Liam Carey

Yes and No

for 22 solo strings

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Duration: 13’15

Instrumentation:

12 violins
4 violas
4 violoncellos
2 double basses

Note on accidentals:

= 1/4 tone sharp

= 1/4 tone flat

Accidentals with an arrow down should be played 1/6 of a tone (approx. 33 cents) lower than usual, so:

= natural lowered by 1/6 of a tone

= flat lowered by an extra 1/6 of a tone

Note on techniques:

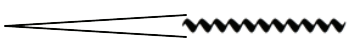
All players should play without vibrato as default (unless specifically requested otherwise).

s.p. = sul ponticello - should be very close to the bridge to create a harsh spectral sound.

s.t. = sul tasto - should be right over or very close to the fingerboard to create a weak and thin sound.

ord. = ordinary bowing position

= with vibrato

 = progressive vibrato - should start from no vibrato

n.v. = non vibrato (used only to cancel a vibrato sign used previously)

Throughout the history of music theory a number of theories have been put forward to explain the phenomenon of harmonic consonance and dissonance. Two prominent examples include Jean-Philippe Rameau's theory of the fundamental bass (*Treatise on Harmony*, 1722), that is the idea that any group of notes belonging to the same harmonic series will be heard as being harmonically consonant, and also Hermann von Helmholtz's theory of roughness (*On the Sensation of Tone,* 1863), which argues that two very close frequencies cause an unpleasant beating sensation as their waveforms interact which is heard as being harmonically dissonant. It is the contention of the theorist Ernst Terhardt that musical consonance is not one or other of these perceptual processes but both, and that they work together as part of two component concept:

> "Music consonance is thus composed of two principal components: sensory consonance and harmony. . . Harmony represents the principles of tonal affinity, compatibility, and fundamental-note relation. . . Sensory consonance is defined as the more or less complete lack of annoying features of a sound; it is pertinent to such sensory parameters as roughness and sharpness."

The Concept of Musical Consonance: A Link between Music and Psychoacoustics, 1984

If Terhardt is correct this leaves the harmonic series in a a contradictory position: extended chords created from it will be both consonant as they are harmonically related, but will also be dissonant as the higher intervals of the harmonic series become increasingly smaller and have audible roughness.

This piece consists almost solely of a single 22 note chord made up of the first 22 pitches of a harmonic series based on a low C. The aim of the piece is to play with this contradictory nature of this chord – at one moment sounding highly consonant, the next highly dissonant, and then fusing the two together to create a sonority which is an ambiguous combination of both at the same time.

Yes and No

for 22 strings

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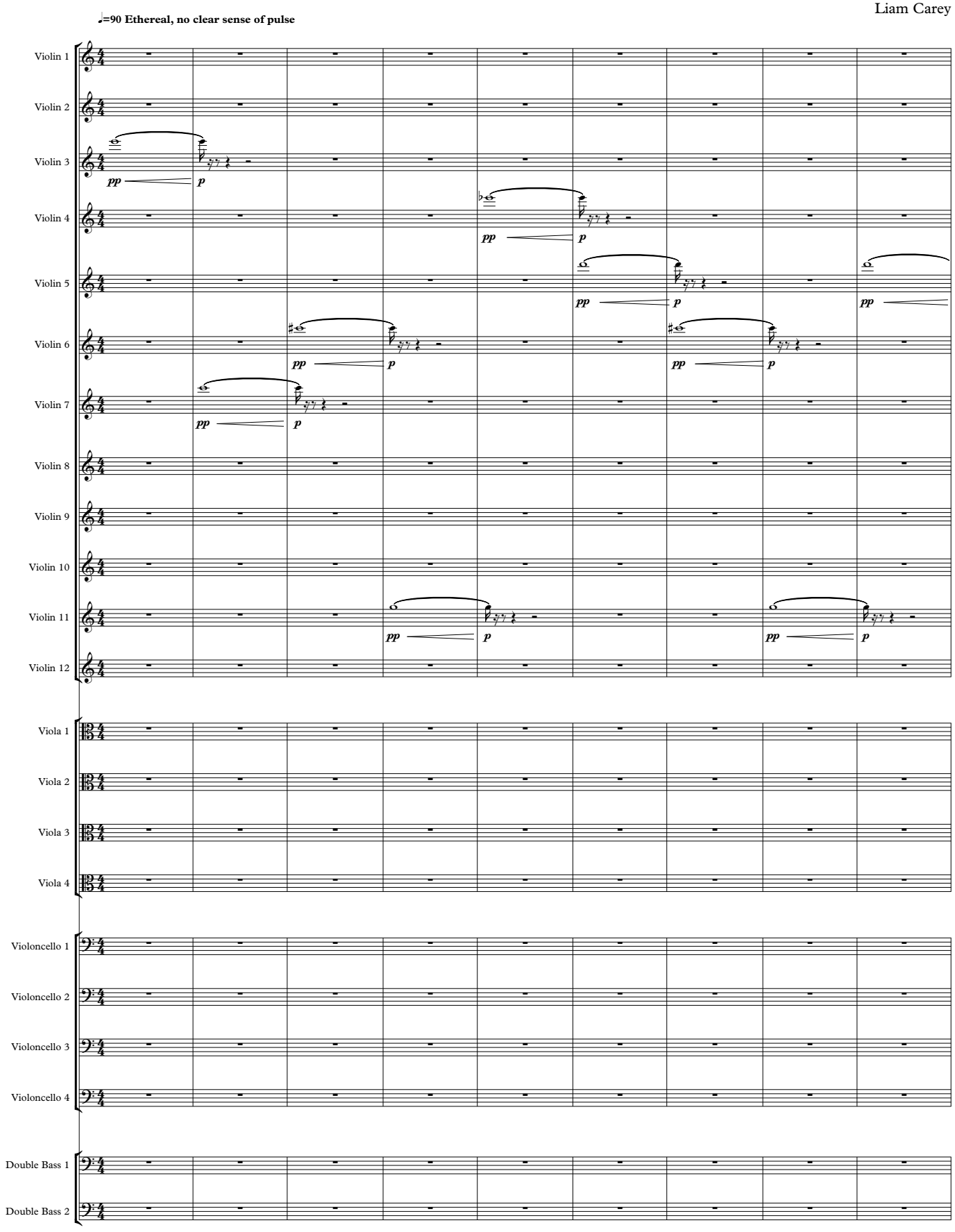
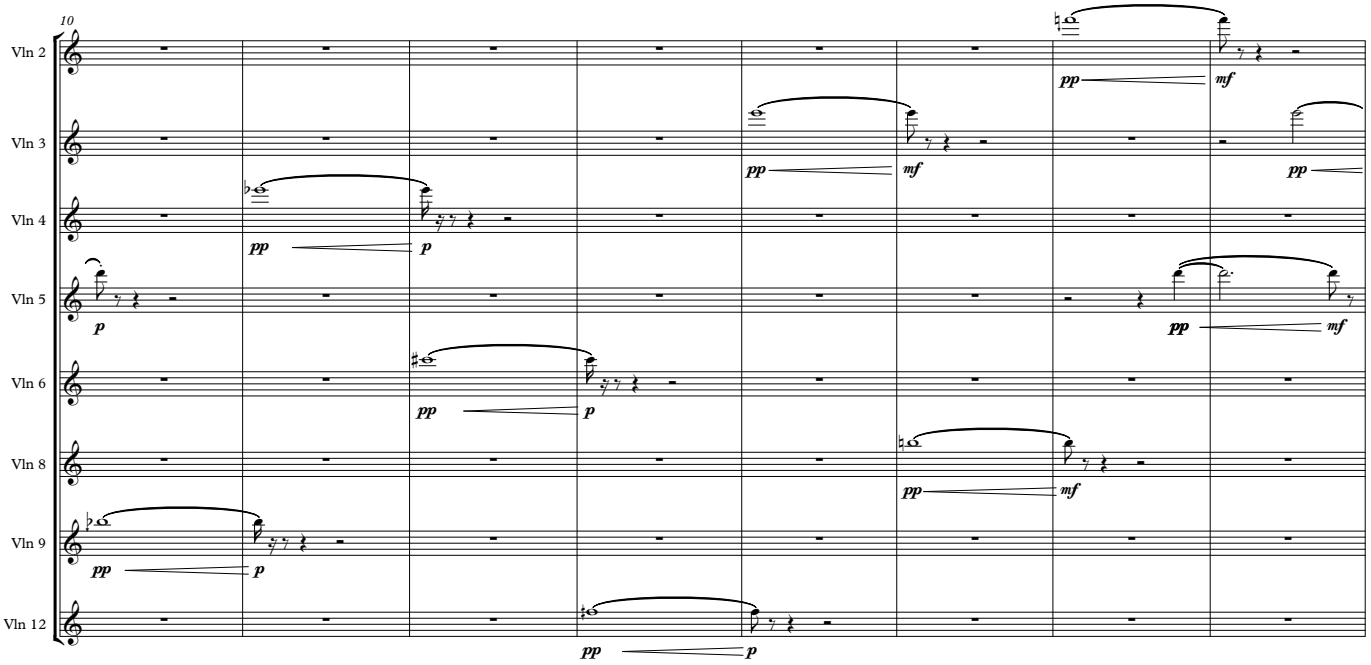
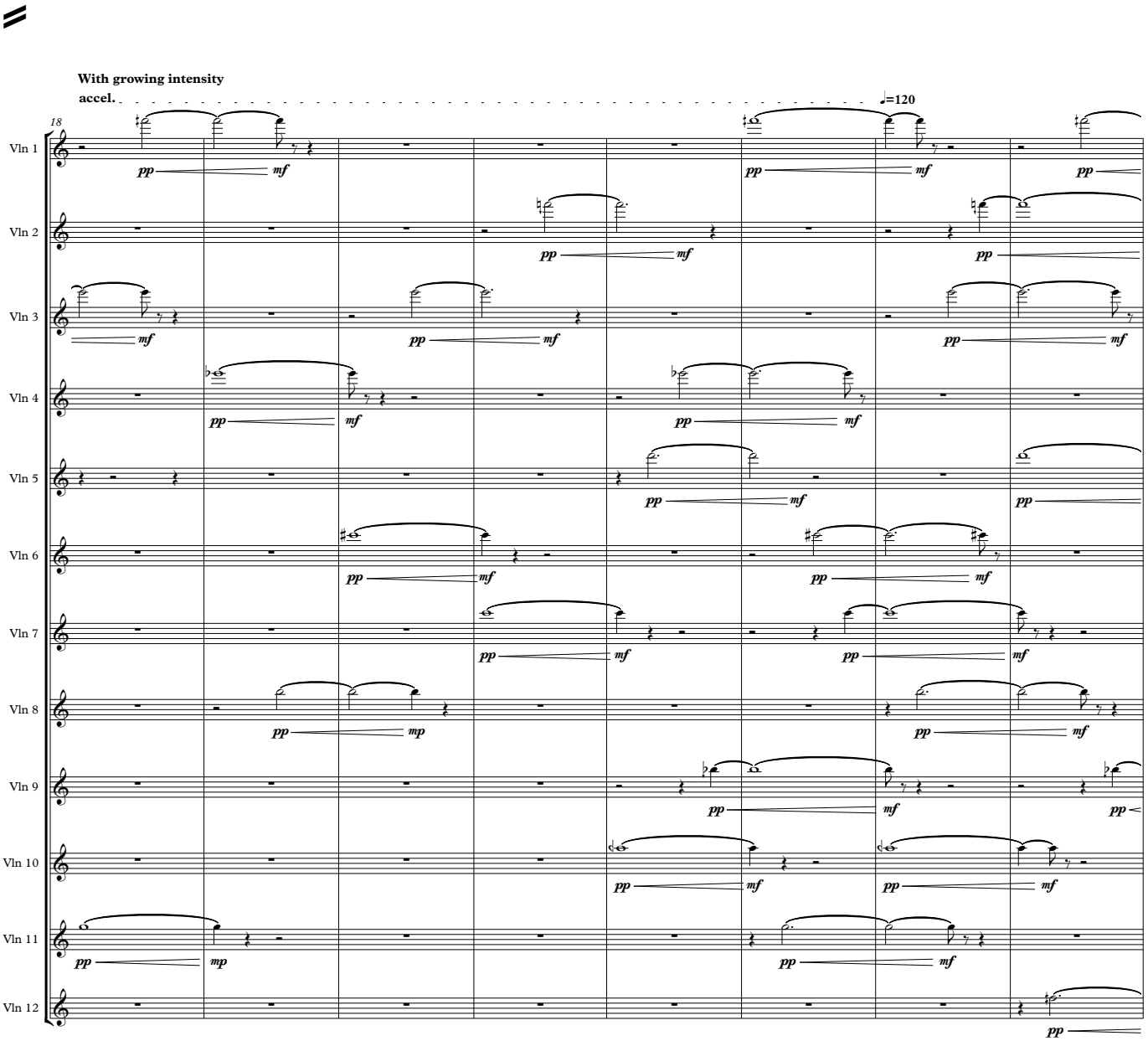
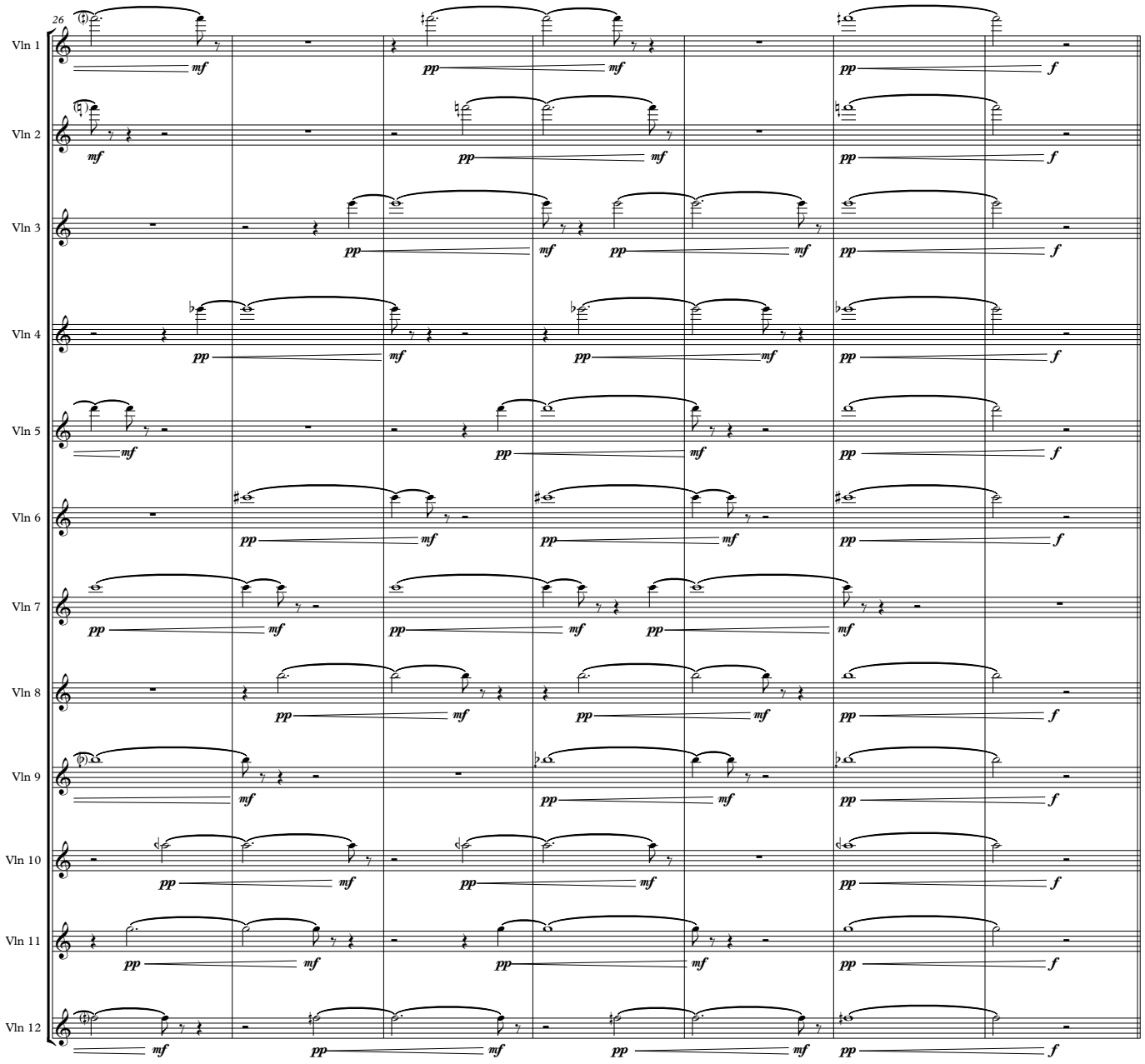
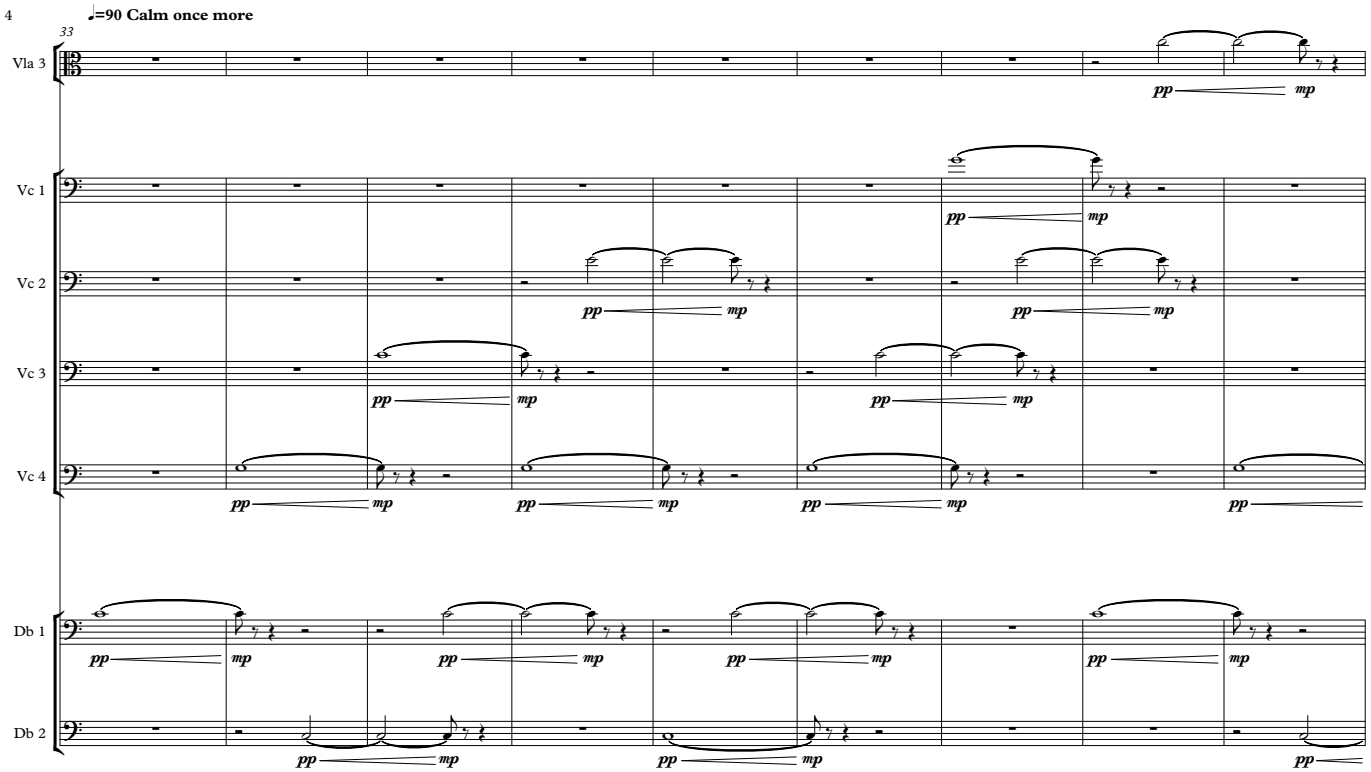
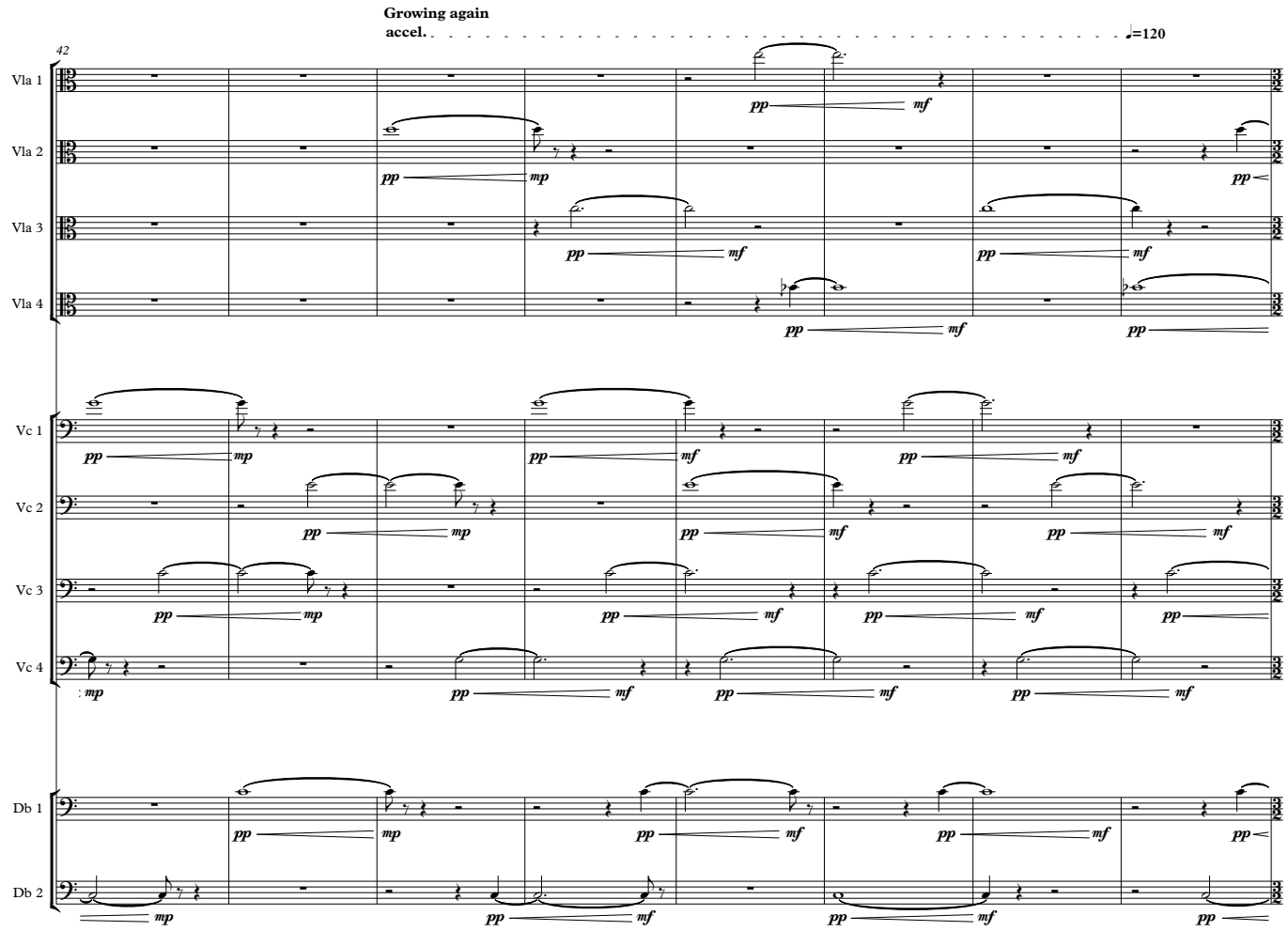


