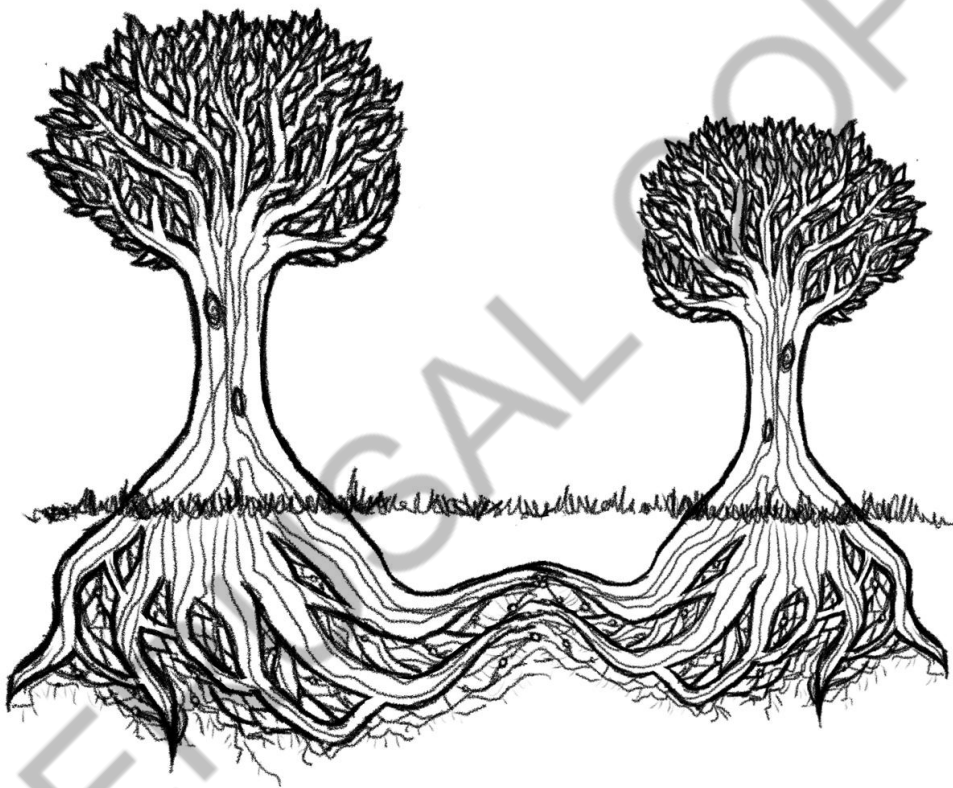


FULL SCORE

ARBOREAL



for viola and prepared marimba

Áine Mallon

PERUSAL COPY

Preface

ARBOREAL | Áine Mallon for viola and prepared marimba

Commissioned by The Contemporary Music Centre Ireland with support from PRS Foundation's Beyond Borders, a co-commissioning and touring programme run in partnership with Creative Scotland, Arts Council of Wales, Arts Council of Northern Ireland and Arts Council of Ireland / An Chomhairle Ealaíon. This work was premiered at University College Cork on Friday 3rd of March 2023 by Alex Petcu-Colan and Nathan Sherman.

Instrumentation:

Viola

Marimba 4.3 Octave

Two Wood blocks: small and medium

Large log drum

Medium singing bowl

Seed pods

Crotales (D, E \flat , G, B \flat)

Duration:

5:10'

Performer notes:

Viola:

'Chopping technique':

The Chopping technique is used throughout this piece in the viola part. The performer 'throws' the bow down to the strings in a vertical manner so it makes a percussive sound on the strings. Chopping should occur at the frog of the bow for best control. It is helpful to think vertically, towards and away from yourself whilst 'chopping' to avoid any lateral or horizontal movement.

In extended phrases of chopping a movement of 'towards yourself - at the bridge - away from yourself, at the fingerboard' is helpful to get into the groove of chopping.



Hard chop:

The hard chop is notated by a slashed note head. This sound is unpitched and should be the most harsh chopping sound. The fingers of the left hand should be dampening the strings on the fingerboard. Each hard chop is notated in the middle of the stave but performers should experiment with the register depending on what tone they prefer for a particular passage.



