

Disturbed

James Gardner

for five players

oboe/cor anglais
clarinet/bass clarinet
piano
violin
cello

Disturbed: Performance Notes

General Notes

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.

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. Within this general directive, however, some priorities may be stated: The often simple rhythmic relationships within a long *individualistic* 'irrational' group (e.g. cello m.35) should be played as accurately as possible even at the expense of a slightly inaccurate 'sub-tempo'. Longer soloistic melodic lines consisting of various multiples of a constant sub-pulse (e.g. oboe mm 53-8) should be played as such, and not thought of as a series of jerky syncopations from the main (crotchet) pulse. All rhythmic unisons should be as tight and accurate as possible.

Vertical dotted lines show those coincident attacks which may not be immediately apparent owing to different rhythmic 'spellings'.

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. The "destination" pitch is not to be accented.

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

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

Horizontal arrows between modes of playing indicate smooth transitions from one state to another.

n.v. = no vibrato

pochiss. vib. = very slight movement in pitch

poco vib. = shallow but clearly audible vibrato

vib. ord. = normal vibrato

molto vib. = exaggerated version of normal vibrato (normal speed)

Winds:

Unless otherwise indicated, all microtones are to be produced by fingerings.

*tr** = timbral trill. Where possible an auxiliary fingering should be chosen which provides the greatest timbral contrast, even at the expense of slight pitch deviation.

♯ = slap tongue (a very hard staccatissimo may be substituted)

◆ = slightly diffuse and breathy tone

◇ = very breathy tone with faintly audible pitch content

Violin and Cello:

clb = col legno battuto

clt = col legno tratto (*no* hair)

1/2 clt = 1/2 col legno tratto (turn bow so that hair and wood touch string)

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

sp = sul ponticello


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

ord. = normal bowing position

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

st = sul tasto

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

 (*m.277*) = hit string hard on to fingerboard with left hand, immediately sustaining the vibrations with an up-bow.

The score is notated at sounding pitch.

Duration c.16'

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James Gardner (1992-3, rev. 1998)

♩ = 64 (♩ = 128)

Oboe
Musical notation with dynamics *f* and *ff*. Includes a five-measure slur.

B♭ Clarinet
Musical notation with dynamics *mp*, *f*, *ff*, *sfz*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *f*, *p*, *mf*, *pp*, *f*, *p*. Includes *poco vib.* markings and a six-measure slur.

Piano
Musical notation with dynamics *mp* and *ff*. Includes a five-measure slur and a three-measure slur. Ped. III (Eb only) is indicated.

Violin
Musical notation with dynamics *mf*, *ff*, *sfz*, *p*, *mf*, *p*, *f*. Includes performance instructions: *calm*, *sp*, *sul tasto, flauando*, *13:8*, *7:6*, and *sp*. Includes a five-measure slur, a three-measure slur, and a seven-measure slur.

Cello
Musical notation with dynamics *mf* and *ff*. Includes a five-measure slur.

Score in C

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A

languorous

self-indulgent, cantabile

Ob. *mf* *f* *mf* *p* *mf* *p* *p*

Cl. *f*

Piano *p* *mp* *loco* *poco rall. (ad lib.)*

Vln. *mst* *n*

Vc. *self-indulgent, cantabile* *f* *mf* *p* *mf* *p* *f* *11:8* *(port.)*

7

Ob. *mf* *pp* *p* *ppp*

Cl.

Piano *(l.b. sopra)*

Vln.

Vc. *mf* *ff* *mf* *ff*

intoxicated, extravagant

II

3 3 9:6 4:5 3 3:2 7 3

psp ord.

6/4 6/4 6/4 6/4 6/4 6/4

Detailed description: This is a page of a musical score for five instruments: Oboe (Ob.), Clarinet (Cl.), Piano, Violin (Vln.), and Viola (Vc.). The score is in 6/4 time and spans measures 7 to 12. The Oboe part begins with a triplet of eighth notes, followed by a half note, and then a long melodic line with dynamics *mf*, *pp*, *p*, and *ppp*. The Clarinet part is mostly silent, with a few notes in the final measure. The Piano part features complex textures with triplets and long notes, including a section marked *(l.b. sopra)*. The Violin part is silent. The Viola part starts with a dynamic of *mf*, marked *intoxicated, extravagant*, and includes a second ending (II) with various rhythmic patterns and dynamics *ff*, *mf*, and *ff*. The score includes performance directions like *psp* and *ord.* and numerical ratios such as 9:6, 4:5, 3:2, and 7.



