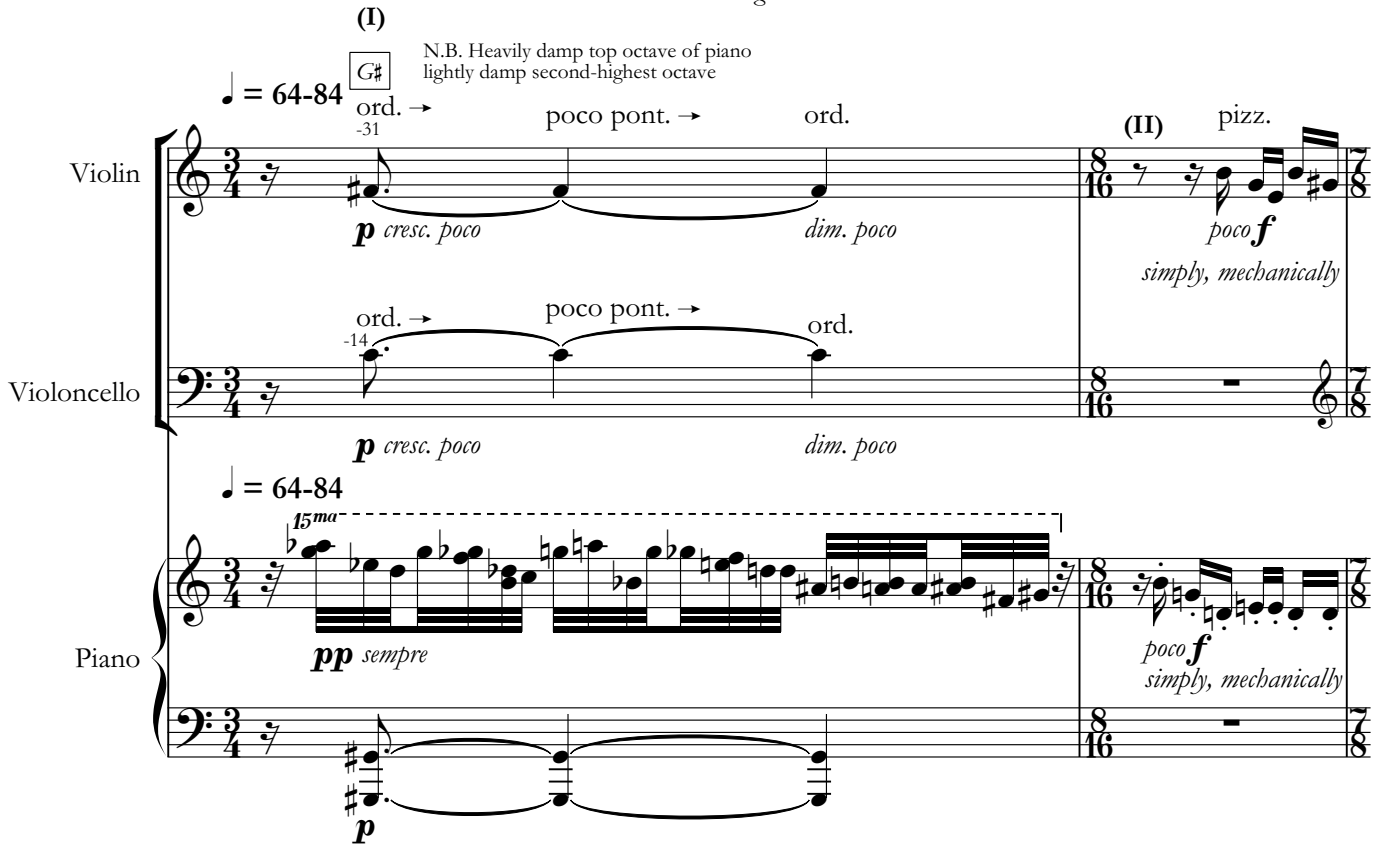
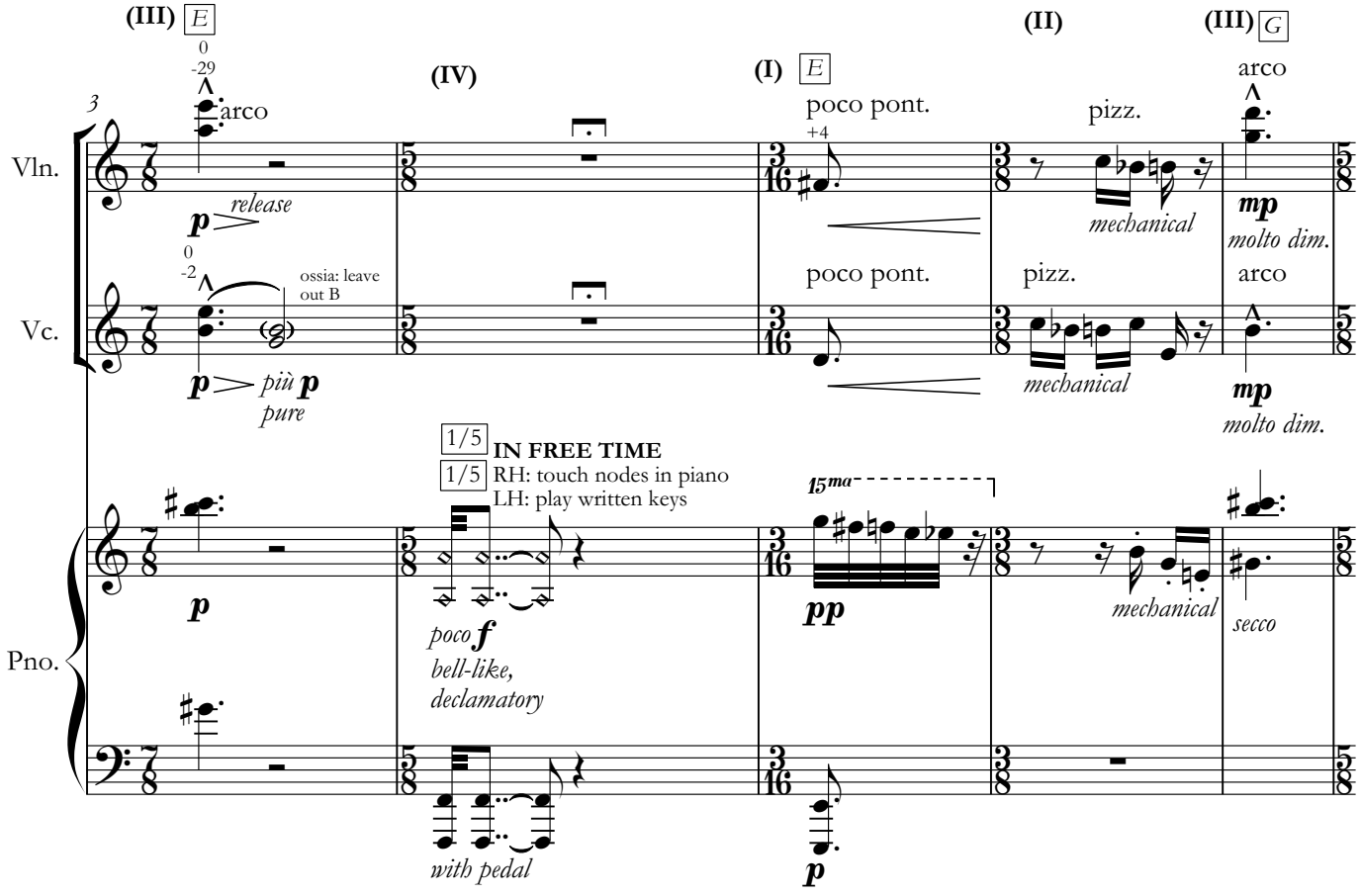
2018.1

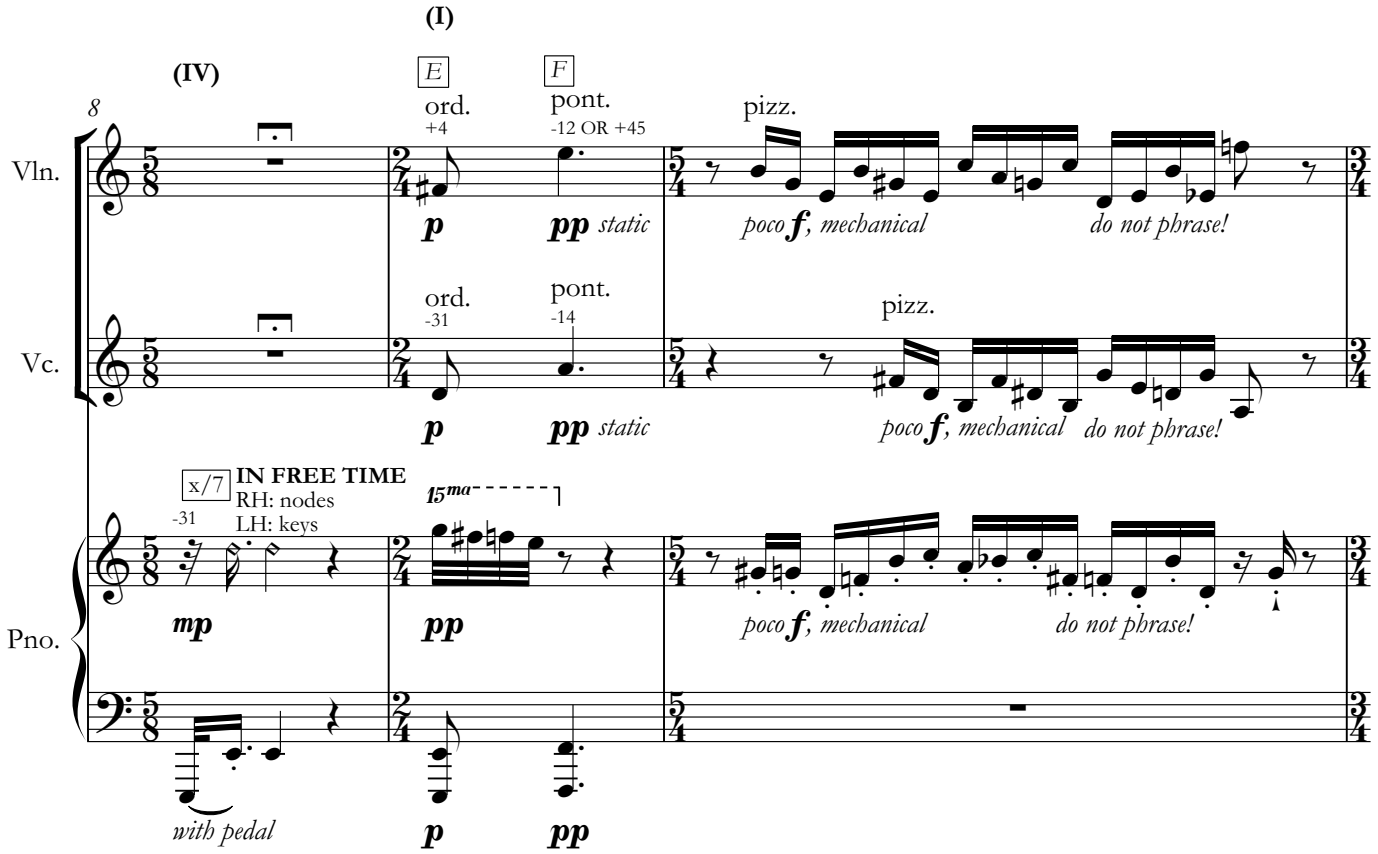
S. Adams
v: 12/08/2018

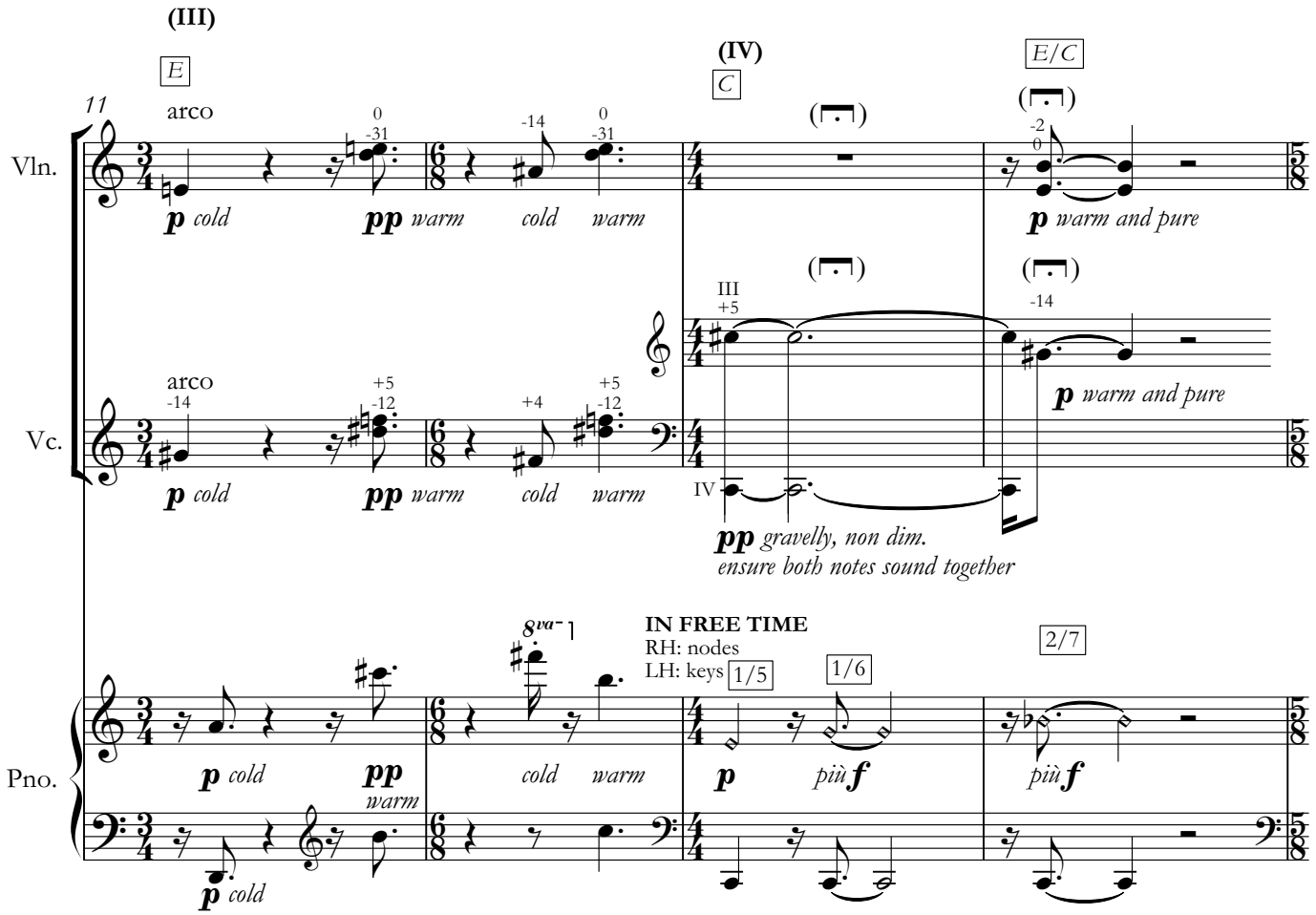
Commissioned by the Beckett Chamber Music Series,
for performance by Sarah Sew, Yseult Cooper Stockdale and Jonathan Morris

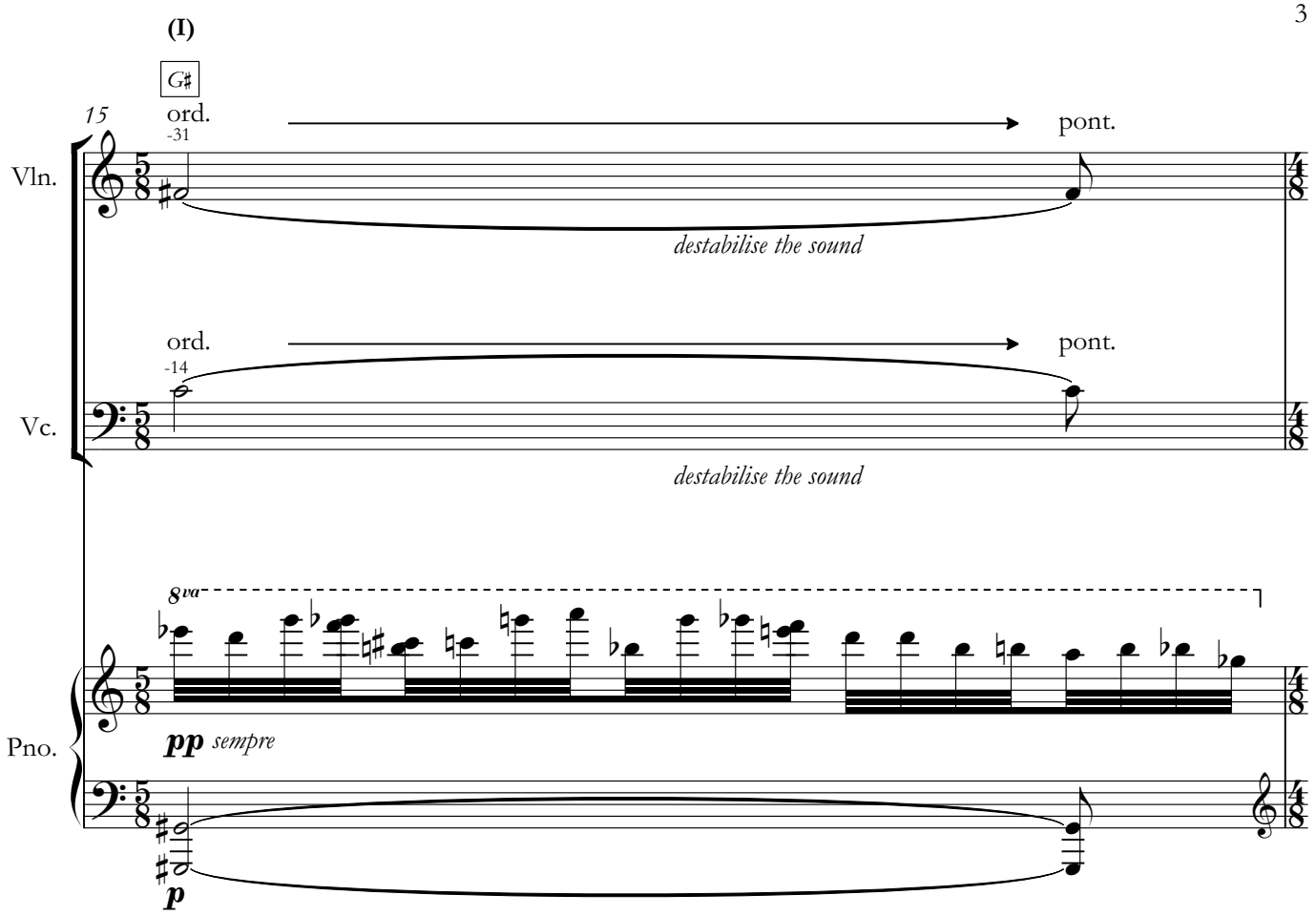
To Seán ó Dálaigh

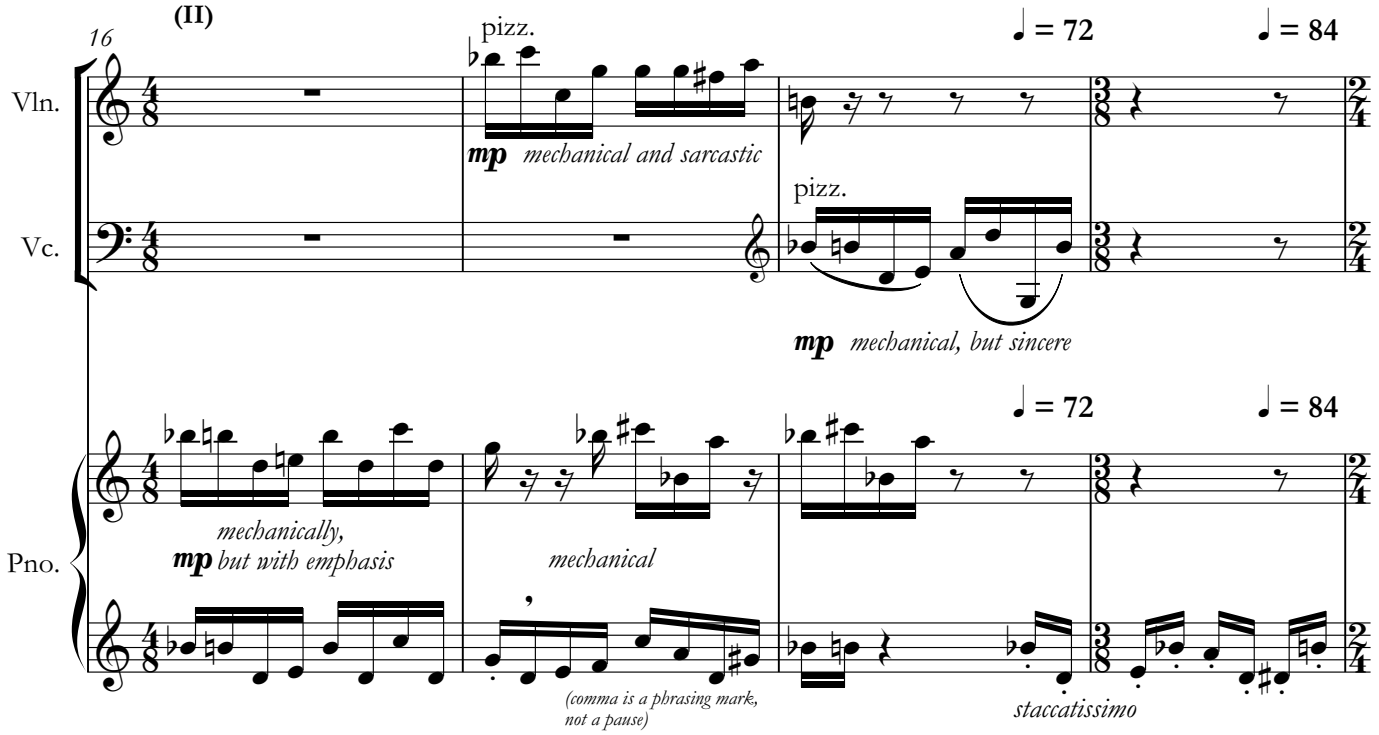


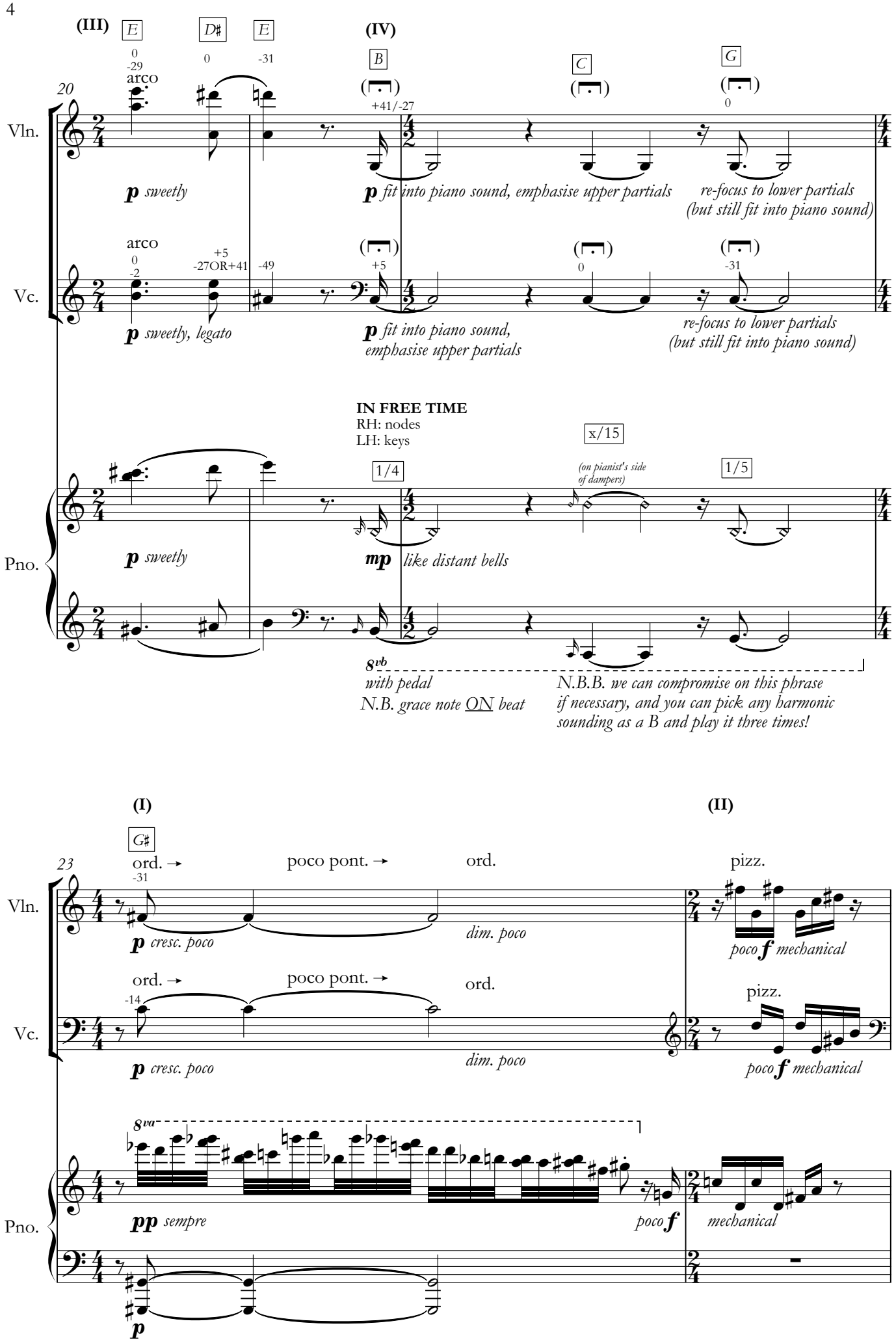


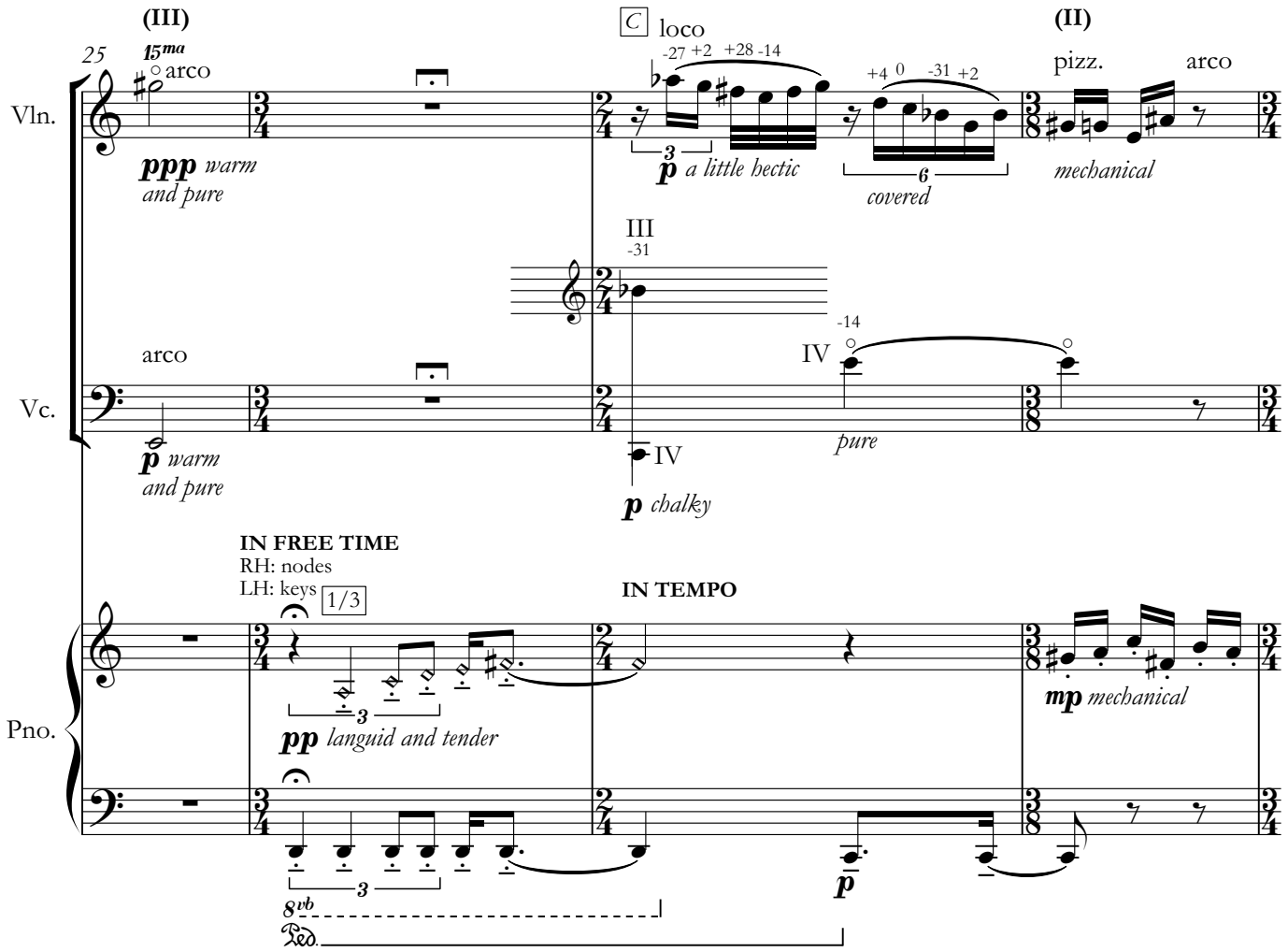

(I)
(IV)
E
F
8
ord.
+4
pont.
-12 OR +45
pizz.
Vln.
p
pp static
poco f, mechanical
do not phrase!
ord.
-31
pont.
-14
pizz.
Vc.
p
pp static
poco f, mechanical
do not phrase!
x/7
IN FREE TIME
RH: nodes
LH: keys
-31
15ma
Pno.
mp
pp
poco f, mechanical
do not phrase!
with pedal
p
pp


(III)
E
11
arco
0
-31
-14
0
-31
Vln.
p cold
pp warm
cold
warm
(IV)
C
E/C
-2
0
p warm and pure
III
+5
arco
-14
+5
-12
+4
+5
-12
Vc.
p cold
pp warm
cold
warm
IV
pp gravelly, non dim.
ensure both notes sound together
p warm and pure
8va
IN FREE TIME
RH: nodes
LH: keys
1/5
1/6
2/7
Pno.
p cold
pp
warm
cold
warm
p
più f
più f
p cold

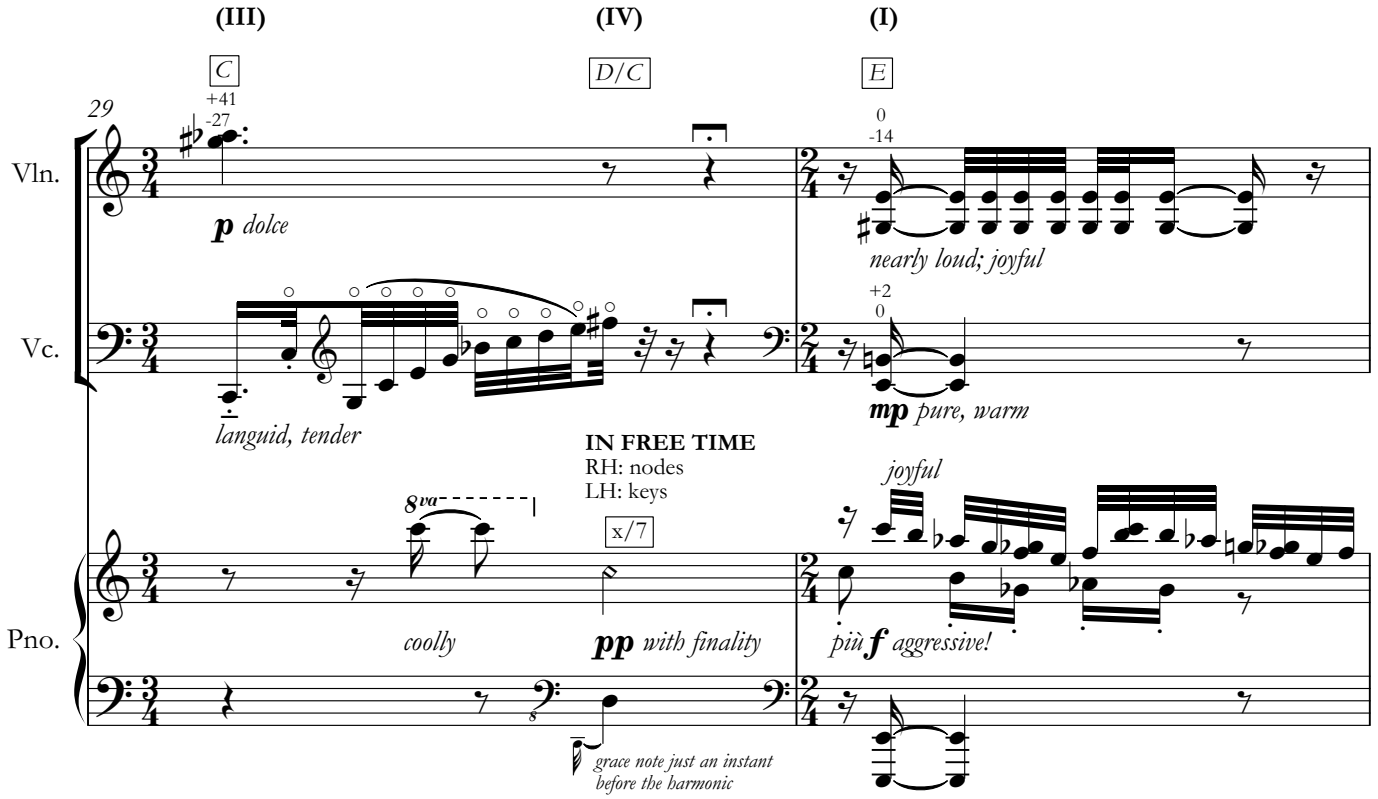

(I)
G♯
15
ord.
-31
pont.
Vln.
destabilise the sound
ord.
-14
pont.
Vc.
destabilise the sound
8va
pp sempre
Pno.
p

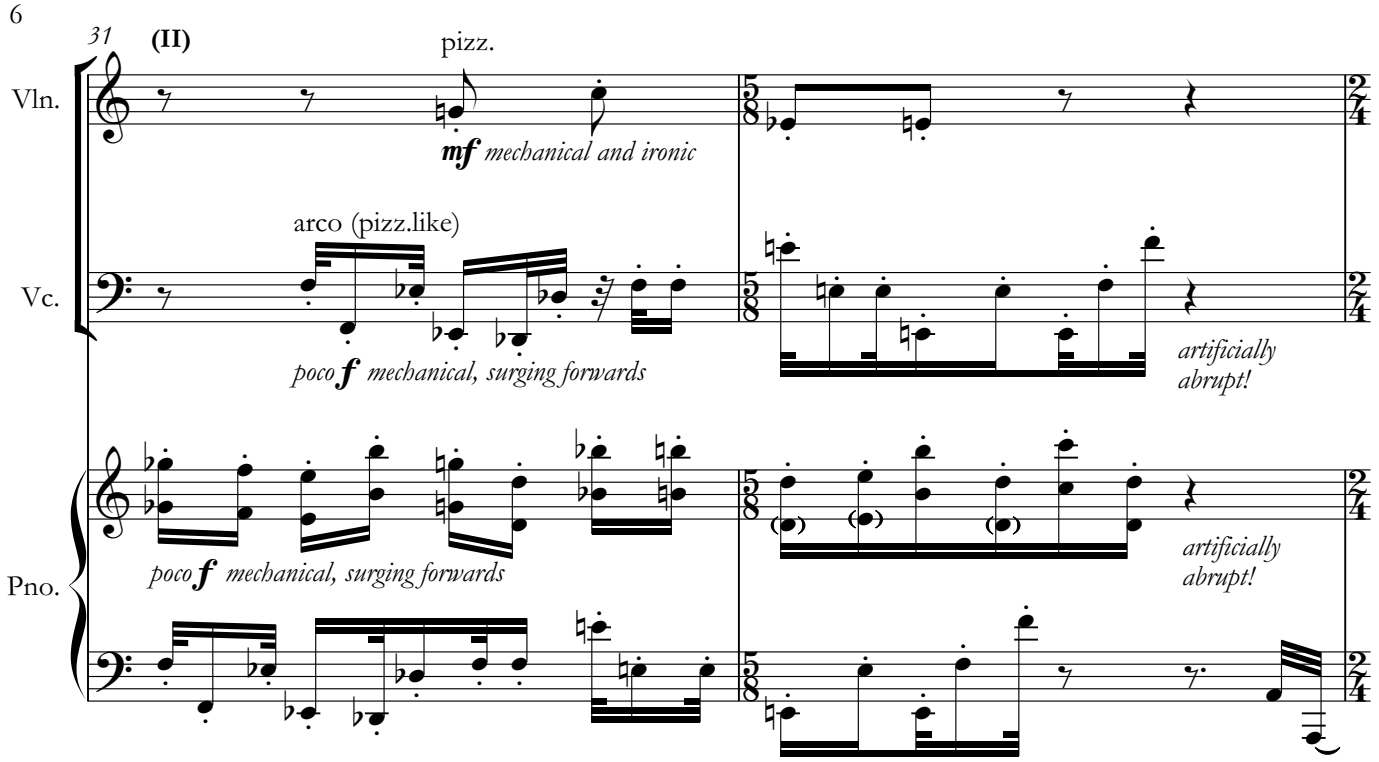

(II)
16
pizz.
♩ = 72
♩ = 84
Vln.
mp mechanical and sarcastic
pizz.
Vc.
mp mechanical, but sincere
♩ = 72
♩ = 84
mechanically,
mp but with emphasis
mechanical
Pno.
(comma is a phrasing mark, not a pause)
staccatissimo

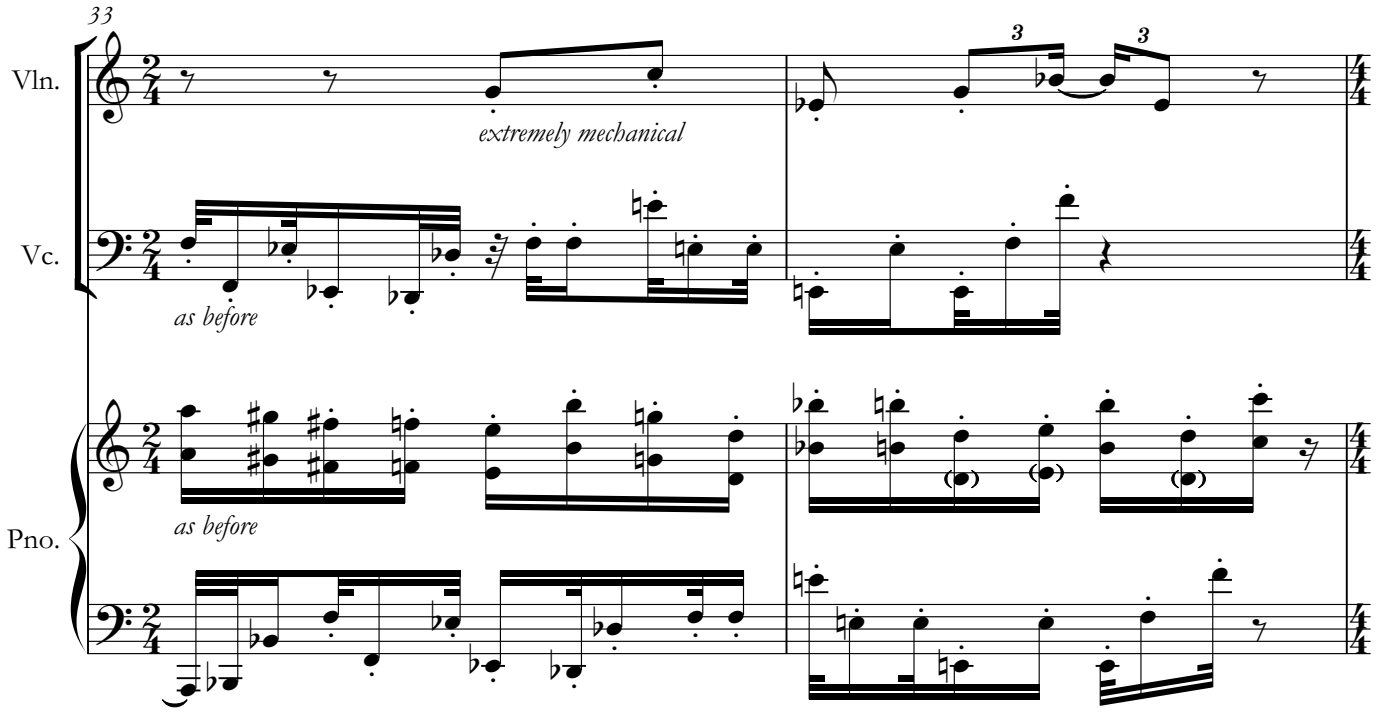

(III)
E
D♯
E
(IV)
B
C
G
20
Vln.
arco
0
-29
0
-31
+41/-27
0
p sweetly
p fit into piano sound, emphasise upper partials
re-focus to lower partials
(but still fit into piano sound)
Vc.
arco
0
-2
+5
-27OR+41
-49
+5
0
-31
p sweetly, legato
p fit into piano sound,
emphasise upper partials
re-focus to lower partials
(but still fit into piano sound)
IN FREE TIME
RH: nodes
LH: keys
x/15
1/4
1/5
(on pianist's side
of dampers)
Pno.
p sweetly
mp like distant bells
8vb
with pedal
N.B. grace note ON beat
N.B.B. we can compromise on this phrase
if necessary, and you can pick any harmonic
sounding as a B and play it three times!
(I)
(II)
G♯
23
ord. →
-31
poco pont. →
ord.
pizz.
Vln.
p cresc. poco
dim. poco
poco f mechanical
ord. →
-14
poco pont. →
ord.
pizz.
Vc.
p cresc. poco
dim. poco
poco f mechanical
8va
Pno.
pp sempre
poco f
mechanical
p

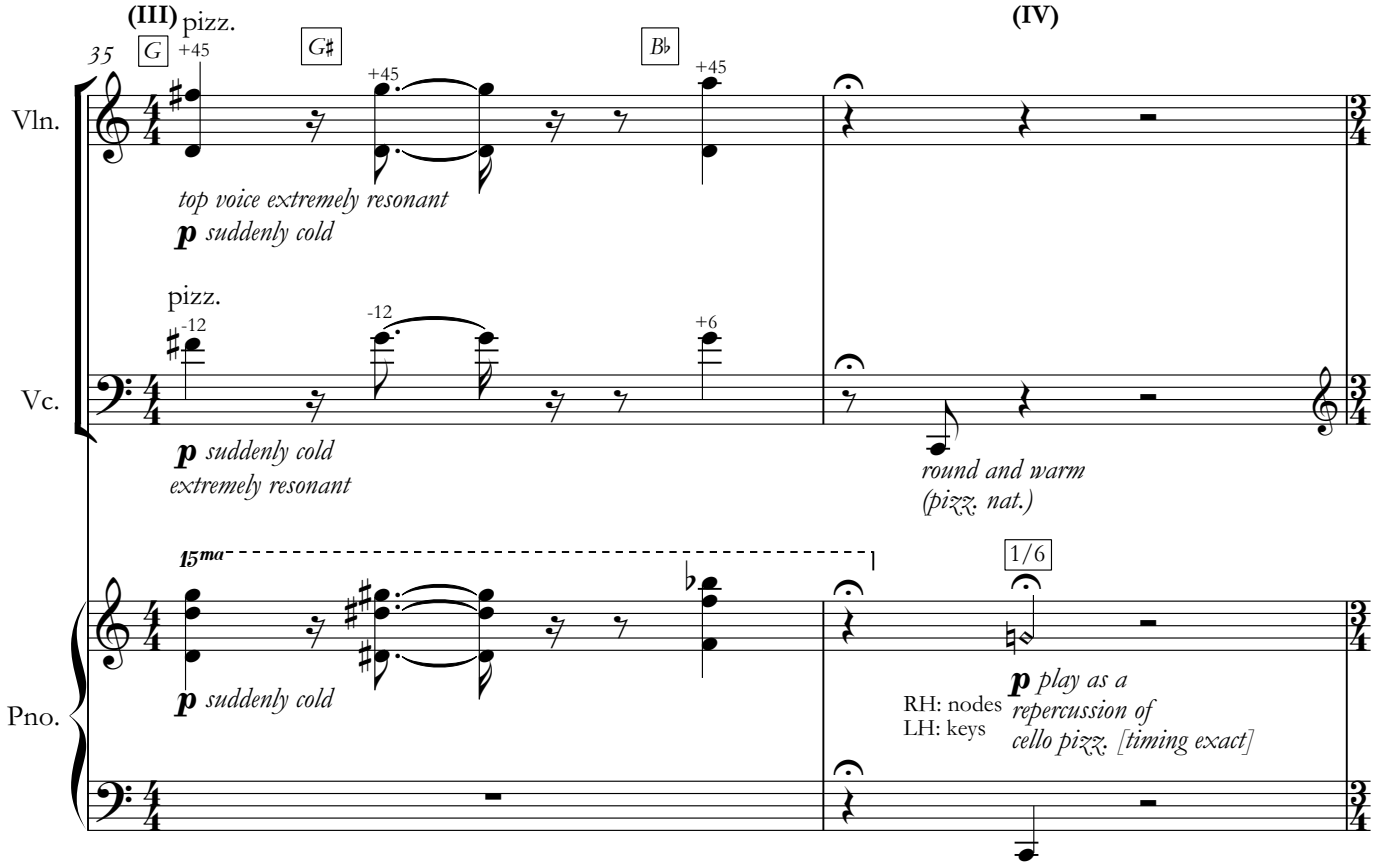


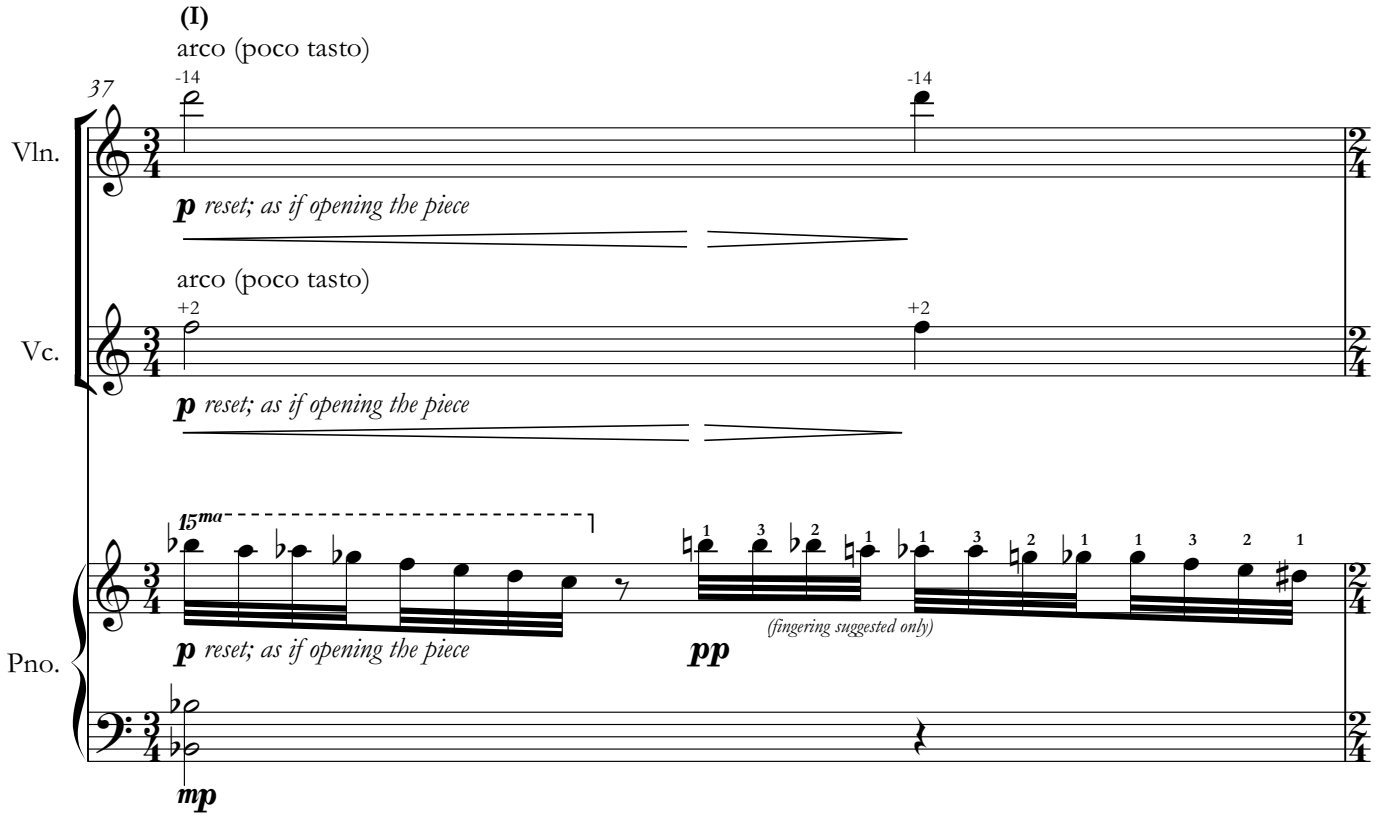
R.H. Ossia:
find first node, then step gradually towards self, ensuring a different partial is prodiced with each step.

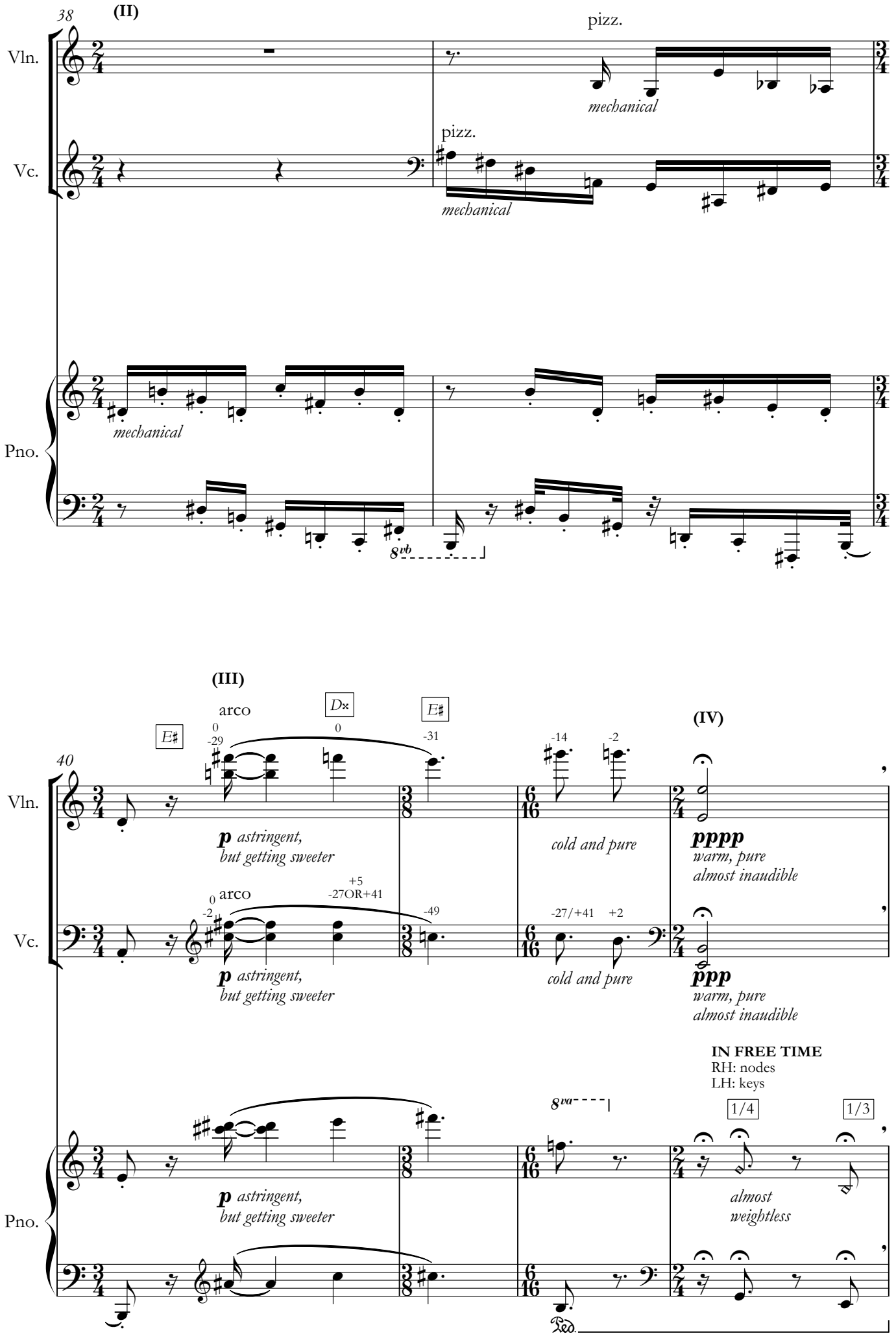


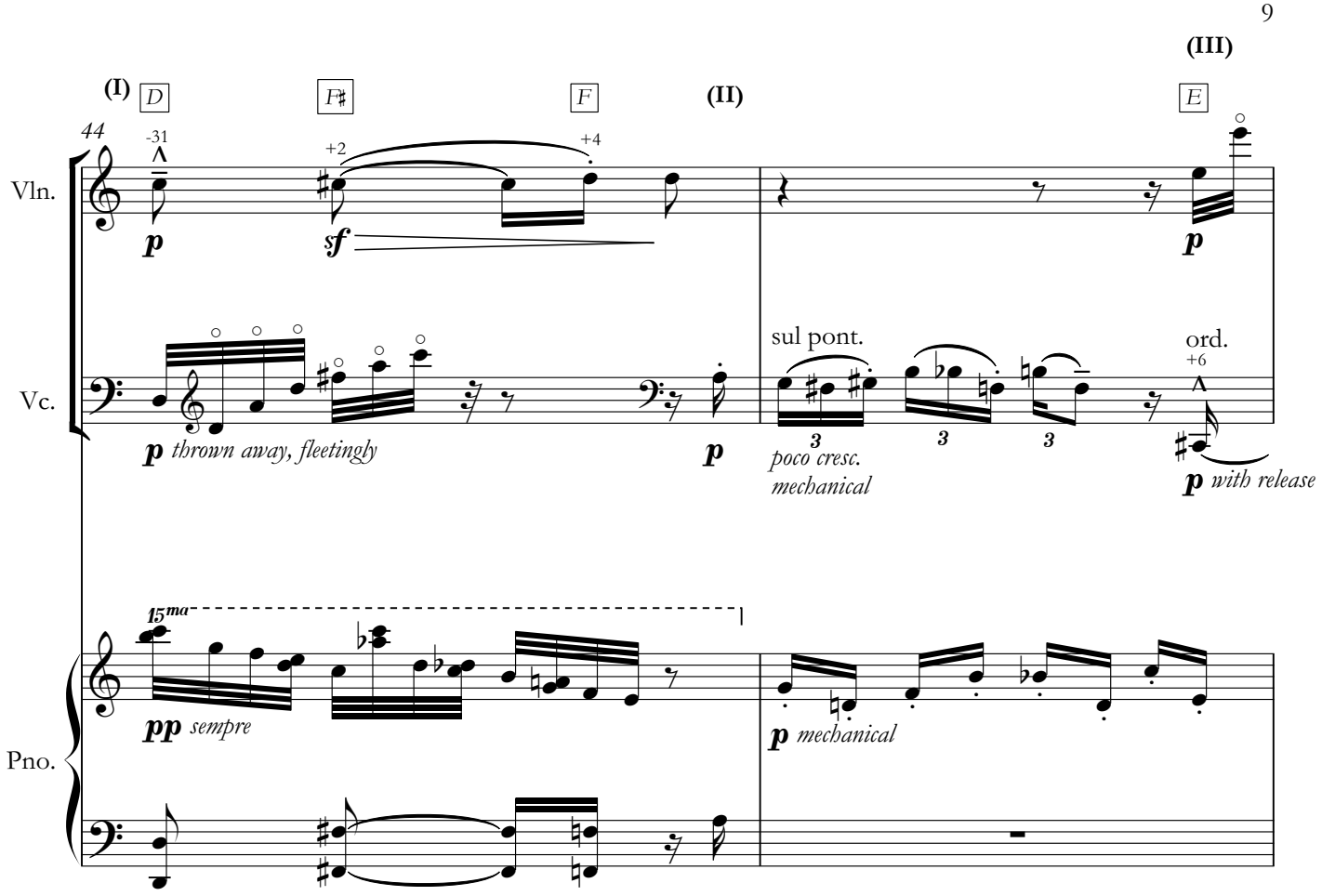

31
(II)
pizz.
Vln.
mf mechanical and ironic
arco (pizz.like)
Vc.
poco f mechanical, surging forwards
artificially abrupt!
Pno.
poco f mechanical, surging forwards
artificially abrupt!

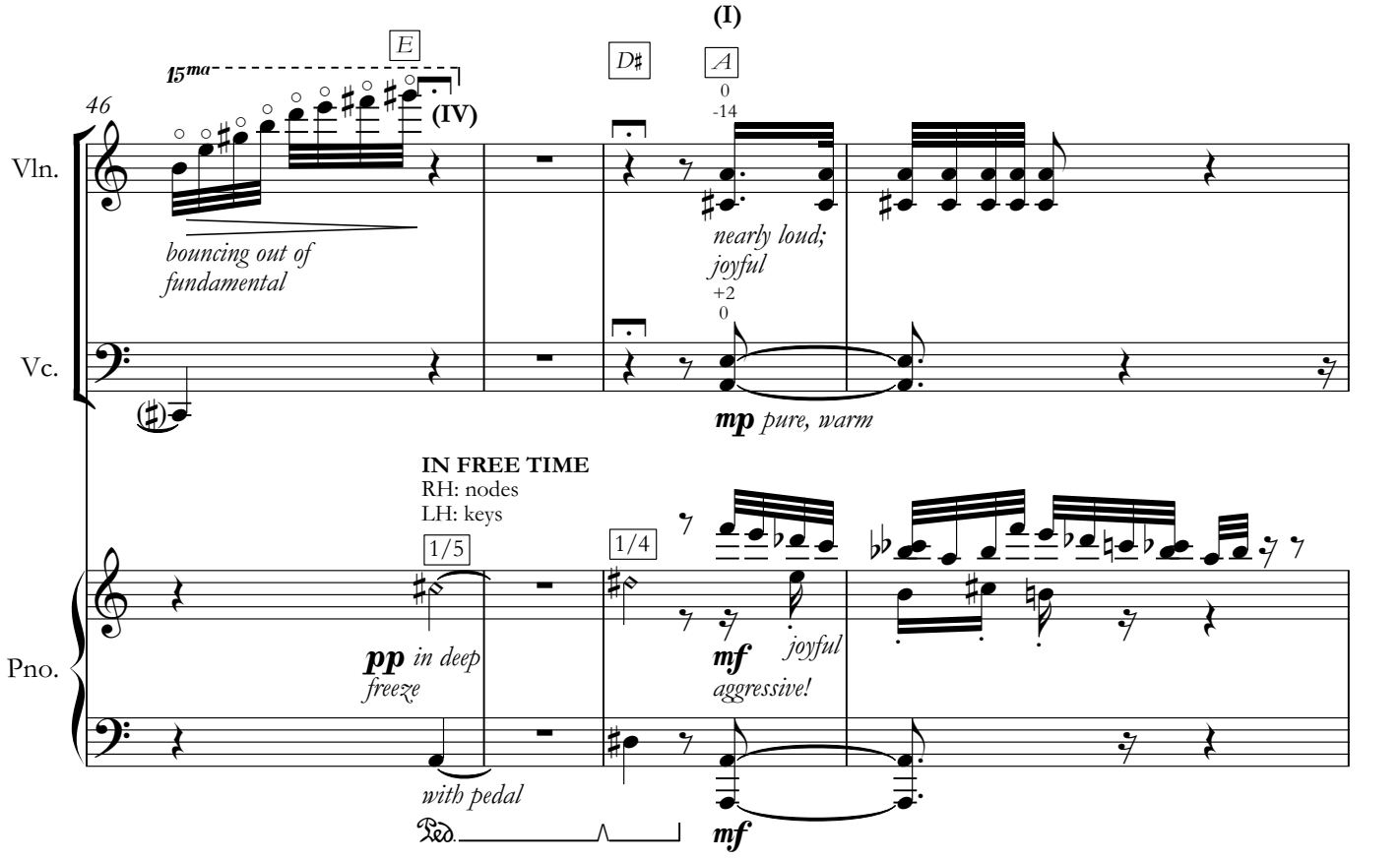

33
Vln.
extremely mechanical
3
3
Vc.
as before
Pno.
as before

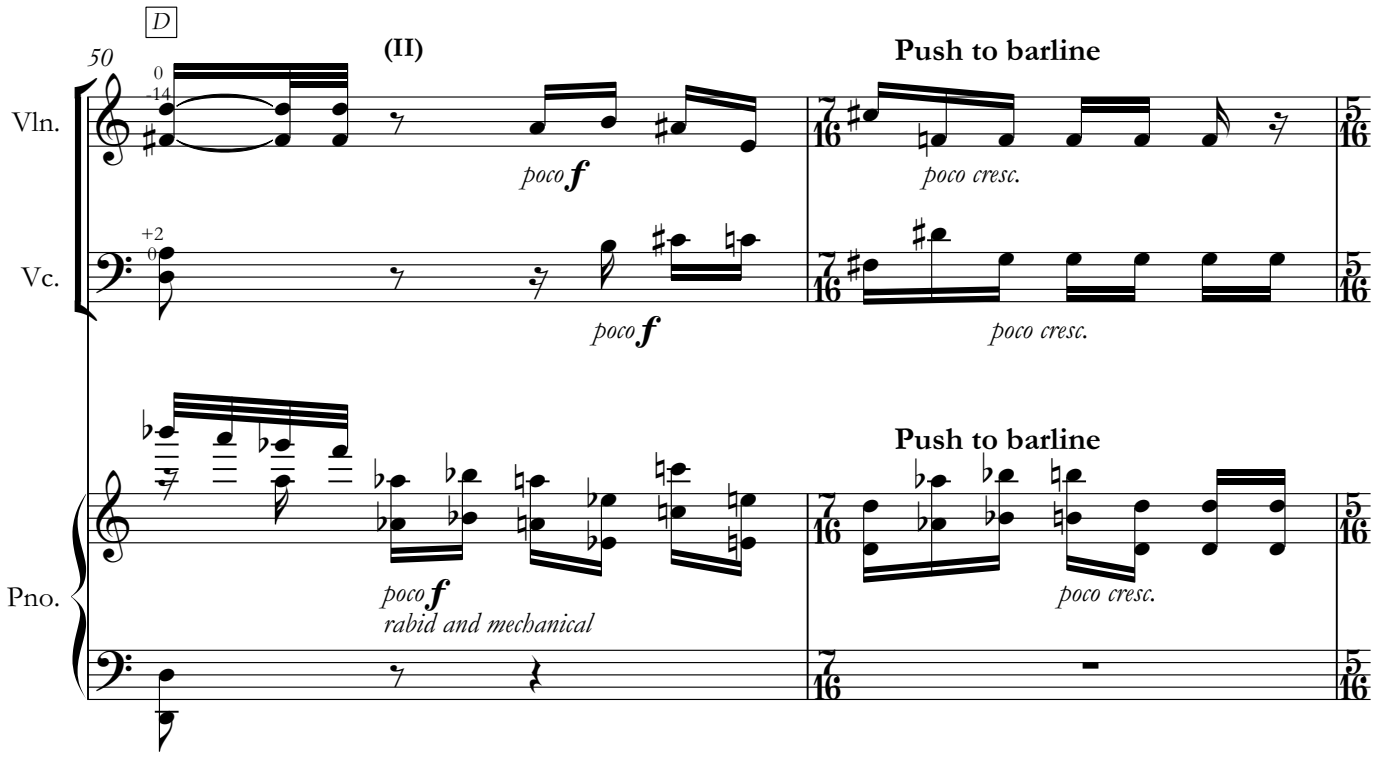

(III) pizz.
(IV)
35
G
+45
G♯
+45
B♭
+45
Vln.
top voice extremely resonant
p suddenly cold
pizz.
-12
-12
+6
Vc.
p suddenly cold
extremely resonant
round and warm
(pizz. nat.)
15ma
1/6
p suddenly cold
RH: nodes
LH: keys
p play as a
repercussion of
cello pizz. [timing exact]
Pno.

