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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Rodney Sharman - dedicating the music to Evelyn Sharman

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 devations (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 acccidental 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.)

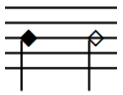
a.s.p. - alto sul ponticello - (Bow very close to the bridge.)

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.

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for Quatour Bozzini

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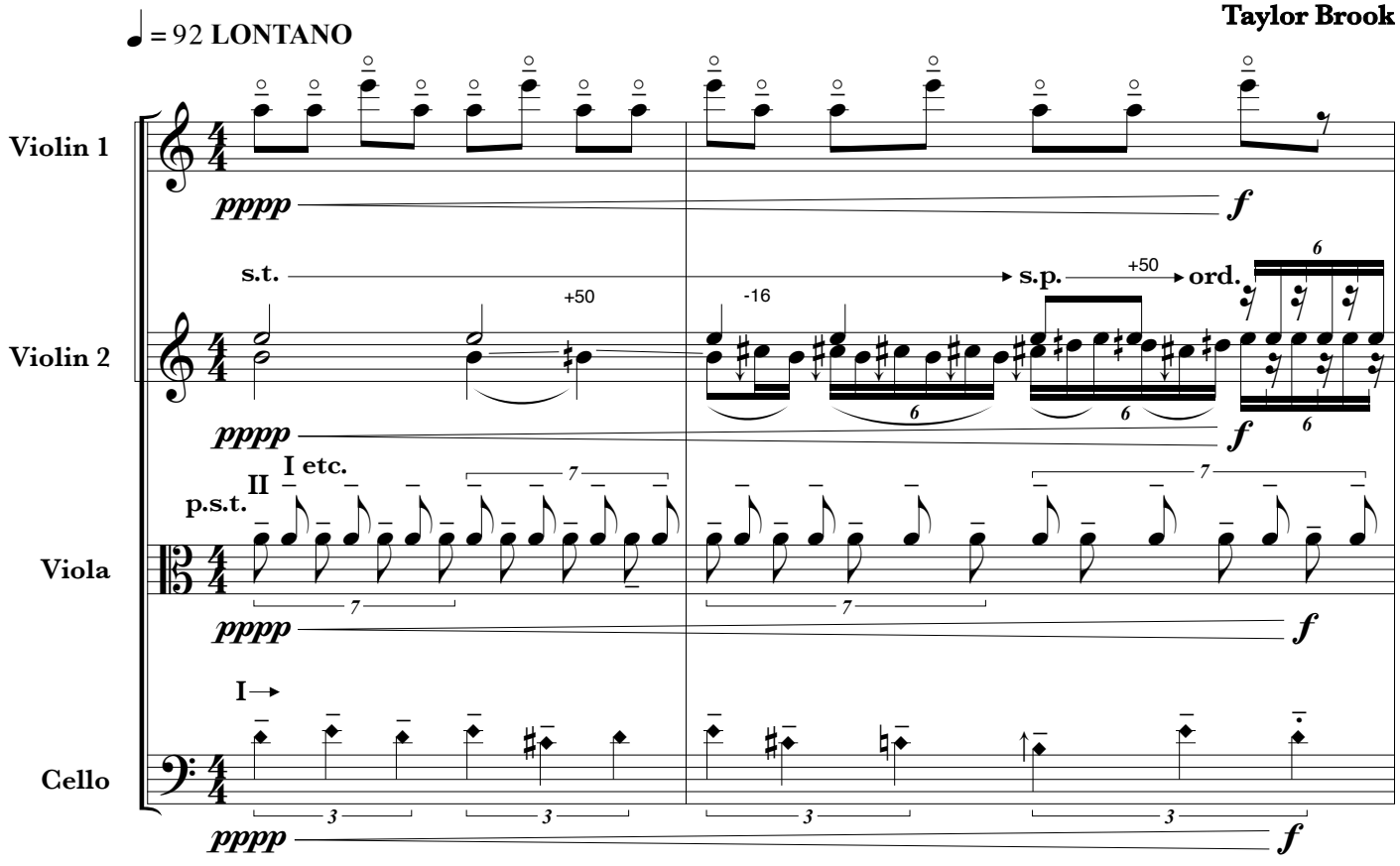
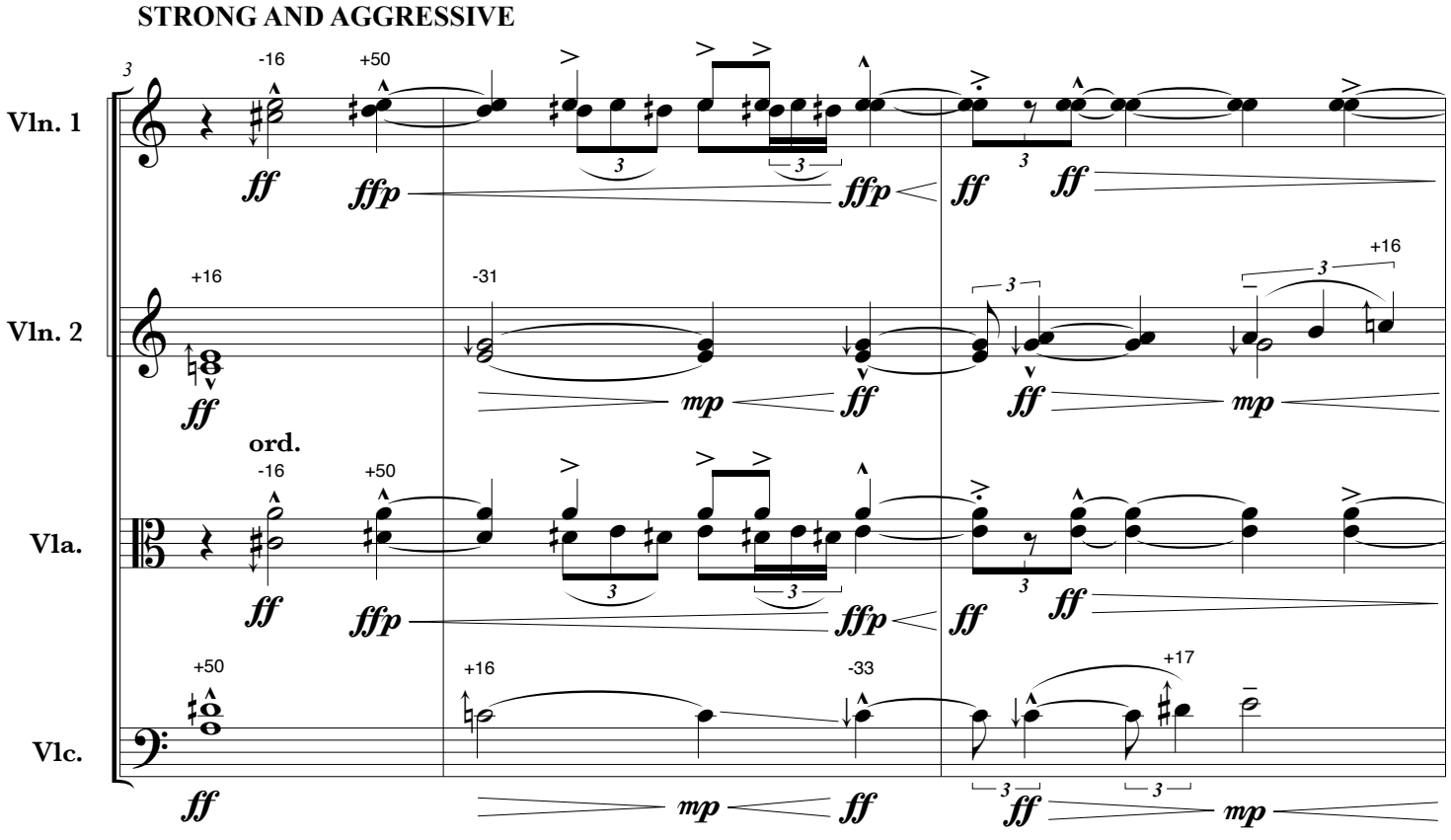
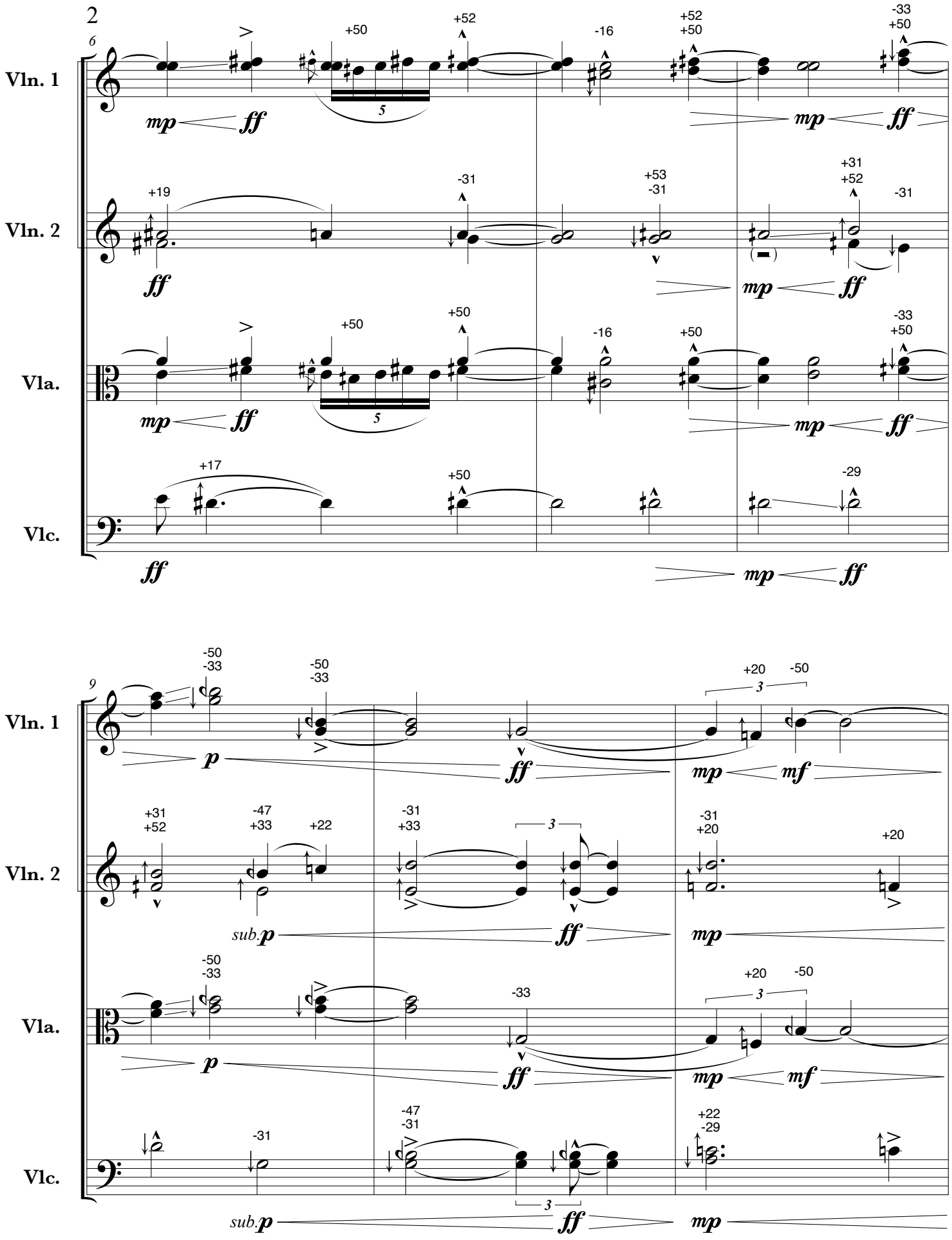
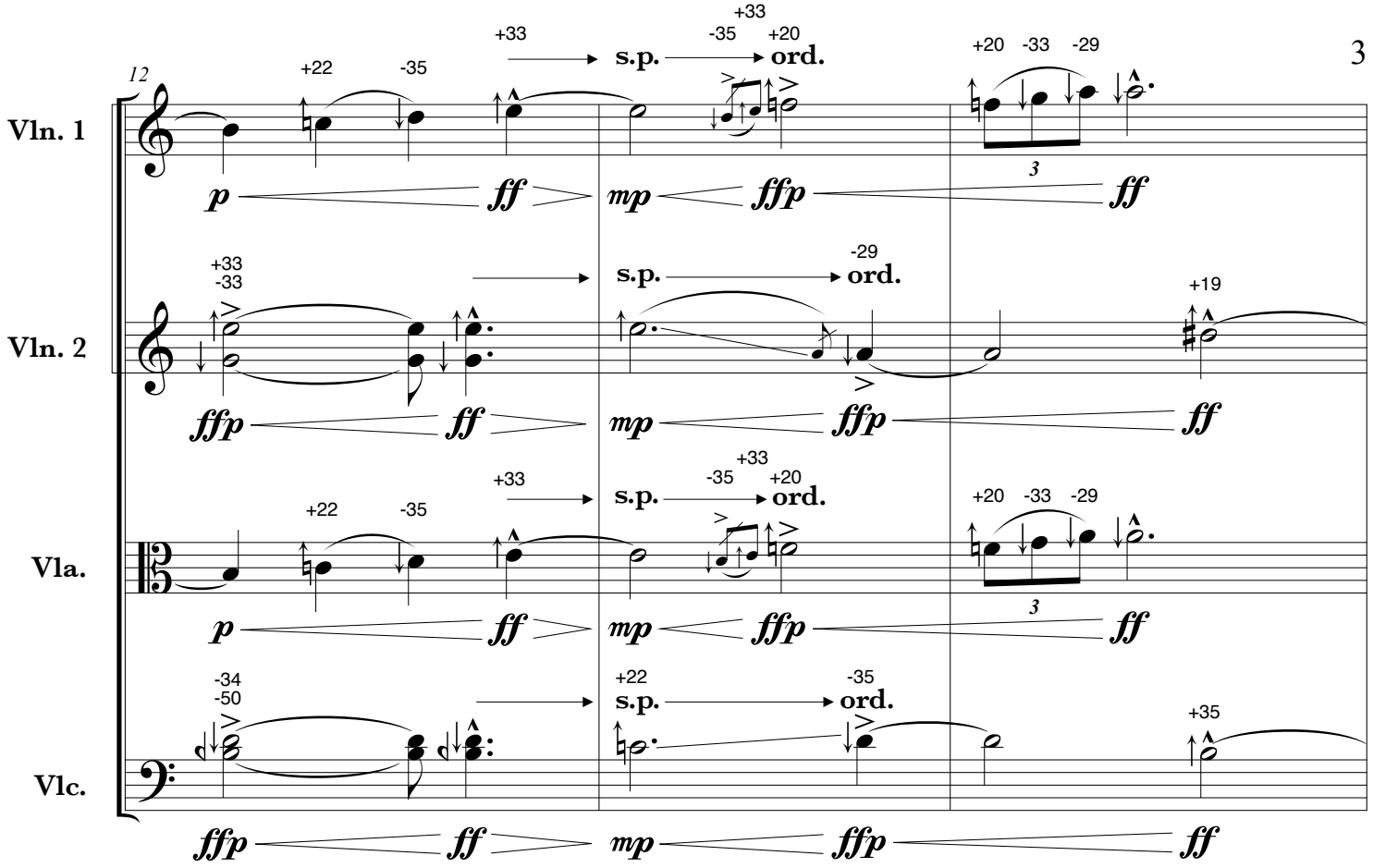
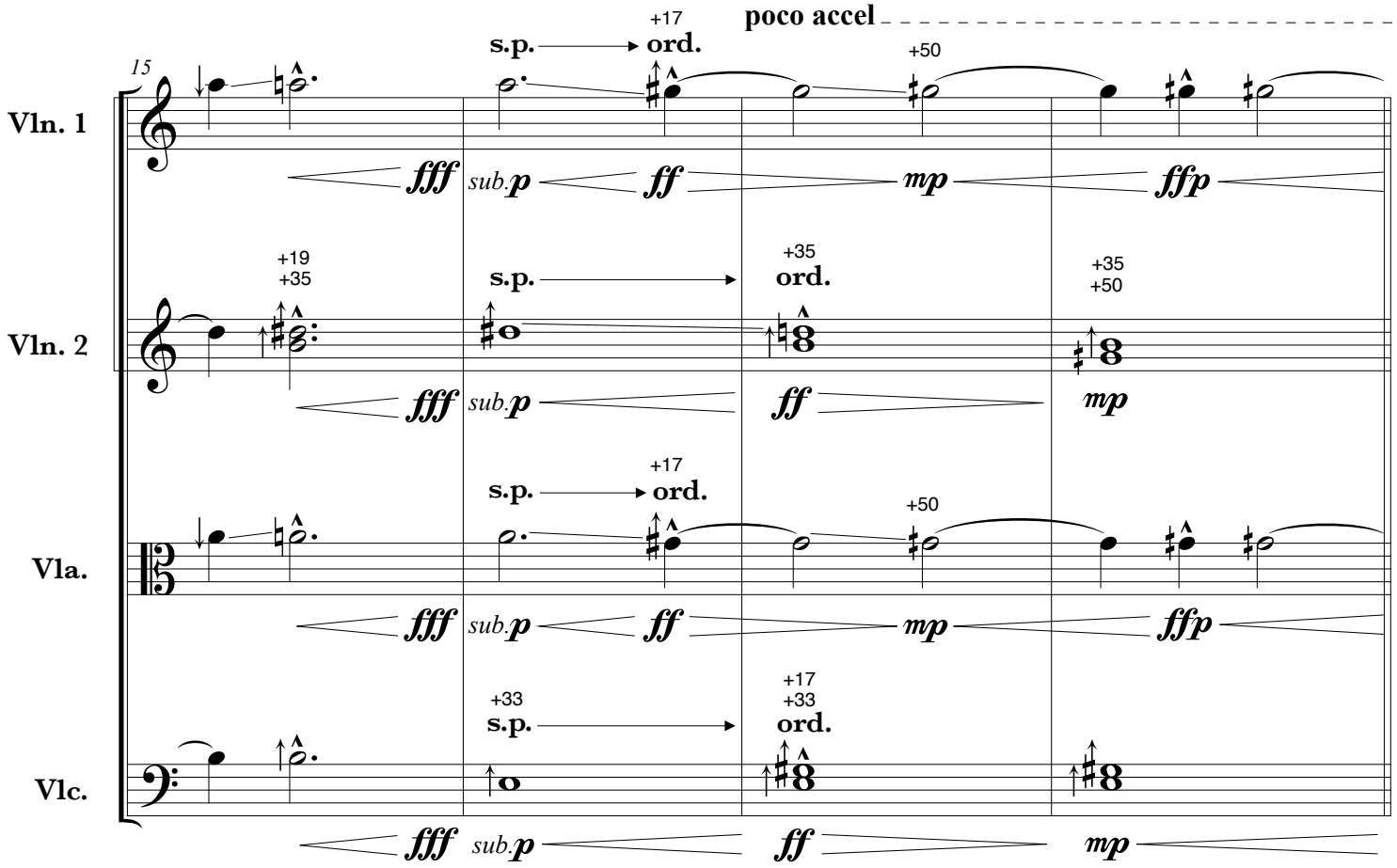
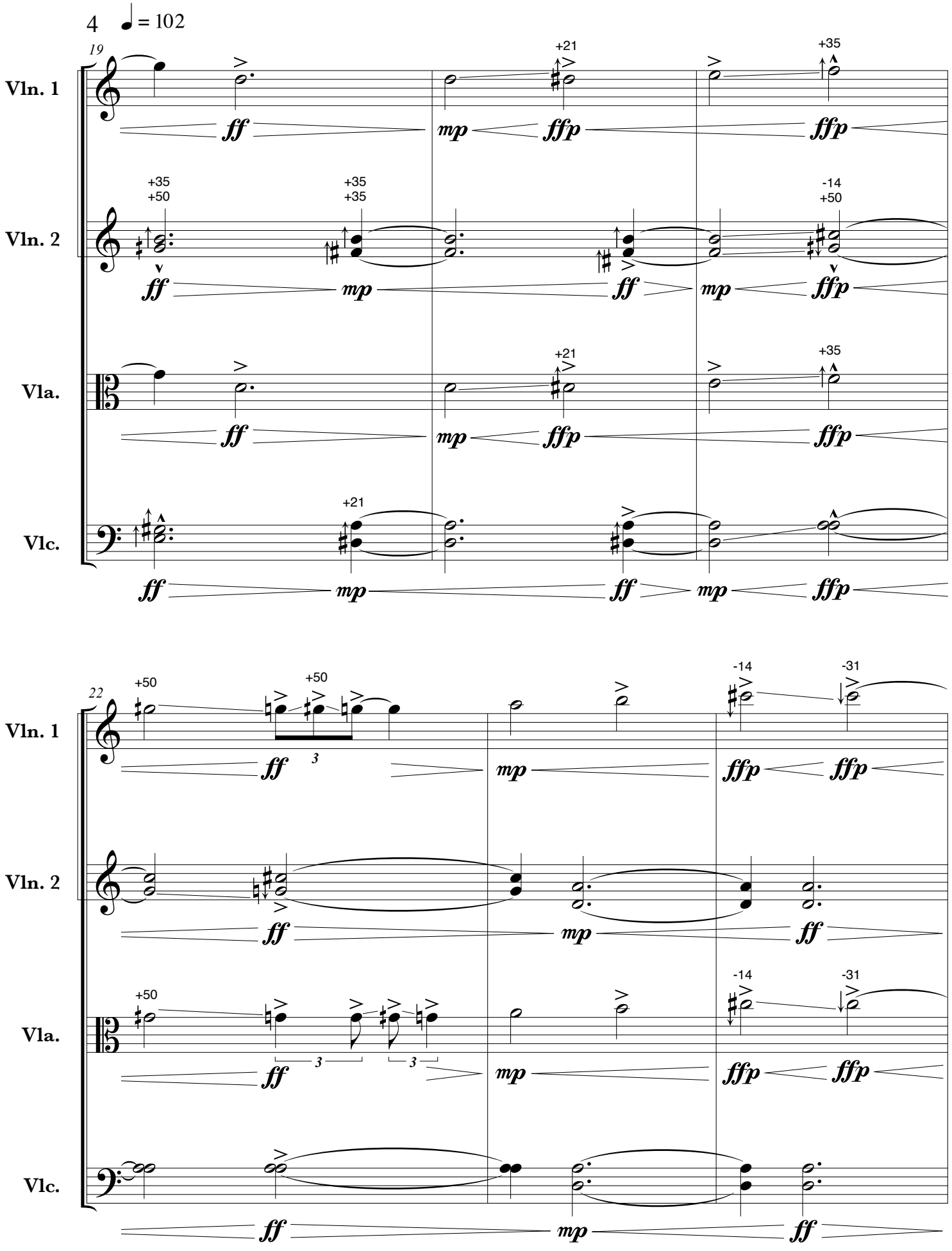


