DANIEL FOX

The François Vase

for string quartet

(2013)

Act I. The Birth of the Minotaur

Act II. The Labyrinth Dance

Act III. The Slaying of the Minotaur

Act IV. The Breakup Scene

Act V. Vase Shattering

Duration: 22 minutes.

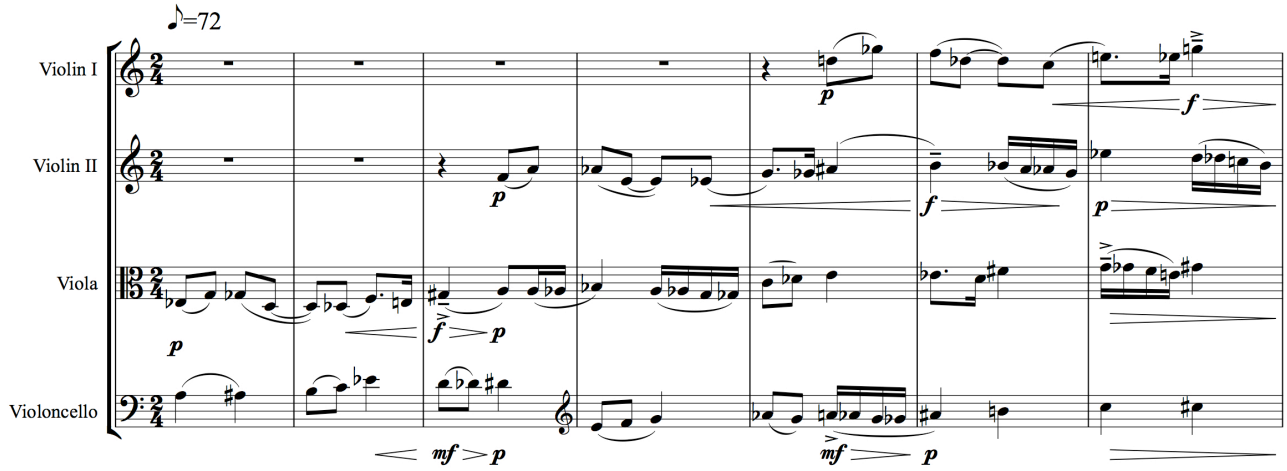
The François Vase is a work for video projection and string quartet by visual artist Gabriela Vainsencher and composer Daniel Fox. It premiered at The Rotunda in Philadelphia on 30 October 2013, performed by the Momenta Quartet. This work was supported by a Presser Award from The Presser Foundation.

PERFORMANCE NOTES

Accidentals hold for the instrument indicated and the measure and register in which they appear.

Acts I and II:

Measures 37-43 were constructed by fragmenting the following fugal exposition in which the cellist *would* introduce the subject were its opening measures not trimmed off:



In mm. 37-39 the violins have material that is extraneous to the exposition but by m. 40 their material is also a collection of scattered shards of the exposition. The passage in mm. 37-43 should be played with the goal of making intelligible the structure of the fugal exposition. Approaching this goal will enable the melodic lines of the un-fragmented exposition to cohere and move through space, passing from player to player.

Act III:

The cross-hatched note heads are to be played as follows: The left hand muffles all strings so that bowing produces a pitch-less hissing with erratic sounding of harmonics. The accents are produced by over-pressure that results in an, at first, mild but then steadily intensifying scratch tone. The bowing is normal for the violins but the viola and cello bow by holding the bow perpendicular to the strings but sliding it parallel to the strings.

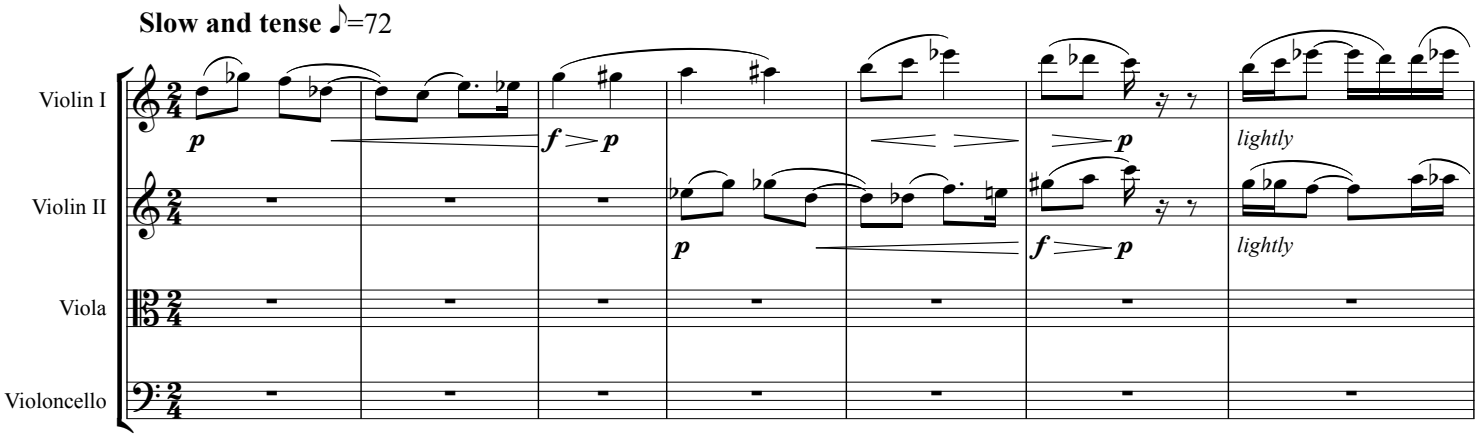
Act V:

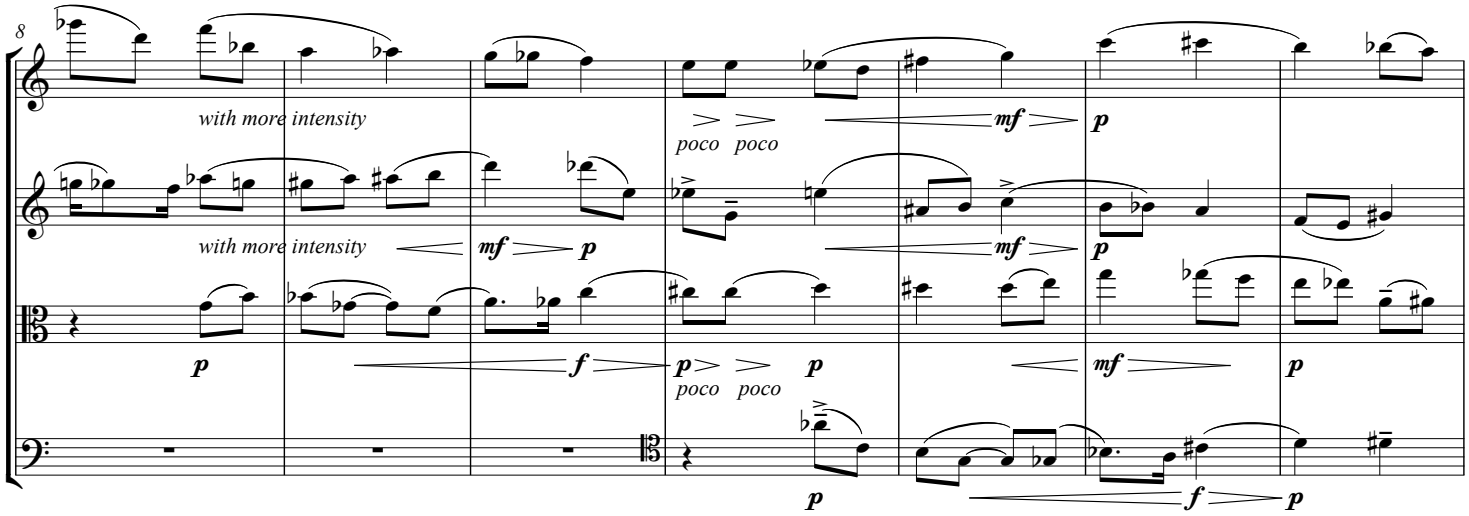
The quartet should reposition itself so that the violinists are close together in the middle of the stage and so that the violist and cellist are about 20 feet apart, at the sides of the stage. This arrangement will enhance the effect of the violist and cellist calling to each other and reinforce the process of fragmentation. In mm. 24-7 the espressivo line should pass seamlessly between the instruments as if played by a single instrument.

Acts I and II:
The Birth of the Minotaur
and
The Labyrinth Dance

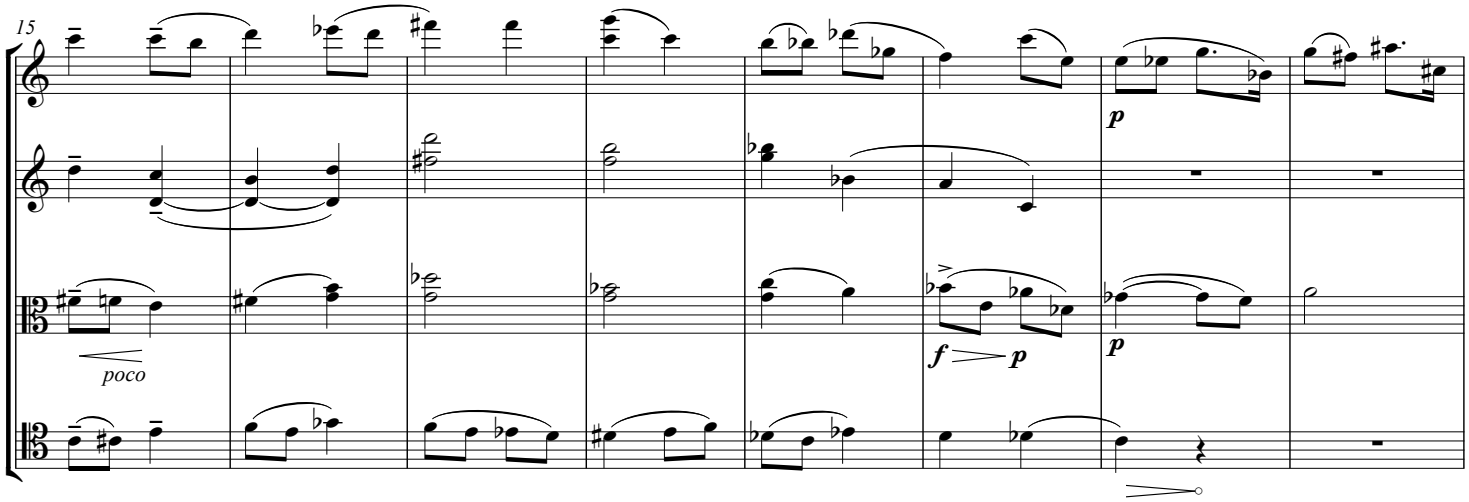
Daniel Fox

Slow and tense ♪=72





A



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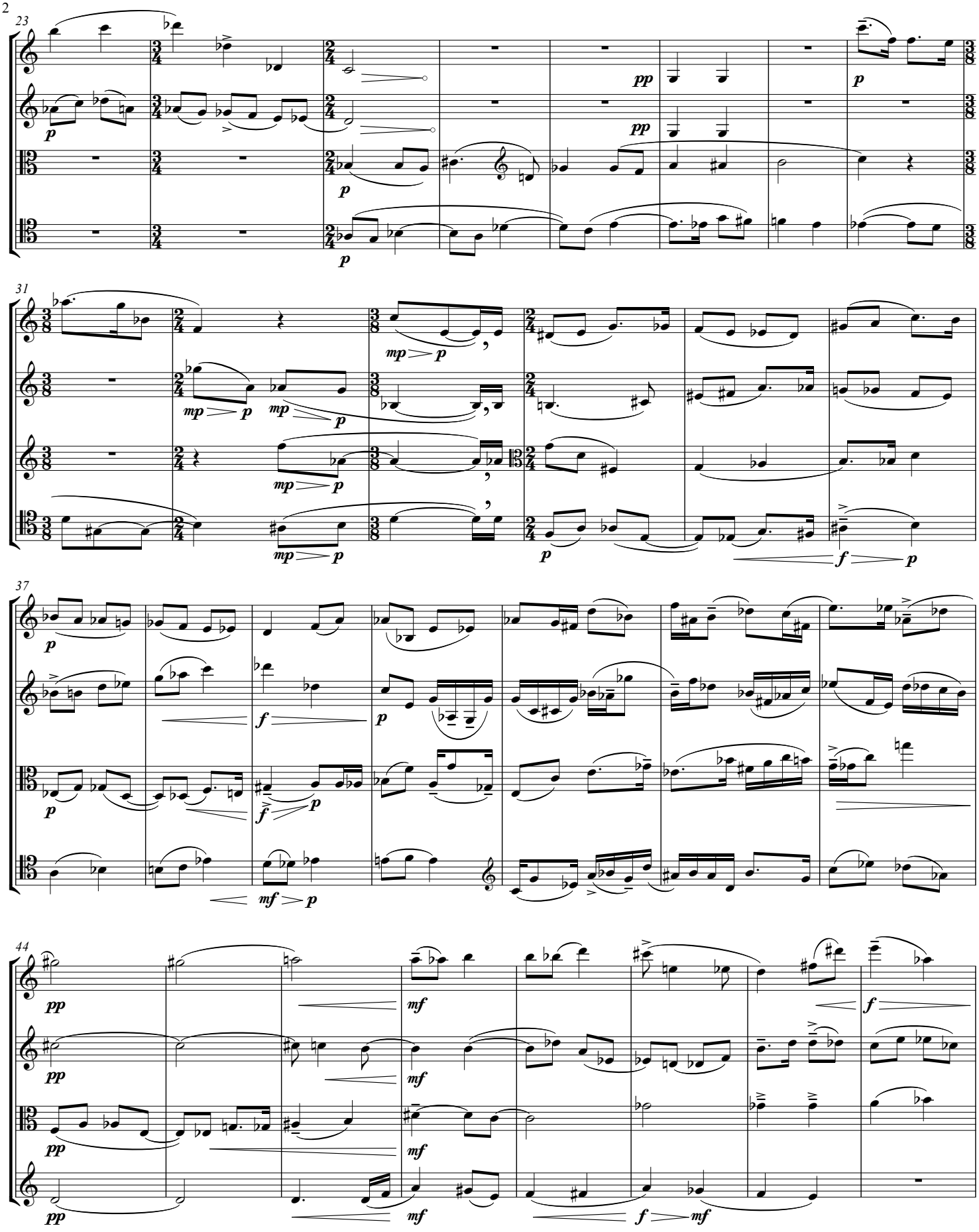
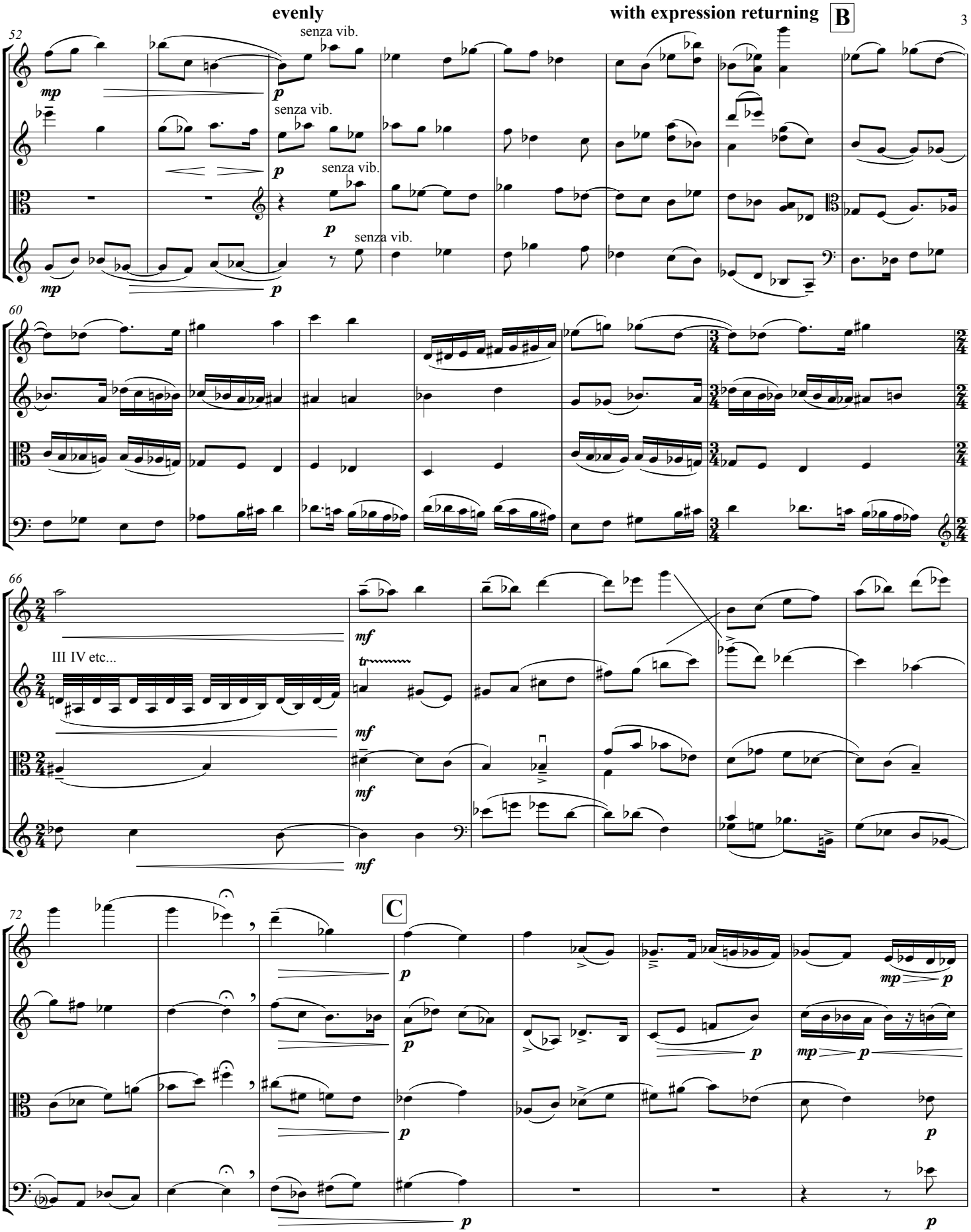

