

All of old.

for piano quartet (violin, cello, synth and piano)

Pangur

Éire - Österreich

0.1 Appendix

All of old

Nothing else ever. Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.

– Samuel Beckett, Worstword Ho

for piano quartet (violin, cello, modular synth and piano)

Duration ca. 14'

Notes on performance

Tuning

24 tone equal temperament is used throughout the piece. The following



accidentals are used to indicate pitches in quarter tone steps from $\frac{3}{4}$ flat – $\frac{3}{4}$ sharp

Dynamics

There are just five dynamic levels used in the piece, the distribution of dynamics between the instruments is one of the primary ways that the three different “colors” are distinguished from one another.

- ppp*** – at the limits of audibility, a mixture of white noise and tone
- pp*** – very quiet tone, clear and delicate
- p*** – soft and clear
- mp*** – full tone, to the fore of the sound
- mf*** – loud clear tone, clearly in the foreground

Structure

As mentioned above, there are three different types of material used in the piece for ease of description, I'll use simple primary color names to explain the types. The recurrence of a particular type of material is based on permutations of a pitch class. These permutations arise from two transposition paths (m3-p4-m6, p4-m6-j2-j6), having traced out these paths, it becomes clear how often a particular class of pitch recurs. To emphasise the fact that some pitches recur

more frequently than others, the instrumentation is designed in a way so as to emphasize different colorings of pitch.

The piece therefore is not really about the pitches themselves, but rather about the sound of transitioning between the different instrumental colors.

A musical score for four instruments: Violin (Vln.), Viola (Vlc.), Synthesizer (Synth.), and Piano (Pno.). The score is in 4/4 time and consists of three measures. The first measure is marked with a '4' above the Vln. staff. The second measure is marked with a 'V' above the Vln. staff. The third measure is marked with a 'V' above the Vln. staff. The Vln. staff has a 'pp' dynamic marking and a 'ord.' instruction. The Vlc. staff has a 'pp' dynamic marking and a 'ord.' instruction. The Synth. staff has a 'pp' dynamic marking. The Pno. staff has a 'pp' dynamic marking. The Vln. and Vlc. staves have a 'pp' dynamic marking. The Synth. staff has a 'pp' dynamic marking. The Pno. staff has a 'pp' dynamic marking. The Vln. and Vlc. staves have a 'pp' dynamic marking. The Synth. staff has a 'pp' dynamic marking. The Pno. staff has a 'pp' dynamic marking.

Blue

A clear, balanced sound where all instruments play at the same dynamic level and the tuning should be more clearly focused than the other sections.

A musical score for four instruments: Violin (Vln.), Viola (Vlc.), Synthesizer (Synth.), and Piano (Pno.). The score is in 4/4 time and consists of three measures. The first measure is marked with a '2' above the Vln. staff. The second measure is marked with a '10' above the Vln. staff. The third measure is marked with a '10' above the Vln. staff. The Vln. staff has a 'pp' dynamic marking and a 'sul pont.' instruction. The Vlc. staff has a 'pp' dynamic marking and a 'sul pont.' instruction. The Synth. staff has a 'pp' dynamic marking. The Pno. staff has a 'mf' dynamic marking. The Vln. and Vlc. staves have a 'pp' dynamic marking. The Synth. staff has a 'pp' dynamic marking. The Pno. staff has a 'mf' dynamic marking. The Vln. and Vlc. staves have a 'pp' dynamic marking. The Synth. staff has a 'pp' dynamic marking. The Pno. staff has a 'mf' dynamic marking.

Red

A more metallic and dissonant sounding figure, the material in the right hand of the piano part is in the foreground, with the strings and synthesizer playing microtonal resonance that swells in the background.

