wound

2009-2011 violin and ensemble

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(2009-2011)

for violin and ensemble

commissioned by the City of Liverpool as part of CONSTRUCTION (resistance & vision part 8) to Graeme Jennings

Duration: approximately 15 minutes

first performance (part II) 28 April 2009, London; (parts I-III) 23 November 2010, Huddersfield, by Graeme Jennings with ELISION

<u>Instrumentation</u> (all instruments are amplified)

violin solo

oboe / english horn

Eb clarinet / contrabass clarinet

percussion (1 player):

5 castanets, fixed to a board to form a "keyboard"

4 Udu drums of different sizes, placed on cushions in a row with the necks pointing outwards

2 bongos

3 congas

electric lap steel guitar:

with volume pedal, used to assist the dynamic changes produced with the volume knob;

a "traditional" lap steel sound is preferable, without much in the way of added effects,

except in part V in which distortion is added.

cello

(no conductor when performed separately from CONSTRUCTION)

General notes

The score is transposed. The scordatura guitar part shows both played and sounding pitches.

No vibrato unless indicated.

All transitions including glissandi as smooth as possible

All trills, tremoli and grace-notes as fast as possible. Grace-note groups separated from notated durations by dotted "barlines" are added to the notated durations. Otherwise they are subtracted from the notated duration in which they occur.

Quartertones: (4) db d 4 # # (4)

<u>Dynamics</u>: The dynamics given in the score are absolute, ie. after amplification.

In all instruments] indicates damp all sound, implying a tongue-stop (winds) or stopping the bow audibly on the string (strings) as well as damping of percussion and guitar resonance. [in strings indicates (re) starting with the bow already on the string.

Notations for winds:

 ϕ = slaptongue. Other special techniques are decribed as and when they occur.

Layout of percussion notation:



Notations for percussion:

For the Udu drums, O • indicate an open stroke (on the side of the drum), a half-closed stroke (on the hole, partially covering it) and a closed stroke (sealing the hole with the palm of the hand). Transitions between these strokes also occur.

For the bongos and congas, ○ ○ • indicate respectively: strike near the edge, strike near the centre, strike with the flat of the hand.

Guitar tuning:



Notations for strings:

psp, msp, pst, mst indicate poco and molto sul ponticello, and poco and molto sul tasto, respectively. The "poco" indications should already be clearly distinguishable from normal (nat) timbre, while "molto" indicates an extreme departure from it.

indicate degrees of bow pressure: flautando, "normal", exaggerated, and pitchless scraping. The exact timbral result will arise from the combination of bow pressure with bow position and dynamic level, any or all of which might be simultaneously changing.

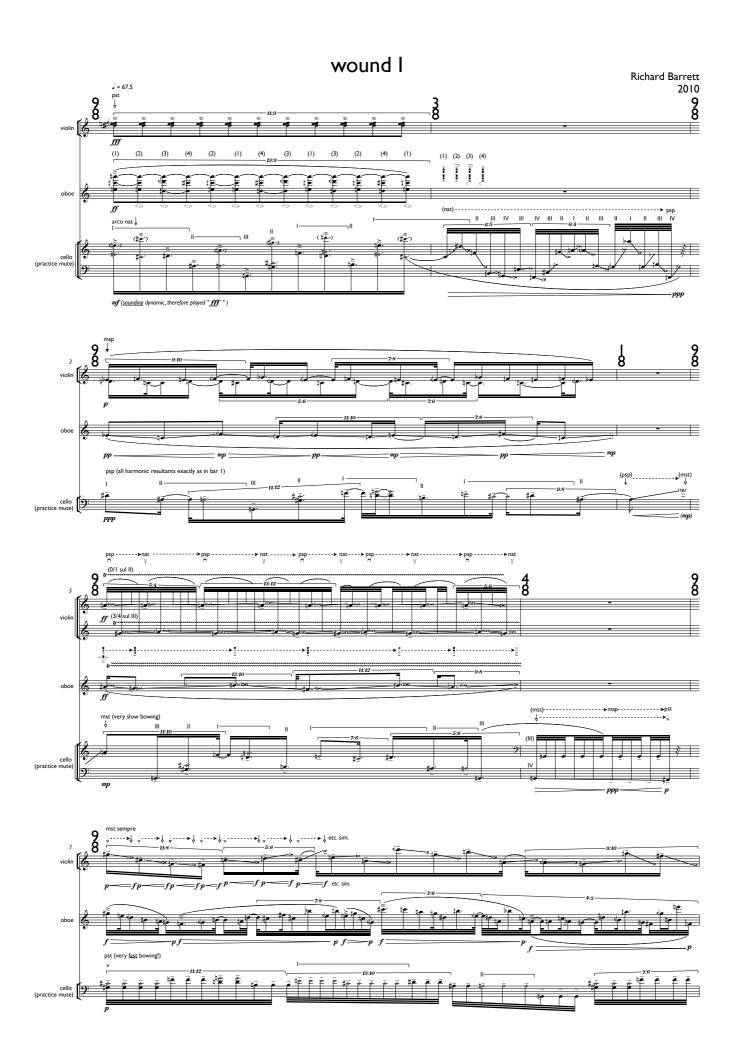
General notes:

The five parts play continuously (when wound is played as an independent work and not as part of CONSTRUCTION).

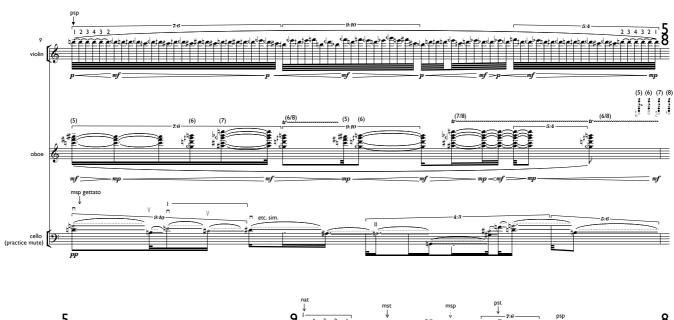
In the version performed as part of CONSTRUCTION, the instrumentation is augmented in part IV (adding soprano, alto and countertenor) and part V (adding the three aforementioned voices plus alto flute, alto saxophone, flugelhorn, contrabass and electronics), and part V leads directly into Germania, the following section of CONSTRUCTION.

Note in particular that the oboe and cello parts in part IV are not played in the concert version, and neither are the english horn and contrabass clarinet parts in part V. In the concert version, bars 41-46 of part IV are thus silent (a general pause of just over 15 seconds) apart from the castanet-stroke at the beginning.

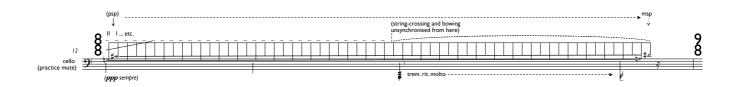
The text of part IV is taken from a chorus in Euripides' Trojan Women (lines 1078-1080) and that of part V from Hugo von Hofmannsthal's libretto for Richard Strauss' Ariadne auf Naxos.

