John McGuire

CROSSWAYS

for two violins and two cellos

Sample

(2024)

CROSSWAYS

Placement

The four players are seated at the front of the audio space as far apart as possible:

Violin 1 Violin 2 Violoncello 1 Violoncello 2

Dynamics

The general dynamic level should be ***piano***, with ***forte*** as a maximum. The meaning of ***p*** and ***f*** can be determined in rehearsal. The two levels – minima and maxima – may be ***pp*** / ***ff***, ***mp*** / ***mf*** etc., depending on local acoustics and the preference of the musicians. The dynamic changes should be consistent and should not interfere with the musical flow.

Tempi and Durations

The time structure of CROSSWAYS consists of six pairs of 4-stage progressions (I – VI in the score) moving in opposite directions:

	Tempi	Durations							
		a	b	c	d	e	f	g	h
I	♩ = 72	5″		10″		20″		40″	
	♪ = 96		60″		30″		15″		7.5″
II	♪ = 96	7.5″		15″		30″		60″	
	♩ = 72		40″		20″		10″		5″
III	♩ = 72	5″		10″		20″		40″	
	𝅘𝅥𝅯𝅘𝅥𝅯 = 128		90″		45″		22.5″		11.25″
IV	𝅘𝅥𝅯𝅘𝅥𝅯 = 128	11.25″		22.5″		45″		90″	
	♩ = 72		40″		20″		10″		5′
V	♩ = 72	5″		10″		20″		40″	
	♪ = 96		60″		30″		15″		7.5″
VI	♪ = 96	7.5″		15″		30″		60″	
	♩ = 72		40″		20″		10″		5″

Sample

The three tempi can be transposed if desired, e.g. ♩ = 81, ♪ = 108, 𝅘𝅥𝅯𝅘𝅥𝅯 = 144 or ♩ = 90, ♪ = 120, 𝅘𝅥𝅯𝅘𝅥𝅯 = 160.

