

This is a sample of the score.

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gradients of detail

For Quatuor Bozzini

Duration: 21'30"

(2 violins,viola, & violoncello)

by Chiyoko Szlavnic

Berlin, Autumn 2005

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For Quatuor Bozzini

General Notes:

To be performed with silent stopwatches.

This piece concerns itself primarily with very close ratio-based intervals, and figures which form from sustains and glissandi.

The overall dynamic should be relatively soft, and consistent through the entire piece. Depending on the acoustics of the performance space, I would suggest *p* to *mp*.

Bow changes should happen naturally, and should be subtle. Bow lengths should be long, rather than short.


Expressiveness should be avoided – the form of the material is the expression. No vibrato at any time. Sustains should have a clear articulation at the beginning (but not emphasized), and should generally fade to niente over approximately 4-5s before end of notated duration. Decrescendos are occasionally marked in the score, where a pitch overlaps with another instrument, or where it is formally very important.


A glissando which begins during a sustain, rather than at the beginning of a sustain, is indicated with a long arrow pointing to the sustain beam itself.


Although the pitches are very specific, I encourage you to try to learn the specific intervals/chords, and rely on hearing the pitches. This may result in approximations, which I do not mind. So if you feel freer using your ears, rather than tuners, I would encourage the approach.


On Intonation Symbols:


Given the unfamiliarity of just intonation-based accidentals, here is an orientation to general principles. It is not necessary to memorize this chart, as all tunings are marked in cents in the score. But this outlines the notation, giving a sense of each pitch's relationship to a fundamental.

 All unmodified accidentals indicate pure 5ths, such as the open strings tuned to pure fifths.

 All accidentals with arrows down indicate the 5-limit series: 5/4 or major third of any given fundamental in the just-mentioned cycle of fifths. As related to A, the major third C# would be tuned -14¢.

 markings indicate the 7-limit series: 7/4 or dominant seventh of any given fundamental in the cycle of fifths. As related to A, the dominant seventh G would be tuned -31¢.

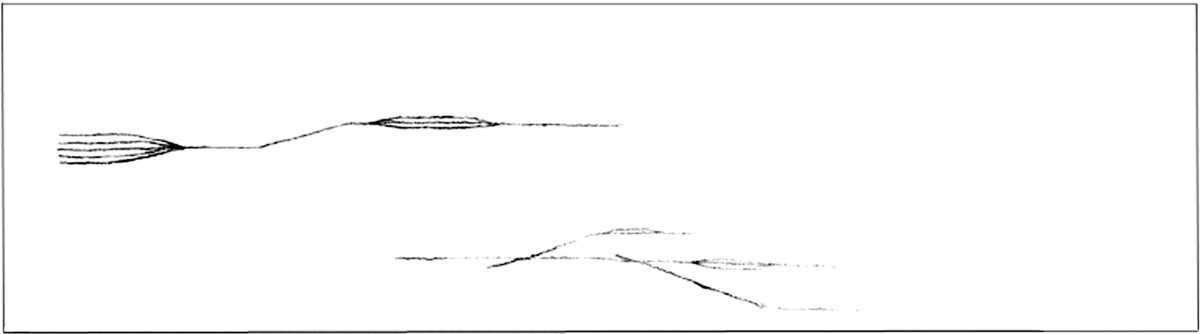
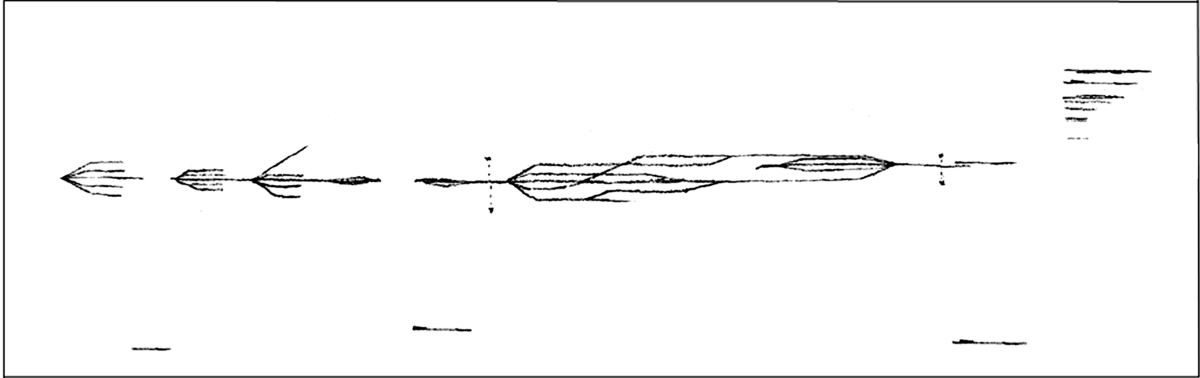
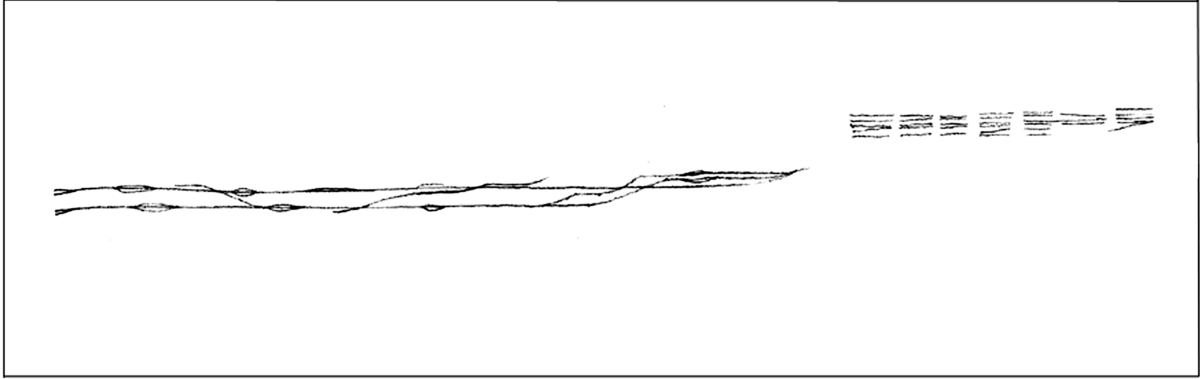
 markings indicate the 11-limit series: 11/8 (or 11/4), a specific tritone above any given fundamental in the cycle of fifths. As related to A, the eleventh D+ would be tuned +51¢.

