The Earth and the Eye

By Jeff Snyder

INSTRUMENTATION:

3 bass viols (one with a low A string)
theorbo (14-string)
harpsichord

DURATION:

~10 minutes

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3 bass viols (one with a low A string)
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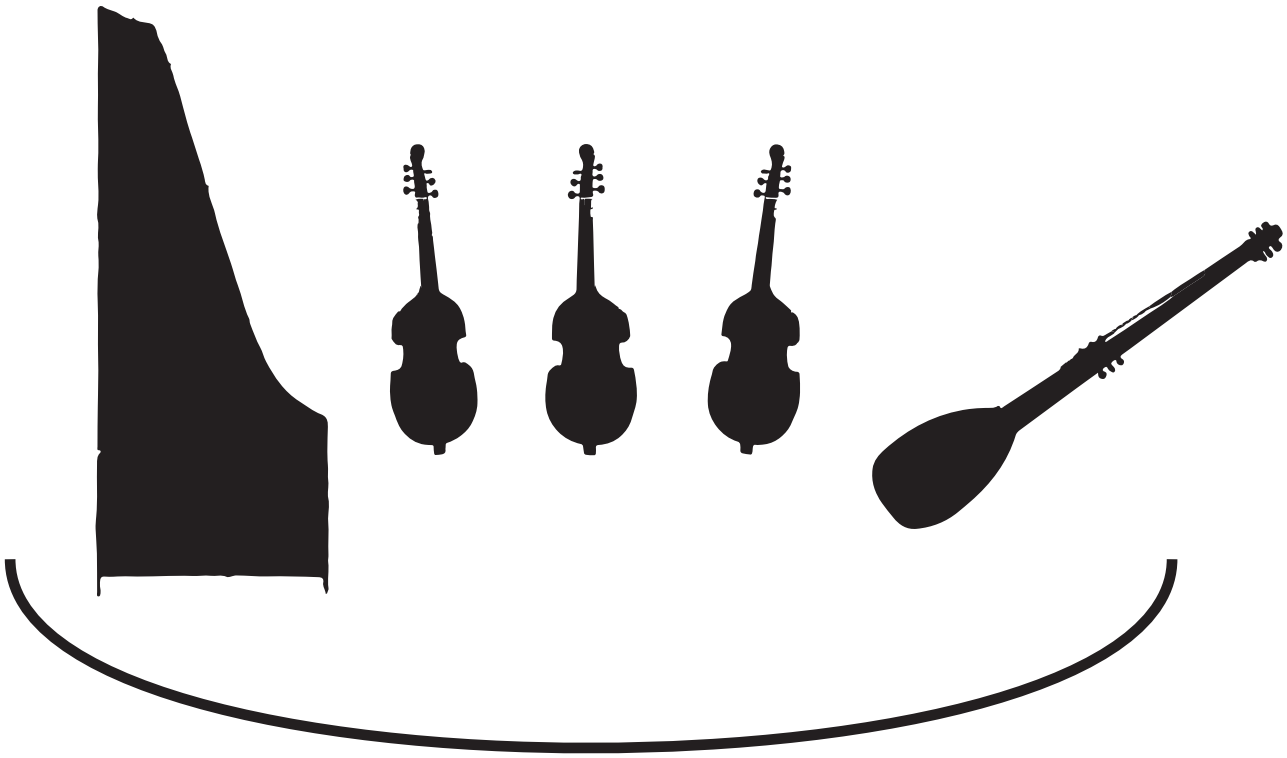
NOTES:

Dynamics and phrasing are left up to performer interpretation, as in the music of the Renaissance.

Theorbo and Harpsichord notes:
The stemless noteheads in the theorbo and harpsichord parts are to signify that this material does not have a strict rhythm. In general, the two instruments have the same musical material, but the intended effect is one of heterophony, where they are not exactly in sync. The two musicians should listen to each other and not stray further than a half-note away from where the other performer is. The notation is spatial to suggest timing between pitches. All notes without stems should ring as long as the performer can let them (until those fingers are required for other pitches or the note has died away).

From letter D until the end, the theorbo and harpsichord should repeat each pitch slowly until the next pitch occurs (also not synchronized with each other). Imagine far away ringing bells. Of course, the harpsichord mechanism will damp the pitch between re-attacks, so just work to minimize this effect.



Stage Arrangement

The most important thing is that the harpsichord and theorbo are on opposite sides of the ensemble, so that there is a spatial "ping-pong" effect with their musical material.

The three viols should be between the harpsichord and theorbo.

