

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 :  $\sharp$  = a quarter-tone sharp     $\sharp\sharp$  = three quarter-tones sharp     $\flat$  = a quarter-tone flat     $\flat\flat$  = 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) a particularly strong accent and, where time permits,

b) 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.

*m*sp = molto sul ponticello (i.e. as close to the bridge as practicable)

*s*p = sul ponticello

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

*nat.* = normal bowing position

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

*s*t = sul tasto

*m*st = 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*  $\bullet = 132$

Violin

strong accents

(sul I sempre)

psp → nat.

sp

$\bullet = 48$  *accel.*  $\bullet = 72$

Cello

psp → nat.

strong accents (sul IV sempre)

3 5 3 5

psp → nat.

(let piano die)

mst

4 1 2 3 (4)

*pp* (emerging from the piano resonance)

Piano

8<sup>va</sup>

*fff* (left hand should not completely overpower strings)

8<sup>vb</sup>

3  $\bullet = 72$

(mst) → st

lithe and fluid

4:3 6:5 0 3

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

nat.

sub.  $\bullet = 144$  *rall. molto*  $\bullet = c.100$

nat.

sp → nat.

3

sp

7:6 4:3

*pp* *sub. fff* *f* *fff* *f*

hammered

loco

*fff*

5 hold with fingers

8<sup>vb</sup>

6

(nat.)  $\bullet = 72$  (non trem.) msp

saltando  $f$   $fff$   $mf$   $ppp$

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

sp 3 nat. 4:3

mst lithe and fluid 5

nat. 5 3

sub.  $\bullet = 108$  rall. nat. psp (nat.)

$fff > < sffzp < ff$   $f > mf fff$   $f$

st 3 nat. al tallone 3 ord.(metà) st

$ff$   $f$   $fff$   $p$

8va

$fff$   $f$   $mf$

(8vb)

9

$\bullet = 72$  nat. (non trem.) msp

$mf$   $mp$   $mf$   $pp$

lithe and fluid (st) III sp III IV psp nat. (reduce left hand pressure during gliss.)

sub.  $\bullet = 96$  rall. nat. 5

sub.  $mf$   $ff$   $p$

st 3 nat. al tallone 3 ord.(metà) st

$fff$   $mf$   $ff$   $mf$   $p$   $mf$   $p$   $mp$

8va

$ff$  3

8vb

$mf$

$ff$

sub.  $\text{♩} = 144$  *rall.* *molto* nat.  $\text{♩} = 72$

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

grace notes: add adjacent finger as close to main note as poss)

8<sup>va</sup> *fff* *mp* *fff* hammered (non rall.!) *mf*

8<sup>vb</sup> *fff* *mf* *fff* *mf* *f*

sub.  $\text{♩} = 72$  **A**

(nat.)  $\text{♩} = 72$  *mst*  $\text{♩} = 72$  *mst*  $\text{♩} = 72$  *nat.*  $\text{♩} = 72$

nat. (non trem.) *sp* *al tallone* *brutal, sawing* *ord. (metà)* *psp* *nat.*

8<sup>va</sup> *fff* *f* *fff* *ff* *f* *fff* *f* *fff* *f*

8<sup>vb</sup> *fff* *f* *fff* *p* *fff* *mf* *fff* *f* *fff* *mf* *fff* *p* *fff* *f*

7

19

♩ = 90

leggero alla punta psp  
pesante al tallone nat.  
ord.(metà)  
raw

ff 4:5 p 4:5 sub. ff f ff

III 3 pizz. ff f

arco al tallone 7 ord. saltando 5 mf ff 7:6 f ff

III (III) 5 3

psp → nat. (sim.) sp psp → nat. psp → nat.

8<sup>va</sup>

(8<sup>va</sup>)

21

sp → nat.  
psp → nat.  
molto vib!  
(senza vib.!) pst st → (nat.)

ff mf ff 3 mf < ff 3 mf ff f ff f sfzp ff 3

msp 3 psp → nat. III 3 psp III 3 nat. psp III 3 nat. msp (II) → nat.

p f fff sub. mf ff f ppp f sub. ff f ff p ff

8<sup>va</sup>

loco

loco 3 5 5 mf f 7:4 7:4

(8<sup>va</sup>)

mf ff 8<sup>va</sup> loco 3 5 5 ff f loco (both hands)

**B**  
24

nat. sp psp nat. psp nat. ord. (metà)

mf ff > mf 3 ff mf p f < ff 3 fff mf

pp sub mf 3 5:3 4:3 3 f mp

st nat. II nat.

al tallone

sffz 3 mf mp f mf f mf sffz p

(III) fluid I

(loco) f 3

Red.

26

(II) "refined" (sim.) raw

f 3 mf ff > mf ff > mf sffz p ff mf ff 4:3 f mf f < ff mf 4:3 mp f

"f" + II III IV pp f pp

mf 4:3 5 f

mp 5 3 5 f Red.

(non rall.)