The musical score for measures 43-45 features four staves: Violin (Vln.), Viola (Vlc.), Synthesizer (Synth.), and Piano (Pno.). The Violin and Viola parts are marked 'sul tasto' and start with a piano (*p*) dynamic, swelling to mezzo-forte (*mf*) by measure 44. The Synthesizer part has a piano (*p*) dynamic in measure 43, a mezzo-forte (*mf*) dynamic in measure 44, and returns to piano (*p*) in measure 45. The Piano part is marked *ppp* and *una corda* in measure 43, and *tre corde* in measure 45. The piano part features a complex, dissonant figure in the right hand, while the left hand plays a more rhythmic, metallic-sounding figure.

Green

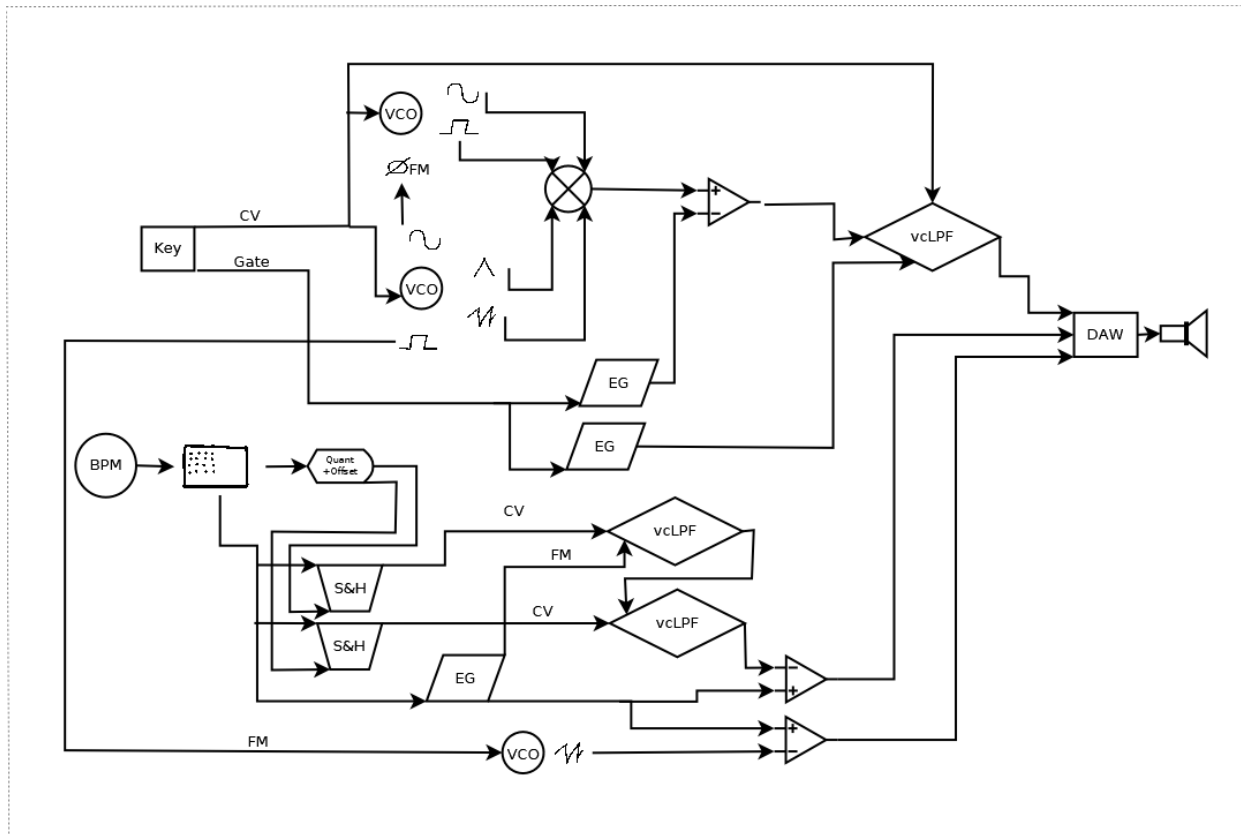
The idea here is to create a figure that has a lot of softly focused energy in the lower register. Rhythmical unity on the strings should take priority, clarity of pitch is less important.

