Nicholas Peters
(student ID: 0622483)

Cautious Interference

For a Quartet of Strings
(2006/7)

Cautious Interference

A composition as part of a portfolio submitted for the degree of Doctor of Philosophy

By

Nicholas Rayfield Peters

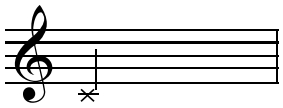
School of Arts, Brunel University

September 2009

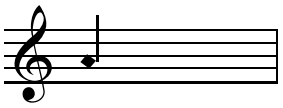
Performance Notes

Duration: c.24minutes

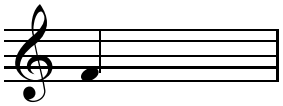
N	normale, arco or pizzicato on the normal position of the strings
s.t.	sul tasto, on the fingerboard
s.p.	sul pont, very near the bridge
vib.	vibrato
non vib.	no vibrato



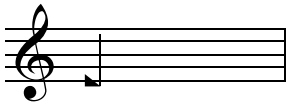
Flick bridge, flick your finger so that your fingernail strikes the side of the bridge making a knocking sound



A diamond notehead indicates a pitch that should be played using flautando bowing, producing a hollow and airy sound.



A black oval notehead indicates normal sounding pitches played in the conventional manner.

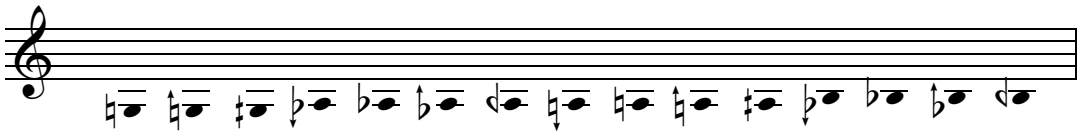


A triangular notehead (with a flat side as its base) indicates a deformed tone produced by increased bow pressure. This is combined with degrees of pressure outlined below:

H	High pressure (no pitch should sound, just bow pressure)
M	Medium pressure (pitch and increased bow pressure should sound equally)
L	Low pressure (pitch should be the prominent sound, with a slight hint of increased bow pressure)

Continuous transition (from one state to another)

Below is the ascending scale in eighth tone steps from G natural to B quarter flat. These are the only pitches used in the entire piece.



From page 1 – 31 the parts do not need to be co-ordinated vertically, the score is presented in its current form to illustrate the approximate vertical relationships between the parts. Instead, the priority in this section is that of the independent structure of durations for each part. At page 31 the performer that reaches the end of this section first should signal for the other performers to stop (regardless of where they are in their individual parts). After the 1 minute 36 second silence, the parts should be vertically co-ordinated for the remainder of the piece, as they share the same structure of durations.

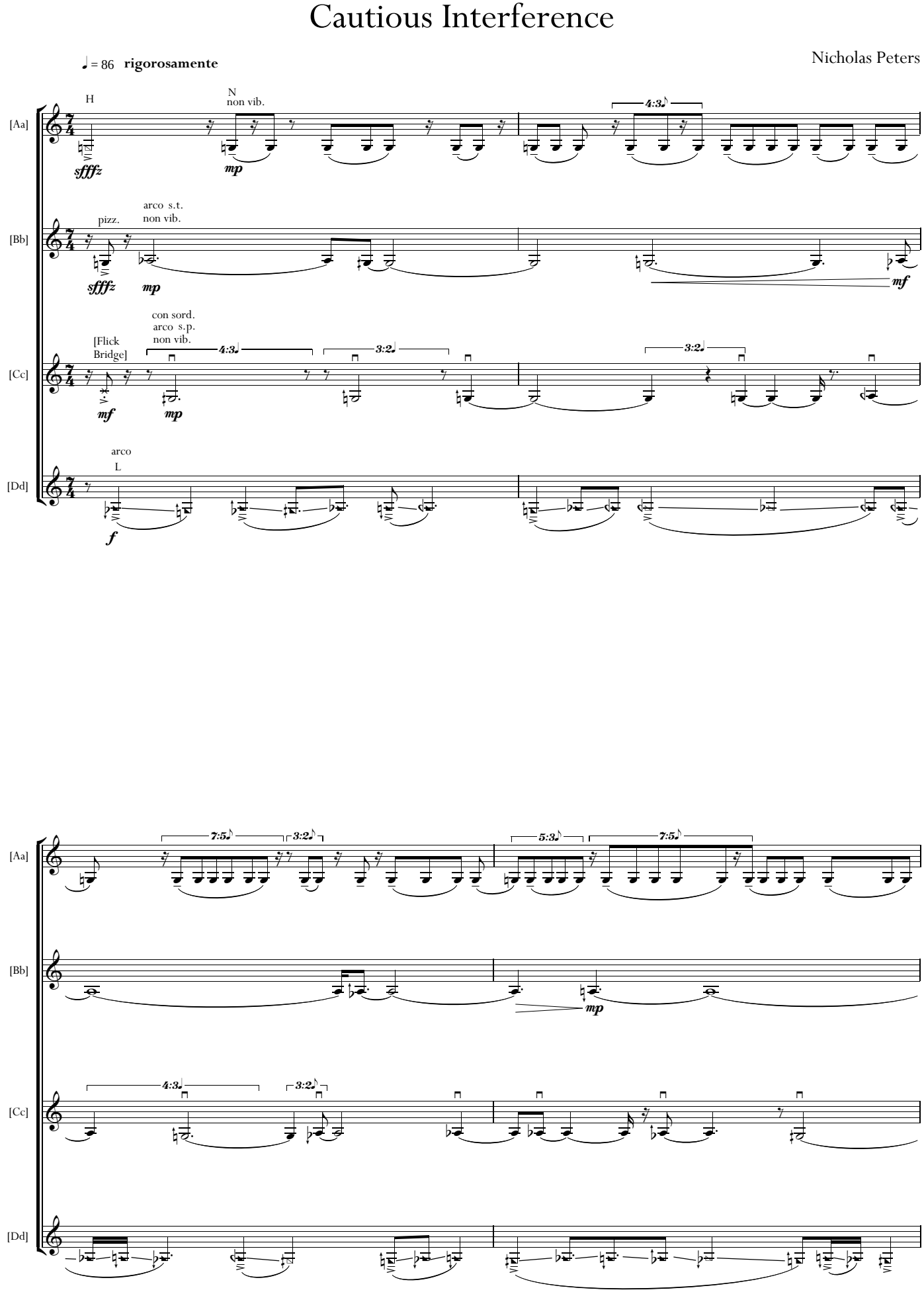
Nicholas Peters, January 2007

Programme Text

Cautious Interference can be performed in any combination of Violin, Viola and Violoncello. Additionally the piece is equally suitable for a soloist, with the other three parts multi-tracked onto a cd for simultaneous playback in performance. A small pitch range, utilising an eighth tone scale, combined with fixed block durations are explored throughout. Four independent parts are employed for the majority of the piece so that they appear to retread the same path as one another, yet in their own time and way.

Cautious Interference

Nicholas Peters



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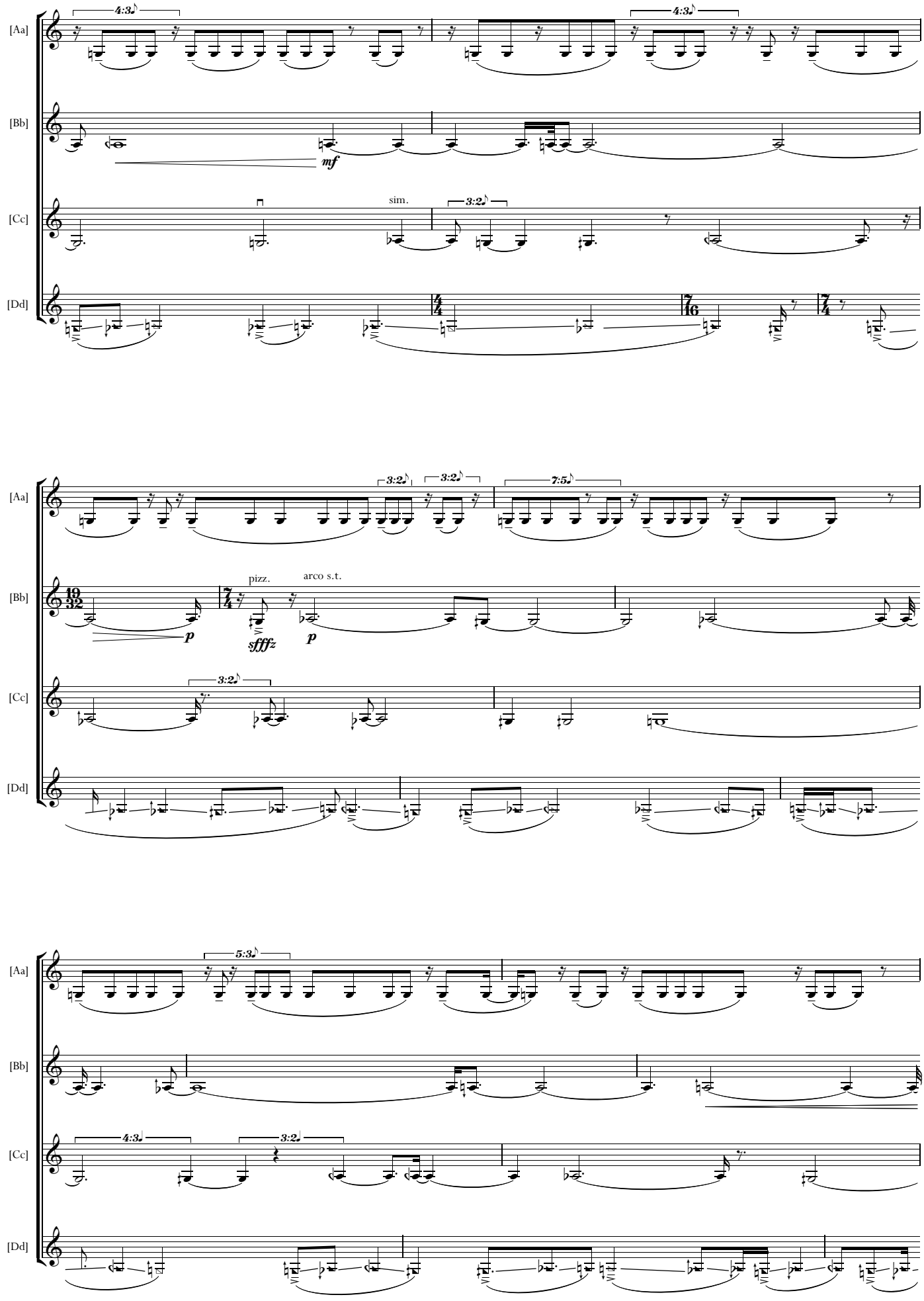
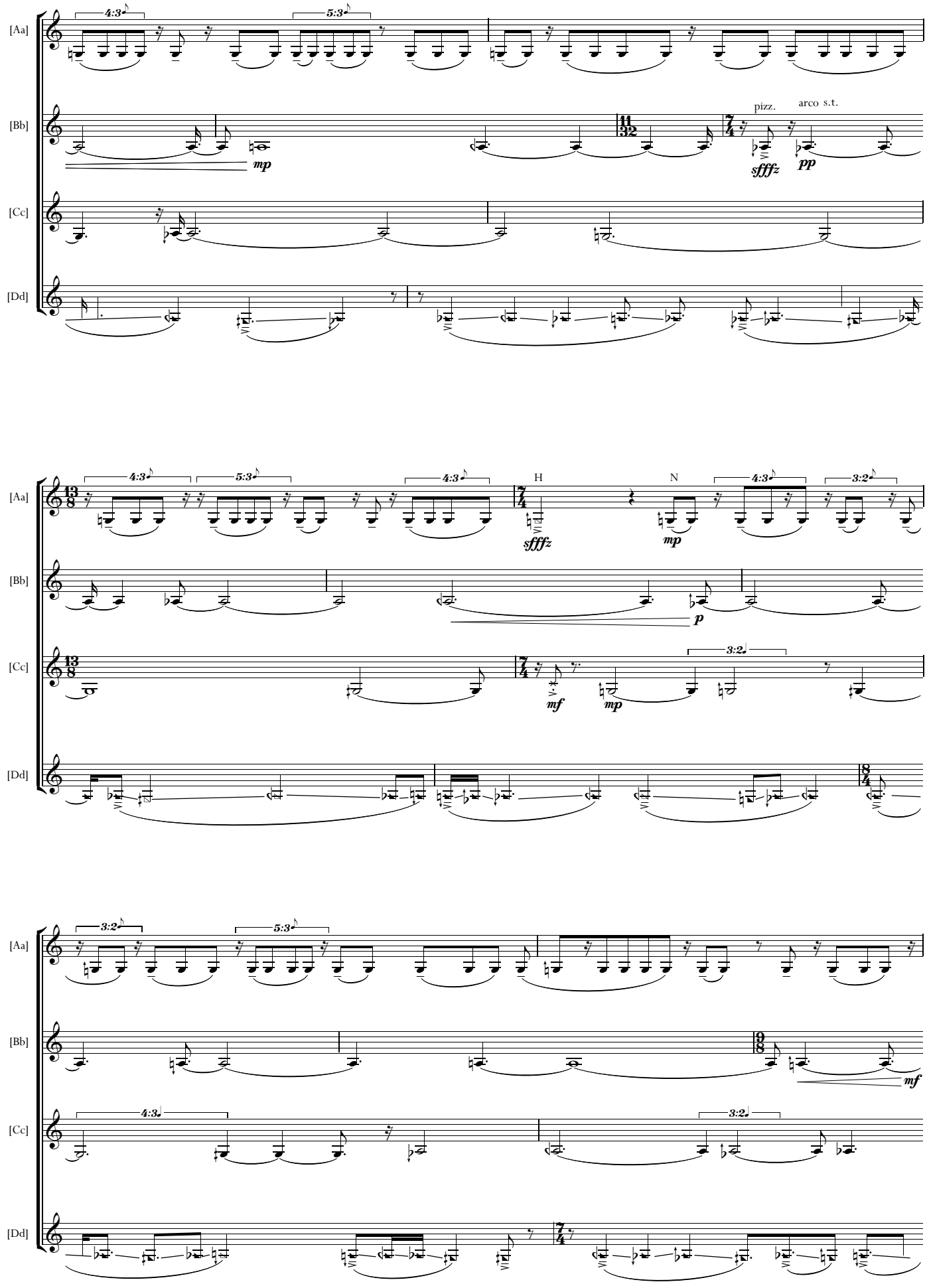
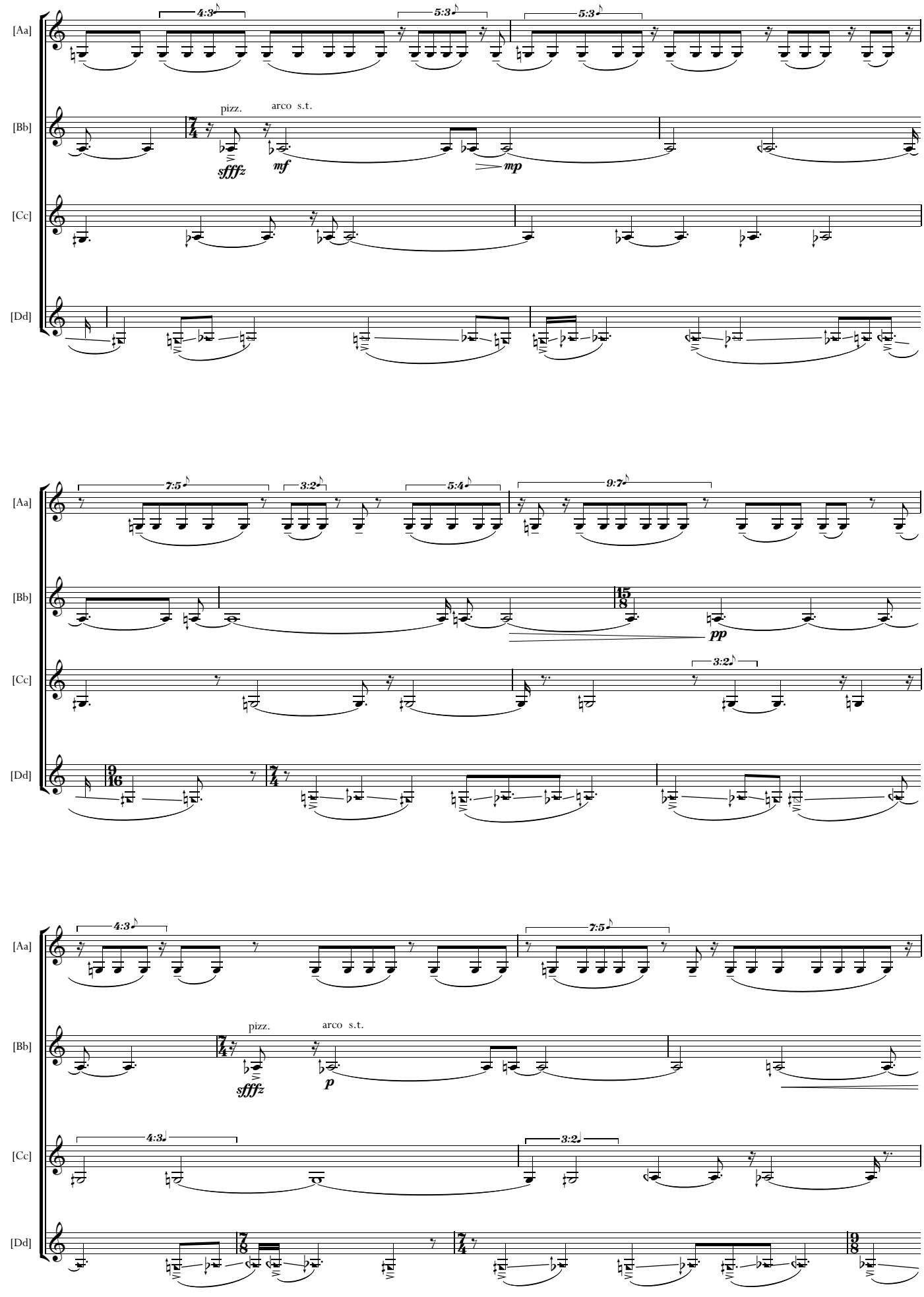
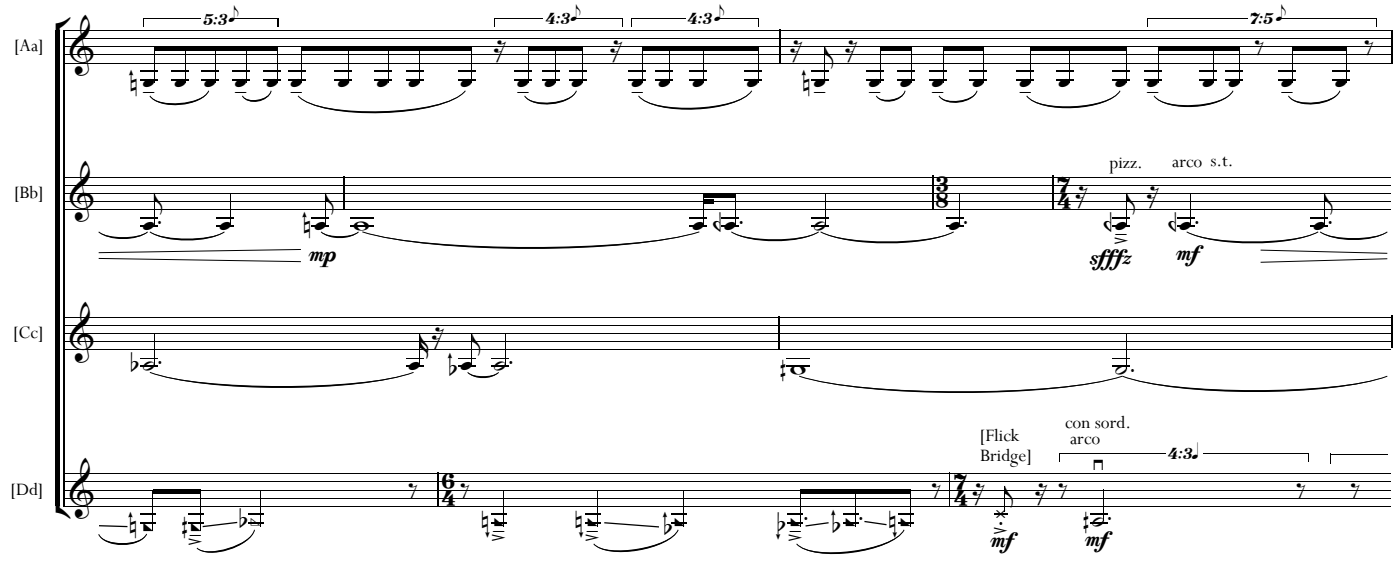
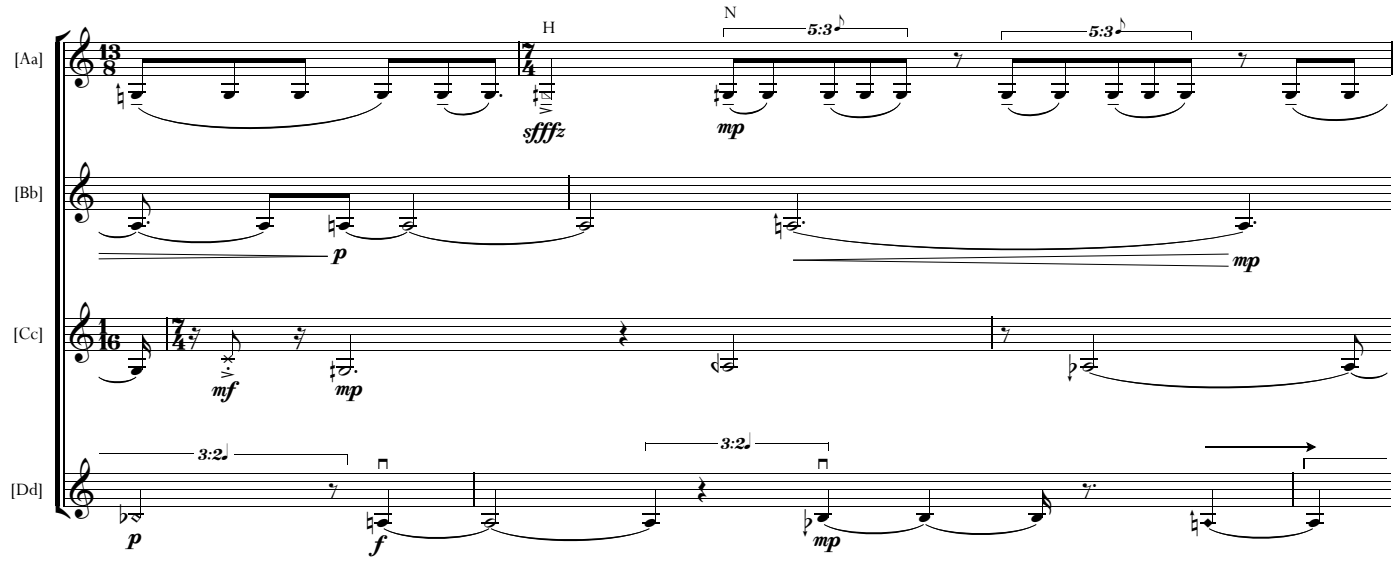
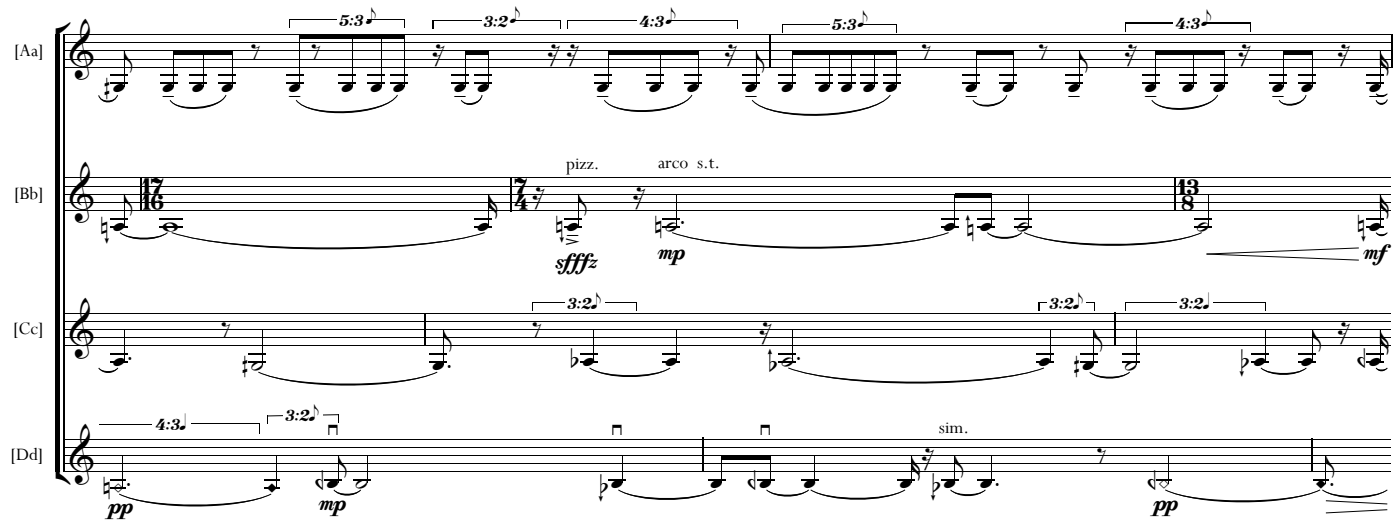

[Aa]
[Bb]
[Cc]
[Dd]
4:3
mf
sim.
3:2
4/4
7/16
7/4
3:2
3:2
7:5
19/32
7/4
pizz.
arco s.t.
p
sfffz
p
3:2
5:3
4:3
3:2

