

INTERVENTIONS 6 – 10

2018

Intervention No. 8

Viola, Metronomes, and Tuners

Episode I

Episode II

Episode III

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Intervention No. 8

Episode I

from *Interventions 6 – 10*

Nicholas Patrick Quigley
(b. 1994)

The entrance of instruments does not have to occur exactly as notated—feel free to improvise as you desire. But, please do maintain the order of entrance as notated.

♩ ≈ 120

pizz.

Viola

Tuner I

Tuner II

Metronome

6

Vla.

T. I

T. II


Met.

10

Vla. 

T. I 

T. II 

Met. 

14

Vla. 

T. I 


T. II 

Met. 

18

Vla. 

T. I 

T. II 

Met. 

22

Musical score for measures 22-24. The score is in 2/4 time and B-flat major. It features four staves: Viola (Vla.), Trumpet I (T. I.), Trumpet II (T. II), and Metronome (Met.).

- Vla.:** Measures 22-24 contain a series of chords. Measure 22 has a half note chord (F4, A3, C4). Measure 23 has a half note chord (F4, A3, C4). Measure 24 has a half note chord (F4, A3, C4). There are 'x' marks above the staff in measures 23 and 24, indicating a cut-off.
- T. I.:** Measures 22-24 contain a half note chord (F4, A3, C4) with a slur over it.
- T. II.:** Measures 22-24 contain a half note chord (F4, A3, C4) with a slur over it.
- Met.:** Measures 22-24 contain a steady quarter note pulse.

The cutting off of instruments does not have to occur exactly as notated—feel free to improvise as you desire. But, please do maintain the order of cut off as notated.

25

Musical score for measures 25-27. The score is in 2/4 time and B-flat major. It features four staves: Viola (Vla.), Trumpet I (T. I.), Trumpet II (T. II), and Metronome (Met.).

- Vla.:** Measures 25-27 contain a whole rest.
- T. I.:** Measures 25-27 contain a whole rest.
- T. II.:** Measures 25-27 contain a half note chord (F4, A3, C4) with a slur over it.
- Met.:** Measures 25-27 contain a steady quarter note pulse.

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Episode II

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Nicholas Patrick Quigley
(b. 1994)

The entrance of instruments does not have to occur exactly as notated—feel free to improvise as you desire. But, please do maintain the order of entrance as notated.

♩ ≈ 70

col legno taps

Viola

Tuner I

Metronome I

Metronome II

6

Vla.

T. I

Met. I

Met. II

While the metronomes and tuners will still be playing at this point in the music, I have removed their notation from the remainder of the score to save space. They will reappear in the notation on the final page to articulate the cutting off process.

9

Vla.

12
Vla.

16
Vla.

20
Vla.

24
Vla.

28
Vla.

31
Vla.

35
Vla.

39
Vla.

44
Vla.

48 *col legno taps*

Vla.

52

Vla.

56

Vla.

60

Vla.

64

Vla.

68

Vla.

71

Vla.

74

Vla.

T. I

Met. I

Met. II

The cutting off of instruments does not have to occur exactly as notated—feel free to improvise as you desire. But, please do maintain the order of cut off as notated.

76

Vla.

T. I

Met. I

Met. II

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Episode III

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(b. 1994)

Tuner I

Metronome I

Metronome II

$\text{♩} = 110$

$\text{♩} = 110$

$\text{♩} = 40$

Vla.

T. I

Met. I

Met. II

6

Glissando between all slurred, changing pitches, until mm. 117.

While the metronomes and tuners will still be playing at this point in the music, I have removed their notation from the remainder of the score to save space. They will reappear in the notation on the final page to articulate the cutting off process.

101
Vla.

107
Vla.

112
Vla.

sul pont.
117
Vla.

120
Vla.

The cutting off of instruments does not have to occur exactly as notated—feel free to improvise as you desire. But, please do maintain the order of cut off as notated.

125
Vla.

T. I

Met. I

Met. II

130
Met. I

Met. II