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Sea Change

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2020

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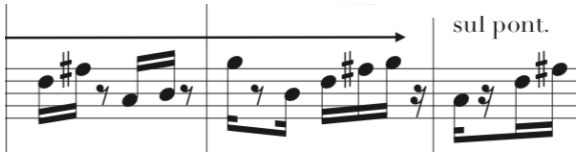
Sea Change

Tom Morrison

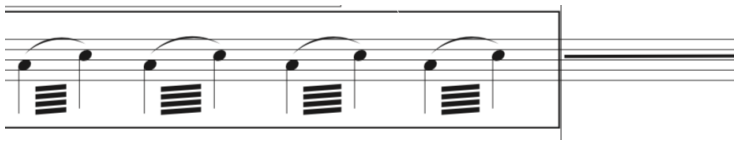
2018

for string quartet

Performance Notes



Arrows pointing to “sul. pont” or “norm.” indicate gradual movement to/from the bridge. Without an arrow, sul. pont or norm should happen subito.



A box with an line/arrow should be repeated until the end of the line/arrow. Rhythms within boxes do not need to be exact.

Microtones are all estimations; there are no exact hertz/cents differentiations.

Program Notes

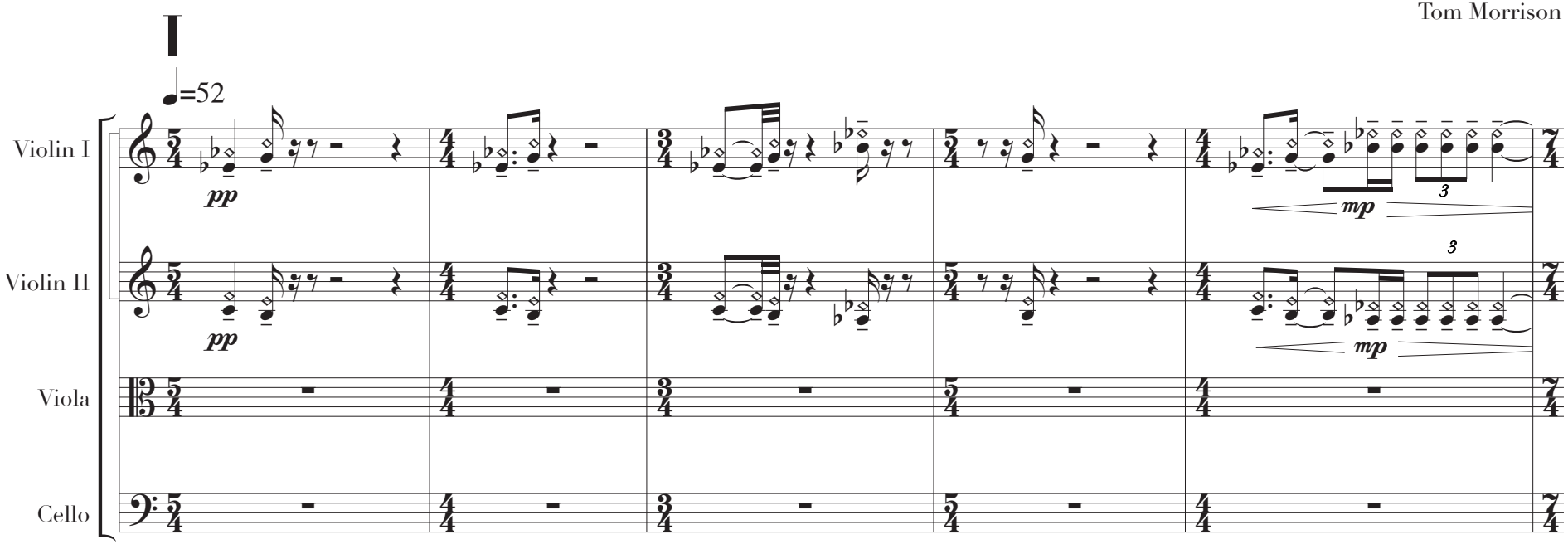
Sea Change was inspired by three images in Liza Ryan’s “Antartica” series. Ryan’s photos, taken in 2016 and then slightly altered for two years, “summon the terrible beauty of Antarctica,” as put by Patrick Rodgers of the Natural Resources Defense Council. The photos confront my own personal climate change anxieties and make my day-to-day world seem so banal. Ryan’s images provoke a certain awe from the juxtaposition of surface stillness and underlying force, which I tried to engage with in the music. The first movement is slow and sparse, setting up the surface placidness. The second movement is fast and aggressive, with a certain sense of anxiety and urgency. The third movement has surface motion but is stuck and unresolved.

The work was written for and premiered by the Aizrui Quartet in November of 2018.

