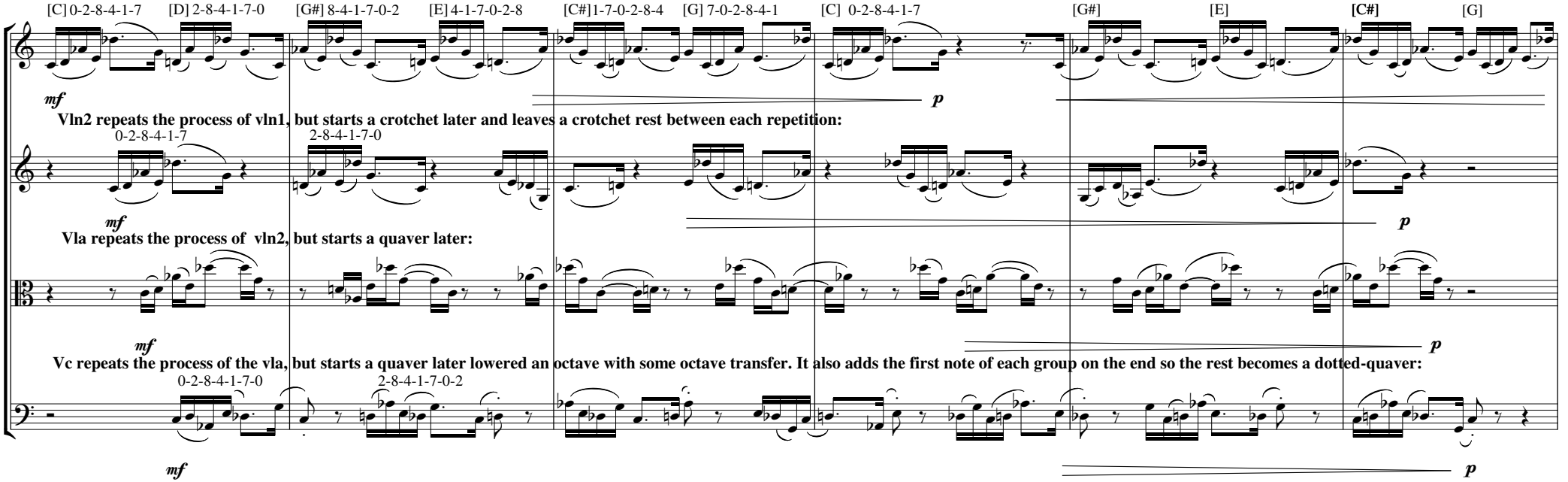
Rotations (all-triad hexachord)

