

Joseph Davancens
HEAVE,
SWAY,
SURGE
for nine musicians

(2019)

Score

Instrumentation

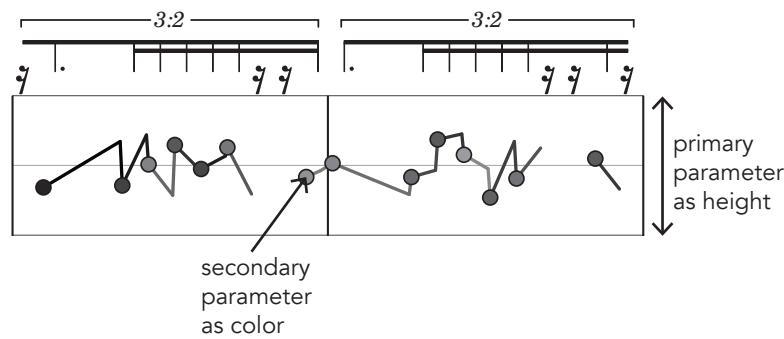
Oboe
 Bass Clarinet
 Alto Saxophone
 Two Nylon-String Guitars tuned EACFAE
 Violin
 Viola
 Cello
 Double Bass

Duration: 16 minutes

Staff Types

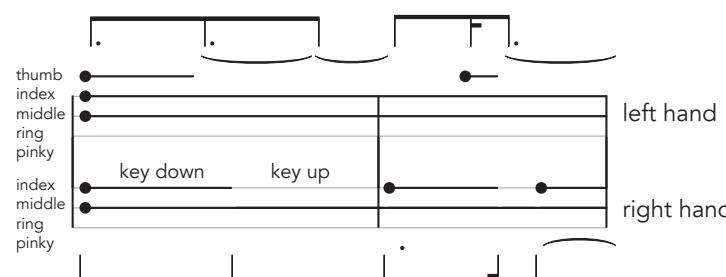
Parameteric envelope

Shows changes in a primary parameter as a line segment. The bottom edge of the staff represents the minimum possible value. The top edge represents the maximum. A secondary parameter is encoded in the grayscale values of the circles and line segments. Rhythmic notation is synchronized with changes in direction of the line segment. Line style (solid, dashed) encodes another parameter, depending on the context. Other parameters, like string number, are notated above the staff below the rhythmic notation.



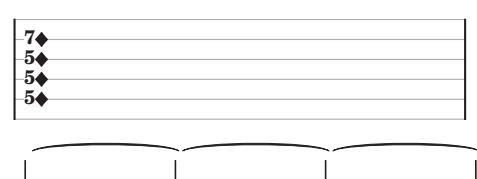
Woodwind tablature

Shows woodwind fingerings. There are six staff lines, one for each of the middle three fingers of each hand (index, middle, ring). The presence of a circle with a horizontal line extending to the right of it indicates that the main key under that fingering is to be depressed. Thumb and side keys are shown with abbreviations, if necessary. Rhythmic notation is synchronized with fingering changes.



Guitar tablature

Shows guitar fingerings, as one would expect to see in standard guitar literature. Harmonic finger pressure is indicated by a diamond next to the fret number. Rhythmic notation is synchronized with fingering changes.



Preface

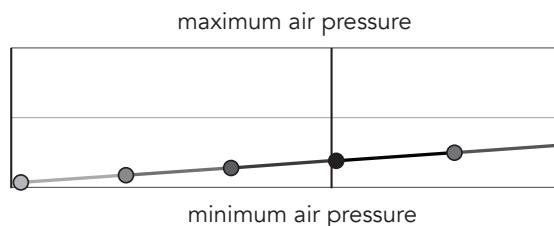
The score for *Heave, Sway, Surge* employs a notation scheme that uses traditional rhythmic notation, parametric envelopes, and tablature. Each instrument is broken down into component actions which are rhythmically independent. For example, the violin part shows bowing and fingering parameters as envelopes within a single staff, each of which is associated with rhythmic notation above and below. The score shows time signatures, tempo markings, measure numbers and rehearsal letters above each each group of instruments (winds, guitars, strings). Rhythms are displayed without noteheads

Extreme rhythmic precision isn't expected. The musician is free to adjust parameters as necessary to blend with the ensemble, as well as to create what they think is a interesting and effective sound for the texture at hand.

Envelope Encodings

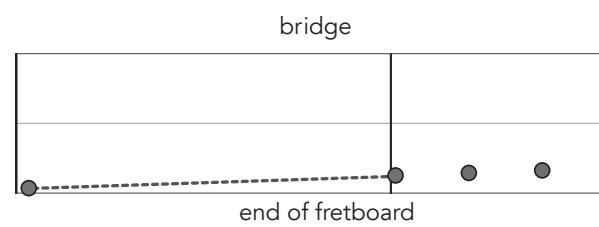
Woodwind embouchure

Height: air pressure
 Color: lip pressure



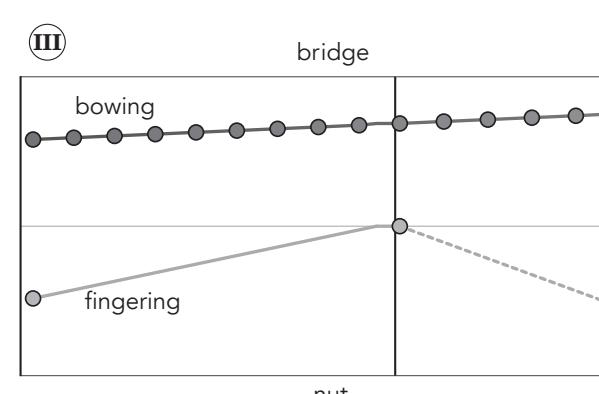
Guitar picking

Height: picking position
 Color: Pick force
 Line style: none - single strike, dashed - tremolo



Bowed Strings (combines bowing and fingering)

Upper Line: bowing
 Height: position
 Color: pressure
 Lower Line: fingering
 Height: position
 Color: pressure
 Line style: solid: normal, dashed - tremolo