Score

Sea Change

Tom Morrison



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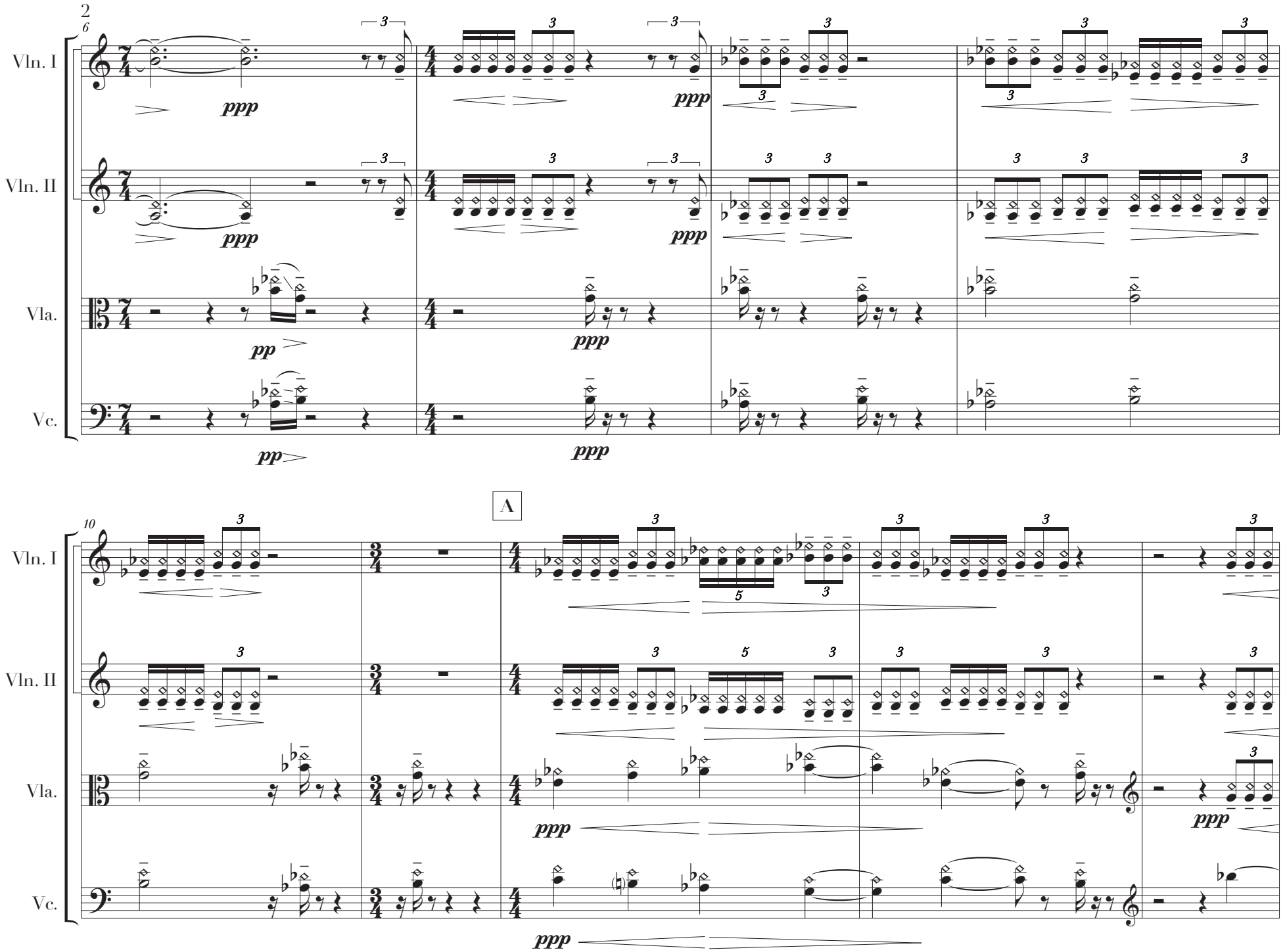
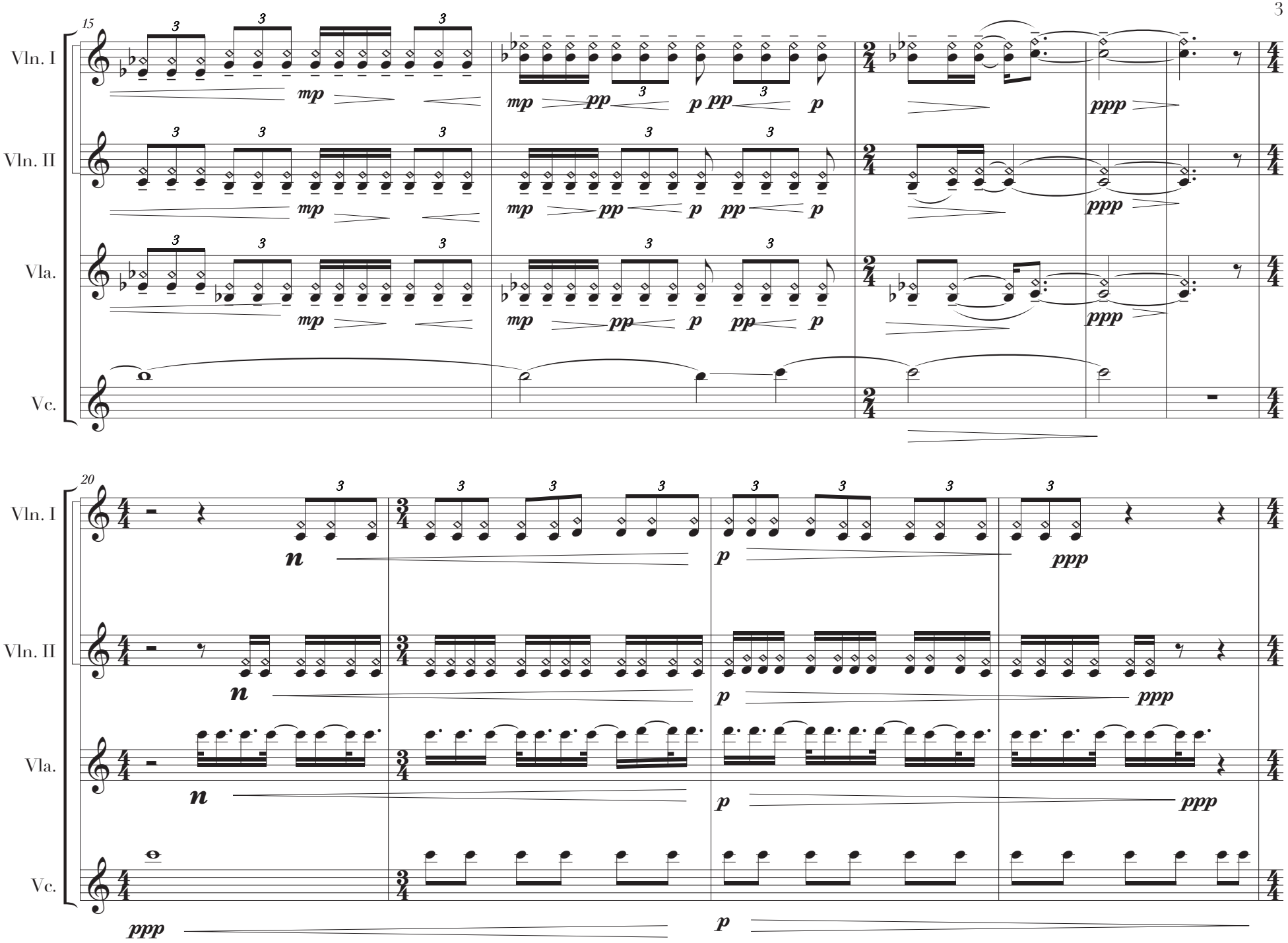
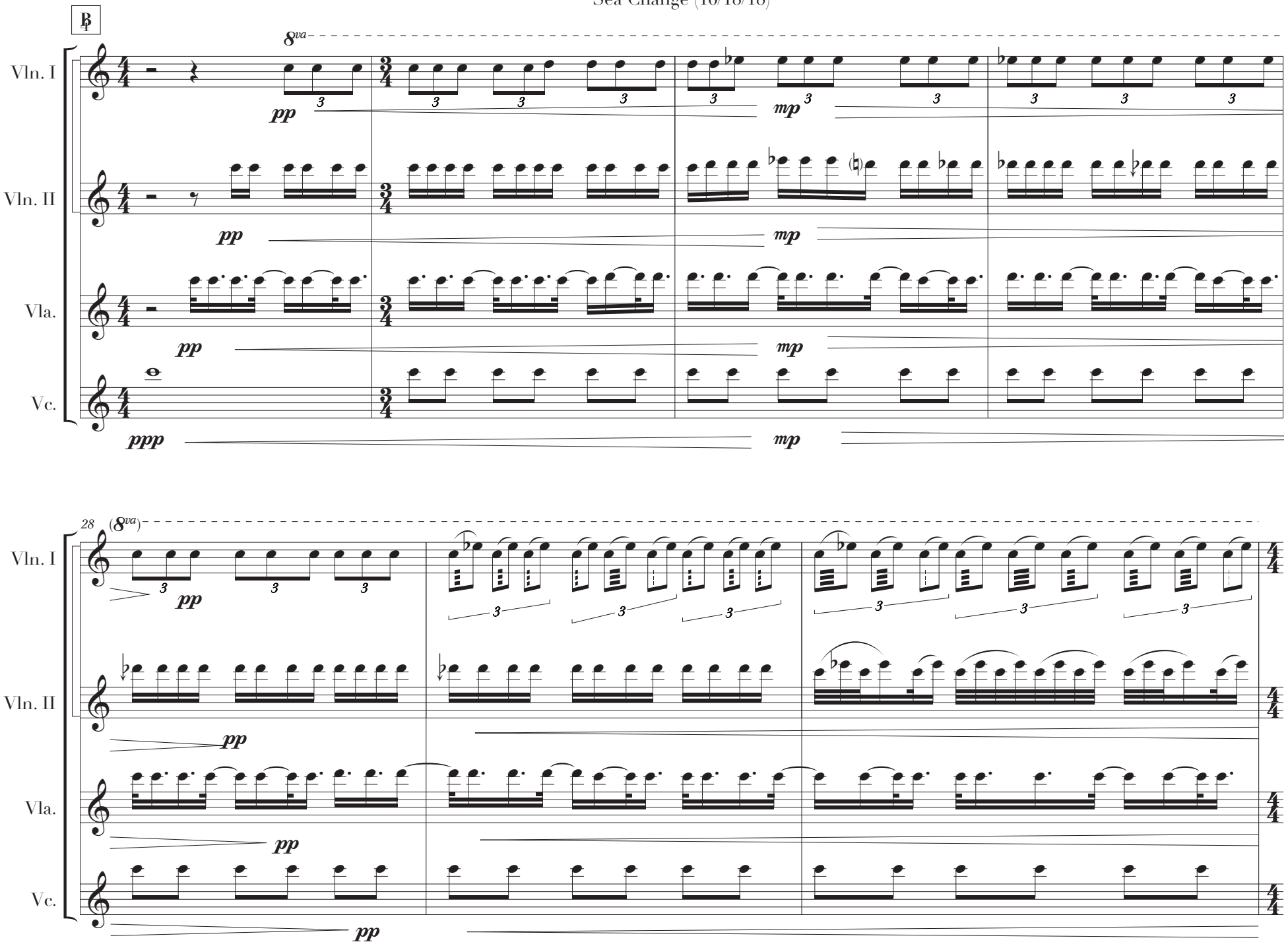
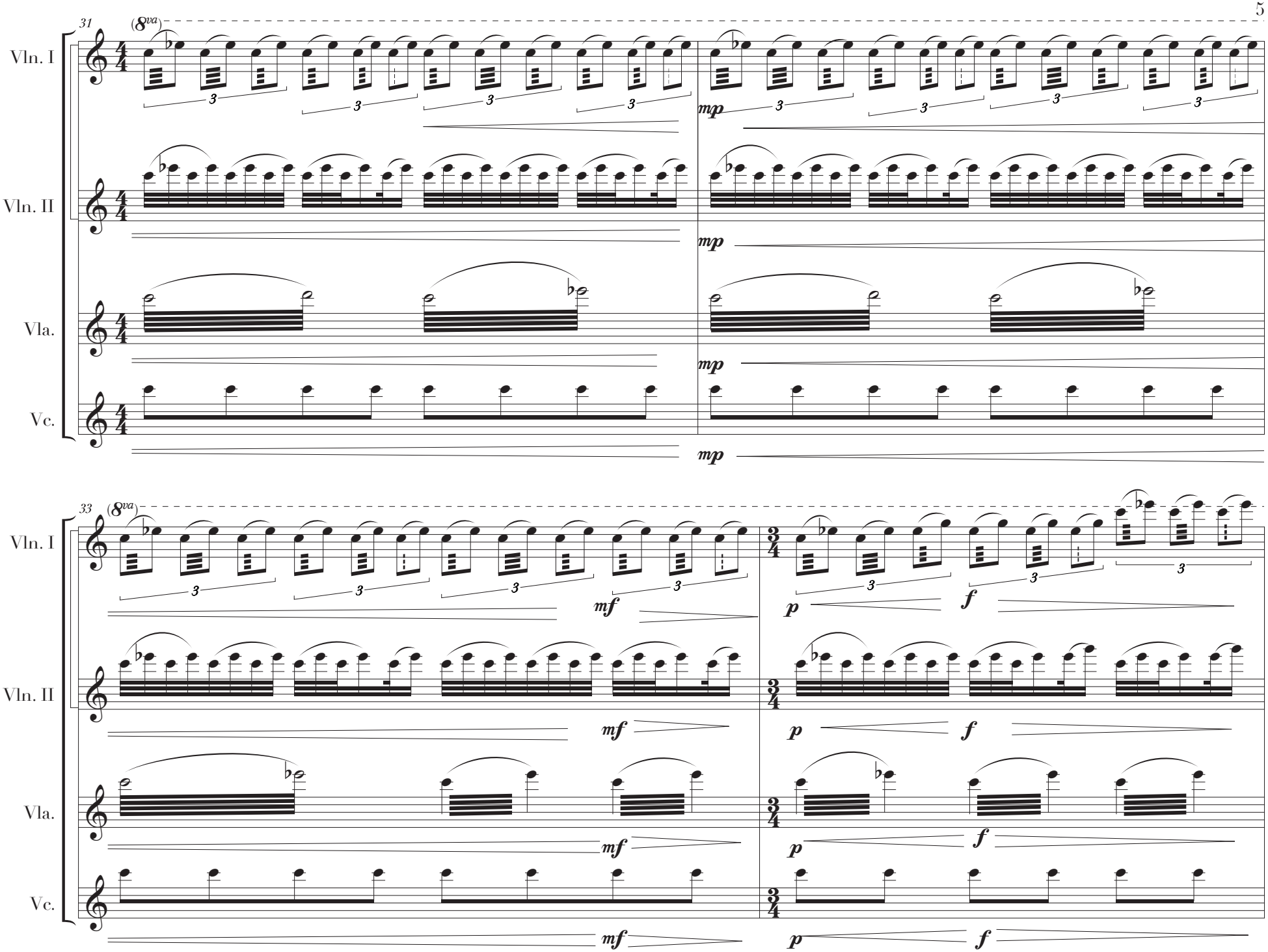
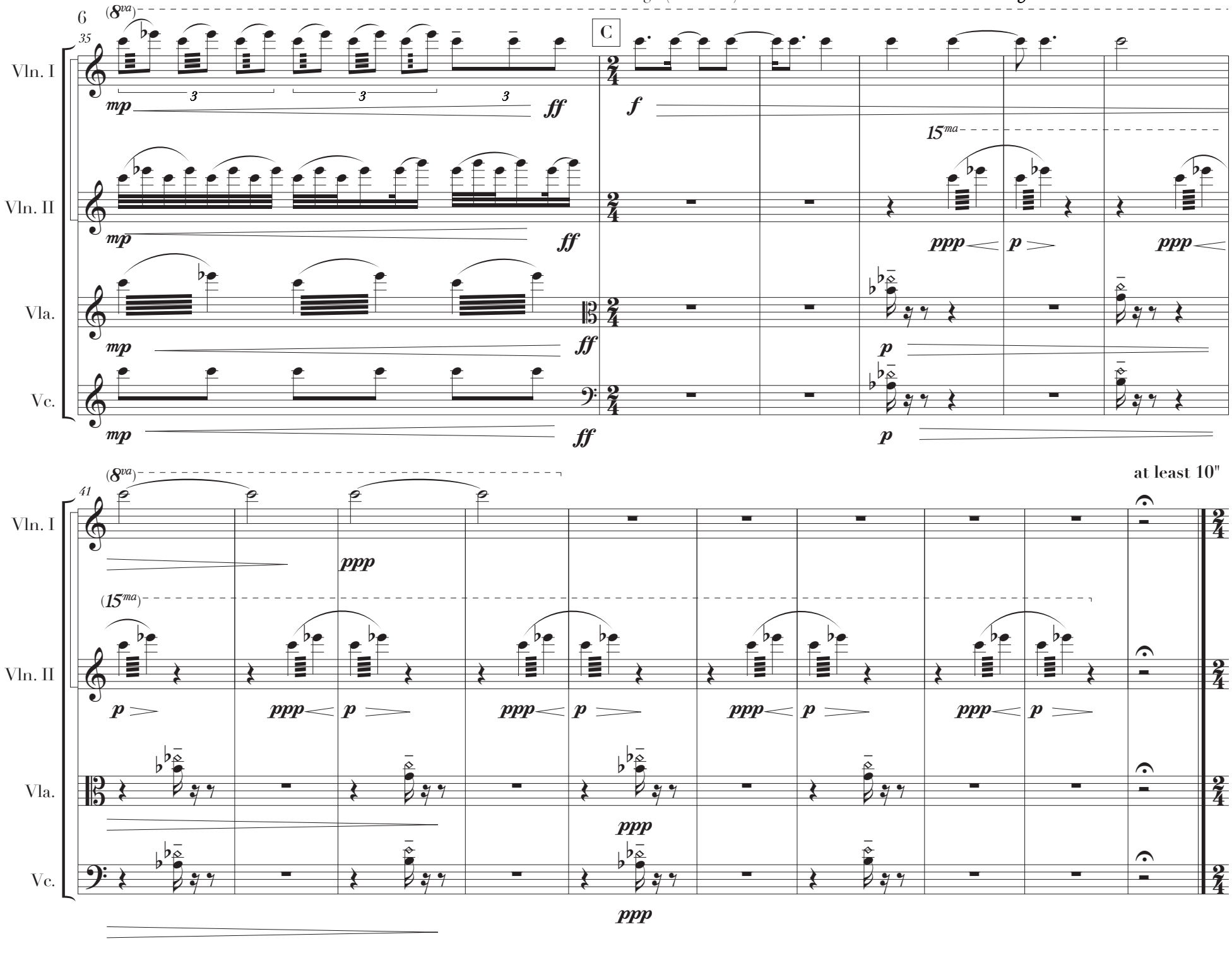

2
6
Vln. I
Vln. II
Vla.
Vc.
ppp
pp
A
10


15
Vln. I
Vln. II
Vla.
Vc.
mp
pp
p
ppp
20
n
ppp


B
8va
Vln. I
Vln. II
Vla.
Vc.
pp
mp
ppp
28
(8va)


31
(8va)
Vln. I
Vln. II
Vla.
Vc.
mp
33
(8va)
mf
p
f


6
35
(8va)
C
slight rit.
Vln. I
Vln. II
Vla.
Vc.
mp
ff
f
15ma
ppp
p
41
(15ma)
at least 10"

II

D ♩ = 128

Vln. I

Vln. II

Vla.

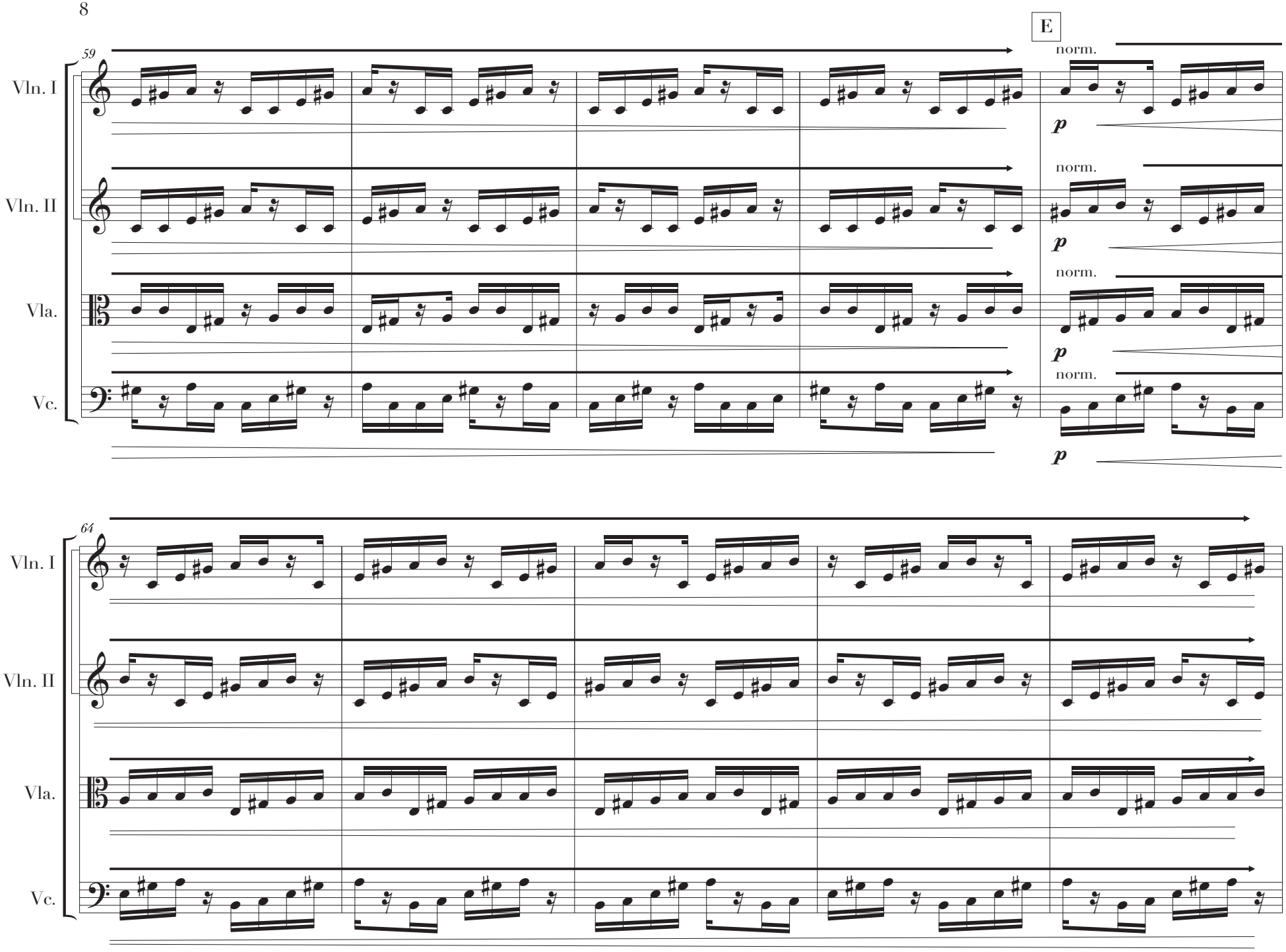
Vc.

