

Michel van der Aa

Quadrivial

for flute, violin, violoncello and piano

1997

Donemus

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Music typeset by the composer

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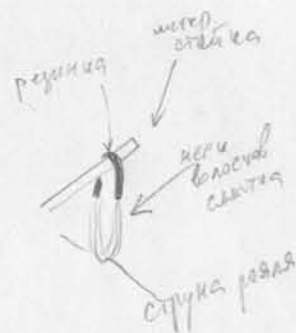
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Performance notes:

Accidentals throughout the bar, but not to the note's octave transpositions. In the bracket section, accidentals only apply to the note they precede

Flute, Violin and Violoncello: all notes senza vibrato unless indicated

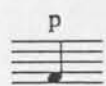
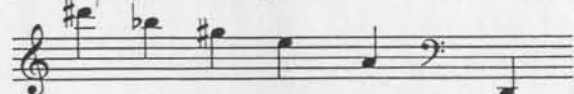


Piano:

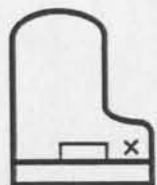
Делать узел волосе клокотка волос из струнного олтка. Продеть волос вокруг струны резав и
Knot together a few hairs from a bow of a string instrument. Thread the hair around the string in the piano and tie a piece of elastic to both ends. Position the arm of a microphone-stand over the piano and connect the bundles to it.

(see pictures)

Виду достаточности резинки охватывает волос... и деленно тзхтз волос фла-воурте и оставят узлы кривополитован и микроф, стойке
Due to the flexibility of the elastic it's possible to slowly pull the hairs back and forth and leave the bundles connected to the microphone-stand. Prepare the piano by threading the bundles around the following strings:



pno: Pluck string with a guitar-plectrum



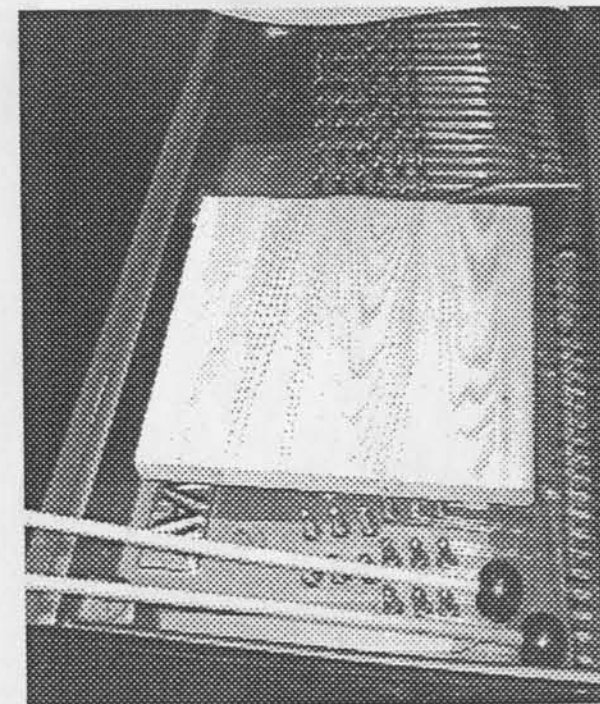
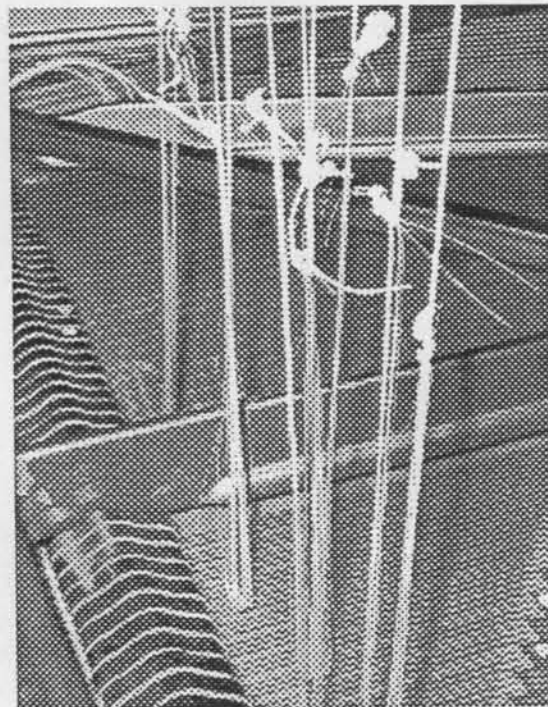
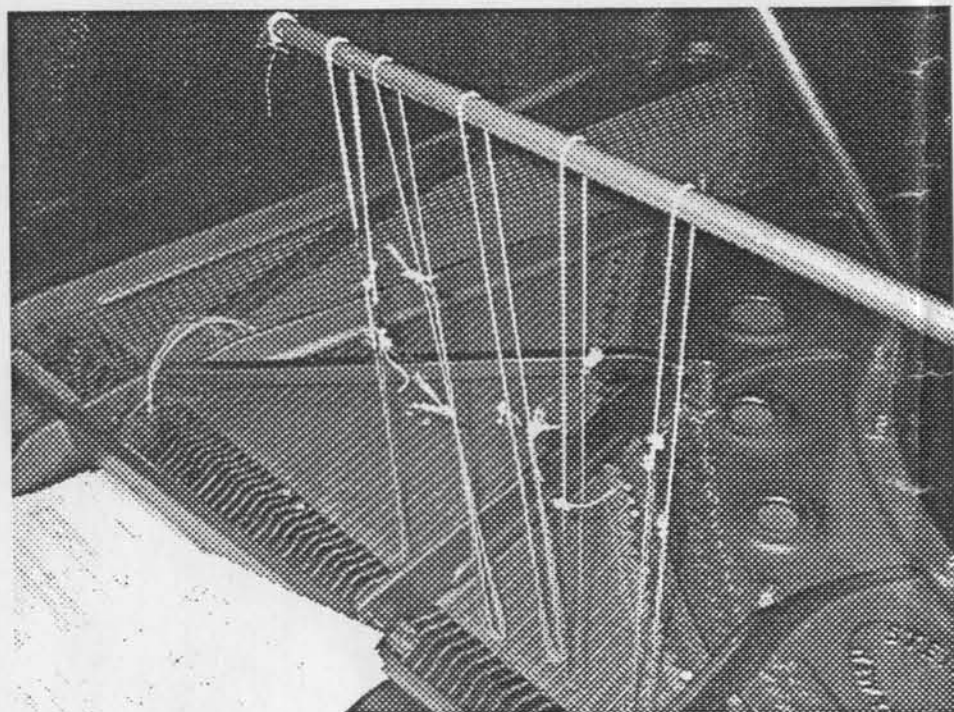
pno: Strike the piano upon the indicated place with a mallet (medium head). Put a thin wooden plate on the piano to prevent it from getting damaged. Change to two mallets at the indicated point in the score.

