JOHN ADAMS

SHAKER LOOPS

string septet

Score

Copyright © 1983 Associated Music Publishers, Inc., New York
All Rights Reserved International Copyright Secured Printed in U.S.A.
This work may not be reproduced in whole or in part by any means, electronic or mechanical, including photocopying, without permission in writing from the publishers.

ASSOCIATED MUSIC PUBLISHERS
New York/London

1-SIZE
M752
A3
S5
1983
ORWIG

PERFORMANCE NOTES

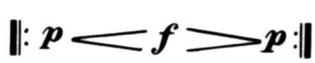
Performances of the modular version of *Shaker Loops* should be conducted. (A fully notated version in which all repeats are written out, designed for a string orchestra or for a septet without conductor, is also available from the publisher.)

Duration of the individual **modules** are, in this version, at the discretion of the conductor, but the overall length of the piece should not exceed 30 minutes. The conductor indicates the movement from one module to another by means of a large downbeat. When this signal for movement to a new module is given, most players will have to interrupt their present loops (submodules) in order to proceed directly to the new one. Players that have a repeat sign at the beginning of a new module can continue their previous material without interruption. If the ensemble deems it necessary, the conductor can indicate which module is operative by holding up fingers.

Submodules (those for the individual instruments indicated by small numbers in circles) are to be given by the conductor only to the player(s) involved and as subtly as possible. When a player receives a cue for a new submodule he or she should move more or less directly to the next submodule; however it is not necessary to make this change instantaneously. A beat or two rest before moving onto the next submodule is permissible. Generally it is not necessary to change submodules exactly on cue, unless it be a tutti cue as in submodule (1) in module [14] (page 5 of the score). Here the submodule cue should be treated just like a module cue.

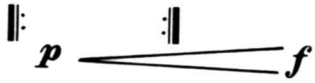
Crescendos and **decrescendos:** if a dynamic marking takes place within a repeat sign it should be observed with each repeat of the loop. If, however, a dynamic marking exceeds the boundary of the repeat sign it should be observed only once and over a more gradual time span.

For example:



would mean that the crescendo and decrescendo occur each time the loop is repeated.

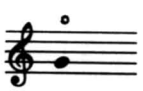
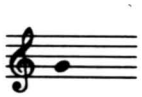
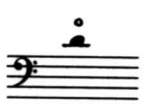
Whereas:



would mean that the loop is begun *p* and, over the course of a number of repeats, gradually grows to *f*.

Glissandos in Part II should be played more toward the end of the beat. For instance a glissando written should be executed more like .

Bass harmonics: all natural harmonics in the treble clef for the bass are to sound where written. All other notation for the bass, including natural harmonics in the bass clef, is written an octave above where it will sound.

Hence  sounds  , but  sounds

Parts are available on rental from the publisher.

cjs

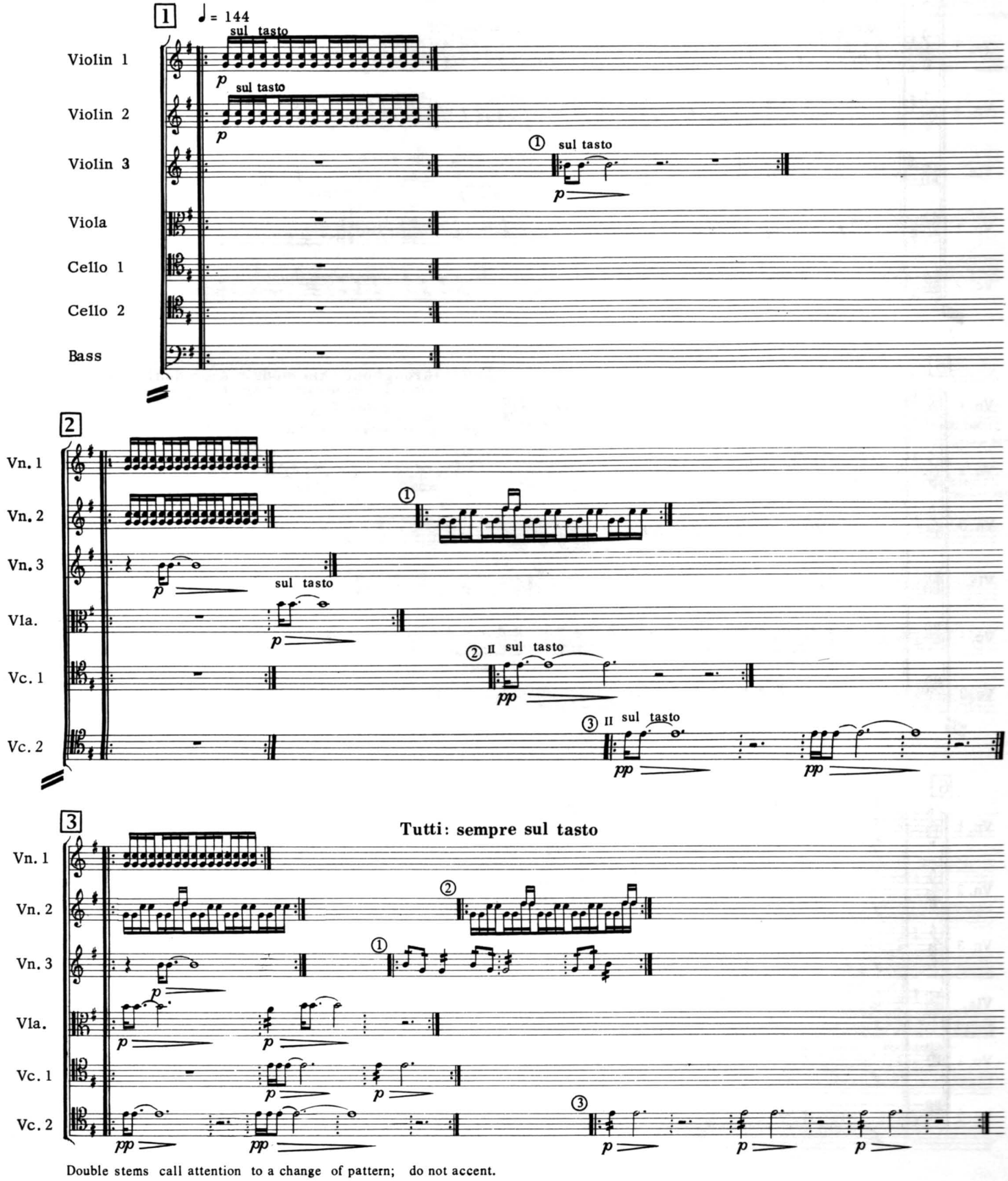
For Jenny

SHAKER LOOPS

PART I

SHAKING AND TREMBLING

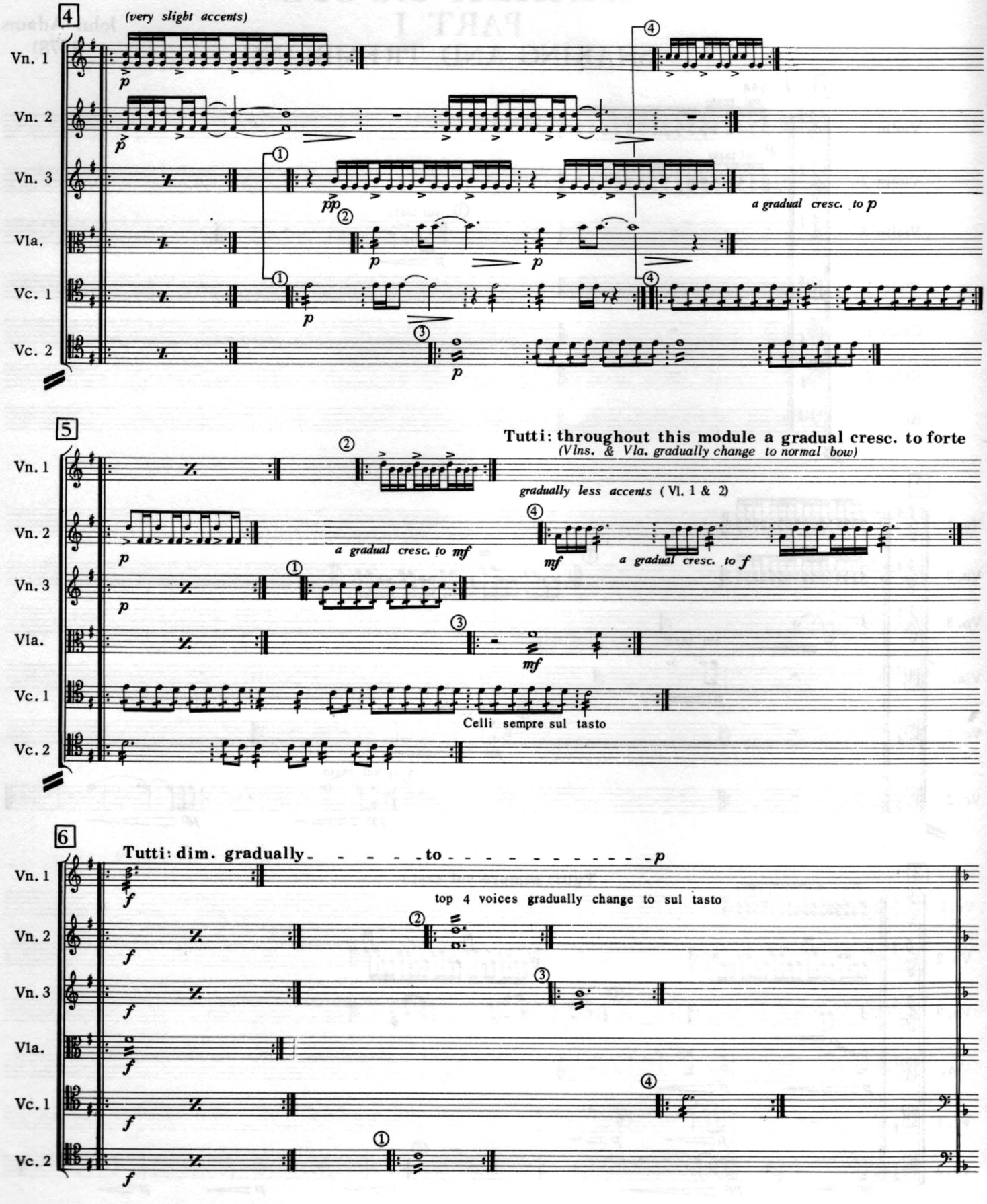
John Adams
(1978)

