

Florescences

a miniature for string quartet

Taylor Brook

2011

**Cette miniature a été commandée par le Quatuor Bozzini, et à été
rendue possible avec le support de:**

**Isabelle Bozzini
Timothy Brook and Fay Sims
Rodney Sharman, qui dédie la musique à Evelyn Sharman**

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Performance Instructions:

Microtonal notation

This composition is written in just intonation. In order to indicate as precisely as possible the exact tuning of the notes, cent deviations (hundredths of a semitone) from 12-tone equal temperament (piano keys) are written above the notes to which they apply. This precise microtonal notation is best viewed as a stepping stone to hearing the just intonation

The following accidental nomenclature is also used to approximate exact pitches:

♭ - ♯ approximately 1/4 tone flat or sharp (50 cents)

↓ - ↑ approximately 1/6 tone flat or sharp (33 cents)

♭ - ♭ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp (16 cents)

List of technique indications

ord - ordinario

s.t. - sul tasto - (Bow over the end of the fingerboard.)

p.s.t. - poco sul tasto

a.s.t. - alto sul tasto - (Bow 5-7 centimetres up the fingerboard.)

s.p. - sul ponticello - (Bow close to the bridge.)

a.s.p. - alto sul ponticello - (Bow very close to the bridge.)

p.s.p. - poco sul ponticello

flautando - like a flute (Bow half way (at the first harmonic) between the fingered pitch and the bridge with light bow pressure and a quick stroke.)

Harmonics

Harmonics are notated as diamond noteheads with the appropriate string in roman numerals written above.



diamond noteheads for harmonics; both hollow and filled in to reflect rhythm

In the final measures of the work, the cello is given resultant pitches rather than diamond noteheads. This is because the cellist may find it easier to play the harmonics near the bridge rather than near the nut.

Accidentals

Accidentals apply only to the notes they precede with the exception of repeated notes. Sometimes a “friendly reminder” accidental is given on these repeated notes, depending on the context.

Glissandi

Glissandi must be performed for the entire duration of the note to which the glissando line applies.

Florescences

for Quatour Bozzini

Taylor Brook

♩ = 92 LONTANO

Violin 1
pppp *f*
s.t.

Violin 2
pppp *f*
+50 -16 s.p. +50 ord. 6

Viola
pppp *f*
p.s.t. I etc. 7 7 7 7

Cello
pppp *f*
I → 3 3 3 3

Detailed description: This system contains the first four staves of the score. Violin 1 plays a melodic line starting with *pppp* and ending with *f*. Violin 2 has a more complex line with dynamic markings *pppp* and *f*, and includes fingerings +50, -16, and a sixteenth-note run marked 'ord. 6'. Viola plays a rhythmic pattern of eighth notes with dynamic markings *pppp* and *f*, and includes fingerings 7 and 7. Cello plays a bass line with dynamic markings *pppp* and *f*, and includes fingerings 3, 3, 3, 3.

STRONG AND AGGRESSIVE

Vln. 1
ff *ffp* *ffp* *ff* *ff*
3 -16 +50

Vln. 2
ff *mp* *ff* *ff* *mp* *f*
+16 -31 3 3 +16

Vla.
ff *ffp* *ffp* *ff* *ff*
ord. -16 +50 3 3

Vlc.
ff *mp* *ff* *ff* *mp*
+50 +16 -33 +17 3 3

Detailed description: This system contains the next four staves. Violin 1 has a melodic line with dynamic markings *ff*, *ffp*, and *ff*, and includes fingerings 3, -16, and +50. Violin 2 has a melodic line with dynamic markings *ff*, *mp*, *ff*, *ff*, *mp*, and *f*, and includes fingerings +16, -31, 3, 3, and +16. Viola has a melodic line with dynamic markings *ff*, *ffp*, *ffp*, *ff*, and *ff*, and includes fingerings ord., -16, and +50. Cello has a melodic line with dynamic markings *ff*, *mp*, *ff*, *ff*, and *mp*, and includes fingerings +50, +16, -33, and +17.

