

# Ten Violins

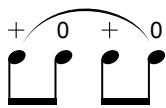
John Howell Morrison

composed 2006

duration: ca. 3 minutes

## performance notes

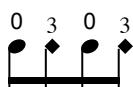
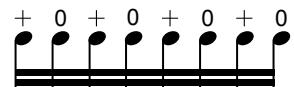
The score indicates the string a sound comes from, the manner of producing that sound (whether open string, harmonic, or muffled), and the rhythm of that sound. Specific pitch is not otherwise indicated, and therefore no clef is utilized. String designations are in effect until changed. Notation of harmonics is accomplished by indicating the partial number one touches lightly to produce the desired sound; a table of notated partial numbers and the location on the string using traditional notation is provided after the notational conventions and explanation below.



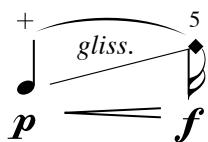
The figure to the left indicates an alternation between open string (0) and a light touch of the index finger just above the nut on the open string (+). A muffled sound is desired, but variations closer to pitch-bending are likely to result in the many repetitions of the sound.



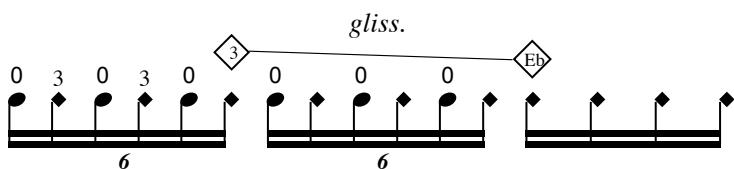
Given its four indications of muffling touch, this figure is actually played as on the right, which shows thirty-second level activity. Notating four complete movements of the finger is more accurate, is easier to conceive, and is utilized in the score.



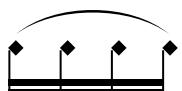
A variation of the basic notation, this figure indicates that one touch lightly the node for the partial whose number is displayed over the diamond-shaped note head. Please see the table below for correspondences of partial number and finger position.



Here, the notation directs one to begin with the muffled touch at the nut and glissando to the partial indicated. The string to perform the figure upon is either indicated on the spot or is still in effect since the last string designation. The figure is to be played with one up-bow.



This notation indicates a glissando of light touch from the third partial to approximately Eb on the D string.



This figure indicates four light touches per quarter, and could be notated as the thirty-second-note figure above on the right.

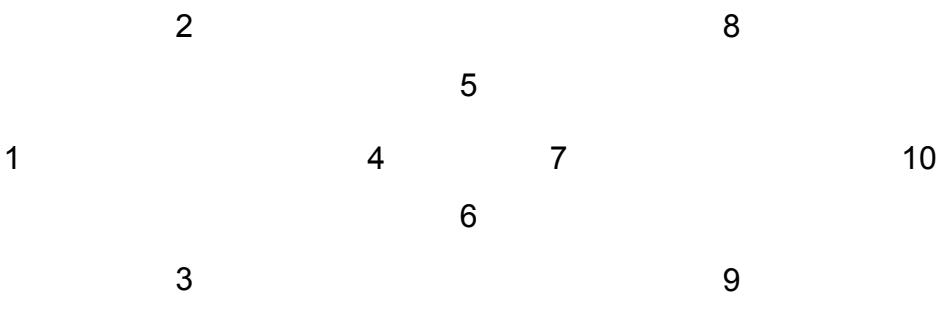
### Table of string partials

Provided below is a table of partial numbers and corresponding finger locations for harmonics used in the score. For each pair, the figure above is the one found in the score, with the fully-notated version below providing the traditional notation. Resultant pitch is provided for each example. The notated version in the score may of course be of any duration.

The musical score consists of two staves. Staff IV (top) shows partials 4, 3, 4, 5, and 6. Staff III (bottom) shows partials 2, 3, 4, 5, 6, and 7. Both staves include traditional notation with stems and note heads.

### Spatial arrangement

It is very important to arrange performers according to the diagram below. Ideally, players will be reasonably widely separated, basically loosely filling the stage or space from which they play. Players should be assigned parts from outside to inside the arrangement, with the oldest or most advanced players holding the 10, 1 position, next most experienced at 9, 2 and 8, 3, and the youngest or least experienced players in the center, positions 4-7.



