

Curved Form (St Endellion)

for Violin, Cello & Live Electronics

Alex Groves

for the Manchester Collective

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Instrumentation

Violin

Cello

Live Electronics

Duration

10'

Notes

Curved Form (St Endellion) is a sonic landscape of ever-changing shades and subtleties. Inspired by the vivid colours of the Cornish coastline, the piece occupies a single harmonic world - an unchanging vista - in which the features remain the same but their appearance is constantly changing.

Points on the horizon move in and out of focus as rain clouds obscure them from view. Colours are muted by shadows or brought into stark relief by sunlight. No two moments are ever quite the same and yet everything has a comforting familiarity to it.

The two instruments gradually unveil a stacked chord of open strings and harmonics with a single stopped note - a fixed horizon - at its centre. These static harmonies draw the listener's attention to the timbral and rhythmic processes at play - as if observing the colours and rhythms of a particular view subtly shift with changes in the weather.

Curved Form (St Endellion) was commissioned by the Manchester Collective and written whilst on an Endelienta residency in St Endellion. It was scheduled to be premièred as part of the Manchester Collective's UK tour of *The Voice of the Whale* in March and April 2020, however these performances have now been postponed due to COVID-19.

Performance Instructions

- Both players are asked to play in a scordatura tuning. The violin is retuned to E-A-C#-F# and the cello to A-D-F#-B.
- The electronics require click track and for both instruments to be close mic'd. A pre-made Ableton Live file is available from the composer to control the electronics, please contact Alex via music@alexgroves.co.uk for more information.

for the Manchester Collective

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Like a wide, subtly-evolving vista (♩ = 75)

Violin

Violoncello

[Sounding Pitch]

white noise sound, mute strings with l.h.
nat. -----> s. t. -----> nat. nat. ----->

Electronics

[Reduction of Resulting Live Electronics]

7

Vc.

s. t. -----> nat. s. t. transition from harmonic pressure to normal pressure and back again

Elec.

A

Sounding Pitch

Vln.

white noise, mute strings with l.h.
nat. -----> s. t. ---> nat.

mp

Vc.

nat. s. t.

mp *p*

Elec.

Vln.

nat. -----> s. t. -----> nat.

s. t. transition from harmonic pressure to normal pressure and back again

mf *p*

Vc.

nat. -----> s. t. -----> nat.

mf

Elec.

B

25

Vln.

nat. s. t. nat.

mp *p*

Vc.

nat. s. t. nat. nat. s. p. nat.

mp *mp*

Elec.

31

Vln.

s. t. nat. nat. s. t. nat. nat. s. p. nat.

mf *mp* *mp*

Vc.

nat. s. p. nat. IV

mp

Elec.

37

Vln. nat. -----> s. p. -----> nat. IV nat. -----> s. p. -----> nat.

mp *mp*

Vc. nat. -----> s. p. -----> nat.

mp

Elec.

43

Vln. nat. -----> s. p. -----> nat.

mp

Vc. nat. -----> s. p. ----->

mf

Elec.

78

Vln. IV

Vc.

Elec.

mf

81

Vln.

Vc.

Elec.

mf

mf

84 **E**

Vln.

IV & III

mf *mf*

Vc.

f

3

Elec.

87

Vln.

III & II

f *f*

Vc.

mf

Elec.

93

Vln. III & II

f *f* *f*

Vc. *mf* *mf*

Elec.

99

Vln. II & I

mf *mf*

Vc. 3 3

Elec.

102 **F**

Vln. I

Vln. II

Vc.

Elec.

f *mf* *mf*

3 3 3

105

Vln.

Vc.

Elec.

mf

3 3 3

138

Vln. nat. -----> s. p. -----> nat. nat. -----

mp

Vc. s. p. -----> nat.

mf

Elec.

144

Vln. -----> s. p. -----> nat. || nat. -----> s. p. -----> nat. nat. -----

mp *mp*

Vc. nat. -----> s. p. -----> nat.

mp

Elec.

I

150

Vln. *s. p.* *nat.* *s. t.* *nat.* *s. t.* *s. t.* *nat.*

Vc. *nat.* *s. p.* *nat.* *nat.*

Elec.

J

156

Vln. *nat.* *s. t.* *nat.* *p* *mp*

Vc. *s. p.* *nat.* *s. t.* *nat.* *nat.* *s. t.* *s. t.*

Elec.

162

Vln. *p* *mp*

Vc. *mp*

Elec.

II
s. t. -----> nat. nat. -----> s. t. I
s. t. ----->

nat. nat. -----> s. t. nat.

168

Vln. *mp*

Vc. *p* *mp*

Elec.

nat. -----> s. t. nat. -----> s. t.

174

Vc.

8^{va}

s. t. -----> nat.

8^{va}

p *mp*

Elec.

180

Vc.

nat. -----> s. t. | s. t. -----> nat. | s. t. -----> nat. | allow electronics to fade out

mp

Elec.