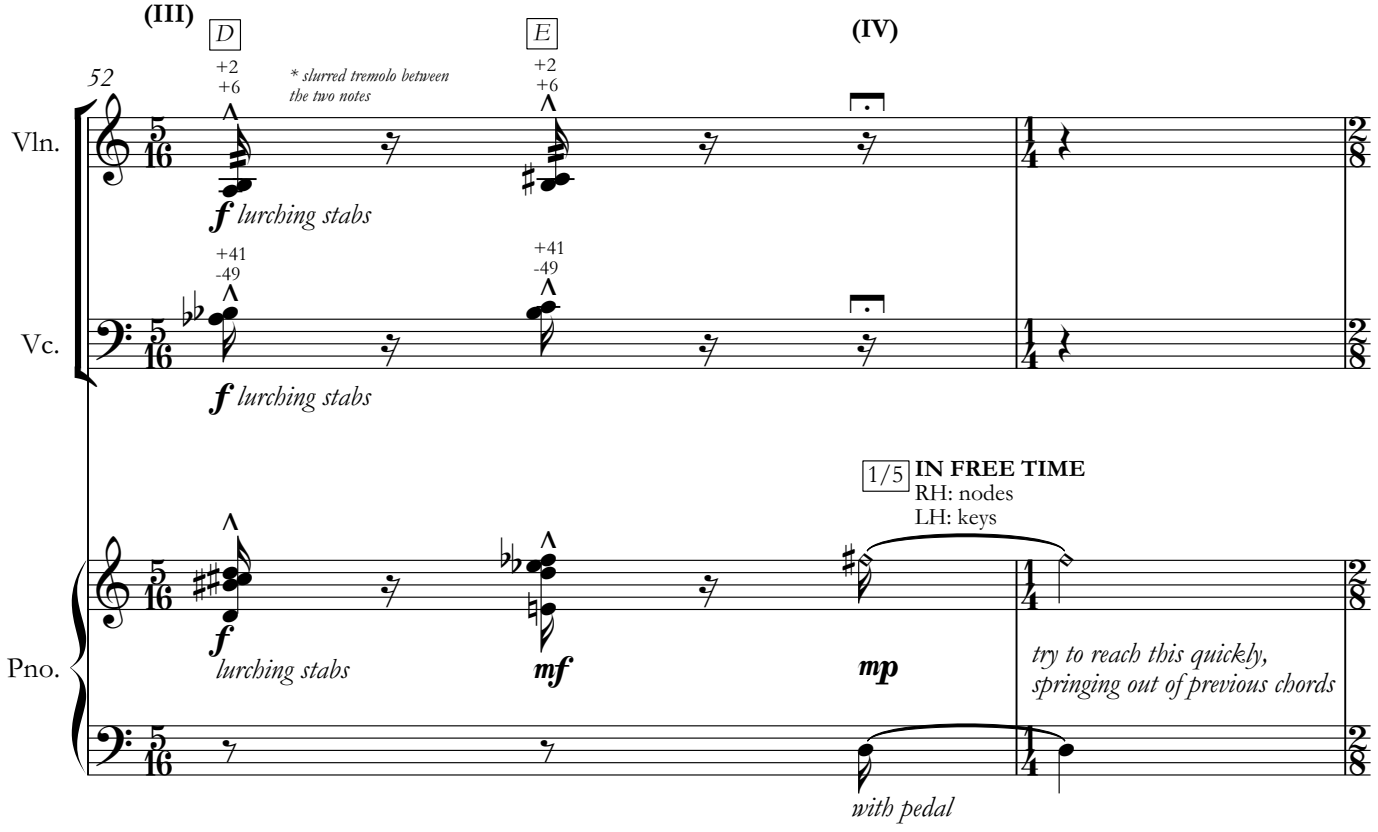

(I)
arco (poco tasto)
37
-14
-14
Vln.
p reset; as if opening the piece
arco (poco tasto)
+2
+2
Vc.
p reset; as if opening the piece
15ma
(fingering suggested only)
p reset; as if opening the piece
pp
Pno.
mp

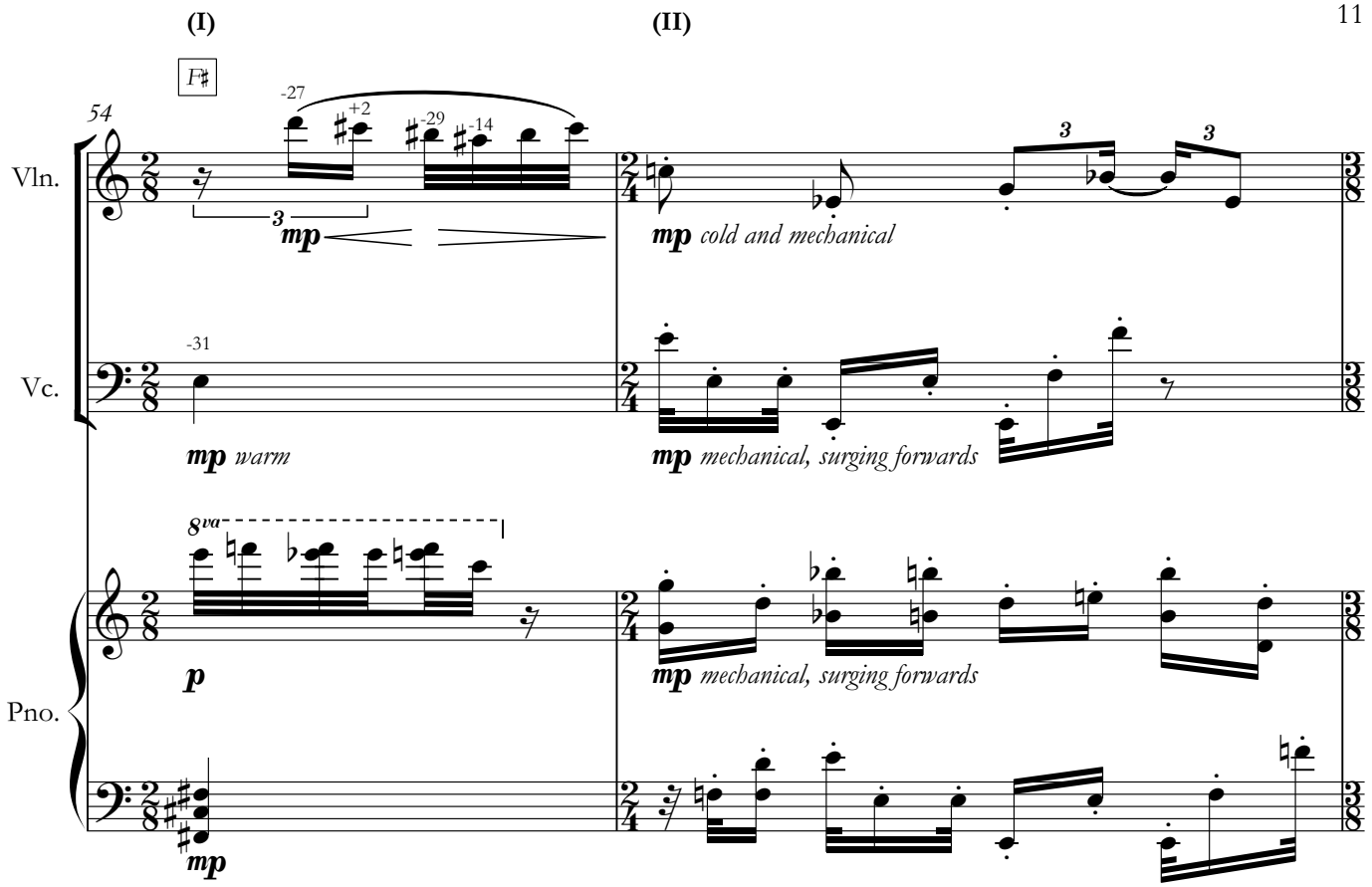

38
(II)
Vln.
Vc.
Pno.
pizz.
mechanical
pizz.
mechanical
mechanical
8vb
(III)
40
arco
E♯
D×
E♯
p astringent,
but getting sweeter
cold and pure
(IV)
pppp
warm, pure
almost inaudible
arco
+5
-27OR+41
p astringent,
but getting sweeter
-27/+41 +2
cold and pure
ppp
warm, pure
almost inaudible
IN FREE TIME
RH: nodes
LH: keys
8va
1/4
1/3
p astringent,
but getting sweeter
almost
weightless
Ped.

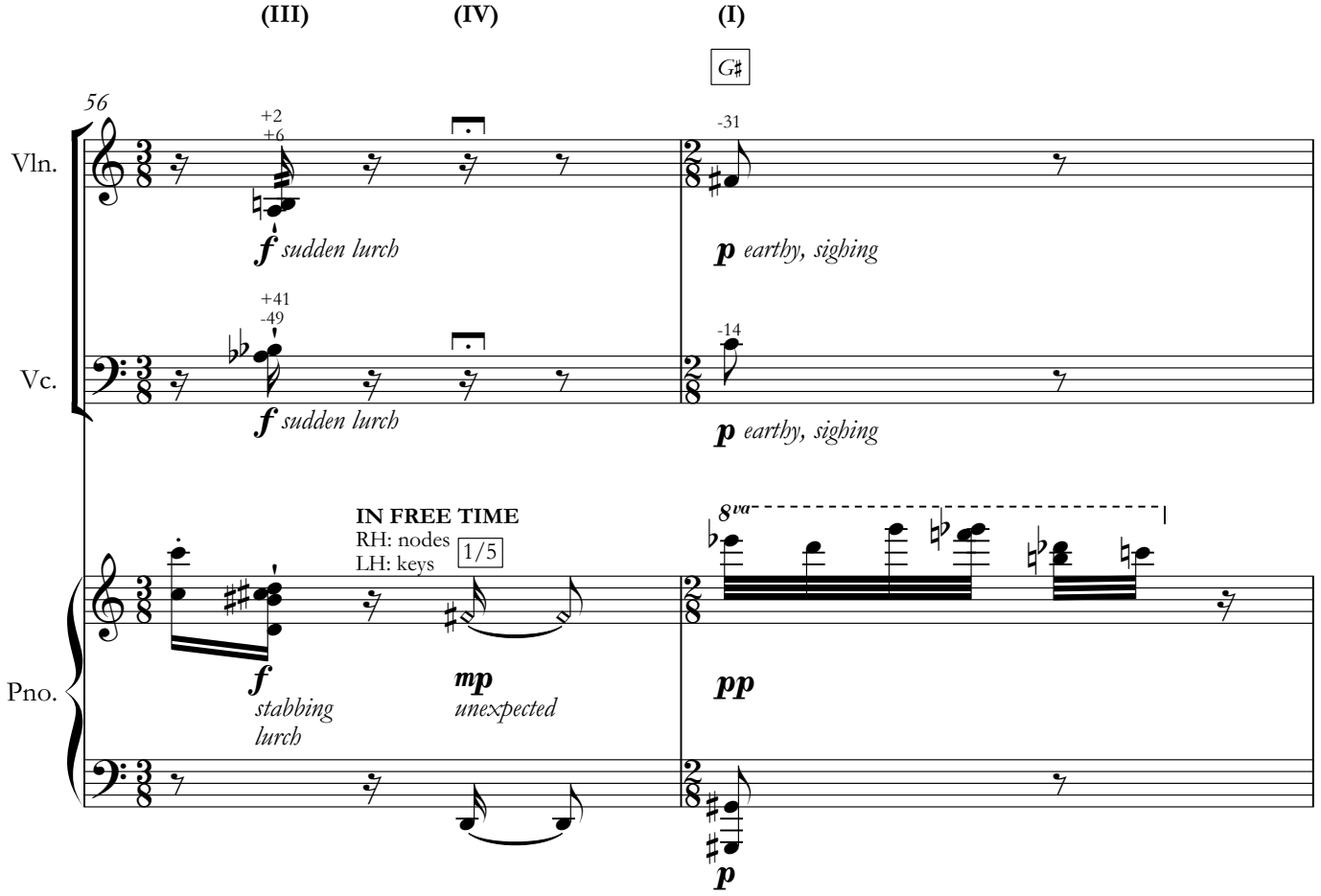

(I)
D
F♯
F
(II)
E
(III)
44
-31
+2
+4
Vln.
p
sf
p
Vc.
sul pont.
ord.
+6
p thrown away, fleetingly
p
poco cresc.
mechanical
p with release
15ma
pp sempre
p mechanical
Pno.

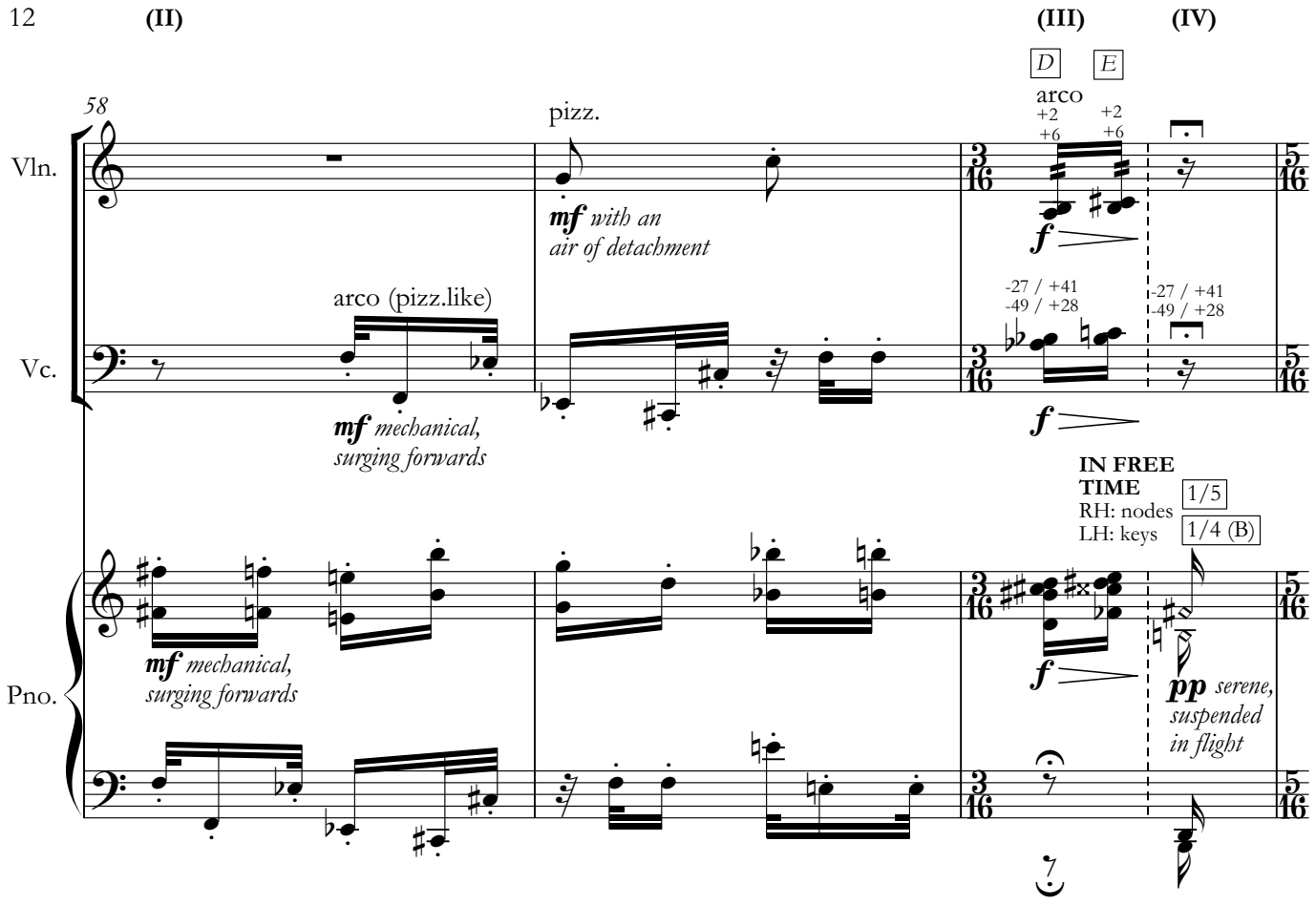

(I)
E
D♯
A
0
-14
15ma
46
(IV)
Vln.
bouncing out of fundamental
nearly loud; joyful
+2
0
Vc.
mp pure, warm
IN FREE TIME
RH: nodes
LH: keys
1/5
1/4
Pno.
pp in deep freeze
mf joyful aggressive!
with pedal
Ped.
mf

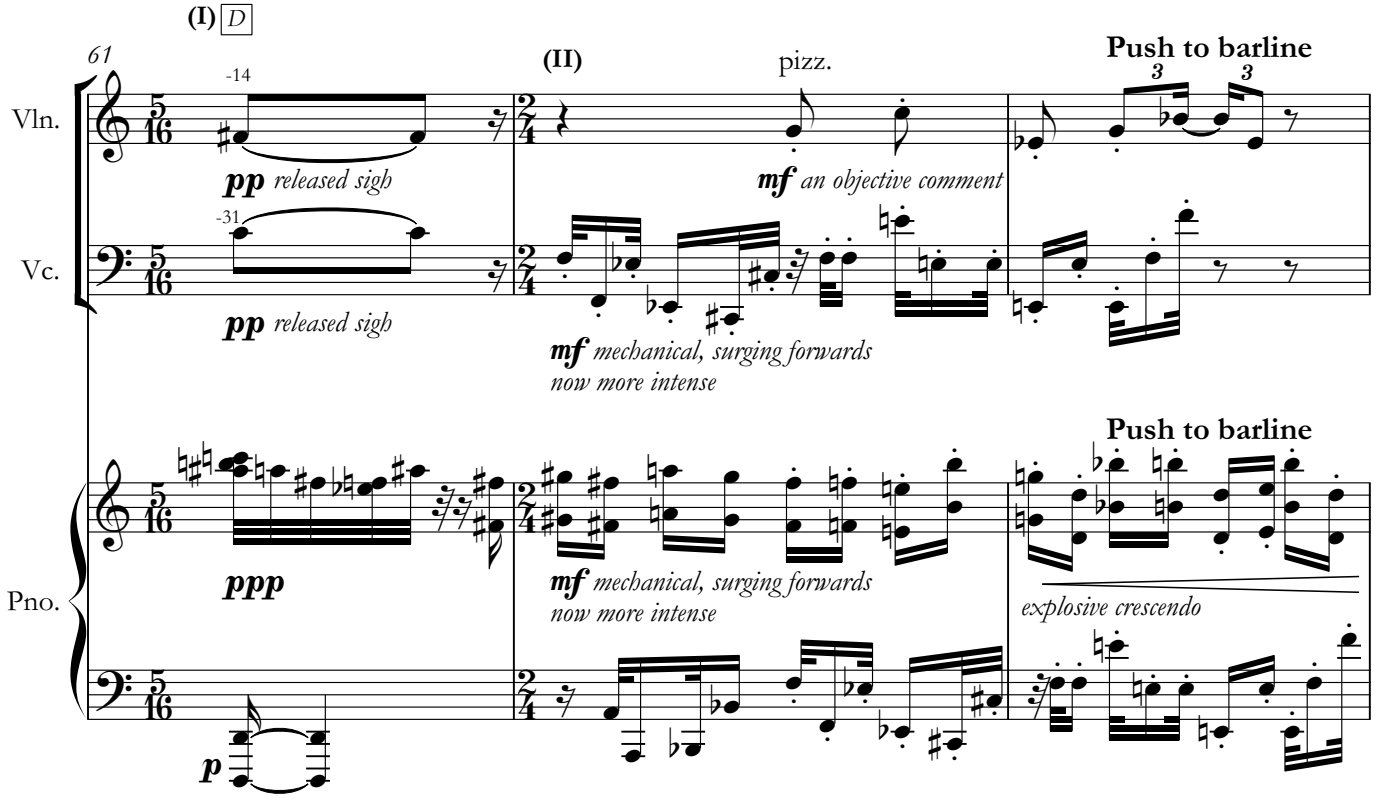

D
50
(II)
Push to barline
Vln.
poco f
poco cresc.
Vc.
poco f
poco cresc.
Push to barline
Pno.
poco f
rabid and mechanical
poco cresc.

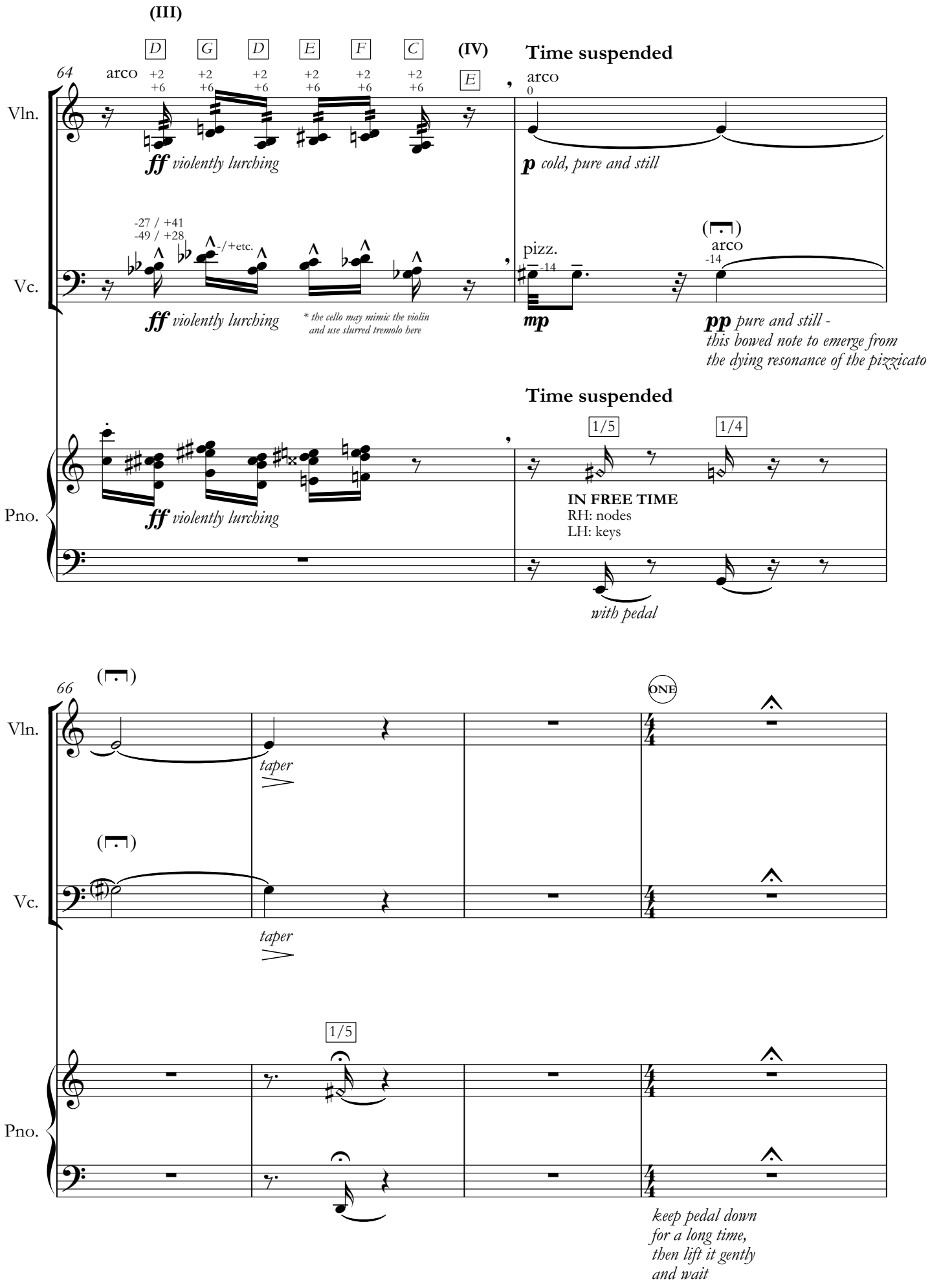

(III)
D
E
(IV)
52
* slurred tremolo between the two notes
Vln.
f lurching stabs
Vc.
f lurching stabs
1/5 IN FREE TIME
RH: nodes
LH: keys
Pno.
f
lurching stabs
mf
mp
try to reach this quickly, springing out of previous chords
with pedal

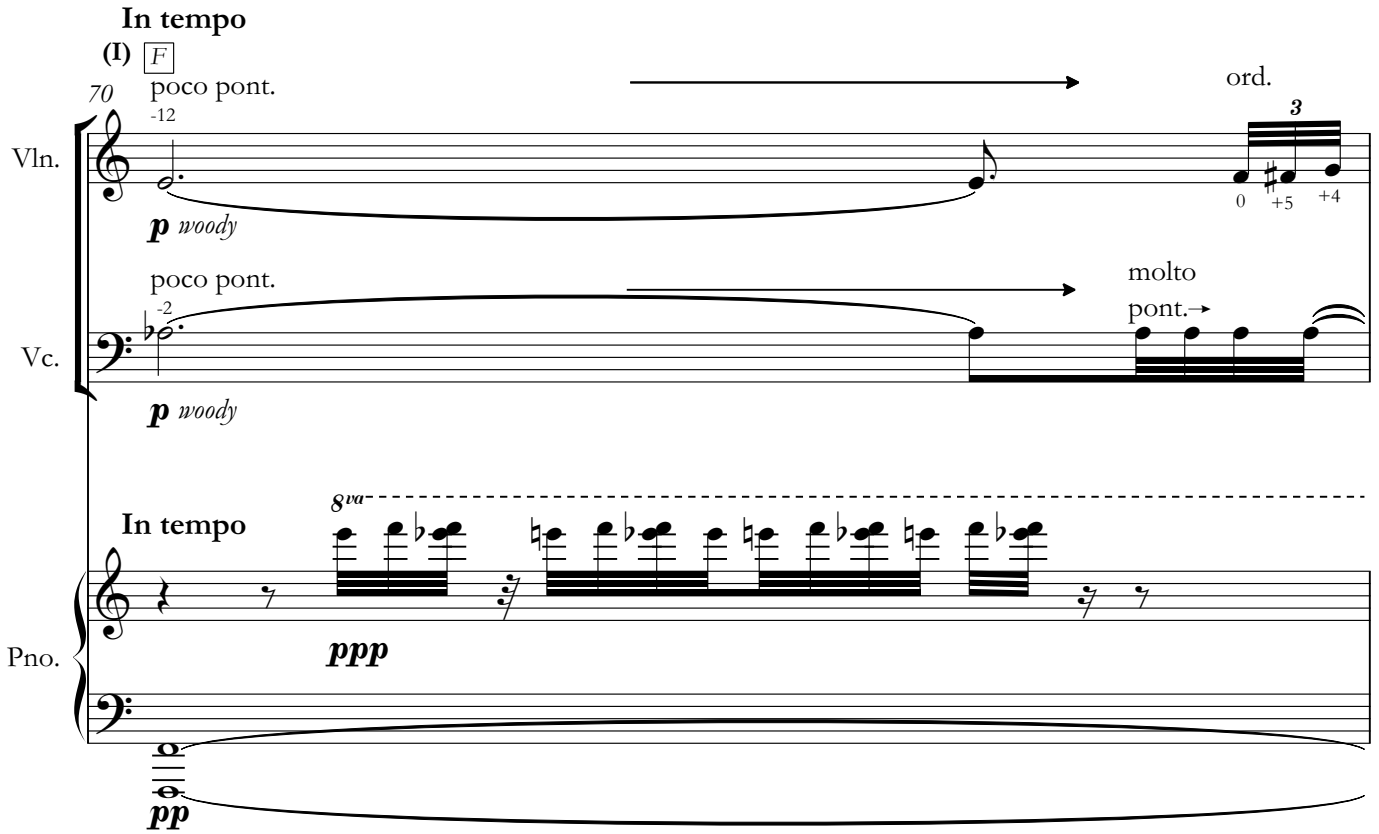

(I)
(II)
F♯
54
Vln.
Vc.
Pno.
-27
+2
-29
-14
-31
3
mp
cold and mechanical
warm
mechanical, surging forwards
8va
p

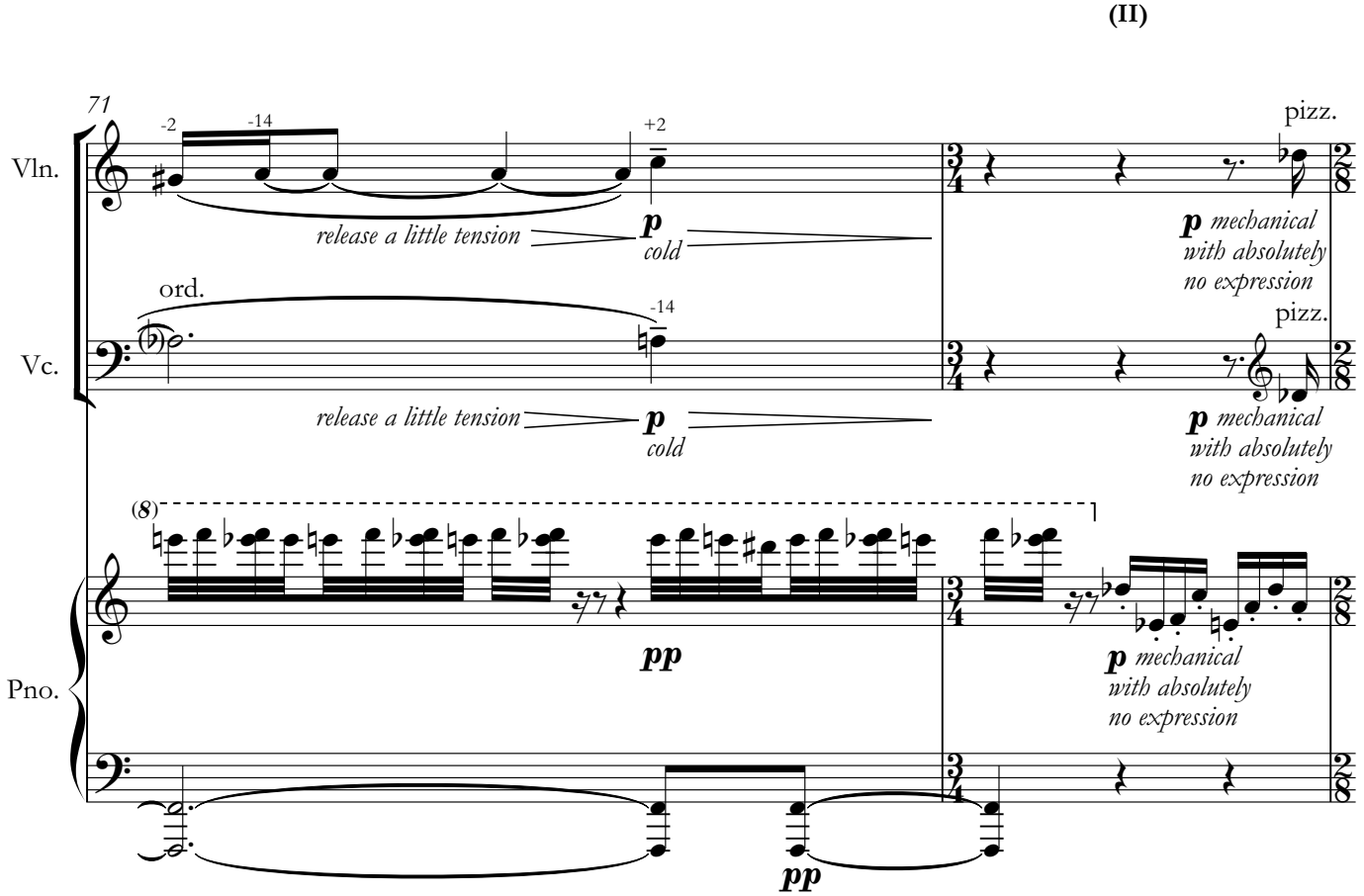

(III)
(IV)
(I)
G♯
56
Vln.
Vc.
Pno.
+2
+6
+41
-49
-31
-14
f
sudden lurch
p
earthy, sighing
IN FREE TIME
RH: nodes
LH: keys
1/5
stabbing
lurch
mp
unexpected
8va
pp

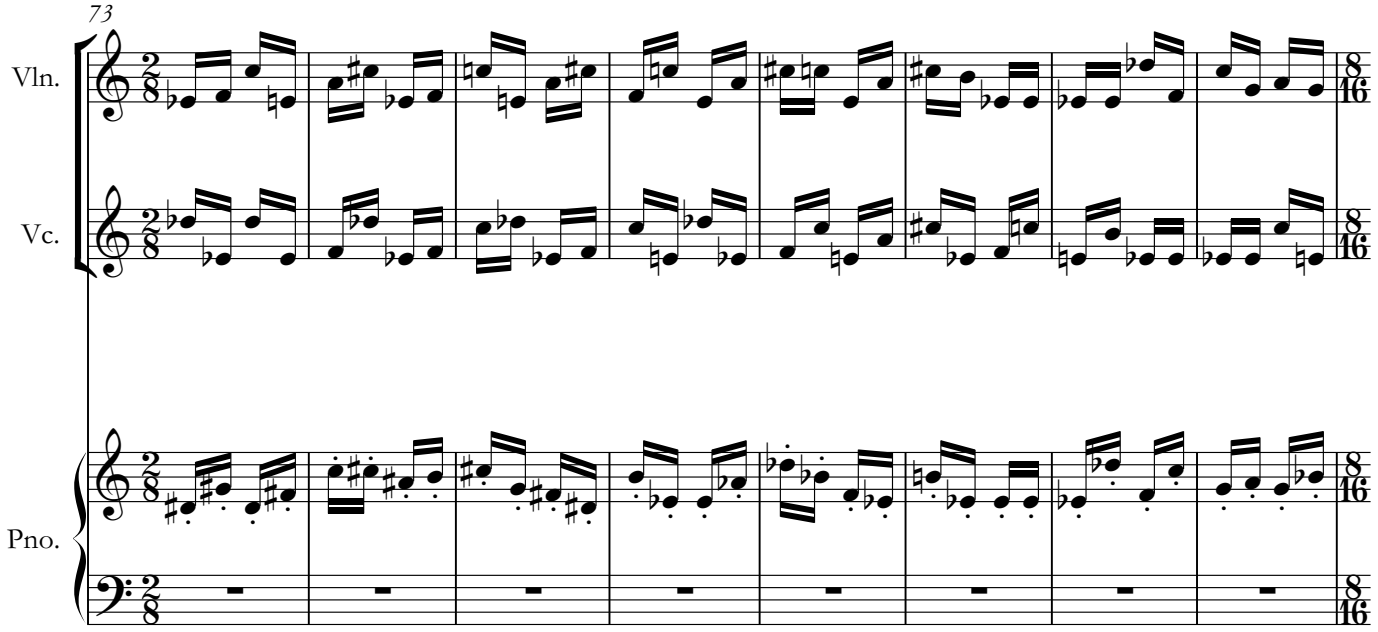

(II)
(III)
(IV)
D
E
58
pizz.
arco
+2
+6
+2
+6
Vln.
mf with an
air of detachment
f
arco (pizz.like)
-27 / +41
-49 / +28
-27 / +41
-49 / +28
Vc.
mf mechanical,
surging forwards
f
IN FREE
TIME
RH: nodes
LH: keys
1/5
1/4 (B)
mf mechanical,
surging forwards
f
pp serene,
suspended
in flight
Pno.

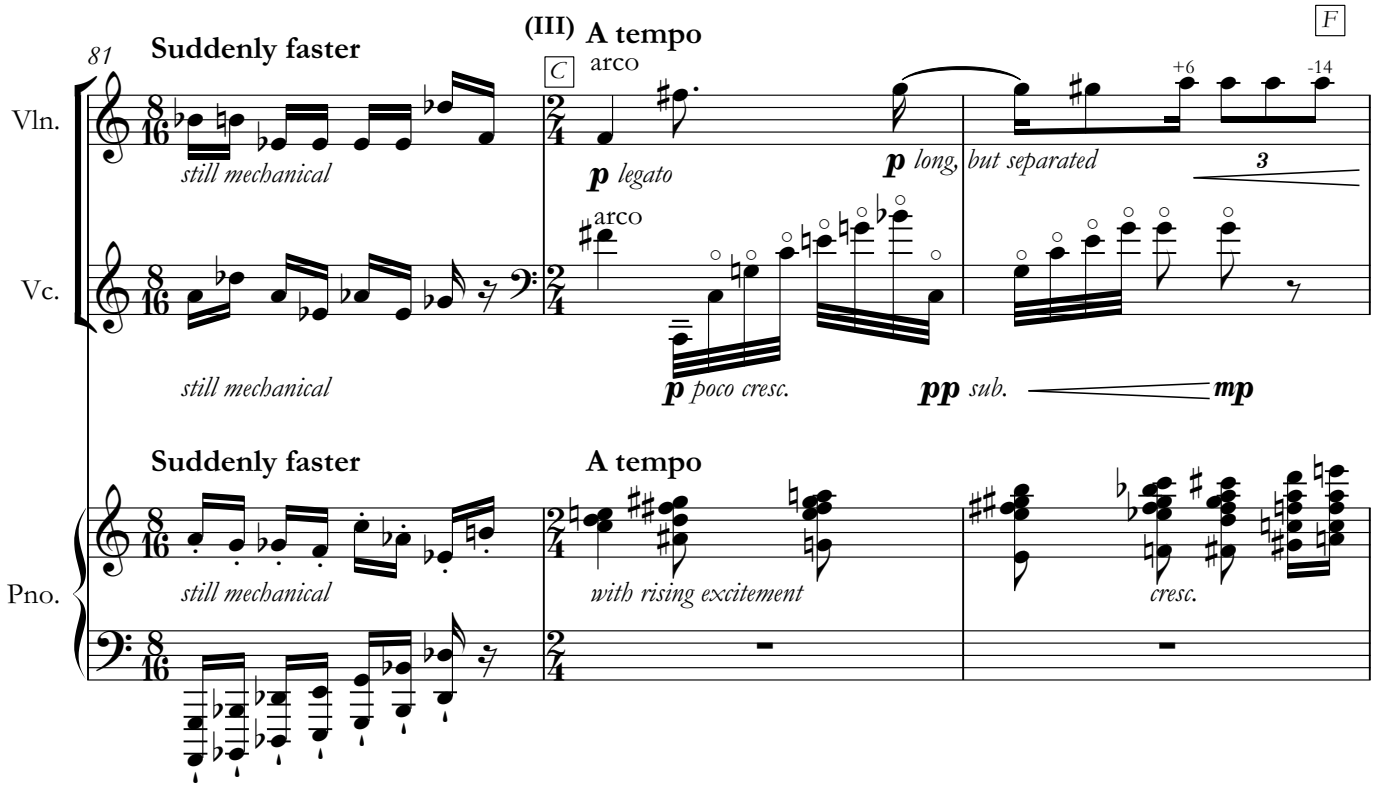

(I)
D
61
-14
(II)
pizz.
Push to barline
3
3
Vln.
pp released sigh
mf an objective comment
-31
Vc.
pp released sigh
mf mechanical, surging forwards
now more intense
Push to barline
ppp
mf mechanical, surging forwards
now more intense
explosive crescendo
Pno.
p

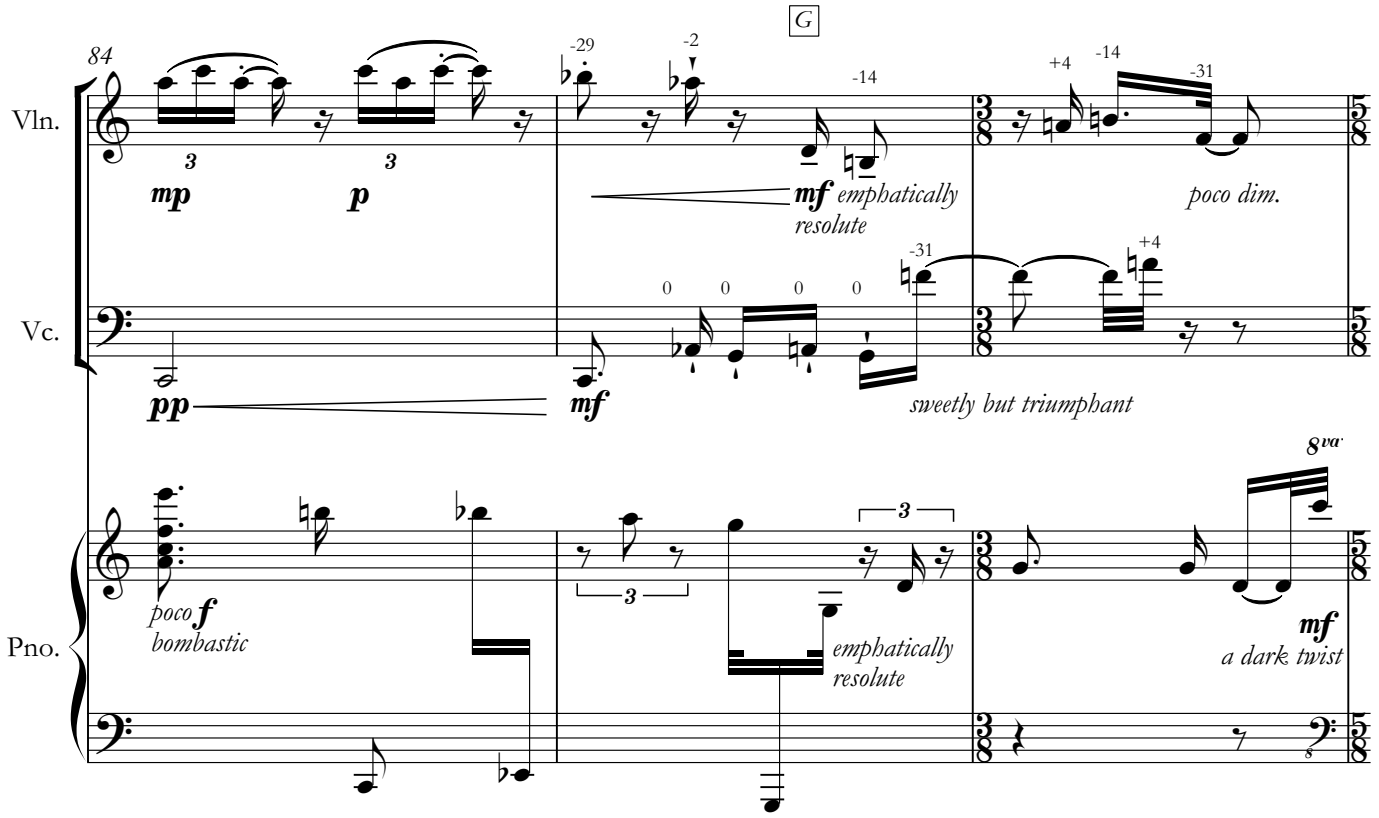

(III)
D G D E F C
(IV)
E
Time suspended
64
arco
+2 +6
ff violently lurching
arco
0
p cold, pure and still
Vln.
-27 / +41
-49 / +28
-/+etc.
pizz.
-14
(𝅝)
arco
-14
Vc.
ff violently lurching
* the cello may mimic the violin and use slurred tremolo here
mp
pp pure and still - this bowed note to emerge from the dying resonance of the pizzicato
Time suspended
1/5
1/4
Pno.
ff violently lurching
IN FREE TIME
RH: nodes
LH: keys
with pedal
66
(𝅝)
ONE
Vln.
taper
(𝅝)
Vc.
taper
1/5
Pno.
keep pedal down for a long time, then lift it gently and wait

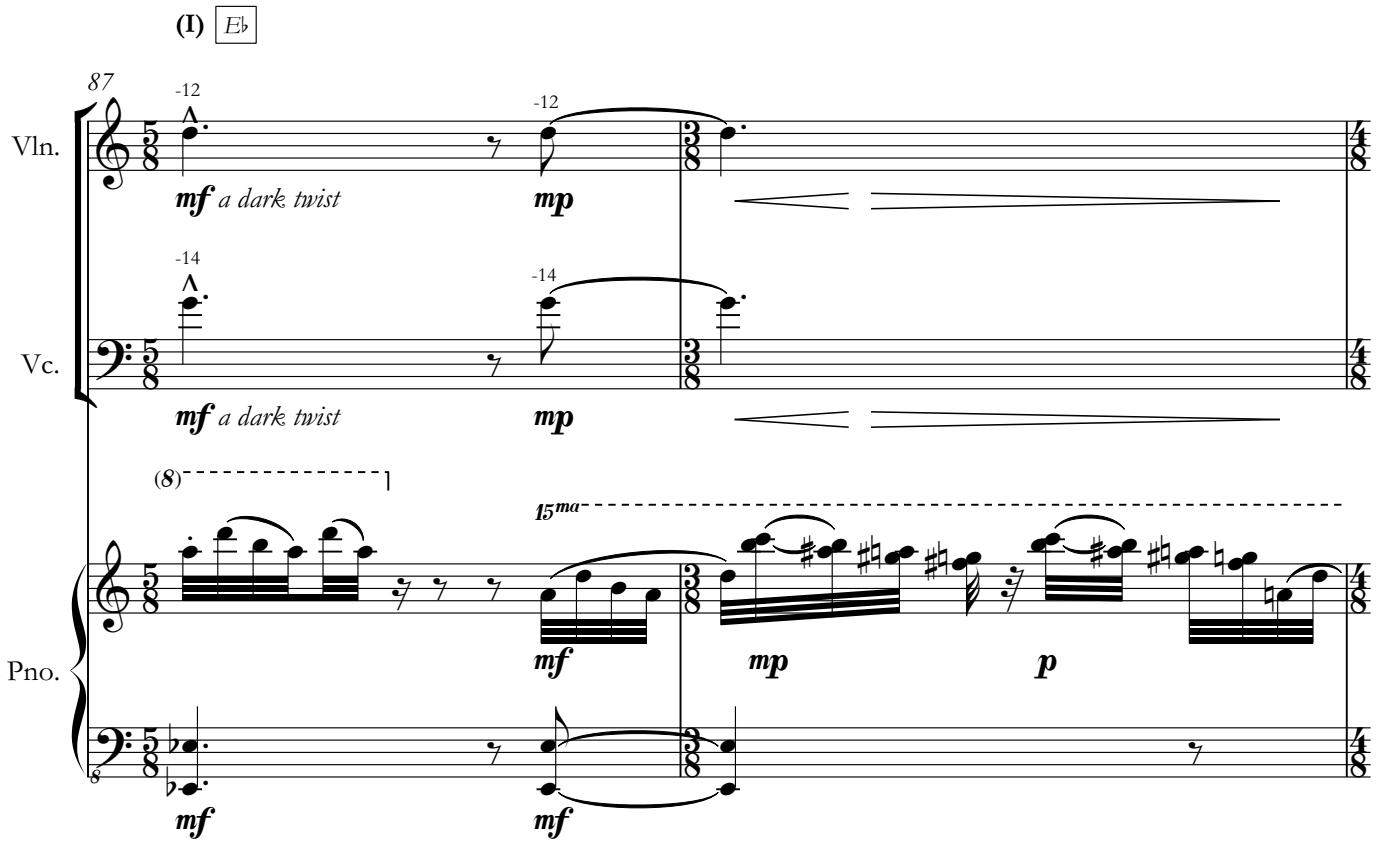

In tempo
(I)
F
70
poco pont.
-12
ord.
3
Vln.
p woody
0
+5
+4
poco pont.
molto
pont.
-2
Vc.
p woody
8va
In tempo
Pno.
ppp
pp

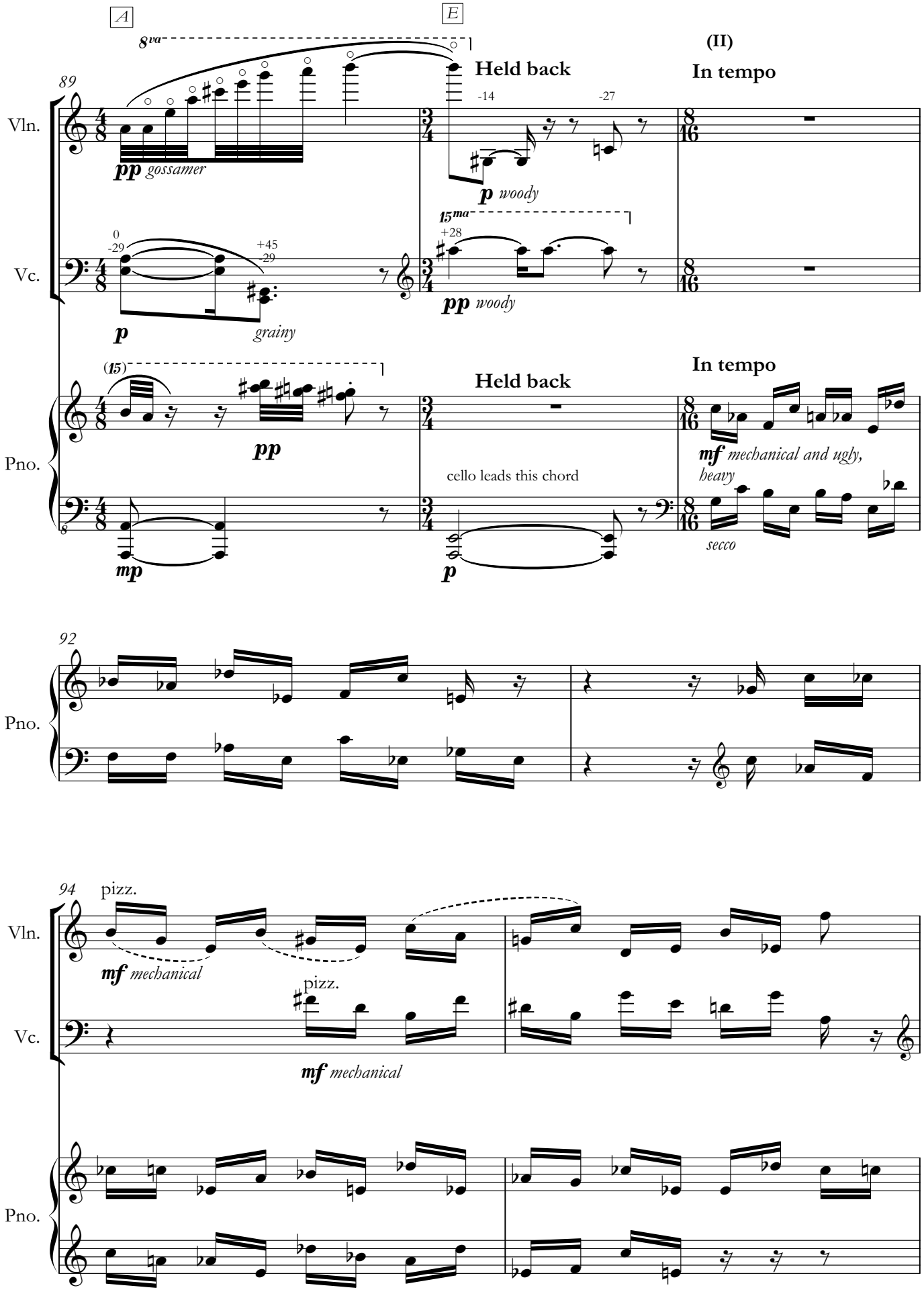

(II)
71
-2
-14
+2
pizz.
Vln.
release a little tension
p
cold
p mechanical
with absolutely
no expression
ord.
-14
pizz.
Vc.
release a little tension
p
cold
p mechanical
with absolutely
no expression
(8)
pp
p mechanical
with absolutely
no expression
Pno.
pp

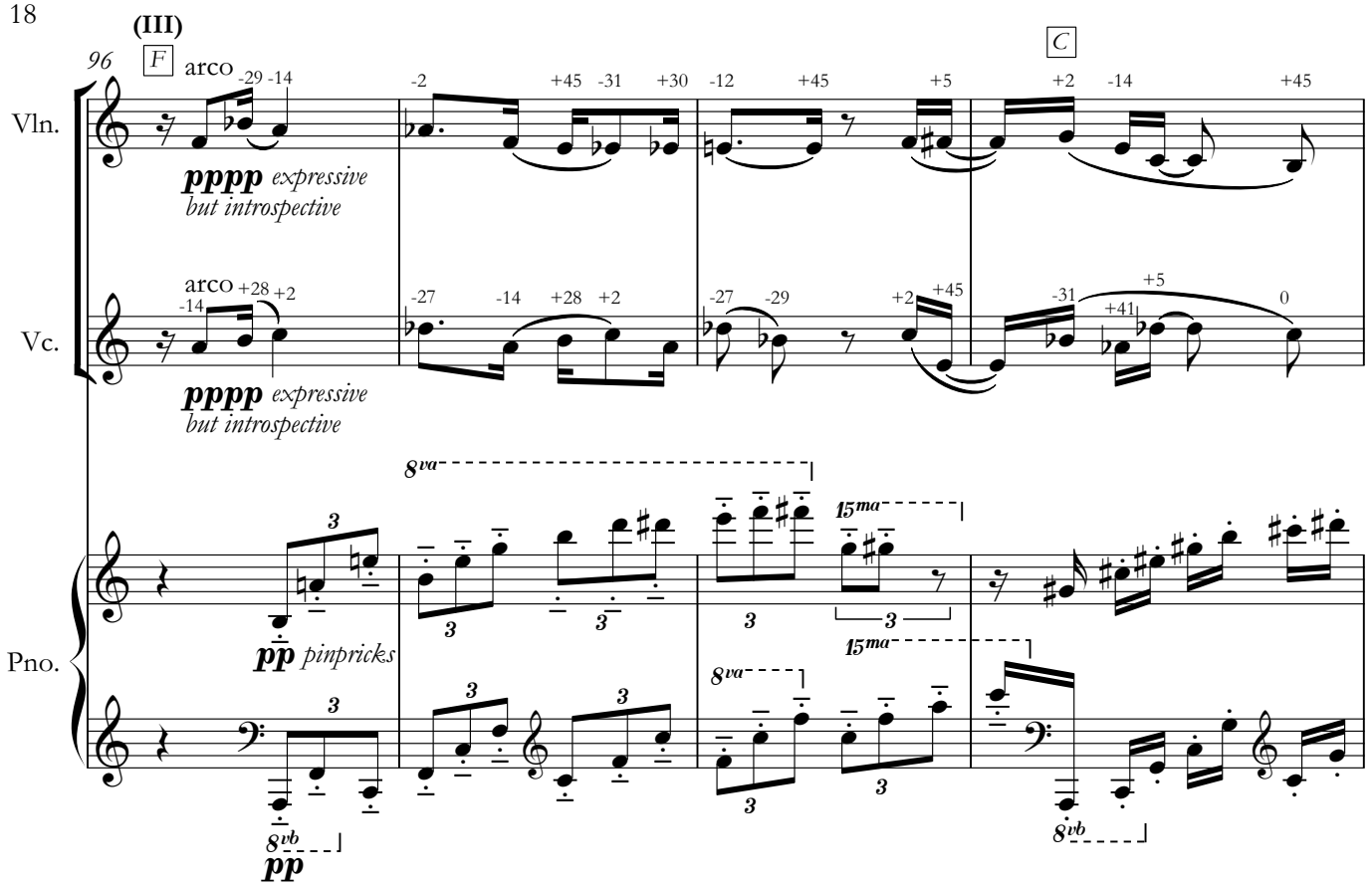

73
Vln.
Vc.
Pno.

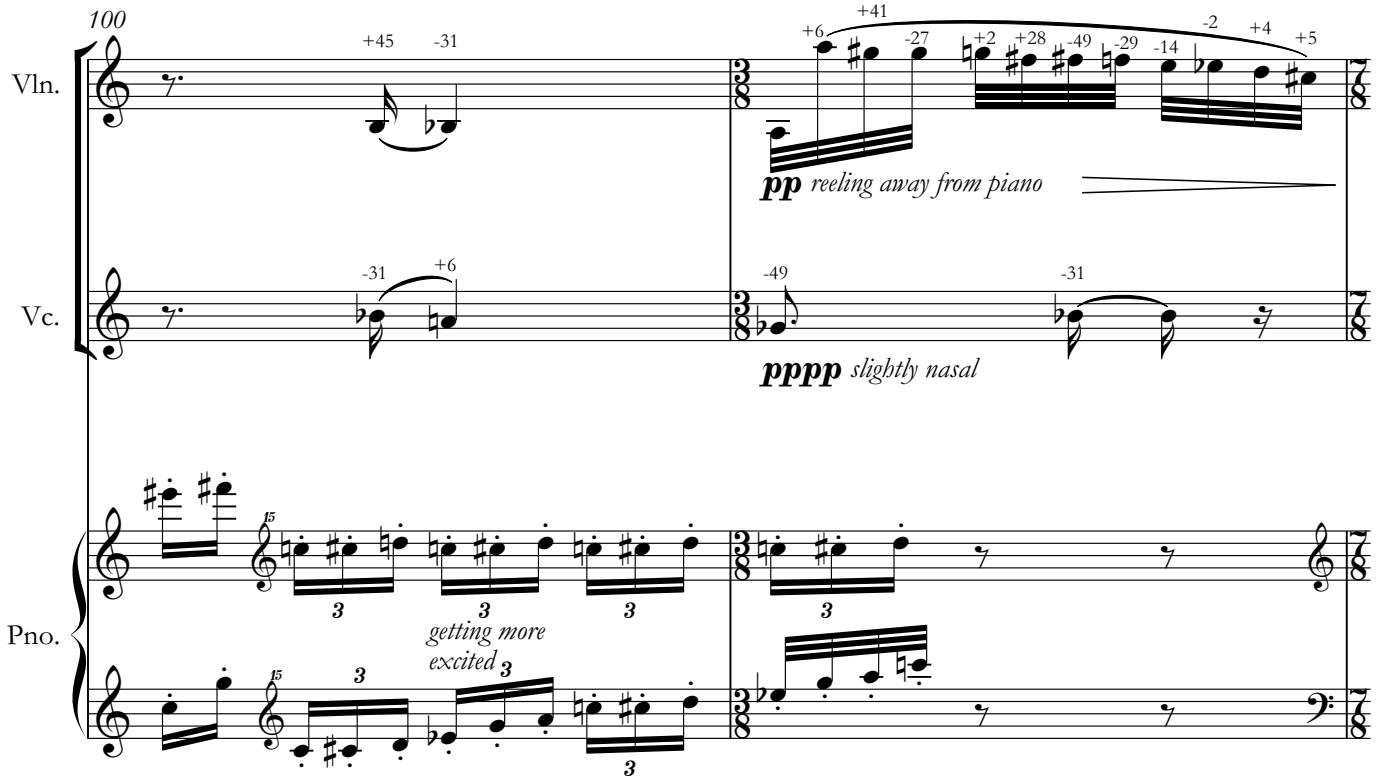

81
Suddenly faster
(III) A tempo
C
arco
F
+6
-14
Vln.
still mechanical
p legato
p long, but separated
3
Vc.
arco
still mechanical
p poco cresc.
pp sub.
mp
Suddenly faster
A tempo
Pno.
still mechanical
with rising excitement
cresc.

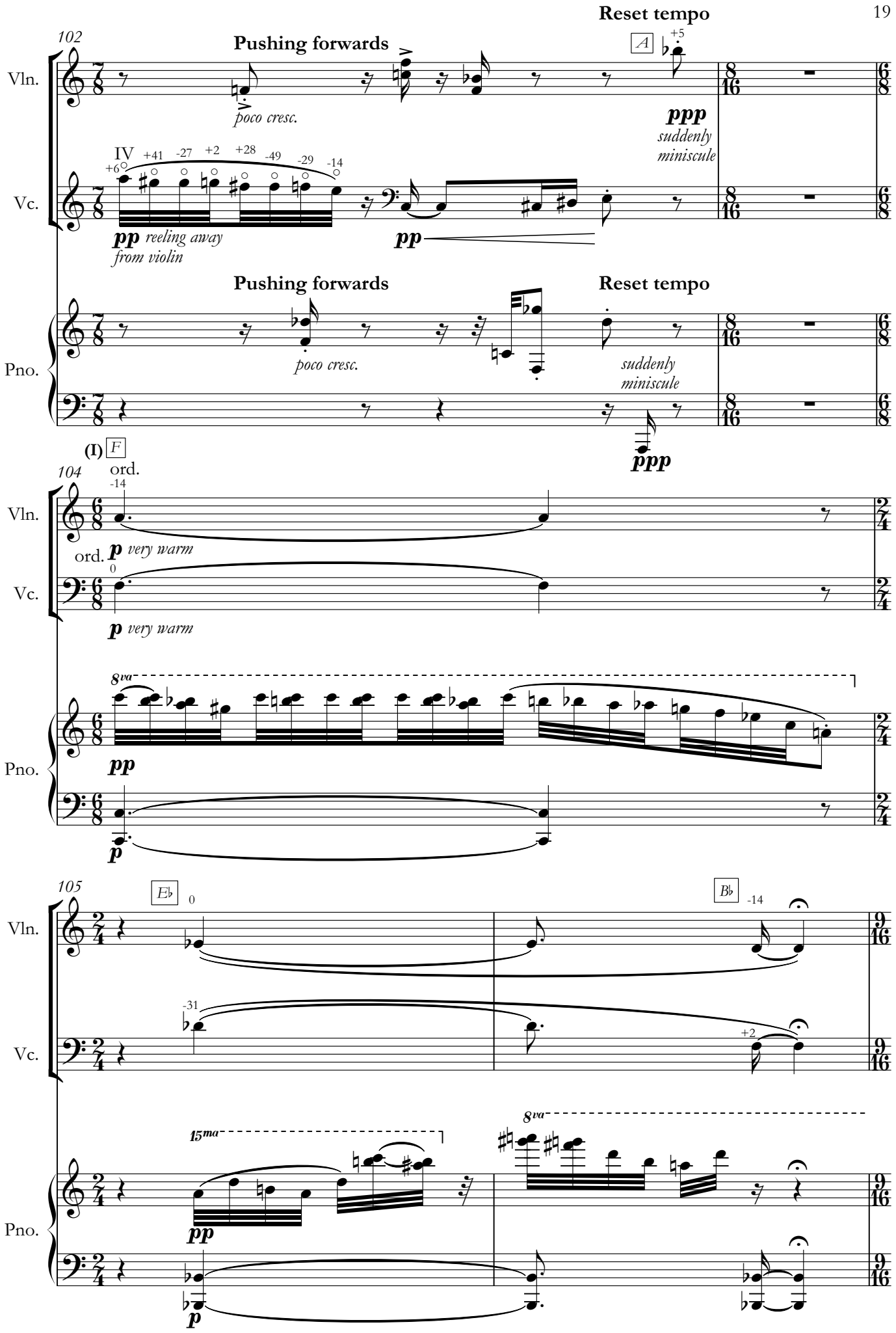

G
84
Vln.
Vc.
Pno.
mp
p
mf emphatically resolute
poco dim.
pp
mf
sweetly but triumphant
poco f bombastic
emphatically resolute
8va
mf a dark twist

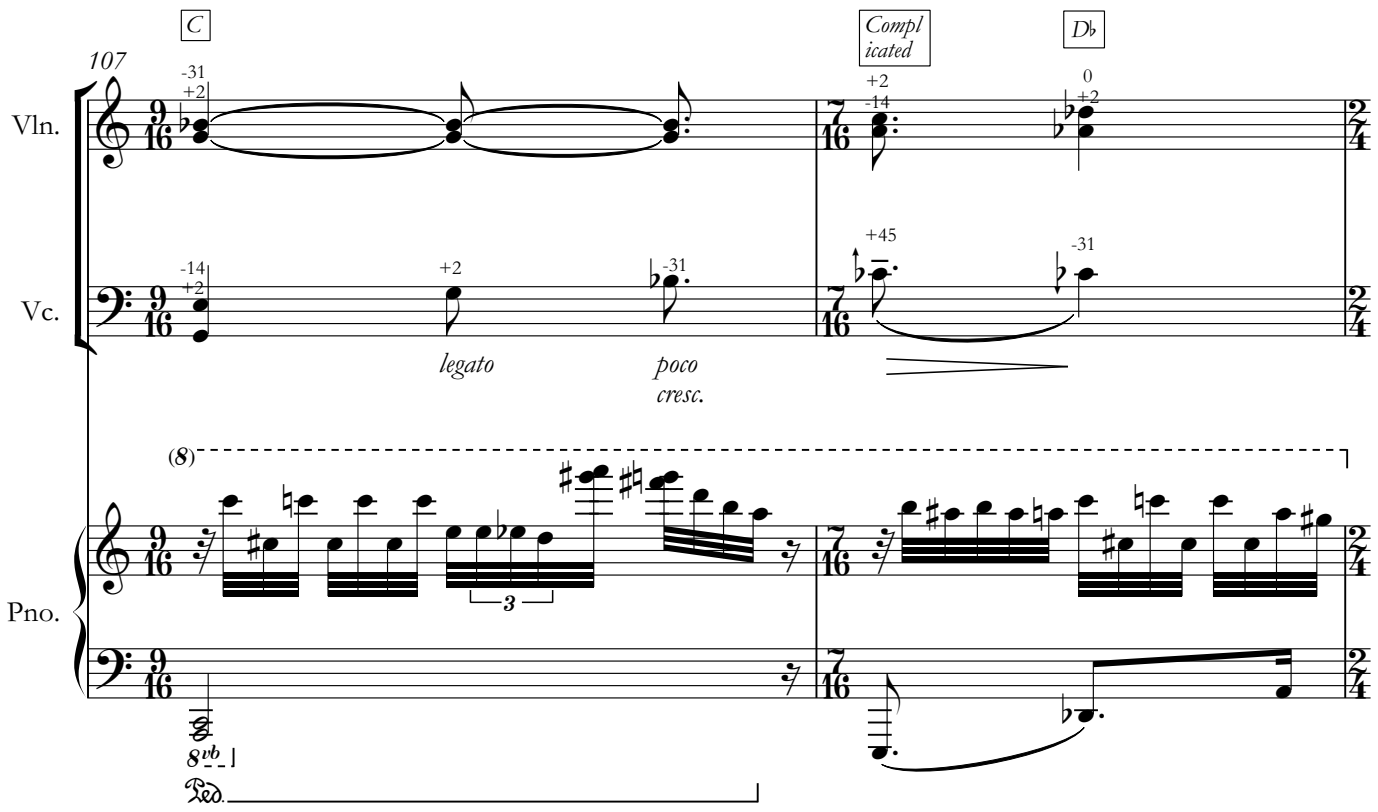

(I) E♭
87
Vln.
Vc.
Pno.
mf a dark twist
mp
15ma
mf
mp
p
mf
mf

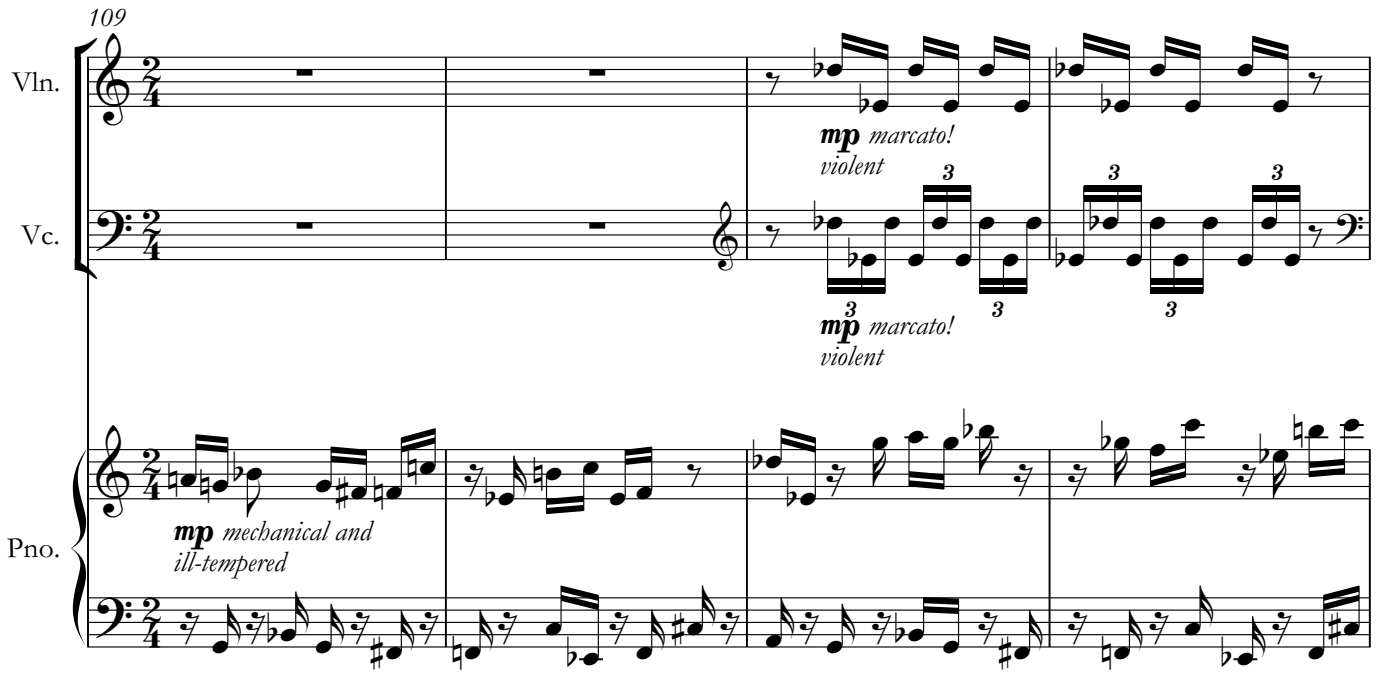

A
E
(II)
8va
Held back
In tempo
89
Vln.
Vc.
Pno.
pp gossamer
p woody
15ma
pp woody
p grainy
(15)
pp
Held back
In tempo
mf mechanical and ugly, heavy
cello leads this chord
mp
p
secco
92
Pno.
94
pizz.
Vln.
mf mechanical
pizz.
Vc.
mf mechanical
Pno.

