A Way AfterThe Fox's Backbone

The Fox went out on a chilly night

He prayed for the moon to give him light

For he'd many a mile to go that night

Before he reached the town-o, town-o, town-o

He'd many a mile to go that night before he reached the town-o

Contents

Fo	Foreword					
1	Pre	ace	1			
	1.1	Instrumentation	2			
	1.2	Duration	2			
	1.3	Commentary	3			
		1.3.1 General	3			
		1.3.2 Tuning	3			
		1.3.3 Articulation	4			
	1.4	Extended Techniques	4			
		1.4.1 Piano	4			
		1.4.2 Strings	5			
2	A V	ay After the Fox's Backbone	7			
	2.1	Score	8			
		2.1.1 I	8			
		2.1.2 II-1	12			
		2.1.3 II-2	18			
		2.1.4 III-1	23			

•	COMPENIE
V1	CONTENTS

2.1.5	III-2	41
2.1.6	IV	58

Foreword

2016 - 2017

A co-operation between:

Longleash

 viii FOREWORD

Chapter 1

Preface

1.1 Instrumentation

Piano

Violin

Cello

1.2 Duration

37:38.00

1.3. COMMENTARY 3

1.3 Commentary

1.3.1 General

The score is notated in C.

For all instruments the indication sempre senza vibrato applies.

1.3.2 Tuning

The piece explores three pitch fields:

- 12 step equal tempered chromatic
- 24 step equal tempered quarter tone chromatic
- natural harmonic

A quarter tone accidental before a normal note-head indicate an equal tempered quarter tone.

The same accidental before a diamond shaped note-head refers to a natural harmonic.

1.3.3 Articulation

Dynamic

There are six gradations of dynamic:

pppp at the very limits of audibility . ppp really very quiet, a mixture of white noise and tone. pp very quiet tone, still clear and delicate. p somewhat to the fore of the sound. pp very clearly to the fore of the sound. pp with sudden emphasis, then suddenly quiet.

1.4 Extended Techniques

1.4.1 Piano

Damper pedal use of the damper pedal is indicated with a thin line under the stave. The **una corda** pedal can be also used to attain some of the quieter dynamics.

Clusters a type of graphic notation is employed to denote the use of clusters. The upper system contains specific information about pitch and rhythm, it precisely conveys the limits of each figure. The lower system contains black printed shapes that indicate the cluster to be filled with as many chromatic pitches as possible. All pitches are not played simultaneously, the clusters begin as broken chords and are slowly filled in. The dynamic for these figures is pppp.

1.4.2 Strings

Sul Pont. At the bridge.

Sul Tasto At the fingerboard.

Ord. In a natural position between the bridge and fingerboard.

Col Legno With the wood.

Flautando Bow over the fingerboard with lots of movement and very little pressure.

Natural Harmonics are notated with a capital letter and an arabic numeral, to indicate the string and partial number, respectively. The music for cello is notated on two systems – the upper system contains the sounding tone, while the lower system indicates where on the string the harmonic node is found. If a more functional position is possible, then this can be used at the discretion of the performer.

Multiphonics are indicated with a diamond-shaped note-head and a column of three numbers tied together with a bracket. The intended sound is the multiphonic that sounds when a nodal point in the region of the tritone if stopped, it should be relatively stable.

"Multiphonics seem to occur when harmonics with nodal points closely situated on a string are encouraged to sound together by making some compromises with left-hand position, bow speed/pressure and point of contact. In other words, the player finds a left-hand position, bow speed/pressure and point of contact that is 'acceptable' enough to several harmonics to enable them to sound simultaneously."

- From Ellen Fallowfield's Cello Map http://www.cellomap.com/.

