Five ways to go

String quartet in 5 or 6 movements
Total duration c. 4 minutes

Janet Oates

Autumn 2020

PERFORMANCE NOTES

Introduction: IT SEEMED SOLID ENOUGH

- Duration about 10”
- The performance of this section, on which all subsequent sections are based, is optional.

No.1: FADE AWAY

- Duration about 20” plus silence afterwards

No.2: DELIQUESCE

- Duration about 1’10”
- The ossia notes are hummed or whistled; pitch is very approximate. Performers may choose to switch between humming and whistling for subsequent notes. It should always be *piano.*
- The half-flat/sharp signs with up and down arrows indicate to vary the pitch slightly during that note – for about the duration that the symbols cover rather than a full bar: e.g. violin 1 bar 17: the wavering should last *about* a minim.

No.3: MOULDER

- Duration: about 6”
- Cross-head notes: knock on the wooden body of your instrument – keeping the same *forte* dynamic if possible.
- The section starts precisely together, but then each player accelerates in their own time, tumbling down separately. The time needed for changing to *pizz* and for the knocking may further disrupt the tempo.

No.4: DISSOLVE

- Duration somewhat over 60”
- The richochet strokes will determine the comfortable tempo for each individual player (within a presto parameter).
- Once you’ve all started together, you’ll be uncoordinated, especially after detuning. Viola entry in bar 4, cello in bar 6, and Violin entries in bar 10 will be approximately placed as the va and Vc are unlikely to be coordinated as on the score.
- Some bars do not ‘add up’ correctly, as there’s no need due to the non-coordination.
- The end of bar 10 is a gathering point: wait until the va and Vc have finished the section; allow a brief pause; enter together for bar 11, again thereafter picking a tempo comfortable for the individual players, uncoordinated.
- The repeated ‘pizz: detune’ phrases will come out of tempo; take the time you need to tune the open string down, somewhere between a semitone and a minor third. You may take fewer or more than 6 quavers, and they do not have to be regular quavers. Then return to tempo.
- Notes played after detunings are played as if on the original tuning (and thus will sound lower than written)
- There should be no need to re-tune before the final movement.

No.5: LEAVE JUST A NOTE ON THE KITCHEN TABLE

- Duration about 30” – though the tempo may be slower if the group prefers.

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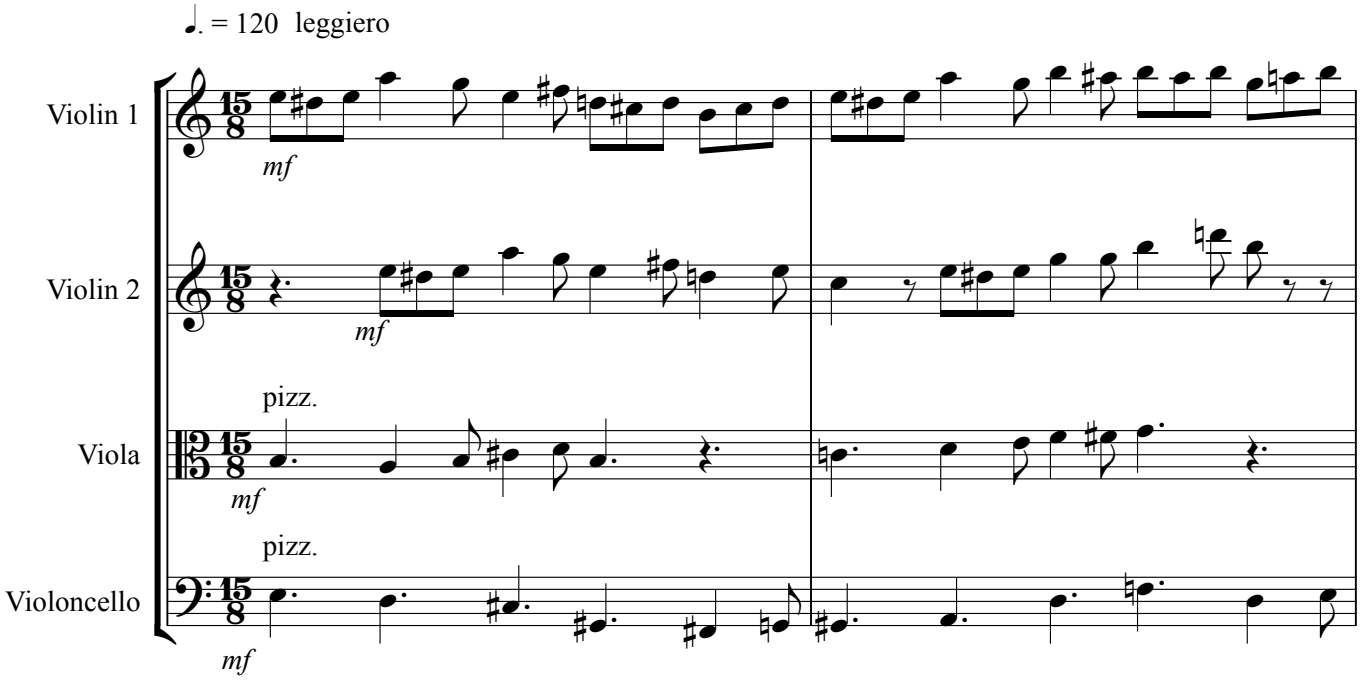
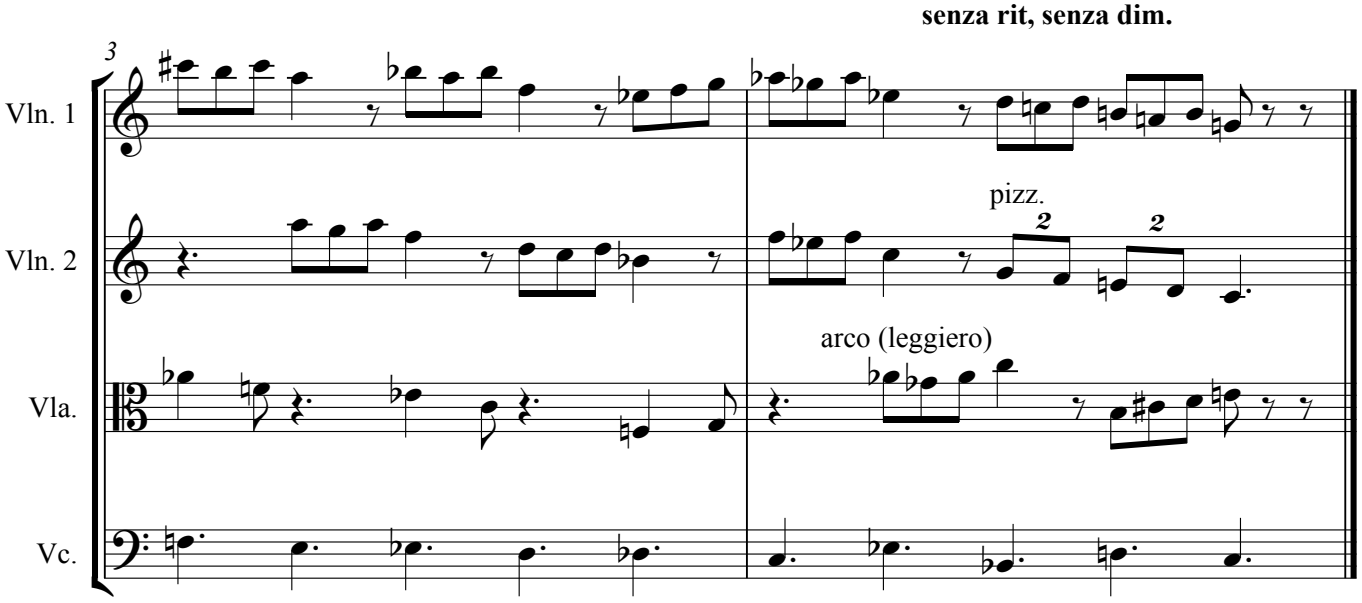
It seemed solid enough





