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Title

...the unread pages of a journal...were unfolded, leaf by leaf...

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Author

Gibson, Max

Publication Date

2020

...the unread pages of a journal...were unfolded, leaf by leaf...
Max Gibson

...the unread pages of a journal...were unfolded, leaf by leaf... is a musical response to the poetry of Aileen Ballantyne, a poet from Edinburgh, Scotland, who I collaborated with on the St Magnus Festival Composition Course 2017. Aileen wrote a triptych based on her experiences as a journalist in the Scottish town of Lockerbie, at the time of the Lockerbie Bombing in 1988. My original response to this poetry was not particularly successful, and therefore this composition is a remedy to that.

The premiere of this coincides with the 30th Anniversary of the Lockerbie Bombing.

M. G. 2018.

Performance Notes

Figure F - Here the players are to continuously glissandi upwards (retakes of bowings and pitch are allowed), in a relentless manner, with lots of overtone and scratch tone timbres, increasing as the gesture goes on. The players may either use a stopwatch, or count, at which point at the end of their given time duration, the player is to individually move on to G.

Figure G - The players individually play this section on repeat, at any tempo they feel natural; once all players are playing this melodic fragment and have moved on from Figure F, they are to repeat it 3 times (for the final player this means that they play this section a total of 4 times). On the final playthrough the players should sustain and stick on the last note of Figure G.

Dotted slurs/ties indicate that the player should attempt to tie the two notes, but still allows room for the retake of a phrase (it is given particularly to prepare glissandi).

All trills are by the tone, unless otherwise stated.

Duration: c. 16 minutes

...the unread pages of a journal...were unfolded, leaf by leaf...

Max Gibson

A Empty, void like ♩ = 44

sul pont, con sord. senza vib.

Violin I *pppp*

Violin II *pppp*

Viola *pppp*

Violoncello *pppp*

8

Vln. I *pppp* *poco* *pp:ppp*

Vln. II *pppp* *poco* *pp:ppp*

Vla. *pppp* *poco* *pp:ppp*

Vc. *pppp* *poco* *pp:ppp*

17

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

27

Vln. I

Vln. II

Vla.

Vc.

molto sul pont.

pp

B

34

Vln. I

Vln. II

Vla.

Vc.

nat. sul pont.

pp

full duration gliss.

41

Vln. I

Vln. II

Vla.

Vc.

mp

C Sweet, yet mournful senza sord., ord, molto vib., portamento

Vln. I

Vln. II

Vla.

Vc.

48

senza sord.

ord, poco vib.

espress. *mf*

5/4

4/4

6/4

mp

mp

ord, poco vib.

ord, poco vib.

Vln. I

Vln. II

Vla.

Vc.

57

tr

tr

3

3

3

3

D Driven, gruelling ♩ = 112

a little overpressure

Vln. I

Vln. II

Vla.

Vc.

63

3

fmf

a little overpressure

mf

a little overpressure

mf

a little overpressure

3

3

3

mf

69

Vln. I

Vln. II

Vla.

Vc.

f *mf* *f* *mf* *ff* *ff*

f *mf* *f* *mf* *ff* *sfz*

f *mf* *ff* *sfz*

pizz. *f* arco overpressure near scratch *ff* *sfz*

sfz *f* *ff* *sfz*

75

Vln. I

Vln. II

Vla.

Vc.

f *f* *f*

ff *f* *f*

ff *f* *f*

ff *sfz* *f*

arco overpressure pizz. arco overpressure

79

Vln. I

Vln. II

Vla.

Vc.

fff *fff* *fff* *f*

fff *fff* *f*

f *f*

scratch *sfz*

sul tasto scratch ord, overpressure

sul tasto scratch ord, overpressure

sul tasto scratch ord, overpressure

pizz.

83

Vln. I sul pont scratch *fff*

Vln. II sul pont scratch *fff*

Vla. sul pont scratch *fff*

Vc. arco sul pont scratch *fff* pizz. arco molto overpressure *sub. p poco cresc.*

91

Vln. I molto overpressure *sub. p poco cresc.* *f* *fff* molto scratch

Vln. II molto overpressure *sub. p poco cresc.* *f* *fff* molto scratch

Vla. molto overpressure *sub. p poco cresc.* *f* *fff* molto scratch

Vc. molto scratch *f* *fff*

E

98 *overpressure* *ff* *3* *molto sul pont.* *fff* *sfz* *ord.*

Vln. I

overpressure *ff* *3* *molto sul pont.* *fff* *sfz* *ord.*

Vln. II

overpressure *ff* *3* *molto sul pont.* *fff* *sfz* *ord.*

Vla.

overpressure *ff* *pizz.* *f* *3* *arco* *fff* *molto sul pont.* *fff* *sfz* *ord.*

Vc.

fff *arco* *fff* *molto sul pont.* *fff* *sfz* *ord.*

103 *sfz* *sfz* *ff* *3* *3* *3* *pizz.* *arco* *sfz* *3*

Vln. I

sfz *sfz* *ff* *3* *3* *3* *pizz.* *arco* *sfz* *3*

Vln. II

sfz *sfz* *ff* *3* *3* *3* *pizz.* *arco* *sfz* *3*

Vla.

