

# **GRIEF MECHANICS**

for String Quartet and Electronics

2017



**Cárthach Ó Nuanáin**

# Performance Notes

This piece can be considered in different sections as indicated by the rehearsal marks.

The introduction demonstrates the interaction of the strings with the reactive electronics; sparse pizzicato and natural harmonics are intended to inform the string players and audience of the function of the electronics.

Part A opens up the opportunity for some indeterminacy and structured improvisation from the players. Two symbols are used to indicate two different classes of articulation that the performer can choose from. The square symbol defines more “sharper” type articulations while the circle symbol indicates more “softer” ones in terms of overall timbre, these including (but not limited to if you can think of more):

	{	<i>any knocks and taps, with or without bow</i>
		<i>Bartók pizz</i>
		<i>behind bridge</i>
	{	<i>natural and artificial harmonics</i>
		<i>gliss to the note</i>
		<i>sul tasto</i>

Use the length of the note to determine whether to choose longer or shorter sounding articulations. Where a pitch is required and unless otherwise stated, we ask the performer to choose from any of the notes from the C minor melodic scale in any octave (feel free to use double stops):



Part B is a steady rhythmic figure for all the strings using an automatic reverse reverb for ambience.

Part C concludes the piece with sustained drones for all the strings, combined with heavily distorted effects and processed electronics.

# GRIEF MECHANICS

for String Quartet and Electronics

Cárthach Ó Nuanáin

Violin I *pizz.* *arco*

Violin II *pizz.* *mf* *mf*

Viola *pizz.*

Violoncello *pizz.*

Electronics  $\text{H } \frac{4}{4}$

12 *pizz.*

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

approximate trigger points

Elec.  $\text{H } \frac{4}{4}$

22 *arco*

Vln. I

Vln. II *arco*

Vla. *arco* *pizz.*

Vc. *arco*

Elec.  $\text{H } \frac{4}{4}$

34

Vln. I

Vln. II

Vla.

Vc.

Elec.

pizz.

arco

47

Vln. I

Vln. II

Vla.

Vc.

Elec.

pizz.

arco

57

Vln. I

Vln. II

Vla.

Vc.

Elec.

pizz.

arco

70

Vln. I

Vln. II

Vla.

Vc.

Elec.

**A**

*f*

*p*

83

Vln. I

Vln. II

Vla.

Vc.

Elec.

*f*

*ff*

*pp*

95

Vln. I

Vln. II

Vla.

Vc.

Elec.

103

high harmonics

Vln. I

Vln. II

Vla.

Vc.

Elec.

*pp*

*pp*

*pp*

110

high harmonics

any harm. from the chord of Cm

Vln. I

Vln. II

Vla.

Vc.

Elec.

*pizz.*

**B**

118 pizz.

Vln. I  
Vln. II  
Vla.  
Vc.  
Elec.

127

Vln. I  
Vln. II  
Vla.  
Vc. pizz.  
Elec.

135

Vln. I  
Vln. II  
Vla.  
Vc.  
Elec.

142 pizz.

Vln. I  
Vln. II  
Vla. pizz.  
Vc.  
Elec.

148

Vln. I

Vln. II

Vla. *pizz.*

Vc.

Elec.

153

Vln. I

Vln. II

Vla. *pizz.*

Vc.

Elec.

158

Vln. I

Vln. II

Vla. *arco*

Vc.

Elec.

163

Vln. I *arco*

Vln. II *arco*

Vla.

Vc.

Elec.

168

Vln. I

Vln. II

Vla.

Vc.

Elec.

pizz.

arco

173

Vln. I

Vln. II

Vla.

Vc.

Elec.

arco

184

Vln. I

Vln. II

Vla.

Vc.

Elec.

ff



198

Vln. I  
Vln. II  
Vla.  
Vc.  
Elec.

This system of musical notation covers measures 198 to 211. It features five staves: Violin I, Violin II, Viola, Violoncello, and Electric guitar. The Violin I and II parts play a melodic line with a series of eighth notes, each note beamed together and topped with a slur. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes, also beamed in pairs and slurred. The Electric guitar part is represented by a waveform, showing a complex, oscillating signal.

212

Vln. I  
Vln. II  
Vla.  
Vc.  
Elec.

This system of musical notation covers measures 212 to 221. The Violin I part has a long rest for the first half of the system, followed by a few notes. The Violin II part continues with the melodic line. The Viola and Violoncello parts continue with their rhythmic accompaniment. The Electric guitar part shows a waveform with a distinct peak in the middle of the system.

222

Vln. I  
Vln. II  
Vla.  
Vc.  
Elec.

This system of musical notation covers measures 222 to 231. The Violin I part has a long rest for the first half of the system. The Violin II part has a few notes at the beginning, followed by a long rest. The Viola and Violoncello parts continue with their rhythmic accompaniment. The Electric guitar part shows a waveform with a peak in the middle of the system.