Slacken tired shrouds

For Arditti Quartet

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Buffalo N.Y.

john aulich

Performance Notes

Barlines

To preserve completely accurate note spacing, barlines are given in blue and run the length of a system, such that they are completely coincident with the stems of the first beat. Time signatures, where they change, are given above the system.

Special time signatures

18/16 M Time signatures followed by 'M' are subdivided into individual indepdent time signatures per instrument. This occurs when overlapping tuplets prevent convergence on a common beat for a long time, causing unwieldy lengths at the given tempo. Bars within these sections are enumerated by letters (.e.g. 31a, 31b, etc.)

Accidentals

Accidentals are given for every note unless it is followed immediately by another note of the same value or tied. In addition to standard quarter-tone accidentals, a small up arow attached to an accidental means 'ever so slightly sharp,' while a down arrow means 'ever so slightly flat.'

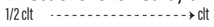
Bowing directions

mst = molto sul tasto
st = sul tasto

msp = molto sul ponticello
sp = sul ponticello

clt = col legno tratto
clb = col legno battuto
1/2 = half wood, half hair

Directions followed by an arrow indicates a transition from one to another.



Directions followed by a dashed bracket are canceled when the bracket terminates.

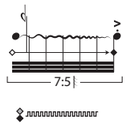
Directions followed by sempre apply until they are cancelled by another direction.

Circular bowing.

Special symbols

Spicatto rearticulation - almost always during a glissando.

Wild / uneven vibrato.

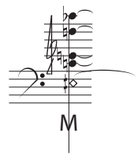


White or grey diamonds attached to stems represent harmonic or half-harmonic touch respectively, regardless of whether or not the stopped note is coincidental with a harmonic node. The following attack immediately cancels the direction if there is no diamond on the stem. An arrow to or from a black diamond represents a gradual transition from one to the other. A square wave line is a trill between fully stopped pressure and harmonic or half-harmonic pressure.

N.B. The score also contains traditional diamond noteheads, which represent the touch intervals of artifical harmonics.

An upturned arc indicates bowing behind the bridge, always two strings at a time. String numbers are given in the score (in the parts, they are given in green for clarity).

A triangle below the staff indicates percussion on the body of the instrument - either a tap or knock.



Multiphonic - a single multiphonic on string IV is used in the cello part; it is marked with an M in the staff and has the partials shown right. In the interests of space-saving, the partials are only shown here and note in the score itself.

Overpressure is indicated by black shapes, which also show the general envelope of pressure from start to end.

A transition from tremolo to stable bowing is indicated by an arrow followed by a circle.

Rearticulations of a sustained sound accoridng to a particular pulse are given as show on the left, and may be accompanied by accents or other articulation information.

A Cocytus, river of mournfulness

♩ = 40

1

Vln. 1

mst sempre

pppp

Vln. 2

MSP
ST + 1/2 clt sempre

ppp

Vla.

Pulsing, wide, slow vibrato - wavering, insecure, unstable

ppp

Vc.

Lament-like, exhausted and resigned but nontheless continuing.

(Detache)

pp *fp* *ffp* *sffz* *ffp* *pp* *sffz* *p* *ffp* *sffz* *ffp*

B

11:8 = ♩ = 55

9

Vln. 1

Vln. 2

ppp

Vla.

ppp *pp*

mst
clt

pp *p*

Vc.

(Detache)

ord.
1/2 clt
msp
clt

sffz *ffp* *sffz* *ppp* *pp* *ppp* *p* *ppp* *p*

Tenuously, nervously; grasping.

