

GAVIN GAMBOA

TAUSENDVIERHUNDERTSECHZEHN

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FOR  
TENOR & STRING QUARTET

# PERFORMANCE NOTES

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THE FIRST FOUR BARS HAVE A DURATION OF 10 MINUTES.

BEFORE INITIATING THE PIECE, THE STRING PLAYERS SHOULD BE STANDING IN EACH OF THEIR RESPECTIVE CORNERS OF THE HALL. ONCE THE PIECE BEGINS, THEY ARE TO FOLLOW A DIRECT TRAJECTORY TOWARDS THE CENTER OF THE HALL, PACING VERY SLOWLY TO MEET THE POSITION OF THE TENOR (WHO REMAINS IN THE CENTER THROUGHOUT) OVER THE COURSE OF THE FIRST FOUR BARS.

MUSIC STANDS SHOULD BE POSITIONED IN THE CENTER OF THE ROOM, SO THAT BY THE TIME THE FIRST FOUR BARS HAVE ELAPSED, THE PLAYERS WILL BE PREPARED TO BE SEATED AND CAN PROCEED TOGETHER WITH THE TENOR INTO THE "INTRODUZIONE".

A SHORT SILENCE IS PERMITTED (AS INDICATED BY THE FERMATA) BETWEEN THE END OF BAR 4 AND THE BEGINNING OF BAR 5. THIS WILL ALLOW THE PLAYERS THE REQUISITE TIME TO BE SITUATED IN THEIR SEATED POSITIONS.

IN THE OPENING SECTION:

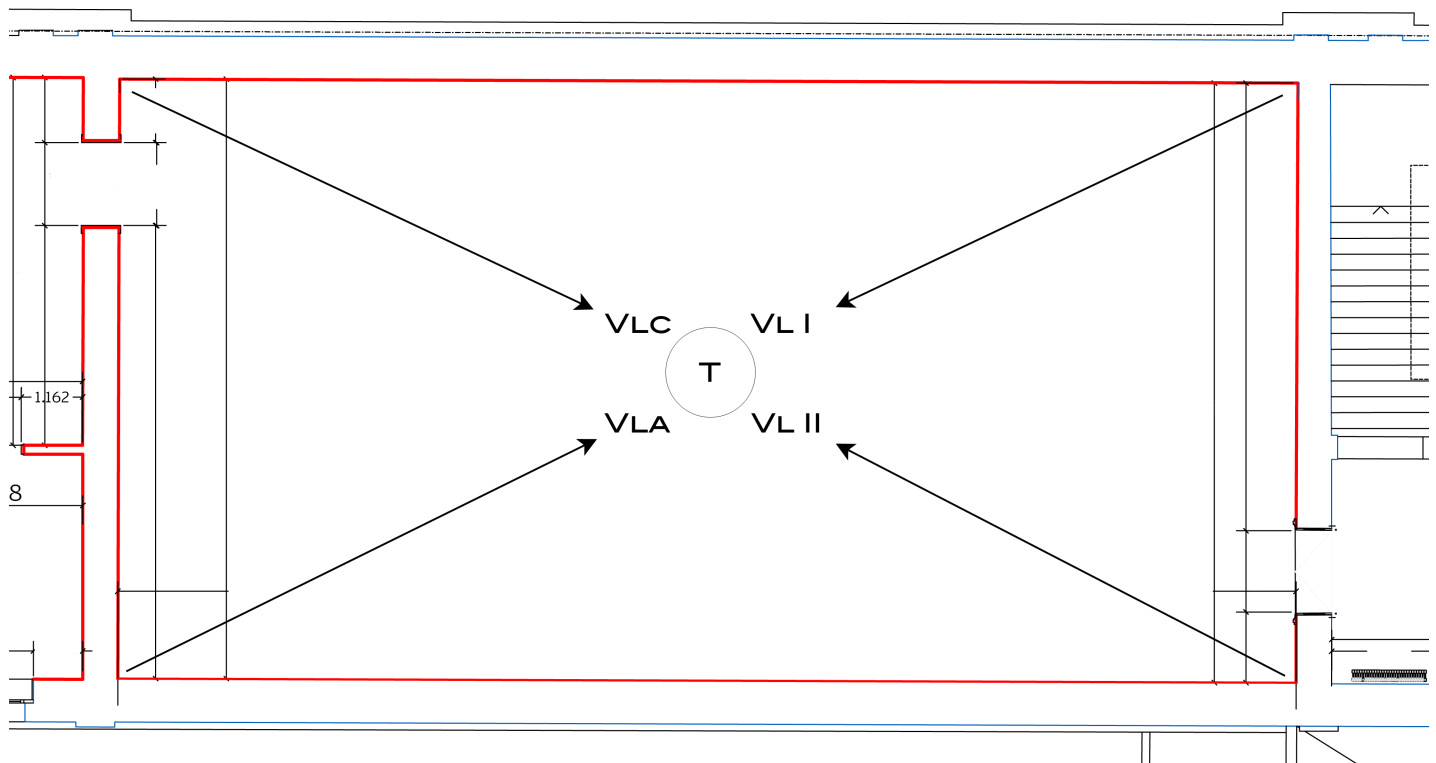
THE BRACKETED NOTES IN THE STRING PARTS INDICATE A PITCH WHICH THE PLAYER MAY DECIDE TO SOUND AT ANY GIVEN MOMENT, AS LONG AS THE PREVIOUS PITCH HAS SOUNDED FOR AT LEAST 15-20 SECONDS.