Chapter 2

A Way After the Fox's Backbone

- 2.1 Score
- 2.1.1 I

Piano Trio 2017011





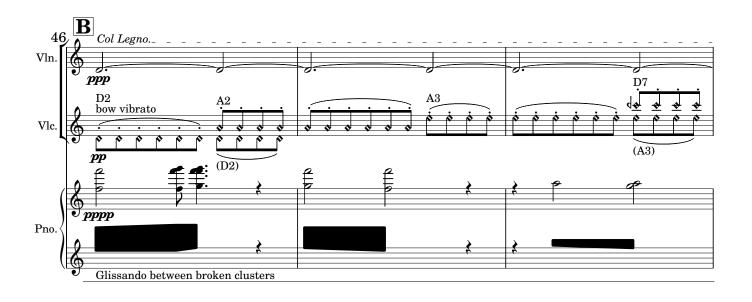


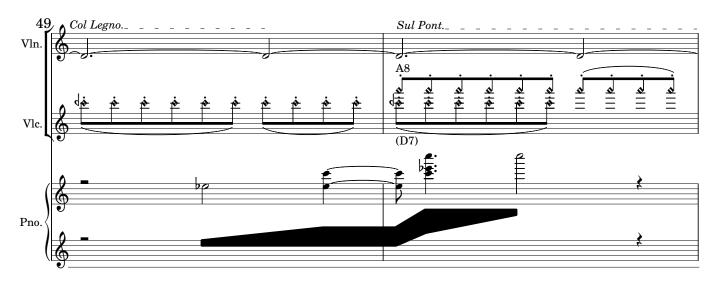
2.1.2 II-1

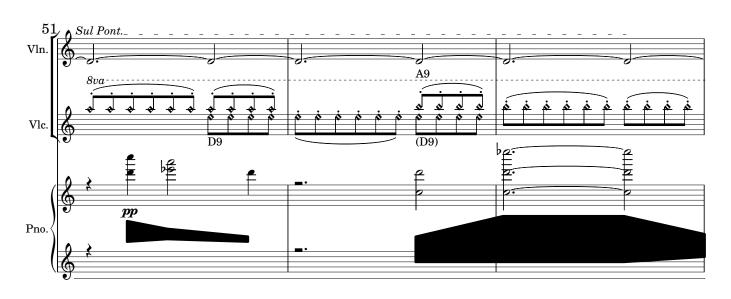


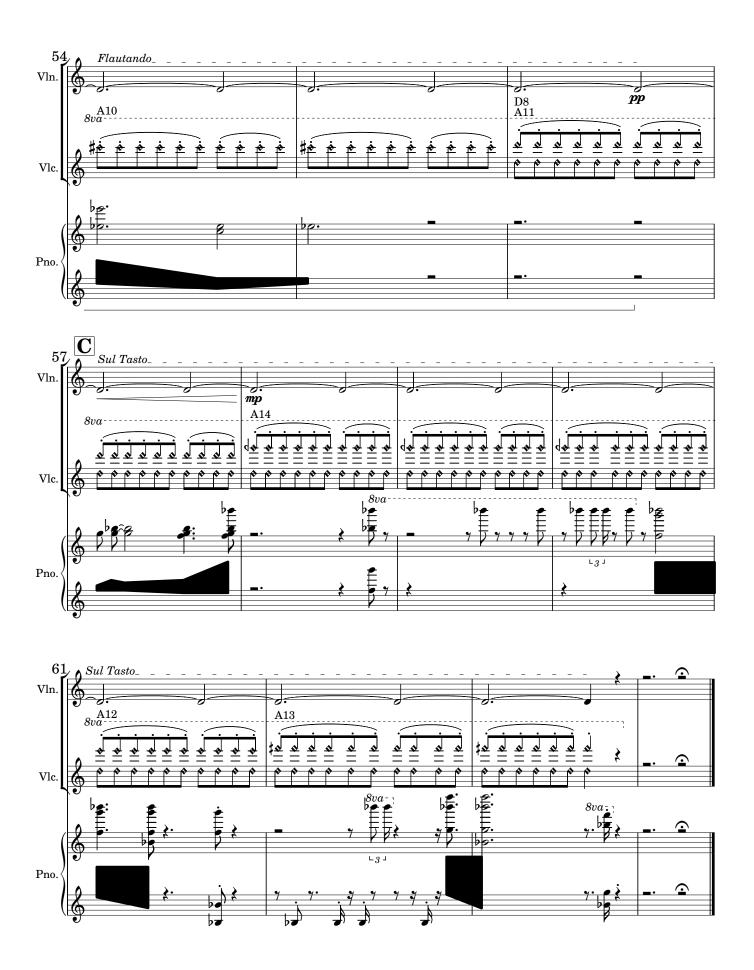












