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Ph.D.

2000

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.

↑

slightly sharp (approximately an eighth tone)

slightly flat (approximately an eighth tone)

↓

accelerando figures, duration one minim unless indicated otherwise

accelerando figures, duration one crotchet unless indicated otherwise

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 →x.

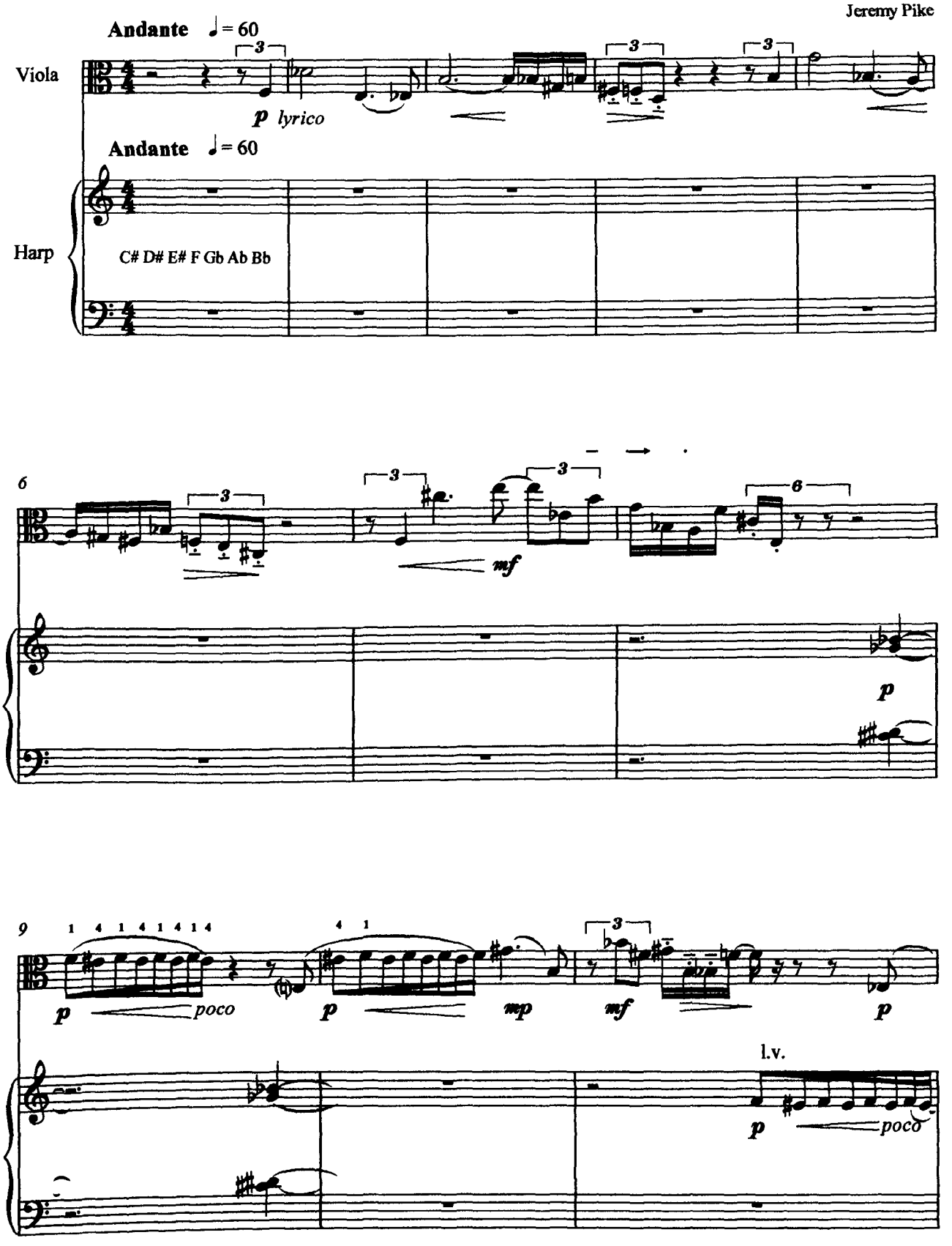
The title refers to three ideas within the work. Firstly the role of the opening theme is gradually transformed into another idea which appears in bar 116. Secondly the roles of viola and harp are constantly reversing, and finally the entire work is built on a sequence of notes derived from changing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

Duration 9'

