

Overshot

for string quartet and electronics

by Chris Kincaid

2016
25"

Performance Notes

- Accidentals (including octave displacements) continue to the end of bar only. Some courtesy accidentals are placed within the score when there is a possible ambiguity or during fast passages to reinforce the correct pitch.
- Glissandi last the entire duration of the note that precedes them and should be played at an even speed throughout the shift. The arrival note should be rebowed unless there is a slur marking above it.
- Natural harmonics are represented with a circle above note. The note indicates the finger position.
- Artificial harmonics are represented with a regular note head indicating the first fingering and a diamond note head above it indicating the placement of the second finger.

Per Movement:

Whig Rose

- No vibrato throughout.
- Each phrase has a leader (noted in the score) that plays *a piacere* while the others follow.
- Contextual program note: each voice is a transposed transcription of the same weaving draft pattern. This creates a lattice of consonance/dissonance.

Chariot Wheel

- Mm. 78-108: Bow continuously and slowly in a clockwise or counterclockwise motion (decide on a consensus in the ensemble) with a wide radius spanning from sul. ponticello to sul. tasto.

Cat Tracks and Snail Trails

- While exact rhythms and pitches should be observed the importance should be placed primarily on gesture and dynamics. Rhythms and pitches are secondary and can be “fudged” if necessary.
- Contextual program note: This movement comes from the idea of an oral pedagogy presented in today’s context of Youtube. When starting off as a novice weaver and trying to learn from videos online, it is difficult due to a lack of a codified system. Different names and techniques to achieve the same result can confuse the beginner. Each instrument plays a modified transcription from a different Youtube teacher’s voice (including run on sentences, laughter, and repeating of oneself.) The instrumentalists should play as if they are a person speaking with a focus on declamation and cadence.

Pinetree

- Col legno is used often in this movement. Battuto (strike) and Tratto (bowed). They are referred to throughout the score as “clb” and “clt.” A percentage of wood vs hair is often cited i.e. “(90/10).” For instance this would mean use ninety percent wood and ten percent hair when bowing this passage. An arrow indicates a change in the wood/hair percentage.
- Bow Pressure markings appear in the cello voice and appear as dark bars above the staff. Thick bars equate to the great pressure and thin bars equate to light pressure.
- Feathered beaming is always an approximation when dealing with exact numbers of notes. The important characteristic is the gesture of slowing down or speeding up.

Snowball

- All instruments will use a piece of woven fabric (to be supplied by the composer) to mute the strings. The fabric is woven through the four strings and wrapped over all of them once more. This mute resides on the strings between the occupied area of the fingerboard and the occupied area for the bow. Experimentation is key to finding the exact spot that a. (allows for all strings to speak) and b. (creates a ghost harmonic secondary to the notes indicated in the score.) The result creates a delicate sound that is rich in a static harmonic based on the location of the fabric.

Double Bowknot

- This movement utilizes sections and translations from all of the other movements.
- Explanations of techniques found in this movement can be found in the performance notes for the previous movements.
- A clear cue will be given by the electronics performer as to the entrance of the other voices at measure 14.
- At measure 164 Violin II has the freedom to play any and all rhythms they chose based on the two pitches given within the box. It is preferred that the rhythms be clustered with moments of silence thought.

Program Note

Overshot is a technique that became a staple of folk art created in the home by women in the 1800's which flourished in Appalachia into the early 20th century. Identifiable patterns emerged, were shared, and passed down through the generations. These patterns were woven into bed coverings referred to as a coverlet. These coverlets are striking in their appearance due to the colors of dye used being primarily white and indigo. I came upon this folk art through a collection by Lou Tate and curated by the Little Loomhouse in Louisville, Kentucky. Overshot is inspired by several of the most popular patterns (pine tree, chariot wheel, snowball, double bowknot, whig rose, cat tracks and snail trials.) The form of the work is inspired by one of Beethoven's late string quartets, op. 130 String Quartet No. 13 in Bb major. To read the full program note please visit www.chriskincaid.com.