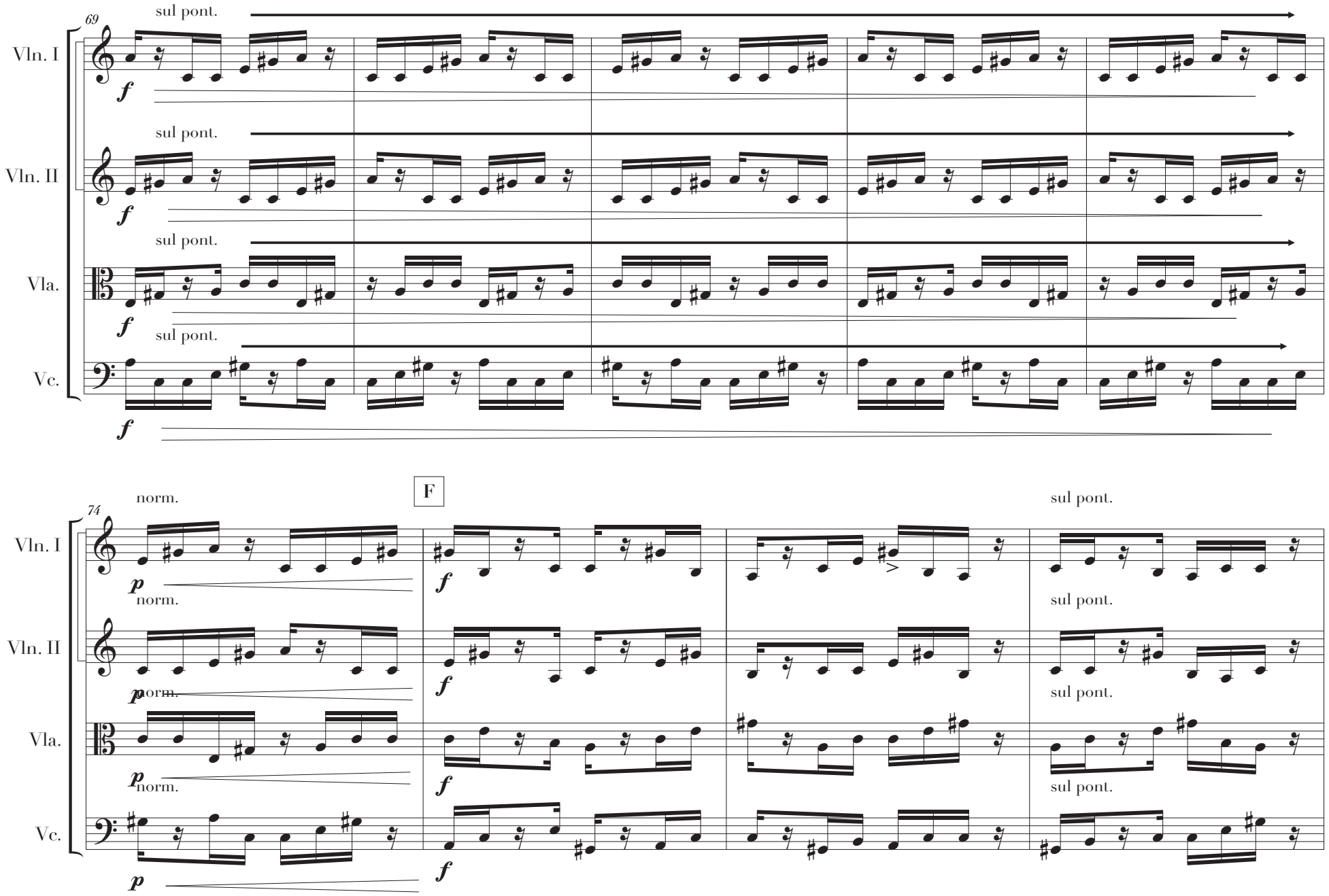
pp

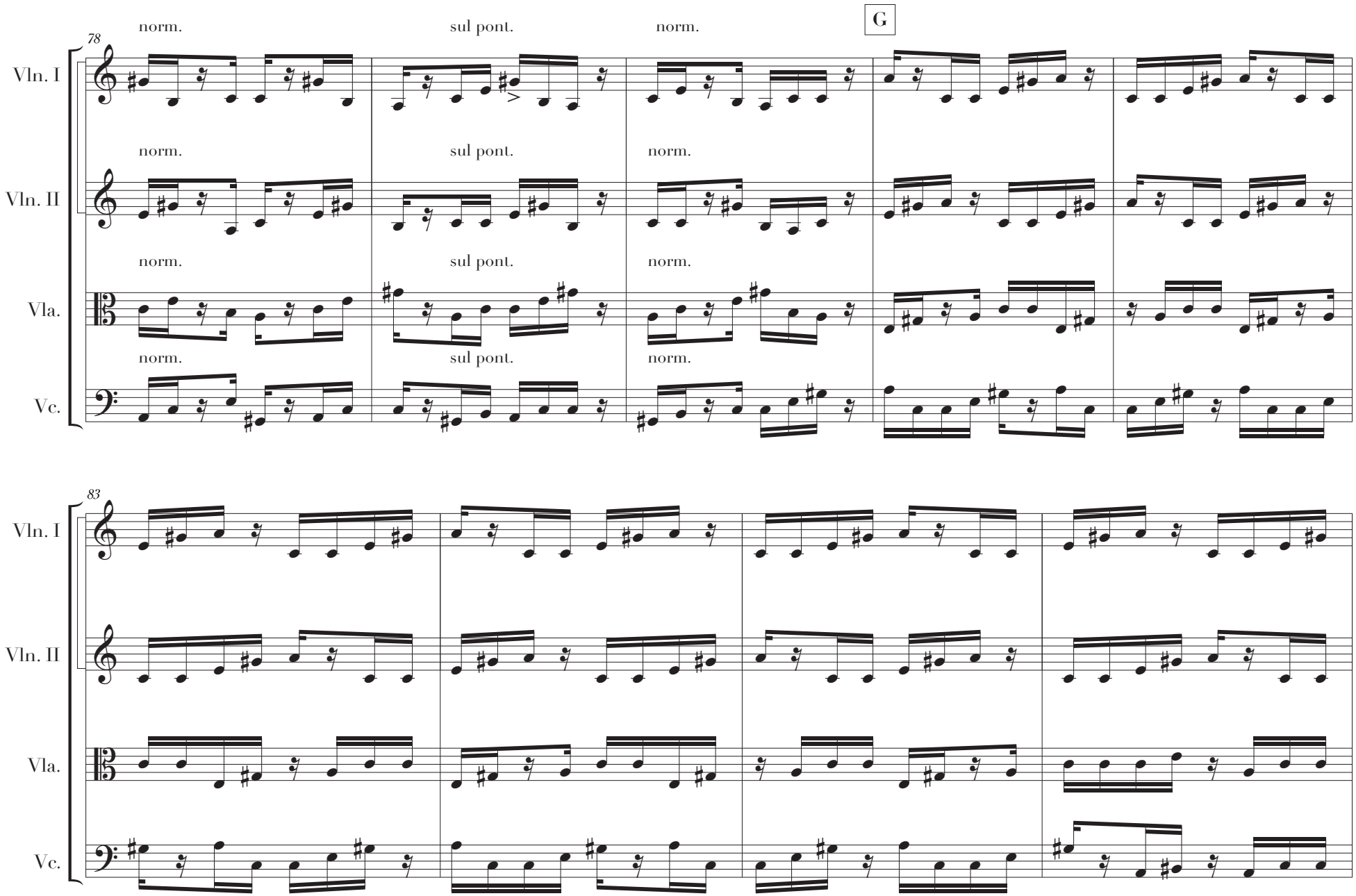
55

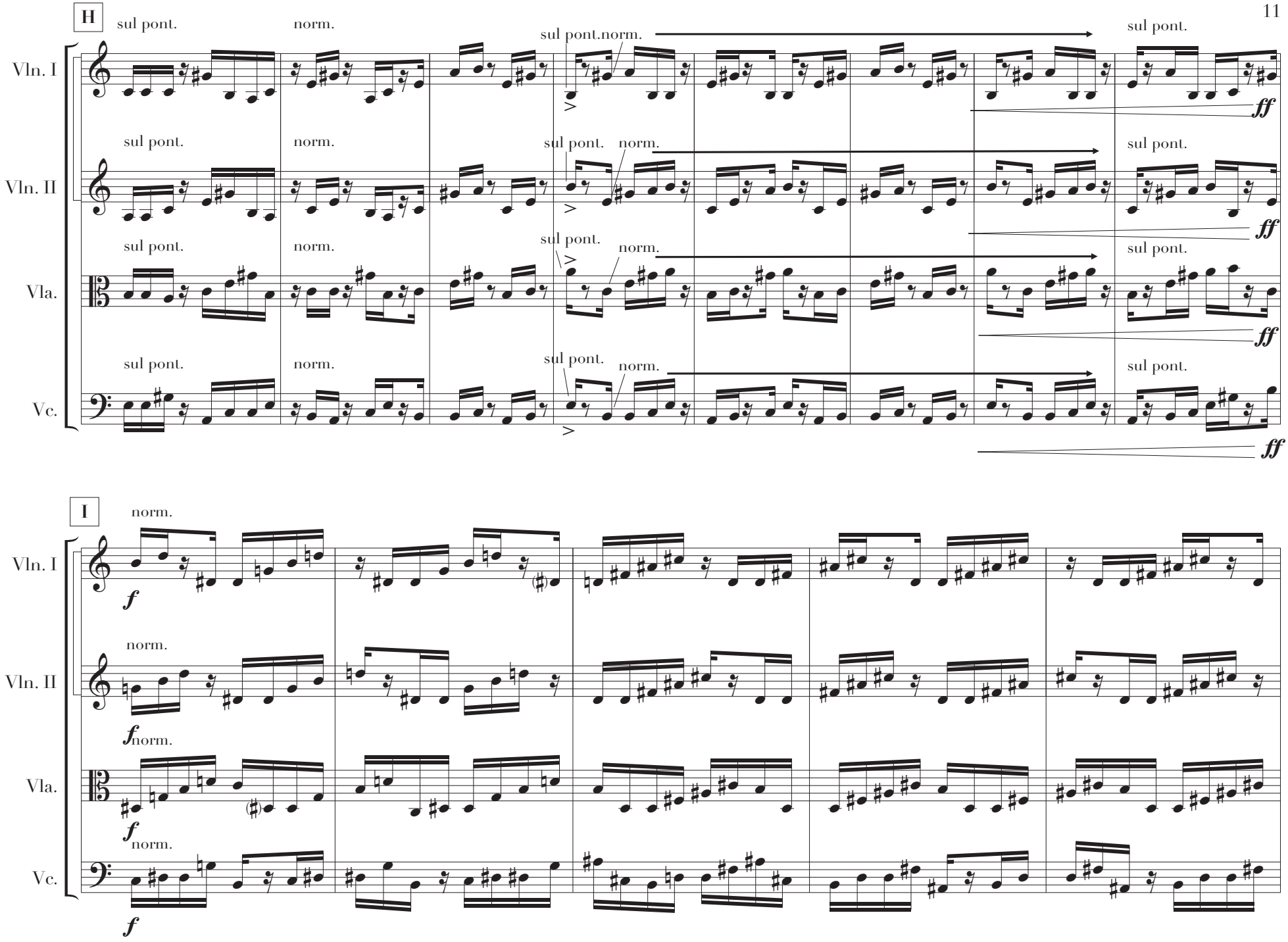
sul pont.

