

Score

Thank you for reporting performances of this work (performer, date, location) to me at [mryantaylor@gmail.com](mailto:mryantaylor@gmail.com)  
This information is vital to my yearly grant applications.

# Et In Terra Pax Variations

for String Quartet

Theme - The Law

M Ryan Taylor

$\text{♩} = 44$

Violin I

Violin II

Viola

Cello

*smooth, pure, with little vibrato*

*p*

*mf*

*smooth, pure, with little vibrato*

*mp*

*f*

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

*mf*

Variation I - Falling

12 *increasingly strident*

Vln. I *pp* *mf*

Vln. II

Vla. *pp*

Vc. *pp*

17 *rit.* *strident* *mf* *ff* *ff* *ff*

Vln. I *3* *6*

Vln. II *3* *3* *3* *3*

Vla. *3* *ff*

Vc. *Glissando* *ff*

Variation II - Ideal Unattained

19 *at tempo* *striving*

Vln. I *mp* *mf* *mp*

Vln. II *striving* *mp* *mf* *f*

Vla. *striving* *mp* *mf*

Vc. *striving* *mf* *f*

24

Vln. I *f* *mp* *mf* *p*

Vln. II *mp* *f*

Vla. *f*

Vc. *mp* *mf* *p*

28

Vln. I *f* *mp* *p* *detached*

Vln. II *mf* *p* *detached*

Vla. *mf* *p*

Vc. *f* *mp* *p*

Variation III - World Immersed

*as if on the waters*

32

Vln. I *pp* *mp* *pizz.*

Vln. II *pp* *f*

Vla. *mf* *p* *mf* *mp*

Vc. *mf*

37

Vln. I *pp* *fp*

Vln. II *arco* *pp* *fp* *pizz.* *f*

Vla. *mf* *f* 6

Vc. *mf* *f* *Glissando*

42

Vln. I *pizz.* *f*

Vln. II *arco* *p* *p*

Vla. *p* *Gliss* *Gliss*

Vc. *p* *Glissando*

47

Vln. I *mf* *arco* *fp* *mp* *Glissando*

Vln. II *mp*

Vla. *pp* *mf*

Vc. *mp*

52

Vln. I

Vln. II *mf* *f*

Vla. *f* *mf* *p* *6* *Gliss*

Vc. *mf* *p*

56

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

3

6

3

6

3

59

Vln. I

Vln. II

Vla.

Vc.

*rit.*

*p*

*pp*

*ppp*

*rit.*

*p*

*pp*

*ppp*

*rit.*

*mf*

*mf*

*p*

*mp*

*p*

6

3

*mp*

Variation IV - Blood

$\text{♩} = 52$

63

Vln. I

Vln. II

Vla.

Vc.

*ppp*

*chant-like*

*p*

69

Vln. I

Vln. II

Vla.

Vc.

*chant-like*

*p*



*passionately*

75

Vln. I

*f* *ff* *mf* *f*

Vln. II

Vla.

Vc.

*p*

79

Vln. I

*ff* *f*

Vln. II

Vla.

Vc.

84

Vln. I

Vln. II

Vla.

Vc.

*rit.*

*mf*

*mp*

*f*

*carousingly*

Variation V - Apostasy

89

Vln. I

Vln. II

Vla.

Vc.

*carousingly*

*mf*

*p*

*p*

*carousingly*

*mp*

*carousingly*

*fp*

*♩. = 64*

93

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

Detailed description: This system of music covers measures 93 to 95. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). Measure 93 shows Vln. I with a melodic line starting on a dotted quarter note, followed by eighth notes. Vln. II has a similar melodic line with accents. Vla. has a rhythmic accompaniment of eighth notes. Vc. has a bass line with eighth notes and a sharp sign. Measure 94 continues the melodic lines with slurs. Measure 95 shows the end of the phrases with various rests and final notes. Dynamics include *mf* (mezzo-forte) in measures 94 and 95.

96

Vln. I

Vln. II

Vla.

Vc.

mf

f

f

f

Detailed description: This system of music covers measures 96 to 98. It features the same four staves as the previous system. The key signature has one flat. Measure 96 shows Vln. I with a melodic line starting on a dotted quarter note, followed by eighth notes. Vln. II has a rhythmic accompaniment of eighth notes. Vla. has a rhythmic accompaniment of eighth notes. Vc. has a bass line with eighth notes and a sharp sign. Measure 97 continues the melodic lines with slurs. Measure 98 shows the end of the phrases with various rests and final notes. Dynamics include *mf* (mezzo-forte) in measure 96 and *f* (forte) in measures 97 and 98.

99

Vln. I

Vln. II

Vla.

Vc.