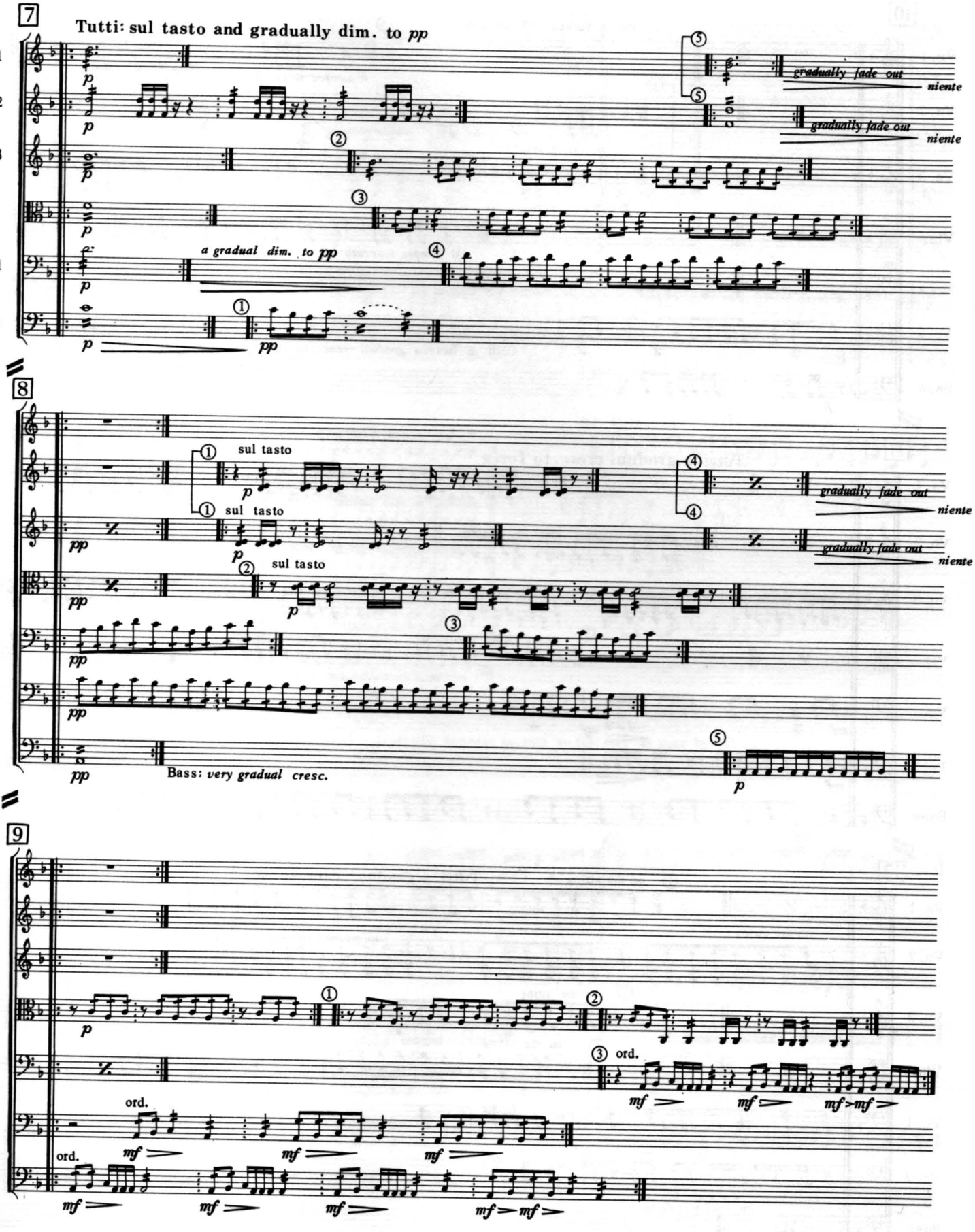


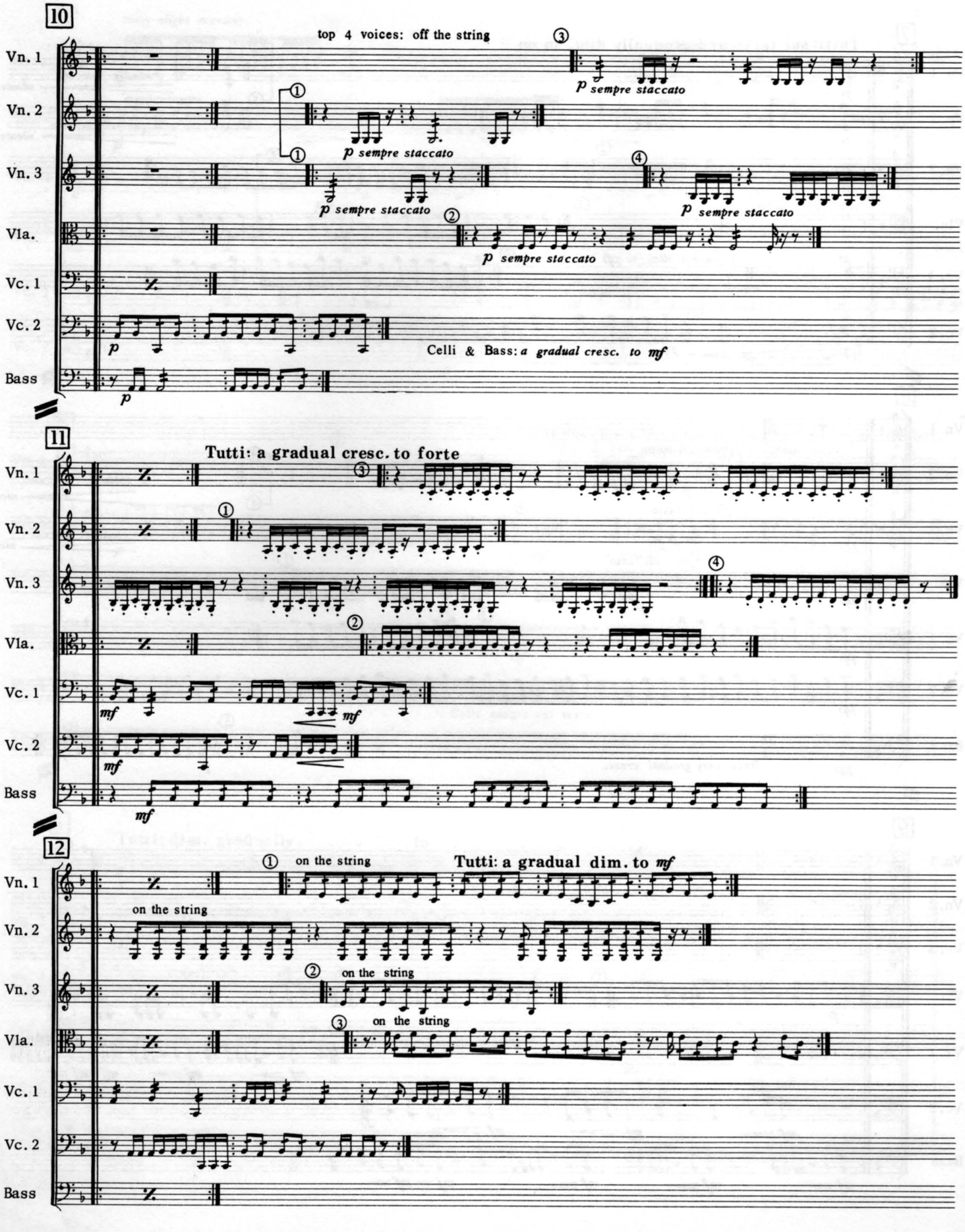
Double stems call attention to a change of pattern; do not accent.

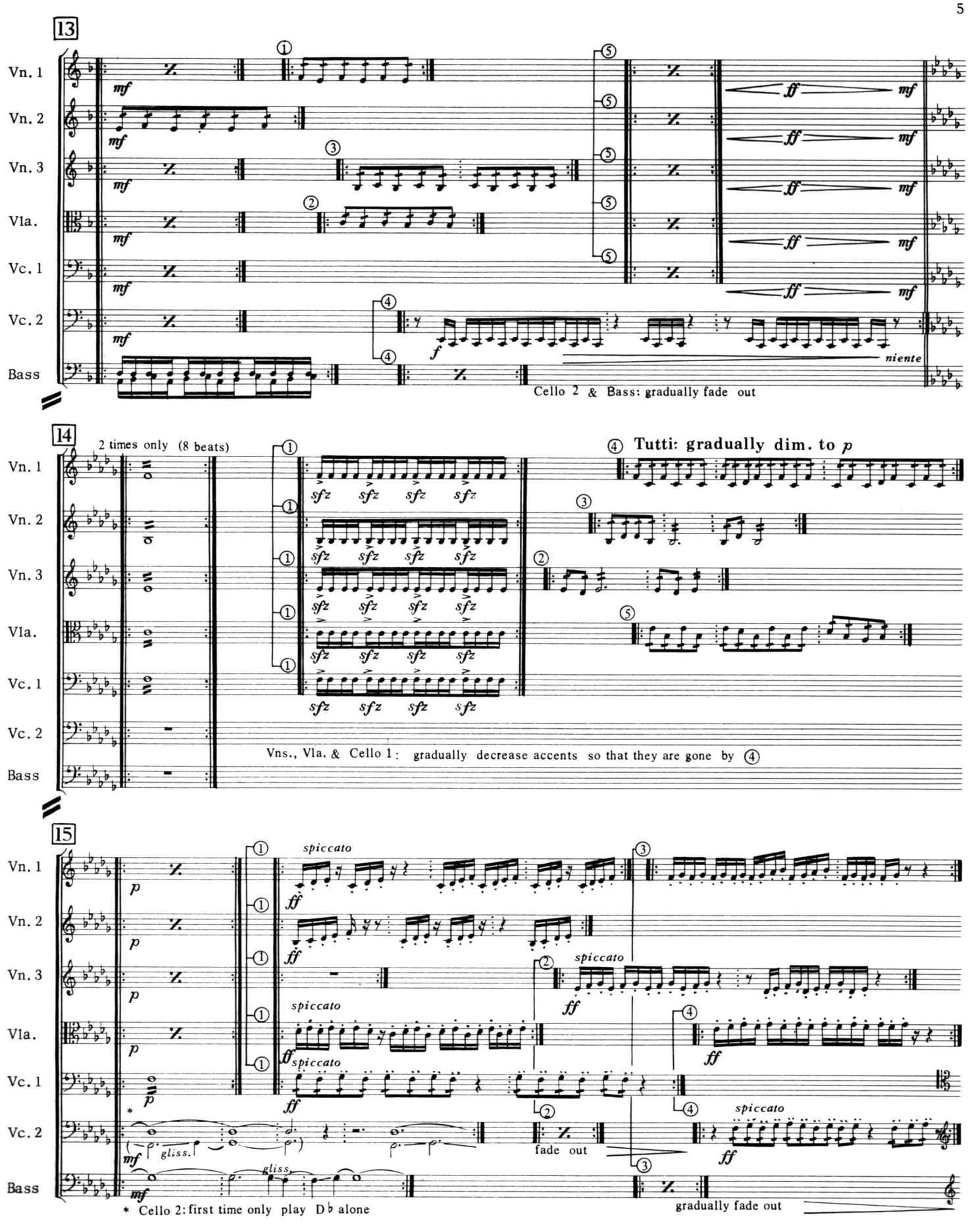
Copyright © 1983 Associated Music Publishers, Inc., New York
All Rights Reserved International Copyright Secured Printed in U.S.A.
This work may not be reproduced in whole or in part by any means, electronic or mechanical, including photocopying, without permission in writing from the publishers.

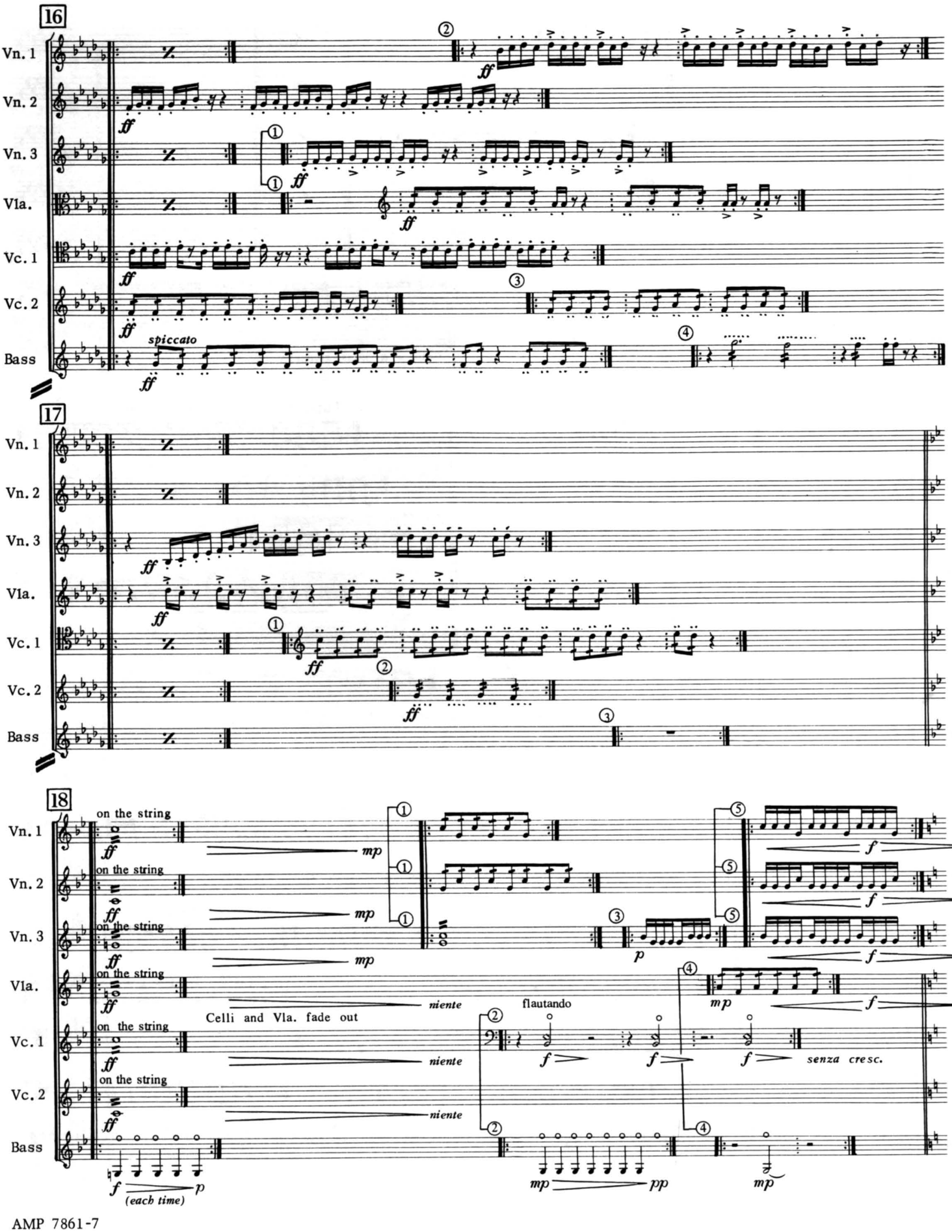
AMP 7861-7

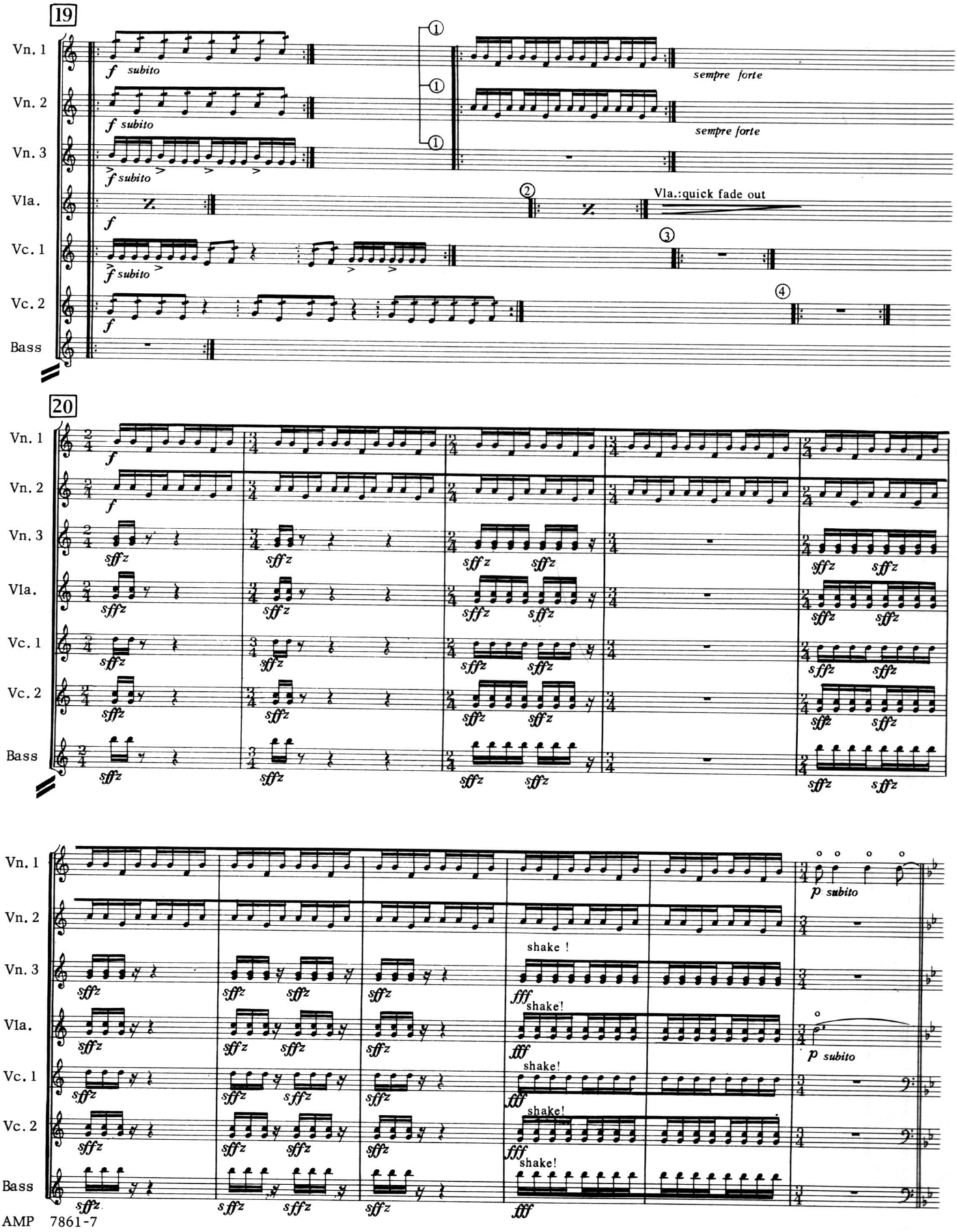

4
(very slight accents)
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
a gradual cresc. to p
5
Tutti: throughout this module a gradual cresc. to forte
(Vlns. & Vla. gradually change to normal bow)
gradually less accents (Vl. 1 & 2)
a gradual cresc. to mf
a gradual cresc. to f
Celli sempre sul tasto
6
Tutti: dim. gradually - - - - - to - - - - - - - - - - - - p
top 4 voices gradually change to sul tasto

