

## 2. Fair Be Chance

The goal of the second movement ("Fair Be Chance") is to move from a tonal center of D (the tonal center of the first movement, "Great Circle") to a tonal center of C (the tonal center of the third movement, "The Music of Time") through a series of spontaneous harmonic transformations created in real time by the musicians listening very carefully to one another. (All players should use mutes and attempt to sound as lifeless as possible throughout.)

At the beginning of the movement, each player in turn within the string quartet beginning with the cello (preferably on low D) quietly sustains a pitch of their own choosing, making sure to choose a pitch which sounds harmonious with the pitches that are already being played.

After all four enter and continue to quietly sustain their pitches, the trumpet player should enter quietly with a pitch that is discordant with the pitches of the four string players. Then, in turn, each player should choose a new pitch to blend with the pitch of the trumpet. Once all four string players have chosen new pitches and are completely harmonious with one another as well as with the trumpet, the trumpet should once again play a pitch that is discordant with the pitches played by the members of the string quartet. (Of course, consonance and dissonance are extremely subjective. So is this movement. Inevitably, in performance, intonation outside the confines of standard 12-tone equal tempered tuning may arise, which, in actuality, can add even greater possibilities for harmonic exploration.)

Pitches should be sustained for the duration of a bow movement for the string players and the duration of a breath for the trumpet player. This process should repeat again and again (as many times as is necessary), with every one of the players introducing new pitches very slowly and very quietly throughout, until the members of the string quartet are all playing a tonally conclusive C major chord (either a pure triad or a triad with a pure seventh, a major seventh or a major ninth), at which point the movement is over. This process should ideally take between five and seven minutes.

Below is not a score of what should be played, but, rather, should serve as one example of a manner in which players might proceed in fulfillment of these instructions.

The musical score consists of five staves, each representing a different instrument. The notes are as follows:

- Trumpet in D:** A single note on the staff line (F4), marked *ppp*.
- Violin I:** A single note on the first space (E4), marked *ppp*.
- Violin II:** A single note on the second space (G4), marked *ppp*.
- Viola:** A single note on the second space (G3), marked *ppp*.
- Violoncello:** A single note on the first space (E2), marked *ppp*.