Ten Violins

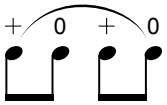
John Howell Morrison

composed 2006

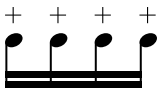
duration: ca. 3 minutes

performance notes

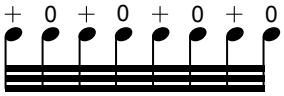
The score indicates the string a sound comes from, the manner of producing that sound (whether open string, harmonic, or muffled), and the rhythm of that sound. Specific pitch is not otherwise indicated, and therefore no clef is utilized. String designations are in effect until changed. Notation of harmonics 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.

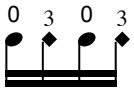


The figure to the left indicates an alternation between open string (0) and a light touch of the index finger just above the nut on the open string (+). A muffled sound is desired, but variations closer to pitch-bending are likely to result in the many repetitions of the sound.

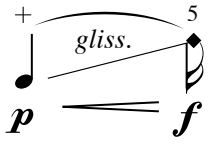


Given its four indications of muffling touch, this figure is actually played as on the right, which shows thirty-second level activity. Notating four complete movements of the finger is more accurate, is easier to conceive, and is utilized in the score.

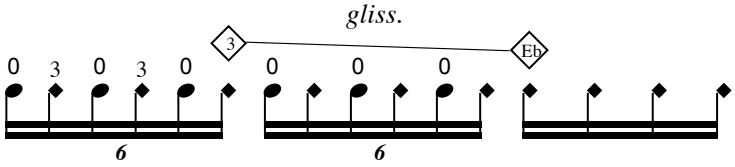




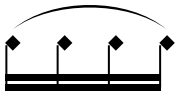
A variation of the basic notation, this figure indicates that one touch lightly the node for the partial whose number is displayed over the diamond-shaped note head. Please the see the table below for correspondences of partial number and finger position.



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.



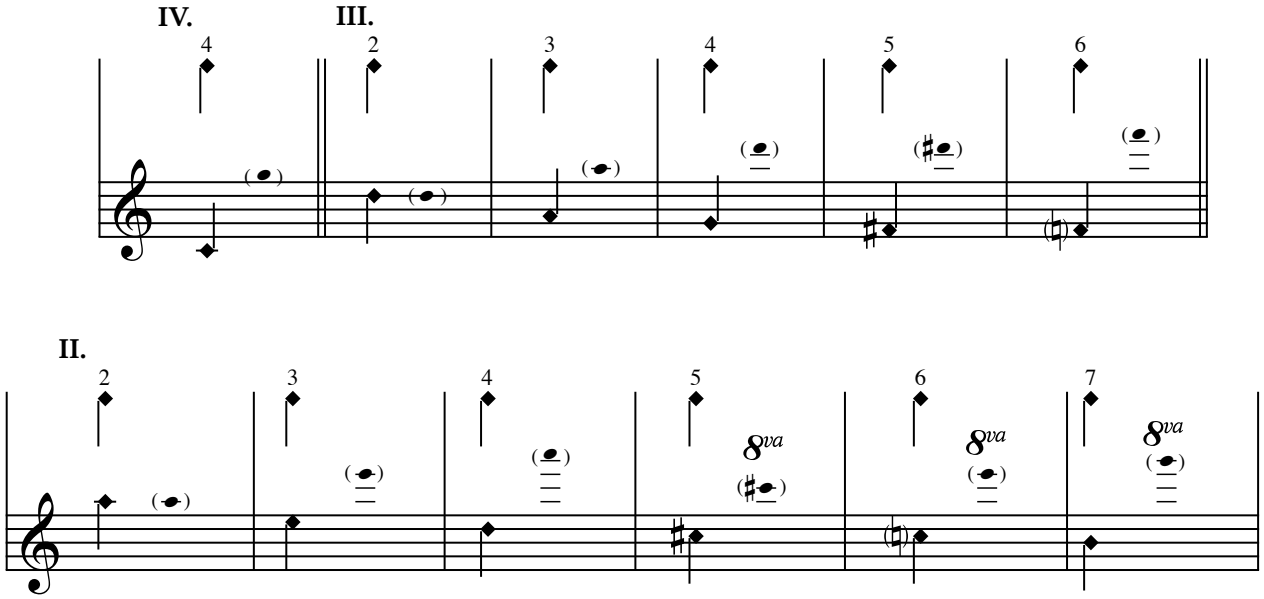
This notation indicates a glissando of light touch from the third partial to approximately Eb on the D string.



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.



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.

