So calm and
don't want to end
(2015-)

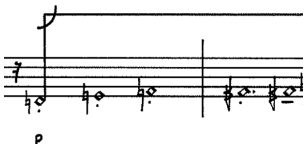
piano, ensemble, playback

Charlie Usher

Flute

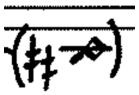
Your diamond noteheads imply a very barely pitched air sound. Far more air than pitch.

You'll see this above the staff - this indicates a transition from air to pitch as gradual as possible.



This figure, two grace notes connected by a beam, a 'bracket' holding other notes in between, implies a spatial rather than a metered placement of the specified notes. So relatively free, i.e., *fit these notes between these two points*.

These intonation marks imply something more in the realm of *non-equal temperament* rather than enhanced equal-temperament, for example quarter-tones. By this I mean it should sound as a slight retuning of a specific pitch, say, to realise for example a just-intoned minor 7th interval.



Quarter tones are intended as discrete pitches in their own right, not as detunings of their nearest equal-tempered pitch.

Clarinet

Your diamond noteheads imply a very barely pitched air sound. Far more air than pitch.

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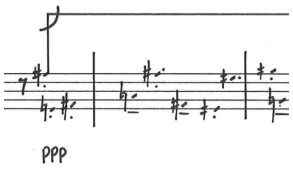

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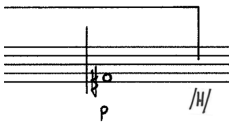

This asks for: a pitchless breathing of an open throated /H/ sound into the clarinet
a pitchless /FT/ sounding through the clarinet

The rhythmic placement of these is pretty much always very free, floating somewhere within the beginning/middle/end of a bar, or between rests. You'll never be required to synchronise exactly with another ensemble member in these instances.

Sometimes these interjections happen within another note; do the /H/ or whatever and then return immediately to what you were playing.

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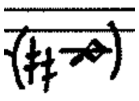

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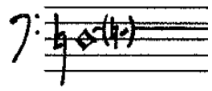
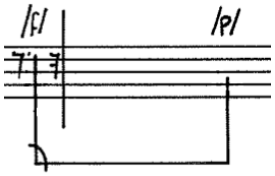
Trombone



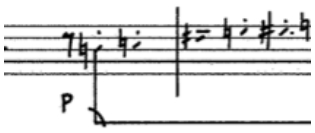
The diamond noteheads here imply a pitched breath sound - here it's played by placing the slide in the notated position, pulling the lips slightly away from the mouthpiece, blowing, and a pitch one tone higher than the slide position should sound.
It's nicely covered in this video: https://youtu.be/4C_k5p67_Zo

Diamond noteheads when written above a regular round notehead are pitches to be sung. They can be transposed up an octave if necessary.



/P/ requests a tongue slap
/FT/ is just a quick breath into the mouthpiece, audible but not an exclamation
These very rarely have dynamics attached. That's because they're always quiet, like little accidents or polite coughs.

The rhythmic placement of these is pretty much always very free, floating somewhere within the beginning/middle/end of a bar, or between rests. You'll never be required to synchronise exactly with another ensemble member in these instances.
Sometimes these interjections happen within another note; do the /P/ or whatever and then return immediately to what you were playing.



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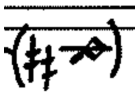
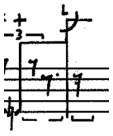
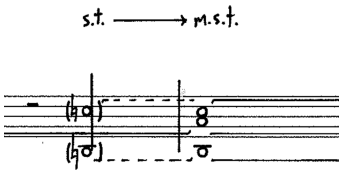


Quarter tones are intended as discrete pitches in their own right, not as detunings of their nearest equal-tempered pitch.

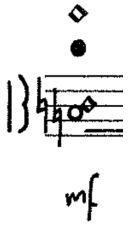
Violin, viola and cello



This formula appears a few times, for each of you. It's a pizzicato note which is very lightly tapped with the wood of the bow, creating a slight buzz enhancing and absolutely not halting the ringing of the string.
Mathias Spahlinger uses it in the first 15 seconds of his string quartet *Apo do.*
https://youtu.be/2LWtaj-bYnE



You'll all see triple and quadruple stops in your parts. These are played very quietly, with absolutely no grating or forcing the strings flat. They are realised by playing in an *extreme* sul tasto, searching around for the point where, with the centre strings stopped by your fingers, a flat plane is made over which the bow can glide touching all four strings. It's magical! I've used it quite a few times. I have an old cello piece using it a lot, starting with the exact same chord found in the cello part of these pieces.
https://soundcloud.com/charlie-usher/yawl-ketch-schooner-brig/s-4sAuR
The downside of the magic chord is that afterwards you'll need a cloth to wipe rosin from the strings. I'm sorry for that!



You'll often notice artificial harmonics at the interval of a tone or semitone. This is intended to create a deadened sound. Jurg Frey uses this throughout his *streichquartett 2.*
The video on this site covers it nicely, but it's not a complicated thing to realise
http://www.shakennotstuttered.com/frey

I settled on this sort of schema for notating finger pressure:

ø absolutely none, ie, the finger is lifted off the string. This is of course only used in the context of a transition from one of these:

◇ finger pressure used for playing harmonic

● normal fully-stopped finger pressure

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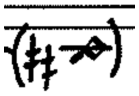


Quarter tones are intended as discrete pitches in their own right, not as retunings of their nearest chromatic / equal-tempered / *piano-key* pitch.

