Marc Yeats

[...] which constantly generates a pulviscular cloud [...]

for chamber orchestra

Violin (Group 1)

Instrumentation:

3 Flutes,
E♭ Clarinet, 2 B♭ Clarinets,
3 Oboes, 2 doubling Cor Anglais
2 Trumpets in B♭,
Tenor Trombone, Bass Trombone,
Piano,
Harp,
Percussion (1 player)*
STRINGS: 7, 5, 5, 6, 2

41 players spatially organised as:

Group 1: Clarinet in E♭, Flute 3, Violin, Violoncello, Guitar, Piano and Percussion (1)*

*Marimba [5 octaves]; Deep, resonant bass drum; 4 Tom-toms ranging from low to high; large, deep Tam-tam; 4 differently pitched resonant wooden objects ranging from low to high (non-specific drums, boxes, barrels, bowls, planks, logs etc.) or 4 differently pitched temple / wood blocks ranging from low to high; 5 differently pitched resonant metal objects (boxes, tubing, saucepans, plates etc.) ranging from low to high; High-Hat; Gong (resonant - specific or non-specific pitch); Metal Wind Chimes (can be unorthodox 'home-made' cutlery jangles or such like to create the effect of resonant metal wind chimes).

Group 2: Oboe 1, Clarinet 1, Clarinet 2, Violin solo, String Quartet

Group 3: 4 Violin 1, 4 Violin 2, 4 Viola, 4 Violoncello and 2 Double Basses

Group 4: Flute 1, Flute 2

Group 5: Two Trumpets in B♭, Tenor Trombone, Bass Trombone

Group 6: Oboe 2 doubling Cor Anglais, Oboe 3, Harp

GROUP 6: 2 x Oboes, Harp	**GROUP 5:** 2 x Trumpets, 2 x Trombones

GROUP 1:

E-flat Clarinet, Flute, Violin, Violoncello, Acoustic Guitar, Piano, Percussion

GROUP 4:

Flute 1

GROUP 4:

Flute 2

GROUP 3: 4 x Violin 1, 4 x Violin 2, 4 x Viola, 4 x Violoncello, 2 x Double Basses	**GROUP 2:** Oboe, 2 x Clarinets, Solo Violin, String Quartet

Front of Stage

Performance instructions:

1) This piece is unconducted.
2) There is no score. All notated material is within each performer's part.
3) It is anticipated that the orchestra will be positioned in a conventional manner, but the nature of the music and performance also lends itself to new spatial configurations, should these be appropriate.
4) All instrumentalists play independently of each other. The composer treats each performer as a uniquely independent voice.
5) Music is cued only at the start when all stopwatches are synchronised. There are no other points of 'fixed' synchronisation between the instrumentalists.
6) Whilst the relationship of each instrument is somewhat flexibly placed against its neighbour, care has been taken to calculate potential outcomes of coincidence and variability. To this end, it is vital that metronome markings and timecode are adhered to as accurately as possible throughout the performance.

The Score and Parts: There is no score for this orchestral work. All musical material and instruction are fully notated within each player's individual parts. Difficulties associated with displaying the musical material in vertical alignment as represented in real-time are considerable, as each instrumental voice is delivered through independent tempi. Due to this, the detail of vertical alignments and harmonic relationships will contextually change from one rehearsal and performance to another. A vertically aligned, standard score would attempt to fix these relationships on the page in such a way as to unrealistically represent the inherent flexibility and flux of performance outcomes, rendering what is represented and fixed in the score inaccurate. The composer anticipates a range of approaches that will contribute to a somewhat flexible performance. This is desirable and anticipated. Consequently, each performance will yield somewhat different results through its interplays, gestural and harmonic contexts and outcomes. Adherence to timecode ensures that the architecture of the piece remains intact, but the on-going interpretation of tempi and timecode creates contextual changes to the alignment of musical detail between all the parts. As such, there is no definitive performance; the music has to be performed or experienced to be 'known'.

