

INTERVENTIONS 6 – 10

2018

NICHOLAS PATRICK QUIGLEY

© 2018 Nicholas Patrick Quigley
(A.S.C.A.P.)

nicholaspquigley.com

Interlude No. 1	1
<i>Intervention No. 6</i>	3
Episode I	4
Episode II	8
Intervention No. 7	14
Interlude No. 2	19
<i>Intervention No. 8</i>	21
Episode I	22
Episode II	25
Episode III	29
Intervention No. 9	32
Intervention No. 10	38

Instrumentation

Interlude No. 1

Environments and Euphonium

Intervention No. 6

Viola, then Piano

Intervention No. 7

Voice and Synthesizers

Interlude No. 2

Synthesizers

Intervention No. 8

Viola, Metronomes, and Tuners

Intervention No. 9

Synthesizer

Intervention No. 10

Viola

This record is dedicated to the peacemakers—those who strive to make our world more free, safe, and worth living in for everybody. Peace appears to only be an ideal rather than an actual idea we can see, have, or perhaps even feel, but the struggle for peace is one we should be prepared to experience forever, in fervent, obsessive avoidance of the alternative. This record is for those who carry on with no end in sight.

Thank you.

—NPQ

Interventions 6 – 10 is a collection of chamber music and contemporary alternative songs by Nicholas Patrick Quigley. Building off *Interventions 1 – 5*, which was produced with the intention of providing a “gallery experience,” *6 – 10* goes further to provide environmental soundscapes and digital sound sources to sometimes provide a sense of distance from the listener’s present environment and time. Also unlike *1 – 5*, while the primary composition of works still relies on the ‘intervention’ and ‘episode’ model, two ‘interludes’ are also included.

The record opens with the first iteration of Interlude No. 1, for environments and euphonium, featuring a busy metropolitan area. Interlude No. 1 also eventually features a forest, then a beach, and those recordings are placed in the middle and end of the album respectively. *Intervention No. 6* somewhat breaks the previously-established model for multi-episode interventions, usually composed for a uniform instrumentation. Episode I is composed for solo viola, then Episode II for solo piano. *Intervention No. 7* follows, and is a contemporary alternative song which first introduces digitally-synthesized sounds on the record, paired with a very close-sounding, narrator-esque voice. This places the composer directly into the album, in his own voice, to communicate directly to the audience on a subject that should be paramount for all of us—though it is the topic of so many other songs already. Interlude No. 2 follows, and introduces synthesized sound for the first time on the record. Composed in the middle of the recording process—unlike the rest of the music, which was composed in December of 2017 and January of 2018—Interlude No. 2 is one melody,

created from a descending sequence, then heavily manipulated using digital audio software to create a short work in three distinct parts. Following this is *Intervention No. 8*, composed in three episodes for a small, single-person ensemble of a violist, with droning tuners and beat-producing metronomes. *Intervention No. 9* suddenly appears after the second iteration of *Interlude No. 1*, and provides a bright, peppy foil to the rest of the album. A solo synthesizer also provides a different imagined environment once more, as *Intervention No. 7* and *Interlude No. 2* does previously on the album. *Intervention No. 10* follows and reprises the violist, but without the metronomes, tuners, or a piano following that was previously heard. Finally, the last iteration of *Interlude No. 1* closes the album, featuring a soundscape of the composer's favorite physical environment—the beach.

Interlude No. 1

Interlude No. 1*

from *Interventions 6 – 10*

Nicholas Patrick Quigley
(b. 1994)

*1a, to be performed in a metropolitan area;
*1b, to be performed in a forest; and
*1c, to be performed at a beach

Very slowly and intentionally

Euphonium

10

Very slowly and intentionally

accel.

15

accel., poco a poco

20

Slightly faster

Still faster

24

28

Very slowly

malto rit.

