

S. Adams

2018.2

[for string orchestra]

2018.2

2018.2 was commissioned by the Irish Chamber Orchestra

Forces:
10 violins
4 violas
3 cellos
1 double bass
[conductor]

Duration: 13 minutes

Seating:

	[Vln 5]		[Vln 10]				
[Vln 3]	[Vln 4]	[Vln 8]	[Vln 9]	[Vla 3]	[Vla 4]	[Vc 3]	[Vc 4]
[Vln 1]	[Vln 2]	[Vln 6]	[Vln 7]	[Vla 1]	[Vla 2]	[Vc 1]	[Vc 2]

Position of double bass is at the discretion of the performers.

This piece includes extensive use of text notation and cellular notation. In all cases, these cells of music or text should be treated as source material rather than as a text to be read literally. As long as other musical instructions (e.g. timing, dynamics) are observed, individual players can deviate greatly from the exact instructions within the cells (i.e. those regarding playing techniques or material).

The openness of the notation is in part due to that making sense for the ideas being presented, and in part an attempt at experimenting with allowing the individual members of the orchestra great space to interpret and alter the piece.

In general, major chords or arpeggios should ideally be played with very pure tuning – this means a flattened major third (14 cents below equal temperament) and minor seventh (31 cents below equal temperament). This tuning is not essential except in places where it is explicitly marked in the score.

More detailed Performance and Analysis Information is provided in a separate document.

This version of the score was exported on: 06 September 2018

2018.2

$\bullet = 60$

Violin 1.2.6.7

f

Harsh, clear stabs on these octaves [play each note once, in written order] Timing of stabs is up to the individuals, and should not be co-ordinated, but should be within the marked time [\bullet]

Violin 3.4.5.

f

Repeat very fast, free rhythm ascending scales on the given notes. Begin with scales of only three or four notes, and gradually introduce more. Players are unsynchronised.

sim.

sim. (but now descending)

Violin 8.9.
Cello 3

f

Each player chooses one of these notes and plays with the dynamic and rhythm shown:
A# C# F, F# G
(This note to last the entire bar, players synchronised)
(A chord comprising more than one of these notes could also be played)

Violin 10
Cello 1.2.

Descending chromatic scales between these notes, in even \bullet values. Individuals can choose not to descend through all five notes before beginning a new scales (therefore the pitches may become unsynchronised).

Viola 1-4

f

Play majestic ascending A# arpeggios. Unsynchronised. Play for entire bar.

Contrabass

ff *poco dim.*

②

③

④

Vln. 1.2

sfz

p *senza vib. cold*

solo (3)

Vln. 3.4.

sfz

Vln. 5

sfz

Vln. 6.7.

sfz

p *poco sul pont.*

Vln. 8.9.

sfz

Vln. 10

sfz

Vla. 1.2.

sfz

con sord.

pp

solo (1)

ppp ³

Vla. 3.4

sfz

con sord.

Vc. 1.2.

sfz

Vc. 3

sfz

Cb.

p *smoothly, without much expression*

⑤ ⑥ ⑦ ⑧ ⑨

Vln. 1.2

Vln. 3.4.

Vln. 5

Vln. 6.7.

Vln. 8.9.

Vln. 10

Vla. 1.2.

Vla. 3.4

Vc. 1.2.

Vc. 3

Cb.

sfz

p intense

8va

tutti (1.2.)

⑩ ⑪ ⑫ ⑬ ⑭

Vln. 1-5

Vln. 6-10

Vla. 1.2.

Vla. 3.4

Cb.

pp

div.

solo

3

3

⑮ ⑯ ⑰

Vln. 1-5

Vln. 6-10

Vla. 1-4

Vc. 1-3

Cb.

mf rich

3

3

3

3

5

5

5

div.

1.2.

(18) *mp daintily* 3 3 3 *mf rich* tutti

(19) *cresc. broadly*

(20) 3 *f*

Vln. 1-5

Vln. 6-10

Vla. 1-4

Vc. 1-3

Cb.

21

Vln. 1-5

Vln. 6-10

Vla. 1-4

Vc. 1-3

Cb.

mf rich

22

Vln. 1-5
f out of control

Vln. 6-10
f out of control

Vla. 1-4
f out of control

Vc. 1-3
f out of control

Cb.

All


Improvise a fast, Descending, mostly Chromatic, gesture starting on any high note. Dynamic ***mp***.

Over the course of this bar, gradually transform into Noise Texture, maintaining fast rhythms.

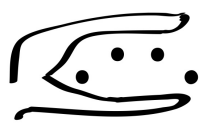
Instead of transforming into Noise Texture A, cellos should transform into a bottom C, played ***mf***

CHOOSE FROM THESE NOISE TEXTURES:

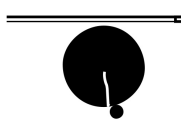
{these are the basis of all noise textures in the piece)



trem. vertical bow at heel; gliss with very light finger pressure. [aim for noise only]



mute strings from above and below with hand and thumb. fast, light bows.



Hold mute in L.H. and press to string(s). Bow on or over the mute.

Extreme bow pressure; bow almost directly on bridge (on fingerboard side)

Col legno ricochet: Mute/damp string with hand. Drop bow as hard as you dare, landing on wood. Exaggerate the bow's natural bounce.

Bow catch: finger a note past fingerboard on lowest string. Catch bow in string and release with great force and velocity, through a long, fast bow-stroke. When you release the bow, begin a fast, exaggerated descending gliss. The sound should be mainly unpitched, with some hints of pitch and overtones.

These cells may be viewed either as final material or as a starting point to be freely modified. When asked to play material from cells, individual players should feel free to play any material that feels appropriate, as long as the instructions outside cells are fully observed.

24 25 26

Vln. 1.2. *sfz*

Vln. 3.4. *sfz* *p cold* *div. unis.*

Vln. 5. *sfz* *p cold*

Vln. 6.7. *sfz* *div. unis.*

Vln. 8.9. *sfz* *p cold* *unis.*

Vln. 10. *sfz* *p cold* *unis.*

Vla. 1.2. *sfz* *pp*

Vla. 3.4. *sfz* *pp*

Vc. 1.2. *sfz*

Vc. 3. *sfz*

Cb. *p*

27

Vln. 1.2. *pp whispered* *8va----- loco*

Vln. 3.4. *pp whispered*

Vln. 5. *pp whispered*

Vln. 6.7. *pp whispered* *8va----- loco*

Vln. 8.9. *pp whispered*

Vln. 10. *pp whispered*

Vla. 1.2. *pp whispered*

Vla. 3.4. *pp whispered*

Cb. *pp*

28 29

Vln. 1.2 *sfz* *8^{va} loco*

Vln. 3.4 *sfz* *8^{va} div.* *pp*

Vln. 5 *sfz* *ppp* solo 3

Vln. 6.7 *sfz* *pp* 3 *frosty*

Vln. 8.9 *sfz* *div.* 7

Vln. 10 *sfz* *pp* 3 *frosty*

Vla. 1.2 *sfz* solo 3 *tutti* *ppp*

Vla. 3.4 *sfz* *ppp*

Vc. 1.2 *sfz*

Vc. 3 *sfz*

Cb. *#*



30 31

Vln. 1.2 *8^{va} loco*

Vln. 6.7

Vla. 1.2 *ppp*

Vla. 3.4 *ppp*

Cb. *#*

32

Vln. 1-5 *p cresc. poco a poco*

Vln. 6-10 *p cresc. poco a poco*

Vla. 1-4 *p cresc. poco a poco*

Vc. 1-3 *p cresc. poco a poco*

Cb. *mf*

33

Vln. 1-5 *mp cresc.*

Vln. 6-10 *mp cresc.*

Vla. 1-4 *mp cresc.*

Vc. 1-3 *mp cresc.*

Cb.

