

FULL SCORE

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Matthew Grouse

**10 Polaroids**

*for String Trio*

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2017

**10 Polaroids** was commissioned by Live Music Now Scotland for the Dohnányi String Trio as part of the 2016 Kimie Composition Prize presented in collaboration with the Royal Conservatoire of Scotland and funded by Kimie Trust.

'10 Polaroids' is a work for string trio in ten short movements, each one based on a different Polaroid photograph taken by the seminal Russian filmmaker, Andrey Tarkovsky. The images were selected from a collection of Tarkovsky's personal Polaroids, which were curated and edited by Giovanni Chiaramonte and Tarkovsky's son, published under the title, 'Instant Light'. These hauntingly beautiful stills were taken between 1979 and 1984 in both Russia and Italy. The photos taken in his homeland are melancholic and evoke strong feelings of nostalgia. Often portraits of his wife, son and dog, these earlier photographs embody Tarkovsky's desire to stop time. The Polaroids taken in Italy, in the last few years of his life, appear to capture a certain luminosity, manifested in a focus on ruins and eerie, unsettling interior and exterior shots. They seem to conjure up a powerful feeling of isolation and a sense of longing for his family who were still in Russia. A rather fitting summation of the photographs is posed in the introduction to 'Instant Light' - "His images seem to capture eternity in a moment."

**I** – It's through the cracks that the light gets in *(November 24, 1983 - Italy)*

**II** – Learn to love solitude *(September, 1980 - Russia)*

**III** – Dakas *(September, 1980 - Russia)*

**IV** – A glimpse with our sightless eyes *(October, 1982 - Italy)*

**V** – Lara *(September, 1981 - Russia)*

**VI** – Our earthly lives *(May 10, 1981 - Russia)*

**VII** – Parade *(June 24, 1984 - Italy)*

**VIII** – Silhouette *(November 24, 1983 Italy)*

**IX** – Succession of petals *(October, 1982 - Italy)*

**X** – Church in the water *(November, 1982 - Italy)*

**Duration: ca. 13'30"**

# 10 Polaroids

Matthew Grouse (b.1996)

## I. It's through the cracks that the light gets in

Italy - November 24th, 1983

Drowsy (♩ = ca.63)

Violin: *con sord.*, *p*, *whistling*, *gliss.*, *ca.2"*

Viola: *con sord.*, *pizz., sempre secco*, *arco sul pont.*, *ppp*, *mf*, *whistling*, *gliss.*, *p airy + ethereal*

Violoncello: *con sord.*, *pizz., sempre secco*, *arco sul pont.*, *pizz.*, *mf*, *ppp*, *mf*

Violin: *ca.2"*, *mf*

Viola: *arco.*, *p*, *ff*, *ppp*, *ord.*, *mf*, *pizz.*

Violoncello: *arco*, *pp*, *sul pont.*, *ppp*, *ord.*, *mf*, *p*, *pizz.*, *mf*

2 10

ca.2" ca.2"

15

clear and sonorous

all remove mutes

## II. Learn to love solitude

Russia - September, 1980

Slow and lyrical, with freedom

senza vib. (with the colour of an open string)

22

Vla. III

Vc. II

solo  
sempre legato

(using only one finger to gliss. over a phrase)

\* - The short lines between pitches depict glissandi. When they don't stretch between the whole space, hold on the former pitch before travelling to the next pitch by sliding lazily.

\*\* - suddenly let go of the previous held pitch and let the open string sound momentarily before rapidly hammering on to the next pitch. You should change the finger to gliss with at this point if it makes it easier.

poco accel.

3 3 3 *mf* *p*

poco a poco rit.

5 *mf* 3 3 3 *p*

cello cues dimiendo

poco rubato (♩ = ca. 45 )

rit. . . . .

sul tasto very slow bow

*ppp*

*simile*

(sul tasto)

ord.

bow just fast enough for the harmonic to speak

*morendo*

bow just fast enough for the harmonic to speak

ord.

sul tasto very slow bow

sempre III

*ppp*

*f*

solo I

*p* - dolce + espress. *mf* (no longer just one finger) *ppp*

molto vib.

