

christian drew

**T W I N E**

2017

for soprano saxophone, violin and piano accordion

written for choreography by Harry Ondrak-Wright

duration: c.12'

score in C

## performance notes

### general

all players should be individually amplified with close mics - the mix should be as blended as possible and always loud within the space

violin bowing is ad lib. but should always use long even bow strokes with the smoothest changes possible

accordion bellowing is also ad lib. but should always use long even bellows with the smoothest changes possible

crescendos and diminuendos are always *al/dal niente* unless a dynamic is indicated

### coordination

players perform from scores

notation is proportional/time-space

players should use stopwatches to coordinate performance

the duration of each system is one minute, with dashed lines marking every fifteen seconds

dotted lines are used to indicate moments of temporal coordination between players

empty noteheads (  $\circ$  ) are used to indicate a sustained, stable pitch

filled noteheads (  $\bullet$  ) are used to indicate the beginning of a very slow, even glissando

both empty and filled noteheads should be sustained until a large comma is reached

large commas (  $\bullet$  ) are used to indicate the end of a sound and the beginning of a rest. players should rest until they reach the next empty or filled notehead

### tuning

arrows preceding noteheads or accidentals (  $\uparrow$  or  $\downarrow$  ) are used to indicate the slight raising or lowering of a pitch by an interval smaller than a quarter tone.

these are primarily an instruction to listen to the tones around you - often the tone that you are playing in unison with (usually in the accordion) - and to raise or lower the indicated pitch with the intention of producing slow audible beating patterns.

these are likely to vary in frequency depending on the harmonic and spatial context, and the exact adjustment in pitch should be judged at the time of performance. on occasions when you are not sharpening or flattening a pitch in relation to a unison within another part, a comparable scale of microtonal adjustment should be employed.

score in C

# TWINE

for soprano saxophone, violin and accordion

christian drew

The score is divided into two systems. The first system covers the time from 0'00" to 1'00".

- Soprano saxophone:** Starts with a whole note on G4 (soprano clef), marked *p*. A dynamic hairpin shows it fading to *p* by 0'45".
- Violin:** Starts with a whole note on G4 (soprano clef), marked *mp*. A cue entry at 0'10" is marked with a Roman numeral II. A dynamic hairpin shows it rising to *mp* by 0'30".
- Accordion:** Starts with a whole note on G4 (soprano clef), marked *p*. A cue entry is marked at 0'15".

Time markers are placed at 0'15", 0'30", 0'45", and 1'00".

The second system covers the time from 1'15" to 2'00".

- Soprano saxophone:** Continues with a whole note on G4, marked *p*. A dynamic hairpin shows it rising to *p* by 1'30".
- Violin:** Continues with a whole note on G4, marked *mf*. A dynamic hairpin shows it rising to *mf* by 1'45".
- Accordion:** Continues with a whole note on G4, marked *mp*. A dynamic hairpin shows it rising to *mp* by 1'45".

Time markers are placed at 1'15", 1'30", 1'45", and 2'00".

Additional markings include "sempre non-vib." for the saxophone and violin, and "low single reed voice" for the accordion. A "with sax.:" marking is present above the accordion staff at 1'45".

2'15" 2'30" 2'45" 3'00"

sax. slightly flatter than acc. mp pp

vln. f p (v. slow beating)

acc. with sax. mf ppp

3'15" 3'30" 3'45" 4'00"

sax. pp pp

vln. pp

acc.

4'15" 4'30" 4'45" 5'00"

sax. mp

vln. mf vln. cue

acc. ppp mp

cue acc. (+ cue for dancers)

5'15" 5'30" 5'45" 6'00"

sax. *mp* *p*

vln. *mp* *f*

acc. *mf* *p* *mf*

Detailed description: This system covers the time from 5'15'' to 6'00''. The saxophone part starts with a half note, then a quarter note with a downward hairpin, and another half note. The violin part has a half note with a downward hairpin, followed by a half note with a downward hairpin and a fermata, and then a half note with a downward hairpin. The accordion part has a half note with a downward hairpin, followed by a half note with a downward hairpin and a fermata, and then a half note with a downward hairpin.

6'15" 6'30" 6'45" 7'00"

sax. *pp* *pp*

vln. (sustain open II until c.9'05") *ppp* with vln. *ppp* *p*

acc. *ppp* *ppp* *p*

Detailed description: This system covers the time from 6'15'' to 7'00''. The saxophone part has a half note with a downward hairpin, followed by a half note with a downward hairpin, and then a half note with a sharp sign. The violin part has a half note with a downward hairpin and a fermata, followed by a half note with a downward hairpin and a fermata, and then a half note with a downward hairpin. The accordion part has a half note with a downward hairpin, followed by a half note with a downward hairpin and a fermata, and then a half note with a downward hairpin.

7'15" 7'30" 7'45" 8'00"

sax. *p* *mp*

vln. II (v. slow beating) *mp* *f*

acc. with sax. *mf* *p* *mf*

Detailed description: This system covers the time from 7'15'' to 8'00''. The saxophone part has a half note with a sharp sign, followed by a half note with a sharp sign, and then a half note with a sharp sign. The violin part has a half note with a sharp sign and a fermata, followed by a half note with a sharp sign and a fermata, and then a half note with a sharp sign and a fermata. The accordion part has a half note with a sharp sign and a fermata, followed by a half note with a sharp sign and a fermata, and then a half note with a sharp sign and a fermata.

8'15" 8'30" 8'45" 9'00"

sax. *mp* *mf*

vln. III II III II *mp* *f*

acc. with sax. *f* *ppp* *pp* *mf*

9'15" 9'30" 9'45" 10'00"

sax. *mf* *p*

vln. IV (sustain open III until end) *p* *ff* *mf*

acc. *f* *mf*

10'15" 10'30" 10'45" 11'00"

sax. *pp*

vln. III IV *p*

acc. *p*

repeat 10'15" - 11'00" until end cut off on final left arm gesture

repeat 10'45" - 11'00" until end cut off on final left arm gesture

repeat 10'45" - 11'00" until end cut off on final left arm gesture