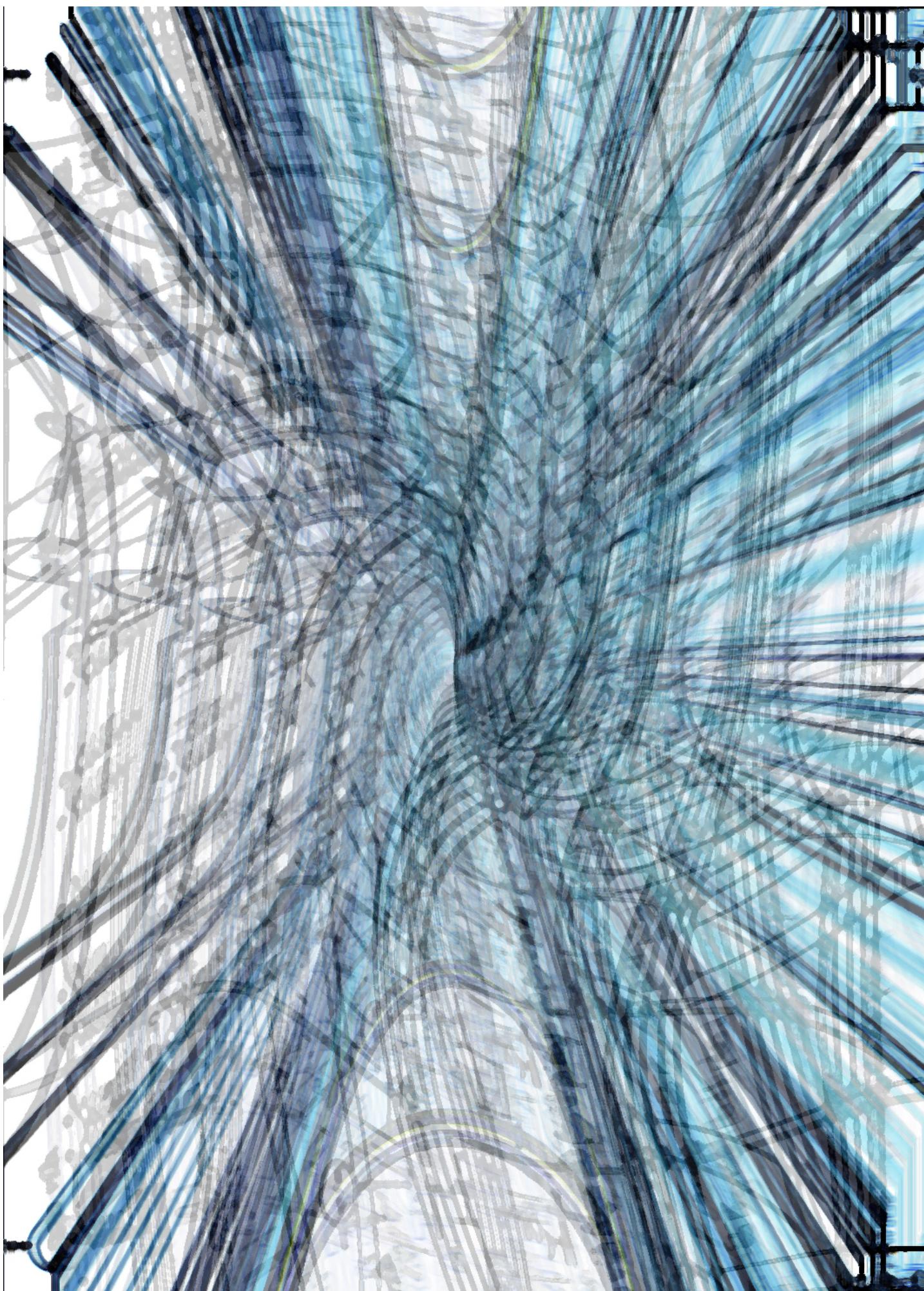


NEGATIVE SEVEN DEGREES (2014)

for flute, clarinet, violin, cello, soprano, percussion, and piano



ANDREW A. WATTS

COUNTERTO
PRINTWORKS

CP-027

Program Note

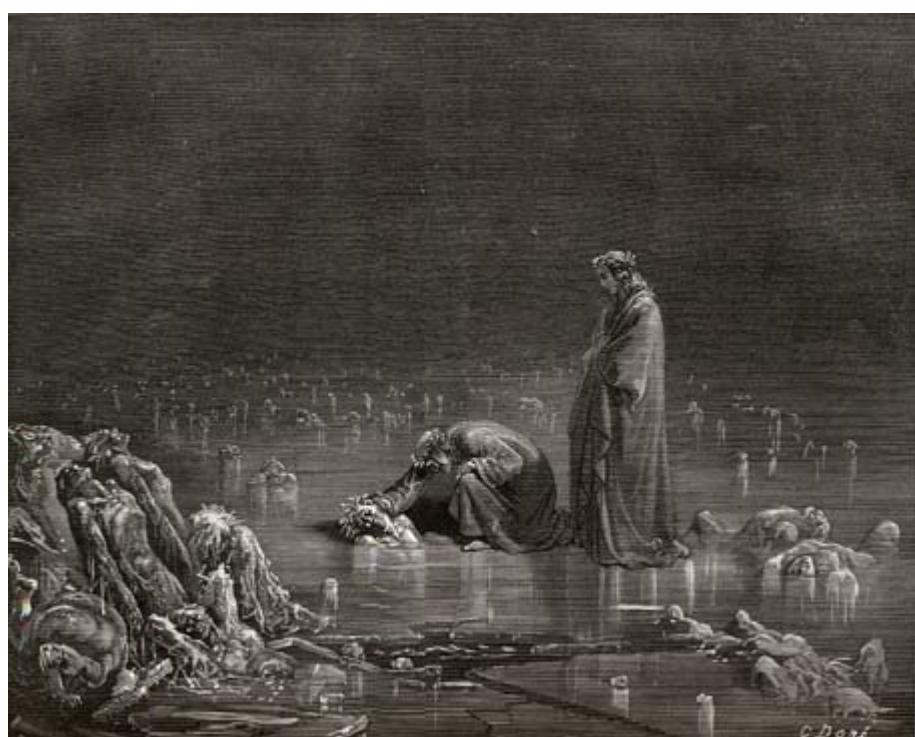
Negative Seven Degrees was written in the spring of 2014 as a winner of The New Collaborative Call for Scores (NYC). The theme for the premier concert at New York University was “The Seven Deadly Sins”. My title reflects the sin I was assigned-- pride. Here, the connection with “degrees” is an allusion to Dante Alighieri’s magnum opus *Divine Comedy*, descending to the lowest point in Hell (the seventh sin or ninth circle) inhabited by the prideful beast. In Dante’s depiction Hell is not a fiery eternal damnation, but rather the coldness of God’s absence. Therefore, the title may be thought of as a double entendre: both the degrees as levels based on the concentric circles below, and negative degrees implying the freezing temperatures present with Satan waist deep in ice. Essayist Dorothy Sayers succinctly describes this portion of the *Divine Comedy*:

[In the *Inferno* section] Virgil then guides Dante through the nine circles of Hell. The circles are concentric, representing a gradual increase in wickedness, and culminating at the center of the earth, where Satan is held in bondage. Each circle’s sinners are punished in a fashion fitting their crimes: each sinner is afflicted for all of eternity by the chief sin he committed. People who sinned but prayed for forgiveness before their deaths are found not in Hell but in Purgatory, where they labor to be free of their sins. Those in Hell are people who tried to justify their sins and are unrepentant. [...] The ninth and last circle is ringed by classical and Biblical giants, who perhaps symbolize pride and other spiritual flaws lying behind acts of treachery.

[...] In contrast to the popular image of Hell as fiery, the traitors are frozen in a lake of ice known as Cocytus, with each group encased in ice to progressively greater depths. [...] Traitors to their guests are punished here, lying supine in the ice, which covers them, except for their faces. They are punished more severely than the previous traitors, since the relationship to guests is an entirely voluntary one. [...] Their bodies on Earth are immediately possessed by a demon, so what seems to be a walking man has reached the stage of being incapable of repentance (Canto XXXIII). Round 4 is named Judecca, after Judas Iscariot, Biblical betrayer of Christ. Here are the traitors to their lords and benefactors. All of the sinners punished within are completely encapsulated in ice, distorted in all conceivable positions. With no one to talk to here, Dante and Virgil quickly move on to the center of Hell (Canto XXXIV).

In the very center of Hell, condemned for committing the ultimate sin (personal treachery against God), is Satan. Satan is described as a giant, terrifying beast with three faces, one red, one black, and one a pale yellow. [...] Satan is waist deep in ice, weeping tears from his six eyes, and beating his six wings as if trying to escape, although the icy wind that emanates only further ensures his imprisonment (as well as that of the others in the ring). Each face has a mouth that chews on a prominent traitor. [...] In the central, most vicious mouth is Judas Iscariot, the namesake of Round 4 and the betrayer of Jesus. Judas is receiving the most horrifying torture of the three traitors: his head gnawed by Satan’s mouth, and his back being forever skinned by Satan’s claws. What is seen here is an inverted trinity: Satan is impotent, ignorant, and full of hate, in contrast to the all-powerful, all-knowing, and loving nature of God.¹

Satan’s (or the fallen angel Lucifer’s) motive for rebelling is believed to be the most grievous sin possible, pride against God. Thus, I am particularly interested in this ultimate portrayal of the deadly sin-- the icy stillness of Satan’s frigid lake and the swelling of pride seen in Gustave Doré’s wood engravings of Dante’s *Inferno*.²



TEXT:

Pride goeth before destruction, and an haughty spirit before a fall.³
-Proverbs, XVI. 18.

Humilitas homines sanctis angelis similes facit, et superbia ex angelis demones facit.⁴
("It was pride that changed angels into devils; it is humility that makes men as angels.")
-Augustine of Hippo, as quoted in Superbia i in Thomas of Ireland's *Manipulus florum* (c. 1306).

In reality there is, perhaps no one of our natural passions so hard to subdue as pride. Disguise it, struggle with it, stifle it, mortify it as much as one pleases, it is still alive [...]⁵
-Benjamin Franklin, in *The Autobiography*, Ch. VI, in a statement written in Passy (1784).

The cover page image was designed by Andrew A. Watts.

1 Sayers, Dorothy L. “Inferno (Dante).” Wikipedia. Wikimedia Foundation, 26 Mar. 2014. Web. 30 Mar. 2014. <http://en.wikipedia.org/wiki/Inferno_%28Dante_%29>

2 Doré, Gustave. “Illustrations 32 & 34 of Divine Comedy: Inferno.” Gustave Doré Art Images. Wikimedia Commons, 27 Nov. 2004. Web. 31 Mar. 2014. <<http://dore.artpassions.net/>>.

3 The Holy Bible, King James Version. Cambridge Edition: 1769; King James Bible Online, 2014. <http://www.kingjamesbibleonline.org/>.

4 Gould, Hjalmer Day, and Edward Louis Hessenmueller. *Best Thoughts of Best Thinkers, Amplified, Classified, Exemplified and Arranged as a Key to Unlock the Literature of All Ages*. Cleveland: Best Thoughts, 1904. Print.

5 Franklin, Benjamin, and Leonard W. Labaree. *The Autobiography of Benjamin Franklin*. New Haven: Yale University Press, 1964. Print.

