Martha Mooke

Invisible Hands

for electric viola and chamber orchestra

Commissioned and premiered by The Chamber Orchestra of Philadelphia.
Dirk Brossé, Music Director

Instrumentation

5-String Electric Viola with electronics processing

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

2 Trumpets in Bb
2 French Horns

Timpani

Strings

Score in C

Performance notes

Version I orchestra only
Version II with soloist

Winds

air sounds with no pitch

whistle tones on harmonics

slap/pizz with tongue (dry percussive sound created by an extremely hard articulation like a 'pop')

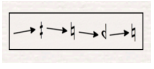
Strings

circular bowing (textured, airy tone)

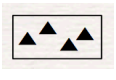
circular bowing occasionally touching adjacent string(s)

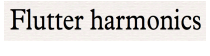
Hammer finger on fingerboard (on designated pitch) to create percussive tap; sound made when finger is released off string; lightly touching down on pitch to maintain rhythmic integrity.

Quasi air tone

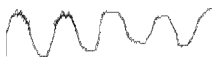

slow microtonal movement of held note

Brush wood of bass with flat fingers


Random high notes



Lightly touching strings with rapid, random fingering, up and down fingerboard


Flapping wings effect - gliss up and down string stopping sound to produce quasi air/harmonic sound while bowing in an irregular manner (fast to slow to fast, etc.)

Harmonic flutter up and down fingerboard, bowing as close to bridge as possible

Simulating snare drum swirls (hold left hand lightly over string to stop pitch, brush bow hair lightly to produce air sound)

Timpani

Tibetan bowl (F4) on drum head

Large suspended cymbal (upside down on drum head played with soft mallets)

Wire brushes

for Dirk Brossé and the Chamber Orchestra of Philadelphia

Invisible Hands

Martha Mooke

Mystical; ethereal

Omit this bar in Version I

♩=ca. 80

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Timpani

Solo Electric Viola

Violin I

Violin II

Viola I

Violoncello I

Contrabass

*adjust tuning to create pulsing with Fl. 2 and Oboe 1

*adjust tuning to create pulsing with Fl.1 and Oboe 1

*adjust tuning to create pulsing with Cl. 2 and Bsn. 1

*adjust tuning to create pulsing with Cl. 2 and Bsn. 1

Effects ad lib.

*adjust tuning to create pulsing

a 3

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9

harmonic/whistle air/tones (indeterminate pitches)

*Fermata Version 2 only

*Fermata Version 2 only

Fl. 1

mp

harmonic/whistle/air tones (indeterminate pitches)

Fl. 2

mp

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

3

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

uneven flutter w/LH
(start slow, increase speed);
fluctuations in bow pressure

LOOP 1

Sul G; sul pont.
(flutter natural harmonics up and down fingerboard)

LAYER 1

w/celli

3 3

E. Vla.

pp

mp

pp

FX

Vln. I

Vln. II

Sul G; sul pont.
(flutter fingers on natural harmonics up and down fingerboard; vary speed)

Va.

p

unis.

3 3

unis.

Vc.

mp

Cb.

12

*Fermata Version 2 only

A tempo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Shimmery, near fingerboard.
Follow contour, vary rhythm and duration;
add silences to create space between pitches

LAYER 2

E. Vla.

FX

Shimmery, near fingerboard.
Follow contour, vary rhythm and duration;
add silences to create space between pitches

A tempo

Vln. I

Shimmery, near fingerboard.
Follow contour, vary rhythm and duration;
add silences to create space between pitches

Vln. II

Vla.

Vc.

Cb.

15

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
FX
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.
mute
6:4

18

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
FX
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.

20

Fl. 1 — Flutter

Fl. 2 — Flutter

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

E. Vla.

FX

Vln. I

Vln. II — ord.

Vla. — ord.

Vc.

Cb.

22

omit m. 24-25 in Version I

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
FX
Vln. I
Vln. II
Vla.
Vc.
Cb.

LOOPS & LAYERS BUILD

Cadenza ad lib.
(over Loops)

end w/flutter over
fading loops

one player at a time fades out

pp

pp

pp

pp

ppp

26

accel.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
FX
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fade out Loops

molto

ord.

30

♩=96
ord.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mf
f
3
5
div.
pizz.
on rim

32

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

fp

Bsn. 2

fp

Hn. 1

fp

Hn. 2

fp

Tpt. 1

fp

Tpt. 2

fp

Timp.

E. Vla.

'Hammer' fingered note so percussive effect is audible

f

Vln. I

unis.

whip

mf

Vln. II

unis.

whip

mf

Vla.

pizz.

arco molto sul pont.

'Hammer' fingered note so percussive effect is audible

(*see performance notes)

f

Vc.

pizz.

arco

very light bow pressure

(no perceivable pitch)

ord.

mp

Cb.

34

Fl. 1
slap
ord.