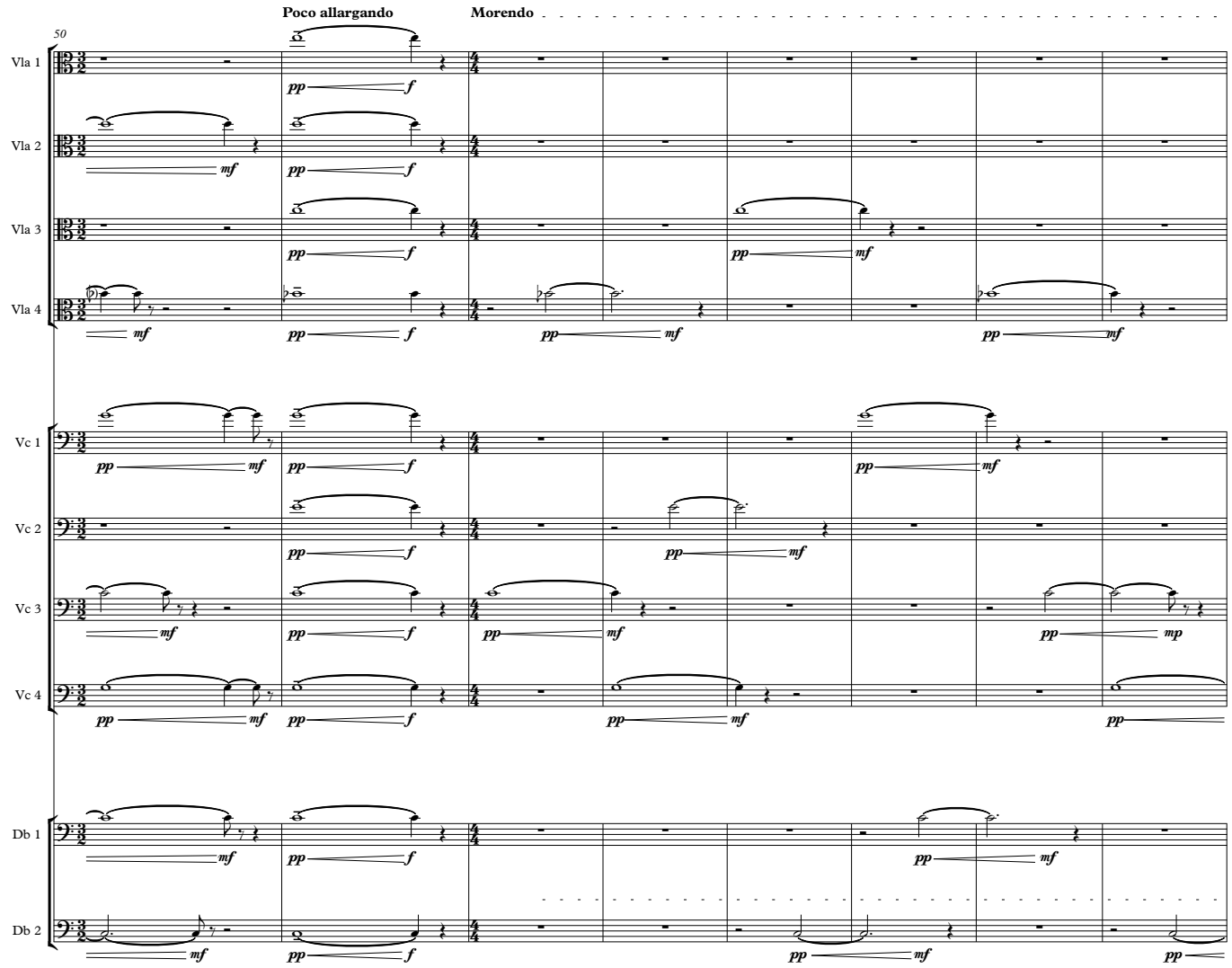

10
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 8
Vln 9
Vln 12

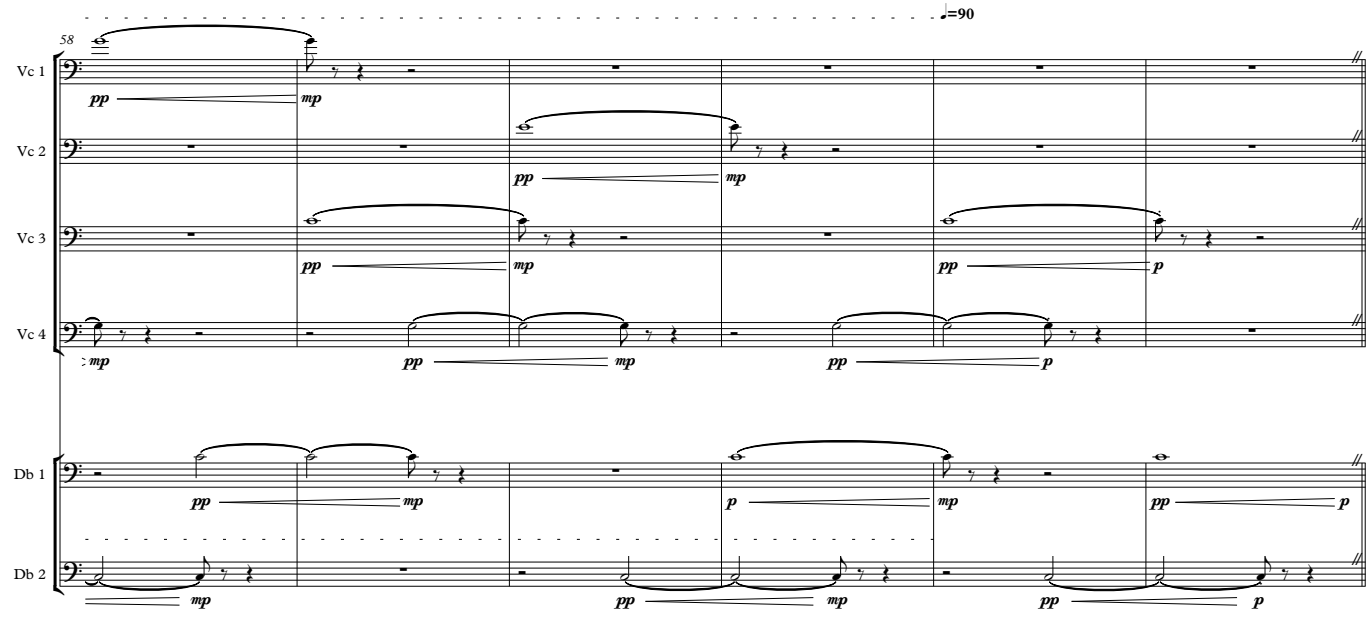

With growing intensity
accel.
♩=120
18
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12

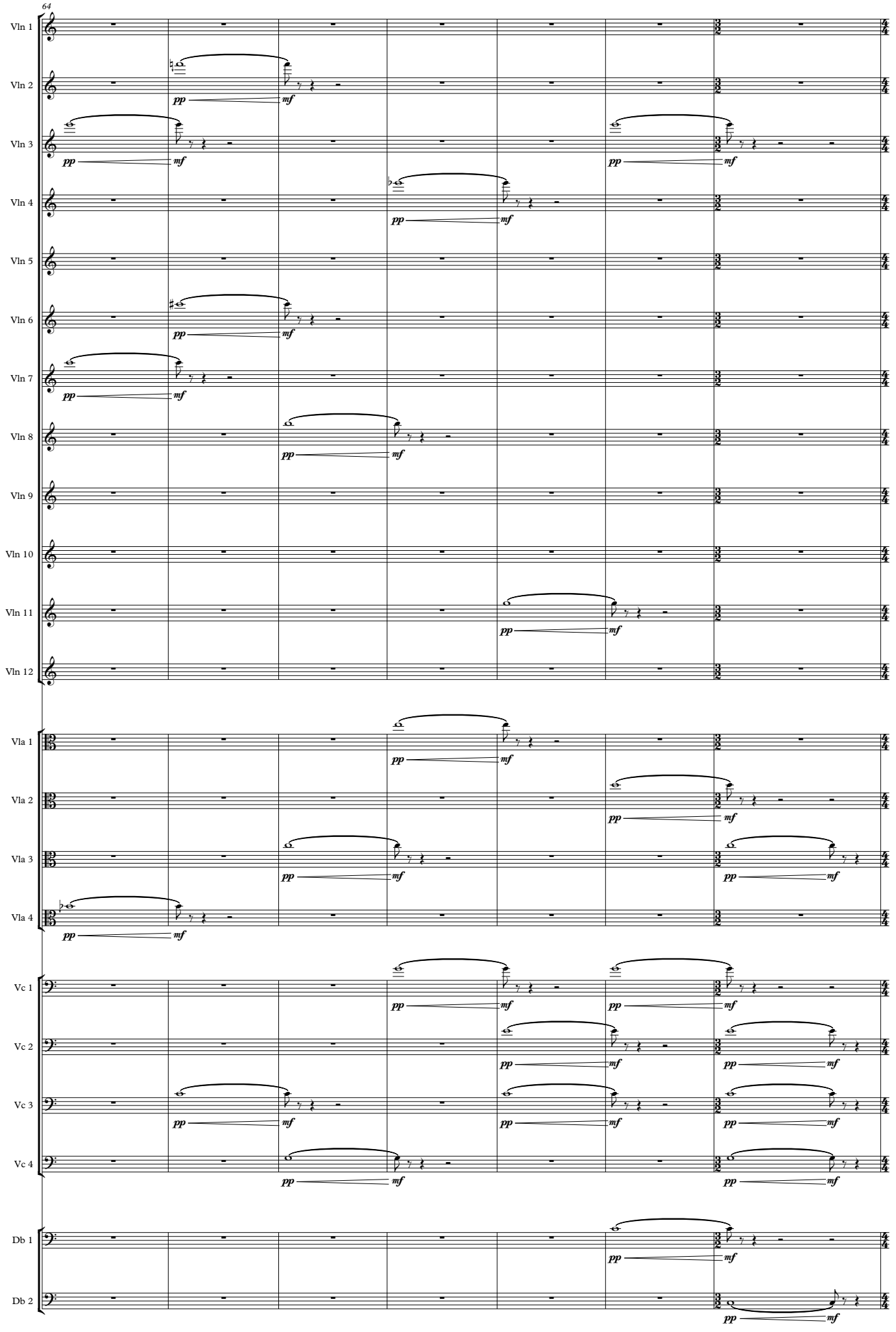

26
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
mf
pp
mf
pp
mf
f

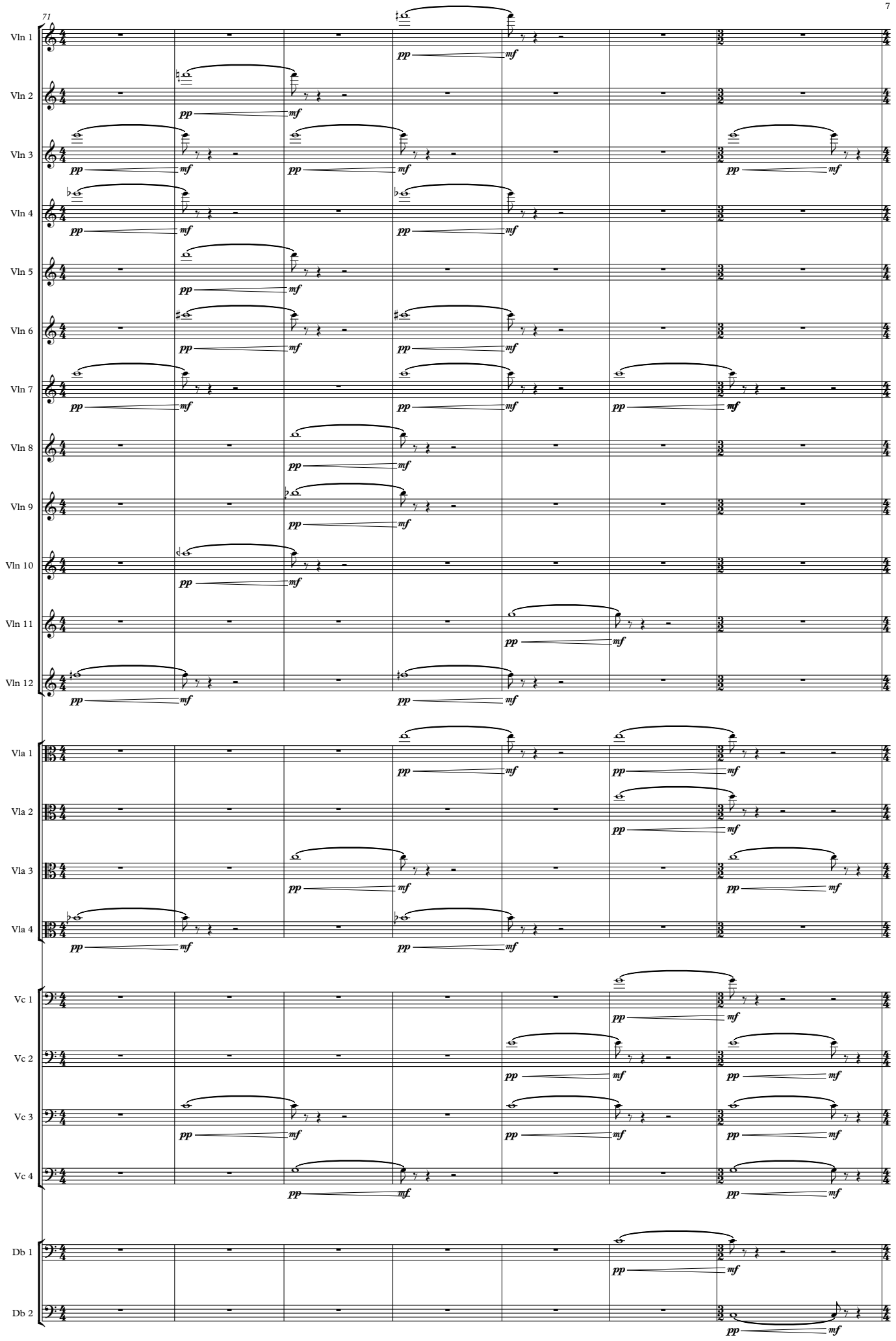

♩=90 Calm once more
33
Vla 3
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
pp
mp


