

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.

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.

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"

In range above: 8ve-7

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

L.H. only (no bowing)

VL1
 VL2
 Vla
 Vc.

Preview File Only

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$\text{♩} = c. 120$ (independent)
LH continues (as above)

bowing: ricochet at point PPPP

$\text{♩} = c. 108$ (independent)
 L.H. continues (as above)

bowing: ricochet at point PPPP

$\text{♩} = c. 100$ (independent)
 L.H. continues (as above)

bowing: ricochet at point PPPP

$\text{♩} = c. 88$ (independent)
 L.H. continues (as above)

bowing: ricochet at point PPPP

x3 then give CUE

repeat 'til CUE (interrupt) from Vln 1

repeat 'til CUE (interrupt) from Vln 1

repeat, continuing through CUE

II $\hat{c} \cdot 10''$

I $\hat{c} \cdot 10''$

I $\hat{c} \cdot 10''$

sim. $\hat{c} \cdot 132$ (independent) *... et sim.*

sim. $\hat{c} \cdot 120$ (independent) *... et sim.*

sim. $\hat{c} \cdot 108$ (independent) *... et sim.*

sim. $\hat{c} \cdot 100$ (independent)

repeat 'til CUE from Vc.

repeat 'til CUE from Vc.

repeat through Vc. CUE

-continue LH through barline

bowing: repeat previous figure 'til barline

sim. $\hat{c} \cdot 100$ (independent)

PPP

$\times 3$

then CUE

I $\hat{c} \cdot 8''$

II $\hat{c} \cdot 8''$

III $\hat{c} \cdot 8''$

II $\hat{c} \cdot 8''$

above: $\hat{c} \cdot 144$

above: $\hat{c} \cdot 132$

above: $\hat{c} \cdot 120$

above: $\hat{c} \cdot 108$

continue 'til barline (interrupt)

CUE

repeat 'til Vla CUE

repeat 'til Vla CUE

repeat 'til Vla CUE

$\times 2$ (only) then CUE

repeat 'til Vla CUE

Handwritten musical score for four staves. The first three staves are for Violins 1, 2, and 3. The fourth staff is for Violoncello/Double Bass. The score includes tempo markings such as $\text{♩} = c. 152$, $\text{♩} = c. 144$, and $\text{♩} = c. 132$. Performance instructions include "continue LH only", "above:", "repeat through CUE", "repeat 'til Vln 2 CUE", and "repeat 'til Vln 2 CUE". A large diagonal watermark "Preview File Only" is present across the score.

Handwritten musical score for four staves, likely for strings. The score includes tempo markings such as $\text{♩} = 60$ (all) and $\text{♩} = c. 12$. Performance instructions include "continue 'til barline", "CUE", "molto s.t.", "damp strings with LH", "pizz.", "arco", "mf", "pp", "mp", "f", "gliss.", "c.l.b.", "m.s.t.", "ord.", "m.s.p.", and "arcs". A large diagonal watermark "Preview File Only" is present across the score.

* arrows on accidentals: raise/lower pitch by 1/2 tone

Handwritten musical score for the first system, consisting of four staves. The notation includes various musical symbols and performance instructions:

- Staff 1 (Violin I):** Starts with a forte (*f*) dynamic. Annotations include *c.l.b.*, *m.s.t.*, *ord.*, *m.s.p.*, and *m.s.t.*. A *5:4* ratio and *s.t.* (staccato) marking are present.
- Staff 2 (Violin II):** Starts with *pp* (pianissimo). Annotations include *arco*, *m.s.t.*, and *mp* (mezzo-piano).
- Staff 3 (Viola):** Starts with *f*. Annotations include *m.s.t.*, *norm.*, *m.s.p.*, and *pizz.* (pizzicato).
- Staff 4 (Cello/Double Bass):** Starts with *mf*. Annotations include *arco*, *m.s.t.*, and *mf*.

Handwritten musical score for the second system, continuing from the first. It includes several performance instructions and technical notes:

- Staff 1:** Annotations include *c.l.b.*, *gliss.*, *poco rall.*, *ord. m.s.p.*, and *et sim.*. Dynamic markings include *p* and *ppp*.
- Staff 2:** Annotations include *poco rall.*, *m.s.p.*, and *pp*.
- Staff 3:** Annotations include *poco rall.*, *arco*, *m.s.p.*, and *pp*.
- Staff 4:** Annotations include *poco rall.*, *m.s.p.*, and *mp*.

Technical notes and instructions:

- Boxed note:** "accidentals with arrows: raise/lower note by 1/2 tone"
- Starred note:** "* 'hammered' notes - no bowing"
- Other notes:** "(short)", "f" (leave 1st finger down), and "III" (third ending).

sim. sim.

pizz. m.st. ppp "f"

sim. sim.

pizz. m.st. ppp "f"

* "f" sim. sim.

pizz. m.st. ppp "f"

"f" sim. sim.

pizz. m.st. ppp "f"

* "hammered" notes
- no bowing

accidentals with arrows:
raise/lower note by 1/2 tone

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

(sim.)