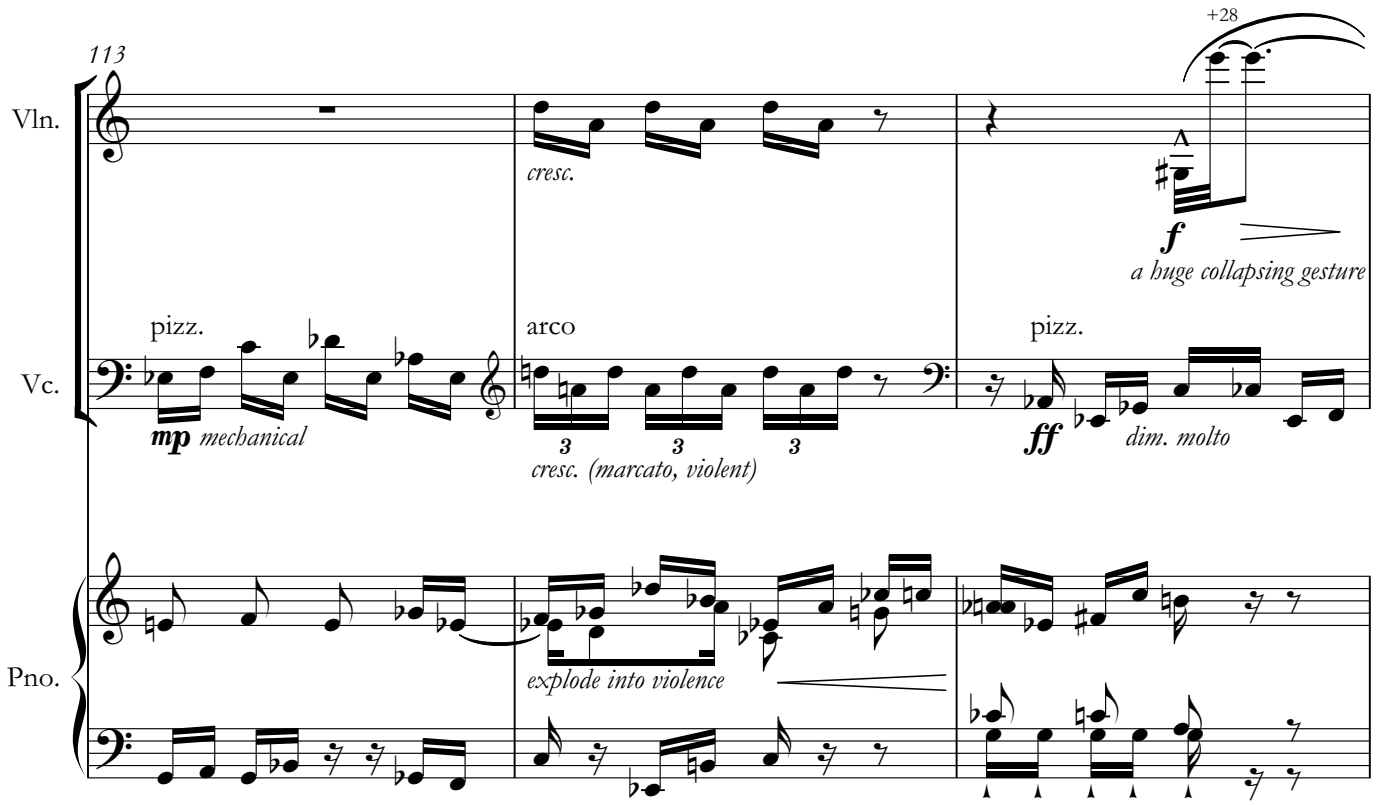

(III)
96
F
arco
C
Vln.
Vc.
Pno.
pppp expressive but introspective
pp pinpricks
8va
15ma
8vb
pp

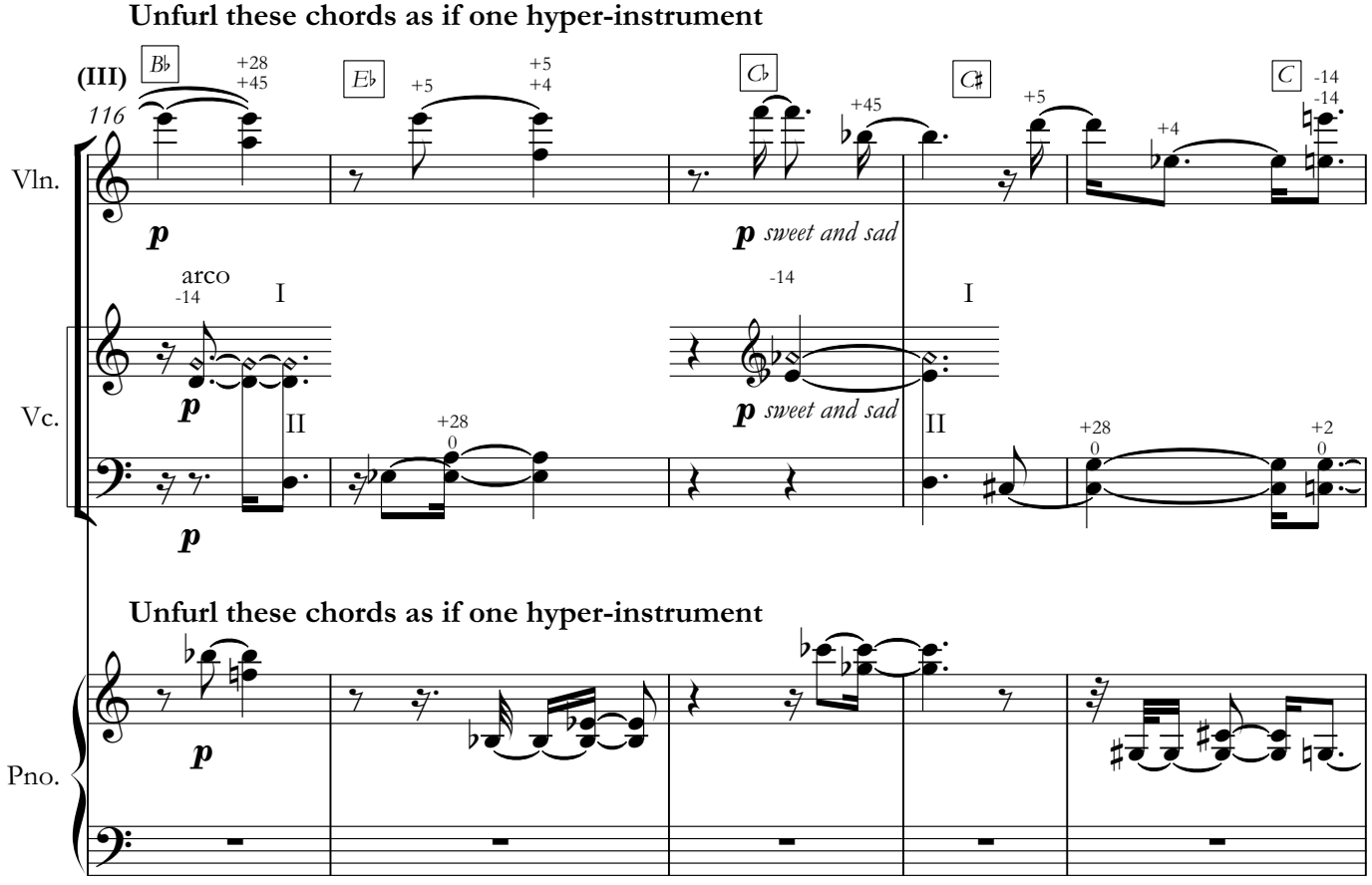

100
Vln.
Vc.
Pno.
pp reeling away from piano
pppp slightly nasal
getting more excited

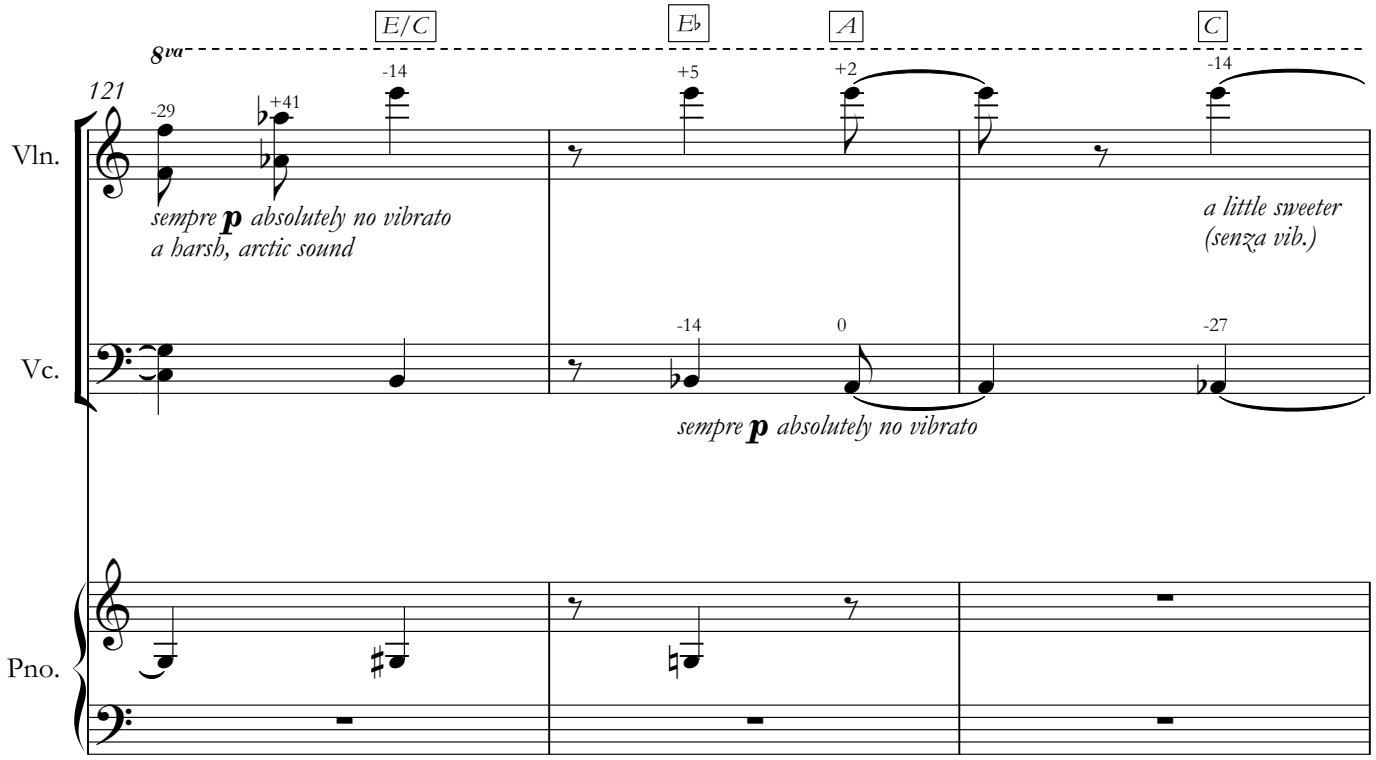

Reset tempo
102
Pushing forwards
A
+5
Vln.
poco cresc.
ppp
suddenly
miniscule
IV
+6
+41
-27
+2
+28
-49
-29
-14
Vc.
pp reeling away
from violin
pp
Pushing forwards
Reset tempo
Pno.
poco cresc.
suddenly
miniscule
ppp
(I)
F
104
ord.
-14
Vln.
p very warm
ord.
0
Vc.
p very warm
8va
Pno.
pp
p
105
E♭
0
B♭
-14
Vln.
-31
Vc.
+2
15ma
8va
Pno.
pp
p

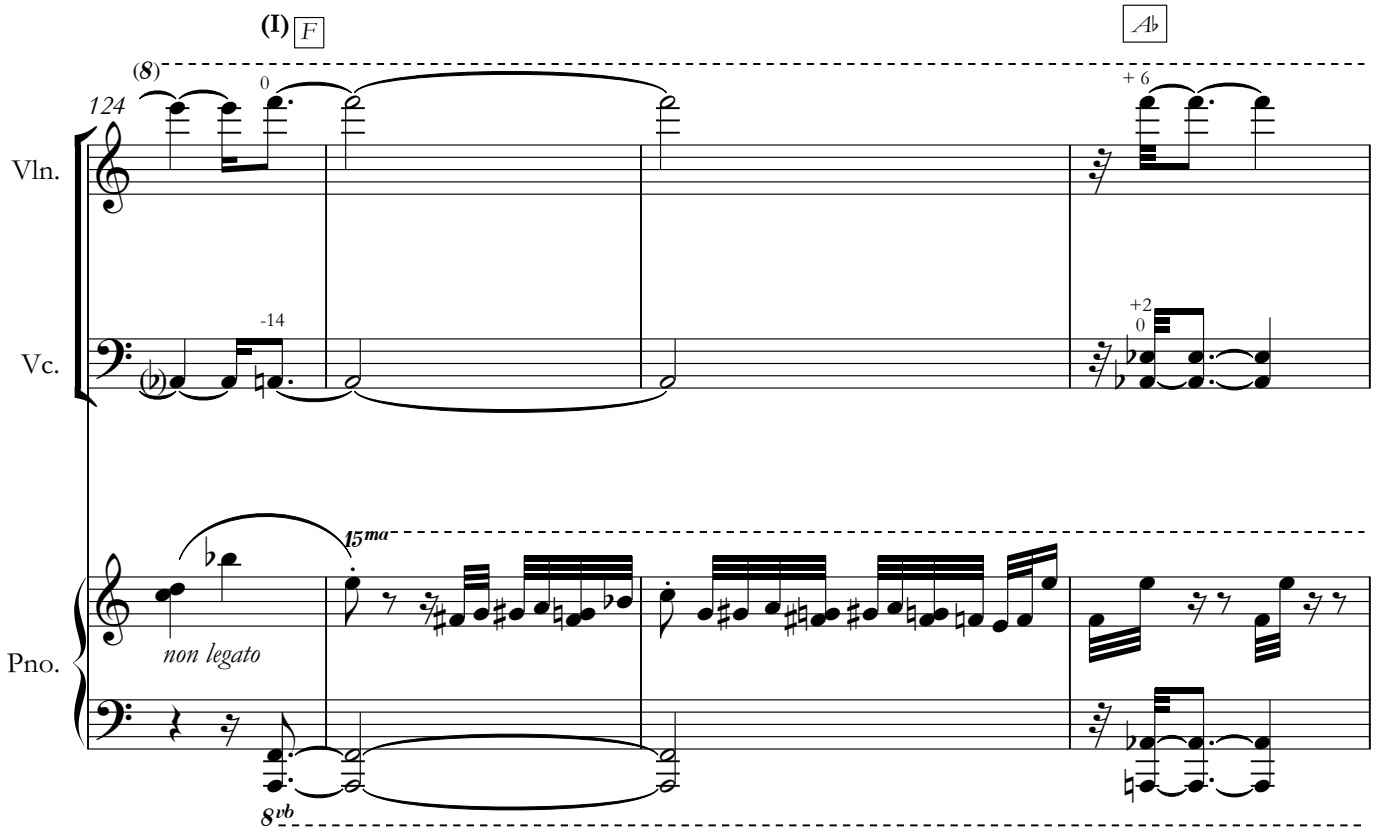

C
Compl
icated
Db
107
Vln.
Vc.
Pno.
legato
poco
cresc.
8vb

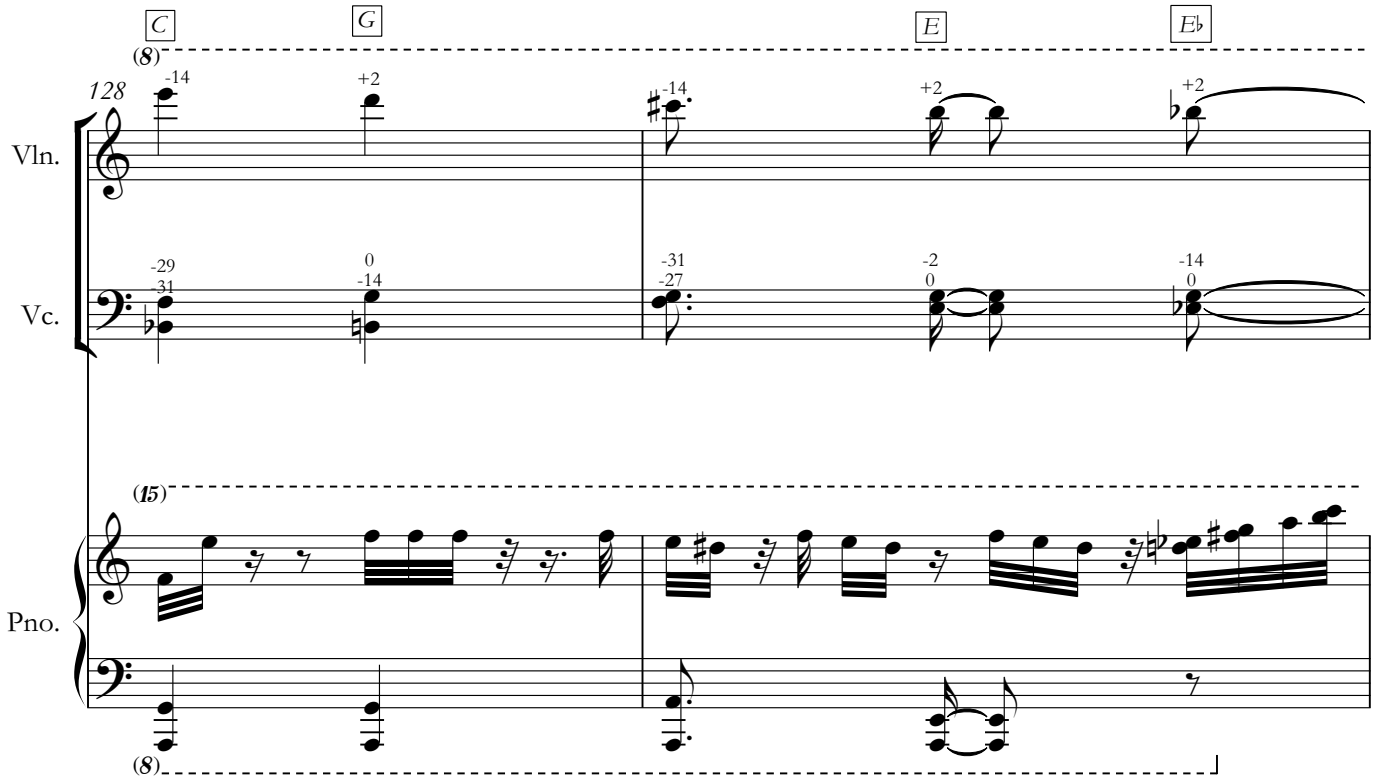

109
Vln.
Vc.
Pno.
mp marcato!
violent
mp marcato!
violent
mp mechanical and
ill-tempered

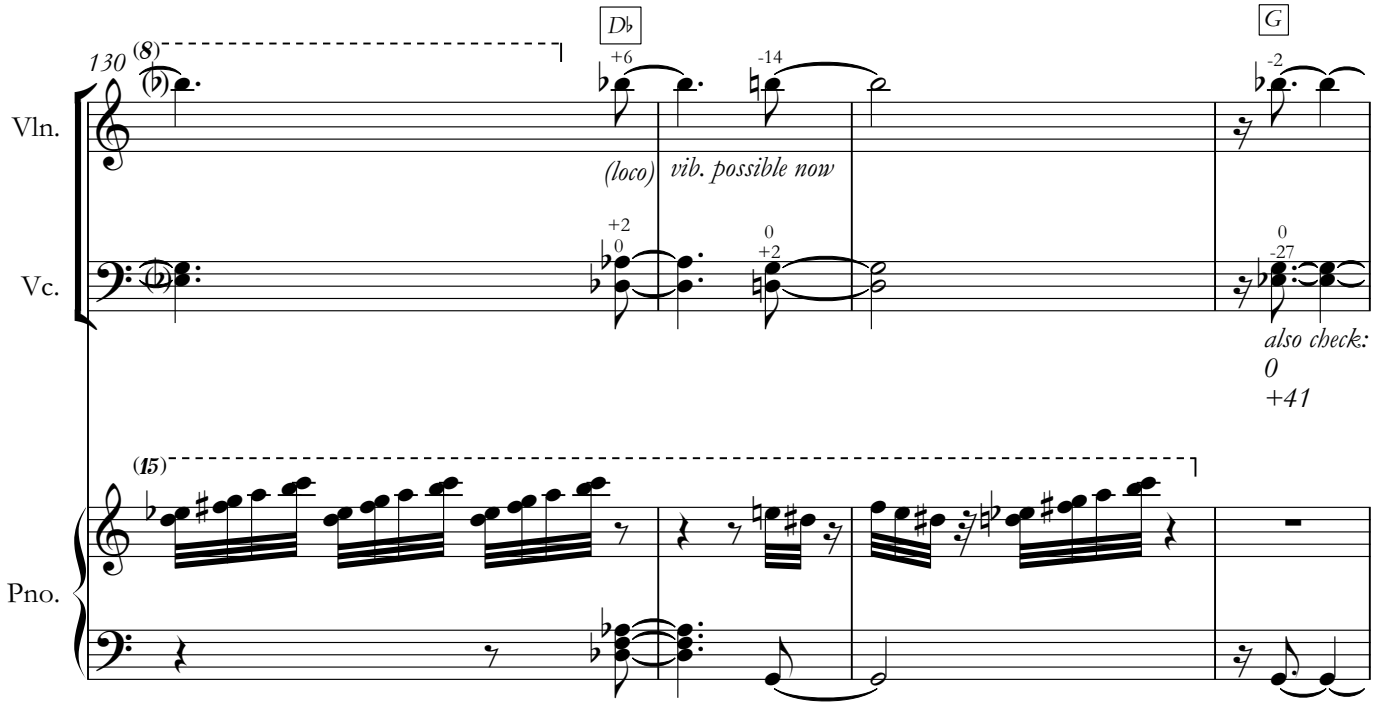

113
Vln.
Vc.
Pno.
+28
cresc.
f
a huge collapsing gesture
pizz.
arco
pizz.
mp mechanical
3 3 3
cresc. (marcato, violent)
ff dim. molto
explode into violence

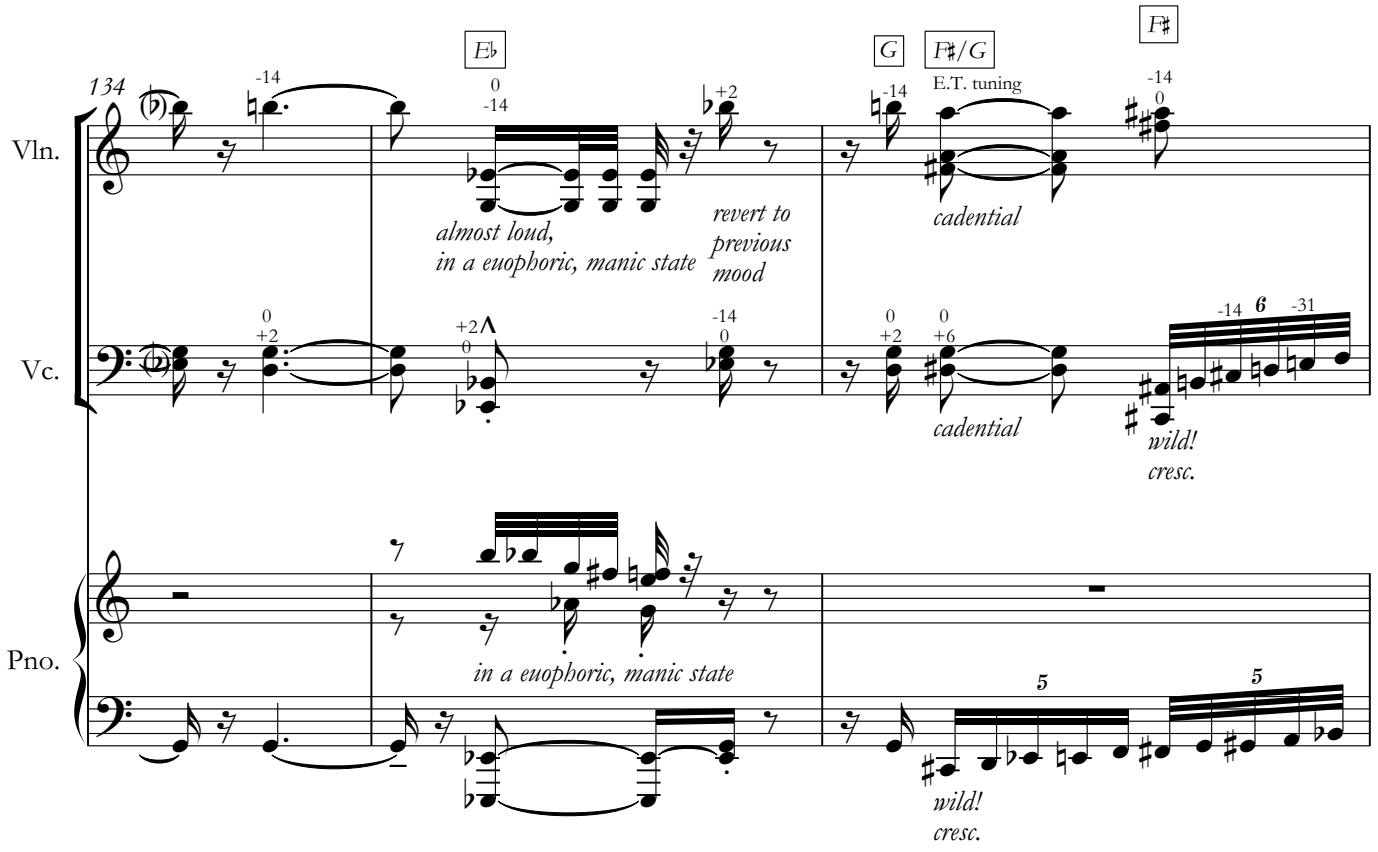

Unfurl these chords as if one hyper-instrument
(III)
116
Vln.
Vc.
Pno.
B♭
E♭
C♭
C♯
C
+28 +45
+5
+5 +4
+45
+5
+4
-14 -14
p
p sweet and sad
arco
-14
I
II
+28 0
+2 0
Unfurl these chords as if one hyper-instrument

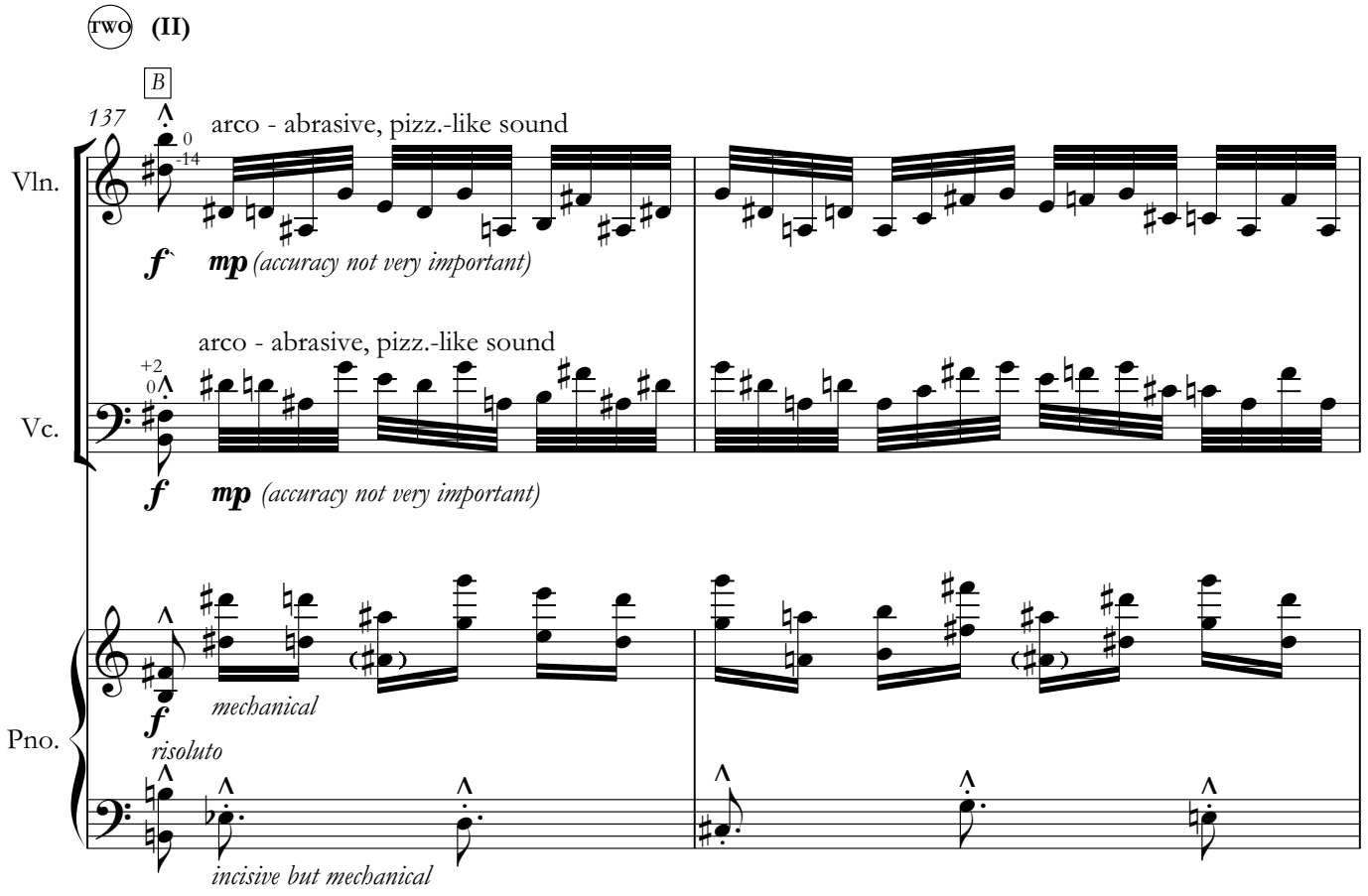

E/C
E♭
A
C
8va
121
Vln.
Vc.
Pno.
-29
+41
-14
+5
+2
-14
sempre p absolutely no vibrato
a harsh, arctic sound
a little sweeter
(senza vib.)
-14
0
-27
sempre p absolutely no vibrato

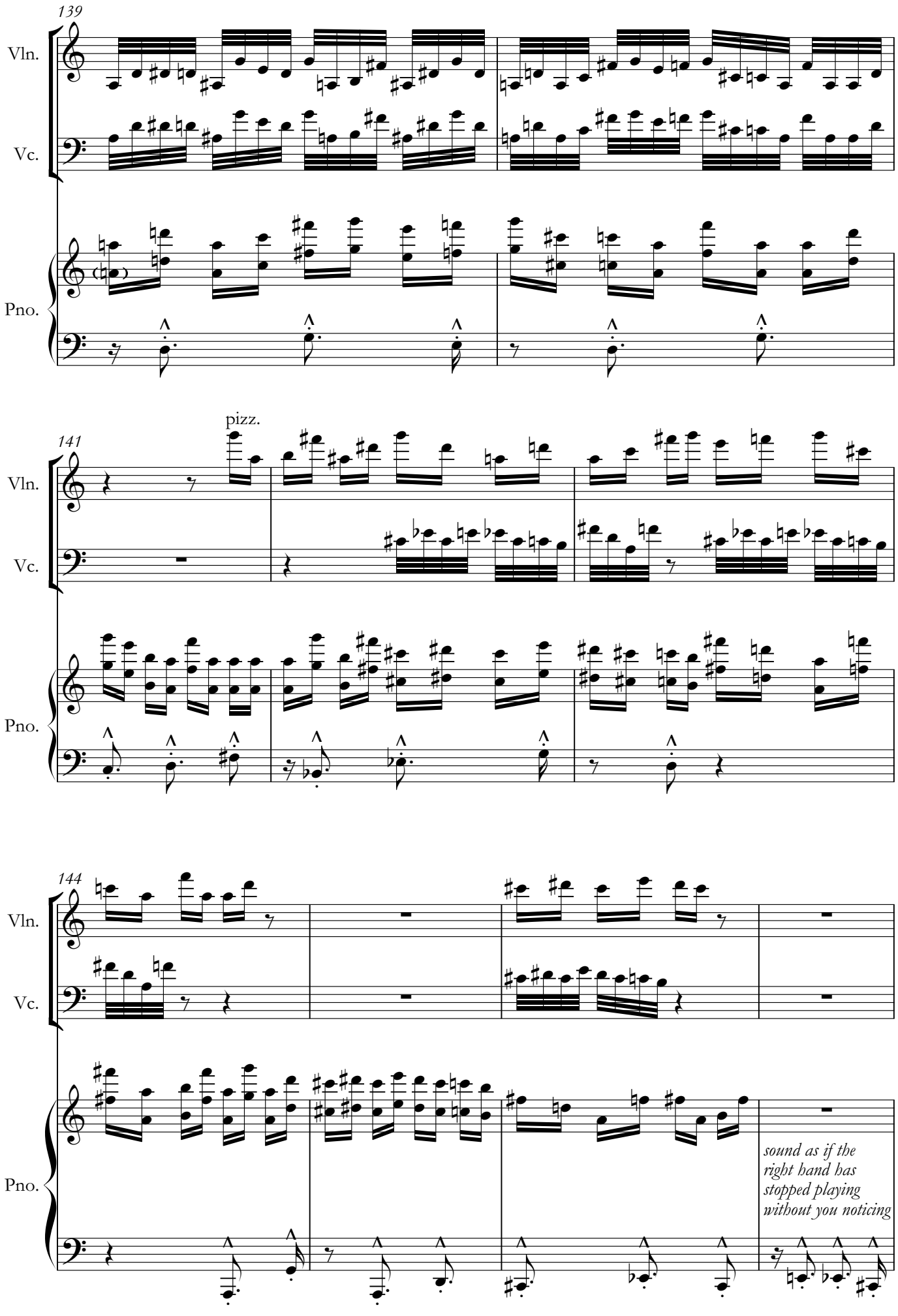

(I) F
A♭
(8)
124
Vln.
Vc.
Pno.
0
+ 6
-14
+2
0
15ma
non legato
8vb

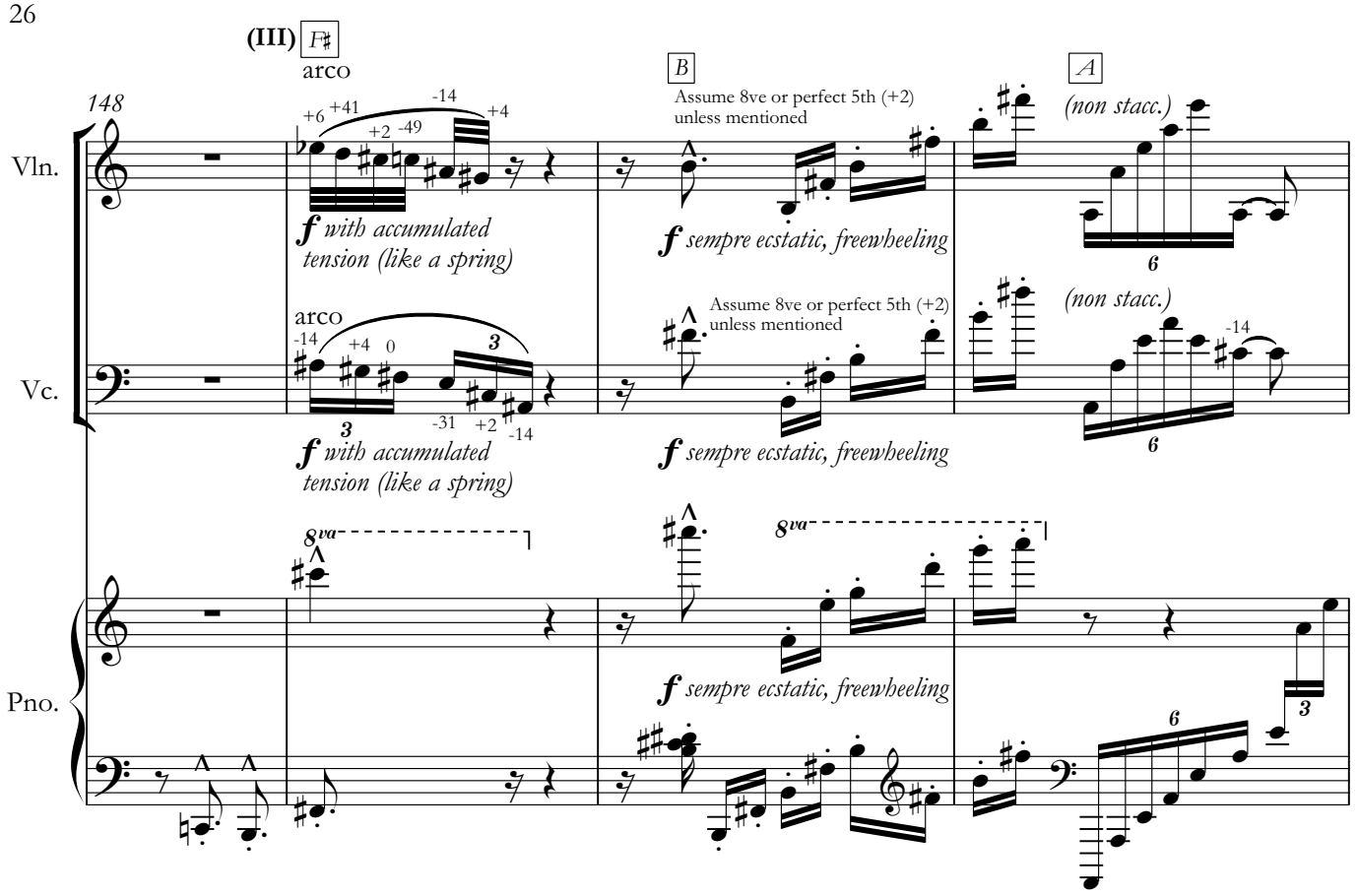

C
G
E
Eb
(8)
128
Vln.
Vc.
Pno.
(15)
(8)

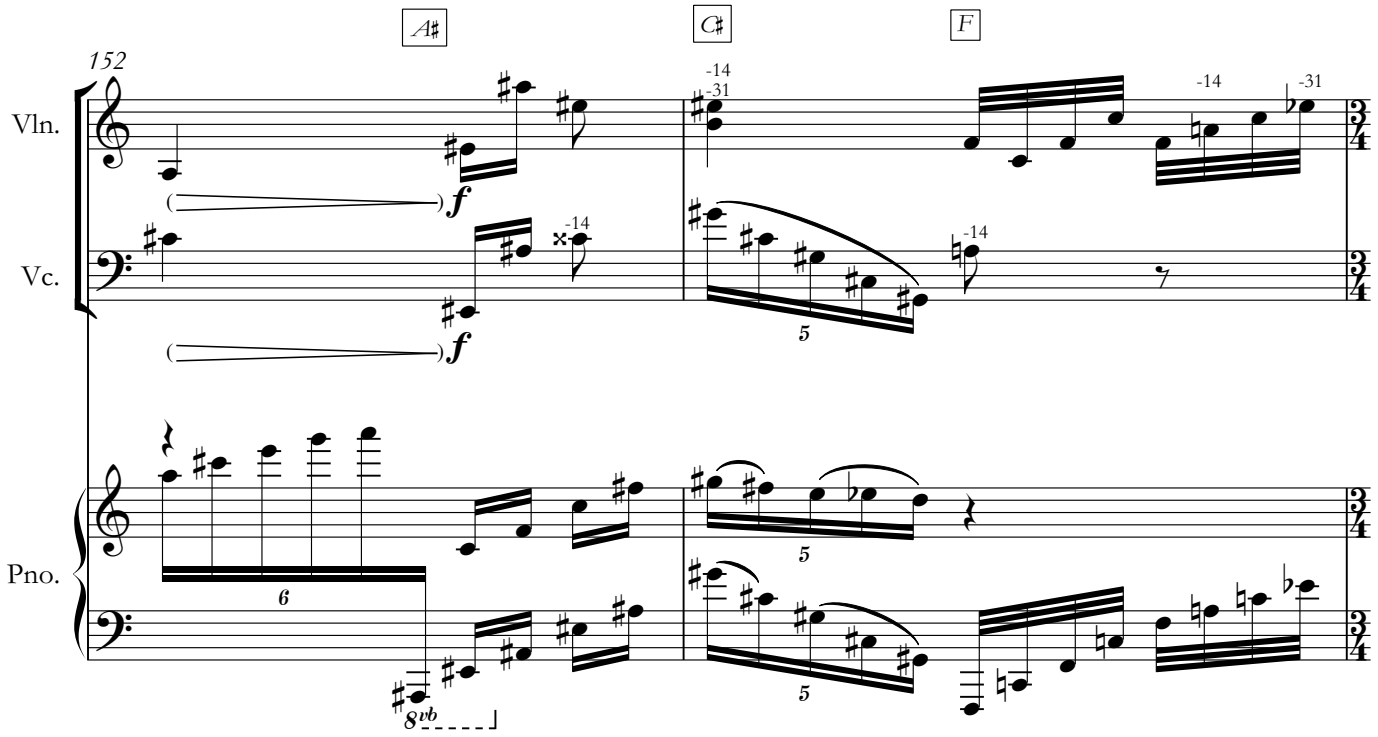

Db
G
130
(8)
Vln.
Vc.
Pno.
(loco)
vib. possible now
also check:
0
+41
(15)

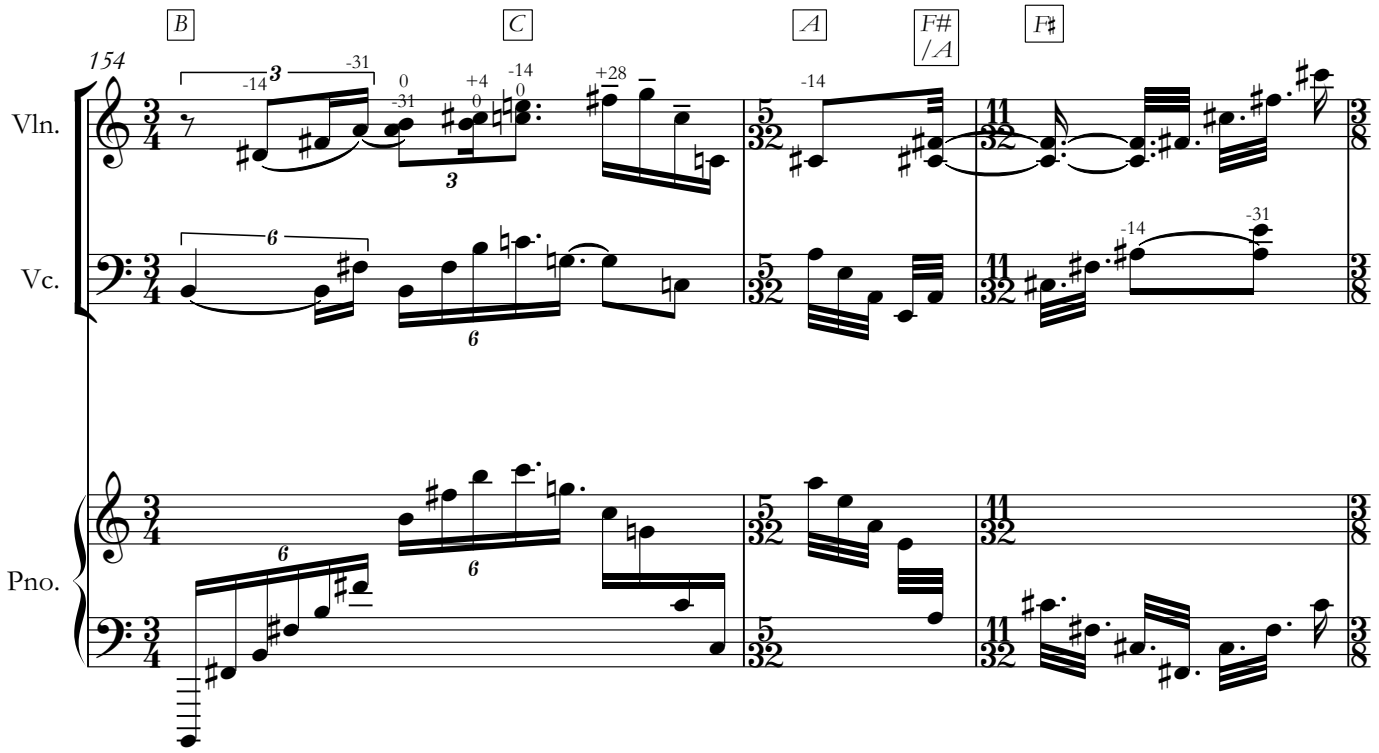

134
Vln.
Vc.
Pno.
E♭
G
F♯/G
E.T. tuning
F♯
almost loud,
in a euphoric, manic state
revert to
previous
mood
cadential
cadential
wild!
cresc.
in a euphoric, manic state
wild!
cresc.

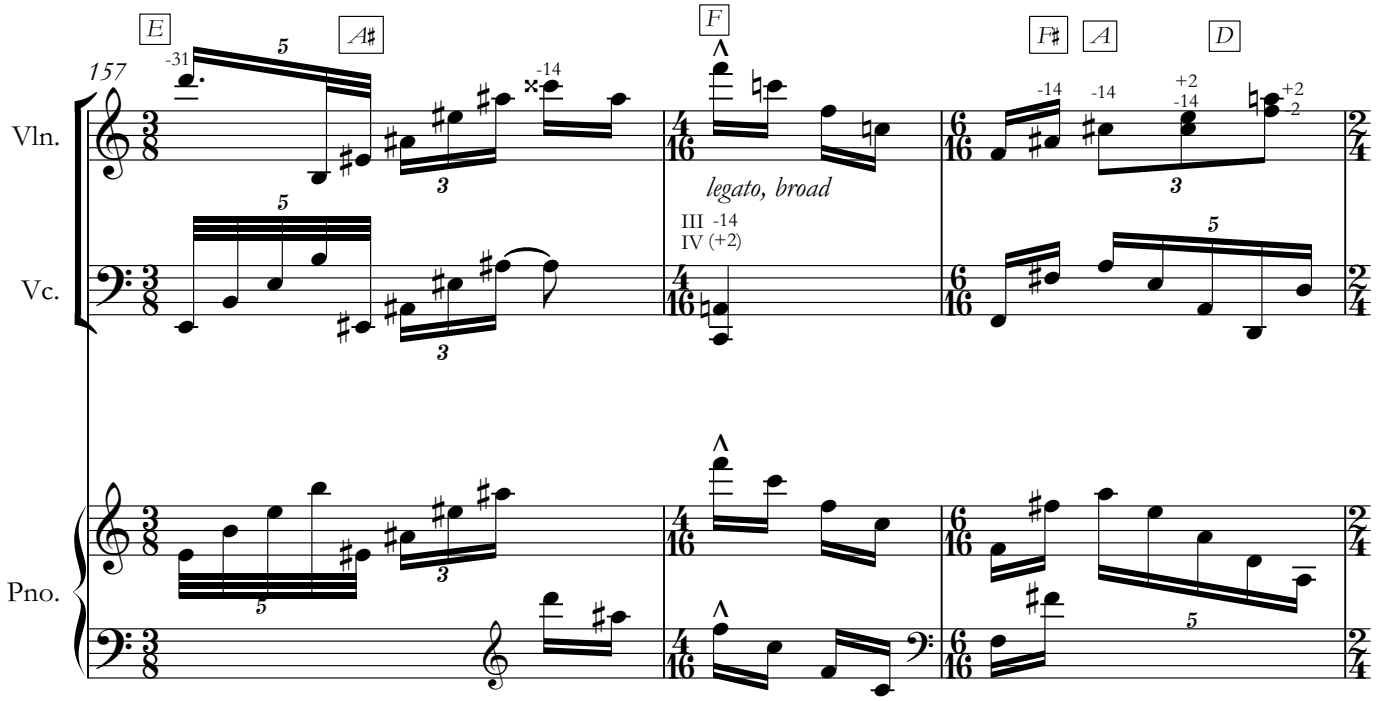

two (II)
B
137
Vln.
Vc.
Pno.
arco - abrasive, pizz.-like sound
mp (accuracy not very important)
arco - abrasive, pizz.-like sound
mp (accuracy not very important)
mechanical
risoluto
incisive but mechanical

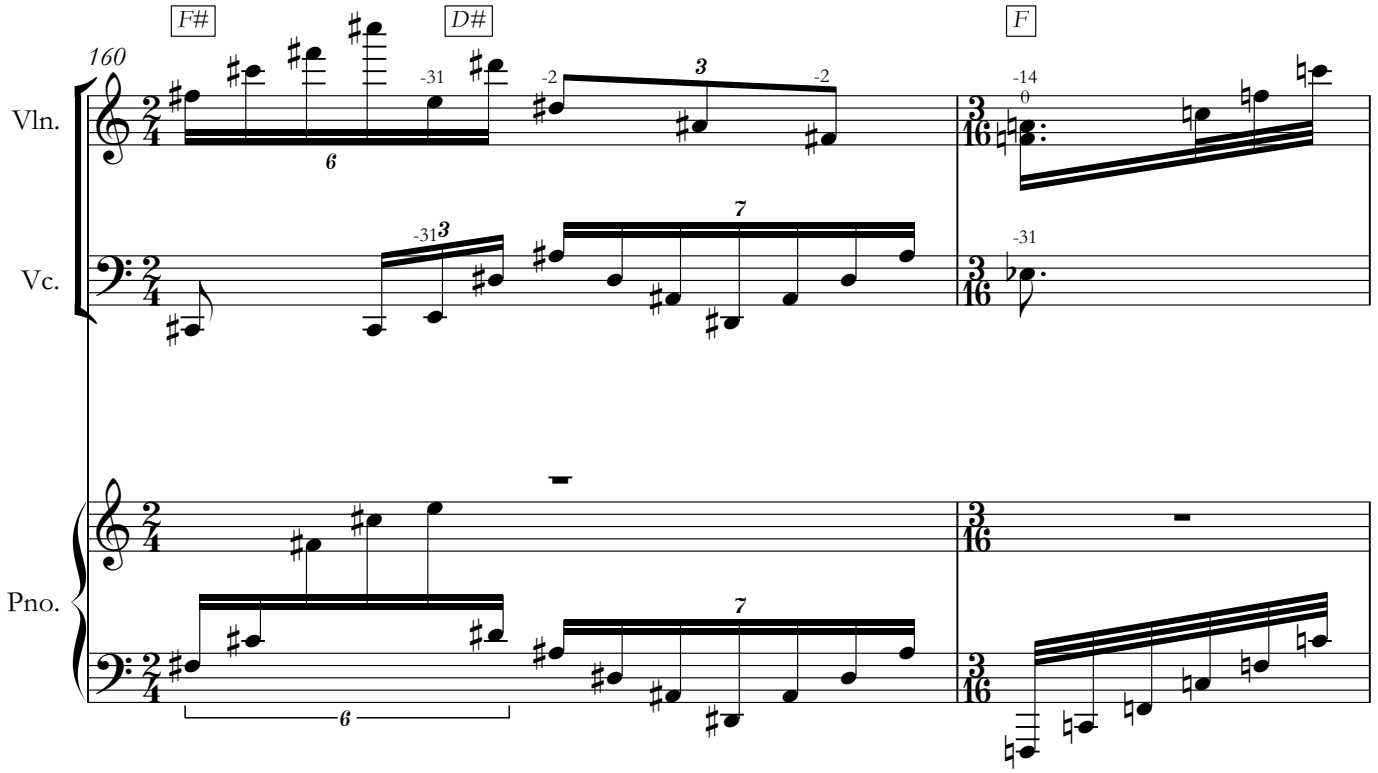

139
Vln.
Vc.
Pno.
141
pizz.
Vln.
Vc.
Pno.
144
Vln.
Vc.
Pno.
sound as if the
right hand has
stopped playing
without you noticing

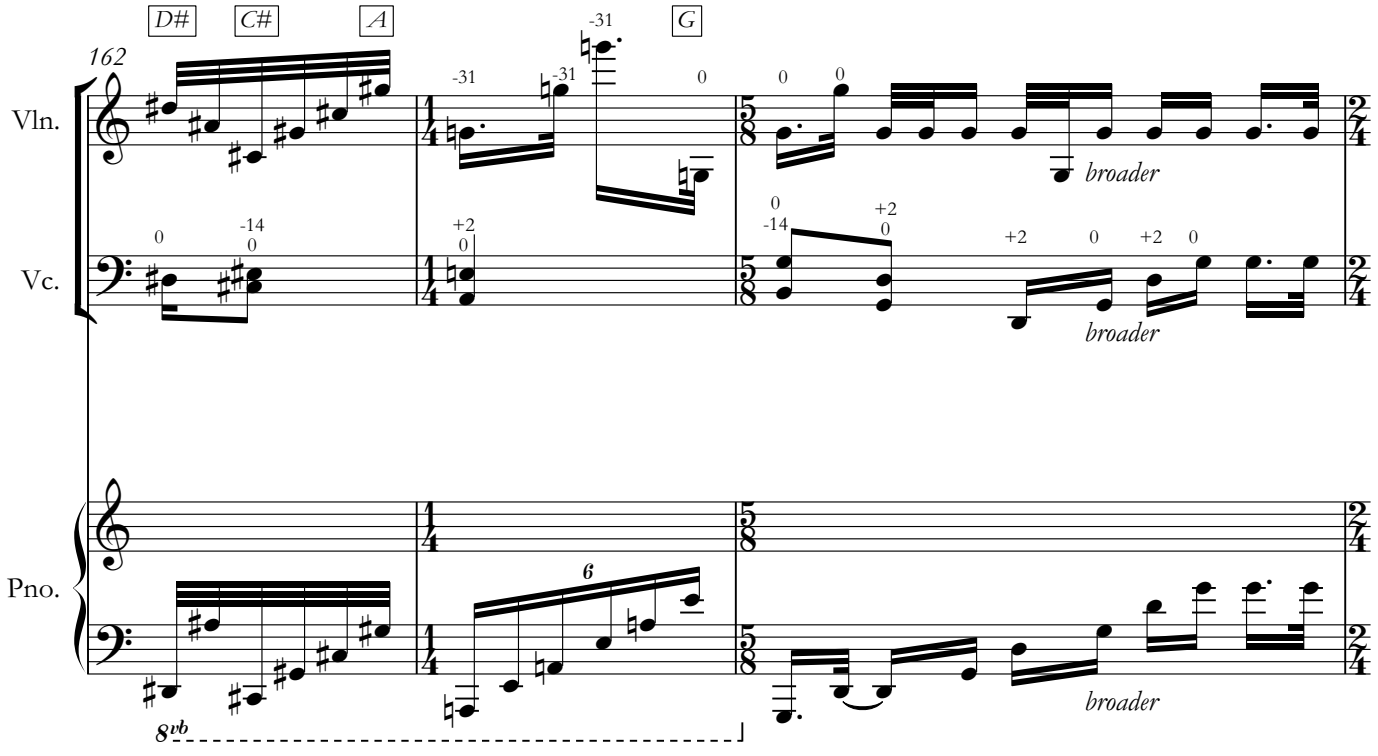

(III) F♯
arco
148
B
A
Assume 8ve or perfect 5th (+2) unless mentioned
(non stacc.)
Vln.
Vc.
Pno.
f with accumulated tension (like a spring)
f sempre ecstatic, freewheeling
8va

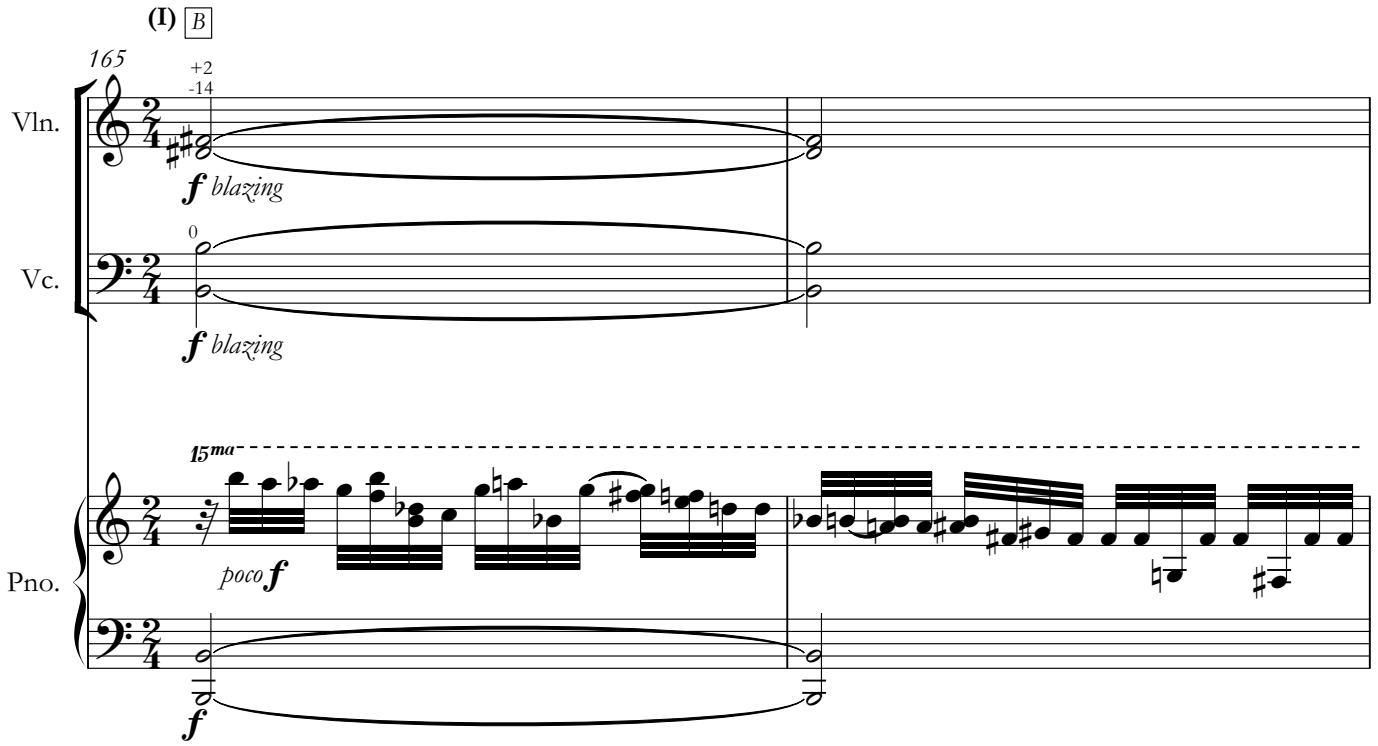

A♯
C♯
F
152
Vln.
Vc.
Pno.
f
8vb

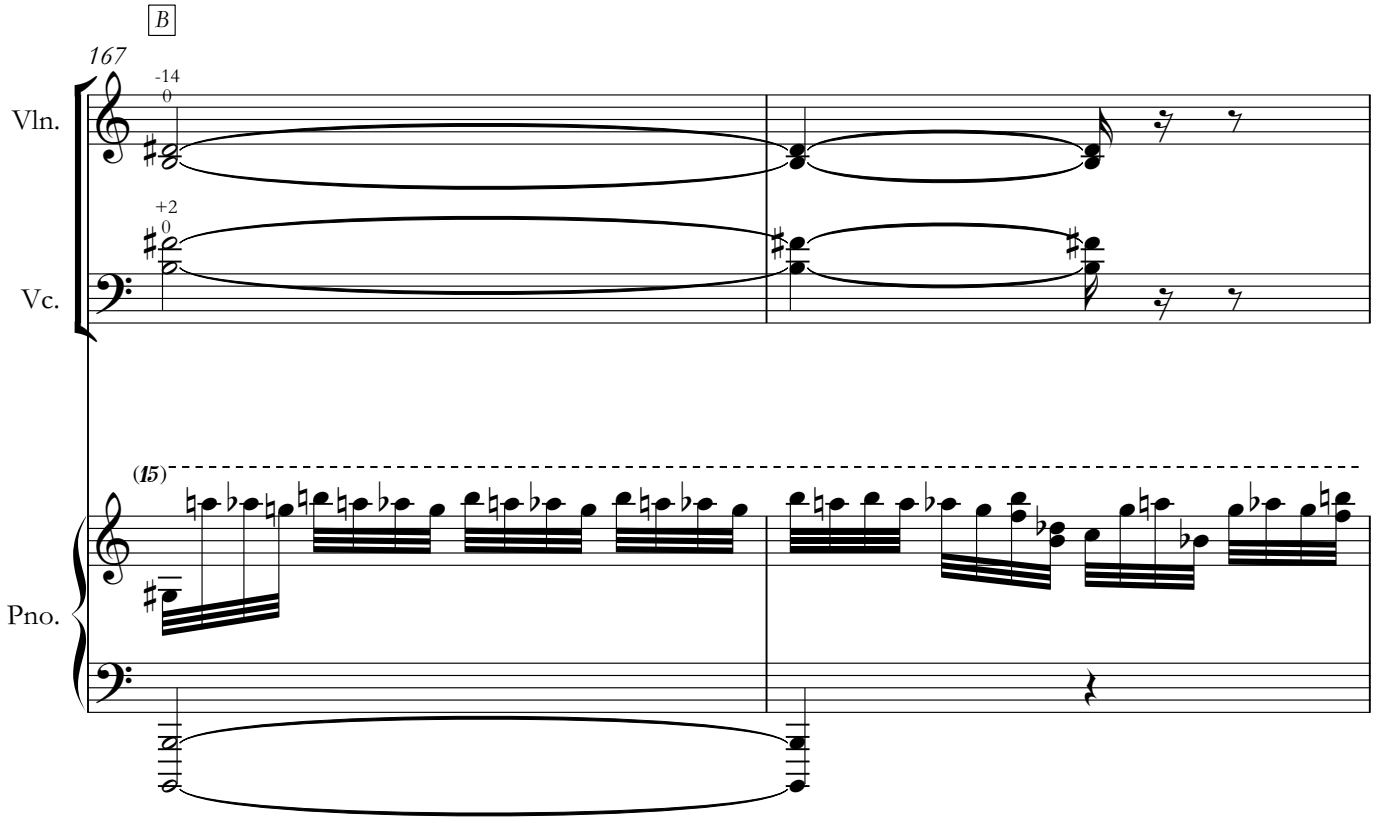

B
C
A
F#/A
F♮
154
Vln.
Vc.
Pno.

