

James Gardner

blessed unrest

for violin, cello and piano

(2006)

Performance Notes

Tempo

The tempo indications are to be understood as indicating ideal tempi, but may be modified to suit the acoustics of the performing space.

Tempo relationships between metrically related sections are, however, to be strictly maintained. The faster tempi should be reduced from those marked as little as possible. It is particularly important, for instance, that the tempo chosen for the section that includes bar 56 should be one that allows the violin to barely achieve the notated activity; there should be a palpable feeling of “barely scraping through”

Rhythmic interpretation

Unless otherwise indicated, or implied by the verbal ‘character’ instructions, the piece is to be played without rubato and every effort should be made to realise the rhythms as accurately as possible.

Grace notes are to be played as fast as possible, and are always slurred into the main note unless otherwise specified.

All trills and mordents—to be executed as rapidly as possible—are to the adjacent semitone unless otherwise specified.

Strings:

Unless otherwise specified, or implied by the verbal ‘character’ instructions, **no** vibrato is to be applied.

Microtones : ♯ = a quarter-tone sharp ## = three quarter-tones sharp ♭ = a quarter-tone flat ♭ = three quarter-tones flat

Upward and downward arrows attached to accidentals indicate inflections of approximately an eighth-tone sharp or flat according to direction.

Glissandi, unless otherwise indicated, start immediately, and are even and continuous. Unless otherwise specified, neither “departure” nor “destination” pitch is to be accented. Glissando lines bearing arrowheads indicate a move from normal left-hand pressure to harmonic pressure (or vice versa) during the glissando.

In bars 69-82 accents in circles indicate:

- a particularly strong accent and, where time permits,
- a slight ‘hold’ on the indicated pitch before the glissando starts (as distinct from glissandi elsewhere in which the ‘departure’ pitch is not emphasised).

In bars 76-82 some of the pitches (and thus finger positions) notated as employing harmonic left-hand pressure will not produce normal, clean harmonics. This is intentional.

msp = molto sul ponticello (i.e. as close to the bridge as practicable)

sp = sul ponticello

psp = poco sul ponticello (but audibly distinct from *nat.*)

nat. = normal bowing position

pst = poco sul tasto (but audibly distinct from *nat.*)

st = sul tasto

mst = molto sul tasto (i.e. as close to the middle of the sounding string length as practicable)

* = trill to smallest possible distance above main note

c.l.t. = col legno tratto (wood only; no hair)

1/2 c.l.t. = 1/2 col legno tratto (turn the bow so that hair and wood touch the string simultaneously)
a return to normal bowing from either of these techniques is indicated by *arco norm.*

a return to normal bowing from an *al tallone* or *alla punta* instruction is indicated by *ord. (metà)*

Piano:

Except where specifically notated, or implied by articulation and phrasing, pedalling details are left to the player. Similarly the distribution of the music between the hands is left to the players. Specific instructions as to manual distribution are suggestions only.

"There is a vitality, a life force, a quickening that is translated through you into action, and because there is only one of you in all time, this expression is unique....

You have to keep open and aware directly to the urges that motivate you. Keep the channel open. No artist is pleased. There is no satisfaction whatever at any time. There is only a queer, divine dissatisfaction, a blessed unrest that keeps us marching and makes us more alive than the others."

- Martha Graham to Agnes DeMille

blessed unrest was commissioned by the New Zealand Trio with funds provided by Creative New Zealand. The Trio gave the first performance of the piece at the Memorial Hall, Waikanae on April 15 2007.

to the New Zealand Trio

blessed unrest

James Gardner 2006

with controlled violence

rall. *molto* $\text{♩} = 132$

strong accents (sul I sempre) $\xrightarrow{\text{psp}} \xrightarrow{\text{nat.}}$

Violin

$\text{ffff} > \text{ff} < \text{fff} > \text{f} < \text{ff}$ $\text{fff} \xrightarrow{3} \text{f} < \text{ff} \xrightarrow{5} \text{f} < \text{fff} \xrightarrow{7} \text{f} < \text{fff} \xrightarrow{5} \text{mf} < \text{f}$