Soft chop / Ghost notes:

Soft Chop

The soft chop is a softer version of the hard chop - and should remain unpitched. It is notated on this score with an 'x' note head and it is played exclusively on a down bow before the 'ghost note' up bow. The 'x' note heads indicate the finger placements on the left hand, however these placements are to prepare the performer for the up bow where the 'ghost note' will be heard; the soft chop should remain unpitched.

All down bow 'x' note heads should be considered soft chops.

Ghost Note

An "x" note head is shown to indicate pitches fingered in the left hand. These pitches sound more subtly, lightly, or perhaps not at all, but represent a musical phrase being outlined. All ghost notes sound on an up bow as the bow is being pulled vertically off the string.

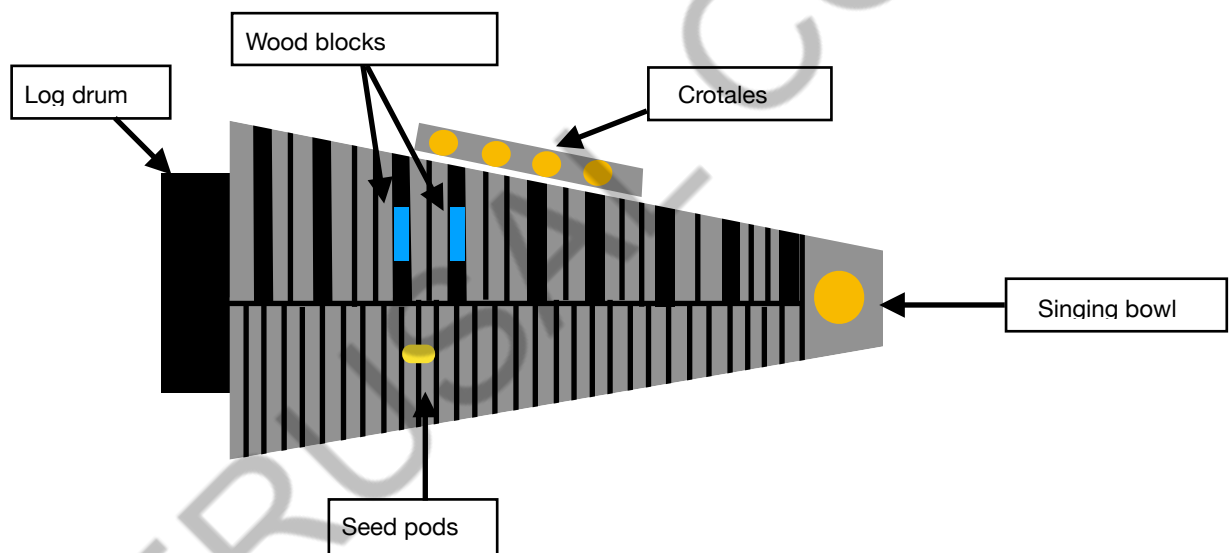
○ Circular bowing:

Bow in circles with a very light bow using mostly the upper half. On the string, move from *tasto* to *ponticello* and including a normal bow movement, producing a pitched brushing sound. The bowing in conjunction with the note duration in the score indicates the speed / size of the circles, this can be experimented with by the performer.

For more information and videos on these techniques please visit:
<https://www.caseydiessen.com/chop-notation-project>

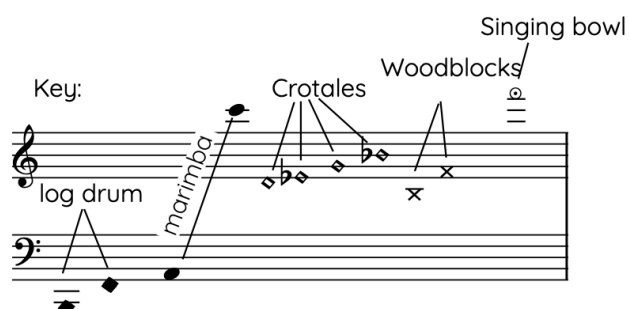
Percussion:

Suggested set-up:



Notation:

The position of each instrument's notation reflects the suggested setup spatially within the marimba.





Wood blocks:

One medium wood block is to be placed in the gap between B ♭ 3 and C#4; it is notated in the score as an 'x' shape notehead on a B3.

