

symmetry II, "dare mighty things"

for 20 string players

IMPORTANT NOTE:

The included recording of *symmetry ii* is the 'finished' piece as far as the thesis is concerned.

However, certain key sections of the piece were transcribed for any potential workshopping of the piece with real performers. This also allowed for insights to be gained from this transcription process, as, except for some small handwritten sketches on manuscript paper, the composition of the piece was done entirely within the DAW.

These transcriptions have been edited together to create this score, which covers the first 8 minutes of the recording, including notations of all the main textural ideas included within the piece. Should there be an opportunity for a performance of *symmetry ii* in the future, this score would provide the basis for a new, streamlined version of the piece, approximately 10 minutes in length and with more interweaving of the various sections, though still retaining both its symmetrical elements and its characteristic contrasts.

8 Violins
 5 Violas
 4 Celli
 3 Double basses

Performance directions

Each player, even when playing as a section, should play the part as an individual part with expression and flair

Play your part as if it's the only part, even if 19 others are playing, or if 7 others are playing exactly the same note.

Overpressure = increase pressure for a gritty/granular/noisy soundd

Playing technique I

'improvvisazioni su una nota sola'

each player improvise in an approximately semiquaver pulse, the following:

placing finger for fifth harmonic

placing finger for fourth harmonic

placing finger for third harmonic

accent via rebow (1-3 accents) (can be combined with the harmonics)

increase and decrease vibrato

quarter/semitone bend up or down then back to original pitch (should be 'snappy' rather than slow)

Playing technique II

Changes between overbow and ordinary playing noted in the score - these changes should be rubato for each player

ad libitum occasional quarter tone portamenti, not too many events per player,. approximate triplet minim rhythm

When playing ordinarily, occasional overpressure accents in an approximately semiquaver pulse.

When playing overbowed, occasional accidental accents due to the nature of the technique are desirable.

Wild
♩ = 152

Violin

solo
poco vib
ff

Violins

Playing technique I
ff

gli altri Playing technique I

Viola

sola, vibrato normale
slight swells or changes in vibrato to react to rest of section
ff

sul pont.
le altre

gradually increase bow pressure
move to ord. position

divisi,
half move to sul pont.
without overpressure

gli altri sul pont.

gradually increase bow pr
move to ord.

Viola

fff

tremolos at approx.
semiquaver rhythm

Violoncello

Playing technique 2

overpressure -----> ord

ord -----> overpressure -----> ord

fff

tutti double stop, but 1-2 emphasise
the addition of the G .

each player gliss
quarter tone up
half tone down
quarter tone up
speed ad lib
NOTE: add ossia for this

Contrabass

Playing technique 2

overpressure -----> ord

ord ord -----> overpressure -----> ord

fff

tutti double stop, but 1-2 emphasise
the addition of the G

fff

3

each player gliss (speed ad lib):
quarter tone up
half tone down
quarter tone up

10

sul pont.

Vln.

fff

Vla.

Vla.

gli altri overpressure

Vc.

4.
f

Vc.

each player switch to the next note and performance technique ad lib

each player improvise in an approximately semiquaver pulse, the following:
accent via rebow (1-3 accents)
microtonal gliss up or down then back (can be combined with rebow accents)

Cb.

overbow

tremolos at approx. semiquaver rhythm

14 $\text{♩} = 76$

Vln. 1. pizz. p mp mf

Vln. 2. p mf f

Vln. gli altri overbow tremolo approx demi-semiquaver, loose p f

Vla. 2. 3. 5 5 6

Vla. 1., 4., 5. mp f mp f ff f tutti pizz. double stop, accent on string IV only

Vc. sul pont. molto vib. 1. ppp mf

Vc. loose but assertive tutti mp mf ff mf f ff ff double stop mp

Cb. 1, 2 f ff 1. ff mp 1. 2. tutti 1. 2. pizz 3. bartok pizz. mf f bartok pizz. very percussive

Cb. 2., 3. pp f

Violins I (Vla.)
 17 *Floating*
 sola, ma non molto vib.
 Dynamics: *p*
 Articulations: *pizz.*, *sul pont.*, *senza vib.*

Violins II (Vla.)
 Dynamics: *pp*, *mp*

Violas (Vc.)
 Dynamics: *pp*, *mp*

Cellos/Double Basses (Cb.)
 Dynamics: *pp*, *p*, *pp*

Performance Instructions:
 * light bow pressure, circular bowing, picking out harmonics

