

JUDITH SHATIN

Spring Tides

Amplified flute, Clarinet, Violin,
Cello, Piano + Interactive
Electronics



Program Notes: *Spring Tides*

Spring Tides, scored for Pierrot Ensemble (fl, cl, vln, vc, pno) and interactive electronics, was inspired by the pull of the moon and sun on the flow of the tides, highest when the moon and sun are directly lined up with the earth. The very highest, or spring tides, occur when the moon is either full or new, and the gravitational pull of moon and the sun are combined. In *Spring Tides* this process animates the pull between acoustic and electronic sound, between controlled improvisation and exactly specified elements, between slow and surging motion, and between shifting fields of timbre and pitch. *Spring Tides* was commissioned by and is dedicated to Da Capo Chamber Players. It was made possible in part by funding from the Virginia Commission for the Arts. I would like to specially thank my colleague Ted Coffey and UVA graduate student and net artist Peter Traub for their unstinting and crucial help with Max-MSP programming.

–JS

Piece Notes

1. Rhythmic notation is either done with traditional metric notation or as proportional notation within groups of seconds as indicated above the bars. In the places where notes should line up within a bar notated in seconds the word “cue” is used.
2. Square noteheads indicate that the flute and clarinet should play with colored air sound.
3. FN GLS – fingernail gliss on the piano, scrape from a couple of inches up the string towards the front of the string.
4. + is the symbol for muting the string on the piano. You will be instructed how many inches up from the front of the string to play. These are approximate, but will affect how pitched the sound is.

Spring Tides

Judith Shatin

1 Rev 10 2 Gran 10 10 8

Flute

Clarinet

Violin I

Cello

Piano

Fl.

Cl.

Vln. I

Vc.

Pno.

Colored air sound

mp

Colored air sound

f

FN GLS Start 2" up string

f

Irregularly tap top of string with finger pad

5 9 8 3 Rev 8 4 Gran 8

mf

Colored air sound

Improvise slow-moving melody using these pitches

Improvise slow-moving melody using these pitches

f

p

mp

p

mp

FN GLS 2" up to front of string

S

S

10

8

10

5 **Gran Slider**

To wild overblow, pitch+ noise

To pitch, then air.

10

Flt.

6 **Gran**

Accel. breath accents

ff

p

mf

f

sf

mf

Tr 2

pp

mp

mf

pp

To Tremolo Pont.

To ord.

To Tremolo Pont.

To ord.

jagged harmonic gliss

To pont, back to ord.

Pno.

8^{vb} mute ca. 4" up string

f

S

8

8

7 **Small Rev**

Cue

Fl.

Sh Sh sim.

Sh

mf

mf

sf

Cl.

mf

mf

sf

Vln. I

To ord.

p

Pont. , Tasto , Pont.

mf

sf

Vc.

Pont. , Tasto , Pont.

mf

sf

Pno.

mp

Tap top of piano strings with fingernail, intermittently a piacere

8^{vb} mute ca. 4" up string

f

8

8 S & H

10

6

Repeat intermittently, with overblow

Fl. *f*

Cl. *Fltz. To Rebound Fltz.* *sf* *mf* *f* T Tr

Vln. I *f* *sf* *mf* *f* Pont.

Vc. *f* *sf* *f* *mf* *f* *mf* Pont.

Pno. *8^{vb} f* mute, front of string *8^{vb}* *RH gliss up and down string* *Accel and rit repeatedly*

8

9 Small Rev

ord. to strong overblow to ord.

$\text{♩} = 60$

Fl. *f* *mf* *p*

Cl. *f* *tr* *mf* *f* *tr*

Vln. I *f* *ord.* *mf* *f* *Pizz.*

Vc. *mf* *f* *Pizz.*

Pno.

Granulation

Fl. *f*

Cl.

Vln. I

Vc. *f* *mp*

Pno.

10

8

10 S & H
+ Gran

*Start slowly, smoothly
Gradually become more
detached and wilder
Change attacks, grouping
Expand register*

A

*Repeat intermittently,
respond to electronics*

Fl. *mf* *ff*

Cl. *mp* *ff*

Vln. I *mp* *ff*

Vc. *p* *ff*

Pno.

10 4 4 4 5

Stagger entries

Fl. *f* *Flz.* *sf*

Cl. *mf* *Flz.* *sf*

Vln. I *mf* *To pont.*

Vc. *f* *To pont.* *sf*

Pno. *ff* *loco*

S & H Eletronics

20 10

Fl. Jagged interjections, using these p.c.'s Start sparsely, irregular rhythms, can use groups or individual notes; Add any techniques with violent sound. Respond to electronics; Gradually become sparser and quieter

Cl. Jagged interjections, using these p.c.'s Start sparsely, irregular rhythms, can use groups or individual notes; Add any techniques with violent sound. Respond to electronics; Gradually become sparser and quieter

Vln. I Jagged interjections, using these p.c.'s Start sparsely, irregular rhythms, can use groups or individual notes; Add any techniques with violent sound. Respond to electronics; Gradually become sparser and quieter

Vc. Jagged interjections, using these p.c.'s Start sparsely, irregular rhythms, can use groups or individual notes; Add any techniques with violent sound. Respond to electronics; Gradually become sparser and quieter

Pno. Jagged interjections, using these p.c.'s Start sparsely, irregular rhythms, can use groups or individual notes; Add any techniques with violent sound. Respond to electronics; Gradually become sparser and quieter

Ped a piacere

B S & H + Del

Fl. *ff* 30

Cl. *ff*

Vln. I *ff*

Vc. *ff*

Pno. *ff*

Fl. *ff* *sim.*

Cl. *ff*

Vln. I *ff*

Vc. *ff*

Pno. *ff*

35 \flat

Fl.

