

Projection (negative space)

for Accordion and cello quartet

(2011)

Nicholas Martin

Notes for performers

CELLI :

Diamond noteheads denote a light finger pressure producing a harmonic.

m.s.p	mollto sul ponticello
s.p	sul ponticello
ord.	ordinario
s.t.	sul tasto
m.s.t	molto sul tasto
m.fl.	molto flautando
n.v.	non vibrato
vib.	con vibrato

GENERAL :

Rests and empty bars are to be treated with the same level of sensitivity and expressivity as moments of musical activity. Just as the relationships between instruments is important, there is also a dialogue between sound and silence (like attempts at intimacy). The performance 'style' in a way is that of contained sensuality.

INSTRUMENTAL LAYOUT:

	Acc.	
Vlc. II		Vlc. III
Vlc. I		Vlc. IV

Programme note

The starting point for Projection (negative space) was an image of a blackbird trapped inside the cage-like stairwell of an apartment block. The piece deals with the idea of the containment; the accordion is surrounded by the four celli whose strings evoke the bars of a cage, and the accordion itself is a container trapping air.

Another source of inspiration came from a pare of six-fold painted screens called 'Pine trees' by Hasegawa Touhaku. The painting, which depicts a pine grove shrouded heavily in mist, encapsulates the Japanese concept Ma. The following verse from the Upanishads later became an important influence on the piece:

*'In that vast Brahma-wheel, in which all things live and rest, the bird flutters about,
so long as he thinks that the self (in him) is different from the mover. When he has been blessed by him,
then he gains immortality.'*

- Svetasvatara upanishad, 1.6
(translated by Max Mueller, 1879)

Written for and first performed by Bjarke Mogensen
and the Copenhagen Cello quartet,
7th March 2012

Duration: c. 6 minutes

① Tranquillamente

♩ = 60

with thumb nail
m.fl. / s.t.
n.v.

arco
sempre m.fl. / n.v.
(fast, light bow)

sounding:

sounding:

Violin I and Violin II staves. Violin I starts with a dynamic of *p* and moves to *pp*. Violin II starts with *p espr.* and moves to *pp*. Both violins play a melodic line with various fingerings (IV, V, II) and articulations (sounding:). The score includes dynamic markings like *pp* and *pp legato between celli*, and performance instructions such as *arco sempre m.fl. / n.v. (fast, light bow)*.

Accordion part with two staves. The upper staff is marked *8va*. Dynamics range from *mf espr.* to *pp* and back to *mf*. The lower staff includes the instruction *'bell-like' quasi sustain pedal* and various fingerings (IV, V, VI). The score features complex articulations and dynamic markings like *pp*, *mf*, and *sim.*

① Tranquillamente

♩ = 60

pizz.
'bell-like'

arco
sempre m.fl. / n.v.
(fast, light bow)

sounding:

Violin III and Violin IV staves. Violin III starts with *p espr.* and moves to *pp*. Violin IV starts with *p espr.* and moves to *pp*. Both violins play a melodic line with various fingerings (II, III, IV) and articulations (sounding:). The score includes dynamic markings like *pp* and *pp legato between celli*, and performance instructions such as *arco sempre m.fl. / n.v. (fast, light bow)*.

* Always playing into the rest ; like attempts at intimacy

10

Vlc.

Acc.

Vlc.

pp

pp

ppp possible

quasi glissandi

poco vib. espr.

sim.

pp

p espr.

sim.

pp

p espr.

I

sounding:

IV

III

III

III

pp

pp

19

Vlc.

II

(pp)

III

I sounding:

III

(pp)

Acc.

n.v.

poco vib.

ppp

p espr.

p

(pp)

poco vib.

n.v.

p espr.

ppp

(pp)

p

Vlc.

III

(pp)

III

III

(pp)

II

← d. = d. →

28

Vlc.

III (pp)

I (pp)

III

I

III

Acc.

ppp p p ppp ppp p p ppp

← d. = d. →

Vlc.

III (pp)

(III)

II

III

(pp)

② **Meno mosso**
♩ = 50 / ♪ = 100

37

pizz. 'bell-like' I.v.

arco ord. / n.v. II

p espr.

pp

pp

p

pp

p

pp

p

pp

p

molto flaut. / s.t. n.v. III V

ord. II V

p

pp

p

p

pp

pp

p

pp

p

fragile ; quasi natural harmonics

unis. with Vlc. II

unis. with Vlc. I

Acc.

pp sempre

trembling ; irregular vibrato

sim.