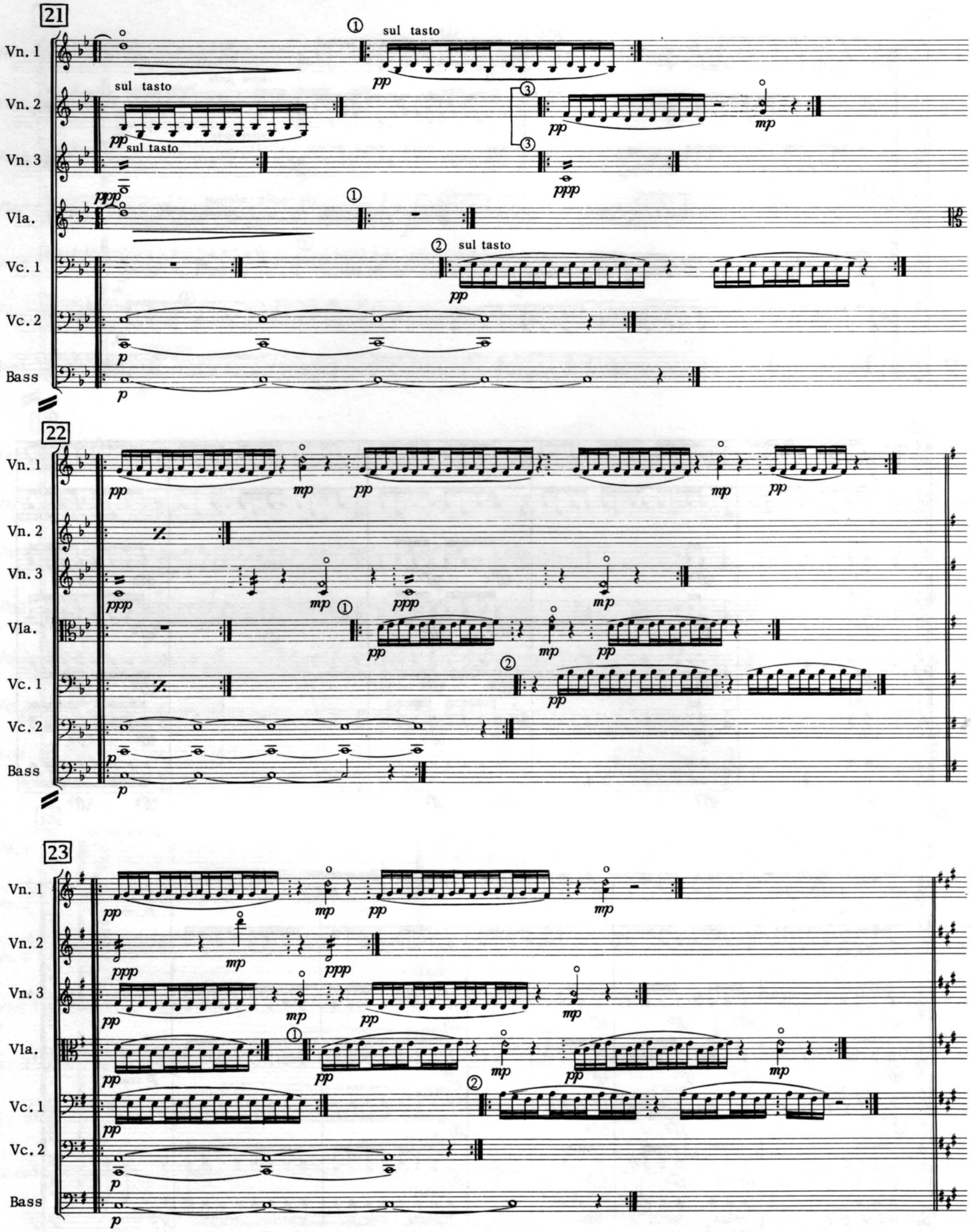

7
Tutti: sul tasto and gradually dim. to pp
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
gradually fade out
niente
a gradual dim. to pp
8
sul tasto
Bass
Bass: very gradual cresc.
9
ord.

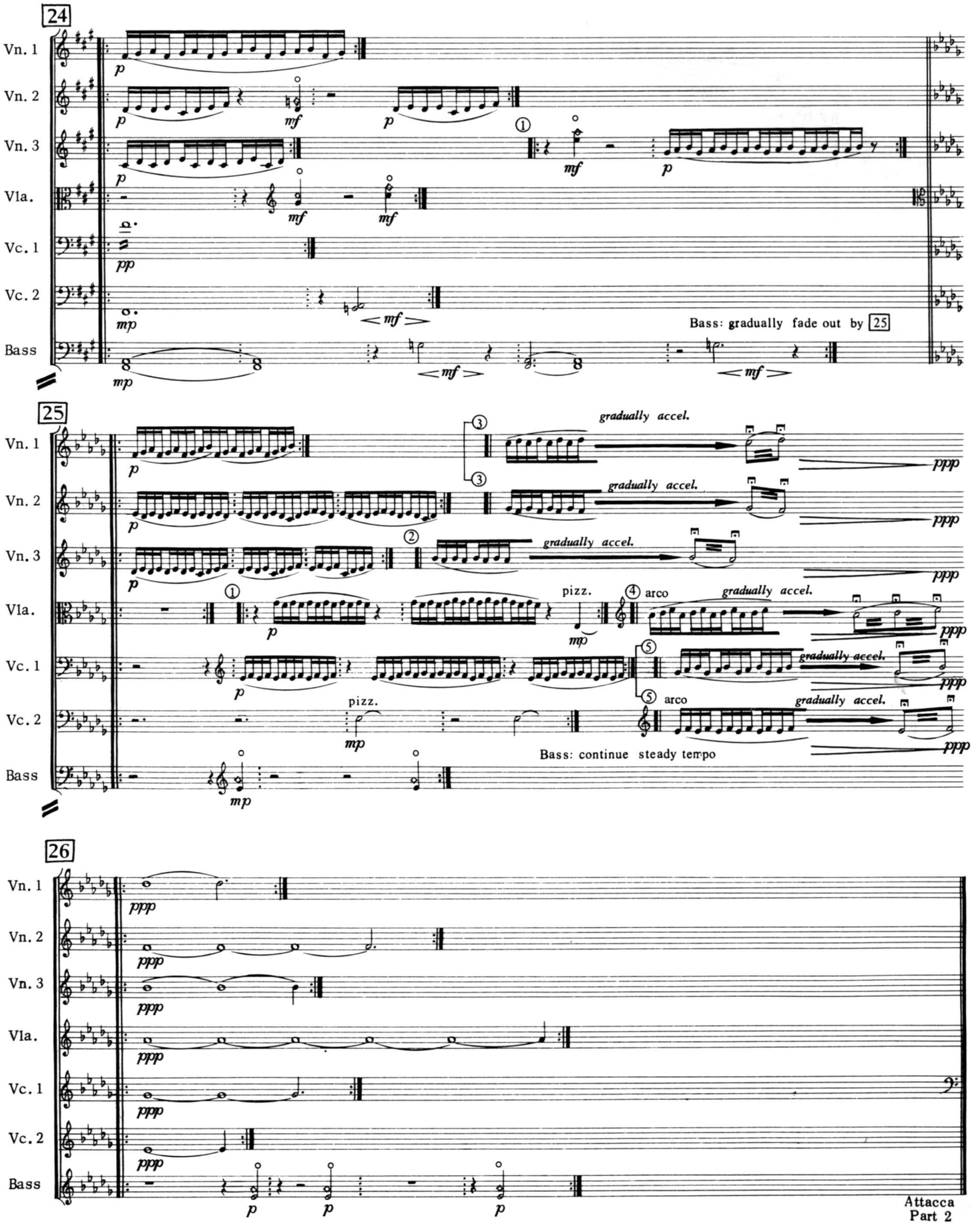

10
top 4 voices: off the string
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
p sempre staccato
Celli & Bass: a gradual cresc. to mf
11
Tutti: a gradual cresc. to forte
mf
12
on the string
Tutti: a gradual dim. to mf


13
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
mf
ff
f
niente
Cello 2 & Bass: gradually fade out
14
2 times only (8 beats)
④ Tutti: gradually dim. to p
sfz
Vns., Vla. & Cello 1: gradually decrease accents so that they are gone by ④
15
spiccato
gliss.
fade out
* Cello 2: first time only play D♭ alone
gradually fade out

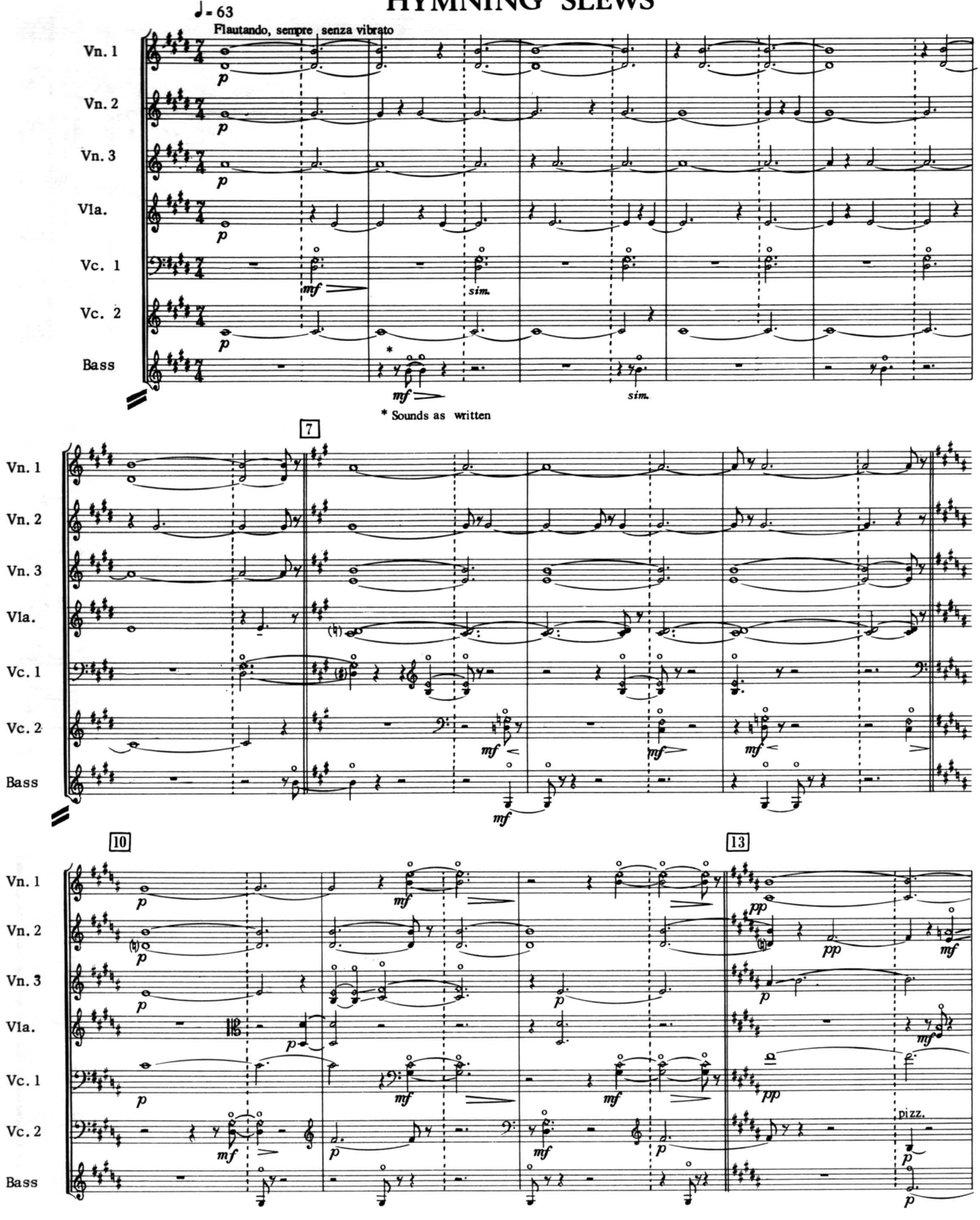

16
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
spiccato
17
18
on the string
Celli and Vla. fade out
flautando
senza cresc.
(each time)