Instrumentation

Flute

Bb Clarinet

Violin

Violoncello

Solo Soprano (off stage)

Percussion [1 player] (off stage)

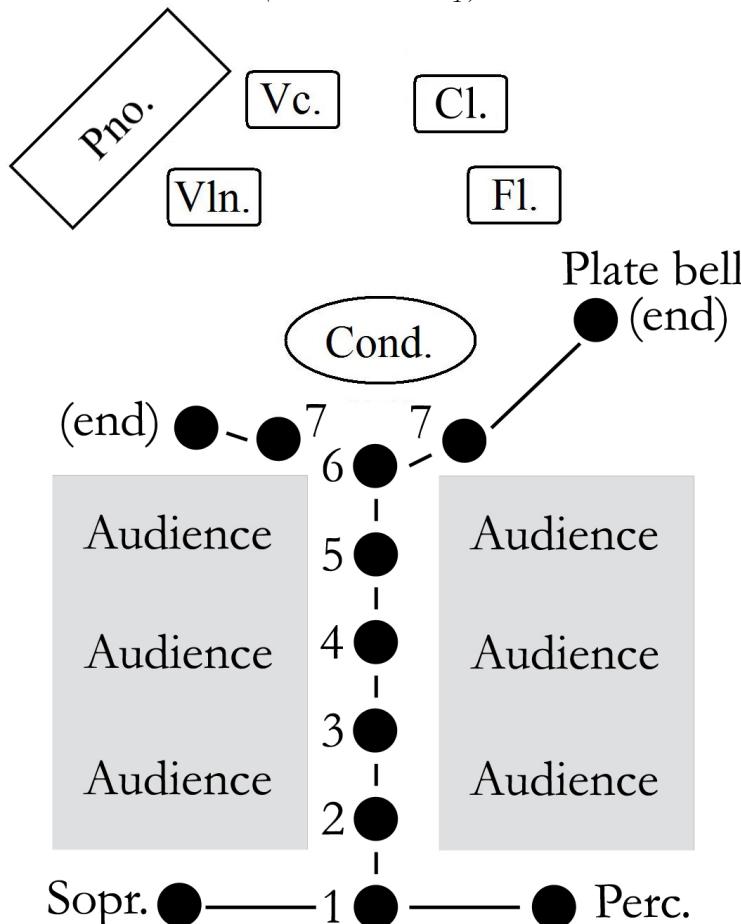
2 Tibetan sounding bowls

1 China opera gong (on the chest)

1 low plate bell

Piano

(recommended setup)



Stage lights should be completely off while the musicians take their seats and begin the work. Small stand lights may be used if necessary for the opening. Audience (house) lights should be either off or dim, which ever is the usual for the venue during performances. Identical to the beginning, for the final spoken portion at the end the stage lights should be turned completely off.

Soprano and percussionist should be off stage and positioned behind the audience during the opening. If possible they should be obscured from the audience's view while still in the hall, preferably in the darkness as well. As the work progresses they should gradually move to the indicated positions in the hall (described in the score).

Performance Notes

Duration (approx.): 8 minutes and 30 seconds

Conductor's score in C

Accidentals apply only in the measure and register in which they appear.

Microtonal accidentals (in diagram from left to right)

$\frac{3}{4}$ tone flat, semi tone flat, $\frac{1}{4}$ tone flat, natural,
 $\frac{1}{4}$ tone sharp, semi tone sharp, $\frac{3}{4}$ tone sharp.



Grace notes always occur before the beat or note they are going to.

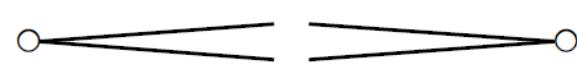
For *boxed notation* repeat phrase in box as fast as possible for the duration indicated before moving on.

Feathered beaming- rhythmic accelerando and ritardando (notated below).



Play note(s) or passage as fast as possible.

Diminuendo al niente / Crescendo da niente



Change gradually from one sound or one way of playing (etc.) to another.

Stems connected to *glissandi* lines are used merely as guides to help indicate the meter (i.e. where the beat is in relation to the slide). Please do not accent these. Rather, re-articulate freely and staggered according to the demands of the phrase.

FLUTE AND Bb CLARINET

Breath tone (b.t)- use the fingering needed to produce the marked pitch. However, do not produce the normal tone, just blow air through the instrument. The desired result is half breath sound and half pitch.

Key click (k.c.)

Tongue ram (T.R.)- Sounds a major 7th lower than written.

Flutter-tongue or Flatterzunge (flz.)

Jet Whistle- By closing the whole mouthpiece with the mouth and blowing with great force directly and without tone into the instrument, you will obtain a sound similar to "aeolian sounds", but louder and with a more whistling character.

Pronounce the given phonemes into the instrument with the rhythm marked, while simultaneously fingering the pitches shown:

"ta" as in English tall

"sh" as in English shut

VIOLIN AND CELLO

Scratch tone (scr.)

Ricochet bowing (ric.)

Snap or Bartok pizzicato

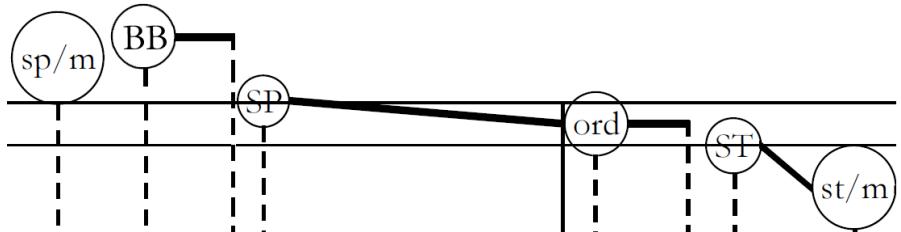
Fingernail pizzicato- a brittle, nasally sound is desired. It may be necessary to try different angles and motions plucking with the fingernail in order to properly achieve this.

col legno battuto

col legno tratto

Circular bowing (slow) (fast/aggressive)

Bow position diagram [example]



BB – “behind bridge”/often used with scratch tone.

sp/m – “maximum sul ponticello” / as close to the bridge as possible but still pitched.

SP – descending degree of distance from the bridge.

ord – halfway between the bridge and the fingerboard.

ST – descending degree of distance from the bridge.

st/m – “maximum sul tasto” / substantially over the fingerboard.

SOLO SOPRANO

Nearly sung (Sprechstimme)

Mouth Closed

Mouth Open

Sotto voce- thin and pale, with extremely high breath content. Should be quite breathy, with only a faint hint of pitch.

Sections with spoken texts should be performed with non-exaggerated, natural speech. The choice of dynamics is mostly left up to the performer.

All positions up to seven (measure 95) should be facing the stage.

At position #7 please be facing the audience. You may be angled in such a way as to still see the onstage conductor's motions.