st sempre

14

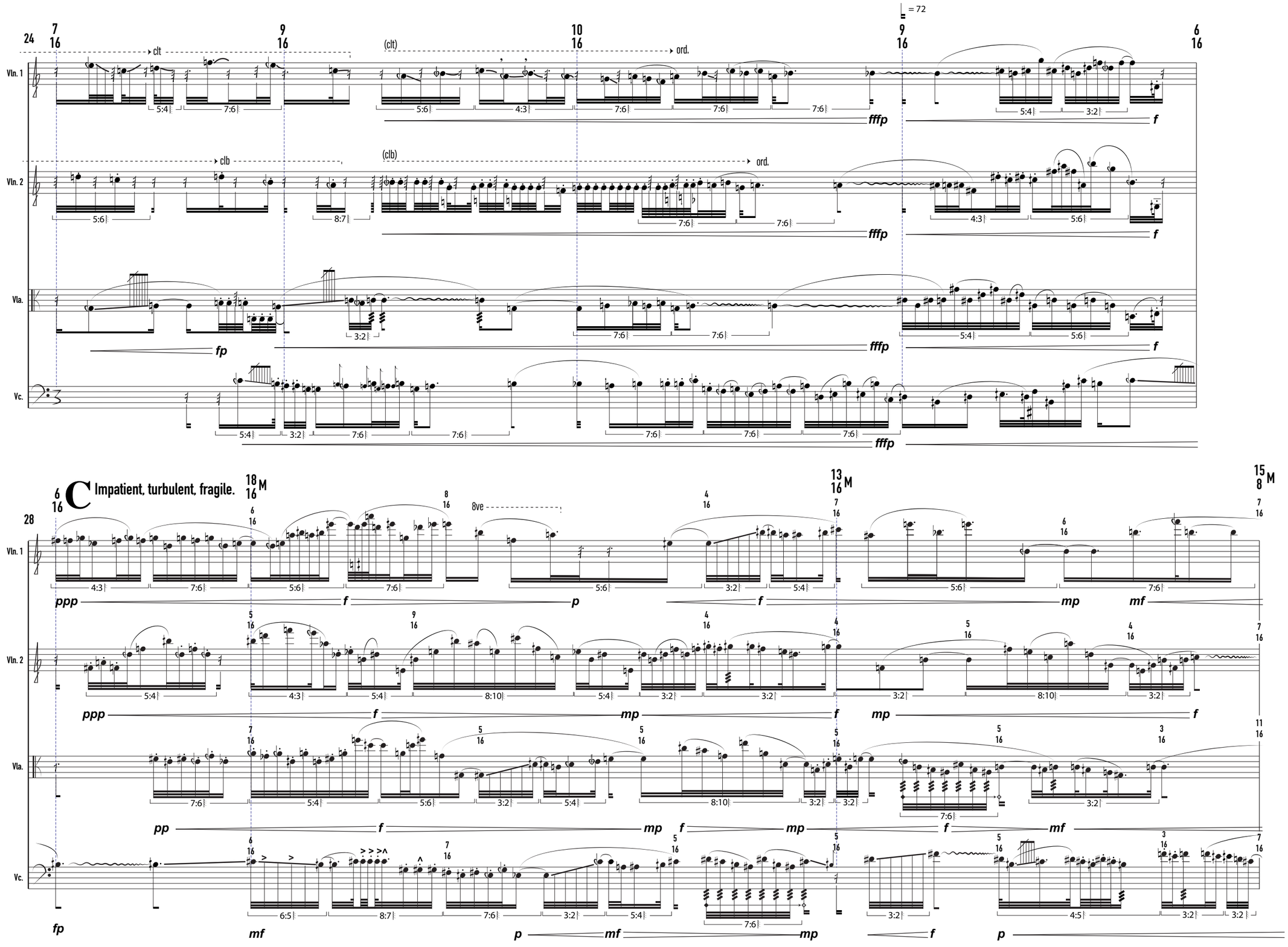
Vln. 1

Vln. 2

Vla.

Vc.

19


= 72
Vln. 1
Vln. 2
Vla.
Vc.
clt
(clt)
ord.
clb
(clb)
ord.
fffp
f
fp
C Impatient, turbulent, fragile.
8ve
ppp
p
mp
mf
pp

31

Vln. 1

Vln. 2

Vla.

Vc.