Duration: ca. 3 minutes



for the violinists in the studio of Janet Packer

# Ten Violins

John Howell Morrison

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$\text{♩} = \text{ca. } 80$

**IV. pizz.** (let vibrate)

**Violin 1**:  $\frac{4}{4}$  **f** (arco) IV. 0

**Violin 2**:  $\frac{4}{4}$  **mf** = **p**

**Violin 3**:  $\frac{4}{4}$  IV. 0 **mf** = **p**

**Violin 4**:  $\frac{4}{4}$  IV. 0 **mf** = **p**

**Violin 5**:  $\frac{4}{4}$  IV. 0 **mf** = **p**

**Violin 6**:  $\frac{4}{4}$  IV. 0 **mf** = **p**

**Violin 7**:  $\frac{4}{4}$  IV. 0 **mf** = **p**

**Violin 8**:  $\frac{4}{4}$  IV. 0 **mf** = **p**

**Violin 9**:  $\frac{4}{4}$  IV. 0 **mf** = **p**

**Violin 10**:  $\frac{4}{4}$  IV. 0 **mf** = **p**

**arco** + 0 **f** sub. **mp** = =

**Violin 1**: **p** + 0 **p** = =

**Violin 2**: **p** + 0 **p** = =

**Violin 3**: **p** + 0 **p** = =

**Violin 4**: **p** + 0 **p** = =

**Violin 5**: **p** + 0 **p** = =

**Violin 6**: **p** + 0 **p** = =

**Violin 7**: **p** + 0 **p** = =

**Violin 8**: **p** + 0 **p** = =

**Violin 9**: **p** + 0 **p** = =

**Violin 10**: **p** + 0 **p** = =

(single bow)

**Violin 1**: **p** + 0 **p** = =

**Violin 2**: **p** + 0 **p** = =

**Violin 3**: **p** + 0 **p** = =

**Violin 4**: **p** + 0 **p** = =

**Violin 5**: **p** + 0 **p** = =

**Violin 6**: **p** + 0 **p** = =

**Violin 7**: **p** + 0 **p** = =

**Violin 8**: **p** + 0 **p** = =

**Violin 9**: **p** + 0 **p** = =

**Violin 10**: **p** + 0 **p** = =

V + 0 **mp** = =

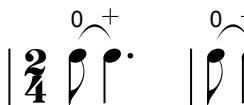
V + 0 **mp** = =

V + 0 **mp** = =

**A**

12 +  

 1 2 3 4 5 6 7 8 9 10

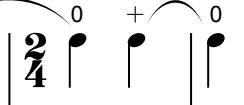
2 +  

 1 2 3 4 5 6 7 8 9 10

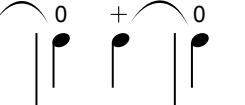
3 +  

 1 2 3 4 5 6 7 8 9 10

4 +  

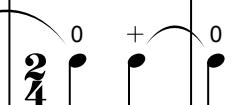
 1 2 3 4 5 6 7 8 9 10

5 +  

 1 2 3 4 5 6 7 8 9 10

6 +  

 1 2 3 4 5 6 7 8 9 10

7 +  

 1 2 3 4 5 6 7 8 9 10

8 +  

 1 2 3 4 5 6 7 8 9 10

9 +  

 1 2 3 4 5 6 7 8 9 10

10 +  

 1 2 3 4 5 6 7 8 9 10

20 (IV.)

molto sul pont.

**B**

ord. +

21 (IV.)

22 (IV.)

23 (IV.)

24 (IV.)

25 (IV.)

26 (IV.)

27 (IV.)

28 (IV.)

29 (IV.)

30 (IV.)

31 (IV.)

32 (IV.)

33 (IV.)

34 (IV.)

35 (IV.)

36 (IV.)

37 (IV.)

38 (IV.)

39 (IV.)

40 (IV.)

41 (IV.)

42 (IV.)

43 (IV.)

44 (IV.)

45 (IV.)

46 (IV.)

47 (IV.)

48 (IV.)

49 (IV.)

50 (IV.)