Heave, Sway, Surge
Segment I

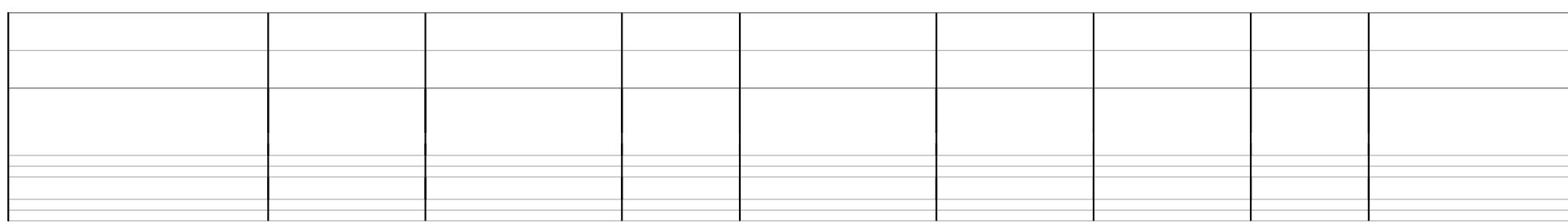
Joseph Davancens

A

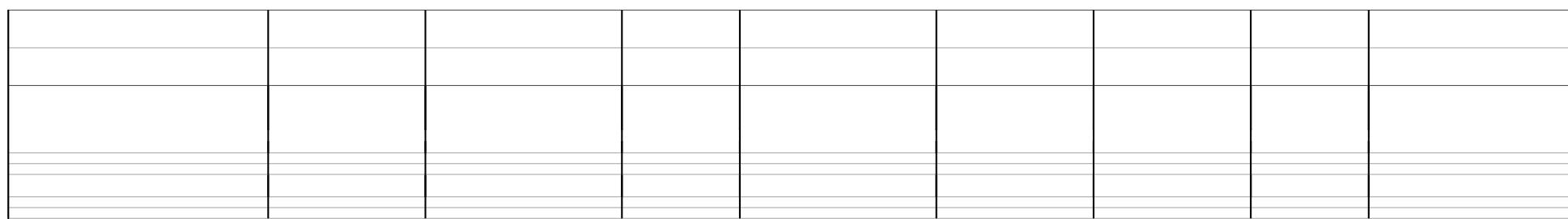
$\frac{6}{8}$ ♩ = 108

2 3 4 5 6 7 8 9

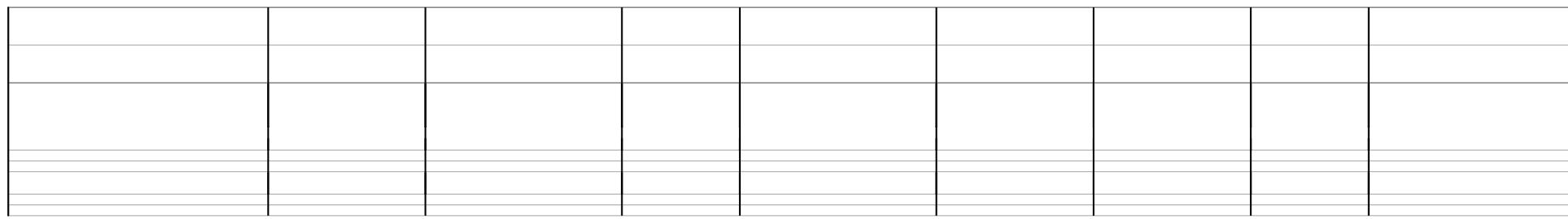
Oboe



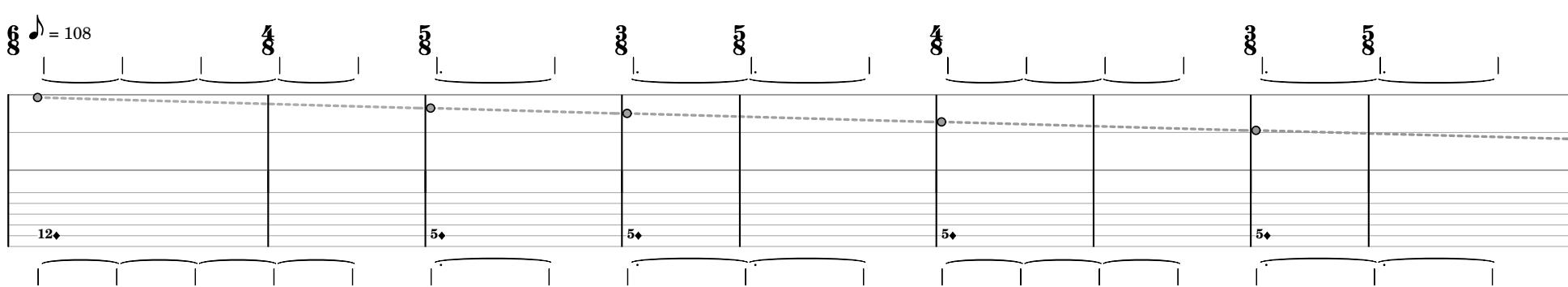
Bass Clarinet



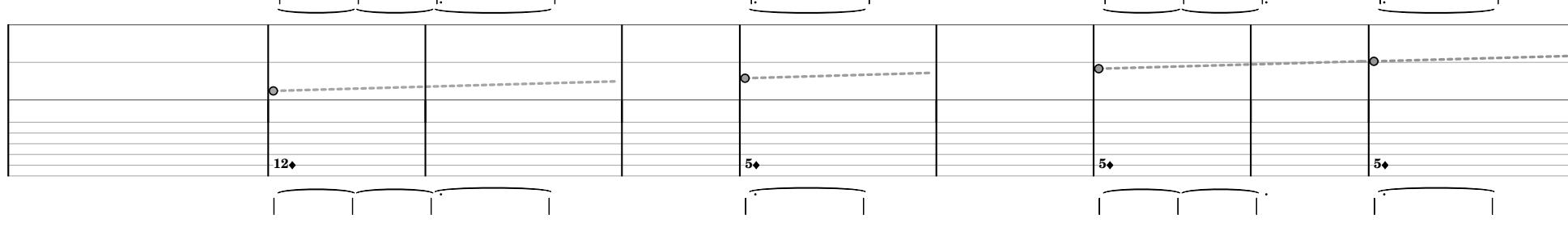
Alto Saxophone



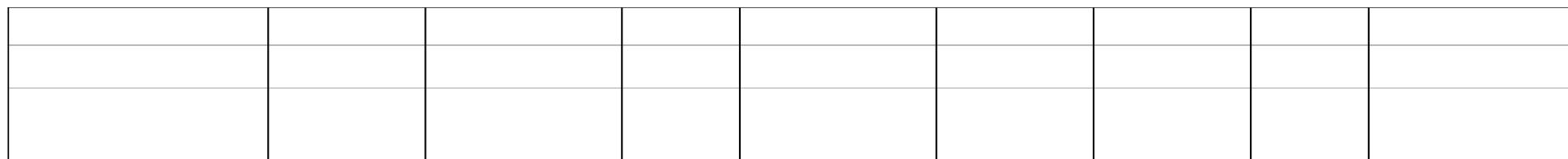
Guitar I



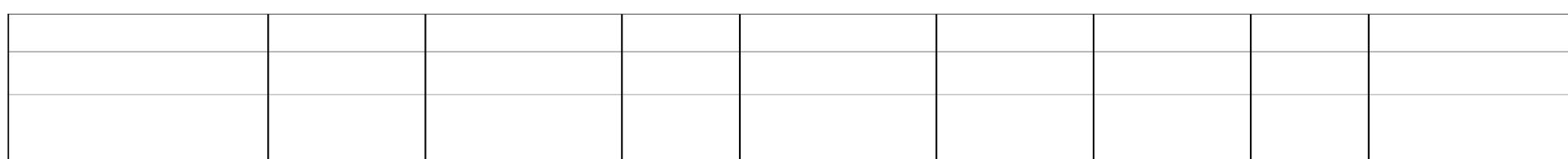
Guitar II



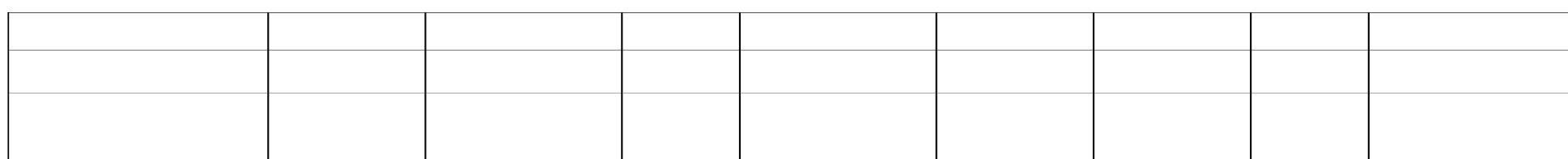
Violin



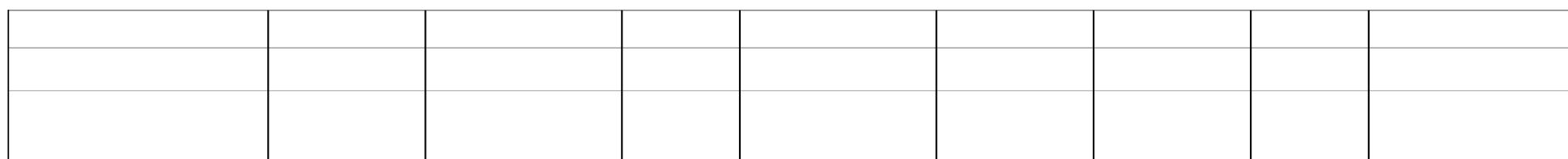
Viola



Cello



Contrabass



10 11 12 13 14 15 16 17 18 19

Gtr. I

Gtr. II

20 21 22 23 24 25 26 27 28

Gtr. I

Gtr. II

B

29 30 31 32 33 34 35 36 37

B Cl.

Gtr. I

Gtr. II

38 39 40 41 42 43 44 45 46 47

B Cl.

Gtr. I

Gtr. II

48 49 50 51 52 53 54 55 56

B Cl.

Gtr. I

Gtr. II

Cb.

57 58 59 $\text{♩} = 162$ 60 61 62 63 64 65 66

B CL.

Gtr. I

Gtr. II

Cb.

(IV)

B Cl.

Gtr. I

Gtr. II

Vn.

Va.

Vc.

Cb.

C

77 78 79 80 81 82 83 84 85 86
 $\frac{3}{8}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{5}{8} \text{ } \text{ } \text{ } \text{ } = 94$ $\frac{3}{8}$ $\frac{4}{8}$