flute

clarinet

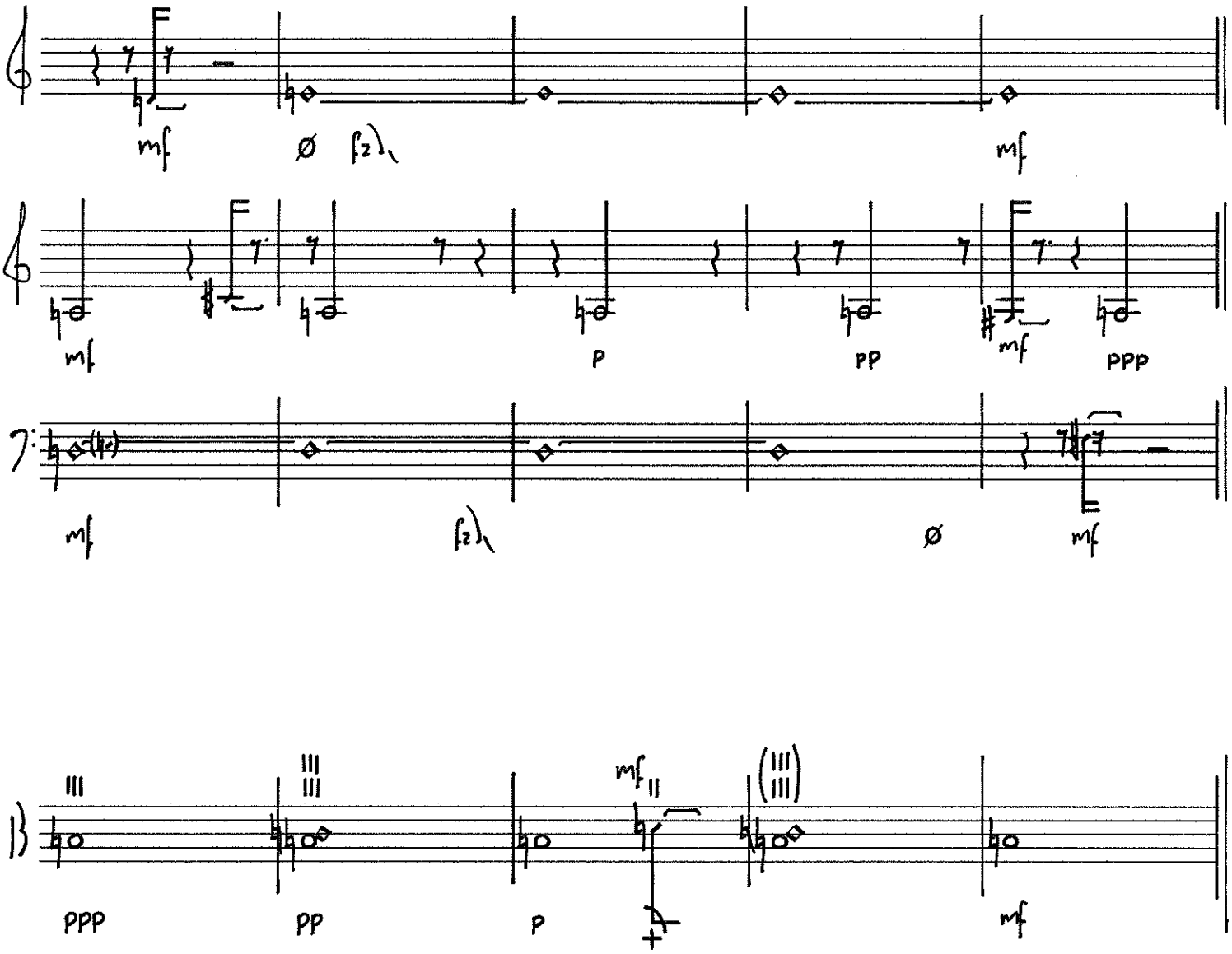
trombone

violin

viola

cello

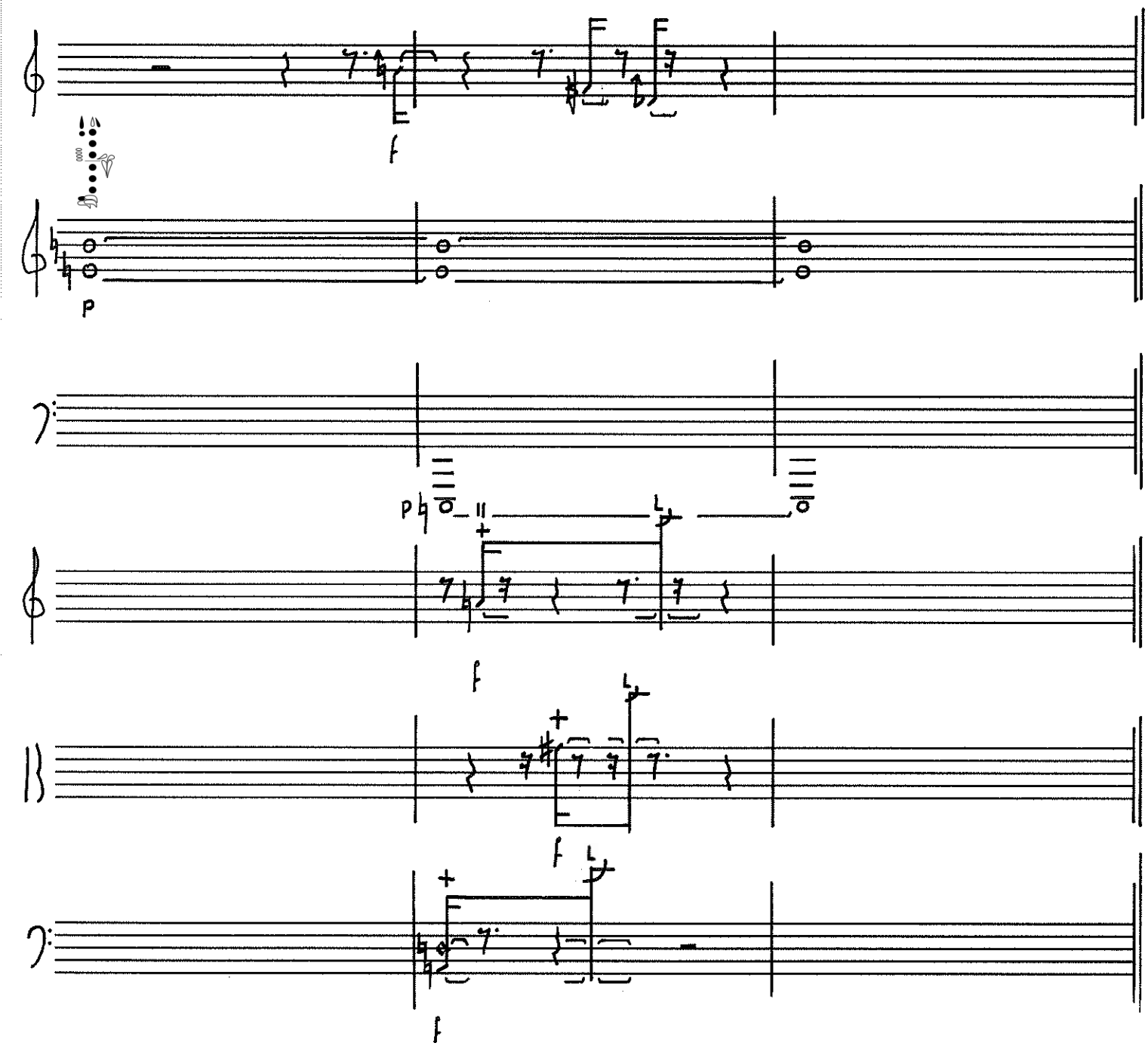
piano



mixed feelings

studio lo-tech

♩ = 92 *Charlie Usher*