2 8

5

1 4 7 10

6

3 9

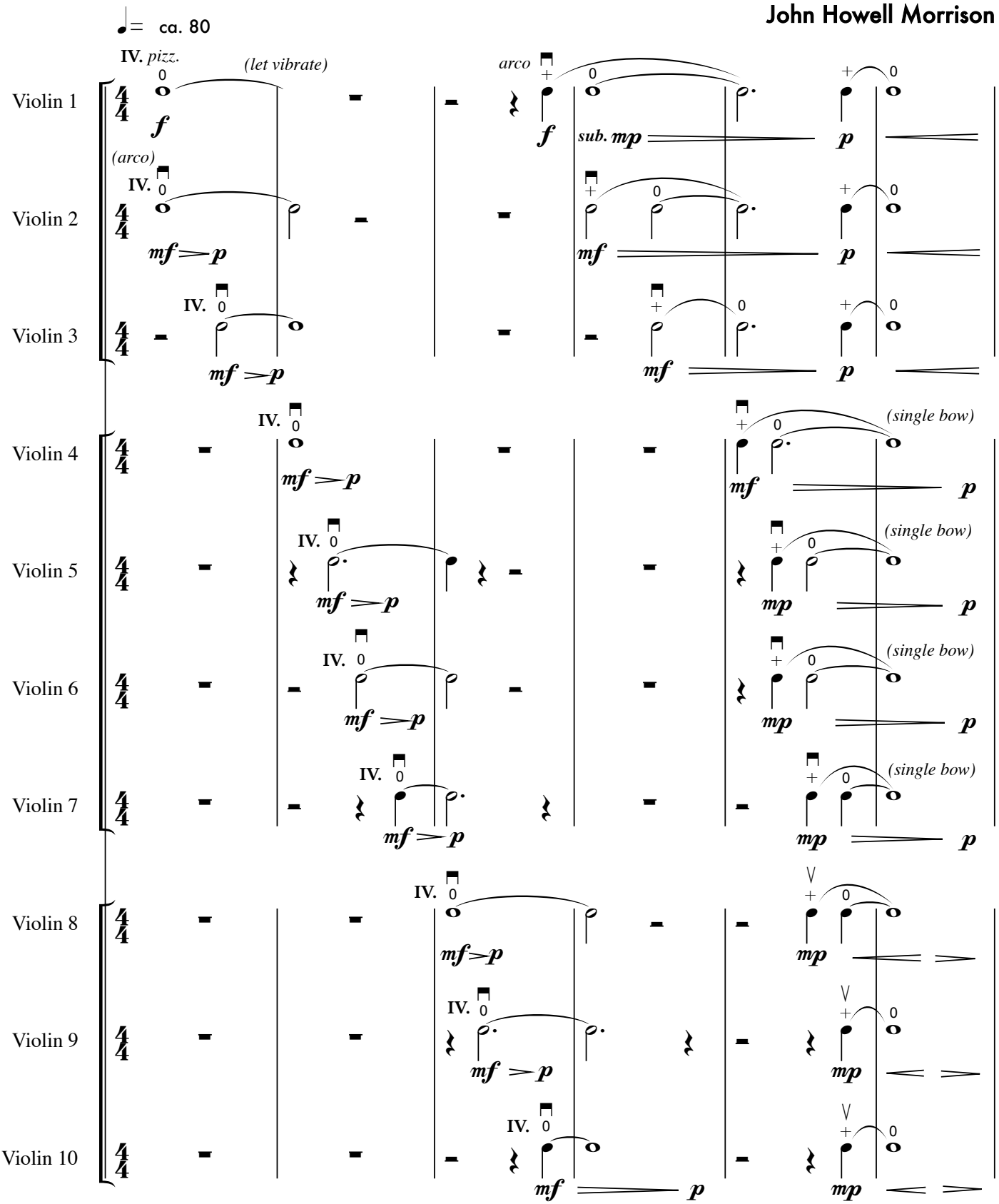
- - - - - - A U D I E N C E - - - - - -

Duration: ca. 3 minutes

for the violinists in the studio of Janet Packer

Ten Violins

John Howell Morrison