Timecode: Timecode is not used to imply the use of any kind of click-track in performance or to be seen as a straitjacket to flexible performance within the orchestra and timecode framework. However, players are required to use individual mobile phone stopwatches during the performance to help structure timings, prevent long-term tempo-drift and delivery of their material to achieve an outcome that most closely matches the composer's structural intention. Continual reference to the timecode embedded in each part when read in reference to the stopwatch is particularly useful after longer pauses or where tempo has slipped due to playing under or over the metronome markings, enabling the performer to compensate by playing a little faster or slower to 'catch up' or extend or cut short pauses and rests as necessary to remain broadly on track with the timecode throughout the piece. It is important to start and also complete phrases within and as close to timecode parameters as possible. **Please adjust your playing speeds continually to align with the timecode.**

Players synchronise their stop-watches/timing devices at 0'0". The 0'16" timecode represents rehearsal mark 1 in all the parts and the start of the piece. I recommend a nominated member of the orchestra 'conducts in' the synchronisation of stopwatches at 0.0", enabling a synchronised stopwatch start on beat 1 of bar 1. The more closely all stopwatches are synchronised, the more focused the musical structure and delivery of the piece will be. In effect, the 16 seconds between 0.0" and rehearsal mark 1 represents a countdown into the start of the piece for all players whether playing material or silent at that time.

Note: Excluding rehearsal mark 1, rehearsal marks within individual parts do not correspond to each other across the orchestra in any way; they are used as a visual aid to clearly indicate tempo changes within respective parts. Collective reference points can only be found through timecode (see below).

Timecode has been added to each instrumental part for two further purposes:
   1. To help gauge the overall duration of each part during personal practice thereby enabling the performer to get a good 'feel' for the various tempi and overall duration of the material when playing within the temporally varied ensemble texture.
   2. To serve as a collective reference point in any area of the piece during rehearsals.

Mobile Phone Instructions:
   • If using stopwatches or timers on mobile phones, be sure to turn off all sounds (put the phone on silent) and place the device onto 'aeroplane' or 'flight safe' mode to prevent incoming calls or notifications and banners obscuring the home screen where the stopwatch will be running.
   • Similarly, turn off the lock screen function to prevent the screen from shutting down after a given duration as it is essential for the stopwatch to be visible throughout the duration of the performance.
   • It is also essential, if using electronic mobile devices, to ensure that the battery is appropriately charged to meet the demands of rehearsals and/or performance.

Practice regime:
Personal practice is undertaken as usual. Once the player has command of the musical material, continued practice with the stopwatch and timecode will ensure familiarity playing as closely as possible to timecode in preparation for an effective delivery and combination with other multi-tempi musical strata in performance.

Dynamics:
All dynamics are expressed as absolute values, meaning any range between *pppp* and *ffff* is notated to represent the quietest and loudest sounds possible as produced by that particular instrument. There is no consideration for relative dynamics. The composer has balanced the absolute dynamics of the pieces being mindful of the overall balance outcome in performance.

Rehearsals:
Each player is responsible for shaping their performance and being both a soloist and part of the orchestral sound-world. It is important to shape your performance by observing the full dramatic potential of the dynamics of your part and listening to what others are doing, finding the aural connections, of which there are many, and playing into these, not in a forced way, but as a mindful act of communication across the orchestra.

[...] which constantly generates a pulviscular cloud [...] is dedicated to my dear friends, Stephen Davismoon and Lauryna Sableviciute.

Further performance note for string players in group 3:

Group 3 comprises a string ensemble of 4, 4, 4, 4, 2 players. Some parts, for example, violin 1a and 1b, 1c and 1d; violin 2a and 2b, 2c and 2d; viola a and b, c and d; and violoncello a and b, c and d are duplicates. Although these string pairs share the same material, there should be no attempt to synchronise the parts precisely in performance. Each string player is treated as an individual and is encouraged to mediate their performances using timecode as described in the performance notes without synchronous reference to the other players. This approach leads to the desired variable heterophonic effect when similar materials are rendered simultaneously, enriching the shared materials through slight variances of their timing, rhythmic, dynamic and expressive components.

