

-SPATE-
RESONANTIA MACHINA

Ethan Hayden
2009

Instrumentation:

- Violin I
- Violin II
- Viola
- 'Cello
- Piano

Performance Notes:

-Breath marks/commas denote separation of phrases in individual parts and do not signal silences or pauses in the full ensemble. A full-ensemble pause is denoted by the // symbol.

-Unless otherwise noted, $\text{♪} = \text{♩}$ across all meter changes.

-SPATE- was composed in the Fall of 2009. In the piece, numerous rhythmic/melodic fragments appear in quick, continuous runs, but are constantly being reworked and reorganized, creating false echoes of themselves. The piece also explores ideas of resonance within the ensemble, both natural and manufactured. The word "SPATE" refers to a sudden, almost overwhelming outburst, or a large number of similar events occurring in rapid succession.

Duration: ca. 5'

Score

-SPATE-

RESONANTIA MACHINA

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Motoric \bullet ca. 100

The musical score consists of two systems of music. The top system, labeled "Motoric \bullet ca. 100", features staves for Violin, Violin II, Viola, Cello, and Piano. The Violins play eighth-note patterns with dynamic markings *ff*, *7*, *16*, *4*, *ppp*, *pp*. The Violas and Cellos play eighth-note patterns with dynamic markings *ff*, *7*, *16*, *4*, *ppp*, *pp*. The Piano part includes a dynamic *ff*, *7*, *16*, *4*, *(natural decay)*, *n*, *f*. The bottom system, starting at measure 8, features staves for Vln. I, Vln. II, Vla., Vc., and Pno. The strings play sixteenth-note patterns with dynamic markings *f*, *3*, *7*, *16*, *mf*; *f*, *3*, *7*, *16*; *f*, *3*, *7*, *16*; *f*, *3*, *7*, *16*. The piano part also has a dynamic *f*, *3*, *7*, *16*.

Vln. I

 Vln. II

 Vla.

 Vc.

Pno.

11

12

13

14

15



Vln. I

 Vln. II

 Vla.

 Vc.

mp

Pno.

16

17

18

19

20

21

Vln. I 7 8 3 5 16 2 8 7
 Vln. II 16 2 8 3 5 16 2 8 7
 Vla. 16 7 8 3 5 16 2 8 7
 Vc. 16 7 8 3 5 16 2 8 7
 Pno. 16 7 8 3 5 16 2 8 7

22 23 24 25 26 27



Vln. I 7 2 7 5 3 2 4
 Vln. II 16 8 16 16 8 2 4
 Vla. 16 7 8 5 3 3 2 4
 Vc. 16 7 16 5 3 3 2 4
 Pno. 16 8 16 16 8 2 4

mp ff ff ff ff

28 29 30 31 32 33

Vln. I 3 - 4 - 4 - ***p*** 5 **16**
 Vln. II 3 - 4 - 4 - *sul tasto* 5 **16**
 Vla. 3 - 4 - 4 - *sul tasto* 5 **16**
 Vc. 3 - 4 - 4 - *p* 5 **16**

 Pno. 3 - 4 - 4 - ***p*** 5 **16**

Vln. I *sul pont.* * 5 **16** 7 **16** 3 **8** *ord.* 8 **16** **2** **4**
 Vln. II *sul pont.* 5 **16** 7 **16** 3 **8** *ord.* 8 **16** **2** **4**
 Vla. *sul pont.* 5 **16** 7 **16** 3 **8** *ord.* 8 **16** **2** **4**
 Vc. *sul pont.* 5 **16** 7 **16** 3 **8** *ord.* 8 **16** **2** **4**

Pno. 5 **16** 7 **16** 3 **8** *f* 8 **16** *ff* **2** **4**
 Vc. 5 **16** 7 **16** 3 **8** **16** **2** **4**

42

43

44

45

46

* Move gradually from
sul ponticello to *ordinario*.