51 (IV.)

52 (IV.)

53 (IV.)

54 (IV.)

55 (IV.)

56 (IV.)

57 (IV.)

58 (IV.)

59 (IV.)

60 (IV.)

61 (IV.)

62 (IV.)

63 (IV.)

64 (IV.)

65 (IV.)

66 (IV.)

67 (IV.)

68 (IV.)

69 (IV.)

70 (IV.)

71 (IV.)

72 (IV.)

73 (IV.)

74 (IV.)

75 (IV.)

76 (IV.)

77 (IV.)

78 (IV.)

79 (IV.)

80 (IV.)

81 (IV.)

82 (IV.)

83 (IV.)

84 (IV.)

85 (IV.)

86 (IV.)

87 (IV.)

88 (IV.)

89 (IV.)

90 (IV.)

91 (IV.)

92 (IV.)

93 (IV.)

94 (IV.)

95 (IV.)

96 (IV.)

97 (IV.)

98 (IV.)

99 (IV.)

100 (IV.)

101 (IV.)

102 (IV.)

103 (IV.)

104 (IV.)

105 (IV.)

106 (IV.)

107 (IV.)

108 (IV.)

109 (IV.)

110 (IV.)

111 (IV.)

112 (IV.)

113 (IV.)

114 (IV.)

115 (IV.)

116 (IV.)

117 (IV.)

118 (IV.)

119 (IV.)

120 (IV.)

121 (IV.)

122 (IV.)

123 (IV.)

124 (IV.)

125 (IV.)

126 (IV.)

127 (IV.)

128 (IV.)

129 (IV.)

130 (IV.)

131 (IV.)

132 (IV.)

133 (IV.)

134 (IV.)

135 (IV.)

136 (IV.)

137 (IV.)

138 (IV.)

139 (IV.)

140 (IV.)

141 (IV.)

142 (IV.)

143 (IV.)

144 (IV.)

145 (IV.)

146 (IV.)

147 (IV.)

148 (IV.)

149 (IV.)

150 (IV.)

151 (IV.)

152 (IV.)

153 (IV.)

154 (IV.)

155 (IV.)

156 (IV.)

157 (IV.)

158 (IV.)

159 (IV.)

160 (IV.)

161 (IV.)

162 (IV.)

163 (IV.)

164 (IV.)

165 (IV.)

166 (IV.)

167 (IV.)

168 (IV.)

169 (IV.)

170 (IV.)

171 (IV.)

172 (IV.)

173 (IV.)

174 (IV.)

<img alt="Handbell notation for row 4, measure 174. It shows two staves. The left staff is in 3/4 time with a melody line

The figure consists of a grid of 10 rows of musical notation for a 10-hole recorder. Each row contains 8 measures. The first measure of each row starts with a rest. Measures 2-8 show various patterns of fingerings (open holes, closed holes, and half-closed holes) indicated by numbers and plus signs. Row 10 concludes with a final measure.



ord.

*sub. p*

*f* *mp*

1

2

3

4

5

6

7

8

9

10

ord.

*sub. p*

*f* *mp*

D

molto sul pont.



(IV.)