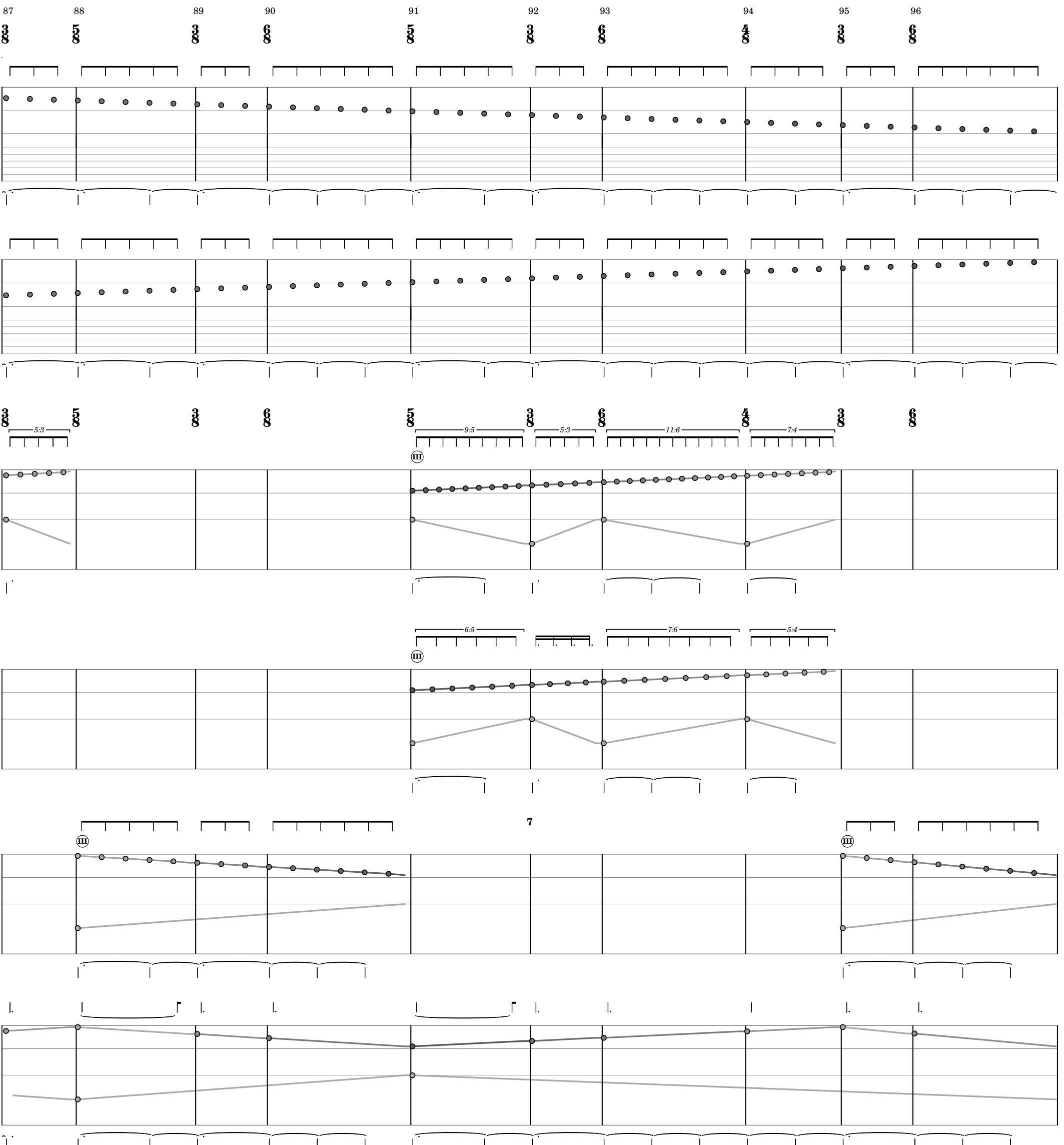
Gtr. I
 Gtr. II
 $\frac{3}{8} \text{ } \text{ } \text{ } \text{ } \frac{5}{16}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{5}{8} \text{ } \text{ } \text{ } \text{ } = 94$ $\frac{3}{8} \text{ } \text{ } \text{ } \text{ } \frac{5}{8}$ $\frac{3}{8} \text{ } \text{ } \text{ } \text{ } \frac{4}{8}$
 Vn.
 Va.
 Vc.
 Cb.

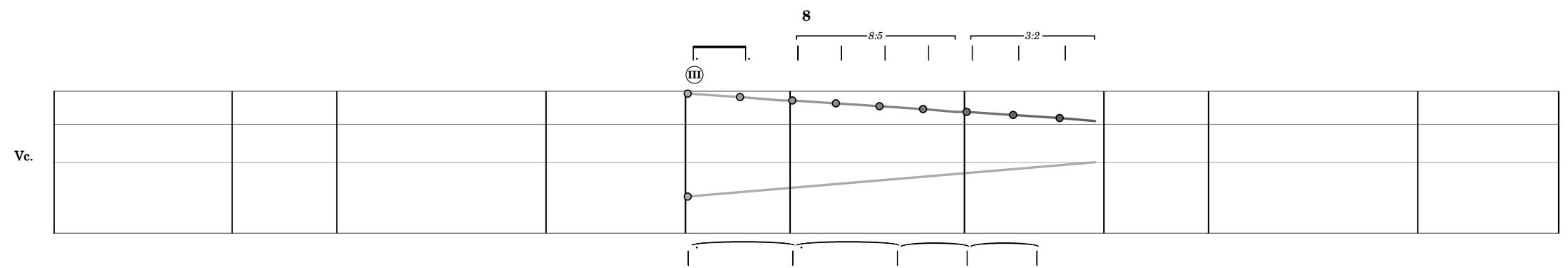
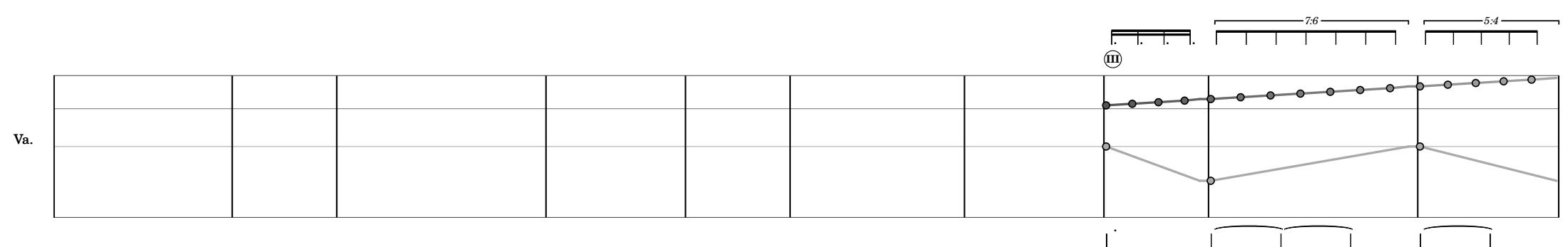
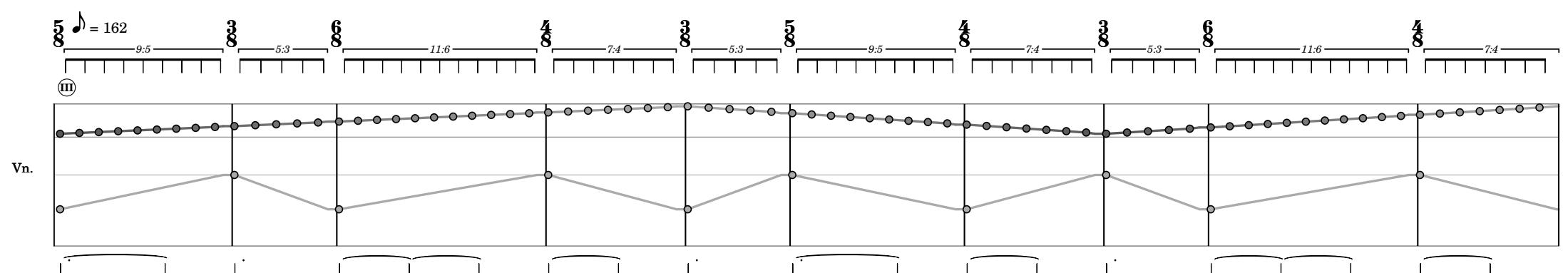
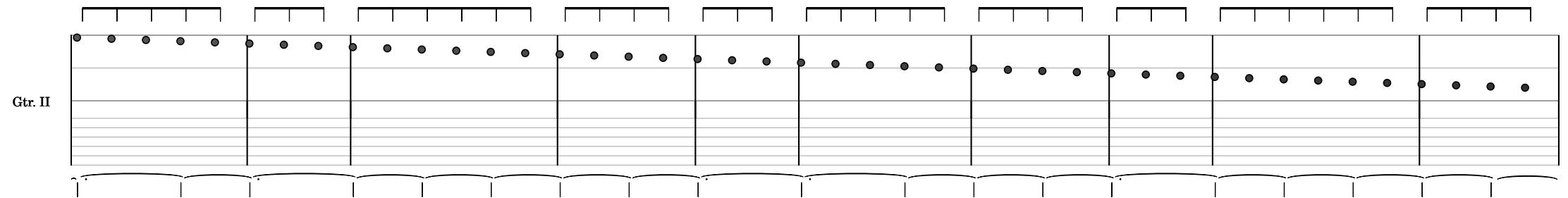
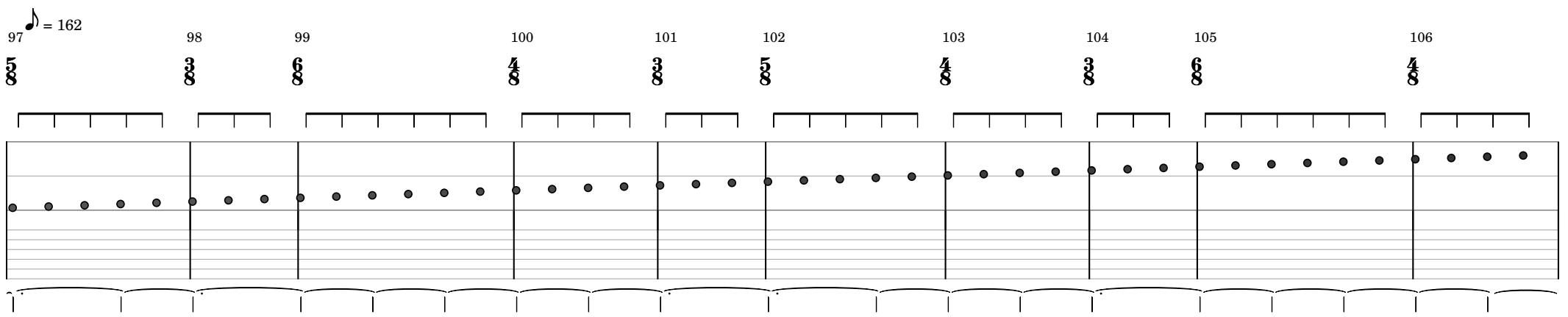
Measures 77-80: 3/8 time. Gtr. I and Gtr. II play sixteenth-note patterns. Gtr. I starts at measure 77, Gtr. II at 78.

