

Rising

A canon for natural harmonics

Andrew Byrne

In Rising (and in its companion piece Falling) each string quartet members plays exactly the same material but, because of the different sizes of the instruments, the music sounds at a different transposition. Beginning with the cello, instruments play natural harmonic arpeggios across the strings, until the first violin concludes the pieces, playing a note at the highest register.

Performance Notes:

Score is notated at sounding pitch.

Instruments play natural harmonic arpeggios across the four strings.

To clarify:

2nd partial, string stopped at 8ve,

3rd partial stopped at perfect 5th

4th partial, stopped at perfect 4th

5th partial, stopped at major 3rd

All crotchets played with more emphasis and slightly longer duration to create a lilting rhythm. A gradual crescendo over the piece until performers are playing as loud as possible at the piece's conclusion.

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- Notes are at sounding pitch.
- Instruments play natural harmonic arpeggios across the four strings.
- To clarify: 2nd partial, string stopped at 8ve, 3rd stopped at 5th, 4th, stopped at 4th, 5th, stopped at 3rd.

- All crotchets are played with more emphasis and slightly longer duration to create a lilting rhythm.
- There should be a gradual crescendo over the piece so that performers play as loud as possible at the piece's conclusion.

$\text{♩} = 60$

Vln 1

Vln 2

Vla

Vlc

p

(2nd partial)
IV

p

8

(2nd partial)
IV

p

(2nd partial)
IV

p

IV

A

Vln 1

Vln 2

Vla

Vlc

20

Vln 1

Vln 2

Vla

Vlc

(3rd partial)

(3rd partial)

25

Vln 1

Vln 2

Vla

Vlc

(3rd partial)

(2nd partial)

(2nd partial)

30

(3rd partial) IV II I
(2nd partial)
(3rd partial)
(3rd partial)

This system contains measures 30 through 34. It features four staves: Vln 1 (Violin 1), Vln 2 (Violin 2), Vla (Viola), and Vlc (Violoncello). The music is in 6/8 time and consists of eighth-note patterns. Measure 30 starts with a treble clef and a key signature of one flat. Measure 34 ends with a double bar line and a key signature change to two flats. Various partials and fingering are indicated: Vln 1 has (3rd partial) IV II I; Vln 2 has (2nd partial); Vla has (3rd partial); and Vlc has (3rd partial).

B

(2nd partial)
(3rd partial)
(4th partial)
(4th partial)

This system contains measures 35 through 39, marked with a box 'B'. It features the same four staves as the previous system. Measure 35 starts with a treble clef and a key signature of two flats. Measure 39 ends with a double bar line and a key signature change to three flats. Various partials are indicated: Vln 1 has (2nd partial); Vln 2 has (3rd partial); Vla has (4th partial); and Vlc has (4th partial).

40

(3rd partial)
(4th partial)
(3rd partial)
(3rd partial)

This system contains measures 40 through 44. It features the same four staves. Measure 40 starts with a treble clef and a key signature of three flats. Measure 44 ends with a double bar line and a key signature change to four flats. Various partials are indicated: Vln 1 has (3rd partial); Vln 2 has (4th partial); Vla has (3rd partial); and Vlc has (3rd partial).

45

(4th partial)

(3rd partial)

(4th partial)

(4th partial)

Vln 1

Vln 2

Vla

Vlc

50

(3rd partial)

(4th partial)

(3rd partial)

(3rd partial)

Vln 1

Vln 2

Vla

Vlc

c

(4th partial)

(3rd partial)

(5th partial)

(5th partial)

Vln 1

Vln 2

Vla

Vlc

60

Vln 1 (3rd partial)

Vln 2 (5th partial)

Vla (4th partial)

Vlc (4th partial)

65

Vln 1 (5th partial)

Vln 2 (4th partial)

Vla (3rd partial)

Vlc (3rd partial)

70

Vln 1 (4th partial)

Vln 2 (3rd partial)

Vla (5th partial)

Vlc (5th partial)

75

(3rd partial)

Vln 1

Vln 2

(5th partial)

Vla

(4th partial)

Vlc

(4th partial)

80

f

(5th partial)

Vln 1

f

(4th partial)

Vln 2

(3rd partial)

Vla

(3rd partial)

Vlc

85

(4th partial)

Vln 1

(3rd partial)

Vln 2

(5th partial)

Vla

(5th partial)

