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Tradition-Hybrid-Survival

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Tradition – Hybrid – Survival

Concerto for Cello and String Ensemble

Soosan Lolavar

2018

This piece was commissioned by Kaveh Mirhosseini and Cantus Ensemble.

Solo Cello
String Ensemble (4-4-4-3-2)
c. 25 minutes

‘Tradition – Hybrid – Survival’

On Homi Bhabha’s concept of ‘hybridity’:

“Clifford uses the word to describe ‘a discourse that is travelling or hybridising in new global conditions’ and he stresses ‘travel trajectories’ and ‘flow’ (Clifford 1994, pp. 304 /6). Worrying that assertions of identity and difference are celebrated too quickly as resistance, in either the nostalgic form of ‘traditional survivals’ or mixed in a ‘new world of hybrid forms’ (Clifford 2000, p. 103), he sets up an opposition (tradition/hybrid) that will become central to our critique of the terms” (Hutnyk, 2005: 80).

Tradition – Hybrid – Survival is a work for solo cello and string ensemble. The requirements for the ensemble are 4-4-4-3-2 divided into the following groups:

Local:

1st Vln I
2nd Vln I
1st Vln II
2nd Vln II
1st Vla
2nd Vla
Vc
DB

Diaspora:

Vln I
Vln II
Vla
Vc
DB

Outsider:

Vln I
Vln II
Vc

See fig.1 for a representation of how the groups should be arranged on stage. Note that there should be a physical gap between the local and diaspora groups, and diaspora players should be either seated on a raised platform or standing. Outsider players should be offstage and unseen by the audience and musicians. The solo cello is intentionally partially concealed by the conductor.

Groups and Their Meanings

Each of the groups represents a certain kind of identity group and therefore uses musical material in a particular way. The local group represents identities that share a locality: persons of shared cultural heritage who are co-present, and whose actions are directed into greater alignment through the sharing of laws, practices, codes and customs. The diaspora group represents people of shared cultural heritage who are separated in space and time. They

exchange material both amongst themselves and with the local group, but are variously distanced from these interactions, leading to a sense of fracturing and alienation.

The diaspora and local groups relate to each other in important ways. At many points during the piece (for e.g. letters R, S, V, W & Y) the local and diaspora groups play a similar or identical boxed phrase with distinct starting points. That is, all members choose their own tempo but the local group begin together at the conductor's downbeat while the diaspora group start the phrase when they choose. This results in a blurred aural landscape in which all members explore the same basic idea but with some members more united in this process than others. Moreover, at other moments such as letter T, both groups come together and play in a united, frantic manner.

The outsider group stands apart from both the local and diaspora, and operates completely independently. They are unseen, unconduted and virtually unknown to the wider group since they do not join the ensemble prior to the final rehearsal. This is so that the music played by the outsider group comes as a surprise to the rest of the ensemble, who should not otherwise be informed of the nature of what this group will play. The outsider group represent vague and distant 'others'; individuals who drop in from nowhere and then disappear again just as quickly. They do not interact with the complexities of diaspora/local relations since their music never relates to anyone else. Moreover, the outsider group parts are partially redacted so that they receive only a small amount of information on the activities of other members of the ensemble.

From AA, the outsider group begin playing a repeated figure at their own slow tempo. Their material is relatively simple – cycling through a series of chords – but since the rhythmic content is uneven and the tempo unknown, it should be practically difficult for the local and diaspora groups to work out when each chord will change. This is intentional and important, since at letter FF the local and diaspora groups are charged with attempting to align their material with these chords. This should be a difficult process that forces the ensemble to listen carefully to this group, momentarily providing the outsider group with the entire focus of the ensemble and a great deal of power as result. For these reasons, it is imperative that the local and diaspora groups do not see the notated outsider parts at any point. Due to the complexity of achieving such an alignment, it is recommended that the only rehearsal at which the outsider group are present should be focused on this section of the piece.

The solo cello charts a course between these three ensemble groups, weaving in and out of the different material they present; subverting, challenging, echoing or extending it. The solo cello remains most distinct from the outsider material, which they do not draw on explicitly until the final bars of the piece. At letter II the soloist detunes their C string to a B while playing, aligning with the tonal centre of the outsider group's material and thus forming a sense of communion with this group for the first time. The solo cello therefore represents an individual who charts a course between each of these identities, never remaining entirely fixed in any grouping and with the ability to draw on each of these forms of being at particular moments.


Practicalities

‘Tradition – Hybrid – Survival’ has no bar numbers and instead features a series of rehearsal letters. It is recommended that the conductor gives a two-handed downbeat at each of these points in the score (avoiding this action anywhere else) in order to orientate the ensemble.

The piece contains many uncondacted, space-time notated sections where entries are staggered, for e.g. the opening bar of the piece. Individual entries should not be cued by the conductor, allowing the ensemble to listen to other members and gain an implicit knowledge of the length of these sections. The approximate length of these sections is given in boxed text, 40’ denotes 40 seconds. In many of the space-time notated bars, instruments have a single note followed by a thick line. This means that this note (as well as any dynamic/expressive directions given in relation to it) should be repeated until this line ends. For e.g. local violoncello at bar 1 should play a constant cresc./dim. at molto sul pont. until this figure comes to an end at G.

