

***Music Painted from
Memory***

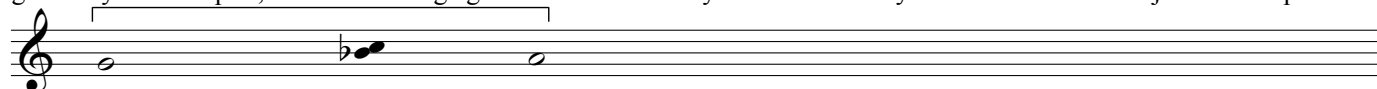
2011

Performance Notes

Movement I

Movement I is a portrait of the landscape of the Midwest. The opening is an attempt to represent the physical landscape, but this gradually evolves into an emotional portrait of an artist trying to depict something too close to them, something that traps them. Very little of this movement is about the actual pitches (though, like all three movements, it is based on material from Baptists hymns), but it's about submerging the audience in an aural experience—a representation of a place, and a hint at the emotional baggage of "home."

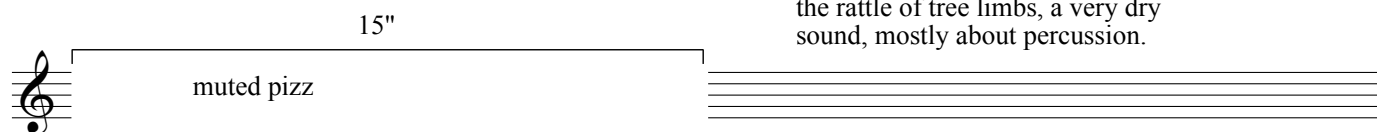
"Wind" gestures - moaning, flat bow gestures intended to depict the sound of strong winds against buildings before a storm. All glisses, but irregular, wobbling and unstable (never smooth, straight lines). Pitch is very fluid, and movement higher in register is linked to louder dynamics (like wind). In these gestures, performers always play double stops *when possible*, (when the notated music moves below d string in violin, simply play one note until the arc of that gesture rises above the open string pitch). Gestures start on unison double stops (notated as white notehead) and as they move higher, the pitches move gradually further apart, before returning again to a unison. They should be mostly hiss/white noise with just a bit of pitch.



Noteheads without stems in sections of improvisation (like "wind" gestures) - white noteheads represent points of alignment (both pitches the same), but solid noteheads merely indicate a suggested boundary for the gesture. The gesture is always more important than the notated pitches, so performers should feel free to take liberties with pitch as they see fit. Suggested dynamic ranges provided.

"Muted pizz" means that the strings are muted and very quick, irregular plucking is done with the right hand. The result should be a dry, percussive *texture* rather than a succession of notes.

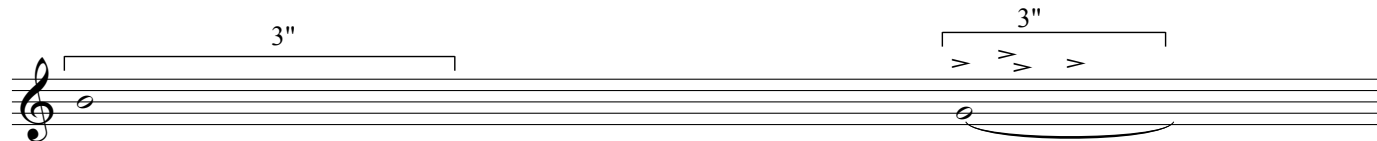
"Muted strikes" are percussive bow strikes that are intended to represent the rattle of tree limbs, a very dry sound, mostly about percussion.



"Non-muted pizz" often come from these gestures, these are gradual transitions to more resonant material that animate the texture and help transition to other sound palettes.

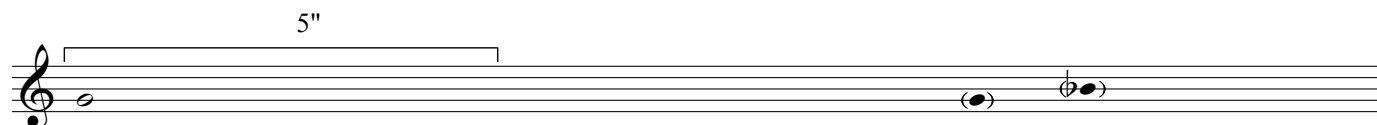
Noteheads without stems, alone and marked with timings, are meant to be moments of relative stability, but pitch should still wobble slightly and should still be the result of double stops (double stops that are rarely *perfectly* in tune).

