

tightrope walker

Peter Nagle

(2016)

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for ensemble

Duration ca. 21'

TUNING

All scordaturas should be observed, even those on strings which are not played – they should be allowed to resonate in sympathy with the sounding tones.

All instruments play tones from a chord 9-8-7-6-4 (with octave doublings) over a base G⁻. The vocal line adds 11th and 13th partials. It is important that careful attention be paid to precise intonation in order for combination and difference tones to sound.

NOTATION

This score uses Ben Johnston's notational system for extend just intonation. Uninflected notes represent a just C major scale, in which the triads CEG, FAC and GBD are justly-tuned major triads in ratios 4-5-6.

The symbols **+** and **-** raise or lower the tone by the syntonic comma, 81/80 (approximately 21.5 cents). As in this system the interval D to A is narrower than a perfect fifth, the D must be lowered to D⁻: this affects the notation of open strings, e.g. the top three strings of the 'cello are A, D⁻, G⁻.

The symbols **#** and **b** raise/lower by a chromatic semitone, 25/24 (approximately 70 cents).

The symbol **7** lowers by a septimal chroma, 35/36 (approximately 49 cents). This represents the flattened seventh harmonic.

The symbol **↑** raises by an 11-limit chroma, 33/32 (approximately 53 cents, the difference between a perfect fourth and the "sharp" fourth of the 11th harmonic.)

Finally, the symbol **13** raises by a 13-limit chroma, 65/64 (approx. 23 cents, the difference between a minor sixth and the 13th harmonic.)

Thus the harmonic series from 8 to 16 on a fundamental G⁻ is rendered this:



Transposition: Soprano sax and contrabass clarinet are notated as B^{b-}, i.e. written a major whole tone (9/8) (plus 2 octaves for contra) higher than sounding (G⁻ is written as A, etc.). Baritone Saxophone in E^b is written a just major 6th (8/5) higher than sounding (G⁻ is written E⁻, etc.).

Each bar represents a period of approximately 20-30" (10-15" between figure C and D). The precise duration of each bar is determined by the singer: all beats should follow their line. Entries in bars with dotted barlines are flexible. Entries in bars with double barlines are coordinated.

Three noteheads are used: a black notehead, an open notehead and an open notehead with a caesura over it. These indicate very approximately increasing durations. It would be incorrect

to say that the black notes represent short notes and the open ones long notes except relative to each other, as nothing in this piece is of short duration. Nothing played or sung should ever be hurried or unconsidered.

Notes/ motives followed by lines are to be reiterated for approximately as long as the line indicates. String players should maintain continuous tone. Wind and brass players should allow time to breath before they repeat their phrases. Notes not followed by lines should be played once (as long duration as breath/ bow allows) at the point or during the period indicated as appropriate. If a line stops a clear distance before the next tone, the player should be silent for this period.

All dynamics are soft. Articulations, bow speeds, breathing etc. ad libitum.

VOICE

The vocal line should not over-enunciate the words – the consonant should be soft and blurred. Slurs indicate phrasings, particularly those that cross barlines – in these cases, the singer must take care not to enter too soon. The conductor should follow the singer to indicate bar changes to the rest of the ensemble.

It is recommended that the vocalist be amplified so that subtleties of breathing, enunciation etc. are clearly audible without the singer having to exert themselves unduly. The effect should be of an introverted murmur overheard.

INSTRUMENTS

All instruments should endeavour not to stand out and to be always aware that they are part of an overall texture – beginnings and endings of all phrases and motives must be unobtrusive.

The Guitar should use distortion, compression and chorus pedals. The overall volume should be such that it is loud enough to be heard clearly but not so loud that it dominates over any other instrument. If an acoustic guitar is used it may be advisable to amplify it through a PA.

The Auxiliary Unit begins at the front of the auditorium, brass to stage right, violins stage left. When they have completed the opening sequence they should move through the auditorium, playing all the while. The auxiliary music is organised spatially rather than temporally: parts with different tones are placed around the performance space, and the auxiliary instruments play whatever music they are within sight of. All auxiliary parts contain the final few bars where they return to temporal mode, so they may play this sequence no matter where they are when this point is reached.

