

# GLASS WALLS

for String Quartet & Tape

WENDY REID

2

## INSTRUCTIONS for Glass Walls

### *Introduction to Glass Themes*

1. Study full score of Introduction.
2. Never make any abrupt entrances or exits; merely "appear and/or disappear".  
Exception: Violin II cuts off when glass hits floor.
3. After Violin I breaks glass, listen for clinking glass sound to begin Section I.  
Think of the clinking (  ) as the upbeat (in tempo) to the opening measure.

### *Section I*

1. At ⑧ the tape plays alone until the sound of clinking glasses signaling the beginning of the realization section ⑨. At this point the paired instruments should imitate previous and forthcoming textures. The given motives can be used in any order and played as frequently or infrequently as desired. The instruments should react to each other as well as react to sounds on the tape.  
At the sound of a breaking bottle (on tape), there should be immediate silence.  
The tape plays alone again until the ringing sound softens. At this point Violin I waits 4 seconds, and then begins Section II.

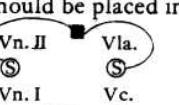
### *Section II*

1. At ⑩, at the repeat, play the glissando motives forte throughout.
2. At ⑪ Violin I and Cello move freely within the strict  $\frac{7}{4}$  meter of Violin II and Viola.
3. At ⑫ the speed of the glissandi gradually increases, and the character grows more intense.
4. In the measure before ⑬ the upper three instruments make a sudden diminuendo after the cello's long glissando. The cello's pizzicato sets off all the others climbing up toward their highest possible notes in a jagged tremolo-glissando texture. When they reach their peaks they continue to crescendo until a sign from Violin I begins a diminuendo. (Break up  $12:\frac{3}{4} p \sim f \frac{3}{4} f \sim ff \frac{3}{4} =$ ). In the following measure each instrument dies away, one by one: 1—Viola, 2—Violin II, 3—Violin I.
5. At ⑭ the "harmonic texture" takes over. At "free time" Violin II begins with the trill motive while the others continue with random harmonics in random rhythms. The trill motive is passed along to each instrument, one by one. Study the full score at this point.  
By the time the footsteps (on tape) begin the cello should be holding a harmonic while the others are silent. The cello should begin its trill at the sound of the first footprint, and "disappear" when the trill (on tape) begins. Violin II breaks glass when trill (on tape) has died away completely.

### *Glass Variations*

1. Wait for signals between the variations before beginning each one; see the individual parts for specific instructions.
2. "muffled laughter" variation: Make muffled laughs particularly rhythmic. All col legno tremolos should be bounced on the strings, NOT bowed.
3. "shattering glass" variation: Instruments with pizzicati should use only the indicated notes, beginning slowly and growing more erratic throughout the measure.  
At ⑯ Erratic all the instruments should blend with the tape: *molto agitato!* . . . gradually becoming less agitated, finally dying away.

### Miscellaneous details

1. Speakers of tape recorder should be placed in a position where tape sounds and string quartet sounds will blend:  

2. Glasses thrown by players should be wine or champagne glasses; the thinner the glass, the better, for a ringing sound.  
The glasses should be thrown towards the backstage, forcefully enough so they smash.

## SYMBOLS



half-step trill (*all* trills in this piece are half-step.)

S.P.

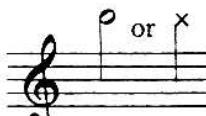
sul ponticello

C.L.

col legno

M.L.

"Muffled laugh". Laugh rhythmically (with neurotic undertones)



Play a very high-pitched note.



Trill any note in middle range, ending on the upper note with a slight upward glissando.



Bounce bow over strings as fast as possible.



Bounce bow over indicated strings, using random fingerings and avoiding open fifths.



Play harmonics; then continue harmonic texture with random rhythms and harmonic notes.

3

4

## GLASS WALLS

Wendy Reid

### GLASS THEMES: INTRODUCTION

Violin I

Tape

footsteps

rolling can

trill

M.L.

*mf hm...*

Violin I

Violin II

Tape

footsteps

rolling can

trill

wind chimes

Cello

(wind chimes)

M.L.

*p*

*mf hm...*

Violin I

Violin II

Tape

footsteps

rolling can

trill

Viola

Cello

*②*

*③*

*④*

*①*

*⑤*

*⑥*

*⑦*

*⑧*

*⑨*

*⑩*

*⑪*

*⑫*

*⑬*

*⑭*

*⑮*

*⑯*

*⑰*

*⑱*

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Musical score for orchestra and piano, page 12, measures 11-12. The score consists of six staves. Measures 11 (top) and 12 (bottom) are shown. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Various performance instructions are included, such as *mf*, *mp*, *tr*, *ff*, *f*, *ord.*, *gva*, *pp*, *cresc.*, *gliss.*, *sul E*, *sul C*, and *tr*.

