

Unfinished Business

for amplified solo viola

David Pocknee

Unfinished Business





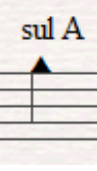

Performance Notes

The viola should be miked up and either fed through a guitar amp or via a distortion pedal and PA. Distortion should be added only to the extent that it colours the signal and gives the sound a 'bite' reminiscent of an electric blues guitar and should not overwhelm the tone of the viola.

Noteheads:

Crossed noteheads and their relationship to normal noteheads:



- (1)  Noteheads with a cross mean that the note should be played with the same pressure as if playing an harmonic to create a dull muted sound.
- (2)  All notes marked with a slide should be played as a glissando which stretches as far down the string as is possible to get in the length of the note, yet does not end on a specific pitch.
- (3)  A crossed notehead with a normal notehead below it indicates a pitch which should be stopped normally (normal notehead), whilst another finger touches the same string with the same pressure as if playing an harmonic (crossed notehead) to create a muted sound.
- (4)  An arrow pointing from a crossed notehead means a glissando should be performed, heading as far up the indicated strings as possible (in the time allowed) whilst applying the same pressure as if playing harmonics.
- (5)  A triangular notehead means that the highest point (below the bow) on the string indicated should be played with the same pressure as if playing an harmonic. If marked with a slide, the note should be played as a glissando which stretches as far down the string as is possible to get in the length of the note, yet does not end on a specific pitch, played with the same pressure as if playing an harmonic.
- (6)  A square notehead means that the note should be played with a large amount of bow pressure and slow bow speed in order to create a pitchless noise.

An arrow between *sul pont.*, *norm.*, or *sul tasto* indicates that there should be a gradual change between the positions over the period shown.

All indicated slides or glissandi should last the entire length of both notes (not including notes they are tied to unless the position of the line indicates otherwise).

Notes in square brackets indicate an event that should occur within a single bow stroke.

All accidentals refer only to the note they directly precede.

Programme Note for *Unfinished Business*

This piece explores my current fascination with noise and the interaction between pitched and non-pitched material. The title will become clear by the end...

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for amplified solo viola

♩=100, with intensity

David Pocknee
norm.

Staff 1: *ff* sul tasto sul A, sul tasto sul C + G, sul pont., sul D, sul tasto sul C + G, sul pont., sul tasto sul A, sul C + G. (4) see notes

Staff 2: 4 (1) see notes, sul G + D, sul D + A, (5) see notes, sul A, (6) see notes

Staff 3: 7 sul pont., *f*, sul tasto, norm., sul A, *fff*, *ff*, sul A, norm., sul pont.

Staff 4: 10 norm., sul G + D, sul pont., sul tasto, *fff*, sul D + A, *ff*, sul D + A

Staff 5: 13 sul tasto → sul pont., sul C + G, sul pont., *p*, *f*

Staff 6: 15 sul tasto → sul pont., *p*, *fff*, *ff*

Staff 7: 17 sul A, sul D + A, sul G, sul tasto → sul pont., sul A, sul tasto → sul pont., *mp*, *f*, *mf*, *ff*

Staff 8: 20 norm., sul D + A, sul G, sul tasto → sul pont., sul D, *ff*

41 sul tasto sul tasto → sul pont. sul C + G

f *ff* *p* *ff*

43 sul tasto 3 sul D + A

p *ff* *p* *ff*

45 sul tasto 8va → norm. ff

p *ff*

46 $\text{♩} = 120$ norm. sul pont. ff

ff *ff*

48 norm. sul tasto sul A fff

ff *fff*

50 norm. sul A fff ff

ff *fff* *ff*

52 sul pont. fff 3

p *ff* *fff* 3

54 sul tasto sul A V norm. ff ff ff

ff *fff* *ff* *ff*

56

58 sul pont.

84

norm.
sul D + A

sul G + D

con sordino

mf *p*

86 ♩=60, **Delicately** The sound in this section should fluctuate between harmonics and muted noise.

sul G

ppp *mp* *< mf > mp* *> ppp* *p* *mp*

93

< mf > mp *> p* *mf* *f*

99

sul G

p *mf* *p* *ppp* *mp* *> pp* *mp* *< f =*

103

> mp *< f > mp* *p* *> ppp* *mp* *p* *> ppp*

Slowly and steadily push down on string until a sound is produced which contains more pitch than noise. When this occurs immediately stop bowing and lift off finger and progress onto next event.

The finger should steadily press down at such a speed that a pitch will occur somewhere within a single bow stroke

107

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

111

p *mp* *pp* *f*

In the next three bracketed events make a steady progression between the two sounds within the length of a bow stroke. As soon as the sound contains more pitch than noise, stop and move on to the next event.

116 On the bridge → norm.

mp *f* *f* *mp* *p* *mp*

sul G