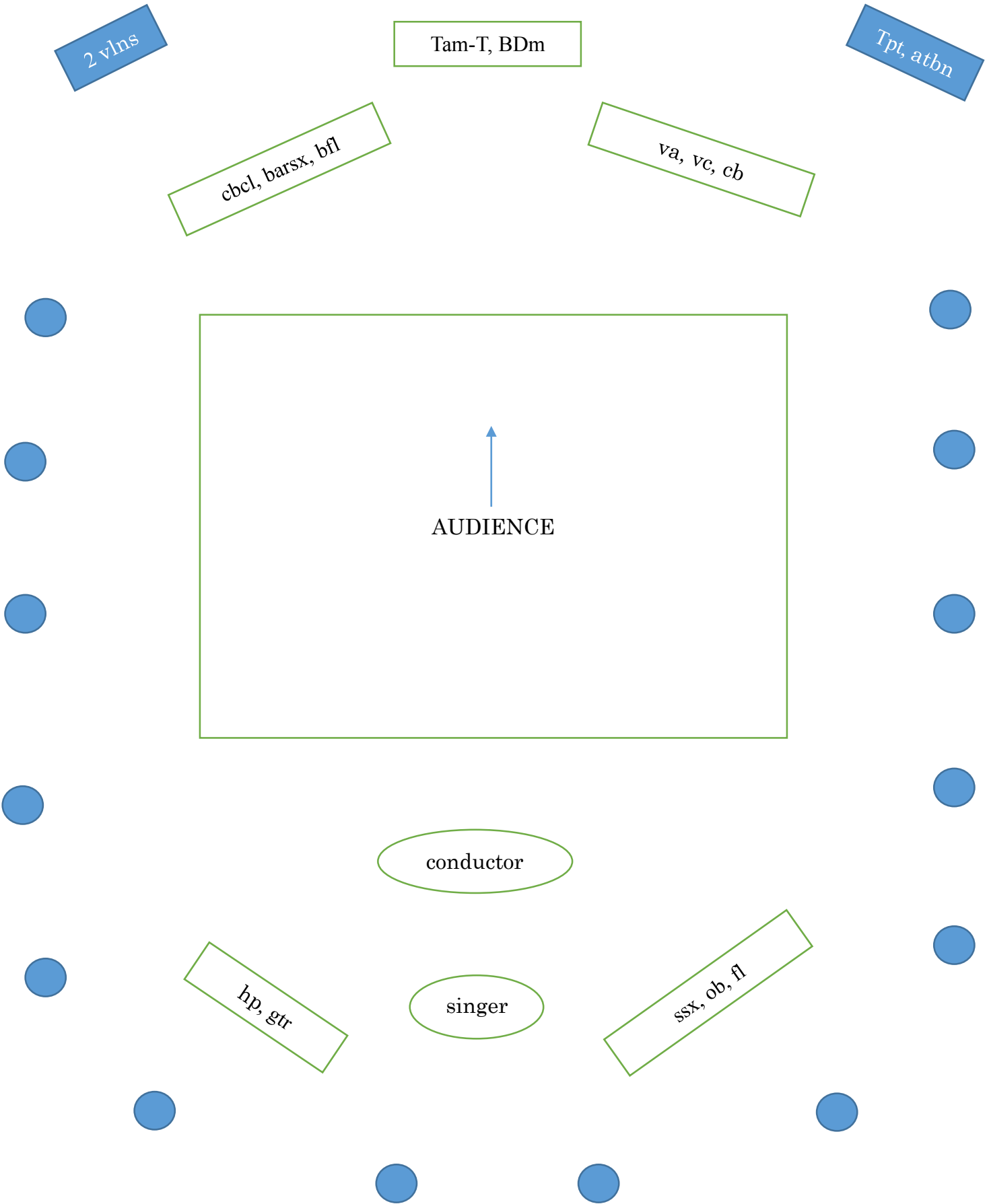
The auxiliary music may also be played before and /or after the performance of the main piece in foyers etc. The instruments move through the designated space(s) in pairs, playing tones in any order or combination from the two-page version of their music printed as an appendix to the current score. All pitches are to be held as long as possible while maintaining a steady tone.

It is possible to play the trombone part on a tenor instrument if the alto is not available.

LIGHTING

Lighting should be as low as possible. Players should use stand lights.