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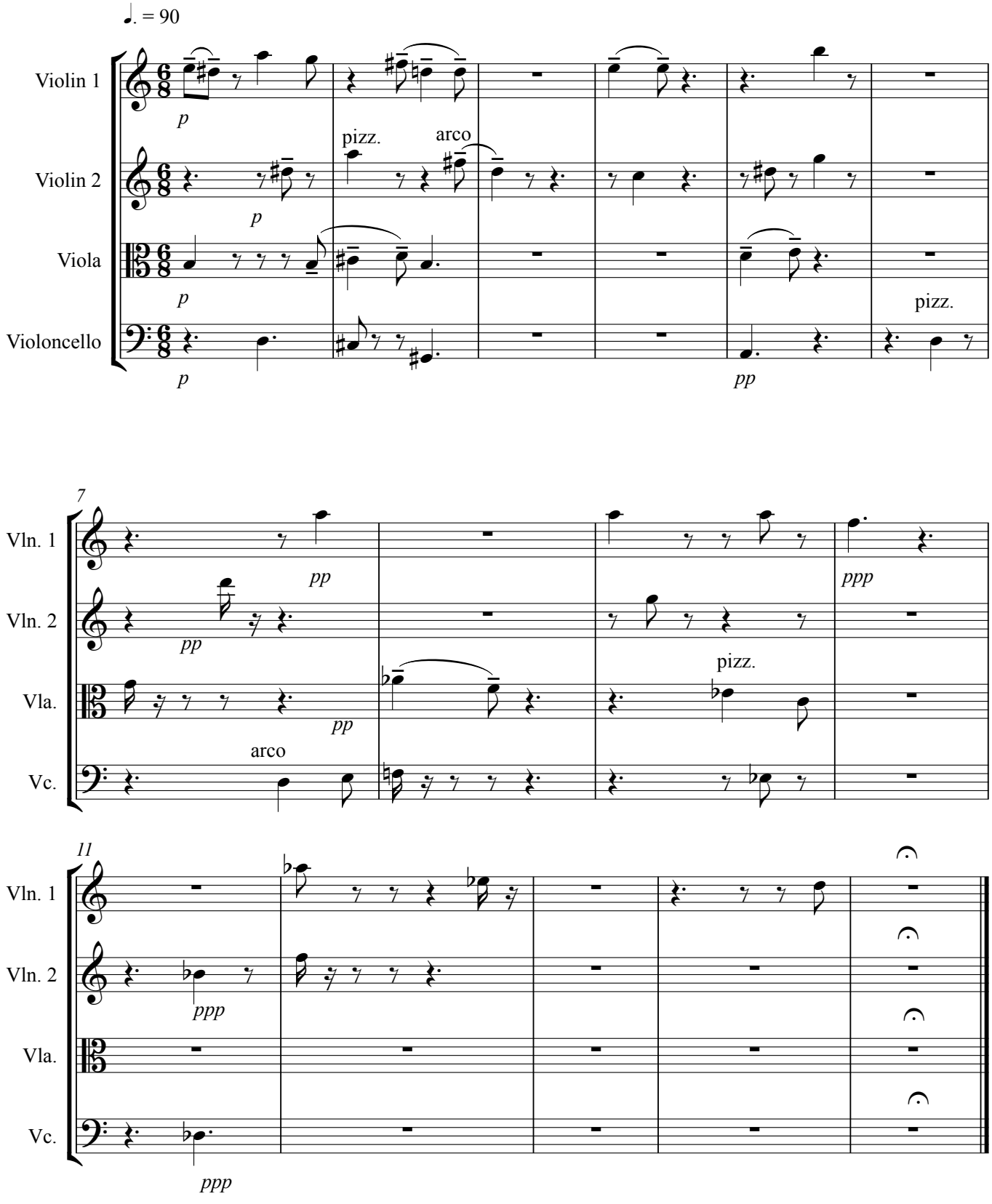
1. Fade away



