Full Score

Andrew Tholl

hold still
while the world turns

for violin and viola

Performance Notes:

This piece, in part, is an exploration of the colors created through playing "sul ponticello." The vast majority of the piece utilizes this technique and it is intended for the performer to help maximize the unstable hamonic and spectral quality that results from it. In other words, don't be afraid of the "extra" pitches it tends to produce, but rather, exploit them.

The terms "sul pont." and "pont." are used interchangeably.

The term "m.s.p." is used as an abbreviation for "molto sul pont." The difference, for the purposes of this piece, between "pont." and "m.s.p." is perhaps less about exact bow placement, and more about the level to which the perfomer might "lean-in" towards the resulting harmonics; "m.s.p." should suggest a slightly more spectral quality than "pont."

The term "ord." is used to suggest a standard bow placement.

Dynamics should be produced as best they can within a given technique. For example, ***ff*** will not be as loud when playing m.s.p. as it will be when playing ord.

Arrows are used to indicate movement from one bow placement to another.

All trills in the piece have their secondary note indicated in parenthesis after the primary note. Sometimes these notes specifiy harmonic pressure. In those instances, it is desired for the sounding pitch of those harmonics to occasionally be heard, but due to the use of pont., the alternation of a stopped note or open string, and the general instability of harmonics to begin with, it is expected that the sound produced will be somewhat unstable and inconsistent.

Bow changes are generally free throughout the piece, however, it is expected that in sections of extreme volume and with long note durations, many more bows will be taken than the notation would suggest (for example, measures 129 and 130).

Many of the bar lines in this piece are indicated by dashed lines, rather than solid lines. This is intended to suggest a sense of freedom in the tempo and rhythm of the piece. It is important that things happen in the order they are notated, and that there is a sense of relative proportion between notes, but there is also the freedom to take extra time on a particular note, or in the rests between entrances.

Beginning in m. 51, time becomes more clear, and for the section from m. 59-m.110, time should be steady.

The entire piece should be performed non-vibrato.

The piece may be performed amplified or unamplified.

