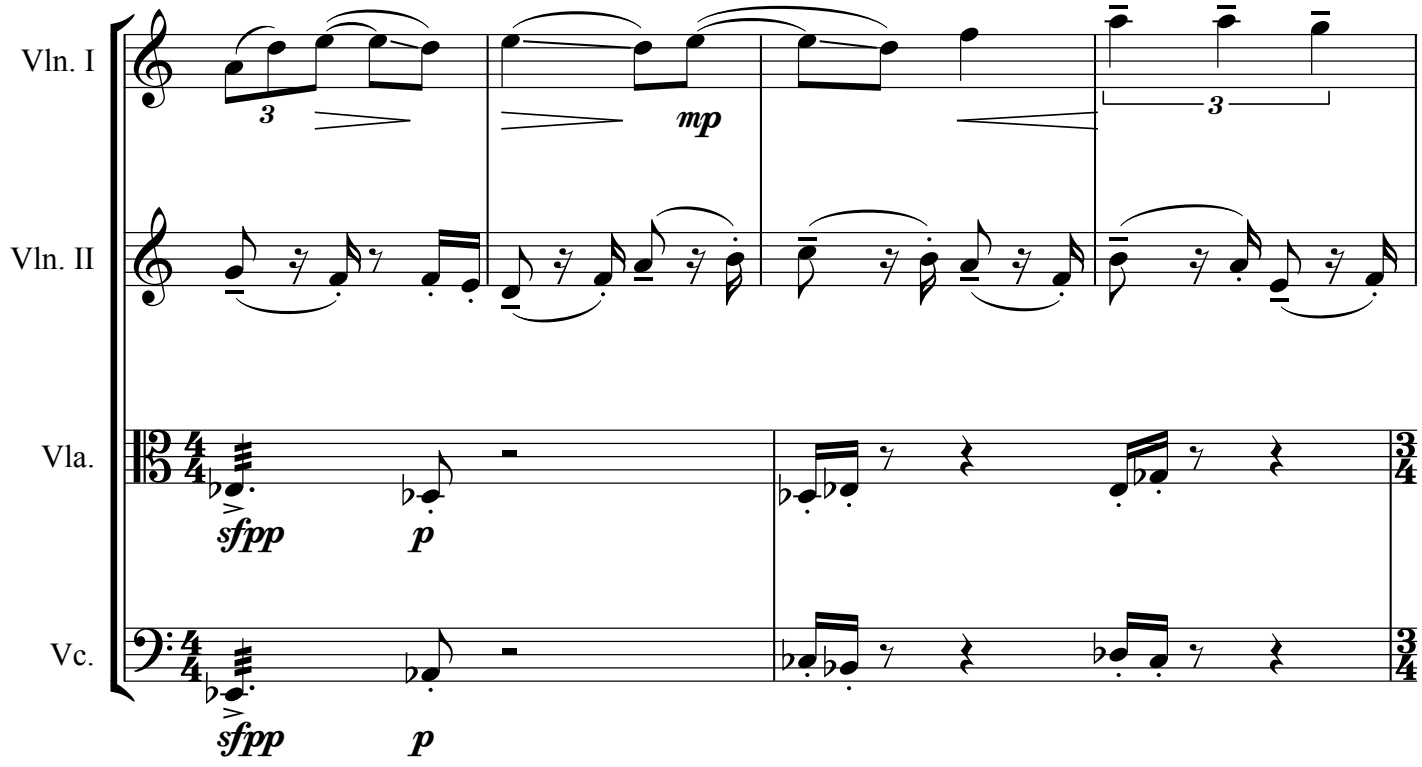

Vln. I
Vln. II
Vla.
Vc.
p
mf
sul D
Hold until others have finished, then proceed.
pp (senza cresc.)

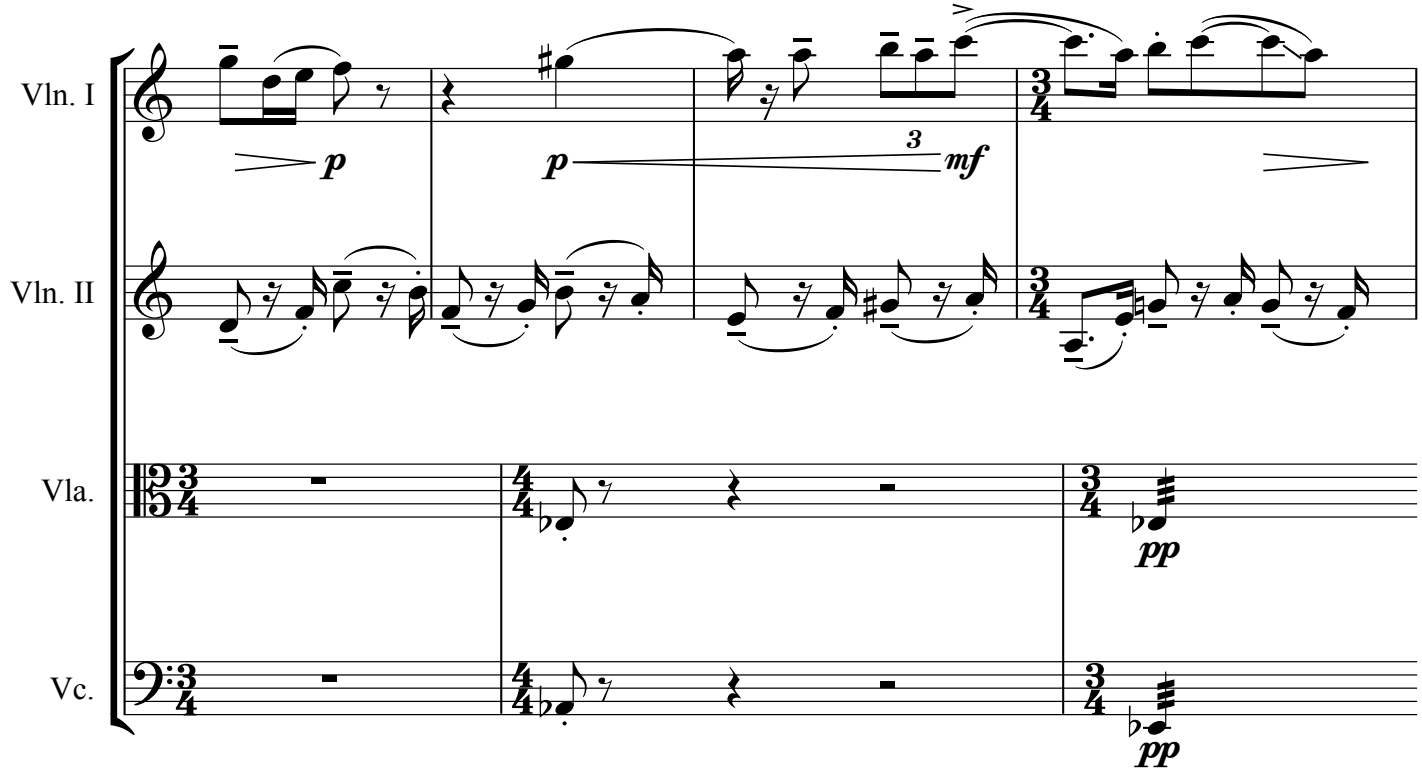

O
Coördinated
Andante (♩=88)
145
Vln. I
Vln. II
Vla.
Vc.
sul D
simile
sul D
ad. lib. molto rallent. (ca. 8")
senza vib.
p
mf
pp

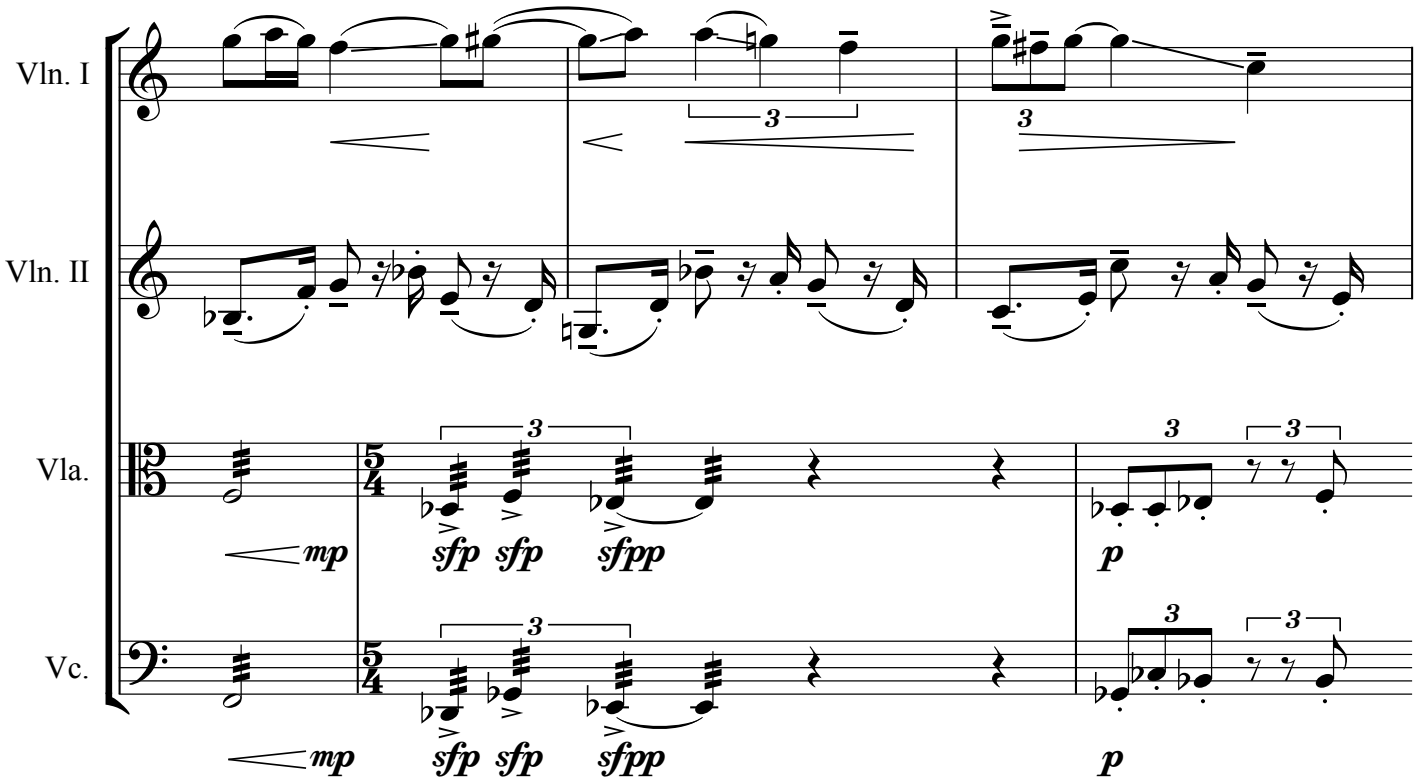

P
poco pìu mosso (♩=96)
ben ritmico
147
Vln. I
Vln. II
Vla.
Vc.
p

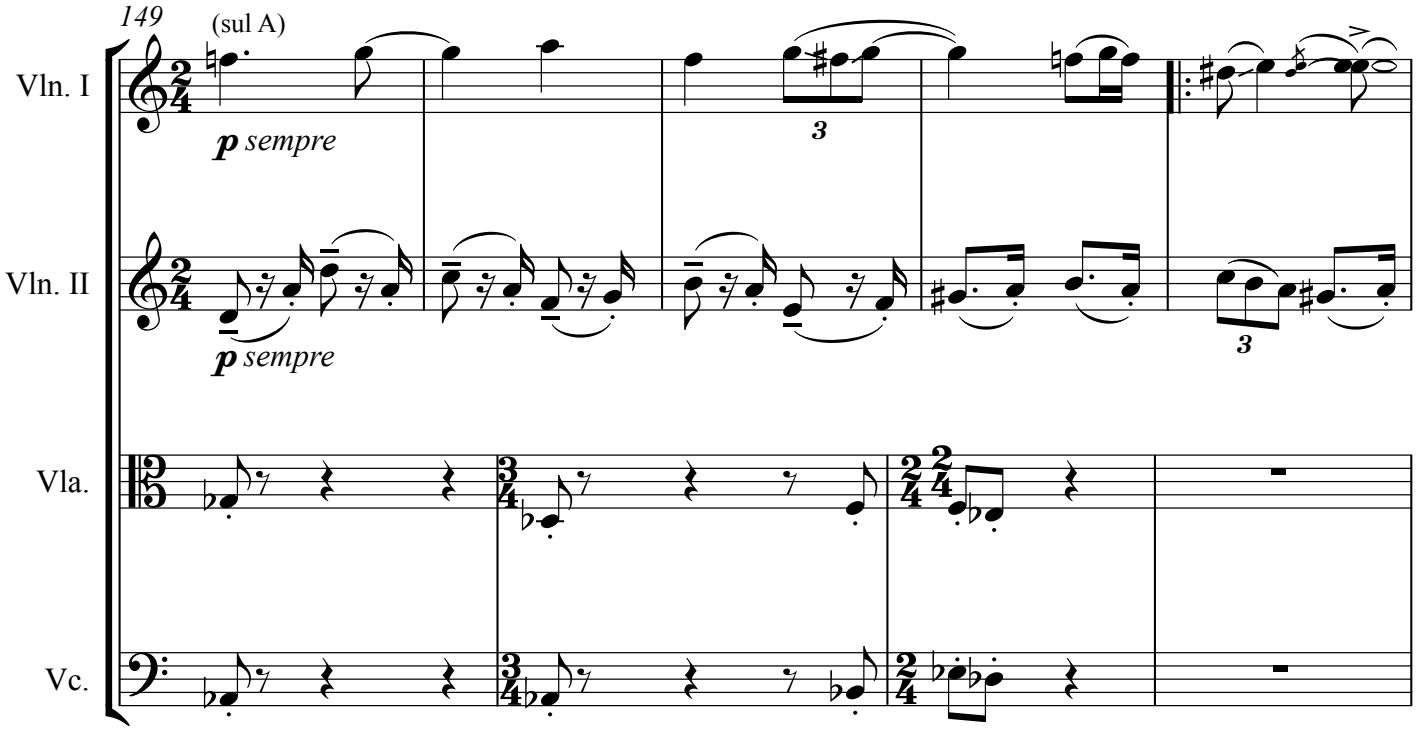
Q After down-beat, violins proceed coördinated with each other, and viola/cello proceed coördinated with each other, but the two pairs are independent of one another, each in its own tempo.

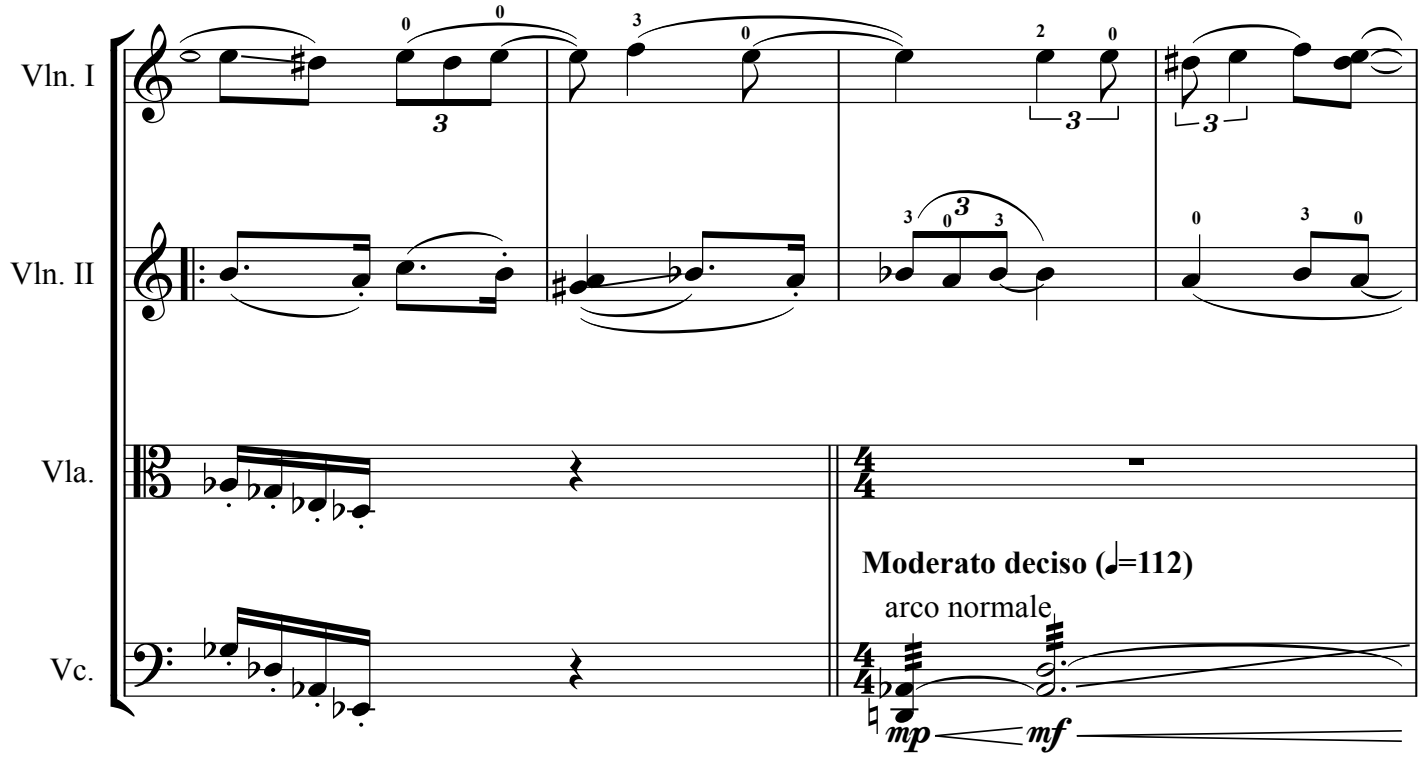


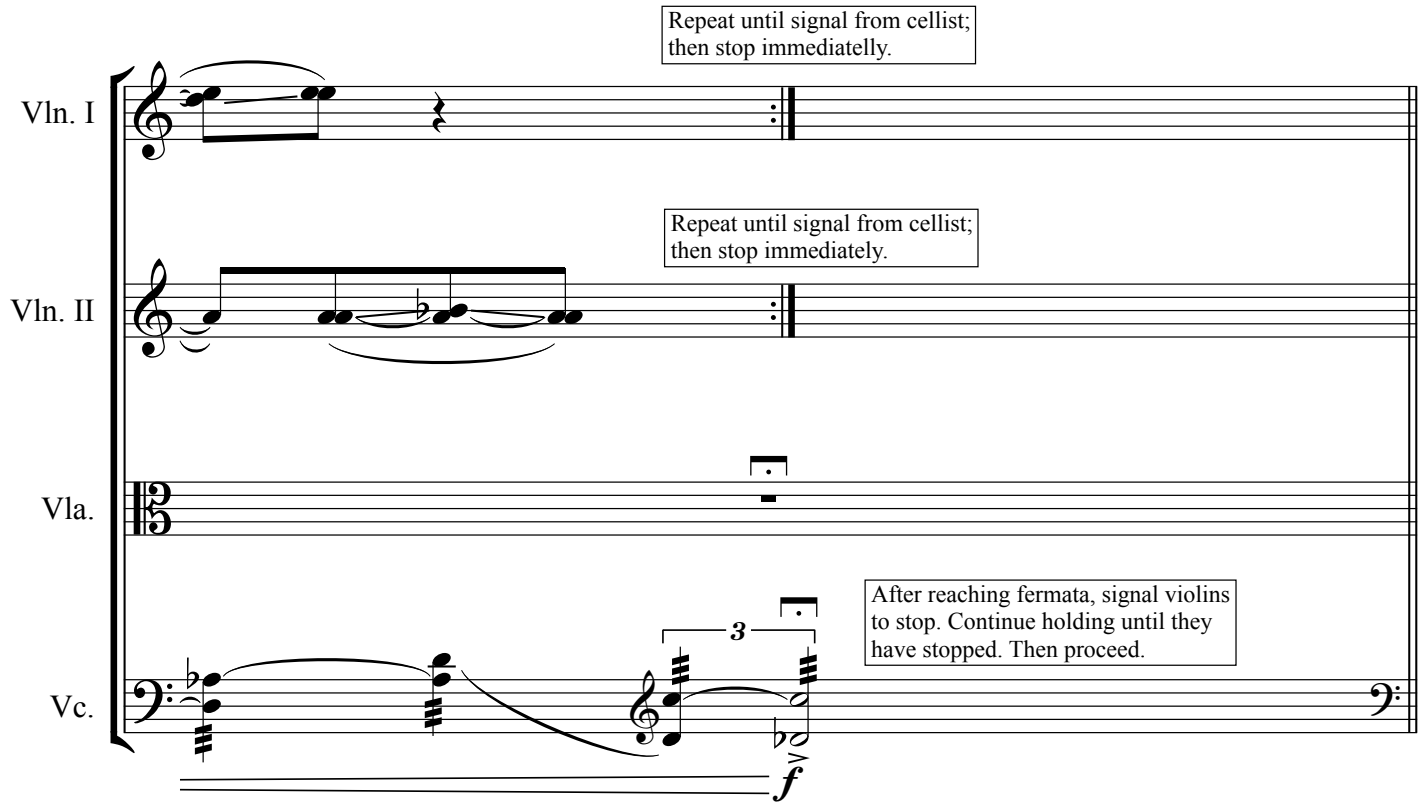

Vln. I
Vln. II
Vla.
Vc.
3
mp
3
sfpp
p
sfpp
p

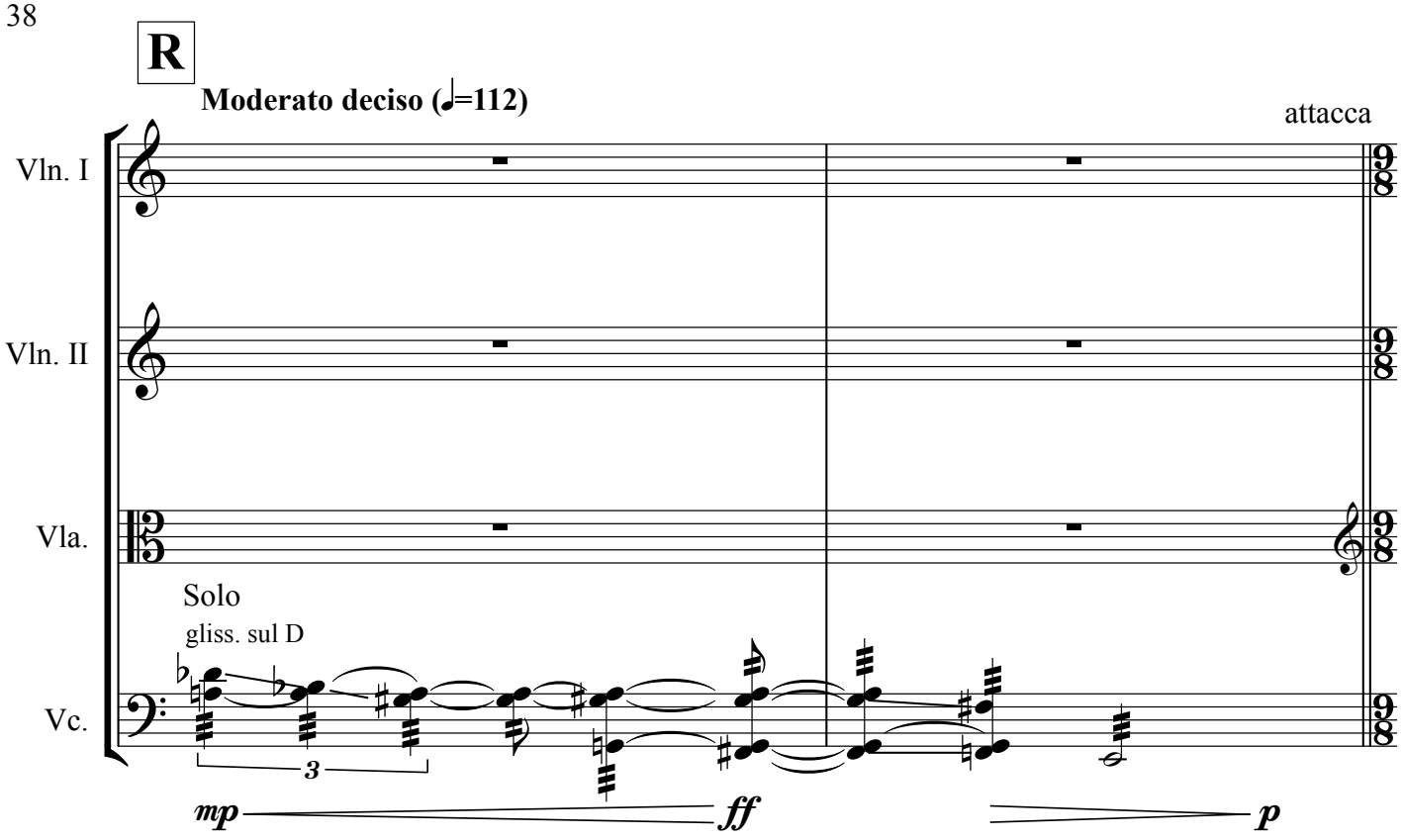

Vln. I
Vln. II
Vla.
Vc.
p
p
3
mf
pp
pp


Vln. I
Vln. II
Vla.
Vc.
mp
sfp sfp sfpp
p
mp
sfp sfp sfpp
p

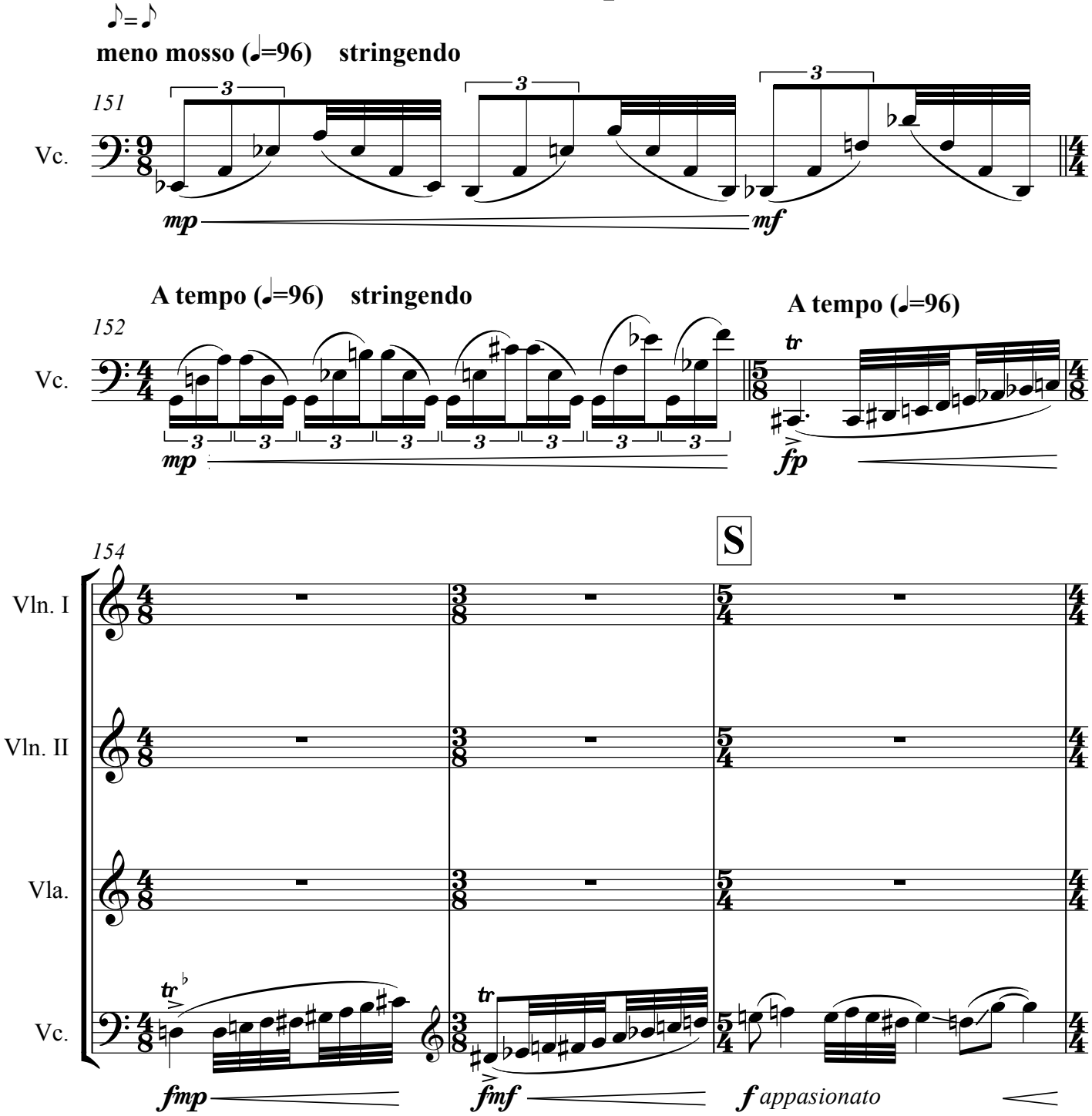

149
(sul A)
Vln. I
p sempre
Vln. II
p sempre
Vla.
Vc.

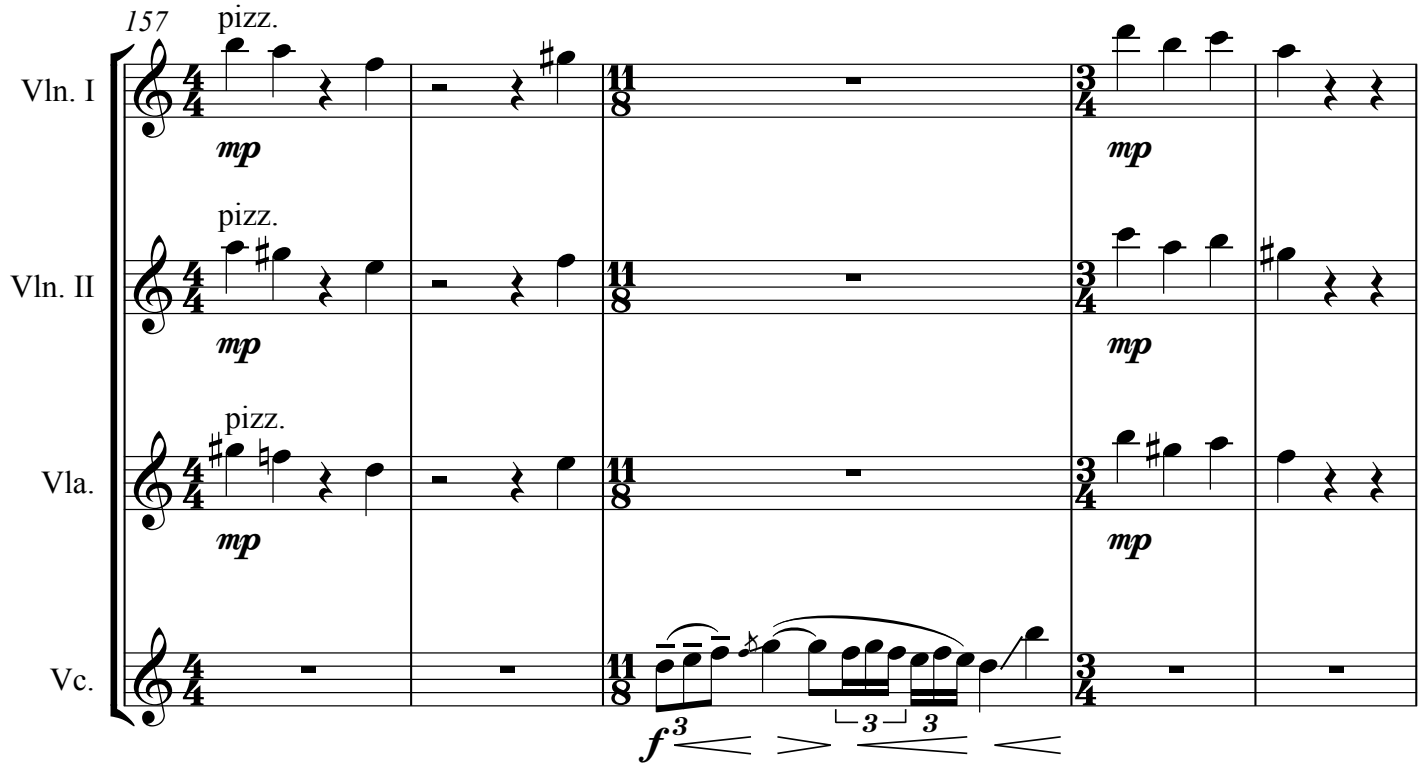

Vln. I
Vln. II
Vla.
Vc.
Moderato deciso (♩=112)
arco normale
mp
mf

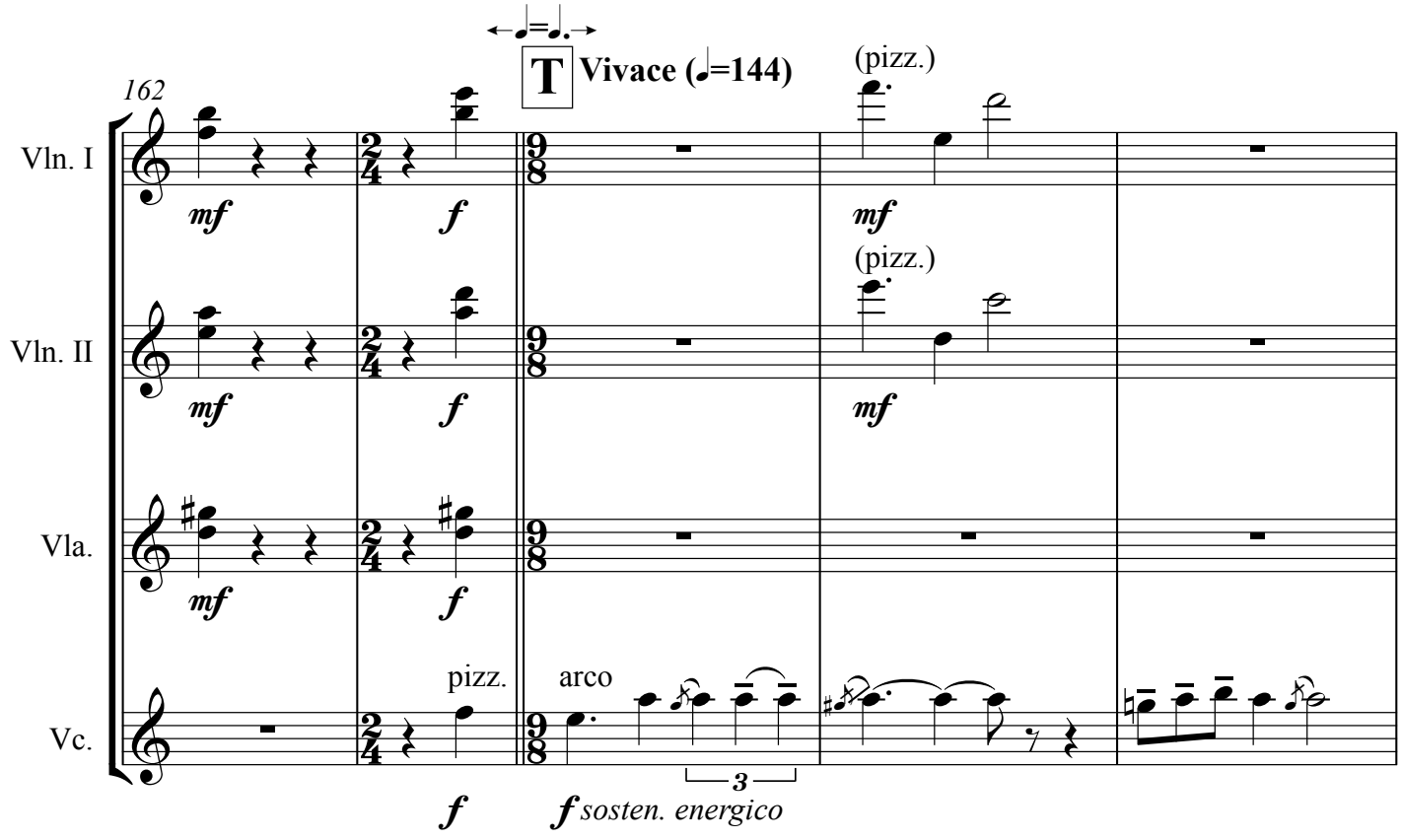

Repeat until signal from cellist; then stop immediatelly.
Repeat until signal from cellist; then stop immediately.
Vln. I
Vln. II
Vla.
Vc.
After reaching fermata, signal violins to stop. Continue holding until they have stopped. Then proceed.
f

