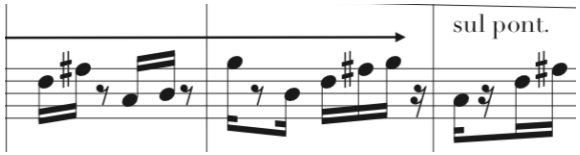
Sea Change

Tom Morrison

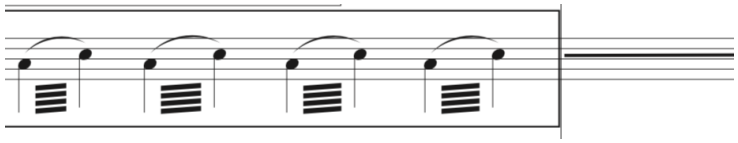
2018

for string quartet

Performance Notes



Arrows pointing to “sul. pont” or “norm.” indicate gradual movement to/from the bridge. Without an arrow, sul. pont or norm should happen subito.



A box with a line/arrow should be repeated until the end of the line/arrow. Rhythms within boxes do not need to be exact.

Microtones are all estimations; there are no clear hertz/cents differentiations.

Program Notes

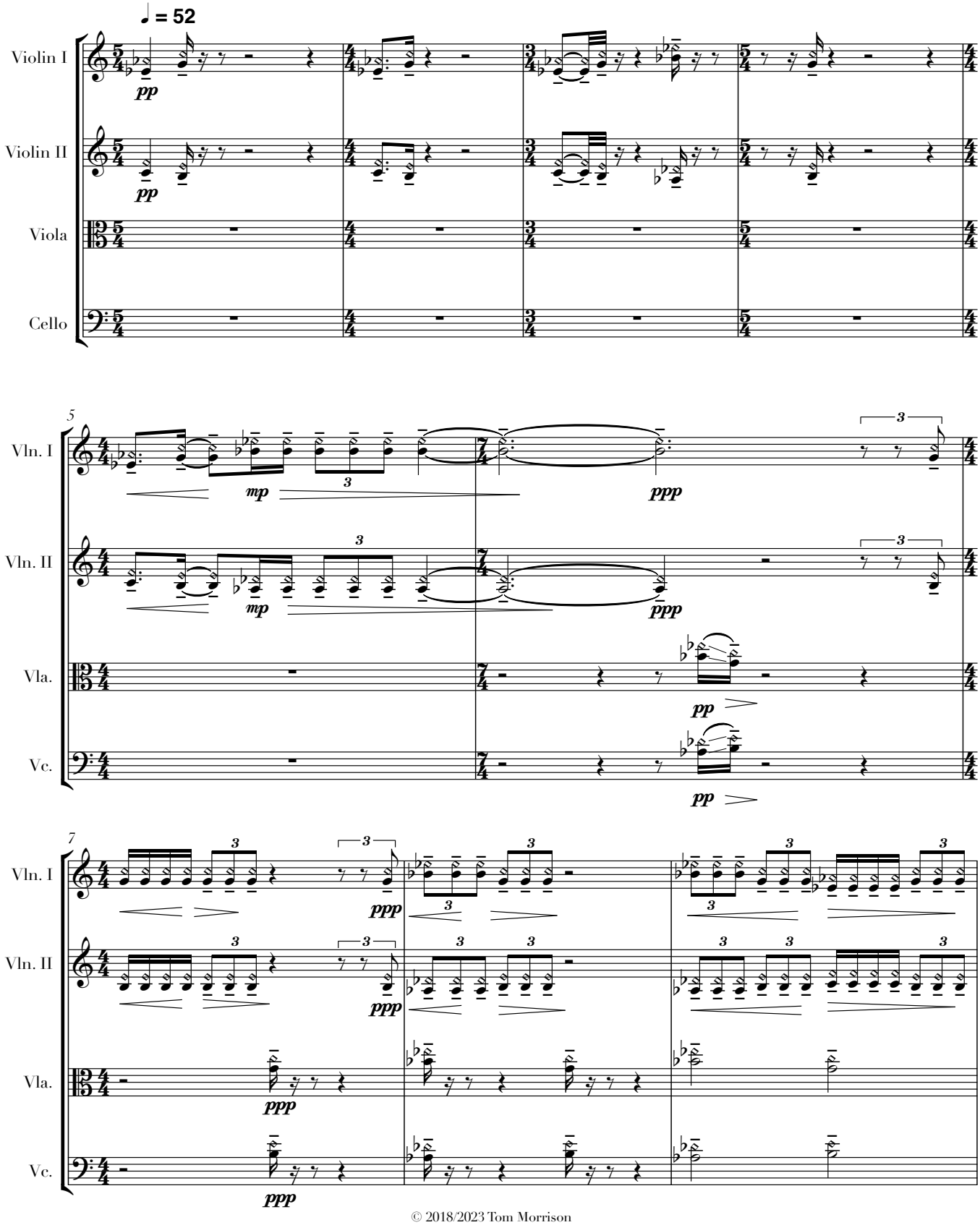
Sea Change was inspired by three images in Liza Ryan’s “Antarctica” series. Ryan’s photos, taken in 2016 and then slightly altered for two years, “summon the terrible beauty of Antarctica,” as Patrick Rodgers of the Natural Resources Defense Council put it. The photos confront my anxieties about climate change and make my day-to-day world seem banal. Ryan’s images provoke a certain awe from the juxtaposition of surface stillness and underlying force, which I tried to engage with in the music. The first movement is slow and sparse, setting up the surface placidness. The second movement is fast and aggressive, with a certain anxiety and urgency. The third movement has surface motion but is stuck and unresolved.

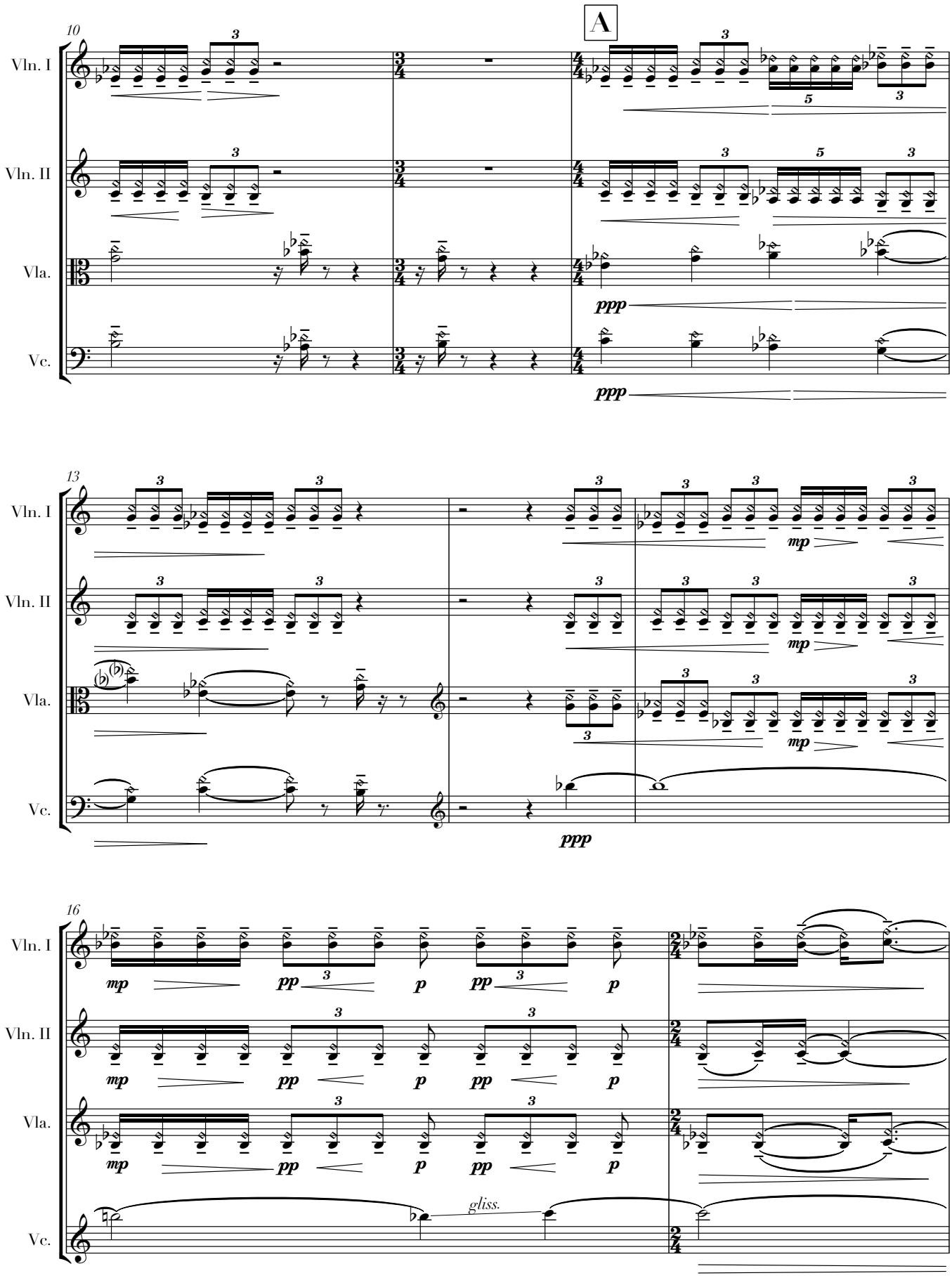
The work was written for and premiered by the Aizrui Quartet in November 2018.