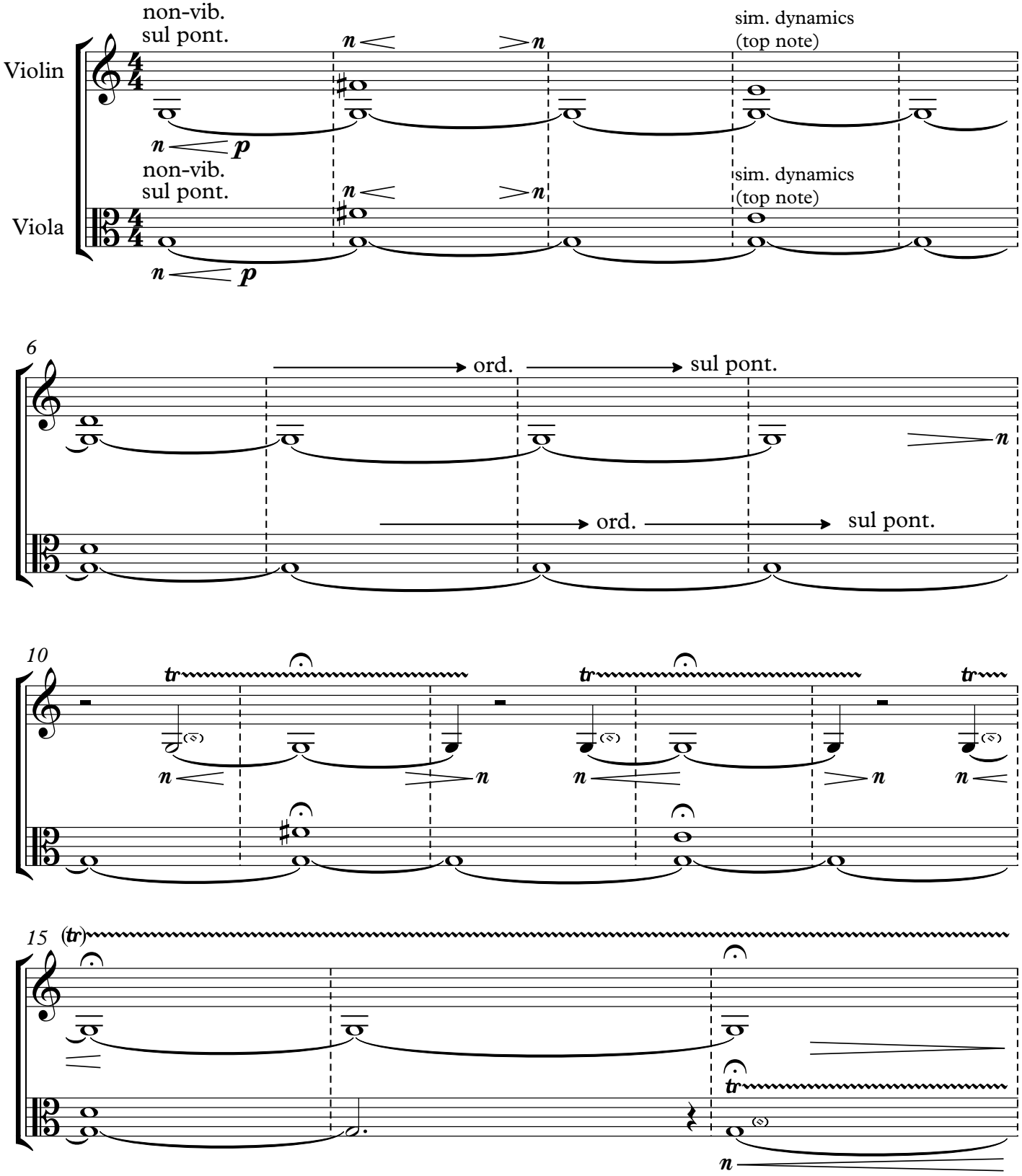
for Aperture Duo

hold still while the world turns

Flexible Time

♩ = approx. 45

Andrew Tholl



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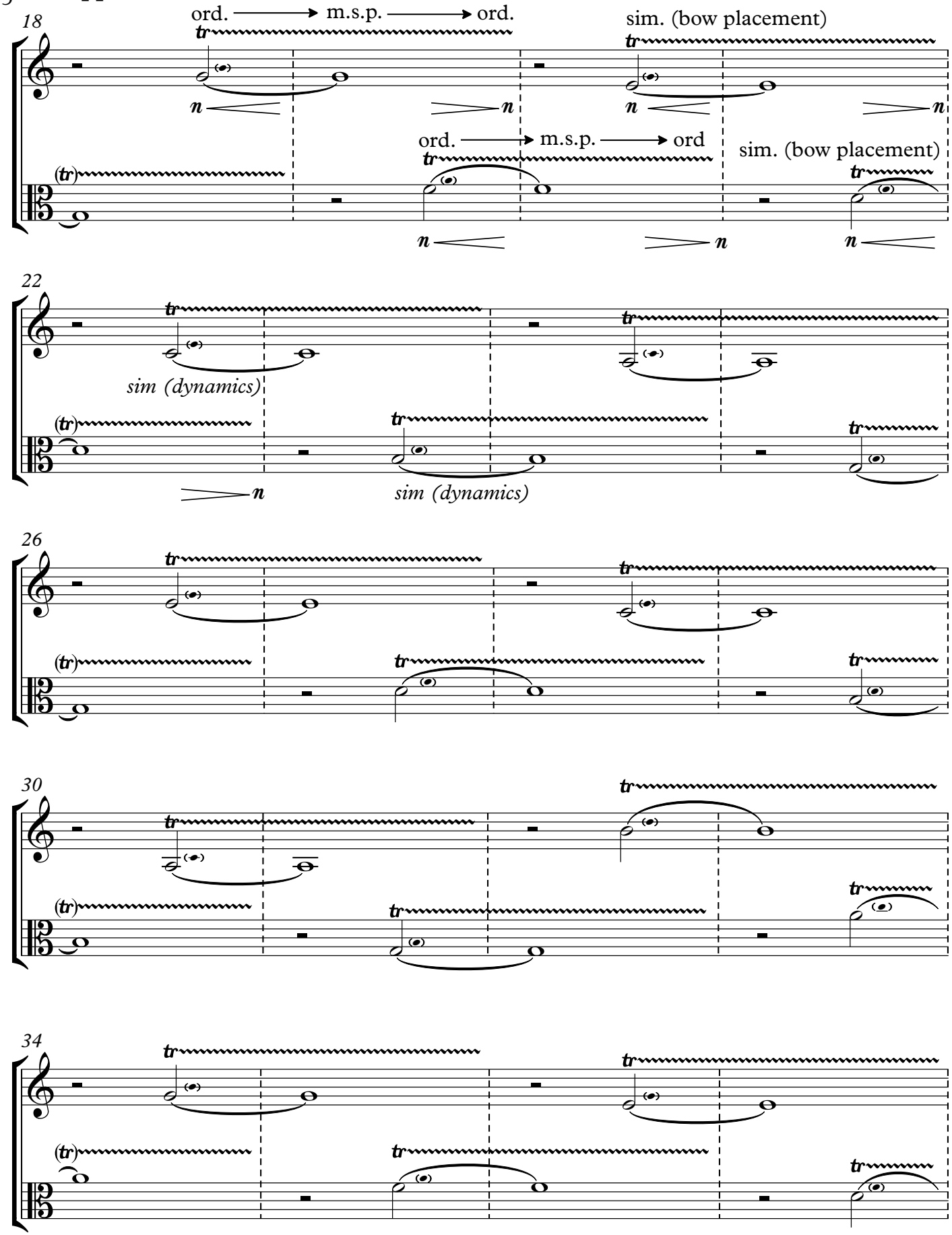