Duration (with indicated tempi): 20′37.5″

Engraving of Score and Parts (2024): Jan Kohl

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CROSSWAYS

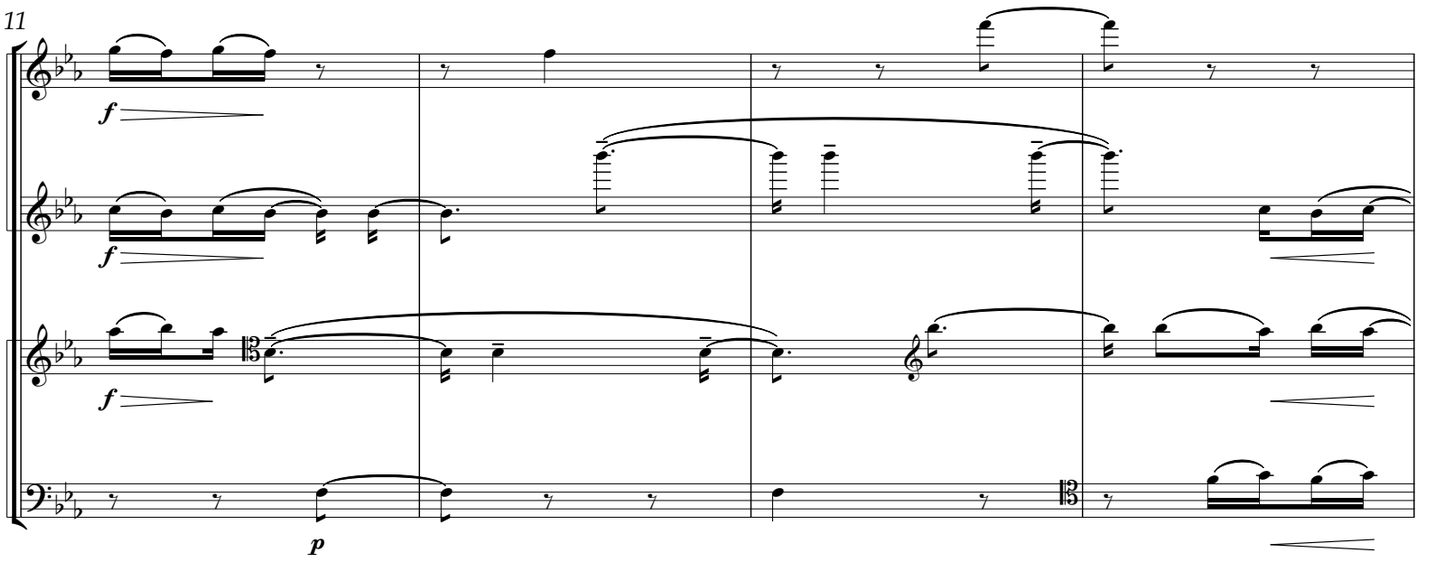
for two violins and two cellos

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Sample



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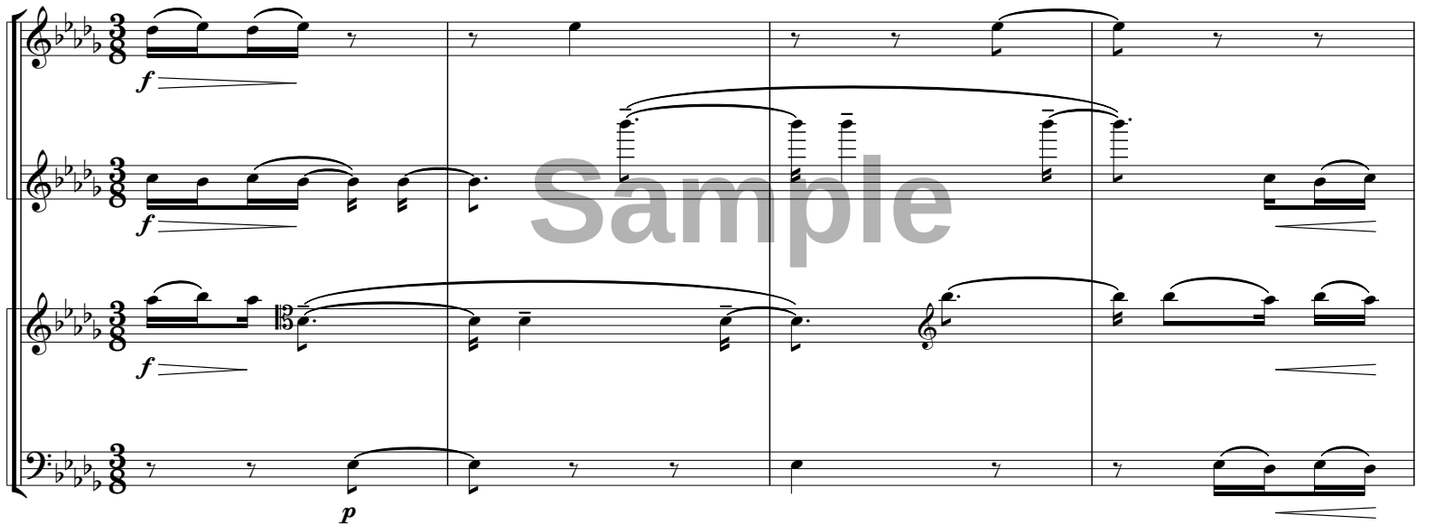
Ic ♩ = 72

