Cadence for Kieran Timbrell

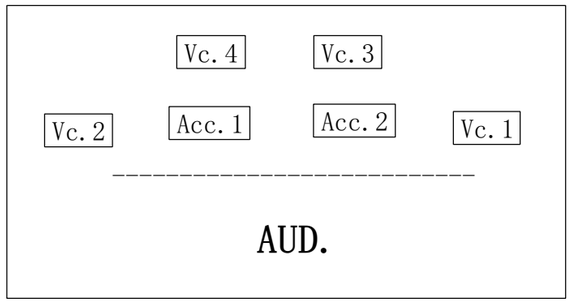
for 2 accordions and 4 violoncelli

7’ ca

Instrumentation & Setup.

Accordion 1
Accordion 2

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4



Synchronisation.

Throughout the piece, accordions are notated in fixed durations, whilst celli are notated relatively to the accordions.

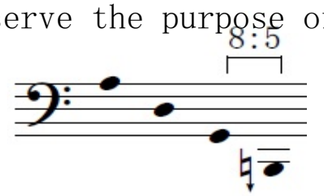
The piece can be performed in two ways:

a) With a conductor. All instruments follow the conductor's beat.
   The accordions place their sounds precisely according to the conductor's beat.
   The celli place their's in approximate relation.

b) Without a conductor. All instruments float along in parallel to one another, but do not need to synchronise precisely.
   Whilst precision of duration is not important, the order of sound events between the two accordions should be maintained.
   The Celli place their sounds in approximate relation to the sounds in the accordions.

Notation.

The two staffs in the accordions' grand staffs do not necessarily correspond to right and left hand.
Dotted ties from one staff to the other only serve the purpose of clearer chord notation and are played just as normal ties.

The celli are tuned in following scordatura. 

All pitches are harmonics on the strings III&IV.
All pitches notated at approximate sounding pitch (not accounting for small microtonal devciations).
All fingering positions are clarified by string and harmonic numbers i.e. 7/III.
Standard quarter-tone accidentals apply.

Sound.

Every sound should be woven into the sonic texture as seamlessly as possible (fade-ins and fade-outs).
The result should sound like a single gradually shifting sonic frieze.
Everything should be played quietly, but intensely.

The notated sounds are only half of the piece.
They should be accompanied by a host of timbral and harmonic inflections and imprecisions that should be welcomed and embraced.

Dynamics.

The accordions should play as quietly as possible whilst still retaining a stable and solid tone.
The celli should generally always play a little quieter than the accordions.

Techniques.

Celli may change bowing subtly whenever necessary.
Accordions may change bellow direction subtly whenever necessary.

Celli should always bow in the position which makes the harmonics speak most clearly.
sop.p. inicates bowing on the bridge to create a pitchless, airy sound. This is represented by cross-noteheads also.

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♩=90 ca.

