

Andrew McIntosh

Duo for viola and cello, with any number of violins

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(2018-19)

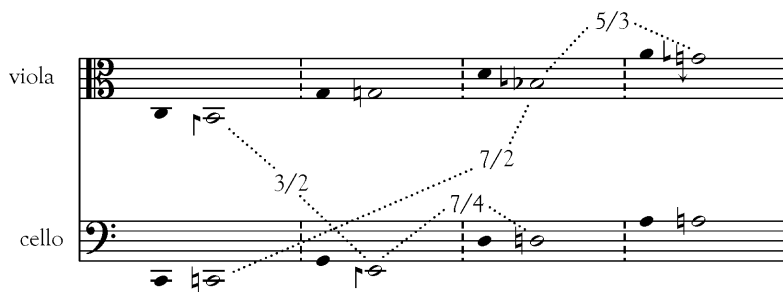
PLAINSOUND MUSIC EDITION

for Erika Duke-Kirkpatrick



Performance notes:

Duo for viola and cello, with any number of violins uses scordatura on several strings. The viola G and cello A, D, and C are all tuned normally in fifths. The cello G-string is tuned as a septimally raised E. This is most easily accomplished by tuning the 7th partial harmonic of the detuned G-string as a unison with the 4th partial harmonic of the D. The viola C-string is tuned to a septimally raised B, a perfect fifth above the cello's detuned G-string. The viola D-string is tuned to a septimally lowered Bb, an octave with the 7th partial harmonic of the cello C. The viola A-string is tuned to a G that is approximately a quarter-tone flat, so as to be a just major sixth above the detuned D-string.

Tuning:



The piece uses the following microtonal accidentals from the Helmholtz-Ellis JI pitch notation, designed by Marc Sabat and Wolfgang von Schweinitz.

-  alteration of a syntonic comma: 21.5 cents from tuning in pure fifths (for intervals related to just major and minor thirds and sixths)
-  alteration of a septimal comma: 27.3 cents from tuning in pure fifths (for intervals related to just minor sevenths)

Violins:

Any number of violins (ideally at least 2 or 3) should be positioned behind the audience. If there are enough players then they could also be on the sides, but not too far forward since they would ideally be out of sight for the majority of the audience. The exact set-up should be adapted to best fit the performance space and number of violinists.

Duration: 14 minutes

for Erika Duke-Kirkpatrick
Duo for viola and cello,
with any number of violins

Andrew McIntosh

rubato, expressive, graceful

Violins (violins tacet until m. 75)

Viola
wooden mute
p *mp* *pp*

Violoncello
con sord.
p *mp* *pp*

Vla.
mf *mf* *pp*

Vc.
pizz. *p* (resonant) *mf* *pp*

♩ = 55

5

Vla. *poco pont.*
III

Vc.

mp *p* *ppp* *ppp*

I 2°
II 2°

14

Vla. *ord.* I III 2° I III 2°

Vc. IV 2° IV 2° IV 2° IV 2°

mf *mf*

20

Vla. II III

Vc. (P5 below vla.) III

mp (warm) *mp* (warm) *non dim.* *non dim.*

27

Vla. $\text{III } 3^{\circ}$
 $\text{IV } 2^{\circ}$

Vc. $\text{III } 4^{\circ}$
 $\text{IV } 4^{\circ}$

ppppp ————— *poco f* ————— *pp* (non dim.)

28 (♩ = 110)

Vla. *non legato*
 $\text{III } 3^{\circ}$ $\text{II } 3^{\circ}$

Vc. *non legato*
 $\text{II } 4^{\circ}$ II

p

32

Vla. III

Vc. $\text{III } 8^{\circ}$

37

Vla.

Vc.

IV 4°

III 3°

IV 2°

III 6°

II 4°

III 3°

poco meno mosso

43

Vla.

Vc.

III 3°

IV 4°

II 4°

III 6°

47

Vla.

Vc.

legato

IV 3°

I

mp

II

3

+

+

+

legato

IV 6°

III 5°

I

3

3

+

+

+

mp

52

Vla.

Vc.

a tempo
(♩ = 55)

57

Vla.

Vc.

II 2°
III 2°

p (warm)

III 7°

p (warm)

61

Vla.

Vc.

II 3°
III 2°

III 2°
IV 4°

I

III 2°
III 4°

IV 4°

II 2°
III 2°

pp

IV 7°

III 8°

II 4°

III 4°

III 7° IV 7°

pp

67

Vla.

Vc.

II 3° III 2°

III 4° III 2° IV 4°

III 3° IV 6°

III 2° IV 4°

p

poco cresc.

III 8°

III 6° IV 6°

III 8°

p

poco cresc.

74

Vln.

Vla.

Vc.