Ob. 9

p *mf* *p* *mf* *p* *mf*

7:4 3 3

Cl.

Piano

5 1

3 3

(chromatic clusters)

f

ped. →
keep depressed
until clusters have
become inaudible

Vln.

Vc.

p *mf* *sub.* 5 5 7:6 *ffz* *p* *f* *pizz.* 3:2 3 *arco* warm *p*

B sultry
♩ = 96

11

Ob. *p* *mf* *pp* 8:9 4:5 5

Cl. *ppp* *f* *pp* (match oboe level) 8:9 4:5 5

Piano *l.v.*

Vln. *warm* *p* *f* *p* *mp* *n* *p* *ord.* *psp* *n.u.*

Vc. *f* *mp* *p* *mp* *mst* *molto vib.* *ord.* *vib. ord.*

18

Ob. *mf* *p* *mf* *f*

Cl. *mf* *p* *mf* *f*

Piano *mp*

Vln. *mf* *p* *mf* *f* *mf*

Vc. *f* *p* *sfz* *p* *mf* *p* *f* *mf*

(ord.) *sp* *ord. sub. n.v.* *molto vib.*

II III IV

12:11 7:5 6:5

21

Ob. *p* *n.v.* *mf* *f* *ff* *p* *f* *n*

Cl. *p* *mf* *f* *ff* *p* *f* *n*

Piano

Vln. *sub. vib. ord.* *pp* *sfzmf* *sp* *sub. n.v.* *vib. ord.* *III* *IV* *ord. n.v.* *f*

Vc. *sub. vib. ord.* *pp* *sfzmf* *sp* *sub. n.v.* *vib. ord.* *ord. n.v.* *f*

poco vib. *molto rall.* *n.v.*

take bass clarinet

C start gliss. after oboe and clarinet have stopped

pitch as stable and beat-free as possible

$\bullet = c.63$

p *mf* *p*

vib. ord. *sub. n.v. (as soon as violin is in unison)* *sub. p*

sul tasto, legatissimo senza vibrato

Vln.

Vc.

D implacable

p

poco Ped. (ad lib.)

poco sfz *p*

(legatissimo)

28

Piano

Vln.

Vc.

Ob. 37

6:5 6:5

ff *p* *ff* *p* *ff* *ff* *f* *sub. p*

Detailed description: This system contains measures 37 through 40. It features a variety of dynamics including fortissimo (ff), piano (p), and fortissimo (ff) with accents. There are two sixteenth-note runs, each marked with a 6:5 ratio. The system concludes with a triplet of eighth notes marked *sub. p*.

Ob. 41

5 6 5

ff *mf* *fff* *p* *ff* *p* *ff*

Detailed description: This system contains measures 41 through 42. It begins with a quintuplet of eighth notes marked *ff*. This is followed by a sixteenth-note run marked *mf* with a 6:5 ratio. The system ends with a triplet of eighth notes marked *ff*.

Ob. 43

19:16 3 9:8

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

Detailed description: This system contains measures 43 through 44. It starts with a long melodic line marked *mf* and *p*. A triplet of eighth notes is marked *mf* with a 19:16 ratio. The system continues with a half note marked *f*, followed by a triplet of eighth notes marked *fff*, and ends with a triplet of eighth notes marked *f* with a 9:8 ratio.