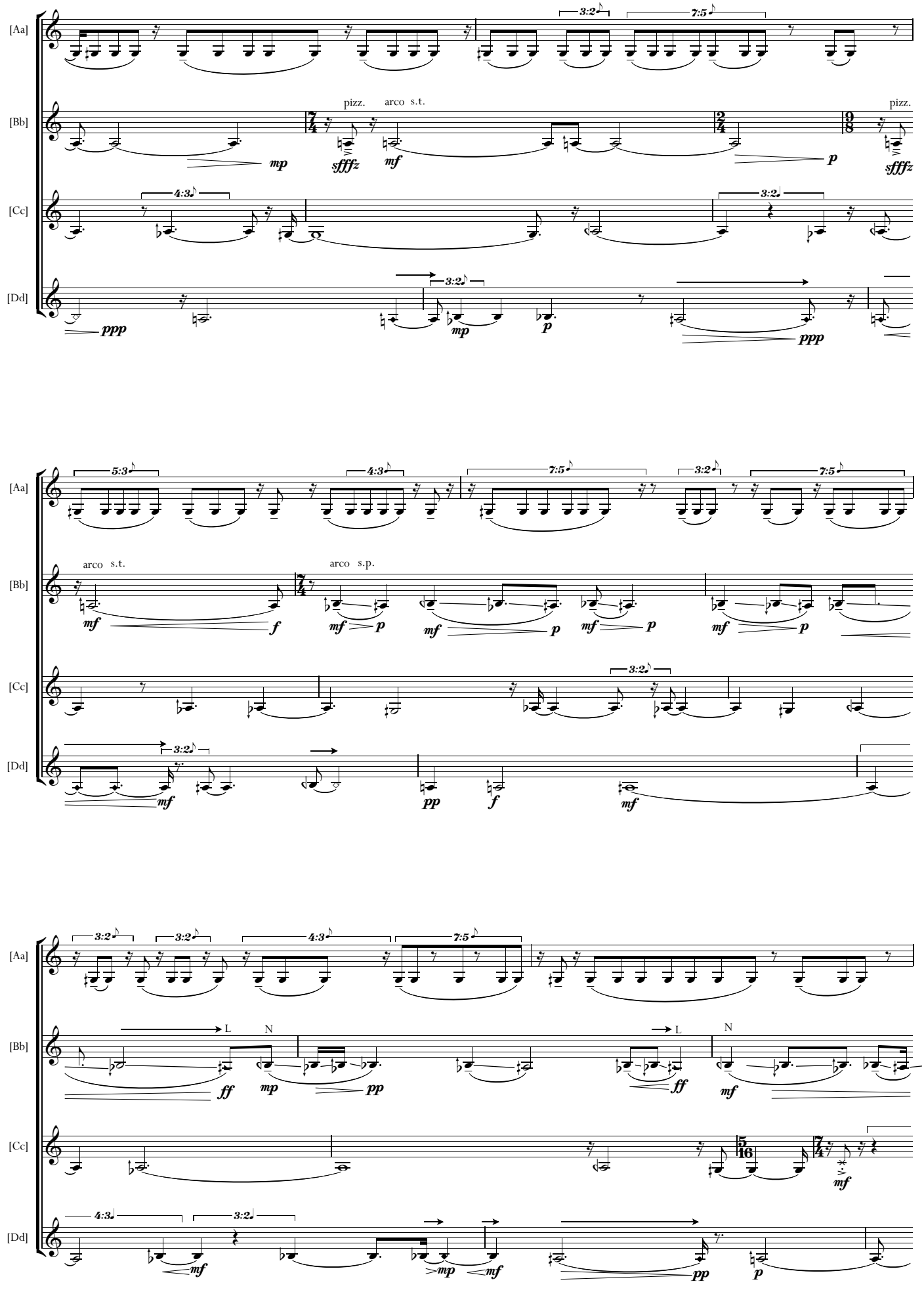

[Aa]
[Bb]
[Cc]
[Dd]
4:3
5:3
pizz.
arco s.t.
mp
sfffz
pp
H
N
3:2
p
mf

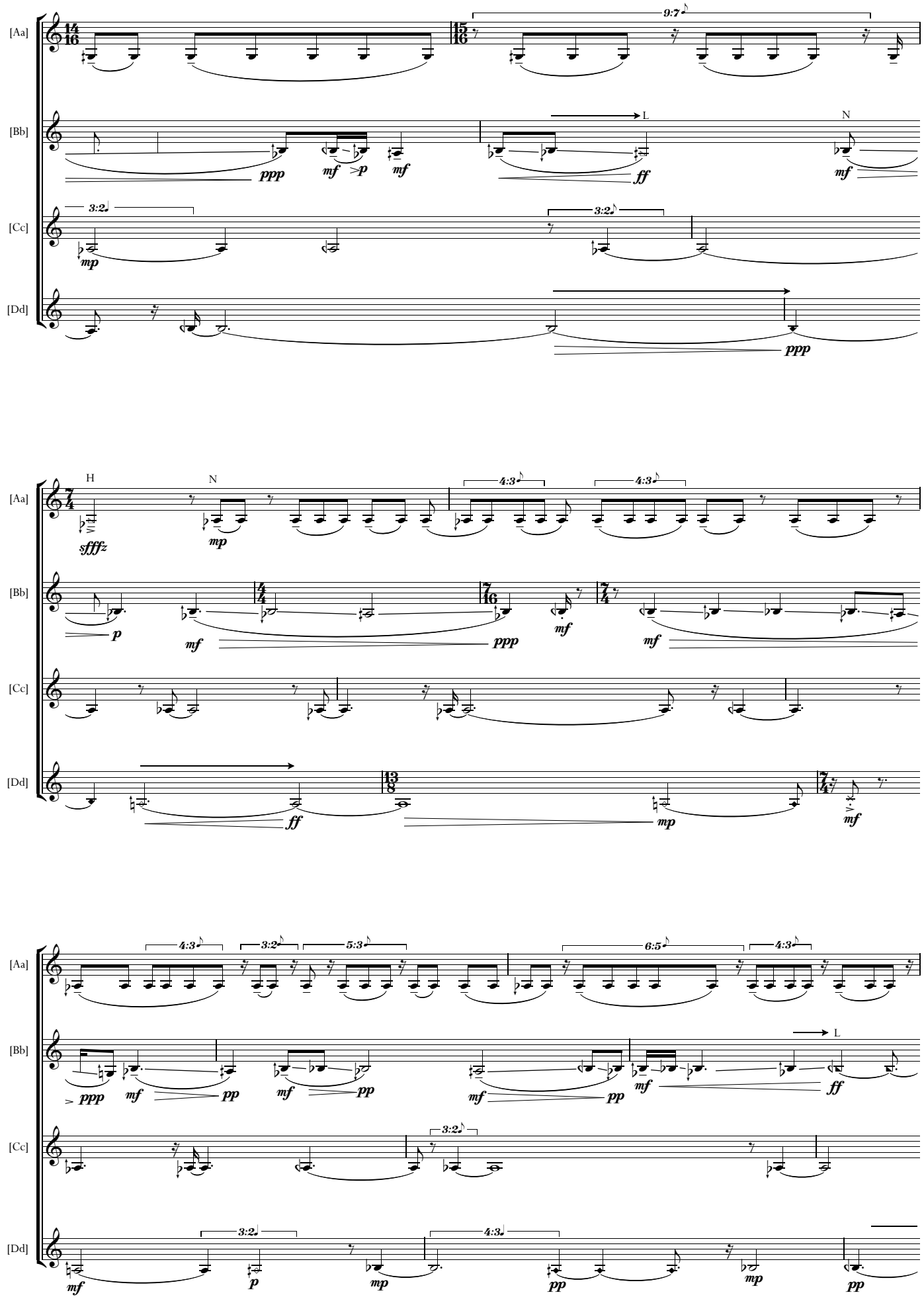

[Aa]
[Bb]
[Cc]
[Dd]
4:3
5:3
5:3
pizz.
arco s.t.
sfffz
mf
mp
7:5
3:2
5:4
9:7
pp
3:2
4:3
7:5
pizz.
arco s.t.
sfffz
p
4:3
3:2

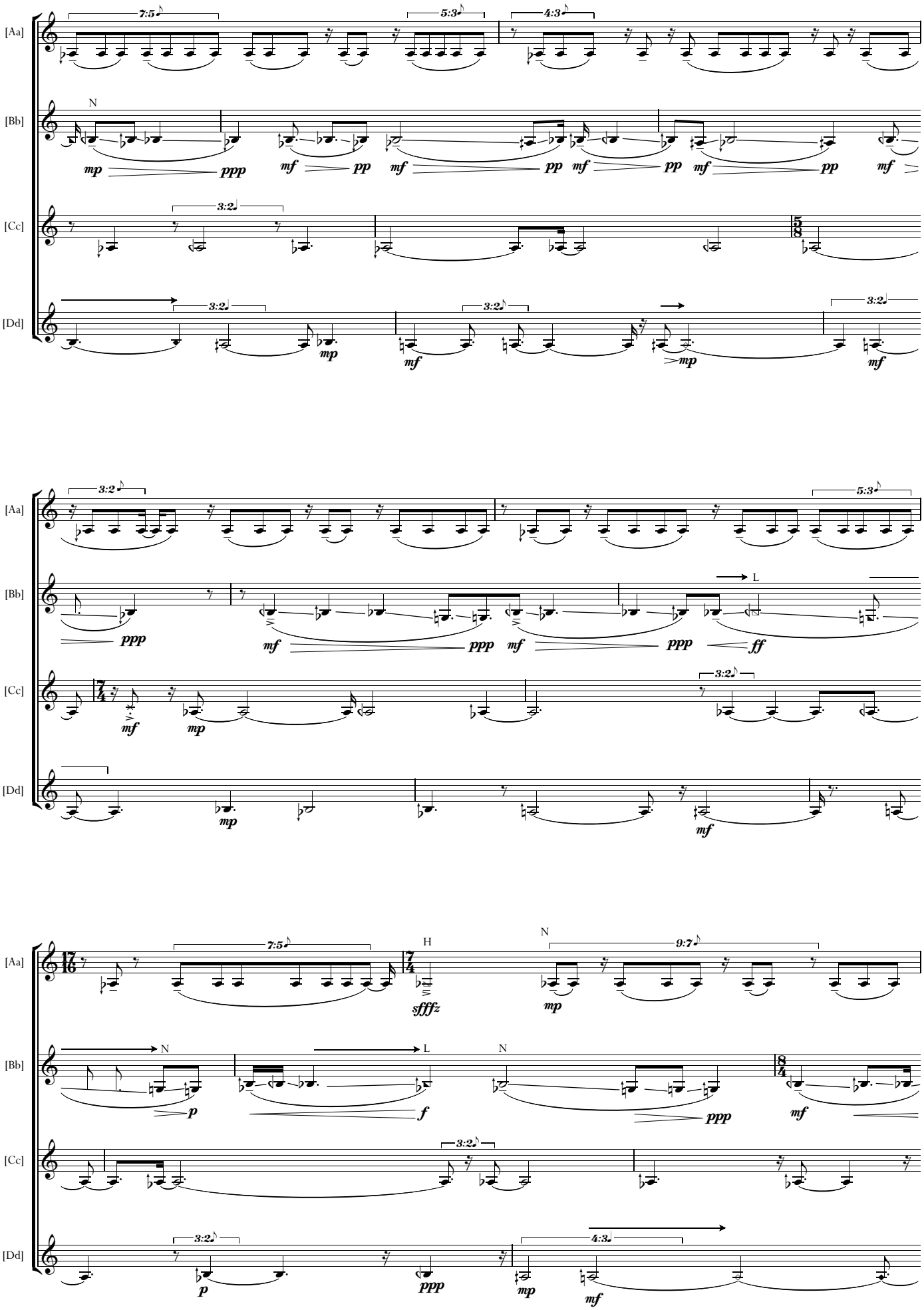

[Aa]
[Bb]
[Cc]
[Dd]
5:3
4:3
4:3
7:5
pizz.
arco s.t.
mp
sffz
mf
[Flick Bridge]
con sord.
arco
4:3
mf
mf

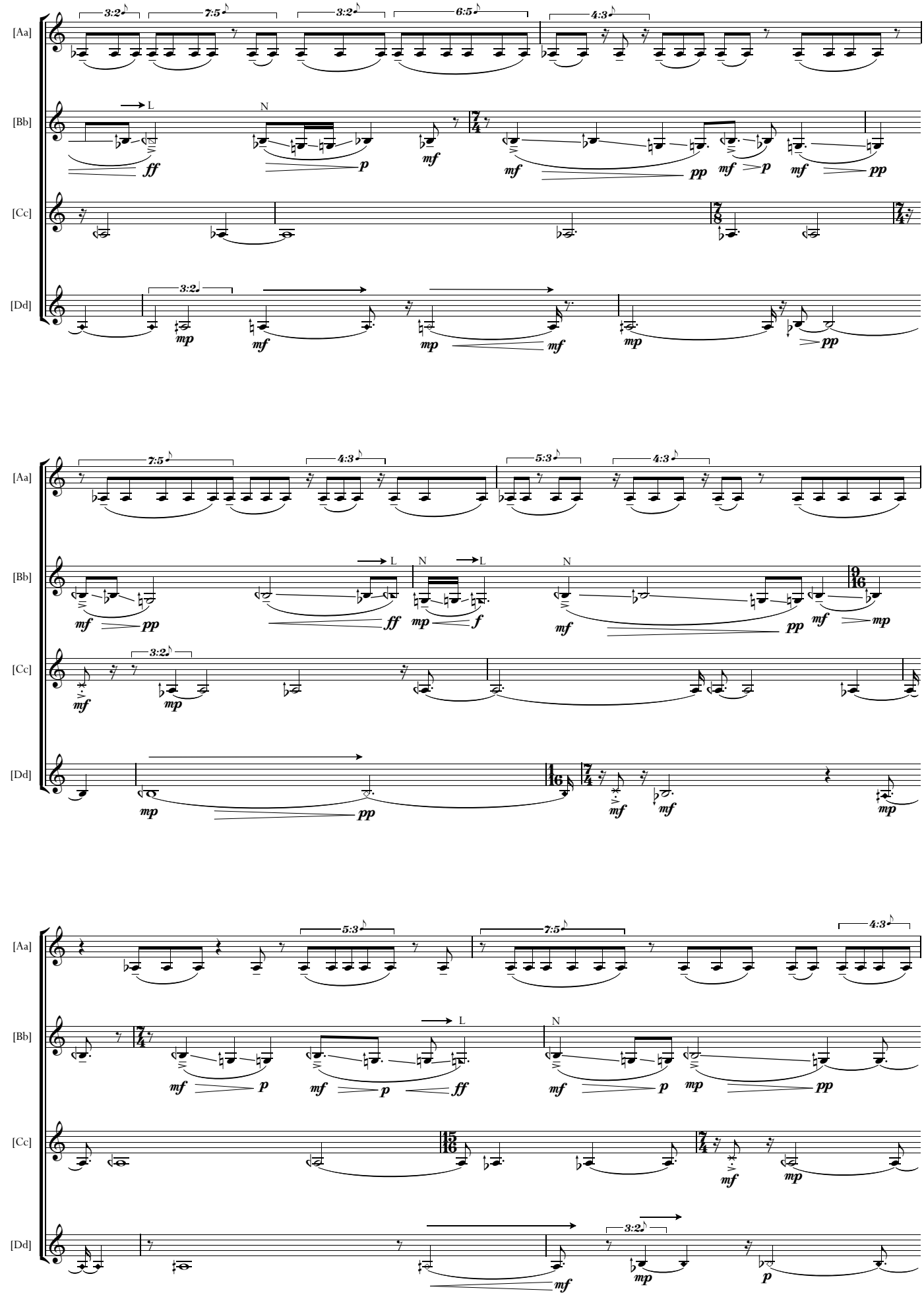

[Aa]
[Bb]
[Cc]
[Dd]
H
N
sffz
mp
5:3
5:3
p
mp
mf
mp
3:2
3:2
p
f
mp

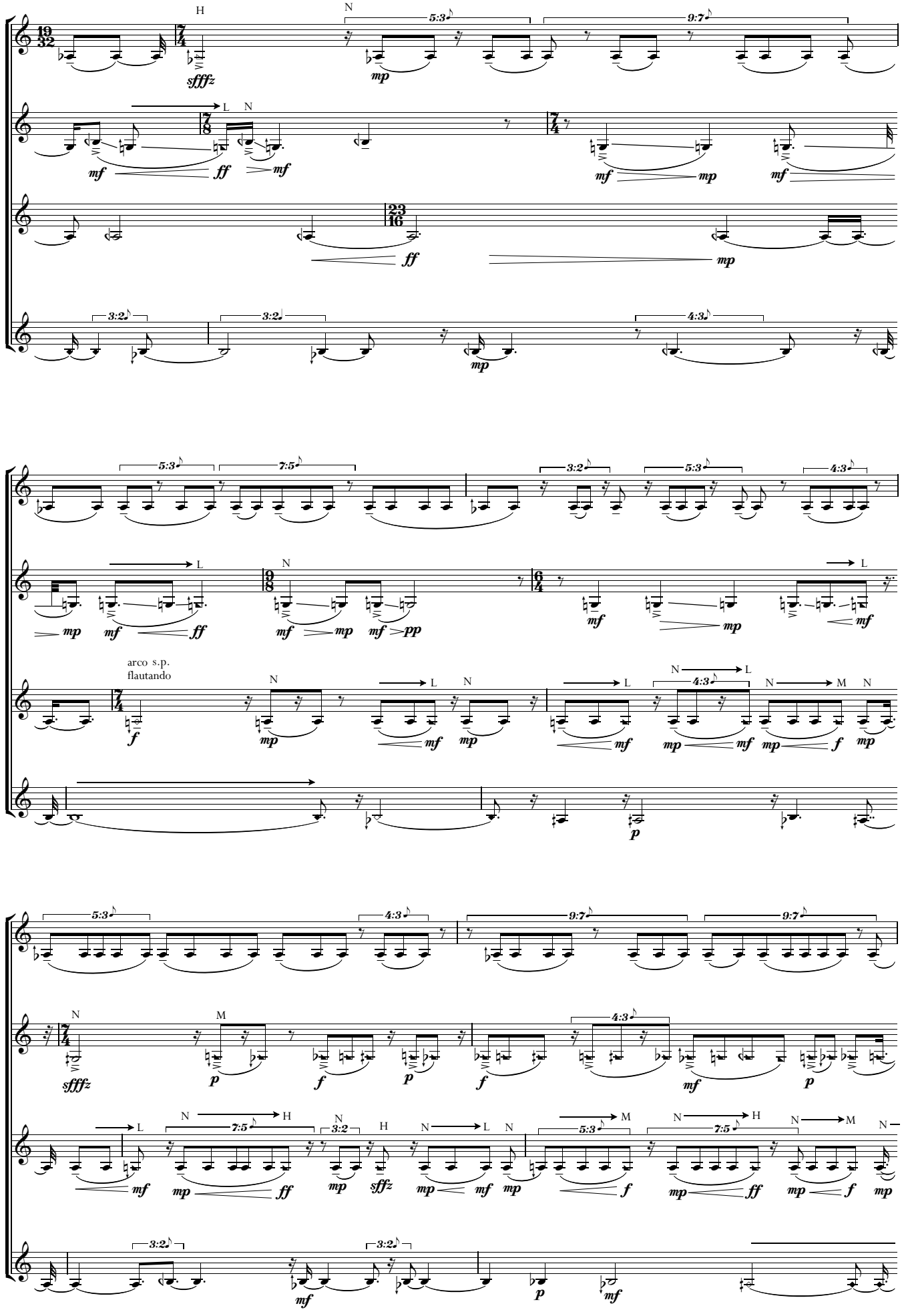

[Aa]
[Bb]
[Cc]
[Dd]
5:3
3:2
4:3
5:3
4:3
pizz.
arco s.t.
sffz
mp
mf
3:2
3:2
3:2
4:3
3:2
sim.
pp
mp
pp

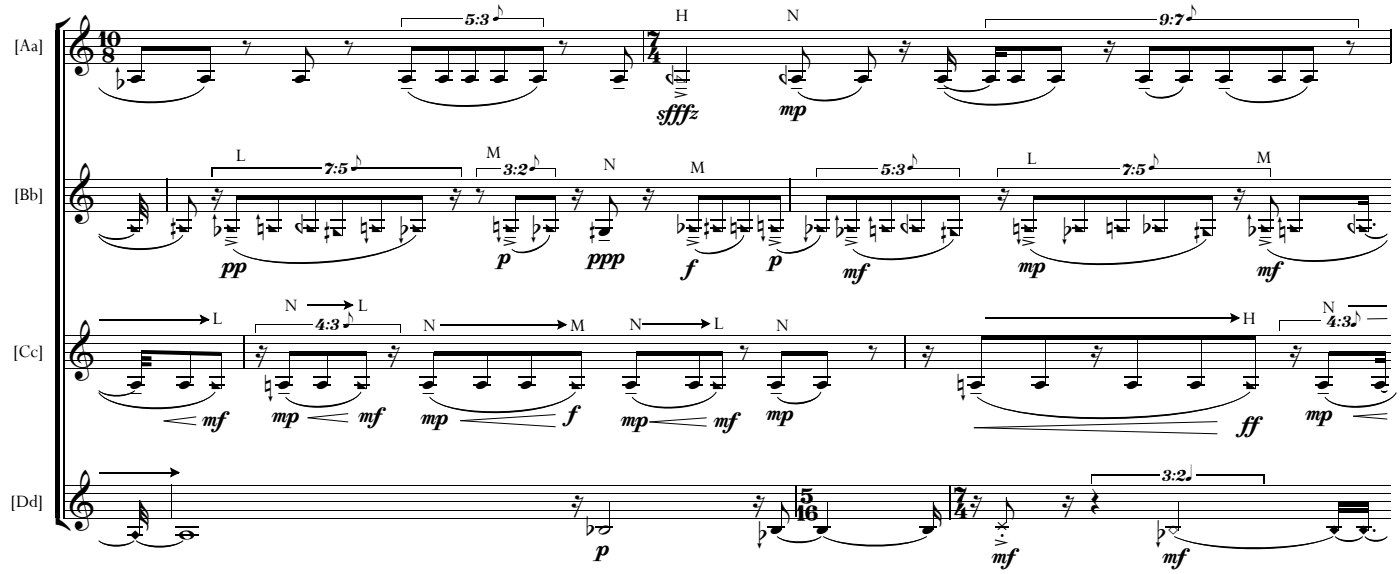

[Aa]
[Bb]
[Cc]
[Dd]
pizz.
arco s.t.
pizz.
arco s.t.
arco s.p.
L
N
L
N

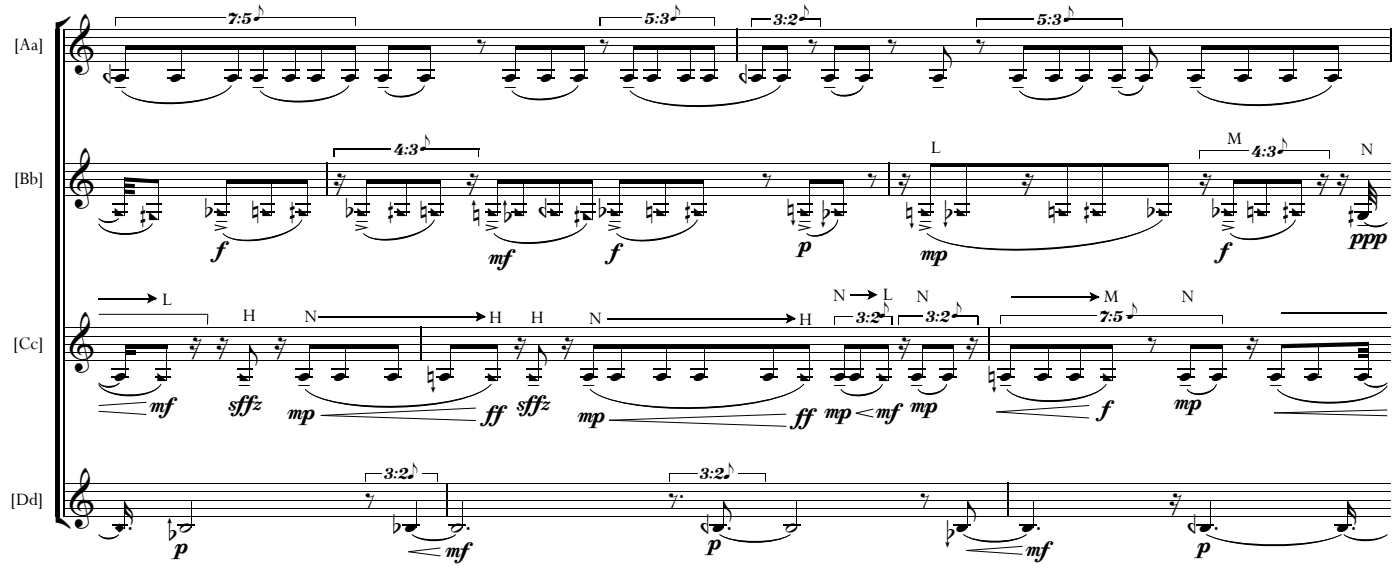

[Aa]
[Bb]
[Cc]
[Dd]
9:7
L
N
3:2
3:2
ppp
mf
p
mf
ff
mf
mp
ppp
H
N
4:3
4:3
sfffz
mp
p
mf
ppp
mf
mf
ff
mp
mf
4:3
3:2
5:3
6:5
4:3
L
ppp
mf
pp
mf
pp
mf
pp
mf
ff
3:2
3:2
4:3
mf
p
mp
pp
mp
pp


[Aa]
[Bb]
[Cc]
[Dd]
7:5
5:3
4:3
N
mp
ppp
mf
pp
3:2
5:3
L
ff
H
sfffz
9:7
p
f


[Aa]
[Bb]
[Cc]
[Dd]
3:2
7:5
3:2
6:5
4:3
L
N
ff
p
mf
pp
mf
p
mf
pp
3:2
mp
mf
mp
mf
mp
pp
7:5
4:3
5:3
4:3
L
N
L
N
mf
pp
ff
mp
f
mf
pp
mf
mp
3:2
mf
mp
mp
pp
mf
mf
mp
5:3
7:5
4:3
L
N
mf
p
mf
p
ff
mf
p
mp
pp
mf
mp
mf
3:2
mp
p


