

*Mohl ip*

Martin Iddon (2009–10)

## General Remarks

*Moblip* is a transliteration of the Korean term which refers to the purple or pale blue light seen with the eyes close during the early stages of meditation. While the piece is not intended to be in any way literally programmatic, the physical gestures specified in the score should be carried out with this in mind. The piece's physical theatre is extremely important and should be undertaken with the same control normally seen in dance or in martial arts such as tai chi.

The piece should be performed exclusively on the lowest string on each instrument. These strings should be retuned as follows:

Violin I: F#

Violin II: F#

Viola: B

Violoncello: B

The players' left and right hands are decoupled throughout. The thicker of the two lines indicates the left hand; the thinner, the right. All left-hand gestures begin with finger percussion. No synchronisation between the hands need be presumed. It should be noted the right hand, holding the bow, is behind the fingers of the left for large portions of the piece.

Each of the elongated contours given in the score indicates a single gesture. Although no specific changes of fingering are given, the players should feel free to change fingering according to comfort and convenience, as long as the shape of the line remains interrupted.

Fingering is indicated throughout in relation to a body clef, with the nut at the top and the tailpiece at the bottom. Solid staff lines indicate—from top to bottom—the nut, the point at which the fingerboard meets the body, the end of the fingerboard, and the bridge.

Importantly, no specific pitch materials are indicated at any point. Most important is the shape, and the shaping, of the indicated contours. There is no reason to presume that a fingering indication at the same line of space on the staff necessarily indicates the same pitch. Where possible, pitch repetition, in this sense, should be avoided.

Bow hair should be slightly over tightened.

## Symbols used in the score

Finger Pressure

Normal pressure ✕ finger percussion

Half harmonic

Harmonic

Bow Rake

*crini* bowed with the hair

*crini* bowed with the hair and the wood with the hair

*legno* nearer the nut and the wood nearer the bridge

*legno* bowed with the wood

*legno* bowed with the hair and the wood with the hair

*crini* nearer the bridge and the wood nearer the nut

Bow angle



bow at 90° to the string as normal



bow at 45° to the string as indicated



NB. Transitions between the bow angles above should be undertaken fluidly and gradually.

Bow pressure

extremely light pressure

very light pressure

light pressure

normal pressure

heavy pressure

very heavy pressure

extremely heavy pressure

NB. The bow is always *tratto* and never *battuto*, regardless of which part of the bow is in use. Players should, thus, use their second (or even third!) bow, with the wood heavily rosined. Transitions between the bow rake above should be undertaken fluidly and gradually. Whenever hair and wood are both in contact with the string, hair should predominate (or 80% hair/20% wood).

NB. Bow pressure is not conceived of as rigidly fixed, i.e. heavy *legno* pressure is necessarily lighter than heavy *crini* pressure. Pressure, then, should be related to the part of the bow in use.



2'32" 2'40" 2'48" 2'56" 3'04" 3'12" 3'20" 3'28" 3'36"

□ (change *ad lib.*)

Vln I

Vln II

Vla

Vcl.

*crini*  
*legno* → *crini*

*crini* → *legno*  
*crini* → *crini*

*legno*  
*crini* → *crini*

∇ (single bow)

*legno*  
*crini* → *crini*

∇ (*e sim.*) □

∇ (change *ad lib.*)

*crini* → *legno*  
*crini* → *crini*

*crini* → *crini*  
*legno* → *crini*  
*legno*

□ (single bow)

∇ (change *ad lib.*)

∇ (single bow)

*crini* → *crini*  
*legno* → *crini*  
*legno*

*crini* → *crini*  
*legno*

3'44" 3'52" 4'00" 4'08" 4'16" 4'24" 4'32" 4'40" 4'48" 4'56"

∇

Vln I

Vln II

Vla

Vcl.

*crini* → *crini*  
*legno*

∇ (single bow)

*crini* → *crini*  
*legno*

∇ (change *ad lib.*)

*crini* → *crini*  
*legno*

∇ (*e sim.*)

*crini* → *crini*  
*legno*

∇ (*e sim.*)

∇ (change *ad lib.*)

*crini* → *crini*  
*legno*

*crini* → *crini*  
*legno*

∇ (*e sim.*)

*crini* → *crini*  
*legno*

*crini* → *crini*  
*legno*

∇ (*e sim.*)

*crini* → *crini*  
*legno*

*crini* → *crini*  
*legno*

5'04" 5'12" 5'20" 5'28" 5'36" 5'44" 5'52" 6'00" 6'08"

Vln I

Vln II

Vla

Vcl.

→legno

→legno crini

(legno crini)

→legno

→crini legno

(single bow)

→legno

→legno crini

→legno

→crini legno

→legno

→crini legno

(crini)

→crini legno

→legno

→legno crini

→legno

→crini legno

(crini)

→crini legno

→legno

→legno crini

→legno

→crini legno

6'16" 6'24" 6'32" 6'40" 6'48" 6'56" 7'04" 7'12" 7'20"

Vln I

Vln II

Vla

Vcl.

□ (change ad lib)

∇ (single bow) ∇ (e sim.) ∇

∇ (change ad lib)

crini

→crini

→legno crini

crini

∇ (e sim.)

□ (change ad lib)

∇ (single bow)

∇ (change ad lib)

∇ (e sim.)

→legno crini

crini

∇ (single bow)

legno

crini

crini legno

legno crini

∇ (single bow)

□ (change ad lib)

∇ (e sim.)

crini

(crini legno)

→crini

∇

∇ (single bow) ∇ (change ad lib)

crini legno

□ (single bow)

∇ (change ad lib)

crini

(crini legno)

→crini

legno crini

crini

7'28" 7'36" 7'44" 7'52" 8'00" 8'08" 8'16" 8'24" 8'32"

Vln I

Vln II

Vla

Vcl.

(change *ad lib.*)

(*crini*)

legno *crini*

legno

*crini* legno

*crini*

legno *crini*

legno *crini*

legno

legno *crini*

legno

legno *crini*

(*crini*)

legno *crini*

legno

*crini* legno

legno

legno *crini*

(*crini*)

legno *crini*

legno

*crini* legno

legno

legno *crini*

8'40" 8'48" 8'56" 9'04" 9'12" 9'20"

V

Vln I

Vln II

Vla

Vcl.

duration: 9'26"

*M. W.*, Headingley 6.1.2010  
 Lancaster/London/Leeds, September 2009-January 2010