32

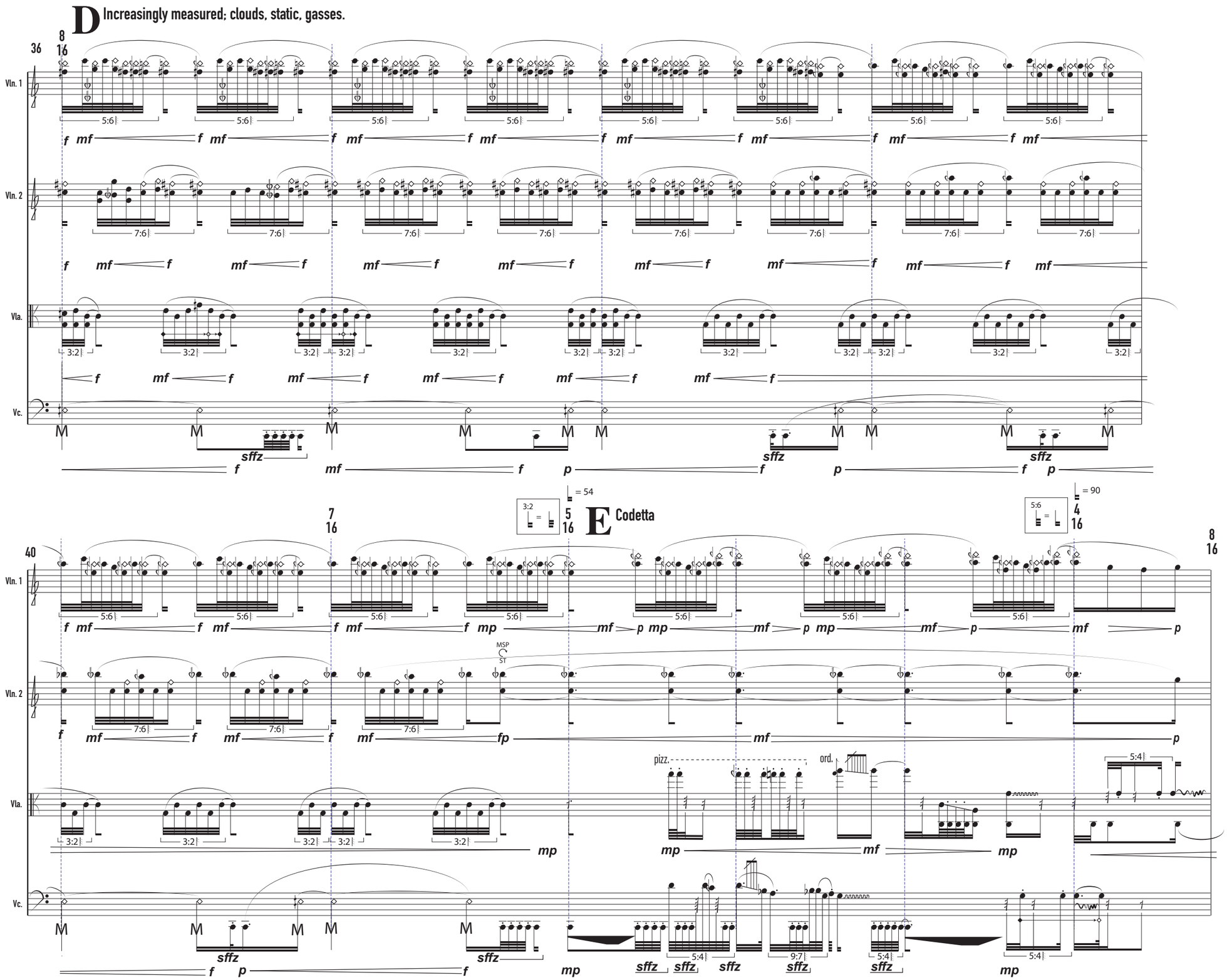
Vln. 1

Vln. 2

Vla.

Vc.

* Il più legato possibile


D Increasingly measured; clouds, static, gasses.
36
8
16
Vln. 1
Vln. 2
Vla.
Vc.
5:6
7:6
3:2
sffz
= 54
3:2
5
16
E Codetta
= 90
5:6
4
16
40
7
16
8
16
MSP
ST
pizz.
ord.
5:4
9:7

F Twisted, noisey, brittle.

46

Vln. 1
Vln. 2
Vla.
Vc.