$\text{♩} = 61$
 approx 5 $\text{♩} = 2$
 $\text{♩} = 184$
B *Ethereal, interrupted*
 poco rubato but assertive from each player

Vln. 1
 Vln. 2
 Vln. 3
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 Cb. 1
 Cb. 2

spiccato
 pizz.
 mf
 pizz.
 bartok pizz.
 1.
 2.
 3.
 4.
 5.
 6.
 7.
 8.
 f
 col legno
 1.
 2.
 3.
 4.
 5.
 6.
 7.
 8.
 le altre slightly overbowed, hold bow on string
 molto sul pont.
 1.
 2.
 3.
 4.
 molto sul pont, emphasise harmonics.
 p
 mf
 ord.
 1.
 2.
 3.
 4.

40

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

Cb.

1.

bartok pizz.

bartok pizz.

gli altri pizz.

mf

1.

slightl overpressure, hold bow on string for staccato

5

mp

gli altri

III

II

pp

gritty*

changes rubato

tutti

pizz.

mf

pp

col legno

1.

mf

pizz.

* achieved by over or underpressure from the bow ad. lib.

51

Vln.

Vln.

Vla.

Vla.

Vc.

Cb.

Cb.

6.8. bartok pizz.

divisi col legno tratto

1.3. 2.5. 4.7. *p*

pizz. *p*

3 *mf*

2 bartok pizz. *ff*

4

ord.

gritty*

bartok pizz. *p* *f*

col legno very percussive

1. play with accent gli altri without

div. bartok pizz. *f*

1. *p* *mp* *mf* *ff*

2. pizz. *mp* *pp* *mp* *mf* *ff*

3. *f*

60

Vln.

Vln.

Vla.

bartok pizz.

6. 8. *mf*

3 *f*

2 bartok pizz. *f*

3 6., 8. *f*

6. *mp* *f*

pizz. *pp*

bartok pizz. rubato *mp*

bartok pizz. rubato *f*

C

♩ = 66

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

Cb.

each player ad lib. rhythm and dynamics within cell

1.2. pizz., 3.4. short but not staccato bowed harmonics
(sounding, A and E natural harmonics, other notes artifical)

dynamic range: *silent, ppp, pp, p*

1.2. pizz., 3.4. short but not staccato bowed harmonics
(sounding, A and E natural harmonics, other notes artifical)

dynamic range: *silent, ppp, pp, p*

[illegible]

Dense and emotive, yet quiet

♩ = 104

(approx relationship quintuplet = triplet)

[illegible]

[illegible]

14

90

♩ = 84

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Cb.

Cb.

col legno

3

4

5.

6.

mp

f

slight overpressure tutti

4.

5.

7

7

7

1.

2.

3.

4.

f

mp

mf

solo ma senza vibrato

1.

mp

3

3

overbow

ord

with bite

2.

3.

4.

2.

3.

4.

f

mp

sul pont.

1. *p*

ppp

mp

3. pizz.

mf

2.

pp, sul tasto, lightly,

(*pp*)

98

E ♩ = 66

Vln.

Vln.

Vln. *bartok pizz.* *f* *pocissimo rit* (1. play slightly louder than section as a duet (harmonics, sounding)) *mp* 5., 6., 7., 8.

Vla. *molto vib.* *mf*

Vla. *le altre* (harmonics, sounding) *arco* *mp*

Vc. *1. supporting viola line* *arco* *mf*

Vc. *gli altri* *mf* 2. 2.3. 3. 4.

Cb.

Cb.

16

106

F ♩ = 80

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

Cb.

molto sul tasto

p gli altri
sul tasto

pp

→ vib.

lightly bowed, a

p

**v* gli altri

pp

* light bow press
circular bowing,

gli altri

pp

* light bow press
circular bowing,

114

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

Cb.

sul pont.
gli altri

(2., 4., 6., 8.), col legno tratto
(1., 3., 5., 7.) molto sul tasto

1.2.
3.4.
5.6.
7.8.

(3., 4.)

1.
sul pont.

pp

1.
2.
3.
p

1.
5

2.