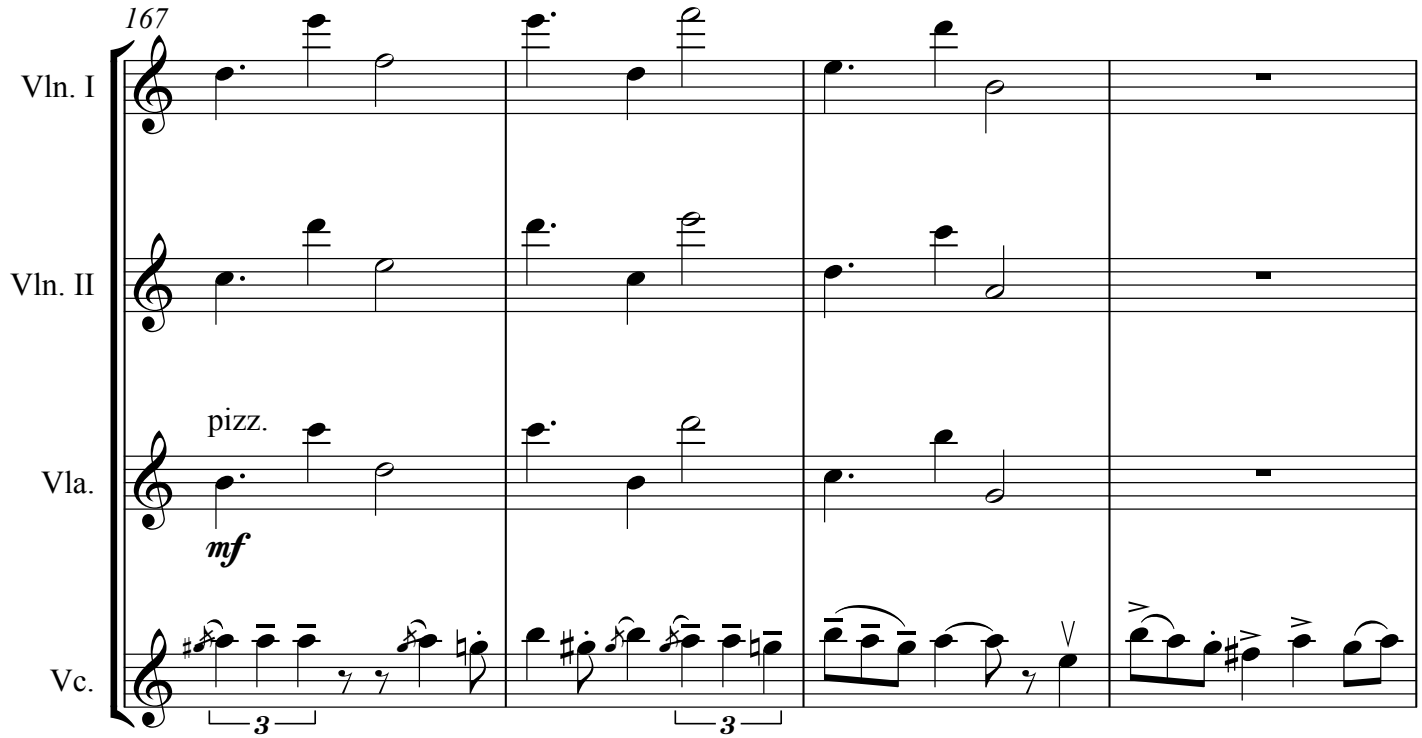

R
Moderato deciso (♩=112)
attacca
Vln. I
Vln. II
Vla.
Vc.
Solo
gliss. sul D
3
mp
ff
p