51

G Lethe, the river of forgetting

53

Vln. 1

Vln. 2

Vla.

Vc.

(Detache)

pizz.

(ord.) (to mst)

*Although the harmonics are ostensibly at the unison, the difference in temperament that arises between the just third of one and the octave of the other, should not be adjusted for.

61

mst.

III/IV

IV/III

clb

69

Vln. 1

Vln. 2

Vla.

Vc.

clb

clt

9:8

5:6

11:8

(Detache)

Slowly depress

H Intervention / Some dyads for Joel.

hold for no less than 10 seconds

77

5:4

6:5

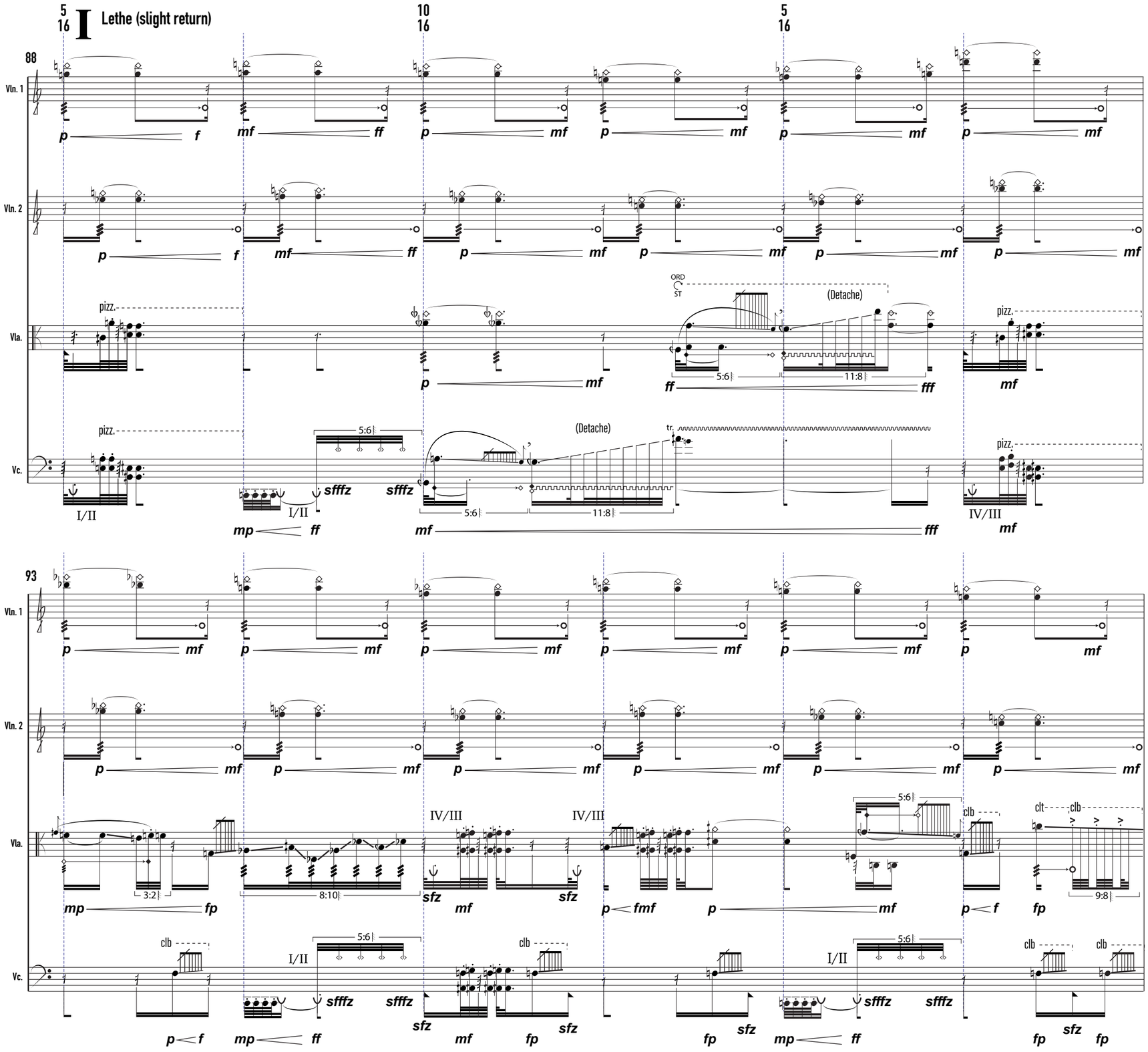
10:9

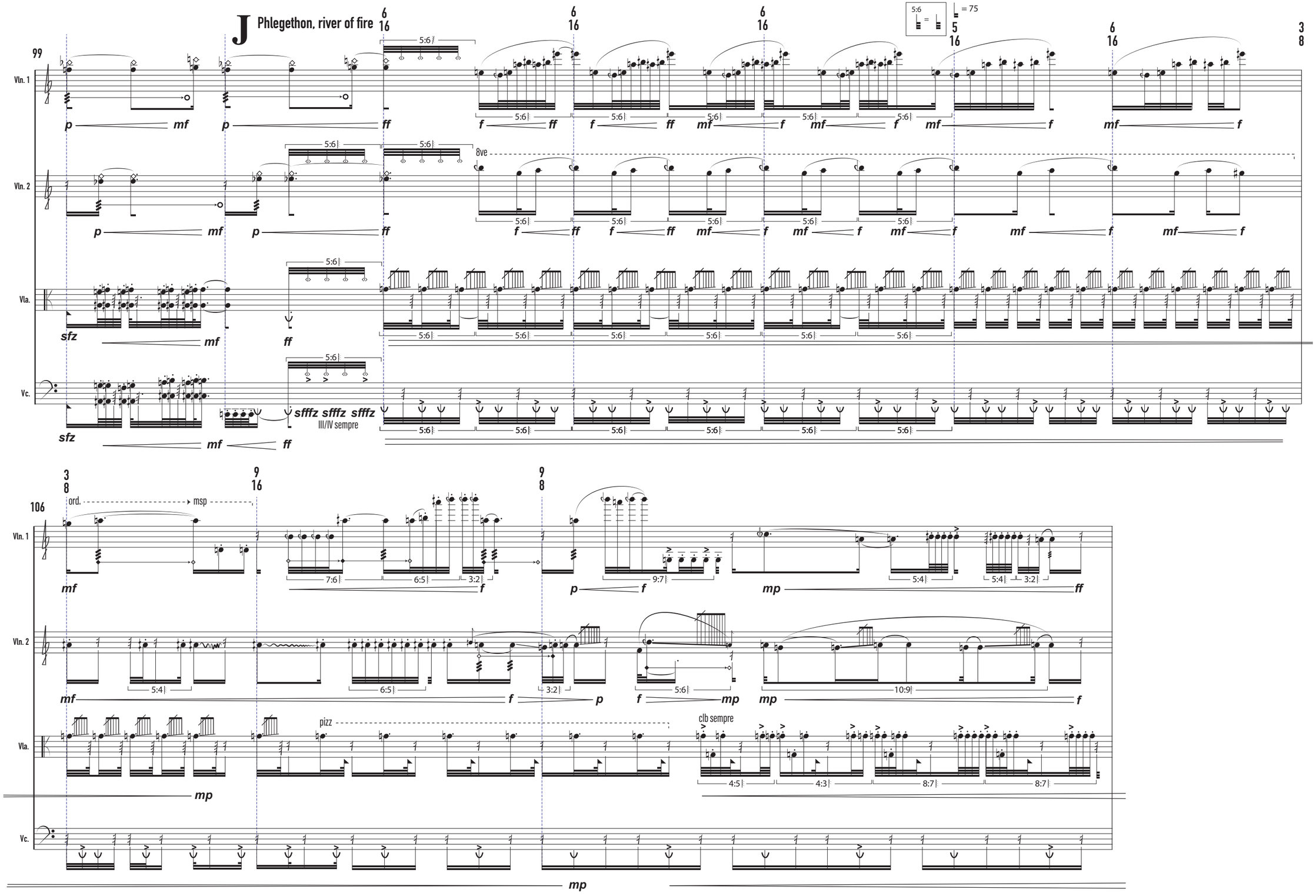
ord.