II.2

Piano Trio 2017013







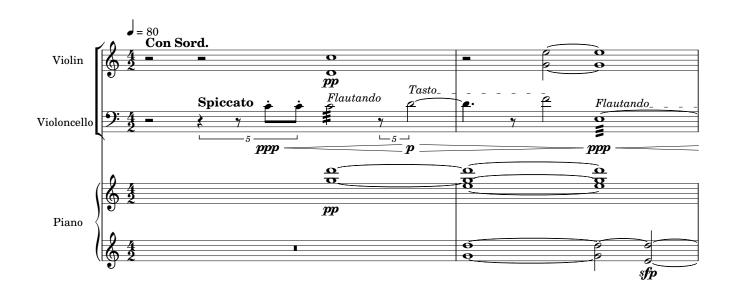


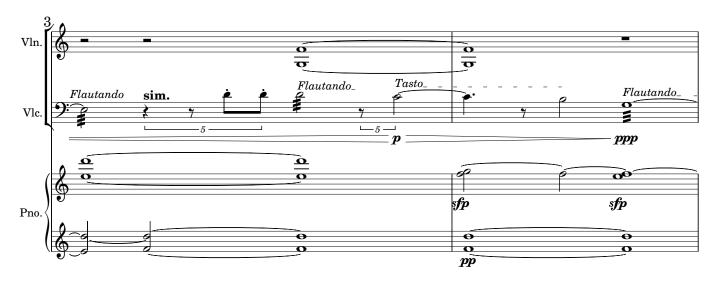
2.1. SCORE 23

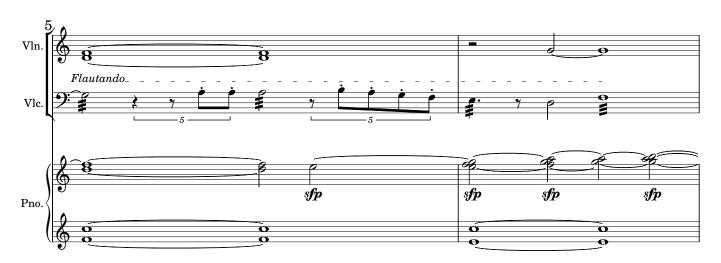
2.1.4 III-1

III.1

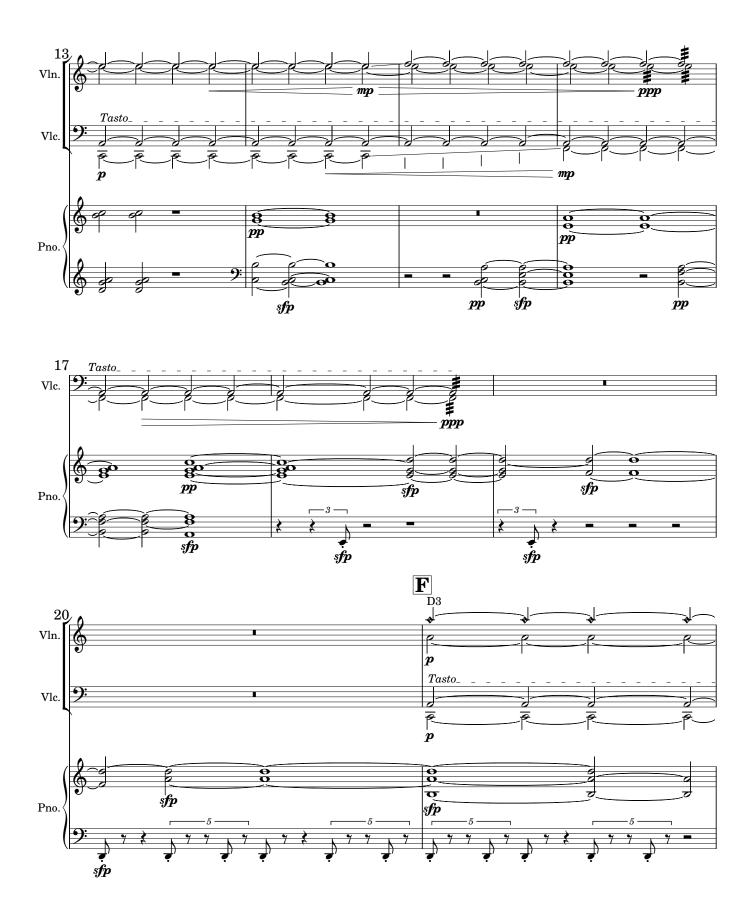
