

The Emptiness That Is Also Not Emptiness

for Mixed Quartet

(2021)

The Emptiness That Is Also Not Emptiness

for Mixed Quartet (2021)

5 mins

Score in C

Flute

Oboe

Violin

Cello

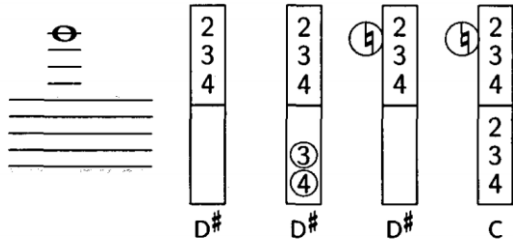
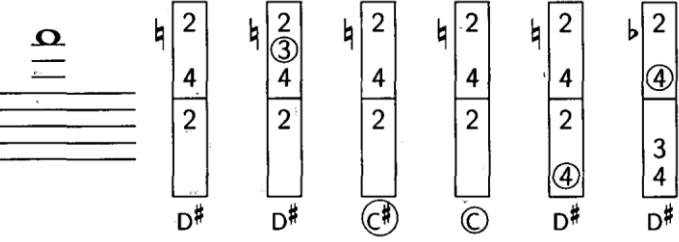
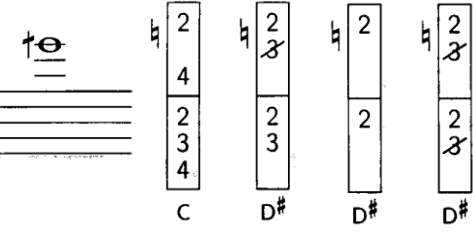
Performance Notes (General)

- To assist with legibility, some note values have been notated to indicate only the **onset** of a note or action rather than both the onset and duration of a note or action. This method is deployed mostly for notes or actions which are inherently **percussive** such as the section from figure A to figure E.
- Dynamics are either **absolute** or **relative** depending on the musical context. Dynamics in **quotation marks** should be viewed as relative to the dynamic range of that particular technique or action. Eg. the key clicks in the flute part from bar 22 are not expected to be at the same dynamic level as a pitched note in the high register.
- **Headless note stems** are included to indicate rhythms and duration where there is conflicting notation to indicate fluctuating pitch such as glissandi, pitch 'wobbles' or 'wailing'.
- **Quarter-tones** should be played at +/- 50 cents. Accidentals with an arrow are unspecified in precise tuning and should be treated as colouration.

Performance Notes (Flute)

- Bar 18: Air sound should be unpitched. The vertical position on the staff indicates the fingering to apply in order to filter the sound. Air sounds are notated with a diamond notehead.
- Bar 19: Pizz. - short, percussive, pitched effect which can be produced either with the lips or with the tip of the tongue lying firmly on the roof of the mouth and then explosively thrown to the bottom. (*Techniques of Flute - Carin Levine*) Pizzicato notes are notated with a '>' notehead.
- Bar 22: Key clicks are notated with a 'x' notehead.

Suggested Fingerings (Flute)


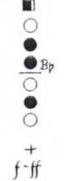



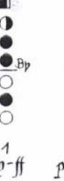


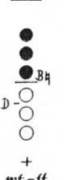

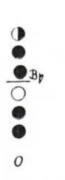




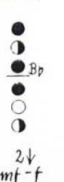
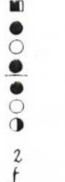


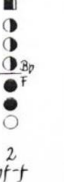


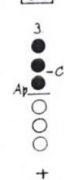
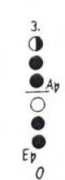
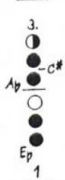
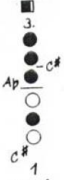

