

Partial Knowledge (Situational Ethics)

Adam Mirza

Instrumentation

Flute

Clarinet in Bb, Bass Clarinet in Bb

Horn in F

Trumpet in C

Tenor Trombone

Percussion (two bongos, snare, high tom, medium tom, floor tom)

Piano

Violin

Viola

Double Bass

Performance Notes:

The role of the conductor is to facilitate the performance, primarily by setting ensemble tempi and coordinating transitions *when necessary* between the various moment-situations. The conducting itself should be as minimal (even as absent) as possible, allowing individual musicians or subset ensembles to lead and operate within their own pacing without having to “follow” the conductor.

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A $\text{♩}=42$ [drum sticks] **B** continue previous M.M. (ignore violin) $\text{♩}=52$ (do not count: fade out)

Percussion

High Tom
Low Tom
Snare
Cymbal
Hi-Hat
Midi Tom
Floor Tom

f *mp* *f*

press into drum head

Heavy Pressure: Distortion/"Scrubby"

A $\text{♩}=42$ **B** $\text{♩}=52$ *mp*

(Finger Position)

(Bow Position Clef)
Bridge
Fingerboard

Lower half of the bow. Use (approx) the same bow length for each stroke.
Shorter durations will require faster strokes, longer durations, slower strokes (this will affect the resulting sound.)

Do not focus on a strict realization of the durations and bow positions:
maintain an even and continuous "line", listen to the distortion and allow undertone fluctuations.
Count durations by 8th note.

Violin

Bow Position Clef: top space indicates *ponticello* (bow touching the bridge); bottom space indicates *tasto* (bow hairs touching the left hand finger); middle spaces and lines are approximate divisions of the gap between the bridge and the fingerboard.



3

Vln.



4

Vln.



5

Vln.



6

Vln.

This musical score page, numbered 3, features ten staves for various instruments. The score is set in 2/2 time and includes a rehearsal mark 'C' at the beginning of the third measure. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in the first two measures, then plays a quarter note in the third measure. A tempo marking of $\text{♩} = 42$ is present.
- B. Cl. (Bass Clarinet):** Rests in the first two measures, then plays a half note in the third measure. A dynamic marking of *ppp* is indicated.
- Hn. (Horn):** Rests in the first two measures, then plays a half note in the third measure. A dynamic marking of *ppp* is indicated.
- C Tpt. (Trumpet):** Rests in the first two measures, then plays a quarter note in the third measure.
- Tbn. (Trombone):** Rests in the first two measures, then plays a quarter note in the third measure. A dynamic marking of *ppp* is indicated.
- Perc. (Percussion):** Rests in the first two measures, then plays a quarter note in the third measure.
- Pno. (Piano):** Rests in the first two measures, then plays a quarter note in the third measure. A dynamic marking of *p* is indicated.
- Vln. (Violin):** Plays a melodic line in the first two measures, then rests in the third measure. A dynamic marking of *ppp* is indicated.
- Vla. (Viola):** Rests in the first two measures, then plays a quarter note in the third measure.
- Db. (Double Bass):** Rests in the first two measures, then plays a half note in the third measure. A dynamic marking of *ppp* is indicated.

Rehearsal mark 'C' is located at the start of the third measure. The tempo marking $\text{♩} = 42$ is located above the Flute staff. Dynamic markings *ppp* and *p* are placed below the respective staves.

(whistle tone: finger high A)

10 4-5" $\text{♩}=92$ 10"

Fl.

B. Cl. 4-5" ppp 10" Blown Air (high freq white noise) pp

Hn. 4-5" ppp 10" Blown Air (high freq white noise) pp

C Tpt. 4-5" 10" Blown Air (high freq white noise) pp

Tbn. 4-5" ppp 10" Blown Air (high freq white noise) pp

Perc. 4-5" [soft mallets] pppp 10"

Pno. 4-5" 10"

Vln. 4-5" $\text{♩}=92$ 10"

Vla. 4-5" 10"

Db. 4-5" (very small bow movements: blend into) pppp 10"

continuous slow microtonal fluctuations:
ad lib, approx 1/4 tone above and below, 1-3/ sec

Detailed description of the musical score: The score is arranged in systems. The woodwind section (Flute, Bass Clarinet, Horn, C Trumpet, Trombone) is marked with dynamics from pppp to pp and includes instructions for 'Blown Air' with '(high freq white noise)'. The percussion part is marked 'soft mallets' and pppp . The piano part is marked pppp . The string section (Violin, Viola, Double Bass) is marked with dynamics from pppp to pp . A specific instruction for the Double Bass is '(very small bow movements: blend into)'. A tempo marking of $\text{♩}=92$ is present. A performance instruction 'continuous slow microtonal fluctuations: ad lib, approx 1/4 tone above and below, 1-3/ sec' is placed between the Trombone and Percussion staves. Rehearsal marks '10' are placed at the beginning and end of the section.