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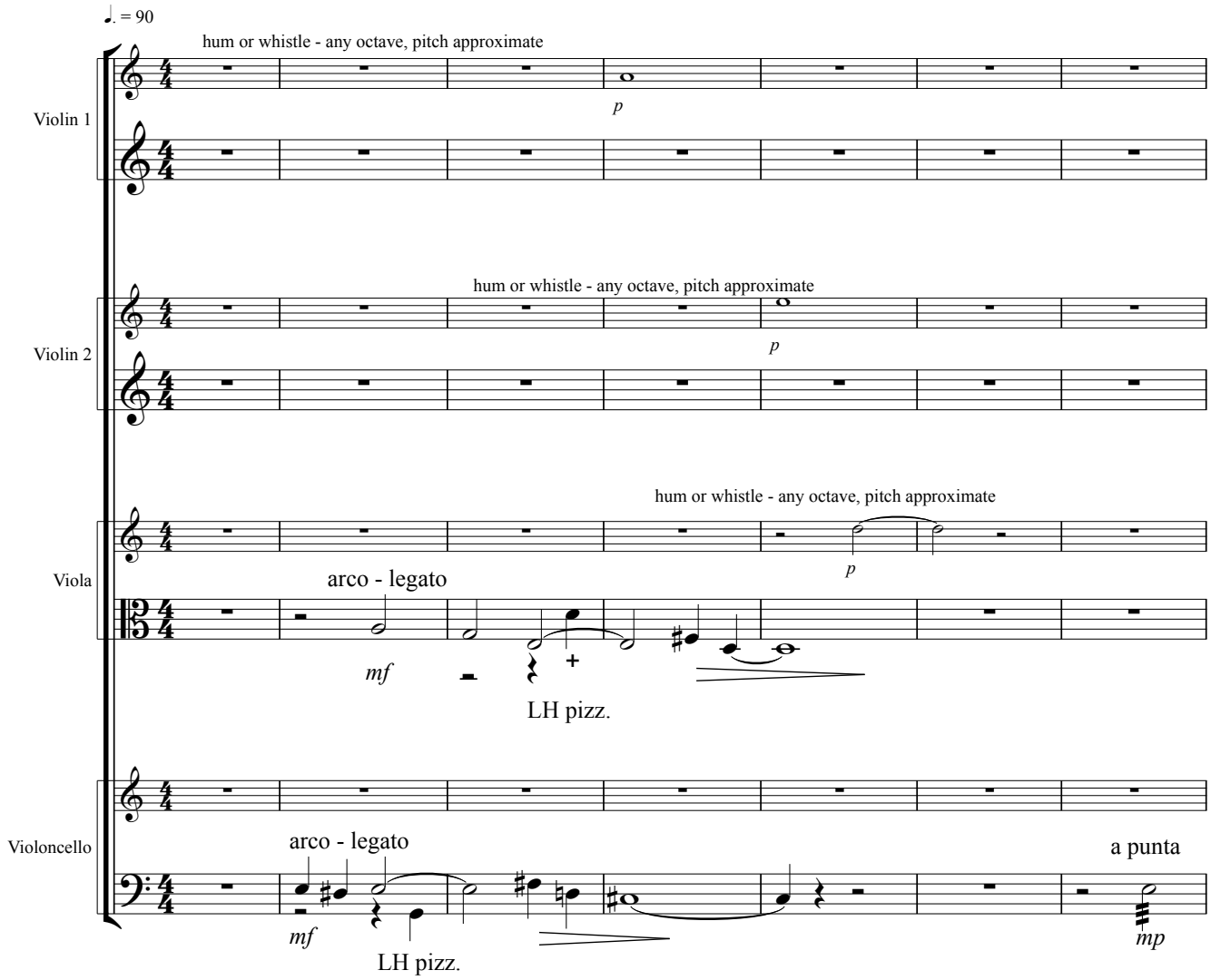
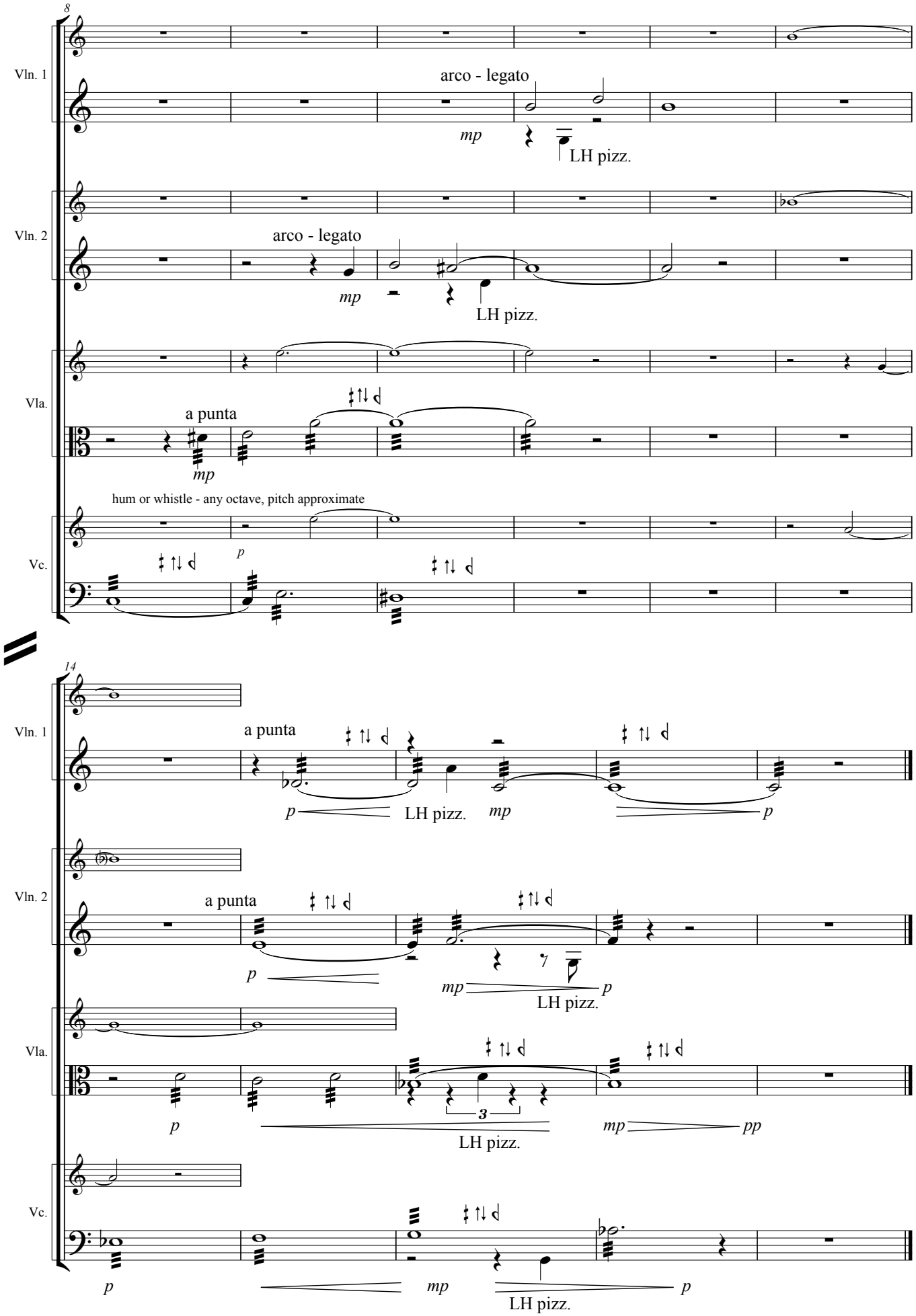
half-flat/sharps with arrows:
gently move in and out of pitch for that bar or part of the bar.

