

nor girdling gnaw

for solo viola d'amore and 6 channel audio files

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Commissioned by the Inland Concert Series (Melbourne) and Sacrum Profanum Festival (Krakow)

Written for Elizabeth Welsh, with thanks

Tuning

Frequencies — Pitches in Hertz

B3 — 243.36	B4 — 486.72	B5 — 973.44
Bb3 — 236.5	Bb4 — 473	Bb5 — 946
A3 — 220	A4 — 440	A5 — 880
Ab3 — 210.21	G#4 — 420.42	G#5 — 840.84
G3 — 201.63	G4 — 403.26	G5 — 806.52
Gb3 — 182.52	F#4 — 365.04	F#5 — 730.08
F3 — 177.375	F4 — 354.75	F5 — 709.5
E3 — 165	E4 — 330	E5 — 660
Eb3 — 160.295	D#4 — 320.59	D#5 — 641.18
	D4 — 301.3	D5 — 602.6
	C#4 — 280.28	C#5 — 560.56
	C4 — 268.84	C5 — 537.68
		C#6 — 1121.12

Phrasing/Ornaments: Bars 1-75

All glisses and vibrato are suggestions only, the player is free to add these wherever it seems to suit the phrase, or the feeling of 'time drag'

All overarching lines are phrasing marks, not slurs (unless otherwise marked)

ScordaturaSympathetic
StringsGut
Strings

365.04
320.59
280.28
220
182.52
121.68

2, 3, 7, 9, 5, 3

602.6
420.42
330
243.36
165
121.68

2, 11, 4, 22, 13, 19

4

♩=60 ♪=110

1

2

Vla.

8

Vla.

15

Vla.

21

poss. 'dragging-up'/gliss.

poss. gliss.

Vla.

27

poss. gliss. (with vibrato)

gliss.

poss. gliss.

Vla.

33

Vla.

39

Vla.

slow, rising microtonal gliss
from approx. G+ to G#/A+
find the sweet, resonant spots

final freq. arrival point approx.

sim.

42

Vla.

poss gliss.
gliss.

or a spread chord b4 C+

46

Vla.

52

Vla.

6

59

Vla.

64

Vla.

69

Vla.

rubato espress. $\text{♩} = 37$

gliss.

mp

ghosting tape, or tape ghosts you

76

Vla.

tenuto

pp *like a vocal chant, match tape dynamic*

espress. rubato $\text{♩} = 5$

ppp

gliss.

almost pulsing?

80

Vla.

tenuto

pp

*wafting, ghosting,
moving slowly out of sync (ahead of) the tape ghost*

84 $\text{♩} = 46$

Vla. $\frac{2}{4}$

pp *sim.*

93

Vla.

100 $\text{♩} = 46$

Vla. $\frac{9}{8}$

gliss *let ring*

static, placed [Feldman moment]

105 $\text{♩} = 115$

Vla. $\frac{3}{4}$

3

112 *as singing and resonant as possible*

Vla. *f*

117

Vla.

122

Vla.

127

Vla.

130

Vla. 2

135 $\text{♩}=75$ $\text{♩}=64$ $\text{♩}=96$ $\text{♩}=48$ pizz.

Vla. *mp* *pp* *mp* *pp* *mp* *pp* *f*

148

Vla.

151 arco *mf* pizz. arco *pp*

Vla.

168 $\text{♩}=84$ [48x1.75=84 84/3=28 as dotted crotchet at 3/8]

Vla. *espress.* *mp* *p* *f*

slight accent to the first note of each 4 (or 3 etc. later)
not sure if should be slurred or not - in 4s or 3s - may not work, may ?

170

Vla.

slow de-tune to F by the last group of 4 in the bar

172

Vla.

4:5

3 3 3 3

Detailed description: This musical staff shows measure 172. It begins with a treble clef and a key signature of one sharp (F#). The measure contains a complex rhythmic pattern of eighth and sixteenth notes. A bracket under the first four measures is labeled '4:5'. The final four measures of the staff are grouped by brackets, each labeled '3', indicating triplet rhythms.

175

Vla.

4:5

Detailed description: This musical staff shows measure 175. It begins with a treble clef and a key signature of one sharp (F#). The measure contains a complex rhythmic pattern of eighth and sixteenth notes. A bracket under the last four measures of the staff is labeled '4:5'.

178

Vla.

4:5

Detailed description: This musical staff shows measure 178. It begins with a treble clef and a key signature of one sharp (F#). The measure contains a complex rhythmic pattern of eighth and sixteenth notes. A bracket under the first four measures of the staff is labeled '4:5'.

180

Vla.

8:9

3 3 3

Detailed description: This musical staff shows measure 180. It begins with a treble clef and a key signature of one sharp (F#). The measure contains a complex rhythmic pattern of eighth and sixteenth notes. A bracket under the first eight measures of the staff is labeled '8:9'. The final three measures of the staff are grouped by brackets, each labeled '3', indicating triplet rhythms.

182

Vla.

4:5

5:6

Detailed description: This musical staff shows measure 182. It begins with a treble clef and a key signature of one sharp (F#). The measure contains a complex rhythmic pattern of eighth and sixteenth notes. A bracket under the first four measures of the staff is labeled '4:5'. A bracket under the last five measures of the staff is labeled '5:6'.

Vla. 186

6:7

Vla. 188

6:7

Vla. 190

6:7

Vla. 192

6:7

Vla. 193

6 3 3 3 3 3 3

7:13

194

Vla.

6 3 3 3 3 3 3

7:13.

195

Vla.

6 3 3 3 3 3 3

7:13.

196

Vla.

slowly, microtonally gliss. up to A

6 3 3 3 3 3 3

7:13.

197

Vla.

woolly, ghosting, breath-like tone

sul tasto

not really there...air tone

6 3

7:13.

gliss. ppp

gliss. pppp

gliss. ppppp

gliss.