

for Scot Ray
from the Ground

for dobro resonator guitar
and string quartet

Shaun Naidoo

from the Ground

Violin 1

Violin 2

Viola

Cello

Dobro

8

Vn. 1

Vn. 2

Dobro

18

Vn. 1

Vn. 2

Dobro

24

Vn. 1

Vla.

Dobro

• = 100

• = 100

• = ca. 116

• = ca. 140

• = ca. 150

• = ca. 50

• = ca. 50

• = ca. 150

• = ca. 50

pp

pp *sotto voce*

p

pp *mp* *p*

ppp *pp* *mf* *pp* *p*

mfz *ppp* *mf* *pp* *p*

pp *ppp* *pp* *p*

mfz *ppp* *mf* *pp* *p*

pp *ppp*

pp

fp

poco accel *rit.* *tempo primo*

pp *very short stacc.*

col legno batutta *a few random hits, very soft*

accel. *rit.* *tempo primo*

Slower *accel.* *rit.* *accel.* *tempo primo*

Slower *accel.* *rit.* *accel.* *tempo primo* (8ve.)

col legno tratto *gliss. evenly to approx. pitches*

39

Vn. 1

Vn. 2

Vc.

Dobro

pp

Continue similarly. Very slow constant slide up an 8ve

(*p*) Allow all pitches to ring where possible. Pattern shown is intended as a guide only. The effect should be very ethereal.

42

Vn. 1

Vn. 2

Vla.

Vc.

Dobro

As soft as possible

slide continuously

pppp

slide continuously

pppp

slide continuously

pppp

pp

p

47

Vn. 1

Vn. 2

Vla.

Vc.

Dobro

pp

sim.

sim.

sim.

1/4 tone slide

51

Vn. 1 *ff*

Vn. 2 *ff*

Vla. *sfp* *ff* *ff*

Vc. *sfp* *ff* *ff*

Dobro *sfp* *ff* *ff*

accel. ----- *dramatic pause!* *tempo primo* *ca. 250*

1/2 step slide through this figure

53

Vn. 1 *f*

Vn. 2 *f*

Vla. *f*

Vc. *f*

Dobro *fffz* *ff*

Oscillate approx. 1/2 step up and down. Avoid sliding in phase with other strings.

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Random 32nd note patterns using these pitches. Driving forward motion is important. Do not slide yet. Try to avoid implying a repeating groove.

58

Vla. *f* *fff* *ff*

Vc. *f* *fff* *ff*

Dobro *fffz* *fff* *ff*

Senza Misura *accel.* ----- *Extremely Rapid* *rit.* *ca. 400* *ca. 120*

Slide 5th rapidly up and back down to Bb

Senza Misura *Extremely Rapid* *ca. 400* *ca. 120*

(♩ = 120)

59

Vn. 1 *ff* Slide freely, and with increasing intensity Now slide towards.....

Vn. 2 *ff* Slide freely, and with increasing intensity Now slide towards.....

Vla. *ff* Slide freely, and with increasing intensity Now slide towards.....

Vc. *ff* Slide freely, and with increasing intensity Now slide towards.....

Dobro *ff* (♩ = 120) As before but now slide freely, and with increasing intensity. At this point be here and prepare to change to.....

67

Vn. 1 Don't slide until....

Vn. 2 Don't slide until.... *f*

Vla. Don't slide until.... *f* dashed slur outlines repeating pattern

Vc. Don't slide until.... *f* gliss. off fingerboard

Dobro Remain loud but don't slide *fff* Scrape down 4th string with back of slide

72

Vn. 1

Vn. 2

Vla. *f*

Vc.

Dobro *f* rake off fretboard off fretboard off fretboard

98 Don't slow down

Vn. 1 *fff* Don't slow down

Vn. 2 *fff* Don't slow down

Vla. *fff* Don't slow down

Vc. *fff* Don't slow down

Dobro Continue repeated Ab7 gradually slowing down as you crescendo
!!!!!!!!!!!! ! ! ! ! ! ! ! ! ! ! !

102

Vn. 1 *pp*

Vn. 2 *pp*

Vla. *pp*

Vc. *pp*

Dobro ! ! ! ! ! *fff*

105

Vn. 1 *pp*

Vn. 2 *pp*

Vla. *pp*

Vc. *pp*

Dobro dashed slur outlines repeating pattern *pp*

108

Vn. 1 *pp*

Vn. 2 *pp*

Vla. *pp*

Vc. *pp*

Dobro *pp*

ungrounded

111

Vn. 1 *pp* *col legno tratto*

Vn. 2 *pp* *col legno tratto*

Dobro *pp* Slide as little as possible

117

Vn. 1

Vn. 2

Vla. *pp* very short stacc.

Vc. *ppp* *col legno buttata*

Dobro off fretboard

122

Vn. 1

Vla. *ppp*

Vc.

Dobro off fretboard *ppp*

127

Vn. 1 muted *ord.*

Vn. 2 muted ***pp*** *legato* *ord.*

Vla. muted ***pp*** *legato*

Vc.