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

3 $\text{trill} = \text{trill}$

(pizz. notes) \rightarrow m.s.p. with nail ($\text{♩} = 90$)

(pizz. notes) \rightarrow m.s.p. with nail

(pizz. notes) \rightarrow m.s.p. with nail

(pizz. notes) \rightarrow m.s.p. with nail

(pizz. notes) \rightarrow m.s.p. with nail

m.s.t. (near LH)
col legno batt.
sim.

"mf" - let sound resonate

(no accents on beats)

bow col legno (rv) on shaft of A-string peg

tap peg of A-string with middle finger of RH - let strings vibrate

"mf"

"f"

remove chin from chin-rest

c.l.b. behind bridge (l.v.)

sim.

m.s.t. (near LH)
c.l.b.

"p" "f" "p" "f"

"mf" - let sound resonate

norm.

(m.s.t.) \rightarrow norm.

c.l.b. m.s.t. (near LH) (m.s.t.)

9:8 9:8 9:8 norm.

II III

"mf" - let sound resonate

c.l.b. m.s.t. (near LH) (m.s.t.)

"mf" - let sound resonate

Fit match under IInd and over Ist and IIIrd strings, 3-4 cms. from bridge (towards peg-box)

Fit 'false bridge' - e.g. plastic felt tip pen between strings and fingerboard, between 3rd and 4th harmonics (i.e. between a 12th and a 15th from open strings)

Damp both strings with 3rd finger

f (c.l.b.)

repeat ad lib. til Vla. and Vc. are ready

Fit match under II, over I+III 2-3 cms. from bridge (towards peg-box)

Fit match under II, over I+III 2-3 cms. from bridge (towards peg-box)

p = col legno batt., between matel. + bridge
L = LH pizz.
X = LH pizz.

damp both strings with L.H.

(open strings)

c.l.b. m.s.t. f

mp →

p = RH pizz.
L = LH pizz.

R L R L

proceed when both Vla. and Vc. are ready

f mp

mp

p = col legno batt., between match + bridge
x = LH pizz. **R** = RH pizz.

mp

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

mf

4:3

R R L R L R L R L L

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

batt. (with hair)
 m.s.t. (near LH) damp et sur. norm. (near match) (to m.s.t.)

mp

f

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

mf

mp

damp

mf

mp

L R L R L R L R L R L R L R L R

---> m.s.t. m.s.t. ---> norm. ---

batt. (with hair) m.s.t. damp s.m. norm. (near match) m.s.t. m.s.t. m.s.t.
 "mp" "mp" "f" "mp" "mp"
 L L L L R L L R R L R L R L R

---> m.s.t. c.l.b. - vary bow position, m.s.t. ↔ norm., ad lib. (damp) x10

dal niente, poco a poco cresc. (N.B!)

norm. c.l.b. - vary bow position, m.s.t. ↔ norm., ad lib. (damp) x19

"f" "ff" dal niente, poco a poco cresc.

mp

L R L R L L L R R L L L R R L

(poco a poco cresc.)

(poco a poco cresc.)

L L

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

R

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

pp p mp

pp mp p

batt. bow pos. norm. (no damping)

bow pos. norm. (stop damping)

mf mp f p f

allow other strings to resonate
pizz. m.s.t. \curvearrowright poco

\curvearrowright poco (damp) senza misura

(cresc.) - - - - - ff

(cresc.) - - - - - ff

pizz. III

mf (slow) gliss.

dotted lines show that one sound follows another immediately

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

f

LH pizz. - above false bridge

depress II with RH below false bridge release string

f

arco
ricochet. (let bounce die - continue bow movement)

gloss. to highest note mp

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

arco ricochet gloss. f

allow other strings to resonate pizz. mp

c.l.b. 5 pp

slow arpegg. (simultaneous)

pizz RH

LH pizz.

LH pizz.

RH: depress + release III sim. (II)

f

in tempo
♩ = 108

Handwritten musical score for guitar, consisting of three staves. The top staff is in treble clef with a 7/16 time signature. The middle staff is in bass clef with a 7/8 time signature. The bottom staff is in bass clef with a 7/8 time signature. The score includes several measures with notes and rests, along with various performance instructions and diagrams.

Annotations and techniques include:

- Staff 1 (Treble):** "c.l.b. gliss. to highest note" with a diagram showing a glissando across the strings. A ratio of 9:8 is indicated below the staff.
- Staff 2 (Bass):** "(in tempo) batt. (no π/v movement) (with har) gliss. to highest note" with a diagram showing a glissando. A ratio of 8:7 is indicated below the staff.
- Staff 3 (Bass):** "c.l.b. alternate sides of false bridge" with a diagram showing a glissando. "Rtt pizz. above false bridge harm. gliss. to highest note" with a diagram showing a glissando. A ratio of 10:9 is indicated below the staff.
- Staff 4 (Bass):** "mp" (mezzo-piano) dynamic marking.

