
fracture in sheets draped on curved surfaces
miniature for string quartet

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programme note

fracture in sheets draped on curved surfaces, a title borrowed from an article in Nature journal by Noah P. Mitchell, Vinzenz Koning, Vincenzo Vitelli and William T. M. Irvine, takes as its impetus the idea of the fracture/fold in relation to the motif.

Fracture occurs as a result of material excess. In regarding the idea of the motif, I became interested in how a perceived motivic saturation might disrupt the hierarchical mode of composition and resultant listening. Rather than a focus on an arborescent development of the motif - a coherent, rationalised progression, this piece experiments with a liminal motif - never obviously executed nor terminated. In motivic saturation, the listener is drawn concurrently in a multitude of directions, displacing their ability to construct hierarchy from the material.

This miniature may be repeated any number of times (without the final pause), or played once through (with the pause). In repetition, the placement of the beginning becomes increasingly blurred, as does the end.

performance notes

bowing:

mstp/sp/psp: molto sul ponticello, sul ponticello, poco sul ponticello

ord.: regular bowing position

mst/st/pst: molto sul tast, sul tast, poco sul tast

over-pressure: applying an excess of bowing pressure to the string to create a predominantly noise-based tone

(m.) flaut.: (molto) flautando

l.v.: laissez-vibrez

vibrato:

vibrato should be to taste throughout, except where explicitly specified. harmonics are not to have vibrato applied, unless specified.

harmonics:

harmonics are notated at playing position, and typically with a string indication also. harmonics with a circle above indicated that the harmonic sounds at playing position. this piece utilises touch-third, touch-fourth, and touch-fifth harmonics (both artificial and natural). in the final two bars, the cello also uses the 7th partial on the fourth string (B-double flat), and the viola uses the 11th partial on the fourth string (F-quarter sharp).



trill between stopped and harmonic pressures



trill the touch-fourth on and off the string



move between various methods of playing, e.g. bow positions



execute a glissando while bowing the specified rhythm

microtones (lowest to highest):

3/4 flat - flat - 1/4 flat - natural - 1/4 sharp - sharp - 3/4 sharp

♭_{3/4} ♭ ♭_{1/4} ♮ ♯_{1/4} ♯ ♯_{3/4}

miniature for string quartet

$\text{♩} = 72$

$\text{♩} = 48$

$\text{♩} = 54$

♩ = 58