Piano Trio 2017014

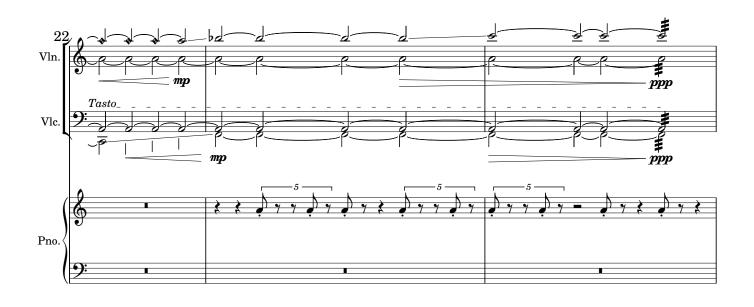




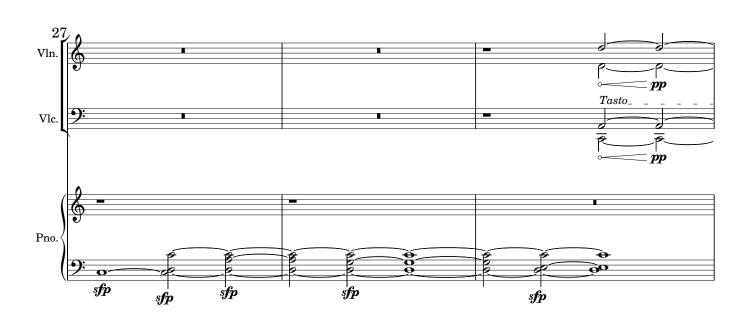


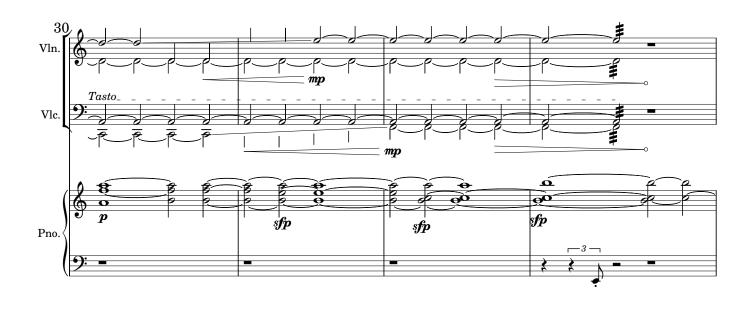




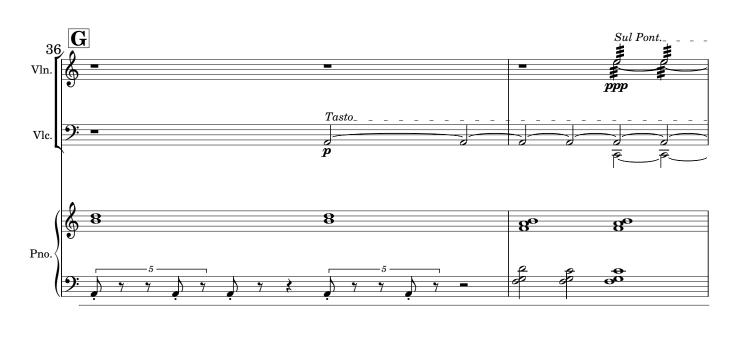








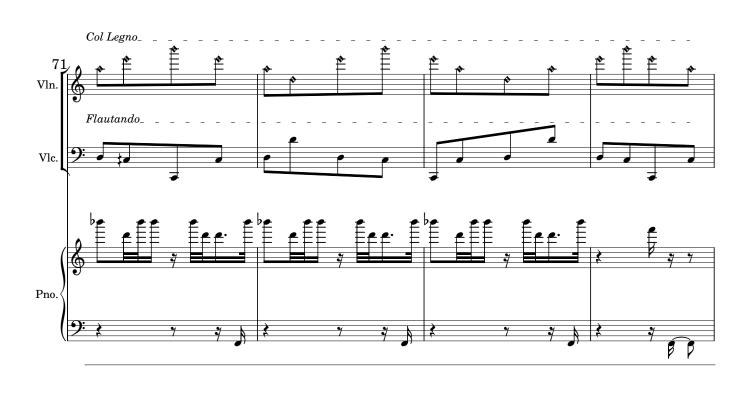