Intervention No. 6

Intervention No. 6

Episode I

from *Interventions 6 – 10*

Nicholas Patrick Quigley
(b. 1994)

Moderately or Fast

Viola

4

6

8

10

12

14

16

18

21

7/8

2

23



25



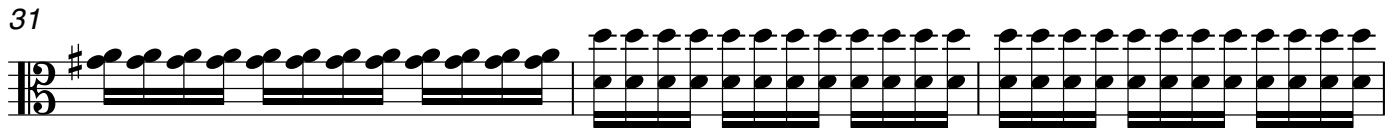
27



29



31



34



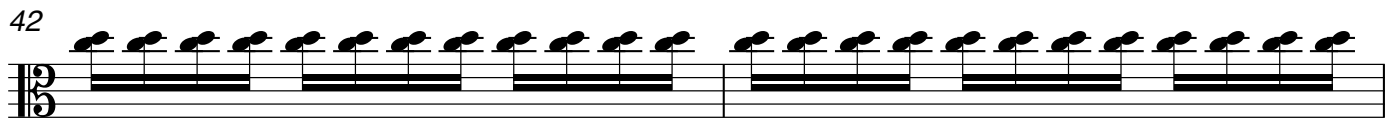
37



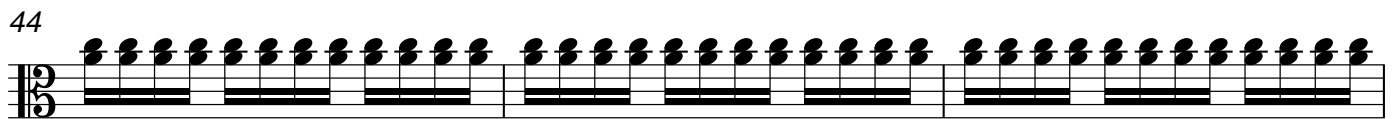
40



42



44



47



49



52



55



58



61



63



65



67



70

72 *molto rit. to mm. 74**accel. to mm. 76*

75

**a tempo**

78

81

84

86

88

accel., gliss. to mm. 91

90

molto accel.

Very fast
sul pont.

Intervention No. 6

Episode II

from *Interventions 6 – 10*

Nicholas Patrick Quigley
(b. 1994)

Same tempo as previous episode

Piano

f

play 5x
(repeat this measure 4 times)

Ped. *reapply ped. with every LH change, unless otherwise notated*

3

play 6x
(repeat this measure 5 times)

play 6x

5

play 3x

play 4x

7

play 7x

play 4x

9

play 4x

play 2x

11 play 4x play 5x

13 play 5x play 4x

15 play 2x play 2x

17

*

19 play 4x play 4x

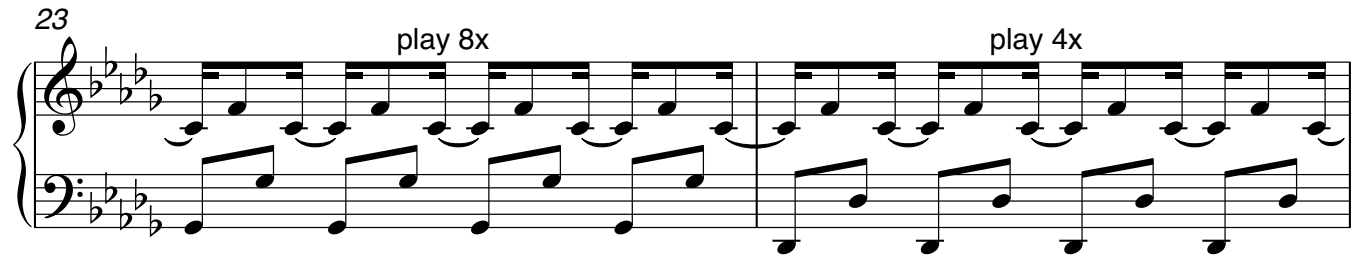
*reapply ped. with every LH change,
unless otherwise notated*