23
31
37
44


evenly
with expression returning
B
senza vib.
senza vib.
senza vib.
senza vib.
III IV etc...
C

D

79 **poco accel.** ♪=80

pizz. arco pizz. arco pizz.

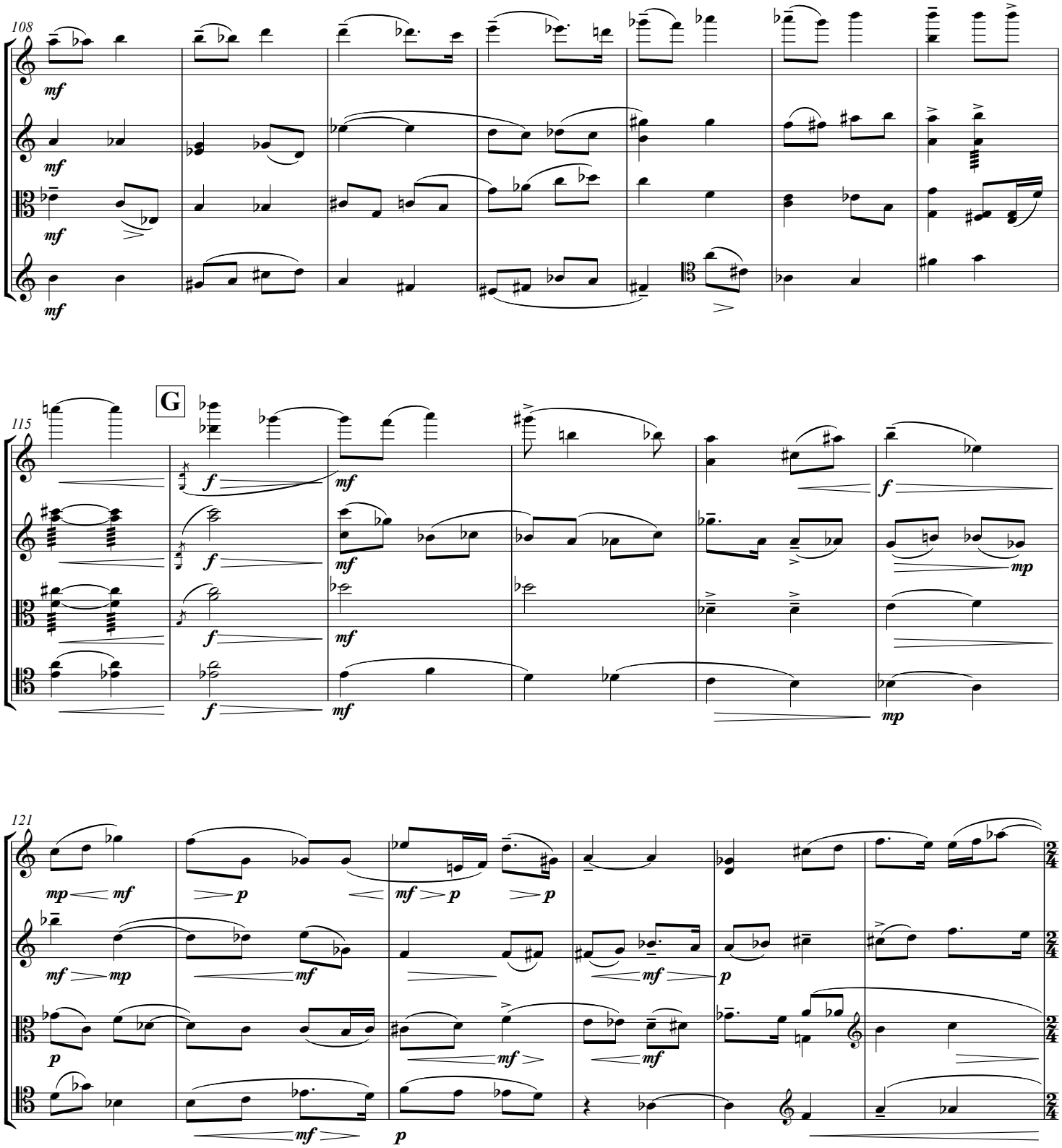
84 **poco rit.**

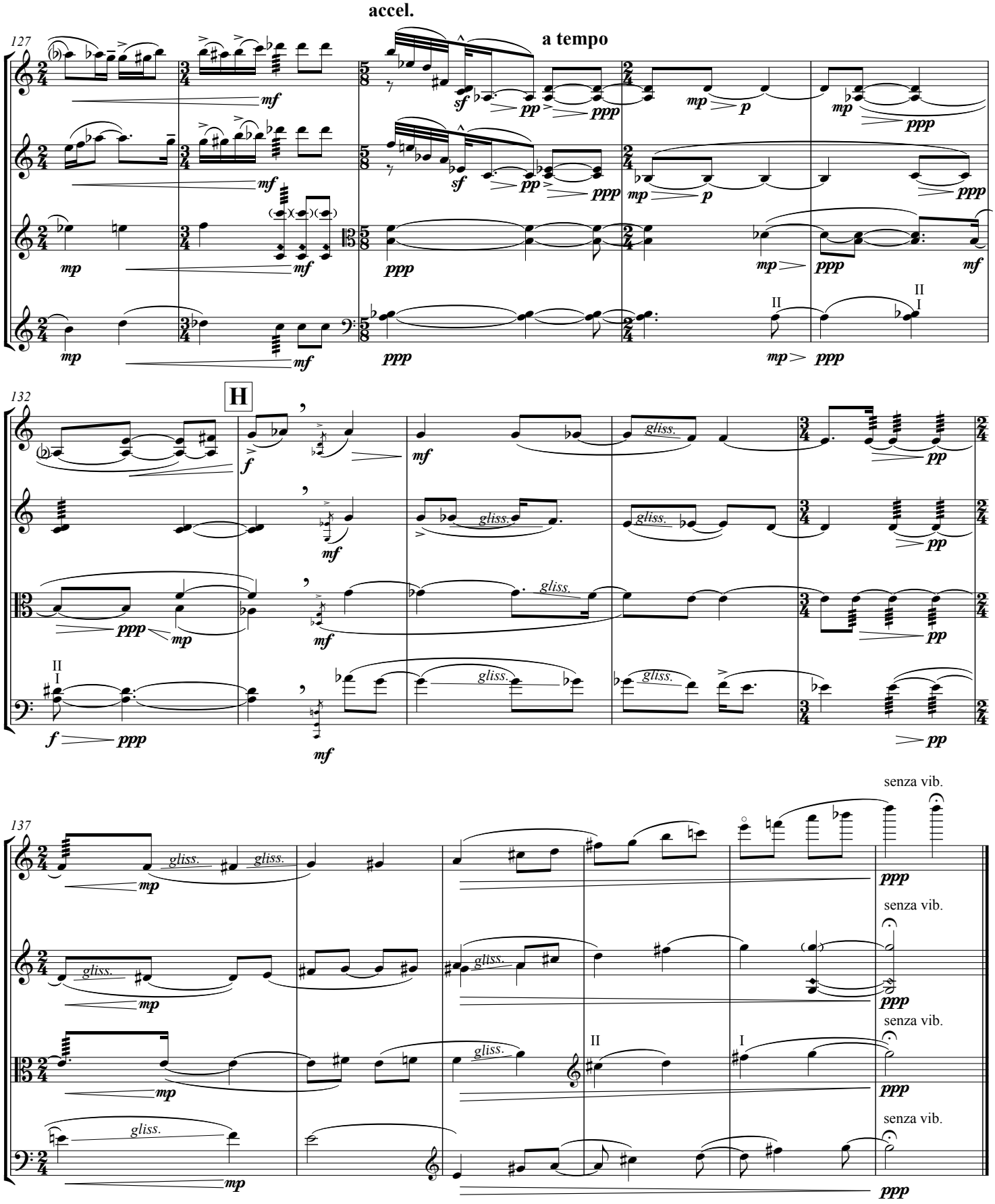
E

92 **a tempo** ♪=80

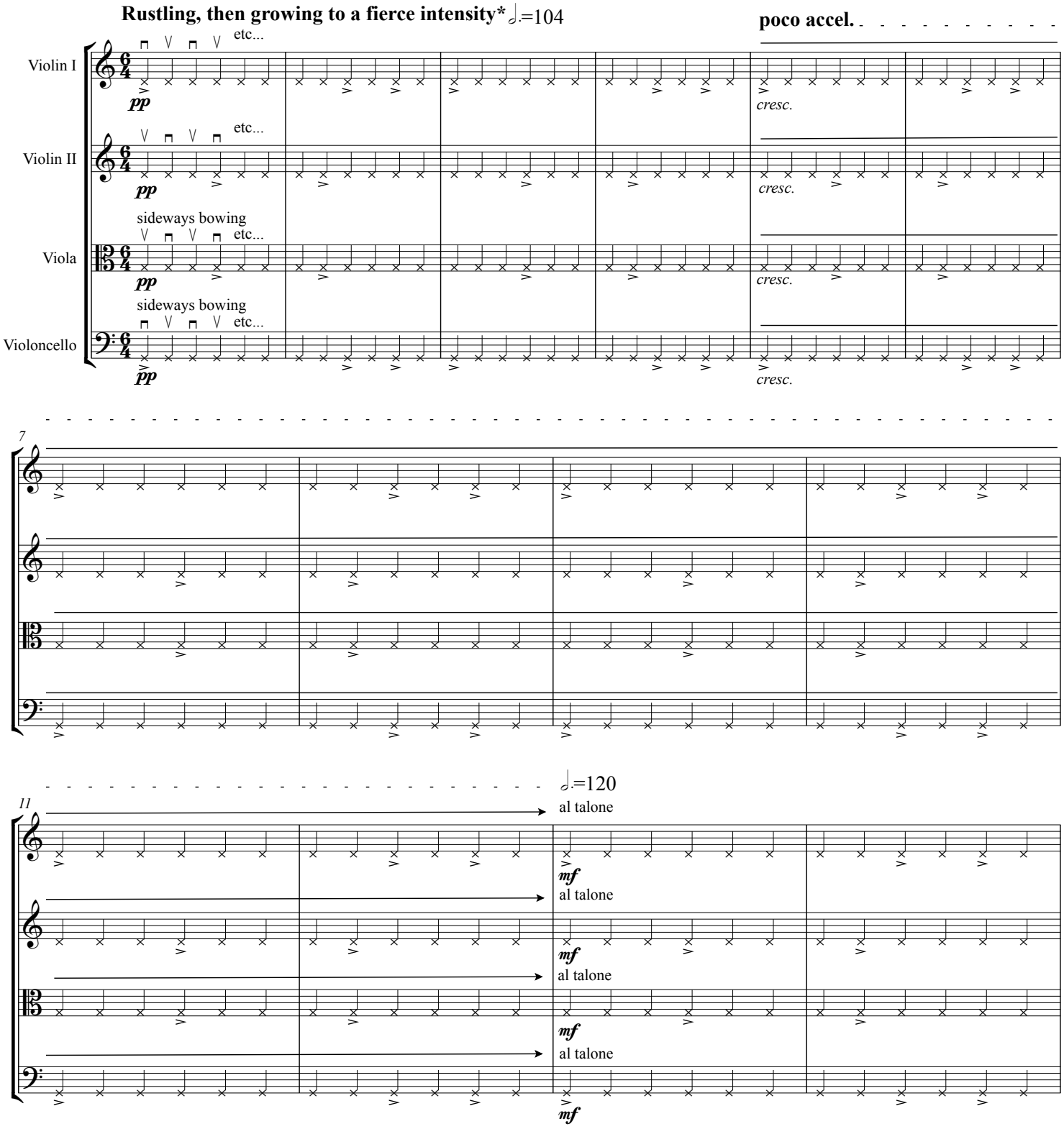
F

100 *cresc.* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco*


108
mf
mf
mf
mf
115
G
f
mf
f
mf
f
mf
f
mf
mp
mp
121
mp
mf
p
mf
p
p
mf
mf
mf
p
mf
mf
p
mf
p


accel.
a tempo
127
132
H
137
gliss.
senza vib.

Act III. The Slaying of the Minotaur



*Performance Note: The cross-hatched note heads are to be played as follows: The left hand muffles all strings so that bowing produces a pitch-less hissing with erratic sounding of harmonics. The accents are produced by over-pressure that results in an at first mild but then steadily intensifying scratch tone. The bowing is normal for the violins but the viola and cello bow by holding the bow perpendicular to the strings but sliding it parallel to the strings.

A

Fierce ♩.=96

15

sul tasto → sul pont.

sul tasto → sul pont.

sul pont. mild over pressure
III II etc...

sul pont. mild over pressure
III II etc...

19

sul tasto → molto sul pont.

sul tasto → sul pont.

ord.

ord.

ord.

ord.

pizz.

24

pizz.

arco

molto vib.