Cl.

Vln. I

Vc.

Pno.

ff

ff

ff

ff

loco

Fl.

Cl.

Vln. I

Vc.

Pno.

12 Small Rev

Pointed 40

This musical score is divided into two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vc.), and Piano (Pno.). The Flute and Clarinet parts feature a complex rhythmic pattern of sixteenth notes in the first measure, followed by rests. The Clarinet part includes a five-measure phrase with a slur and a dynamic marking of *mp* that transitions to *mf*. The Violin I part has a melodic line with a dynamic marking of *mf*. The Viola part continues the sixteenth-note pattern. The Piano part features a chordal accompaniment with a dynamic marking of *mf* and a section marked 'S' with a 'No Pedal' instruction. The second system includes parts for Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vc.), and Piano (Pno.). The Flute and Clarinet parts have melodic lines with triplet markings. The Violin I part has a melodic line with triplet markings. The Viola part has a melodic line with triplet markings and a dynamic marking of *mf*. The Piano part features a chordal accompaniment with a dynamic marking of *mf*. A large watermark 'Vendigo Music' is overlaid on the score.

Lightly

Gently

9

45

Fl.

Cl.

Vln. I

Vc.

Pno.

p

S

C

13 Gran

50

8

10

Colored air sound

mf

mf

Improvise slow-moving melody using these pitches

Colored air sound

Improvise slow-moving melody using these pitches

Ricochet on D string, 1/2 col legno; Intermittent repeat

Jagged harmonic gliss on D, mix tasto and pont

mute ca. 2" up string *8^{vb}*

mute ca. 2" up string *8^{vb}*

Whistle Tone $\sharp\equiv$

14 Small Rev

Tr tk1 Tk 1 |

8

55

FL. *mf* *Sh* *mp* *p* *mp*

CL. *mp* *mf* *p*

Vln. I *p*

Vc. *p*

Pno. *mp*

15 Gran 10

D 60 Improve slow-moving melody using these pitches

Improvise slow-moving melody using these pitches

Tr tk1 Tk 2 |

8

FL. *mf*

CL. *p* *ftz.* *p*

Vln. I *mp* *p*

Vc. *p* *p*

Pno. *p*

Gran Slider

16 Rev

12

10

FL. *p*

CL. *p*

Vln. I *mf* *mp* *p* *f* *p*

Vc. *mf* *mp* *p* *f* *p*

Pno. *f* *f* *f*

FN GLS

To tremolo pont. To ord.

Sh Sh sim.

Take extra mouthpiece into mouth; should get colored harmonic sparks

8

FL. 65 *ord.* *f* *mf* *ff*

CL. *sf* *mf* *f*

Vln. I *Pont. f* *Tasto mf* *Pont. f* *ord. sf* *mf* *f*

Vc. *f* *mf* *f* *sf* *mf* *f*

Pno. *mf* *f*

Wild Overblow

fitz.

mute, front of string



12

8

4 [E] 17 S & H

Fl. *f* *ff* *f*

Cl. *mp* *f* *ff* *f*

Vln. I *f* *ff* *f*

Vc. *f* *ff* *f*

Pno.

4 4

Fl. *ff*

Cl. *ff*

Vln. I *ff*

Vc. *ff*

Pno. *ff*



Metro
Stop Recording

6

8

Fl.

Cl.

Vln. I

Vc.

Pno.

f

18

S & H
+ Gran

8

10

Fl.

Cl.

Vln. I

Vc.

Pno.

*Agitated, violent techniques
Start intermittently with
compressed register &
expand and accel as you go.*

14

19

Grain del, S&H,
Granulator

Wild registral leaps
using these pitch classes.
Start intermittently,
Get denser as you go.

80

Fl.

Cl.

Vln. I

Vc.

Pno.

20

Grain del, S&H,
Granulator

15

10

Tr Tk 1, Tk2 or both
Overblow a piacere

Intermittent move between Tk tr and wild overblow on G,
while randomly trilling 2-3-4.

Flood of sound
Respond to others +
electronics

Patch operator -
gradually bring down
main outs.

Fl.

Cl.

Vln. I

Vc.

Pno.

Increasingly violent swirls;
Fltz, add multiphonics, timbral trills a piacere

Flood of sound
Respond to others +
electronics

Wait for electronics
to clear

Increasingly violent swirls;
Tremolo, sul pont, col legno
Groups of pitches, arpeggiated
Double/triple stops a piacere

Flood of sound
Respond to others +
electronics

Increasingly violent swirls;
Tremolo, sul pont, col legno
Groups of pitches, arpeggiated
Double/triple stops a piacere

Flood of sound
Respond to others +
electronics

Wait for electronics
to clear

Gliss violently on lowest group of piano strings
Use both hands, repeat a piacere

Flood of sound
Respond to others +
electronics

Wait for electronics
to clear