Turning Tables

for viola and harp

Jeremy Pike



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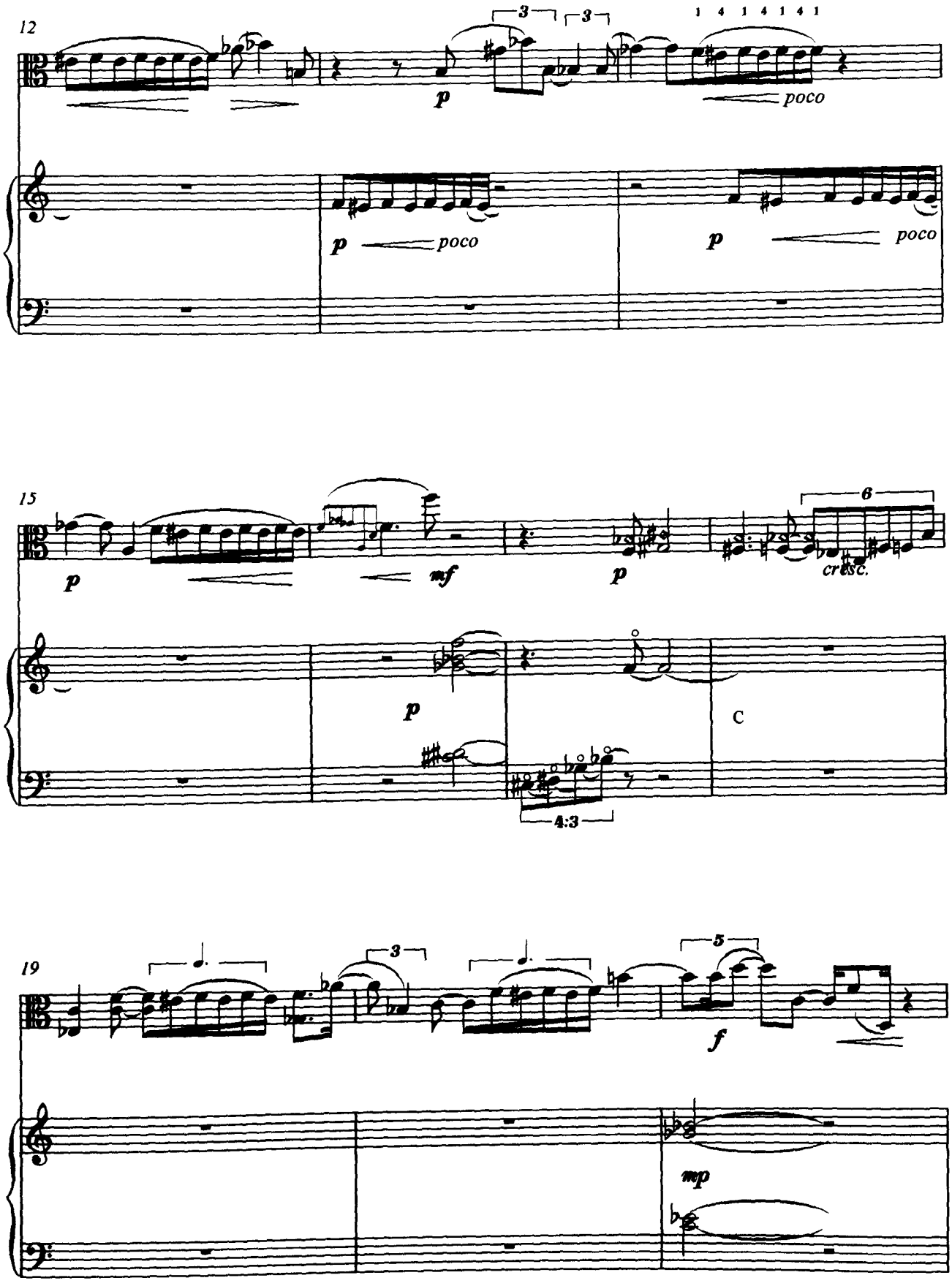
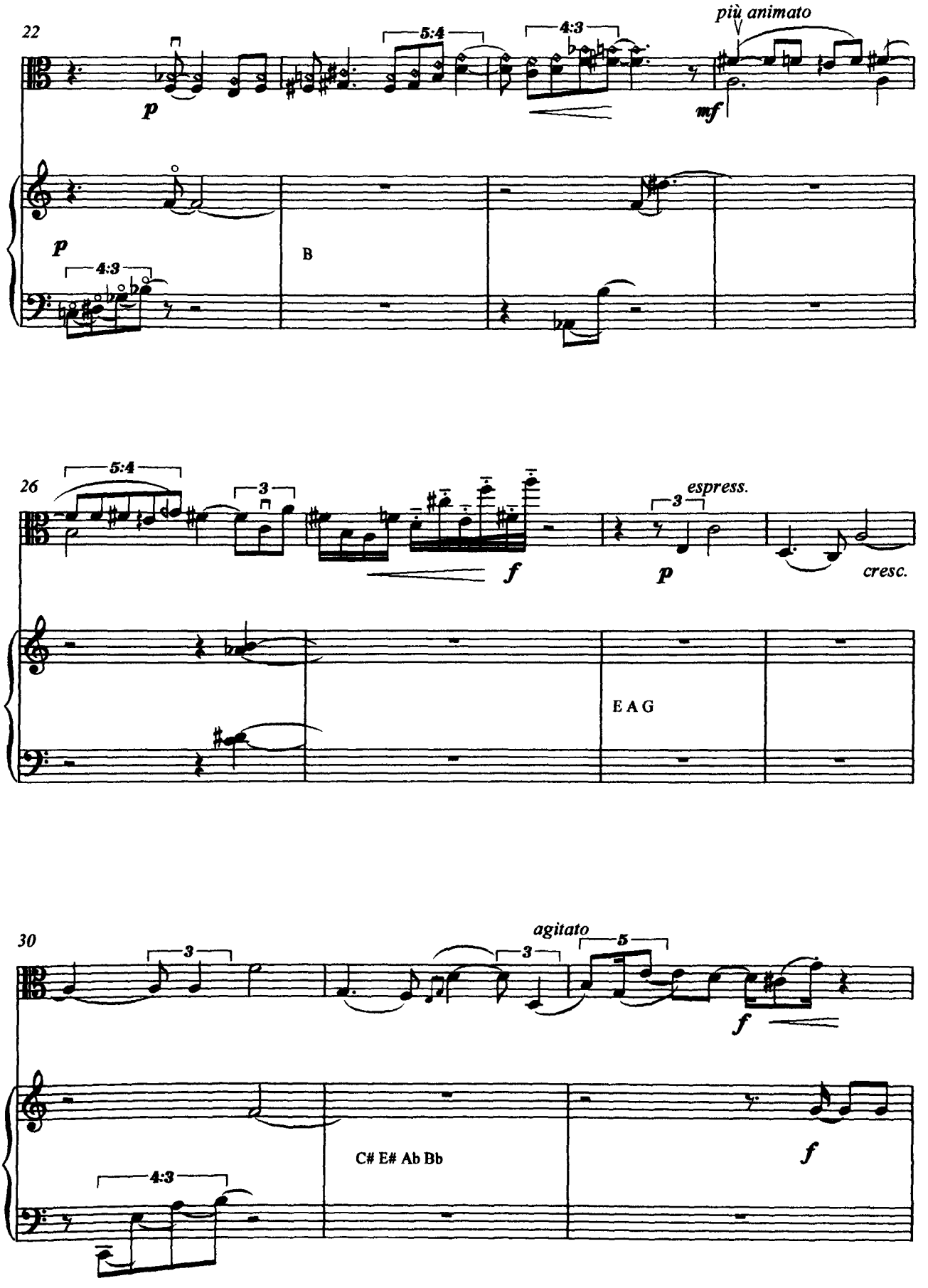
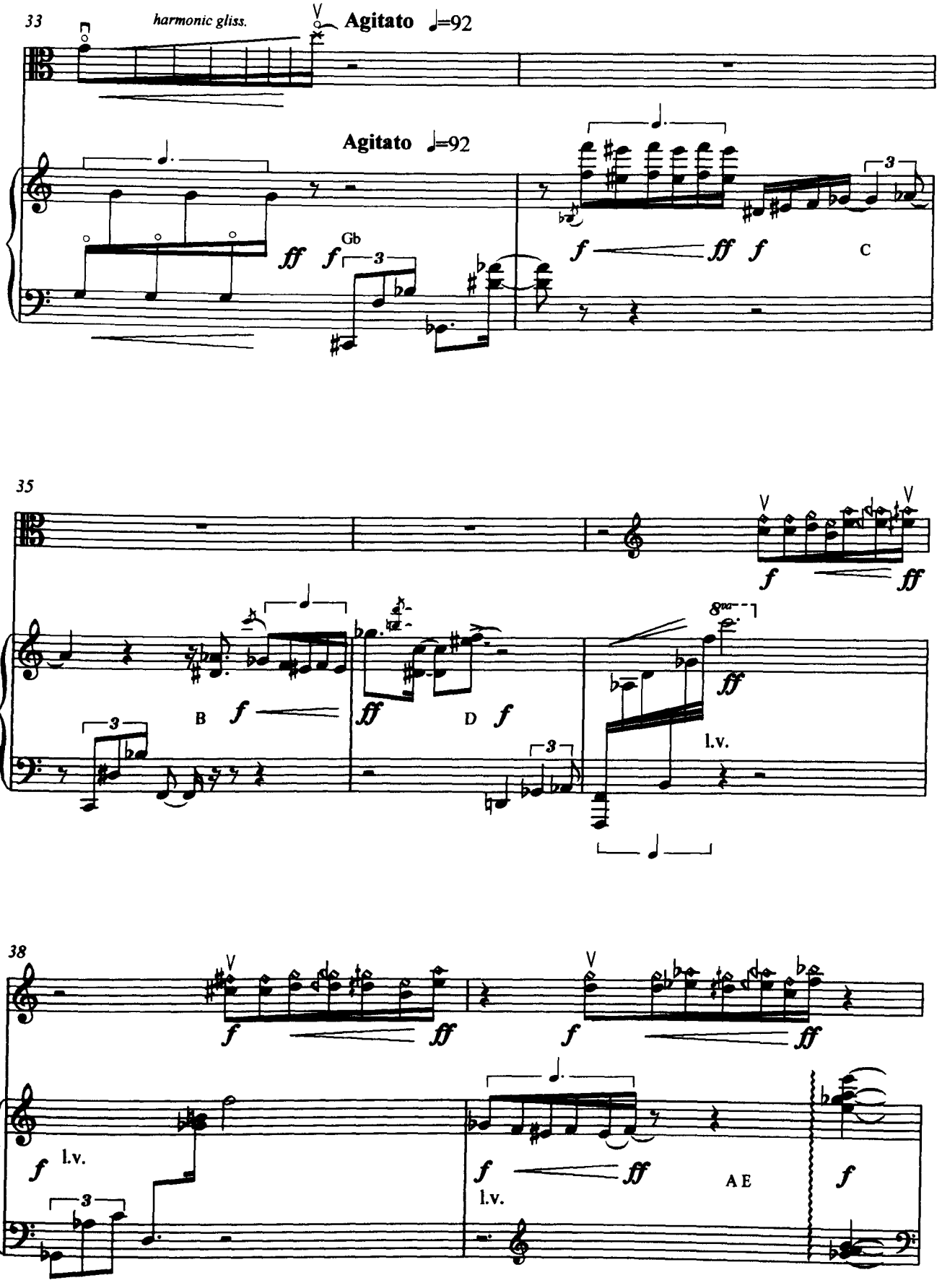
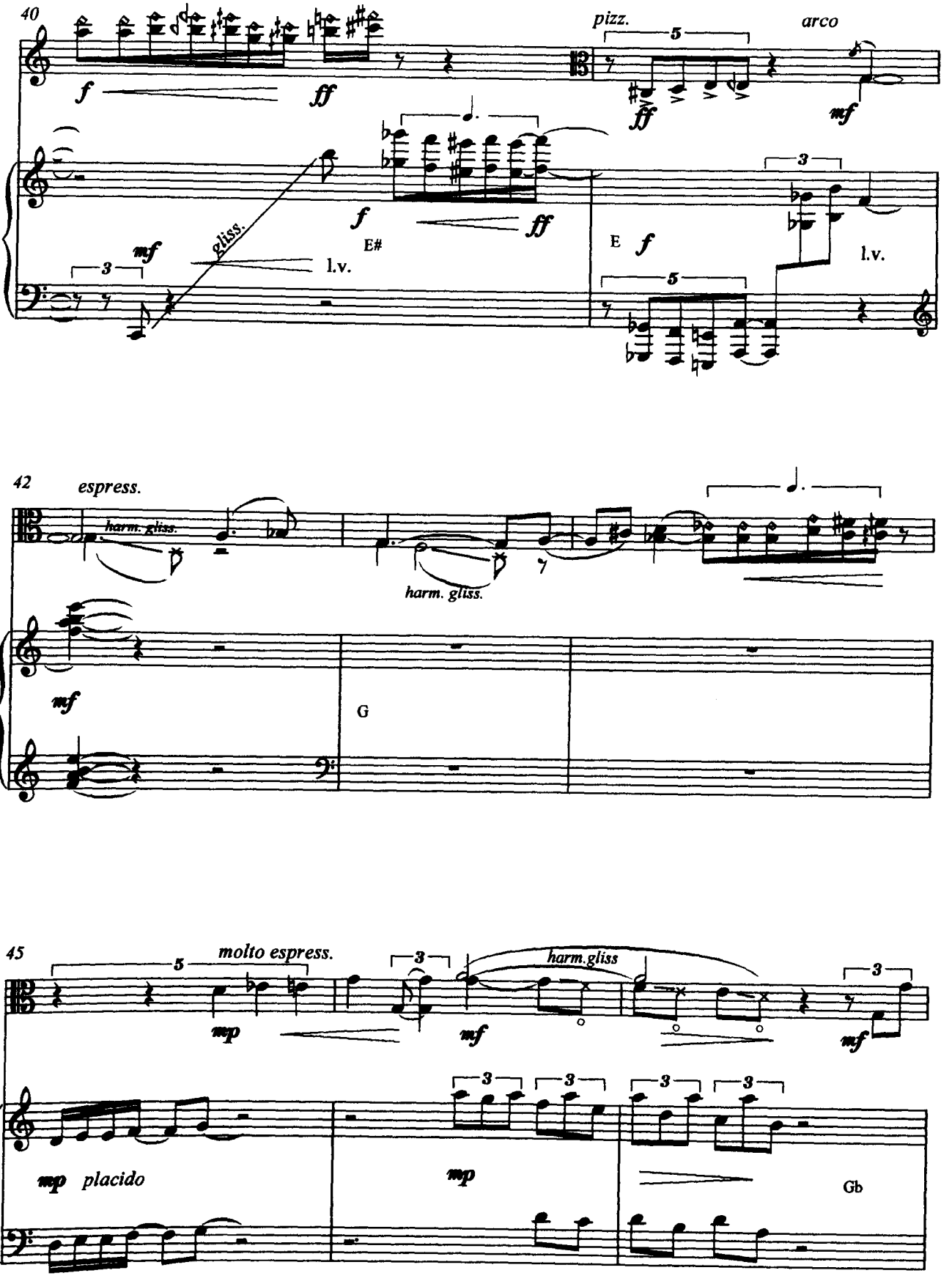
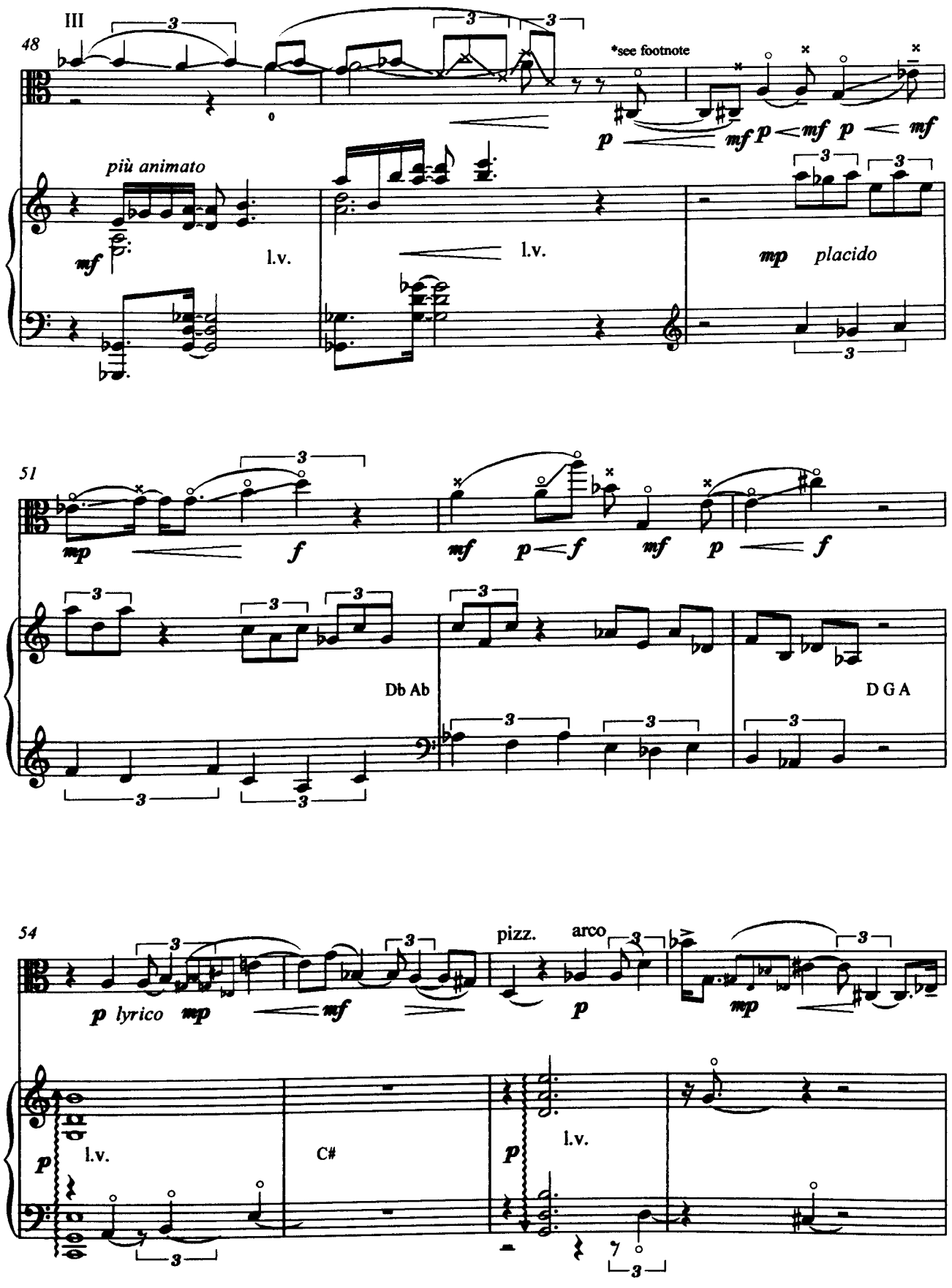