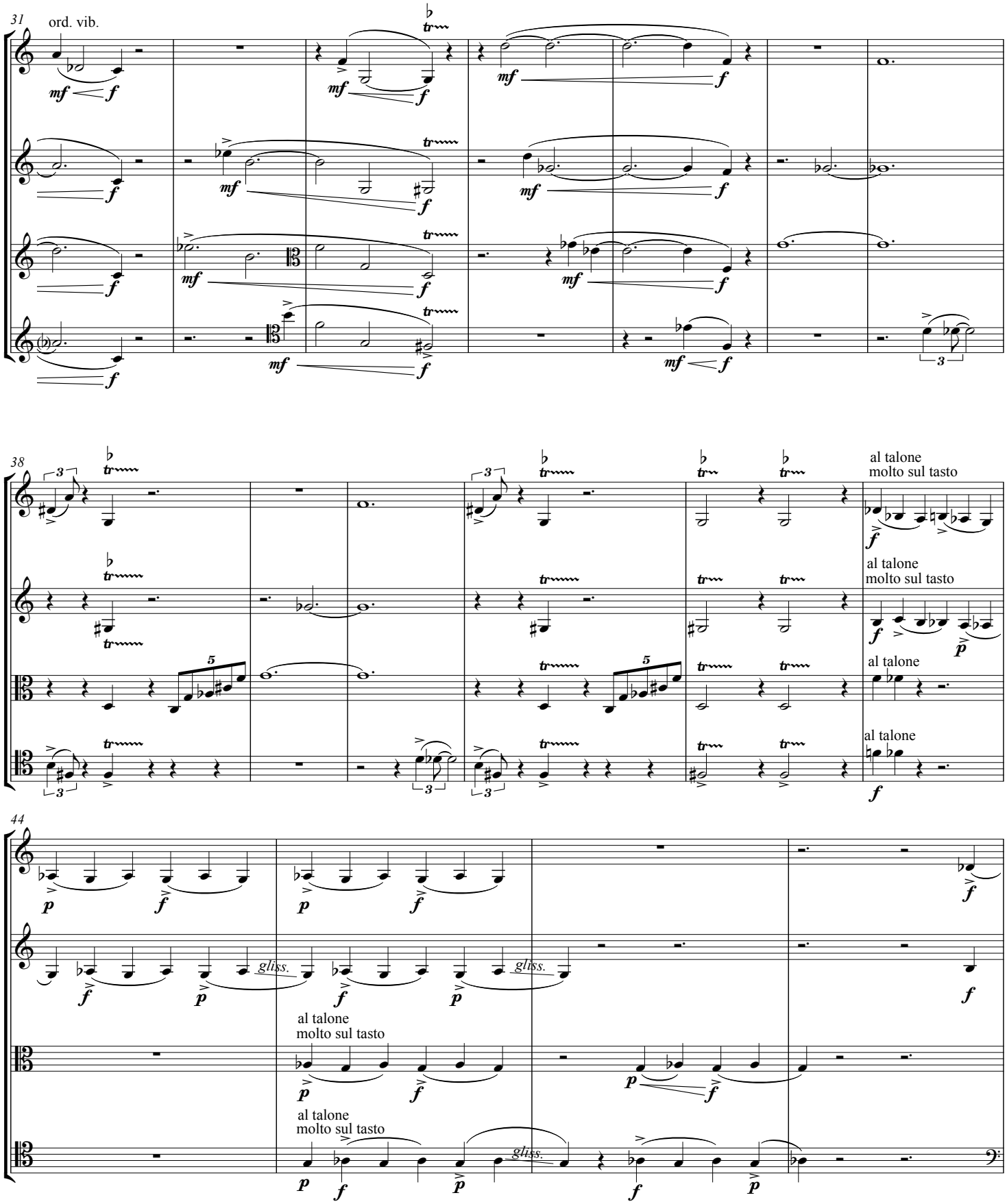
gliss.

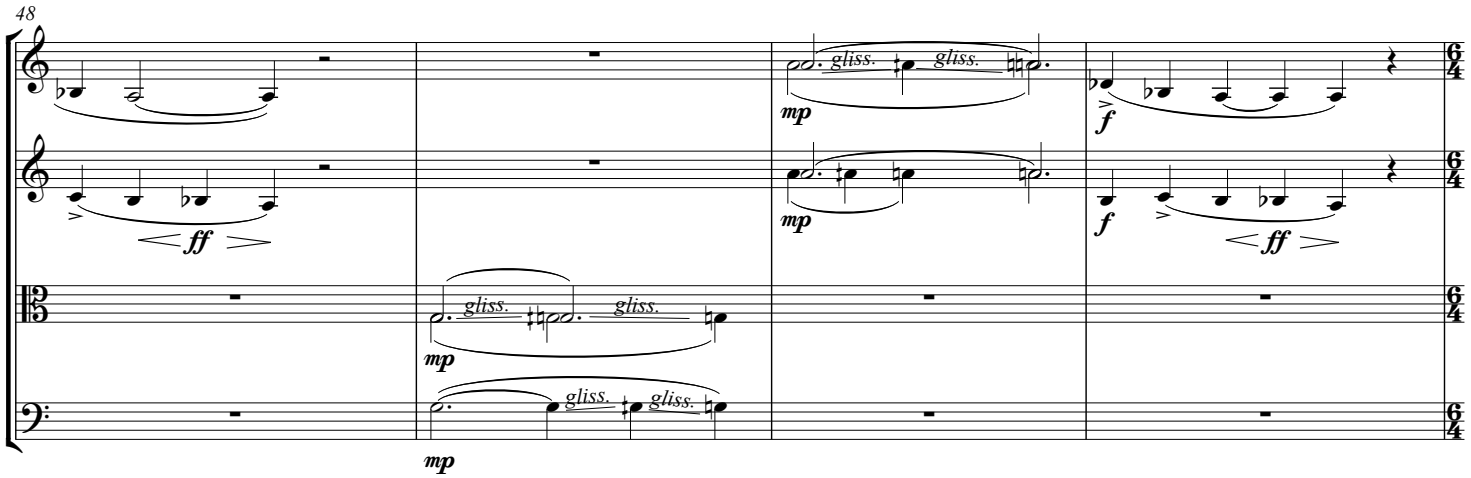
arco

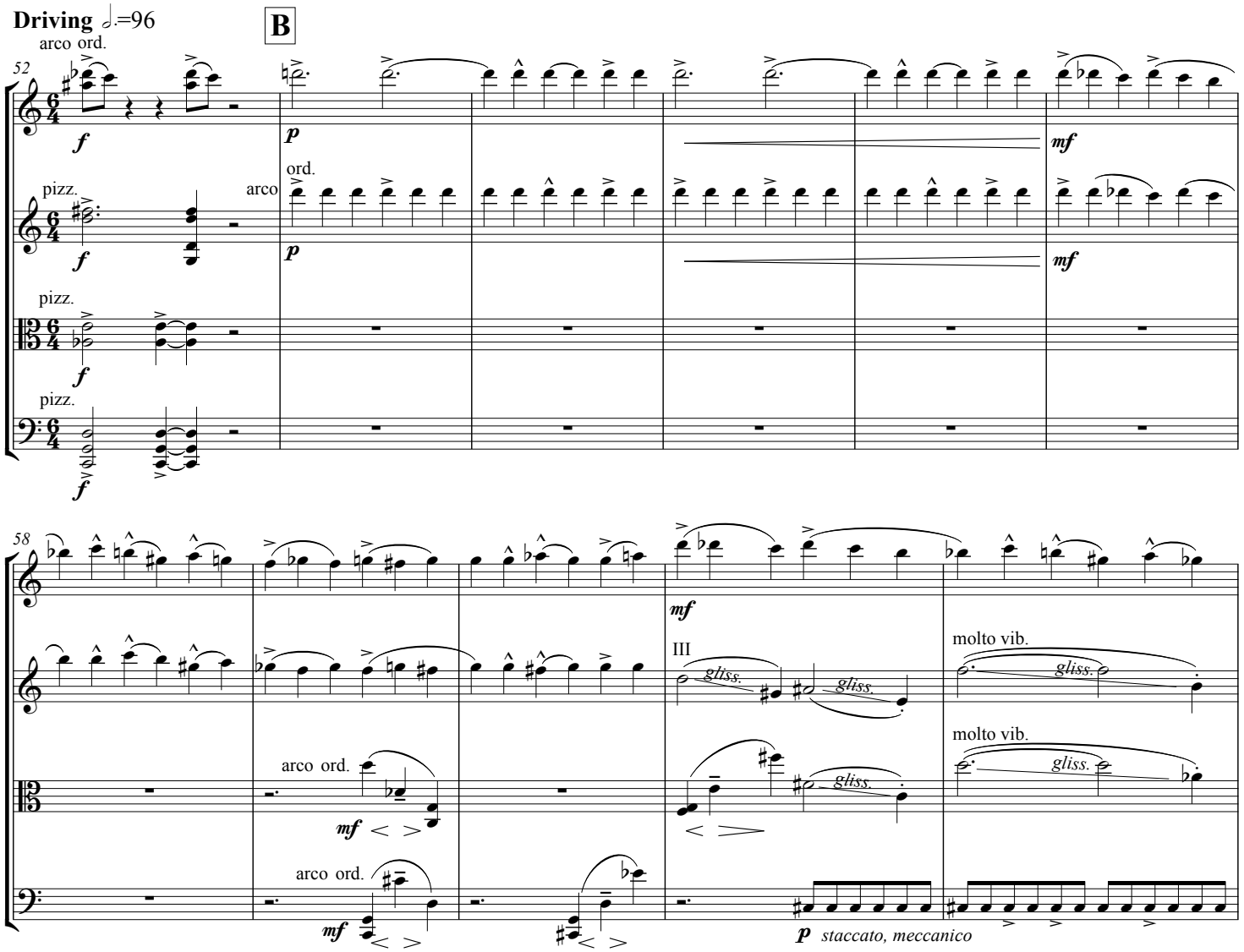
arco

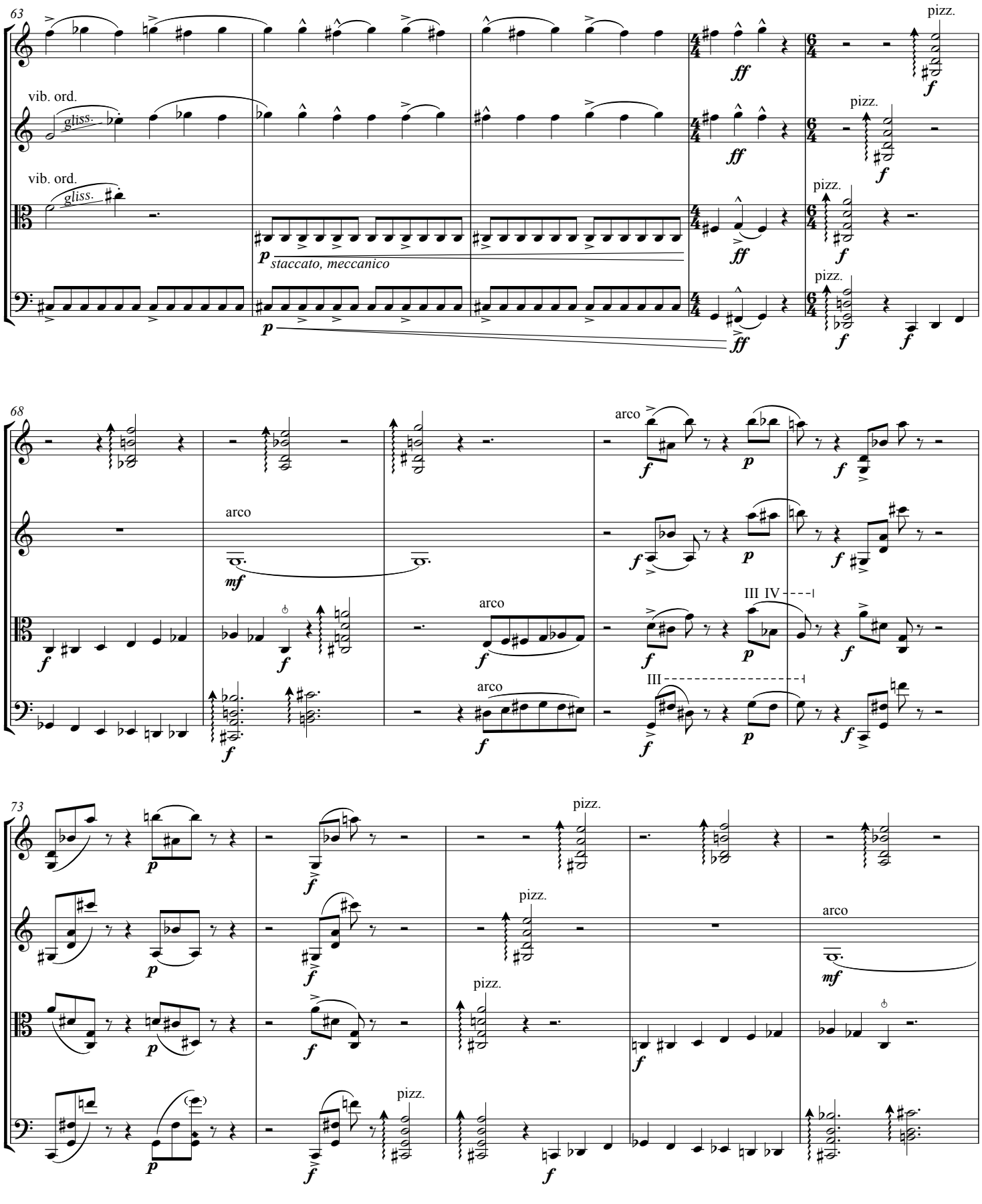
pizz.