Between letters G and K, the conductor will give 16 numbered cues to trigger particular groupings of rhythms A-F in the local group. These cues need not be evenly spaced and the overall length of this section should be about 45 seconds, as indicated on the score.

At letters Y and Z, local notes are triggered by the conductor slowly sweeping their hand across the ensemble. Players’ notes are triggered when the hand passes them.

 denotes a rapid glissando down from the starting note.

Additional information is given on extra sheets, Formations One, Two and Three. In these sheets, expressive suggestions are given but no specific dynamics stated as these are up to the discretion of the player.

Certain bars in the parts are censored using black boxes. It is important that players do not try to find out what will be occurring in other parts at these places. They should follow the conductor for a guide as to when to play.

Tradition - Hybrid - Survival

Soosan Lolavar (b. 1987)

Free pulse 60'

Violoncello

1st Violin I (Local)

2nd Violin I (Local)

1st Violin II (Local)

2nd Violin II (Local)

1st Viola (Local)

2nd Viola (Local)

Violoncello (Local)

Double Bass (Local)

Violin I (Diaspora)

Violin II (Diaspora)

Viola (Diaspora)

Violoncello (Diaspora)

Double Bass (Diaspora)

Violin I (Outsider)

Violin II (Outsider)

Violoncello (Outsider)

^ play directly on the bridge with the bow pointed downwards at an angle of c. 45 degrees

Local: continue until H.

Diaspora: A, B & C play boxed notes pizz. at written 8ves only. Accented, spiky, busy, cluttered.

A **B** **C**

20' 20' 20'

Vln. I (D) *f*

Vln. II (D) *f*

Vla. (D) *f*

Vc. (D) *f*

Db. (D) *f*

Local

D Freely, follow the soloist

sul tasto, as fast as possible, play small notes in any order

Vc. *p* *mf* *f*

Local

Diaspora: D, repeat box at A.

E

sim.

Vc. *mp* *mf* *p* *f* 6 6 *ff*

Local

Diaspora: E, repeat box at B.

F

gliss.

ord.

Vc. *mf* *ff* *fff*

Db. (L)

Local

Diaspora: F, repeat box at C.

Local DB: change note as directed.

Local: continue playing as previously directed until you reach new cue after rehearsal G. Conductor will cue each of the letters, signalling directed players to change to ord. and play one of rhythms A-F (see formation one) on the same note they were last playing. When a letter is cued, players must start together on that downbeat but at their own tempo. Keep repeating a rhythmic cell until direction for new cell is given.

G

H

I

J

Free pulse

45'

1st Vln. I (L) C D E G D E G ord.

2nd Vln. I (L) A B A F B C C F ord. ord.

1st Vln. II (L) C A F A C F ord.

2nd Vln. II (L) C D E F A D E F ord.

1st Vla. (L) A D E G B D E G ord.

2nd Vla. (L) B A F G C C F G ord. ord.

Vc. (L) A E G B E G

Db. (L) B A G A C C G ord.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Diaspora: G, H & I play boxed notes pizz. at any 8ve. Accented, spiky, busy, cluttered.

Diaspora: J, continue playing boxed figure until you reach new notes as directed in score. Violins choose a note from box at I and play as directed.

Vln. I (D) *f*

Vln. II (D) *f*

Vla. (D) *f* arco, m.s.p. *f < ff > f*

Vc. (D) *f* arco, m.s.p. *f < ff > f*

Db. (D) *f* arco, m.s.p. *f < ff > f*

Local: keep playing last figure until you reach new note after K. Cycle through rhythms A-F on new notes. Play rhythms in any order and at any tempo.

60'

K

ff possible

sul G, sounding pitch

ff *fff*

ff *fff*

ff *fff*

ff *fff*

ff *fff*

ff *fff*

ff *fff*

ff *fff*

arco, m.s.p. ord.

f *fff*

arco, m.s.p. ord.

f *fff*

fff ord.

fff ord.

fff ord.

f *fff*

fff ord.

Outsiders: from L play at any (very slow) tempo, once through only.

L

Very slow, uncondacted

con sord., sul tasto

Vln. I (O) *f*

Vln. II (O) *f* con sord., sul tasto

Vc. (O) *f* con sord., sul tasto



M

Ritualistic ♩ = 60

♩ = 88

Vc. *Solo mp, searching*

1st Vln. I (L) *p* molto sul tasto

2nd Vln. II (L) *p* molto sul tasto

Vc. (L) *f* pizz.

Db. (L) *f* pizz.