Fl. 2
slap
ord.

Ob. 1
ord.

Ob. 2
ord.

Cl. 1
slap
ord.

Cl. 2
slap
ord.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.
place medium temple bowl on drum head

E. Vla.
ord.

Vln. I
Hammer fingered note on fingerboard
(let open string ring off)

Vln. II
sul G

Vla.
4

Vc.
ord.
ord.
1 player
slap bow with loosened hair (stick hits string)
pizz.

Cb.
pizz.

37

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mp
ord.
G→G♭

40

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

G♭→G♮

arco (ord.)

44

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
sfz
f
mp

Secco (butt end)
on rim
1/2 hammer
1/2 pizz
very light bow pressure
(no perceivable pitch)
ord.
4

48

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Perc.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

arco

ord.

ord.

mp

mp

52

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

hammer
hammer/arco
sim.
1/2 hammer
1/2 pizz
ord.
ord.

57

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

mf

Hn. 2

mf

Tpt. 1

3

Tpt. 2

6

Timp.

E. Vla.

pizz

hammer/arco

Vln. I

Vln. II

pizz

arco ord.

4

Vla.

ord.

mp

Vc.

mp

Cb.

V. I - repeat boxed elements as necessary
(until Timpani is ready)
V. II - Long wild viola cadenza

60

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

effects ad lib; repeat as necessary
(air sounds, pops, flutter, jet whistle, etc)

effects ad lib; repeat as necessary
(air sounds, pops, flutter, jet whistle, etc)

V. I only - repeat as necessary
air sounds ad lib (no pitch)

V. I only - repeat as necessary
air sounds ad lib (no pitch)

ord.

C→G

l.r.

Wild E.Vla solo improv V.2

V.1 only, repeat as necessary
Sul G; sul pont.

unis.

ord.

64

♩=44

Fl. 1

aeolian sounds (no pitch)

mf

ord.

mp

Fl. 2

aeolian sounds (no pitch)

mf

3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

air sounds (no pitch)

mp

mp

Hn. 2

air sounds (no pitch)

mp

mp

Tpt. 1

Tpt. 2

Timp.

Medium hard mallets (for drum and bowl)

sffz

f

5

pp

Tibetan bowl

3 l.v.

mp

l.v.

E. Vla.

Flapping wings/air sound
(Light, irregular tremolando; gliss up and down
stopping strings to produce air/harmonic sounds)

LOOP

arhythmic pizz w/fingernail as high as possible;
sul tasto (each player on their own)

LAYER

p

FX

♩=44

Vln. I

arhythmic pizz w/fingernail as high as possible;
sul tasto (each player on their own)

p

Vln. II

arhythmic pizz w/fingernail as high as possible;
sul tasto (each player on their own)

p

Vla.

arhythmic pizz w/fingernail as high as possible;
sul tasto (each player on their own)

p

Vc.

Flapping wings/air sound (Light, irregular tremolando;
gliss up and down stopping strings to produce air/harmonic sounds);
Never together, leaving silences between sound events

p

Cb.

Harmonic flutter up and down fingerboard,
bow as close to bridge as possible

arco s.p.

unis.

p

68

Fl. 1

Fl. 2 — ord. — *mp*

Ob. 1 — *mp*

Ob. 2 — *mp*

Cl. 1 — *mp*

Cl. 2 — *mp*

Bsn. 1 — *f* — *mp*

Bsn. 2 — *f* — *mp*

Hn. 1 — Stopped — *f* — *pp*

Hn. 2 — Stopped — *f* — *pp*

Tpt. 1 — mute — *f* — *pp*

Tpt. 2 — mute — *f* — *pp*

Timp. — l.v.

E. Vla. — ord. arco — *mp* — sul pont. — **FADE LOOP/OFF**

FX

Vln. I — al sord.

Vln. II — al sord.

Vla. — al sord.

Vc.

Cb.

70

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
mp
Bsn. 2
mp
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
l.v.
l.v.
E. Vla.
sul pont.
mp
ord.
mf
con sord
arco, sul tasto (airy)
poco vib.
Almost no bow pressure; from held note to irregular trem to trem
to tremolo
norm.
Vln. I
mp
pp
con sord
arco, sul tasto(airy)
poco vib.
Almost no bow pressure; from held note to irregular trem to trem
to tremolo
norm.
Vln. II
mp
pp
con sord
arco, sul tasto (airy)
poco vib.
Almost no bow pressure; from held note to irregular trem to trem
to tremolo
norm.
Vla.
mp
pp
con sord.
Almost no bow pressure; from held note to irregular trem to trem
to tremolo
norm.
Vc.
mp
pp
arco
Cb.
p
mp
pp

73

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

l.v.
l.v.
molto vib.

77

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

E. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

open

l.v.

