Spare Parts C

for six violins

Stephen F. Lilly

(2019)

Duration: 4:00

Program Notes:
My dissertation is fifteen, written by a younger and considerably more noodly composer. That orchestral piece was never heard. Periodically, I return to it but always hit the same wall: it's no longer me. Nevertheless, there are gestures, textures, and licks that I still love, so I'm recasting these fragments as miniatures. The second of these takes material from the original string parts, shifting and reworking them into *Spare Parts C. Spare Parts C* begins with a meandering melody with microtonal inflections that spins out harmonies based on intervals related to the half step (e.g. major seventh or minor ninth). Eventually the melody settles on a set of seven pitches. From that point onward, the ensemble explores that pitch-class set through variations in texture, voicing, timbre, and glissando.

Performance Notes:
Accidentals are treated traditionally: they last a full measure and only apply to pitches on the same line or space within that measure. To avoid confusion, some courtesy accidentals have been employed

In addition to sharps and flats the following accidentals are used for microtonal, specifically quarter-tone, inflections:

Quarter-tone Sharp

Three-quarter-tone Sharp

Quarter-tone Flat

Three-quarter-tone Flat

Standard vibrato should be applied to all notes with two exceptions: the 'non vib.' instruction indicates where straight-tone is desired, and all harmonics, natural and artificial, should be played without attempting vibration. The "non vib." instruction is always cancelled by the "vib." indication but, for harmonics, it is assumed that the performer will naturally return to vibrato unless an uncancelled "non vib." indication was previously introduced.

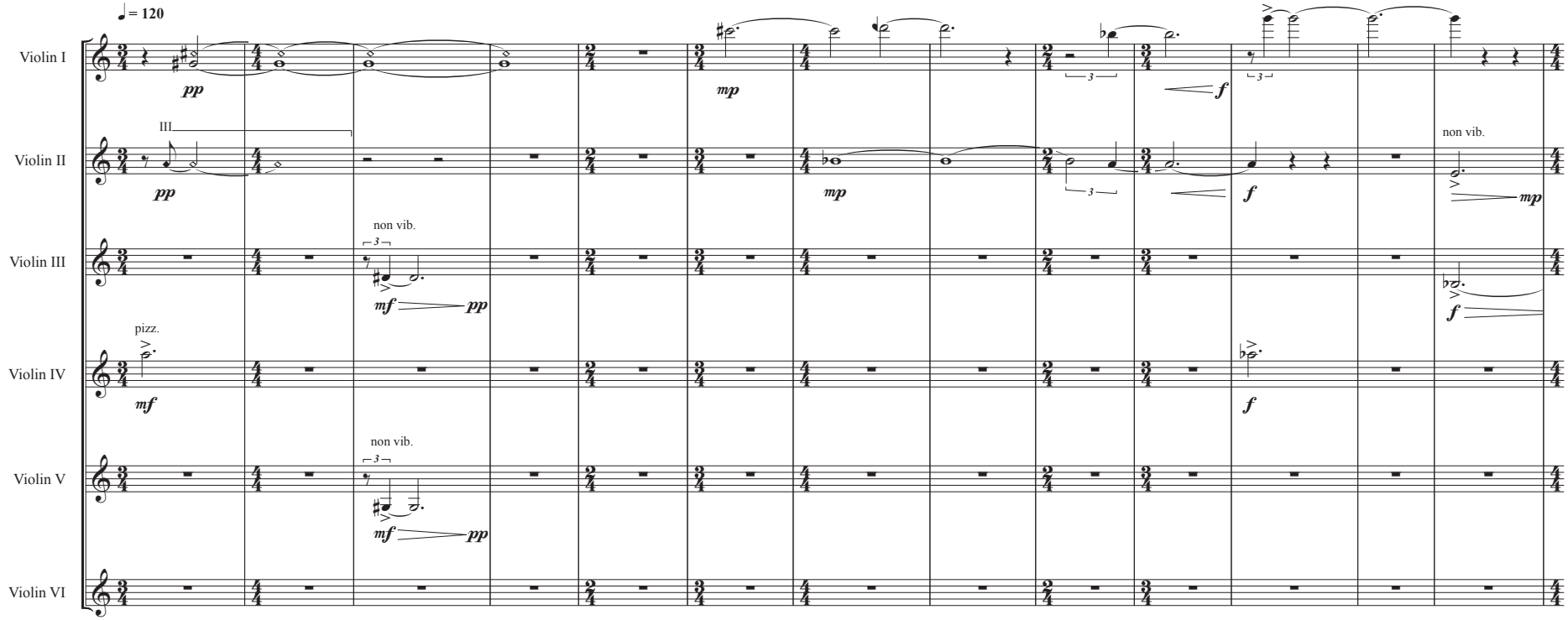
In glissando passages, the end pitch should always be articulated unless connected to the starting pitch with a slur. For passages in a continuous series of glissandos, the performer should only change bow direction at a notehead. If desired, performers may also change strings at a notehead. In those situations, the performer glissandos up to the indicated pitch on the current string but articulates it (i.e. changes bow) on the destination string.

