

Marc Yeats

[and] a powerful flame came out of the earth [...]

for large orchestra

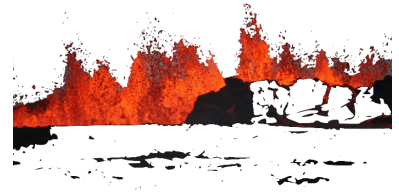


Violin 1 Solo



For more information about the work of Marc Yeats

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Instrumentation:

Flute 1/Piccolo
 Flute 2
 Flute 3
 Flute 4/Piccolo
 Flute 5/Alto Flute/Piccolo

Oboe 1
 Oboe 2/Cor Anglais
 Oboe 3
 Oboe 4
 Oboe 5/Cor Anglais

Clarinet 1
 Clarinet 2
 Clarinet 3
 Bass Clarinet 1
 Bass Clarinet 2

Bassoon 1
 Bassoon 2
 Bassoon 3
 Contrabassoon 1
 Contrabassoon 2

8 horns in F

Trumpet 1 in C
 Trumpet 2 in C
 Trumpet 3 in C
 Trumpet 4 in C
 Trumpet 5/Bass Trumpet in B Flat

Tenor Trombone 1
 Tenor Trombone 2
 Bass Trombone

Tuba 1
 Tuba 2

3 Percussionists: Timpani, 5 kettles between two players divided Timpani 1 and Timpani 2. Player 3: Bass Drum.)

Violin 1:
 1 Soloist and Violins 1a, 1b.

Violin 2:
 1 Soloist and Violins 2a, 2b.

Viola:
 1 Soloist and Violas a, b.

Violoncello:
 1 Soloist and Violoncellos a, b.

Double bass a, b.

Duration: 31.44 minutes

Performance instructions:



- 1) This piece is uncondacted.
- 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 stopwatches/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.



Further performance note for string players:

All string players are treated as individual voices. Although organised in sections and desks as usual, Violins I and 2, Violas, Violoncellos and Double basses are not expected to perform as one synchronised body of players.

Violins I and 2, Violas and Violoncellos have solo parts for the leading players with the rest of each section being divided between an 'a' and 'b' subsection. Once solo parts have been allocated the remaining player numbers should be equally divided between these subsections.

There are parts for each sub-section of each string section. All the players of each subsection share the same part. Although the parts for each subsection are identical, I have marked the parts as heterophonic, meaning that in the absence of a conductor to demonstrate a beat each player can follow, each musician will perform their own material in relation to reading timecode against the score. Reading timecode in this way means that all violinists, for example, performing subsection Violin 1a, will deliver their material in slightly different ways, at slightly different speeds, different phrasing lengths, dynamic levels and rhythmic interpretation from one another. Consequently, it is not necessary to coordinate bowing between desks or sub-sections.

It is the rich interplay of individual string players interpreting, as closely as possible, the music of their part that will lead to the heterophonic effect, a sort of smudging or blurring of the musical material akin to performing with the pedal down on the piano, or more accurately, a church congregation singing a familiar hymn that drags behind the accompanying organ where no two voices are singing exactly the same thing at the same time. This heterophonic effect is anticipated and desirable as it adds to the rich, somewhat indeterminate but always recognisable nature of the same lines of music being performed in relation to each other in slightly different ways, bringing an added harmonic richness and polyphony to the part.

For these reasons it is advisable that each player allocated a solo part has their own music stand for performance to accommodate their manuscript, the need for independent page turns and to have enough room to position their mobile phone device for time-keeping reference when reading timecode. Players within sub-sections 'a' and 'b' may share their part and a mobile phone on one, sturdy music stand as usual.

Programme note:

[and] a powerful flame came out of the earth [...] is dedicated to my dear friend, Sylvia Junge, as a gift for her 80th. birthday.

This piece was conceived during a trip to Iceland in October 2018. I was particularly taken by the volcanic activity that has shaped and continues to shape the country. The title for the piece was extracted from the passage: "and at the same time a powerful flame came out of the earth, huge and terrifying. It was so powerful and terribly great that it melted cliffs and boulders. From the flames came steam and smoke", featuring verse 30 from the book *Van Yflandt* (On Iceland) by Göris Peers, a 16th-Century German traveller who wrote *Van Yflandt* as a poem about his experience and travels around Iceland.

This text sums up the awe and magnificence of the landscape and natural process that formed it, process I hope are reflected, in part, in the architecture and drama of this timecode-supported polytemporal orchestral piece.

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Techniques may be combined in various ways not illustrated below.

In order to avoid unnecessary 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 relevant 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.

II (♯) 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.

6 5

the transform arrow indicates 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 [irratric 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 position 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.

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

Half pressure harmonics

7 7

technique as above with the addition of pitch approximation graphic to the extension bracket 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, accurate execution of the material.

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.

Half pressure harmonics

7 7

All other instructions are given in the score

[and] a powerful flame came out of the earth [...]