34

Vln. 1-5 *mf cresc.*

Vln. 6-10 *mf cresc.*

Vla. 1-4 *mf cresc.*

Vc. 1-3 *mf cresc.*

Cb.

35 36

All Others (except bass)

Players:

Vln 1	Vln 5	Vln 9	Vla 3	Vln 1	Vln 5	Vln 9	Vla 3	Vlins	Vlins	Vlas	Vln 1	Vln 5	Vln 9	Vla 3	Vln	Vln	Vln	Vln 10	Vlas	Vcs
Vln 2	Vln 6	Vln 10	Vla 4	Vln 2	Vln 6	Vln 10	Vla 4	1 - 6	7 - 10	2 - 4	Vln 2	Vln 6	Vln 10	Vla 4	1 - 3	4 - 6	7 - 9	Vln 10	2 - 4	1 - 3
Vln 3	Vln 7	Vla 1	Vc 1	Vln 3	Vln 7	Vla 1	Vc 1				Vln 3	Vln 7	Vla 1	Vc 1						
Vln 4	Vln 8	Vla 2	Vc 2	Vln 4	Vln 8	Vla 2	Vc 2		Vla 1	Vcs	Vln 4	Vln 8	Vla 2	Vc 2						
										1 - 3										

Cb.

mf strident

3 6

- Remaining players create waves between DISSONANCE and NOISE (as below)
- They should follow the overall dynamic ramp from **pp** to **ff** over two bars.
- The number of waves each player should make is also dictated below.
- A single wave is a gesture which goes from DISSONANCE to NOISE and back again.
- The length of each wave should be roughly equal and the designated number of waves should last the entire bar, but exact timing is not important.

Pitchless creaking sounds, achieved in any way possible (see cells for ideas)
Individual players may do so in their own way.

segue between
both soundworlds

44

45

Cb.

Follow the leader:
Players are numbered as set out in front matter.
Play your numbered note and an arpeggio stemming from it.
Play directly after the player with the number before yours.
The leader of the orchestra (Violin 1) begins each gesture. They should reset on each marked rhythmic value (with the cycle repeating)

46

Vln. 1-5

Vln. 6-10

Vla. 1-4

Vc. 1-3

Cb.

f

f

f

Vla 1 follows Vln 10

Vc 1 follows Vla 4



The orchestra is divided into three groups (of 8, 5, 5). Each group has a designated leader.
The instructions for each group are executed independent of the conductor over the course of three bars.
Members of each group should play each gesture in sync with their leader.
Each group's first pulse should be on the first beat of b. 47.

47

Vln. 1-6, Vln 8

Vln. 7,9,10. Vla 1,3.

Vla 2,4. Vc. 1-3 Cb.

ff sub. pp cresc. molto

ff sub. pp cresc. molto

ff

DISSONANT G CHORDS
8 HITS, led by Violin 1
High register double stops;
Each player picks one note from F dom 7th chord and one note which is very dissonant with that note.
Play that pair of notes on each hit, with a clear sound, no vibrato. The hits should be very articulated.
Follow the dynamic arc marked

CREAKS / WHOOSHES
13 PULSES, led by Viola 1
Subtle creaks and whooshing sounds made in any way possible with instrument.
Follow dynamic arc, but with reduced range.
Each individual pulse should swell and diminish a little.

CRACKS / CRUNCHES
5 huge attacks, led by bass. Cataclysmic cracks, crashes and crunches; pitchless.
Each crunch is led by the bass player.
Do not follow a dynamic arc – *ff* at all times.

All players play a bed of quiet noise (**p**).

Explosions are dissonant, ugly, ascending scales, played scratchily (**f**).

The conductor picks players to play explosions at random in performance by pointing at them.

If more than one player interprets a point as being aimed at them, their combined playing still counts as only one exploding gesture.

Explosion timing should be arhythmic, but roughly allocated as written underneath bb. 57-59.

All players should be ready to play an explosion at any moment. After playing an explosion, players return to the bed of noise until b. 60 or until called upon again.

All ————— [5 explosions in this bar] ————— [8 explosions in this bar] ————— [3 explosions in this bar]

57 58 59

60

Vln. 1.2.

Vln. 3.4.

Vln. 5

Vln. 6.7.

Vln. 8.9.

Vln. 10

Vla. 1.2.

Vla. 3.4

Vc. 1-3

Cb.

ppp

pp

pp

6

61

62

Vln. 1.2.

Vln. 3.4.

Vln. 5

Vln. 6.7.

Vln. 8.9.

Vln. 10

Vla. 1.2.

Vla. 3.4

Vc. 1-3

Cb.

6

3

3

Vln. 1.2.6.7

Vln. 3.4.5.

Vln. 8.9.
Vc. 3

Vln. 8.9.10

Vla. 1-4

Vc, 1-3

Cb.

64

Vln. 1.2.6.7

Harsh, clear stabs on these octaves [play each note once, in written order] Timing of stabs is up to the individuals, and should not be co-ordinated, but should be within the marked time [♩.] Play for first five quavers.

sim.

f

p

G.P.

Vln. 3.4.5.

Repeat very fast, free rhythm ascending scales on the given notes. Begin with scales of only three or four notes, and gradually introduce more. Players are unsynchronised. Play for first five quavers.

sim. (but now descending)

f

p

G.P.

Vln. 8.9.
Vc. 3

Each player chooses one of these notes and plays with the dynamic and rhythm shown:
A# ♭ # F F# G
(This note to last the entire bar, players synchronised)
(A chord comprising more than one of these notes could also be played)

f

p

G.P.

Vln. 8.9.10.

Descending chromatic scales between these notes, in even ♩ values. Individuals can choose not to descend through all five notes before beginning a new scales (therefore the pitches may become unsynchronised). Play for first five quavers.

f

p

G.P.

Vla. 1-4

Play majestic ascending A# arpeggios. Unsynchronised. Play for first five quavers.

f

p

G.P.

Vc. 1-3

Play notes from this cell for five quavers , in even ♩ rhythms.

f

p

G.P.

Cb.

G.P.

65

All
Others

Make a cluster chord using notes from previous bar, and play tremolo.
[Each player chooses two or three of their possible notes]

ff

Press mute to string, bowing on top of it [create a complex noise sound]

Cb.

p

66 67 68 69 70

Vln. 1

p mournful

NOISE (see cells below)

All Others

inaudible *ppp* *pp* *p* *mp* *mf* *f*

Carry on seamlessly from previous bar

Cb.

cresc. molto *f*

gliss.

trem. vertical bow at heel; gliss with very light finger pressure. [aim for noise only]

mute strings from above and below with hand and thumb. fast, light bows.

Hold mute in L.H. and press to string(s). Bow on or over the mute.

Extreme bow pressure; bow almost directly on bridge (on fingerboard side)

Col legno richochet: Mute/damp string with hand. Drop bow as hard as you dare, landing on wood. Exaggerate the bow's natural bounce.

Bow catch: finger a note past fingerboard on lowest string. Catch bow in string and release with great force and velocity, through a long, fast bow-stroke. When you release the bow, begin a fast, exaggerated descending gliss. The sound should be mainly unpitched, with some hints of pitch and overtones.

