

CLUBCB

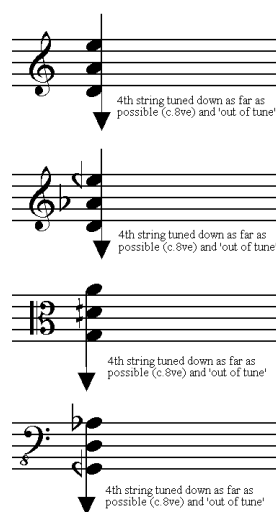
Clubc

String Quartet

Written for the Manon Quartet

Scordatura

The instruments should be tuned as in the diagram below. The piece is notated at sounding pitch. In all instruments the 4th string tuned down as far as possible (c.8ve) and 'out of tune'.



Tempi

Tempo changes should be adhered to, although exact accuracy is not expected. As long as a 'relative difference' between each tempo change is perceptible this should be fine.

Violin 1

Throughout the piece the 1st Violin serves as the arbiter, or 'time-keeper' for the whole piece. The V1 part should essentially act as a click track or metronome, keeping all the other parts in as strict a unison and as strict a time as possible. For this reason the V1 part may need to be played a little louder than the others. The other 3 string parts should always be listening carefully to the 1st Violinist.

THE PURPOSE OF THE V1 PART IS TO KEEP THE WHOLE PIECES AS 'TOGETHER' AS POSSIBLE. HOWEVER, I IMAGINE THE CHARACTER OF THE PIECE BEING ONE OF CONTROLLED CHAOS - STRIVING TO CRAM ALL THE INFORMATION IN THE SCORE IN, ACCORDING TO A STRICT TIME KEEPER. AS SUCH, ROUGH EDGES AND A SENSE OF RUSHING ARE MUCH MORE PREFERABLE TO A FEELING OF POISE OR CLEANLINESS.

Use of the voice

Throughout the piece, where the performer is asked to vocalise, this should always be mumbled at a low dynamic. This includes 'counted' numbers.

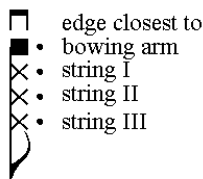
Hand shapes

Where images of hand shapes are used, these are to be imitated as fingering positions on the fingerboard of the instrument. These may cover all strings or not, and may result in 'out of tune', or misfingered notes etc.

These shapes can be placed anywhere in the top two-thirds of the strings' length.

These hand shapes should be articulated with rapid bowing across all four strings plus each edge of the instrument itself as an extension of the bowing action (see diagram below), in unison rhythm with the text below the staff (see section on text below). As far as possible the text should be spoken, and so bowing played, in its complete form. Therefore at faster tempi this may mean faster bowing. The entire text for each bar should, where possible, should be read.

After each down bow motion, there is an up bow. This should be played rapidly, with no text doubling.



*will view,
if not*

Mouth images

Mouth shapes below the staff should be imitated by the player, and vocalised at a low, mumbled dynamic. The result should be similar to slowed down speech, or a groan.

Bow 'Wipe'

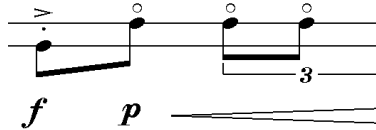


This notation corresponds to a rapid burst of 'perpendicular' bowing across all open strings of the instrument.

Two Line Staves

The 1st Violin parts, and individual bars of the other parts are often notated on a two line staff.

These passages are always placed *only* on string IV. The bottom line indicated playing the open string, the top line indicates playing at the octave position on the string. For instance, a harmonic symbol on the top line indicates that a natural, octave harmonic should be played.



Trauma

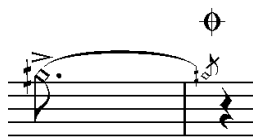
At various points in the piece, the notation **[TRAUMA]** appears. Often this is gradually moved towards from the perpendicular bowing figure.

[TRAUMA] material is improvised, wild, at an increasingly loud dynamic, and gradually becoming higher in register. The following text should help:

You will now suffer a mind attack
Theatres will feature, inter details of YOUR mind
People will view YOUR thoughts,
YOU WILL, to say the least, be exhausted

Other symbols

This represents the playing of a natural harmonic (on string II), which is deadened, or muted quickly:



Harmonic gliss from the highest harmonic position possible on string I:



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♩ = 56

IV throughout

LH percussive tap

(all four strings, muted)

Violin I

Violin I part of the score. It begins with a treble clef and a 4/4 time signature. The first measure has a dynamic of *f* and includes a LH percussive tap. The second measure changes to 3/16 time and features col legno. The third measure is in 8/8 time and is arco. The fourth measure is in 4/4 time and is muted. The fifth measure is in 3/16 time and has a dynamic of *f*. The sixth measure is in 8/8 time and is col legno. The seventh measure is in 4/4 time and is arco. The eighth measure is in 4+2/4 time and has a dynamic of *f*. The ninth measure is in 3/16 time and has a dynamic of *p*. The tenth measure is in 8/8 time and has a dynamic of *f*. The part ends with a whole note rest.

Violin II

Violin II part of the score. It begins with a treble clef and a 4/4 time signature. The first measure has a dynamic of *mf*. The second measure changes to 3/16 time and has a dynamic of *pp*. The third measure is in 4/4 time and is muted. The fourth measure is in 4/4 time and has a dynamic of *mf*. The fifth measure is in 3/16 time and has a dynamic of *pp*. The sixth measure is in 4+2/4 time and has a dynamic of *mf*. The seventh measure is in 3/16 time and has a dynamic of *mf*. The eighth measure is in 4/4 time and has a dynamic of *mf*. The part ends with a whole note rest.