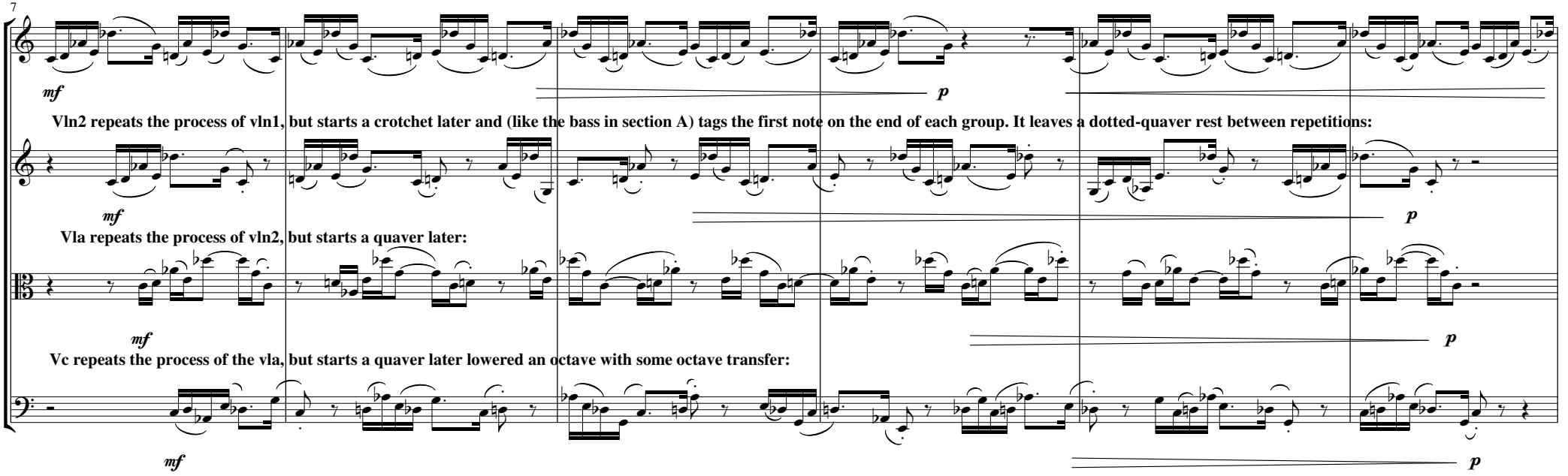
Processes of rotation & repetition

Ian Percy

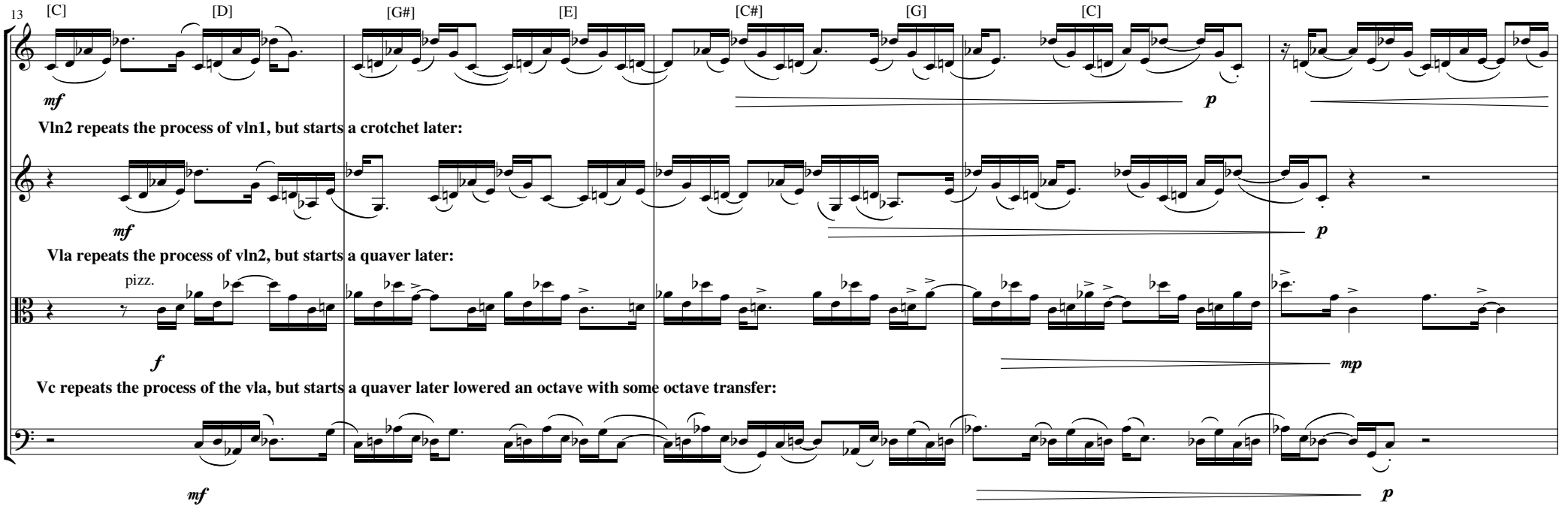
A ♩ = 60 **Vln1 repeats 0-2-8-4-1-7 with the same rhythm throughout. As it repeats, the row keeps rotating one step to the right: 2-8-4-1-7-0 (1st note becomes last). This changes the 'stress' note each time:**



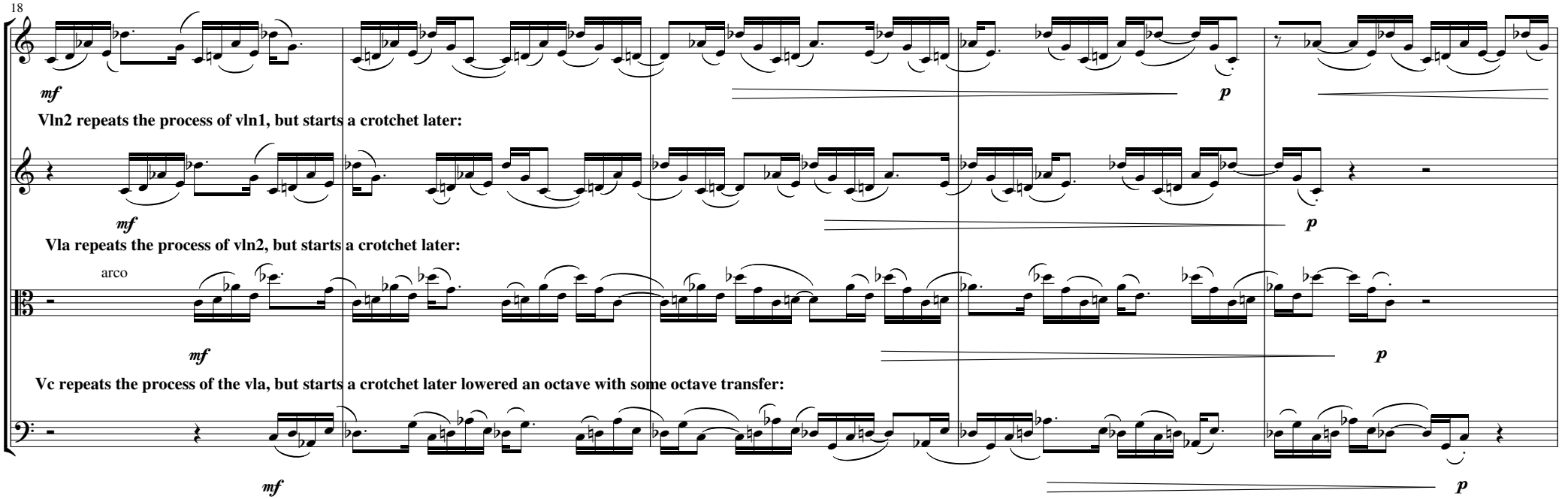
B **Vln1 repeats the same process as in figure A:**