35



Id ♪ = 96

39



Sample

43

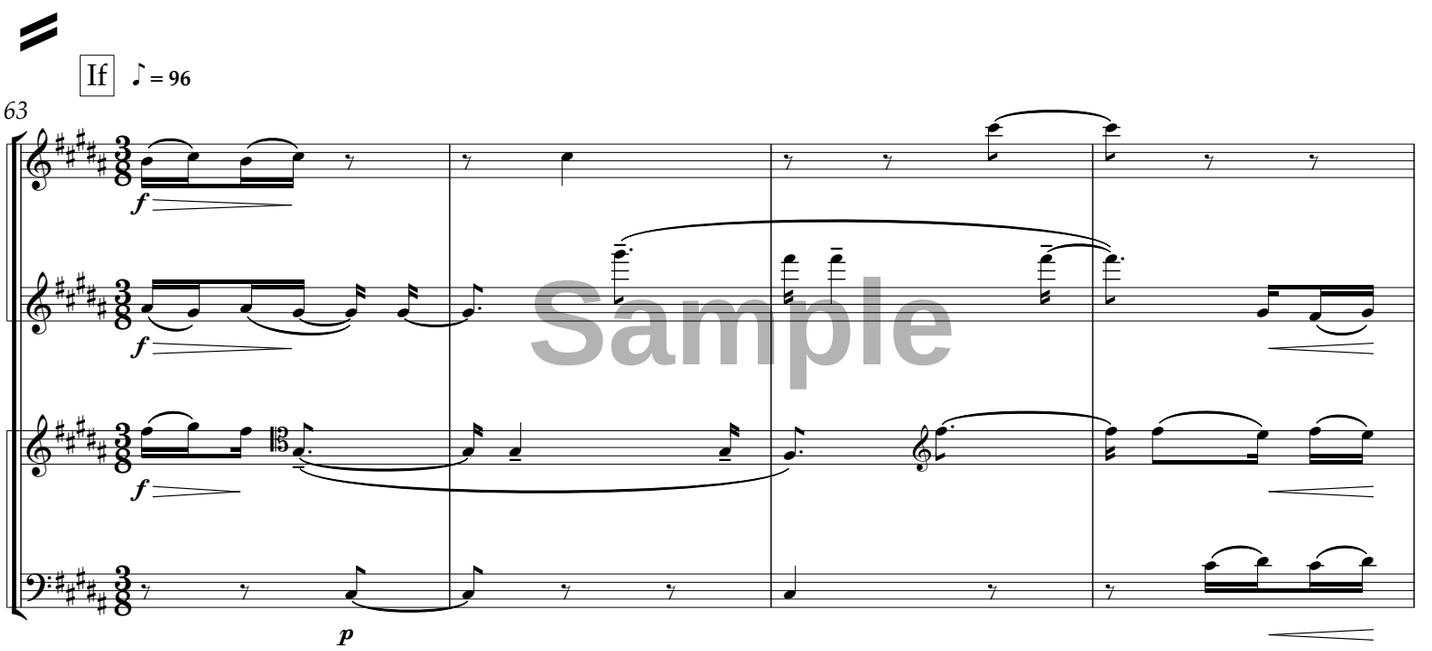


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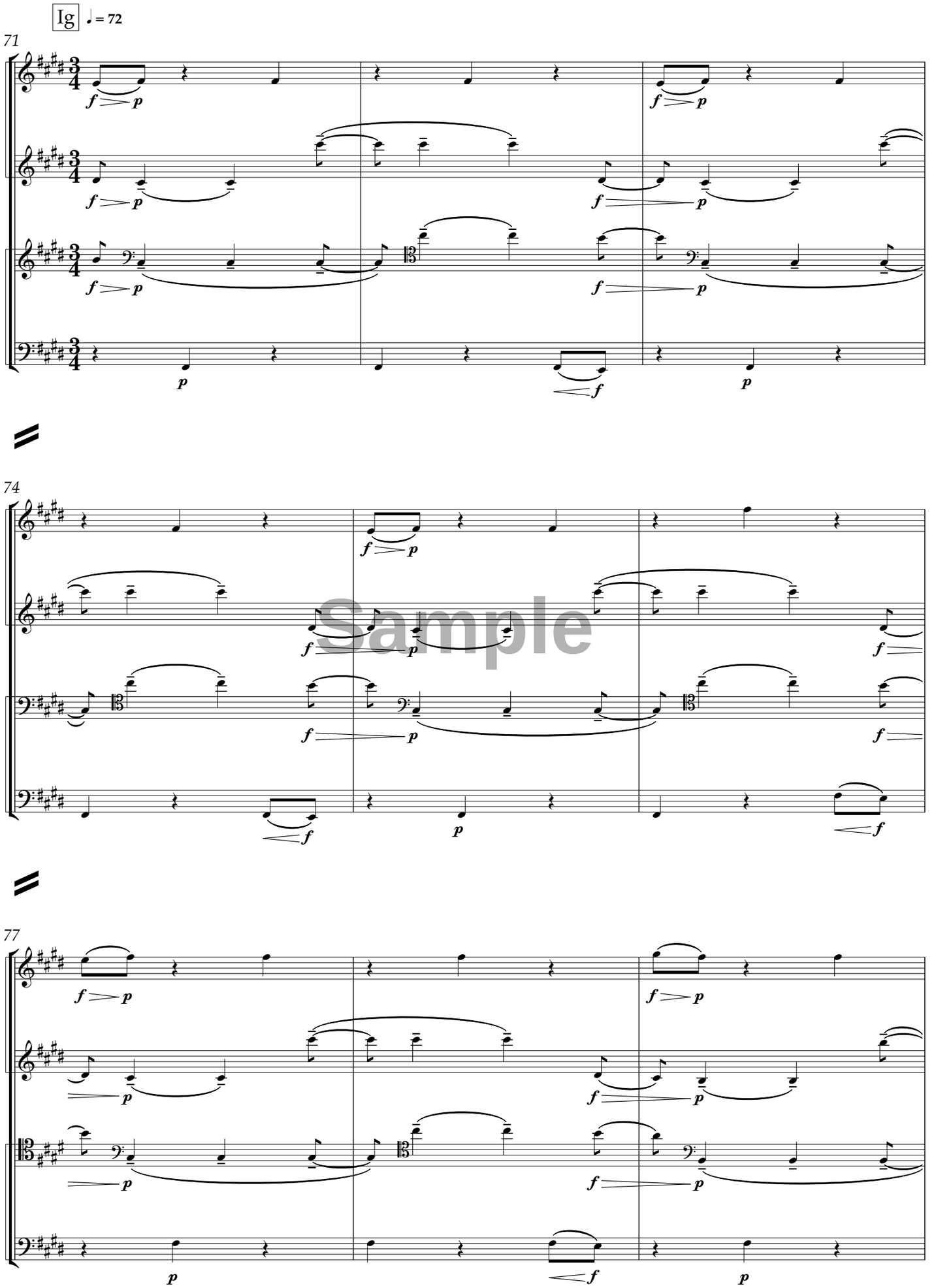




