Danny Bright

Branch Lines

Instrumentation:
Clarinet
Violin
Cello
Piano

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**Performance notes**

**General notes:**

- The piece has no tempo or bar markers and is to be performed to a stopwatch/clock/timer.
- As such, rests are not marked. Play where marked and rest where the stave is empty or there are no marks.
- Tied notes should be continuous and endings are marked with ----|.
- Graphic score is used liberally throughout. Colour is used to indicate possible tonal or energy difference. Interpret markings as you see fit following any specific notes or performance marks written.
- Where multiple 'branch lines' are possible, choose a route and feel free to move along it, reversing, turning and moving through time as you see fit, observing broadly, but not strictly, the relationship to stopwatch time.
- No vibrato should be used.
- Microtones or pitch variation are notated using sharp/flat accidental marks with arrows on.
- Clarinet is written transposed.

**Clarinet:**

- 'Air notes' should be played by blowing air through the instrument without pitching or fingering a note. Follow graphic notation for dynamics/inflection.
- 'ppp - Echo Tone' is used liberally. This should be a very quiet pianissimo used to achieve a 'sub tone' or 'echo tone'.
- Where multiphonics are indicated, these should be achieved through underblowing if possible – otherwise alternate fingerings or singing through the instrument may be employed. Do not overblow.

**Violin/Cello:**

- When 'bowing tailpiece' follow the graphic notation for a guide on tone and dynamics. A solid block indicates that you should attempt to avoid breaks in sound production through continuous bowing.
- From section C onwards 'tap instrument' indicates that any notes should be sounded by tapping the body with the hand/fingers. 'x' marks are used to indicate possible fingerings – you should interpret these loosely.

**Piano:**

- All pedal marks are indicated up to E. From E to the end use pedal as desired.
- From E to the end your score is a spectrogram. This was made using warped/manipulated field recordings and the intended result is a mediated/ruptured attempt to 'ghost' these sounds on piano. Use it as a guide and move through it as you wish - observing, only broadly, the timings. Do not feel the need to play all the marks or track pitch exactly.
Use multiphonics as necessary.

use forearms

3.
Cl. | Vln. | Vcl.
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3:40

Cl. | Vln. | Vcl.
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4:00

Cl. | Vln. | Vcl.
--- | --- | ---

4:20

Cl. | Vln. | Vcl.
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