[Aa]
[Bb]
[Cc]
[Dd]
arco s.p.
flautando


[Aa]
[Bb]
[Cc]
[Dd]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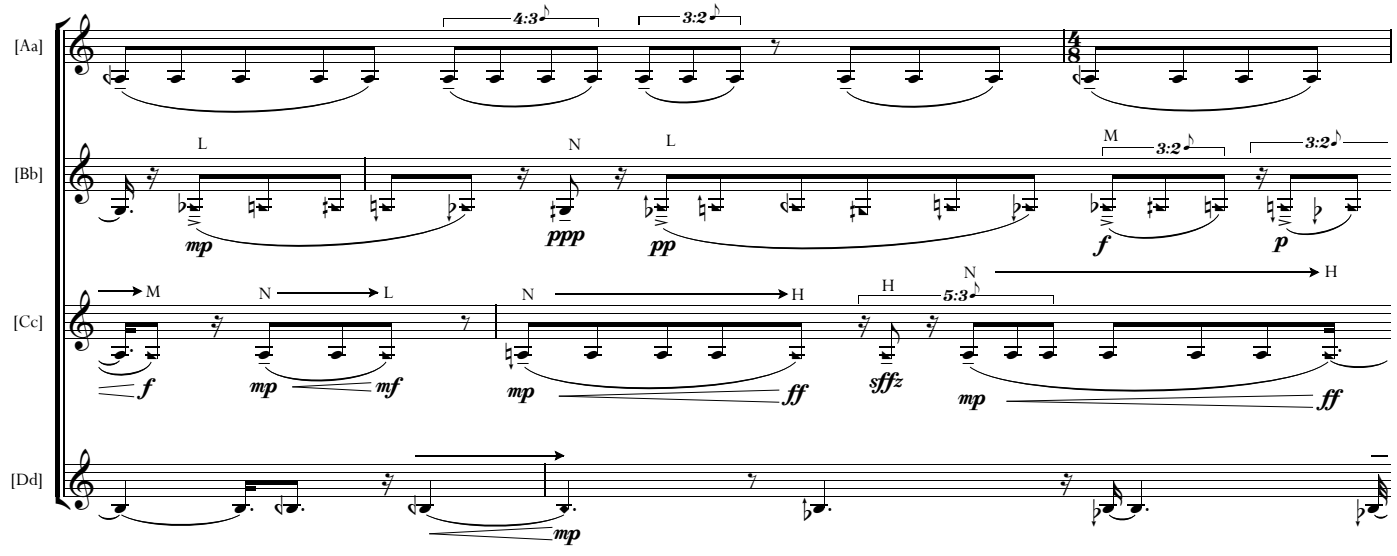
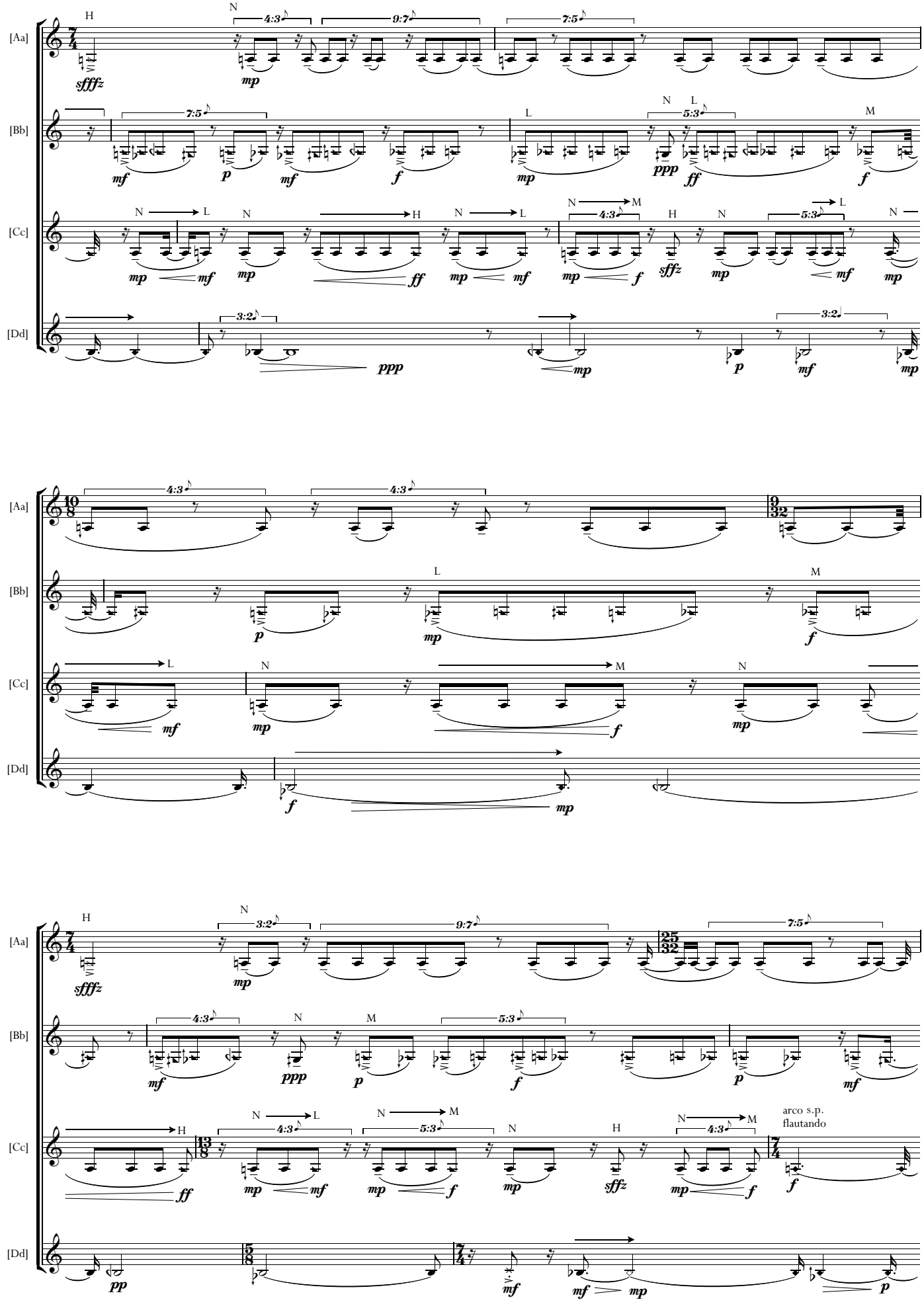
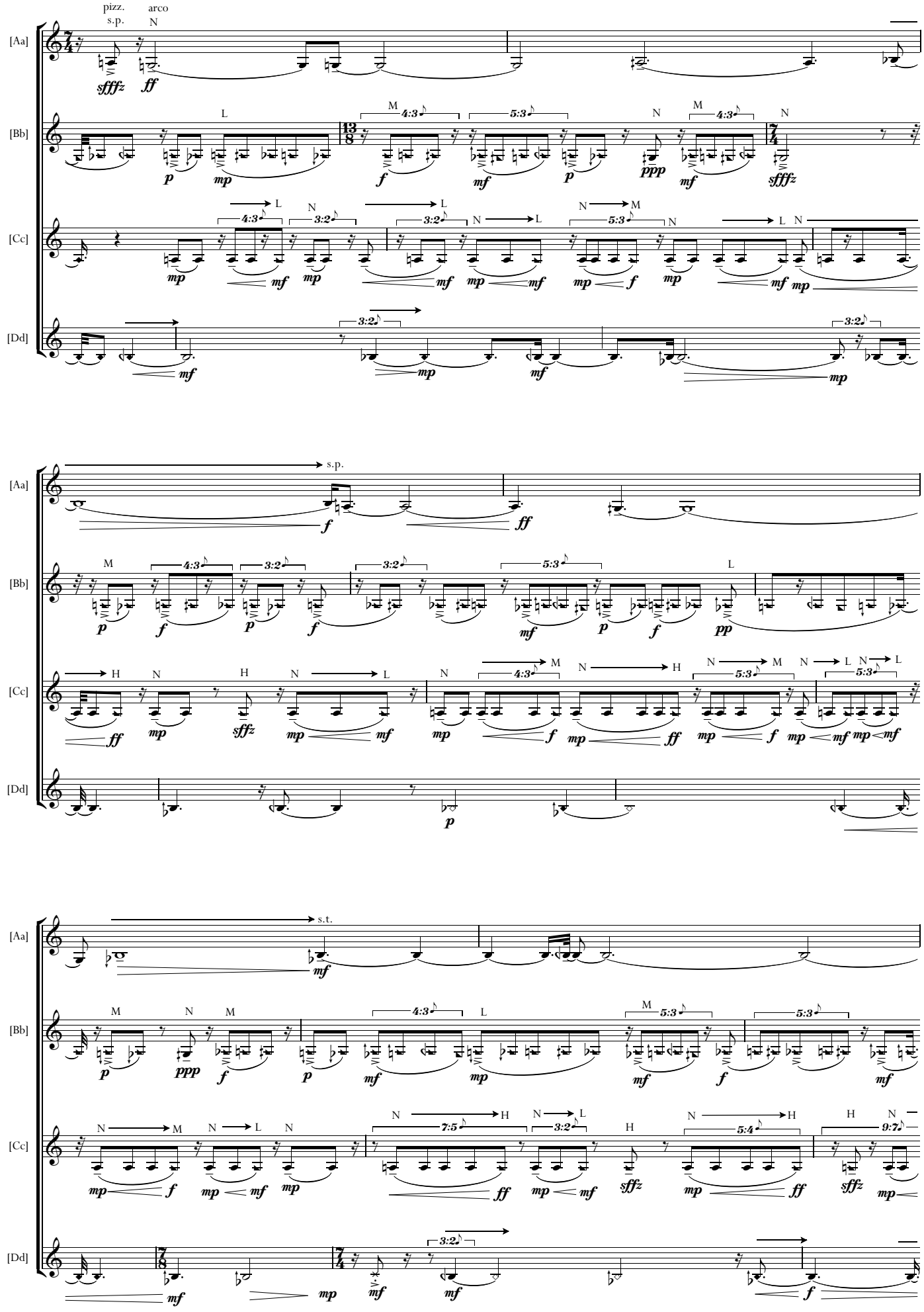
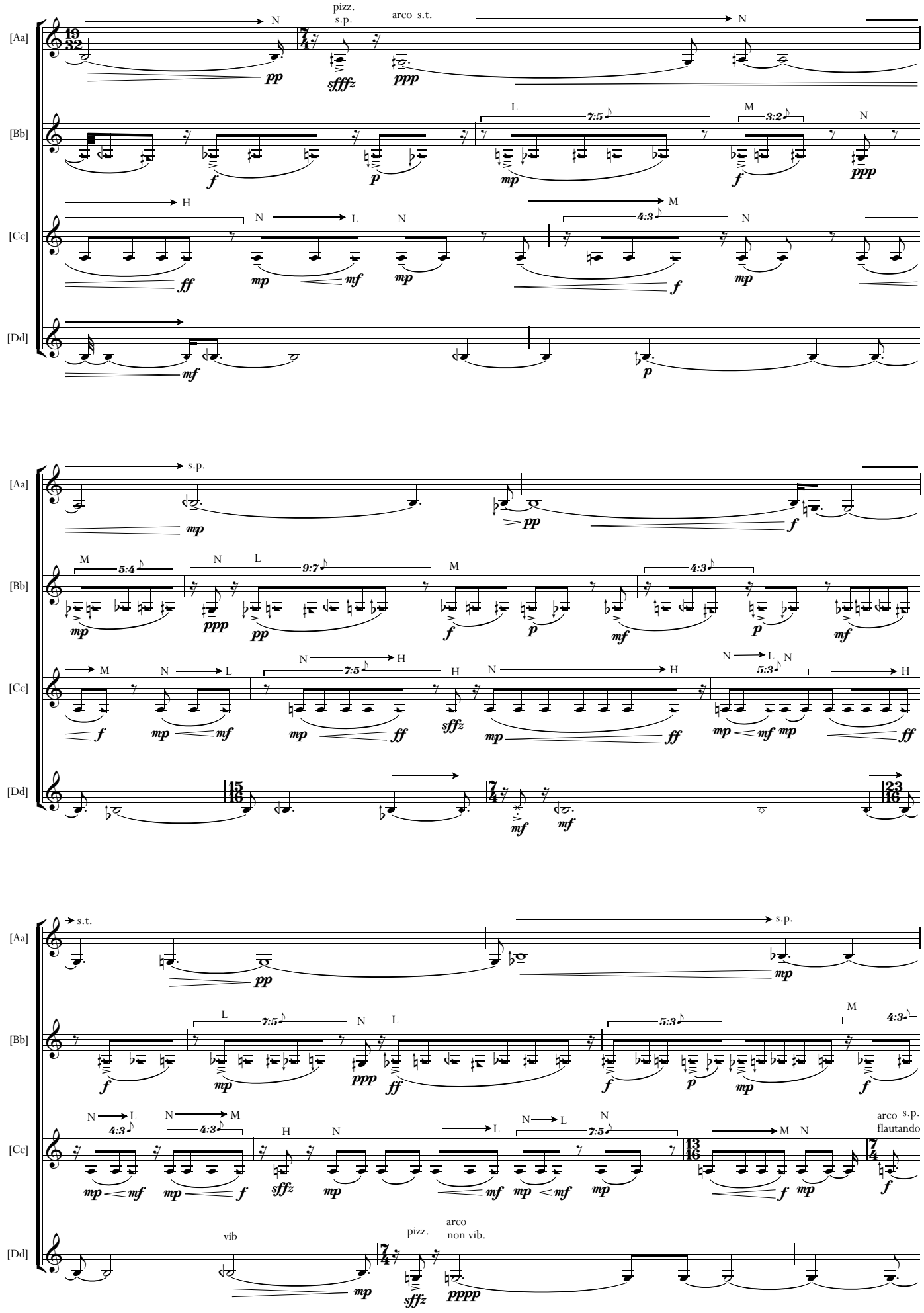
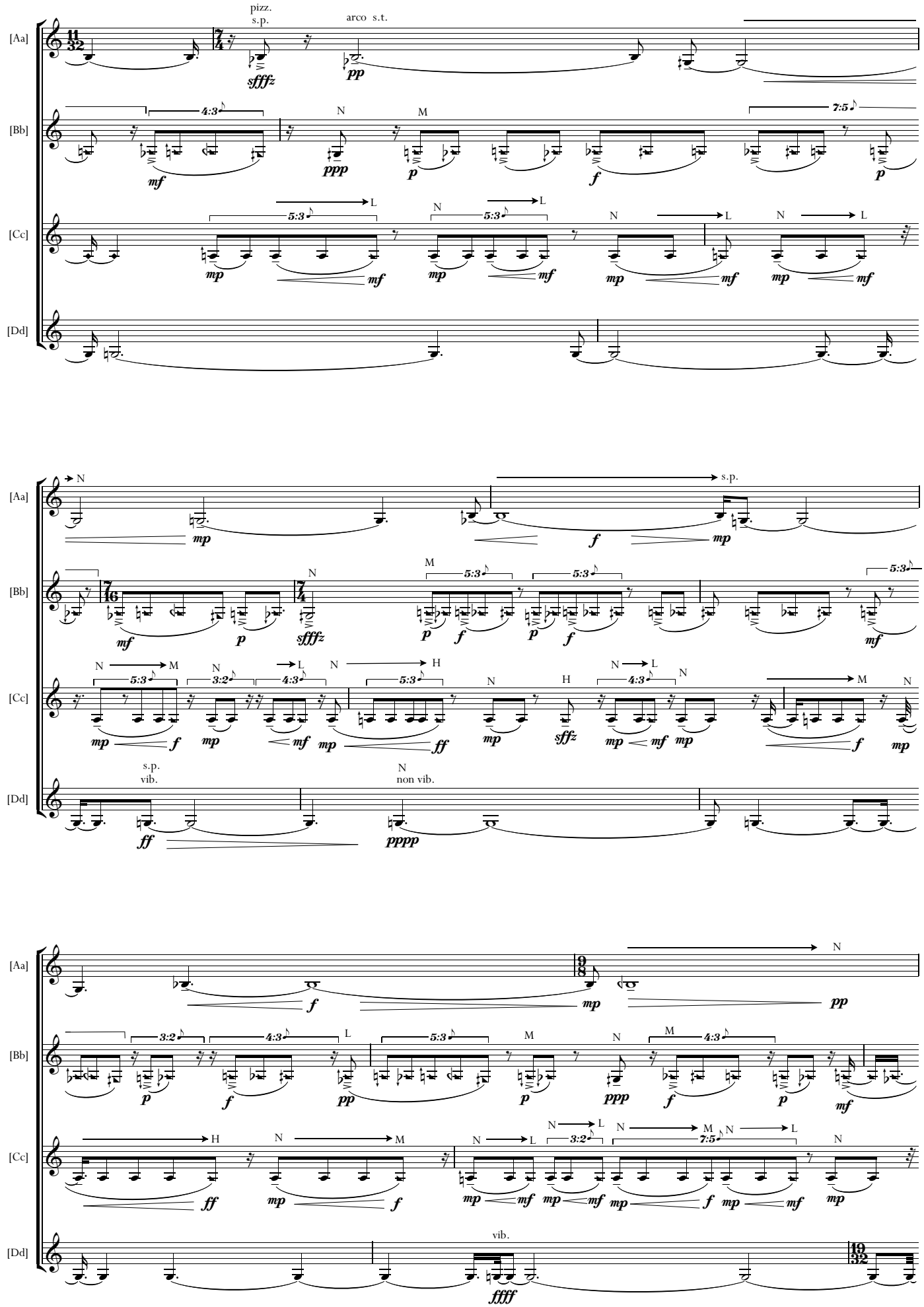
[Bb]
[Cc]
[Dd]

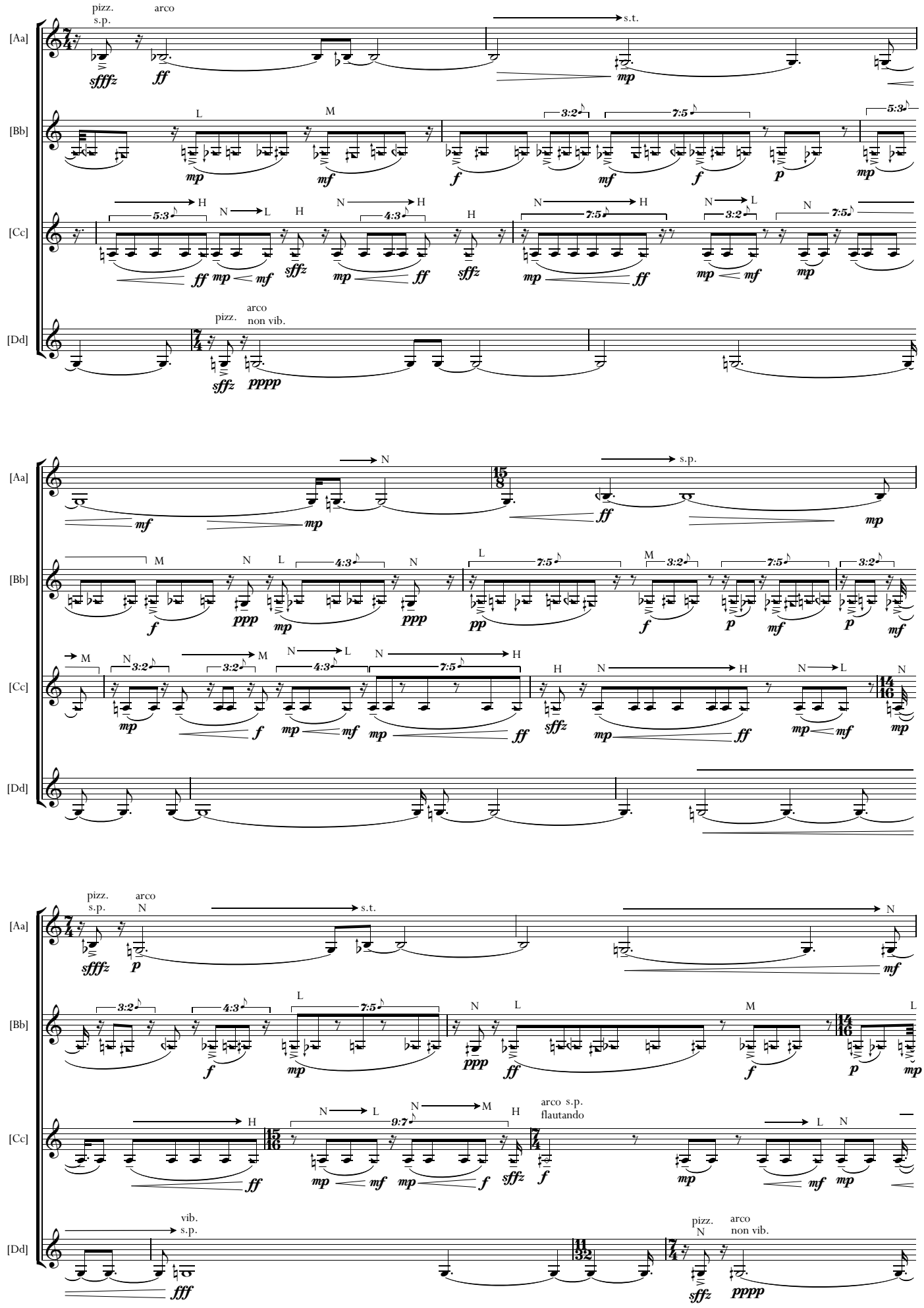

[Aa]
[Bb]
[Cc]
[Dd]

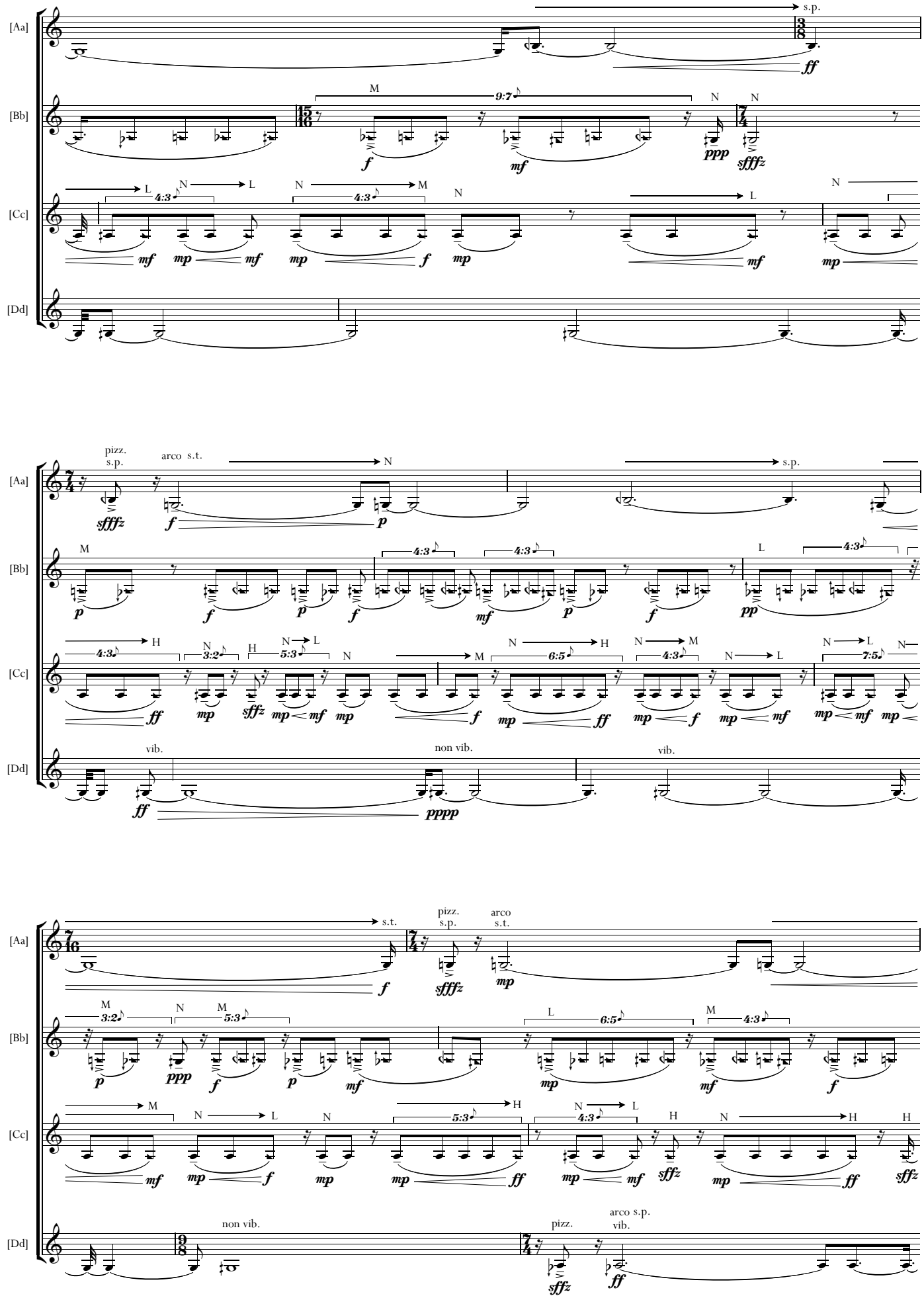

[Aa]
[Bb]
[Cc]
[Dd]
arco s.p.
flautando

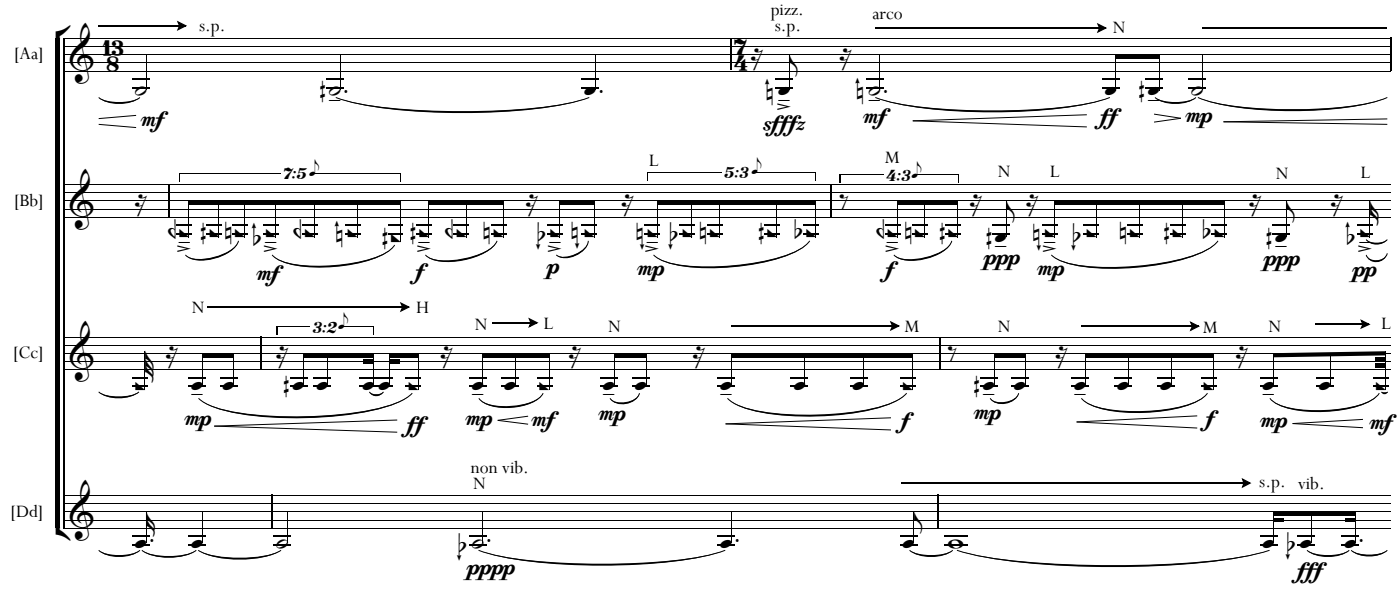

pizz.
s.p.
arco
N
[Aa]
[Bb]
[Cc]
[Dd]
s.p.
s.t.

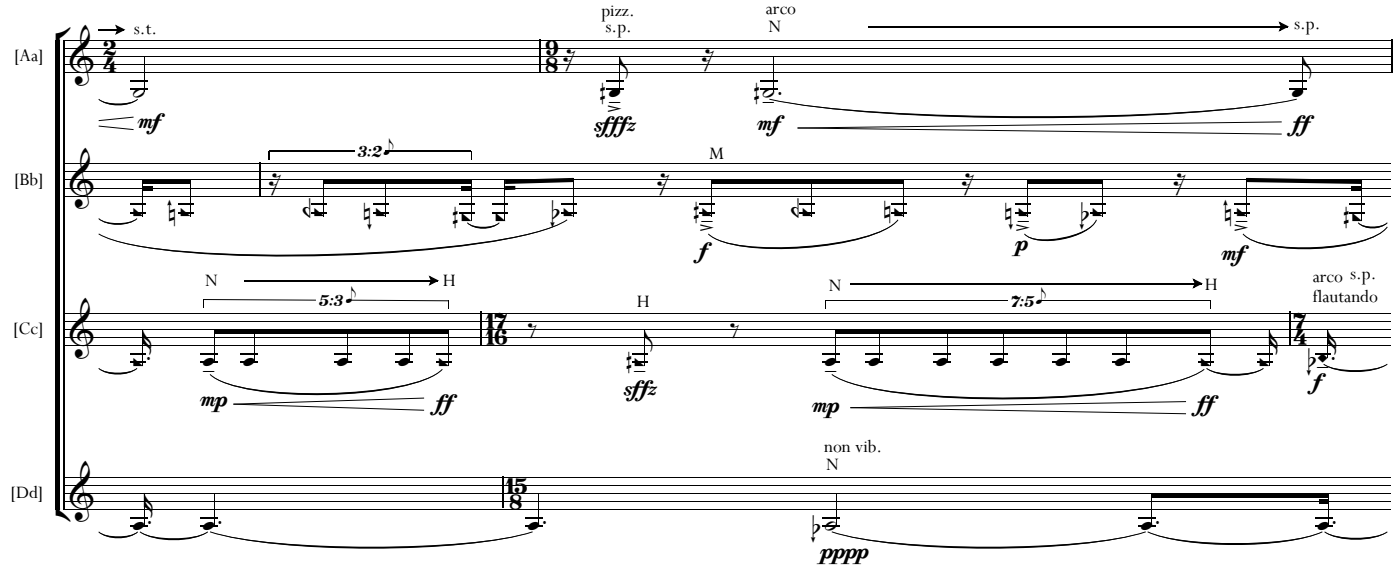

[Aa]
[Bb]
[Cc]
[Dd]
pizz.
s.p.
arco s.t.
s.p.
arco s.p.
flautando
arco
non vib.
vib

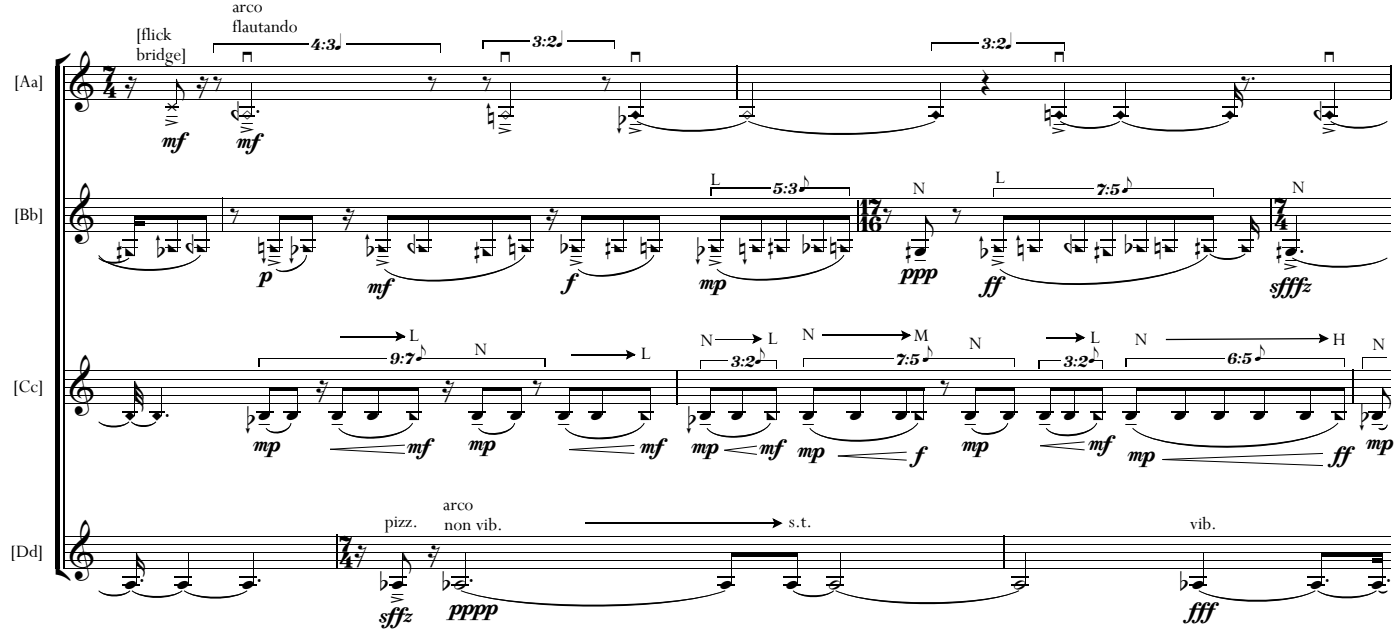

[Aa]
[Bb]
[Cc]
[Dd]
pizz.
s.p.
arco s.t.
s.p.
s.p.
vib.
non vib.
vib.