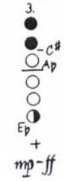







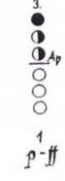
<p>Bar 4 (bisbigliando)</p>	 <p>Four vertical fingering diagrams for D#, D#, D#, and C. Each diagram shows finger positions for the right hand (top) and left hand (bottom). The first D# diagram has fingers 2, 3, 4 on the right and is empty on the left. The second D# diagram has fingers 2, 3, 4 on the right and circled 3 and 4 on the left. The third D# diagram has a circled b on the right and fingers 2, 3, 4 on the left. The fourth C diagram has a circled b on the right and fingers 2, 3, 4 on the left.</p>
<p>Bar 96 (bisbigliando)</p>	 <p>Six vertical fingering diagrams for D#, D#, C#, C, D#, and D#. Each diagram shows finger positions for the right hand (top) and left hand (bottom). The first D# diagram has fingers 2, 4 on the right and 2 on the left. The second D# diagram has a circled b on the right and fingers 2, 3, 4 on the left. The third C# diagram has a circled b on the right and finger 2 on the left. The fourth C diagram has a circled b on the right and finger 2 on the left. The fifth D# diagram has a circled b on the right and fingers 2, 4 on the left. The sixth D# diagram has a circled b on the right and fingers 2, 3, 4 on the left.</p>
<p>Bar 103 (quarter-tone)</p>	 <p>Four vertical fingering diagrams for C, D#, D#, and D#. Each diagram shows finger positions for the right hand (top) and left hand (bottom). The first C diagram has fingers 2, 4 on the right and fingers 2, 3, 4 on the left. The second D# diagram has a circled b on the right and fingers 2, 3 on the left. The third D# diagram has a circled b on the right and finger 2 on the left. The fourth D# diagram has a circled b on the right and fingers 2, 3 on the left.</p>

Performance Notes (Oboe)

- Bar 18: Air sound should be unpitched. The vertical position on the staff indicates the fingering to apply in order to filter the sound. Air sounds are notated with a diamond notehead.
- Bar 33: Slap tongue/tongue ram is achieved by blowing down the reed-less instrument and suddenly stopping the flow of air with your tongue. As before, the vertical position on the staff indicates the fingering. Slap tongue/tongue rams are notated with an inverted triangle notehead.
- Bar 55: 'Wailing' is achieved through a fluctuation of pitch in both directions. The range of the 'wail' will depend on the note, the periodicity is indicated horizontally where a smoother contour equals a slower rate of 'wail'.
- Bar 109: The multiphonic at bar 109 shadows the harmony in the violin and cello. The fingering is taken from Peter Veale's *The Techniques of Oboe Playing*. If this multiphonic isn't achievable then 26 is offered as an alternative.
- Bar 112: Open and closed symbols indicate harmonic fingerings. In this final section, the player should choose two fingerings which offer the greatest timbral contrast.

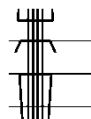
Suggested Fingerings (Oboe)


<p>Bar 3 (bisbigliando)</p>	
<p>Bar 109 (multiphonic)</p> <p>If multiphonic 23 isn't achievable then 26 is an alternative.</p>	

<p>Bar 89 (bisbigliando)</p>	 <p>257 325 176 191 256 312</p> <p>       </p>
<p>Bar 91 (bisbigliando)</p>	 <p>329 244 246 247 390 330</p> <p>       </p>
<p>Bar 93 (bisbigliando)</p>	 <p>82 132 211 222 226 169</p> <p>       </p>
<p>Bar 95 (bisbigliando)</p>	 <p>298 292 294 315</p> <p>     </p>
<p>Bar 97 (bisbigliando)</p>	 <p>307 199</p> <p>   </p>
<p>Bar 104-105 (quarter-tone & bisbigliando)</p>	 <p>4 13 362 27 108 66</p> <p>       </p>

Performance Notes (Violin)

Bar 5-6: m.s.t = molto sul tasto
m.s.p = molto sul ponticello

Bar 10:  'Lachenmann clef' - indicates the bow position in relation to the instrument

 Circle with a cross indicates that the strings should be damped and the resultant sound should be unpitched. An arrow indicates that this should be continued until further instrument. An empty circle indicates that the strings can be undamped and played normally.

c.l.b = col legno battuto

Roman numerals indicate which string is to be played

A triple dot above a notehead indicates a short jeté or ricochet to be played as fast as possible

Bar 27: Natural harmonics are shown at sounding pitch, with the string and partial written underneath

Bar 41:  Over-pressure

Bar 54: A 'wipe' is a rapid gesture performed by 'wiping' the bow (either the wood or hair) along the strings, vertically like a car windscreen wiper.