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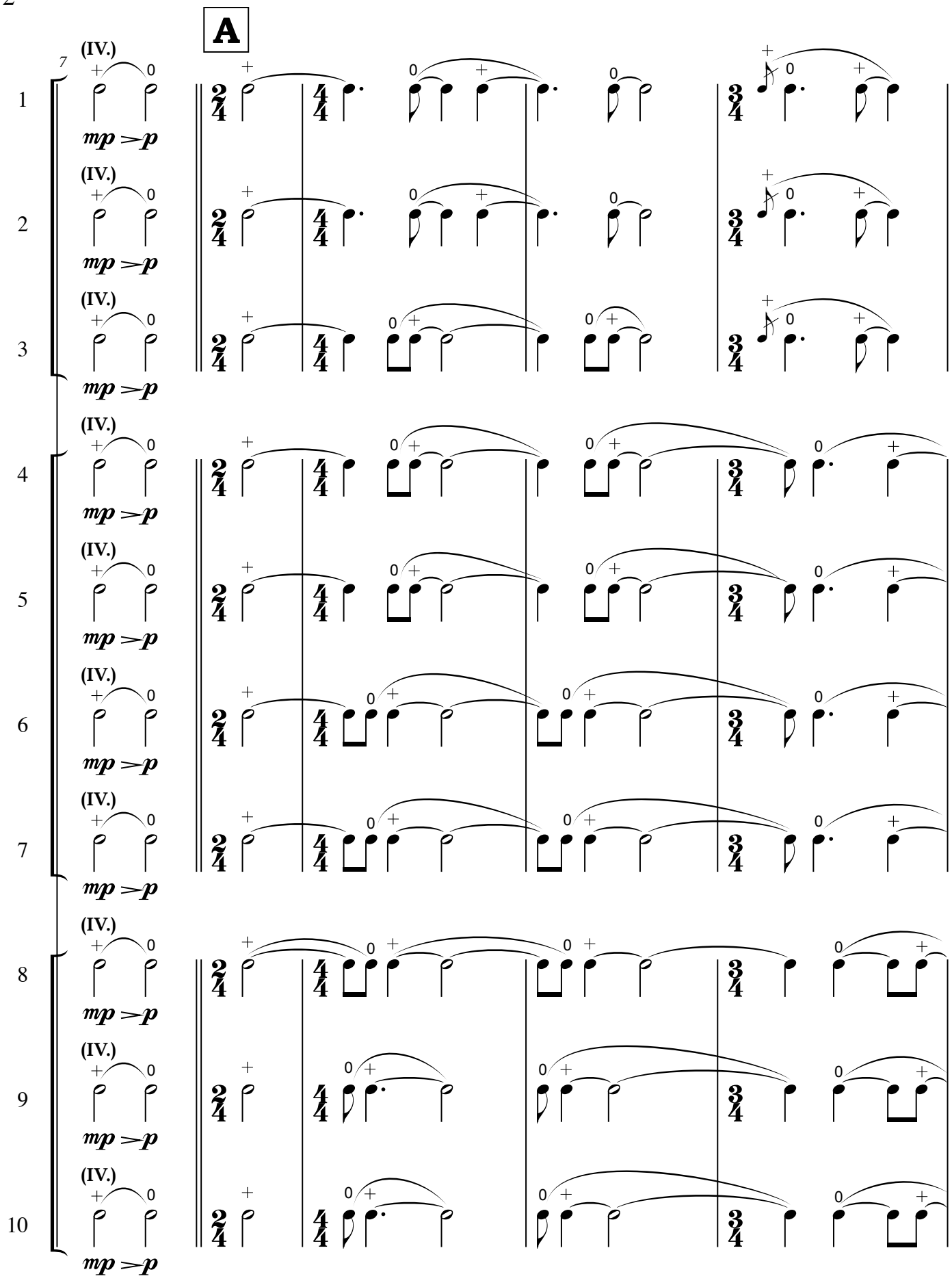
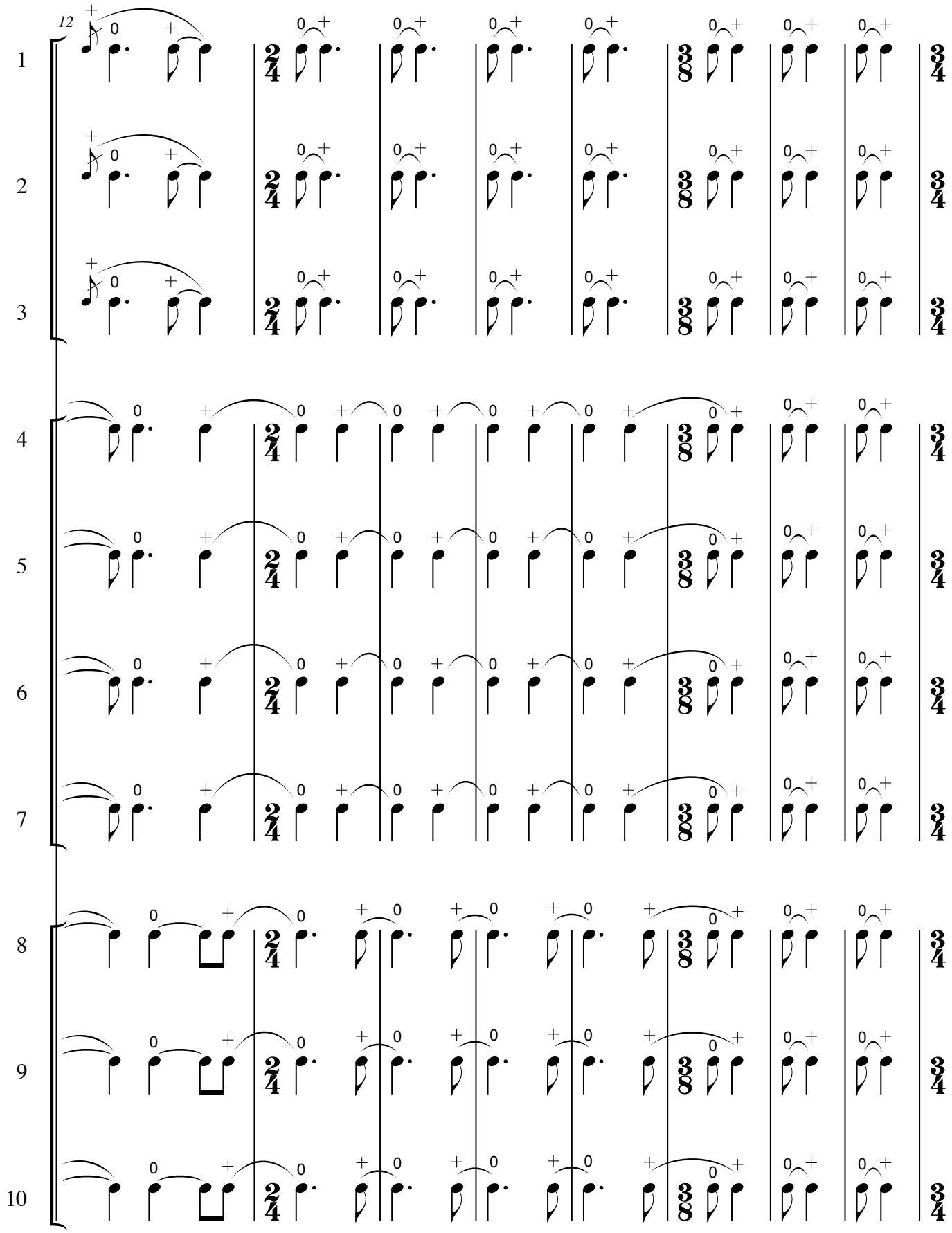
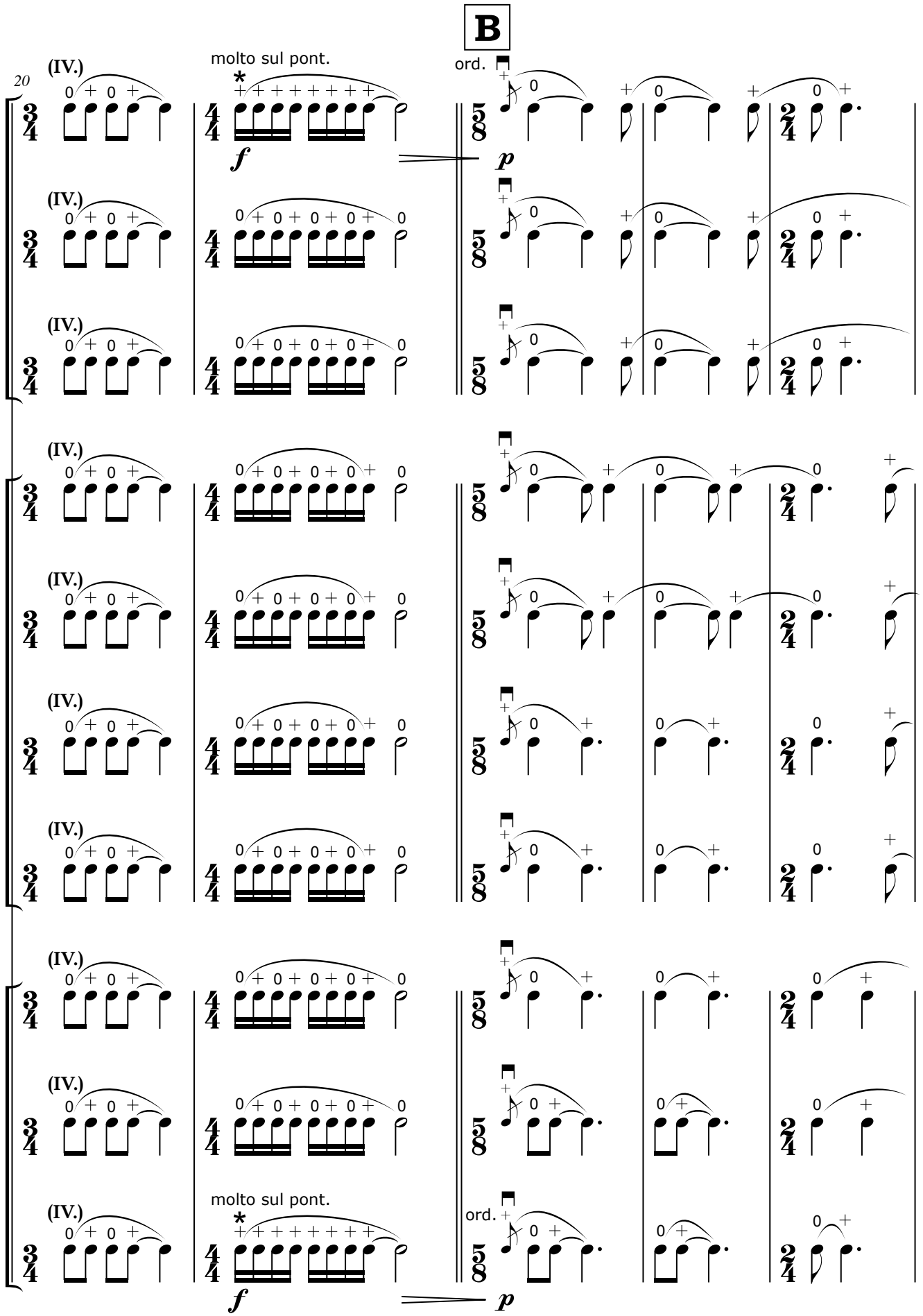
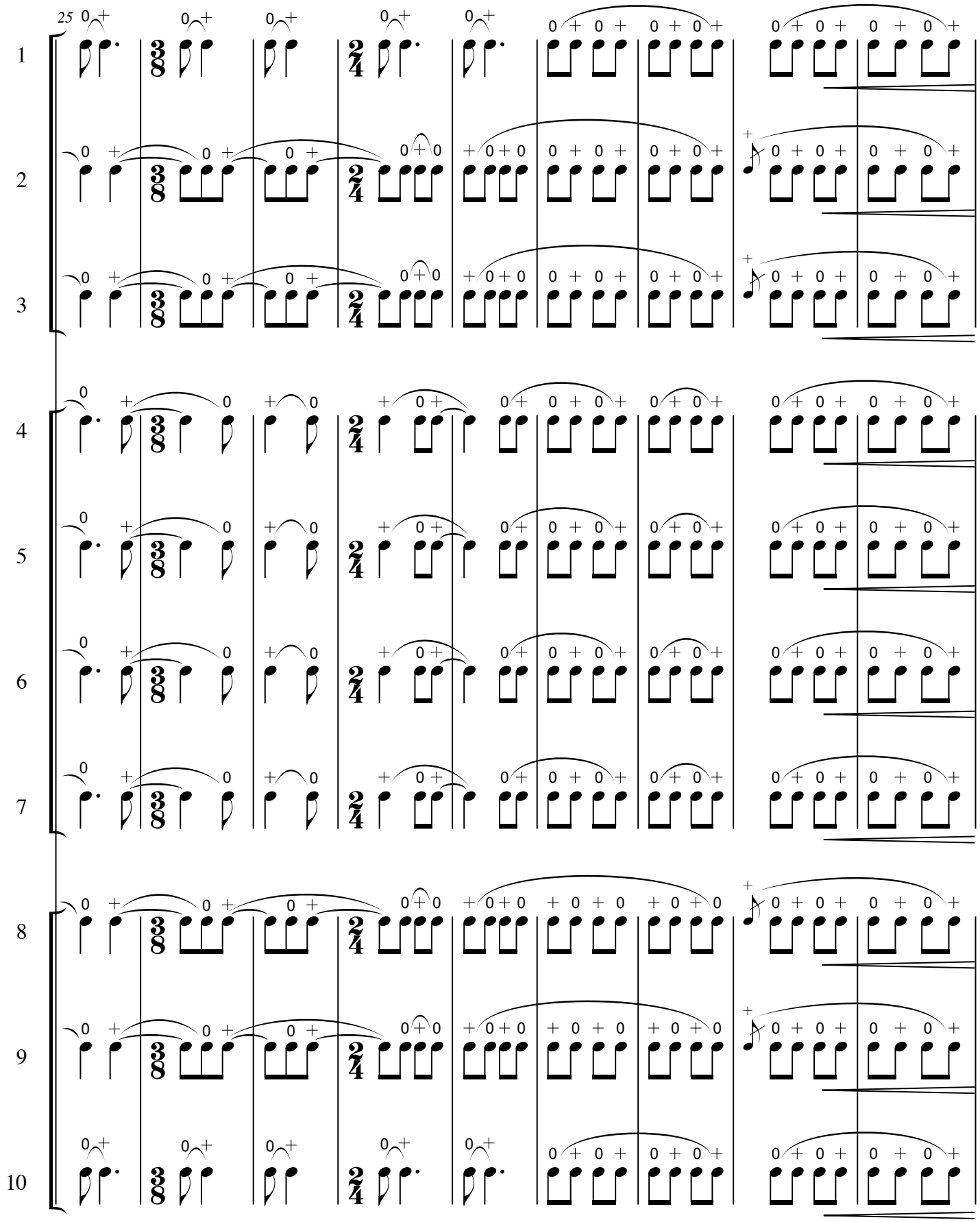

