

NOTES ON TUNING IN THIS WORK

For this entire work one violin (referred to here as Violin A) and the viola need to be tuned one quartertone sharper than the other violin (Violin B) and the cello. Most of the music can be fingered as semitonal music, within the context of this retuning.

Although it is imagined that the preferred arrangement will be for Violin A and the viola to be tuned a quartertone sharp, with Violin B and the cello at "concert pitch", there is no reason why the former should not remain at concert pitch and the latter tune a quartertone *flat*; indeed, until at quite a late stage in the composition of the work I had the second arrangement in mind.

The score is prepared for the first arrangement, but no major change is required for the second: simply ignore the one-quarter-tone sharp sign at the beginning of each line of music for Violin A and the viola (the *upper quartertonal level* instruments) and add one-quarter-tone flat signs at the beginning of each line of music for *lower quartertonal level* instruments.

For reference, the tunings are as follows:






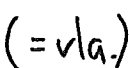
First arrangement: *upper quartertonal level* - A = 453 Hz
lower quartertonal level - A = 440 Hz
Second arrangement: *upper quartertonal level* - A = 440 Hz
lower quartertonal level - A = 427 Hz

Violin A might be the First Violin or the Second Violin, possibly depending on considerations of players' absolute pitch.

It is imagined that it might be helpful in preparation for performance of this work for the two players at each quartertonal level initially to work together as duets, to facilitate correct tuning at a later stage.

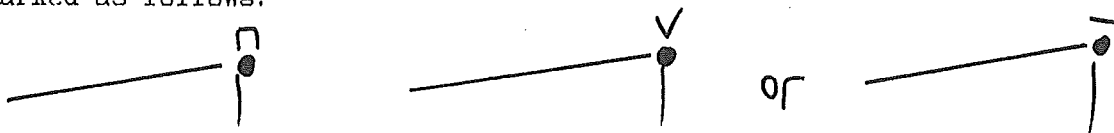
Vibrato should be used to colour the sound as normal, except where marked to the contrary and unless it is found to obscure certain microtonal harmonies.

Pitch symbols:

	Quarter of a tone flat (additional to any retuning)
	Three-quarters of a tone flat (additional)
	Quarter of a tone sharp (additional)
	Very slightly flat (usually a vibrato-like oscillation)
	Very slightly sharp
	Same pitch as the viola (if at different quartertonal level)

OTHER NOTES FOR PERFORMANCE

Continuous thin lines (usually slanting) indicate *glissandi*; changes of bow should not take place at the beginning or end of *glissandi* unless marked as follows:



Players may need a score for performance to enable them to aid the *ensemble* in their *tacet* movements.

A detailed commentary on this work, which performers would probably find helpful, has been written by me.

G.P. Jan 95

I
FIRENZE

moderate (♩ = c. 70)

Violin I: *f dim.* *sim.* Fingerings: II, IV, 3, II, IV, 3

Viola: *f dim.* Fingerings: III, 7

Violin II: *f dim.* *Open A l.h. pizz; harmonic B with violin B.*

Cello: *f dim.* *p sempre*

indicate beat as required

Violin I: *sempre p*

Viola: *(pizz) sempre p*

Violin II: *pp (sempre)*

Cello: *p*

Violin I: *poco dim.* *(arco)*

Viola: *poco dim.*

Violin II: *espressivo*

Cello: *poco f*

Violin I: *pizz. pp sempre*

Viola: *pp sempre*

Violin II: *poco f*

Cello: *poco dim.*