53 1 ***f*** ***=p***

2 ***sub.mf*** ***=p***

3 ***mf*** ***=p***

4 ***mf*** ***=mp***

5 ***mf*** ***=mp***

6 ***mf*** ***=mp***

7 ***mf*** ***=mp***

8 ***mf***

9 ***mf***

10 ***mf***

E

III. ***sub.f***

III. ***sub.f*** ***f***

III. ***sub.f*** ***f***

ord. ***mf***

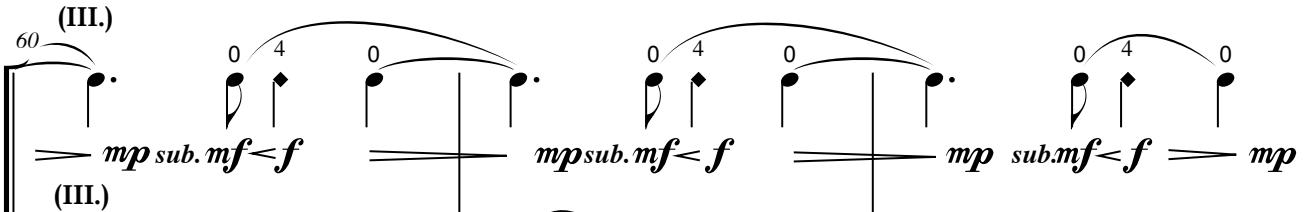
ord. ***mf***

ord. ***mf***

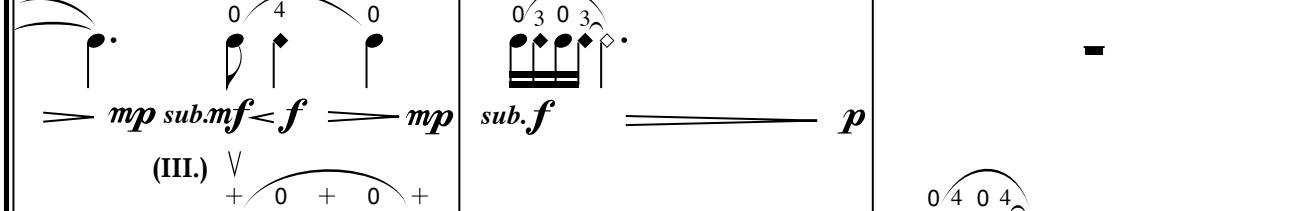
ord. ***mf***

\* On the harmonic, a short touch which fades rather slowly back to fundamental pitch is desired.

(III.)

1 60 

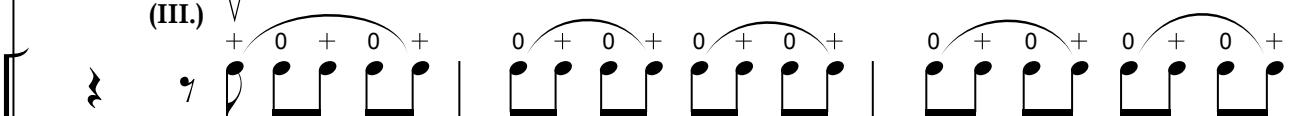
(III.)

2 

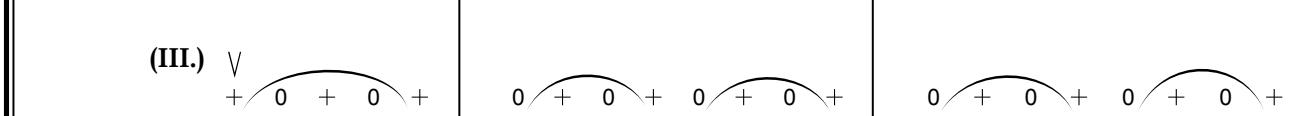
(III.) V

3 

(III.) V

4 

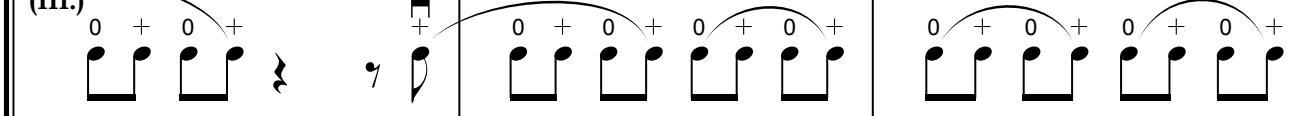
(III.) V

5 

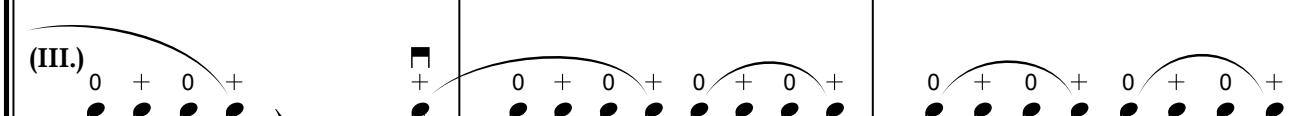
(III.)