Measures 81-82: 5/16 time. Both guitars continue their sixteenth-note patterns.

Measures 83-84: 5/8 time. Gtr. I starts at measure 83, Gtr. II continues from 82. Includes a tempo marking of = 94.

Measures 85-86: 3/8 time. Both guitars continue their sixteenth-note patterns.





107 108 109 $\text{♪} = 144$ 110 111 112 113 114 115 116
 $\frac{3}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{5}{8}$

 Gtr. I

 Gtr. II

$\frac{3}{8}$ $\frac{5}{8}$ $\text{♪} = 144$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{5}{8}$
 $\underline{5.3}$ $\underline{9.5}$ $\underline{9.5}$ $\underline{5.3}$ $\underline{11.6}$

 Vn.

 Va.

 Vc.

 Cb.

D

117

118

119

120

121

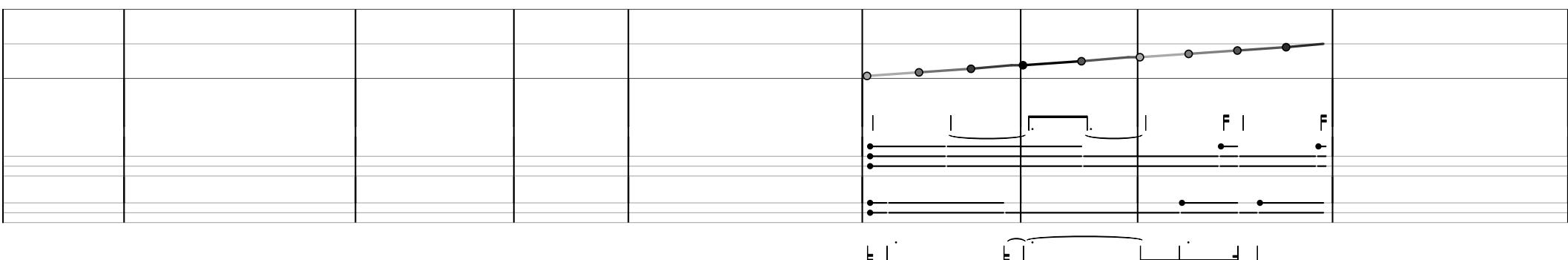
122

123

124

125

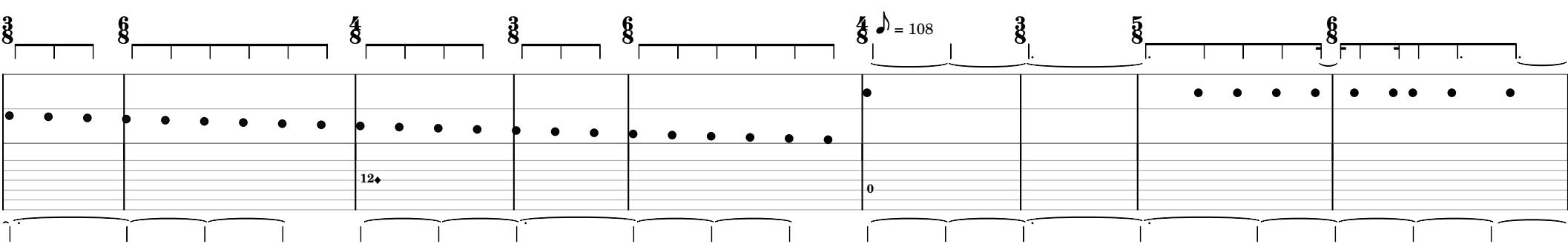
B Cl.



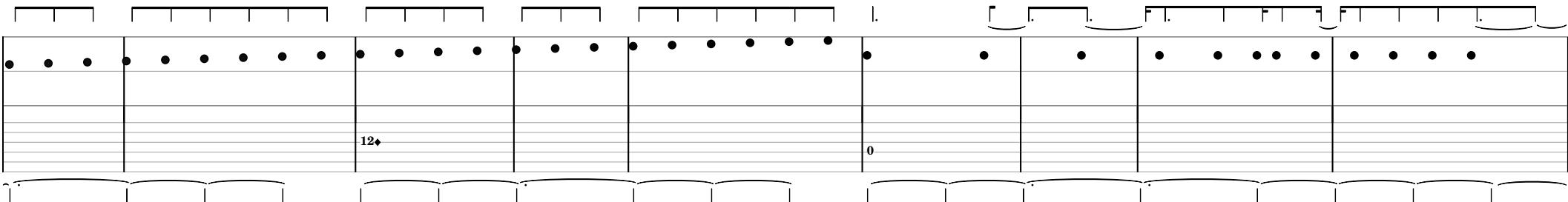
Alto Sax.



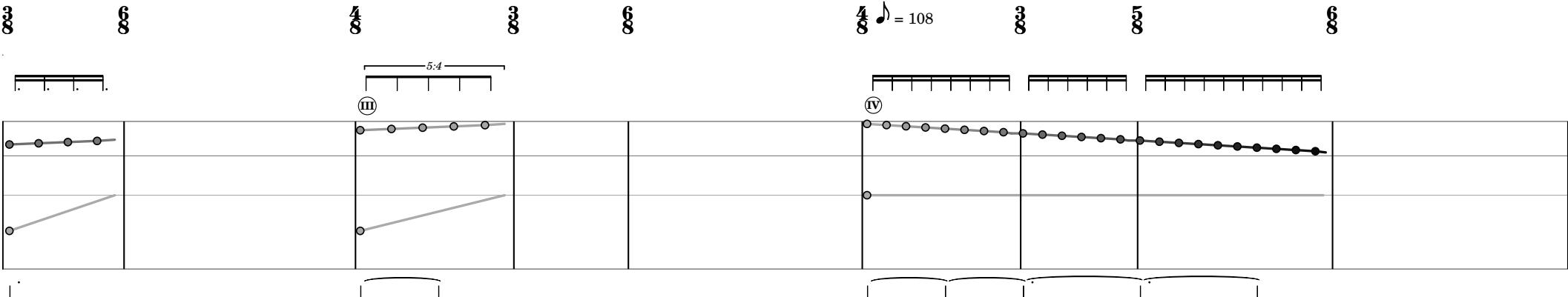
Gtr. I



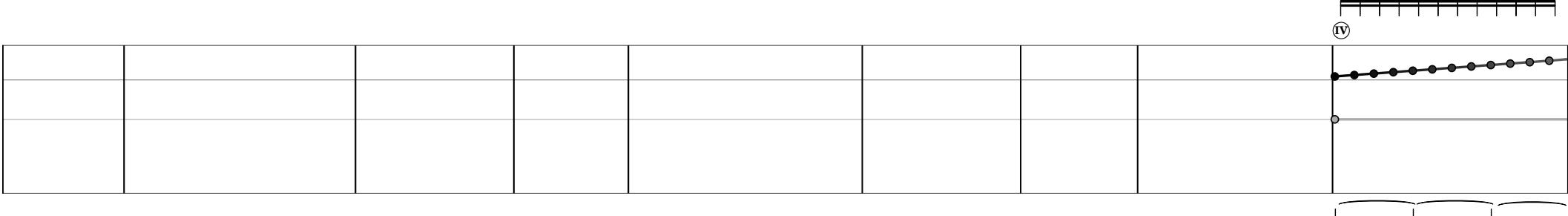
Gtr. II



Va.



Vc.



126 127 128 129 130 131 132 133 134 135

Ob.

B Cl.

Alto Sax.

Gtr. I

Gtr. II

Vn.

Va.

Vc.

136 137 138 139 140 141 142 143 144

E

145 146 147 148 149 150 151 152 153 154

Ob.

B Cl.

Alto Sax.

Gtr. I

Gtr. II

Vn.

Va.

Vc.

Cb.

Measure 145: Oboe (solid dots), Bassoon (open circles). Measures 146-154: Oboe (solid dots), Bassoon (open circles). Measures 146-154: Gtr. I (solid dots), Gtr. II (open circles).

Measure 152: Oboe (solid dots), Bassoon (open circles). Measures 153-154: Oboe (solid dots), Bassoon (open circles). Measures 153-154: Gtr. I (solid dots), Gtr. II (open circles).

Measure 154: Oboe (solid dots), Bassoon (open circles). Measures 153-154: Gtr. I (solid dots), Gtr. II (open circles).