21 play 2x play 4x

23

play 8x

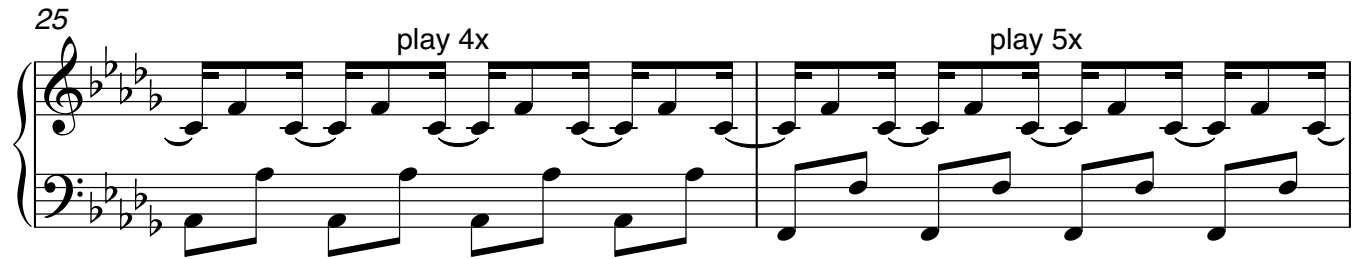
play 4x



25

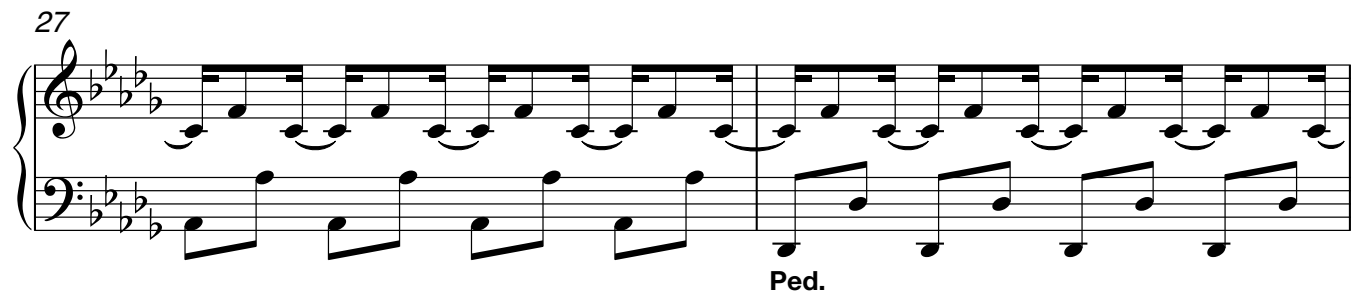
play 4x

play 5x



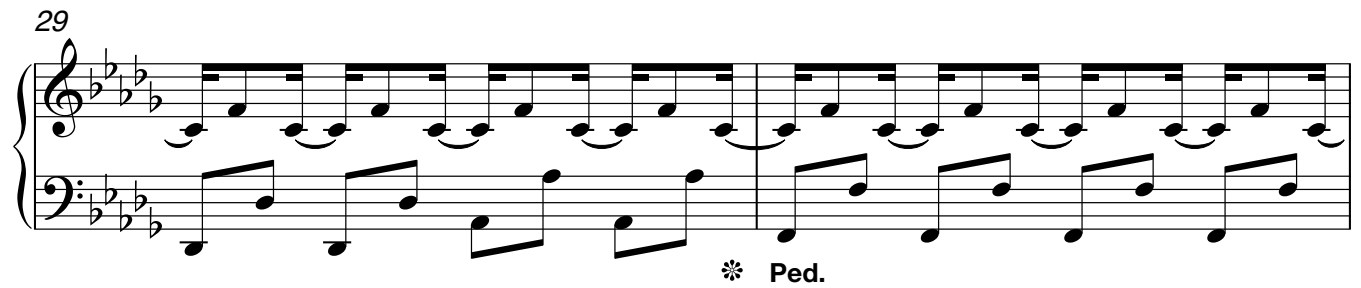
27

Ped.



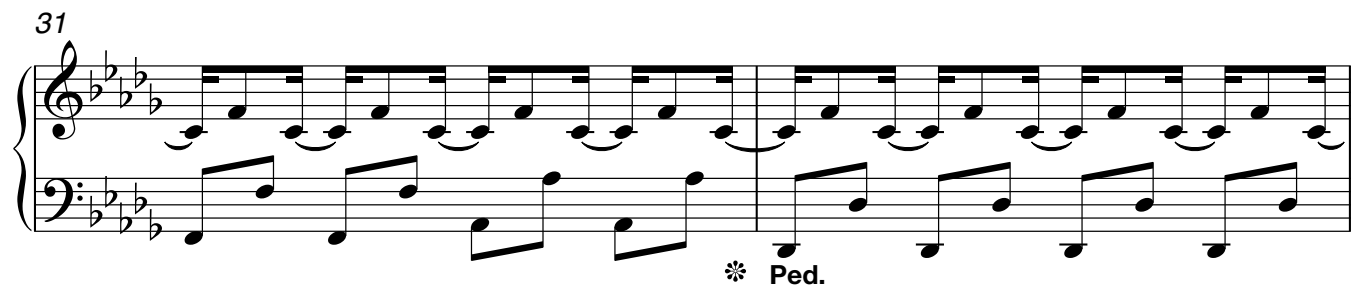
29

* Ped.