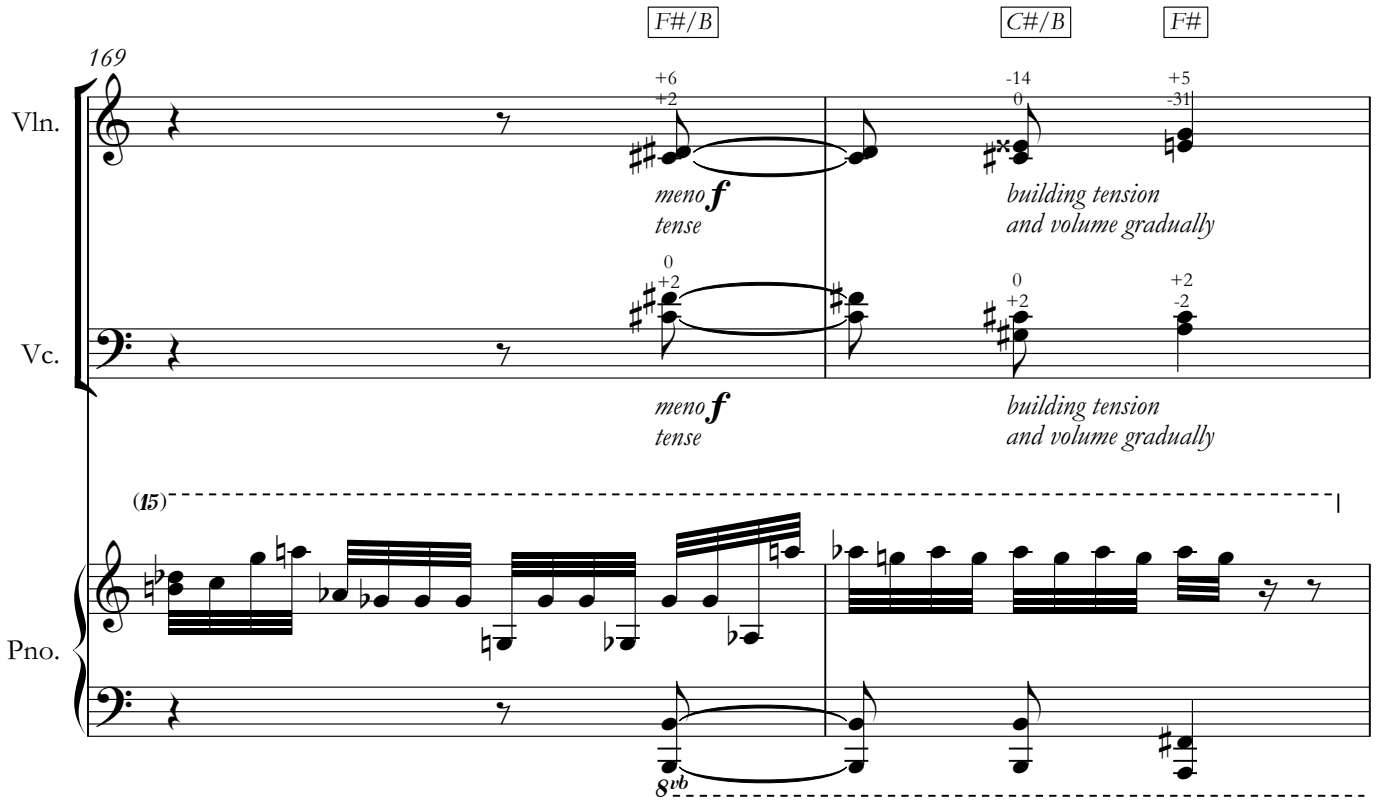

E
A♯
F
F♮
A
D
157
Vln.
Vc.
Pno.
legato, broad
III -14
IV (+2)

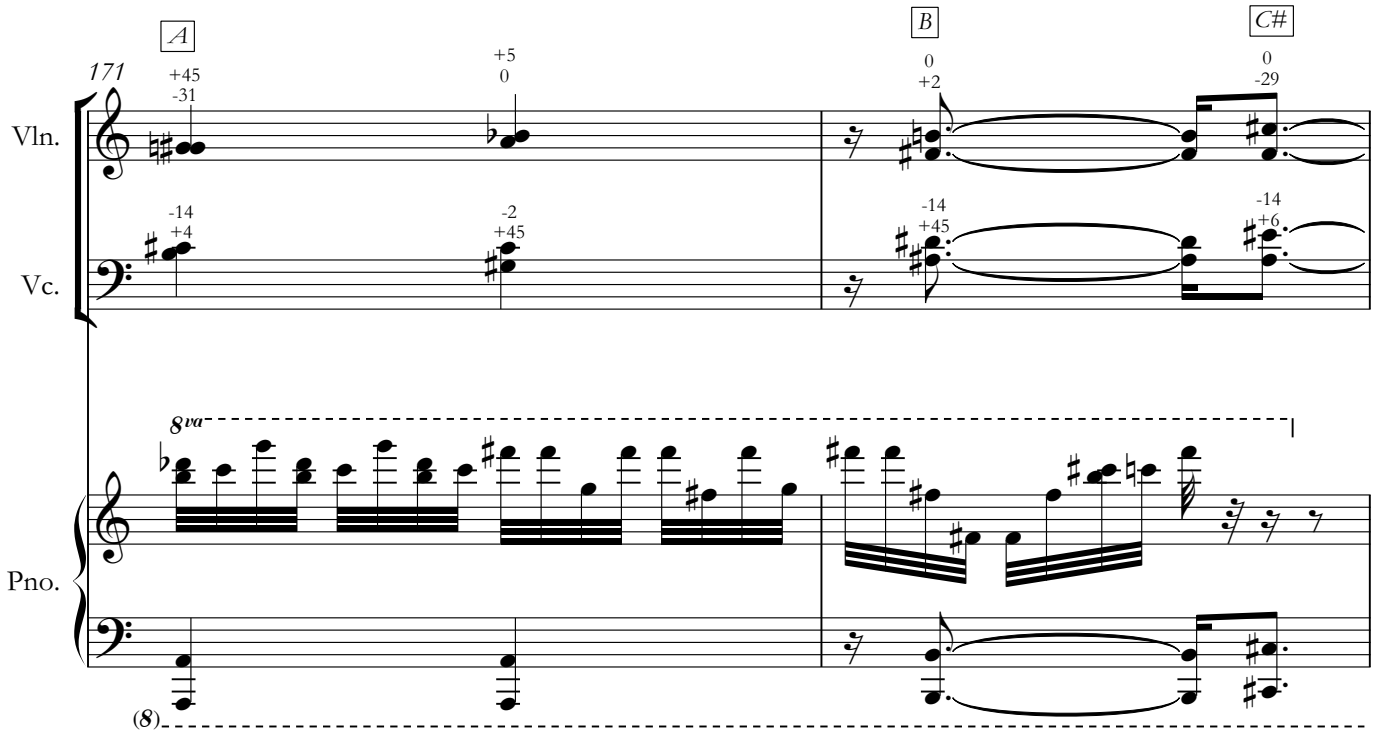

160
F#
D#
F
Vln.
Vc.
Pno.

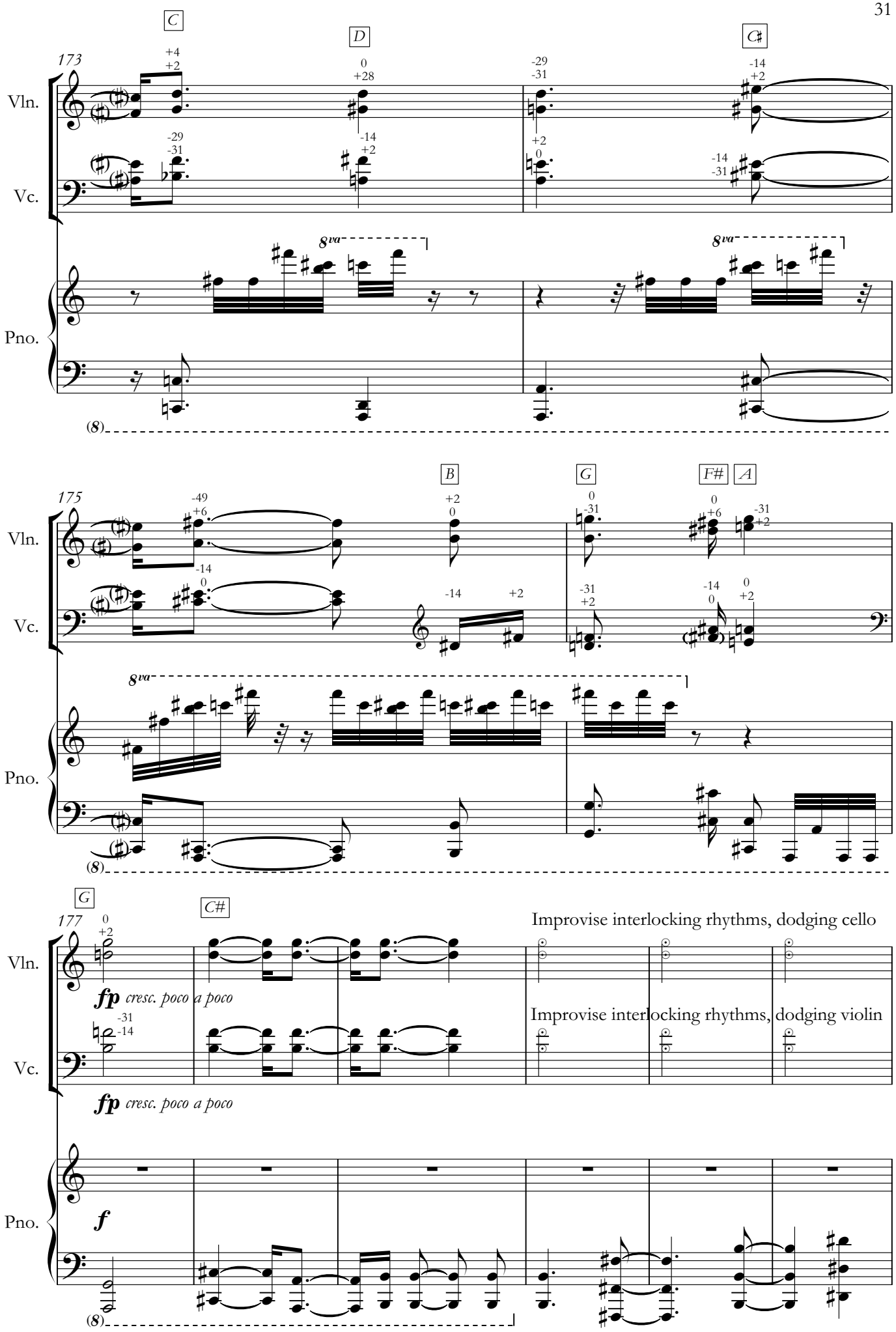

162
D#
C#
A
G
Vln.
Vc.
Pno.
broader
broader
broader
8vb

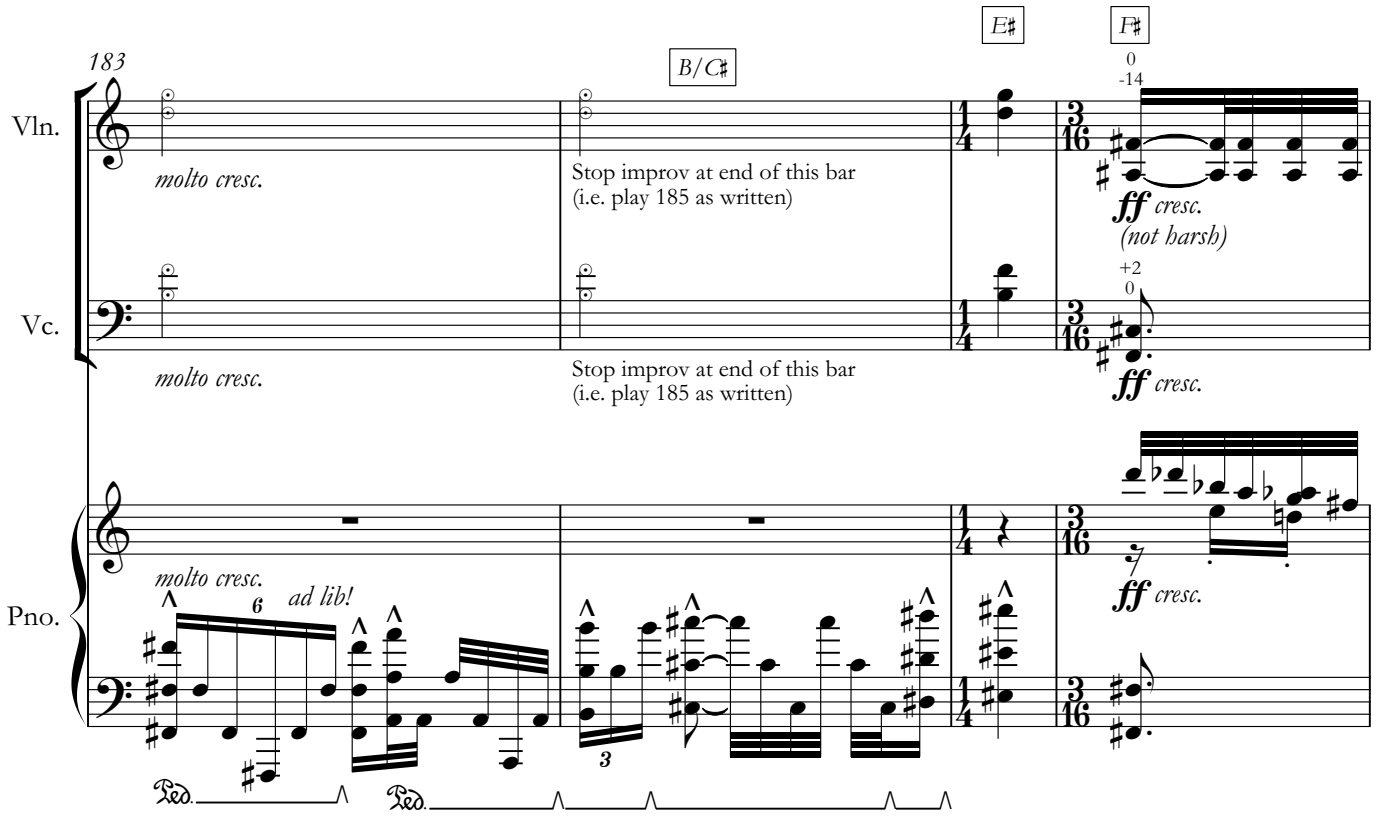

(I) B
165
+2
-14
Vln.
f blazing
0
Vc.
f blazing
15ma
Pno.
poco f
f

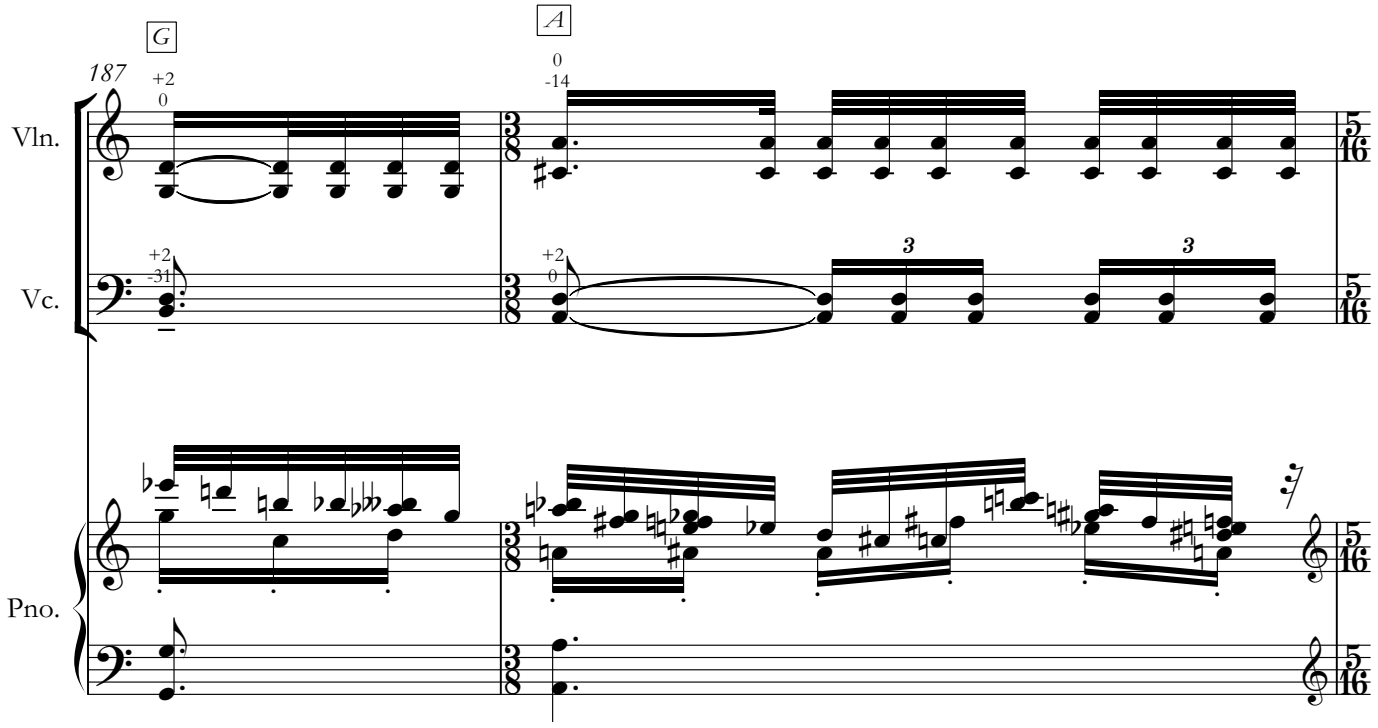

B
167
-14
0
Vln.
+2
0
Vc.
(15)
Pno.

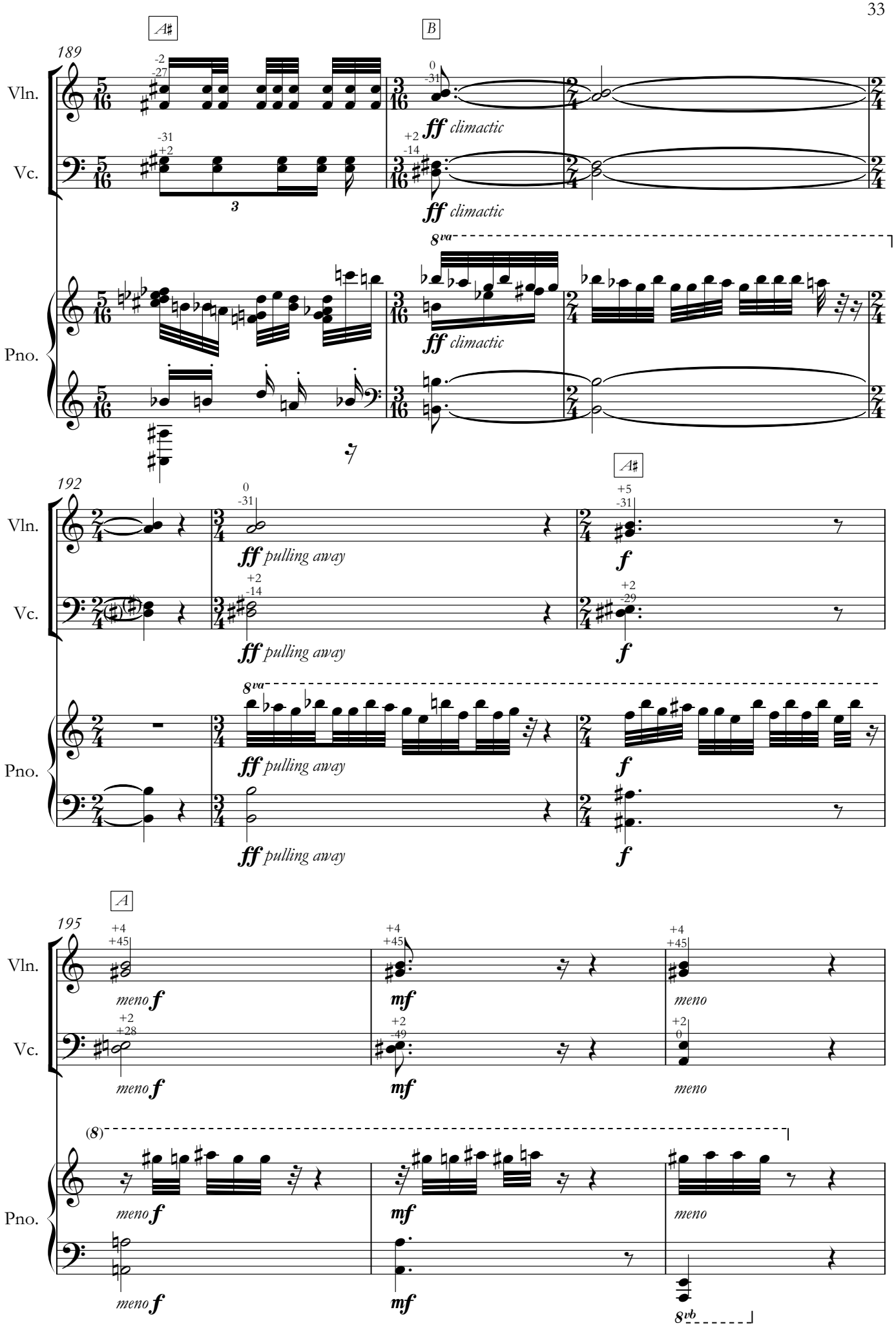

F#/B
C#/B
F#
169
Vln.
Vc.
Pno.
meno f
tense
building tension
and volume gradually
(15)
8vb

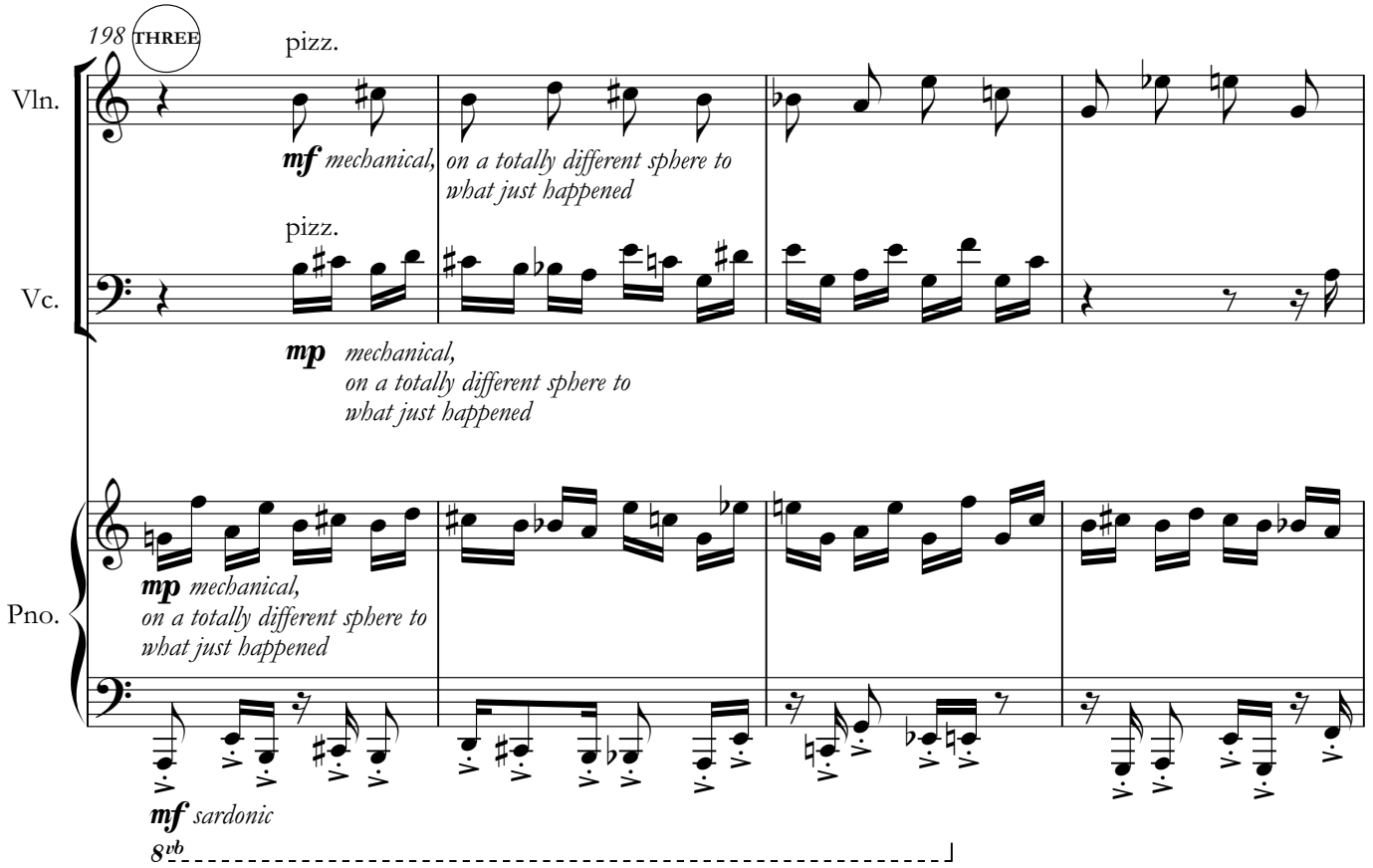

A
B
C#
171
Vln.
Vc.
Pno.
8va
(8)

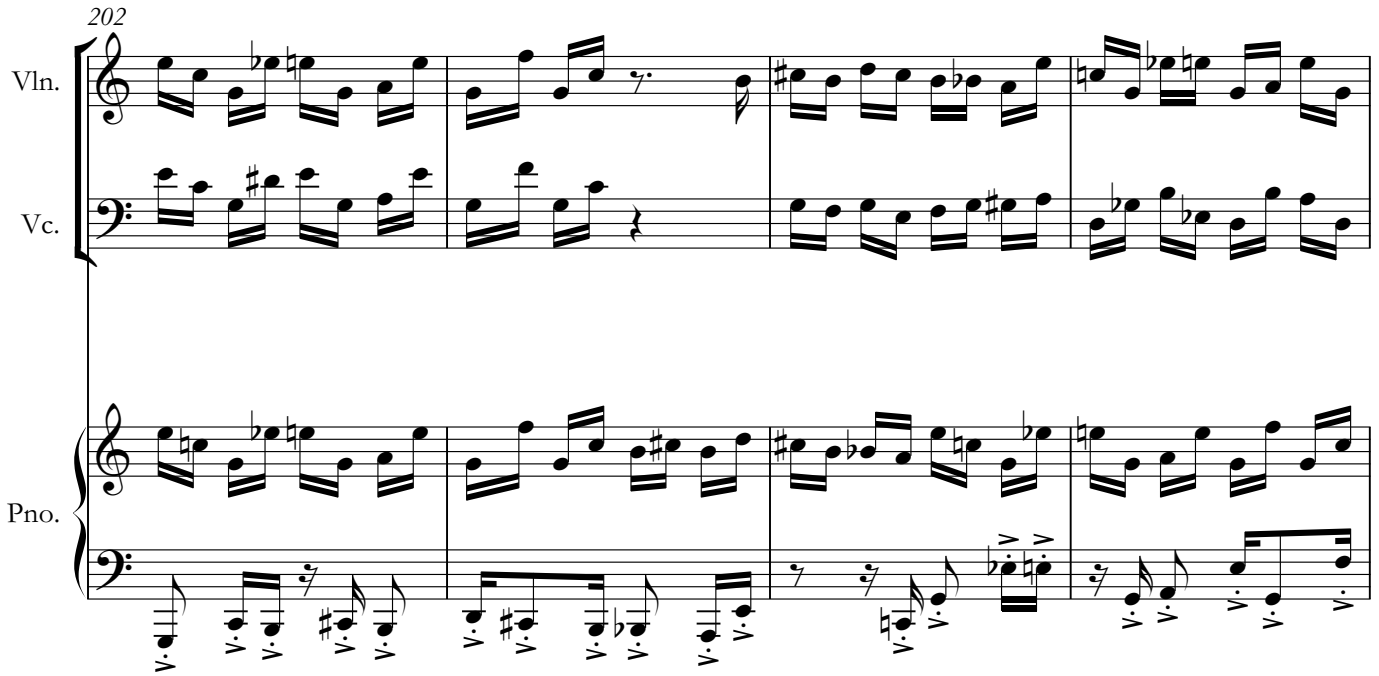

C
D
C♯
173
Vln.
Vc.
Pno.
8va
8va
(8)
B
G
F#
A
175
Vln.
Vc.
Pno.
8va
(8)
G
C#
177
Improvise interlocking rhythms, dodging cello
Improvise interlocking rhythms, dodging violin
fp cresc. poco a poco
fp cresc. poco a poco
f
Vln.
Vc.
Pno.
(8)


183
B/C♯
E♯
F♯
Vln.
Vc.
Pno.
molto cresc.
Stop improv at end of this bar
(i.e. play 185 as written)
ff cresc.
(not harsh)
ad lib!
Ped.


187
G
A
Vln.
Vc.
Pno.


A♯
B
189
Vln.
Vc.
Pno.
ff climactic
8va
192
pulling away
f
A
195
meno f
mf
meno
(8)
8vb


198
THREE
Vln.
pizz.
mf mechanical,
on a totally different sphere to
what just happened
Vc.
pizz.
mp mechanical,
on a totally different sphere to
what just happened
Pno.
mp mechanical,
on a totally different sphere to
what just happened
mf sardonic
8vb


202
Vln.
Vc.
Pno.

206

Vln.

Vc.

sardonic

Pno.

210

Vln.

arco

plodding

pizz.

sardonic

silence
like a
vacuum

Vc.

silence
like a
vacuum

Pno.

plodding

silence
like a
vacuum

214

Vln.

arco

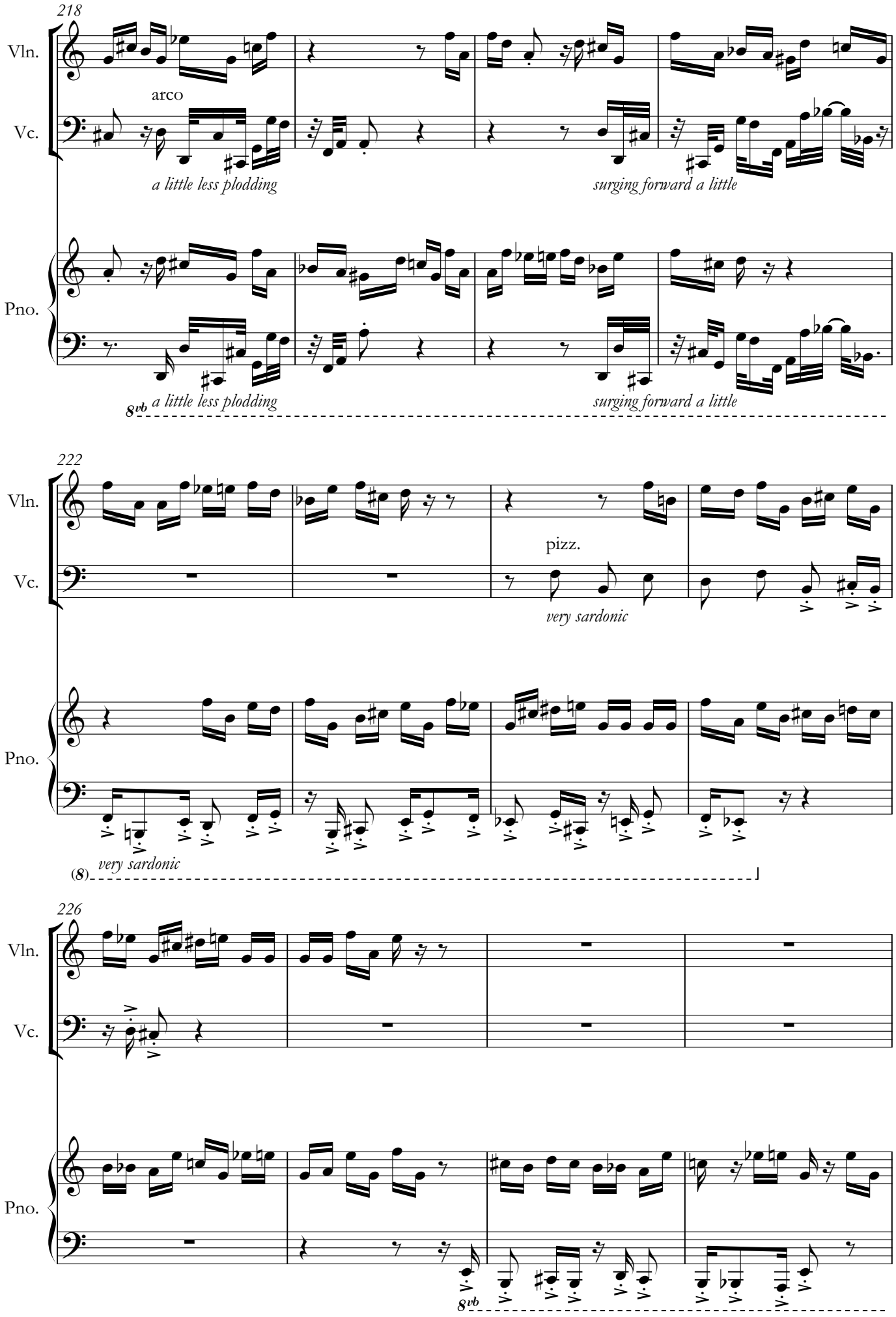
Vc.

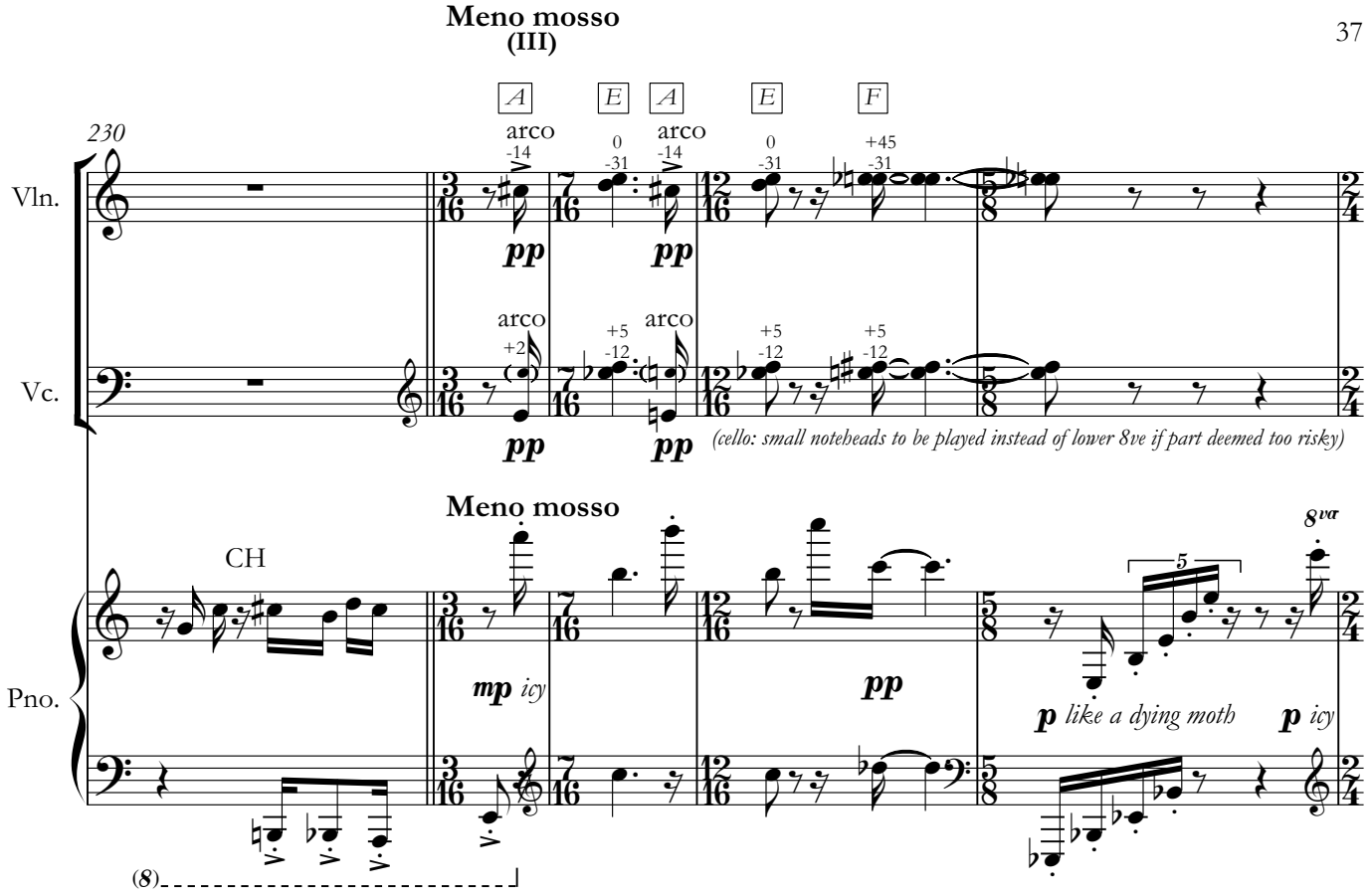
plodding

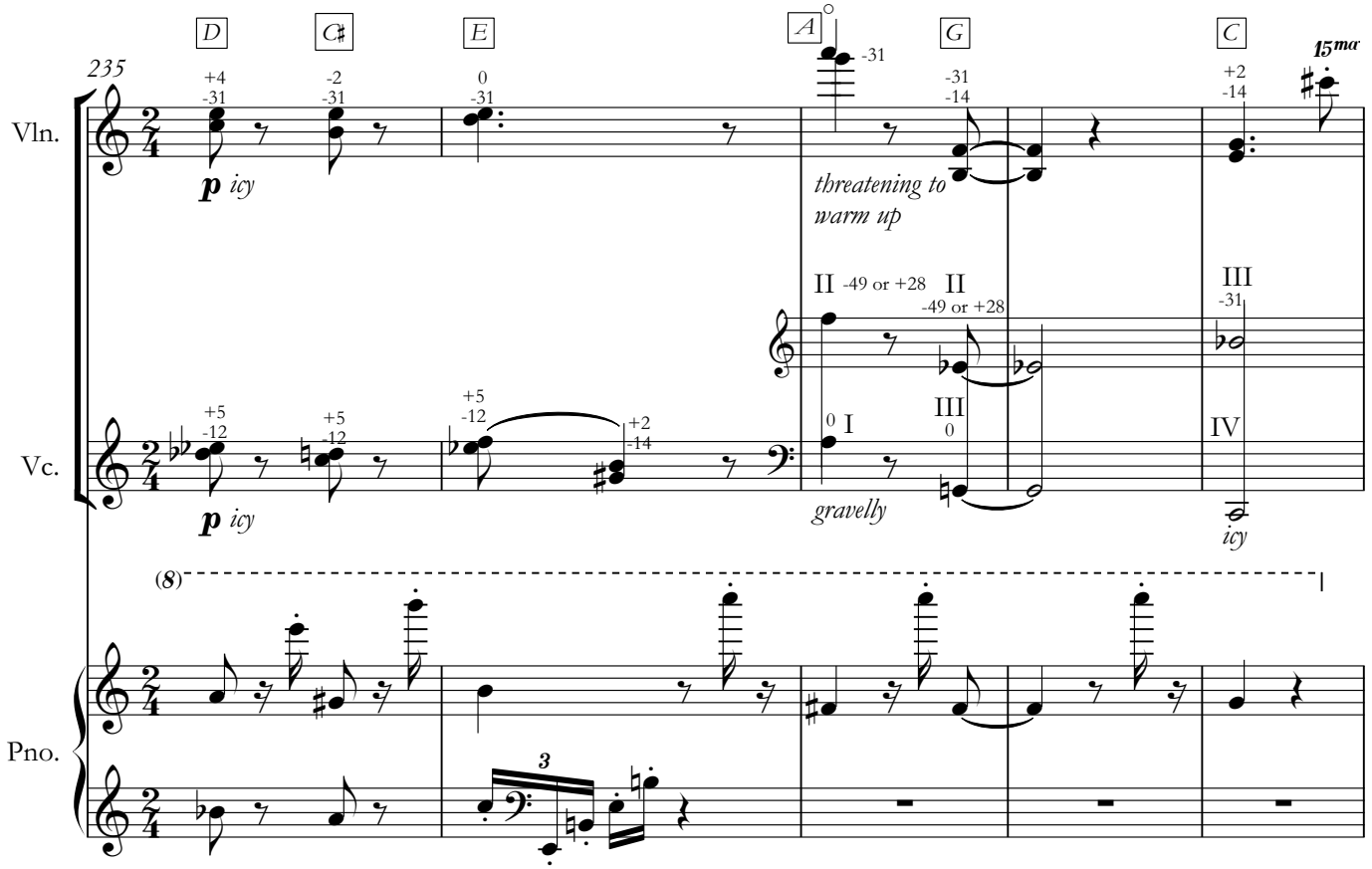
pizz.

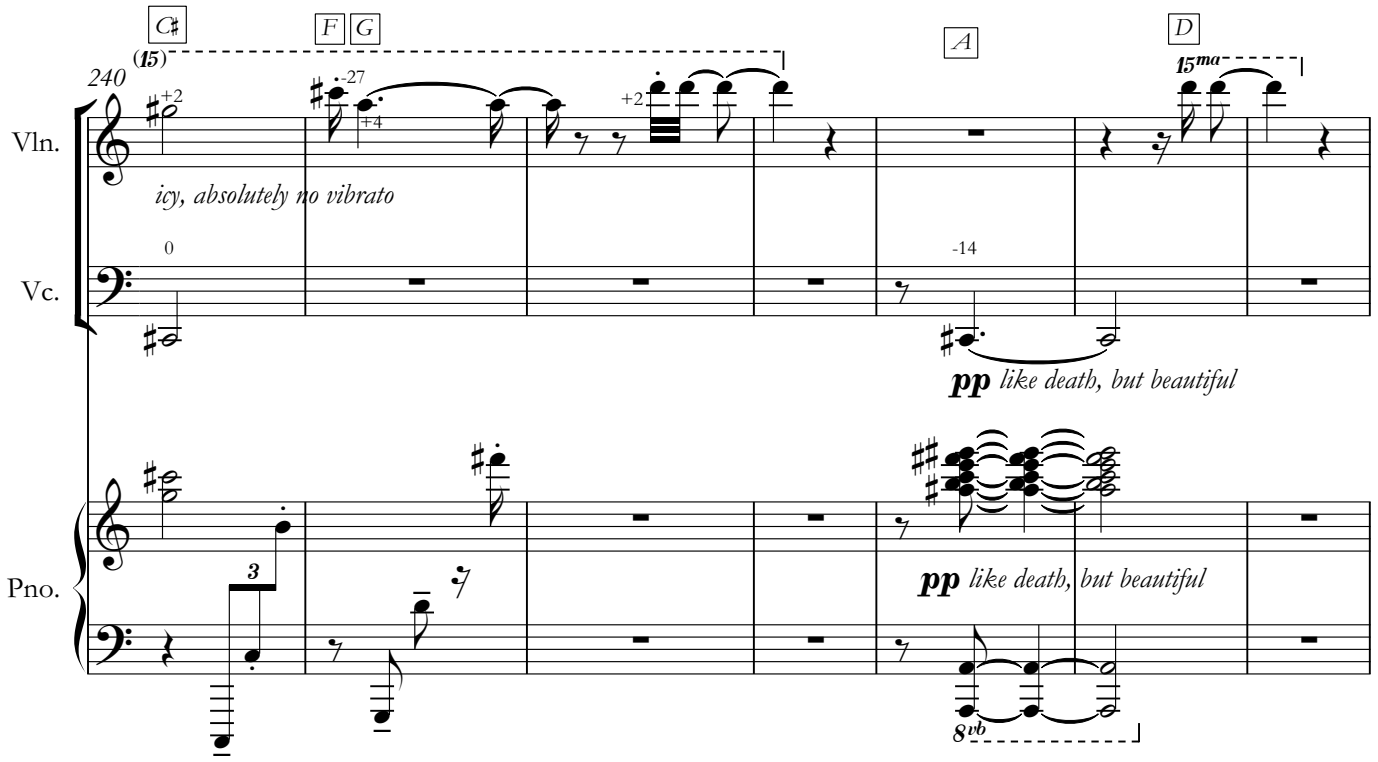
sardonic

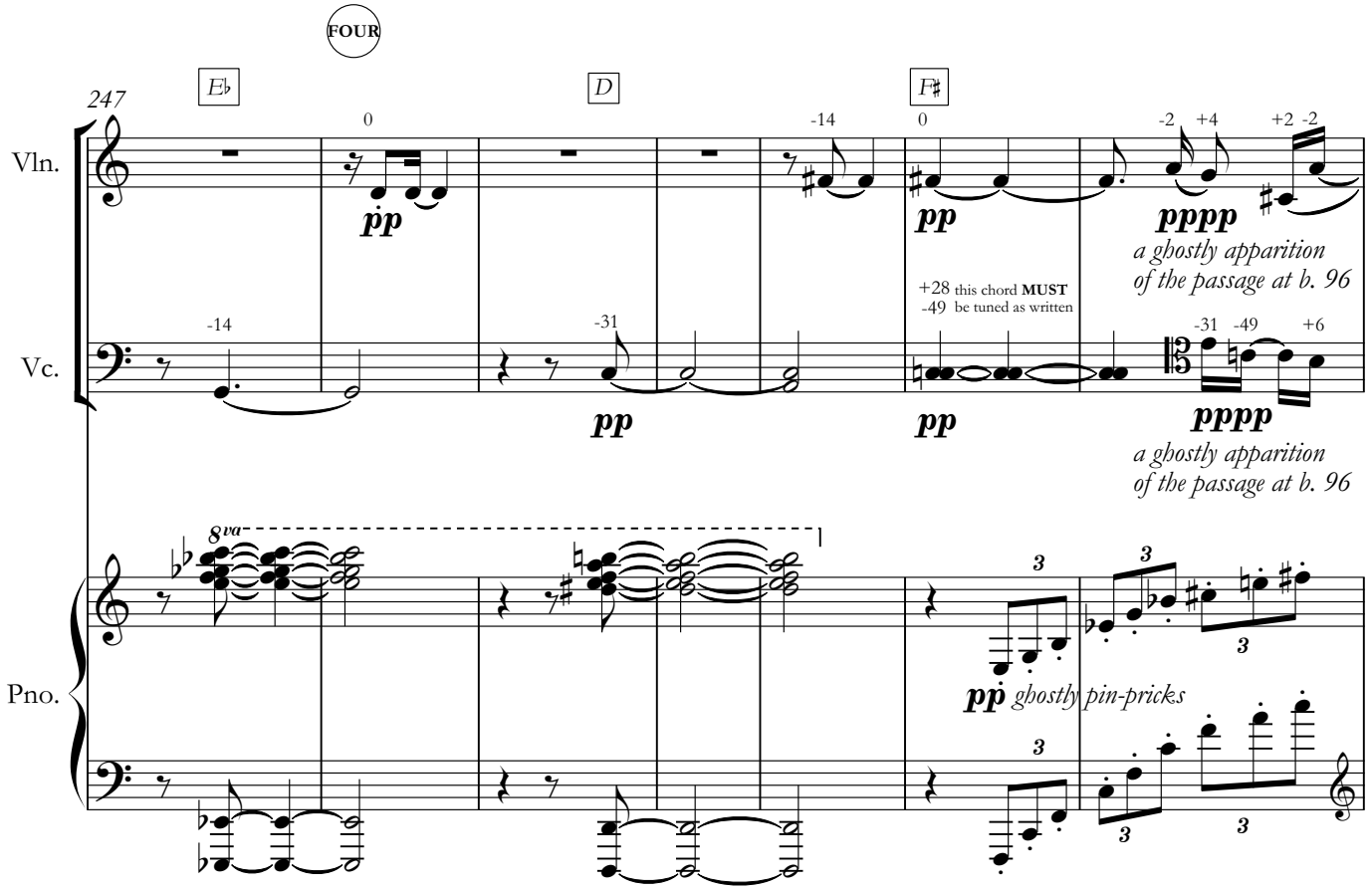
Pno.

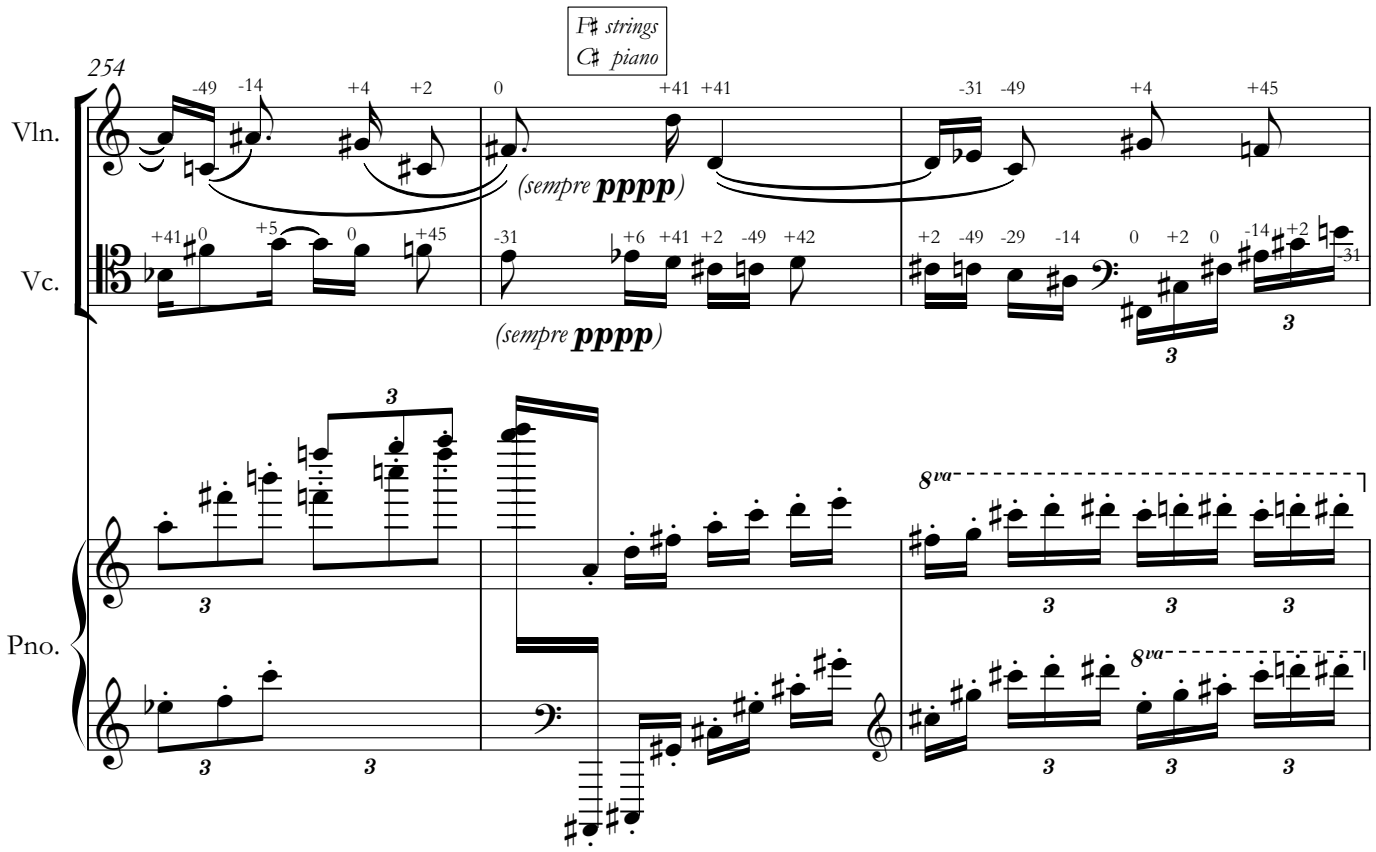

218
Vln.
arco
Vc.
a little less plodding
surging forward a little
Pno.
8vb a little less plodding
surging forward a little
222
Vln.
pizz.
Vc.
very sardonic
Pno.
(8) very sardonic
226
Vln.
Vc.
Pno.
8vb

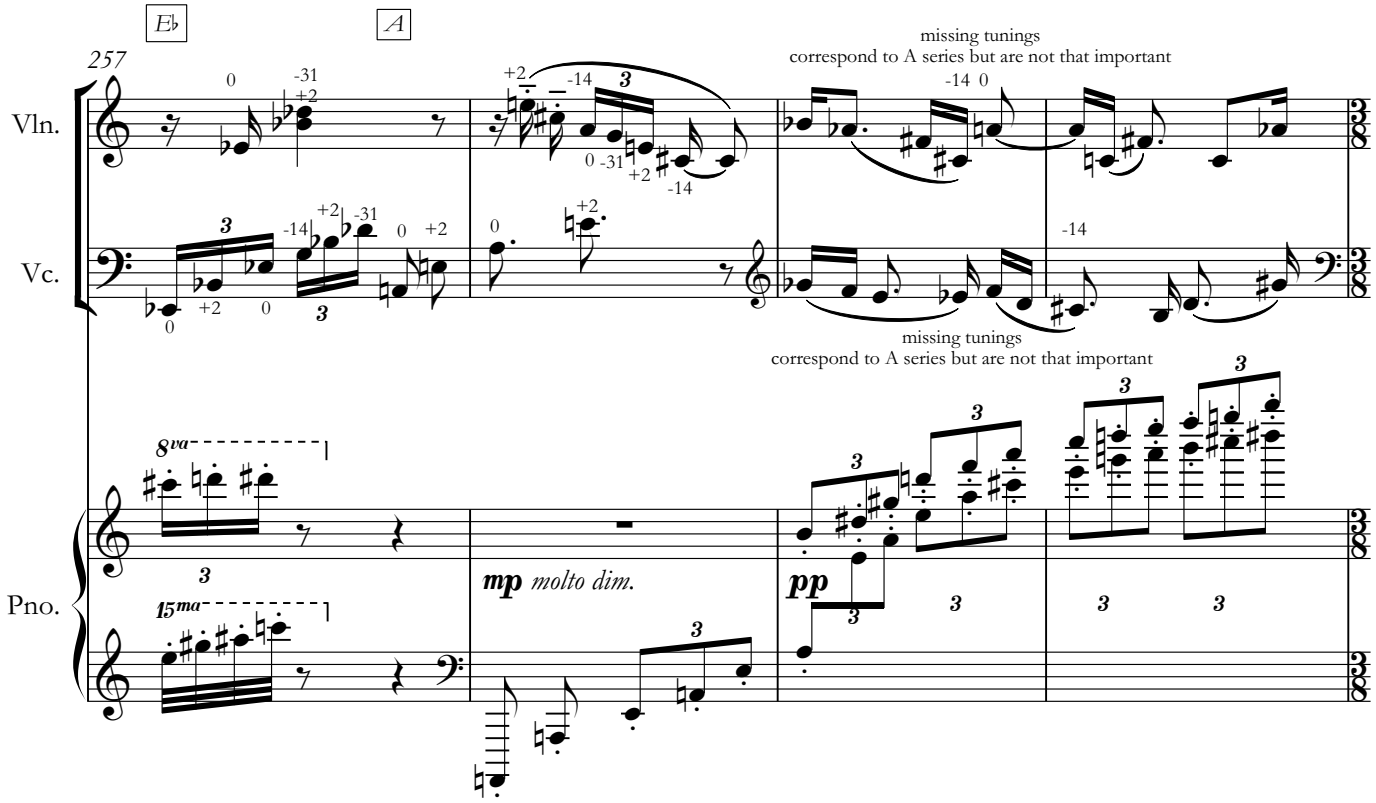

Meno mosso
(III)
230
A
E
A
E
F
arco
arco
Vln.
Vc.
pp
pp
pp
pp
(cello: small noteheads to be played instead of lower 8ve if part deemed too risky)
Meno mosso
CH
Pno.
mp icy
pp
8va
p like a dying moth
p icy
(8)

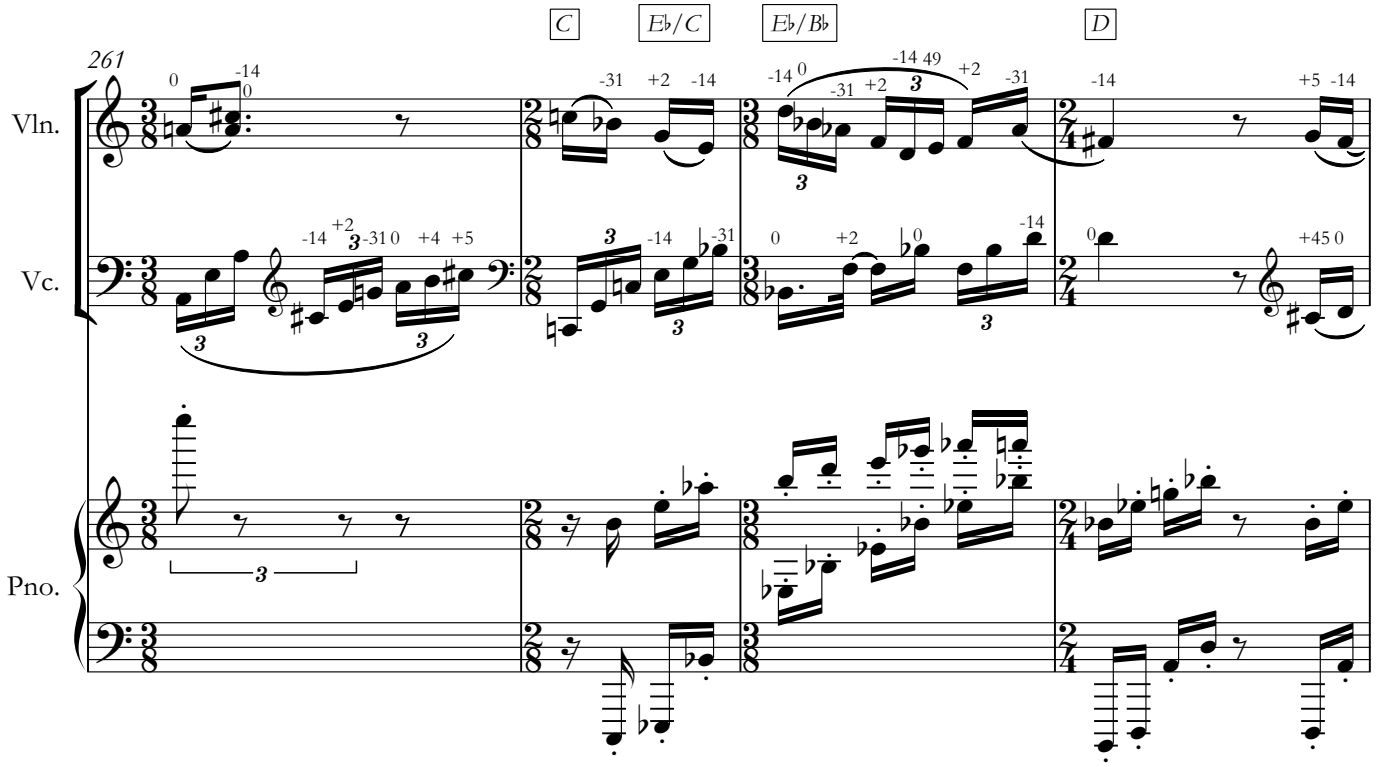

235
D
C♯
E
A
G
C
15ma
Vln.
Vc.
p icy
p icy
threatening to warm up
gravelly
icy
(8)
Pno.

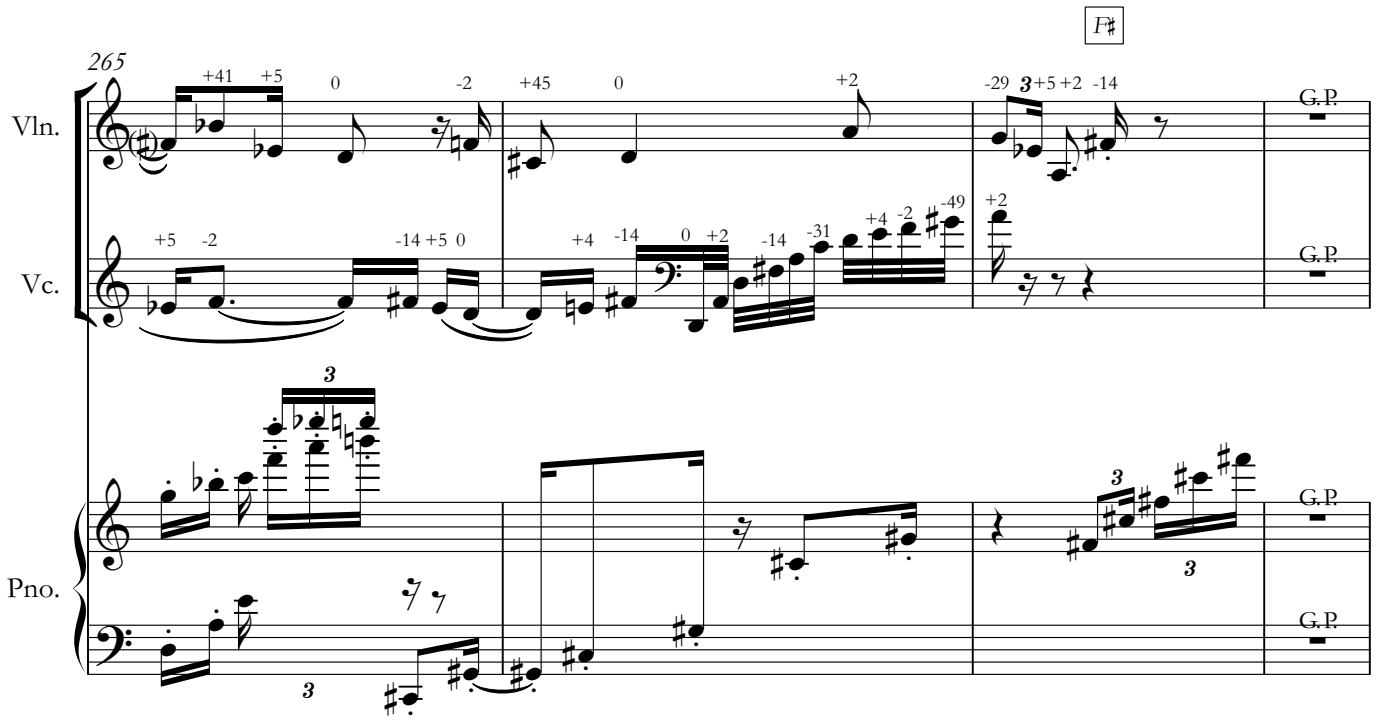

C♯
F
G
A
D
240
(15)
15ma
Vln.
Vc.
Pno.
icy, absolutely no vibrato
pp like death, but beautiful
pp like death, but beautiful
8vb