Ob. 45

10:8 4:5 4:5 6:5 3

ff *sfz* *p* *ff non dim!* *mp sub.* *mf*

moltissimo rall. *long n.b.* *slithery*

$\bullet = c.60$ *molto accel.*

Detailed description: This system contains measures 45 through 46. It features a series of dynamics: *ff*, *sfz*, *p*, *ff non dim!*, *mp sub.*, and *mf*. There are several ratios: 10:8, 4:5, 4:5, 6:5, and 3. Performance instructions include *moltissimo rall.*, *long n.b.*, and *slithery*. A tempo change is indicated: $\bullet = c.60$ *molto accel.*

Ob. 47

7 7 3 3 3 5

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

legatissimo *poco vib.*

$\bullet = c.90$ *rall. poco a poco* $\bullet = 64$

Detailed description: This system contains measures 47 through 50. It starts with a septuplet of eighth notes marked *ff*. This is followed by a half note marked *f*, a triplet of eighth notes marked *fff*, and another half note marked *f*. The system concludes with a long melodic line marked *mf* and *p*, with a 5:4 ratio. Performance instructions include *legatissimo* and *poco vib.*. Tempo changes are indicated: $\bullet = c.90$ *rall. poco a poco* and $\bullet = 64$.

F ♩ = 80

50

Ob. *f* *p* *mf* *pp* *p* *mf* *p* *mf* *pp* *p* *ppp* *p*

B. Cl. lithe and fluid *ppp* *p* *ppp* *p* smorz. (small, irregular pulsations) *p*

Piano *mf* balance hands evenly *mp* *p* *legato*

poco *And.* (ad lib.)

53

Ob. *n.u.* *sfppp* *p* *ppp* *p*

B. Cl. (pulsations continue...) *mp* *pp* *p* *ppp* *p*

Piano *p* *mp* *p*

poco vib.

56 *senza vib.*

Ob. *ppp dim. a niente poco a poco*

B. Cl. *mp p mf pp mf f mf p*

Piano

take cor anglais

59

B. Cl. *mf f p f mp pp* *breathy* *ord.* *cresc. poco a poco*

Piano *mf*

poco accel. ----- $\bullet = 90$

B Cl. 5/4

(*cresc.*) -----

f *p* *ppp* *p* *ppp* *f* *mf*

Piano 5/4

mp *sub pp* *mp* *pp* *p*

ped. *poco ped.*

64

B Cl. 3/4

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

Piano 3/4

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

66

B. Cl. *ff* *sfz* *p* *ff* *mp* *ff* *p* *mf* *pp*

G

Piano *cresc. poco a poco* *mp*

3 *3* *3* *5* *5* *5* *5* *5* *5* *5* *5* *5*

3 *3* *3* *5* *5* *5* *5* *5* *5* *5* *5* *5*

pp *cresc. poco a poco*

1/2 c.l.t. n.v.

pp *cresc. poco a poco*

1/2 c.l.t. n.v.

pp *cresc. poco a poco*

6

69 $\bullet = 60$

B. Cl. *ff* *mf* *p* *f* *sfz* *pp* *mp*

Piano *mp* *mf* *poco* *Rec. (ad lib.)* *f*

Vln. *(1/2 c.l.t.)* *ord.* *p* *mf* *f* *(n.v.)* III IV

Vc. *(1/2 c.l.t.)* *(n.v.)* *ord.* *vib. ord.* *mf* *f*

--- (cresc.) ---

Detailed description of the musical score: The score is for measures 69 to 74. It features four staves: Bass Clarinet (B. Cl.), Piano, Violin (Vln.), and Violoncello (Vc.). The tempo is marked as quarter note = 60. The key signature has one sharp (F#). The time signature changes from 3/4 to 4/4. The B. Cl. part starts with a 6-measure phrase, followed by a 5-measure phrase, then a 5-measure phrase, and a 11-measure phrase. The Piano part has a 3-measure phrase, a 3-measure phrase, a 12-measure phrase, a 14-measure phrase, and an 8-measure phrase. The Vln. part has a 3-measure phrase, a 3-measure phrase, and a 3-measure phrase. The Vc. part has a 3-measure phrase, a 3-measure phrase, and a 3-measure phrase. Dynamics range from *pp* to *ff*. Performance instructions include *ord.*, *vib. ord.*, *poco*, *Rec. (ad lib.)*, and *(n.v.)*. A dashed line indicates a crescendo in the Vc. part.

embouchure: (norm.) (right) (slack) , (norm.)

