

# WANE

multitracked violin or five violins

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*Wane* was written in fall 2015-Spring 2016 for Olivia DePrato.

*Wane* takes advantage of the multi-tracking possibilities of a recording session, where instead of a piece for a single solo violin, there is a lead soloistic part with four additional “shadow” violins, all of which are recorded by a single performer. While this piece finds an ideal form as a recording, it may also be performed live in two ways: playing the first violin line with prerecorded second through fifth violins, or with five violinists performing live.

Each of the five violin parts features a slightly different tuning and when the open strings of each violin are played in turn, one hears something like a downward slide. However, this slide or glissando effect is actually a smearing of discrete pitches that are extremely close together. This smearing effect provided the title of the piece, as the pitches seem to melt or wane.

While the tuning between the open strings of the violin parts is extremely close, they are all part of the same extended just intonation harmonic system that treats G as the tonic note. The importance of this systematic tuning is that all the pitches now have a double meaning: part of the downward smear effect as well as a harmonic identity. In practice, it need not be one or the other and the ambiguity between a smearing effect and a stable harmonic identity can be explored in interesting ways to suggest perceptual switches and surprising yet smooth chord changes.

## on realizing this score


I advise recording this score in small sections while using click tracks. I would also strongly encourage recording violins 2-5 parts first and finishing with the violin 1 part. The reason for this is that parts 2 through 5 accompany and support the first violin and as such are much less present and complex. For example, these secondary parts often act as a warped electronic delay of the first violin. Due to this relationship of soloist and accompaniment it is best to be able to perform the soloist part while being able to hear violins 2-5. This ordering would also allow for more soloistic and free playing in the first part while the accompanying parts remain rhythmically locked in place.

## on live performance:


When performing this score as a solo violinist with audio playback of the second through fifth violin parts, synchronization can be achieved in two ways. The first option would be to use a click track throughout - this would ensure accurate synchronization in a very simple and technically robust way, but would somewhat lock the performer in place and limit freedom in sections with more expressive potential. The second option would be to cut the accompanying part into phrases which are then cued as needed (using a foot pedal or by a technician, for example), allowing for more rhythmic freedom in the soloistic or unaccompanied portions of the score.

This score may also be realized by five live violins, which is likely the most convincing option as a concert performance. In this case, I would encourage the performers to be creative with the arrangement of musicians on stage, as the nature of the music encourages interesting dramatic possibilities with violins 2-5 being shadows of violin 1.


1/1 3/2 9/8 27/16  
0c +2c +4c +6c

 violin 1 is tuned normally in just fifths

1/1 3/2 10/9 5/3  
0c +2c -14c -16c


 violin 2

3/2 of  
1/1 3/2 14/13 14/13  
0c +2c +28c +30c

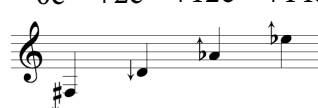
 violin 4

## scordatura:

1/1 3/2 12/11 18/11  
0c +2c -49c -47c

 violin 3

1/1 3/2 16/15 8/5  
0c +2c +12c +14c

 violin 5

The score is written with sounding pitch only as violin parts 2-5 very rarely used fingered notes on the retuned strings. The one exception is natural harmonics, where the noteheads are provided where the harmonic node would be if the string were tuned normally.

## microtonal notation

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 (17 cents)

## bow placement indications:

**ord.** - ordinario position

**s.t.** - sul tasto - (Bow close to the end of the fingerboard.)

**p.s.t.** - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

**a.s.t.** - alto sul tasto - (Bow over the fingerboard.)

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

**p.s.p.** - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

**m.s.p.** - molto sul ponticello

**e.m.s.p.** - extreme molto sul ponticello - (with this technique, the performer should explore isolating the upper harmonics of the string through varied bow speed and bow pressure while bowing as close to the bridge as the possibly can.)

## bowing technique indications:

**norm.** - normale (Use a normal bow technique.)

**flautando** - Fast, low pressure bowing, usually accompanied by a sul tasto position to create a flute-like timbre.

**scr.** - scratch - (use overpressure to produce a scratch tone that obliterates the pitch)

**p.scr.** - poco scratch (use overpressure to produce a scratch tone while retaining some of ordinary pitch)

## vibrato indications:

**vib.** - with vibrato

**s.vib.** - with no vibrato

**m.vib.** - with a lot of vibrato



Bow changes within continuous glissando. The provided example notates bow changes in the rhythm shown in notes without noteheads. No special rhythmic accents should be played unless indicated.







**Violin I**  $\text{♩} = 63$  *ord.* *vib. espr.* *(s.vib.)* *poco rit.* 3

**Violin II** *s.t.* *mp* *p* *ppp* *mp* *ppp*

**Violin III** *s.t.* *mp* *p* *ppp*

**Violin IV**

**Violin V**

*a tempo* *poco accel.*  $\text{♩} = 80$  *norm. vib.* *(s.vib.)* *s.p.* *ord.* *III* *IV III II I etc.*