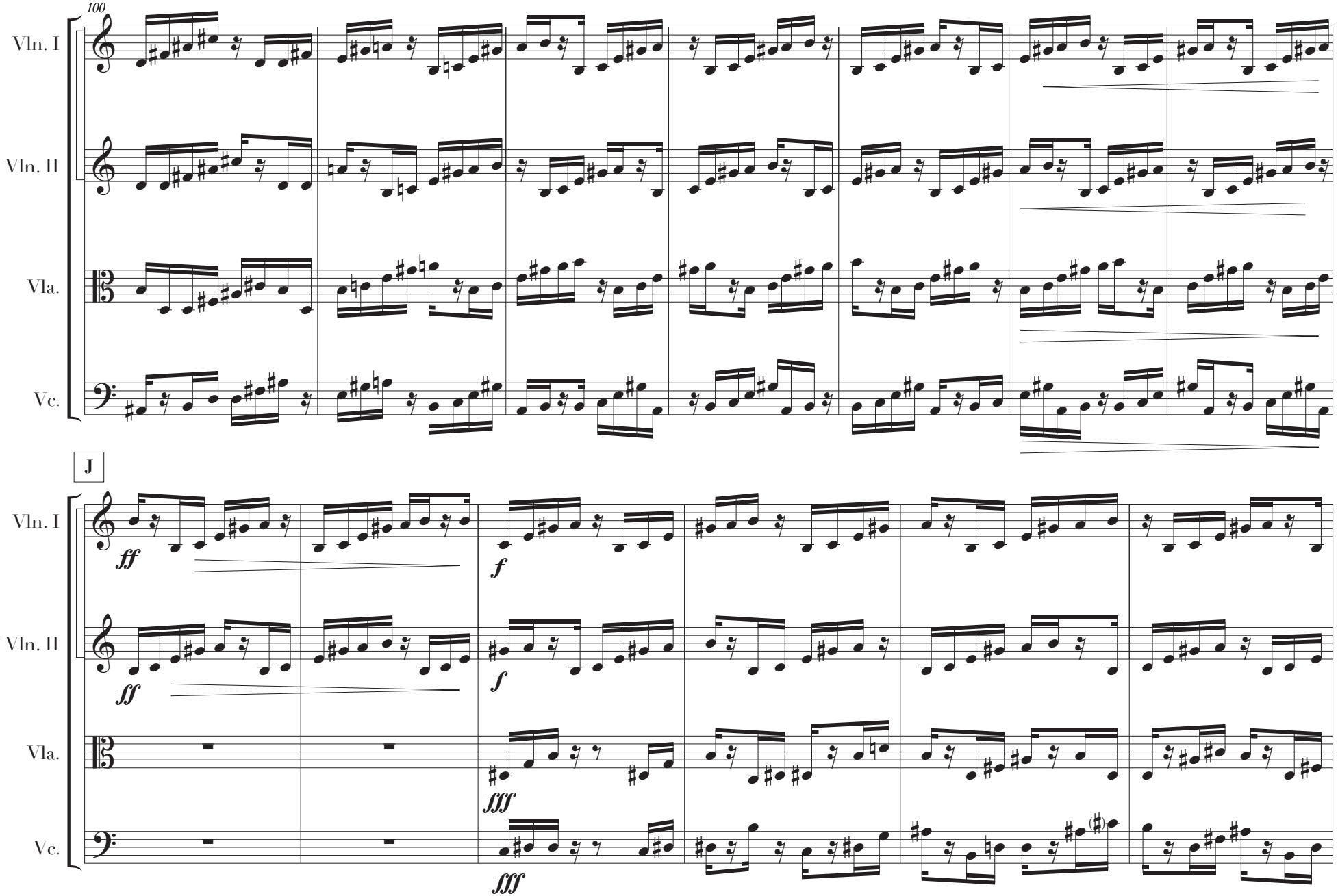
f

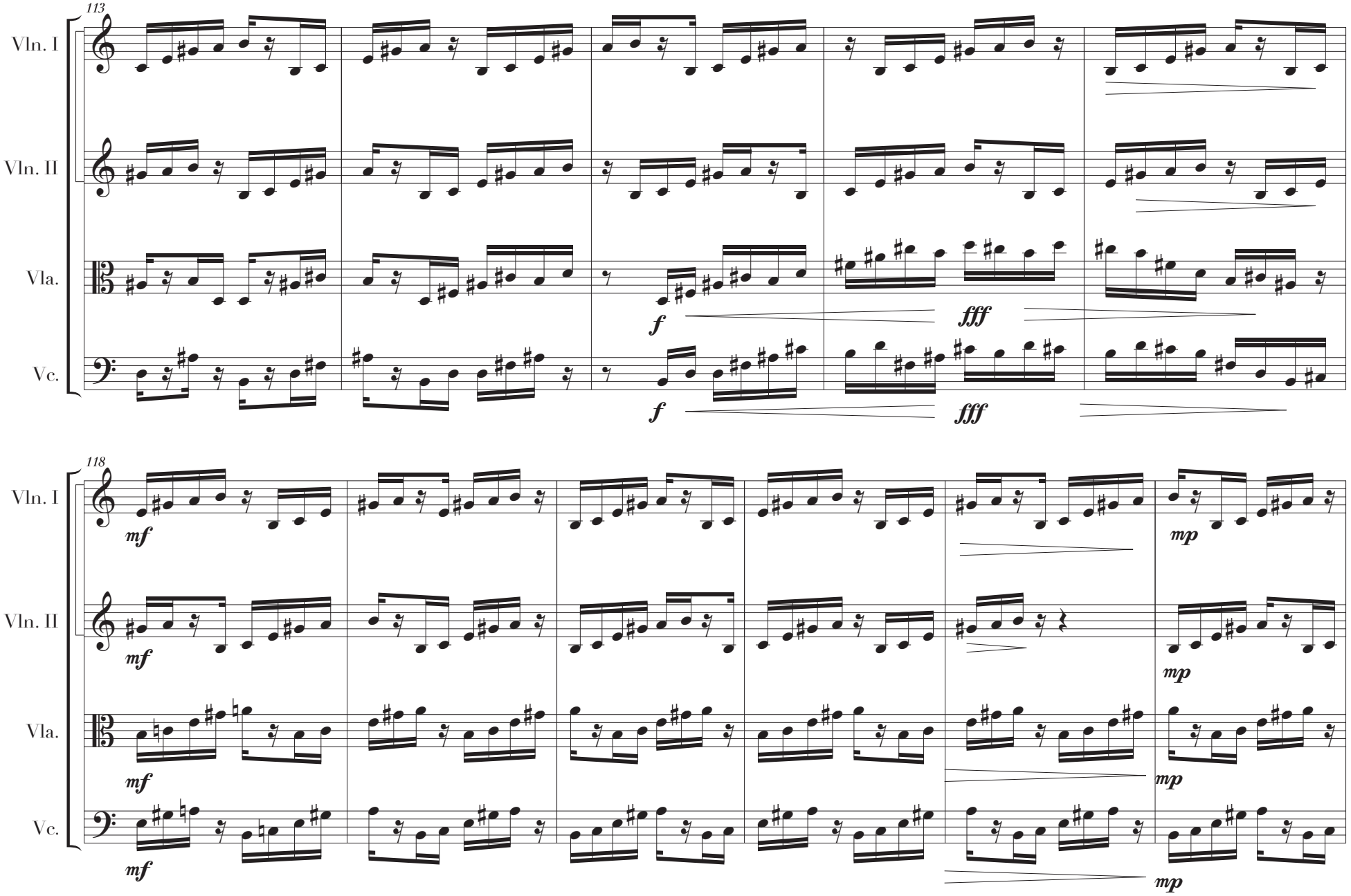

59
E
Vln. I
Vln. II
Vla.
Vc.
norm.
p
64

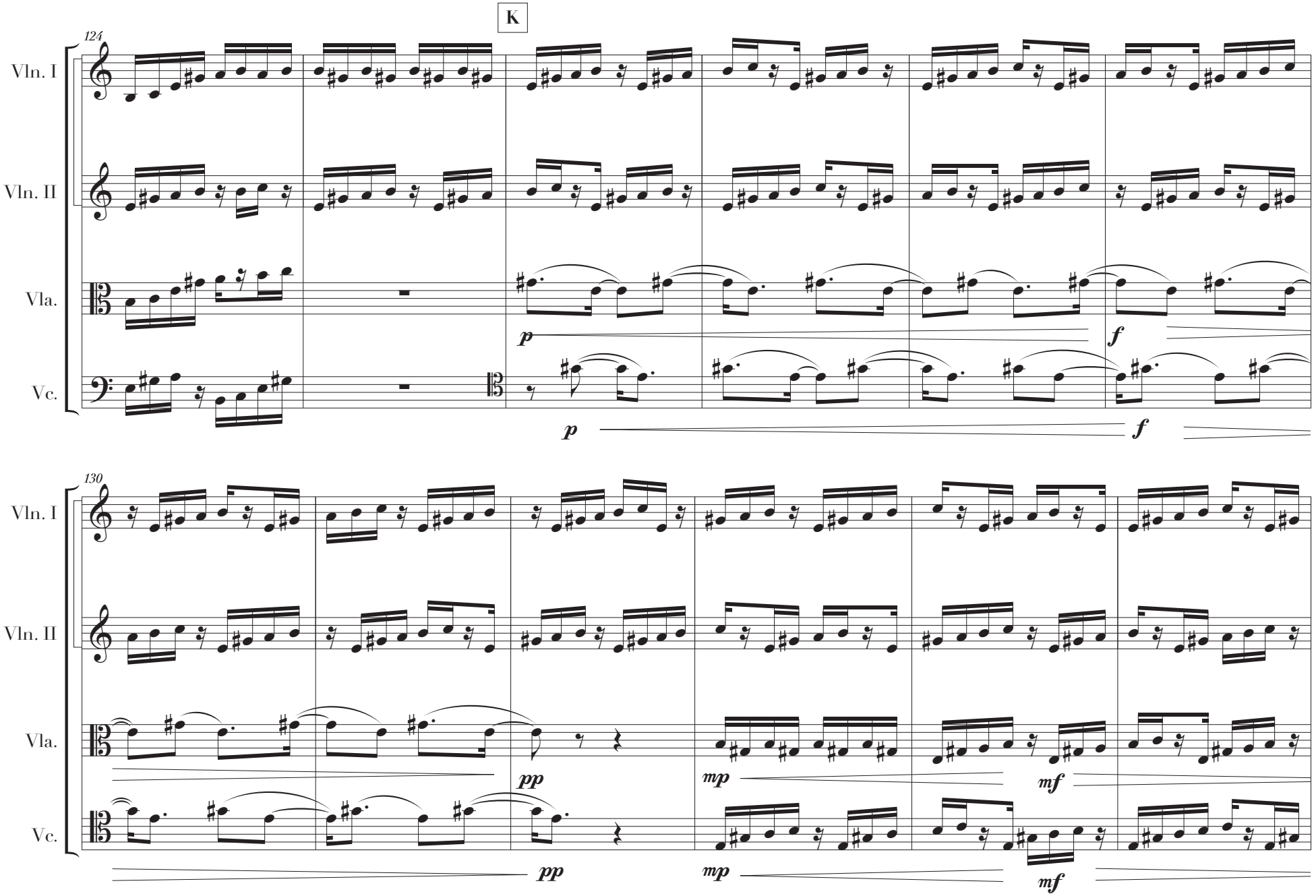

69
Vln. I
Vln. II
Vla.
Vc.
sul pont.
f
74
F
norm.
p
sul pont.

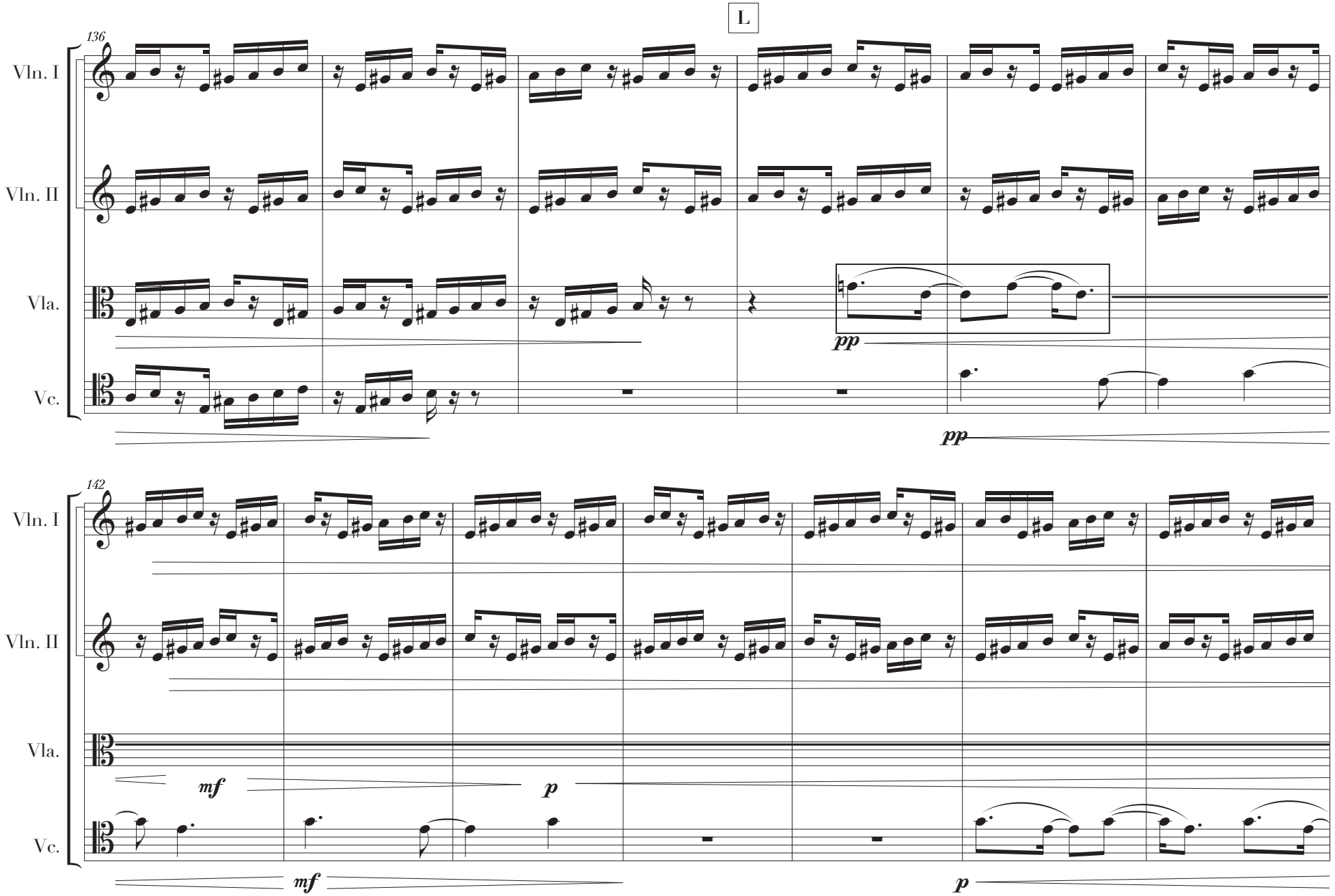

78
G
norm.
sul pont.
norm.
Vln. I
Vln. II
Vla.
Vc.
83