String players may be positioned as one body with violins 1, violins 2 etc., seated together in the usual way or the players may be seated in the Group 1 area arranged in four string quartet formations (violin 1a, 2a, viola a, violoncello a, for string quartet 1; violin 2a, 2b, viola b, and violoncello b, for string quartet 2 and so on through quartets 3 and 4). The double basses can be positioned behind the quartets as convenient and are similarly treated as independent players.

Programme note:

'8. A classic is a work which constantly generates a pulviscular cloud of critical discourse around it, but which always shakes the particles off.'*

The term 'pulviscular cloud', in this case transformed in my imagination into a pulviscular cloud of sound — of sonic dust — full of particles that are in a state of constant motion and flux, resonated with my concept of the sonic flux that coalesces during performance to constitute the structure of this music. There is no assumption that the piece is considered a 'classic' in the Calvino defined sense, although critical discourse as a response to its rendition is welcomed.

Any or no relationship between the title and the sounding music is forged at the discretion of the composer and the listener.

*From 14 definitions of what makes a classic in Italo Calvino's *Why Read the Classics?* (Penguin Modern Classics 2009) p.6

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4

Techniques may be combined in various ways not illustrated below.

In order to avoid unncessary visual clutter in the score, techniques such as tremolo, half-pressure harmonics, scratch tone, smorzato and pitch approximation are not cancelled by 'ord.' or 'nat', as the techniques apply only to special note-heads or notes lying directly under graphics indicating the use of these techniques. All non-specialised note heads or notes outside of graphics revert to the prevailing technique as a matter of course.

Trill with the closest interval possible above the written pitch [especially relvant in extreme high registers].

normal tone production

left-hand pizzicato

left-hand snap pizzicato

ord. snap pizzicato

ord. snap pizzicato gliss. as fast and high as possible on resonance

natural harmonics marked with playing position node, bracketed sounding pitch and appropriate string