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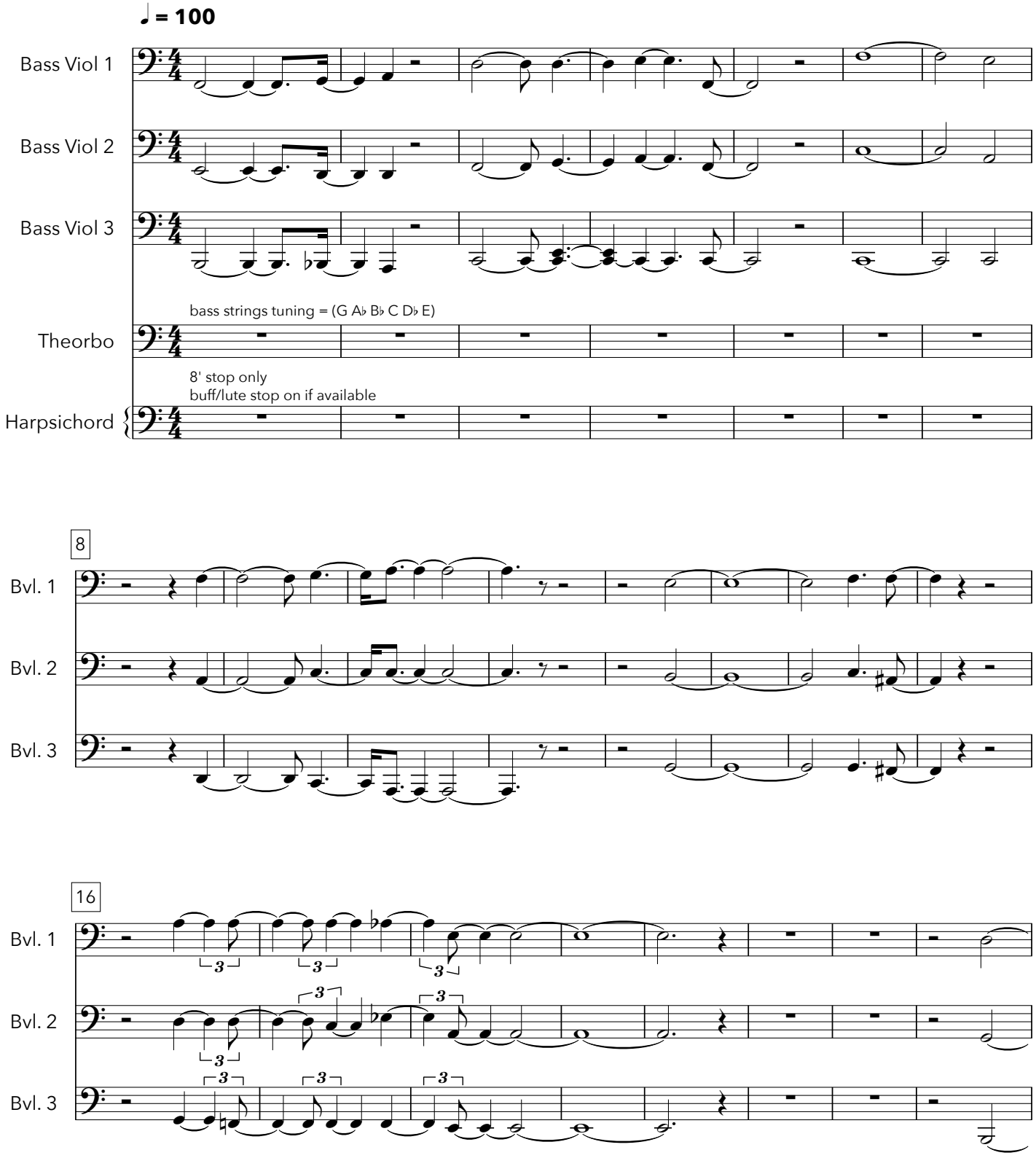
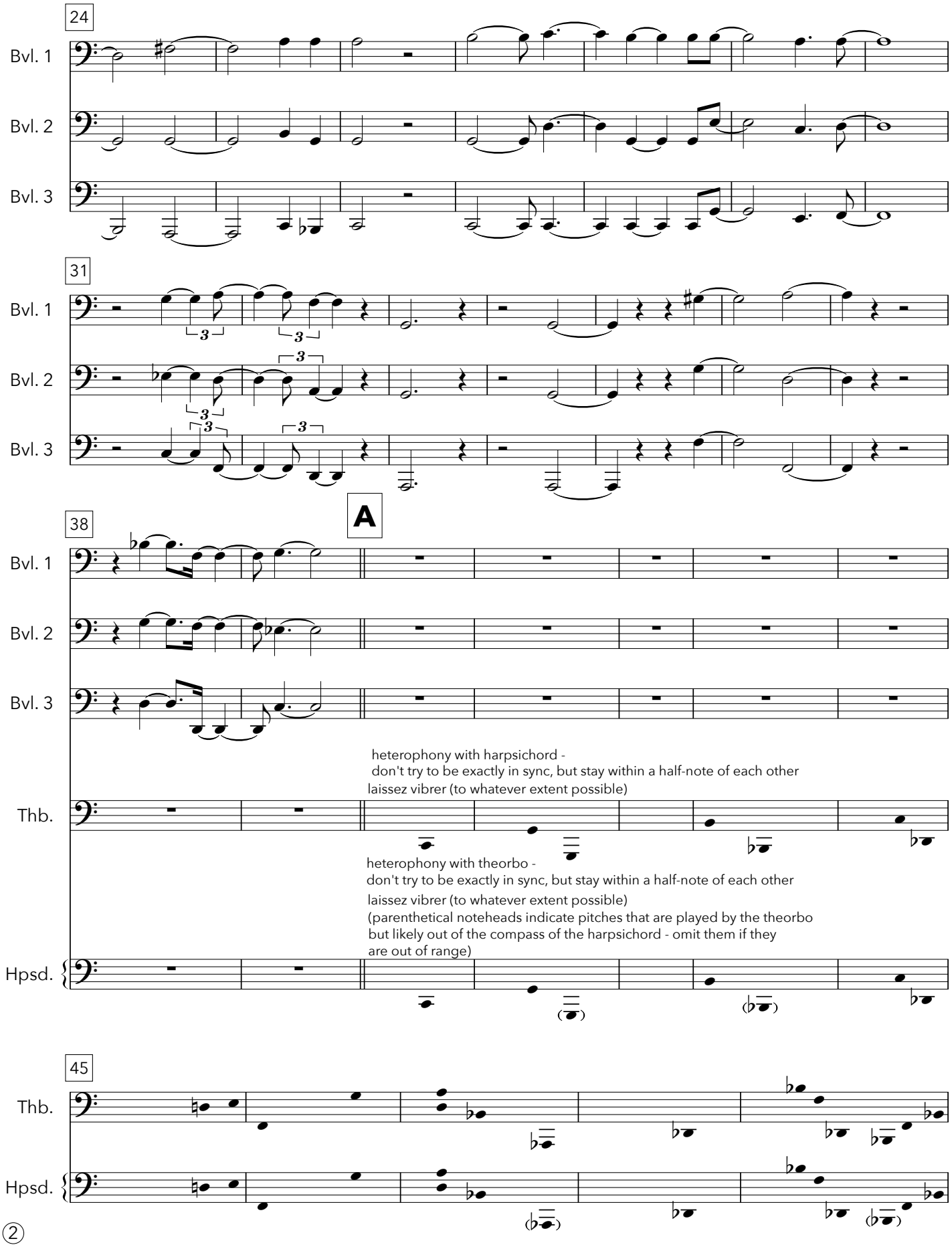
