

scaffold

for violin, cello, and piano

Daniel Silliman (2014)

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prefatory notes:

symbols used in the string parts:

- (◇) = indicates to stop the string with light (harmonic) finger pressure. This notation is mostly used to indicate nodes where natural harmonics may be stopped (e.g. mm.10), but it is also used to indicate light finger pressure on less discretely harmonic parts of the string, with the intent of muting the string from vibrating normally without fully stopping it (e.g. mm. 9, 36).
- (■ □) = square noteheads indicate a slow bow, with heavy pressure: when bowed between the fingerboard and bridge, the resultant tone should be distorted and noisy; when combined with bowing high up on the fingerboard (alto sul tasto), the force of the bowing should cause the strings to rattle against the fingerboard.
- (▲) = highest possible left hand position on indicated string(s)
- (♯) = one quarter-tone sharp
- (##) = three quarter-tones sharp
- (♭) = one quarter-tone flat
- (♯♭) = three quarter-tones flat

Crescendi punctuated by (o) indicate to start from *niente* (i.e. with an imperceptible attack). *Diminuendi* punctuated by the same indicate a gradual decay into silence.

abbreviations:

s.p. = sul pont. a.s.p = alto sul pont. (bow directly on the bridge)

s.t. = sul tasto a.s.t. = alto sul tasto (bow high up on the fingerboard)

gett. = gettato

al tall. = al tallone

c.l. batt. = col legno battuto

non l.v. = non lasciare vibrare (don't let ring - especially applies to open strings where marked)

note on 'irrational' meters:

Time signatures with a denominator of 6 indicate a meter whose beat is the length of one quarter-note triplet in the prevailing tempo. Thus one bar of $\frac{2}{6}$ is equal to two quarter-note triplets.

note on scordatura:

Towards the end of the piece (mm. 237) the violin and cello are asked to detune one of their strings (D and C, respectively) very low, to no pitch in particular. Given that neither instruments' G string should be detuned in order to facilitate the passage at mm.256, these particular strings were chosen - after consultation with the performers for whom the work was written - as the least invasive of possible strings to be detuned. Nonetheless, with the passage at mm.256 in mind, any other string (pending the preference of the performers and their instruments) is an acceptable candidate for the scordatura.

duration: ca. 10'

about the work:

I chose to call my piece *scaffold* for several reasons: the way tones are suspended, bent and broken throughout its course brings to my imagination some kind of improbable structure hanging high and precarious that, true to its name, is only temporary. I also envisioned these three instruments, bearing strings suspended taut over dark and resonant chambers, to be scaffolds of their own, and found myself towards the end of the work pondering this impression rather extensively.

scaffold was written for and is dedicated with affection to Clara Kim, Michael Kaufman, and Brendan White, whose tireless bravery and skill continue to push the limits of what I conceive to be musically possible.

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for violin, cello and piano

♩ = 46 - 48, cold
poco sul tasto, senza vib.

Violin

Cello

Piano

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46

13 (ord.) → sul pont. *pizz.* (ord.) *arco ord.* sul tasto → ord. 3 3

Vln. *f* *sfz* *ff* *ffz* *mf sub.* *f* *ffp*

Vc. *pp sub.*

Pf. *f* *p* *15^{ma}* *15^{ma}* *p* *8^{va}* *8^{va}* *sf*

16 s.p. al tall. I 6 3 3 3 *pizz.* non l.v. *ff* *fff* *ffz*

Vln. *ff* *fff* *ffz*

Vc. *pp sub.* poco a poco al tasto, slowing the bow... *quasi inaudible*

Pf. *ff* *15^{ma}* *8^{va}* *8^{va}* *pp* *sempre una corda*

19 subito piu mosso, ♩ = 63 *pizz.* past the fingerboard, pitch is mostly indiscernible sempre gliss. when moving along the string (use one finger) I

Vln. *pp* *p* *pp*

Vc. *arco sul pont. (con sord.)* *ppp* *ppp* *p*

Pf. *p* *ppp* *con Ped.* (u.c.)