Growing again
accel.
♩=120
42
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
pp
mp
mf


Poco allargando
Morendo
50
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2

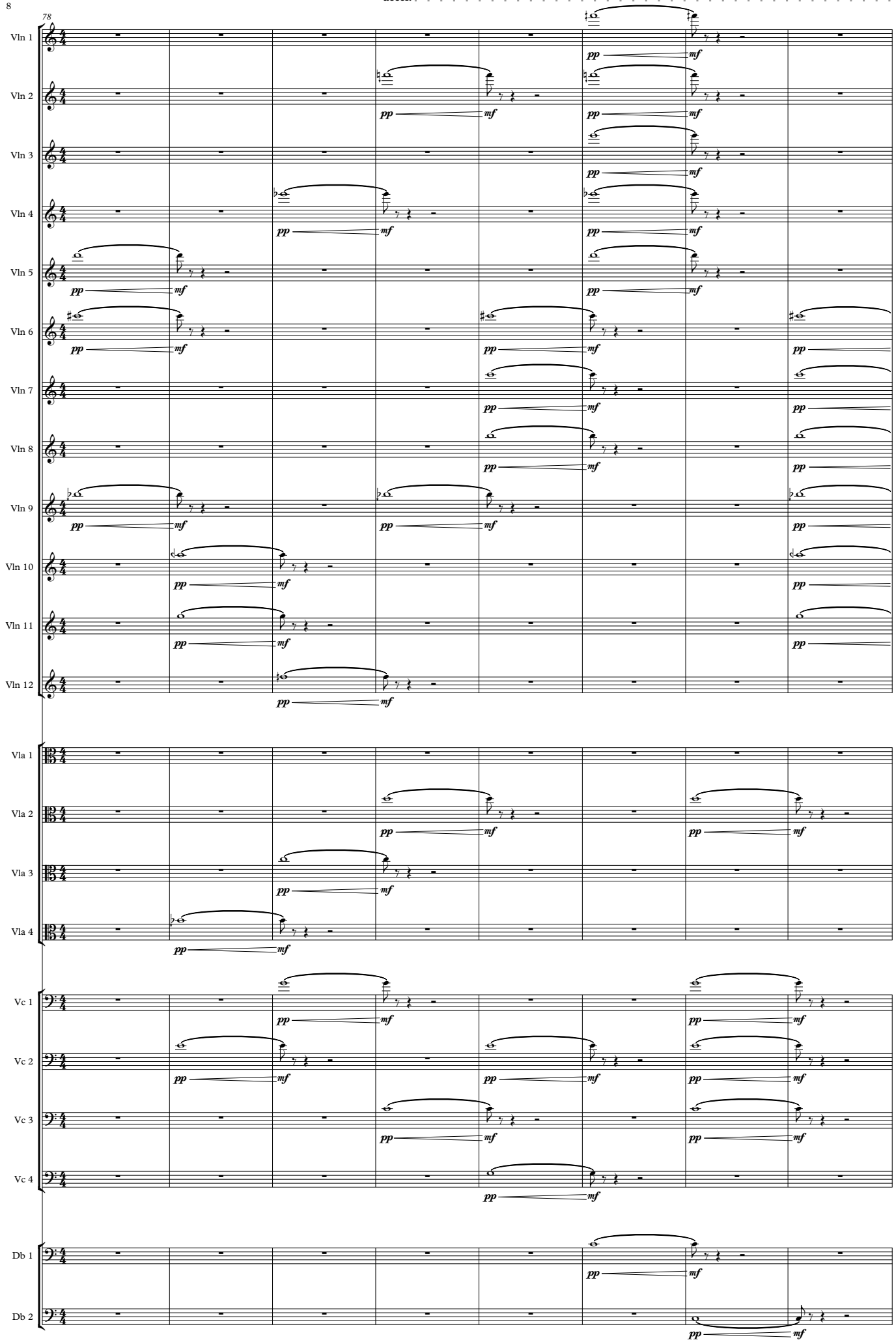

♩=90
58
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2

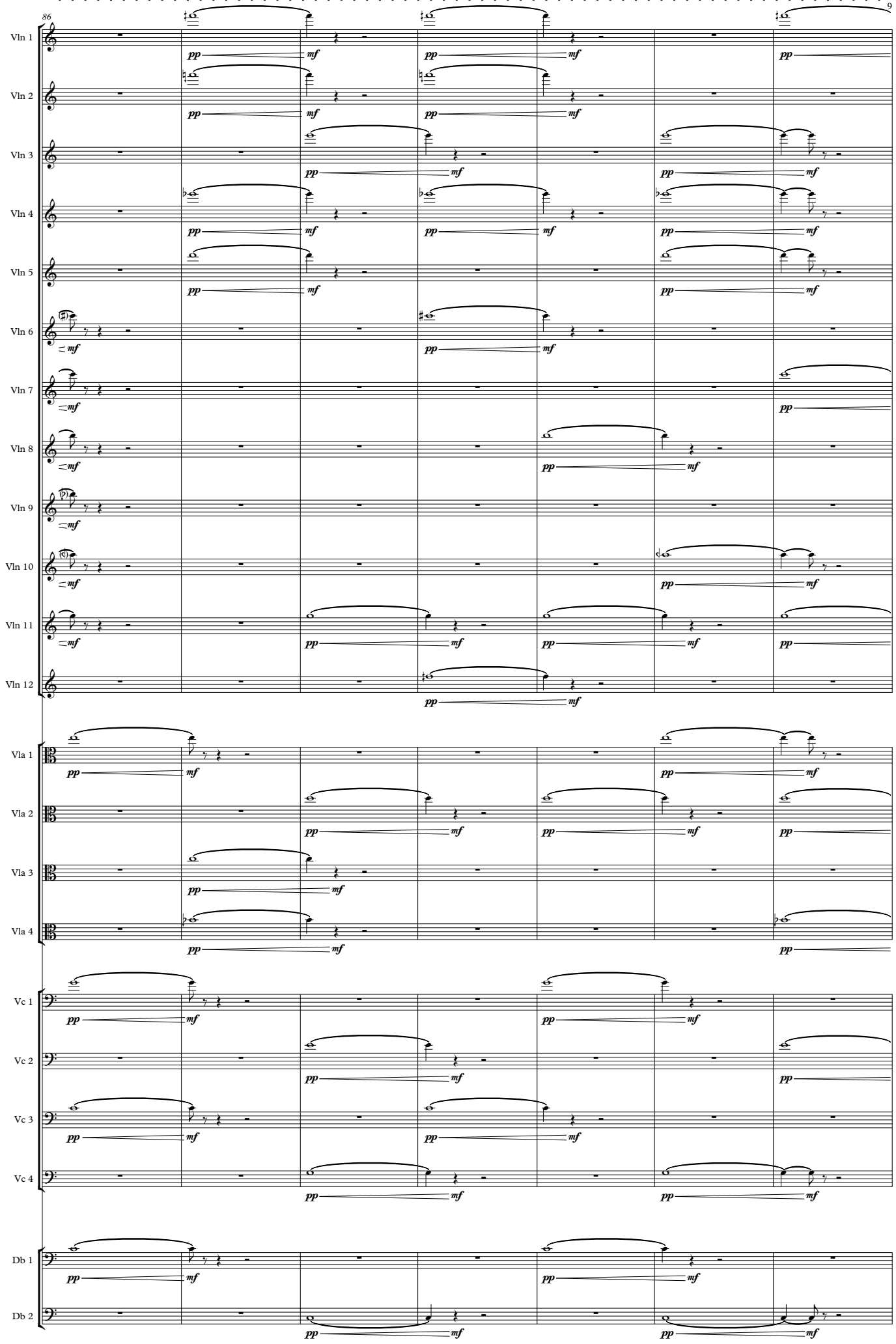

64
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
pp
mf

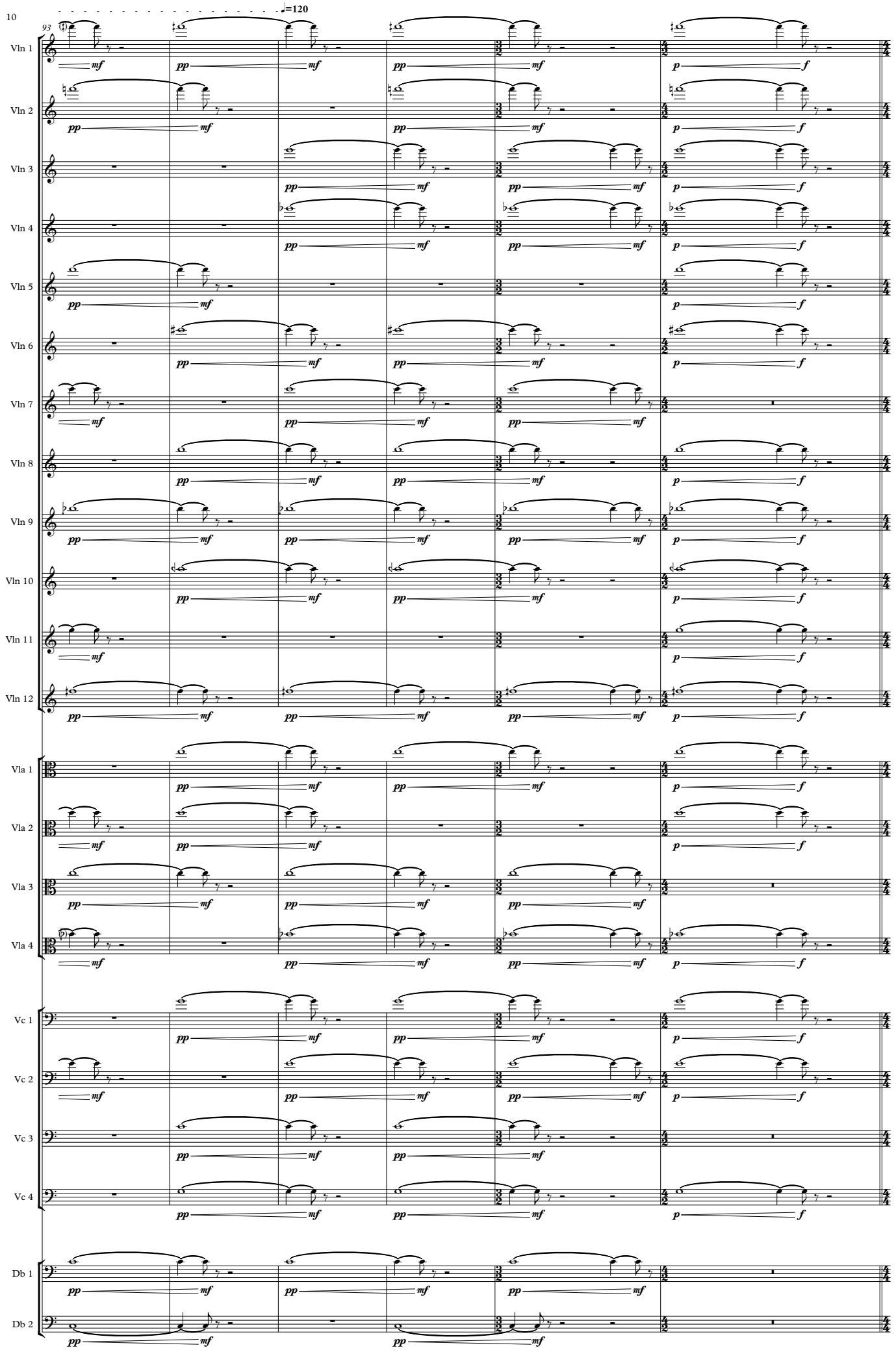

71
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2

With growing intensity
accel.