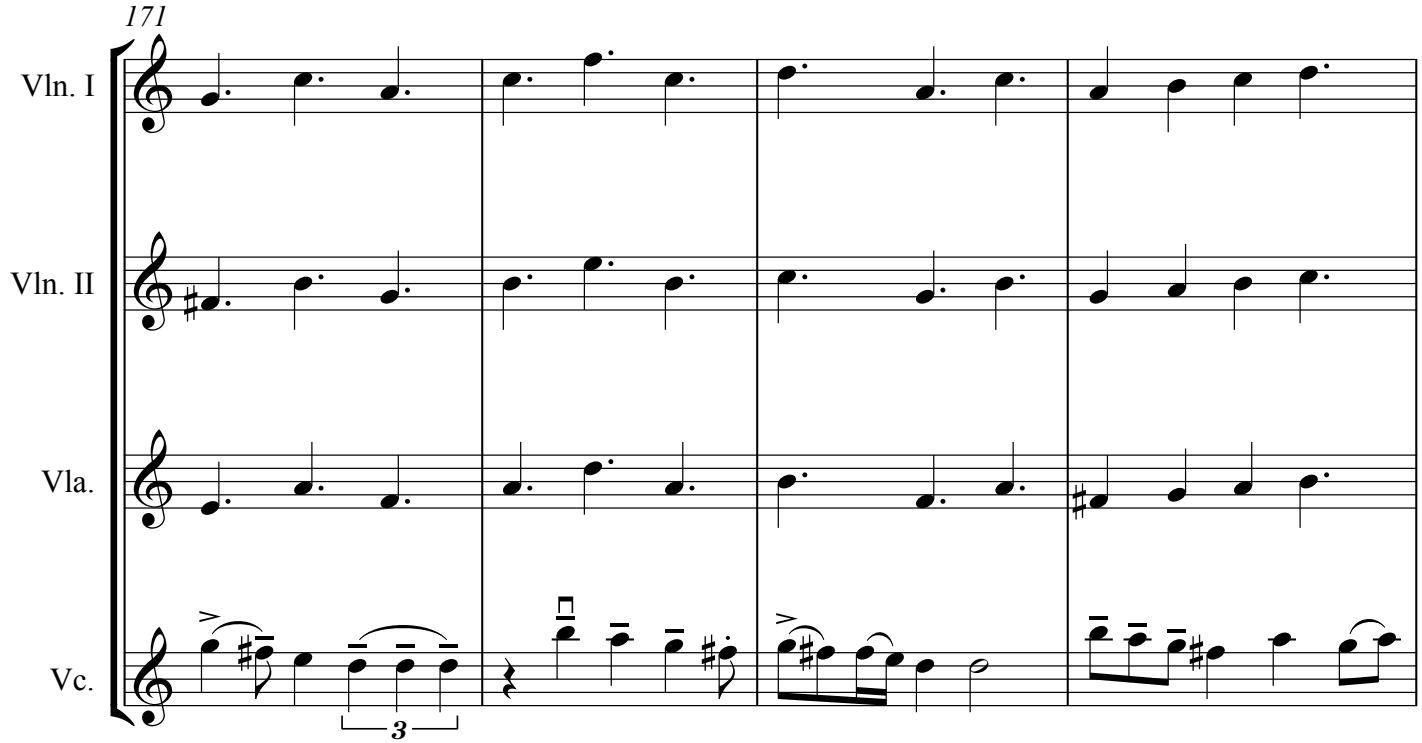
III - Natural Amphitheatre

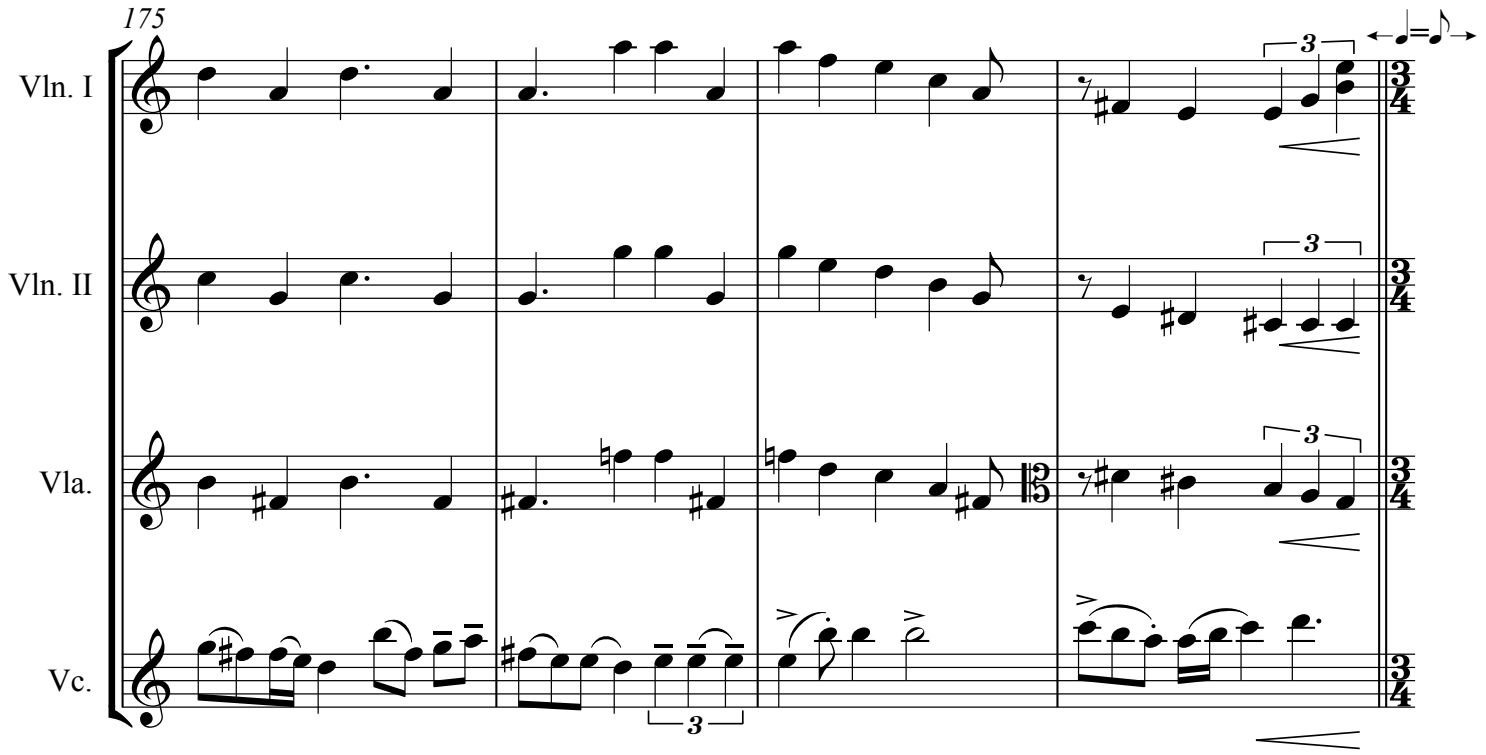



157
pizz.
Vln. I
mp
pizz.
Vln. II
mp
pizz.
Vla.
mp
Vc.
f
3
3
3
mp
mp
mp

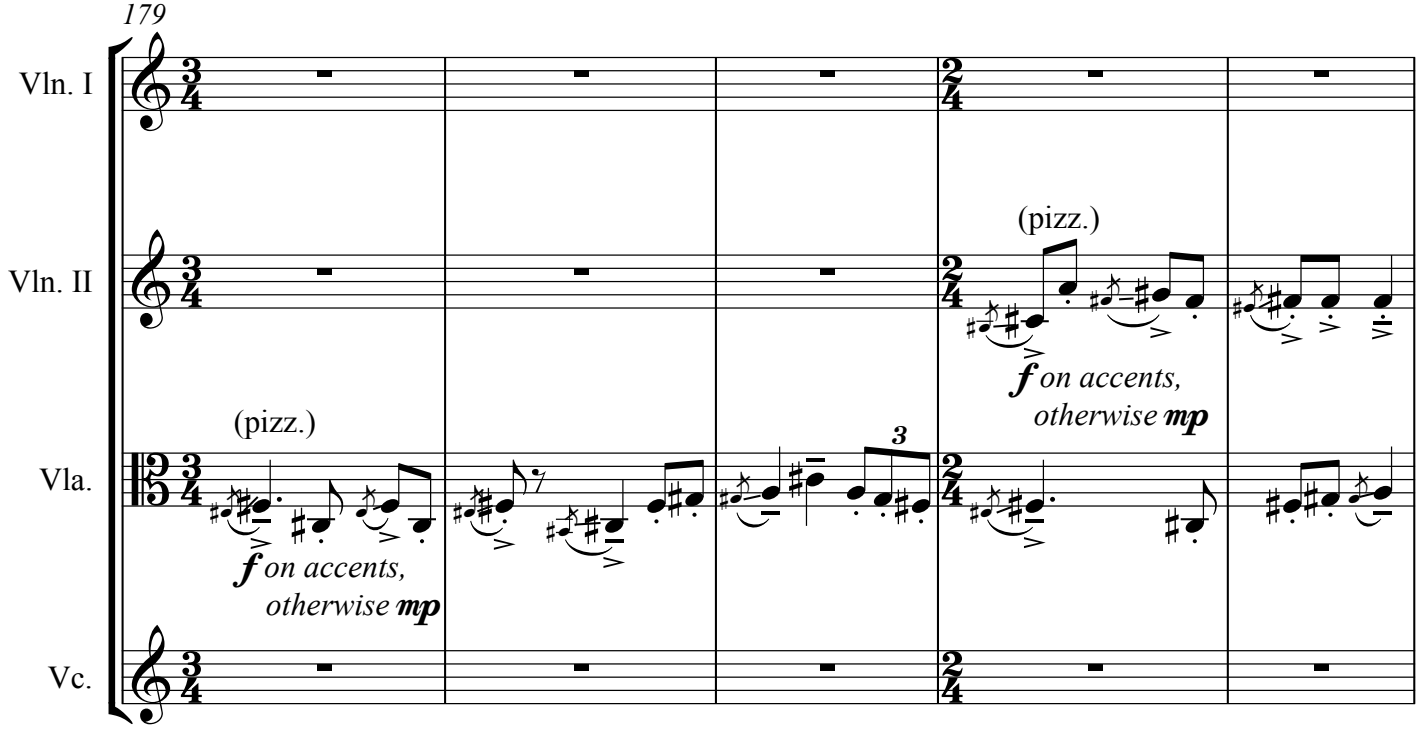

162
T
Vivace (𝅗𝅥=144)
(pizz.)
Vln. I
mf
f
mf
(pizz.)
Vln. II
mf
f
mf
Vla.
mf
f
pizz.
arco
Vc.
f
3
f sosten. energico

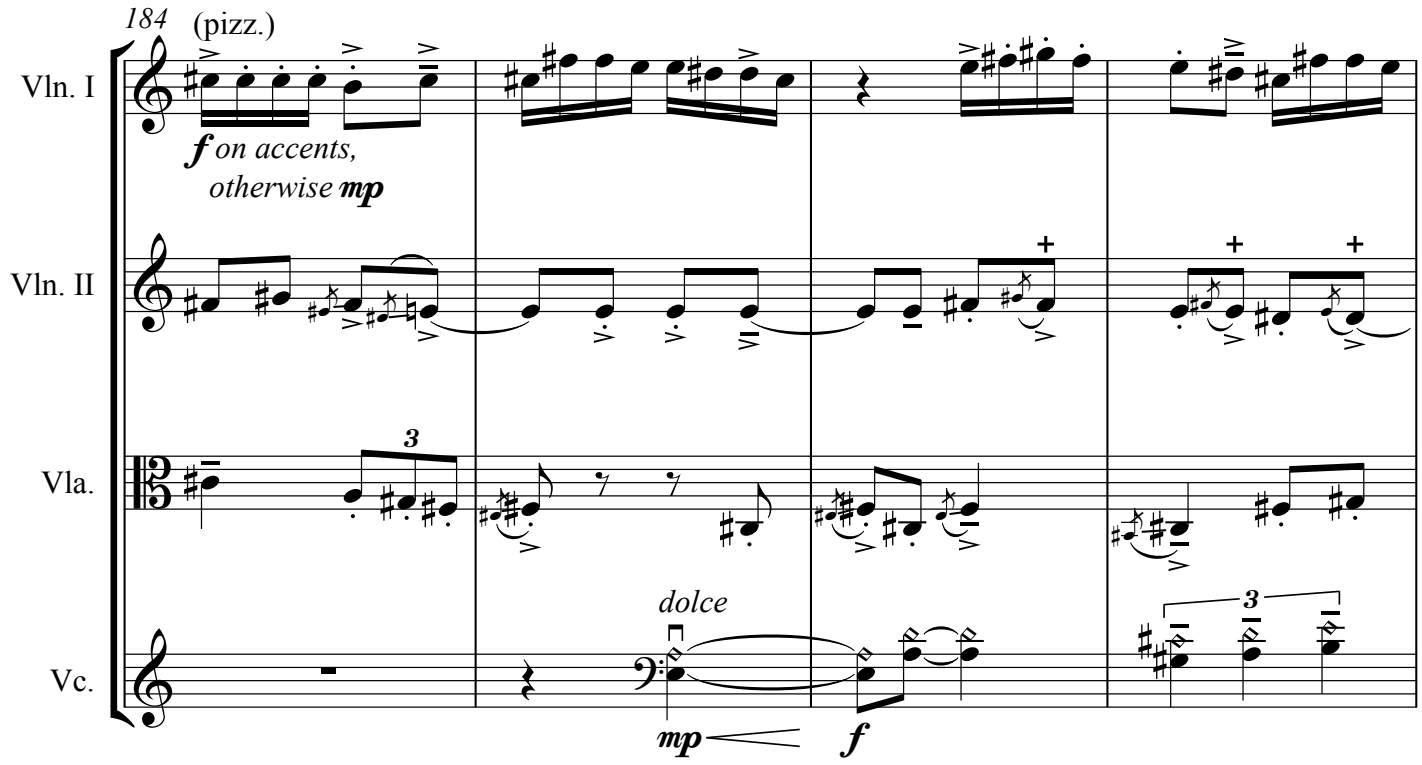

167
Vln. I
Vln. II
pizz.
Vla.
mf
Vc.
3
3

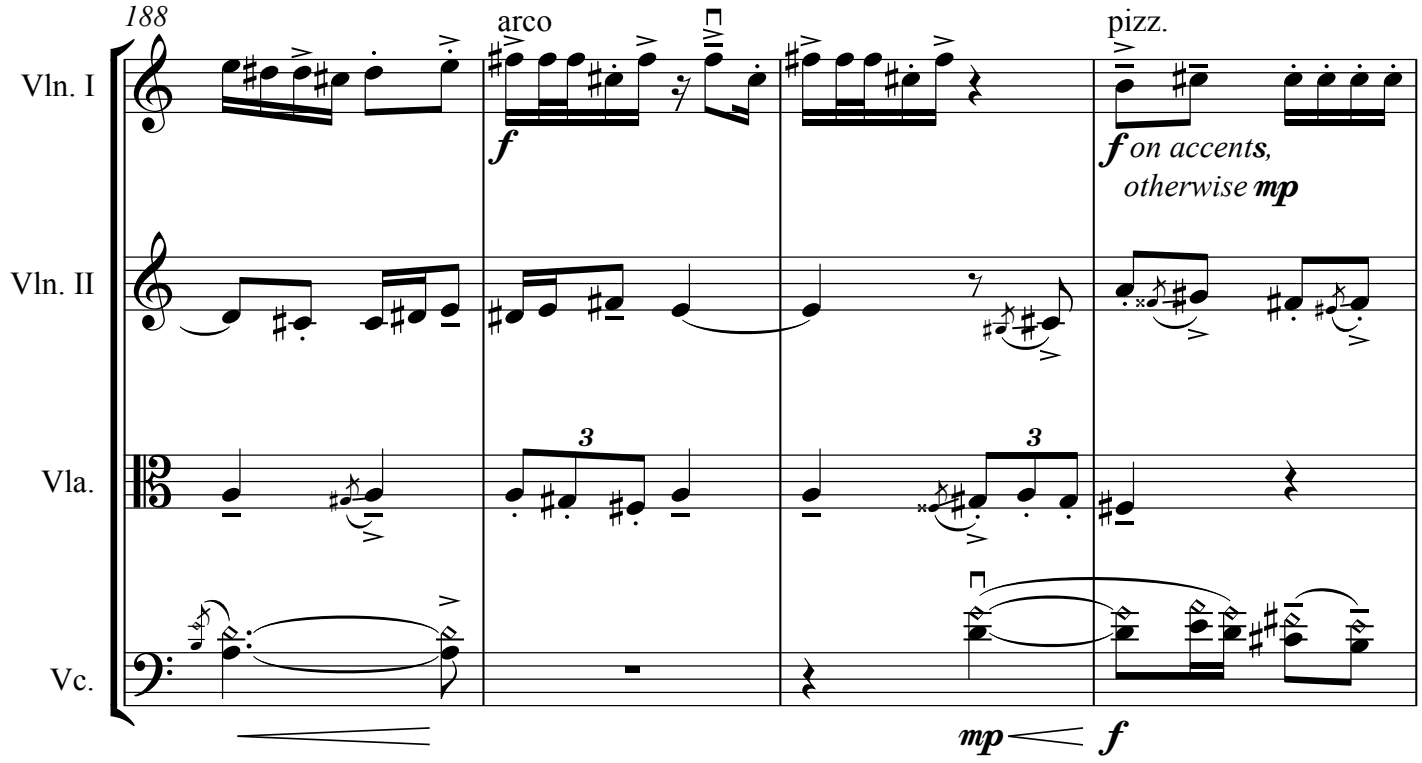

171
Vln. I
Vln. II
Vla.
Vc.
3

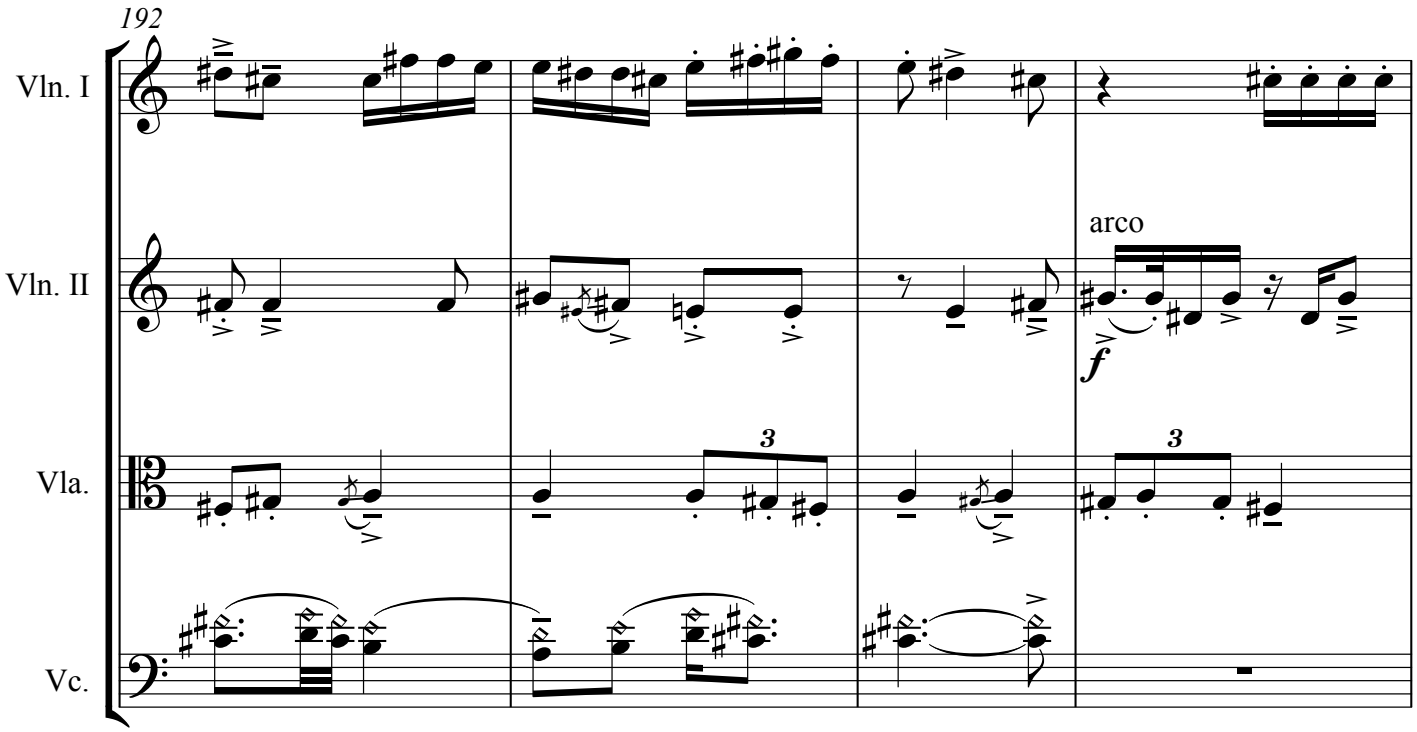


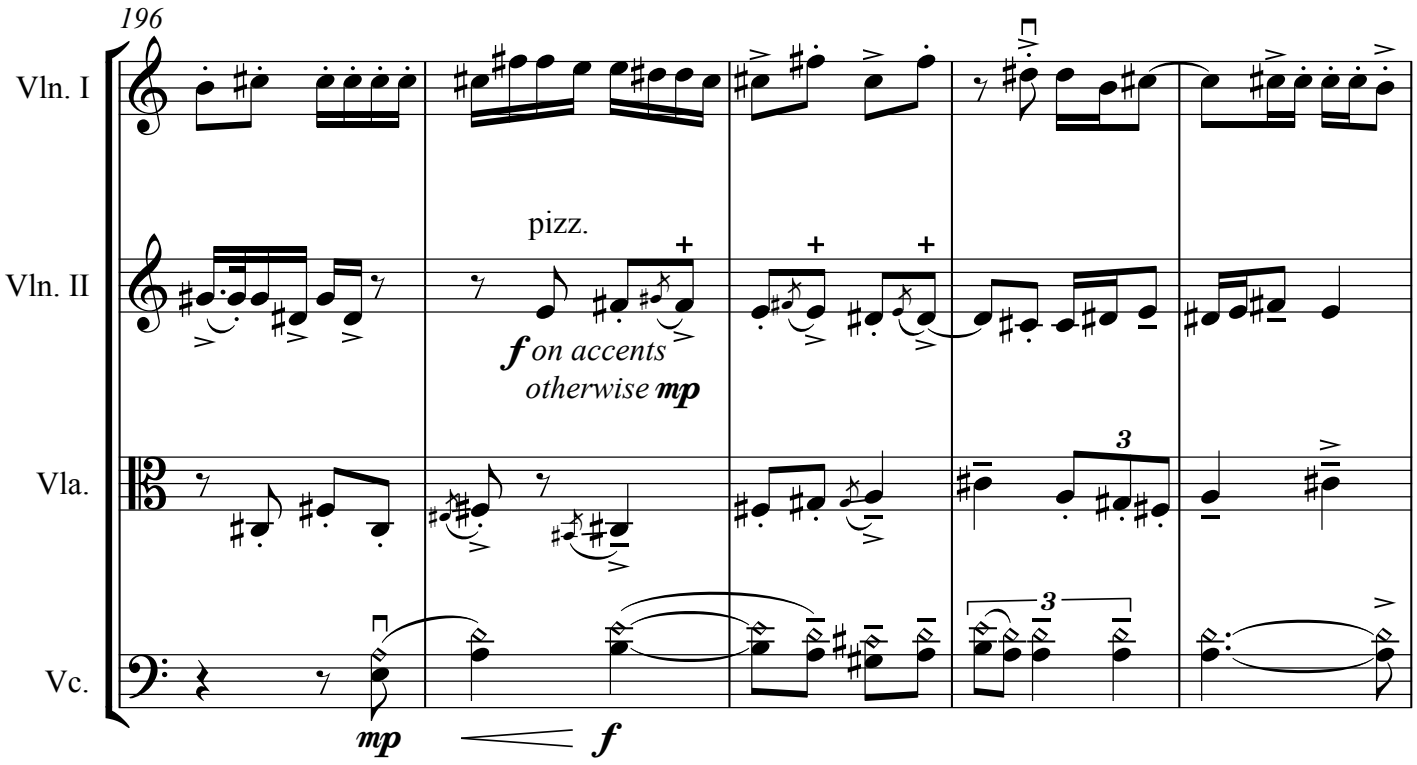
U **Andante pesante (♩=72)**

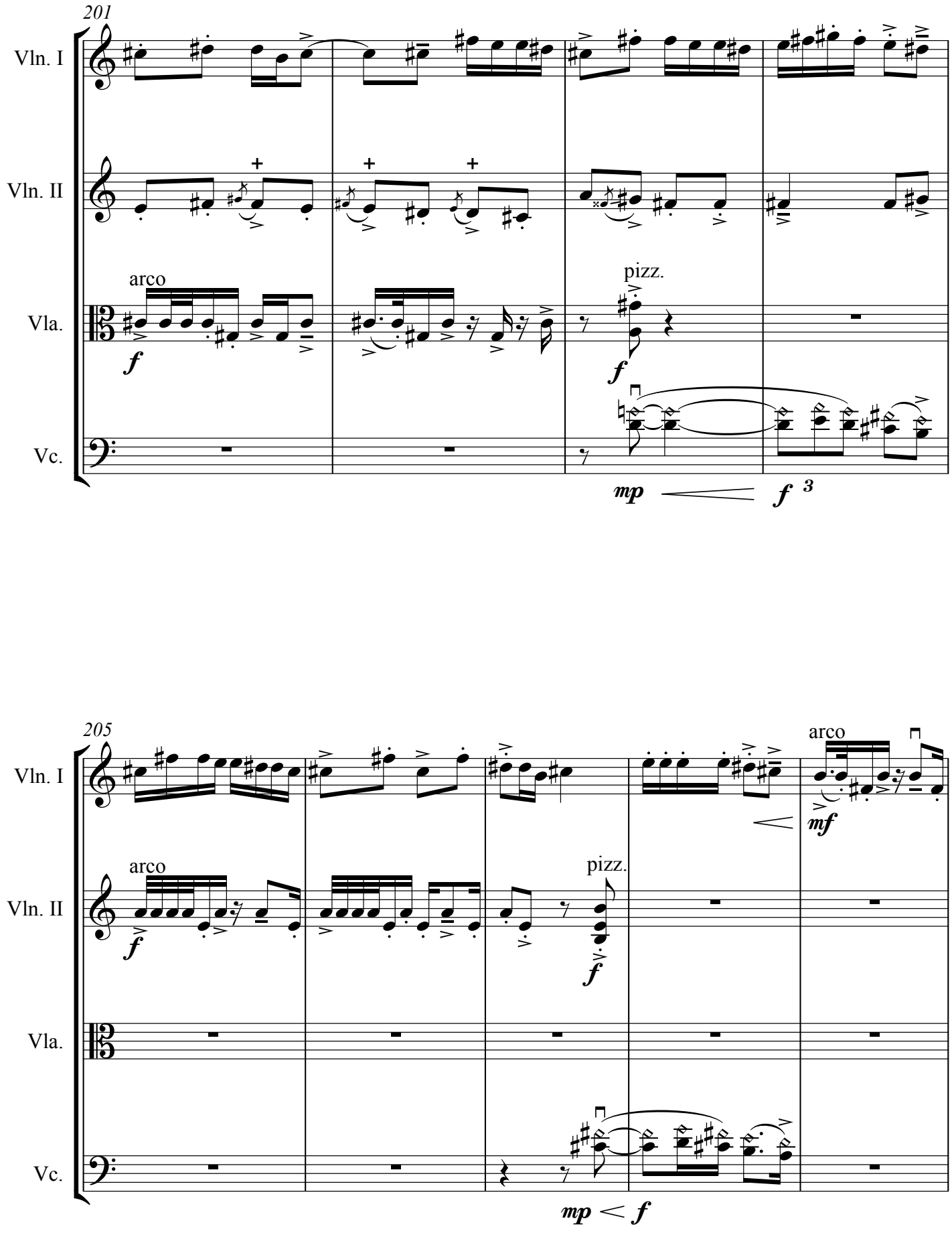


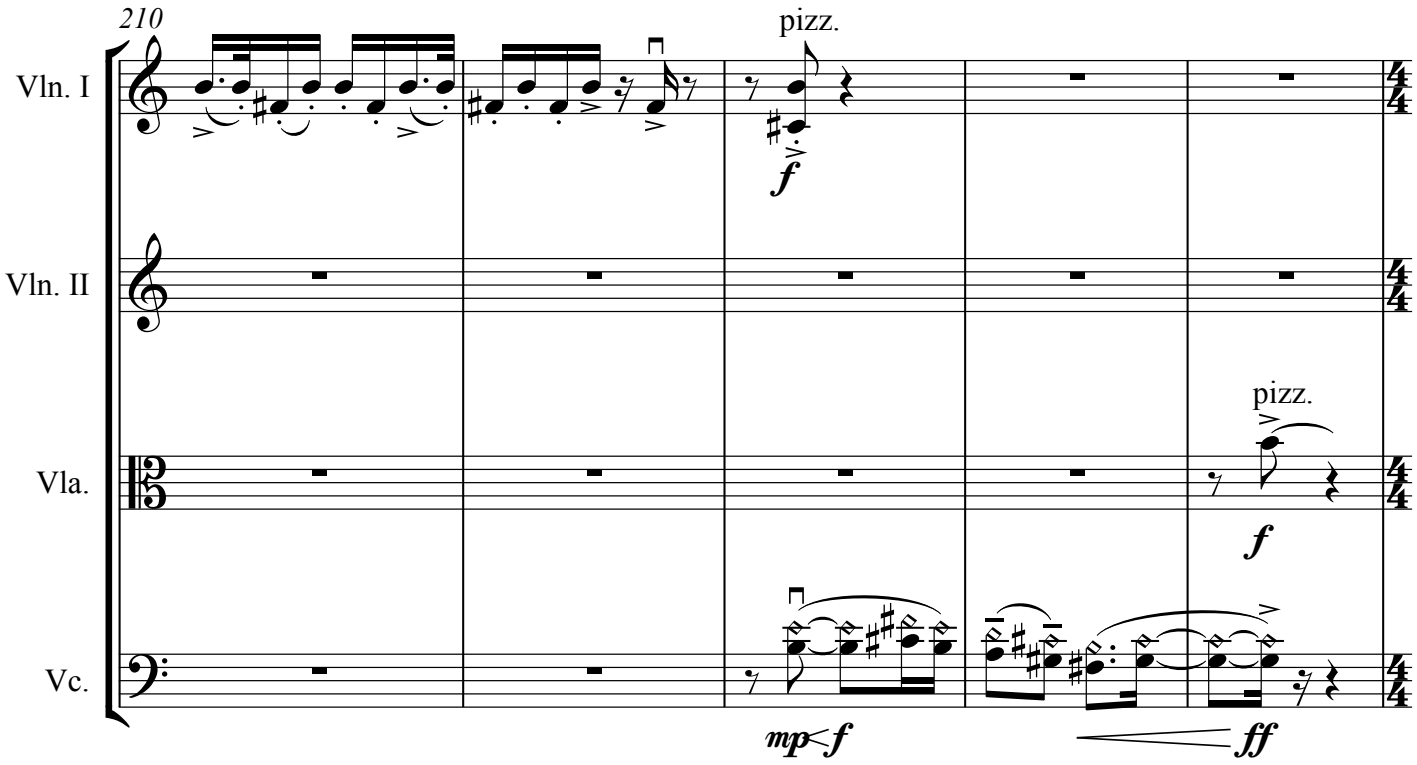

184
(pizz.)
Vln. I
Vln. II
Vla.
Vc.
f on accents,
otherwise mp
dolce
mp
f

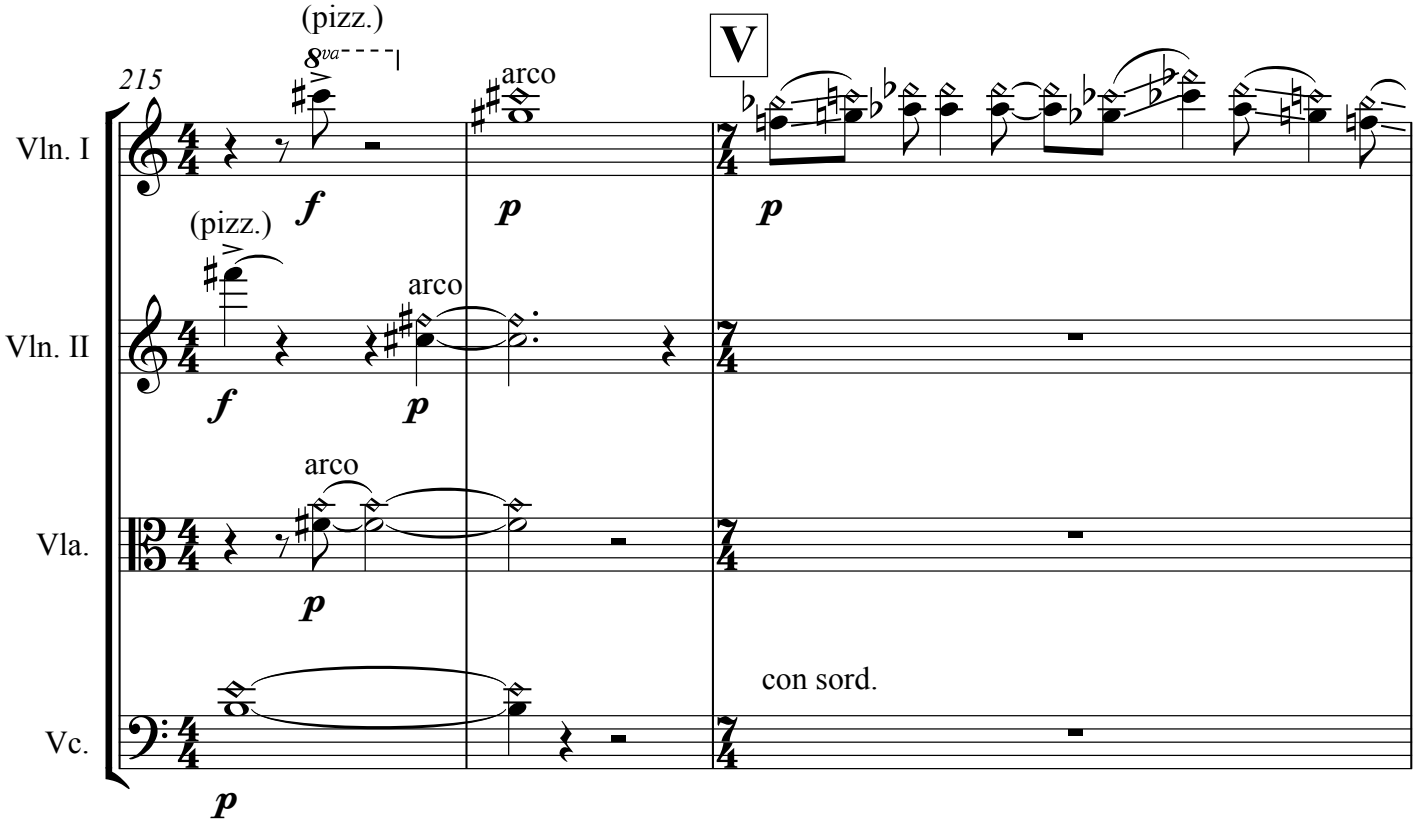

188
arco
pizz.
Vln. I
Vln. II
Vla.
Vc.
f
f on accents,
otherwise mp
mp
f

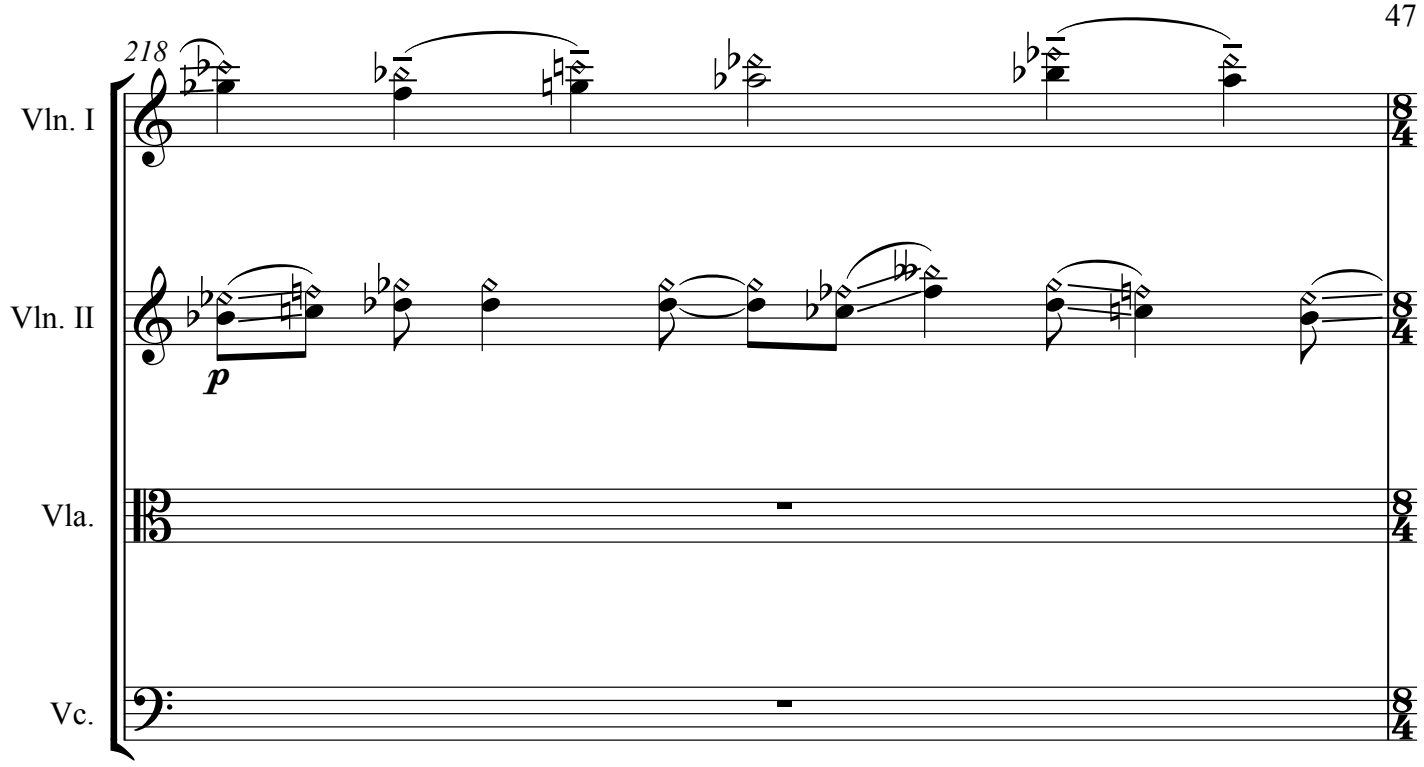

192
Vln. I
Vln. II
arco
f
Vla.
3
Vc.

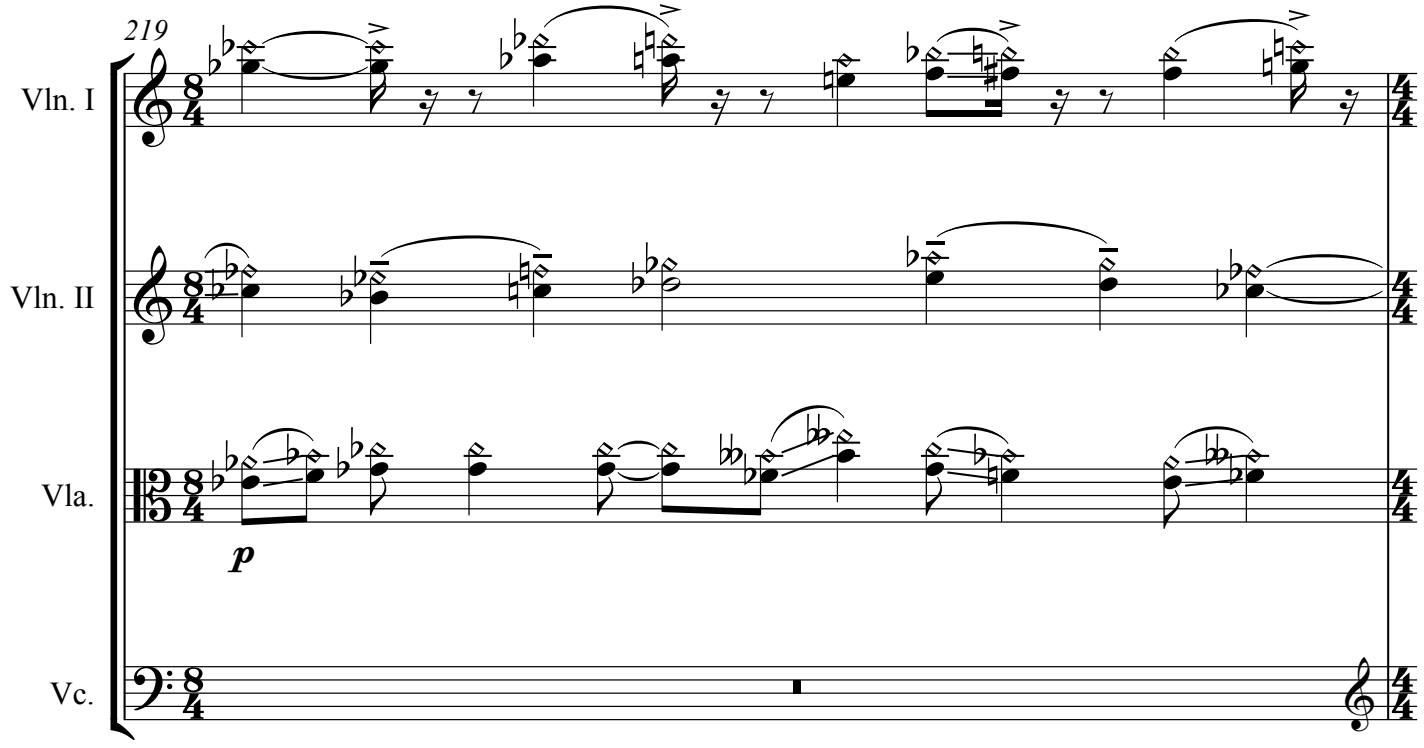

196
Vln. I
Vln. II
pizz.
f on accents
otherwise mp
Vla.
3
Vc.
mp
f

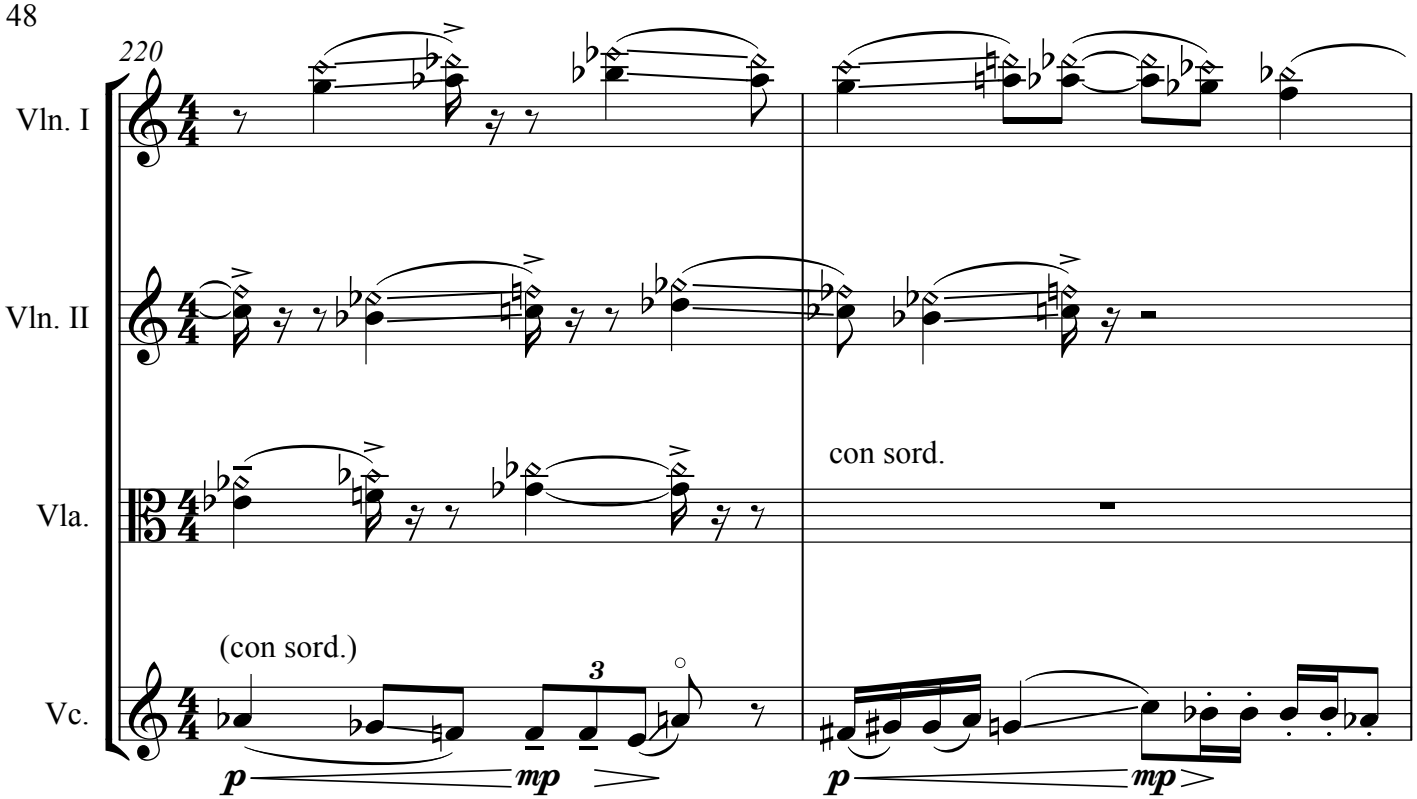

201
Vln. I
Vln. II
arco
Vla.
pizz.
Vc.
205
arco
pizz.

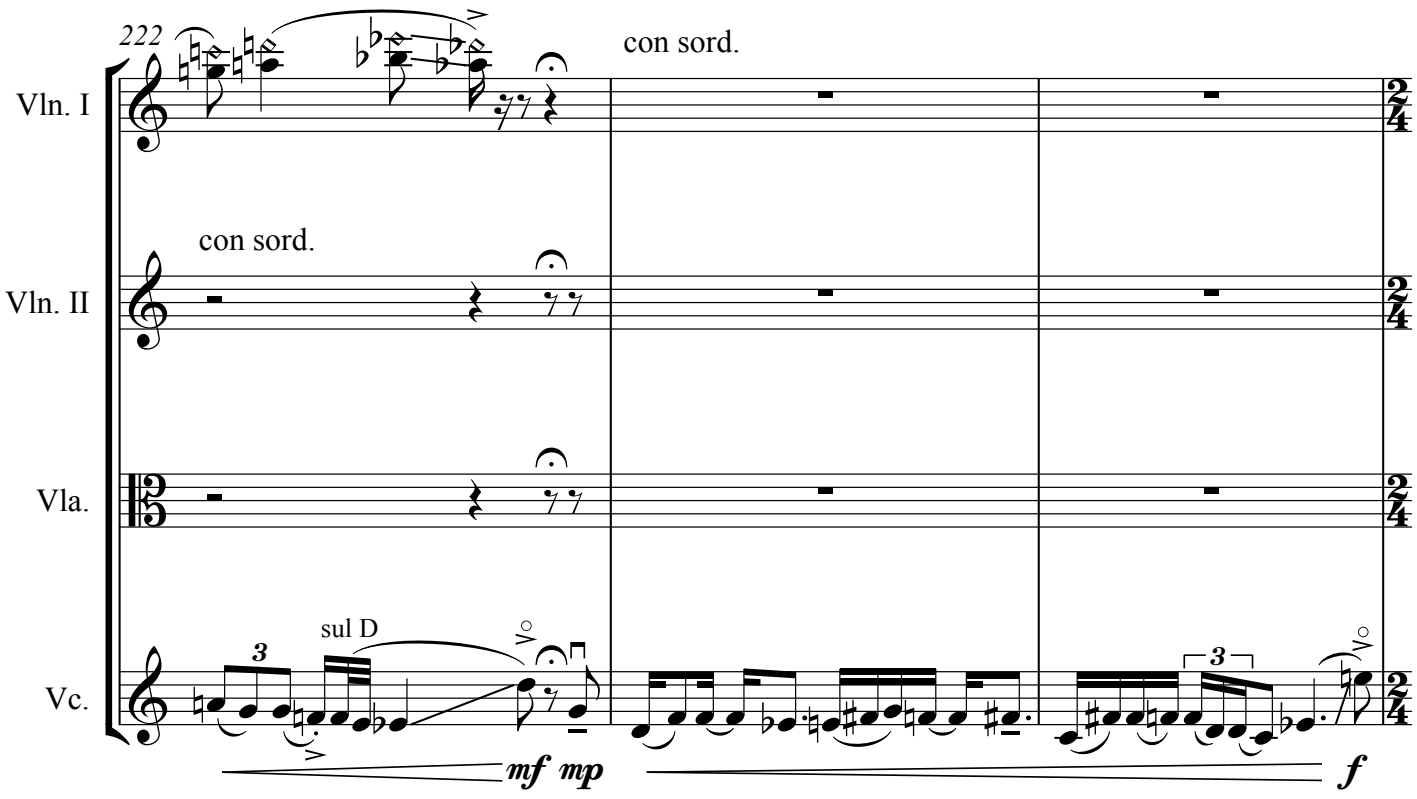

210
Vln. I
Vln. II
Vla.
Vc.
pizz.
f
pizz.
f
mp
f
ff

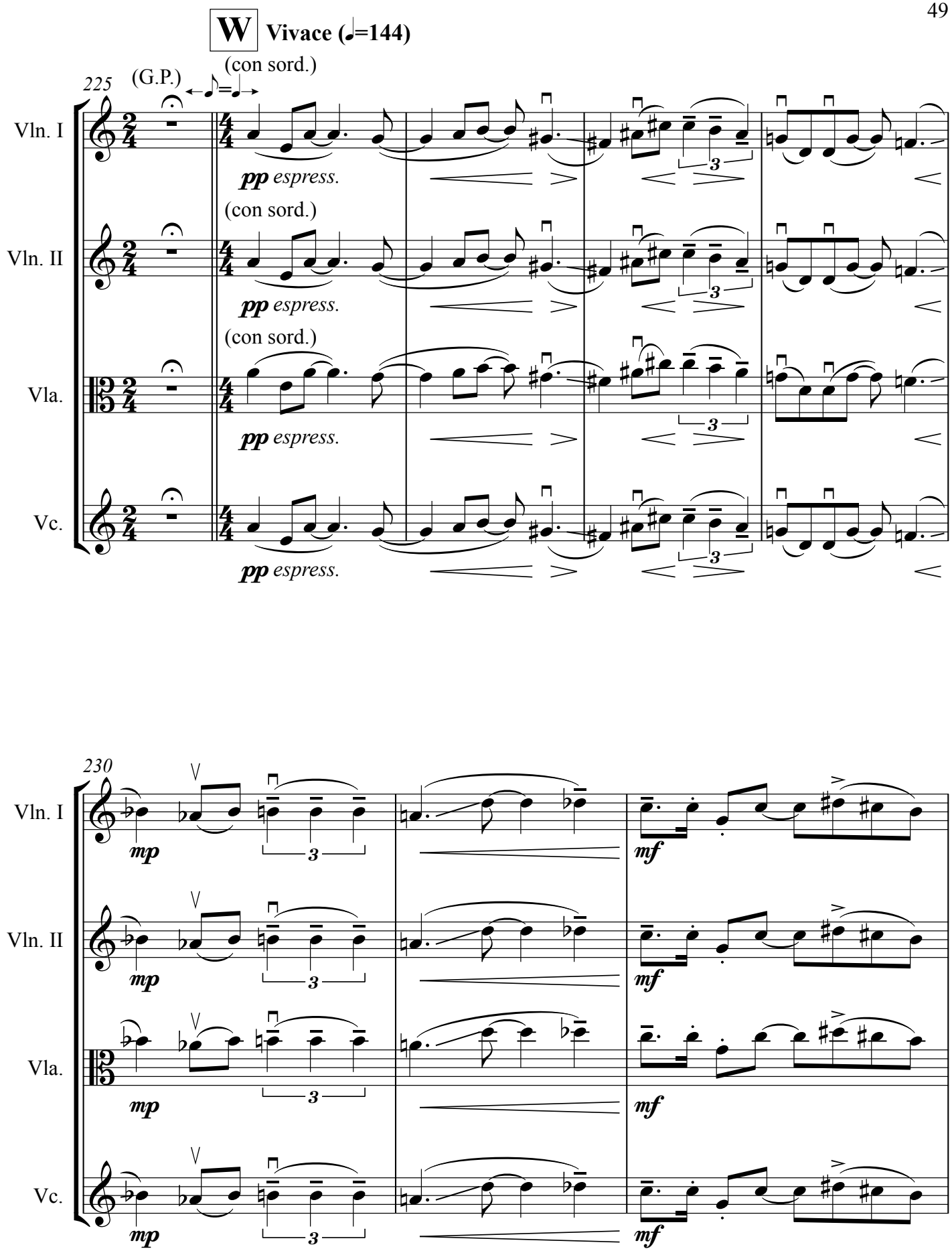

215
Vln. I
Vln. II
Vla.
Vc.
(pizz.)
8va
f
arco
p
V
p
(pizz.)
f
arco
p
arco
p
con sord.
p

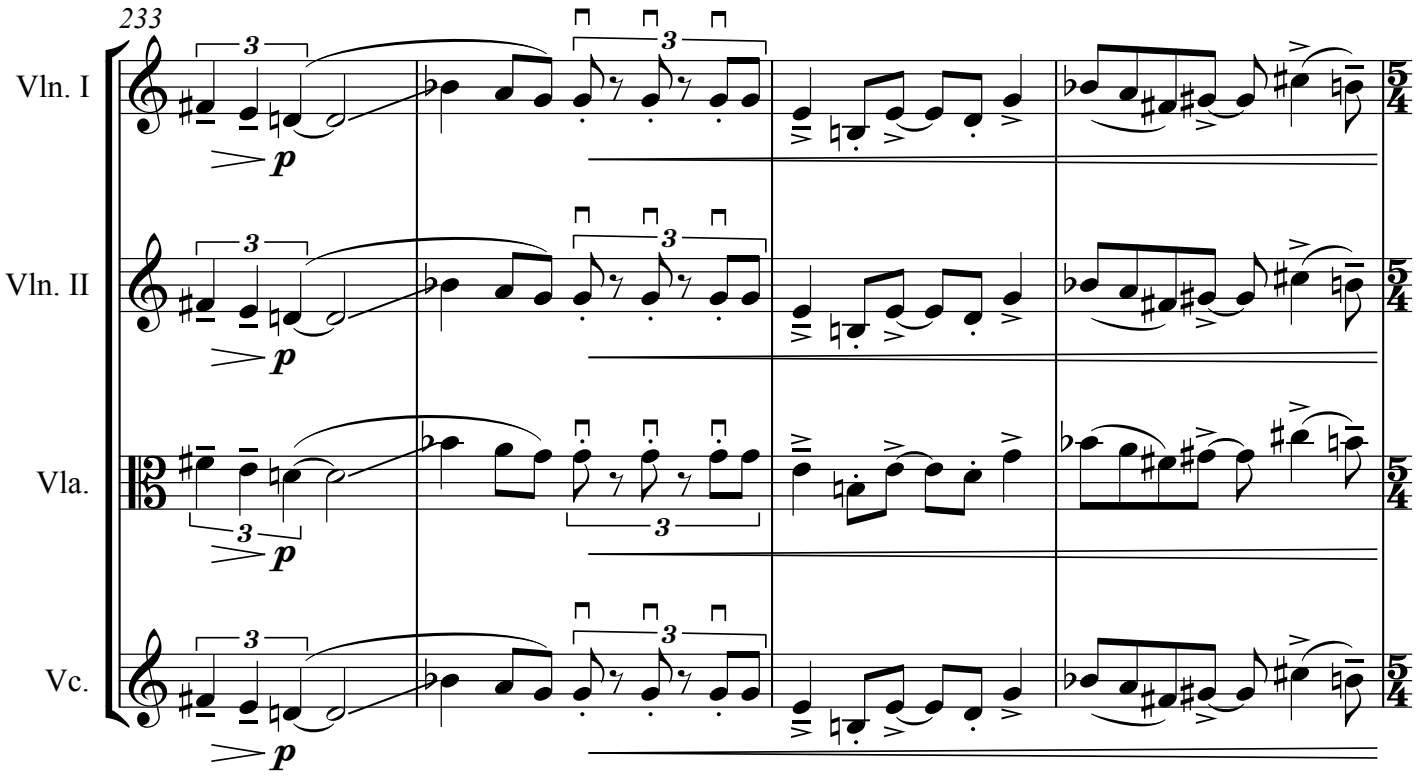

218
Vln. I
Vln. II
Vla.
Vc.
p

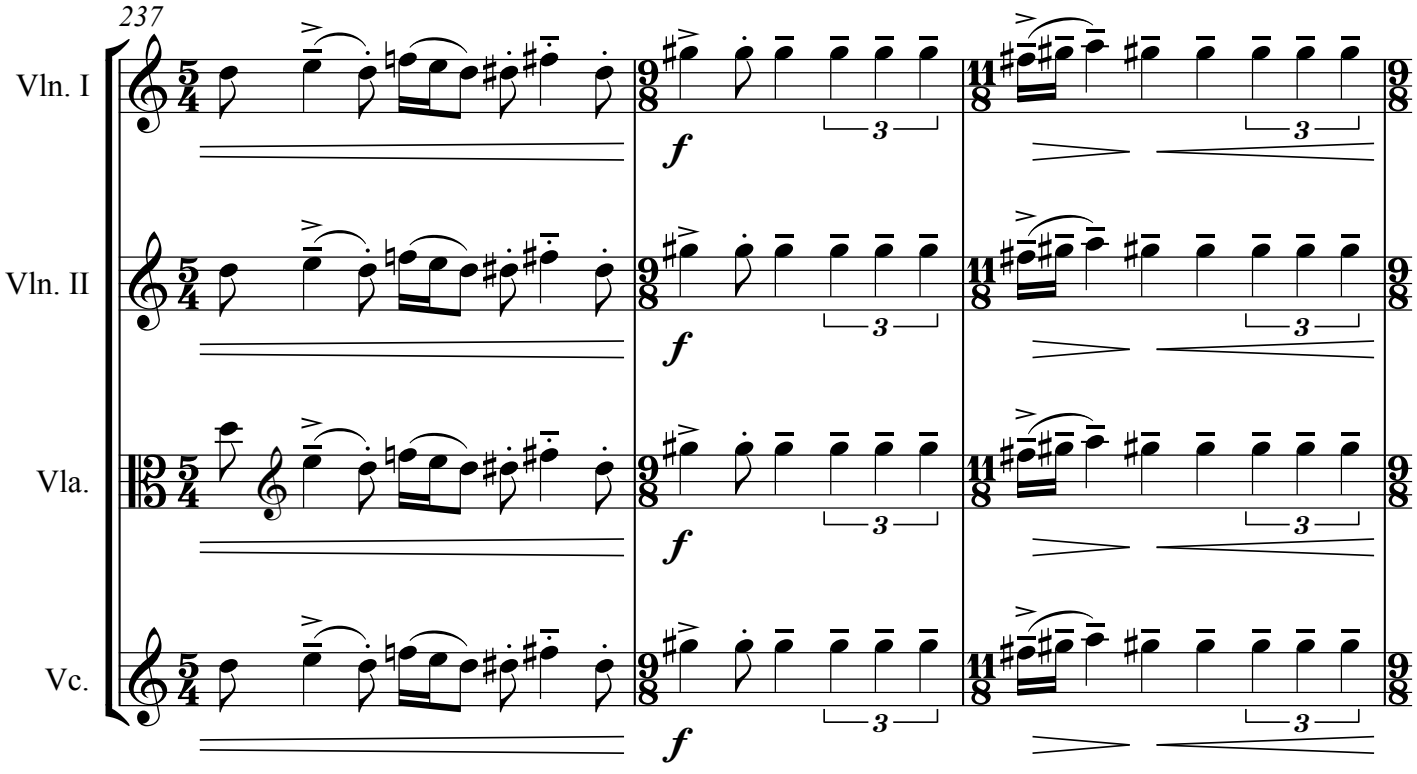

219
Vln. I
Vln. II
Vla.
Vc.
p

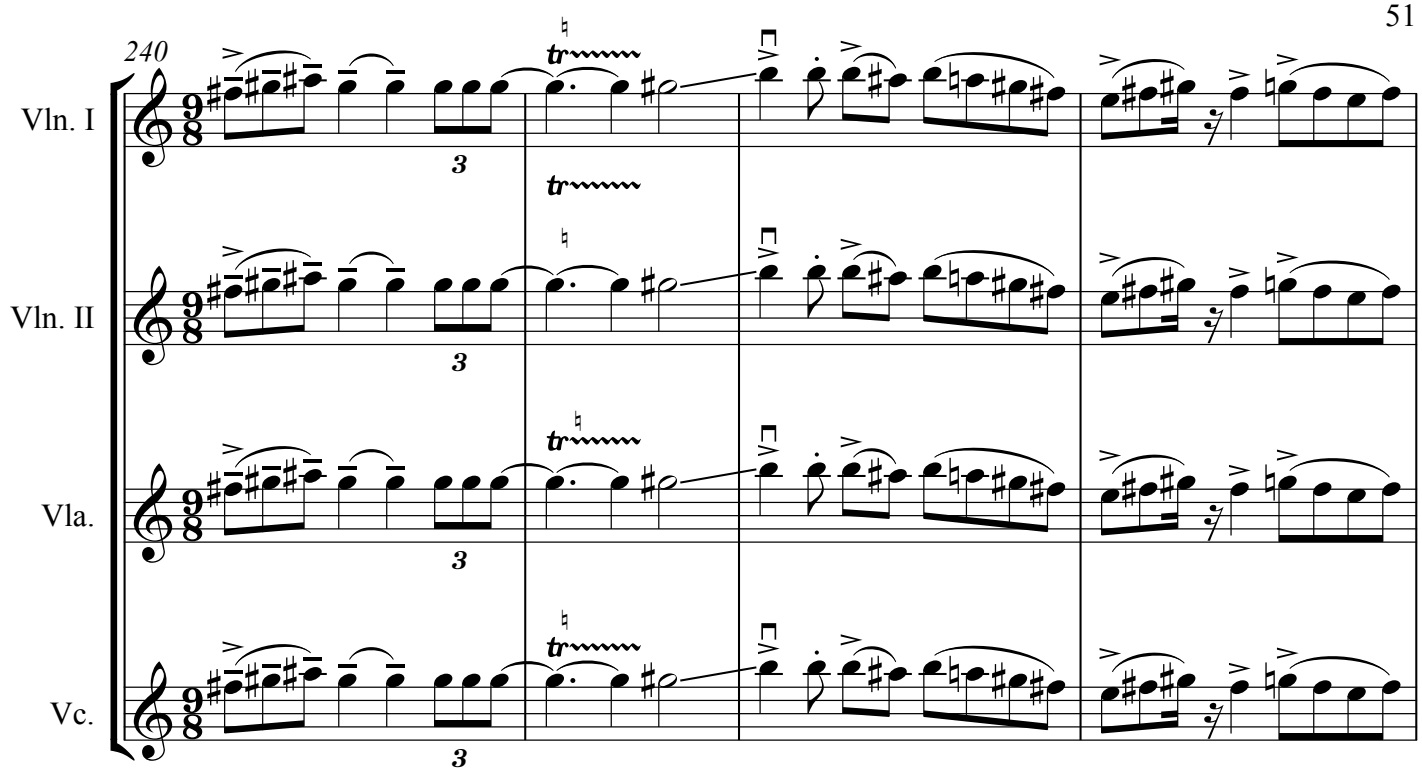

220
Vln. I
Vln. II
Vla.
Vc.
(con sord.)
con sord.
p
mp
p
mp

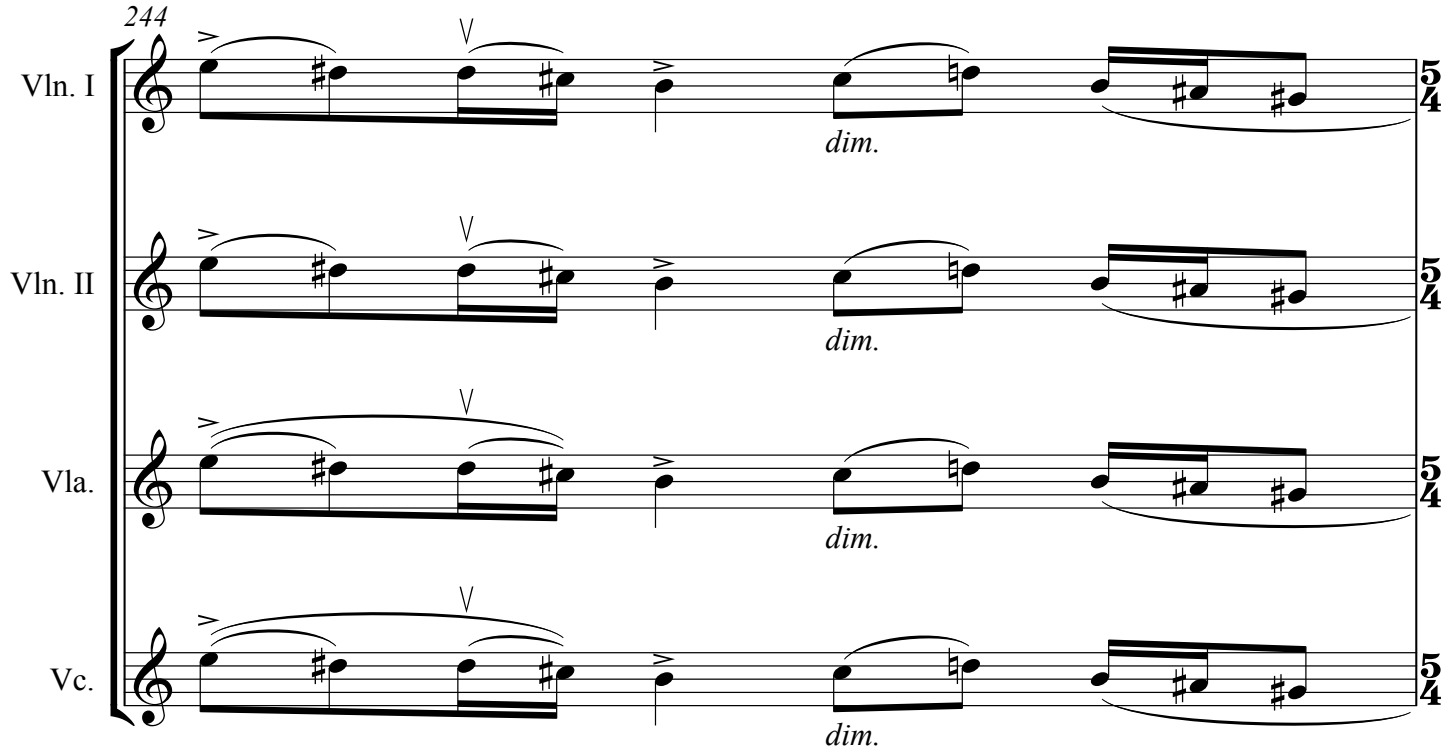

222
Vln. I
Vln. II
Vla.
Vc.
con sord.
con sord.
sul D
mf mp
f

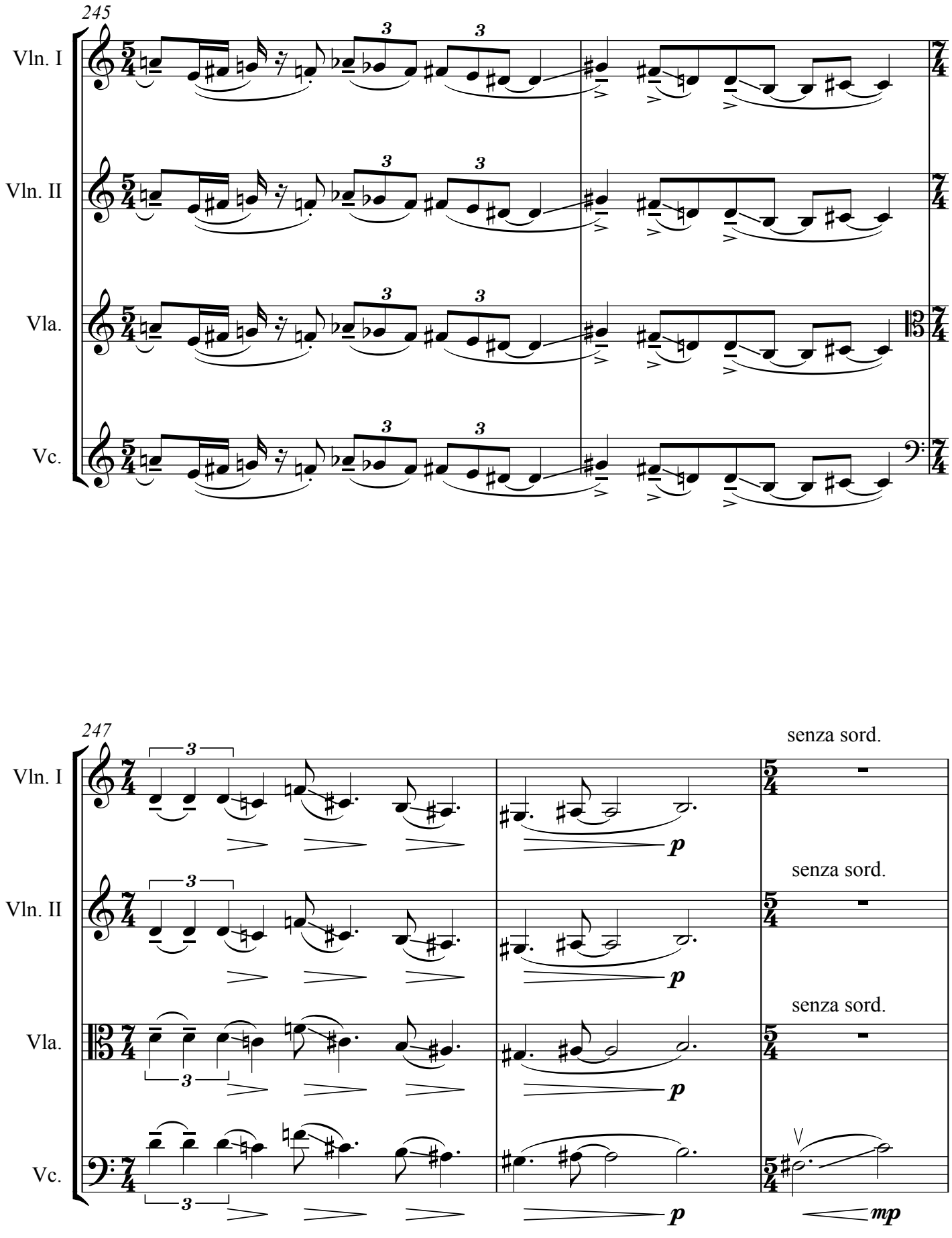

W
Vivace (♩=144)
(con sord.)
225
(G.P.)
Vln. I
Vln. II
Vla.
Vc.
pp espress.
(con sord.)
(con sord.)
230
mp
mf