22

Vln. *p* *pp* *mf*

Vc. *ppp* *p* *ppp* *ppp* *p* *ppp*

Pf. *(ppp)* *legato sempre*

(u.c.) →

25

Vln. *p* *f* *mf* *f* *p*

Vc. *gliss. lento* *al tasto* *alto sul tasto* *ppp*

Pf. *sfz* *15^{ma}* *p* *pp* *p* *ppp* *8^{va}* *p* *15^{ma}* *sfz*

(u.c.) →

28

Vln. *mf* *p* *mp*

Vc. *pp* *ppp* *al pont.* *s.p.*

Pf. *8^{va}* *p* *15^{ma}* *mf* *sfz* *pp* *8^{va}* *ppp*

(u.c.) →

rit. - - - - - sub. $\text{♩} = 168$ ($\text{♩} = \text{♩}$ sempre)

31 *pp* *ppp* *sf* *p*

(sul pont.) *ppp* via sord. (senza sord.) (etc.)

33 *arco*

alto sul pont. - pitch is indiscernible
keep bow on the string

flick pedal

(u.c.) →

(a soft rearticulation of the E may be necessary to ensure that it rings audibly until the release at mm.33)

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

alto sul pont. - pitch is indiscernible
keep bow on the string
IV

37 *p* *mf*

34 *pp* *p*

Rea. →
tre corde →

38 *p* *f*

40 *p* *f*

38 *pp* *f* *f"*

Rea. → (damper pedal)

42

Vln.

Vc.

Pf.

p *mf* *p*

mf *pp*

46

Vln.

Vc.

Pf.

mf *p* *mf*

pizz. *p* *mf*

f *p_{sub.}*

pp *f*

ff *f*

50

Vln.

Vc.

Pf.

sfp *ritmico poss.* *sfp* *f*

arco *(+)* *f* *p_{sub.}*

sfp *sfp* *pp_{sub.}* *pp*

arco *(in 1)* *6* *6*

54

Vln. *f* *pizz.* (+) *sfp* *arco* 6 *sfp* 6 *sfp* 6

Vc. *f* *p*_{sub.} 3

Pf. *f* *pp* 6 6 6

58

Vln. *sfp* *pizz.* 6 *p*_{sub.} 3 2 *f* 3 3 3

Vc. 3 *f* 3 3 3

Pf. 6 3 2 2 *f* 3 3 3

(Ped.)

$\text{♩} = \text{♩} = 168$ ($\text{♩} = 84$)

62

Vln. *ff* *f* *arco* "inside" cello *ppp*

Vc. *sfz* *sfz* *sfz* *arco* sul tasto *p* *pp*

Pf. *ff* *pp* *sfz* *pp*_{sub.} *sfz*_{sub.} *pp*

stacc. sempre

senza ped.!

65

Vln. *arco* *ppp* *ff* *pizz.* *sfz ppp*

Vc. *pp* *pp* *f* *brutale* *poco s.p. - - -* *p* *pp*

Pf. *p* *mf* *pp* *ff* *pp sub.*

65

15

Reo

68

Vln. *arco* *ppp* *f* *ff* *sfz* *pizz.* *p* *leering* *pp*

Vc. *p* *f* *ff* *ff* *3mf* *leering* *p*

Pf. *ppp* *f sub.* *p* *mf* *pp* *ff* *pp sub.*

68

15

Reo

70

71

Vln. *mf* *p* *f* *poco s.p. - - -* *ff* *mf* *p* *pizz.* *arco* *ff* *mf* *p* *pizz.* *arco* *ff* *mf* *p*

Vc. *ff* *3mf* *p* *f* *poco s.p. - - -* *ff* *3mf* *p* *ff* *3mf* *p* *ff* *3mf* *p*

Pf. *ff* *pp sub.* *p* *mf* *pp* *ff* *pp sub.* *ff* *pp sub.*

71

15

Reo

73

75

Vln. *f* *fp* *sfz* *p* *f* *p* *sub.* *f* *brutale* *ff* *sfz* *poss.* *pizz.*

Vc. *f* *fp* *sfz* *p* *f* *p* *sub.* *f* *brutale* *ff*

Pf. *ff* *pp* *ff* *pp* *sub.* *(pp)* *f* *p* *sub.*

s.p. (beats with Vln.)

