

Gordon Williamson

Unhinged

(2014)

für Orchester
for orchestra

Partitur
Score



IMPRESSUM

Copyright © 2014
Edition Gravis Verlag GmbH
Burgstraße 25
50321 Brühl
Germany

E-Mail: info@editiongravis.de
<http://www.editiongravis.de>

eg 2233LM
ISMN M-2057-2045-2

Der Inhalt dieser Notenausgabe darf weder vollständig noch ausschnittsweise in irgendeiner Form (Druck, Fotokopie oder einem anderen Verfahren) ohne schriftliche Genehmigung des Verlages reproduziert oder unter Verwendung elektronischer Systeme verarbeitet, vervielfältigt oder verbreitet werden.

The contents of this publication may not be completely or partially reproduced in any way (print, photocopy or otherwise) without the expressed written consent of the publisher. Electronic duplication, alteration or distribution of this work is strictly prohibited.










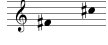






INSTRUMENTATION

3 Flutes (3rd doubling Piccolo)
 3 Oboes
 3 B^b Clarinets (3rd doubling B^b Bass Clarinet)
 2 Bassoons
 Contrabassoon

4 F Horns (all use straight, stop and practice mutes)
 3 C Trumpets (all use straight, cup, harmon, wah-wah and practice mutes)
 3 Trombones (3rd is Bass Trombone, all use straight, harmon, wah-wah and practice mutes)
 Tuba

Timpani

4 Percussion:

Percussion 1:	Bass Drum		Percussion 2:	Bass Drum	
	Tubular Bells			3 Button Gongs	
Percussion 3:	Marimba			Tam-Tam	
	Crotales (middle C crotale can be lowered into water)			Glockenspiel (with pedal)	
	Plate Bell			2 Tubular Bells (water bells, see notes)	
	5 Temple Blocks (low - high)		Percussion 4:	Tam-Tam	
	Button Gong			Button Gong	
				Vibraphone	
				5 Wood Blocks (med - high)	

Harp
 Piano

14 Violin I (all use metal practice mutes)
 12 Violin II
 10 Viola
 8 Violoncello (all use metal practice mutes)
 6 Contrabass

Duration: ca. 12 Minutes

This is a transposed score: all transposing instruments are notated in their relevant transpositions.

Orchestral setup:

Perc. 1	Perc. 2	Timp.	Perc. 3	Perc. 4
	Hn	Cl. Fl.	Bsn. Ob.	Tpt. Tbn.
Hp.	Vln. II		Vla.	Tb.
Pno.	Vln I		Vc.	Cb.
		Cond.		

PERFORMANCE NOTES

General:

Grace notes are played before the beat.

Glissandi are executed over the entire notated durations, pitches in parentheses (either during or at the end of the gliss) are not audible arrival points but rather serve as rough goals/guidelines that inform the speed of the glissando.

Dynamics are resultant: ie notated *piano* is the desired audible dynamic level (passages with practice mutes or utilizing particular playing techniques will need to be played significantly louder in order to be heard as *piano*).

Quarter tones are notated as follows: \flat \sharp \sharp (3/4 flat, 1/4 flat, 1/4 sharp, 3/4 sharp)

The length of various fermatas and pauses in the piece will vary depending on the acoustics of the performance space, but are meant to be an audible break in the music (breath marks are somewhat shorter).

Winds:

Δ \blacktriangle indicates half air, half tone playing.

\times indicates a specific fingering over which an extended playing technique is to be executed (technique is specified in the score).

bisb. is an alternate note fingering trill.

pizz. is a lip pizzicato (in the flute, the clarinets should imitate this timbre).

slap in the clarinets is the percussive slap tongue effect, in the oboes and bassoons is a softer, underblown percussive effect. (Peter Veale refers to this as a slap tongue in his oboe technique book and Pascal Gallois uses the term 'flap' in his bassoon technique book).

Brass:

\diamond indicates sung pitches.

\times is an open hand slap on the mouthpiece of the instrument, a 'pop' sound.

\uparrow is the highest note possible.