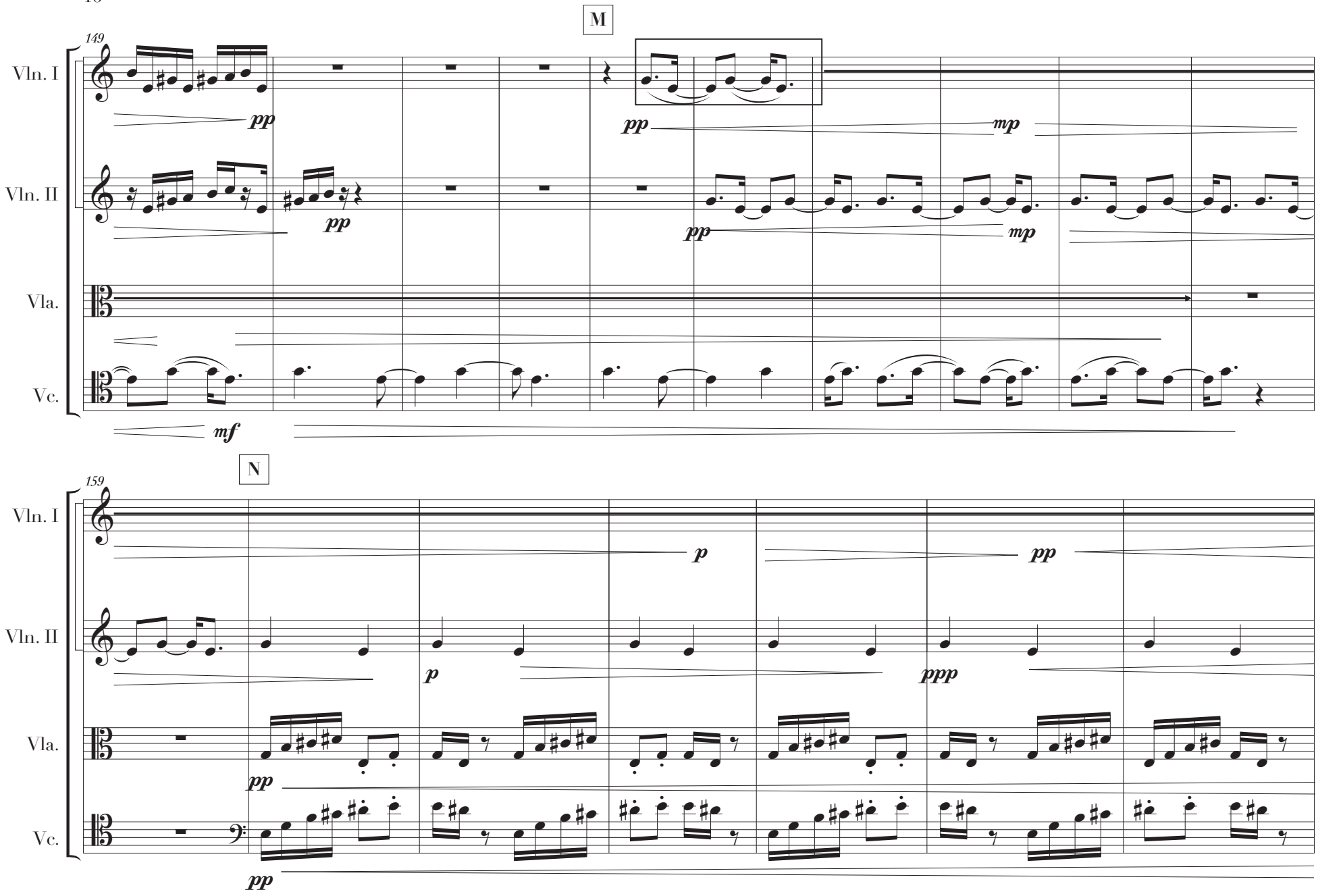

H
sul pont.
norm.
sul pont.norm.
sul pont.
Vln. I
Vln. II
Vla.
Vc.
ff
I
norm.
f

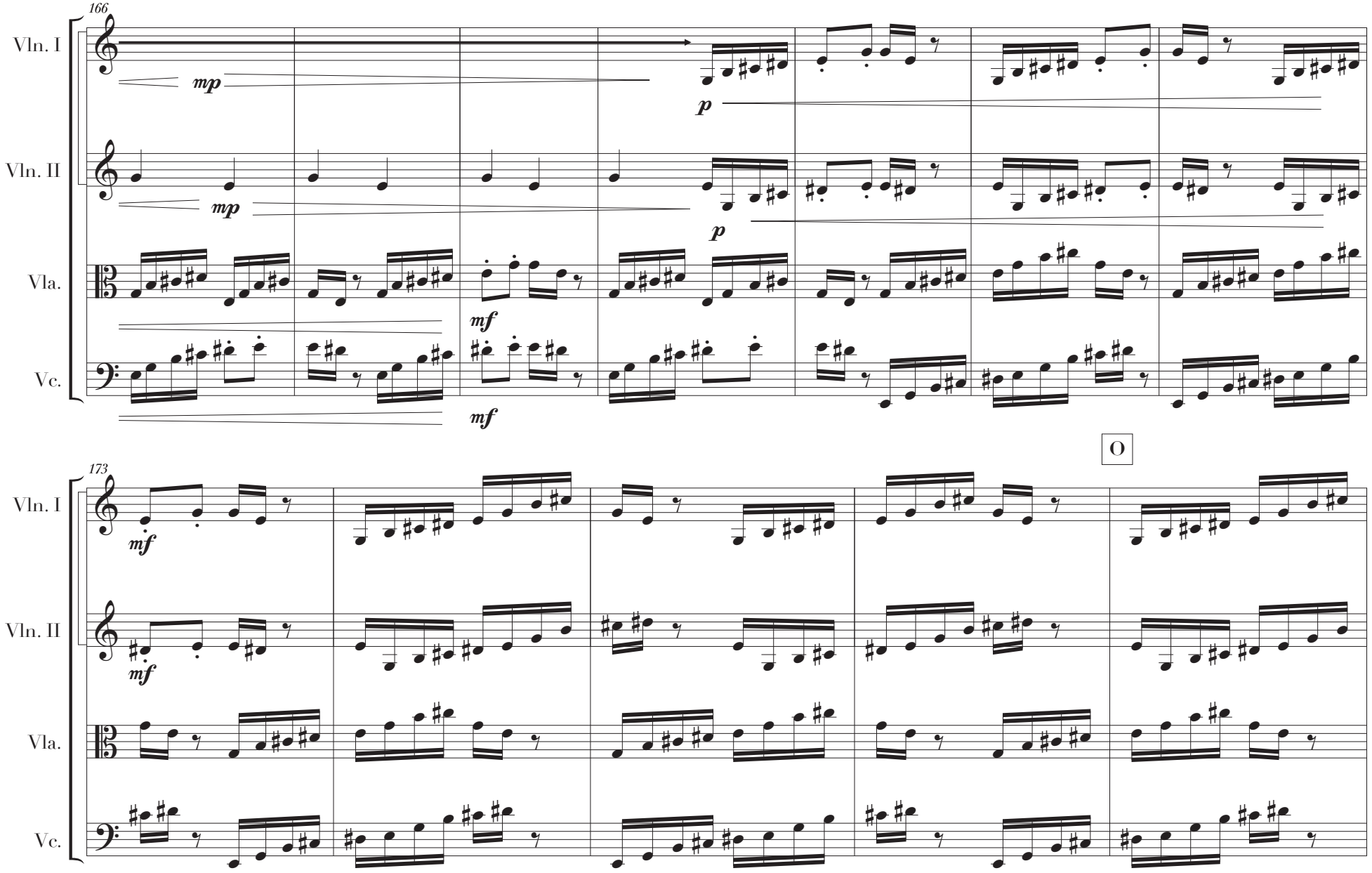

100
Vln. I
Vln. II
Vla.
Vc.
J
ff
f
ff
f
fff
fff

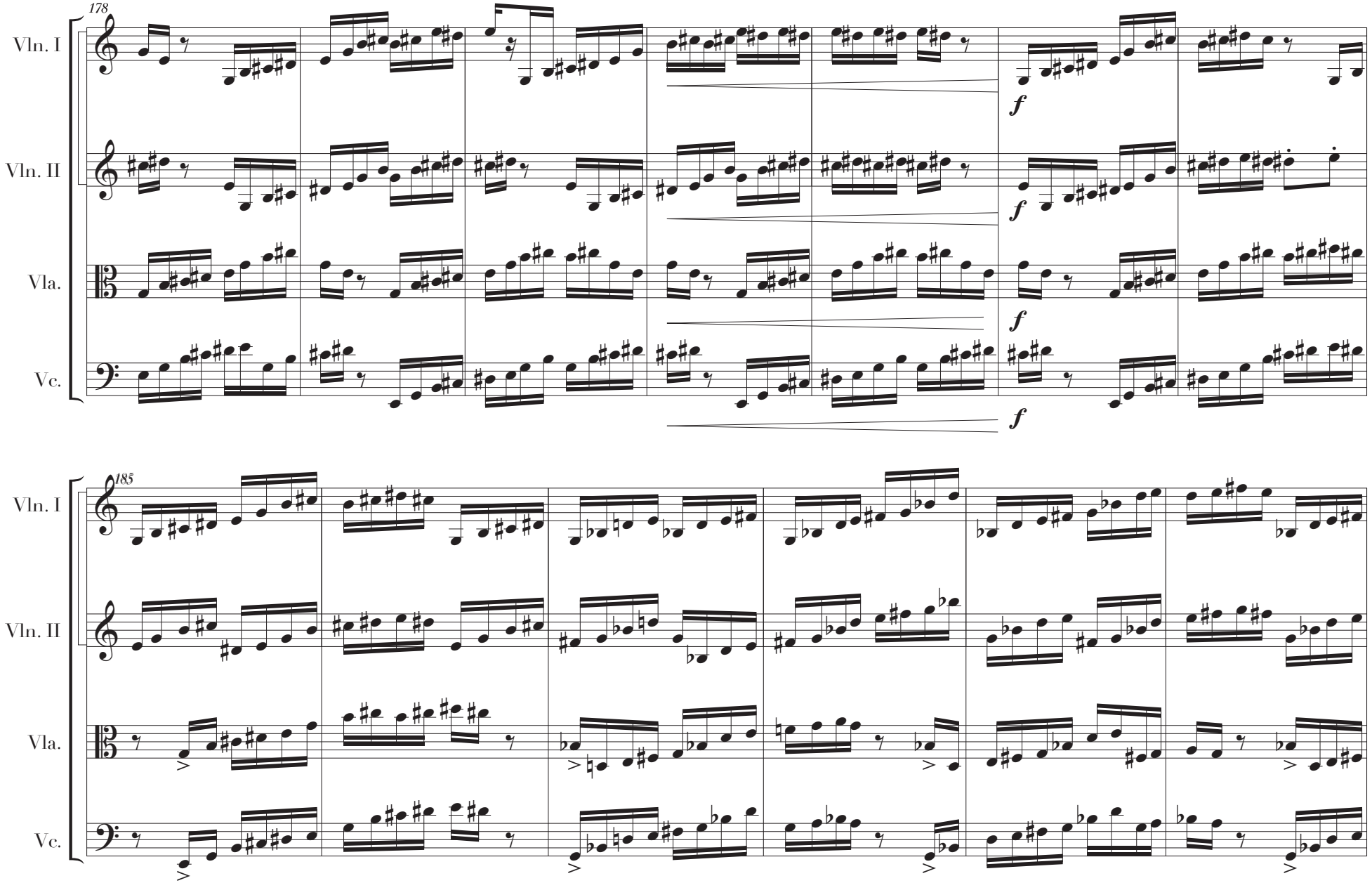

113
Vln. I
Vln. II
Vla.
Vc.
f
fff
f
fff
118
Vln. I
Vln. II
Vla.
Vc.
mf
mf
mf
mf
mp
mp
mp
mp