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71 72

Vln. 1,2. *ff*

Vln. 3,4. *ff*

Vln. 5 *ff*

Vln. 6 *mp*

Vln. 7 *ff*

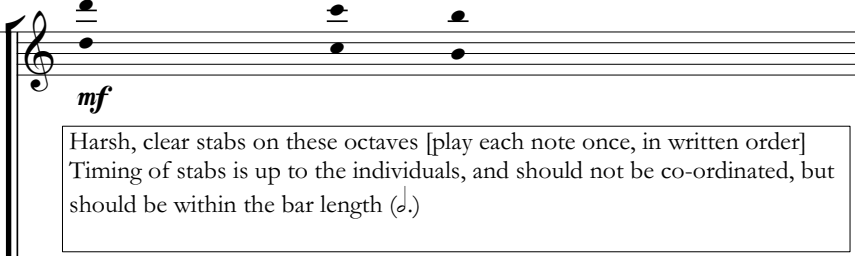

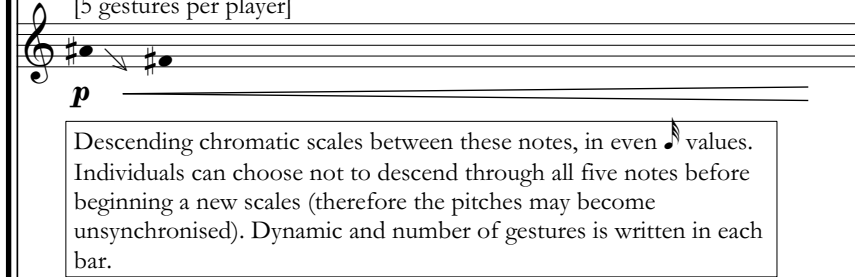
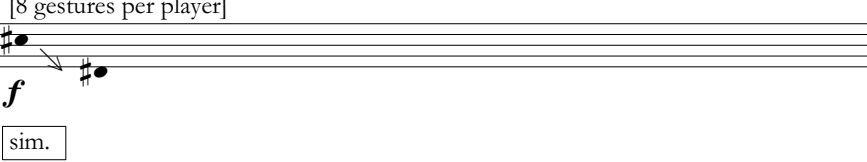
Vln. 8,9,10. *ff*

Vla. 1,2. *p* solo (1)



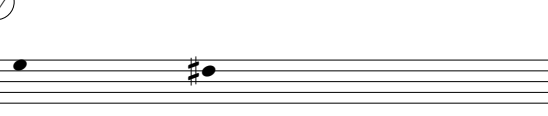
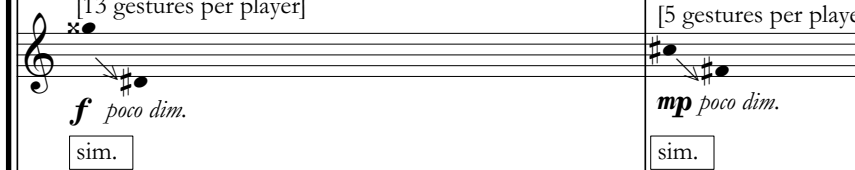
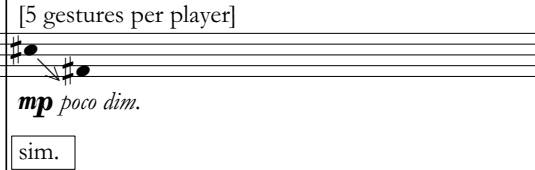
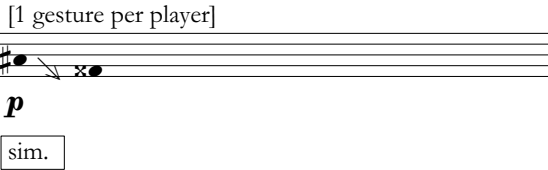
Vla. 3,4. *p*

Vc. 1-3 *ff*

Cb. *p*

	73		74
Vln. 1.6.	 <p>mf</p> <p>Harsh, clear stabs on these octaves [play each note once, in written order] Timing of stabs is up to the individuals, and should not be co-ordinated, but should be within the bar length (♩.)</p>	 <p>f</p> <p>sim.</p>	
Vn. 5.10.	<p>Vn. 10: listen to Vn. 1, and when they make a stab, produce an ascending chromatic scale spreading out of it. Each scale should match Vn. 1's dynamic and then dimiuendo. Try to react instantly! Vn. 5: sim. except following Vn. 6 [these gestures are quite free, and it is not a problem if you fail to catch every gesture the player makes.</p>	<p>sim.</p>	
Vln. 2.3.8.	<p>[3 gestures per player]</p> <p>p cresc.</p> <p>Ascending fast, free rhythm chromatic cells, beginning on D# (8ve of choice) Vary the number of notes in each gesture. Dynamic and number of gestures is written in each bar.</p>	<p>[5 gestures per player]</p> <p>mf cresc.</p> <p>Do not alter handshape, but move L.H. gradually up fingerboard, continuing previous scale patterns [this wil produce strange intervals]</p>	
Vln. 4.7.9.	 <p>[5 gestures per player]</p> <p>p</p> <p>Descending chromatic scales between these notes, in even ♩ values. Individuals can choose not to descend through all five notes before beginning a new scales (therefore the pitches may become unsynchronised). Dynamic and number of gestures is written in each bar.</p>	 <p>[8 gestures per player]</p> <p>f</p> <p>sim.</p>	
Vlas, Vcs Cb.	<p>Pick a Dsharp in any 8ve as a starting pitch. Each player plays 5 violent, stabbing sul pont. notes. After two of these, begin to rise in pitch (at own pace).</p>	<p>Continue to rise in pitch. Play c. 8 stabs per player in this bar. Increase intensity of sound to a maximum.</p>	



	75	76	77
Vln. 1.6.	 <p>sim.</p>	 <p>mf sim.</p>	 <p>mp</p>
Vn. 5.10.	<p>sim.</p>	<p>sim.</p>	<p>SILENCE</p>
Vln. 2.3.8.	<p>[8 gestures per player]</p> <p>ff dim.</p> <p>Continue rising until middle of bar, then begin to reduce pitch again. Same gestures.</p>	<p>[5 gestures per player]</p> <p>p dim.</p> <p>Same gestures.</p>	<p>[3 gestures per player]</p> <p>ppp</p> <p>Return to original pitches/hand position Almost inaudible.</p>
Vln. 4.7.9.	 <p>[13 gestures per player]</p> <p>f poco dim.</p> <p>sim.</p>	 <p>[5 gestures per player]</p> <p>mp poco dim.</p> <p>sim.</p>	 <p>[1 gesture per player]</p> <p>p</p> <p>sim.</p>
Vlas, Vcs Cb.	<p>Pitch ceases to rise (staying at its highest point). 3 stabs per player in this bar. Each stab is less intense and violent than the last Try to ensure the stabs are unsynchronised.</p>	<p>Pitch falls (faster than it rose!) 2 stabs per player, but they are longer strokes now. Pitch should clearly fall during each stab (and also between them).</p>	<p>Each player (except bass) plays 1 quiet, feeble stab on their original Dsharp. Bass returns to mute noise (as in b. 65)</p>

When entering with a triangular notehead:
Explosion of noise [using noise cells], immediately reducing to noise bed
Do the same for subsequent attacks.