Please read 'Further performance note for string players' on page 4 before performing.

Violin I Solo

Marc Yeats
February 2019

0" $\text{♩} = 60$ 15" 1 $\text{♩} = \text{c. } 42$ 38"

\smile = Bend pitch a semitone upwards at the end of the note's duration to create a sighing effect.

45" solo 51" 57"

4 con sord.

mp sempre

7 1'02" 1'08" 1'14" 1'20"

11 1'25" 2 $\text{♩} = 60$ 1'53"

7

Violin I Solo

3 ♩ = 44

1'58" (con sord.) sul tasto 2'04" 2'09" 2'15"

19 *tr* *p* *mp* *p* *p*

gli altri

2'20" 2'26" 2'31" 2'37"

23 *tr* *p*

2'42" 2'47" 2'53"

27 *tr* *p*

Violin I Solo

2'58" 3'04" 3'09" 3'15" 3'20"

30 *tr* *tr*

p *p*

3'26" 3'31" 3'37" 3'39"

35 *tr* **4** ♪ = 96 subito

p *mp* *p*

3'41"

39 **8**

Violin I Solo

47 4'01" 4'03" 4'06" 4'08"
senza sord. ord.
mf p

51 4'11" 4'13" 4'16" 4'18"
mf

55 4'21" 4'23" 4'26" 4'28" 4'31"
mf

60 4'33"
11

71 5'01" 5'03" 5'06" 5'08"
p mf

75 5'11"
6

81 5'26" 5'28"
f

83 5'31" 5'33"
f

85 5'36" 5'38"
pp

Violin I Solo

5'47" 5'52" 5'58" 6'03" 6'08" 6'14"

89 $\boxed{5}$ $\text{♩} = 44$

p *mp* *mp*

6'19" 6'25" 6'30" 6'36" 6'41" 6'47"

95

p *mf* *mp*

6'52" 6'58" 7'03" 7'08" 7'14" 7'19"

101

mp *mf*

7'25" 7'30" 7'36" 7'41" 7'47" 7'52"

107

mp *f* *mp* *mf*

7'58" 8'03" 8'08" 8'14" 8'19" 8'25"

113

mp *mp*

8'30"

119

6

6

Violin I Solo

9'03" 9'08" 9'14" 9'19" 9'25"

125 *sul tasto*

ppp pp ppp pp

9'30" 9'36" 9'41" 9'47" 9'52"

130

pp pp p pp

9'58" 10'03" 10'08" 10'14" 10'19"

135

pp p pp

10'25" 10'30" 10'36" 10'41"

140 (tr)

p pp

10'47"

144

13

Violin I Solo

11'58" *ord.* *tr* *molto delicato* 12'03"
157 *ppp* *pp* 12'08" *ppp* 12'14"

12'19"
161 **15** $\frac{4}{8}$

Violin I Solo

6 ♩ = c. 68

13'41"
176 3

13'52" con sord. ord. 13'55"

179

ppp sempre delicato e distantino
solo

13'59" small accents

181

14'02" 14'06" 14'09"

182

14'13" 14'16" 14'20"

185

14'24" 14'27"

188

14'31" sul pont. ord.

190

Violin I Solo

14'34" 14'38" 14'41"

191

14'45" 14'48"

194

senza sord.

14'50" 14'53" 14'59" 15'01"

196

15'05" 15'08" 15'11" 15'14" 15'19"

200

15'21" 15'21" 15'24"

205

15'38" 15'41" 15'45" 15'46" 15'50" 15'53"

211

Violin I Solo

♩ = c. 68

15'56" 217 15'59" 16'02" 16'05"

ppp sempre delicato e distantino
solo

16'09" 221 16'12" 16'16"

16'19" 224 16'23"

16'26" 226 16'30" sul pont. ord.

16'33" 228 16'37" 16'41"

16'44" 231 16'48"

Violin I Solo

16'51" 16'55"

233 3 5 3 5

16'58" 17'02" 17'05" ord. sul pont.

235 5 ord. sul pont.

17'09" 17'12" 17'16"

238 3 3 3

17'19" ord. 17'23"

241 3 3 5

17'26" 17'30"

243 3 5 5

17'33" 17'37" 18'01"

245 3 5 9 = 60 6 4/4 5/4 4/4 4/4

Violin I Solo

18'06" 18'12" 18'15" 18'18"
253 **10** ♩ = 78
2 *pizz.*

mf sempre
gli altri

18'22" 18'25" 18'28" 18'31" 18'34"
258 2

18'40" 18'43" 18'46" 18'49"
264

arco
18'52" 18'55" 18'58"
268 *mf* *mp*

19'02" 19'05" 19'08" 19'11" 19'14" 19'17" 19'20"
271 *mp* *mp* *pp p* *mp*

19'23" 19'26" 19'29" 19'32" 19'35" I 19'38"
278 *mp* *mp* *p:mp*

Violin I Solo

19'42" 19'45" 19'48" 19'51" 19'54"

284

19'57" 20'00" 20'03"

289

20'06" 20'09" 20'12"

292

20'15" 20'18" 20'22" 20'25"

295

20'28" 20'31" 20'34" 20'40"

299

20

Violin I Solo

11 ♩ = c. 68

20'42" con sord. solo 20'46" 20'49"

304

20'53" 20'56" 21'00"

307

21'03" 21'07"

310

21'11" sul pont. 21'14" ord.