N

♩ = 60

Vc. *mp*

1st Vln. I (L) *p* molto sul tasto

2nd Vln. I (L) *p* molto sul tasto

1st Vln. II (L) *p* molto sul tasto

2nd Vln. II (L) *p* molto sul tasto

1st Vla. (L) *mf*

O

Vc. *mf* with more expression but still holding back *mf*

3

3

1st Vln. I (L) ord. *pp* \longrightarrow *fff*

2nd Vln. I (L) ord. *pp* \longrightarrow *fff*

1st Vln. II (L) ord. *pp* \longrightarrow *fff*

2nd Vln. II (L) ord. *pp* \longrightarrow *fff*

1st Vla. (L) *pp* \longrightarrow *fff*

2nd Vla. (L) *pp* \longrightarrow *fff*

Vc. (L) arco *pp* \longrightarrow *fff* pizz. ϕ *fff* *f*

Db. (L) arco *pp* \longrightarrow *fff* pizz. ϕ *fff* *f*

Vln. I (D) ord. *pp* \longrightarrow *fff*

Vln. II (D) ord. *pp* \longrightarrow *fff*

Vla. (D) *pp* \longrightarrow *fff*

Vc. (D) *pp* \longrightarrow *fff* pizz. ϕ *fff*

Db. (D) pizz. ϕ *fff*

pp \longrightarrow *fff* *fff*

Vc. *ff*

1st Vln. I (L) *p*

2nd Vln. I (L) *col legno battuto* *f*

1st Vln. II (L) *col legno battuto* *f*

2nd Vln. II (L) *col legno battuto* *f*

1st Vla. (L) *col legno battuto* *f*

2nd Vla. (L) *col legno battuto* *f*

Vc. (L) *arco* *mp* *mf* *f* *col legno battuto*

Db. (L) *arco* *mp* *mf* *f* *col legno battuto*

Vln. I (D) *col legno battuto* *f*

Vln. II (D) *col legno battuto* *f*

Vla. (D) *col legno battuto* *p*

Vc. (D) *col legno battuto* *f*

Db. (D) *col legno battuto* *f*

Frantic ♩ = 88

♩ = 60

Vc. *f appassionato* 3

1st Vln. I (L) at heel *ff aggressive*

2nd Vln. I (L) arco, at heel *ff aggressive*

1st Vln. II (L) at heel *ff aggressive*

2nd Vln. II (L) arco, at heel *ff aggressive*

1st Vla. (L) arco, at heel *ff aggressive*

2nd Vla. (L) arco, at heel *ff aggressive*

Vc. (L) arco, at heel *ff aggressive*

Db. (L) arco, at heel *ff aggressive*

Vln. I (D) at heel *ff aggressive*

Vln. II (D) arco, at heel *ff aggressive*

Vla. (D) at heel *ff aggressive*

Vc. (D) arco, at heel *ff aggressive*

Db. (D) arco, at heel *ff aggressive*

Vc. *mp* *m.s.p.*

1st Vln. I (L) *p nimble*

2nd Vln. I (L) *p nimble*

1st Vln. II (L) *p nimble*

2nd Vln. II (L) *p nimble*



Vc. *f* *fff*

1st Vln. I (L) *mf*

2nd Vln. I (L) *mf*

1st Vln. II (L) *mf*

2nd Vln. II (L) *mf*

$\text{♩} = 88$

Vc. *ffff*

1st Vln. I (L) m.s.p. insert random accents (gradually increasing frequency as you cresc.) *ppp*

2nd Vln. I (L) m.s.p. insert random accents (gradually increasing frequency as you cresc.) *ppp*

1st Vln. II (L) m.s.p. insert random accents (gradually increasing frequency as you cresc.) *ppp*

2nd Vln. II (L) m.s.p. insert random accents (gradually increasing frequency as you cresc.) *ppp*

1st Vla. (L) m.s.p. insert random accents (gradually increasing frequency as you cresc.) *ppp*

2nd Vla. (L) m.s.p. insert random accents (gradually increasing frequency as you cresc.) *ppp*

Vc. (L) *f* ————— *ff* *ppp* m.s.p. insert random accents (gradually increasing frequency as you cresc.)

Db. (L) *ppp* m.s.p. insert random accents (gradually increasing frequency as you cresc.)

Vln. I (D) at heel *ff* aggressive

Vln. II (D) at heel *ff* aggressive

Vla. (D) at heel *ff* aggressive

Vc. (D) at heel *ff* aggressive

Db. (D) at heel *ff* aggressive

Vc.

1st Vln. I (L)

2nd Vln. I (L)

1st Vln. II (L)

2nd Vln. II (L)

1st Vla. (L)

2nd Vla. (L)

Vc. (L)

Db. (L)

Vln. I (D)

Vln. II (D)

Vla. (D)

Vc. (D)

Db. (D)

The musical score for page 11 consists of 13 staves. The first seven staves (Vc., 1st Vln. I (L), 2nd Vln. I (L), 1st Vln. II (L), 2nd Vln. II (L), 1st Vla. (L), 2nd Vla. (L)) and the eighth staff (Vc. (L)) contain solid black bars, indicating that these instruments are silent. The ninth staff (Db. (L)) also contains a solid black bar. The tenth through thirteenth staves (Vln. I (D), Vln. II (D), Vla. (D), Vc. (D), Db. (D)) contain musical notation. The notation for the double basses (Vc. (D) and Db. (D)) is in the bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation for the violins (Vln. I (D) and Vln. II (D)) is in the treble clef with the same key signature and time signature. The viola (Vla. (D)) is in the alto clef with the same key signature and time signature. The notation includes eighth notes, quarter notes, and rests, with dynamic markings such as *ff* and accents.