segue into noise [using noise cells], without new attack

78 79 80 81 82

Vln. 1 *mf dolce* → *mp* noise *ff sub. p* [with Vln 3, 5]

Vln. 2 (timing can be approximate here!) *ff* *mp* *ff sub. p cresc.* [with Vln 9]

Vln. 3 *f* *mp* *f* *sub. p* *ff sub. p* [with Vln 5] [with Vln 1, 5]

Vln. 4 *f* *mp* *ff* *sub. p* *ff sub. p* [with Vln 8] [with Vln 6, 8]

Vln. 5 *f* *mp* *f* *sub. p* *ff sub. p* [with Vln 3] [with Vln 1, 3]

Vln. 6 [with Vln 1] *f* *mp* *ff* *sub. p* *ff sub. p* [with Vln 10] [with Vln 4, 8]

Vln. 7 [with Vla 3] *ff* *sub. mp* *ff sub. p* [with Vln 10 Vla 3]

Vln. 8 *f* *p* *cresc. poco a poco* *ff* *sub. p* *ff sub. p* [with Vln 4] [with Vln 4, 6]

Vln. 9 *f* *pp* *cresc. poco a poco* *ff sub. p cresc.* [with Vln 2]

Vln. 10 *f* *p* *cresc. poco a poco* *ff* *sub. p cresc.* *ff sub. p* [with Vln 16] [with Vln 7, Vla 3]

Vla. 1 *ff* *mp* *ff* *mp* *ff sub. p* [with Vla 2] [with Vla 2, 4]

Vla. 2 *ff* *mp* *ff* *mp* *f* *p* [with Vla 1] [with Vla 1, 4]

Vla. 3 *f* *pp* *cresc. poco a poco* *ff* *sub. mp* *ff sub. p* [with Vln 7] [with Vln 7, 10]

Vla. 4 *f* *pp* *f sub p* *f* *p* [with Vc 3] [with Vla 1, 2]

Vc. 1 *f sub p* *ff* [celli tutti]

Vc. 2 *f sub p* *ff sub. p* [celli tutti]

Vc. 3 *f* *mp* *f sub p* *ff sub. p* [with Vla 4] [celli tutti]

Cb. *p* *cresc.* *mp* *mf cresc. molto*

Press mute to string, bowing on top of it [create a complex noise sound]

improvise rhythms using an accelerating Fibonacci sequence, over two bars. Each note should be a little marcato, coming away from the attack. [still with mute!]

If necessary, the duration of this bar can be lengthened slightly - but it **must** be an intensification of what has happened before.

The gap between each gesture is roughly 30ms - be ready!

85 *8va* (8va line ad lib.!) *ff* surging forwards

Vln. 1

86 *ff* broad, triumphant

Vln. 2

85 *8va* (8va line ad lib.!) *ff* surging forwards

Vln. 3

86 *ff* broad, triumphant

Vln. 4

85 *8va* (8va line ad lib.!) *ff* surging forwards

Vln. 5

86 *ff* broad, triumphant

Vln. 6

85 *8va* (8va line ad lib.!) *ff* surging forwards

Vln. 7

86 *ff* broad, triumphant

Vln. 8

85 *8va* (8va line ad lib.!) *ff* surging forwards

Vln. 9

86 *ff* broad, triumphant

Vln. 10

85 *8va* (8va line ad lib.!) *ff* surging forwards

Vla. 1

86 *ff* broad, triumphant

Vla. 2

85 *8va* (8va line ad lib.!) *ff* surging forwards

Vla. 3

86 *ff* broad, triumphant

Vla. 4

85 *8va* (8va line ad lib.!) *ff* surging forwards

Vc. 1

86 *ff* broad, triumphant

Vc. 2

85 *8va* (8va line ad lib.!) *ff* surging forwards

Vc. 3

86 *ff* broad, triumphant

Cb. *ff* surging forwards

86 *ff* broad, triumphant

Ictus for dissonant gestures [bb. 87 - 94]
Apply the notated pitch trajectory to your gestures.
ensure the rhythmic shape given is extremely clear.
All rests indicate a G.P.

Pitch Trajectory
higher
lower
(consider D# as home)

Pitch Trajectory
higher
lower
(consider D# as home)

DISSONANT CELLS:
Freely combine elements from these cells
aim to use an unpredictable mixture of the cells, and freely embellish (even ignore) them

Harsh, clear stabs in octaves, or major sevenths or minor ninths

ascending chromatic scales with diminuendo.

violent, stabbing sul pont. low notes.

Descending mostly chromatic scales in even values.

Ascending fast, free rhythm chromatic cells; vary the number of notes in each gesture. Keep handshape the same when pitch trajectory moves upward (so that intervals become squashed).

Pitch Trajectory
higher
lower
(consider D# as home)

TOTAL SATURATION OF DISSONANT GESTURES
[i.e. constant gestures, rather than one gesture per ictus]

Alternate DISSONANCE and NOISE gestures in rhythm above.
95 - 99 is all TOTAL SATURATION
[play constant gestures, rather than one gesture per ictus]
Switch between D and N abruptly and with no break in sound. **ff** always.

Pitch Trajectory
higher
lower
(consider D# as home)

100

D

All

Cb

Vla 4
Vc 3

Vla 3

Vln 9

Vlns
5, 10
Vc 2

Vln 3
Vla 2

Vlns
4, 8

Vln 2
Vla 1
Vc 1

Vlns
1, 7

101

SOLID WALL OF STATIC NOISE

mf

Players now collapse from playing fast gestures into playing a static wall of noise (a loud version of the noise bed from earlier in the piece). This happens gradually, over the course of b. 100, with players following one another as written below. *mf*

102

103

104

105

106

107

All

SOLID WALL OF STATIC NOISE

SOLID WALL OF STATIC DISSONANCE

SOLID WALL OF STATIC DISSONANCE

SOLID WALL OF STATIC NOISE

SOLID WALL OF STATIC DISSONANCE

NOISE

DISSONANCE and gliss to your note(s) in b. 108

segue

DISSONANCE (bb. 102 - 107):
Play, with a coarse, extremely loud sound, any note from the scale of D# major along with any note dissonant with that note. Microtones are allowed. Play in the octave of the note(s) in your part in b. 108

108

Vln. 1-5

f searing, passionate

Vln. 6,7,8.

f searing, passionate

Vln. 9

f searing, passionate

Vln. 10

pp senza vib.

Vla. 1-4

f searing, passionate

Vc. 1-3


f searing, passionate

Cb.

f searing, passionate

very gradual gliss. throughout trio section
aim to reach each lower semitone
at the point indicated

Vln. 10



pp

[hold this note for a split second before beginning gliss. After this, the conductor should indicate the first bar of the trio]

| [trio] | |

7 ① ② ③

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 10

Vc. 1-3

Cb.

$\text{♩} = 60$

pp emerge out of doublebass sound

ppp

pp emerge out of doublebass sound

ppp

pp emerge out of doublebass sound

ppp

pp emerge out of doublebass sound

ppp

pp *sempre*
[5 ♩ per semitone of descent]

p [Notes with 11, 7 or 5 over them should be played in tune with the harmonic series. (11 = -49c; 7 = -31c; 5 = -14c). They can also be played as natural harmonics in cases where those exist on the instrument.]