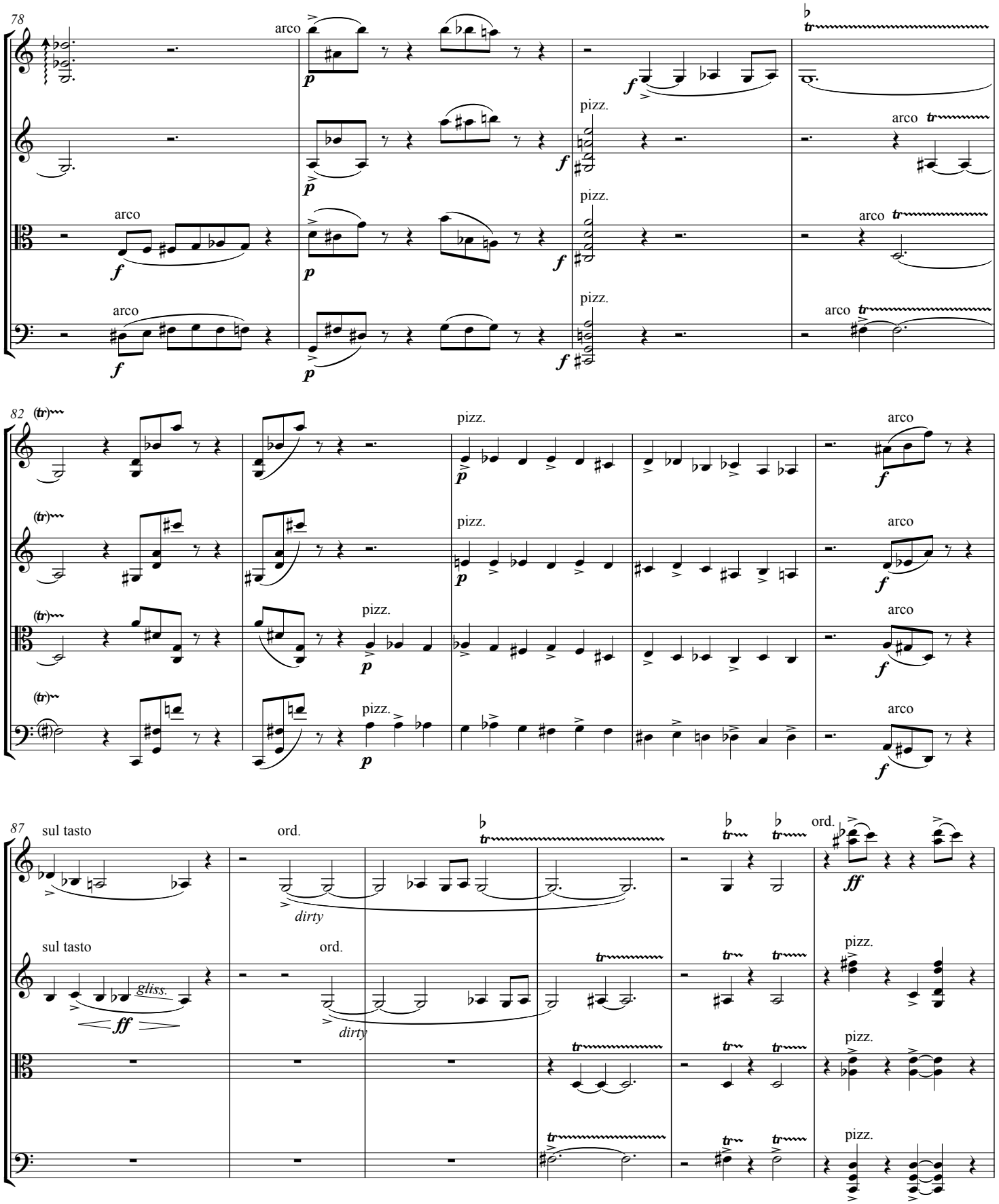
arco

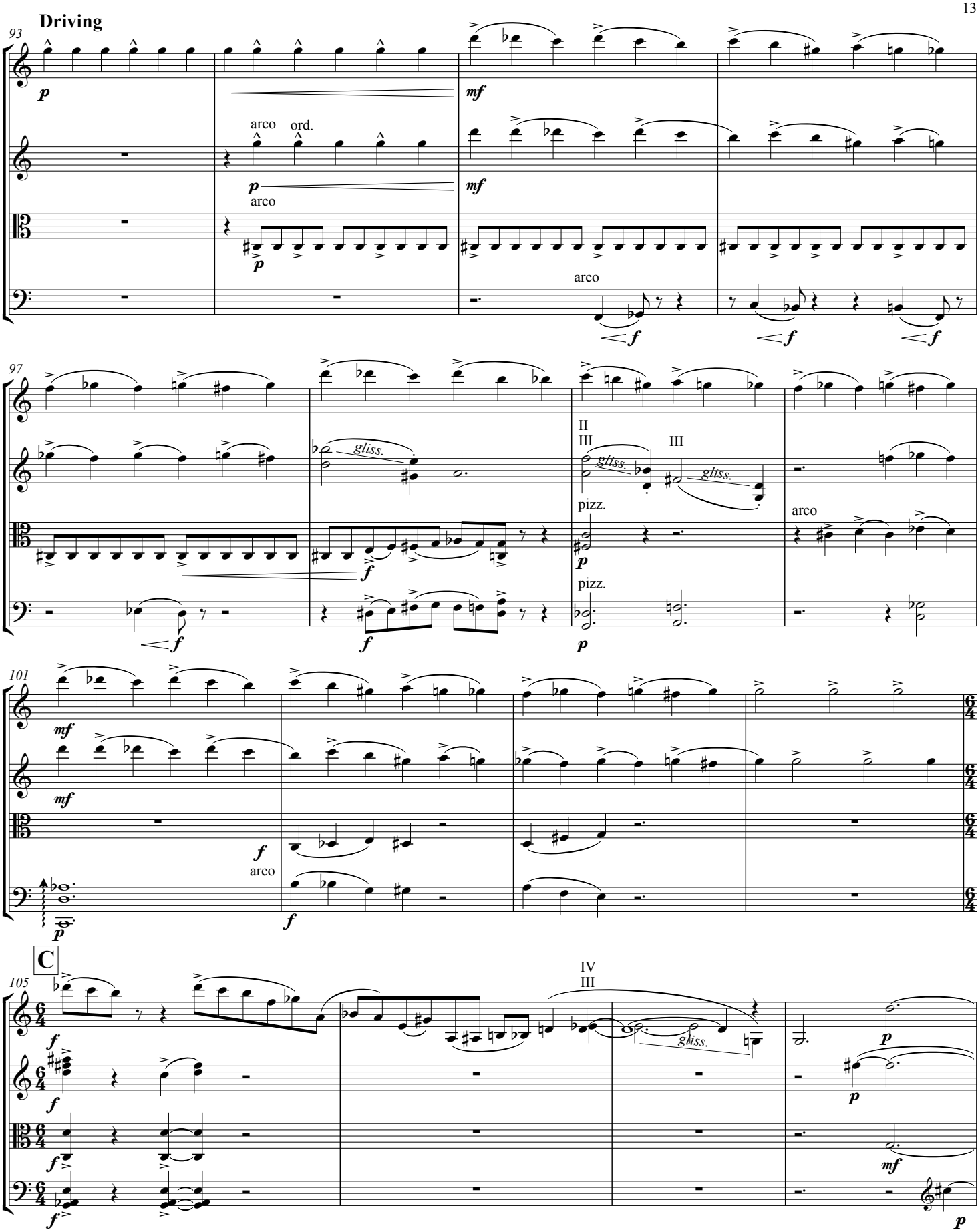

31
ord. vib.
38
al talone
molto sul tasto
44
gliss.
al talone
molto sul tasto

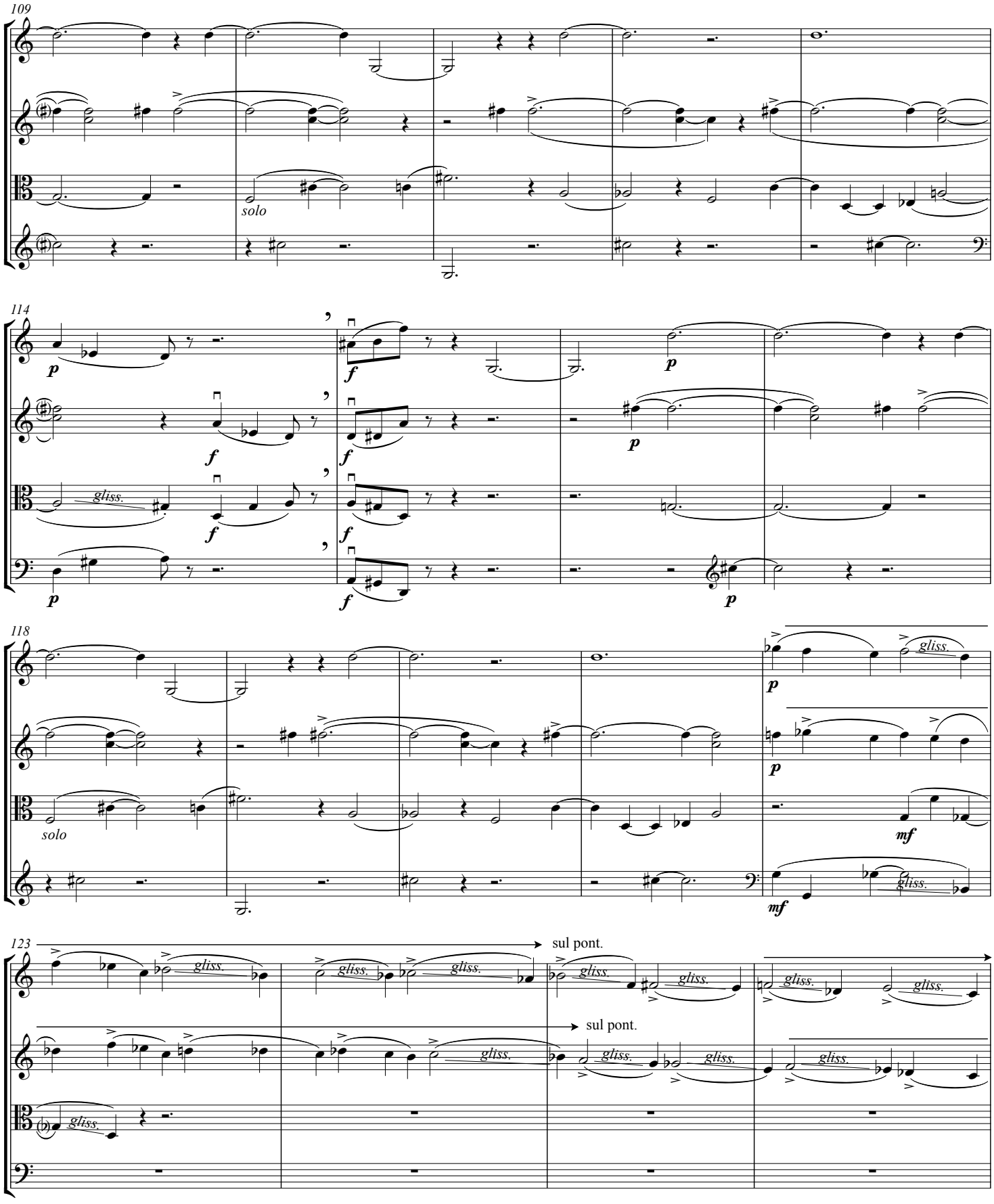

48
gliss.
gliss.
mp
f
ff

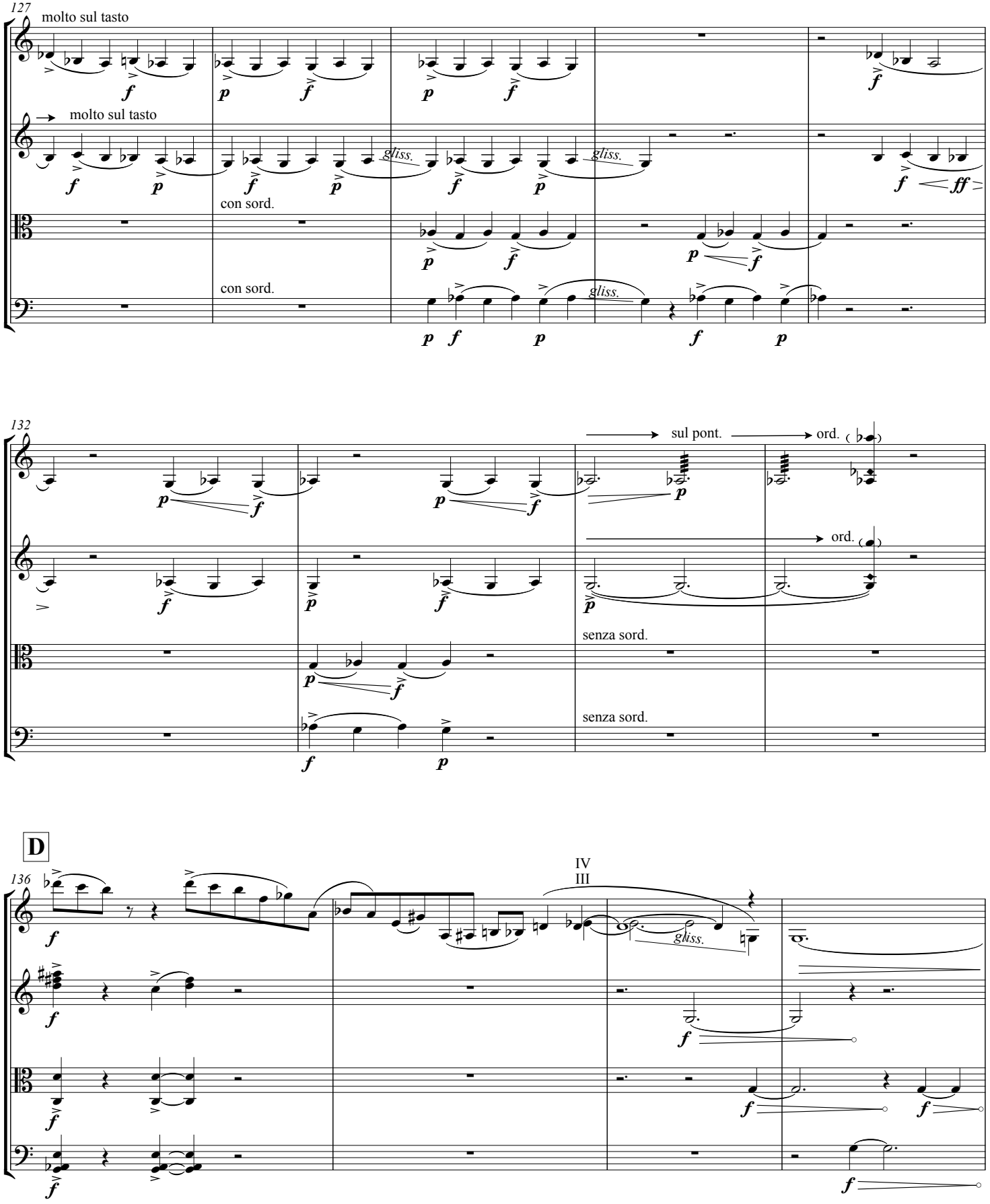

Driving ♩.=96
arco ord.
B
52
f
p
mf
pizz.
arco
ord.
58
III
molto vib.
gliss.
staccato, meccanico

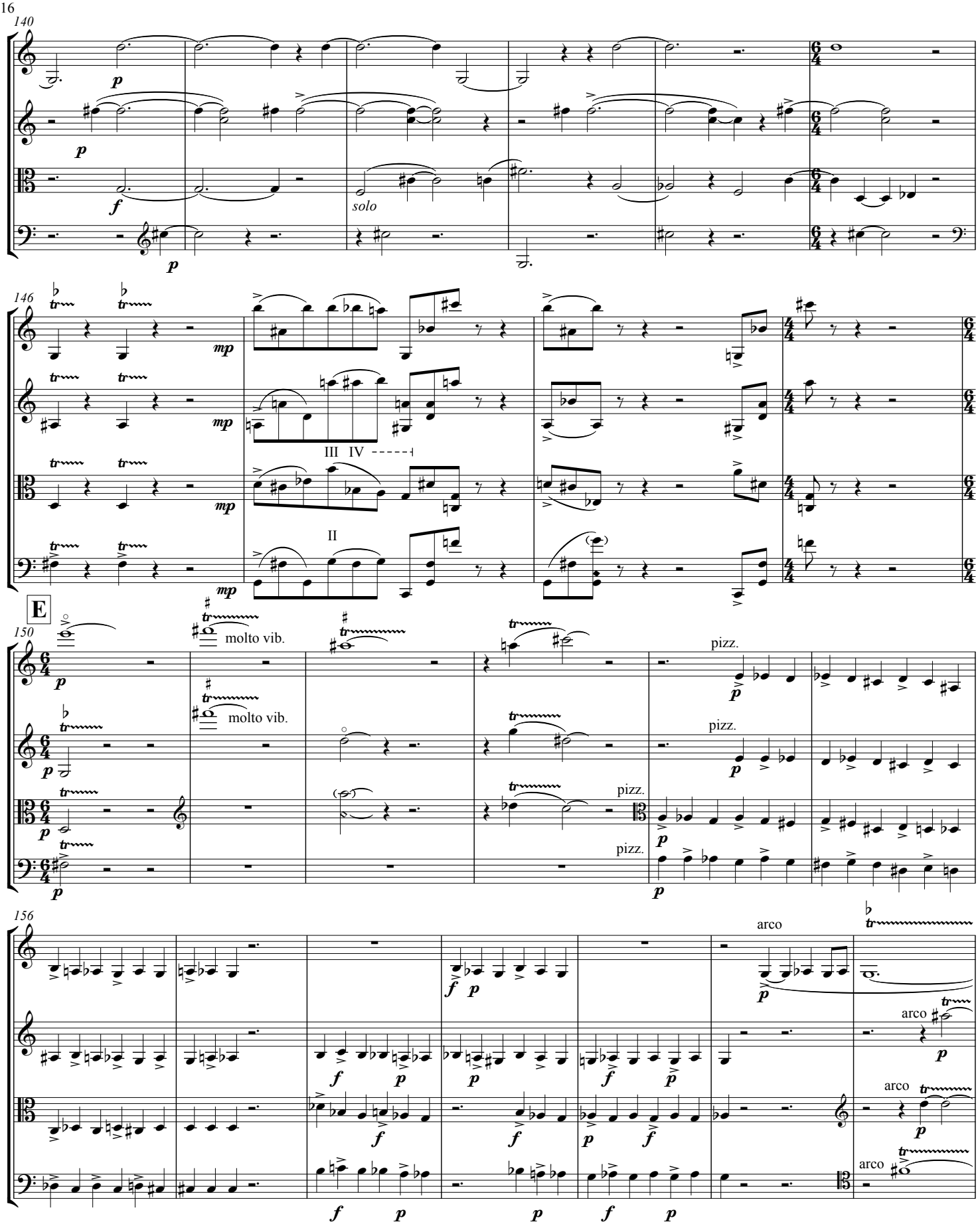

63
vib. ord.
gliss.
vib. ord.
gliss.
staccato, meccanico
pizz.
68
arco
mf
III IV
III
73
pizz.
arco
mf

