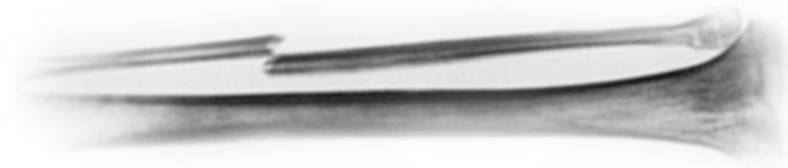


peter van zandt lane



partial fractures

flute ♦ clarinet ♦ violin ♦ cello ♦ piano

for NotaRiotous

Peter Van Zandt Lane

Written for
NotaRiotous

partial fractures

- Flute
- Clarinet
- Violin
- Cello
- Piano

Total duration: 6 minutes

PERFORMANCE NOTES:

Accidentals apply to the octave in which they appear and hold throughout the measure, though in highly chromatic passages courtesy accidentals have been provided.

Microtones have been notated with quarter-flat and quarter-sharp accidentals, which only modify the pitch by a quarter-tone. For clarity, microtones are only notated by their nearest actual pitch (never by 3/4s of a pitch). Hence, there is no possibility for enharmonic microtonal notations in this piece.

NOTE: When microtones are used in a spectral manner, partials have been rounded to the nearest quarter-tone. In these instances, indications have also been made with regards to the fundamental (originating from the piano), the partial, and a specific value in cents the note should be adjusted from the tempered pitch. When these indications are given, performers should adjust the quarter-tones as accurately as possibly to the actual frequency provided.

Bowed Piano:

Four piano bows should be set up in the piano on the following strings: C-1, D-1, E^b-1, and B-2. Bows can be constructed from rosined nylon fishing line. Two techniques are called for:

1. A sustained pitch with dynamic control.
2. An flexibly notated shift between overtones, accomplished by the location and pressure of the bow on the strings.

Partial Fractures

for NotaRiotous

Peter Van Zandt Lane

With momentum and vigor ♩ = 176

Flute: *fl*, *fff*, *fff*, *simile*, *p*, *fff*

Clarinet in Bb: *fff*, *fff*, *simile*, *tr*, *mp*, *fff*, *p*, *fff*

Violin: *fff*, *mp*, *fff*

Violoncello: *fff*, *mp*, *fff*, *ffp*, *fffp*, *fff*

Piano: *fff*, *f*, * (no ped)

Ped. ad lib.

A

6

Cl. *mp* playful, separated, *mf*

Vln. *mf*, *pizz.*, *mp*, *f*

Vc. *mp* playful, separated, *mf*

Pno. *8^{va}*, *fff*

2 12

Fl.

Cl.

Vln.

Vc.

Pno.

arco, sul tasto

mp

f

mf

f

p

ff

ff

mp (mute at the peg)

(ord)

ff

subito p

ff

Ed.

*
v

17

Cl.

Vln.

Vc.

Pno.

ord.

f

f

f

f

23

Fl. *ff* *f* *mp* *f* *ff*

Cl. *ff* *f* *mp* *f* *ffp*

Vln. *ff* pizz. *mf* arco *fff*

Vc. *ff* pizz. *mf* arco *fff*

Pno. *ff* *fff* *f* *fff*

4_b 4_b 4_b 4_b 4_b (sul G)

3

B

29

Fl. *pp no cresc.* *mp*

Cl. *ff* *pp no cresc.* *mp*

Vln. pizz. *mp* arco *pp no cresc.* *mp*

Vc. pizz. *mp* arco *pp no cresc.* *mp*

tr 5 3 3 3 3

4 35

Fl. *mf*

Cl. *mf* *tr* *3* *tr*

Vln. *mf* *3* *5* *3*

Vc. *fp* *mf* *pizz*

41

Fl. *fp* *n* *mf* *n* *mp* *ff* *mp*

Cl. *3* *5* *6* *ff*

Vln. *5* *tr* *3* *3* *ff*

Vc. *mp* *ff*

Pno. *p* *mf* *(ff)*

47

Fl. *mf*

Cl. *f*

Vln. *mp* *f* *arco*

Vc. *mf*

Pno. *p* *mf*

Measures 47-52: Flute and Clarinet play melodic lines with triplets and a quintuplet. Violin and Viola play a rhythmic accompaniment, with the Viola playing arco in measure 52. Piano provides harmonic support with sustained chords and a melodic line in measure 52.