78

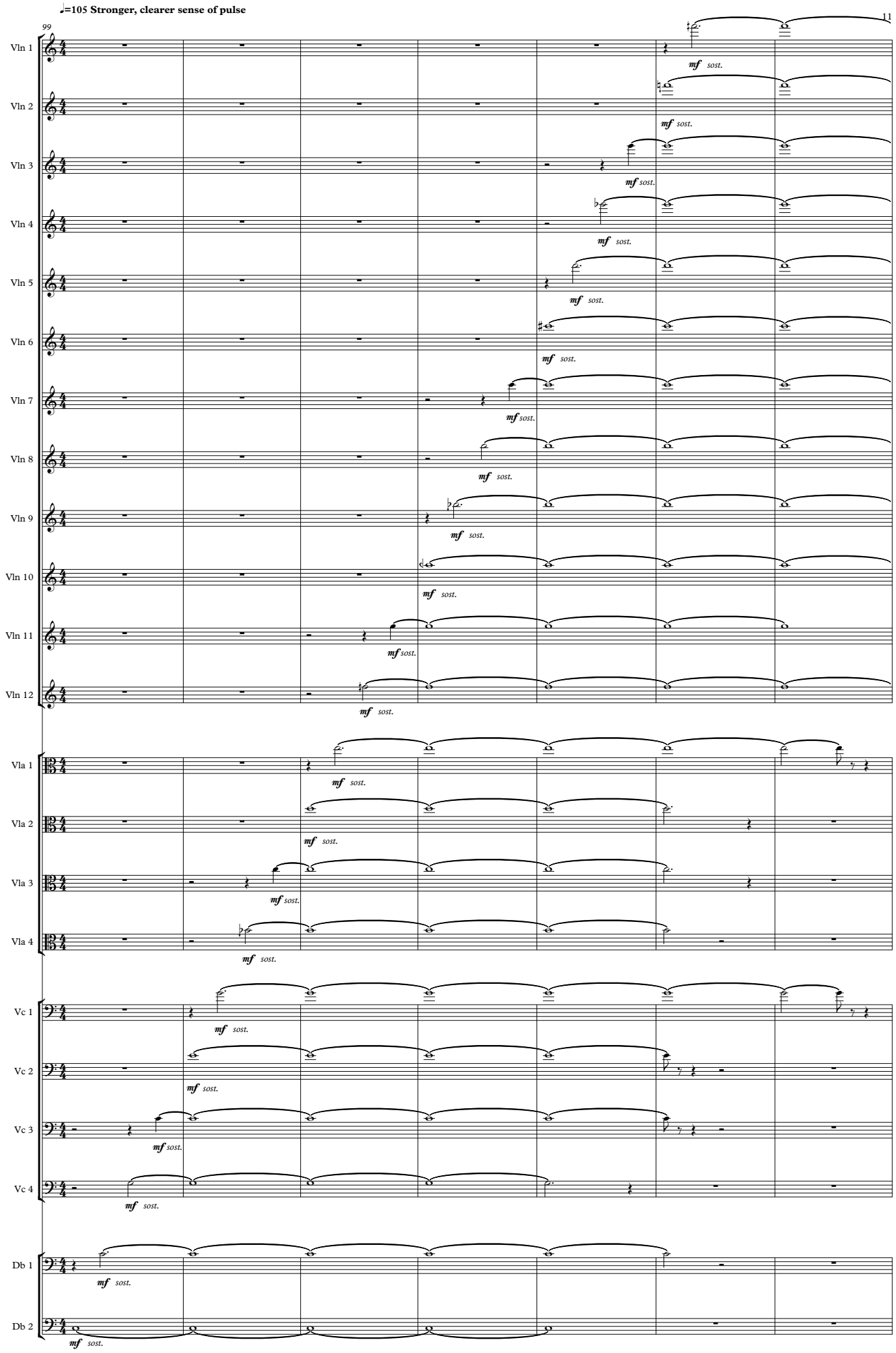


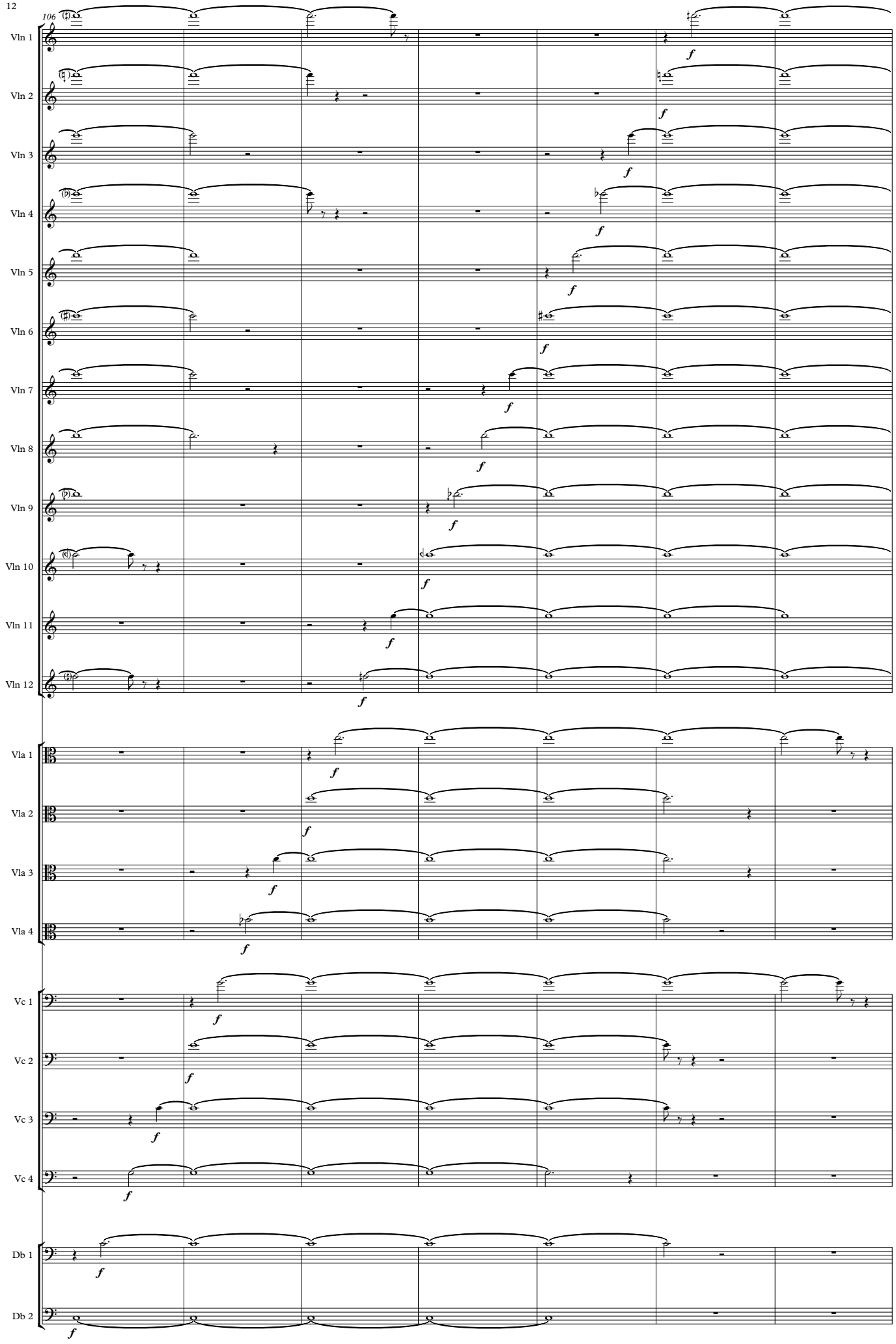

86
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
pp
mf

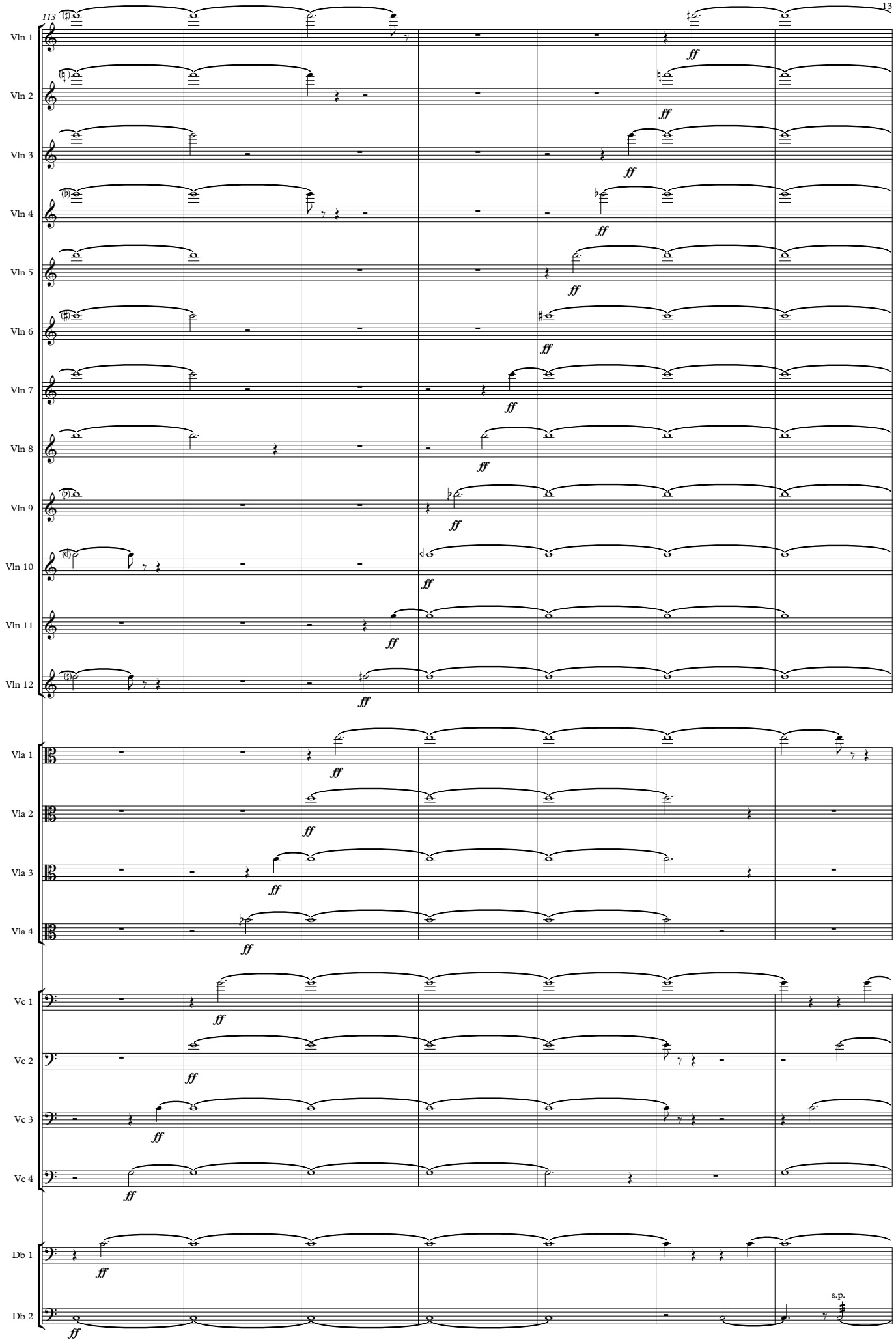

♩=120
93
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
pp
mf
p
f

♩=105 Stronger, clearer sense of pulse

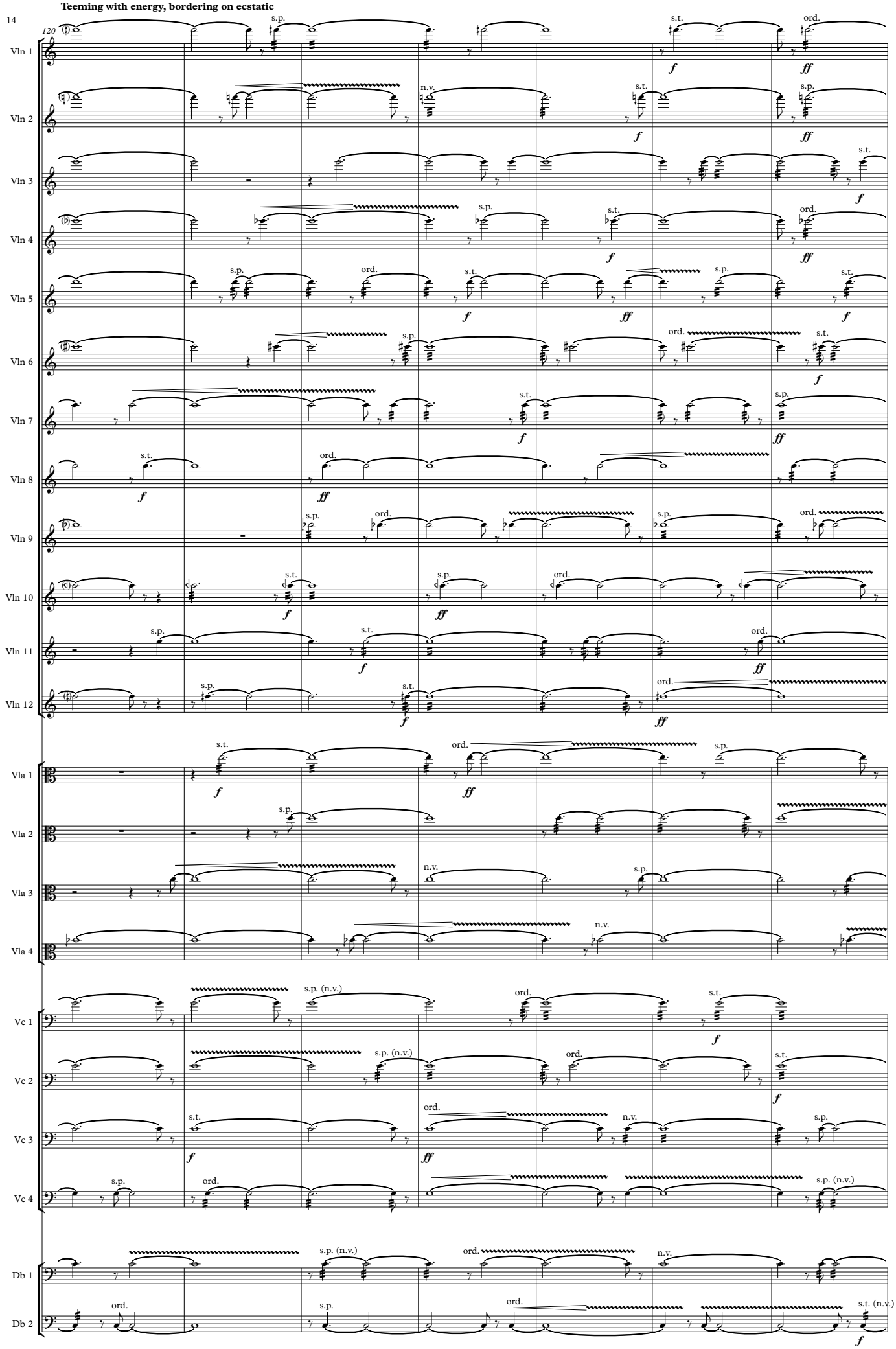
99

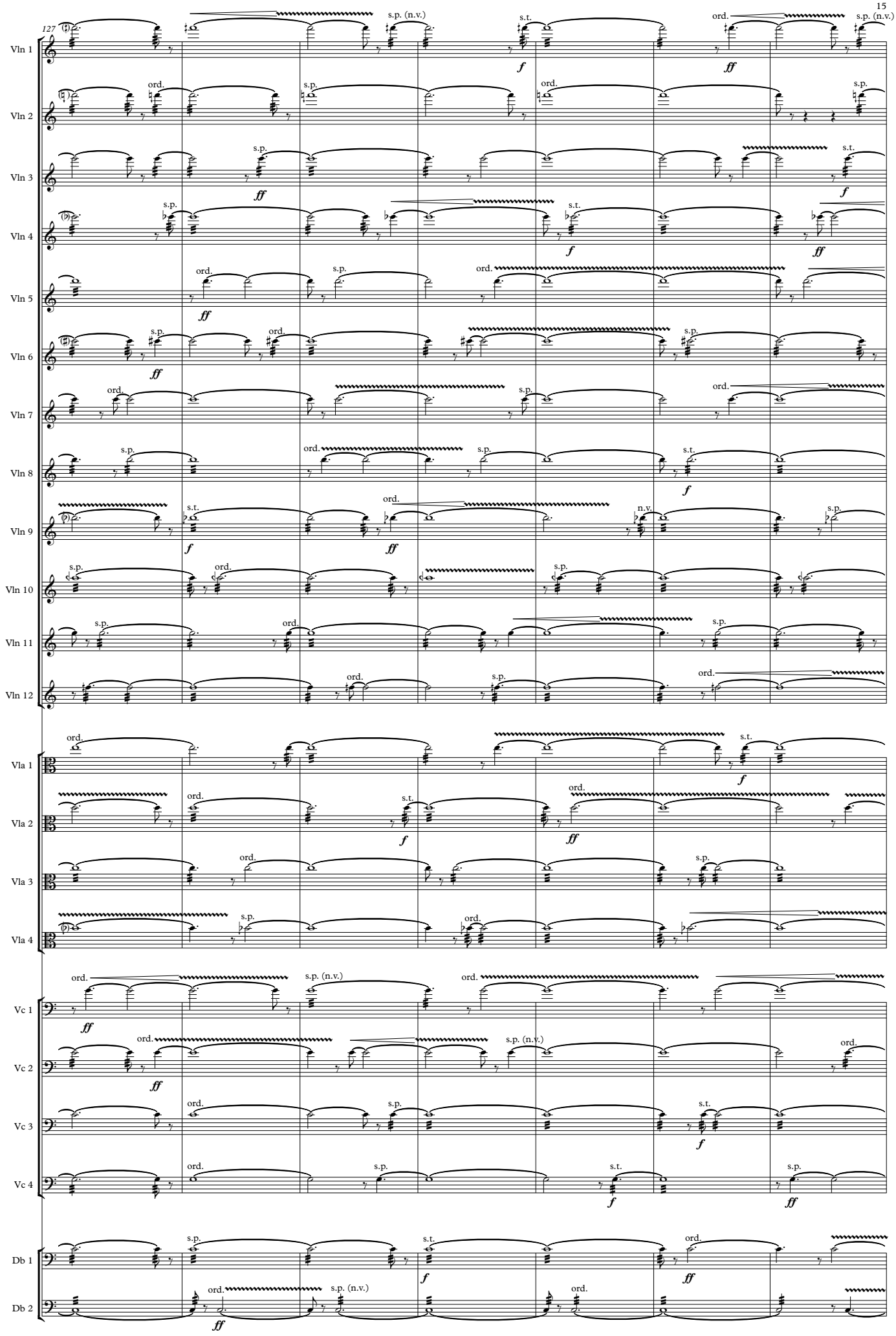



106
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2

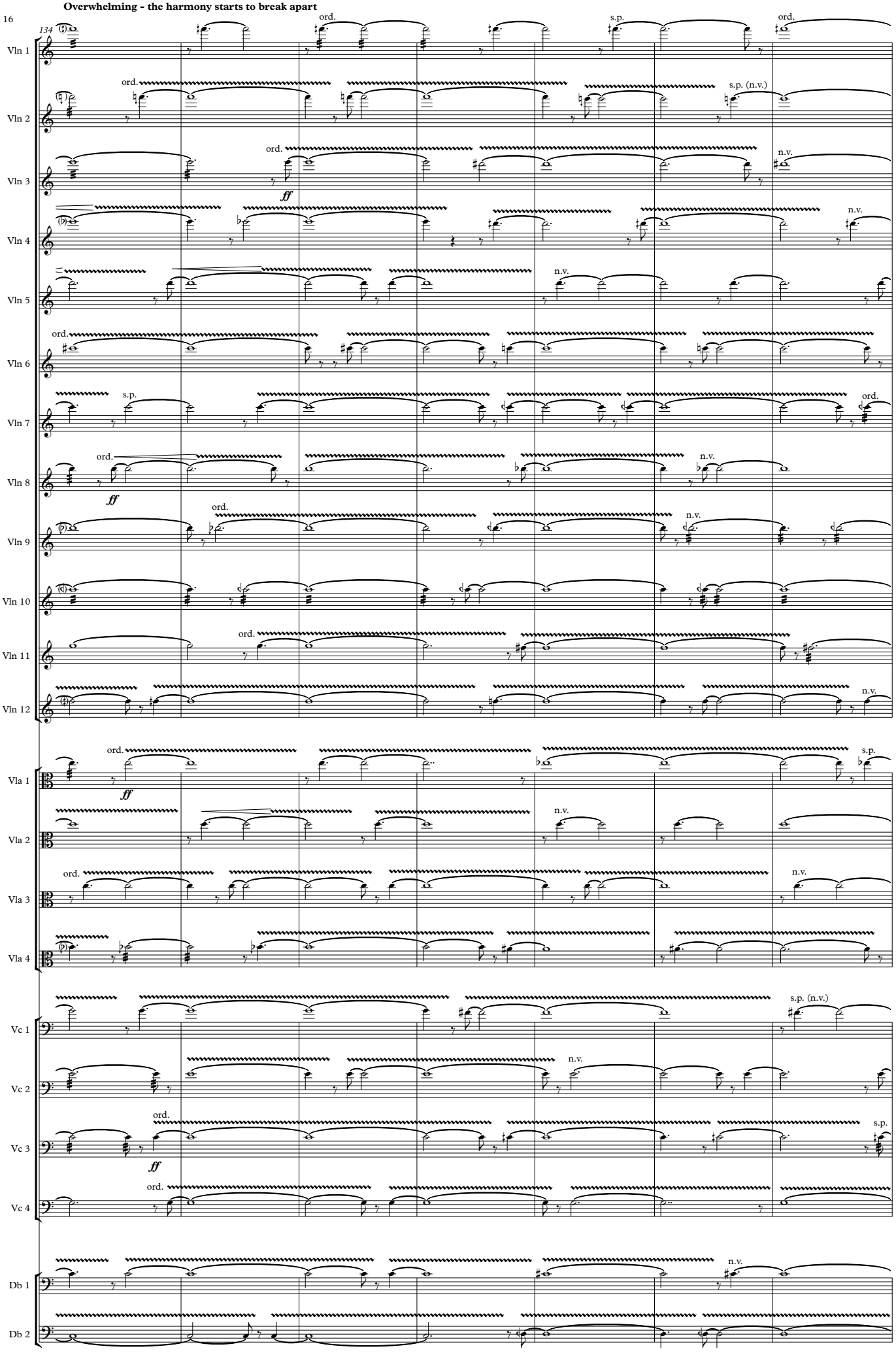

113
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
ff
s.p.