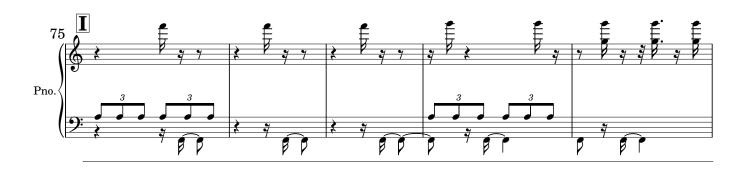


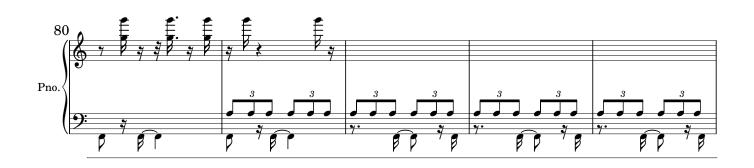




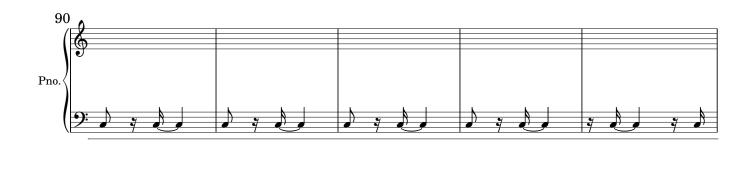














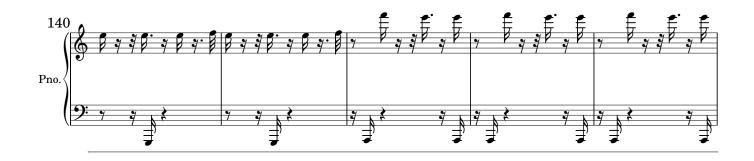


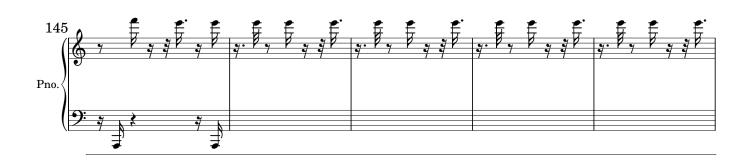


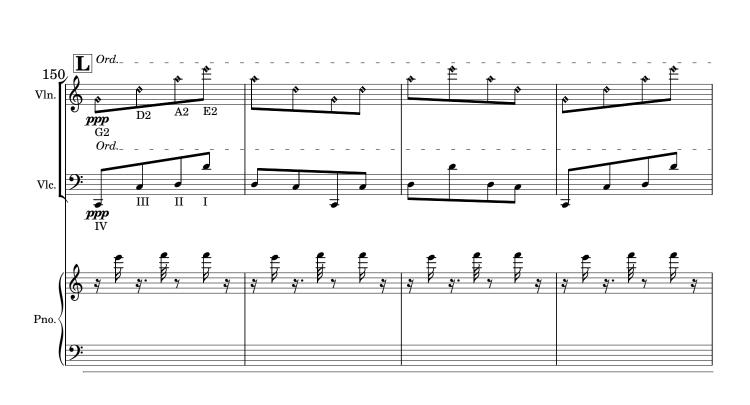


