

GROUND

FOR FOUR PLAYERS AND THEIR INSTRUMENTS

JAMES BEAN

2011

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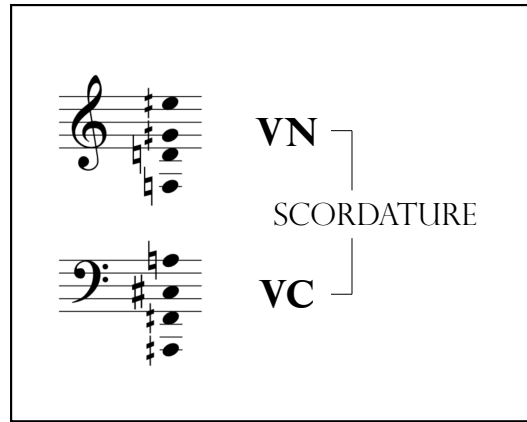
JAMES BEAN

FLUTE, B FLAT CLARINET, VIOLIN, VIOLONCELLO

DURATION: CA. 9'

PERFORMANCE NOTES (VIOLIN/VOLONCELLO)

General Considerations for strings:



The overall layout of the staves is a graphical depiction of the instrument from the players point of view, where the top of the Right Hand stave is the bridge, and bottom of the Left Hand stave is the nut.

The Right Hand stave suggests the following parameters:

- Bow direction:** ▬ Up bow
 ▽ Down bow
 ≡ Rapid, unmeasured tremolo

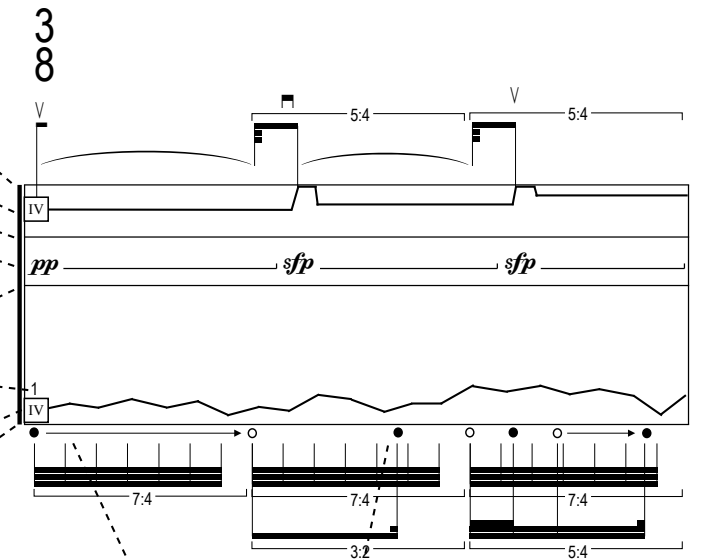
- Bow placement:** Extreme Sul Ponticello -----
 The Roman numeral(s) in a square box designate(s) which string(s) to actuate with the **bow** -----
 Extreme Sul Tasto -----
 All **dynamics refer only to the actuation with the Right Hand** -----

The Left Hand stave suggests the following parameters:

- Finger pressure:** ● Normal fingering pressure
 ○ Harmonic fingering pressure

The last stated pressure is maintained until a new pressure indication is given

- Finger placement:** Edge of fingerboard (toward bridge) -----
 The floating Arabic numeral(s) designate(s) which **finger(s)** to use -----
 The Roman numeral(s) in a square box designate(s) on which **string** to place finger(s) -----
 End of fingerboard (toward nut) -----



Special Considerations for strings:

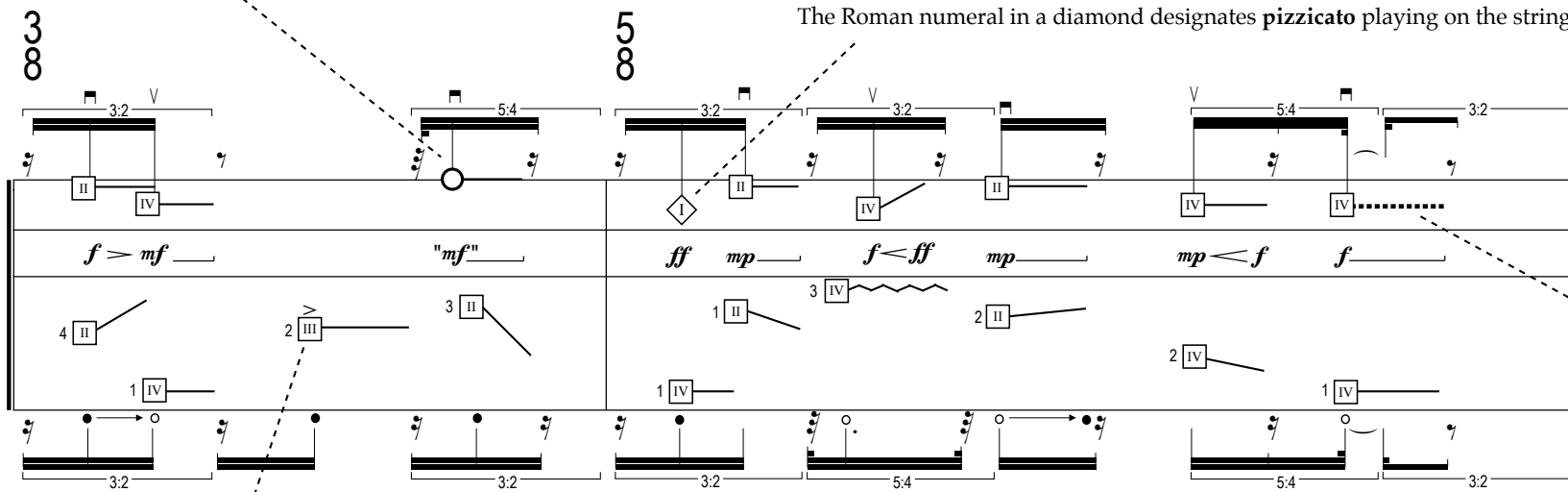
The opaque circle positioned beyond the Extreme Sul Pont. zone of the Right Hand stave designates the **bowing, directly and broadly, on the bridge**, in order to produce an even **white noise sound**, or "toneless" playing

The dynamics associated with such playing will contain quotation marks, signaling that there is a contradiction between the energy put into the bow, and the dynamic output generated as a result

This dynamic indicates the **effort** put into the sound (e.g.: "p", "mf", "ff")

Pitched sounds will inevitably "poke-through" the noise, particularly as approaching higher dynamic levels.

Strive to keep these instances to a minimum; these will be quite beautiful moments, even more so the less frequent they are.



The Roman numeral in a diamond designates **pizzicato** playing on the string indicated

The arrow from one pressure state to another indicates a gradual increase or release of pressure between the times indicated.

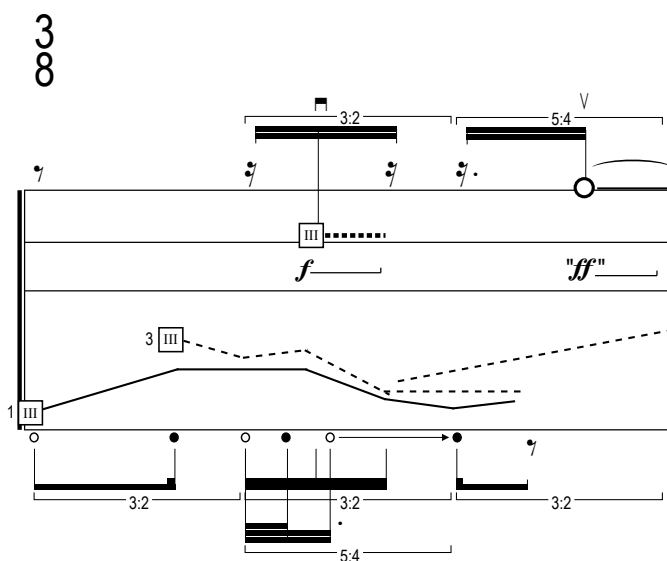
The change in pressure is abrupt (and more emphatic rhythmically) if there is no arrow.