Noteheads without stems, alone and marked with timings *and* accents above them are intended to be performed similarly, with double stops barely fluctuating around given tone, but with erratic accents that actually lift the bow from the string—more extreme.



Higher timings, in bold, act as rehearsal numbers or markers to show relative time. These are cumulative and apply to both performers. **3:00**

Sections with parenthetical notes indicate that the player should improvise gliss gestures freely, but occasionally (and erratically) come back to accent these pitches. Bow should never be lifted, but these accents should feel more like exaggerated dynamic surges.



Timings for individual sections and gestures are given above brackets. These are for the individual player.

Sections that say "expansion" or "collapse" indicate that unpredictable gliss gestures should continue, but that double stops should gradually move outward toward indicated limits (the solid noteheads) or inward toward arrival/alignment pitches (indicated by white noteheads). Expansion or collapse should take the entire bracket of time.

Dotted vertical lines between parts indicate that it is very important to exactly align both instruments at this point.

A musical staff in treble clef. A dotted vertical line is at the beginning. A bracket labeled "8" (slow expansion) covers a gliss from a white notehead to a solid black notehead. A second bracket labeled "2" (collapse) covers a gliss from a solid black notehead to a white notehead.

p/mp Dynamics are primarily giving in ranges (*p/mp*) meaning that a given phrase/section should have dynamic fluctuations between the two given markings.

Arrows from boundary pitches to arrival pitches indicate that the move from wherever the performer is to that arrival pitch should be directional—a single, directional gliss. This is a development of the more gradual “collapse” gesture.

A musical staff in treble clef. A gliss gesture is shown with arrows indicating direction. A bracket labeled "3" is above it. Below the staff, a bracket labeled "charcoals" and "5" is above a note. Below that, a bracket labeled "ord." is above another note.

Like the *wind* gestures, anything marked with “*charcoals*” (starting after 3:20) should be unstable pitch, fluctuating around the white notehead and rearticulating the parenthetical notes. But this gesture is loud, in a piercing, ordinaro tone. The gestures should move very little (moving in 1/4 tones) and should be primarily composed of stable non-vibrato tones, but interjected with moments of much louder, wildly unpredictable and exaggerated/unstable vibrato. This section is about the frustration of sketching something too close to oneself. Aggressive dynamic surges - watch one another, this is like a dance where you push each other with dynamic bursts.

These gestures, or sections asking for “scratch/strikes,” should be fast percussive gestures, like the opening “strikes,” but louder, more aggressive and with just a bit of scratch tone (so slightly longer on the string).

A “trem/trill” gesture is an added moment of instability. At player's discretion, the given note is very briefly tremolo-ed and trilled (almost with a 1/2 scratch tone) - very loud, very violent. As many times in the section as player feels is appropriate.

A musical staff in treble clef. On the left, there are fast percussive gestures. On the right, a bracket labeled "6" is above a note with a trill symbol (*tr*) and a dynamic marking of *ff*.

Hiss/whisper circles – these are rhythmic steady circles of bow noise—all hiss and white noise, and very steady, like a record at the end of its groove. At the end of the movement, this sound is interspersed with pitches. The pitches should come from, and dissipate into, these quiet rhythmic gestures. Pitches should never be quite clean, they should always have some of this hiss, but they should be warm tones, with rich vibrato.

A musical staff in treble clef, showing a hiss/whisper circle gesture.

Movement II

Movement II is a portrait of the industrial side of the same Midwest environment. It is about mechanical failure, so many of the gestures are almost too fast to accomplish and should feel rushed, becoming an anthropomorphic depiction of aging machinery beginning to slip and give way.

