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Volume VI

TURNING TABLES

for

Viola and Harp

JEREMY PIKE

1999

**THESIS CONTAINS
CD/DVD**

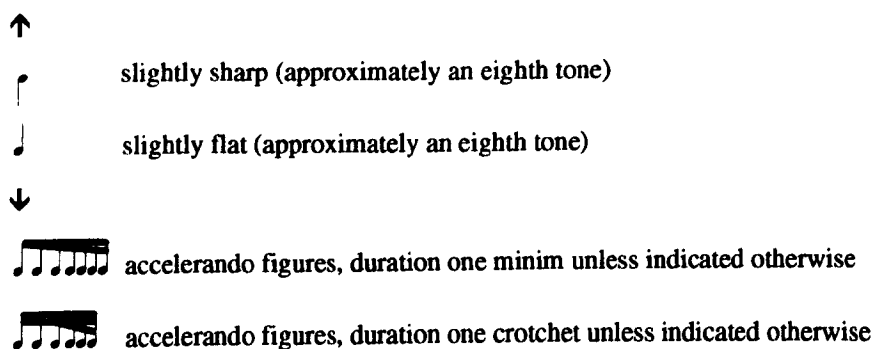
Turning Tables, for viola and harp

Notes on performance

The harpist should fractionally detune the E2 and E3 strings (middle C = C3) from bars 1 to 69 to create a slight beating effect in the accelerando figures (eg in bar 11). If possible these strings should be tuned back to normal pitch during the section from bars 70 - 82, whilst detuning the B1, B2 and B3 strings in a similar way in time for the section beginning in bar 83. Ideally the B2 and B3 strings should be retuned to normal pitch in bar 117 and B1 retuned before bar 152. At bar 131 the F3 and F4 strings should be similarly detuned, and also the F2 string as soon as possible afterwards.

To adjust the tuning it is essential that eight tuning keys are left in place throughout the piece on the aforementioned strings, held securely in place so that they do not rattle. The harpist should determine how far to rotate the keys by feel so that the tuning can be accomplished without the need to test the strings.

It should be noted that the strings should be detuned by a few cents only, so that there is no significant effect except when two adjacent strings set to enharmonic equivalents of the same note are sounded together. It is therefore possible, if not entirely desirable, that the strings could be left in their detuned state throughout the piece.



Apart from natural and artificial harmonics, the viola player on occasions has to press lightly with the left hand in non-harmonic positions. The finger pressure should be sufficient to produce a whistling effect. Sometimes this pressure is gradually increased to return to ordinary sound, indicated by $o \rightarrow x$.

The title refers to three ideas within the work. Firstly the role of the opening theme is gradually transformed into another idea which appears in bar 116. Secondly the roles of viola and harp are constantly reversing, and finally the entire work is built on a sequence of notes derived from changing the harp pedal settings string by string in a kind of turning table.

Duration 9'

Turning Tables

for viola and harp

Jeremy Pike

Viola **Andante** ♩ = 60

p *lyrico*

Harp **Andante** ♩ = 60

C# D# E# F Gb Ab Bb

6

mf

p

9

1 4 1 4 1 4 1 4

4 1

p *poco* *p* *mp* *mf* *p*

p *poco*

l.v.

12

12

p *poco*

p *poco*

p *poco*

15

15

p *mf* *p* *cresc.*

p *c*

4:3

19

19

f

mp

22

p *mf* *più animato*

5:4 4:3

p B

26

5:4 3 *f* *p* *espress.* *cresc.*

EAG

30

3 *f* *agitato* 5

4:3 C# E# Ab Bb *f*

33

harmonic gliss.

Agitato ♩=92

Musical score for measures 33-34. The top staff is a single line with a 'V' marking and 'harmonic gliss.' annotation. The bottom two staves are a grand staff with piano accompaniment. Dynamics include *ff*, *f*, and a crescendo. A trill is marked with '3' and 'C'.

35

Musical score for measures 35-36. The top staff has a 'V' marking and dynamics *f* and *ff*. The bottom two staves are a grand staff with piano accompaniment. Dynamics include *f*, *ff*, and a crescendo. Chords B and D are marked. A trill is marked with '3' and 'l.v.'.

38

Musical score for measures 38-39. The top staff has a 'V' marking and dynamics *f* and *ff*. The bottom two staves are a grand staff with piano accompaniment. Dynamics include *f*, *ff*, and a crescendo. Chords AE and l.v. are marked.

40

f *ff* *pizz.* 5 *arco* *mf* *ff* *mf* *f* *ff* *E#* *E* *f* *l.v.* *l.v.*

42 *espress.*

harm. gliss. *harm. gliss.* *mf* *G* *ff*

45 *molto espress.*

mp *mf* *harm. gliss.* *mf* *mp placido* *mp* *Gb*

48

III

*see footnote

p *mf* *p* *mf* *p* *mf*

più animato

mf l.v. l.v. *mp placido*

51

mp *f* *mf* *p* *f* *mf* *p* *f*

Db Ab DGA

54

p *lyrico* *mp* *mf* *p* *mp*

pizz. arco

p l.v. *p* l.v.