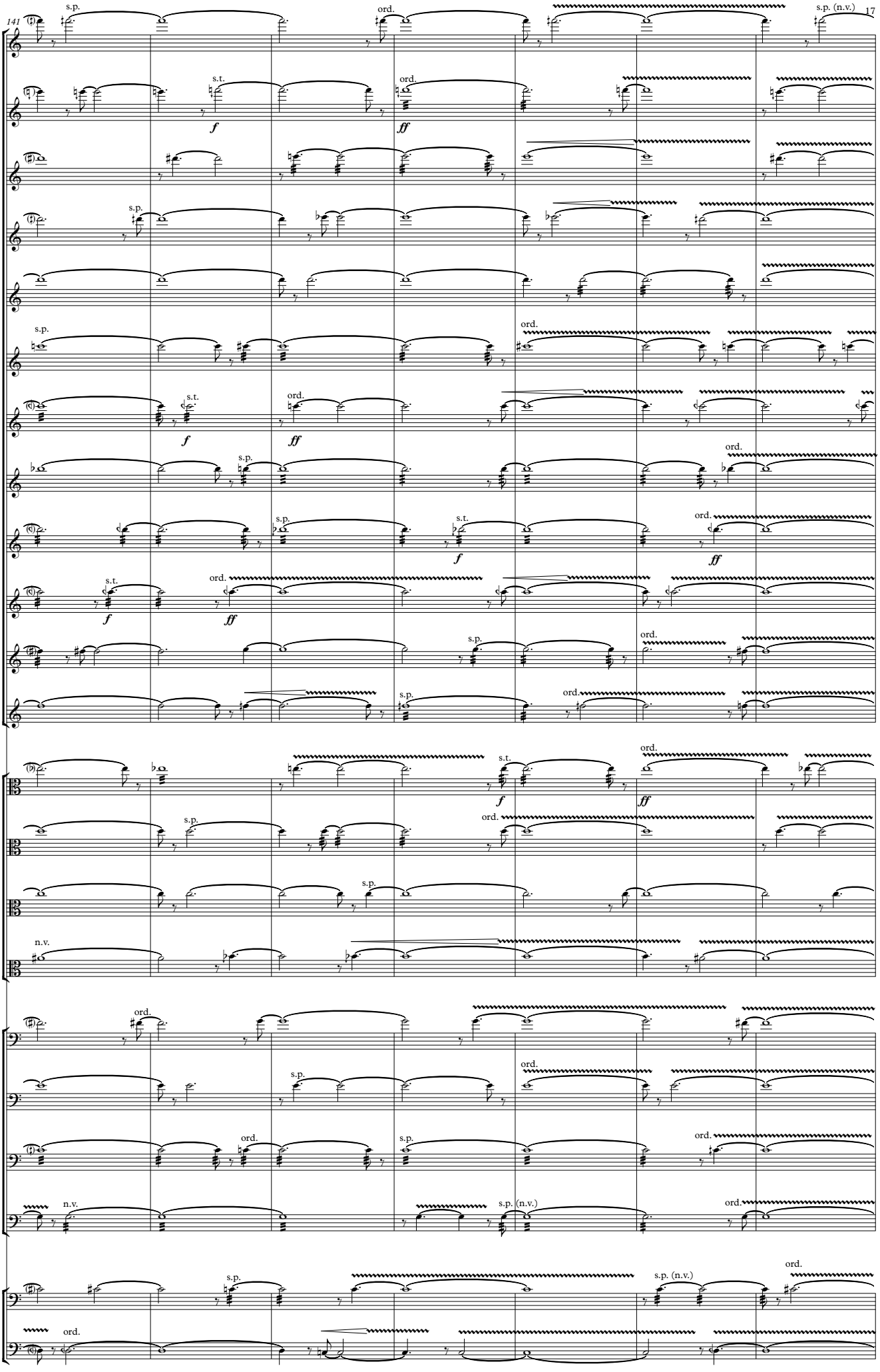
Teeming with energy, bordering on ecstatic



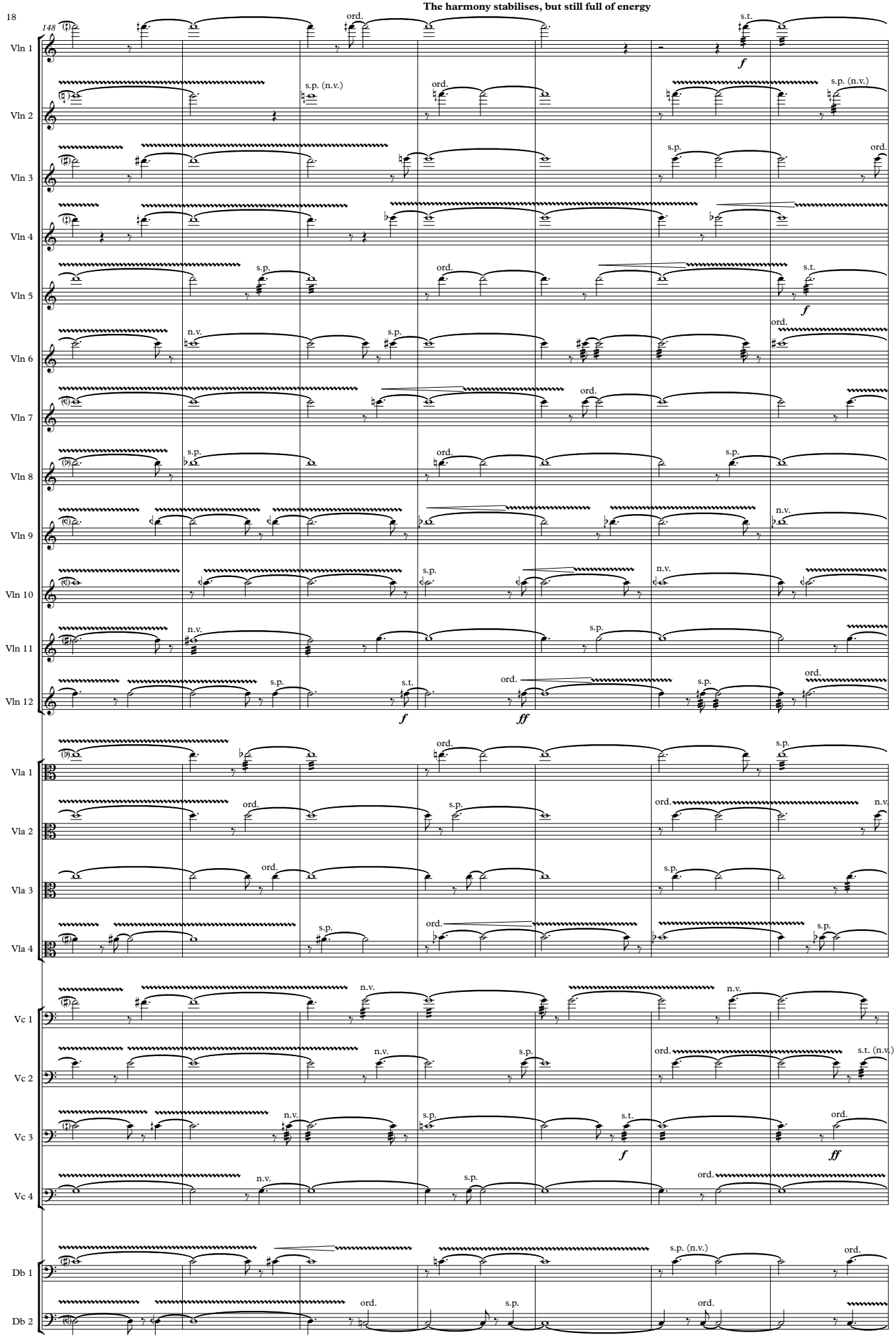

127
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
ord.
s.p.
s.t.
s.p. (n.v.)
n.v.
ff
f

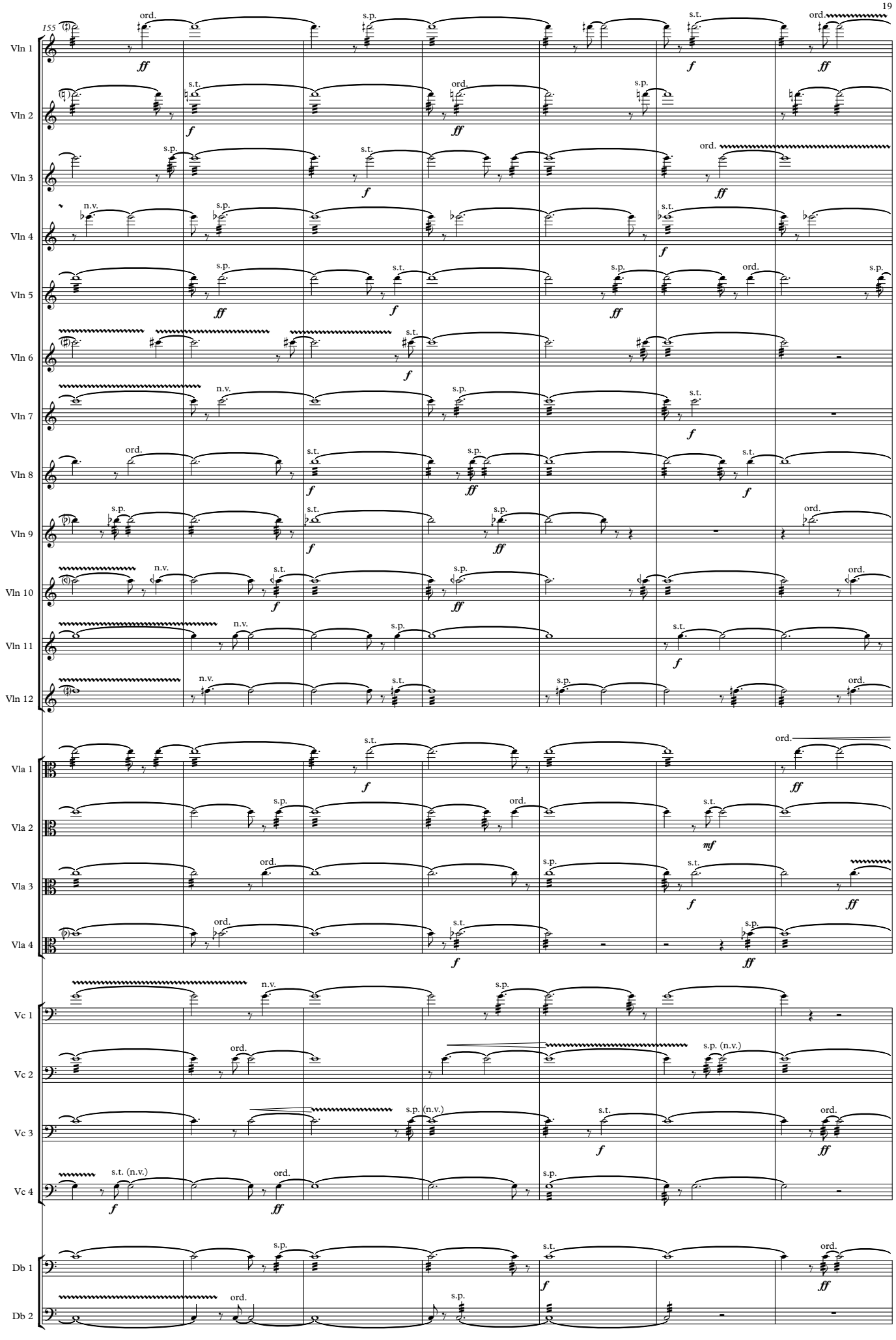
Overwhelming - the harmony starts to break apart



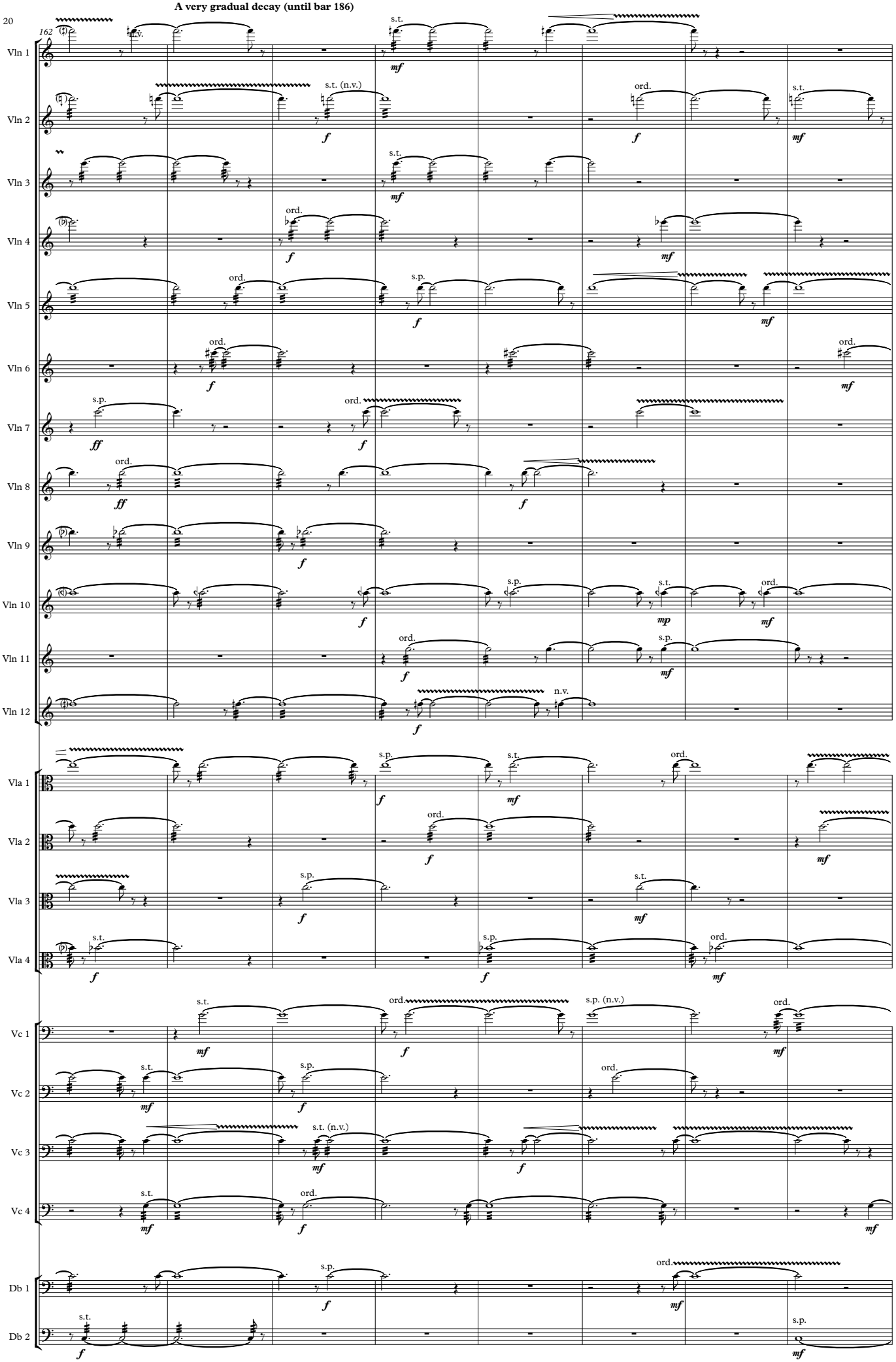

141
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
s.p.
ord.
s.t.
n.v.
s.p. (n.v.)
f
ff

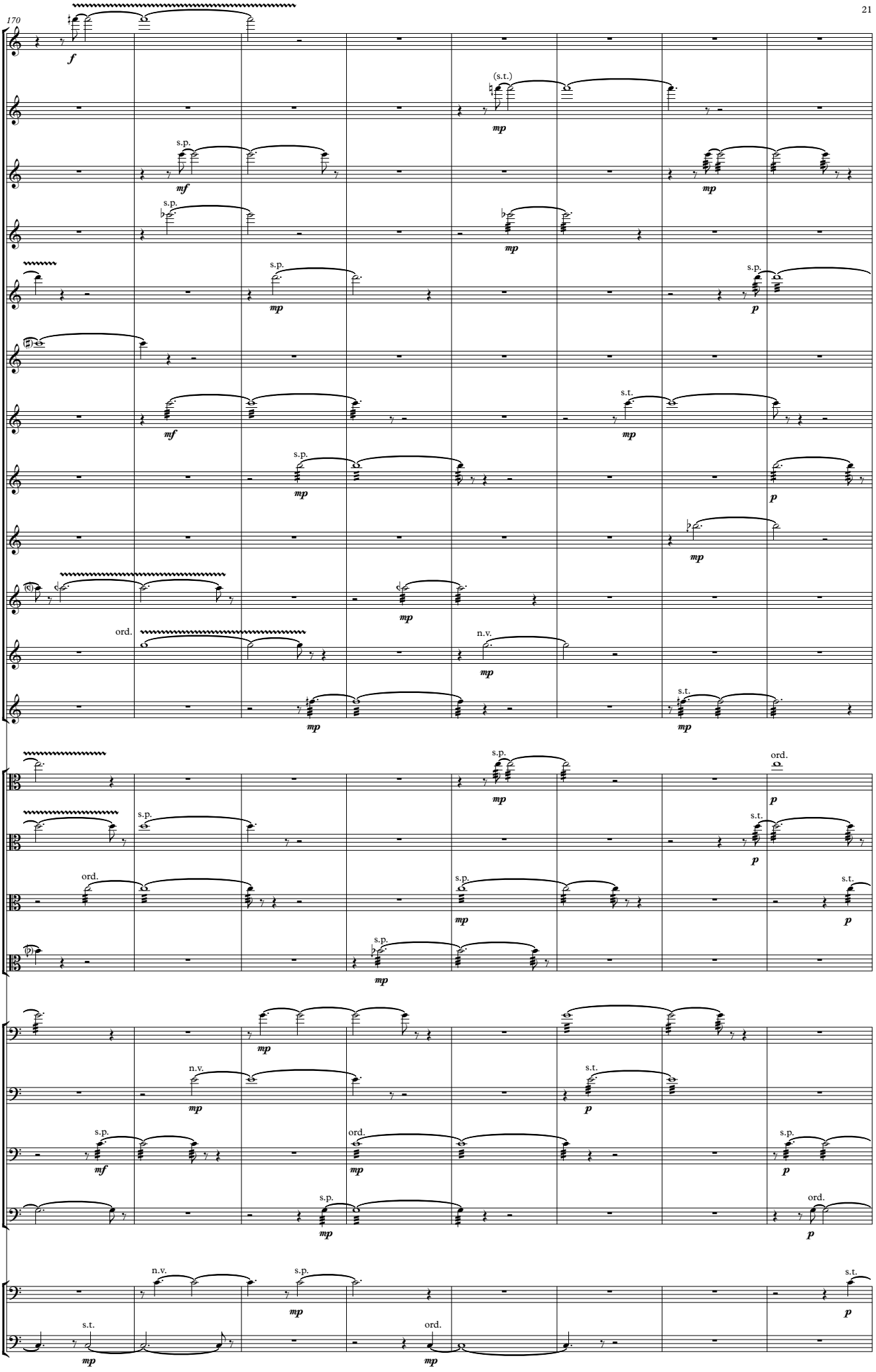
The harmony stabilises, but still full of energy