Modular Synthesizer

The part for synthesizer has two voices: a simple subtractive bass voice that acts as an extension of the cello and left hand piano parts and a percussive figure in the higher register that is created using filter resonance. Although the rhythm is precisely notated in the score, this figure is actually a repeating sequence and sounds best when it is combined with a delay that shifts the pitch microtonally. The patch diagram on the next page outlines what modules are required to realize the synth voice. I used a small “eurorack” modular system to realise the

voices in the first performance, but any sort of digital equivalent would work also.

Patch diagram



BPM = clock source

CV = control voltage

DAW = digital audio workstation

EG = Envelope Generator

FM = frequency modulation (linear and thru-0 used)

Key = keyboard

Mix = mixer (circle with a big X)

Quant & Offset = quantizer with offset (a diatonic 10th sounds good)

S&H = sample and hold

VCA = voltage controlled amplifier (sideways triangle with + and - poles)

vcLPF = voltage controlled low pass filter

VCO = voltage controlled oscillator (using multiple waveforms)

0.2 Score

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adam mccartney

The musical score for 'The Day After Tomorrow' features five staves. The Violin staff begins with a tempo marking of quarter note = 40 and a dynamic of *pp*. The Cello, Seq. Perc. VCF, and Synthesizer parts are marked *pp*. The Piano part is marked *pp*. The score is divided into three measures. The first measure shows the Violin playing a half note G#4, the Cello a half note G#2, the Seq. Perc. VCF a half note G#2, and the Piano a half note G#4. The second measure shows the Violin playing a half note A#4, the Cello a half note A#2, the Seq. Perc. VCF a half note A#2, and the Piano a half note A#4. The third measure shows the Violin playing a half note B4, the Cello a half note B2, the Seq. Perc. VCF a half note B2, and the Piano a half note B4.

4

Vln.

ord.

pp

Vlc.

ord.

pp

Synth.

pp

Pno.

pp

7

Vln. *pp* *mp* bow tremolo

Vlc. *pp* *mp* bow tremolo

Synth. *pp*

Pno. *mf*

20

Vln. *mf* *p* sul tasto

Vlc. *mf* *p* sul tasto

Synth. *mf* *p*

Pno. *tre corde* *ppp una corda*

23

Vln. *mf* *p* sul tasto

Vlc. *mf* *p* sul tasto

Synth. *mf* *p*

Pno. *tre corde* *ppp una corda*

26

Vln. *mf* *pp* ord.

Vlc. *mf* *pp* ord.

Synth. *mf* *p* *pp*

Pno. *tre corde* *pp*

4

29

Vln.

Vlc.

Synth.

Pno.

ord.

pp

ord.

#2

pp

pp

pp

33

Vln.

Vlc.

Synth.

Pno.

sul tasto

p

mf

sul tasto

p

mf

p

ppp una corda

36

Vln.

Vlc.

Synth.

Pno.

sul tasto

p

mf

sul tasto

p

mf

p

tre corde

ppp una corda

39

Vln. *ord.* *pp* *ord.* *#2*

Vlc. *pp* *#2*

Synth. *pp*

Pno. *pp*

tre corde

43

Vln. *sul tasto* *p* *mf*

Vlc. *sul tasto* *p* *mf*

Synth. *p* *mf* *p*

Pno. *ppp una corda* *tre corde*

46

Vln. *bow tremolo* *pp* *mp* **B** *sul pont.* *pp* *mp*

Vlc. *bow tremolo* *pp* *mp* *sul pont.* *pp* *mp*

Synth. *pp* *pp*

Pno. *mf* *mf*

6
51

Vln. *sul tasto*
p *mf*

Vlc. *sul tasto*
p *mf*

Synth. *p* *mf* *p*

Pno.

ppp *una corda* *tre corde*

55

Vln. *sul tasto*
p *mf*

Vlc. *sul tasto*
p *mf*

Synth. *p* *mf* *p*

Pno.

ppp *una corda* *tre corde*

58

Vln. *bow tremolo*
pp *mp*

Vlc. *bow tremolo*
pp *mp*

Synth. *pp*

Pno. *mf*

61

Vln. *sul pont.*
pp *mp*

Vlc. *sul pont.*
pp *mp*

Synth.

