

May 14, 2013  
Union, NH

For Lauren Basney and David Kim

### **Form**

The entire composition consists of six cycles through the violin material. The violinist always plays modules 1 through 7 in order, but inserts the X module between a different pair of numbered modules each time. The first time through: X is played between modules 6 and 7; each successive cycle places the X module between the next earlier pair of modules, so that the entire work comprises six cycles according to the following plan:

- I: 1-2-3-4-5-6-X-7
- II: 1-2-**3**-4-5-X-6-7
- III: 1-2-3-4-X-5-6-7
- IV: 1-**2**-3-X-4-5-6-7
- V: 1-2-X-3-4-5-**6**-7
- VI: 1-X-2-3-**4**-5-6-7

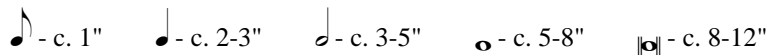




The four piano modules are deployed as follows:

- A: Enters sometime during the violinist's performance of module 3 during cycle II
- B: Enters sometime during the violinist's performance of module 2 during cycle IV
- C: Enters sometime during the violinist's performance of module 6 during cycle V
- D: Enters sometime during the violinist's performance of module 4 during cycle VI

The modules where the piano enters are given in bold in the above diagram.

### **Rhythms/Durations**

The following guidelines apply, loosely, to the interpretation of rhythm in the score, in general, the music should be executed with some, but not too much, flexibility. (Note that these also apply to the equivalent rests.)

 - c. 1"     - c. 2-3"     - c. 3-5"     - c. 5-8"     - c. 8-12"

### **General Comments**

- Both instruments should play pianissimo throughout.
- Accidentals do not carry at all.

- The violin should always play without vibrato.
- Except in module X, the violin always plays arco.
- Specific indications (e.g., pizz., sul tasto, etc.) apply only to the module in which they are present.

- The piano modules should be executed with the sustain pedal depressed the entire time.

Duration: c. 50 minutes

Note: This piece is untitled

# Violin

1. *a punto d'arco* *sim.*  c. 1'08"

2. *normale* ----- c. 30" ----- *sul pont. (poco)*  c. 36"

3. *sul tasto* *sim.*  c. 1'50"

4.  c. 52"

5. *un poco sul pont.*  c. 32"

6.  c. 48"

7. *sul tasto*  c. 1'35"

X *pizz.*  c. 57"

"finger trill"\*

\*) "Finger trill": rapid alternation of the first and second fingers (as in a piano trill), executed on the body of the instrument, to produce a soft "drumming" sound.

# Piano (sempre ped.)

A.

Section A: A piano score for a single instrument. The right hand (treble clef) features a melodic line with a large slur and a crescendo hairpin. The left hand (bass clef) provides a rhythmic accompaniment. The piece concludes with a final chord marked *8va* (octave) and a fermata.

B.

Section B: A piano score for a single instrument. The right hand (treble clef) features a melodic line with a large slur and a crescendo hairpin. The left hand (bass clef) provides a rhythmic accompaniment. The piece concludes with a final chord marked *8va* (octave) and a fermata.

C.

Section C: A piano score for a single instrument. The right hand (treble clef) features a melodic line with a large slur and a crescendo hairpin. The left hand (bass clef) provides a rhythmic accompaniment. The piece concludes with a final chord marked *8va* (octave) and a fermata.

D.

Section D: A piano score for a single instrument. The right hand (treble clef) features a melodic line with a large slur and a crescendo hairpin. The left hand (bass clef) provides a rhythmic accompaniment. The piece concludes with a final chord marked *8va* (octave) and a fermata.