♩ = 56

mixed feelings

Charlie Usher

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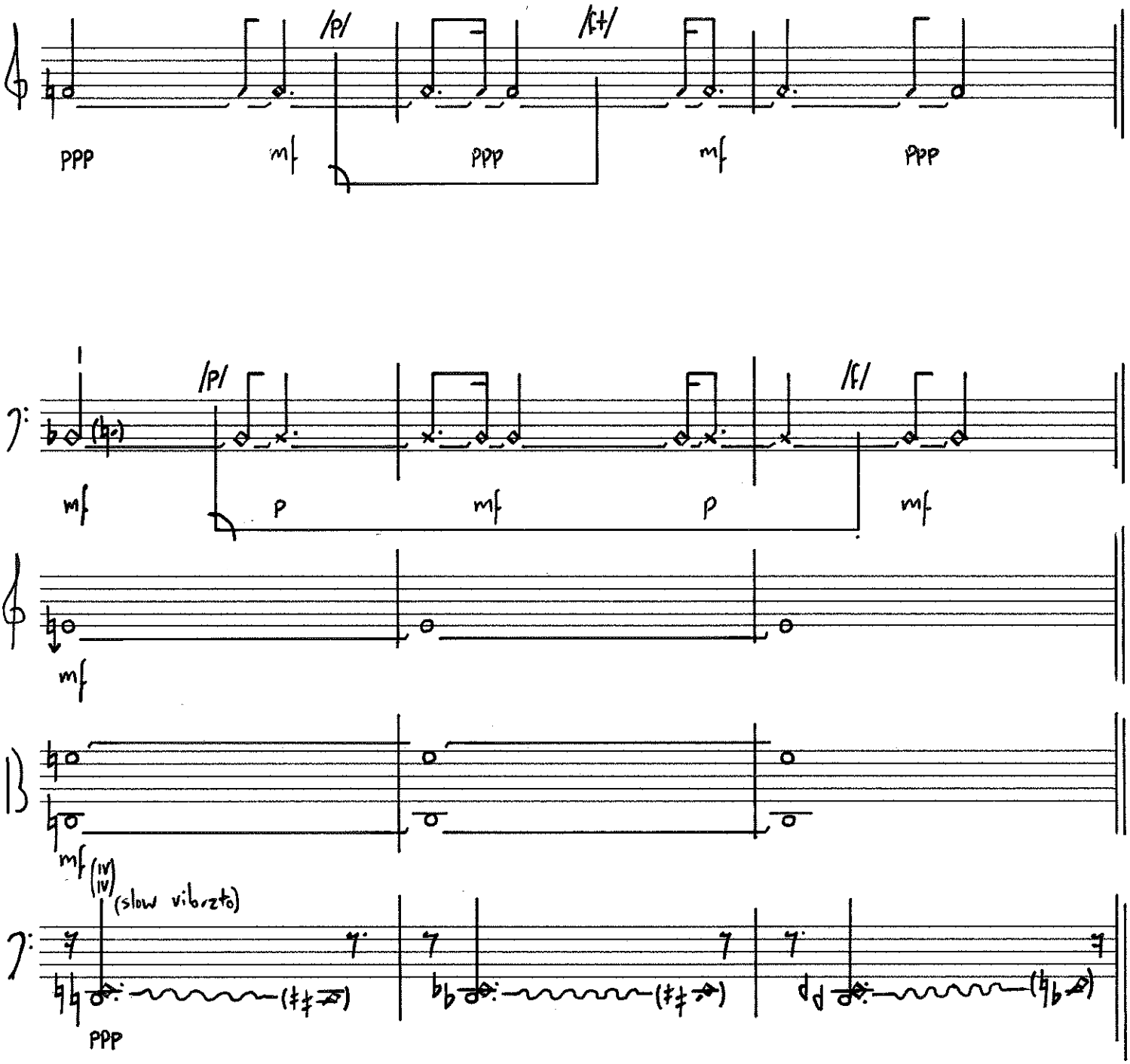
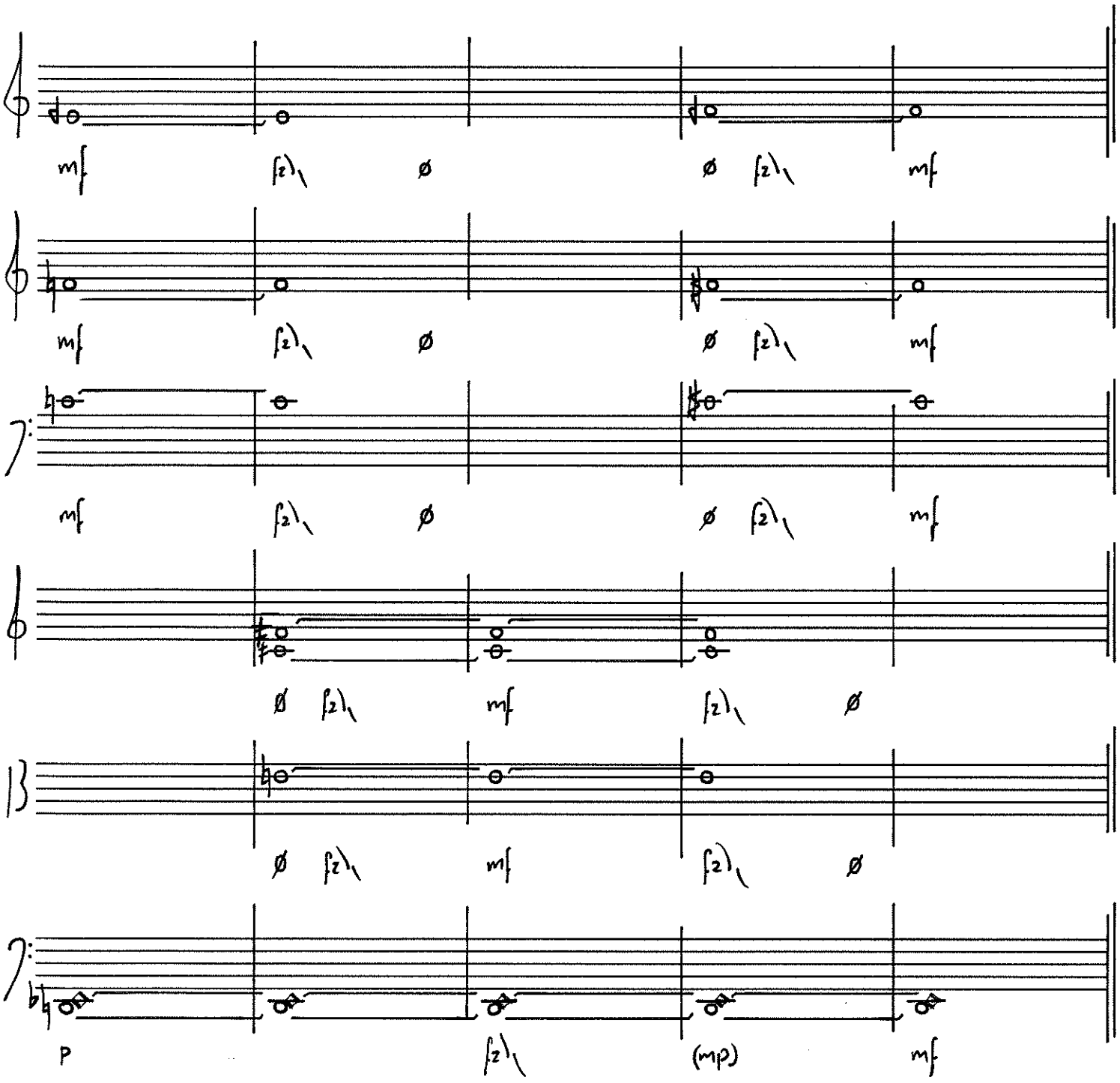