12
3
3
1 4 1 4 1 4 1
p
poco
p
poco
p
poco
15
p
mf
p
6
cresc.
p
C
4:3
19
3
5
f
mp

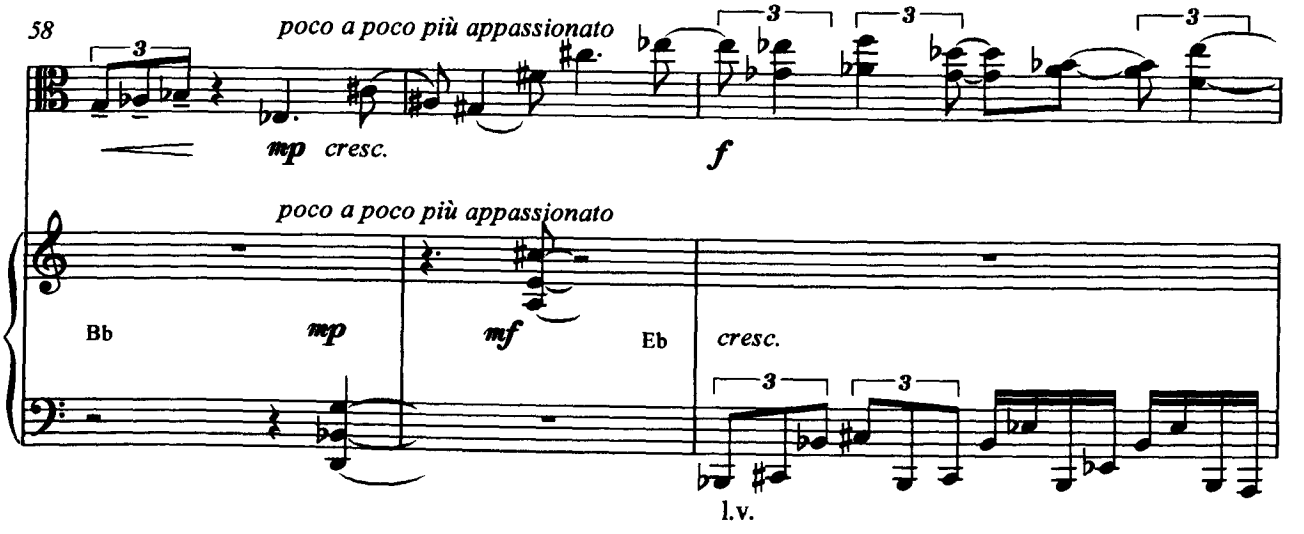

22
5:4
4:3
più animato
p
mf
p
4:3
B
26
5:4
3
f
3
espress.
p
cresc.
E A G
30
3
3
agitato
5
f
C# E# Ab Bb
4:3
f