2

6

Vln. 1

mp *ff*

+50 +52 -16 +52 +50 -33 +50

Vln. 2

ff

+19 -31 +53 -31 +31 +52 -31

Vla.

mp *ff*

+50 +50 -16 +50 -33 +50

Vlc.

ff

+17 +50 -29

mp *ff*

9

Vln. 1

p *ff* *mp* *mf*

-50 -33 -50 -33 +20 -50

Vln. 2

sub.p *ff* *mp*

+31 +52 -47 +33 +22 -31 +33 3 -31 +20 +20

Vla.

p *ff* *mp* *mf*

-50 -33 -33 +20 -50

Vlc.

sub.p *ff* *mp*

-31 -47 -31 +22 -29

12 3

Vln. 1 *p* *ff* *mp* *ffp* *ff*

Vln. 2 *ffp* *ff* *mp* *ffp* *ff*

Vla. *p* *ff* *mp* *ffp* *ff*

Vlc. *ffp* *ff* *mp* *ffp* *ff*

Tempo markings: *s.p.*, *ord.*

Accents: $+22$, -35 , $+33$, -35 , $+20$, $+20$, -33 , -29 , $+33$, -33 , $+33$, -35 , $+20$, $+20$, -33 , -29 , $+19$, -34 , -50 , $+22$, -35 , $+35$

Performance instructions: *3*

15 poco accel

Vln. 1 *fff* *sub.p* *ff* *mp* *ffp*

Vln. 2 *fff* *sub.p* *ff* *mp*

Vla. *fff* *sub.p* *ff* *mp* *ffp*

Vlc. *fff* *sub.p* *ff* *mp*

Tempo markings: *s.p.*, *ord.*

Accents: $+19$, $+35$, $+17$, $+35$, $+50$, $+35$, $+50$, $+17$, $+50$, $+33$, $+17$, $+33$

4 ♩ = 102

19

Vln. 1

Vln. 2

Vla.

Vlc.

ff *mp* *ffp* *ffp*

+35 +50 +35 +35 -14 +50

+21 +21 +35

22

Vln. 1

Vln. 2

Vla.

Vlc.

ff *mp* *ffp* *ffp*

+50 +50 -14 -31

3 3

Vln. 1

Vln. 2

Vla.

Vlc.

Musical score for measures 25-27. Vln. 1: *ff*, +50, +52. Vln. 2: *mp* to *ff*, +16, -33, +17, +50, -31. Vla.: *ff*, +17, +17, -33. Vlc.: *mp* to *ff*, +16, -33, +17, +50, -31.

Vln. 1

Vln. 2

Vla.

Vlc.

Musical score for measures 28-30. Vln. 1: *ffp* to *ff*, +50, -29, -50, +33, -50. Vln. 2: -35, -31, -33, -29, -33, -29, -50, *mp* to *ff*. Vla.: *ffp* to *ff*, -27, -35, -35, -50. Vlc.: -15, -31, -33, -29, -33, -29, -50, *mp* to *ff*.

6

Vln. 1

Vln. 2

Vla.

Vlc.

31

+22

-31

3

s.p.

sub.p.

ff

ord.

+33

+50

+35

(-31)

-16

+22

+35

3

mp

ff

ord.

+19

+33

+22

-31

3

mp

ff

ord.

34

Vln. 1

Vln. 2

Vla.

Vlc.

+33

+35

+19

+17

+33

+17

+33

+35

+19

p

ff

p

ff

p

fff

mp

fff

mp

ffp

ffp

p

ff

p

fff

mp

fff

mp

ffp

ffp

fff

mp

fff

mp

ffp

ffp

Vln. 1

Vln. 2

Vla.

Vlc.

Musical score for measures 38-41, featuring four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).

