

March 15, 2019
Wakefield, NH

for Lilit Hartunian









note: this piece is untitled

duration: c. 55'30"

In order to perform this piece, the violinist will require:

- A stopwatch (any device capable of counting up from zero in minutes and seconds)
- A violin tuned scordatura: E-Ab-D-Gb (for convenience, the strings on which playing occurs and/or the sounding pitch on the 2nd and 4th strings is regularly indicated throughout the score)
- A single crotale pitched F7
- A drum with a textured head (see explanation, below, for section C)
- A plastic mallet
- A wood block
- At least two anklets covered with small bells designed for belly dancing (see explanation for section E)
- A toy piano

DURATIONS

	= 1–2 seconds
	= 2–4 seconds
 or 	= 4–8 seconds
 or 	= 8–12 seconds
 or 	= longer—for approximate duration of “x”

PERFORMANCE NOTES

The violinist plays non-vibrato throughout.

The dynamic level is soft throughout.

About decay: although not notated, it is natural for the sustained violin sounds to incorporate a slight decrescendo. This is to be executed at the discretion of the player.

“trill” means: drum on the body of the instrument with the 1st and 2nd fingers of the right hand in a regular and rapid manner (as in a trill). This should be gentle but clearly audible.

“knock” means: knock on the body of the instrument with either the knuckle or thumb. This should be gentle but clearly audible.

The piece consists of two interwoven strands: a series of discrete “sections” (A-E), and a distinct musical “flow” (X), which appears between the discrete sections.

ABOUT SECTIONS A-E

Each section is to begin within the time range given at the beginning of the first system of the section. Section A can begin once the stopwatch is started and the player is prepared to properly execute the initial event. The flexibility of the beginning of subsequent sections is meant to foster a natural and execution of X and relating of X to the surrounding sections.

ABOUT X

The music given at X is to be played between the different sections A-E. It is not played before A or after E. This is a section of music to be repeated as many times as necessary in order to fill the time from the end of one section (variable, due to the general rhythmic flexibility of the notation employed in sections A-E), and the beginning of the next section (according to the stopwatch).

The music of this section should be played *very soft* and should be discernibly softer than the music in the other sections.

X consists of a series of “measures.” A barely-perceptible interval of time should delineate the measures. Any individual instance of X (i.e., between A and B, B and C, C and D, etc.) can begin anywhere within the section, but should begin at the beginning of a measure. Within any individual instance of X the tempo should fluctuate slightly. Within any individual instance of X the dynamic should fluctuate slightly. Tempo and dynamic fluctuations should be subtle and gradual.

Each instance of X should begin with a gradual crescendo from silence and end with a gradual decrescendo to silence. Beyond the crescendo/decrecendo, no effort should be made to “border off” X from the surrounding sections. Most sections end with a rest, so that X “emerges gently”; however, beyond the reasonable time it takes to be “in position” for the beginning of each section, added time is not needed between the end of X and the beginning of the next section. Each section is not to begin precipitately, but need not be excessively delayed from the end of X.

X is to be played entirely on the fourth string.

COMMENTS ON INDIVIDUAL SECTIONS

Section A: The initial attack involves the simultaneous striking of the crotale and bowing of the open fourth string on the violin. In practice, it is reasonable for the bowing to start after the crotale is struck (in order to get the best possible sound from both the crotale and the violin); however, the “effect” should be as notated. If desired, the plastic mallet used in section C can be used to strike the crotale; otherwise, a crotale mallet is acceptable. Pizzicato sounds should be as resonant as possible, but never loud. Some vibrato is acceptable when executing pizzicato.

Section B: As it is not possible to simultaneously strike the crotale and execute the artificial harmonic (as notated), the player is to approximate this effect as best as possible. Sonorities containing both an open string and an harmonic should be as balanced as possible. The repeated section is to be played a total of 3 times. Pizzicato sounds should be as resonant as possible, but never loud. Some vibrato is acceptable when executing pizzicato.

Section C: Prior to beginning section C the violinist will want to put down the bow, as the violin is not bowed again until X resumes after the section. This section begins with the violinist tracing the head of a plastic mallet on a textured drum. Any drum with a textured drumhead, such that it responds well to this manner of playing, is acceptable, at the player’s discretion. Either prior to the beginning of the section or during the initial 90 seconds, the player should put down the violin. The pizzicati in the top system of page 2 are to be executed while the violin is resting on a horizontal surface. The first time the pizzicato idea enters it is to be heard a total of 2 times.

The circular motion on the drum ends at the end of the 40-second “rest” that concludes the top system of page 2. At this point the violinist picks up the violin (but not the bow) to execute the remainder of the section. The plastic mallet used at the beginning of the section can be used to strike the wood block, the size of which is left to the discretion of the player. Whether the mallet is held for the entire last part of the section or gently picked up and put down surrounding the mallet attacks is for individual performers to decide. Some vibrato is acceptable when executing pizzicato.

