

Rotations (all-triad hexachord)

Processes of rotation & repetition

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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: *p*

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

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: *p*

mf *p*

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: *p*

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

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

mf *p*

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

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

mf

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

pizz.

f

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

mf

p

mp

p

D Vln1 repeats the same process as in figure C:

18

mf

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

mf

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

arco

mf

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

mf

p

p

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

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

pizz.

pizz.

mp

p

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:

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:

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

5

Musical score for measures 49-56. The score is written for four staves (Treble, Treble, Alto, Bass). The key signature has one flat (B-flat). The tempo is marked as $\text{♩} = 60$. The dynamics are marked as *mf*, *mp*, *p*, *pp*, and *ppp* across the measures. The first staff has a *mf* marking. The second staff has a *mf* marking. The third staff has a *mf* marking. The fourth staff has a *mf* marking. The score is marked with a *poco rit.* and a double bar line at the end of measure 56.



J ♩ = 60

poco rit.

[♩ = 40]

Musical score for measures 57-60. The score is written for four staves (Treble, Treble, Alto, Bass). The key signature has one flat (B-flat). The tempo is marked as $\text{♩} = 60$. The dynamics are marked as *mf*, *mp*, and *p* across the measures. The first staff has a *mf* marking. The second staff has a *mf* marking. The third staff has a *mf* marking. The fourth staff has a *mf* marking. The score is marked with a *poco rit.* and a double bar line at the end of measure 60.