**Violin I** *p* *pp* *mp* *f* *mp* *pp* *ppp* *mp* *III* *III* *III* *III* *III*

**Violin II** *(s.t.)* *p* *ppp* *ppp* *s.p.* *ord.* *ppp* *mp* *III* *III* *III* *III* *III*

**Violin III** *(s.t.)* *p* *ppp* *ppp* *s.p.* *ord.* *ppp* *mp* *III* *III* *III* *III* *III*

**Violin IV** *s.t.* *p* *ppp* *ppp* *s.p.* *ord.* *ppp* *mp* *III* *III* *III* *III* *III*

**Violin V** *s.t.* *p* *ppp* *ppp* *s.p.* *ord.* *ppp* *mp* *III* *III* *III* *III* *III*









♩ = 73

Vln. I *f* > *mp* *ff* *pp* *f* *mp* > *pp* *f* *p* > *f*

Vln. II *f* > *mp* *ff* *pp* *f* *mp* > *pp* *f* *f*

Vln. III *f* > *mp* *ff* *pp* *f* *mp* > *pp* *f* *f*

Vln. IV *f* > *mp* *ff* *pp* *f* *mp* > *pp* *f* *f*

Vln. V *f* > *mp* *ff* *pp* *f* *mp* > *pp* *f* *f*

*rit.* → ♩ = 52

Vln. I *p* > *f* *p* > *f* *p* *ff* *p* *pp* > *mp* *mp* > *mp*

Vln. II *sempre f* *p* *ff* *pp* *pp* *pp*

Vln. III *sempre f* *p* *ff* *pp* *pp* *pp*

Vln. IV *sempre f* *p* *ff* > *pp* *pp* *pp*

Vln. V *sempre f* *p* *fff* > *pp* *pp* *pp*

*p.s.t.* *s.t.* *s.t.*





*poco accel.*  $\text{♩} = 60$

124

Vln. I *f* 3 5 *fp* *ff* 3 *fp* *ff* *mp* *f*

Vln. II *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *p* 3 *fp*

Vln. III *mp* *mp* *pp* 3 *fp*

Vln. IV *p* 3 *fp*

Vln. V *p* 3 *fp*

128

Vln. I *ff* *fp* *fp* *fp* *mf* 3 *p* 5 *mf* 3

Vln. II *f* 5 6 7 9 *p* *ppp* *p* *ppp* *p* *pp* *mp* *pp* *mp* *pp*

Vln. III *f* 5 6 7 *p* *ppp* *p* *ppp* *p* *pp* *mp* *pp* *mp* *pp*

Vln. IV *f* 3 5 6 *p* *ppp* *p* *ppp* *p* *pp* *mp* *pp* *mp* *pp*

Vln. V *f* 3 5 *p* *ppp* *p* *ppp* *p* *pp* *mp* *pp* *mp* *pp*

*vib* (s.vib.)

133

Vln. I *p* *fp* *ff* *mp* *ff* *fp* *ff* *mf* *ff*

Vln. II *mp* *pp* *mp* *pp* *mf* *ppp* *f* *ff* *pp* *ff* *pp* *ff* *pp*

Vln. III *mp* *pp* *mp* *pp* *mf* *ppp* *f* *pp* *ff* *ppp* *ff* *pp* *ff* *pp*

Vln. IV *mp* *pp* *mp* *pp* *mf* *ppp* *f* *pp* *ff* *pp* *ff* *pp*

Vln. V *mp* *pp* *mp* *pp* *mf* *ppp* *f* *pp* *ff* *pp* *ff* *pp*

gliss on II

$\text{♩} = 90$  suddenly ecstatic and drunken

138

Vln. I *fp* *ff* *mp* *ff* *fp* *ff* *mf* *p* *mf* *p* *mf* *p* *mp* *p*

Vln. II *ff* *pp* *ff* *pp* non trem. *mf* *pp* *mp* *pp* *p* *ppp*

Vln. III *ff* *pp* *ff* *pp* non trem. *mf* *pp* *mp* *pp* *p* *ppp*

Vln. IV *ff* *pp* *ff* *pp* *pp* *mf* *pp* *mp* *ppp* *p*

Vln. V *ffp* *ff* *pp* *mf* *pp* *mp* *pp* *p* *ppp*

III  
IV

ric. *tr* *tr*



(gliss harmonics)

$\bullet = 92$

156 ord. *pp* *mp* 5 *ppp* 3 3 I II *mp* flautando 3 3 e.m.s.p. s.t. flautando 3 3 ord.

Vln. I *pp* *mp* 5 *ppp* 3 3 I II *mp* flautando 3 3 e.m.s.p. s.t. flautando 3 3 ord.

Vln. II *ppp* 5 *ppp* 3 *p* 3 I II *mp* a.s.t. 3 3 e.m.s.p. s.t. *ppp* *mp* *ppp* *p*

Vln. III *ppp* 5 *ppp* 3 *p* 3 I II *mp* a.s.t. 3 3 e.m.s.p. s.t. *ppp* *mp* *ppp* *p*

Vln. IV *ppp* 5 *ppp* 3 *p* 3 I II *mp* a.s.t. 3 3 e.m.s.p. s.t. *ppp* *mp* *ppp* *p*

Vln. V *p* 3 3 *mp* 3 *p* a.s.t. 3 3 ord. II s.t. *ppp* *p* *ppp* *p*

Detailed description of the musical score: The score is for five violins (Vln. I-V) and includes performance instructions such as 'ord.', 'flautando', 'e.m.s.p.', 's.t.', and 'a.s.t.'. Dynamics range from *ppp* to *mp*. The score features triplets, glissando harmonics, and various articulations. The tempo is marked as  $\bullet = 92$ . The page number is 14, and the measure number is 156.