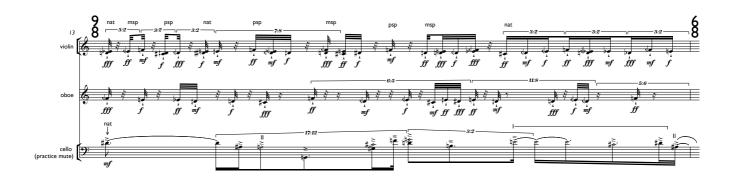


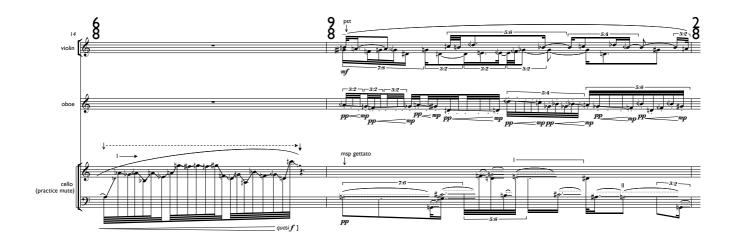


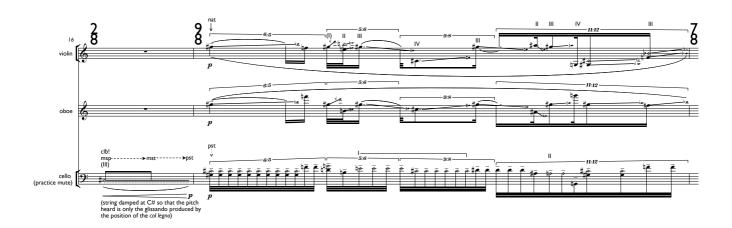


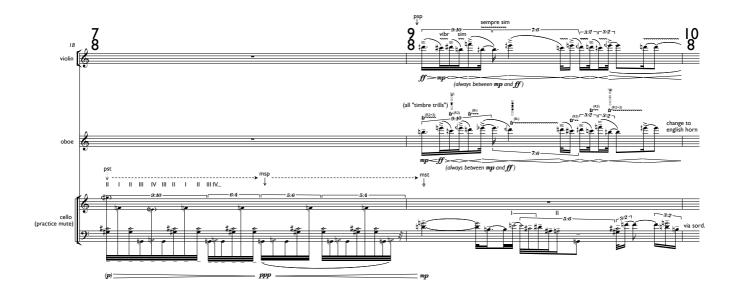


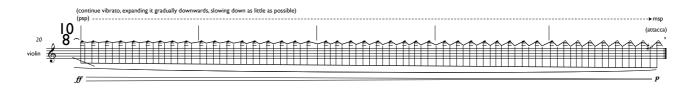


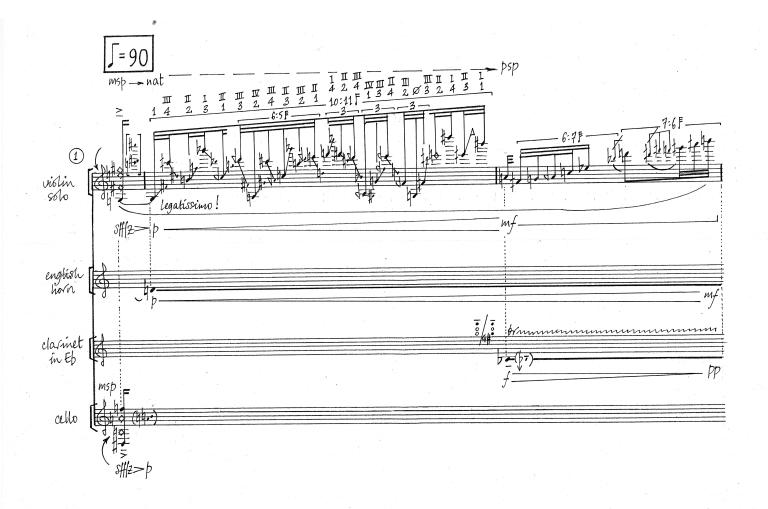