G.P. **P** $\text{♩} = 60$

The musical score is arranged in 15 staves, each representing a different instrument. The instruments are: Violoncello (Vc.), Violin I (1st Vln. I), Violin II (2nd Vln. I), Violin I (1st Vln. II), Violin II (2nd Vln. II), Viola I (1st Vla.), Viola II (2nd Vla.), Violoncello (Vc. (L)), Double Bass (Db. (L)), Violin I (Vln. I (D)), Violin II (Vln. II (D)), Viola (Vla. (D)), Violoncello (Vc. (D)), and Double Bass (Db. (D)).

The score begins with a **P** dynamic marking and a tempo of $\text{♩} = 60$. The Violoncello (Vc.) part has a *ff* dynamic marking and a triplet of eighth notes. The other instruments have a *f* dynamic marking and are marked *col legno battuto* (except for the two Cello and two Bass parts, which are marked *pizz.*). The score is in 2/4 time and consists of 8 measures.

Q

Vc. *mf* *ff* (arco) 3
 1st Vln. I (L) col legno battuto *f*
 2nd Vln. I (L) col legno battuto *f*
 1st Vln. II (L) col legno battuto *f*
 2nd Vln. II (L) ord. *mp* *ff* col legno battuto *f*
 1st Vla. (L) ord. *mp* *ff* col legno battuto *f*
 2nd Vla. (L) arco *mp* *ff* col legno battuto *f*
 Vc. (L) arco *mp* *ff* pizz. *f* arco *mp*
 Db. (L) arco *mp* *ff* pizz. *f*
 Vln. I (D) ord. *mp* *ff* col legno battuto *f* arco *mp*
 Vln. II (D) ord. *mp* *ff* col legno battuto *f* arco *mp*
 Vla. (D) ord. *mp* *ff* col legno battuto *f*
 Vc. (D) arco, ord. *mp* *ff* pizz. *f* arco *mp*
 Db. (D) arco, ord. *mp* *ff* pizz. *f*

The image shows a musical score for five instruments: Violin (Vc.), 1st Violin I (1st Vln. I (L)), 2nd Violin I (2nd Vln. I (L)), Violin I (Vln. I (D)), and Violin II (Vln. II (D)). The score is divided into three measures. The first measure is in 3/8 time, the second in 3/8 time, and the third in 4/4 time. The Vc. part starts with a 5-measure rest, followed by a 7-measure rest, then a glissando (gliss.) and a 6-measure rest. The 1st Vln. I (L) part starts with a rest, then plays an arco *mp sparkling* pattern. The 2nd Vln. I (L) part starts with a rest, then plays an arco *mp sparkling* pattern with triplets (3) in the second and third measures. The Vln. I (D) part starts with a rest, then plays an arco *mp sparkling* pattern with triplets (3) in the second and third measures. The Vln. II (D) part starts with a rest, then plays an arco *mp sparkling* pattern with trills (tr) in the second and third measures.

$\text{♩} = 88$ $\text{♩} = 60$
Quasi cadenza

Vc. ff 6 6

1st Vln. I (L) *mf* *ff aggressive* at heel

2nd Vln. I (L) *mf* *ff aggressive* at heel

1st Vln. II (L) *ff aggressive* arco, at heel

2nd Vln. II (L) *ff aggressive* at heel

1st Vln. I (L) *ff aggressive* arco, at heel

2nd Vln. I (L) *ff aggressive* at heel

Vc. (L) *ff aggressive* at heel

Db. (L) *ff aggressive* arco, at heel

Vln. I (D) *mf* *ff aggressive* at heel

Vln. II (D) *mf* *ff aggressive* at heel

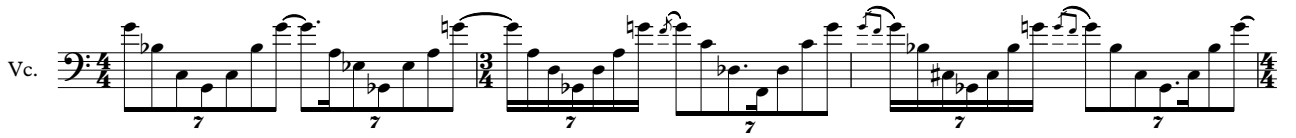
Vla. (D) *ff aggressive* arco, at heel

Vc. (D) *ff aggressive* at heel

Db. (D) *ff aggressive* arco, at heel

Vc. 



Vc. 



Vc. 



