

*Co-commissioned by Belfast Music Society
(with funds from the Arts Council of Northern Ireland's
Commissioning Programme for Creative Innovation),
SOUND Festival Aberdeen,
and New Music Dublin*

Totemic

for viola & percussion (2020)

Ian Wilson
(1964)

PERCUSSION INSTRUMENTS:

3 DRUMS pitched A [10th below middle C],
B [9th below middle C] and F [5th below middle C]










3 SMALL GONGS, different pitches

3 SUSPENDED CYMBALS, different sizes

BASS DRUM

VIBRAPHONE

ASSORTED BEATERS:

-  Palms of hands
-  Brushes
-  Wooden Xylophone stick
-  Hard Yarn Beater
-  Bow
-  Soft Yarn Beater
-  Triangle Beater
-  Chopsticks
-  Medium Yarn Beater

Commissioned by Belfast Music Society
with funds from the Arts Council of Northern Ireland's
Commissioning Programme for Creative Innovation

Totemic

for viola & percussion (2020)

• Always move the bow in a circular motion on the string:
the down-bow should travel in the direction of the nut/pegbox,
the upbow in the direction of the bridge; the transition between
up- and down-bow should be as smooth as possible.
This circular motion can be of different amplitudes - the widest
circle should go from touching the bridge to a few cm from the nut;
the smallest circle can focus on one point on the string.

Ian Wilson
(1964)

Always QUIET
Tempo flessibile
♩ = 60-80

Viola

TUNING: \flat \sharp

1 **2** **3** **4** **5** **6** **7** **8**

sul III *** jeté 5** **come sopra**

p

stop string with finger,
not enough pressure
for a sounding note

Experiment with different/unusual sounds that this technique produces while
the bow traverses the length of the string - emphasize these where possible

* Insert jeté notes now and then - could be anywhere,
but only RARELY (up to letter E)



8 **9** **10** **11** **12** **13** **14** **15** **16** **17** **18**

Vla. **jeté 5** **jeté 5**

3 Drums **p**

Play with fingers/palms/nails/knuckles in a circular motion to mimic violist's bow motion and sound (but not mimicking TOO closely)
Improvise in terms of playing techniques as well as the order in which the drums are played and for how long individually (i.e. you
don't need to keep to the shown note values). ALSO - USE FINGERS TO IMITATE/ANTICIPATE/ECHO VIOLA'S JETÉ NOTES



16 **17** **18** **19** **20** **21** **22** **23** **24** **25** **26**

Vla. **jeté 5**

3 Drums **to SUSP. CYMs**



22 **23** **24** **25** **26** **27** **28** **29** **30** **31** **32**

Vla. **jeté 5**

A

28

Vla.

3 Susp. Cmbles

jeté 5

p

add 3 DRUMS

Change to using brush(es) - switch between different types & techniques - to improvise a similar circular motion to that used on drums with hand(s). Continue to change dynamics and rate of change between cymbals (but not TOO much)



B

37

Vla.

3 Susp. Cmbles

3 Drums

p

Mix using hands [as before] and brush(es) - switch between different types & techniques - to improvise a similar circular motion to that used before. Continue to change dynamics and rate of change between drums & cymbals (but not TOO much)



C

45

molto accel.

Vla.

3 Susp. Cmbles

3 Drums

come sopra

p

D Più mosso
♩ = 90

54

Vla.

3 Susp. Cmbls

3 Drums

B. D.

open (ord.)

p

BASS DRUM

Alternate the amplitudes of the circular bows between large(r) and small(er); with the smaller circles, move the bow to different parts of the string; use a wide range of dynamics; seek out pitches on the bow's journey and bring those out where possible

Play with palms of both hand(s) in a circular motion to mimic viola (but not TOO closely)
Use a wider dynamic range and greater variety in frequency of circular motion than earlier



60

Vla.

B. D.

REPEAT AD LIB.

mf

rall..

(2nd time)

E Tempo primo
♩ = 60

sul IV (sounds major 3rd lower)

67 arco ord.
molto sul tasto

Vla.

pp *p* *pp* *p*

resulting sound should be veiled & whispery, almost unpitched

72

(nonchalant' glissandi - don't crescendo through them)

Vla.

gl. gl. gl.