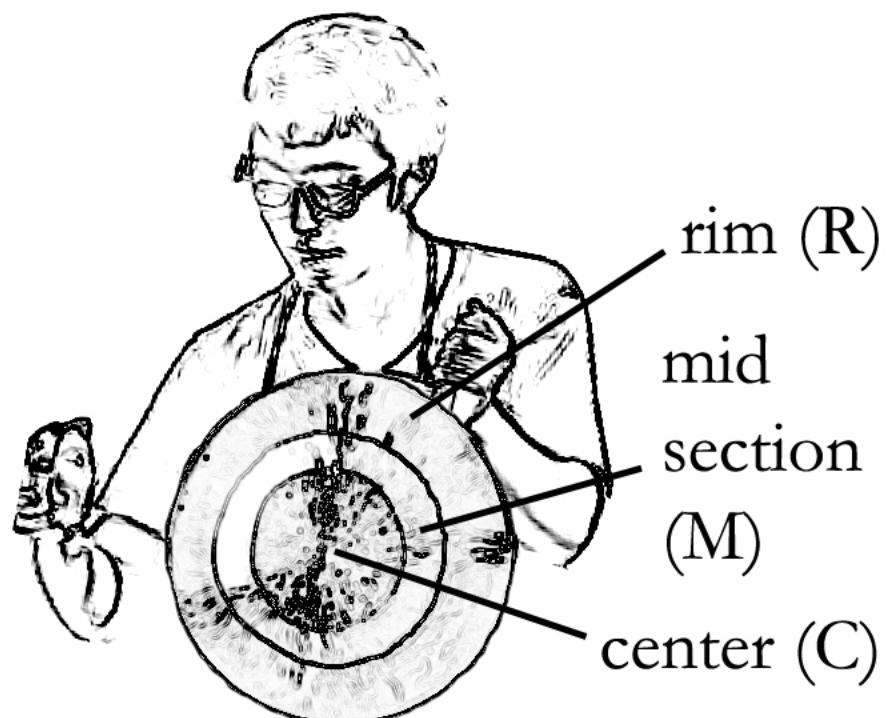
During measure 103 please move quickly onstage. You should be facing the audience and motionless during the subsequent fermata.

PERCUSSION

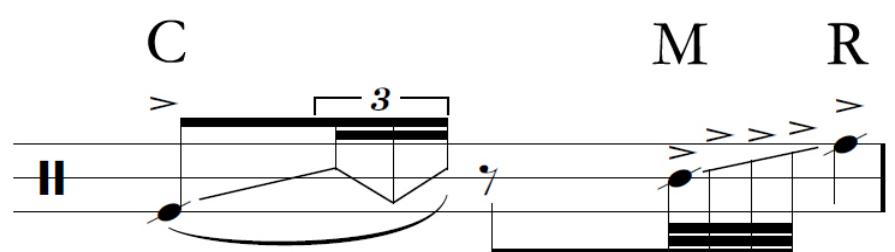
Any size of Tibetan sounding bowls will be acceptable.

A medium sized China opera gong is STRONGLY preferred, as its greater surface area allows for more nuanced distinctions in timbre between the physical sections. If a medium is unavailable, a smaller gong may be used as a substitute.

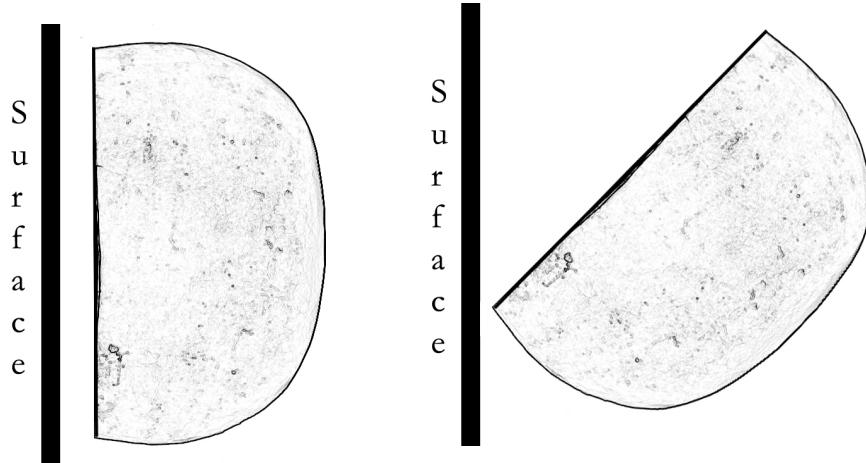
Any size plate bell will suffice. However, if available, the larger the surface area the better. The gestures are long and performed slowly. Thus, for ease of execution, a larger bell will sound the best here.



Gong notation [example]



Bowl position diagrams



All positions up to seven (measure 95) should be facing the stage.

At position #7 please be facing the audience. You may be angled in such a way as to still see the onstage conductor's motions.

During measure 103 please move quickly onstage. You should be facing the audience and motionless during the subsequent fermata.

The percussion phrases at Rehearsal N (measures 105-106) should be performed ad libitum. Please follow the approximate pace and gesture of the spoken part, though NOT directly copying each and every inflection.

PIANO

Nail scratch- scratch the string inside the piano which corresponds to the written pitch. Use the thumb nail on the most convenient hand to move quickly length-wise toward you down a portion of the string to produce a sharp metallic ringing sound.

Muting- while pressing the key with your left hand, stop/mute the corresponding string inside the piano with your right hand.

Plucking- pluck the string inside the piano with the fingernail which corresponds to the written pitch. A harpsichord-like sound is desired.

To facilitate these techniques inside the piano it may be necessary to keep the lid fully open & stand up.

Additional pedaling may be used at the discretion of the pianist.



Mute- the default position, the back of the gong should remain flat against the chest and abdomen. This will dampen the resonance of any attacks to the gong surface.

Sus. *Sustain-* lean forward so the top of gong back is no longer making contact with the player's chest. This will allow for some resonance even though the bottom of the gong will still be resting against the abdomen.

(continued on left column)

Score in C

for The New Collaborative Seven Deadly Sins Concert
NEGATIVE SEVEN DEGREES

Andrew A. Watts (2014)

A piacere (senza misura)^[1]

Off stage: spoken (firm and clear, but not yelling)^[2]

(—————)

Soprano Solo

Percussion

Piano

Off stage: 2 Tibetan sounding bowls (rotating against each other)^[2]

Piano: across strings inside piano^[3]

Piano: silently depress indicated keys

Piano: gliss.