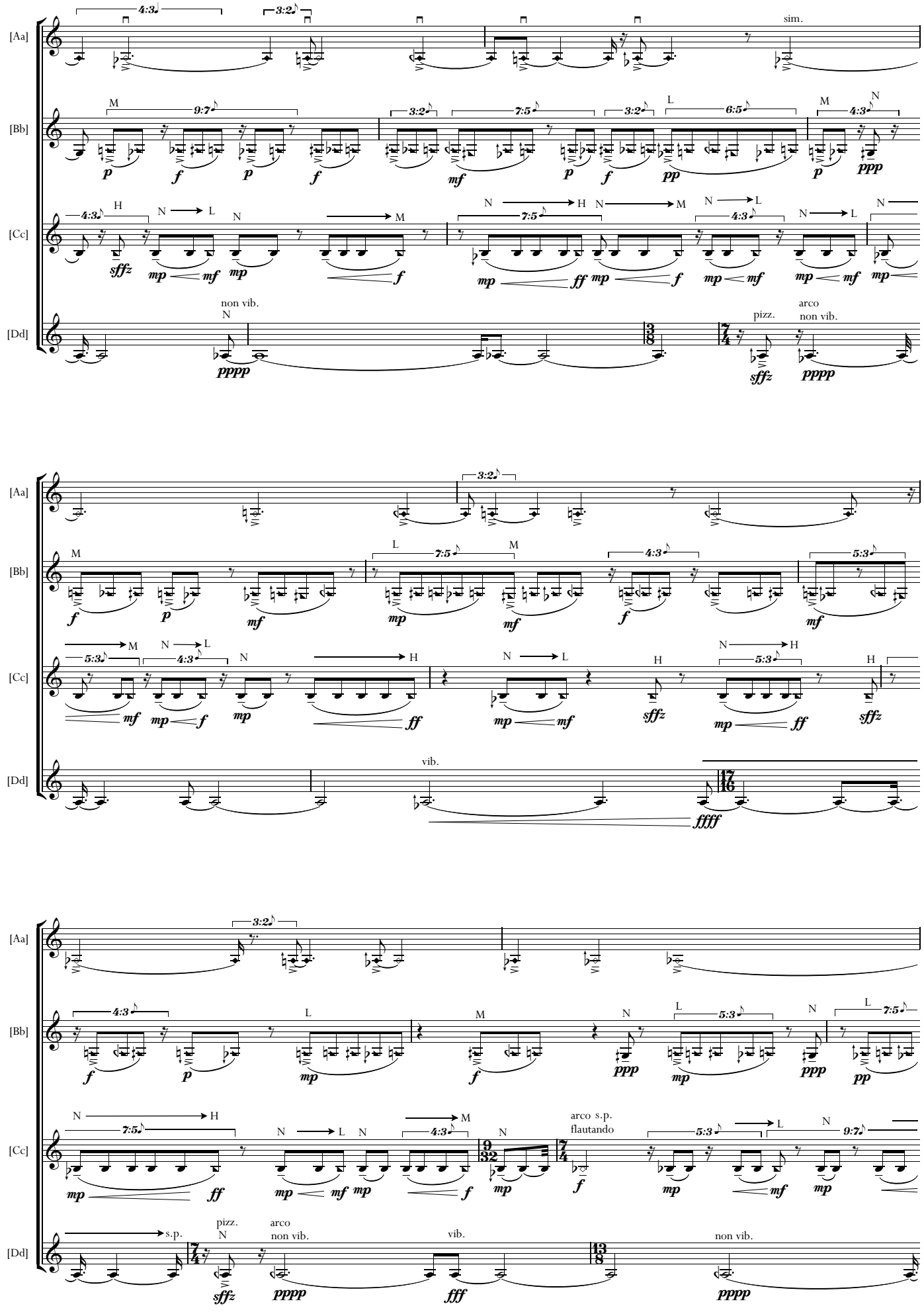

[Aa]
[Bb]
[Cc]
[Dd]
pizz.
s.p.
arco
s.t.
non vib.
vib.
flautando

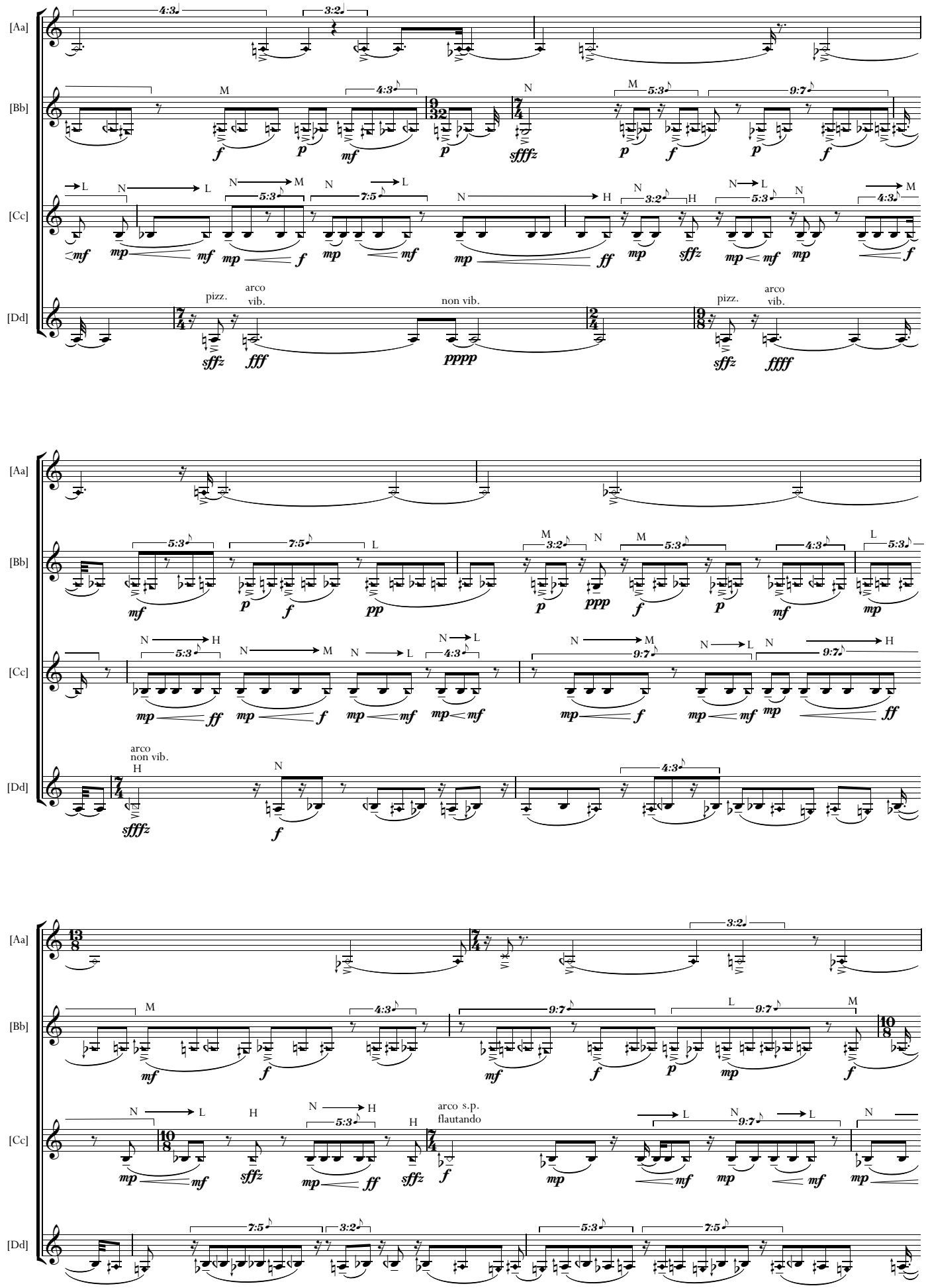

[Aa]
[Bb]
[Cc]
[Dd]
s.p.
pizz.
s.p.
arco s.t.
vib.
non vib.
s.t.
pizz.
s.p.
arco
s.t.
non vib.
pizz.
arco s.p.
vib.

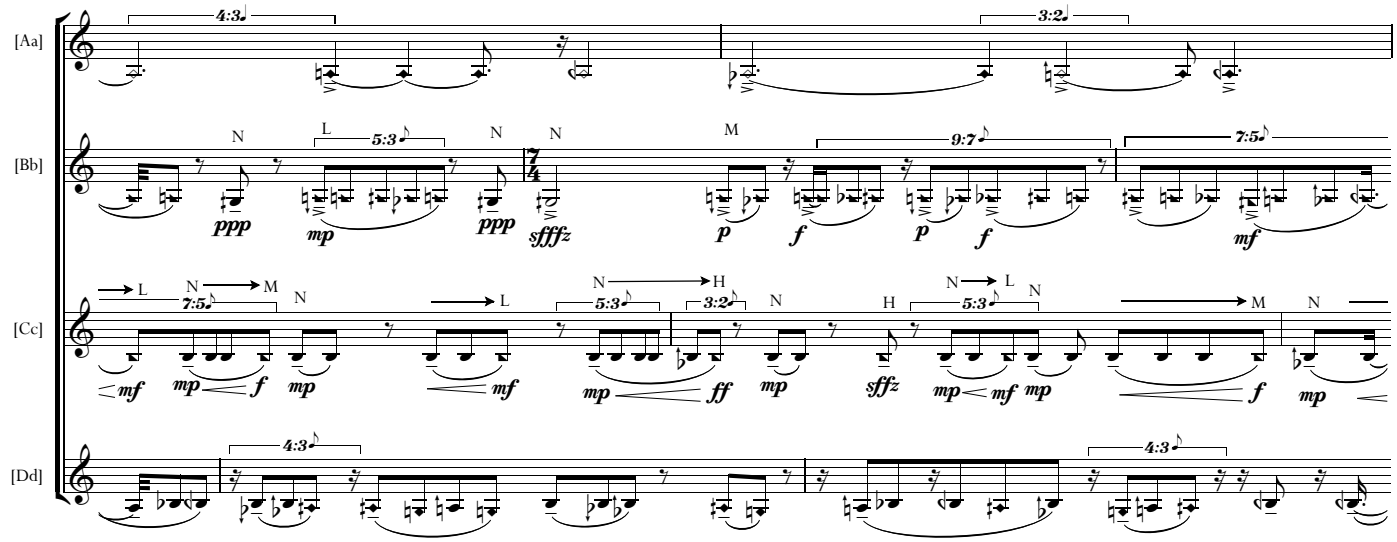

[Aa]
[Bb]
[Cc]
[Dd]
s.p.
pizz.
s.p.
arco
N
mf
sfffz
ff
mp
7:5
5:3
4:3
L
M
N
f
p
ppp
pp
3:2
H
ff
mf
non vib.
pppp
s.p. vib.
fff

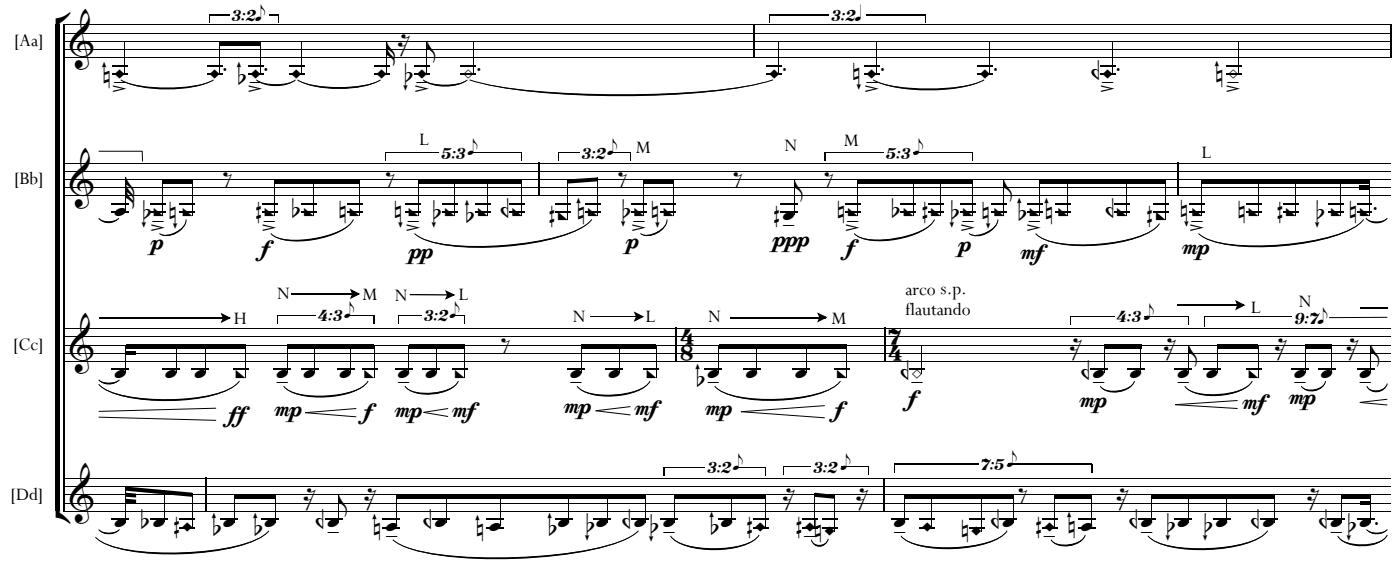

[Aa]
[Bb]
[Cc]
[Dd]
s.t.
pizz.
s.p.
arco
N
s.p.
mf
sfffz
ff
3:2
M
f
p
mf
5:3
H
sffz
7:5
arco s.p.
flautando
non vib.
pppp

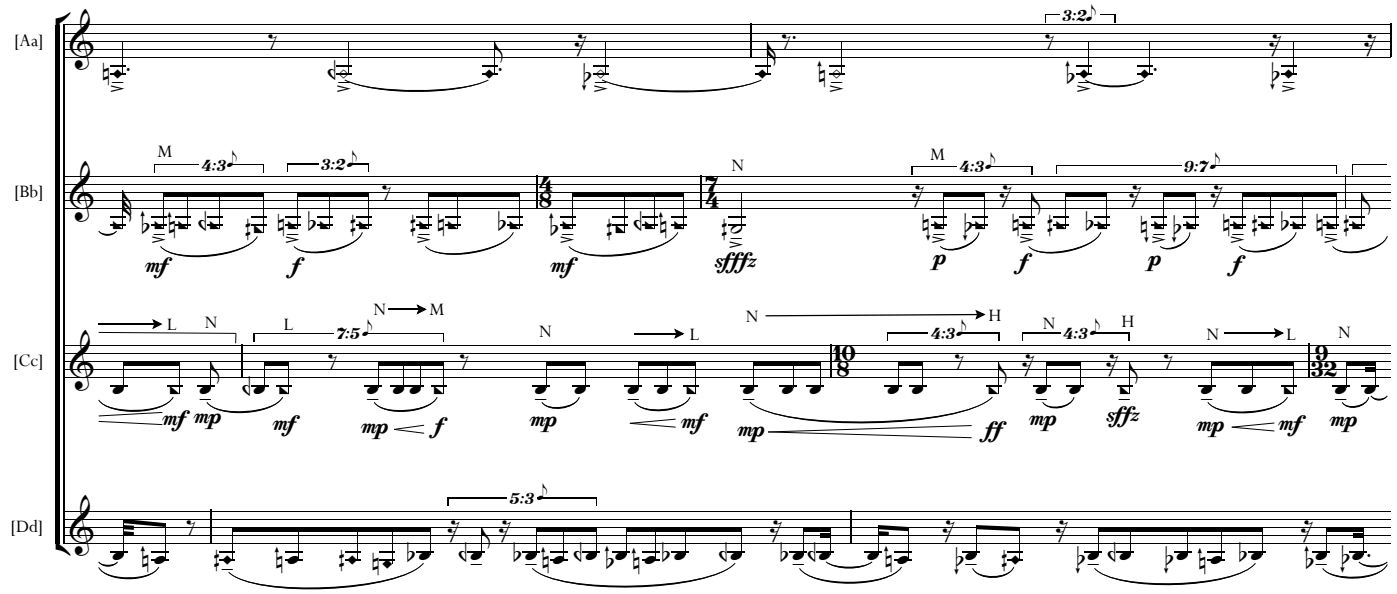

[Aa]
[Bb]
[Cc]
[Dd]
[flick
bridge]
arco
flautando
4:3
3:2
mf
p
f
mp
5:3
L
N
ppp
7:5
ff
sfffz
9:7
M
6:5
H
pizz.
arco
non vib.
s.t.
vib.
sffz
pppp
fff

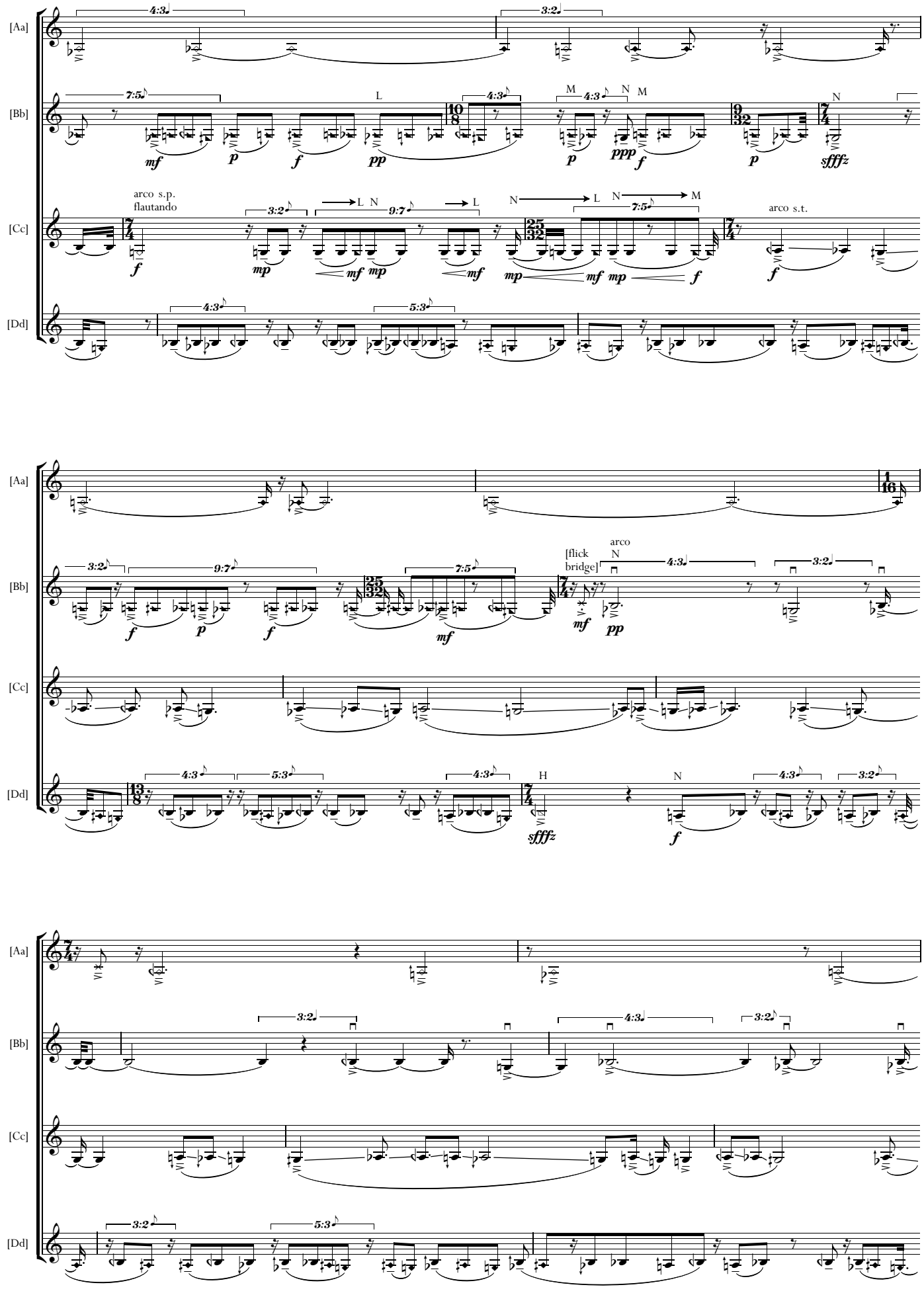

[Aa]
[Bb]
[Cc]
[Dd]
sim.
non vib.
pizz.
arco
non vib.
vib.
arco s.p.
flautando
s.p.

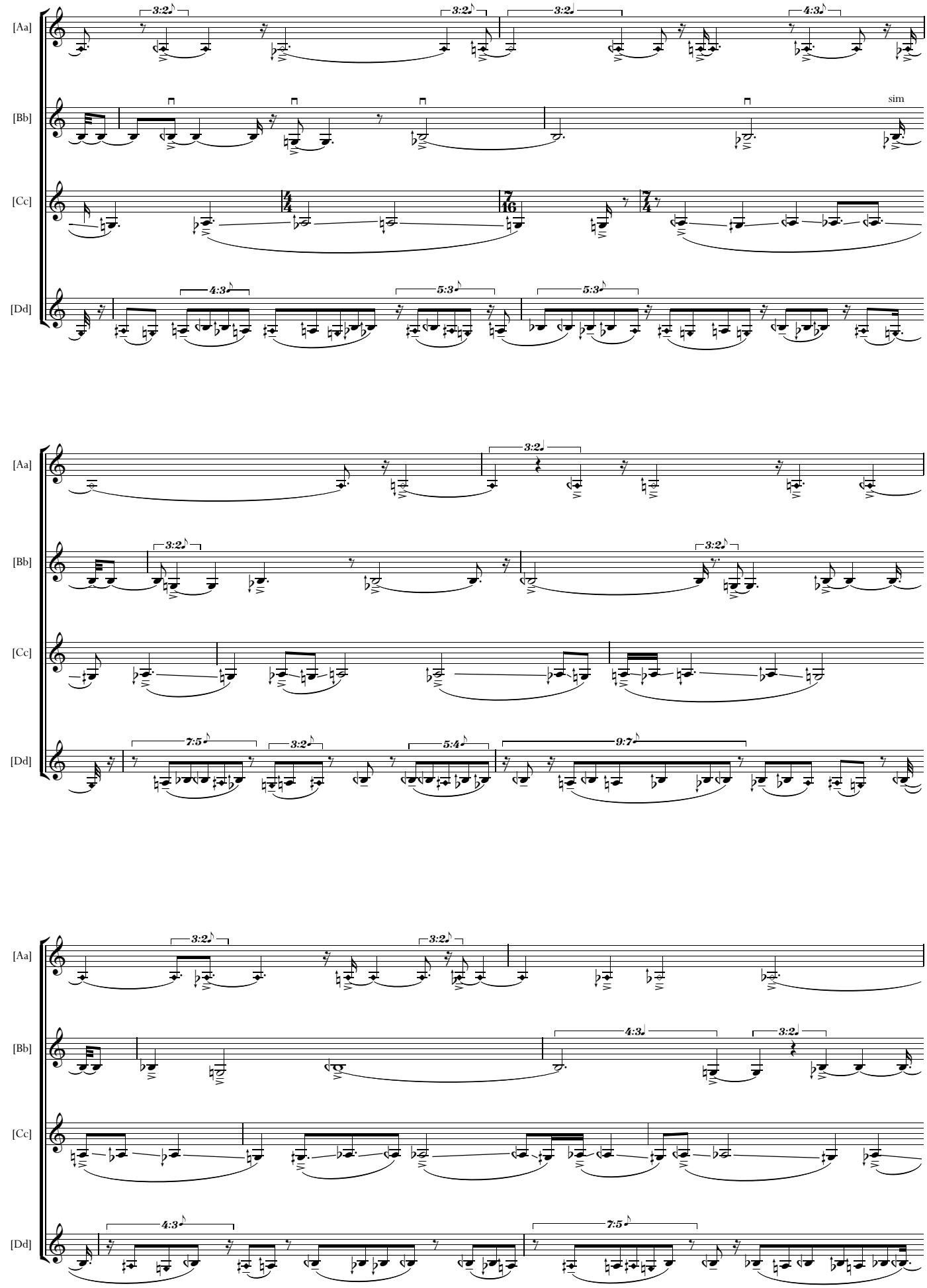

[Aa]
[Bb]
[Cc]
[Dd]
pizz.
arco
vib.
non vib.
arco
non vib.
arco s.p.
flautando

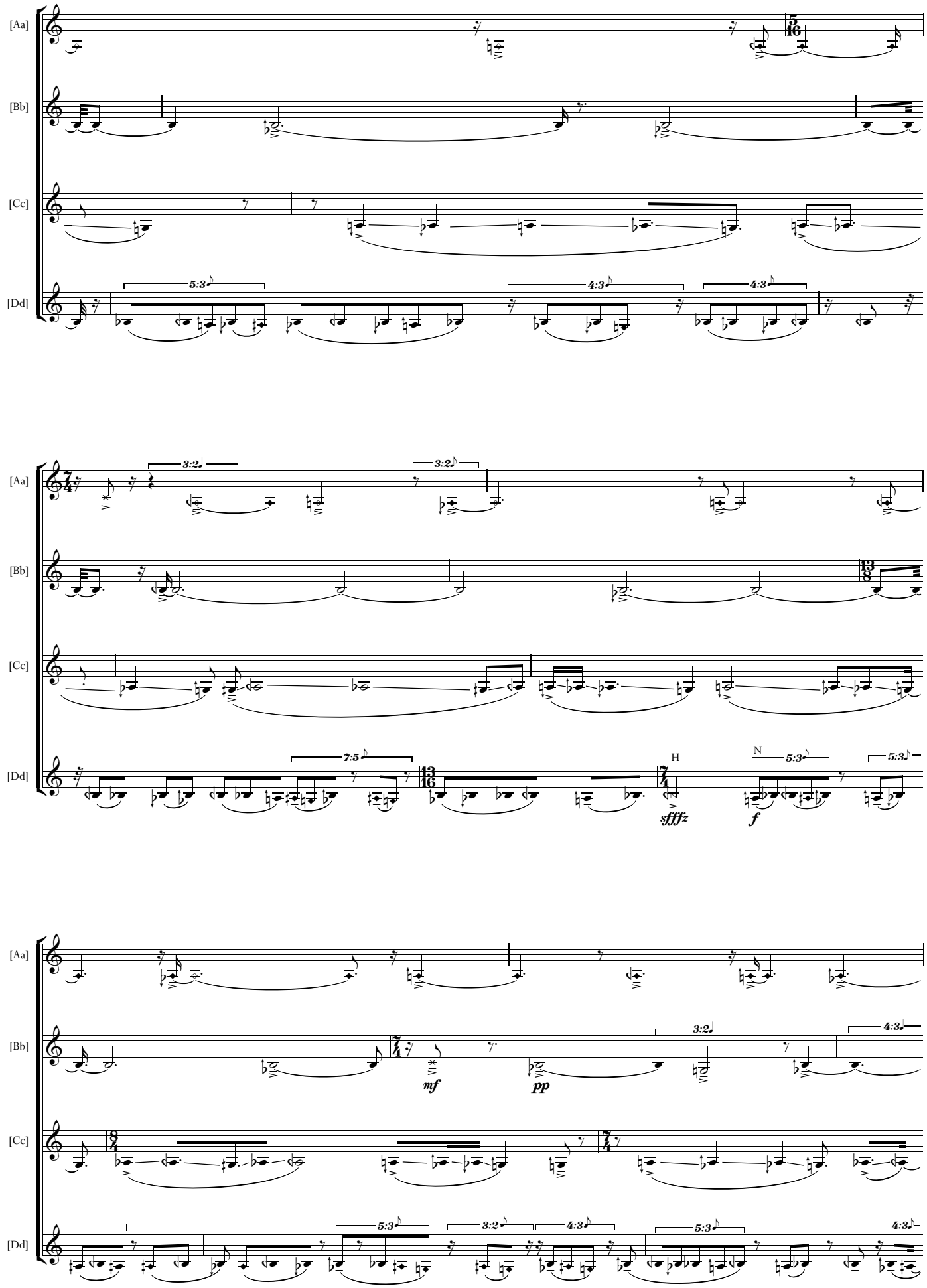

[Aa]
[Bb]
[Cc]
[Dd]