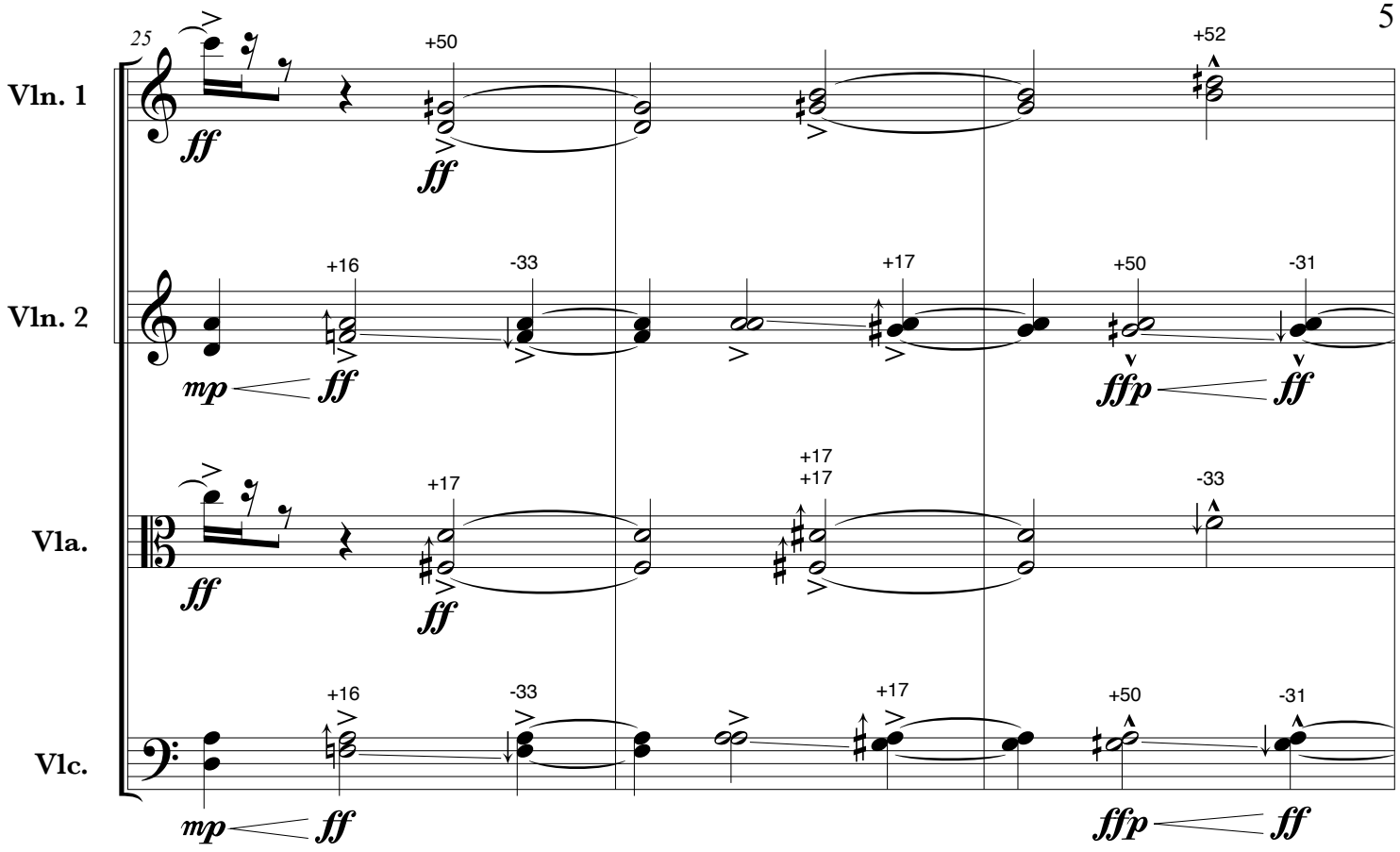


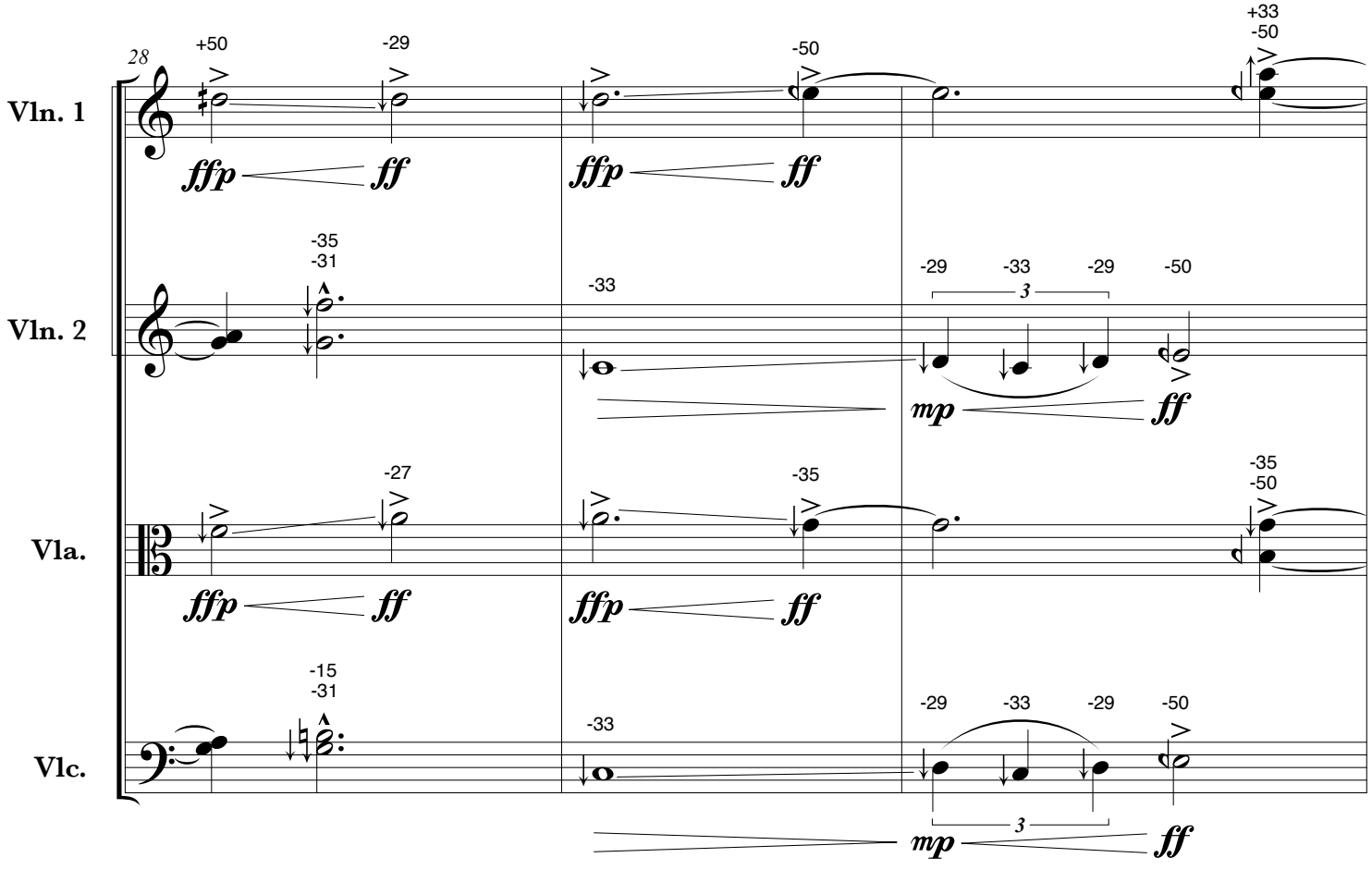

6
Vln. 1
Vln. 2
Vla.
Vlc.
mp
ff
+50
+52
-16
+52
+50
-33
+50
+19
-31
+53
-31
+31
+52
-31
+50
+50
-16
+50
-33
+50
+17
+50
-29
9
-50
-33
-50
-33
+20
-50
3
+31
+52
-47
+33
+22
-31
+33
3
-31
+20
+20
sub.p
-50
-33
-33
+20
-50
3
-31
-47
-31
+22
-29
3
sub.p