2. Deliquesce




8
Vln. 1
arco - legato
mp
LH pizz.
Vln. 2
arco - legato
mp
LH pizz.
Vla.
a punta
mp
hum or whistle - any octave, pitch approximate
Vc.
p
14
Vln. 1
a punta
p
LH pizz.
mp
p
Vln. 2
a punta
p
mp
p
LH pizz.
Vla.
p
3
LH pizz.
mp
pp
Vc.
p
mp
LH pizz.
p

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3. Moulder.

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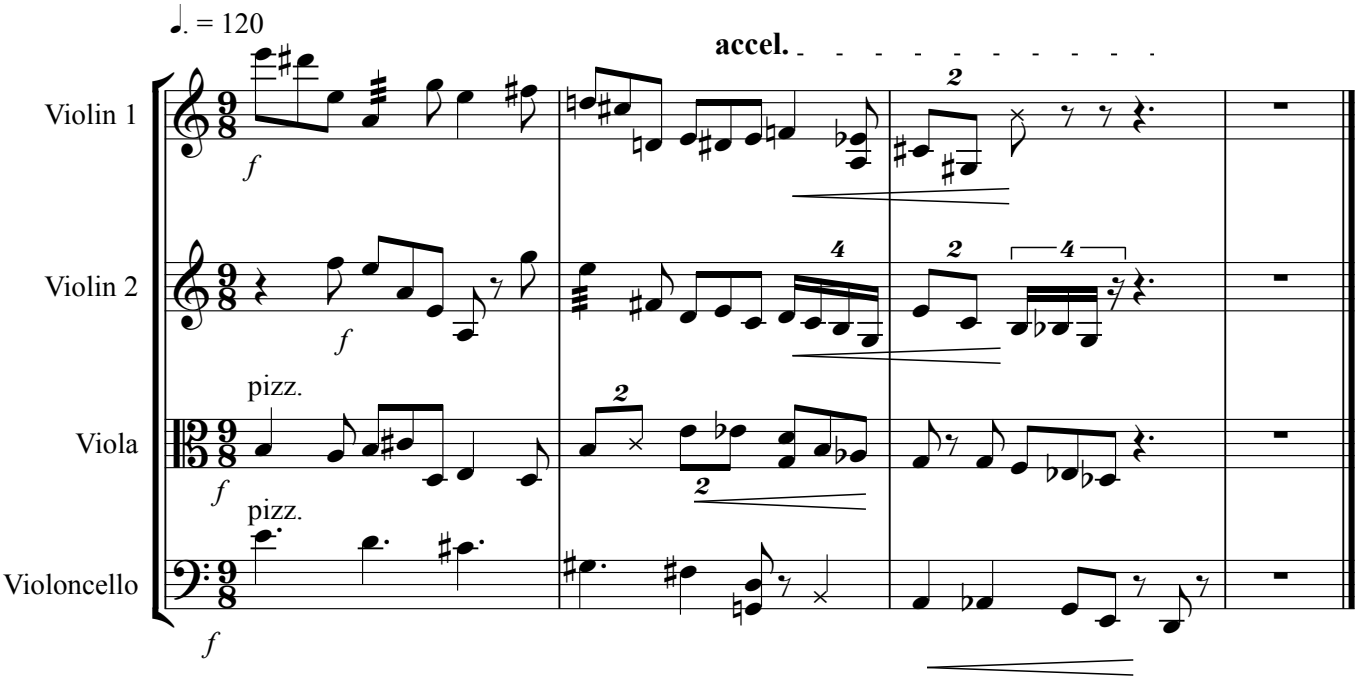
Begin together, then allow your individual accelerandos to dis-coordinate you.
Crosshead notes: knock on wood (body of your instrument): you can come out of tempo to do this.



