

All of old.

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

Pangur

00110010 00110000 00110010 00110000 00110000 00110001 00110010 00110001 01111001 01100101 01101110
01110100 01110010 01100001 01100011 01100011 01101101 01101101 01100001 01100100 01100001

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.

4

Vln. *ord.* *pp*

Vlc. *pp*

Synth. *pp*

Pno. *pp*

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.

10

Vln. *sul pont.* *pp* *mp*

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

Synth. *pp*

Pno. *mf*

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 and a more rhythmic, metallic figure in the left hand.

Green

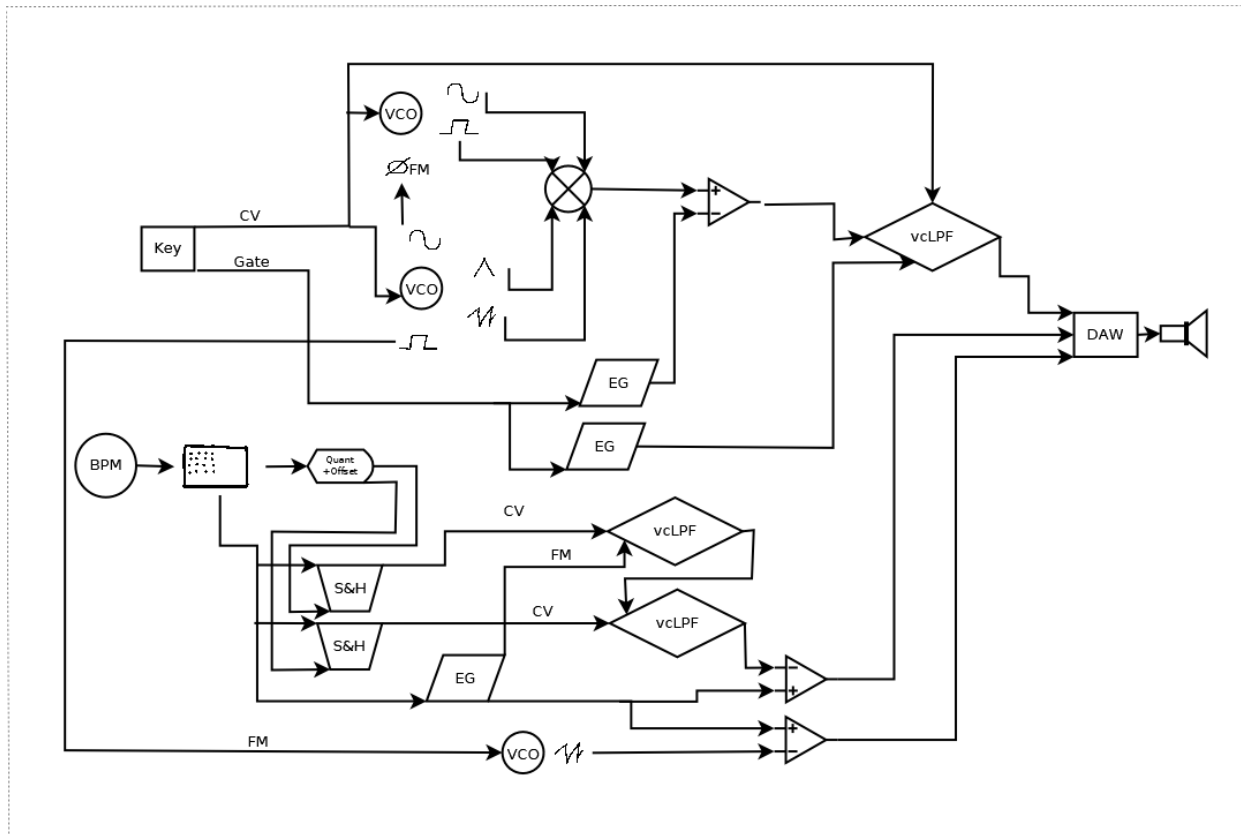
The idea here is to create a figure that has a lot of softly focused energy in the lower register. Rhythmical unity on the strings should take priority, clarity of pitch is less important.

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. The Cello, Seq. Perc. VCF, and Synthesizer parts provide a harmonic and rhythmic foundation. The Piano part includes a complex bass line with many accidentals. The score is divided into three measures, with the first measure containing the initial musical ideas and the subsequent measures showing the development of these themes.

7

Vln. bow tremolo *pp* *mp*

Vlc. bow tremolo *pp* *mp*

Synth. *pp*

Pno. *mf*

10 ²

Vln. *sul pont.*
pp *mp*

Vlc. *sul pont.*
pp *mp*

Synth.

Pno. *mf*

13

Vln. *bow tremolo*
pp *mp*

Vlc. *bow tremolo*
pp *mp*

Synth.

Pno. *mf*

16

Vln. *sul pont.* *pp* *mp* *sul tasto* *p*

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

Synth.

Pno. *mf*

ppp una corda

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*

A

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.

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*

Measure 61: Vln. and Vlc. play *pp* chords. Pno. plays a rhythmic pattern. Synth. plays a sustained note.

Measure 62: Vln. and Vlc. play *mp* chords. Pno. continues the rhythmic pattern. Synth. plays a sustained note.