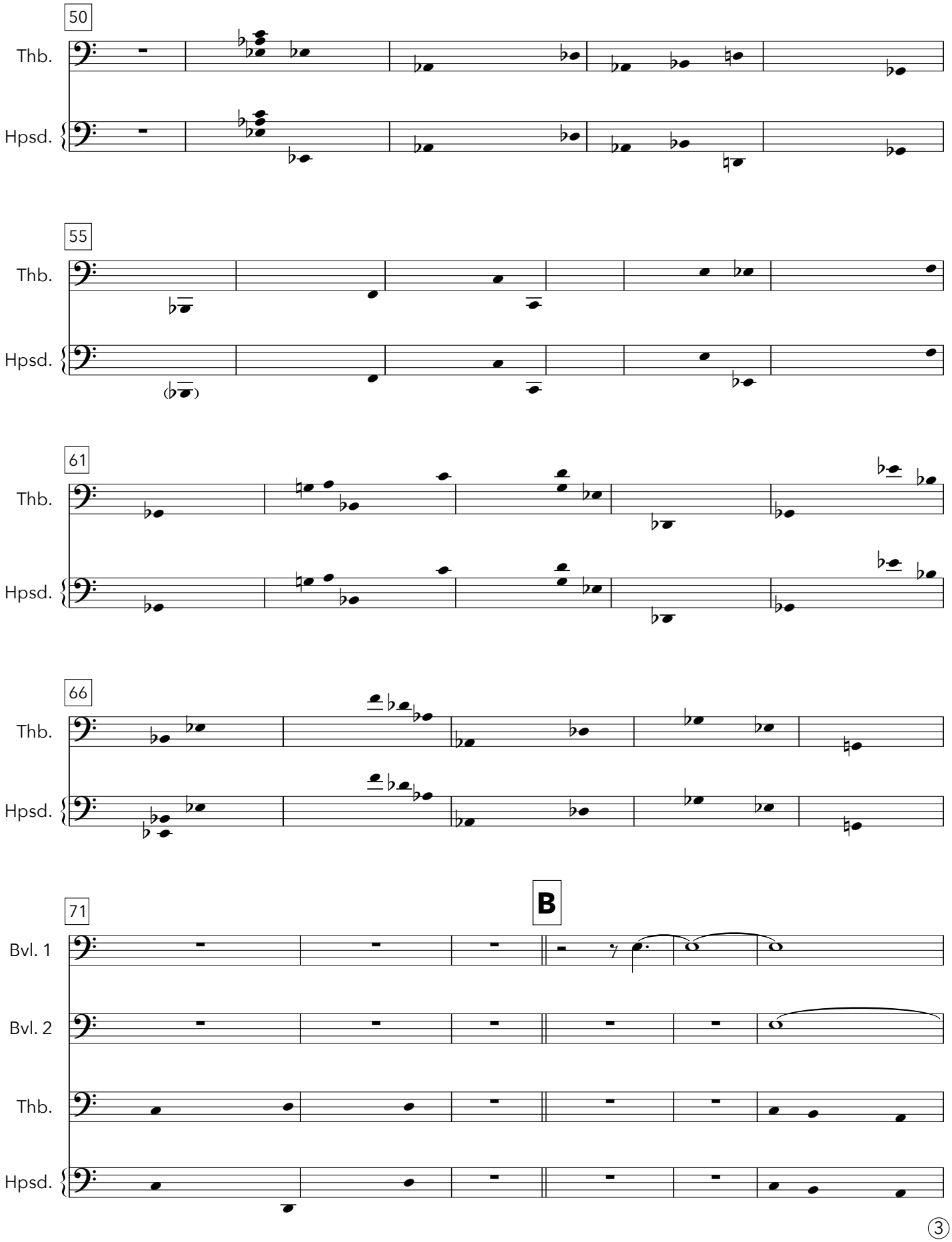
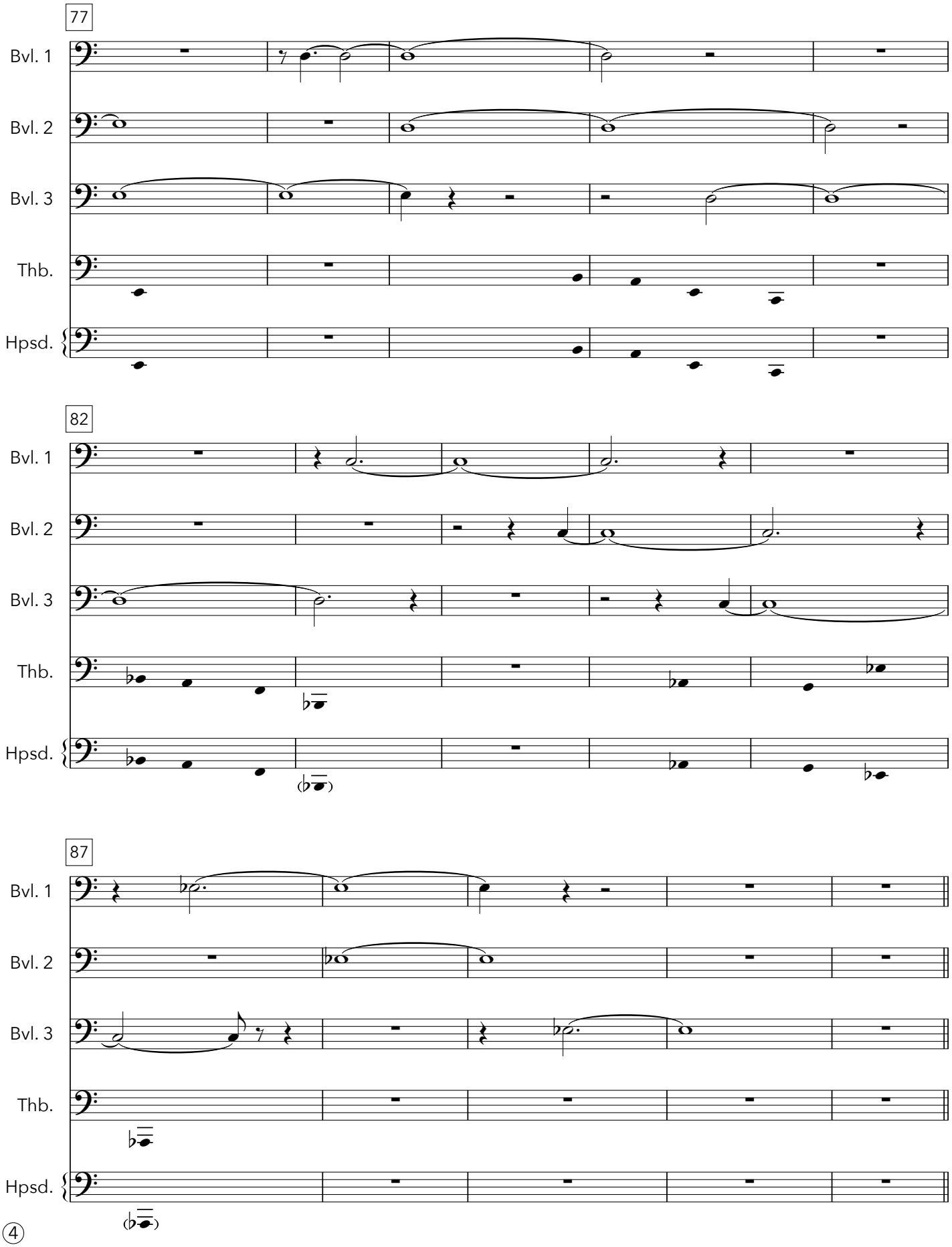
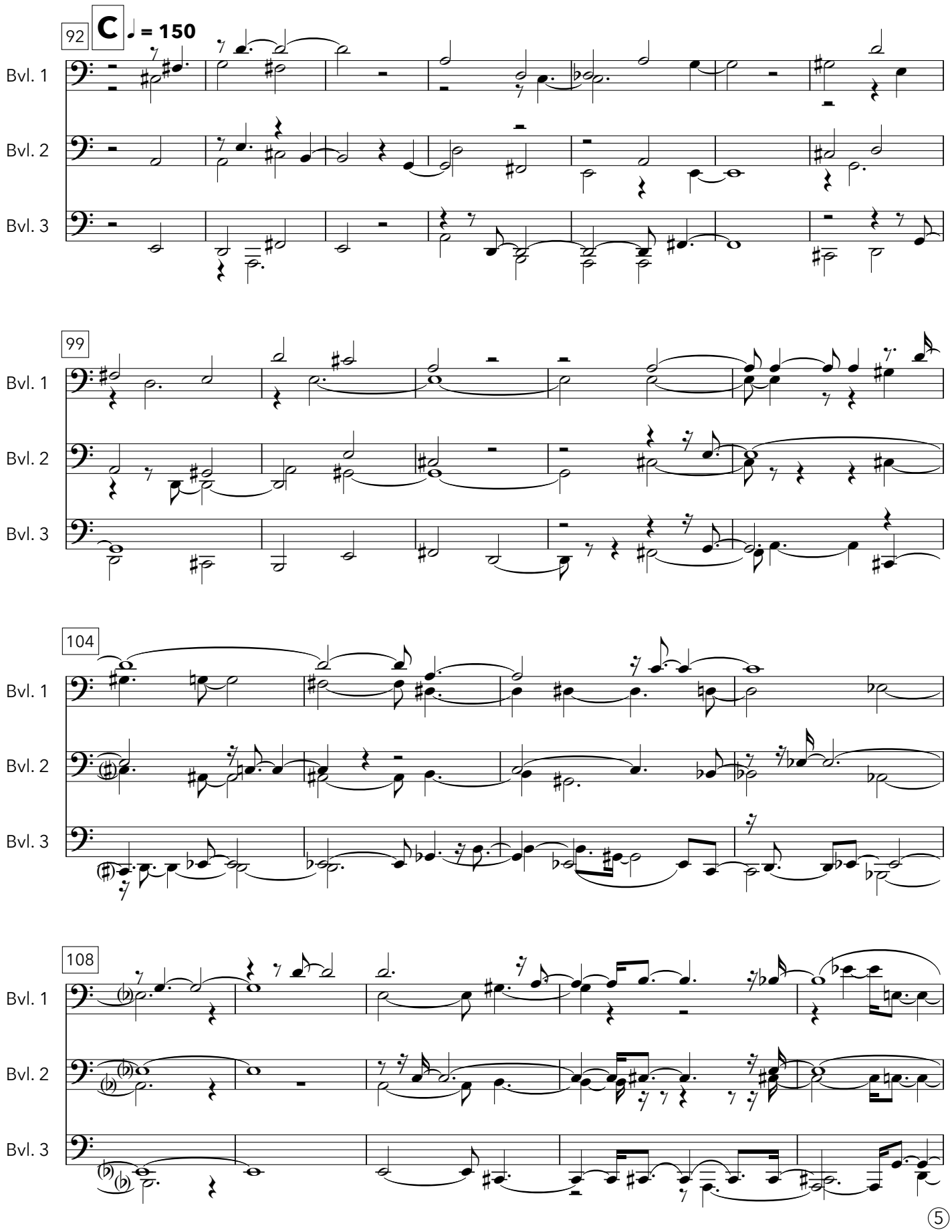
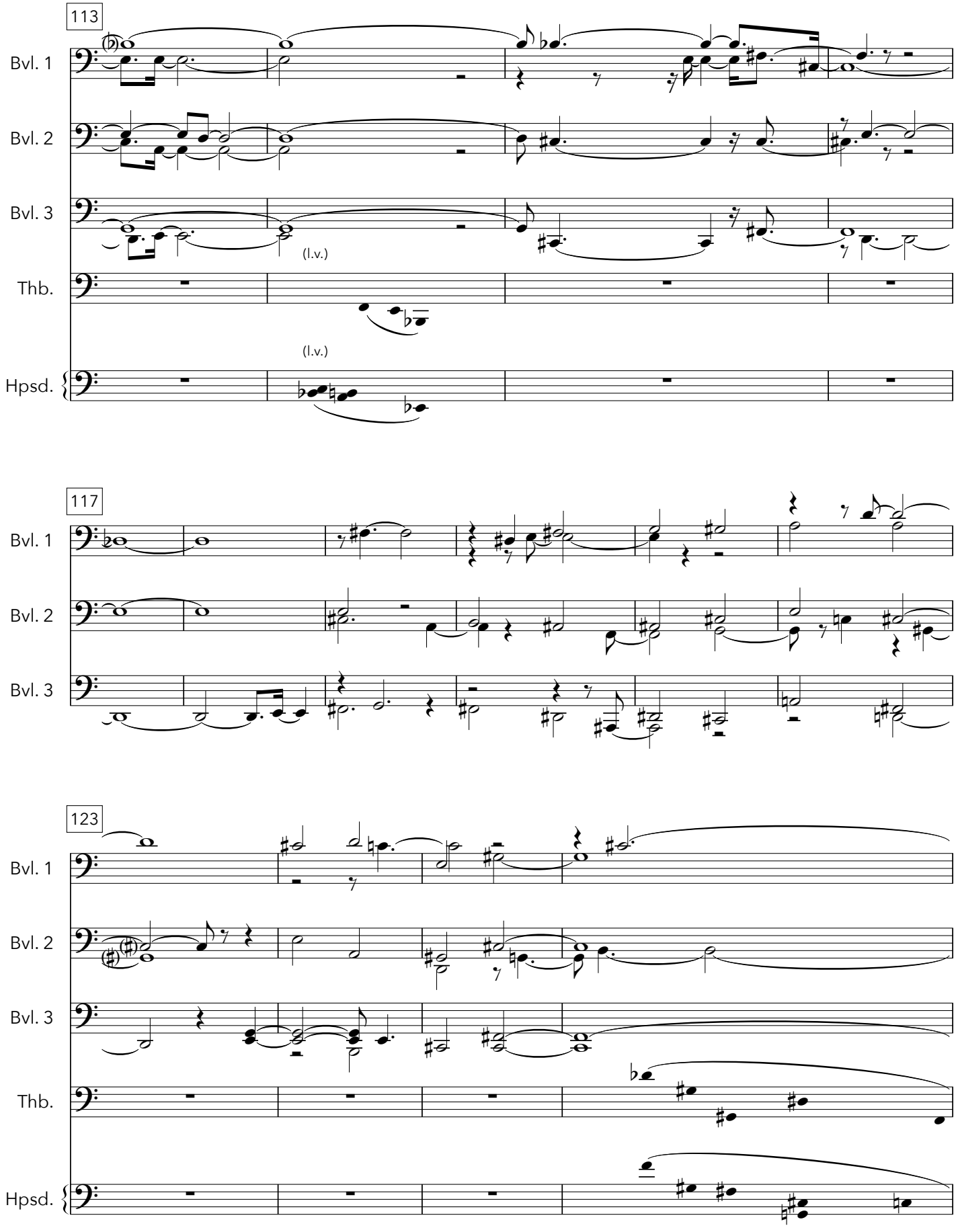