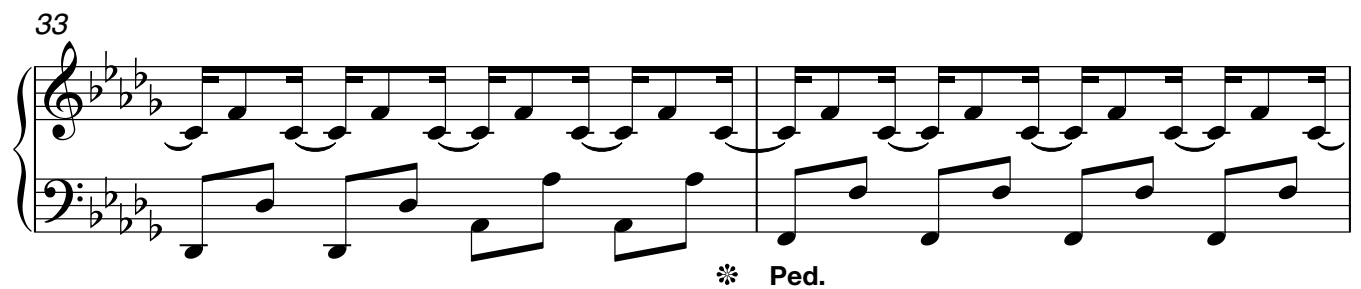
31

* Ped.



33

* Ped.



35 play 3x

* reapply ped. with every LH change, unless otherwise notated

37 play 2x

39 play 2x play 2x

41 play 4x play 4x

43 play 3x play 6x

45 play 9x

Intervention No. 7

Intervention No. 7

Still I remain knowing but wondering like you,
thinking, but talking through the news:
“love is a good idea.”

And still I remain caught up in lies I’m making true,
tangled and mangled with no views, but
love is a good idea.

No, nobody knows, nobody knows or says
why we should remain

Under the sunlight together,
I know that it’s not forever,
but the sunlight lets us know
love is a good idea

But still I remain writing the book about my ways,
begging a line to make me say
“love is a good idea.”

And still I remain thinking I’ll find some other time,
to tell you the secret on my mind:
love is a good idea.

No, nobody knows, nobody knows or says
why we should remain

Under the sunlight together,
I know that it’s not forever,
but the sunlight lets us know
love is a good idea.

Intervention No. 7

from *Interventions 6 – 10*

music and lyrics by
Nicholas Patrick Quigley
(b. 1994)

Form: Intro - V1 - V2 - Bridge - Chorus - V3 - V4 - B - Ch - Coda

♪ ≈ 120

Intro

Voice

Embellish and improvise as you desire.

Synth 1

Synth 2

(Second time)

Synth 3

Only play during Verses 3 and 4, and Bridge 2.

Synth Bass

Verses

3

V

1. Still I ___ re main know ing but won der ing ___ like _you, think ing, but
 2. still I ___ re main caught up in lies I'm ma ___ king true, tang led and
 3. still I ___ re main wri ting the book a bout ___ my ways, beg ging a
 4. still I ___ re main think ing I'll find some oth ___ er ___ time, to tell you the

S1

S2

S3

SB

5

V

talk ing through _ the news: "love is a good ___ i ___ dea."
 man gled with ___ no views but love is a good ___ i ___ dea. And
 line to make ___ me say: "love is a good ___ i ___ dea." But
 se cret on ___ my mind: love is a good ___ i ___ dea. And

S1

S2

S3

SB

Bridge

7

V
No, no bo dy knows, no bo dy knows _____ or _____ says

S1

S2

S3

SB

Chorus

9

V
why we should re main Un der the sun _____ light _____ to ge

S1

S2

S3

SB

12

V
ther, I know that it's not for ev er,

S1

S2

S3

SB

17

V
but the sun light lets us know love is a good i

S1

S2

S3

SB

Coda

22

V

dea. *—*

S1

S2

S3

SB

(♯) (♯) (♯) (♯) (♯) (♯) (♯) (♯) (♯) (♯) (♯) (♯)

(Second time)

25

V

S1

S2

SB

Interlude No. 2

Interlude No. 2

from *Interventions 6 – 10*

Nicholas Patrick Quigley
(b. 1994)

Heavily manipulate in digital audio software.