One small wood block is to be placed in the gap between E ♭ 4 and F#4; it is notated in the score as an 'x' shape notehead on an F4.



Singing Bowl:

One medium sized temple bowl is to be placed on the right side of the marimba.



Crotales:

Crotales at pitches D, E ♭, G, B ♭ are to be set on a tray behind the marimba. They are notated at pitch with an open diamond note head.



Log Drum:

Log drum is notated by a large diamond note head. Two pitches have been suggested, but experimentation with the sound by the performer is encouraged.

Seed pods:

Seed pods are to be placed on C4 and D4 from bars 1 to 28, and 73 to end. At bar 73, if there is not sufficient time to place the seed pods before the beginning of the bar, they may be placed gently during the first few beats of the bar.

Any other techniques are indicated by written instructions in the score.

Programme notes:

Arboreal is a piece about communication between trees. Hub trees, otherwise known as Mother Trees, can recognise their offspring and send communications, warnings and most vitally nutrients to their offspring, as well as other trees. They send electrical pulses through their root systems that travel underground through the web of mycelial network and up through the root systems of other trees. The mycelium that weave through the roots of trees, like an extremely dense web highway, exchange information and nutrients in this symbiotic relationship to allow both fungi and trees to thrive. In Arboreal, the wooden sounds of the percussion and viola weave the narrative of the communication, transformation and reception of these messages from Mother Trees to their young.

Vla.

Mar.

6 6 6 6 6 6 6 6

sfp *sfp* *mf*

Vla.

Mar.

25 **C** *mf* *f* *mf*

gettato soft chop / ghost notes

(crotales)

3 3 3 3

Vla.

Mar.

28 *p*

D mystic ♩=56 blend to circular bowing

remove seed pods (bowl)

mp *p*

Vla.

Mar.

31

3 3 3

E

34

Vla. ○○○○ cont.

Mar.

37

Vla. ○○○○ cont.

Mar.

F Transforming

41

Vla. p mf

Mar.

44

Vla. mp


Mar.

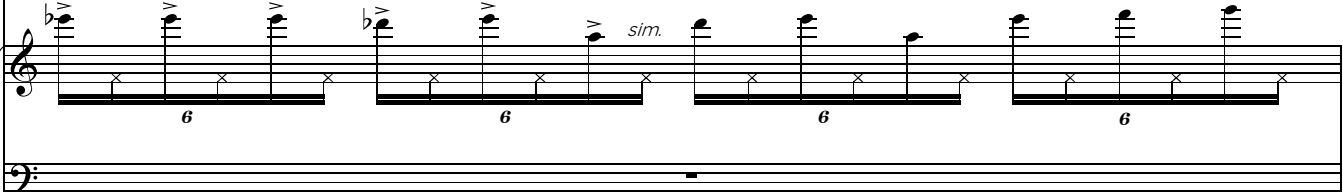
46

Vla. f

Mar.

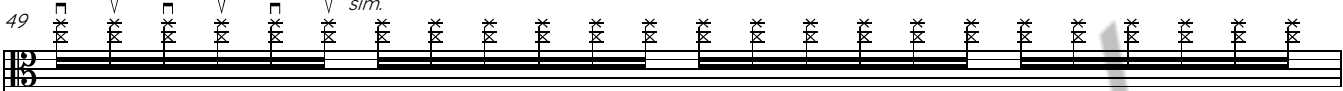
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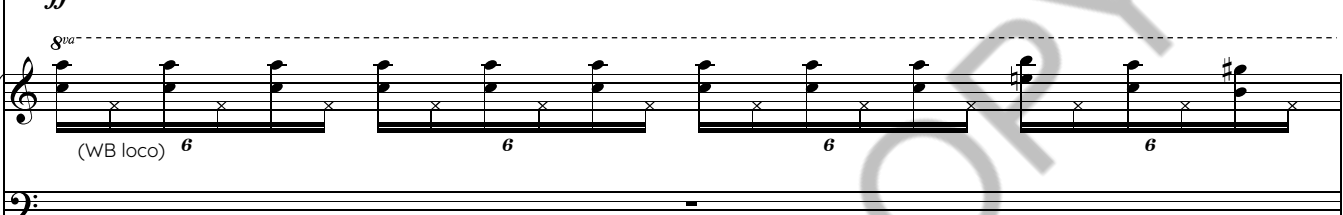
Vla. 