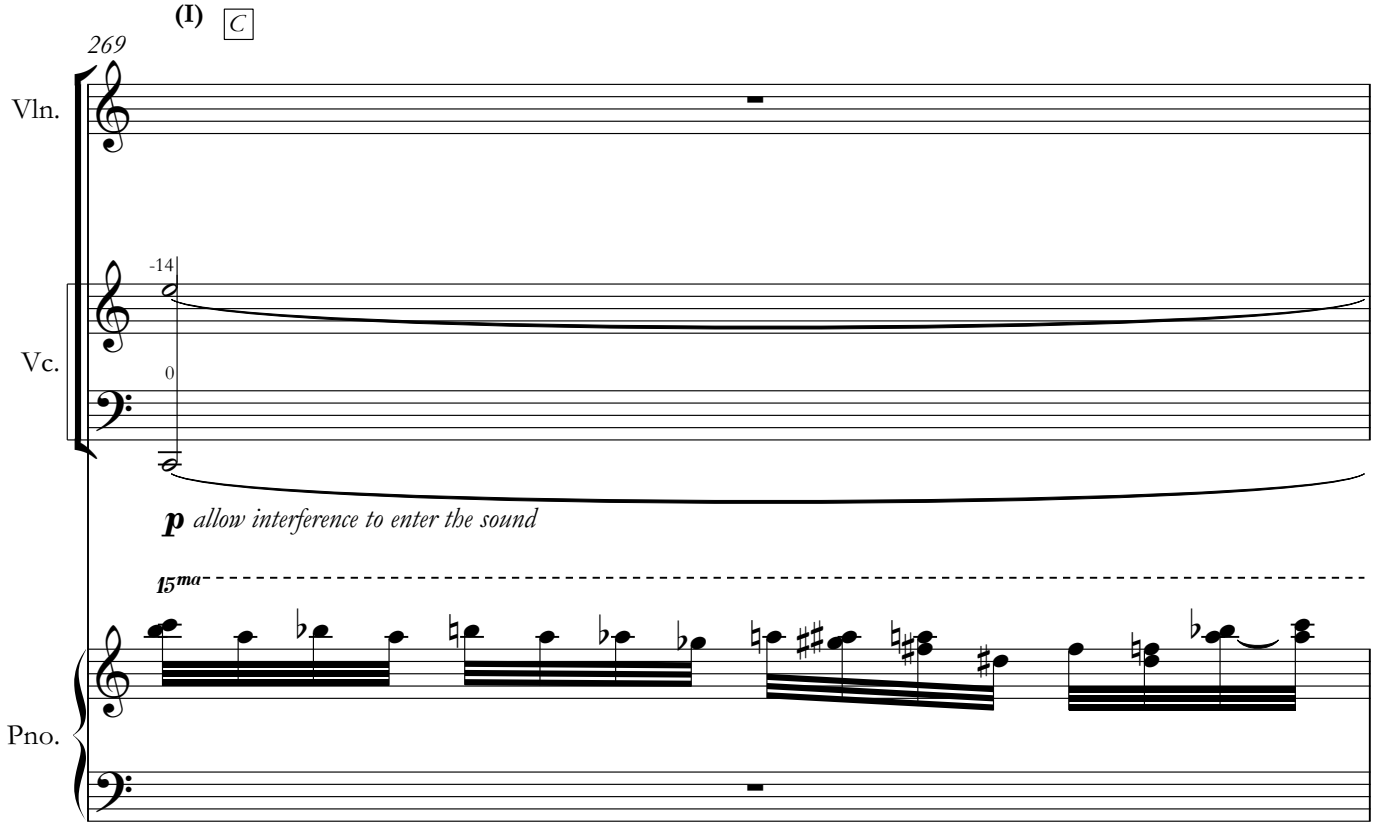

FOUR
247
E♭
D
F♯
Vln.
Vc.
Pno.
pp
pppp
a ghostly apparition
of the passage at b. 96
+28 this chord MUST
-49 be tuned as written
pp
pppp
a ghostly apparition
of the passage at b. 96
8va
pp ghostly pin-pricks

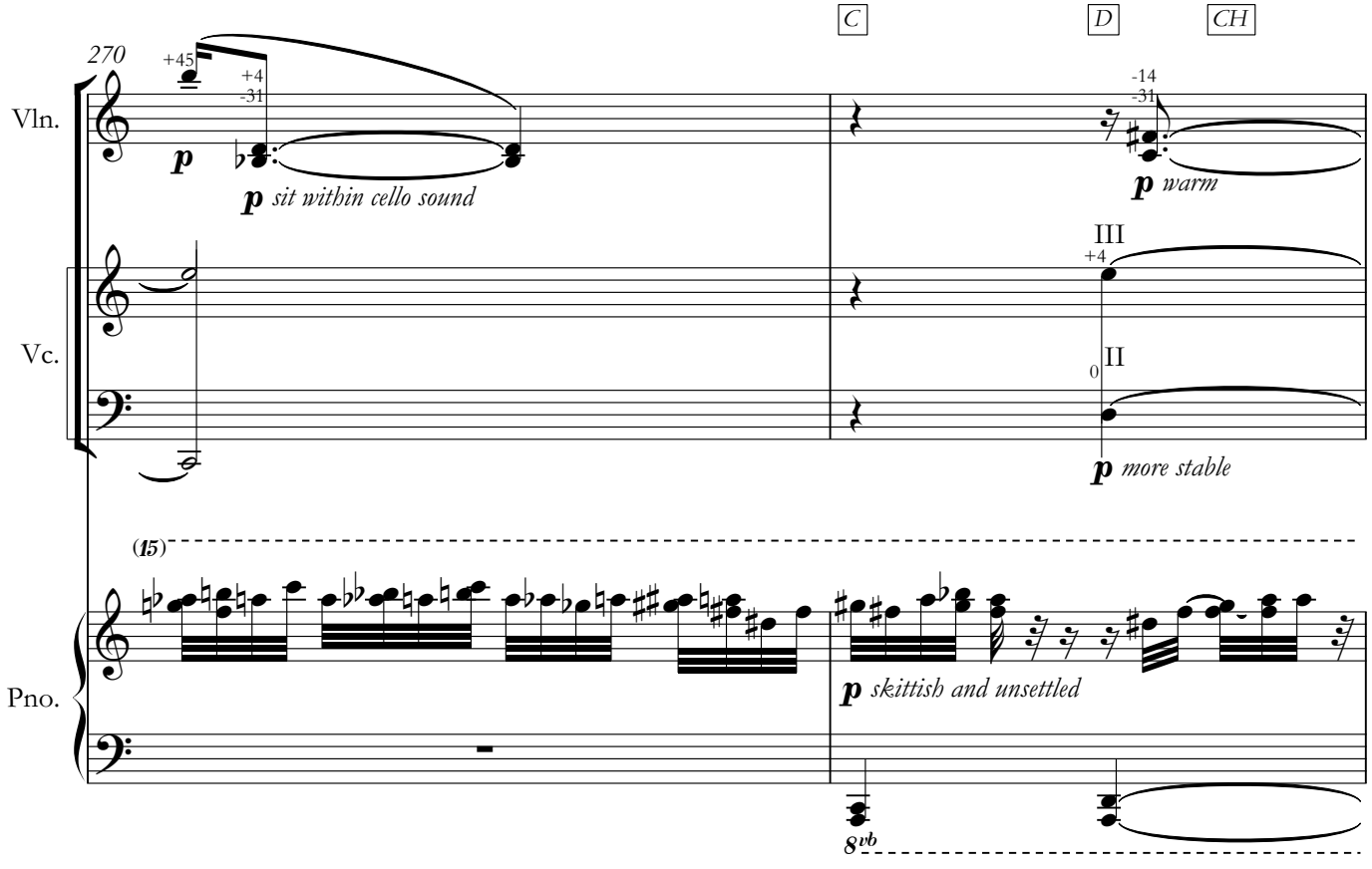

F♯ strings
C♯ piano
254
Vln.
Vc.
Pno.
(sempre pppp)
(sempre pppp)
8va
8va

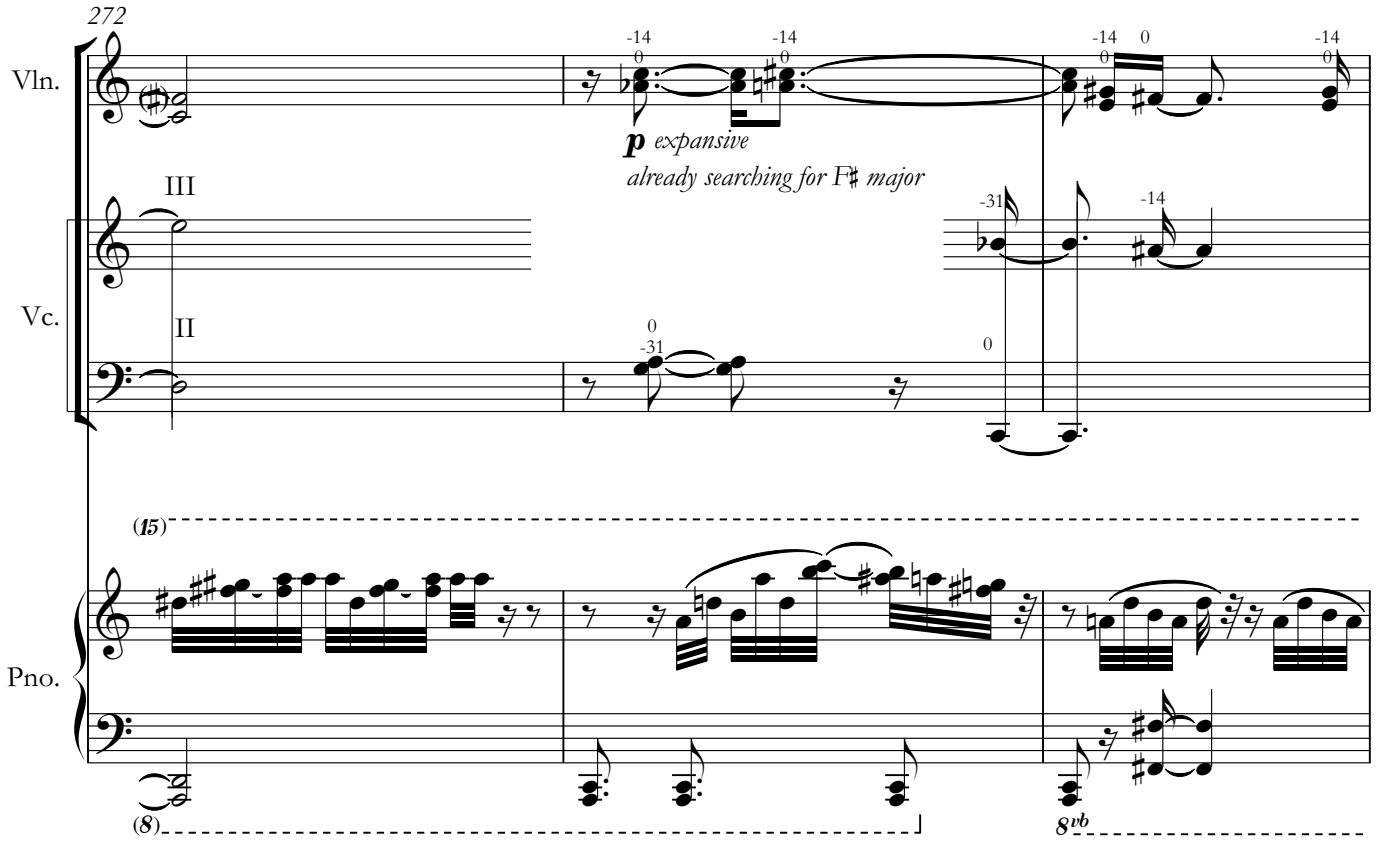

E♭
A
257
Vln.
Vc.
Pno.
missing tunings
correspond to A series but are not that important
missing tunings
correspond to A series but are not that important
8va
15ma
mp molto dim.
pp

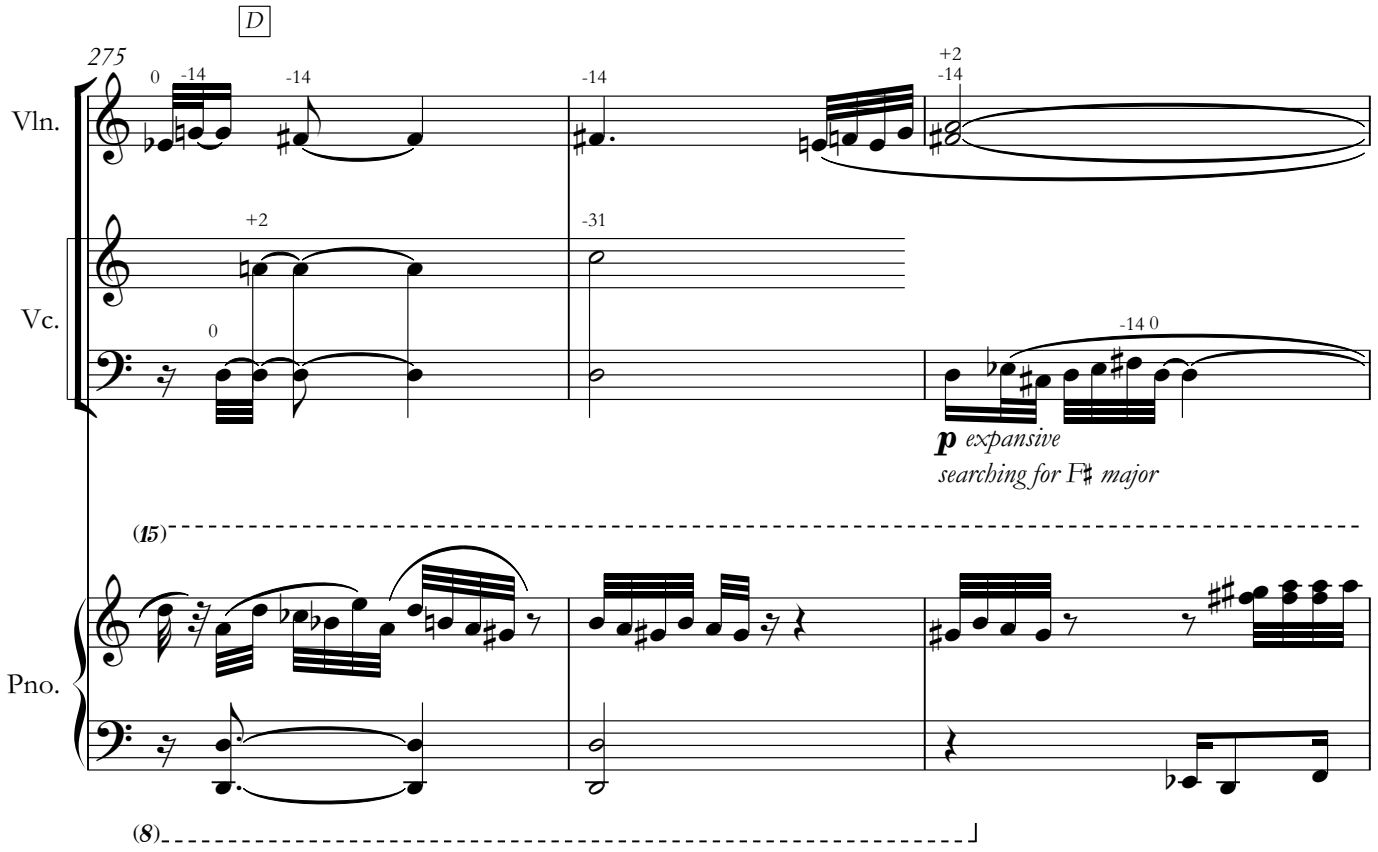

C
E♭/C
E♭/B♭
D
261
Vln.
Vc.
Pno.

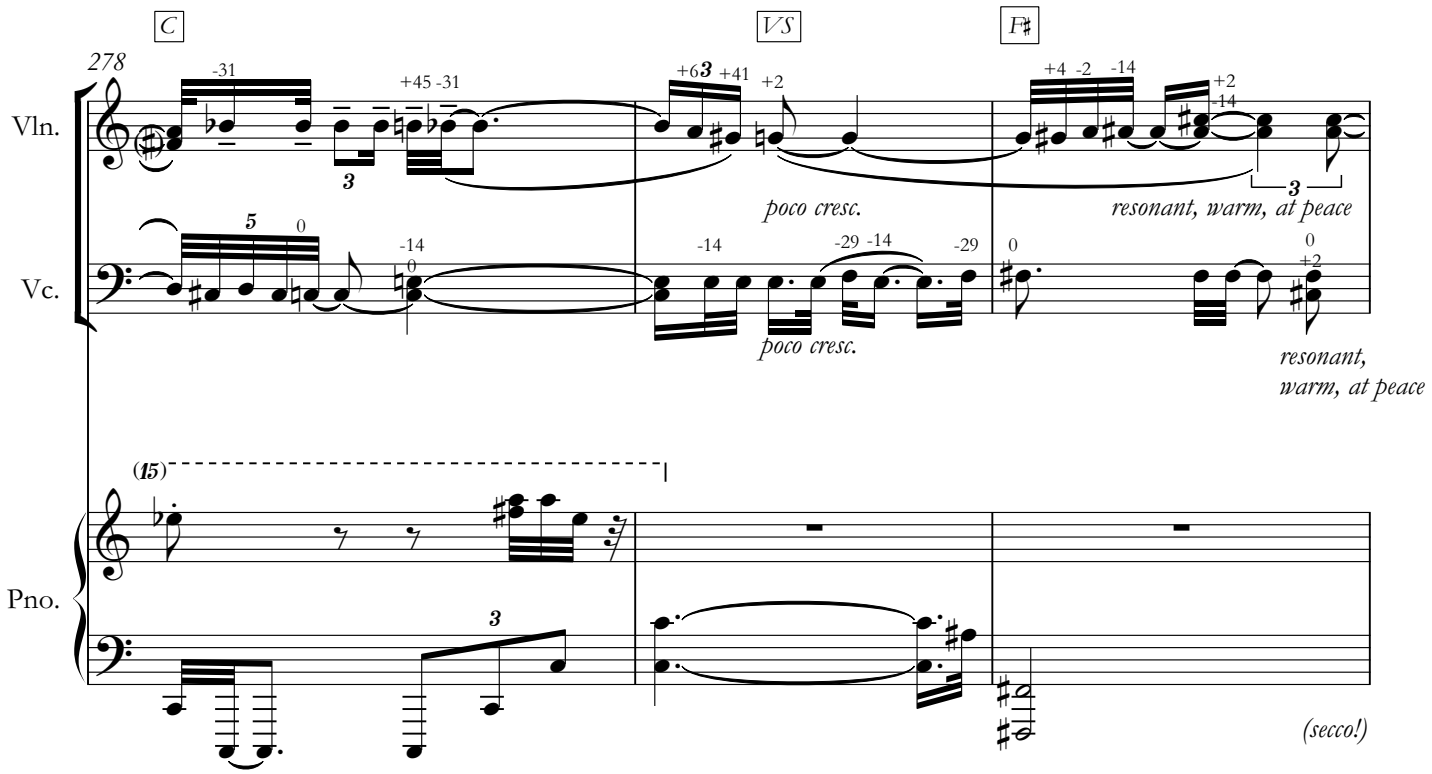

F♯
265
Vln.
Vc.
Pno.
G.P.

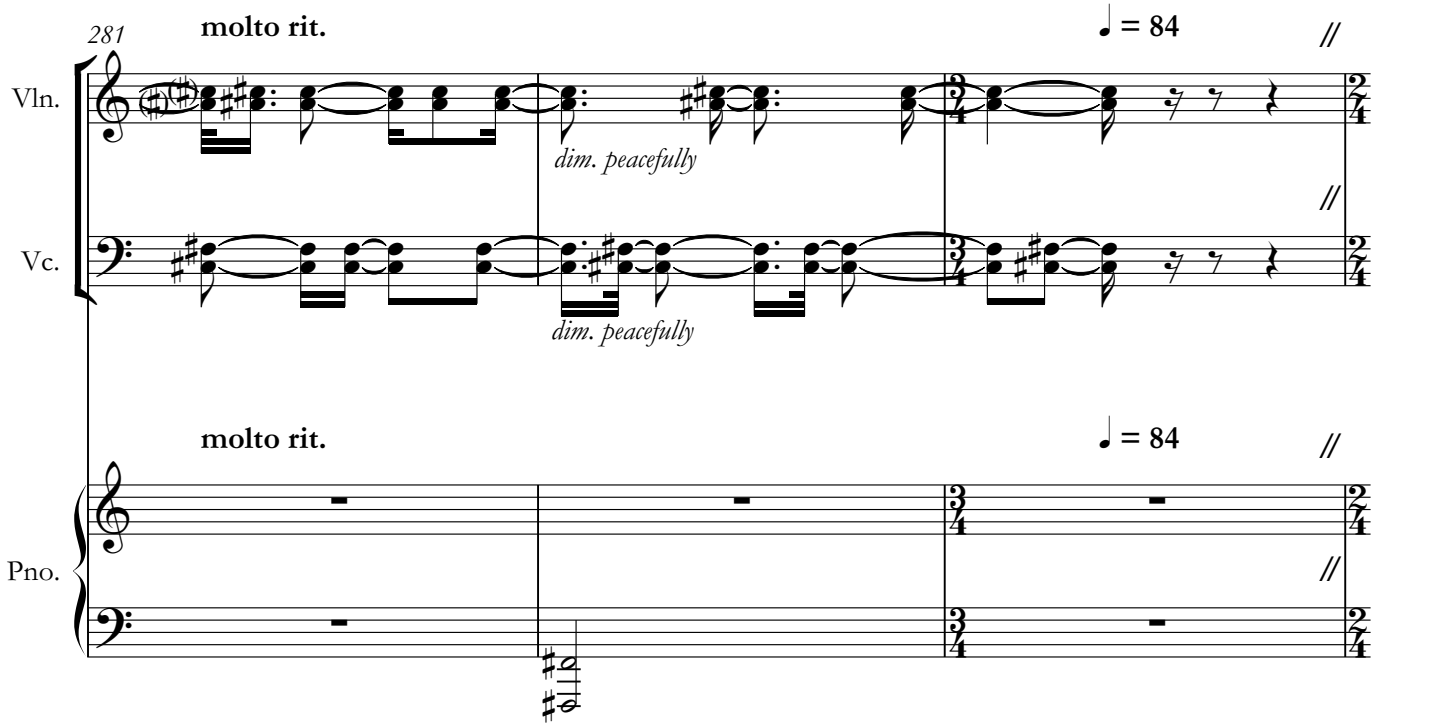

(I)
C
269
Vln.
-14
Vc.
0
p allow interference to enter the sound
15ma
Pno.


C
D
CH
270
+45
+4
-31
Vln.
p
p sit within cello sound
-14
-31
p warm
III
+4
Vc.
II
0
p more stable
(15)
Pno.
p skittish and unsettled
8vb


272
Vln.
Vc.
Pno.
III
II
p expansive
already searching for F♯ major
(15)
(8)
8vb


D
275
Vln.
Vc.
Pno.
p expansive
searching for F♯ major
(15)
(8)


C
VS
F♯
278
Vln.
Vc.
Pno.
poco cresc.
poco cresc.
resonant, warm, at peace
resonant, warm, at peace
(15)
(secco!)


281
molto rit.
♩ = 84
Vln.
Vc.
Pno.
dim. peacefully
dim. peacefully
molto rit.
♩ = 84

(II)

284

Vln.

pizz.

p *tender, sweet, simple and utterly sincere*

Vc.

pizz.

p *tender, sweet, simple and utterly sincere*

Pno.

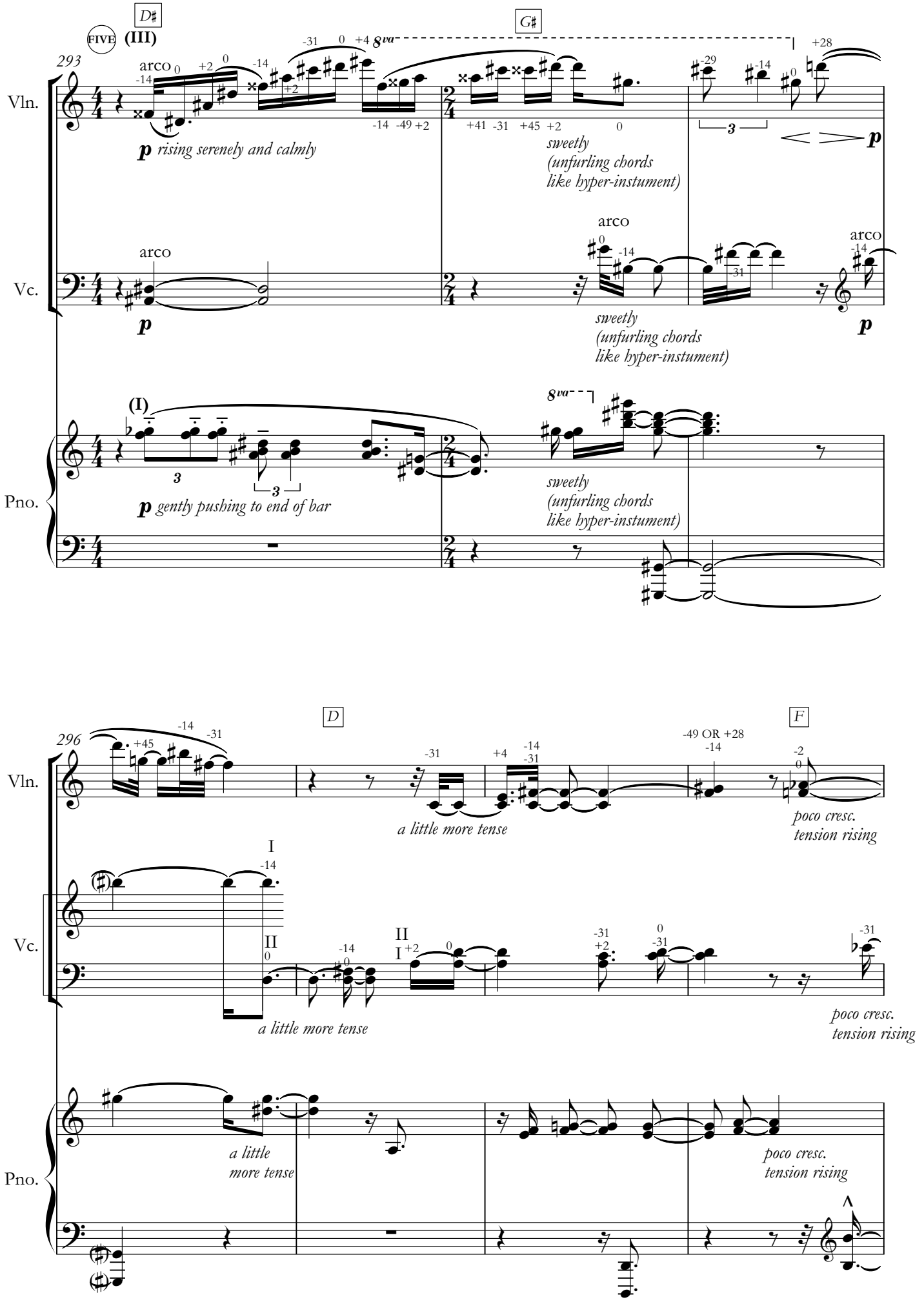
p *tender, sweet, simple and utterly sincere*

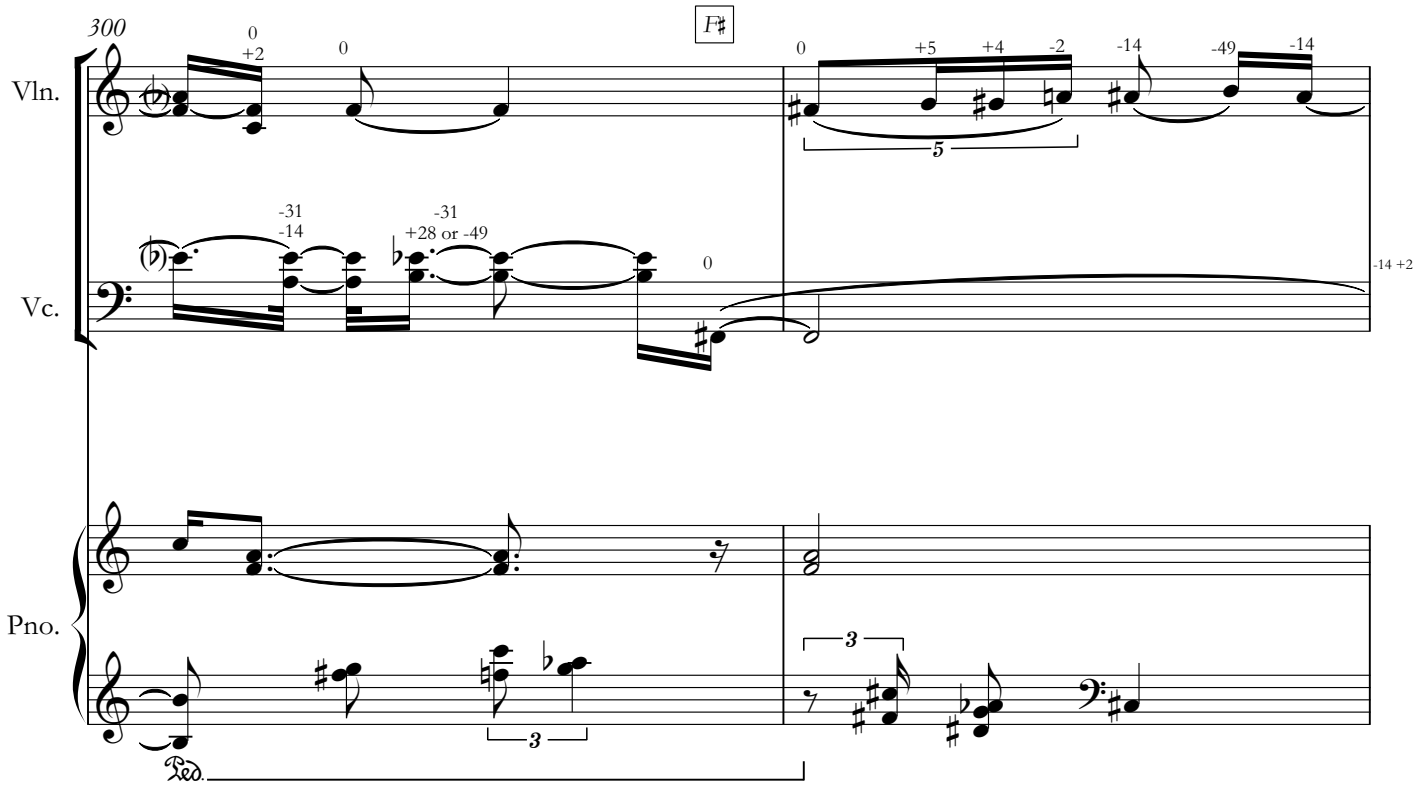
289

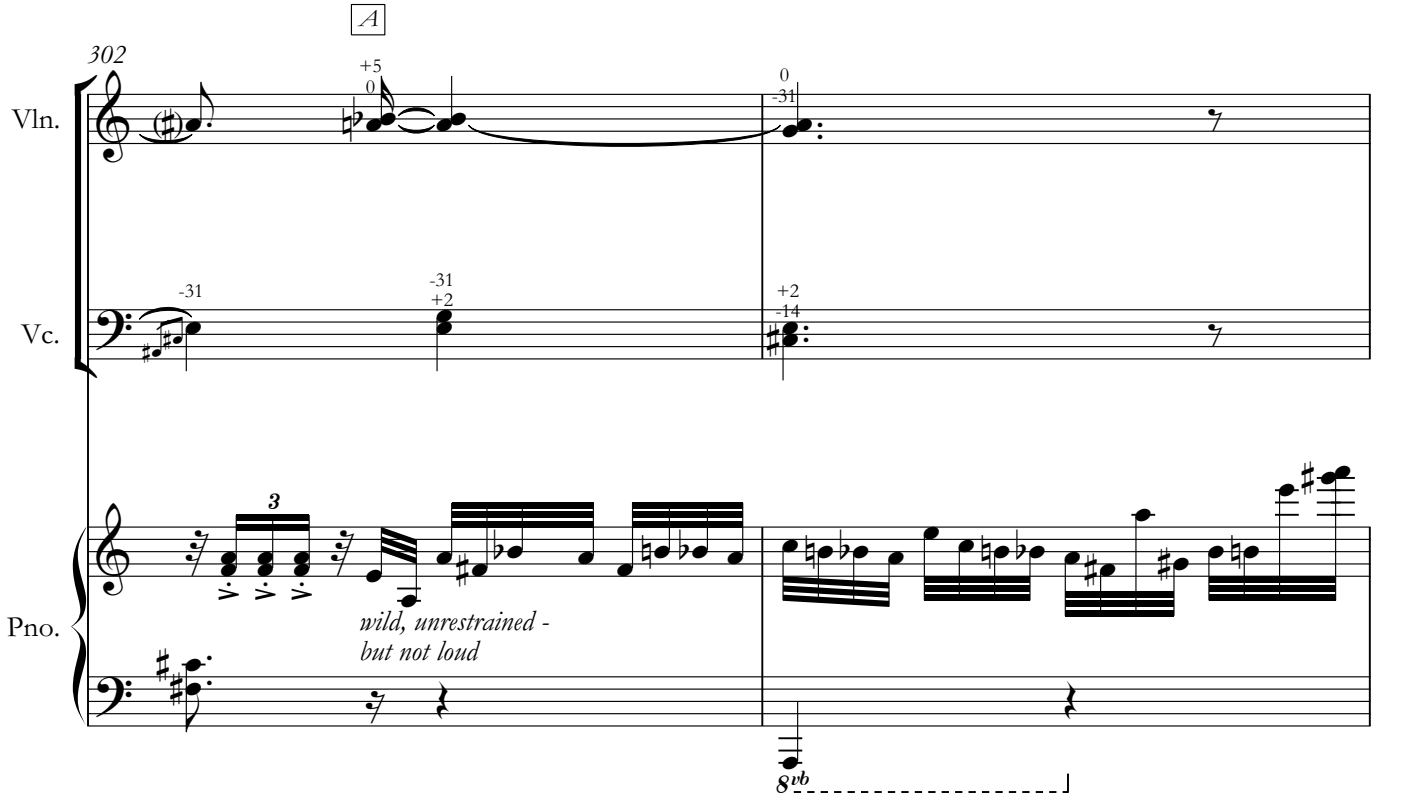
Vln.

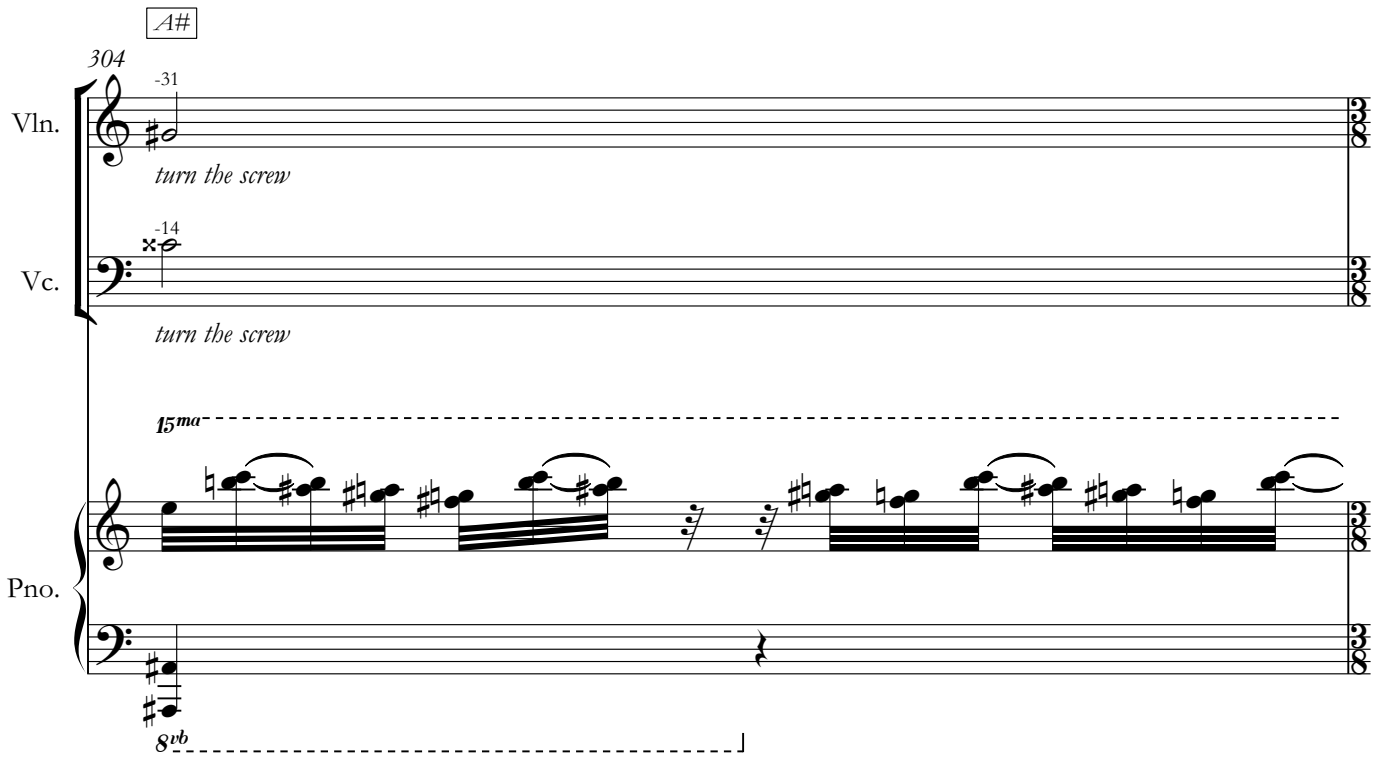
Vc.

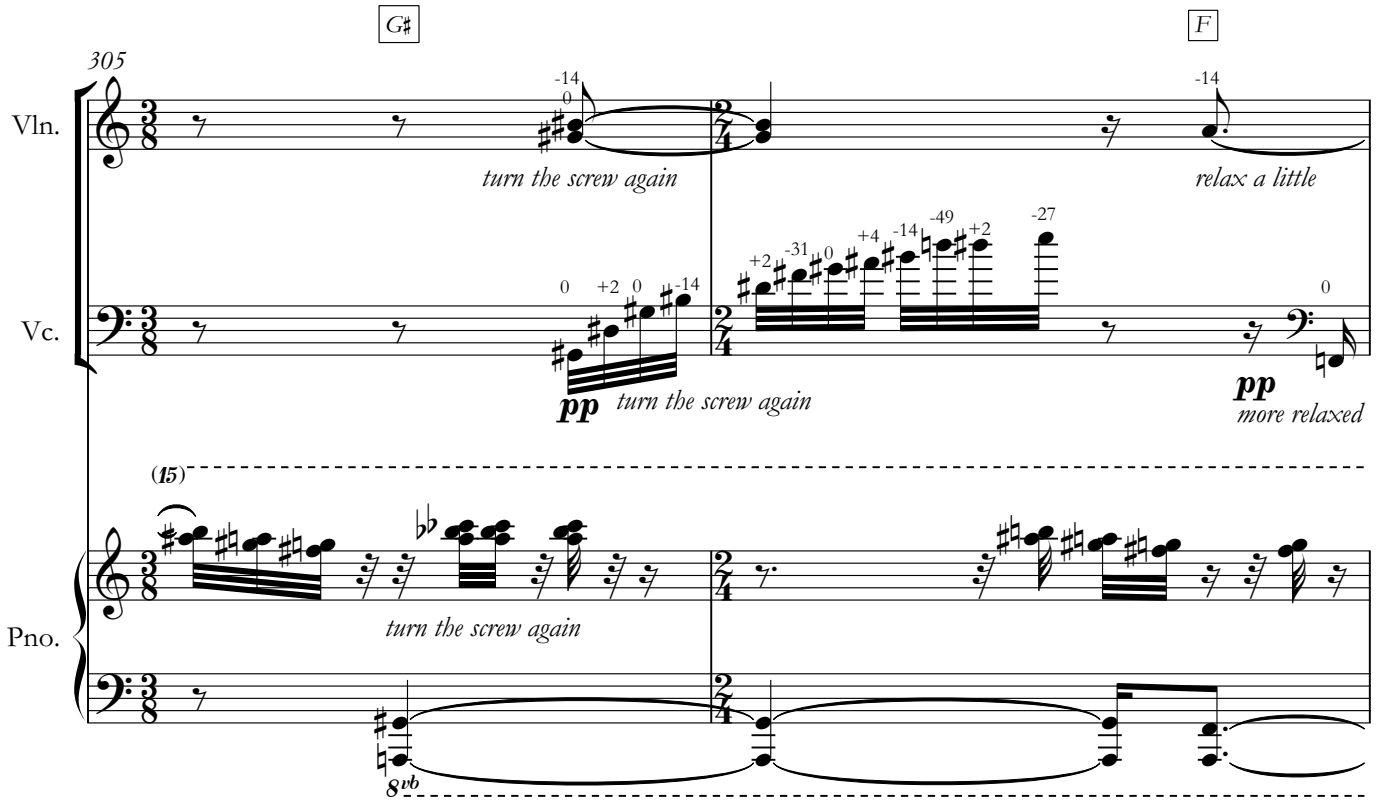
Pno.

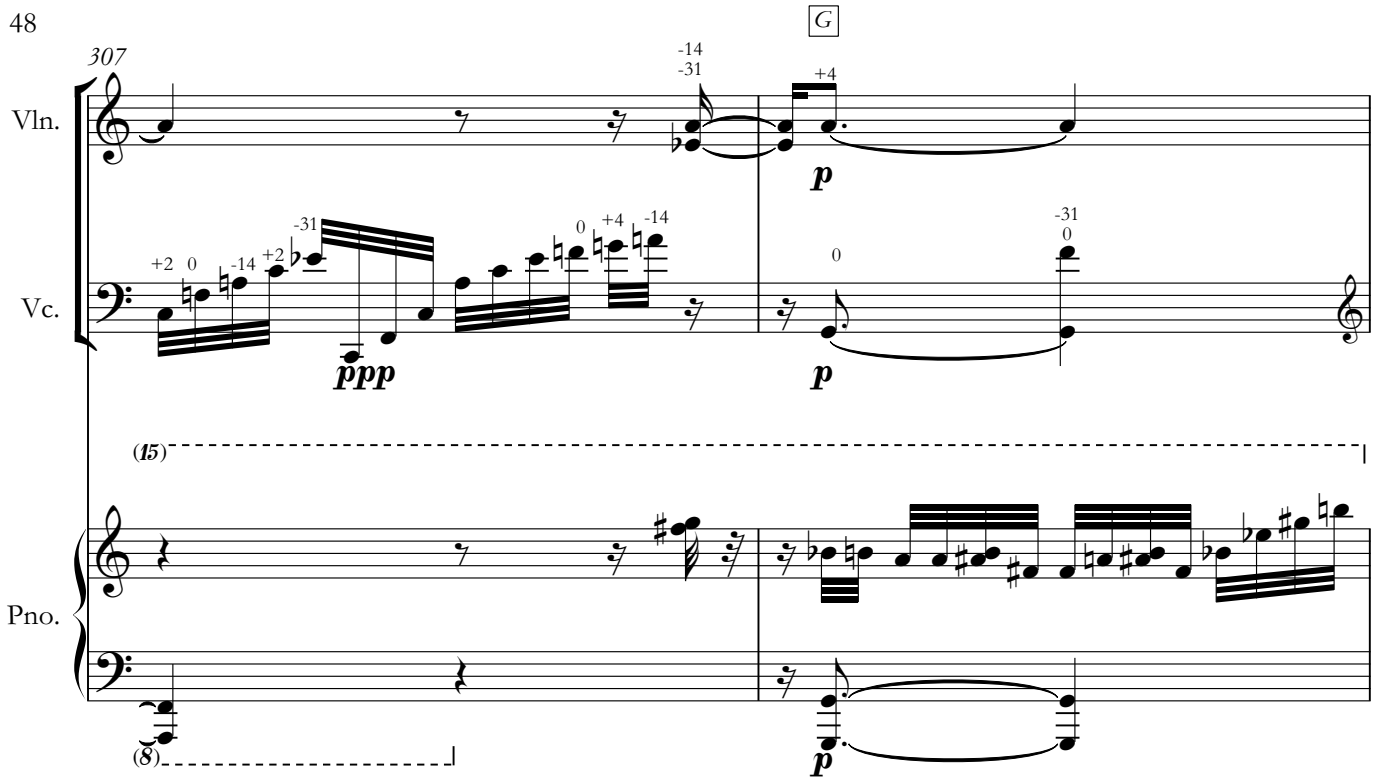

D♯
FIVE (III)
G♯
293
Vln.
arco
p rising serenely and calmly
8va
sweetly
(unfurling chords
like hyper-instument)
Vc.
arco
p
(I)
p gently pushing to end of bar
Pno.
D
F
296
a little more tense
poco cresc.
tension rising
I
II
a little
more tense

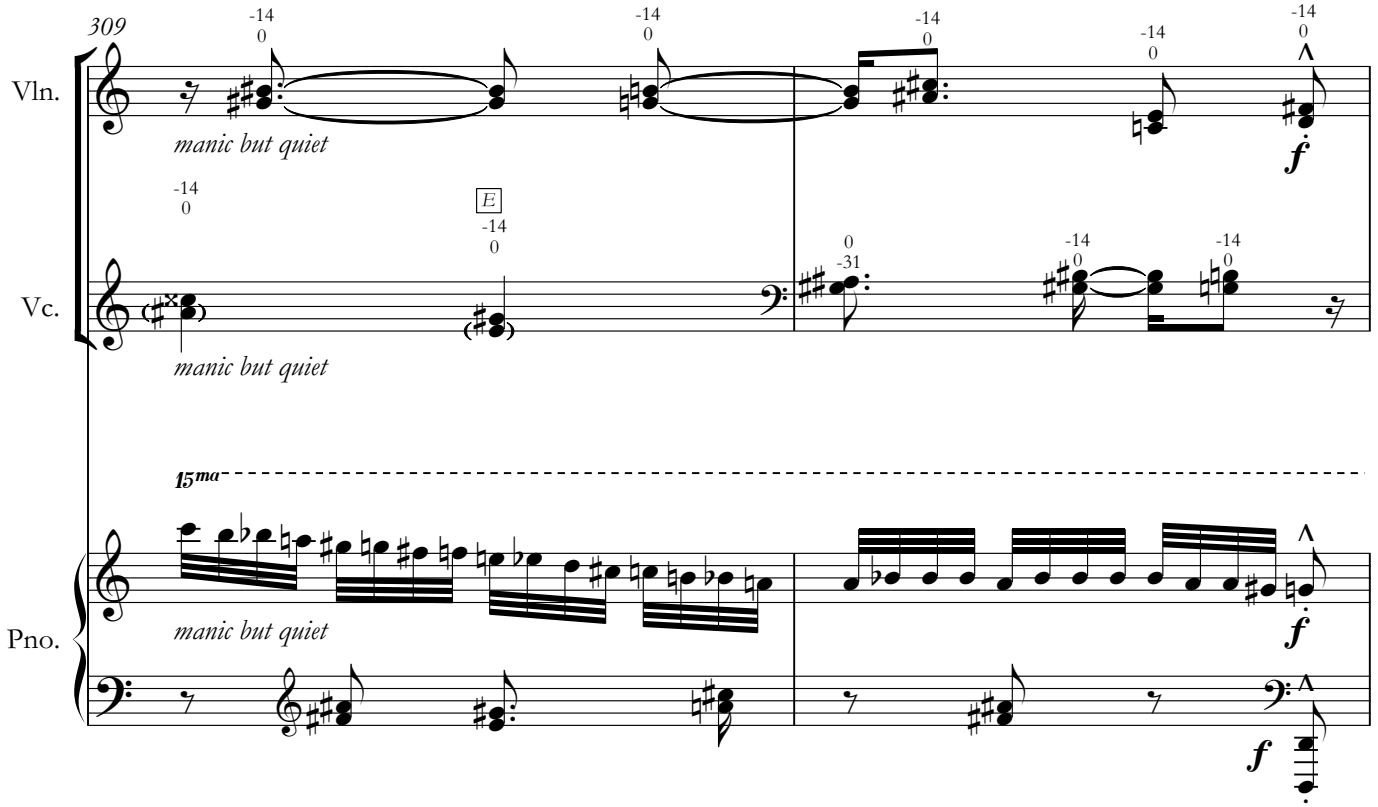

300
F♯
Vln.
Vc.
Pno.
Ped.

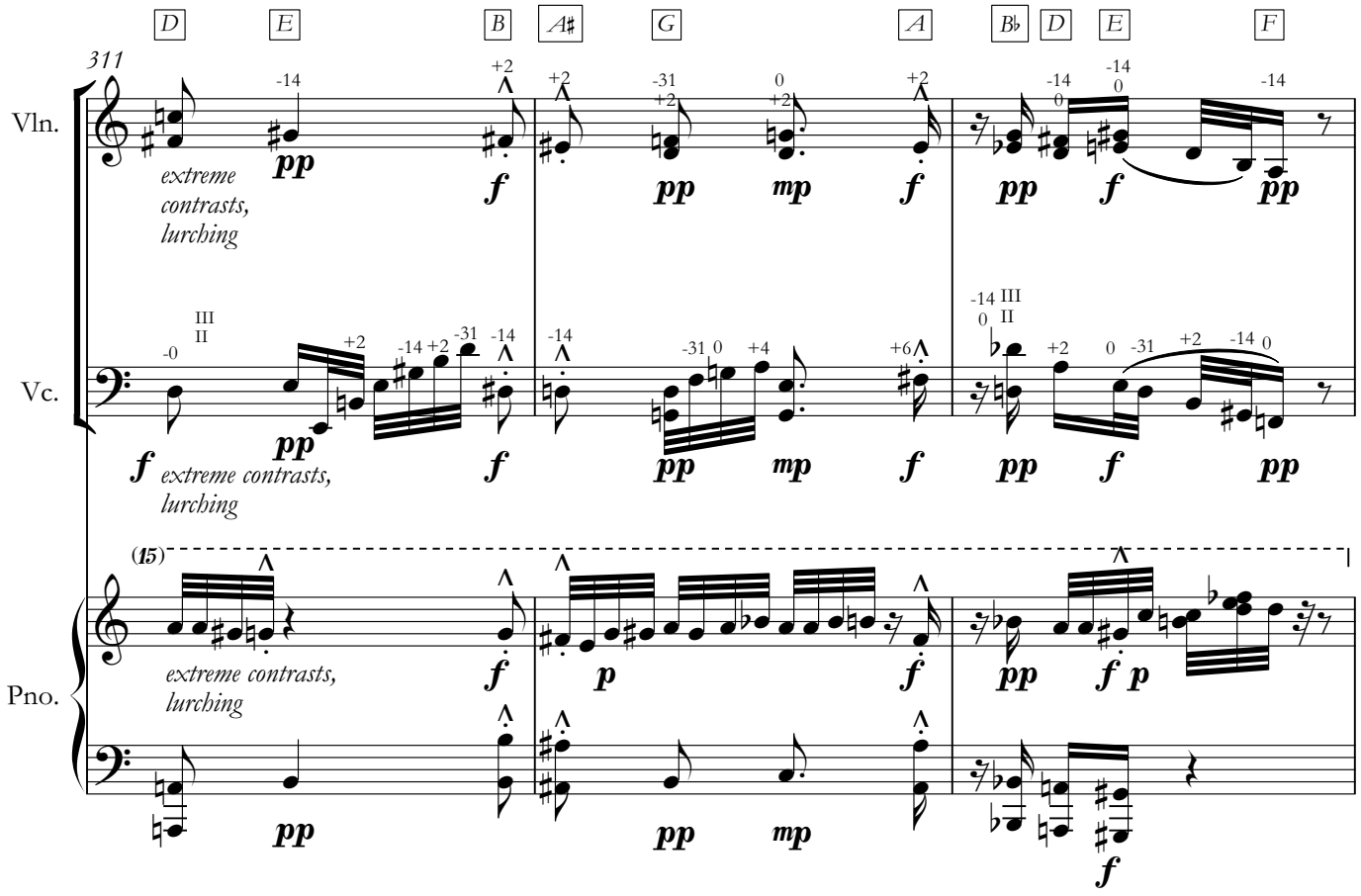

302
A
Vln.
Vc.
Pno.
wild, unrestrained -
but not loud
8vb

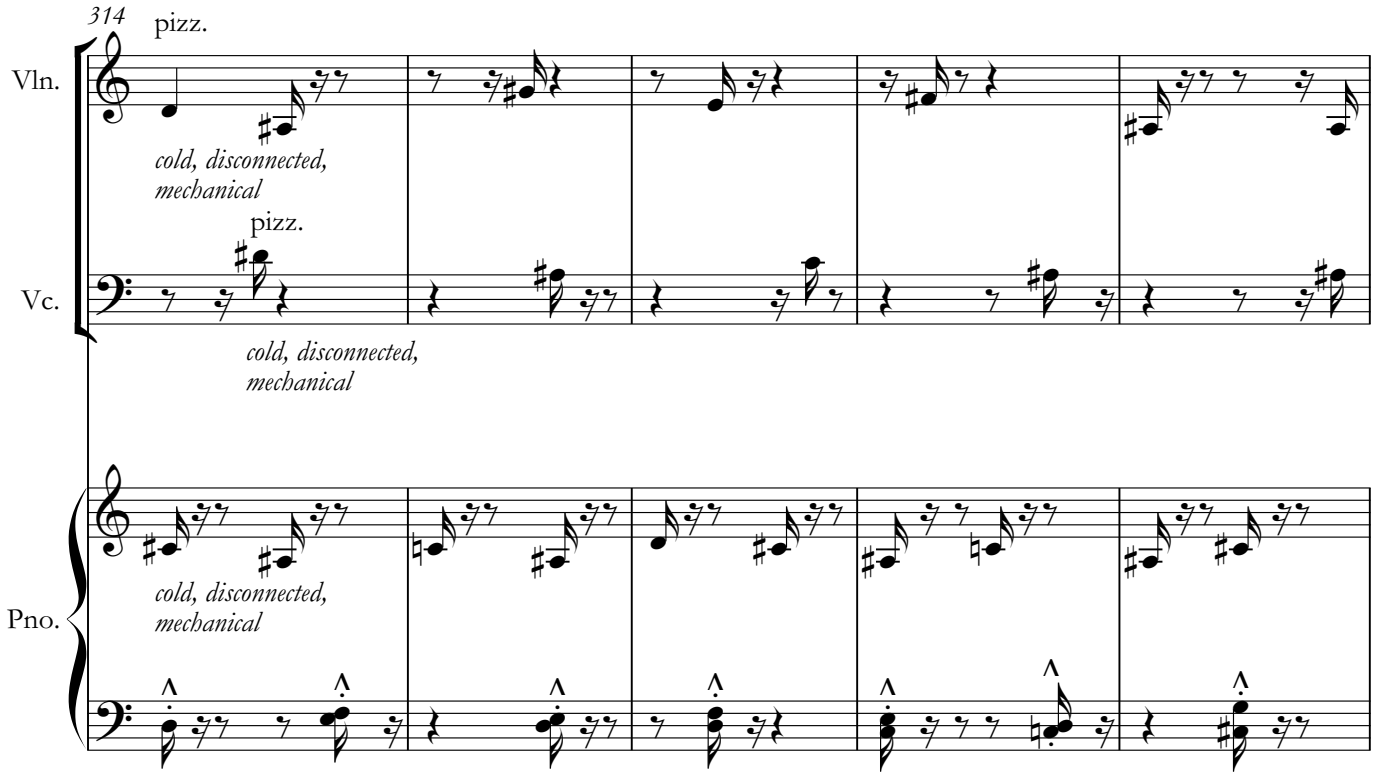

A#
304
Vln.
-31
turn the screw
Vc.
-14
turn the screw
15ma
Pno.
8vb


G#
F
305
Vln.
-14
0
turn the screw again
-14
relax a little
Vc.
0 +2 0 -14
pp
turn the screw again
+2 -31 0 +4 -14 -49 +2 -27
0
pp
more relaxed
(15)
Pno.
turn the screw again
8vb

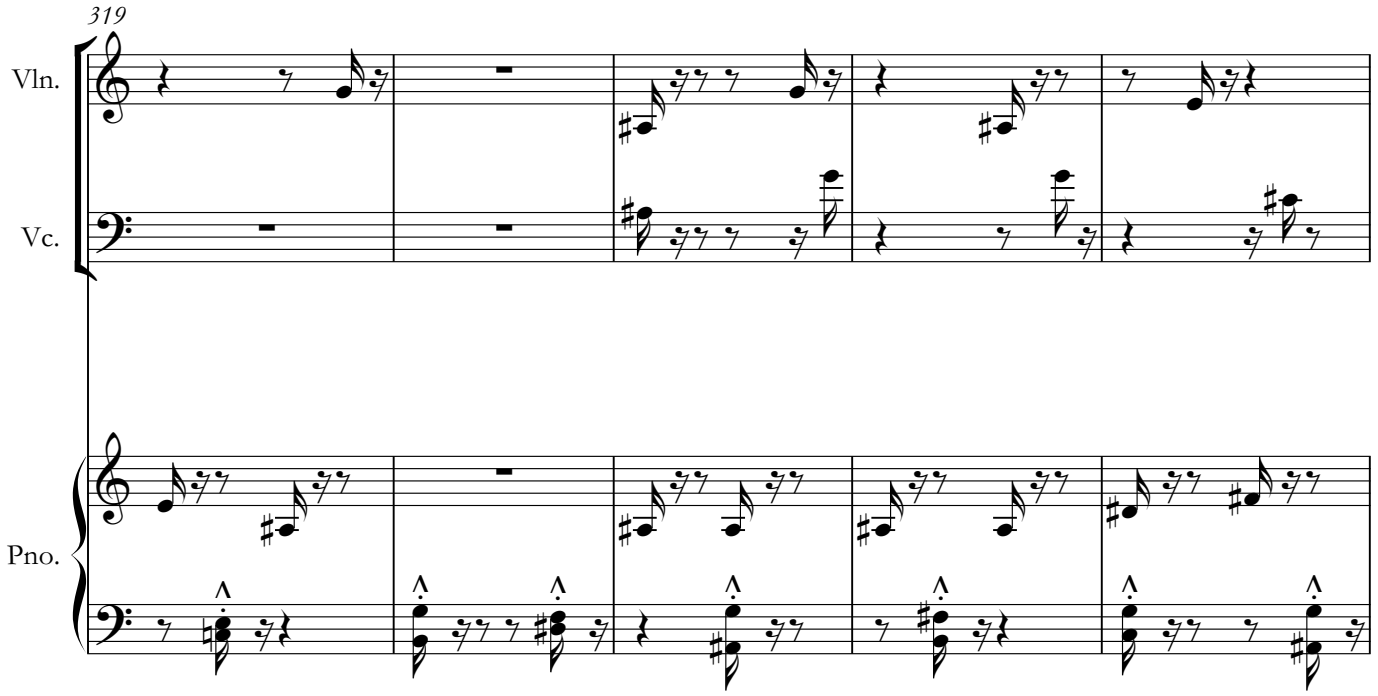

307
G
Vln.
Vc.
Pno.
ppp
p
(15)
(8)

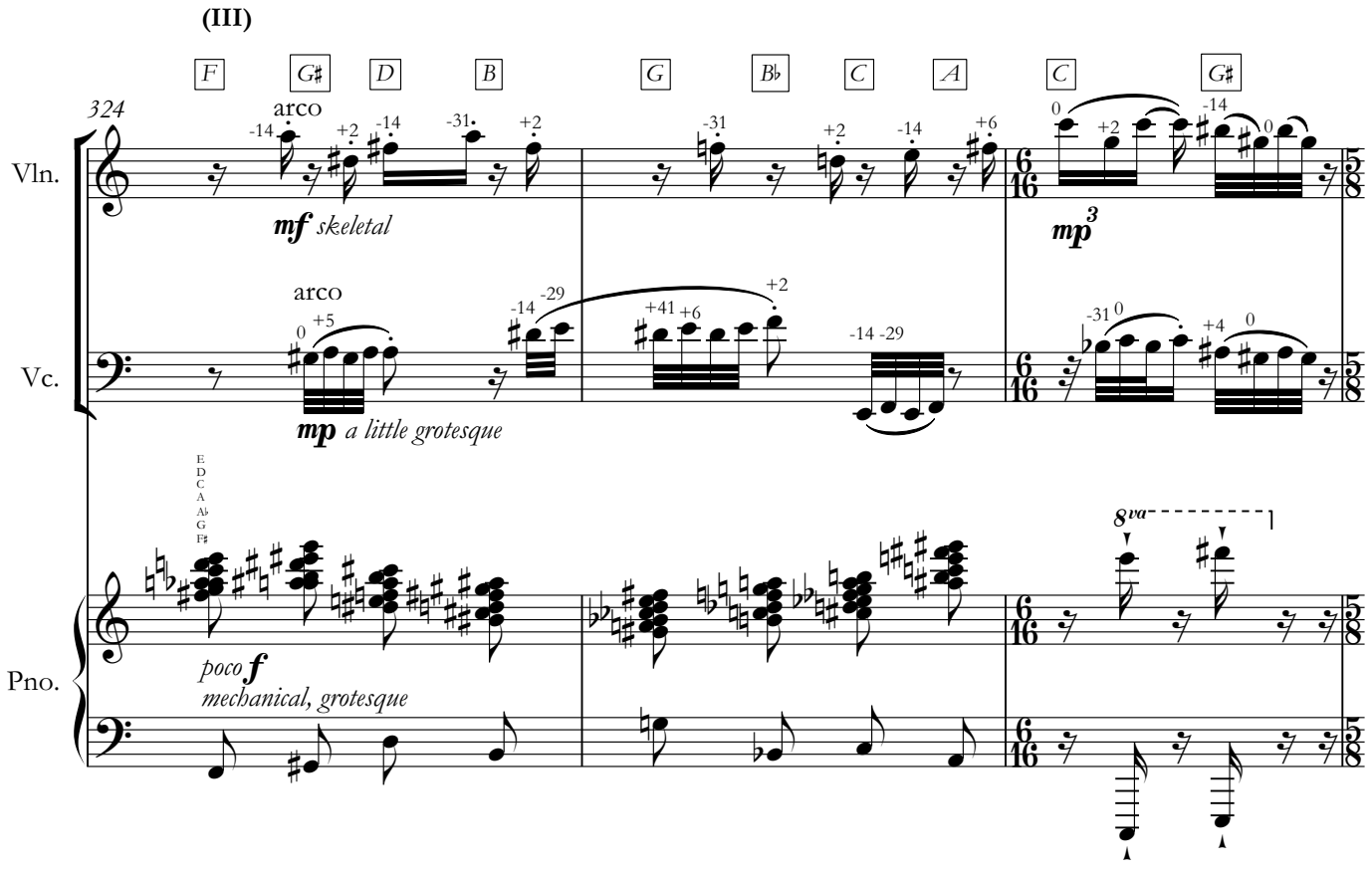

309
Vln.
Vc.
Pno.
manic but quiet
E
15ma
f

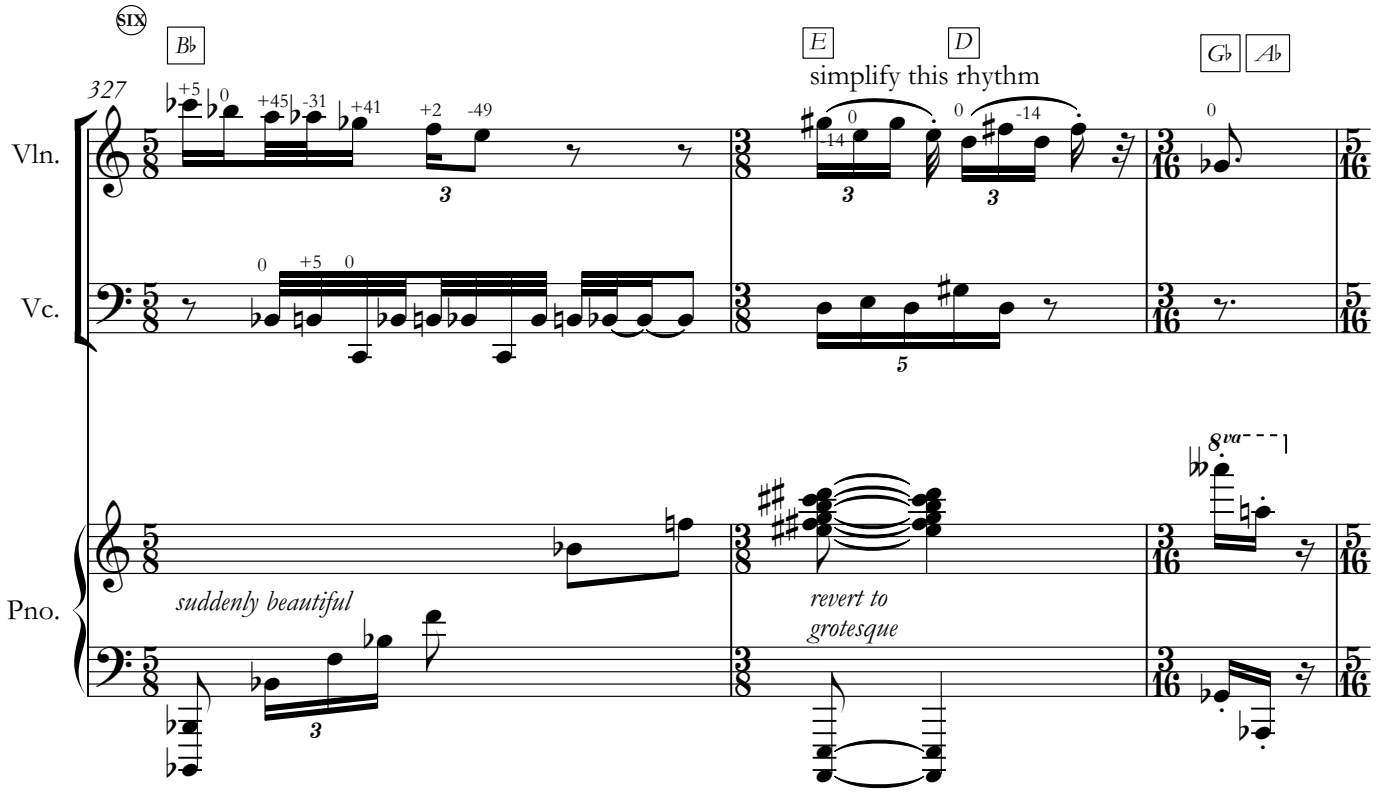


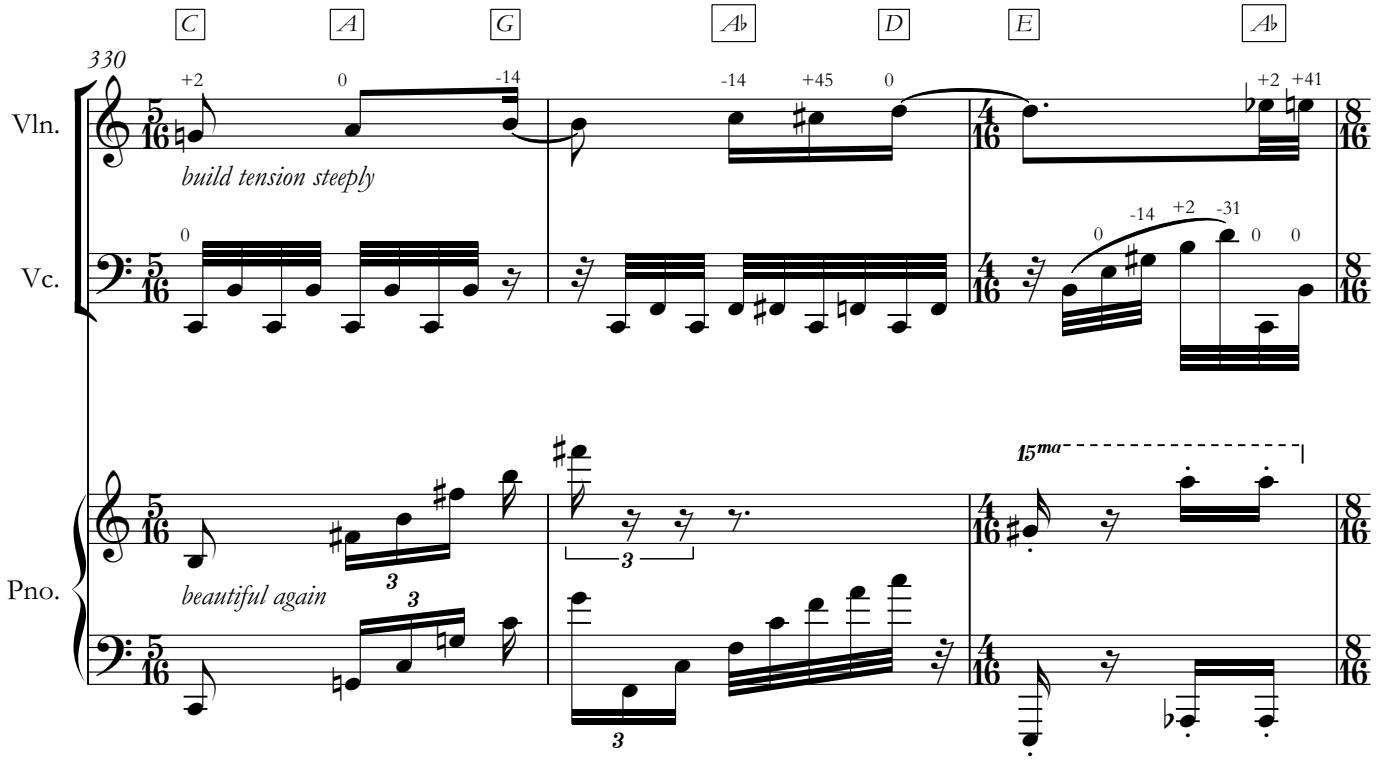


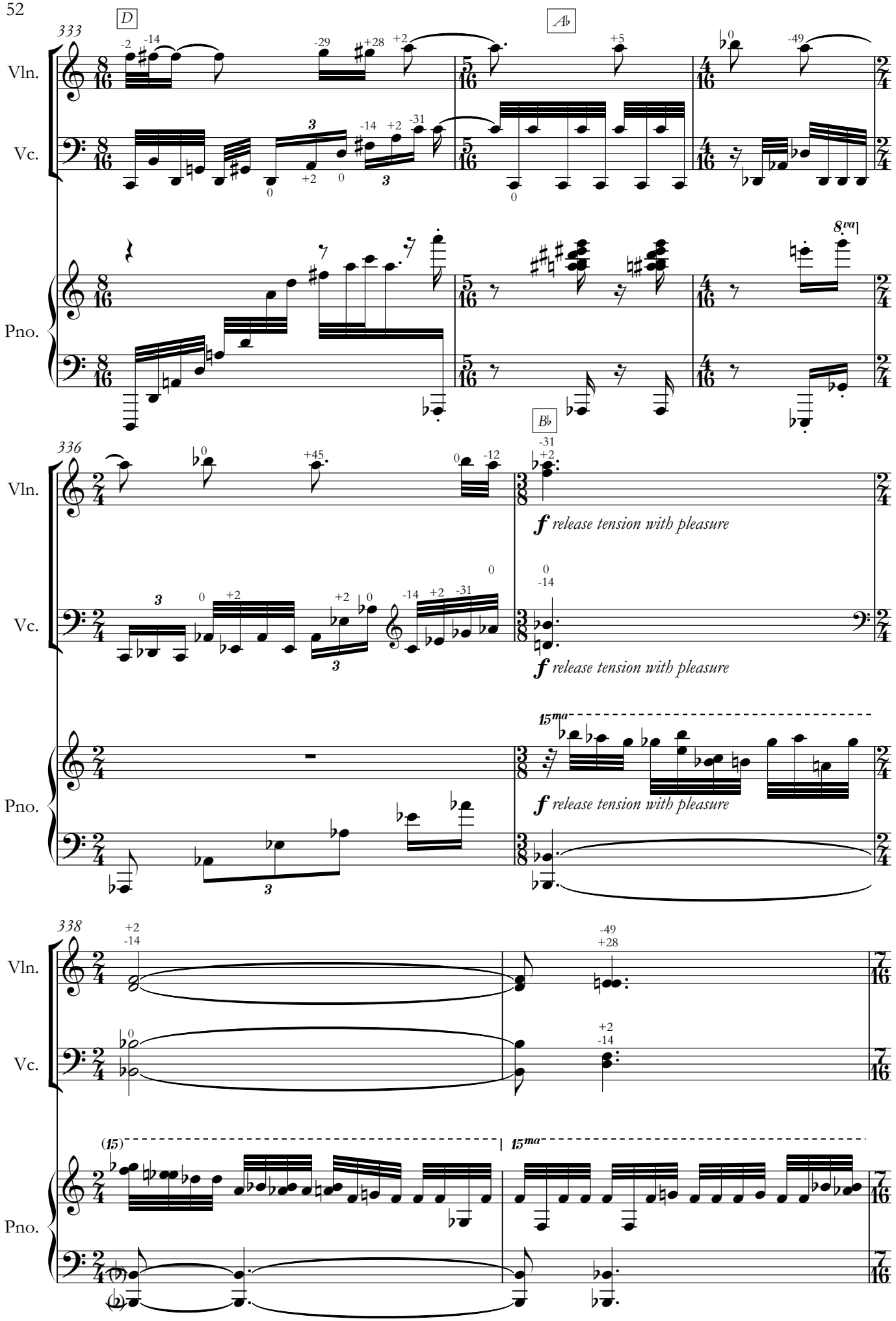
Voice 4 is ossia - but seems to work nicely as a harmonisation of v1!

