

# *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 solo vignettes near the beginning of the piece. After these five statements the material is passed around and overlaid in the ensemble. This initially creates 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

Clarinet in B $\flat$

Piano

Violoncello

Double Bass

*p*  $\longleftarrow$  *f*

*f*

*ppp* *f* *ppp*

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)

*f*

arco

*pp*  $\longleftarrow$  *ff* *f* *pp*  $\longleftarrow$  *ff* *f*

7

A. Fl.

Cl.

Pno.

Vc.

Db.

flz. solo ord.

*f* *f* *mp* *f* *p* *mp*

*mf* *f* *pp subito*

*mp* *ff* *pp subito* *pppp* *pp*

*mp* *ff* *pp subito* *pppp*

*ppp*  $\longleftarrow$  *poco* beneath flute

faster, light rubato

ritmico

♩ = c.108

♩ = ♩  
♩ = c.162

13

A. Fl.

Cl.

Pno.

Vc.

Db.

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

*p* *mp*

*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*

*Sost. Ped.*

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

*pppp* *f* *mp* *pp* *mf* *p*

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

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

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

*gliss.*

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

*pizz damp slightly*

*arco*

*sul pont.*

*pizz (hammer on F)*

*ric. (sim.)*

*enharmonic colour trill*

*'pop' like a pizz*

*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* *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. ...*

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*

88

A. Fl. *fz. ord.*

Cl.

Pno.

Vc.

Db.

*ff pp* *f* *pp* *ff pp* *ff pp*

*ff pp* *ff pp* *<f> p* *ff pp*

*f p* *f p* *f p* *f p*

*ff pp* *f* *fff > pp* *ff pp* *ff pp*

*ff pp* *ff pp* *ff pp*

Sost. Ped.

93 (8)

A. Fl.

Cl.

Pno.

Vc.

Db.

Piccolo

*ff pp* *ff* *p* *mf* *f*

*ff pp* *mf* *p* *f* *mf* *f* *mp*

*ff* *f* *loco* *[f]* *mf* *ff*

*ff* *p* *sul pont.* *f* *f* *ff*

*ff* *p* *fff* *f* *f p* *fff*

Ossia - C4

*8va*

*loco*

*pizz* *arco*

*sul pont.*

*mf = c.94*

96

Picc.

Cl.

Pno.

Vc.

Db.

*f* *mp* *f* *p* *ff* **pppp**  
*cold, thin*

*senza vib*

*fff* *fff* *fff* *fff* *fff*

*p* *fff* *fff* *fff*

*3* *3* *3*

*8va*

