

### III: Channel Surfing

Eileen Sauer

**Start surfing.**  $\text{♩} = 120$

Violin I

Violin II

Viola

Violoncello

Commercials

**p**

3

$\text{♪} = \text{♩}$

Vln. I

Vln. II

Vla.

Vc.

Trailer (solo)

**p**

arco

arco

**f**

**3**

7

Vln. I      Vln. II      Vla.      Vc.

**Sultry film noir. ♩ = 100**

10

Vln. I      Vln. II      Vla.      Vc.

14

Vln. I      Vln. II      Vla.      Vc.

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3

**Fright night.** ♩ = 120

19

Vln. I  
Vln. II  
Vla.  
Vc.

Menacing

23 Psycho-like **Philharmonic.** ♩ = 200

Vln. I  
Vln. II  
Vla.  
Vc.

>**mf**

26

Vln. I  
Vln. II  
Vla.  
Vc.

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4

29

**Commercial.**  $\text{♩} = 120$

Vln. I

Vln. II

Vla.

Vc.

solo

*p*

This musical score section starts at measure 29. It features four staves: Violin I, Violin II, Cello, and Double Bass. The key signature changes from B-flat major to A major at the start of the section. Measure 29 begins with Violin I playing eighth-note pairs. Measures 30-31 show Violin I continuing its eighth-note pattern, while Violin II and Cello provide harmonic support. Measure 32 marks the beginning of a solo section for Violin II, indicated by the word "solo" above the staff. The dynamic is marked *p*. Measures 33-34 show Violin II continuing the solo line, with the Cello providing harmonic support. Measures 35-36 show the section returning to a full ensemble sound, with all instruments playing eighth-note patterns.

32

**Trailer.**  $\text{♩} = 200$

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

This musical score section starts at measure 32. It features four staves: Violin I, Violin II, Cello, and Double Bass. The key signature changes from B-flat major to A major at the start of the section. Measure 32 begins with Violin I playing eighth-note pairs. Measures 33-34 show Violin I continuing its eighth-note pattern, while Violin II and Cello provide harmonic support. Measures 35-36 show the section returning to a full ensemble sound, with all instruments playing eighth-note patterns.

36

Vln. I

Vln. II

Vla.

Vc.

*mf*

This musical score section starts at measure 36. It features four staves: Violin I, Violin II, Cello, and Double Bass. The key signature changes from B-flat major to A major at the start of the section. Measure 36 begins with Violin I playing eighth-note pairs. Measures 37-38 show Violin I continuing its eighth-note pattern, while Violin II and Cello provide harmonic support. Measures 39-40 show the section returning to a full ensemble sound, with all instruments playing eighth-note patterns.

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5

**40 So You Think You Can Dance Latin Ballroom.** ♩ = 200

Vln. I

Vln. II

Vla.

Vc.

**43 Back to film noir.** ♩ = ♩

Vln. I

Vln. II

Vla.

Vc.

**47 Dramatic chase.** ♩ = 120

Vln. I

Vln. II

Vla.

Vc.

The musical score consists of four staves representing a string quartet. The first section, 'So You Think You Can Dance Latin Ballroom.', starts with a rest for Vln. I and features rhythmic patterns for Vln. II, Vla., and Vc. The second section, 'Back to film noir.', begins with a melodic line for Vln. I and includes harmonic changes and rests for the other instruments. The third section, 'Dramatic chase.', features fast eighth-note patterns for Vln. I and Vln. II, with dynamic markings 'f' (fortissimo) above each staff. The Vla. and Vc. staves provide harmonic support with sustained notes and rests.

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6

49

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 200$

*mf*

52

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 120$

*f*

*f*

*f*

*ff*

Jaws-like

58

Vln. I

Vln. II

Vla.

Vc.

accel.

$\frac{9}{8}$

*p*

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62

*p*

*mf*

*ff*

*d* = 160      *d* = 120

Vln. I

Vln. II

Vla.

Vc.

65

*mf*

*mf*

*mf*

*mf*

*d* = 200

Vln. I

Vln. II

Vla.

Vc.

70

Vln. I

Vln. II

Vla.

Vc.

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8

73

This section contains four staves for Violin I, Violin II, Cello, and Double Bass. The music consists of eighth-note patterns. Measure 73 starts with a common time signature. Measures 74 and 75 begin with a common time signature, followed by a measure in 6/4.

76

This section contains four staves for Violin I, Violin II, Cello, and Double Bass. Measures 76 and 77 start with a common time signature, followed by a measure in 6/4. Measures 78 and 79 start with a common time signature, followed by a measure in 6/4.

79

This section contains four staves for Violin I, Violin II, Cello, and Double Bass. Measures 79 and 80 start with a common time signature, followed by a measure in 6/4. Measures 81 and 82 start with a common time signature, followed by a measure in 6/4.

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9

81  $\text{♩} = 120$

Fingers on a chalk board  
gliss.

Vln. I

Vln. II

Vla.

Vc.

Super slow bow, gritty sound, no pitch

86  $\text{♩} = 200$

Vln. I

Vln. II

Vla.

Vc.

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10

89

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

$\text{♩} = 120$

93

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

*mf*

*mf*

*mf*

*mf*

100

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

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11

105

A musical score for string instruments. The page number 105 is at the top left. The score consists of four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The key signature changes from one sharp to two sharps between measures. Measure 105 starts with eighth-note grace patterns on the violins and viola, followed by sustained notes. Measure 106 begins with sustained notes on the violins and viola, followed by eighth-note grace patterns on the cello. The dynamic *f* (fortissimo) is indicated at the end of measure 106.

Vln. I

Vln. II

Vla.

Vc.

*f*