155 156 157 158 159 160 161 162 163 164

Gtr. I

Gtr. II

165 166 167 168 169 170 171 172 173

Gtr. I

Gtr. II

174 175 176 177 178 179 180 181 182 183 184

Gtr. I

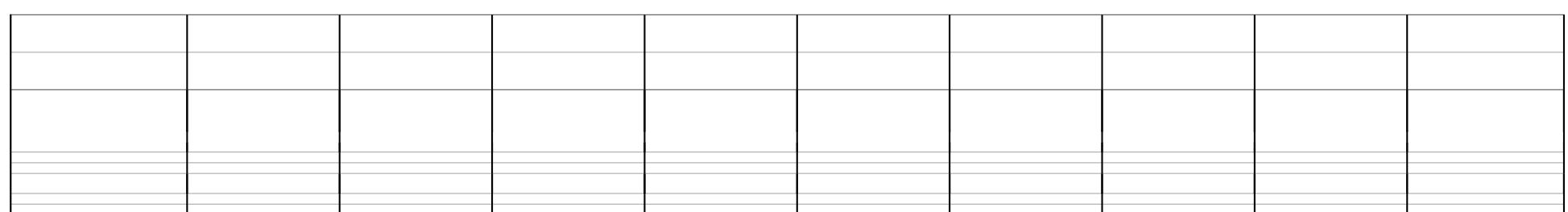
Gtr. II

Segment II

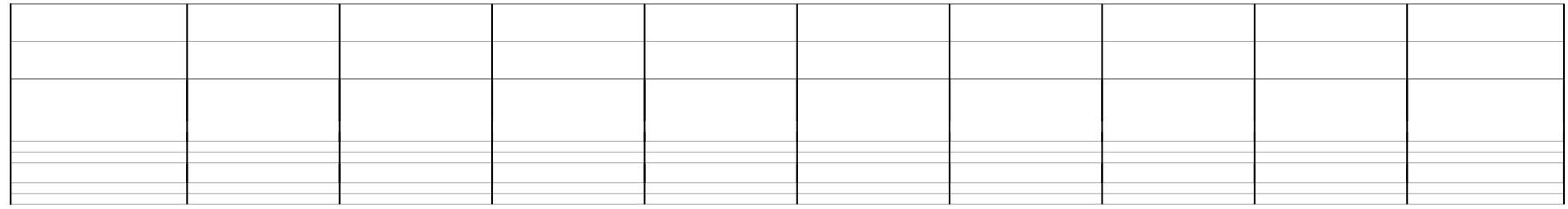
A $\frac{2}{4}$ $\text{J} = 60$

2 3 4 5 6 7 8 9 10

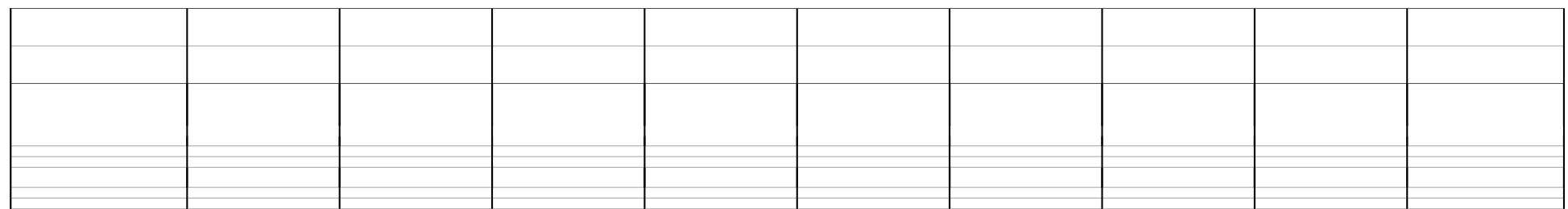
Oboe



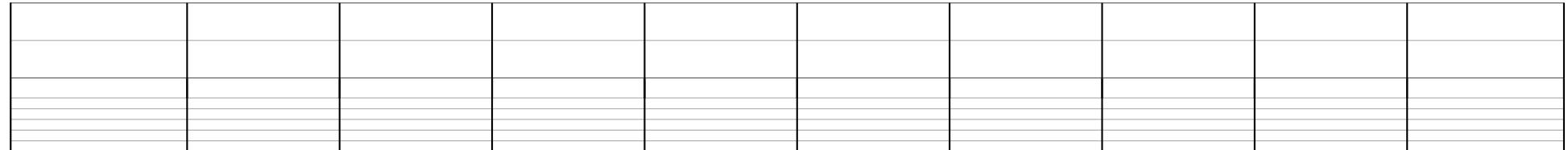