A

Accordion I

pp sempre

Accordion II

pp sempre

Violoncello I

III/3

ppp

Violoncello II

Violoncello III

Violoncello IV

9

Accord. I

Accord. II

IV/5
III/3

Vc. I

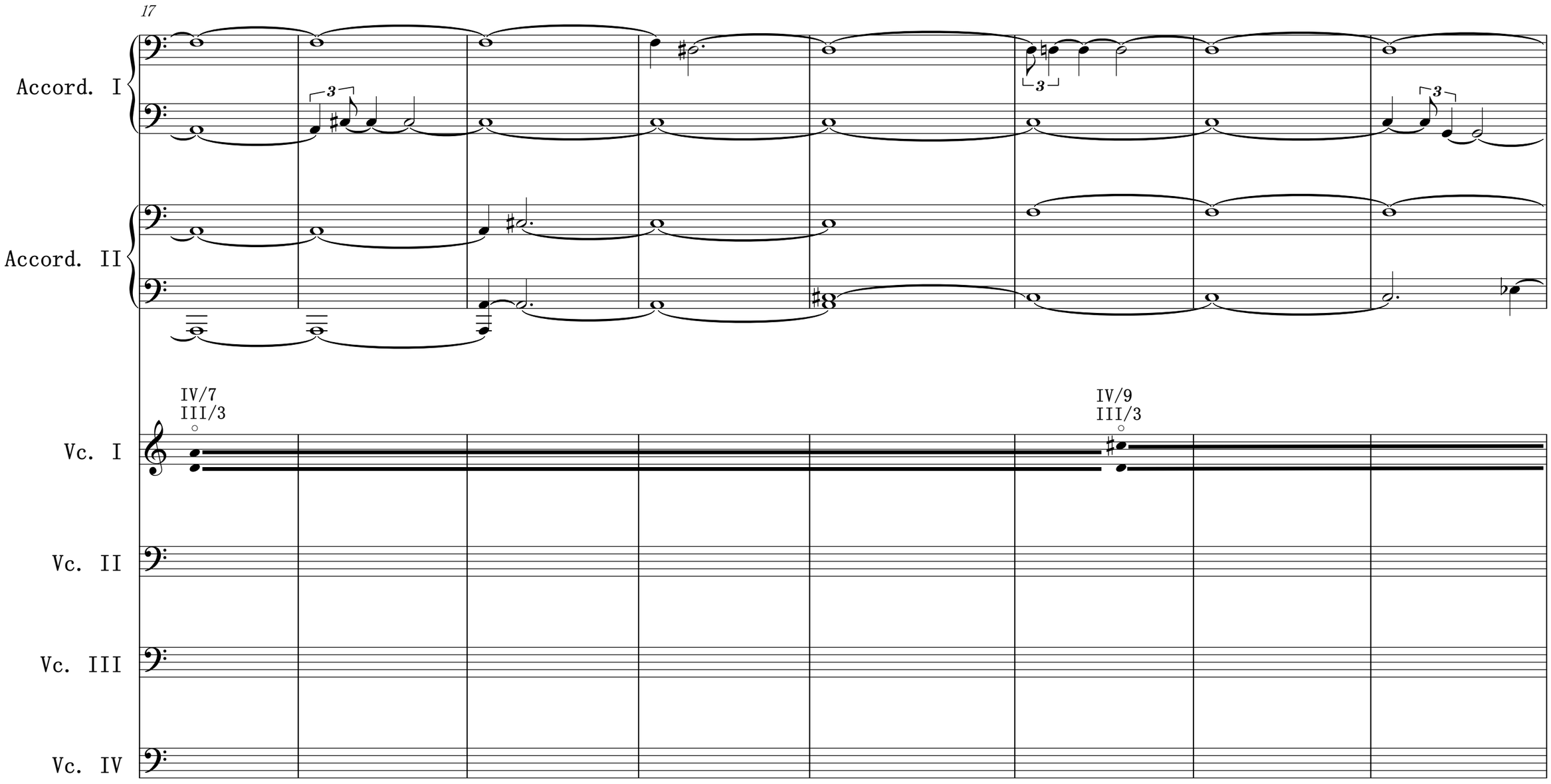
mp

ppp sempre

Vc. II

Vc. III

Vc. IV


17
Accord. I
Accord. II
IV/7
III/3
IV/9
III/3