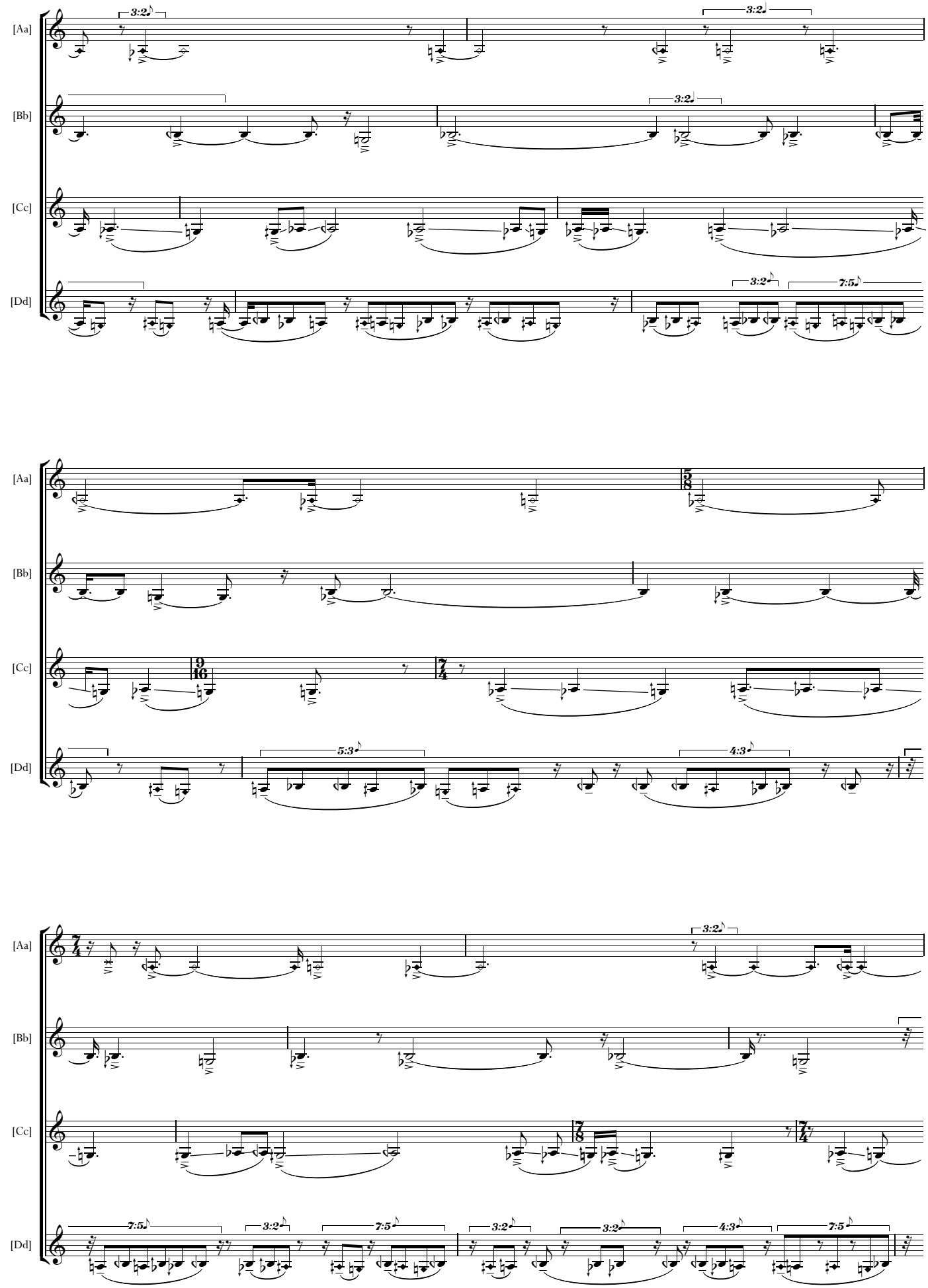

[Aa]
[Bb]
[Cc]
[Dd]
arco s.p.
flautando


[Aa]
[Bb]
[Cc]
[Dd]


[Aa]
[Bb]
[Cc]
[Dd]
arco s.p.
flautando
arco s.t.
[flick
bridge]
arco


[Aa]
[Bb]
[Cc]
[Dd]
3:2
4:3
sim
5:3
7:5
9:7
5:4


[Aa]
[Bb]
[Cc]
[Dd]
5:3
4:3
4:3
3:2
3:2
7:5
H
N
5:3
5:3
sffz
f
mf
pp
3:2
4:3
5:3
3:2
4:3
5:3
4:3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[Bb]
[Cc]
[Dd]
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3:2
3:2
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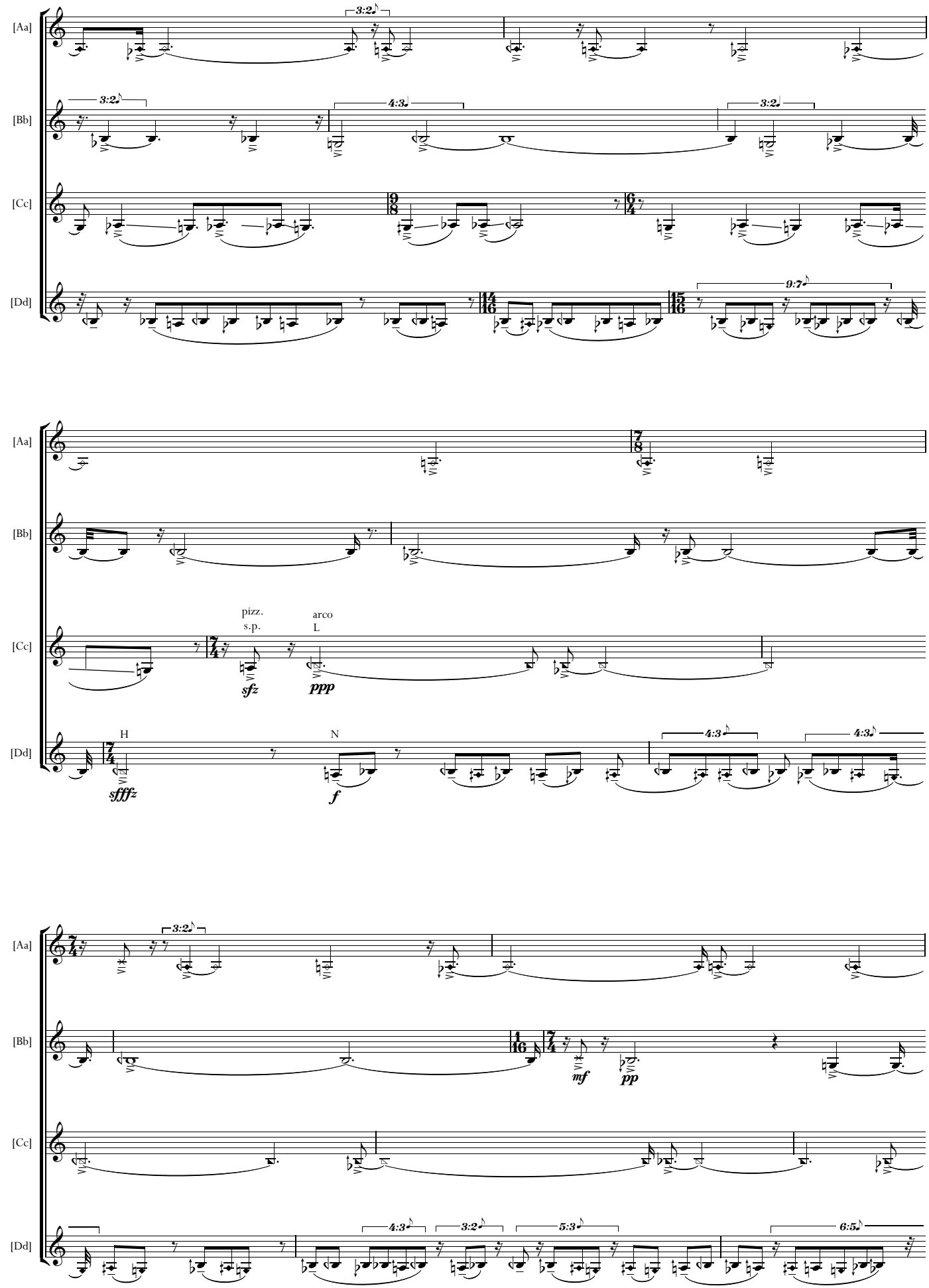
7:5
5:3
4:3
3:2
7:5
3:2
7:5
3:2
3:2
4:3
7:5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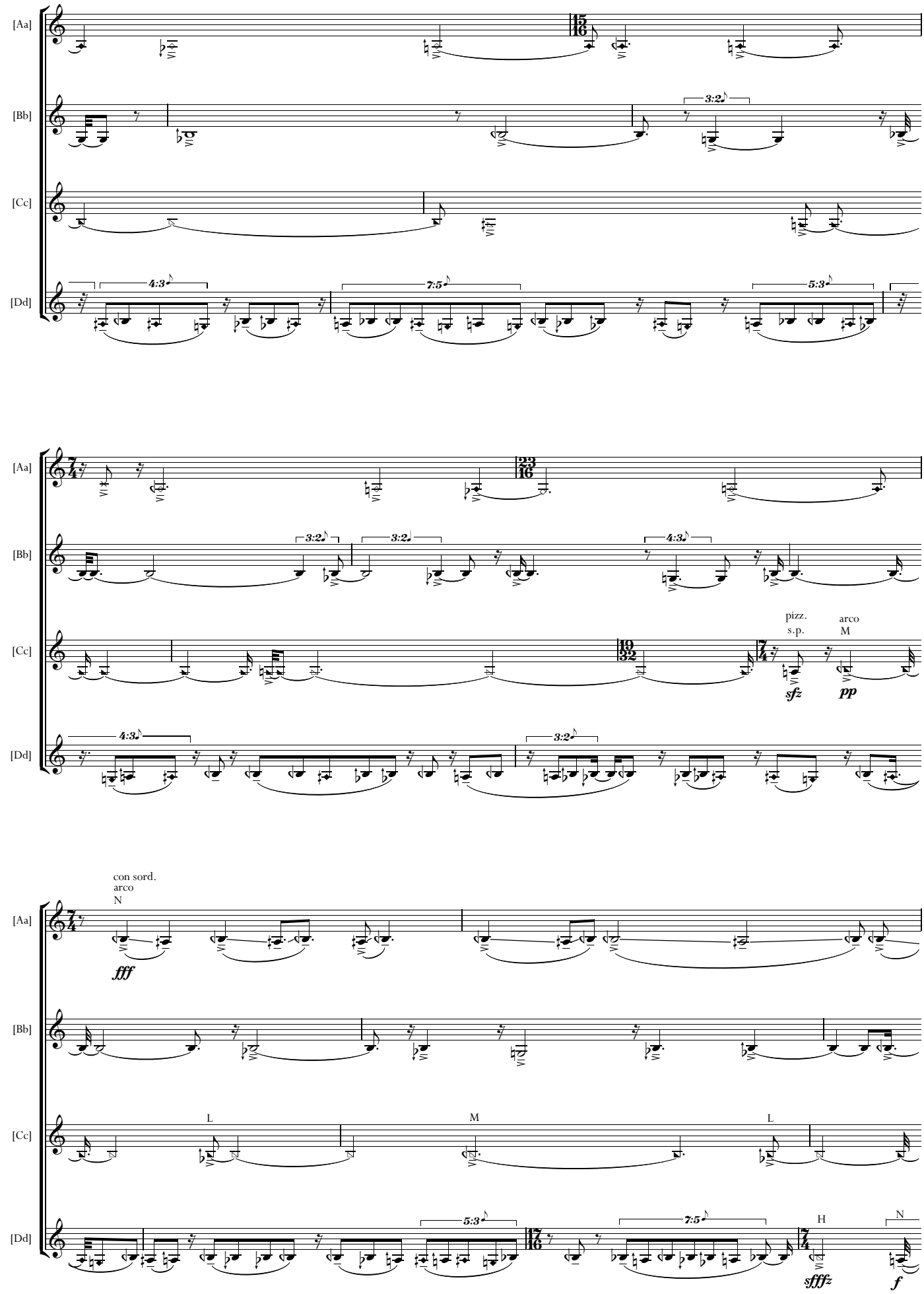
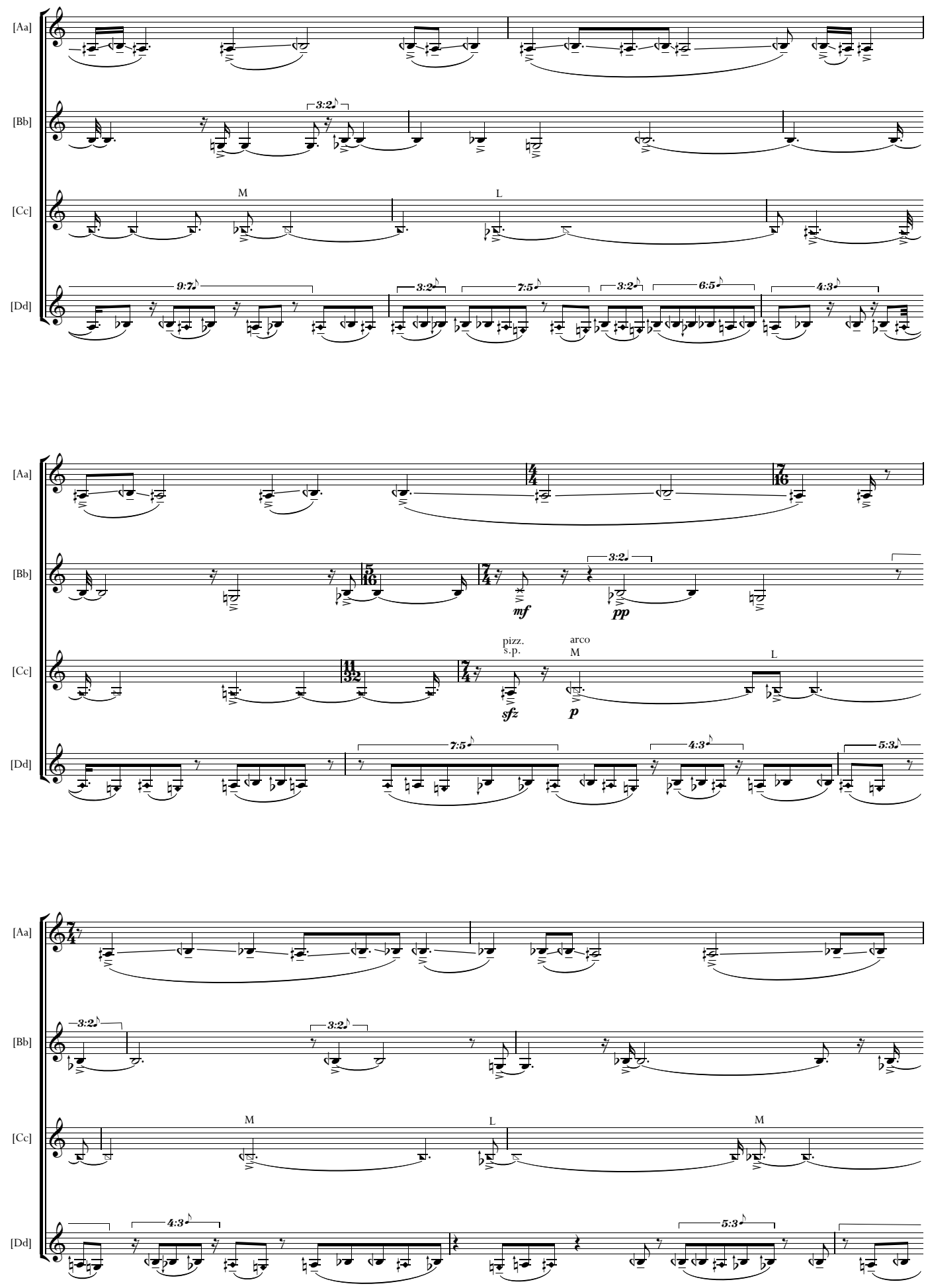
[Bb]
[Cc]
[Dd]
3:2
4:3
3:2
9:7
pizz.
s.p.
sfz
arco
L
ppp
H
sfffz
N
f
4:3
4:3
mf
pp
5:3
6:5


[Aa]
[Bb]
[Cc]
[Dd]
15/16
3:2
4:3
7:5
5:3
7/4
23/16
19/32
pizz.
s.p.
arco
M
sfz
pp
con sord.
arco
N
fff
L
M
L
17/16
H
N
sfffz
f


[Aa]
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[Dd]
3:2
M
L
9:7
3:2
7:5
3:2
6:5
4:3
mf
pp
pizz.
s.p.
arco
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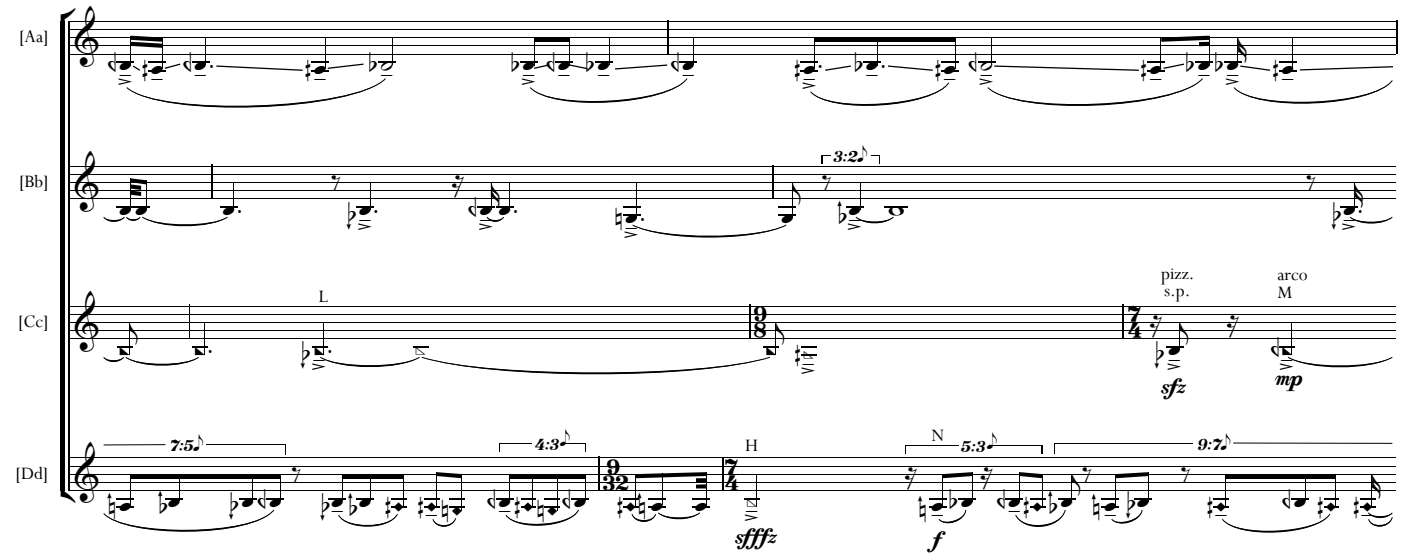
sfz
p
7:5
4:3
5:3
3:2
3:2
M
L
M
4:3
5:3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s.p.
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7:5
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sffffz
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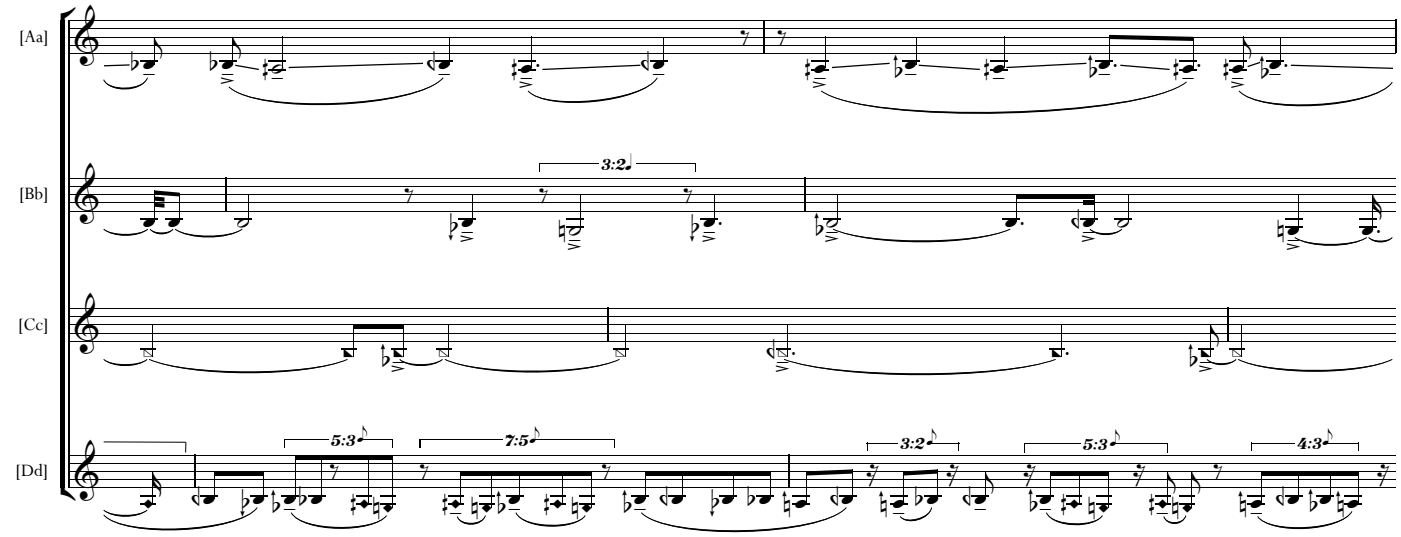
9:7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[Dd]
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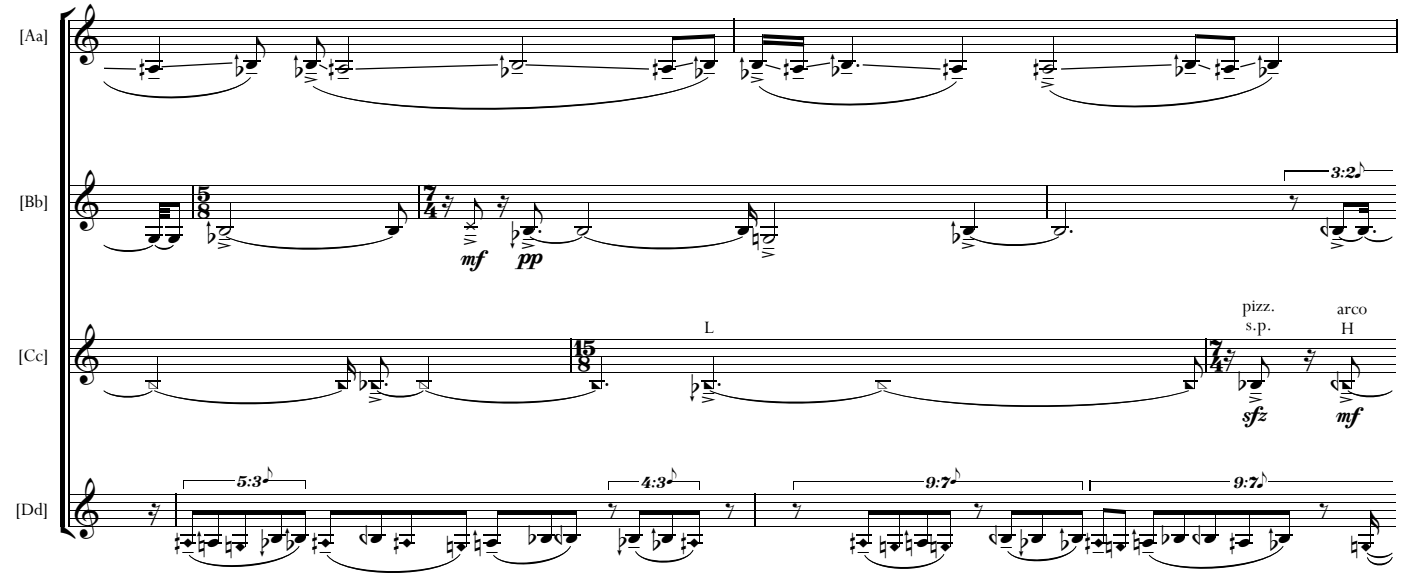
7:5
3:2
5:3
4:3