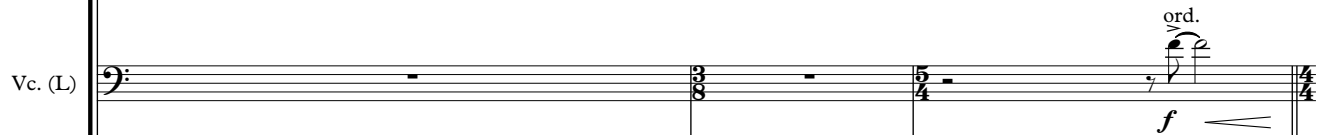
Vc. 

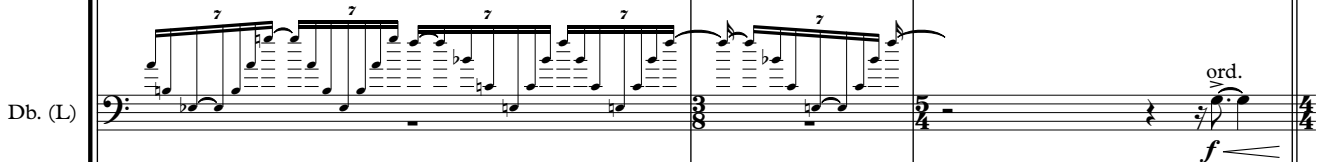


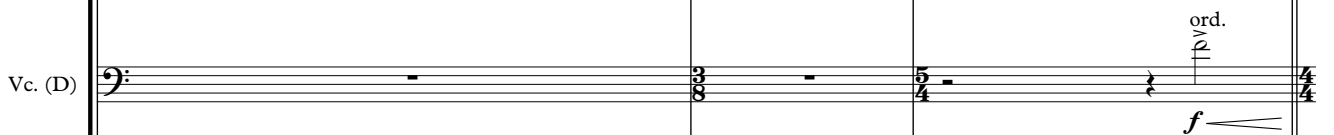
Vc. 

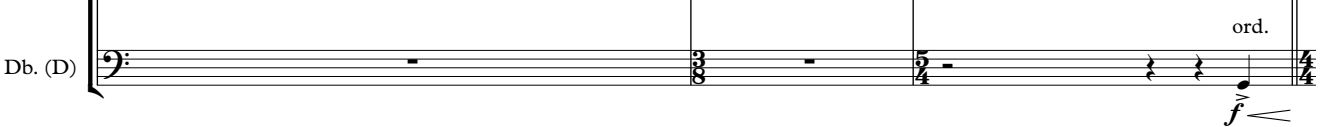


Vc. 

Vc. (L) 

Db. (L) 

Vc. (D) 

Db. (D) 

Local: R, start boxed figure at conductor's downbeat, play at your own (fast) tempo.

Frantic ♩ = 54

R

1st Vln. I (L) *ord.* *ff wild* 6

2nd Vln. I (L) *ord.* *ff wild* 6

1st Vln. II (L) *ord.* *ff wild* 6

2nd Vln. II (L) *ord.* *ff wild* 6

1st Vla. (L) *arco, ord.* *ff*

2nd Vla. (L) *arco, ord.* *ff*

Vc. (L) *arco* *ff*

Db. (L) *arco* *ff*

Diaspora: R, start figure when you choose, play at your own (fast) tempo.

Vln. I (D) *ord.* *ff wild* 6

Vln. II (D) *ord.* *ff wild* 6

Vla. (D) *ord.* *ff wild* 6

Vc. (D) *ff*

Db. (D) *ff*

S

1st Vln. I (L)

2nd Vln. I (L)

1st Vln. II (L)

2nd Vln. II (L)

1st Vla. (L) *sim.*

2nd Vla. (L) *sim.*

Vc. (L) *sim.*

Db. (L) *sim.*

Vln. I (D)

Vln. II (D)

Vla. (D)

Vc. (D) *sim.*

Db. (D) *sim.*

Diaspora: S, start figure when you choose, play at your own (fast) tempo.

T

1st Vln. I (L)

Musical staff for 1st Vln. I (L). The staff contains a melodic line with sixteenth-note patterns. It begins with a *fff* dynamic marking and includes several sixteenth-note chords marked with a '6'. The key signature has one sharp (F#) and the time signature is 3/4.

2nd Vln. I (L)

Musical staff for 2nd Vln. I (L). The staff contains a melodic line with sixteenth-note patterns, mirroring the first violin I part. It begins with a *fff* dynamic marking and includes several sixteenth-note chords marked with a '6'. The key signature has one sharp (F#) and the time signature is 3/4.

1st Vln. II (L)

Musical staff for 1st Vln. II (L). The staff contains a melodic line with sixteenth-note patterns, mirroring the first violin I part. It begins with a *fff* dynamic marking and includes several sixteenth-note chords marked with a '6'. The key signature has one sharp (F#) and the time signature is 3/4.

2nd Vln. II (L)

Musical staff for 2nd Vln. II (L). The staff contains a melodic line with sixteenth-note patterns, mirroring the first violin I part. It begins with a *fff* dynamic marking and includes several sixteenth-note chords marked with a '6'. The key signature has one sharp (F#) and the time signature is 3/4.