Vlc

90

Vln 1 (3rd partial)

Vln 2 (5th partial)

Vla (4th partial)

Vlc (4th partial)

95

Vln 1 (5th partial)

Vln 2 (4th partial)

Vla (3rd partial)

Vlc (3rd partial)

100

Vln 1 (4th partial)

Vln 2 (3rd partial)

Vla (5th partial)

Vlc (5th partial)

105 (3rd partial)

Vln 1

Vln 2 (5th partial)

Vla (4th partial)

Vlc (4th partial)

110 (5th partial)

Vln 1

Vln 2 (4th partial)

Vla (3rd partial)

Vlc (3rd partial)

115 (4th partial)

Vln 1

Vln 2 (3rd partial)

Vla (5th partial)

Vlc (5th partial)

120

Violin 1 (Vln 1) (3rd partial)
Violin 2 (Vln 2) (5th partial)
Viola (Vla) (4th partial)
Violoncello (Vlc) (4th partial)

Detailed description: This system contains measures 120 through 124. The music is in 6/8 time with a key signature of one sharp (F#). The strings play a rhythmic pattern of eighth notes. Measure 120: Vln 1 (3rd partial), Vln 2 (5th partial), Vla (4th partial), Vlc (4th partial). Measure 121: Vln 1 (3rd partial), Vln 2 (5th partial), Vla (4th partial), Vlc (4th partial). Measure 122: Vln 1 (3rd partial), Vln 2 (5th partial), Vla (4th partial), Vlc (4th partial). Measure 123: Vln 1 (3rd partial), Vln 2 (5th partial), Vla (4th partial), Vlc (4th partial). Measure 124: Vln 1 (3rd partial), Vln 2 (5th partial), Vla (4th partial), Vlc (4th partial).

125

Violin 1 (Vln 1) (5th partial)
Violin 2 (Vln 2) (4th partial)
Viola (Vla) (3rd partial)
Violoncello (Vlc) (3rd partial)

Detailed description: This system contains measures 125 through 129. The music continues in 6/8 time with a key signature of one sharp (F#). Measure 125: Vln 1 (5th partial), Vln 2 (4th partial), Vla (3rd partial), Vlc (3rd partial). Measure 126: Vln 1 (5th partial), Vln 2 (4th partial), Vla (3rd partial), Vlc (3rd partial). Measure 127: Vln 1 (5th partial), Vln 2 (4th partial), Vla (3rd partial), Vlc (3rd partial). Measure 128: Vln 1 (5th partial), Vln 2 (4th partial), Vla (3rd partial), Vlc (3rd partial). Measure 129: Vln 1 (5th partial), Vln 2 (4th partial), Vla (3rd partial), Vlc (3rd partial).

D

Violin 1 (Vln 1) (4th partial)
Violin 2 (Vln 2) (3rd partial)
Viola (Vla) (5th partial)
Violoncello (Vlc) (5th partial)

Detailed description: This system contains measures 130 through 134, marked with a 'D' in a box. The music continues in 6/8 time with a key signature of one sharp (F#). Measure 130: Vln 1 (4th partial), Vln 2 (3rd partial), Vla (5th partial), Vlc (5th partial). Measure 131: Vln 1 (4th partial), Vln 2 (3rd partial), Vla (5th partial), Vlc (5th partial). Measure 132: Vln 1 (4th partial), Vln 2 (3rd partial), Vla (5th partial), Vlc (5th partial). Measure 133: Vln 1 (4th partial), Vln 2 (3rd partial), Vla (5th partial), Vlc (5th partial). Measure 134: Vln 1 (4th partial), Vln 2 (3rd partial), Vla (5th partial), Vlc (5th partial).

135

(3rd partial)

Vln 1

Vln 2

(5th partial)

Vla

(4th partial)

Vlc

(4th partial)

140

(5th partial)

Vln 1

Vln 2

(4th partial)

Vla

(5th partial)

Vlc

(5th partial)

145

(4th partial)

Vln 1

Vln 2

(5th partial)

Vla

(4th partial)

Vlc

(4th partial)

(5th partial)

150

Vln 1

Vln 2

(4th partial)

Vla

(5th partial)

Vlc

(4th partial)

155

Vln 1

Vln 2

(5th partial)

Vla

Vlc

(5th partial)

161

Vln 1

Vln 2

Vla

Vlc