

Residues

(2023)

Duration: 6 minutes

Cole Reyes

for string quartet

PERUSAL

Orchestration:

2 Violins

Viola

Cello

Program Note:

Light seems to glow just a bit longer after being concealed in the dark. Voices linger in a large cave. The residues of our natural phenomena have long been a source of inspiration for me and my work. This piece explores residue in two ways. First, using natural resonance in the string instruments. Second, it also theorizes the concept of harmonics being a byproduct, or residue, of the material and construction of the instruments.

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Instructions:

Though many of the sections have exact timing laid out, everything can be scaled to fit the push and pull of the ensemble.

ST - sul tasto

mST - molto sul tasto

SP - sul ponticello

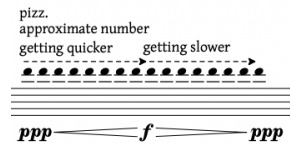
mSP - molto sul ponticello



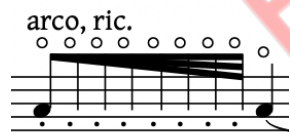
f The damp symbol, as shown here, indicates a stop on string a la Lachenmann's *Grido*. Gaspings effect.



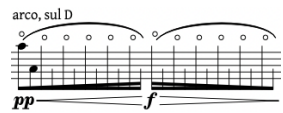
Notations such as these indicate an improvisatory section of tremolos on natural harmonics.



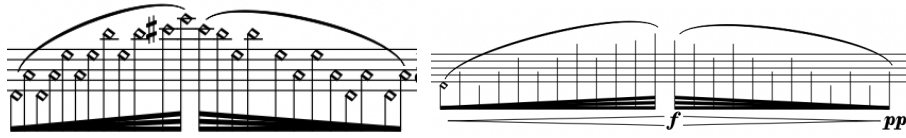
ppp — **f** — **ppp** Notations such as this indicate an accel. then decel. of repeated pizzicati. Exact number of articulations may slightly vary.



f — **p** This notation indicates an unmeasured ricochet. Let bounce, exact number of articulations may vary.



pp — **f** This notation indicates an accel. then decel. tremolo between a natural harmonic and a normal pitch or two harmonics (exemplified later). Exact number of oscillations may vary.



These notations effectively mean the same thing. In both cases, improvise a string of natural harmonics across strings. Accel. first, then decel. The first notation gives an example. Exact number of pitches may exist.

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Residues

for String Quartet

Cole Reyes

10s 25s

wild improvisatory harmonic tremolos
barriolage between II and III
use any and all harmonics

Violin I

Violin II

Viola

Violoncello

a single bow stroke,
hold until you reach the frog
0

0 ord.

wild improvisatory harmonic tremolos
sul D
use any and all harmonics

wild improvisatory harmonic tremolos
sul D
use any and all harmonics

wild improvisatory harmonic tremolos
sul D
use any and all harmonics

wild improvisatory harmonic tremolos
sul D
use any and all harmonics

mSP

mSP

mSP

mSP

mSP

n *mp* *n* *n* *mf* *pp* *f*

15s

3

Vn. I

Vn. II

Vla.

Vc.

mST

n

IV

mST

n

I

mST

f

n

III

mST

f

2

10s

pizz.
approximate number
getting quicker getting slower

Vn. I

Vn. II

Vla.

ord.
improvisatory tremolos
on octave harmonics
III

Vc.

ppp **f** **ppp**

ppp **f** **ppp**

ppp **f** **ppp**

p

10s

5

like before, strumming
getting quicker getting slower

Vn. I

Vn. II

Vla.

Vc.

ppp **f** **ppp**

ppp **f** **ppp**

ppp **f** **ppp**

arco, sul D

pp

Hastening Ahead; in time ♩=90

Vn. I

Vn. II

Vla.

Vc.

Vn. I

Vn. II

Vla.

Vc.

Vn. I

Vn. II

Vla.

Vc.

14

Vn. I *f* *pp*

Vn. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

16

Vn. I *f* *pp*

Vn. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

18

Vn. I *f* *pp*

Vn. II *f* *pp* *n*

Vla. *f* *pp* *SP* *ord.* *n*

Vc. *f* *pp*

20

Vn. I *n*

Vn. II *pp*

Vla. *pp*

Vc. *pp*

22

Vn. I *f* *pp*

Vn. II *f* *pp* *n*

Vla. *f* *pp*

Vc. *f* *pp*
ord., sul G

24

Vn. I *f*

Vn. II *pp* *f*

Vla. *f*

Vc. *f*

III IV

26 SP

Vn. I *pp* *f* ord.

Vn. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f* ord.

28 SP

Vn. I *pp* *f* ord.

Vn. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f* ord.

30

Vn. I *SP* *pp* *sul A* *f*

Vn. II *pp* *f*

Vla. *pp* 6 6 6 6 *f*

Vc. *pp* *pizz.* *arco, ric., sul A* *f* *p*

32

Vn. I *f* *pp*

Vn. II *p* *pp* IV III I

Vla. *f* *p*

Vc. *f* *pp*

34

Vn. I *f* *pp*

Vn. II *f* *p*

Vla. *f* *p*

Vc. *f* *pp*

36

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f*

38

Vn. I *p* IV III III *f*

Vn. II *p* *f*

Vla. *f*

Vc. *f* *p* *f*

arco, ric., sul G

40

Vn. I *p*

Vn. II *p*

Vla. *p* *n*

Vc. *p* *n*

42

Vn. I

Vn. II

Vla.