$\xrightarrow{\text{psp}} \xrightarrow{\text{nat.}}$ (let piano die) $\xrightarrow{\text{mst}}$

Cello

$\text{ff} \text{ fff} > \text{f} \text{ fff}$ $\text{f} \xrightarrow{3} \text{fff}$ $\xrightarrow{\text{pp}}$ (emerging from the piano resonance)

fff

8^{va}

Piano

fff (left hand should not completely overpower strings)

8^{vb} Rea.

$\text{sub. } \text{♩} = 144$ *rall.* *molto* $(\text{♩} = \text{c.} 100)$

lithe and fluid $\xrightarrow{\text{st}}$ $\xrightarrow{4:3} \xrightarrow{6:5}$ $\xrightarrow{0}$ $\xrightarrow{\text{nat.}}$ $\xrightarrow{3}$

$\text{mp} \xrightarrow{\text{pp}} \text{p} \xrightarrow{\text{mp}}$ $\text{p} \xrightarrow{\text{mf}}$ $\text{p} < \text{mp}$

$\xrightarrow{\text{sp}} \xrightarrow{\text{nat.}}$ $\xrightarrow{7:6} \xrightarrow{4:3}$ $\xrightarrow{\text{(sp)}}$

pp $\text{sub. } \text{fff}$ hammered loco

$\text{f} < \text{fff} \xrightarrow{3}$ $\text{f} < \text{fff} \xrightarrow{5}$ hold with fingers

8^{vb}

6

(nat.) → ♩ = 72 (non trem.) → msp

saltando *f* → *fff* → *mf*

sp 3 → nat. 4.3

add fingers 3 and 2 as close together as possible on the beat then return to the main (sliding) note as fast as possible

lite and fluid 5 → nat.

sub ♩ = 108 *rall.* → ♩ = 72 (nat.)

fff > < *fff* > *sp* < *ff* 3 → *st* nat. al tallone → ord.(metà) → *st*

mf → *fff* → *f* → *fff* → *p*

6

8va

fff → *f* → *mf*

(8vb)

9

nat. → msp (non trem.) → (h.)

mf → *mp* → *mf* → *pp*

lite and fluid (st) 5.3 → 6.5 → *sp* III → *pst* III → IV → *psp* → nat.

sub *mf* → *p* → *mf* → *pp* → *ff* → *mf*

sub ♩ = 96 *rall.* nat. → ♩ = 72 → *st*

(reduce left hand pressure during gliss.)

II → *st* III → 5 → *mst*

8va

fff → 3 → 8va Red.

8vb

sub $\text{♩} = 144$ *rall.* nat.
 12 $\text{♩} = 72$
 grace notes: add adjacent finger as close to main note as poss)

sub $\text{♩} = 120$ *rall.* nat.
 12 $\text{♩} = 72$
 ritenuto $\text{♩} = 60$

$\text{8}^{\text{va}} \dots$
 $\text{8}^{\text{va}} \dots$
 $\text{8}^{\text{vb}} \dots$
 $\text{8}^{\text{vb}} \dots$

sub. $\text{♩} = 72$ A
 15 $\text{♩} = 72$
 (nat.) \rightarrow mst \rightarrow msp
 ord.(metà) \rightarrow psp \rightarrow nat.
 $\text{8}^{\text{va}} \dots$
 $\text{8}^{\text{vb}} \dots$

leggero
 alla punta
 psp

pesante
 al tallone

→ ord.(metà)

raw

ff 4.5 p 4.5 subff

19

III 3

pizz. ff f

arco
 al tallone ord. saltando

(III) 5

fff ff f fff f f

8va

(8vb) Leo. Leo. Leo.

→ sp → nat.

psp → nat.

molto vib!