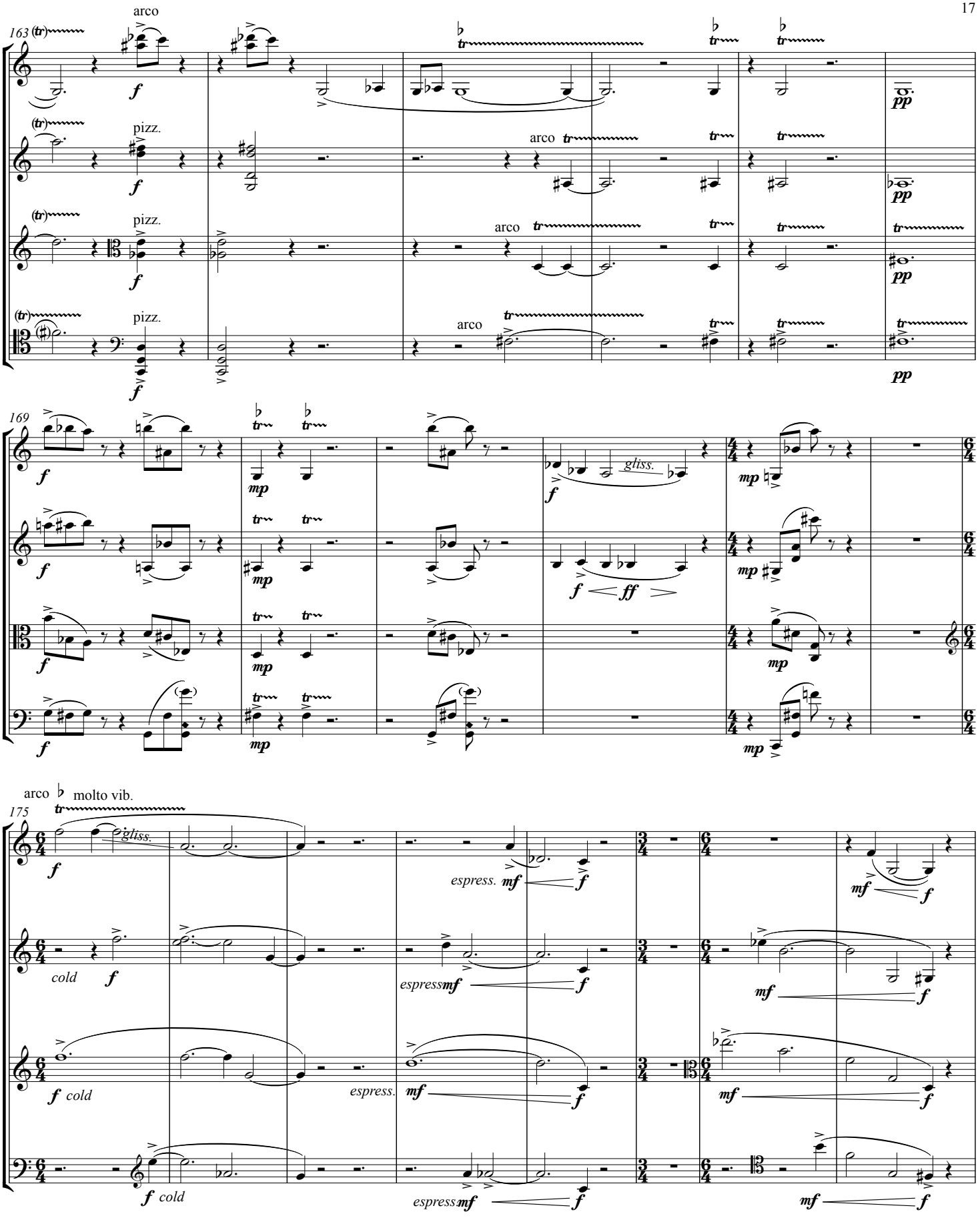

78
arco
pizz.
arco
82
pizz.
arco
87
sul tasto
ord.
dirty
gliss.
ff

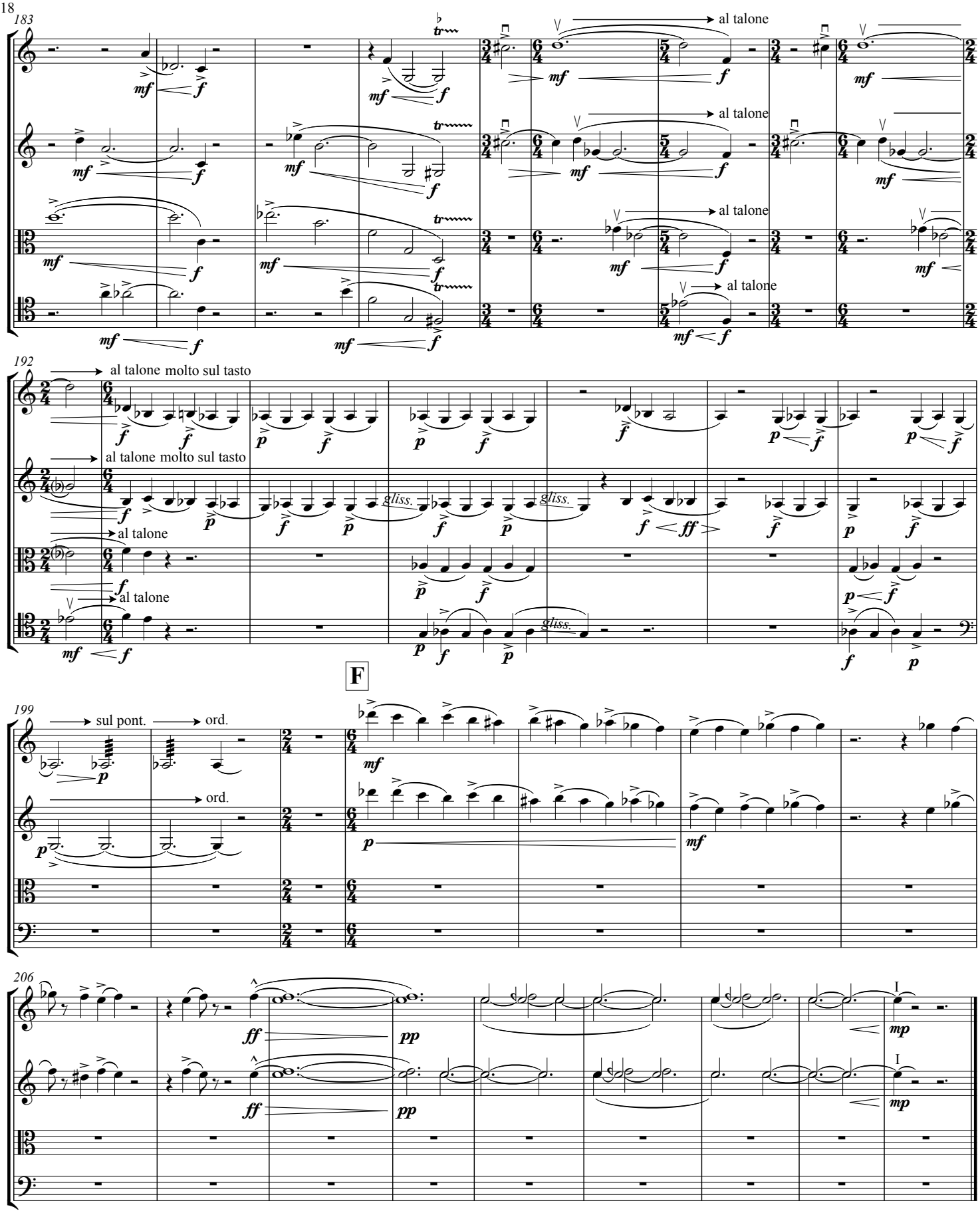

Driving
93
p
mf
arco
ord.
p
mf
arco
p
arco
f
f
f
97
gliss.
II
III
gliss.
III
gliss.
pizz.
p
arco
f
f
f
pizz.
p
101
mf
mf
f
arco
p
f
C
105
f
f
f
f
IV
III
gliss.
p
p
mf
p


109
solo
114
gliss.
118
solo
gliss.
123
sul pont.
sul pont.
gliss.

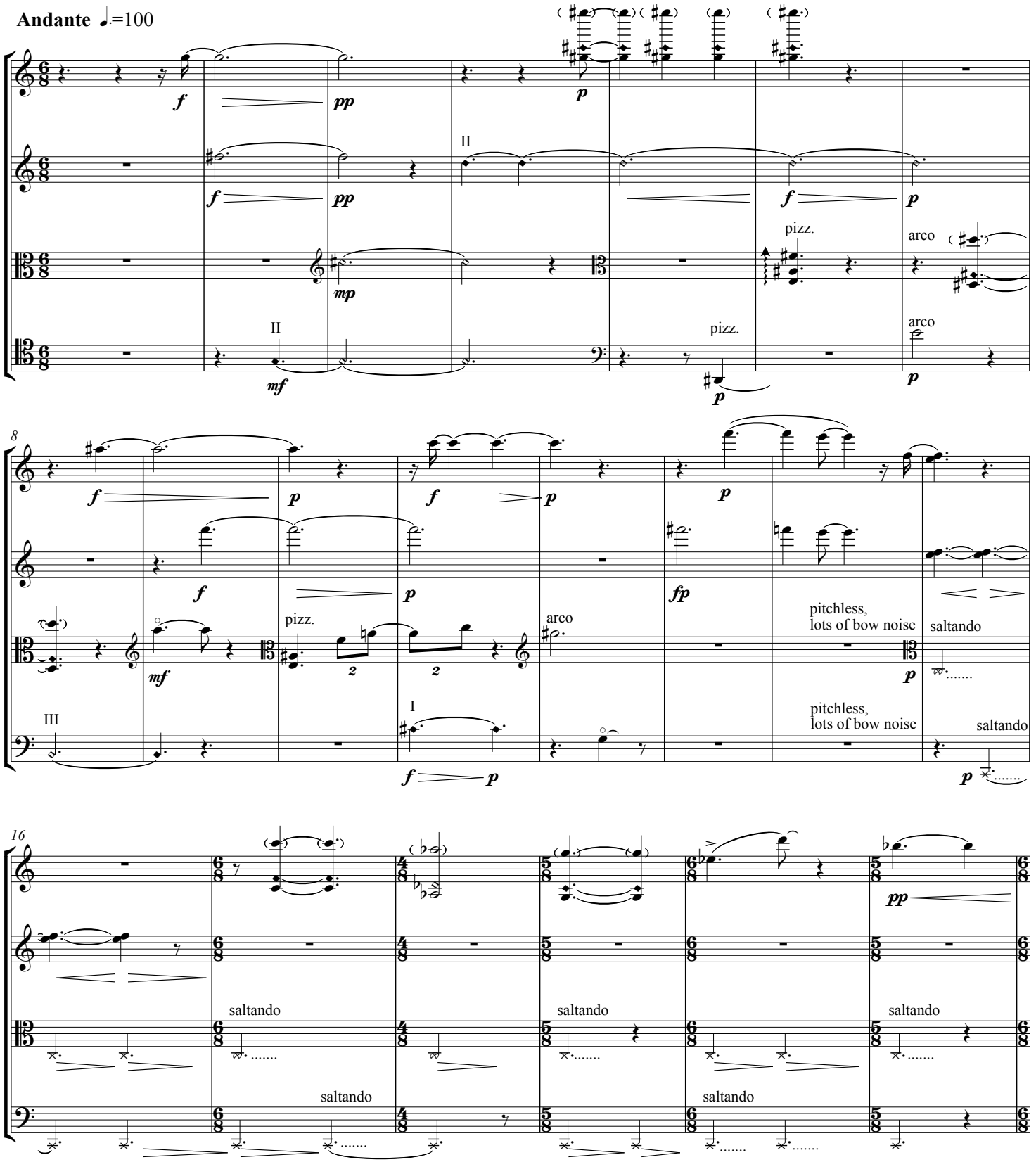

127
molto sul tasto
molto sul tasto
gliss.
gliss.
con sord.
con sord.
gliss.
132
sul pont.
ord.
ord.
senza sord.
senza sord.
D
136
IV
III
gliss.