Bast. Ped.

A Static ♩ = 60 (conducted)^[4]

Fl.

Cl.

Vln.

Vc.

Pno.

poco vib. → non vib.
(ord.) → b.t.

quick → slow → quick
b.t.

con sord., non vib. → wide, quick → non vib. → wide, quick

sp/m

fff-p → ppp → pp → ppp → pp

fff-p → ppp → pp → ppp → pp

fff-p → ppp → pp → ppp → pp

gradually release pedal as vibration dies out
fff l.v.

[1] Stage lights should be completely off while the musicians take their seats and begin the work. Small stand lights may be used if necessary for the opening. Audience (house) lights should be either off or dim, which ever is the usual for the venue during performances.

[2] The soprano and percussionist should be off stage and positioned behind the audience during the opening. If possible they should be obscured from the audience's view while still in the hall, preferably in the darkness as well.

[3] Glissando on the strings using fingernails, a card, or a plectrum.

[4] Abruptly turn on stage lights to the normal or appropriate setting for the venue. Audience (house) lights should still be either off or very dim.

Negative Seven Degrees (2014) - Andrew A. Watts

2

Fl. T.R. T.R. T.R. "ta" sfz
 Cl. → ord., poco vib. p
 Vln. sp/m → non vib. 5 pizz. (L.H.) arco 5 5
 Vc. → non vib. fingernail pizz. 5 5 5 5
 Pno. pluck strings with fingernails (inside piano) unison
 Pno. p mp -3 mf -3 sfz



B 10 b.t. → ord. pp pppp 5:4 5:4 3:2 5:4 ppp
 Cl. narrow, fast vib. → non vib. 5 5 5 5
 Vln. sp/m → ord. 5 5 5 5
 Vc. arco narrow, fast vib. → non vib. 5 5 5 5
 S. Solo [be ready at position #1] nearly sung → sung, poco vib. → non vib. (sung) p
 S. Solo Hu - mi - li - tas
 Gng. [be ready at position #1] (R.H. bowl on gong) 4:3 Sus. Sus. 5:4
 Pno. mf ord. pluck strings p
 Pno. Ped.

Negative Seven Degrees (2014) - Andrew A. Watts

3

13

Fl. [D♯/E] quick → slow flz. *tr.* flz.
 Cl. *pppp* 5:4 *fp* *pp* *p* *sfz-mp* *f* *sub ppp*
 Vln. *sp/m* *sp* (ord) *non vib.* → fast, wide vib.
 Vc. *5* *pp* *5* *sfz-ppp*
 Vcl. *5* *non vib.* → slow, wide vib.
 S. Solo *mf* *sung, poco vib.* *poco f*
 Gng. *mp* *p* *mp* *pp* *mf* *Sus.* *p* 5:4
 Pno. *mf* *unison p* *mf* *mf*

mi - nes sanctis an - ge - lis si - mi - les fa - cit,
 → nearly sung → exaggerated vib.
 → sung, poco vib. → Sus. →
 → unison p → *ped.*

16

Fl. b.t. → ord. *pp* non vib.
 Cl. *sfz* 7:4 *f - pp* *pppp* *p*
 Vln. (L.H. pizz.) *mf* (pizz.) *pp* *5* 5 5 5
 Vc. (ord) *pizz.* (ord) *5* 5 5 5 (4:3)
 S. Solo et su - per - bi - a ex an - ge - lis de - mo - nes fa - cit.
 Gng. *ppp* *mp* *ppp* *mp* *3:2* *mf* (4:3) 4:3 → breathy
 Pno. *mf* *non vib.* *mf* (4:3) 4:3 *expres.* *pp*

(catch the overtones) *ped.* gradually release una corda

Negative Seven Degrees (2014) - Andrew A. Watts

4

19

Fl. 8:5
f
mp
sfz
sffz
pp
Cl.
T.R.
Vln. strum swiftly
p
poco f
Vc. arco, fast → slow
sp/m
ord
gloss.
sfz p
Pno. [catch the overtones]
mf
→ tre corde Ped.

=

22

C

Fl.
Cl.
Vln.
Vc. off the string
5:4
non vib.
fast, narrow
[lift]
non vib.
5
sp/m
arco, non vib.
sfz-p
ppp
V. Solo [be ready at position #2]
p
mf
gloss
Hu - mi - li - tas
p
poco vib.
p
p
Gng. [be ready at position #2]
p
poco f
sus.
5:4
p
Pno. pluck strings
unison
p
gradually release
 Ped.

Negative Seven Degrees (2014) - Andrew A. Watts

5

Fl. → non vib.
25 Cl. → b.t.

Vln. → wide, quick
Vc. → wide, quick

S. Solo: - mi - nes sanc - tis an - ge - lis si - mi - les fa - cit,
Gng. → exagg. vib. → non vib. → poco f
Pno. → ord. gradually release 8^{vb} una corda

Cl. → ord., poco vib.
28 Vln. → non vib.
Vc. → non vib.
S. Solo: et su - per - bi - a ex an - ge - lis de - mo - nes fa - cit,
Gng. Sus. → Sus. → Sus.
Pno. [catch the overtones] → Sus. → Sus.

D

Vln. col legno tratto, circular bowing
Vc. nat. harm. sweep
S. Solo: 3:2 → 4:3 → 4:3 → f espress. → pp
Gng. p → mf
Pno. mf → p → 3 → mp → p → 5:3 → 4:3 → 3 → ppp → sfz
[catch the overtones]



Negative Seven Degrees (2014) - Andrew A. Watts

7

37 [E]

Fl. b.t. → ord. "ta"
pp sfz sfz pp mp p
Cl. non vib.
Vc. st/m pizz. (pizz.) 6:4
sffz p mf p
S. Solo [be ready at position #3] mf
Hu - mi - li - tas ho - mi - nes_ sanc - tis
Gng. (mute) → Sus. (Sus.) → mute
5:3 pp poco f 5:3 pp mf
(mute string inside piano with R.H.)
Pno. pp poco f pp
8^{bb}

40

Cl. flz. 3 6:4 pp mp voice: pp mf
Vln. st/m pizz. strum swiftly 5 mp mf
Vc. arco, non vib. 5 6:4 ric. 5:4 sffz
arco, non vib. → express. 5 6:4 5:4
pp mf sffz
S. Solo exagg. vib. non vib. mf 3:2 + o.
an - ge - lis si - mi - les fa - cit, et su - per - bi - a ex
Gng. p mf p mf Sus. ppp mp
Pno. poco f p
8^{bb}

43

F

Fl. *p < f* sub *p* *pp sfz* *p sfz* *p* *sffz* *sffz* *sffz*

Cl.

