

Christoph Blum

Frayed Ribbon

for 2, 3 or 4 viola players

March 2016

Remarks on the piece

This piece can be performed by either 2, 3 or 4 viola players. All of them play the same line unisono. The placement on stage has to be in a way that the individual players are not able to see each other, or rather with the back to each other. Depending on the room and concert situation, the musicians can also be scattered in the whole room.

All the interpreters start the piece together but then try to give as little cues as possible. It's expected that, especially at the tempo changes, there are moments of asynchronicity and unprecision. The piece is a study about exactly this phenomenon of an added obstacle (no eye contact) and it's influence on the performance.

About the notation

Stems without head are only for rhythmical orientation and must not be accentuated unless it's indicated.

Accidentals are valid for only one pitch.

Indications for strings mean that the complete following passage has to be played on this string until another indication is written.

Loco means a rendering on the usually chosen strings for a certain passage.

Flautando indications are only valid until the dynamic changes again.

Duration: approximately 2'45" minutes.

Written in Rotterdam, March 2016

FRAYED RIBBON

Christoph Blum
2.1c

! = 70 IV.

Tutti 3/4

ff mf ff mf ff mp p mf ff

6

mf f mf f mf ff f ff mf

! = 85

10

ff mp mf p f ff

! = 78

14

sfz sfz mf f mf f p ff mp

flaut. 6:4

! = 70

18

p mf f mf f mf f mf p f

pizz. 7:4

arco

! = 90 loco

! = 55

22

mp f ff mf f p f

Handwritten musical notation for measures 26-30. The tempo is marked $\text{♩} = 55$. The key signature has one flat (B-flat). The notation includes various musical symbols such as slurs, ties, and dynamic markings: *p*, *mf*, and *p*. Roman numerals III and IV are indicated above the staff. A wavy line with a flat symbol is present at the top.

Handwritten musical notation for measures 31-35. The tempo is marked $\text{♩} = 78$. The notation includes slurs, ties, and dynamic markings: *p*, *f*, *p*, *f*, *mf*, and *f*. Roman numeral IV is indicated. Performance instructions include *loco*, *pizz.*, and *arco*. Rhythmic markings include $5:2$, 3 , and 3 .

Handwritten musical notation for measures 36-40. The tempo is marked $\text{♩} = 70$. The notation includes slurs, ties, and dynamic markings: *p*. Roman numeral IV is indicated. Performance instructions include *flaut.*, *pizz.*, and *arco*. Rhythmic markings include 6 and $7:3$.

Handwritten musical notation for measures 41-45. The tempo is marked $\text{♩} = 55$. The notation includes slurs, ties, and dynamic markings: *pp*, *f*, *p*, *mf*, and *f*. Roman numeral IV is indicated. Performance instructions include *loco*, *pizz.*, and *arco*. Rhythmic markings include 3 , 7 , 3 , 5 , and 3 .

Handwritten musical notation for measures 46-50. The notation includes slurs, ties, and dynamic markings: *mp*, *pp*, *mp*, and *ppp*. A wavy line with a flat symbol is present at the top.

Handwritten musical notation for measures 51-55. The tempo is marked $\text{♩} = 85$. The notation includes slurs, ties, and dynamic markings: *p*, *mp*, *p*, *mf*, and *p*. Roman numeral III is indicated. Rhythmic markings include 5 , 3 , 3 , $6:2$, 3 , 3 , 5 , and 3 .

1 = 95

44

3

5:3

6

3

5

mp

p

f

p

f

f

46

pizz., loco

arco

III.

3

3

3

p

ff

p

ff

48

1 = 105

IV.

3

loco

pizz.

IV.

1 = 55

fr

(senza)

ff

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März 2016, Rotterdam