A
(IV.)
mp ≻p

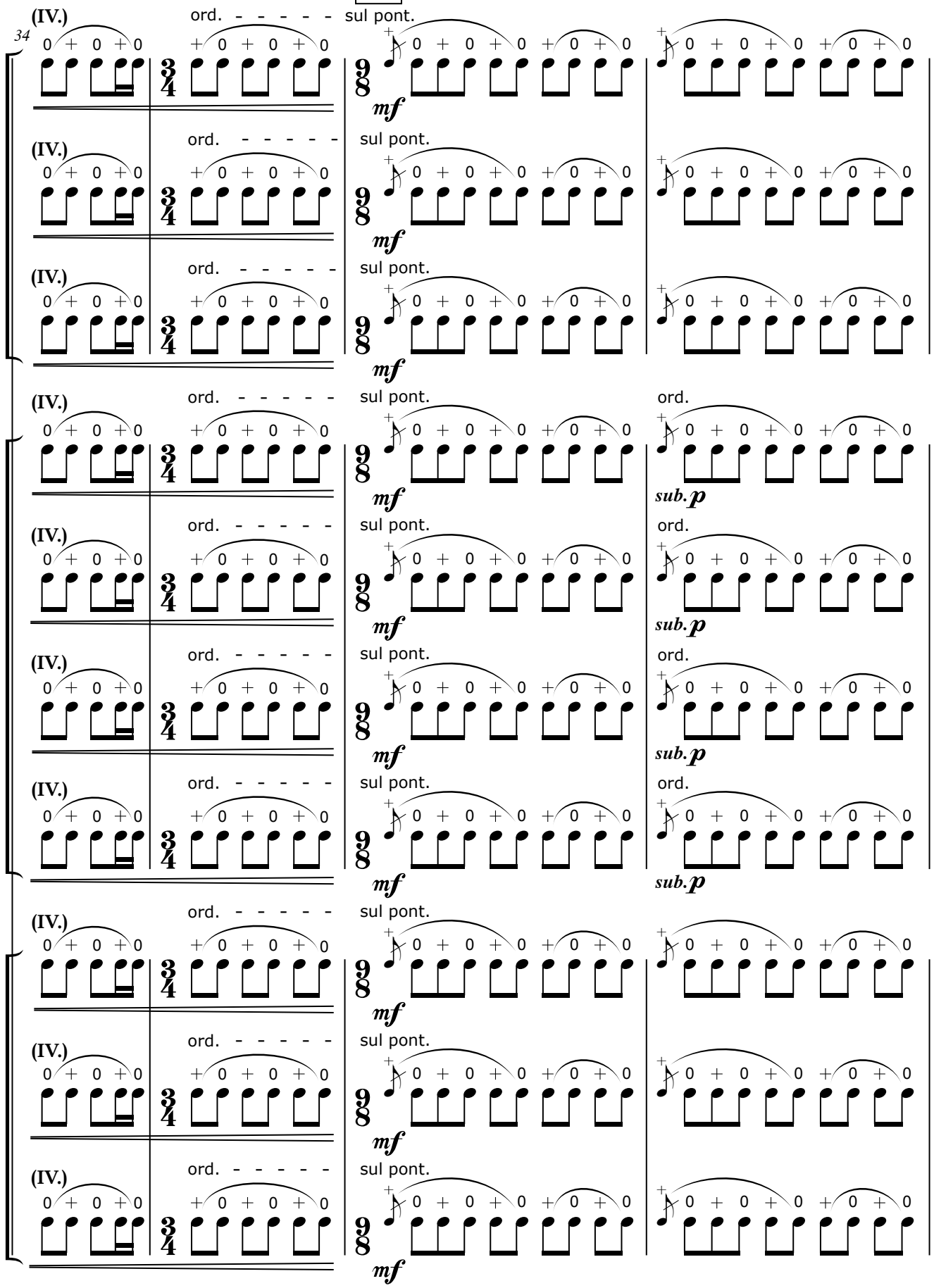

12
1
2
3
4
5
6
7
8
9
10

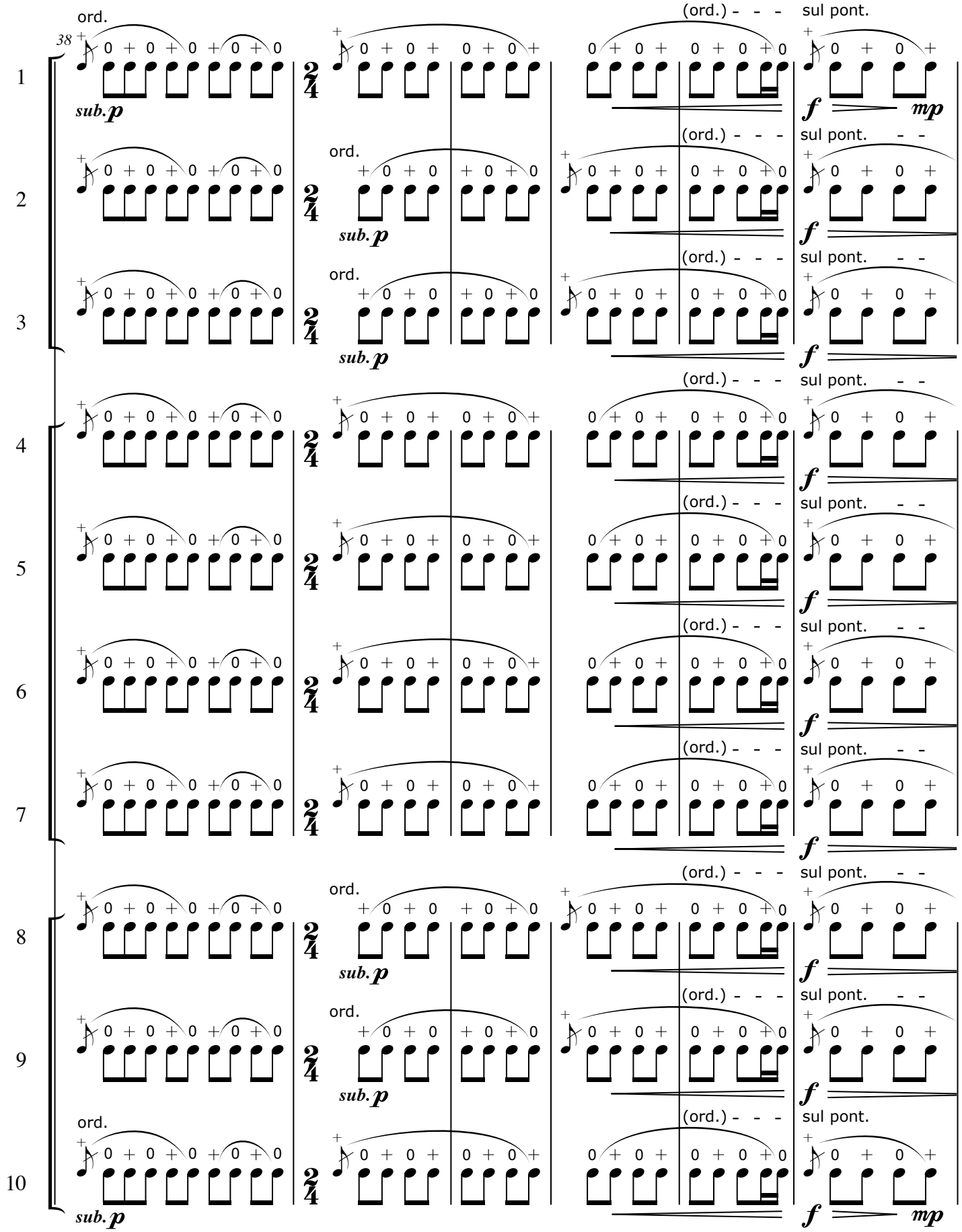


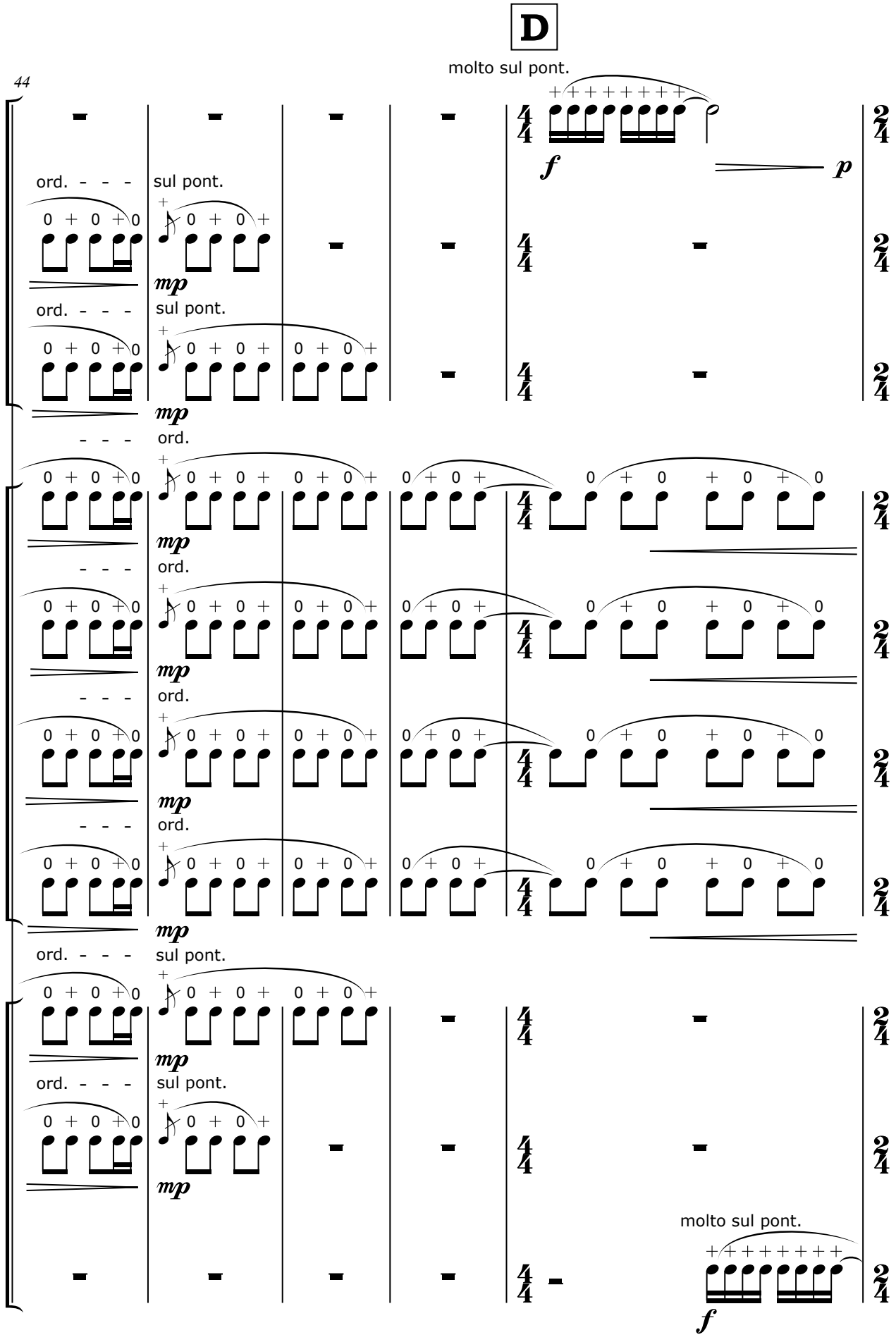
* Each beat has four light touches: please see performance instructions.