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):**



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



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 *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:

mf *p*

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

29

mf *p*

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

mf *p*

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

pizz.

f *mp*

pizz.

mp *p*

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

35

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:

arco

mf *p*

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

41

mf *ppp*

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

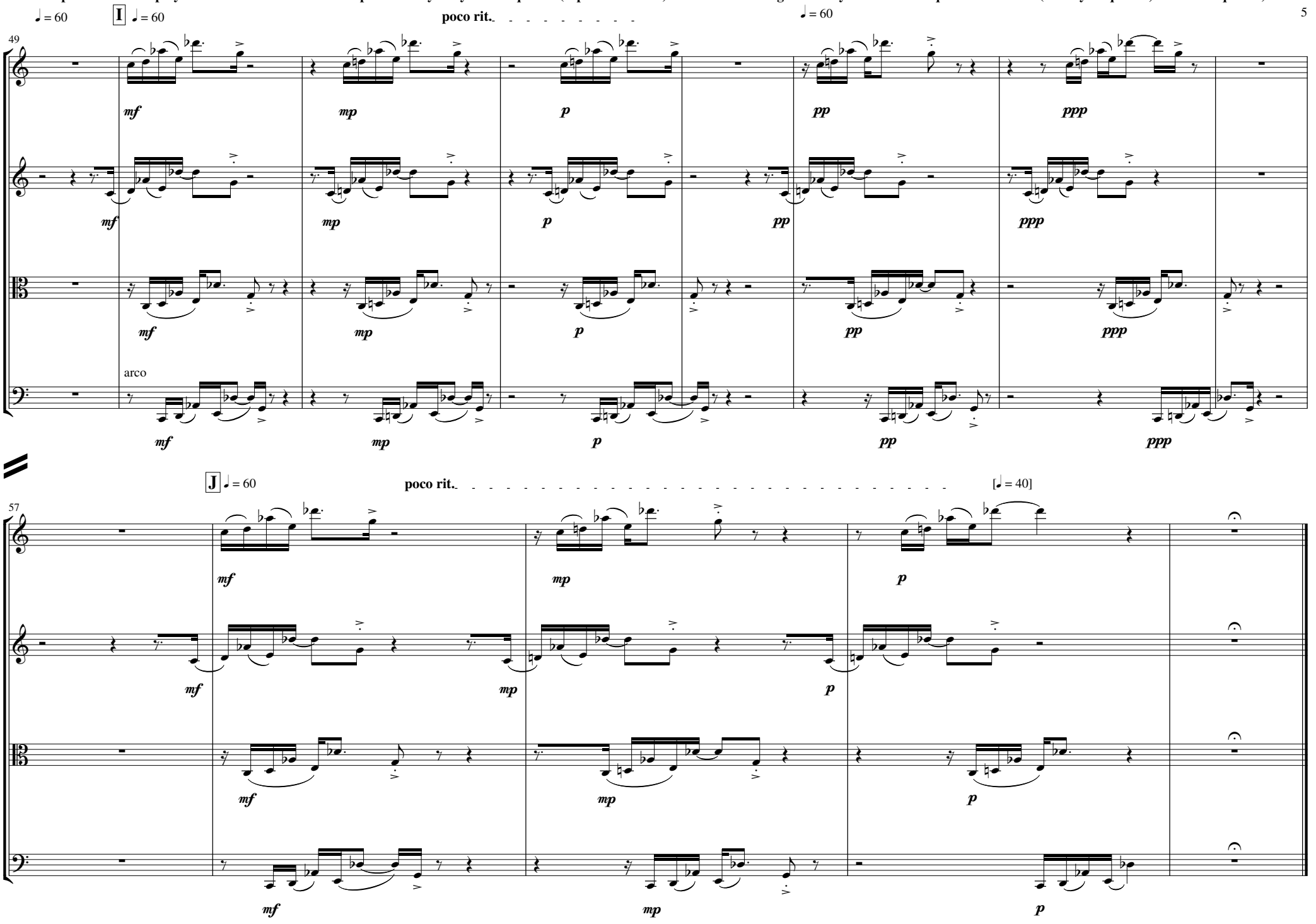
mf *ppp*

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

mf *ppp*

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

pizz.

mf *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).