79

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

p

Cl. 2

p

Bsn. 1

Bsn. 2

Hn. 1

p

Hn. 2

p

Tpt. 1

Tpt. 2

p

Timp.

l.v.

E. Vla.

Vln. I

senza sord.

mp

Vln. II

senza sord.

mp

Vla.

senza sord.

mp

Vc.

senza sord.

mp

Cb.

mp

82

rit. l.r.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

senza mute

l.v.

rit.

86

A tempo

accel.

♩=88

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Remove Tibetan bowl

Place cymbal on drum head

E. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

accel.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

E. Vla.

accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

89

♩=144

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sfz

secco

f

ad lib a la Steve Vai

tr

ff

93

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

div.

97

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

f

E. Vla.

unis.

Vln. I

Vln. II

Vla.

Vc.

sfz

Cb.

sfz

101

Fl. 1
1st x only
f

Fl. 2
1st x only
f

Ob. 1
1st x only
f

Ob. 2
1st x only
f

Cl. 1
1st x only
f

Cl. 2
1st x only
f

Bsn. 1
1st x only
f

Bsn. 2
1st x only
f

Hn. 1
f

Hn. 2
f

Tpt. 1
Harmon mute (stem out)
f
mf
f
growl

Tpt. 2
Harmon mute (stem out)
f
mf
f
growl

Timp.
f
f

E. Vla.
2x ad lib
tr

Vln. I
pizz.

Vln. II
pizz.

Vla.
pizz.

Vc.
sfz

Cb.
sfz

109

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf p pp
mp p pp
f
senza
sus. cym.
fp
remove cym.
div.
arco
pizz.

♩=136 **poco meno**

115

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

F♯→F♮
B→C

E. Vla.

poco meno
(stop sound so no pitch is produced)
♩=136 *simulating brushes on snare drum*

Vln. I

unis. arco sul IV

col legno (no pitch)

ricochet (sempre c.l.)

(stop sound so no pitch is produced)
simulating brushes on snare drum

Vln. II

unis. arco sul IV

col legno (no pitch)

ricochet (sempre c.l.)

4:3

(stop sound so no pitch is produced)
simulating brushes on snare drum

Vla.

unis. arco sul IV

(stop sound so no pitch is produced)

Vc.

col legno

Cb.

pizz.

slap string

pizz.

119

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. 2
Va.
Vc.
Cb.

mp *(f)* *mf* *f* 4:3

123

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. 2
Vla.
Vc.
Cb.

130

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. 2
Vla.
Vc.
Cb.

p *mf* *cresc.* *ff* *f* *mp* *sfz*

ord.

pizz.

134

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. 2
Vla.
Vc.
Cb.

mf *f* *sfz*

138

Fl. 1
FL.
mp
ord.
f

Fl. 2
FL.
mp
ord.
f

Ob. 1
FL.
mp
ord.
f

Ob. 2
FL.
mp
ord.
f

Cl. 1
mp
f

Cl. 2
mp
f

Bsn. 1
Flutter
ff
ord.
f

Bsn. 2
Flutter
ff
ord.
f

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

E. Vla.
ff
mp
mf

Vln. I

Vln. 2

Vla.

Vc.
sfz
sfz
sfz

Cb.
sfz
sfz

142

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

f *ffp*

Hn. 2

f *ffp*

Tpt. 1

Tpt. 2

Swirl trem. (brushes)

Timp.

sfz *mf*

E. Vla.

f

arco

Vln. I

f

arco

Vln. 2

f *mf*

arco

Vla.

mp

Vc.

sfz

Cb.

sfz

♩=126 (Version I only)

Open improv (solos, groups, "conversations"); repeat m. 147-154 as necessary

147 Version II: Solo EVla interacts with individual players or groups

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Version II TACET

swirls with fills ad lib.

Timp.

mf

Sul C
(flutter natural harmonics up and down fingerboard)

LOOP

p

LAYER

E. Vla.

Improv ad lib (interact with orchestra)

♩=126 (Version I only)

Version II TACET

simulating brushes on snare drum (non pitch)

sul IV

Vln. I

f

Version II TACET

simulating brushes on snare drum (non pitch)

sul IV

Vln. II

f

4:3

Version II TACET

sul IV *simulating brushes on snare drum (non pitch)*

Vla.

f

Version II TACET

(stop sound so no pitch is produced)

arco (bounce bow)

Vc.

mf

Version II TACET

brush wood of bass with flat fingers

Cb.

mp

155

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

mf

Bsn. 2

mf

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

mp

Fade LOOP

E. Vla.

mp

Vln. I

3

3

Vln. II

ord.

mp

Vla.

ord.

mp

Vc.

ord.

mp

Cb.

ord.
arco

mp

161

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *cresc.* *mp* ord.

166

accel.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

norm.

Timp.

E. Vla.

accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

171

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff p ppp sfz/f mf f pizz.

177

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
E. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf ff f sffz sfz

5