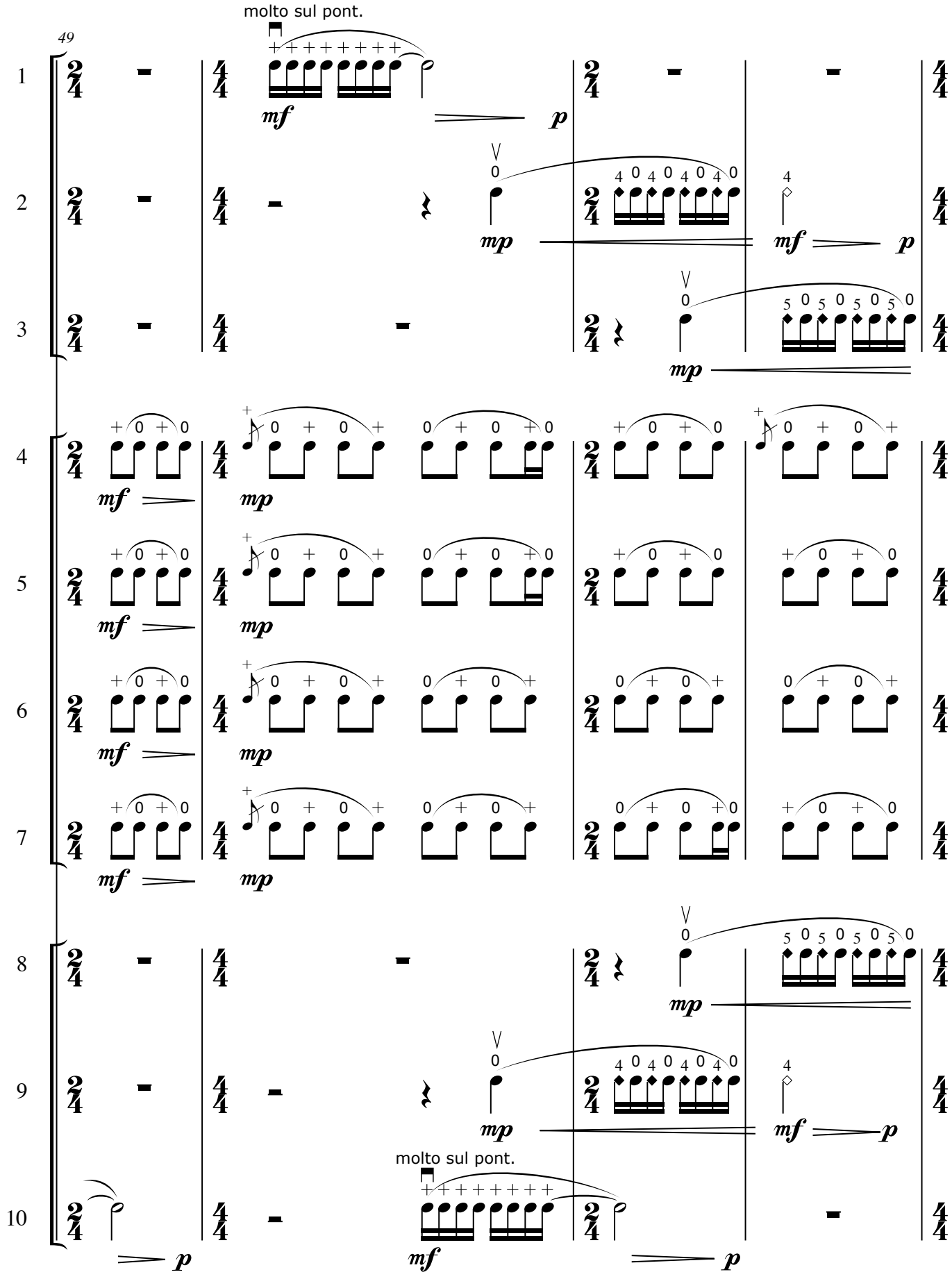

25
1
2
3
4
5
6
7
8
9
10

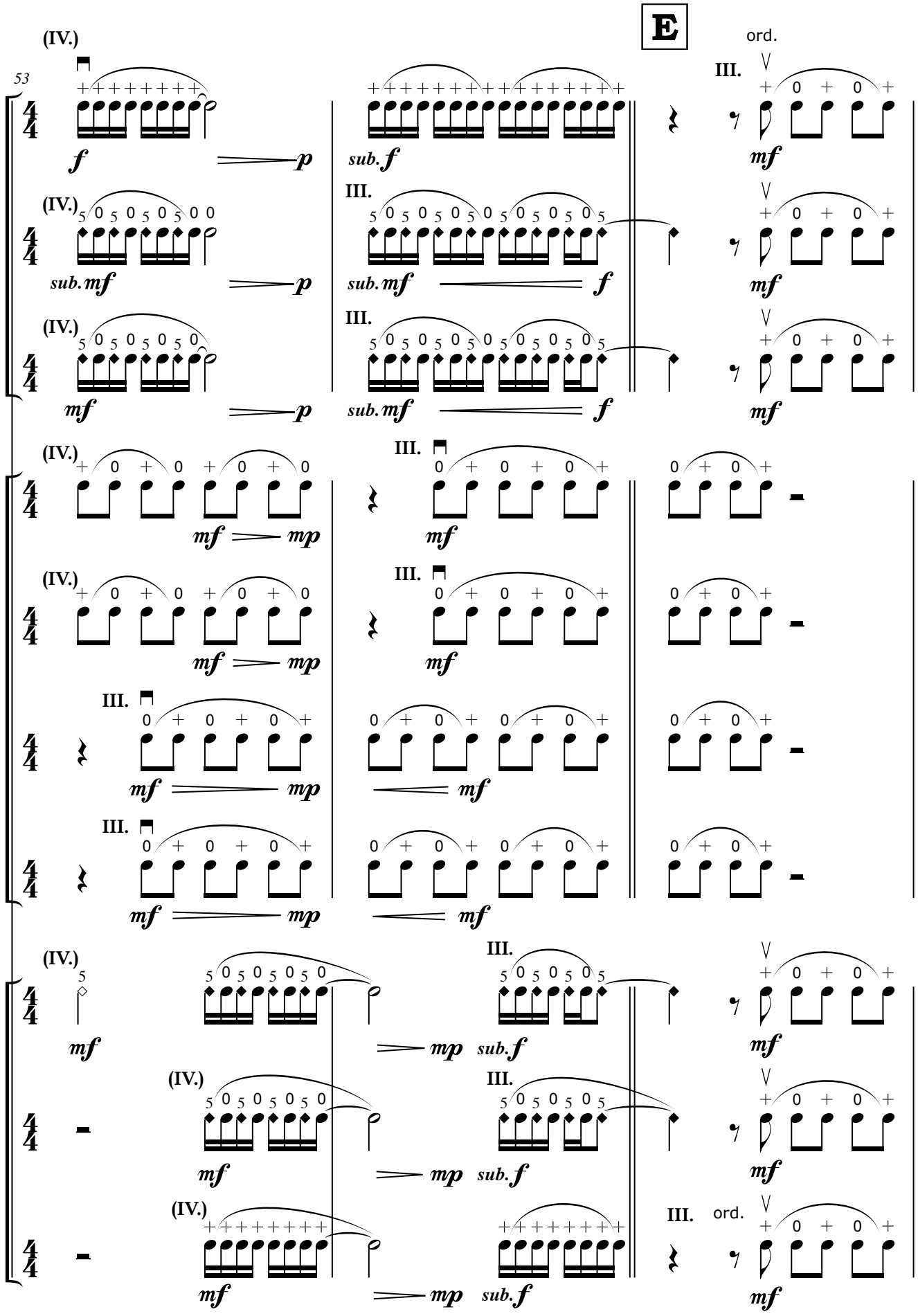
C

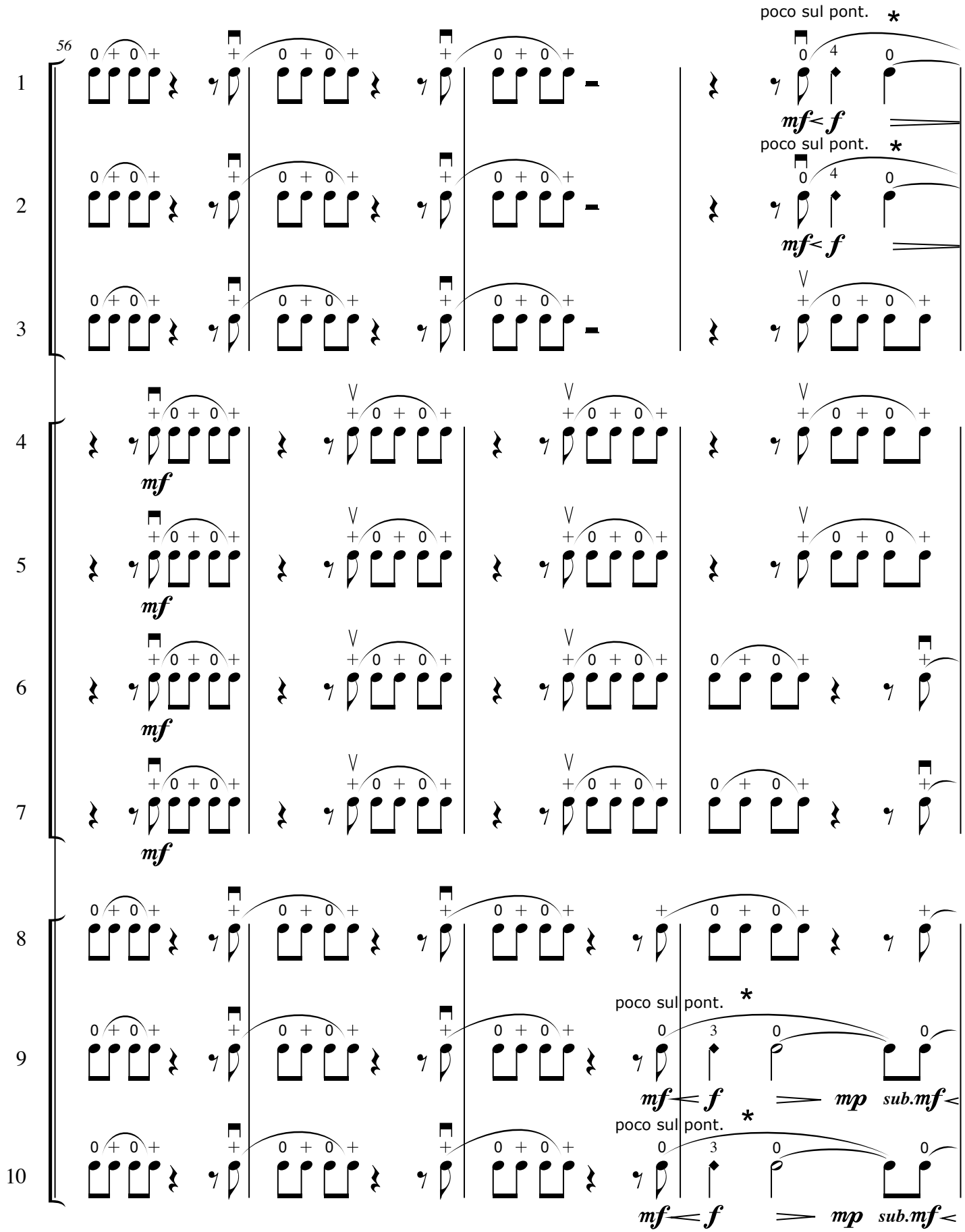


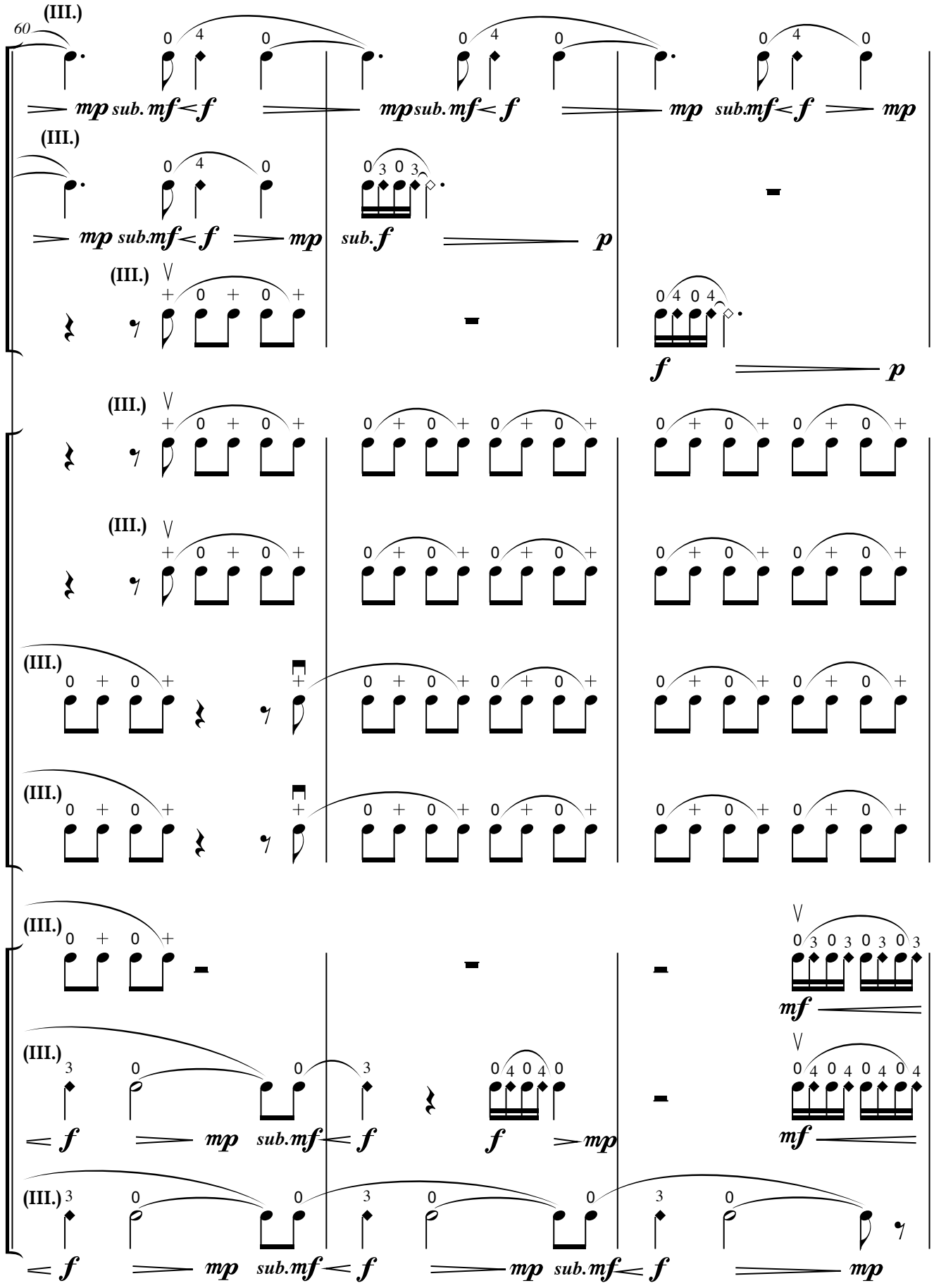

38
1
2
3
4
5
6
7
8
9
10
ord.
sub. p
(ord.) - - -