Vln. I Vln. II Vla. Vc. Pno.

47 48 49

Vln. I Vln. II Vla. Vc. Pno.

pizz. arco f

50 51 52 53 54

Vln. I        

Vln. II      

Vla.      

Vc.      

Pno.      

55 56 57 58 59 60

Vln. I      

Vln. II      

Vla.      

Vc.      

Pno.      

61 62 63 64 65 66

Vln. I ff
 Vln. II ff
 Vla. ff
 Vc. ff
 Pno. ff

67 68 69 70 71 72 73 74

Vln. I
 Vln. II
 Vla.
 Vc.
 Pno.

75 76 77 78 79 80

Vln. I 6 16 2 6 16 2
 Vln. II 6 16 2 6 16 2
 Vla. 6 16 2 6 16 2
 Vc. 6 16 2 6 16 2
 Pno. 6 16 2 6 16 2

81

82

83



Vln. I 2 5 16 4 - 7 16
 Vln. II 2 5 16 4 - 7 16
 Vla. 2 5 16 4 - 7 16
 Vc. 2 5 16 4 - 7 16
 Pno. 2 5 16 4 - 7 16

rit. ----->

84

85

86

87

slightly slower ♩ ca. 92

Vln. I Vln. II Vla. Vc. Pno.

pizz.
p

sul tasto
p

pizz.
p

pizz.
p

88 **89** **90** **91** **92**

93 **94** **95** **96** **97** **98**

Vln. I Vln. II Vla. Vc. Pno.

pizz.
ord.

arco
sul pont.

arco

sul pont.

ord.

93 **94** **95** **96** **97** **98**

Vln. I arco
ord.
 Vln. II *sul tasto*
 Vla. *sul tasto*
 Vc. *p*
 Pno. *ord.*
sul pont.
n
sul pont.

99 100 101 102 103 104 105 106 107 108 109 110

* Depress the diatonic (white) range of keys silently with forearm, approximating the range shown.

Vln. I *p*
ord.
 Vln. II *p*
ord.
 Vla. *p*
ord.
 Vc. *p*
 Pno. *pp*
pp
p

111 112 113 114 115 116 117 118 119 120

*solo
molto espressivo*
 Vln. I 5 \flat B^{\flat} .
 n — mp
 Vln. II 5 A *sul tasto*
 p
 Vla.
 Vc. 5 G *sul pont.*
 p

Pno. 5 B^{\flat} *mp*

121

122

123

124

125

126

Vln. I 5 B^{\flat} C^{\flat} .
 4 D E F G A B^{\flat} .
 Vln. II 4 D E F *sul tasto*
 4 G A B^{\flat} *p* C^{\flat} D *ord.*
 Vla. 4 D E F *sul tasto*
 4 G A B^{\flat} *p* C^{\flat} D *ord.*
 Vc. 4 D E F G A B^{\flat} .
 4 D E F G A B^{\flat} .
 Pno. 4 D E F G A B^{\flat} .
 4 D E F G A B^{\flat} .

127

128

129

130

131

132

Vln. I
 Vln. II
 Vla.
 Vc.
 Pno.