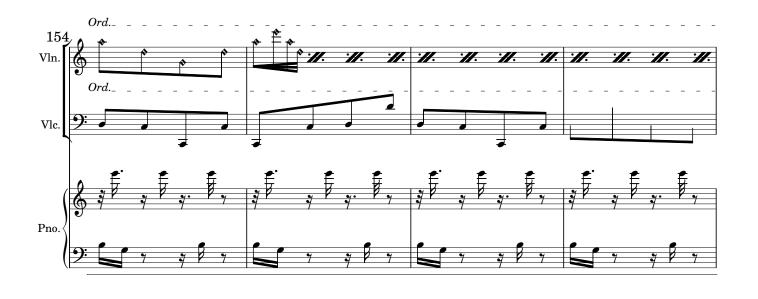




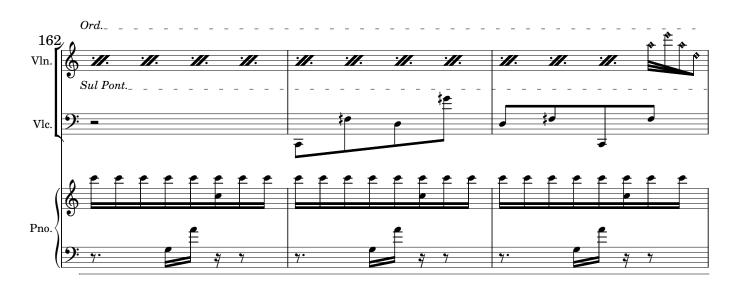














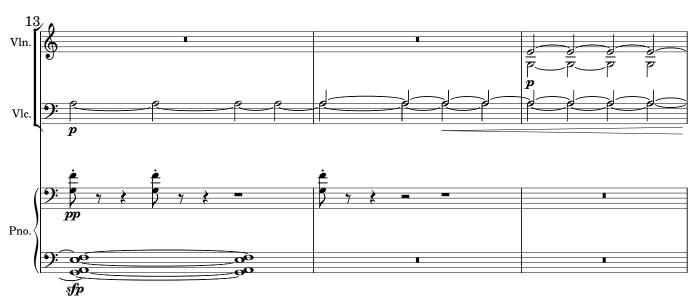
2.1. SCORE 41

2.1.5 III-2

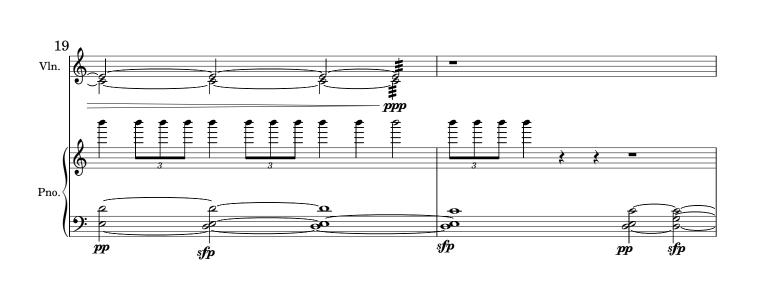
Piano Trio 2017015

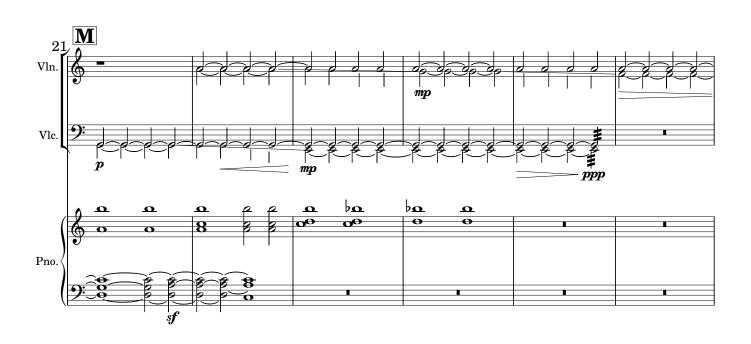