Cued by cello

Attacca to III.

### III. Dakas

Russia - September, 1980

Excitable (♩ = ca. 140)

solo

29 *8<sup>va</sup>*

*mf* *ppp* *mf* *mp* *ppp*

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

*mp* *p*

natural harmonic glissandi  
partial III \* partial IX  
senza misura III

34

*mp* *ppp* *smfz* *mf* *mp*

*pizz.* *arco, sul pont.* *pizz. arco, sul pont.* *ord.* *pizz. arco*

*pizz.* *arco, sul pont.* *ppp* *sul pont.*

*mf* *p*

*sim.* III

*poco accel.* . . . . .

\* - For the harmonic glissandi, freely drift over the partials between the designated points.

The position to find these nodes should always be past the 1/2 way point of the string (closer to the bridge than the nut)

A tempo

whistle  
gliss.  
approx.  
I gliss.  
*mp*

sul pont.  
*p* ————— *mf*

pizz. arco, sul pont. pizz. arco, s.p. pizz. arco, s.p.  
*mp* *pp* ————— *mf*

whistle  
gliss.  
approx.  
I gliss.  
*mp*

pizz.  
*f*

### IV. A glimpse with our sightless eyes

Italy - October, 1982

Eerie (♩ = ca. 60)

accel. . . . . (♩ = ca. 80)

poco sul pont.

sempre s.p.

43 I *pp* ————— 12 ————— *mf*

poco sul pont. II I *pp* ————— 12 ————— *mf*

sempre s.p. *pp*

poco scratch *ff* *mf* *ff* *mf*

ord. poco scratch ord.

\* - For 'x' note heads, the bow should be already resting on the string before nudging. The desired effect is one of a short but scratchy / distorted sound. Alter accordingly depending on dynamics.

46

*pp* *mf* *pp*

*pp* *mf* *pp*

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

poco scratch

ord. I

ord. IV

poco scratch

50

(3,2,2)

*p* *fp* *p* *mf* *p* *ppp*

IV

s.p.

54

(2,2,3)

*ppp* *ppp* *p*

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

Attacca to V.



# V. Lara

Russia - September, 1981

With longing and melancholy (♩ = ca. 26 / ♪ = ca. 104)

58 con sord. \* poco sul tasto senza vib. \*\* **A**

solo poco a poco espress. III until directed otherwise

con sord. \* poco sul tasto senza vib.

stop suddenly with bow on the string **B** **C**

stop suddenly with bow on the string **D**

\* - These rests are always worth ♩ NOT ○  
\*\* - Violin cues cello for accompaniment entries

**E**

*expressive trill*  
*(start slow and accel. throughout)*

*pp*

*f*

*fp*

*mf*

*port.*

*trill as fast as possible by end point*

**F**

*poco sul tasto*

*pp*

*mf*

*poco sul tasto*

*pp*

*mf*

*mf*

*sim.*

**G**

*pp*

*mf*

*pp* *mf*

**H**

*pp* *mf*

*harm gliss.*

*gliss.*

*pp* *mf* *pp* *mf*

*p*

*pp* *mf*

I (follow rubato of viola) J

pp <mf> pp <mf> pp <mf> pp <mf>

poco rubato p

(follow rubato of viola) pp <mf> pp <mf> pp <mf> pp <mf>

K

IV o pizz. p arco. I pp <mf> p pizz. p

pp <mf> p pp <mf> p p

3 3 3 3 pp

pizz. p arco. I pp <mf> p pizz. p

pp <mf> p pp <mf> p p

rit.

arco. I 8va-7 II all remove mutes

pp <mf> pp <mf>

3 3 3 3 mf

arco. I pp <mf> pizz. p arco. II p <mf>

Attacca to VI.