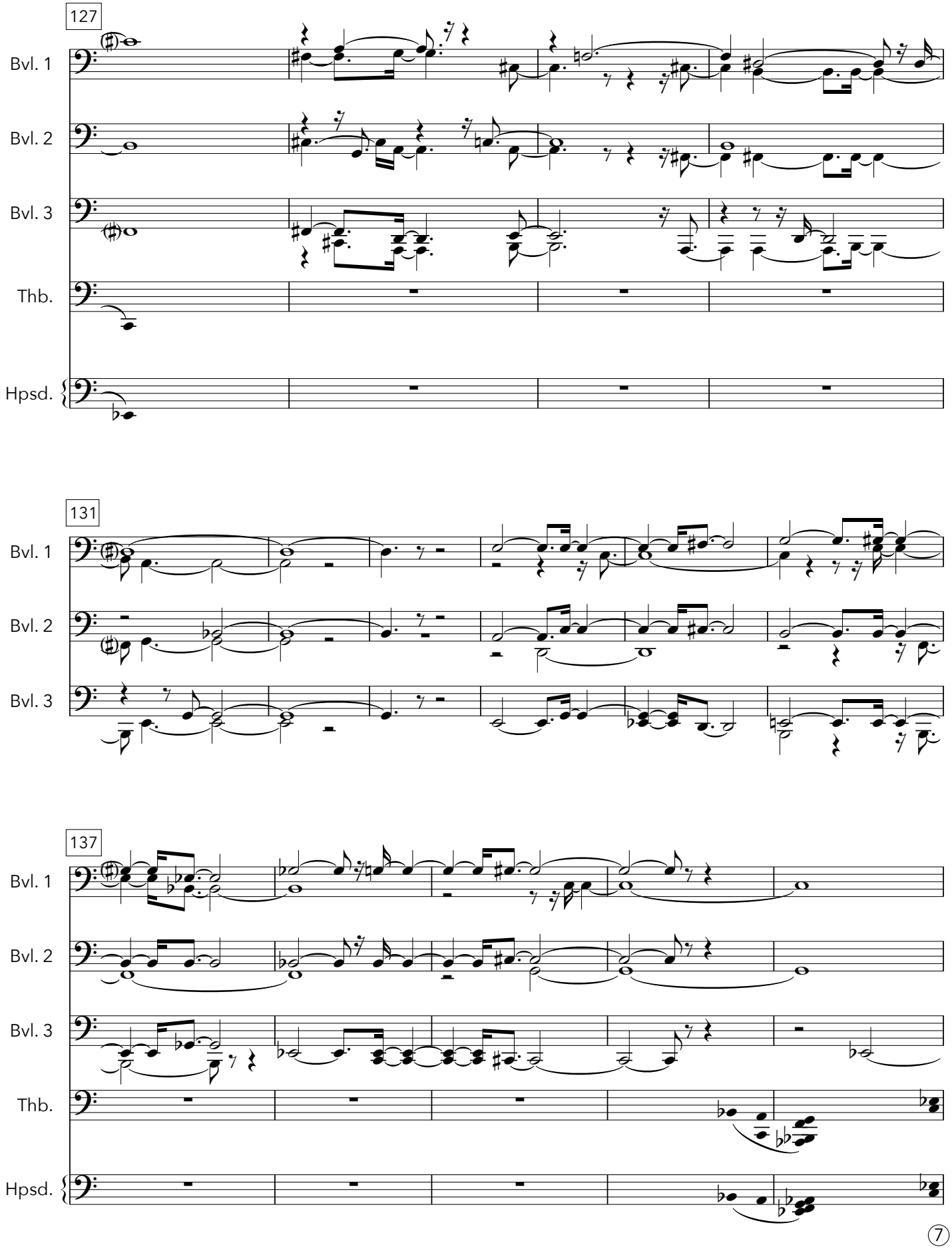

24
Bvl. 1
Bvl. 2
Bvl. 3
31
Bvl. 1
Bvl. 2
Bvl. 3
A
38
Bvl. 1
Bvl. 2
Bvl. 3
heterophony with harpsichord -
don't try to be exactly in sync, but stay within a half-note of each other
laissez vibrer (to whatever extent possible)
Thb.
heterophony with theorbo -
don't try to be exactly in sync, but stay within a half-note of each other
laissez vibrer (to whatever extent possible)
(parenthetical noteheads indicate pitches that are played by the theorbo
but likely out of the compass of the harpsichord - omit them if they
are out of range)
Hpsd.
45
Thb.
Hpsd.

