

ruins
for
violoncello quartet

wolf edwards

RUINS
for Violoncello Quartet

Legend

General

Play the piece as fast as possible. The general impression should be fast, punchy events. While events pass by quickly, each must be absolutely clear and focussed. In addition, there MUST be a constant "feeling" of moving forward. Performers are asked to create accelerandos WHEREVER the piece "feels" as though it's being dragged along, i.e. slow and boring. THIS PIECE MUST BE KEPT "ALIVE" AT ALL TIMES through a mixture of energy and temporal creativity.

All dynamics are RELATIVE to specific techniques being used. Most of the piece is very loud (*fff*) but this does not mean that all material will sound at the same intensity. Such relative differences are in fact the soul of dynamic variation throughout the piece. An indication of *fff* always means "as loud as possible" regardless of what technique performer is using.

Unless material is connected aesthetically, contrasting events must maintain sonic independence. For example, mm1(the $\frac{1}{4}$ bar) is a single compound event. This idea must be clear and focused to the ear. The 2/4 and 1/8 bars that follow(mm2-3) consist of a two event split that is instrumentally doubled, i.e. violoncello I and II play on the thread behind the bridge while violoncellos II and IV play grinding sounds on damped strings. These events MUST be heard as two separate entities. Although the rhythm of the event played by II and IV is different, the material is the same and therefore considered a compound event which they(performers II and IV) have been momentarily allied to play. Likewise, in mm4, there are again two events doubled: I and III play bartok pizzicato 16th notes simultaneously, with scratchtones on open strings, while II and IV play a low C one quartetone sharp, sul ponticello, with a single upbow. In mm 6-7 we have violoncello IV soloing with a grind against another event played by the other three instruments(high sounds behind the bridge). This is, more or less, the rhetoric of the piece: micro events either performed as solos or compounded with other instruments. This creates varying densities through sonic allegiances and/or divisions within discursive events.

Play all sounds and events with conviction, focus, ferocity, brutality, and intensity. Do not shy away from brutal noise; the overall work is very "noisy." The work is about ruins, things that have fallen apart. There is, perhaps, beauty and, certainly, an aesthetic quality, that can be found within decayed forms. Although rough, they are consistent and contain the seeds of varying possibilities.

"Detuned" and "retuned" sections may not be exact. Get as close to the target pitch as possible. You are, in a sense, destroying the fixed state of the violoncello therefore unpredictable sounds are welcome.

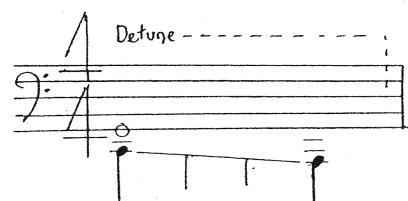
At the very end of the work performers are asked to, once again, to detune their low C string. This detuning, which is attached to a glissando, must be performed as continuous a line as possible, gradually reaching a very low sound. Intensity will lessen as the string goes lower. Treat this as a sort of "de-crescendo" to end the work. Hold the final compound sound for 5" or more.

This composition is not to be played with any traditional techniques such as "nice" tone, vibrato, or meter stresses. I want the piece to sound more like early electronic music than a string quartet.

Intonation

db d b b f # ♯

Order of quarter tones



During certain sections, performers are asked to "de-tune" and "re-tune" their instruments. It's ok if the target pitch is not exact (mm135 cello III).

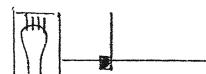
Clefs/Bow Placement



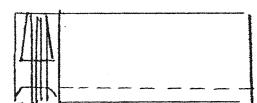
Behind the bridge. Play on strings behind the bridge (mm2 cello I and II). Strings will be indicated. Performer will be asked to play one of two ways: on bare string or on the threaded section.



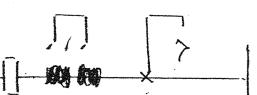
Bridge. Play on bridge generally with the addition of strings on both sides of the wood so as to create two sounds: the wood being bowed and the high pitched squealing of the strings(mm113 cello I). Use as much hair as possible.



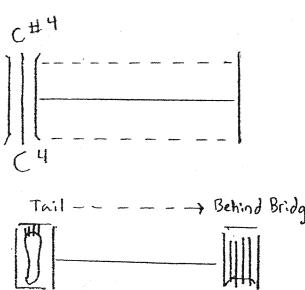
Tailpiece. Play on most resonant section of tailpiece with well rosin bow. Performer must create as much sound and volume as possible whenever playing the tailpiece (mm16 cello III and IV).