The **perforated thick line** in the Right Hand stave designates **low-speed, but high-pressed bowing, or "scratch-tone"**

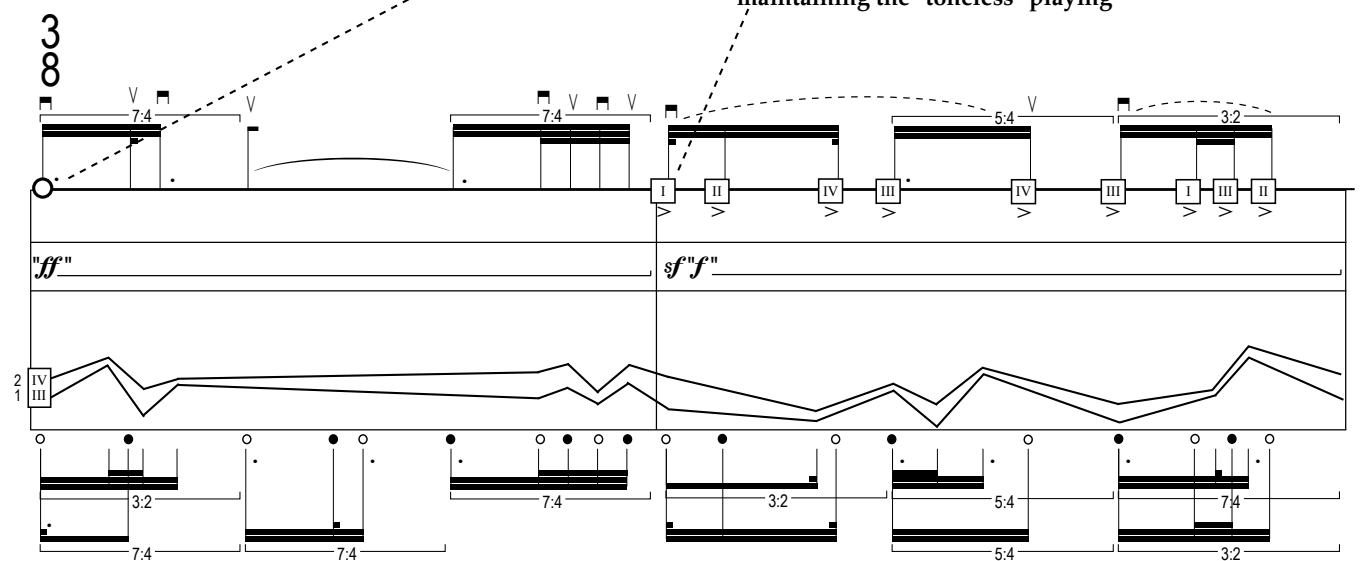
When "toneless" playing is indicated, with the altered dynamic notation, the **Right Hand stave may show string designations with accent marks**.

This notation designates the **slight puncturing of the bow into the Extreme Sul Pont. zone of the instrument, returning as quickly as possible back onto the bridge, maintaining the "toneless" playing**

The **accent mark** attached to a string/fingering direction in the Left Hand Stave designates a particularly strong and **percussive attack with the left hand onto the fingerboard**



The **dashed line** in the Left Hand stave designates a **trill**, shake all fingerings wildly if all lines are dashed



PERFORMANCE NOTES (FLUTE/B FLAT CLARINET)

General Considerations for the flute:

The music for the flute is notated on **four staves**, each of which representing various physical aspects of performance. **Each of these four staves shall work in complete autonomy** (that is, unless there are coincidences across staves).



















The Mouth stave suggests **register**, and contains information regarding additional performance parameters, such as:

- ≡ Fluttertongue
- "Toneless" playing, where the **embouchure is loosened, or angled significantly away from the mouthpiece** as to provide an **"air-only" sound**. There will always be some residual pitch content from the fingerings provided, particularly as approaching higher dynamic levels. Strive for the least pitched sounds, though with the understanding that such "leakage" is inevitable, and at some point desirable, particularly the less frequent they are.
- ◇ Tongue Pizzicato

The Sing stave suggests a **vocalized line** that is **indeterminate in pitch**, as it is **defined by the upper and lower limits of the specific player's singing range**. Attempt to **keep this line independent** of the pitch content provided by the fingerings and registral information.