Vc. I
Vc. II
Vc. III
Vc. IV

25

B

Accord. I

Accord. II

Vc. I

Vc. II

Vc. III

Vc. IV

IV/5
III/3

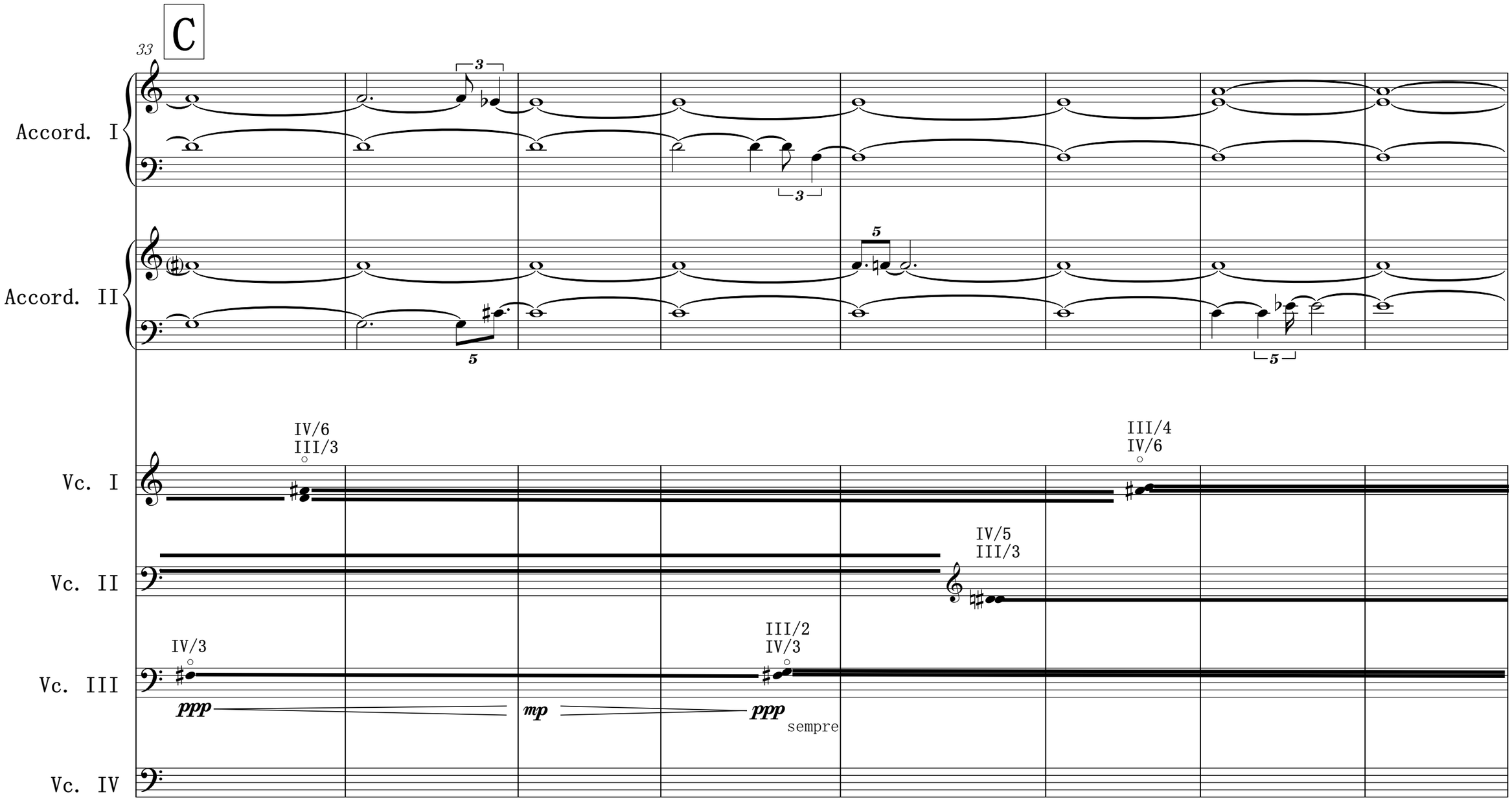
IV/5
III/2

III/2

ppp

mp

ppp sempre


C
33
Accord. I
Accord. II
IV/6
III/3
III/4
IV/6
IV/5
III/3
IV/3
III/2
IV/3
Vc. I
Vc. II
Vc. III
Vc. IV
ppp
mp
ppp
sempre

