

frm | 2

for treble, tenor and two bass viols

Jocelyn Campbell

Notes for performance:

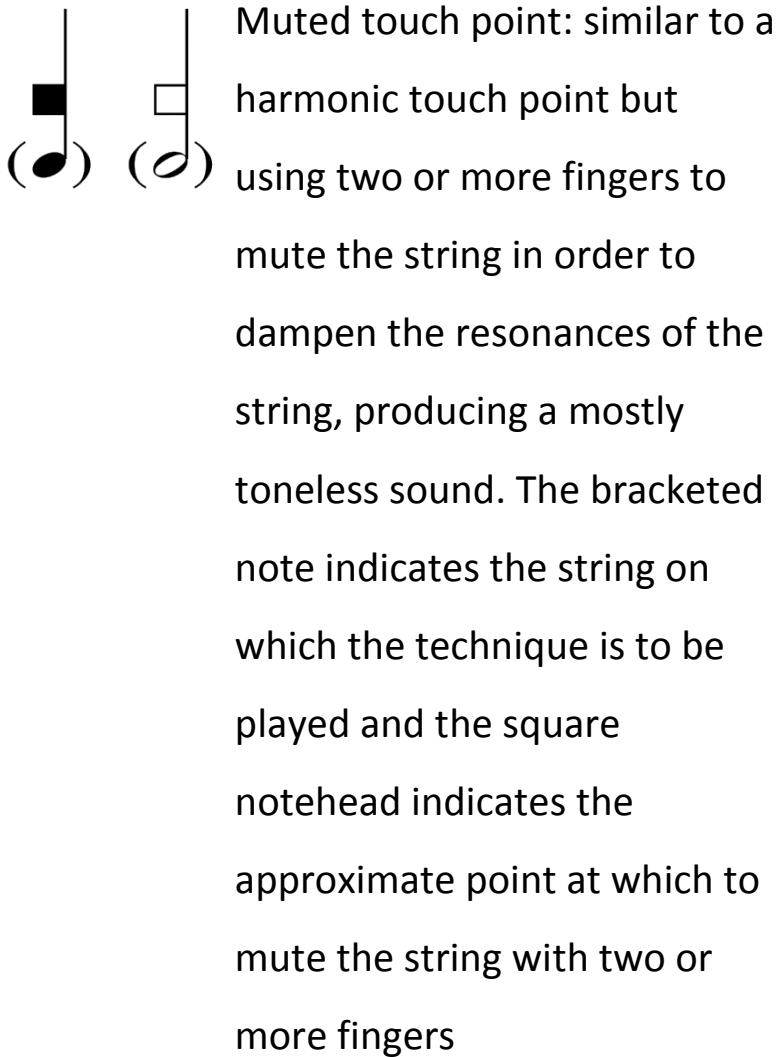
Harmonic glissandi: these should pronounce the natural harmonic partials of the string and not sound like a normal glissando

Bowing: during long stretches of slurred or tied material bow changes should be as imperceptible as possible

Poco sul pont.: towards the bridge

Sul pont.: near the bridge

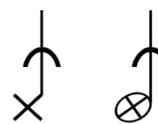
Molto sul pont.: the far side of the bow should be in contact with the bridge



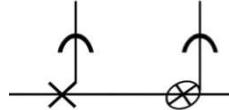
Notehead: scratch tone, excessive bow pressure containing little-to-no pitch



Notehead: partial scratch tone, containing some qualities of the written pitch

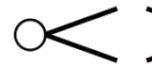


Bow the bridge



Bow the side of the bridge: written on a single line stave, the bow should not be in contact with any string, producing a completely

toneless sound



From silence/into silence

Harmonics: only natural harmonics are used in the piece. In addition to the commonly used natural harmonic touchpoints (M3rd, P4th, P5th, 8va) more tonally unstable harmonic touchpoints are used (m2nd, M2nd, m7th etc.) these 'harmonics' are notated as natural harmonics but vary in degrees of noise content

All tremolos written are to be played as fast as possible

Tunings:

The image shows three musical staves side-by-side, each representing a different instrument's tuning. The first staff, labeled 'Treble Viol', has a treble clef and shows four notes on the top four lines of a five-line staff. The second staff, labeled 'Tenor Viol', has a bass clef and shows four notes on the bottom four lines of a five-line staff. The third staff, labeled '2 Bass Viols', has a bass clef and shows four notes on the bottom four lines of a five-line staff.