[Aa]
[Bb]
[Cc]
[Dd]
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pp
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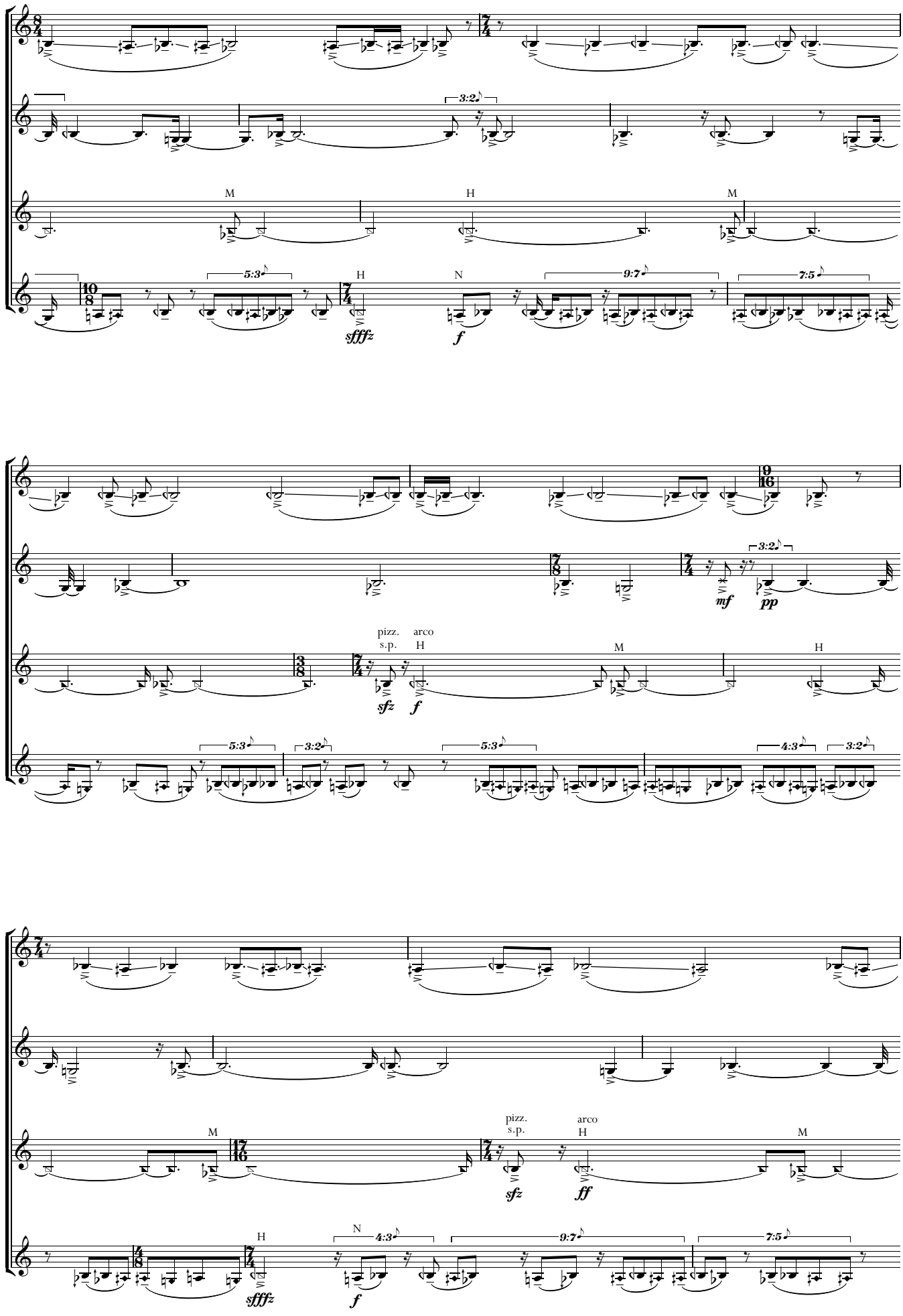
L
pizz.
s.p.
arco
H
sfz
mf
5:3
4:3
9:7
9:7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[Bb]
[Cc]
[Dd]
3:2
M
H
M
5:3
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sffz
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[Aa]
[Bb]
[Cc]
[Dd]
3:2
mf
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pizz.
s.p.
arco
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sfz
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5:3
3:2
5:3
4:3
3:2
[Aa]
[Bb]
[Cc]
[Dd]
M
pizz.
s.p.
arco
H
M
sfz
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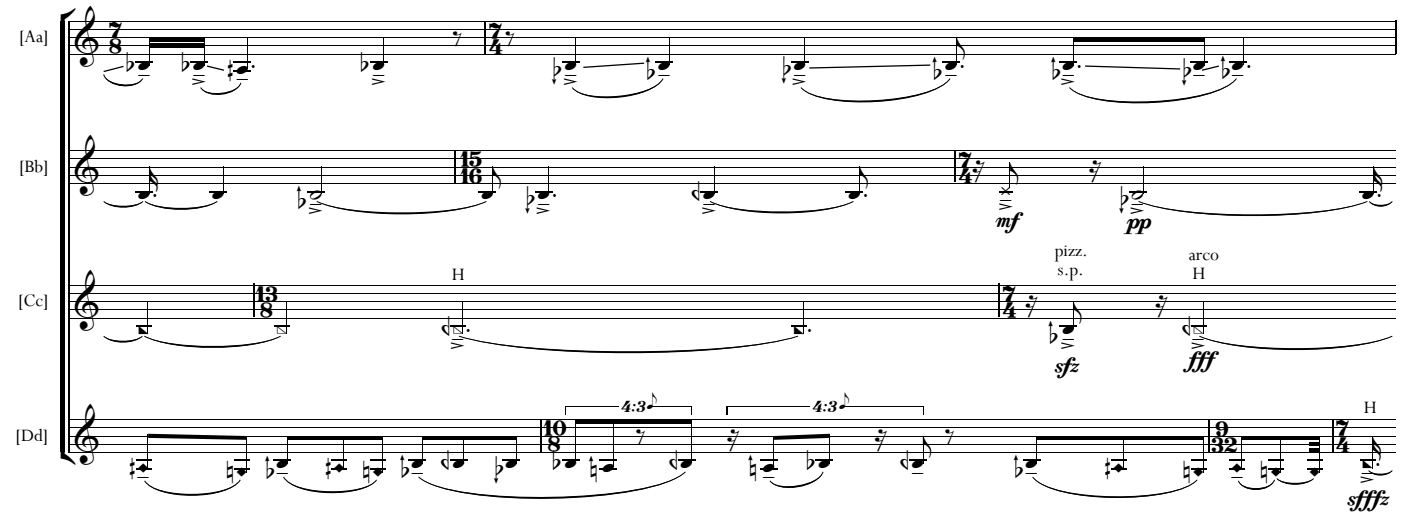
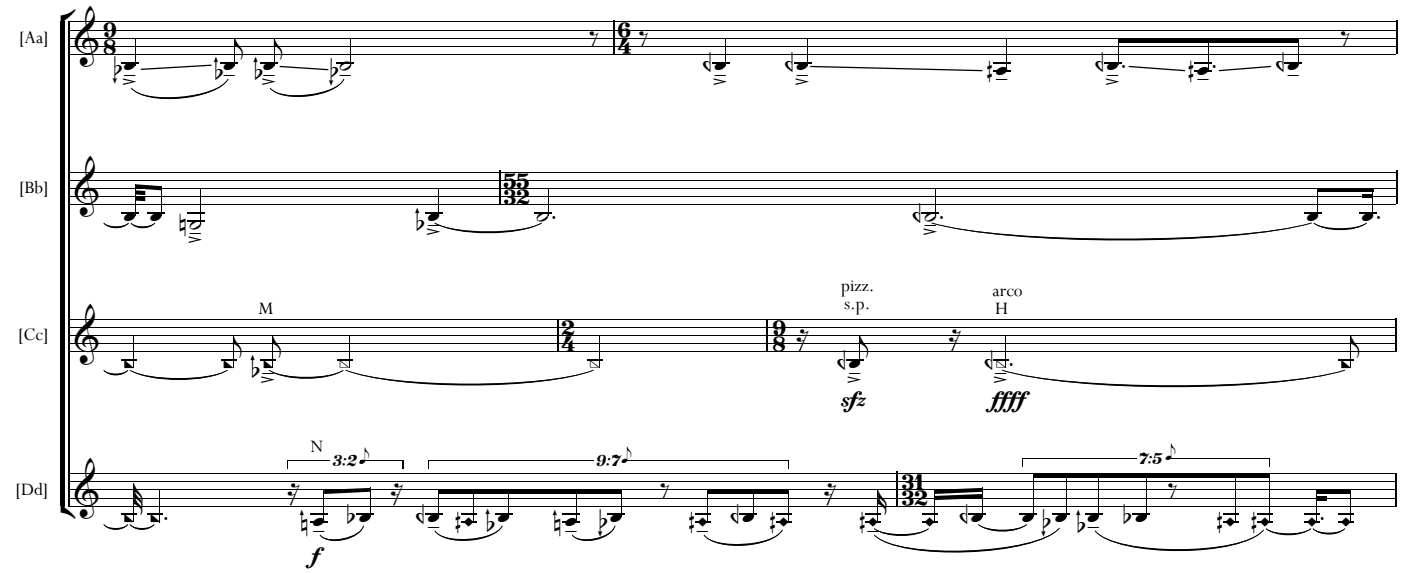
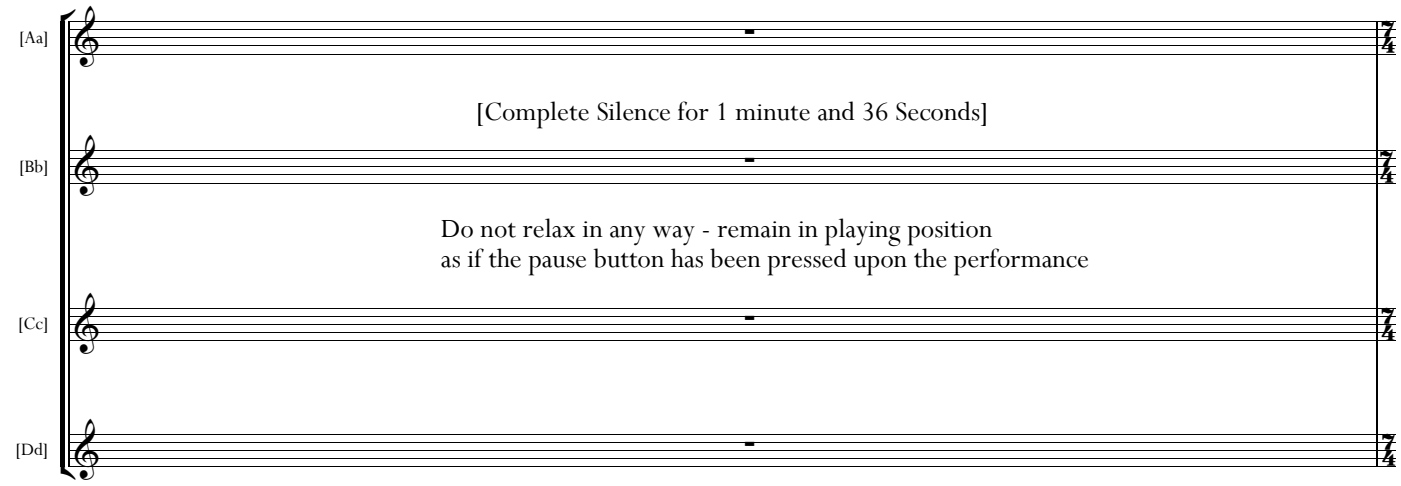
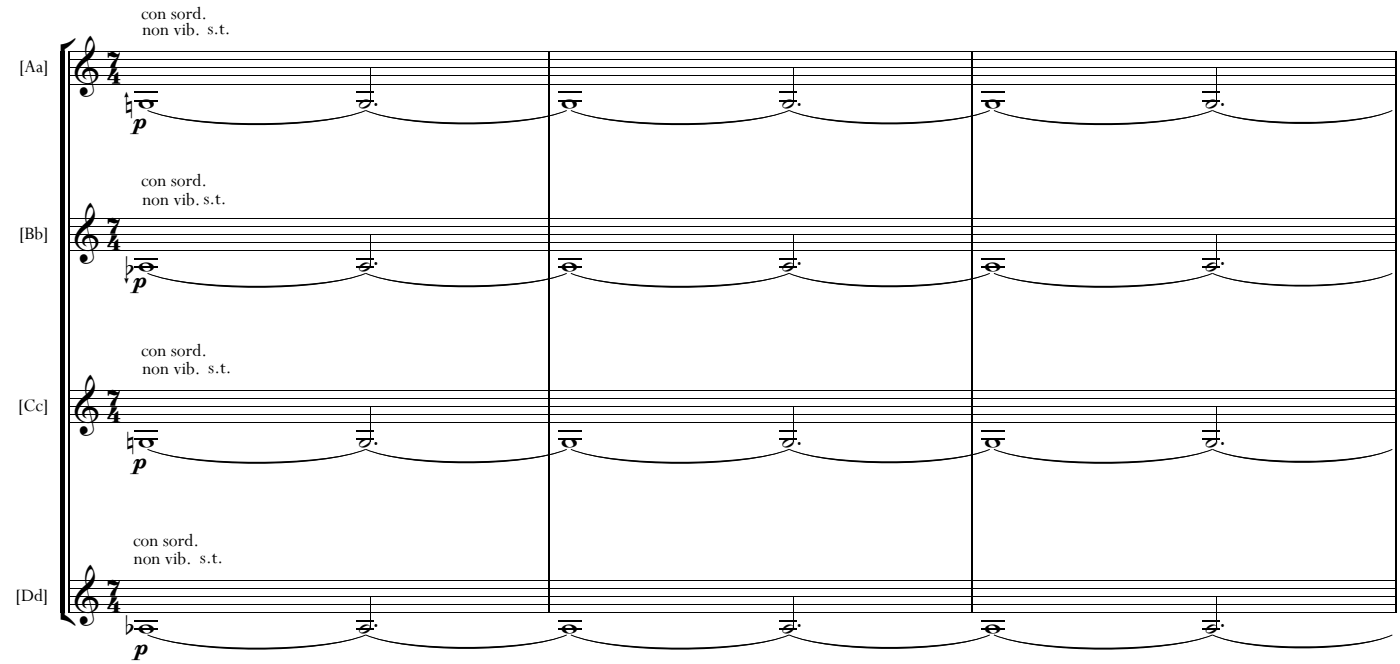
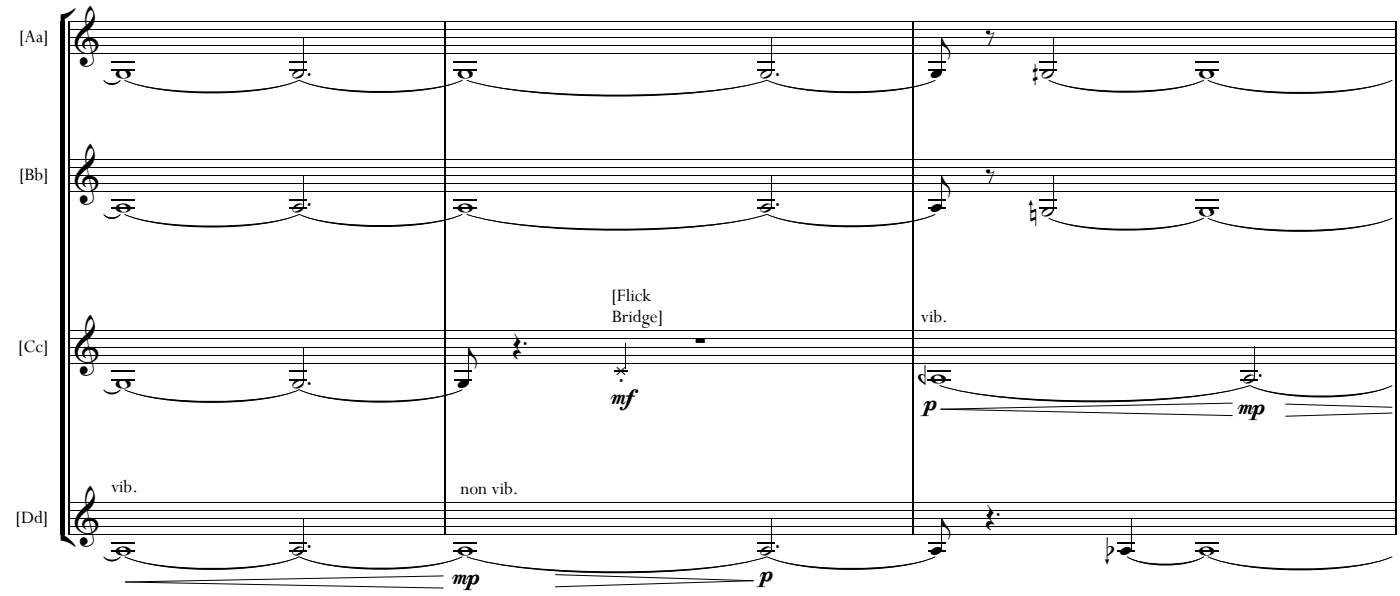
N
4:3
f
9:7
7:5

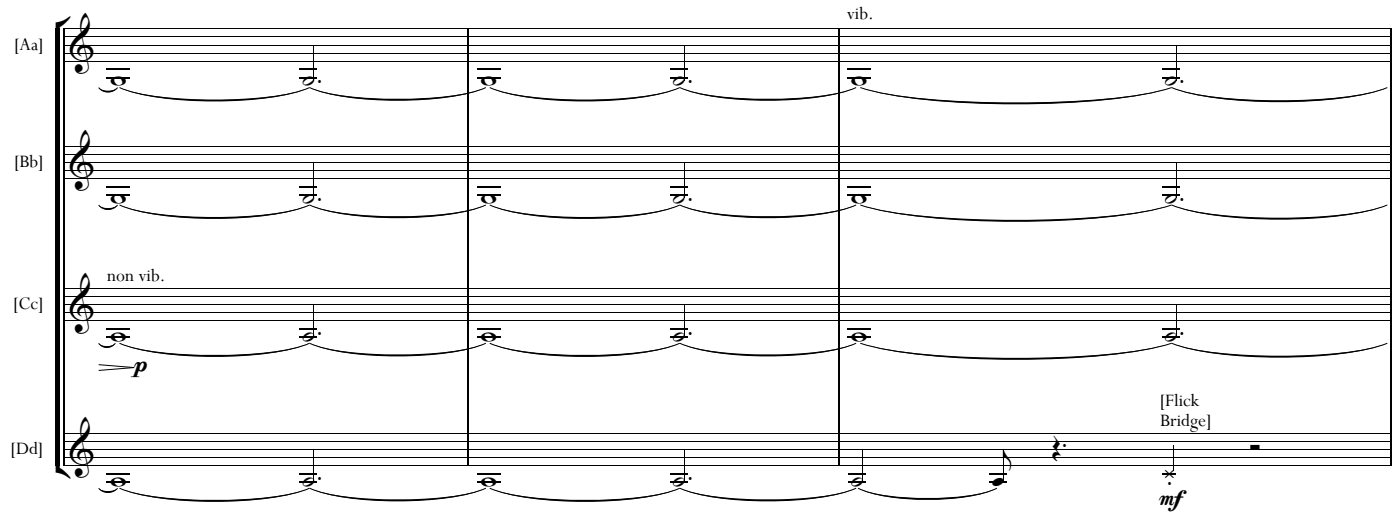

[Aa]
[Bb]
[Cc]
[Dd]
H
pizz.
s.p.
arco
H
mf
pp
sfz
fff
4:3
4:3
H
sffffz

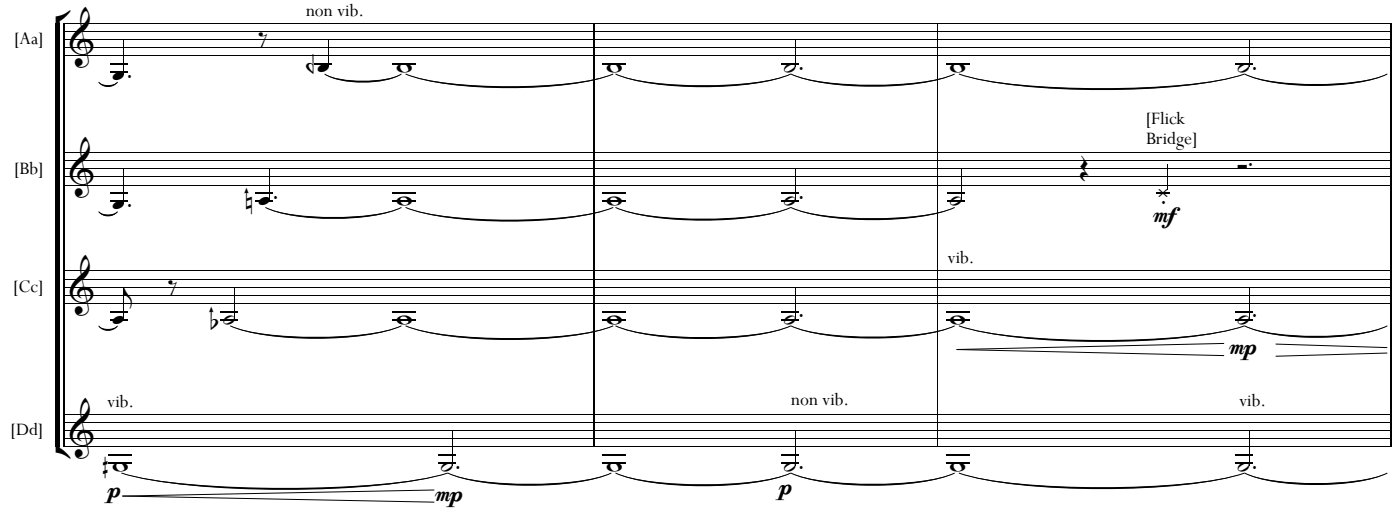

[Aa]
[Bb]
[Cc]
[Dd]
M
pizz.
s.p.
arco
H
sfz
ffff
N
3:2
9:7
7:5
f

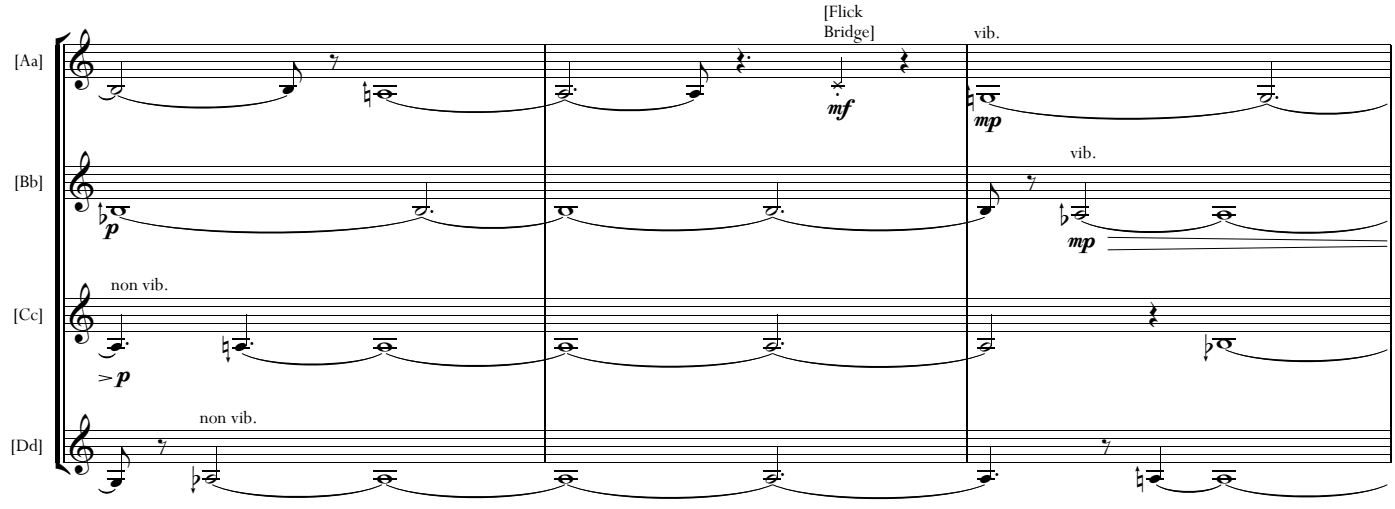

[Aa]
[Bb]
[Cc]
[Dd]
[Complete Silence for 1 minute and 36 Seconds]
Do not relax in any way - remain in playing position
as if the pause button has been pressed upon the performance

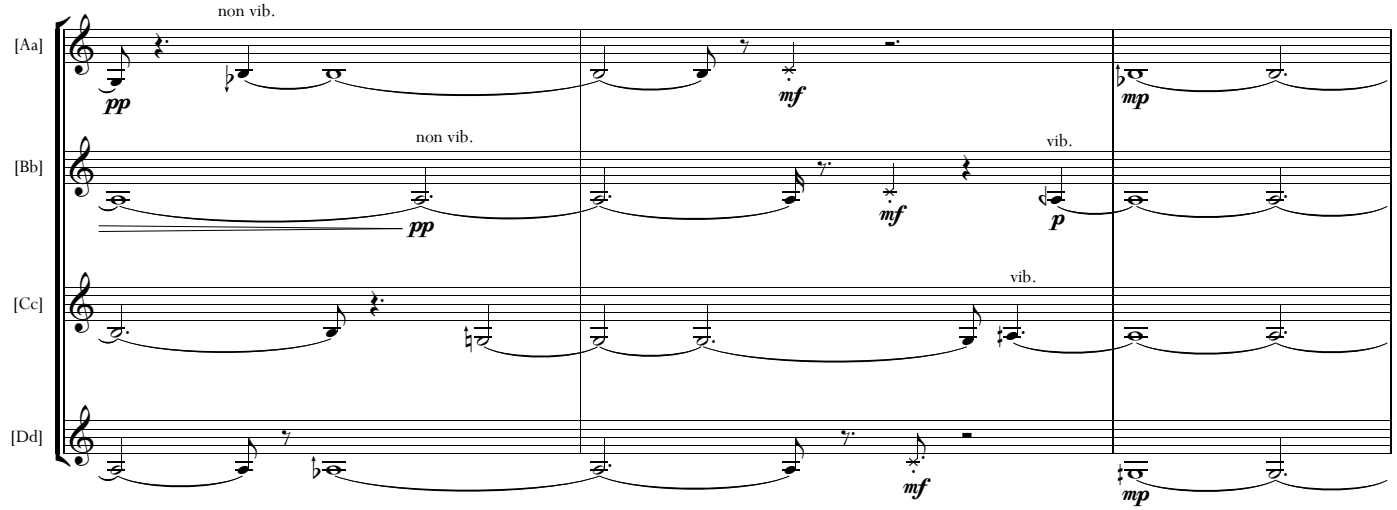

con sord.
non vib. s.t.
[Aa]
p
con sord.
non vib. s.t.
[Bb]
p
con sord.
non vib. s.t.
[Cc]
p
con sord.
non vib. s.t.
[Dd]
p