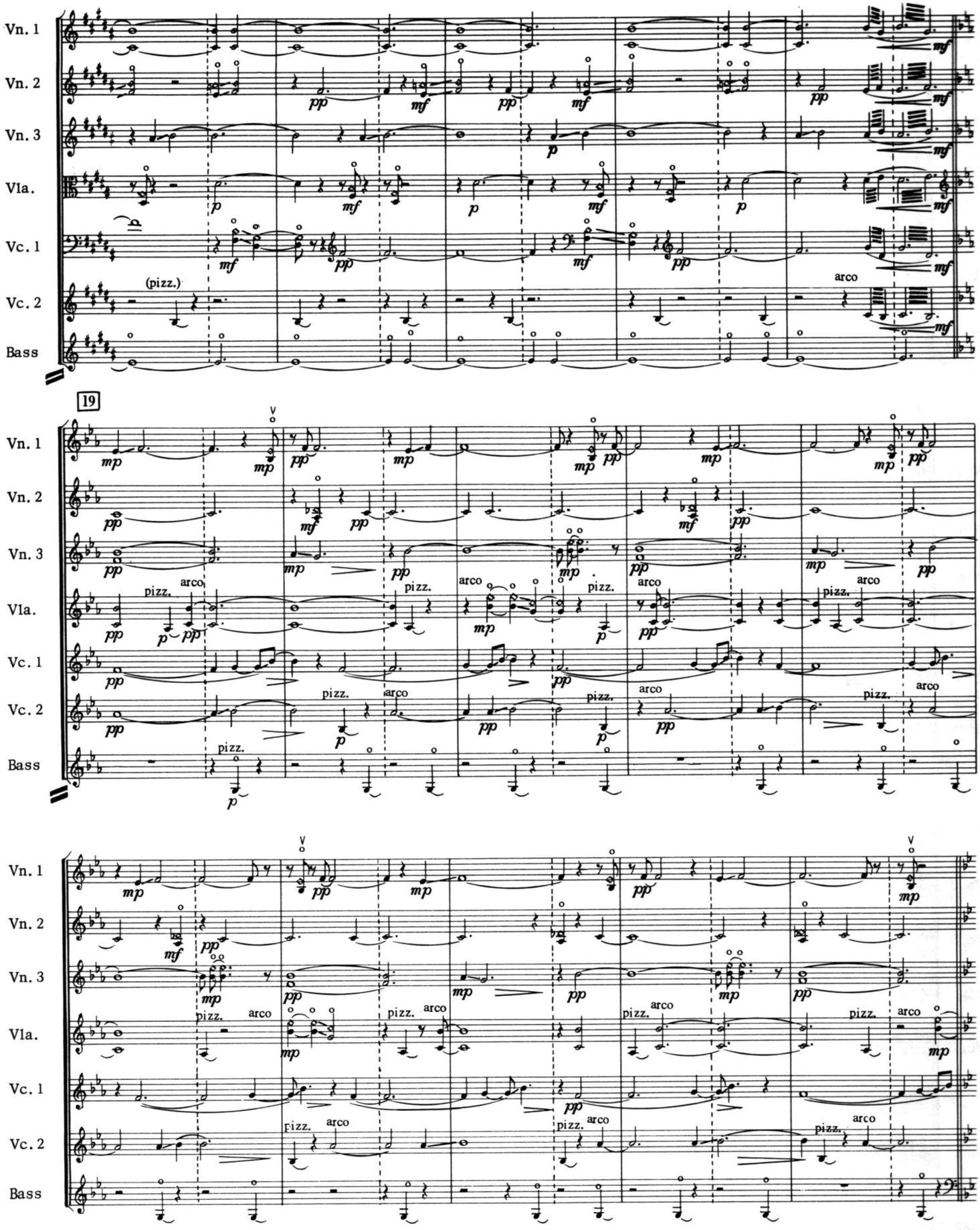

19
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
f subito
sempre forte
Vla.:quick fade out
20
sffz
shake !
fff
shake!
p subito

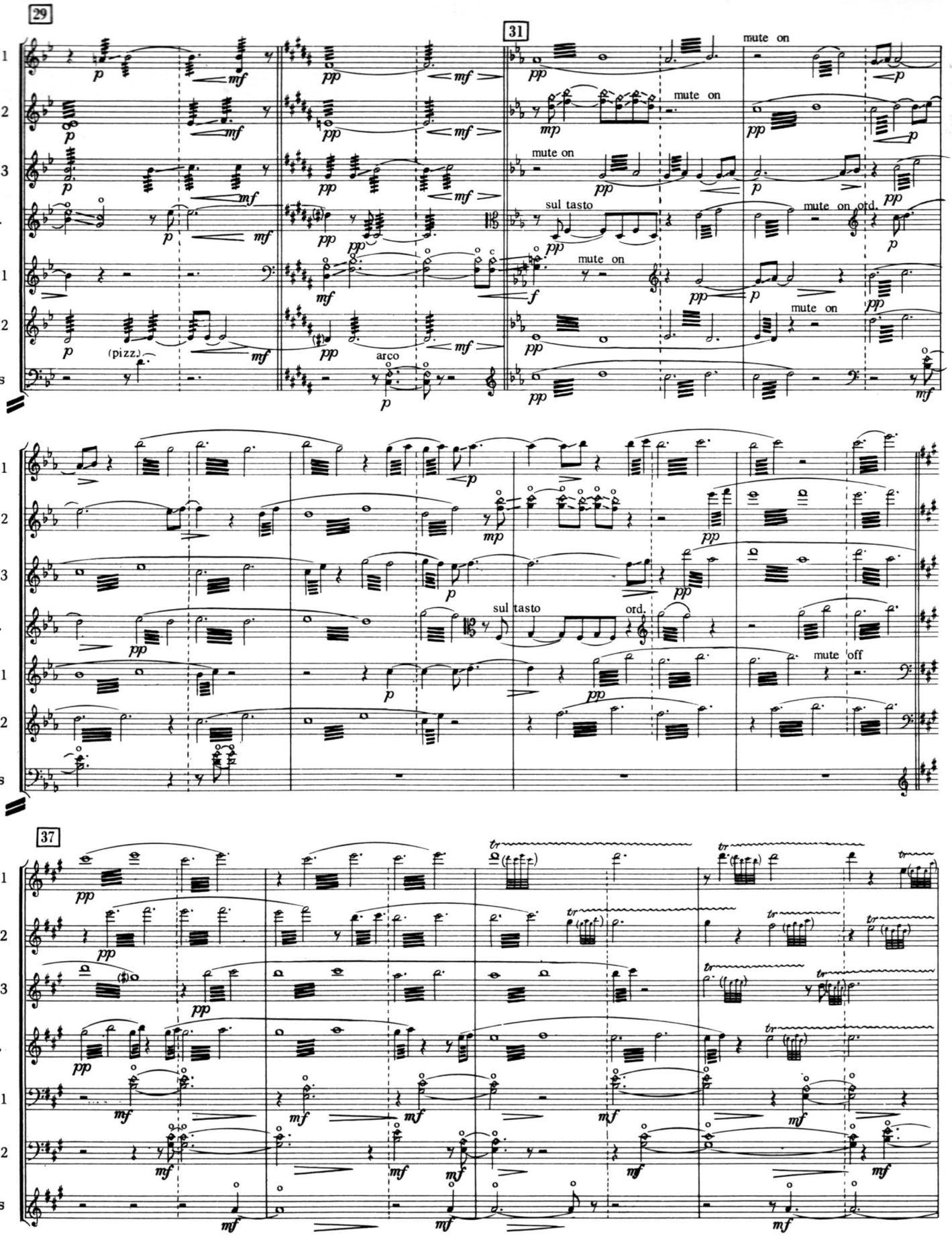

21
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
sul tasto
22
23

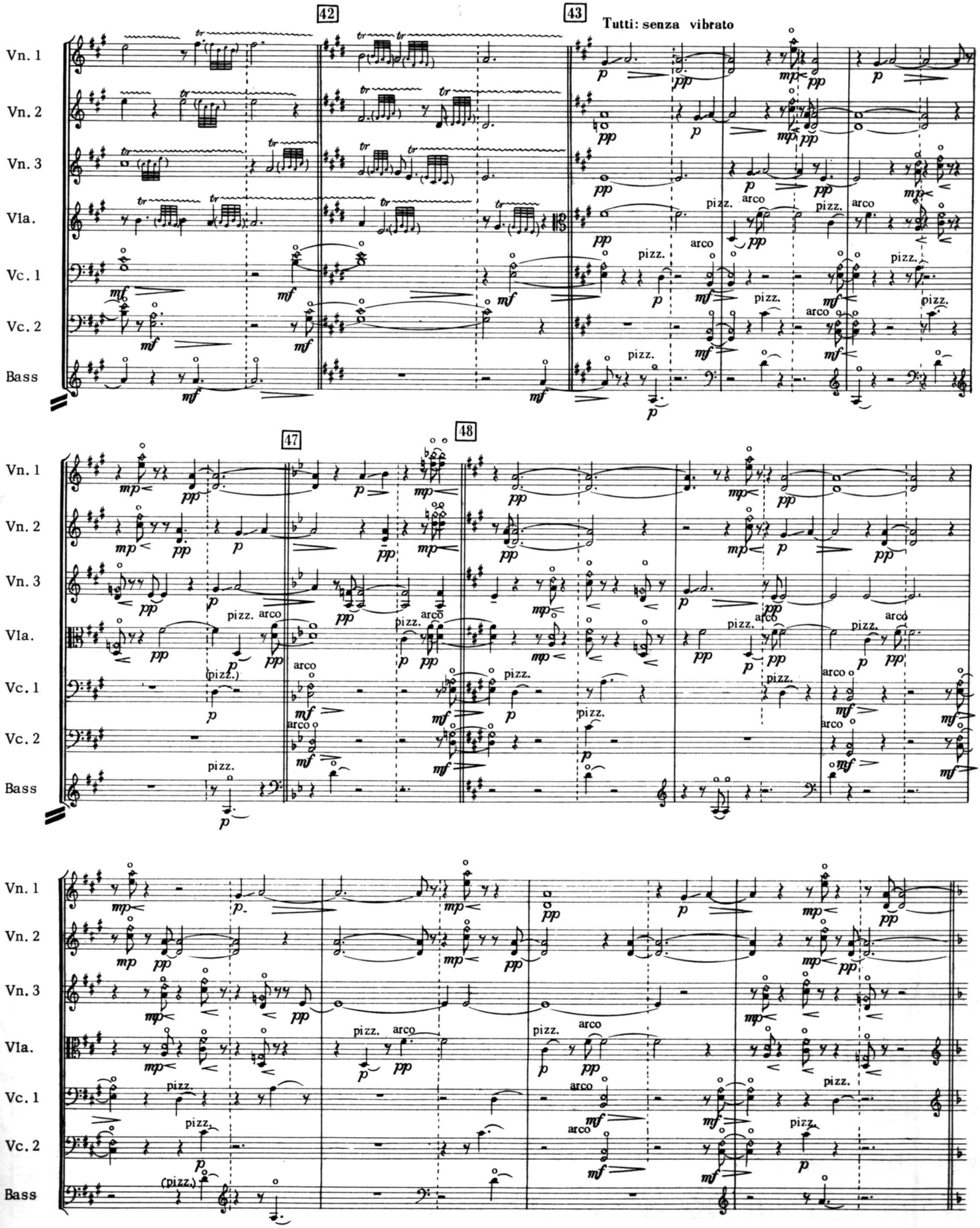

24
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
Bass: gradually fade out by 25
25
gradually accel.
pizz.
arco
Bass: continue steady tempo
26
Attacca
Part 2