(senza vib!)

st → (nat.)

ff 3 mf ff 3 mf < ff 3 msp 3 → psp → nat. psp 3 III 3

p 3 f fff sub ff f

21

8va

f 3 ff f

ppp f sub ff f

loco 3

fff f f

8va

(8vb) Leo. Leo. Leo.

loco 3

7:4 7:4

mf ff (both hands)

B

24

nat.

mf ff > mf ff (III) → sp fluid nat. I

p f < ff fff psp → nat.

al tallone sffz 3 mf > mp f mf f mf sffzp 5

st 3 II f 5 3 6 p

(loco) 3 5 8

f 3 5 8

Réo.

26

(II)

"refined"

(sim.)

raw

"f" II III IV pp

(non rall.)

mf ff > mf ff > mf sffzp ff mf ff 4:3 f mf f < ff mf > mp f

< f 3 5 4:3 5 f pp f pp

mf 5 3 5 f

Réo.

mp f

C 28

light, elegant, refined → *heavy, brutal, savage*

pochiss. vib. (senza vib.!) → *heavy, brutal, savage*

pizz. *arco* *mst* → *nat.* → *nat.* → *sp* → *psp* IV III II

ff *sub p* → *f* → *p* → *ff* → *p* → *ff* → *Red.*

rall. → *pesante* → *leggiero* or less

$\text{f} = 60$ *accel.* → $\text{f} = 90$

$\text{f} = 72$

$\text{mf} > \text{mp}$

= 90 *rall.* → $\text{f} = 72$ or less

pesante al tallone → *ord.(meta)* → *1/2 c.l.t. (turn bow)* → *ord.*

mst → *in one seamless gesture*

ff → *3* → *f* → *ff* → *pp* → *3* → *st* → *nat.* → *3* → *5* → *I* → *II* → *mp* → *(III)* → *(IV)* → *(trill-speed gliss on IV)* → *sp* → *pst* → *III*

pizz. → *"f"* + *arco* → *msp* → *mf* → *pp* → *p* → *pp* → *pp* → *mp* → *ppp* → *mp* → *ppp*

ff → *7:6* → *mp* → *3* → *8* → *p* → *mp* → *3* → *8* → *5* → *16* → *5* → *16* → *3*

ff → *8vb* → *f* → *mp*

sub $\text{d} = 90$ nat.
 34
 III IV
 brutal, sawing
 arco
 explosive
 saltando
 loco
 loco
 8va
 8vb
 Leo.

This section of the score consists of two staves. The top staff uses a 3/8 time signature and features a complex rhythmic pattern with sixteenth-note figures. It includes dynamic markings such as *ff*, *f*, *mf*, *sfff*, and *explosive*. The bottom staff uses a 2/8 time signature and also contains sixteenth-note patterns. The dynamics here include *ff*, *f*, *mf*, *sfffz*, and *ff < sfffz*.

36
 ff
 molto legato st
 p
 alternative notation
 of cantabile pulse:
 (hold with fingers)

II
 (III) — (II) —
 5
 nat.
 psp
 (sim.)
 mp sempre
 cantabile
 3
 3
 mf

16
 ff —
 mf —
 f < fff —
 pp
 16
 p
 mp > p
 mf > p
 p
 16
 ff —
 mf —
 f > mp —
 f —
 n
 16
 ff —
 mf —
 5:3
 3
 3
 mf

This section continues with two staves. The top staff maintains a 3/8 time signature and includes dynamics like *ff*, *pp*, *mf*, and *msp*. The bottom staff uses a 2/8 time signature and features dynamics such as *ff*, *mf*, *f*, *mp*, and *n*. The score also includes instructions for performance, such as *molto legato* and *cantabile*.

rall.