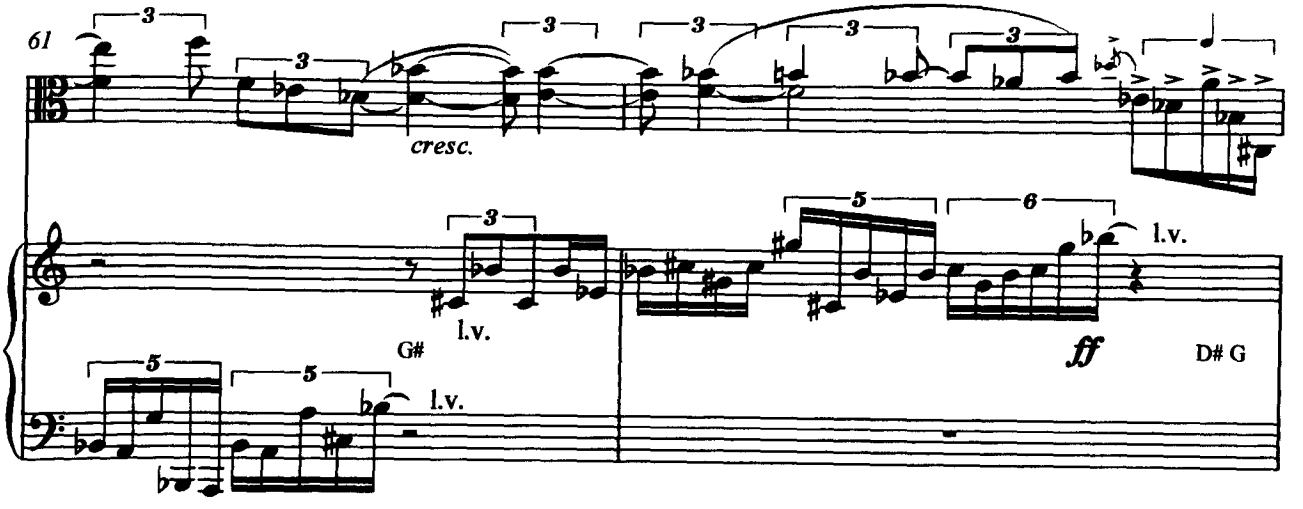

33
harmonic gliss.
Agitato ♩=92
Agitato ♩=92
Gb
C
35
B
D
l.v.
38
l.v.
l.v.
A E

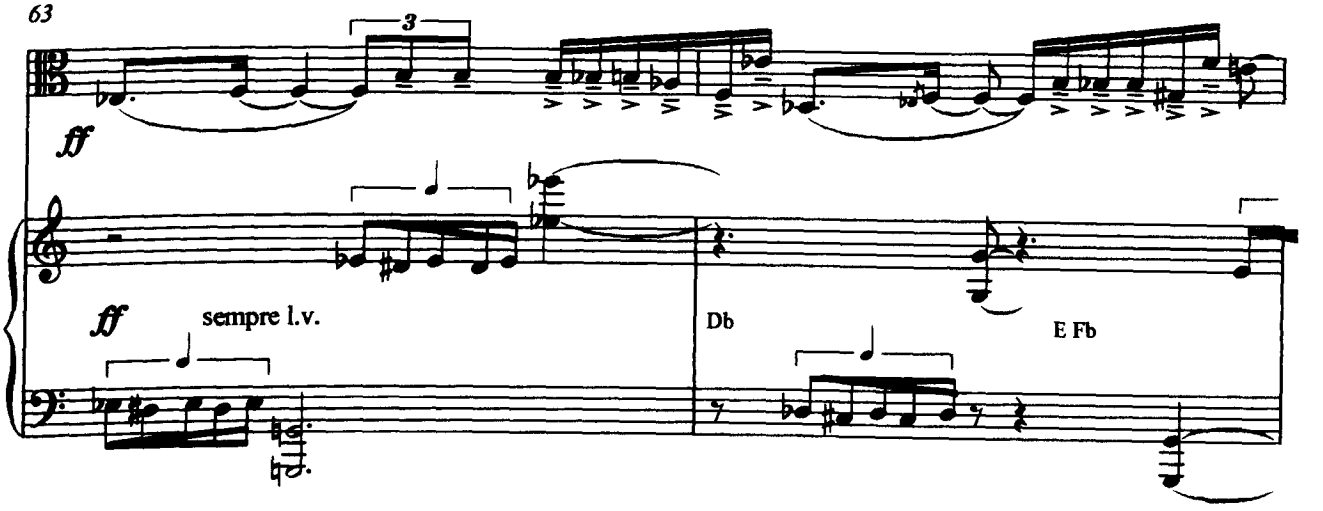

40
pizz.
arco
gliss.
l.v.
E#
E
l.v.
42
espress.
harm. gliss.
harm. gliss.
G
45
molto espress.
harm.gliss
placido
Gb

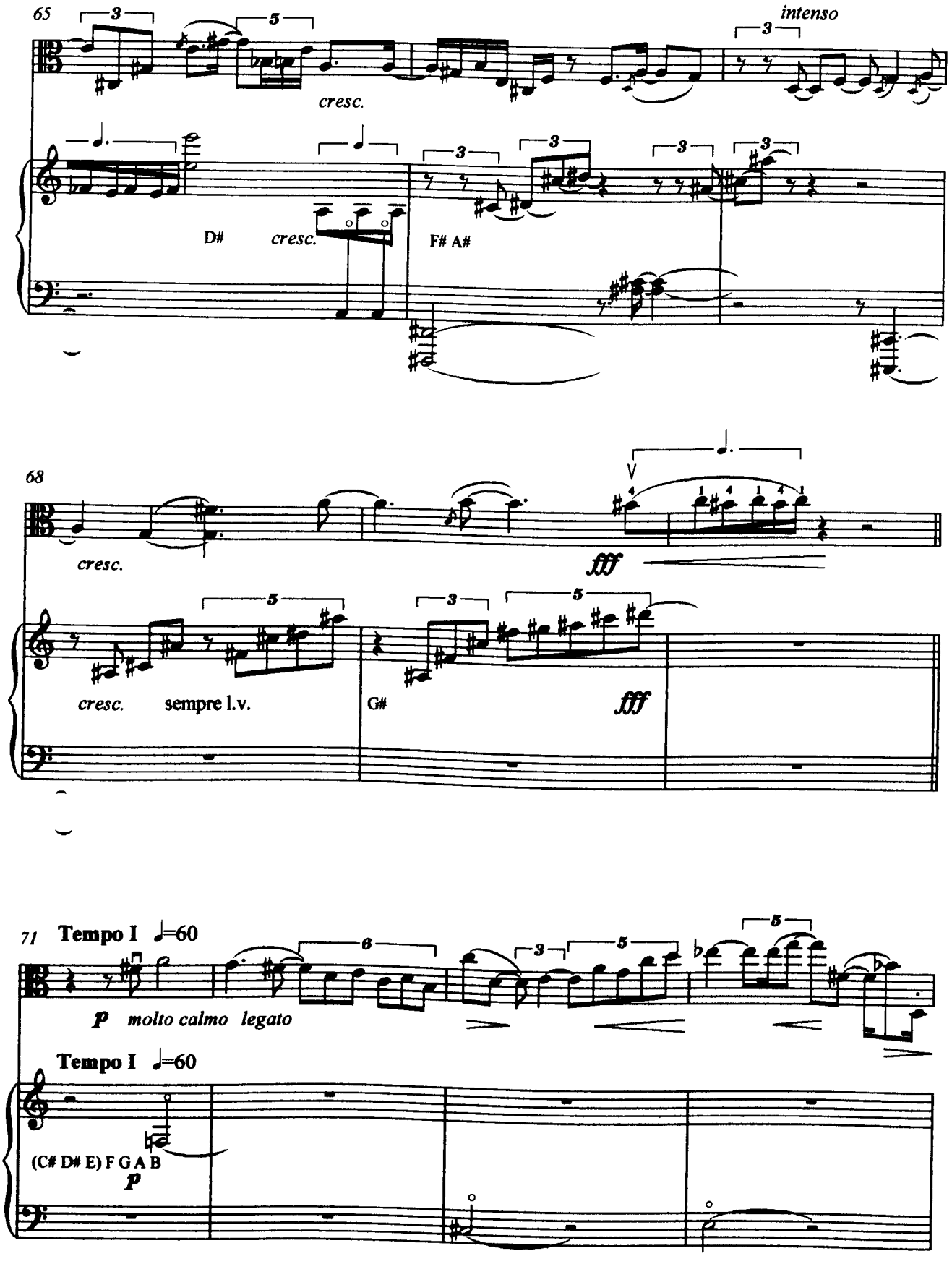


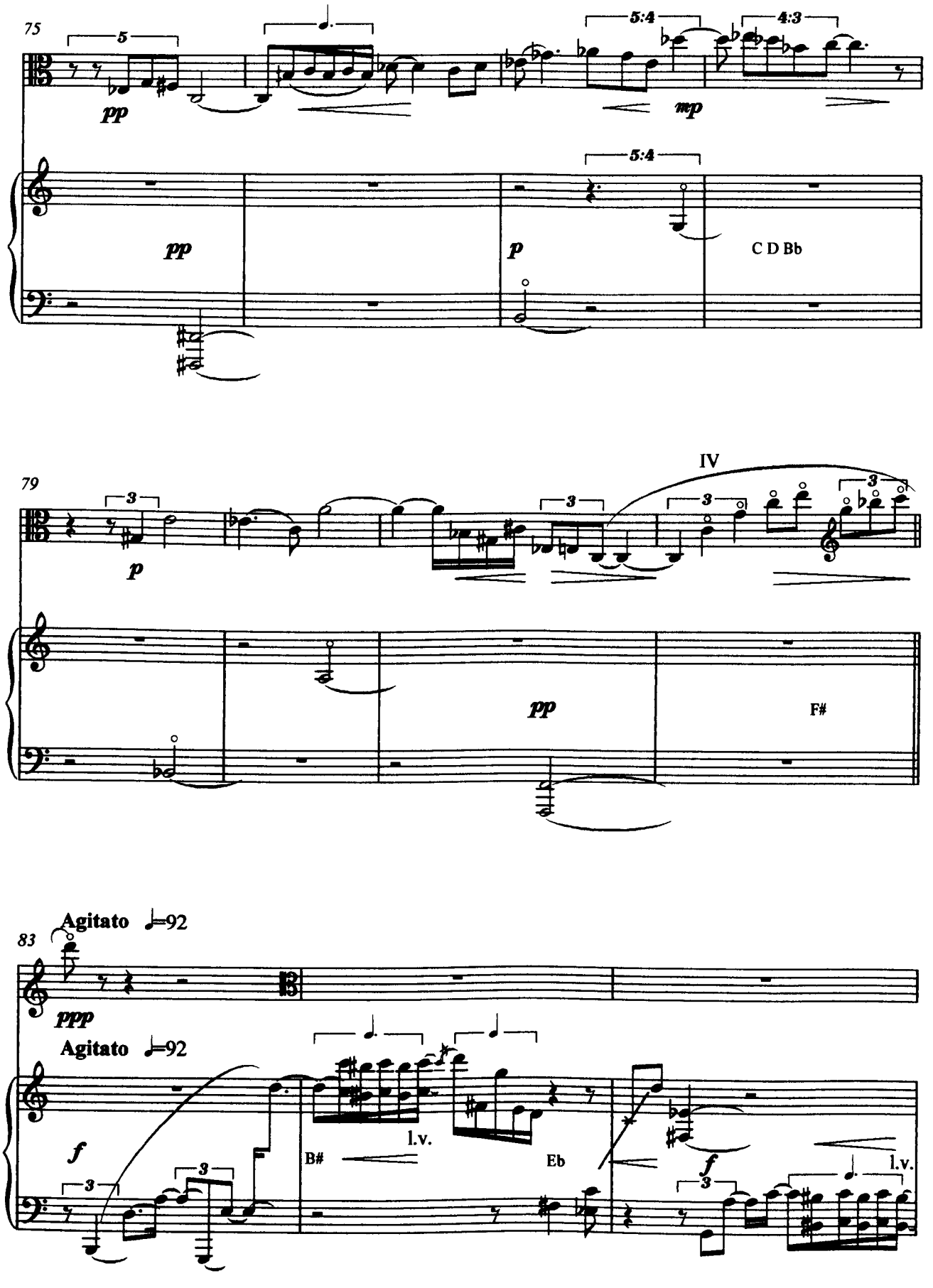
*o = rest finger lightly on string like a harmonic
x = press normally again