PART II
HYMNING SLEWS

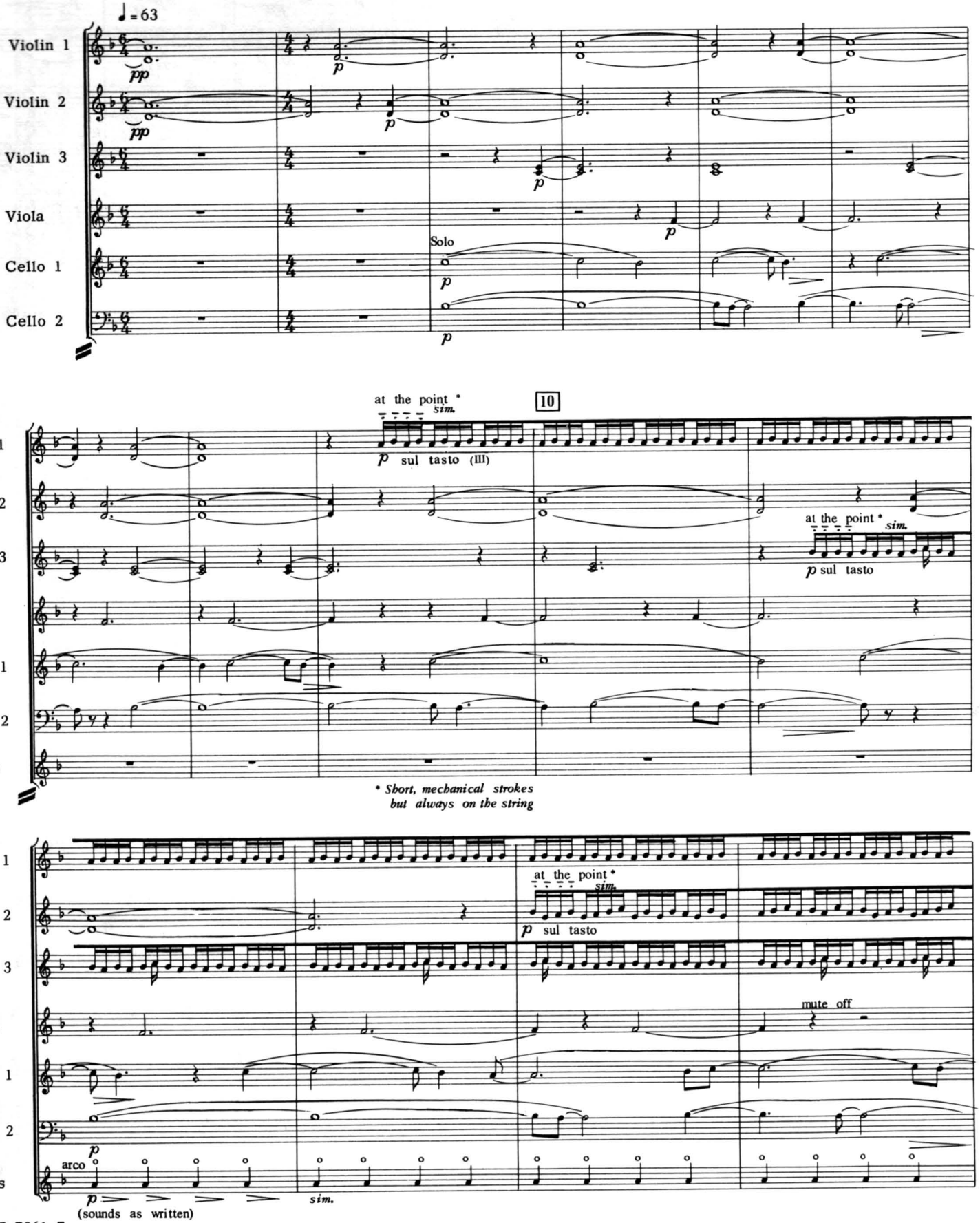


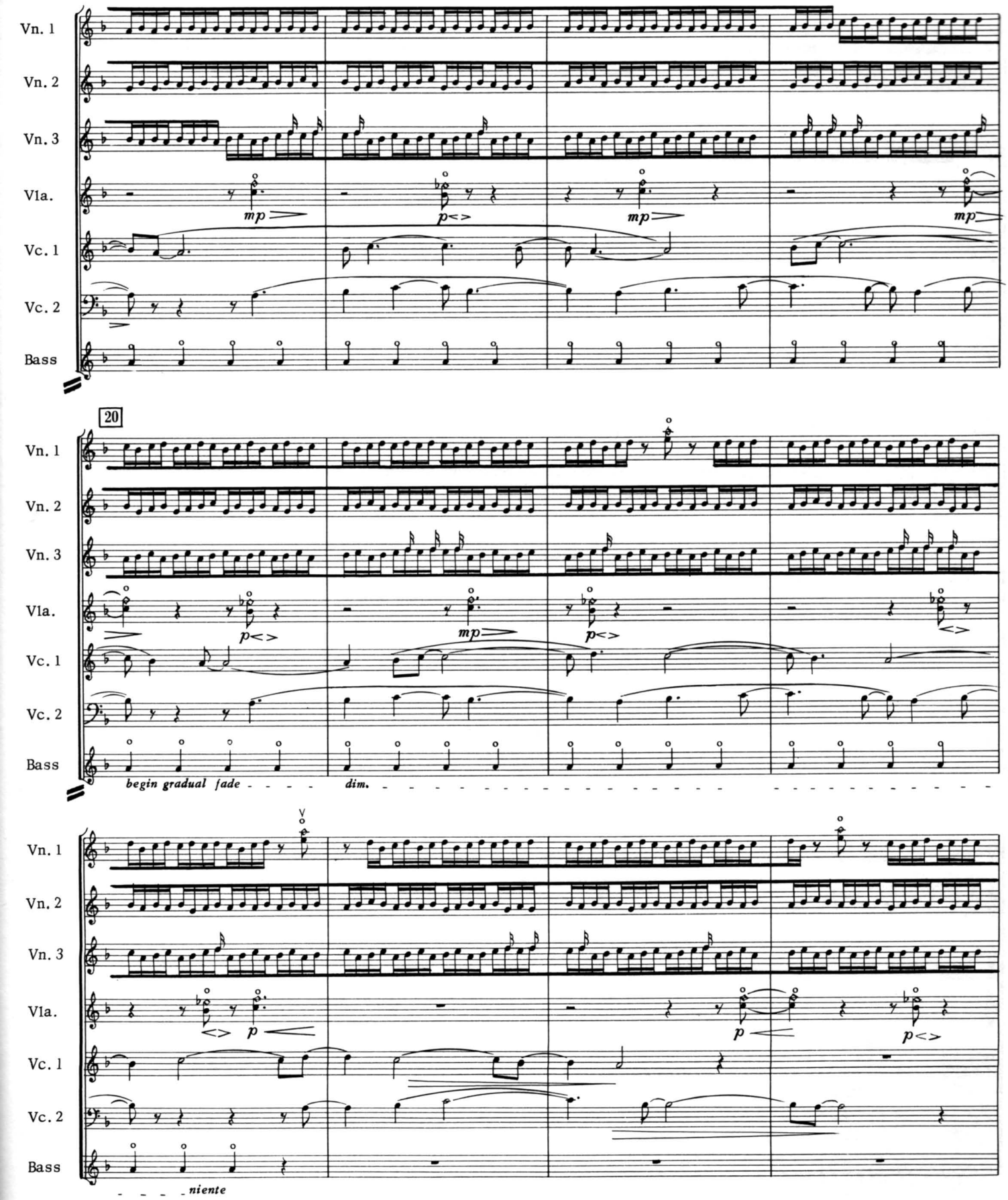

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
(pizz.)
arco
19
pizz.
arco

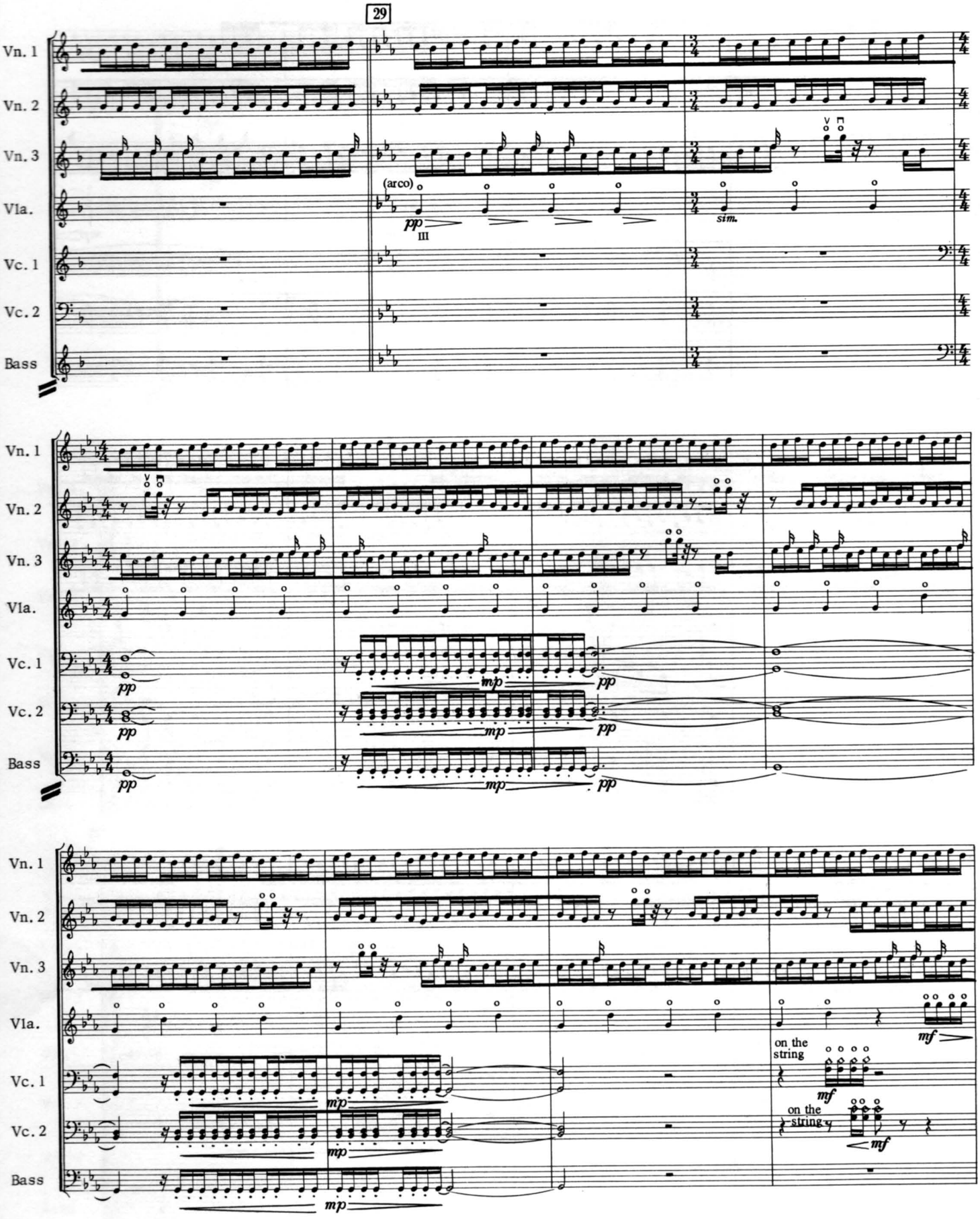

29
31
37
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
(pizz.)
arco
mute on
mute on ord.
sul tasto
ord.
mute off

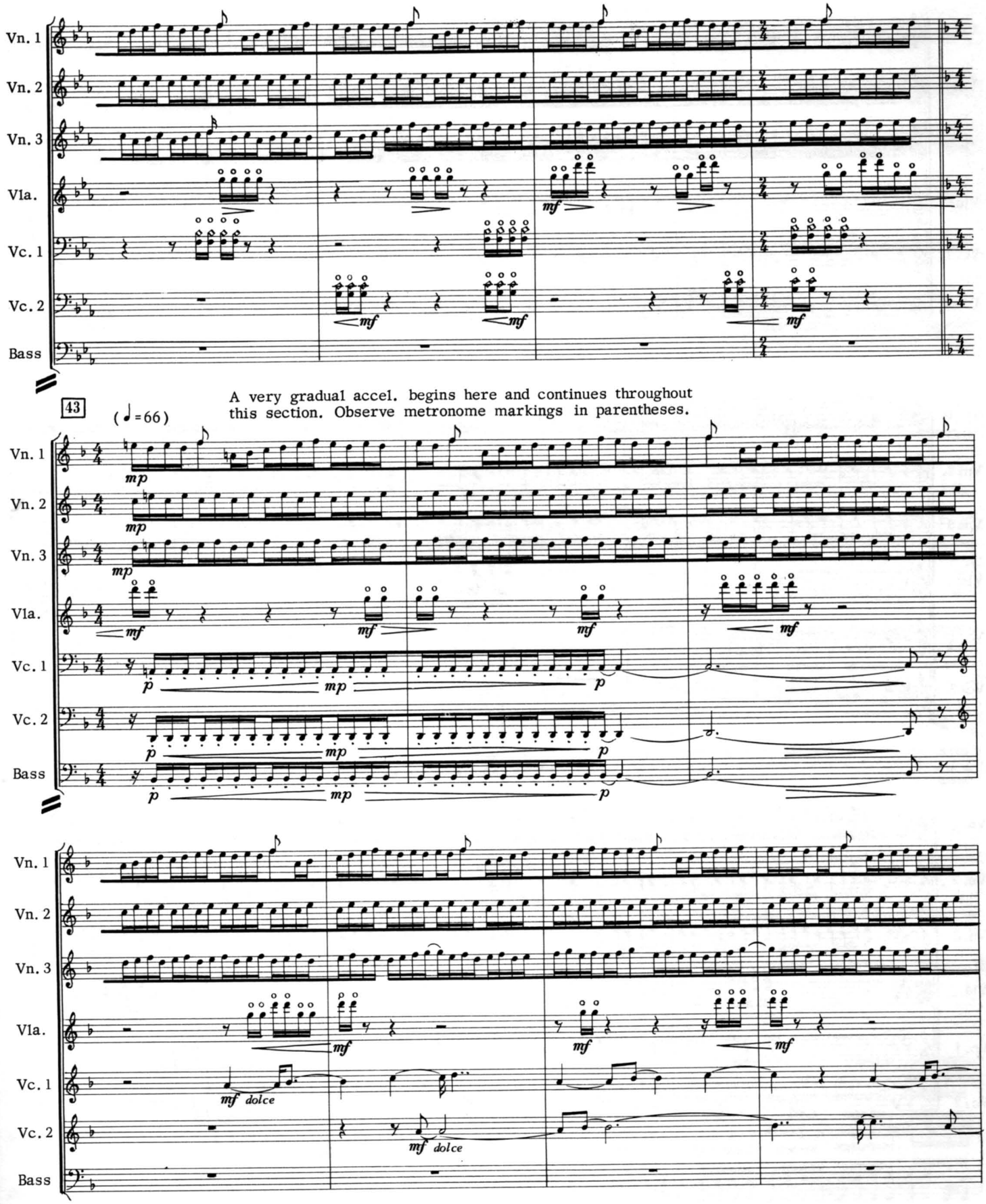

42
43
Tutti: senza vibrato
47
48
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
pizz.
arco