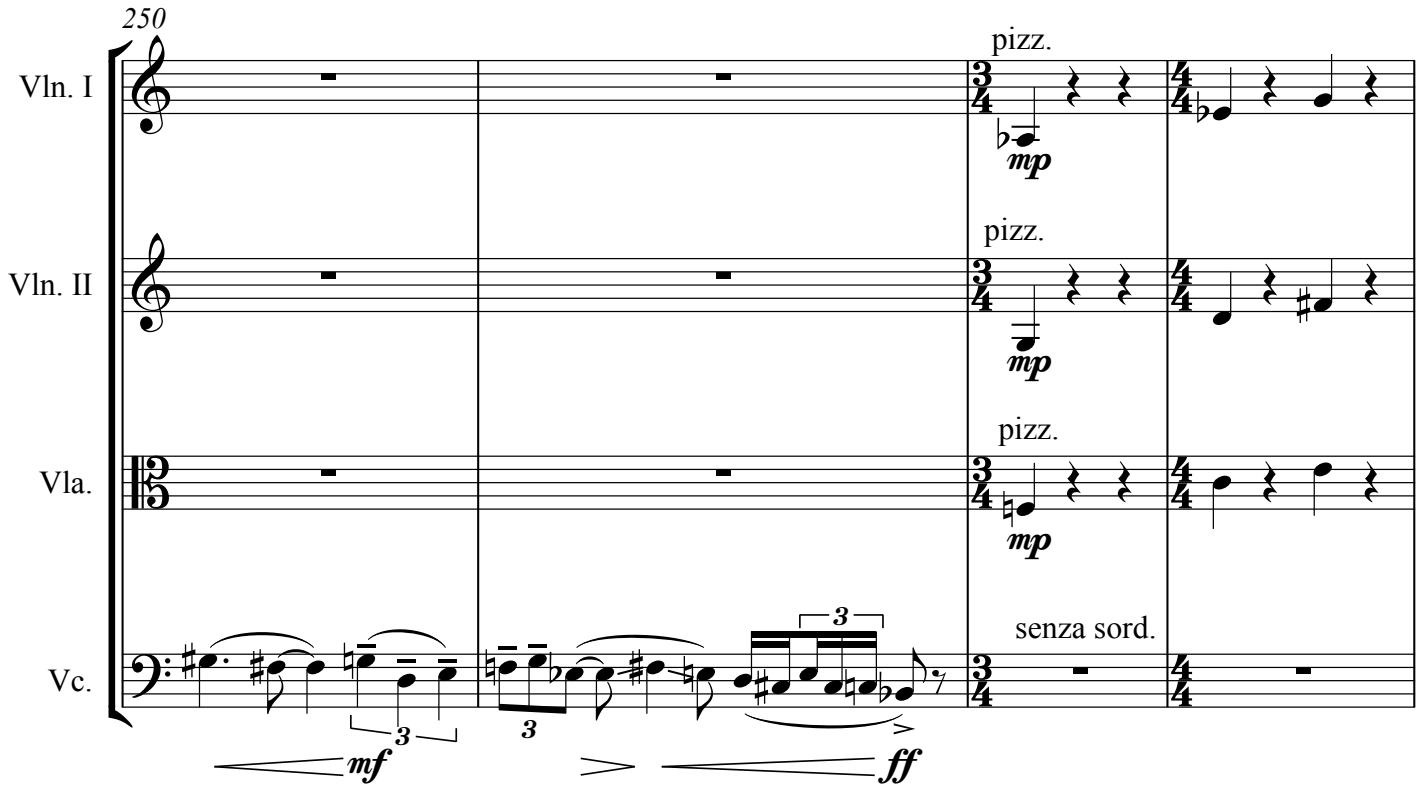

233
Vln. I
Vln. II
Vla.
Vc.
p

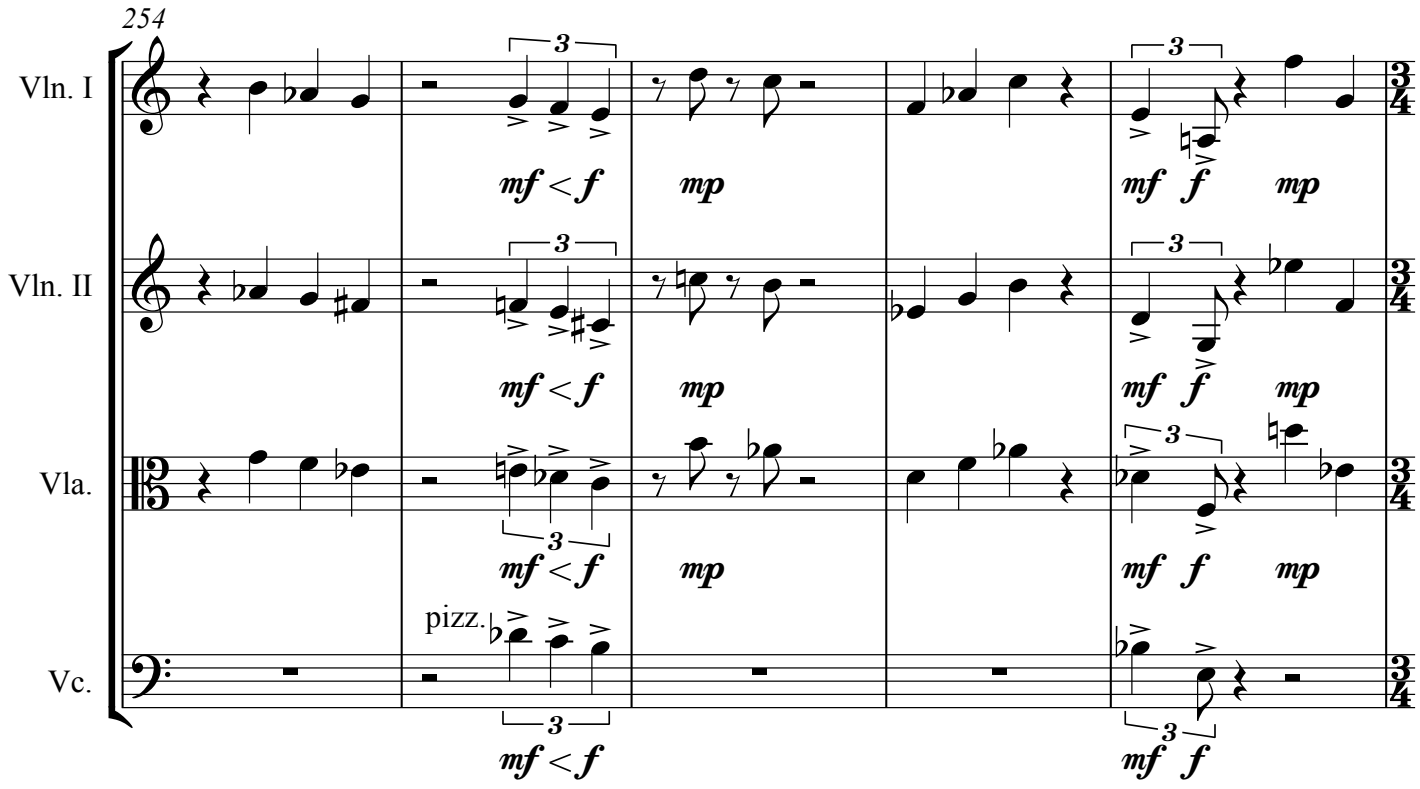

237
Vln. I
Vln. II
Vla.
Vc.
f

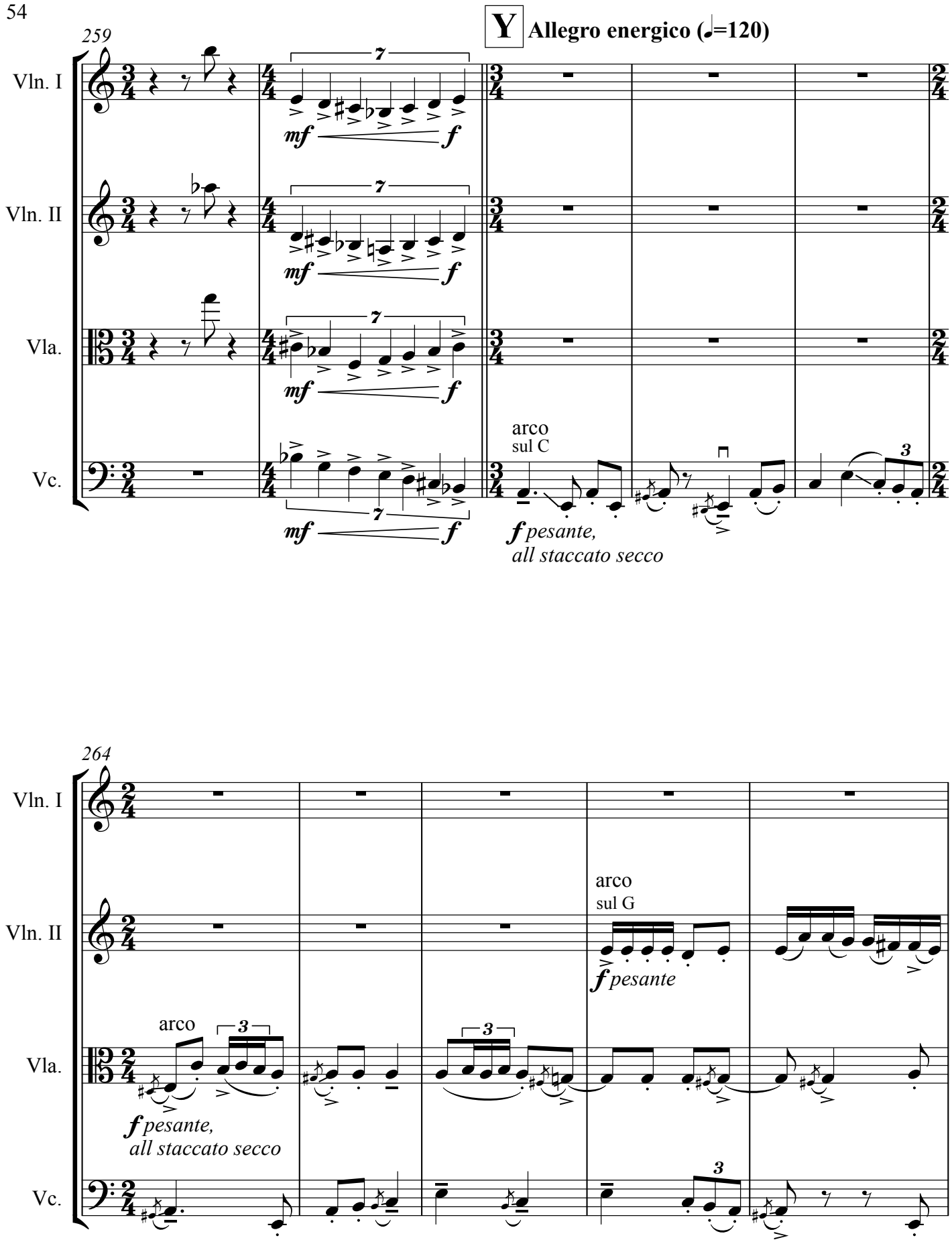

240
Vln. I
Vln. II
Vla.
Vc.
tr
3

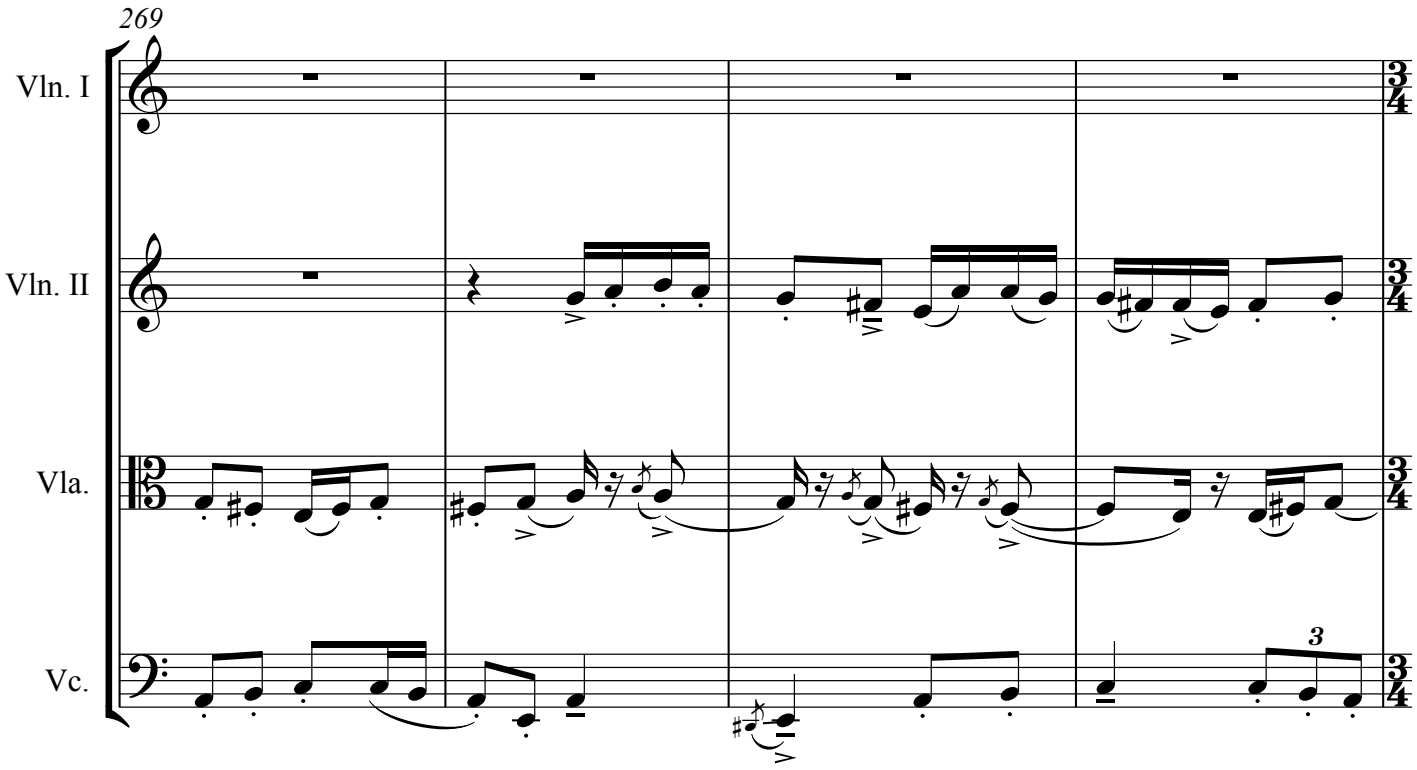

244
Vln. I
Vln. II
Vla.
Vc.
dim.
5
4

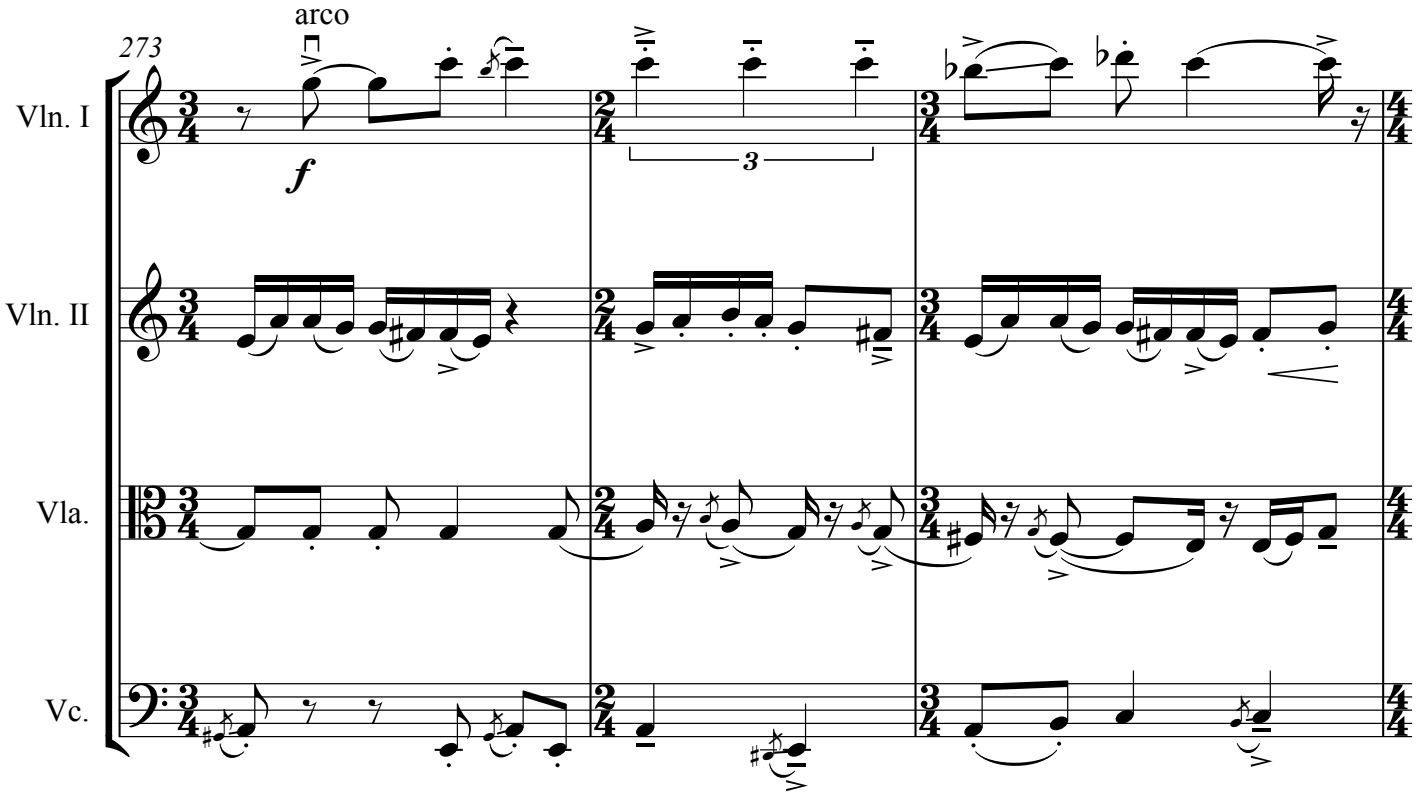

245
Vln. I
Vln. II
Vla.
Vc.
247
senza sord.
senza sord.
senza sord.
p
mp

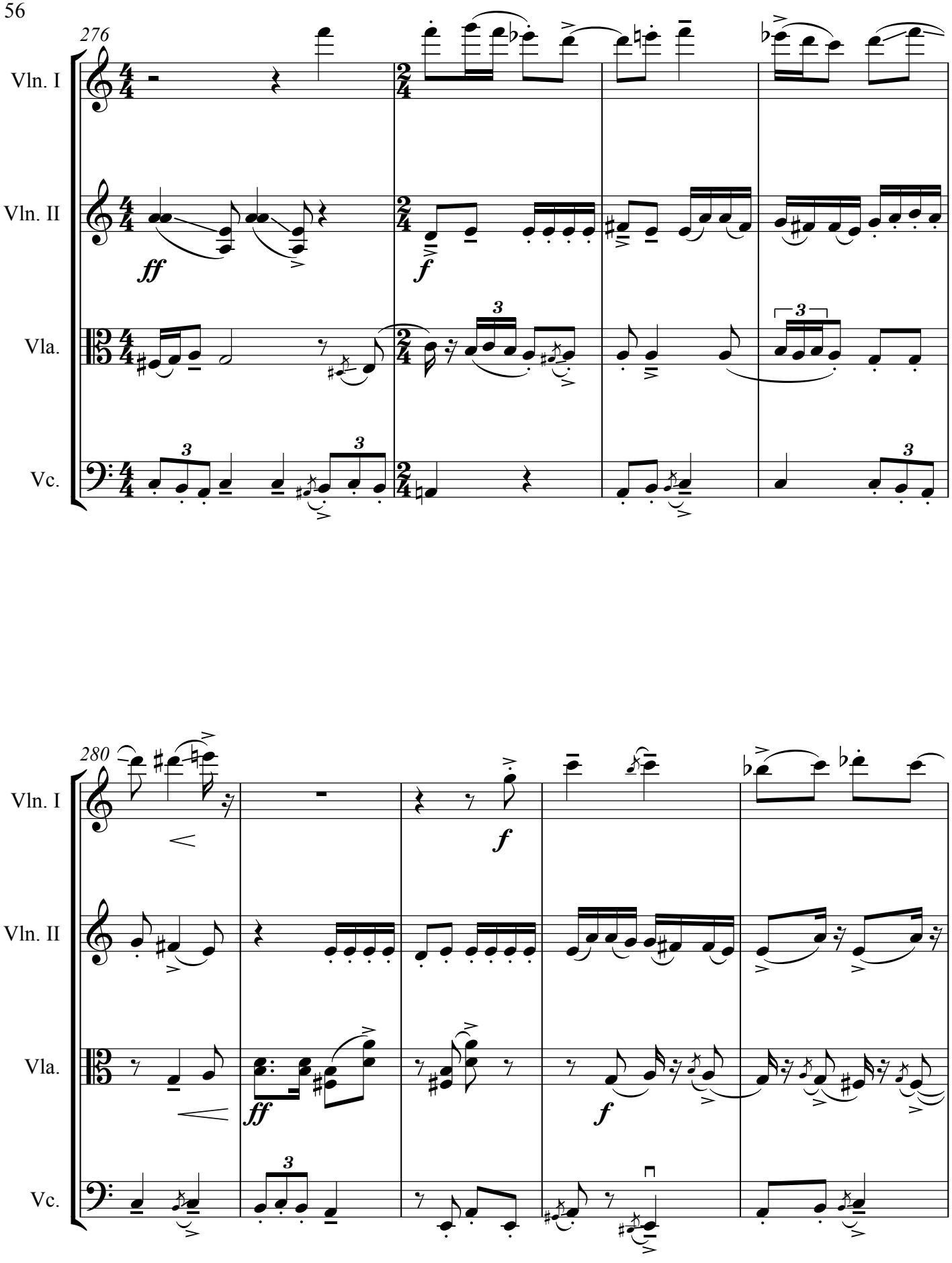

250
Vln. I
Vln. II
Vla.
Vc.
pizz.
mp
pizz.
mp
pizz.
mp
senza sord.
3
3
3
mf
ff

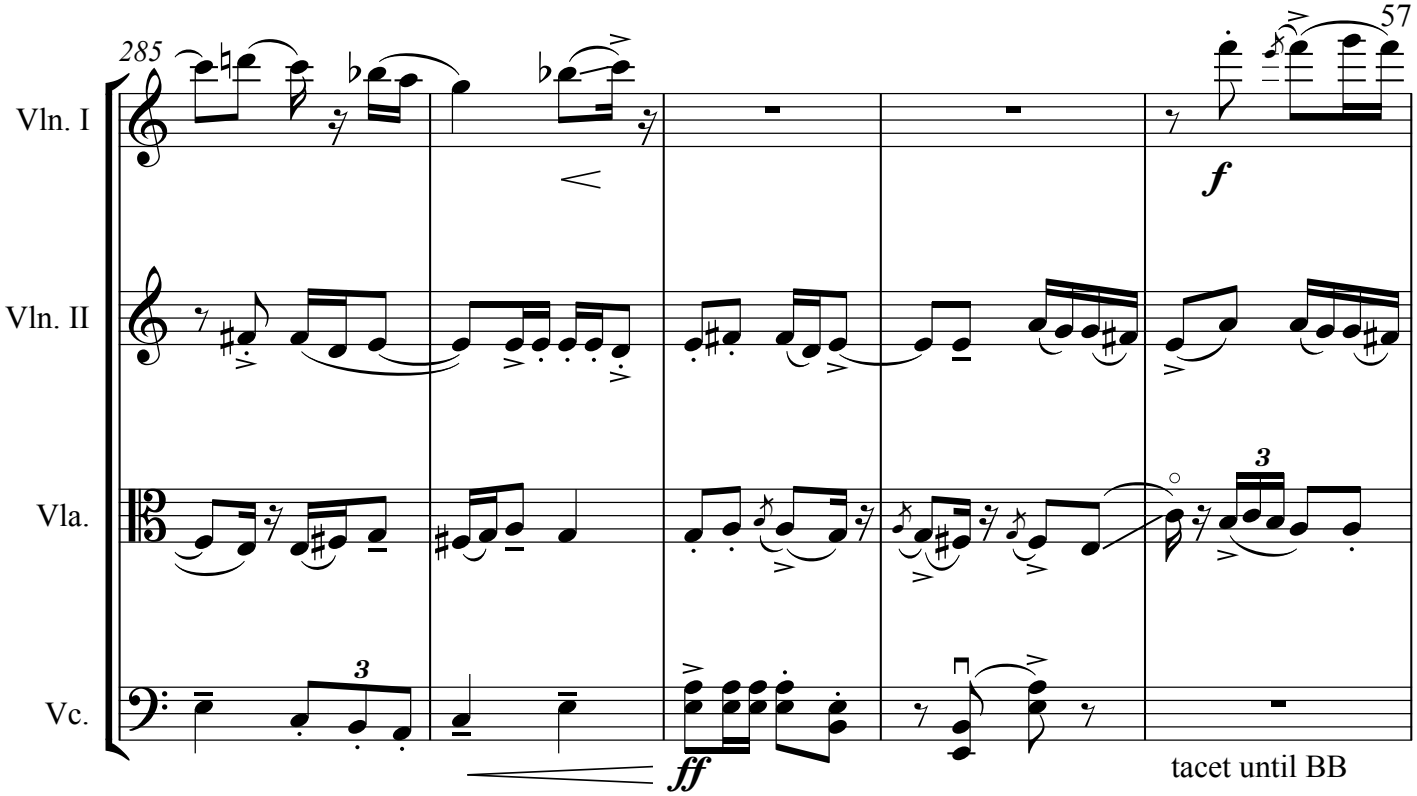

254
Vln. I
Vln. II
Vla.
Vc.
3
mf < f
mp
mf f
mp
pizz.

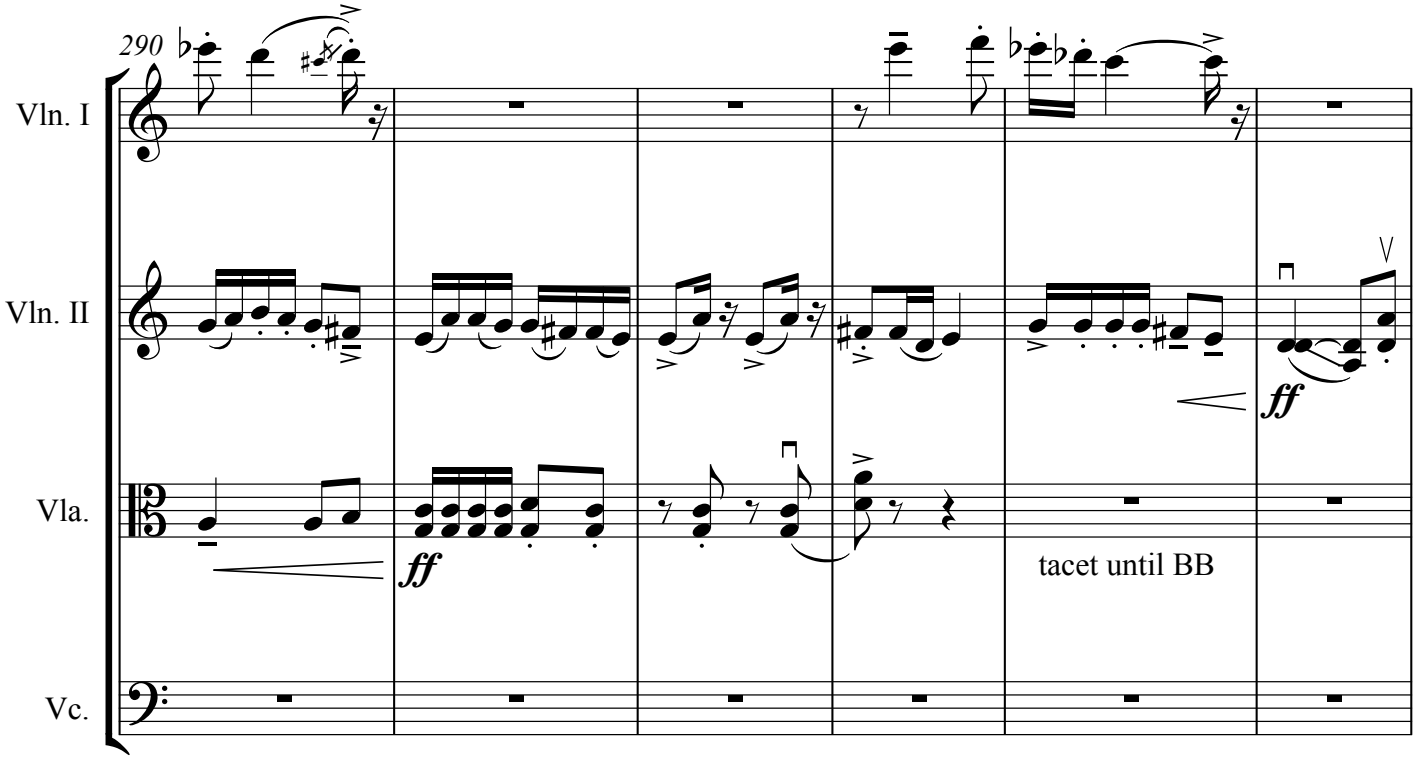

259
Y
Allegro energico (♩=120)
Vln. I
Vln. II
Vla.
Vc.
mf
f
arco
sul C
f pesante,
all staccato secco
264
arco
sul G
f pesante
f pesante,
all staccato secco