Synthesizers

♩ ≈ 85

6

10

Intervention No. 8

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.

$\text{♩} \approx 120$ *pizz.*

Viola

Tuner I

Tuner II

Metronome

6

Vla.

T. I

T. II

Met.

2

10

Vla. 

T. I 

T. II 

Met. 

14

Vla. 

T. I 

T. II 

Met. 

18

Vla. 

T. I 

T. II 

Met. 

22

Vla.

T. I

T. II

Met.

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

Vla.

T. I

T. II

Met.

Intervention No. 8

Episode II

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.

♩ ≈ 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.

2

12

Vla.

16

Vla.

20

Vla.

24

Vla.

28

Vla.

31

Vla.

35

Vla.

39

Vla.

pizz.

44

Vla.

48 *col legno taps*

Vla.

52

Vla.

56

Vla.

60

Vla.

64

Vla.

68

Vla.

71

Vla.

4

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

Intervention No. 8

Episode III

from *Interventions 6 – 10*Nicholas Patrick Quigley
(b. 1994)

Tuner I

Metronome I

Metronome II

$\text{♩} = 110$

$\text{♩} = 110$

$\text{♩} = 40$

Vla.

T. I

Met. I


Met. II

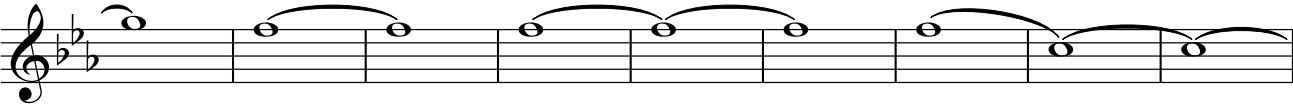
6

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.

2

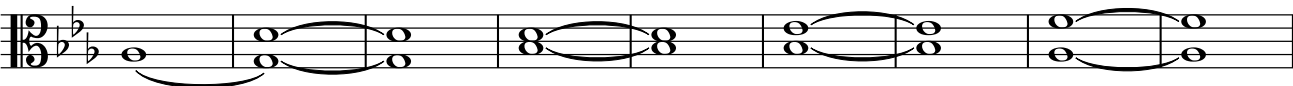
11
Vla. 

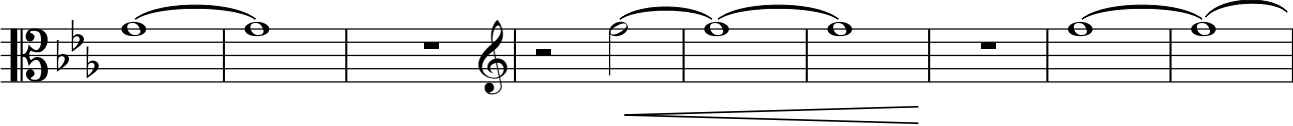
20
Vla. 


29
Vla. 

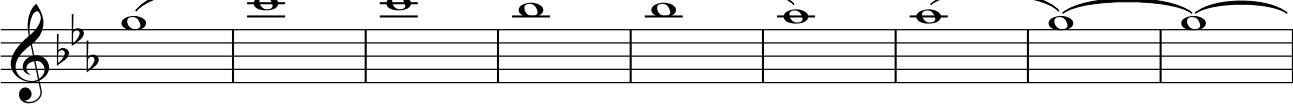
38
Vla. 


47
Vla. 

56
Vla. 

65
Vla. 

74
Vla. 

83
Vla. 

92
Vla. 

101

Vla.

107

Vla.

112

Vla.

sul pont.

117

Vla.

120

Vla.

125

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.

Vla.

T. I

Met. I

Met. II

130

Met. I

Met. II

Intervention No. 9

Intervention No. 9

from *Interventions 6 – 10*

Nicholas Patrick Quigley

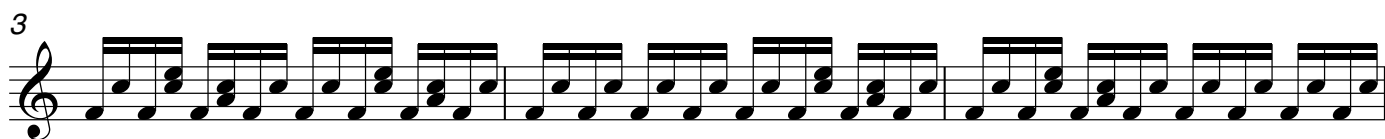
(b. 1994)