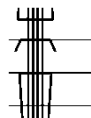
Bar 61: 'Pitch wobble' is like an incredibly wide vibrato around the notated pitch.


Bar 88: 'Locked hand grip' glissando is achieved by retaining the same left hand position whilst ascending the fingerboard, resulting in a gradually shrinking interval.

Performance Notes (Cello)

Bar 3: m.s.p = molto sul ponticello

Bar 6: Natural harmonics are shown at sounding pitch, with the string and partial written underneath. Eg. I:7 means the 7th partial of the A string (G natural).

Bar 10:  'Lachenmann clef' - indicates the bow position in relation to the instrument

 Circle with a cross indicates that the strings should be damped and the resultant sound should be unpitched. An arrow indicates that this should be continued until further instrument. An empty circle indicates that the strings can be undamped and played normally.

c.l.b = col legno battuto

Roman numerals indicate which string is to be played

A triple dot above a notehead indicates a short jeté or ricochet to be played as fast as possible

Bar 43:  Over-pressure

Bar 46: 'Fast harmonic vibrato' is achieved by fingering the harmonic an angle and bending/releasing it rapidly, similar to vibrato on an electric guitar. The resultant sound should be very 'noisy' and wild.

Bar 48: 'Frog trill' is achieved by inserting the 'frog-end' of the bow between the indicated strings and rapidly 'wiggling' it so that it creates a percussive sound similar to a flexatone.

Bar 55: Pizz. chords/arpeggios do not need to be intonated accurately. The chord has been voiced so that the middle pitch can be played with the fingertips, rather than 'barred'. The chords will often fade out before the end of the note value, but the left hand position & glissando direction should continue. All chords should be played exactly the same way throughout.

The Emptiness That Is Also Not Emptiness

♩ = 95

with a piercing, mechanical intensity

2021

Flute

Oboe

Violin

Cello

ff *p* *ff* *bisb.*

ff *mf* *ff* *bisb.* *bisb.*

fff *n* *fff* *sfz* *pp* *fff* *mf* *arco, senza vib. (unless stated otherwise)* *molto vib.* *m.s.t*

n *fff* *fff* *pp* *fff* *m.s.p*

A

energised and pointillistic with flashes of colour

Fl.

Ob.

Vln.

Vc.

bisb. *p* *fff*

ff *mf* *ff* *bisb.* *molto vib.* *p* *fff* **Remove reed**

fff *n* *fff* *m.s.p* *IV----->* *c.l.b* *p*

m.s.p *m.s.p* *n* *fff* *III----->* *c.l.b* *p*

n *fff* *m.s.p* *n* *fff*

1:7

11

Fl.

Ob.

Vln.

Vcl.

B

18

Fl. air sound *n* \triangleleft *f* pizz. *mp* - matching the strings' dynamic key click, always as loud as possible *f*

Ob. air sound *n* \triangleleft *f*

Vln. arco, unpitched 'air' sound *n* \triangleleft *f* III-----> c.l.b. *mp* $\underbrace{\quad\quad\quad}_3$

Vcl. arco, unpitched 'air' sound *n* \triangleleft *f* II-----> c.l.b. *mp* $\underbrace{\quad\quad\quad}_3$

25

Fl.

Ob.

Vln.

Vln.

C

30

Fl.

Ob.

Vln.

Vcl.

36

Fl.

Ob.

Vln.

Vcl.

D

42

Fl.

Ob.

Vln.

Vcl.

47

Fl.

Ob.

Vln.

Vcl.

Add reed

overpressure, unpitched

c.l.b

arco, s.t

sub. *f*

pp

III: 2

frog trill (IV-III)

c.l.b

II----->

overpressure, unpitched

sub. *f*

c.l.b

E

52

Fl.

Ob.

Vln.

Vcl.

suddenly interrupting

air sound, with cello

f > *pp*

f > *pp*

wailing - extremely wide, slow vibrato

p as possible

8va arco, s.t

IV ----->

c.l.b

vertical 'wipes' non legno

arco, s.t

ppp

pizz., arp. sempre

f

57

Fl. *f*

Ob.

