John McGuire

JUMP CUTS

Sample

for Two String Trios

Introduction

Ensemble

TRIO I	TRIO II
Cello	Cello
Viola	Viola
Violin	Violin

The distance between the trios should be greater than the distance between the instruments within the trios.

Score

JUMP CUTS is comprised of six sections, I – VI, each of which is divided into 14 subsections, resulting in a total of 84 subsections, numbered 1 – 84.

SECTION	SUBSECTION	MEASURE	PAGE
I	1 – 14	1 – 129	1 – 10
II	15 – 28	130 – 258	10 – 19
III	29 – 42	259 – 436	20 – 32
IV	43 – 56	437 – 614	33 – 45
V	57 – 70	615 – 743	46 – 55
VI	71 – 84	744 – 872	55 – 64

Meter and Tempo

Subsections are defined by tempo and by a pair of measure lengths that are indicated above each system in ♩ s.

TEMPO*	MEASURES
♩ =320	8 ♩, 5 ♩
♩ =192	5 ♩, 3 ♩
♩ =128	3 ♩, 2 ♩

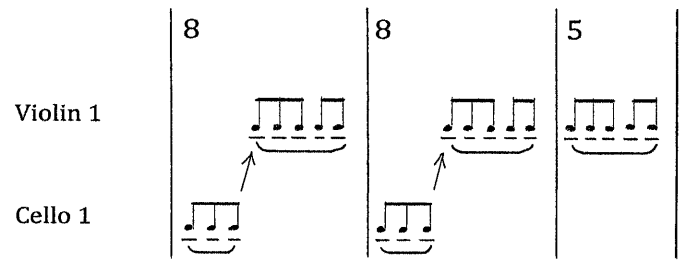
Odd-numbered subsections (1, 3, 5, 7 etc.) and even-numbered subsections (2, 4, 6, 8 etc.) have reversed sequences of measure lengths and of subdivisions within the measures:

TEMPO		MEASURES	SUBDIVISIONS
♩ =320	odd-numbered subsections	8 + 5	[3+3+2] + [3+2]
	even-numbered subsections	5 + 8	[2+3] + [2+3+3]
♩ =192	odd-numbered subsections	5 + 3	[2+2+1] + [2+1]
	even-numbered subsections	3 + 5	[1+2] + [1+2+2]
♩ =128	odd-numbered subsections	3 + 2	[1+2] + [1+1]
	even-numbered subsections	2 + 3	[1+1] + [2+1]

Sample

Two-octave patterns

Groups of notes marked with slurs and *tenuto* should be played in one bow and should sound like a single, pulsed pitch. These groups constitute one-half of the recurring two-note, two-octave jumping patterns. The patterns start on the lower note and end on the higher note and are shared by two instruments, jumping from a lower to a higher instrument: viola to violin, cello to violin, cello to viola. They should sound as though played by a single instrument, e.g. cello 1 to violin 1, bars 1 – 3:



Dynamics

The two-octave patterns should hover around ***p*** – ***mp***. The dynamic range of envelops beneath sustained pitches is approximately ***f*** > ***p***, ***p*** < ***f***. The minimum in a crescendo or decrescendo should be a moment of dynamic balance between the sustained pitches and the two-octave patterns.

*The tempi (2:3:5) may be transposed if necessary (e.g. ♩ = 120, 180, 300; ♩ = 144, 216, 360 etc.).

Duration ca. 18'40"

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JUMP CUTS

for Two String Trios

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1 ♪=320

Vn 1
Va 1
Vc 1
Vn 2
Va 2
Vc 2

Sample

15

8 5 8 8 5 8 5

2 5=3(♪=192)

3 5 3 5 5 5 5

22

Sample

4 3=5(♪=320)

5

3 5 3 5 8 8 8

29

6 5=3(♪=192)

8 5 3 5 3 5 5

36

Sample

Sample

57

5 3 5 5 3 5 3

8 3=5 (♪=320)

5 8 5 8 8 5 8

64

Sample

9

71

8 8 8 5 8 8 5

10 5=3 (♪=192)

78

8 5 3 5 3 5

Sample

11

5 5 5 3 5 3

84

12 3=5 (♪=320)

13

5 8 8 8 8 5

90

Sample

14 5=3 (♪=192)