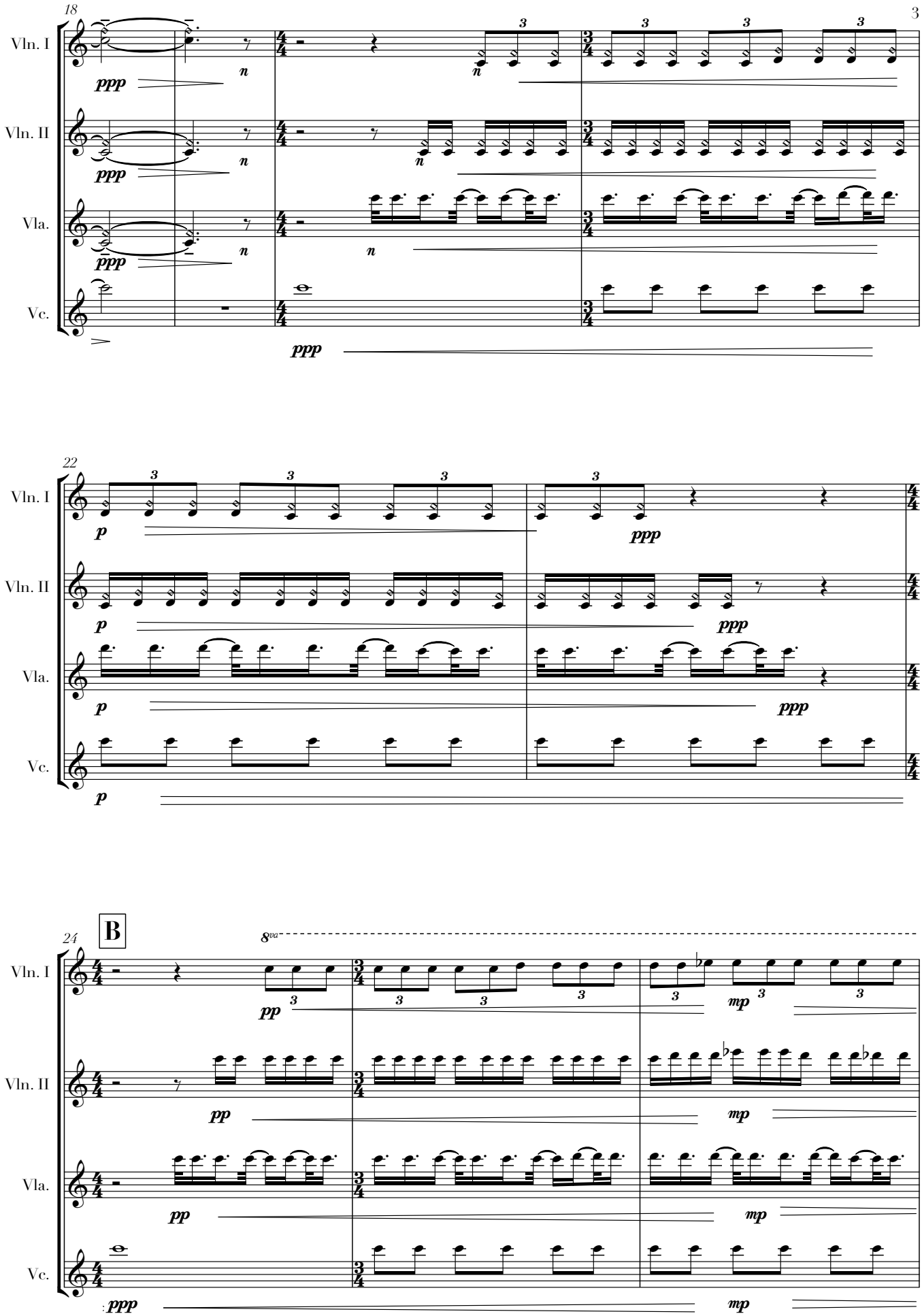
Sea Change

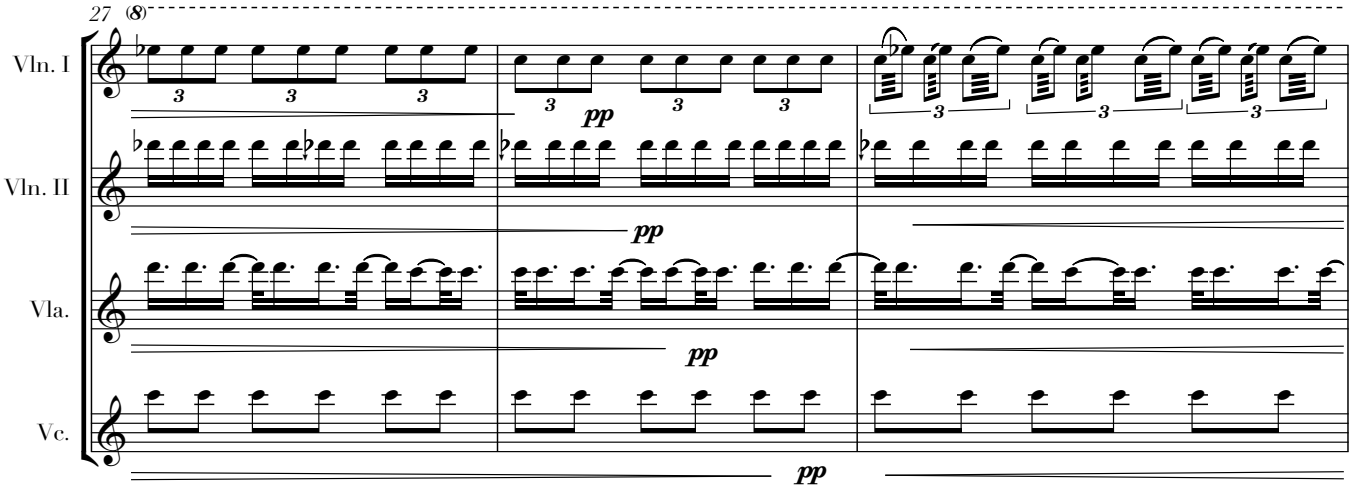
Tom Morrison

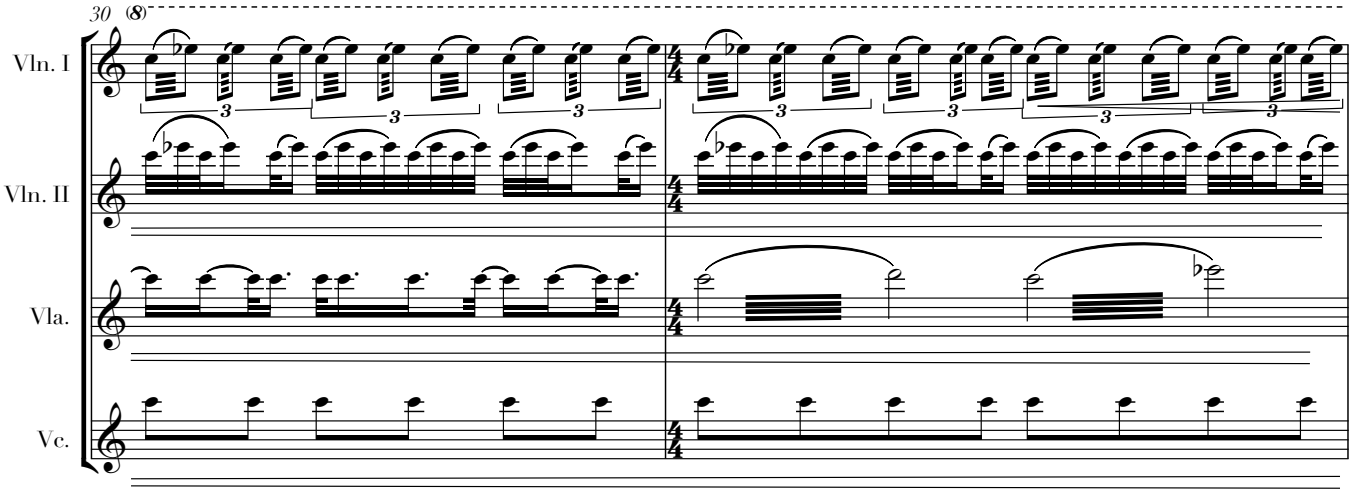
I

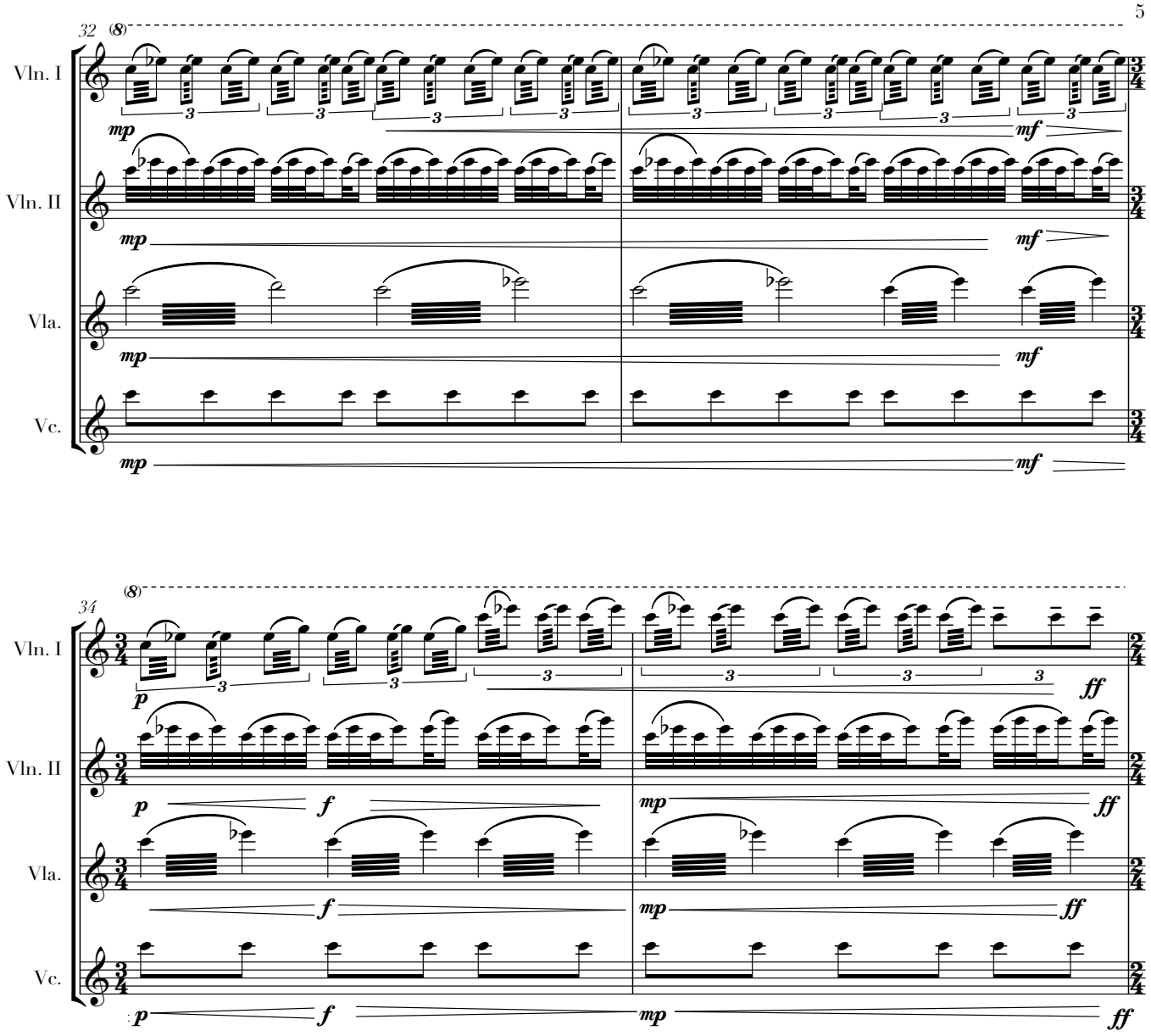


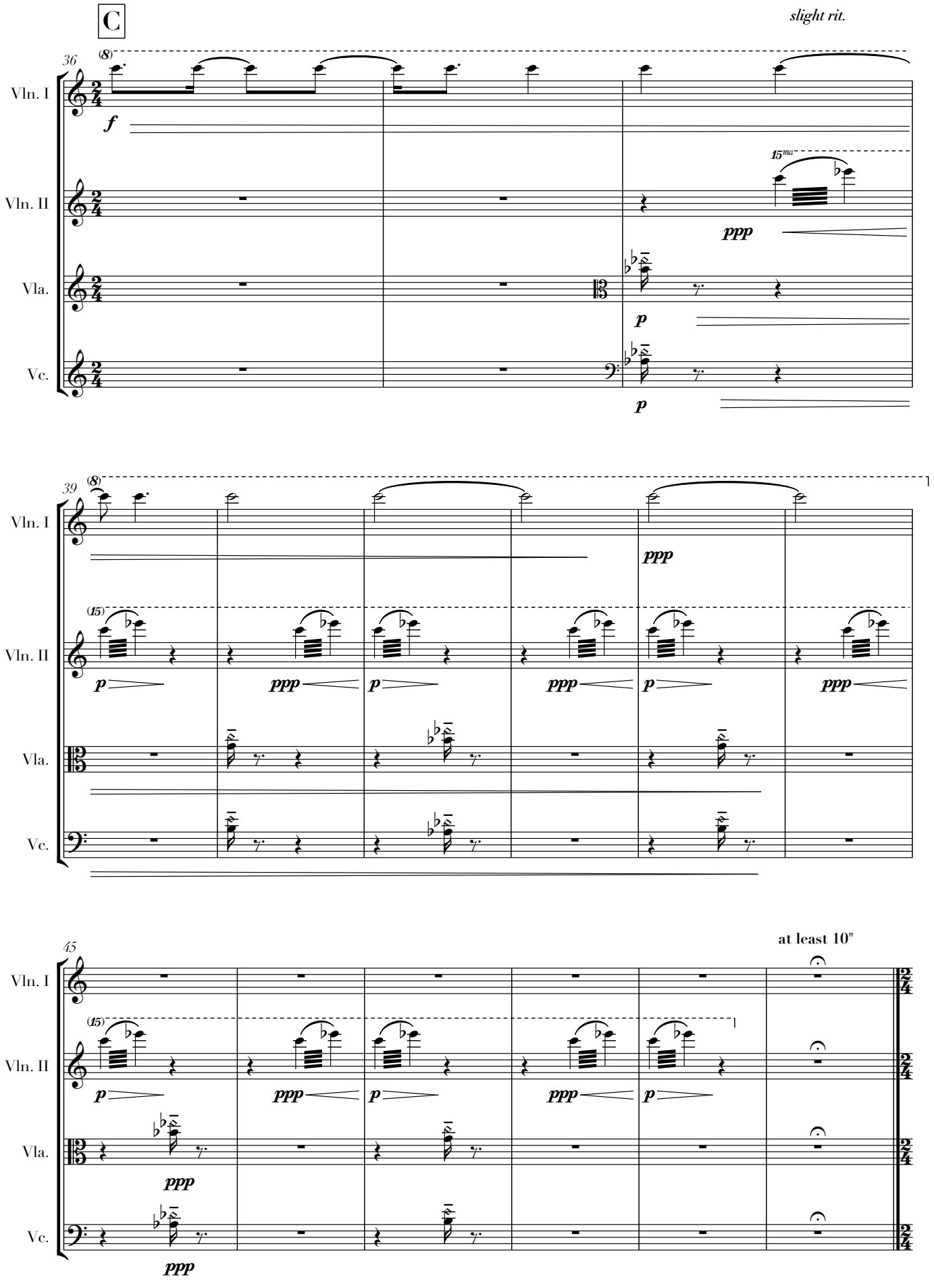

10
A
Vln. I
Vln. II
Vla.
Vc.
ppp
13
mp
16
pp
p
gliss.


18
Vln. I
Vln. II
Vla.
Vc.
ppp
n
3
22
p
ppp
24
B
8va
pp
mp

