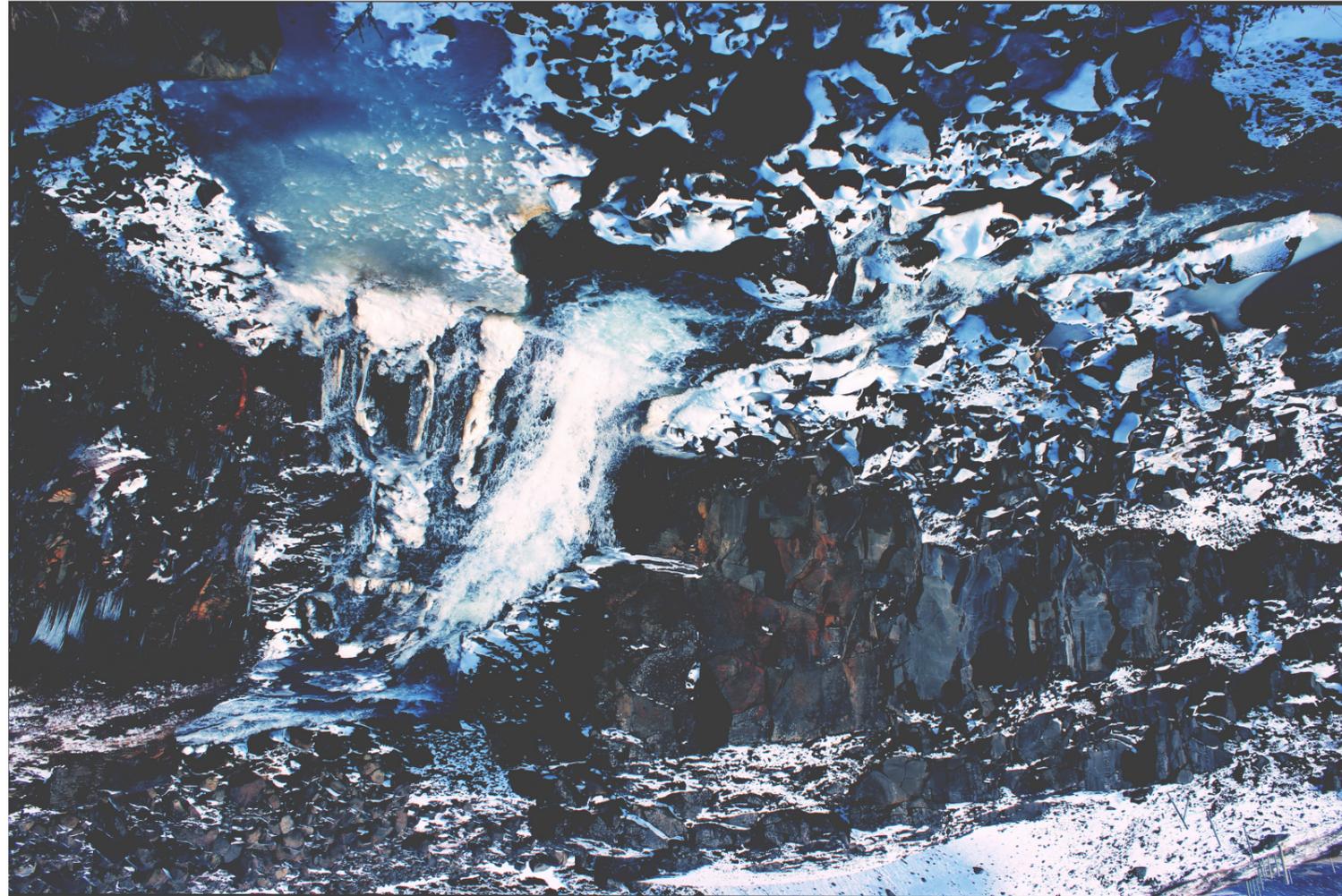


ABATE ABLAZE ABRIDE



## *abate ablaze abrade*

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bass clarinet, piano, cello

ca. 7'

played as written: stultifyingly neurotic.

o thurley, 2017/18

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### programme note

abate ablaze abrade abhor aback abject abloom abjure

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### general remarks

***abate ablaze abrade is fragile*** and should be performed *extremely* quietly, at the point where communication (most notably, of the awkward timings and cues) becomes tense. Practically, the piano—as the ‘loudest’ element of the trio—should search for dynamics towards the very limit of audibility. The clarinet and cello should balance with the piano, but not be afraid to cross the line of inaudibility.

Please avoid the urge to push the dynamics for the sake of clarity. Some notes will falter, some will be unstable and others may not sound at all—this should be embraced. The extreme dynamic markings (*ppppppp*) are a reminder to strive for an impractical and sometimes precarious limit.