Notes on the Piece:

frm/2 is intended to explore and combine three styles of writing for viols. The first prominent sound-world that appears in the piece is a style of extended technique based writing, which makes use of the viol's fragile capacity for producing various forms of noise and unstable harmonic-like techniques. This gradually turns into a far more stable and resonant pitch based style of writing for the viols, in which long held tones are layered over one another, with some notes pulsating at different, regular and irregular rates. The final style of writing is a collection of small quotations from a number of sources that are interspersed into the previously mentioned materials throughout the piece. I hoped the effect to be an overall gradual transition from 'noise-music' to a more resonant 'pitch-based' music, with detours through fragments of early music repertoire that I have come to associate with the instrument.

Duration: c. 11'30"

frm | 2

for 4 viols

Jocelyn Campbell

4 $\text{♩} = 66$

bow the side of the bridge

Tr. Viol

T. Viol

B. Viol

B. Viol

A

6

sul tasto → ord. scratch tone

bow bridge

B

Musical score page 11, featuring four staves of music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses a bass clef. The score is divided into measures by vertical bar lines. Various performance markings are present, including dynamic markings like *p* (piano), *ppp* (pianississimo), and *ord.* (ordinario); articulation marks like dots and dashes; and rhythmic markings like triplets (*3*) and sixteenth-note patterns. Measure 11 starts with a dynamic *p*. Measure 12 begins with a dynamic *p*, followed by a dynamic *d* (diminuendo). Measure 13 starts with a dynamic *d*, followed by a dynamic *p*. Measure 14 starts with a dynamic *p*, followed by a dynamic *p*.

16

bow bridge ord.

p *ppp*

sul tasto scratch tone → ord.

p *f*

bow bridge *ppp* *p*

p

ppp

p

p

C

21

molto sul pont.

p

ppp *p* *p* *p*

ord. bow bridge

p

3

25

44

sul pont. *tr* ord. sul pont. *tr*

pp sul pont. *pp* *molto sul pont.* *mp* *ord.* sul pont. *ppp*

<*p*> <*p*> 3 3 <*p*> <*p*> <*p*> <*p*> <*p*>

sempre sul E *ppp*

<*p*><*p*><*p*> sul pont. <*p*><*p*><*p*> *mp* <*p*><*p*><*p*> *ord.* sul pont. *ppp*

sempre sul C *ppp*

66

pp *mp* *ppp*

30

D

ord. *gliss.* (d)

ord. *gliss.* (d)

ord. *gliss.* (d)

ord. *p* *ppp*

ord. *gliss.* *ppp* <*pp*>

66

p *ppp*

34

(d) (d)

sempre sul C

pp <*pp*> <*pp*> <*pp*> <*pp*> <*pp*> <*pp*> <*pp*> <*pp*>

tr

p (d)

pp <*pp*> <*pp*> <*pp*> <*pp*> <*pp*> <*pp*> <*pp*> <*pp*>

<*pp*> <*pp*> <*pp*> <*pp*> <*pp*> <*pp*> <*pp*> <*pp*>

<*pp*> <*pp*> <*pp*> <*pp*> <*pp*> <*pp*> <*pp*> <*pp*>

39 (tr) (d)

E

45 poco sul pont. (d)

Poco meno mosso $\text{♩} = \text{c.} 52$

51 poco sul pont. (d) (d) (d)

F

56

ord. (d) (d)

(d) (d)

ord.

(d)

sul pont.

3 3

molto sul pont.

pp

p

p

pp

ppp

pp

pp

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

61

G

ord. (d)

(d)

sul pont.

3 3 (d)

f pp

tr

mp pp

mp

pp

(d)

mp

pp

mp

34

64

ord.