B. D.

come sopra

p

77 (molto sul tasto)

Vla.

pp *p* *poco* *p*

3 Gongs

to 3 GONGS

B. D.

80

grad. move to

molto sul tasto

(molto sul tasto)

Vla.

pp *p* *pp*

3 Gongs

p

Use brush(es) - switch between different types & techniques - to improvise a similar circular motion to that previously used on drums with hand(s). Improvise in terms of playing techniques as well as the order in which the gongs are played and for how long individually. Continue to change dynamics but not TOO much

85 **F** (sul IV) →

Vla. *sul tasto* *p* *f* *move to sul pont.*

3 Gongs *ord.* *pp*



90 **(sul IV)** *start to slow tremolo speed* -----

Vla. *sff* *pp*

3 Gongs *f* *p* *laissez vibrer*



92 **(sul IV)** *(sul pont.)* *start to slow tremolo speed* -----

Vla. *sff*

3 Gongs *f* *p* *laissez vibrer*



95 *molto sul pont normale (no trem.)* *5:3* **G** ^{IV} _{III} *(molto s.p.)*

Vla. *pp* *f sub.* *pp*

3 Gongs *mf*

98 **H** *dark, breathy tone*
 Vla. *p espressivo* III IV III 3 gl. *mp*
 3 Gongs *p espressivo* *pp*

103
 Vla. *p* 3
 3 Gongs *p > pp* *p*

106
 Vla. *mf* *p* *mp* *p* (IV III) 3
 3 Gongs *mf* *p* *pp* *mp* *p* *pp* **to VIBRAPHONE**

I L'istesso tempo (♩ = 60)

111 **sul IV** (sounds M3rd lower)
 molto sul tasto 5:3
 Vla. *pp* *p* *pp* *p*
 resulting sound should be veiled & whispery, almost unpitched

117 **(sul IV)** con sord.
 Vla. *p espressivo*
 Vib. **VIBRAPHONE** (with 2 bows) *p* Ped.

122 (sul IV) → (to bar 133)

Vla.

Vib.

125

Vla.

Vib.

129

Vla.

Vib.

133 ord. II

Vla.

Vib.

pp

138

Vla.

Vib.

142

Vla.

Vib.

pp

col legno battuto
senza sord. IV III

laissez vibrer

to 3 DRUMS & 3 GONGS

J

148 *sim.*

Vla. *pp*

3 Drums *pp*

3 Gongs *p*

use CHOPSTICKS on rim of drum



151

Vla. *(pp)*

3 Drums *(pp)*

3 Gongs *p*

IV III



154

Vla. *pp*

3 Drums *(pp)* *poco* *p* *pp*

3 Gongs *p*



157

Vla. *p* *pp* *(pp)*

3 Drums *pp*

3 Gongs *p*

160

Vla.

3 Drums

3 Gongs



163

Vla.

3 Drums

3 Gongs



166

Vla.

3 Drums



169

Vla.

3 Drums

to VIBRAPHONE

K Very slow
♩ = 44

172 *pizz.*
Vla. *p*

Vib. *pp*

VIBRAPHONE



175 *rall.* *A tempo*

Vla. *p*

Vib.



178

Vla. *mp* *p*

Vib. *poco*



180 *rall.*

Vla. *p*

Vib. *Ped.*

to 3 DRUMS

V.S.

BLANK PAGE

L Più mosso
♩ = 80

184 **sul IV** (pizz.)

Vla. *p*

* OR  TRY TO MATCH VIOLA'S PIZZICATO SOUND

3 Drums *p*



191 **(sul IV)**

Vla.

III IV

3 Drums



197 **sul III**

Vla. *mp*

3 Drums *mp*

202

Vla. *(sul III)* *pp* *(sul IV)*

3 Drums *pp*



207

Vla. *(sul IV)* *pp* *(sul III)*

3 Drums *pp*



212

Vla. *f* *rall.*

3 Drums *f*

to VIBRAPHONE



M Meno mosso ♩ = 60

215 arco

Vla. *f* *sf*

219

Vla. *f*

Vib. *mf* Ped.

