DEAD LETTERS

ROSS LORRAINE

for Moira

Most of the sounds used in this piece are very quiet: they should not be 'forced', to bring them to a normal dynamic level. Amplification should be used, with microphones close to each instrument and four speakers widely separated.

File Only

Virtual dynamics ("f" etc.) suggest the intention rather than the actual level for non-standard sounds.

c.l.b. (col legno battuto) is cancelled by: ord.
s.t., s.p. etc. are cancelled by: norm.

Preview

Preparation: at the point indicated in the score the violinists and viola player are asked to insert a match, parallel to the bridge, under string II and over strings I and III. The 'cellist is asked to insert a 'false bridge' - a fibre-tip pen such as 'Pilot' is most suitable (diameter c. 9mm.) parallel to the bridge, between the fingerboard and strings. For exact positions, see score. The preparation and removal should be as quiet as possible - alternatively, a second instrument may be used.

Commissioned by the Cheltenham International Festival of Music with funds from the South West Arts and first performed by the Arditti Quartet on Saturday 7 July 2001 in the Pittville Pump Room, Cheltenham.

duration: c.12'

Dead Letters

Ross Lorraine

c. 4" c. 4" c. 4" c. 4"

Vl.1

In range above: 8ve-1

I random pitches, quasi-harmonics, prestiss. ... et sim.

L.H. only (no bowing)

Vl.2

In range above: 8ve-1

I random pitches, quasi-harmonics, prestiss. ... et sim.

LH only (no bowing)

Vla

In range above:

I random pitches, quasi-harmonics, prestiss. ... et sim.

LH only (no bowing)

Vc.

In range above:

I random pitches, quasi-harmonics, prestiss. ... et sim.

LH only (no bowing)

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♪ = c. 120 (independent)

LH continues (as above)

bowing: ricochet at point

PPPP

×3 then give CUE

♪ = c. 108 (independent)

L.H. continues (as above)

bowing: ricochet at point

PPPP

repeat 'til CUE (interrupt) from Vln I

♪ = c. 100 (independent)

L.H. continues (as above)

bowing: ricochet at point

PPPP

repeat 'til CUE (interrupt) from Vln I

♪ = c. 88 (independent)

L.H. continues (as above)

bowing: ricochet at point

PPPP

repeat, continuing through CUE

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II c. 10"

ppp

CUE

I come prima

... et sim.

♪ = c. 132 (independent)

sim.

repeat 'til CUE from Vc.

I

In range above:

ppp

II

... et sim.

♪ = c. 120 (independent)

sim.

repeat 'til CUE from Vc.

I

In range above:

ppp

II

... et sim.

♪ = c. 108 (independent)

sim.

repeat through Vc. CUE

– continue LH through barline →

♪ = c. 100 (independent)

bowing: repeat previous figure 'til barline

sim.

×3

then CUE

c. 8"

I II

above:

II

♪ = c. 144

pp

repeat 'til Vla CUE

III

above:

(b.)

♪ = c. 132

pp

repeat 'til Vla CUE

III

above:

♪ = c. 120

continue 'til barline

(interrupt ↑)

CUE

pp

×2

then (only) CUE

II

above:

♪ = c. 108

pp

repeat 'til Vla CUE

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c. 8"

continue LH only

above:

III ♪ = c. 152

repeat through CUE

continue LH only

above:

IV ♪ = c. 144

x3

then give CUE

CUE

continue LH only

above:

IV ♪ = c. 132

repeat 'til Vln 2 CUE

continue LH only

above:

III ♪ = c. 108

repeat 'til Vln 2 CUE

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gliss.

continue 'til barline

♩ = 60 (all)

c.l.b.

ord.

m.s.p.

CUE

c. 12"

c.l.b.

m.s.t.

ord.

m.s.p.

molto s.t.

c.l.b.

s.t.

damp strings with LH

ord.

m.s.t

pizz.

(v. I + II)

arco

damp III + IV with LH

* arrows on accidentals: raise/lower pitch by 1/3 tone

c.l.b.
m.s.t.
A
ord.
4 : 3
m.s.p.
m.s.t.
f
f
mf
ppp
5 : 4
m.s.t.
s.t.
II
arco
m.s.t.
pp
p
f
mp
m.s.t.
norm.
m.s.p.
4 : 3
pizz.
f
pp
f
p
arco
m.s.t.
pizz. sonore
arco
m.s.t.
mf
3
f
mf
3

Preview File Only

c.l.b.
gliss.
poco rall.
ord. m.s.p.
(short)
a tempo (♩.=120)
et sim.
p
ppp
f" (leave 1st finger down)
accidentals with arrows:
raise/lower note by ⅓ tone
poco rall.
(short)
m.s.p.
pp
II
* "hammered" notes
- no bowing
f
poco rall.
arco
m.s.p.
(short)
p
poco rall.
m.s.p.
(short)
mp

sim.

sim.

pizz. m.s.t. ppp "f"

sim.

pizz. m.st. ppp "f"

o

sim.

sim.