 markings indicate the 13-limit series: 13/8 (or 13/4), a major sixth-sounding interval above a given fundamental. As related to A, the sixth F# would be tuned -59¢.

(This system of tuning symbols, the Helmholtz-Ellis Notation, was developed by Marc Sabat and Wolfgang von Schweinitz in Berlin.)

Chiyoko Szlavnic, Berlin/Toronto, Autumn 2005

(Gradients of Detail was commissioned by Quatuor Bozzini with assistance from the Canada Council for the Arts)



gradients of detail

For Quatuor Bozzini

Chiyoko Szlavnic © 2005-6, Berlin

1'

Violin I
Arco
(no vibrato throughout)
pp
{-61ε} :15
{+39ε/Bb} :14 (to unis. vlc.) :21 {-33ε} :21
:30 :43 :45 {-6ε} :47 :57

Violin II
Arco
(no vibrato throughout)
pp
{-12ε} :14 (to unis. vlc.) :21 {0ε} :21 ≈:29 ≈:37 :43 {-33ε} :47 {-18ε} :57

Viola
Arco
(no vibrato throughout)
pp III :14 :32 IV :39 :49 :56 {-37ε} :56 {-65ε} {+35ε/Ab} :56

Violoncello
Arco
(no vibrato throughout)
pp I :14 :39 :49 :56

(add II: open A sustains through 2:54)

1' **2'**

Violin I
Arco
(solo)
{-33ε} :01 :07 :09 {-6ε} :21 :45 :48 :51 {-65ε} {+35ε/Ab} :56 :00

Violin II
Arco
{-33ε} :01 :09 :30 {-18ε} :33 :35 {-6ε} :40 :43

Viola
Arco
{-18ε} :12 :21 :33 {-65ε} {+35ε/Ab} :35 :40 :43 :47 {-18ε} :47

Violoncello
Arco
{-18ε} :12 :33 :45 :48 :51 {-37ε} :57

(add II)

2' :15 :30 :45 3'

Violin I
Violin II
Viola
Violoncello

Violoncello: II (II out) II

Violoncello: (I out)

Violoncello: gliss starts

3' :15 :30 :45 4'

Violin I
Violin II
Viola
Violoncello

Violoncello: IV

Violoncello: gliss starts

4' :15 :30 :45 5'

Violin I {-2¢} :23 :34 :43 {-2¢} :46

Violin II :02 {-2¢} :17 :29 {-14¢} :34 {-6¢} :40 {-14¢} :47

Viola :52 III

Violoncello :00 {-14¢} :29

5' :15 :30 :45 6'

Violin I unisono :18 tutti {-63¢} [+37¢/Eb] :27 :44

Violin II unisono :18 tutti {-63¢} [+37¢/Eb] :27 :44

Viola :03 {-14¢} :12 unisono {-2¢} :18 tutti {-63¢} [+37¢/Eb] :27 :44

Violoncello (unis. w/vlc.) :12 {-2¢} :18 tutti {-63¢} [+37¢/Eb] :27 :44

(unis. w/vla.) unisono tutti

5/III
3/II

(A)