The piece is written in five parts, primarily to signal the changes of tempo. There is scope for some ‘breathing room’ between sections (the piano’s sustain creates a bleed in this regard), though the entire piece should be played without significant pauses.

In situations where polyphony is not possible (i.e. bass clarinet and some cello parts), any ‘overwritten’ rhythmic layers are treated as *interruptions* to the line currently being played. Accidentals apply to the rest of the bar, unless cancelled.

Bass clarinet sounds a major ninth lower than written.

Piano sustains with pedal throughout.

Still. No vibrato. Lights off.

winter 2017

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## general notation



noteheads in parenthesis are played with less energy—**out of focus**, like an echo, or a grace note. Almost as though just catching the tail of the sound's envelope, rather than its whole attack.



tie, possibly unstable or inconsistent in pitch or dynamic.

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## bass clarinet

Bass clarinet sounds a major ninth lower than written. Dyads and multiphonic fingerings are taken from Heather Roche's website: [heatherroche.net](http://heatherroche.net)

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## piano

Piano lid closed.

Sustain pedal down throughout. However, note durations and rests are observed as written, allowing for the possibility of slight mechanical noise as keys are released.



**tremolo** as fast as possible, dynamics allowing. At such a low volume, the hammer mechanism should be inconsistent, only catching the string intermittently (bar 13).

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## cello

Standard tuning.



**bitone** pizz. (behind the indicated stopped pitch, between nut and stopped position)



LH, catch (barely a pluck) the open string with the edge of **fingernail**, close to the nut to produce a thin tone. This should *always* be the quietest sound produced (it should not ring out above any other part).

(cello notation, continued)

$M \cdot III [3+11+8]$  **multiphonic**, on given string, (approximately) at the notated position. Searching for the partials in brackets—the 3rd, 11th, and 8th partials of the G-string. Multiphonic notation system is taken from [cellomap.com](http://cellomap.com)

ST ORD. SP MSP **bowing position:** s.t. (*sul tasto*); ord. (ordinary); s.p. (*sul ponticello*); m.s.p. (*molto sul ponticello*)

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### sound reinforcement

The volume of the entire piece is extremely quiet. It is expected that some of the material will not sound as written and that tones will often falter, fail to sound, or fracture completely. The performance should be extremely fragile.

Where possible, the piece should be performed without amplification. If sound reinforcement is required by the performance space, it should be as slight and transparent as possible. Any amplified signal should not dominate the space: it should remain quiet and still allow for the sound to retreat towards inaudibility at points. Unamplified performances in which one must strain to listen are encouraged.

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*abate ablaze abrade* was written for Plus-Minus ensemble  
and premiered at City University, London on 27 March 2018 by  
Vicky Wright, Mark Knoop and Alice Purton.

—version 1.003—

ABATE ABLAZE ABRIDE

for plus-minus ensemble

O. THURLEY 2017-18

pt. I = 44

8  
16

3  
16

5  
16

BASS  
CLARINET

PIANO

Cello

SUSTAIN PEDAL THROUGHOUT...

I - 5th partial  
II - 7th partial  
ORD.

11  
16

B.C.C.

Puo.

Vcl.

(8)  
16

8  
16

7  
16

B.Cl. 5

Pno

Vcl.

SP III

II

9:11

5:7

pppppp

pppppp

pppppp

4  
16

6  
16

B.Cl.

Pno.

Vcl.

ORD.

ORD.

SP

(5)  
16

END OF Pt. I

7:9

7:9

pppppp

pppppp

pppppp

pt. II

$\frac{5}{16} = 66$

$\frac{5}{16}$

$\frac{5}{32}$

$\frac{11}{32}$

B.C.  $\frac{5:6F$

PNO.  $\frac{3:2$   $\frac{4:5F$

Vcl.  $\frac{5:6$

ORD.

$\frac{7:8$

$\frac{11}{16}$

B.C.  $\frac{6:5$   $\frac{8:11$   $\frac{5}{16}$   $\frac{7}{16}$

PNO.  $\frac{6:5$   $\frac{8:11$   $\frac{5:7$

Vcl.  $\frac{9:11$   $\frac{5:7$

TREMOLO INCONSISTENT, SLOWING

smorz.

SP ARCO

END of pt. II

pt. III = 73

7  
16

5  
16

B. Cl. <sup>14</sup>

PNO.

Vcl. <sup>2</sup>

ORD. IV III  
IV

III T  
IV 4 9:10

11  
16

B. Cl. <sup>16</sup>

PNO.

Vcl. <sup>(b.o.)</sup>

5:4

(9:10)

BITONE PIZZ. (LH) ON IV

ORD. → MSP

(IV q-iss ↑)

(9/16)

9  
16

8  
16

B.cl.<sup>17</sup>

Pno.