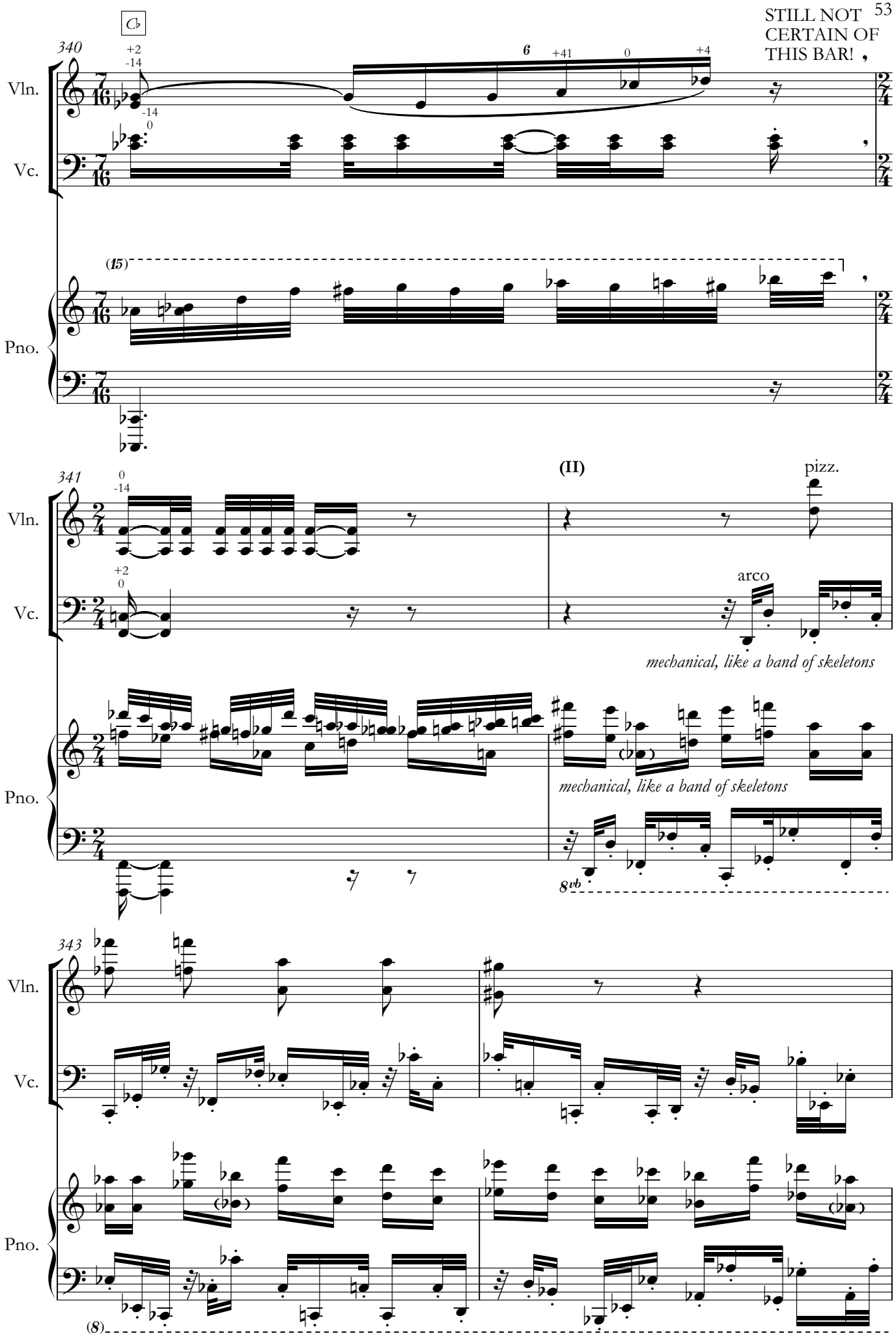

319
Vln.
Vc.
Pno.

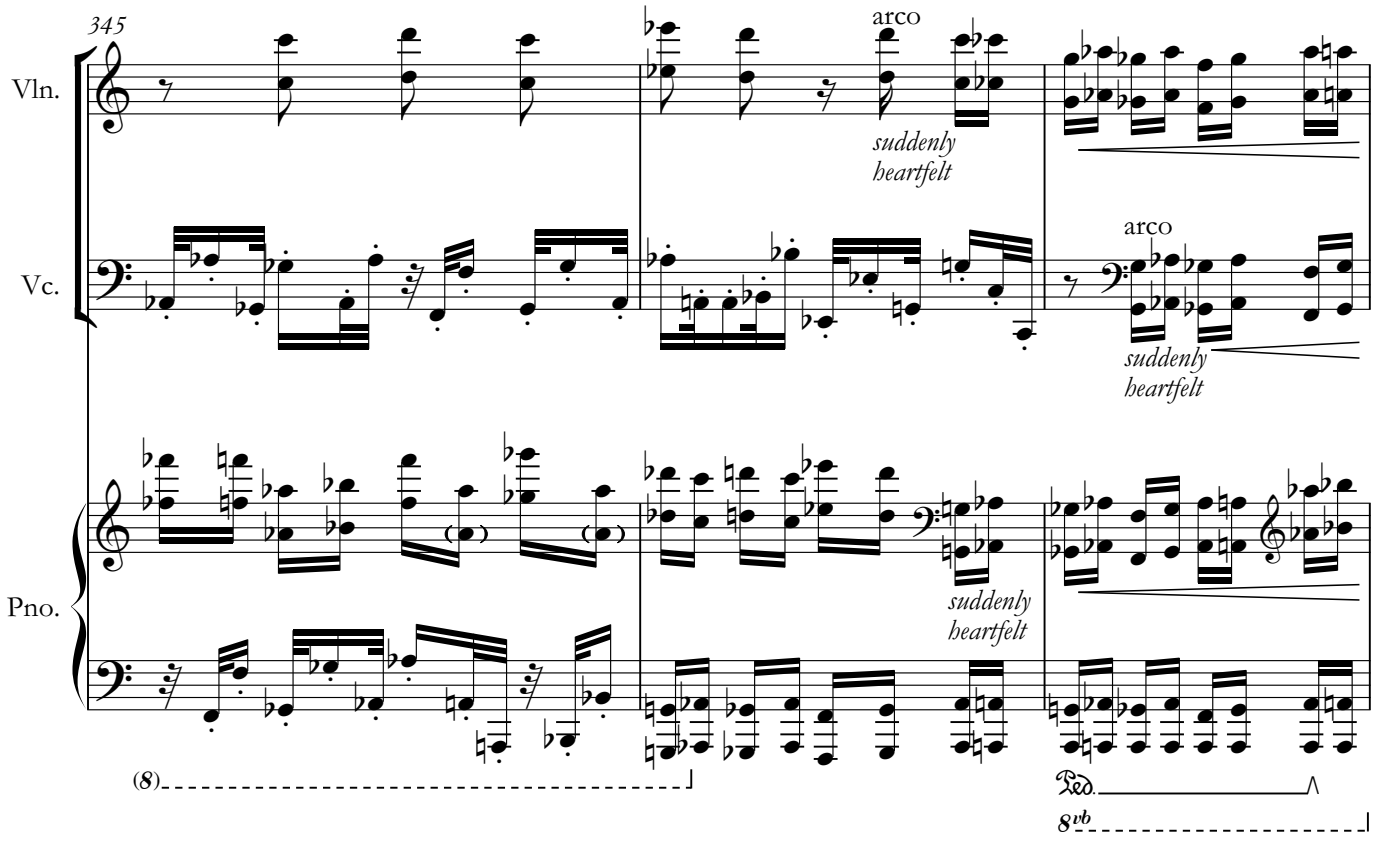

(III)
F
G♯
D
B
G
B♭
C
A
C
G♯
324
arco
mf skeletal
mp3
arco
mp a little grotesque
8va
poco f
mechanical, grotesque
Vln.
Vc.
Pno.


SIX
B♭
E
D
G♭
A♭
simplify this rhythm
327
Vln.
Vc.
Pno.
suddenly beautiful
revert to
grotesque
8va

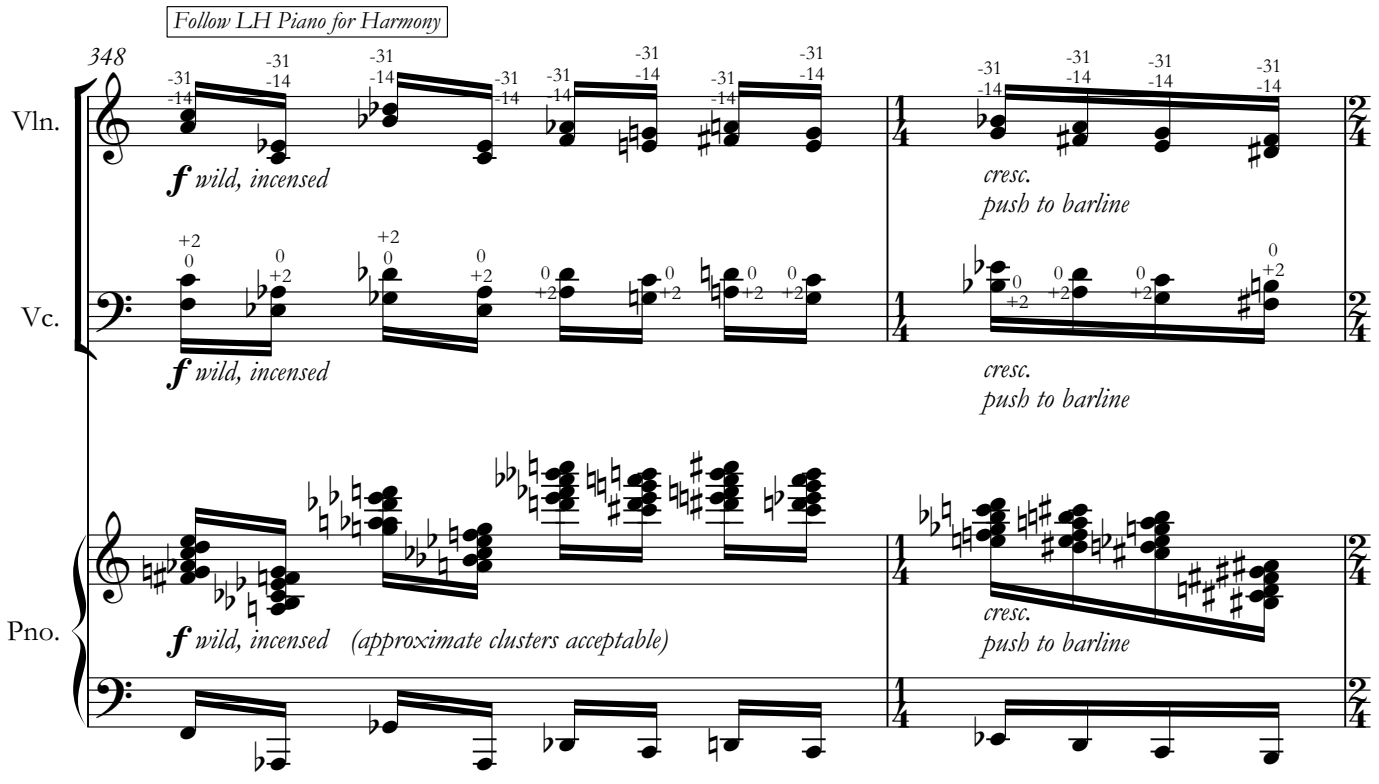

C
A
G
A♭
D
E
A♭
330
Vln.
Vc.
Pno.
build tension steeply
beautiful again
15ma

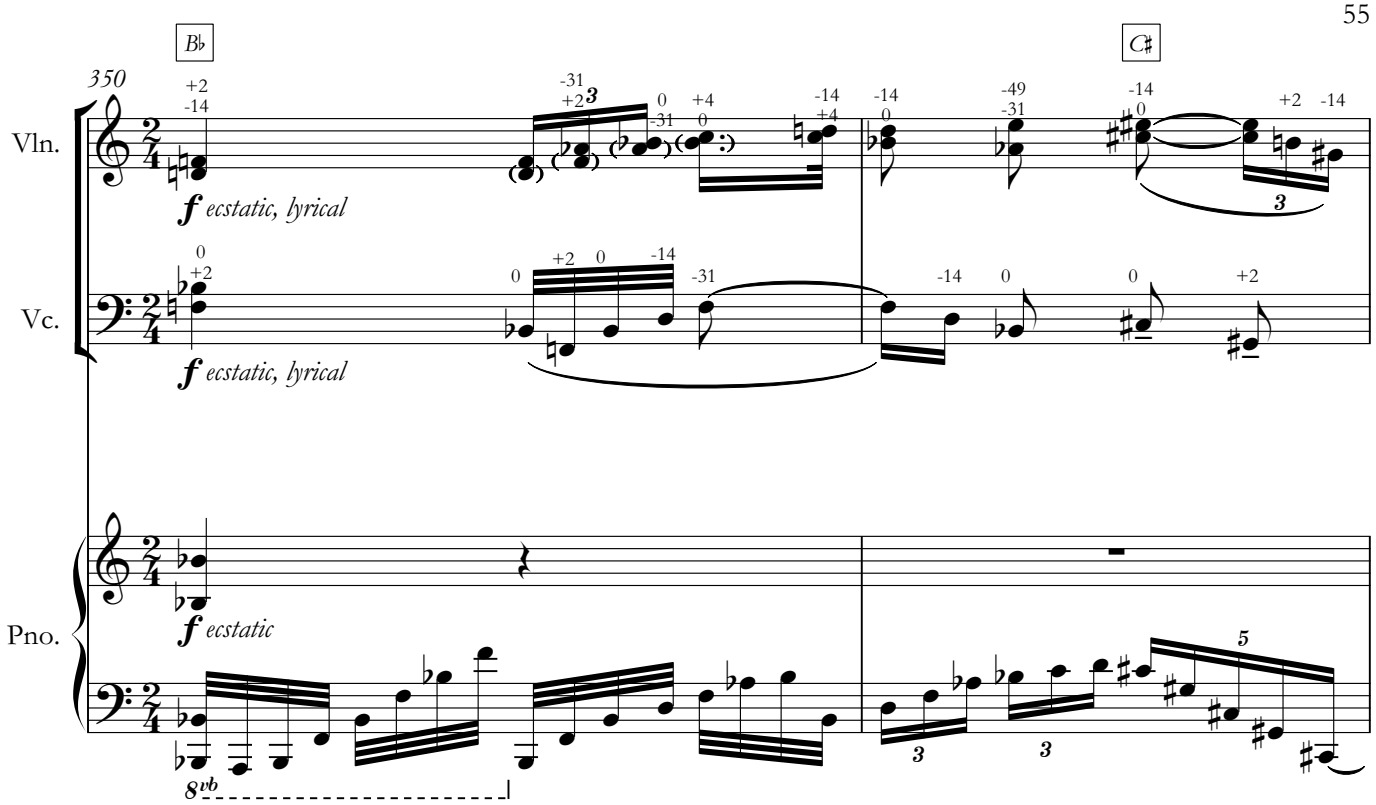

D
Ab
Bb
333
336
338
Vln.
Vc.
Pno.
8va
f release tension with pleasure
15ma
(15)

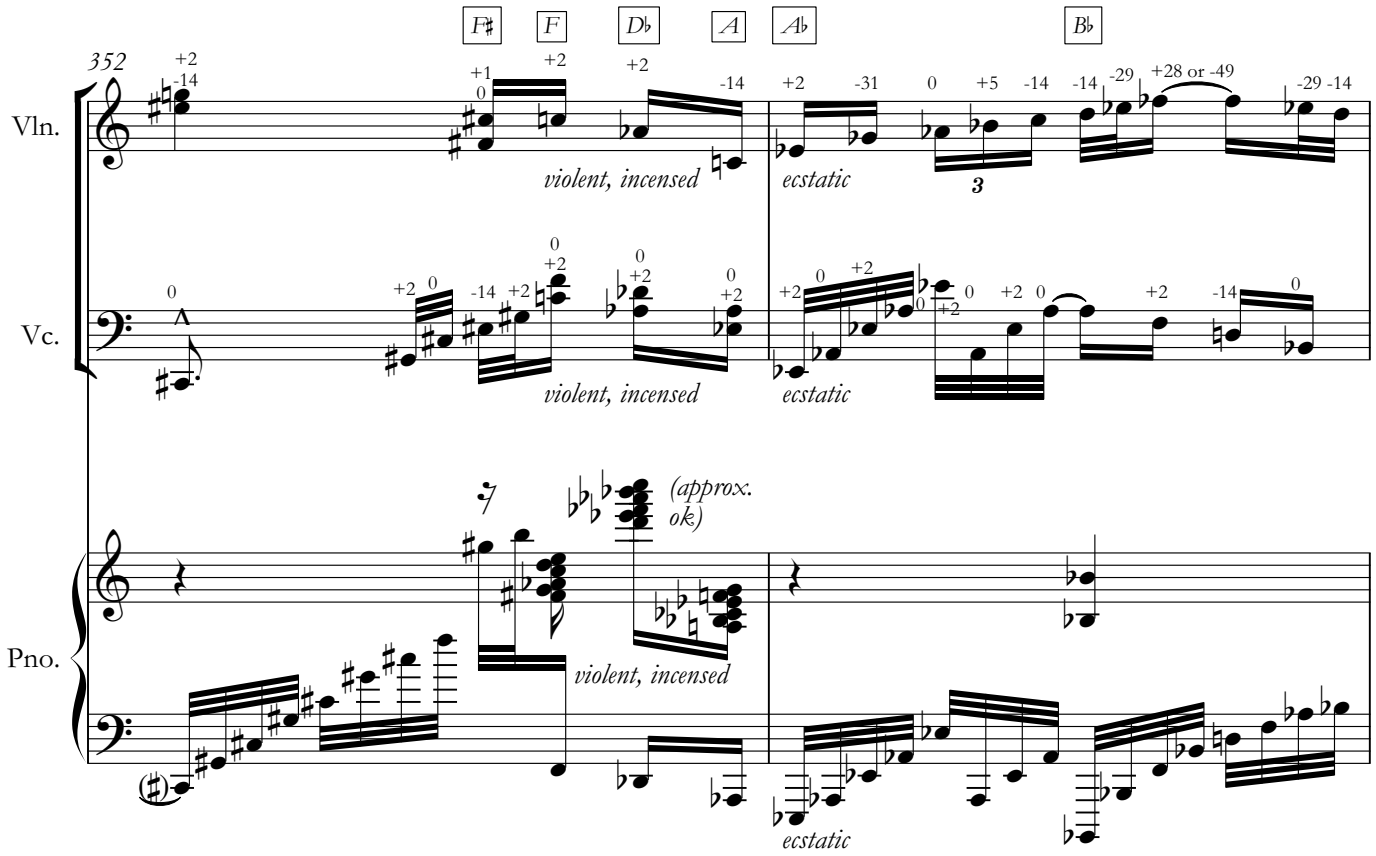

STILL NOT CERTAIN OF THIS BAR!
340
Vln.
Vc.
Pno.
(15)
341
(II)
pizz.
arco
mechanical, like a band of skeletons
mechanical, like a band of skeletons
8vb
343
(8)


345
Vln.
Vc.
Pno.
arco
suddenly
heartfelt
arco
suddenly
heartfelt
suddenly
heartfelt
(8)
8vb

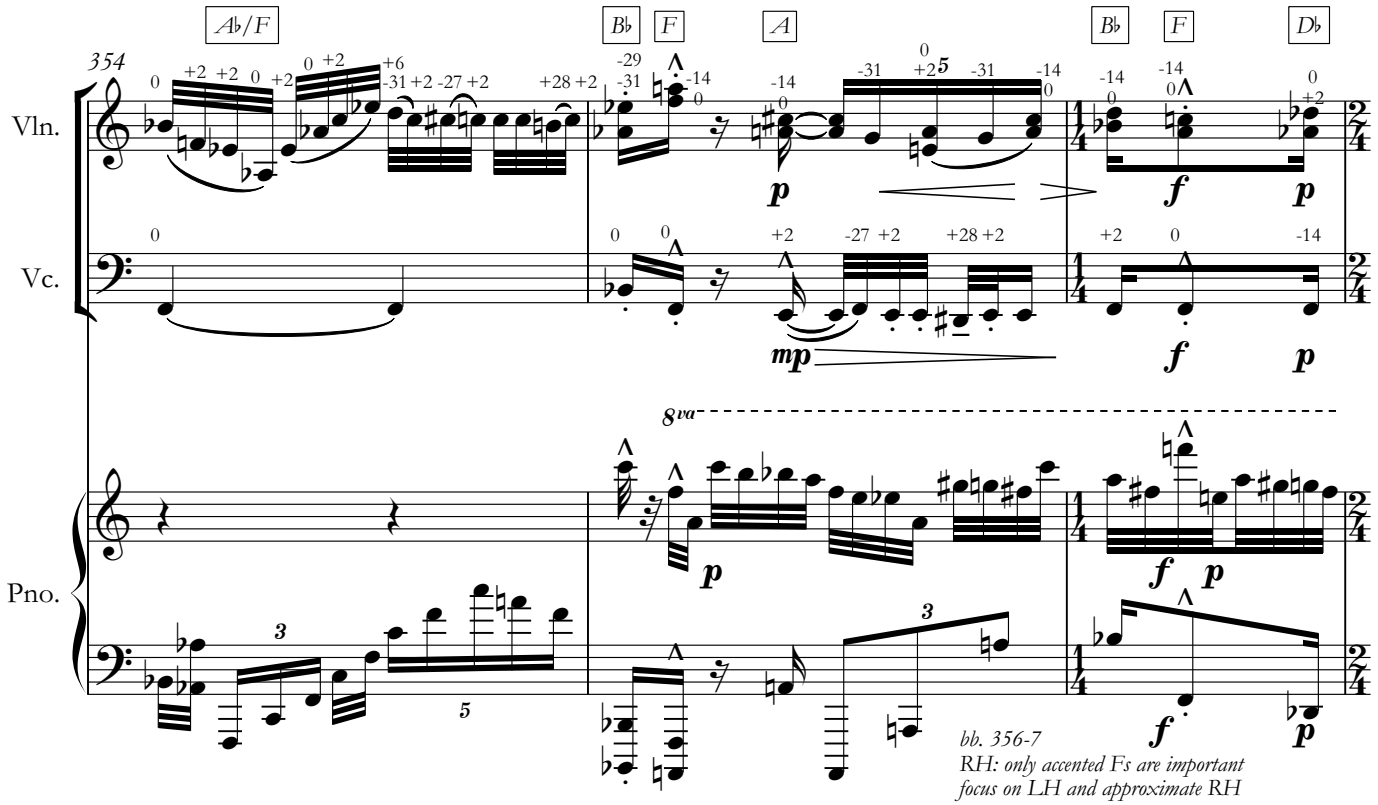
(III)

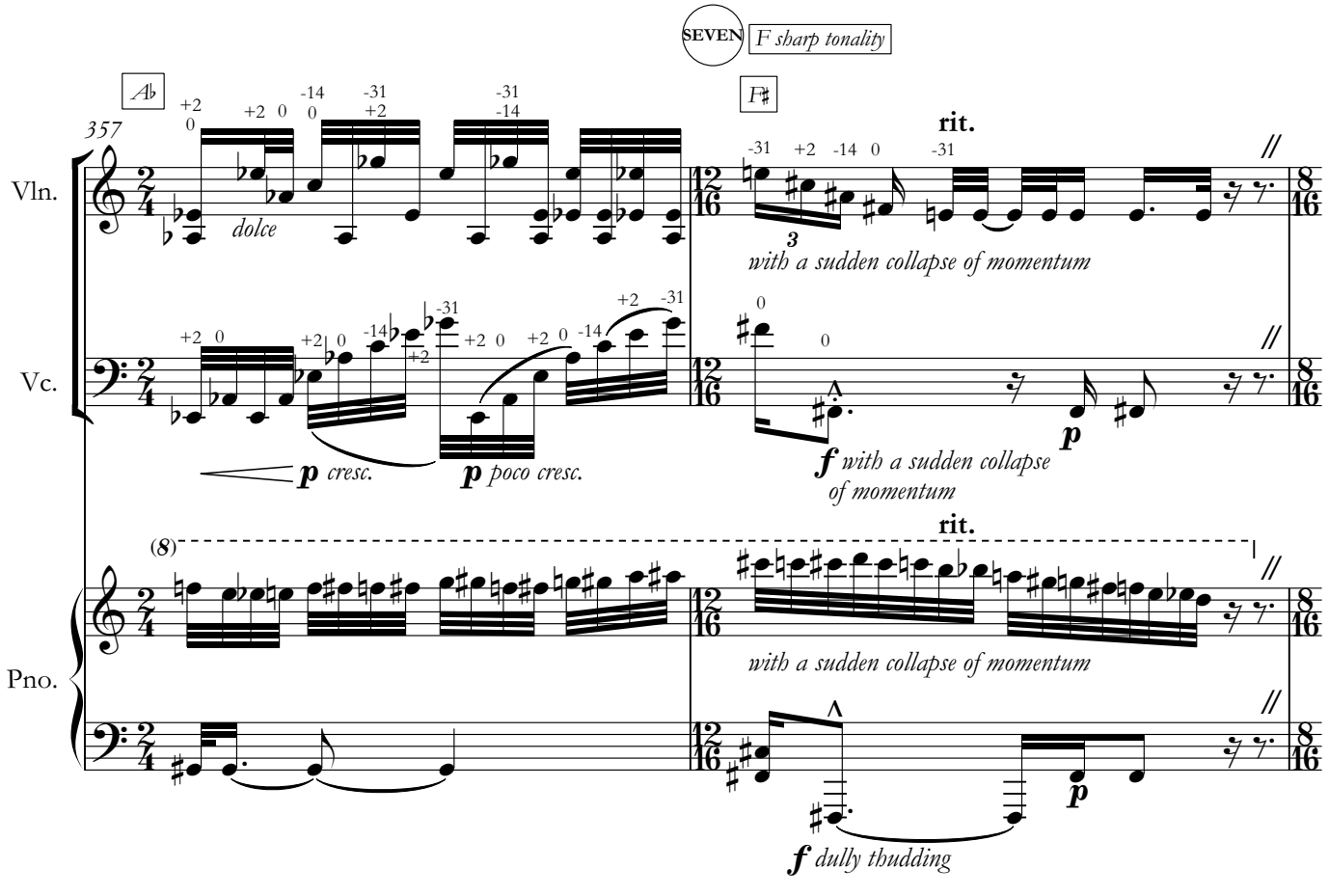

Follow LH Piano for Harmony
348
Vln.
Vc.
Pno.
f wild, incensed
cresc.
push to barline
f wild, incensed
cresc.
push to barline
f wild, incensed (approximate clusters acceptable)
cresc.
push to barline

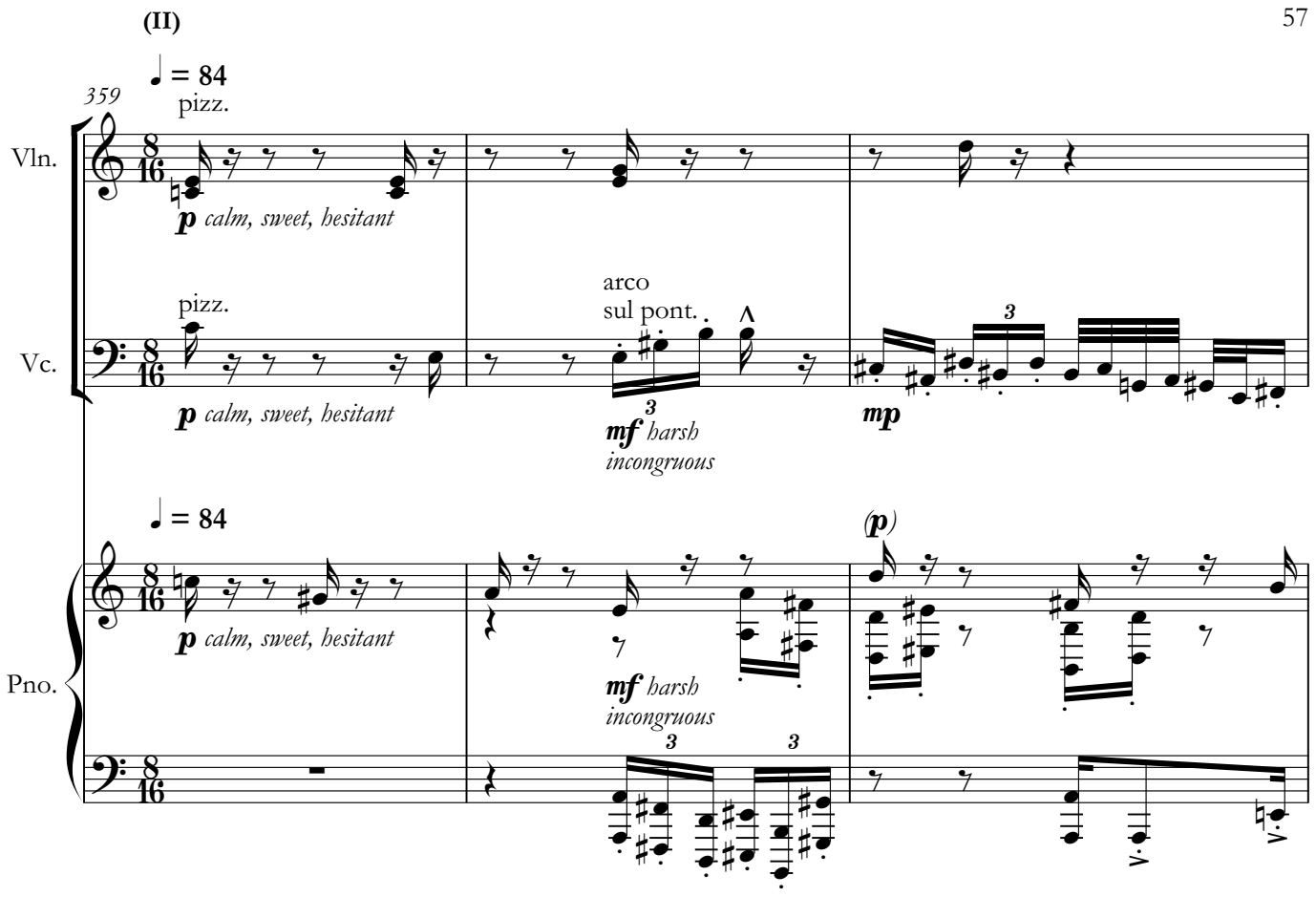

B♭
C♯
350
Vln.
Vc.
Pno.
f ecstatic, lyrical
f ecstatic, lyrical
f ecstatic
8vb

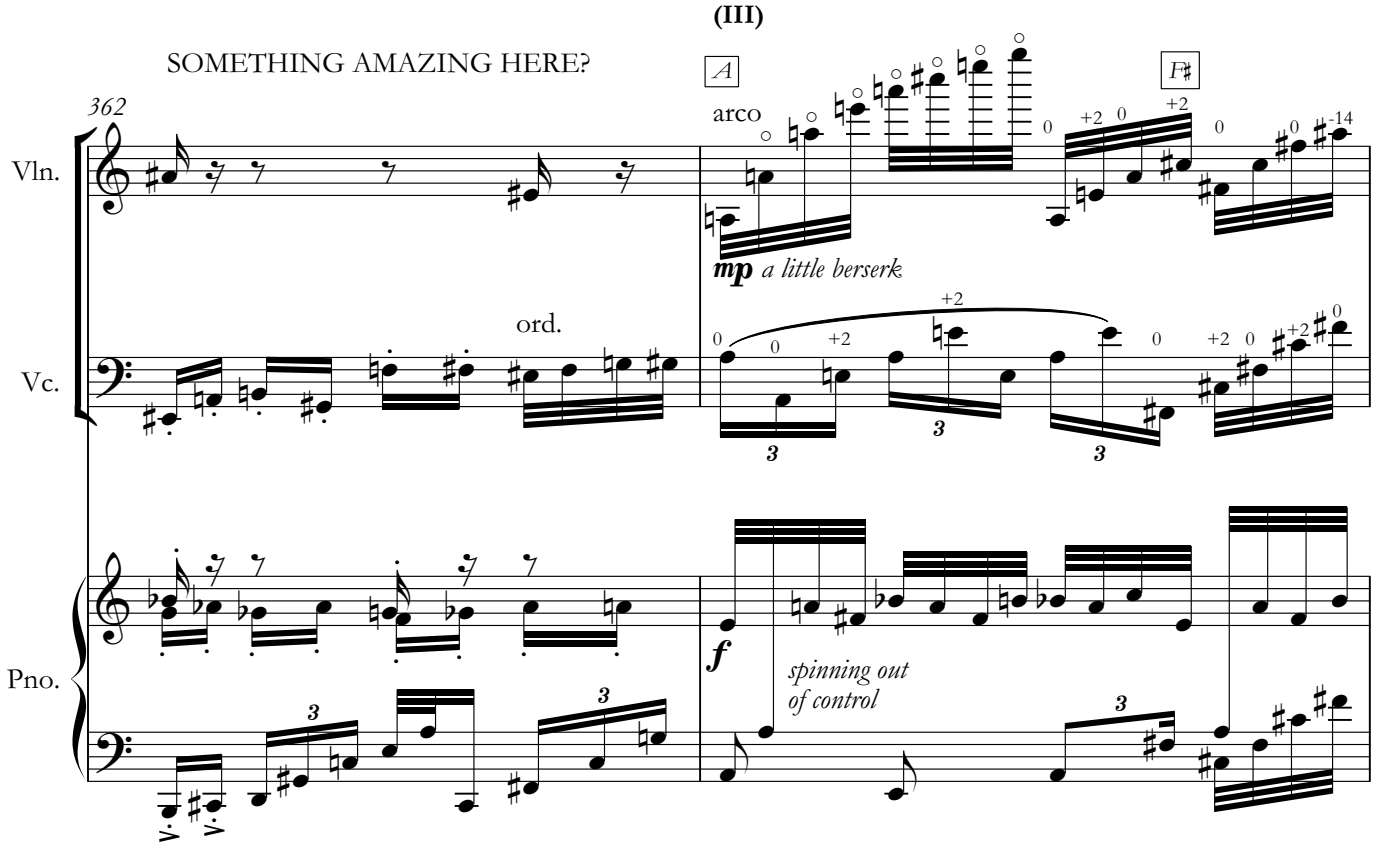

F♯
F
D♭
A
A♭
B♭
352
Vln.
Vc.
Pno.
violent, incensed
ecstatic
violent, incensed
ecstatic
(approx. ok)
violent, incensed
ecstatic

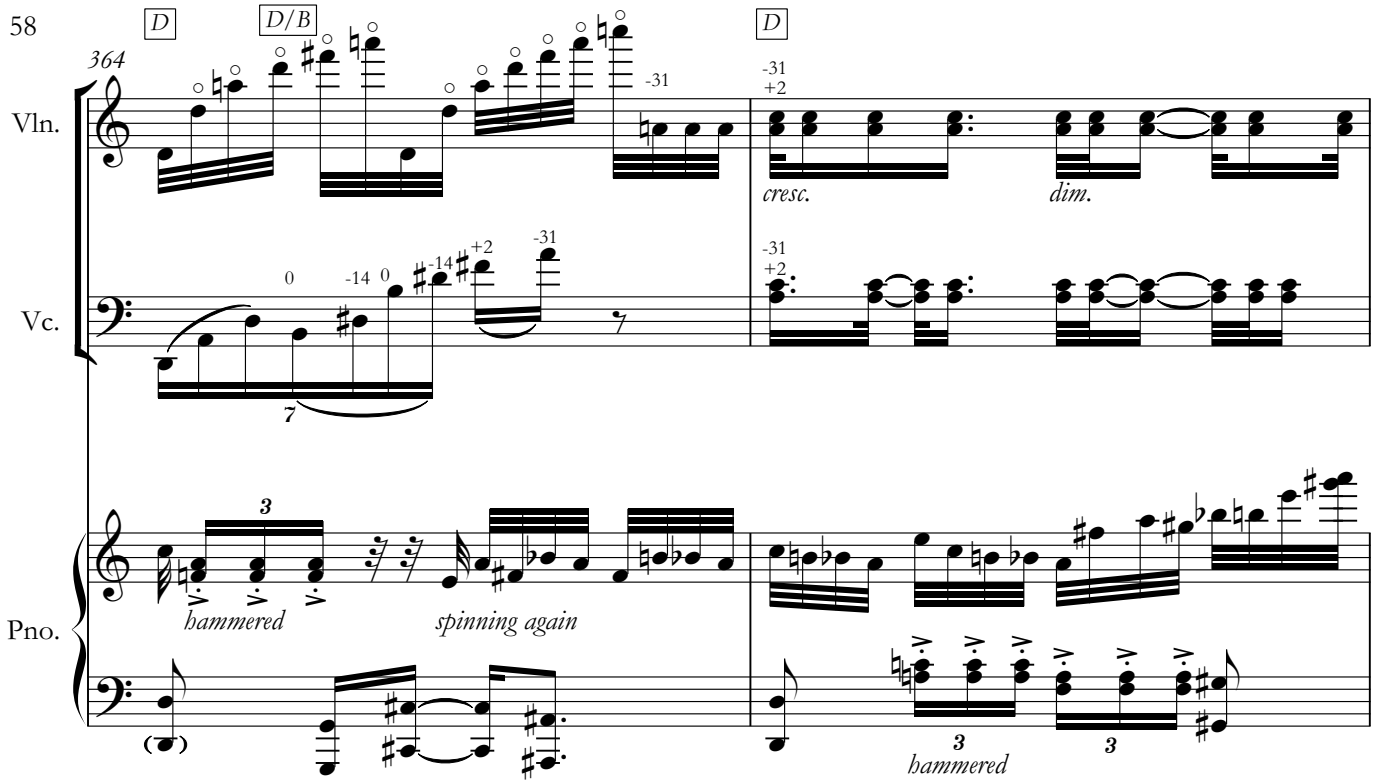
(I)

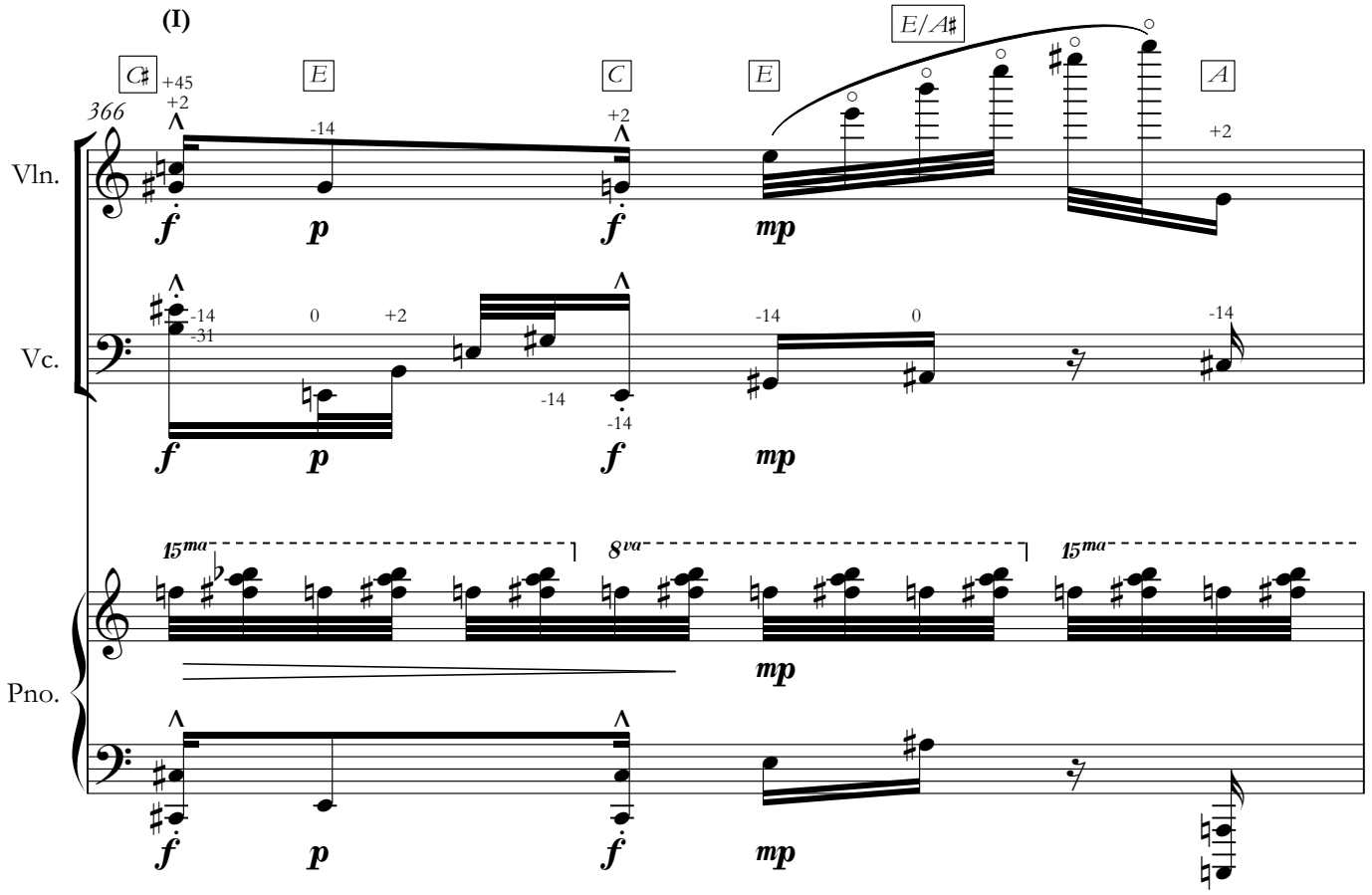

A♭/F
B♭
F
A
B♭
F
D♭
354
Vln.
Vc.
Pno.
8va
bb. 356-7
RH: only accented Fs are important
focus on LH and approximate RH

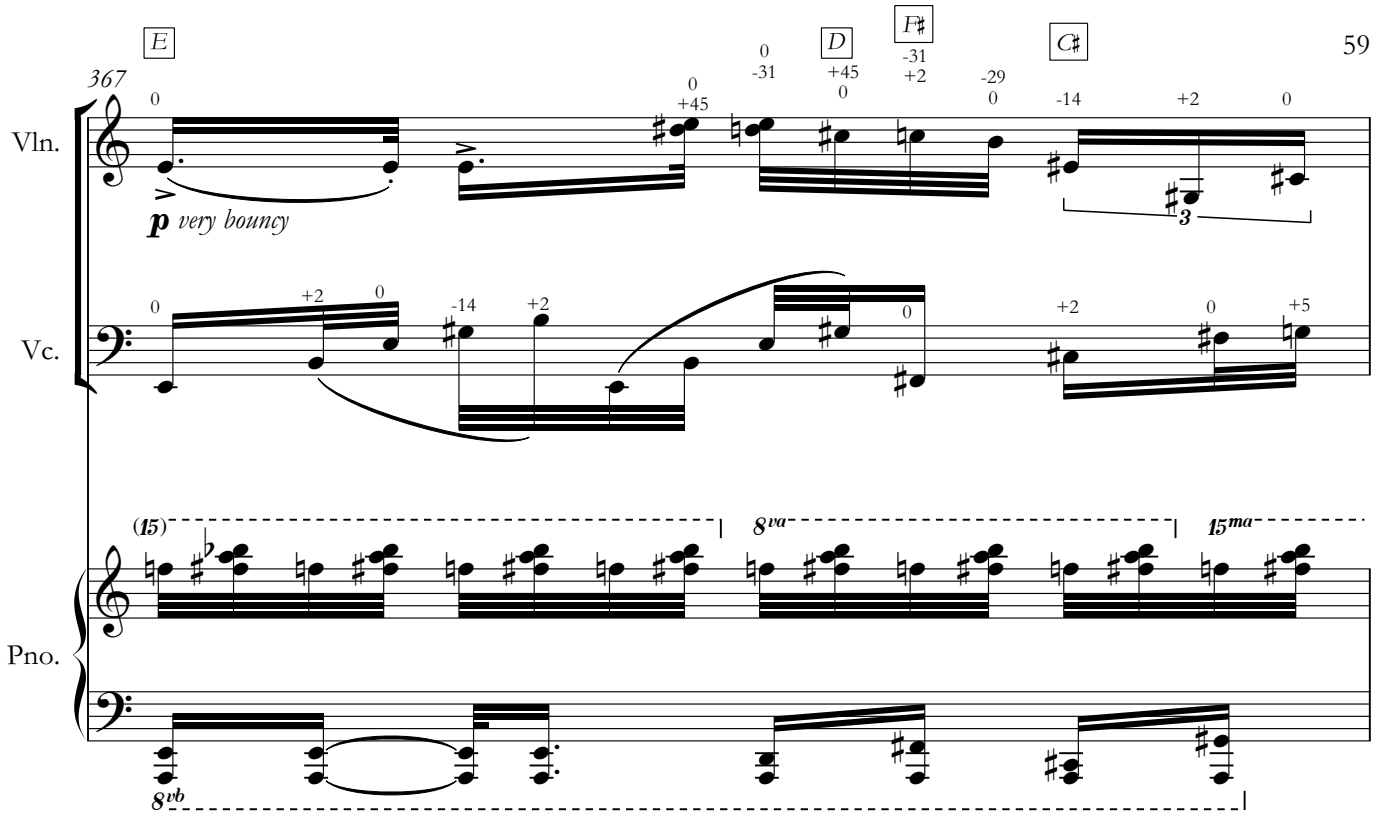

SEVEN
F sharp tonality
A♭
F♯
357
Vln.
Vc.
Pno.
dolce
rit.
with a sudden collapse of momentum
cresc.
poco cresc.
with a sudden collapse of momentum
rit.
with a sudden collapse of momentum
dully thudding

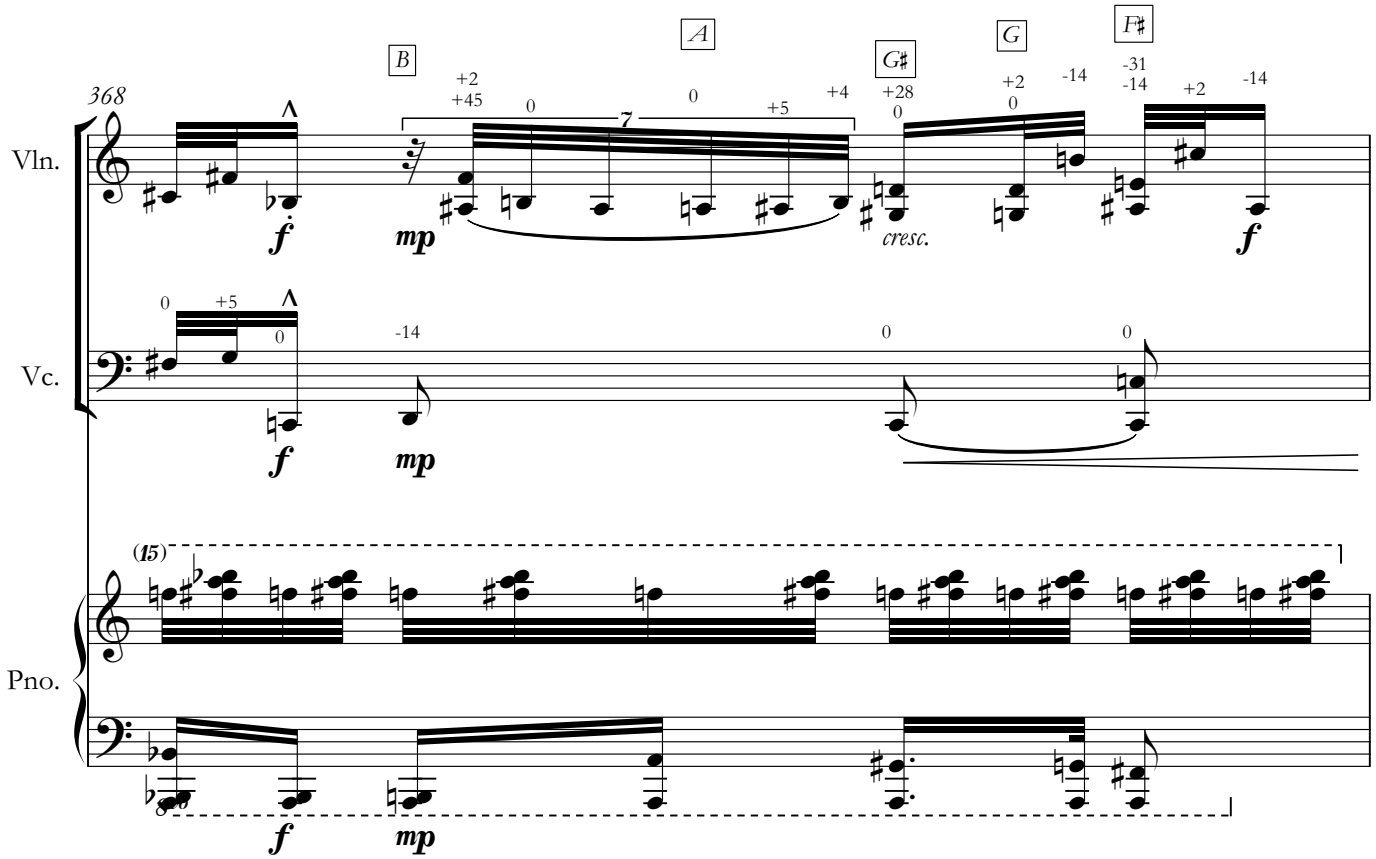

(II)
359
♩ = 84
pizz.
Vln.
p calm, sweet, hesitant
pizz.
Vc.
p calm, sweet, hesitant
arco
sul pont.
mf harsh
incongruous
mp
♩ = 84
Pno.
p calm, sweet, hesitant
mf harsh
incongruous
(p)

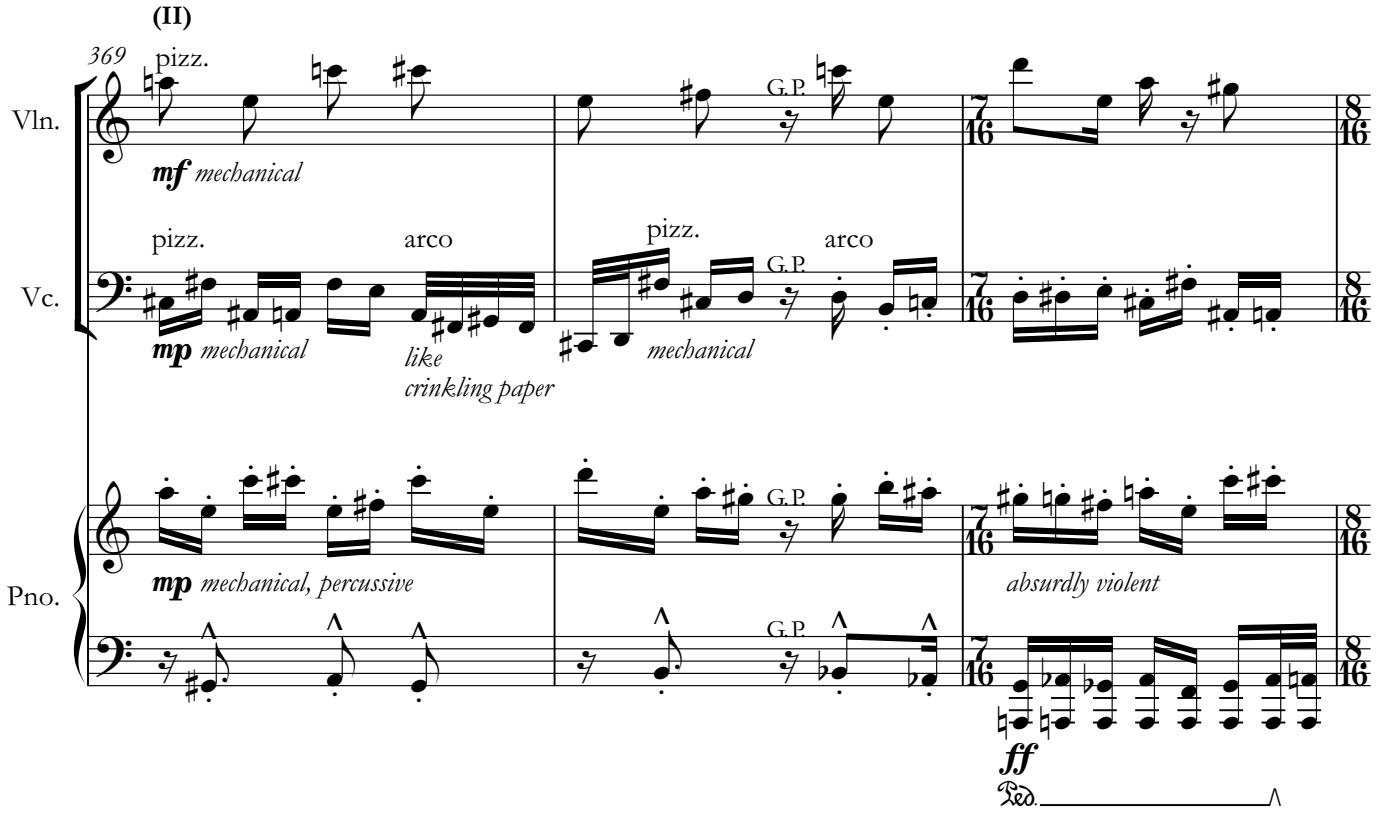

(III)
SOMETHING AMAZING HERE?
362
A
F♯
Vln.
arco
mp a little berserk
Vc.
ord.
Pno.
f
spinning out
of control

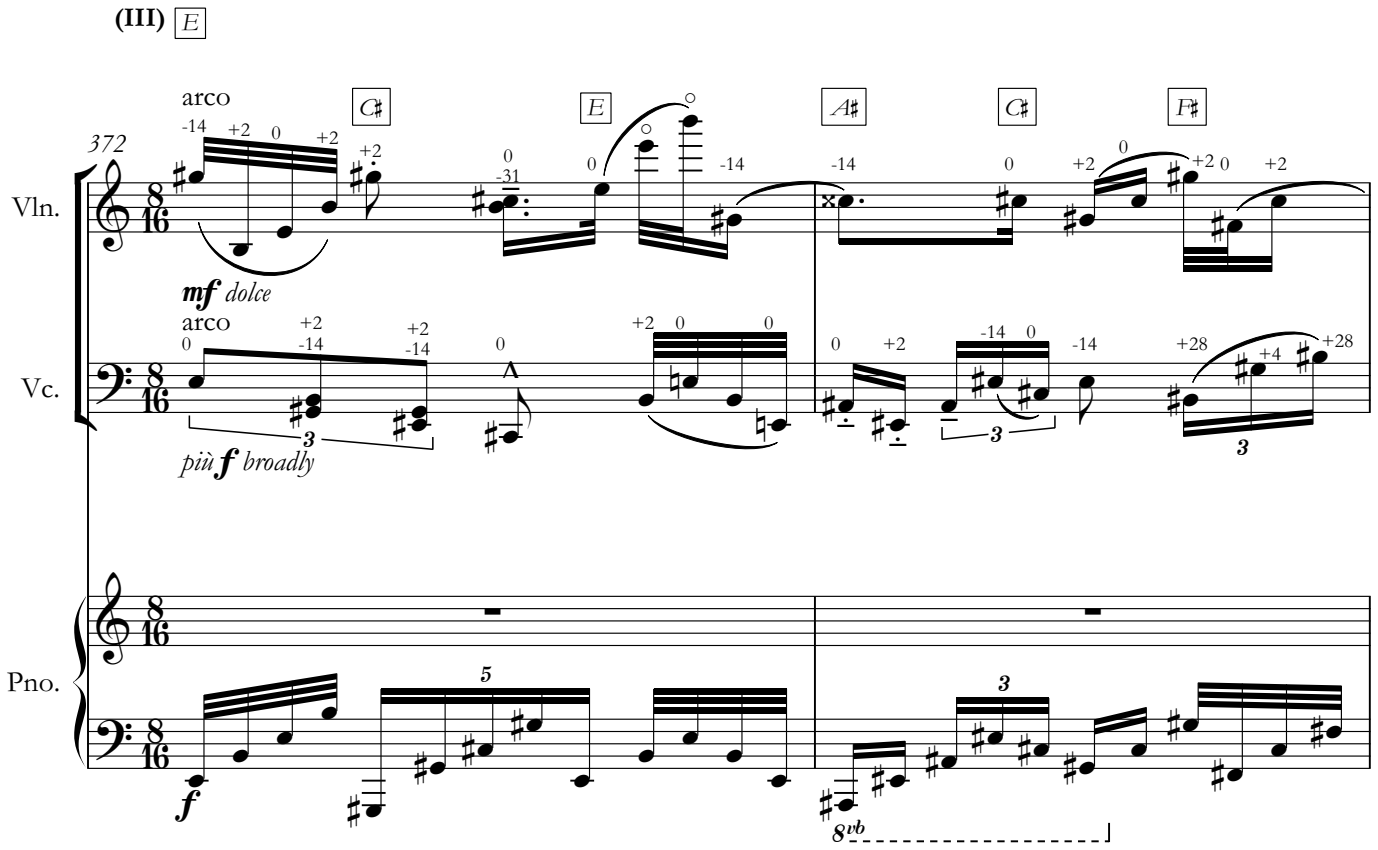

D
D/B
D
364
Vln.
Vc.
Pno.
-31
+2
cresc.
dim.
0
-14
7
3
hammered
spinning again
hammered