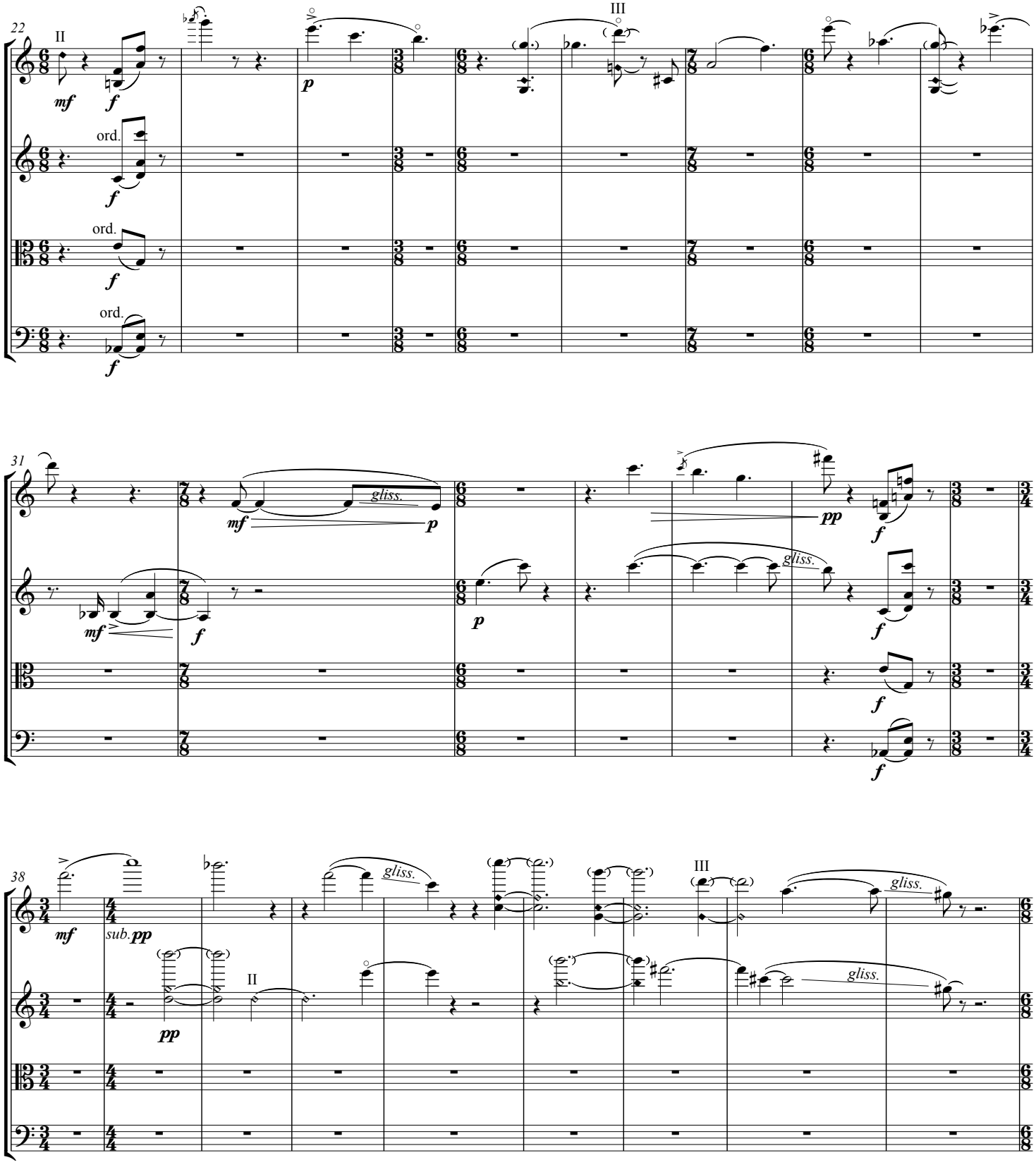

140
p
f
solo
146
mp
III IV
II
E
150
molto vib.
pizz.
156
arco

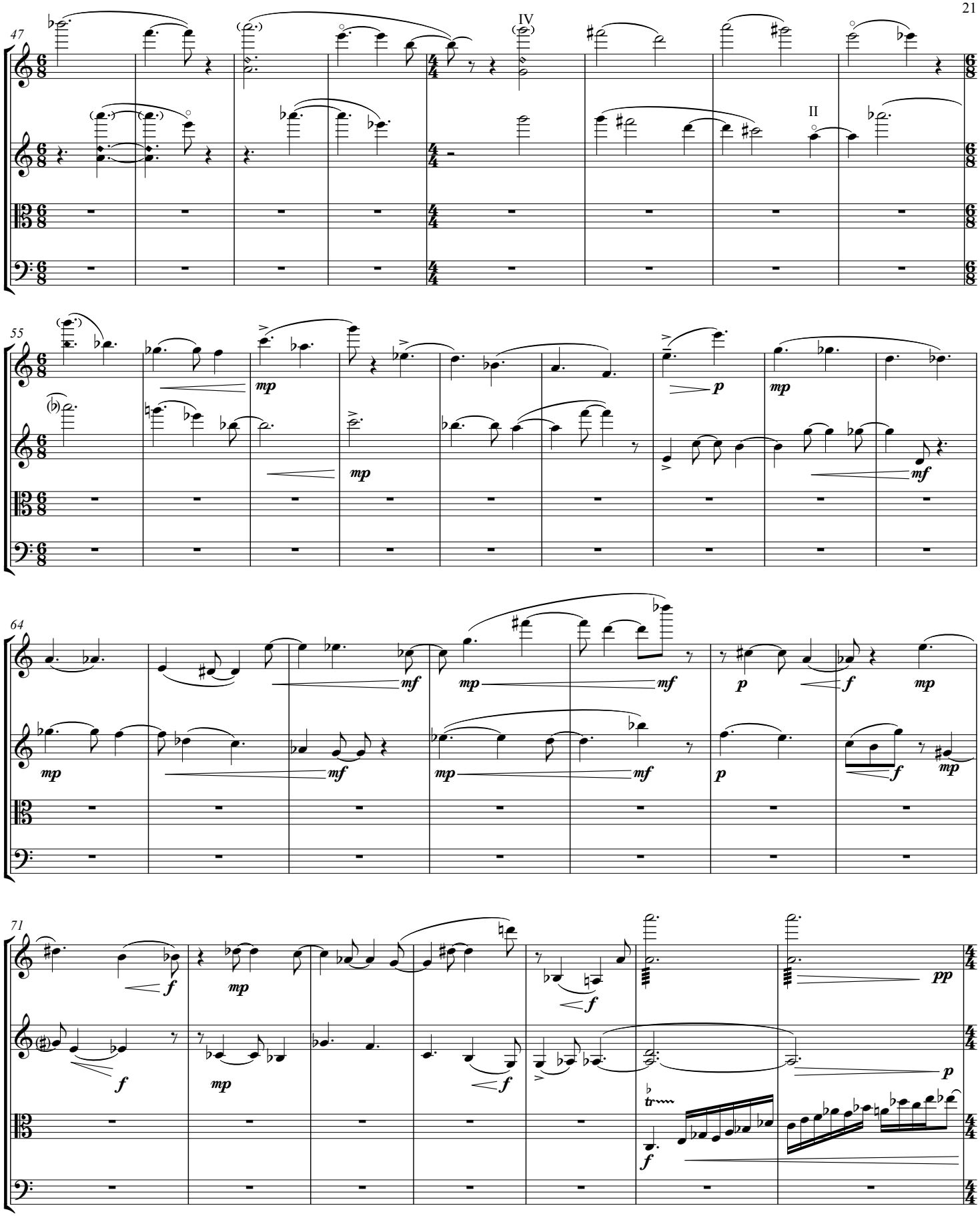

163
arco
pizz.
arco
pizz.
arco
pizz.
arco
169
gliss.
175
arco
molto vib.
gliss.
espress.
cold
espress
espress.
cold
espress.
cold
espress.

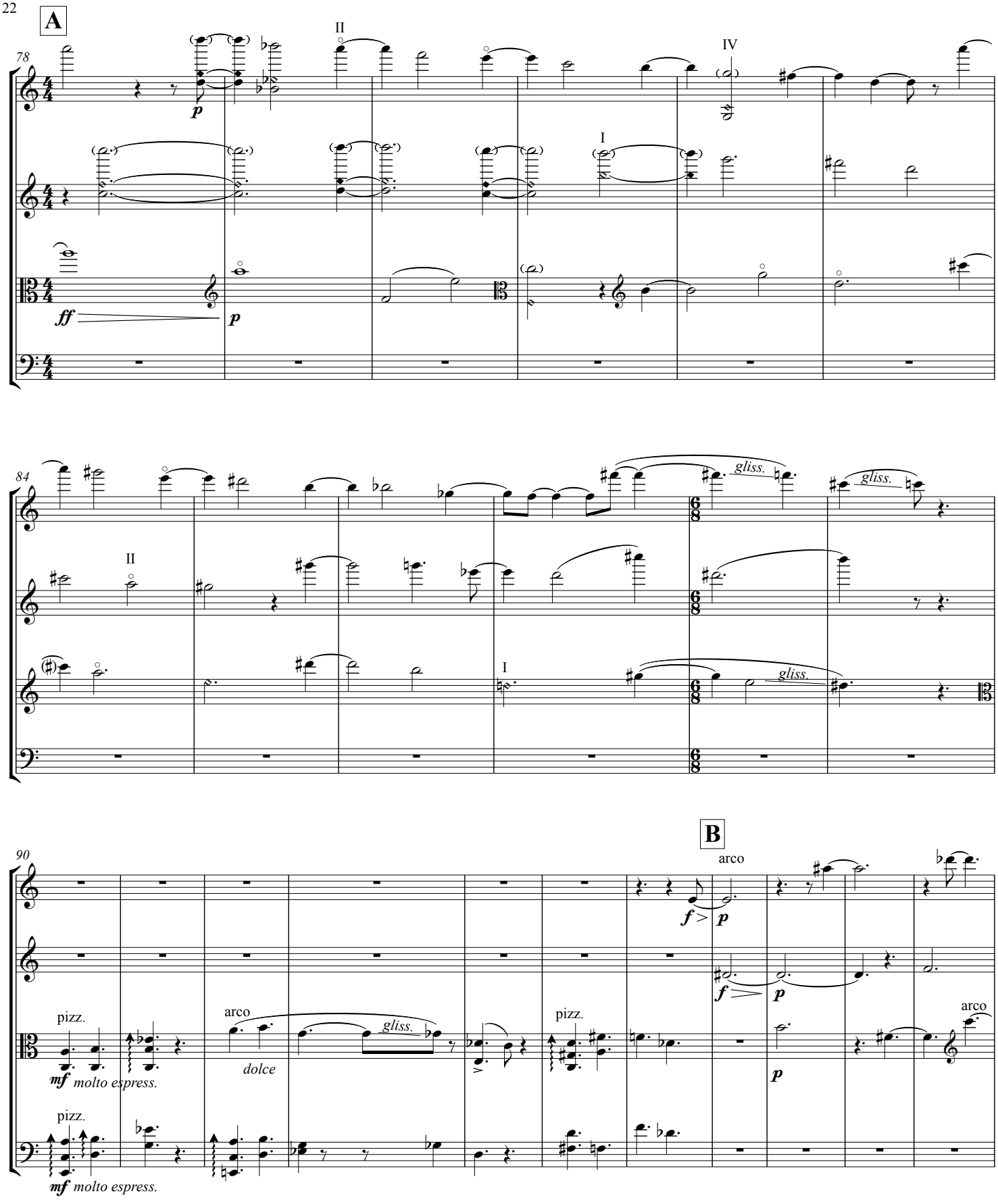

183
al talone
al talone
al talone
al talone
192
al talone molto sul tasto
al talone molto sul tasto
al talone
al talone
gliss.
gliss.
gliss.
F
199
sul pont.
ord.
ord.
206
I
I