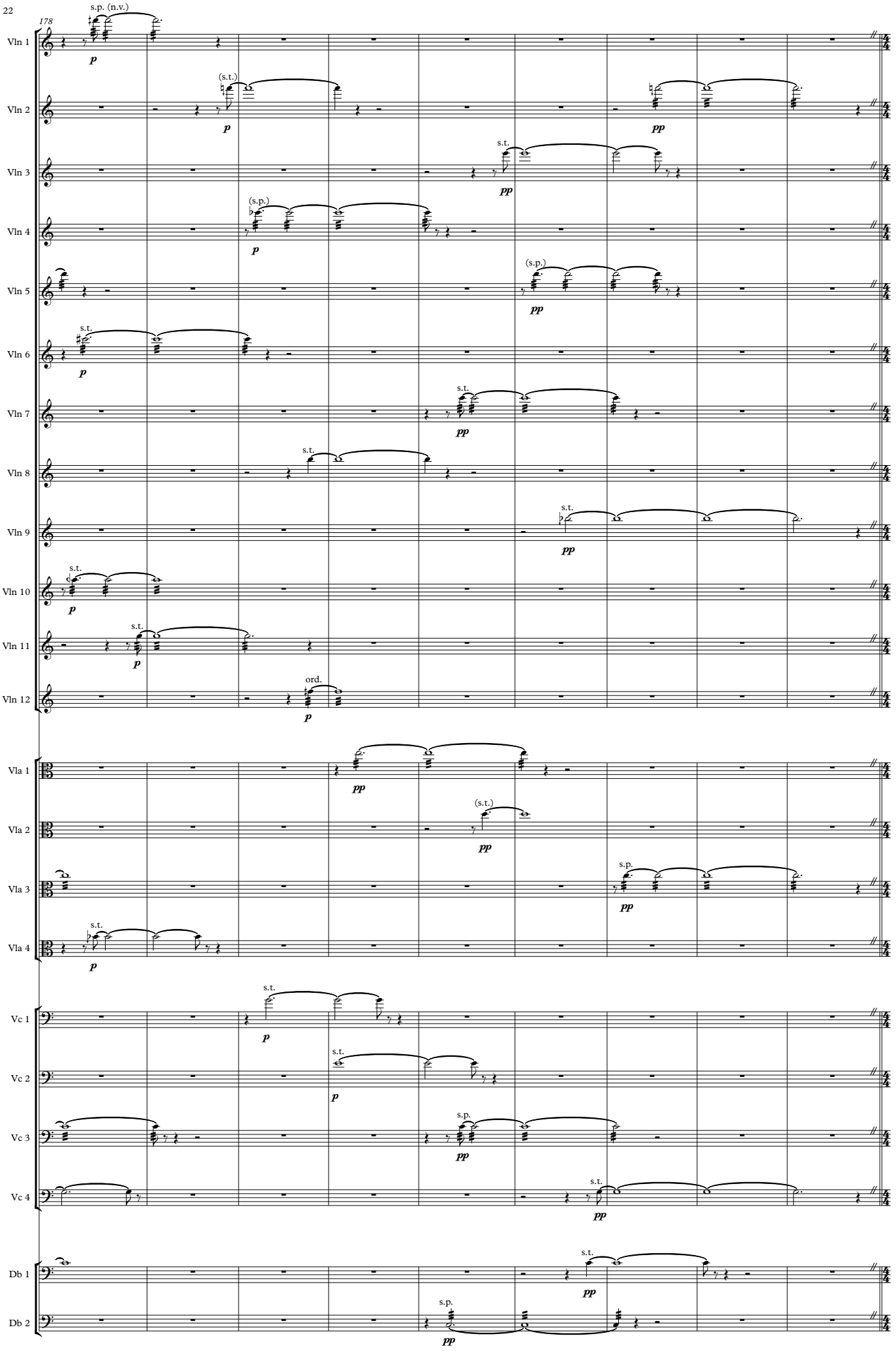



155
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
ord.
s.p.
s.t.
n.v.
s.t. (n.v.)
s.p. (n.v.)
ff
f
mf

A very gradual decay (until bar 186)




170
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
f
mf
mp
p
s.p.
s.t.
n.v.
ord.
(s.t.)


178
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
s.p. (n.v.)
(s.t.)
s.t.
(s.p.)
ord.
p
pp

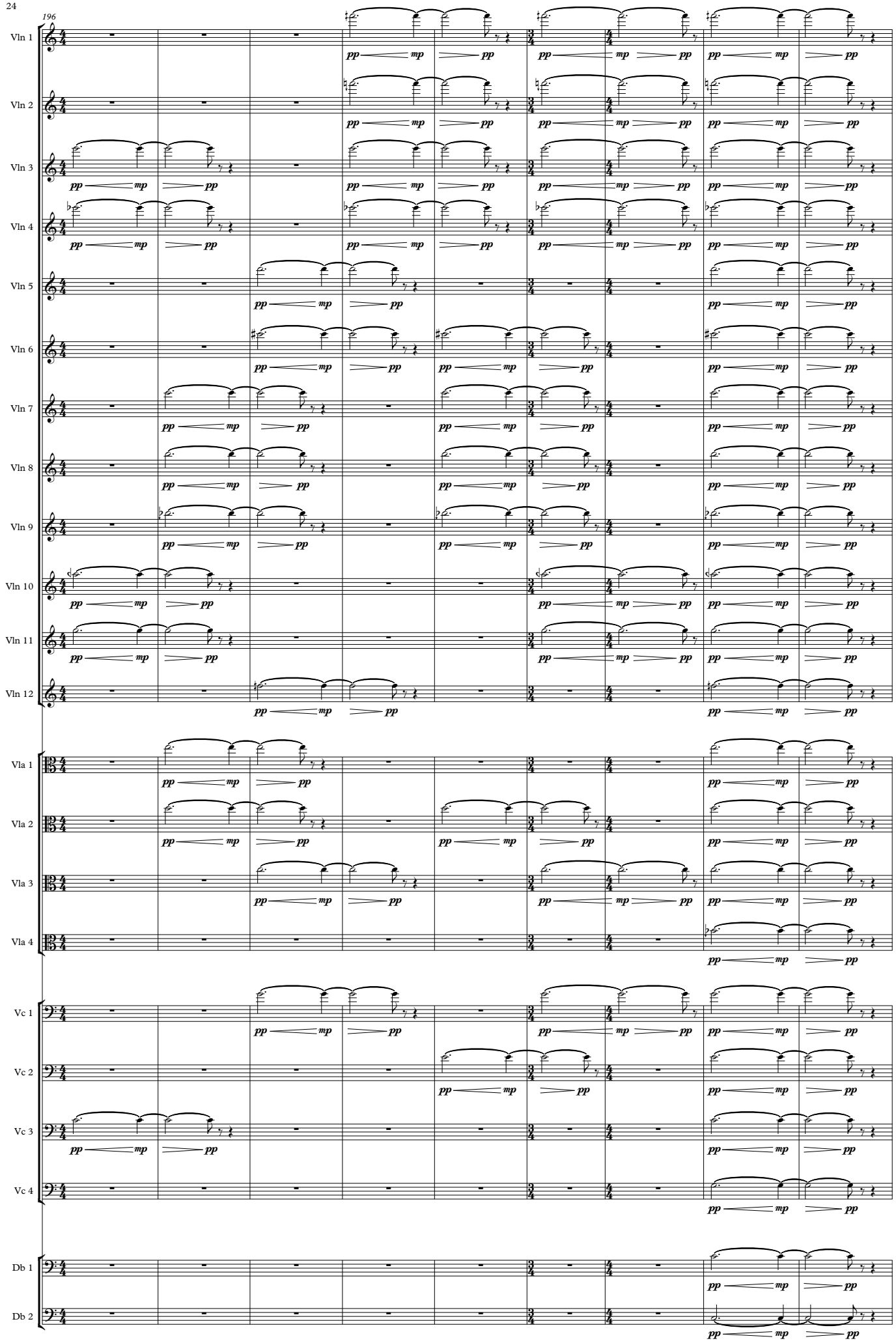
♩=90 Ethereal once more, completely calm

187

Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2

ord.

pp mp pp


196
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
pp mp pp

♩=105 Slightly faster, but still very calm and ethereal

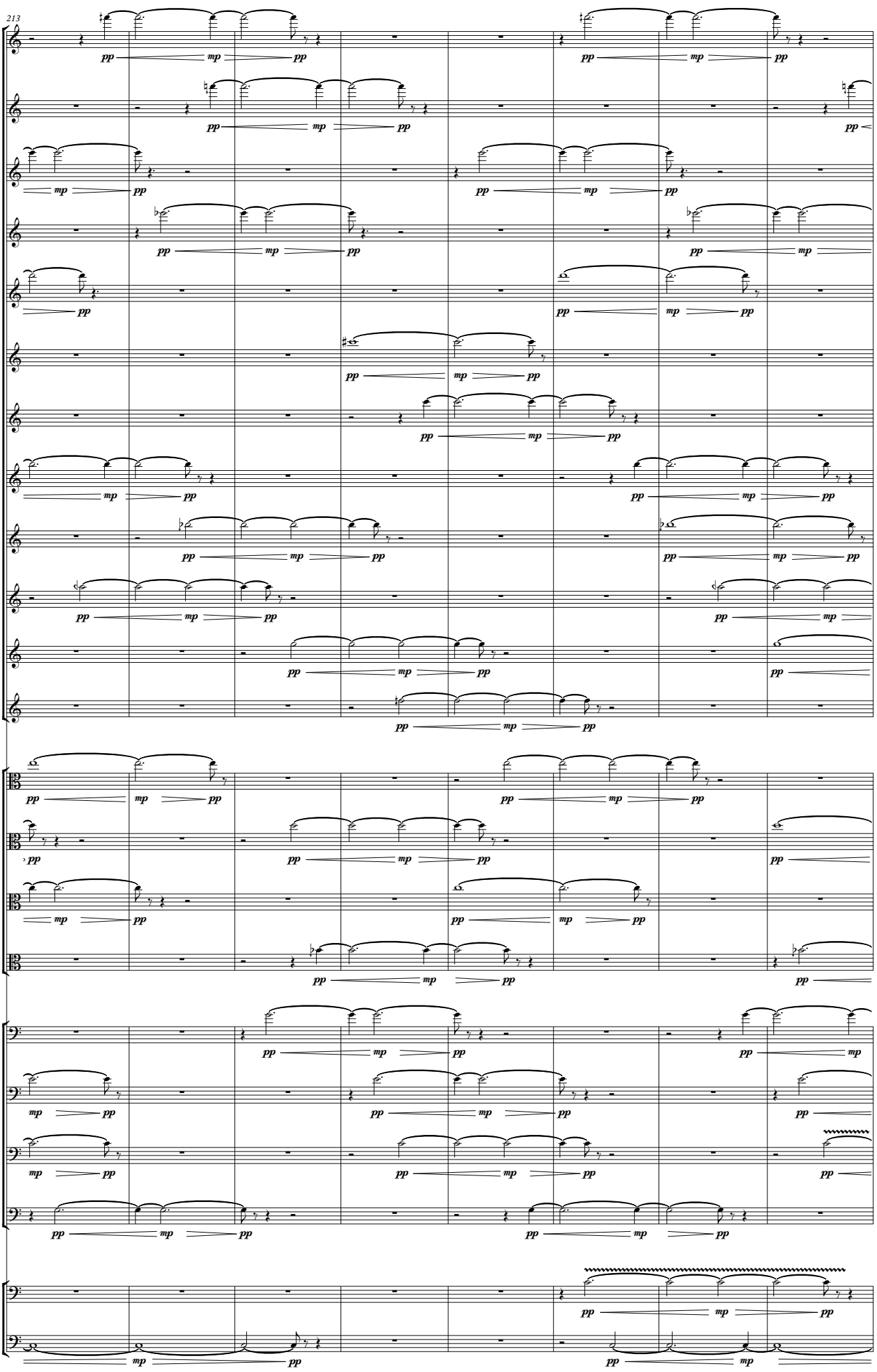
205

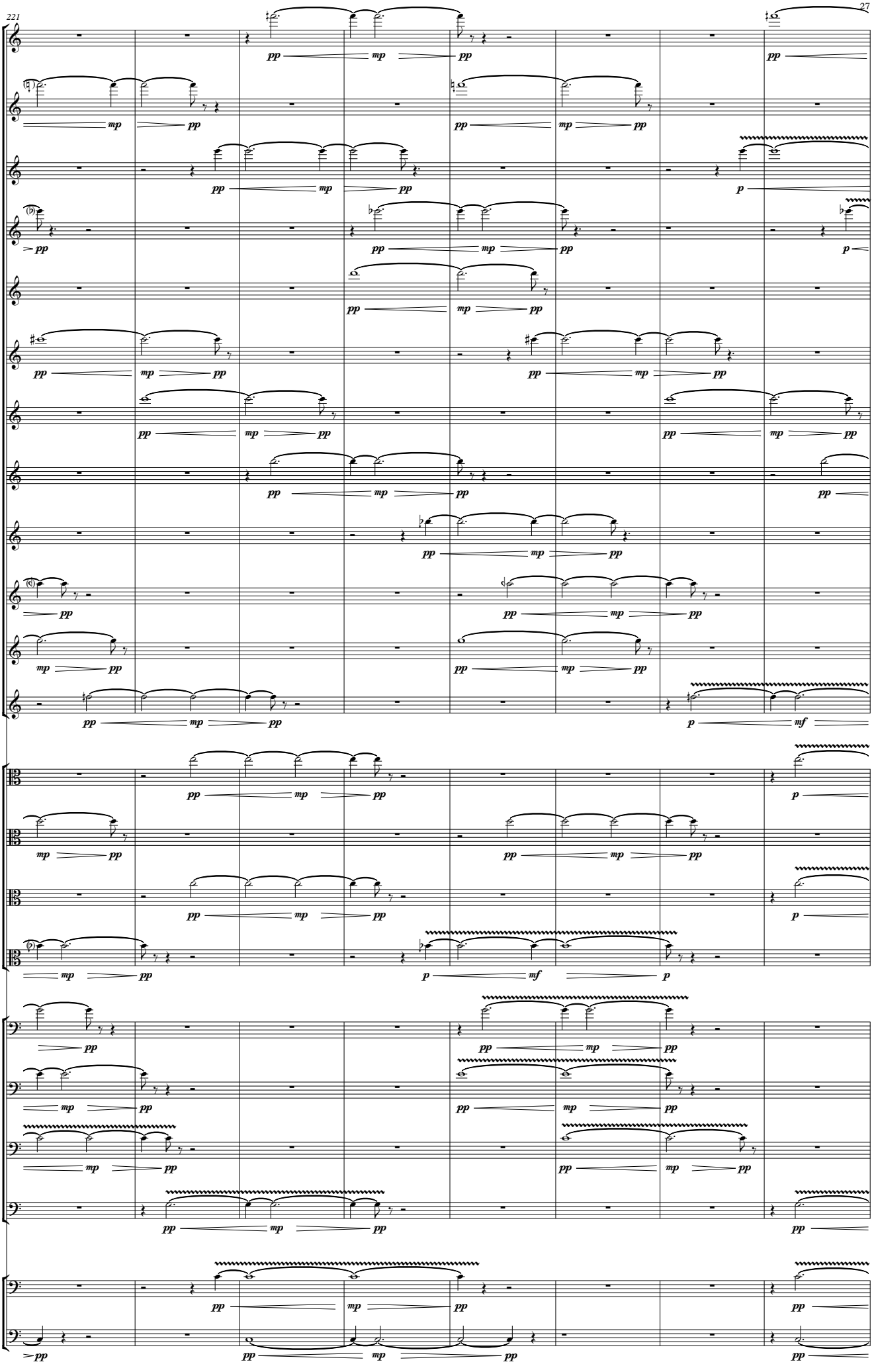
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2

pp mp pp

213

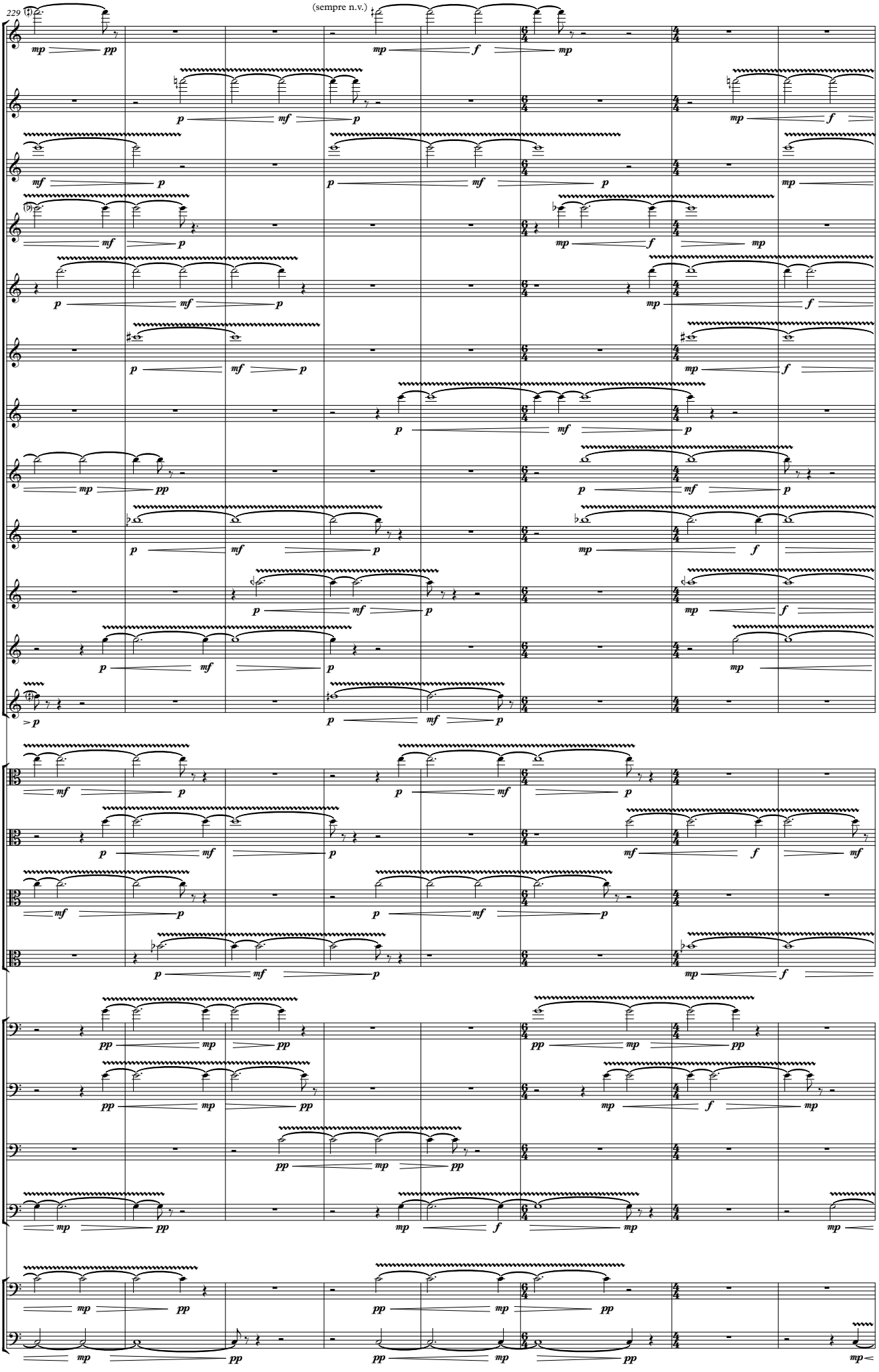
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2