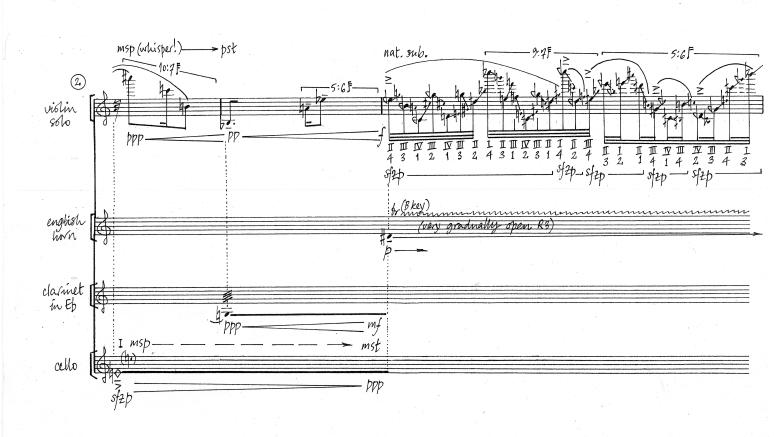


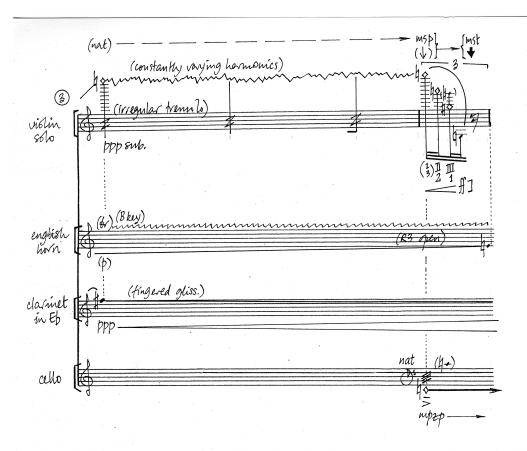


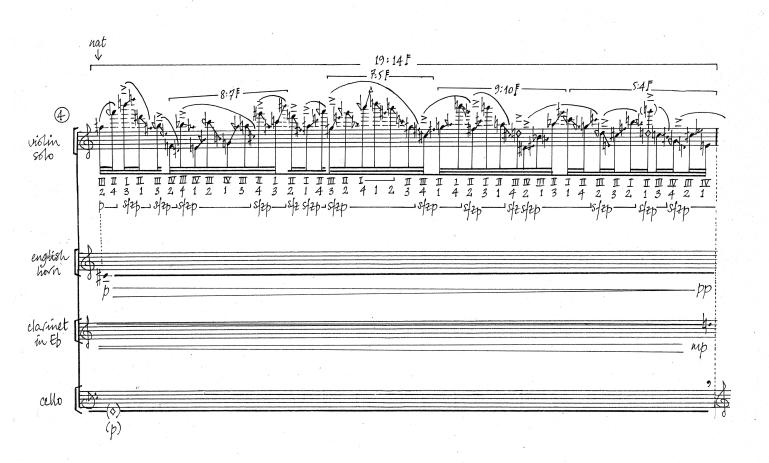


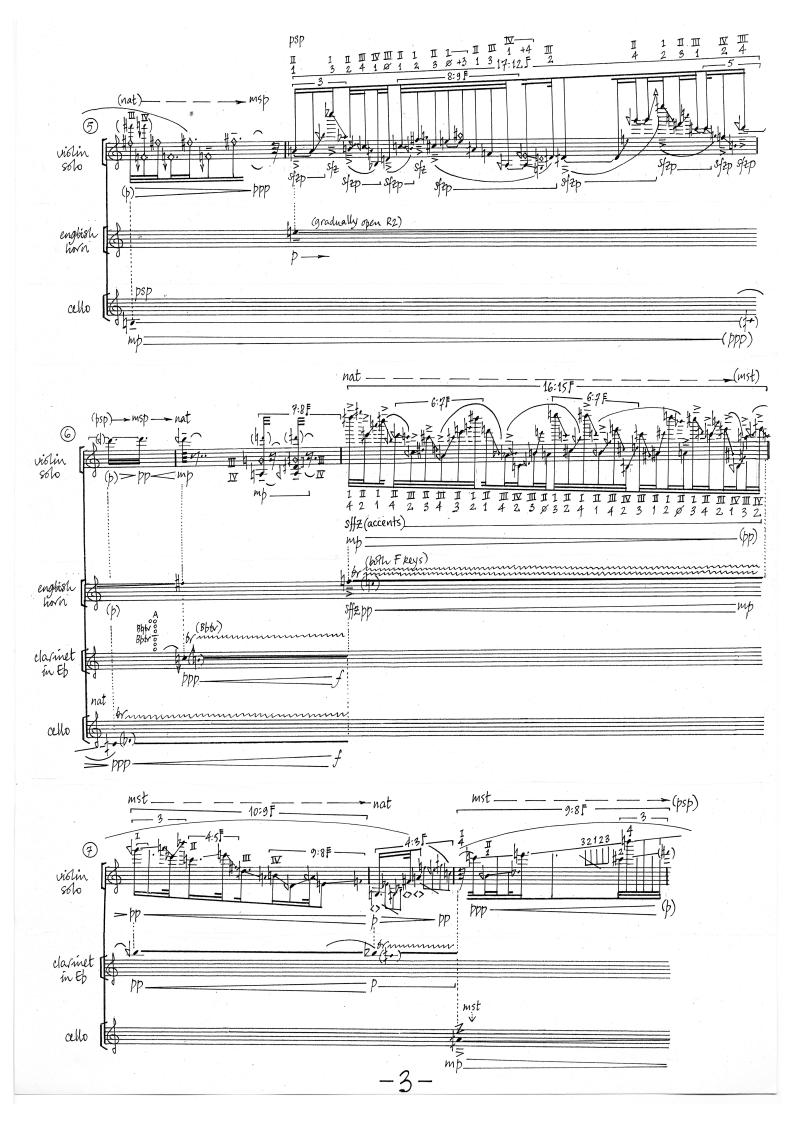


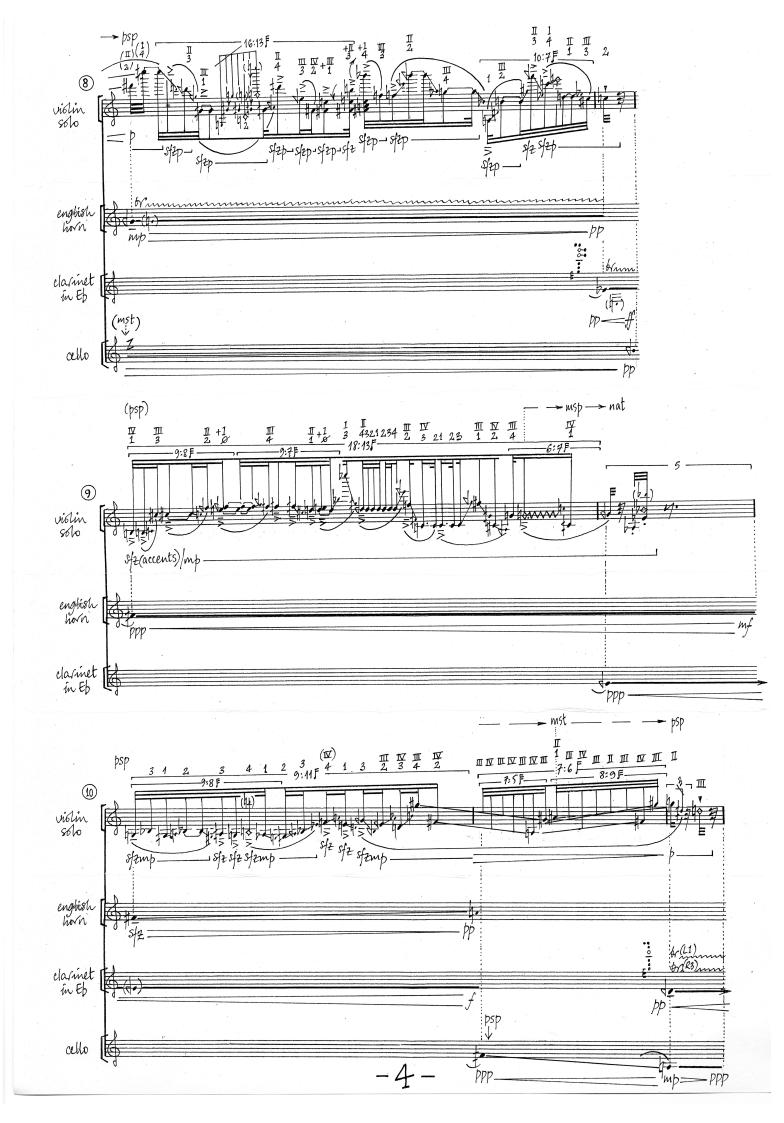


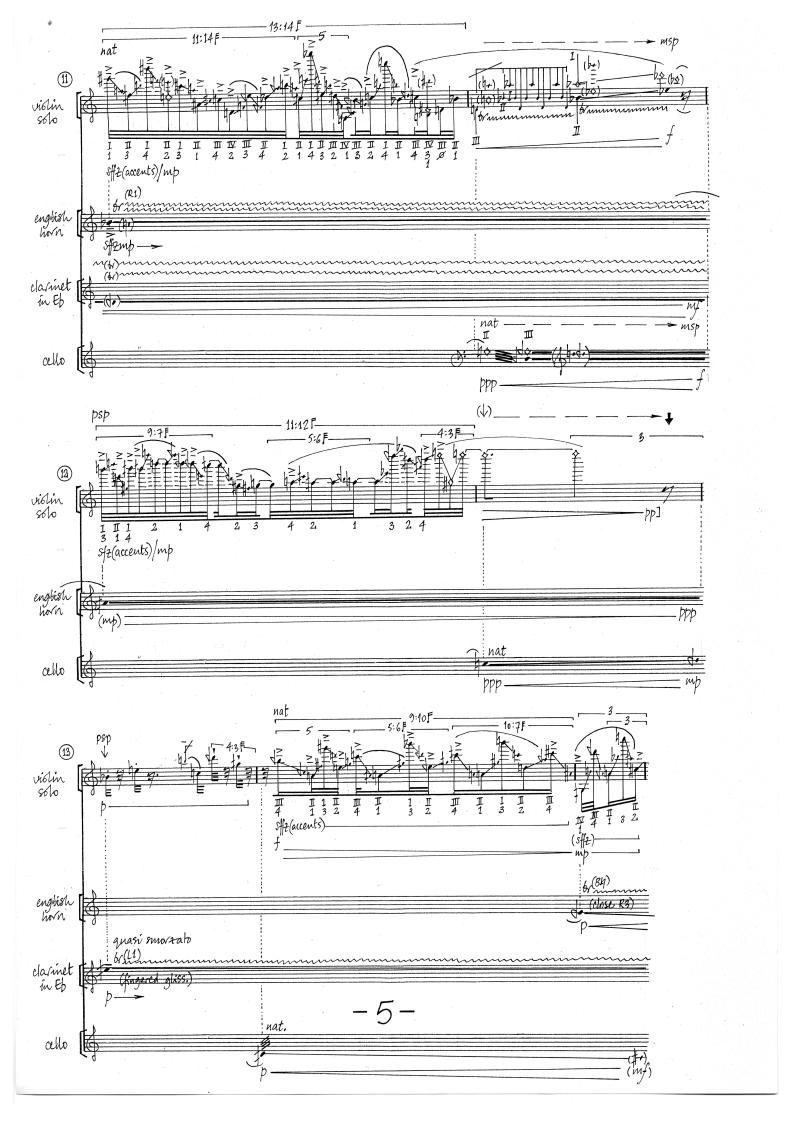


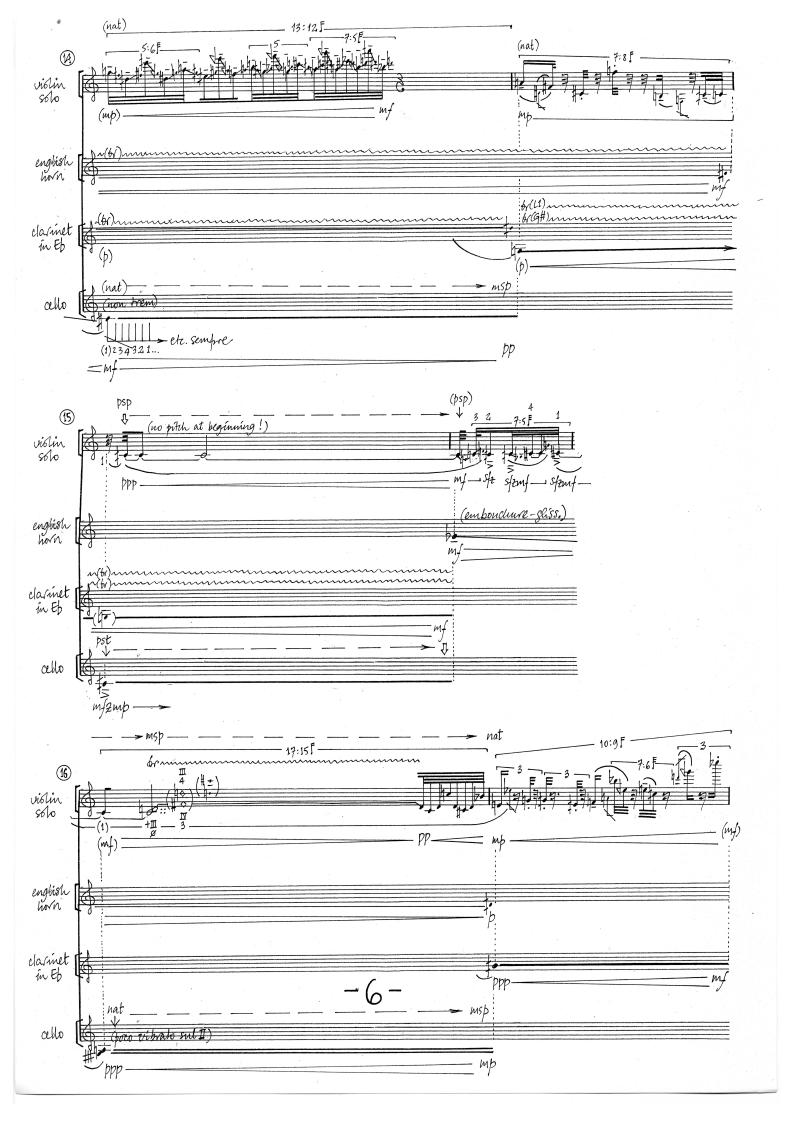