Composer's Bio

Chris Kincaid, a native of Kentucky, is a composer and performer of both contemporary classical and experimental popular music. His work explores underlying principles found in both of these subsets of music while utilizing improvisation and electronics to facilitate a synthesis of the two styles . He recently completed his M.M. in Music Composition at the University of Louisville under the guidance of Marc Satterwhite and Krzysztof Wolek culminating in his first opera, Cephalophore premiered by the Thompson Street Opera Company.

A special thanks to the Little Loomhouse for their encouragement and hard work in preparing the initial collaborative exhibit in Berea, KY. I'd also like to thank Marilyn Zapf and the Center for Creativity, Craft, and Design in Asheville, NC for their guidance and generous contribution that facilitated a recording of this work.

I. Whig Rose

Chris Kincaid

$\text{♩} = 66$ Adagio, ma non troppo
All voices: no vibrato throughout
at pleasure

Violin 1: mf , follow Vln. 1

Violin 2: mp , follow Vln. 1

Viola: mp , follow Vln. 1

Violoncello: mp

Electronics: -

10

Vln. 1: p sub.

Vln. 2: pp sub.

Vla.: pp sub.

Vc.: pp sub.

Elec.: -

20

Vln. 1: f , mf , at pleasure

Vln. 2: f , follow Vln. 2

Vla.: mf , follow Vln. 2

Vc.: mf

Elec.: -

2

30

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

40

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

follow Vla.
pp
follow Vla.

pp
at pleasure

p
follow Vla.

pp

50

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

at pleasure

mf
follow Vln. 1

mf
follow Vln. 1

mf
follow Vln. 1

mf

60

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

follow Vc.
f
follow Vc.
f
follow Vc.
f
at pleasure
ff

70

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

p
p
p
p

80

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

86

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

pp-
ppp
ppp
ppp

II. Chariot Wheel

4

$\text{♩} = 120$ Presto

This section shows measures 4 through 8. The instrumentation includes Violin 1, Violin 2, Viola, Violoncello, and Electronics. The tempo is marked as $\text{♩} = 120$ Presto. Measure 4 starts with sustained notes from Violin 1 and Violoncello. Measures 5-8 feature rhythmic patterns with dynamic markings: *p*, *mp*, *pp*, *ff*, *ff*, *pp*, *pp*, and *pp*. Measure 8 ends with a repeat sign.

9

This section shows measures 9 through 12. The instrumentation includes Vln. 1, Vln. 2, Vla., Vc., and Elec. The tempo is marked as $\text{♩} = 120$ Presto. Measures 9-11 show eighth-note patterns with dynamics: *ff*, *ff*, *mf*, *ff*, *ff*, *mf*, *ff*, *ff*, and *mf*. Measure 12 ends with a repeat sign.

16

$\text{♩} = 168$

This section shows measures 16 through 20. The instrumentation includes Vln. 1, Vln. 2, Vla., Vc., and Elec. The tempo is marked as $\text{♩} = 168$. Measures 16-19 feature eighth-note patterns with dynamics: *ff*, *mp*, *ff*, *mp*, *ff*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, and *p*. Measure 20 ends with a repeat sign.

25

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

f *f* *p* *ff sub* *f*

f *mp* *pp* *f*

3 f *pp* *p f*

f *pp* *p f*

34

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

p *f*

p *f*

f

42

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

p f

p ff

p f

p ff

p ff

6

49

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

57

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

66

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

75

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

Slowly bow in circling motion from sul. tasto to sul. pont.

Slowly bow in circling motion from sul. tasto to sul. pont.

Slowly bow in circling motion from sul. tasto to sul. pont.

Slowly bow in circling motion from sul. tasto to sul. pont.

p

p

p

pp

f

88

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

f

p

f

ord.

p

f

p

ord.

f

p

f

ord.

p

f

p

f

101

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

mf

p

pp

ord.

p

pp

p

pp

mf

p

114

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

f

ff

pp

ord.

ff

ord.

ff

pp

123

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

f

f

p

ff

p

131

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

p

mf

f

ff

f

ff

ord.

ff

139

Vln. 1

ff

Vln. 2

ff

Vla.