sfz *sfz* *ff* *3* *3* *3* *pizz.* *arco* *sfz* *3*

Vc.

sfz *sfz* *ff* *3* *3* *3* *pizz.* *arco* *sfz* *3*

106 *pizz.* *arco* *poco cresc.* *3* *3* *pizz.* *arco* *overpressure* *poco cresc.*

Vln. I

pizz. *arco* *poco cresc.* *3* *3* *pizz.* *arco* *overpressure* *poco cresc.*

Vln. II

pizz. *arco* *poco cresc.* *3* *3* *pizz.* *arco* *overpressure* *poco cresc.*

Vla.

pizz. *arco* *poco cresc.* *3* *3* *pizz.* *arco* *overpressure* *poco cresc.*

Vc.

pizz. *arco* *poco cresc.* *3* *3* *pizz.* *arco* *overpressure* *poco cresc.*

109

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

sfz

3

3

3

3

ff

111

Vln. I

Vln. II

Vla.

Vc.

molto sul pont.

molto sul pont.

molto sul pont.

molto sul pont.

3

3

3

3

3

6

6

ff

113

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

fff

fff

3

13/16

13/16

13/16

13/16

continuously glissando upwards with lots of overpressure and scratch tone, proceed to G after c. 1 minute 45 seconds

F Unrelenting

Vln. I *fff* continuously glissando upwards with lots of overpressure and scratch tone, proceed to G after c. 1 minute 30 seconds

Vln. II *fff* continuously glissando upwards with lots of overpressure and scratch tone, proceed to G after c. 45 seconds

Vla. *fff* continuously glissando upwards with lots of overpressure and scratch tone, proceed to G after c. 2 minutes

Vc. *fff*

G Start softly; on each repeat increase in volume and timbral intensity. (*ppp* to *fff*; *tasto.* to *molto overpressure*). Each player is to play freely, and independent of each other, but in relation to given rhythms. Once all the quartet are playing this melody, repeat this section 3 times; on the last repeat hold the final note. *Molto vibrato, espressivo, portamento, cry your heart out.*

116 Freely, lament

Vln. I

Vln. II

Vla.

Vc.

123

Vln. I

Vln. II

Vla.

Vc.

197

Vln. I

Vln. II

Vla.

Vc.

tr

(tr)

This system contains measures 197 through 208. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 4/4 time with a key signature of one sharp (F#). The Violin I part begins with a treble clef and a sharp sign. The Viola and Violoncello parts begin with a bass clef and a sharp sign. Trills are indicated by 'tr' and wavy lines above notes in measures 197, 198, 200, 201, 203, 204, 206, and 207. A trill in the Violoncello part is marked with '(tr)'. The music consists of sustained notes with various trills and slurs.

209

Vln. I

Vln. II

Vla.

Vc.

tr

tr

tr

This system contains measures 209 through 219. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 4/4 time with a key signature of one sharp (F#). The Violin I part begins with a treble clef and a sharp sign. The Viola and Violoncello parts begin with a bass clef and a sharp sign. Trills are indicated by 'tr' and wavy lines above notes in measures 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, and 219. The Violoncello part has a trill marked with 'tr'. The music consists of sustained notes with various trills and slurs.

220

Vln. I

Vln. II

Vla.

Vc.

tr

(tr)

tr

tr

This system contains measures 220 through 229. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 4/4 time with a key signature of one sharp (F#). The Violin I part begins with a treble clef and a sharp sign. The Viola and Violoncello parts begin with a bass clef and a sharp sign. Trills are indicated by 'tr' and wavy lines above notes in measures 220, 221, 222, 223, 224, 225, 226, 227, 228, and 229. The Violoncello part has a trill marked with '(tr)'. The music consists of sustained notes with various trills and slurs.

261

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 261 to 273. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I staff has a treble clef and a key signature of one flat. The Violin II staff has a treble clef and a key signature of one flat. The Viola staff has an alto clef and a key signature of one flat. The Violoncello staff has a bass clef and a key signature of one flat. The music consists of a continuous melodic line with frequent trills and slurs. Trills are marked with 'tr' and wavy lines. Slurs are used to group notes across measures. The notation includes various dynamics and articulation marks.

274

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 274 to 285. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I staff has a treble clef and a key signature of one flat. The Violin II staff has a treble clef and a key signature of one flat. The Viola staff has an alto clef and a key signature of one flat. The Violoncello staff has a bass clef and a key signature of one flat. The music continues with a melodic line featuring trills and slurs. Trills are marked with 'tr' and wavy lines. Slurs are used to group notes across measures. The notation includes various dynamics and articulation marks.

286

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 286 to 297. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I staff has a treble clef and a key signature of one flat. The Violin II staff has a treble clef and a key signature of one flat. The Viola staff has an alto clef and a key signature of one flat. The Violoncello staff has a bass clef and a key signature of one flat. The music continues with a melodic line featuring trills and slurs. Trills are marked with 'tr' and wavy lines. Slurs are used to group notes across measures. The notation includes various dynamics and articulation marks.

298

Vln. I

Vln. II

Vla.

Vc.

311

Vln. I

Vln. II

Vla.

Vc.

319

Vln. I

Vln. II

Vla.

Vc.