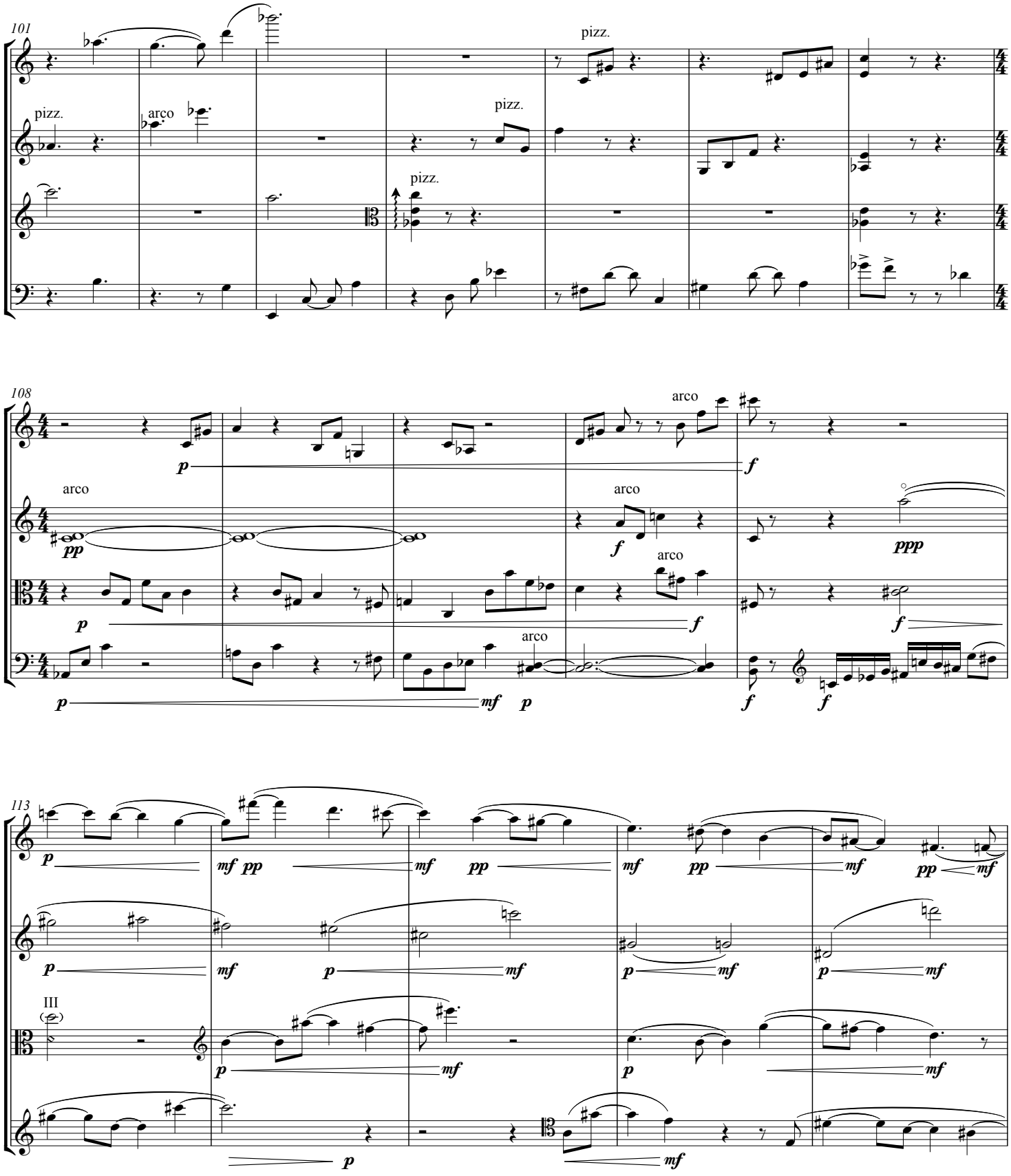
Act IV. The Break Up Scene

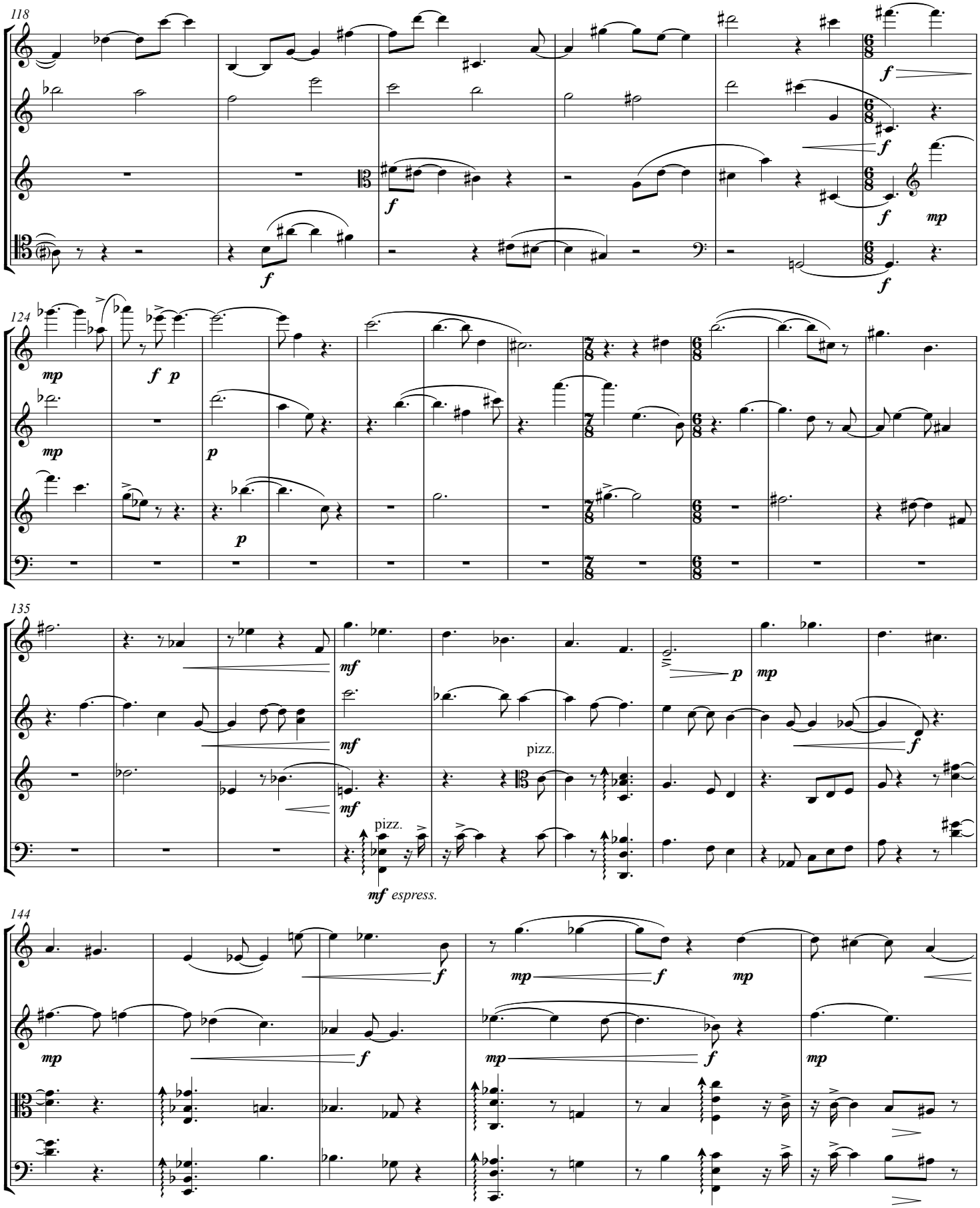


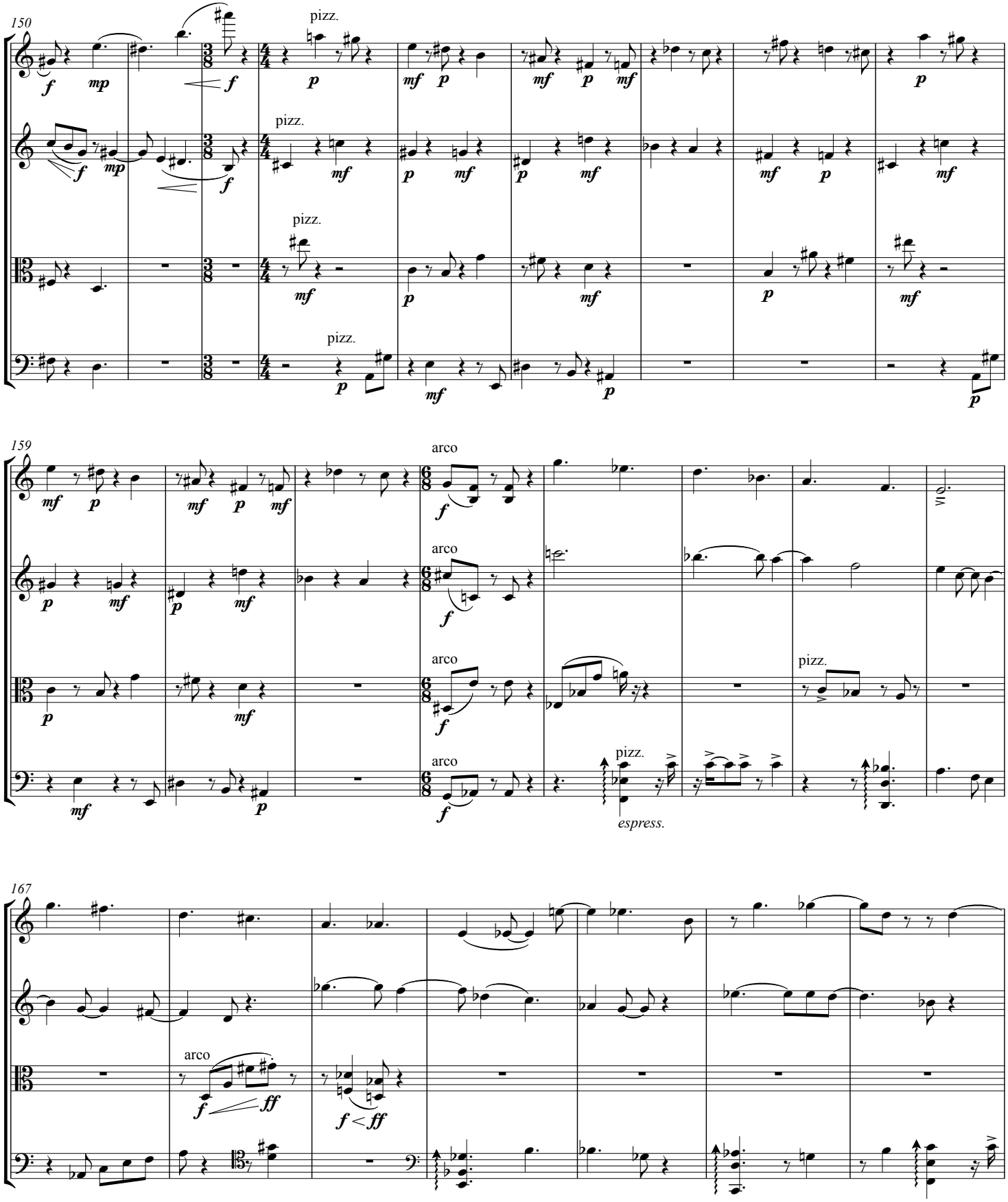

22
II
III
mf
f
p
ord.
31
gliss.
pp
38
sub. pp

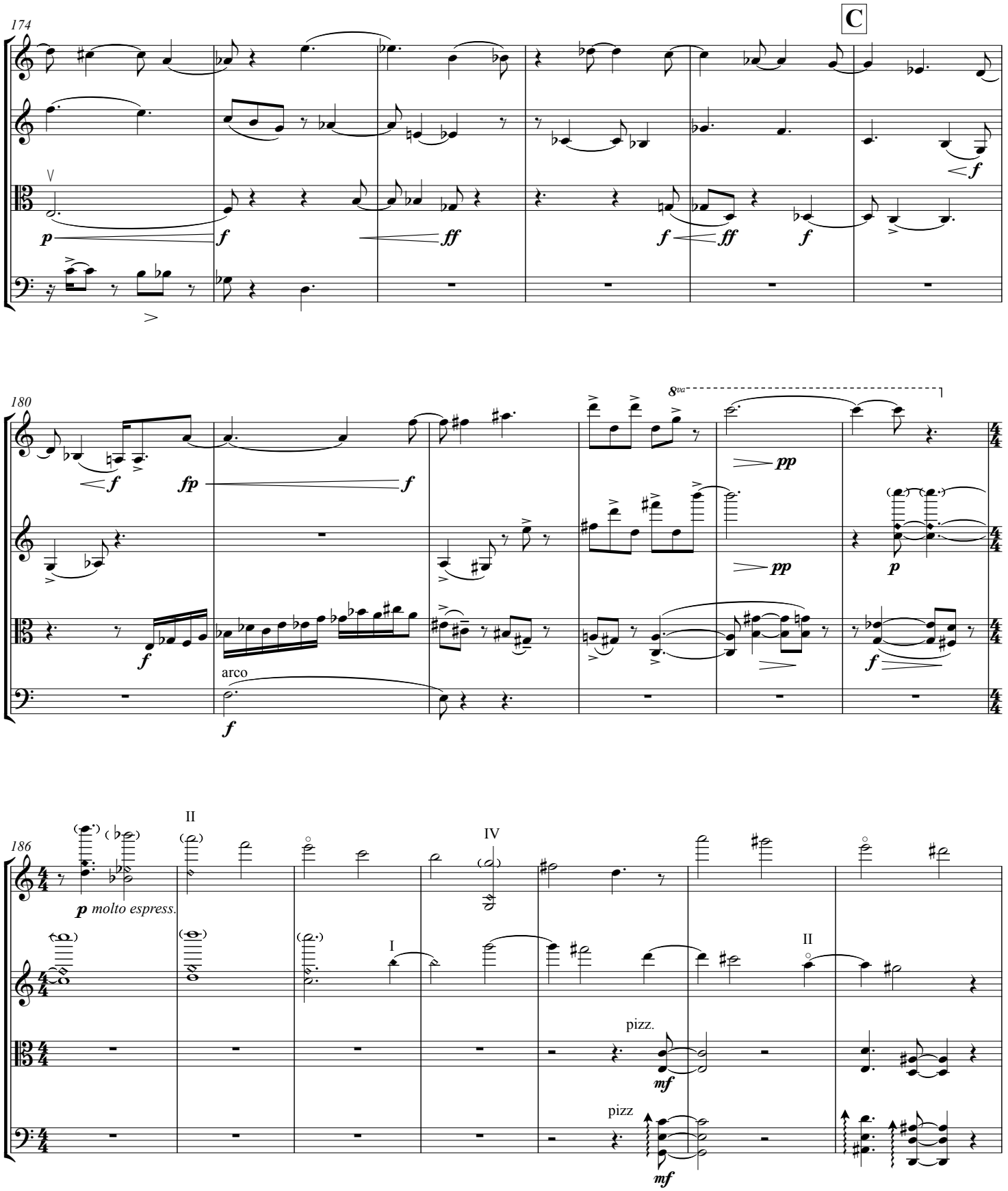

47
IV
II
55
mp
p
mf
64
mf
mp
f
71
pp
tr

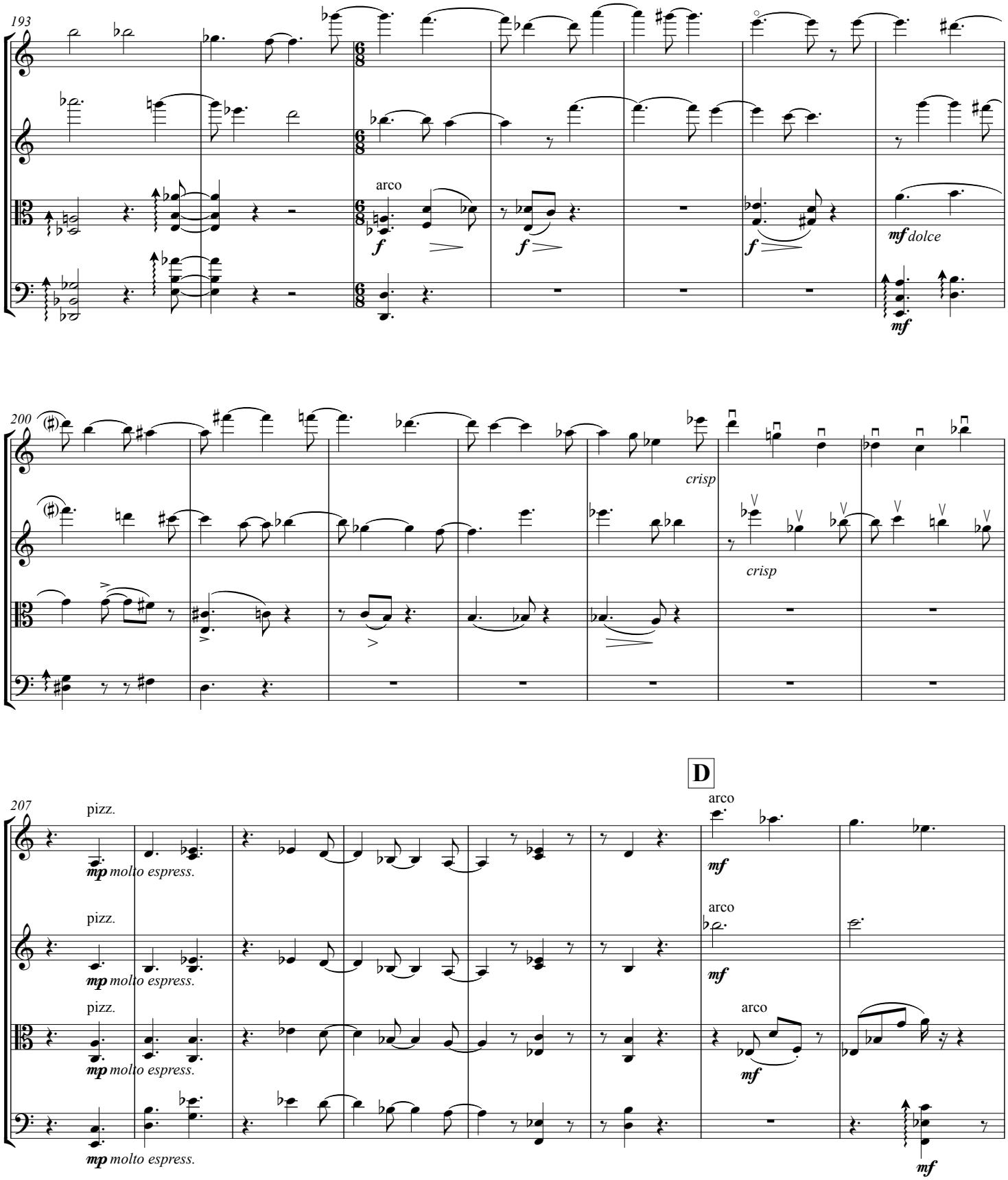

A
78
II
IV
I
p
ff
p
84
II
I
gliss.
gliss.
gliss.
B
90
arco
f
p
f
p
p
pizz.
arco
gliss.
dolce
pizz.
arco
mf molto espress.
pizz.
mf molto espress.

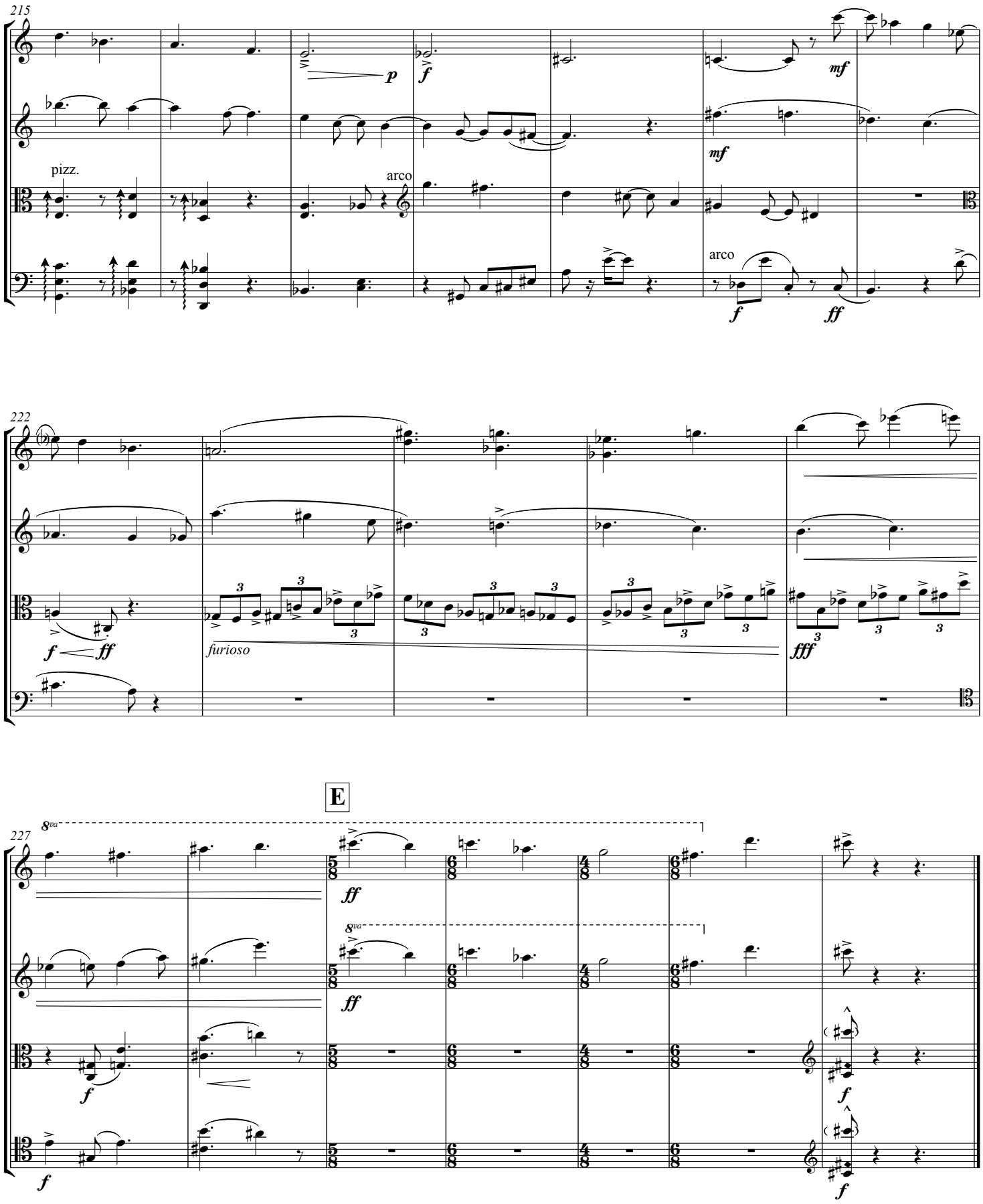

101
pizz.
arco
pizz.
pizz.
pizz.
108
arco
arco
arco
arco
arco
113
III


118
124
135
144
pizz.
pizz.
mf espress.