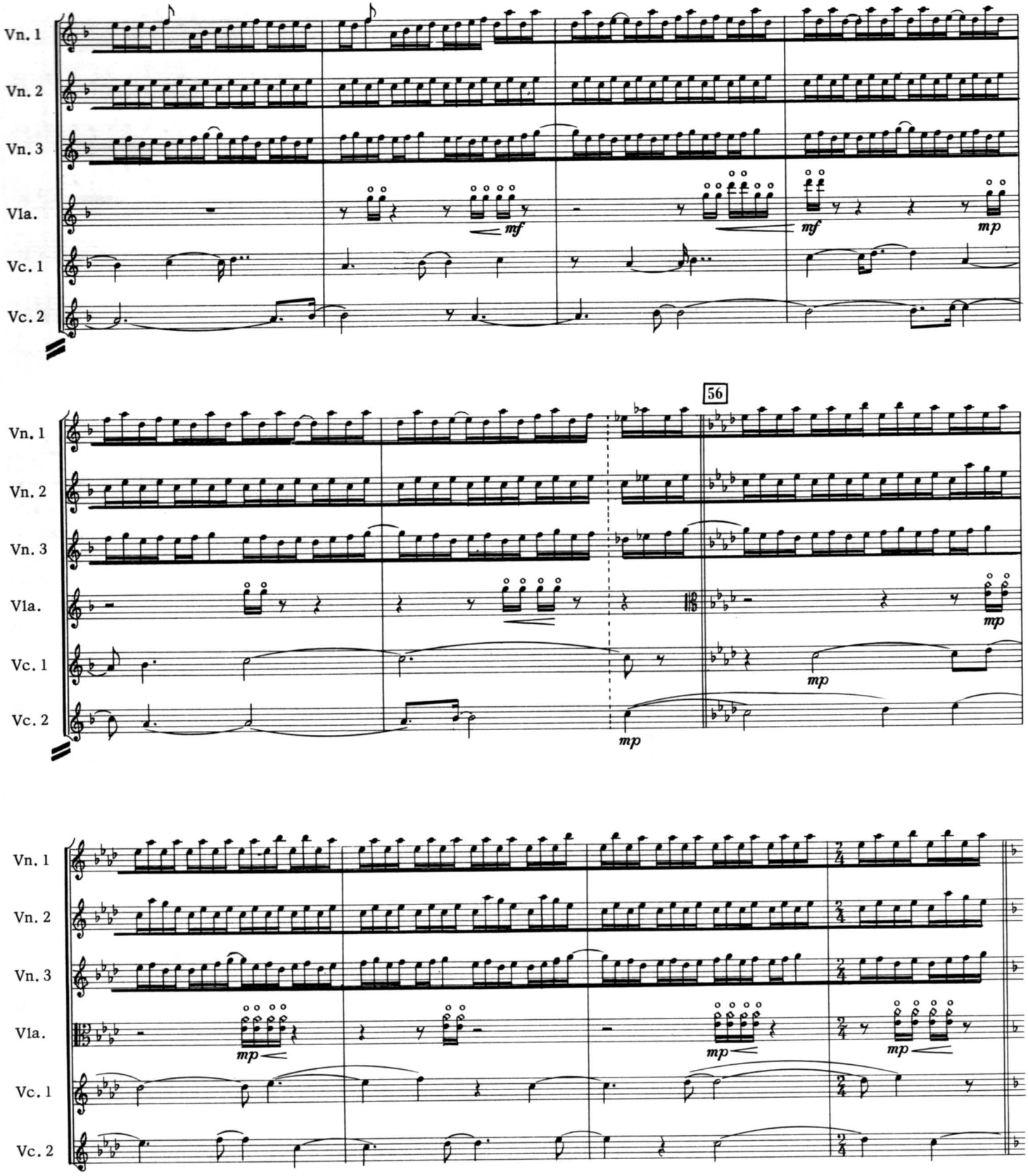
PART III
LOOPS AND VERSES

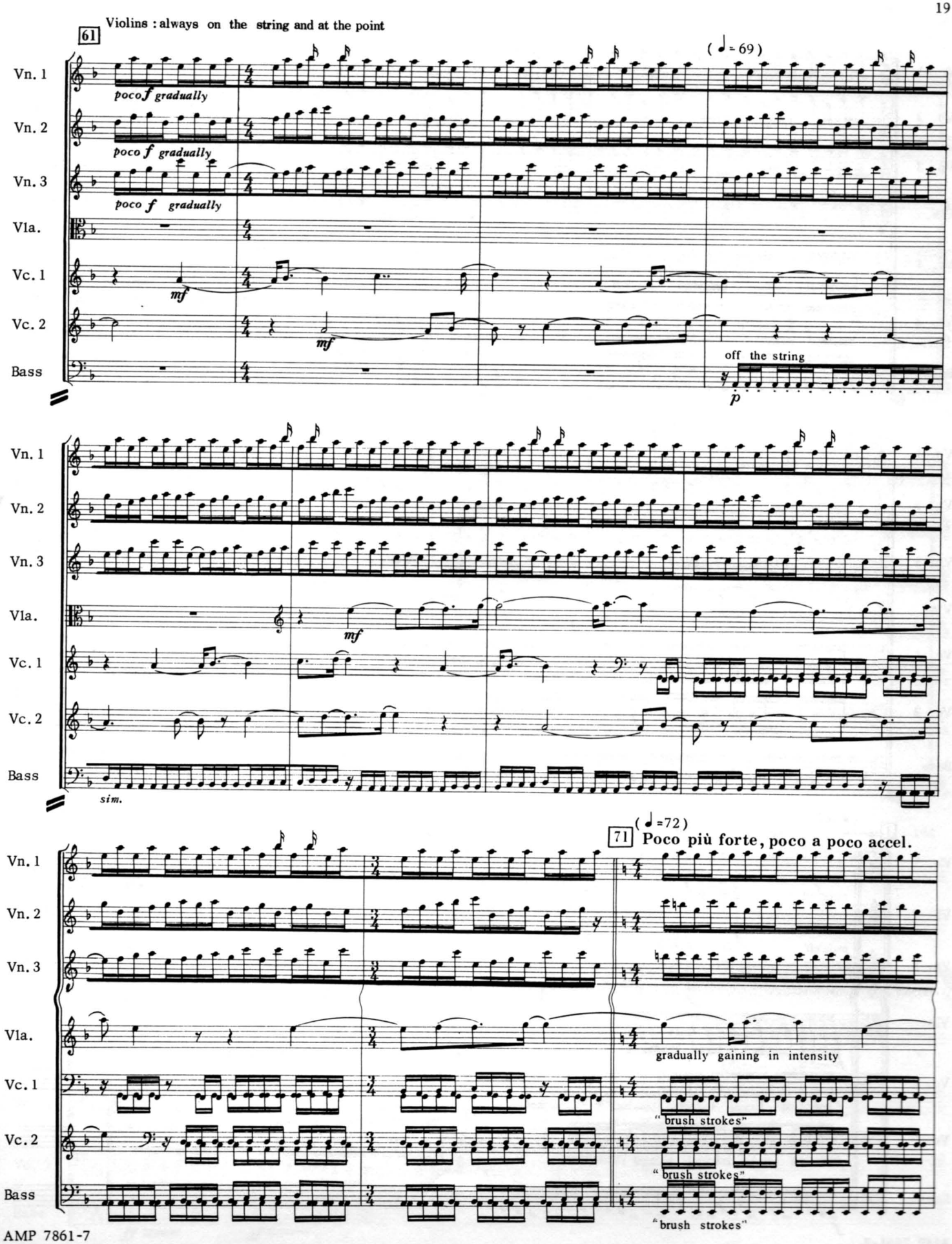


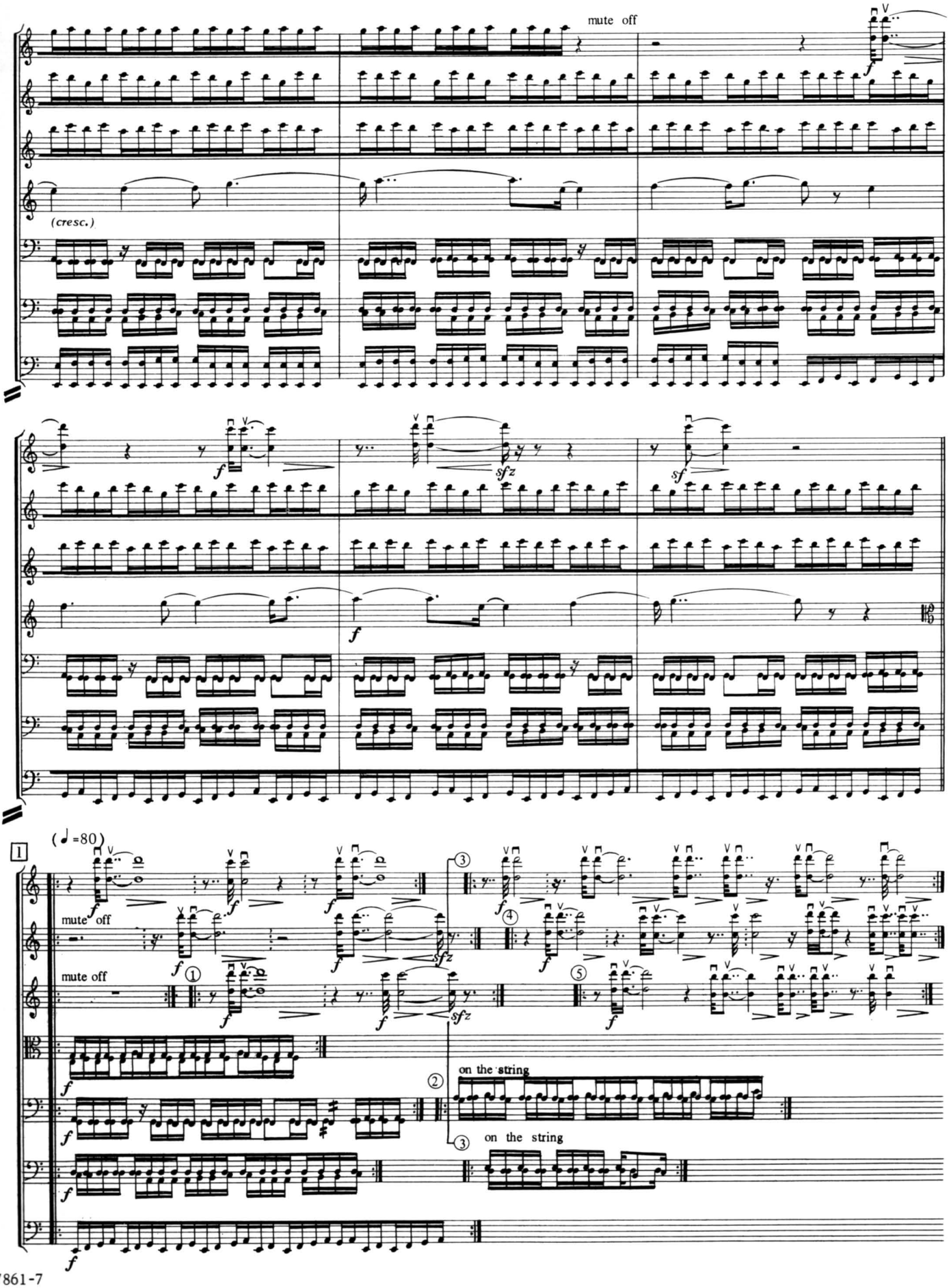

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
mp
p
20
begin gradual fade
dim.
niente

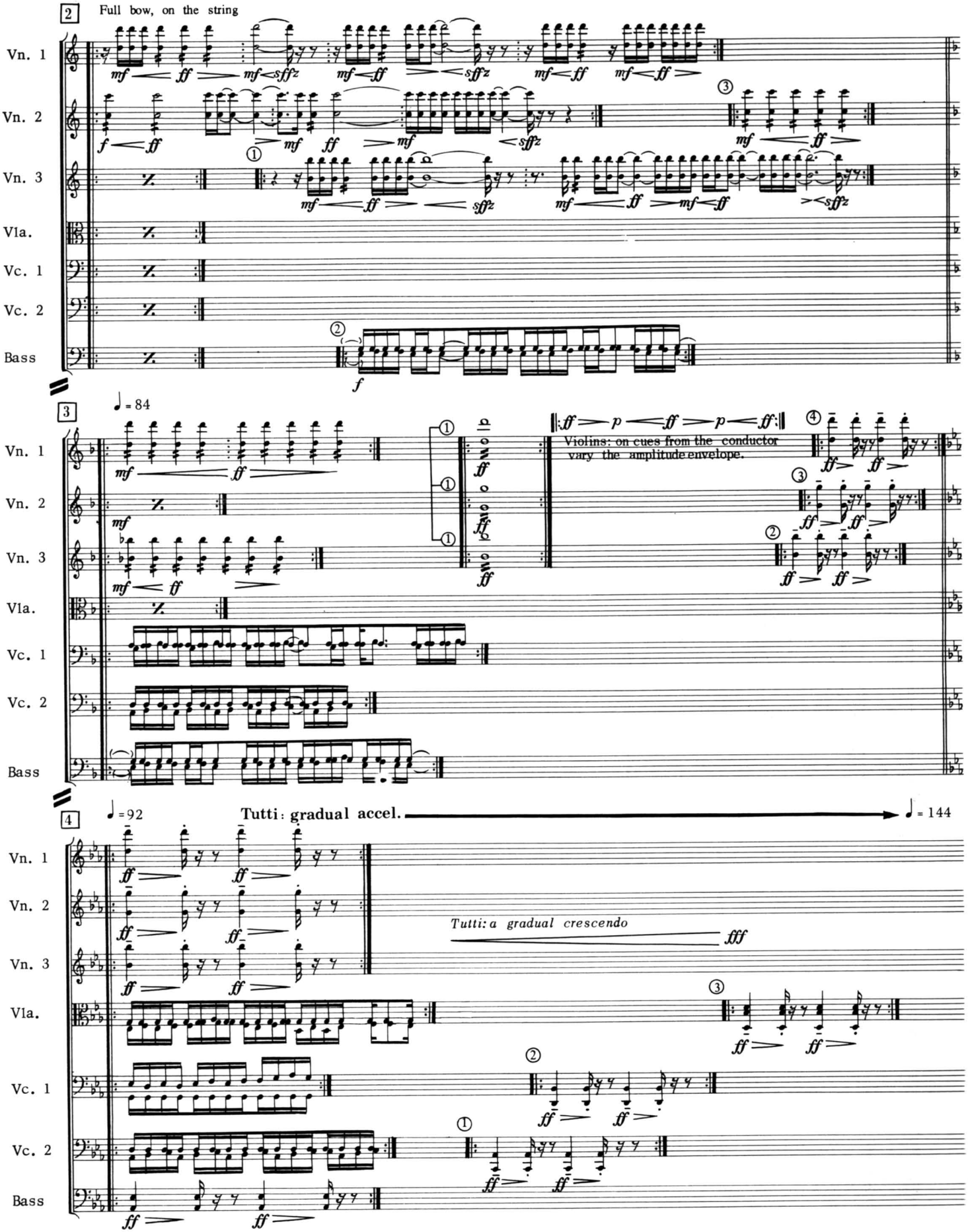

29
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
(arco)
pp
III
sim.
mp
pp
on the string
mf