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4: Dissolve

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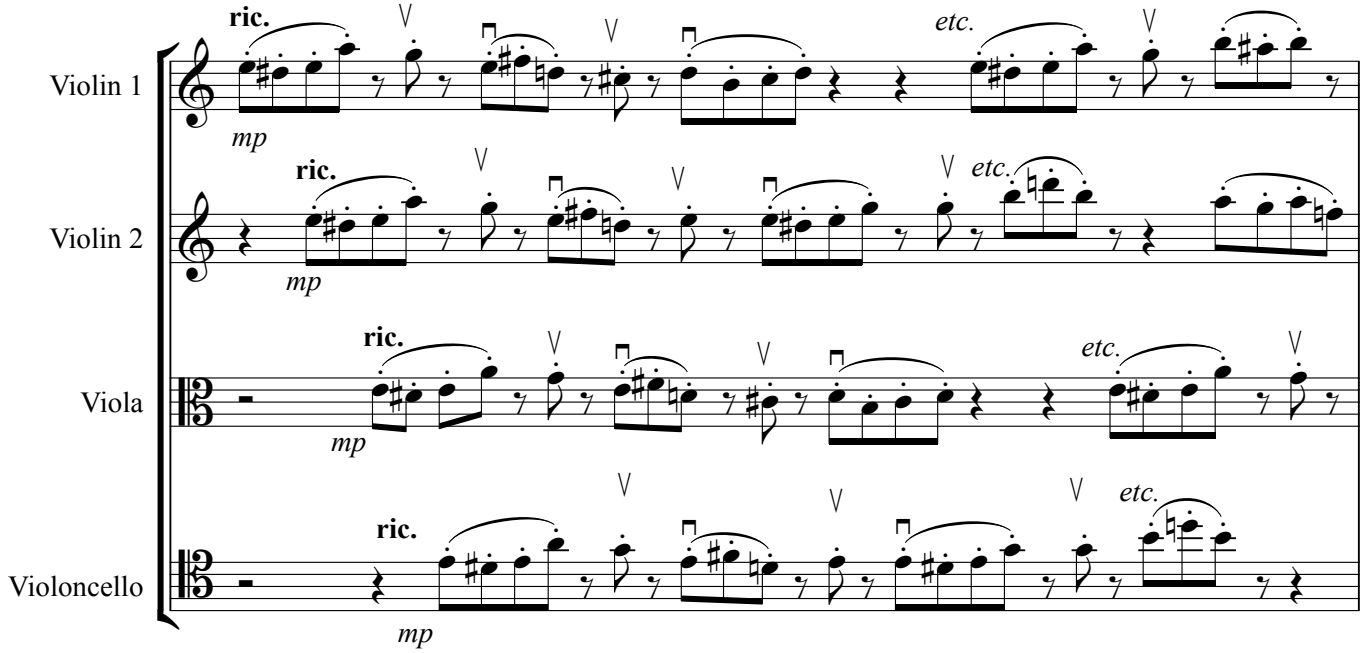