Pno. *mf*

64

Vln. *sul tasto*
p *mf*

Vlc. *sul tasto*
p *mf*

Synth. *p* *mf* *p*

Pno. *ppp una corda* *tre corde*

67

Vln. *sul pont.*
pp *mp*

Vlc. *sul pont.*
pp *mp*

Synth.

Pno. *mf*

70

Vln. *sul tasto*
p

Vlc. *sul tasto*
p

Synth. *p*

Pno.

ppp una corda *mf* *p* *tre corde*

Measure 70: Vln. and Vlc. play a series of eighth notes. Synth. plays a sustained note. Pno. plays a rhythmic pattern in the right hand and a bass line in the left hand.

Measure 71: Vln. and Vlc. continue their melodic lines. Synth. crescendos. Pno. continues the rhythmic pattern.

Measure 72: Vln. and Vlc. play a final phrase. Synth. decrescendos. Pno. continues the rhythmic pattern.

73

Vln. *sul tasto*
p

Vlc. *sul tasto*
p

Synth. *p*

Pno.

ppp una corda *mf* *p* *tre corde*

Measure 73: Vln. and Vlc. play a series of eighth notes. Synth. plays a sustained note. Pno. plays a rhythmic pattern in the right hand and a bass line in the left hand.

Measure 74: Vln. and Vlc. continue their melodic lines. Synth. crescendos. Pno. continues the rhythmic pattern.

Measure 75: Vln. and Vlc. play a final phrase. Synth. decrescendos. Pno. continues the rhythmic pattern.

76

Vln. *ord.*
pp

Vlc. *ord.*
pp

Synth. *pp*

Pno.

pp

Measure 76: Vln. and Vlc. play a series of eighth notes. Synth. plays a sustained note. Pno. plays a rhythmic pattern in the right hand and a bass line in the left hand.

Measure 77: Vln. and Vlc. continue their melodic lines. Synth. crescendos. Pno. continues the rhythmic pattern.

Measure 78: Vln. and Vlc. play a final phrase. Synth. decrescendos. Pno. continues the rhythmic pattern.

79

Vln. *pp* bow tremolo *mp*

Vlc. *pp* bow tremolo *mp*

Synth. *pp*

Pno. *mf*

82

Vln. *pp* sul pont. *mp*

Vlc. *pp* sul pont. *mp*

Synth. *pp*

Pno. *mf*

85

Vln. *pp* ord. *pp* *ord.* *pp*

Vlc. *pp* *ord.* *pp*

Synth. *pp*

Pno. *pp*

88

ord.

Vln.

Vlc.

Synth.

Pno.

pp

pp

pp

pp

91

bow tremolo

Vln.

Vlc.

Synth.

Pno.

pp

mp

pp

mp

94

bow tremolo

Vln.

Vlc.

Synth.

Pno.

pp

mp

pp

mp

D

97

Vln. bow tremolo *pp* *mp*

Vlc. bow tremolo *pp* *mp*

Synth. *pp*

Pno.