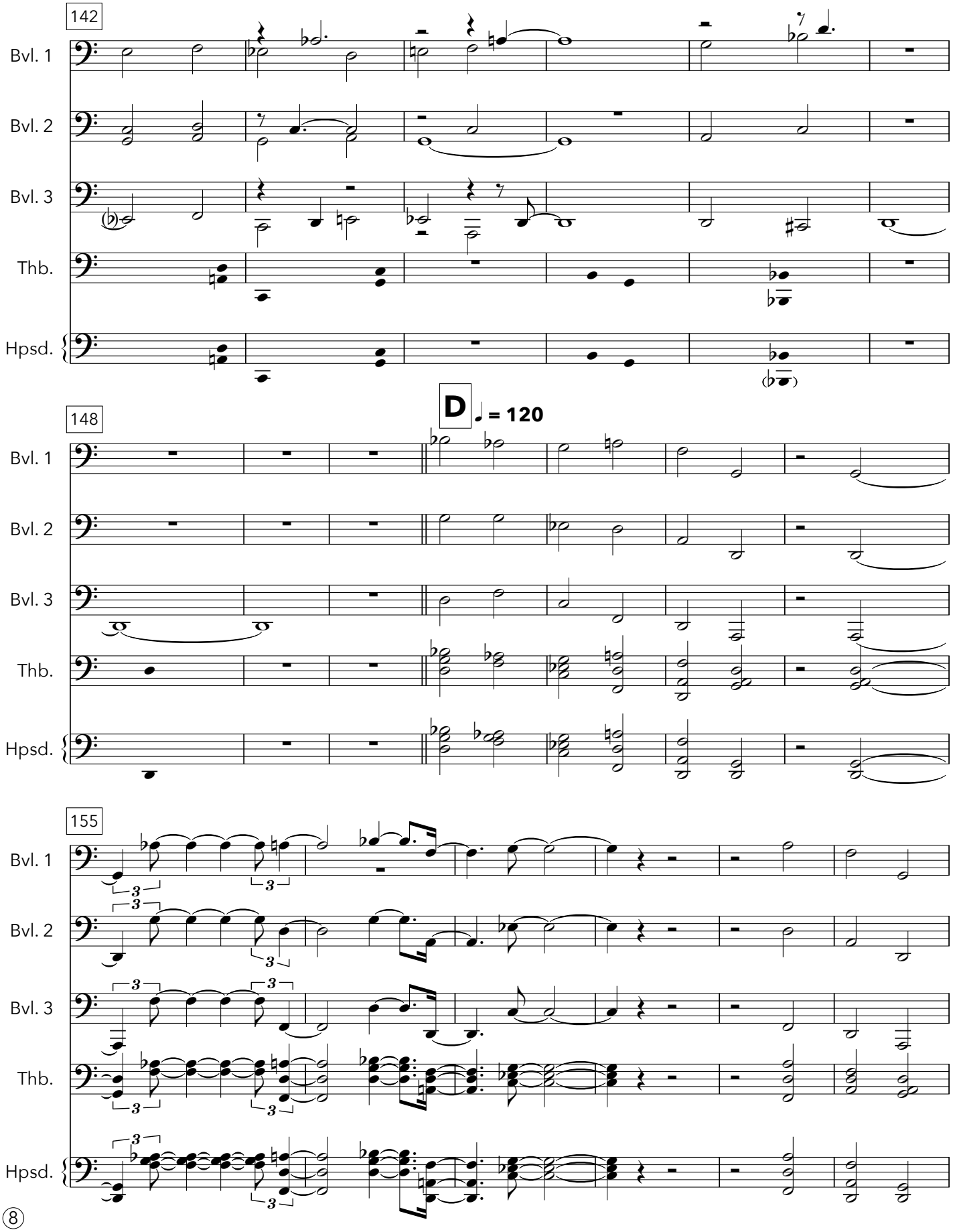

50
Thb.
Hpsd.
55
Thb.
Hpsd.
61
Thb.
Hpsd.
66
Thb.
Hpsd.
71
B
Bvl. 1
Bvl. 2
Thb.
Hpsd.

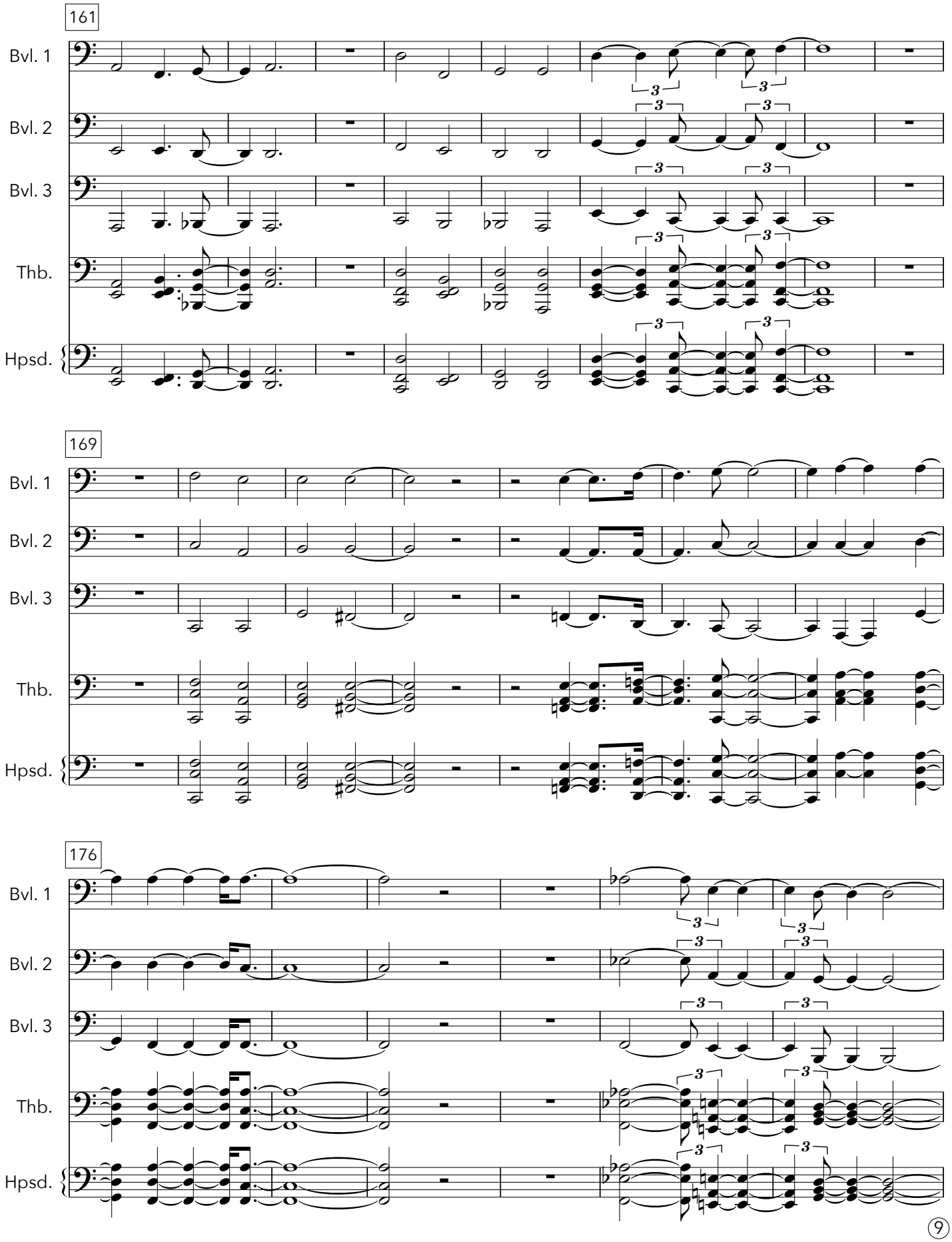

77
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
82
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
87
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.