The Left Hand and Right Hand staves suggest the fingerings to be performed by the player.

Again, attempt to **maintain independence between the fingering information and the other information given**, and furthermore, to **approach the fingerings as only one aspect of the sonic output** (i.e. if one is fingering a standard G natural, do not modify the embouchure to successfully "achieve" the proper pitch, as normally assumed, but **allow the independent parameters to subvert each other**, letting the G natural "poke-through" the physically polyphonic texture provided).

flute		Press down and fully cover indicated key/hole until release provided
		Press down only the rim of indicated key/hole
b flat clarinet		Release covered key/hole precisely when indicated
		Trill between open and indicated key until release provided
		Press down primary key until release provided
		(LH T) Press both thumb and register keys
		(LH T) Press only register key
		(LH 1) A key
		(LH 1) G# key
		(LH 4) C# key / (RH 1) B key
		(LH 4) F key / (RH 1) B flat key
		(LH 4) E key / (RH 1) F# key
	(LH 4) F# key / (RH 1) E flat key	
	(RH 3) B trill key	
	(RH 4) E key	
	(RH 4) F key	
	(RH 4) F# key	
	(RH 4) G# key	

General Considerations for the b flat clarinet:

The music for the flute is notated on **four staves**, each of which representing various physical aspects of performance. **Each of these four staves shall work in complete autonomy** (that is, unless there are coincidences across staves).

The Mouth stave suggests **register**, and contains information regarding additional performance parameters, such as:

- ≡ Fluttertongue
- "Toneless" playing, where the **embouchure is loosened from the reed**, as to provide an **"air-only" sound**. There will always be some residual pitch content from the fingerings provided, particularly as approaching higher dynamic levels. Strive for the least pitched sounds, though with the understanding that such "leakage" is inevitable, and at some point desirable, particularly the less frequent they are.
- ◇ Slap Tongue

The pitch relationships between the wind and string instruments should sound coincidental, if not *accidental*, though it may become apparent that, from a compositional standpoint, this is not entirely the case.

GROUND
FOR FOUR PLAYERS AND THEIR INSTRUMENTS

3/8 [48] 4/8

FLUTE

MOUTH

SING

LEFT HAND

RIGHT HAND

3/8 [48] 4/8

B FLAT CLARINET

MOUTH

SING

LEFT HAND

RIGHT HAND

3/8 [48] 4/8

VIOLIN

RIGHT HAND

LEFT HAND

3/8 [48] 4/8

VIOLONCELLO

RIGHT HAND

LEFT HAND

3/8 5/8 2/8

3/8 5/8 2/8

3/8 5/8 2/8

3/8 5/8 2/8

11

12

13

14

15

5/8 3/8 4/8 3/8 4/8

FL

CL

VN

VC

The musical score is organized into five measures, each with a specific time signature: 5/8, 3/8, 4/8, 3/8, and 4/8. The instruments are FL (Flute), CL (Clarinet), VN (Violin), and VC (Viola). Each instrument part includes a melodic line with dynamic markings such as *ff*, *mf*, *f*, *mp*, *p*, and *pp*. There are also phrasing slurs and fingering diagrams, particularly for the Violin and Viola parts. The bottom of each measure shows a rhythmic accompaniment with notes and rests.