♩ = 100

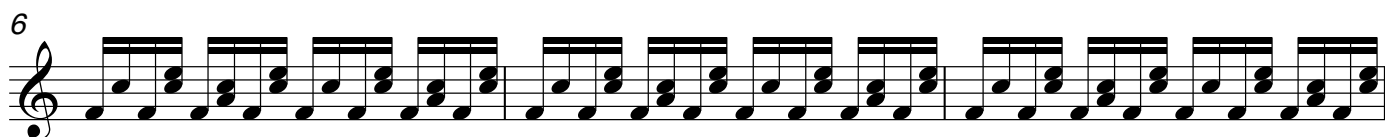
Synthesizer



3



6



9




12



15



18



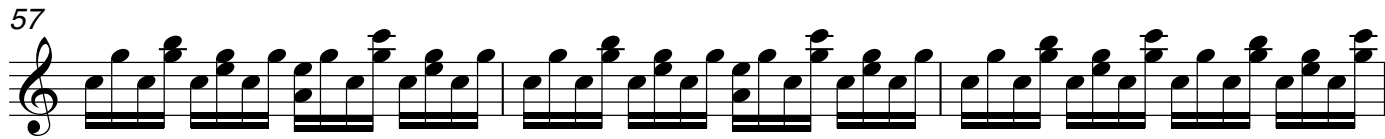
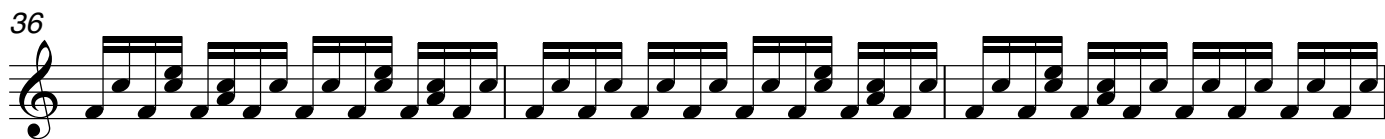
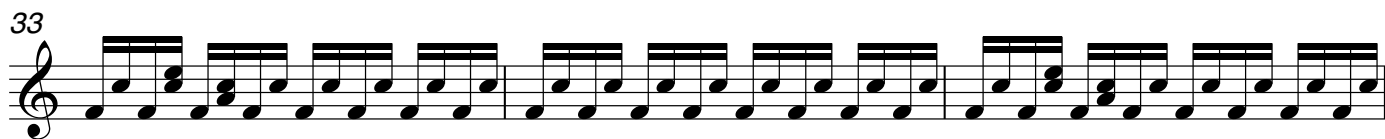
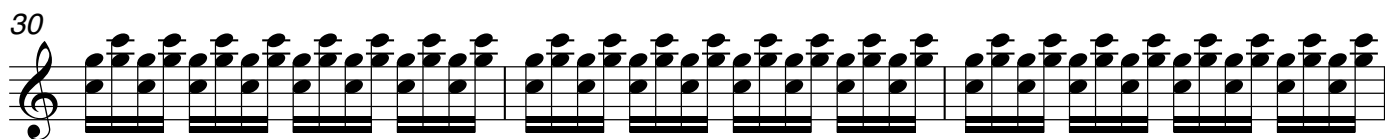
21