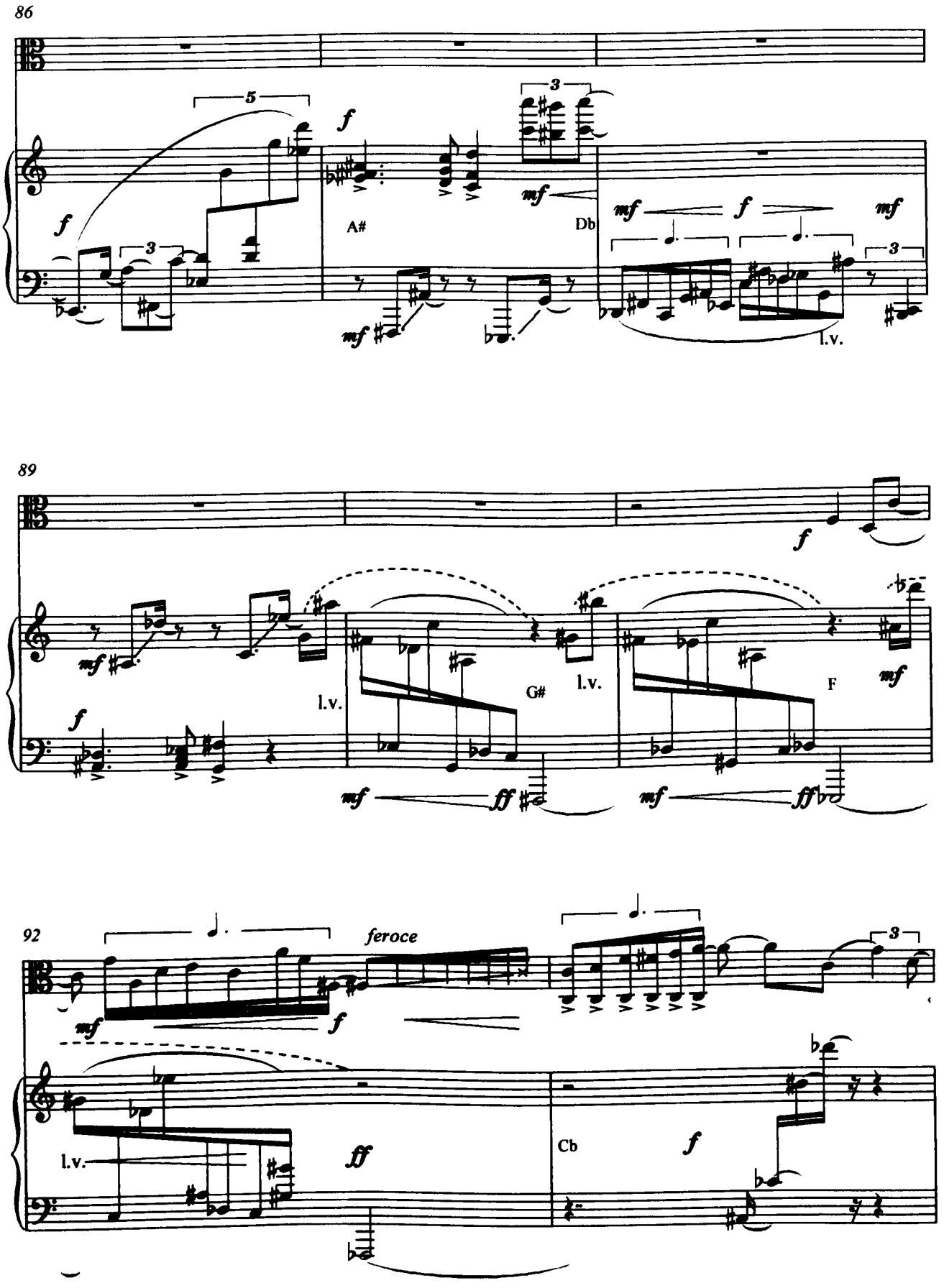

58
poco a poco più appassionato
mp cresc.
f
poco a poco più appassionato
Bb
mp
mf
Eb
cresc.
l.v.

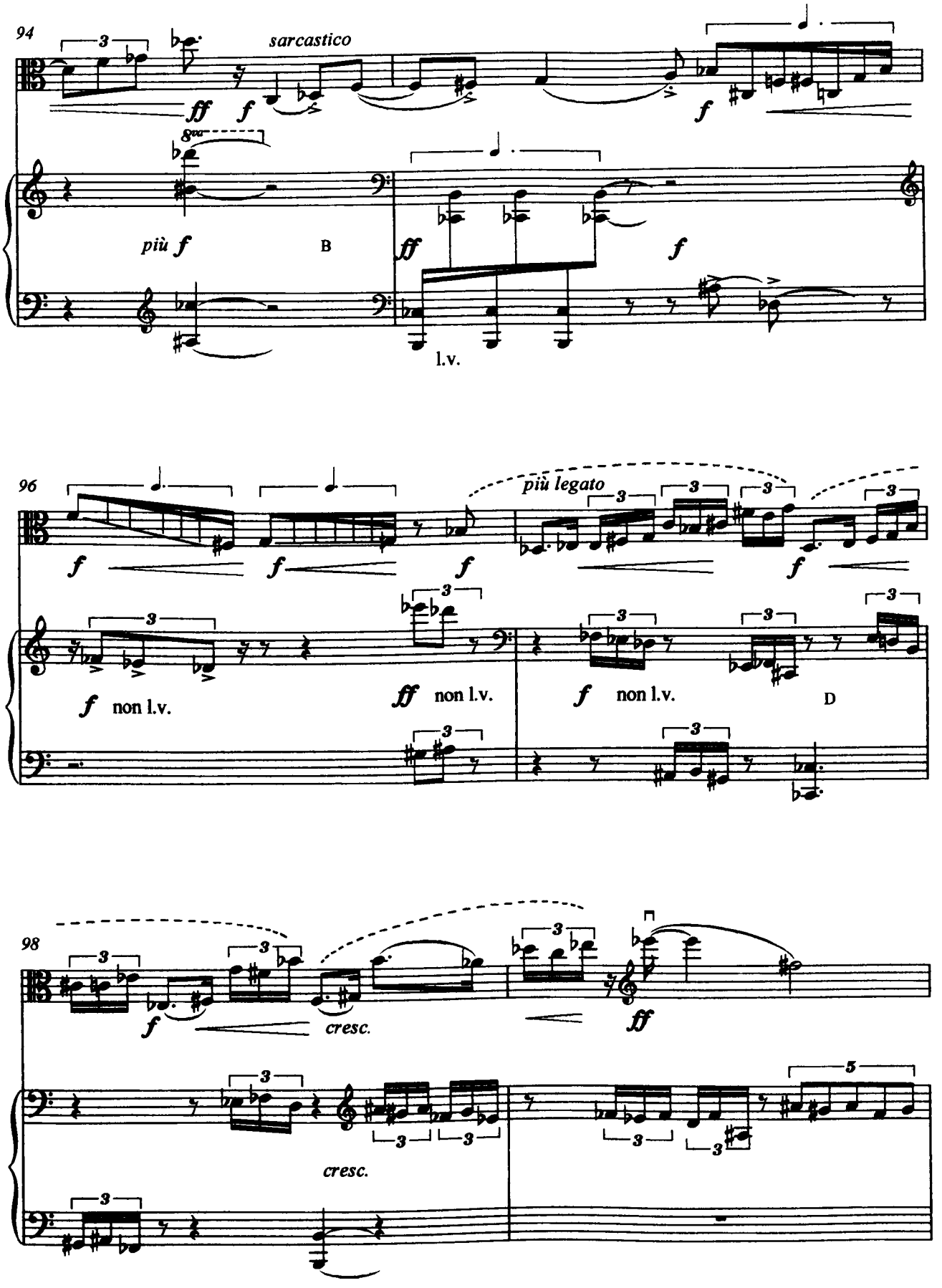

61
cresc.
l.v.
G#
l.v.
ff
D# G
l.v.

