John McGuire

EXCHANGES

String Quartet and Soprano

Sample

for Beth Griffith

Introduction

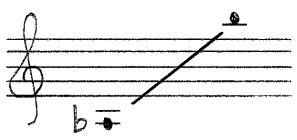
Ensemble

Singer

Duo 1	Duo 2
Viola	Cello
Violin 1	Violin 2

EXCHANGES consists of a series of calls and responses between the singer (caller) and the two duos (responders): violin 1 and viola; violin 2 and cello.

Voice

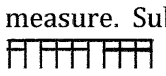
Range: 

The five vowels i, ɛ, a, o, u are pronounced according to the International Phonetic Alphabet. (Handbook of the International Phonetic Association, Cambridge, 1999).

Tempo

There are three tempi: ♩= 340, ♩ = 210, ♩ = 130. Tempo equivalents linking sections (8=5, 5=8, 5=3, 3=5, 3=2, 2=3) refer to ♩s in adjacent measures (e.g. 5 ♩ = 3 ♩).

Time Signatures

The numbers 2, 3, 5 and 8 at the beginnings of measures indicate the number of ♩ s in the measure. Subdivisions are notated rhythmically, e.g. 8 = 3+3+2 =  , 5 = 1+2+2 =  , etc.

Sample

Key Signatures

A new key signature cancels the previous key signature (naturals have been omitted).

Dynamics

There are two kinds of material: sustained and pulsed. Sustained material is always *decrescendo* (1st violin and viola) or *crescendo* (2nd violin and cello). Pulse material (♩s where ♩ = 340; ♪s where ♩ = 210; 𝅘𝅥𝅯s where ♩ = 130) is a constant *piano*. Crescendi should emerge from the pulsed material, peak at > and then decrescendo back into the pulse. Peaks should be one or two dynamic levels above the pulse.

Duration = ca. 13 minutes

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EXCHANGES

for String Quartet and Soprano

John McGuire

1A ♪ = 340 Lilting

a mala ga naga — a — mala ga naga — a —

1B 210 (5=3)

1C 340 (5=8)

7

— naga — a o — mo go — no o — a mala ga naga —

Sample

1D 210 (5=3)

13

— a — naga — a o — mo go — no o — mo o

19

1E 340 (5=8)

1F 210 (5=3)

a mala ga naga— a o— mo go— no o—

24

1G 340 (5=8)

— mo go— no o— mo o a naga— a

Sample

1H 210 (5=3)

29

o— mo go— no o— mo go— no o— mo o—

II A

34

— o — mo go — no o — mo o — molo go —

39

— o — do — no no go — bo — o — molo go —

Sample

44

— o — do — no no go — bo — o — do — no no

59

-o- do-nono go-bo- o a ba-mama ga-nanada- a

II D 130 (5=3)