"f"

o

sim.

pizz. m.st. ppp "f"

*

o

"f"

* "hammered" notes
– no bowing

accidentals with arrows:
raise/lower note by ⅓ tone

Preview File Only

(sim.)

pizz. m.s.t. ppp poco a poco cresc. (pizz. notes)

(sim.)

pizz. m.st. ppp poco a poco cresc. (pizz. notes)

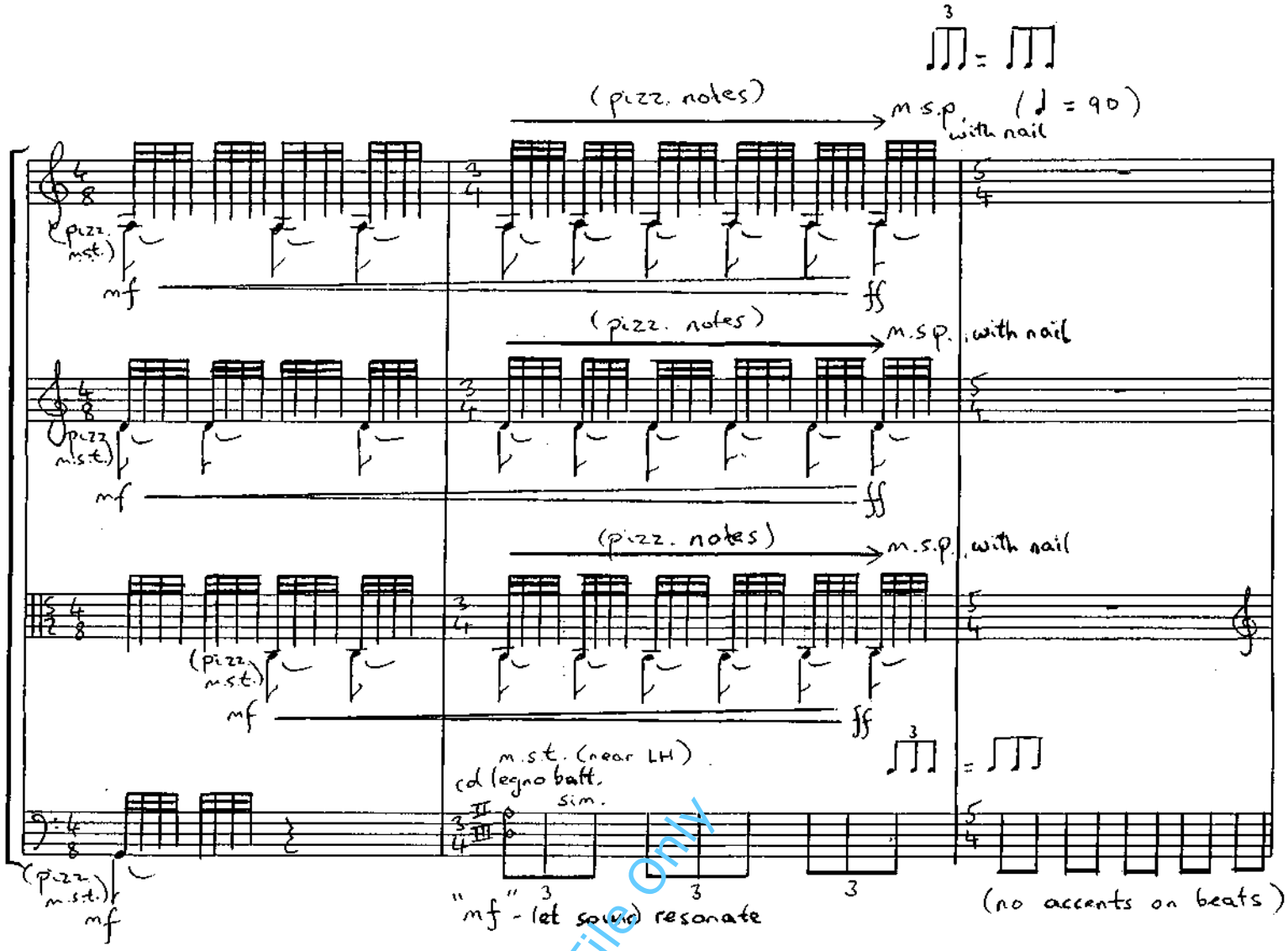
(sim.)