Bass Clarinet



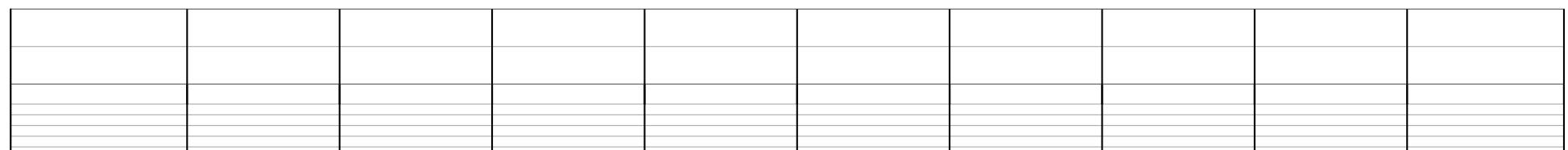
Alto Saxophone



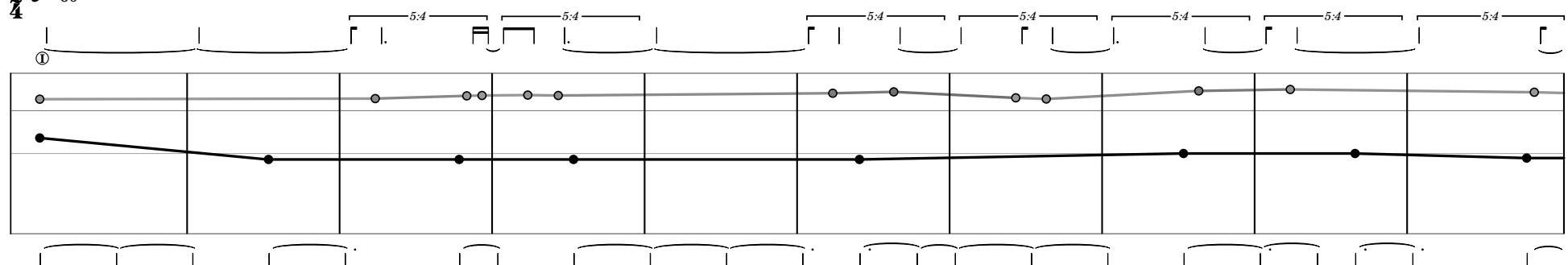
Guitar I



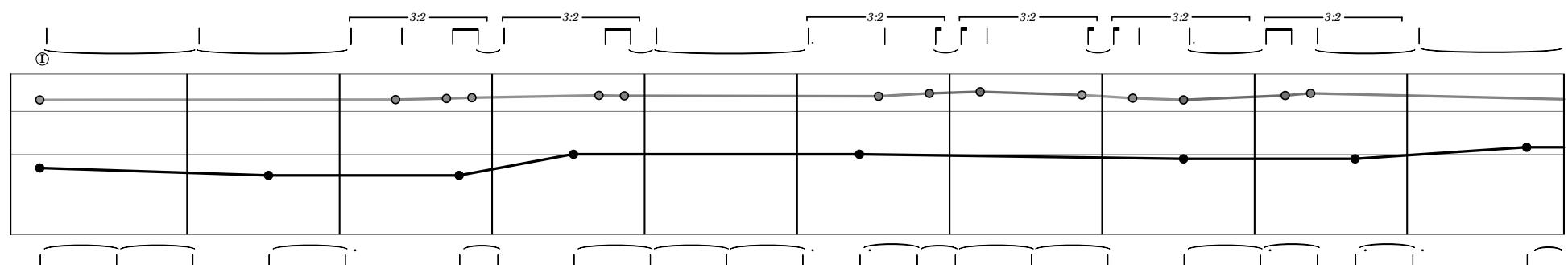
Guitar II

 $\frac{2}{4}$ $\text{J} = 60$

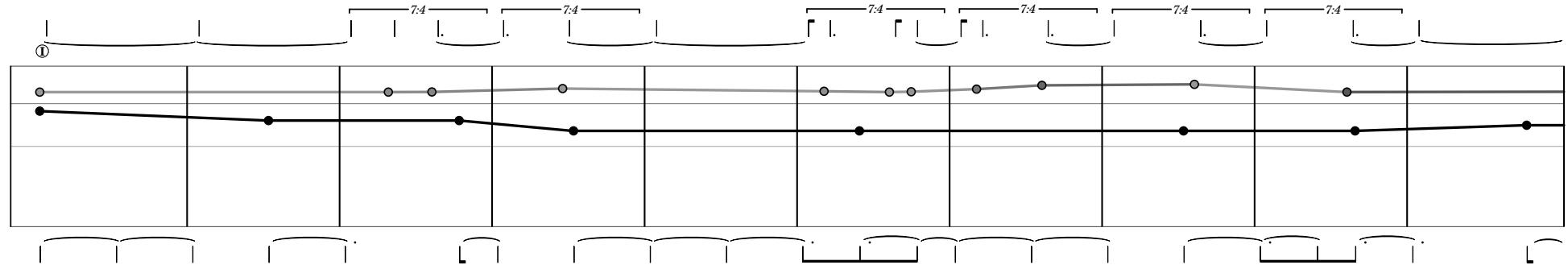
Violin



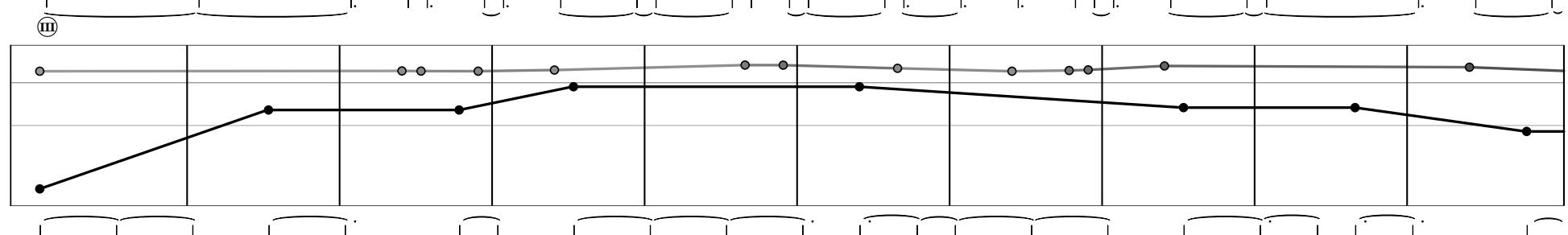
Viola

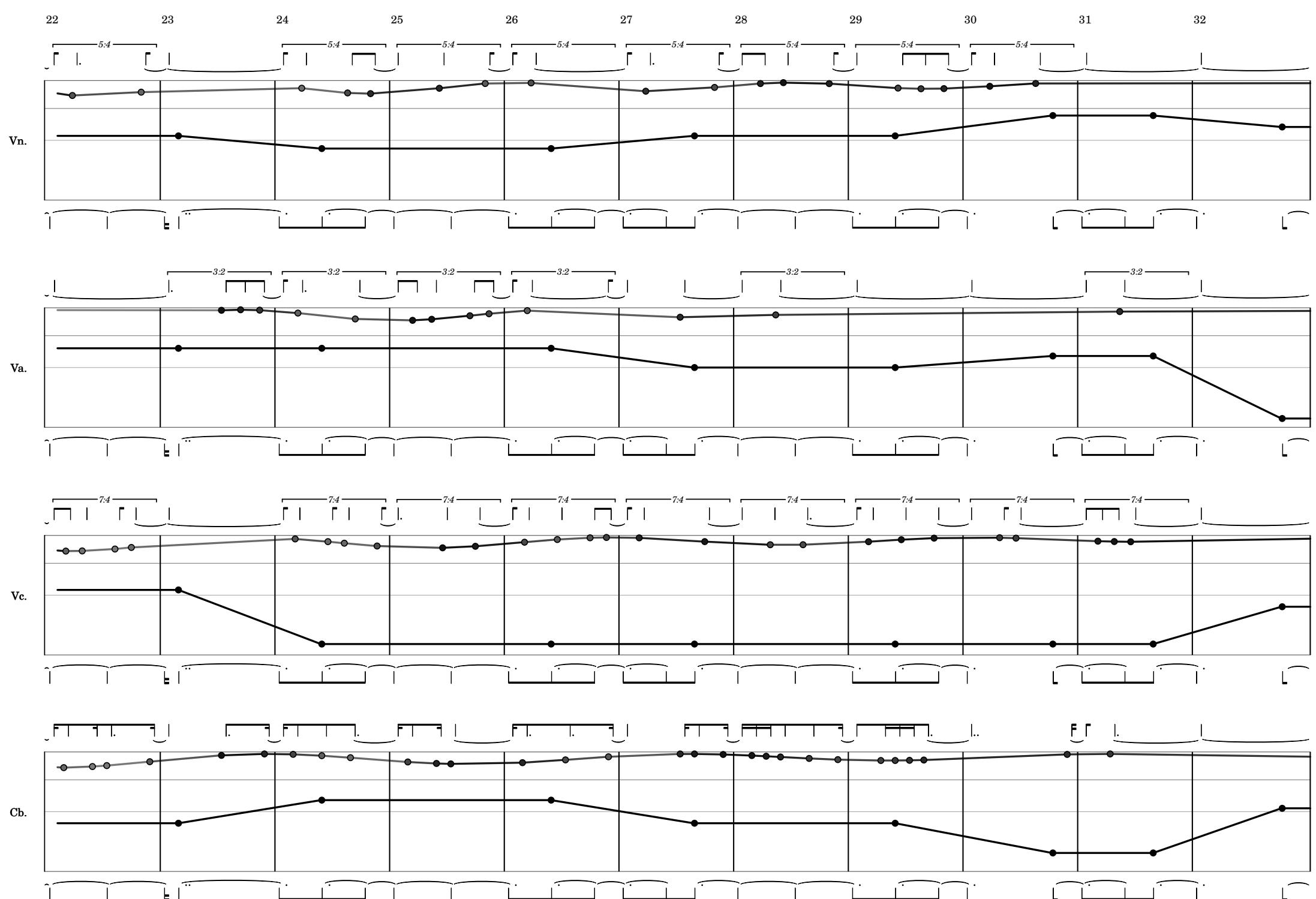
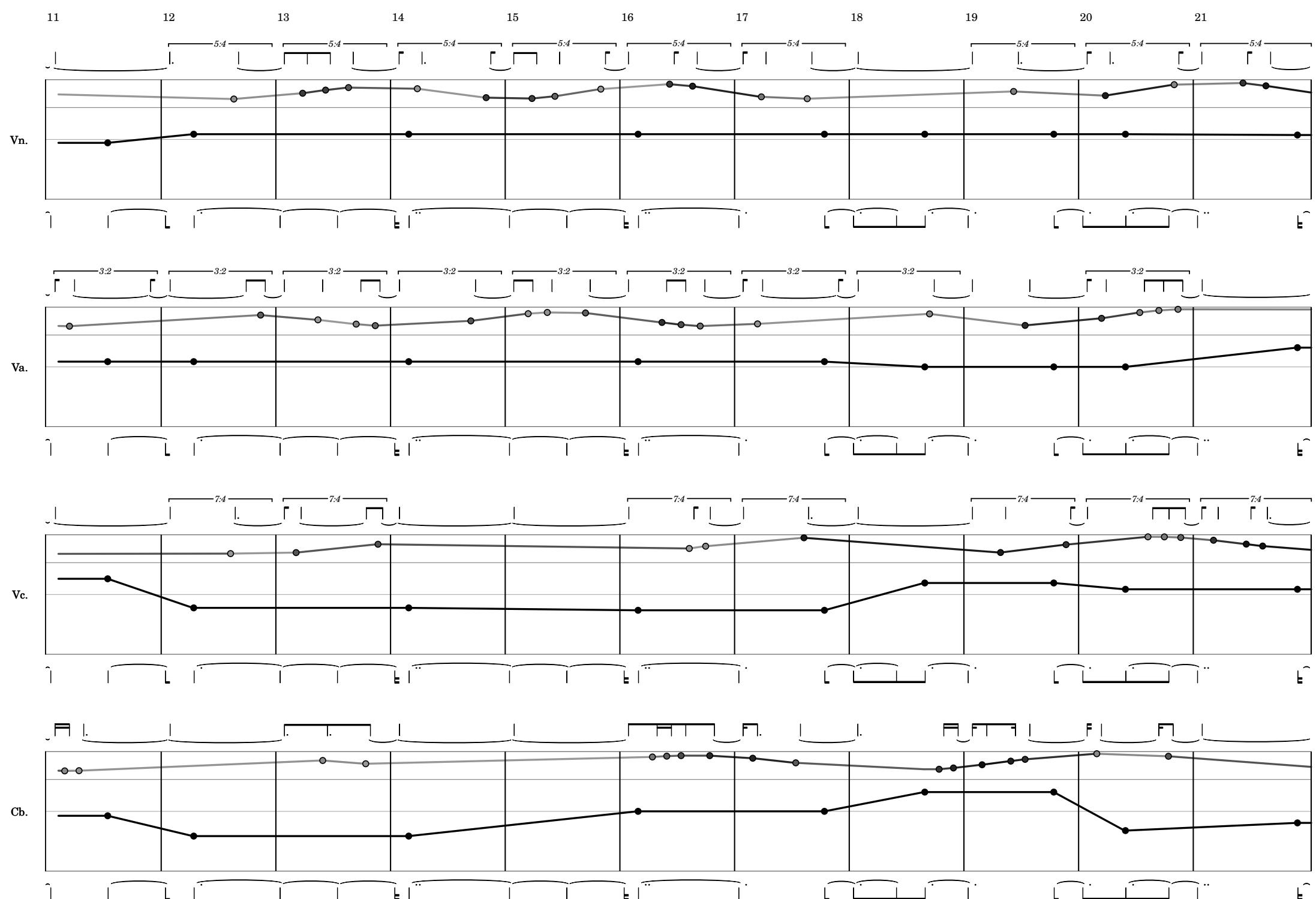