16

17

18

19

20

21

FL

CL

VN

VC

2 5 3 2 4 2

8 8 8 8 8 8

ff *mp* *mp* *mf* *mf*

ff *mp*

p *mf* *f* *f* *ff* *ff*

sfz *mp* *p* *mp* *mf* *mf*

f *sfz* *mf* *f* *ff* *mp* *f* *mp* *f* *p* *mf* *pp* *sfz* *sfz* *f* *sfz* *ff*

f *mp* *ff* *sfz*

ff *ff* *mp* *mf* *f* *ff* *ff* *mf* *f*

28

29

30

31

32

33

3/8 4/8 3/8 3/8 4/8 2/8

FL

CL

VN

VC

mf *f p pp f p ff* *sf p sf p ff mf f pp p mf fff f*

f mp pp mf *f mp mf f mf ff mf pp* *f ff mp mf ff f pp mf*

pp sfp *f mf ff mf fff* *f mf ff fff*

51

52

53

54

55

56

3/8 3/8 4/8 2/8 5/8 3/8

FL

The musical score consists of six measures, each with a unique time signature: 3/8, 3/8, 4/8, 2/8, 5/8, and 3/8. The notation is complex, featuring multiple staves with various rhythmic values and dynamic markings. Measure 51 starts with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic, and then a mezzo-piano (*mp*) dynamic. Measure 52 begins with a fortissimo-piano (*sf*) dynamic, followed by a mezzo-forte (*mf*) dynamic. Measure 53 shows a dynamic progression from mezzo-forte (*mf*) to fortissimo (*ff*), then to piano (*p*), mezzo-piano (*mp*), and finally piano-piano (*pp*). Measure 54 starts with mezzo-piano (*mp*) and ends with piano (*p*). Measure 55 is marked piano-piano (*pp*). Measure 56 features a dynamic range from fortissimo-piano (*sf*) to fortissimo (*ff*), with intermediate markings for mezzo-forte (*mf*), forte (*f*), mezzo-piano (*mp*), and fortissimo mezzo-piano (*ffmp*). The score includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, with some notes beamed together. The left margin is labeled 'FL'.

57

58

59

60

61

4
8

5
8

4
8

3
8

FL

CL

VN

VC

7.4 5.4 5.4

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

3
8

5
8

4
8

3
8

5.4

f

5.4

3.2 3.2 3.2

mf *ff* *f*

3.2 3.2 3.2

3.2 3.2 3.2

3.2 3.2 3.2

3.2

mf

3.2 3.2 5.4

3.2 3.2 5.4

4
8

3
8

5
8

4
8

3
8

7.4 V 7.4 V 9.6 V

ff *ff* *mp* *sf* *f*

ff *p* *ff* *p* *mf* *p* *mp* *ppp* *ff* *mf* *pp* *f* *ff* *mf* *f* *mp* *pp*

5.4 V 3.2 V 7.4 V

ff *p* *ff* *p* *mf* *p* *mp* *ppp* *ff* *mf* *pp* *f* *ff* *mf* *f* *mp* *pp*

5.4 V 5.4 V 5.4 V

ff *p* *ff* *p* *mf* *p* *mp* *ppp* *ff* *mf* *pp* *f* *ff* *mf* *f* *mp* *pp*

5.4 V 3.2 V 3.2 V

ff *p* *ff* *p* *mf* *p* *mp* *ppp* *ff* *mf* *pp* *f* *ff* *mf* *f* *mp* *pp*

3.2 V

mf

3
8

5
8

4
8

3
8

5.4 V

mf *f* *mf* *ff* *mp* *mf*

3.2 V 5.4 V 3.2 V 3.2 V

mf *f* *mf* *ff* *mp* *mf* *mf* *mp*

3.2 V 5.4 V 3.2 V 3.2 V

mf *f* *mf* *ff* *mp* *mf* *mf* *mp*

3.2 V 3.2 V 5.4 V

mf *mf* *sf*

81

82

83

84

85

3/8 4/8 2/8 3/8 5/8

FL

CL

VN

VC

3

94

95

96

97

98

99

100

2
8

3
8

2
8

4
8

3
8

5
8

2
8

FL

2
8

3
8

2
8

4
8

3
8

5
8

2
8

VN

2
8

3
8

2
8

4
8

3
8

5
8

2
8

VC

101

102

103

104

105

106

107

108

109

FL

CL

VN

VC

3/32 3/8

3/32 2/8

3/32 5/8

3/32 3/8

4/8

3/32 3/8

3/32 2/8

3/32 5/8

3/32

3/32 3/8

3/32 2/8

3/32 5/8

3/32

4/8

3/32 3/8

3/32 2/8

3/32 5/8

3/32

4/8

Musical score for measures 101-102. FL part: *mp*. VN part: *f*. VC part: *f*. Rhythmic markings: 3/32, 3/8, 7.4.

Musical score for measures 103-104. FL part: *mp*. VN part: *f*. VC part: *f*. Rhythmic markings: 3/32, 2/8, 3.2, 5.4.