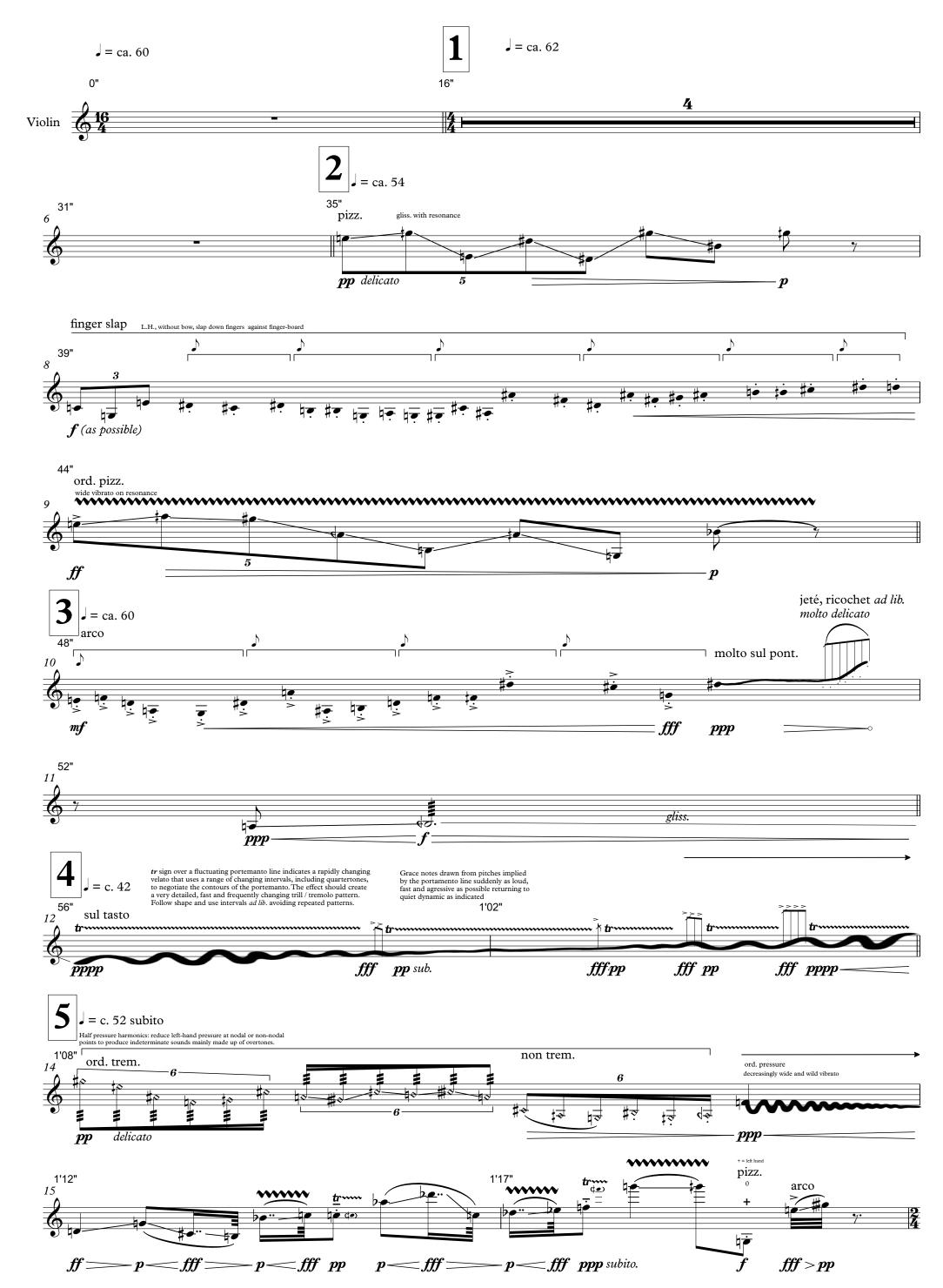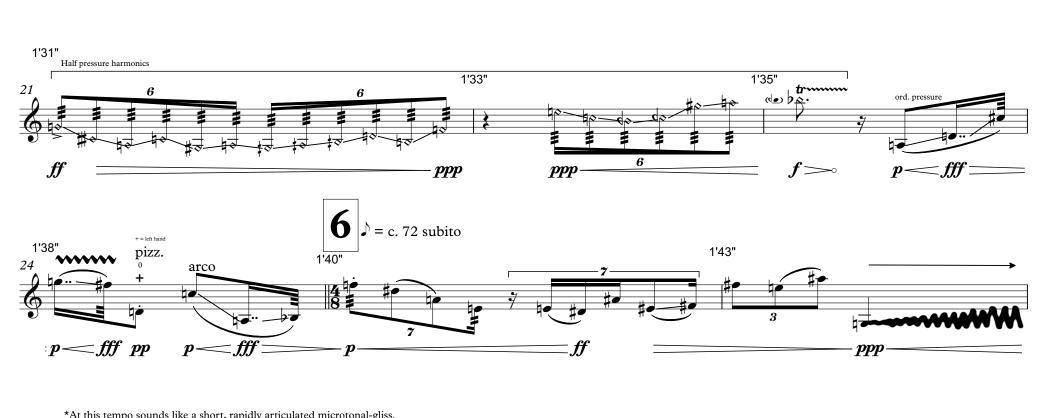**half-pressure harmonics** - use harmonic pressure on the notes indicated - do not depress the string to the fingerboard - technique will produce a range of unpredictable harmonics and overtones - applies to all note ranges, bowing techniques and dynamics.