mixed feelings

♩ = 56 *standing device*

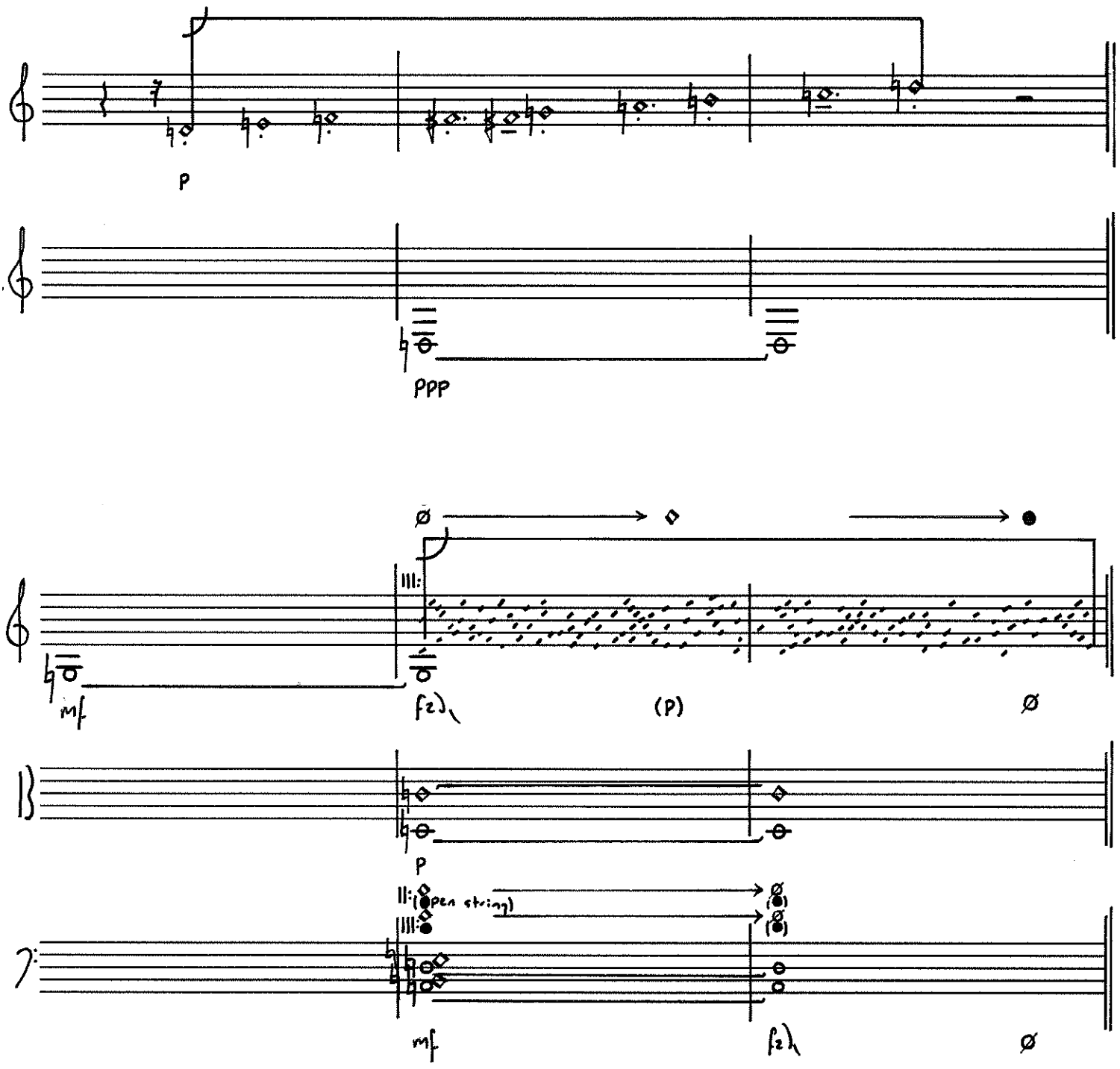
Charlie Usher



♩ = 92

mixed feelings

Charlie Usher

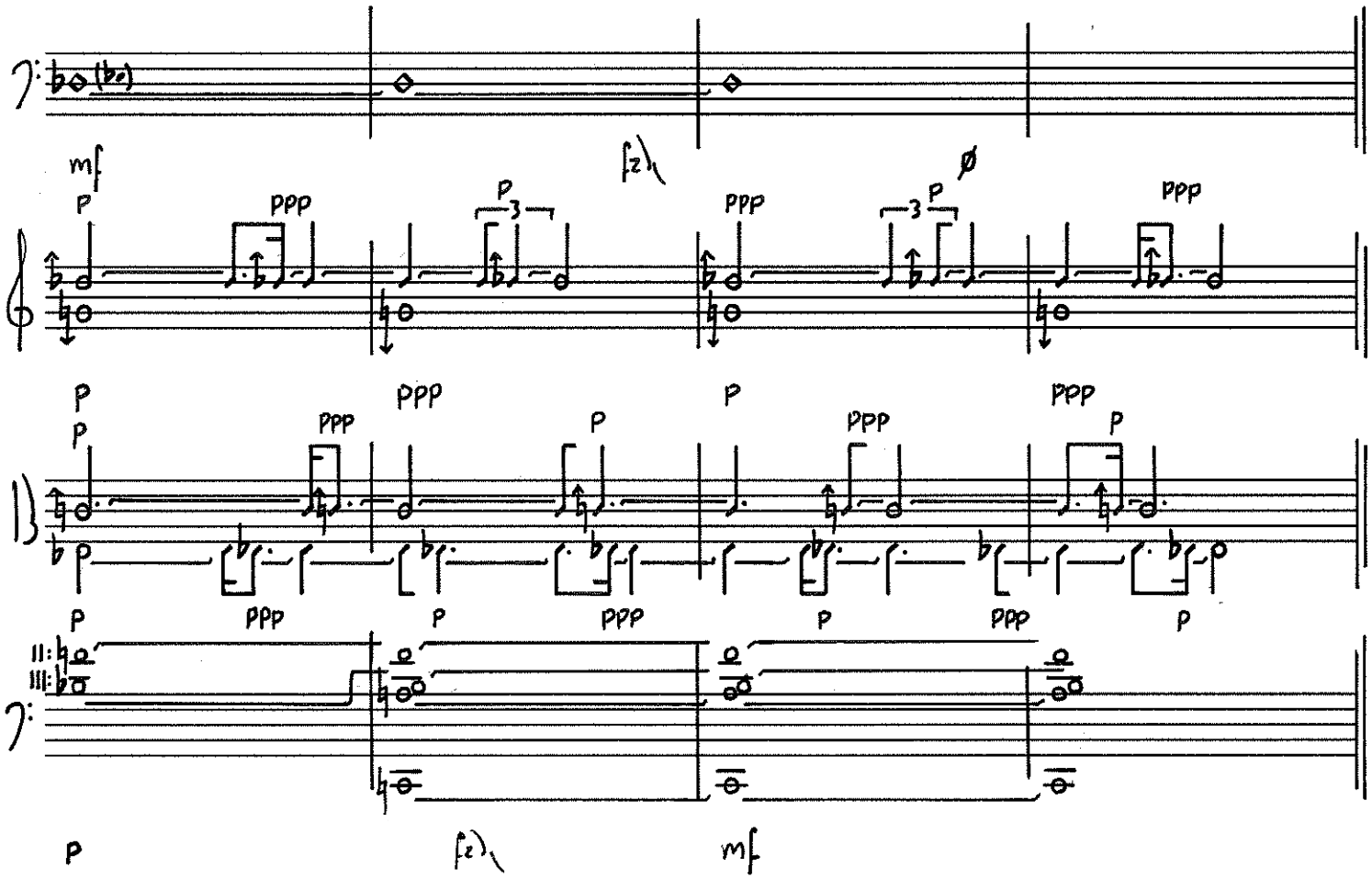