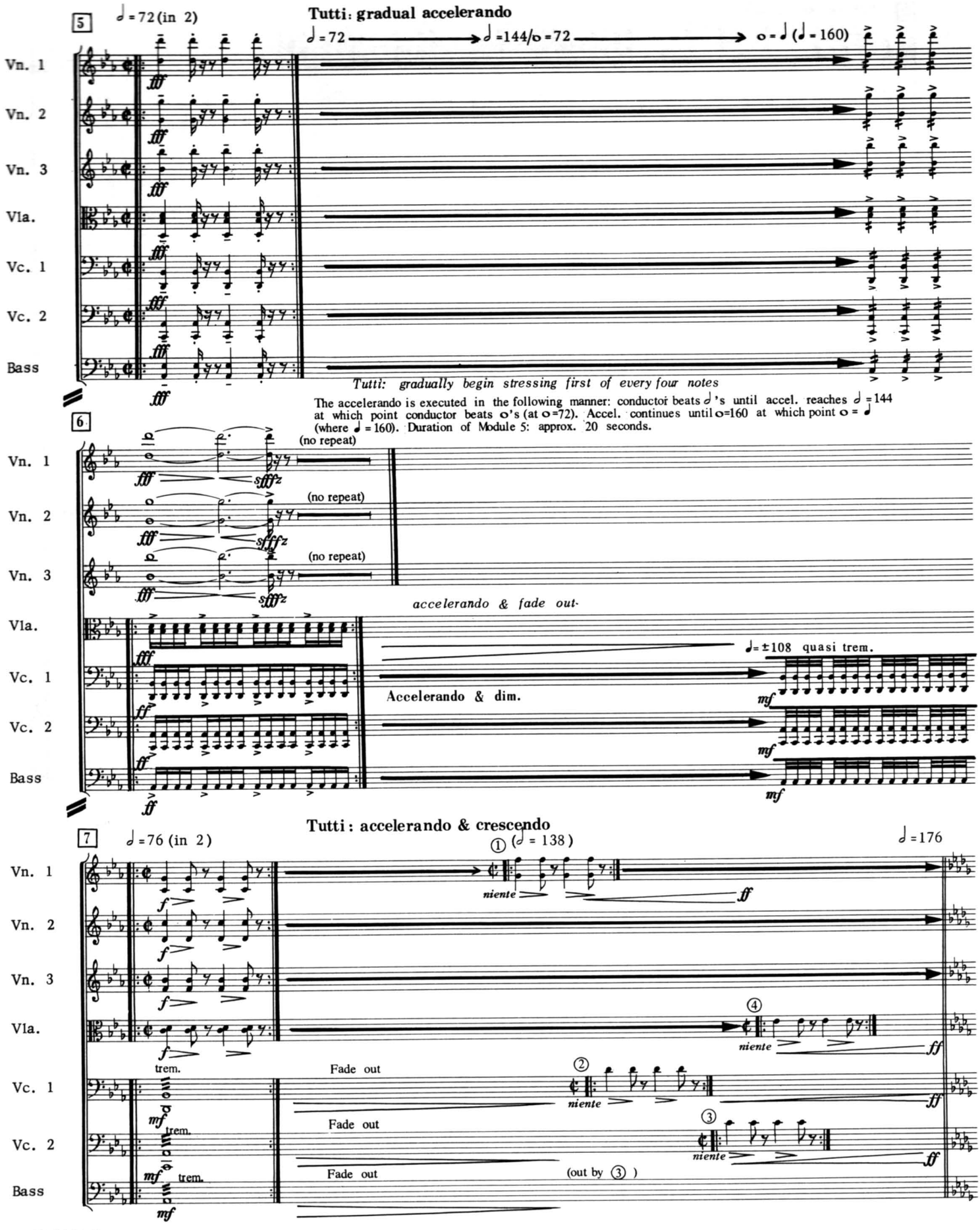

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
mf
43
(♩=66)
A very gradual accel. begins here and continues throughout this section. Observe metronome markings in parentheses.
mp
p
dolce

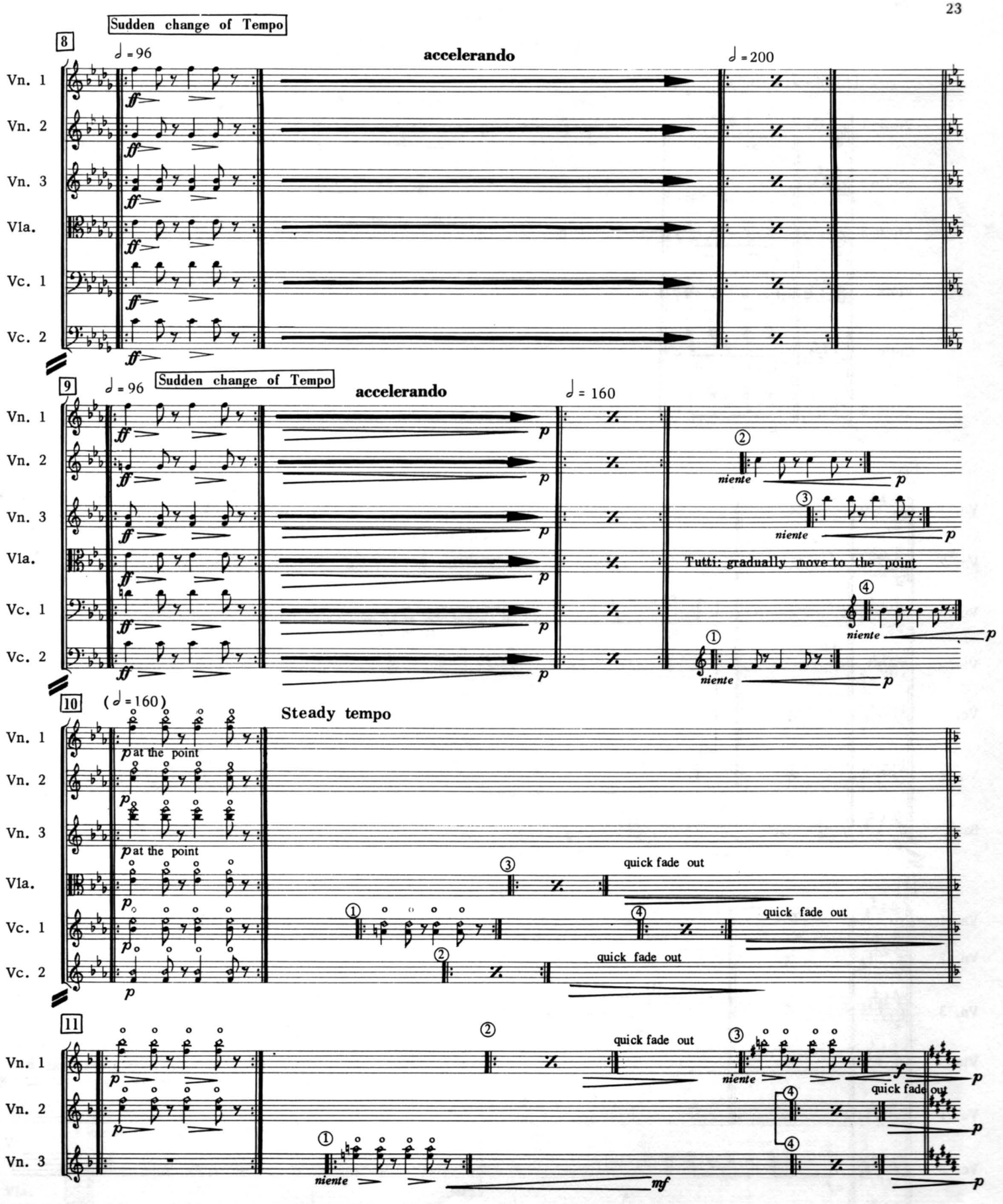

Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
mf
mf
mp
56
mp
mp
mp
mp
mp


61
Violins : always on the string and at the point
(♩= 69)
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
poco f gradually
mf
off the string
p
sim.
(♩=72)
71
Poco più forte, poco a poco accel.
gradually gaining in intensity
"brush strokes"

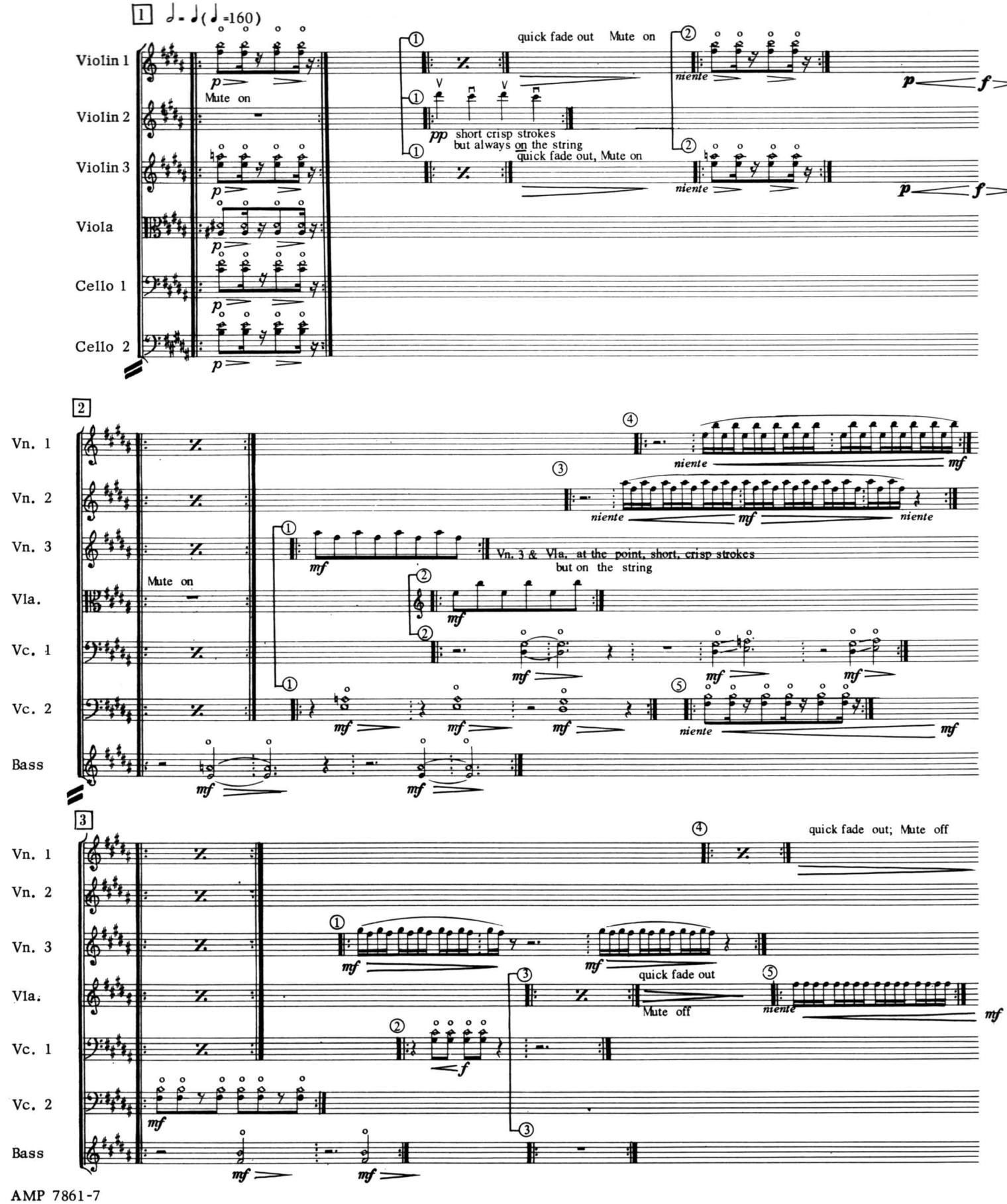

mute off
Vn. 1
Vn. 2
Vn. 3
Vla.
(cresc.)
Vc. 1
Vc. 2
Bass
sfz
sf
f
(♩=80)
1
mute off
mute off
on the string
on the string

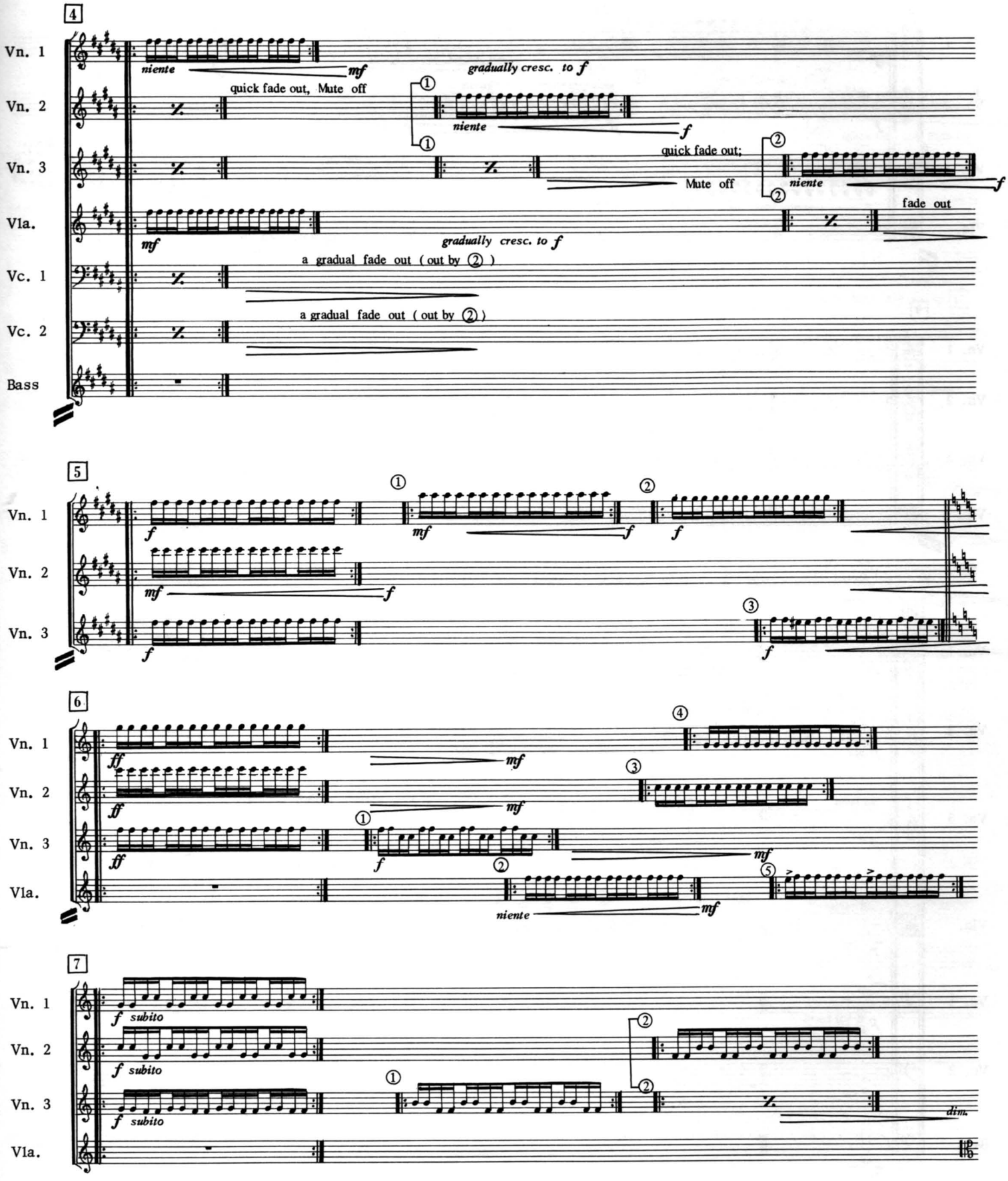

2
Full bow, on the string
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
3
♩ = 84
Violins: on cues from the conductor vary the amplitude envelope.
4
♩ = 92
Tutti: gradual accel.
♩ = 144
Tutti: a gradual crescendo

