



PETER JAMES LEARN

A FINAL, UNEXPECTED GLANCE

A Poem for String Quartet

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(Ian Salmon, Matteo Longhi, Sam Peters, and T.J. Borden)

# A FINAL, UNEXPECTED GLANCE

Poem for String Quartet

PETER JAMES LEARN (b. 1982)

BMI

**T<sup>o</sup>I** (♩ = 82)

Violin 1: *con sord.*, *p*, *pp*, *n*, *p*. Trill: *IV III II I etc.*. *II* (change bow as needed). *gl.* *l.h. pizz.*

Violin 2: *senza vib.*, *p*, *mp*, *pp*, *pizz.*

Viola: *senza vib.*, *p*, *mp*, *pp*, *pizz.*

Cello: *pizz.*, *p*

N.B. All trills are to the semitone above.  
\* Triangle shaped notehead indicates highest note on given string.

Violin 1: *arco*, *p*, *pp*, *poco*, *n*. Trill: *IV III II I etc.*. *I* (change bow as needed).

Violin 2: *arco*, *p*, *mp*, *pp*, *p*, *mp*, *mf*, *pp*

Viola: *arco*, *p*, *mp*, *pp*, *p*, *mp*, *mf*, *pp*

Cello: *pizz.*, *p*, *mf*. *rap on vcl. body (lh.), near f-hole*

*poco riten.*

**A**  
19 **a tempo**

senza sord. *p* *mp* *mf* *pp* *mp* *mf*

punta ord. (I) al punta punta d' arco senza vib. ord.

(change bow, unobtrusively, as needed)

(change bow, unobtrusively, as needed)

arco senza vib. *mp* *mf* *poco* *pp* *mp* *poco* *mf*

28 **accel. al T<sup>o</sup> II** (♩ = 116)

*mp sub.* *poco* *pp* *sfz* *fp* *f* *p* *sim.* *mp*

vib. ord. *dry, spicc.* *V V V*

*pp* *sfz* *fp* *f* *p* *sim.* *mp*

vib. ord. *jeté* (V) *dry, spicc.* *V V V*

*pp* *sfz* *fp* *f* *p* *sim.* *mp*

vib. ord. *jeté* (V) *dry, spicc.* *V V V*

*pp* *sfz* *fp* *f* *p* *sim.* *mp*

vib. ord. marc. *jeté* (V) *col leg. bat.* *ord.* *V V V V*

*mp sub.* *p* *mp* *sfz* *sfz* *fp* *f* *mf* *p* *sim.* *mp*

B

T<sup>o</sup> II (♩ = 116)

39

Violin I: *mf*, *f*, *pizz.*, *arco*, *mf*, *fp*, *ff*

Violin II: *mf*, *f*, *pizz.*, *arco*, *mf*, *fp*, *ff*

Viola: *mf*, *f*, *pizz.*, *arco*, *mf*, *ff*

Cello/Double Bass: *mf*, *f*, *mf*, *sfz*, *crushed jeté*, *ord.*, *mf*, *sfz*

48

Violin I: *sfz*, *sffz*, *mf*, *poco*, *mf*

Violin II: *sfz*, *sffz*, *mf*, *poco*, *mf*

Viola: *sfz*, *sffz*, *mf*, *poco*, *mf*

Cello/Double Bass: *sfz*, *f*, *sffz*, *mf*, *poco*, *mf*

**C** *Poco più tenebroso*

*Affrettando*

54

*più f sfz mf f mf*

**D** *Cantabile, ma molto ritmico*

62

*ff f mf sfz mf poco*

poco riten.

a tempo

70

Musical score for measures 70-78, featuring four staves (Violin I, Violin II, Viola, and Bass). The score includes dynamic markings (mf, f, ff), articulation (accents, slurs), and performance instructions (poco riten., marc., a tempo). The key signature is one sharp (F#) and the time signature is 6/8. The piece concludes with a 3-measure rest in the final measure.

79

Musical score for measures 79-86, featuring four staves (Violin I, Violin II, Viola, and Bass). The score includes dynamic markings (mf, f) and articulation (accents, slurs). The key signature is one sharp (F#) and the time signature is 6/8.

Musical score for measures 85-90. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4, then to 6/8, and finally to 2/4. Dynamic markings include *ff*, *f*, *più f*, and *sfz*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

**E** *Volante*

Musical score for measures 91-96, titled "E Volante". The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature changes from 3/4 to 6/8, and finally to 2/4. Dynamic markings include *ff*, *mf*, *f*, and *poco*. The music is characterized by rapid sixteenth-note passages and triplets, with a triplet of eighth notes marked with a '3' in the first staff.



97

*più f*

*Subito feroce*

102

at frog

*sfz sfz sfz sfz*

ord.