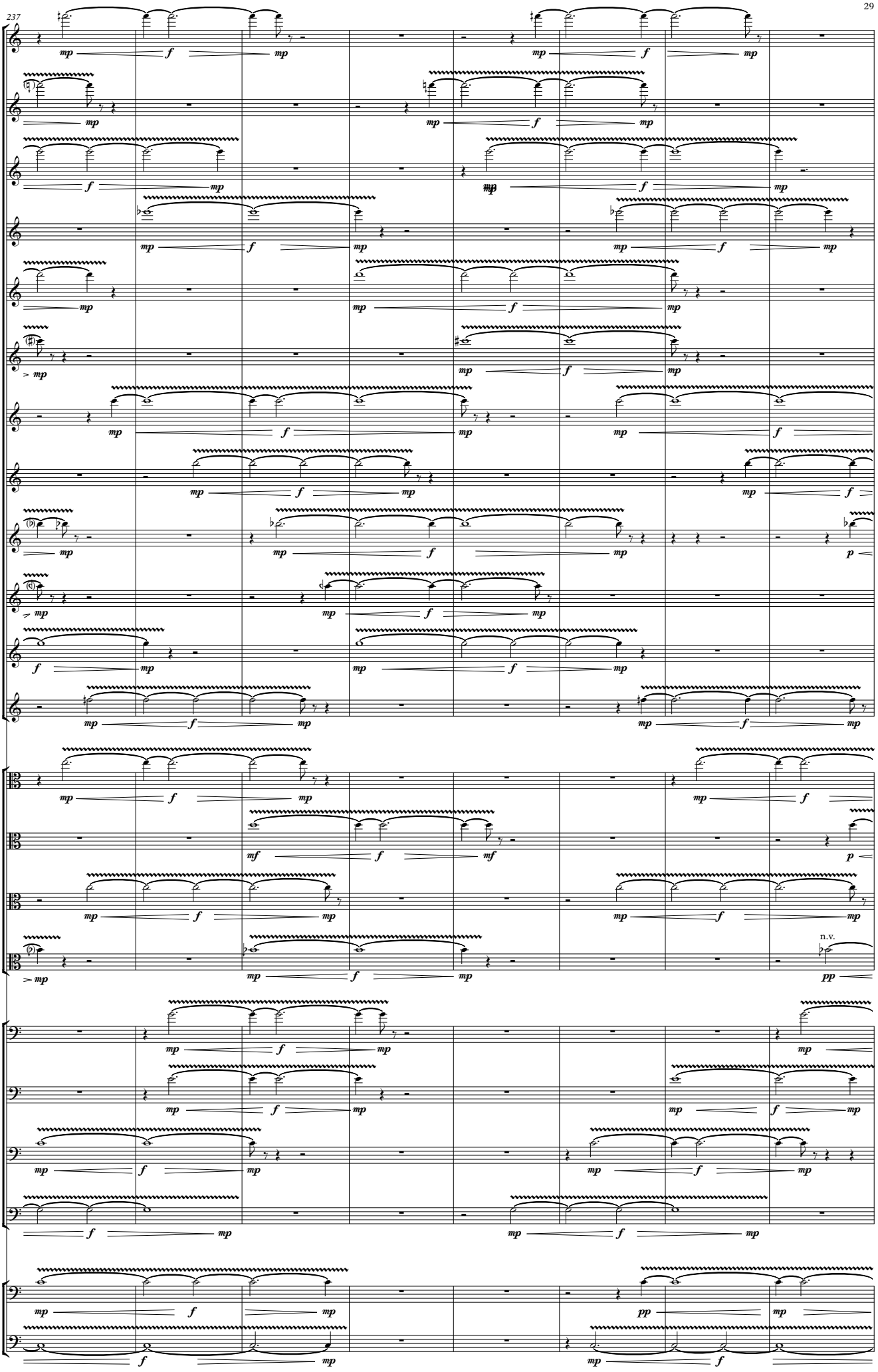



221
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2

Once more with growing intensity accel. ♩=120

229 (sempre n.v.)

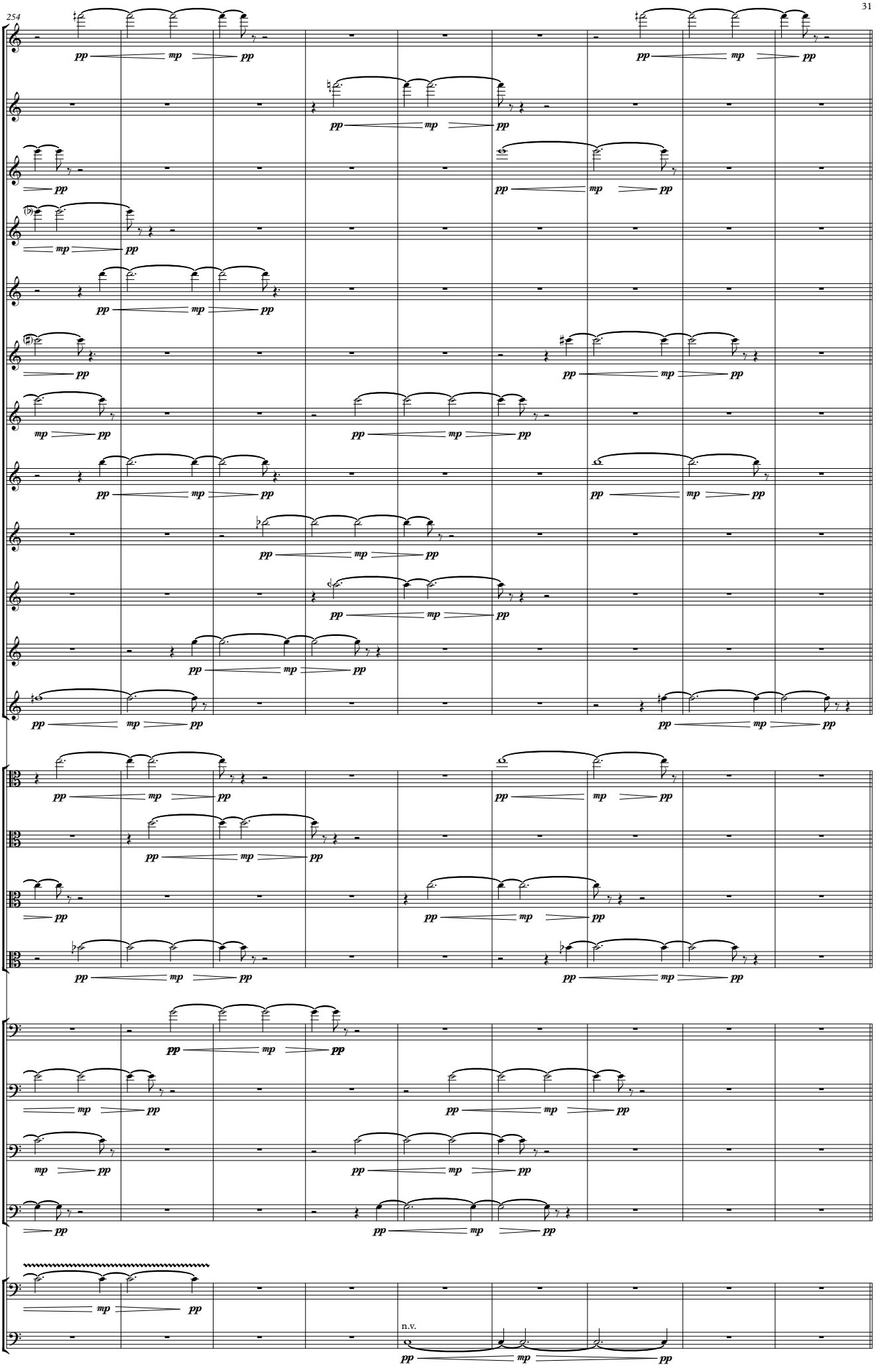



237
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
n.v.
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2

subito rall. ♩=105 Ethereal and calm once more

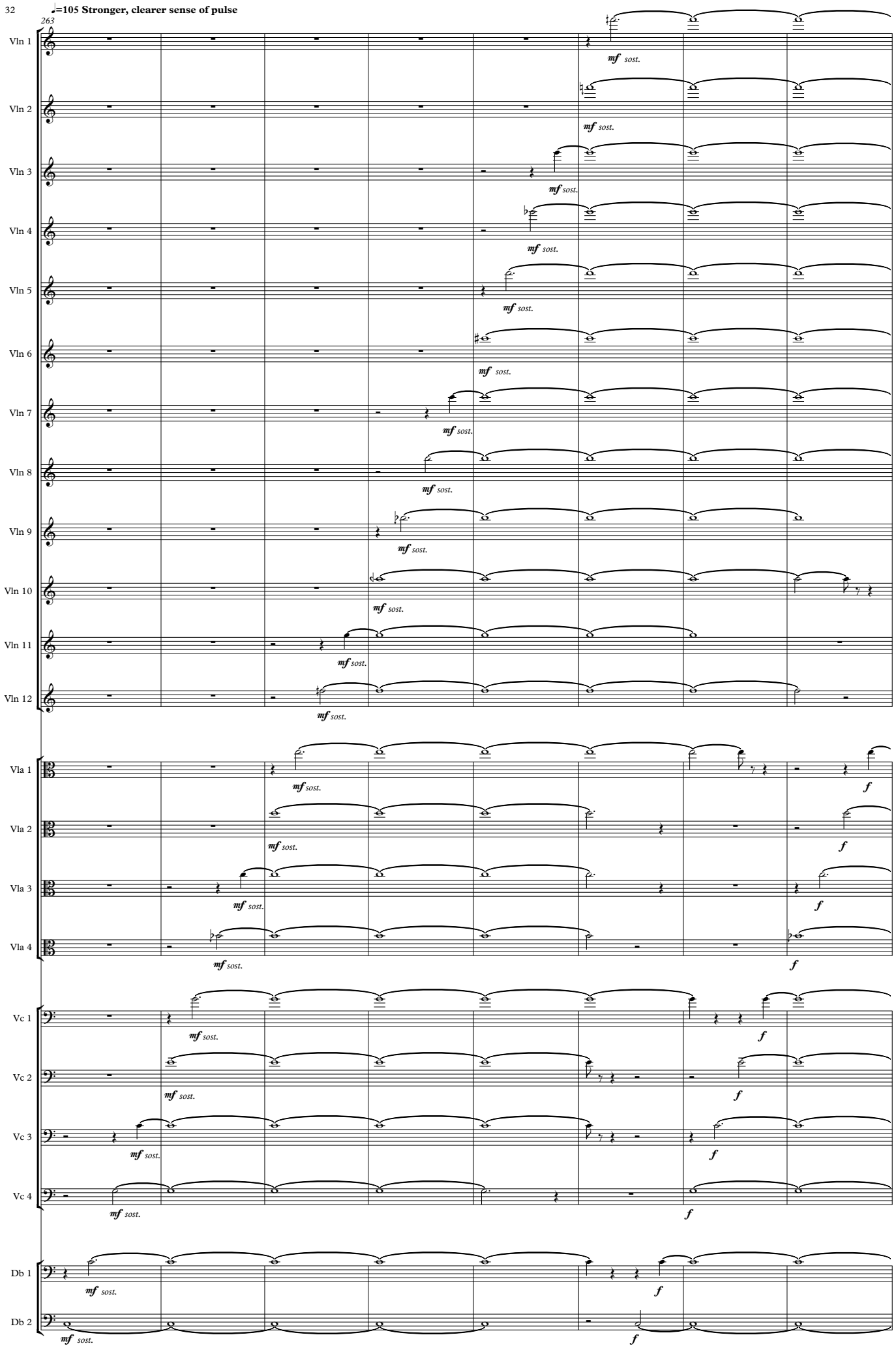
245

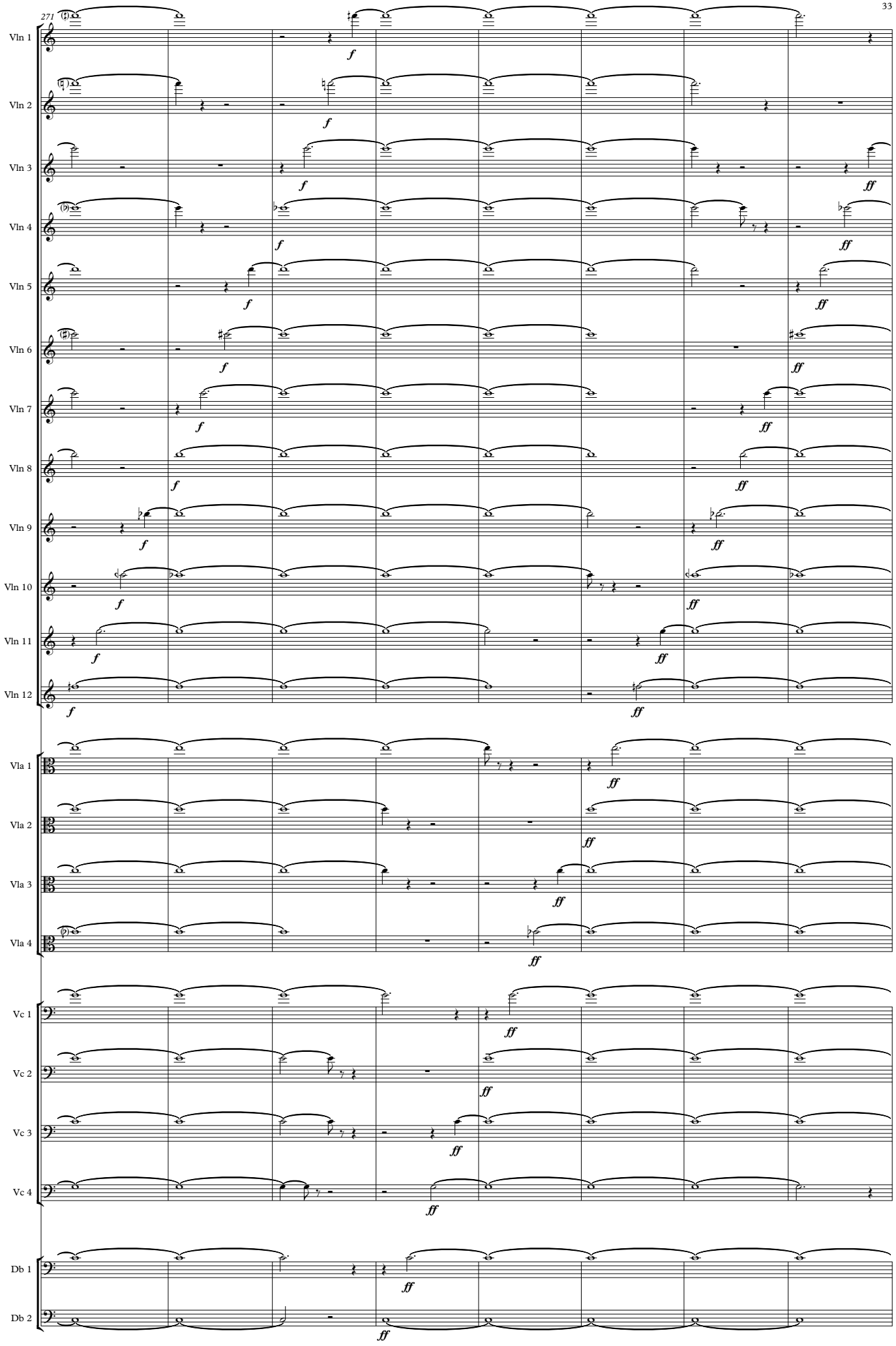
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2


254
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
n.v.