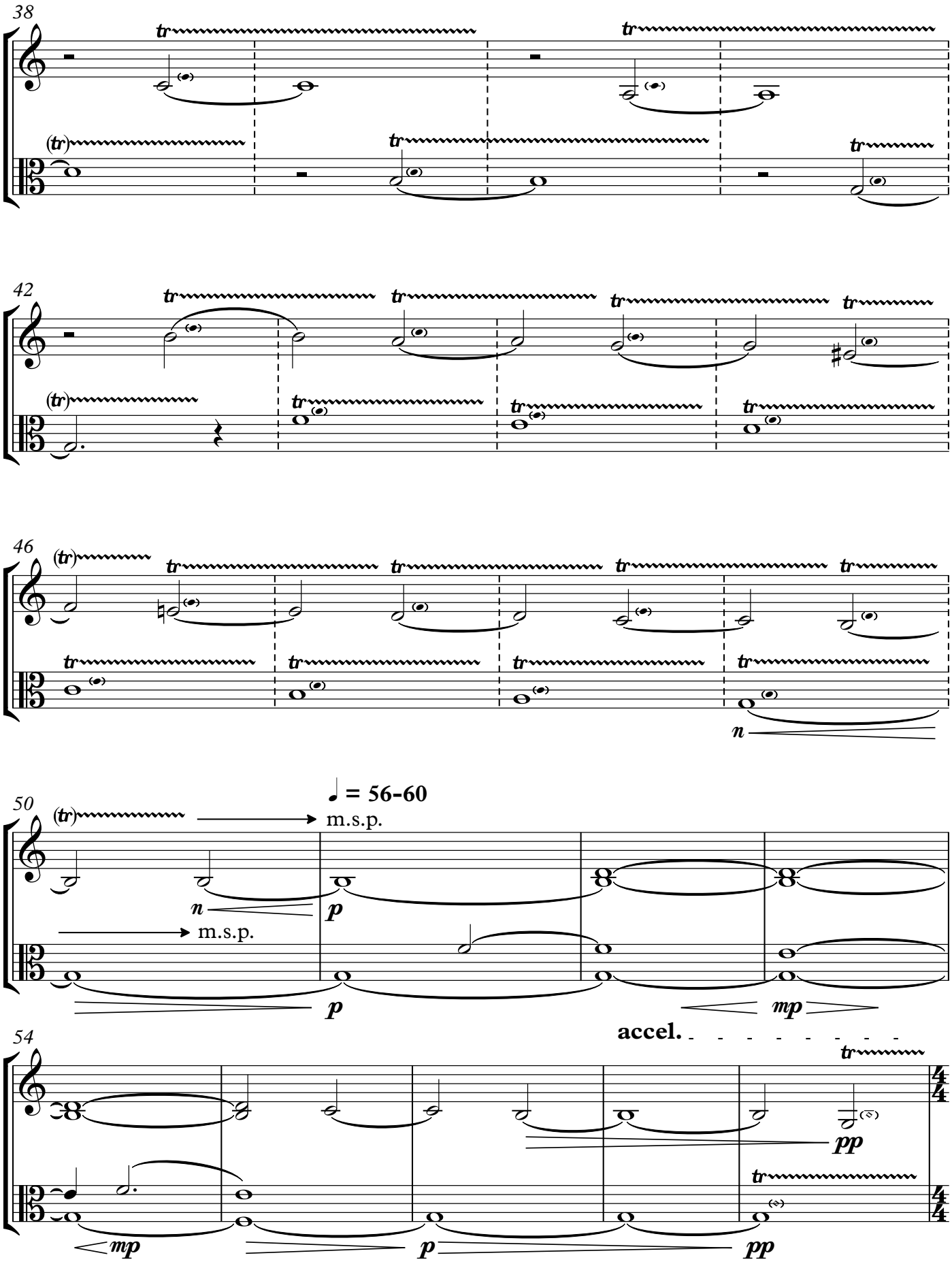
♩ = approx. 52


18
ord. → m.s.p. → ord.
sim. (bow placement)
ord. → m.s.p. → ord
sim. (bow placement)
22
sim (dynamics)
sim (dynamics)
26
30
34


38
42
46
50
♩ = 56-60
m.s.p.
m.s.p.
accel.
54

In Time

♩ = 156

59

(tr)

