

Next Time Will Be Different

for scordatura violin

Sid Richardson

(2020)

Next Time Will Be Different

Instrumentation

Violin

Duration

Circa 9 minutes

Performance Notes

Accidentals carry throughout the bar in the register in which they first occur.

Scordatura tuning is F#-C#-F#-C# with the pitches transposed in the score to read where they should be fingered.

♯ = note raised 1/4 tone

♯ = note raised 3/4 tone

♭ = note lowered 1/4 tone

♭ = note lowered 3/4 tone

↓ = note lowered 1/6 tone (33.3 cents)

↓ = note lowered 1/12 tone (16.6 cents)

Program Note

Next Time Will Be Different was conceived as a companion piece in response to work for violin by Kenji Bunch, *Until Next Time*. Both pieces feature a unique scordatura tuning, in which the bottom two strings of the violin are tuned down a semitone and the upper two strings are tuned down a minor third. This results in two stacked fifths an octave apart, a tuning that limits the possibilities for natural harmonics and darkens the timbre of the instrument.

Next Time Will Be Different takes the form of five miniatures in which thematic gestures from the opening movement are reimagined in the subsequent pieces. I loosely envisioned the set as a theme-and-variations form, with the inherent promise that each piece would truly be different from those that came before it. As I composed, however, I realized there was a through-line that emerged throughout the piece in the form of open string drones and double-stops. As a result, the key areas of F# and C# predominate among several harmonic excursions. The use of microtones in the odd movements offers some variety to ensure that in response to the Bunch, this set will live up to its title and be truly different from that work.

Next Time Will Be Different is dedicated to violinist Lilit Hartunian, who gave the premiere performance in a concert featuring the Callithumpian Consort at New England Conservatory's Jordan Hall on March 15, 2021.

Revised March 25, 2022.

Next Time Will Be Different

for Lilit Hartunian

Transposed Score

I.

Sid Richardson
(b. 1987)

♩ = 54 Dark and Full

Violin (scord.)

C# F# C# F#

p *mf* *p sub.* *pp* *poco f* *p* *gliss.*

non vib.

♩ = 60 Groping

Vln.

mf *p* *mp* *p* *pp* *gliss. gliss.*

♩ = 138 (♩ = 69)

Più mosso

Vln.

mf *p* *mf* *p* *sfz* *gliss.*

Vln.

sfz *sffz* *sfffz* *f* *ff* *mp* *pp* *gliss. sim. 3*

Vln.

mf *sfz* *sffz* *sfffz* *f* *fff* *gliss. sim. 3*

♩ = 92-100 Faster

(3+4)

Vln.

sfz *sffz* *sfffz* *sfz* *fff* *mf* *ff* *mf sub.* *ff* *sim. 3*

♩ = 54 Tempo primo

sub. ♩ = 92-100

Vln.

p *mf* *pp* *f* *gliss. sim. 3*

♩ = 69 **Lyrico**

Vln. 21

mf sub. *f* *mp* *p espr.* *pp* *p*

♩ = 54 **Dark and Full**

Vln. 25

gliss. *mp* *p* *poco f* *gliss.* *pp glassy*

Vln. 28

gliss. *p* *pp* *poco* *ppp*

II.

♩ = 96 - 100 Cutting

Vln. *f* *mf* *f* *mp* *f* *sfz* *p* ^{III}

5 Vln. *mf* *ff* *mp* *p* *mp* *f* *mf* L.H. pizz. *sim.* (3 + 2)

9 Vln. *mf* *sfz* *sfz* *f* *sim.* ^{II} _I

15 Vln. *mp* *p* *pp* *mp* *poco f* *mp* *sfz* *mf* rit. a tempo (4 + 4 + 3) pizz. arco

20 Vln. *p* *f* *mp* *f* ^{III} _{II} ^{II}

24 Vln. *mf* *ff* *pp* *f* *gliss.*

28 Vln. *mf* *ff* *f* ^{II} _I

33 Vln. *sf* *mp sub.* *sf* *poco p* (6 + 3)