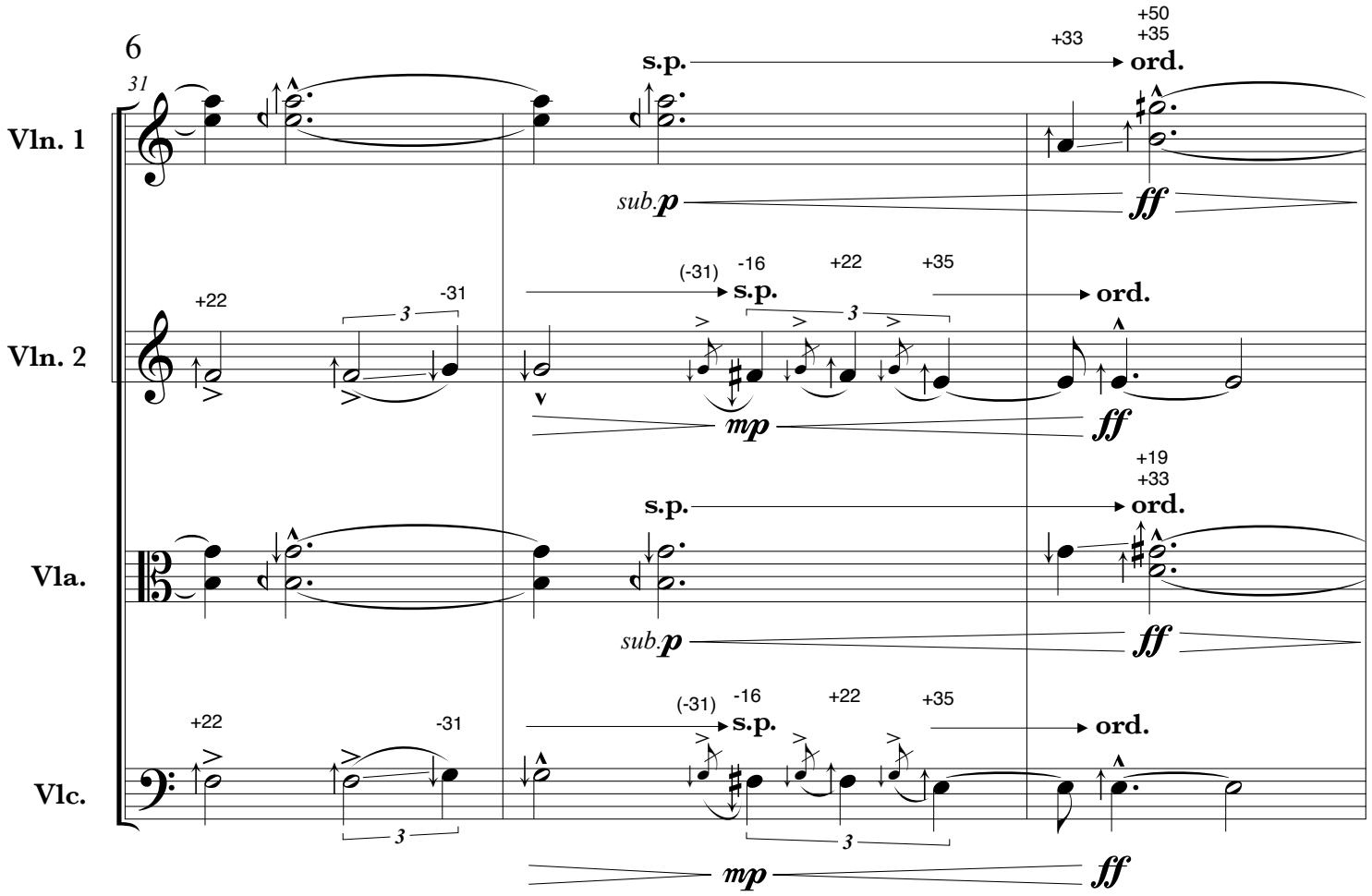

12
Vln. 1
Vln. 2
Vla.
Vlc.
s.p.
ord.
p
ff
ffp
mp

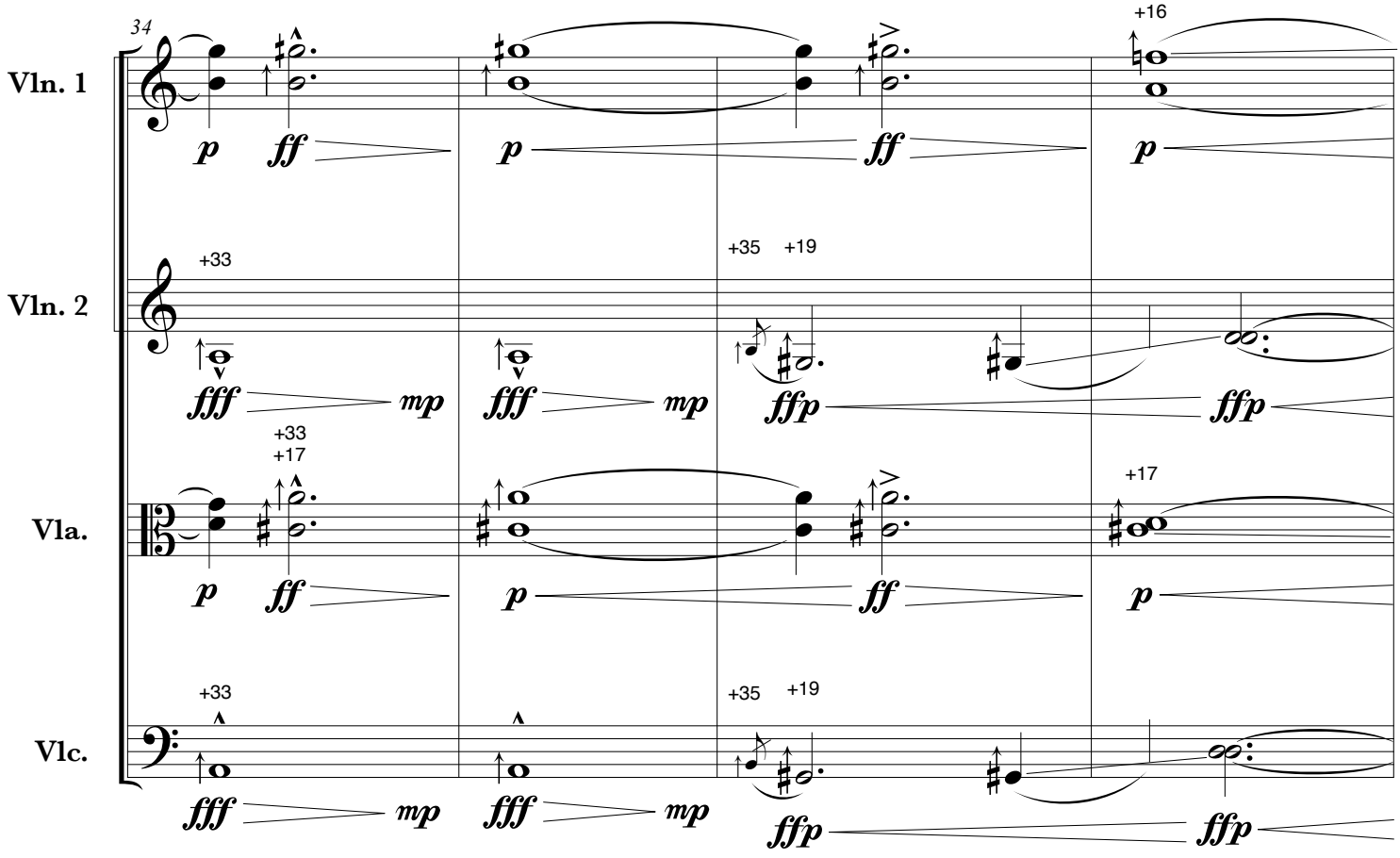

15
poco accel
Vln. 1
Vln. 2
Vla.
Vlc.