D

41

Accord. I

Accord. II

IV/7
III/4

III/6
IV/7

IV/10
III/6

Vc. I

IV/6
III/3

III/4
IV/6

Vc. II

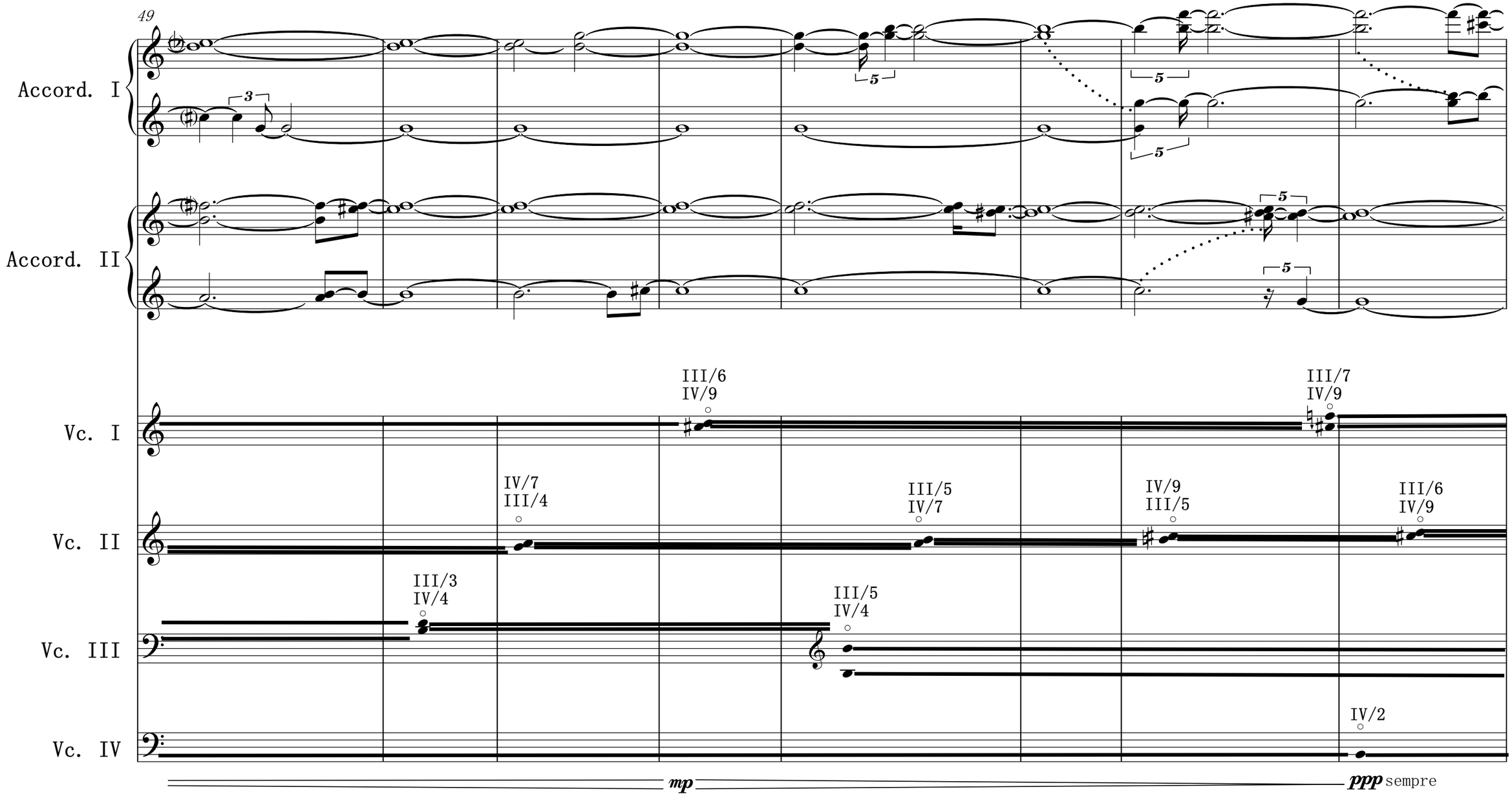
III/3
IV/3

Vc. III

IV/2

Vc. IV

ppp


49
Accord. I
Accord. II
Vc. I
Vc. II
Vc. III
Vc. IV
III/6
IV/9
III/7
IV/9
IV/7
III/4
III/5
IV/7
IV/9
III/5
III/6
IV/9
III/3
IV/4
III/5
IV/4
IV/2
mp
ppp sempre