THERE SHOULD BE NO RAPID CHANGE OF PITCH (LESS THAN 15-20 SECONDS). THE ORDERING OF PITCHES WITHIN EACH BAR IS INDETERMINATE AND UP TO THE PLAYER.

THE FIRST FOUR BARS SHOULD BE MEMORIZED AS THE MUSIC STANDS WILL ONLY BE USED ONCE THE SEATED POSITIONS HAVE BEEN TAKEN.

THE TENOR WILL ACT AS A TIMEKEEPER, GIVING A SMALL CUE EVERY 2.5 MINUTES, INDICATING TO THE PLAYERS THAT THEY MAY PROCEED TO THE NEXT BAR.

KUNSTHALLE BASEL, SAAL 10



**Static : Void** ♩ = measureless

senza vibrato *p* *cresc.* *mf* *mp*

**Lento : Introduzione** ♩ = 40

5 \* Accidentals, once indicated, remain throughout measure, or until next change in accidental.

*p* ord., vib. *pp* *mp* *p*

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

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

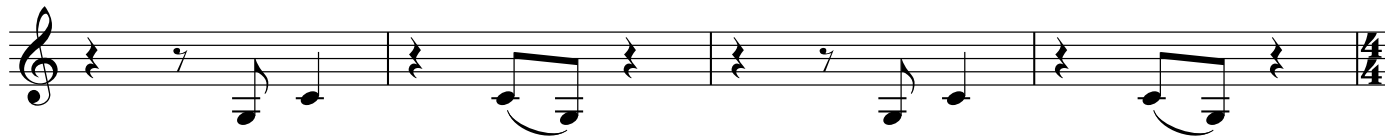
*mp* *mf* *pp* *mp* *p* *sempre p*

*cresc.* *mf* *pp*

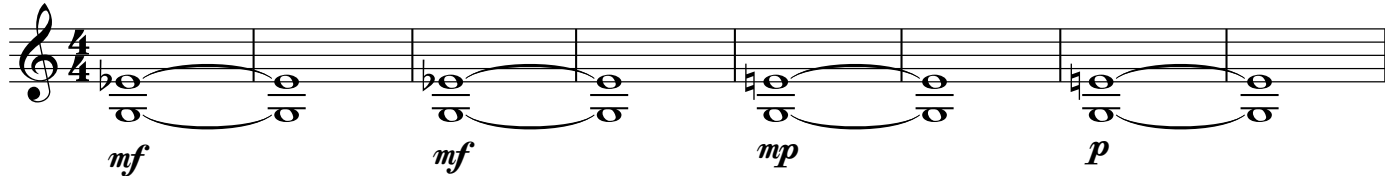
25 **Allegro : The Flood** ♩ = 100

*sempre f*

29



33



41



49



53



57



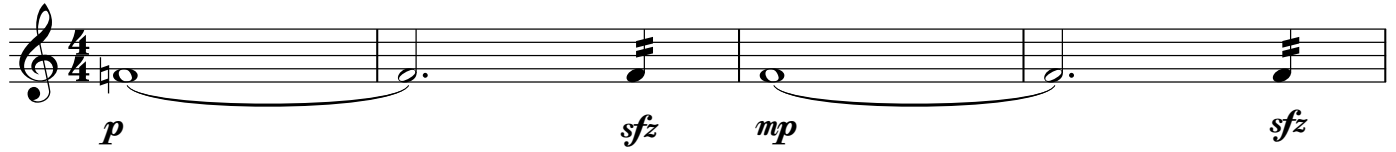
61



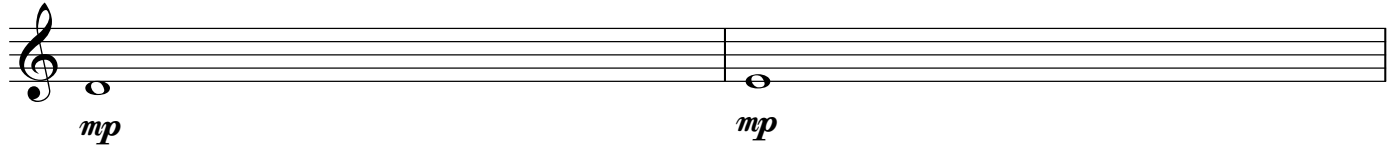
## Violin II

4

65



69



71



73

**Più mosso** ♩ = 130

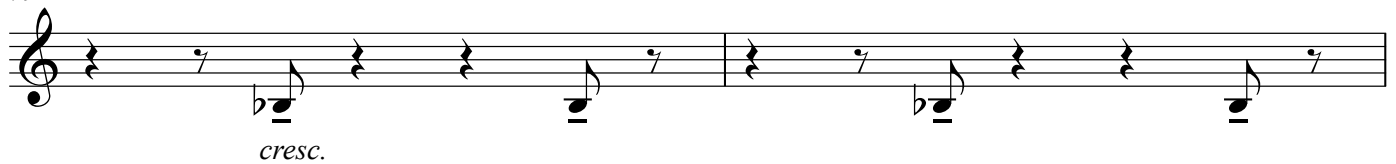
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77



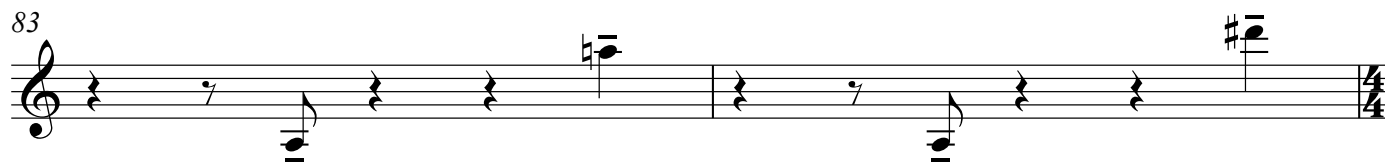
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81