s.p.
ord.
fff
sub.p
ff
mp
ffp

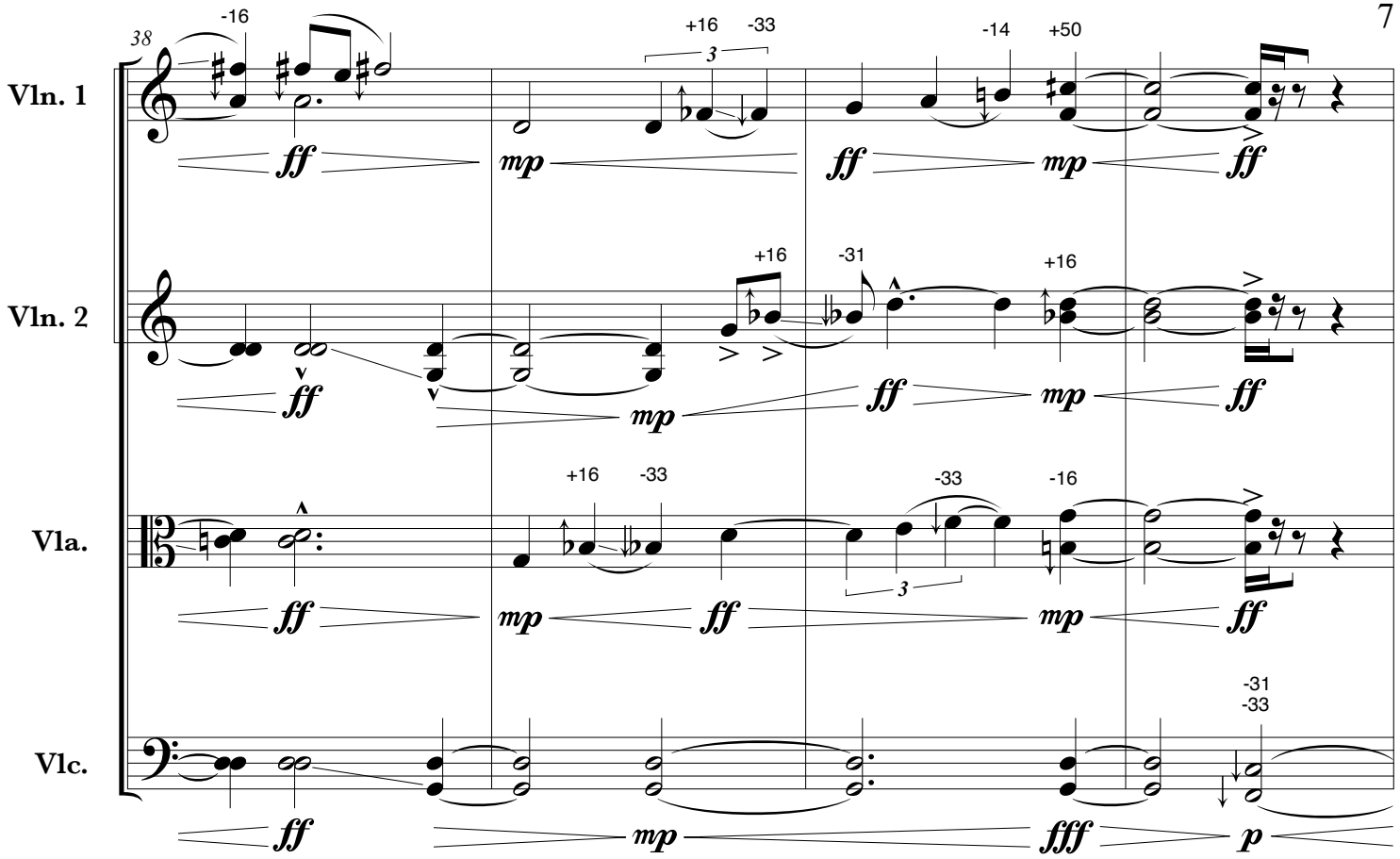

4
♩ = 102
19
Vln. 1
Vln. 2
Vla.
Vlc.
ff
mp
ffp
+21
+35
+35
+50
+35
+35
-14
+50
22
+50
+50
-14
-31
3