57

Accord. I

Accord. II

8va

8va

III/7
IV/11

III/8
IV/11

IV/12
III/6

III/5
IV/7

III/5
IV/8

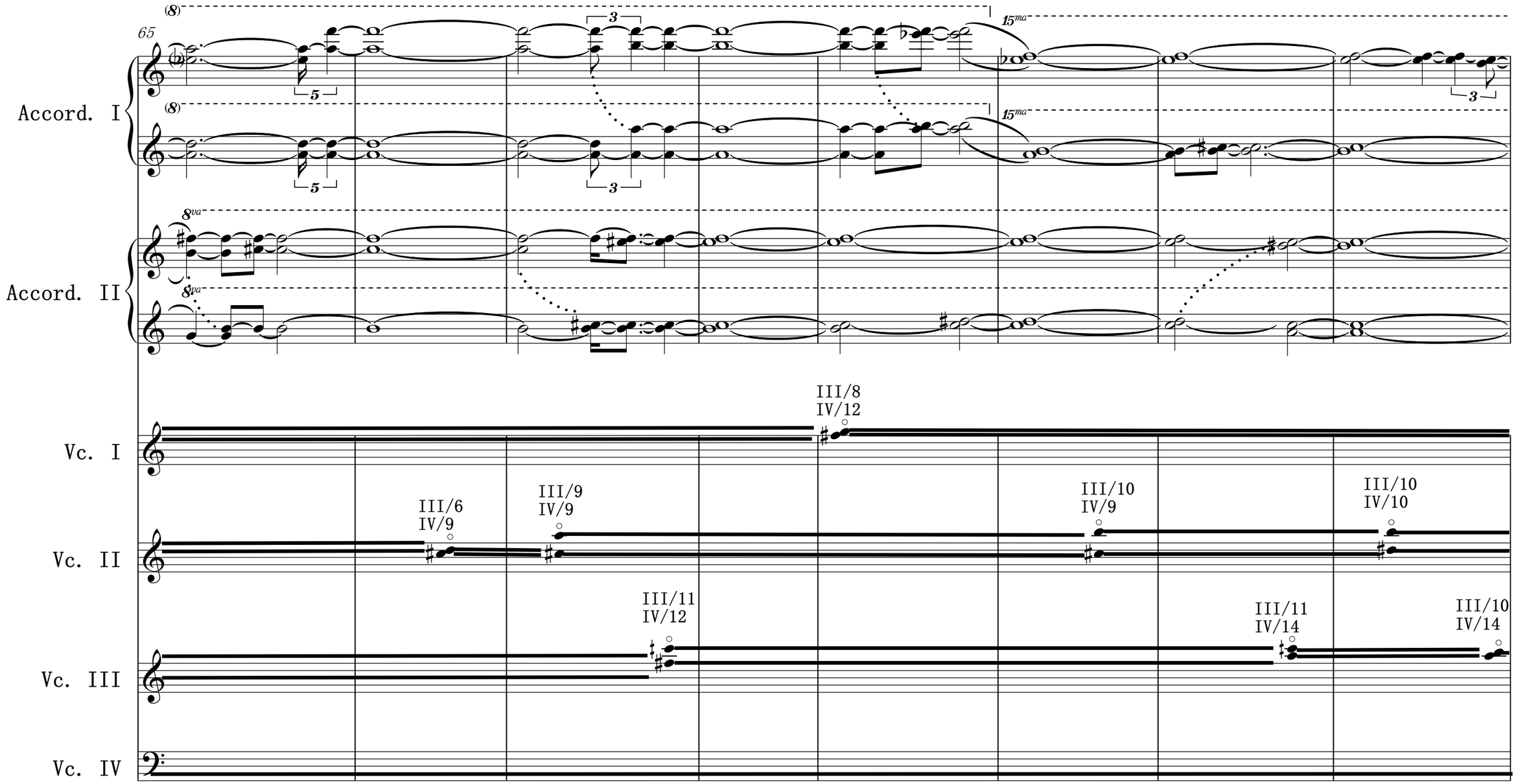
III/9
IV/8

Vc. I

Vc. II

Vc. III

Vc. IV


65
Accord. I
Accord. II
Vc. I
Vc. II
Vc. III
Vc. IV
III/8
IV/12
III/6
IV/9
III/9
IV/9
III/11
IV/12
III/10
IV/9
III/11
IV/14
III/10
IV/10
III/10
IV/14