Vc.

pizz.

mf

mf

continue figure while improvising pitch content with a mix of open strings natural harmonics; you may begin with the previous gesture

44

Vn. I

Vn. II

Vla.

Vc.

continue figure while improvising pitch content with a mix of open strings natural harmonics; you may begin with the previous gesture

47

Vn. I

Vn. II

Vla.

Vc.

arco, sul D

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

arco, sul D

f *p*

51

Vn. I

Vn. II

Vla.

Vc.

pp *f* *p*

arco, sul D

improvisatory tremolos between octave harmonics and including open string sul D

10s

56

Vn. I

Vn. II

Vla.

Vc.

pizz.
initial pizz. should be together,
then players may take their own time
accel. -----> decel. -----> l.v.

pp *f* *pp*

57

Vn. I
accel. -----> decel. ----->

Vn. II
pp -----> *f* -----> *pp*
decel. -----> decel. ----->

Vla.
accel. -----> decel. ----->

Vc.

The musical score consists of four staves: Vn. I (Violin I), Vn. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The Vn. I staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of chords with dynamics *pp*, *f*, and *pp* and tempo markings *accel.* and *decel.*. The Vn. II staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature, featuring a melodic line with dynamics *f*, *pp*, *f*, and *pp* and tempo markings *decel.*. The Vla. staff is in alto clef with a key signature of one sharp (F#) and a 2/4 time signature, featuring a series of chords with dynamics *pp*, *f*, and *pp* and tempo markings *accel.* and *decel.*. The Vc. staff is in bass clef and is currently empty.

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58

accel. -----> decel. ----->

Vn. I

pp ----- *f* ----- *pp*

Vn. II

decel. -----> decel. ----->

f ----- *pp* *f* ----- *pp*

Vla.

accel. -----> decel. ----->

pp ----- *f* ----- *pp*

Vc.

arco,
wild improvisatory-like harmonic gesture
this can be a template or performed as written

ca. 20s

59

pizz.
accel. -----> decel. ----->

Vn. I

pp ----- *f* ----- *pp*

Vn. II

accel. -----> decel. ----->

f ----- *pp* *f* ----- *pp*

Vla.

accel. -----> decel. ----->

pp ----- *f* ----- *pp*

Vc.

pizz.
initial pizz. should be together,
then players may take their own time

accel. -----> decel. ----->

pp ----- *f* ----- *pp*

arco,
wild improvisatory-like harmonic gesture
this can be a template or performed as written

arco,
wild improvisatory-like harmonic gesture
this can be a template or performed as written

arco,
wild improvisatory-like harmonic gesture
this can be a template or performed as written

arco,
wild improvisatory-like harmonic gesture
this can be a template or performed as written

60 In time again

Vn. I

Vn. II

Vla.

Vc.

f *pp*

f *pp*

f *pp*

f *pp*

0

Detailed description: This block contains the first four staves of a musical system. The top staff is for Violin I (Vn. I) in treble clef, starting at measure 60. The second staff is for Violin II (Vn. II) in treble clef. The third staff is for Viola (Vla.) in alto clef. The bottom staff is for Violoncello (Vc.) in bass clef. All staves are in 5/4 time. The music consists of sustained notes with dynamic markings of *f* (forte) and *pp* (pianissimo). A fermata is placed over the final note of each staff in measure 61. A rehearsal mark '0' is located at the beginning of measure 61.

61

Vn. I

Vn. II

Vla.

Vc.

f *pp*

f *pp*

f *pp*

f *pp*

0

Detailed description: This block contains the last four staves of a musical system, starting at measure 61. The staves are for Vn. I, Vn. II, Vla., and Vc. in 5/4 time. The music continues with sustained notes and dynamic markings of *f* and *pp*. A fermata is placed over the final note of each staff in measure 62. A rehearsal mark '0' is located at the beginning of measure 62.

62

Vn. I

like the beginning, sul D

Vn. II

like the beginning, sul D

Vla.

like the beginning, sul D

Vc.

like the beginning, sul D

f *n*

mSP

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25s

63

Vn. I

pp ord.

Vn. II

pp ord.

Vla.

pp ord.

Vc.

ord.
improvisatory rapid harmonic passage,
similar to before, but exact feather beaming is excluded

f *n*

mSP

72

Vn. I

Vn. II

Vla.

Vc.

f *pp* *f* *pp* *f* *pp* *f* *pp*

pizz.
unsynchronized,
exact number or articulations is unimportant

f *pp* *f* *pp*

l.v. l.v. l.v. l.v. l.v. l.v.

The musical score consists of four staves: Vn. I, Vn. II, Vla., and Vc. Each staff has two measures. The first measure of each staff begins with a dynamic marking of *f* (forte) and ends with *pp* (pianissimo). A hairpin crescendo connects these two dynamics. Above each staff, a bracket spans the first measure, with a half note symbol (♩) above it and 'l.v.' (lento vivace) below it. The second measure of each staff contains a half rest. The Vla. staff includes a performance instruction: 'pizz. unsynchronized, exact number or articulations is unimportant'. The Vc. staff begins with a dynamic marking of *f* and ends with *pp*, with a hairpin crescendo connecting them. Above the Vc. staff, a bracket spans the first measure with a half note symbol and 'l.v.' below it. The second measure of the Vc. staff contains a half rest. A large red watermark 'PERUSAHAAN' is overlaid diagonally across the bottom half of the page.