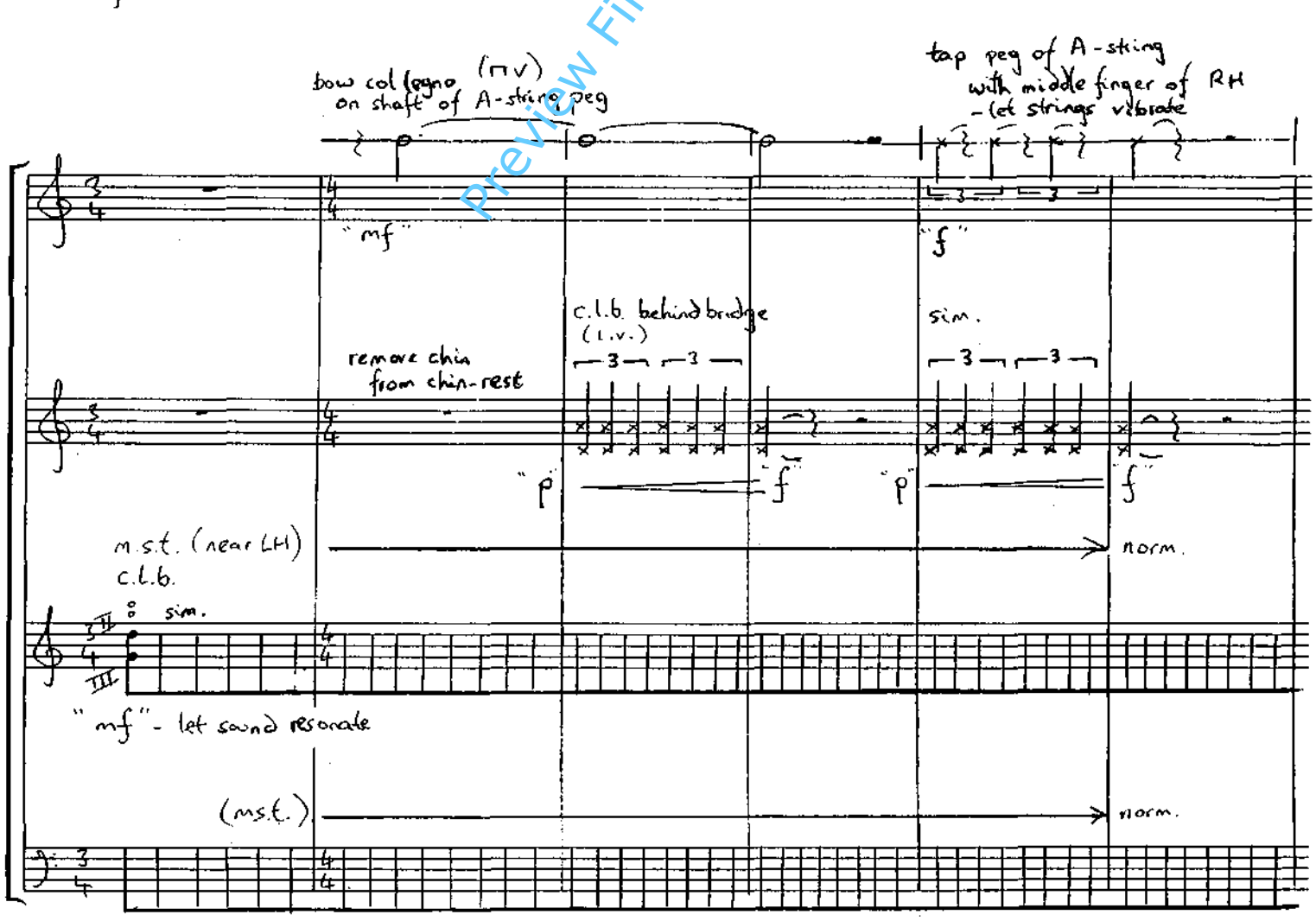
pizz. m.st. ppp poco a poco cresc. (pizz. notes)

(sim.)

pizz. m.s.t. ppp "f" poco a poco cresc. (pizz. notes)

o





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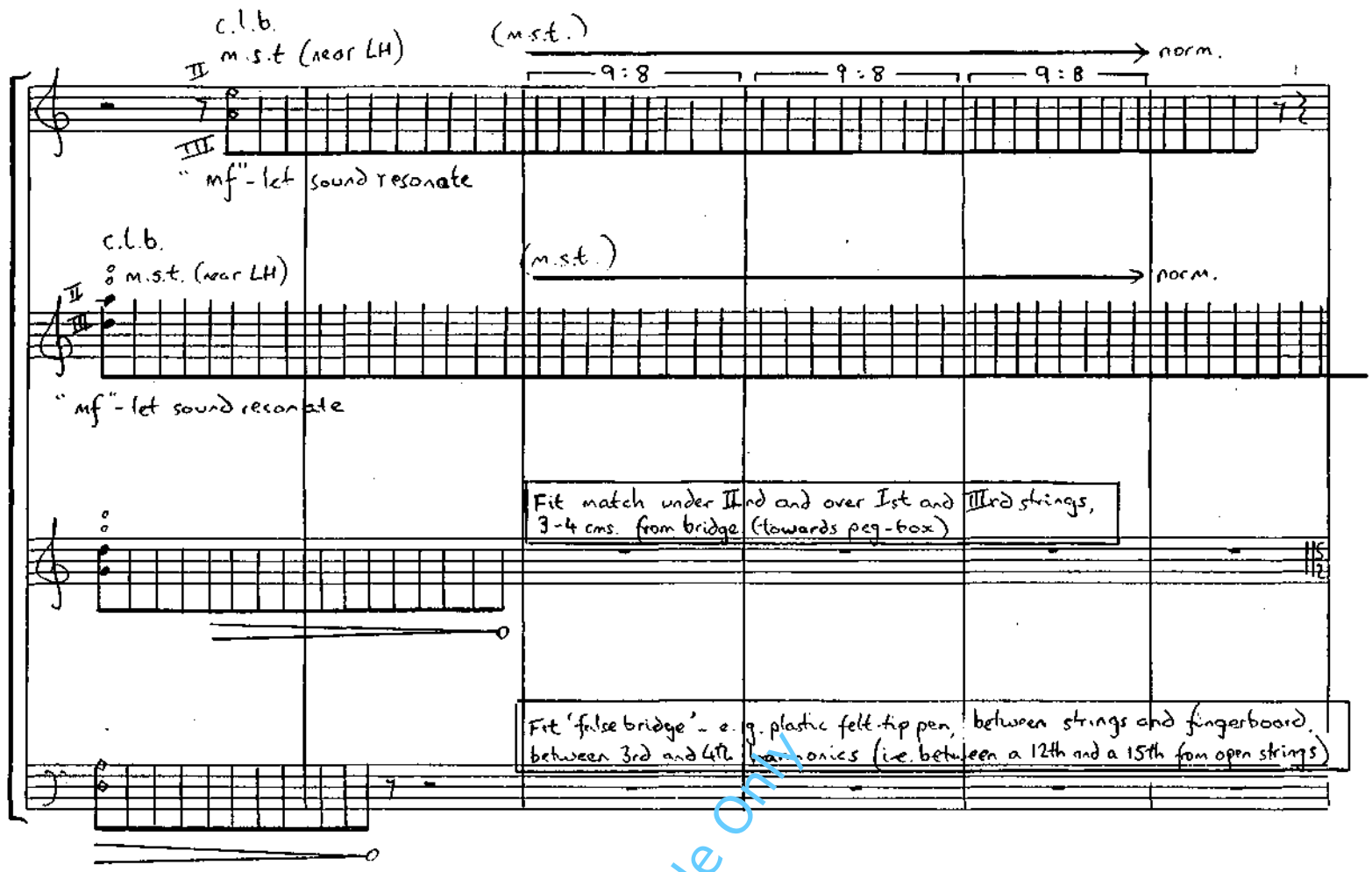