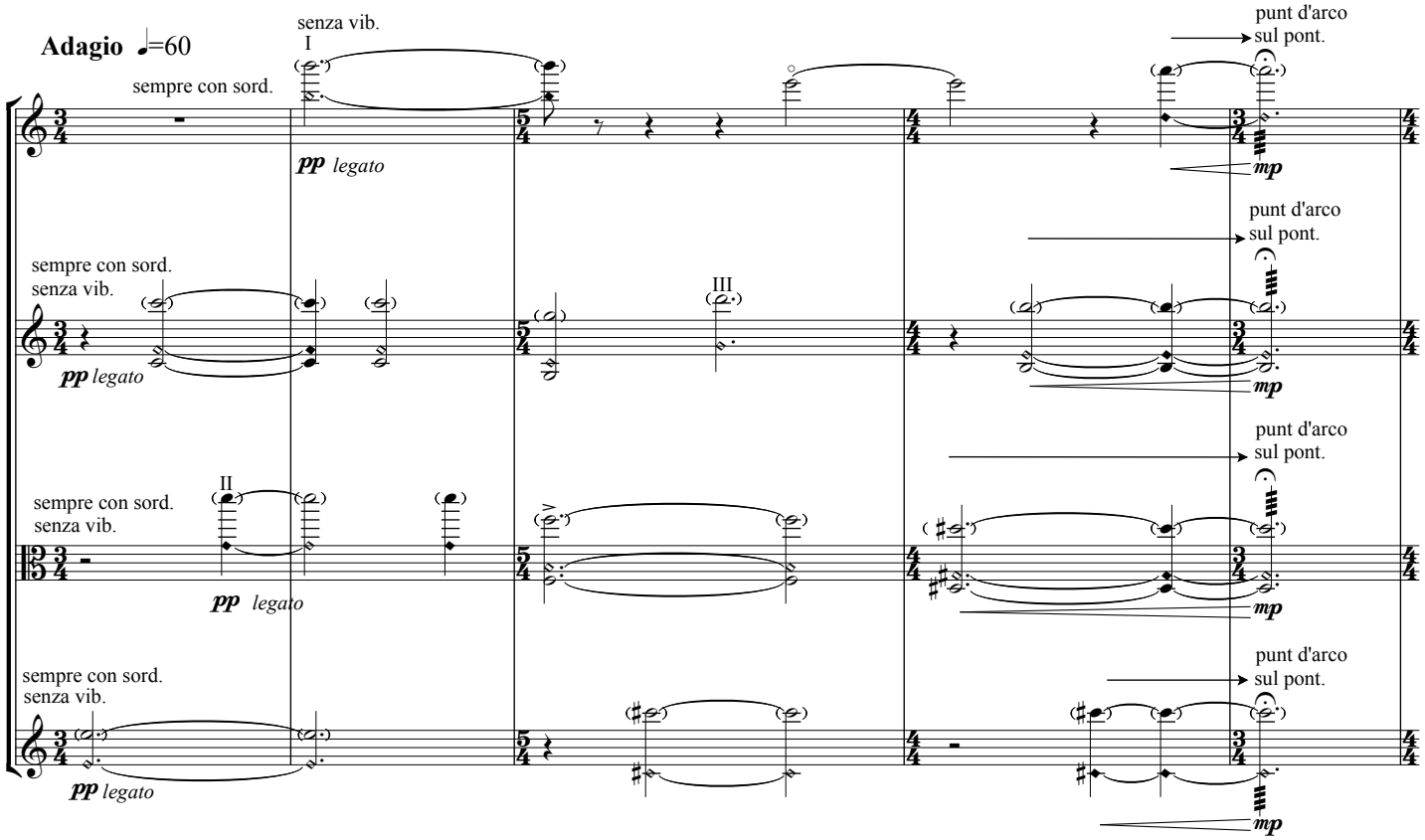

150
pizz.
159
arco
pizz.
espress.
167
arco

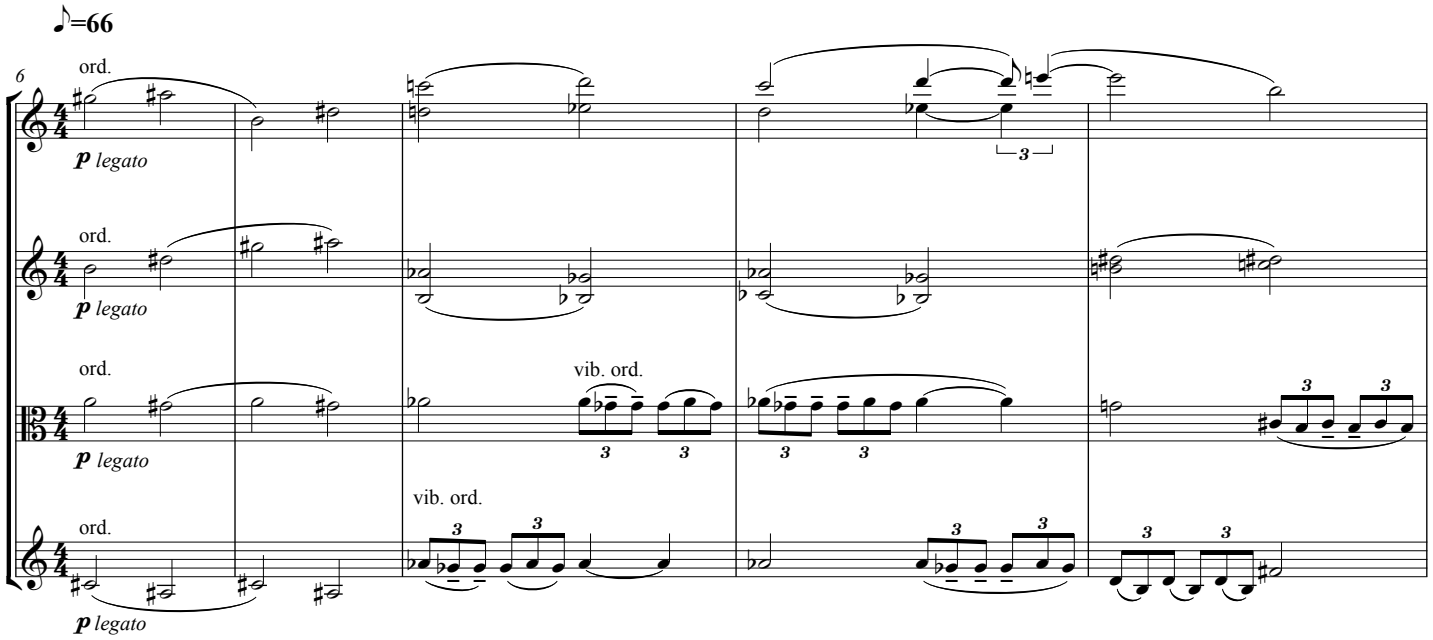

174
C
V
p
f
ff
f
ff
f
f
180
8va
f
fp
f
pp
pp
p
f
arco
f
186
II
IV
p molto espress.
I
II
pizz.
mf
pizz
mf

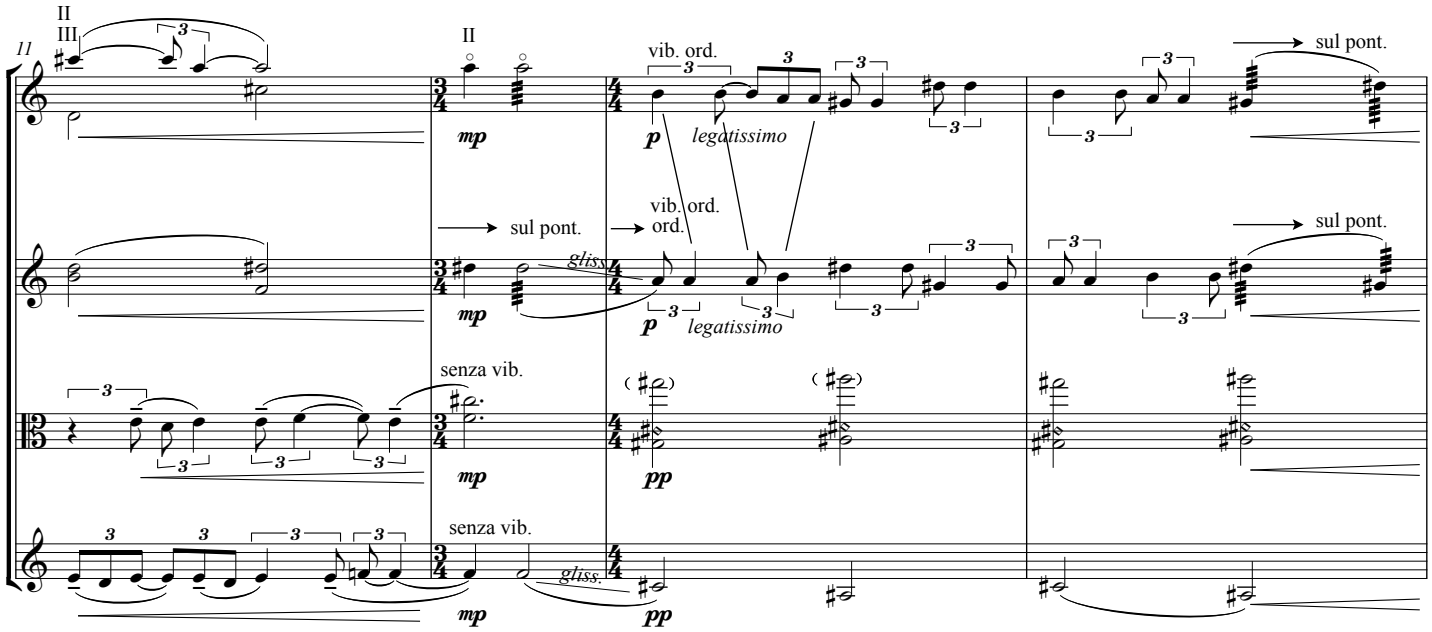

193
arco
f
f
f
mf dolce
mf
200
crisp
crisp
D
207
pizz.
mp molto espress.
pizz.
mp molto espress.
pizz.
mp molto espress.
mp molto espress.
arco
mf
arco
mf
arco
mf
mf

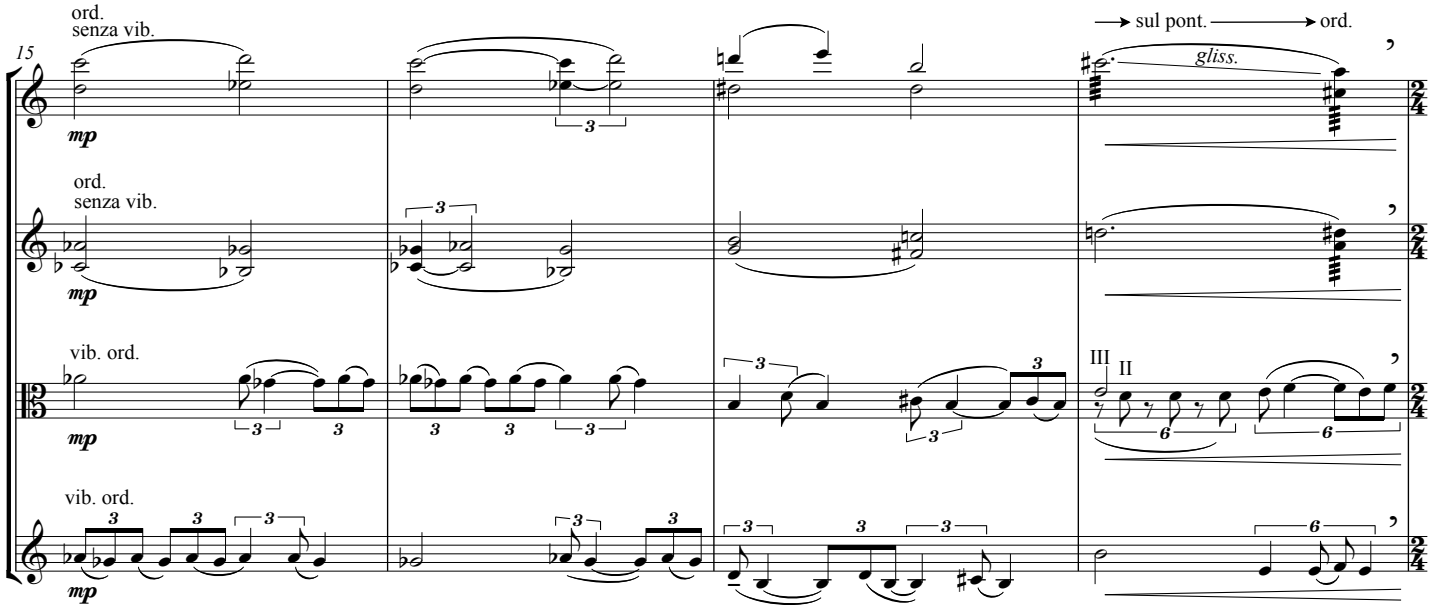

215
pizz.
arco
arco
222
furioso
E
227
8va
8va

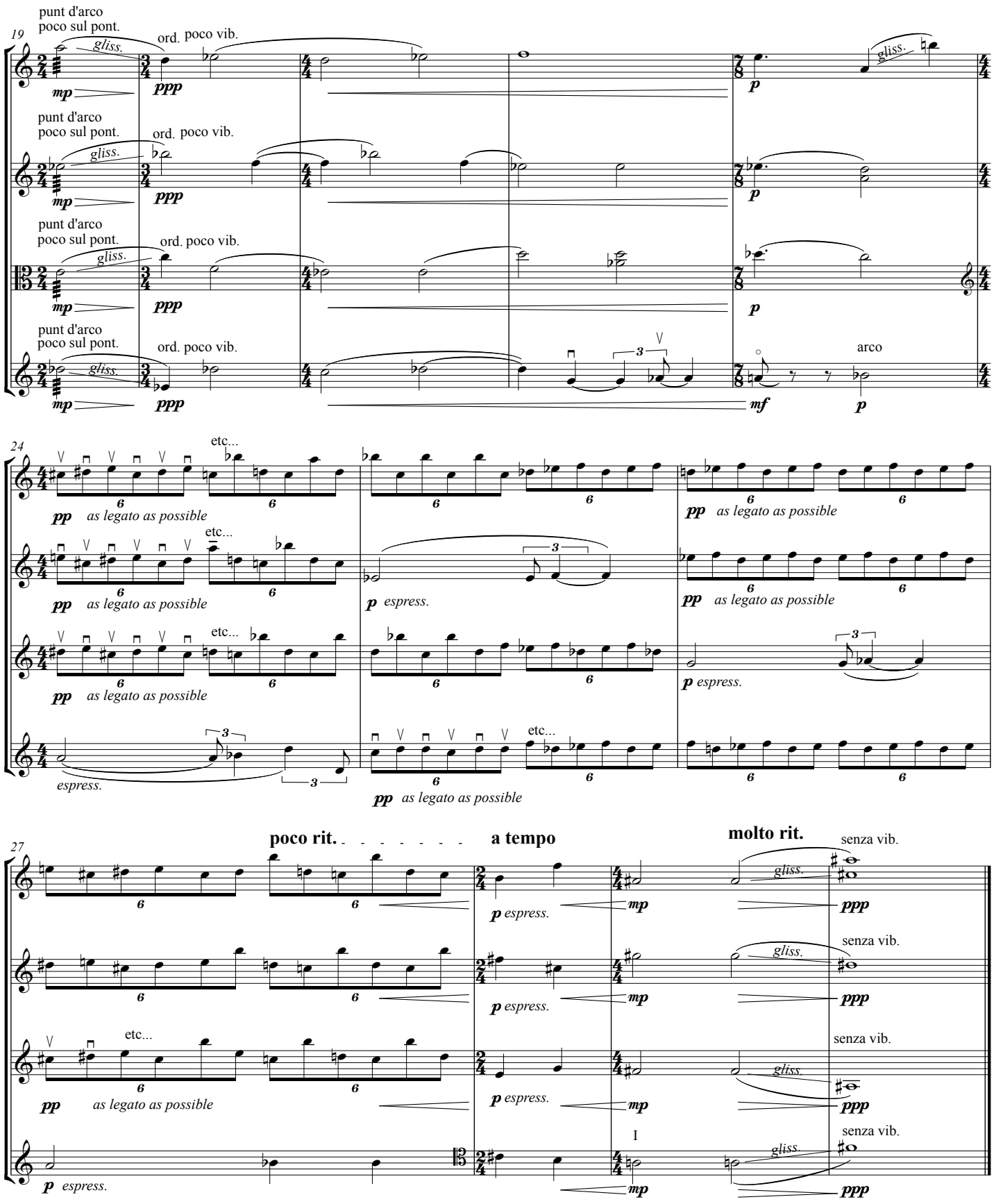
Act V. Vase Shattering






11
II
III
II
vib. ord.
sul pont.
mp
p
legatissimo
gliss.
ord.
senza vib.
pp


15
ord.
senza vib.
sul pont.
ord.
gliss.
vib. ord.
III
II
mp


19
punt d'arco
poco sul pont.
gliss.
ord. poco vib.
mp
ppp
p
arco
mf
24
etc...
pp as legato as possible
p espress.
espress.
27
poco rit.
a tempo
molto rit.
senza vib.
I