38

st *nat.*

p *mf* *p* *mp* *pp* *mp* *pp* *f* *p* *mf*

psp II *I* *pst* *nat.* *sub ffff* *ff* *III* *II* *I* *sp*

p < mf > p < mf > pp mp < mp > pp f < p > mf

sub *90* *al tallone* *ord.(metà)* *rit.* *72* *sub* *90* *psp* *nat.*

fff fff f > p

(8^{va}) *ff* *mp > pp* *fff* *fff* *fff*

f *(8^{vb})* *Reo.* *loco*

D

42

II III *13:10* *psp* *nat.* *al tallone pesante* *alla punta leggero* *ord.(metà)*

ff *mst* *mf* *ffff* *mf ff* *mf f* *f p ff* *psp*

pp *f* *p* *f* *mf p f p*

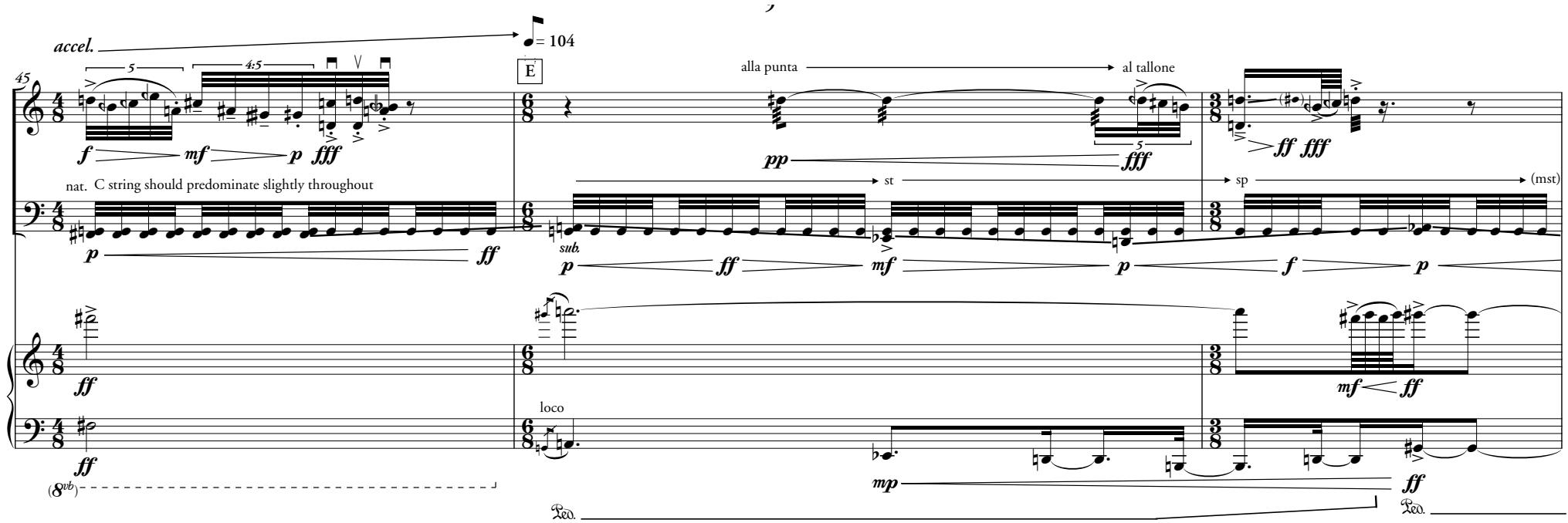
mst *nat.* *msp* *mf ff* *mf f* *f p ff* *psp*

pp *f* *pp* *f* *pp* *f* *mf* *12:8* *mf*

Reo. *Reo.* *p* *Reo.* *Reo.* *Reo.*

accel. → $\text{♩} = 104$

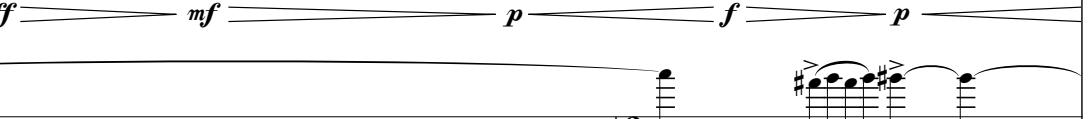
nat. C string should predominate slightly throughout