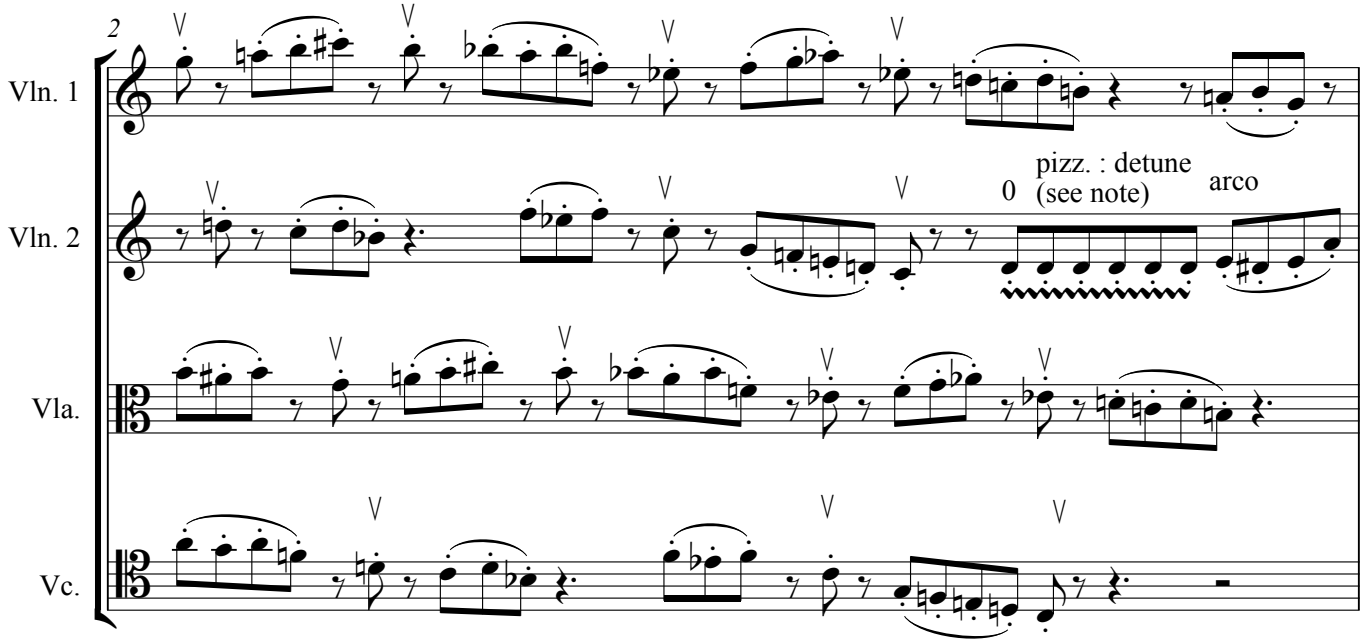
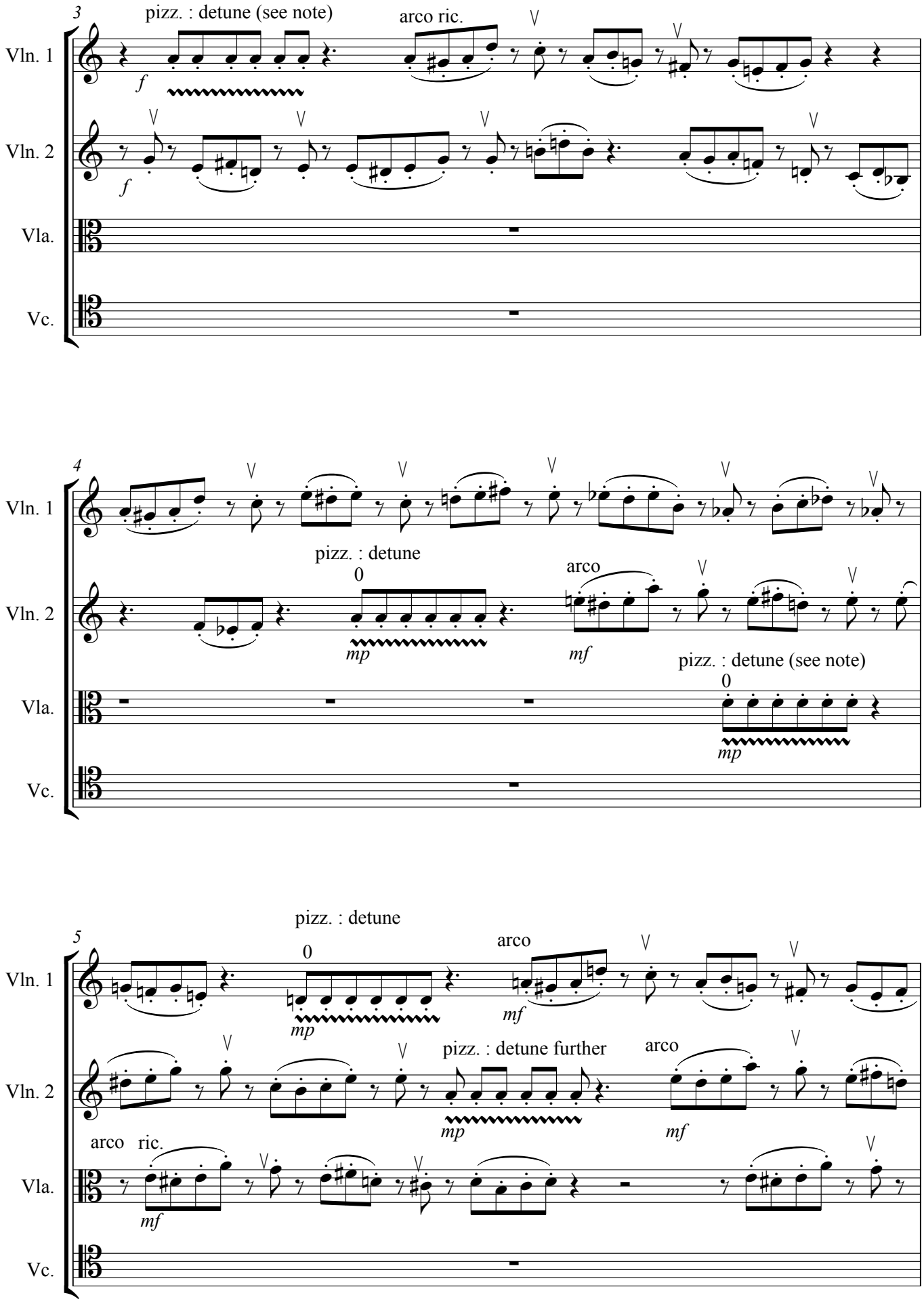
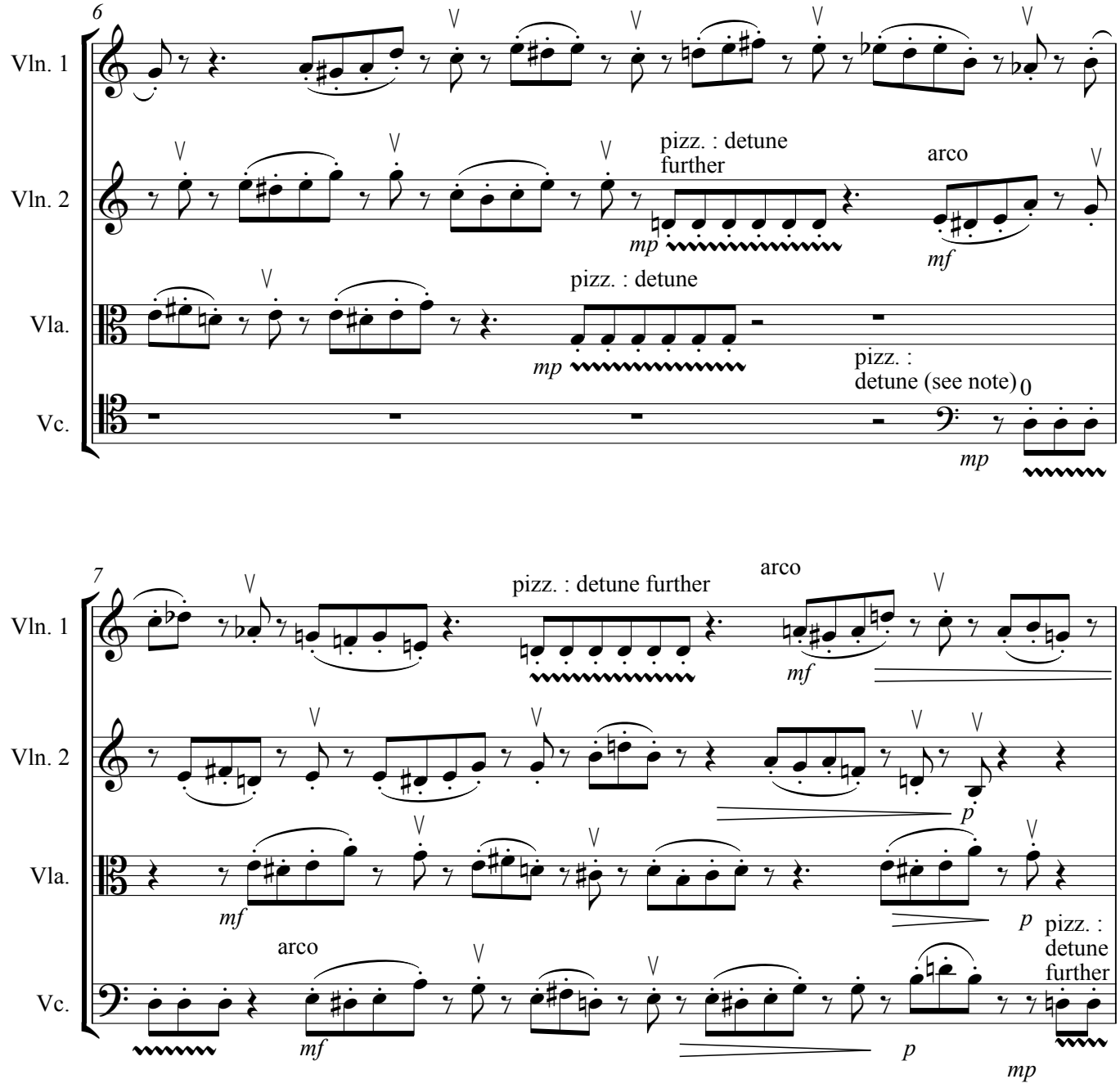
in free time, only loosely coordinated with each other.