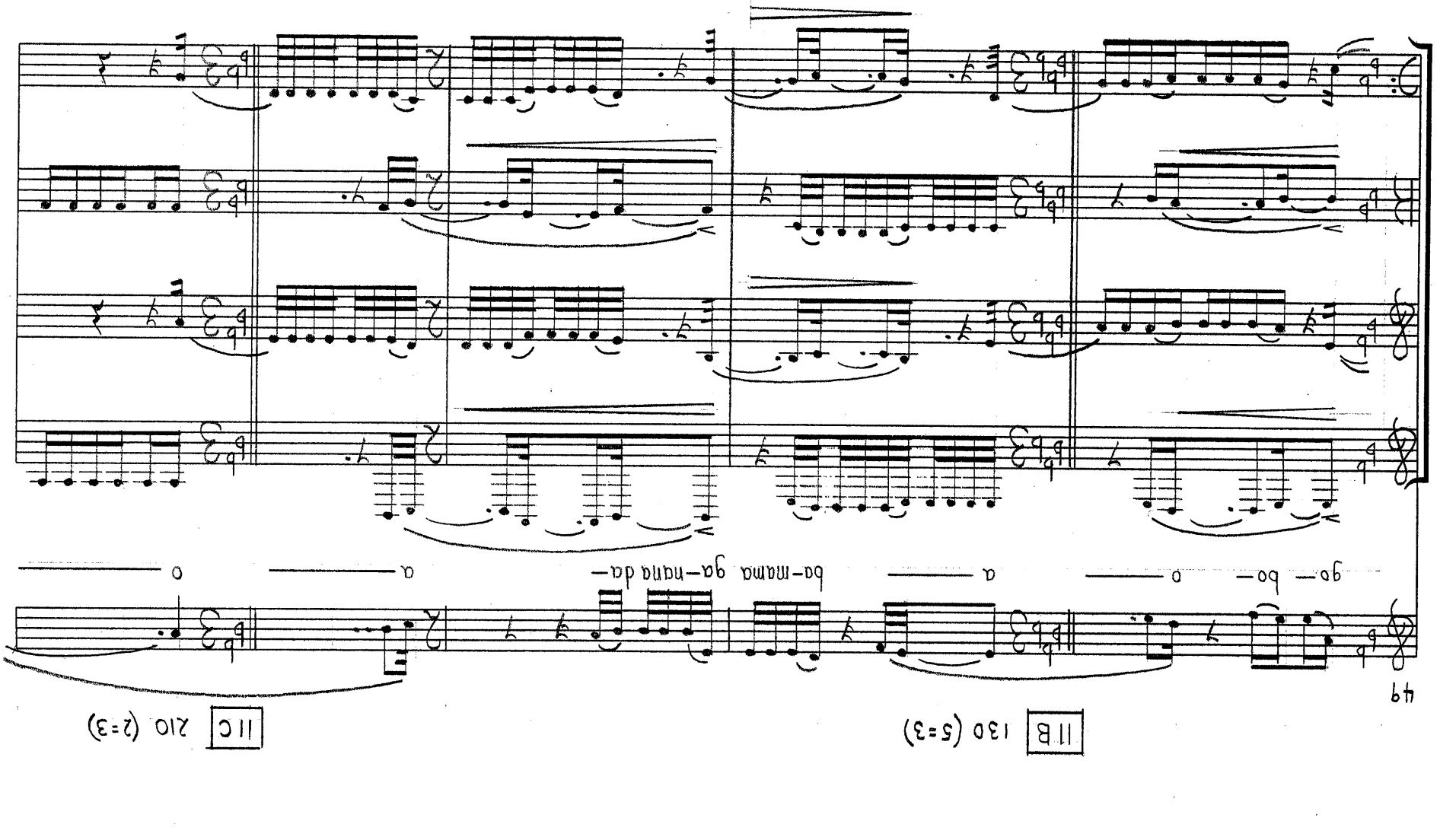


54

-o mo lo go do- no no go-bo- o

II B 130 (5=3)

II C 210 (2=3)



49

go- bo- o a ba-mama ga-nana da- a o

sample

II E 210 (2=3)

64

— a — mada — na a — o — molo go —

II F 130 (5=3)

69

— o — do — nono go — bo — o — a — ba — mama ga — nanada — a —

Sample

74

— a — ba — mama ga — nanada — a — mada — na a

11G 210 (2=3)

11H 130 (5=3)

79

o — do — no no go — bo — o — a — ba — ma ma ga — na na da —

84

a — ba — ma ma ga — na na da — a — ma da — na

Sample

89

a — ba — ma ma ga — na na da — a — ma da — na

III A

94

a malaga da-nanaga-

99

mamaba- a malaga da-nanaga-

Sample

III B 210 (3=5)

104

mamaba- a da-nanaga- mamaba- a ɛ be- ge-

III C 130 (3=2)

109

nenede— ε a malaga

114

da-nanaga-mamaba- a da-nanaga- mamaba- a

Sample

III D 210 (3=5)

119

ε be- ge- nenede- ε mede- ne ε

III E 130 (3=2)

124

a malaga da-nanaga- mamaba- a

III F 210 (3=5)

129

ɛ bɛ- gɛ- nɛnɛ dɛ- ɛ bɛ- gɛ- nɛnɛ dɛ- ɛ

Sample

III G 130 (3=2)

134

-ɛ mɛdɛ- nɛ ɛ a da- nanaga-

III H 210 (3=5)

139

mamaba– a— ɛ— bɛ– gɛ– nɛnɛdɛ– ɛ— bɛ– gɛ–

144

nɛnɛdɛ– ɛ— mɛdɛ– nɛ ɛ— bɛ– gɛ–

Sample

149

IV A

nɛnɛdɛ– ɛ— mɛdɛ– nɛ ɛ— mɛlɛ

154

ge— nege— me ε— mele ge— nege— me ε—

159

IV B 340 (3=5)

IV C 210 (8=5)

— ε— nege— me ε— a— ga— ha a— ε— mele

Sample

164

IV D 340 (3=5)

ge— nege— me ε— nege— me ε— a— ga—

IVE 210 (8=5)

169

—a na ga— na a— ɛ— mɛlɛ gɛ— nɛgɛ— mɛ ɛ

IVF 340 (3=5)

174

a— ga— na a— ga— na ga— ma a

Sample

IVG 210 (8=5)

179

ɛ— nɛgɛ— mɛ ɛ

IVH 340 (3=5)

a— ga— na a— ga—