

# Nonet

for Ghost Ensemble

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## Performance Notes

*Nonet* is scored for oboe, alto flute, harp, accordion, viola, cello, 2 double basses, 2 arbitrarily pitched medium bells, and one low drum.

**Execution:** Performers play their gesture(s) within the given measure (indefinite time bracket). Staggered entrances and exits (avoiding strict simultaneities) are welcome and encouraged. If a gesture is not held into the following measure, performers should strive to decay gradually, bleeding a bit into the next measure (avoiding hard cut offs).

**Time:** Duration is controlled by the conductor. Time is flexible and not represented by the notated proportions on the page.

**Texture:** Mostly long tones unless specified as “rhythms”, “once”, or “intermittent”. Tones do not need to be sustained through the entirety of any given measure (indefinite time bracket) and may be repeated as desired over the course of any given measure. Performers may rest as desired within any given measure.

**Dynamics:** Mostly quiet throughout. Dynamics are left up to the discretion of the performers, but the ensemble should strive to be one unit as much as possible – dynamics should be even and blended. Dynamic swells are welcome if deemed appropriate in any given moment.

### Conductor:

Each measure is an indefinite time bracket. Cue the downbeat of each measure and determine the duration of each measure intuitively. Try to avoid regularity in duration of the measures.

### Oboe:

*Double Harmonics Eb/Bb:* 2nd octave key, 1/2 hold 2 3 | 1 2 3 Eb key

*Microtonal Shadings:* Add microtonal inflections to the given pitches with alternate fingerings, micro-tremolo, or any other method deemed effective.

### Harp:

*Arco:* Use a bow to produce sustained tones within the given time frame.

### Accordion:

*Detuning, fluctuate beat rate freely:* Move slowly between the given registers to produce a detuned unison (measures 7 – 9). Microtonally narrow or widen the lower note of the given octave to produce a detuned octave (measures 12 – 13 and 19 – 22).

**Strings:***Natural harmonics:*

Below each natural harmonic is a combination of Roman and Arabic numerals, which indicate the string number (Roman) and partial number (Arabic) for the given pitch. For example, IV7 requests the player to produce the 7th partial on the fourth string of the instrument (strings are numbered I-IV from highest to lowest). The pitch notated in the staff indicates the sounding pitch (excluding cents deviations from its nearest equal tempered equivalent). For example, IV7 on the cello would be notated as Bb4 in the staff, and the resultant sounding pitch would be that Bb -31 cents.

*Detuning, fluctuate beat rate freely, pont. or ord:* Create an audible beating tone between an open string and its adjacent string using a double stop.

**Percussion:**

*Intermittent* = ring the bells or roll on the drumhead at irregular, intermittent intervals.

*Constant* = ring the bells or roll on the drumhead at an even, constant pulse (not too fast)

freely, as if a fermata is held on each measure (conductor's cue)  
*slow, quiet.* hold/repeat the gesture within any given measure until the following downbeat (staggered entrances and exits encouraged).  
 long tones unless specified as "once", "rhythms" or "intermittent"

**A**

2 3 4 5 6

Oboe

Alto Flute

Harp

Accordion

Viola

Violoncello

Double Bass 1

Double Bass 2

Low Drum

Bells

steady stream,  
all air

once.

once.

8<sup>va</sup> L.V.

8<sup>va</sup> L.V.

I 5

I 5

IV 5

IV 5

IV 7

IV 7

IV 7

IV 7

IV 11

IV 11

intermittent



13 14 15 16 17 18 3

**E** **F**

Ob. microtonal shadings sim. sim.

A. Fl. flz slow, wide vibrato sim.

Hp. ord. L.V. L.V. once.

Acc. sim. 8<sup>va</sup> 8<sup>va</sup>

Vla. **E** **F** detuning, fluctuate beat rate freely, *pont* or *ord* sim. sim.

Vc. II<sup>5</sup> II<sup>5</sup> I<sup>5</sup> IV/III IV/III IV/III

Db. 1 III<sup>11</sup> *pont* IV<sup>11</sup> IV<sup>11</sup>

Db. 2 IV<sup>11</sup> IV<sup>11</sup> slow rhythms detuning, fluctuate beat rate freely, *pont* or *ord* III/II

L.D. intermittent, edge intermittent, edge

Bls. intermittent intermittent

4 19 **G** 20 21 22 23 **H** 24 **I**

Ob.

A. Fl.   
 1 2 3 4 5  
 2 3 4 5 ♯

Hp.   
 one pedal buzz, slow release once. once. arco

Acc.   
 detuning, fluctuate beat rate freely sim. sim. sim. emerge after harp pedal buzz intermittently with constant bells. let the bells be the last sounds heard

Vla.   
**G** sim. IV/III detuning, fluctuate beat rate freely, *pont* or *ord* **H** **I**

Vc.   
 detuning, fluctuate beat rate freely, *pont* or *ord* sim. one long tone

Db. 1   
 detuning, fluctuate beat rate freely, *pont* or *ord* sim. IV<sup>7</sup> one long tone

Db. 2   
 sim. III/II III/II III<sup>11</sup> one long tone

L.D.   
 constant, center constant, center intermittant, edge

Bls.   
 constant