Presto

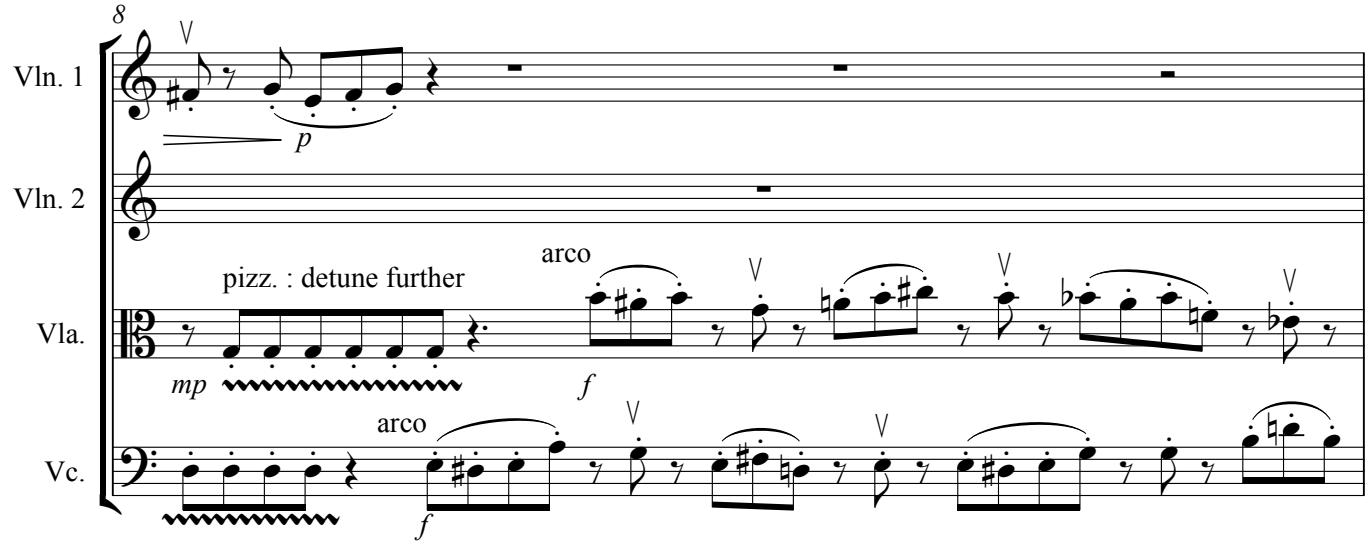


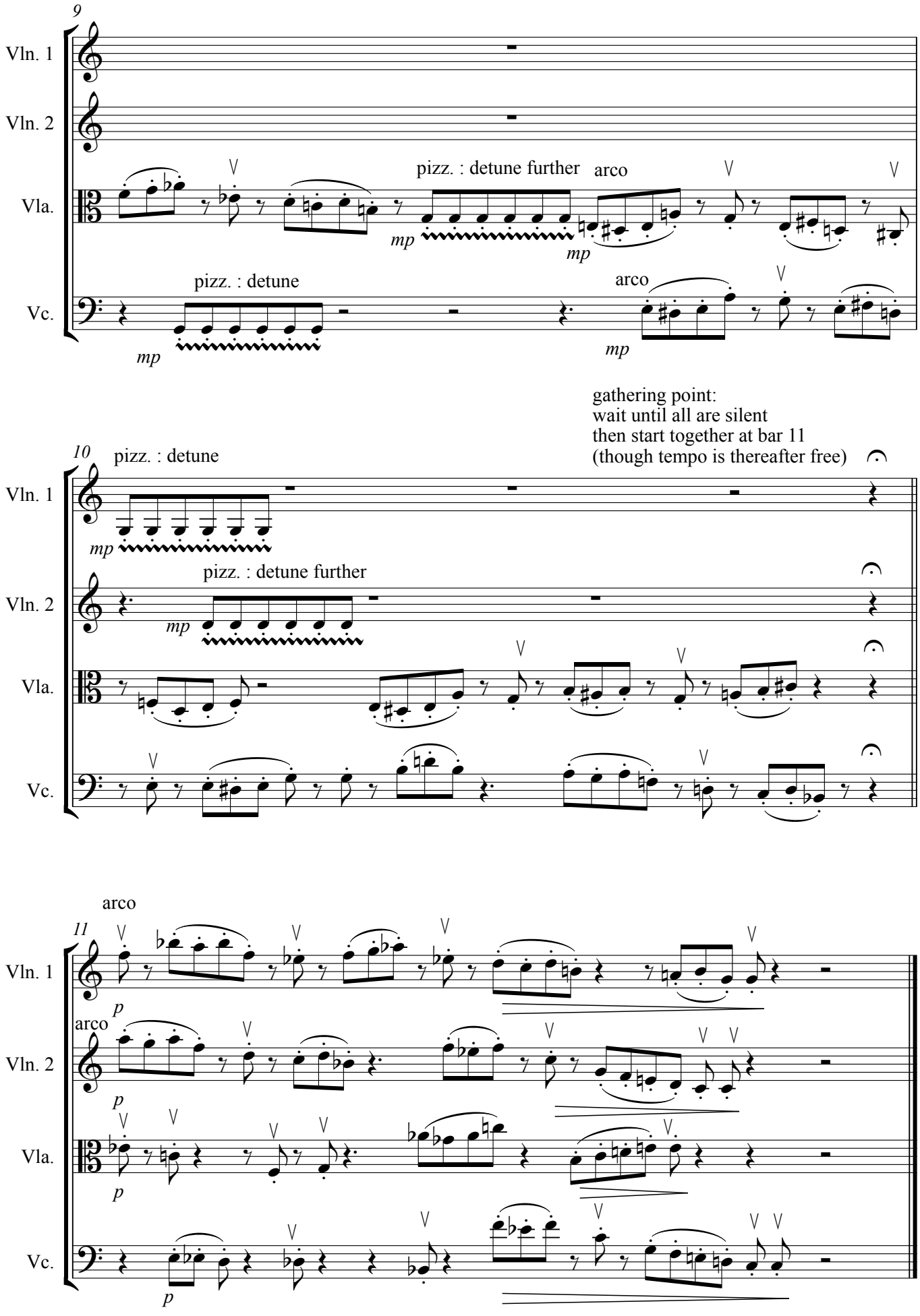



3
pizz. : detune (see note)
arco ric.
Vln. 1
Vln. 2
Vla.
Vc.
f
f
4
pizz. : detune
0
arco
mp
mf
pizz. : detune (see note)
0
mp
5
pizz. : detune
0
arco
mp
mf
pizz. : detune further
arco
mp
mf
arco ric.
mf


6
Vln. 1
Vln. 2
Vla.
Vc.
pizz. : detune further
arco
pizz. : detune
pizz. : detune (see note)
mp
mf

7
Vln. 1
Vln. 2
Vla.
Vc.
pizz. : detune further
arco
pizz. : detune further
mf
p
mp


8
Vln. 1
Vln. 2
Vla.
Vc.
pizz. : detune further
arco
mp
f


9
Vln. 1
Vln. 2
Vla.
Vc.
pizz. : detune further
arco
mp
pizz. : detune
arco
gathering point:
wait until all are silent
then start together at bar 11
(though tempo is thereafter free)
10
pizz. : detune
pizz. : detune further
11
arco
p