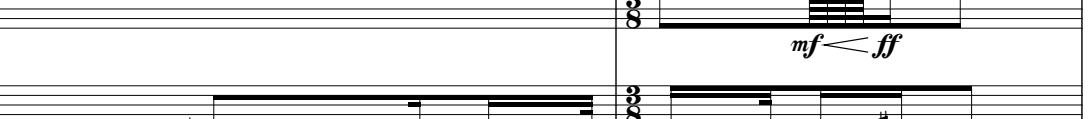
45 

alla punta → al tallone

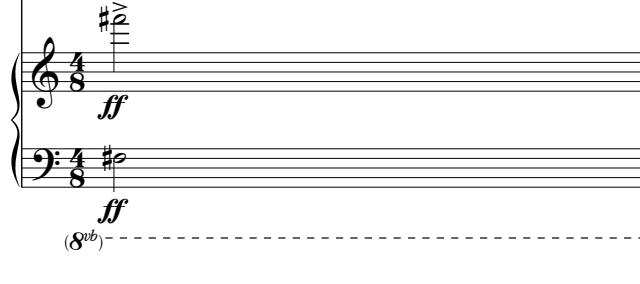
6 8 

6 8 

6 8 

6 8 loco 

6 8 

ff (8^{vb}) → 

ff → 

ff → 

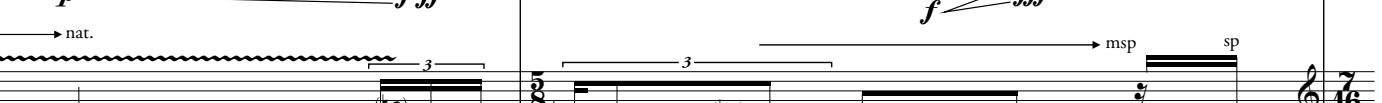
ff → 

(al tallone)

48 

alla punta → al tallone

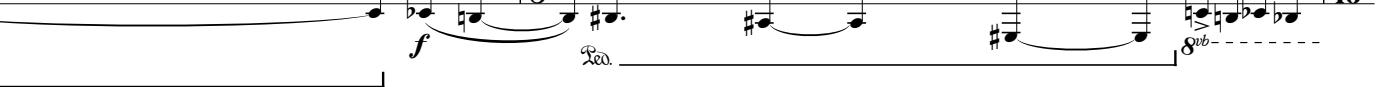
8 8 

8 8 

8 8 

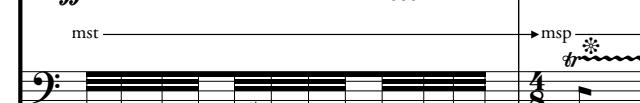
8 8 

8 8 

8 8 

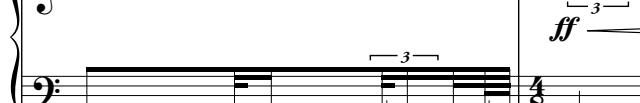
alla punta → al tallone

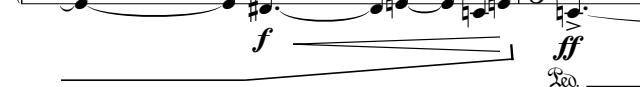
8 8 

8 8 

8 8 

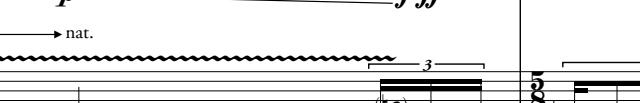
8 8 

8 8 

8 8 

alla punta → al tallone

8 8 

8 8 

8 8 

8 8 

8 8 

8 8 

alla punta → al tallone

8 8 

8 8 

8 8 

8 8 

8 8 

8 8 

51

nat.

with a tincture of funk

(loco)

(8^{vb})

R&B. III

54

rather mechanical

(loco)

(hold with finger)

(8^{vb})

R&B. III

