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Amy Crankshaw

# Like Clay

for two violins

dedicated to Daan and Anina

8'

2021

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## PERFORMANCE NOTES

### BOW PLACEMENTS and TEXTURES

<b>flaut.</b>	Flautando. Play this technique at <i>molto sul tasto</i> (well over the finger board). Use light bow pressure and fast bow speed. Glassy, fluid, liquid sound.
<b>molto ST</b>	Molto sul tasto. Play well over the finger board.
<b>ST</b>	Sul tasto. Play over the finger board. Fluid, liquid, resonant sound.
<b>Ord.</b>	Ordinary placement of the bow on the strings. Neither sul tasto nor sul ponticello. Normal/natural sound.
<b>SP</b>	Sul ponticello. Play close to the bridge, but only to colour the sound with the ponticello. The written tone should be heard clearly. Slightly grainy texture in the sound.
<b>molto SP</b>	Molto sul ponticello. This is a sound colour that is somewhere between hearing the ordinary sound of the written pitch and complete distortion of the sound where no particular pitch is heard. Bow placement is between normal SP and complete distortion. The pitch must be heard but must be well saturated with ponticello overtones.  At <b>p</b> : Brittle At <b>f</b> : Rugged, coarse.
<b>Dis.</b>	Distortion sound only, no pitch. Play molto SP or play past the bridge, with very heavy bow pressure. Slow bow strokes may assist in achieving the effect. Aim for a dry sound.  At <b>p</b> : Dusty, chalky. At <b>f</b> : Crunchy, earthy, rough.
<b>Bow sweep</b>	Mute the strings with the left hand. Sweep the bow over all or most of the strings, starting at the fingerboard side and moving swiftly towards the bridge. End the sweep with a gentle "distortion" using heavy bow pressure. The given pitches are only rough indications.
<b>Heavy BP</b>	Heavy bow pressure
<b>-----&gt;</b>	Gradually transition from one bow placement or texture to the other

## OTHER TECHNIQUES

**Col legno battuto** Strike the strings with the wood of the bow



Glissando to the highest pitch possibility on the same string, also including the artificial harmonic



Tremolo very quickly and continuously

## GENERAL DIRECTIONS

### Background

This piece explores the inner workings and general phenomena of clay mineral and clay soils.

The piece starts fluidly, with glissandi and flautando tones. Many open strings are employed in order to provide opportunities for large resonances. In general, as the piece progresses; resonances are dulled, the ranges of intervals become smaller; the registers of certain gestures are lowered; rests/gaps between gestures or sections are lengthened.

The textural material slowly shifts from glassy, smooth and moist in the beginning towards granular, gritty, brittle and eventually, dusty, at the end.

Performers should try to explore the various textures and bow placements in depth, experimenting, for example, with how they might differentiate between SP, molto SP and distortion. Have fun with it ☺

### Dotted bar lines and free time

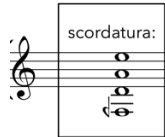
The score is written with minimal use of time signatures. Where free time is indicated, the timing of the gestures may be decided at the discretion of the performers. Dotted bar lines indicate a slightly more structured sense of time. Normal bar lines indicate the important alignment of certain entries from both violins. Totally blank bars indicate bars of rest, which may be timed according to the performers' preferences.

### Non vib.

The entire piece should be played without the use of vibrato unless the performer finds it completely necessary at a few carefully-selected points in the piece. Simple, blunt, nude sound.

## SCORDATURA

The second violin part requires the following scordatura for string IV:



Notes are written in the score as fingered, with an extra staff added to show the sounding pitches where appropriate.

## PROGRAMME NOTE

Like Clay, for two violins, is a musical study of sound texture, inspired by my experiences of the physical vitality present in naturally occurring clay mineral. Clay is a malleable substance, and I found that its varying tactility could be mapped musically by engaging with different modes of bow pressure and bow placement. The choice of violins came from a desire to engage with tactile, kinaesthetic energies.

I consider the various physical states of clay: wet and slippery; soft and easily shaped by walkers or by hands; dry and cracked; brittle and dusty. In composing this piece I attempted to empathise with clay, as though granting it a 'personhood', and in doing so I explore the relationship between the human and nonhuman.

What might it feel like to become 'like' clay?

# Like Clay

for two violins  
dedicated to Daan and Anina

Amy Crankshaw

In free time (♩ = c. 72)

Violin 1

non vib.  
flaut.

*p*  
freely

*ppp*

*p*

Violin 2

(notes on string IV are written as fingered)



Vln. 1

flaut.

*mp*  
moving forward

*mf*  
warmly

*p*

gliss.

Vln. 2

non vib.  
flaut.

*p*

*mf*

2

flaut. \_\_\_\_\_ ord. -----> SP

Vln. 1

mf 5 5 *fff* *p* *f*

Vln. 2

molto ST

*mp* *p* *p*



Vln. 1

7 ord. 3 3 5

*ff* *p* *mf*

molto ST

Vln. 2

ST -----> SP

*mp* *mf* *f*

gliss. gliss.



9 (molto ST) 5

flaut. \_\_\_\_\_ col leg. battuto ricochet

Vln. 1

*f* *mp* *p* *fff*

Vln. 2

*p* *fff*

gliss. gliss.

A

Vln. 1

12 arco ord.

*p* freely

*mp*

Vln. 2

pizz. *mp* playfully

arco *mf*

pizz.

arco *mp* gliss.