< p

3., 4.

tutti

4th harmonics so

1.
2.
3.
4.
5.
pp

3.
2.
pp

p

p

pp

pp

Wild

G

3.col legno tratto

$\bullet = 7.66$

125 $\text{♩} = 7.66$ G 3. col legno tratto

Vln. *f possibile*

Vln. 1. *p* 2. *mf*

Vln. *f* gli altri

Vla. *mf* sul pont.

Vla. *pp* le altre overbowed approx semiquaver tremolo

Vc. solo

Vc. *p* molto vib sul pont., emphasise harmonics *mf* *ff*

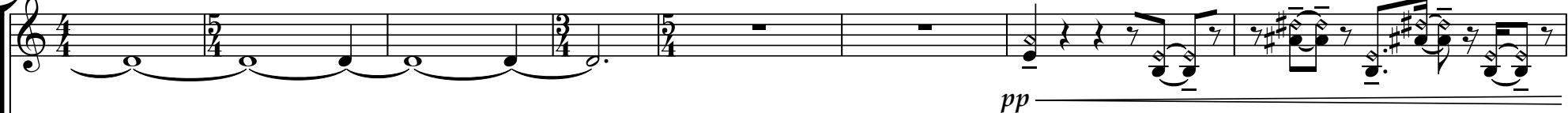
Vc. gli altri

Cb. approx semiquaver tremolo, aggressive 1. *f* 1., 2. tutti

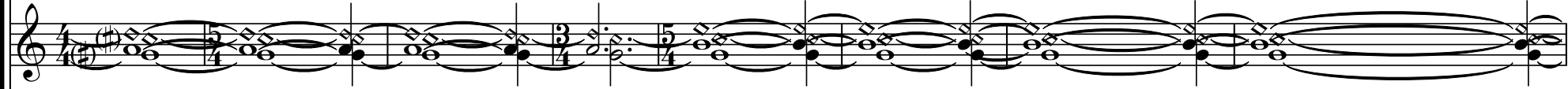
Cb. tutti double stop (2., 3.) (3.)

133


Vln.



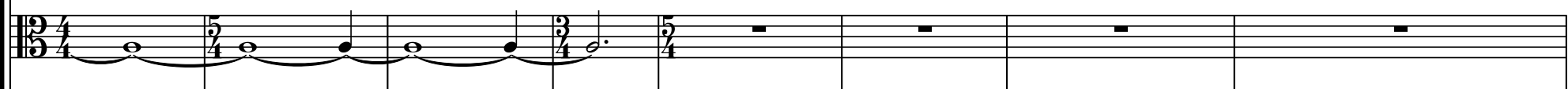
Vln.




Vln.



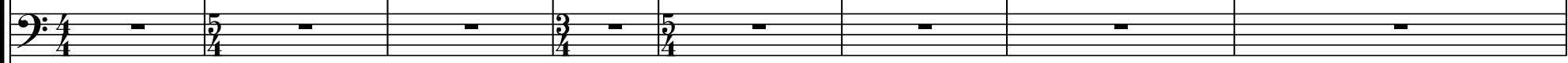
Vla.



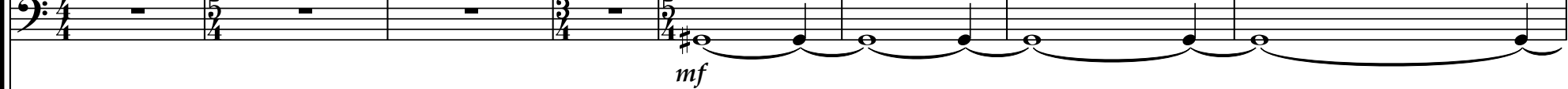
Vla.



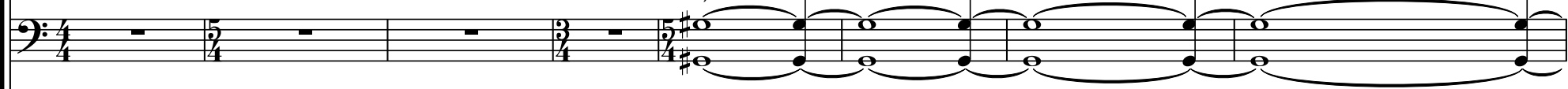
Vc.