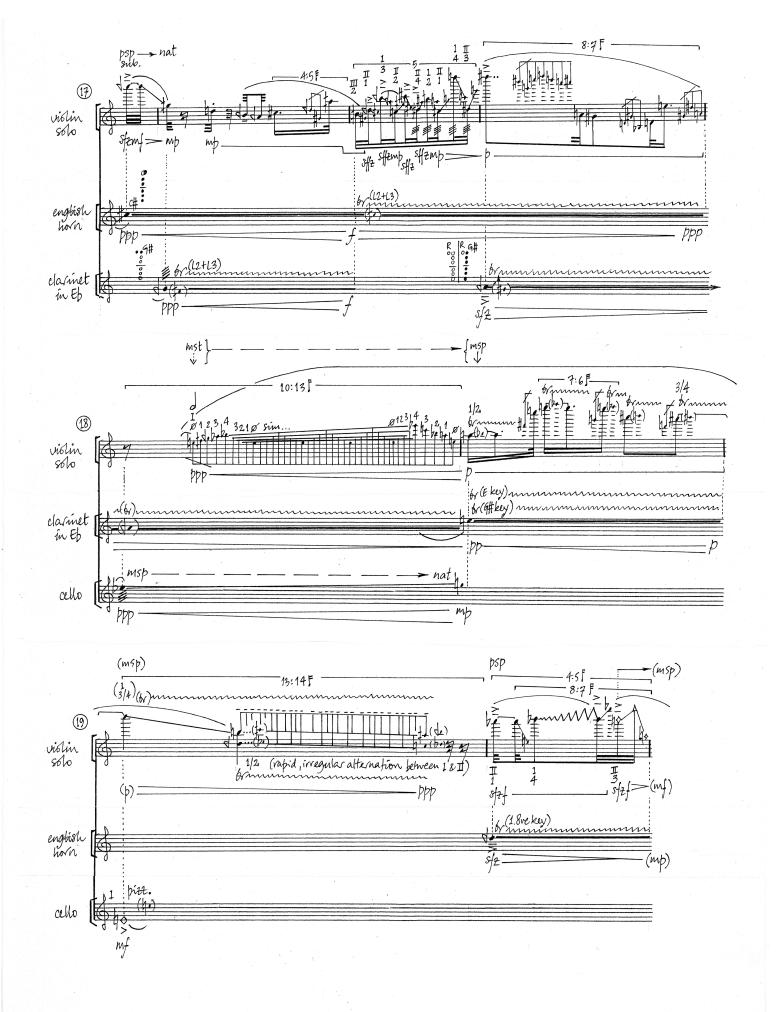


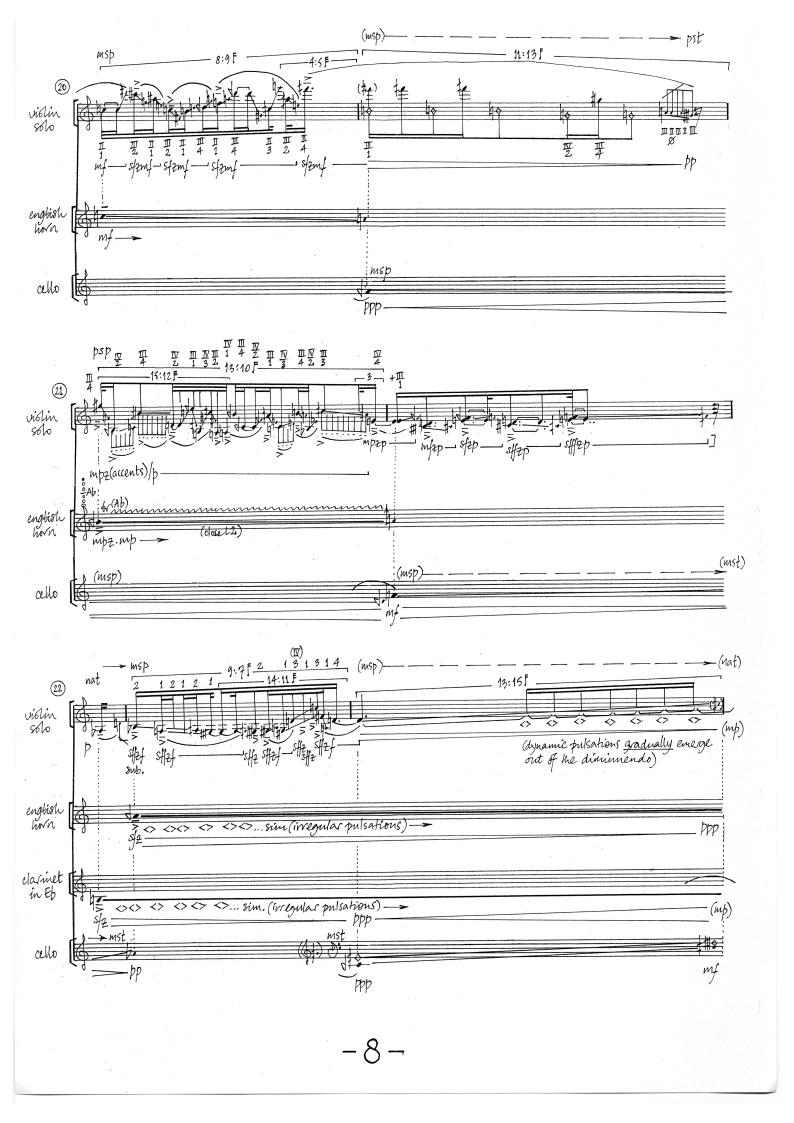




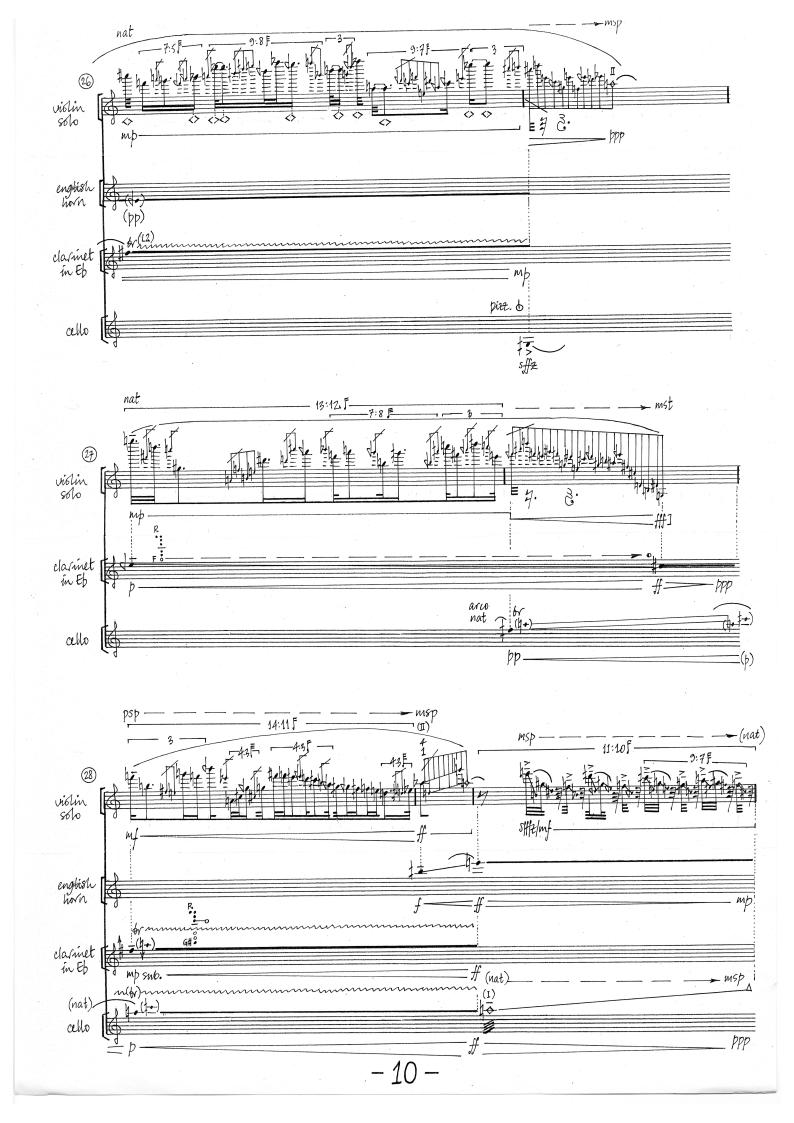


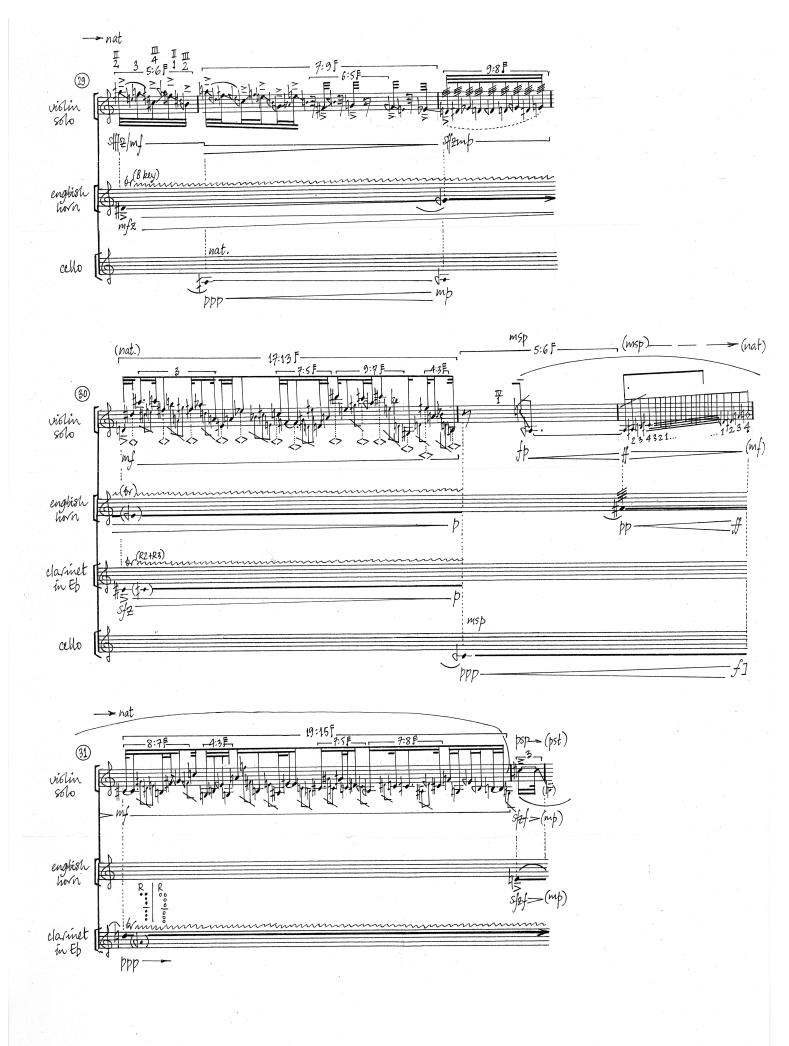


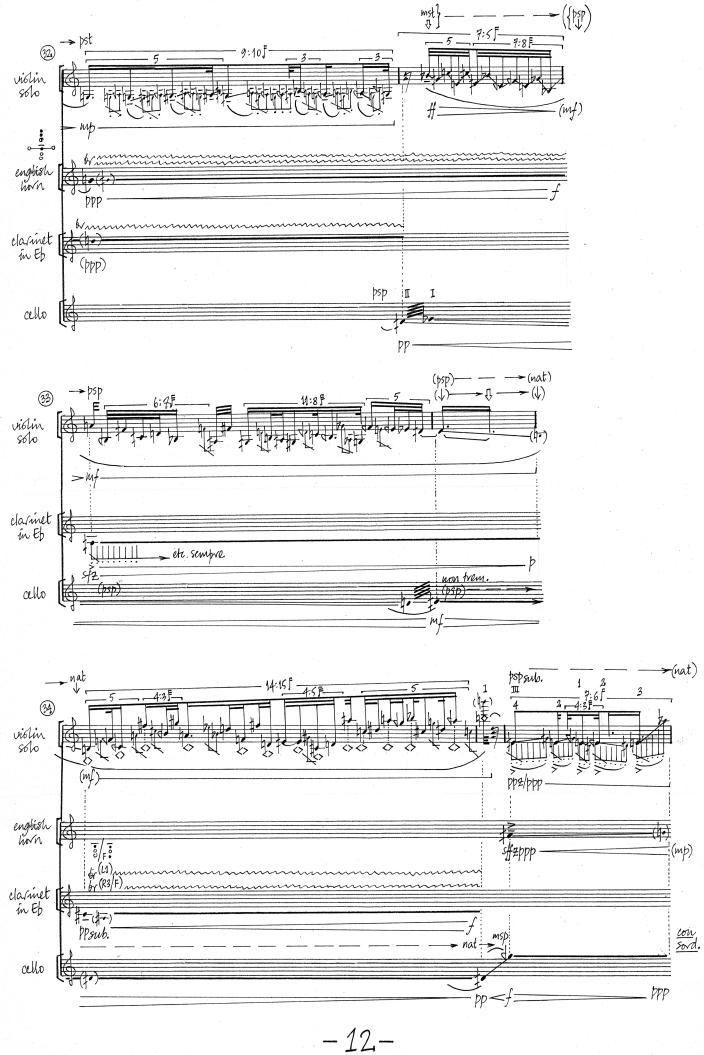


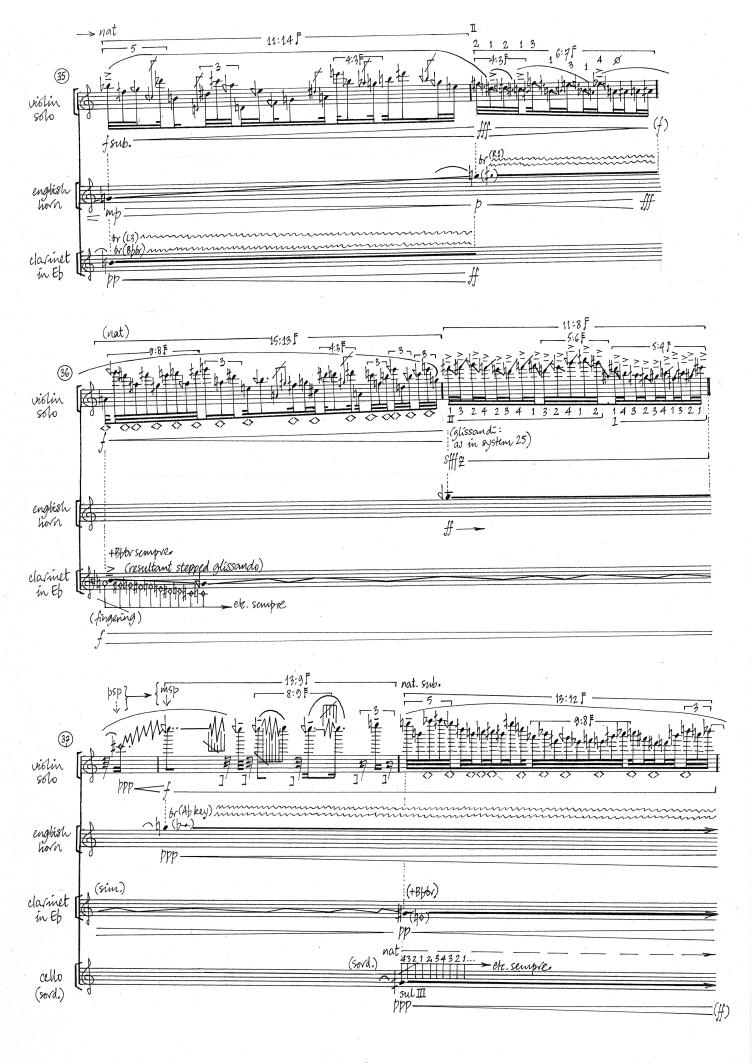


