

Interaction

[2012]

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written as part of the 2012 LSO Soundhub Pilot

*premiered on 22 June, 2012 at LSO St. Luke's
by LSO Musicians Lorenzo Iosco and David Worswick*

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Duration: Approximately 10 minutes

Instrumentation

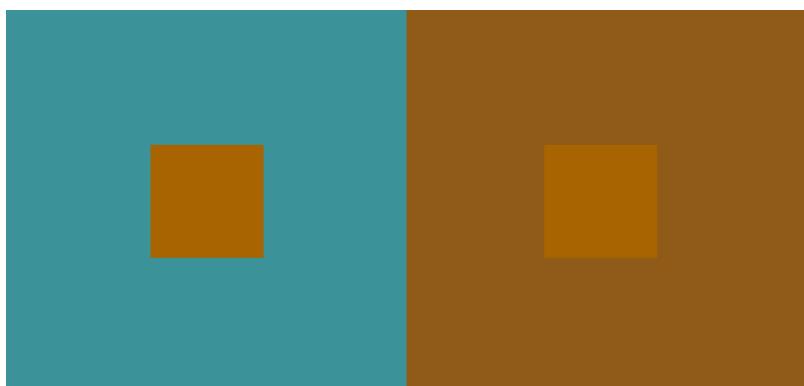
Solo Bass Clarinet & Solo Violin (Scordatura)



This is a **transposing score**. The violin part is written on two staves. The bottom stave shows the player where they are to finger (as if the string were not detuned) and the smaller top stave shows the sounding pitch (*loco*, unless otherwise indicated).

In the Bass Clarinet part “M” signifies a multiphonic. The player should find a suitable multiphonic on their instrument, with the composer’s preference being for soft multiphonics that avoid beating.

Programme Note



Josef Albers' seminal work *The Interaction of Colour* argues that we never see a colour as it really is because of the constant interaction between every colour with its surroundings. This piece came from an exploration of how the ideas surrounding this argument can be translated into music. A single pitch (the F above middle C) is established by the violin at the beginning of the work.

The centre of this work is a duet, symmetrically arranged around the F - but is this F a "high", "middle", or "low" note? The surrounding material constantly reinterprets and reevaluates the centrepiece of the work, such that it begins as a high ceiling yet transforms into a pedal bass note. In this, the composition explicitly echoes the sentiment of Albers: *Pitch is the most relative medium in music.*

A blog was maintained during the composition of this piece, including reflections on workshops that directly contributed to the composition of the material. These posts can be read on the LSO Soundhub Blog at: <http://soundhubblog.wordpress.com/>

for Lorenzo Iosco and David Worswick

Interaction

Bass Clarinet in B \flat

Violin (Sounding)

Violin

Tempo: $J = 56 - 63$ slow but clear and rhythmic

Performance Instructions:

- soft and intense (let the microphone do the work) IV →
- molto pont.
- ord. full bow slow bow
- Dynamic:** pp → mp → p → pp → f → p sub e semper

B. Cl.

Vln.

Vln.

Performance Instructions:

- sub. pont.
- sub. tasto → ord. at the tip
- (continue trem.) → (non harm) at the frog
- Dynamic:** p → pp → mf-p → fpp → p → mf → f

Measure Number: 6

B. Cl.

Vln.

Vln.

Performance Instructions:

- Jeu voilé (circular breathing →)
- (ad lib →)
- tentative
- pizz.
- arco
- Dynamic:** p → f → p → fp

Measure Number: 11

B. Cl.

Vln.

Vln.

Performance Instructions:

- add flutter tongue
- sul pont.
- very slight trem → ord.
- full bow slow bow (start at tip)
- Dynamic:** pp semper

Measure Number: 15

VAMP (Cl leads)
Move down stairs
breathe as comfortable

B. Cl.

19

accel ($\rightarrow \text{J} = 88$)
Position 3 (Bottom of Stairs)

poco f

(last time)

Vln.

Vln.

VAMP (Cl leads)
rubato espressivo

IV III IV III IV III

(pp) p

B. Cl.

23

5 5 1 2

Vln.

Vln.

IV III → develop unison over time III 5 IV III IV III III

mp (pp)

B. Cl.

28 M

$\text{J} = 88$ energetic

ff

p *mf*

Vln.

Vln.

(8) 1 continue bow trem. IV III very slow gliss., almost imperceptible at any moment gliss.

B. Cl.

32 5 5 1 2 5

f 5 5

Vln.

Vln.

gliss. III (continue bow trem.) IV

36

B. Cl. *ff:sfz*

Vln. *mf*

Vln. *p*

gliss.

f sub.

full bow

f:sfz

f

41

B. Cl. *5 5 5 5*

Vln. *gloss.*

Vln. *ff*

full slow bow

IV III IV

45

B. Cl. *=ff sfz ff pp*

Vln. *gloss.*

Vln. *III IV IV*

sfz f sempre

51

B. Cl. *=f ff pp sub.*

Vln. *pp sub. (follow Cl)*

Vln. *<mf fp > pp*

Move to position 4 (with violin)

molto legato poss.