312

21'18" 21'21"

314

21'25" 21'28"

316

Violin I Solo

21'32" 21'35"

318

21'39" 21'42"

320

21'46" 21'49"

322

ord.

sul pont.

21'53" 21'56"

324

22'00" 22'03"

326

22'07" 22'11" 22'14"

328

22'18"

331 12 ♩ = 60

22

13 ♩ = 120

Violin I Solo

22'21" 22'27" 22'29" 22'31" 22'33" 22'35"

332 3 ord. *tr* *b* *tr* *b*

pp *pp*

gli altri

22'37" 22'39" 22'41" 22'43" 22'45" 22'47"

340 *tr* *b* *tr* *b* *tr* *b*

pp *pp* *pp*

22'49" 22'51" 22'53" 22'55" 22'57" 22'59"

346 (tr) *tr*

pp *p* *pp*

23'01" 23'03" 23'05" 23'07" 23'09" 23'11"

352 *tr* *b* *tr* *b*

pp *pp* *p* *ppp*

23'13"

358

11

14 ♩ = 100

Violin I Solo

23

23'35" 369 *ff* 23'37" 3

23'39" 371 23'42" 23'44" 3 3 5 5

23'47" 374 23'49" p ff 3 3 3

23'51" 376 23'54" 23'56" pp ff 3 3 tr

23'59" 24'01" 24'03" 24'06" 379 pp

24'08" 383 5

24 15 ♩ = 72

Violin I Solo

24'20" 24'23" 24'27" 24'30"

388 poco sul pont. 3

ppp *ppp* *ppp* *ppp*

24'33" 24'36" 24'37" 24'40"

392 ord.

pp *p*

24'43" 24'47" 24'50" 24'53" 24'57"

396 con sord.

pp *p*

24'59" 25'02" 25'06"

401

pp *p*

25'19" 25'22" 25'27" 25'29" 25'32"

407

pp

Violin I Solo

25'36" 25'38" 25'42" 25'45" 25'46"

412

pp

25'47" 25'52" 25'54" 25'56"

417

pp

senza sord.
25'57" solo 26'00"

421

ppp *mf*

26'04"

423

26'07" 26'10" 26'17"

424

pp

Violin I Solo

428

26'19" 26'23" 26'26" 26'29" 26'31"

pp *p*

gli altri

433

26'34" 26'37" 26'40" 26'44"

f intenso

437

26'47" 26'50" 26'54" 26'57"

441

27'00" 27'04" 27'07" 27'10"

Violin I Solo

27'14" 27'17" 27'20" 27'24"

445

3

27'27" 27'30" 27'34" div. 27'37" 27'40" 27'44"

449

f *fff*

27'47" 27'50" 27'54" 28'14"

455

6

3/4 4/4

28 16 ♩ = c. 46 Violin I Solo

28'16" *con sord. solo*

464 *pp*

28'27" 28'32"

466

28'37" 28'42" 28'47"

468 *ppp*

469

28'53" 28'58" 29'03"

471 *ppp sempre*

472 *mf p pp ppp*

29'08" 29'14" *trem. —*

474 *p ppp mp pp*

fragile sound

Violin I Solo

29'19" 476 → ord. *ppp* 29'24" trem. *mf* ord. *pp sempre*

29'29" 478 *pp* 5 *pp* 2/4

17 ♩ = c. 76

29'34" 479 29'38" 3 2/4

29'44" 481 29'47" 29'50" 3 3 2/4

29'53" 484 29'57" 3 3 5 5 2/4

30'00" 486 *p* 5 30'06" *ppp* 2/4

Violin I Solo

30'12" 30'15" 30'19"

488 senza sord. sul tasto

pp

30'22" 30'27" 30'30"

491

mf pp

30'33" 30'36"

494 trem. sul pont. non trem.

mf f p

30'39" 30'42"

496

f pp

30'44"

498

2

2

18 ♩ = c. 108

Violin I Solo

31

30'50" 30'52" 30'55"

500 *sul tasto*

ppp *p*

30'57" 30'59" 31'01"

503

ppp

19 ♩ = c. 76

31'04" 31'06" 31'08"

506 *ord. bow*

pppp *ppp*

31'10" 31'13"

509 *molto sul pont.*

pppp *mf*

31'15" 31'40"

511

8

31'44"