1-4

for amplified harpsichord

PAUL NEWLAND

1-4

for amplified harpsichord

(performance requires two ebows)

1-4 was commissioned by Paul Whitty for Jane Chapman. The first performance was given by Jane Chapman on July 24th 2007 at The Spitz, Spitalfields, London. The performance included images by Norman MacBeath projected onto the underside of the open harpsichord lid and onto the the back wall to the right above the instrument. These images were projected as a slideshow with approximately 19 seconds between each shot with a slow fade between images. These images are available from the composer. This work has been recorded for release on CD by NMC in early 2009.
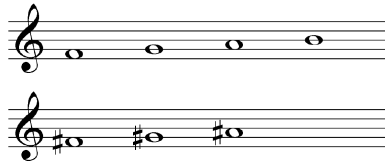
P.N.

No.1

Performance notes

The sound generated by the harpsichord should be amplified.
Use weights to hold down the following notes on both manuals or remove jacks.

Play notes marked opposite (all notes are plucked) - rhythm is improvised.
An arrow immediately after a note indicates the pitch of the note should be raised or lowered after plucking.

↑ = raise pitch, ↓ = lower pitch

Pitch should be altered using a tuning key.
The speed of the lowering or raising of the pitch may be varied between fairly quickly and very slowly.
The sound of the tuning key being placed on, turned and removed from the tuning peg is an integral part of the piece and a microphone should be suitably placed to amplify this sound.
The alterations in tuning in piece No.1 remain in place for the subsequent pieces.

No.1

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All notes are plucked with the finger
and allowed to ring on for as long as possible slowly fading to no sound

Upper Manual

Harpsichord
(amplified)

Lower Manual

mp/mf

Accidentals apply only to the note they directly precede.

tune down 2/3
of a semitone

c. 3 mins.

↑ = raise the pitch with the tuning key after plucking

↓ = lower the pitch with the tuning key after plucking

The sound of the tuning key being placed, turned and removed from the tuning peg is an integral part of the piece and
a microphone should be suitably plaqced to amplify this sound.

No.2

Performance notes

Place one ebow on Bb lower manual and the other ebow on G upper manual. Balance the ebows on the appropriate strings causing the string to vibrate indefinitely.

Improvise a melody plucking strings of the pitches given opposite following the contour indicated.

Start on any one of the given pitches.

    ↑= move to a higher pitch
    ↓= move to a lower pitch

contour   ↓ ↑ ↓ ↑ ↑ ↓ ↑ ↓ ↓ ↓ ↑ ↑

Remove the ebows to finish.

No.2

PAUL NEWLAND

c. 2 mins. 30

↓ = play a lower pitch than previously

↑ = play a higher pitch than previously

Ebowed notes should be sounded for the duration of the piece by balancing the ebows on top of the appropriate string causing the string to vibrate indefinitely.

The altered tunings created through performing No.1 should remain in place for No.2, 3 and 4.

Accidentals apply only to the note they directly precede.

No.3

Performance notes

Place an ebow on the B flat string of the lower manual.

Place an ebow on the B natural string of the upper manual.

Alternate between making adjustments to the pitch of the B natural and B flat strings as indicated in the score. The arrow indicates the direction of adjustment;

arrow up indicating slightly sharp
arrow down indicating slightly flat

Pitch adjustments may occur anywhere within the time indicated in the score i.e. the adjustment may be continuous throughout the allocated time or it may occur anywhere within the time given.

Pitch adjustments may be as small or as large as the player wishes.

Explore the possibility of beating between the two pitches.

Try to find a unison at least twice during the piece.

An asterisk indicates that the string may be plucked (this is optional) with the finger at any point within the time bracket indicated.

Remove the ebows to finish.

No.3

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Place an ebow on the Bb string of the lower manual of the harpsichord.

Place a second ebow on the B string of the upper manual.

Read the score from top to bottom.

↑= tune up slightly

↓=tune down slightly

*=pluck the string at some point within the indicated time.

The adjustment may be continuous throughout the allocated time or it may occur anywhere within the time given.

Pitch adjustments may be as small or as large as the player wishes.

The player may continue the piece using the contour indicated below changing freely between B and Bb tuning pegs.

↓ ↑ ↓* ↑* ↑ ↓* ↑ ↓* ↓ ↓* ↑ ↑

Remove ebows to finish.

Duration approximately 2-3 mins

↓B 19″

↓B*19″

↑Bb 05″

↓Bb*14″

↑B*10″

↑Bb 05″

↑B*02″

↑B 07″

↓Bb*04″

↓B 01″

↓Bb*10″

↑B 07″

↑Bb 05″

No.4

Performance notes

Run finger along the string applying either gentle (**pp**) or strong (**ff**) pressure to produce an unstable distorting sound. Allow sounds to ring on through rests. Move to alternative strings as indicated.

No.4

PAUL NEWLAND

To be performed in a very controlled and precise way

run finger along string(s) for the duration indicated, begin on any string in low register

Harpsichord   l.v.   5"   6.5"   5"   6"   3"   8"   1.5"
                       ff   p   ff   p

sounds should be allowed to ring on through rests

8"   8"   2"   8"   1"   1.5"   6"
      p   ff   ff

2"   6"   1"   13"   2"   7"   6"
p   ff   p   p

1"   6"   8"   1.5"   7"
      ff   ff   c. 2'10"

ff = apply strong pressure to the string to create a distorted/ feedback type sound

p = apply gentle pressure to the string producing little or no distorted sound (more like a breath-sound)

↑ = play a string higher than the previous one

↓ = play a string lower than the previous one

→ = play the same string as the previous one