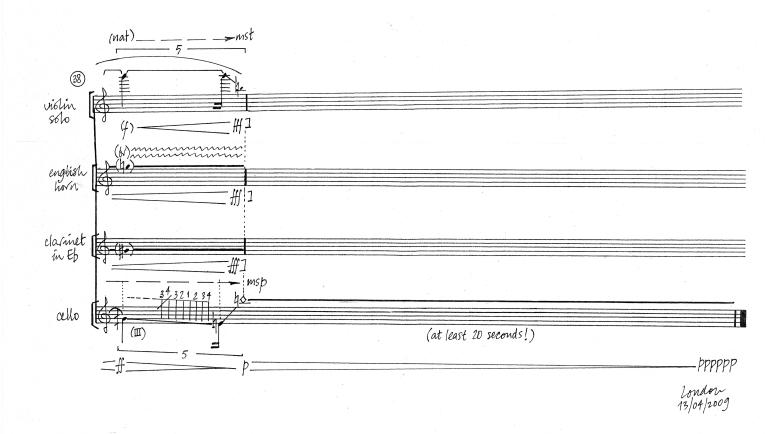




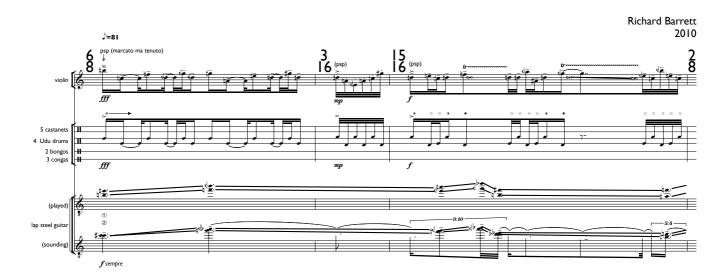




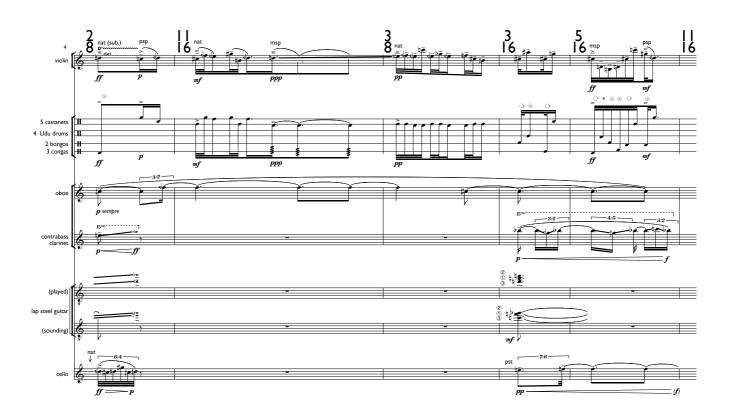


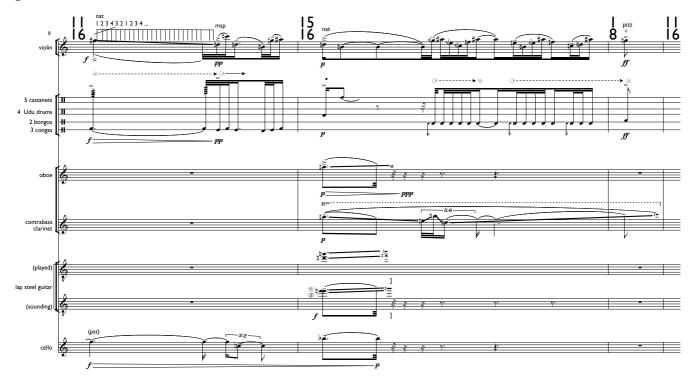


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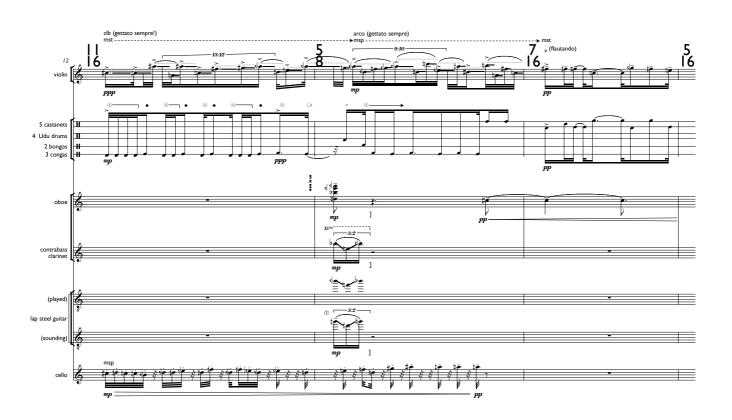