artificial harmonic sounds two octaves above solid note

non-specific very high notes or highest note possible that are beyond the fingerboard are notated thus- use any strings:

smorzato:
an interrupted vibrato, abrupt, jerky and constantly changing, produced ad lib by the player. The graphic represents the technique not the rate or nature of vibrato change.

the transform arrow indictes a gradual change from one technique to another across the durations shown.

pitch approximation - this graphic implies perfect intonation (for reasons of speed or tessitura) is not required; the pitches notated represent an ideal and act only as a pitch guide:

bow irratically and as fast as possible [irratic tremolando]

fixed double stop position: this symbol instructs the player to establish the finger position for the initial interval 2nd., 3rd., 4th., 6th., 7th., octave etc., and maintain this fixed poition in relation to the top note of the chord whatever pitch-position the hand moves to thus creating varied, microtonal double stops without the need to 'tune' each successive interval at speed. Bottom notes of the interval are always marked as an 'x' as the exact pitch is unknown. The extension bracket indicates the extent of the technique.

Half pressure harmonics

poco scratch tone: the bow sticks to, or scratches the string to produce extraneous noises and overtones. This graphic represents a slight to moderate execution of this technique. Intensity can vary according to density of graphic.

technique as above with the addition of pitch approximation graphic to the extension braket indicating the notated top notes of the intervals are an approximation of the possible outcome. This technique is employed where the effect of wild playing is required over and above a safer, acurate execution of the material.

Half pressure harmonics

molto scratch tone: the bow sticks to, or scratches the string to produce predominantly extraneous noises and overtones. This graphic represents the most extreme form of scratch tone. Intensity of effect may vary according to density of graphic.

All other instructions are given in the score
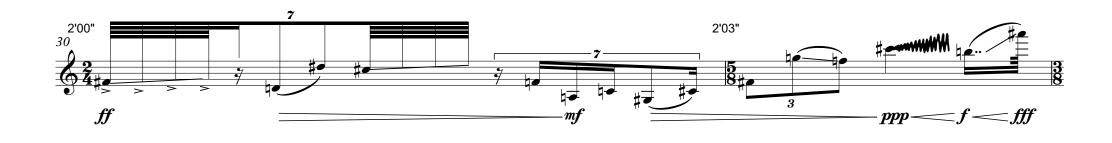
to Stephen Davismoon and Lauryna Sableviciute

[...] which constantly generates a pulviscular cloud [...]

♩ = ca. 60

0"

1 ♩ = ca. 62

16"

Violin

16/4 · 4/4 · 4

2 ♩ = ca. 54

31" · 35"

6

pizz. · gliss. with resonance

pp *delicato* · 5 · **p**

finger slap · L.H., without bow, slap down fingers against finger-board

39" · *8*

3

f *(as possible)*

44" · ord. pizz.

wide vibrato on resonance

9

ff · 5 · **p**

3 ♩ = ca. 60

arco

48" · *10*

molto sul pont.

jeté, ricochet *ad lib.*
molto delicato

mf · **fff** **ppp**

52" · *11*

gliss.

ppp · **f**

4 ♩ = c. 42

tr sign over a fluctuating portemanto line indicates a rapidly changing
velato that uses a range of changing intervals, including quartertones,
to negotiate the contours of the portemanto. The effect should create
a very detailed, fast and frequently changing trill / tremolo pattern.
Follow shape and use intervals *ad lib.* avoiding repeated patterns.

Grace notes drawn from pitches implied
by the portamento line suddenly as loud,
fast and agressive as possible returning to
quiet dynamic as indicated

1'02"

56" · *12* · sul tasto

tr · *tr* · *tr* · *tr* · *tr*

pppp · **fff** **pp** *sub.* · **fff pp** · **fff pp** · **fff pppp**

5 ♩ = c. 52 subito

Half pressure harmonics: reduce left-hand pressure at nodal or non-nodal
points to produce indeterminate sounds mainly made up of overtones.

non trem.

