

# Rotations (all-triad hexachord)

## Processes of rotation & repetition

Ian Percy

**A** ♩ = 60 Vln1 repeats 0-2-8-4-1-7 with the same rhythm throughout. As it repeats, the row keeps rotating one step to the right: 2-8-4-1-7-0 (1st note becomes last). This changes the 'stress' note each time:

[C] 0-2-8-4-1-7 [D] 2-8-4-1-7-0 [G#] 8-4-1-7-0-2 [E] 4-1-7-0-2-8 [C#] 1-7-0-2-8-4 [G] 7-0-2-8-4-1 [C] 0-2-8-4-1-7 [G#] [E] [C#] [G]

*mf* Vln2 repeats the process of vln1, but starts a crotchet later and leaves a crotchet rest between each repetition:

*mf* Vla repeats the process of vln2, but starts a quaver later:

*mf* Vc repeats the process of the vla, but starts a quaver later lowered an octave with some octave transfer. It also adds the first note of each group on the end so the rest becomes a dotted-quaver:

**B** Vln1 repeats the same process as in figure A:

*mf* Vln2 repeats the process of vln1, but starts a crotchet later and (like the bass in section A) tags the first note on the end of each group. It leaves a dotted-quaver rest between repetitions:

*mf* Vla repeats the process of vln2, but starts a quaver later:

*mf* Vc repeats the process of the vla, but starts a quaver later lowered an octave with some octave transfer:

2 **C** Vln1 repeats 0-2-8-4-1-7 adding the first note on the end as a semi-quaver: 0-2-8-4-1-7-0. It rotates the row to the right: 2-8-4-1-7-0-2 and repeats the rhythm (this changes the stress note):

13 [C] [D] [G#] [E] [C#] [G] [C]

*mf* *p*

Vln2 repeats the process of vln1, but starts a crotchet later:

*mf* *p*

Vla repeats the process of vln2, but starts a quaver later:

*pizz.* *f* *mp*

Vc repeats the process of the vla, but starts a quaver later lowered an octave with some octave transfer:

*mf* *p*

**D** Vln1 repeats the same process as in figure C:

18

*mf* *p*

Vln2 repeats the process of vln1, but starts a crotchet later:

*mf* *p*

Vla repeats the process of vln2, but starts a crotchet later:

*arco* *mf* *p*

Vc repeats the process of the vla, but starts a crotchet later lowered an octave with some octave transfer:

*mf* *p*

**E** Vln1 plays the same process as in figures C&D, but leaves a dotted-quaver rest between repetitions:

23 [C] [D] [G#] [E] [C#] [G] [C]

*mf*  
Vln2 repeats the process of vln1, but starts a crotchet later:

*mf*  
Vla repeats the process of vln2, but starts a crotchet later:

*mf* *p* *p* *p*

Detailed description: This musical score for Figure E consists of three staves. The top staff is for Violin 1 (Vln1), the middle for Violin 2 (Vln2), and the bottom for Viola (Vla). Above the staves is a chord chart with seven chords: [C], [D], [G#], [E], [C#], [G], and [C]. Vln1 starts at measure 23 with a melody of eighth notes, marked *mf*. Vln2 starts a crotchet later, also marked *mf*. Vla starts a crotchet later than Vln2, marked *mf*. The first four measures are marked *mf*, and the last three are marked *p*. There are dotted-quaver rests between repetitions in the Vln1 part.

**F** Vln1 plays the same process as in figures C&D, but with an extended tail:

29

*mf*  
Vln2 repeats the process of vln1, but starts a crotchet later and leaves a dotted-quaver rest between repetitions:

*mf*  
Vla repeats the process of vln1, but starts a minim later (crotchet later than vln2):

*f* *p* *p* *mp* *mp* *p*

*pizz.* *pizz.*

Detailed description: This musical score for Figure F consists of three staves. The top staff is for Violin 1 (Vln1), the middle for Violin 2 (Vln2), and the bottom for Viola (Vla). Vln1 starts at measure 29 with a melody of eighth notes, marked *mf*. Vln2 starts a crotchet later, marked *mf*. Vla starts a minim later than Vln2, marked *f*. The first four measures are marked *f*, the next two *mp*, and the last two *p*. There are dotted-quaver rests between repetitions in the Vln1 part. The Vla part includes pizzicato (*pizz.*) markings in the first two measures and the last two measures.

4 **G** Vln1 plays the same process as in figure E leaving a dotted-quaver rest between repetitions:

35

*mf*  
Vln2 repeats the process of vln1, but starts a crotchet later:

*mf*  
Vla repeats the process of vln2, but starts a crotchet later:

*mf*  
Vc repeats the process of the vla, but starts a crotchet later lowered an octave with some octave transfer:

*mf* *p* *p* *p*

**H** Vln1 plays the same process as in figures E&G: *poco rit.* [♩ = 40]

41

*mf*  
Vln2 repeats the process of vln1, but starts a crotchet later. The combined texture creates a continuous stream of semi-quavers:

*mf*  
Vla repeats the process of vln2, but starts a crotchet later:

*mf*  
Vc repeats the process of the vla, but starts a crotchet later lowered an octave with some octave transfer:

*mf* *ppp* *ppp* *ppp*

Group 0-2-8-4-1-7 is played in canonic imitation. Each part is delayed by a semi-quaver (repeated 3 times). The last two elongate this by another semi-quaver each time (1 delays a quaver, 2 a dotted quaver).

♩ = 60

I ♩ = 60

poco rit. . . . .

♩ = 60

Musical score for measures 49-56. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat). The tempo is marked 'poco rit.' and the metronome is set to 60. The dynamics for each part are: Violin I (mf, mp, p, pp, ppp), Violin II (mf, mp, p, pp, ppp), Viola (mf, mp, p, pp, ppp), and Cello/Double Bass (mf, mp, p, pp, ppp). The Cello/Double Bass part is marked 'arco'. The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.



J ♩ = 60

poco rit. . . . .

[♩ = 40]

Musical score for measures 57-64. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat). The tempo is marked 'poco rit.' and the metronome is set to 60. The dynamics for each part are: Violin I (mf, mp, p), Violin II (mf, mp, p), Viola (mf, mp, p), and Cello/Double Bass (mf, mp, p). The music continues with the same rhythmic pattern as the previous section, ending with a fermata in the final measure.