

larch & decay

for chamber orchestra

By Chris Garrard

Instrumentation

Flute
Oboe
Clarinet
(doubling paper)

Horn
Trumpet

Violin
Viola
Violoncello
Contrabass

Vibraphone
FM radio

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Extended techniques employed in the piece are explained below.

Strings

Those notes with a solid black square above or next to them should be played with extreme bow pressure in order to produce a “scratch tone” with a woody, grainy timbre and little pitch content. This is indicated (1) at the first instance in the score.

Those notes in the string parts marked with a cross-head notation should be played behind the bridge, close to the binding. The pitch given refers to the string that should be used. This is marked (2) at the first instance in the score.

In bar 33 the double bass is directed to play “*Just* underneath the bridge” and marked (4). This should produce a rougher and more ethereal, harmonics-based sound than playing lower down the string or on the bridge itself.

Brass

Those notes with a diagonal line through the notehead indicate that air should be blown through the instrument with the valves depressed producing a subtle, airy sound. This is marked (3) at the first instance in the score. All other notes should be performed as normal.

Woodwind

Where marked ‘To Paper’ at bar 56, woodwind players are required to tear sheets of paper for the given durations. A graphic notation of a grey line has been given here. The higher the grey line, the more rapidly the paper should be torn, producing a higher frequency. The lower the grey line, the more slowly the paper should be torn, producing a lower frequency. Where the line slopes, the player should make a gradual transition between speeds and where the line is intermittent, the player should make several shorter tears.

For section B, the flute and clarinet should observe instructions to detune slightly. The end of section B in the woodwinds is an aleatoric repeat bar. When a player reaches the repeat bar, they should keep repeating, becoming ever more free of the pulse, until they are brought off by the conductor’s downbeat at C.

FM Radio

Prior to performance, the FM radio should be tuned to produce static which has a range of fluctuating frequencies in its sound. A solid black line indicates when the radio should be turned up during performance and the accompanying dynamic markings observed.

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♩ = 70-75 Like mechanisms that stick then glide

Flute

Oboe

Clarinet in Bb

Horn in F

Trumpet in Bb

Radio static

Vibraphone

Violin

Viola

Violoncello

Contrabass

1) with extreme bow pressure

2) behind the bridge, on the binding

mp *pp*

p *mp* *pp* *mp* *ppp*

1) with extreme bow pressure

sfz *poco*

sfz *poco*

3

3

10

Fl. *mp* \rightrightarrows *p* *p* *subito pp*

Ob. *pp* \rightrightarrows *p* *ppp* *mp* *subito pp*

Cl. *pp* \rightrightarrows *p* *ppp* *mp* *subito pp*

Hn. *mp* \rightrightarrows *pp* *mp* \rightrightarrows *p* \rightrightarrows *pp*

Tpt. *mp* \rightrightarrows *pp* *mp* \rightrightarrows *p* \rightrightarrows *pp*

R.S. *p* *p*

Vib.

Vln. *Battuto* *p* \rightrightarrows *mp* *pp* *gliss.* *sul pont.* *p* \rightrightarrows *mp*

Vla. *Battuto* *p* \rightrightarrows *mp* *pp* *gliss.* *sul pont.* *p* \rightrightarrows *mp*

Vc. *p* *sfz* *sfz* *sfz* \rightrightarrows *mf* *let sound resonate*

Cb. *mp* *sfz* \rightrightarrows *mp* *sfz* *sfz* \rightrightarrows *mf* *let sound resonate*

A

14

Fl.

Ob.

Cl.

Hn.

Tpt.

R. S.

Vib.

pp mp

pp mp

mf

pp mp

pp mp

mf

p

p

mp

A

Vln.

Vla.

Vc.

Cb.

mp

mp

mf

mp

mf

sfz Poco gliss. simile...

sfz

sfz

sfz

sfz

sfz

sfz