

Microludes for *'The Black Path'*

for string quartet

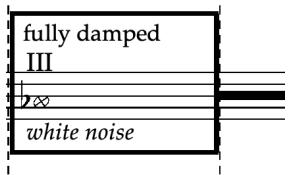
Cameron McArthur

January 2024

Microludes for '*The Black Path*'

Performance Notes/Notation

Boxed notation - repeat contents of box for duration of black line. Make decisions about rests, phrasing, and rhythmic cells where appropriate.



Triangle notehead - 'as high as possible' - precise pitch is unimportant; play as high as physically possible.

Square notehead - approximate pitch/unspecified pitch.

s.t. – sul tasto – bow closer to fingerboard.

s.p. – sul ponticello – bow closer to bridge.

m.s.p. – molto sul ponticello – bow very close to the bridge.

x.s.p. – estremamente sul pont – bow on the bridge (little to no pitch).

Overpressure – the thicker the black mark, the heavier the bow pressure.



Circular bowing – move the bow in a circle shape. The speed of the movement is at the performer's discretion, unless otherwise indicated. In general, a steady, consistent motion is preferred.

Notes on the Music

This set of microludes is built from the remnants of an earlier string quartet of mine, *The Black Path*. That piece is inspired by an arresting, desolate, semi-wild track that is carved out amongst the heavy industry on the river Tees. The piece itself is crammed full of unexplored ideas - throughout the music, there are shapes and figures that are never fully revealed, musical expectations that remain unfulfilled, and a sense of energy that can change in a heartbeat. These microludes explore those left-behind gestures, shapes, and figures, creating a new work from the material that was originally cast away.

Composer Biography

Cameron McArthur (b. 1997) is a composer and multi-instrumentalist from the North-East of England.

His work focuses upon the experience of momentum in music, as well as ideas around perception, implication, and expectation. He is currently exploring these topics as part of a PhD at the University of York, under the tutelage of Thomas Simaku and Martin Suckling.

Recent performances of his music have taken place at Convergence @ DMU, Twisted Spruce Foundation, Sound Thought Festival, and The Arc Project. Current and past collaborators include Psappha, Ensemble Intercontemporain, Diotima Quartet, Ligeti Quartet, Terra Invisus, and more.

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Microludes for 'The Black Path'

for String Quartet

Cameron McArthur

1. Prelude

Lontano ($\text{♩}=\text{c.60}$)

x.s.p. → m.s.p. → x.s.p.

Violin I

circular bow fully damped no pitch

Violin II

white noise

pp

slowly increase circle speed

fully damped no pitch III

white noise

m.s.p.

Violin I

pp

Violoncello

circular bow fully damped no pitch III

white noise

white noise

fully damped no pitch I

white noise

pp

pp

7

m.s.p.

x.s.p. → s.p.

pp delicato

mp

half finger pressure light and fast bow

pp

m.s.p.

Violin I

Violin II

Viola

Cello

10

half finger pressure
light and fast bow

p

x.s.p.

ppp

mp

slowly increase circle speed
circular bow oooo

mp

stop on string

f

stop on string

f

stop on string

f

circular bow oooo
fully damped

X

white noise

mp

circular bow oooo

b>p

stop on string

f

stop on string

f

14 (m.s.p.)

V

stop on string

pp

fpp

ff

m.s.p.

x.s.p.

(m.s.p.)

V

stop on string

pp

fpp

ff

m.s.p.

x.s.p.