These gestures should be muted to the point of being dry, brittle sounds. They are very fast, repeated gestures, and can perhaps be more easily strummed than plucked.


pizz (muted)



f

Dashed arrows indicate a gradual change between techniques or timbres over time.

pizz (muted) -----> pizz (unmuted)

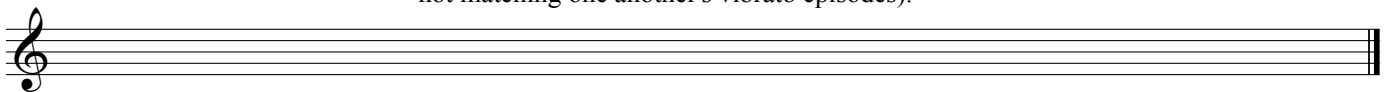


Movement II ends with "breath sounds" in 'cello, this is all white noise/hiss and results from alternating shorter/faster/louder strokes (inhales) and longer/slower/quieter strokes (exhales)

Movement III

Movement three is a quiet epilogue. It is nostalgic, depicting Baptist church music, warped by time/memory. It is meant to be beautiful, and always delicate, even if that beauty is unconventional.

Players should move at will from almost straight tone to irregular/unstable vibrato (like old women singing in church), but always with a very warm tone, and always blending (though not matching one another's vibrato episodes).



I. Still Life in Charcoal

a landscape, rolling hills and high grasses
wind and approaching storms

:10

:20

28"

Violin high reg. muted pizz + isolated muted strikes + occasionally non-muted pizz (sparingly)
pp/p

Violoncello

wind 9" 3" 5" 2" 6"

pp/p *pp* *p/mp* *pp/p*

:30

Violin

only muted strikes 4"

wind 9" align, try to follow vc contours w/ erratic pulses 4"

pp/p *p/mf*

Violoncello

5" 2" align w/ vln, conduct contours w/ erratic pulses 4"

pp/p *p/mp* *pp/p* *p/mf*

:50

Violin

5" 8" muted strikes - branches moving in the wind muted pizz transitioning to non-muted and back 12"

p/mp *mp* *p/mp*

Violoncello

5" 5" wind 6" 5"

p/mp *p/mf* *p/mp* *pp/p*

1:10 1:20 1:30

12" 10"

(muted pizz transitioning to non-muted and back) muted pizz, gradually interject increasing numbers of muted bow rattles, should be almost indiscernible from muted pizz + occasional non-muted strikes muted bow rattles, interject occasional short gliss tones (reminiscent of wind) growing quickly higher in register

p/mp *p/mp*

4" 6" 4" 5" 7"

move bow nearer bridge bow near bridge (in and out of sul pont tone) muted strikes branches moving in the wind-more bow near bridge (in and out of sul pont) sul pont

p/mp *pp/p* *mf* *p/mp* *p/mp*

1:40 1:50 2:00

13" 10" 8"

transition gradually to all gliss tones, all double stops, fluid improv gliss gestures, lovely/delicate. all double stops

pp/p *pp/p* *pp/p*

18" 8" 6"

improvising unstable, wind-like pitches, but no longer waves. growing more erratic, double stops further apart moving higher in register, still w/ occasional muted strikes. improv gliss gestures, lovely/delicate. all double stops

p/mp *pp/p* *pp/p*

2:10 2:20 2:30

7" 4" 8" 2" 6"

(gradual collapse to Bb) > > > > (slow expansion) > > > > (collapse) > > > >

pp/p *mp/mf* > *pp/p* *mp/mf*

6" 4" 8" 2" 6"

(gradually to Bb) > > > > (slow expansion) (collapse) > > > >

pp/p *mp/mf* > *pp/p* *mp/mf*

standard notation section: glisses should accelerate within each gesture, more of an exponential arc than a steady line, but taking the full duration of the note to complete. arrows mean immediate collapse to arrival pitch, more violent

♩ = approx 120

(3:20)

aggressive dynamic surges. watch one another, this is like a dance where you push each other with swells of sound.