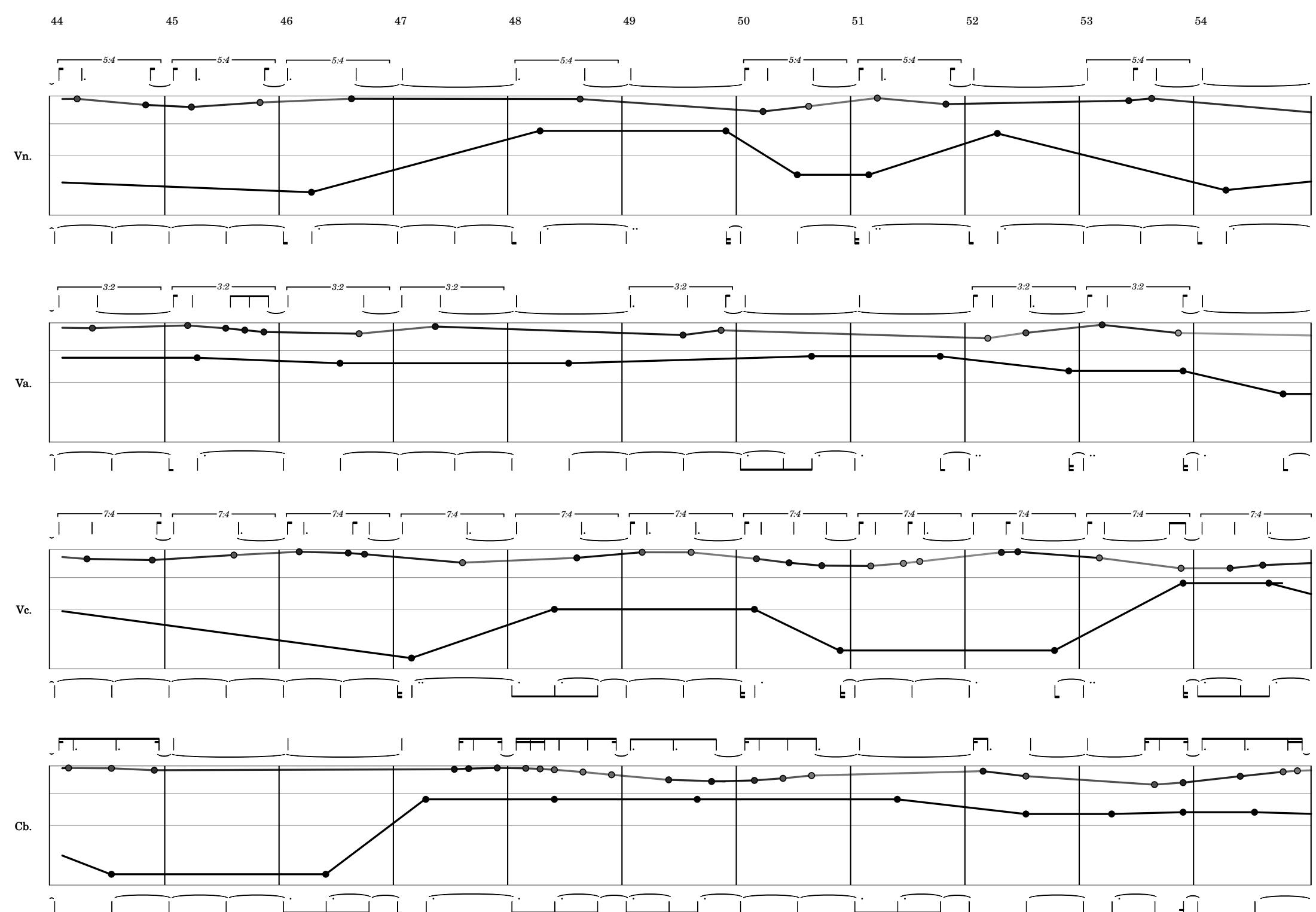
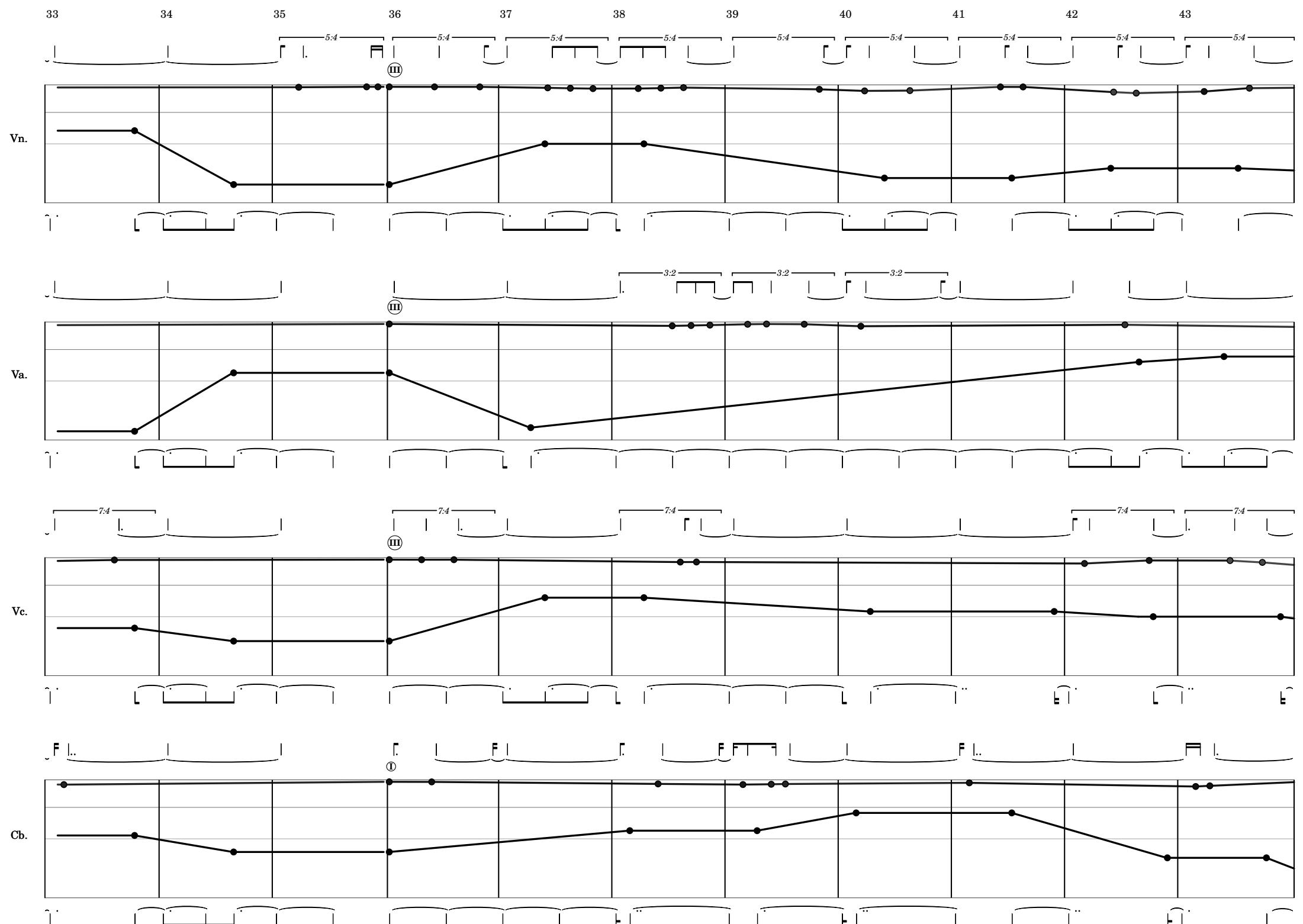
Cello