10

*(gva)*

*tr*

*sul E sim.*

*tr*

*cresc. poco a poco*

*sul E*

*tr*

*cresc. poco a poco*

*sul A*

*cresc. poco a poco*

*slower sul tasto (molto port.)*

*tr*

*sim.*

*tr*

*p*

*dim.*

*become ever more distant & vague*

*molto agitato*

*sul E*

*mf* *molto agitato*

*sul E*

*mf* *molto agitato*

*sul A*

*mf* *molto agitato*

*pizz.*

*p*

*dim.* *Signal for others to sf climb to their highest note*

*give signal o. for dim.*

*Hold highest sf note at this point*

*Violin I gives signal to dim.*

*wind chimes*

*M.L.*

*hm...*

*Slow*

*col legno*

*col legno*

*ord.*

*col legno*

*ord.*

*col legno*

*p*

*ord.*

*p*

*pizz.*

*arco, col legno*

*p*

*ord.*

*p*

*free time*

col legno      *tr*      col legno      *mp*      M.L.      *pp*

*mp*      *pp*      *tr*      *answer*,      *answer*,      col legno      M.L.      M.L.

*p*      *mp*      *pp*      M.L.      M.L.      M.L.

M.L.      *wind chimes*      *mf*

*wind chimes*      M.L.

*mp*      *p*      *hm.....*      *wind chimes*      M.L.

*mp*      *p*      *hm.....*

M.L.      M.L.      M.L.      M.L.      M.L.      M.L.

*hm...*      *hm...*      *hm...*      *hm...*

M.L.

*p*      *hm.....*

M.L.

*p*      *hm...*

*break glass*

M.L.

*tape:*      *footsteps*      *rolling can*      *trill*      *sf*      *pp*

*hold until foot-*  
*steps on tape begin;*  
*then start trill*      *tr*

*hm...*

*> ppp*      *#* *pp*      *pp*

12

sul pont.

**GLASS VARIATIONS**

*J=52 Reflective*

*sul pont.*

*mp distant*

*p*

*mp sf*

*sul pont.*

*pp*

*p*

*gliss.*

*M.L.*

*ppp*

*mp hm...*

*pizz.*

*f*

*pp*

*pp*

*p*

*pizz.*

*p*

*pp*

*f*

*slight pause;  
wait for signal*

**WIND VARIATION**

*J=80 Light and airy*

*mp*

*pizz.*

*mp*

*arco*

*mp*

*mf*

*mp*

*arco*

*pizz.*

*mp*

*mp*

*(pizz.) > >*

*mp*

*arco*

*mp*

*mp*

*mf*

*mp*

Musical score pages 13 and 17 featuring parts for strings (Violin I, Violin II, Viola, Cello). The score includes dynamic markings like *pizz.*, *mp*, *mf*, *pp*, and *f*. Measure 13 includes performance instructions such as "3" over notes and "arco". Measure 17 includes "pizz." and "col legno" markings.

Musical score page 14 featuring parts for strings (Violin I, Violin II, Viola, Cello). The score includes dynamic markings like *a tempo*, *sf*, *mp*, *p*, *pp*, *mf*, and *hm...*. Measure 21 includes "arco" and "3" over notes. Measure 27 includes "pizz.", "arco", and "M.L." (Muted Legato).

#### MUFFLED LAUGHTER VARIATION

*Neurotic, unstable*

Musical score for the "MUFFLED LAUGHTER VARIATION" in *Neurotic, unstable* style. The score includes parts for strings (Violin I, Violin II, Viola, Cello) and uses "col legno" (percussion on wood), "M.L." (Muted Legato), and "hm..." (hiss) markings. The score is in 4/4 time.

4 col legno

col legno *sf* *pp*

*sf* *p*

*sf* *p*

*sf* *f* *sf* *sf*

M.L.

7 sul pont.

*ff* > *x* > *x* > *x* > *x* > *f* > *x* > *x* > *x* > *x* > *mf* *p* distant moaning

distant moaning

*ff* > *x* > *x* > *x* > *x* > *f* > *x* > *x* > *x* > *x* > *p* sul pont.

*ff* > *x* > *x* > *x* > *x* > *f* > *x* > *x* > *x* > *x* > *p* distant moaning

*ff* > *x* > *x* > *x* > *x* > *f* > *x* > *x* > *x* > *x* > *mf* > *mp*

10 sul pont. (molto portamento)

*mp* sul pont. (molto portamento) *mf* *tr*

*mp* sul pont. (molto portamento) *mf* *mp*

*mp* sul pont. (molto portamento) *mf* (molto portamento) *mp*

*mp* sul pont. *mf* distant moaning

13 *tr*

*pp* *mp* *ord. b* *pp* *mf* *mp* *pp* *mf* *tr* *ff*

*mp* *mf* *tr* *ff*

*mp* *mf* *tr* *ff*

16

*mp* 3 3 3 4 *p* *p* 3 *mp* pizz.