\square \blacksquare noteheads are pure air sounds, sometimes to be executed over a given fingering. Pitched air sounds are also called for, here the notated pitches are input pitches for the player (sounding roughly a second higher/lower).

Practice mutes are called for in all brass instruments except for the tuba. Ideally these are Yamaha 'Silent Brass' mutes.

Both 'wah-wah' and harmon mutes are called for in the score. The wah-wah mute is the harmon mute with stem in (having one of each is preferable but, as written, it is probably possible to insert/remove the stem in the breaks between playing).

Percussion, Harp, Piano:

\oplus indicates dampening a sound.

$+$ in the piano are dampened pitches, either with the finger or using the preparation described below.

'Mallet handles' are often called for in the various percussion parts. The desired sound quality is indeed the light and high pitched clicks produced when playing with mallet handles. Alternatives such as timbales sticks or perhaps drum sticks with very small heads are all possible substitutes for actual mallet handles (which are easily damaged), and may even carry the sound further in an orchestral space.

The second percussion player uses 'water bells'. These are the two individual tubular bells, removed and suspended with a rubber or bungee elastic over a basin of water. The bells can be lowered into the water, lowering the pitch. The third percussionist also has a small basin of water for use with the middle C crotale.

Both the piano and the harp make use of a hard plectrum.

Harp harmonics sound an octave higher than written.

The following pitches of the piano are dampened (+) throughout the piece, and can be prepared in advance using tuning wedges, sticky tack or some other material:




Strings:

△ is finger tapping (best realized with the first finger dampening the string and the second finger tapping).

↑ is the highest note on the indicated string.

⊖ indicates the sudden dampening of all strings.

 are sounds played behind the bridge, the string is always indicated.

The following abbreviations for playing techniques are used throughout the string parts:

s.t. / m.s.t. sul tasto / molto sul tasto

m.s.p. / s.p. sul ponticello / molto sul ponticello

pos. ord. return to ordinary playing position

c.l.t. / c.l.b. col legno tratto / col legno battuto

arco ord. return to normal playing (with the bow hairs)



is a chromatic cluster (here in the contrabass: each of a six players has their own pitch to fill out the perfect fourth)

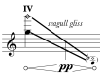
The string parts are often divided by stand (Violin I div. a 7, for example), and groups of stands (Violin 1-2, 3-4, 5-7) are specified for the spatial placement of sounds (ie. moving from the front to the back of the section or left to right on stage). Passage marked div. a 2 are the normal inside/outside stand division of the section.

A few passages have a non-divisi unison marked *beating*. The fingered pitch is pulled down very slightly to create audible beats against the open string.

Some passages in the violoncello and contrabass make use of upper partial harmonics, the numbers refer to the specific partial numbers of the harmonic series.

Longer passages notated under a single slur are executed with free bow changes: the desired sound is an unbroken line (particularly for longer glissandi).

Two particular glissandi techniques are used throughout the piece:



The 'seagull gliss' is an artificial harmonic glissando produced on a single string by not adjusting the physical distance between the stopped pitch and the harmonic as the player moves up/down the string (as opposed to a sliding on a fourth harmonic, where the player adjusts this distance to accommodate for the changing length of the string). The notated pitches are approximate and are a visual representation of the larger movement up or down the string rather than specific start/end harmonics.



This gesture is a glissando across all four strings: the left hand holds a chord that moves the notated distance while the bow moves from the lowest to highest strings. This notation varies slightly due to the gesture being executed at various speeds and directions, but the basic physical motion is the same. (Violin I in bars 153-155 is the same gesture, played as fast as possible, for example).

dedicated to Johannes Schöllhorn

Commissioned by Southwest German Radio (SWR)

Premiere: February 8th, 2015 by the Radio Symphony Orchestra Stuttgart, Rupert Huber conducting,
in Theaterhaus, Stuttgart, as part of the 2015 ECLAT Festival.

Thanks to the support of the following residencies during the composition of this work:

Paris Récollets (Laureat of Institut Français and the City of Paris)
Visby International Composers Centre
Künstlerhof Schreyahn

* *piano* pitches prepared with *sostenuto* pedal, held until measure 17

[illegible]