3 p

mf p

3 p

mp mf

Detailed description: This system of music covers measures 99 to 102. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 7/8. In measure 99, Vln. I has a whole rest, Vln. II plays a quarter note (F#), and Vc. plays a quarter note (F#). In measure 100, Vln. I has a whole rest, Vln. II plays a quarter note (G#), and Vc. plays a quarter note (G#). In measure 101, Vln. I has a whole rest, Vln. II plays a quarter note (A), and Vc. plays a quarter note (A). In measure 102, Vln. I has a whole rest, Vln. II plays a quarter note (B), and Vc. plays a quarter note (B). Dynamics include piano (p), mezzo-forte (mf), and mezzo-piano (mp). There are triplets in measures 101 and 102 for Vln. I and Vla. Slurs and hairpins are used throughout to indicate phrasing and dynamics.

103

Vln. I

Vln. II

Vla.

Vc.

3 f p

ff p

3 f mp

f p

Detailed description: This system of music covers measures 103 to 106. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 6/8. In measure 103, Vln. I has a triplet of eighth notes (F#, G#, A), Vln. II has a dotted quarter note (F#), and Vc. has a dotted quarter note (F#). In measure 104, Vln. I has a triplet of eighth notes (G#, A, B), Vln. II has a dotted quarter note (G#), and Vc. has a dotted quarter note (G#). In measure 105, Vln. I has a whole rest, Vln. II has a dotted quarter note (A), and Vc. has a dotted quarter note (A). In measure 106, Vln. I has a whole rest, Vln. II has a dotted quarter note (B), and Vc. has a dotted quarter note (B). Dynamics include forte (f), fortissimo (ff), piano (p), and mezzo-piano (mp). There are triplets in measures 103 and 104 for Vln. I and Vla. Slurs and hairpins are used throughout to indicate phrasing and dynamics.

107

Vln. I

Vln. II

Vla.

Vc.

3

*mf*

*f*

3

*mf*

*f*

*f*

111

Vln. I

Vln. II

Vla.

Vc.

> *p*

*f*

*pp*

> *p*

*f*

*pp*

*p*

*f*

*pp*

*f*

*pp*

Gliss

Variation VI - Ask

115  $\text{♩} = 44$

Vln. I *ppp* *p*

Vln. II *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p*

121

Vln. I *sul G*

Vln. II *sul G* 3

Vla. *sul C*

Vc.

126 *rit.*

Vln. I

Vln. II

Vla.

Vc.

130

Vln. I

Vln. II

Vla.

Vc.

*f* *ppp* *p* *mf*

*sul D* *norm.*

*f* *ppp* *p* *mf*

*norm.*

*f* *ppp* *p* *mf*

*f* *ppp* *p* *mf*

Variation VII - Fulness of Times

136  $\text{♩} = 52$  jubilant

Vln. I *fp* < *ff* *f*

Vln. II *fp* < *ff*

Vla. *fp* < *ff*

Vc. *fp* < *ff*

141

Vln. I *mf* > *p* *f* > *mf*

Vln. II

Vla. *f*

Vc. *mf* > *p* *f*



145

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

*mf*

149

Vln. I

Vln. II

Vla.

Vc.

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

*angry*

*mf* *p* *f*

*angry*

*mf* *p*

*chant-like*

*mf*

153

6

*chant-like*

*mp*

*ff*

*f*

*blending in*

*p*

*mf*  $\leftarrow$  *f*

*mp*

*p*

Vln. I

Vln. II

Vla.

Vc.

157

*angry*

*p*

*f*

*angry* — 3 —

*f*

*jubilant*

*mf*

*angry*

*p*

*f*

Vln. I

Vln. II

Vla.

Vc.

161

Vln. I *persecutingly*  
*f* *mf* *mp*

Vln. II *crying*  
*mf* *mp*

Vla. *persecutingly*  
*mp* *f* *mf* *mp* *f*

Vc. *mp* *mf*

165

Vln. I *jubilant*  
*f*

Vln. II

Vla. *hopeful*  
*mf*

Vc.

170

Vln. I

Vln. II

Vla.

Vc.

*jubilant*

*f*

*mf*

*hopeful*

*f*

173

Vln. I

Vln. II

Vla.

Vc.

*peaceful*

*mf* *p* *mf* *ff* *p*

*p* *mf* *ff* *p*

*jubilant*

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

*3*

178

Vln. I

Vln. II

Vla.

Vc.

*mp*

*joyous*

*mf*

*joyous*

*mf*

*f*

*joyous*

*mf*

*mp*

*mf*

184

Vln. I

Vln. II

Vla.

Vc.

*joyous*

*f*

*ff*

*fff*

*f*

*ff*

*fff*

*f*

*ff*

*fff*

*f*

*ff*

*fff*