*p* *p* 3 *mp* pizz.

*pp* sub. *tr* *p* *tr* *b* *mp*

*pp* sub. *p* > *mp*

18 arco

*tr* gliss. *mp* arco gliss. *mp*

sul pont. col legno col legno sul pont.

sul pont. *p*

21

5

col legno

mp

M.L.

col legno

M.L.

col legno

p

M.L.

col legno

hm...

hm

mf

5

24

col legno

p

pp

col legno

f

p

col legno

pizz.

col legno

mf

sul tasto

hm...

pp

f

mp

ord.

sul pont.

mp

3

mf

ord.

sul pont.

p

sul pont.

mp

3

mf

ord.

sul pont.

p

sul pont.

pp

wait for signal

FOOTSTEPS VARIATION  
(♩=100) with energy

18

4 ord. *mf* *f* *mp* (0) *sul pont.* *mp* *sul pont.* *pizz.* *mp* *arco* *p*

(ord.) *mf* *mf* *sul pont.* *p* *mp* *mf* *mf* *sul pont.* *p* *mp* *mf* *mf*

6 (ord.) *f* *f* *accel.* *p* *p* *tr* *pp* *tr* *pp* *tr* *pp* *pizz.* *mp* *pp* *pp* *mp* *pizz.* *mp*

*a tempo*

12      *sul pont.*      *poco accel.*      *sul pont.*      *sul pont.*

*mp*      *> ppp*      *sul pont.*      *sul pont.*      *mp*

*sul pont.*      *sul pont.*      *sul pont.*      *sul pont.*      *mp*

*mp*      *> ppp*      *mp*      *mf*      *mp*

*sul pont.*      *sul pont.*      *sul pont.*      *sul pont.*      *mp*

*mp*      *mp*      *mp*      *mp*      *mp*

*mp*      *arco*      *sul pont.*      *sul pont.*      *mp*

*p*      *ord.*      *accel.*      *mp*

15      *mf*      *f*      *ff*      *f*

*mp*      *mf*      *f*      *ff*      *f*

*mf*      *f*      *ff*      *ff*      *f*

*mf*      *f*      *ff*      *ff*      *f*

*pizz.*      *p*

18      *mf*

*dim.*

*f*      *mf*

*dim.*

20

21

mf      mf      mf      trb ,  
mf      mf      mf      pp ,  
mf      mf      mf      tr , pp ,  
(pizz.)

24

sff      ff      f      mp      p      pp      sfp  
ff      arco      f      mp      3      3      4  
sf      f      mp      mp      3      3      4  
p

27

sul pont.      mp      sul pont.      mp  
mp      mp      mp = ppp  
3      3      3      trb  
mp      mp      p      mp = ppp  
3      3      tr      mp = ppp  
mp      mp      p      pp  
pp      pp  
fade with footsteps  
wait for signal

## SHATTERING GLASS VARIATION

21

*=72 Intense*

21

*gva*

*arco*

*pizz.*

*mp*

*sf mp*

*mf*

*pp*

*pizz.*

*mp*

*pizz. b*

*mp*

*pizz.*

*mp*

*gva sempre*

*(pp)*

*arco*

*pizz.*

*pizz.*

*arco sul pont.*

*pizz.*

*arco sul pont.*

*pizz.*

*p*

*pp*

*mp*

*gva sempre*

*sf*

*sf mp*

*mf*

*arco sul pont.*

*p*

*gva sempre*

22

*loco*

*gva sempre*

*p < mp 5*

*p 3*

*p < mp 5*

*p 3*

*pp*

*pizz. 3*

*pp > ppp*

*pizz. 3*

*mp*

*gva sempre*

*pizz.*

*pp*

*pp*

*mf*

*f*

*(pizz.)*

*mp*

*p*

*f*

*(pizz.)*

*mf*

*mp*

*p*

*f*

*(pizz.)*

*mf*

*mp*

*p*

*gva sempre*

*'loco'*

*sff (fight rhythm of Vn. II)*

*f*

*arco*

*x x x x x x x x x x*

*pp*

*sff ("fight" rhythm of Vn. I)*

*f*

*arco*

*V V V V*

*pp*

*sff*

*f*

*mf*

*arco*

*V V V*

*pp*

*\* repeat until "clinking glass" sound.*

*hold until sff*

*sff*

*f*

*mf*

*grow less erratic*

23

27

30

32

36

41

As the tape plays on, the performers walk off the stage one by one, starting with Vn. II, (pause), Vla. (pause), Cello (pause until tape has completely ended), Vln. I (walks off, shutting stage door behind him).