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Spare Parts C

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Spare Parts C

for six violins

Stephen F. Lilly
(2019)

Duration: 4:00

Program Notes:

My dissertation is fifteen, written by a younger and considerably more noodly composer. That orchestral piece was never heard. Periodically, I return to it but always hit the same wall: it's no longer me. Nevertheless, there are gestures, textures, and licks that I still love, so I'm recasting these fragments as miniatures. The second of these takes material from the original string parts, shifting and reworking them into *Spare Parts C*. *Spare Parts C* begins with a meandering melody with microtonal inflections that spins out harmonies based on intervals related to the half step (e.g. major seventh or minor ninth). Eventually the melody settles on a set of seven pitches. From that point onward, the ensemble explores that pitch-class set through variations in texture, voicing, timbre, and glissando.

Performance Notes:

Accidentals are treated traditionally: they last a full measure and only apply to pitches on the same line or space within that measure. To avoid confusion, some courtesy accidentals have been employed

In addition to sharps and flats the following accidentals are used for microtonal, specifically quarter-tone, inflections:



Quarter-tone Sharp



Three-quarter-tone Sharp



Quarter-tone Flat



Three-quarter-tone Flat

Standard vibrato should be applied to all notes with two exceptions: the 'non vib.' instruction indicates where straight-tone is desired, and all harmonics, natural and artificial, should be played without attempting vibration. The "non vib." instruction is always cancelled by the "vib." indication but, for harmonics, it is assumed that the performer will naturally return to vibrato unless an uncanceled "non vib." indication was previously introduced.

In glissando passages, the end pitch should always be articulated unless connected to the starting pitch with a slur. For passages in a continuous series of glissandos, the performer should only change bow direction at a notehead. If desired, performers may also change strings at a notehead. In those situations, the performer glissandos up to the indicated pitch on the current string but articulates it (i.e. changes bow) on the destination string.

Spare Parts C

for six violins

Stephen F. Lilly

♩ = 120

Violin I

pp

mp

f

Violin II

pp

mp

f

mp

Violin III

non vib.

mf *pp*

f

Violin IV

pizz.

mf

f

Violin V

non vib.

mf *pp*

Violin VI

Spare Parts C

Spare Parts C

14

con sord.
pizz.

arco

con sord.
pizz.
vib.

p

arco

f

p

con sord.
vib.

p

con sord.
arco

p

con sord.
arco

p

pizz.

f

mp

mf

f

p

mf

f

p

mp

[illegible]

ord. ----> sul pont. ----> ord. ----> sul pont.

47

f *p* *f* *p* *f* *p* *ff* *fp* *f* *pp* *mp* *mf* *f*

pizz. ord.

-----> ord.

arco

p *f* *p* *f* *f* *mp* *mf* *f*

p *f* *p* *f* *f* *pp* *f* *pp*

p *f* *p* *f* *f* *pp* *f* *pp*

f *pp*

Spare Parts C.

[illegible][illegible]

ord.
non vib.

7

83

musical score for 'The Great Wall of China' by Tan Dun, featuring multiple staves with complex notation including glissandos, sul ponticello, and various dynamics.

95