\* - At the starred phrases, increase vibrato as well as the dynamic during the short crescendos

10 VI. Our earthly lives

Russia - September, 1981

Light and playful (♩ = ca.90)

Musical score for measures 59-62. The score is in 5/4 time and consists of three systems. The first system (measures 59-60) features a treble clef with fingerings II, III, IV and dynamics *mp* to *f*. The second system (measures 61-62) features a bass clef with dynamics *p* *poco espress.* and *mf*. The third system (measures 63-64) features a bass clef with dynamics *pp* and *mf*. Performance instructions include *pizz.*, *arco. flautando.*, and *sul pont. slow bow.*

Musical score for measures 63-66. The score is in 3/4 time and consists of three systems. The first system (measures 63-64) features a treble clef with dynamics *p* to *mf* and *p*. The second system (measures 65-66) features a bass clef with dynamics *mp*, *p*, and *mf*. Performance instructions include *pizz.*, *arco. flautando.*, and *arco.*

Musical score for measures 67-70. The score is in 4/4 time and consists of three systems. The first system (measures 67-68) features a treble clef with dynamics *p* and *mf*. The second system (measures 69-70) features a bass clef with dynamics *p*, *smfz*, and *fp*. Performance instructions include *pizz.*, *arco.*, *gliss.*, and *non-legato*.

70

I pizz.  
II  
III

arco. 3

mp

p

mf

p

mf

pizz.  
I

II pizz.  
III  
IV

arco. 3

p

mf

p

mf

74

arco.  
flautando.

p

ricochet

p

arco.

arco.  
flautando.

p

0 II

0 III pizz.  
IV

mf

77

ric.  
gliss.

mf

p

3

mf

poco accel. . . . .

III pizz.  
IV

mp

arco.

p

3

mf

ricochet

p

pizz.  
II

80

arco. ric. *gliss.* *p* *mf* *p*

pizz. I

arco. ric. *gliss.*

*mf* *p*

pizz. II

*mf* *p*

l.h. pizz.

*pppp* *mp*

3

♩ = ca. 115

83

II pizz. III *p* *mf* *sffz*

*mp* *f* *sffz*

IV *col legno battuto*

*gliss.* *mp*

Attacca to VII.

\* - Spread multiple stop expressively whilst sliding up the fingerboard to the next chord

# VII. Parade

Italy - 24 June, 1984

13

ritualistic

(♩ = ca.70) con poco rubato (led by violin)

arco.

m.s.t.

s.p.

Musical score for measures 85-87. The score is in 4/4 time and consists of three staves: Violin (top), Viola (middle), and Cello/Double Bass (bottom). All parts are marked *pppp* at the beginning and *mp* later. The performance is marked *arco.* and *m.s.t.* (messa di voce) with a dynamic hairpin from *pppp* to *mp*. The tempo is *ca.70* and the style is *ritualistic*. The score shows a consistent rhythmic pattern of eighth notes with accents.

Musical score for measures 88-90. The score continues with the same three staves. The dynamics are marked *pppp* and *mf*. The performance is marked *arco.* and *m.s.t.* with a dynamic hairpin from *pppp* to *mf*. The tempo and style remain the same.

Musical score for measures 91-93. The score continues with the same three staves. The dynamics are marked *pppp*. The performance is marked *arco.* and *m.s.t.* with a dynamic hairpin from *pppp* to *pppp*. The tempo and style remain the same. At the end of measure 93, there is a change in time signature to 7/8 and a marking *(2,2,3)*.

94 → s.p.

col legno battuto

arco ord.

solo ord.

*mf* *pppp* *f* *pppp* *mf espr.* *fp* *sff* *pppp*

97 → m.s.t.

*mp* *mp* *pp* *mp*

100 → s.p.

solo ord.

col legno battuto

*mf espr.* *fp* *mf* *ppp*



102

ord. \_\_\_\_\_

*sff* *pppp*

*pp* *mf* *pppp*

*mf* *ppp* *mf* *ppp* *pppp*

arco ord. \_\_\_\_\_

m.s.t. \_\_\_\_\_

105

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

s.p. \_\_\_\_\_

col legno battuto. \_\_\_\_\_ 6

solo ord. \_\_\_\_\_

s.p. \_\_\_\_\_

s.p. \_\_\_\_\_

*mf* *pp*

108

arco ord. \_\_\_\_\_

*mf* *pp* *mf* *sff* *mf*

s.p. \_\_\_\_\_

m.s.t. \_\_\_\_\_

112

sul pont.

