

Photo

for string trio

Matthew Chamberlain | December 2014 | Buffalo, NY

Notational Idiosyncrasies

⊗ These note-heads indicate that the pitch should be normally stopped, but with two or more additional fingers muting the string just above the stopping finger. The resultant sound should be mostly unpitched. If you're having trouble avoiding errant harmonics, you might play these passages *sul tasto*. The circled version of the note-head should be understood as open, like half- and whole-notes.

↔ *on stems*, indicates that a given passage should be played with a 'shaky' bow. The bow hand should quiver slightly so as to compromise the integrity of an otherwise sustained sound. This notation should be treated as an ornament: it may be placed anywhere within the given duration and should be intermittent. Such flexibility will be crucial in allowing for the shaking to be integrated into phrases as a kind of wretched *espressivo*.

B (*a B over a tenuto mark*) indicates that you should begin playing a passage with the bow on the string, or if applied to a rest, that you should stop the bow on the string. I mean this to imply a peculiar kind of accent, suggestive of a rather unidiomatic tension.

nat. dim. (*natural diminuendo*) indicates that you should use the entire bow to complete the given phrase, and that you should let the bow naturally determine the character of the diminuendo.

The detuning of the viola and cello late in the piece deserves some explanation. After detuning, the violist and cellist should make every effort to play the written pitches accurately, but with the (joyful) understanding they won't be entirely successful. There are, however, exceptions to this rule (marked 'In tune!'), where the intonation must be perfected even despite these self-imposed obstacles!

for Chartreuse

♩ = ca. 45
HEAVY MUTE

♩ = ca. 60

(ord.)

"mp" mp—pp (nat. dim.)

p (non dim.)

HEAVY MUTE

p (nat. dim.)

HEAVY MUTE

p (nat. dim.)

p (non dim.)

p (non dim.)

5/4

7 ♩ = ca. 45

poco flaut.

poco flaut.

poco flaut.

poco flaut.

pp (non dim.)

pp (non dim.)

pp (non dim.)

pp—p (nat. dim.)

p (nat. dim.)

p (nat. dim.)

p—ppp impotently

p (non dim.)

p (non dim.)

pp (non dim.)

p (nat. dim.)

p (non dim.)

14 flaut. (problematically fast bow)

②

(non vib.) *Rit.*

ppp (nat. dim.)

p (nat. dim.)

pppp

pp (nat. dim.)

pp (nat. dim.)

pp (nat. dim.)

pp (nat. dim.)

ppp non dim.

poco vib.

p dolce

21 (ord.)

ppp sub.

(non vib.)

ppp non dim.

(non vib.)

ppp non dim.

a Tempo (♩ = ca. 45)

lift, as if about to continue.

③

poco vib.

p (nat. dim.)

p (nat. dim.)

ppp non dim.

27

pp *p dim.* *pppp (non dim.)* *pppp (non dim.)*

p *pp* *nat. dim.* *poco vib.* *p non dim.*

pp *(pp)* *non dim.*

vln The timing of these bow changes can be flexible, but each bow should have a unique character. Together, they should tell a story that prepares us for Rehearsal 4.

33

"mp" *dim.* *"pp"* *poco flaut.* *sub. non flaut.* *vib. sub.*

"mp" *port.* *sub. "mf"*

p *"p" nat. dim.*

4

39 (4)

mf (nat. dim.)

p non dim.

"mf" non dim.

45

lift, as if about to continue.

p

nat. dim.

V □ molto vib.
 pp port. "mp" dolce non dim.
 quickly!
 TUNE: II ↓
 pp cresc. mp
 p dim. sub.

♩ = ca. 35

♩ = ca. 45

B Accel. poco flaut.
 mp (mp) non dim. pp non dim.
 flaut. TUNE: I ↓ poco flaut.
 <mf> mp non dim. pp non dim.
 quickly!
 TUNE: I ↓
 mp non dim. p (non dim.)

75 (accel.) 7

Musical score for measures 75-80. The score is written for three staves: Treble, Bass, and another Treble. Measure 75 begins with an *(accel.)* marking. The first staff has a *V* marking and a *MUTE OFF* instruction. The second staff has a *MUTE OFF* instruction. The third staff has a *B MUTE OFF* instruction. Dynamics include *mp*, *f*, *mf*, and *f sostenuto*. Performance instructions include *f espress. sub. (non vib.)* and *increasing pressure*.

81 $\text{♩} = \text{ca. } 90$

Musical score for measures 81-85. The score is written for three staves: Treble, Bass, and another Treble. Measure 81 begins with a *B* marking. The first staff has a *(f)* marking. The second staff has a *ff* marking. The third staff has a *ff* marking. Performance instructions include accents and a triplet.

87 $\text{♩} = \text{ca. } 45$

fff con tutta forza

fff con tutta forza

p sub.

ff sub.

ff espress.

ff espress.

mp espress.

vib.

II

II In tune!

vib.

vib.

(ff) non dim.

not accented II In tune!

not accented non vib. II In tune!

ff non dim.

97

not accented

ff non dim.
not accented

mf sub.

ff non dim.

p sub. as if suddenly broken.

vln The ending of a more beautiful piece;
the final moments of a very special story.
Every bow precious and thoughtful.

101

6

...until it feels like the piece should be over...
...then continue

CONCERTO MOMENT:

pp dolchiss.

sfz in ppp

pp

pp

*The viola and cello retune their instruments,
completely ignoring the violin.*