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...to the same failing light...

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...TO THE SAME FAILING LIGHT...
(2018)

FOR ACCORDION AND STRING QUARTET
C.15'

SAM CAVE (B.1987)

Instrumentation

Accordion

Violin I

Violin II

Viola

Violoncello

Score in C

Duration: c.15 minutes

Notational Considerations: All performance instructions are given 'in situ' on the score.

Programme Note:

'Here the accordion and each instrument of the string quartet are considered as parts of a larger whole, a 'super instrument'. The opening solo accordion movement searches for a purity of voice that is then taken up and augmented by a growing string ensemble in the second and third movements. In the final movement the quintet moves through textures that weave, layer, join and transcend the individual parts of the ensemble. As the music rises and falls, halts, moves and changes perspective, it strives for point of distant yet intense fragility.

I am extremely grateful to Simas Tankevičius, Konrad Levicki, Ugnė Petrauskaitė, Ignė Pikalavičiūtė, Irina Serotyuk, Michele Bianco, Mandhira de Saram, Anna Brigham and Corentin Chassard for their wonderful playing, and for bringing my music to life in the various concerts and recording sessions that formed the development of this piece.'
S.C.

...the space that lies between them... was written as part of the Composer + Summer Academy and was recorded on June 23rd 2018 at 'Egles' sanatorija, Druskininkai, Lithuania by Michele Bianco (accordion) with sponsorship from the Lithuanian World Arts Council.

...touchless as they sleepwalk... I and II were recorded at LSO St Luke's, London, UK on November 11th 2018 by Mandhira de Saram (violin), Anna Brigham (violin and viola) and Corentin Chassard (cello) with support from LSO Soundhub.

...to the same failing light... was written as part of the Composer + Summer Academy and was performed on June 22nd 2018 recorded on June 23rd 2018 at 'Egles' sanatorija, Druskininkai, Lithuania by Simas Tankevičius (violin), Konrad Levicki (violin), Ugnė Petrauskaitė (viola), Ignė Pikalavičiūtė (cello) and Irina Serotyuk (accordion) with sponsorship from the Lithuanian World Arts Council.

...to the same failing light...

I ...the space the lies between them...

♩ = 60 a little freely
wispy and distant

Sam Cave
(b.1987)

Left Hand
M.M.

Accord. 

Accord. 

Accord. 

a little slower (♩=50) and more strictly in tempo

Accord. 

Accord. 

Accord. 

Accord. 

*1 'attackless' emphasis with bellows performed by RH gently tapping on side of keyboard. Sound of main note continuous.

*2 'attackless' emphasis with bellows performed by LH pushing the bellows. Sound of main note continuous.

2

24

move on in this bar

3

sfpp

p

mp

Accord.

27

suspended animation again

no variation in dynamic until marked

3

3

Accord.

30

3

3

3

Accord.

33

3

3

3

Accord.

36

p

mf

p

f

3

3

3

Accord.

39

no variation in dynamic until marked

mf

swap and overlap B and Bb between hands ad lib.

Accord.

continue swapping and overlapping B and Bb between LH ad RH ad lib.

42

Accord.

45

Accord.

pp

3

3

* break the sound as little as possible

Left Hand *molto legato*

48

Accord.

pp

mp

pp

3

3

3

3

52 *rhythmically free*

Accord.

pp

pp

3

55 *strict rhythm*

Accord.

mf

3

3

3

3

58

Accord.

p

mp

3

*1

'fall off the end of gliss.'

attacca...

II ...touchless as they sleepwalk...(I)

♩=40
non vib.
pp
non vib.
pp
*
*
3
3
3
3

4
3
3
3

6
sul D *2
A ♩=50 a little faster non vib. again
p
3

10
sul D
mp
3
3
3
3
3
3

14
B non vib. sub.
p
*3
p
3
3
3
3
3
3

*slur as much as possible throughout. Change bow as little as possible *3 use first finger quasi glissando for lower voice until end
*2 intensity and width of vibrato is indicated by the relative thickness of the black wavy line

The musical score consists of two systems, each with two staves: Violin I (Vln. I) and Violin II (Vln. II).
System 1 (Measures 17-19):
- Vln. I: Measure 17 has a triplet of eighth notes marked 'sim.' and 'sul D'. Measure 18 has another triplet marked '3'. Measure 19 has a long note with 'gentle warm vib. until end' and 'mf' dynamics.
- Vln. II: Measure 17 has a long note marked 'sul D'. Measure 18 has a long note marked with an asterisk '*'. Measure 19 has a long note marked 'sul A', 'mf', and 'p'.
System 2 (Measures 20-22):
- Vln. I: Measure 20 has a triplet of eighth notes marked 'p' and 'mp'. Measure 21 has a long note. Measure 22 has a long note.
- Vln. II: Measure 20 has a long note marked 'mp' and 'pp'. Measure 21 has a long note. Measure 22 has a triplet of eighth notes marked '3' and 'attacca...'.
Dynamics include *mf* (mezzo-forte) and *p* (piano). Performance instructions include 'sul D', 'sul A', 'sim.', and 'gentle warm vib. until end'.

* textural bow tremolo. Create tremolo effect by sustaining D string whilst alternating between G and A strings. Change bow as little as possible. Tremolo not too fast and with a slightly uneven and ad lib. feel.