② **Meno mosso**
♩ = 50 / ♪ = 100

pizz. 'bell-like' I.v.

arco ord. / n.v. II

p espr.

p

p

pp

pp

p

pp

p

pp

p

pizz. 'bell-like' I.v.

arco ord. / n.v. II

p espr.

p

pp

p

pp

p

pp

p

pp

p

44

Vlc.

pp

pp

ord.
n.v.
∇

p calm

Acc.

Vlc.

pp

p

ord.
n.v.
∇

p calm

50

ord.
n.v.

p calm

pp agitato

III V

pp agitato

vib. espr. (h)

**

3:5 3:2 3:5

p 'ghostly'

ppp

p

vib. espr.

**

11:10 11:10 11:10

p 'ghostly'

ppp

p

** Drift in (and out) as though the sound is emanating from another room ; *lontanissimo*

56

Vlc.

Acc.

Vlc.

3.5

11:10

3.5

11:10

ppp

ppp

ppp

IV V

V

V

sf

sf

pp

pp

sf

sf

pp

sf

sf

pp

pp

pp

ppp

ppp

ppp

61

Vlc.

sf ————— *pp*

pp ————— *sf*

sf > *pp* ————— *sf*

pp ————— *sf*

m.fl.
m.s.p. ; 'airy'

m.fl.
m.s.p. ; 'airy'

Acc.

Vlc.

sf agitato ————— *pp*

sf agitato ————— *pp*

pp < *sf* > *pp*

pp < *sf* > *pp*

m.fl.
m.s.p. ; 'airy'

m.fl.
m.s.p. ; 'airy'

← ♩ = ♩. →

67

Vlc.

sim. V

pp — *sf*

pp — *sf* — *pp* — *sf*

pp — *sf* — *pp*

Acc.

← ♩ = ♩. →

Vlc.

sim. V

pp — *sf* — *pp*

pp — *sf* — *pp*

sf — *pp* — *sf* — *pp*

sim. V

pp < *sf* — *pp* — *sf*

pp — *sf* — *pp*

sf > *pp* — *sf*

③ Tempo primo

♩ = 60

73

pizz. 'bell-like' l.v.

p *espr.*

arco n.v. m.s.t. vib. s.p.

pp *agitato* mf

pizz. 'bell-like' l.v. n.v. arco III

p *espr.* p *ppp*

pp *agitato*

Acc.

ppp *sempre*

③ Tempo primo

♩ = 60

pizz. 'bell-like' l.v.

p *espr.*

arco vib. s.p. molto vib. m.s.p. ***

mf *agitato* sf

molto flaut. / s.t. n.v. III V

p *fragile ; quasi natural harmonics* ppp

molto vib. m.s.p. n.v. ord. ***

sf *agitato* pp

*** Gradually increase / decrease bow pressure

This musical score page contains three systems of music. The first system is for Violin (Vlc.) and Viola (Vla.), the second for Accordion (Acc.), and the third for Violin (Vlc.) and Viola (Vla.).

Violin (Vlc.) and Viola (Vla.) - System 1: Measures 82-90. The Violin part starts with a *sf* dynamic and includes markings for *pp*, *pp 'ghostly'*, and *ppp < p*. The Viola part starts with *sf* and includes markings for *pp*, *pp*, *sf*, *pp 'ghostly'*, and *ppp < p*. Both parts feature triplets and vibrato markings (*vib. espr.*). Fingering numbers (III, II, V) and breath marks (\square) are present.

Violin (Vlc.) and Viola (Vla.) - System 2: Measures 91-99. The Violin part starts with *sf* and includes markings for *pp*, *pp*, *sf*, *pp 'ghostly'*, and *ppp < p*. The Viola part starts with *sf* and includes markings for *pp*, *pp*, *sf*, *pp 'ghostly'*, and *ppp < p*. Both parts feature triplets and vibrato markings (*vib. espr.*). Fingering numbers (III, II, V) and breath marks (\square) are present.

Violin (Vlc.) and Viola (Vla.) - System 3: Measures 100-108. The Violin part starts with *sf* and includes markings for *sf* and *pp*. The Viola part starts with *sf* and includes markings for *pp*, *pp*, *sf*, and *pp*. Both parts feature triplets and vibrato markings (*vib. espr.*). Fingering numbers (III, n.v., V, IV) and breath marks (\square) are present.

91

(b)

Vlc.

Acc.

Vlc.

Vlc.

m.fl. m.s.p. ; 'airy'

m.fl. m.s.p. ; 'airy'

m.fl. m.s.p. ; 'airy'

m.fl. m.s.p. ; 'airy'

ppp *p* *ppp* *sf* *pp* *pp* *p* *mf* *sf*

ppp *p* *ppp* *pp* *sf* *pp* *sf* *mf*

pp *sf* *pp* *pp* *p* *pp* *mf* *pp* *mf*

pp *sf* *pp* *pp* *p* *pp* *mf* *pp* *mf*

5:6 5:6 5:6 3:2 3:2 3:2 3:2 3:2 3:2

3 3 3

100

ord. vib. ; *molto espress.*

Vlc.

ord. vib. ; *molto espress.*

Acc.