А как стойку закрепить?

деревяна или металогески?

(как крепить гость). Или м/с тап? ↑

↑ Т.е. верх-низ или к клавиатуре-от клавиатуре? (вероятно, стробл). Вспомогательный irregular bowing.



(Preparation of the piano)

A two-player version of this work is also available: DOUBLE for violin and piano.

For further information, please contact the composer:

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- quadrivial -

Michel van der Aa
1997

♩ = 54

1

fl. mainly air, very little pitch
p (play B an octave lower if in possession of flute with B-foot) *mf* senza vibr. *mf*

1

vn (one bow)
mf senza vibr. *mf* senza vibr. *mf*

1

vc *mf* senza vibr. (one bow) pizz. *mf* pizz. *mf*

1

pno *mf* bow string *f* *mf* bow string

17

senza vibr. *p* freeze bowing then continue from this position *p* *p* senza vibr. *p* *f*

17

senza vibr. *mf* poco vibr. senza vibr. follow irregularity of bowing in piano *mf* senza vibr. freeze bowing *mf* *f* *f* poco vibr.

17

mf freeze bowing follow irregularity of bowing in piano pizz. *mf* arco *mf* *f*

17

mf bow string *f* bow string *mf* *f* pluck with plectrum (*p*)

32 poco vibr. **B**

mp > ff senza vibr. mf senza vibr. mf senza vibr. ff f senza vibr. mf poco vibr.

follow bowing in piano.....

III 0 IV III stop on string poco vibr. arco angular quarter-tone lower quarter-tone higher

mf senza vibr. mp senza vibr. mf freeze bowing f f mf f senza vibr. f poco vibr.

32 mf poco vibr. mf mf f f f arco senza vibr. stop on string angular quarter-tone lower quarter-tone higher pizz.

mf poco vibr. mf mf f f f sfz ff f senza vibr. f

32 mf angular (γραβολία). Κρο γραβολία? γραβολία? u/s?

32 mf stop suddenly

bow string

42 senza vibr. mf senza vibr. senza vibr.