11 7 5 3


Vln. 2

Vln. 3

Vln. 4


Vln. 5

Vln. 10



pp *sempre*
[5 ♩ per semitone of descent]

Vc. 1-3

Cb.  *p* [Notes with 11, 7 or 5 over them should be played in tune with the harmonic series. (11 = -49c; 7 = -31c; 5 = -14c). They can also be played as natural harmonics in cases where those exist on the instrument.]

This musical score is for measures 4 through 11 of 'The Swan' from 'The Nutcracker'. The score is written for a string quartet (Violins 1-5, Violins 6-9, Violin 10, Viola 1-4) and a Cello/Double Bass (Cb.). The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamics such as *pp*, *ppp*, *mp*, and *p*, as well as articulation marks like accents and slurs. The Cello/Double Bass part features a quintuplet in measure 4 and a triplet in measure 11. The string parts are characterized by long, flowing lines with many ties across measures.

Vln. 6-9

Vln. 10

Vla. 1-4

Vc. 1-3

Cb.

12 13 14 15 16 17

Vln. 1-5

Vln. 6-9 *mp*

Vln. 10

Vla. 1-4

Vc. 1-3

Cb. *8va* 11 7 5 7 *molto pont.*

div. *ppp*

18 19 20 21 22

Vln. 1-5

Vln. 6-9 *div.* *ppp*

Vln. 10

Cb. *poco tasto*

mp wistful, near anguish

23 24 25

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vln. 5 *pp*

Vln. 6 *pp*

Vln. 7 *pp*

Vln. 8 *pp*

Vln. 9 *pp*

Vln. 10

Cb. *molto pont.* *pont.* *p* rumbling

3 3

26 27 28 29 30 31 32 33

Vln. 1-5 *ppp crystalline*

Vln. 6-9 *ppp crystalline*

Vln. 10 [6 ♭ per semitone]

Vc. 1-3 *ppp crystalline* *bell-like*

34 35 36 37 38

Vln. 1-5 *p cresc.* *mf* *gliss.*

Vln. 6-9 *p cresc.* *mf* *gliss.*

Vln. 10 [8 ♭ per semitone]

Vla. 1-4 *p cresc.* *mf* *gliss.*

Vc. 1-3 *p cresc.* *mf* *gliss.*

Cb. *nat.* *11* *3* *cresc.* *5* *5* *5* *11*

39 40 41

Vln. 1 *pp* *tasto* *3*

Vln. 2 *pp* *tasto* *3*

Vln. 3 *pp* *tasto* *3*

Vln. 4 *pp* *tasto*

Vln. 5 *pp* *tasto* *3*

Vln. 6 *pp* *tasto* *3*

Vln. 7 *pp* *tasto* *3*

Vln. 8 *pp* *tasto*

Vln. 10

Cb. *7* *7*

42 43 44

Vln. 3.4. *pp* div.

Vln. 6.7.

Vln. 8.9. *pp* div.

Vln. 10

Cb. Sul E squeaky *gliss.*

pp approximate this - aim for a slightly comic, but introverted effect



45 46 47 48 49

Vln. 3.4.

Vln. 6.7. *p*

Vln. 8.9.

Vln. 10

6. only



50 51 52 53

Vln. 1-5 *p impatiently*

Vln. 6-9 *p impatiently*

Vln. 10

Vla. 1-4

Vc. 1-3 *p*

Cb. *p espressivo* *mp* *mf*

more intense

72 73 74 75 76 77

Vln. 1-5 *ppp a flat surface, legato*

Vln. 6-9 *ppp a flat surface, legato*

Vln. 10

Vc. 1-3 *ppp a flat surface*

Cb. *pp* *molto pont.* *poco dim.*

78 79 80 81 82 83

Vln. 1-5

Vln. 6-9

Vln. 10 STOP GLISS ON E!
Stay on that pitch
[tuning important] Begin glissing again
[6 ♩ per semitone]

Vc. 1-3 *ppp bell-like*

84 85 86 87 88 89

Vln. 10 [10 ♩ per semitone] *non dim.*

Cb. *pp* *introspectively, playing only to yourself*




A three-bar rising glissando beginning on D and reaching roughly an octave. The sound should be c. 80% noise, with some audible pitch. The sound does not need to be stable, but it must be of consistent dynamic (**p/mp**)

22 *8va*


Vln. 5,10
Vla. 4
Vc. 3

mp *High, whistling tone - each player plays in highest octave possible*

Each player plays all of these notes (transposing octave if wished)
Each player chooses one note to begin a rising F# arpeggio, lasting c. 
After playing the arpeggio, the player rejoins playing the written notes as quickly as possible.

Vln. 1-4,6-9

f *broadly*

Each player plays all of these notes (transposing octave if wished)
Each player chooses one note to begin a rising F# arpeggio, lasting c. 
After playing the arpeggio, the player rejoins playing the written notes as quickly as possible.

Vla. 1,2,3.

f *broadly*

Vc. 1,2.

f *articulated. heavy*

Cb.

Follow the leader:
Each player plays a descending chromatic scale of three notes, beginning on the pitch over their box below.
The players enter one after another in order from the back of cellos to the front of violins.
Timing and rate of entries is at discretion of the orchestra (as long as all occur by end of b. 25!)
Each player should make their six notes last from the point they enter until the end of b. 25.
Dynamic is **p**, with a sweet sound. [Octave is as written]

23 24 25

All Others

3 2 1 4 3 2 1 10 9 8 7 6 5 4 3 2 1

Vc. Vla. Vln.

segue into b. 26 from last note of b. 25

Cb.

mp

- Noisy, but pitched ascending gliss. beginning on C
- Also finger a major seventh higher on the next string
- Ascend through a major seventh over three bars (so top note will be C by end of gliss)
- Look for interactions between the two notes at all times.

26 27

All Others

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

NOISE GESTURE emerging from previous bar

even-numbered players only: produce a leftover sizzling sound (segue from quaver 1) odd-numbered players fall silent.

odd-numbered players only: press mute to string and bow on top of it

even players sizzle

Cb.

28 (solo) 29 30

Vln. 1

p very clear, penetrating sound

Cb.

p

Ascending gliss starting on a high C
Emerge from / connect to the sizzling
sound from b. 27. Gliss lasts three bars
and covers roughly an octave.

31 div. 32

Vln. 1-5

p div.

Vln. 6-10

p div.

Vla. 1-4

p

Vc. 1-3

Cb.

33 15^{ma} 34 35

Vln. 1

ppp in the shadow of the bass
gliss. over three bars, starting on C#, reaching an octave

CRUNCH

SIZZLE

All Others

mf *pp*

Cb.

p gliss. over three bars, starting on C, reaching an octave
Violin 1 will shadow bass many octaves and a semitone above.

36 8^{va}

Vln. 5,10
Vla. 4
Vc. 3

mp High, whistling tone - each player plays in highest octave possible

All Others

Each Player plays one tiny, gossamer gesture using G# scales and arpeggios.
Play only to yourself, as if alone and absent-minded.
pp/ppp with a tasto, veiled sound.

Cb.

At the places players are indicated to play, they should make a dissonant gesture based on the cells written along with these bars. The cell should centre on the notated pitch, and duration of gesture is up to each individual. 8ve is also up to the individual. Dynamic can vary, but in the region of **mp**.

