

xan gill



loose joints

for six players

PERUSAL SCORE

April 2020

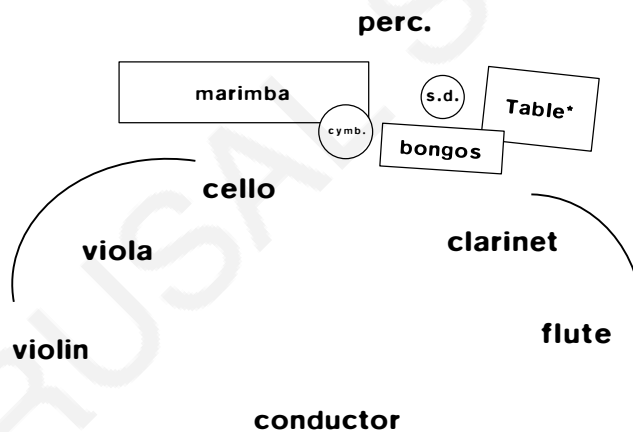
instrumentation

bass flute
bass clarinet

percussion: (1 player) [snare drum
bongos (2 pairs, largest to smallest)
Paper*
marimba (5 oct.)
suspended cymbal

violin
viola
cello

suggested setup



*) Paper - requires one sheet of ordinary A3 writing paper, moved about on a flat surface (e.g. table) to create a subtle whispering sound.

duration : 6 mins approx.

performance notes

winds



air & pitch



air without pitch



keyclick



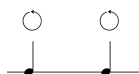
tongue pizz.
(flute only)

percussion

required: soft mallets, brushes, hot rods, A3 paper

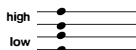


'swirl' effect with brushes on snare



'swirl' effect with paper on flat surface
(There should always be a slight accent at the start of the beat,
to maintain a gentle pulse in the sound)

the two pairs of bongos are notated on a four-line stave as shown below,
arranged from lowest to highest pitch:



strings



air / damped sound
(no pitch, deaden left hand)



air sound (see above) on fingerboard, molto sul tasto



air sound directly on bridge



tap body of instrument with left hand

about the piece

'loose joints' was informed by Arthur Russell's 'Soon-To-Be Innocent Fun / Let's See' from his only solo album *World of Echo* (1986).

Though the piece is not a direct transcription, it attempts to explore components of the sonic world presented both in the track and across the album in general.

Fundamentally, both the Russell and 'loose joints' thrive in the unpredictability and inconsistency of the techniques they employ, creating a broad tapestry of timbral change. The title refers to this idea, that real delight in music comes from a kind of spontaneity resulting from an established order; loose joints between machine cogs generate sparks.

The piece should be played in the knowledge that inconsistencies of sound will inevitably result; these inconsistencies should be encouraged where possible.

It is highly recommended to listen to the original track before approaching 'loose joints'.

loose joints

for six players

Xan Gill

4/4 Tight Groove ♩ = 108 **2/4**

Bass Flute

Bass Clarinet in B $\flat$

SNARE DRUM w. brushes

Percussion

Violin

Viola

Cello

B. Fl.

B. Cl.

Perc.

Vln.

Vla.

Vc.

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

pp *mf* *pp* *mf* *pp* *p* *pp* *mf*

pp *mf* *pp* *mf* *pp* *sim.*

'air', on bridge *sfz* *mp* *sfz* *sim.*

'air', on bridge *sfz* *mp* *sfz* *sim.*

'air', on bridge *sfz* *mp* *sfz* *sim.*

3x 1st time only 3/4 **A** *f* mechanical

3rd time only *pp* *p* *f* mechanical

Snare Drum to Bongos

(sul tasto) (pont.) (s.t.) *pp* *f*

(sul tasto) *pp* *f* *p*

(sul tasto) *ppp* *p* col legno battuto *[p]*

8

B. Fl.

B. Cl.

Perc.

Vln.

Vla.

Vc.

p

f

pp

p

f

pp

pp

f

pp

mf

p

BONGOS
w/ fingers

to Snare Drum, take brushes

arco ord., sul tasto e flautando

2/4

4x

3/4

3

11

B. Fl.

B. Cl.

Bongos

Vln.

Vla.

Vc.

f

pp

mp

pp

ppp

ppp

ppp fragile

molto sul pont.

4/4

2/4

4/4

3

3

B

15 $\frac{4}{4}$

B. Fl. pp mf pp mf pp mf pp mf pp mf f

B. Cl. pp mf pp p pp mf f

Perc. SNARE DRUM w/ brushes p 'swirl' effect pp

Vln. ff

Vla. ff p

Vc. ff

C

19 $\frac{4}{4}$ 2x $\frac{1}{4}$ $\frac{2}{4}$ 3x $\frac{3}{8}$

B. Fl. f

B. Cl. p

Perc. Snare Drum (oooo) 7 7 7

Vln. p pp col leg. (on bridge)

Vla. 3 3 3 pp col leg. (on bridge)

Vc. p pp col leg.