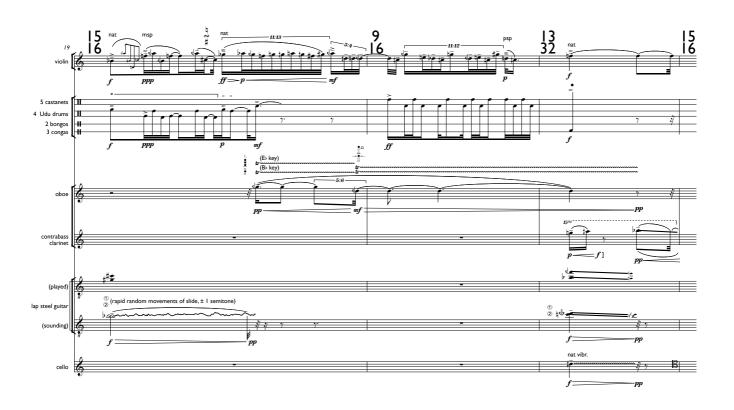


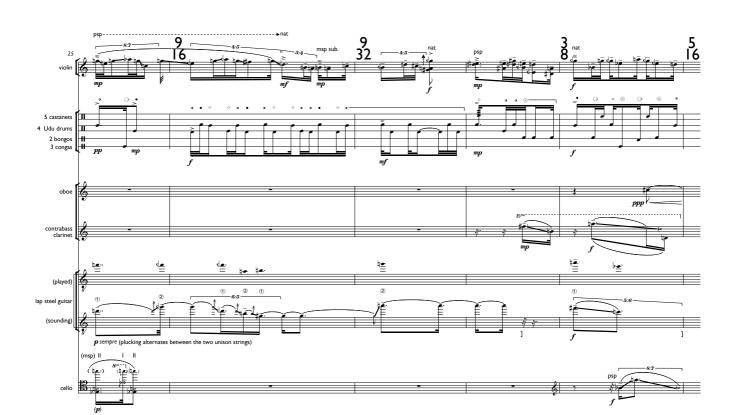




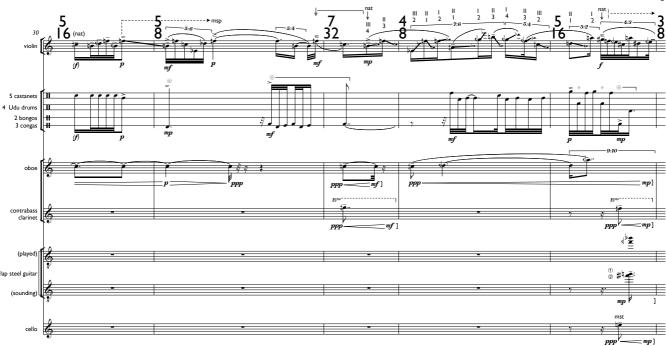




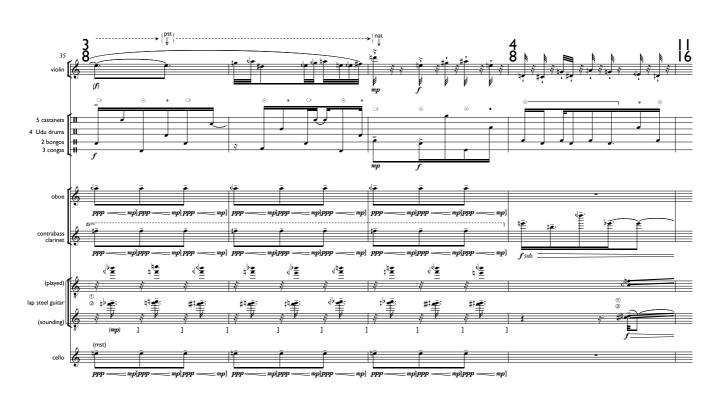


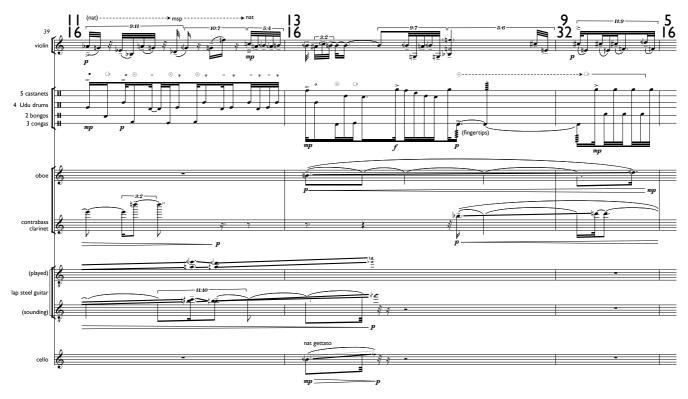


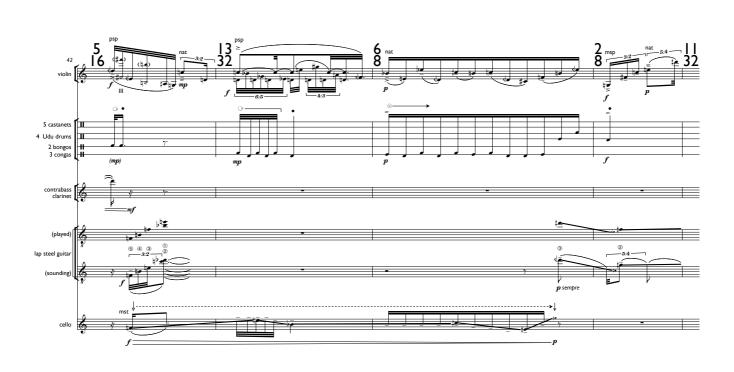


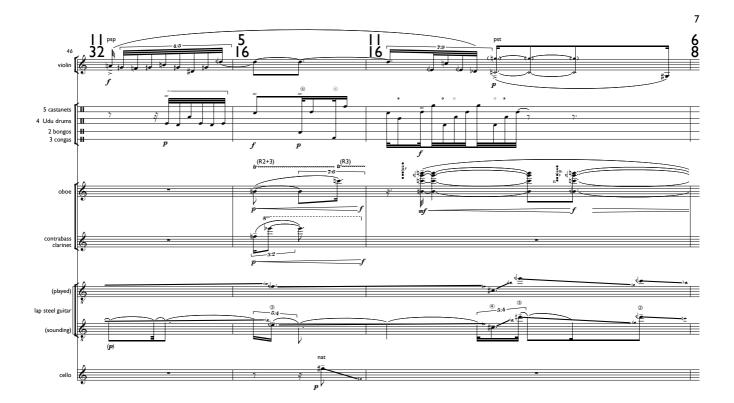




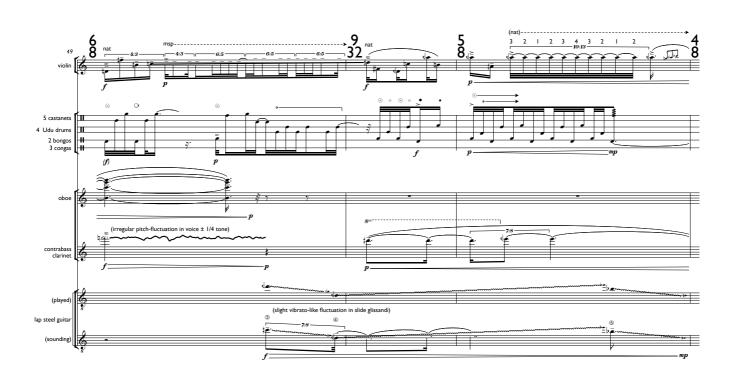