53

Fl. *f* *ff*

Cl. *ff* *5*

Vln. *mf* *p* *fff*

Vc. *p* *fff*

Pno. *fff*

Measures 53-58: Flute and Clarinet play more complex melodic lines, including a quintuplet in measure 57. Violin and Viola play sustained chords, with the Viola playing *fff* in measure 58. Piano provides a *fff* accompaniment. The piece concludes in 3/4 time.

69 ← ♩. = ♩ → (♩ = c. 117) Flowing

Fl. *mp* *n*

Cl. *mf* *mp* *pizz* *n*

Vln. *pizz* *p* *mp* *n* *arco* *mp*

Vc. *pp* *mp* *pp*

Pno. *ff* *mf* *pp* fluid and connected

And. liberally

76

Fl. *pp* *mp* *n*

Cl. *pp* *p* *pp* *pizz* *p* *mp* **p.7/B♭ (+68.8¢)*

Vln. **p.7/B♭ (+68.8¢)* *n* *arco* *tr* *pp* *mp* *p*

Vc. *p* *mp* *p* *pizz* *p* *mp*

Pno. *no cresc.* *(mp)* *8^{va}* *8^{va}*

83

Fl. *port.* *p* **p.11/E♭ (-48.7¢)*

Cl. *>pp* *mp* *ppp*

Vln. *arco mp* *pp* *mp* *pp* **p.7/E♭ (+68.8¢)*

Vc. *p* *mp* *pizz*

Pno. *p* *mp* *pp*

90

Fl. *pp* *mp* *pp*

Cl. *p* *mp* *pp*

Vln. *pizz p* *mp* *pp*

Vc. *pp* *mp* *pp*

Pno. *p* *mf* *pp*

V bowed, pull out harmonics through cresc.

8va

97

Fl. *pp* *p* *pp* *pp* *p* *pp*

Cl. *ppp* *mf* *p*

Vln. *arco expressive* *port.* *p* *mf* *mp* *f* *mp* *mf*

Vc. *8^{vb}*

Pno. *8^{vb}*

*p.11/D_b (-48.7¢)

4 3 5

104

Vln. *mp* *p* *f* *n*

Vc. *arco* *mp*

Pno. *7*

111

Fl. *mp* *mf* *mp*

Cl. *pp* *p* *mp* *n*

Vln. *f* *p* *ff*

Vc. *p* *mp* *f* *n* *ff*

Pno. *8^{va}*

*p.11/B \flat (-48.7¢)

*p.7/B \flat (+78.8¢)

119 **D**

Fl. *p short, separated* *mp* *fp*

Pno. *p short, separated* *mp*

123

Fl. *mf* *p* *mf* *f*

Cl. *mf short, separated* *p* *mf* *f*

Vln. *mf* *pizz* *arco* *f*

Vc. *mf* *pizz* *arco* *f*

Pno. *mf* *p* *mf* *f*

128

Fl. *mp* *f*

Cl. *f*

Vln. *ff*

Vc. *mp* *arco* *pizz* *arco* *ff*

Pno. *mp* *f*

132

Fl. *mf* *f* *p* *f*

Cl. *f* *p* *f*

Vln. *p* *f*

Vc. *f* pizz

Pno. *mf* *f* *p* *f*

136

Fl. *mp*

Cl. *mp*

Vln. pizz *mp* arco

Vc. *mp*

Pno. *mp*

14 157

Fl. **p.7/D (-31.2ε)*

Cl. **p.11/Eb (-48.7ε)*

Vln. **p.7/B (-31.2ε)* *sul tasto* *sul pont.*

Vc. *sul pont.*

Pno.

mp *pp* *p* *mp* *p* *mf* *5* *p* *mp* *p*

mf *mp* *n* *mf* *pizz* *5*

mf *mp* *f* *p*

gradually shift focus to fundamental

(8)

F

165 **A Tempo** ♩ = 176

Fl.

Cl.

Vln. *ord*

Vc. *arco, ord*

Pno.

f *mf* *ff*

f *mf* *ff*

ff *mf* *ff*