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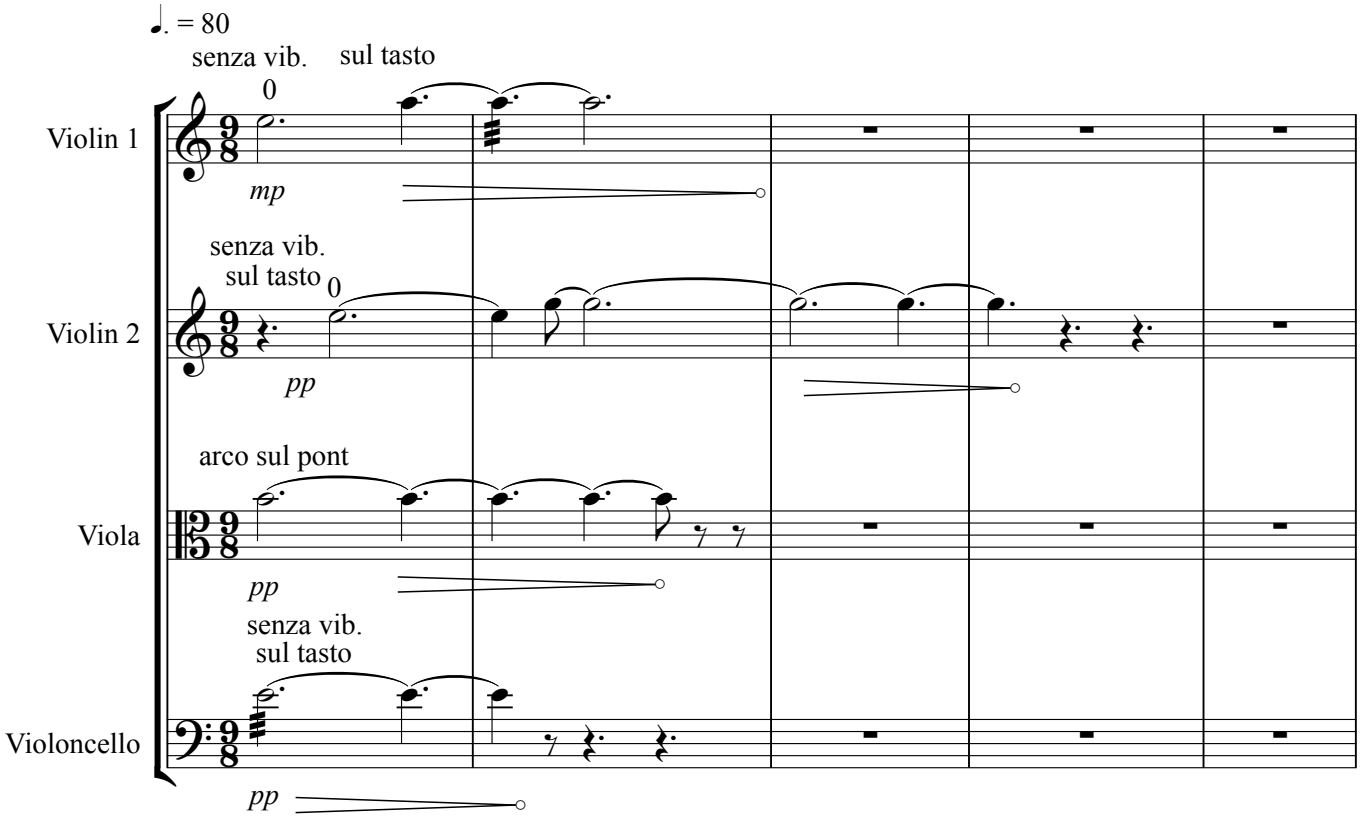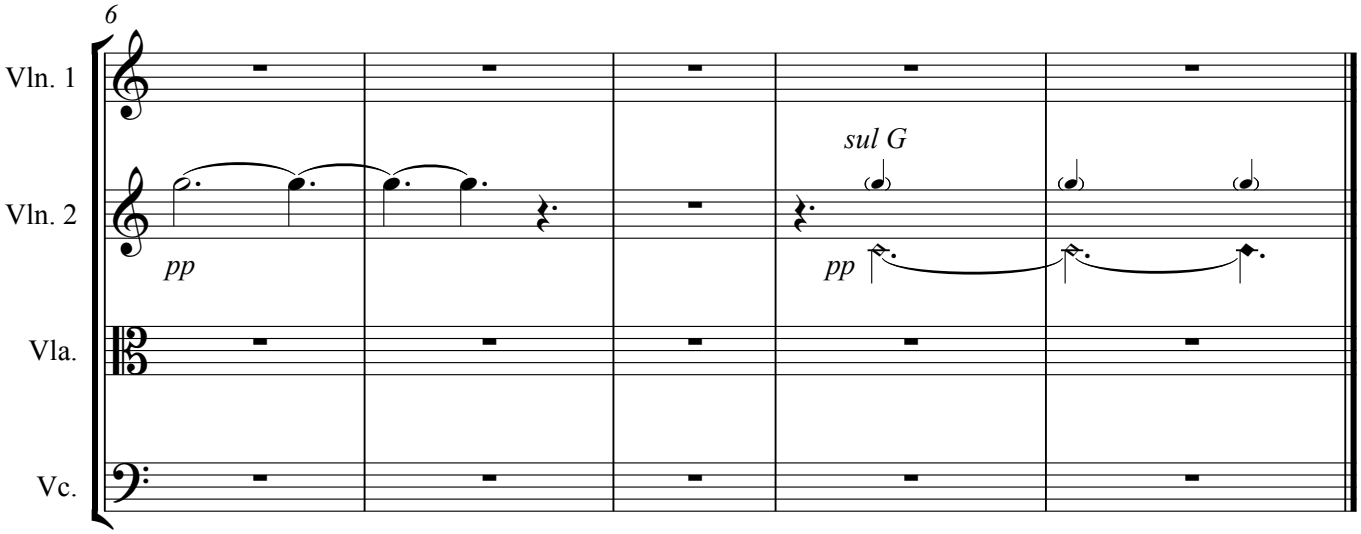
5: Leave just a note on the kitchen table