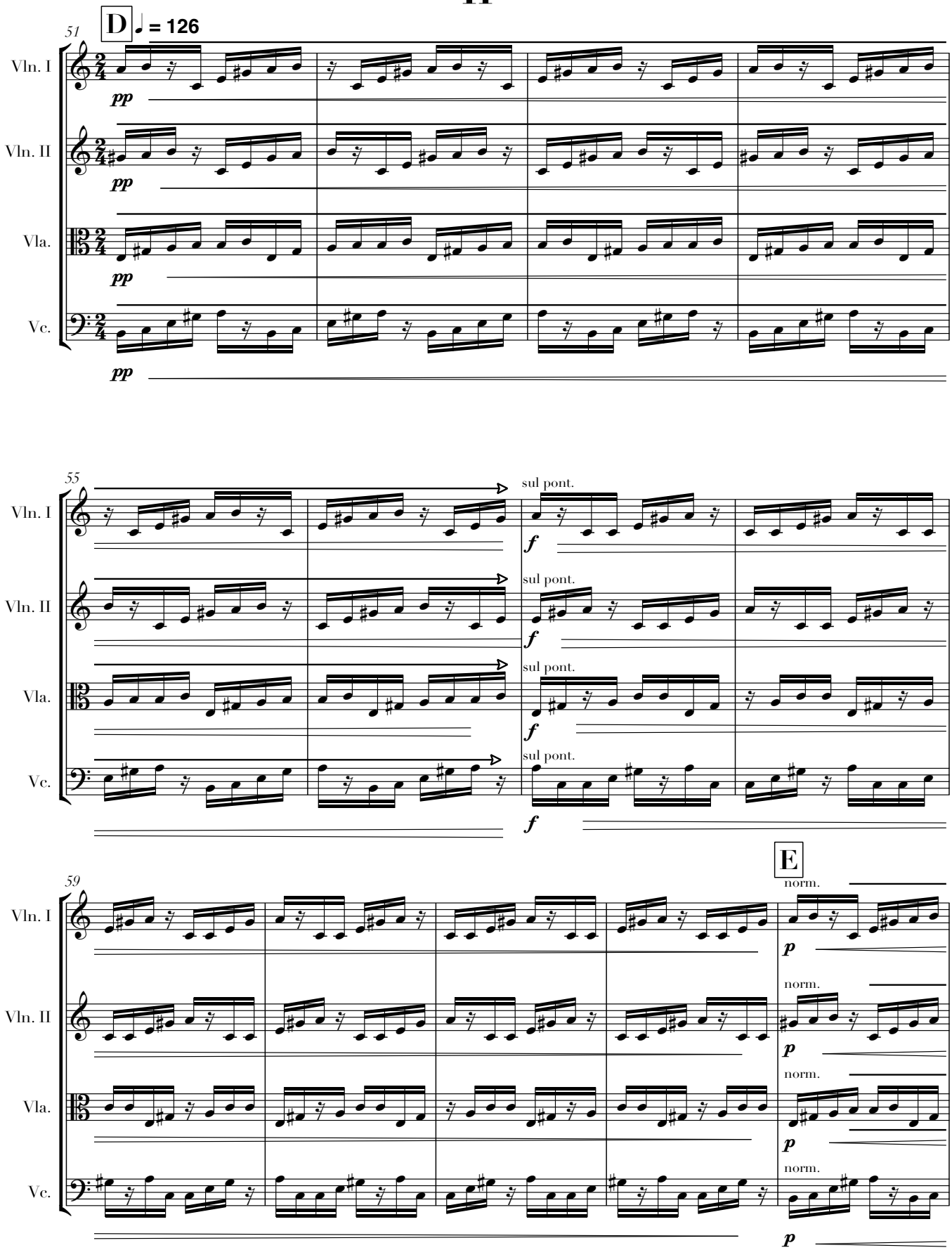

27
(8)
Vln. I
Vln. II
Vla.
Vc.
pp
pp
pp

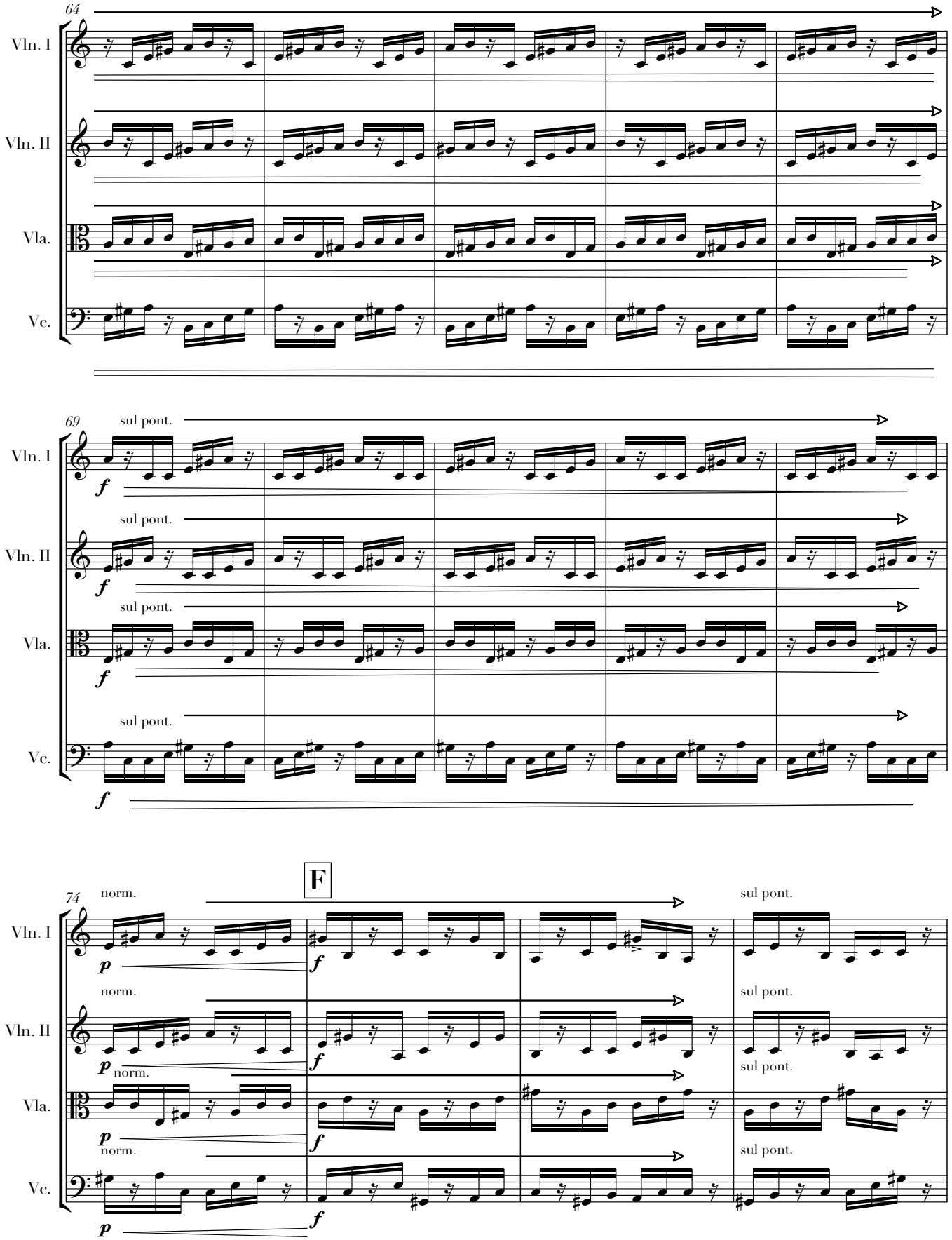

30
(8)
Vln. I
Vln. II
Vla.
Vc.

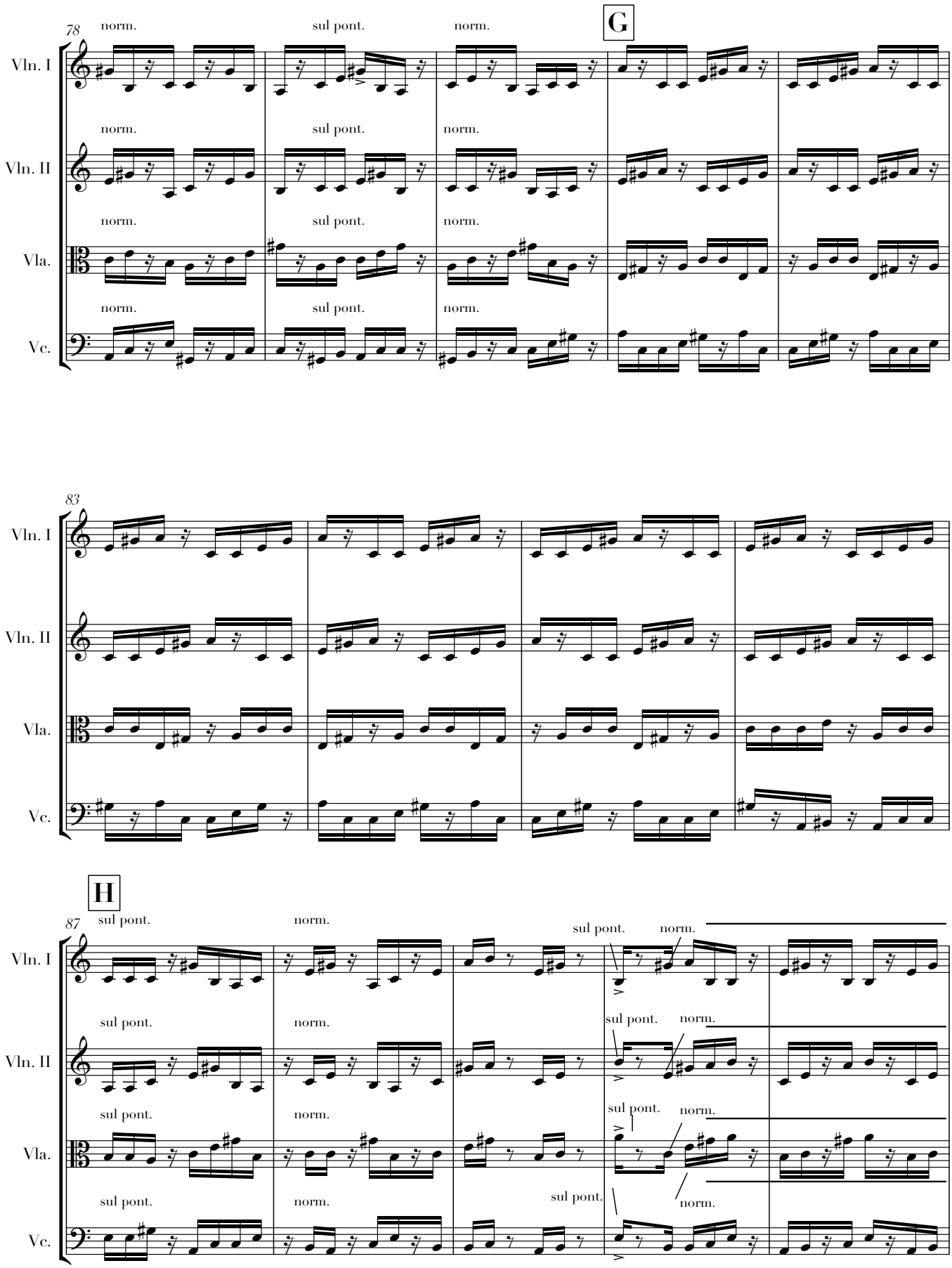

32
(8)
Vln. I
Vln. II
Vla.
Vc.
mp
mf
34
(8)
p
f
mp
ff

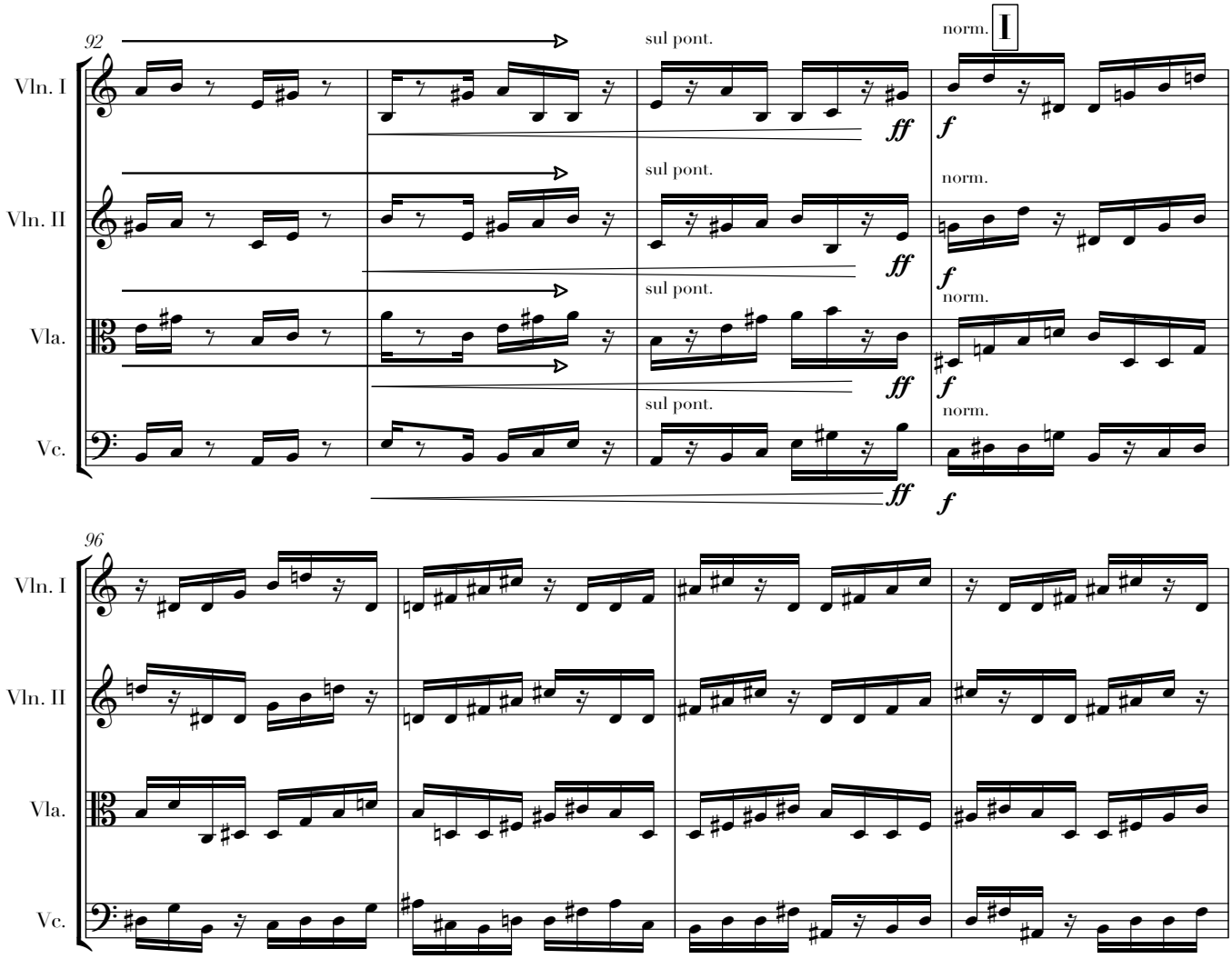

C
slight rit.
36
Vln. I
Vln. II
Vla.
Vc.
f
15ma
ppp
p
39
(15)
45
at least 10"