Vln. 1

16 col leg. battuto ricochet

*fff*

arco flaut. moving forward

*fff*

arco *mp* gliss. gliss. *f*

Vln. 2

*p*

*fff*

arco *mf*

pizz. *f* *mp* *f*

Vln. 1

20 arco ord. -----> dis.

*mp* strained *f*

*pp*

ord. -----> dis.

*mf*<sup>5</sup> subito

Vln. 2

pizz. *p*

IV III IV IV III

*mf*

arco ord. V -----> dis.

*pp*

arco ord. IV

*mp* strained

(ord.) -----> dis.

Vln. 1  
25  
*mp*<sup>3</sup> -----> *ppp*

(ord.) -----> dis.      ord. IV      -----> dis.      ord. III      *p*

Vln. 2



ST -----> ord. -----> molto SP

Vln. 1  
27  
*mf* *p*

(ord.) -----> dis.

Vln. 2  
*p* 3 3



**B**

**Moving forward peacefully  
Itching, cracking**

ord. heavy BP

Vln. 1  
29  
*mf* < *f* *p* subito

ST  
*p*

Vln. 2

Vln. 1

Vln. 2

ord. molto SP ord. bow pizz. arco ord. --- dis.

*f* *p* *f* *p*



**C**

Vln. 1

Vln. 2

dis. dis. bow pizz. bow pizz.

*p* *f* *p* *f* *p*



Vln. 1

Vln. 2

39

6

heavy BP  
distortion only

try to hold for a long time, a long time that feels good to you.  
listen deeply and respond into it, so that you finish the sound having explored it,  
and you are content with it

43

Vln. 1

heavy BP  
distortion only

try to hold for a long time, a long time that feels good to you.  
listen deeply and respond into it, so that you finish the sound having explored it,  
and you are content with it

Vln. 2



44

Vln. 1

try to find comfort in the silence  
... about 10 seconds

Vln. 2

try to find comfort in the silence  
... about 10 seconds



45

Vln. 1

SP

try to find comfort in the silence  
... about 16 seconds

*ppp*

Vln. 2

SP

try to find comfort in the silence  
... about 16 seconds

*ppp*

D

Calm, steady (♩ = c. 72)

47

Vln. 1

pizz.

*p*

*gently*

Vln. 2

pizz.

*p*

*gently*



51

Vln. 1

Vln. 2

IV



E

Moving forward in free time

55

Vln. 1

bow pizz.

*f*

arco

SP

*ppp*

*plainly*

ord.

V

*mf*

*openly*

*p*

*retracting*

Vln. 2

*fff*

arco

SP

*ppp*

*plainly*

*f*

*p*

*retracting*

ord.

gliss.

gliss.

Vln. 1

57 --- dis. *ppp*

col leg. battuto *mf* 5

pizz. *p*

col leg. battuto ricochet *fff*

Vln. 2

--- dis. *ppp*

col leg. battuto *fff*

IV III IV IV III 5

pizz.

Vln. 1

60 arco

dis. --- SP --- dis. *ppp* *p*

Vln. 2

pizz. *ppp* *p*

IV 3 III

arco

dis. --- SP --- dis.

Vln. 1

63 dis. *p* *f* *mf*

Vln. 2

pizz. *p*

col leg. battuto *f*

pizz. *mf*

IV III IV IV III 5

IV III IV IV III 5

66

Vln. 1

dis. *f* dis. *mp*

Vln. 2

dis. *f* dis. *mp*



**F**

**Maintain a steady tempo**

**Durations should be roughly proportional**

69

Vln. 1

pizz. *mp*

Vln. 2

pizz. *mp*

col leg. batt. ricochet *mf*

IV pizz. *mp*



70

Vln. 1

col leg. battuto ricochet *mf*

pizz. *p*

Vln. 2

*fff*

pizz. *p*

71

Vln. 1

*fff*

pizz. 3

arco  
SP -----> dis.

*ppp*

Vln. 2

col leg. battuto  
ricochet

*fff*

ord.

*p*



G

Calm, steady (♩ = c. 72)

74

Vln. 1

pizz.

IV  
arco  
SP dis.

*ppp*

fragile, distant

Vln. 2

pizz.

III IV

III  
arco  
SP dis.

*ppp*

fragile, distant



78

Vln. 1

III  
ord.

dis.

*p*

Vln. 2

III

IV

dis.

pizz.

*ppp*

*p*

82

Vln. 1

IV ord. dis.

*ppp*

Vln. 2

III arco ord. dis.

*ppp*

IV ord. dis.



86

Vln. 1

bow sweep (sweep the bow towards the bridge)  
mute strings. no pitch.  
molto ST. -----> dis.

*ppp*

Vln. 2

III

bow sweep (sweep the bow towards the bridge)  
mute strings. no pitch.  
molto ST. -----> dis.

*ppp*



90

Vln. 1

bow sweep  
molto ST. -----> dis.

*ppp*

col leg. battuto  
ricochet  
5

*f*

*sim.*

Vln. 2

bow sweep  
molto ST. -----> dis.

*ppp*

col leg. battuto  
ricochet  
5

*f*

*sim.*

93

Vln. 1

pizz. *ppp*

col leg. battuto  
ricochet *mp*

*sim.* *p*

Vln. 2

pizz. *ppp*

col leg. battuto  
ricochet *mp*

*sim.* *p*



95

Vln. 1

*ppp* *ppp*

Vln. 2

*pp* *ppp*