sul pont.
f
mp

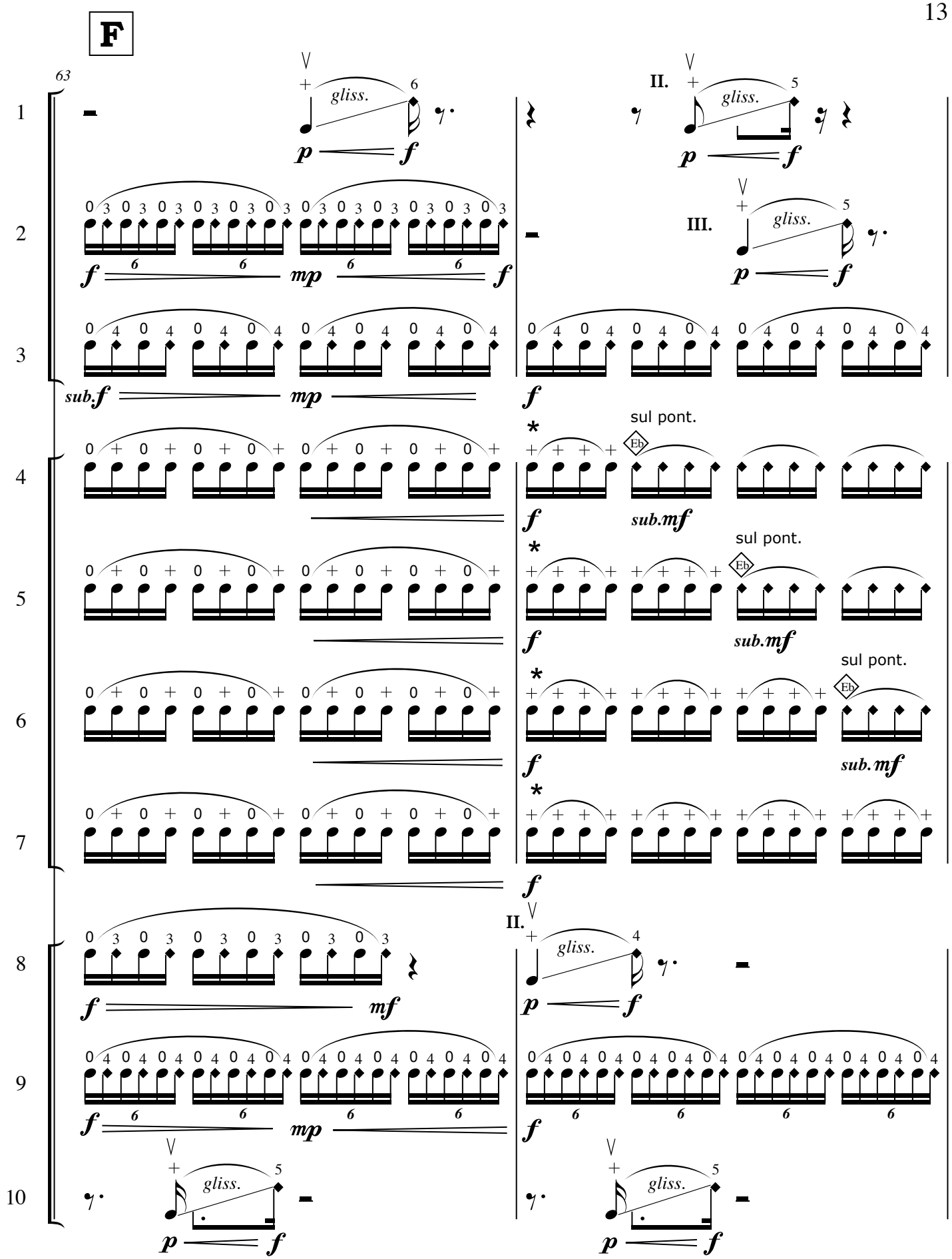

D
molto sul pont.
44
1
ord. - - -
sul pont.
2
ord. - - -
sul pont.
3
- - - ord.
4
- - - ord.
5
- - - ord.
6
- - - ord.
7
ord. - - -
sul pont.
8
ord. - - -
sul pont.
9
molto sul pont.
10
f
p
mp