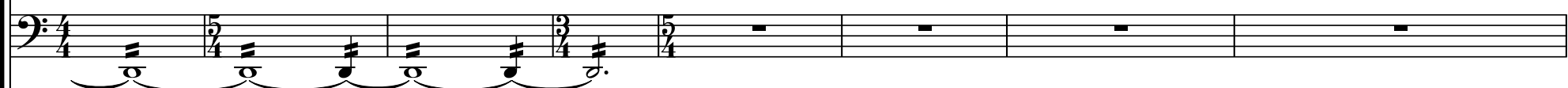
Vc.



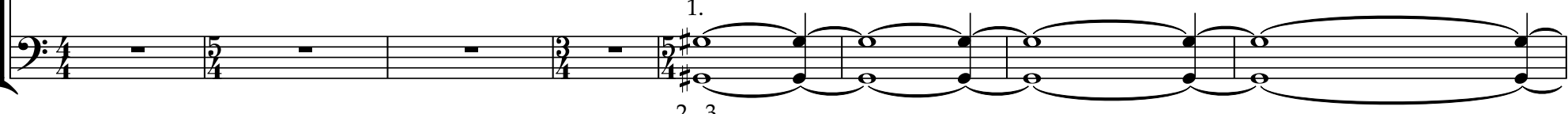
Vc.



Cb.



Cb.



[illegible]

* light bow pressure,
circular bowing, picking out harmonics

150

Vln.

Vln.

1. 2. 3.

rubato*

*to give cluster effect

sim.

Vln.

gli altri
sul pont.

ppp

mp

p

ppp

Vla.

1. sola ma poco vib.

ppp

p

9

decrease vib.

2. sola ma non molto

3

p

Vla.

pizz.

4. 5. 7

mf

pizz.

4. 5.

p

tutte le altre
sul pont.

3

p

Vc.

Vc.

Vc.

Cb.

1. 2. 3.

pp

1. 2. 3.

3

1. 2. 3.

3

Cb.

154

Vln.

Vln.

2. solo ma non molto vib.

p

mf

p

Vln.

8

gli altri overpressure trem

mf

Vla.

3

7

increase vib.

Vla.

f

Vc.

3. solo ma poco vi

pp

Vc.

rubato*

*to give cluster eff

bartok pizz.

1.

1.

2.

4.

2., 4. (double stop)

f

Vc.

molto sul pont.
emphasise harmonics

mf

Cb.

molto sul pont.
emphasise harmonics

mf

Cb.

160

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

Cb.

164 1. solo ma non molto vib.

Vln. *mp* *f* *p*

Vln. 2., 3., 4. pizz. 5., 6., 7. 8. pizz. 1.2. 3.4. 5.6. 7.8.

Vln. *mp* *f*

Vla. 3 decrease vib. → senza vib. *p* *mf*

Vla. le altre sul pont. *p* molto *f* 1. bartok pizz. 2. 3. 4. 5. *mf*

Vc. 4. solo ma non molto vib. *pp* *f* *mf*

Vc. bartok pizz. 1. 2. 3. 4. 1. *mp* *f* *f* *ff* *ff* rubato* *for cluster effect arco 2. 3. 4. *ff* *mf* 1. *ff* bartok pizz.

Vc. *ppp*

Cb. 1. 2. 3. *p*

Cb.

168

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

Cb.

Cb.

2. sola

pp *mf*

7

1., 4. bartok pizz.
3., 5. arco

3 *f* 2:3

pizz. bartok pizz. pizz. nail pizz. * pizz.

2. *mf* *ff* *mf* *f* *ff* *ff*

tutti gli altri

arco sul pont. (emphasise harmonics ad lib.) overpressure

bartok pizz. overpressure** ord overpressure

ff 2. *ppp* *mf*

1. arco *pp* *mf*

1. *pp* *f*

3. pizz. *f* bartok pizz. *mp* *mf*

2. *pp* *mf* ord overpressure

** 'accidental' accents as a result of overpressure technique are desirable details

*(like flamenco guitar, flick the four fingers of the right hand playing one note per finger with the nail)

1. solo

27

Vln. 171

f

ff

pizz.

5.6. 7.8. 2.3. 4.5.

2:3 3

ff

ff

Vln. 8

Vla.

Vla.

1.

pizz.

ff

3

ff

sul pont. overpressure

(sul pont.) ord

ord.

p

mf

ff

each player move to 1/4 tone above C and back. rhythm ad lib.

Vc.

Vc.

Cb.

overpressure 2., 3.

ord

overpressure

mf

ff