Vln. *BB* → scratch tone (norm.) (—)

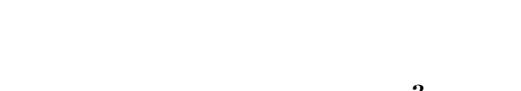
Vc. *sp* *sp/m*

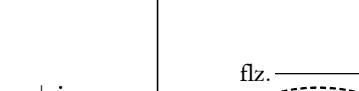
S. Solo *poco vib.* *4:3* *f espress.* *pp*
an - ge - lis de - mo - nes fa - cit.

Gng. *pp* *f* *p* *sfz* *pp*

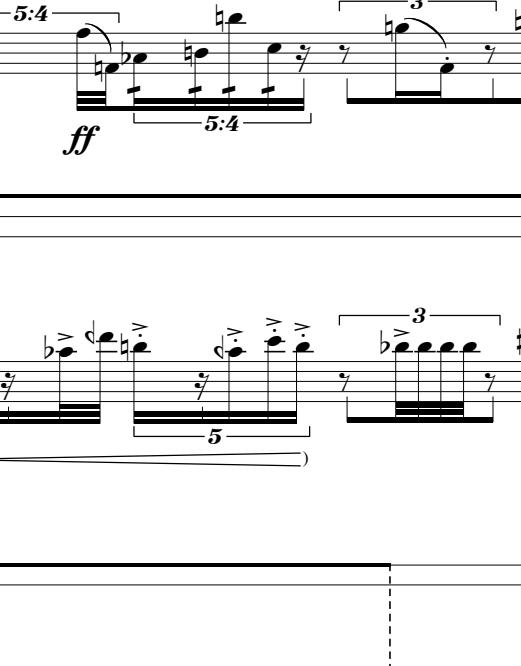
Pno. *f*
V.* V.* V.* V.* V.*



46 flz. 

Cl. 

Vln. 

Vc. 

H

57

Fl. flz. poco vib. → non vib.
(ord.) → b.t.

Cl. quick → slow → quick
b.t.

Vln. sffz pp

Vc. senza sord., non vib. → wide, quick → non vib. → wide, quick

Pno. (gradually release pedal as vibration dies out)
sffz l.v.

61

Fl. T.R. mp mf mp sfz

Cl. ord., poco vib. b.t. → ord., flz.

Vln. non vib. pizz. (L.H.) arco
fingernail pizz.

Vc. non vib. fingernail pizz.

Pno. pluck strings with fingernails (inside piano)
unison Red. p mp 3 mf 3 sfz

Negative Seven Degrees (2014) - Andrew A. Watts

11

Negative Seven Degrees (2014) - Andrew A. Watts

12

71 b.t. —————→ ord.

non vib.

This page of musical notation covers measures 3 through 10. The instrumentation includes Flute, Clarinet, Violin, Cello, Solo Soprano, Gong, and Piano.

Flute: Dynamics range from *sfz* to *pp*. Measure 3 starts with a sixteenth-note pattern followed by a sustained note. Measure 4 features a dynamic transition from *f* to *pp*. Measures 5-6 show a melodic line with grace notes and a dynamic of *very diffuse*. Measures 7-8 continue with sustained notes and dynamics *pppp* and *p*.

Clarinet: Dynamics include *mf* and *sp/m*. Measures 3-4 show eighth-note patterns. Measures 5-6 feature sustained notes with grace notes. Measures 7-8 continue with sustained notes and dynamics *pppp* and *p*.

Violin: Dynamics range from *mf* to *pp*. Measures 3-4 show eighth-note patterns with grace notes. Measures 5-6 feature sustained notes with grace notes. Measures 7-8 continue with sustained notes and dynamics *pppp* and *p*.

Cello: Dynamics range from *p* to *pp*. Measures 3-4 show eighth-note patterns with grace notes. Measures 5-6 feature sustained notes with grace notes. Measures 7-8 continue with sustained notes and dynamics *pppp* and *p*.

Solo Soprano: Dynamics range from *mp* to *pp*. Measures 3-4 show eighth-note patterns with grace notes. Measures 5-6 feature sustained notes with grace notes. Measures 7-8 continue with sustained notes and dynamics *pppp* and *p*.

Gong: Measures 3-4 show eighth-note patterns with grace notes. Measures 5-6 feature sustained notes with grace notes. Measures 7-8 continue with sustained notes and dynamics *pppp* and *p*.

Piano: Measures 3-4 show eighth-note patterns with grace notes. Measures 5-6 feature sustained notes with grace notes. Measures 7-8 continue with sustained notes and dynamics *pppp* and *p*.

2

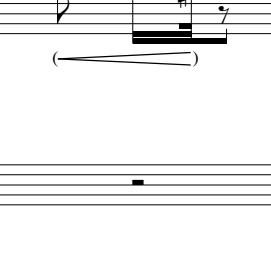
Negative Seven Degrees (2014) - Andrew A. Watts

13

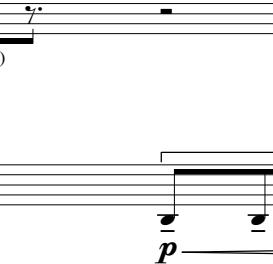
79

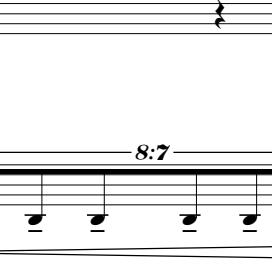
T.R.  * 

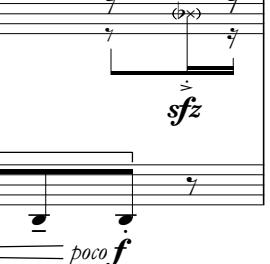
Fl. flz. 