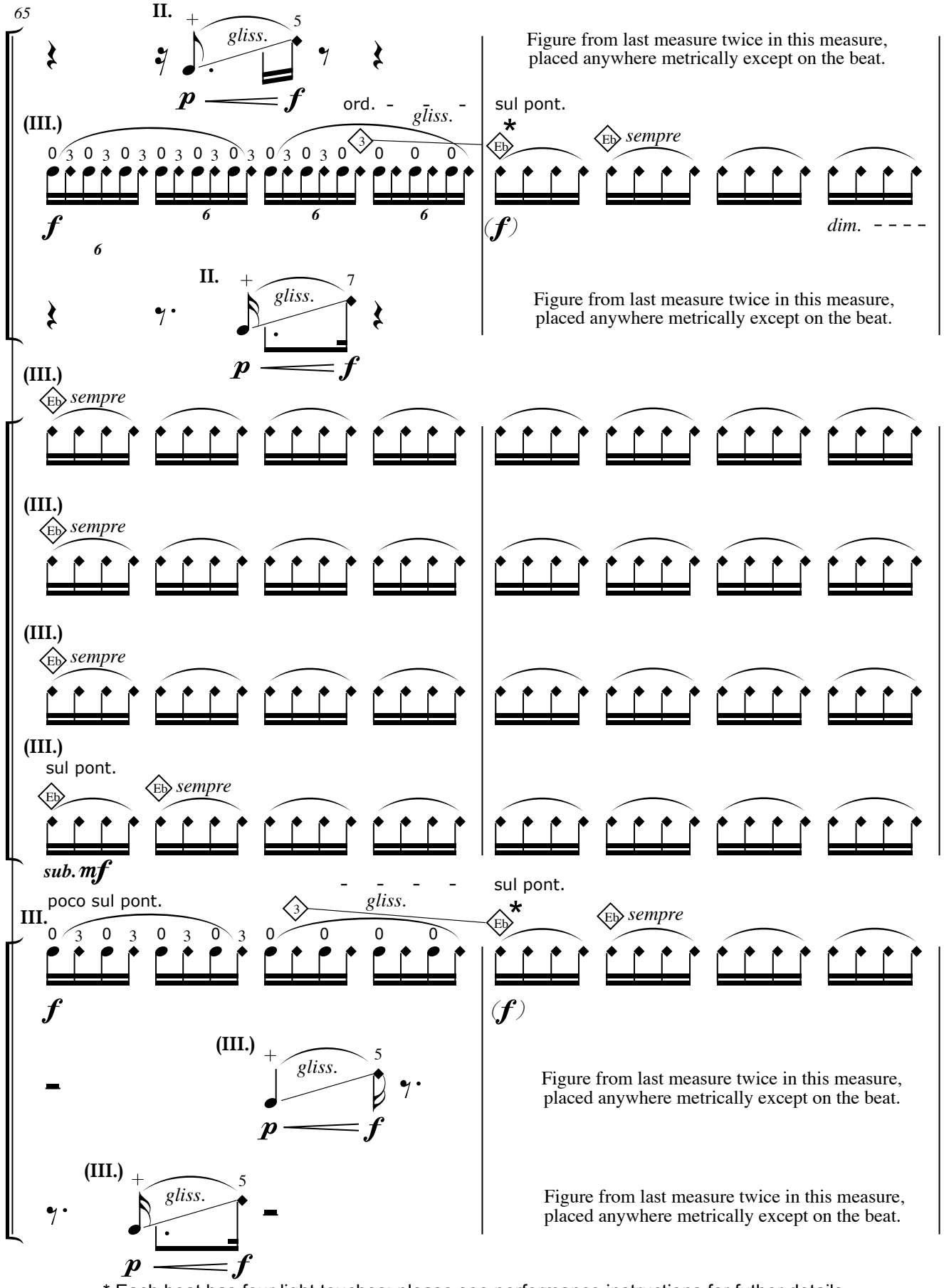

49
molto sul pont.
molto sul pont.
1
2
3
4
5
6
7
8
9
10

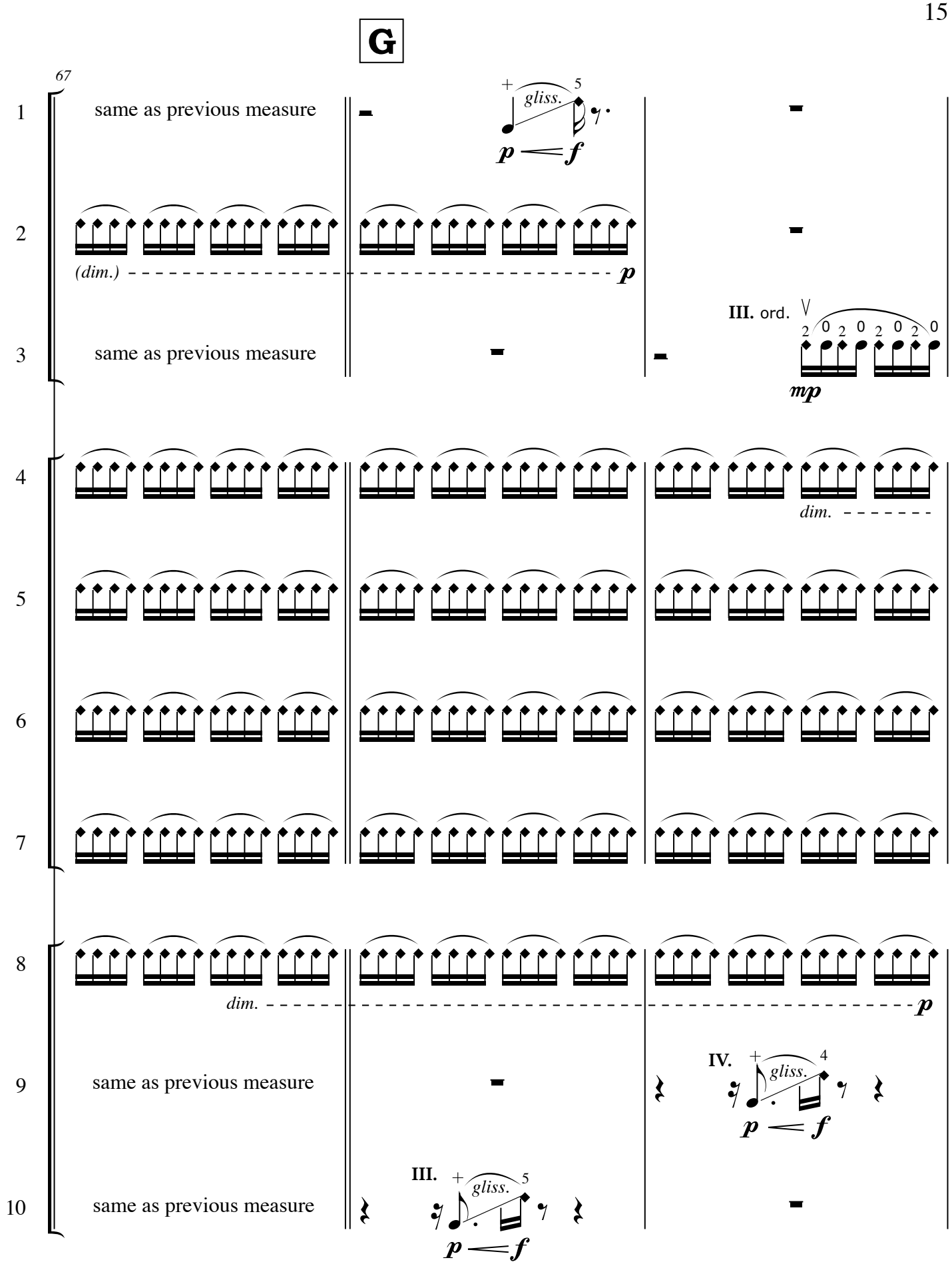

E
53
(IV.)
III.
ord.
f
p
sub. f
mf
sub. mf
mp

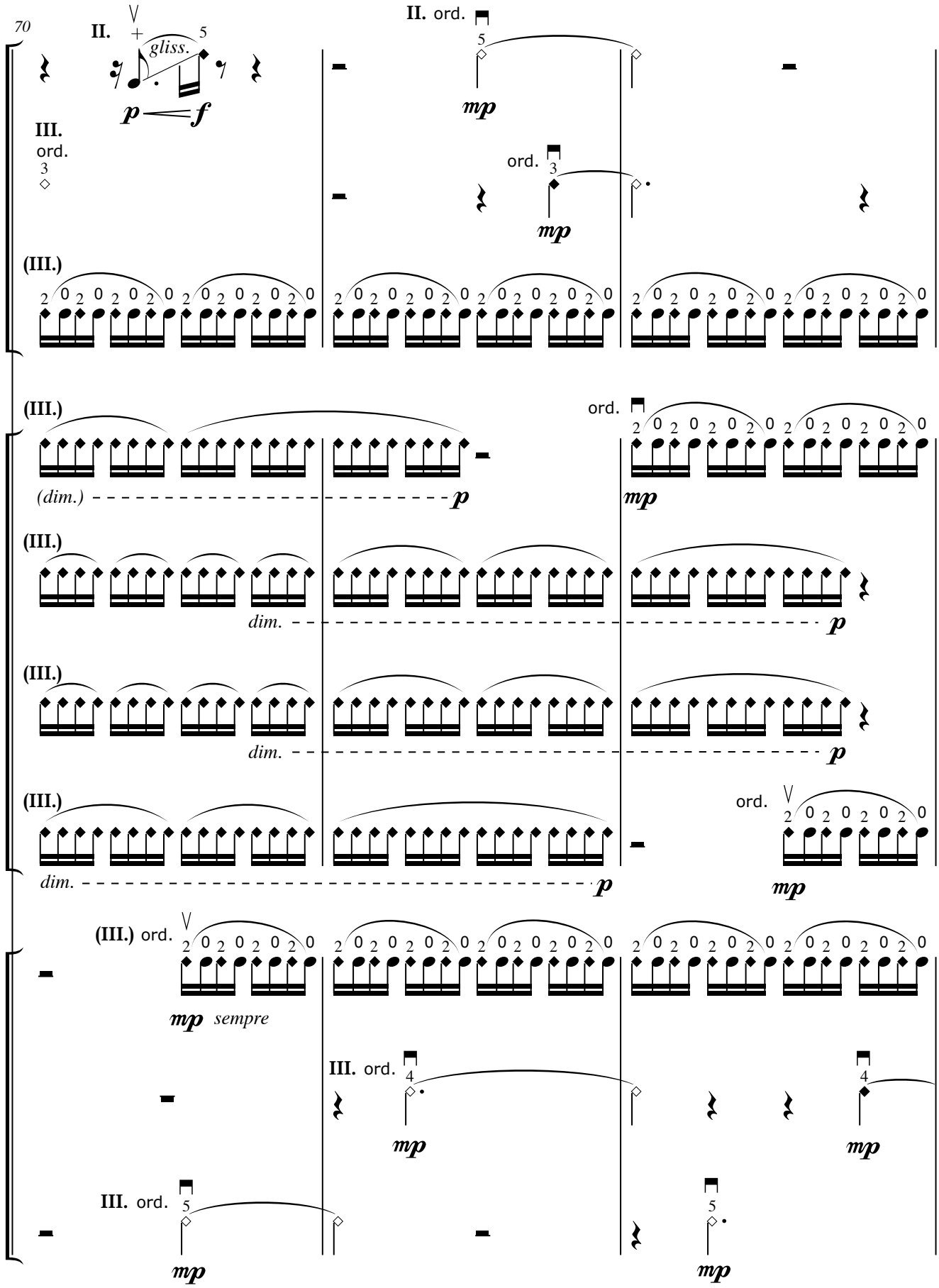

56
poco sul pont.
mf< f
mf
mp
sub.mf<
* On the harmonic, a short touch which fades rather slowly back to fundamental pitch is desired.

