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**Title**

The Pequod

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# The Pequod

for Violin, Viola, and Electronics

**Brian Petuch**

# The Pequod

Brian Petuch, 2015


*"Ah! how they still strove through that infinite blueness to seek out  
that thing that might destroy them!"*


- Herman Melville (*Moby Dick*)


Scored for Violin, Viola, and Electronics  
Commissioned by andPlay

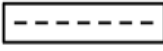
Duration: 11:16


## Special Notations


 Slow circular bowing that should pass from Molto Sul Tasto to over the bridge and back again.


 Indicates Slow and Heavy Bow Pressure

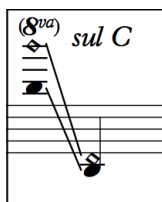
 Indicates very slow and light bowing. This symbol is used to denote a soft airy sound with very little pitch.

 Indicates a slow bow drag. The sound should be creaky and dry.

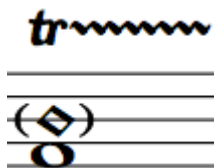
 Indicates a non-specified pitch

 Crossed note heads indicate a scratch tone. The sound should be distorted, aggressive, and the pitch should be unclear. Deaden strings with left hand.

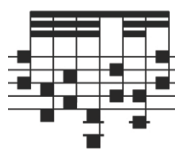

 Subharmonic – Drag bow with very heavy bow pressure to produce audible and “dirty” subharmonics. Pitch should be somewhat clear.



Seagull Effect - Glissando down the length of the fingerboard, without adjusting the space between the fingers (which thereby diminishes the interval). The fixed finger spacing causes higher partials of lower fundamentals to be activated as the left-hand motion continues towards the scroll, which repeatedly restarts the glissando.



Trill between the fundamental and harmonic



Indicates an aggressive and rapid improvisation. The pitches and rhythms should not be accurate, but instead the performer should ad lib as quickly as possible. The gesture should last as long as notated.

—————→ Indicates a gradual change from one bow technique to another

ST – sul tasto

SP – sul ponticello

MST – molto sul tasto


MSP – molto sul ponticello

N – normal (used with SP and ST, otherwise ord.)



Diminuendo to nothing

 Crescendo from nothing

 Indicates quarter sharp

 Indicates quarter flat

### About the electronics

\*Players use a click track to coordinate with electronics (click track provided)

\*Instruments should be amplified so that their volume matches and fits in with the overall volume of the electronic track. The electronic track should be heard as equal to the live string players so it should be set at a reasonably loud volume.

\*Add reverb to the amplified instruments.

### A note from the composer

The Pequod is the whaling ship in Moby Dick. I read Moby Dick last summer for the first time while on the coast of Oregon. The immensity of the dark Pacific coast only made the book more real to me. While reading I contemplated the scope of the Pequod's journey on the vast sea and the scope of Captain Ahab's futile quest to conquer the white whale, which led to the Pequod's inevitable demise. It was both beautiful and terrifying and this piece tries to capture the spirit of the novel. I use the electronics and strings in a way that at times are abrasive and grating in order to feel the immense weight of an unforgiving and impartial world, and other times the music emerges with moments of light simplicity out of the darker more sonically oppressive moments.

- Brian Petuch

2015

# The Pequod

for Violin, Viola, and Electronics

Brian Petuch

$\text{♩} = 60$   
Fluid, Dreamlike

Violin

*ppp* cresc. poco a poco  
stay inside the electronics

Viola

Fluid, Dreamlike

*ppp* cresc. poco a poco  
stay inside the electronics

Electronics

*ppp* cresc.



5

Vln.

Vla.

E.

10

Vln.

Vla.

E.

ric. ord.

3



**A**

14

Vln.

Vla.

E.

3



17

SP *tr* ord. N → SP → N

Vln. *mf* *mf* *mp*

Vla. *mf* *mf* *p* *mf* *mf* *f* *f* *f*

E. *pp*

21

heavy, slow creaky bow

Vln. *f* *mf* *fp* *f*

Vla. *f* *mf* *fp* *f*

E. *p* *cresc.*

Gradually becomes distorted

24

Vln.

5

SP

Ric

3

ord

5

Vla.

N → MSP

ord.

N → SP

3

fff

E.

fff

26

Vln.

5

3

Vla.

(tr)

(keep interval of a fourth in left hand)

3

bat

ord.

E.

29

Vln.

SP → N

mf

Vla.

mp

E.

pp

Gentle synth

33

Vln.

ST

Delicate ord.

tr

mp

p

IV

Very slowly, ad lib up and down a quarter step from the written pitch

Vla.

