

WIRED

for string quartet
2020

Rylan Gleave
(b.1997)

Programme notes

WIRED - coffee, cables, checking your phone, Coca-Cola Zero, cardio, consuming to excess /

...what can you write in a night... /

I lay in bed

for hours in the dark

/

listening

/

the rain

/

.

.

.

a well-rounded rush of dread

/

.

.

.

/

hours in the dark

.

.

Instrumentation

Violin I

Violin II

Viola

Violoncello

Duration

c. 4'30"

Written for The Ligeti Quartet's *Workout!* 2020

Performance notes

In parts, there are three lines per stave, indicating high, middle, and low notes of the instruments. 'High' includes string I and II, 'middle' includes string II and III, and 'low' includes string III and IV. Pitches are entirely at the discretion of the performer, whilst rhythms are more strict. An example of a phrase is illustrated below;

written pitch



sounding pitch

Double stops should always include an open string, preferably the lower pitch within the double stop.

written pitch



sounding pitch

Pitches may be repeated or changed ad lib., and performers may choose to write out specific phrases with pitches for repetition or development if they so desire. Additional pitches to be played on an open string are marked 'o' in the traditional way.

Any regular five lined stave indicates regular playing in the usual clef.

There are several gradations of bow position in the score; in addition to the conventional *sul tasto* (s.t.) and *sul ponticello* (s.p.), *molto sul tasto* (m.s.t.) and *molto sul ponticello* (m.s.p.) are specified. Arrows between these indicate a gradual shift to that position, and the term *ord* indicates a return to ordinary bowing. *Col legno battuto* (c.l.b.) is also specified.

There is one additional bowing specification;



increase bow pressure to produce a scratching sound, replacing the pitch with noise, and then move back to pitch again

General sense of mood and direction are marked in *italic text* and **tempo markings**, and may be useful in making decisions about pitch.

Unspecified artificial harmonics should be fourths by default.

Quarter tones do not need to be exact; they are used to extend the soundworld and for expressive purposes.

Stage set-up

Whilst any sensible stage set-up is permitted, a suggested one is illustrated overleaf.



Violin II



Viola



Violin I



Cello

Audience

N.B. if the performers are socially distancing, such as at the time of composition, please stay the recommended 2 metres apart and/or wear face coverings if you are able in rehearsals and performance.

Any questions about the score can be directed to rylangleave@gmail.com.

WIRED

for The Ligeti Quartet

Wild; electric c. $\text{♩} = 100-104$

Rylan Gleave (b.1997)

tension; a near panic

Violin I

Violin II

Viola

Violoncello

II

s.p. —————

f

s.p.

m.s.p.

p

m.s.p.

p

m.s.p.

p

f

3 → ord.

II

f

ord.

ord.

mf

ord.

pp

c.l.b.

ord.

pp

(pp)

f

ord.

f sempre

5

ord.

p

ff

f

c.l.b.

pp

15

ord.

f

II

ord. I

s.p.

m.s.p.

ord. II

s.p.

m.s.p.

17

m.s.p.

ord.

II

ord.

mf

ord.

mf

ord.

f sempre

19

pp

c.l.b.

(*pp*)

f

p

f 3

soft; a faint, bitter memory

s.t.

21

ord. 5

s.t.

mf
s.t.

mf
ord., s.t.

mf

pp

C**Somber, weary** c. $\text{♩} = 58-60$

24

ord.

mf

ord.

pp as a whisper

c.l.b.

pp

pp

tr

pp

pp

pp

pp

pp

mf

a long-lost hymn...

p dolce

p dolce

ord.

p dolce

3

pizz.

pp

p dolce

mf

D

Hostile, driving forwards c. $\downarrow = 160$

ord.

41

m.s.p. ord. m.s.p. ord.

m.s.p. ord. m.s.p. ord.

m.s.p. ord.

m.s.p. ord.

45

m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord.
m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord.
m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord.
m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord.

ff m.s.p. ff m.s.p. ff m.s.p. ff m.s.p.

ord. ord. ord. ord.

49

m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord.
m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord.
m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord.
m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord.

ord. ord. ord. ord.

E *totally unrestrained; rabid*

53

m.s.p. ord. fff m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord. II
m.s.p. ord. s.p.
m.s.p. ord. s.p.
m.s.p. ord. s.p.

60

m.s.t.

ord. s.p. *ff* ord. s.p.

ord. *fff* m.s.p.

II *gliss.*

ord. m.s.p.

ord. m.s.p.

ord. m.s.p.

ord. m.s.p.

ord. *fff*

77

ord.

m.s.p.

ord. m.s.p.

s.t.

ord.

m.s.p.

ord. m.s.p.

s.t.

ord.

m.s.p.

ord. m.s.p.

s.t.

v. 3 v.

v. 3 v.

v. 3 v.

v. 3 v.

14

84

m.s.t.

m.s.t.

m.s.t.

m.s.t.

ord. m.s.p.

ord. m.s.p.

ord. m.s.p.

ord. m.s.p.

molto rit.

88

(ffff)

(ffff)

(ffff)

(ffff)

G Wild; electric c. $\text{♩} = 100-104$
skittering; impulsive

92

ord.

f

ord.

p

ord.

p

ord.

p

II

m.s.p.

m.s.p.

s.p.

m.s.p.

ord.

II

94

m.s.p.

pp

ord.

p

II

pp

s.p.

m.s.p.

pp

s.p.

m.s.p.

pp

m.s.p.

f

pp

f

ord.

f

f semper

15

96

ord.

II

ord.

pp

ord.

mf

ord.

mf

pp

c.l.b.

pp

(*pp*)

f

13

98

p

p

f

3

ord.

p

ff

c.l.b.

pp

H rit.
soft; a faint, small memory

100 s.t.

mf >*p* *mp* > *pp* *p* < *ff*

s.t.

mf >*p* *mp* *pp* *p* < *ff*

s.t.

mf >*p* *mp* > *pp* *p* < *ff*

ord., s.t.

mf >*p* *mp* > *pp* *p* < *ff*