Section D: This is a short section of 7 natural harmonics that is a kind of “desert island” amongst the X sections surrounding it. It may be natural not to decrescendo X too dramatically before section D, nor to crescendo into X too dramatically after it. In other words, X need not decrescendo to absolute silence prior to section D, nor emerge from it after. The curve of those dynamic processes could be “shorter and less steep” than surrounding other sections.

Section E: Prior to section E the violinist puts down the violin and bow, as neither are required for the remainder of the composition. The first 4 minutes of the section consist of “bells”: the gentle, steady, consistent activation of at least two belly dancing anklets covered with small bells (note: preference for bells rather than small metal discs). These are not to be worn on the ankle, but to be played in either of the following manners: 1) open (i.e., not latched into a closed circle), held on one end between the thumb and 1st finger, one or more in each hand but at least one in each hand, arms more or less straight and down, gently shaken primarily through the action of the wrist but secondarily through the loose action of the arms; 2) open, attached at each end to a

“line” (clothesline, finishing line, etc.), and played by gently but rapidly pressing upon the line, thus activating the bells. If method 1 is used: care must be taken in picking up and putting down the bells so that the sound emerges out of and vanishes into those actions, respectively (i.e., there should be 4 uninterrupted minutes of bell sound, without disconnected and haphazard sounds associated with the picking up and putting down before and after that sound). Twenty-three seconds of rest separate the bell sounds from the music for toy piano that ends the composition. The repeat numbers governing the toy piano music indicate the total number of times each respective idea is to be played.

THE OVERALL STRUCTURE OF THE PIECE UNFOLDS AS FOLLOW:

- A – Begins as soon as the stopwatch has started and the player is ready to commence
 - X – Begins when A concludes—c. 8’45”
- B – Begins between 11’ and 11’15”
 - X – Begins when B concludes—c. 25’40”
- C – Player puts down the violin (and bow) in order to begin between 30’30” and 30’45”
 - X – Having picked up the violin, the player picks up the bow when C concludes—c. 42’
- D – Begins between 45’ and 45’15”
 - X – Follows seamlessly upon the conclusion of D—which is quite brief
- E – Player puts down violin (and bow) in order to begin between 46’45” and 47’

The approximate ending times of the sections given above are meant to be a general guideline; given the flexible nature of the rhythmic notation, differences are inevitable. The proportions should not fall too far from those given above—how much is “too far” is left to the discretion of the player.

DERIVATIVE COMPOSITION

A second composition can be extracted from this score: the performance of X alone. This would also be an untitled composition. If X is performed alone, the performance may start anywhere within X, but must continue within the written repeat structure (i.e., no “jumping around” should take place). Such a performance should follow the same guidelines given above in terms of tempo and dynamics—including emerging from and returning to silence. A performance of X alone should last between 12 and 20 minutes, at the discretion of the player.

A 0'00" ~ 0'15"

crotale (violin) c. 18" (violin) c. 32"

violin IV (Gb) "trill" (Gb) (violin) (Gb) "trill" (Gb)

pizz. III IV (B) III IV (D) simile arco III IV (Gb)

(Gb) (Gb) (violin) IV (Gb) "trill" c. 25"

B 11'00" ~ 11'15"

crotale pizz. (E) arco (crotale) (violin) III

violin III IV (Gb) III III (Gb) III (Gb) III

pizz. (E) arco (Gb) (Gb) III (Gb) pizz. (E) arco III III

3x pizz. (E) arco pizz. (E) arco III pizz. arco III

IV (Gb) III III (Gb) III III IV (Gb) III (C) (Gb)

pizz. arco III I III I pizz. arco

III (C) (Gb) II (Ab) (Gb) II (Ab) III (C) (Gb) III (C) IV

arco III I IV pizz. arco

(Gb) II (Ab) (Gb) III IV I II (Gb) II (Ab) (violin) "trill" c. 20"

C

violin

30'30" ~ 30'45"

c. 90" pizz. c. 60" (pizz.) c. 40"

gradually drag a plastic mallet in circular motion – steady but irregular sound

drum

“knock” “trill” (pizz.) I II (Gb) “trill” “knock” “knock” “trill” simile “knock” “trill” “knock”

11x (pizz.) wood block w. b. (pizz.) I II (Gb) “trill” simile w. b. “trill”

II (Ab) IV (Gb) III

D

45'00" ~ 45'15"

(arco)

(Db) (Gb) (Eb) (Ab)

E

46'45" ~ 47'00"

“bells” c. 4' c. 23"

toy piano

c. 50 8x 4x 5x 4x 6x 3x 5x

FINE