Approximate layout of performers



White: static performers
Blue: Auxiliary group & approximate positions

Instrumentation

REAR (with conductor)

Flute

Oboe

Soprano Saxophone in B \flat —

Harp

Electric Guitar*

Voice (mezzo-soprano)†

FRONT

Bass Flute

Baritone Saxophone in E flat

Contrabass Clarinet in B \flat —

Percussion (bass drum, tam-tam)

Viola

Violoncello

Double Bass

AUXILIARY

(beginning at the front and then moving through the auditorium)

Trumpet in C

Alto Trombone

2 Violins

SCORDATURAS



The image shows a musical score for five instruments: Electric Guitar, Violin, Viola, Violoncello, and Contrabass. The score is written in a single system with five staves. The Electric Guitar staff is in treble clef and contains a series of notes with stems pointing down, ending with a fermata. The Violin staff is in treble clef and contains a series of notes with stems pointing down. The Viola staff is in alto clef and contains a series of notes with stems pointing down. The Violoncello staff is in bass clef and contains a series of notes with stems pointing down. The Contrabass staff is in bass clef and contains a series of notes with stems pointing down. The notes are spaced out across the staves, suggesting a slow, sustained piece.

*If an electric guitar is not available, an acoustic may be used; if so, it is recommended that this be discreetly amplified.

† It is recommended that the singer be discreetly amplified.

7

Fl.

Ob.

Sop. Sax.

Hp.

E. Gtr.

M-S.

B. Fl.

Bari. Sax.

Ch. Cl.

B. D.

T-t.

Vla.

Vc.

Cb.

Tpt.

A. Tbn.

Vln.

Vln.

I

(t)ssss...

Hhh...

13 **B**

Fl.

Ob.

Sop. Sax.

Hp.

E. Gtr.

M.S.

It's hhhar... Hhh.... It's hhhar - der It's har - der than you

B. Fl.

Bari. Sax.

Cb. Cl.

B. D.

T. t.

Vla.

Vc.

Cb.

Tpt.

A. Tbn.

Vln.

Vln.

19 **C** (1 bar = approx. 10-15")

D

Fl. *poco f dim.*

Ob. *poco f dim.*

Sop. Sax. *poco f dim.*

Hp.

E. Gtr.

M-S.
think Ba - lan - cing on air on air

B. Fl.

Bari. Sax.

Ch. Cl.

B. D.

T-t.

Vla.

Vc.

Cb.

Tpt. Continue playing; start to move
Auxiliary music →

A. Tbn. Continue playing; start to move

Vln. Continue playing; start to move
Auxiliary music →

Vln. Continue playing; start to move

Fl.

Ob.

Sop. Sax.

Hp.

E. Gtr.

M-S.

B. Fl.

Bari. Sax.

Ch. Cl.

B. D.

T-t.

Vla.

Vc.

Cb.

Tpt.

A. Tbn.

Vln.

Vln.

on air air hhh... It re quires(ss)

Auxiliary music →

Auxiliary music →

Fl.

Ob.

Sop. Sax.

Hp.

E. Gtr.

M-S.

B. Fl.

Bari. Sax.

Ch. Cl.

B. D.

T-t.

Vla.

Vc.

Cb.

Tpt.

A. Tbn.

Vln.

Vln.

It re - quires a (sss...) (sss)still... still - ness hhh... aahh...

Auxiliary music

Auxiliary music

Detailed description: This page of a musical score, numbered 31, contains 18 staves. The vocal part (M-S.) is the central focus, with lyrics: "It re - quires a (sss...) (sss)still... still - ness hhh... aahh...". The instrumental parts include Flute (Fl.), Oboe (Ob.), Soprano Saxophone (Sop. Sax.), Harp (Hp.), Electric Guitar (E. Gtr.), Bass Flute (B. Fl.), Baritone Saxophone (Bari. Sax.), Clarinet in C (Ch. Cl.), Bass Drum (B. D.), Tom-tom (T-t.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Trumpet (Tpt.), and two Violins (Vln.). The woodwinds and strings are marked with various techniques such as tremolos, slurs, and accents. The harp and electric guitar parts feature complex rhythmic patterns. The vocal line includes breath marks and specific vocalizations like "(sss...)", "hhh...", and "aahh...". The percussion parts (B. D. and T-t.) are currently blank. The two violin staves at the bottom are marked "Auxiliary music" with arrows pointing to the right, indicating that the music continues on the next page.

37 **F**

Fl.

Ob.

Sop. Sax.

Hp.

E. Gtr.

M.S.

An as - pect of po - si - tion (kh..kh..kh..) ..air... Care fly mo - ving for - ward

B. Fl.

Bari. Sax.

Cb. Cl.

