

ELEMENTS OF DISCO

for String Quartet

DANIEL FARDON

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2020

Written for the Carducci Quartet



*First performed on the 24th November 2020 at St David's Hall, Cardiff,
Broadcast live on BBC Radio 3*

ELEMENTS OF DISCO was written during a time when going to the disco was forbidden.

NOTES

This piece should be played in an optimistic and direct style throughout, to assimilate the driving rhythms, vibrant sonorities, and upbeat nature of disco music.

The use of $/32$ time signatures allows for consistency across the section from bb. 27-37, as some bars cannot be reduced. For example, as $23/32$ cannot be simplified further (bar 27), $20/32$ is used in the next bar (28) to show the relationship. This accommodates the frequent changes in pulse and feel. Each bar thus has its own natural rhythmic phrasing, and should be articulated in this way. As the piece moves onwards, the denominator (and thus the pulse and feel) travels down to the final $/8$. Many bars are divided in irregular ways, and this is shown in numbers above the staves, e.g. $5+5$, $6+5$, etc.

From bar 77, the piece combines traditional and 'non-dyadic' time signatures. This is due to the changes between simple and triplet beat divisions, and particularly because of the extra-metric groupings of the triplets. These non-dyadic time signatures have a denominator that is not a power of 2 (as found in traditional time signatures) and express fractions of full beats based on the prevailing tempo. These are in the form of quaver triplets, and thus take a denominator of '12'. This avoids the use for constant metric modulations throughout the piece, and neatly shows the relationship between simple quaver divisions and triplet ones. For additional ease of reading, triplet brackets have been added above the stave in parentheses to show these changes in division. For example, bar 76 contains 4 quavers at the prevailing M.M. of [quaver = 150], and bar 77 contains a triplet and two-thirds based on that same tempo, which allows for the non-standard triplet groupings of 4s and 5s. These rhythmic changes should be played as metrically accurate as possible, to achieve the sudden shifts between pulse and feel.

Length: Approximately 5'30"

for the Carducci Quartet
ELEMENTS OF DISCO

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♩ = 260 ben ritmico; upbeat

4 + 3

Violin I

Violin II

Viola

Violoncello

fading in, bazy at first

[3x] 3 + 4 4 + 3

Vln. I

Vln. II

(pp) gradual crescendo to bar 6

mp crisp & bright

3 + 4 4 + 3 3 + 4 4 + 3

Vln. I

Vln. II

3 + 4 4 + 3 3 + 4 4 + 3

Vln. I

Vln. II

Vla.

mf (poco)

mf (poco)

Pizz.

pp

30

Vln. I *sim.* **H**

Vln. II **[repeat on 1st time only]** *sim.*

Vla.

Vc.

3

33

Vln. I **ff**

Vln. II **ff**

Vla. **ff**

Vc. **ff**

1.

36

Vln. I **ff** *sub. mp* (**H sim.**) **mf (ff on reps.)**

Vln. II **ff** *sub. mp* (**H sim.**) **mf (ff on reps.)**

Vla. **ff** *mp* **mf (ff on reps.)**

Vc. **ff** **mf** (**ff on reps.**)

rit. (poco)

♩ = c.150 with groove

5 + 5

Arco

4

42

Vln. I

Vln. II

Vla.

Vc.

crescendo

f

5 + 3

5 + 5

5 + 3

4 + 4

[repeat on 1st time only]

46

Vln. I

Vln. II

Vla.

Vc.

4 + 3

4 + 3

5 + 5

5 + 3

4 + 3

51

Vln. I

Vln. II

Vla.

Vc.

ff

fading out

ff

fading out

ff

Arco

fading in

p beginning mellow

3 + 4

5 + 5

55 $6 + 4$ $5 + 5$ $4 + 6$ 5

Vla. *mp* beginning mellow opening out on rep.

Vc. opening out on rep.

59 $5 + 5$ $6 + 4$ Pizz. $5 + 5$

Vln. II *mf*

Vla. *mf*

Vc. *mf*

62 $6 + 5$ $5 + 5$

Vln. I

Vln. II

Vla.

Vc.

65 $6 + 5$ $5 + 5$ vibrant *f*

Vln. I *f*

Vln. II Arco *f*

Vla. *f*

Vc. *f*

6

68

6 + 6

5 + 5

Vln. I

Vln. II

Vla.

Vc.

71

5 + 3

2 + 2

Vln. I

Vln. II

Vla.

Vc.

75

ff

ff

ff

ff

Vln. I

Vln. II

Vla.

Vc.

80

Vln. I

Vln. II

Vla.

Vc.

($\overset{\wedge}{\text{r}} \overset{\wedge}{3} \text{---}$) (--- $\overset{\wedge}{\text{r}} \overset{\wedge}{3}$)

7

85

Vln. I

Vln. II

Vla.

Vc.

2 + 3

3 + 2

2 + 3

89

Vln. I

Vln. II

Vla.

Vc.

2 + 3

3 + 2

2 + 3

(--- $\overset{\wedge}{\text{r}} \overset{\wedge}{3}$) (--- $\overset{\wedge}{\text{r}} \overset{\wedge}{3}$)

103

Vln. I

Vln. II

Vla.

Vc.

4 + 3

retaining intensity

retaining intensity

9

108

Vln. I

Vln. II

Vc.

3 + 4

4 + 3

3 + 4

113

Vln. I

Vln. II

Vc.

4 + 3

3 + 4

4 + 3

3 + 4

118

Vln. I

Vln. II

Vc.

4 + 3

[x as necessary]

gradual diminuendo to bar 121

gradual diminuendo to bar 121

gradual diminuendo to bar 121

p

(pp) fading out

(pp) fading out

p