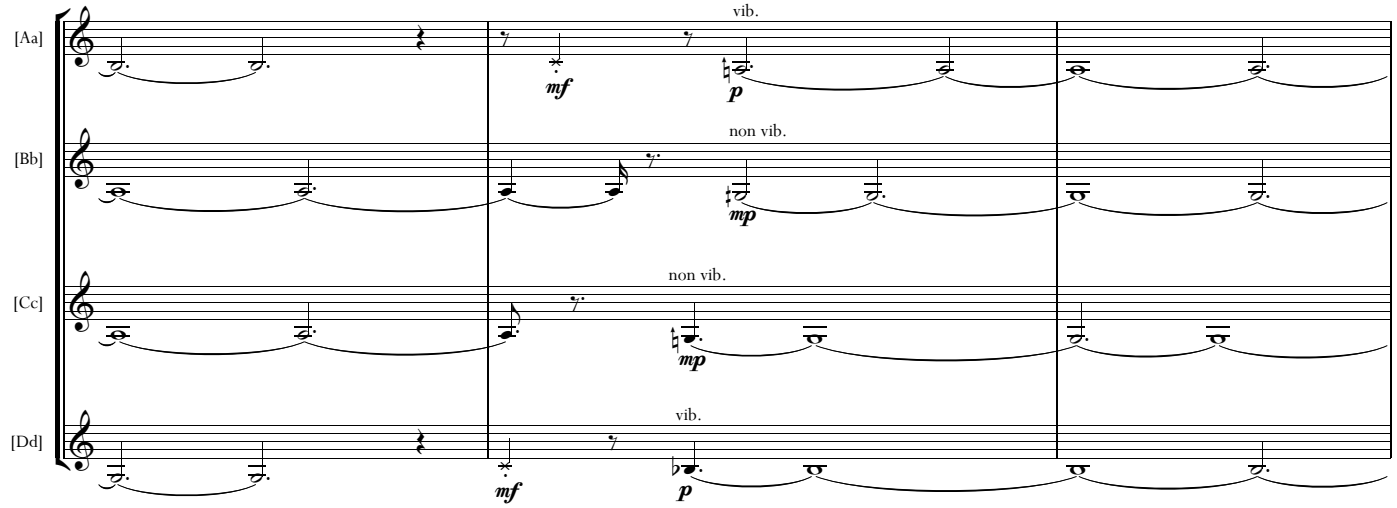

[Aa]
[Bb]
[Cc]
[Flick
Bridge]
mf
vib.
p
mp
[Dd]
vib.
mp
non vib.
p

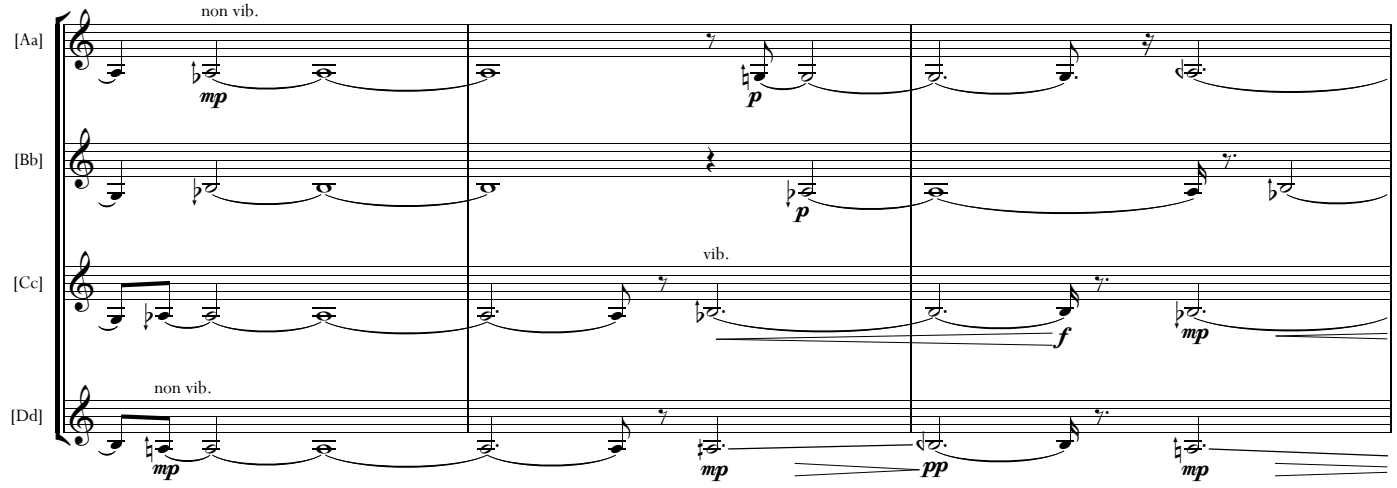

vib.
[Aa]
[Bb]
non vib.
[Cc]
p
[Flick
Bridge]
[Dd]
mf

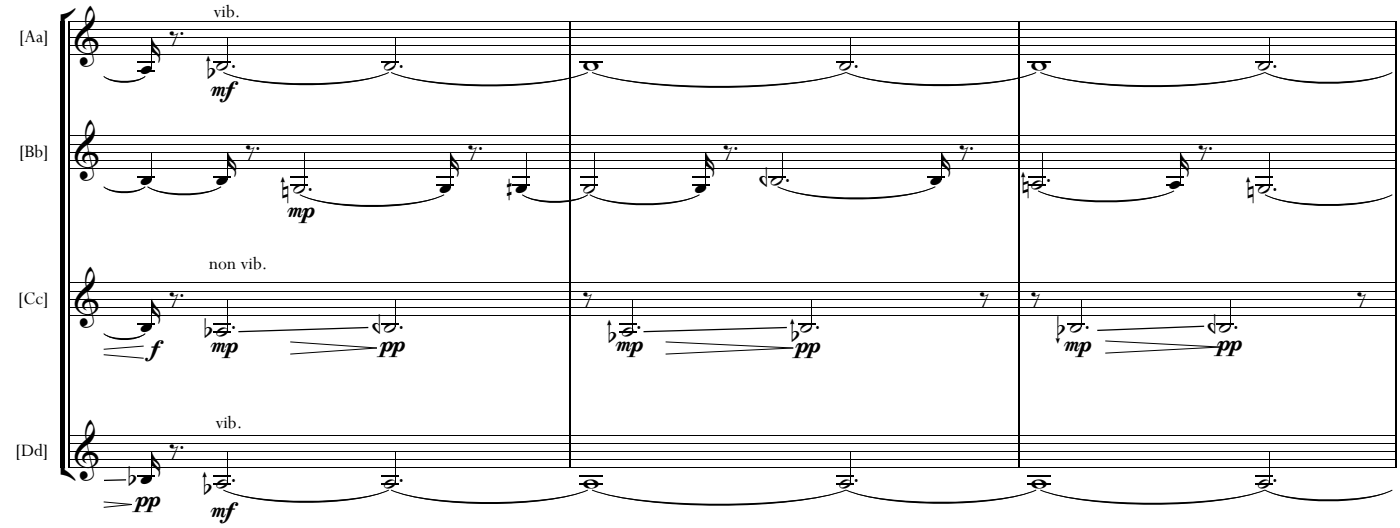

non vib.
[Aa]
[Flick
Bridge]
[Bb]
mf
vib.
[Cc]
mp
vib.
non vib.
vib.
[Dd]
p
mp
p


[Flick
Bridge]
vib.
[Aa]
mf
mp
vib.
[Bb]
p
mp
non vib.
[Cc]
p
non vib.
[Dd]


[Aa]
[Bb]
[Cc]
[Dd]
non vib.
pp
mf
mp
vib.
p


[Aa]
[Bb]
[Cc]
[Dd]
vib.
mf
p
non vib.
mp


[Aa]
[Bb]
[Cc]
[Dd]
non vib.
mp
p
vib.
f
pp


[Aa]
[Bb]
[Cc]
[Dd]
vib.
mf
mp
non vib.
f
mp
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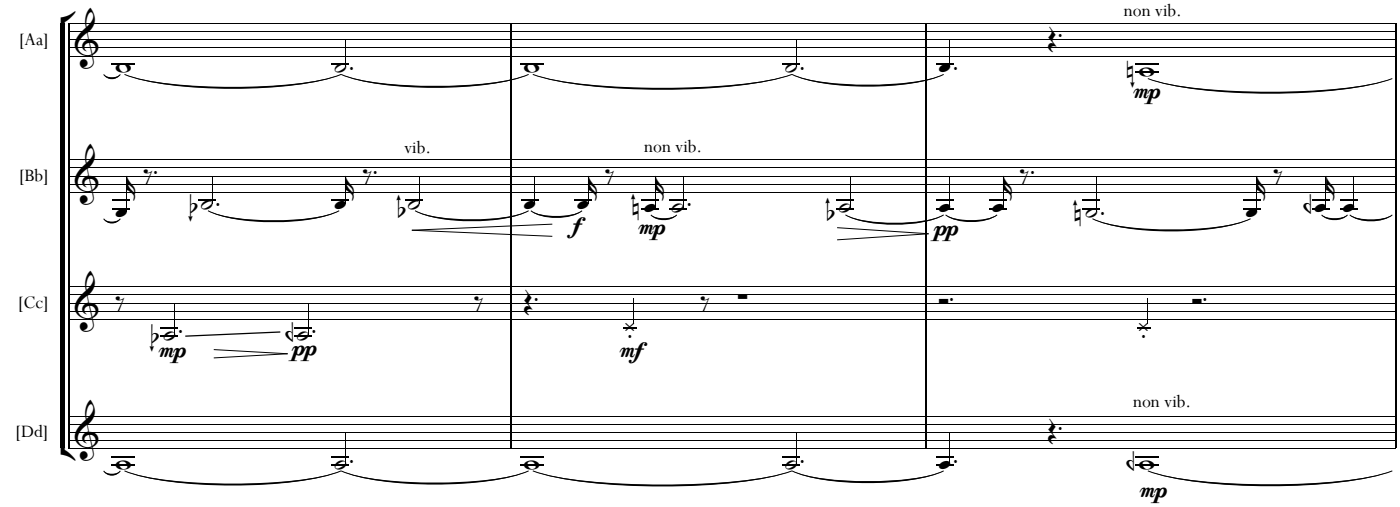
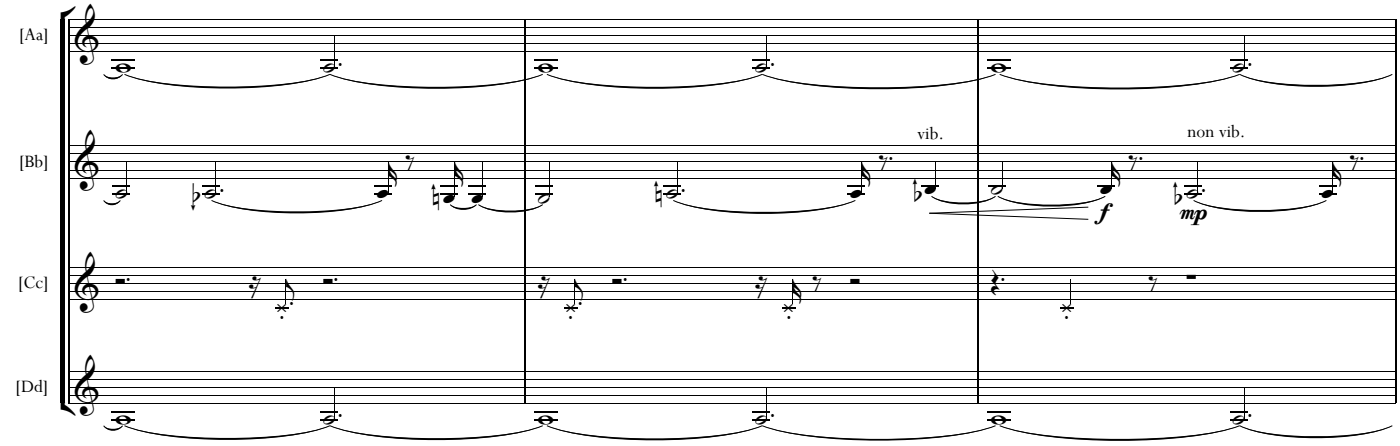
mp
pp
mp
pp
vib.
pp
mf


[Aa]
[Bb]
[Cc]
[Dd]
non vib.
mp
vib.
non vib.
f
mp
pp
mp
pp
mf
non vib.
mp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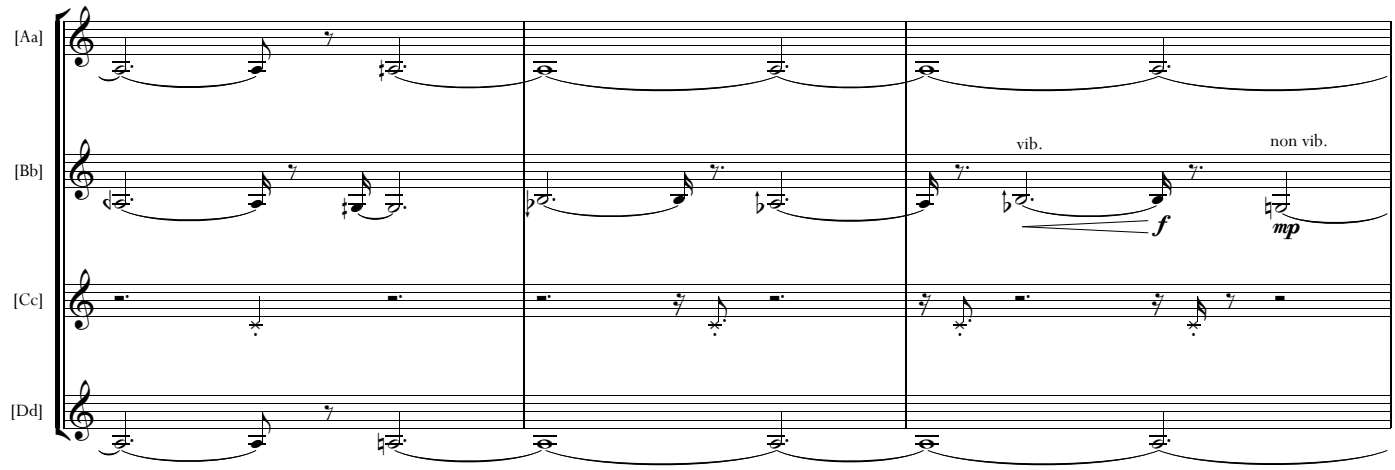
[Bb]
[Cc]
[Dd]
vib.
non vib.
f
mp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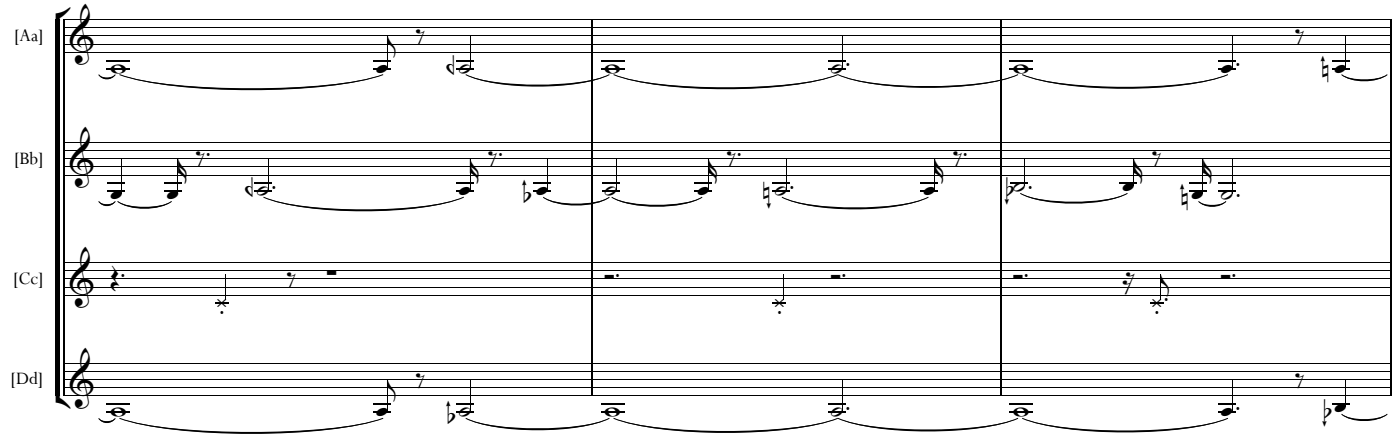
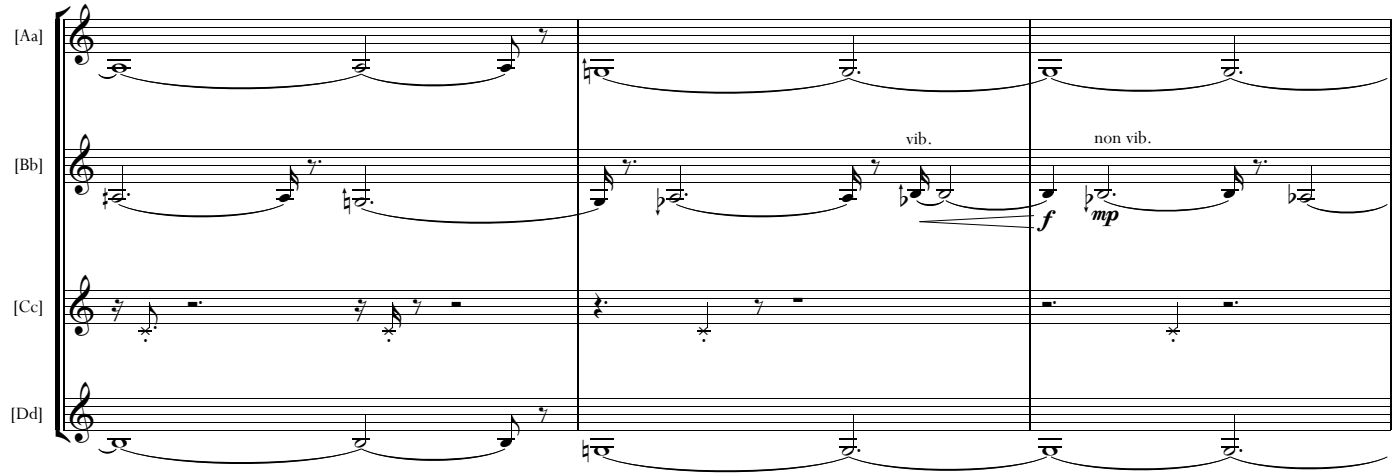
[Bb]
vib.
non vib.
f
mp
[Cc]
[Dd]


[Aa]
[Bb]
[Cc]
[Dd]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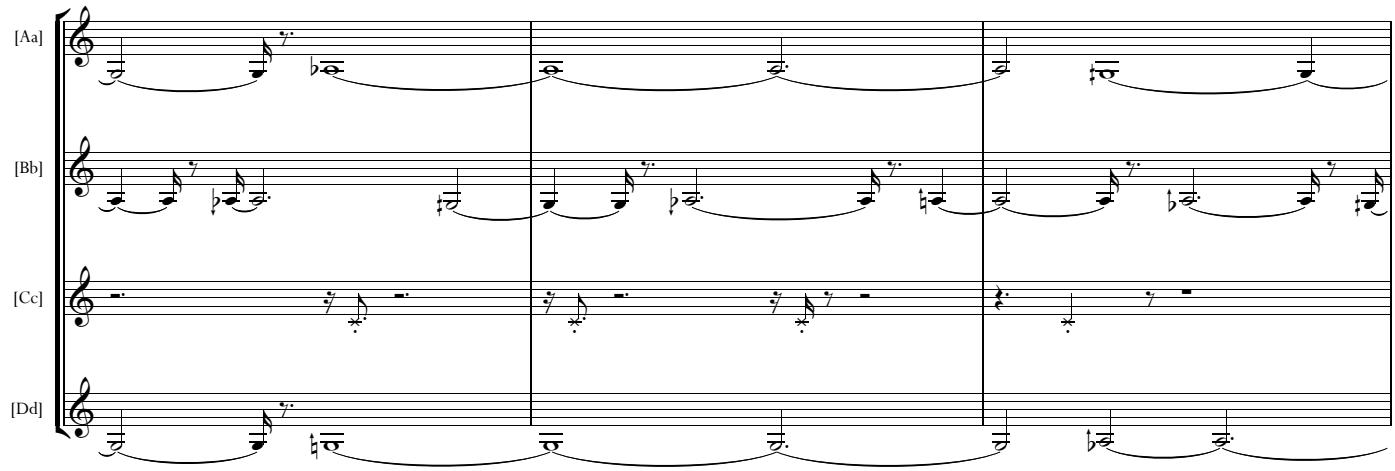
[Bb]
vib.
non vib.
f
mp
[Cc]
[Dd]


[Aa]
[Bb]
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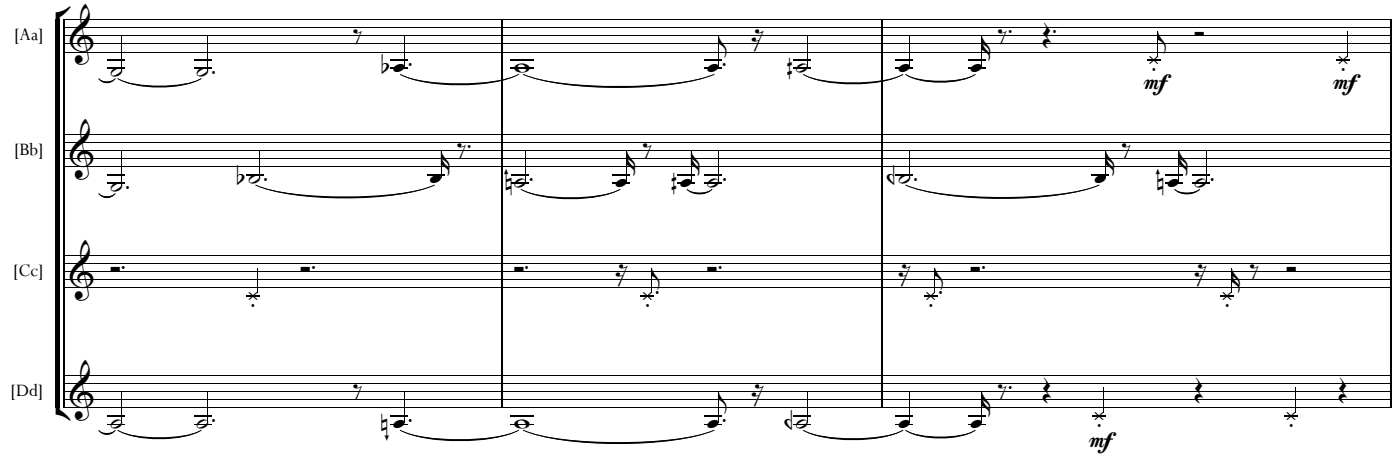
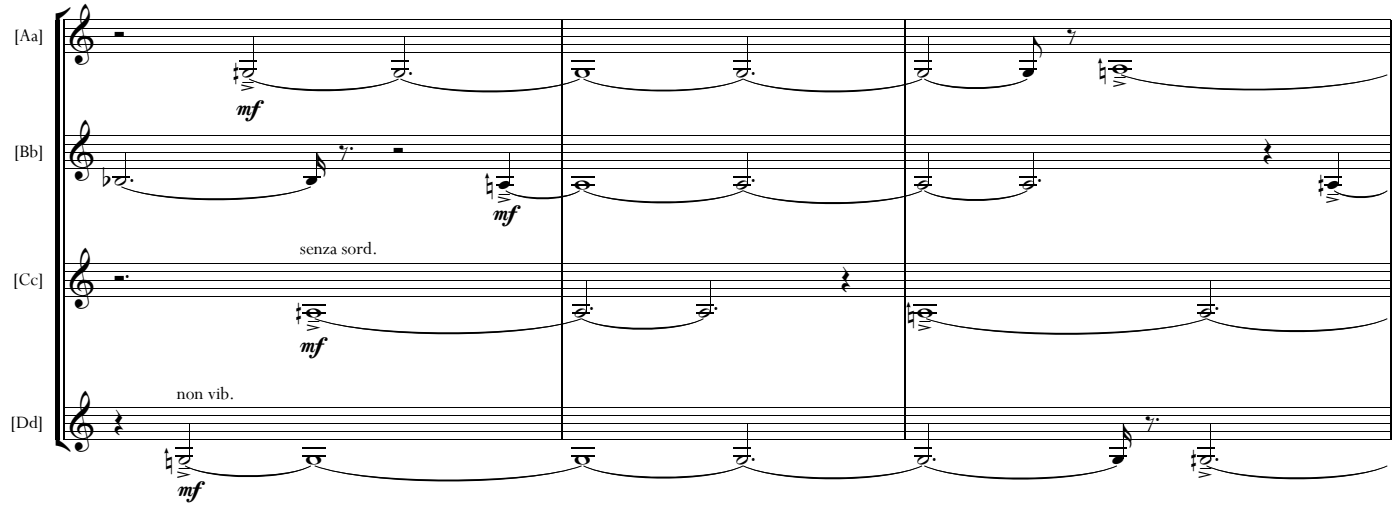
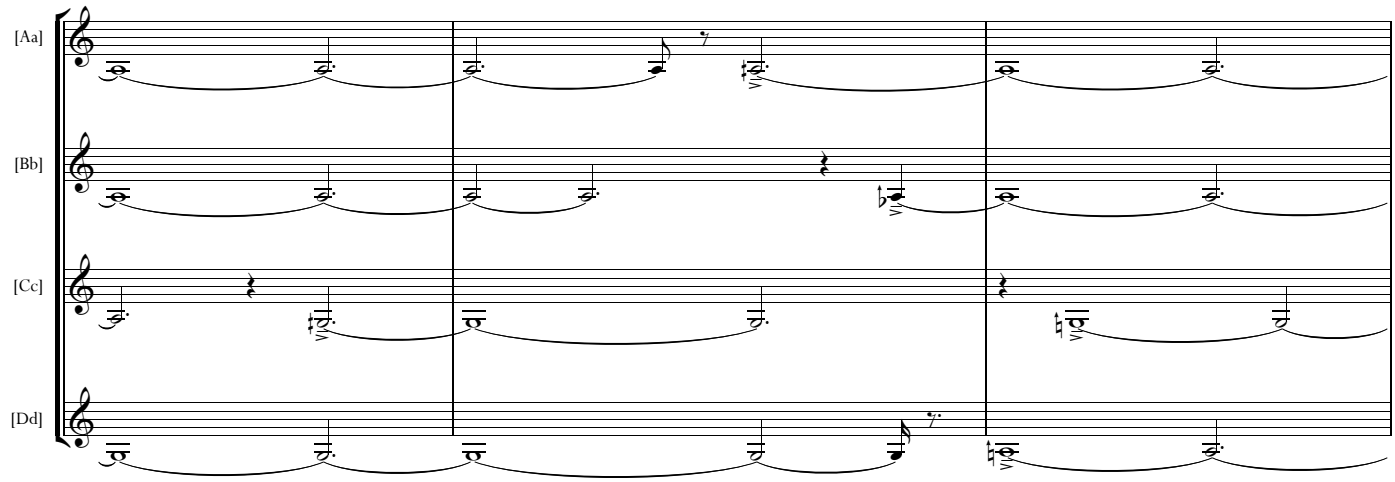
[Dd]