37 38 39

All

Vln 10
Vla 3,4

Vlms
1,2,6,7
Vlas 1,2
Vc 1,2

Vlms
3,4,5,8,9

Vc. 1-3

Vln 5
Vla 4

Vlms
8,9,10

Vlms
5,8,9
Vla 4
Vc 3

All
Odd-numbered
Players

Cb.

mp **f**

CELLS:

- violent, stabbing sul pont. notes, rising in pitch
- Ascending fast, free rhythm chromatic cells, beginning on given note (8ve of choice)
- Descending chromatic scales between two notes of the chord of the given note, in even values.
- Harsh, clear stabs in octaves, or in major or minor sevenths or ninths
- These can be freely ignored as long as the material played is sensitive to the context

Gliss on A#, roughly an 8ve in one bar.
Sul pont.

EVEN-NUMBERED PLAYERS ONLY

40 41

All

pp **ff**

sizzle segue gradually convert to tremolo noise.

cut off sharply right before downbeat of 42

Cb.

ALL PLAYERS

[8 explosions]

Explosions are dissonant, ugly, ascending scales, played scratchily (**ff**).
The conductor picks players to play explosions at random in performance by pointing at them.
If more than one player interprets a point as being aimed at them, their combined playing still counts as only one exploding gesture.
Explosion timing should be arhythmic.
All players should be ready to play an explosion at any moment.

MASSIVE DISSONANT GLISS:
Each player picks any note and begins a huge glissando lasting two bars.
Follow marked dynamics.
Range of glissando can be anywhere from one to three octaves.

43 44

p **f** **p**

Gliss on A#, roughly an 8ve in three bars.
Sul pont.

45 46

Vln. 1,2.
Vla. 1
Vc. 1

mf 3 3

Vln. 3-6

mp cresc. **f**

Vla 2,3.
Vc.2,3.

mp cresc. **f**

Alternate between scales and arpeggios (on G#), with no silence in between.
4 gestures in this bar.
Starts of gestures are co-ordinated by Vln 3, at their discretion.
Play in middle register. Speed of notes up to players.

sim. - 4 gestures in this bar.

Alternate between scales and arpeggios (on G#) - 5 gestures in this bar, with no silence in between. Starts of gestures are co-ordinated by Vla 2, at their discretion. Play in low register. Speed of notes up to players.

sim. - 8 gestures in this bar.

47

All Others

p *f*

48

Cb.

ff

49

mp *ff*

High stabs on these notes
(can be played in higher 8ves)
Play in any order, repetition is allowed.
Increase density of gestures towards
end of bar. not co-ordinated.

CELLS:
- violent, stabbing sul pont. notes, rising in pitch
- Ascending fast, free rhythm chromatic cells, beginning on
given note (8ve of choice)
- Descending chromatic scales between two notes of the chord
of the given note, in even values.
- Harsh, clear stabs in octaves, or in major or minor sevenths
or ninths
- These can be freely ignored as long as the material played is
sensitive to the context

Play a great number of loud
dissonant cells. Wild.

Play a noise gesture on each
rhythmic ictus.
Trem = constant, rapid gestures.

Wild gliss! Uncontrolled, broad bowing

50

div. - one note per player

Vln. 1-5

pp *sweetly*

div. - one note per player

Vln. 6,7,8.

pp *sweetly*

div. - one note per player

Vln. 6-9

pp *sweetly*

8va

Vln. 10

pp *a little articulated*

div.

Vla. 1-4

pp

Vc. 1-3

Cb.

51

All

ff

MASSIVE NOISE GLISS.
Bow with wild, broad strokes.
Each rhythmic ictus should be well articulated.
Pitch unimportant, but range of gliss should be very large.
Sound should be at least 80% noise.

Pitch Trajectory

52

Vln. 1.2. *f*

Vln. 3.4.5. *f*

Vln. 6.7. *f*

Vln. 8.9.10. *f*

Vla. 1-4 *f*

Vc. 1-3 *f*

53

54

Vln. 1.2. *f*

Vln. 3.4.5. *f*

Vln. 6.7. *f*

Vln. 8.9.10. *f*

Vla. 1-4 *f*

Vc. 1-3 *f*

55

56

57

Vln. 1-5 *pp cresc. pitch slips*

Vln. 6-10 *pp cresc. pitch slips*

Vla. 1-4 *pp cresc. pitch slips*

Vc. 1-3 *pp cresc. pitch slips*

Cb. *ff*

DISSONANT CELLS

total chaos: freely combine all elements

total chaos: freely combine all elements

total chaos: freely combine all elements

total chaos: freely combine all elements

individual glisses in this rhythm

glisses as quickly as possible

All players (except bass) begin playing ascending G# major scales at the start of this bar.
At the marked points in the bar, change to playing the scale of the written note.
At these points, some players are also indicated to fall silent
(their numbers are beneath the notes - they should not play the note/scale their number is written under.
Sound should be somewhere between triumphal and agitated; dynamic **ff**

58

All Others

all except bass play

Vln 1, 3
Cello 2,3

[drop out]

Vln 2,4
Vla 4
Vc1

Vln 5

Vla 2

Vln 6

Vln 8

Vln 10

Cb.

59

60

Vln. 1-5

f

3

ff *risoluto*

Vln. 6-10

f

3

ff *risoluto*

Vla. 1-4

f

3

ff *risoluto*

Vc. 1-3

f

3

ff *risoluto*

Cb.

f

3

ff *risoluto*

f *ecstatic*

61

62

Vln. 1-5

3

Vln. 6-10

3

f *ecstatic*

Vla. 1-4

3

f *ecstatic*

Vc. 1-3

3


f *ecstatic*

Cb.

10

3

63

Very High Ascending Glisses, lasting approx.  on any note wished

ff

Vln. 8.9.10

ff

64

ff

ff

ff

ff

All Others

ff

Cb.

Play constantly in these two bars. Very loud.
Move freely between noise and dissonant cells.
Keep up a wall of sound.

67

Vln. 1.2. *8va* div. *sfz*

Vln. 3.4. div. *sfz*

Vln. 5. *sfz*

Vln. 6.7. *sfz* unis. div.

Vln. 8.9. *sfz* div.

Vln. 10. *sfz*

Vla. 1.2. *mf* 3 *sfz* unis. div. *sfz*

Vla. 3.4. *mf* 3 *sfz* div.

Vc. 1.2. *sfz*

Vc. 3. *sfz*

41

68

69

Vln. 1.2. *f*

Vln. 3.4. *f*

Vln. 5. *f*

Vln. 6.7. *f* 6 *f clipped*

Vln. 8.9. *f*

Vln. 10. *f*

Vla. 1-4. *f* 3 *f clipped*

Vc. 1-3. *f*

Cb.

70

Vln. 1,2. *div.* *unis.* *sfz* *8va* *div.* *sfz*

Vln. 3,4. *div.* *unis.* *sfz* *div.* *sfz*

Vln. 5. *sfz* *div.* *sfz* *unis.* *div.* *sfz*

Vln. 6,7. *div.* *unis.* *sfz* *div.* *sfz*

Vln. 8,9. *div.* *unis.* *sfz* *div.* *sfz*

Vln. 10. *div.* *sfz* *div.* *sfz*

Vla. 1,2. *div.* *unis.* *mf* *3* *div.* *unis.* *sfz* *div.* *sfz*

Vla. 3,4. *div.* *unis.* *mf* *3* *div.* *sfz* *div.* *sfz*

Vc. 1,2. *div.* *sfz* *div.* *sfz*

Vc. 3. *sfz* *div.* *sfz*

71

72

All

Cb.