V(m.s.p.)

stop on string

pp

fpp

ff

V(m.s.p.)

stop on string

pp

fpp

ff

2. Unfollowed Path #1

18 Scherzando (♩=68)

pizz.

p pizz.

p pizz.

p

pizz.

sempre poco staccato

sempre poco staccato

sempre poco staccato

sempre poco staccato

Musical score for orchestra, page 21, measures 1-4. The score consists of five staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature changes between B-flat major (two flats), A major (no sharps or flats), and G major (one sharp). Measure 1: Violin 1 plays eighth-note pairs (B-flat, A) and (G, F-sharp); Violin 2 plays eighth-note pairs (A, G) and (F-sharp, E); Viola rests; Cello rests; Double Bass rests. Measure 2: Violin 1 plays eighth-note pairs (B-flat, A) and (G, F-sharp); Violin 2 plays eighth-note pairs (A, G) and (F-sharp, E); Viola plays eighth-note pairs (D, C) and (B-flat, A); Cello rests; Double Bass rests. Measure 3: Violin 1 rests; Violin 2 rests; Viola plays eighth-note pairs (D, C) and (B-flat, A); Cello rests; Double Bass rests. Measure 4: Violin 1 rests; Violin 2 rests; Viola plays eighth-note pairs (D, C) and (B-flat, A); Cello rests; Double Bass rests.

24

leggiero

mp

mf

f

leggiero — *mf*

leggiero — *mf*

f

p *leggiero*

mf

27

A musical score page featuring four staves. The top staff is in 2/4 time, G clef, and dynamic *f*. It has a sixteenth-note pattern starting with a grace note. The second staff is in 2/4 time, C clef, dynamic *p*, and includes a sixteenth-note pattern. The third staff is in 5/4 time, F# clef, dynamic *pp*, and has a sixteenth-note pattern. The bottom staff is in 2/4 time, bass clef, dynamic *mf*, and shows a sixteenth-note pattern. Measure 28 begins with a sixteenth-note pattern on the first staff, followed by a rest. Measure 29 starts with a sixteenth-note pattern on the third staff.

30

A musical score page featuring four staves. The top staff is in 3/4 time, G clef, dynamic *mf*, and has a sixteenth-note pattern. The second staff is in 3/4 time, C clef, dynamic *f*, and shows a sixteenth-note pattern. The third staff is in 3/4 time, F# clef, dynamic *mf*, and has a sixteenth-note pattern. The bottom staff is in 3/4 time, bass clef, dynamic *mf*, and shows a sixteenth-note pattern. Measure 31 begins with a sixteenth-note pattern on the first staff, followed by a rest. Measure 32 starts with a sixteenth-note pattern on the third staff.

3. Interlude

Glistening ♩=96

32

norm. arco

pp

norm. arco

pp

norm. arco

p

pp

arco

p *espress.*

36

f

p

ff

p **pp**

f

p

ff

p **pp**

f

p

ff

p **pp**

f

p

ff

p

Violin 1: *pp*

Violin 2: *pp*

Viola: *pp*

Cello: *pp*

Violin 1: *mf*

Violin 2: *mf*

Viola: *mf*

Cello: *mf*

m.s.p. 'nasty'
heavy and slow bow
rapid light touch left hand tremolo

lightly dampen all strings
bow randomly as fast as possible,
staying close to the frog

Violin 1: *ff*

Violin 2: *ff*

Viola: *ff*

Cello: *ff*

(freeze)

(freeze)

(freeze)

(freeze)

46

mp *f* *p* *ffff*

mp *f* *p* *ffff*

mp *f* *p* *ffff*

mp *f* *p* *ffff*

ppp *espress.*

ppp *espress.*

p *espress.*

ppp

ppp *espress.*

51

f *p* *f* *p* *ppp* *f* *p* *f*

f *p* *f* *p* *ppp* *f* *p* *f*

f *p* *f* *ppp* *f* *p*

f *p* *ppp* *p* *f* *f*

56 norm. 5 6
fff subito

norm. 3 5
fff subito 5 6

norm. 5 3
fff subito

norm. 3 5
fff subito 5 6

57 wild and loose - gesture is more important than accuracy!