*o = rest finger lightly on string like a harmonic
 x = press normally again

58

poco a poco più appassionato

Musical staff for measures 58-60. It features a treble clef and a key signature of two flats. The music consists of eighth and sixteenth notes, with several triplet markings. Dynamics include *mp cresc.* and *f*.

poco a poco più appassionato

Piano accompaniment for measures 58-60. The right hand has a treble clef and the left hand has a bass clef. Chords Bb and Eb are indicated. Dynamics include *mp*, *mf*, and *cresc.*. The left hand has triplet markings and is labeled *l.v.* (left hand).

61

cresc.

Musical staff for measures 61-62. It features a treble clef and a key signature of two flats. The music consists of eighth and sixteenth notes, with several triplet markings. Dynamics include *cresc.*

Piano accompaniment for measures 61-62. The right hand has a treble clef and the left hand has a bass clef. Chords G# and D#G are indicated. Dynamics include *ff*. The left hand has quintuplet and sextuplet markings and is labeled *l.v.* (left hand).

63

ff

sempre l.v.

Db

E Fb

Musical staff for measures 63-64. It features a treble clef and a key signature of two flats. The music consists of eighth and sixteenth notes, with several triplet markings. Dynamics include *ff*.

Piano accompaniment for measures 63-64. The right hand has a treble clef and the left hand has a bass clef. Chords Db and E Fb are indicated. Dynamics include *ff*. The left hand has triplet markings and is labeled *sempre l.v.* (left hand).

65 *intenso*

cresc.

cresc.

D# *cresc.* F# A#

68

cresc.

fff

cresc. *sempre l.v.* G# *fff*

71 **Tempo I** ♩=60

p molto calmo legato

Tempo I ♩=60

(C# D# E) F G A B *p*

75

pp *mp*

pp *p* C D Bb

5:4

79

p IV

pp F#

3:2

83 **Agitato** ♩=92

ppp **Agitato** ♩=92

f B# l.v. Eb l.v.

3:2

Musical score for measures 86-88. The system includes a grand staff with piano accompaniment and a single melodic line. Measure 86 features a piano (*f*) dynamic with a five-note slur and a triplet. Measure 87 includes a piano (*f*) dynamic, a sharp sign (*A#*), and a piano (*mf*) dynamic with a triplet. Measure 88 features piano (*mf*) and forte (*f*) dynamics, a flat sign (*Db*), and a piano (*mf*) dynamic with a triplet. The bottom staff of measure 88 is marked *l.v.*

Musical score for measures 89-91. The system includes a grand staff with piano accompaniment and a single melodic line. Measure 89 features a piano (*mf*) dynamic and a piano (*f*) dynamic. Measure 90 includes a piano (*mf*) dynamic, a piano (*ff*) dynamic, a sharp sign (*G#*), and a piano (*mf*) dynamic. Measure 91 features a piano (*mf*) dynamic, a piano (*ff*) dynamic, and a flat sign (*F*). The bottom staff of measure 90 is marked *l.v.*

Musical score for measures 92-93. The system includes a grand staff with piano accompaniment and a single melodic line. Measure 92 features a piano (*mf*) dynamic, a piano (*f*) dynamic, and the instruction *feroce*. Measure 93 includes a piano (*ff*) dynamic, a piano (*f*) dynamic, and a flat sign (*Cb*). The bottom staff of measure 92 is marked *l.v.*

94

sarcastico

ff *f* *f*

più f **B** *ff* *f*

l.v.

96

più legato

f *f* *f* *f*

f non l.v. *ff* non l.v. *f* non l.v. **D**

98

f *cresc.* *ff*

cresc.

100 *molto appassion.*

ff

molto appassion.

ff l.v.

102

ff *f* *ff*

ff *f* *ff*

ff *f*

104 *molto espress., largamente e legato*

f *ff*

f l.v. *ff* *f* *f* l.v. *ff*

106

f *ff* *f* *cresc. molto*

poco stringendo

f *f* l.v. *E* *ff* l.v.

poco stringendo

l.v.

108

furioso

ff

furioso

ff l.v.

111

molto agitato

poco meno mosso

ff *ff* *f* *ff* *f* *ff*

poco meno mosso

G *mf più tranquillo* *f* *ff* *mf*

114

V ad lib.

Tempo I ♩ = 60
molto espress.

f

fff

f

mf

ff

mf

118

f

mp

mp

mp

mf

mp

l.v.

p

122

f

mf

mp

p

127

f *mp* *p* *poco dim.*

mf *mp* *p*

l.v.

132

più p *mp* *p*

mp *p*

F# l.v. Gb l.v.

136

p *mp*

p *mp* *p*

E# l.v. Ab *p*

140

mp *mp* *p*

p l.v. l.v.

143

pp *p* *molto tranquillo*

l.v. D#

mp *p*

146

mf dim. *pp* *harm. gliss*

p Bb *p*

150

lontano

III

IV

II

I

p dim.

pp dim.

P

l.v.

F *pp molto tranquillo*

154

III

ppp

lontano

l.v.

pp

l.v.

ppp

pppp

l.v.