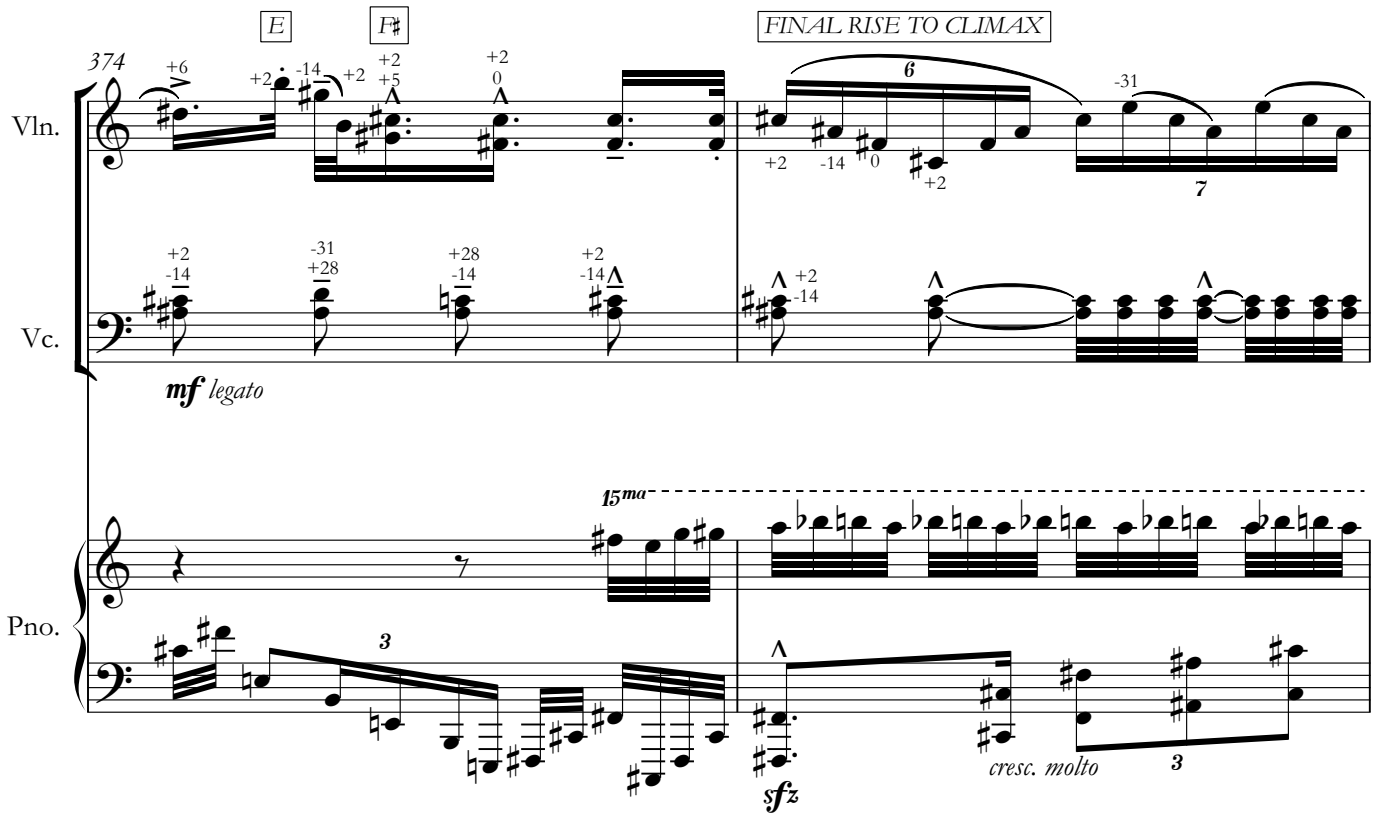

(I)
C♯
E
C
E
E/A♯
A
366
Vln.
Vc.
Pno.
+45
+2
-14
-31
0
f
p
mp
15ma
8va


E
D
F♯
C♯
367
Vln.
Vc.
Pno.
p very bouncy
(15)
8va
15ma
8vb

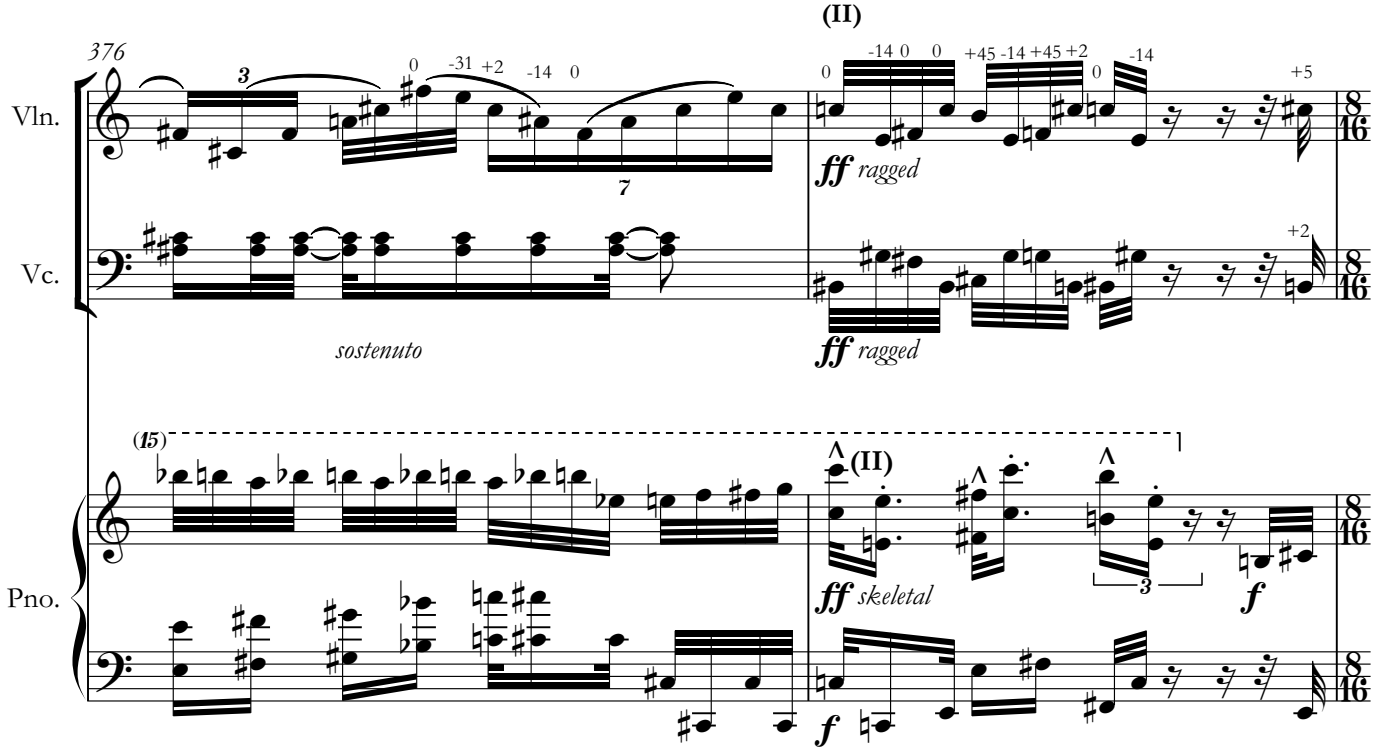

B
A
G♯
G
F♯
368
Vln.
Vc.
Pno.
f
mp
cresc.
(15)
8vb

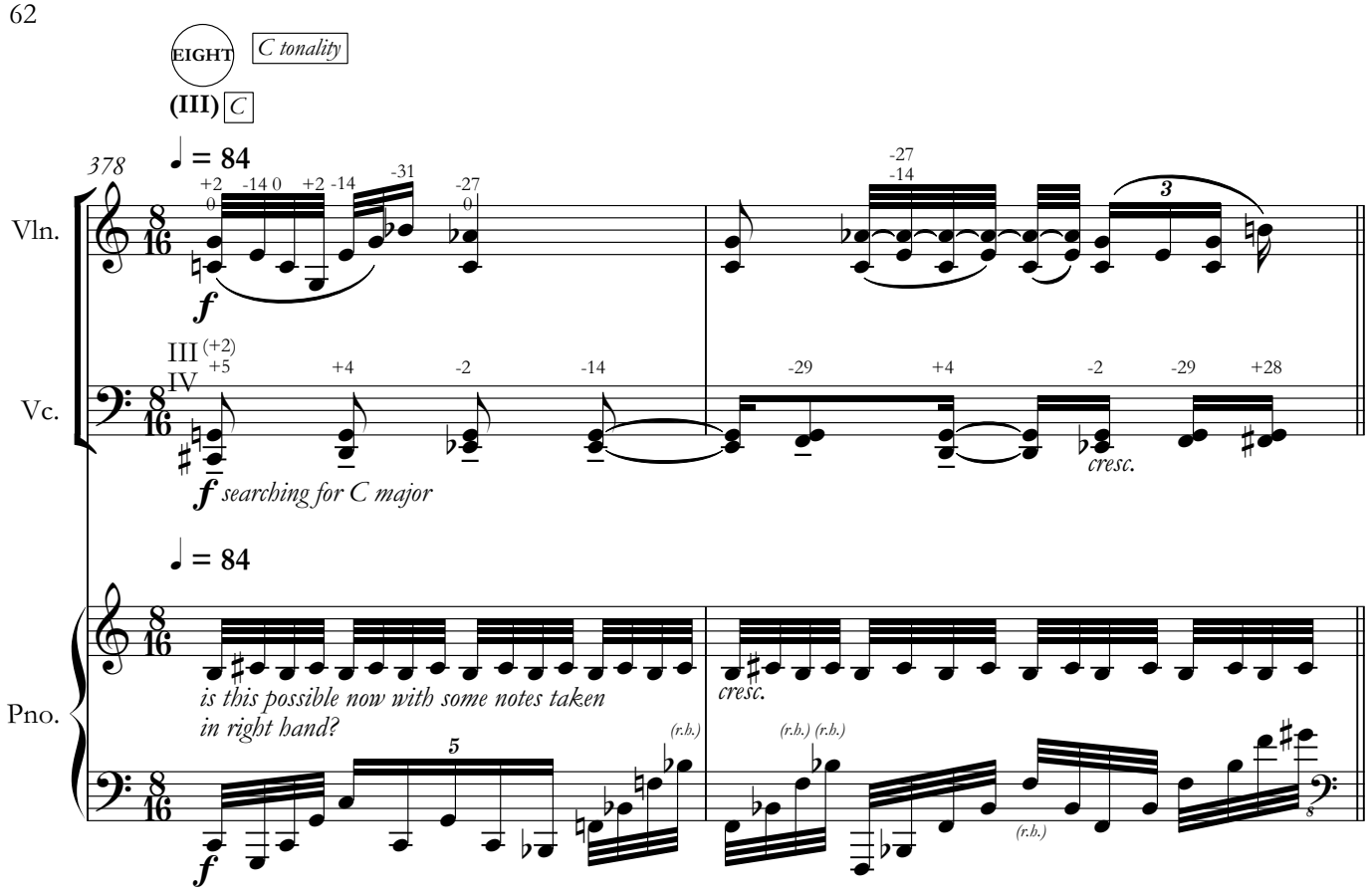

(II)
369
Vln.
pizz.
mf mechanical
G.P.
Vc.
pizz.
arco
mp mechanical
like
crinkling paper
pizz.
G.P.
arco
mechanical
Pno.
mp mechanical, percussive
G.P.
absurdly violent
ff

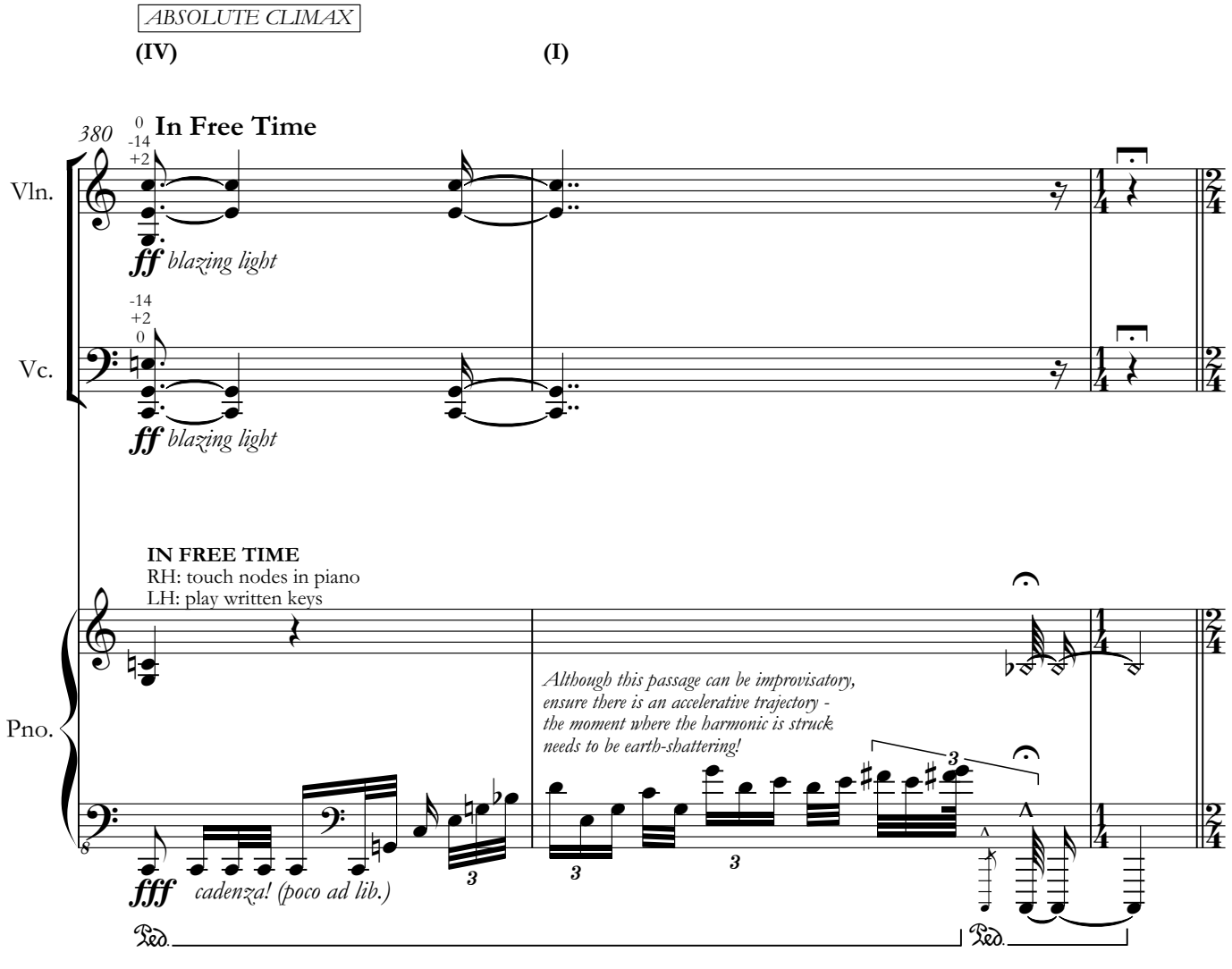

(III) E
372
Vln.
arco
C♯
E
A♯
C♯
F♯
mf dolce
Vc.
arco
più f broadly
Pno.
f
8vb

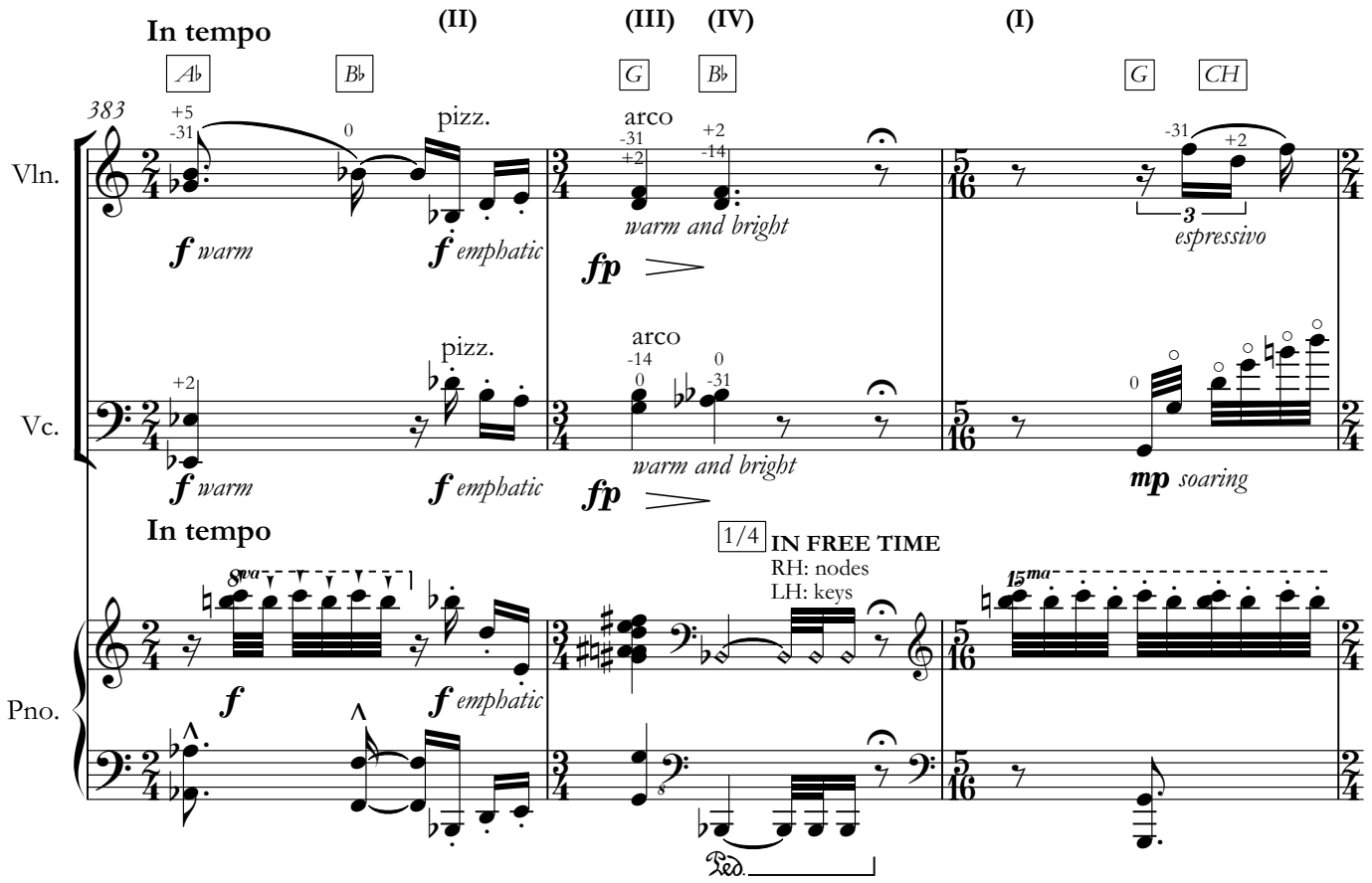

E
F♯
FINAL RISE TO CLIMAX
374
Vln.
Vc.
Pno.
mf legato
15ma
sfz
cresc. molto

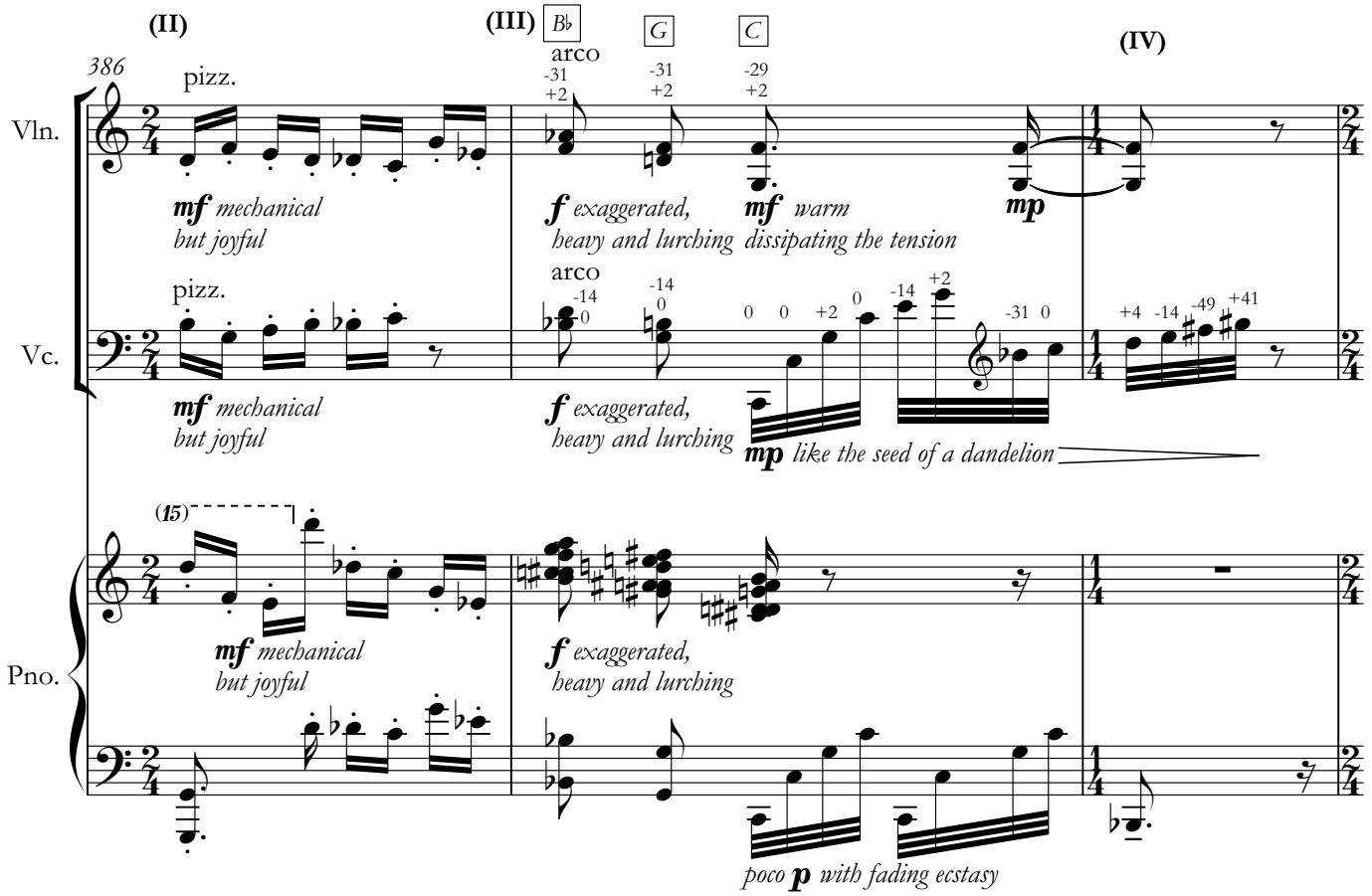
(II)

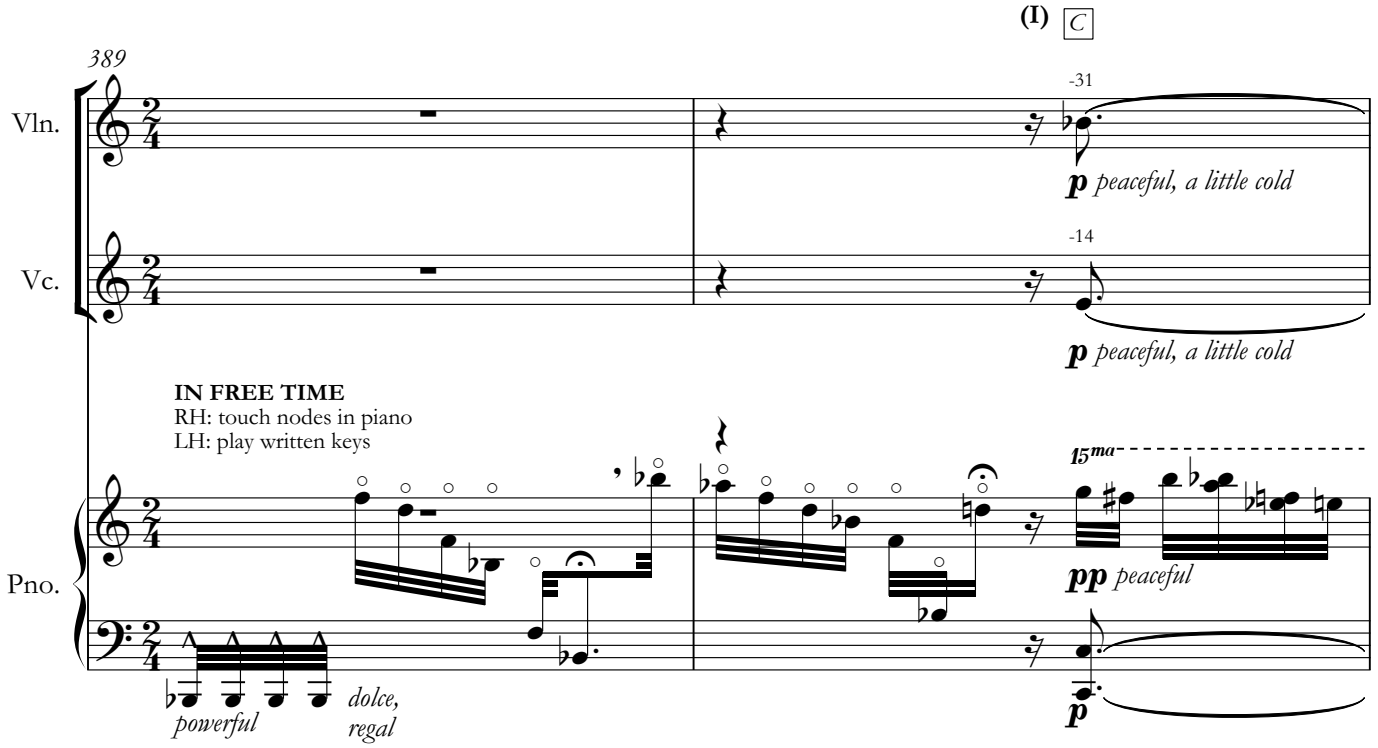

376
Vln.
Vc.
Pno.
sostenuto
ff ragged
ff ragged
(15)
(II)
ff skeletal
f
f

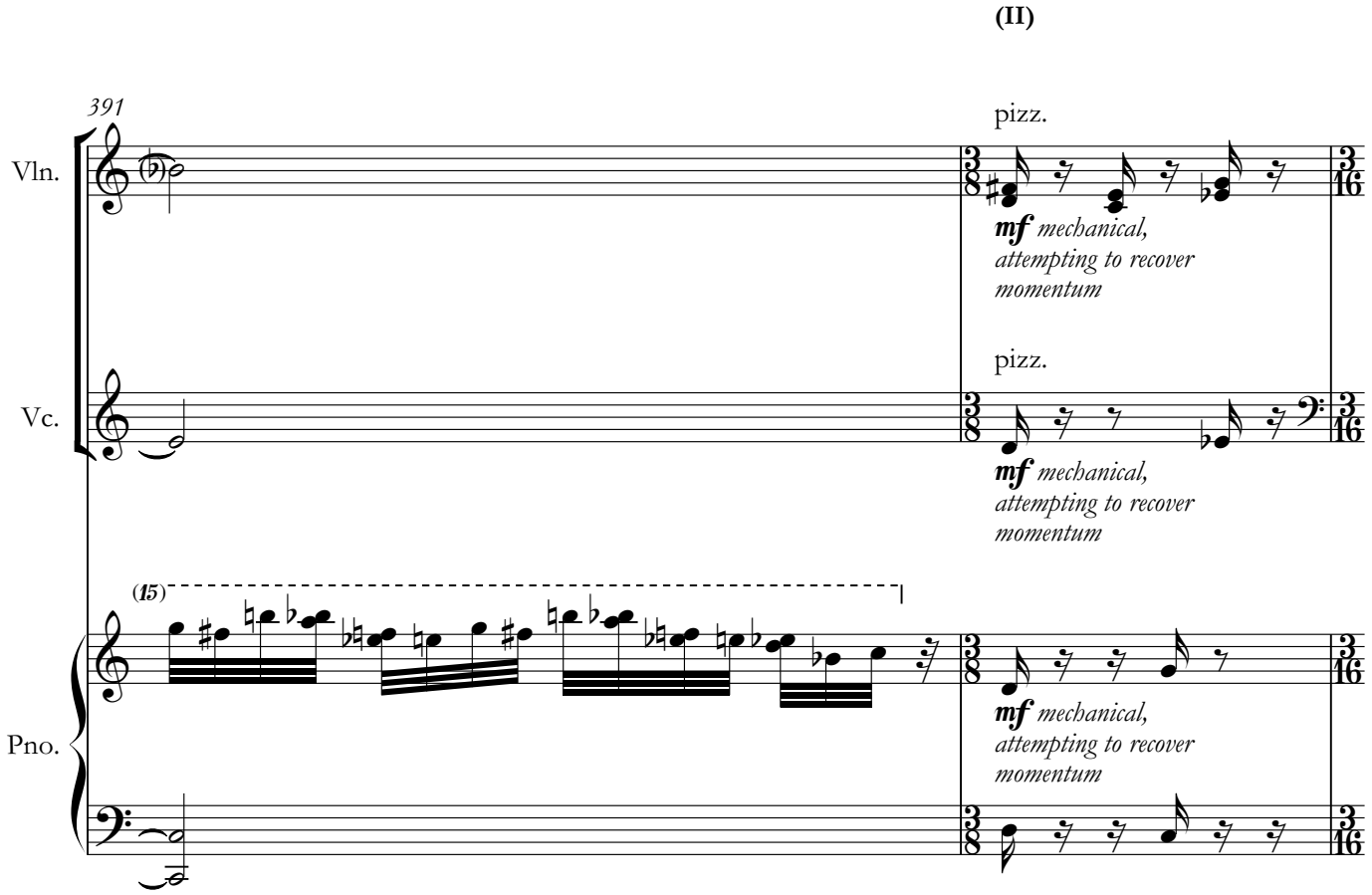

EIGHT
C tonality
(III) C
378
♩ = 84
Vln.
Vc.
III (+2)
IV
f searching for C major
cresc.
♩ = 84
Pno.
is this possible now with some notes taken
in right hand?
cresc.
(r.h.)

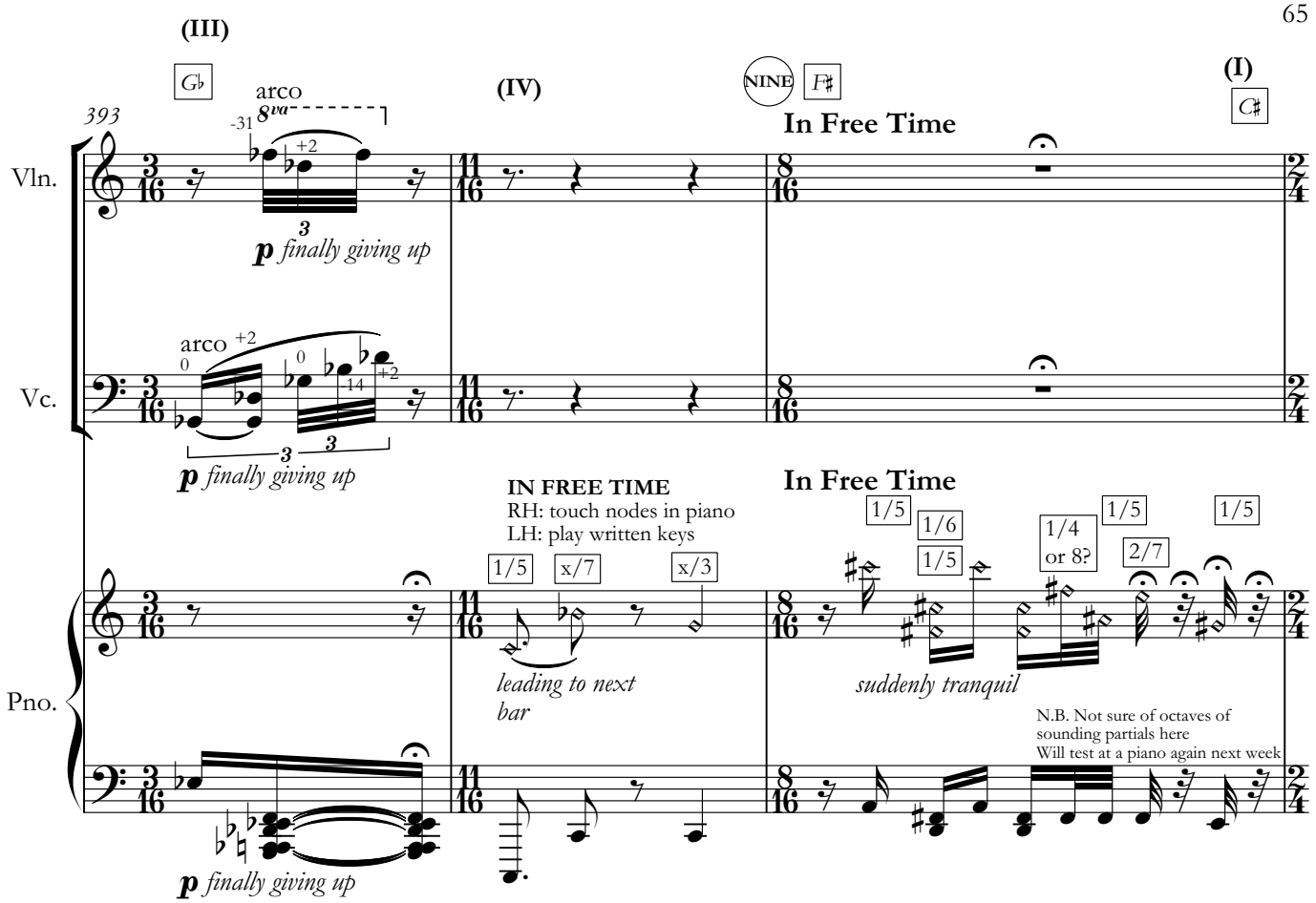

ABSOLUTE CLIMAX
(IV)
(I)
380
In Free Time
Vln.
ff blazing light
Vc.
ff blazing light
IN FREE TIME
RH: touch nodes in piano
LH: play written keys
Pno.
Although this passage can be improvisatory,
ensure there is an accelerative trajectory -
the moment where the harmonic is struck
needs to be earth-shattering!
fff cadenza! (poco ad lib.)
Ped.
Ped.

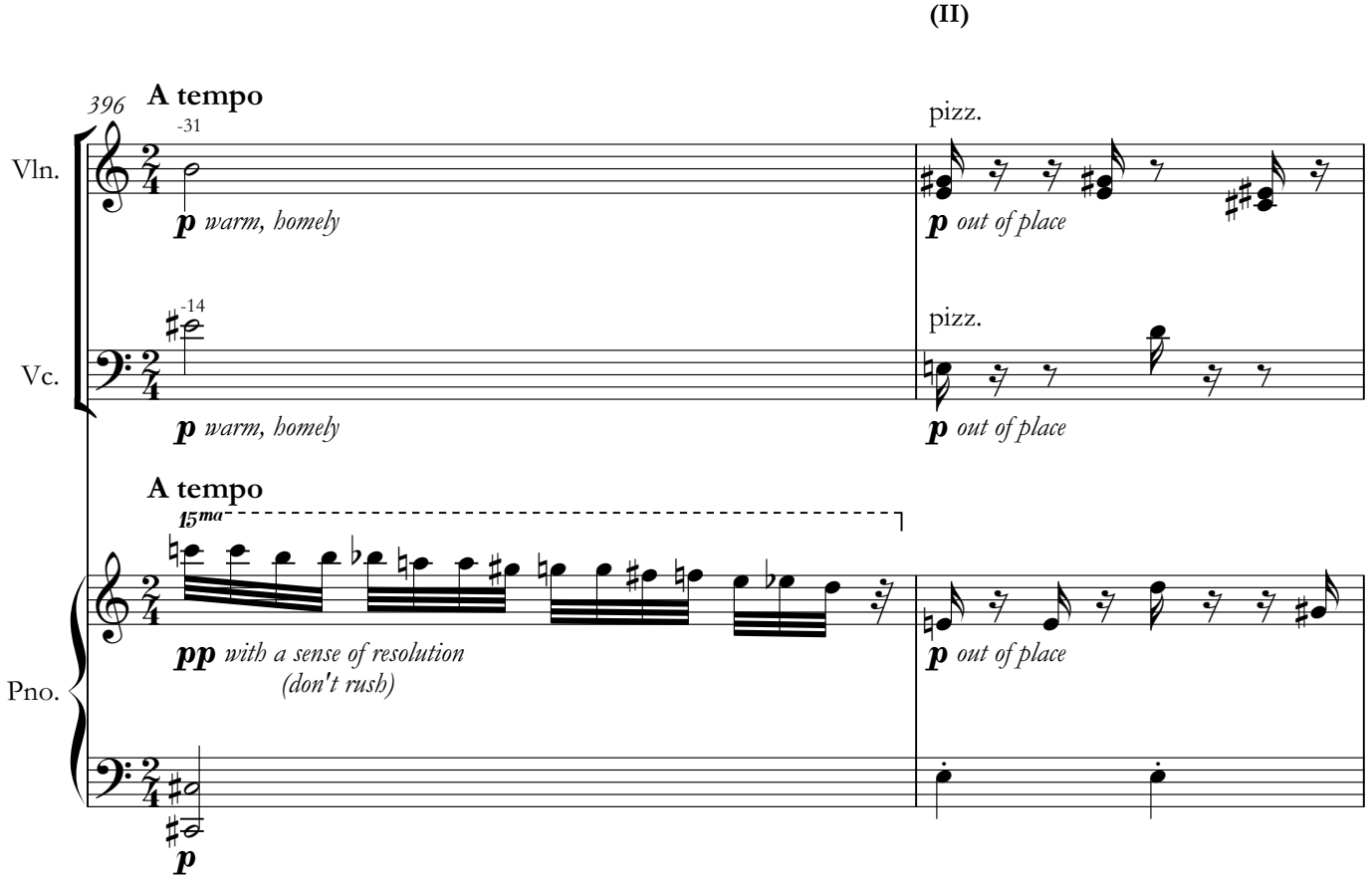

In tempo
(II)
(III)
(IV)
(I)
A♭
B♭
G
B♭
G
CH
383
Vln.
Vc.
Pno.
pizz.
arco
f warm
f emphatic
fp
warm and bright
3
espressivo
mp soaring
In tempo
8va
15ma
1/4
IN FREE TIME
RH: nodes
LH: keys
Ped.

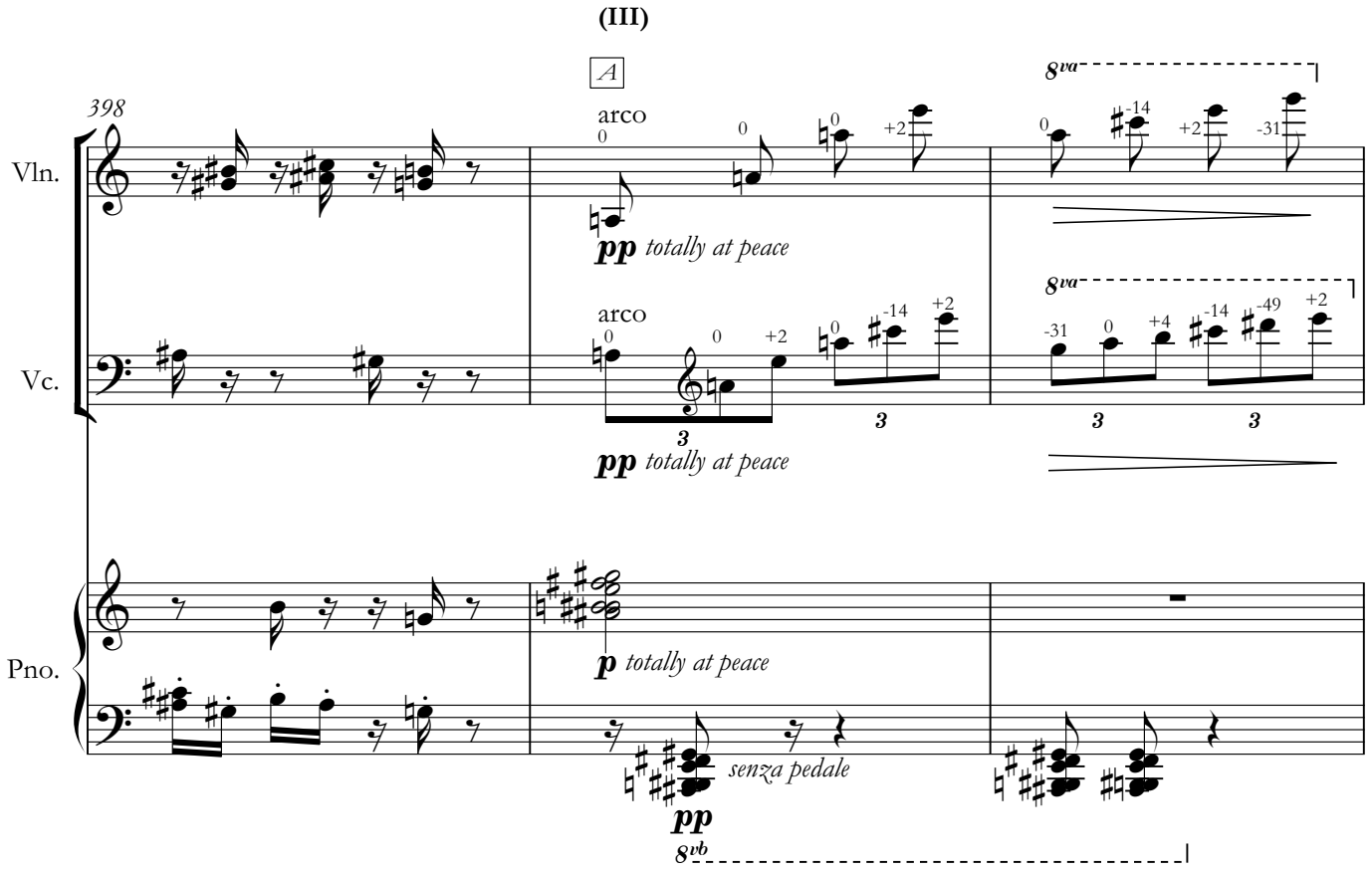

(II)
(III)
B♭
G
C
(IV)
386
Vln.
Vc.
Pno.
pizz.
arco
mf mechanical
but joyful
f exaggerated,
heavy and lurching
mf warm
dissipating the tension
mp
mp like the seed of a dandelion
(15)
poco p with fading ecstasy

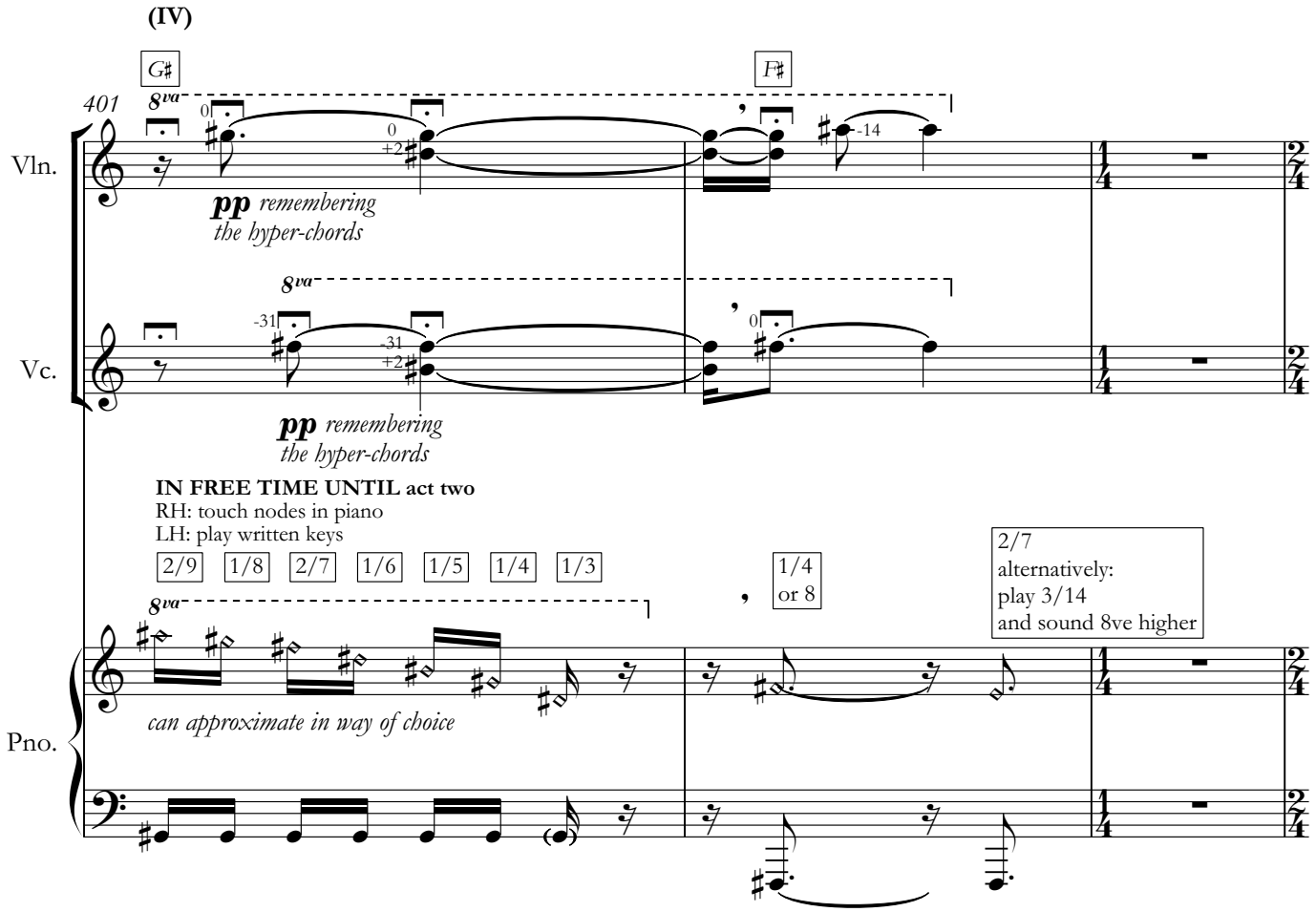

(I)
C
389
Vln.
Vc.
Pno.
-31
p peaceful, a little cold
-14
p peaceful, a little cold
IN FREE TIME
RH: touch nodes in piano
LH: play written keys
15ma
pp peaceful
p
powerful
dolce,
regal

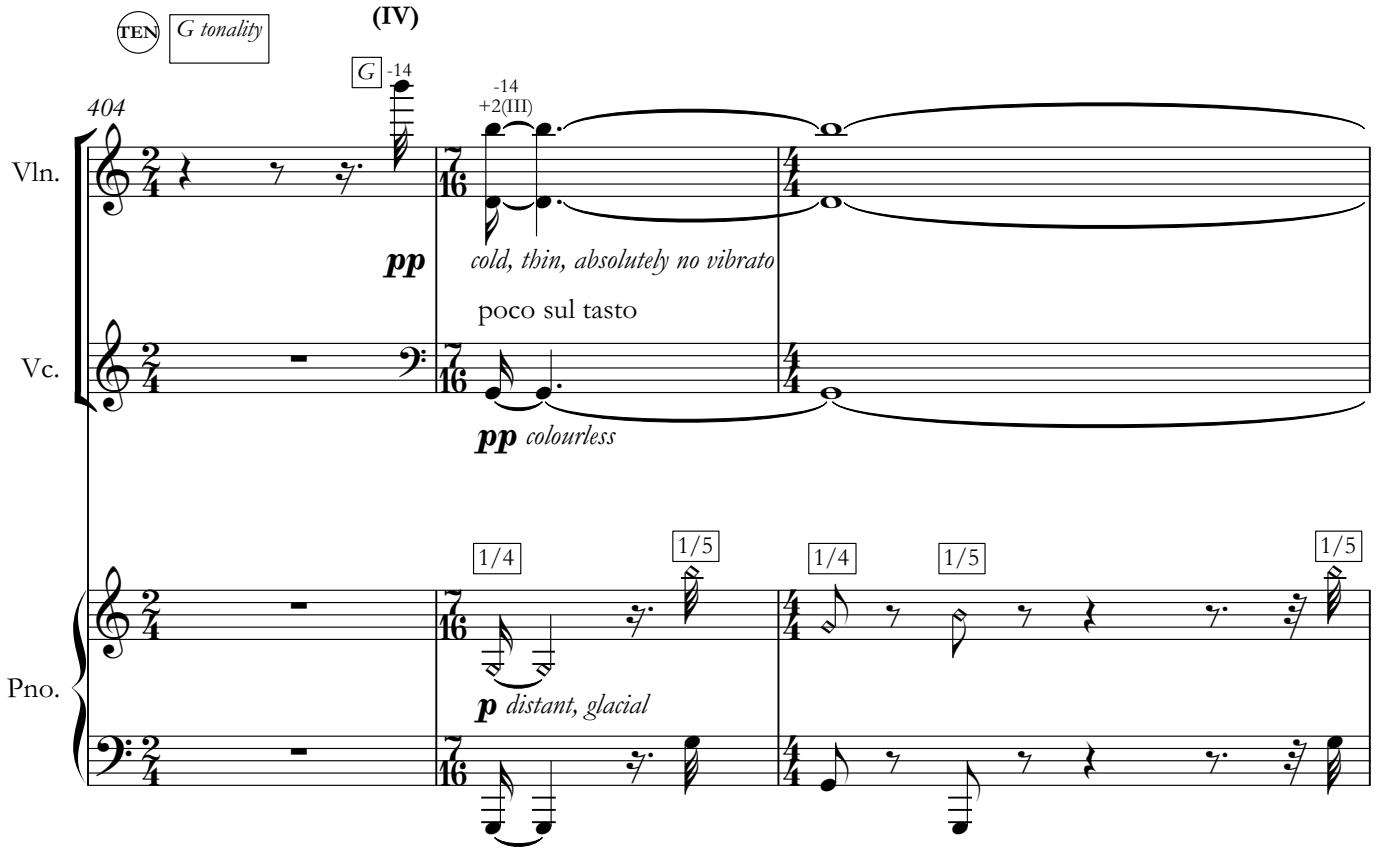

(II)
391
Vln.
Vc.
Pno.
pizz.
mf mechanical,
attempting to recover
momentum
pizz.
mf mechanical,
attempting to recover
momentum
(15)
mf mechanical,
attempting to recover
momentum

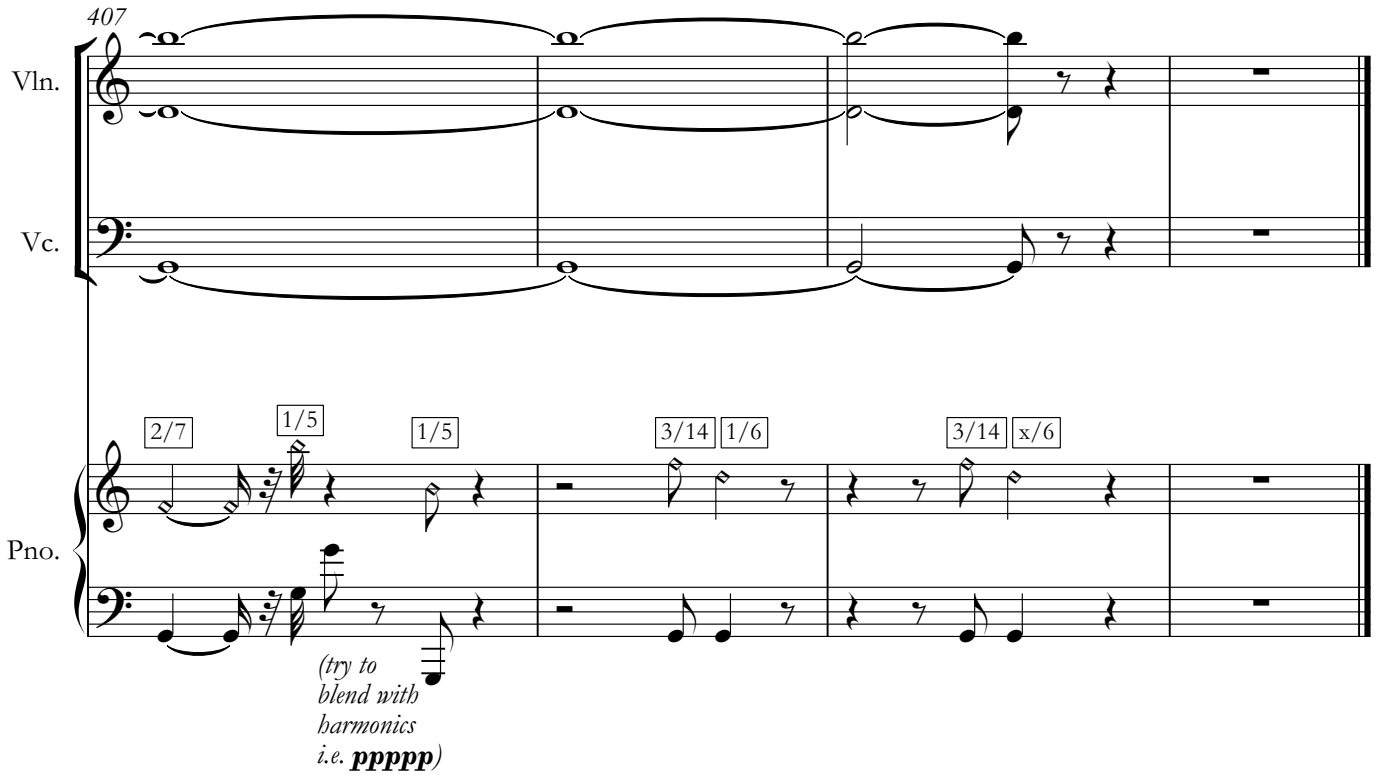

(III)
G♭
arco
8va
-31
393
Vln.
+2
3
p finally giving up
arco +2
0
0
14
+2
Vc.
3
3
p finally giving up
(IV)
NINE
F♯
In Free Time
(I)
C♯
IN FREE TIME
RH: touch nodes in piano
LH: play written keys
1/5
x/7
x/3
leading to next bar
In Free Time
1/5
1/6
1/5
1/4 or 8?
1/5
2/7
1/5
suddenly tranquil
N.B. Not sure of octaves of sounding partials here
Will test at a piano again next week
Pno.
p finally giving up

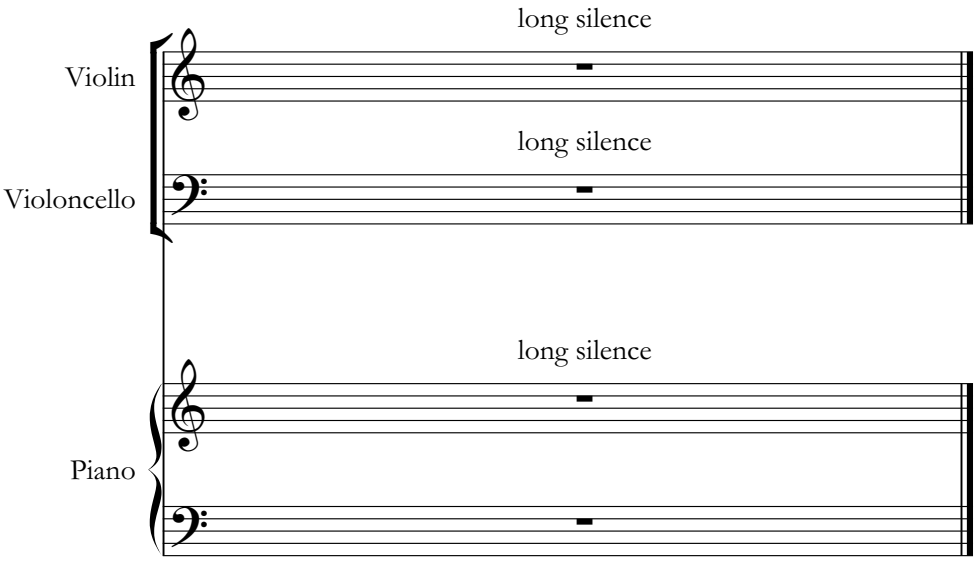

(II)
396
A tempo
-31
pizz.
Vln.
p warm, homely
p out of place
-14
pizz.
Vc.
p warm, homely
p out of place
A tempo
15ma
pp with a sense of resolution
(don't rush)
p out of place
Pno.
p


(III)
A
398
Vln.
Vc.
Pno.
arco
pp totally at peace
8va
8vb
p totally at peace
senza pedale

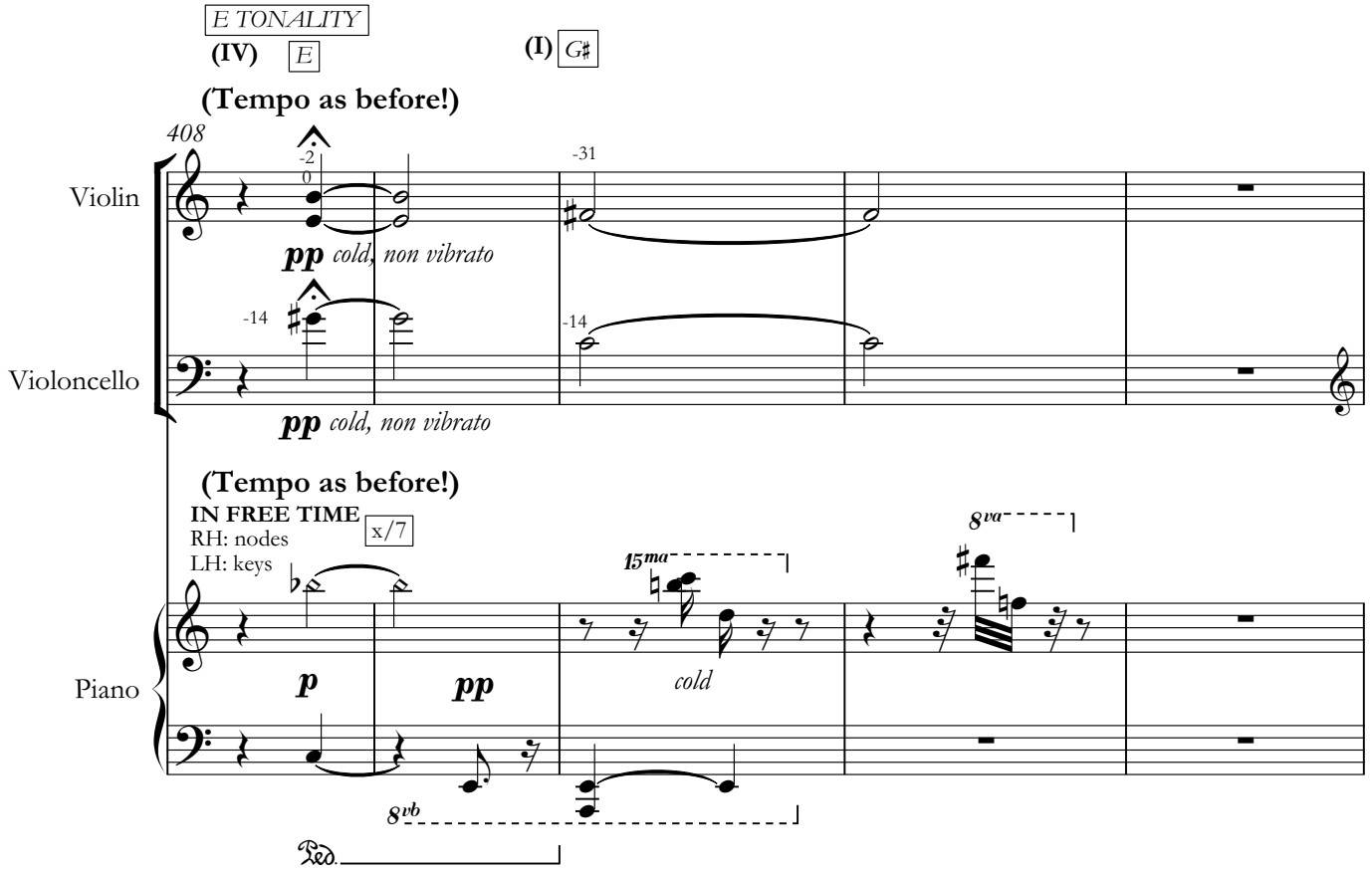

(IV)
G♯
F♯
401
Vln.
Vc.
Pno.
8va
pp remembering
the hyper-chords
IN FREE TIME UNTIL act two
RH: touch nodes in piano
LH: play written keys
2/9
1/8
2/7
1/6
1/5
1/4
1/3
1/4
or 8
2/7
alternatively:
play 3/14
and sound 8ve higher
can approximate in way of choice

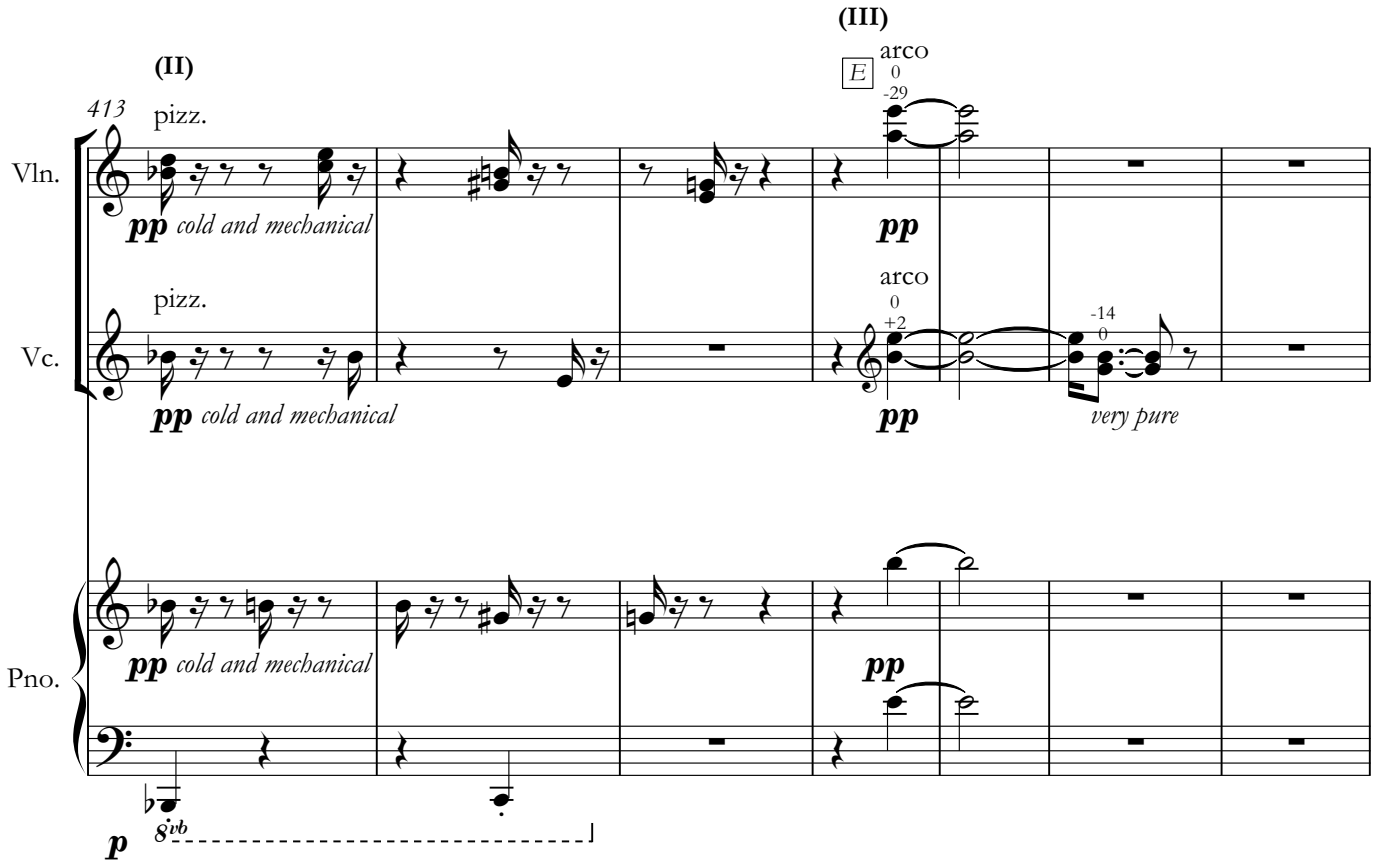

TEN
G tonality
(IV)
G
-14
404
Vln.
Vc.
Pno.
pp
cold, thin, absolutely no vibrato
-14
+2(III)
poco sul tasto
pp colourless
1/4
1/5
p distant, glacial