Musical score for measures 105-106. FL part: *mp*. VN part: *mp*, *mf*, *ppp*, *mp*, *ppp*. VC part: *ff*, *p*, *ppp*, *pp*, *ppp*, *mf*, *pp*. Rhythmic markings: 3/32, 5/8, 3.2, 5.4, 7.4.

Musical score for measures 107-108. VN part: *ff*, *mp*, *ppp*, *mp*, *ppp*, *p*. VC part: *mp*, *p*, *pp*, *p*, *mp*. Rhythmic markings: 3/8, 3.2, 5.4, 7.4.

Musical score for measures 109. FL part: *mp*, *ppp*. VN part: *pp*, *mp*, *ff*, *pp*, *mf*, *p*, *mp*. VC part: *pp*, *ppp*, *mp*, *p*, *pp*, *mp*, *p*. Rhythmic markings: 4/8, 5.4, 3.2, 7.4.

125

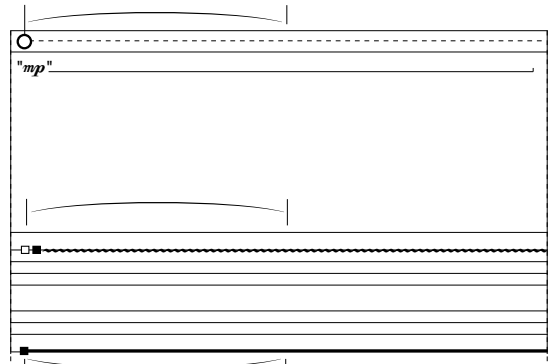
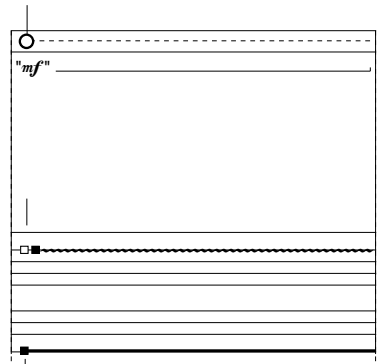
126

127

2
8

3
32

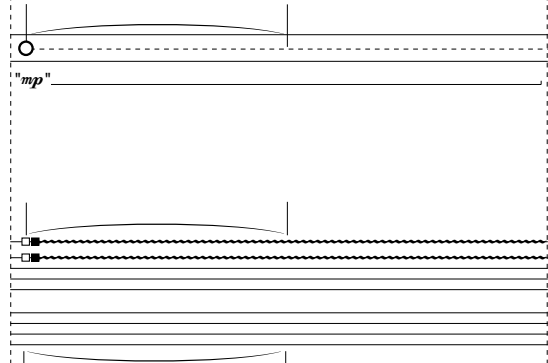
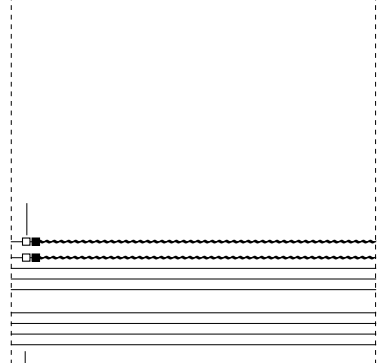
4
8



2
8

3
32

4
8

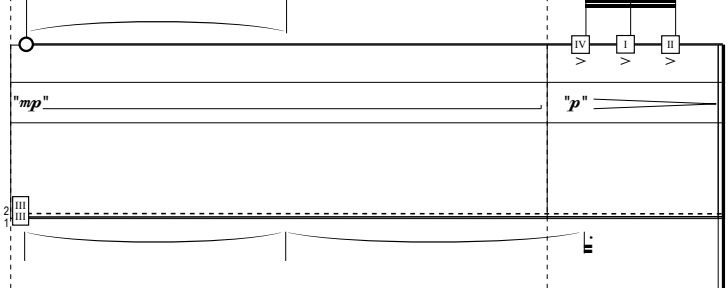
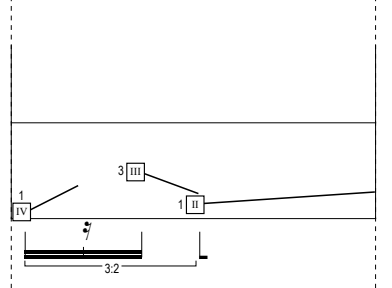