Vc.

Elec.

9

146

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

154

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

10

163

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

172

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

178 rit.

$\text{J} = 132$

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

III. Cat Tracks and Snail Trails

11

$\text{♩} = 100$ Andante con moto, ma non troppo. Poco scherzoso

Violin 1

Violin 2

Viola

Violoncello

Electronics

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

12

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

16

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

20

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

24

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

28

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

32

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

36

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

40

Vln. 1

Vln. 2

Vla.

Vc.

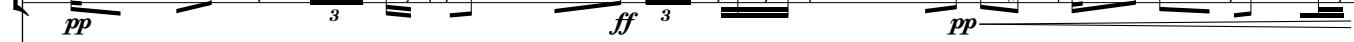
Elec.

44

Vln. 1 

Vln. 2 

Vla. 

Vc. 

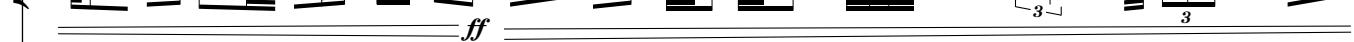
Elec. 

48

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Elec. 

52

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Elec. 

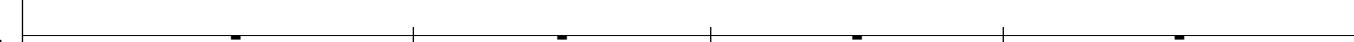
56

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Elec. 

60

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

64

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

68

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

71

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

75

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

5

4

79

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

3

4

83

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

3

3

87

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

p

pp

ff

p

f

f

f

5

4

5

91

Vln. 1 

Vln. 2

Vla.

Vc.

Elec. 

95

Vln. 1 

Vln. 2

Vla.

Vc.

Elec. 

98

Vln. 1 

Vln. 2

Vla.

Vc.

Elec. 

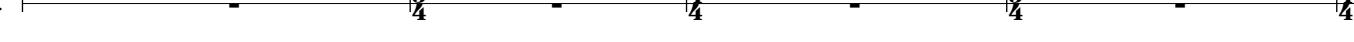
102

Vln. 1 

Vln. 2

Vla.

Vc.

Elec. 

106

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

pizz.

106

110

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

110

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

114

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

118 A

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

122

A musical score for five instruments: Vln. 1, Vln. 2, Vla., Vc., and Elec. The score consists of five staves. Vln. 1 has a single note. Vln. 2 has a sixteenth-note pattern starting with a grace note. Vla. has a sixteenth-note pattern with a dynamic '3' above it. Vc. is silent. Elec. is silent. The music is in common time.

Vln. 1

Vln. 2

Vla. 3

Vc.

Elec.

IV. Pinetree

20

$\text{♩} = 100$ Alla danza tedesca. Allegro assai

clt (90/10) —————— (50/50)

Violin 1

Violin 2

Viola

Violoncello

Electronics

17

Vln. 1

Vln. 2

col legno battuto (jeté et. l.v.)

Vla.

Vc.

Elec.

granular sample & playback.

27

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

reverb and L - R spacialization

40

Vln. 1
Vln. 2
Vla.
Vc.
Elec.

clt (50/50)
clt (50/50)

p *mp* *pp*

p *mp* *pp*

p *mp* *pp*

pp *fpp* *fpp* *mfp* *mp* *ppp* *ppp* *mf* *pp*

granular sample & playback

pp *mp* *mf* *p*

56

Vln. 1
Vln. 2
Vla.
Vc.
Elec.

pp *mf* *clt (50/50)* *pp*

pp *mf* *pp*

pp *mf* *pp* *mf* *sfp* *pp*

pp *mf* *pp* *mf* *pp*

mp *p* *mp* *p*

69

Vln. 1
Vln. 2
Vla.
Vc.
Elec.