100

Vln. bow tremolo *pp* *mp* sul tasto *p*

Vlc. bow tremolo *pp* *mp* sul tasto *p*

Synth. *pp* *p*

Pno.

ppp una corda

104

Vln. sul tasto *p*

Vlc. sul tasto *p*

Synth. *mf* *p* *p* *mf* *p*

Pno.

tre corde *ppp* una corda

12
108

Vln. *sul tasto*
p

Vlc. *sul tasto*
p

Synth. *p* — *mf* — *p*

Pno.

tre corde *ppp* *una corda* *tre corde*

112

Vln. *ord.*
pp

Vlc. *ord.*
pp

Synth. *pp*

Pno. *pp*

116

Vln. *sul tasto*
p

Vlc. *sul tasto*
p

Synth. *p* — *mf* — *p*

Pno.

ppp *una corda*

120

E sul tasto

Vln. *p*

Vlc. *p* sul tasto

Synth. *p* *mf* *p*

Pno.

tre corde *ppp* *una corda*

123

ord.

Vln. *pp* ord.

Vlc. *pp* ord.

Synth. *pp*

Pno. *pp*

tre corde

127

sul tasto

Vln. *p*

Vlc. *p* sul tasto

Synth. *p* *mf* *p*

Pno.

ppp *una corda* *tre corde*

14
130

Vln. *pp* *mp* bow tremolo

Vlc. *pp* *mp* bow tremolo

Synth. *pp*

Pno.

133

Vln. *pp* *mp* bow tremolo

Vlc. *pp* *mp* bow tremolo

Synth. *pp*

Pno.

136

Vln. *p* sul tasto

Vlc. *p* sul tasto

Synth. *p* *mf* *p*

Pno. *ppp* *una corda* *tre corde*

139

Vln. *sul tasto*
p

Vlc. *sul tasto*
p

Synth. *p* — *mf* — *p*

Pno.

ppp *una corda* *tre corde*

142

Vln. *bow tremolo*
pp — *mp*

Vlc. *bow tremolo*
pp — *mp*

Synth.

Pno.

145 **F**

Vln. *bow tremolo*
pp — *mp*

Vlc. *bow tremolo*
pp — *mp*

Synth.

Pno.

148

Vln. *sul tasto*
p

Vlc. *sul tasto*
p

Synth. *p* — *mf* — *p*

Pno.

ppp una corda tre corde

151

Vln. bow tremolo
pp — *mp*

Vlc. bow tremolo
pp — *mp*

Synth. *pp*

Pno.

154

Vln. *sul tasto*
p

Vlc. *sul tasto*
p

Synth. *p* — *mf* — *p*

Pno.

ppp una corda tre corde *ppp* una corda

158

Vln. *ord.* *pp* *ord.*

Vlc. *pp*

Synth. *mf* *p* *pp*

Pno. *pp*

tre corde

163

Vln. *pp* *bow tremolo*

Vlc. *pp* *bow tremolo*

Synth. *pp*

Pno.

166

Vln. *pp* *mp* *bow tremolo*

Vlc. *pp* *mp* *bow tremolo*

Synth. *pp*

Pno.

0.3 Parts

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0.3.1 Violin

all of old
violin part

adam mccartney

Violin

$\text{♩} = 40$

ord.

pp

pp

bow tremolo

pp < *mp*

10

sul pont.

pp < *mp*

bow tremolo

pp < *mp*

sul pont.

pp < *mp*

sul tasto

p

20

sul tasto

mf

p

mf

p

mf

27

ord.

pp

ord.

pp

sul tasto

p

35

mf

p

mf

ord.

pp

43

sul tasto

p

mf

bow tremolo

pp < *mp*

B

sul pont.

pp < *mp*

52

sul tasto

p

mf

p

mf

bow tremolo

pp

59

sul pont.