[Aa]
[Bb]
[Cc]
[Dd]
mf
mf
mf


[Aa]
[Bb]
[Cc]
[Dd]
mf
mf
senza sord.
mf
non vib.
mf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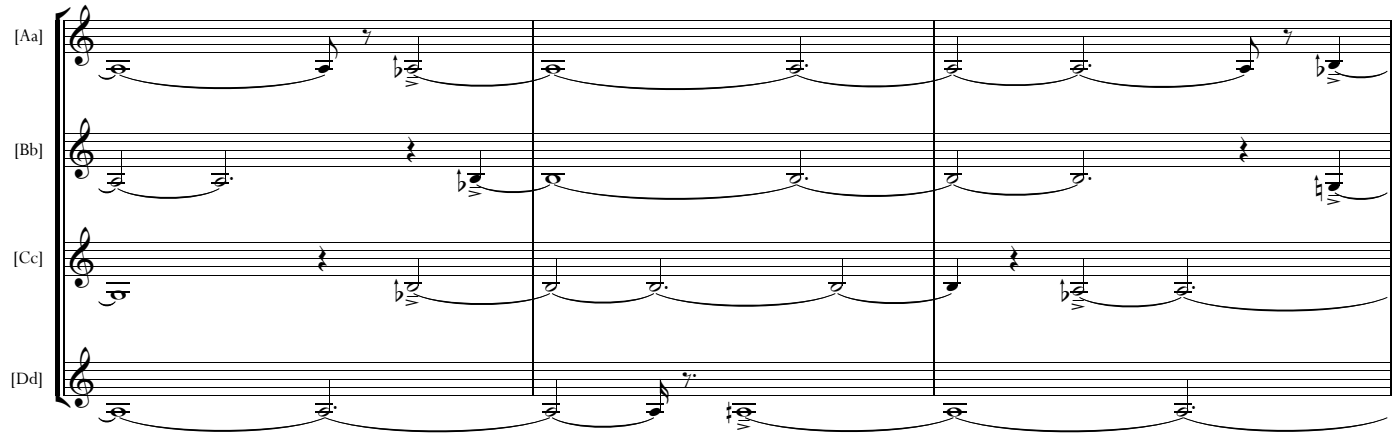
[Dd]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[Bb]
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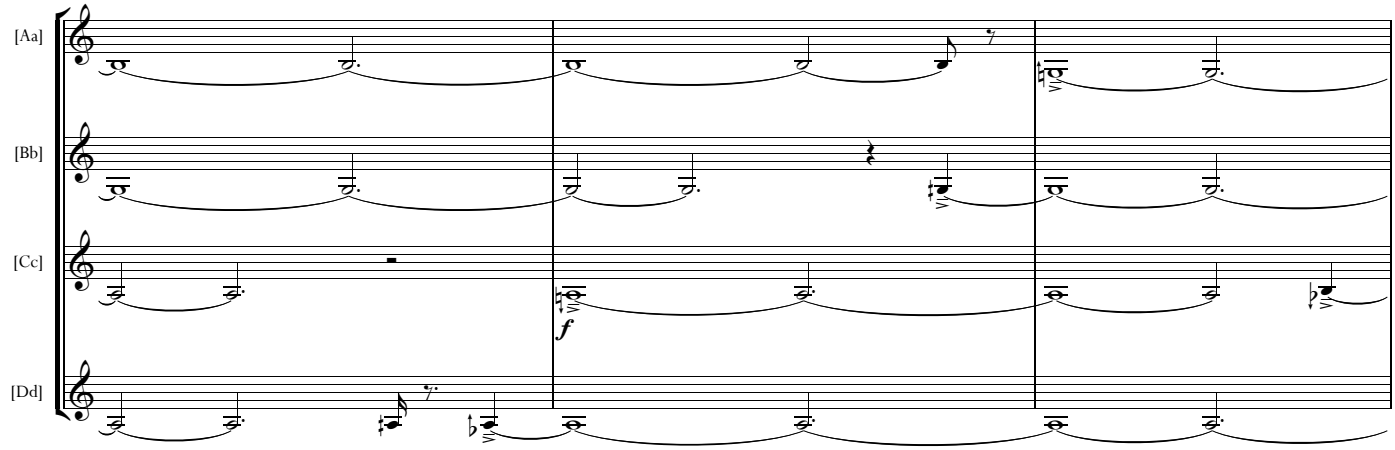
[Dd]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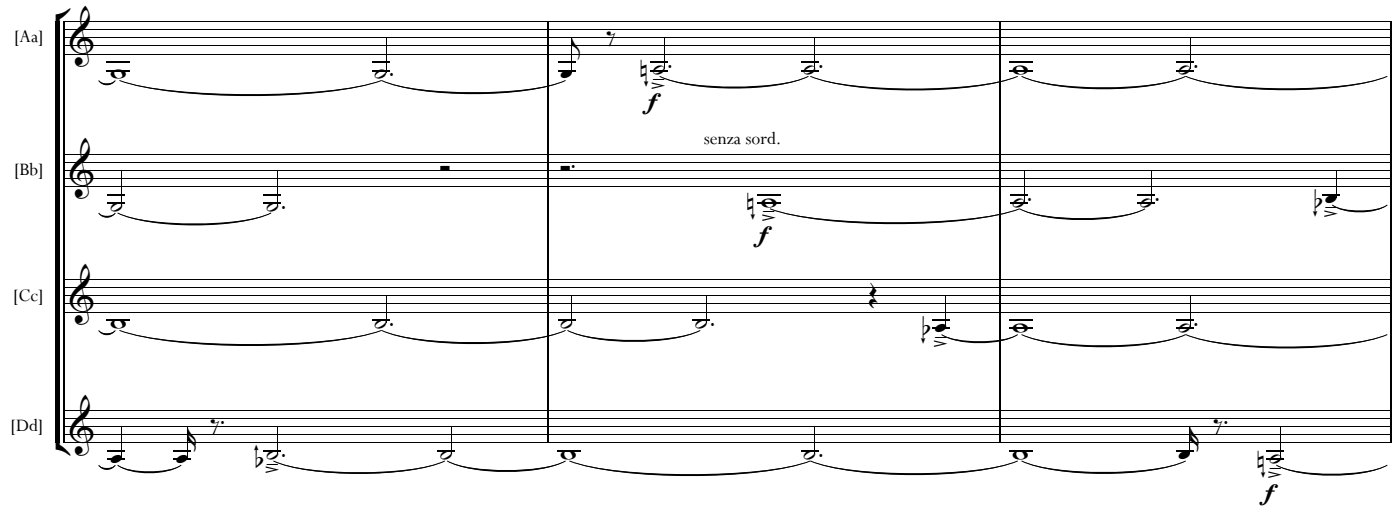
[Dd]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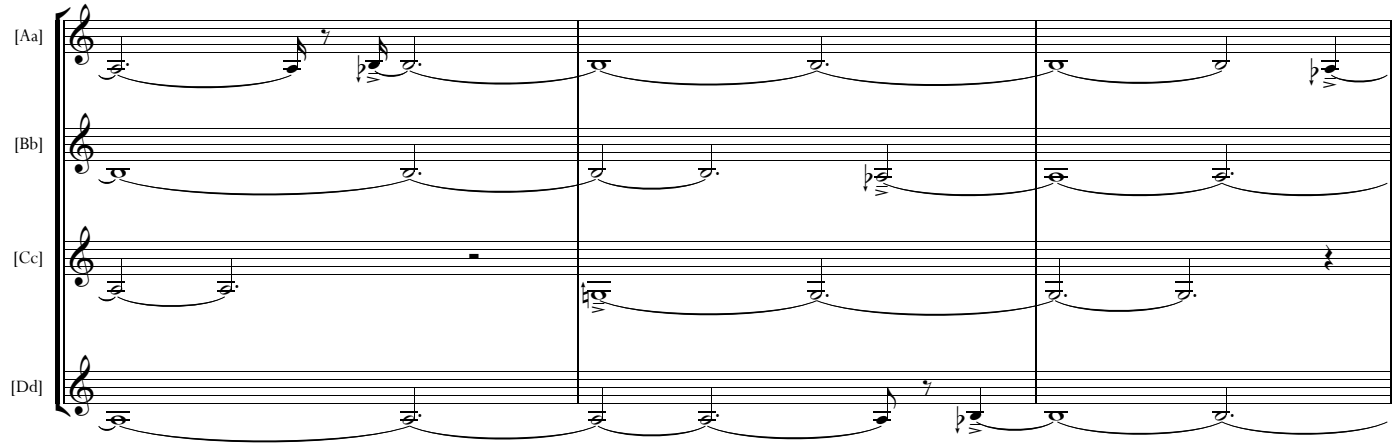
[Bb]
[Cc]
[Dd]
senza sord.
f
f
f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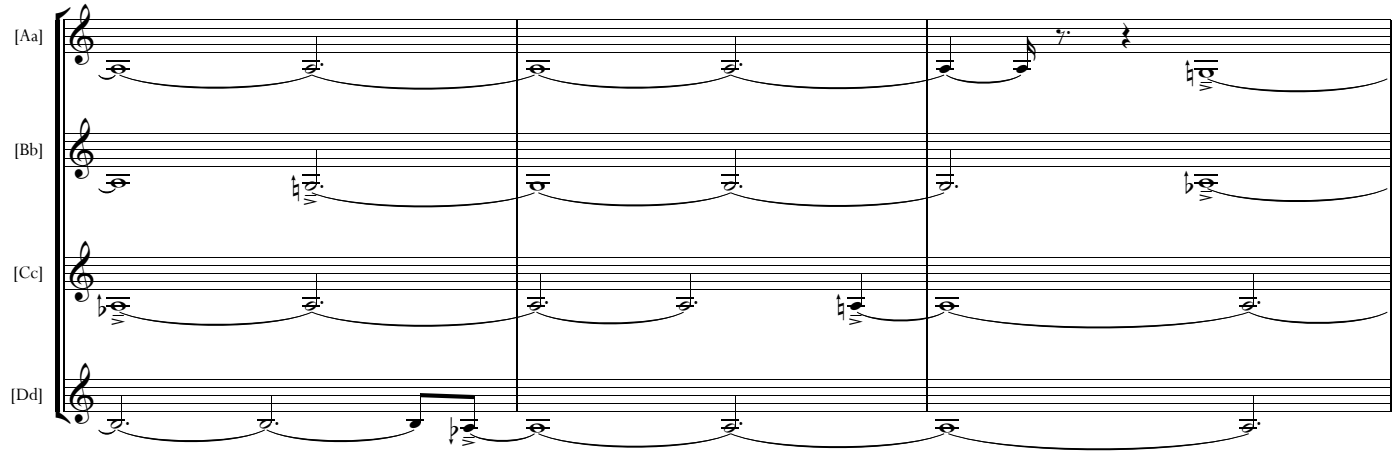
[Dd]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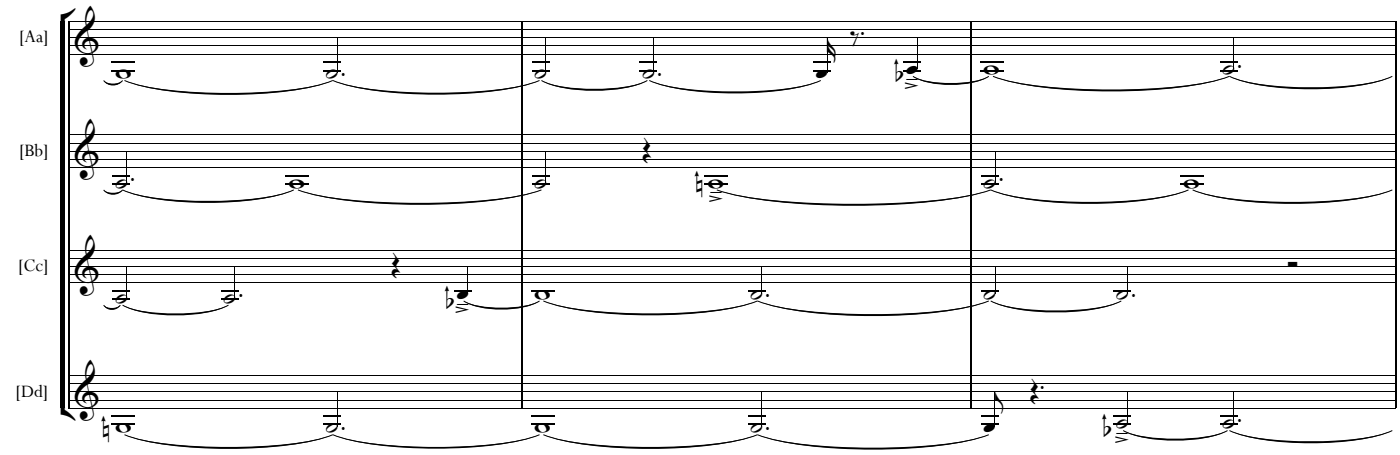
[Bb]
[Cc]
[Dd]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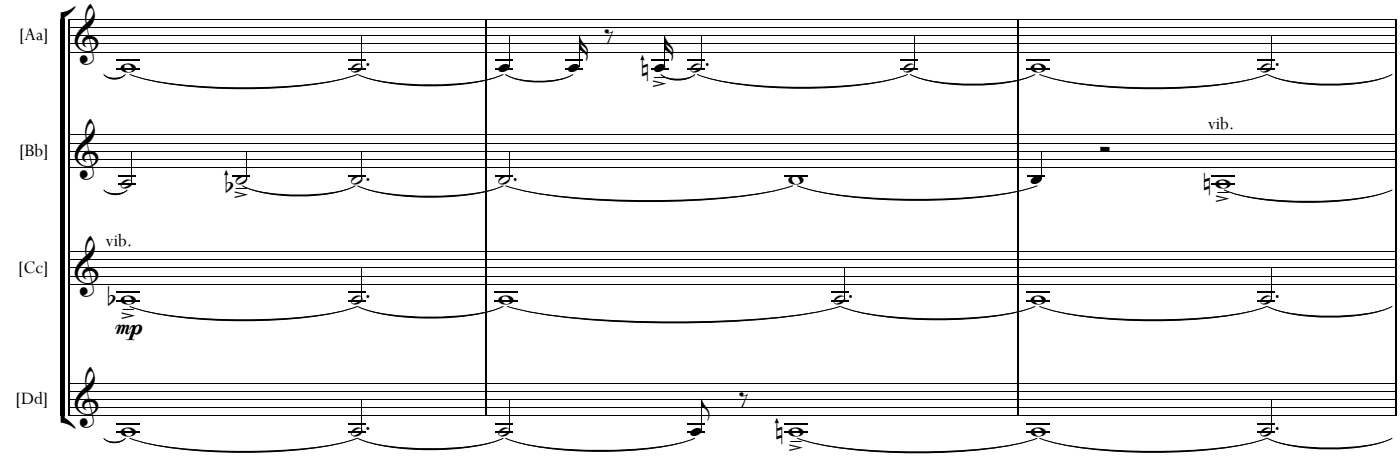
[Bb]
[Cc]
[Dd]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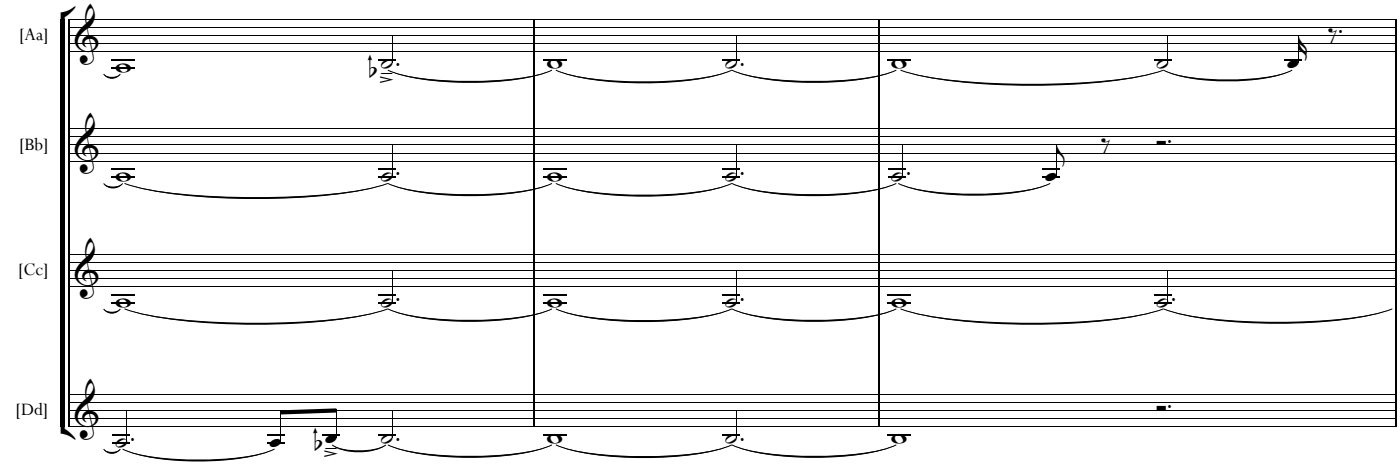
[Bb]
vib.
[Cc]
vib.
mp
[Dd]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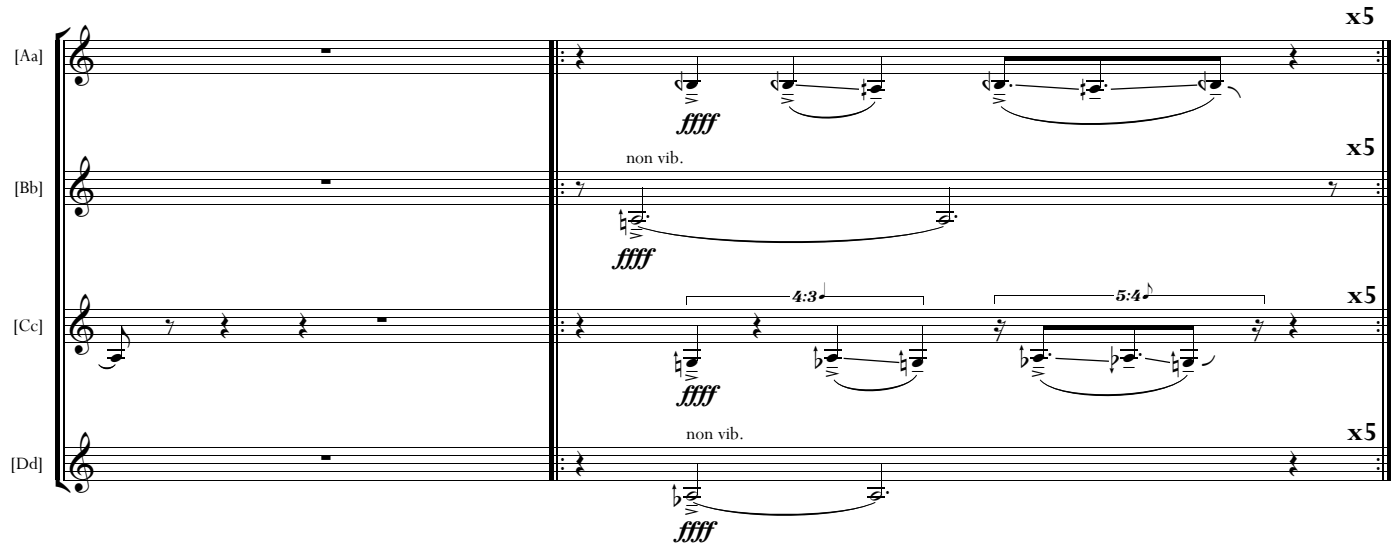
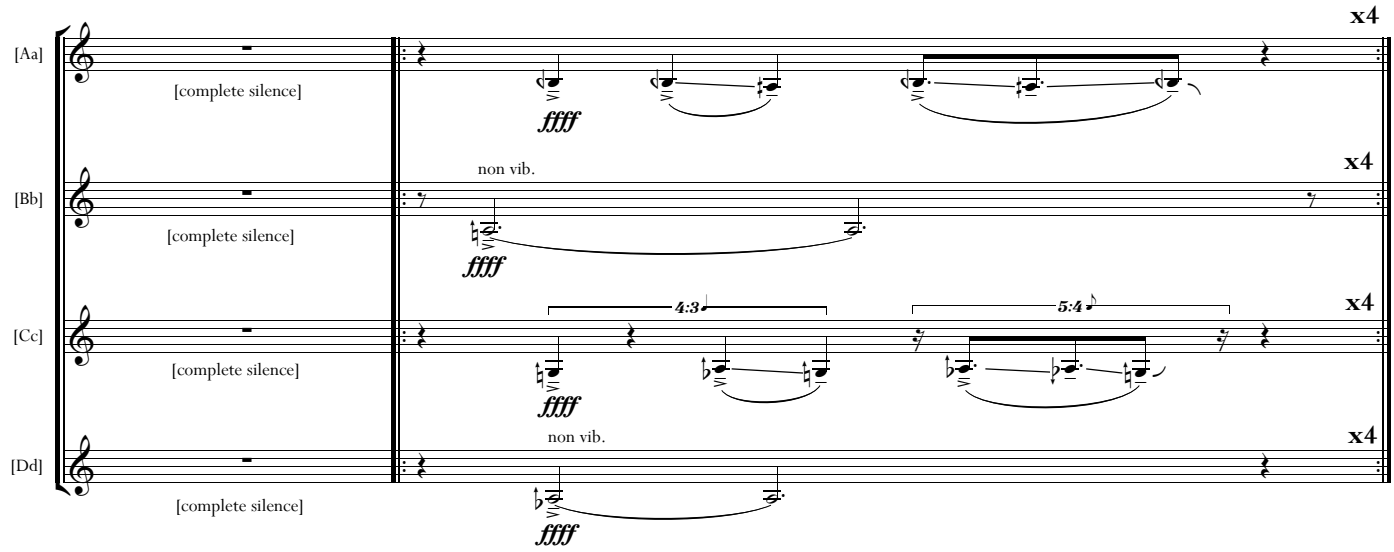
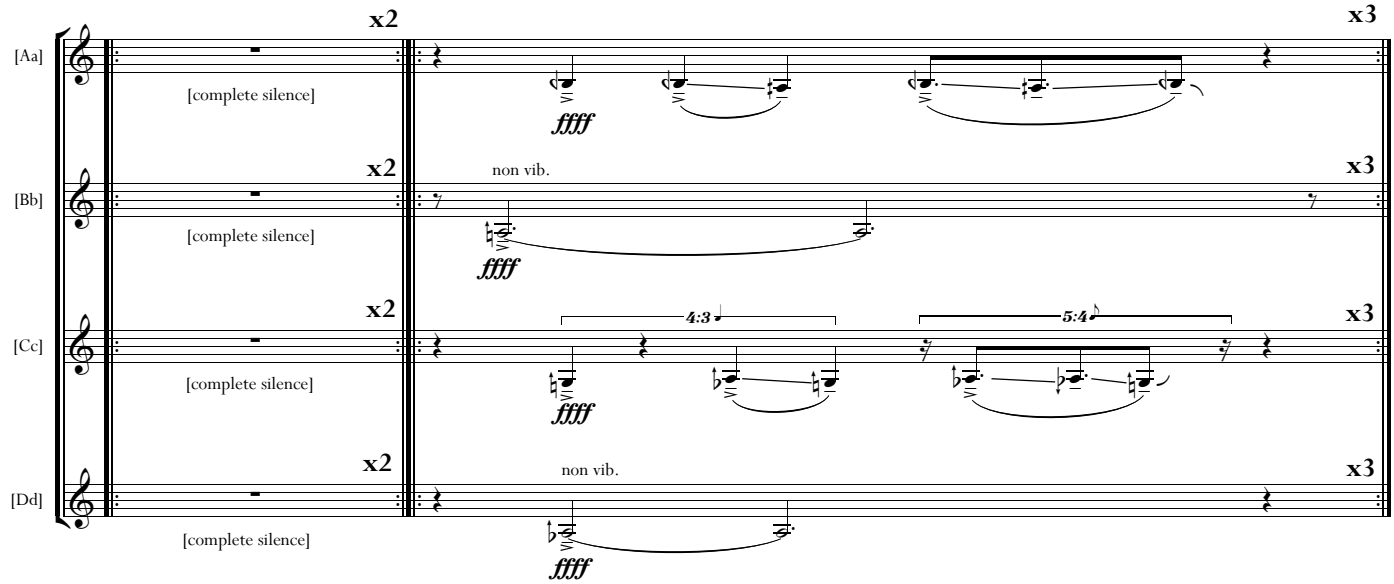
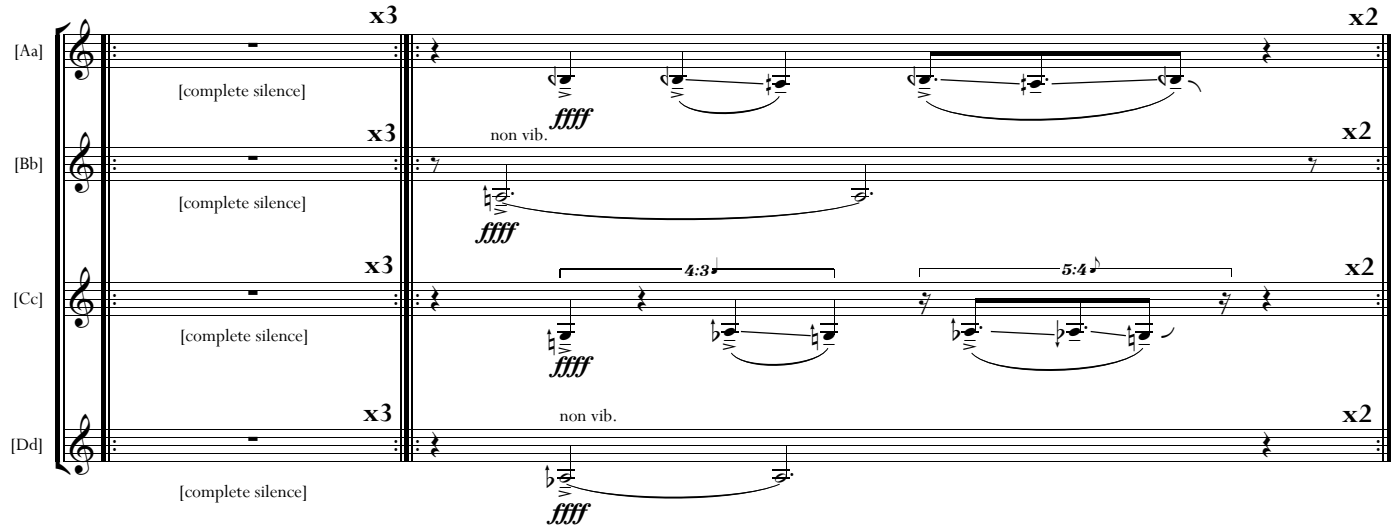
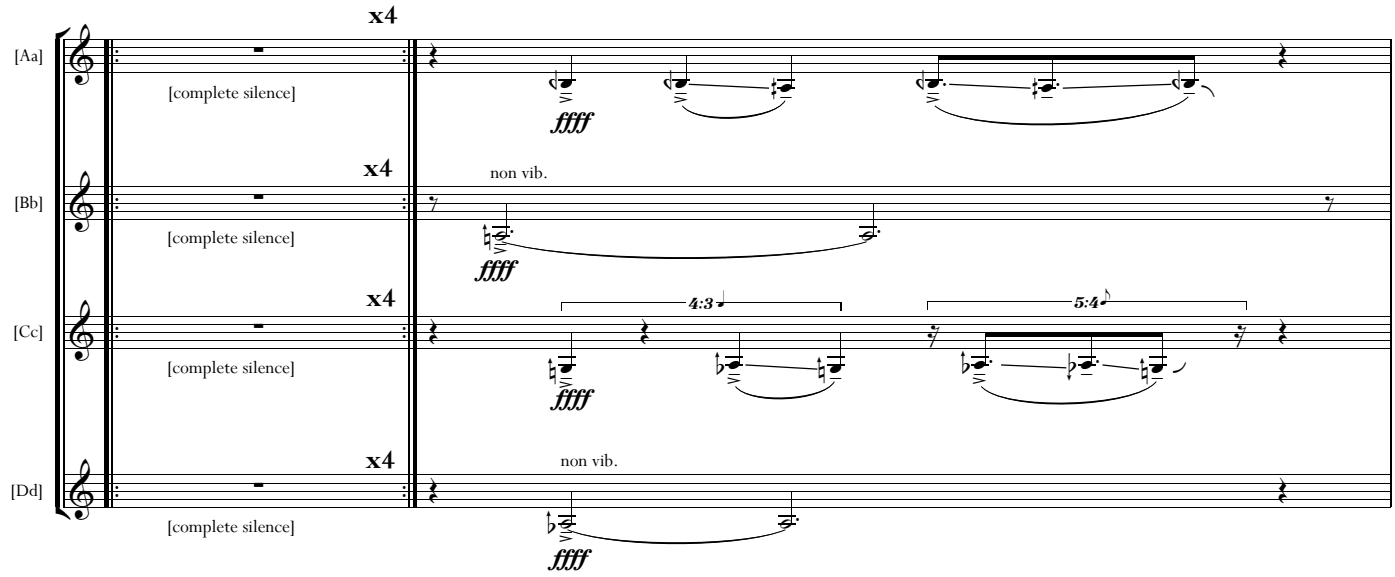
[Bb]
[Cc]
[Dd]

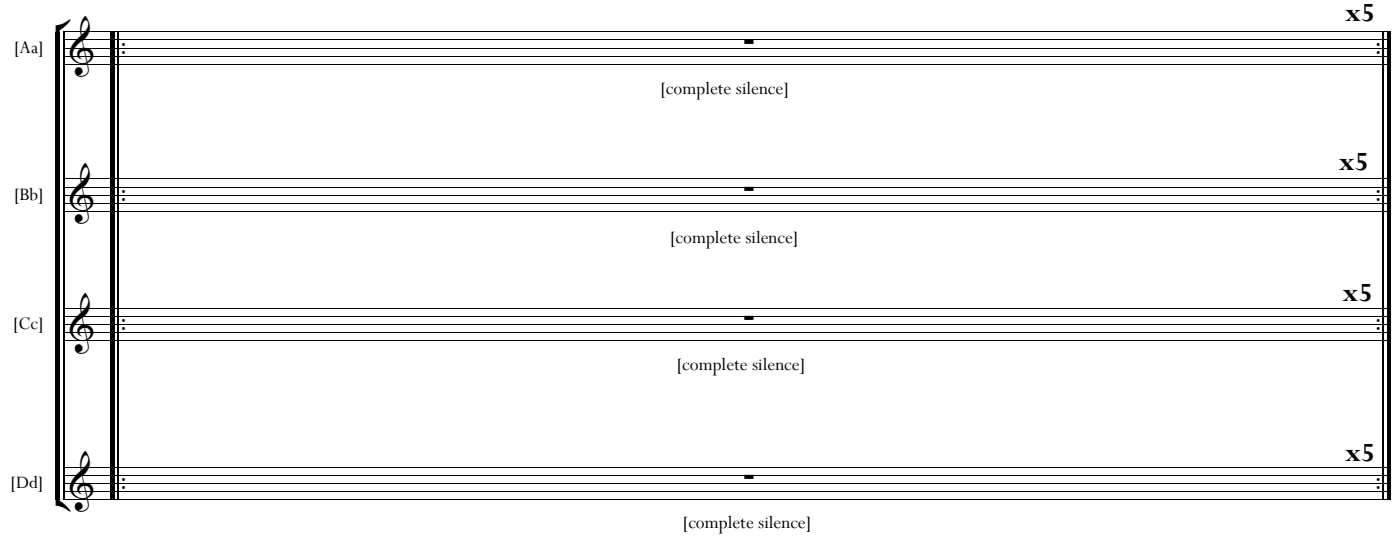

[Aa]
[Bb]
[Cc]
[Dd]
x5
fffff
non vib.
4:3
5:4


[Aa]
[Bb]
[Cc]
[Dd]
[complete silence]
x4
fffff
non vib.
4:3
5:4


[Aa]
[Bb]
[Cc]
[Dd]
[complete silence]
x2
x3
fffff
non vib.
4:3
5:4


x3
x2
[Aa]
[complete silence]
ffff
non vib.
[Bb]
[Cc]
4:3
5:4
[Dd]


x4
[Aa]
[complete silence]
ffff
non vib.
[Bb]
[Cc]
4:3
5:4
[Dd]


x5
[Aa]
[complete silence]
[Bb]
[Cc]
[Dd]