irregular trill
p

mf *p*

mf *p*

pp

reverb and L - R spacialization

mf *pp*

80

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

p

pp

clt (50/50) irregular fast trill

p

mp

f

5

granular sample & playback

mf

pp

93

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

mp

pp

clt (90/10)

decrease speed of trill

pp

f

pp

pp

107

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

pp

pp

clt 5

pp

sfz

pp

mf

p

p

mf

pp

mf

p

ppp

p

bow pressure

granular sample & playback

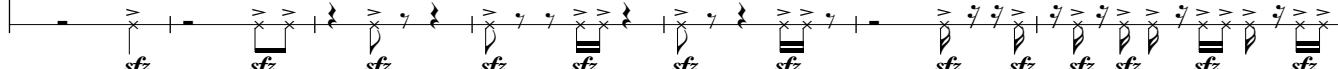
p

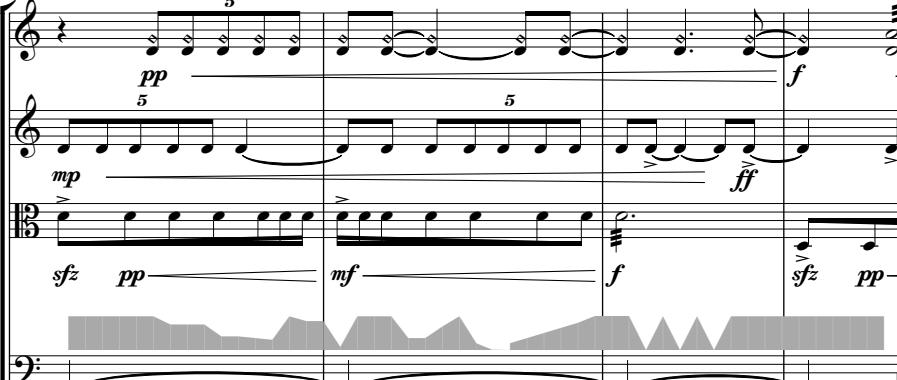
mf

p

117  23

Vc. 
dynamics free

Elec. 