B MAJOR ARPEGGIOS
(and overtone arpeggios) very fast, repeated and unco-ordinated.
Play constantly. **ff**. [cellos play in high register only]
[bass tacet]

73

All

Cb.

There are four groups of players, each with a designated leader (the first number in the group's box).
Each group plays 5 short gestures over the length of this bar, with the timing of each gesture decided
by the group's leader, in performance. Do not co-ordinate gestures between groups!
There should be more gestures towards the end of the bar than the beginning.
Each player chooses whether to play dissonant or noise cells in each gesture. **ff**

GROUPS:

Vln 1-4	Vln 5-8	Vln 9,10 Viola 3,4	Viola 1,2 Celli Tutti
---------	---------	-----------------------	--------------------------

74 75 76

Vln. 1.2. *sfz sfz*

Vln. 3.4. *sfz sfz* *pp* *8va*

Vln. 5. *sfz sfz* *mp subdued*

Vln. 6.7. *sfz sfz*

Vln. 8.9. *sfz sfz* *p subdued*

Vln. 10. *sfz sfz* *mp subdued*

Vla. 1.2. *sfz f liberated* *p subdued*

Vla. 3.4. *sfz f liberated* *p subdued*

Vc. 1.2. *sfz f liberated* *p subdued*

Vc. 3. *sfz f liberated*

Cb. *f clunking sound - but driving forwards* *mp clunking sound - but driving forwards*

The bass will play five notes in these two bars.
The notated rhythms are cues for the bass rhythm.
Each player (unco-ordinated) should improvise a rising (and crescendoing) arpeggio out of the bass note.
Each crescendo should be higher in pitch and more jubilant than the previous one.
The chords for the arpeggios are written in boxes.
There should be a short silence between each arpeggio gesture.

77 78

All Others *f* *ff*

Cb. *ff*

DO-RE-MI TRILLS
Trills on E F# G#
Unsynchronised
ff, victoriously
Speed should be slow to begin with, speeding up constantly.

Continue speeding up.
Stop dead for a dramatic pause on the sixth quaver of the bar.

On downbeat, begin playing:
E F# G# in even rhythm.
Speed up again until end of bar (Unsynchronised)

79 80 81

All Others

Cb. *ff*

The bass will play eight notes in these two bars.
The notated rhythms are cues for the bass rhythm.
Each player (unco-ordinated) should improvise a rising (and crescendoing) arpeggio out of the bass note.
Each crescendo should be higher in pitch and more jubilant than the previous one.
The chords for the arpeggios are written in boxes.
There should be a short silence between each arpeggio gesture.

82 83

All Others *ff wild*

Cb. *ff wild*

84 85

Vln. 1-5

Vln. 6-10 *mp cresc.*

Vla. 1-4 *mp cresc.*

Vc. 1-3 *f an overlocked mechanical toy*

Cb. *ff cresc. reaching breaking point*

86

Vln. 1-5 *f*

Vln. 6-10 *f cresc.*

Vla. 1-4 *cresc.*

Vc. 1-3 *cresc.*

Cb. *cresc.*

cresc. (let rip!)

87

Vc. 1-3 *fff*

9

All Others *f* *segue (accel. to tremolo)*

Cb. *fff*

9

Alternate between dissonance and noise
Dissonance: eacj player plays a note from scale of D# and another note very dissonant with that note
Noise: elaborate on noise cell material.
Accel. to tremolo throughout bar, eventually choosing randomly between dissonance and noise.

88 89 90 91 92

Vln. 1-5 *f*

Vln. 6-10

Vla. 1-4

Vc. 1-3 *f* piling forwards
broad, but articulated

Cb. *f* piling forwards
broad, but articulated

div. 3 unis.

93 94 95 96 97

Vln. 1-5

Vln. 6-10

Vla. 1-4

Vc. 1-3

Cb.

div. 3 unis. *f* with new momentum

as if beginning to freeze

f with new momentum

f with new momentum

f with new momentum

f with new momentum

98 99 100

Vln. 1-5

Vln. 6-10

Vla. 1-4

Vc. 1-3

Cb.

div. 3 unis.

3 3 3 3 3 3 3 3

3 5 7 3

3 3 3 3 3 3 3 3

5 6 5 3

101 102 103

Vln. 1-5 *sardonic*

Vln. 6-10

Vla. 1-4 *cheeky*

Vc. 1-3

Cb.

9 10

3 3 6

losing control

losing control

violent *pp*

violent *pp*

3

div.

106

Vln. 1-5

div.

Vln. 6-10

div.

Vla. 1-4

Vc. 1-3

Cb.

107

108

Make a very fast diminuendo, and slightly detune your notes. Undermine the ending.

No dim, no gliss.

Make a very fast diminuendo, and slightly detune your notes. Undermine the ending.

Make a very fast diminuendo, and slightly detune your notes. Undermine the ending.

2018.2

PERFORMANCE NOTE + INFORMATION ON STRUCTURE + ERRATA

2018.2 was commissioned by the Irish Chamber Orchestra

Forces:

10 violins

4 violas

3 cellos

1 double bass

[conductor]

Duration: 13 minutes

Seating:

[Vln 5] [Vln 10]

[Vln 3] [Vln 4] [Vln 8] [Vln 9] [Vla 3] [Vla 4] [Vc 3] [Vc 4]

[Vln 1] [Vln 2] [Vln 6] [Vln 7] [Vla 1] [Vla 2] [Vc 1] [Vc 2]

Position of double bass is at the discretion of the performers.

THIS DOCUMENT WAS SAVED ON 14 September 2018

[PERFORMANCE STYLE/INSTRUCTIONS]

Interpreting text notation and cellular material:

This piece includes extensive use of text notation and cellular notation. In all cases, these cells of music or text should be treated as source material rather than as a text to be read literally. As long as other musical instructions (e.g. timing, dynamics) are observed, individual players can deviate greatly from the exact instructions within the cells (i.e. those regarding playing techniques or material).

The openness of the notation is in part due to that making sense for the ideas being presented, and in part an attempt at experimenting with allowing the individual members of the orchestra great space to interpret and alter the piece.

I hope that through using these kinds of notation in the way I have, I have created room for each member of the orchestra to exercise great freedom and express their individuality. Further to that, I hope that there is room for the conductor and the ensemble as a whole to put their own stamp on the piece in a more extreme way than is generally possible.

The context for me writing this piece is a convergence between my long interest in more typical Western Art Music and a recent interest in text pieces such as those associated with the Fluxus movement.

Cells are not often repeated. This may seem like an oversight, or a foolish attempt to save page turns, but actually I would encourage you to misremember the cells as the piece goes on, and to try and develop on what you have already played.

A final note about this: I can easily imagine a successful performance of this piece which totally ignores my cells and where the players make their own ones in the spirit of what I have written – this would not be against my wishes!

Momentum:

Much of the score is made up of very short passages of contrasting material. It is important to find ways to carry momentum through these passages so that the larger structure and trajectory are articulated. The music should not sound like it's stopping and starting constantly.

Tuning:

In general, major chords or arpeggios should ideally be played with very pure tuning – this means a flattened major third (14 cents below equal temperament) and minor seventh (31 cents below equal temperament). This tuning is not essential except in places where it is explicitly marked in the score.

The tutti cluster chords (for example bb. 2, 6, 24 of the first half) are stacked overtones of the harmonic series and could also be tuned to the harmonic series – I decided not to notate it like this, although it was my original intention.