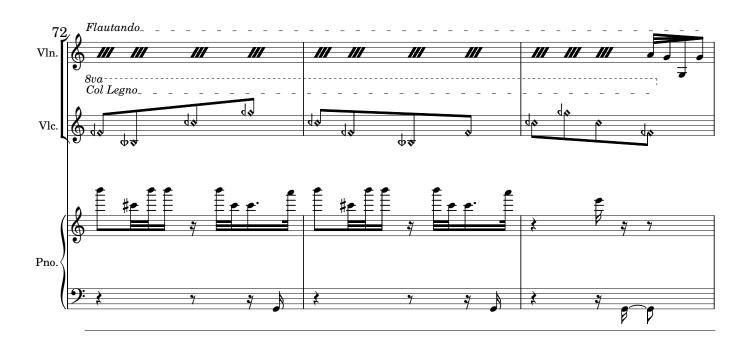






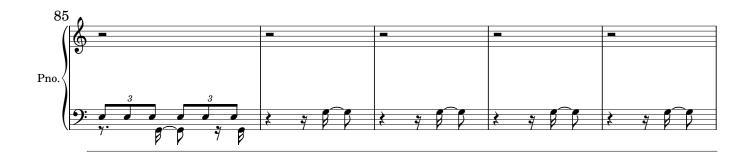






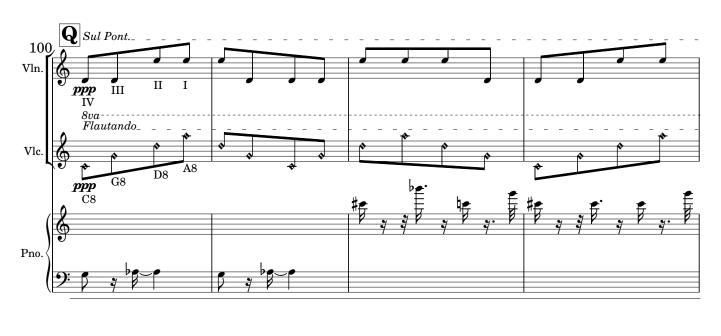


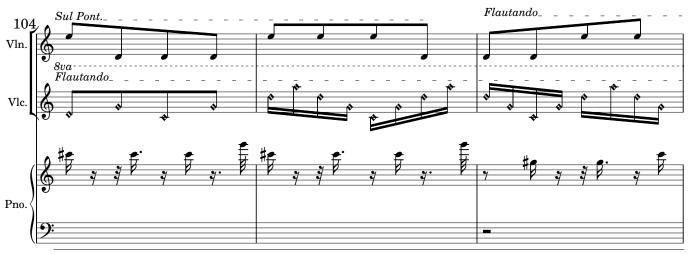


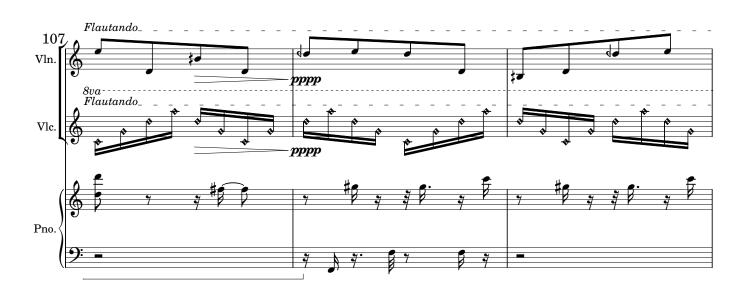