Repeat only if needed for timing purposes

rit., more broadly

B. Cl. 55 (p) 5 5 *gliss.* 1 *microtonal fingerings* 2 3 ,
 Vln. Vln. Vln. Vln. ff *p sub.* —————

 $\text{♩} = 56-63$ *Tempo I: improvisatory, but strictly in time and completely together*

B. Cl. 60 *pp sempre* *espressivo*
 Vln. Vln. III IV IV IV IV IV *pp sempre* *espressivo*
 Vln.

B. Cl. 64 *romantically* *poco p* *più mosso* 3 3
 Vln. Vln. IV *poco p* 3
 Vln.

B. Cl. 68 *poco f* 3 3 *cut off suddenly* (♩ = 88) *più mosso*
 Vln. Vln. IV 3 3 IV V *poco f* *ff p sub.* ————— *ff poss.*
 Vln.

B. Cl.

73 16

Vln.

Vln.

16

18

16

lighter than before

ff *poco f*

B. Cl.

76 M

Vln.

Vln.

gloss.

harmonic gloss.

at the tip III

B. Cl.

79 *play these bars two or three*
Jeu voilé, flz.

ff *pp sempre*

Vln.

Vln.

play these bars two or three times

f pp sub.

mf mp

p

J = 56-63 Tempo I

B. Cl.

83 *p poss.*

molto legato

Vln.

Vln.

detaché

III IV III IV III

sub. f p sub. e sempre

86

B. Cl. *p espressivo (cantabile)*

Vln. IV
Vln. IV
p (shadowing the bass clarinet)
0 +

II III IV
II III IV
II III IV

(8)

B. Cl. *poco f.* *p sub. (espressivo)*

Vln. III IV
Vln. III IV
mf *p (shadowing)* 0 +

detaché

(8)

B. Cl. *mf* *p*

Vln. legato
Vln. III IV
pp

♩ = 88 Tempo II

[move to position 5 (bottom of stage left stairs)]

Jeu voilé, flz.

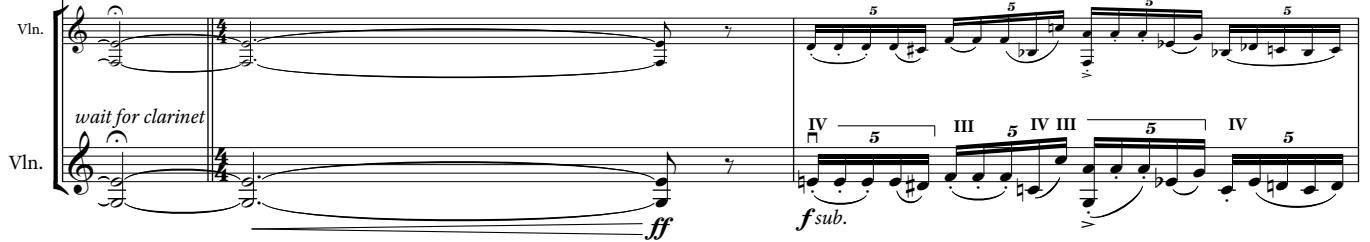
99

B. Cl. *f exploding violently*

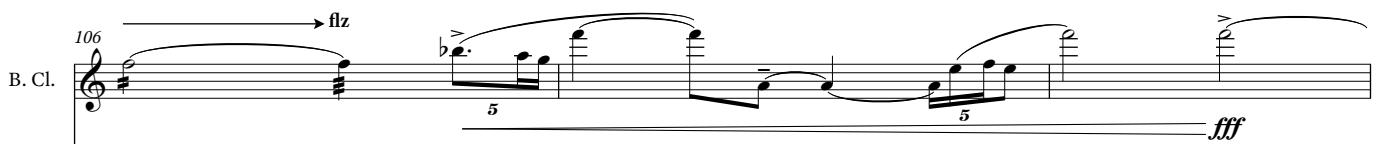
Vln. *full downbows* →
Vln. *let open strings ring on*