♩ = 56

mixed feelings

Charlie Usher

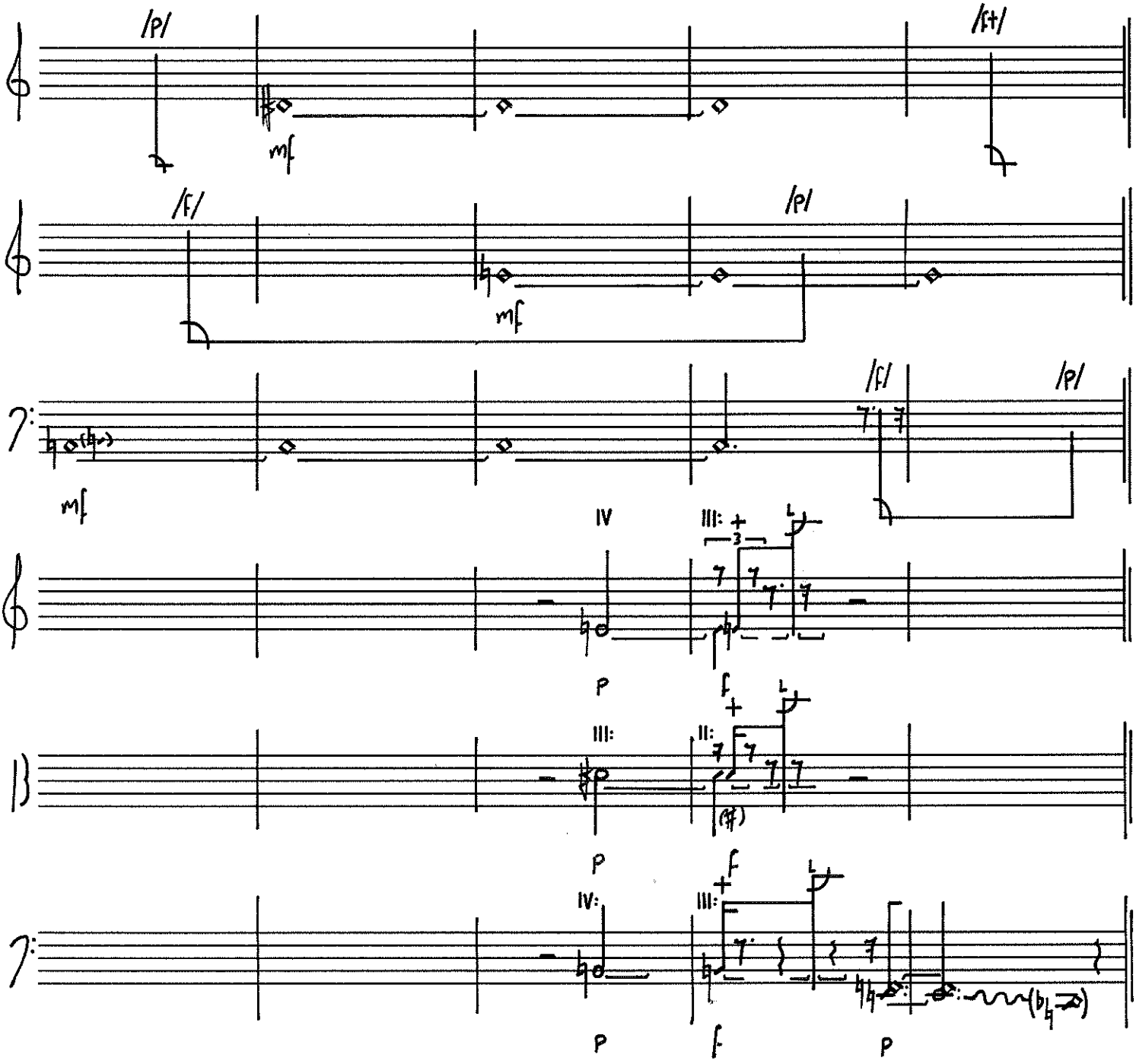
x within a circle



mixed feelings *a touch* *scroll* *a* *slow* *gaze*

Charlie Usher

♩ = 74