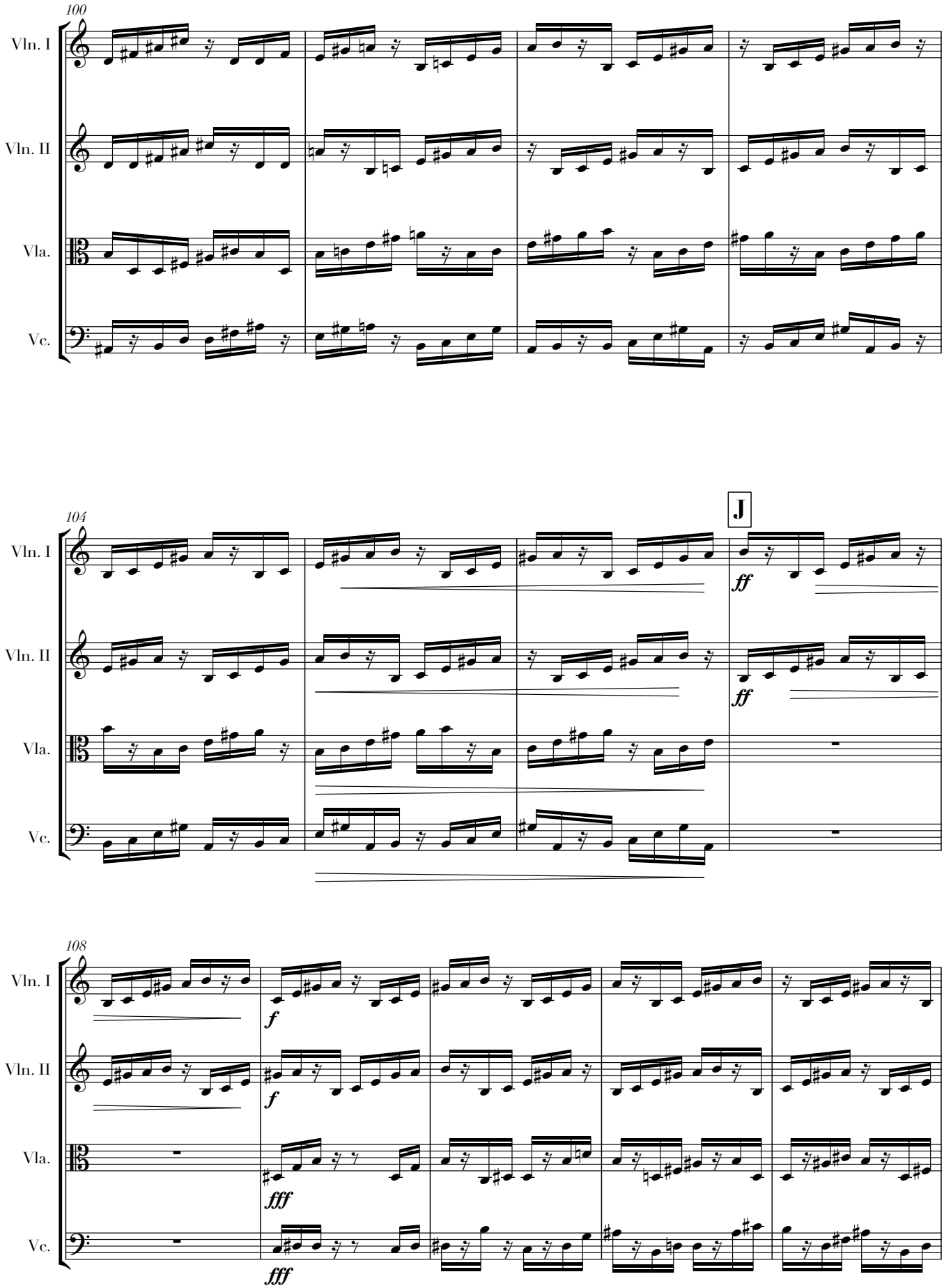
II

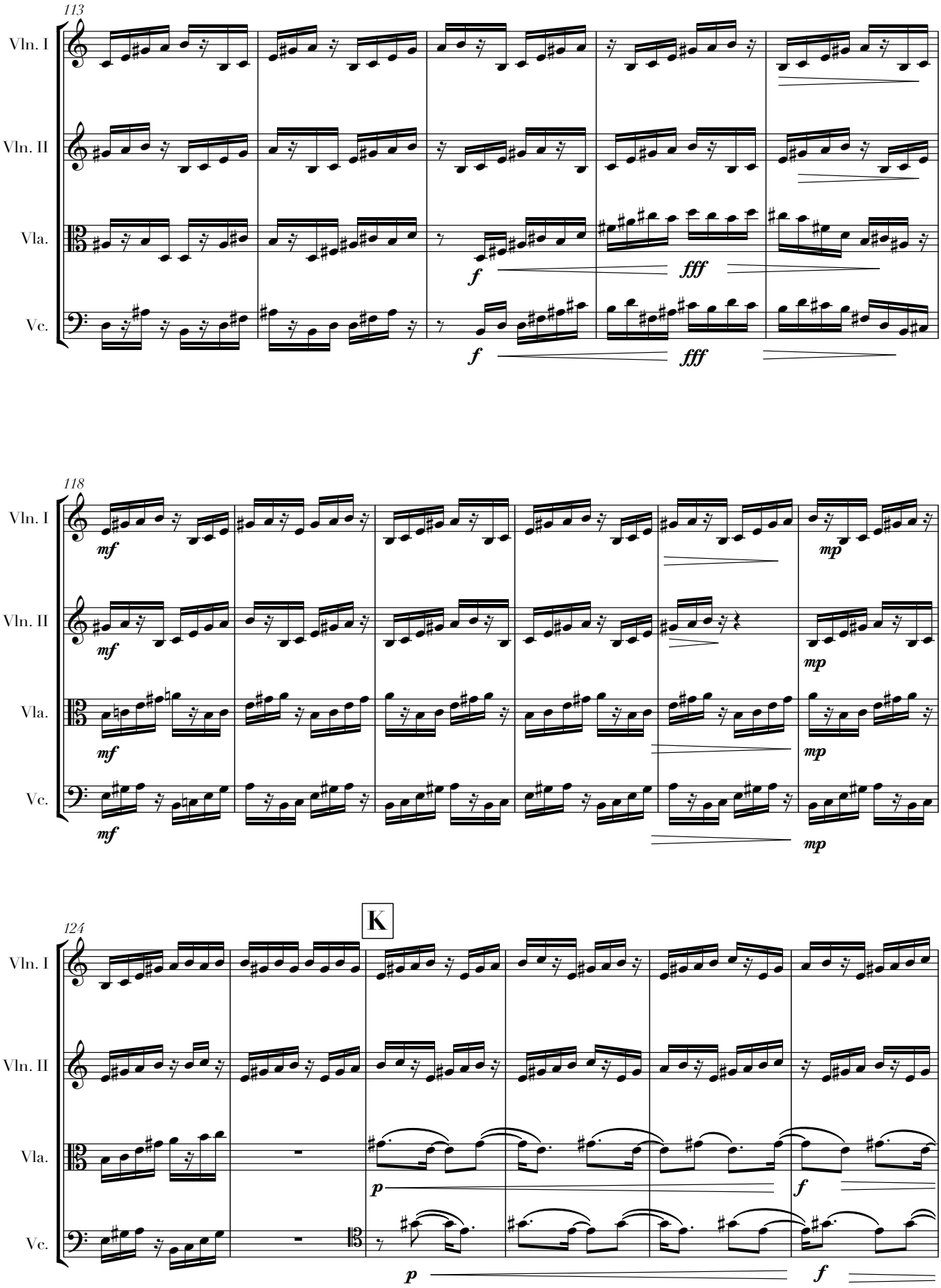


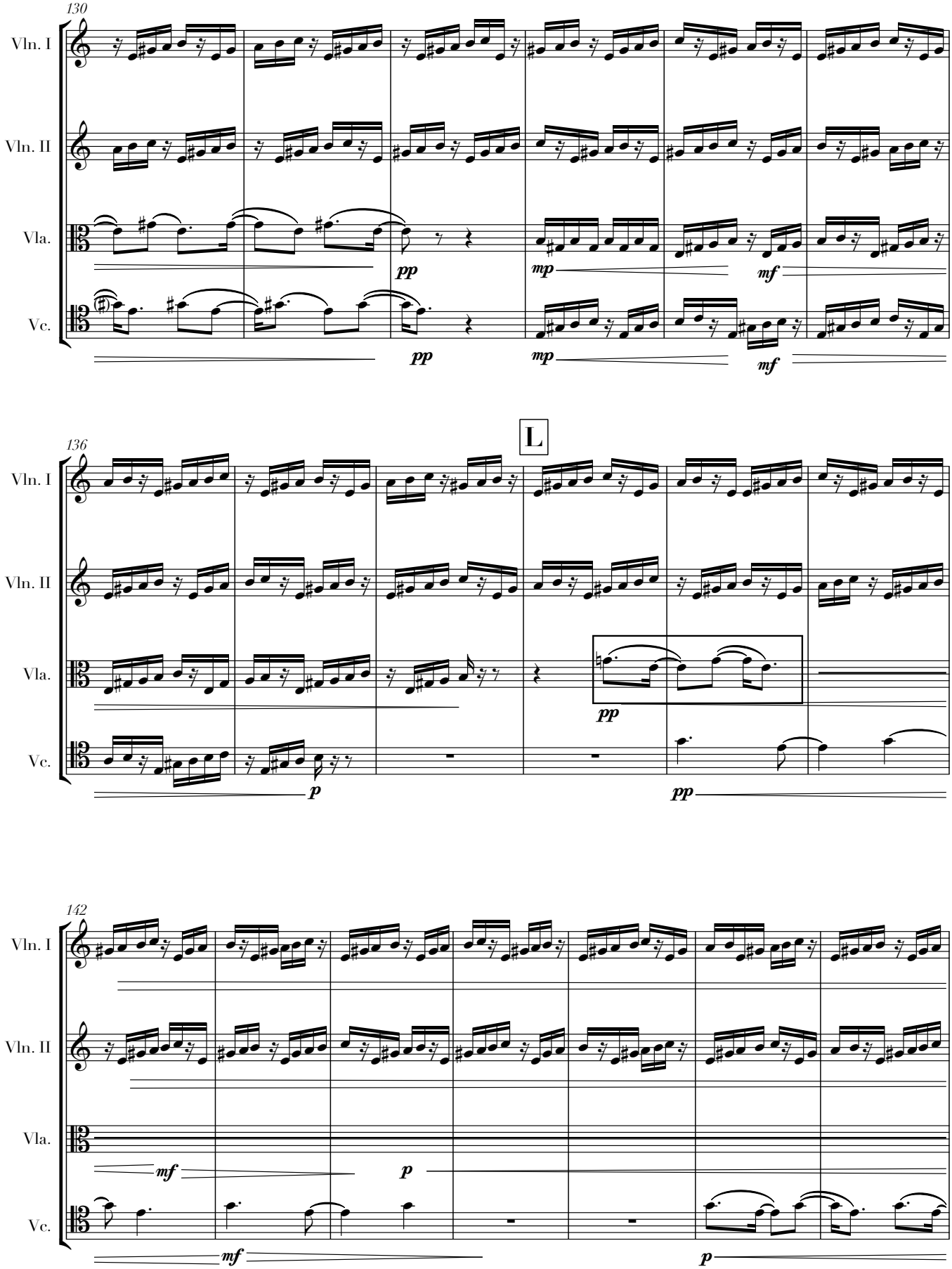

64
Vln. I
Vln. II
Vla.
Vc.
69
sul pont.
f
74
norm.
p
F
sul pont.

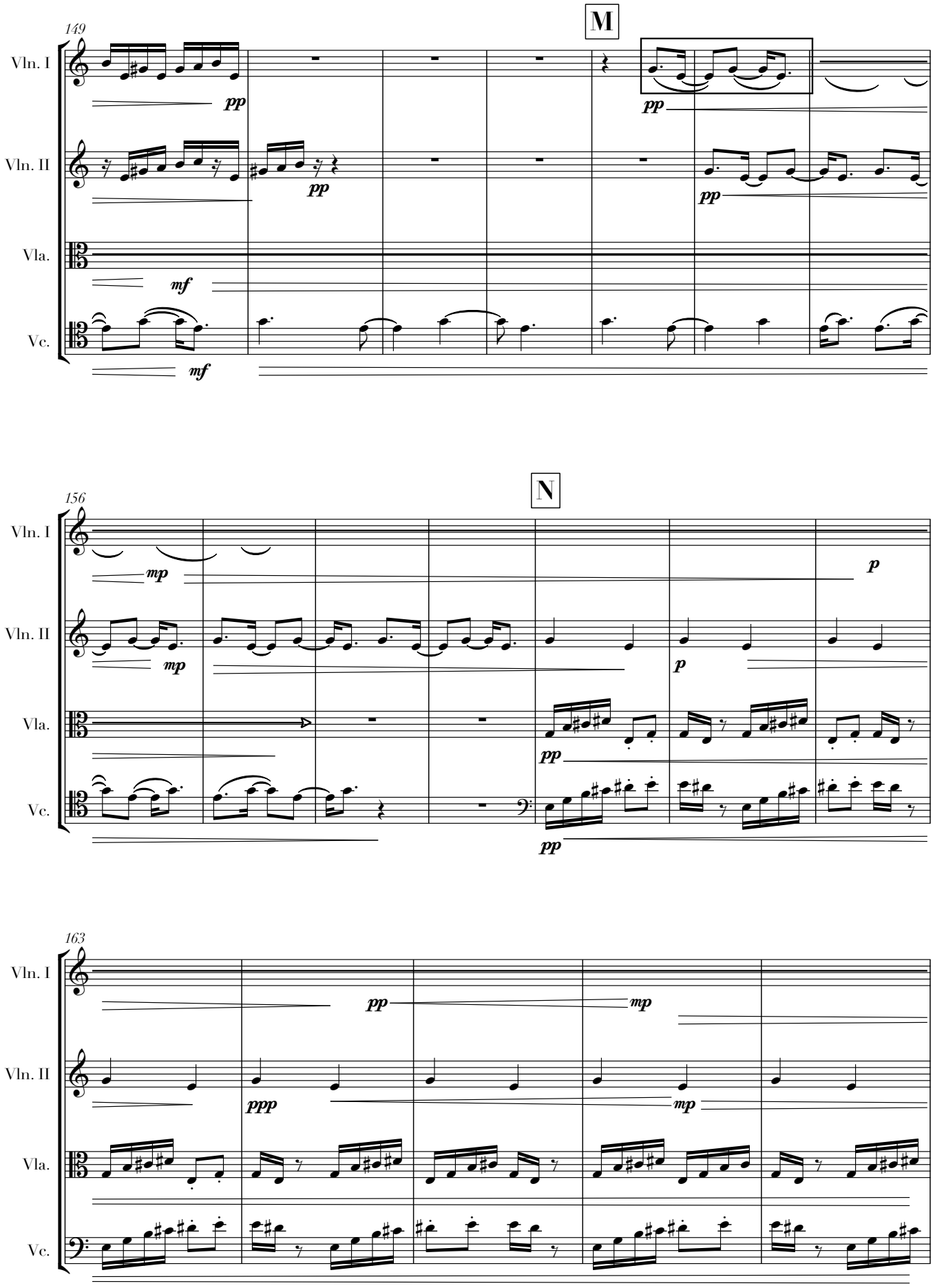

78
G
H
83
87
Vln. I
Vln. II
Vla.
Vc.
norm.
sul pont.

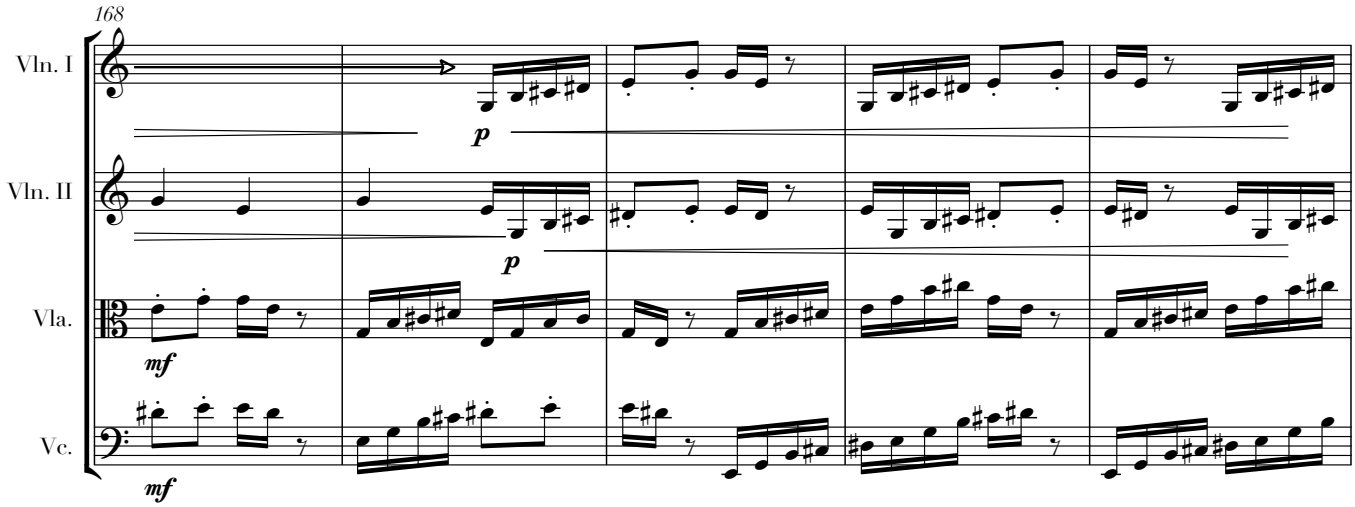

92
Vln. I
Vln. II
Vla.
Vc.
sul pont.
norm.
I
ff
f
96

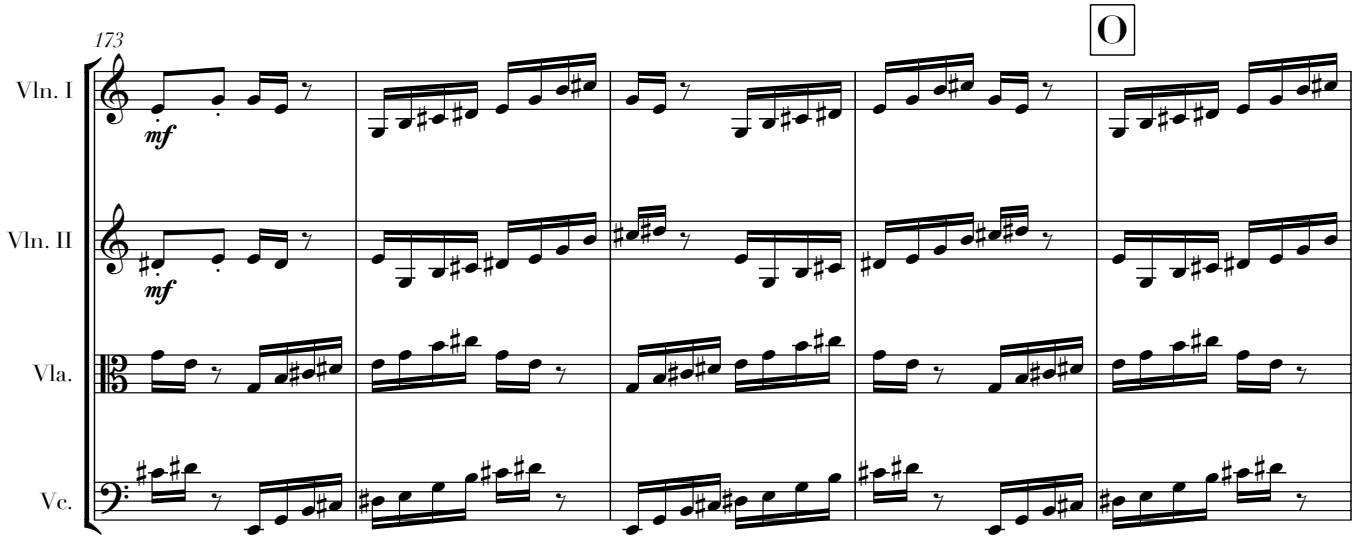

100
Vln. I
Vln. II
Vla.
Vc.
104
J
ff
ff
108
f
f
fff
fff

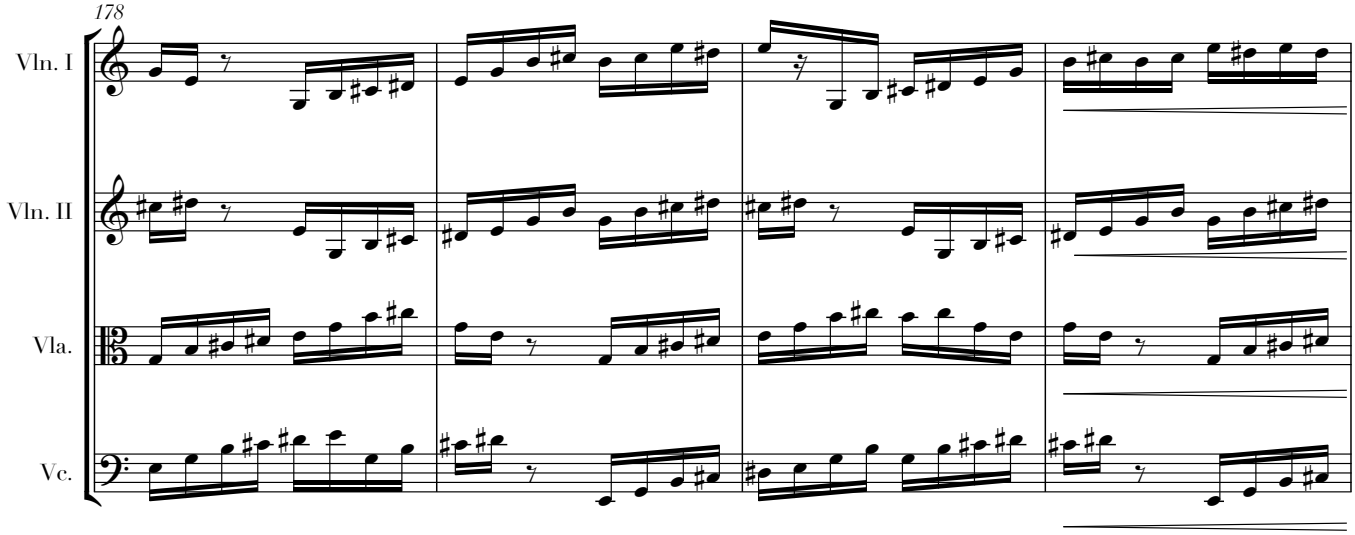

113
Vln. I
Vln. II
Vla.
Vc.
f
fff
118