3 5 3 5 5 3 5

96

Sample

3 5 5 3 5 5 3

103

5 3 5 5 3 5 3

110

Sample

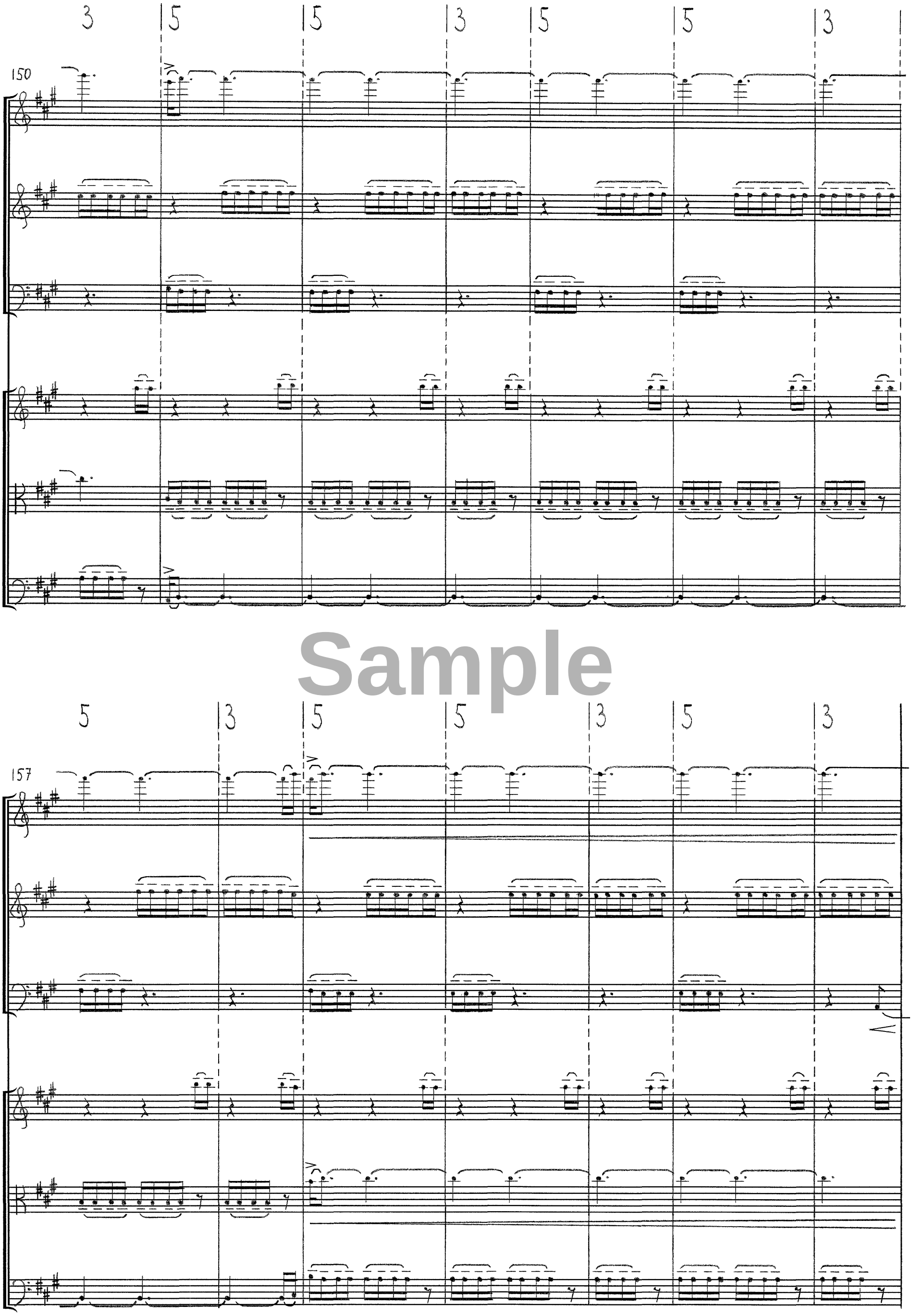
5 5 3 5 5 3 5

117



Sample

Sample



Sample

16 3=5 (♪=320)

17

5 8 8 8 8 5

164

18 5=3 (♪=192)

19

3 5 3 5 5 5

170

Sample

20 3=5 (♪=320)

5 3 5 3 5 8

176

Sample

21

5 8 8 5 8 8 8

182

8 5 8 8 5 8 5

189

22 5=3 (♪=192)

3 5 3 5 5 3 5

196

Sample

23

3 5 5 3 5 5 5

203

Sample

5 3 5 5 3 5 3

210

24 3=5 (♪=320)

5 5 3 5 3 5 8

217

Sample

25 26 5=3 (♪=192)

8 8 8 5 3 5 3

224

27

231

5 5 5 5 3 5 3

28 3=5 (♪=320)

238

5 8 5 8 8 5 8

Sample

245

5 8 8 5 8 8 5

252

8 5 8 8 5 8 8

Sample