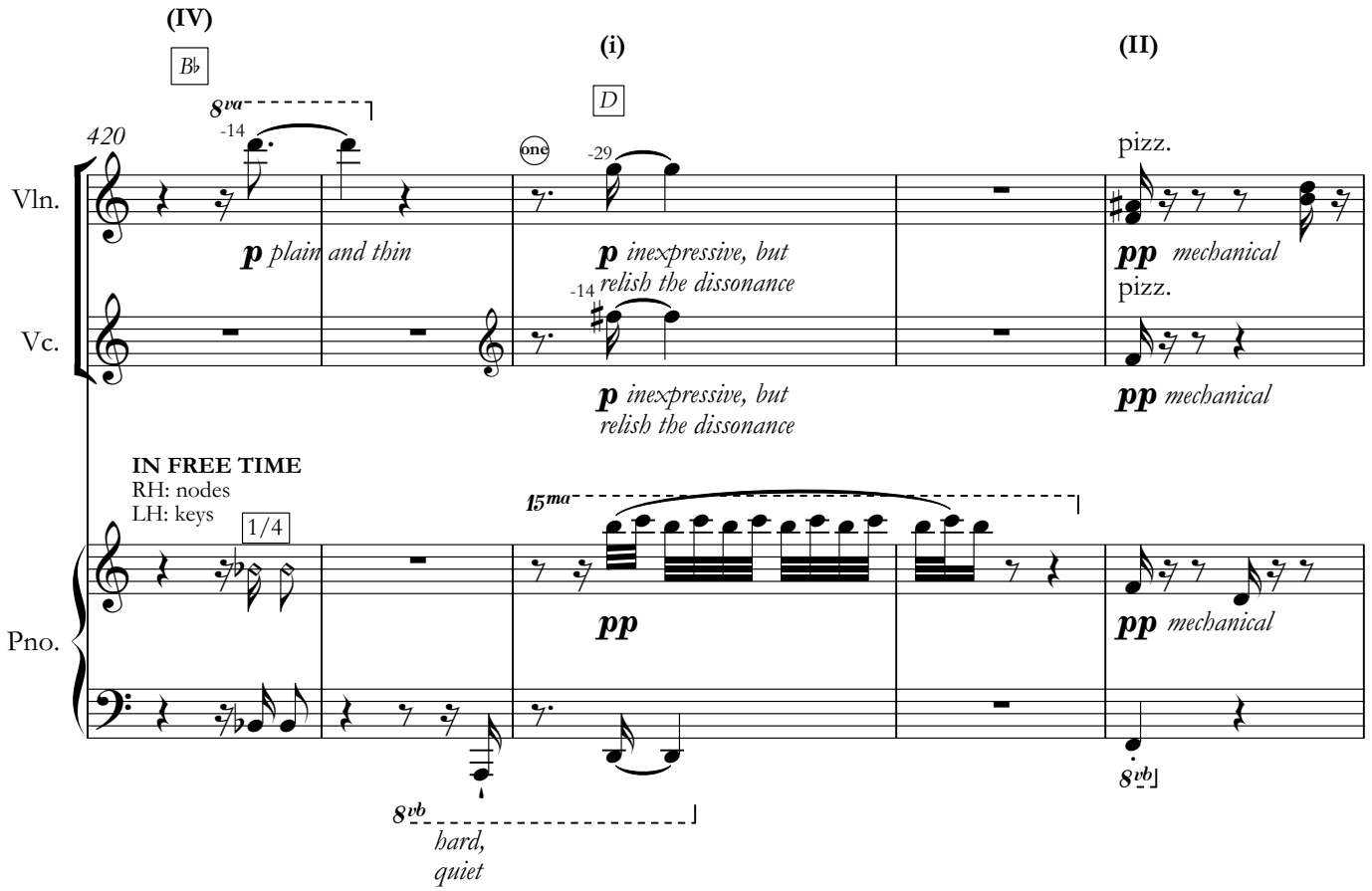

407
Vln.
Vc.
Pno.
2/7
1/5
1/5
3/14
1/6
3/14
x/6
(try to
blend with
harmonics
i.e. ppppp)

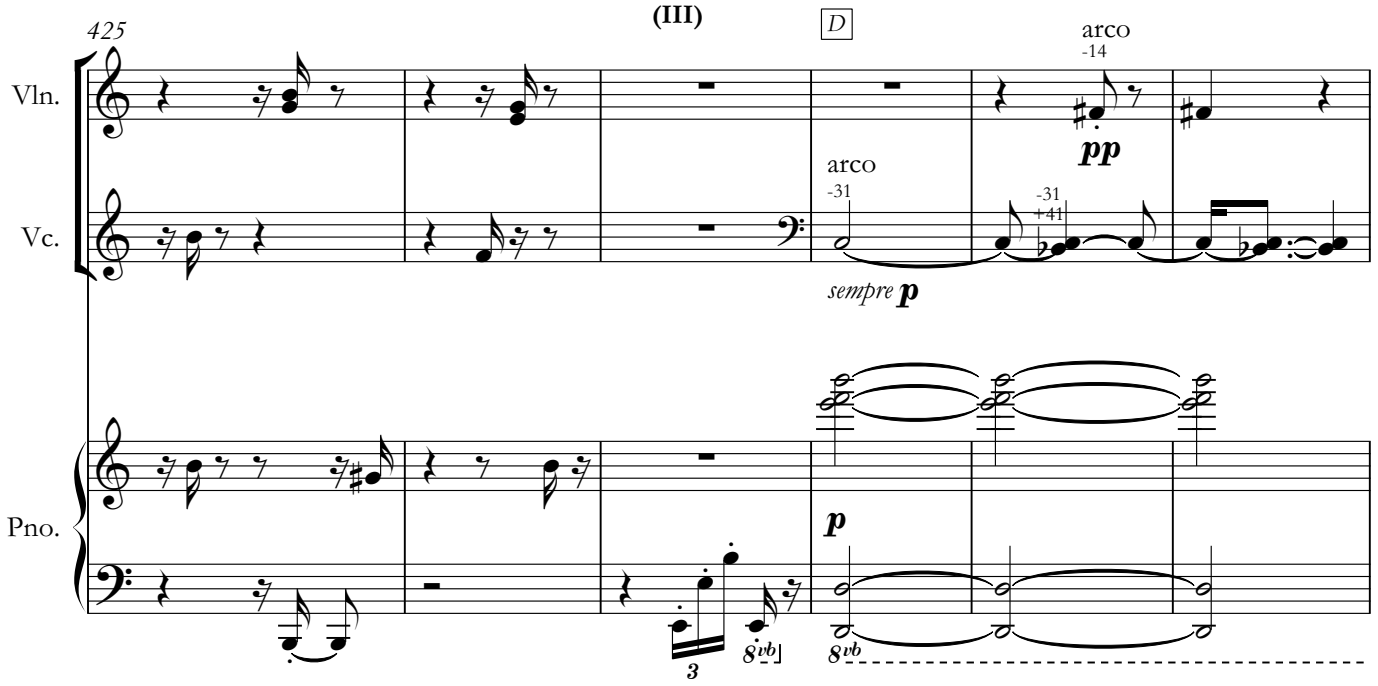

long silence
Violin
long silence
Violoncello
long silence
Piano

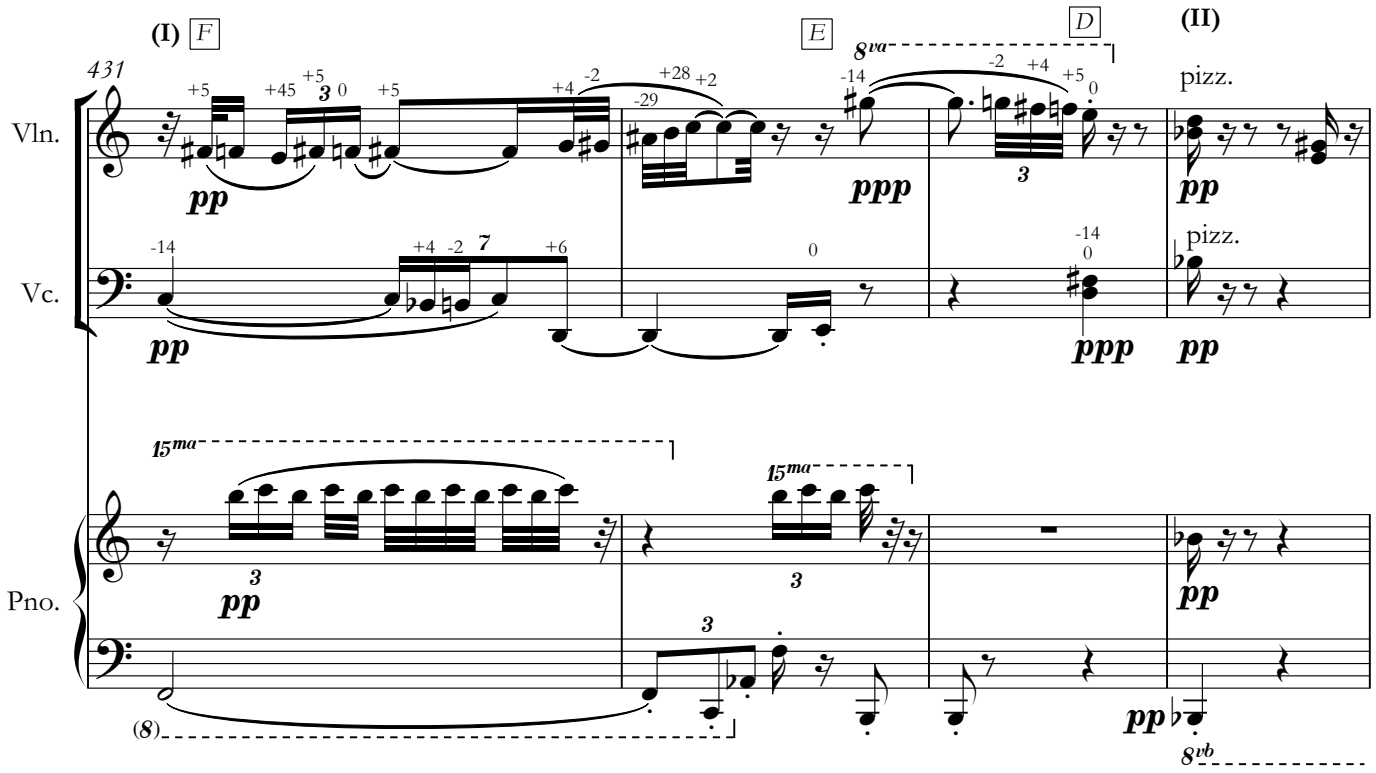
ACT TWO

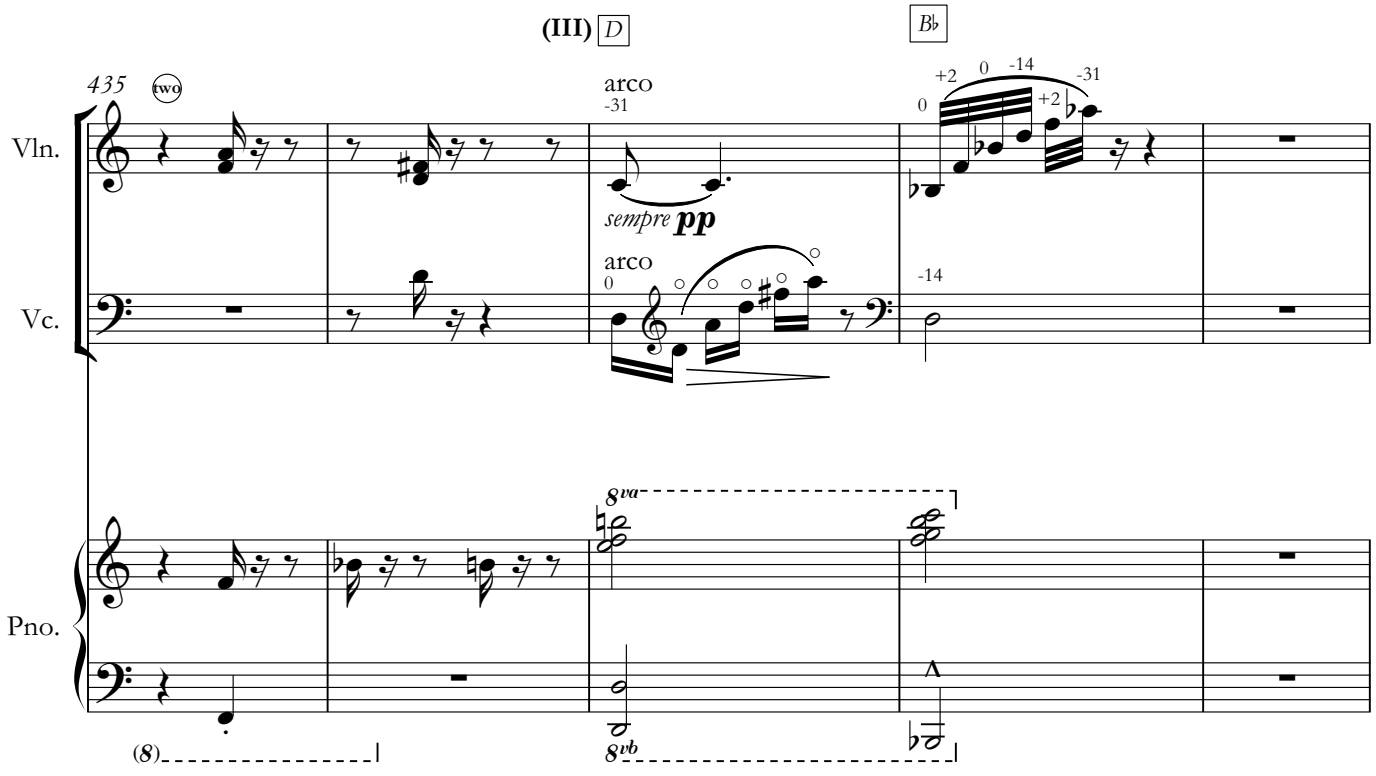

E TONALITY
(IV) E
(I) G♯
(Tempo as before!)
408
Violin
Violoncello
pp cold, non vibrato
pp cold, non vibrato
(Tempo as before!)
IN FREE TIME
RH: nodes
LH: keys
x/7
Piano
p
pp
cold
8va
15ma
8vb
Ped.

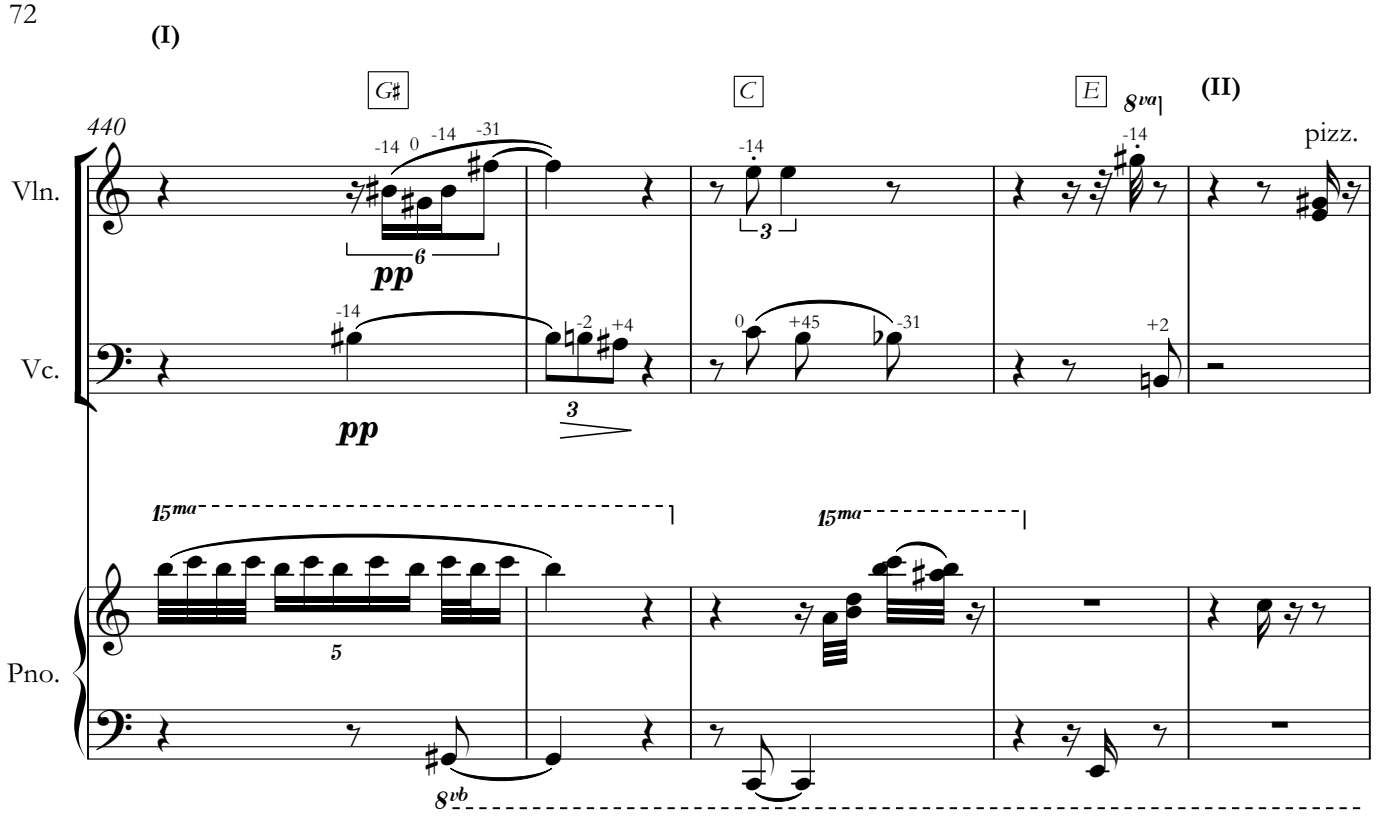

(II)
(III)
413
pizz.
arco
E
Vln.
Vc.
Pno.
pp cold and mechanical
pp
very pure
p
8vb

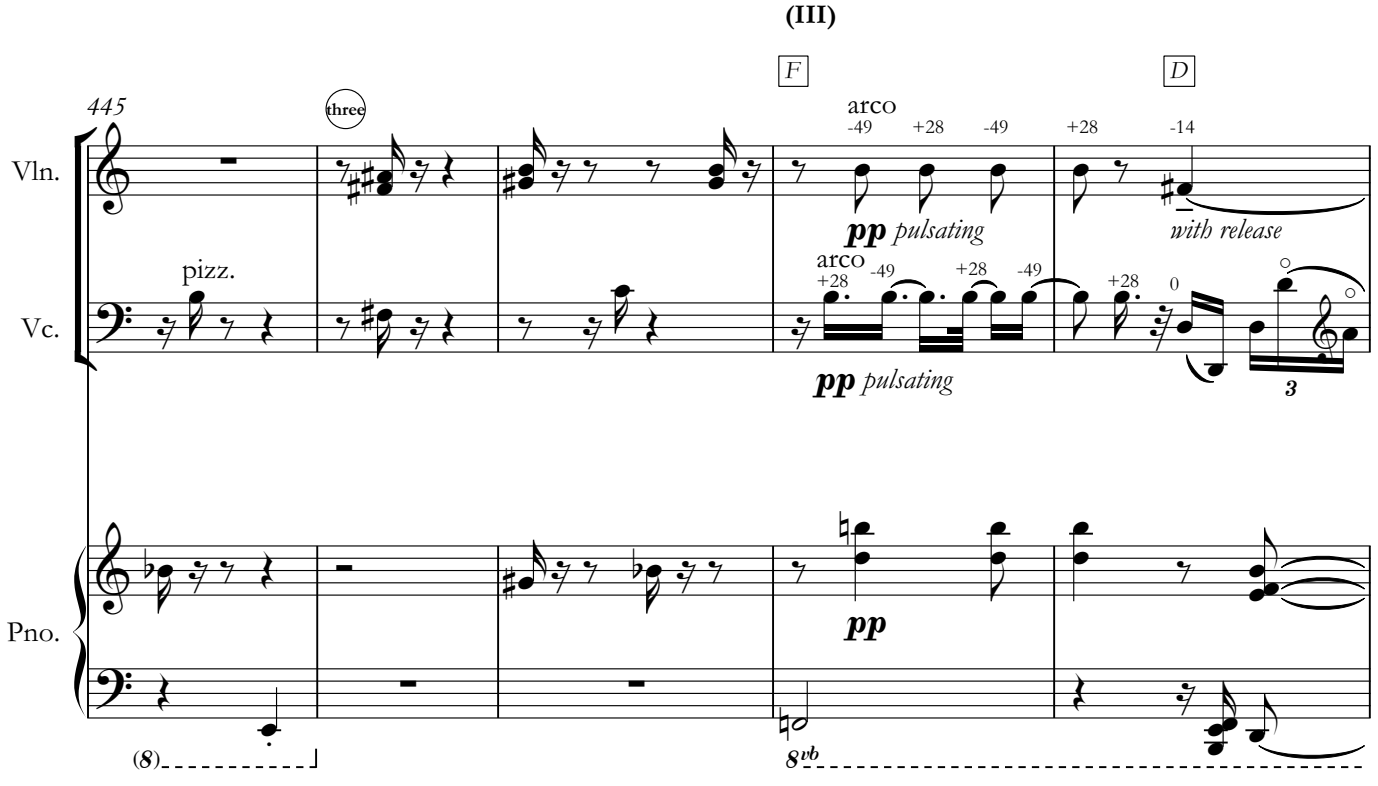

(IV)
B♭
(i)
D
(II)
420
8va
-14
one
-29
pizz.
Vln.
p plain and thin
p inexpressive, but relish the dissonance
pp mechanical
-14
pizz.
Vc.
p inexpressive, but relish the dissonance
pp mechanical
IN FREE TIME
RH: nodes
LH: keys
1/4
15ma
Pno.
pp
pp mechanical
8vb
8vb
hard, quiet

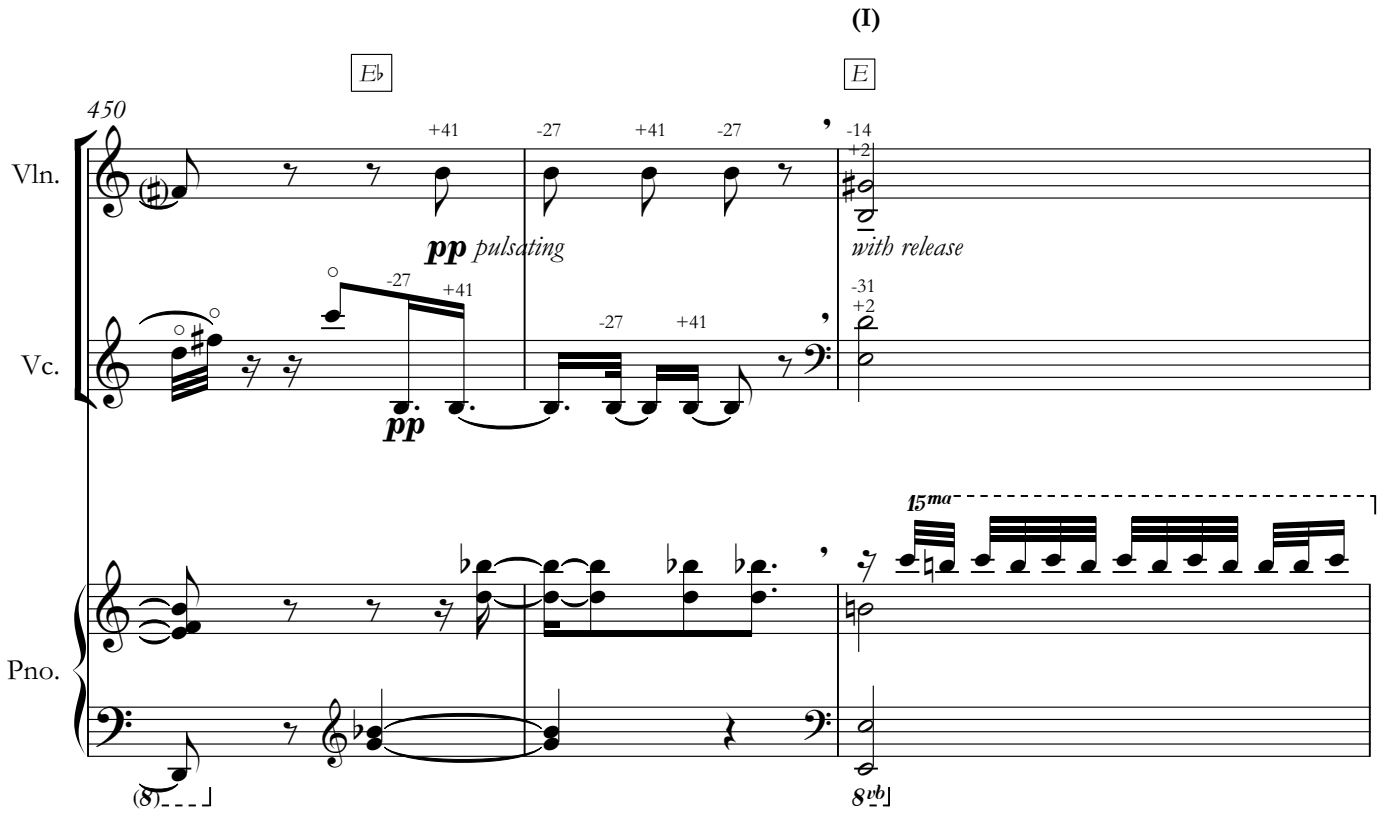

425
(III)
D
arco
-14
Vln.
pp
arco
-31
-31
+41
Vc.
sempre p
p
Pno.
3
8vb
8vb

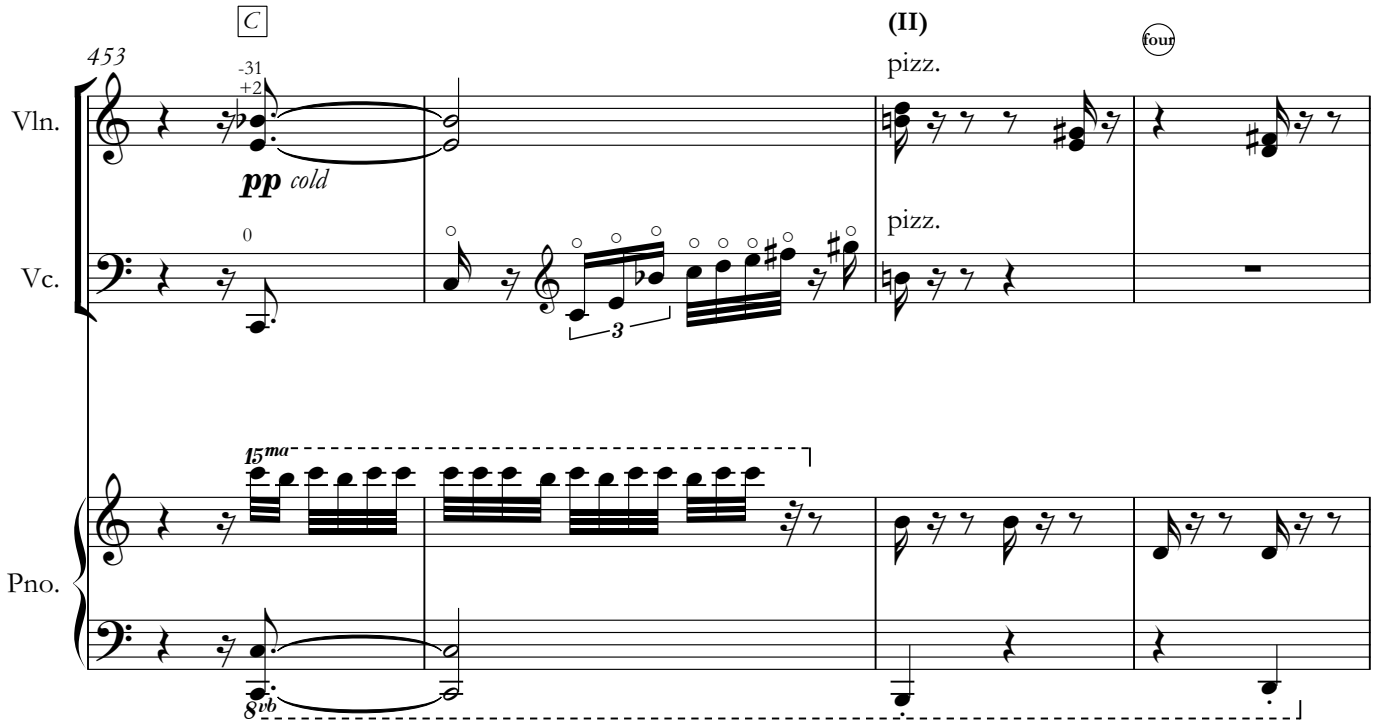

(I) F
E
D
(II)
431
Vln.
Vc.
Pno.
pp
ppp
pizz.
15ma
8va
8vb
(8)

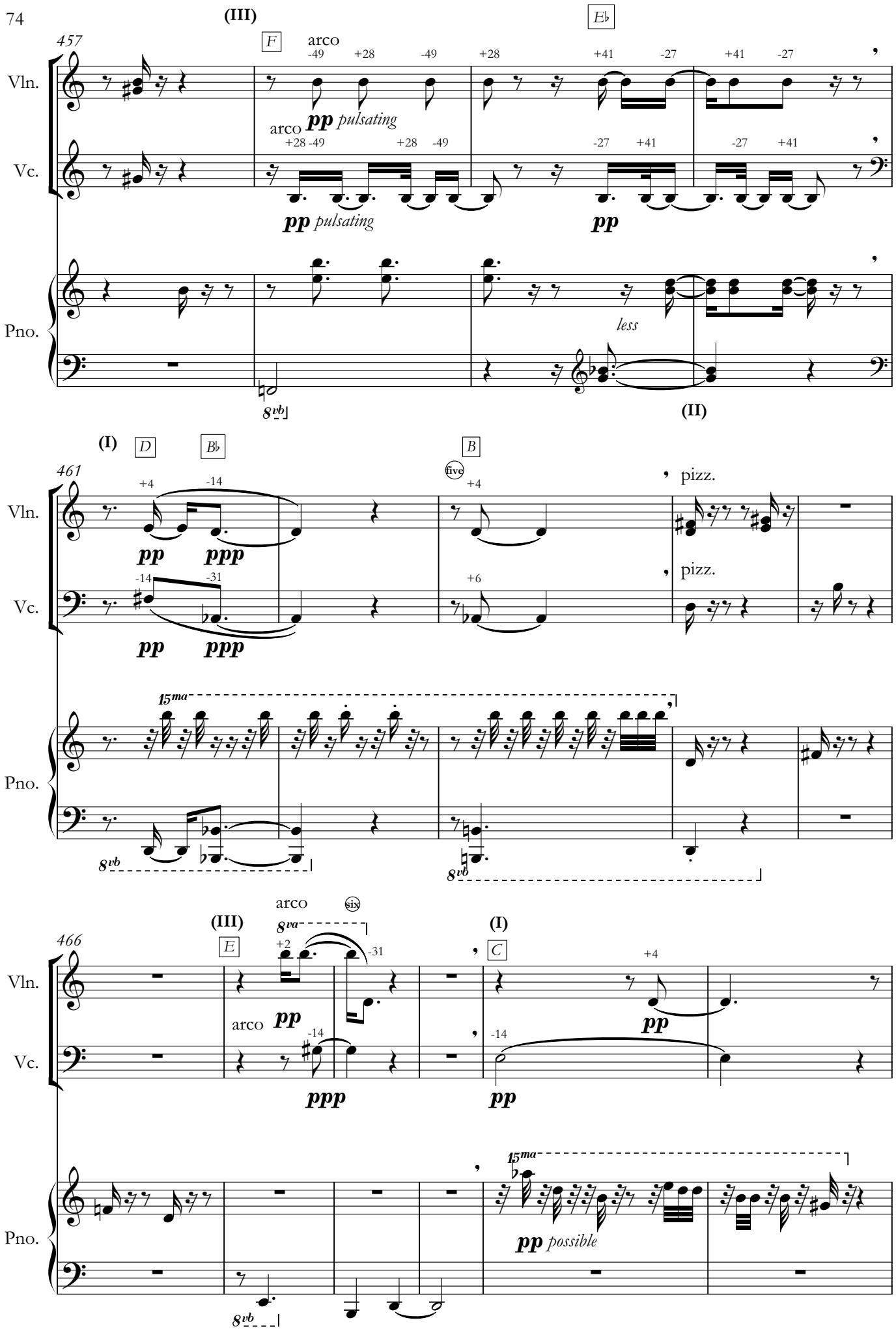

(III) D
B♭
435
two
Vln.
Vc.
Pno.
arco
sempre pp
8va
8vb
(8)

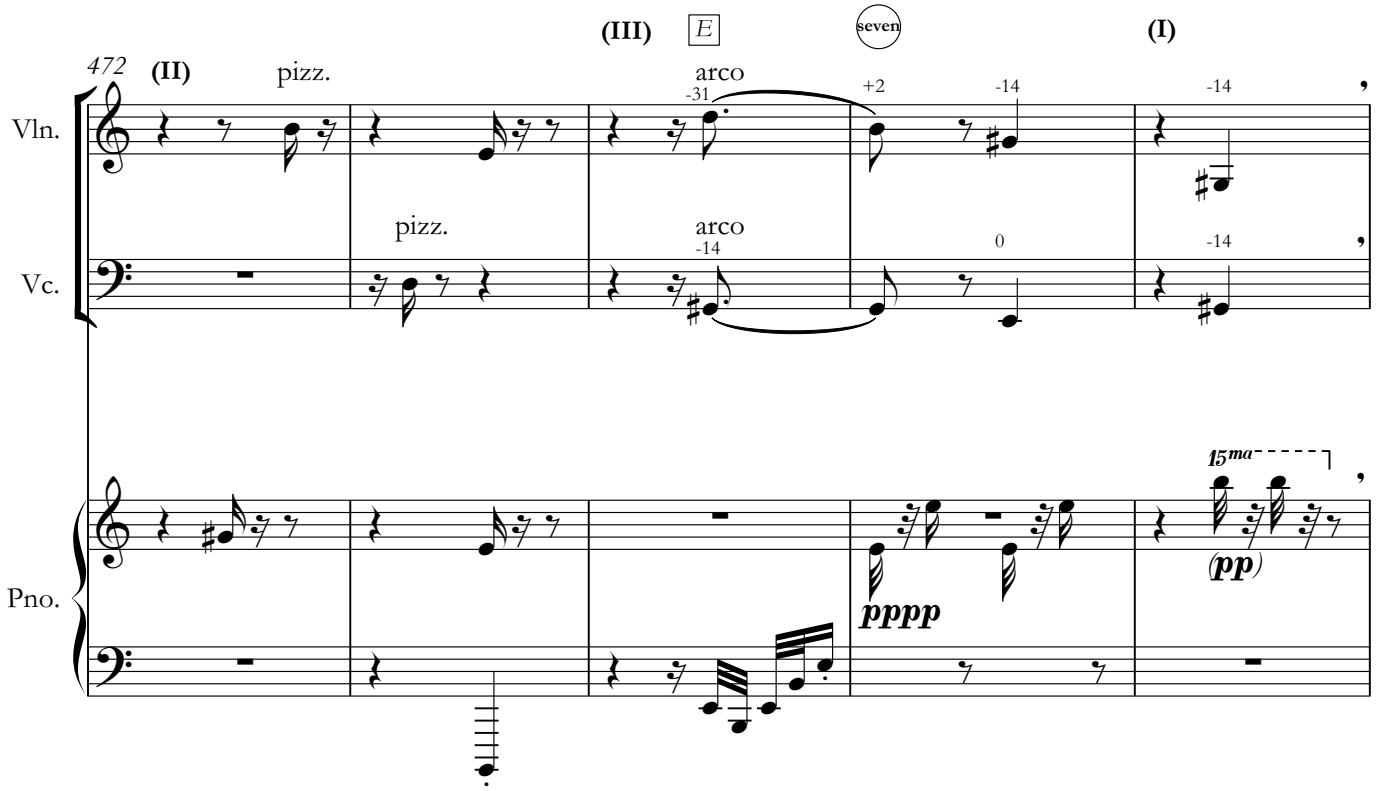

(I)
G♯
C
E
8va
(II)
440
Vln.
Vc.
Pno.
pizz.
pp
15ma
8vb

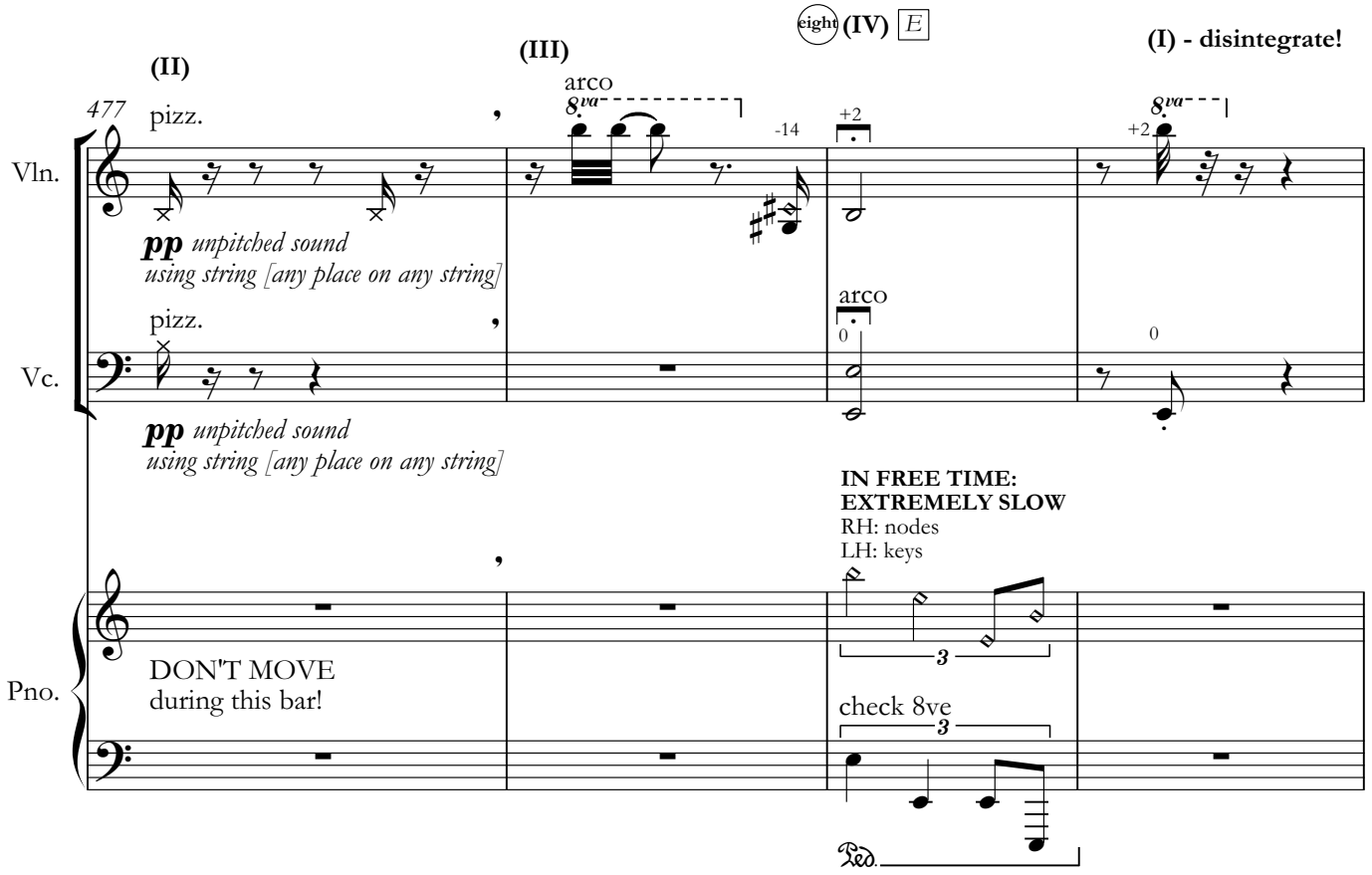

(III)
F
D
445
three
Vln.
Vc.
Pno.
pizz.
arco
pp pulsating
with release
(8)
8vb

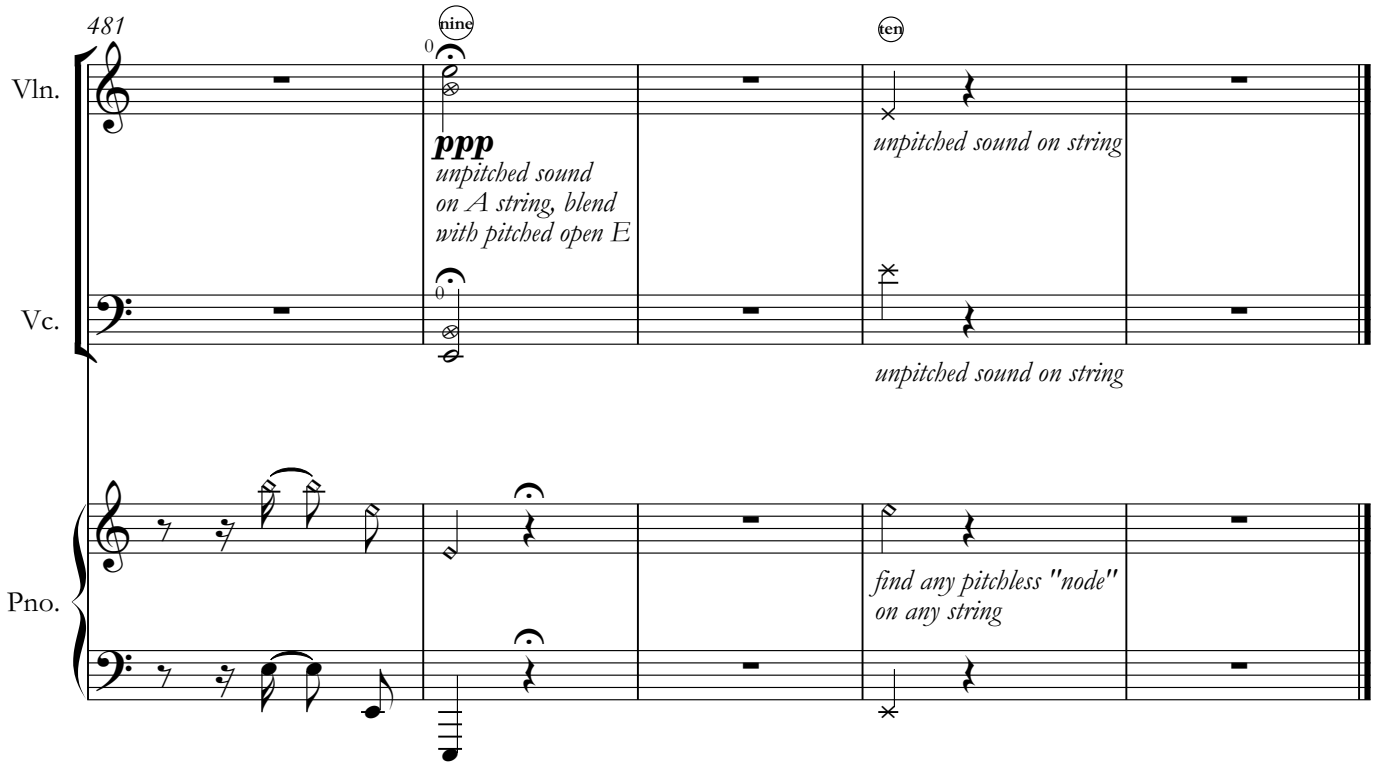

(I)
E♭
E
450
Vln.
Vc.
Pno.
+41
-27
+41
-27
-14
+2
pp pulsating
with release
-27
+41
-27
+41
-31
+2
pp
15ma
(8)
8vb


C
(II)
453
Vln.
Vc.
Pno.
-31
+2
pp cold
pizz.
four
0
pizz.
3
15ma
8vb


(III)
F
arco
E♭
457
Vln.
Vc.
Pno.
pp pulsating
pp
less
8vb
(II)
(I)
D
B♭
B
461
five
pizz.
ppp
15ma
(III)
E
arco
six
(I)
C
466
possible


472
(II)
pizz.
(III)
E
arco
seven
(I)
Vln.
Vc.
Pno.
pizz.
arco
pppp
15ma
(pp)


(II)
(III)
eight
(IV)
E
(I) - disintegrate!
477
pizz.
arco
8va
Vln.
pp unpitched sound
using string [any place on any string]
pizz.
Vc.
arco
pp unpitched sound
using string [any place on any string]
IN FREE TIME:
EXTREMELY SLOW
RH: nodes
LH: keys
DON'T MOVE
during this bar!
Pno.
check 8ve
Ped.


481
nine
ten
Vln.
Vc.
Pno.
ppp
unpitched sound
on A string, blend
with pitched open E
unpitched sound on string
unpitched sound on string
find any pitchless "node"
on any string

2018.1

PERFORMANCE NOTES

Key:

ONE (Circled number)	Denotes sections of the piece (derived from underlying harmonic structure – not relevant as a performance instruction)
G (Boxed italic text)	Denotes the currently active fundamental pitch. Generally, all microtonal deviations are derived from the active fundamental (see table below).
-14, +41, 0 etc.	Deviation from equal temperament in cents. 1 semitone = 100 cents, therefore -31 is approx. a third of a semitone flat etc.
(II) (Bold, bracketed Roman numerals)	Denotes the type of material in use (see explanation)
1/5 (Boxed fraction)	Denotes the position of piano harmonics (see explanation)
⊓ (Square Fermata)	In the violin and cello parts, indicates that the pianist has to play harmonics inside the piano at this point (i.e. follow the pianist for timing)

Contents:

(***) = indicates required reading for all performers
(*) = required reading for pianist
(**) = required reading for violinist and cellist
Remaining material is optional but potentially useful

Note on playing techniques:

Normal bow position / playing technique should not be assumed.

Where expressive text is given but no specific playing technique indicated, the player should feel free to achieve the desired result with any kind of bowing/extended technique they wish. For example: the marking 'gravelly' could be executed via sul ponticello bowing, or by varying bow pressure, or in many other ways.

In the violin part, a double-slashed tremolo on a double-stopped note indicates that they are to be played as a very fast slurred tremolo between the two notes.

Tempo:

Although a metronome mark is given, it need not be adhered to strictly. The semiquavers in material marked **(II)** in the score should be reasonably fast but in no way rushed.

Tempo during piano harmonics sections:

In all sections marked **(IV)** in the score (i.e. in all places where the piano plays harmonics inside the piano), tempo should be taken as being entirely free. The violin and cello should note how their parts line up with the piano part in these places and watch the pianist carefully. The pianist is in total control in all these places. Tempo reverts to normal immediately after these sections.

Where there are markings such as 'Push to barline' or 'Held Back', the tempo reverts to normal after the instruction is complete (i.e. it is not a permanent tempo change).

Tempo in Act Two:

Tempo in Act Two can be freely slowed down at will as the movement progresses. Secondly, all silent moments can be extended indefinitely. It should feel like time grows ever slower as this movement progresses.

Use of overtone tuning in the string parts:

The piece makes extensive use of pitches tuned in line with partials of the overtone series, throughout all sections of material marked **(I)** and **(III)**.

These tunings are indicated with small numbers in the string parts accompanied by + or -. All of these deviations from equally tempered tuning are derived through being partials of a local fundamental. As such, the sensible approach to learning the tuning system (if this is new to you) is to get the individual intervals on your ear, rather than purely learning to tune passages from the piece.

In the context of this piece, it may be helpful to think of the harmonic series as an alternative to a chord; in fact, as I wrote, I was thinking this way – rather than a passage being on the chord C, I thought of it as being on the harmonic series of a C fundamental.

The local fundamental is indicated in the score and parts in boxed italic text. Mainly, but not always, the fundamental is included in the played notes (most often in the left hand piano part).

Although the exact tuning desired is written on every note in the relevant sections, some of the smaller deviations from equal temperament can be freely ignored if limited rehearsal/practice time makes that necessary. They are notated anyway, so that the harmony of the piece is clear to the players at all times (e.g. it may be useful to know that your note is a minor 2nd above the fundamental, even if you do not aim to play it 5 cents sharp)

The most important interval to actually get right is the major third harmonic, which is a pure third (14 cents flatter than an equally tempered third) and should be a familiar sound to you from baroque and probably quartet playing.

Similarly, the perfect fifth (2 cents sharp) is just a pure fifth and is second nature to string players anyway.

The flat minor seventh (31 cents flat, and made famous in Britten's *Serenade for Tenor, Horn and Strings*) is also easy to get on your ear and important to get right.

The pure, warm sound of chords using these intervals (perfect major third, perfect fifth, harmonic minor seventh) is very important to the soundworld of this piece. For practical purposes, you will probably want to prioritise these and worry less about the rest.

The more extreme deviations from equal temperament (e.g. augmented fourth, minor sixth, sharp major seventh) can be approximated as quartertones or eighthtones, and by trying to find a tuning that sits well in the chord or passage. As above, the smaller ones can simply be ignored.

I would recommend listening to music such as the opening few minutes of GF Haas' *String Quartet No. 2* as part of the process for getting these intervals on your ear.

Tables of the overtones needed for this piece are on the next page.

Harmonics 1–32 collapsed into one octave:

(Shown with the C series overlaid for illustrative purposes; can be transposed to any other fundamental)

C	Dfl	D	Efl	E	F	Fsh	G	Afl	A	Afl	B
Fund	min 2nd	Maj 2nd	min 3rd	Maj 3rd	Perf 4th	Aug 4th /dim 5th	Perf 5th	min 6th	Maj 6th	min 7th	Maj 7th
0	+5	+4	-2	-14	-29	-49 +28	+2	+41 -27	+6	-31 (+30)	-12 +45

The intervals required for 2018.1 are listed above.

Row 1: named pitch, for illustrative purposes (assuming series is based on C)
Row 2: interval relative to fundamental
Row 3: all possible tunings for this interval, using the first four full octaves of the harmonic series.
N.B. the sharp minor seventh harmonic is not used in this piece

The First 32 Harmonics of the Overtone Series:

0	**0**	+2	**0**	-14	+2	-31	**0**	+4	-14	-49	+2	+41	-31	-12	**0**	+5	+4	-2	-14	-29	-49	+28	+2	-27	+41	+6	-31	+30	-12	+45	**0**
Fund	**8v**	P5	**8v**	M3	P5	m7	**8v**	M2	M3	A4	P5	m6	m7	M7	**8v**	m2	M2	m3	M3	P4	d5	A4	P5	m6	m6	M6	m7	m7	M7	M7	**8v**
	First 8ve		2nd octave				3rd octave								4th octave																5th
1	**2**	3	**4**	5	6	7	**8**	9	10	11	12	13	14	15	**16**	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	**32**

F = fundamental m = minor M = major d = diminished A = augmented

Row 1: deviation in cents from equal temperament
Row 2: interval of harmonic relative to fundamental
Row 3: octave relative to fundamental
Row 4: harmonic number (i.e. its position in the harmonic series)

Explanation of the harmonic series:

The harmonic series (or overtone series) is a mathematical and physical concept that underpins both the nature of pitched sounds and the basic intervals used in most (all?) musical cultures.

A simple way to explain the phenomenon begins with taking a taut string (say: a low C, pitched at around 65Hz). When a string is forced to sound, the resulting note is composed not just of the full string vibrating (65 times per second, in our example), but also of many other sound waves.

The frequency of these sound waves can be calculated by multiplying the fundamental frequency by each of the positive integers (1, 2, 3 etc.) in turn. Dividing the total string length by each integer in turn and touching it at that point on its length yields the next audible frequency.

For example: the next frequency produced by the C string is 130Hz (65Hz*2). This frequency is produced because each half of the string vibrates independently of the full string, and because the frequency of a sound wave produced by a string is in proportion to its length (with faster vibrations producing ghigher notes). We hear this doubled frequency as an octave. The third frequency produced by our C is 195Hz (65Hz*3). This frequency is produced by the string vibrating at every third of its full length. It produces a pitch we recognize as being an octave and a fifth above the fundamental (which is vibrating three times faster than its fundamental).

Each of these additional frequencies can be called a partial, or overtone, of the fundamental note. The harmonic series continues infinitely, but audible partials are limited by three factors: the limitations of our ears, the physical makeup of instruments and the fact that higher partials vibrate with less energy. [I'm not sure if this is entirely scientifically correct]

Doubling the fundamental pitch successively produces a series of octaves (therefore 65Hz, 130Hz, 260Hz, 520Hz all sound as Cs). As a result of this, each octave of the harmonic series contains twice as many partials as the previous one.

Western harmony developed out of experiments dividing strings into sections that produced pleasing sounds and noticing that dividing them into proportions relating to counting numbers produced consonant sounds, but that is a topic best discussed elsewhere…

Tuning and the harmonic series:

The intervals produced by the harmonic series are extremely beautiful, but they cause serious problems in music that requires a fixed keyboard and ventures into different keys.

A note used as a major third in one key would then be flat if used as the fundamental in a following key (meaning that the major third above that will either have to be flattened as well to sound equally beautiful, or left sounding sharp in the original key – either way, one key will not be tuned to the harmonic series).

Because of the need for composers to modulate, equal temperament gradually developed. The great loss of these pure intervals can be heard by comparing equally tempered instruments to choral singing, historically informed performance of baroque music etc. and there are many movements by contemporary composers to find ways to reintegrate tunings based on the harmonic series into classical music.

The approach used in this piece reconciles equal temperament and overtone tunings, using the conflict between the two incompatible systems as a musical tool.

PIANO PREPARATION AND HARMONICS

Preparation of piano:

The top octave of the instrument (C to C) should be prepared with soft fabric draped over the strings so that the sound is heavily damped/muted, but still clearly pitched. There should be next to no sustain on these notes. This could be achieved with cloth weighed down lightly, or with several layers of heavy cloth.

The second-highest octave should be damped more lightly, so that the sound is halfway between the prepared top octave and the normal sound of the rest of the instrument. This can be achieved with a single layer of clothing (e.g. a jumper) without weight applied.

Playing piano harmonics:

Piano harmonics (played inside the piano) are used in the piece. The player should mark the dampers of relevant strings for easy reference and may also wish to mark nodes (e.g. with tiny pieces of paper tape or small pieces of yarn.

Piano harmonics are played with one hand touching a harmonic node on a string of the instrument, with the other hand depressing the key. Generally, the pedal should be held down in passages featuring piano harmonics.

Notation:

The harmonics are notated in the following way: the bottom stave of the piano part features the keyed note, and a diamond notehead on the staff above notates the desired sounding pitch. Over this is a a boxed fraction x/y. In this fraction, the most important number is the denominator (y), which indicates the sounding partial.

The entire fraction represents the exact position of the harmonic on the string, relative to the player's end of the string. For example: the fraction 2/7 indicates that the required node is two sevenths of the string length away from the player and will sound as a seventh harmonic. This harmonic could also be sounded 3/7, 4/7 etc. down the string – but these are less easy to reach.

Further details:

Different harmonics work well on different pianos (in terms of both sound and accessibility). Because of this, the player should take license to swap a harmonic for one which sounds at the same note, if they are struggling to reliably reproduce the required note. Any harmonic multiplied by 2 will sound an octave higher. This means that $x/14$ is an octave higher than $x/7$. Transferring harmonics up or down an octave is acceptable in *2018*.1 when it does not disrupt a melodic line. This is relevant to the following harmonics used in the piece: 1/6 & 1/3; 2/7 & 3/14; 1/8 & 1/4.

The following harmonics are used in the piece, on various fundamental strings:
3rd, 4th, 5th, 6th, 7th, 8th, 9th, 14th, 15th

Of these, all but the 15th can be found within the space of about eighteen inches in front of the dampers (further than the dampers from the player) on a Yamaha C3. I intend to check on other pianos if possible.

The 15th harmonic is used once, on the lowest C of the piano, and can be found a couple of inches behind the dampers, in a very dense area of harmonics – it has a very strangled sound.

Excellent diagrams and information can be found at pianoharmonics.com and further information and advice can be obtained from the composer at sebastian.adams@hotmail.com

Structure of the piece:

Overlaid structures:
2018.1 unfolds several structures of varying complexity simultaneously.

The simplest structure is the relationship between the two movements (or Acts) of the piece, which are closely modelled on one another but very different in size and impact.

Two complex structures are articulated by the material (with alternating sections that get longer towards the middle of the piece) and long-term harmony (beginning with extremely long sections and gradually shortening them.

The harmonic and material structures have two overlapping points (firstly: the first global change in harmony happens at the moment that the pockets of material begin to get longer; the second is discussed in the next paragraph) but other than this they are not synchronised.

Alongside these formulaic structures is a more intuitively figured out goal-driven structure which controls the ebb and flow of musical tension. This structure is framed around two climaxes, which are both linked to important structural points in the material and harmony. The first is around bb. 153–200, led in from around b. 140. The centre of this climactic area is the point at which the pockets of material are at their longest, and it takes up the tonal section labelled 'TWO'. The second climax (b. 378) could be thought of as the absolute climax, and it combines the arrival of tonal section 'EIGHT' (in C major) with the return to the shortest pockets of material, and also the reintegration of material type **(IV)**.

Although the note row (discussed below) is the essential driver of the harmonic structure, it can also be thought of a structural device in its own right. I believe it delivers an audible impression of their being some sort of internal logic driving the piece along – this is made especially obvious in sections **(II)**, where the logic is brought to the surface of the music.

Material:

2018.1 uses four distinct types of material, which are presented in consecutive order repeatedly throughout the entire piece.

Material and Structure:

Material type (IV) is used only at the start and end of each movement, serving as an audible structural marker. Outside these sections, the order is: **(I) (II) (III) (I) (II) (III)** etc.

The sections of material begin as fragments and get gradually longer towards the middle of the piece, reaching a maximum length of around 32 bars per section before fragmenting again as the end approaches, blurring the line between local phrasing and global structure. A similar process occurs in the short second movement.

All four kinds of material are derived from stage directions from the opening page of Beckett's *Happy Days*. These directions are paraphrased below for reference. The material types/sections are denoted throughout the score with the markings **(I) (II) (III)** and **(IV)**, but will be immediately obvious anyway.

(II) should be seen as a disruptor of **(I)** and **(III)**, getting in the way of their relatively coherent dialogue. **(IV)** should come from an entirely different temporal world, totally stopping the progress of the piece whenever it appears.

Each of the material types undergoes radical changes from the descriptions below, but these lines of text should be kept in mind throughout.

(I) *expanse of scorched grass rising*

- low fundamentals played in left hand of piano
- muted, very high fast notes in piano, spinning out of the rest of the material
- spectrum of fundamental notes filled out by strings playing partials

(II) *maximum of simplicity and symmetry*

- very mechanical music, directly quoting and transforming the generative note row (see below), for example with canons, inversion etc.
- it is very important to note (see structure, above) that the internal logic of the piece is being brought to the surface in (II). This is reflected in the expressive text, and should be in your thoughts as you play it.
- uses standard tuning (i.e. not overtone tuning, but not necessarily precisely equally tempered)

(III) *blazing light*

- generally more sonorous, dense chords

(IV) *pauses, bells, gazes*

- piano harmonics; time stops; very little happening in the string parts
- the tonal landscape of piano harmonics is different again from both standard tuning and overtone tuning.

Generative Note Row:

The words of the Irish folk song *Óró, sé do bheatha 'bhaile* were used to create a long series of notes which formed a grid on which the whole piece sits. Every event in the piece is developed from a note taken from this grid, and each of these events occurs at the rhythmic position of the note from the note row. In **(II)**, sections are taken verbatim from the note grid and then processed (see Material). Elsewhere, a single note from the row is generally used as the seed (mostly the piano fundamental) for an entire phrase.

The folk song includes a chorus which repeats the title three times, thus forming a distinctive pattern of notes. This chorus figures large in the final piece and was used as a defining presence in the harmonic structure of the piece (see Harmonic Structure).

The entire song contains 612 letters (or notes), and the repeated motif in the chorus lasts 21 notes. A larger structure is created using these as a base (again, see Harmonic Structure)

The letters of the Irish alphabet were converted to pitches in an arbitrary fashion, with each letter mapped to a pitch between 0 – 11. I created a Max patch (*with bach.score object*) to convert the text into numbered notated pitches.

The idea to use a generative note row in this manner came from attending an analysis seminar on Beat Furrer's Piano Concerto given by a student at Columbia University in March 2018 (unfortunately, I can't remember his name). I began working on the piece just after this.

Harmonic Structure:

In the first movement, the generative note row is repeated over and over, with sections cut from the start and end with each repetition. In this fashion, the note row is gradually reduced from 612 notes until it lasts the 21 notes of the repeated motif (or chorus) discussed above. Each of these sections is a harmonic region (i.e. it is based on a home pitch), and therefore there is a gradual progression from extremely long/stable harmonic regions to extremely short ones over the length of the entire first movement. The individual note-row sections (11 in total) are transposed, using the uniquely occurring pitches from the chorus. The order of the transposed sections is derived by arcing outwards from the E [the tonic note of the note row in its original transposition] that appears at the centre of the chorus (a coincidental, but rich occurrence) – so that the global harmonic structure of the piece reflects the chorus material. F sharp is repeated a second time as there are more pitches on the opposite side of the arc, and F sharp occurs joint most-often in the original chorus.

These sections are denoted in the score by spelled out numbers enclosed in a circle (see **Key**)

Chorus:
F♯ G♯ F♯ A G♯ F♯ F **E** B G D Bb B D E B D C D G

Unique notes of chorus, in order of appearance:
F♯ G♯ A F **E** B D Bb C G
Including a mistake, where G is left out of its actual first appearance – I can't recall whether this is simply an error or if I had a reason for this, but the final structure of the piece reflects this error/forgotten manoeuvre

Harmonic structure of Act One, arcing the unique chorus notes outwards from E in order of appearance:

E F B A D G♯ Bb F♯ C [F♯] G **| E (act two)**

Act Two is made up of one full instance of the note row (612 notes), and therefore the same mechanism could not be applied in it. Instead, I mapped the exact sizes of each tonal section of the first act on to the original note row, and divided the piece into sections based on that. At each section, I excluded a note. At the beginning of the movement, C♯ and D♯ are already excluded, as they are no present in the tone row. Notes are then excluded until gradually only an E major chord is left. Eventually, no notes remain at all. The notes are removed in the order they appear in the harmonic series of E, which achieves the dual purpose of linking the tonal language and structure of the piece together, and of bringing about a gradual and systematic rejection of dissonant intervals.

This order is as follows:
[C♯ D♯] A G F C Bb F♯ D G♯ B **E**

The final bars of the piece consist purely of unpitched noise.

Relation between Acts One and Two:

The reason for act two's harmony being a microscopic version of act one is that the structure of the piece is modelled on ideas from Beckett's plays *Happy Days* and *Waiting for Godot*, which I was reading as I started writing the piece (spurred by the commission for the Beckett Series). The former comprises two acts of disproportionate lengths, and the proportions of my piece are modelled on that (somewhere in the region of 4:1 in favour of act one). In *Godot*, the second act essentially presents the same sequence of events as the first (like my piece). From *Happy Days* again, the fact that the second act is bleaker (emphasised by Winnie sinking even further into the ground when the act opens) led me to the idea that the second act should take the most fragmentary moments of the first as its starting point and take them to an extreme point.