83



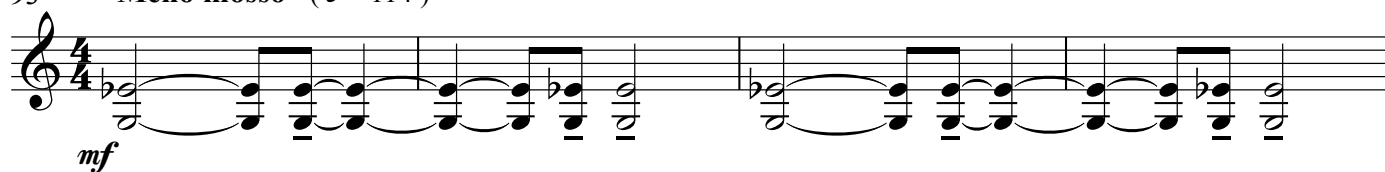
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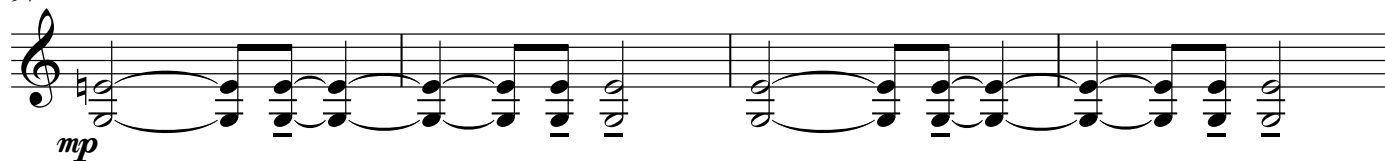
89



93

**Meno mosso** (♩ = 114)

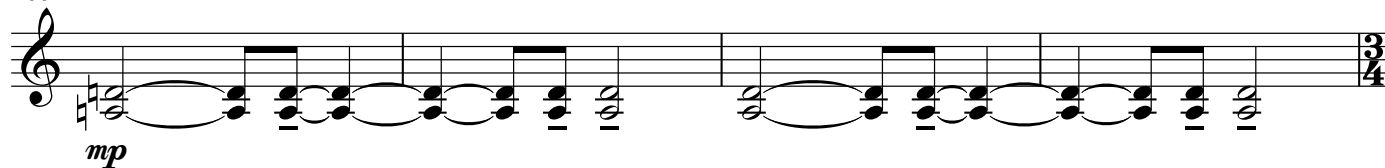
97



101



105



109

*p* *cresc.*

Staff 109-112: Treble clef, 3/4 time. Measures 109-110: eighth notes, half note, half note. Measures 111-112: eighth notes, half note, half note. Dynamics: *p* at measure 109, *cresc.* at measure 111.

113

*mp*

Staff 113-116: Treble clef, 3/4 time. Measures 113-114: eighth notes, half note, half note. Measures 115-116: eighth notes, half note, half note. Dynamics: *mp* at measure 113.

117

*sempre f*

Staff 117-120: Treble clef, 4/4 time. Measures 117-118: eighth notes, quarter note, quarter note. Measures 119-120: eighth notes, quarter note, quarter note. Dynamics: *sempre f* at measure 117.

121

Staff 121-124: Treble clef, 4/4 time. Measures 121-122: eighth notes, quarter note, quarter note. Measures 123-124: eighth notes, quarter note, quarter note.

125

Staff 125-128: Treble clef, 4/4 time. Measures 125-126: eighth notes, quarter note, quarter note. Measures 127-128: eighth notes, quarter note, quarter note.

129

*p*

Staff 129-132: Treble clef, 4/4 time. Measures 129-130: eighth notes, quarter note, quarter note. Measures 131-132: eighth notes, quarter note, quarter note. Dynamics: *p* at measure 129.

133

Staff 133-136: Treble clef, 4/4 time. Measures 133-134: eighth notes, quarter note, quarter note. Measures 135-136: eighth notes, quarter note, quarter note.

137

Staff 137-139: Treble clef, 4/4 time. Measures 137-138: eighth notes, quarter note, quarter note. Measures 139: eighth notes, quarter note, quarter note.