Brackets indicate approx. placement of extremely soft but rapid interjections within the indicated compass. The lower G should be used frequently.

Natural harmonics using the appropriate frets. **Engage slide and bend into other pitches freely.** Retain a sense of the centrality of the indicated pitch. **Rhythms are suggestions only. Stray at will**

Dobro ***pp***

132

Vn. 1

Vn. 2

Vla.

Vc.

Dobro

Begin to play with the pitches (internal dynamic changes, gliss., trem etc.) but be subtle, and always soft.

137

Vn. 1 ***p***

Vn. 2 ***p***

Vla. ***p***

Vc.

Begin to play with the pitches (internal dynamic changes, gliss., trem etc.) but be subtle, and always soft.

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Dobro ***p*** ***mp*** This should be the dynamic apex.

162

Vn. 1

Vn. 2

Vla.

Vc.

Dobro

pp cresc.....

pp cresc.....

(pp) cresc.....

pp cresc.....

mp

8ve slide

165

Vn. 1

Vn. 2

Vla.

Vc.

Dobro

p cresc.....

p cresc.....

p cresc.....

p cresc.....

p

pp

167

Vn. 1

Vn. 2

Vla.

Vc.

Dobro

mp cresc.....

mp cresc.....

mp cresc.....

mp cresc.....

Weave a piece of wire through the strings across the fretboard.
Prepare to turn on stopwatch.

169

Vn. 1
Vn. 2
Vla.
Vc.

mf cresc.....

171

Vn. 1
Vn. 2
Vla.
Vc.

f³ cresc.....

f cresc.....

f cresc.....

f cresc.....

174

Vn. 1
Vn. 2
Vla.
Vc.

ff³ cresc.....

ff cresc.....

ff cresc.....

ff cresc.....

177

Vn. 1
Vn. 2
Vla.
Vc.

fff

fff

fff

fff

Dobro: Turn on stopwatch to use as a rough guide to cue the quartet.

Begin playing very quietly. Placid but running figures. Favor the lower strings

On the ground

pp
approx. 10 seconds

pp
approx. 10 seconds

Dobro: very quiet, placid but running figures. Very strong contrast to previous section. Use the lower strings only.

Viola, Cello: pizz. figures on lowest D: random accel/rit. Sparse
Dobro: continue as previously indicated.

pp =====> *p*
approx. 20 seconds

Violin 1: Begin to interact with dobro. Favor lower register centered around D. Very quiet, sparse at first and more active after approx. 10 seconds. Crescendo with dobro, never louder than dobro.
Violin 2: Col legno on D: Accel/rit figures. Very soft, sparse. Crescendo with dobro. never louder than dobro.
Viola, Cello: continue as previously indicated. Crescendo with dobro. never louder than dobro.
Dobro: Continue as before, but now interact with Violin 1. Begin to use upper strings (still favor lower strings) After 10 seconds or so gradually become a little busier, and crescendo ever so slightly to piano through the next 10 seconds.

p =====> *mp*
approx. 30 seconds

Violin 1: begin to move into middle register. Still tonally centered around D. Interact with dobro and violin 2. Crescendo with dobro, never louder than dobro.
Violin 2: Arco/ord. Favor lower register centered around D. Sparse at first and then busier. Interact with dobro and violin 1. Crescendo with dobro, never louder than dobro.
Viola: Arco. Very sparse at first (soft interjections), then a little busier. Favor low register tonally centered around D. Interact with the violins and dobro. Crescendo with dobro, never louder than dobro.
Cello: Pizz. Begin to use pitches other than D, but still favor D. A little busier. Crescendo with dobro, never louder than dobro.
Dobro: Begin to use upper strings more frequently. Gradually become busier and more insistent. Maintain running characteristic, but the mood should never be more than placid. Crescendo gradually to mezzo-piano.

mp
approx. 60 seconds

All instruments: Interact freely. Strings can be more chromatic and use all registers but still favor D, **cello** arco now. Strings can experiment with different timbres and modes of articulation. Generally busy with the dobro quite insistent, but never above mezzo-piano: placid energy.

mp =====> *p*
approx. 20 seconds

Violins: Gradually decrescendo with dobro. Become more tonal.
Viola: Move back to lowest register, centered around D - increasingly sparse
Cello: Accel/Rit. figures on lowest D. Softer than the other instruments.
Dobro: Descresc. gradually to piano. Remain busy.

p =====> *pp*
approx. 20 seconds

Violins: Become increasingly sparse until you simply interject occasionally. Move to lowest register. Decresc. with dobro
Viola: Col legno taps on D (accel/rit) - very soft.
Cello: Pizz. Low D - accel/rit - very soft.
Dobro: Decrescendo until very soft. Favor lower strings. Gradually become less busy.

pp
approx. 20 seconds

All strings: A few random col legno taps on D: increasingly sparse. Drop out completely after 10 seconds or so.
Dobro: very soft, less busy - die away over 10 seconds after the strings have dropped out.....