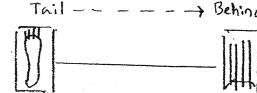
Indicates where bow is to move physically over the instrument between the fingerboard and bridge, or over bridge(mm89 cello IV). Dotted line indicates bridge and is included to aid orientation.



Clef used for bridge grinding and wood knocking.



Microtonal oscillation clef. Strictly follow the shape of graphic and ONLY between given interval. In this example(mm108 cello III) performer plays between interval C-C# in the fourth register of the instrument(counted up from the low C). In addition, performer is asked to play this note as an artificial harmonic.



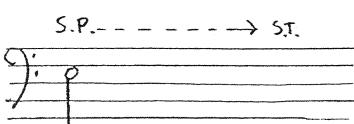
Movement of bow over the instrument. Create as much sound/noise as possible wherever the bow may be at any time (mm85-87 cello IV).

S.P.

Sul ponticello

S.T.

Sul Tasto



Move bow, continuously, between Sul tasto and Sul ponticello. Dotted arrow ALWAYS means gradual change over the given period of time so the sound modulates.

Handwritten musical score for a multi-instrument ensemble, featuring six staves of music across four systems. The score includes various performance instructions and dynamic markings.

System 1:

- Measures 57-65: Includes "Arco" and "Thread" markings. Measure 60 has "I Thread" and "II Thread". Measure 64 has "drag bow" and "C.I.b." markings.
- Measure 65: Includes "C.I.b." and "ff" markings.

System 2:

- Measures 66-72: Includes "scratches" and "Highest Sound behind bridge" markings.
- Measure 72: Includes "C.I.b." and "ff" markings.

System 3:

- Measures 73-82: Includes "Table" and "Table on Body" markings.
- Measure 82: Includes "I Thread" and "ff" markings.

System 4:

- Measures 83-95: Includes "Tail", "I Thread", "II Thread", "III Thread", "IV Thread", "Slow", "Fast", and "G" markings.
- Measure 95: Includes "G" and "Fast" markings.

System 5:

- Measures 96-104: Includes "G", "continue ad lib.", "C.I.b.", "(Hit)", "ff", "ff ff", "ff ff ff", "ff ff ff ff", and "C.I.B." markings.

Handwritten musical score for a multi-instrument ensemble, featuring six staves of music across four systems. The score includes various performance instructions and dynamic markings.

System 1:

- Measure 105: Cello/Bass part. Includes instruction "Hammer string against fingerboard".
- Measure 106: Cello/Bass part. Includes instruction "cattagno Battuta".
- Measures 107-113: Various parts (Cello/Bass, Violin, Viola, Cello/Bass) with dynamics ranging from f to fff .

System 2:

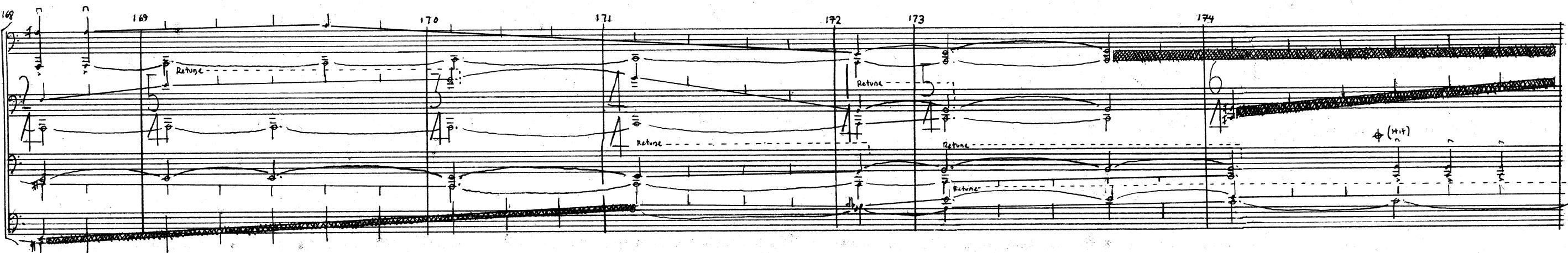
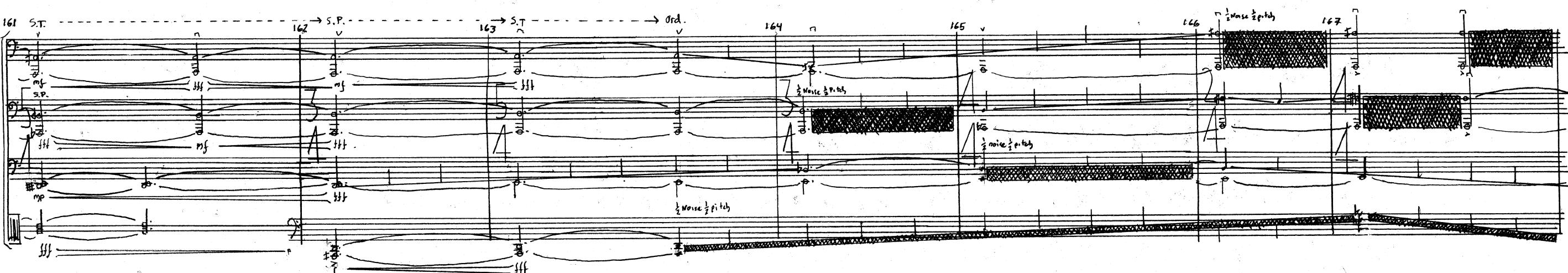
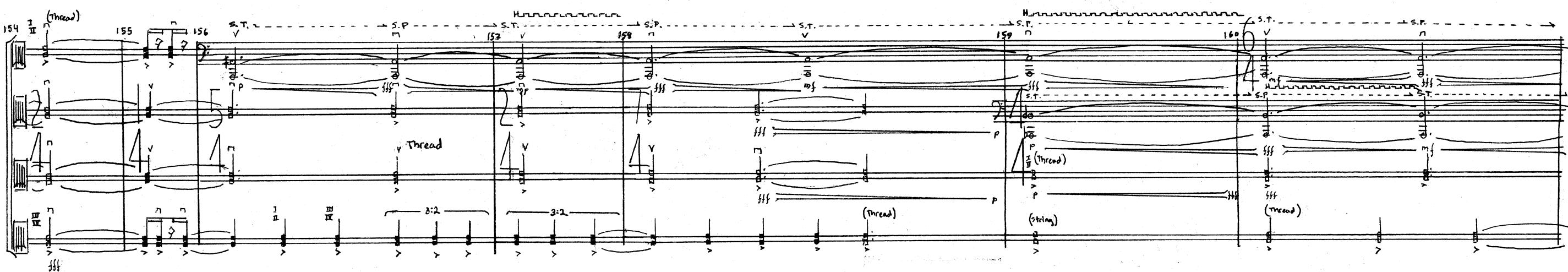
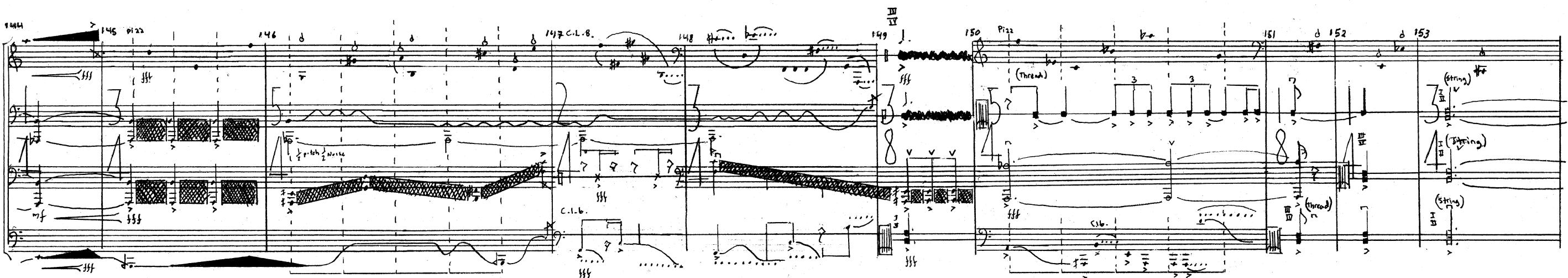
- Measures 114-128: Various parts (Cello/Bass, Violin, Viola, Cello/Bass) with complex rhythmic patterns and dynamics.

System 3:

- Measures 129-136: Various parts (Cello/Bass, Violin, Viola, Cello/Bass) with dynamics like fff and f .
- Measure 137: Cello/Bass part. Includes instruction "mictrotal vibrato around A6".

System 4:

- Measures 138-143: Various parts (Cello/Bass, Violin, Viola, Cello/Bass) with dynamics like fff and f .



175 Retime III

176 V

177 Pizz.

178 Arco C.I.B.

179 S.P.

180 Arco C.I.B.

181 S.T.

182 S.P.

183 Retime

184

185 Pizz.

186 Pizz.

187

188

189 Bridge/string

190 I (string)

191 II (string)

192 III (string)

193 Thread

194 IV

195 V

196 VI

197 VII

198 VIII

199 IX

200 X

201 XI

202 XII

203 XIII

204 w/string bridge

205 strings

206

207 S.T. batteries and lib. (irregular)

208

209

210