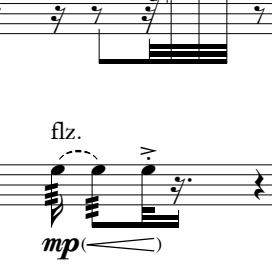
Cl. 

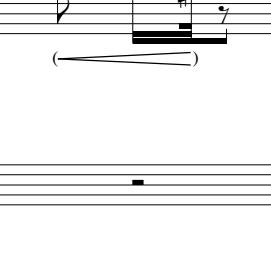
Vln. sp. non vib. 8va 

Vc. ord. battuto 

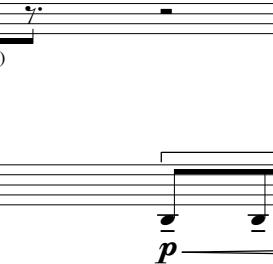
S. Solo p mf ho - mi - nes - sanc - tis an - ge - lis si - mi - les 

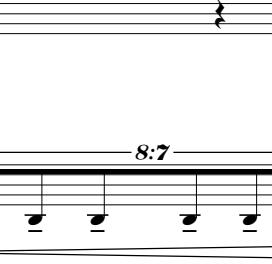
Gng. → (angle) 

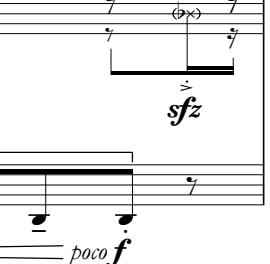
Pno. 6:5 

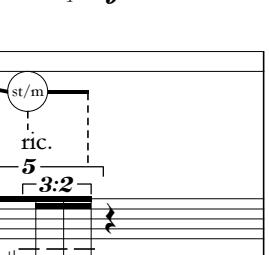
6:5 

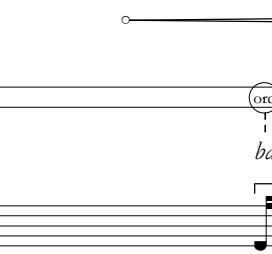
6:5 

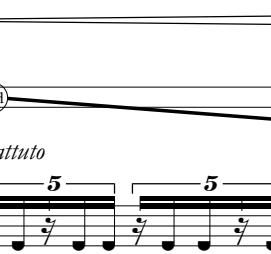
6:5 

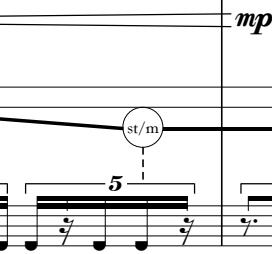
6:5 

sp/m ord st/m ric. 

pizz. arco, espress. 

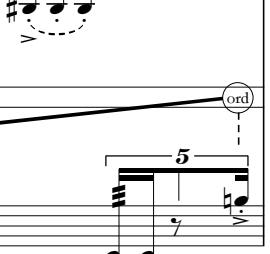
ord. 

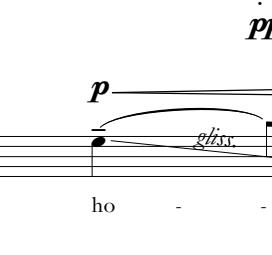
pp mp 

mf 

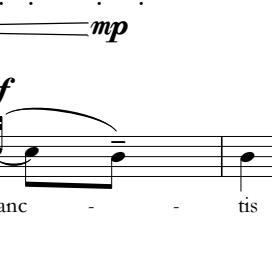


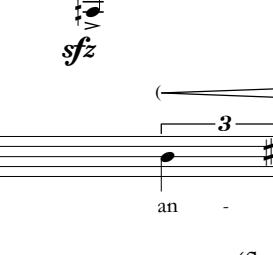


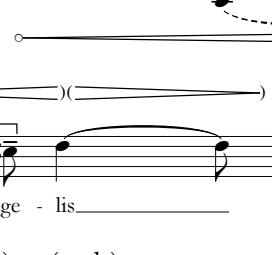


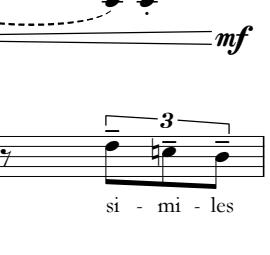
(angle) (flat) (angle) 

→ (angle) (flat) (angle) 

→ (angle) (flat) (angle) 

→ (angle) (flat) (angle) 

→ (angle) (flat) (angle) 

→ (angle) (flat) (angle) 

Negative Seven Degrees (2014) - Andrew A. Watts

14

81

Fl.

Cl. b.t. → ord. *p* *sffz* poco vib. *ppp* 8:7 *p*

Vln. pizz. 5 arco 5 5 5 *ord* *ST* *SP* off the string 5 5 5 *pp* *mp* ()

Vc. col legno tratto 5 5 5 5 *ST* *SP* *SP* *ST* battuto 5 *st/m* *ord* norm. ric. 5 3:2 *poco f*

S. Solo *poco f* non vib. *mp* 3:2 4:3 () () () 4:3

Gng. fa - cit, et su - per - bi - a ex an - ge - lis Sus. *mp* *ppp* *mp* *ppp*

Pno. mute string inside piano with R.H. *ord* 8va 6:5 6:5

三

83

83 **Ritualistic**

espress.

Fl. -

Cl. 8:7 *mf*

Vln. *sp/m* 5 ric. 5 ric. 5 ric. 5 *poco f* *ppp*

Vc. *pizz.* 5 5 5 (5) (5)

S. Solo → *exagg. vib.* *f* *p* *pp* () () ()

de - mo - nes fa - cit.

Gng. *mp* 3 3 3 3 *mf*

Pno. 6:5 6:5 *pp* *mf* *pp* 6:5 6:5 *una corda* 6:5 6:5

Ped.

Negative Seven Degrees (2014) - Andrew A. Watts

T.R.