Mar. 

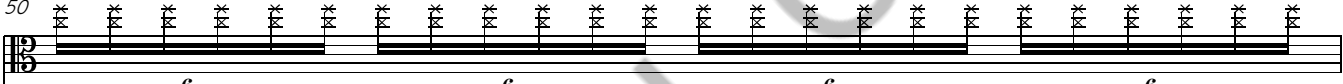
G arco: soft chop / ghost notes

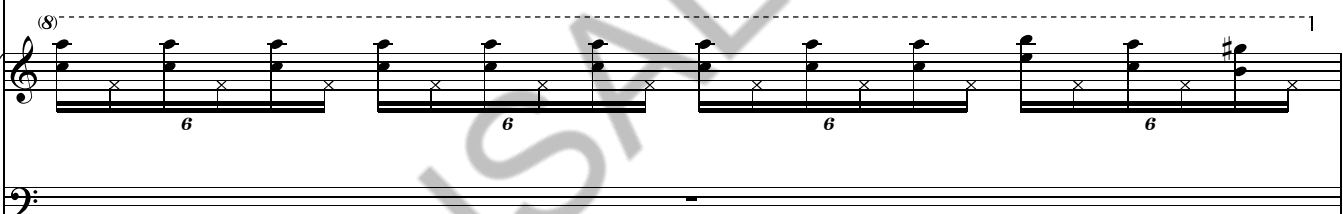
49

Vla. 


Mar. 

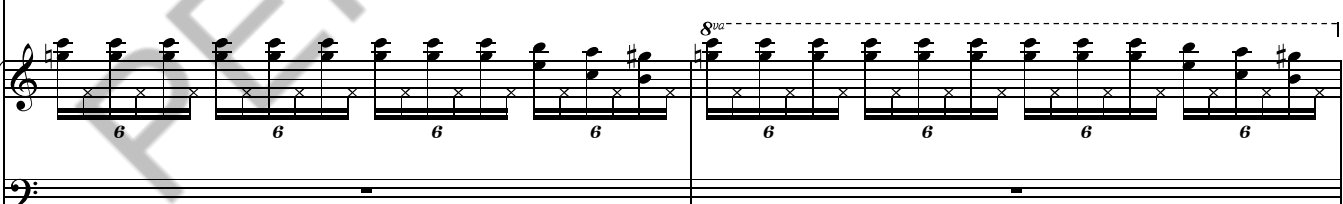
50

Vla. 

Mar. 


51

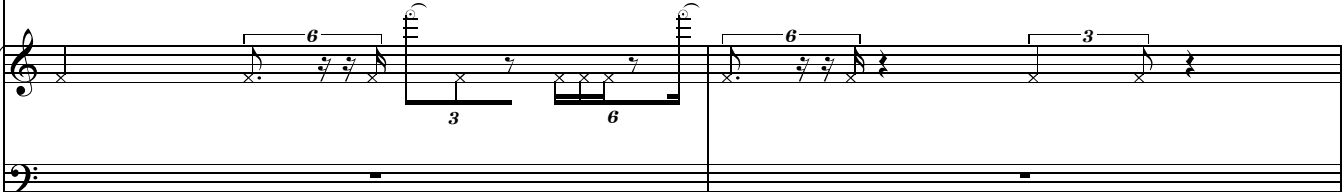
Vla. 

Mar. 

ord.

53

Vla. 

Mar. 

55

Vla. *sub. p* *f*

Mar. *f*

57

Vla. *sub. p* *f*

Mar.

59

Vla. *ff*

Mar. *f* *ff*

61

Vla. soft chop / ghost notes *rit.* *mp*

Mar.

64

Vla. *mp* *mp*

Mar. *p* *pp*

(log drum)

71

Vla. *pizz.* *arco: soft chop / ghost notes* *sim.* *mp*

Mar. *mp* place seed pods

75

Vla. *hard chop* *sim.* *f* *mf*

Mar. *f* *mf*

78

Vla.

Mar. *3*

82

Vla. *f*

Mar. *f*

86

Vla. *ff*

Mar. *ff*