III ...touchless as they sleepwalk...(II)

Violin II $\text{♩} = 50$ *pp* *p* *ppp*

Viola *ppp*

Violoncello *pp* *mp*

sul D *sul G* *sul pont. ** *(8^{va})*

Vln. II *mp* *pp sub.* *gliss. during trem.*

Vla. *mp* *pp sub.* *mf*

Vc. *pp* *ord.* *sul tasto, non vib.*

Vln. II *mfp* *pp* *mp*

Vla. *p* *mp*


Vc. *mp*

sul D *sul C ** *(8^{va})*

* natural harmonics notated at approximate fingered pitch with desired sounding pitch shown in parentheses

*2 bow tremolo, see note on page 5 | *4 ord. LH tremolo

*3 intensity and width of vibrato is indicated by the relative thickness of the black wavy line

10 ** * non dim. sul A 7

Vln. II *mp* *p* *pp*

Vla. non dim. sul G (8^{va}) *pp*

Vc. non dim. ord. sul G *pp* *mp*

mp *p* sul C *pp**2 *mp*

13 non cresc.

Vln. II

Vla. *mf*

Vc. *p* *mf*

* see page 6 note on vibrato | *2 see page 6 note on harmonics | *3 bow tremolo, see note on page 5

IV ...to the same failing light...

$\text{♩} = 50$ fragile yet static

Accordion

draw as little attention to the entry as possible

pp

Violin I

pp non vib, con sord.

Violin II

pp non vib.

Viola

p non vib.

Violoncello

p sul D (f5th)



4

Accordion

pp

Vln. I

pp

Vln. II

pp

Vla.

p sul D

Vc.

p sul D

* natural harmonics notated at approximate fingered pitch with desired sounding pitch shown in parentheses

A

7

Accord.

M.M

Vln. I * senza sord. *p* >

Vln. II

Vla. 3

Vc. sul pont.

pp sub. *mp*



11

Accord.

f

Vln. I

Vln. II

Vla.

Vc. sul tasto sul pont. *f*

* intensity and width of vibrato is indicated by the relative thickness of the black wavy line

14

Accord.

Vln. I

Vln. II

Vla.

Vc.

sffp *f* senza sord.

increase bow pressure excessively

ff

B

♩=65

17

Accord.

Vln. I

Vln. II

Vla.

Vc.

ff *f*

ff *p* sul D ^(5^{na}) *2

sfp *ff*

pp *mp* sul D ^(5^{na}) *2

pp *p* sul C

molto pont.

sfp

* see page 9 note on vibrato *2 see page 8 note on harmonics

20

Accord.

mp pp *f* *f* *ff* *p*

non vib

Vln. I

mp

sul tasto
sul A ^(4^{ma}) \sharp

Vln. II

ff *mp*

Vla.

Vc.

mp

sul tasto
sul A ^(15^{ma}) \sharp

23

Accord.

f *p* *mf*

Vln. I

→ sul pont.

f

Vln. II

sul A ^{*} \sharp

p *mf*

Vla.

p

Vc.

→ sul pont.

sul A \sharp

f *fp*

* see page 8 note on harmonics

D

32

♩=50

Accord.

p *f*

Vln. I

non cresc. *f sub* *non vib.*

Vln. II

pp *quasi slow trem.* *cont. gentle accents ad lib.*

Vla.

ff *ff* *mp* *fast but gentle trem.*

Vc.

mp *ord. sul G* *fast but gentle trem.*

5 *5* *5* *5*

3

35

Accord.

pp *mp* *ppp*

Vln. I

cont. sim.

Vln. II

add accents ad lib.

Vla.

Vc.

3 *3* *3*

38 **E**

Accord.

pp *p*

sul G with vib. sul D sim.

irregular trem. across the two strings

Vln. I *p* *pp* *mp* *pp* *p*

quasi very slow trem. cont. sim.

Vln. II ord. *pp*

Vla.

Vc.



41

Accord.

pp *p*

Vln. I

Vln. II *pp*

Vla.

Vc.

44

Accord.

Vln. I

Vln. II

Vla.

Vc.

mf



F

variable speed 'textural tremolo' - approximate rhythms show relationship of LH and RH tremolo speeds

45

Accord.

Vln. I

Vln. II

Vla.

Vc.

p sub

5:4

5:4

46 continue varying tremolo speeds, never becoming faster than demisemiquaver

Accord.

Vln. I

Vln. II

Vla.

Vc.

49 fast, unmeasured tremolo

Accord.

Vln. I

Vln. II

Vla.

Vc.

* see page 9 note on vibrato

Accord.

mf *pp*

p/mp/mff

swells in dynamic responding to the shape and intensity of vib of Vln. II

Vln. I

Vln. II

Vla.

Vc.

p *mf*

sul G flautando

pp sempre

sul pont.

no dynamic variation until marked



Accord.

Vln. I

Vln. II

Vla.

Vc.

sfpp *f*

sul C ^(8va)

cont. varying amounts of vib. now and then

58

Accord.

Vln. I

Vln. II

Vla.

Vc.



61

Accord.

Vln. I

Vln. II

Vla.

Vc.

63

H

Accord.

Vln. I

pizz. half pizz. - 'bounce' RH index and/or middle fingers on string to produce 'ghost' Eb

Vln. II

half pizz. - 'bounce' RH index and/or middle fingers on string to produce 'ghost' D

Vla.

Vc.



cont. same rhythm

64

Accord.

Vln. I

Vln. II

Vla.

half pizz. - 'bounce' RH index and/or middle fingers on string to produce 'ghost' B

Vc.

65

Accord.

Vln. I vary speed of 'bouncing pizz. trem.' ad lib. rhythmic as before

Vln. II vary speed of 'bouncing pizz. trem.' ad lib. rhythmic as before

Vla. vary speed of 'bouncing pizz. trem.' ad lib. rhythmic as before

Vc. cont. same rhythm

pppp

half pizz. - 'bounce' RH index and/or middle fingers on string to produce 'ghost' C



67

Accord.

Vln. I vary speed again but generally slowing down to the end....

Vln. II vary speed again but generally slowing down to the end....

Vla. vary speed again but generally slowing down to the end....

Vc. vary speed again but generally slowing down to the end....