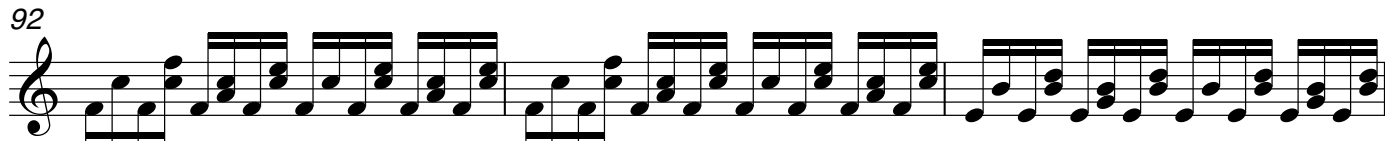
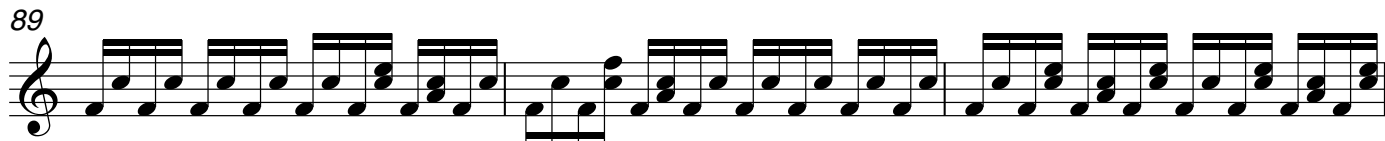
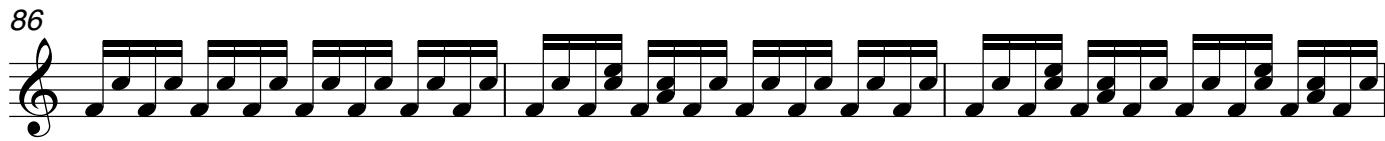
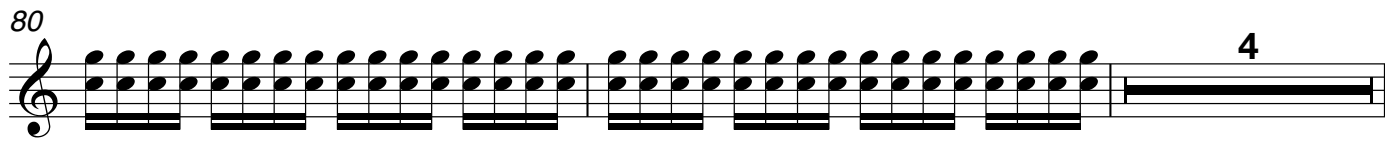
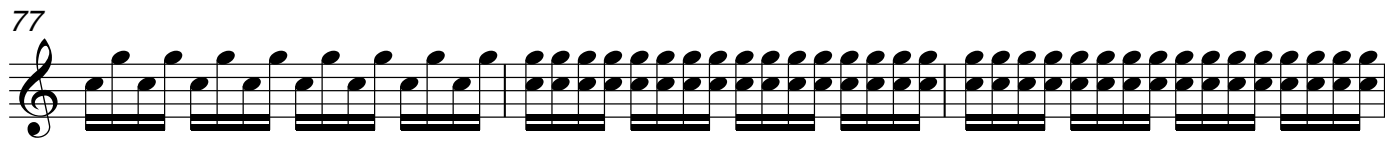
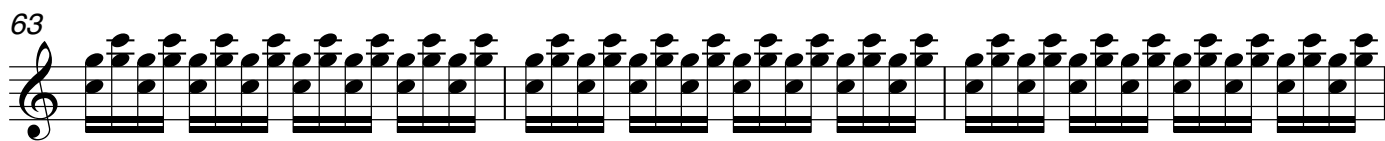
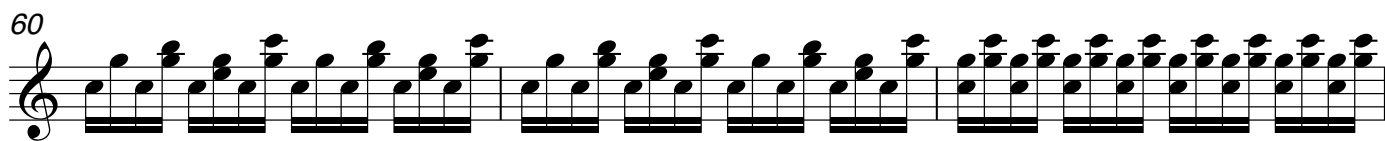