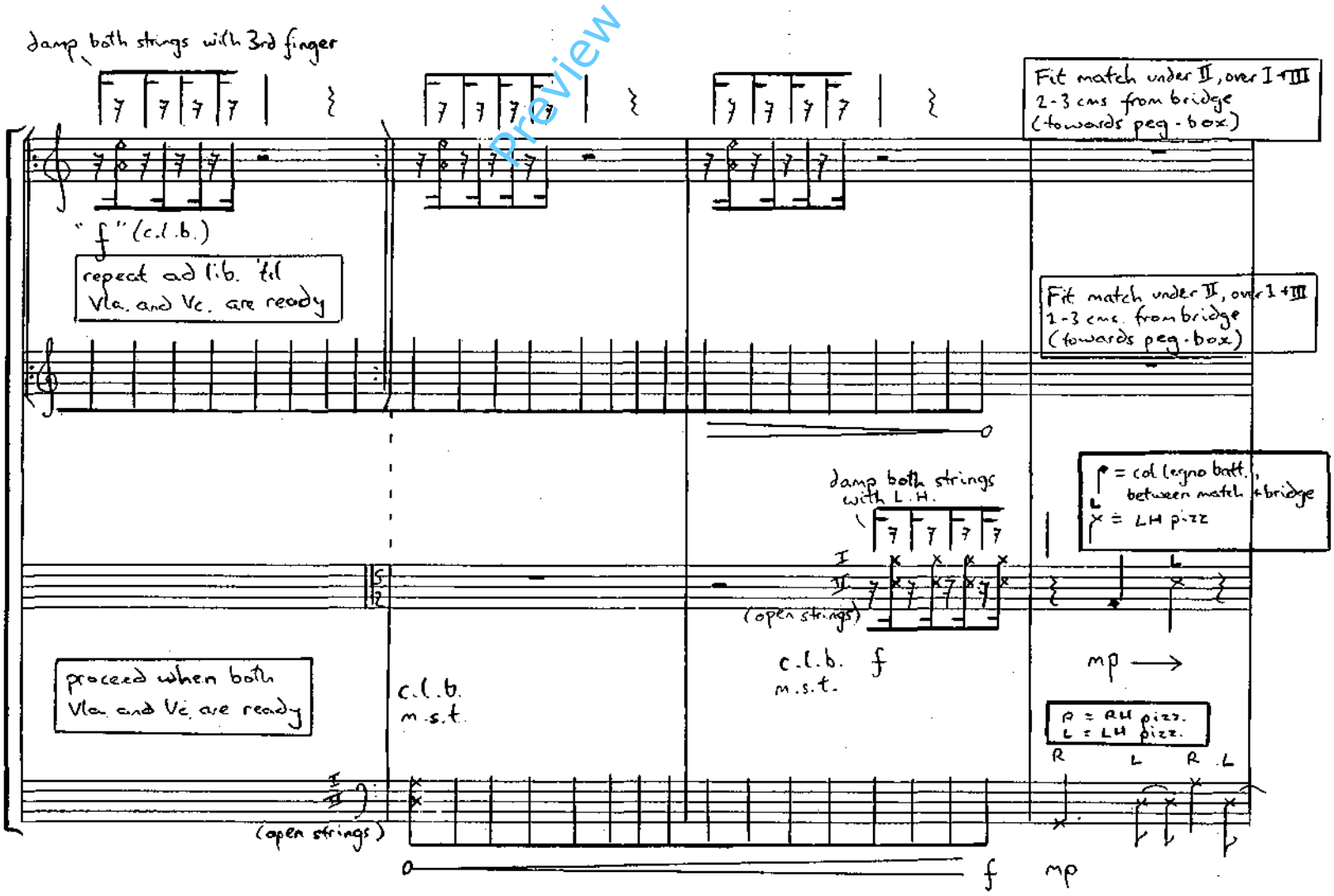

Preview
File Only

mp

= col legno batt., between match + bridge

L = LH pizz. R = RH pizz.