2
8

3
32

4
8

3
32

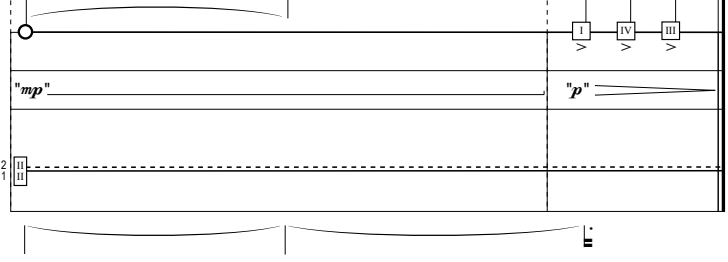
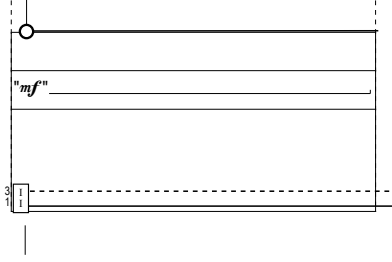


2
8

3
32

4
8

3
32

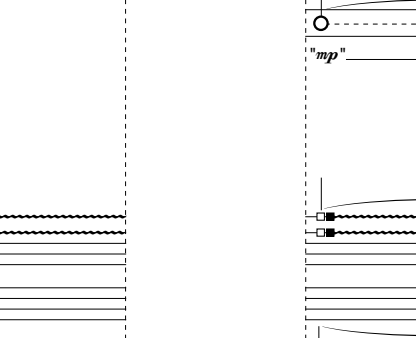
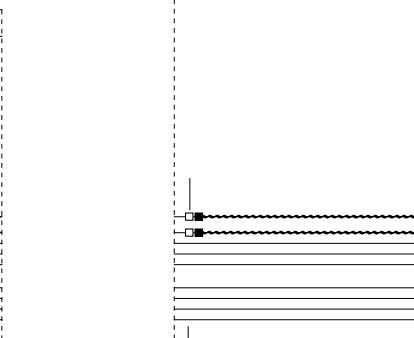
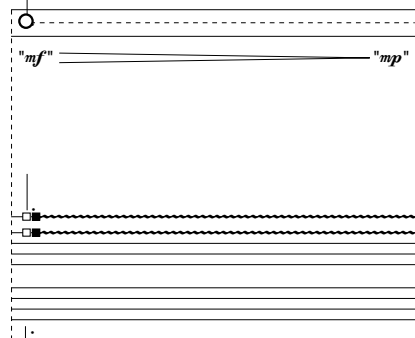


3
32

3
8

3
32

CL

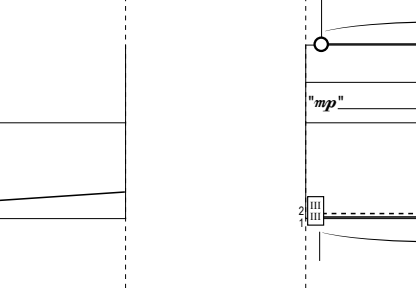
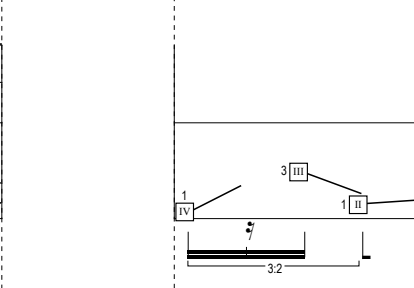
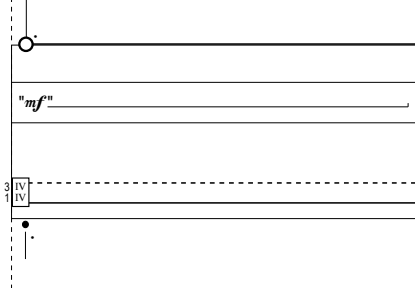


3
32

3
8

3
32

VN



3
32

3
8

3
32

VC