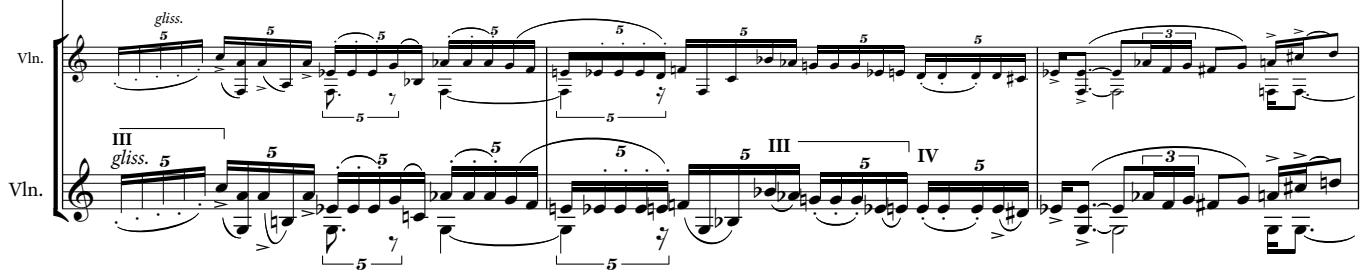
f exploding violently

B. Cl. 103 

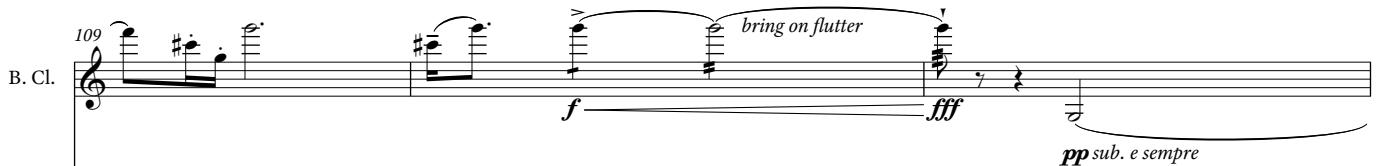
Vln. 

Vln. IV 5 III 5 IV III 5 IV 5

B. Cl. 106 

Vln. gliss. 

Vln. III gliss. 5 IV 5 III 5 IV 5

B. Cl. 109 

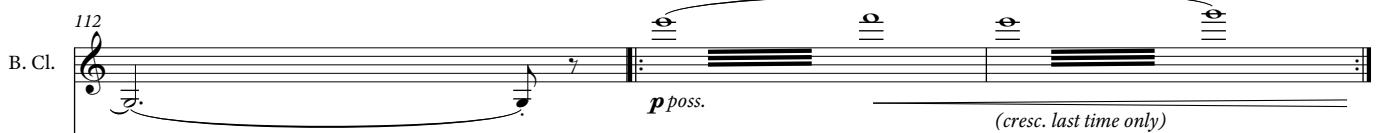
bring on flutter 

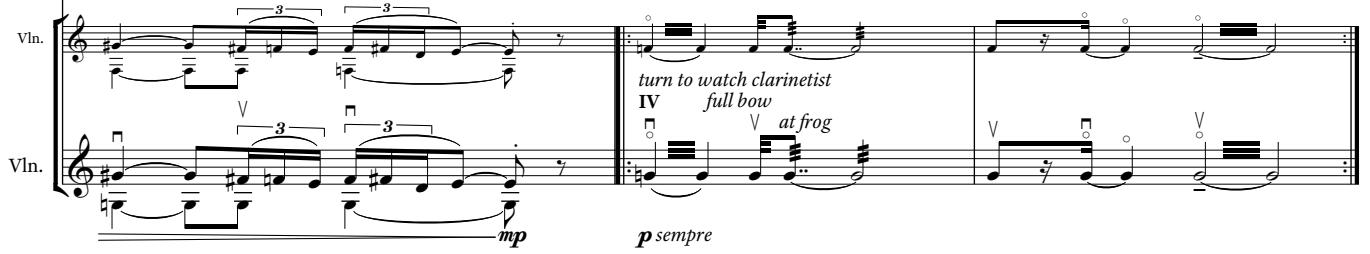
Vln. III 5 IV III 5 IV III 5 IV III 5 IV

Vln. II III III 5 IV III 5 IV V V V V

molto sul pont.

as smoothly as possible, breathe as needed

B. Cl. 112 

Vln. V 3 V 3 

turn to watch clarinetist IV full bow V at frog

move into mic →

B. Cl. 115 *f* *ff* *fff* *cut off suddenly* *very close to microphone*

Vln. *full bows, very aggressively* *III V* *6* *V at the frog* *(slide in)* *IV III at tip* *gradually stop trem (still unmeasured)*

Vln. *f* *ff* *fff p sub.*

$\text{♩} = 56-63$ Tempo I

B. Cl. *solo* *pp* *p* *pp sub.* *poco poss.* *1 2 1 2* *p* *pp*

Vln. *(non trem)*

Vln. *(non trem)*

B. Cl. *as little cresc.
as possible* *pp* *poco p* *pp* *long*

Vln. *bring on flutter*

Vln. *long*

B. Cl. *M* *(very close to mic)*

Vln. *molto legato (poss.)* *pp* *p* *mp* *p* *ppp poss.* *romantically*

Vln. *I* *IV* *III* *IV III* *II* *I* *3* *3* *p* *ppp poss.*

142

B. Cl.

Vln.

Vln.

*pizz., quick strum
vib. molto*

This musical score page shows measures 142 for the Bassoon (B. Cl.) and Violin (Vln.) parts. The Bassoon part consists of two staves, each with a sustained note and grace notes. The Violin part also consists of two staves, with the second staff featuring a dynamic instruction: "pizz., quick strum vib. molto". The page number 9 is located in the top right corner.