42 f arco f f f f f f f f f f freeze bowing

42 (pizz.) arco f mf f f f f f f f f

42 bow string freeze bowing then continue from this position

C

46 *mf* senza vibr. *ff* *ff* *f* senza vibr. *f*

46 *f* *f* arco *f* poco vibr. *mp* senza vibr. *mf* senza vibr. *f* senza vibr. *f*

46 *f* (pizz.) *f* *ff* *f* *mp* senza vibr. *mp* sul ponticello *f* pizz. arco *f*

freeze bowing freeze bowing

D

51 *f* *mp* *f* senza vibr. *p*

51 *f* poco vibr. *f* *mf* poco a poco cresc. *sim.*

51 *f* *f* *f* *f* *mf* poco a poco cresc. *sim.*

freeze bowing rapidly move hairs back and forth freeze bowing

Tutta Tremolo.

54

54

stopped by piano

ff *mf* *poco a poco cresc.* *f*

II III

IV

stopped by piano

mf *poco a poco cresc.* *f* *sim.*

54

stopped by piano

ff *mf* *poco a poco cresc.* *f* *mf* *poco a poco cresc.*

IV III 0

stopped by piano

IV III 0

mf *poco a poco cresc.* *f* *mf* *poco a poco cresc.* *sim.*

54

ff *ff*

57

57

mf *ff* stop suddenly

57

stop suddenly

57

stop suddenly

57

fff *fff* *fff*

57

Piano

5x

as fast as possible and with extreme intensity!

as fast as possible and with extreme intensity!

as fast as possible and with extreme intensity!

fff

fff

fff

R

pno: Strike the piano upon the indicated place with a mallet. Put a thin wooden plate on the piano to prevent it from getting damaged. From the second repeat of the first bracket till the last bracket on page 6, you can occasionally pretend to hit the piano but stop the mallet just above it. When you do actually strike the piano, this should be unpredictable to the other musicians. The intervals between the brackets should vary, never exceed 5 seconds, shorten the intervals towards the end of the bracket-section.

Π/vln/vic: React to the hits as fast as possible and play the material in the bracket as fast as possible and with extreme intensity. Only play after a real hit, ignore the pretend movements.

vln/vic: Let the bow hang by your side whilst waiting for the hits. After reacting to a pretend hit, don't play and quickly replace your arm by your side.

fl: let the flute rest in front of the chest. After reacting to a pretend hit, don't play and quickly replace the instrument in front of the chest.

(1x)

fff

fff

fff

fff

This system contains measures 61 through 64. It features four staves: two treble clefs, one bass clef, and one percussion line. The first three staves are marked with a fortissimo (fff) dynamic. The percussion line also has a fortissimo (fff) dynamic. The music consists of complex rhythmic patterns with many beamed notes. A first ending bracket labeled '(1x)' spans measures 61-64. Vertical bar lines are present at the end of measures 61, 62, 63, and 64.

F

stopped by piano

stopped by piano

stopped by piano

ff

fff

suddenly grab a second mallet, use two mallets from this point

This system contains measures 65 through 68. It features four staves: two treble clefs, one bass clef, and one percussion line. The first three staves are marked with a fortissimo (fff) dynamic. The percussion line is marked with a fortissimo (ff) dynamic. The music consists of complex rhythmic patterns with many beamed notes. A first ending bracket labeled 'F' spans measures 65-68. Vertical bar lines are present at the end of measures 65, 66, 67, and 68. A note in the percussion line at the start of measure 68 is marked with a fortissimo (ff) dynamic. An illustration of two mallets is shown above the percussion line in measure 68, with the text 'suddenly grab a second mallet, use two mallets from this point' below it.

Musical score for measures 69-71. The score consists of four staves: two treble clefs and two bass clefs. Vertical lines connect corresponding notes across the staves. A box labeled 'G' is positioned above the first staff in measure 71. The notation includes various rhythmic values and accidentals.

Stop making pretend movements

From here, react on each other,
creating a continuous flow of material.
No Gaps between the sequences

Musical score for measures 72-74. The score consists of four staves: two treble clefs and two bass clefs. Vertical lines connect corresponding notes across the staves. The notation includes various rhythmic values and accidentals.

75

H

75

75

75

75

ff *p*

$\text{♩} = 54$

79

I

mainly air, very little pitch

pp senza vibr. *p*

(play B an octave lower if in possession of flute with B-foot)

79 freeze bowing *mf* senza vibr. *fff* tutta forza *mf* poco vibr. (one bow)

79 *mf* poco vibr. (one bow)

79 *mf* *fff* *mf*

bow string

85

88

mallet

94 * *
 * react to pretend hit with sudden look at pianoplayer

94 * *
 * react to pretend hit with sudden look at pianoplayer

94 * *
 * react to pretend hit with sudden look at pianoplayer

94 Prepare mallet at shoulder-height
 ▽ as if going to make a third attempt to hit the piano

94
 ▽
 Pretend hit with mallet

MA, Amsterdam, 10 December 1997

