

Ruth Wiesenfeld

s p u n y a r n

for orchestra

(2008)

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spun yarn

for orchestra

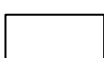
Explanations / Instructions

durations are not specified, each double page should last for approximately two minutes, page 18 for approximately one minute.


symbols

↓ signal for an entrance or for the beginning of a decrescendo to be given by the conductor

* the players decide when to enter

 events notated in a box may be played at any time within the timeframe of this box and may be repeated any number of times (or only played once)

text the text notated in the score describes the imagery of the piece's sound world. It is only included to suggest what the textures and colors refer to. It is not to be spoken or read aloud. It refers to the overall sound, not to specific instruments.

 Lines tell the performer to continue with a certain sound. The lines for timpani, bowed piano and vibraphone are thicker than the other ones, as these instruments constitute the central group of players (see preface).

timpani

+ cowbell: a cowbell is to be placed on the instrument. The playing should take place on the cowbell.

+ cymbal: a cymbal is to be placed on the instrument. The playing should take place on the cymbal.

bowed piano: the indicated strings are to be bowed with rosined fishing line; both players use the same piano

winds: when sustained notes are notated, breathing is possibly at any time – as needed

Double Bass and Bass Clarinet sound one octave lower than written

PREFACE

In *spun yarn* I want to make the listening itself audible – a listening to what is coming about in the present moment. I am thinking of sound here as the result of the sensory contact with the instrument; not as expression, but as an extension of one's physical being in a state of highest perceptiveness. It is my intention to design a landscape of sound, where the playing is placed in the realm of experience. I assume that if the musicians are able to listen to what emerges in the present moment as an overall sound, instead of striving for an ideal ensemble and in doing so remain aware of the physical and sensorial aspects of their playing, the orchestra will be able to consist of individuals rather than of a mass of players. I conceive of the orchestra here as a large ensemble, as a vast number of vibrating sound sources. I regard the instruments as objects with secret possibilities, from which one could lure out a particular tone when applying the adequate touch.

The bowed piano (with two players), two timpani and a vibraphone, constitute the central group of players in *spun yarn*. I conceive of them as a trio that continuously moves through the piece like a river of ongoing, slowly transforming sound. Sometimes we hear only one of them; sometimes they overlap. When designing the parts for timpani and vibraphone I was mainly focusing on resonance, on all the nuances in between *secco* and *laissez vibrer*. Regarding the piece's unfolding over time, I imagine a crystalline wandering through iridescent textures, nurtured by the idea that within the trio's resonant viscosity a wide band of sound is ever present, which at times will be fanned out by the other instruments of the orchestra or illuminated in one of its aspects only.

There is no fixed duration for most of the events, instead either the players or the conductor decide to move on or to enter whenever the moment seems right. The performers have to take responsibility for the final shape of the piece and thus need to listen and to respond to each other very carefully.

spun yarn

1st Flute

2nd Flute

1st Oboe

2nd Oboe

1st Clarinet in B b

2nd Clarinet in B b

Bassclarinet in B b

trumpet in C

Vibraphone

1st bowed piano

2nd bowed piano

1st timpani

2nd timpani

1st Violin

2nd Violin

Viola

Violoncello

Double Bass

A SOUND ESCAPING INTO THE NIGHT

AS IN A TOUCH

YOU DIDN'T KNOW EXISTED

CONSTELLATIONS WITHDRAWING

AS IF INTERRUPTED

EXPOSED RESEMBLANCE

THE STRANGENESS OF STANDING ALONE

A TIMID SHIMMER OF MURMURING

TUMBLING INTO APPEARANCE

RAPT IN ABUNDANCE

FLARING INTO A DUSTY STREAM

PURLING NO LONGER

DISSOLVES

INTO RESONANT HOLLOWNESS

arco

15^{mb}

mp

mute vibrato

mp

* soft

vibr

(continue)

+ cowbell (trem. on cowbell) glissando

timp 1

lowest timp.

mp

entry not simultaneously bowing independent

* tr (narrow)

Vla.

mp

entry not simultaneously bowing independent

wide vibrato

* □ ▽

Vc.

mp

entry not simultaneously bowing independent

close to the bridge, contact point varies

□ ▽

Db.

durations vary

mp

The score is written for a large ensemble. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet) and strings (Violins, Viola, Violoncello, Double Bass) have descriptive text above their staves. The percussion (Vibraphone, Timpani) and keyboard (Bowed Pianos) parts have specific performance instructions. The score includes dynamic markings like *mp* and *soft*, and performance techniques such as *arco*, *vibrato*, *tr* (trill), and *glissando*. Vertical dashed lines indicate the entry points for the trumpet, timpani, viola, cello, and double bass.

Fl.1 *mp*

ob.1 *mp* fast repetitions → fast vibrato

ob.2 *mp* fast repetitions → fast vibrato

trp *mp* muted vibrato

Vib. fast, light
between *pp* and *mf*

bp 1 *mp* * arco

timp.1 low *p* * + cowbell glissando

VI.1 *p* ♩ = 56 unisono sul pont much bow, little pressure

VI.2 *p* unisono sul pont much bow, little pressure

VI.1 *p* narrow *tr* entry: one by one bowing independent exit one by one

VI.2 *mp* wide vibrato entry: one by one bowing independent exit one by one

Vla *p* sul pont entry: one by one bowing independent occasionally accents exit one by one

FL.1

FL.2

Ob.1

Ob.2

Cl.1

Cl.2

Bcl.

Trp.

Vib.

bp.1

bp.2

Timp.1

Timp.2

Vi.1

Vi.2

Vla.

Vlc.

Db.

A SOUND RECONCILING THE EMPTINESS

AS IN A TOUCH

YOU DIDN'T KNOW EXISTED

CONSTELLATIONS INFLICTED

INEXTRICABLY WOVEN

EXPOSED REFRACTION

THE STRANGENESS OF STANDING ALONE

A TIMID BECOMING OF SHIMMERING

PATIENTLY MURMURS

arco

15^{mb}

arco

8^{ba}

ff

ff

+ cowbell

timp.1

timp.2

f

let ring

trem.

mf

let ring

or

p

ff

p

ff

p

ff

p

ff

Fl.1 gliss. up and down (turn in and out) *fp*

Fl.2 gliss. up and down (turn in and out) *fp*

Cl.1 n.v. *fp*

Cl.2 n.v. *fp*

Bcl. *tr* *fp*

vib. arco *fp*

RAPT IN TEMPTATION

Solo trem.

timp.1 + cowbell

mm *fm* let ring

fm let ring

fp let ring

fp let ring

DISPERSING INTO A GRACEFUL STREAM

PRISMATIC ALLUSION

WITHDRAWALS

INTO VOLATILE KNOWINGNESS

tutti independent

only 1 Fig. gliss on a-string (up and down)

only 1 Fig. gliss on a-string (up and down)

only 1 Fig. gliss on a-string (up and down)

only 1 Fig. gliss on G-string (up and down)

only 1 Fig. gliss on G-string (up and down)

only 1 Fig. gliss on A-string (up and down)

only 1 Fig. gliss on A-string (up and down)