mp

4 : 3

batt. (with hair)
m.s.t. - damp in rests with LH

"mf"

* bend pitch as shown, by applying pressure on opposite side of 'false bridge'

batt. (with hair)
m.s.t. (near LH)

damp

et sim.

norm. (near match)

(to m.s.t.)

"mp"

"f"

batt. (with hair)
m.s.t. damp

"mf"

mp

damp

"mf"

mp

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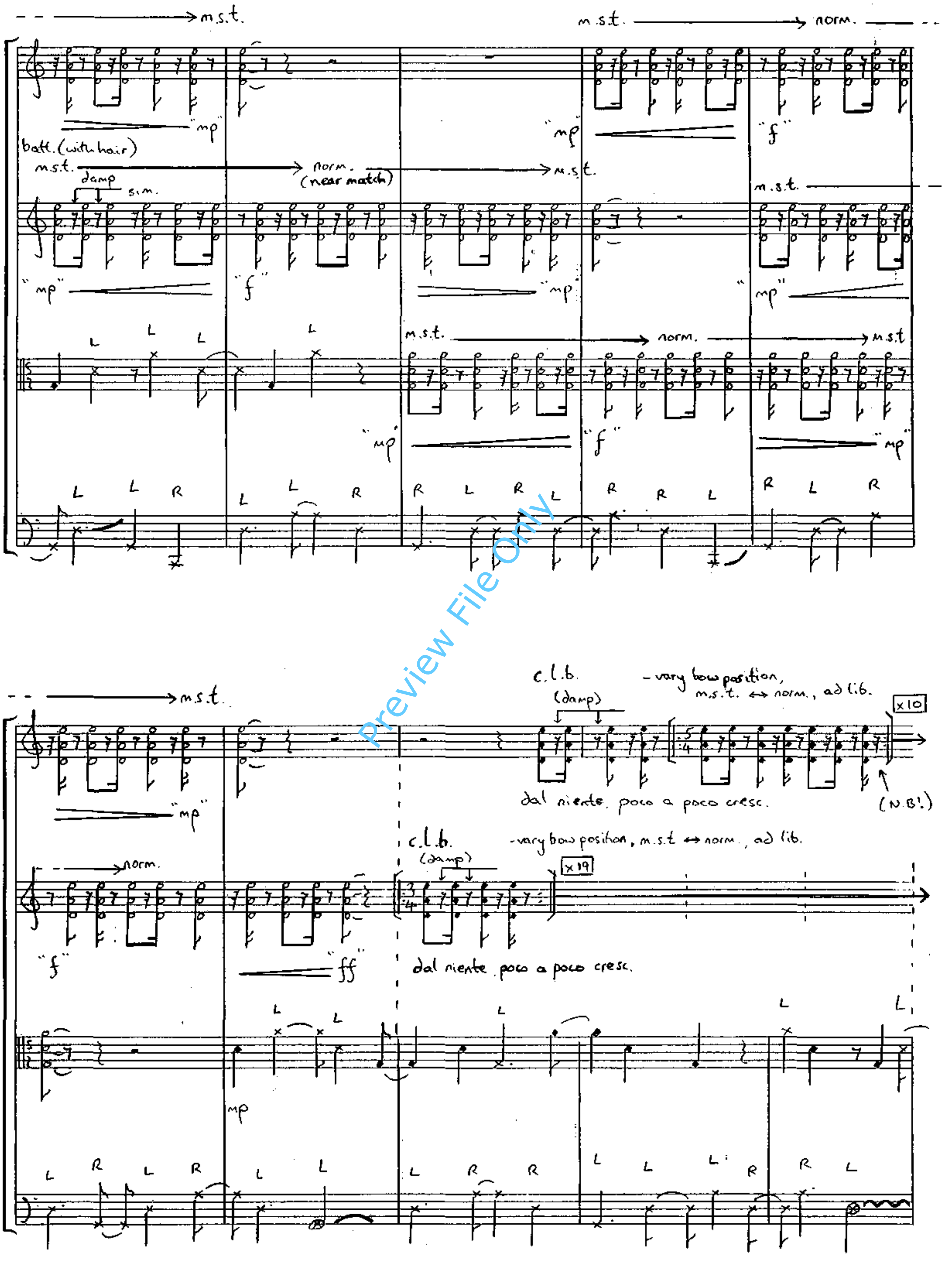

m.s.t.
m.s.t.
norm.
batt. (with hair)
m.s.t.
damp
sim.
norm.
(near match)
m.s.t.
m.s.t.
m.s.t.
norm.
m.s.t
mp
f
m.s.t.
c.l.b.
(damp)
- vary bow position,
m.s.t. ↔ norm., ad lib.
x10
dal niente, poco a poco cresc.
(N.B!)
norm.
c.l.b.
(damp)
- vary bow position, m.s.t ↔ norm., ad lib.
x19
dal niente, poco a poco cresc.
ff
L
R

(poco a poco cresc.)