Diagram showing the hand position for Violin II, with fingers curved and thumb supporting the neck.

You will now suffer

Viola

Viola part of the score. It begins with an alto clef and a 4/4 time signature. The first measure has a dynamic of *mf*. The second measure changes to 3/16 time and has a dynamic of *pp*. The third measure is in 4/4 time and is muted. The fourth measure is in 4/4 time and has a dynamic of *mf*. The fifth measure is in 3/16 time and has a dynamic of *pp*. The sixth measure is in 4+2/4 time and has a dynamic of *mf*. The seventh measure is in 3/16 time and has a dynamic of *mf*. The eighth measure is in 4/4 time and has a dynamic of *mf*. The part ends with a whole note rest.

Diagram showing the hand position for Viola, with fingers curved and thumb supporting the neck.

You will now suffer

Violoncello

Violoncello part of the score. It begins with a bass clef and a 4/4 time signature. The first measure has a dynamic of *mf*. The second measure changes to 3/16 time and has a dynamic of *pp*. The third measure is in 4/4 time and is muted. The fourth measure is in 4/4 time and has a dynamic of *mf*. The fifth measure is in 3/16 time and has a dynamic of *pp*. The sixth measure is in 4+2/4 time and has a dynamic of *mf*. The seventh measure is in 3/16 time and has a dynamic of *mf*. The eighth measure is in 4/4 time and has a dynamic of *mf*. The part ends with a whole note rest.

Diagram showing the hand position for Violoncello, with fingers curved and thumb supporting the neck.

You will now suffer

Vln. I $\text{♩} = 20$ $\text{♩} = 56$

Vln. II

Vla.

Vc.

12

arco

c.l.

p

f

pp

mf

pp

f

[TRAUMA]

7 6 5 4 3

I

II

The musical score consists of four staves: Violin I, Violin II, Viola, and Violoncello. Violin I has a tempo of quarter note = 20 and quarter note = 56. Violin II, Viola, and Violoncello have a tempo of quarter note = 56. The score includes various musical notations such as dynamics (pp, mf, f), articulation (arco, c.l.), and performance instructions (I, II). There are also three small images of lips, one under each of the lower staves.

♩ = 40 ♩ = 120 ♩ = 40 ♩ = 146 ♩ = 20

Vln. I

53
f 5 4 3 f f p f p f p f p f p f p f p f p f p f p f p

c.l. arco c.l. arco

Vln. II

5 4 3 mf

[TRAUMA]

pp You will now suffer a mind attack inner details of YOUR mind People

ord. → crsh.

Vla.

5 4 3 mf

[TRAUMA]

pp You will now suffer a mind attack inner details of YOUR mind People

ord. → crsh.

Vc.

5 4 3 mf

[TRAUMA]

col legno arco

p f f p f p f p f p f p f p f p f p f p

Vln. I 86 4/4

f p f p f p f p f p f p f p

Repeat 4x Gradually cresc. up to $\text{♩} = 56$

5+3 4 16

f 7 6 5 4 3

c.l.

Vln. II 4/4

Repeat 4x Gradually cresc. up to *f*

5+3 4 16

7 6 5 4 3

pp *f*

[TRAUMA]

mf

You will now suffer a mind attack Theatres across will feature inner details of YOUR mind People will view, if not your thoughts, at least

(*f*)

Vla. 4/4

Repeat 4x Gradually cresc. up to *f*

5+3 4 16

7 6 5 4 3

pp *f*

[TRAUMA]

mf

You will now suffer a mind attack Theatres across will feature inner details of YOUR mind People will view, if not your thoughts, at least

(*f*)

Vc. 4/4

Repeat 4x Gradually cresc. up to *f*

5+3 4 16

7 6 5 4 3

pp *f*

[TRAUMA]

mf

You will now suffer a mind attack Theatres across will feature inner details of YOUR mind People will view, if not your thoughts, at least

(*f*)

♩ = 30

Vln. I

95 arco *f* *p* *f* arco *f* *p* *f* *p* *f* *p* *f* *p* c.l.

I [TRAUMA] use all/any strings

IV Single, full, slow bow [frog or tip of bow meets string]

pp 1, 2, 3, 4, 5 (quickly count upwards until the end of the bar)

ff

Vln. II

I [TRAUMA]

IV Single, full, slow bow [frog or tip of bow meets string]

pp 1, 2, 3, 4, 5 (quickly count upwards until the end of the bar)

ff

Vla.

I [TRAUMA]

IV Single, full, slow bow [frog or tip of bow meets string]

pp 1, 2, 3, 4, 5 (quickly count upwards until the end of the bar)

ff

Vc.

I [TRAUMA]

IV Single, full, slow bow [frog or tip of bow meets string]

pp 1, 2, 3, 4, 5 (quickly count upwards until the end of the bar)

ff

Detailed description of the musical score: The score is for four string instruments: Violin I, Violin II, Viola, and Violoncello. It begins at measure 95. The first section (measures 95-104) is in 16/16 time, marked 'arco' and 'c.l.' (crescendo). Dynamics alternate between forte (f) and piano (p). The second section (measures 105-114) is in 8/8 time, marked 'ff' (fortissimo). It features a 'TRAUMA' section with a circled 'I' and the instruction 'use all/any strings'. The final section (measures 115-124) is in 8/8 time, marked 'pp' (pianissimo). It features a 'Single, full, slow bow' section with the instruction '[frog or tip of bow meets string]'. Each instrument part includes a 'quickly count upwards until the end of the bar' instruction with a count of '1, 2, 3, 4, 5'. Fingering for the final section is indicated as 8, 7, 6, 5, 4, 3, 2, 1. Bowing diagrams show the bow moving from the tip to the frog. The page number '11' is in the top right corner.