

Florence Anna Maunders

Eight of Wands

for string quartet (2020)

Instrumentation

2 Violins
Viola
'Cello

Program Note

The Eight of Wands in a traditional tarot deck depicts eight sprouting wands sailing through the air over a desert at high speed. Their flight suggests change, movement and travel. The sky is clear and a beautiful river is flowing freely and giving life to the surrounding landscape. In a tarot reading this card often suggests events happening rapidly, projects completed quickly, new energy flowing and driving new creativity. The card can also signify over-hastiness, and the urge to start new tasks with the current ones still unfinished – perhaps a bit of the “bright shiny object syndrome”

In this piece the ideas of haste, speed and rushing pace are developed alongside the visual impression of rushing through the air – the 8 wooden wands of the card's design reflected closely in the 4 wooden instruments and 4 wooden bows of the quartet.

The piece falls into alternating sections. The first section is a rapid-direction-changing swirl of notes, played with the lightest of touches, like leaves driven by the wind, while the contrasting second type of music is more static, with longer 'cello notes rising over a rustling pizzicato accompaniment from the rest of the quartet. As the piece progresses, every time the first type of music repeats, it becomes not only faster, but also more *compressed*, with the musical material squeezed into tighter and tighter spaces, becoming eventually a hectic, frantic scramble over the finish line.

Flori Maunders 2020

Duration approx 4 minutes 15 seconds

Performance Notes

- 1.) The pizzicato grace notes in this piece are always played “in the same pluck” as the following note – that is the first note (normally an open string) is plucked, and then the second pitch is rapidly fingered without re-plucking the string.
- 2.) A lot of the music is marked “molto sul tasto” and this is really a timbral request rather than a demand the players bring their bows right up the middle of the fingerboard. I trust the players to find the right sound.
- 3.) Some of the 'cello false harmonics are also available as natural harmonics and vice-versa – the 'cellist can play whichever they choose and mix and match at will. I quite like, as the composer, the quasi-portamento that is obtained by moving a false harmonic up a string, but also the way natural harmonics sound after the bow has left the string is quite nice...

Eight of Wands

for string quartet

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Lightly and rapid as the wind $\text{J}=144$

molto sul tasto

Violin I

Violin II

Viola

Violoncello

ppp leggiero

molto sul tasto

ppp leggiero

molto sul tasto

ppp leggiero

molto sul tasto

ppp leggiero

4

Vln. I

Vln. II

Vla.

Vc.

7

Vln. I

Vln. II

Vla.

Vc.

p

ppp

p

ppp

p

ppp

p

10

Vln. I
Vln. II
Vla.
Vc.

13

Vln. I
Vln. II
Vla.
Vc.

16

Vln. I
Vln. II
Vla.
Vc.

19

Vln. I

Vln. II

Vla.

Vc.

23

Vln. I

Vln. II

Vla.

Vc.

27

Vln. I

Vln. II

Vla.

Vc.

31

Vln. I
Vln. II
Vla.
Vc.

36

Vln. I
Vln. II
Vla.
Vc.

40

Vln. I
Vln. II
Vla.
Vc.

44

Vln. I arco molto sul tasto

Vln. II *ppp* leggiero arco molto sul tasto

Vla. *ppp* leggiero

Vc.

47

A Nervous $\downarrow = 108$

Vln. I pizz. sul G

Vln. II *mf* pizz. sul G

Vla. *mf* pizz. sul G

Vc. *pp* *mf*

51

B arco molto sul tasto

Vln. I *ppp* leggiero arco molto sul tasto

Vln. II *ppp* leggiero arco molto sul tasto

Vla. *ppp* leggiero arco molto sul tasto

Vc. *mf*

54

Vln. I

Vln. II

Vla.

Vc.

molto sul tasto

ppp leggiero

58

Vln. I

Vln. II

Vla.

Vc.

p *ppp*

p *ppp*

p *ppp*

p *ppp*

62

Vln. I

Vln. II

Vla.

Vc.

p *ppp*

66

Vln. I

Vln. II

Vla.

Vc.

69

Vln. I

Vln. II

Vla.

Vc.

73

Vln. I

Vln. II

Vla.

Vc.

78

Vln. I
Vln. II
Vla.
Vc.

arco
pizz. Sul G
pizz.
arco
mf
pp
ppp
mf
pp
p
ppp
pp
p
ppp
pp
p
ppp
pp
p

83

Vln. I
Vln. II
Vla.
Vc.

ppp
p>ppp
mf p
mf pp
mf pp
mf pp
mf pp
pp
p>ppp
mf p

89

Vln. I
Vln. II
Vla.
Vc.

mf p
mf p
mf p f
mf pp
mf pp
mf pp
mf pp
mf p
mf p
mf p

95

Vln. I molto sul tasto
ppp sub.

Vln. II arco molto sul tasto
ppp leggiero

Vla. arco molto sul tasto

Vc. molto sul tasto
ppp leggiero

mf *ppp leg.*

98

C Nervous $\text{♩} = 108$

pizz.
sul G

Vln. I

Vln. II

Vla.

Vc.

mf

pizz.
sul G

mf

pizz.
sul G

mf

pp

102

Vln. I

Vln. II

Vla.