(tr)

p

61

pp

63

p

65

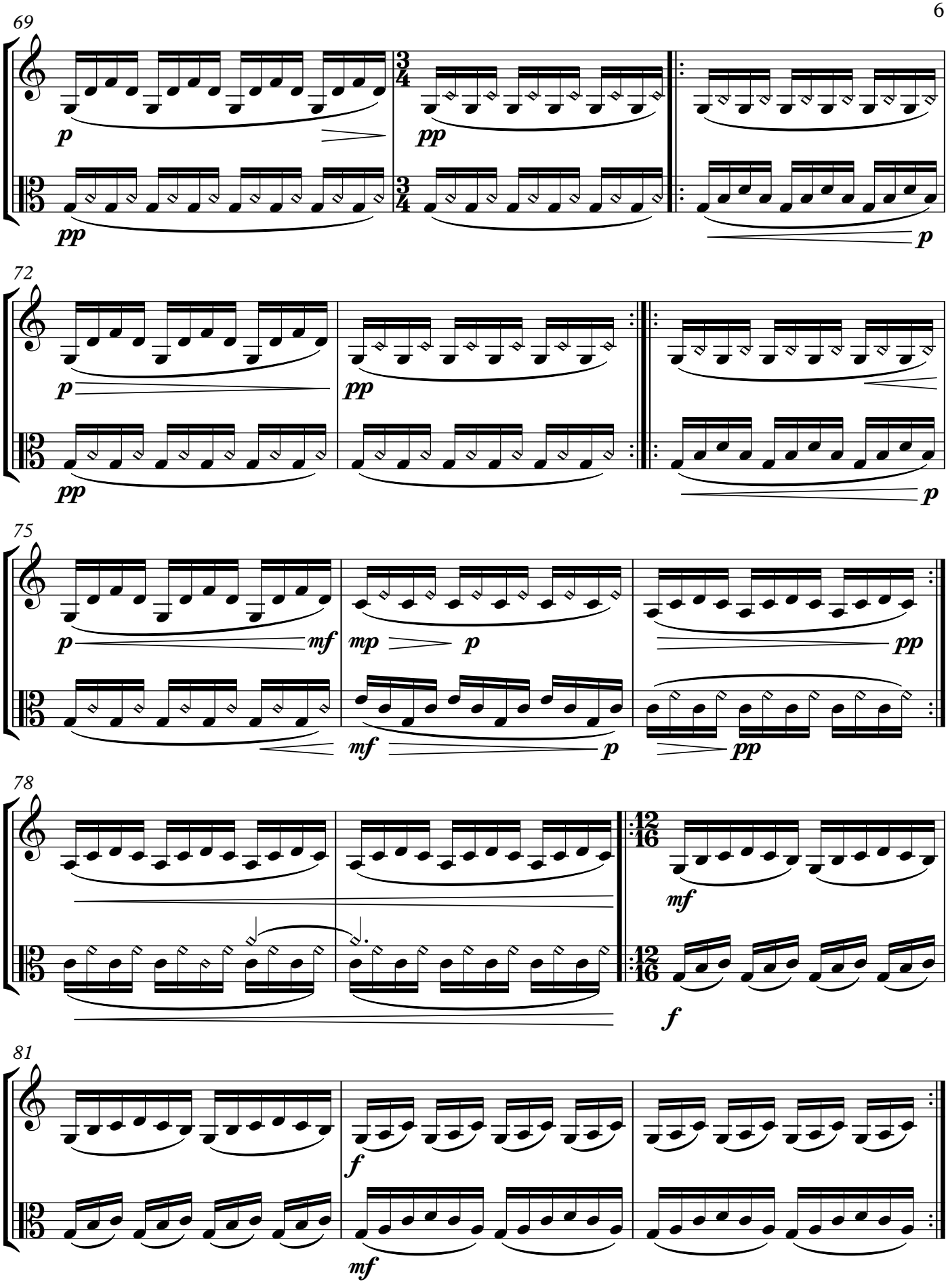
p

pp

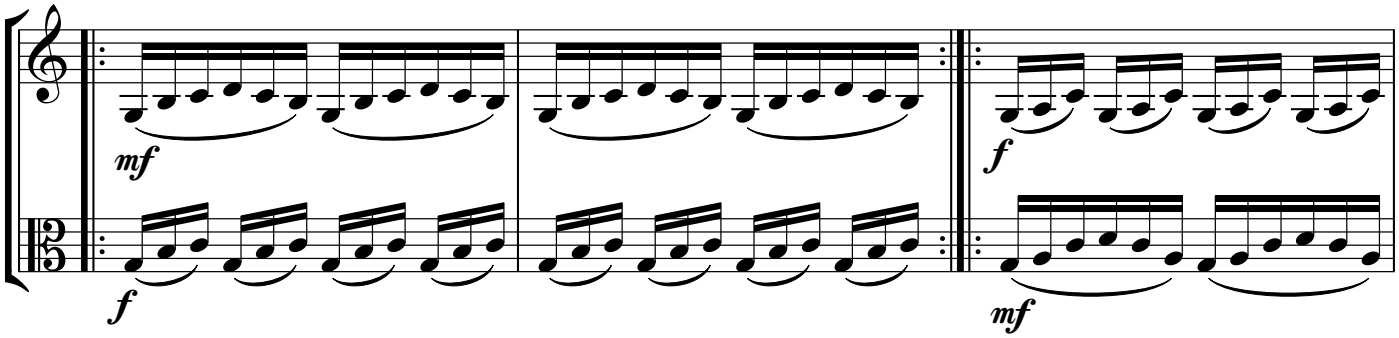
pp

67

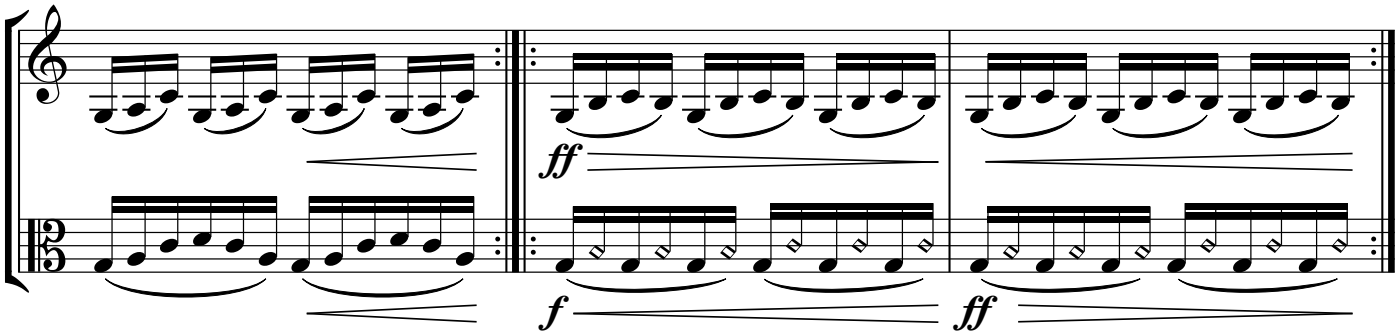
p


69
p
pp
3/4
pp
3/4
pp
p
72
p
pp
pp