1'08" · *14* · ord. trem.

ord. pressure
decreasingly wide and wild vibrato

6 · 6 · 6

6

pp *delicato* · **ppp**

+ = left hand
pizz.
0

1'12" · *15* · 1'17"

tr · *tr*

arco

+

2/4

ff > **p** < **fff** > **p** < **fff pp** · **p** < **fff** > **p** < **fff ppp** *subito.* · **f** · **fff** > **pp**

8

10

Continue in a similar fashion using a mixture of tones, semitines and microtones. **Vary micro-patterns continually.** Make a wlid, frenzied sound. The overall direction should be a fall in pitch every bar.

12

14 ♩ = ca. 86

9'01"
146

4

*Note: This quadrupal-stop chord should be obtained by finding the most comfortable position with which light finger pressire [half-tone harmonics] can be applied across the four strings [the chord illustrated here is only a guide]. This chord moves up and down the fingerboard as implied; as it does so, the fingers and wrist must maintain the most comfortable and practical position to be able to maintain constant finger contact with all four strings. The interval relationship within the chord is unimportant. Bowing is arpeggiated across the strings using the techniques and rhythms specified. The combination of rapid bowing, different bow techniques and positions plus the half-pressure harmonics originated from the portemento chord will produce a brilliant, rapid array of unpredicatable overtones, partials and harmonics.

molto sul pont poco tallone

IV III II I   II III IV III II   I   II III   sempre sim.

9'12"
150 ★

9'15"

6   6   6   6   6

6   6   6

pp   *ff subito*   >   >

9'18"
152

7

subito col legno tratto (technique as in bar 146)

6   6   6   6   6   6   6   6

9'38"
159

9'40"

p   *ppp*

9'43"
161

10'03"   molto sul pont.

7   tr⌇⌇⌇⌇⌇⌇⌇⌇⌇⌇⌇⌇

♯o

pppp

staccato   (molto sul pont.) half-pressure harmonics

6   6   6   6   6   6   6   6

10'05"
169 ★

10'08"

pp   *f*

10'11"   6   6   6   6   6   6   6   6
171

10'14"

pp   *ff subito*

15 ♩ = c. 42 subito

jeté, ricochet *ad lib.*
molto delicato

arco ord.   molto sul pont.

10'17"
173

ppp   *fff*

10'22"
174

16

♩ = c. 56

10'28" ord. jeté, ricochet *ad lib.*

Half pressure harmonics

175

fff 5 *pp*

jeté, ricochet *ad lib.*

10'32" → sul pont.

176 7 7 7 7

fff *p* *ppp*

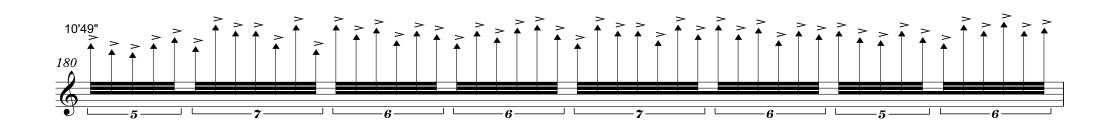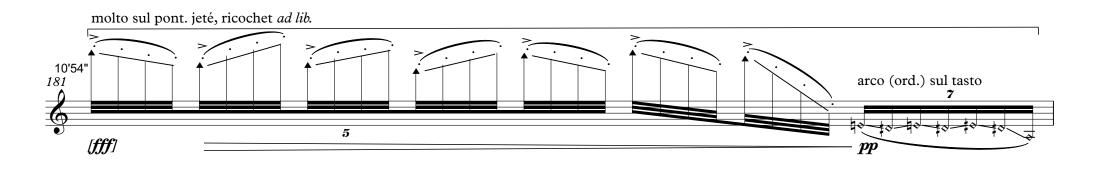highest notes possible - change pitches [non-specific] as implied. Use any strings.
molto sul pont.