78

Vln. *arco* (beats with Vc. + Pf.) *pp* *delicato*

Vc. *ppp*

Pf. *mf* *ppp* *(ppp)* *p*

arco (beats with Vln.)

82

Vln. *pizz.* *f* *sfz* *sfz* *f* *sfz* *ff* *sfz*

Vc. *f* *sfz* *sfz* *ff* *sfz*

Pf. *p* *f* *ff* *sfz* *pp*

86

Vln.

Vc.

Pf.

ff *fffz*

ff *fffz*

ppp *ffsub.* *fffz pppsub.* *pppp*

Reo.

90

Vln.

Vc.

Pf.

pizz. *ff* *fffz brutale*

non L.V. *arco* *non L.V.* *fffz brutale*

ffsub. *fffz pppsub.*

94

stesso tempo (♩ = 84, ♩ = 168)

Vln.

Vc.

Pf.

arco s.t. *ord. al tall.* *mf* *f*

ppp *mf* *f* *mf* *p*

98 *poco s.p.* **1** **101**

Vln. *p* *fleeting*

Vc. *sul pont. - - - - -* *harm. gliss.* *pp* *pp*

Pf. *pppp*

102 *s.t.* *ord.*

Vln. *ppp* *mf* *f* *ff*

Vc. *f*

Pf. *pppp* *mf* *pppp*

106 *poco s.p.* **1** **108** *IV*

Vln. *p* *pp*

Vc. *sul pont. - - - - -* *harm. gliss.* *pp* *arco sul pont., metallico* *ppp*

Pf. *pppp*

131 *pizz.* *arco molto sul pont.* **132** (stesso tempo ♩ = 84)

Vln. *ff* *brutale*

Vc. *arco* *ff* *wild, brazen poco a piacere* *harm. gliss. III* *pp* *pp*

Pf. *p* *mf* *ff* *sffz*

134 *III* *pizz.* *arco* *ff* *sffz* *p* *mf* *ff* *brutale ma preciso* *pp*

Vc. *ff* *esplosivo* *p* *mf* *ff* *brutale ma preciso* *pp*

137 *ff* *sffz* *pp* *ff*

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

140 **141** *III. harm. gliss.* *IV. gliss. ord.* *harm. gliss. IV* *p* *ff* *ff*

Vln. *ff* *sffz* *<sffz>* *f* *ff* *ff*

Vc. *ff* *p* *sffz* *p*

144 *pizz.* *arco* *al tall., keep bow on the string* *ff* *mf* *ff* *mf* *p sub.* *ff* *mf* *ff*

Vln. *sf* *f* *ff* *mf* *ff* *mf* *p sub.* *ff* *mf* *ff*

Vc. *f* *ff* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

stesso tempo (♩ = 84)
più a più agitato

148

Vln. *f* *p* *sub.* *ff* *fp* *f* *ffz*

Vc. *pizz.* *f* *arco* *ffz* *f* *ff* *ffz* *ffz* *pizz.* *ffz* *f*

Pf. *f* *ff* sempre marcato molto, violento

150

Vln. *ffz* *arco al tall.* *ff* *pizz.* *ffz* *arco* *ff*

Vc. *arco* *ffz* *ff* *pizz.* *ffz* *arco* *ffz* *f* *ffz* *ff*

Pf. *ff* *8va*

151

Vln. *ffz* *arco al tall.* *ff* *pizz.* *ffz* *arco* *ff*

Vc. *arco* *ffz* *ff* *pizz.* *ffz* *arco* *ffz* *f* *ffz* *ff*

Pf. *ff* *8va*

154

Vln. *ffz* *pizz.* *arco al tall.* *ff* *pizz.* *ffz* *arco* *ff* *gett.* *f* *ffz* *fp*