pp
p
75
p
mf
mp
p
pp
mf
p
pp
78
12/16
mf
12/16
f
81
f
mf

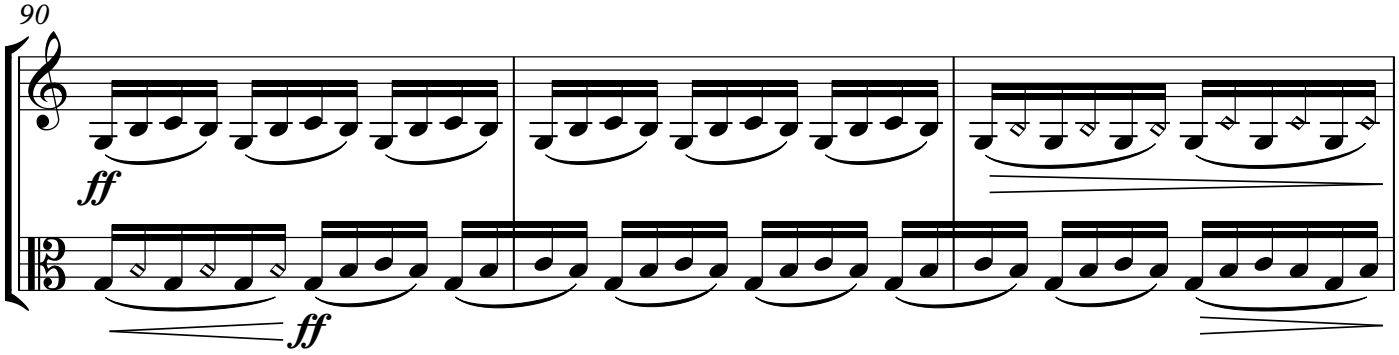
84



87

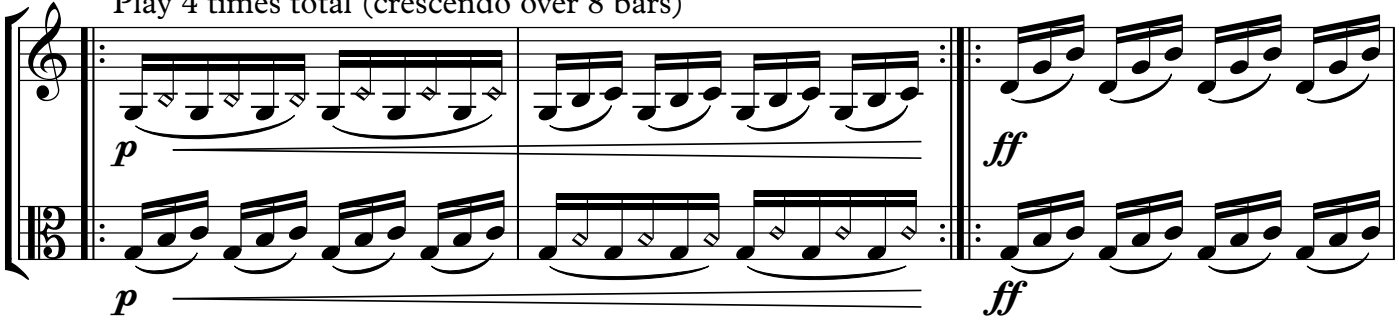


90



93

Play 4 times total (crescendo over 8 bars)