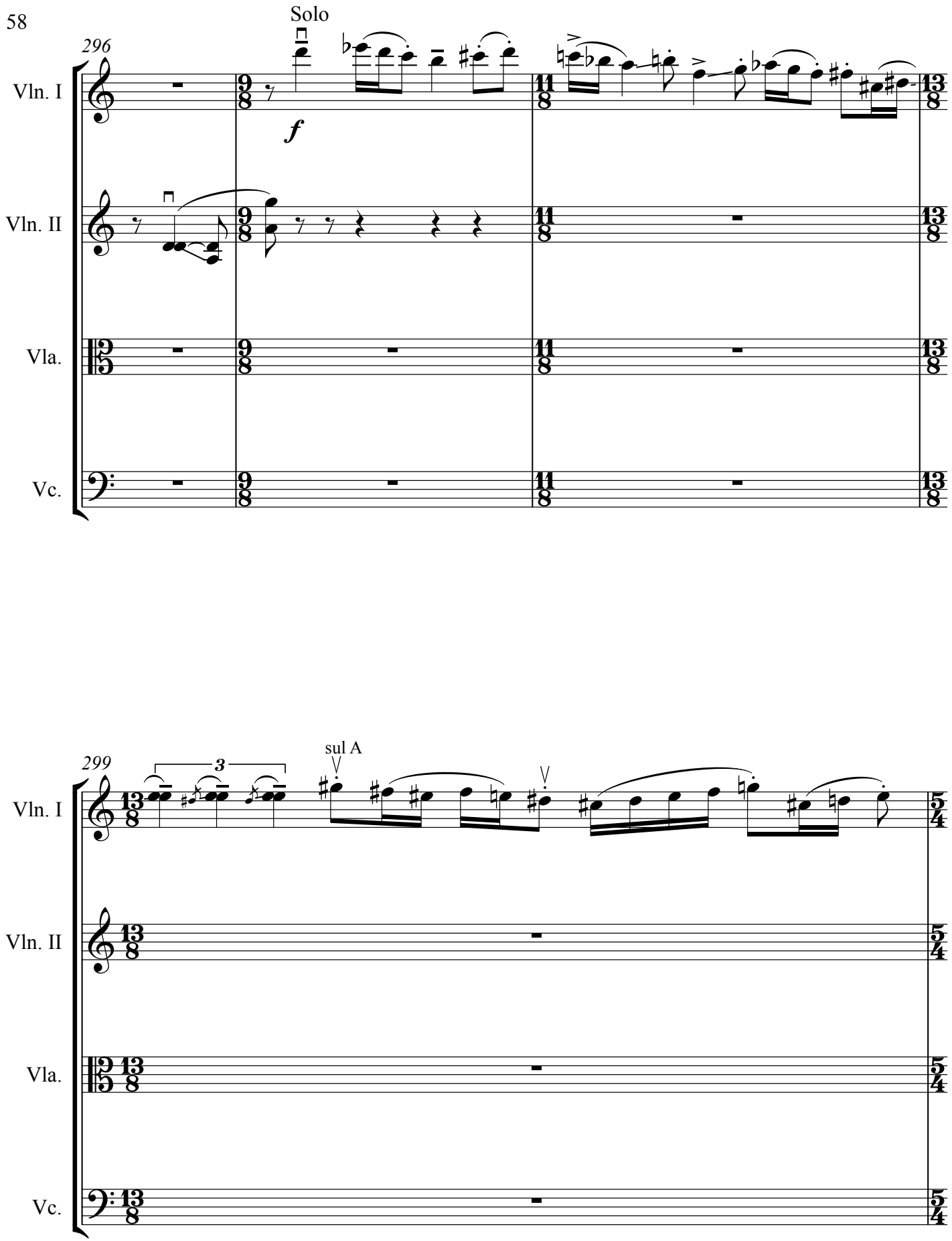

269
Vln. I
Vln. II
Vla.
Vc.
3

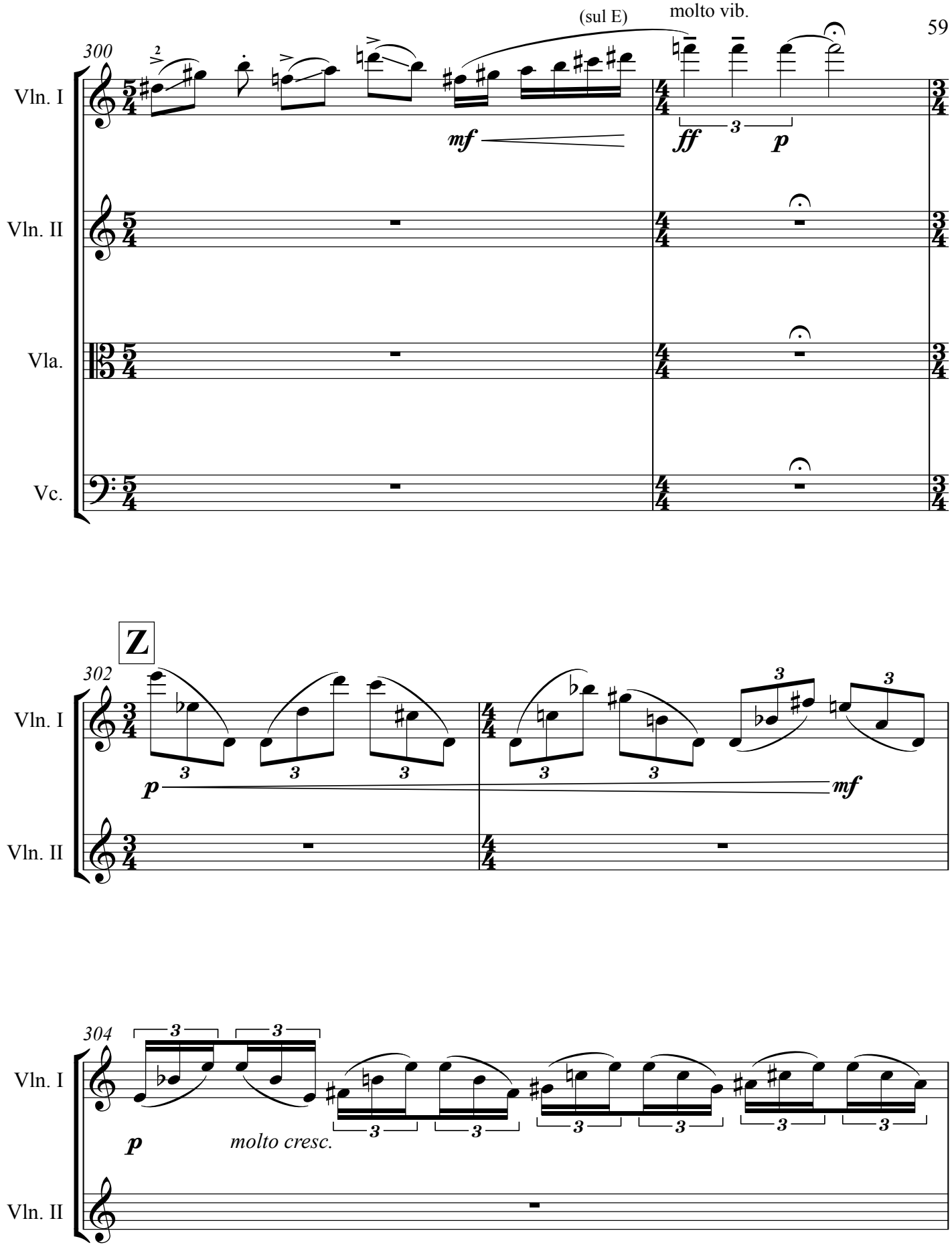

arco
273
Vln. I
Vln. II
Vla.
Vc.
f
3

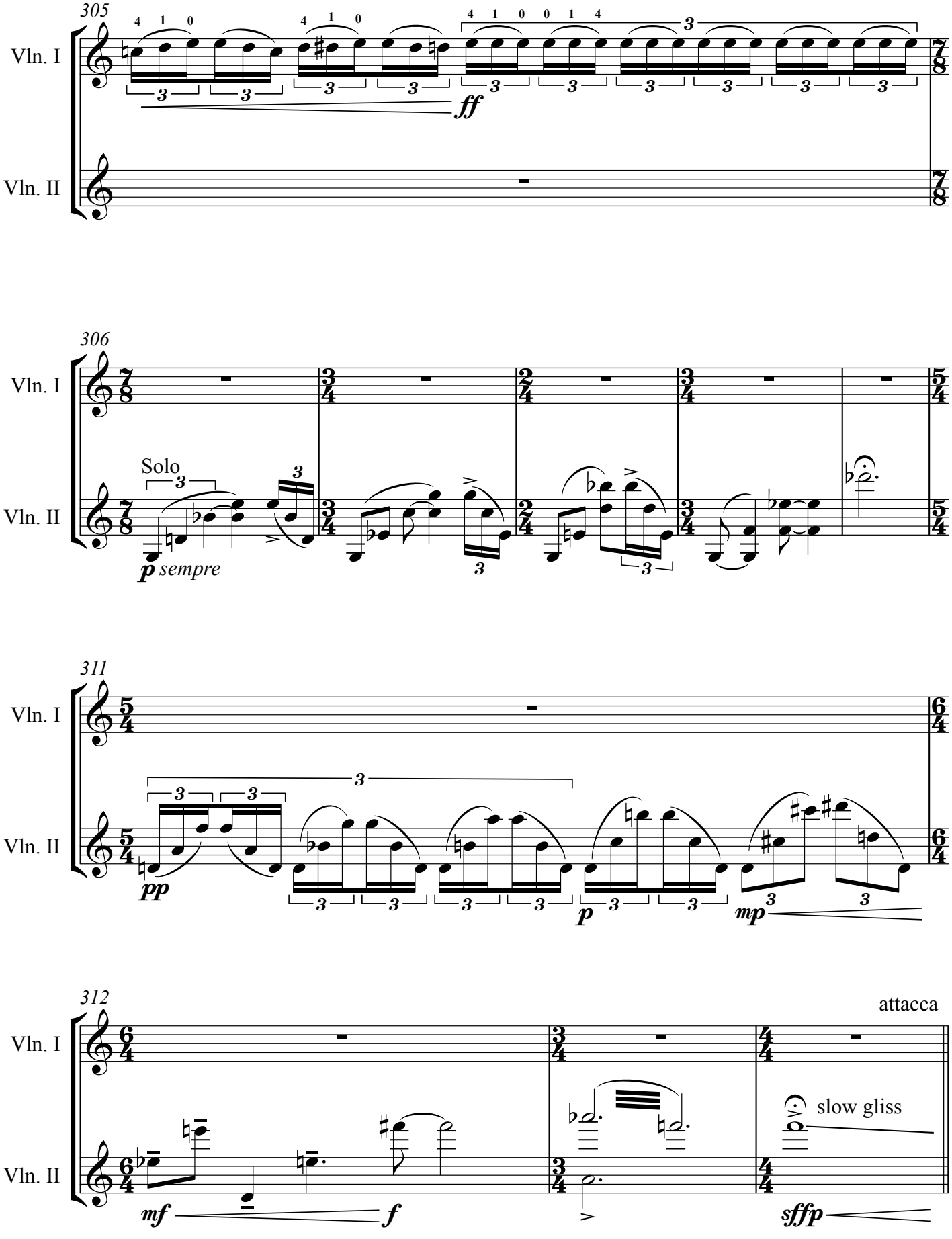

276
Vln. I
Vln. II
Vla.
Vc.
ff
f
3
280
Vln. I
Vln. II
Vla.
Vc.
ff
f
3


285
Vln. I
Vln. II
Vla.
Vc.
f
ff
tacet until BB

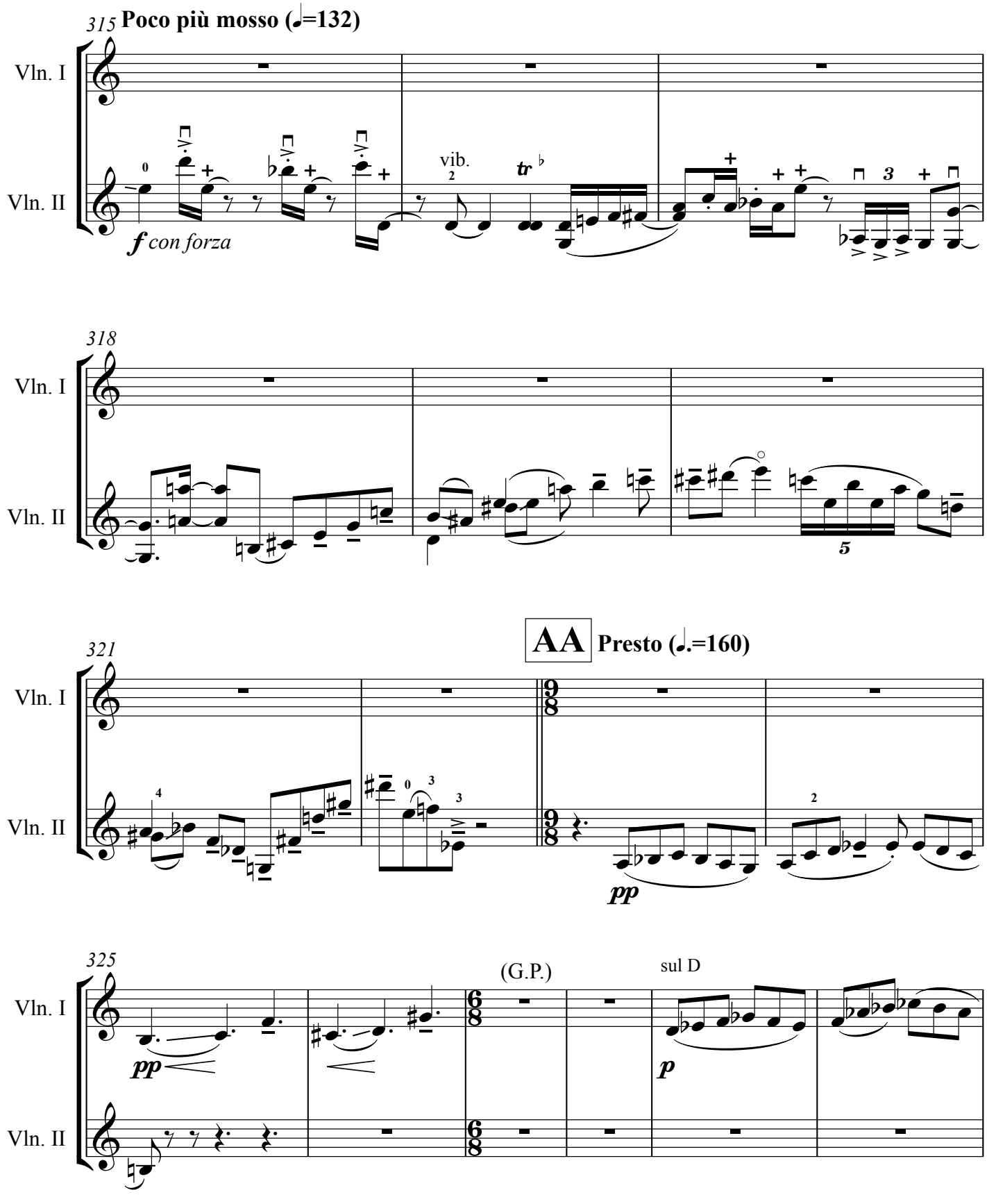

290
Vln. I
Vln. II
Vla.
Vc.
ff
ff
tacet until BB

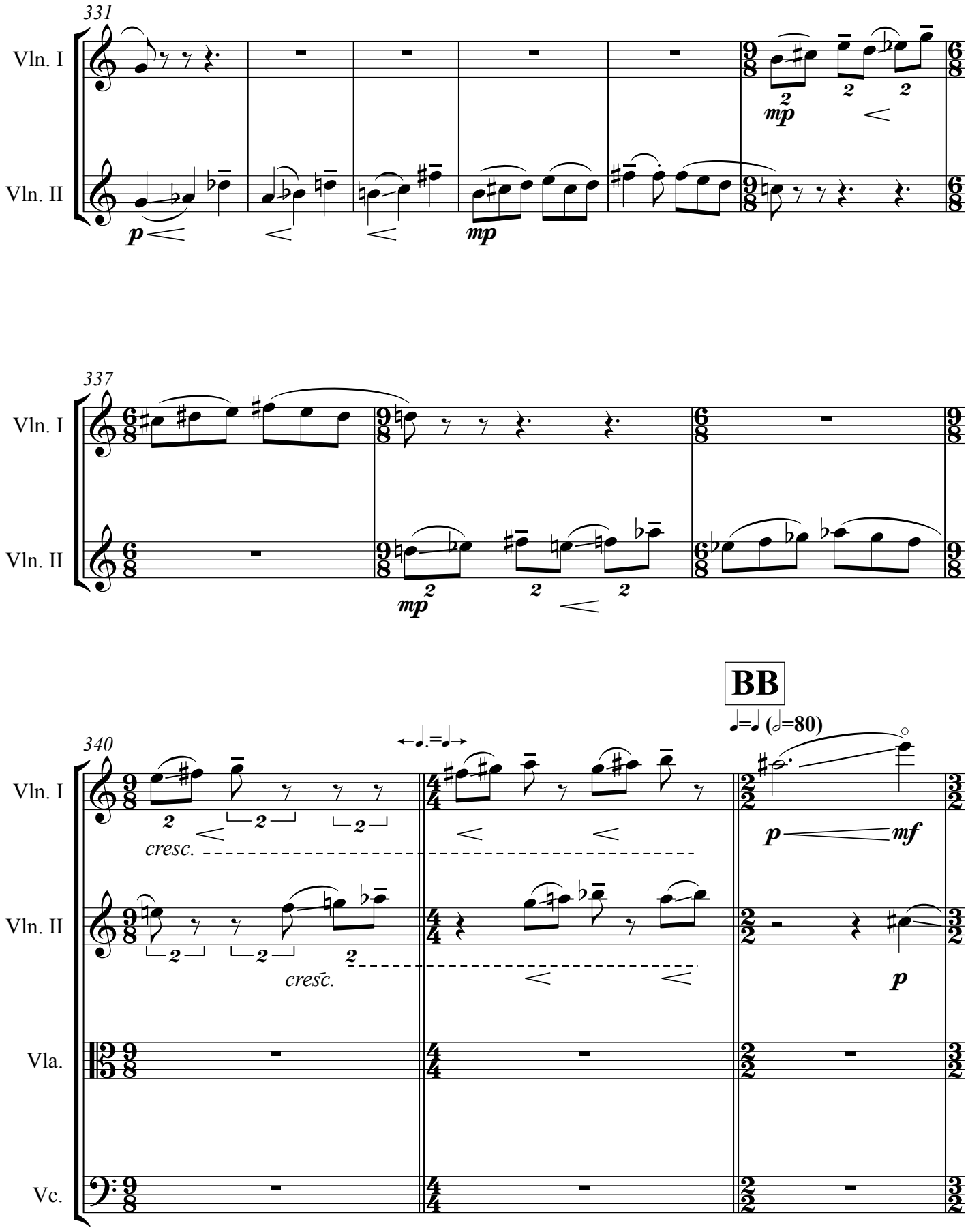

296
Solo
Vln. I
Vln. II
Vla.
Vc.
f
9/8
11/8
13/8
299
3
sul A
13/8
5/4

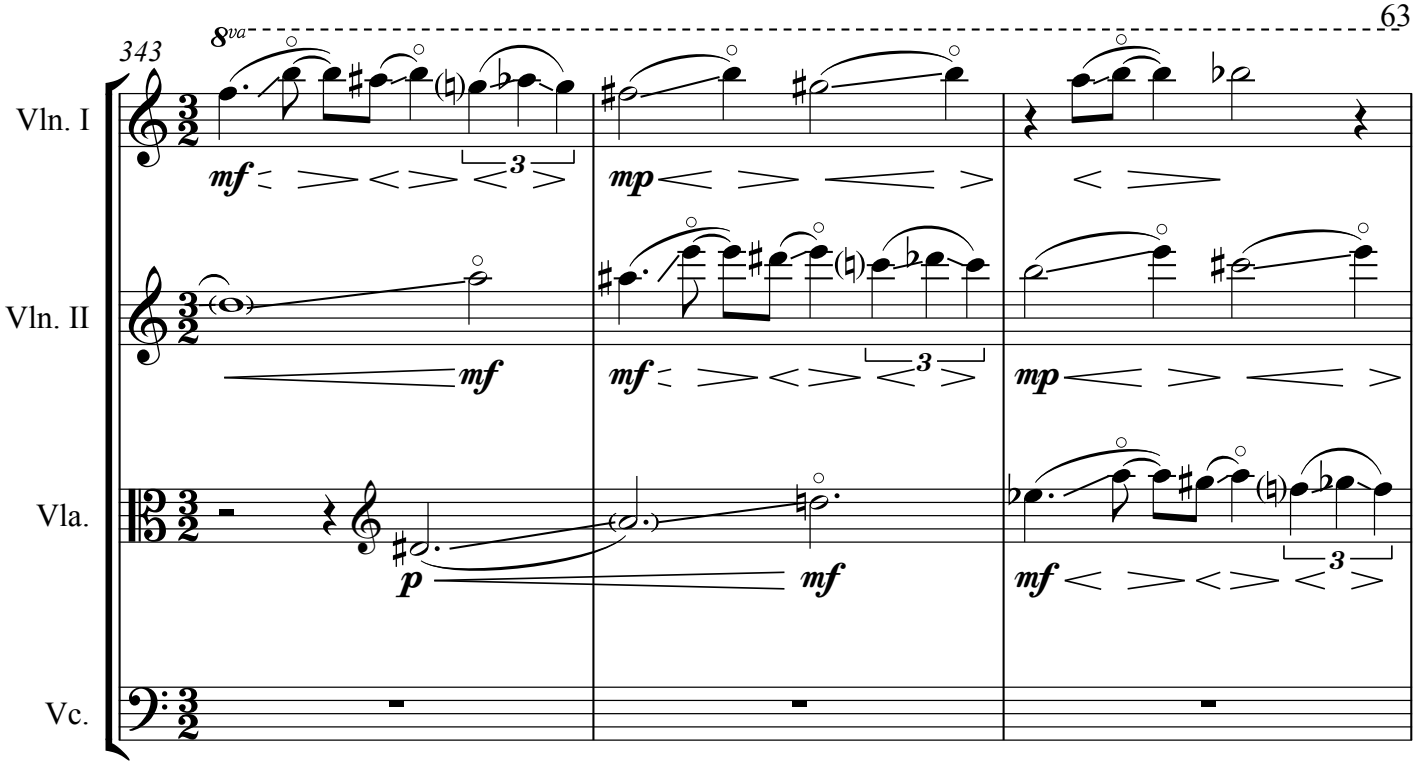

300
(sul E)
molto vib.
Vln. I
Vln. II
Vla.
Vc.
mf
ff
p
Z
302
p
mf
304
molto cresc.

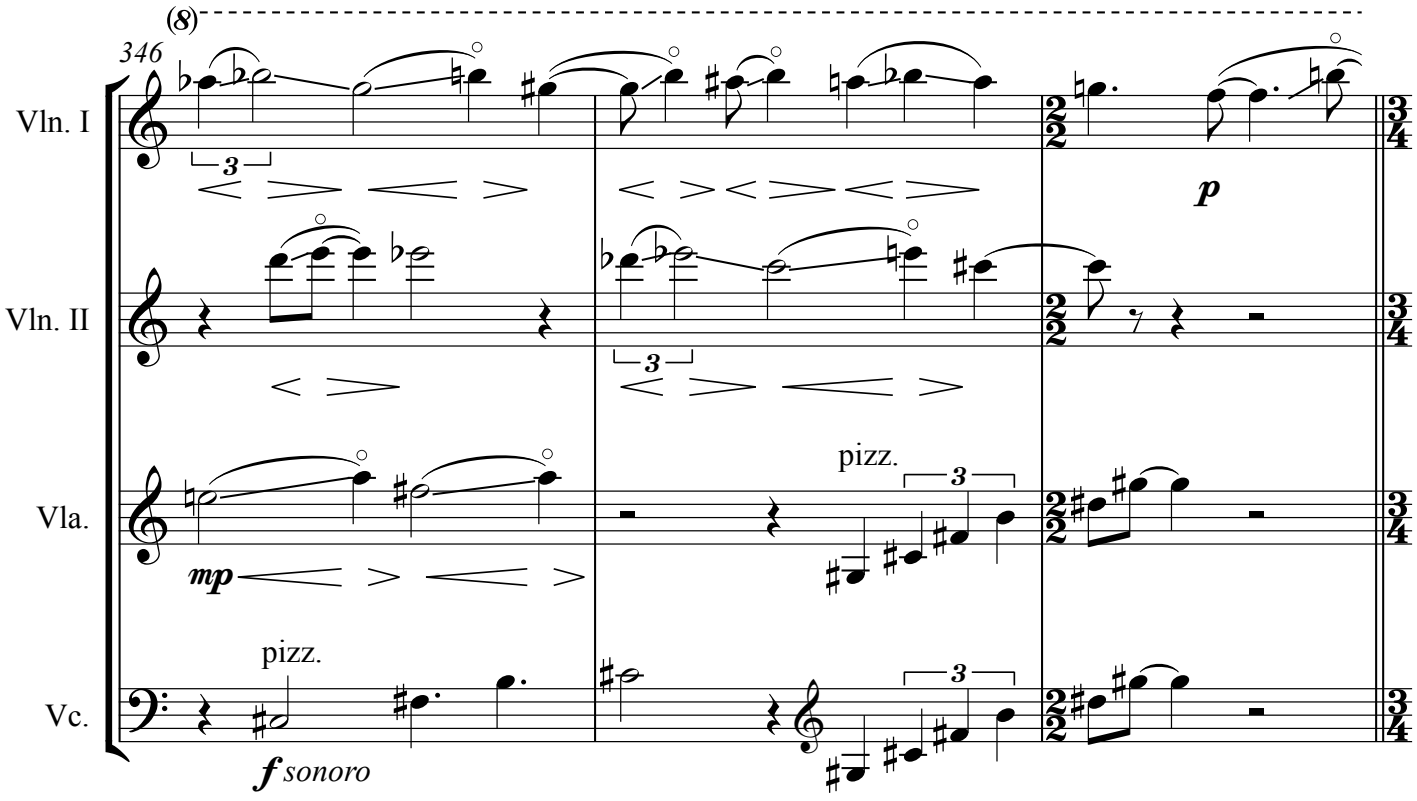

305
Vln. I
Vln. II
ff
306
Solo
p sempre
311
pp
p
mp
312
attacca
mf
f
sffp
slow gliss

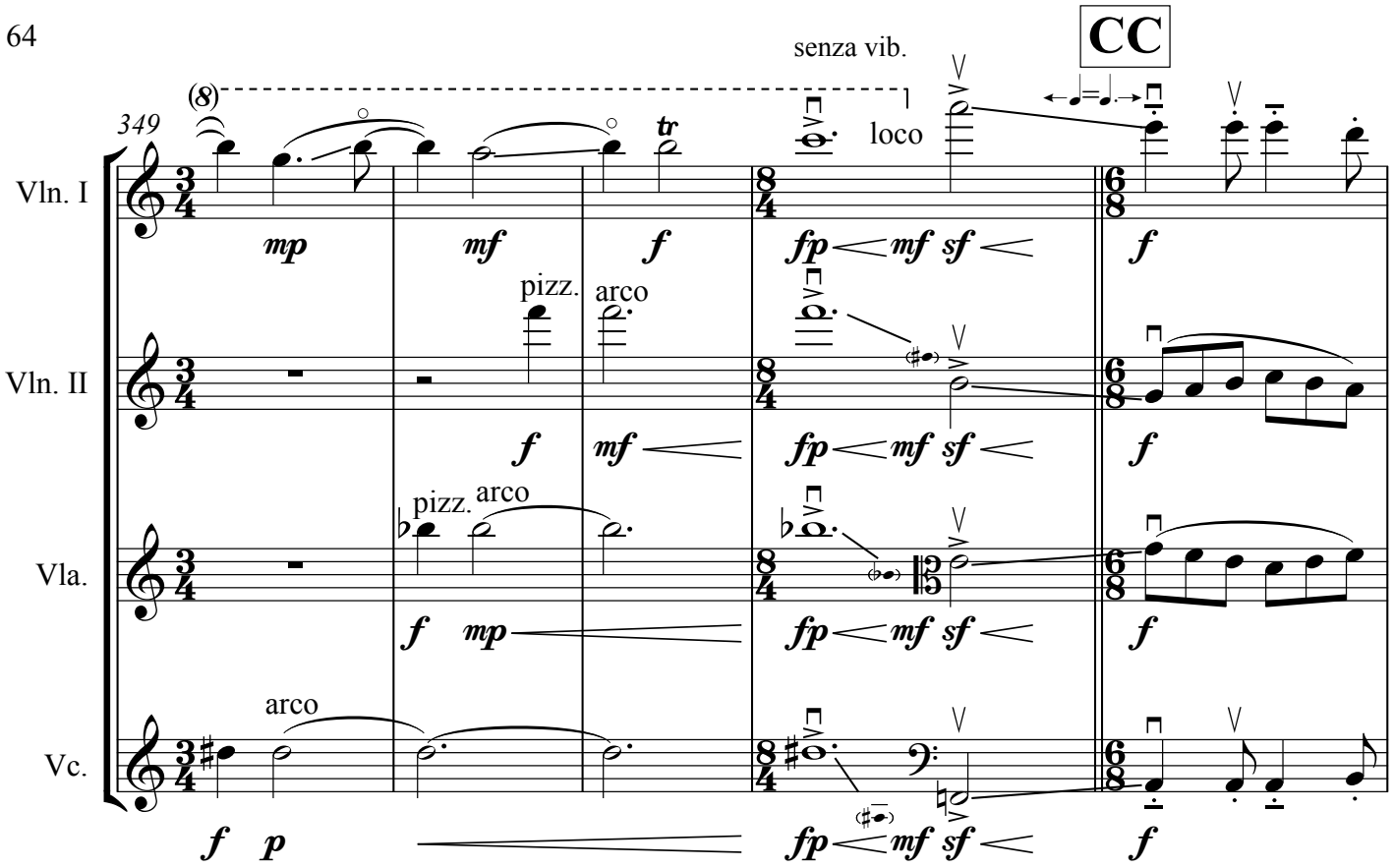
IV- Campground Cacophony Under the Stars