72

B Cl.

pp *ppp* *mp* *ppp* *p* *mp*

(8^{va})

7:5 *p* 7:6 5 7:4 5:4

Piano

8^{va}

13:8 22:13 4:5 3 9:7

5:3 *p* 14:11 8:5

(both hands) *ppp*

Vln.

p *msp* IV *pp* *mf* *n*

Vc.

n.v. *p* *msp* *ord.* *vib. ord.*

Detailed description of the musical score: The score is for measures 72-74 in 7/4 time. The B Clarinet part starts with a dynamic of *pp*, moves to *ppp*, then *mp*, *ppp*, *p*, and finally *mp*. It includes embouchure instructions: (norm.), (right), (slack), and (norm.). The Piano part features complex rhythmic patterns with ratios like 7:5, 7:6, 5, 7:4, and 5:4. The left hand has ratios 13:8, 22:13, 4:5, 3, and 9:7. The right hand has ratios 5:3, 14:11, and 8:5. Dynamics range from *p* to *ppp*. The Violin part has dynamics *p*, *msp*, *pp*, *mf*, and *n*, with fingering IV and II. The Viola part starts with *n.v.* and *p*, followed by *msp*, and includes *ord.* and *vib. ord.* markings.

H ♩ = 80

B Cl. *ff sub* *mf* *ff p* *ff p* *ff p* *f* *p* *f*

Vln. *ord. pizz.* *f* *arco (ord.) n.v.* *mf* *fp* *sfp* *mf*

Vc. *n.v.* *sfzp* *f* *pizz. arco (n.v.)* *mf* *f* *mf* *p* *f*

5:3 3 5 6 12:7 5

B Cl. *ff* *f* *ff* *molto vib.* *ord.* *p* *f*

Vln. *pizz. ord.* *pp* *f* *arco vib. ord.* *p* *f* *p* *f* *mf*

Vc. *III* *arco vib. ord.* *mf* *f* *pp* *ff* *pizz. arco* *f* *mf* *mf*

3 3 7:4

vib. molto vib. ord.

vln and vc. : trill slowly enough to let harmonic speak, but as fast as possible

79

B. Cl. *fff* *mf* *7:4* *ff* *mf* *f* *3* *3* *ff* *6* *mf* *3* *3* *p*

Vln. *ord.* *vib. ord.* *p* *f* *n.v.* *3* *p* *psp*

Vc. *ord.* *vib. ord.* *p* *f* *senza vib.* *psp*



81

B. Cl. *mf* *9:7* *f* *9:8* *3* *p* *ff* *f* *ff* *9:8* *fff*

Vln. *(psp)* *(n.v.)* *sfz p* *ord.* *vib. ord.* *mf* *n.v.* *sfz p* *mf* *very warm* *f* *mf* *sfz pp* *3* *sp* *ord.*

Vc. *(psp)* *(n.v.)* *mf* *very warm* *f* *p* *3* *sp* *ord.* *sfz pp*

84

B Cl. *mf* *ff* *mp* *f* *p* *f* *p* *f* *p*

Vln. *mf* *p* *mf* *p* *8va*

Vc. *pizz. n.v.* *f* *p* *arco* *pizz.* *arco vib. ord.* *p* *ff* *pizz. n.v.* *ff* *arco msp (n.v.)* *p*

87 *poco rall.* $\bullet = c. 72$
take B \flat clarinet

B Cl. *f* *n*

Vln. *mf* *p* *n* *8va (ord.)* *msp*

Vc. *ord.* *pesante, al tall.* *leggerissimo* *pesante* *III freeze!* *pppp* *10:8* *p* *sffz!* *I c.l.t. freeze!* *ppp*

91

Vc. *pppp!* *(c.l.t.) freeze!* *pppp!* *senza misura mst (c.l.t.)* *IV₁ very slow and even* *pppp!* *(scarcely audible)* *prepare slowly and deliberately, without any signal of violence* *ord. senza vib.* *sub. molto vib.* *sub. ffff!* *grinding* *sub. pp* *very "sweet"*