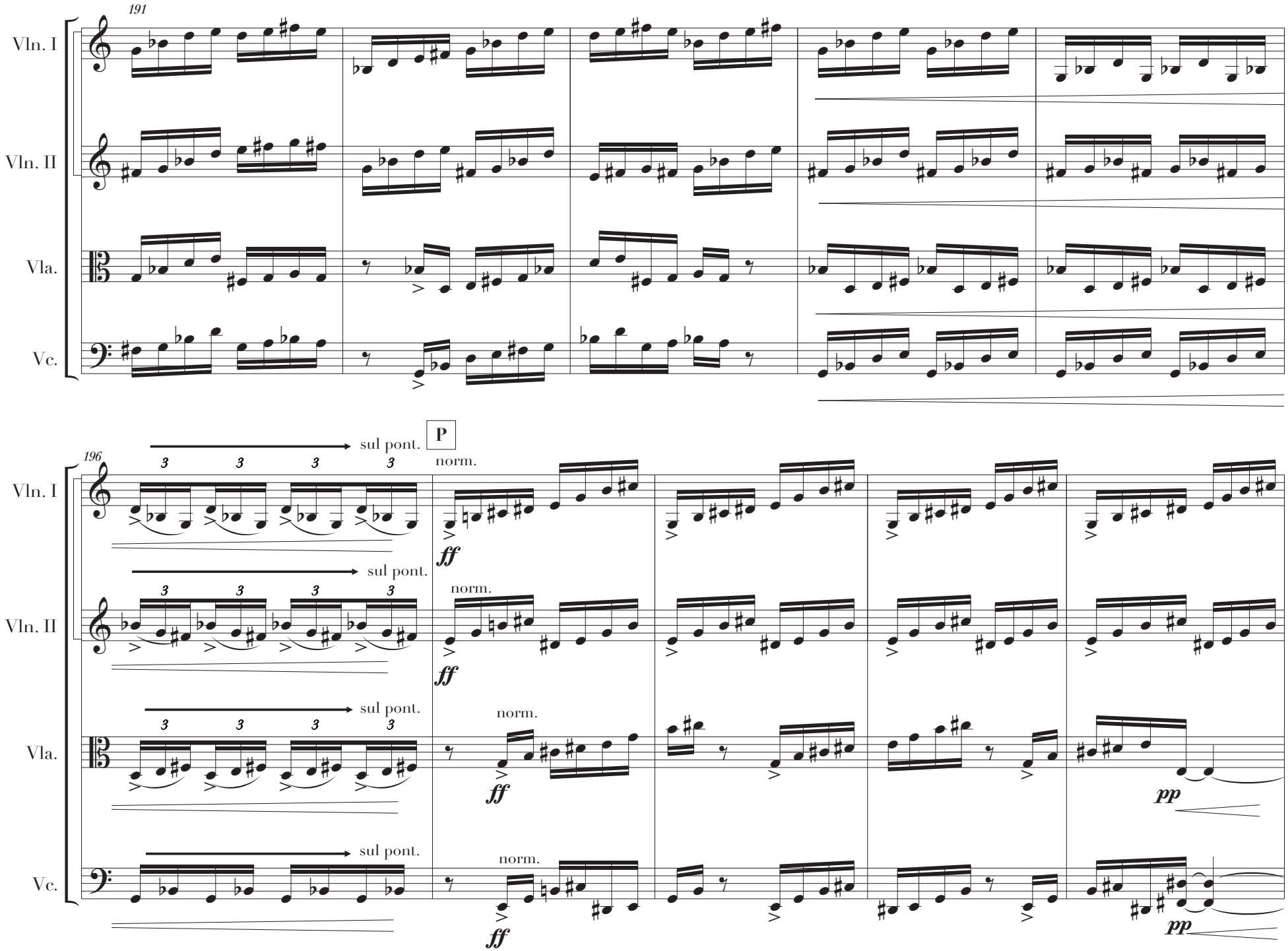

K
124
Vln. I
Vln. II
Vla.
Vc.
p
f
130
pp
mp
mf

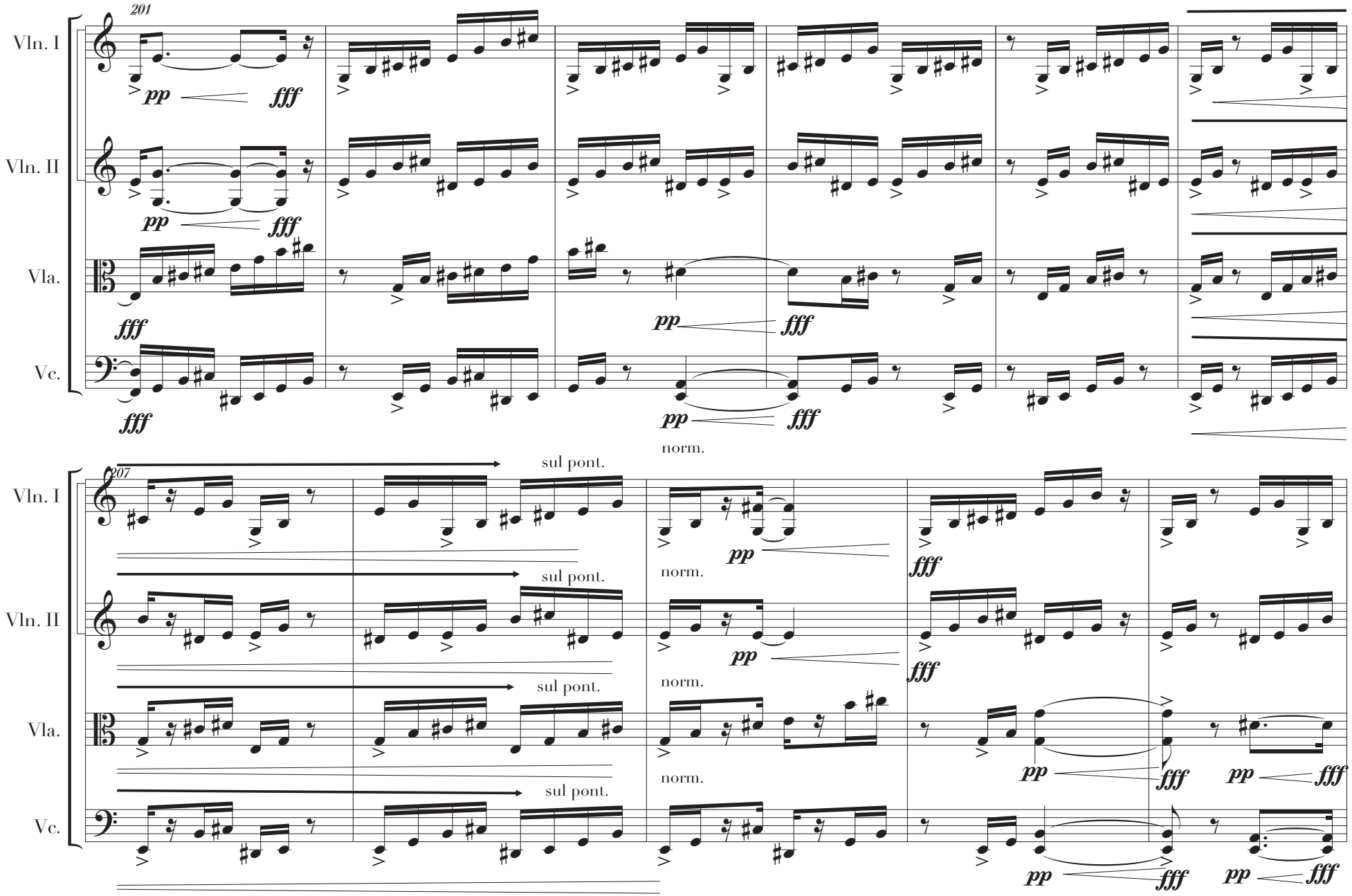

L
136
Vln. I
Vln. II
Vla.
Vc.
pp
pp
142
Vln. I
Vln. II
Vla.
Vc.
mf
p
mf
p

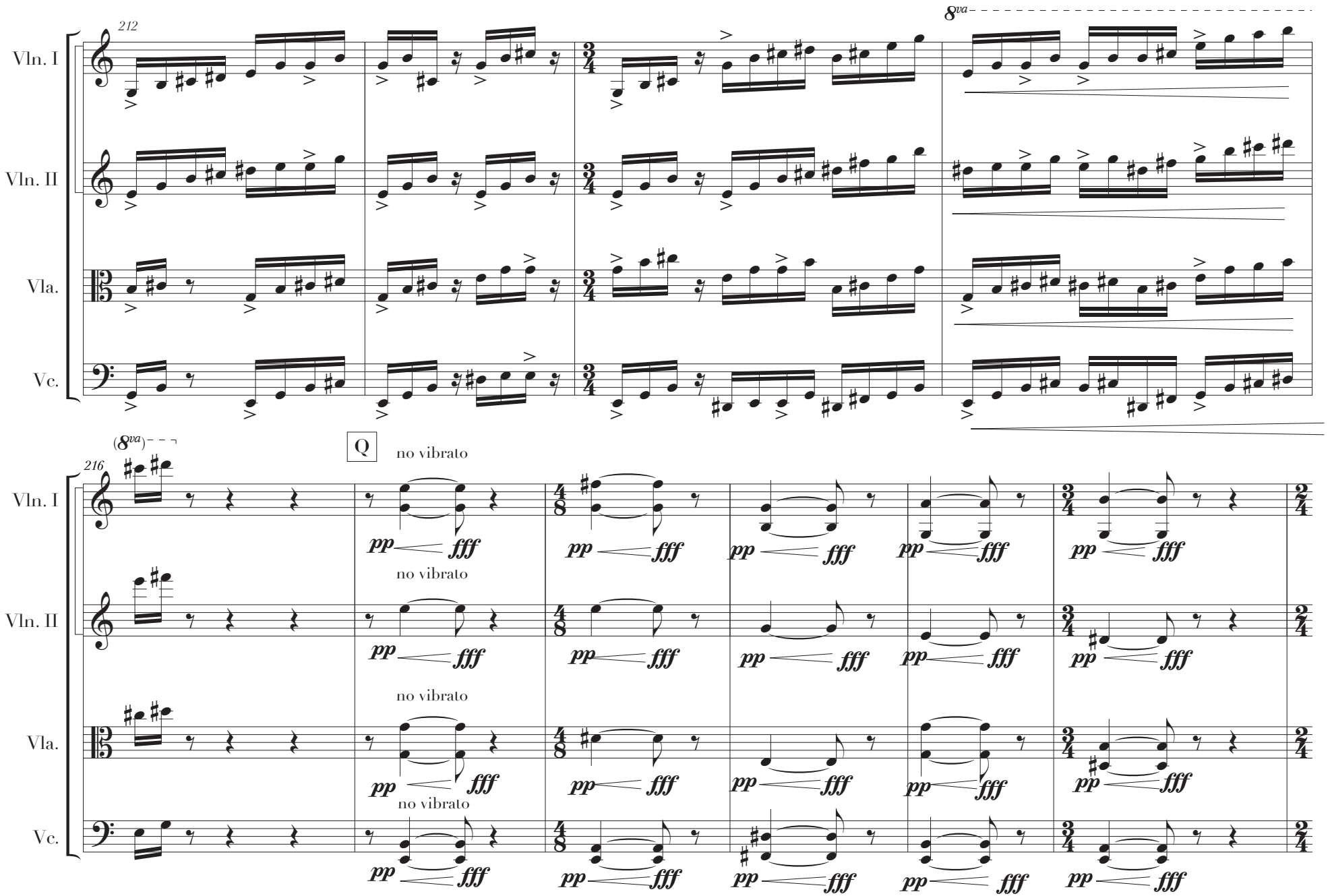

M
149
Vln. I
Vln. II
Vla.
Vc.
pp
pp
pp
mp
pp
mp
mf
N
159
Vln. I
Vln. II
Vla.
Vc.
p
pp
p
ppp
pp
pp