pizz.
mp
pizz.
mp
mp

sul tasto
p
arco sul tasto
p

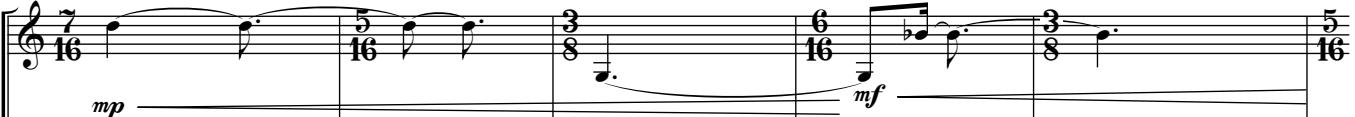
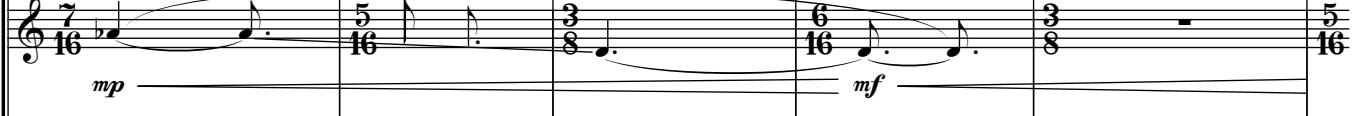
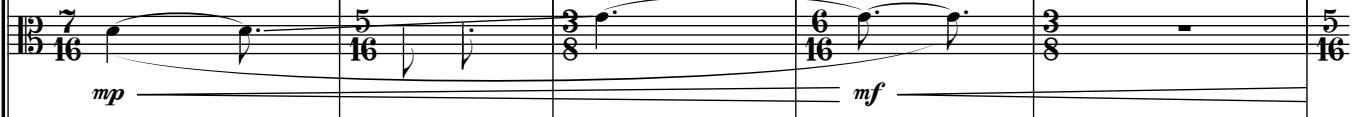
133 134 135 136 137 138 139



Vln. I
 Vln. II
 Vla.
 Vc.
 Pno.

ord.
ord.
arco

140 141 142 143

Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 Pno. 

144

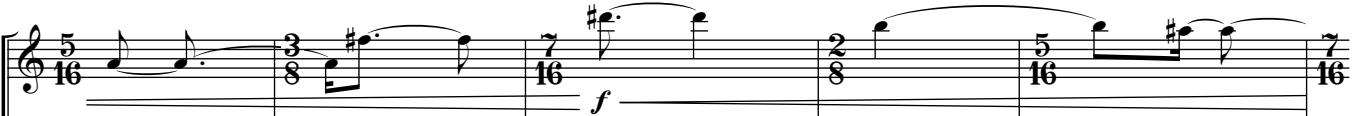
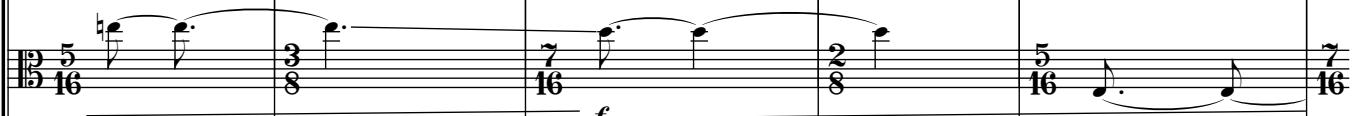
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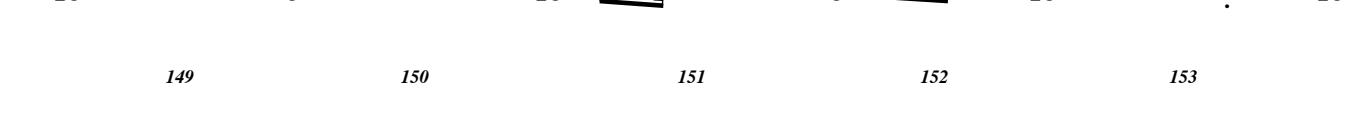
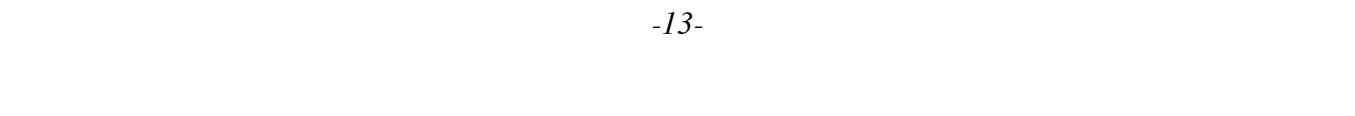
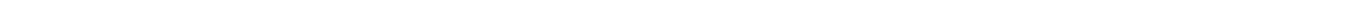
146

147

148



Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 Pno. 

Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 Pno.

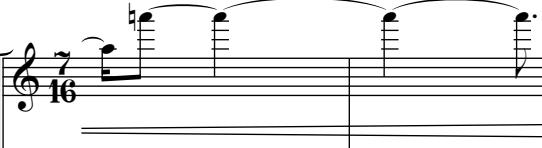
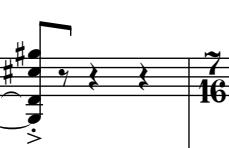
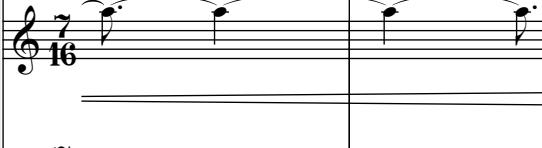
149

150

151

152

153

Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 Pno. 

ff *fp > ff*
mf < ff

f ff

154 155 156 157 158

Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 Pno. 

ff

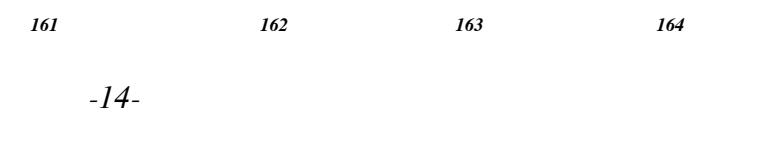
ff

f

ff

a tempo *ca. 100*

Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 Pno. 

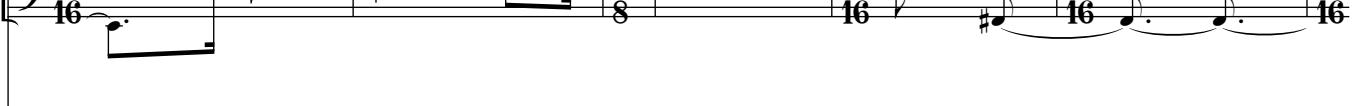
Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 Pno. 

Vln. I 
 Vln. II 
 Vla. 
 Vc.
 Pno.

Vln. I
 Vln. II
 Vla.
 Vc.
 Pno.

Vln. I
 Vln. II
 Vla.
 Vc.
 Pno.

159 160 161 162 163 164

Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 Pno. 

165 166 167 168 169



Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 Pno. 

170 171 172 173 174

Vln. I
 Vln. II
 Vla.
 Vc.
 Pno.

accel. ----- → faster *ca. 108*
 2 4 7 16 5 16 7 16
 2 4 7 16 5 16 7 16
 2 4 7 16 5 16 7 16
 2 4 7 16 5 16 7 16
solo
 2 4 7 16 5 16 7 16
 2 4 7 16 5 16 7 16

175 176 177 178 179 180

Vln. I
 Vln. II
 Vla.
 Vc.
 Pno.

3 8 6 16 5 16 8 16 3 8
 3 8 6 16 5 16 8 16 3 8
 3 8 6 16 5 16 8 16 3 8
 3 8 6 16 5 16 8 16 3 8

3 8 6 16 5 16 8 16 3 8
 3 8 6 16 5 16 8 16 3 8
 3 8 6 16 5 16 8 16 3 8

181 182 183 184 185

Vln. I Vln. II Vla. Vc. Pno.

186 187 188 189 190

Vln. I Vln. II Vla. Vc. Pno.

191 192 193 194

Vln. I Vln. II Vla. Vc. Pno.

195 196 197 198 199

Vln. I Vln. II Vla. Vc. Pno.

200 201 202 203 204 205 206 207

* Depress the chromatic (black & white) range of keys silently with forearm, approximating the range shown, beginning sometime in mm. 201-202.