3:30 **3:40**

charcoals

1" 5" 11" 3"

ord. *mf/f* start adding very occasional scratch/strikes *mf/f* *mf/f*

charcoals

5" 7" 3" 7"

ord. *mf/f* *mf/f* *mf/f* start interjecting occasional scratch/strikes and loud trill/trem gestures *mf/f*

3:50 **4:00**

54 w/ occasional scratch/strikes *mf/f* *mf/f* *ff* *mf*

6" 6" 8"

begin moving by larger intervals, add short bursts of loud trill/trem gestures and more scratch/strikes as you gradually build to solo

solo mostly scratch/strikes and loud trill/trems, coming directly from preceding material. start violently/erratically and transition to quieter, rhythmic scratch/strikes

10" 8"

same form of improvisation, but start incorporating occasional rising gliss lines (more directional and sustained than earlier)

mf/f

4:10

3" 12" 15"

steady scratches fading *n* *mp/mf* growing more fluid/improvisatory. begin incorporating occasional rising gliss lines (more directional and sustained than earlier) add scratch/strikes and bow rattles against strings, but no trill/trems here

growing more fluid/improvisatory. w/ occasional rising glisses. add scratch/strikes and bow rattles against strings, but no trill/trems here *mp/mf*

4:20

4:30

7"	8"
<p>improv, keep adding more rising line glissandi (each of which should now start aggressively, with a scratch/strike). plus isolated bow rattles and small groups of low reg. scratch/strikes</p> <p><i>mp/mf</i></p>	<p>combinations of groups of rising glisses (each starting w/ scratch/strike, but building on one another to go higher and higher), groups of low reg scratch/strikes, and trill/trem gestures. growing more insistent</p> <p><i>mf/f</i></p>
7"	8"
<p>improv, keep adding more rising line glissandi (each of which should now start aggressively, with a scratch/strike). plus isolated bow rattles and small groups of low reg. scratch/strikes</p> <p><i>mp/mf</i></p>	<p>combinations of groups of rising glisses (each starting w/ scratch/strike, but building on one another to go higher and higher), groups of low reg scratch/strikes, and trill/trem gestures. growing more insistent</p> <p><i>mf/f</i></p>

4:40

4:50

5:00

20"	15"
<p>same improv of rising glisses, scratch/strikes and trill/trem, but growing always more violent, more frantic. watch one another and try to align, like an awkward dance, or a fight. groups of glisses should feel more frantic, growing shorter and faster over time. scratch/strike and trill/trem episodes should feel like frustrated eruptions.</p> <p><i>f/ff</i></p>	<p>continue improv, moving to all rising glisses, always more violent and out of control. as you move higher, transition to fast, erratic bow noise (as though you push the instrument as far as it will go and it fails--it ceases to be able to speak (not aligned)</p> <p><i>mf/ff</i></p>
20"	15"
<p>same improv of rising glisses, scratch/strikes and trill/trem, but growing always more violent, more frantic. watch one another and try to align, like an awkward dance, or a fight. groups of glisses should feel more frantic, growing shorter and faster over time. scratch/strike and trill/trem episodes should feel like frustrated eruptions.</p> <p><i>f/ff</i></p>	<p>continue improv, moving to all rising glisses (each with scratch/strike or trill/trem beginnings). but grow always louder. even though the lines gliss up, the starting points should move lower in register--the sound becoming heavier, slower, and more labored. (not aligned)</p> <p><i>f/ff</i></p>


5:10

5:20

5:30

5:40

5:50

10"	35"
<p>gradually transition from erratic bow noise to regular hiss/whisper circles</p> <p><i>p</i></p>	<p>pitches come from, and dissipate back into hiss/whisper circles durations determined by performer. circles regular, pitch dur not.</p>  <p><i>p</i></p>
10"	15"
<p>slowing, as though out of energy, and growing more quiet. start making glisses less even, let them hover and hold on specific pitches, becoming always more breathy and moving toward the next gesture</p>	<p>adding silences. gradually transition to all wind gestures, as from the opening. but unlike opening, these wind gestures start to combine irregular glisses with rhythmic bow (hiss/whisper) circles. align with vln</p>

1'

decresc.

(circles and pitches slowing)

10"

single pitch slowly being repeated in the circles, like a scratched record fading to all hiss

like vln, start adding pitches to the circles, but keep circles in alignment with vln. pitches should overlap with vln, but try to keep general phrases in tact (as indicated by dotted slurs and dashed lines). circles always in alignment between players. watch one another for cues to align circles and keep pitches in order. this is an exchange, a final dance

II. Machines with Human Gears

♩ = 130

1/2 scratch tone--violent

Violin

Violoncello

fff

1/2 scratch tone--violent

pizz (muted)

fff

f

3

3

3

5

Vln.