mf
mp
124
K
p
f

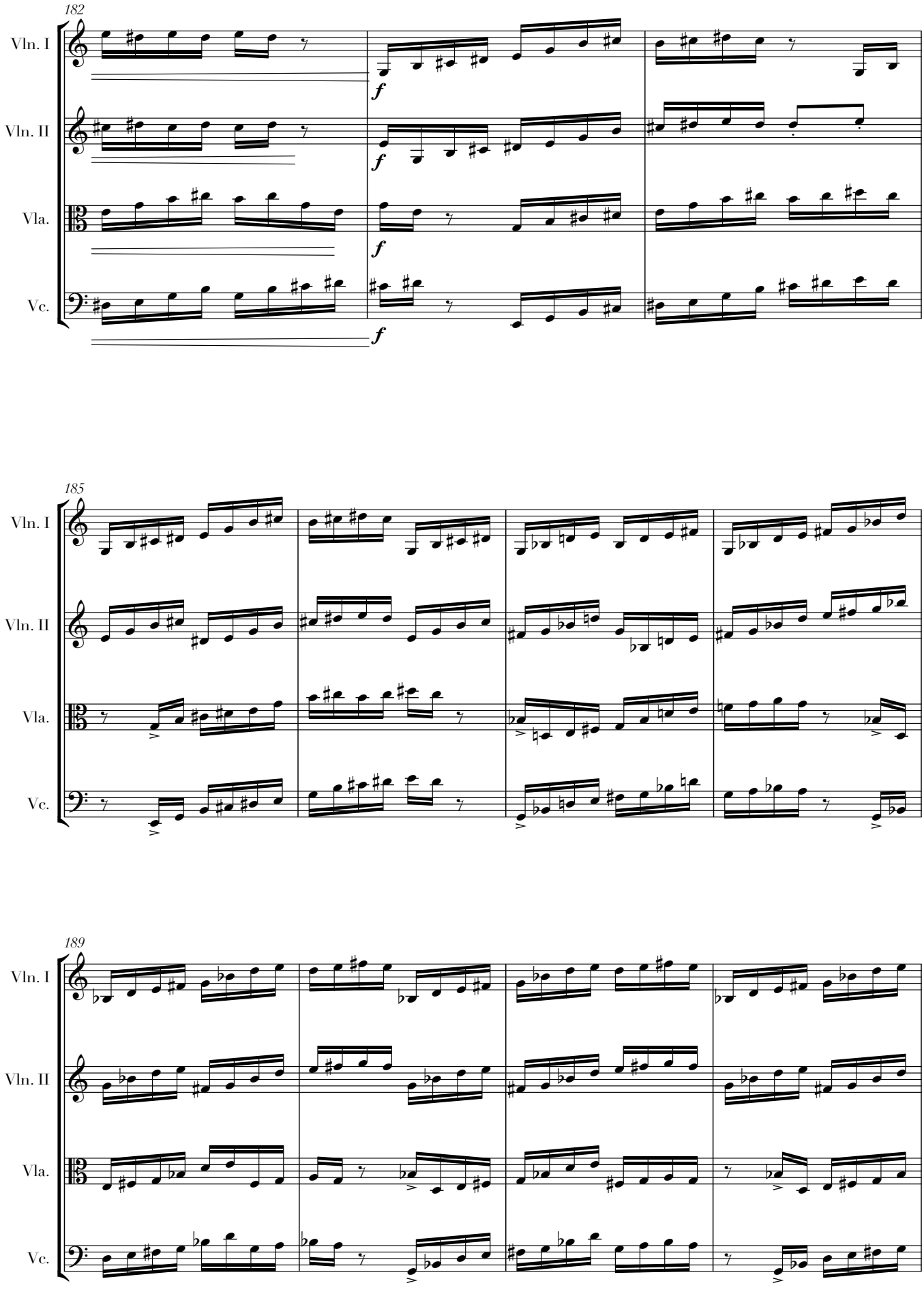

130
Vln. I
Vln. II
Vla.
Vc.
pp
mp
mf
136
L
p
142

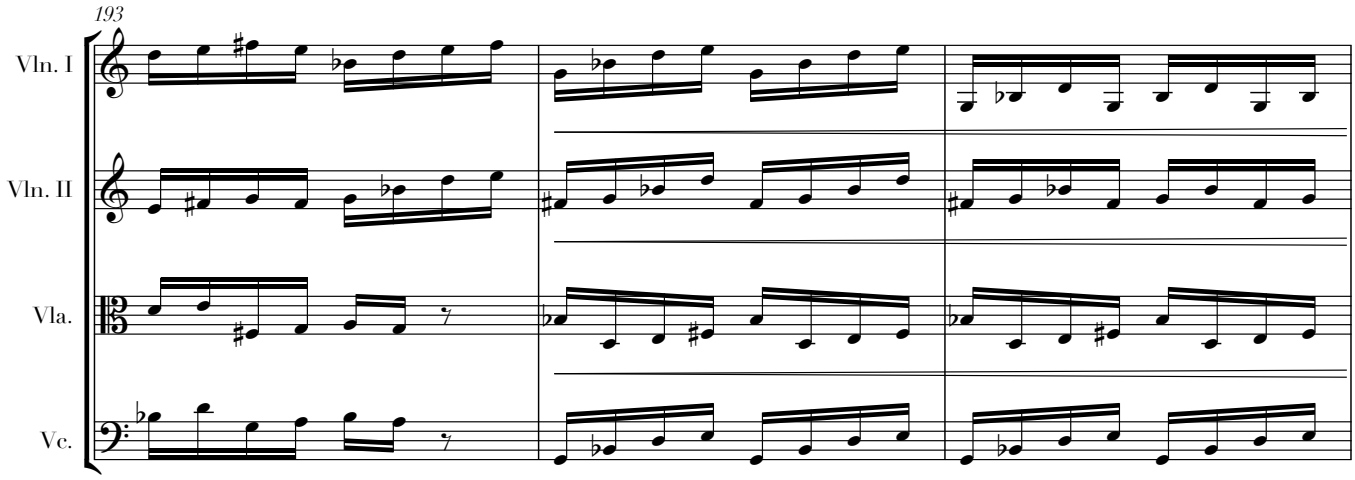

149
M
Vln. I
Vln. II
Vla.
Vc.
pp
mf
156
N
mp
p
ppp
163

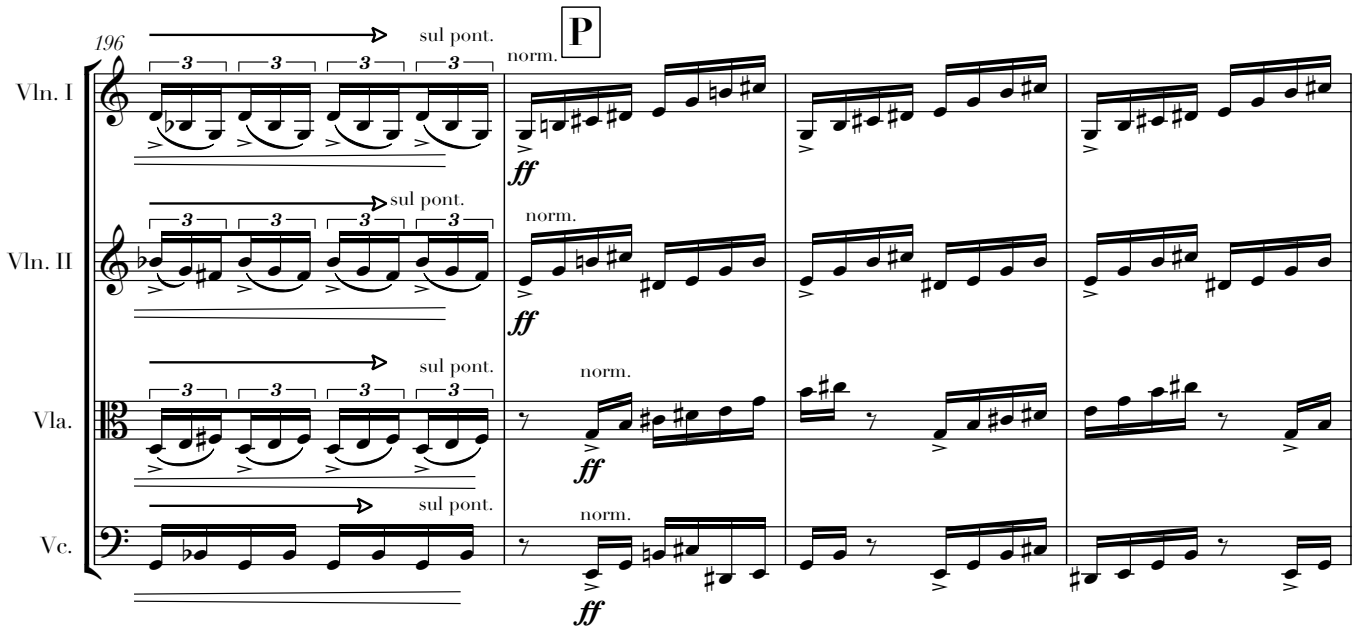

168
Vln. I
Vln. II
Vla.
Vc.
p
p
mf
mf

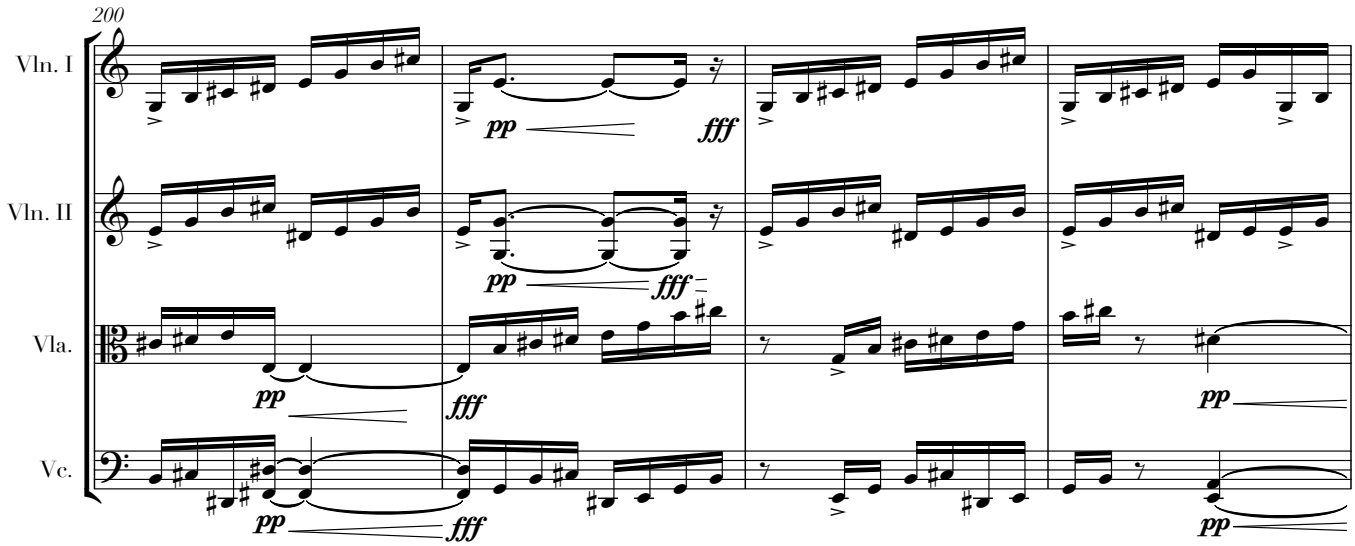

O
173
Vln. I
Vln. II
Vla.
Vc.
mf
mf

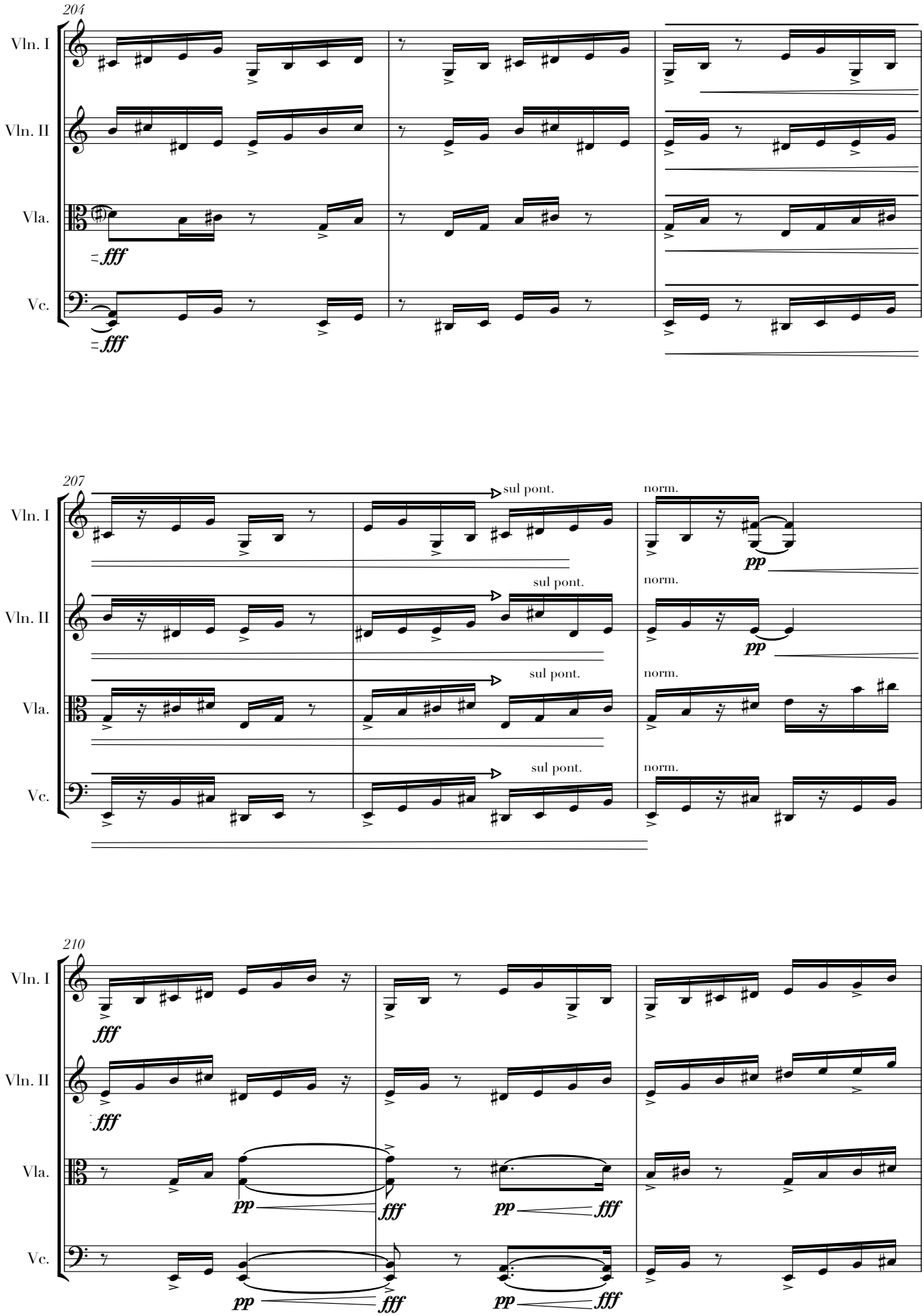

178
Vln. I
Vln. II
Vla.
Vc.

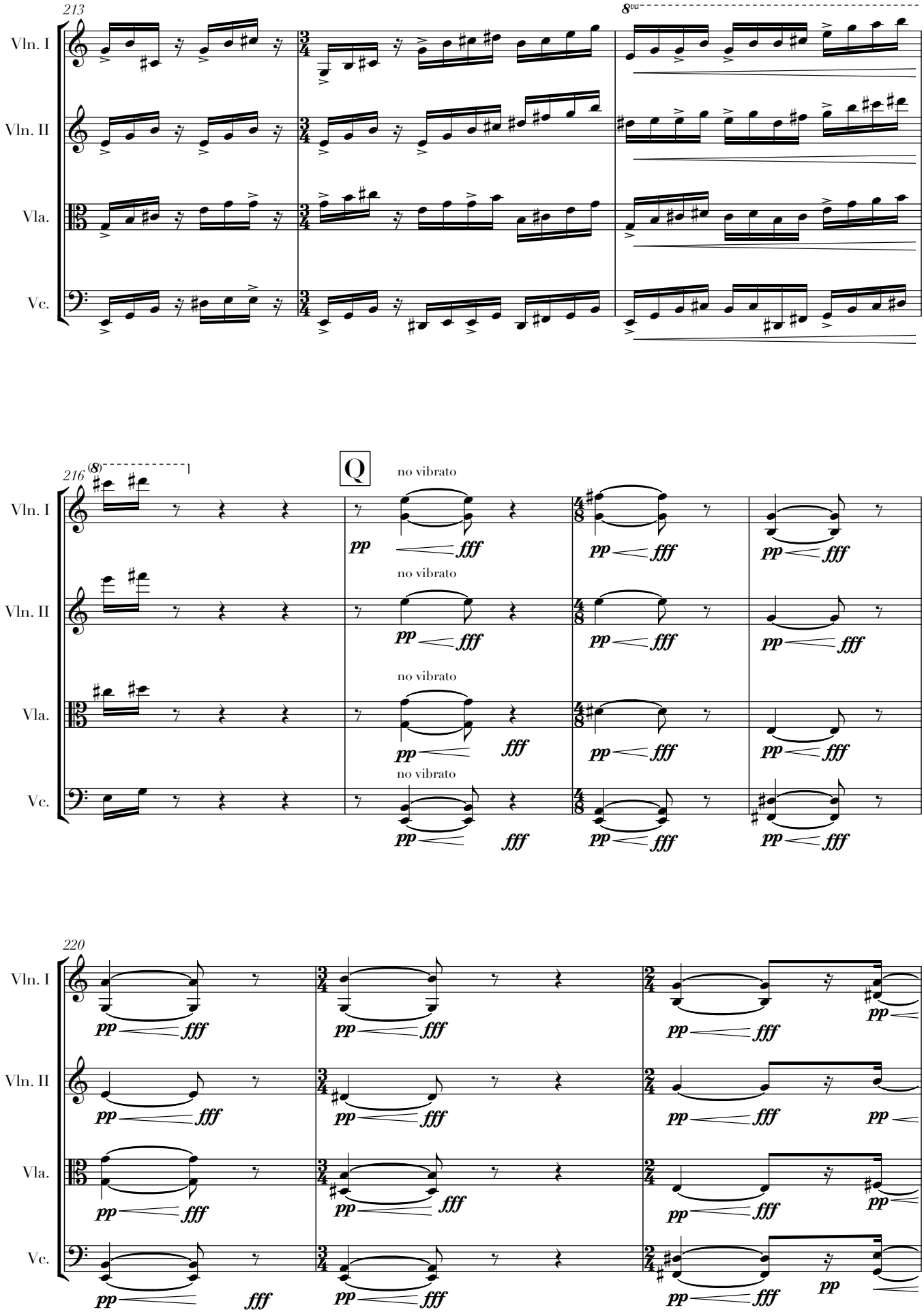

182
Vln. I
Vln. II
Vla.
Vc.
f
185
189

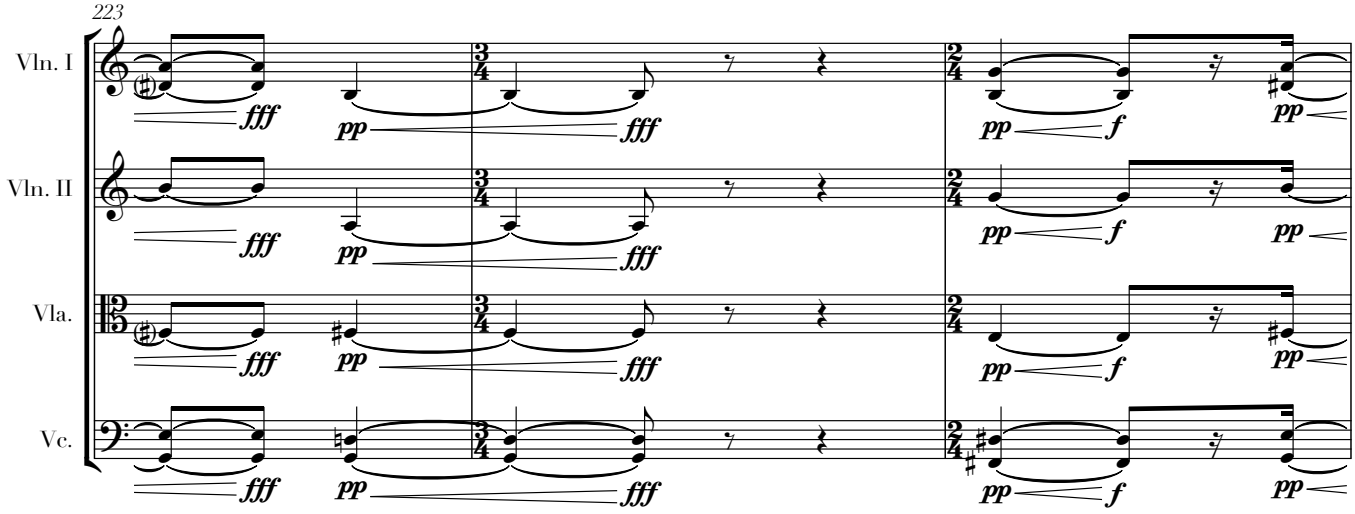

193