Vc.

mf

mf

3+3+2 Rushing, with haste ♩=172

105

Vln. I Vln. II Vla. Vc.

D arco
molto sul tasto

ppp leggiero

arco
molto sul tasto

ppp leggiero

arco
molto sul tasto

ppp leggiero

molto sul tasto

ppp leggiero

mf →

108

Vln. I Vln. II Vla. Vc.

110

Vln. I Vln. II Vla. Vc.

p

ppp p

p

p

ppp p

p

ppp p

p

ppp p

112

Vln. I

Vln. II

Vla.

Vc.

114

Vln. I

Vln. II

Vla.

Vc.

116

Vln. I

Vln. II

Vla.

Vc.

119 pizz.

Vln. I

mf ————— *p*

arco

p ————— *p* ————— *p* ————— *ppp* ————— *p* —————

Vln. II

mf ————— *p* ————— *mf* > *ppp* ————— *mf* ————— *ppp* ————— *mf* —————

Vla.

mf ————— *p* ————— *mf* ————— *ppp* ————— *mf* —————

Vc.

arco

mf ————— *p* ————— *mf* ————— *ppp* *p* ————— *p* ————— *ppp* ————— *p* —————

122

Vln. I

ppp ————— *p* ————— *ppp* ————— *p* ————— *mf* ————— *p* ————— *mf* ————— *p* —————

Vln. II

mf ————— *mf* ————— *mf* ————— *mf* ————— *p* —————

Vla.

mf ————— *mf* ————— *mf* ————— *mf* ————— *p* —————

Vc.

ppp ————— *p* ————— *ppp* ————— *p* ————— *mf* ————— *p* ————— *mf* ————— *p* —————

126

Vln. I

mf ————— *p* ————— *mf* ————— *f* ————— *ppp sub.* ————— arco molto sul tasto

Vln. II

mf ————— *mf* ————— *mf* ————— *ppp leggiero* ————— arco molto sul tasto

Vla.

mf ————— *mf* ————— *mf* ————— *ppp leggiero* ————— arco molto sul tasto

Vc.

mf ————— *p* ————— *mf* ————— *p* ————— *mf* ————— *ppp legg.* —————

E Nervous ♩ = 108

pizz.
sul G

129

Vln. I

Vln. II

Vla.

Vc.

mf

pizz.
sul G

mf

pizz.
sul G

nat. ♩

mf

pp

132

Vln. I

Vln. II

Vla.

Vc.

mf

mf

136

Vln. I

Vln. II

Vla.

Vc.

mf

mf

Rushed ♩=180

F arco molto sul tasto

139

Vln. I Vln. II Vla. Vc.

ppp leggiero *ppp < p >* *p*

ppp leggiero *mp* *ppp*

ppp leggiero *mp* *ppp*

molto sul tasto *ppp leggiero* *ppp* *mf*

142

Vln. I Vln. II Vla. Vc.

mp *ppp p > ppp*

mp *ppp p > ppp*

mp *ppp p > ppp*

ppp *mp* *ppp*

145

Vln. I Vln. II Vla. Vc.

mp *ppp p > ppp*

mp *ppp p > ppp*

mp *ppp p > ppp*

mf *ppp* *ppp* *p*

148

Vln. I *p* *mf* — *p* *mf* — *p* *f marc.*

Vln. II *mf* — *p* *mf* — *p* *mf* — *p* *mf* — *p*

Vla. *mf* — *p* *mf* — *p* *mf* — *p* *p*

Vc. *pizz.* *mf* — *p* *f marc.* *mf* — *p* *p*

152

Vln. I *arco* *arco*

Vln. II *pizz. Sul G* *p* *mf* — *p* *mf* — *p*

Vla. *ppp* *mf* — *p* *mf* — *p* *mf* — *p*

Vc. *ppp* *p* — *ppp* *p* — *mf* *p* — *mf* *p* —

157

Vln. I *mf* — *p* *mf* — *p* — *f* *fff sub.* *arco molto sul tasto*

Vln. II *p* *mf*

Vla. *p* *mf* *molto sul tasto* *ppp leggiero*

Vc. *mf* — *p* *mf* *p* — *mf* *ppp leggiero* *ppp leg.*

16

160

Vln. I

Vln. II

Vla.

Vc.

G Nervous $\text{♩} = 108$

pizz.
sul G

163

Vln. I

Vln. II

Vla.

Vc.

167

Vln. I

Vln. II

Vla.

Vc.

Wild & reckless ♩=200+

H arco
molto sul tasto

171

Vln. I

Vln. II

Vla.

Vc.

175

Vln. I

Vln. II

Vla.

Vc.

179

Vln. I

Vln. II

Vla.

Vc.

183

Vln. I
Vln. II
Vla.
Vc.

p *ff* *pizz.* *arco*
mf — *p* *mf* — *p* *mf* — *p* *mf* — *p*
mf — *p* *mf* — *p* *mf* — *p* *mf*
mf — *p* *mf* — *p* *p* *mf*
pizz. *arco* *mf* — *p* *p* — *ppp* *p* — *ppp*

187

Vln. I
Vln. II
Vla.
Vc.

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

192

Vln. I
Vln. II
Vla.
Vc.

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

197

Vln. I 

Vln. II

Vla.

Vc.

201

Vln. I 

Vln. II

Vla.

Vc.