Vc.

fff

1/2 scratch tone

fff

pizz

f

arco 1/2 scratch tone

pizz (muted)

arco

pizz (muted)

fff

f

3

3

3

10

Vln.

Vc.

arco 1/2 scratch tone

fff

pizz (muted)

f

arco 1/2 scratch tone

fff

pizz (muted)

f

3

3

3

3

3

15

Vln.

Vc.

f

f

3

3

B

19 pizz arco (warm vib) pizz

Vln. *mp* *p < mf* *f*

Vc. *mp* *f* 3 3 3

C

25 arco ----- 1/2 scratch tone

Vln. *pp* *fff*

Vc. *fff* pizz (muted) *f*

30 arco 1/2 scratch tone pizz

Vln. *fff* *f*

Vc. *fff* pizz (muted) *f*

34 arco pizz arco 1/2 scratch tone

Vln. *p < mf* *fff*

Vc. *fff* arco 1/2 scratch tone

D

37 pizz

Vln. *f*

Vc. *f* pizz (muted) 3 3 3

40 arco pizz (muted) arco pizz (muted)

Vln. *p < mf* *f* *p < mf*

Vc. 3 3 3 3 3

45 arco pizz (muted) **E**

Vln. *p < mf* *f*

Vc. 3 3 3 3 3

49 arco pizz (muted) pizz (unmuted)

Vln. *p < mf* *f*

Vc. 3 3 3 3 3 3 3 3 3 3 3 3 3 3

53

Vln. *ff*

Vc. *ff*

F

56 ♩ = 120

Vln. arco pizz arco pizz

Vc. pizz (muted) pizz muted

mf *f* *mf* *f*

G

62

Vln. arco pizz arco

Vc. arco pizz muted pizz arco

f *mf*

H

67

Vln. pizz arco pizz

Vc. pizz muted pizz

f *mf*

I

72

Vln. arco pizz arco

Vc. arco pizz (muted) pizz arco strike

f *mf*

77

Vln. arco strike arco

Vc. pizz (muted) arco

f *mp*

J

Vln. pizz *mf* arco *f* *mf* arco strike *f*

Vc. arco *mf* arco strike *f* arco *mf* arco strike *f*

Vln. arco *mp* arco strike *f* arco *mp* arco strike *f* arco *mp* pizz *f*

Vc. arco *mp* arco strike *f* arco *mp* arco strike *f* arco *mp* pizz *f*

K

Vln. arco *mf* arco strike *f* arco *mf* arco strike *f*

Vc. arco *mf* arco strike *f* arco *mf* arco strike *f*

Vln. arco *mf* arco strike *f*

Vc. arco *mf* arco strike *f*

L

Vln. pizz *mp* arco strike *mp* pizz *mp* arco

Vc. pizz *mp* arco strike *mp* pizz *mp* arco

6 (*arco strikes will get softer at faster rhythms, just try to be as loud and aggressive as possible*)

Vln. *f* arco strike pizz arco strike pizz

Vc. *f* arco strike pizz arco strike pizz

Vln. arco strike pizz arco strike

Vc. arco strike pizz arco strike

f

M

Vln. *p* ord arco

Vc. *p* ord arco

Vln.

Vc.

Vln. *f* *ff* rit scratch tone, grind to a halt!

Vc. *f* *ff* scratch tone, grind to a halt!

N machine restarts
♩ = 130
arco 1/2 scratch tone

Vln. *fff* *mf*

Vc. *fff* *mf*

Detailed description: This system covers measures 118 to 122. The Violin part (Vln.) starts in 4/4 time with a fortissimo (*fff*) dynamic, playing a rhythmic pattern of eighth notes. At measure 120, the time signature changes to 2/4, and the dynamic shifts to mezzo-forte (*mf*). The Viola part (Vc.) also starts in 4/4 with *fff* and features triplets of eighth notes. At measure 120, the time signature changes to 2/4, and the dynamic shifts to *mf*. Both parts end at measure 122 with a final chord.