Score

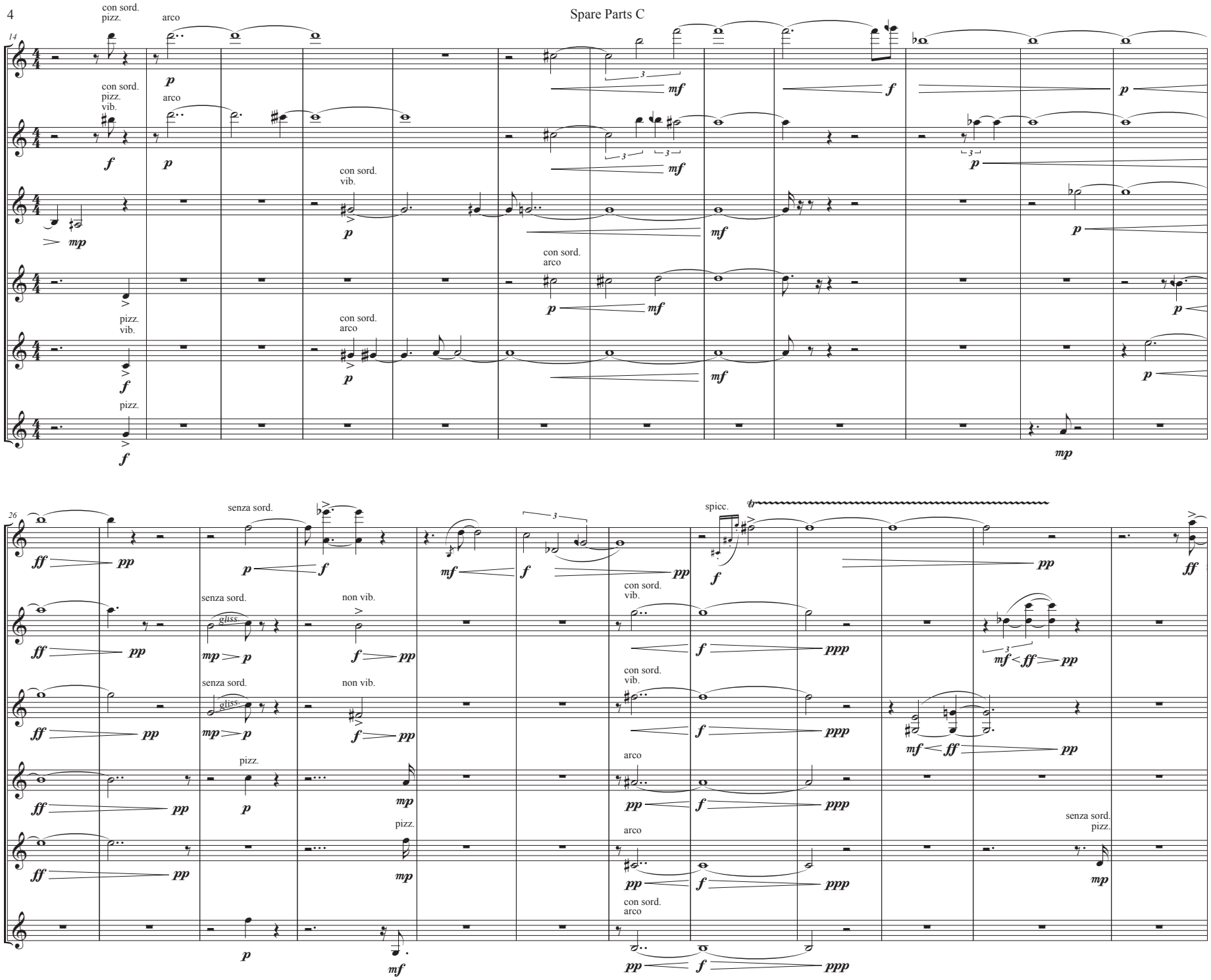
Spare Parts C

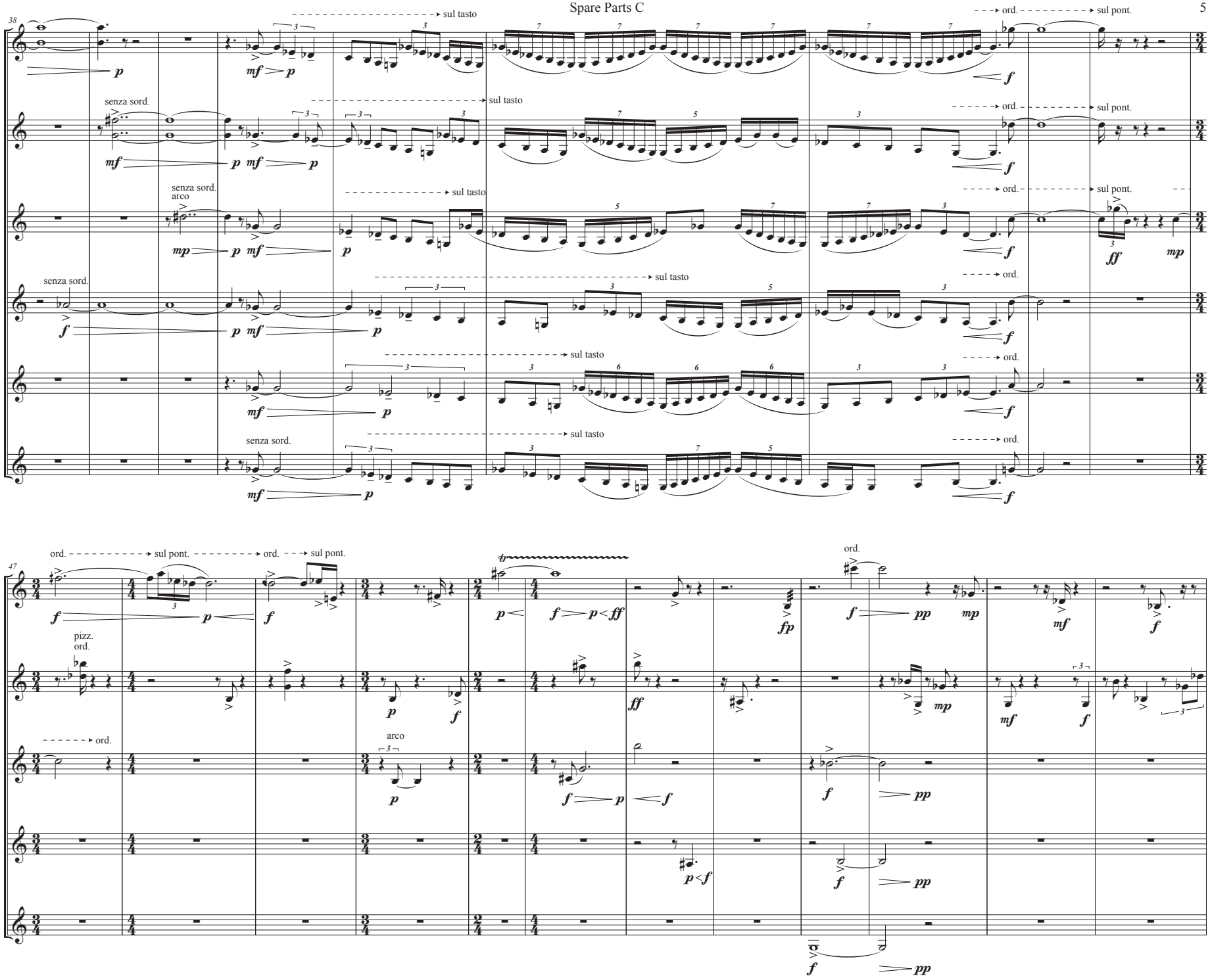
for six violins

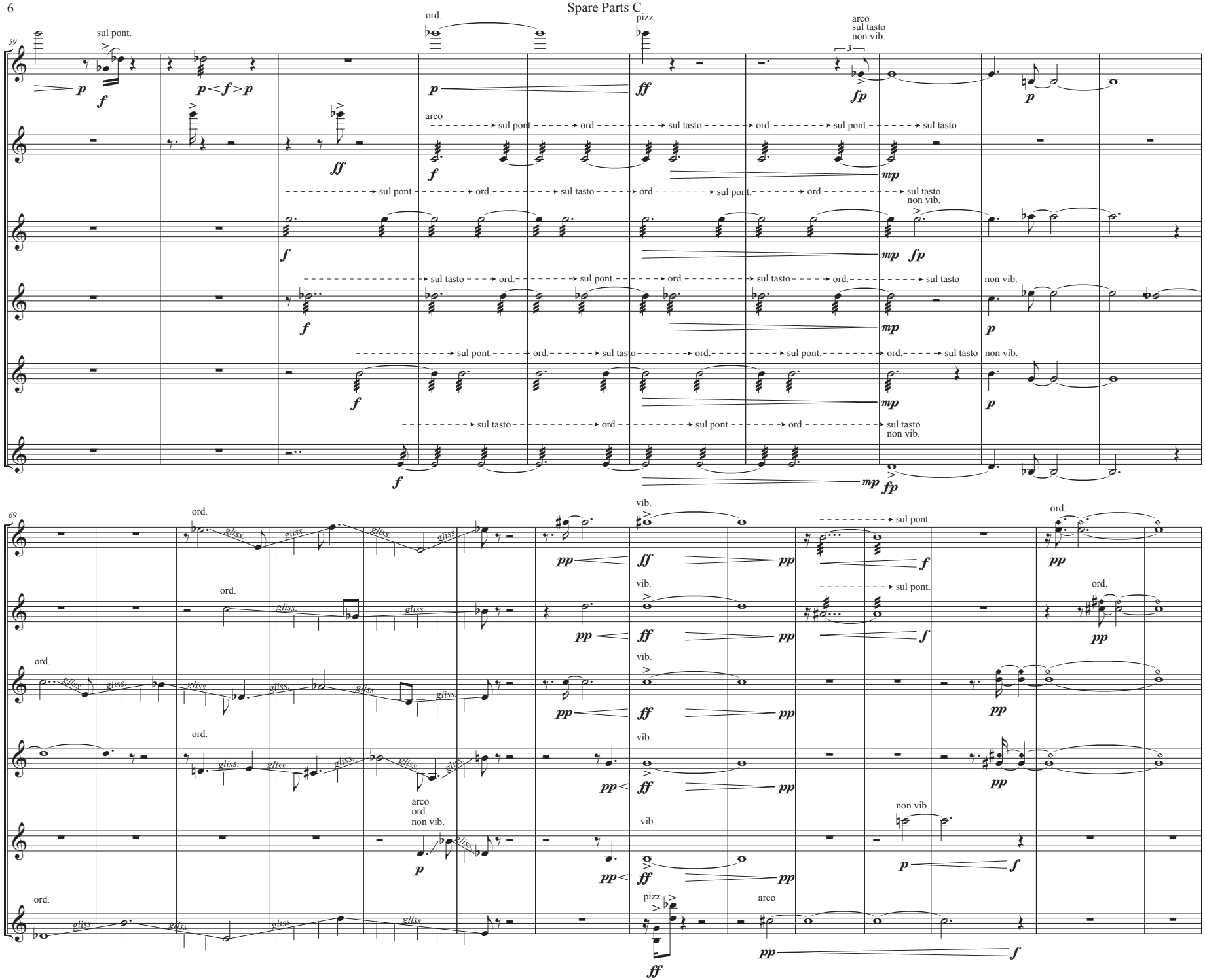