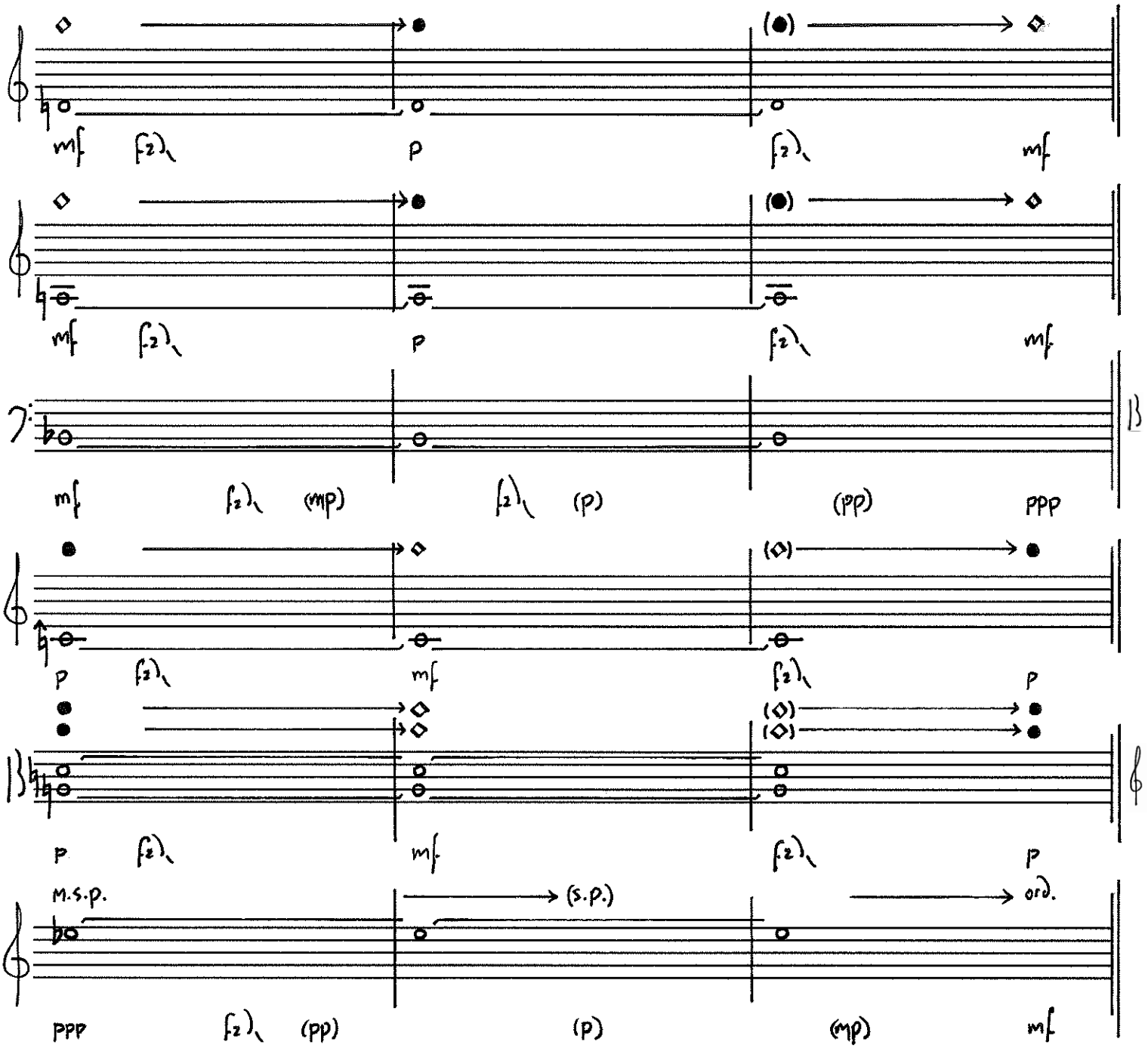


♩ = 92

mixed feelings

Charlie Usher

nu chair nu you

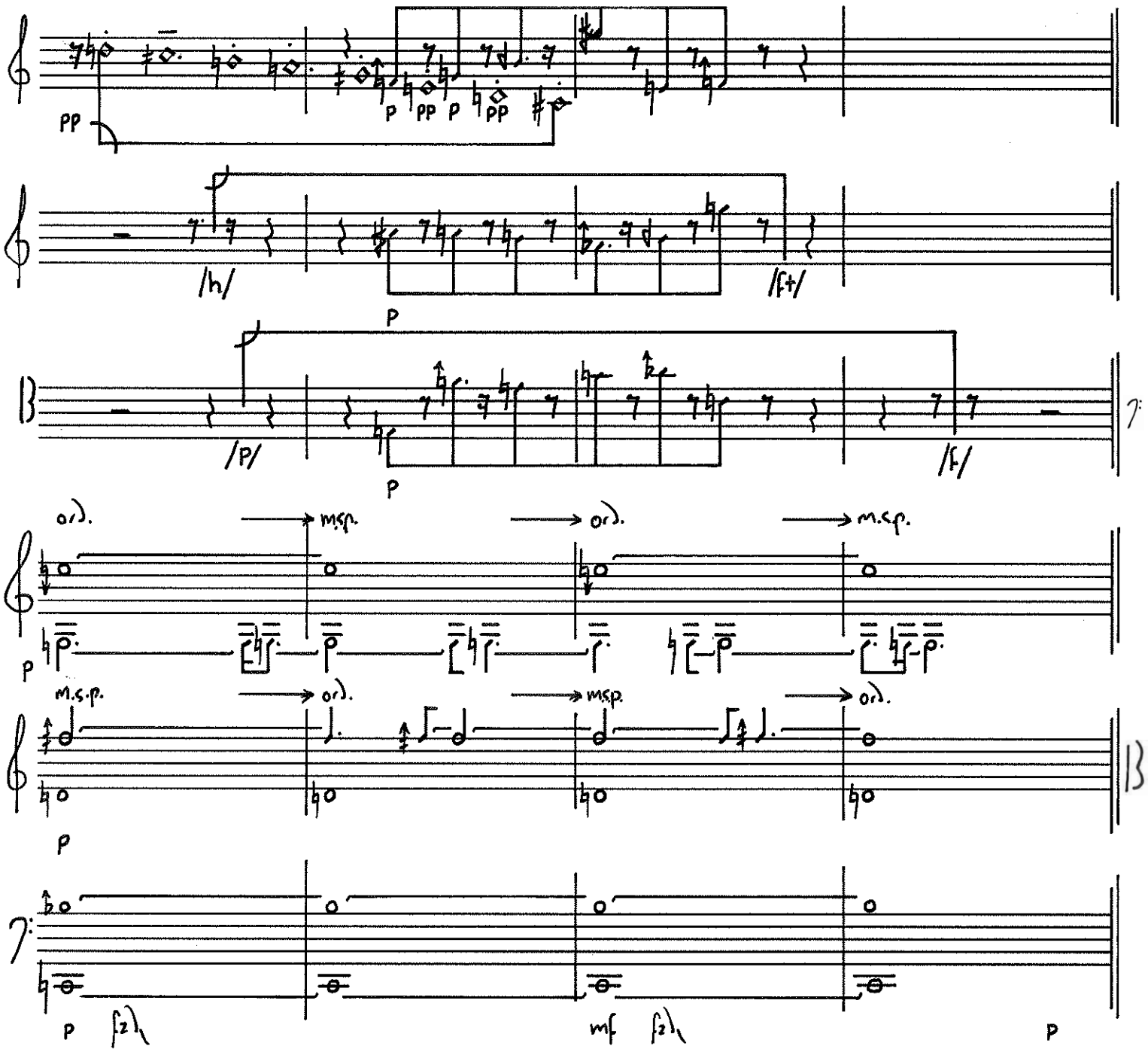


mixed feelings

yæself / wæself

♩ = 56