VIBRAPHONE

220

Vla. *sff*

Vib. *f*

222

Vla. *f* *sff*

225

Vla. *f*

Vib. *mf* Ped.

226

Vla.

Vib.

227

Vla. *sff*

Vib. *f* 5

230

Vla. pizz. *p*

Vib. *pp* *ped.*

232

Vla.

Vib.

235

Vla.

Vib.

237

Vla.

Vib. to 3 SUSP CMBLS

N Pochiss. più mosso ♩ = 68

sul IV (sounds M3rd lower)

240

Vla. arco 3 gl. 3 gl. 5

pp espress.

3 Susp. Cmbles

p

Using brush(es), switch between different types & techniques to improvise a similar circular motion to that used before. Continue to change dynamics and rate of change between cymbals (but not TOO much)



245

Vla. (sul IV) gl. gl. 5

mp p

3 Susp. Cmbles



249

Vla. 3 III IV gl.

pp

3 Susp. Cmbles



253

Vla. sul III * jeté 5 come sopra p

3 Susp. Cmbles

to 3 DRUMS

* Insert jeté notes now and then - could be anywhere, but only RARELY

(sul III) ↗ ↘ ↗ ↘ ↗ ↘ ↗ ↘ ↗ ↘

258

Vla. *jeté 5*

3 Drums **3 DRUMS** *p* *p*

Play with fingers/palms/nails/knuckles in a circular motion to mimic violist's bow motion and sound (but not mimicking TOO closely) Improve in terms of playing techniques as well as the order in which the drums are played and for how long individually (i.e. you don't need to keep to the shown note values). ALSO - USE FINGERS TO IMITATE/ANTICIPATE/ECHO VIOLA'S JETÉ NOTES



264

Vla. *jeté 5*

3 Drums **to BASS DRUM**

V.S.

♩ Pochiss. meno mosso ♩ = 60

sul IV (sounds major 3rd lower)

269 arco ord.
molto sul tasto

Vla.

resulting sound should be veiled & whispery, almost unpitched



(‘nonchalant’ gliss., don’t crescendo through it)

grad. move to

274

Vla.

come sopra

B. D.



molto sul tasto

(molto sul tasto)

278

Vla.

B. D.



P (sul IV)

move to sul pont.

282

Vla.

3 GONGS (ord.)

3 Gongs

to 3 GONGS

B. D.

287 (sul IV) start to slow tremolo speed -----

Vla. *sf* *pp*

3 Gongs *f* *p* laissez vibrer

289 (sul IV) (sul pont.) start to slow tremolo speed -----

Vla. *sf*

3 Gongs *f* *p*

291

Vla. *pp* *p* *f sub.* *pp*

3 Gongs laissez vibrer *mf*

molto sul pont normale (no trem.) 5:3 Q IV III (molto s.p.)

295


Vla. *f sub.* *pp*

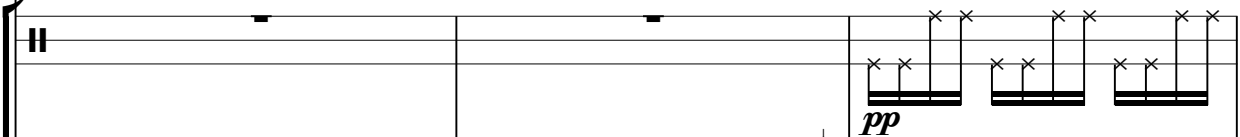
3 Gongs *mf* add 3 DRUMS

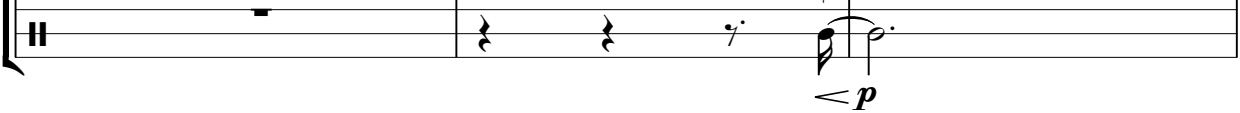
R IV III (molto s.p.)