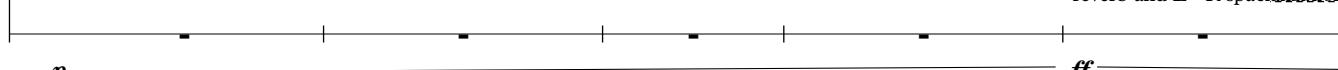
124  5

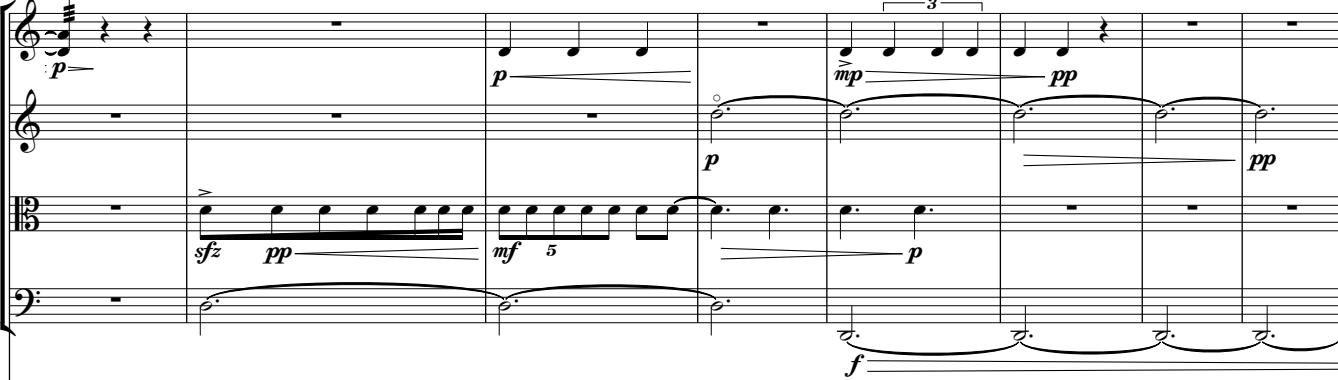
Vln. 1 
5

Vln. 2 
5

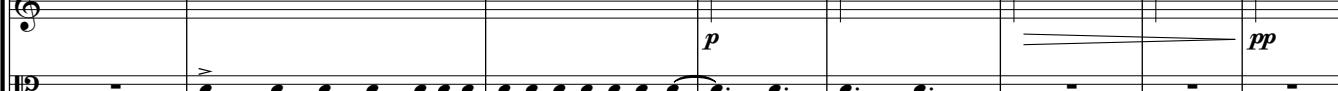
Vla. 
sfz pp mf f ff p

Vc. 
ff pp ff p

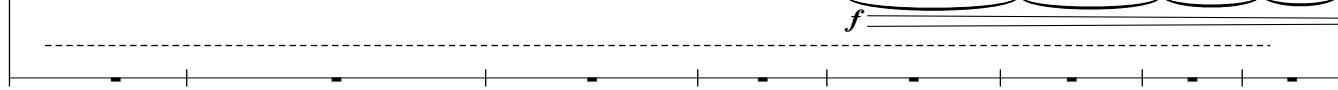
Elec.  reverb and L - R spacialization

129  3

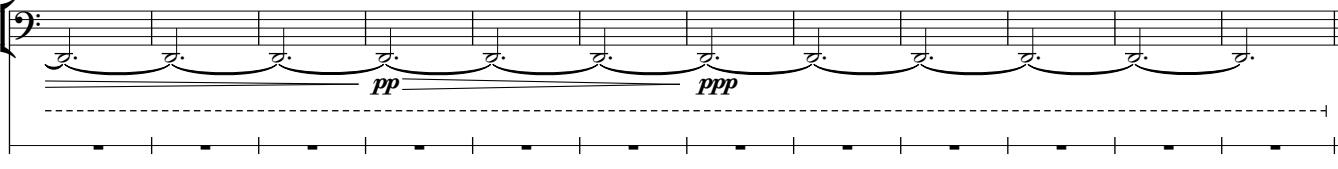
Vln. 1 
p

Vln. 2 
p

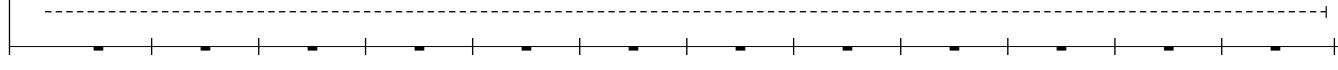
Vla. 
sfz pp mf 5

Vc. 
f

Elec. 

137  4

Vc. 
pp ppp

Elec. 

V. Snowball

(Cavatina)

Mute Strings with fabric swatch

 $\text{♩} = 50$ Adagio molto espressivo

Violin 1

Violin 2

Viola

Violoncello

Electronics

Samples of working loom and low pass filtered version of live quartet throughout entire movement.

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

32

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

44

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

$\text{♩} = 46$

col legno battuto

51

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

ord.

non. div.

55

Vln. 1
Vln. 2
Vla.
Vc.
Elec.

59

Vln. 1
Vln. 2
Vla.
Vc.
Elec.

63

Vln. 1
Vln. 2
Vla.
Vc.
Elec.

69

Vln. 1
Vln. 2
Vla.
Vc.
Elec.

VI. Double Bowknot

(not a fugue)

27

$\text{♩} = 120$

(approximately 30 seconds)

Musical score for Violin 1, Violin 2, Viola, Violoncello, and Electronics. The score is in common time (indicated by a '2'). The first four staves (Violin 1, Violin 2, Viola, Violoncello) are silent. The Electronics staff shows a continuous series of short vertical dashes. A bracket above the staves indicates a duration of approximately 30 seconds. Below the Electronics staff, a dashed horizontal line separates the silent section from the active section. A note below the line reads: "Pitched down sample, electronics will cue first metered bar".