Stephen F. Lilly

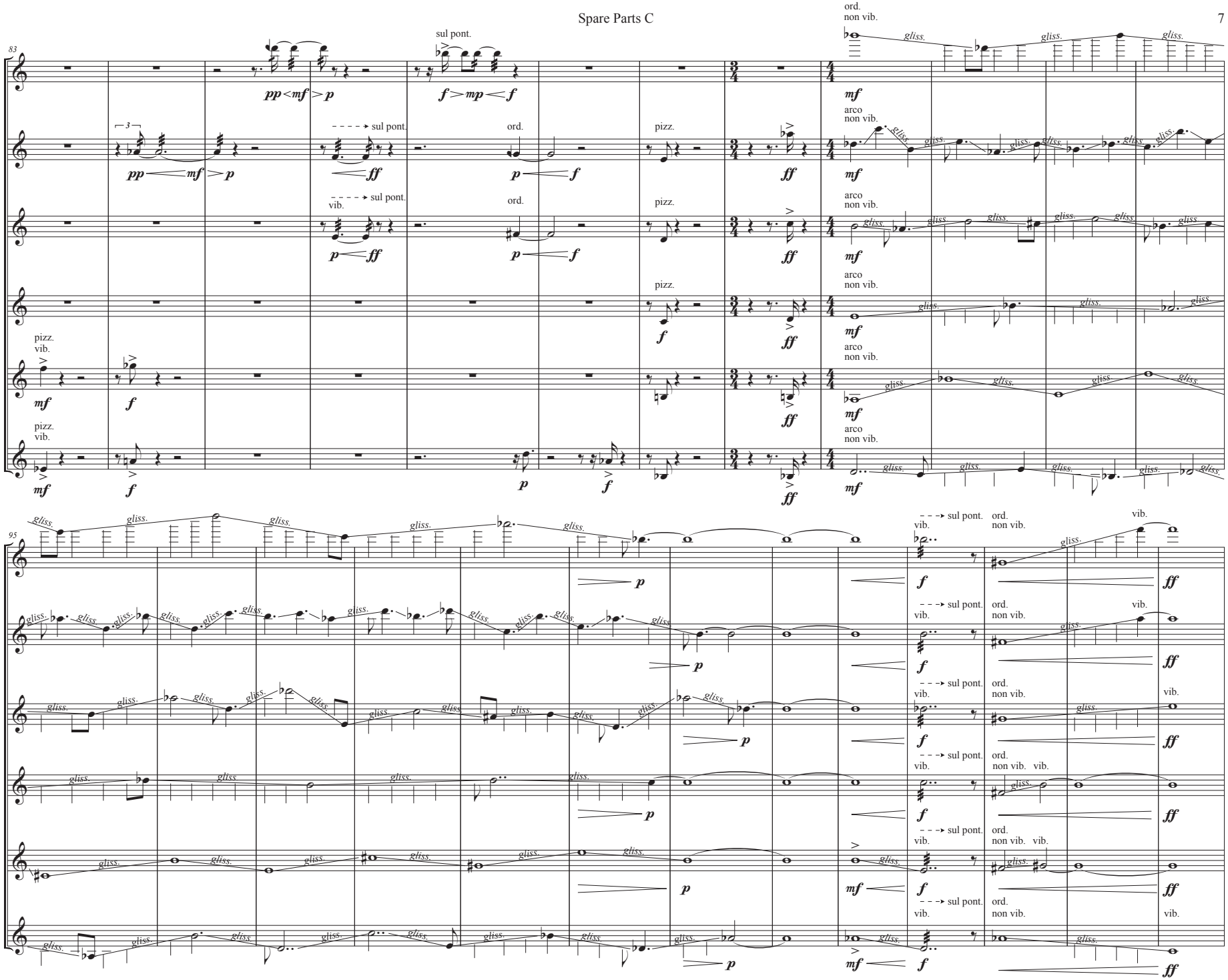


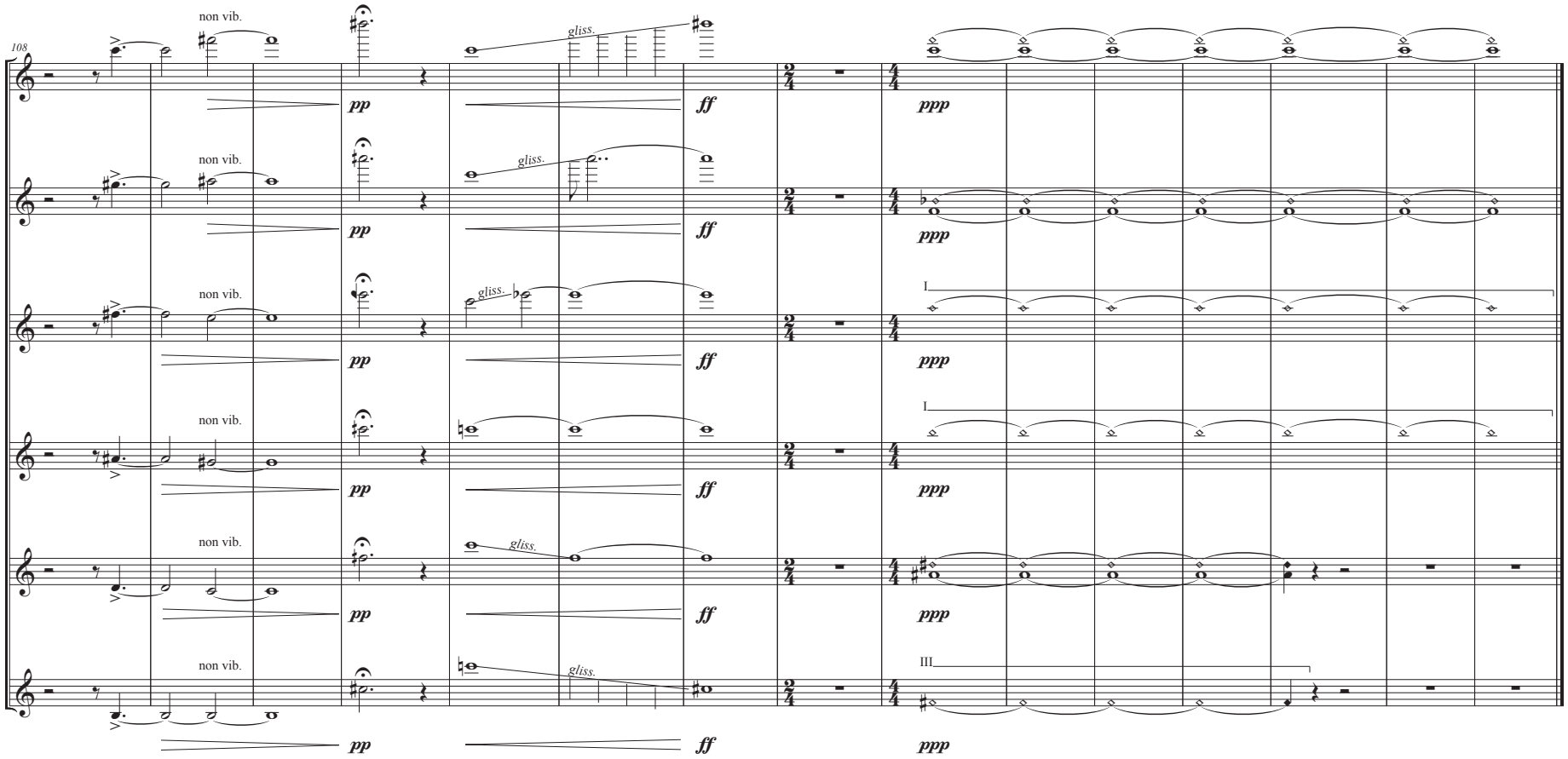
©2019 Stephen F. Lilly


14
con sord.
pizz.
arco
con sord.
pizz.
vib.
arco
con sord.
vib.
con sord.
arco
pizz.
vib.
con sord.
arco
pizz.
26
senza sord.
spicc.
senza sord.
non vib.
gliss.
senza sord.
non vib.
gliss.
pizz.
pizz.
con sord.
vib.
con sord.
vib.
arco
arco
con sord.
arco
senza sord.
pizz.


38
sul tasto
ord.
sul pont.
senza sord.
arco
47
pizz.
ord.
arco


59
sul pont.
ord.
pizz.
arco
sul tasto
non vib.
arco
sul pont.
ord.
sul tasto
non vib.
69
vib.
gliss.
arco
ord.
non vib.
pizz.


83
sul pont.
ord.
non vib.
pizz.
arco
vib.
95
gliss.


108
non vib.
gliss.
pp
ff
ppp
I
III