24 $\frac{3}{8}$ $\frac{4}{4}$ **D**

B. Fl. *f* (air) - - - ord. *f* *p*

B. Cl. *p* *mp* *p* *mp* *pp*

Perc. **Snare Drum** *f* *f*

Vln. arco ord. *f*

Vla. arco ord. *f*

Vc. (col leg.) *p* *f* arco

29 $\frac{2}{4}$ 3x $\frac{4}{4}$ **E** $\frac{2}{4}$

B. Fl. *f* *pp*

B. Cl. *p* [*p*]

Perc.

Vln. col leg. *pp* arco ord. *sfz pp sim.*

Vla. col leg. *pp* arco ord. *sfz pp sim.*

Vc. col leg. *pp* arco ord. *sfz pp sim.*

34 $\frac{2}{4}$ $\frac{4}{4}$ **F**

B. Fl.

B. Cl.

Perc.

Snare Drum

BONGOS w/ fingers

Vln.

Vla.

Vc.

f *pp* *mp* *pp*

f *pp* *mp* *pp*

f *pp*

p

tap body

arco

col leg. ord.

tap body

arco

col leg.

ord.

col leg.

arco ord.

f *p* *f* *pp*

f *p* *f* *pp*

f *p* *f* *pp*

39 $\frac{2+3}{8}$ 3x $\frac{2}{8}$ $\frac{2+3}{8}$ 2x $\frac{4}{4}$

B. Fl.

B. Cl.

Perc.

Vln.

Vla.

Vc.

(pont.) ----- > tast.

f *pp* *[pp]*

pp *ff* *pp*

(pont.) ----- > tast.

f *p* *pp* *ff* *pp*

1st time only

1st time only

45 $\frac{4}{4}$ **G**

B. Fl. *f* *ppp*

B. Cl. *f* *pp* (air) ----->

Perc. **Snare Drum** *pp*

Vln. *mf*

Vla. *mf*

Vc. col leg. *ppp* arco ord. *mf*

48 (air) -----> ord. -----> $\frac{3}{4}$ air $\frac{4}{4}$

B. Fl. *pp*

B. Cl. ord. *pp* *pp*

Perc. **Snare Drum** *mf*

Vln. off abruptly

Vla. off abruptly

Vc. off abruptly

H

51 $\frac{4}{4}$ 3x $\frac{2}{4}$

B. Fl. $p < f$ $p < f$

B. Cl. mp pp mp pp mp

Perc. **PAPER** pp very subtly accented (pulse) $sim.$ $(\bigcirc)$ $sim.$ p (poco più forza)

Vln. ppp

Vla. p col leg. tratto 3

Vc. p col leg. tratto (3rd time only)

54 $\frac{2}{4}$ 3x $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

B. Fl. $p < f$ $p < f$ p

B. Cl. mp pp mp pp mp

Perc. **Paper** pp

Vln.

Vla.

Vc.

I

58 $\frac{4}{4}$

B. Fl. *pp* *sempre*

B. Cl. *ppp* *sempre*

Perc. **Paper** *[pp]*

Vln. *col leg. tratto* *p* *ppp* *[ppp]* *p* *ppp*

Vla. *col leg. tratto* *ppp*

Vc. *col leg. tratto* *ppp*

J

62 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

B. Fl. *pp* *p*

B. Cl. *pp* *p*

Perc. **Paper** to Bongos

Vln. *tap body* *p* *ppp* *mp* *ppp* *mf*

Vla. *tap body* *mp* *ppp* *mf*

Vc. *batt.* *p* *f* *p* *tratto*

66 **3** 4x **3** 4 **K**

B. Fl.

B. Cl.

Perc.

Vln.

Vla.

Vc.

1st time only

BONGOS w/ fingers

PAPER

sim.

arco, molto sul tast. molto leggiero

arco, sul tast. molto leggiero

pp *p* *mf* *pp* *pp* *f* *mf* *fpp*

71 **4** 4 **3** 4 **2** 4 G.P. **4** 4

B. Fl.

B. Cl.

Perc.

Vln.

Vla.

Vc.

Paper

to Bongos

col leg. batt.

pp *f* *pp* *fpp*

L

76 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

B. Fl.

B. Cl.

Perc.