(poco a poco cresc.)

batt. (with hair), vary bow position ad lib.
damp (sim.) m.s.t ↔ norm.

L L

pp p mp

R

batt. (with hair), vary bow position ad lib.
damp (sim.) m.s.t ↔ m.s.p.

pp p mp p

batt.
bow pos^n norm.
(no damping)

bow pos^n norm.
(stop damping)

p f

mf mp f p f

Preview File Only

allow other strings to resonate

senza misura

poco

(damp)

(cresc.)

ff

pizz. m.s.t

III

gliss.

mf (slow)

dotted lines show that one sound follows another immediately

pizz.

c.l.b. - natural bounce
s.t. (no LH movement)

p

f

c.l.b.

LH pizz. - above false bridge

depress II with RH below false bridge

release string

arco ricochet

let bounce die - continue bow movement

gliss. to highest note

mp

pizz. m.s.t. - pluck II only

gliss (quick)

allow other strings to resonate

pizz.

mf

slow arpeggio (simultaneous)

pizz RH

LH

f

ricochet

gliss.

(pizz.)

p

arco ricochet

gliss.

f

c.l.b.

5

gliss.

pp

LH pizz.

RH : depress + release III

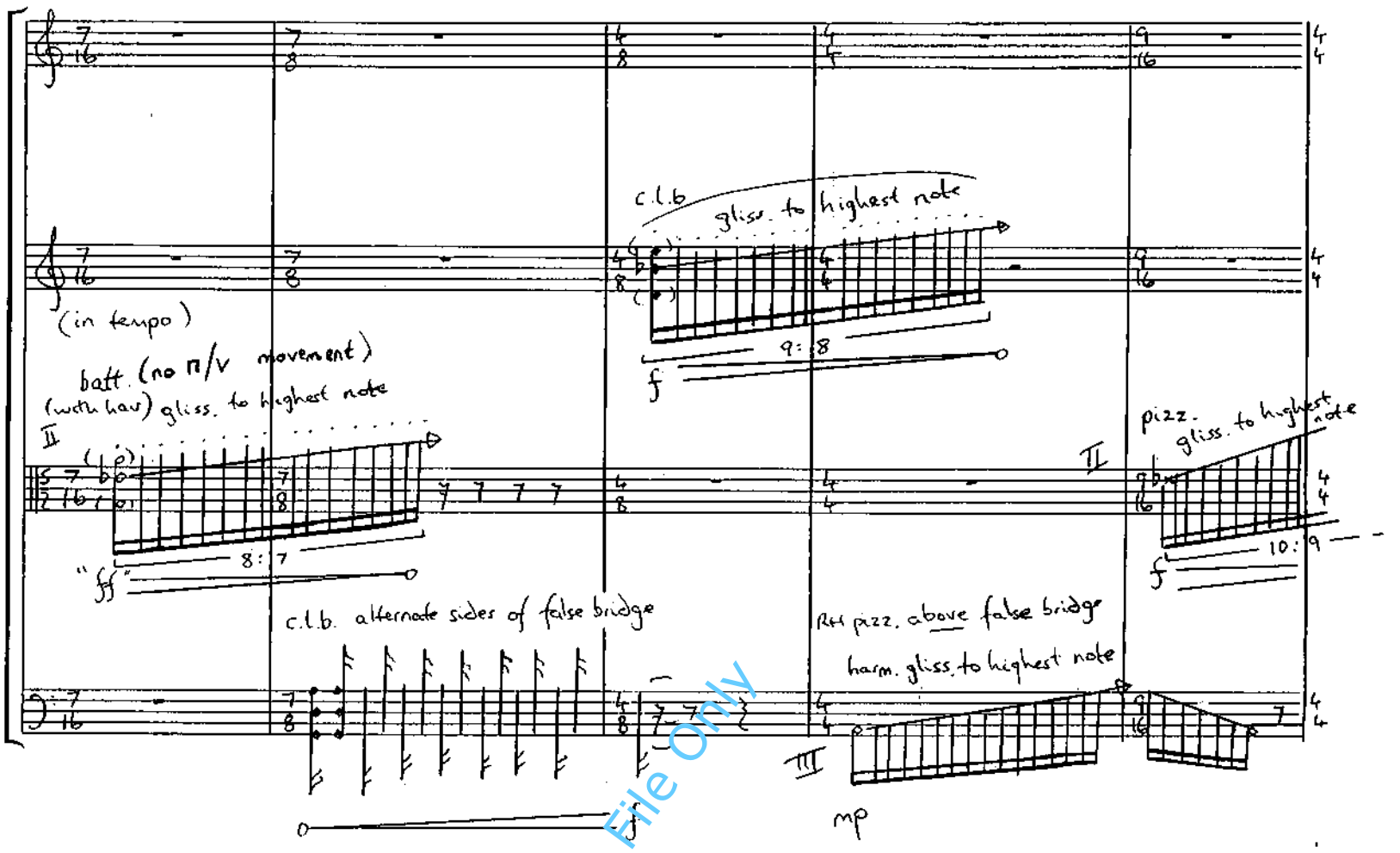
sim. (II)