(d)

molto sul pont.

3 3

poco sul pont.

(pp) mp pp

tr

tr

tr

mp pp

mp pp

mp pp

(d)

(d)

(d)

sul pont.

f pp

pp

pp

pp

6

3 =88
4

68

sul pont.

sul pont.

(sul pont.)

molto sul pont.

4

4 =66
4

H

72

tr

tr

tr

tr

bow bridge

ord. 3 (d)

3 (d)

3 (d)

3 (d)

bow bridge 3

ord.

ppp

pp

mp

pp

mp

76

ord.

pp mp pp ppp

sul D.

5 5 mp pp

ppp

ord. 3

5 5 mp pp

sul D. poco sul tasto

ppp

pp mp pp

ppp

pp mp pp

ppp

I

80

poco sul pont.

sul D.

scratch tone

5

3

bow bridge

molto sul pont. → ord.

f

3

ppp

mp

pp

pp

mp

pp

pp

mp

600

85

(d)

ord.

bow bridge

pp

molto sul pont. → ord.

mp

pp

mp

pp

pp

pp

44

68 (d=d)

90

molto sul pont. → ord.

molto sul pont. → ord.

molto sul pont. → ord.

gliss.

mp

pp

molto sul pont.

ord.

molto sul pont.

ord.

molto sul pont.

ord.

pp

p

p

p

4 (♩=♪)

4

J

96

→ bow bridge

scratch tone

f

sempre sul C

gliss.

C G gliss. gliss. gliss. gliss. gliss. gliss.

→ bow bridge

ppp

ord. (♩) (♩) (♩) (♩) (♩) (♩)

ppp

3 3 pp

ord. (♩) (♩) (♩) (♩) (♩) (♩)

pp

101

pp

mp pp

3 3 mp pp

3 3 mp pp

3 3 mp pp

mp pp

mf pp

pp

pp mf pp

pp mf pp

106

pp

mf pp

3 3 mp pp

3 3 mp pp

3 3 mp pp

mp pp

mp pp

(♩) (♩)

mp pp

mp pp

111 **K**

115 **L**

119

124

sul D.

3 3 3 3

mp pp mp pp mp pp mp pp

mp pp mp pp mp pp mp pp

mp pp mp pp mp pp mp pp

M

129

3 3 3 3

pp mp pp mp pp mp pp

pp mp pp mp pp mp pp

pp mp pp mp pp mp pp

3
42
4

134

mp pp mp pp mp pp mp pp

3 3 3 3

mp pp mp pp mp pp mp pp

mp pp mp pp mp pp mp pp

pp mp pp mp pp mp pp

139

2 **4** **68**

poco sul pont.

144

68 **4**

bow bridge → ord.

pp → mp

poco sul pont.

149

3 **4**

mp pp

pp mp pp

mf pp mp pp

mf pp mp pp

N

154

N

→ bow bridge

ord.

→ bow bridge

ord.

→ bow bridge

ord.

159

O

pizz.

164

O

pizz.

(pizz.)

p l.v.

mp pp

3 pp

3 pp

3 pp

mp pp

mp pp

mp pp

mp pp

169

(pizz.)

mp *pp* *mp* *pp* *mp* *pp* *mp*

>*pp* *mp* *pp* *mp* *pp* *p l.v.* *pizz.*

174

P

pizz.

pp *p l.v.*

(pizz.)

179

l-3

l-3

l-3

184

Treble staff: - (fermata) \flat

Bass staff: - γ $\text{Bass} \text{ } \text{l3}$ - γ $\text{Bass} \text{ } \text{l3}$ - γ $\text{Bass} \text{ } \text{l3}$

Alto staff: - γ Bass

Bass staff: - γ Bass - γ Bass - γ Bass

189

long

Treble staff: - (fermata) \flat

Bass staff: - γ $\text{Bass} \text{ } \text{l3}$ - γ $\text{Bass} \text{ } \text{l3}$ - γ $\text{Bass} \text{ } \text{l3}$

Alto staff: - γ Bass

Bass staff: - γ Bass - γ Bass - γ Bass