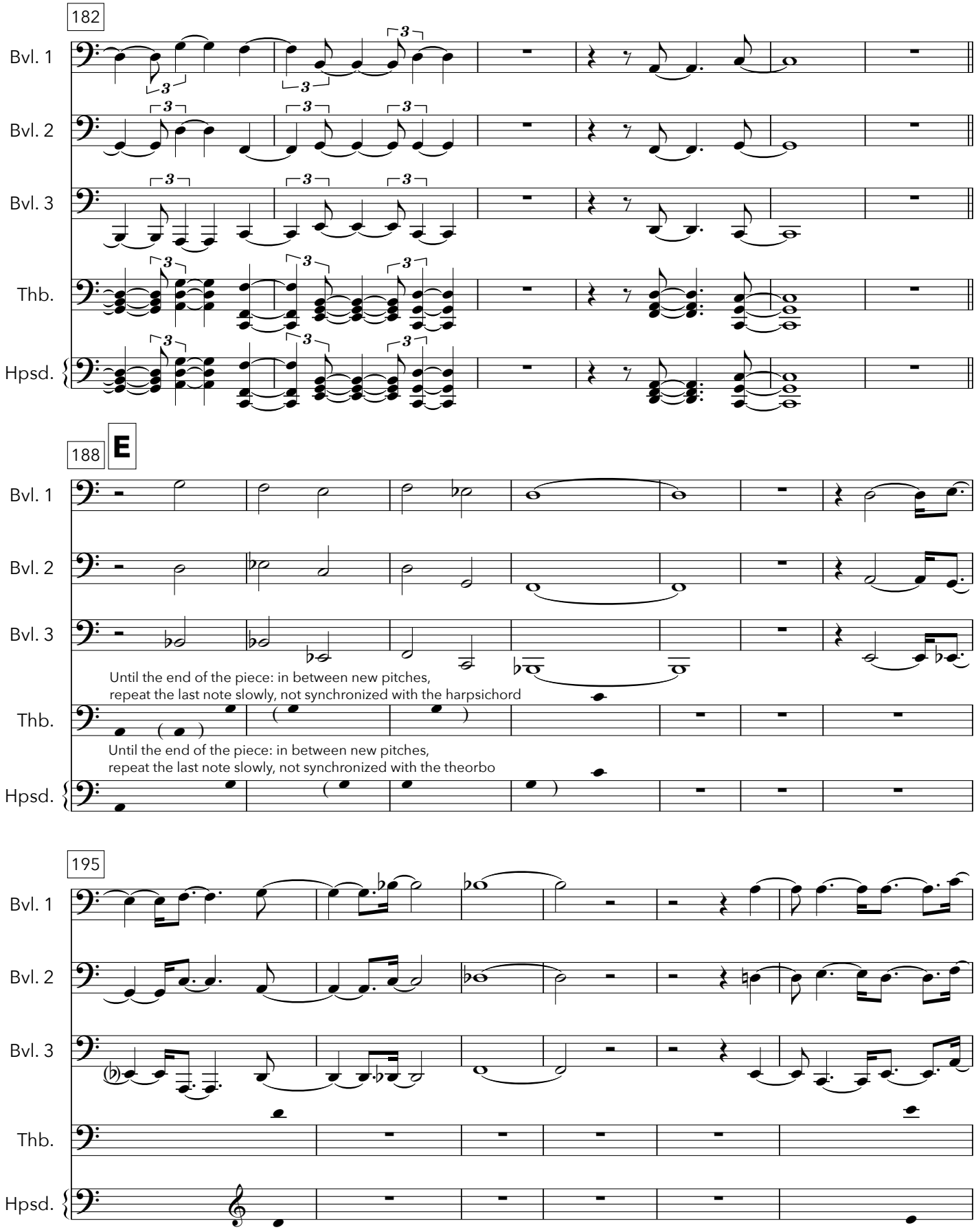

92
C
♩ = 150
Bvl. 1
Bvl. 2
Bvl. 3
99
Bvl. 1
Bvl. 2
Bvl. 3
104
Bvl. 1
Bvl. 2
Bvl. 3
108
Bvl. 1
Bvl. 2
Bvl. 3

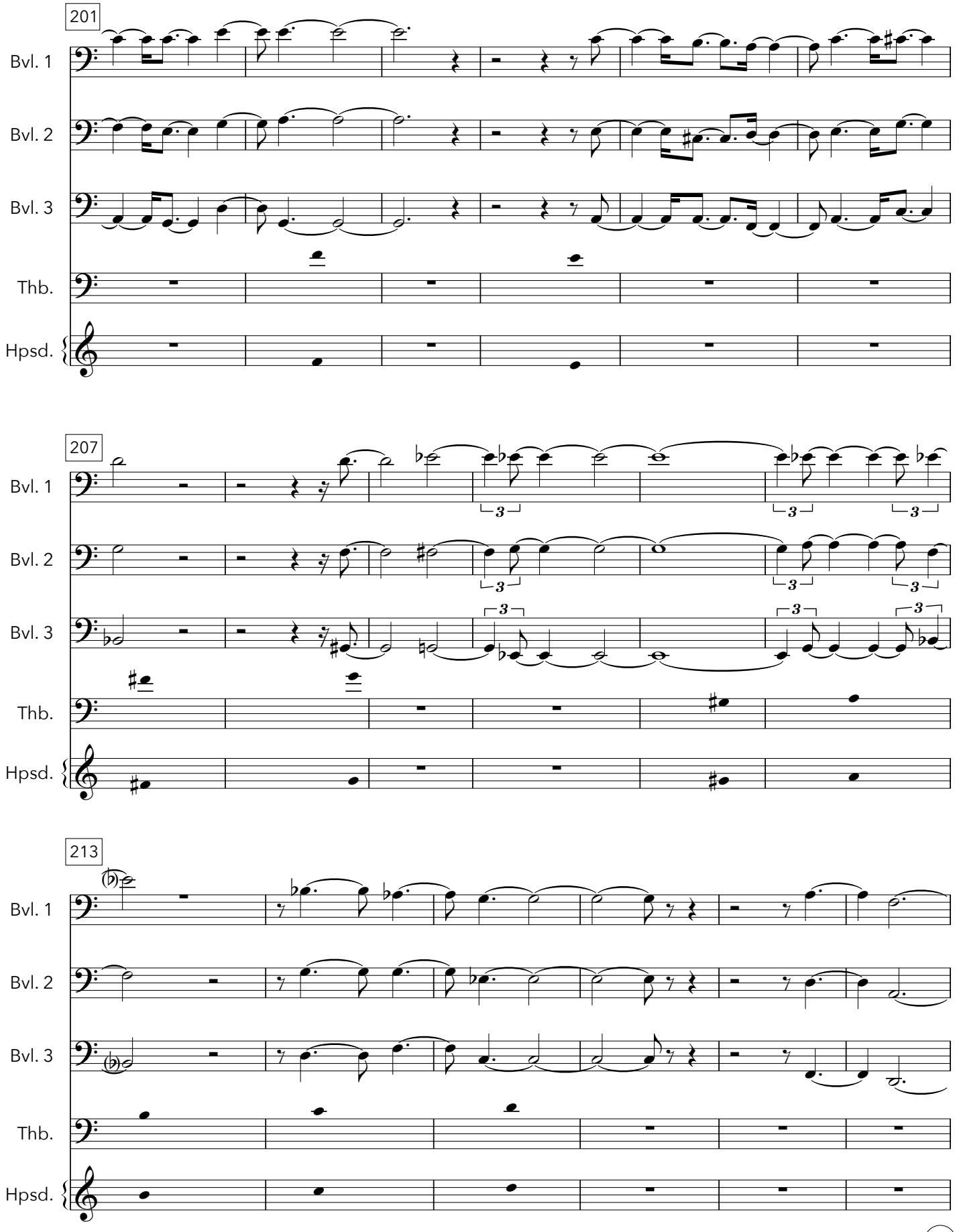

113
Bvl. 1
Bvl. 2
Bvl. 3
(l.v.)
Thb.
(l.v.)
Hpsd.
117
Bvl. 1
Bvl. 2
Bvl. 3
123
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.