Vc. *ff* *pizz.* *ffz* *arco* *ffz* *ff* *ffz* *ff* *ffz* *ffz* *fp*

Pf. *ff* *8va* *15ma* *ffz* *8va*

157

Vln. *cut off violente* *come sopra* *come sopra*

Vc. *cut off violente* *come sopra* *come sopra*

Pf. *15^{ma}* *ff* *3* *sfz* *8^{va}*

160

Vln. *harm. gliss.* *IV* *III* *trem.* *II*

Vc. *harm. gliss.* *III* *trem.*

Pf. *8^{va}* *15*

162

Vln. *pizz. l.h. + r.h.* *sfz* *ppp*

Vc. *sfz*

Pf. *8^{va}* *15* *sfz* *ppp* *sub.*

163

Vln. *sim. sempre* *pp* *ppp*

Vc. *pizz. l.h. + r.h.* *ppp* *mf*

Pf. *15* *8*

$\text{Musical notation for measures 157-163}$

171

Vln.

Vc.

Pf.

6/16

6/16

6/16

ppp

pppp

pppp

175

3

3

3

3

Musical score for Violin (Vln.), Viola (Vc.), and Piano (Pf.). The score is divided into three systems, each with a 6/16 time signature. The first system (measures 175-176) features a key signature change to one sharp (F#) and a time signature change to 2/4. The second system (measures 177-178) features a time signature change to 3/4. The third system (measures 179-180) features a time signature change to 2/4.

Violin (Vln.): Measures 175-176: 6/16, quarter notes, *f*. Measure 176: 2/4, quarter notes, *ppp*. Measures 177-178: 3/4, quarter notes, *p*. Measure 179: 2/4, quarter notes, *ppp*. Measure 180: 2/4, quarter notes, *ppp*.

Viola (Vc.): Measures 175-176: 6/16, whole note, *sfz*. Measures 177-178: 3/4, quarter notes, *ppp*. Measure 179: 2/4, quarter notes, *ppp*. Measure 180: 2/4, quarter notes, *ppp*.

Piano (Pf.): Measures 175-176: 6/16, whole note, *f*. Measures 177-178: 3/4, quarter notes, *ppp*. Measure 179: 2/4, quarter notes, *ppp*. Measure 180: 2/4, quarter notes, *ppp*.

Performance instructions: *arco a.s.p.* (arco a.s.p.), *poco s.p. sempre* (poco s.p. sempre), *arco c.l. batt. - at the tip* (arco c.l. batt. - at the tip), *highest possible left hand position such that only a couple of inches of the string are allowed to vibrate - resulting sound is very high and of indiscernible pitch*.

178

Vln.

3 3 3 3

3 3 3 3

3 3 3 3

mf 3 3 3 3

Vc.

3 3 3 3

p 3 3 3 3

3 3 3 3

ppp 3 3 3 3

Pf.

178

ppp calmato

3

3

3

p

182

Vln. *p*

Vc. *mf* *pp*

Pf. *ppp* *p*

185

f *pp*

f *p* *pp*

ff *pp*

186

Vln. (*pp*)

Vc. *ppp* *mf* *ppp*

Pf. *p*

190

Vln. *f* *pp* *mf* *p*

Vc. *f* *p* *pp* *dim. poco a poco. . . .*

Pf. *ff* *pp*

(poco s.p.) →

194

Vln.

195

pp respirando

Vc.

Pf.

ff *pp* *ppp*

arco mezzo col lengto tratto (half wood, half hair)

198

Vln.

199 (V) (M)

ppp

Vc.

Pf.

pp *ppp*

calando. . . .

203

Vln.

207 stesso tempo (♩ = 84), più a più agitato

Vc.

pppp

Pf.

pp *ppp*

8va. *Rea*

R.H. mutes lowest two strings under the desk near the tuning pins. A dull, metallic sound with a few high overtones should result

arco sul tasto
flautando sempre
gliss. sempre (beats with Vc.)

208

Vln.

Vc.

Pf.

208

come sopra

come sopra

211

al ord. non flautando (gliss.)

ord. 0 II I

213

legatiss. poss. gliss. lento

ffz *p* sub. ("disappear")

agitato molto

l.h. snap pizz. + r.h. arco gett. ad lib.