♩=105 Stronger, clearer sense of pulse

263

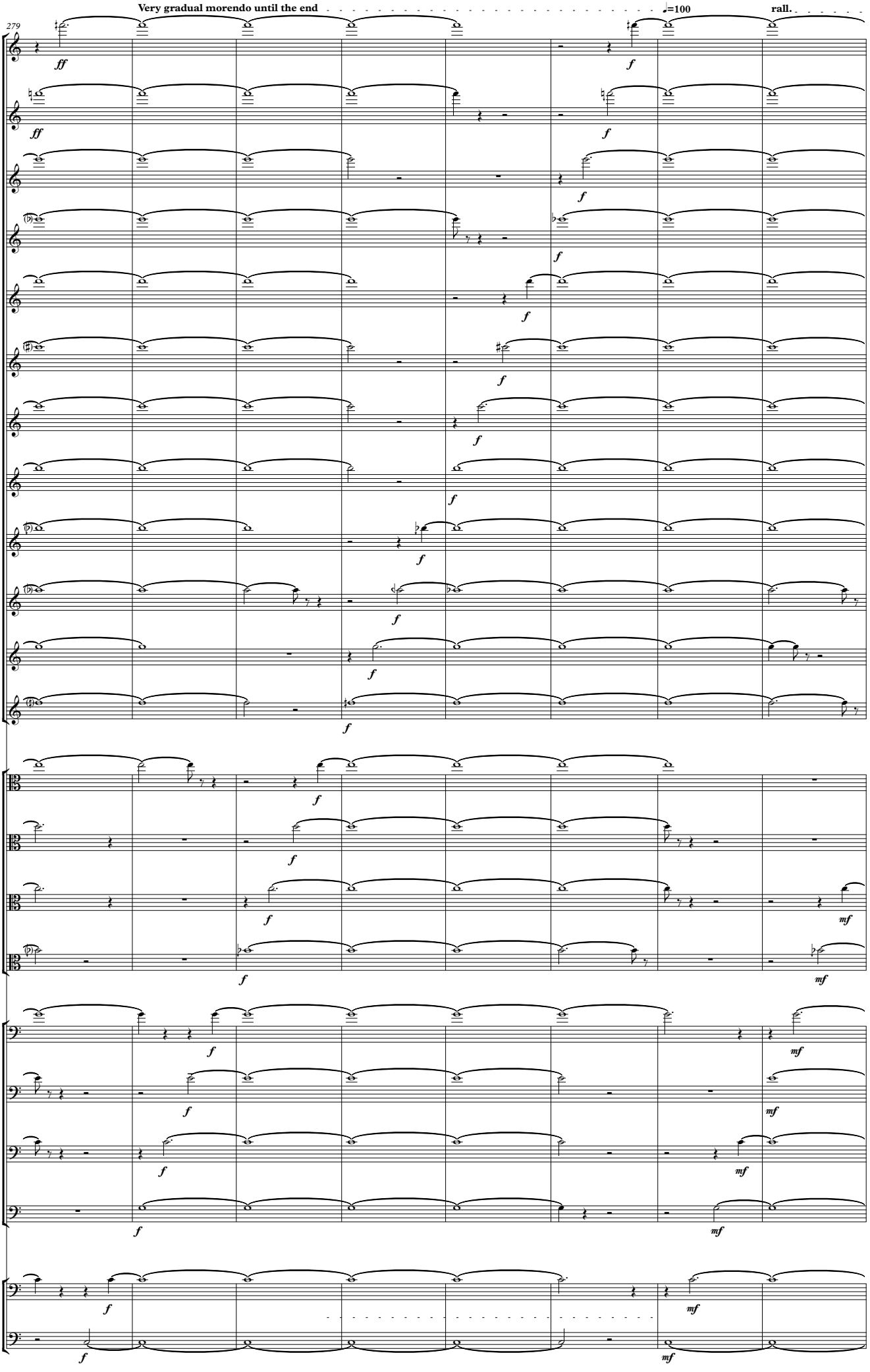


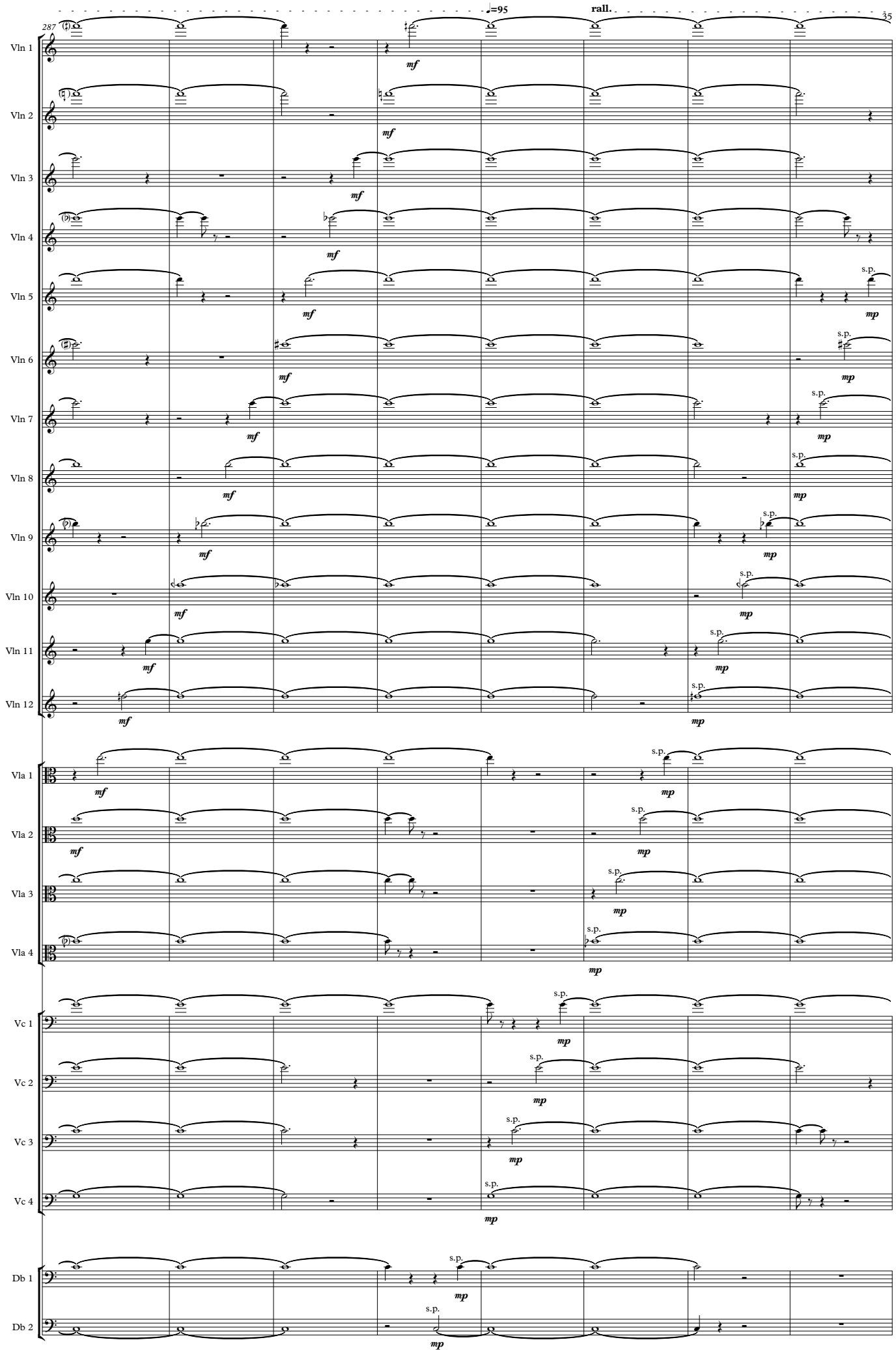

271
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2

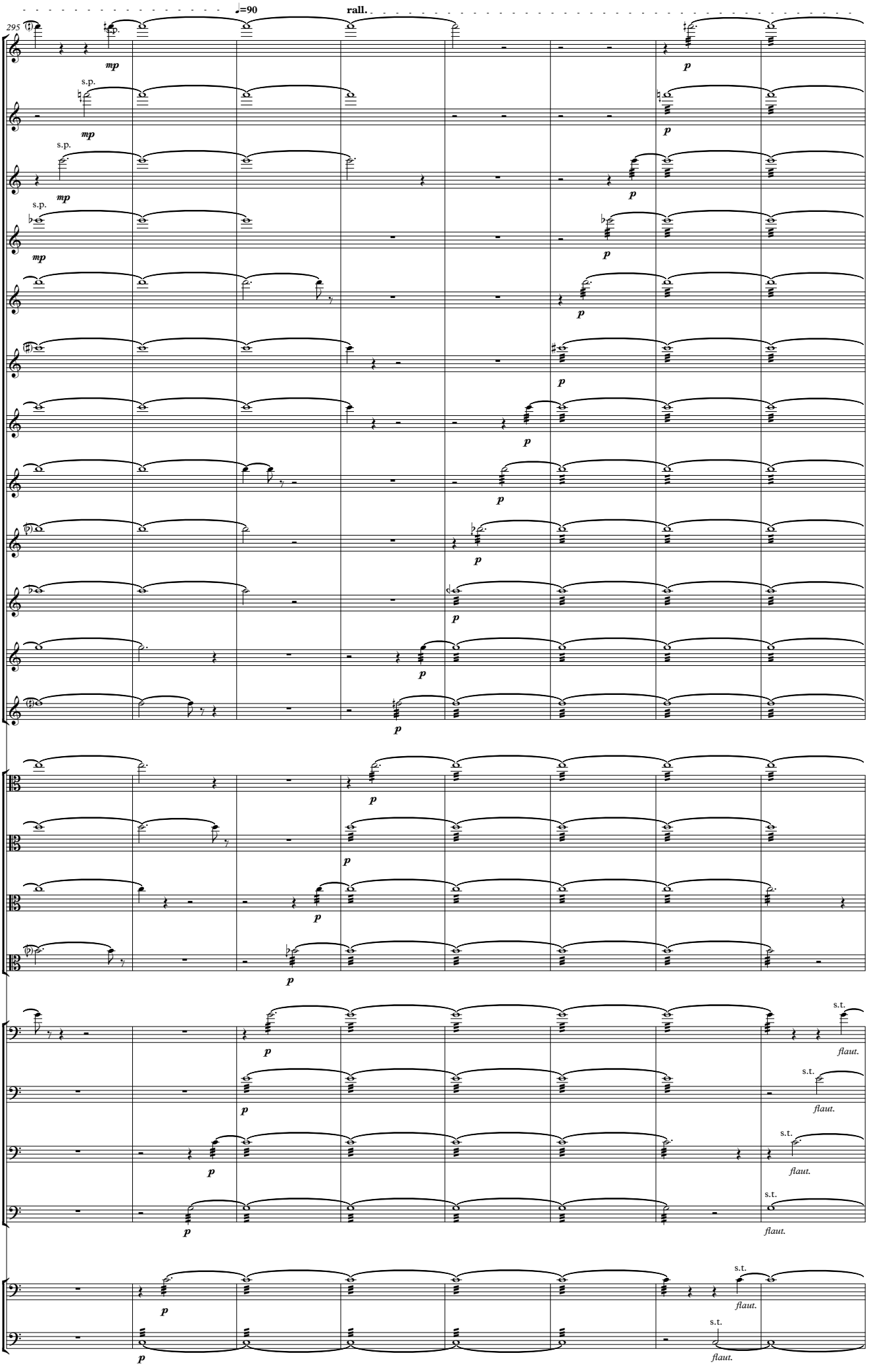
Very gradual morendo until the end ♩=100 rall.

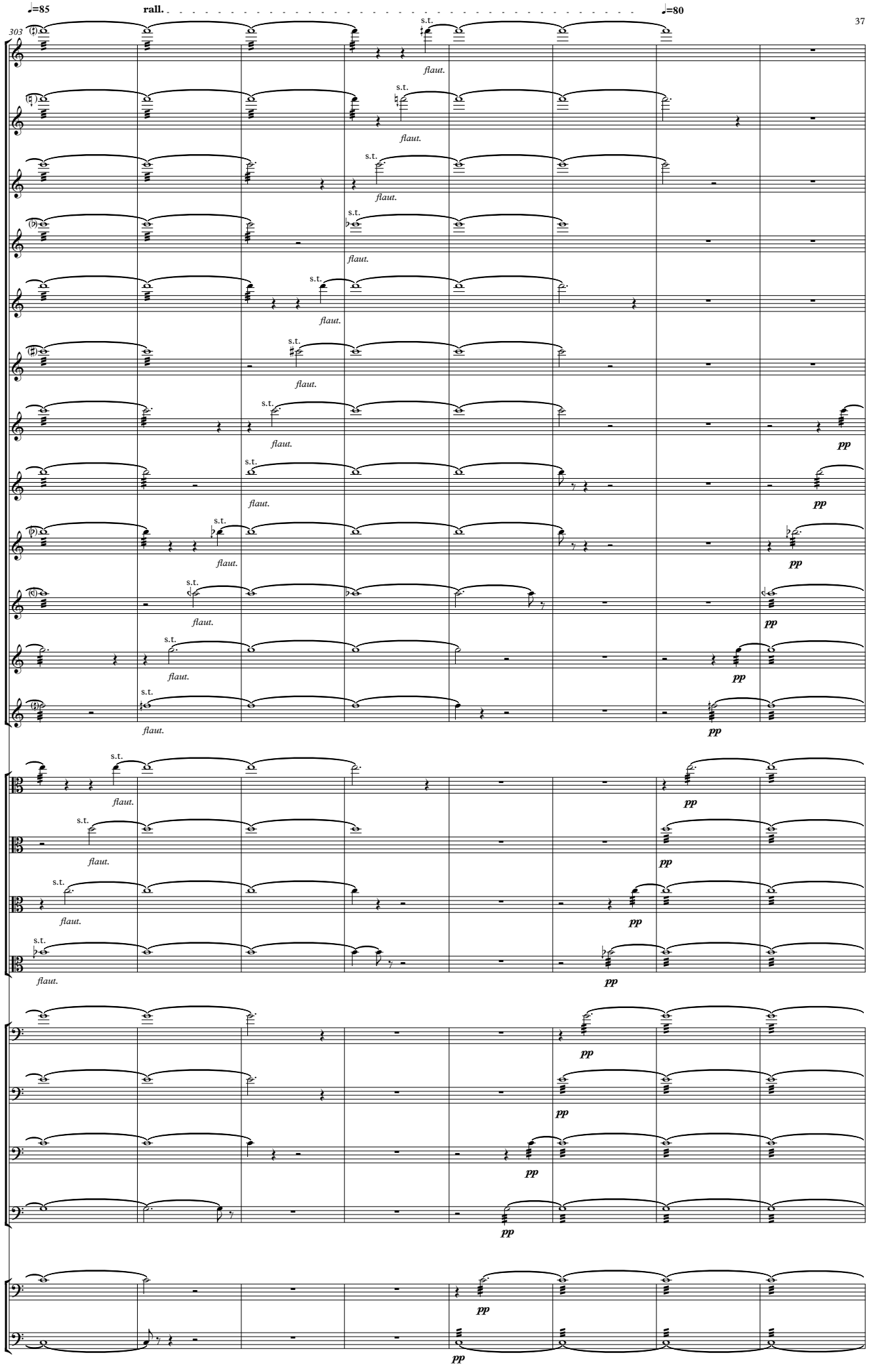
279

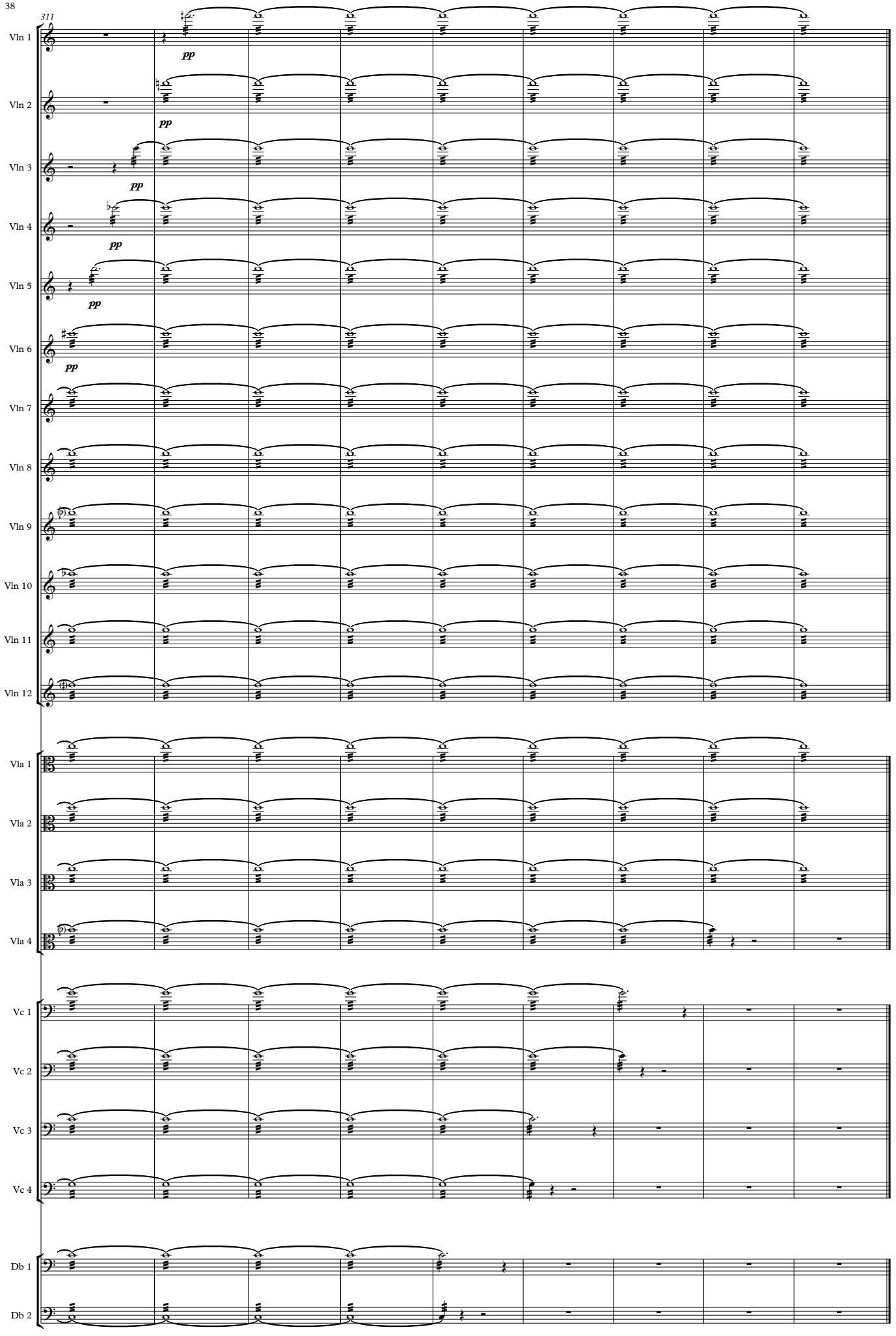
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2




♩=95
rall.
287
35
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
mf
mp
s.p.


♩=90
rall.
295
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
s.p.
mp
p
s.t.
flaut.


♩=85
rall.
♩=80
303
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
s.t.
flaut.
pp


311
Vln 1
Vln 2
Vln 3
Vln 4
Vln 5
Vln 6
Vln 7
Vln 8
Vln 9
Vln 10
Vln 11
Vln 12
Vla 1
Vla 2
Vla 3
Vla 4
Vc 1
Vc 2
Vc 3
Vc 4
Db 1
Db 2
pp