Vln. *m.s.p* *tr* *p* II - I I c.l.b I rapid 'pitch wobble' arco, *m.s.p* c.l.b

Vcl. III c.l.b arco, *m.s.p*, fast harmonic vibrato IV *f*

F

62

Fl. *f* > *pp*

Ob. *sim.*

Vln. *overpressure* *sub. f* *s.t* *ppp* *ord.* IV: 5 IV: 6 IV: 7 IV: 8 IV c.l.b

Vcl. c.l.b *pizz. arp., sim.* *f* II c.l.b

67

Fl. *f* \triangleright *p*

Ob.

Vln. arco, s.t. *ppp* *f* I: 8 I: 7 I: 6 I: 5 I -1 c.l.b. \oplus

Vc. pizz. sim. *f* III c.l.b. \oplus

72

Fl. *f* \triangleright *pp* *f* \triangleright *pp* *f* \triangleright *pp* (ord.) *n*

Ob.

Vln. arco, s.t. *ppp* overpressure, unpitched *sub. f* *ppp* *mf* *ppp* *mf* *ppp* s.t. m.s.p. s.t. m.s.p. s.t.

Vc. pizz. arp., sim. *f* overpressure, unpitched *sub. f* pizz. arp., sim. *f*

G

79

(air)

Fl. *f* *f* \triangleright *pp* *f* \triangleright *pp* *f* \triangleright *pp* *f* \triangleright *pp*

gradually increasing the speed of the 'wailing' each new note until H

Ob.

Vln. m.s.p I ----- *sub. ff* *ppp* s.t. (precise intonation not essential)

Vc. (unpitched) *f* pizz. arp., sim.

86


Fl. *f* *pp* *f* *f* \triangleright *pp* *f*

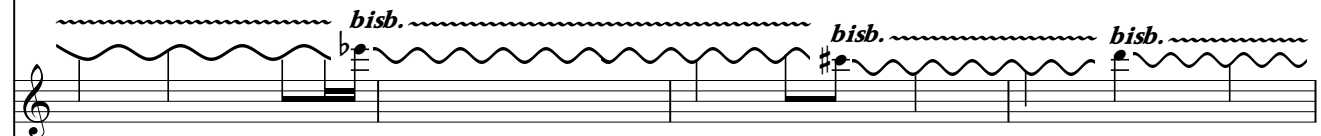
Ob. *bisb.* *cresc. poco a poco to H*


Vln. 'locked hand grip' glissando *(ppp)* *f* *pp* *cresc. poco a poco to H*

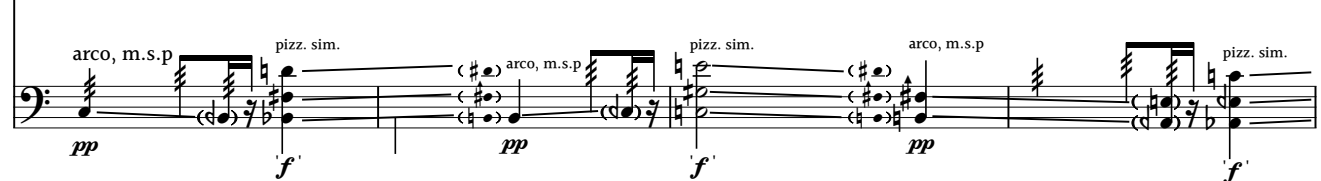
Vc.

91

Fl. 

Ob. *bisb.* 


Vln. *ord.* *m.s.p.* 

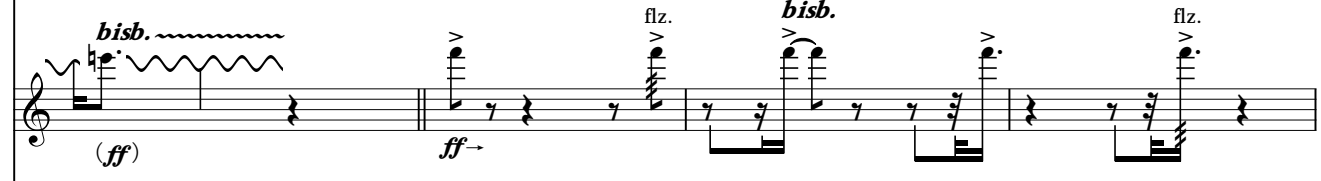
Vc. *arco, m.s.p.* *pizz. sim.* *f'* *pp* *f'* *pp* *f'* *pp* *f'* 