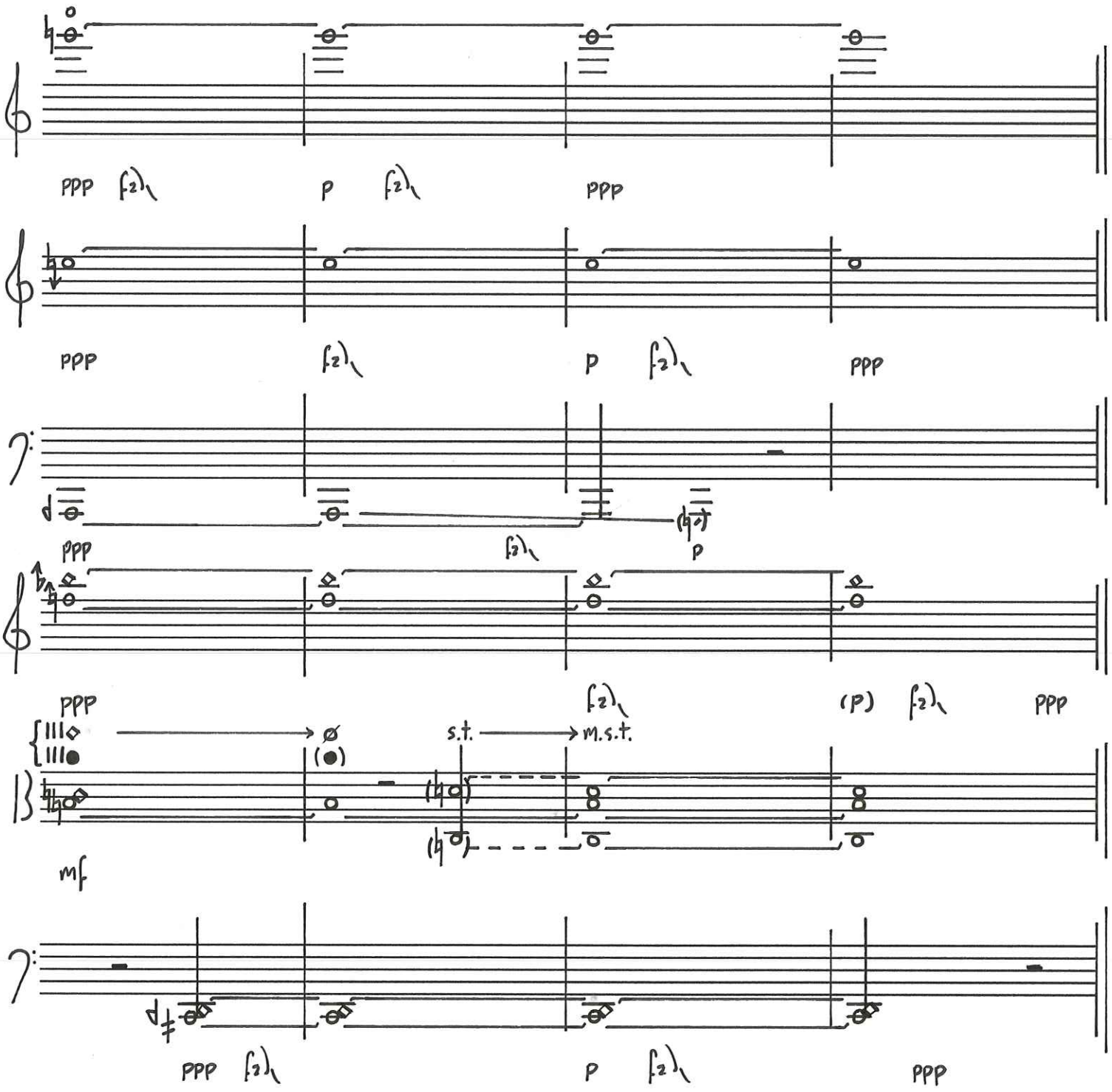
Charlie Usher



mixed feelings *winona*

♩ = 74

Charlie Usher

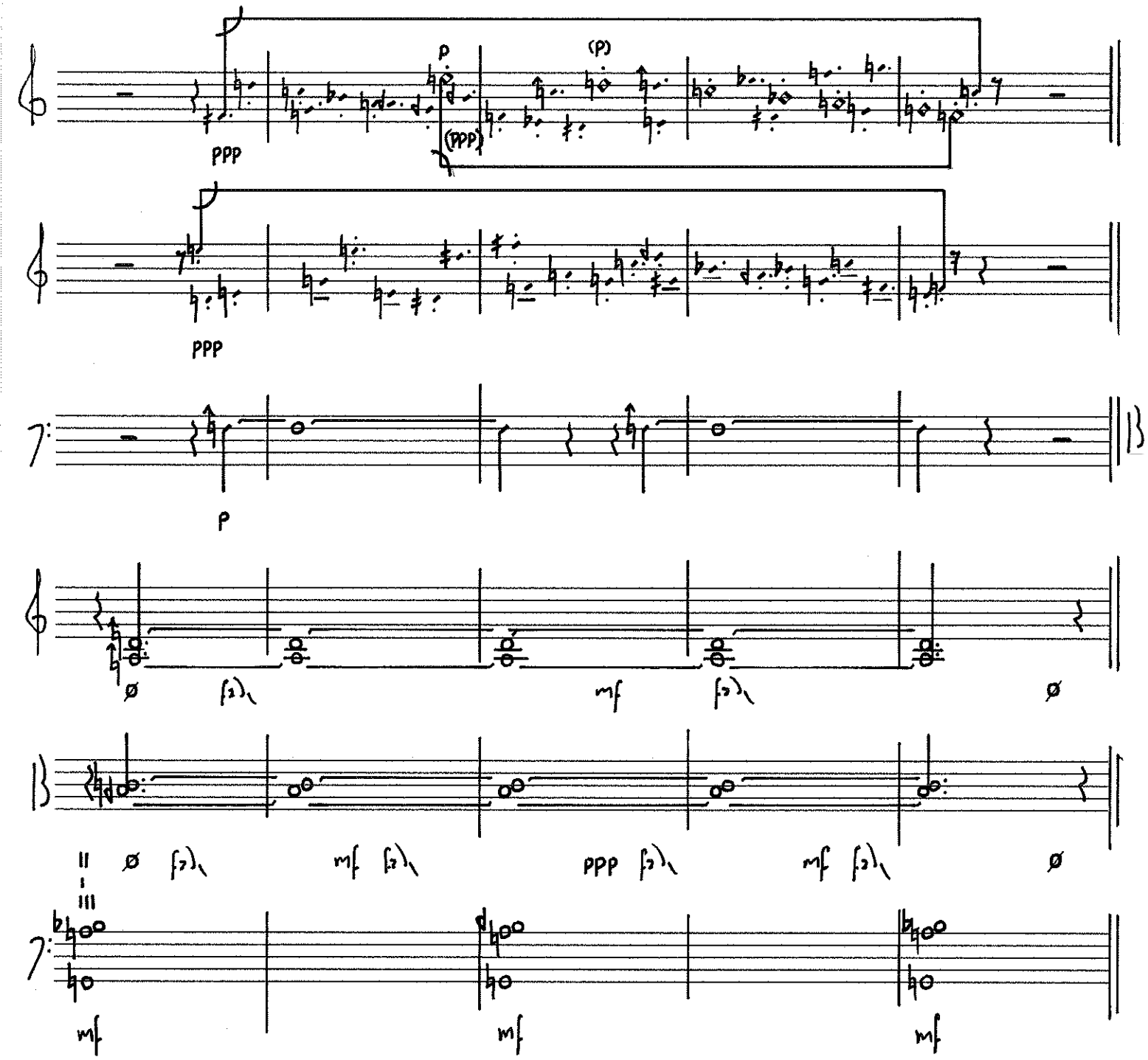


a sharp zoom a jump cut