BONGOS
w/ fingers

ppp (blend with strings)

Vln.

ppp possibile

Vla.

ppp possibile

Vc.

tap body

ppp possibile

pp

ppp

3

5

3

M

80 $\frac{4}{4}$ $\frac{2}{4}$

B. Fl.

B. Cl.

Perc.

Bongos

5

3

2x

p < f

p < f

mp

pp

mp

pp

Vln.

arco

sfz

p

sfz

p sim.

Vla.

arco

sfz

p

sfz

p sim.

Vc.

arco

sfz

p

sfz

p sim.

N Losing momentum (♩ = 108)

(rall.)

♩ = 96

84 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ 3x $\frac{3}{4}$ $\frac{3}{8}$

B. Fl. *mp* *f*

B. Cl. *mf* *p*

Perc. **Bongos** *p* 3 to Marimba, take hot rods

Vln. *f* [f] wild, erratic vary *pp* - *ff* ad lib. *pp*

Vla. *sfz* *p* [f] wild, erratic vary *pp* - *ff* ad lib. *pp*

Vc. *f* [f] wild, erratic vary *pp* - *ff* ad lib. *pp*

O Meno Mosso. (♩ = 96)

P

89 $\frac{3}{8}$ 3x $\frac{4}{4}$ $\frac{3}{4}$

B. Fl. *mf* *p* 1st time only *f* *f* *p*

B. Cl. *p* *mp* *pp* ord. ----- > air

Perc. **MARIMBA** hot rods *p* *f* *f*

Vln. *f* *p*

Vla. *f* *p*

Vc. col leg. batt. *p* *f* *mp*

(accel.) → ♩ = 108 → ♩ = 96

93

B. Fl.

B. Cl.

Perc. Marimba

Vln.

Vla.

Vc.

p

p

[f] *pp* *f*

f

pp *mp*

→ ♩ = 108 → ♩ = 96

97

B. Fl.

B. Cl.

Perc. Marimba

Vln.

Vla.

Vc.

pp *sotto voce* *p*

p

101 $\frac{3}{8}$ $\frac{4}{4}$ $\text{♩} = 116$ $\text{♩} = 96$

B. Fl.

B. Cl.

Perc. Marimba

Vln.

Vla.

Vc.

105 rit. $\text{♩} = 84$

B. Fl.

B. Cl.

Perc. Marimba SUSP. CYMB. soft mallets

Vln.

Vla.

Vc.

109 **Q** Più mosso. Energetic. ♩ = 116

3
4

B. Fl.

B. Cl.

Perc. **Susp. Cymb.**

Vln. *pp* on the bridge, trem. as fast as poss.

Vla. *pp* on the bridge, trem. as fast as poss.

Vc. *pp* on the bridge, trem. as fast as poss.

114 **3**
4 **4**
4 **2+3**
8 5x **4**
4

B. Fl.

B. Cl.

Perc. **Susp. Cymb.**

Vln.

Vla.

Vc.

121 **R**

B. Fl. $\frac{2}{4}$ $\frac{2+3}{8}$ pitchless **pp** blend with Cl.

B. Cl. pitchless **pp** blend with Fl.

Perc. Susp. Cymb.

Vln. **ff** **pp**

Vla. **ff** **pp**

Vc. **ff** **pp**

126 **S**

B. Fl. $\frac{4}{4}$ $\frac{3}{4}$ 5x

B. Cl.

Perc. l.v. PAPER $\circ$ $\circ$ sim. **pp**

Vln. **pp**

Vla. **pp** **pp**

Vc. sul pont. *) **ppp** whisper

* Play rigidly, with very little bow.
Harmonic not intended to sneak every time

132 $\frac{3}{4}$ $\frac{4}{4}$ 2x $\frac{3}{4}$

B. Fl. *f* poss. (pitchless) *pp*

B. Cl. *f* poss. (pitchless) *pp*

Perc. *p* più forza *pp* sempre

Vln. 1st time only

Vla. 1st time only

Vc. *p*

Paper

137 $\frac{3}{4}$ $\frac{5}{8}$ 7x $\frac{3}{4}$ 5x $\frac{4}{4}$

B. Fl.

B. Cl.

Perc. *p* più forza *pp* sempre

Vln. (tast.) *f* *pp*

Vla. (tast.) *f* *pp* 3

Vc. *pp* 3.5

Paper

T

142 $\frac{4}{4}$ $\frac{3}{4}$

B. Fl.

B. Cl.

Perc. **Paper**

ff poss. *p* *ppp*

Vln. furious, calming quickly *fff* *p*

Vla. furious, calming quickly *fff* *p*

Vc. *fz* *p* *ppp*

146

B. Fl.

B. Cl.

Perc. **Paper**

off abruptly

Vln.

Vla.

Vc. *off abruptly*