mp

pp < *mp*

sul tasto

p

mf

67 Vln. *sul pont.* *pp* *<* *mp* *sul tasto* *p* *<* *mf* *sul tasto* *p* *<* *mf* **C**

75 Vln. *ord.* *pp* *bow tremolo* *pp* *<* *mp* *sul pont.* *pp* *<* *mp*

84 Vln. *ord.* *pp* *ord.* *pp* *bow tremolo* *pp* *<* *mp*

93 Vln. *bow tremolo* *pp* *<* *mp* **D** *bow tremolo* *pp* *<* *mp* *bow tremolo* *pp* *<* *mp* *sul tasto* *p*

104 Vln. *sul tasto* *p* *sul tasto* *p*

111 Vln. *ord.* *pp* *ord.* *pp* *sul tasto* *p*

119 Vln. **E** *sul tasto* *p* *ord.* *pp*

126 Vln. *sul tasto* *p* *bow tremolo* *pp* *<* *mp* *bow tremolo* *pp* *<*

134

Vln.

mp

p sul tasto

p sul tasto

142

Vln. *pp* *mp* *pp* *mp* *p*

bow tremolo

F

bow tremolo

sul tasto

151

Vln. *bow tremolo* *sul tasto* *sul tasto*

pp *mp* *p* *p*

159 Vln. *pp* *pp* *pp* < *mp*

0.3.2 Cello

all of old
cello part

adam mccartney

Cello

$\text{♩} = 40$ ord. *pp* *pp* *pp* *mp* bow tremolo

10 Vlc. *pp* *mp* sul pont. bow tremolo *pp* *mp* sul pont. *pp* *mp*

19 Vlc. *p* *mf* sul tasto *p* *mf* **A** sul tasto *p*

26 Vlc. *mf* ord. *pp* ord. *pp* sul tasto *p*

35 Vlc. *mf* sul tasto *p* *mf* ord. *pp*

43 Vlc. *p* *mf* bow tremolo *pp* *mp* **B** sul pont. *pp* *mp*

52 Vlc. *p* *mf* sul tasto *p* *mf* bow tremolo *pp*

59 Vlc. *mp* *pp* *mp* sul pont. *p* *mf* sul tasto

67 C

Vlc. *sul pont.* *pp* *mp* *sul tasto* *p* *mf* *sul tasto* *p* *mf*

75

Vlc. *ord.* *pp* *pp* *mp* *sul pont.* *pp* *mp*

85

Vlc. *ord.* *pp* *pp* *pp* *mp* *bow tremolo* *pp* *mp* *bow tremolo*

95 D

Vlc. *mp* *pp* *mp* *pp* *mp* *sul tasto* *p*

105

Vlc. *sul tasto* *p* *sul tasto* *p*

111

Vlc. *ord.* *pp* *pp* *pp* *sul tasto* *p*

119 E

Vlc. *sul tasto* *p* *pp* *ord.* *pp*

126

Vlc. *sul tasto* *p* *pp* *mp* *bow tremolo* *pp* *mp* *bow tremolo* *pp* *mp*

135

Vlc. *p* sul *tasto* *p* sul *tasto*

142

Vlc. *pp* < *mp* bow tremolo **F** *pp* < *mp* bow tremolo *p* sul *tasto*

151

Vlc. *pp* < *mp* bow tremolo *p* sul *tasto* *p* sul *tasto*

159

Vlc. *pp* ord. *pp* bow tremolo *pp* < *mp* bow tremolo

0.3.3 Synthesizer

all of old
modular synth

adam mccartney

Seq. Perc. VCF

♩ = 40

C

Synthesizer

pp

7

Synth.

pp

10

Synth.

pp

13

Synth.

pp

pp

18

Synth.

p < *mf* > *p* *p* < *mf* > *p* *p* < *mf* > *p* *pp*

A

30

Synth.

pp *p* < *mf* > *p* *p* < *mf* > *p* *pp*

42

Synth.

p < *mf* > *p* *pp* *pp* *p* < *mf* > *p*

B

Example 10

2
54

Synth.

$p < mf$ p pp

Example 1

moderato

61

Synth.

pp

p < mf > p

67

Synth.

pp

p < *mf* *p* *p* <

C

74

Synth.

mf/p *pp* *pp*

82

Synth.

pp

pp

88.