Vln. I
Vln. II
Vla.
Vc.

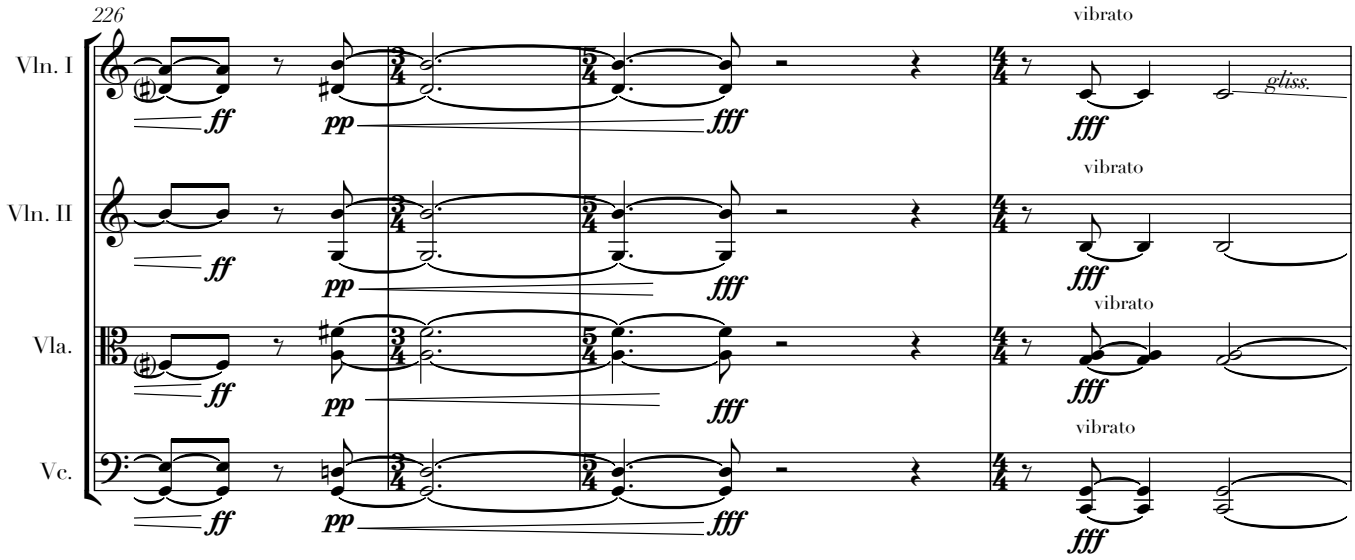

196
P
sul pont.
norm.
Vln. I
Vln. II
Vla.
Vc.
ff

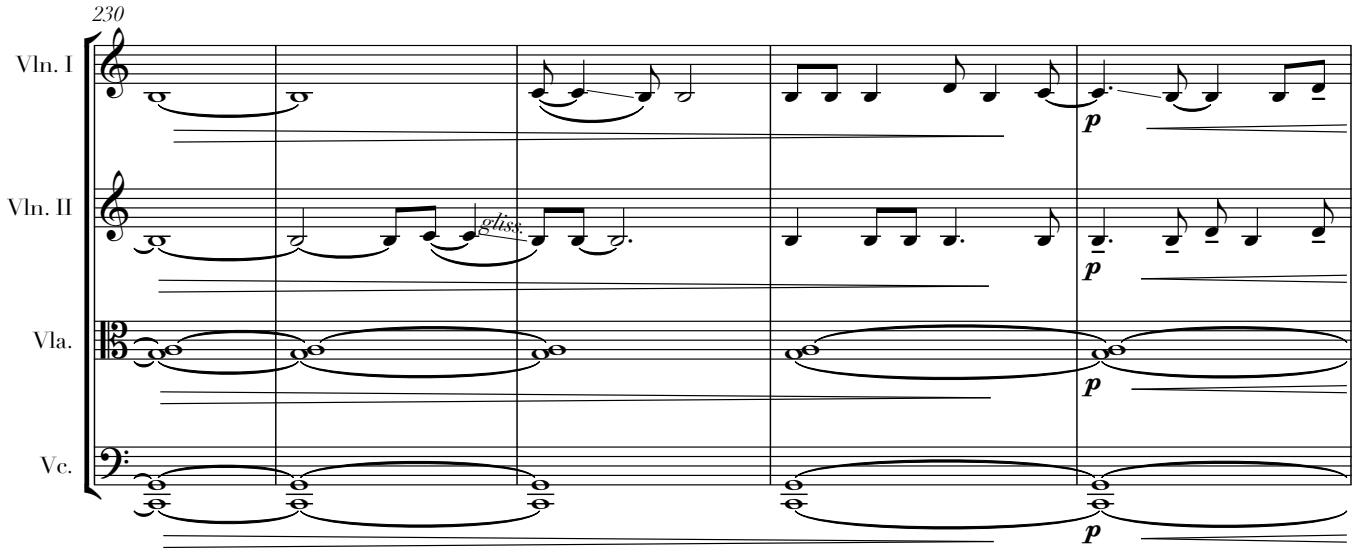

200
Vln. I
Vln. II
Vla.
Vc.
pp
fff

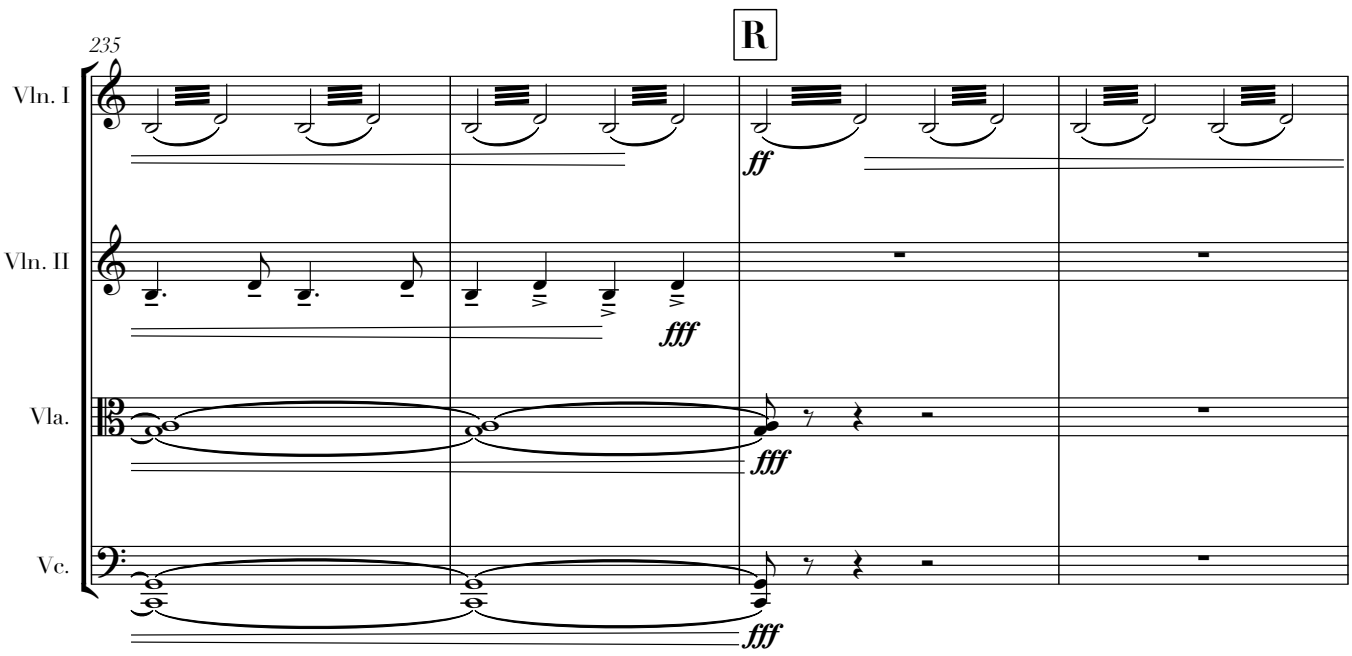

204
Vln. I
Vln. II
Vla.
Vc.
fff
fff
207
sul pont.
norm.
pp
210
fff
pp
fff

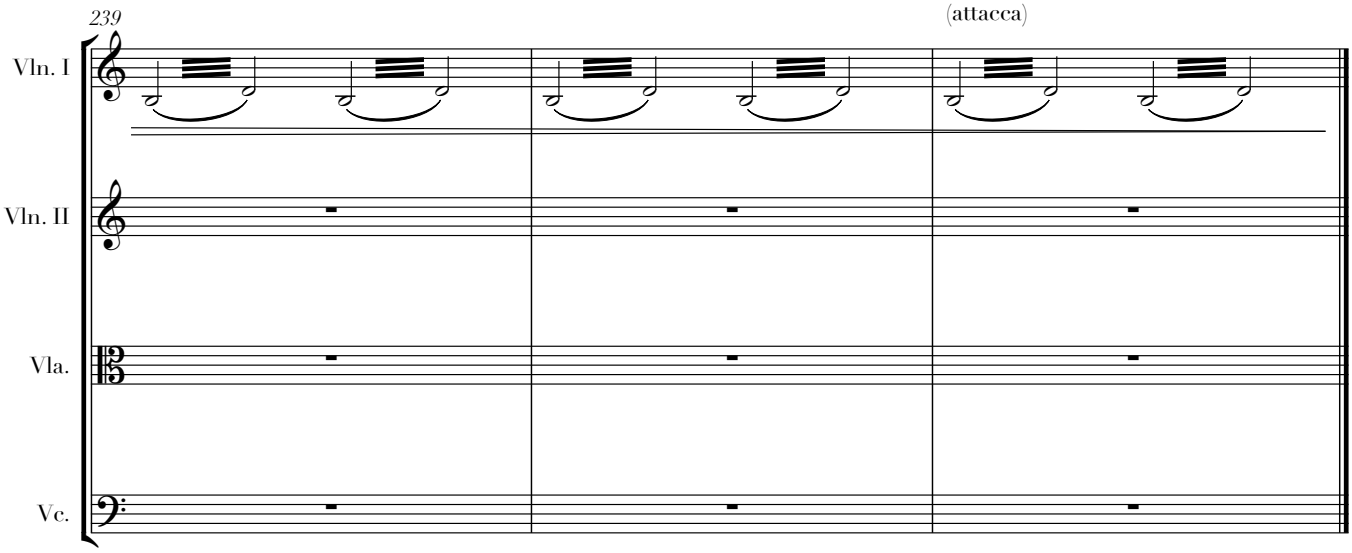

213
8va
Vln. I
Vln. II
Vla.
Vc.
216
(8)
Q
no vibrato
pp
fff
220


223
Vln. I
Vln. II
Vla.
Vc.
fff
pp
fff
pp
f
pp

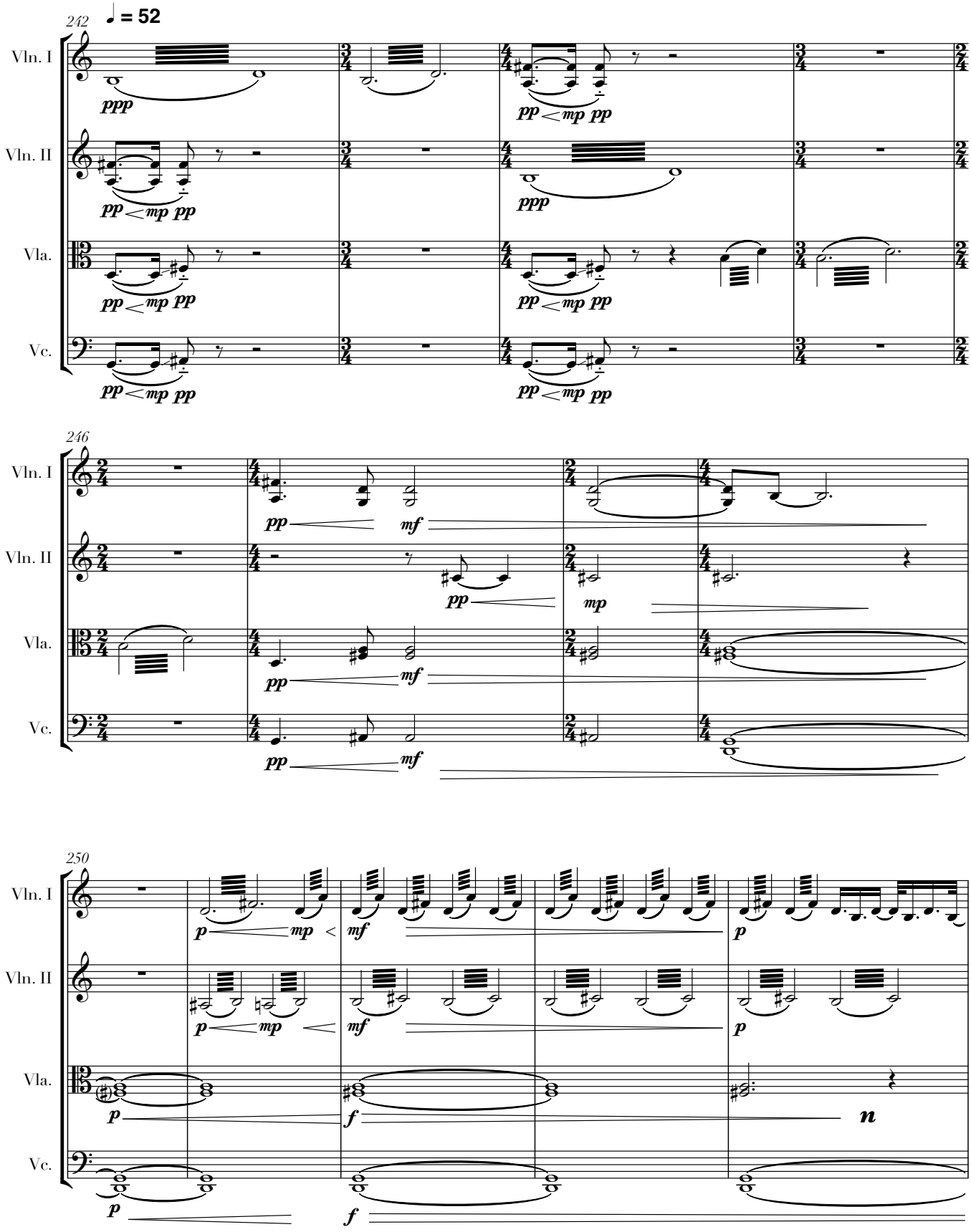

226
Vln. I
Vln. II
Vla.
Vc.
ff
pp
fff
vibrato
gliss.