15

2

87

Fl. *ppp* *pp* *mf* *p* *sfz*

Cl. *poco vib.* *8:7* *vib.: slow, wide* → *fast*

Vln. *sp* *5* *ppp*

Vc. *st* *sp* *st* *sp* *st/m* *sfz*

Pno. *6:5* *6:5* *6:5* *6:5*

三

Musical score for orchestra and piano, page 89. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). The Flute and Clarinet parts feature melodic lines with dynamic markings like "poco vib.", "p", "gliss.", and "sfz". The Violin part has sustained notes with "BB" and "SP" markings, and "5" overbeats. The Piano part provides harmonic support with sustained notes and rhythmic patterns.

L Building cacophony

91

Fl. "sh..." *jet whistle* *sub p* *sffz* *ff* "sb"

Cl. flz. *voice:* *p* *sffz* *p* *sffz* *p* *sffz*

Vln. BB SP BB SP BB SP BB SP BB scr. *ff*

Pno. 6:5 6:5 3 6:5 5:4 6:5 *mp* *tre corde*



93

b.t. → ord.
non vib. → express.

Fl. *v.*
mp → *sffz* *pp* *mf* (—)
Cl. *b>* *sfz* *mf* → *p* *sfz* → *p* *sfz* → *p* *sfz* → *p* *sfz* → *p*
Vln. *ord* vib.: slow, wide → fast, wide *sp/m* *ord*
Vcl. *p* *5* *5* *5* *f* *8va* *5* *5* *5* *5* *p*
Vc. *ord* *st/m* *ric.* *5* *ric.* *5:4* *sp* *ord* *ord* *sp/m*
Pno. *5:4* *6:5* *3* *6:5* *3* *8va* *5:4* *6:5* *5:4* *6:5*
mf (at pitch, not 8va)

Negative Seven Degrees (2014) - Andrew A. Watts

17

17

95

Fl. *sffz* flz. *ff* *gliss.* *8:5* *sub p*

Cl. *f* *ff* *3* *5:4* *6:4* *b.t.* *ord.* *8:7* *pp* *mp*

Vln. *sp/m* *sp* *sp/m* *3* *5* *v* *5* *scr.* *norm.* *scr.*

Vc. *sfz* *5* *f* *ff* *5:4* *5:4* *(* *)* *sfz* *sfz* *pp* *sfz*

S. Solo [be ready at position #7] (vowels only, with warm vib.) *emphatically f* ([H]u - [m]i - [l]i -

Gng. [be ready at position #7] *sfz* *sfz* *sfz*

Pno. *8va* *5:4* *5:4* *3* [catch the overtones] *6:5* *6:5* *2ed.* *gradually release* *f*

2

97

Fl. flz. "sb"
p *sffz* *sffz* *mf* *sffz* *p*

b.t. → ord.
Cl. *pp* *mp*

Vln. norm. 5 *gliss.* 5 5 5
mf *p* 5 *mp* *sffz* *sffz*
sp/m → scr. *pizz.* 5 arco
st/m 5 *ff* *sffz* *mp* *mf*

Vc. 5 5 5 5
fpp 5 *fpp* 5 *fpp* 5 *fpp* 5
ord *ord* *ord* *ord* *ord* *ord*

S. Solo *mp* *poco f* *gliss.* 3
[*t*][*a*[*s*] → [*h*][*o*] - - [*m*][*i*] - [*n*][*e*[*s*] → [*s*][*a*[*nc*] - - [*t*][*i*[*s*] a[n] - [g][e] -

Gng. → Sus. ♪ (flat) → (angle) 3 → 4:3 → 3 (flat)
sub ppp *mf* *p* *f* ()

Negative Seven Degrees (2014) - Andrew A. Watts

99

Fl. *mf* (→)

Cl. *p* *mf*

Vln. *sfz* *mp* *mf* *sfz* *p* *ff* *sfz* *p* *ff* *mp*

Vc. scratch norm. *fp* *fp* *fp* *fp* *fp* *fp*

S. Solo [li]i[s] - [s]i - [m]i - [l]e [s] [f]a - [c]i[t], e[t] [s]u - [p]e[r] - [b]i - a

Gng. *pp* *mp* *p* *mf*

Pno. mute string inside piano with R.H. (lowest octave)
6:5 6:5 6:5 6:5
pp *mp* *p* *mf*

101

Fl. *mf* *ff* *mf* *ff* *poco f* *ff*

Cl. voice: *p* *sfz* *p* *sfz* *p* *sfz*

Vln. *mf* *poco f* *sfz* *ff* *mf* *ff* *mf* *ff*

Vc. *ord* *sp/m* *ord* *sfz* *ff* *mf* *ff* *mf* *ff*

S. Solo e[x] a[n] - [g]e - [l]i[s] [d]e - [m]o - [n]e [s] [f]a - [c]i[t] -
4:3 4:3 *ff* *espress.* *port.* → Sus.
Gng. *mp* *f* *mf* *ff*

Pno. 6:5 6:5 6:5 6:5
mp *f* *mf* *ff*

103

flz.

f

ff

gliss. wildly

scr.

fff

sp/m

fff

fff

Wait until sound [6] completely dissipates

Lowest string (A): gliss. lengthwise from end to front (near hammers)^[5]

[catch the overtones]

f

Pno. {

gradually release

N | A piacere (senza misura)^[7]

On stage: spoken (firm and clear, but not yelling)

105

S. Solo

In reality there is, perhaps no one of our natural passions so hard to subdue as pride.

On stage: R.H. tri. beater on low plate bell

PLT.

Ad lib., matching the approx. levels of the spoken part

106

S. Solo

Disguise it, struggle with it, stifle it, mortify it as much as one pleases, it is still alive [...]

PLT.

April 15, 2014
New Freedom, PA

[5] As stated earlier, use fingernails, a card, or a plectrum for glissando.

[6] Performers should remain completely still for the duration of the fermata. Over the fermata slowly fade out stage lights.

[7] Stage lights should be completely off by this point. Audience (house) lights should be either off or dim, which ever is the usual for the venue during performances.

[8] After ending fade back in stage lights to dim for bows.

[THIS AREA HAS BEEN INTENTIONALLY LEFT BLANK]