(keep bow on string, increase pressure...)

211

214

216

gliss. lento

cresc. poco a poco

harmonic gliss. ad lib.

RH pull back fallboard . . . and . . . crack! on frame

LH inside piano

strum several of the lowest strings with fingers/fingernails

edge of plastic card on bass strings

▣ = towards keyboard
V = away from keyboard

mf slow, grating

Rea sempre →

218 *f* *sfz* *p* *sfz* *f* *sfz*

Vln. *al pont.* *molto sul pont. ord.*

Vc. *gliss. ord.* *harmonic gliss. ad lib.* *f* *sfz* *p* *sfz* *f* *sfz*

Pf. *come sopra* *sfz* *f* *mf*

222 *sfz* *p* *sfz* *f* *sfz* *p* *sfz* *f* *sfz* *p* *sfz* *f* *sfz*

Vln. *al pont.* *m.s.p.* *ord.*

Vc. *sul pont, al tallone fast bow, on the string* *mf* *mf* *f* *sfz* *f* *mf* *f* *sfz*

Pf. *come sopra* *sfz* *f* *mf* *f* *mf*

226 *sfz* *p* *mf* *sfz* *p* *sfz* *f* *sfz*

Vln. *al pont.* *m.s.p.* *subito ord. spiccato molto, not all the harmonics speak*

Vc. *sfz* *p* *cresc. poco a poco* *IV* *mf* *left hand - harmonic gliss. right hand - arco piu a piu violente*

Pf. *come sopra* *sfz* *8va* *p* *5:4* *11:8* *f*

right hand plays as written; left hand, following notated contour, slides finger along C1 string inside piano

following the notated contour, slide around on E string with harmonic pressure. Not all harmonic need speak - the result should sound wild and unstable

229

Vln. *ff*

Vc. *sim.* *f* *ff*

Pf. *mf* *f* *ff*

III + IV. gliss. ord.

(Rev.)

231

Vln. *fffz mf* *fff* grating *cut off violente* (V) *sub. ♩ = 40, glacially slow, desolate* *233* *fffz - "ff" (grating)*

Vc. *fffz mf* *fff* grating *cut off violente* (V) *fffz - "ff" (grating)*

Pf. *ord.* *fff esplosivo* *8va - j* *f slow, heavy, crackling*

mute lowest strings with edge of card

(x)

(Rev.)

N.B. In this passage, the three lines in the bottom staff represent three general regions of the copper bass strings on which the card is to be played, from lowest to highest (left to right inside the piano). Each line should have its own distinct timbre, generally getting higher in pitch as one moves from the lower line to the upper line.

235

Vln. *ff*

Vc. *ff* *alto sul tasto, come sopra*

Pf. *ff* *f* *fff* *fff*

behind the bridge, using an extremely slow, heavy bow - use mostly the lower half of the bow, towards the frog

The right hand continues to press the D string hard into the fingerboard, while the left hand detunes it at the scroll. Each portamento is one crank of the tuning peg.

The right hand continues to press the C string hard into the fingerboard, while the left hand detunes it at the scroll. Each portamento is one crank of the tuning peg.

press the bow so hard into the string such that it is immobile. The upper notes indicate short, irregular blips of noise caused by very slightly and very briefly diminishing the bow pressure *ad lib.*

* = the violin and cello continue *gettato* as written, sliding the first finger along the detuned string until the sounding pitch matches piano's F (the cello's F can be an octave lower). Strive to find the correct finger position by mm. 245, so as to be able to play the final passage (mm. 246 - end) at pitch on the detuned string

mute string in front of damper;
some pitch still sounds

255

Vln. *ppp* *ppp*

Vc. *ppp* *ppp*

Pf. *pppp*

259 poco sul tasto, senza vib. - quasi da capo

Vln. *(ppp)* piu a piu al tasto, slowing the bow. . . . *quasi inaudibile*

Vc. *pp* *pp* *ppp*

Pf. *pp* *ppp* *pppp*

molto sul pont. → (IV - written pitch, not sounding)

15^{ma} - - -

(Ped. →)