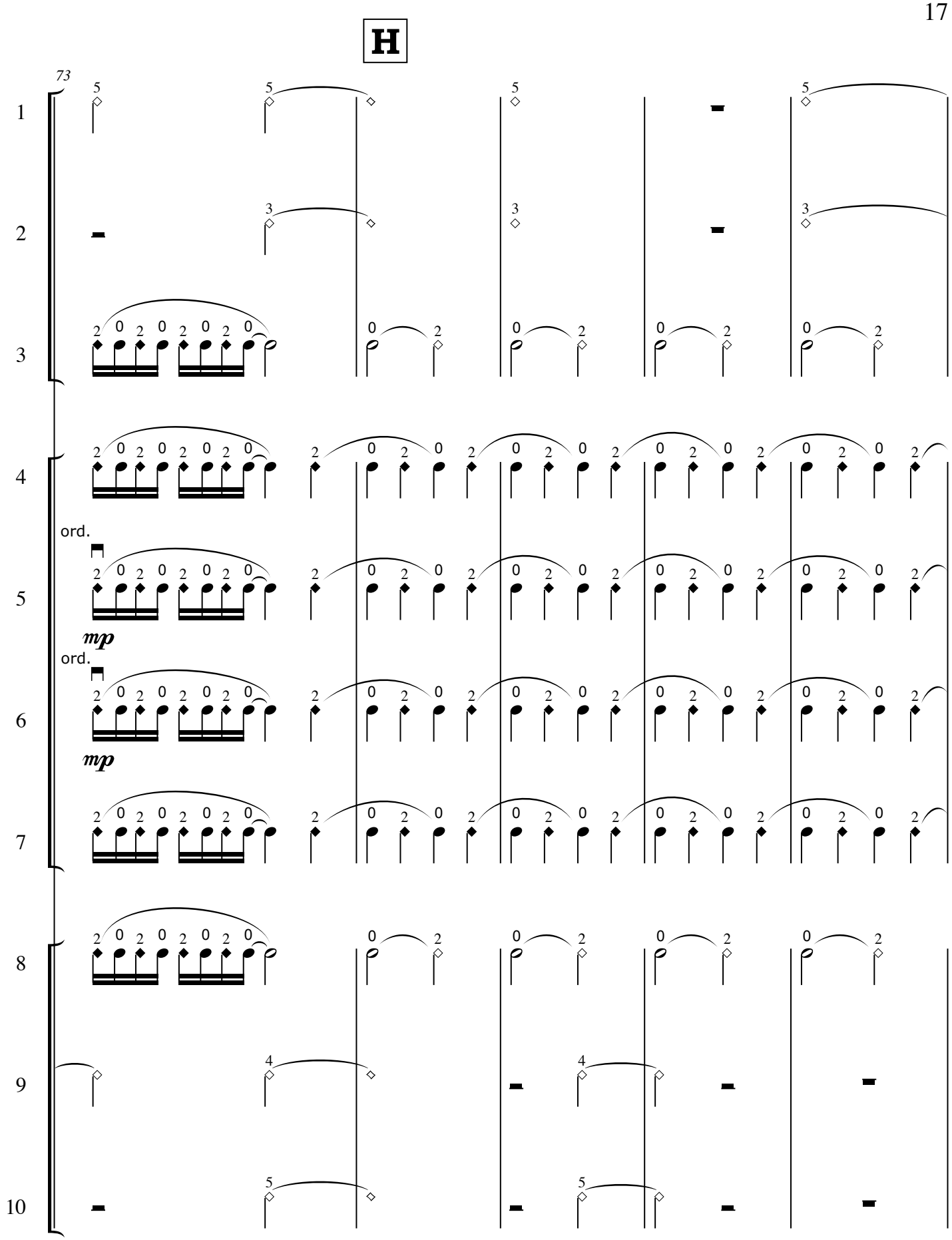

60
(III.)
mp sub. mf < f
mp sub. mf < f
mp
sub. mf < f
mp
(III.)
mp sub. mf < f
mp
sub. f
p
(III.)
f
p
(III.)
(III.)
(III.)
(III.)
(III.)
mf
(III.)
f
mp
sub. mf < f
f
mp
mf
(III.)
f
mp
sub. mf < f
mp
sub. mf < f
mp
1
2
3
4
5
6
7
8
9
10

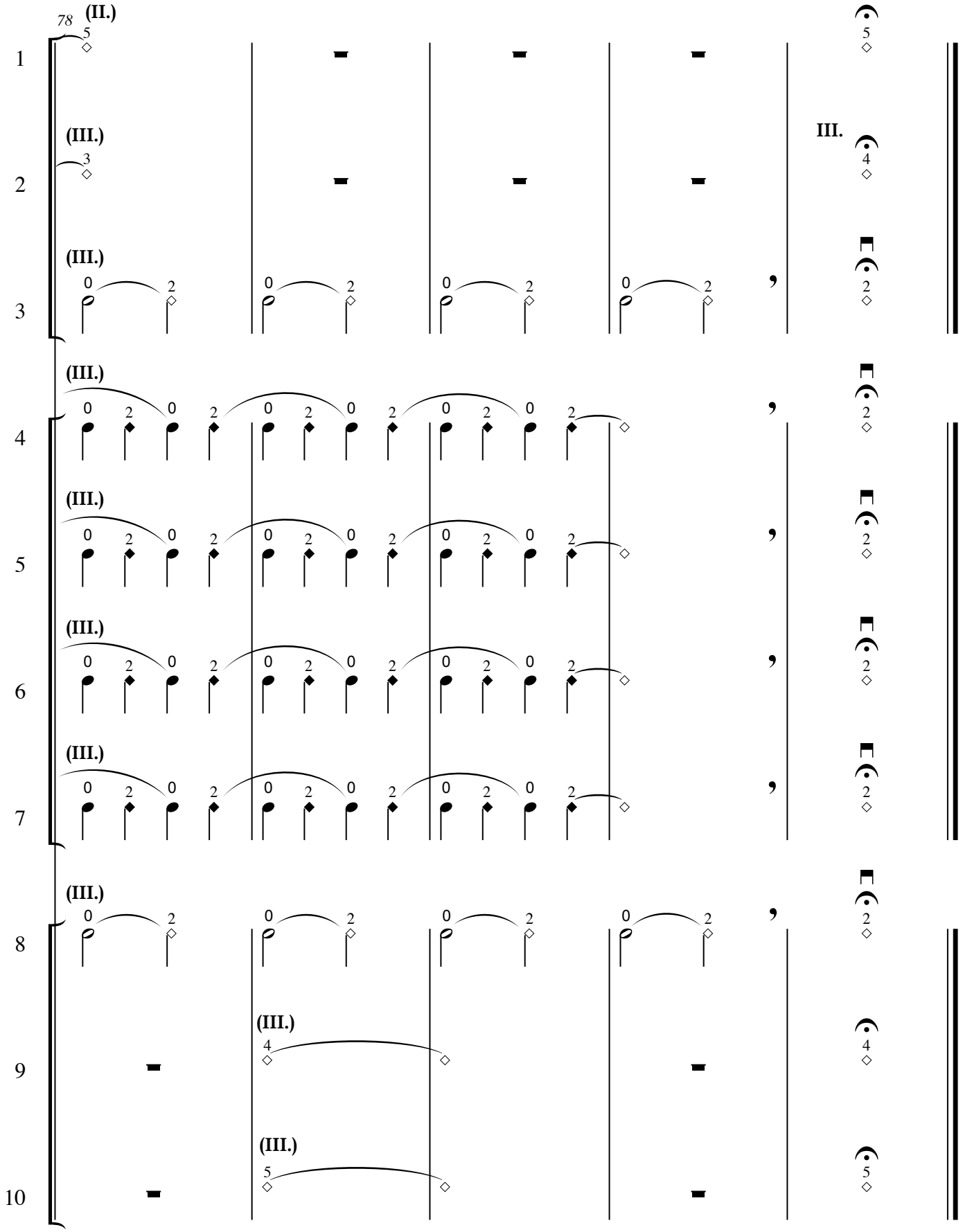

F
63
gliss.
II.
III.
sub.f
mp
f
sub.mf
sul pont.
Eb
mf
* Each beat has four light touches: please see performance instructions.


65
1
II.
gliss.
p
f
Figure from last measure twice in this measure, placed anywhere metrically except on the beat.
(III.)
ord.
gliss.
sul pont.
Eb
sempre
2
f
(f)
dim.
3
II.
gliss.
Figure from last measure twice in this measure, placed anywhere metrically except on the beat.
(III.)
Eb sempre
4
(III.)
Eb sempre
5
(III.)
Eb sempre
6
(III.)
sul pont.
Eb
Eb sempre
7
sub. mf
poco sul pont.
III.
gliss.
sul pont.
Eb sempre
8
f
(f)
(III.)
gliss.
Figure from last measure twice in this measure, placed anywhere metrically except on the beat.
9
(III.)
gliss.
Figure from last measure twice in this measure, placed anywhere metrically except on the beat.
10
* Each beat has four light touches: please see performance instructions for futher details.


G
67
1
same as previous measure
+ gliss. 5
p f
2
(dim.)
p
III. ord.
2 0 2 0 2 0 2 0
mp
3
same as previous measure
4
dim.
5
6
7
8
dim.
p
9
same as previous measure
IV. + gliss. 4
p f
10
same as previous measure
III. + gliss. 5
p f


70
II.
gliss.
5
p — f
II. ord.
5
mp
III.
ord.
3
ord. 3
mp
(III.)
(III.)
ord.
(dim.)
p
mp
(III.)
dim.
p
(III.)
dim.
p
(III.)
ord.
dim.
p
mp
(III.) ord.
mp sempre
III. ord. 4
mp
mp
III. ord. 5
mp
5
mp


H
73
1
2
3
4
ord.
5
mp
ord.
6
mp
7
8
9
10


78
(II.)
(III.)
III.
1
2
3
4
5
6
7
8
9
10