KEY:

Non-standard noteheads:
*Interpret via the text
instructions*

} *segue: gradually
transform into the
next piece of material.*

[STRUCTURE]

Fundamentally, this piece is an expression and exploration of its structure, which is based on contrasting sections lengthening and shortening in values based on the Fibonacci Series.

Systematically lengthening and shortening sections of music has been a major feature of my music over the past 12 months, and I am exploring it for the following reasons: (a) to attempt to sow ambiguity in defining the difference between local changes in texture and major structural changes (at what point does a structural section of music become too short to hold that name?) and (b) in order to create highly organised but complex musical structures.

The piece is made up of three movements: a first half and second half, which mirror one another in many ways, and a 'trio' section which comes in the middle. After the first half, one violin keeps playing their note as the rest of the orchestra pause briefly before beginning the trio.

OUTER HALVES STRUCTURE:

The outer halves are based on units one bar of $\frac{3}{4}$ (3 seconds at crotchet = 60) in length, lasting in total 108 bars each (this is the sum of $[1+1+2+3+5+8+13+21]*2$). These movements are written almost entirely in $\frac{3}{4}$ in order to clearly articulate this basic unit. A detailed graph of the structure of the two halves is included at the end of this document.

There are two main "types" of music, which are further subdivided into elements which are further split in various less systematic ways, again using numbers from the Fibonacci Series.

The two material types are:

SCALES/ARPEGGIOS

And

DISSONANCE/NOISE

These are set up in opposition to one another.

The individual elements are divided into sections comprising only scales or arpeggios, and only dissonance or noise. The sizes of these sub-sections are also split in proportions using adjacent numbers from the Fibonacci series.

The first half begins with long sections of the scale/arpeggio music, and ends with long sections of dissonance/noise. In the second half, the opposite happens. The trio section intervenes as a kind of deep-freeze of the longer sections of noise/dissonance.

In the second half, there are new elements: Scales and arpeggios are joined by an insistent Do-Re-Mi figure which eventually takes over; dissonance/noise is joined both by snippets of a "noise melody" (taken from an earlier piece by me), and by a bass glissando. The bass glissando is both a repercussion of the violin 10 part in the trio, and an analogue to the ascending bass scales at the beginning of the first half.

THE GAP:

The gap between movement 1 and the trio should be an extremely unusual moment. From the moment the final chord of movement 1 ends, the audience should have the feeling that violin 10 is being totally ignored by the conductor and the rest of the orchestra, and also that the player is oblivious to the presence of any audience or any other musicians. It should seem as if something has upset the natural order, and somehow one player has fallen outside the world of the piece. The length of the gap is to be short, and at the discretion of the conductor (perhaps the most sensible thing is to take exactly the amount of time between movements that would seem natural if there was no violin 10 part?)

TRIO STRUCTURE:

The trio is based on a unit of 2/4 in length, and lasts 89 bars. 89 is a Fibonacci number, but it is also the sum of two squares, both of which are Fibonacci numbers squared ($[5*5] + [8*8]$). The trio is structured with five sections of five bars and then eight of eight bars, with four types of material ordered in this way, to form a Rondo: [ABACA][DACABADA]. The climax of the movement comes at 55 bars, dividing its structure into two smaller Fibonacci numbers (55+34).

The name trio comes because as I was thinking about writing it, the type of music and its function in the wider whole reminded me of the trios in Bruckner's Scherzi.

TONALITY:

Local tonality is closely related to the material being used, with more remote keys being associated with dissonance/noise. Roughly speaking, my concept of harmonic remoteness in this piece is derived from the relative remoteness of notes in the harmonic series: each of the first 32 partials is rounded to the nearest semitone and used once as a key area. The most consonant 16 intervals which appear (relative to E) are used for the scales/arpeggio material, and the others are used for the dissonant/noise material. In general, both types of material begin with the most consonant intervals they are allowed and gradually reach more remote territory at the end of the first half, before heading back towards E throughout the second half. This process was not done systematically/perfectly, but holds as an insight into my thinking; furthermore, in some of the dissonant/noise sections, a tonality will be impossible to discern, even though one was named on my sketches. At the very end of the piece, the final E major chord slips in tuning – this was a very late decision, made only as the score was being typeset, but it indicates that the passage home to safe tonal territory was purely an illusion!

Tonality in the trio is simpler, mainly moving around by ascending fourths, and seeking out interactions with the gradually falling violin glissando.

[ERRATA]

The third stave on pp. 16 + 17 (Vln 8.9. Vc. 3) should not be present – this is a copying error!

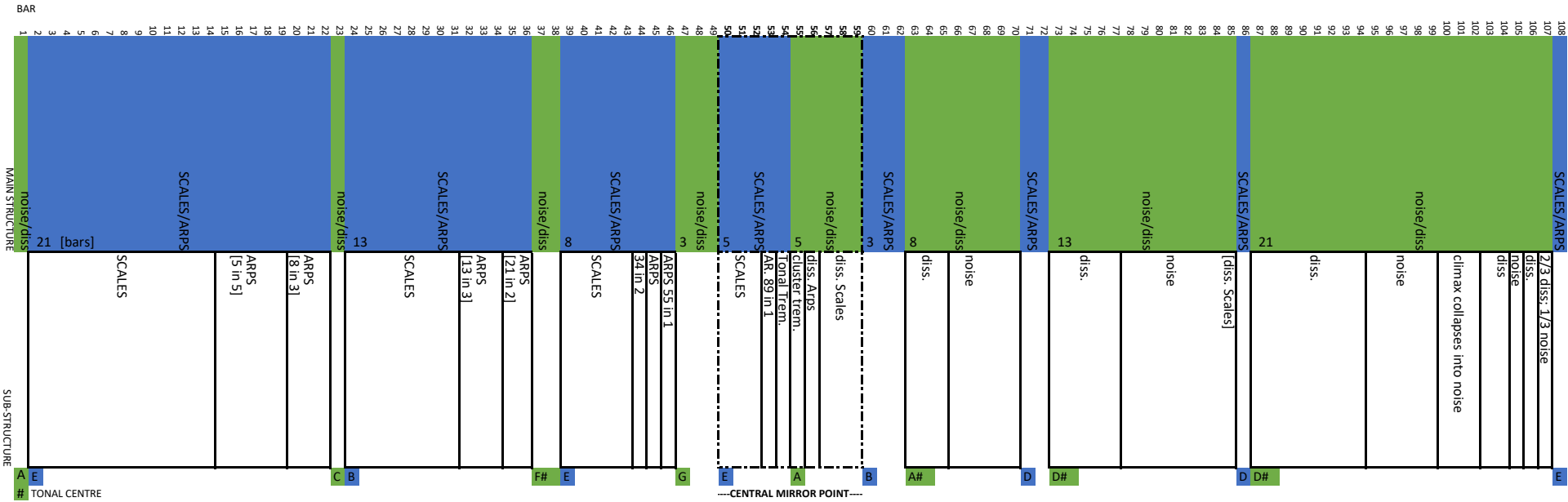
The second stave on system two of p. 37 (Violin 6.7.8.) is redundant.

pp. 16/17 - First half bar 63 and bar 64 should both have [dotted crotchet] [crotchet] written over the top stave (the second dotted crotchet is a misprint)

p. 42 – [second half] b. 71: there is an expression mark missing in all parts, this should be something like “forte, soaring, at peace”

p. 44 b. 84 second beat, celli – the fermata on the last demisemi is a typing error (this has been removed in the part!)

FIRST HALF



SECOND HALF