Sample



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Sample

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Sample

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IIa (♪ = 96)

91



IIb ♩ = 72

95



98



Sample

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Sample

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IIc ♪ = 96

111



115



Sample

IId ♩ = 72

119



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123



IIe ♪ = 96

127



131



Sample

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Sample

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IIg ♪ = 96

147

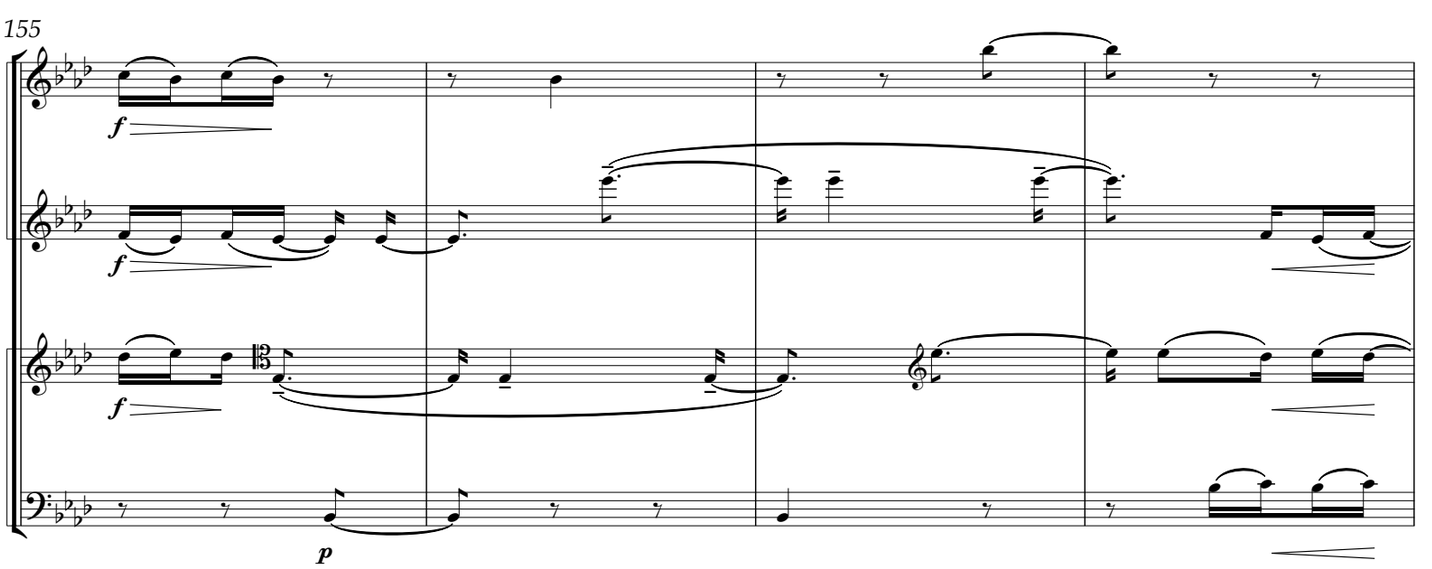


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Sample

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Sample

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