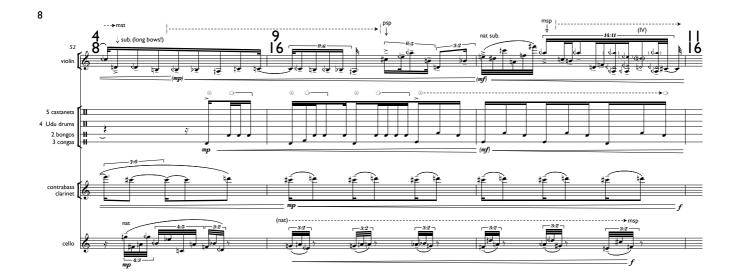




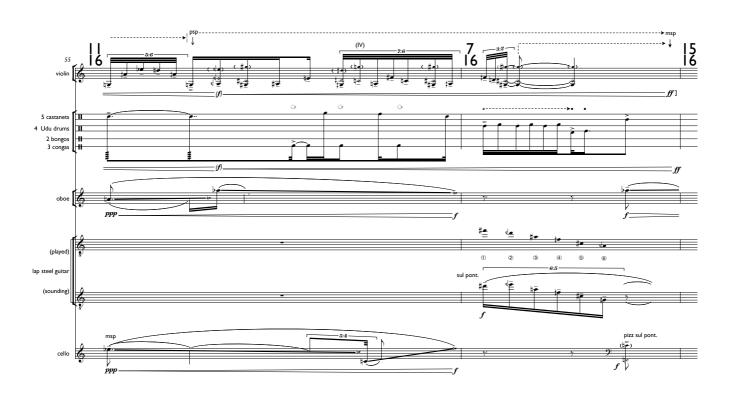


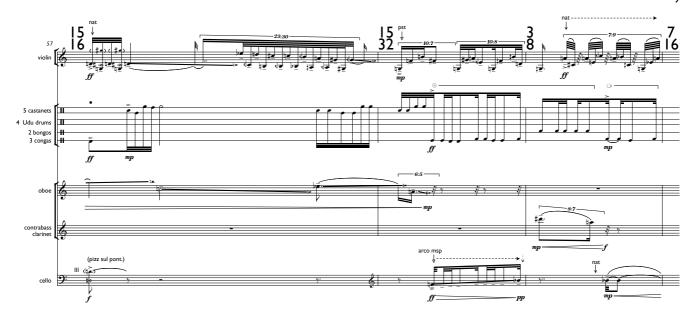


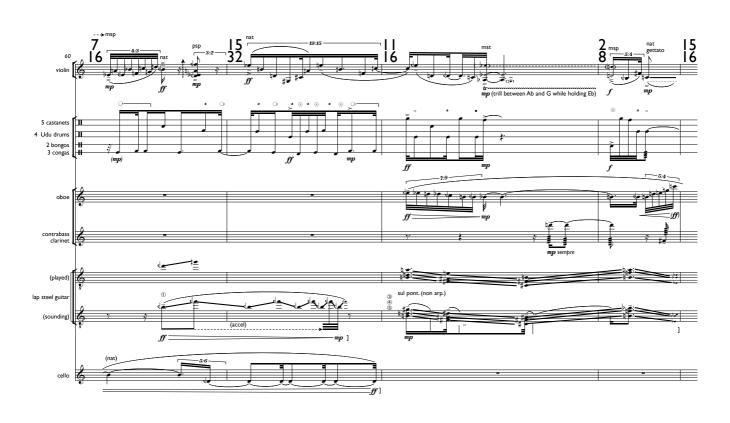


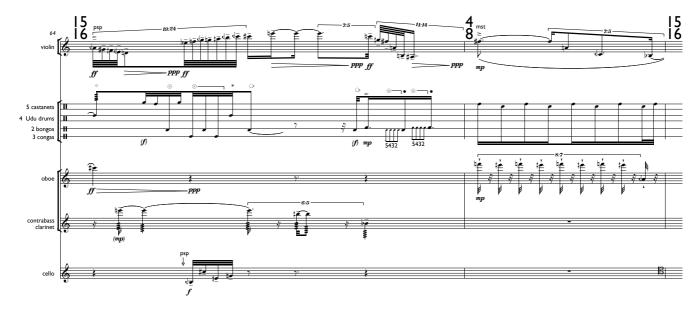


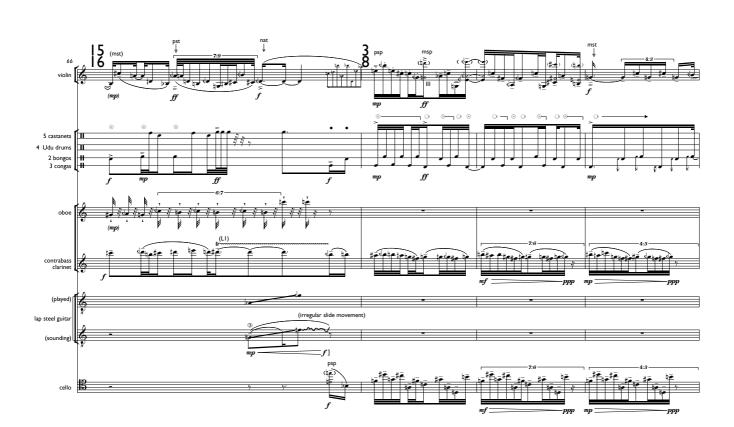
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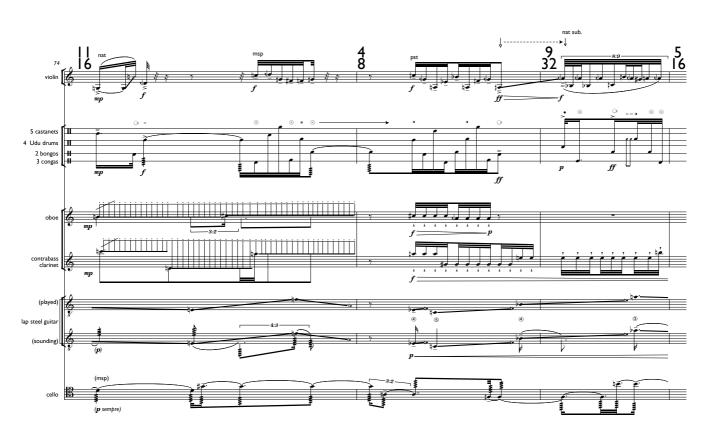