Vlc.

ord. vib. ; *molto espress.*

ord. vib. ; *molto espress.*

pp sf p pp p p mp mp p mp mf mp

pp sf p p p mp mp p mf mp mf

sf sf > pp pp p pp pp mp mp p mf mf mp

pp sf > pp pp p mp mp p mp > p mf mf mp

(← ^u = $\frac{1}{2}$ →)

109

vib. (h)

Vlc. vib.

p ————— *mf* *espr. e legatissimo* ————— *p* ————— *mf* ————— *p* ————— *mf*

mf *espr. e legatissimo* ————— 10:6 ————— *p* ————— 10:6 ————— *mf* ————— 10:6 ————— *p* ————— 10:6 ————— *mf*

Acc.

(← ^u = $\frac{1}{2}$ →)

vib. (h)

Vlc. vib.

mf *espr. e legatissimo* ————— 3:2 ————— *p* ————— 3:2 ————— *mf* ————— 3:2 ————— *p* ————— *mf*

p < *mf* *espr. e legatissimo* ————— 11:6 ————— *p* ————— 11:6 ————— *mf* ————— 11:6 ————— *p* ————— 11:6 ————— *mf*

④ Poco meno mosso

♩ = 55

118

pizz.
'bell-like'

l.v.

p espr.

m.s.p. ; 'airy'

ppp

p 'clock-like'

m.s.p.

ppp

sim.

p

m.s.p.

ppp

Vlc.

pizz.
'bell-like'

l.v.

p espr.

m.s.p. ; 'airy'

ppp

m.s.p.

ppp

m.s.p.

ppp

Acc.

ppp

p

p

ppp

p

p

ppp

④ Poco meno mosso

♩ = 55

molto flaut. / s.t.
n.v.

III

p

pp

fragile ; quasi natural harmonics

m.s.p. ; 'airy'

ppp

m.s.p.

ppp

IV

m.s.p.

ppp

m.s.p.

ppp

Vlc.

pizz.
'bell-like'

l.v.

p espr.

m.s.p. ; 'airy'

ppp

m.s.p.

ppp

m.s.p.

ppp

**** poco col legno bat. ; half hair, half wood punta d'arco / 'dead-stroke' strings muted with l.h.

Violin (Vlc.)
124 *p*
ppp
p
ppp
p

Viola (Vlc.)
ppp
p
ppp
p

Accordions (Acc.)
mf espr. *pp* *mf* *pp* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp*
'bell-like' *sim.*

Violoncello (Vlc.)
ppp
ppp
ppp
ppp

Performance and Technical Annotations:
- *m.s.p.* (middle speed)
- *sim.* (simulazione)
- *ppp* (pianissimo)
- *p* (piano)
- *mf* (mezzo-forte)
- *mf espr.* (mezzo-forte, expressive)
- *'bell-like'* (bell-like timbre)
- *sim.* (simulazione)
- *III V* (Third Violin)
- *5* (5th finger)
- *16* (16th measure)
- *3/4* and *4/4* time signatures

131

Vlc.

m.s.p. *ppp* *p* *ppp* *p* *ppp* *p*

m.s.p. *ppp* *p* *ppp* *p* *ppp* *p*

Acc.

poco vib. espr.

pp possibile quasi glissandi *pp* *mp* espr. *pp* *p* espr.

Vlc.

m.s.p. *ppp* *p* *ppp* *p* *ppp* *p*

m.s.p. *ppp* *ppp* *ppp*

**** *p* 'clock-like'

m.s.p. *ppp* *p* *ppp* *p*

sim. *p* *ppp* *p*

m.s.p. *ppp* *ppp*

m.s.p. III *ppp*

137

Vlc.

m.s.p. *ppp* *p* *ppp* *p* *ppp*

m.s.p. *ppp* *p* *ppp* *p* *ppp*

Acc.

n.v. → poco vib. poco vib. → n.v.

ppp ————— *p espr.* *p espr.* ————— *ppp*

n.v. *p* ————— *mp cantabile* ————— *p*

Vlc.

m.s.p. *ppp* *p* *ppp* *p* *ppp*

m.s.p. *ppp* *p* *ppp* *p* *ppp*

**** *p* 'clock-like' *ppp* *p* *ppp*

sim. *p* *ppp*