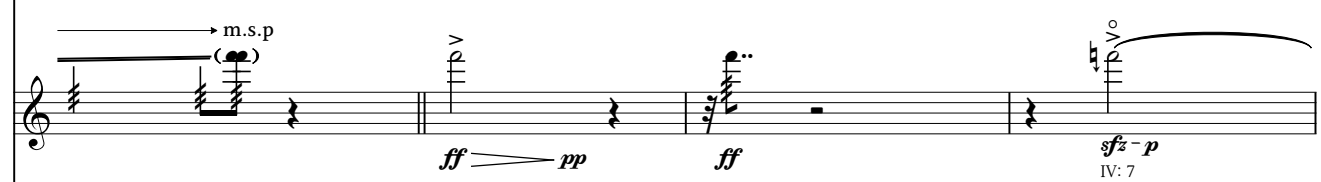
H

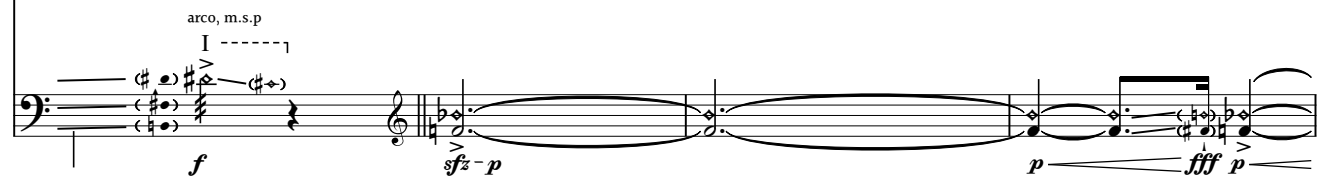
with a piercing, mechanical intensity.
short bursts of energy

95

Fl. *ff* *bisb.* 

Ob. *(ff)* *ff* *flz.* *bisb.* *flz.* 

Vln. *m.s.p.* *ff* *pp* *ff* *sfz-p* *IV: 7* 

Vc. *arco, m.s.p.* *f* *sfz-p* *p* *fff* *p* 

99

Fl. *bisb.* *flz.* *molto vib.* *bisb.*

Ob. *bisb.* *flz.* *molto vib.* *bisb.*

Vln. *p* *fff* *molto vib.* *m.s.p* *pp* *fff* *n*

Vc. *fff* *sfz* *ppp* *fff*

103

Fl. *bisb.* *p*

Ob. *flz.* *bisb.* *mf*

Vln. *m.s.p* *ord.* *fff* *pp* *ff* *pp* *n* *fff*

Vc. *pp* *ord.* *ff* *n*

I sudden stasis

107

Fl. *ff* *bisb.* *p* *fff*

Ob. *ff* *molto vib.* *bisb.* *mf* *fff*

Vln. *arco, molto vib.* *m.s.p* *n* *fff* *m.s.t* *ppp sempre*

Vc. *m.s.p* *fff* *n < fff* *(m.s.p)* *n* *fff*

112

Fl. *ppp, still*

Ob. *solo* *p* *mp* *ppp*

Vln. *ppp sempre*

Vc. *ppp sempre*
III: 7

119

Fl. shadowing the oboe *mp*

Ob. *p* *ppp*

Vln. m.s.p. 'detuned colouration' *n*

Vc. III: 7 harmonic pizz. *ppp*

Detailed description: This page of a musical score, numbered 119, features four staves. The Flute (Fl.) staff begins with the instruction 'shadowing the oboe' and ends with a dynamic marking of *mp*. The Oboe (Ob.) staff starts with a dynamic of *p*, includes a triplet of eighth notes, and concludes with *ppp*. The Violin (Vln.) staff is marked *m.s.p.* and 'detuned colouration', ending with a dynamic of *n*. The Violoncello (Vc.) staff is marked III: 7 and 'harmonic pizz.', ending with *ppp*. The music is in a key with two sharps (D major or F# minor) and a 7/8 time signature.