Handwritten musical score for guitar, consisting of three staves. The top staff is in treble clef with a 4/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The score includes several measures with notes and rests, along with various performance instructions and diagrams.

Annotations and techniques include:

- Staff 1 (Treble):** "arco norm. (near match) gliss. to highest note" with a diagram showing a glissando. A ratio of 2:1 is indicated below the staff.
- Staff 2 (Treble):** "arco norm. (near match) gliss. to highest note" with a diagram showing a glissando. A ratio of 2:1 is indicated below the staff.
- Staff 3 (Bass):** "arco norm. (near match) gliss. to highest note" with a diagram showing a glissando. A ratio of 2:1 is indicated below the staff.
- Staff 4 (Bass):** "remove false bridge" in a box.
- Staff 5 (Bass):** "mp" (mezzo-piano) dynamic marking.

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

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

remove match

harmonic gliss.

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

remove match

harmonic gliss.

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

aria
harmonic gliss.

I mp

II mp

(IV)

(IV)

remove match

II harmonic gliss.

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

Bre---
#--- (IV)

6"

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

Bre---
#--- (IV)

6"

6"

6"

sim.

6"

sim. - alternation

II 8ve --- 1
 random fast gliss. between these harmonics
 15a --- 1
 mf 8" f 10" ff 12" fff 18"

sim. - alternation

III 8ve --- 1
 random fast gliss. between these harmonics
 15a --- 1
 mf 8" f 10" ff 20" 10"

sim. - alternation

II 8ve --- 1
 random fast gliss. between these harmonics
 8ve --- 1
 mf 8" f 10" ff 15" fff 15"

sim. - alternation

I 8ve --- 1
 random fast gliss. between these harmonics
 8ve --- 1
 mf 8" f 10" ff 24" 6"

long
 II 15a (nat. harmonics)
 ♩ = 60

ffff poss. f mf mp mp
 long (8ve) fff poss. f mf mp mp
 long III 8ve (nat. harmonics) fff poss. f mf mp mp loco pp (non dim.)
 long fff poss. f mf mp mp

very gentle, poco vib.

$\text{♩} = 54$
or slower loco

Handwritten musical score for the first system, consisting of four staves. The music is written in 4/4 time, with various time signature changes indicated above the staves: 2/4, 7/8, 9/8, 3/2, 3/4, and 4/4. The first two staves are in treble clef, and the last two are in bass clef. Dynamic markings include *pp* and *(pp)*. Performance instructions include *loco* and *very gentle, poco vib.*. Rhythmic markings such as $4:3$ and $5:3$ are present above the staves. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

Handwritten musical score for the second system, consisting of four staves. The music continues in 4/4 time with various time signature changes: 3/8, 5/8, 9/8, 4/4, 7/8, and 3/4. The first two staves are in treble clef, and the last two are in bass clef. Dynamic markings include *pp*. Performance instructions include *loco* and *very gentle, poco vib.*. Rhythmic markings such as $5:4$ are present above the staves. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

Musical score system 1, consisting of four staves. The first staff is in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is in alto clef with a key signature of one flat and a 3/4 time signature. The third staff is in bass clef with a key signature of one flat and a 3/4 time signature. The fourth staff is in bass clef with a key signature of one flat and a 3/4 time signature. The system contains five measures. The first measure has a 3/4 time signature. The second measure has a 4/4 time signature. The third measure has a 4/4 time signature. The fourth measure has a 5/4 time signature. The fifth measure has a 5/4 time signature. The word "poco" is written below the first three measures. The dynamic marking "pp" is written below the fourth and fifth measures. A blue watermark "Preview File Only" is overlaid diagonally across the system.

Musical score system 2, consisting of four staves. The first staff is in treble clef with a key signature of one flat and a 4/4 time signature. The second staff is in treble clef with a key signature of one flat and a 4/4 time signature. The third staff is in bass clef with a key signature of one flat and a 4/4 time signature. The fourth staff is in bass clef with a key signature of one flat and a 4/4 time signature. The system contains five measures. The first measure has a 4/4 time signature. The second measure has a 4/4 time signature. The third measure has a 4/4 time signature. The fourth measure has a 4/4 time signature. The fifth measure has a 4/4 time signature. The dynamic marking "pp" is written below the first measure. The word "poco" is written below the fourth measure. A blue watermark "Preview File Only" is overlaid diagonally across the system.

The image shows a handwritten musical score on four staves, all in 4/4 time. The notation includes various note values, rests, and dynamic markings. The first staff has a dynamic marking of (p) above the first measure. The second staff has a dynamic marking of (mf) above the first measure. The third staff has a dynamic marking of (p) above the first measure. The fourth staff has a dynamic marking of (p) above the first measure. The score is divided into four measures by vertical bar lines. In the right margin, the text "april 2001" and "London" is written in a cursive hand.

Preview File Only