1st Vla. (L)

Musical staff for 1st Vla. (L). The staff contains a rhythmic accompaniment with eighth-note patterns. It includes a triplet of eighth notes in the final measure of the system. The key signature has one sharp (F#) and the time signature is 3/4.

2nd Vla. (L)

Musical staff for 2nd Vla. (L). The staff contains a rhythmic accompaniment with eighth-note patterns, mirroring the first viola part. It includes a triplet of eighth notes in the final measure of the system. The key signature has one sharp (F#) and the time signature is 3/4.

Vc. (L)

Musical staff for Vc. (L). The staff contains a rhythmic accompaniment with eighth-note patterns, mirroring the first viola part. It includes a triplet of eighth notes in the final measure of the system. The key signature has one sharp (F#) and the time signature is 3/4.

Db. (L)

Musical staff for Db. (L). The staff contains a rhythmic accompaniment with eighth-note patterns, mirroring the first viola part. It includes a triplet of eighth notes in the final measure of the system. The key signature has one sharp (F#) and the time signature is 3/4.

Vln. I (D)

Musical staff for Vln. I (D). The staff contains a melodic line with sixteenth-note patterns. It begins with a *fff* dynamic marking and includes several sixteenth-note chords marked with a '6'. The key signature has one sharp (F#) and the time signature is 3/4.

Vln. II (D)

Musical staff for Vln. II (D). The staff contains a melodic line with sixteenth-note patterns. It begins with a *fff* dynamic marking and includes several sixteenth-note chords marked with a '6'. The key signature has one sharp (F#) and the time signature is 3/4.

Vla. (D)

Musical staff for Vla. (D). The staff contains a rhythmic accompaniment with eighth-note patterns. It begins with a *ff* dynamic marking and includes a triplet of eighth notes in the final measure of the system. The key signature has one sharp (F#) and the time signature is 3/4.

Vc. (D)

Musical staff for Vc. (D). The staff contains a rhythmic accompaniment with eighth-note patterns, mirroring the first viola part. It includes a triplet of eighth notes in the final measure of the system. The key signature has one sharp (F#) and the time signature is 3/4.

Db. (D)

Musical staff for Db. (D). The staff contains a rhythmic accompaniment with eighth-note patterns, mirroring the first viola part. It includes a triplet of eighth notes in the final measure of the system. The key signature has one sharp (F#) and the time signature is 3/4.

This musical score page contains 12 staves for string instruments. The first four staves are for Violins (I and II) and the last eight are for Violas, Cellos, and Double Basses (I and II). The score is divided into four measures. Measures 1 and 2 feature a dense texture of sixteenth-note patterns with frequent sixths and sixths flats. Measures 3 and 4 show a transition to a more rhythmic, eighth-note pattern with accents and dynamic markings. The key signature changes from one flat to one sharp between measures 2 and 3. The time signature is 3/4. Dynamic markings include *fff* (fortississimo) and accents.

1st Vln. I (L)

2nd Vln. I (L)

1st Vln. II (L)

2nd Vln. II (L)

1st Vla. (L)

2nd Vla. (L)

Vc. (L)

Db. (L)

Vln. I (D)

Vln. II (D)

Vla. (D)

Vc. (D)

Db. (D)

U

1st Vln. I (L)

2nd Vln. I (L)

1st Vln. II (L)

2nd Vln. II (L)

1st Vla. (L)

2nd Vla. (L)

Vc. (L)

Db. (L)

Vln. I (D)

Vln. II (D)

Vla. (D)

Vc. (D)

Db. (D)

The image shows a page of a musical score for strings, measures 1 through 2. The score is written for a double orchestra, with parts for 1st and 2nd Violins (I and II), 1st and 2nd Violas, Violas, Violins (D), and Violas (D). The music features triplets and a dynamic marking of *ff*. A rehearsal mark 'U' is present at the beginning of the first measure. The score is written in 3/4 time, with a key signature of one flat (B-flat). The first measure is marked with a rehearsal sign 'U' and a dynamic marking of *ff*. The second measure continues the triplet pattern. The score is written for a double orchestra, with parts for 1st and 2nd Violins (I and II), 1st and 2nd Violas, Violas, Violins (D), and Violas (D). The music features triplets and a dynamic marking of *ff*. A rehearsal mark 'U' is present at the beginning of the first measure. The score is written in 3/4 time, with a key signature of one flat (B-flat). The first measure is marked with a rehearsal sign 'U' and a dynamic marking of *ff*. The second measure continues the triplet pattern.