S

299 *col legno battuto*


Vla.  *pp*

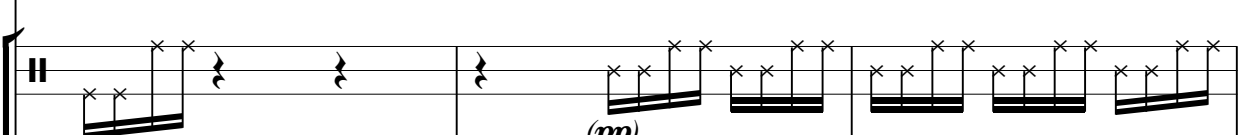
3 Drums  *pp*


3 Gongs  *p*

||

302

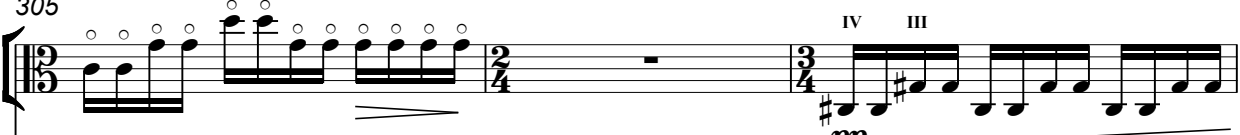
Vla.  *pp*

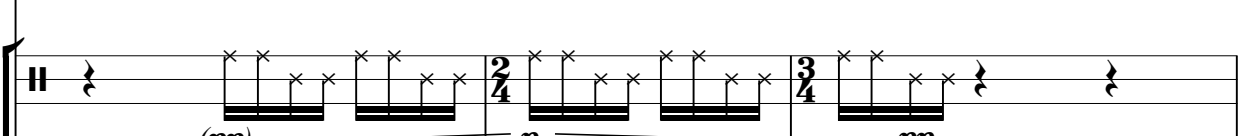
3 Drums  *pp*

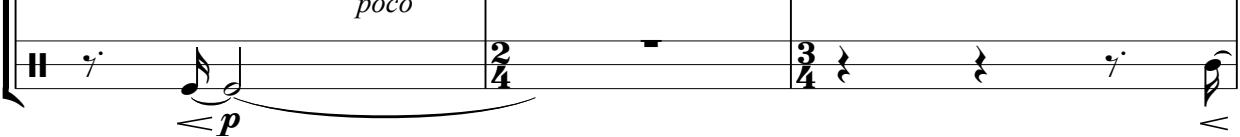
3 Gongs  *p*

||

305


Vla.  *pp*

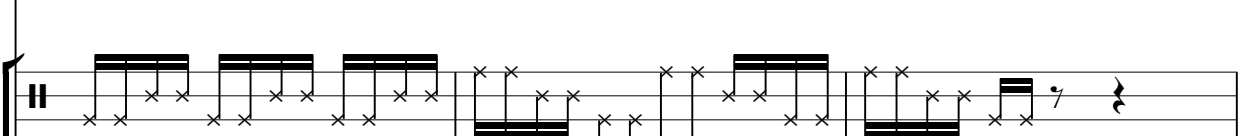
3 Drums  *pp* *poco* *p* *pp*

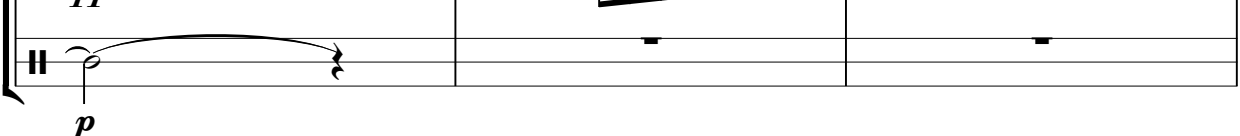
3 Gongs  *p*

||


308

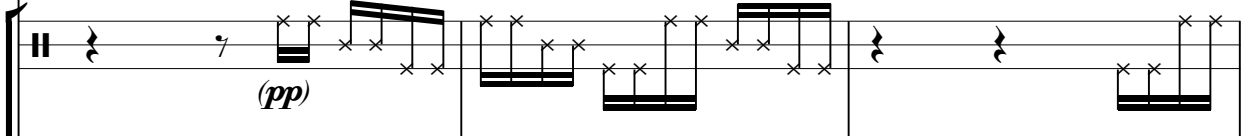
Vla.  *p*

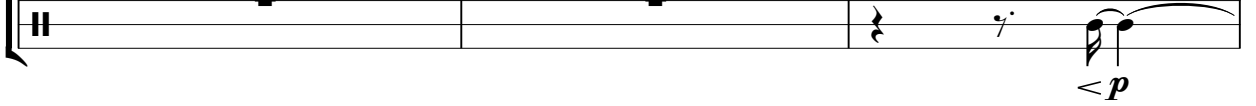
3 Drums  *pp*

3 Gongs  *p*

311


Vla. 

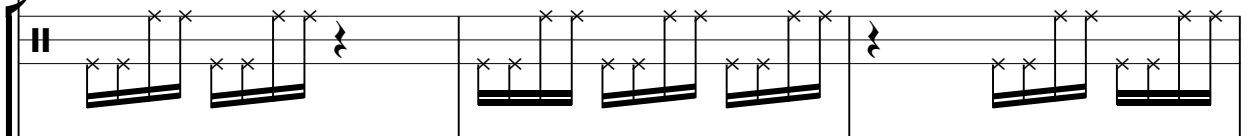
3 Drums 

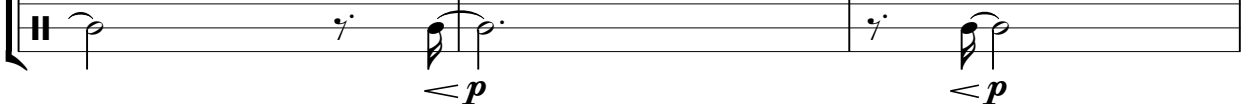
3 Gongs 



314


Vla. 

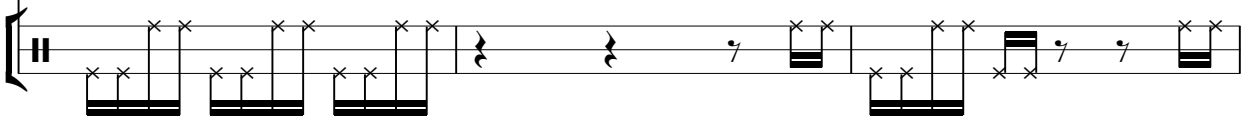
3 Drums 

3 Gongs 




317


Vla. 