Measure 63: Vln. and Vlc. play *mp* chords. Pno. continues the rhythmic pattern. Synth. plays a sustained note.

64

Vln. *sul tasto*
p *mf*

Vlc. *sul tasto*
p *mf*

Synth. *p* *mf* *p*

Pno. *ppp una corda* *tre corde*

Measure 64: Vln. and Vlc. play *p* notes. Pno. plays a rhythmic pattern. Synth. plays a sustained note.

Measure 65: Vln. and Vlc. play *mf* notes. Pno. continues the rhythmic pattern. Synth. plays a sustained note.

Measure 66: Vln. and Vlc. play *mf* notes. Pno. continues the rhythmic pattern. Synth. plays a sustained note.

67

Vln. *sul pont.*
pp *mp*

Vlc. *sul pont.*
pp *mp*

Synth.

Pno. *mf*

Measure 67: Vln. and Vlc. play *pp* chords. Pno. plays a rhythmic pattern. Synth. plays a sustained note.

Measure 68: Vln. and Vlc. play *mp* chords. Pno. continues the rhythmic pattern. Synth. plays a sustained note.

Measure 69: Vln. and Vlc. play *mp* chords. Pno. continues the rhythmic pattern. Synth. plays a sustained note.

70

Vln. *sul tasto*
p

Vlc. *sul tasto*
p

Synth. *p*

Pno.

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

73

Vln. *sul tasto*
p

Vlc. *sul tasto*
p

Synth. *p*

Pno.

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

76

Vln. *ord.*
pp

Vlc. *ord.*
pp

Synth. *pp*

Pno. *pp*

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

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. *pp*

Vlc. *pp*

Synth. *pp*

Pno. *pp*

91

bow tremolo

Vln. *pp* *mp*

Vlc. *pp* *mp*

Synth. *pp*

Pno.

94

bow tremolo

Vln. *pp* *mp*

Vlc. *pp* *mp*

Synth. *pp*

Pno.

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* sul tasto

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* sul tasto

Vlc. *p* sul tasto

Synth. *p* *mf* *p*

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

14
130

Vln. bow tremolo *pp* *mp*

Vlc. bow tremolo *pp* *mp*

Synth. *pp*

Pno.

133

Vln. bow tremolo *pp* *mp*

Vlc. bow tremolo *pp* *mp*

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. *pp* *mp*

Vlc. *pp* *mp*

Synth.

Pno.

bow tremolo

145

Vln. *pp* *mp*

Vlc. *pp* *mp*

Synth.

Pno.

bow tremolo

F

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* *p* *mf* *p* *mf* **C** *sul tasto*

75 Vln. *ord.* *pp* *pp* *mp* *sul pont.* *pp* *mp*

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

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* *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 *p*

sul tasto

sul tasto

142

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

pp *mp* *pp* *mp* *p*

151

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

pp *mp* *p* *p*

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* bow tremolo *pp* *mp*

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

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

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

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

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*

135

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

142

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

151

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

159

Vlc. *pp* *ord.* *pp* *pp* < *mp*

0.3.3 Synthesizer

adam mccartney

42
Synth. 

Example 10

2/4

54

Synth.

$p < mf p$

pp

61

Synth.

pp

p < mf > p

67

Synth.

pp

p < *mf* *p*

p <

C

Musical score for 'Synth.' (Synthesizer). The score is written on a grand staff with two staves. The top staff contains a complex, fast-moving melodic line with many beamed sixteenth and thirty-second notes. The bottom staff contains a bass line with fewer notes, including some sustained notes and a few chords. The piece is marked with a piano (*pp*) dynamic. The score is divided into measures by vertical bar lines, with some measures containing rests. The overall style is modern and electronic.

[illegible]

94

97 **D**

Synth.

pp *pp* *p* <

104

Synth.

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

119 **E**

Synth.

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

129

Synth.

pp

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

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

Measures 77-81: The right hand plays a melody starting with a quarter note, followed by a half note with a fermata. The left hand plays a rhythmic pattern of eighth notes and quarter notes. The dynamic is marked *mf*.

82

Pno.

mf *pp*

Measures 82-86: The right hand plays a melody starting with a quarter note, followed by a half note with a fermata. The left hand plays a rhythmic pattern of eighth notes and quarter notes. The dynamic is marked *mf* and *pp*.

87

Pno.

pp

Measures 87-91: The right hand plays a melody starting with a quarter note, followed by a half note with a fermata. The left hand plays a rhythmic pattern of eighth notes and quarter notes. The dynamic is marked *pp*.

92

Pno.

Measures 92-95: The right hand plays a melody starting with a quarter note, followed by a half note with a fermata. The left hand plays a rhythmic pattern of eighth notes and quarter notes.

96

Pno.

D

Measures 96-99: The right hand plays a melody starting with a quarter note, followed by a half note with a fermata. The left hand plays a rhythmic pattern of eighth notes and quarter notes. A dynamic marking **D** is present.

100

Pno.

ppp una corda

Measures 100-103: The right hand plays a melody starting with a quarter note, followed by a half note with a fermata. The left hand plays a rhythmic pattern of eighth notes and quarter notes. The dynamic is marked *ppp* and *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

Pno.

E

ppp una corda tre corde

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 *tre corde* *pp*

161

Pno.

165

Pno.