1st Vln. I (L) *solo*
ff unhinged 3

2nd Vln. I (L) *soli*
unhinged 3

1st Vln. II (L) *unhinged* 3

2nd Vln. II (L)

1st Vla. (L)

2nd Vla. (L)

Vc. (L)

Db. (L)

Vln. I (D) *unhinged* 3

Vln. II (D) *soli*
unhinged 3

Vla. (D)

Vc. (D)

Db. (D)

V Free pulse

30'

1st Vln. I (L)

2nd Vln. I (L)

1st Vln. II (L)

2nd Vln. II (L)

1st Vla. (L)

2nd Vla. (L)

Vc. (L)

Db. (L)

Vln. I (D)

Vln. II (D)

Vla. (D)

Vc. (D)

Db. (D)

Local: V, all start figure at conductor's downbeat. Play any of melodies H-K (formations two) in any order, at any octave and at any fast speed. Repeat any melody as many times as you like. Play in a violent, frantic manner, insert accents into the melodic lines.

arco

violently f \longleftarrow *ff*

arco

violently f \longleftarrow *ff*

arco

violently f \longleftarrow *ff*

Diaspora: V, start figure when you choose. Play any of melodies H-K (formations two), in any order, at any octave and at any fast speed. Repeat any melody as many times as you like. Play in a violent, frantic manner, insert accents into the melodic lines.

arco

violently f \longleftarrow *ff*

arco

violently f \longleftarrow *ff*

Frantic ♩ = 108

Free pulse

30'

10'

1st Vln. I (L)
 2nd Vln. I (L)
 1st Vln. II (L)
 2nd Vln. II (L)
 1st Vla. (L)
 2nd Vla. (L)
 Vc. (L)
 Db. (L)
 Vln. I (D)
 Vln. II (D)
 Vla. (D)
 Vc. (D)
 Db. (D)

Local: W, all start figure at conductor's downbeat. Play any of melodies L-O (formations two) in any order, at any octave and at any fast speed. Repeat any melody as many times as you like. Play in a violent, frantic manner, insert accents into the melodic lines. Continue until Y.

W

X

violently f < *ff*

violently f < *ff*

Diaspora: W, start figure when you choose. Play any of melodies L-O (formations two) in any order, at any octave and at any fast speed. Repeat any melody as many times as you like. Play in a violent, frantic manner, insert accents into the melodic lines. Continue until Y, only Vln I moves at X.

violently f < *ff*

Local (except DB): Y, keep playing previous figure until directed to change. New notes from Y triggered by conductor gesture - begin playing when hand passes you. DB, play new note as directed in score.

Y 30'

m.s.p.

1st Vln. I (L) *f*

2nd Vln. I (L) *f* m.s.p.

1st Vln. II (L) *f* m.s.p.

2nd Vln. II (L) *f* m.s.p.

1st Vla. (L) *f* m.s.p.

2nd Vla. (L) *f* m.s.p.

Vc. (L) *f* m.s.p.

Db. (L) *f* m.s.p.

Diaspora: keep playing last figure until you reach new note after Y (do not follow conductor's cue). Vln I then DB should be last to move.

m.s.p.

Vln. I (D) *f*

Vln. II (D) *f* sul G, m.s.p., harm. gliss.

Vla. (D) *f* m.s.p., gliss. *^

Vc. (D) *f* m.s.p.

Db. (D) *f* m.s.p.

*^ stopped harmonic where the fundamental note is held while the other finger moves through the nearby nodes, yielding a portion of the overtone series.

Freely, guided by soloist

Z

30'

sul A (sounding pitch)

20'

Vc.

1st Vln. I (L)

2nd Vln. I (L)

1st Vln. II (L)

2nd Vln. II (L)

1st Vla. (L)

2nd Vla. (L)

Vc. (L)

Db. (L)

Vln. I (D)

Vln. II (D)

Vla. (D)

Vc. (D)

Db. (D)

p

f

(seagull) ^^

gliss.

Diaspora Cello: Z begin playing boxed figure when you choose.

(seagull) ^^

gliss.

f

* alternate tremelo and ricochet on any string beneath the bridge.
 ^^ Stopped harmonic in a very high position with an 8ve span between fingers. Glissando down the fingerboard without adjusting the space between fingers (thereby diminishing the interval) to produce a continually restarting glissando. See George Crumb's Vox Balaenae for example.

AA

Vc. *molto ad lib.* *gliss.* *gliss.* *gliss.*

f appassionato *< ff >* *f* *7* *mp* *f*

Very slow, uncondacted

Vln. I (O) *con sord.* *f*

Vln. II (O) *con sord.* *f*

Vc. (O) *con sord.* *f*

Outsiders: from AA, start figure together when you choose and at any (very slow) tempo. Repeat until II.

BB

Vc. *m.s.p.* *ord.*

mp *f* *p*

CC

Vc. *gliss.* *m.s.p.* *ord.*

f *mf* *5* *3* *3* *ff* *5* *mp*

DD

Vc. *gliss.* *port.*

ff *> mp* *ff* *p*

EE

FF

Vc. *mp* *p* rit.

Diaspora + Local

Diaspora + local: FF, play Formations three.i



GG

rit.

Vc. *mf* *f*

Diaspora + Local



HH

Vc. *ff*

Diaspora + Local



de-tune string while playing

II

Vc.

Diaspora + Local

Diaspora + local: II, play Formations three.ii.



