

# The Wooden Web

Full Score in C

For Viola, Cello and Flute (doubling alto flute)

Aileen Sweeney

(2018)



Aileen  
Sweeney



## **Programme Note**

Trees appear silent, but scientists have discovered they are communicating closely with each other. This all happens underground through a fungal network growing around and inside their roots which scientists have coined "The Wood Wide Web." Dying trees may share their resources with nearby trees to increase their chances of survival. A tree that has been attacked by a virus may release a chemical signal to warn other trees to raise their defences. However, it can be used selfishly by trees such as the black walnut which spreads toxic chemicals to sabotage rivals.

This piece takes inspiration from trees secretly sharing and communicating among themselves beneath our feet. The glissando motif is passed around the three instruments to help them work together to create small snippets of melodic cells. At the end of the piece, I have created a sound world which represents what I imagine talking trees may sound like!

## **Duration**

c. 6' 30"

© Copyright 2018 Aileen Sweeney

All rights in the work are reserved to Aileen Sweeney. Copying, performance and distribution of the work or any part thereof without the permission of the copyright holder is prohibited.

[aileensweeney5@gmail.com](mailto:aileensweeney5@gmail.com)

+44(0)7807785060

## **Performance Directions**

Glissandos should be played slowly, lasting the entirety of the duration of the note in order for all pitches between notes to be heard. The stringed instruments should not break the glissando by a bow change and should change bow subtly during long notes.

The glissandos in the flute part should be achieved through pitch bending and fingering as opposed to just with fingerings.

The glissandos in all instruments should be played with lots on swells in dynamics in order to play through the glissando and give it a lot of shape.

From the rehearsal mark F, each performer sings the vocal part written above their instrumental line. The flautist will no longer be playing from point F so can take the Mezzo-Soprano line.

At rehearsal mark E, it would be desirable to have the cellist humming the top note of each double stop, or any note that feels comfortable within the chord. The sound of the humming should only just be audible over the ensemble and should not be heard as a prominent texture.

The vocals should be sung to an "ng" sound with an open mouth to create a humming sound. Stagger breathing can be used if need be.

# The Wooden Web

Aileen Sweeney

♩ = 90

Freely, with a sense of space.

Flute

Viola

Violoncello

*p*

*p* *Expressive.*

6

*mp* *p* *p* *mf*

11

*f*

14

*mf* *pp* *p*

**A**

18

Treble clef, 4/4, 5/4, 3/4 time signatures. Dynamics: *p*, *mp*. Performance instruction: *Expressive.* Slurs and *gliss.* markings are present.

22

Treble clef, 6/4, 3/4 time signatures. Bass clef, 6/4, 3/4 time signatures. Dynamics: *mp*, *mf*, *f*. Performance instruction: *Expressive.* Slurs and *gliss.* markings are present.

25

Treble clef, 3/4, 6/4, 4/4 time signatures. Bass clef, 3/4, 6/4, 4/4 time signatures. Dynamics: *mp*, *p*. Performance instruction: *Expressive.* Slurs and *gliss.* markings are present.

28

Treble clef, 4/4, 6/4, 7/4, 3/4 time signatures. Bass clef, 4/4, 6/4, 7/4, 3/4 time signatures. Dynamics: *p*, *pp*, *f*. Performance instruction: *Expressive.* Slurs and *gliss.* markings are present.

Gritty. Heavy Vibrato.

31 **B**

*sub. f*

*gliss.*

Gritty. Heavy Vibrato.  
Slight bow over-pressure.

*sub. ff* *Broadly.*

*gliss.*

Gritty. Slight bow over-pressure. Always pushing forward.

*sub. mf* *Broadly.*

*VI*

34

*VI*

*gliss.*

*gliss.*

*VI*

36

*gliss.*

*gliss.*

*gliss.*

*VI*

**Pages have been removed from this perusal score. If you would like to see the full score, feel free to get in touch on [aileensweeney5@gmail.com](mailto:aileensweeney5@gmail.com)**