28 **C**  
 $\text{♩} = 60$  *accel.* →  $\text{♩} = 90$   
 light, elegant, refined → heavy, brutal, savage  
*pochiss. vib.* (senza vib.!)  
*p* *fff* *ff* *sub p* *f* *p* *sub fff* *p*  
*pizz.* *mf* *arco* *mst* *nat.* *nat.* *sp* *psp*  
*pp* *pp* *mf > mp*  
*mp* *mf* *f* *p* *ff*  
*ppp* *ff* *p* *ff* *Rec.*

31 *sub.*  $\text{♩} = 90$  *rall.* →  $\text{♩} = 72$  or less  
 pesante al tallone  
 ord. (metà)  $\frac{1}{2}$  c.l.t. (turn bow) → ord.  
 mst in one seamless gesture  
 nat. *psp*  
*fff* *f* *ff* *pp* *mp* *pp* *p*  
*pizz.* "f" + arco *mst* *st* *nat.* *sp* *pst*  
*ff* *pp* *mf* *pp* *p* *pp* *mp* *ppp* *mp* *ppp*  
*ff* *mp* *mp*  
*f* *mp*  
*sub.*

sub.  $\text{nat.}$   $\text{sub.} = 90$

34 III IV brutal, sawing

mf *sub.* ff f fff f ff f fff

arco explosive

ff *sub.* f fff f fff

salutando

mf ff f fff f ff

8va

loco

ff mf ff mf f ff f

7 10:8 3 5 3 5 7 5

8vb

loco

ff f ff f ff f ff

36

ppsp (III) (II) sp nat.

ff mf f fff mf p ff mf f fff pp

5:3 5:3 5 5:3

molto legato st pst nat. psp msp

p mf p mf (sim.) p mf f mp f n

alternative notation of cantabile pulse:

mp sempre

(hold with fingers) cantabile

3 3 6:7 8va

mf mf

8vb

38 *rall.* *mf* *p* *mf* *st* *nat.* *sub.*  $\text{♩} = 60$  *sub.*  $\text{♩} = 90$  *al tallone* *ord.(metà)* *rit.*  $\text{♩} = 72$   $\text{♩} = 90$  *psp* *nat.*

*p* *mf* *p* *mf* *pp* *mp* *pp* *ff* *f* *p* *f* *p* *ffff* *fff* *f* *>* *p*

*psp* II I *pst* *nat.* *III* *II* *I* *sp*

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

*8va* *ff* *mp* *pp* *8va* *ffff* *loco* *ffff*

*f* *8vb* *8va* *8vb* *Loco.* *Loco.*

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

*ff* *sub.* *p* *mf* *fff* *mf* *ff* *mf* *f* *p* *ff*

*mst* *nat.* *msp* *III* *6* *II* *I* *psp*

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

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

*ffff* *8vb* *Loco.* *p* *8vb*

*accel.*  $\text{♩} = 104$

45 E

*f* *mf* *p* *fff*

nat. C string should predominate slightly throughout

*pp* *fff*

alla punta  $\rightarrow$  al tallone

*st*  $\rightarrow$  *sp*  $\rightarrow$  (mst)

*p* *ff* *sub* *p* *ff* *mf* *p* *f* *p*

*ff* *mf* *ff*

*ff* *mp* *ff*

*Loco*

(al tallone)

48

*ff* *fff*

mst  $\rightarrow$  msp  $\rightarrow$  nat.

alla punta  $\rightarrow$  al tallone

*p* *f* *ff* *f* *ff*

psp ord.(metà)  $\rightarrow$  nat.

*f* *fff*

*ff* *f* *ff* *p* *f* *p* *ff* *mp* *sp*

*ffz* *ff* *mp* *sp* *ffz*

*ff* *fff* *mf*

*f* *ff* *f* *Loco* *8vb*

51

mp mf ff f ff f ma leggiero fff psp nat. mf mp f

nat. mp mf ff f p mf p f sub p f

with a tincture of funk

fff f mp f mp

(loco) mp ff mf mp f

mf f (hold with finger) mp

(8vb) fff

Reo. III

violin should predominate until m.58 *leggiero* psp nat. st sp nat. frantic 3 psp nat. 3

54 ff f ffz mf f mp f p f mf ff f ff f

sp pizz. II nat. I (II) f+ f+ (nat.) st nat. (psp)

p ff mf f arco p sub p mf sub p

rather mechanical

f ff f mf f

(loco) mf (hold with finger) ff f mf

ff f Reo. III

(8vb)

57

*fff* *ff* *pp* *mf* *mp* *f* *mp* *p* *n* *ff* *f* *ppp* *pp* *mp*

*nat.* *pochiss. vib.* *n*

*F* III *= 72 rall.* *= 60 or less* *96* *(etc.)*

cello: *ossia* single pitches, not double stops if rosin prevents smooth glissandi  
The effort required to maintain the unison double-stops should not be masked.

*(8<sup>vb</sup>)*

60

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

*(1 only)* *(4:3)*

*(dynamics as for lower staff)* *loco* *loco* *(whole tone mordents)*

*(8<sup>vb</sup>)*