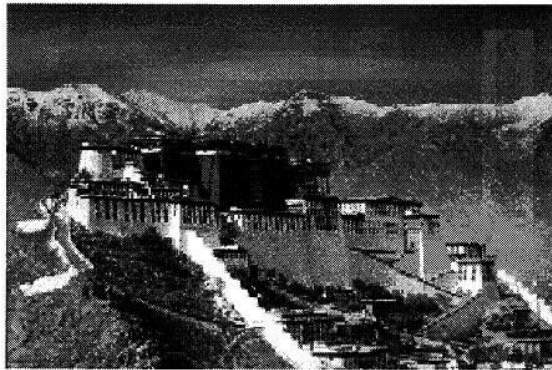


S a m s a r a

for twenty strings

Michael Edward Edgerton

(# 57)



Samsara,

Sanskrit for constant flow,
the round of mortality
the endless flux of Birth
and Death

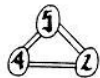
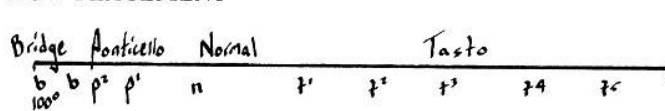
BOW SPEED

- ① as slow as possible; the tone will be changed dramatically depending on bow rotation and bow pressure, the movement should be no faster than about 30" to 40" (or longer) for a single bow
- ② moderately slow; midway between speeds 1 and 3
- ③ normal; as would typically be performed in 'normal' classical contexts, depending upon tempo
- ④ moderately fast; midway between speeds 3 and 5 and similar to Egyptian traditional bowing styles
- ⑤ as fast as possible; this speed should utilize the full bow – it is intended that many bow changes will occur within a single pulse. Additionally, this faster bow speed will tend to favor louder amplitudes, but try to accommodate the dynamic markings in the score when the indication is softer than a fortissimo.

VIBRATO

non-vibrato
vibrato, 2 parameters: speed and compass
speed: slow to fast vibrato
compass: narrow to wide vibrato

BOW PLACEMENT



freely changing between the different bow speeds over the physical action of one bow

- b_{100° bow at 100° angle to bridge
- b bow on bridge
- p bow next to bridge
- p' bow near bridge
- n normal
- t' tasto near normal
- t'' tasto between t' and t''
- t''' tasto mid fingerboard
- t'''' tasto between t'' and t'''
- t'''' tasto near nut

BOW ROTATION

- bow hairs flat on string
- edge of bow hairs on string
- col legno, mixture of hair and wood
- wood only

MICROTONAL MOVEMENT

1. $\frac{1}{3}$ tones; f 1/3 of semitone
 $\#$ 2/3 of semitone
2. beats; slight pitch differential, harmonically manifest as beating and identified in score on a ten-point scale as approximate ratios with 0° being no beating, 1° being slow beating, and 10° being the fastest beating
3. cents; are arbitrarily defined micro-units, identified as 100 cents per semitone, no matter the location within its tessitura ($+0$) = notated pitch; ($+50$) = 1/4 tone higher than notated pitch; (-80) = 4/5 of a semitone lower than its notated pitch the intent is to explore the perceptual bandwidth of a tone. Psychoacousticians have suggested that +/- 12 to 18 cent differentials comprise the perceptual threshold of pitch discrimination, this piece explores the issues of tone and perception

DURATIONAL CHARACTERISTIC OF GESTURE

----- steady-state
-----> transition from one state to the next

ENSEMBLE

↓ is an indication for all instruments

refers to up-bow and down-bow respectively – **HOWEVER**, the marking is only an indication of how to begin each note! This means that for the faster bow speeds, multiple bow changes of direction are intended between up and down (or vice-versa) – in these cases the ensemble need not try to sync up bow directional changes

The ensemble should strive for continuity when changing bow placements as the intended sound world is delicate. The notation does not indicate the precise acoustic output as the 1 and 5 bow speeds in particular will introduce dramatic, physical effects into the notated gestures – this is intended and part of its logic – however, the performer should strive for the utmost control and not allow the physical act to become grotesque

♩ = 48

① No Vibrato

Violin 1

Violin 2

Viola

Violoncello

double bass

pp, p, f, sfz, mp, mf, cresc., decresc.

① No Vibrato

as 1 bow

as 2 bow

Handwritten musical score for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is written on multiple staves, with dynamics and performance markings.

Violin 1 (Staves 1-6):

- Staff 1: mf , p , mf , f
- Staff 2: mf , p , f , pp
- Staff 3: pp , $f > pp$, mf , p
- Staff 4: p , f , p , mf , p
- Staff 5: p , mf , p , mf , p
- Staff 6: f , mp , p , mf , p

Violin 2 (Staves 7-12):

- Staff 7: mp , mf , p , mf , p
- Staff 8: mp , p , mf , p
- Staff 9: mp , p , mf , p
- Staff 10: mp , pp , mf , p
- Staff 11: mp , p , ff , mp , mf , p
- Staff 12: mp , p , ff , p , mf , p

Viola (Staves 13-16):

- Staff 13: f , f , f , f
- Staff 14: pp , f , f , f
- Staff 15: f , f , f , f
- Staff 16: f , f , f , f

Violoncello (Staves 17-19):

- Staff 17: pp , f , f , f
- Staff 18: pp , f , f , f
- Staff 19: pp , f , f , f

Double Bass (Staves 20-21):

- Staff 20: pp , f , f , f
- Staff 21: f , f , f , f

Performance Markings:

- Dynamic markings: pp , p , mp , mf , f , ff
- Accents: $>$
- Phrasing slurs: \frown
- Handwritten notes: "On one bow" with a circled 2 and a circled 1.
- Handwritten notes: "1" and "2" in circles.
- Handwritten notes: "1" and "2" in squares.