Synth.

pp

94 

97 **D**

Synth.

pp *pp* *p <*

104

Synth.

mf *p* *mf* *p* *p* *mf* *pp* *p* *pp* *p*

119 **E**

Synth.

mf *p* *mf* *pp* *p* *mf* *p*

129

Synth.

pp *p*

133

Synth.

pp *p < mf > p*

139

Synth.

p < mf > p *pp*

145 **F**

Synth.

pp *p < mf > p*

151 ⁴

Synth.

pp *p < mf* *p < mf*

159

Synth.

pp *pp*

166

Synth.

pp

0.3.4 Piano

all of old
piano part

adam mccartney

Piano

$\text{♩} = 40$

pp

Pno.

5

mf

10

mf

15

mf

ppp

una corda

20

tre corde

ppp

una corda

24

tre corde

ppp

una corda

tre corde

A

2

28

Pno.

pp

33

Pno.

ppp

una corda

tre corde

37

Pno.

ppp

una corda

tre corde

pp

41

Pno.

ppp

una corda

45

Pno.

mf

tre corde

49

Pno.

mf

ppp

una corda

B

53

Pno.

tre corde **ppp** una corda

56

Pno.

tre corde **mf**

60

Pno.

mf **ppp** una corda

65

Pno.

tre corde **mf**

69

Pno.

ppp una corda tre corde

73

Pno.

ppp una corda tre corde **pp**

77

Pno.

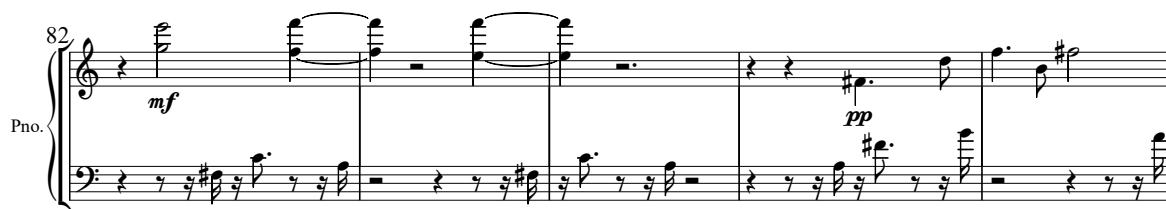
mf



82

Pno.

mf *pp*



87

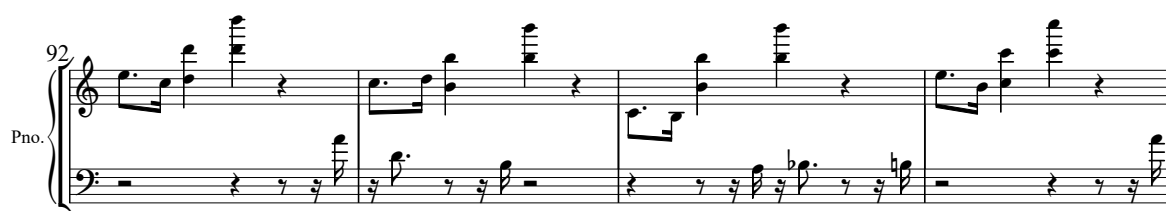
Pno.

pp



92

Pno.



96

Pno.

D



100

Pno.

ppp una corda



104

Pno.

tre corde **ppp** una corda

108

Pno.

tre corde **ppp** una corda tre corde

112

Pno.

pp **pp**

117

Pno.

ppp una corda tre corde

121

E

Pno.

ppp una corda tre corde **pp**

125

Pno.

ppp una corda

129

Pno.

tre corde

133

Pno.

ppp una corda

137

Pno.

ppp una corda

141

Pno.

tre corde

145

Pno.

ppp una corda

149

Pno.

tre corde

153

Pno.

ppp una corda *tre corde*

157

Pno.

ppp una corda *pp* *tre corde*

161

Pno.

ppp una corda *pp* *tre corde*

165

Pno.

ppp una corda *pp* *tre corde*