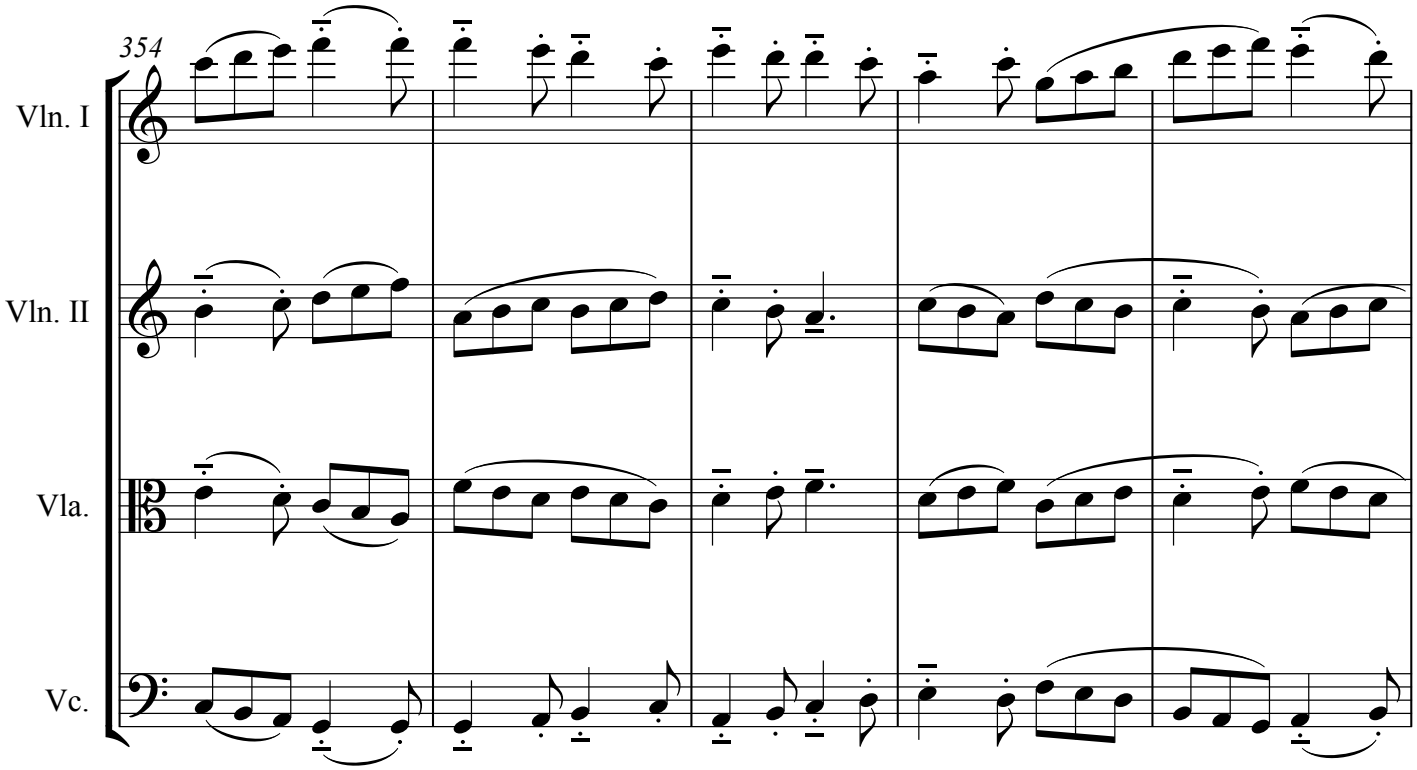


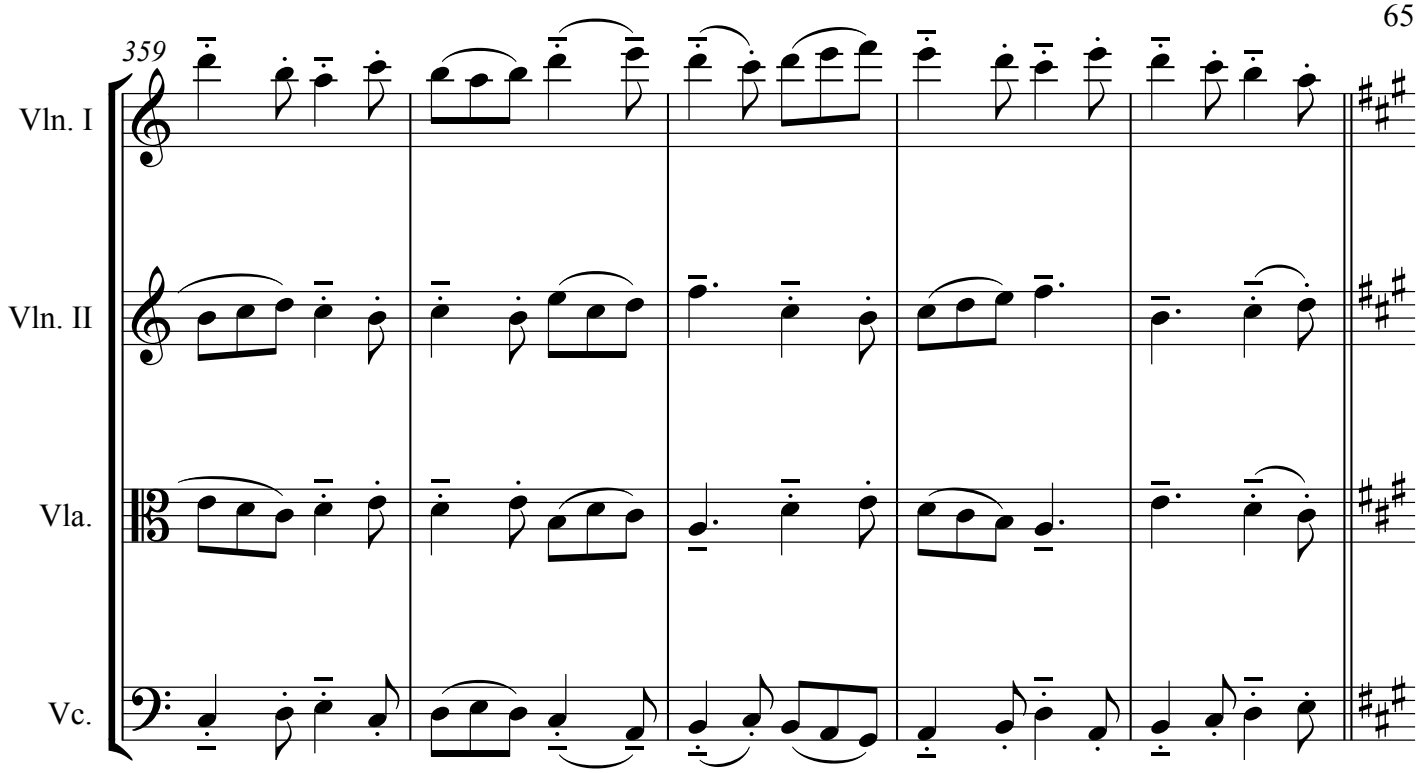

331
Vln. I
Vln. II
p
mp
337
Vln. I
Vln. II
mp
BB
340
Vln. I
Vln. II
Vla.
Vc.
cresc.
cresc.
p
mf
p

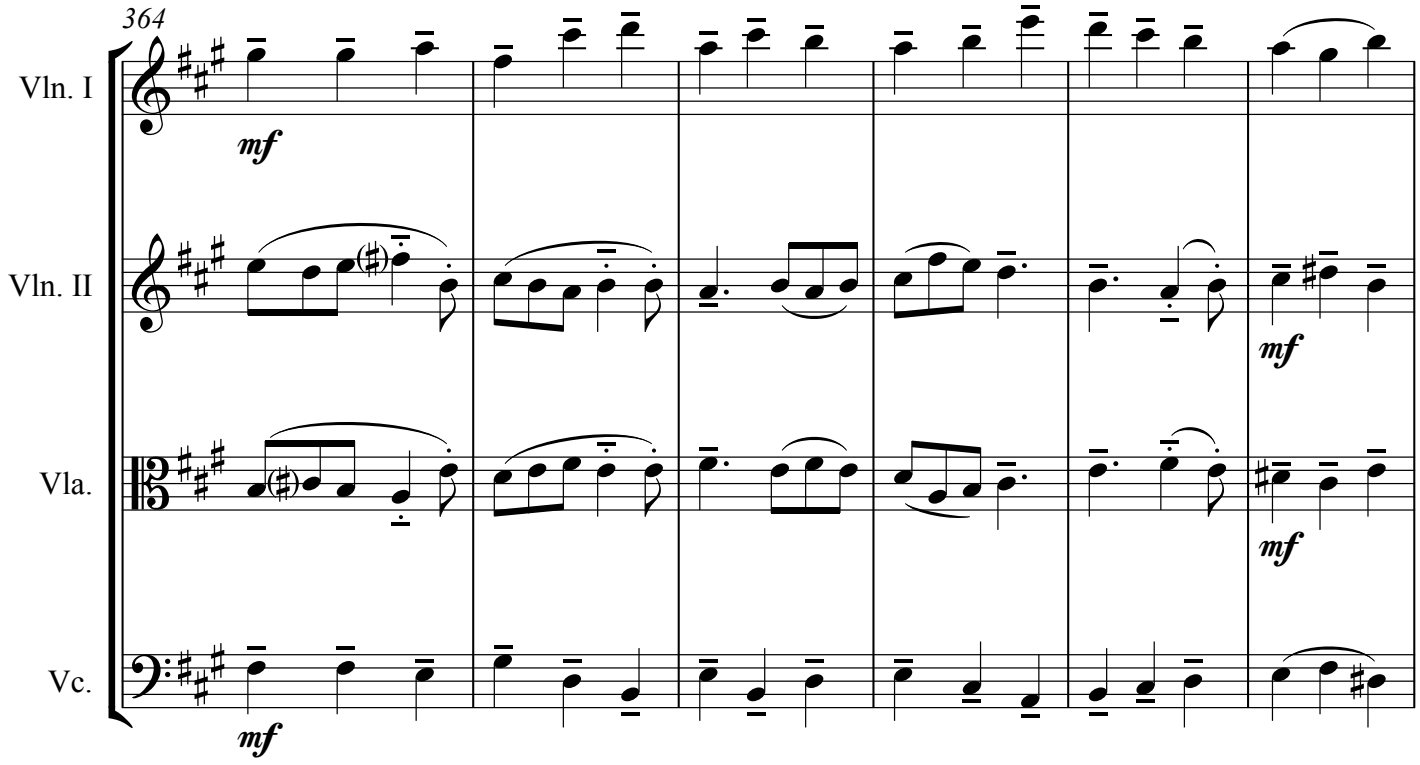

343
8va
Vln. I
Vln. II
Vla.
Vc.
mf
mp
p
3

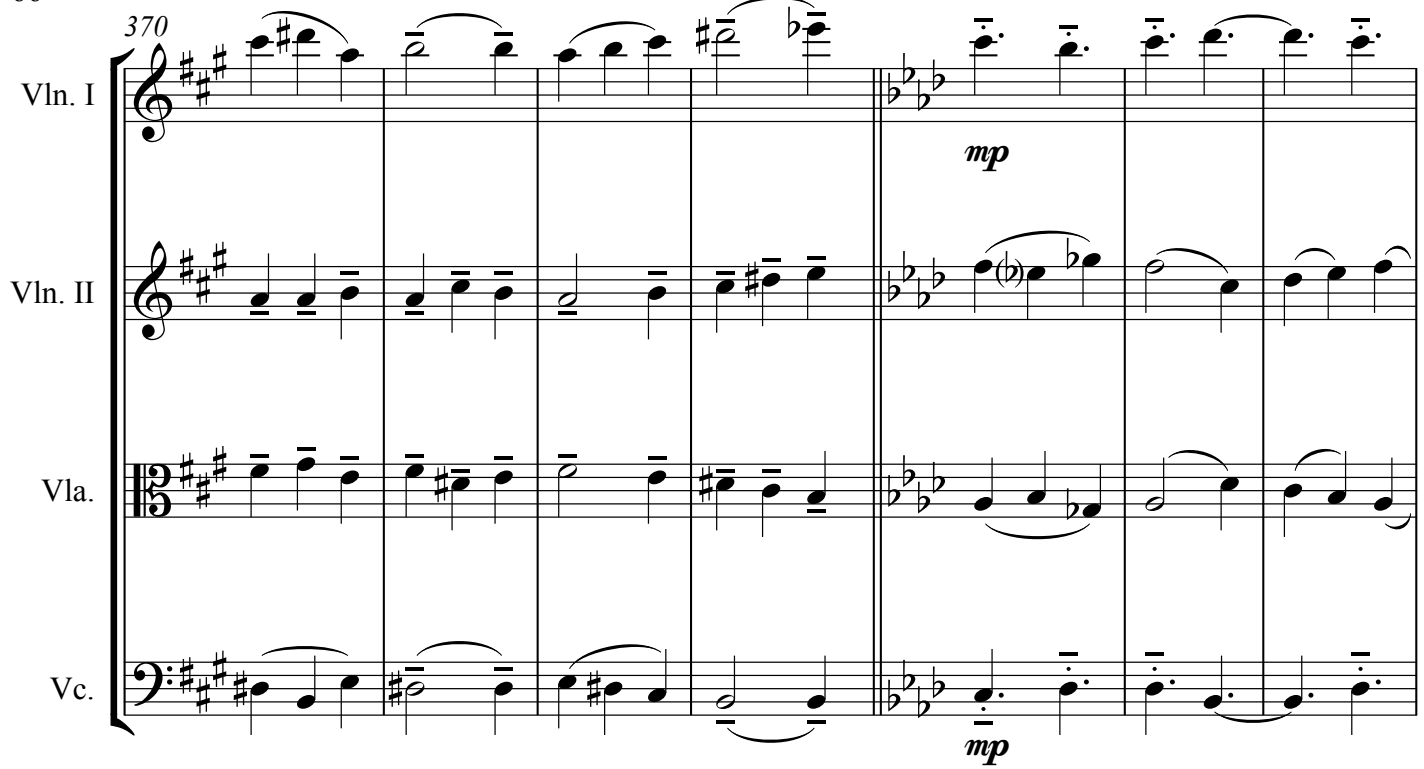

346
(8)
Vln. I
Vln. II
Vla.
Vc.
mp
p
pizz.
f sonoro
3

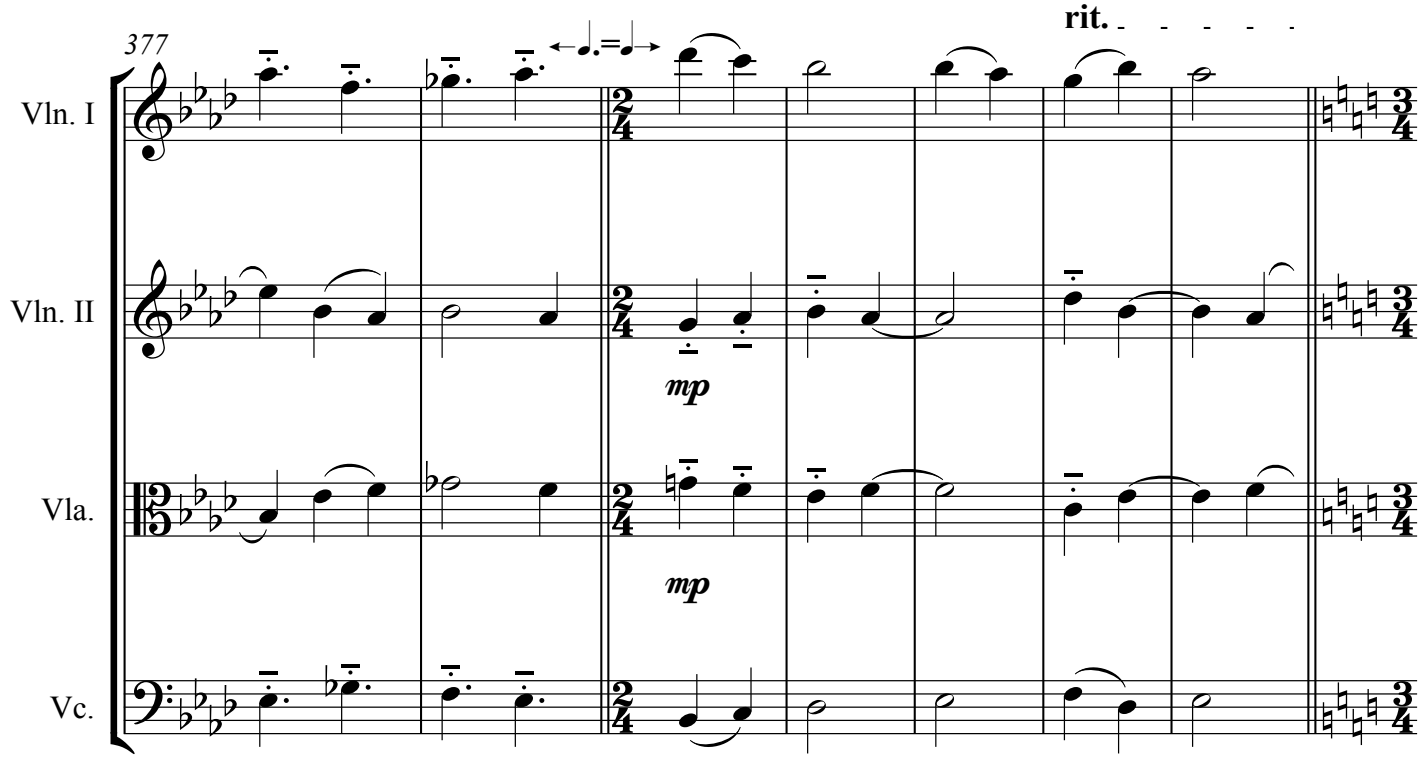

CC
senza vib.
loco
349
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
mp
mf
f
fp
sf
p

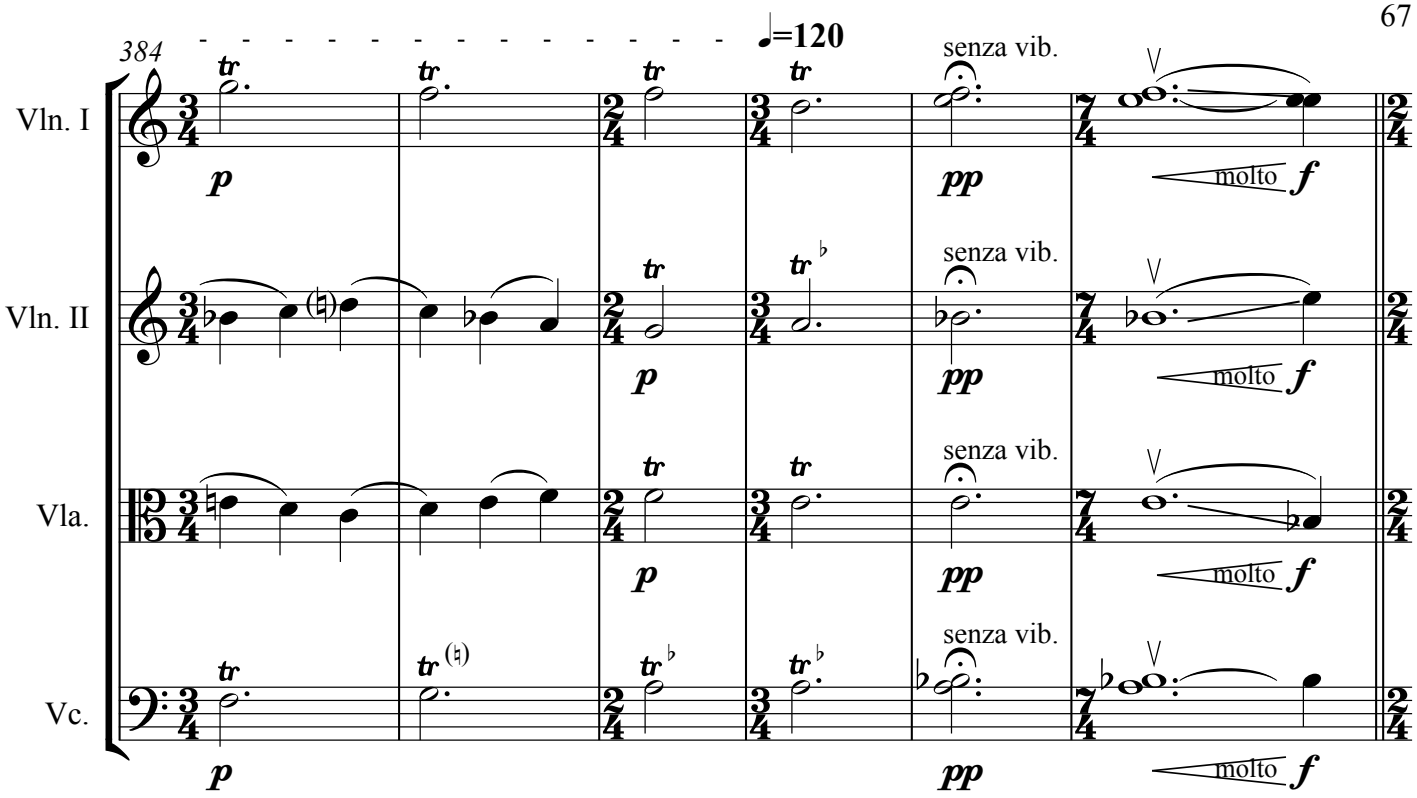

354
Vln. I
Vln. II
Vla.
Vc.

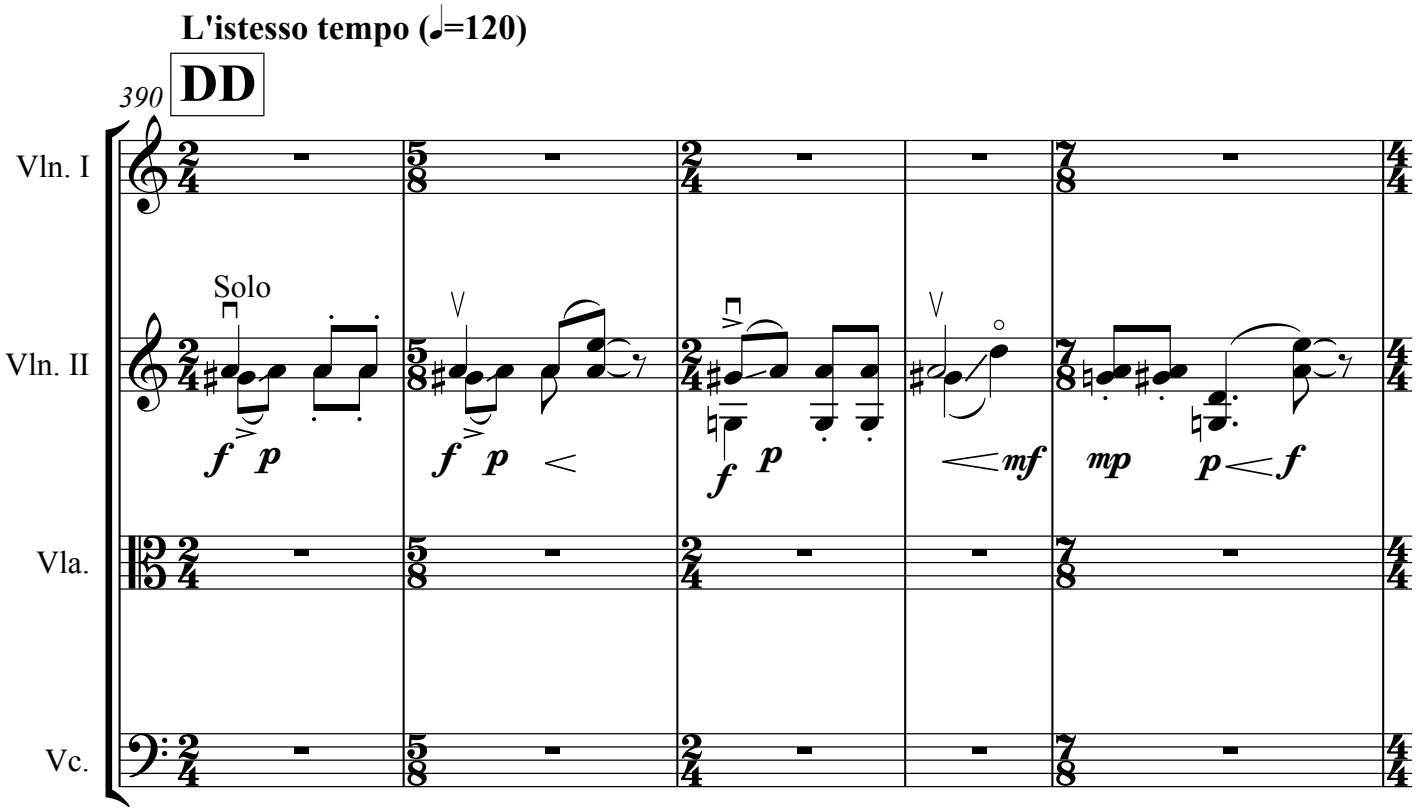

359
Vln. I
Vln. II
Vla.
Vc.

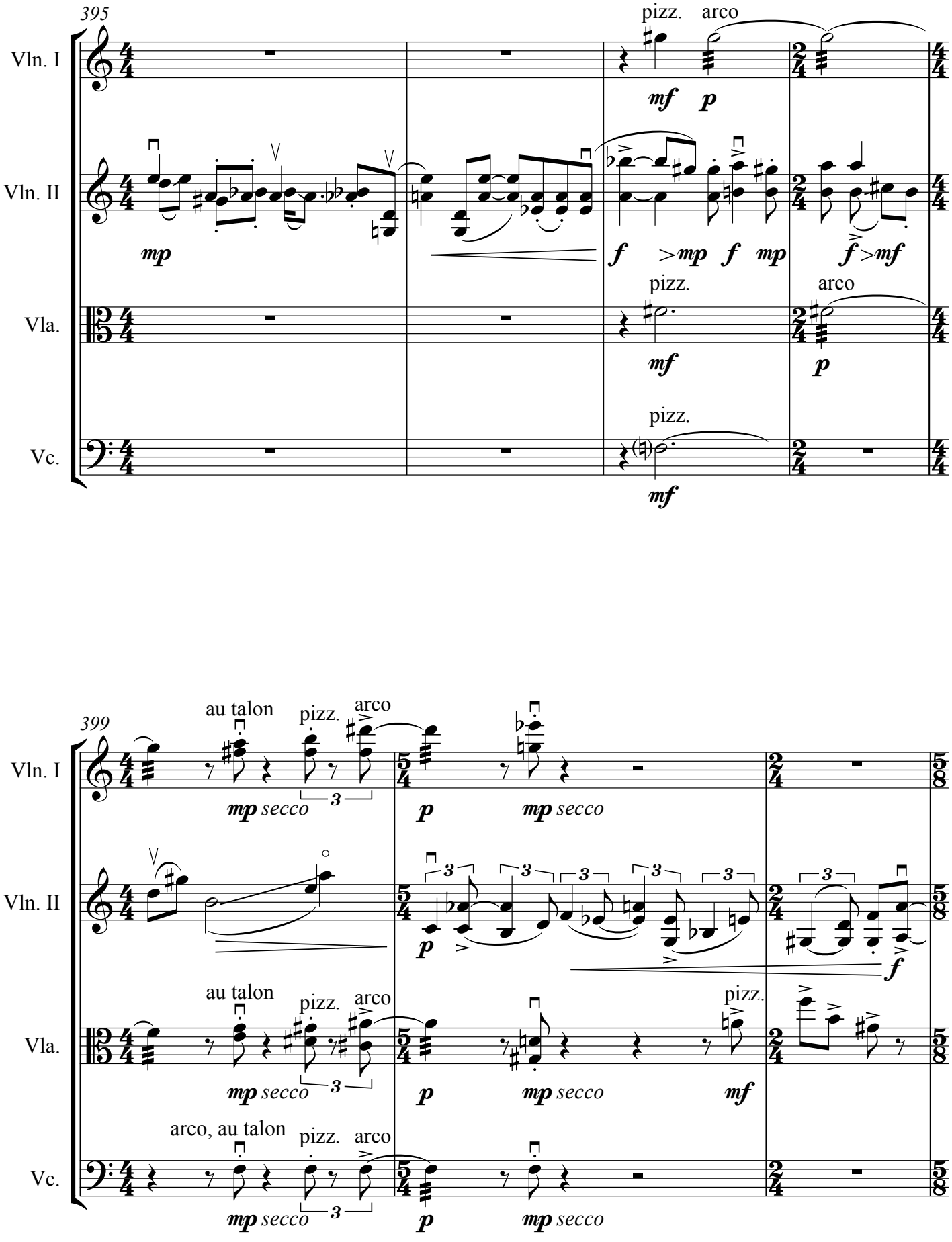

364
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf

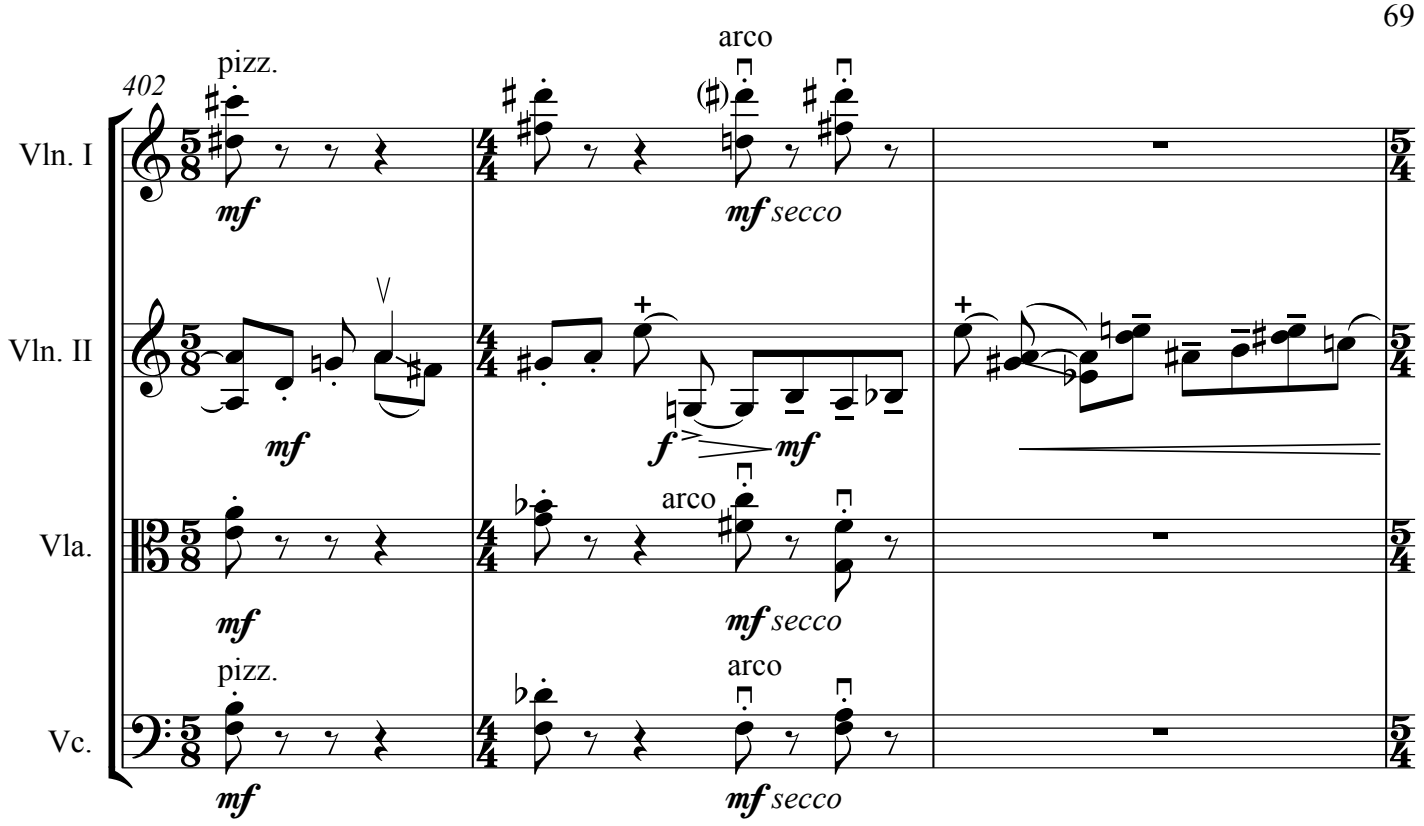

370
Vln. I
Vln. II
Vla.
Vc.
mp
mp

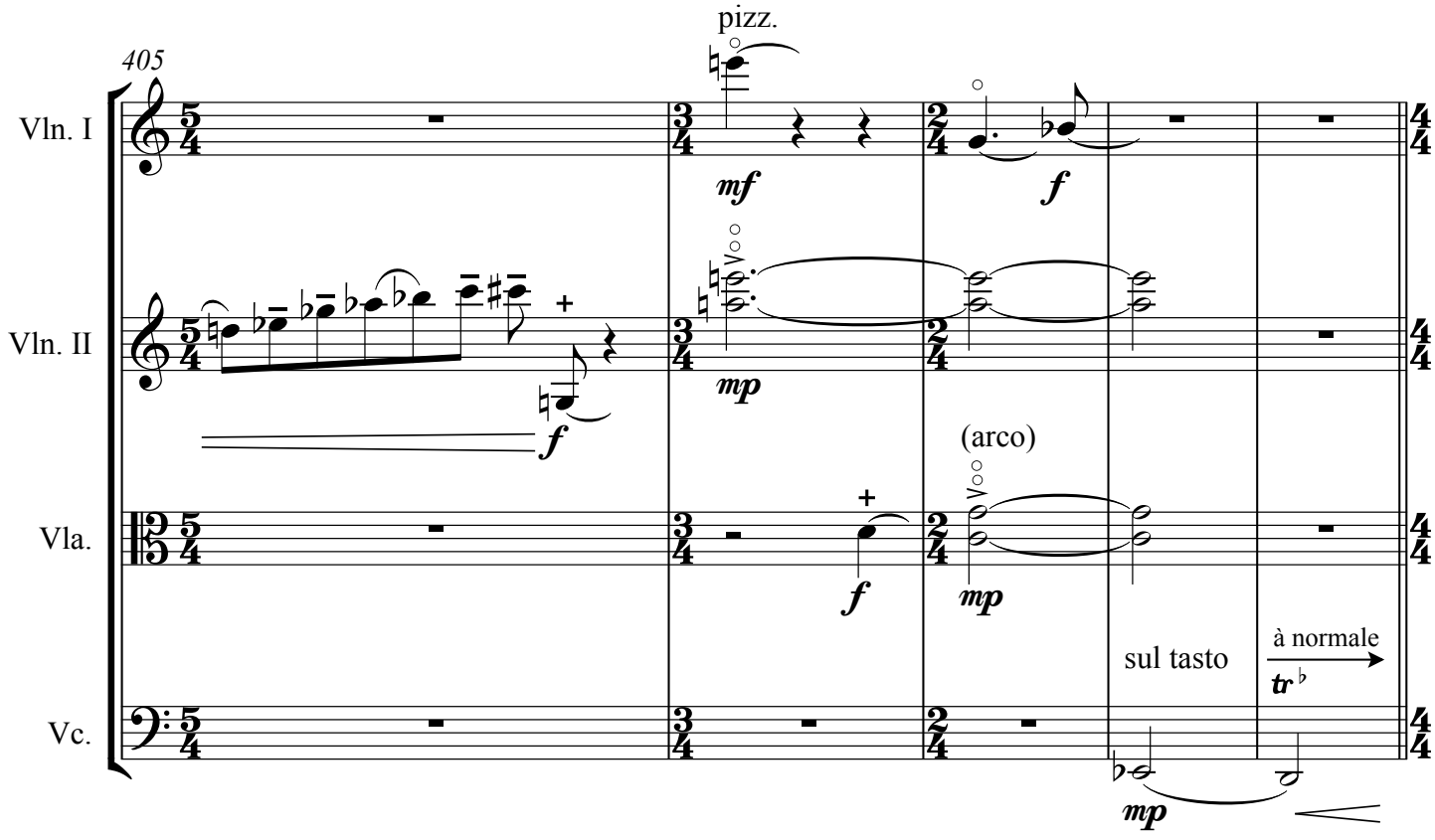

377
rit.
Vln. I
Vln. II
Vla.
Vc.
mp
mp


384
♩=120
Vln. I
Vln. II
Vla.
Vc.
senza vib.
molto
p
pp
f

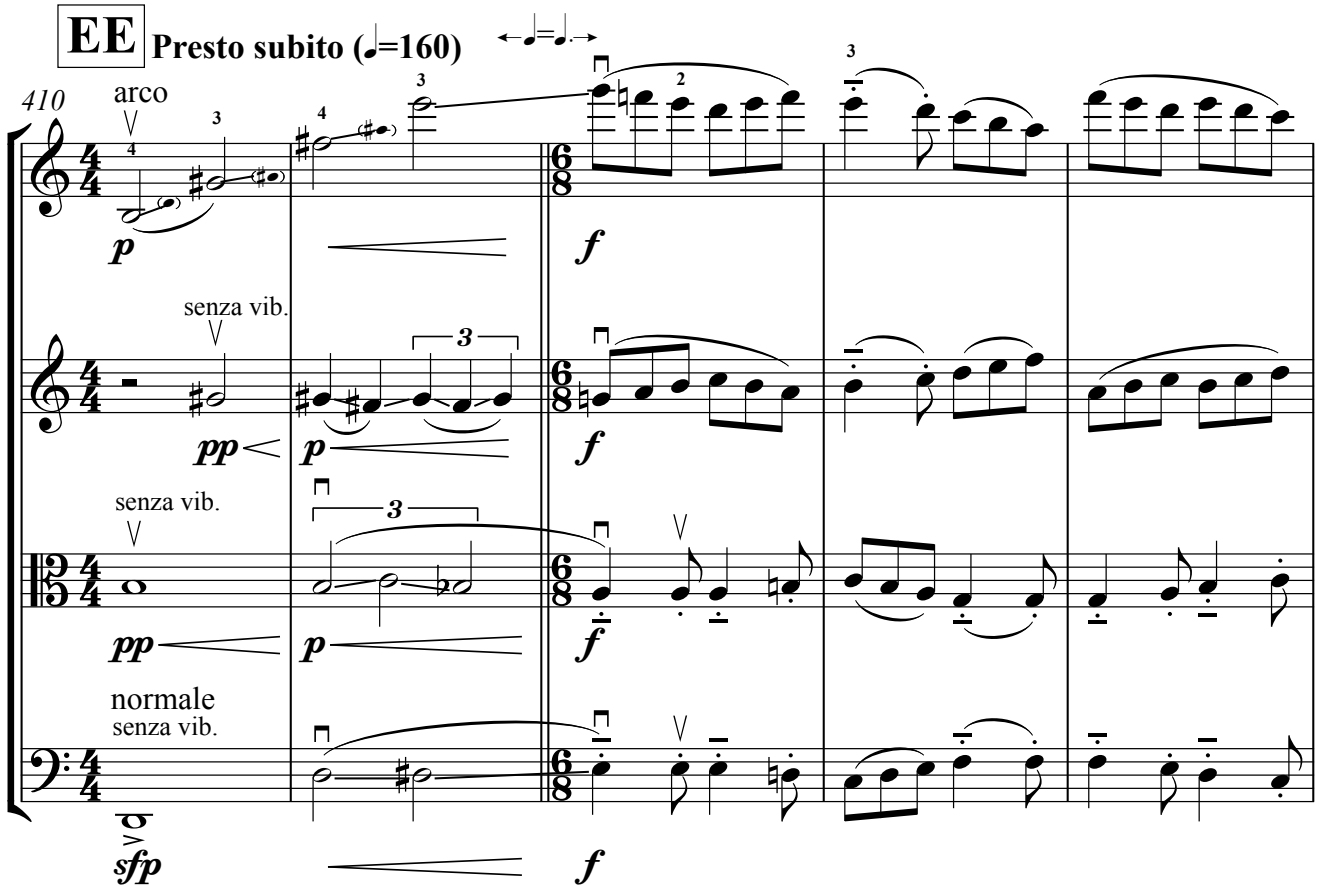

L'istesso tempo (♩=120)
390
DD
Vln. I
Vln. II
Vla.
Vc.
Solo
f p
mf
mp
p f

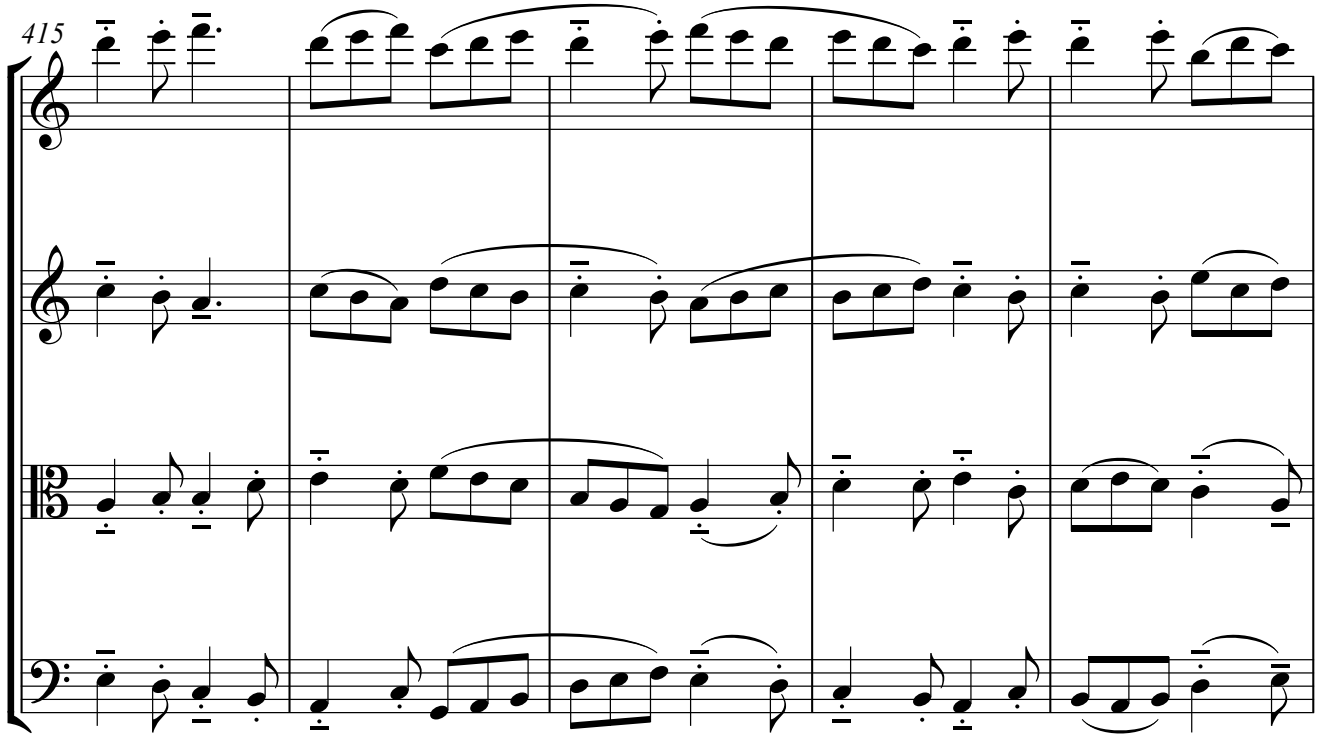

395
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
mf
p
mp
f
>mp
f
mp
f
>mf
pizz.
arco
mf
p
pizz.
mf
399
au talon
pizz.
arco
mp secco
3
p
mp secco
au talon
pizz.
arco
mp secco
3
p
mp secco
pizz.
mf
arco, au talon
pizz.
arco
mp secco
3
p
mp secco