10'37"

177 6 5 6 7 6 5 6

fff extreme

molto sul pont. jeté, ricochet *ad lib.*

arco (ord.) sul tasto ,

10'41"

178 Half pressure harmonics 5 7

pp

molto sul pont, tallone - highest notes possible

10'45"

179 6 5 6 7 6 7 6

fff sub.

10'49"

180 5 7 6 6 7 6 5 6

molto sul pont. jeté, ricochet *ad lib.*

arco (ord.) sul tasto

10'54"

181 5 7

[*fff*] *pp*

10'58"

182 - 2/4

14

21 ♩ = ca. 40
16'13"
247

22 ♪ = ca. 56
16'18"

23 ♩ = ca. 56

jeté, ricochet *ad lib.*
16'27"
250

Half pressure harmonics

arco (ord.) sul tasto

f   5   *pp*

24 ♪ = ca. 56 subito

molto sul pont, tallone - highest notes possible
16'31"
251

16'36"

fff sub.   6   5   6   7   6   7   6

accel.

16'40"
253

16'44"

5   7   6   6   7   6   5   6

25 ♩ = ca. 56

jeté, ricochet *ad lib.*
16'47"
255

arco (ord.) sul tasto

[fff]   5   *pp*

16'52"
arco jeté, ricochet *ad lib.* sul pont.
256

fff   5   *pp*

16'56"
ord. jeté, ricochet *ad lib.*
257
Half pressure harmonics   5

fff   *pp*

18

26 ♩ = c.40

27 ♪ = c. 76

Two part writing. Upper stave: Behind the bridge. Stave indicates strings IV, III, II, I for bowing positions. Change strings as implied. Above the bridge string positions and rhythms are given as a guide and may be interpreted more freely to achieve the desired effect of agitated, non-specific and very high sounds set agains the finger-slaps of the left-hand part on the lower stave. This two part writing should be interpreted with a degree of freedom to achieve the desired multi-layered complexity of sound.
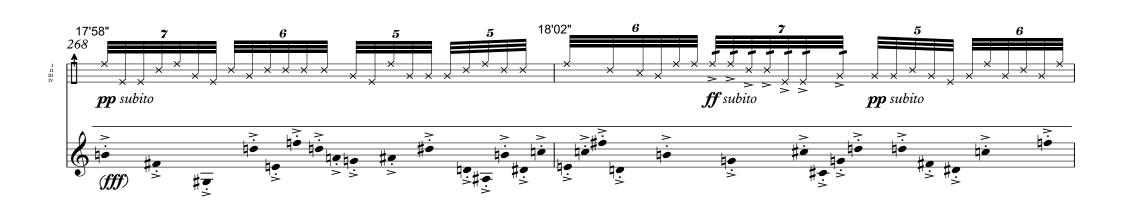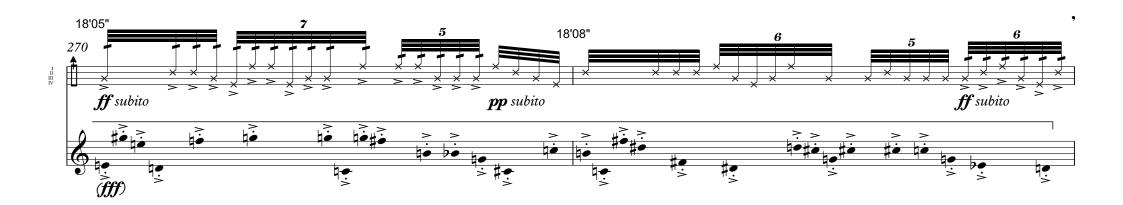
Continue in a similar fashion using a mixture of tones, semitines and microtones at the approximate interval of the fourth [or a fifth for the last set]. Change strings as necessary.
Follow graphic freely. Make a wlid, frenzied sound.