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Lancaster, David ORCID logoORCID:
<https://orcid.org/0000-0002-1691-4320> (2015) Rough Cut.
[Composition]

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David Lancaster

Rough Cut

(2015)

for solo violin

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Rough Cut *for solo violin*

David Lancaster

Rough Cut was composed in the spring of 2015 following a call for scores by the Contemporary Music Research Centre and was first performed by Peter Sheppard-Skaerved at a solo recital in the National Centre for Early Music in June that year.

The title is borrowed from an aspect of film making: a 'rough cut' is the second stage of editing, after the initial assembly of scenes but before the 'final cut' is produced. At this stage the narrative may be clear but movement between scenes will not be smooth and the film will appear unfinished, possibly even a little crude; in making the rough cut the editor will move blocks around into different arrangements to find the best sequence and will experiment with timings and durations of scenes to find suitable proportions, to control the pace, create or release tension and maybe start to build up sections of montage where scenes are alternated to suggest simultaneous streams of activity. This process closely mirrors my approach to building musical structures during composition.

The repeated opening motif is a fragment borrowed from the beginning of my quintet *Strike* – which also borrows techniques from cinematic processes – but from that starting point *Rough Cut* develops its own material, usually short, sharply contrasted fragments, grouped in six sections.

Duration: 5 minutes 10 seconds.

First performance: Peter Sheppard Skaerved,
National Centre for Early Music, York, 9th June 2015.

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Rough Cut

for solo violin

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Allegro ritmico ♩ = 100

I

Measures 1-5: Treble clef, 4/4 time signature. Measure 1 starts with a forte (*f*) dynamic. The music features eighth-note patterns with slurs and accents. Measure 5 ends with a 3/4 time signature change.

6

Measures 6-10: Treble clef, 4/4 time signature. Measure 6 is marked *dolce*. Dynamics include *p*, *ppp*, *f*, *ppp*, *f*, and *ppp*. Measure 10 ends with a 3/4 time signature change.

11

Measures 11-13: Treble clef, 5/8 time signature. Measure 11 is marked *f*. Measure 13 ends with a 4/4 time signature change and a *ppp* dynamic.

14

Measures 14-16: Treble clef, 4/4 time signature. Measure 14 is marked *poco sul pont.* and *p*. Measure 15 is marked *f*. Measure 16 is marked *poco sul pont.* and *p*. Measure 16 ends with a 4/4 time signature change.

17

Measures 17-20: Treble clef, 4/4 time signature. Measure 17 is marked *poco sul pont.* and *p*. Measure 18 has a triplet of eighth notes. Measure 19 is marked *f*. Measure 20 has triplets of eighth notes and a quintuplet of eighth notes. Measure 20 ends with a 3/4 time signature change.

Poco meno ♩ = 90

21

Measures 21-27: Treble clef, 3/4 time signature. Measure 21 is marked *dolce* and *mp*. Measure 27 is marked *Ancora meno* ♩ = 80 and *p*. Measure 27 ends with a 4/4 time signature change.

28

Measures 28-31: Treble clef, 4/4 time signature. Measure 28 is marked *poco sul pont.* and *p*. Measure 29 has a quintuplet of eighth notes. Measure 31 is marked *pp*.

2 **II Doppio tempo** ♩=160

33 *f* *ff* *mp* 3 3 3

37 *ff* *mp* 3 3 3 *ff*

41 *mp* 3 3 3 *ff*

47 *p* *ff* *mp* 3 3 3 3 3 3 3

52 *rall.*

57 **Poco meno** ♩=120 *p* *pp* *p* *pp* *pp* senza vib. senza vib.

66 *p* *pp* *p* *poco* *p* *sim.* **III Ancora meno** ♩=100

72 *dolce* *p* *mp* *p* *dolce* *mp*

78 *p* *ff* *p*

82 *dolce*
mp *ff*

86 *p* *pp* *f* *nat.*

91 **IV**
ff *f*

96 *ff* *f*

100 *ff* *f*

106 *ff* *f*

110 *ff* *f*

115 *mf* *mp* *Meno* ♩=80

119 *p* *pp* *poco sul pont.* *sul pont.*

V

Doppio ♩=160

124 sul tasto *ppp* *ff* *ppp* ord. sul tasto

128 ord. sul tasto *ff* *ppp*

VI **Metà Tempo e rall. poco a poco al fine**

132 ord. *ff* *p* *p* arco, non vib. arco

136 arco n.v. *p* pizz. arco n.v. nat. n.v. pizz. arco

140 n.v. *p* pizz. arco pizz. arco n.v. nat. n.v. pizz. arco *morendo al fine*

144 nat. pizz. arco arco n.v. pizz.

148 arco n.v. pizz.