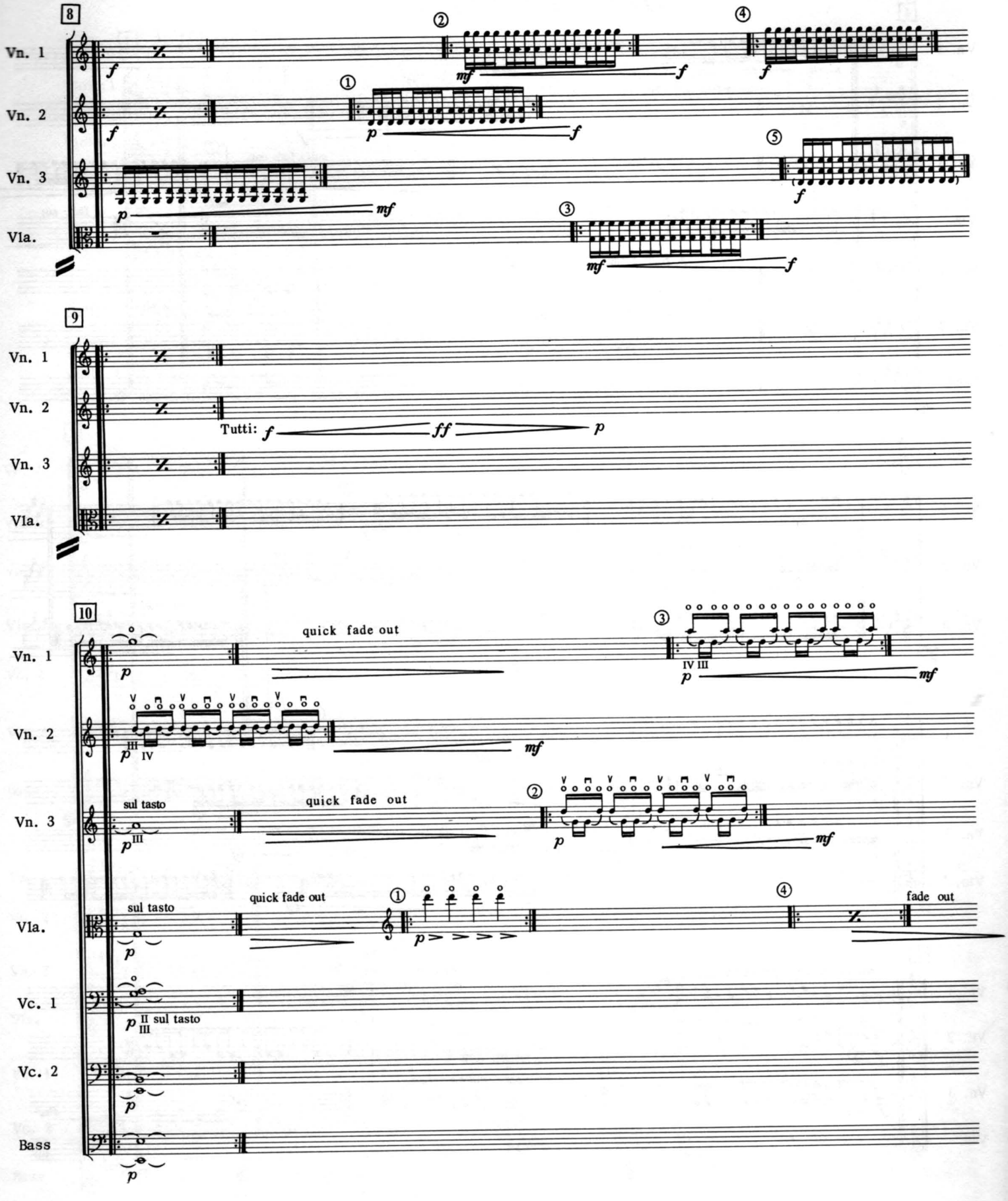

5
♩=72 (in 2)
Tutti: gradual accelerando
♩=72
♩=144/𝅝=72
𝅝=♩ (♩=160)
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
fff
Tutti: gradually begin stressing first of every four notes
The accelerando is executed in the following manner: conductor beats ♩'s until accel. reaches ♩=144 at which point conductor beats 𝅝's (at 𝅝=72). Accel. continues until 𝅝=160 at which point 𝅝=♩ (where ♩=160). Duration of Module 5: approx. 20 seconds.
6
(no repeat)
sfffz
accelerando & fade out
♩=±108 quasi trem.
Accelerando & dim.
mf
ff
7
♩=76 (in 2)
Tutti: accelerando & crescendo
① (♩=138)
♩=176
niente
trem.
Fade out
(out by ③)
②
③
④

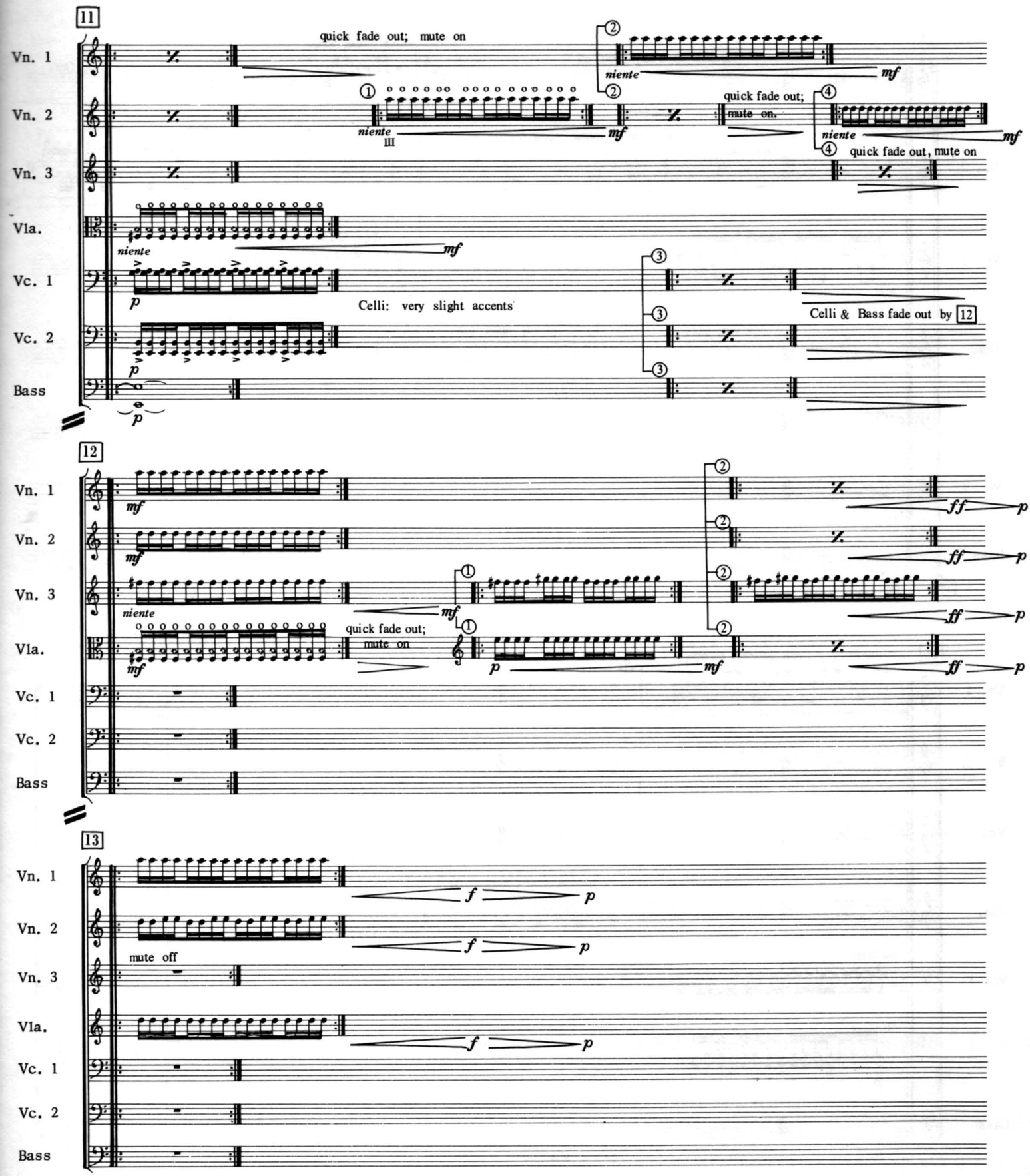

Sudden change of Tempo
8
♩ = 96
accelerando
♩ = 200
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
ff
9
♩ = 96
Sudden change of Tempo
accelerando
♩ = 160
p
niente
Tutti: gradually move to the point
10
(♩ = 160)
Steady tempo
at the point
quick fade out
11
mf
f

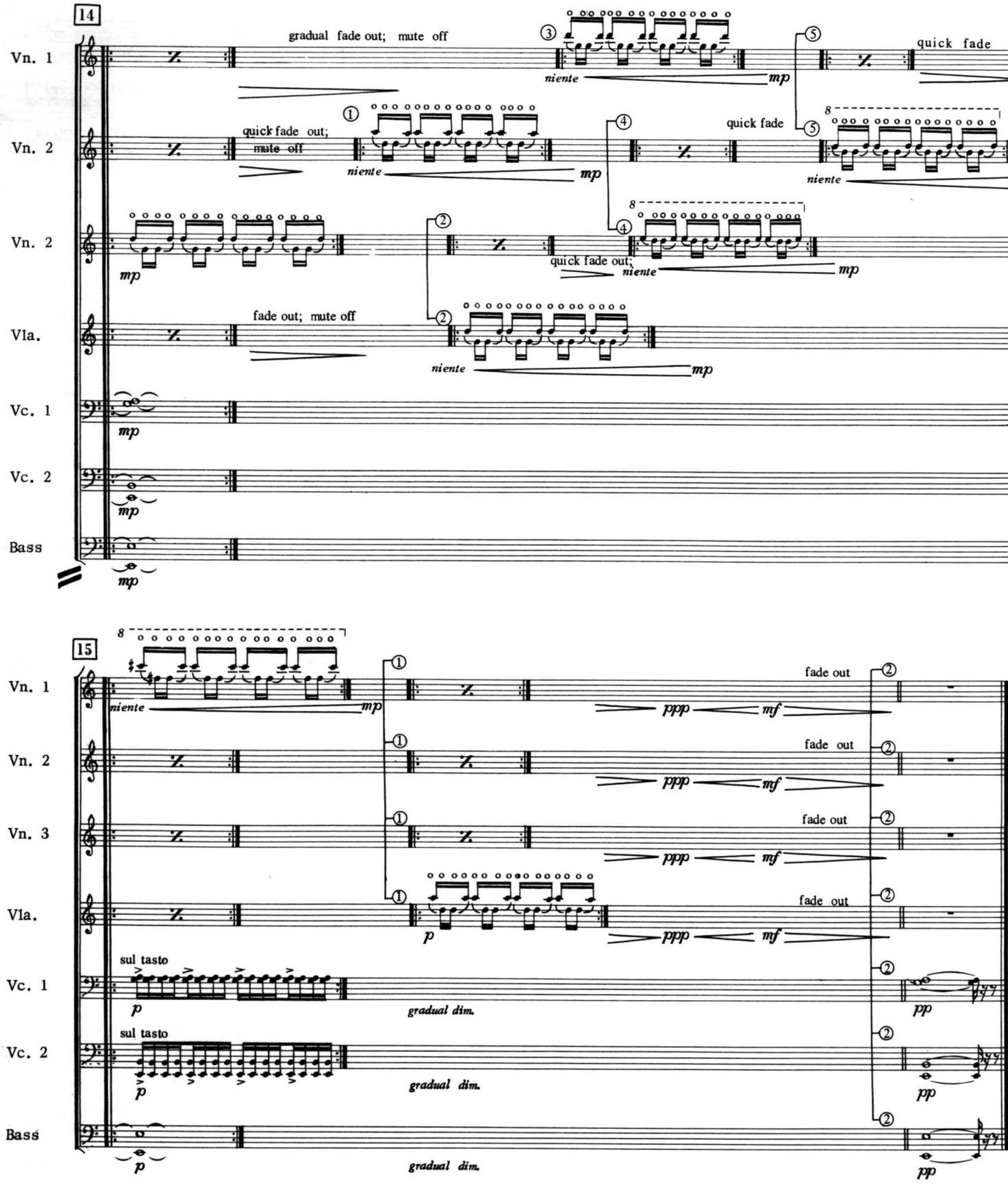
PART IV
A FINAL SHAKING




4
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
niente
mf
quick fade out, Mute off
gradually cresc. to f
niente
f
quick fade out;
Mute off
niente
f
fade out
mf
gradually cresc. to f
a gradual fade out (out by ②)
a gradual fade out (out by ②)
5
Vn. 1
Vn. 2
Vn. 3
f
mf
f
f
mf
f
f
6
Vn. 1
Vn. 2
Vn. 3
Vla.
ff
mf
ff
mf
ff
f
mf
niente
mf
7
Vn. 1
Vn. 2
Vn. 3
Vla.
f subito
f subito
f subito
dim.


8
Vn. 1
Vn. 2
Vn. 3
Vla.
9
Tutti:
10
quick fade out
sul tasto
quick fade out
sul tasto
quick fade out
fade out
Vc. 1
Vc. 2
Bass


11
Vn. 1
Vn. 2
Vn. 3
Vla.
Vc. 1
Vc. 2
Bass
quick fade out; mute on
niente
mf
III
quick fade out; mute on.
quick fade out, mute on
Celli: very slight accents
Celli & Bass fade out by 12
12
ff
p
quick fade out; mute on
13
f
mute off



Autography: Eugene Wolf