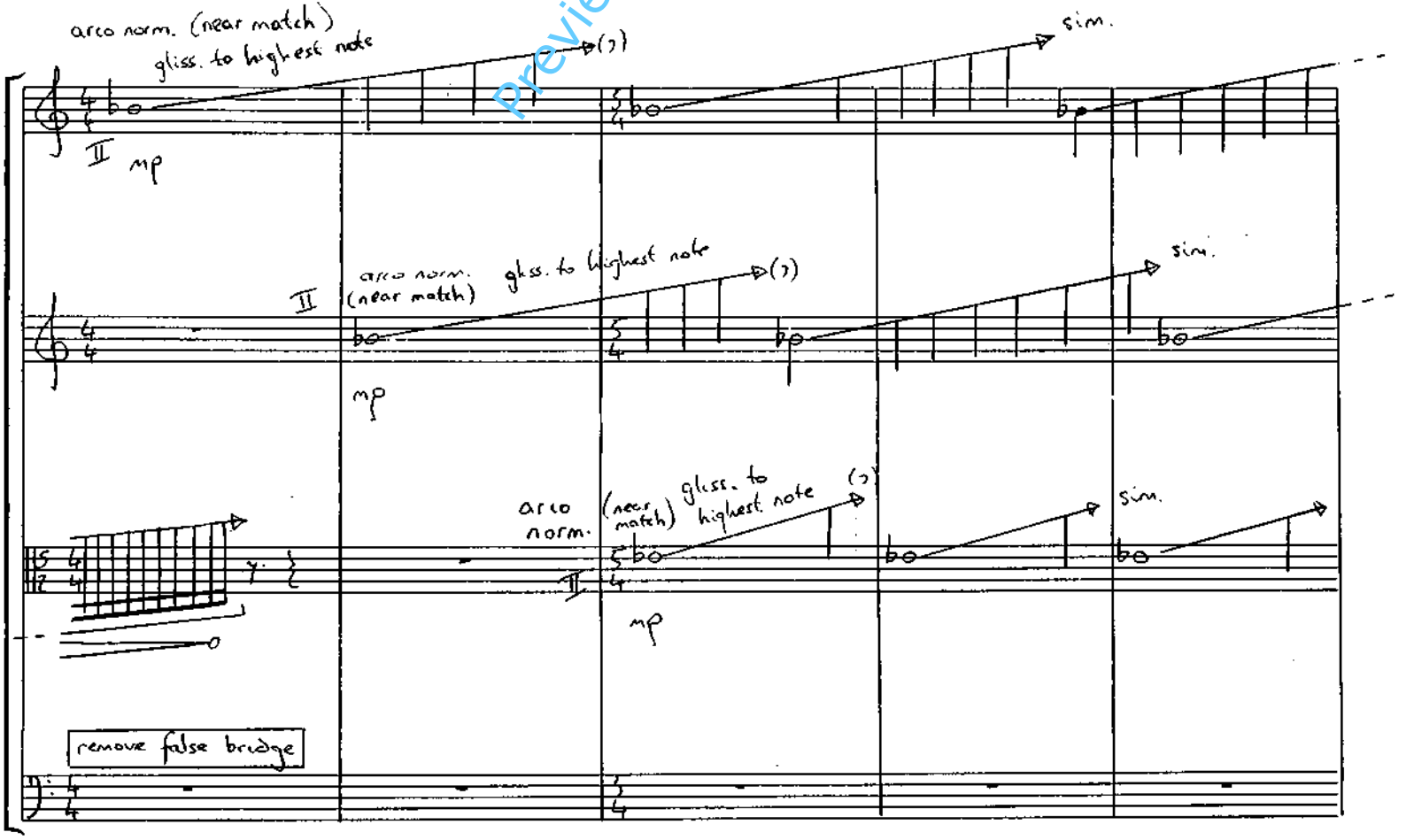
f

Preview

in tempo

♩= 108





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long bows, light pressure, between natch and bridge
I, II or III ad lib.

long bows, light pressure, between natch and bridge
I, II or III ad lib.

remove natch

harmonic gliss.

III

mp

long bows, light pressure, between natch and bridge
I, II or III ad lib.

remove natch

II

harmonic gliss.

(nv)

mp

arco

harmonic gliss.

I

mp

(nv)

try to find point between these two harmonics (i.e. unstable alternation)

8ve

(nv)

File Only

Preview

remove natch

II

harmonic gliss.

(nv)

mp

try to find point between these two harmonics (i.e. unstable alternation)

8ve

(nv)

6"

try to find point between these two harmonics (i.e. unstable alternation)

8ve

(nv)

6"

try to find point between these two harmonics (i.e. unstable alternation)

8ve

(nv)

6"

sim.