- Measure 38:** Vln. 1 starts with a *ff* dynamic, marked with a -16 bowing instruction. Vln. 2 and Vla. also start with *ff*. Vlc. starts with *ff*.
- Measure 39:** Vln. 1 and Vln. 2 transition to *mp*. Vln. 2 has a $+16$ bowing instruction. Vla. transitions to *mp*.
- Measure 40:** Vln. 1 and Vln. 2 transition to *ff*. Vln. 2 has a -33 bowing instruction. Vla. transitions to *ff*. Vlc. transitions to *mp*.
- Measure 41:** Vln. 1 and Vln. 2 transition to *mp*. Vln. 2 has a $+16$ bowing instruction. Vla. transitions to *mp*. Vlc. transitions to *fff*.

Vln. 1

Vln. 2

Vla.

Vlc.

Musical score for measures 42-45, featuring four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).

- Measure 42:** Vln. 1 starts with a *p* dynamic, marked with $+19$ and $+37$ bowing instructions. Vln. 2 and Vla. also start with *p*. Vlc. starts with *fff*.
- Measure 43:** Vln. 1 transitions to *fff*. Vln. 2 and Vla. transition to *fff*. Vlc. transitions to *p*.
- Measure 44:** Vln. 1 transitions to *p*. Vln. 2 and Vla. transition to *p*. Vlc. transitions to *fff*.
- Measure 45:** Vln. 1 transitions to *p*. Vln. 2 and Vla. transition to *fff*. Vlc. transitions to *fff*.

8 rit. ----- ♩ = 60

46 -12 MUTE (leather)

Vln. 1 *fff* \rightrightarrows *p*

Vln. 2 MUTE (leather) s.t. +50 -12 etc.

Vla. *fff* \rightrightarrows *ppp* \langle *p* \rangle *ppp* \langle *mp* \rangle

Vlc. *p* \rightrightarrows *mf* \rightrightarrows *ppp*

s.t. \rightarrow p.s.p. \rightarrow ord. \rightarrow

50 (IV) +50 -16 +50

Vln. 1 *ppp* \langle *mp* \rangle *pp*

Vln. 2 IV \rightarrow 3

Vla. 3 *pp*

Vlc. IV \rightarrow 3 *mf* \rightrightarrows *p*

flautando
→ a.s.t.

52

Vln. 1

mp *ppp* *p* *ppp*

Vln. 2

p *ppp* *ppp* *mp* *pp*

Vla.

mf *ppp*

Vlc.

ppp *p* *ppp* *p*

Tempo markings: *p.s.p.* (-16 +50), *s.t.* (-14), *p.s.p.* (-58 -14 -12)

Performance markings: *flautando*, *a.s.t.*, *IV* →, *3*, *9*

54

Vln. 1

p

Vln. 2

mp *ppp* *p* *ppp* *p*

Vla.

p *ppp* *pp* *mp*

Vlc.

ppp *p*

Tempo markings: *p.s.p.* (-16 +50), *flautando* → *a.s.t.* (-12 +50)

Performance markings: *3*, *9*, *(+50)*, *(-31)*

56

Vln. 1

Vln. 2

Vla.

Vlc.

-50 -16

-50

3

pp *pppp*

pppp

3

pp *p* *ppp* *p* *pppp*

(+50)

pp *pppp*

Detailed description: This page of a musical score, numbered 10, contains four staves for Violin 1, Violin 2, Viola, and Violoncello. The music is in 2/4 time. The Violin 1 staff begins at measure 56 and features a melodic line with slurs and accents. Performance markings include fingerings (-50, -16) and dynamics (*pp*, *pppp*). The Violin 2 staff has a similar melodic line with dynamics *pppp*. The Viola staff plays a rhythmic accompaniment with a triplet of eighth notes in the first measure, followed by a series of notes with dynamics *pp*, *p*, *ppp*, *p*, and *pppp*. The Violoncello staff has a melodic line with dynamics *pp* and *pppp*, and includes a breath mark (+50) above a note. The score is written on a grand staff with treble clefs for the strings.