3 Drums 



320

Vla. 

3 Drums 

to VIBRAPHONE

T Poco più mosso
♩ = 68

324

Vla. *f* *sff*

Vib. *mp* *Red.*

VIBRAPHONE

326

Vla. *f* *sff*

Vib.

329

Vla.

Vib.

333

Vla. *p* *f*

Vib. *mp* *Red.*

340

Vla. *sff* *p* (1/4-tone flat)

Vib.

347

Vla. *f* *sff*

Vib. *mp* *ped.*



U Poco meno mosso = 60

351

Vla. *f* *sff* *p* *jeté 5*

Vib. *to BASS DRUM*

sul III *come sopra*



accel. **V** Più mosso = 90

357

Vla. *jeté 5* *p* *open (ord.)*

B. D. *BASS DRUM* *come sopra* *p*



REPEAT AD LIB.

rall.

364

Vla. *mf*

B. D. *REPEAT AD LIB.* *(2nd time)*

W Very slow
= 44

Vla. *pp* arco I II I II IV IV

Vib. *pp* 3 3 3 3 3 3 3 3 3 3 5

Red.



Vla. *mp* III IV I I IV IV *poco*

Vib. 3 3 3 3



Vla. *mp* *p* *p* III IV I IV III

Vib. 3

to 3 DRUMS & 3 GONGS