

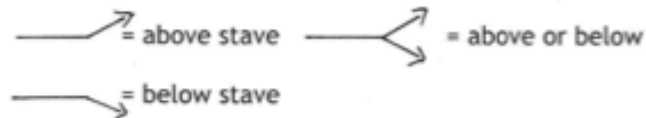
Stephan Dross

Side/Walk/Shuffle

There is no score for this piece, only parts for each player.

Each part consists of fifteen lines; each line may be read - once only - in any order.*


At the end of each line is an arrow indicating that for the next line a player chooses s/he should follow the directions above or below the stave:




The directions below the stave describe the position of the bow and the amount of pressure applied to the string.

Durations are measured following the notched line and the indicated tempo.

st = *sul tasto*

 = *premuto* (pitch-coloured noise)

(st) = *poco sul tasto*

 = *quasi-premuto* (noise-coloured pitch)

ord = *ordinaire*

 = *normale*

(sp) = *poco sul ponticello*

 = *quasi-flautando*

sp = *sul ponticello*

 = *flautando*

Dotted lines indicate a transition between one position and another (if there is no dotted line then hold same position until next change is signalled).

The directions above the stave describe an improvisational relationship between the individual player's sound and the sound of the rest of the ensemble in that moment in terms of timbral and intonational blend and contrast along a continuum from

SmoothBLEND to *SmoothCONTRA* to *RoughBLEND* to

RoughCONTRA (arrows indicate transitions).

Durations are measured approximately in relation to the total duration for the line given in seconds.

Dynamics are *piano* almost throughout except for any two lines in each musician's part, which may be played *forte*.

Full bowing should be employed as far as is practical - therefore, in the course of negotiating the demands of the directions above or below each stave, the player should alter the speed of bowing in order to maintain the dynamic level (as far as is practical).

Amplification is optional.

Other directions

 = quarter-tone sharp  = three-quarter tones sharp

 = quarter-tone flat  = three-quarter tones flat

*The piece may also be presented as an installation with one or more quartets (each quartet occupying a separate space or area). In these instances the lines should be read more than once but no line should be repeated in immediate succession.

Programme note

The piece is concerned with the interaction of timbre and intonation between the members of the ensemble, producing a kind of continuously evolving sound within an essentially static surface - a chamber music of micro movements.

The title is misremembered from a film by Ernie Gehr (*Side/Walk/Shuttle*) in which a city is viewed from many angles from inside a glass elevator. The piece is dedicated to the work of Gehr and the late Iannis Xenakis.

Violin I

29th Rough BLEND

Position trill nd (trill) nd p

Pressure 5 5 [trill]

♩=375 5 p

7th

19th Smooth CONTRA

Position st nd (trill) nd p

Pressure 5 4 [trill]

♩=60 5 p

2nd

29th Rough CONTRA

Position nd sp (trill) nd p

Pressure [trill] 4 5 [trill]

♩=30 3 p

2nd

17th Smooth CONTRA →

Position nd (trill) nd p

Pressure [trill] 3 4 [trill]

♩=52.5 5 p

→ Rough BLEND 2nd

23rd Smooth BLEND

Position st nd (trill) nd p

Pressure [trill] 4 3 [trill]

♩=37.5 5 p

3rd

Violin I

29th Rough CONTRA →

Position: *st* *st* *sp* *md* (*st*)

Pressure: [] [] [] [] [] [] []

d=60 6_p 5 4 5 3 6 6th

31st Smooth BLEND

Position: *st* *st* (*st*) (*st*) *st* *sp* *md* *st* (*sp*)

Pressure: [] [] [] [] [] [] [] [] [] [] []

d=45 2_p 5 3 3 4 5 6th

17th Smooth BLEND →

Position: *md* *sp* *md* (*sp*) *sp*

Pressure: [] [] [] [] []

d=375 4_p 4 2 5th

29th Smooth BLEND →

Position: (*st*) *st* *md* (*st*) *sp* *sp* (*st*) *md* (*sp*) (*st*) *md*

Pressure: [] [] [] [] [] [] [] [] [] [] [] []

d=525 5_p 3 4 3 5 6th

17th Rough CONTRA

Position: *sp* (*st*) *md* *sp* (*st*) *md*

Pressure: [] [] [] [] [] []

d=60 4_p 4 5 4 6th