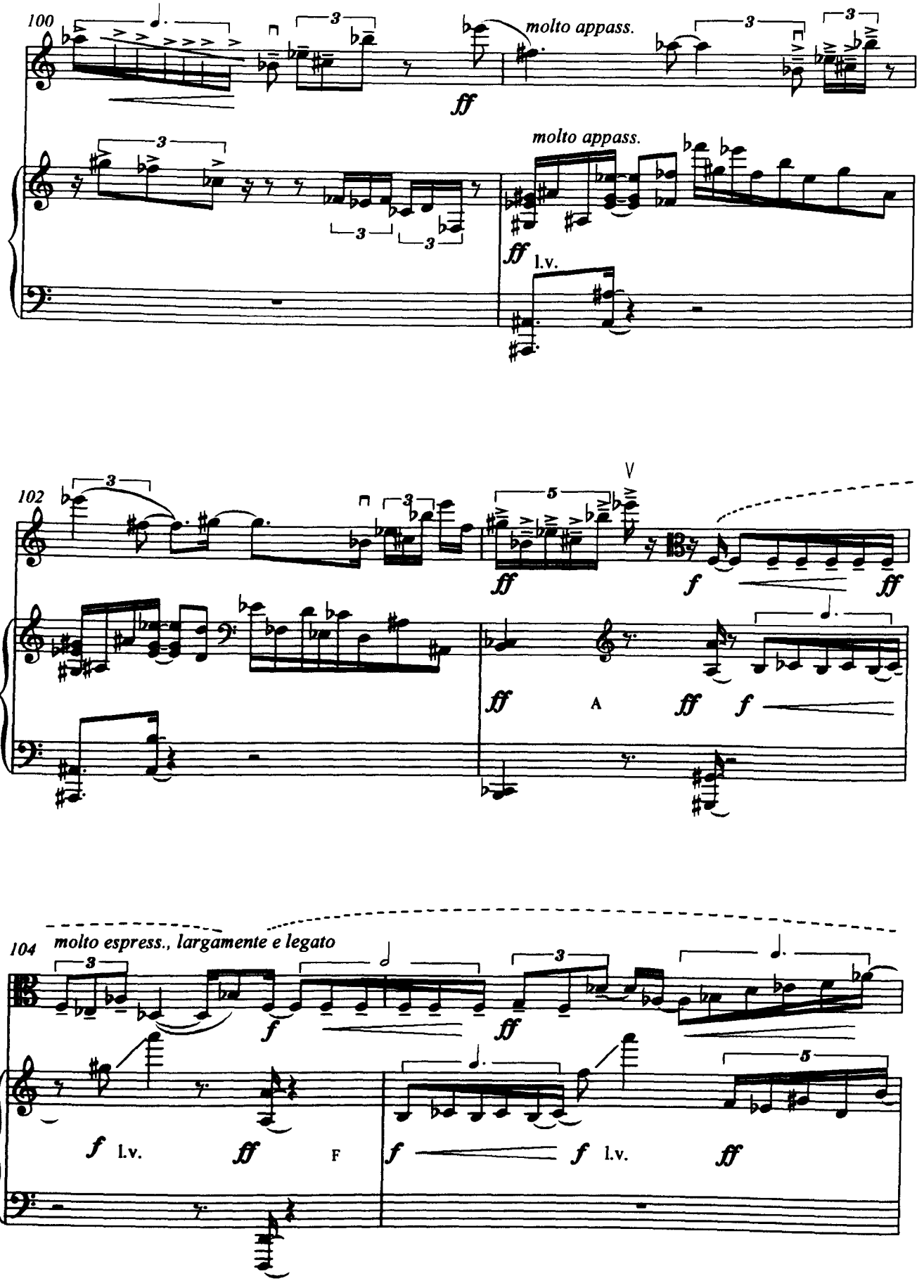

63
ff
ff
sempre l.v.
Db
E Fb

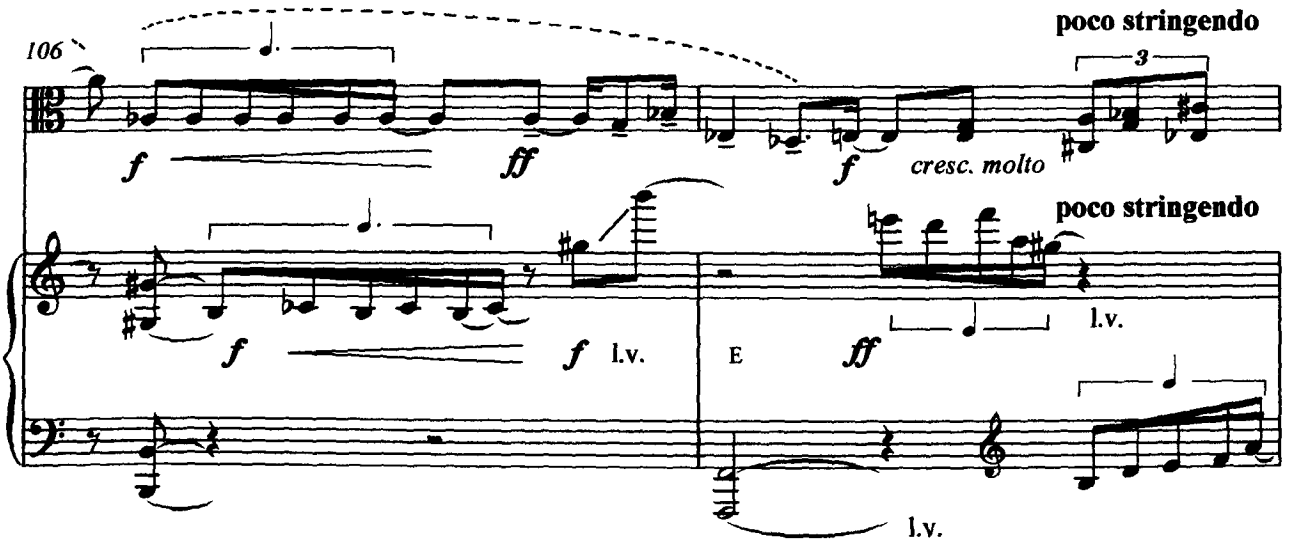

65
intenso
cresc.
D#
cresc.
F# A#
68
cresc.
fff
cresc.
sempre l.v.
G#
fff
71
Tempo I ♩=60
p molto calmo legato
Tempo I ♩=60
(C# D# E) F G A B
p

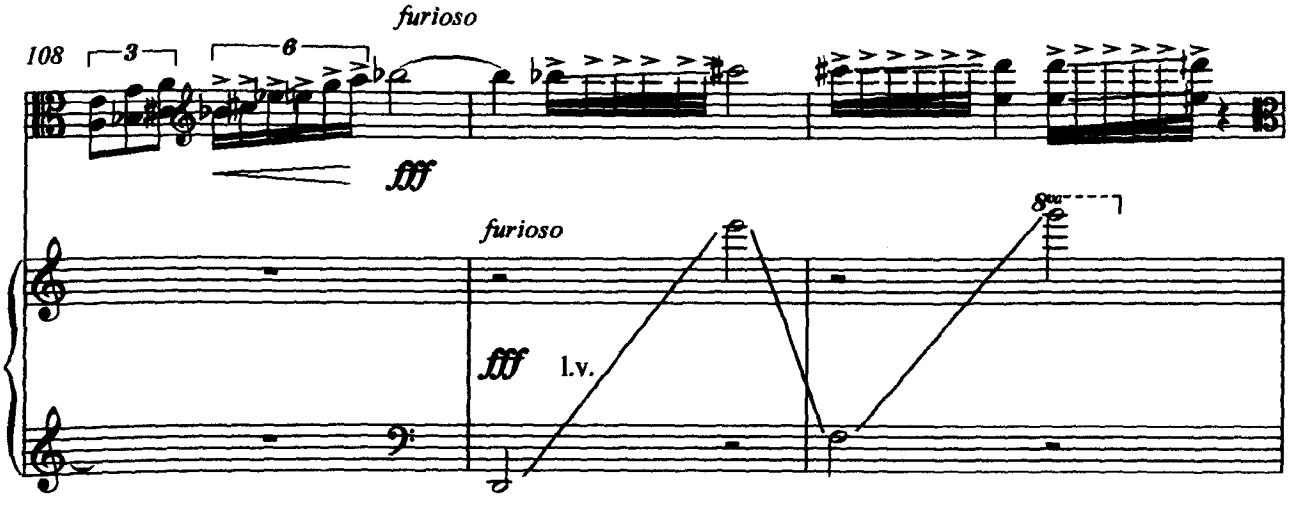

75
5
5:4
4:3
pp
mp
pp
5:4
p
C D Bb
79
3
IV
p
pp
F#
83
Agitato ♩=92
ppp
Agitato ♩=92
f
l.v.
B#
Eb
f
l.v.