6"

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Sim. - alternation

II 8va

mf 8"

8va

f 10"

random fast gliss. between these harmonics

15a

II

ff 12"

15a

(non v)

fff 18"

Sim. - alternation

III 8va

mf 8"

8va

f 10"

random fast gliss. between these harmonics

15a

III

ff 20" 10"

Sim. - alternation

II 8va

mf 8"

8va

f 10"

random fast gliss. between these harmonics

8va

III

ff 15"

8va

(non v)

fff 15"

Sim. - alternation

I 8va

mf 8"

8va

f 10"

random fast gliss. between these harmonics

8va

IV

ff 24" 6"

long

15a

(nat. harmonics)

♩ = 60

II

ffff poss.

f

mf

mp

mp

long

(8va)

ffff poss.

f

mf

mp

mp

long

8va

(nat. harmonics)

III

ffff poss.

f

mf

mp

loco

pp (non dim.)

long

ff

mf

mp

p

p

Preview File Only

very gentle, poco vib.

♩ = 54
or slower

loco

pp

pp

(pp)

pp

4:3

5:3

5:3

5:4

5:4

File Only

Preview

poco

pp

poco

pp

poco

poco

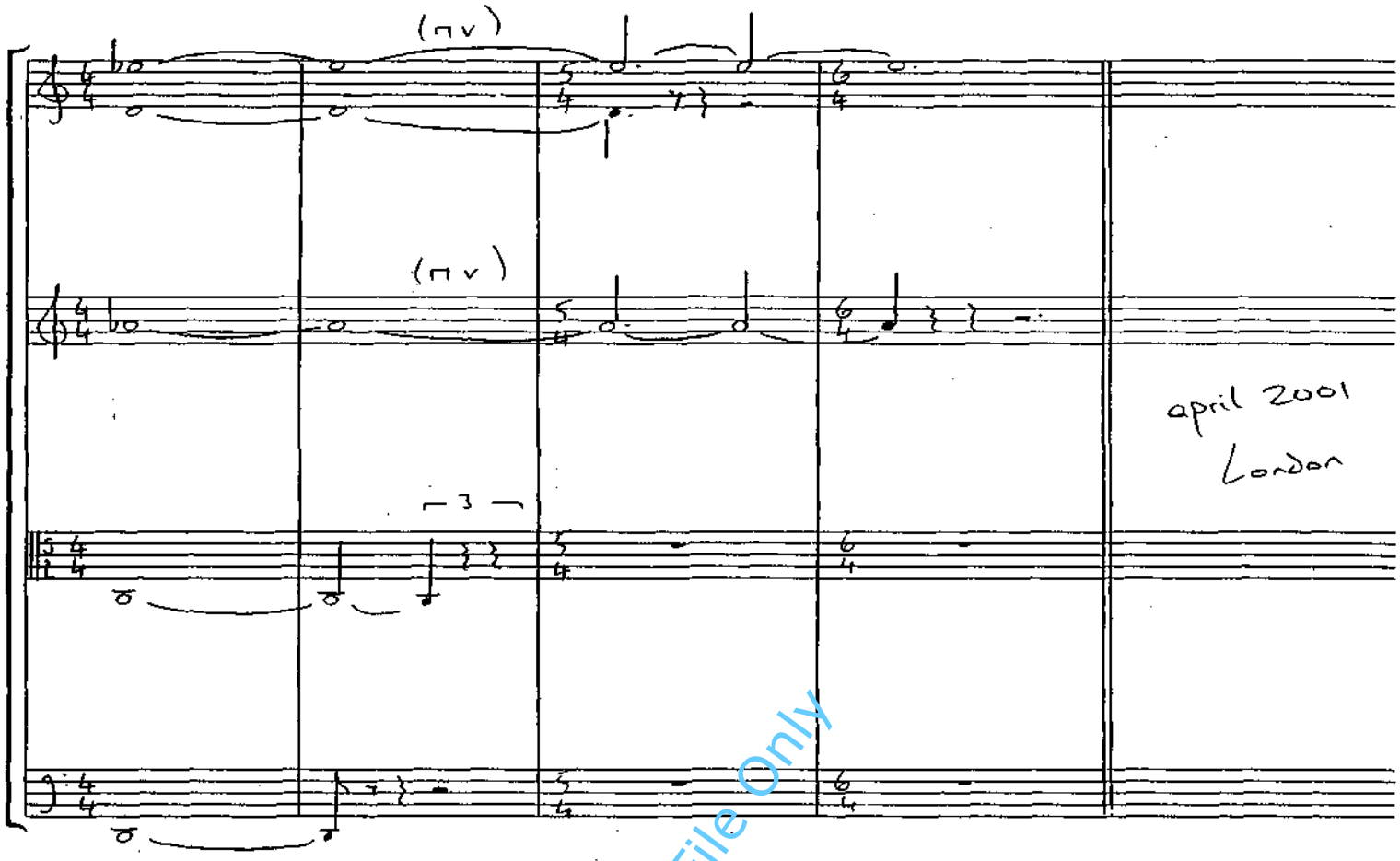
pp

Preview File Only

5:4

pp

7:5



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