wild and loose - gesture is more important than accuracy! 6 7 7 7

wild and loose - gesture is more important than accuracy! 7 9 9

wild and loose - gesture is more important than accuracy! 5 6 6 7

wild and loose - gesture is more important than accuracy! 7 9 7 7

lightly dampen all strings
rapid bow, stay close to the frog

9

58

fff

ms.p. - finger lightly
vigorous bow pressure
bright, loud, dirty harmonic
glissandi

m.s.p. 'nasty'
heavy and slow bow
rapid light touch left hand tremolo

fff

ms.p. - finger lightly
vigorous bow pressure
bright, loud, dirty harmonic
glissandi

m.s.p. 'nasty'
heavy and slow bow
rapid light touch left hand tremolo

59

m.s.p.
light finger pressure
bounce up and down the strings wildly
III scratchy and almost pitchless
IV 5

m.s.p.
light finger pressure
bounce up and down the strings wildly
III scratchy and almost pitchless
IV 5

lightly dampen all strings
bow randomly as fast as possible,
staying close to the frog

4. Unfollowed Path #2

10

60 Scherzando ($\text{♪}=132$)

68

73

Musical score for strings (Violin, Viola, Cello) in 2/4 time. The score consists of four staves. Measure 1: Violin (top) has eighth-note pairs followed by sixteenth-note pairs, dynamic *p*. Viola (second) has eighth-note pairs, dynamic *mf*. Cello (third) has eighth-note pairs, dynamic *p*. Bass (bottom) has eighth-note pairs, dynamic *p*. Measure 2: Violin has eighth-note pairs, dynamic *mf*. Viola has eighth-note pairs, dynamic *p*. Cello has eighth-note pairs, dynamic *p*. Bass has eighth-note pairs, dynamic *p*. Measure 3: Violin has eighth-note pairs, dynamic *p*. Viola has eighth-note pairs, dynamic *mf*. Cello has eighth-note pairs, dynamic *p*. Bass has eighth-note pairs, dynamic *p*. Measure 4: Violin has eighth-note pairs, dynamic *p*. Viola has eighth-note pairs, dynamic *mf*. Cello has eighth-note pairs, dynamic *p*. Bass has eighth-note pairs, dynamic *p*.

12
91 B arco

pp

mf

pp

pp

95 solo pizz.

p *f*

p

p

p

99

p

mf

mp

mp

mp

A musical score page for orchestra, numbered 103. The score consists of four staves: Treble, Alto, Bass, and Double Bass. The music is in common time. Various dynamic markings are present, including ***mf***, ***mp***, and ***v***. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns with grace notes. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 show eighth-note patterns with grace notes. Measures 8-9 feature sixteenth-note patterns. Measures 10-11 show eighth-note patterns with grace notes. Measures 12-13 feature sixteenth-note patterns.

Musical score for orchestra, page 107, measures 1-4. The score consists of four staves. Measure 1: Treble clef, key signature of one sharp, common time. Measures 2-3: Key signature changes to none, common time. Measure 4: Key signature changes to one flat, common time. Dynamics: *mf*, *mf*, *mf*, *mp*, 5, *mf*. Articulations: slurs, grace notes, accents, and slurs with '3' above them.

111 (2+2+2)

cresc. molto

127 a. *tempo* ($\text{♩} = 164$)

mf

ff

f *p*

subito

f *p*

subito

f *p*

subito

ff

f *p*

131

pizz. 6 5
morendo pp attacca

pizz. 5 3 3
morendo pp attacca

pizz. 3 3
morendo pp attacca

pizz. 3
morendo pp attacca

5. Postlude

Teneramente (♩=60)
136 (pizz.)

arco
flautando vary rhythm
I II III IV
● ● ○ ○
● ● ○ ○

gently rocking
pp

arco
flautando vary rhythm
I II III IV
○ ○ ● ○
○ ○ ● ○

(pizz.)
gently rocking
pp

arco m.s.p.
p

solosolo
pp **mp** folk-like enjoy rubato
3

arco
flautando vary rhythm
II III
○ ○

gently rocking
p

142

flautando vary rhythm
II III I II
○ ○ ○ ○

p
gently rocking

rall.

146

flautando
vary rhythm
III IV
gently rocking
p

circular bow m.s.p.
p

3

3

3

3

150 Meno mosso ($\text{♩} = 46$)

pp

calando

pp

calando

p

calando
pp

pp

calando