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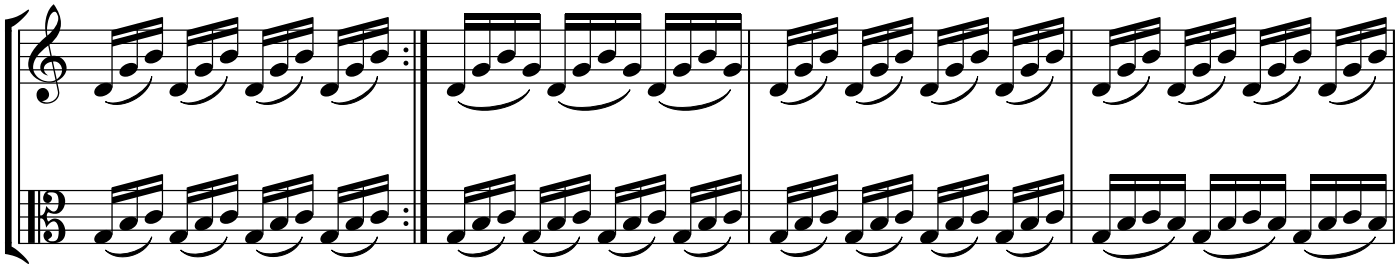
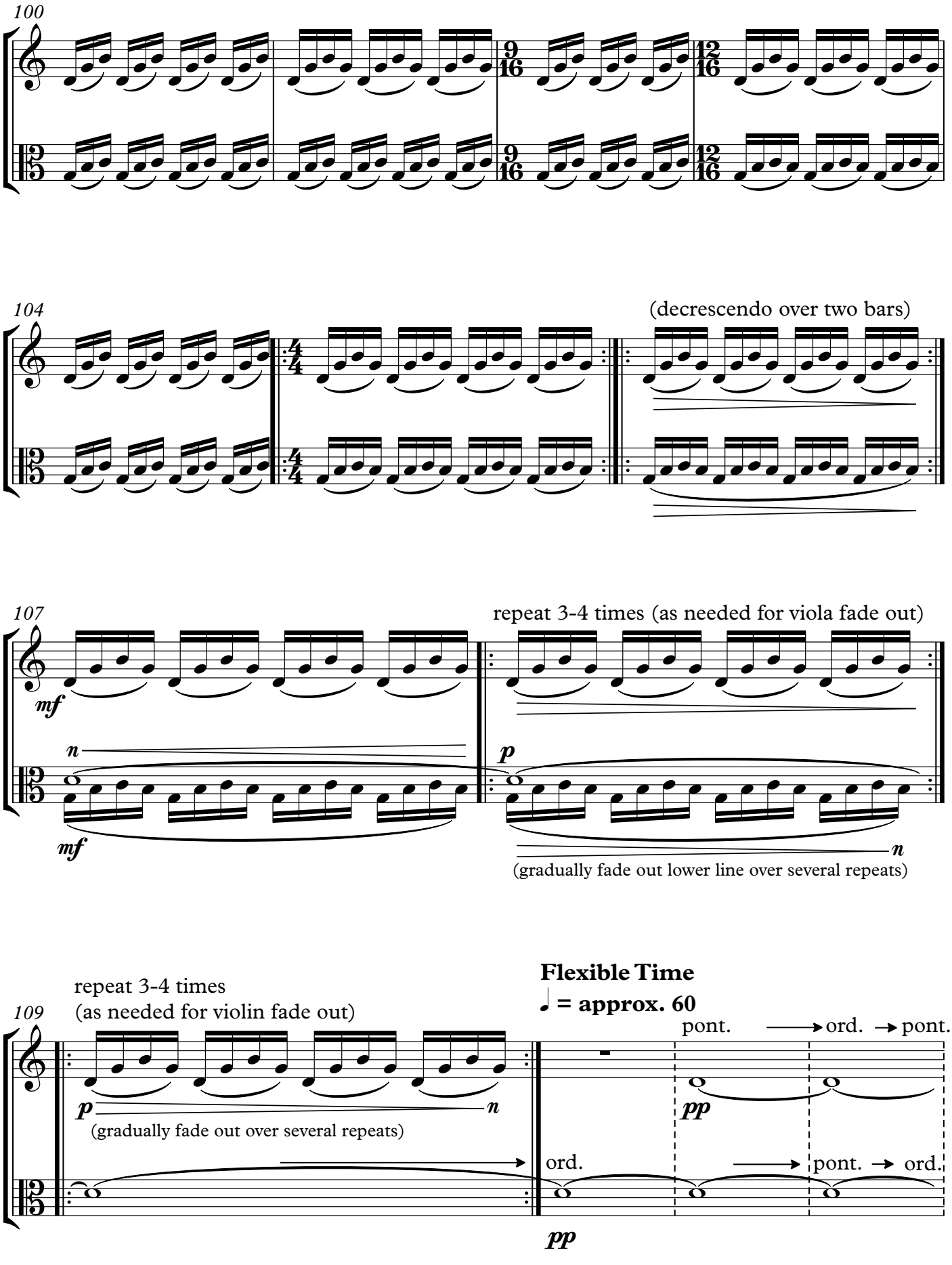
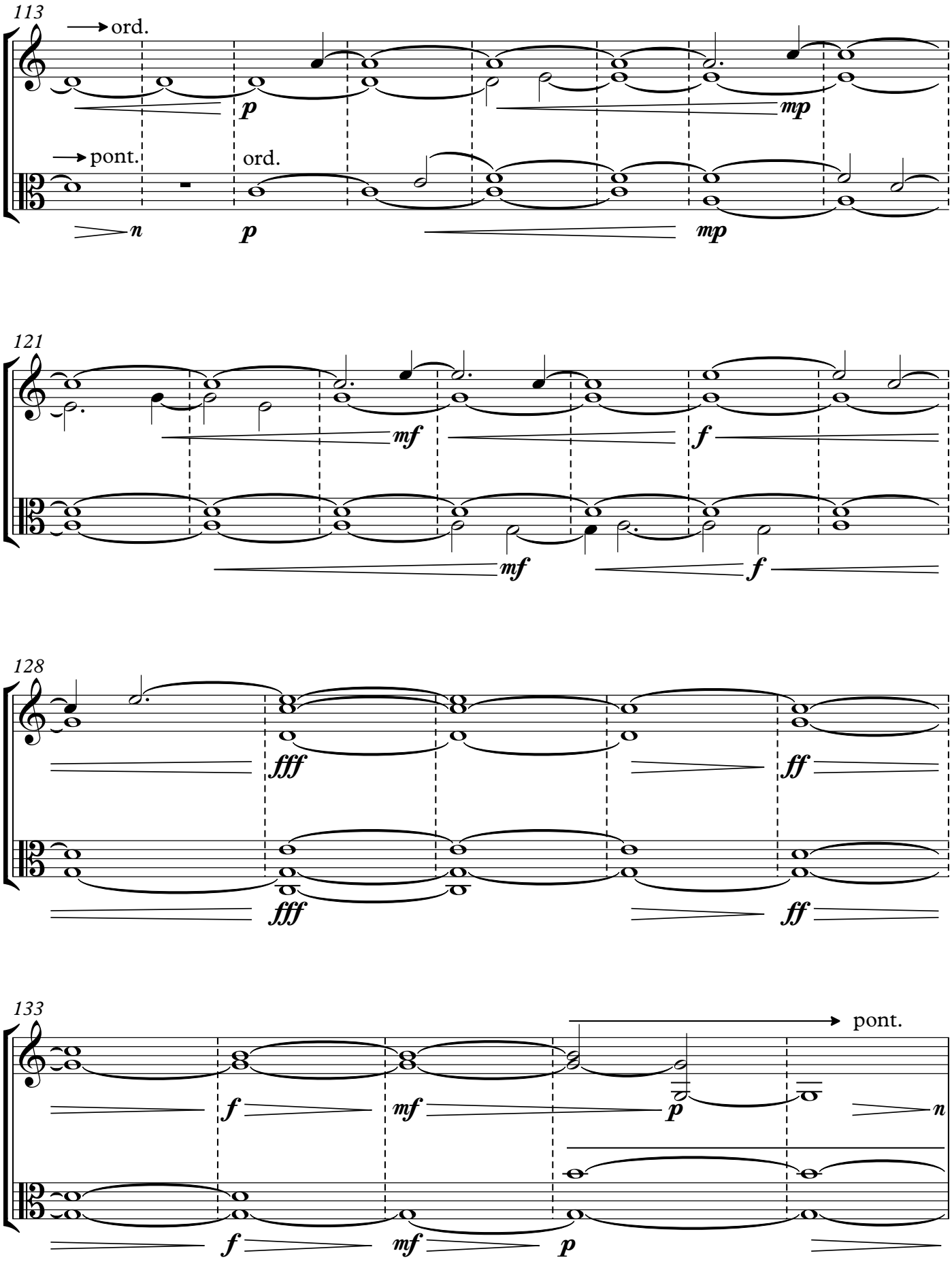
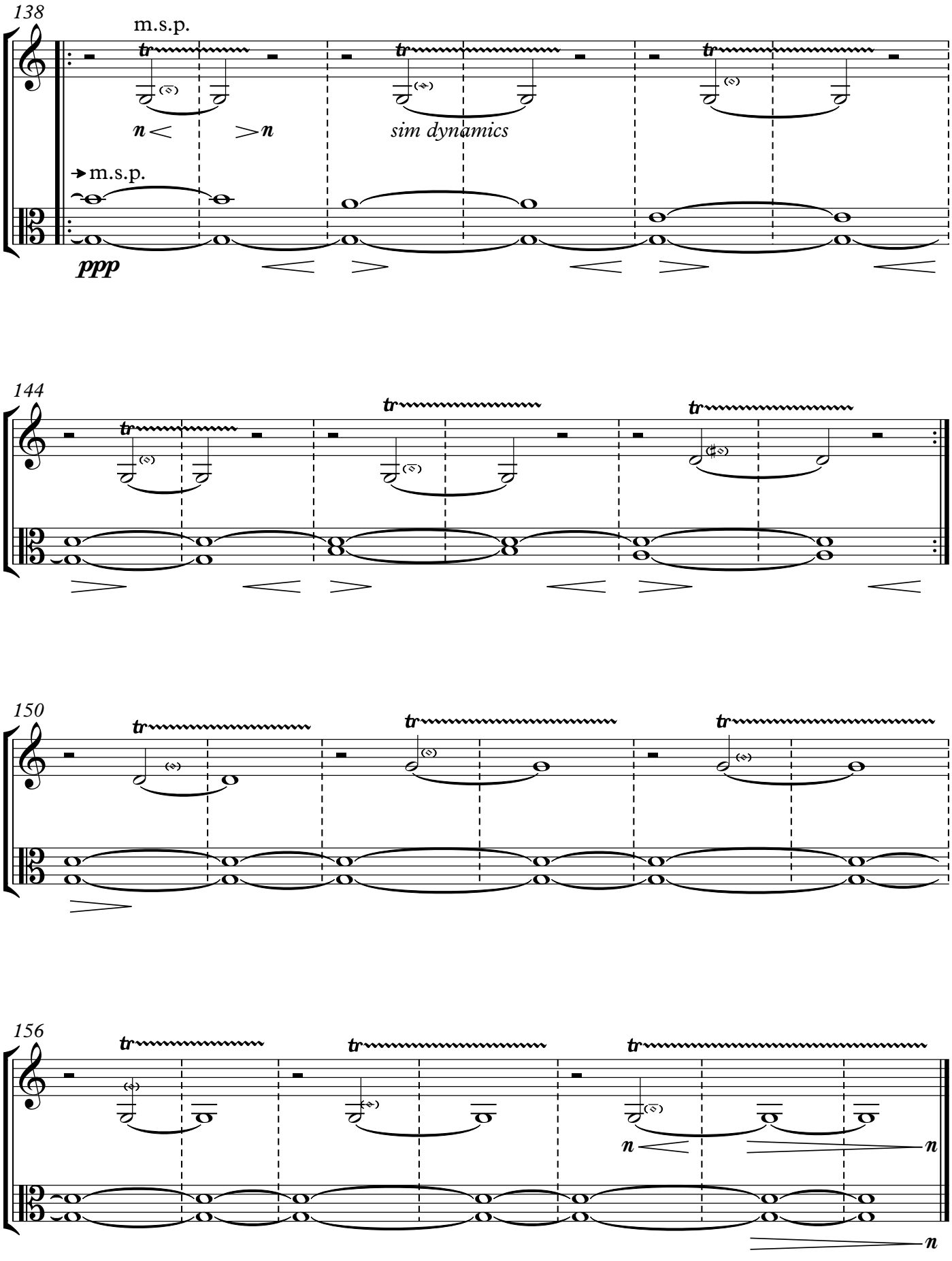



100
104
(decrescendo over two bars)
107
repeat 3-4 times (as needed for viola fade out)
mf
n
mf
p
n
(gradually fade out lower line over several repeats)
repeat 3-4 times
(as needed for violin fade out)
109
Flexible Time
♩ = approx. 60
pont.
ord.
pont.
p
n
(gradually fade out over several repeats)
pp
ord.
pont.
ord.
pp


113
ord.
p
mp
pont.
ord.
n
p
mp
121
mf
f
mf
f
128
fff
ff
fff
ff
133
pont.
f
mf
p
n
f
mf
p


138
m.s.p.
tr
n
n
sim dynamics
m.s.p.
ppp
144
tr
150
tr
156
tr
n
n
n