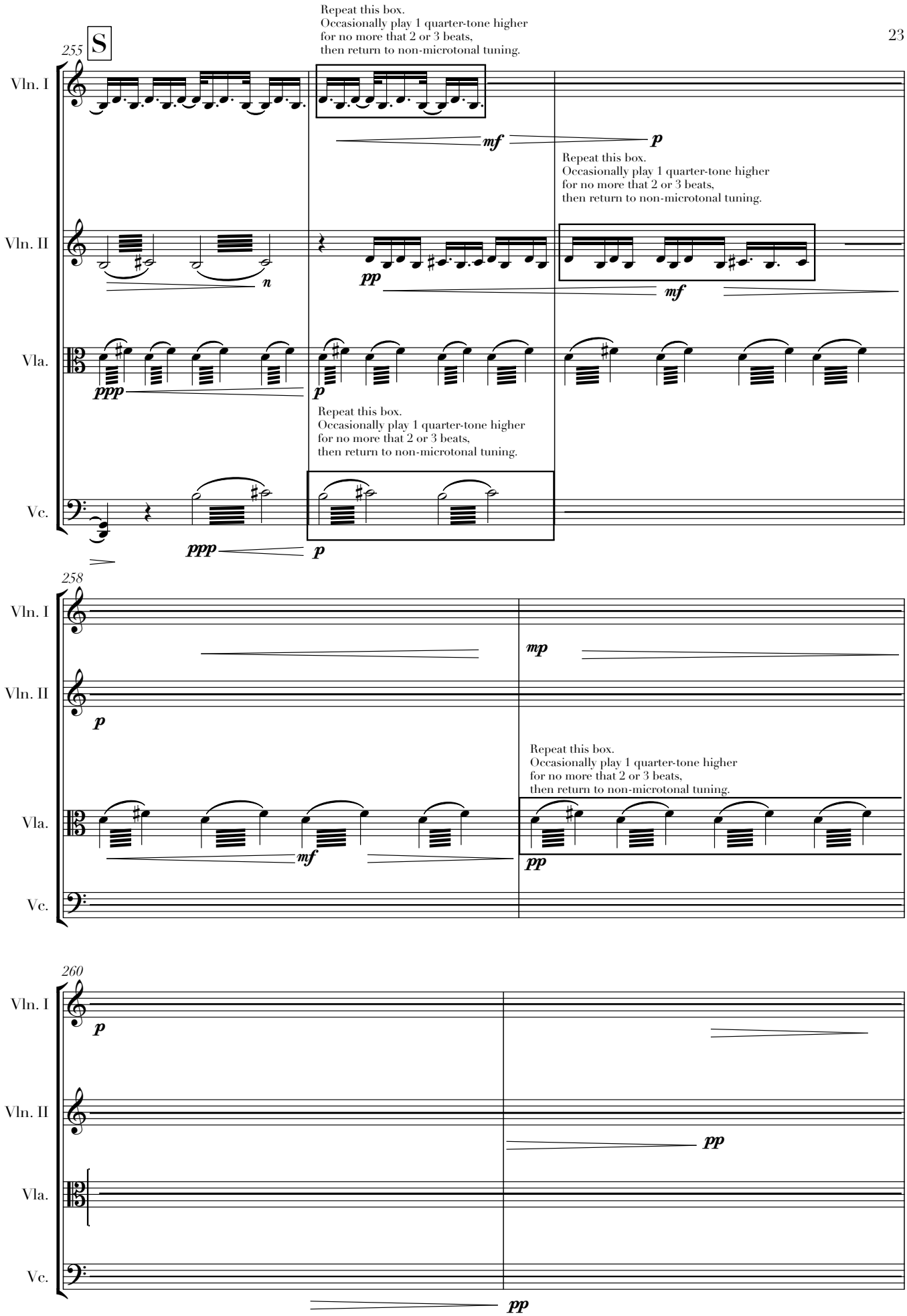

230
Vln. I
Vln. II
Vla.
Vc.
gliss.
p

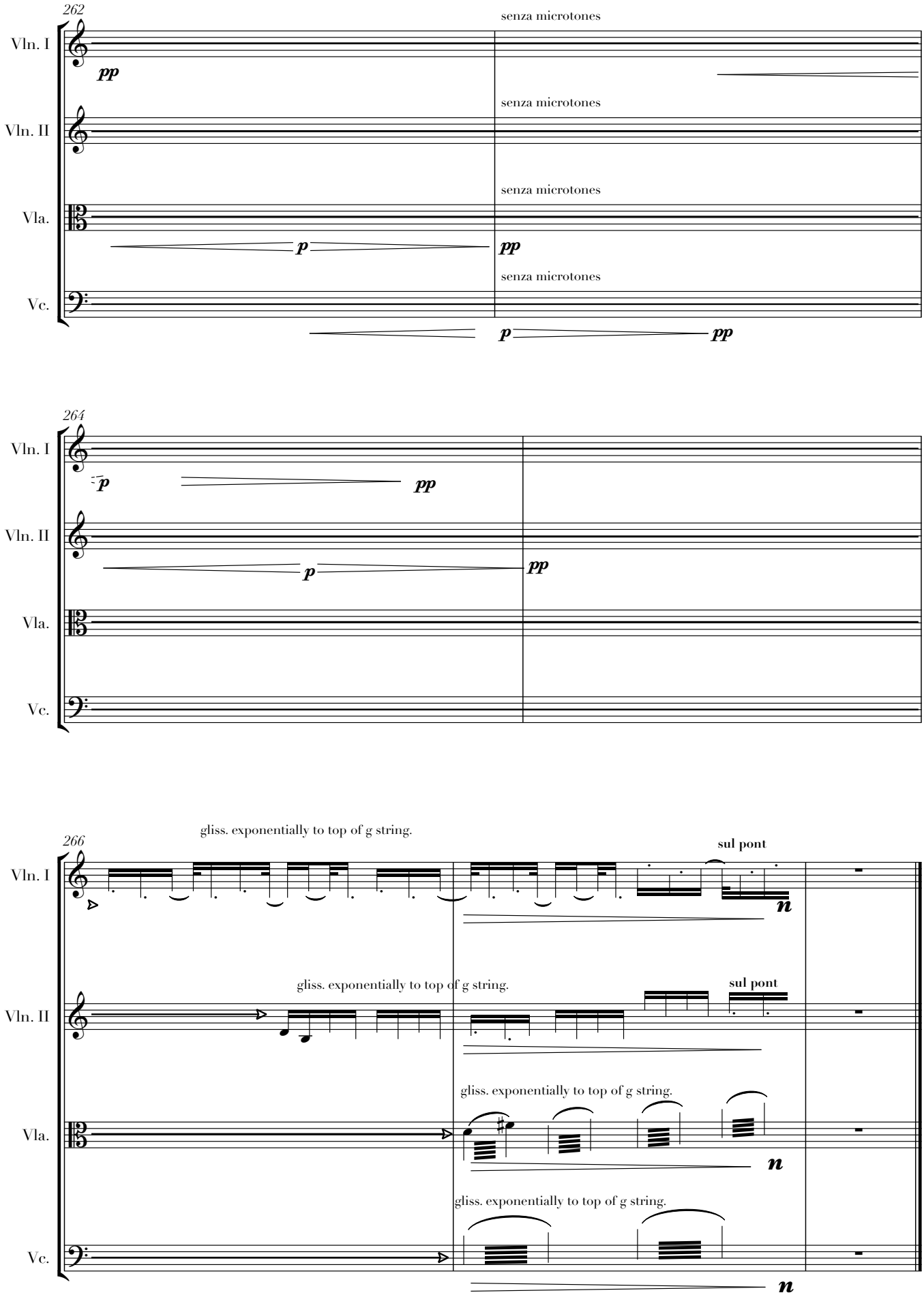

235
R
Vln. I
Vln. II
Vla.
Vc.
ff
fff
fff
fff


239
(attacca)
Vln. I
Vln. II
Vla.
Vc.

III




Repeat this box.
Occasionally play 1 quarter-tone higher
for no more that 2 or 3 beats,
then return to non-microtonal tuning.
255
S
Vln. I
Vln. II
Vla.
Vc.
mf
p
pp
n
ppp
Repeat this box.
Occasionally play 1 quarter-tone higher
for no more that 2 or 3 beats,
then return to non-microtonal tuning.
Repeat this box.
Occasionally play 1 quarter-tone higher
for no more that 2 or 3 beats,
then return to non-microtonal tuning.
258
mp
Repeat this box.
Occasionally play 1 quarter-tone higher
for no more that 2 or 3 beats,
then return to non-microtonal tuning.
260


262
Vln. I
Vln. II
Vla.
Vc.
senza microtones
senza microtones
senza microtones
senza microtones
pp
p
pp
p
pp
264
Vln. I
Vln. II
Vla.
Vc.
p
pp
p
pp
266
Vln. I
Vln. II
Vla.
Vc.
gliss. exponentially to top of g string.
sul pont
gliss. exponentially to top of g string.
sul pont
gliss. exponentially to top of g string.
gliss. exponentially to top of g string.
n
n
n