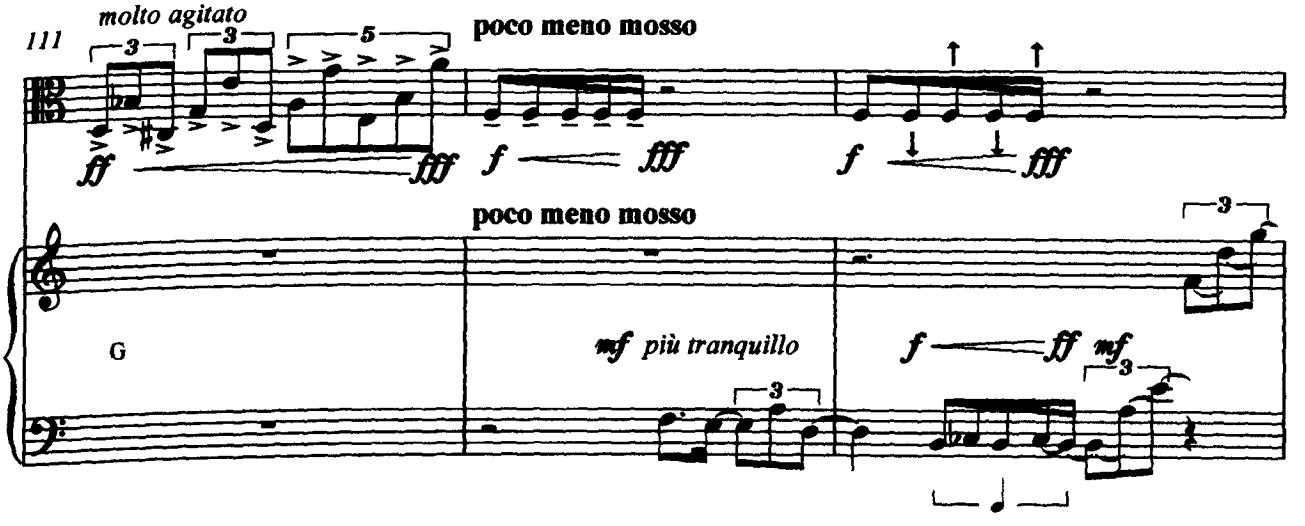

86
A#
Db
l.v.
89
l.v.
G#
l.v.
F
92
feroce
l.v.
Cb

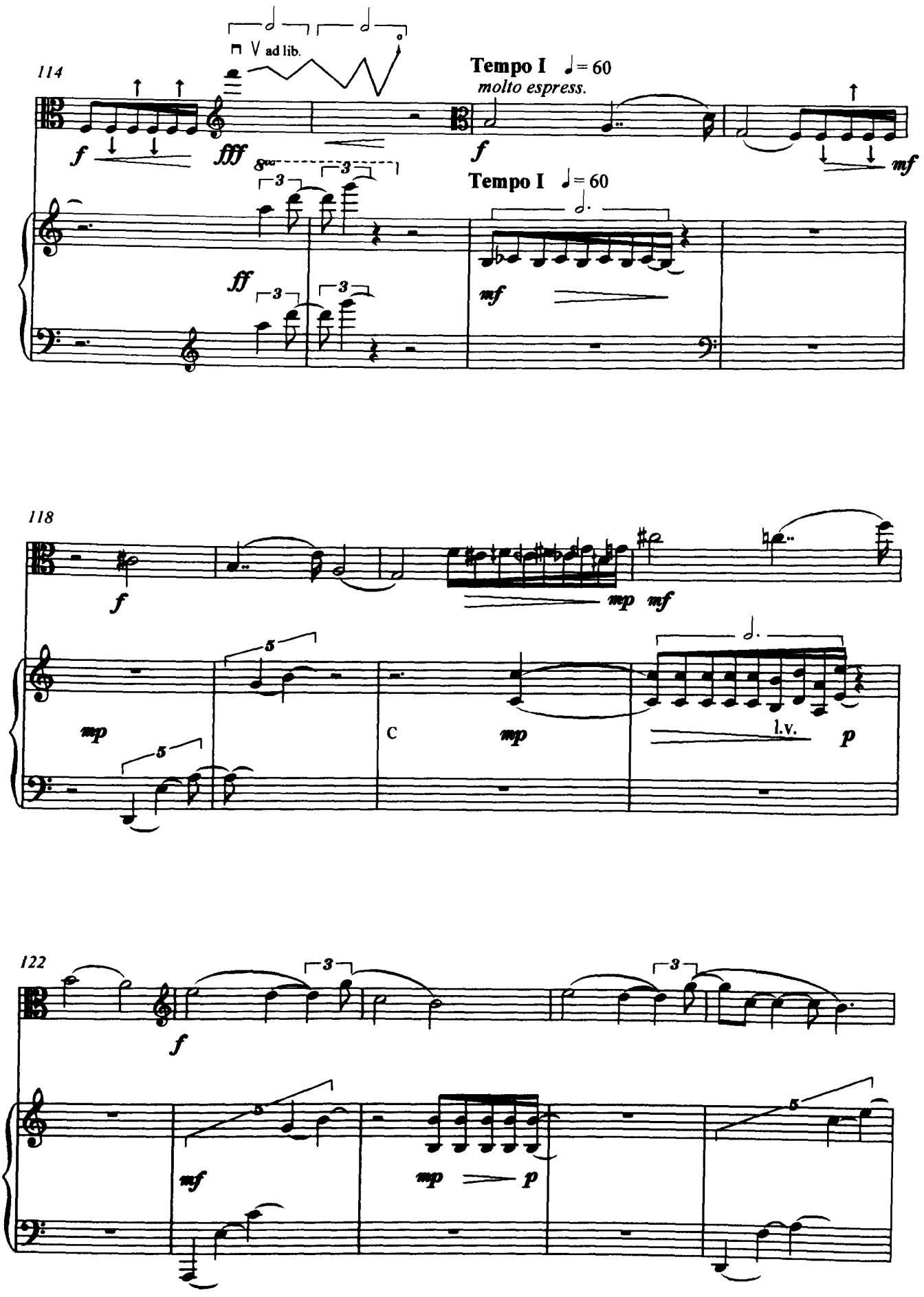

94
sarcastico
fff
f
8va
più f
B
ff
f
l.v.
96
più legato
f
non l.v.
ff
non l.v.
D
98
cresc.
ff
cresc.

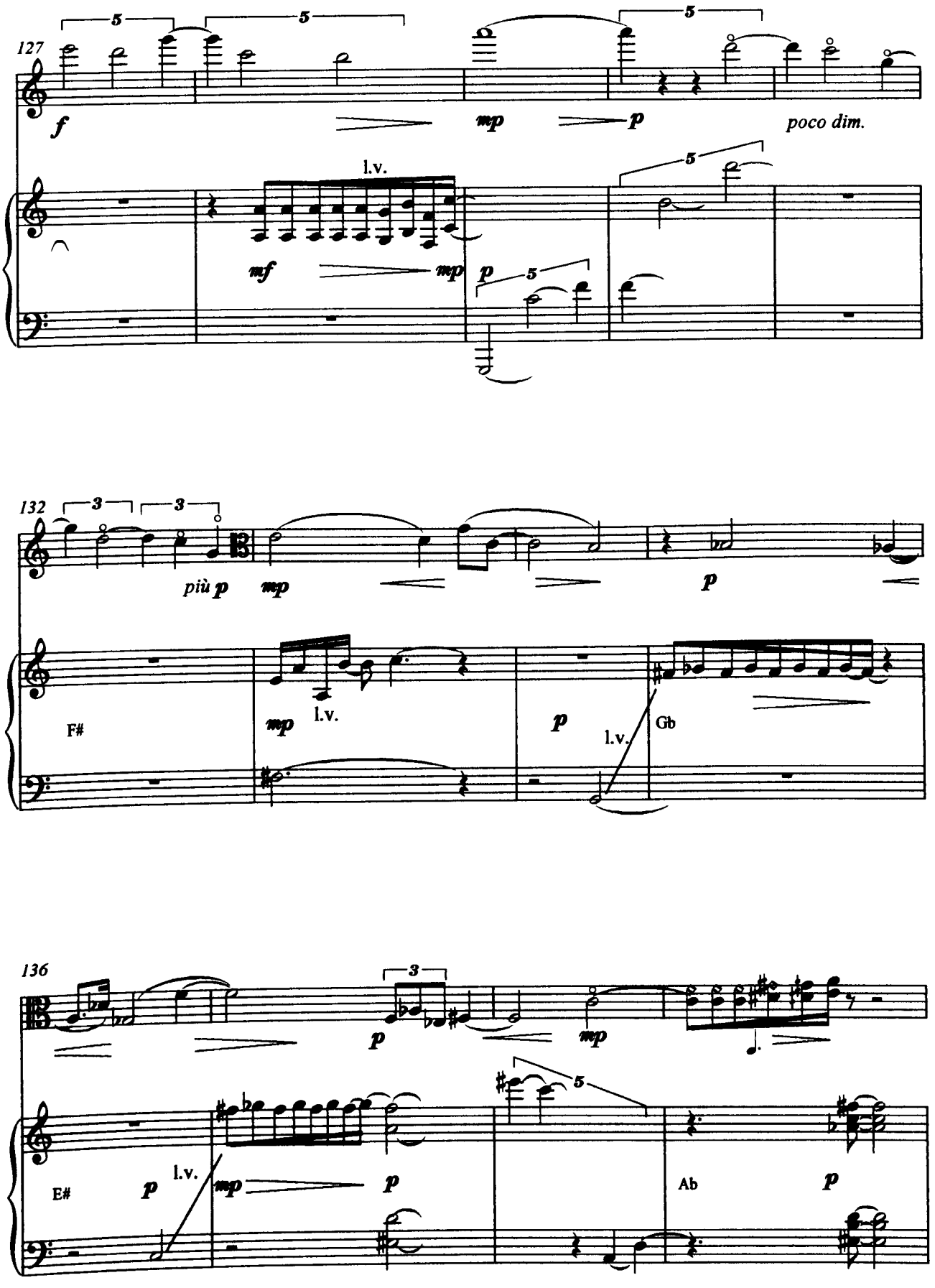

100
molto appass.
ff
molto appass.
ff
l.v.
102
ff
f
ff
ff
A
ff
f
104
molto espress., largamente e legato
f
ff
f
l.v.
ff
F
f
f
l.v.
ff

