

Line Drawings

For Ensemble Variances

Alto Flute (piccolo)

Clarinet (B \flat)

Piano

Violoncello

Double Bass

Duration c. 6' 30''

A. Keegan-Bole

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Programme Note:

Ideas for this piece began from imagining a series of line drawings stacked on top of each other to form a new image. Each instrument has their own material (presented as short solos near the beginning of the piece). After these five statements the material is passed around and overlaid in the ensemble. Initially creating jagged rhythms and coarse textures before settling into a more harmonious texture. Toward the end each strand is heard again; morphed a little but now sympathetically accompanied by the ensemble. The piece is bookended by a series of chords – at the start the piano resonance doesn't fit the other instrument's harmony, this is reversed at the end and the piano instigates long faux-resonances in the four other instruments.

The piece was written for a workshop session with *Ensemble Variance* and I am thankful for their input.

AKB

Line Drawings

Written for Ensemble Variations

A. Keegan-Bole

Score in C

♩ = 88

flz. ord.

Alto Flute *p* *f*

Clarinet in B♭ *f*

Piano *ppp* *f* *ppp*

Violoncello *f*

Double Bass *pp* *ff* *f* *pp* *ff* *f*

arco

no sustain pedal unless directed
una corda throughout - for comfort and ease of movement hold
pedal in place using a weight or wedge (such as a door stop)

7

A. Fl. *f* *f* *mp* *f* *p* *mp* flz. solo ord.

Cl. *mf* *f* *pp subito*

Pno. *mp* *pp* *pppp*

Vc. *mp* *ff* *pp subito* *pppp* *pp* con sord.

Db. *mp* *ff* *pp subito* *pppp* *ppp* *poco* beneath flute

faster, light rubato

ritmico

♩ = c.108

♩ = ♩
♩ = c.162

13

A. Fl.

Cl.

Pno.

Vc.

Db.

solo
mf < *pp* < *mf* < *pp* < *mf* < *ff* < *pp*
poco espress.

p

pizz
ppp

arco senza sord. solo
f lively bright
p < f soft warm
poco

pp



21

A. Fl.

Cl.

Pno.

Vc.

Db.

♩ = ♩
♩ = c. 108

breathy

p < *ff*

ppp < *p*

solo
mp
pppp (pos)

loco *8va*

loco *5*

Sost. Ped.

molto vib.
f *mf* < *mp* < *f* *mp*
poco espress.

p tender < *pp* >

molto vib.

27

A. Fl.

Cl.

Pno.

Vc.

Db.

grw *loco*

mp *ff*

31

A. Fl.

Cl.

Pno.

Vc.

Db.

mf *p* *pppp* *p* *mp*

p *mf* *p* *mp* *p*

pizz damp slightly *arco* *sul pont.* *pizz (hammer on F)*

col legno battuto (with some bow hair) ric. *gliss.* *ric. (sim.)*

fff *p* *f* *p* *mp* *mf* *p* *f*

harsh → *soft*
grainy → *espress.*
 bow slowly with pressure

re-articulate ric. bow strokes as necessary; try to keep a consistent dynamic articulations not in a consistent rhythm (allow bounce to dictate)

Sost. Ped.

37

A. Fl. *flz. → ord.*
p mf f mf > ppp
p < mf *pop* *f >*
p *mf* *ord.*

Cl. *pp* *mp* *mf* *espress.* *p* *f* *pp*

Pno. *mp* *ff* *p* *mf*
 [Sost. Ped.]

Vc. *let ring* *f* *con sord. arco* *p* *pp (under piano)*

Db. *p* *f* *p* *mf* *p*

45

A. Fl. *flz. → ord.*
pp *mf* *ff* *ppp* *mp*

Cl. *p* *poco* *pp* *p* *mf* *p* *poco* *pp* *p* *poco* *pp* *p* *mf*

Pno. *mf* *ppp* *mp* *hold each key (LH)* *release LH*
 [senza ped.]

Vc. *pp* *ff* *pp* *soft* *pp* *f* *ppp*

Db. *pp* *ff* *pp* *mf* *pizz* *arco* *col. legno battuto (with some bow hair)* *ric. . . .* *ord.* *ric. . . .* *c. l. (sim)* *pizz* *(damp string slightly)*
p < f *p < f* *p < mf* *pp*

♩ = c.108

51

Alto Flute

Picc. *p* *p* *ff* *pp* *mp* *breathy re-articulations*

Cl. *p* *mp* *mf* *ppp*

Pno. *pp* *mp*

Vc. *p* *p < fff* *f*

Db. *f* *p* *arco*

let ring *(pizz)* *(damp string slightly)*

[quarter tones do not need to be exact, the effect is more of a blurring of pitch as opposed to discrete microtonal events]

55

A. Fl. *mf* *p* *pp* *pppp* *pp*

Cl. *f* *p* *pp* *pppp*

Pno. *mp* *pp* *pppp*

Vc. *p* *mf* *pp*

Db. *f* *fff* *arco* *pp*

very fast narrow *slow wide*

use open strings to facilitate speed

pizz *arco*

half time

♩=126 ♩=63

62 **accel.** *flz.* *ord.* *sva*

A. Fl. *p* *fff* *ppp* *poco* *3*

Cl. *p* *poco* *espress* *sva* *f* *p* [grace notes start on the beat] *mp* [as fast as possible whilst still smooth]

Pno. *mp* *3* *ff* *ppp*

Vc. *p* *3* *ff* *f >* *pp* *poco* *p dolce* *molto vib.*

Db. *f* *c. l. (sim) ric. . . .* *pizz* *arco* *p*

67 **Piccolo**

Picc. *p* *3* *3* *3* *mp* *p*

Cl. *poco* *p*

Pno. *sva* *loco* *ff* *[ppp]* *sva* *ff* *[ppp]* *5* *mp*

Vc. *pizz* *mf* *gliss.* *1* *11*

Db. *mp* *f* *ff* *mf* *c. l. (sim) ric. . . .* *pizz* *3* *3*

72

Picc. *solo*
ppp *pp* *ppp* *ppp*

Cl. *ppp* *p* *pp*

Pno. (8) *p* *pppp*

Vc. *p < mp > pp* *p > pp*

Db. *mf* *pp*

c. l. (sim) ric... arco

81

a little slower
 ♩ = c. 54

keep steady, maintain dynamic

Picc. *Alto Flute* *flz.* *ord.* *ff* *pp subito* *ppp* *pp*

Cl. *ff* *pp subito*

Pno. *f* *p* *Sost. Ped.*

Vc. *f < ff* *pp subito*

Db. *ff* *pp subito*

96

Picc. *f* *mp* *f* *p* *ff* *fff*

Cl. *f* *mp* *f* *p* *ff* *pppp* *cold, thin* *fff*

Pno. *ppp* *fff*

Vc. *3* *ff* *fff* *fff*

Db. *p* *fff* *3* *fff*

8va

senza vib