*mf ff p f*

riten. al T<sup>o</sup>I (♩ = 82)

con sord.

at frog

*sfz sfz sfz sfz*

ord.

*mf ff p f*

at frog

*sfz sfz sfz sfz*

ord.

*mf ff p f*

at frog

*sfz sfz sfz sfz*

ord.

*mf ff p f*

c.l.b.

pizz.

*mf p*

F T<sup>o</sup>I (♩ = 82)

108 *gl.*

*n pp n p mp mf p >*

*con sord. senza vib. pizz. arco senza sord.*

*p mf pp mp mf p > mp*

*con sord. senza vib. pizz. arco (0) senza sord.*

*p mf pp mp mf p > mp*

*con sord. arco senza vib. pizz. arco senza sord.*

*p mf pp mp mf p > mp*

*poco rit.-----/ a tempo*

119 *riten. a tempo*

*senza sord. cresc. vib. ord. 3 fp < mf mp f ≠*

*cresc. vib. ord. II fp mf mp f ≠*

*cresc. vib. ord. fp mf mp f ≠*

*cresc. vib. ord. fp mf mp f ≠ pizz. p*

129

pizz. *mf*

punta arco II *p* < *mp* *ord.* (I)

al punta- - - - / *gl.* *f* *pp* *p*

[G]

pizz. *mf* *p* arco *mp* *mf* *f* *pp* pizz. *p*

pizz. arco *mf* *mp* *mf* *f* *pp* pizz. arco *p*

arco *mf* *mp* *mf* *f* *pp* c.l.b. *mf*

140

*mp* arco *mp* *gl.*

arco *mp* *mf* *mp* *gl.*

*mf* *mp* *mf* *mp* solo *p* < *poco* *quasi-secco*

*f* *mf*

poco rit.-----

150

mf mp f *poco*

mf mp f *poco*

*poco* mp *poco* mp f *poco*

arco ord. mf mp f *poco*

T<sup>o</sup>I, accel. poco a poco, al T<sup>o</sup>III-----T<sup>o</sup>III (♩ = 104)

159

mf mp p pizz. H mp

mf mp p senza vib. (change bow as needed) pp

mf mp p senza vib. (change bow as needed) pp

mf mp p c.l.b. pizz. mp c.l.b. pizz.

170

*mf* *mp*

*n* *mp* *mf* *mp*

*n* *pp* *mf* *mp sub.* *pp*

*mf* *mp*

*l.h. pizz.* *pizz.*

*sul pont., punta d' arco* *al ord.* - - - - - *poco* - - - - - *a* - - - - - *poco* - - - - - *ord.*

*c.l.b.* *pizz.* *c.l.b.* *pizz.* *c.l.b.* *pizz.*

178

*mf* *mp*

*p* *pp* *p* *pp* *p*

*c.l.b.* *pizz.* *c.l.b.* *pizz.*

186

*mf* *mp*

*mf* *mp*

*pp* *mp* *pp* *p* *pp* *mp* *pp*

*mf* *mp* *c.l.b.* *pizz.* *c.l.b.* *pizz.* *c.l.b.* *pizz.*

193

*mf* **I**

*mf*

*p* *pp* *mf* *poco* *mf* *mp* *mf*

*c.l.b.* *pizz.* *c.l.b.* *pizz.* *c.l.b.* *pizz.*

198

arco II-----  
mf

poco mp mf mp mf ppp

c.l.b. pizz. c.l.b. pizz.

204

II-----  
poco mp p

II-----  
poco mp p

pizz.

211

*mp*

*pizz.*

*mp*

al pont. ----- sul pont.

ord. pizz.

*ppp*

*mp*

c.l.b. pizz.

c.l.b. pizz.

c.l.b. pizz.

c.l.b. pizz.

**J** *Ritmico e con forza*

rit. molto ----- /  $T^{\circ}II$  ( $\text{♩} = 116$ )

218

*f*

*ff*

*sim.*

arco

marc.

*f*

*ff*

col leg. bat.

*f*

arco marc.

*f*

*ff*



225

arco *f* *tr*

*sfz*

*p* *f*

arco ord. ..... (crushed, fast jeté) ..... (ord.) ..... *sim.* .....