IV 4°

I

III 2° III 4°

f

IV 4°

mp

II 4°

III 4°

f

mp

81

Vln.

Vla.

Vc.

III 4°
IV 5°

IV 8° IV 7°

p

mp (clear)

II 4°
III 5°

III 8° I 3°

p

mp (clear)

Vln.

Vla.

Vc.

III 5° II 4° IV 7° III 4° I 2° I II 3° IV 5° III 3°

IV 10° II 5° II 4° III 6° IV 7° II 5° IV 6° III 5° III 4°

12/4

12/4

12/4

a tempo (♩ = 55)

87

Vln. $\frac{12}{4}$ $\frac{2}{4}$ $\frac{13}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vla. $\frac{12}{4}$ $\frac{2}{4}$ $\frac{13}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vc. $\frac{12}{4}$ $\frac{2}{4}$ $\frac{13}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

III 5° III 4° IV 8° II 4° III 5° IV 8° II 4°

II 5° III 5° III 4° I 5° II 5° II 5° II 4° III 5° III 4° I 5° II 5°

mf *p* *f* *p* *mf* *p* *f* *p*

91

Vln. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{20}{4}$ $\frac{2}{4}$

Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{20}{4}$ $\frac{2}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{20}{4}$ $\frac{2}{4}$

II 4° II 4° II 4° II 4°

I 5° II 5° I 5° II 5°

mp *pppp* *mp*

poco meno mosso

97

Vln.

Vla.

Vc.

legato
IV 3°
p

legato
IV 6° III 5°
p

Play 3 times

102

Vln.

Vla.

Vc.

106

Vln. 1.2.

Vla.

Vc.

110

Vln. 3. rit. . . . a tempo (♩ = 55)

Vla.

Vc.

III 5° II 3° IV 7° II 3° IV 7° IV 7° III 6° IV 7°

115

Vln.

Vla.

Vc.

IV 4°

III 3°

IV 4° III 3°

IV 4° III 3°

IV 8°

III 6° IV 4° III 4°

III 4° II 4° III 4° III 6° III 7°

119

Vln.

Vla.

Vc.

IV 4° III 3°

IV 4° III 3°

IV 4° III 3° IV 6°

IV 4° III 3°

III 4° III 6° II 4°

III 4° III 6° III 7°

III 4° III 6° II 4°

III 4° III 6° II 4° II 5°

123

$\text{♩} = \text{♩}$

Vln.

Vla.

Vc.

IV 4° III 3° IV 6° IV 4° III 3° III 3° IV 6° III 3° IV 6°

III 4° III 6° II 4° III 4° III 6° II 4° II 5° II 4° II 5° III 4° II 4°

127

Vln.

Vla.

Vc.

III 3° IV 6° III 3° IV 6° I 2° IV 6° I 2° IV 6° I 2° III 3° II 2° IV 6°

II 5° III 4° II 4° II 5° IV 7° II 4° IV 7° II 4° IV 7°

132

$\text{♩} = \text{♩}$

Vln.

Vla.

Vc.

I 2° IV 6° III 3° IV 4° III 3° IV 6° I 2° III 4° IV 5° IV 4° III 3° IV 6° I 2° III 4° III 5° III 4° III 6° III 7° II 5° III 3°

136

Vln.

Vla.

Vc.

III 4° IV 5° II 3° III 3° IV 4° III 3° IV 6° I 2° III 4° IV 5° III 5° III 8° III 4° III 6° III 7° II 5° III 3° III 3°

148 rit.

Vln.

Vla.

Vc.

II 3° III 3° IV 6° I 2° III 4° II 4° IV 6° I 2° III 4° II 4° IV 6° I 2° III 4° II 4°

III 8° II 4° II 5° II 4° II 5° II 4° II 5°

152 a tempo ♩ = ♩

Vln.

Vla.

Vc.

IV 6° I 2° III 4° II 4° IV 6° I 2° III 4° IV 5° III 4° II 4° III 5° II 4°

II 4° II 5° II 5° III 7° II 5° III 7° II 5° II 5° I 5°

155

Vln.

Vla.

Vc.

III 3° III 5° II 4°

II 5° I 5°

159

Vln.

Vla.

Vc.

(gentle accents) III 3° III 5° II 4°

III 5° II 4°

poco cresc.

(gentle accents) II 5° I 5°

II 5° III 7° II 5°

poco cresc.

164

Vln.

Vla.

Vc.

Violin part: Sixteenth-note melodic line with slurs. Viola part: Dotted quarter notes with flats, some with IV fingering. Violoncello part: Chords with IV fingering.

170

Vln.

Vla.

Vc.

(abrupt cut-off)

Violin part: Melodic line ending with a double bar line and the text "(abrupt cut-off)". Viola part: Dotted quarter notes with flats, some with IV fingering. Violoncello part: Chords with IV fingering.