6 

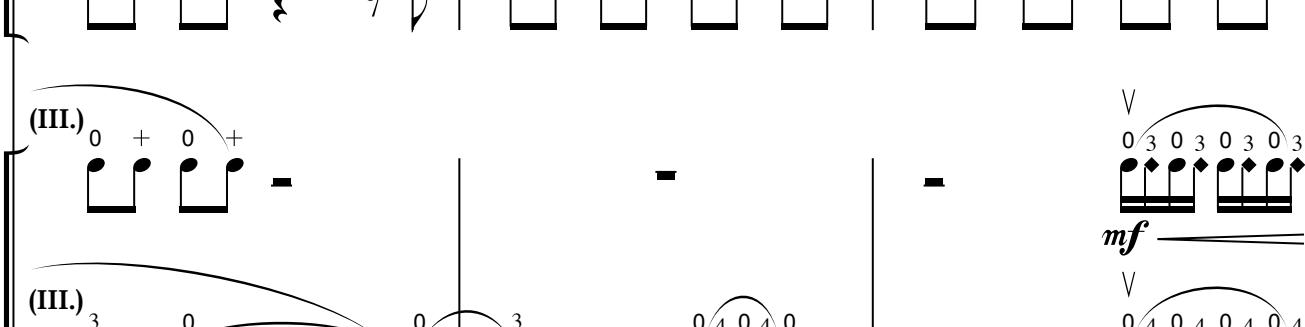
(III.)

7 

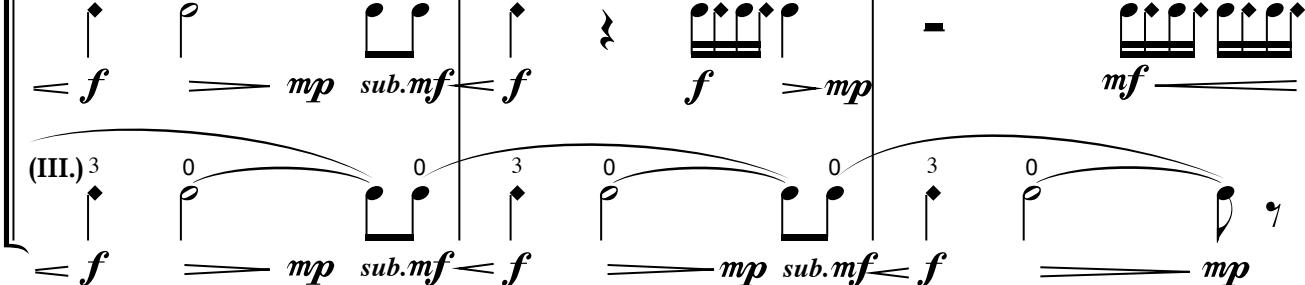
(III.)

8 

(III.) V

9 

(III.) 3

10 

\* Each beat has four light touches: please see performance instructions.

\* Each beat has four light touches: please see performance instructions for further details.

**G**

67

1 same as previous measure

2 (dim.) - - - - **p**

3 same as previous measure

4

5

6

7

8 dim. - - - - **p**

9 same as previous measure

10 same as previous measure

+ gliss. 5

**p = f**

III. ord. V  
2 0 2 0 2 0 2 0

**mp**

dim.

IV. + gliss. 4

**p = f**

70

II.  $\text{V}$   
+  
*gliss.*  
5  
 $p = f$

III.  
ord.  
3  
 $\diamond$

II. ord.  $\blacksquare$   
5  
 $mp$

ord.  $\blacksquare$   
3  
 $mp$

(III.)

3

4

(dim.) - - - - -  $p$

ord.  $\blacksquare$   
 $mp$

5

dim. - - - - -  $p$

6

dim. - - - - -  $p$

7

dim. - - - - -  $p$

ord.  $\text{V}$   
 $2\ 0\ 2\ 0\ 2\ 0\ 2\ 0$   
 $mp$

8

(III.) ord.  $\text{V}$   
 $2\ 0\ 2\ 0\ 2\ 0\ 2\ 0$   
 $mp$  *sempre*

9

III. ord.  $\blacksquare$   
4  
 $mp$

10

III. ord.  $\blacksquare$   
5  
 $mp$

**H**

73

1

2

3

4

ord.

5

*mp*

ord.

6

*mp*

7

8

9

10

**H**