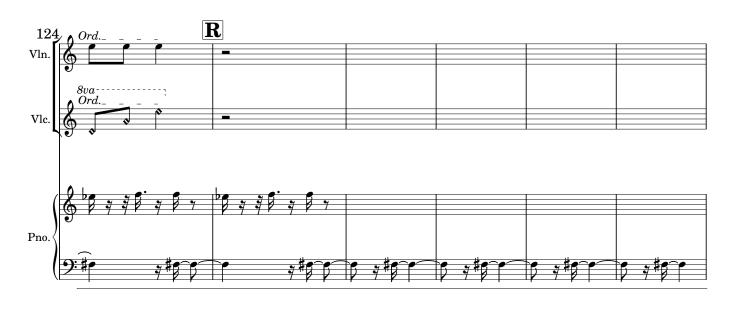




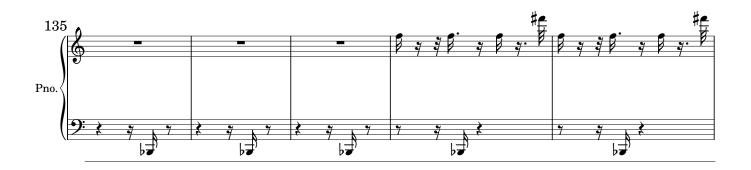




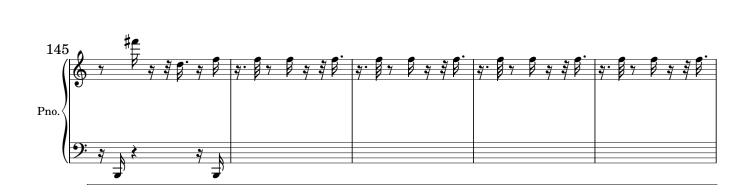


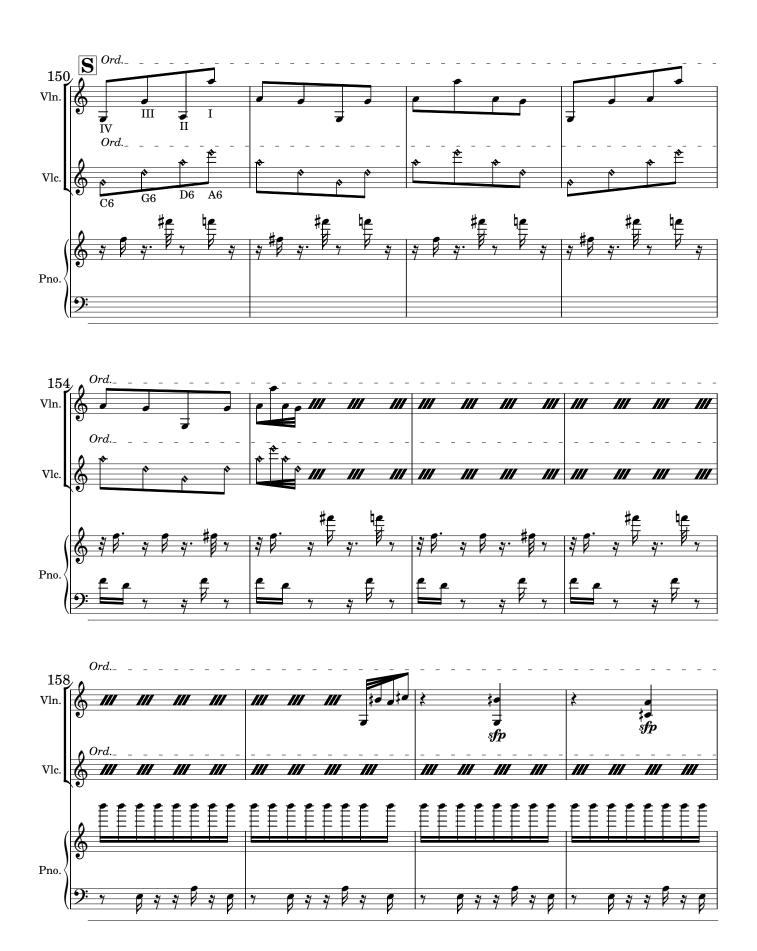






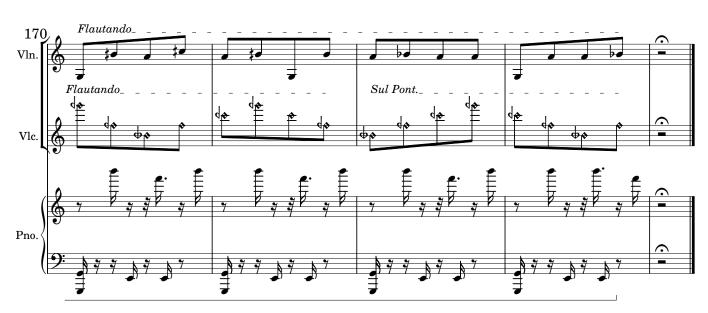












2.1.6 IV

Piano Trio

IV 2017016