*f*

*marc. molto*

*f* *mf* *f* *mf* *f* *mf*

231

*f* *tr*

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

A FINAL, UNEXPECTED GLANCE

Musical score for "A FINAL, UNEXPECTED GLANCE" starting at measure 237. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The time signature is 2/4. The score includes various dynamics such as *ff*, *f*, *mf*, *fff*, *sim.*, and *mart.*, along with articulation marks like accents and slurs. A triplet of eighth notes is indicated with a '3' in the second treble staff. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

Feroce

249

Violin I: *sfz*, *sfz*, *sfz*, *ff* *poco*, *ff p*, *sffz*, *mf*, *mp*, *n*

Violin II: *sfz*, *ff* *poco*, *sfz*, *sfz*, *ff p*, *sffz*, *pp*, *mp*, *n*

Viola: *ff* *poco*, *sfz*, *sfz*, *sfz*, *ff p*, *sffz*, *pp*, *mp*, *n*

Cello/Double Bass: *sfz*, *sfz*, *sfz*, *sfz*, *ff p*, *sffz*, *pp*, *mp*, *n*

Other markings: *tr*, *ord.*, *sul tasto*, *G.P.*

L  $\text{T}^{\text{OI}}$  ( $\text{♩} = 82$ )

257

Violin I: *mp*, *mf*, *mp sub.*, *mf*, *p*

Violin II: *p*, *poco*, *mp*, *p*, *mp*, *p*

Viola: *p*, *poco*, *mp*, *p*, *pp*, *mp*

Cello/Double Bass: *p*, *poco*, *mp*, *mf*, *mp sub.*, *p*, *mf*, *p*

Other markings: *ord.*, *change bow, unobtrusively, as needed*, *G.P.*

265

*mp* *p* *mf* *mp* *mf* *mp* *pp* *sfz* *3* *fp* *f*  
*mp* *p* *mf* *mp* *mf* *mp* *pp* *sfz* *fp* *f*  
*mf* *mp* *mf* *mp* *pp* *sfz* *fp* *f*  
*mp* *p* *mp* *mf* *mp* *mf* *mp* *pp* *sfz* *sfz* *fp* *f*

**M** *Poco piu moto, con poco rubato*

272

*poco riten.* **a tempo**  
*senza vib.*

*sfz* *mp* *mf* *mp* *poco* *pp*  
*sfz* *mf* *mp* *pp*  
*sfz* *mp* *mf* *mp* *pp*  
*sfz* *pizz.* *p* *mf* *rap with l.h. on vel. body, near f-hole* *arco* *sim.* *pp*

279

*mp* *mf* *pp* *p* *mp*

*mp* *mf* *pp* *mp*

*mp* *mf* *pp* *p* *mp*

*mp* *p* *sim.*

286

*mf* *pp* *mp* *mf* *p*

*mf* *pp* *mp* *mf* *p*

*mf* *pp* *mp* *mf* *p*

*mp* *p*

**rit. molto** ----- /

**T<sup>o</sup>I (♩ = 82) Giusto**

*pizz.* *vib. ord.* *arco* *II gl.* *(I)*

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

*mf* *f* *mf* *mp* *mf*

*mf* *f* *mf* *mp* *mf*

*mf* *f* *mf* *mp* *mf*

**al punta** ----- **punta d' arco**

**N Dolce**

*ord.*

*f* *pp* *mp* *mf* *p* *mp*

*f* *pp* *mp* *mf* *p* *mp*

*f* *pp* *mp* *mf* *p* *mp*

*f* *pp* *mp* *mf* *p* *mp*

poco rit.-----/

a tempo

312

*f* *mf* *mp* *pp mp* *p* *poco* *pp* *p* *poco* *pp*

*f* *mf* *mp* *pp mp* *p* *poco* *pp* *p* *poco* *pp*

*f* *mf* *mp* *pp mp* *p* *poco* *pp* *p* *poco* *pp*

*f* *mf* *mp* *pp mp* *p*

pizz. con sord. arco senza vib. arco senza vib. arco senza vib.

O

\*Bow separately, but maintain as much legato phrasing as possible.

321

*p* *poco* *pp* *p* *poco* *pp* *p* *poco* *pp*

*p* *poco* *pp* *p* *poco* *pp* *p* *poco* *pp*

*p* *poco* *pp* *p* *poco* *pp* *p* *poco* *pp*

*pp* *p* *poco* *pp* *p* *poco* *pp* *p* *poco* *pp*

arco senza vib. arco arco arco

## A FINAL, UNEXPECTED GLANCE

329

*p* *poco* *pp* *p* *mf*

*p* *poco* *pp* *p* *mf*

*p* *poco* *pp* *p* *mf*

*p* *poco* *pp* *p* *mf*

(change bow unobtrusively, as needed)

335

*pp* *gl.* *pizz.* *c.l.b.* (l.v.)

*pp* *gl.* *pizz.* *c.l.b.* (l.v.)

*p* *pizz.* (l.v.)

(change bow unobtrusively, as needed)

*p* *pizz.* *rap on vcl. body, near f-hole* *c.l.b.* (l.v.)

*p* *pizz.* *rap on vcl. body, near f-hole* *c.l.b.* (l.v.)