mixed feelings

Charlie Usher

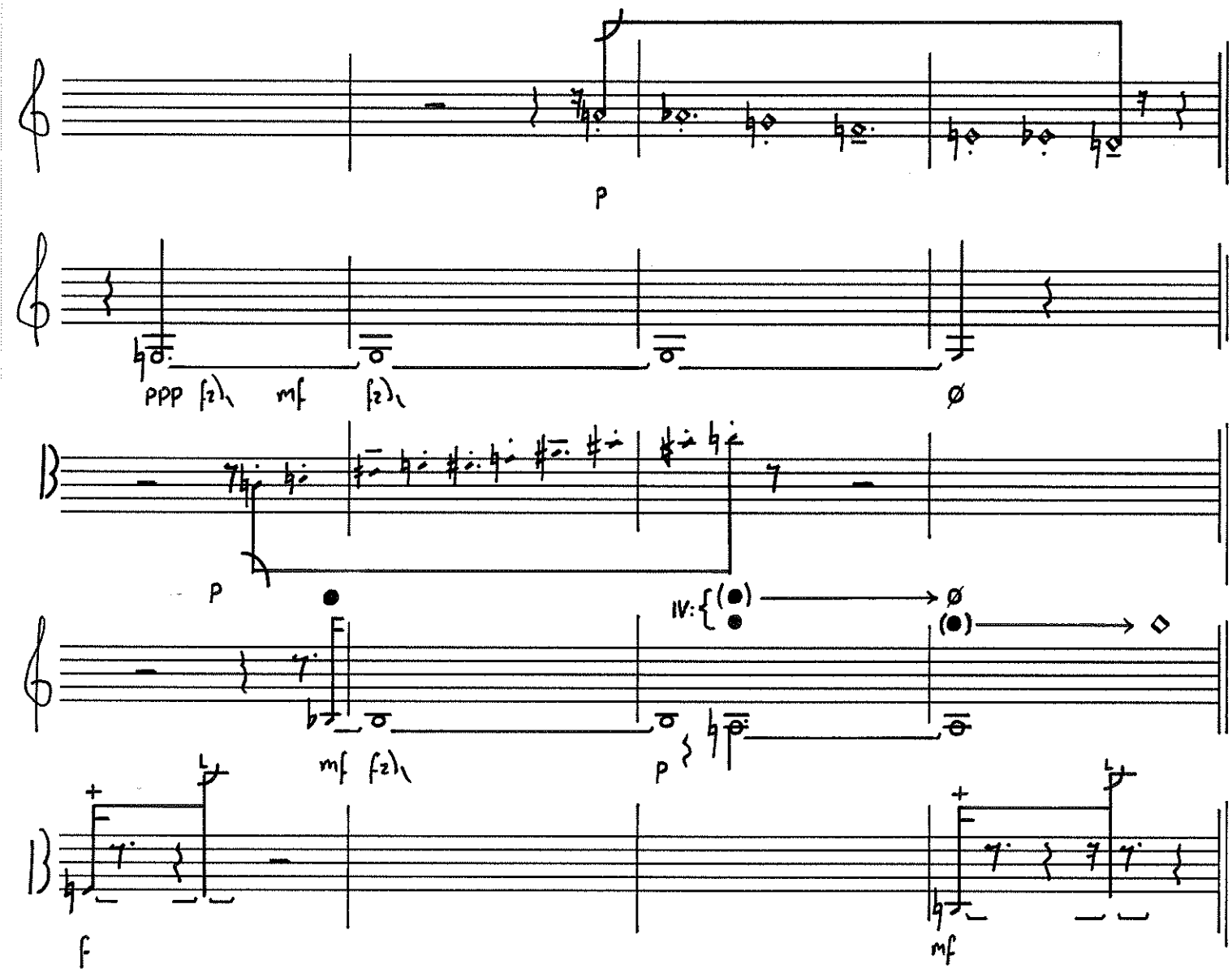
♩ = 74



♩ = 92

mixed feelings

Charlie Usher



mixed feelings

fresh cuts fresh

Charlie Usher

♩ = 74 *cuts*