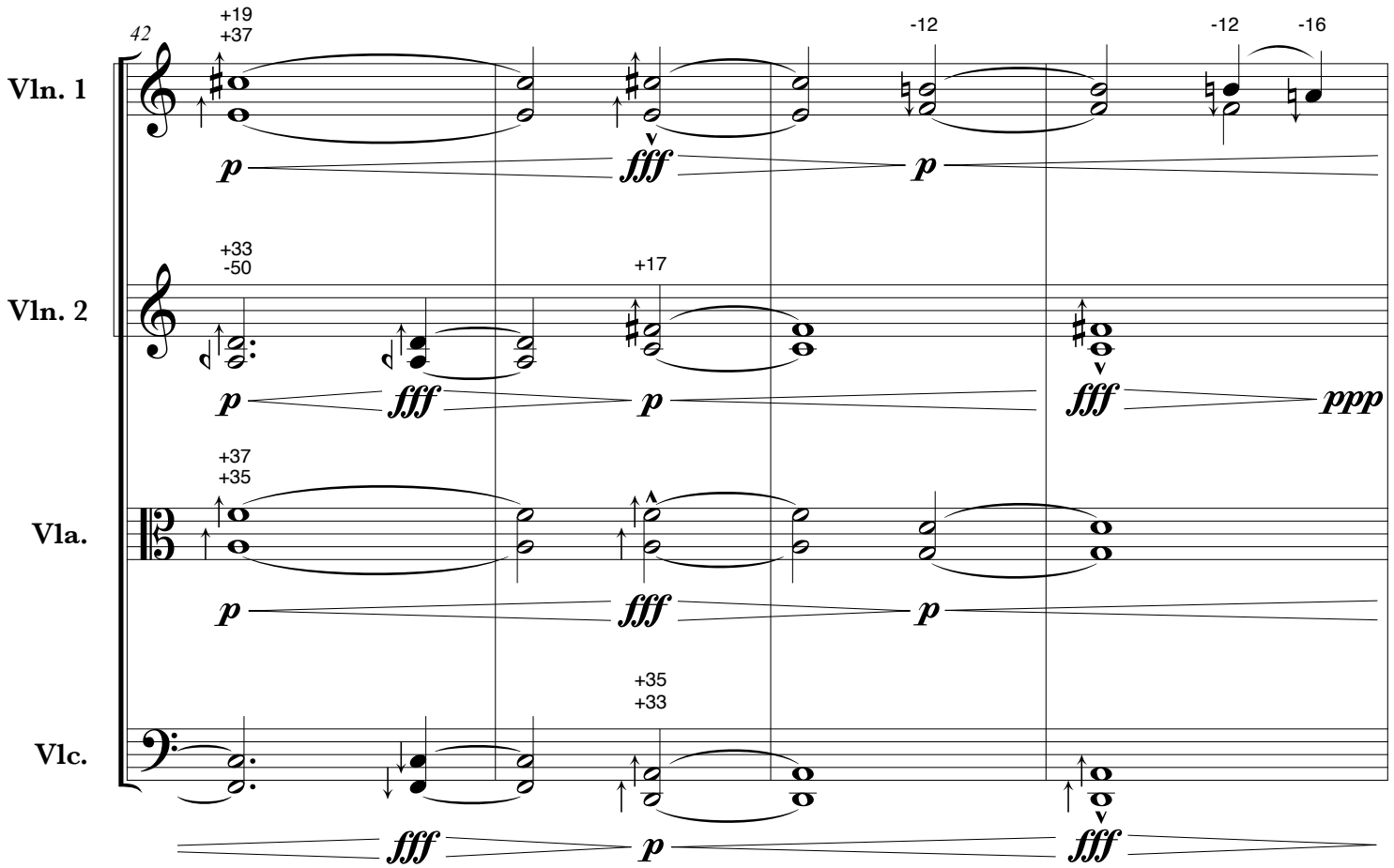

25
Vln. 1
Vln. 2
Vla.
Vlc.
ff
mp
ffp
+50
+52
+16
-33
+17
-31

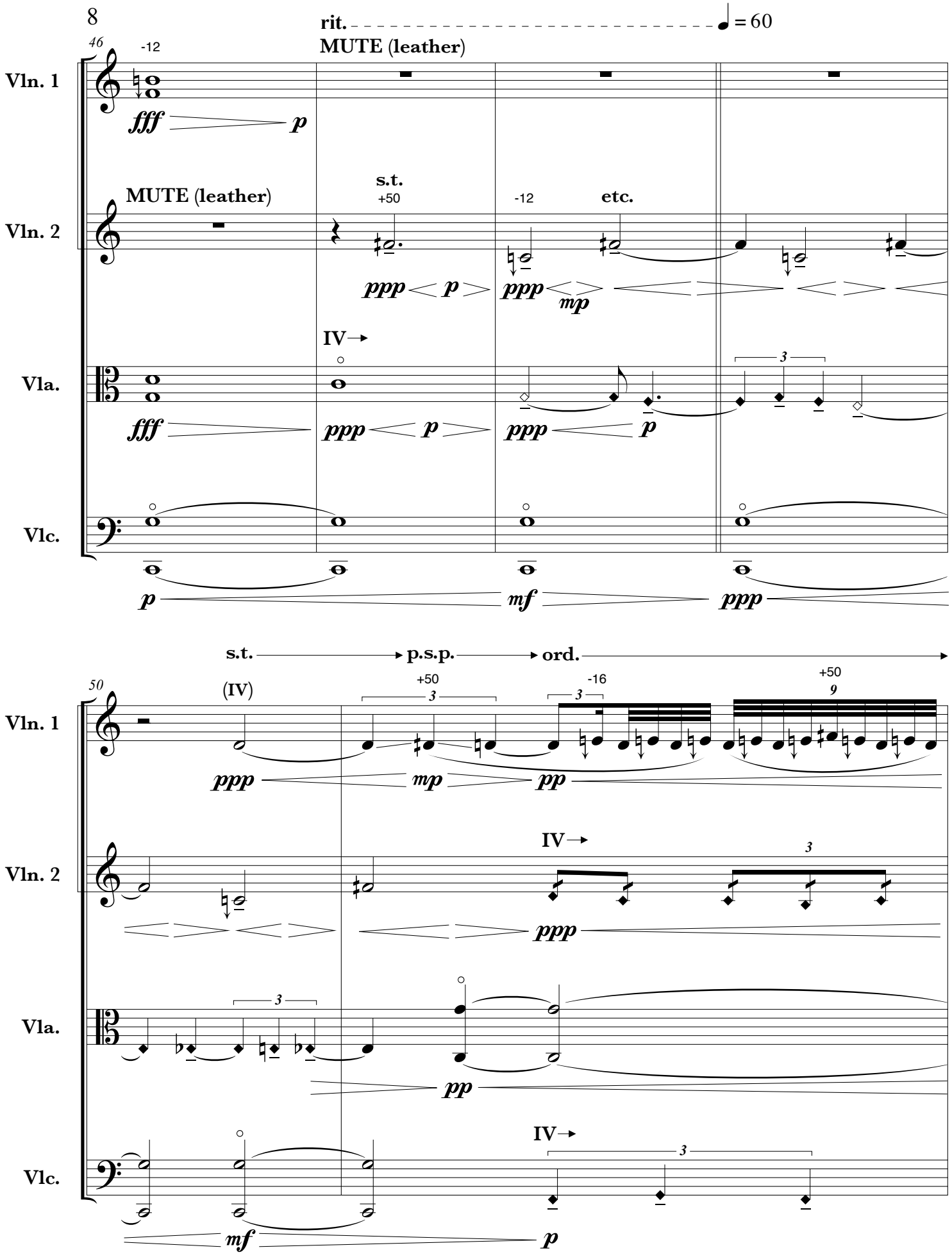

28
Vln. 1
Vln. 2
Vla.
Vlc.
ffp
ff
mp
+50
-29
-50
+33
-35
-31
-27
-15
3

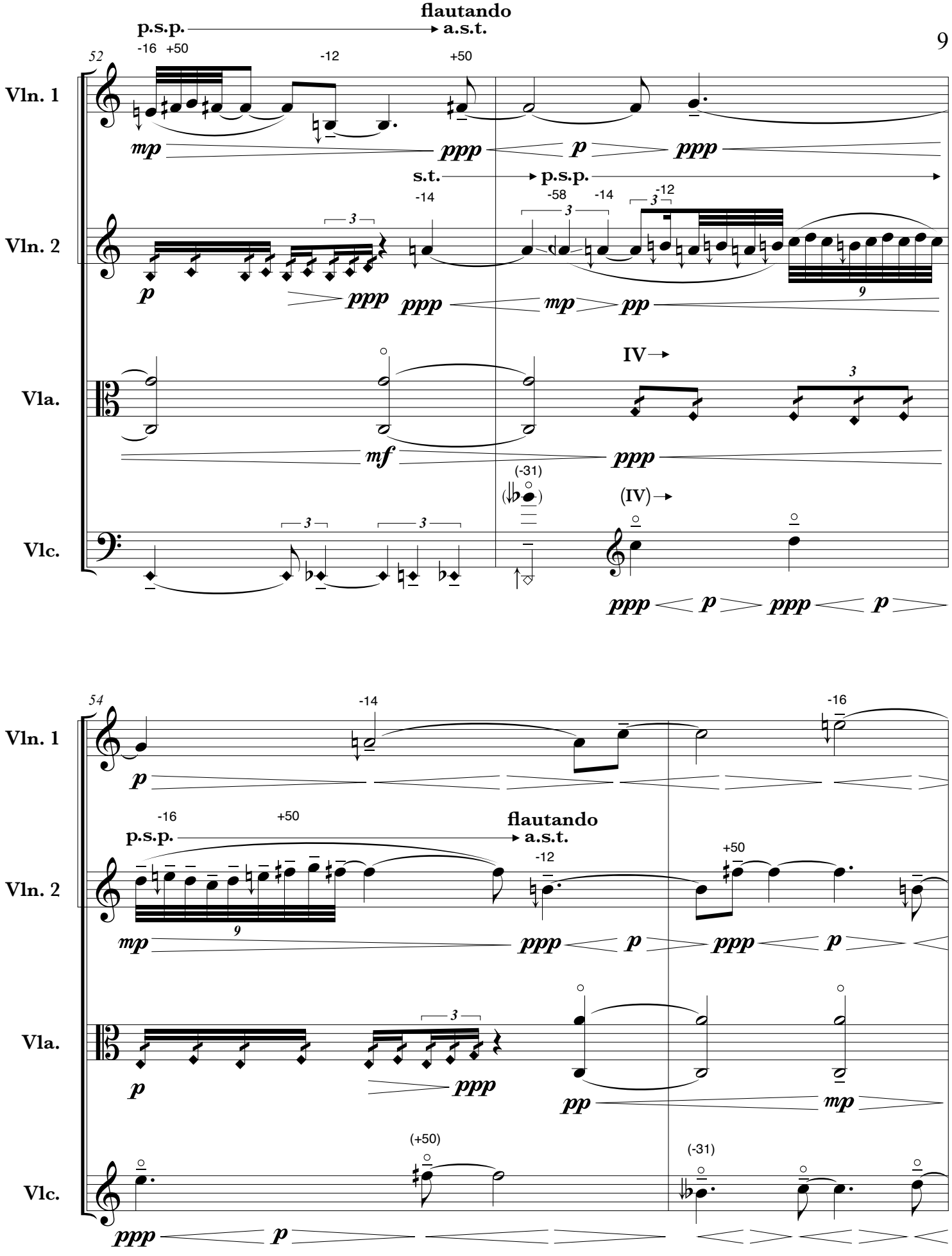

31
Vln. 1
Vln. 2
Vla.
Vlc.
s.p.
ord.
sub. p
ff
mp
+33
+50
+35
+22
-31
(-31)
-16
+35
+19
3

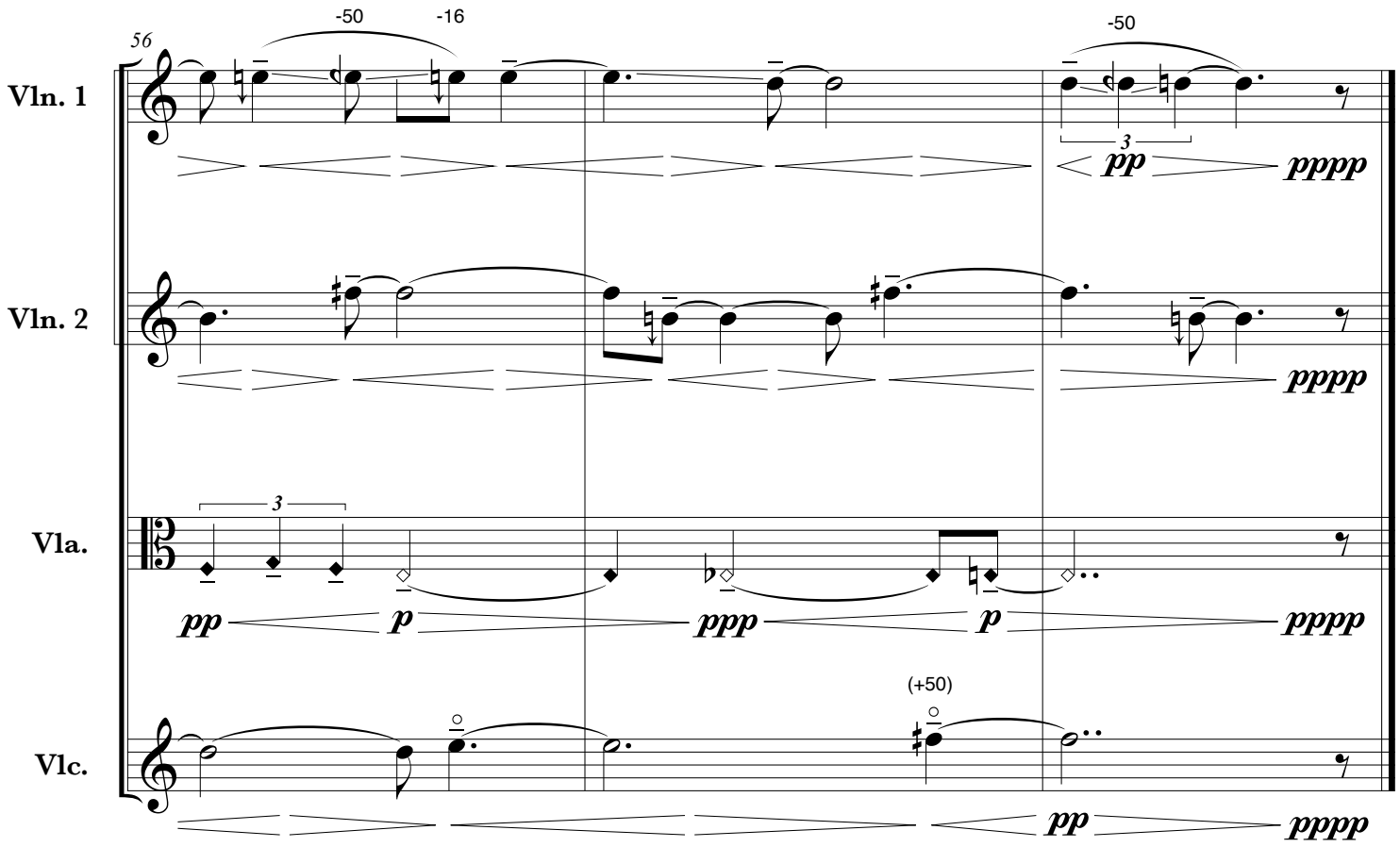

34
Vln. 1
Vln. 2
Vla.
Vlc.
p
ff
fff
mp
ffp
+16
+33
+17
+35
+19


38
Vln. 1
Vln. 2
Vla.
Vlc.
-16
+16
-33
3
-14
+50
+16
-31
+16
+16
-33
-33
-16
3
-31
-33
ff
mp
ff
mp
ff
ff
mp
ff
mp
ff
mp
ff
mp
fff
p


42
Vln. 1
Vln. 2
Vla.
Vlc.
+19
+37
-12
-12
-16
+33
-50
+17
+37
+35
+35
+33
p
fff
p
p
fff
p
fff
ppp
p
fff
p
fff
p
fff


rit.
♩ = 60
46
-12
MUTE (leather)
Vln. 1
fff
p
MUTE (leather)
s.t.
+50
-12
etc.
Vln. 2
ppp
p
ppp
mp
IV
Vla.
3
fff
ppp
p
ppp
p
Vlc.
p
mf
ppp
s.t.
p.s.p.
ord.
50
(IV)
+50
3
-16
3
+50
9
Vln. 1
ppp
mp
pp
IV
3
Vln. 2
ppp
3
Vla.
pp
IV
3
Vlc.
mf
p


flautando
p.s.p.
a.s.t.
52
Vln. 1
Vln. 2
Vla.
Vlc.
s.t.
p.s.p.
IV
(IV)
54
flautando
p.s.p.
a.s.t.


56
-50
-16
-50
Vln. 1
Vln. 2
Vla.
Vlc.
3
3
(+50)
pp
pppp
p
ppp