Delicate

mp

p

E.

pp

38

Vln. *tr* *mp* *p* *mp* *pp*

Vla. *pp* *mp* *p* *mp* *mp*

E.

(Subharmonics,  
43 very slow and heavy bow)

Vln. *f* *p* (very subtle, not too heavy)

Vla. *p*

E. *mf*

8

MSP → MST

48

Vln.

Vla.

E.

*mp*

*p*

N → MSP → N



E

51

Vln.

Vla.

E.

3

ord.

MSP

SP

*mf*

Heavily distorted synth

54 MSP ord.

Vln. *mf* *mf* *ff* *f*  
 cresc. (escalate into violence)

Vla. N MSP N MSP  
*n* 5 *cresc. (escalate into violence)*

E. *mf* *mp* *fff*

58

Vln. *fff* *mf* *f*

Vla. N → ST  
 3 5 *f* *pp*

E. *fff*

**F**

10

63 N → ST

Delicate

MSP → MST MSP → MST

tr tr (Δ.)

Vln.

*pp* *p* *mf*

Vla.

Delicate

MSP → MST MST → MSP → MST MST

tr tr

*pp* *mp* *p* 3

E.

*mf* *mp*

68 ord.

Vln.

*mp* *mf* *mf*

Vla.

*mf* *f*

5 3 5

E.

Heavily distorted synth

**G**

**Strong, Terrifying, Dangerous**

73 (tr) *no vib.*

Vln. *ff* *fff*

Vla. *ff* *fff* *no vib.*

78

Vln.

Vla.



12 83

Vln.

Vla.

E.

88

Vln.

Vla.

E.

**H**

*ffff*

90 13

Vln.

Vla.

E.

92

Vln.

Vla.

E.

14

94

Vln.

Vla.

E.

98

Settle down...

SP

*tr*

*p* *ff*

Vln.

Vla.

E.

**I**

103

Vln. *p* *f* *p* *mf* *pp* *mp*

Vla. *p* *f* *p* *mf* *pp* *mp*

E. *ppp* *pp*

White Noise synth

Dream-like synth

*pp* *dim.*

**J**

110

Vln. *p* *pp* *p* *p* *p*

Vla. *pp* *p* *p*

E. *p*

Delicate ord.

16

115

Vln.

Vla.

E.

*mp*

*p*

*mp*

*p*

MSP

ord.

119

Vln.

Vla.

E.

*pp*

*p*

Buzzy synth

Dream-like synth

K

Seagull Effect

123

Vln. *pp* *(8<sup>va</sup>) sul G* ad lib., very sparse *p*

Vla. MSP ord.

E.

127

Vln.

Vla. *pp* *(8<sup>va</sup>) sul C* ad lib., very sparse

E.

18 131 MSP ord. no vib.

Vln.

Vla.

ad lib. (8<sup>va</sup>) sul C

no vib.

*p*

*pp*

*p*

E.

136

Vln.

Vla.

E.

**L** Calm ST

Calm ST

*p*

*p*

*p*

143

Vln.

Vla.

E.

*p*

*p*

*p*

149

Vln.

Vla.

E.

*p*

*p*

*p*



Slow gliss, LH up and down fingerboard.  
Dampen Strings. Slow bow

156

Vln.

*pp*

gliss.

gliss.

Vla.

*p*

*pp*

*sul C*

8<sup>va</sup>

E.



161

Vln.

*sul G*

gliss.

*sul G*

gliss.

Vla.

8<sup>va</sup>

*sul G*

gliss.

E.

Slow gliss, LH up and down fingerboard.  
Dampen Strings. Slow bow

165

Vln.

Vla.

ad lib.

(8<sup>va</sup>) sul C

ppp

E.

The image shows a musical score for three parts: Violin (Vln.), Viola (Vla.), and Ensemble (E.). The Violin part begins at measure 165 with a treble clef and a key signature of one sharp (F#). It features a melodic line with a dynamic marking of *ppp* (pianissimo) and a hairpin indicating a gradual decrease in volume. The Viola part starts with a box labeled "ad lib." containing a wavy line and the instruction "(8<sup>va</sup>) sul C", indicating an 8va octave and sul ponticello technique. The Viola part also has a *ppp* dynamic marking and includes a hairpin for volume control. The Ensemble part (E.) consists of two staves, treble and bass clef, with a double bar line at the beginning and a long horizontal line indicating sustained notes or chords. Above the Violin and Viola staves, there are two rectangular boxes with a circle above them, likely representing bowing or breath marks. The page number "21" is located in the top right corner.