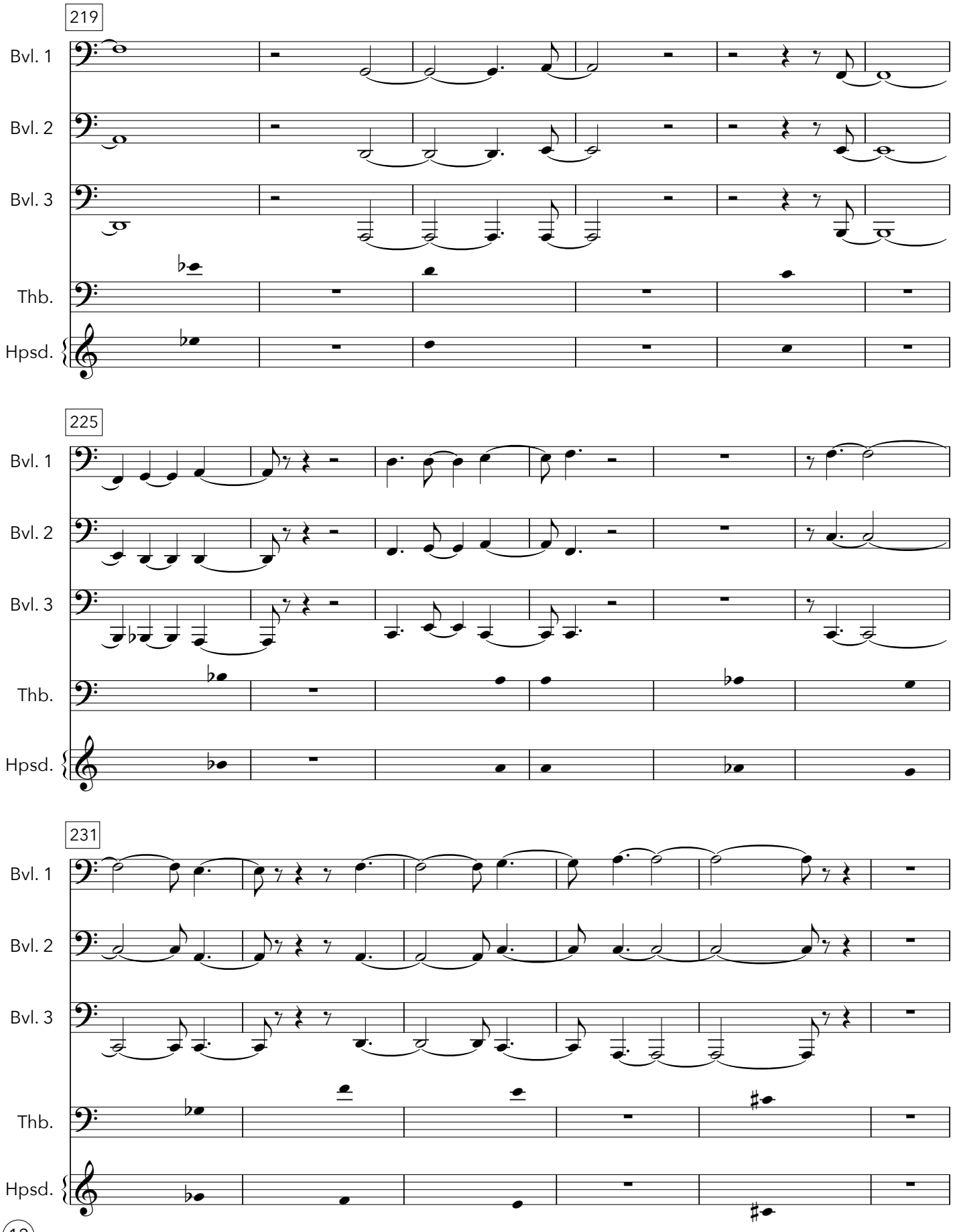

127
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
131
Bvl. 1
Bvl. 2
Bvl. 3
137
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.

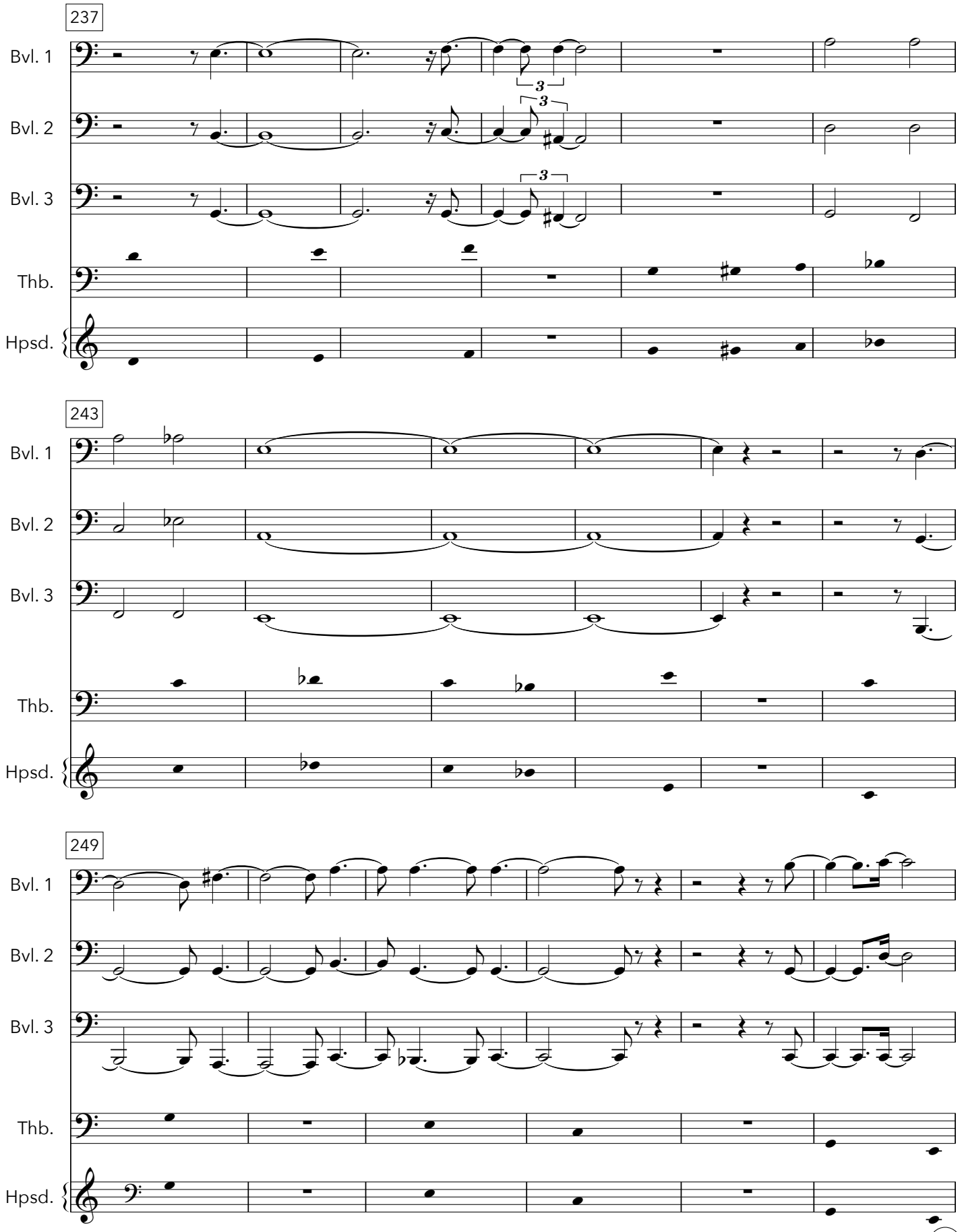

142
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
D
♩ = 120
148
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
155
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.

