

# *Interaction*

[2012]

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# *Interaction*

[2012]

*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 staff shows the player where they are to finger (as if the string were not detuned) and the smaller top staff 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**



The two small squares are exactly the same colour

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 centrepoint 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

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$\text{♩} = 56 - 63$  *slow but clear and rhythmic*

**Bass Clarinet in B $\flat$**

**Violin (Sounding)**

*soft and intense (let the microphone do the work)*

*IV* →

*molto pont.*

*full bow* → *ord.* *slow bow*

*pp* *mp* *p* *pp* *f* *p* *sub e sempre*

**6**

**B. Cl.**

**Vln.**

*sub. pont.* *sub. tasto* → *ord. at the tip* *(continue trem.)* *(non harm) at the frog*

*p* *pp* *mf* *fpp* *p* *mf* *f*

**11**

**B. Cl.** *Jeu voilé (circular breathing →)* *(ad lib →)*

*p*

**Vln.** *tentative* *pizz.* *arco*

*p* *non cresc.* *p* *fp*

**15**

**B. Cl.** *add flutter tongue*

*f*

**Vln.** *sul pont.* *very slight trem* → *ord.* *full bow* *slow bow (start at tip)*

*pp* *sempre*

19 VAMP (Cl leads) Move down stairs *breathe as comfortable* *accel* (→ ♩ = 88) Position 3 (Bottom of Stairs)

B. Cl. *p* *(last time)* *poco f*

Vln. VAMP (Cl leads) *rubato espressivo*

Vln. *(pp)* *p*

23

B. Cl. *5* *5* *1* *2*

Vln. *5* *5* *1* *2*

Vln. *IV* *III* *develop unison over time* *III* *5* *IV* *III* *IV* *III* *III*

*mp* *(pp)*

28 *M* *♩ = 88 energetic*

B. Cl. *ff* *p* *mf*

Vln. *continue bow trem.* *gliss.* *very slow gliss, almost imperceptible at any moment* *gliss.*

Vln. *IV* *III* *gliss.*

32 *5* *5* *5* *5* *5* *1* *2* *5*

B. Cl. *f*

Vln. *gliss.* *gliss.* *(continue bow trem.)* *IV*

Vln. *f*

36

B. Cl. *ff: sfz* *mf* *f sub.* *5 gliss.*

Vln. *p* *f: sfz* *f* *gliss.* *gliss.* *full bow*

41

B. Cl. *5 5 5 5 5 5*

Vln. *8va* *gliss.* *6* *3* *3* *3* *3* *3* *3* *3* *ff* *full bow slow bow* *III 6* *IV 3* *III 3* *IV*

45

B. Cl. *ff* *sfz* *sfz sfz* *ffp* *mf* *5 6 3*

Vln. *8va* *III* *IV* *IV ->* *sfz* *f sempre*

51

B. Cl. *f* *6* *6* *ff* *pp sub.* *p non cresc.* *Repeat only if needed for timing purposes*

Vln. *pp sub. (follow Cl)* *mf* *fp* *pp*

Move to position 4 (with violin)  
molto legato poss.

*rit., more broadly*

55 *gliss.* *microtonal fingerings* 1 2 3

B. Cl. *(p)* 5 5 5

Vln.

Vln. *ff p sub.*

**♩ = 56-63 Tempo I: improvisatory, but strictly in time and completely together**

60 *pp sempre* *espressivo*

B. Cl.

Vln. *pp sempre* *espressivo*

Vln. III IV IV IV IV IV

64 *romantically* *più mosso*

B. Cl. *poco p* 3 3

Vln. *poco p* 3

Vln. IV *poco p* 3

68 *poco f* *f* *cut off suddenly* **(♩ = 88) più mosso**

B. Cl.

Vln. 3

Vln. IV 3 *ff p sub.* *ff poss.*

73

B. Cl. *f* *ff* *poco f* *lighter than before*

Vln.

Vln.

76

B. Cl. *M*

Vln. *gliss.*

Vln. *harmonic gliss.* *at the tip III*

79

B. Cl. *ffp* *pp sempre* *play these bars two or three* *Jeu voilé, flz.*

Vln. *play these bars two or three times* *f pp sub.* *mf mp* *p*

Vln. *III* *3* *3* *III*

83

B. Cl. *p poss.* *molto legato*

Vln. *detaché*

Vln. *sub. f p sub. e sempre* *III* *IV* *III* *IV* *III*



86 *8va*

B. Cl. *p espressivo (cantabile)*

Vln. *p (shadowing the bass clarinet)*

Vln. *p (shadowing the bass clarinet)*

(8) 92

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

Vln. *mf p (shadowing)*

Vln. *mf p (shadowing)*

(8) 96

B. Cl. *mf p*

Vln. *legato*

Vln. *pp*

**♩ = 88 Tempo II**

move to position 5 (bottom of stage left stairs)

*Jeu voilé, flz.*

99

B. Cl. *f exploding violently*

Vln. *f exploding violently*

Vln. *full downbows -> let open strings ring on*

103

B. Cl. *ff sub.*

Vln. *wait for clarinet*

Vln. *ff* *f sub.*

106

B. Cl. *flz*

Vln. *gliss.*

Vln. *gliss.*

109

B. Cl. *f* *bring on flutter* *fff*

Vln. *pp sub. e sempre*

Vln. *ff* *f* *molto sul pont.*

112

B. Cl. *as smoothly as possible, breathe as needed* *p poss.* *(cresc. last time only)*

Vln. *turn to watch clarinetist* *IV full bow* *V at frog*

Vln. *mp* *p sempre*

move into mic →

cut off suddenly

very close to microphone

115

B. Cl. *f* *ff* *fff*

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

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

♩ = 56-63 Tempo I

121

B. Cl. *pp* *p* *pp sub.* *p* *pp*

*solo* *poco poss.* *(non trem)*

Vln. *(non trem)*

*1 2 1 2* *3*

bring on flutter

tr

128

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

Vln. *long*

Vln. *long*

134 ♩ = 46 - 50 Tempo I *meno mosso*

(very close to mic)

M

B. Cl. *pp*

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

*romantically*

*3* *IV* *III* *IV III* *II* *I*

142

B. Cl.

Vln.

Vln.

*pizz., quick strum  
vib. molto*

The image shows a musical score for measures 142 through 145. The score is arranged in three staves: B. Cl. (Bass Clarinet), Vln. (Violin), and Vln. (Violin). The B. Cl. staff begins with a treble clef and a key signature of one flat. It features a long, low note with a fermata that spans across measures 142 and 143. The Vln. staves contain complex rhythmic patterns, including triplets and slurs. The second Vln. staff includes the instruction *pizz., quick strum vib. molto* starting in measure 144. The music concludes with a double bar line at the end of measure 145.