*ppp*

*mf espr.*

sul pont.

*ppp*

sul pont.

*< ppp*

solo

*mf espr.*

*ppp*

114

*sff*

*ppp*

solo

*mf<sup>3</sup> espr.*

*fp*

116

*sff*

*ppp*

*f*

*f*

*f*

# VIII. Silhouette

Italy - October, 1982

Pensive (♩ = ca.42)

con sord.  
solo

rit. . . . .

Vln. *p espr.*

Measures 118-121 of the violin part. The music is in 4/4 time and features a melodic line with slurs and accents. Measure 118 starts with a half note G4, followed by eighth notes. Measure 119 has a half note G4 with a slur. Measure 120 has a half note G4 with a slur. Measure 121 has a half note G4 with a slur. There are triplets in measures 119 and 120. A 'rit.' marking is present at the end of the system.

-A tempo

Measures 122-124 of the violin, viola, and cello parts. The violin part (top) has dynamics *mp*, *mf*, and *p*. The viola part (middle) has dynamics *pp*, *p*, *mf*, and *p*. The cello part (bottom) has dynamics *pp*, *p*, *mf*, and *p*. The music is in 4/4 time and features complex rhythmic patterns with slurs and accents. A 'gliss.' marking is present in the violin part in measure 123.

Measures 125-126 of the violin, viola, and cello parts. The violin part (top) has a dynamic of *p*. The viola part (middle) has a dynamic of *p*. The cello part (bottom) has a dynamic of *p*. The music is in 4/4 time and features complex rhythmic patterns with slurs and accents.

Measures 127-129 of the violin, viola, and cello parts. The violin part (top) has a dynamic of *mp*. The viola part (middle) has a dynamic of *mp*. The cello part (bottom) has a dynamic of *mp*. The music is in 4/4 time and features complex rhythmic patterns with slurs and accents. A 'gliss.' marking is present in the violin part in measure 127.

130

*f* *mp p*

*f* *mp p*

*fp* *p*

134

*pp*

*pp*

*p* *espress.*

137

*rit.*

*gliss.*

all remove mutes

# IX. Succession of petals

Italy - June 24, 1984

frenetic (♩ = ca.150)

141

sul pont. ord. sul pont. ord.

*ff* *p sub.* *f* *p sub.* *f*

sul pont. ord. *gliss.*

*ff* *p sub.* *f*

pizz. *gliss.* arco. *gliss.* sul pont. ord.

*f* *ffp* *f* *p sub.* *f*

144

sul pont. ord. *gliss.* *p* *mf*

sul pont. ord. s.p. ord. *gliss.*

*p* *f* *p sub.* *f* *p* *ff*

sul pont. ord. *p sub.* *f* *p* *ff*

*p sub.* *f* *p* *ff*

148

sul pont. ord. *fp* *fp* *fp* *p* *pizz.* *p*

sul pont. ord. *fp* *fp* *fp* *f* *arco.* *mp < f*

sul pont. ord. *fp* *fp* *fp* *p* *5*

# X. Church in the water

Italy - November, 1982

a frozen moment (♩ = ca.42)

con sord.  
arco, poco sul pont.  
senza vib

rit.  
sul pont.

152

*pp*

*pp*

*ppp*

*p*

*pp*

*ppp*

*p*

(partial VII)

The musical score consists of three staves. The top staff is for Violin I, the middle for Violin II, and the bottom for Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into measures by vertical bar lines. Performance instructions are placed above the staves, and dynamics are indicated by letters like *pp*, *ppp*, and *p*. A fermata is present over the final note of each staff. The number 152 is written at the beginning of the first staff.