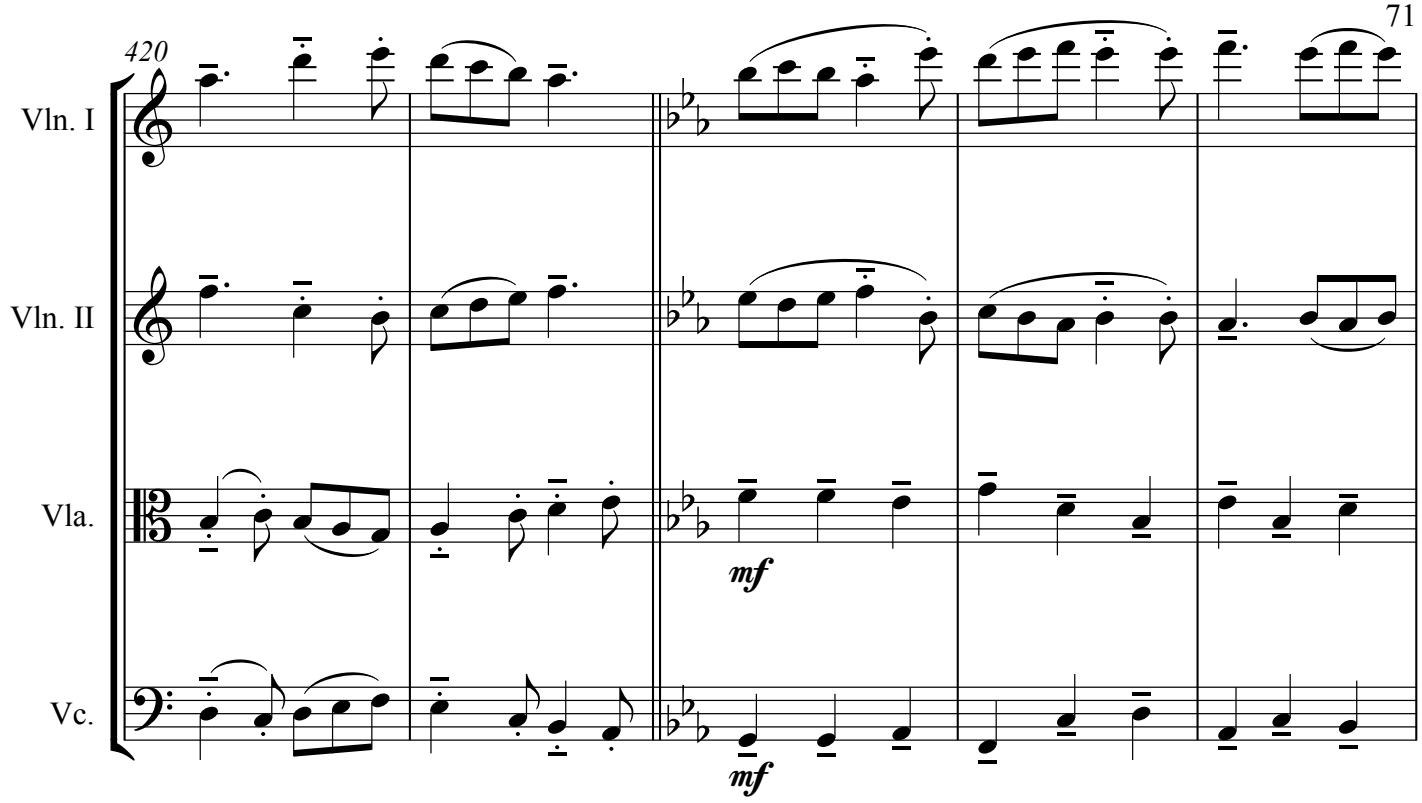

402
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
mf
mf secco
f
mf

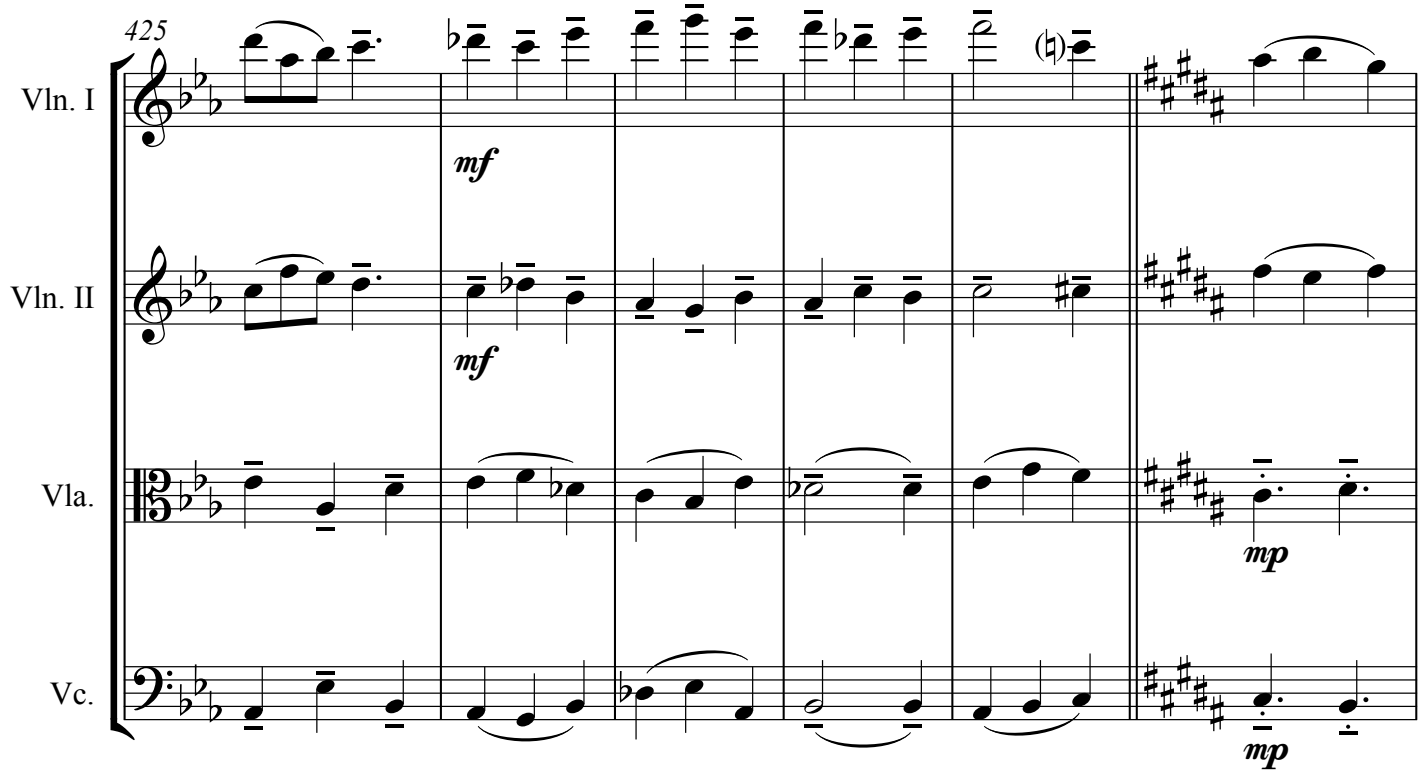

405
Vln. I
Vln. II
Vla.
Vc.
pizz.
mf
f
mp
(arco)
sul tasto
à normale
tr

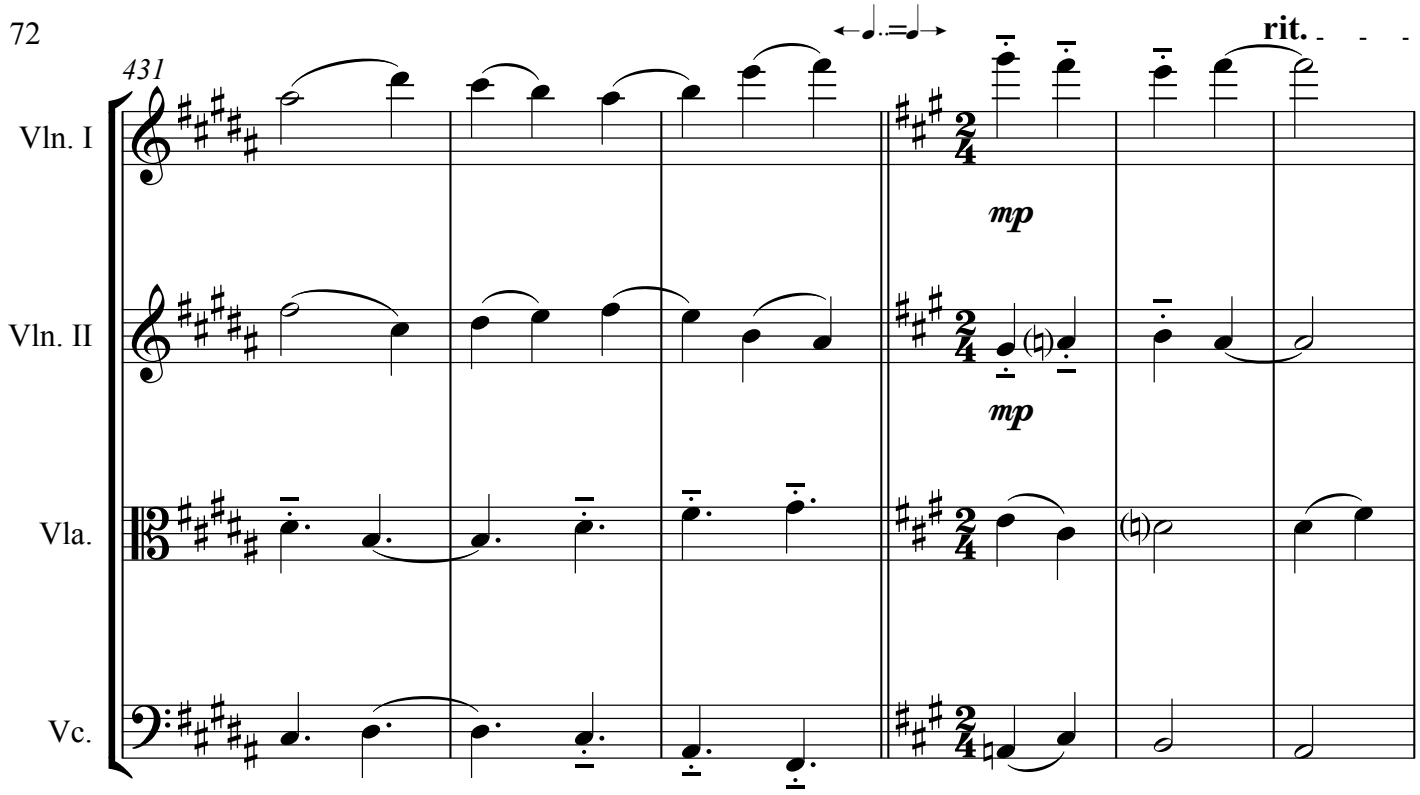
EE **Presto subito (♩=160)**

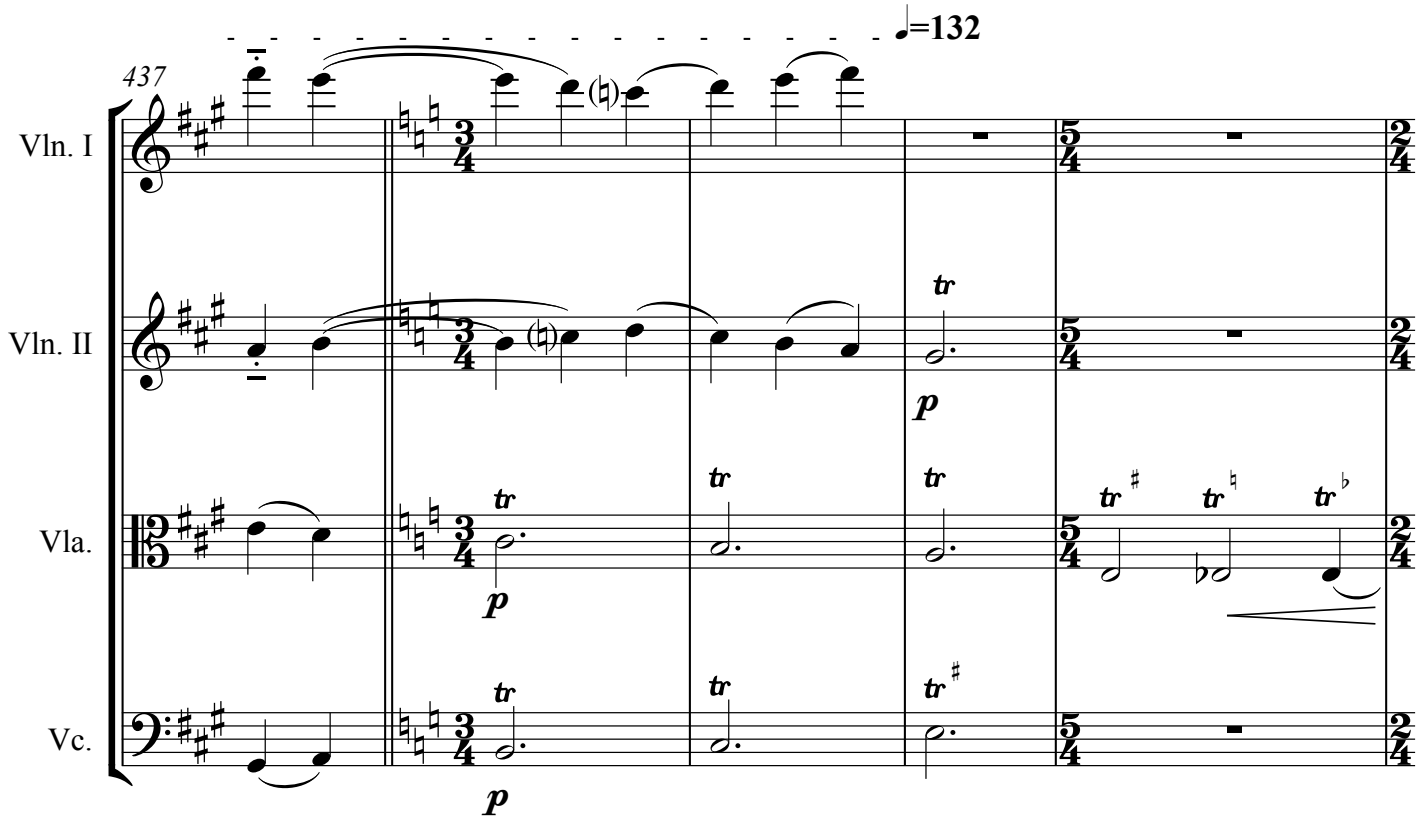


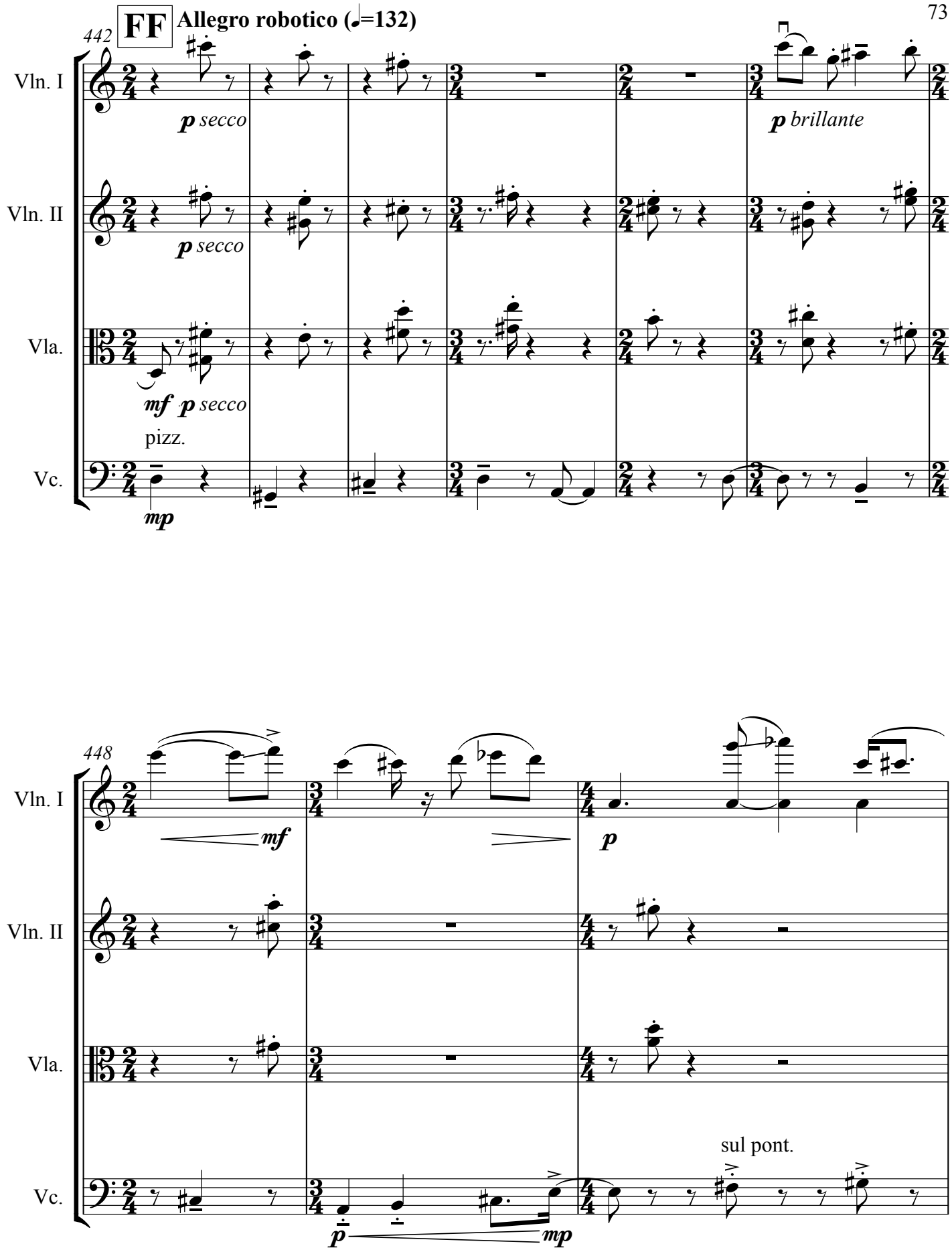


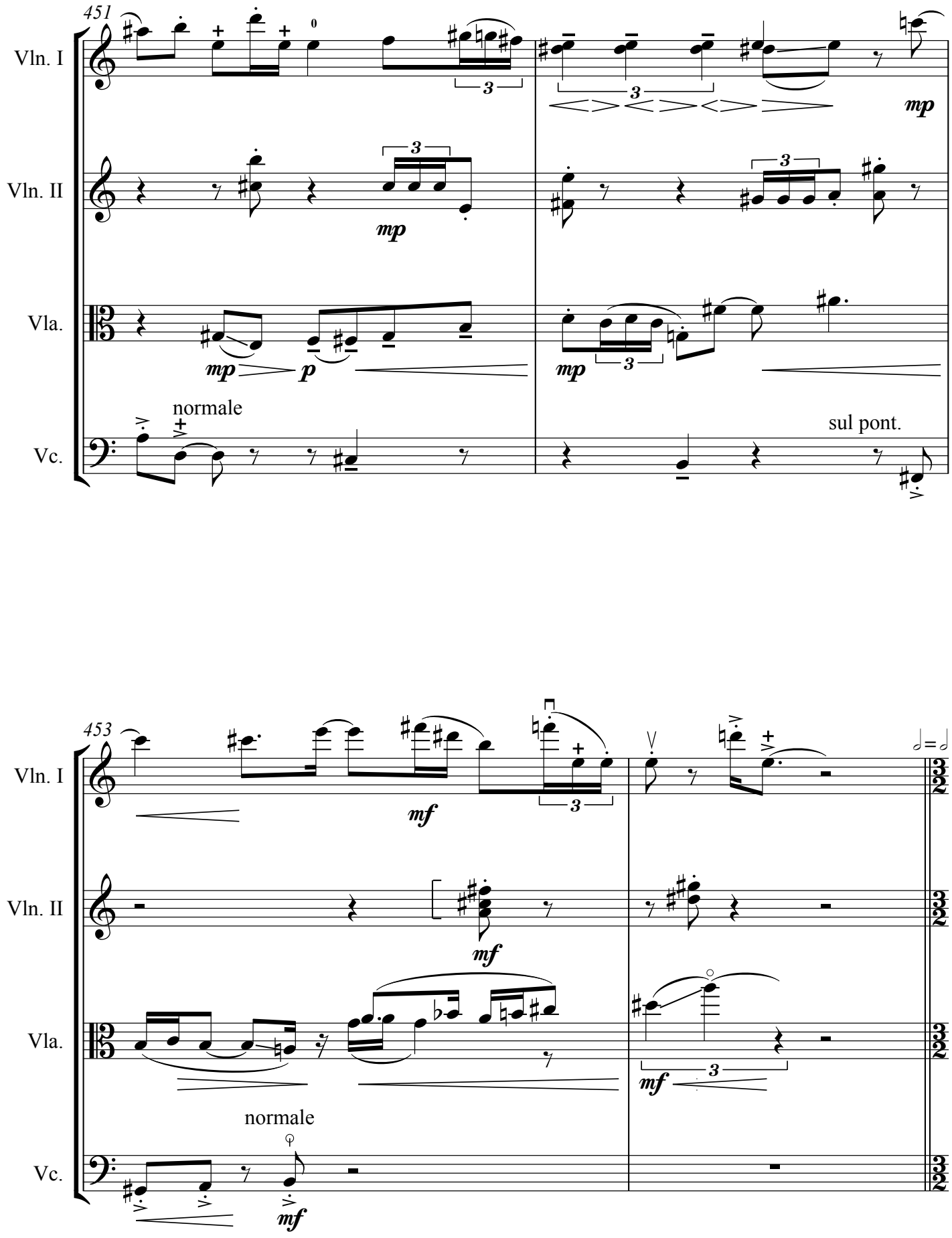

420
Vln. I
Vln. II
Vla.
Vc.
mf
mf


425
Vln. I
Vln. II
Vla.
Vc.
mf
mf
mp
mp


431
Vln. I
Vln. II
Vla.
Vc.
rit.
mp
mp


437
♩=132
Vln. I
Vln. II
Vla.
Vc.
tr
p


442
FF
Allegro robotico (♩=132)
Vln. I
Vln. II
Vla.
Vc.
p secco
p brillante
mf p secco
pizz.
mp
448
mf
p
sul pont.
p
mp


451
Vln. I
Vln. II
Vla.
Vc.
mp
p
normale
sul pont.
453
mf
normale

GG

455 **Larghetto tranquillo (𝅗𝅥=66)**

Vln. I

Vln. II

Vla.

Vc. arco

HH

←𝅗𝅥=♩→ (♩=66)

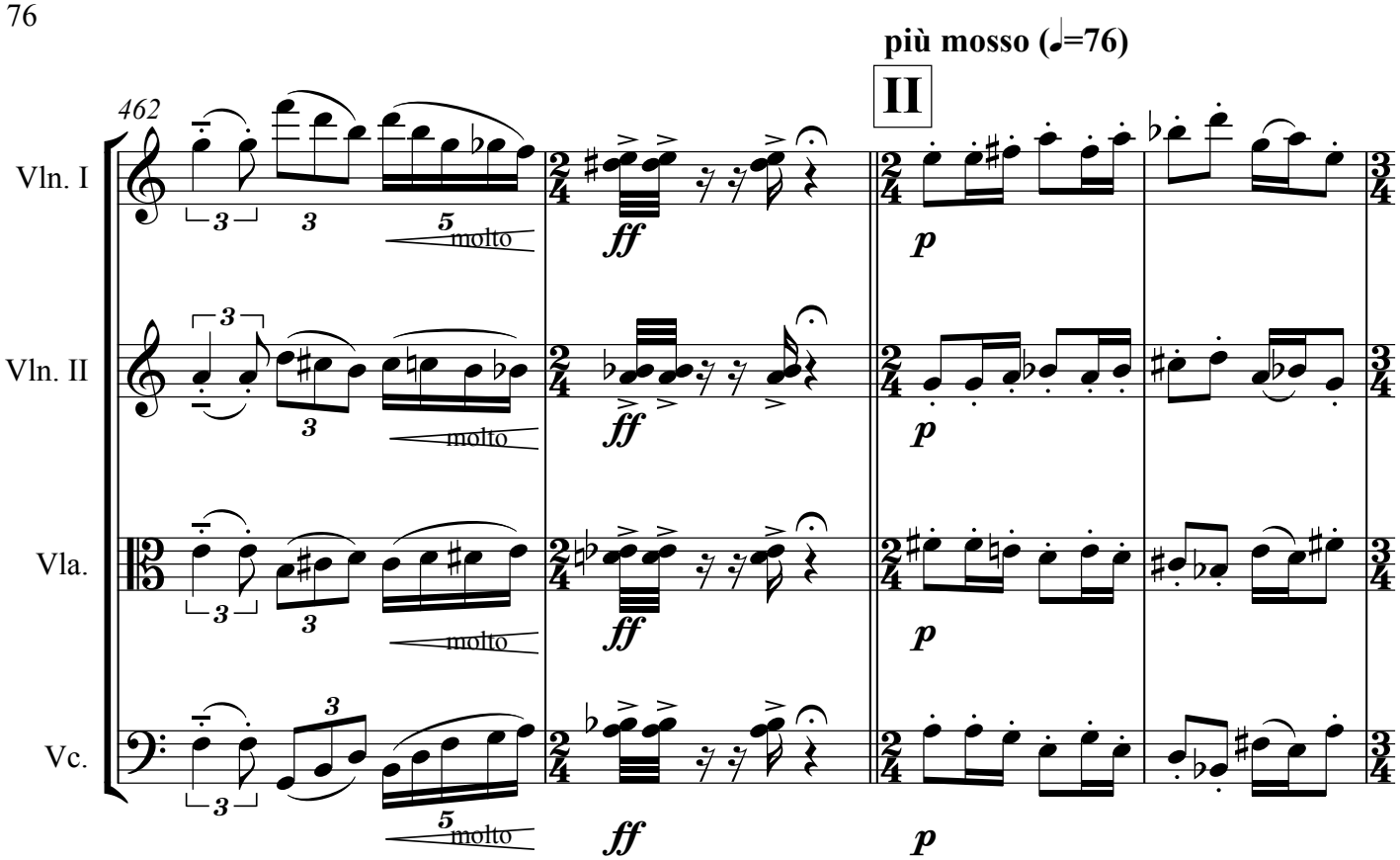
458

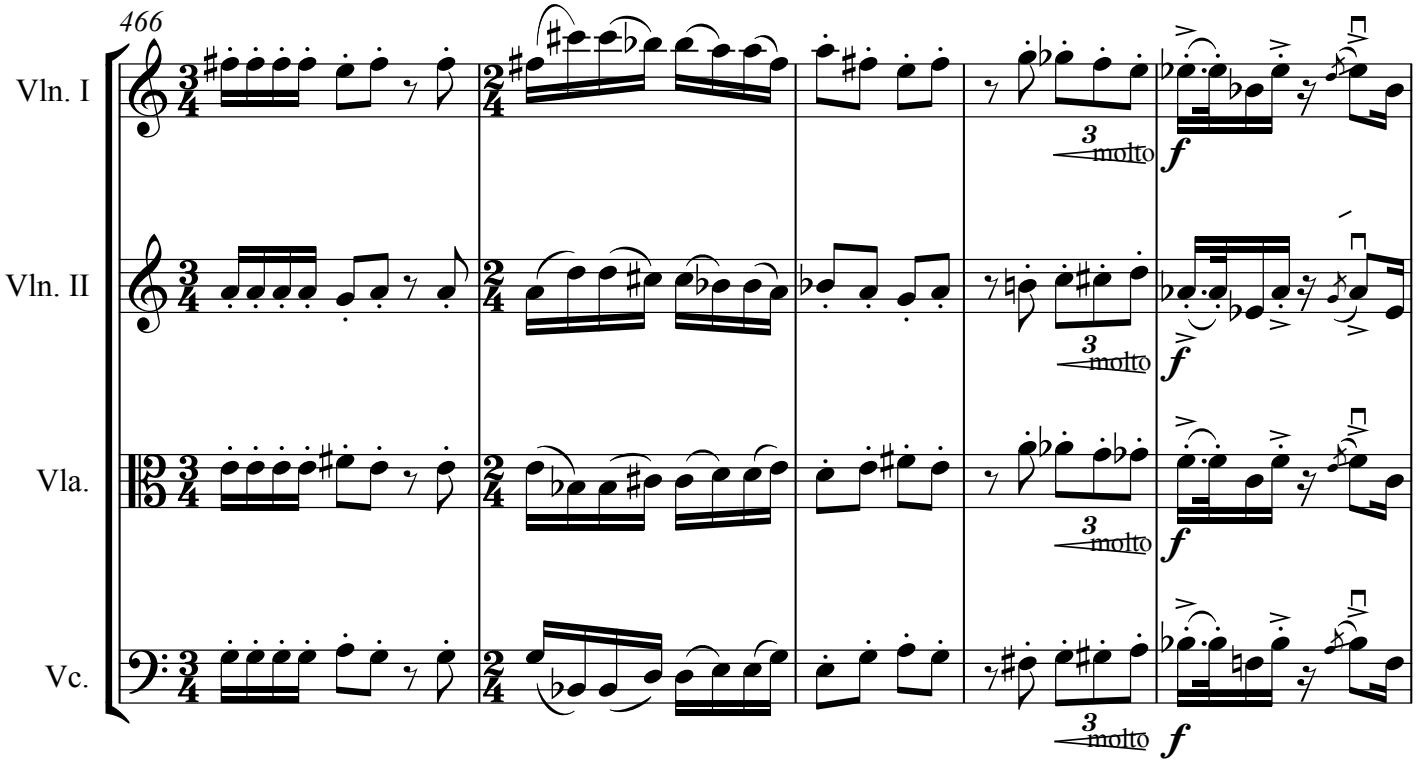
Vln. I

Vln. II

Vla.

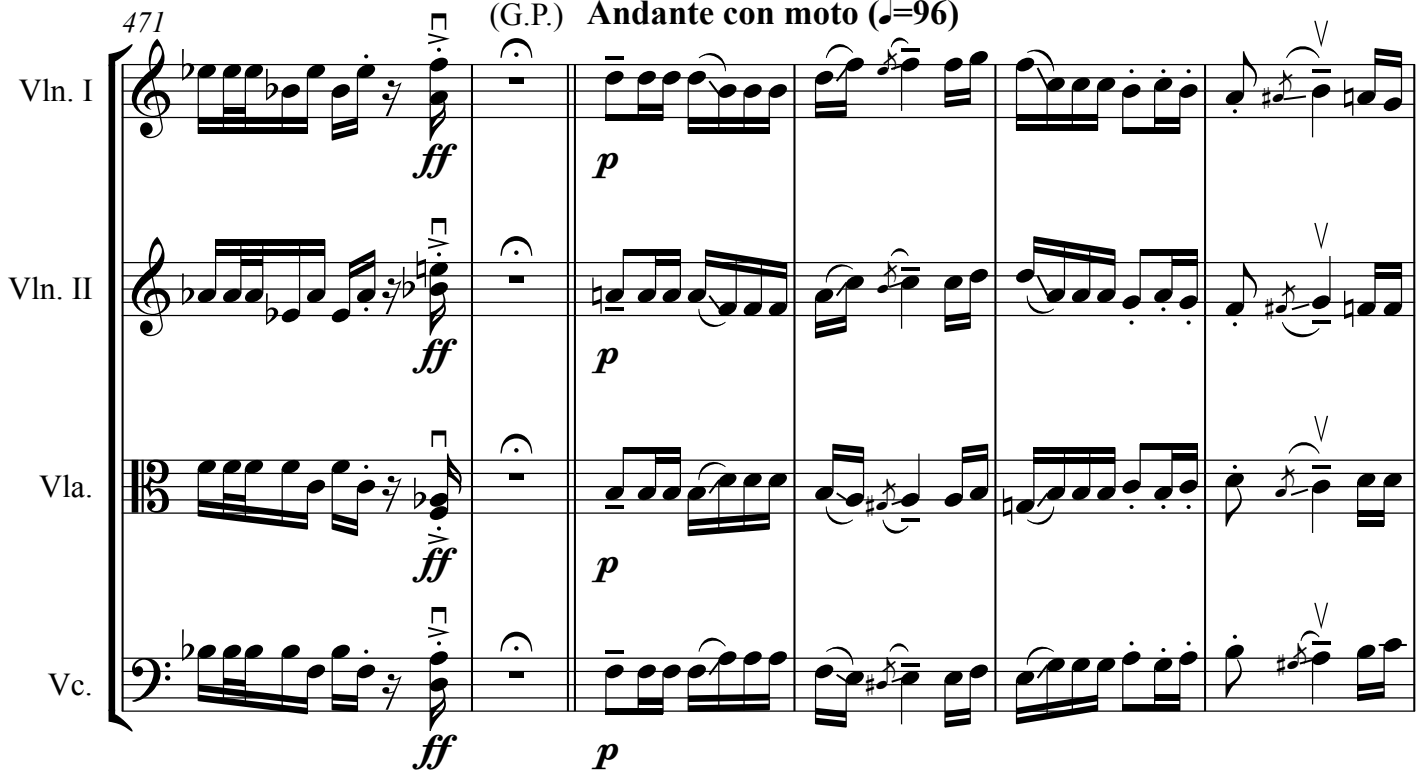
Vc.