140

*f* *ff* *fff*

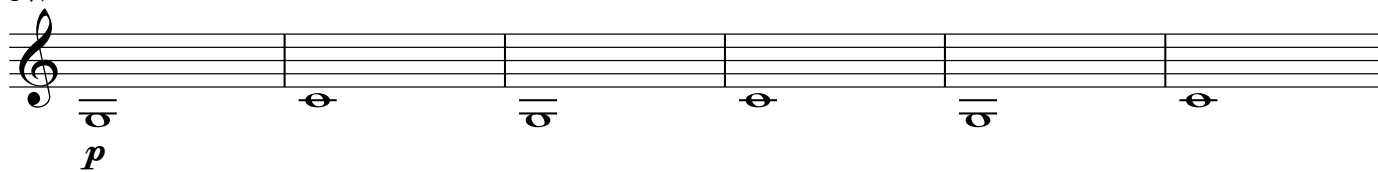
Staff 140-143: Treble clef, 4/4 time. Measures 140-141: eighth notes, quarter note, quarter note. Measures 142-143: eighth notes, quarter note, quarter note. Dynamics: *f* at measure 140, *ff* at measure 142, *fff* at measure 143.

7

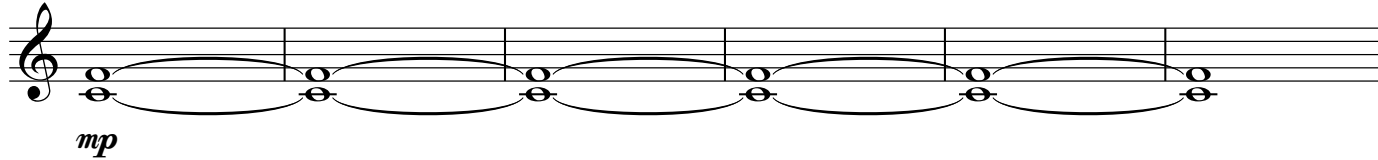
**Lento** (♩ = 80)

Violin II

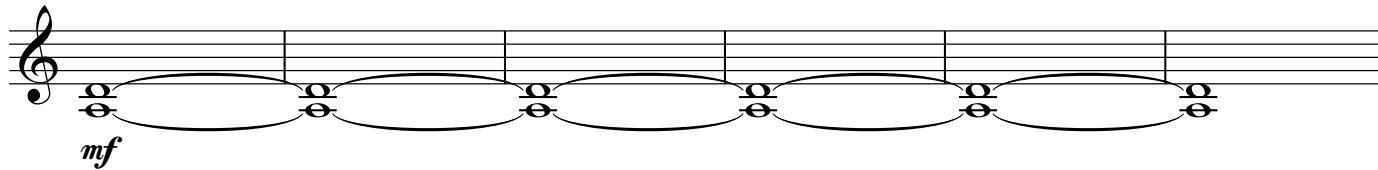
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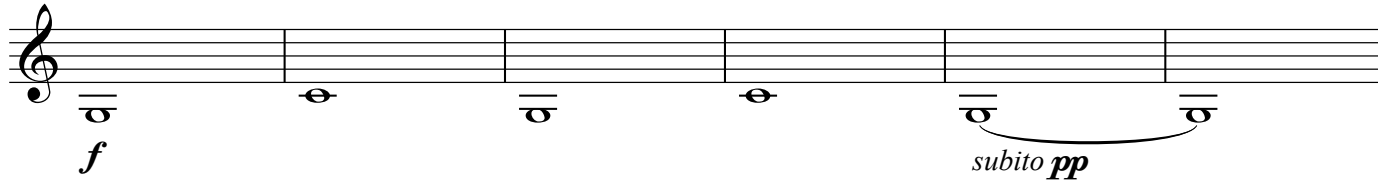
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159



165



171

**molto rit.** . . . . .