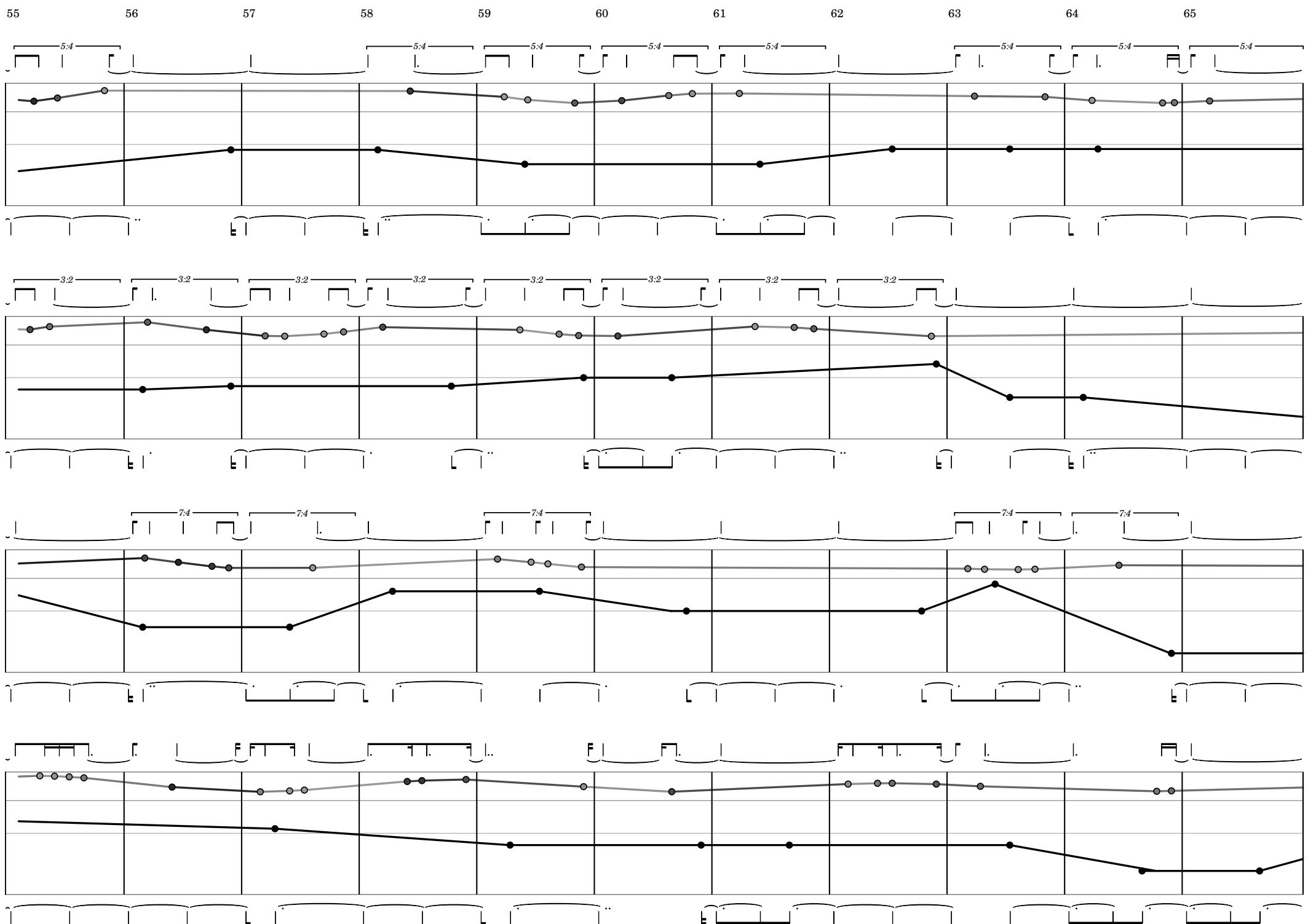


Contrabass





B



C

66

67

68

69

70

71

72

73

74

75

76

Ob.

74

7 | 7 | 7 | 7 |

7

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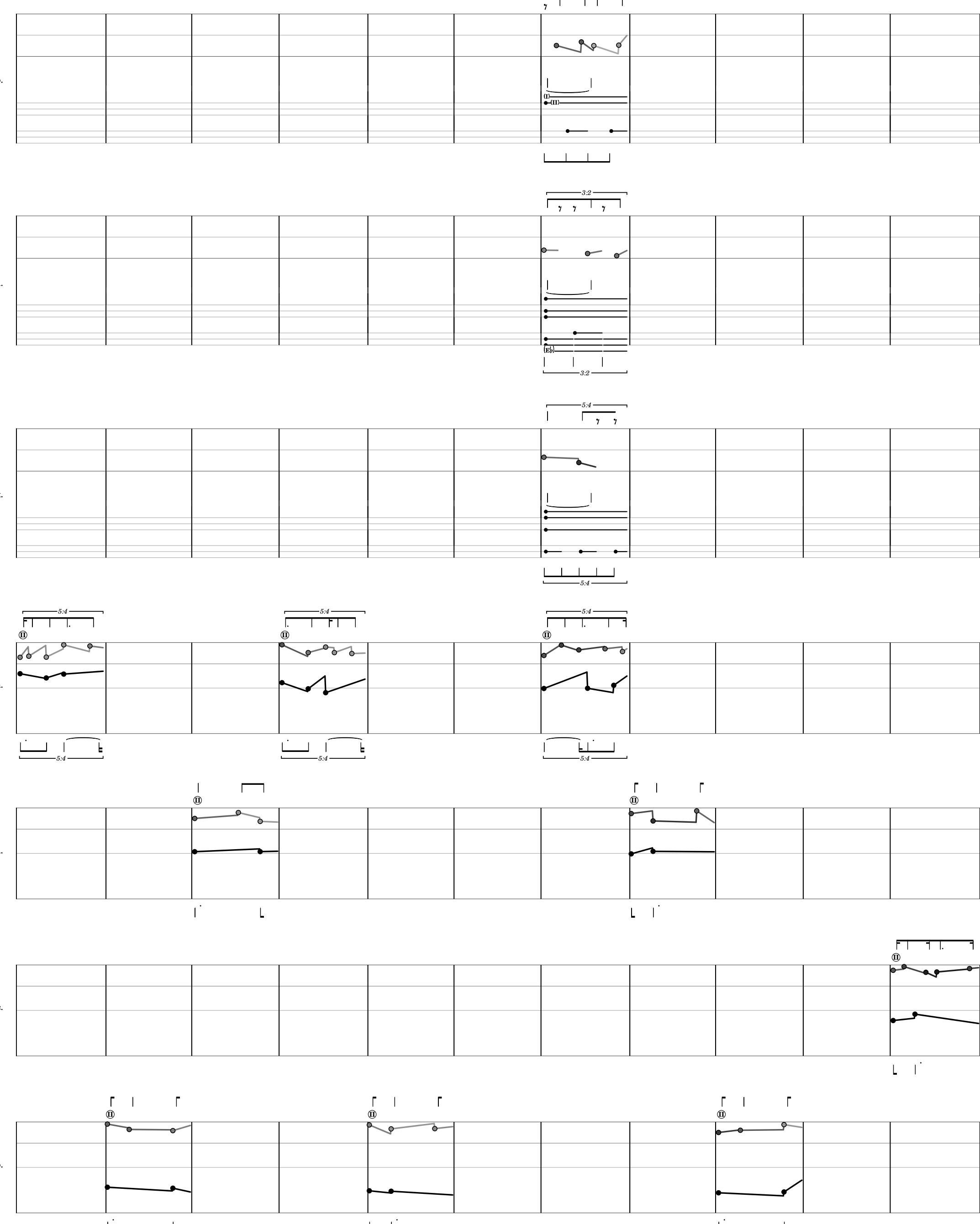
83

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92

93

94

95

96

97

98

Ob.

B Cl.

Alto Sax.

Vn.

Va.

Vc.

Cb.

99 100 101 102 103 104 105 106 107 108 109

Ob.

9.8 9.8 9.8 9.8 9.8 9.8 9.8 9.8 9.8 9.8 9.8

B Cl.

7.4 11.8 7.4 11.8 3.2 7.4 11.8 7.4 11.8 7.4 11.8

Alto Sax.

3.2 5.4 3.2 5.4 3.2 5.4 3.2 5.4 3.2 5.4 3.2 5.4

Gtr. I

1 5 2 4

Gtr. II

4 2 5 1

Va.

11

Cb.

11

110 111 112 113 114 115 116 117 118 119 120

Ob.

B Cl.

Alto Sax.

Gtr. I

Gtr. II

Measure 114: **Ob.** (measures 114-120) has two groups of sixteenth-note patterns with grace notes. Measure 114: 13.8. Measures 115-120: 13.8. Measure 114: 9.8. Measures 115-120: 9.8.

Measure 114: **B Cl.** (measures 114-120) has two groups of sixteenth-note patterns with grace notes. Measure 114: 3.2. Measures 115-120: 3.2. Measure 114: 7.4. Measures 115-120: 7.4.

Measure 114: **Alto Sax.** (measures 114-120) has two groups of sixteenth-note patterns with grace notes. Measure 114: 11.8. Measures 115-120: 11.8. Measure 114: 5.4. Measures 115-120: 5.4.

Measure 114: **Gtr. I** (measures 114-120) has sixteenth-note patterns with grace notes. Measure 114: 5 2. Measures 115-120: 6 1 5 2.

Measure 114: **Gtr. II** (measures 114-120) has sixteenth-note patterns with grace notes. Measure 114: 6 2. Measures 115-120: 8 4 2 5.

121

122

123

124

125

126

127

128

129

130

131

Ob.

B Cl.

Alto Sax.

Gtr. I

Gtr. II

132 133 134 135 136 137 138 139 140 141 142

Ob.

B Cl.

Alto Sax.

Gtr. I

Gtr. II

Vn.

Vc.

143 144 145 146 147 148 149 150 151 152 153

Ob.

B. Cl.

to Sax.

Gtr. I

Gtr. II

Vn.

Va.

Vc.

Cb.

154 155 156 157 158 159 160 161 162 163 164

Ob.

B Cl.

Alto Sax.

Gtr. I

Gtr. II

Vn.

Va.

Vc.

Cb.

165 166 167 168 169 170 171 172 173 174 175

Ob.

B. Cl. (Eb)

Alto Sax.

Gtr. I

Gtr. II

Vn.

Va.

Vc.

Cb.

F

176 177 178 179 180 181 182 183 184 185

Ob.

B. Cl.

Alto Sax.

Gtr. I

Gtr. II

Vn.

Va.

Vc.

Cb.

186

187

188

189

190

191

192

193

194

195

Ob.

B Cl.

Alto Sax.

Gtr. I

Gtr. II

Vn.

Va.

Vc.

Cb.

G

206

207

208

209

210

211

212

213

214

215

Ob.

Alto Sax.

Gtr. I

Gtr. II

Va.

Cb.

216 217 218 219 220 221 222 223 224 225

Gtr. I

Gtr. II

226 227 228 229 230 231 232 233 234 235

Gtr. I

Gtr. II

236 237 238 239 240 241 242 243 244 245

Gtr. I

Gtr. II