Vcl.

ORD.

SP

5:8

10:11

I

II

III

3  
16

10  
16

5  
16

8  
16

B.cl.<sup>19</sup>

Pno.

Vcl.

ORD.

SP

5:4

12:10

5:6

5:7

3:2

3:5

III

PITCH NOT CLEAR.  
"SHADOW"/HOLLOW NOISE

ST

(8)  
16



11  
16

B.c. 26

Pno.

Vcl.

(gliss. ↑)

SP

MSP

SP

7:9

8  
16

B.c. 23

Pno.

Vcl.

M · III [3+11+8]

M

10  
16

(5  
16)

Handwritten musical score for three staves: Bcl., Pno., and Vcl. The score is divided into two measures by a vertical line.

**Measure 1 (Left):**

- Bcl.:** Starts with a circled  $2^{\text{a}}$ . The staff contains a quarter note  $\sharp^{\flat}$  with a slur and a  $pppppp$  dynamic marking below it. A horizontal line with an arrow extends from the end of this note to the bar line.
- Pno.:** Contains a quarter note  $\sharp^{\flat}$  with a slur and a  $pppppp$  dynamic marking below it. A horizontal line with an arrow extends from the end of this note to the bar line. A  $7:9$  ratio is written below the staff.
- Vcl.:** Contains a quarter note  $\sharp^{\flat}$  with a slur and a  $pppppp$  dynamic marking below it. A horizontal line with an arrow extends from the end of this note to the bar line. A  $7:8$  ratio is written below the staff. The letter "SP" is written above the staff.

**Measure 2 (Right):**

- Bcl.:** Contains a circled  $4$  and a slur.
- Pno.:** Contains a quarter note  $\sharp^{\flat}$  with a slur and a  $pppppp$  dynamic marking below it. A horizontal line with an arrow extends from the end of this note to the bar line. A  $pppp$  dynamic marking is written below the staff.
- Vcl.:** Contains a quarter note  $\sharp^{\flat}$  with a slur and a  $pppppp$  dynamic marking below it. A horizontal line with an arrow extends from the end of this note to the bar line. A  $pppp$  dynamic marking is written below the staff.

**Final Section:**

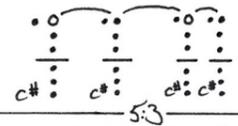
- At the end of the second measure, there is a circled  $(4)$  above the staff and the text "END of pt. IV" written vertically to the right of the staff.

pt. V = 52

4  
16

8  
16

3  
16



Handwritten musical score for measures 31-33. The score is arranged in three systems: B.C. (Bass Clarinet), Pno. (Piano), and Vcl. (Violin).  
 - **Measure 31:** B.C. has a half note with a sharp sign and a slur. Pno. has a half note with a slur. Vcl. has a half note with a sharp sign and a slur.  
 - **Measure 32:** B.C. has a half note with a sharp sign and a slur. Pno. has a half note with a slur. Vcl. has a half note with a sharp sign and a slur. Above the Vcl. staff, there are markings: 'SP' above 'III', an arrow pointing to 'MSP', 'ST', 'III', and 'IV'. A box contains the text 'LET IV RING AFTER BOW...'.  
 - **Measure 33:** B.C. has a half note with a sharp sign and a slur. Pno. has a half note with a slur. Vcl. has a half note with a sharp sign and a slur. Above the Vcl. staff, there is a marking 'ORD.'.  
 - **Time Signatures:** 4/16, 8/16, and 3/16 are indicated above the measures. Ratios like 5:8, 5:5, 10:11, 6:7, 3:2, and 5:4 are written between the staves.

4  
16

5  
16

7  
16

Handwritten musical score for measures 34-36. The score is arranged in three systems: B.C. (Bass Clarinet), Pno. (Piano), and Vcl. (Violin).  
 - **Measure 34:** B.C. has a half note with a sharp sign and a slur. Pno. has a half note with a slur. Vcl. has a half note with a sharp sign and a slur.  
 - **Measure 35:** B.C. has a half note with a sharp sign and a slur. Pno. has a half note with a slur. Vcl. has a half note with a sharp sign and a slur. Above the Vcl. staff, there are markings: 'SP', 'H + C', 'SP' with an arrow to 'MSP', and 'MSP'.  
 - **Measure 36:** B.C. has a half note with a sharp sign and a slur. Pno. has a half note with a slur. Vcl. has a half note with a sharp sign and a slur. Above the Vcl. staff, there is a marking 'ORD.' and 'II'.  
 - **Time Signatures:** 4/16, 5/16, and 7/16 are indicated above the measures. Ratios like 3:5, 5:4, 3:2, 5:6, 9:8, and 5:7 are written between the staves.

ABATE.

O. THURLEY  
LEEDS,  
2018