msp

85

7:5


5
16
I
Lethe (slight return)
10
16
5
16
88
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
ORD
ST
(Detache)
5:6
11:8
tr.
I/II
IV/III
93
3:2
8:10
clb
clt
9:8


J Phlegethon, river of fire
99
Vln. 1
Vln. 2
Vla.
Vc.
8ve
sfz
mf
ff
sfffz sfffz sfffz
III/IV sempre
106
ord.
msp
pizz
clb sempre
mp

109

5/16 7/16 8/16 3/16 11/32 7/32

Vln. 1
3:2 3:2 6:5 3:2 3:2 10:9
f ff mp f

Vln. 2
5:4 6:5 3:2
ff mp f

Vla.
ff mp

Vc.
ff mp

7 4 6 4 10 8 7

114

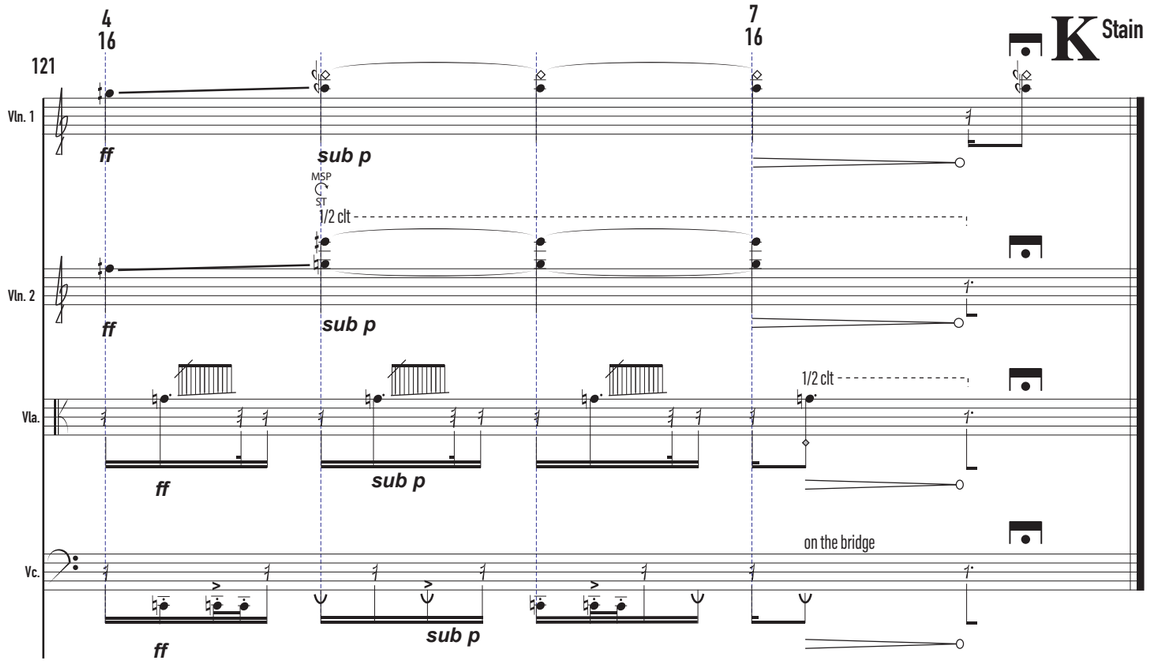
32 16 16 16 16 16 16

Vln. 1
6:7 4:3 5:6 9:8 6:7 6:5 6:5 6:5 6:5
p mf

Vln. 2
7:6 5:6 4:3 5:6 9:8 3:2 5:4 6:5 6:5 6:5 6:5
p mf

Vla.

Vc.


4
16
7
16
K Stain
121
Vln. 1
ff
sub p
MSP
ST
1/2 clt
Vln. 2
ff
sub p
Vla.
1/2 clt
ff
sub p
Vc.
on the bridge
ff
sub p