24

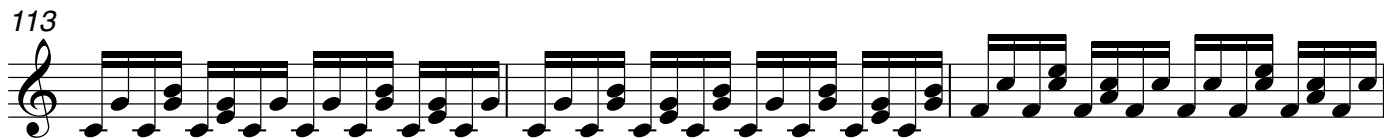
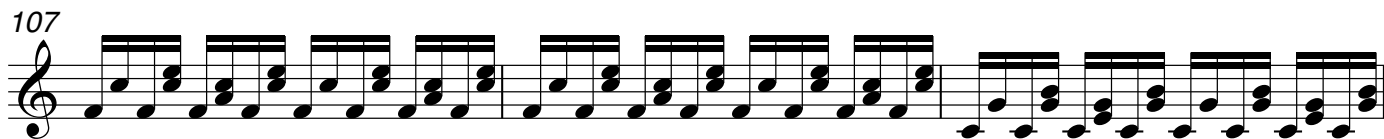


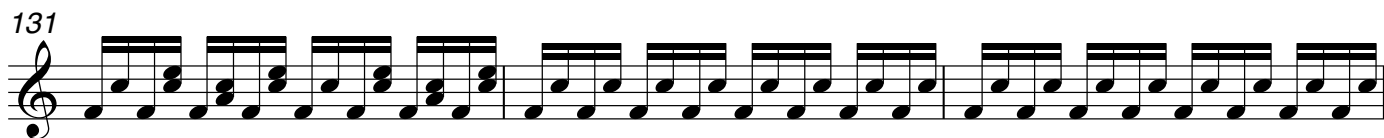
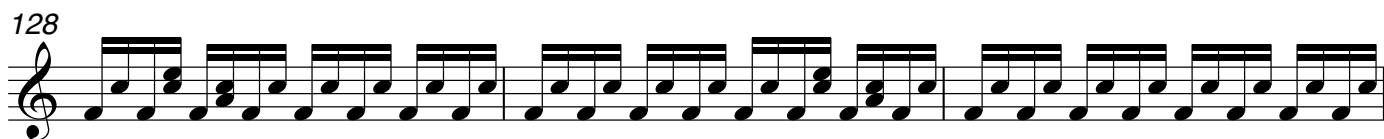
2





4





Intervention No. 10

Intervention No. 10

from *Interventions 6 – 10*Nicholas Patrick Quigley
(b. 1994)**Very slowly**

Viola

"oo" indicates to play a fingered G on the C string,
along with the open G string.

9

16

23

29

*arco***A little faster, with more aggression**

37

44

Very slowly

50

54

2

59

Musical staff 59: Treble clef, 12/8 time signature. Measures 1-4: 12/8, 5/4, 4/4, 12/8. Notes include whole notes, half notes, and quarter notes with various accidentals.

66

Musical staff 66: Treble clef, 12/8 time signature. Measures 1-4: 12/8, 12/8, 12/8, 12/8. Notes include whole notes and half notes.

73

Musical staff 73: Treble clef, 12/8 time signature. Measures 1-4: 12/8, 12/8, 12/8, 12/8. Notes include whole notes and half notes.

80

Musical staff 80: Treble clef, 12/8 time signature. Measures 1-4: 12/8, 5/4, 4/4, 3/4. Notes include quarter notes, eighth notes, and sixteenth notes.

85

Musical staff 85: Treble clef, 12/8 time signature. Measures 1-4: 12/8, 5/8, 4/4, 6/4. Notes include quarter notes, eighth notes, and sixteenth notes. **Faster** is written above the staff.

90

Musical staff 90: Treble clef, 12/8 time signature. Measures 1-4: 12/8, 5/4, 4/4, 4/4. Notes include quarter notes and half notes. **fff** is written below the staff.

93

Musical staff 93: Treble clef, 12/8 time signature. Measures 1-4: 12/8, 12/8, 12/8, 12/8. Notes include quarter notes and half notes. **Very slowly** is written above the staff.

96

Musical staff 96: Treble clef, 12/8 time signature. Measures 1-4: 12/8, 2/4, 4/4, 12/8. Notes include whole notes, half notes, and quarter notes.

105

Musical staff 105: Treble clef, 12/8 time signature. Measures 1-4: 12/8, 12/8, 12/8, 12/8. Notes include whole notes and half notes.

114

Musical staff 114: Treble clef, 12/8 time signature. Measures 1-4: 12/8, 12/8, 12/8, 12/8. Notes include whole notes and half notes. A double bar line is at the end of the staff.