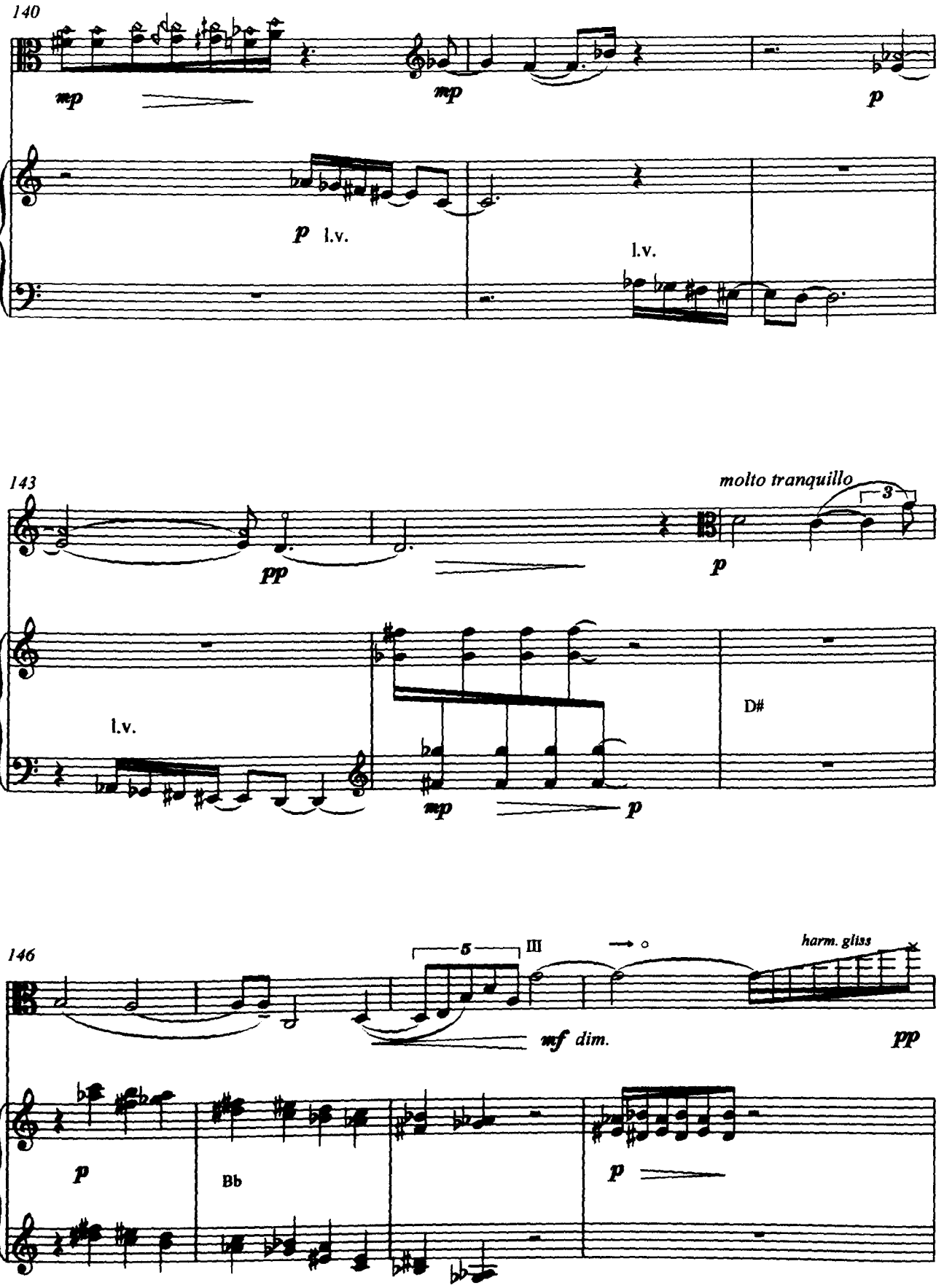

106
poco stringendo
f
ff
f
cresc. molto
poco stringendo
f
f
l.v.
E
ff
l.v.
l.v.

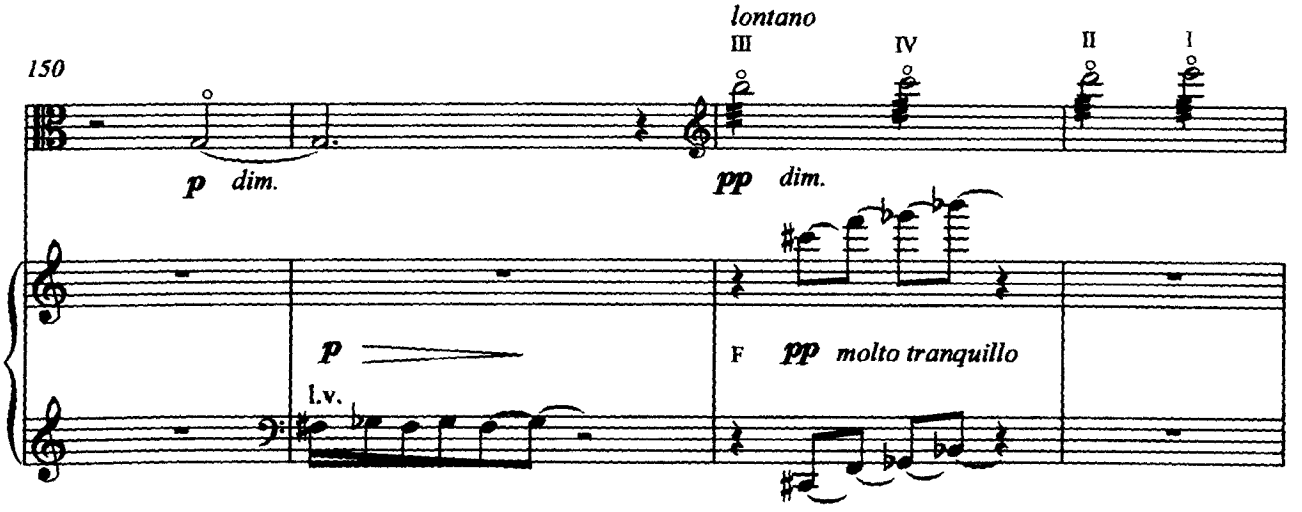

108
furioso
fff
furioso
8va
fff
l.v.

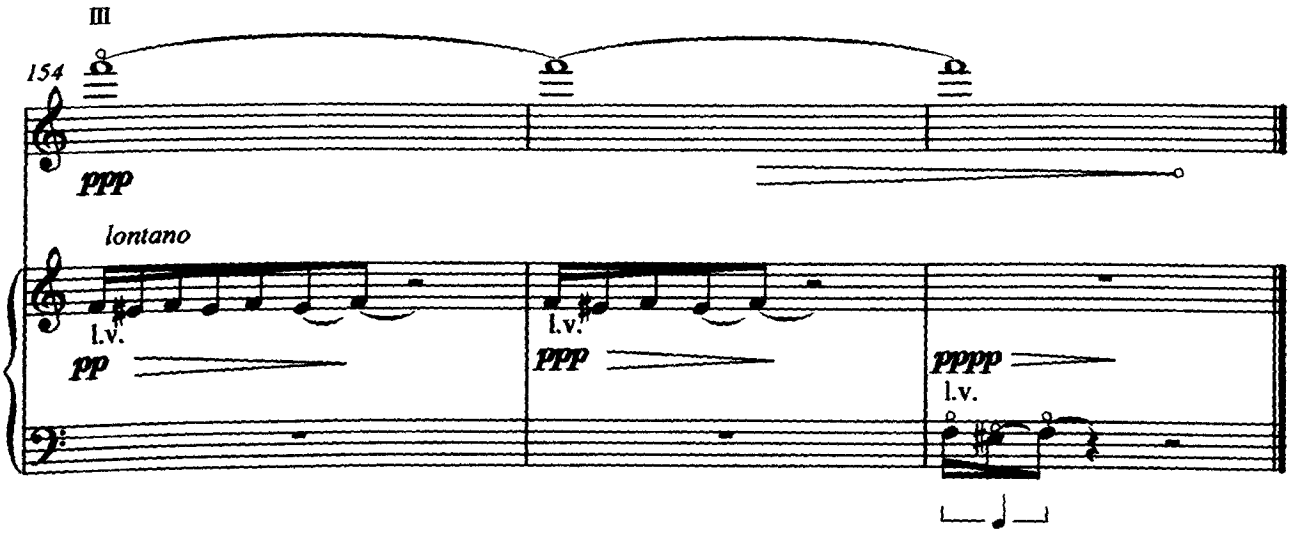

111
molto agitato
poco meno mosso
ff
fff
f
fff
f
fff
poco meno mosso
G
mf più tranquillo
f
ff
mf


114
ad lib.
Tempo I ♩= 60
molto espress.
Tempo I ♩= 60
118
C
l.v.
122


127
f
mp
p
poco dim.
l.v.
mf
mp
p
132
più p
mp
p
F#
mp
l.v.
p
l.v.
Gb
136
p
mp
E#
p
l.v.
mp
p
Ab
p


140
mp
mp
p
p l.v.
l.v.
143
molto tranquillo
3
pp
p
l.v.
D#
mp
p
146
5
III
harm. gliss
mf dim.
pp
p
Bb
p


150
lontano
III
IV
II
I
p dim.
pp dim.
p
l.v.
F pp molto tranquillo


III
154
ppp
lontano
l.v.
pp
l.v.
ppp
pppp
l.v.