

The Delicate Texture of Time  
John MacCallum

*Scordatura*

The cello should tune to the 5th, 7th, 11th, and 16th partials an A one octave below the low A of the piano (13.75 Hz). Relative to the normal tuning of the cello’s strings, the C string is tuned almost a semitone sharp, the G is slightly flat, the D is almost exactly a quarter tone sharp, and the A is normal.

The viola should be tuned one octave higher than the cello.

The bottom two strings of the violin are the same as the middle two of the viola, while the A and E are tuned normally.

Unless otherwise indicated, notes represent the pitches to be fingered as if the strings were tuned normally.

*Mutes*

The piece calls for two different leather mutes, one with 3 prongs and one with 5:

- 3 prong mute on
- 3 prong mute off
- 5 prong mute on
- 5 prong mute off

The mutes are available on loan from the composer or can be purchased from Marcel Saint-Cyr at <http://leathermutes.com>

*Accidentals*

- Quarter-tone sharp
- Quarter-tone flat
- Three-quarters of a tone sharp
- Three-quarters of a tone flat

Violin

Written for the ECO Ensemble

# The Delicate Texture of Time

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$\text{♩} = 91.86$  (*decel.*)

8<sup>va</sup>

*f* *sempre*

3 (8)

III

6 IV

8<sup>va</sup>

10 (8)

13 (8)

15 (8)

sul tasto

*ppp*

20 (s.t.) → ord. (*accel.*)

**A**  $\text{♩} = 89.52$

*ff* *p* *mp* *ppp*

27 (8)

**B**  $\text{♩} = 118.02$  (*decel.*)

*f* *mp* *mf*

31

*f mp* *pp - mf* *pp* *mf*

5

2

Violin

34 *pp* *mf* *mp* III (6°) *mp*

41 *poco*

48

55 ord.

**C** ♩=69.12 (*accel.*)  
mute strings with left hand  
61 *p* *f* *mm*

**D** ♩=96.3 (*decel.*)  
66 IV *<f>* *2* sul tasto *pp*

73 (s.t.) ord. *ppp* *poco* *mp*

80 *mf* *f* *f*

84 *ff* *4*

Violin

3

91

*mp*

94

*f* *pp*

**E** ♩=57.42 (accel.)

*quasi gliss*

*fff ppp*

98

100

102

*ppp* *p*

108

*ff sub.*

**G** ♩=105.9 (decel.)

111

*p* *p*

sul pont.

117

*mf* *p < mp >* *mp* *f*

**H** ♩=54.54 (accel.)

IV

III

124 pizz. *pp* *mp sub.* sul pont. arco III I ♩=105.48 (decel.)

128 *p* *mp* *ff*

134 2 knock on body *ppp* K ♩=87.96 (accel.)

141 II L ♩=90 (decel.) *mf*

146

151 M ♩=66.66 (decel.) *p*

156 II III

162 N ♩=63.06 (accel.) sul tasto IV *ppp*

170

179

189 col legno bat.  
mute strings with left hand

*mp* *mf*

195

Musical notation for exercise 195, featuring a single staff with various rhythmic values and fingerings. The notation includes eighth notes, quarter notes, and rests, with fingerings indicated by numbers 3, 5, and 3 above the notes. The exercise is marked with a '195' in the top left corner.

[illegible]

205

*mp* *ppp*

211

*p* *fff* *ppp* *decel.*

215

Example 215 is a single staff of music in treble clef with a key signature of one flat. The melody is composed of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line.

219

223

**P** ♩=87.12 (*accel.*)

(ord.) → sul pont. ord.  
III

*p*

6

Violin

*dim. poco a poco*

230 IV (ord.) → sul pont. I ord. III IV

236 IV *ppp* < poco >

242 III IV *cresc. poco a poco* II III

246 III II sul tasto III

*dim. poco a poco*

253 III ord. sul tasto *mf* *pp f sub.* *p* *col legno bat. mute strings with left hand*

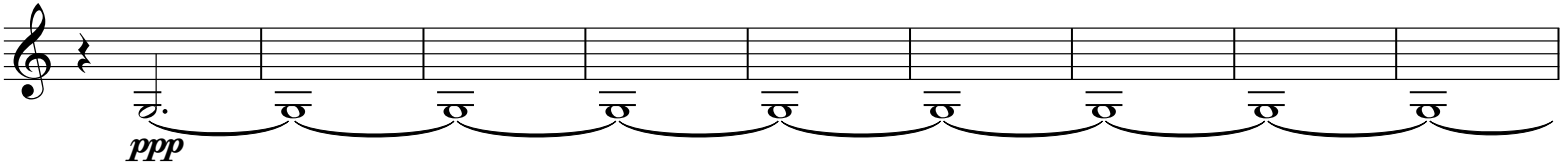
260 *pp* III 5 III 3 III 5 II

266 III II 5 5

273 II III sul pont. *ppp* 2

Violin

281



*ppp*

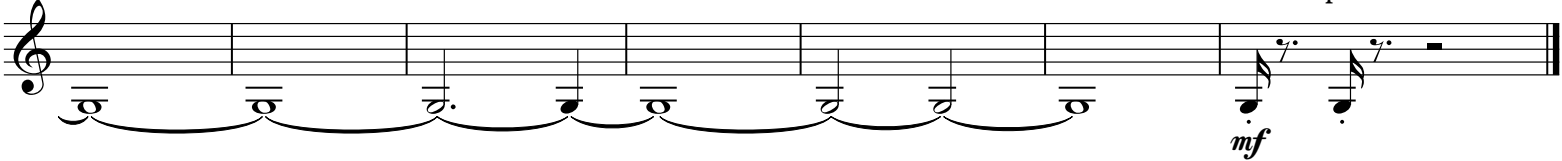
R

♩=76.68 (decel.)

S

♩=42 (decel.)

290



*mf* pizz.