Fl. 13

B. Cl. (M.M. = 60) (B. Cl, Hn, Tpt and Tbn cue each other independently of conductor and ensemble)

f *n* (mid freq white noise) *n* *mf* *p*

Hn. (M.M. = 60) (B. Cl, Hn, Tpt and Tbn cue each other independently of conductor and ensemble)

f *n* (mid freq white noise) *n* *mf* *p*

C Tpt (M.M. = 60) (B. Cl, Hn, Tpt and Tbn cue each other independently of conductor and ensemble)

f *n* (mid freq white noise) *n* *mf* *p*

Tbn. (M.M. = 60) (B. Cl, Hn, Tpt and Tbn cue each other independently of conductor and ensemble)

f *n* (mid freq white noise) *n* *mf* *p*

Vln. ♩=56 (normal clef)

pppp *8^{va}* (cont. half-harmonic finger pressure) *8^{va}*

Fast glissandi, lower-middle of bow. Indicated pitches are approximate starting points, gliss speed should be fast covering 4-6 inches on the fingerboard)

Vla. *pppp* *3* *3* *3* *3* *3* *3* *3* *5* Continuous glissandi

Non-continuous harmonic glissandi:
make the glissando just before/leading into the next note

Fl. 14 E 6-8"

B. Cl. (normal) 6-8"

Hn. (normal) 6-8"

C Tpt. (normal) 6-8"
n ff

Tbn. (normal) 6-8"

Perc. 6-8"
ff

Pno. 6-8"
spicatto tremolo glissandi: upper half (4-5" from tip)

Vln. E 6-8"
8^{va}
pppp high energy, but soft

Vla. 6-8"
(end glissandi)

Db. 6-8"

17 **F** ♩=54

G ♩=42 5-7" 5-7" 5-7" ♩=96 10"

Fl. *n* *p*

B. Cl. *p* *mf* *f* *ppp* *n*

Hn. *p* *mf* *ff*

C Tpt.

Tbn. *mp* *mf* *ff*
enter with precise, clean attack

Perc. *f*

Pno. *f*

Vln. **F** ♩=54 **G** ♩=42 5-7" 5-7" 5-7" ♩=96 10"

Vla. 5-7" 5-7" 5-7" 10"

Db. 5-7" *p* *mf* *n*
continuous slow microtonal fluctuations:
ad lib, approx 1/4 tone above and below, 1-3/ sec

24

Fl.

Hn.

C Tpt.

Tbn.

Pno.

Vln.

Vla.

Db.

ff

mf

pppp

pppp

pppp

pppp

Breaking Tone

Apply added pressure with a slow, even bow stroke to the open E string to create "scraping" subtones. Avoid the fundamental E, although the sound will break back and forth and change as the bow moves into the upper half.

33

♩ = 52

rit.

36

Fl.

B. Cl.

Vln.

Vla.

Db.

pppp

Clarinet in B♭

n

pppp

n

pppp

pppp

pppp

clean tone, minimal attack: listen for resulting rich pitch spectrum

mf

cresc.

pppp

I $\text{♩} = 60$

36

Pno.

Ped.

J $\text{♩} = 52$

37 [drum sticks]

Perc.

mf *f* *ff* *fff*

K $\text{♩} = 120$
(pedal tone)

38

Tbn.

Perc.

mf *ff*

incomplete triplets (no regular pulse)

-5- -3- -3- -5- -3- -3-

Percussionist leads: always moving forward, phrasing from each tom-tom hit

Pno.

(follow percussionist) incomplete triplets (no regular pulse)

-5- -3- -3- -5- -3-

f

8^{ped}

39 (pedal tone)

Tbn.

ff

the placement of this attack is unsynchronized with percussion and piano

Perc.

mf

-3- -3-

the placement of the attack is unsynchronized with percussion and trombone

15^{ma}

ppp sustain until downbeat

Pno.

Ped.

L ♩=144

very fast, freely

40

Pno.

pp *p* *mp* *mf*

Ped. Ped. Ped. Ped.

41

Pno.

mp *f* *mf* *cresc.*

Ped. Ped.

42

Pno.

Ped.

Pno.

8^{va} *ff*

44

Pno.

8^{va}

f

decresc

Pno.

8^{va}

mf

46

Pno.

8^{va}

f

47

$\text{♩} = 144$

Pno.

8^{va}

f

48

$\text{♩} = 144$

Pno.

8^{va}

mf

49

$\text{♩} = 144$

Pno.

8^{va}