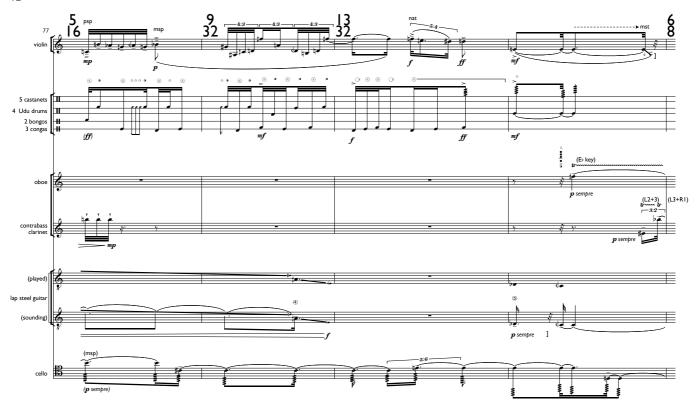




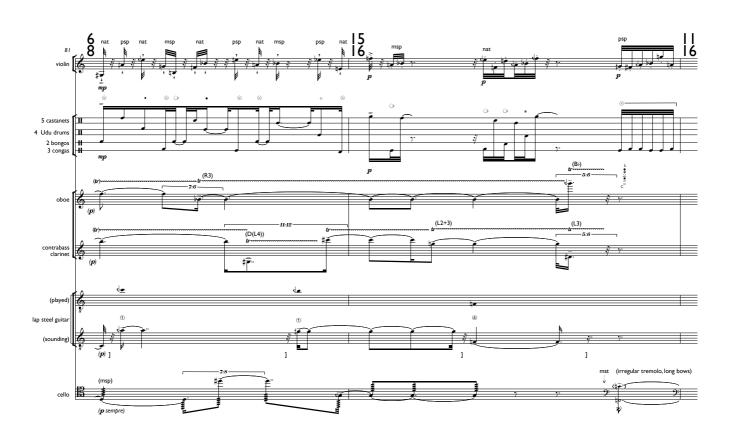


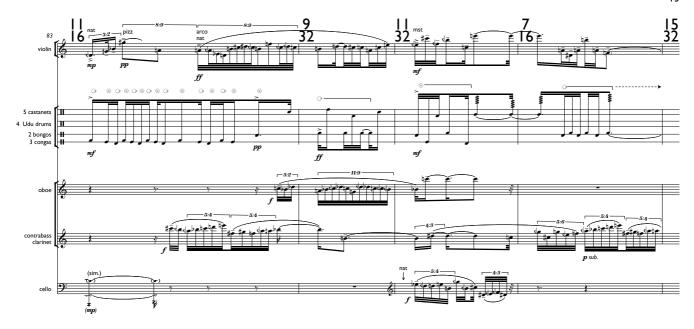




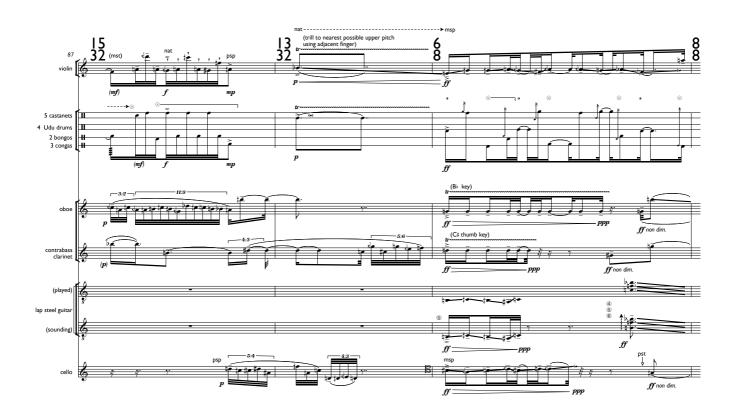


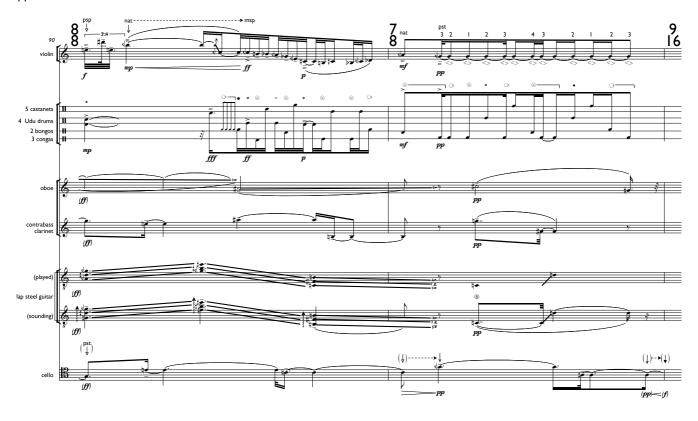


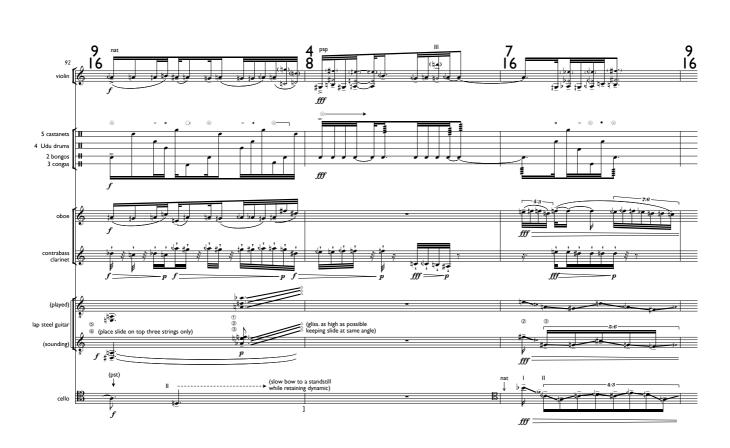


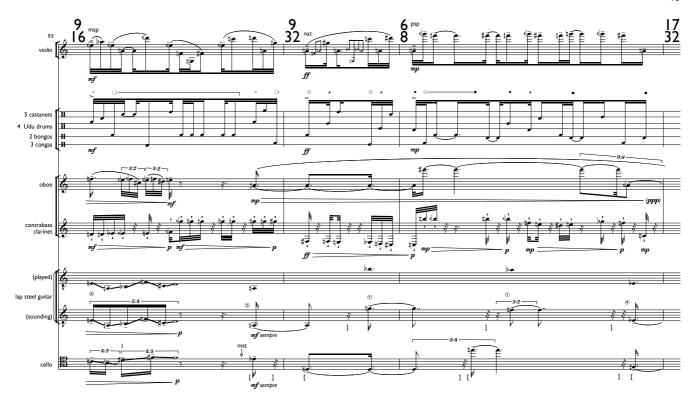




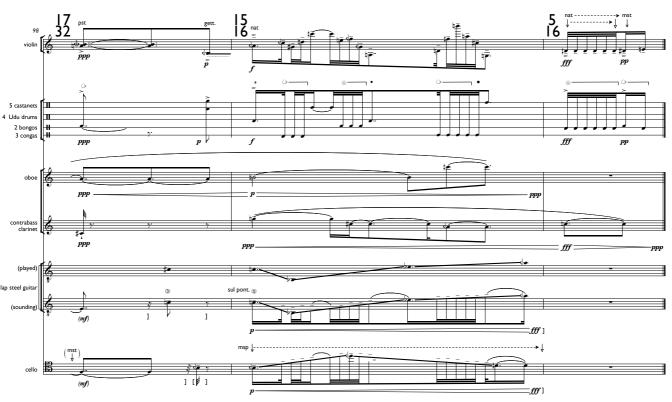




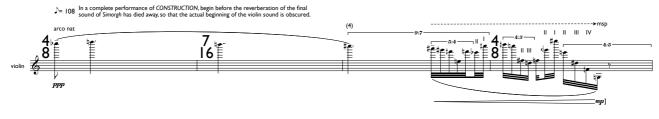




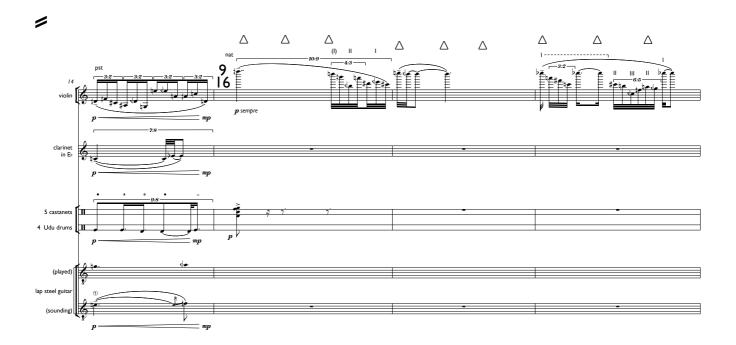




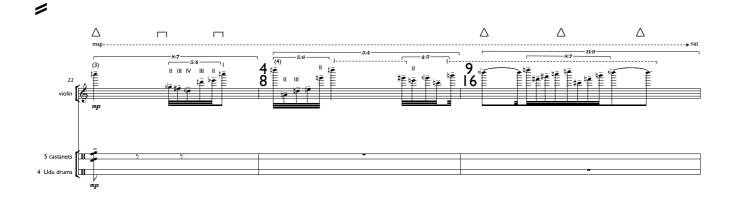
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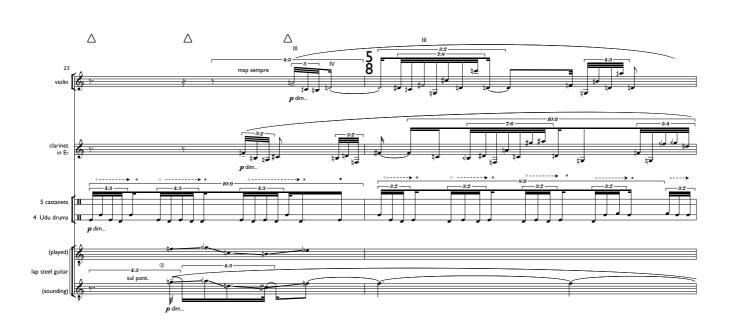


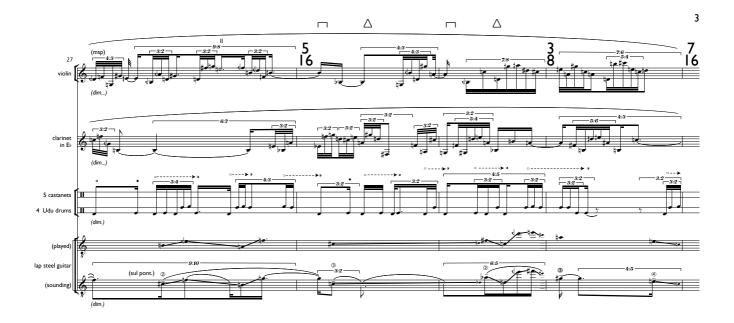




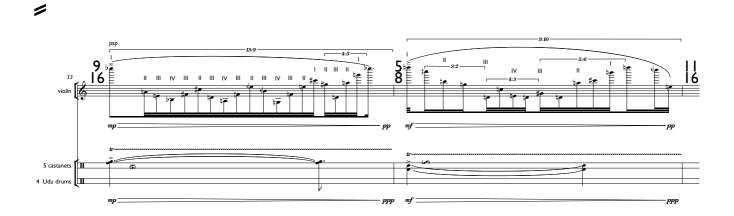








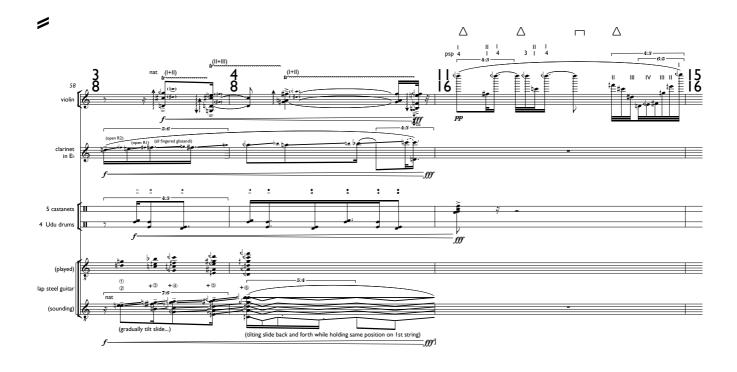


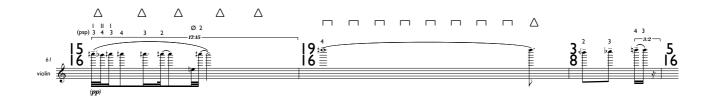






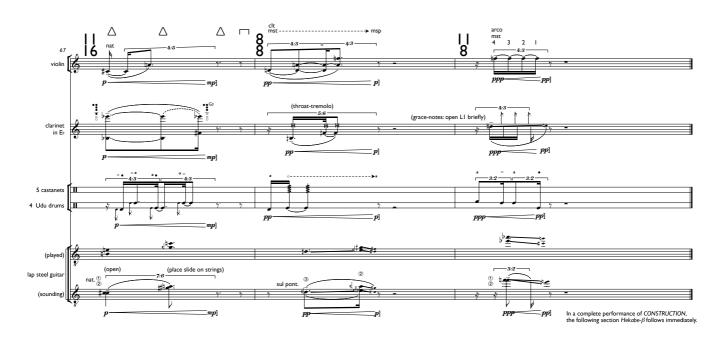












wound V