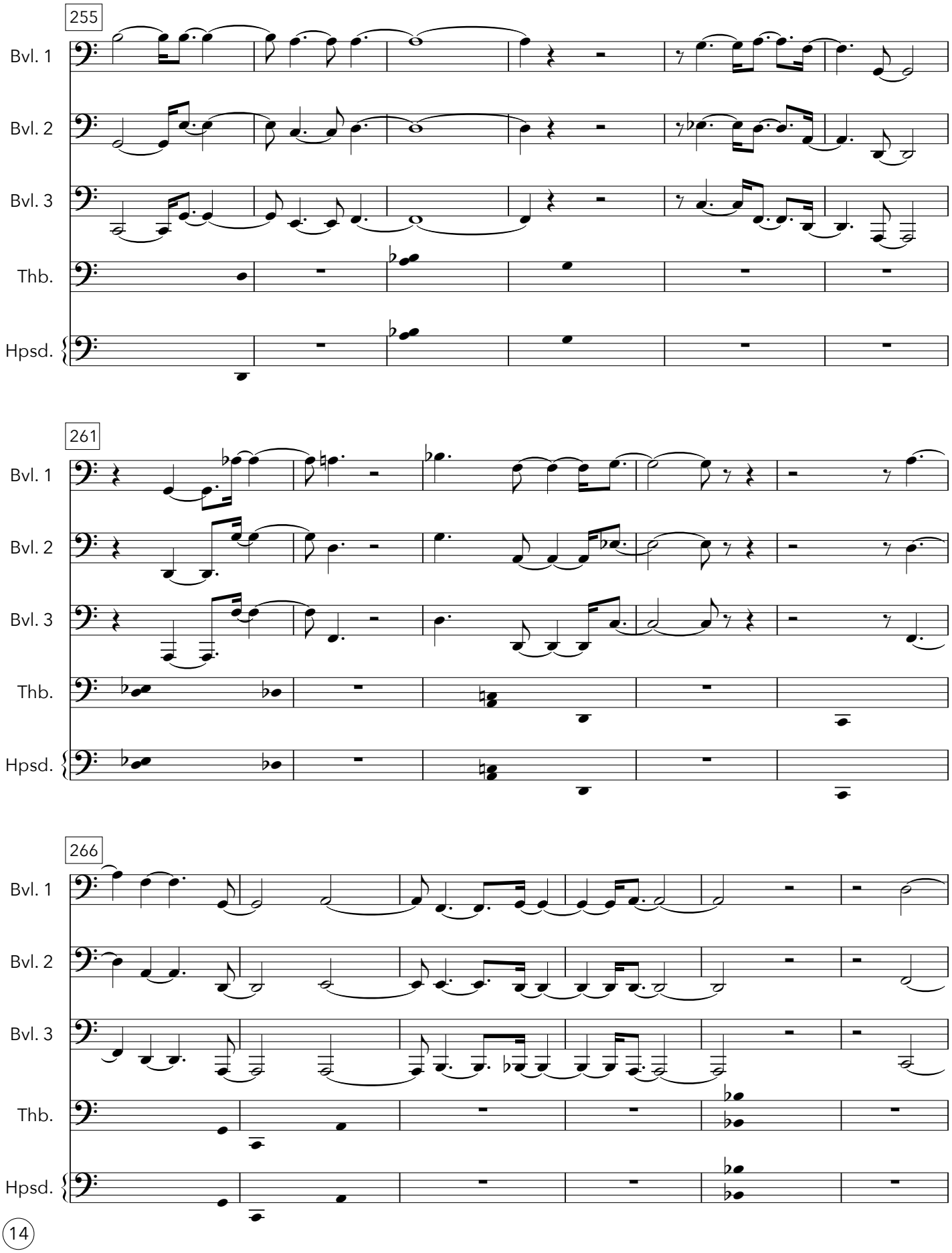

161
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
169
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
176
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.

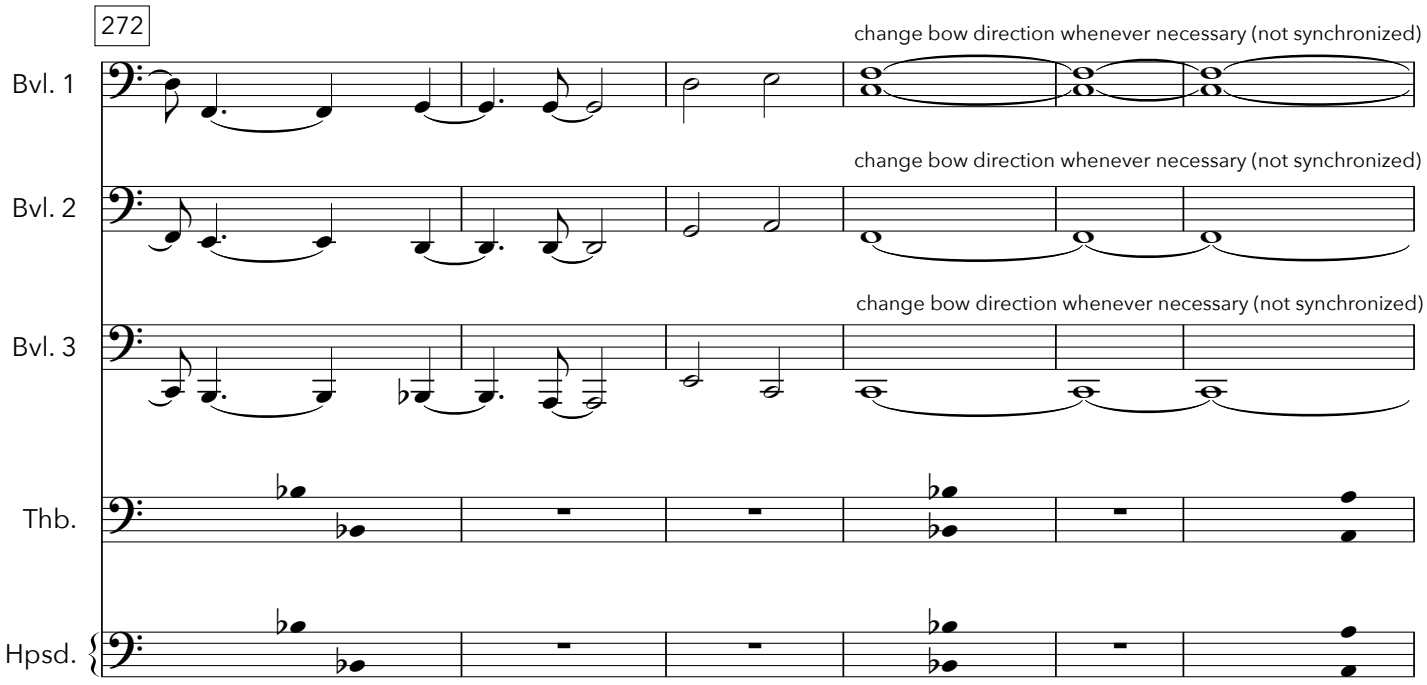

182
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
188
E
Until the end of the piece: in between new pitches,
repeat the last note slowly, not synchronized with the harpsichord
Until the end of the piece: in between new pitches,
repeat the last note slowly, not synchronized with the theorbo
195

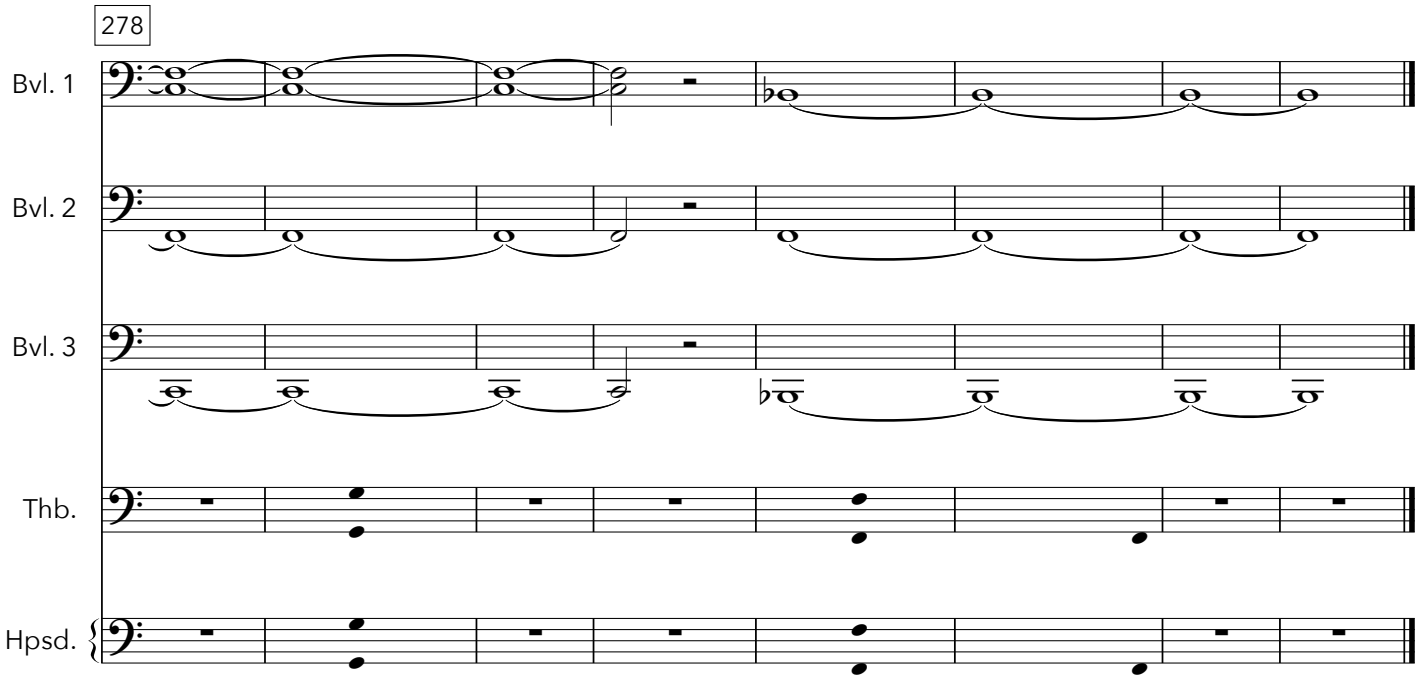

201
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
207
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
213
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.


219
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
225
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
231
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.


237
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
243
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
249
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.


255
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
261
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.
266
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.


272
change bow direction whenever necessary (not synchronized)
Bvl. 1
change bow direction whenever necessary (not synchronized)
Bvl. 2
change bow direction whenever necessary (not synchronized)
Bvl. 3
Thb.
Hpsd.


278
Bvl. 1
Bvl. 2
Bvl. 3
Thb.
Hpsd.