O machine restarts
gears slipping

Vln. *fff* *mf*

Vc. *fff* *mf*

Detailed description: This system covers measures 123 to 126. The Violin part (Vln.) begins in 5/8 time with a fortissimo (*fff*) dynamic. At measure 124, the time signature changes to 4/4, and the dynamic shifts to mezzo-forte (*mf*). The Viola part (Vc.) starts in 5/8 with *fff* and features triplets of eighth notes. At measure 124, the time signature changes to 4/4, and the dynamic shifts to *mf*. The system concludes at measure 126 with a final chord.

Vln. *mp*

Vc. *mp*

Detailed description: This system covers measures 127 to 130. The Violin part (Vln.) starts in 3/4 time with a mezzo-piano (*mp*) dynamic. At measure 128, the time signature changes to 3/8, and at measure 129, it changes to 6/8. The Viola part (Vc.) begins in 3/4 with *mp* and features triplets of eighth notes. At measure 128, the time signature changes to 3/4, and at measure 129, it changes to 6/8. The system ends at measure 130 with a final chord.

Vln. *mp*

Vc. *mp*

Detailed description: This system covers measures 130 to 134. The Violin part (Vln.) starts in 7/8 time with a mezzo-piano (*mp*) dynamic. At measure 131, the time signature changes to 5/8, and at measure 132, it changes to 4/4. The Viola part (Vc.) begins in 7/8 with *mp* and features triplets of eighth notes. At measure 131, the time signature changes to 5/8, and at measure 132, it changes to 4/4. The system concludes at measure 134 with a final chord.

each time machine restarts
it should feel slightly more labored

P ♩ = 120

133

Vln. *fff*

Vc. pizz *fff* arco

139

Vln. *mf* *fff*

Vc. *mf* *fff*

Q

143

Vln. *f* *mf*

Vc. *f* *mf*

147

Vln. *p*

Vc. *p*

more labored

150

Vln. muted pizz → non muted pizz

Vc. muted pizz → non muted pizz

R arco 1/2 scratch

fff

154

Vln. *f*

Vc. *f*

157

S

Vln. *f*

Vc. *f*

161

Vln. *mf*

Vc. *mf*

gradually adding bow-noise/hiss--to end

165

Vln. *mp*

Vc. *mp*

167

Vln. **T**

Vc.

169

Vln. *p*

Vc. *p*

tone at least half bow noise/hiss

171

Vln. *n*

Vc.

mostly hiss

transition to long all bow noise/hiss like breath (no pitch),

bowings of *n*

176

Vln.

Vc. *p/mp*

hold momentarily, then change music for both of you while vc continues breath gesture. begin next movement as vc fades out breath sounds

30"

continue breath sound--all white noise hiss--until vln begins next movement (slight overlap). breaths should be a slightly louder/faster gesture (inhale) followed by slower/longer/quieter gesture (exhale)

III. Music Painted from Memory

with moments of instability, moving from almost straight tone to quivering/irregular vibrato (old women singing in church)

Violin $\text{♩} = 50$

Violoncello

n

p

gliss.

n < *p*

-----> slightly more bow noise

8

-----> ord

Vln.

Vc.

gliss.

15

-----> transition to half hiss/white noise and half pitch-breathing -----> ord

Vln.

Vc.

gliss.

23

Vln.

Vc.

gliss.

Musical score for measures 30-33. The Vln. part (top staff) begins at measure 30 with a *p* dynamic. It features a melodic line with a triplet of eighth notes in measure 31 and another triplet in measure 33. The Vc. part (bottom staff) provides a harmonic accompaniment, including a glissando in measure 32. The time signature changes from 3/4 to 5/4 at measure 32 and back to 3/4 at measure 33.

Musical score for measures 34-38. The Vln. part (top staff) starts at measure 34 and includes a *rit* (ritardando) marking in measure 37. The Vc. part (bottom staff) features a triplet of eighth notes in measure 35. The time signature changes from 3/4 to 4/4 at measure 35 and back to 3/4 at measure 38.

Musical score for measures 39-40. The Vln. part (top staff) begins at measure 39 with a whole note chord. The Vc. part (bottom staff) begins at measure 39 with a whole note chord. A dashed arrow points from the right side of the score to the text: "aligned with hiss/whisper circles from first movement like a scratched record fading to all hiss repeat and fade out slowly (players' discretion)".