

Cadence for Kieran Timbrell

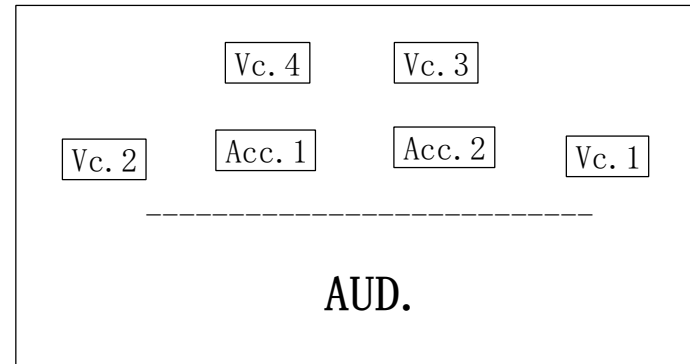
for 2 accordions and 4 violoncelli

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.

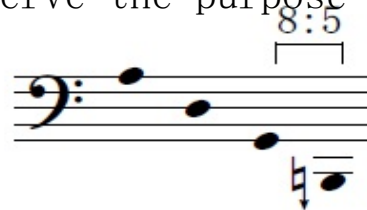
The piece can be performed in two ways:

- 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 staves in the accordions' grand staves 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 deviations).

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. indicates bowing on the bridge to create a pitchless, airy sound. This is represented by cross-noteheads also.

Cadence for Kieran Timbrell

for 2 accordions and 4 violoncelli

4
4 ♩=90 ca.

A

The score is written for two accordions and four violoncelli in 4/4 time. The tempo is marked as ♩=90 ca. The piece is labeled 'A' in a box. The first system shows the beginning of the piece, with both accordions playing *pp* *sempre*. The second system shows the continuation of the piece, with the violoncelli I part entering with a *ppp* dynamic and a *III/3* fingering. The violoncelli II, III, and IV parts are currently blank.

Accordion I *pp* *sempre*

Accordion II *pp* *sempre*

Violoncello I *ppp* *III/3*

Violoncello II

Violoncello III

Violoncello IV

9

Accord. I

Accord. II

Vc. I

Vc. II

Vc. III

Vc. IV

mp

ppp sempre

IV/5
III/3

17

Accord. I

Accord. II

Vc. I

Vc. II

Vc. III

Vc. IV

IV/7
III/3

IV/9
III/3

25 **B**

Accord. I

Accord. II

Vc. I

Vc. II

Vc. III

Vc. IV

III/2

IV/5
III/3

IV/5
III/2

ppp

mp

ppp sempre

33 **C**

Accord. I

Accord. II

Vc. I

Vc. II

Vc. III

Vc. IV

IV/6
III/3

III/4
IV/6

IV/5
III/3

IV/3

III/2
IV/3

ppp *mp* *ppp* *sempre*

Detailed description of the musical score: The score is for measures 33 to 40. It features two accordions (Accord. I and II) and four violas (Vc. I, II, III, and IV). The key signature is one sharp (F#). Measure 33 starts with a common time signature 'C' in a box. The first two staves (Accord. I and II) contain complex rhythmic patterns with triplets and quintuplets. The lower staves (Vc. I-IV) are primarily sustained notes with some chromatic movement. Dynamic markings include *ppp* (pianissimo) and *mp* (mezzo-piano). Specific chord voicings are indicated above the staves: IV/6 and III/3 for Vc. I; III/4 and IV/6 for Vc. II; IV/5 and III/3 for Vc. III; and IV/3 for Vc. III. A *ppp* marking is also present for Vc. III in the first measure, and *mp* and *ppp* markings are present for Vc. III in the second and third measures respectively. The word *sempre* is written below the *ppp* marking in the third measure.

D

41

Accord. I

Accord. II

Vc. I

Vc. II

Vc. III

Vc. IV

IV/7
III/4

III/6
IV/7

IV/6
III/3

III/4
IV/6

III/3
IV/3

IV/10
III/6

IV/2

ppp

49

Accord. I

Accord. II

Vc. I

Vc. II

Vc. III

Vc. IV

mp

ppp sempre

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

This musical score page, numbered 9, features four systems of staves. The first system is for two accordions, labeled 'Accord. I' and 'Accord. II'. The second system is for four violins, labeled 'Vc. I', 'Vc. II', 'Vc. III', and 'Vc. IV'. The score includes various musical notations such as treble and bass clefs, time signatures, accidentals, and dynamic markings. The accordion parts are highly melodic and rhythmic, with frequent slurs and ties. The violin parts are primarily sustained notes with some movement in the lower strings. Chordal indications are provided for the violins, such as III/7, IV/11, III/5, IV/7, III/5, IV/8, IV/12, III/6, III/9, and IV/8. Performance instructions like '8va' and '5' are also present. The page number '9' is centered at the top.

65

Accord. I

Accord. II

Vc. I

Vc. II

Vc. III

Vc. IV

III/6
IV/9

III/9
IV/9

III/8
IV/12

III/10
IV/9

III/10
IV/10

III/11
IV/12

III/11
IV/14

III/10
IV/14

8va

8va

5

3

15^{ma}

15^{ma}

3

73 (15)

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

8^{va}

81 (15)

Accord. I

Accord. II

Vc. I

Vc. II

Vc. III

Vc. IV

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/12
IV/12

III/13
IV/13

III/14
IV/14

III/15
IV/15

III/16
IV/16

III/11
IV/11

III/12
IV/12

III/13
IV/13

III/14
IV/14

8va

15^{ma}

89

Accord. I

Accord. II

(15)

(15)

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

Vc. 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 III/23 IV/23

Vc. III

Vc. IV

97

Accord. I

Accord. II

Vc. I

Vc. II

Vc. III

Vc. IV

(15)

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

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

sop. p.

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

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

sop. p.