Musical score for Vln. 1, Vln. 2, Vla., Vc., and Elec. The score begins at measure 14. The staves for Vln. 1, Vln. 2, Vla., and Vc. show various dynamic markings (f, mf, p, ff) and performance instructions (e.g., 3, 5). The Vc. staff includes a tempo marking of 3. The Elec. staff is silent. The score continues with a series of measures showing complex rhythmic patterns and dynamics.

Musical score for Vln. 1, Vln. 2, Vla., Vc., and Elec. The score begins at measure 21. The staves for Vln. 1, Vln. 2, Vla., and Vc. show various dynamic markings (p, f, ff) and performance instructions (e.g., 3, 5). The Vc. staff includes a tempo marking of 3. The Elec. staff is silent. The score continues with a series of measures showing complex rhythmic patterns and dynamics.

27

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

rit.

 $\text{♩} = 100$

36

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

clt (50/50)

41

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

clt

46

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

(10/90)

ff

mf

p

mf

p

f

52

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

pp

mf

p

mf

56

J = 120

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

mf

p sub.

pp

mf

f

p

f

p

ord.

Slowly bow in circling motion from sul. tasto to sul. pont.

Slowly bow in circling motion from sul. tasto to sul. pont.

Slowly bow in circling motion from sul. tasto to sul. pont.

Slowly bow in circling motion from sul. tasto to sul. pont.

mf

f

pp

pp

65

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

77

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

Samples of loom sped up Samples of loom slowed down

89

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

granular sample & playback

97

Vln. 1
Vln. 2
Vla.
Vc.
Elec.

p

f

f

col legno battuto

col legno battuto

col legno battuto

ord.

clt

clt → (100/0) *col legno battuto*

mf

pp

f

granular sample & playback

104

Vln. 1
Vln. 2
Vla.
Vc.
Elec.

clt

f

(z)

clt

clb

ord.

clb

granular sample & playback

109

Vln. 1
Vln. 2
Vla.
Vc.
Elec.

clt

(z)

ord.

pp

ord.

pp

ord.

pp

f

pp

granular sample & playback

115

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

granular sample & playback

This musical score page shows measures 115 through 120. The instrumentation includes two violins (Vln. 1, Vln. 2), one cello (Vc.), one double bass (Vla.), and one electric instrument (Elec.). The key signature is A major (three sharps). Measure 115 starts with a dynamic of *f*, followed by *pp* with a three-measure repeat sign. Measures 116-117 show a similar pattern of *f* and *pp*. Measures 118-119 continue this pattern. Measure 120 concludes with *f* and *p*. The score indicates "granular sample & playback" for the electric instrument part.

124

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

granular sample & playback

This musical score page shows measures 124 through 129. The instrumentation remains the same. The key signature changes to D major (one sharp). Measure 124 starts with *<f* and *p*, followed by *pp*. Measures 125-126 show a pattern of *f* and *pp*. Measures 127-128 continue this pattern. Measure 129 concludes with *pp* and *f*. The score indicates "granular sample & playback" for the electric instrument part.

131

Vln. 1

Vln. 2

Vla.

Vc.

Elec.

granular sample & playback

This musical score page shows measures 131 through 136. The instrumentation is identical. The key signature changes to G major (no sharps or flats). Measure 131 starts with *f* and *pp*. Measures 132-133 show a pattern of *pp* and *f*. Measures 134-135 continue this pattern. Measure 136 concludes with *pp* and *f*. The score indicates "granular sample & playback" for the electric instrument part.

140

Vln. 1

Vln. 2

Vla.

Vc.

Elec. granular sample & playback

149

Vln. 1

Vln. 2 clt (50/50) irregular fast trill

Vla.

Vc.

Elec. granular sample & playback

decrease speed of trill

158

Vln. 1

Vln. 2

Vla.

Vc.

Elec. granular sample & playback

ppp Samples of loom slowed down

rhythmic improvisation on these notes

166

Vln. 1

rhythmic improvisation on these notes

Vln. 2

pp

Vla.

mf

Vc.

Elec.

pppppp

174

Vln. 1

rhythmic improvisation on these notes

Vln. 2

pp

Vla.

Vc.

Elec.

pppppp