This is a handwritten musical score for a string ensemble, consisting of Violin I, Violin II, Viola, Violoncello (Cello), and Double Bass. The score is written on multiple staves, with each instrument having a set of staves numbered 1 through 5. The music is in 7/8 time and features a variety of dynamics and articulations. Handwritten annotations include performance instructions such as "On one bow" and "3" (triplets), and timing or bowing markings like "(+20)", "(+50)", "(+10)", "(+80)", "(-20)", "(+30)", "(+75)", "(-30)", "(+50)", "(+10)", "(+20)", and "(-50)". The score includes notes, rests, and slurs, with some notes marked with "n" or "p". The overall style is that of a working draft or rehearsal score.

♩ = 60

③

Handwritten musical score for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is organized into systems of staves. Each system includes a staff number on the left and performance instructions on the right. The instructions specify vibrato (Vib), bowing style (wide, small), and tempo (slow, fast). Handwritten annotations include tempo changes such as (+120), (-80), (+10), (-10), (+30), (-40), (+10), (-50), (+70), (+50), (-20), and (-60). A circled '3' is written at the top of the first system. The score concludes with a large number '4' at the bottom right.

ritardando

$\text{♩} = 50$

accelerando

This is a handwritten musical score for a string ensemble. The score is organized into five systems, each containing multiple staves for different instruments. The instruments are labeled on the left side of the page: Violin I (staves 1-6), Violin II (staves 7-10), Viola (staves 11-14), Violoncello (staves 15-18), and Double Bass (staves 19-20). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is marked with *ritardando* at the beginning and *accelerando* at the end. A tempo marking of $\text{♩} = 50$ is present. There are several circled numbers (4, 5, 4) and other annotations like "non-vib" and "pr" scattered throughout the score. The page number "5" is written at the bottom right corner.

Handwritten musical score for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is organized into systems, with each instrument having two staves. The notation includes notes, rests, and various performance markings such as dynamics (f, p), articulation (accents), and vibrato (vib) instructions. The score is divided into three measures, numbered 3, 2, and 1 from left to right. Measure 3 includes tempo markings: *vib*, *wide slow*, *fast*, *small*, *slow*, and *non-vib*. Measure 2 includes *vib* markings: *small*, *wide slow*, and *small*. Measure 1 includes *vib* markings: *wide slow* and *no vib*. The score also features numerical adjustments: (+50), (+80), (+0), (+20), (-20), (+30), (+50), (+60), (+70), and (+40). The page number 6 is located at the bottom right corner.

This is a handwritten musical score for a string ensemble, consisting of five parts: Violin 1, Violin 2, Viola, Violoncello (Cello), and Double Bass. The score is written on a grand staff with five systems of staves. Each system contains five staves, one for each instrument. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *pp*, *f*, *mp*, *mf*), and articulation marks. The score is marked with a circled '2' at the beginning of the first system and a circled '3' at the beginning of the second system. The page number '7' is visible at the bottom right corner.

♩ = 150

④

ord.
crescendo

⑤

Violin 1
1
2
3
4
5
Violin 2
1
2
3
4
5
Viola
1
2
3
4
5
Violoncello
1
2
3
4
5
Double Bass
1
2

8

48

This page of a handwritten musical score covers measures 48 through 51. The score is organized into four systems, each containing multiple staves for different instruments. The first system includes Violin I (staves 1-6), Violin II (staves 7-9), Viola (staves 10-12), and Violoncello (staves 13-15). The second system includes Double Bass (staves 16-17). The notation is primarily in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp*, *mf*, and *ff* are present. Performance instructions include hairpins for crescendo and decrescendo, and articulation marks like accents and slurs. Rehearsal marks are indicated by circled numbers 1 through 5. The score concludes with a double bar line and a page number '9' at the bottom right.

This is a handwritten musical score for a string quartet, consisting of four parts: Violin 1, Violin 2, Viola, and Violoncello. The score is written on multiple staves, with each instrument's part clearly delineated. The notation includes various musical symbols such as notes, rests, stems, and beams, along with dynamic markings like f (forte) and p (piano). There are also performance markings such as hairpins and slurs. The score is numbered 1 through 10, indicating measures or sections. The handwriting is in black ink on white paper.

This is a handwritten musical score for a string quartet, consisting of five parts: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is written on 20 staves, with two staves for each instrument. The notation includes various musical symbols such as notes, rests, dynamics (p, pp, f, b, 100°), and articulation marks. There are several first endings marked with a circled '1'. The score is densely written with musical notation, including stems, beams, and slurs. The overall style is that of a working manuscript.