73

Accord. I

Accord. II

Vc. I

Vc. II

Vc. III

Vc. IV

III/11
IV/12

III/12
IV/12

III/13
IV/13

III/14
IV/14

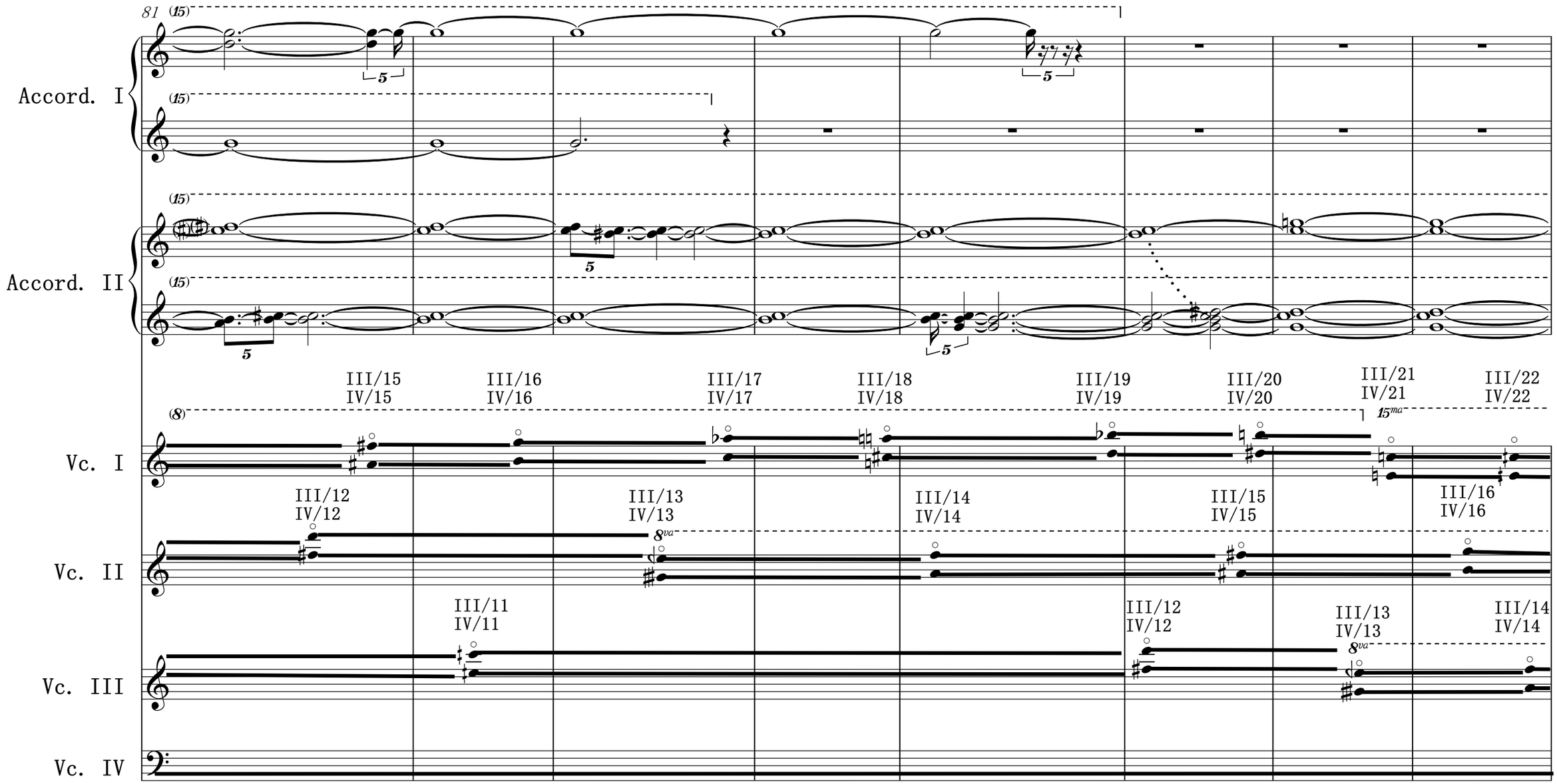
III/7
IV/10

III/7
IV/11

III/11
IV/11

III/10
IV/12

III/10
IV/10


81
Accord. I
Accord. II
III/15 IV/15
III/16 IV/16
III/17 IV/17
III/18 IV/18
III/19 IV/19
III/20 IV/20
III/21 IV/21
III/22 IV/22
Vc. I
III/12 IV/12
III/13 IV/13
III/14 IV/14
III/15 IV/15
III/16 IV/16
Vc. II
III/11 IV/11
III/12 IV/12
III/13 IV/13
III/14 IV/14
Vc. III
Vc. IV

89

Accord. I

Accord. II

(15)

5

sop. p.

III/23
IV/23

III/24
IV/24

III/25
IV/25

III/26
IV/26

III/27
IV/27

III/28
IV/28

Vc. I

III/15
IV/15

III/16
IV/16

III/17
IV/17

III/18
IV/18

III/19
IV/19

III/20
IV/20

III/21
IV/21

III/22
IV/22

III/23
IV/23

(8)

15ma

Vc. II

Vc. III

Vc. IV

97

Accord. I

Accord. II

(15)

Vc. I

sop. p.

III/24 IV/24 III/25 IV/25 III/26 IV/26 III/27 IV/27 III/28 IV/28

(15)

Vc. II

sop. p.

III/24 IV/24 III/25 IV/25 III/26 IV/26 III/27 IV/27 III/28 IV/28 III/29 IV/29

(15)

Vc. III

Vc. IV

dur. 7’ ca.