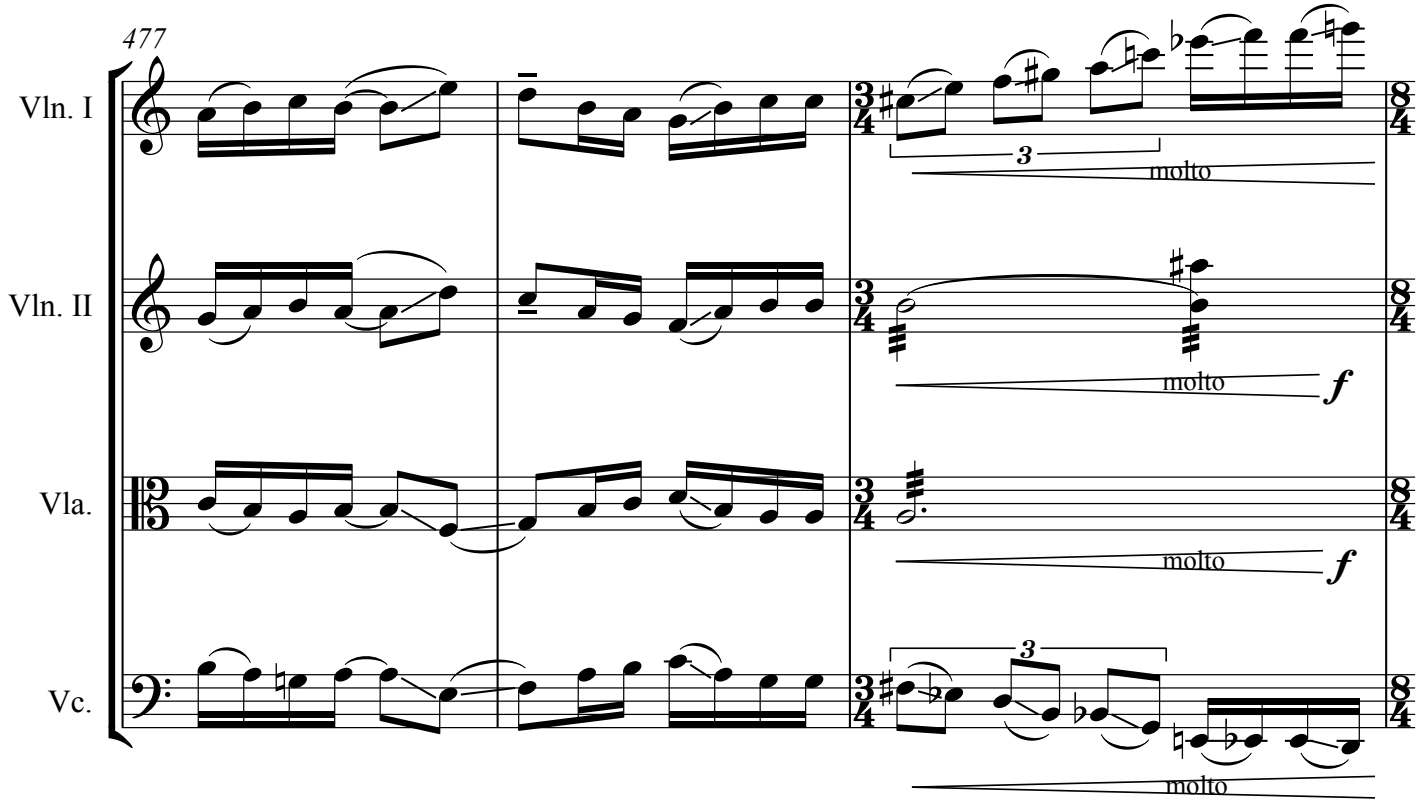

più mosso (♩=76)
II
462
Vln. I
Vln. II
Vla.
Vc.
molto
ff
p

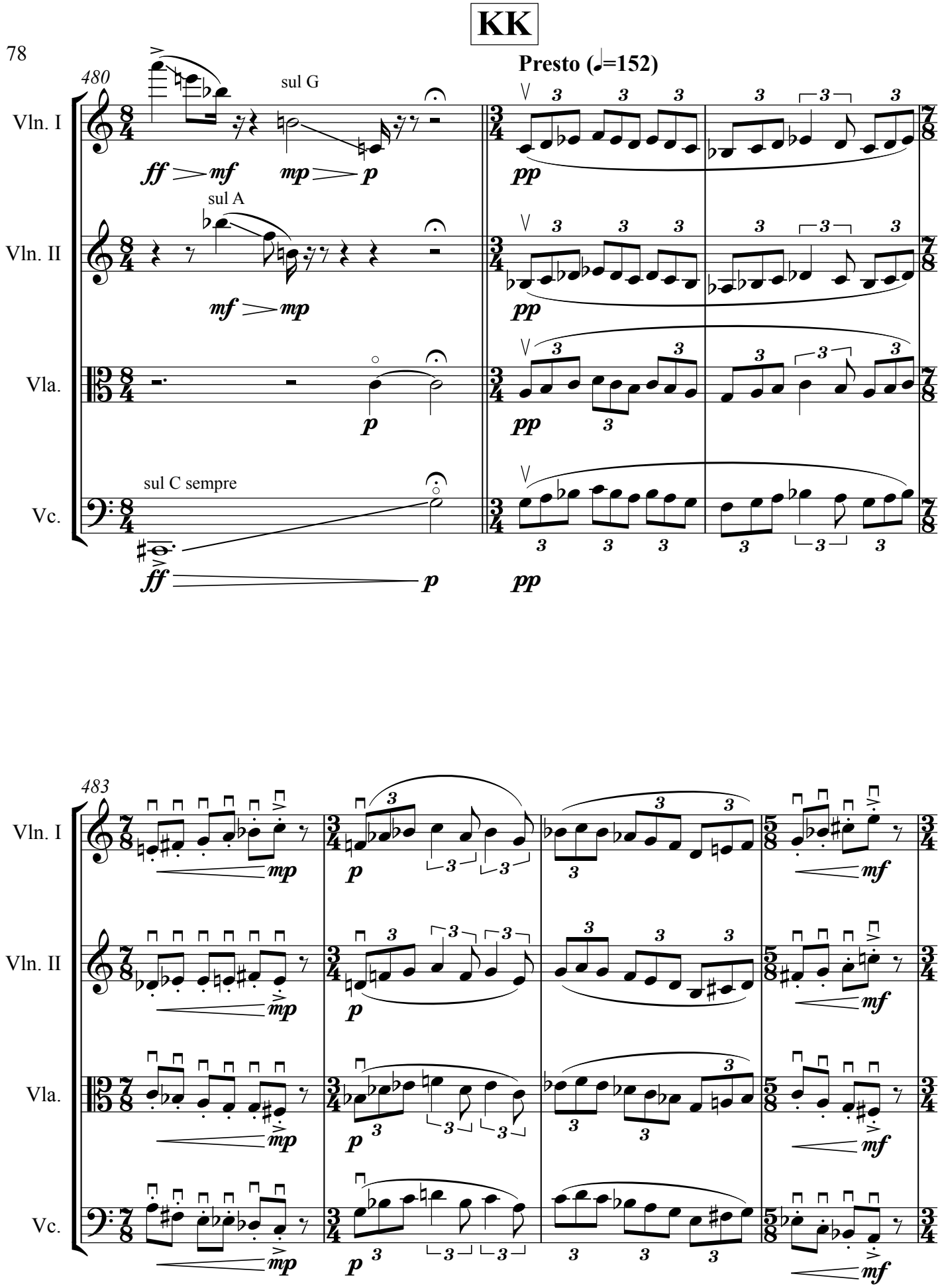

466
Vln. I
Vln. II
Vla.
Vc.
molto
f

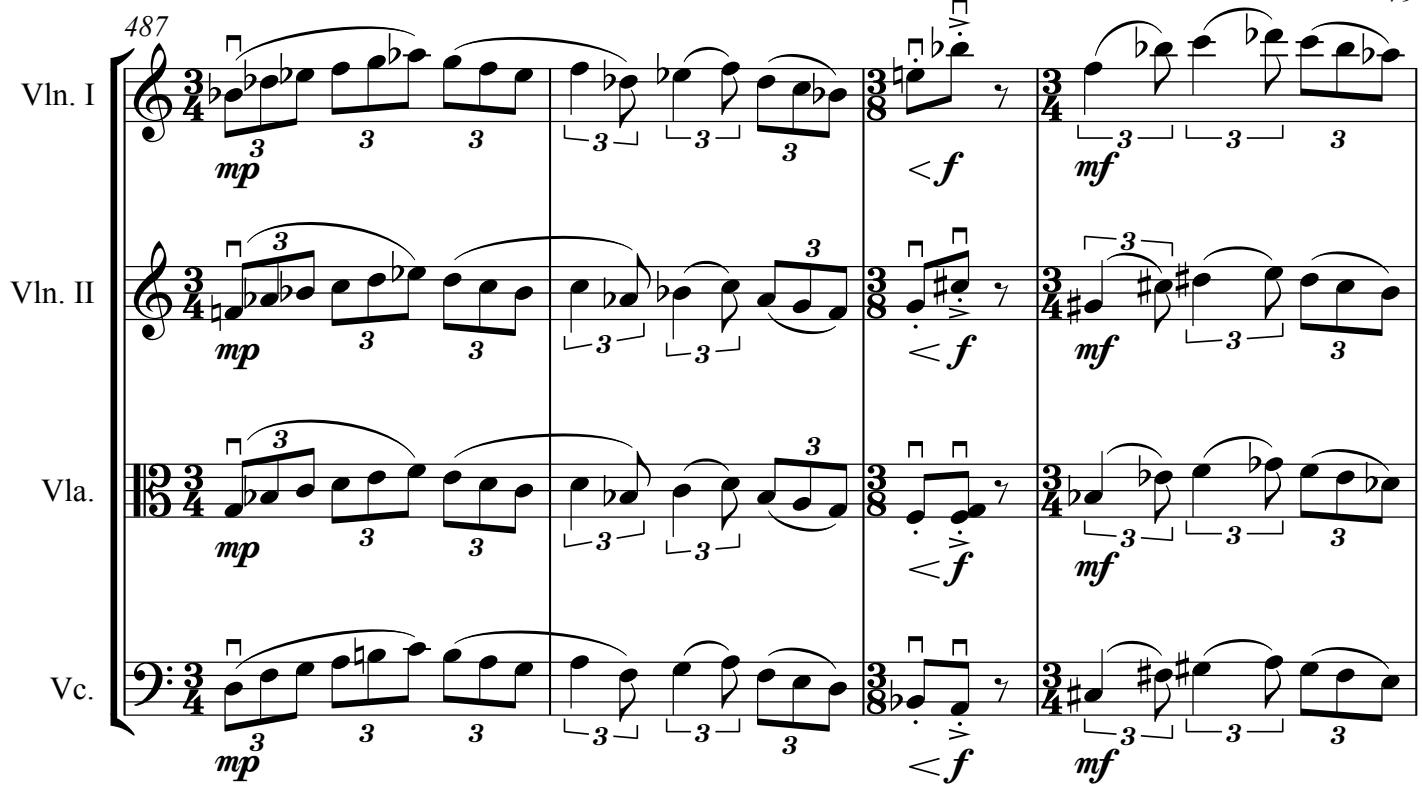
JJ

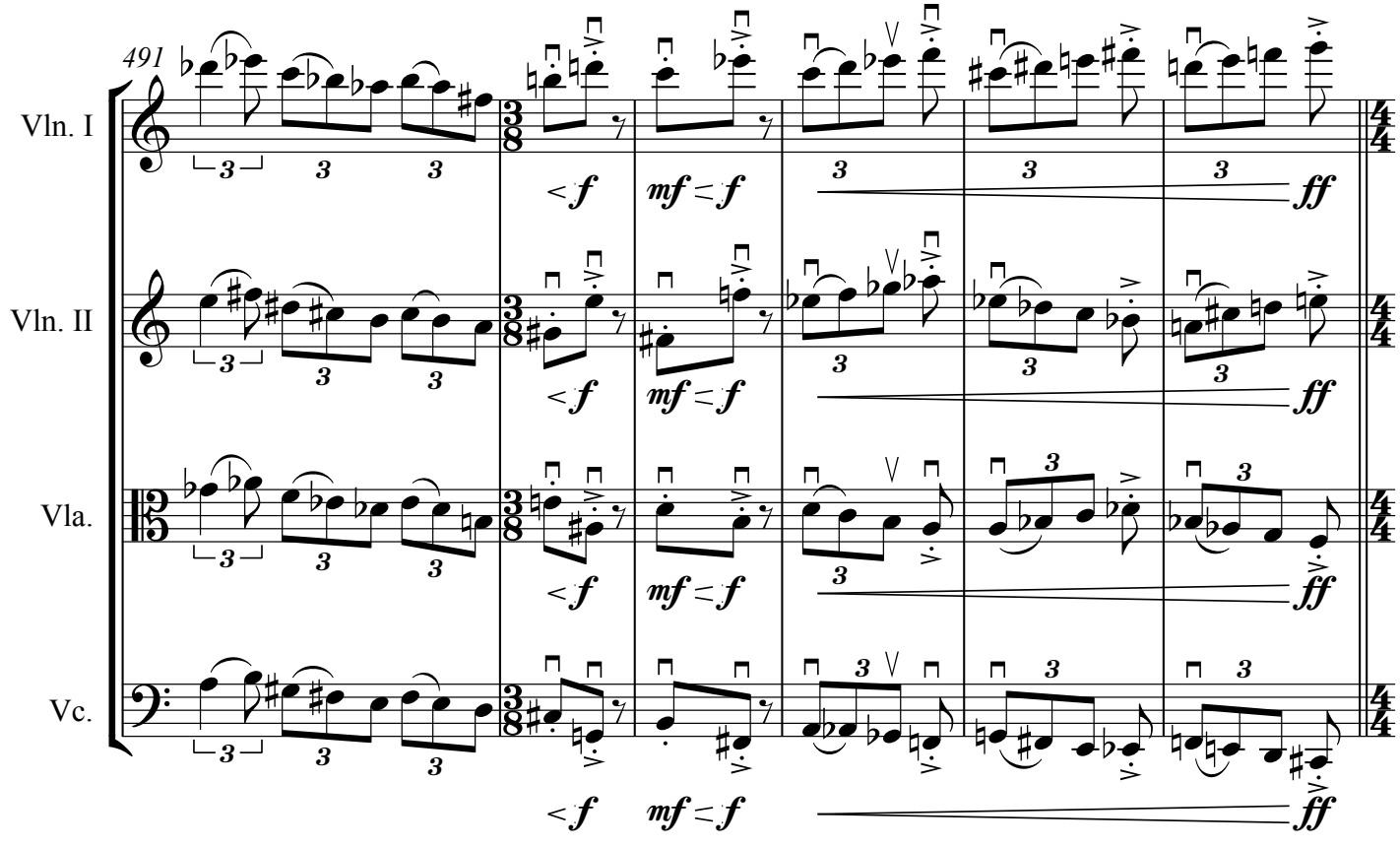
(G.P.) **Andante con moto (♩=96)**






KK
Presto (♩=152)
480
Vln. I
sul G
ff
mf
mp
p
pp
Vln. II
sul A
mf
mp
pp
Vla.
p
pp
Vc.
sul C sempre
ff
p
pp
483
Vln. I
mp
p
mf
Vln. II
mp
p
mf
Vla.
mp
p
mf
Vc.
mp
p
mf


487
Vln. I
Vln. II
Vla.
Vc.
mp
mf
f


491
Vln. I
Vln. II
Vla.
Vc.
f
mf = f
ff

LL

497 **poco più mosso (♩=160)**

Vln. I

Vln. II

Vla.

Vc.

Maestoso (𝅗𝅥=60)

MM

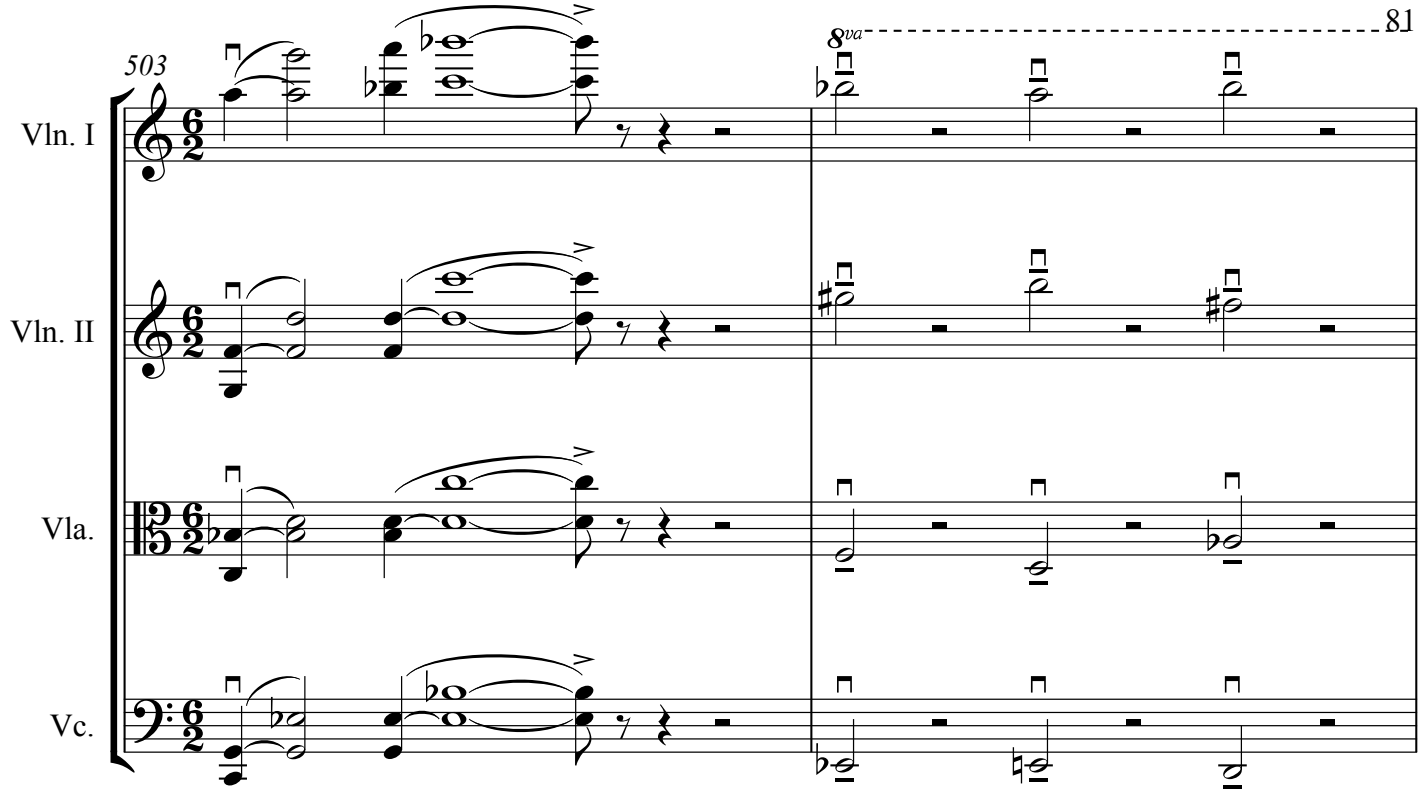
500

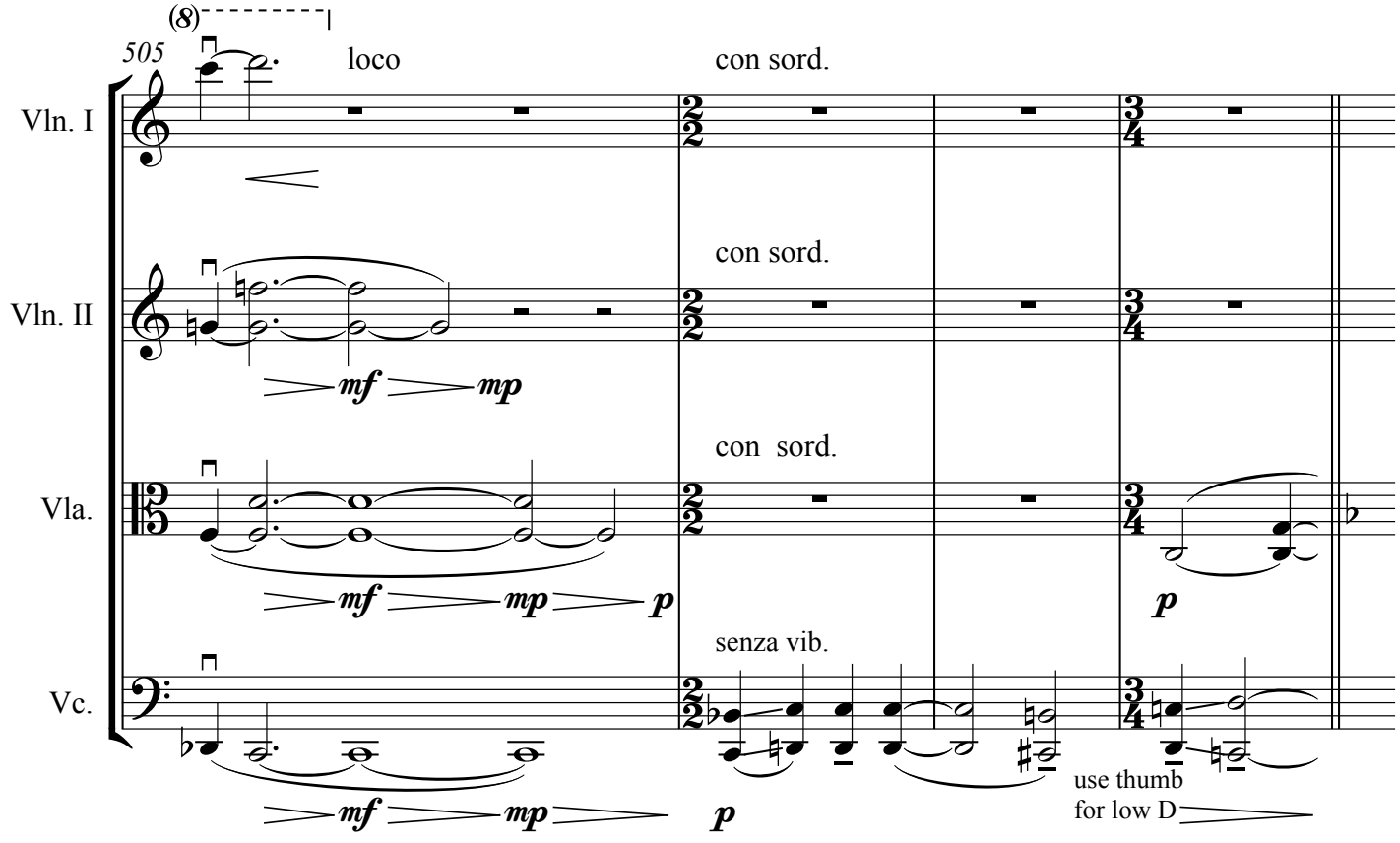
Vln. I

Vln. II

Vla.

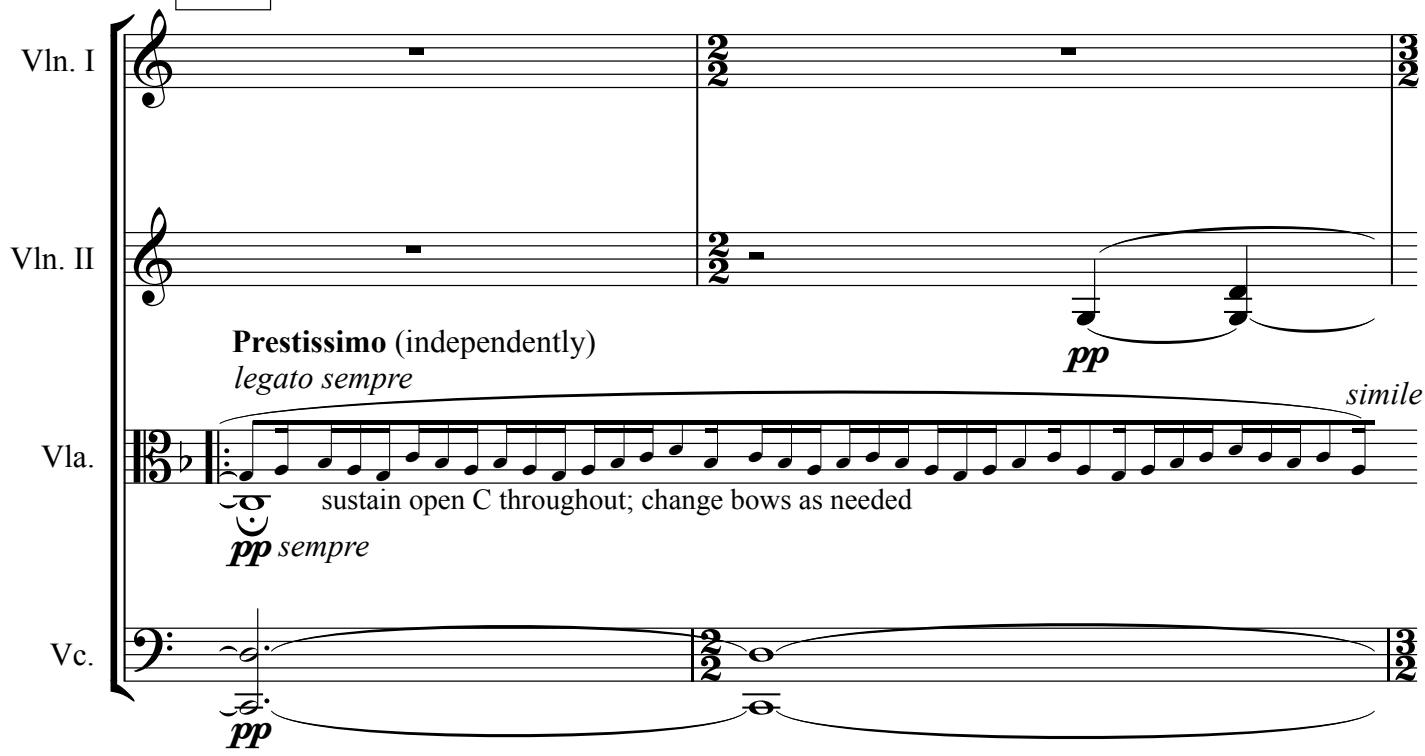
Vc.

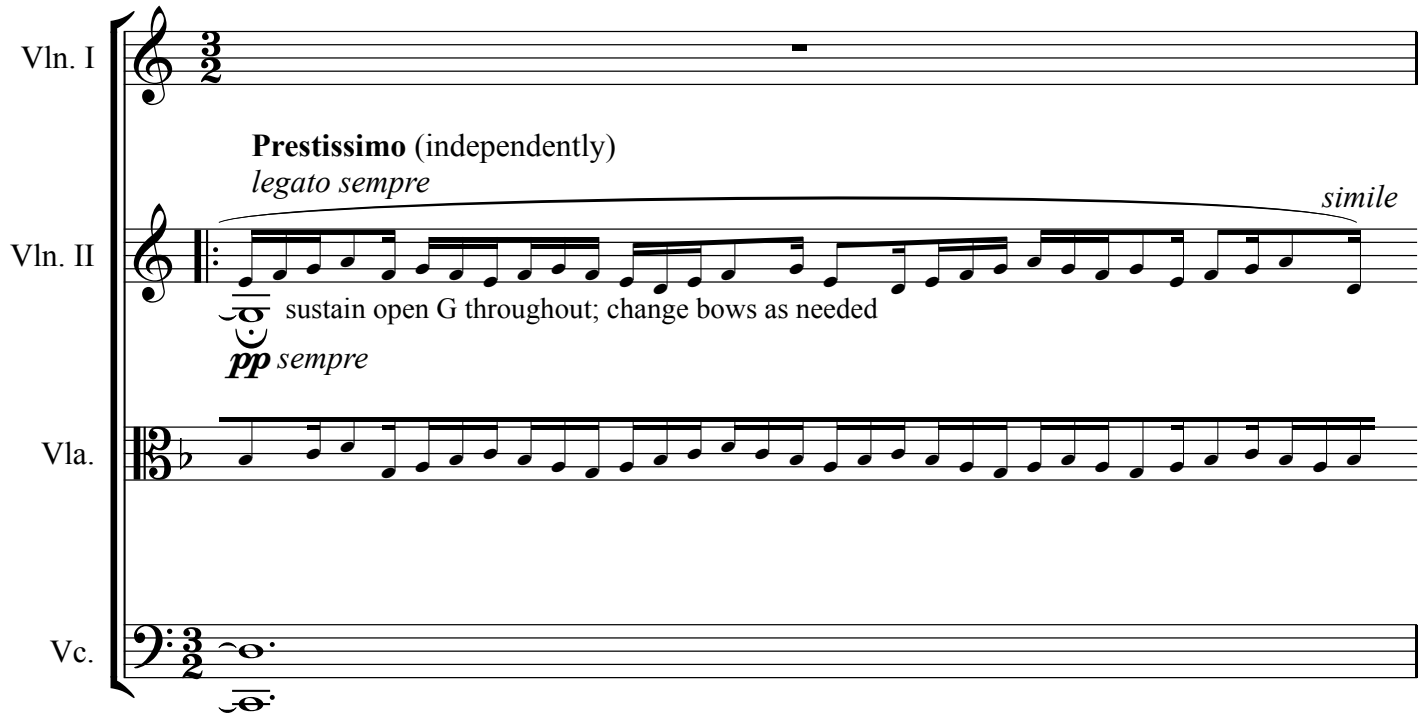

503
8va
Vln. I
Vln. II
Vla.
Vc.


(8)
505
loco
con sord.
Vln. I
con sord.
Vln. II
mf
mp
con sord.
Vla.
mf
mp
p
p
senza vib.
Vc.
mf
mp
p
use thumb
for low D

NN

Parts begin where indicated and proceed independently until fermata. Cello cues final cut-off.





Prestissimo (independently)
legato sempre

simile

Vln. I

sustain open D throughout; change bows as needed

pp *sempre*

Vln. II

Vla.

Solo (independently)
dolce e espress.
con vib.

Vc.

p

poco a poco cresc.

Vln. I

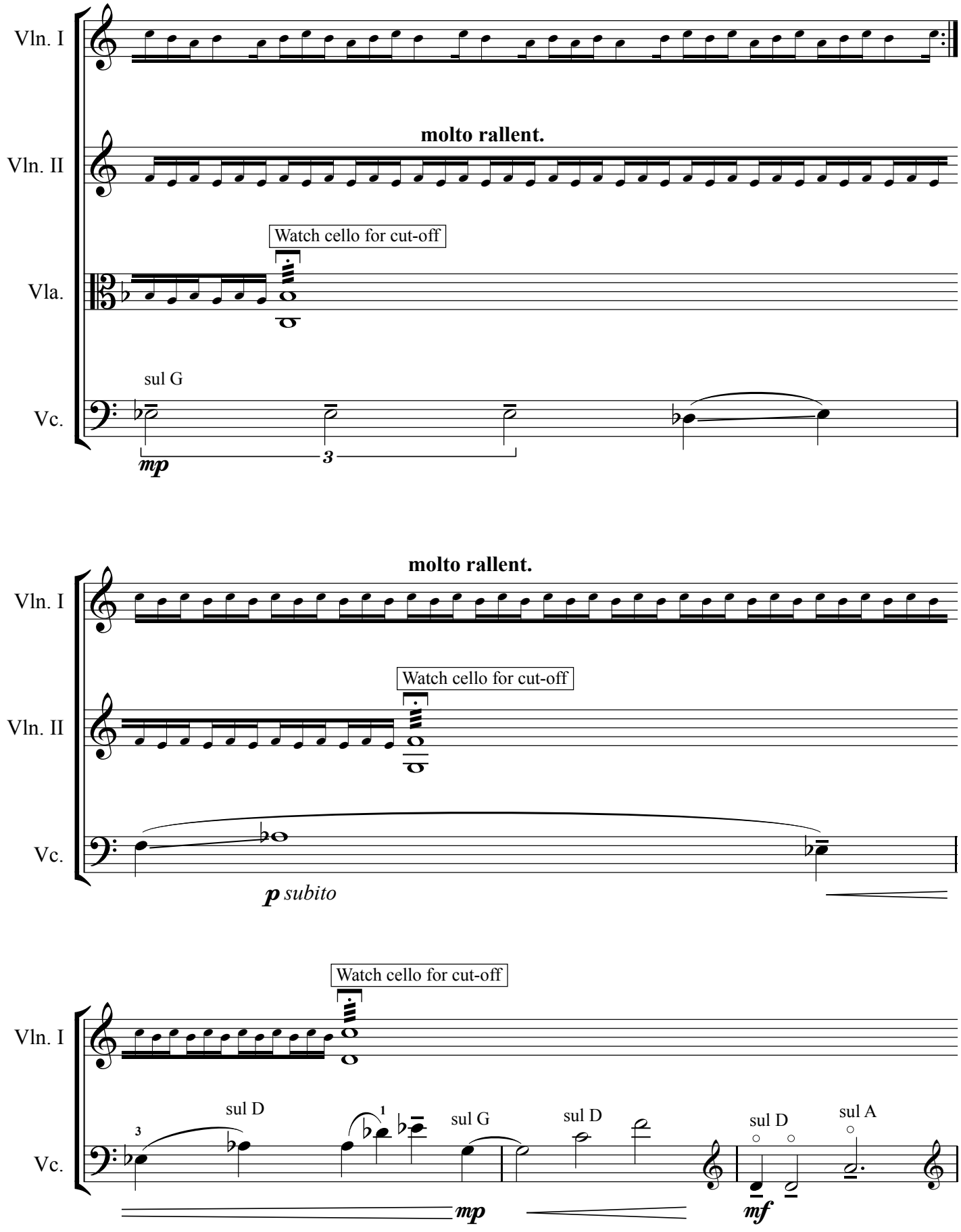
Vln. II

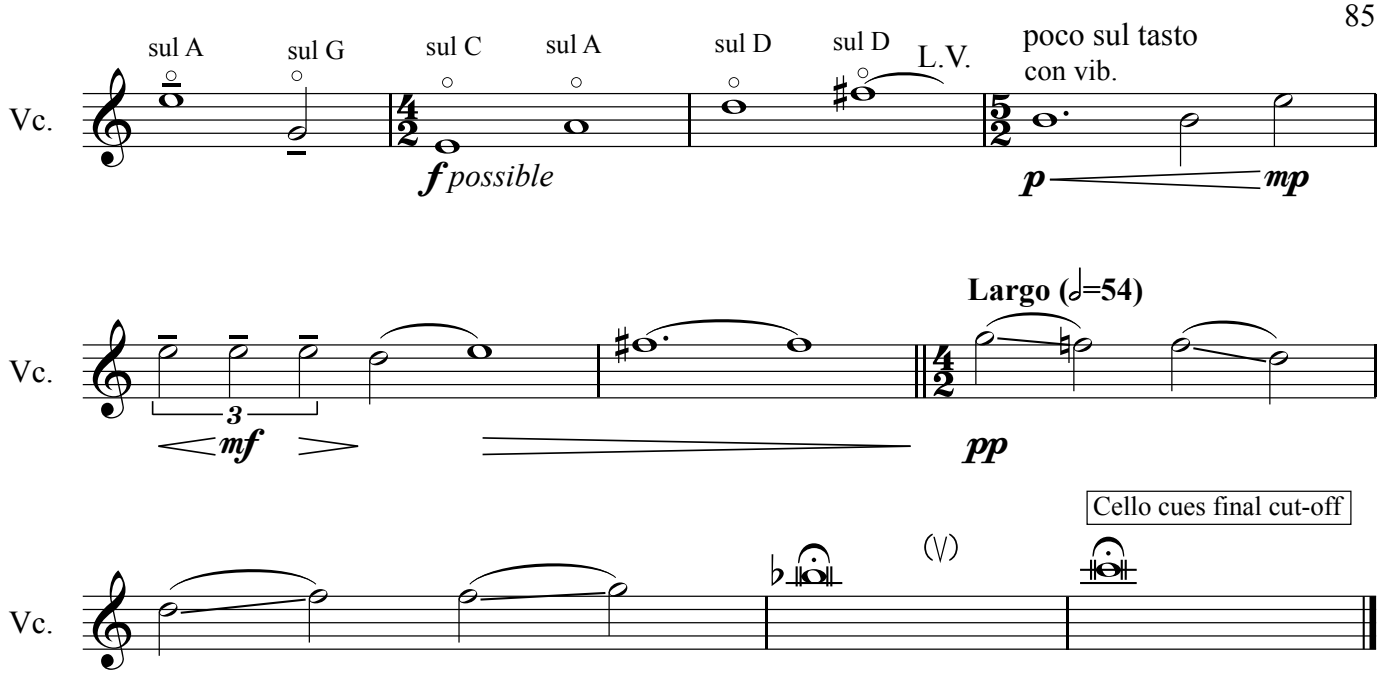
molto rallent.

Vla.

sul C

Vc.


Vln. I
Vln. II
molto rallent.
Watch cello for cut-off
Vla.
Vc.
sul G
mp
3
molto rallent.
Vln. I
Vln. II
Watch cello for cut-off
Vc.
p subito
Watch cello for cut-off
Vln. I
Vc.
3
sul D
1
sul G
sul D
sul D
sul A
mp
mf


Vc.
sul A
sul G
sul C
sul A
sul D
sul D
L.V.
poco sul tasto
con vib.
f possible
p
mp

Vc.
Largo (𝅗𝅥=54)
3
mf
pp

Vc.
Cello cues final cut-off