B. D.

T-t.

Vla.

Vc.

Cb.

Tpt.

Auxiliary music

A. Tbn.

Vln.

Auxiliary music

Vln.

43 **G** **H**

Fl.

Ob.

Sop. Sax.

Hp.

E. Gtr.

M-S.

Keep - ing pre-ca-ri-ous bal - ance (nnn...) Ne - ver look - ing down

B. Fl.

Bari. Sax.

Ch. Cl.

B. D.

T-t.

Vla.

Vc.

Cb.

Tpt.

Auxiliary music →

A. Tbn.

Vln.

Auxiliary music →

Vln.

49

Fl.

Ob.

Sop. Sax.

Hp.

E. Gtr.

M-S.

B. Fl.

Bari. Sax.

Cb. Cl.

B. D.

T.t.

Vla.

Vc.

Cb.

Tpt.

A. Tbn.

Vln.

Vln.

iiii... In case re - a - li - ty proves too much

Auxiliary music

Auxiliary music

(1 bar = approx. 20-30")

I

55

Fl.

Ob.

Sop. Sax.

Hp.

E. Gtr.

M.S.

One false move and you're down

B. Fl.

Bari. Sax.

Ch. Cl.

B. D.

T-t.

pp

dim. al fine

pp

dim. al fine

Vla.

Vc.

Cb.

Tpt.

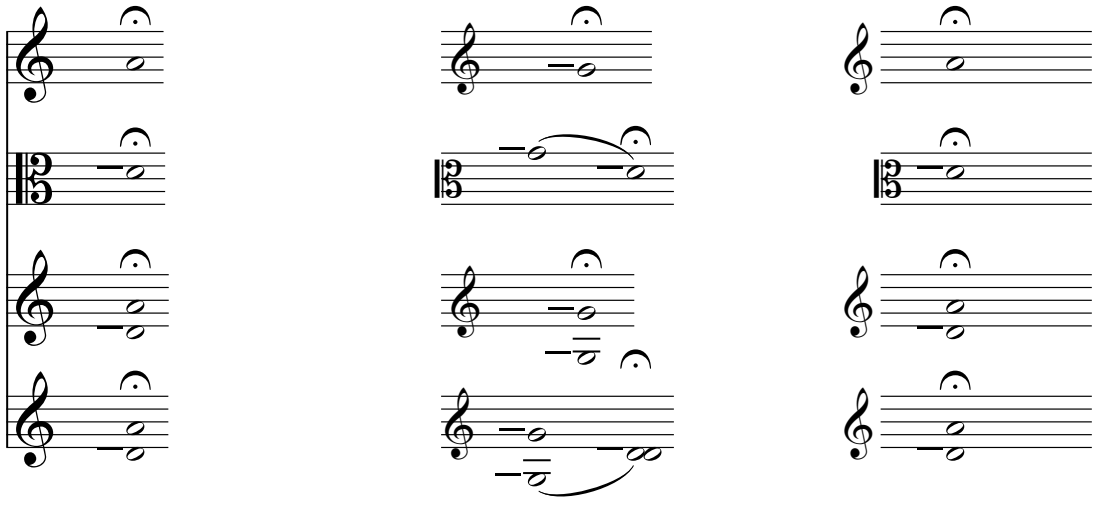
A. Tbn.

Vln.

Vln.

Auxiliary Music

This musical score is for the 'Auxiliary Music' section on page 12. It is written for four instruments: C Trumpet (C Tpt.), Alto Trombone (A. Tbn.), and two Violin (Vln.) parts. The music is in 3/4 time and consists of three systems of staves, each with three measures. The notation includes various note values such as quarter notes, half notes, and eighth notes, along with rests and dynamic markings. The first system shows the initial entry of the instruments. The second system features more complex rhythmic patterns, including eighth-note runs and slurs. The third system concludes the auxiliary music with sustained notes and rests.



Musical score system 1, consisting of two systems of staves. The first system has a grand staff (treble and bass clefs) on the left and three single treble clef staves on the right. The second system has a grand staff on the left and three single treble clef staves on the right. The notation includes quarter notes, half notes, and eighth notes with beams, and rests.



Musical score system 2, consisting of two systems of staves. The first system has a grand staff on the left and three single treble clef staves on the right. The second system has a grand staff on the left and three single treble clef staves on the right. The notation includes quarter notes, half notes, and eighth notes with beams, and rests.