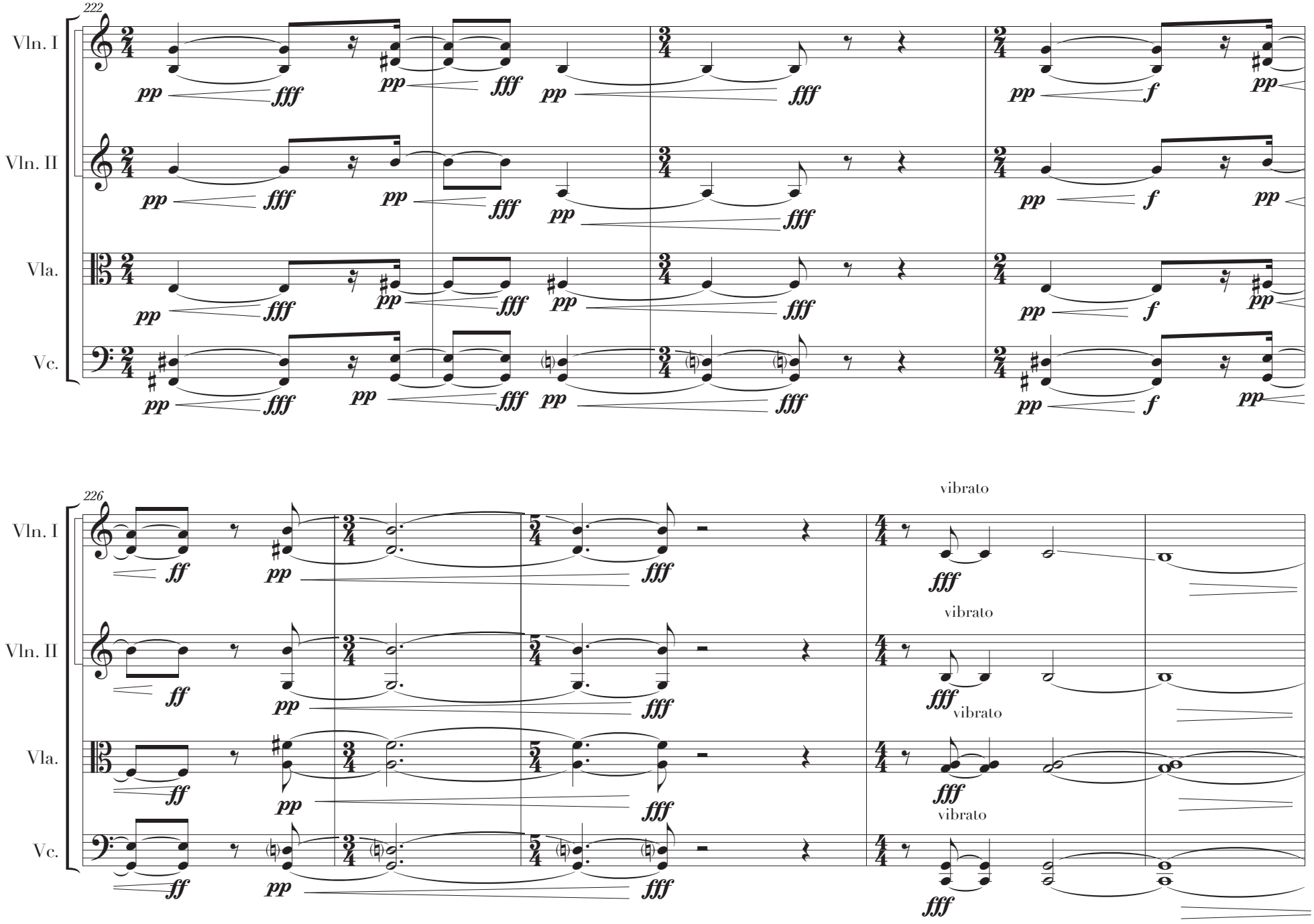

166
Vln. I
Vln. II
Vla.
Vc.
mp
p
mf
O
173

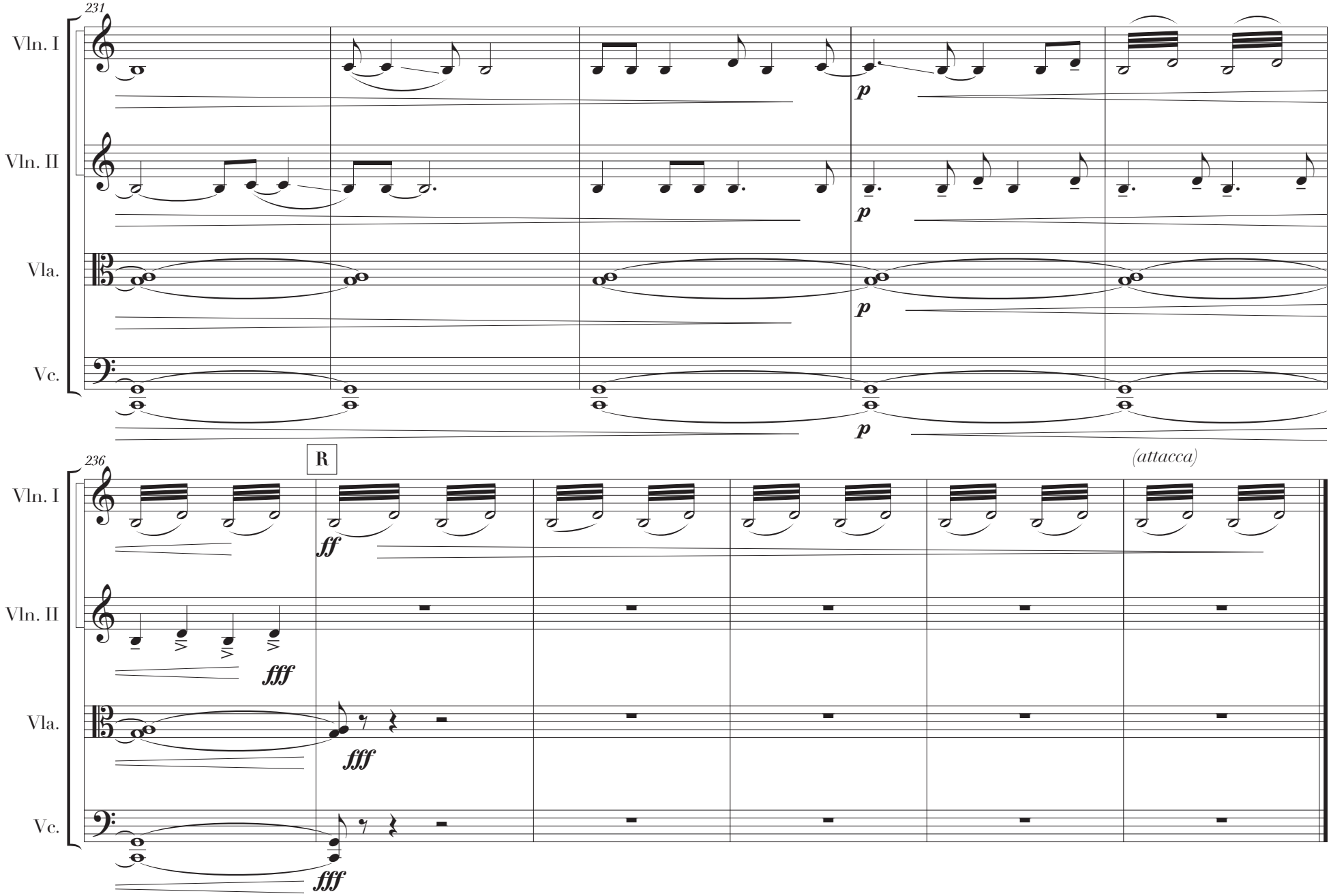

178
Vln. I
Vln. II
Vla.
Vc.
f
185
Vln. I
Vln. II
Vla.
Vc.

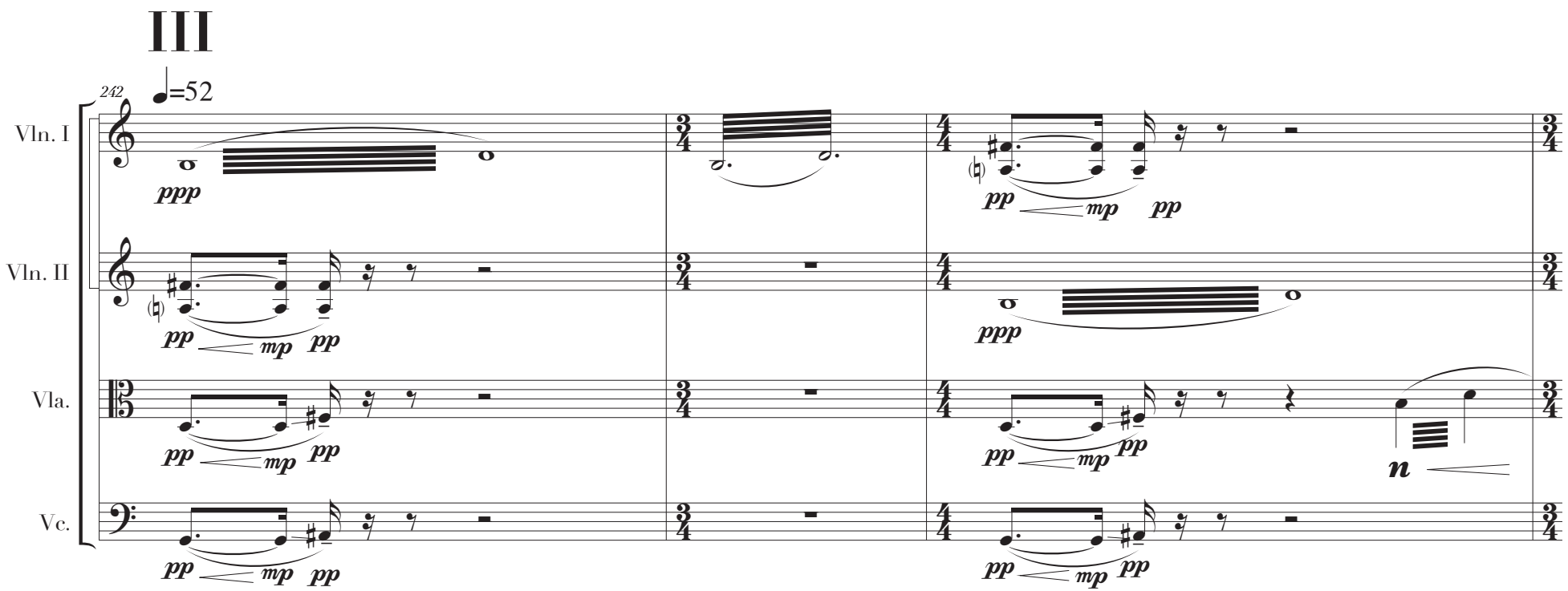

191
Vln. I
Vln. II
Vla.
Vc.
196
sul pont.
P
norm.
ff
pp

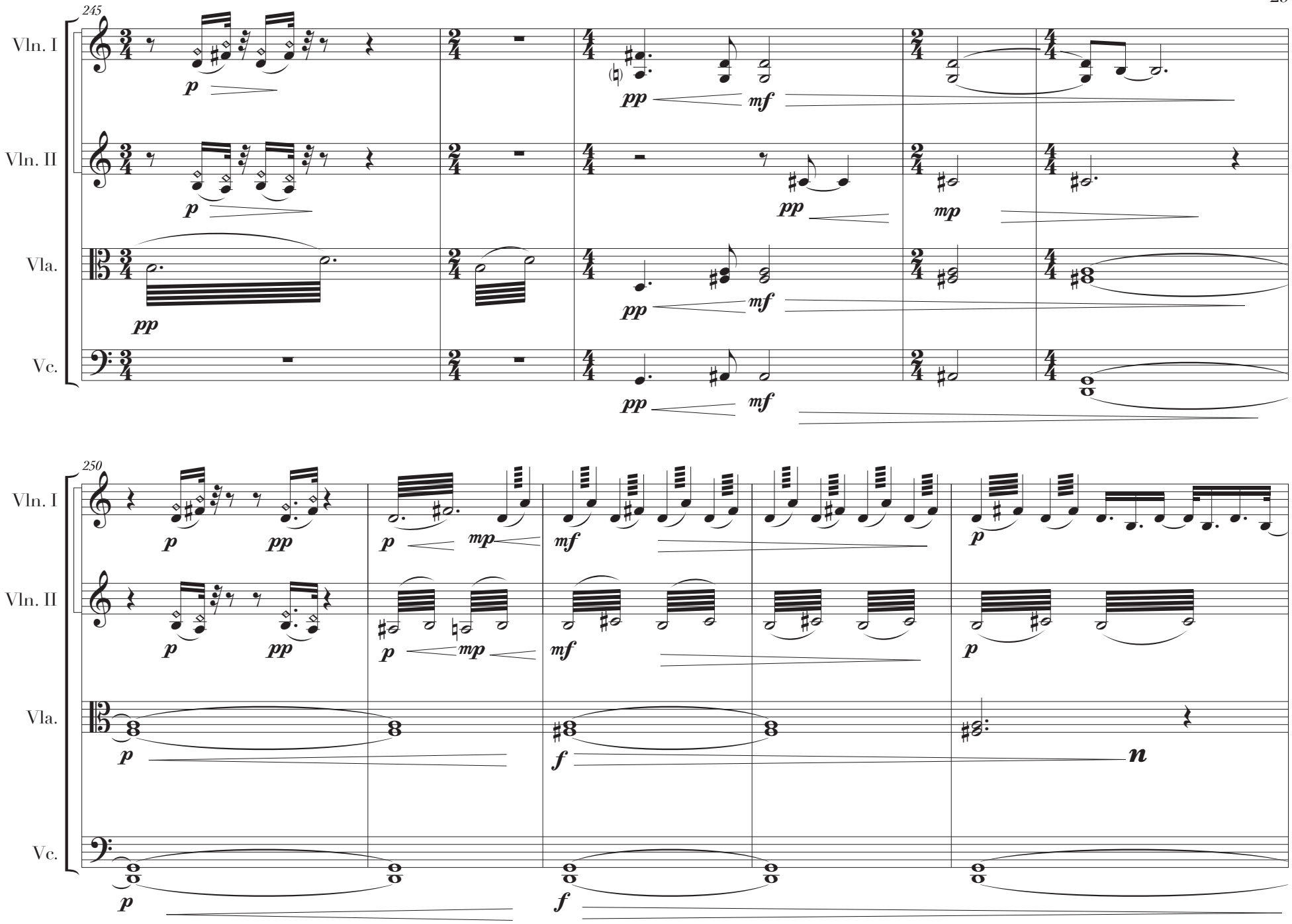

201
Vln. I
Vln. II
Vla.
Vc.
pp
fff
sul pont.
norm.
207

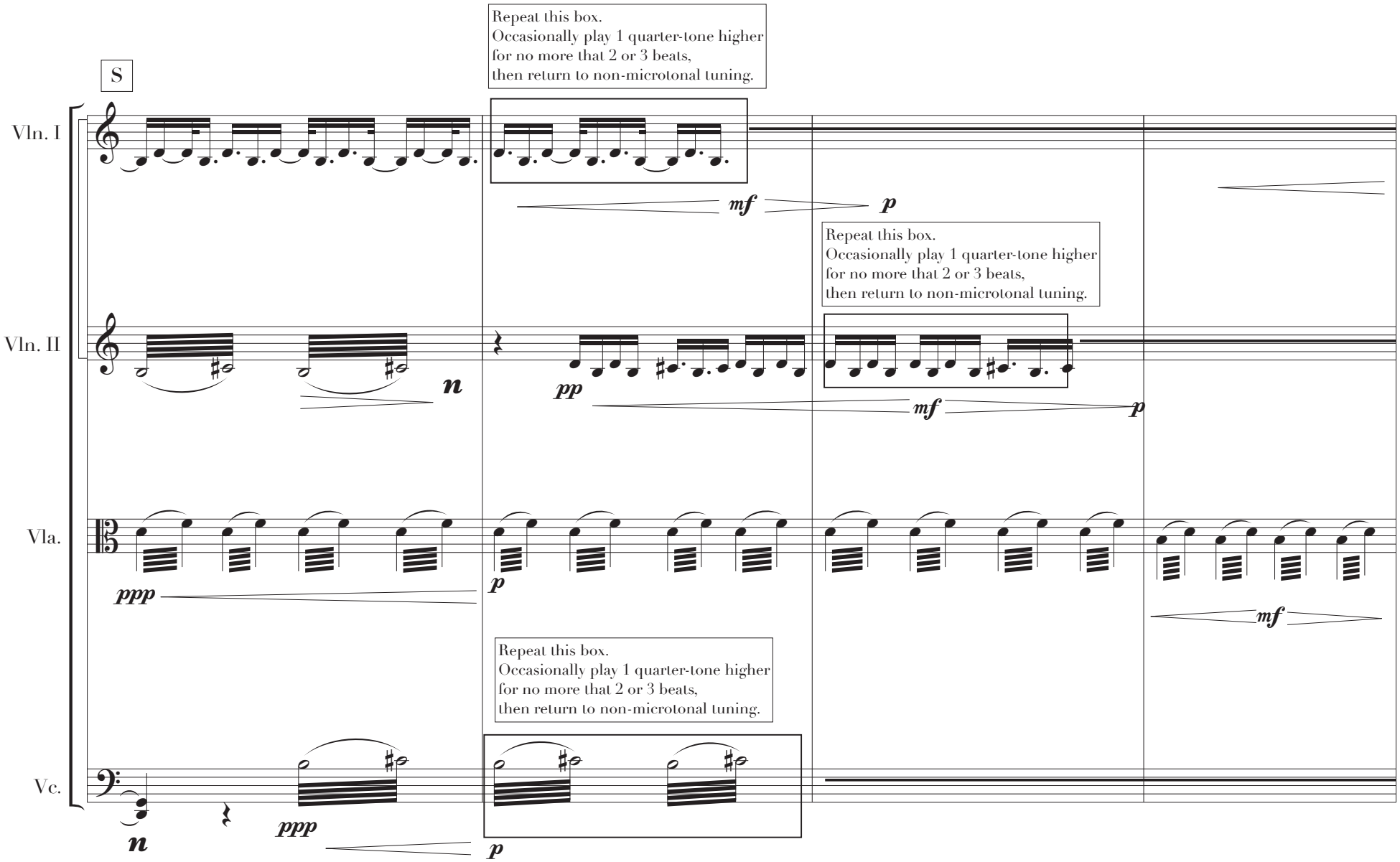

212
8va
Vln. I
Vln. II
Vla.
Vc.
(8va)
216
Q
no vibrato
pp
fff

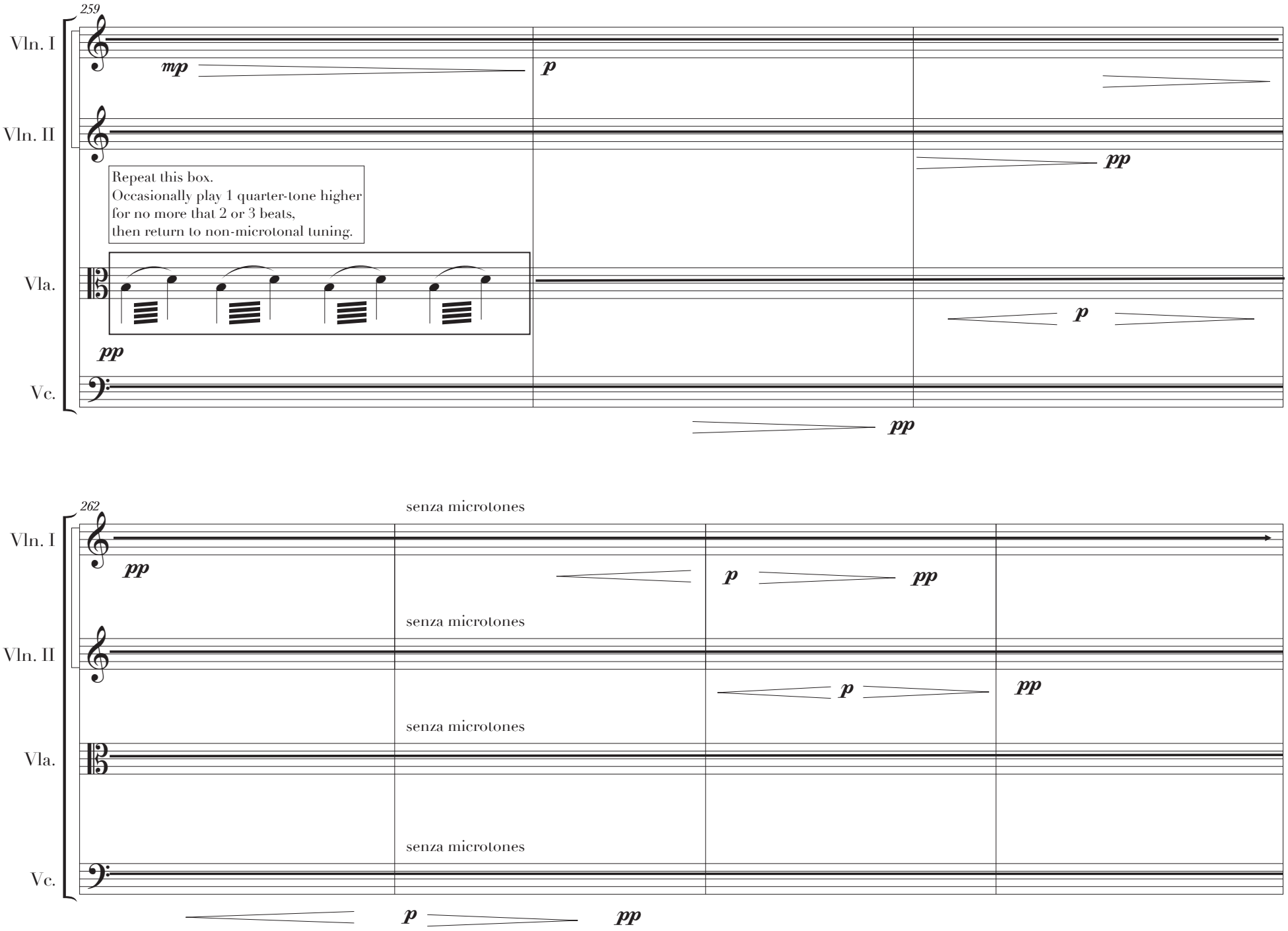

222
Vln. I
Vln. II
Vla.
Vc.
pp
fff
f
226
ff
vibrato

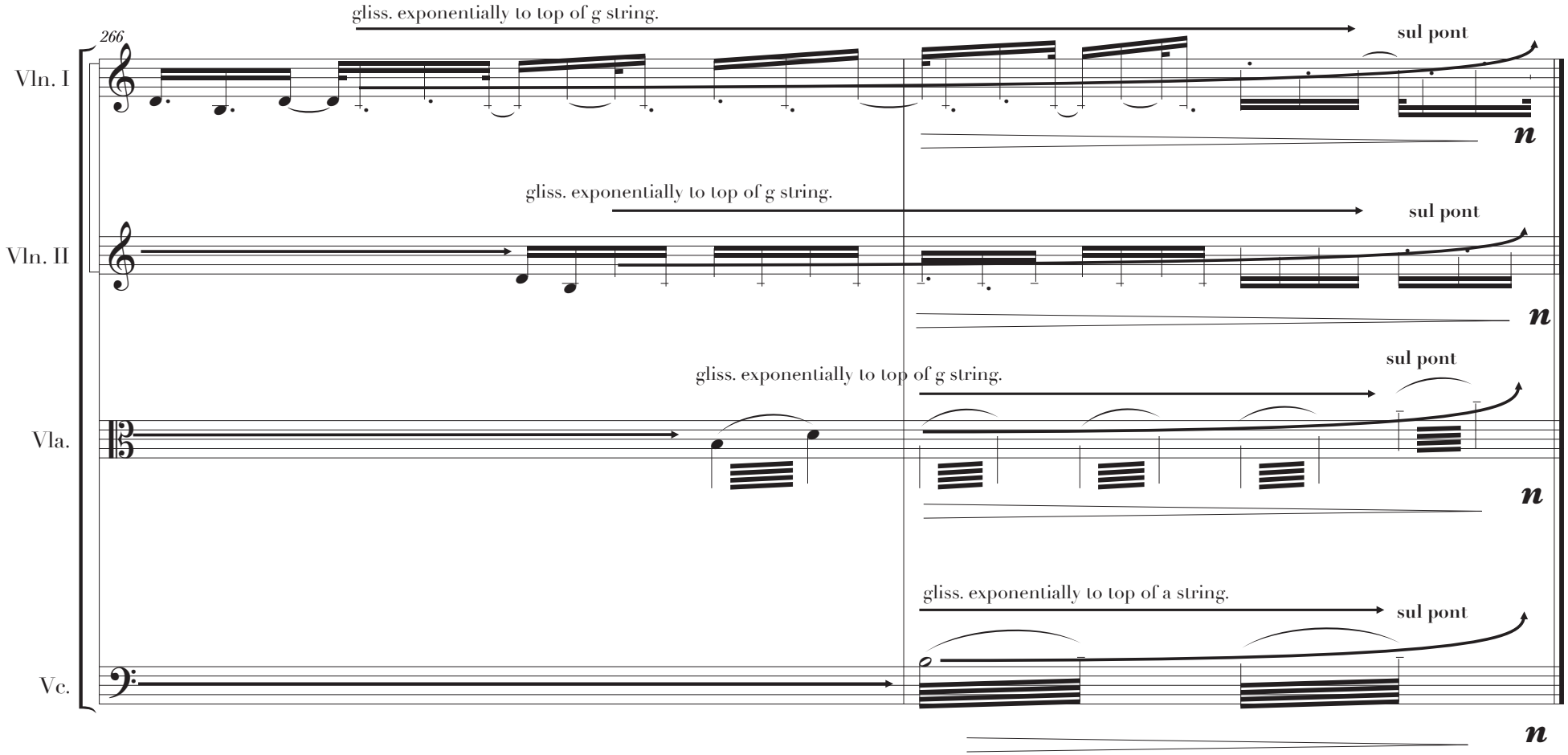

231
Vln. I
Vln. II
Vla.
Vc.
p
236
R
(attacca)
ff
fff


III
242
♩=52
Vln. I
Vln. II
Vla.
Vc.
ppp
pp
mp
n


245
Vln. I
Vln. II
Vla.
Vc.
250
Vln. I
Vln. II
Vla.
Vc.


S
Repeat this box.
Occasionally play 1 quarter-tone higher
for no more that 2 or 3 beats,
then return to non-microtonal tuning.
Vln. I
mf
p
Repeat this box.
Occasionally play 1 quarter-tone higher
for no more that 2 or 3 beats,
then return to non-microtonal tuning.
Vln. II
n
pp
mf
p
Vla.
ppp
p
mf
Repeat this box.
Occasionally play 1 quarter-tone higher
for no more that 2 or 3 beats,
then return to non-microtonal tuning.
Vc.
n
ppp
p


259
Vln. I
Vln. II
Vla.
Vc.
mp
p
pp
Repeat this box.
Occasionally play 1 quarter-tone higher
for no more that 2 or 3 beats,
then return to non-microtonal tuning.
262
senza microtones


266
Vln. I
gliss. exponentially to top of g string.
sul pont
n
Vln. II
gliss. exponentially to top of g string.
sul pont
n
Vla.
gliss. exponentially to top of g string.
sul pont
n
Vc.
gliss. exponentially to top of a string.
sul pont
n