120'

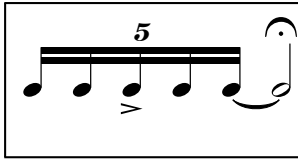
Diaspora + Local

Outsiders *fff*

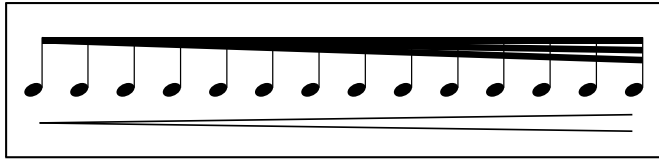
Diaspora + local: continue playing formations three. ii until end. Sudden cut off, no diminuendo.

Formations One

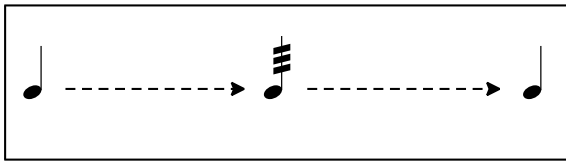
A



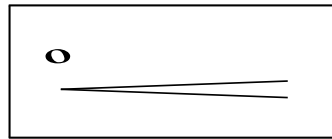
B



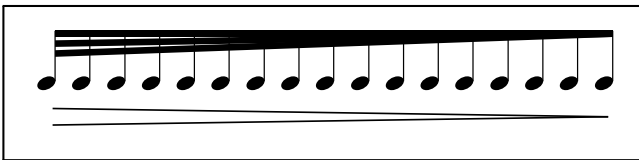
C



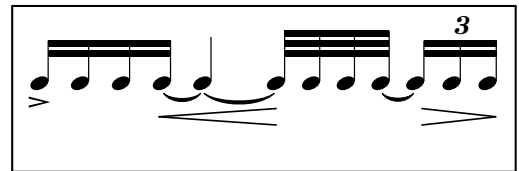
D



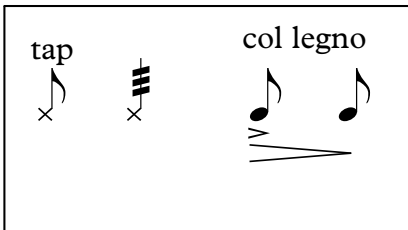
E



F



G



Formations Two

H

m.s.p

Musical notation for Formation H, marked m.s.p. The piece is in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with a triplet of eighth notes in the third measure. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Slurs and hairpins are used to indicate phrasing and dynamics.

I

m.s.p

Musical notation for Formation I, marked m.s.p. The piece is in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with two triplet markings over eighth notes in the third and sixth measures. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Slurs and hairpins are used to indicate phrasing and dynamics.

J

ord.

Musical notation for Formation J, marked ord. The piece is in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with a fermata over the fourth measure. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Slurs and hairpins are used to indicate phrasing and dynamics.

K

ord.

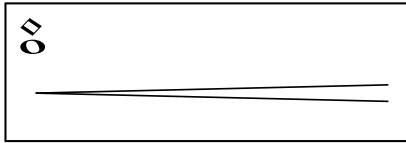
Musical notation for Formation K, marked ord. The piece is in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with a fermata over the fourth measure. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Slurs and hairpins are used to indicate phrasing and dynamics.

Formations Three

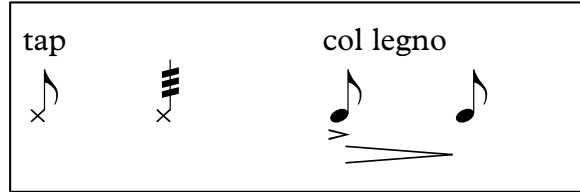


i. Play any pitches from these two chords (at any 8ve) following the directions in boxes P-U. Boxes can be repeated as many times as you like and played at any tempo. Listen carefully to the outsiders to ascertain the rhythmic movement between the two chords and try to play notes from the same chord being played by this group.

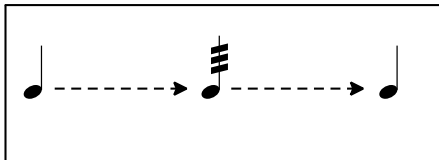
P



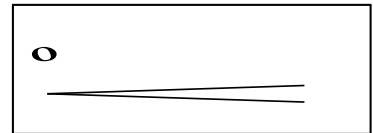
Q



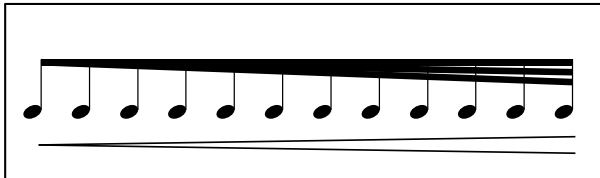
R



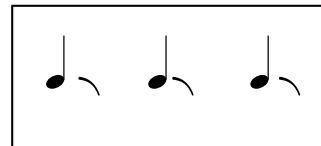
S



T



U



ii. Continue to follow directions in i, but play a note from one of the two chords at any time, regardless of what chord may be occurring in the outsiders. This should produce the effect of the two chords merging and overlapping.