

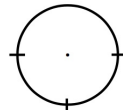
Horizon of Memory

Francesc Llompart
2018

For amplified violin and piano and tape

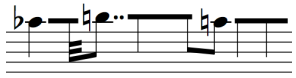
Piano part / General score

1st Ise-Shima International Composition
Competition Special Prize 2020



Performance Notes

General



A thick line departing from noteheads represents prolongation of the sound (or, if used in a trill or tremolo, prolongation of the gesture). The duration of the prolongation is specified with a combination of stems (quarter notes or smaller) that are to be added to the duration of the first figure (the figure before the line). It is used instead of slurs in passages where it is visually cleaner but these notations are equivalent and both are used where appropriate.



Exponential crescendo: slow start, fast ending. May be used in combination with *sfz* for greater effect. (Backwards: exponential diminuendo).



Fast succession of notes without a specified rhythm are written with smaller noteheads and with small diagonal line crossing the beam at the left, similar to traditional grace notes. The particular note that falls on the beat is connected to a regular note, which are the only ones that have a value in the count of the bar. In this example there are two groups of fast notes: in the first group it is the first note that falls on the beat while in the second group it is the last note. A middle note on the beat is also possible.



This notation is very similar to the previous one: smaller notes with unspecified rhythm connected to a regular note. In this case the smaller notes are not meant to be fast. The rhythm is free and they are to be played according to the flow of the music and the taste of the player. The regular note usually belongs to a melodic line and thus it should be stressed a little over the smaller notes.

TIME SIGNATURES: Time signatures only serve the purpose to divide the music in segments for the ease of synchronizing the different parts and show the duration of each segment without taking in consideration the connotations (subdivisions, stress) traditionally associated with each time signature. Instead, these should be deduced from the melodic gestures.

ABOUT THE TAPE: The notation of the tape in the piano part / general score is meant to be only descriptive and to show but a few details in order to help the players during the performance and rehearsal feel that everything is in its place and well coordinated but, because the rhythm in the tape is very organic, there should be no concern in trying to synchronize tape and instruments to the millisecond, even when the tape and instruments echo each other (see for example the piano part, bar 40 or 58, denoted by the dashed slur), which is why, for the most part, the rhythm of the tape is left unspecified. Of course this means that the players have to make an effort to keep their tempo and rhythm and not be distracted by the tape. It should also be noted that the tape is divided in a lot of tracks so that the most basic level of synchronization will be easily accomplished. Specially in the fourth and last section there are a number of different ways in which little details of the tape and the instruments could coincide and it should be advised that the players listen to the tape as they play as an event that unfolds without constraining their performance and that meets the instruments in a number of possible ways leading to slightly different details in the end result.

Piano

ABOUT PEDALLING: The three pedals are used: the damper pedal (*Ped.*), sostenuto (*Sost.*), and una corda (*una corda / tre corde*).

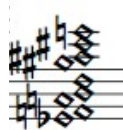
The damper pedal:

There are sections where the pedal is depressed for several bars. When this happens, in order to make the performance cleaner, the pianist may freely use half pedaling adjustments in order to control the amount of reverberation allowed for each (or some) musical element(s) (gesture, chord, etc.) while keeping all of them more or less “alive” until the lifting signal.



An indication to depress the pedal with a vertical dashed line that crosses a slur that shows that a note keeps ringing means that the pedal is depressed when the key is already or almost lifted so that only a little bit of the ringing of the string is caught by the pedal. (Note that the same dashed line, with no slur, is also used where necessary to precise the spot where a pedal change happens).

The sostenuto pedal:



Keys to be depressed when using the sostenuto pedal are shown in rhomboid noteheads.



The tenuto sign is used to indicate a little bit of weight added to the note. (In the violin part the same symbol is associated with

Violin

RIGHT HAND

flaut. = flautando, with low pressure.

CSP = Completamente Sul Ponticello, the bow on top of the bridge, producing mainly noise

MSP / PSP / SP = Molto, Poco, and normal Sul Ponticello. These refer more to the resulting tone than the physical placement of the bow, which may depend on the note played.

ST / PST / MST = normal, Poco, and Molto Sul Tasto. Same consideration as before.

CST = Completamente Sul Tasto, the bow more or less in the middle of the string or even touching the left hand fingers. The specific placement may depend on the note played and the musical gesture involved.

Ord. = Ordinario, cancels *all* of the previous indications, including *flautando*.



A solid horizontal line indicates that the instruction (*flaut.* in this example) is to be sustained for the duration of the line. A dashed line with an arrow, in the other hand, indicates a transition from a state to another. In this example “*flaut.*” is sustained until a point where it begins to transition towards “*ord.*” (note that the vertical line is bar line).



Tremolo where the bow changes direction for each note. Note that tremolos to be played with all notes within the same bow are notated as trills.



Departing the string, not dropping (like ricochet) on the string.

ABOUT BOWING: Some bowing slurs are specified on the score to give a better idea of some of the melodic phrasing but should in no way be considered of more consequence than that. The player is free to use whatever bowing might be comfortable and appropriate to their idea of the music.

LEFT HAND

The musical score consists of two staves. The top staff, labeled [2], shows the sounding result with various dynamics and articulations. The bottom staff, labeled [1], shows the performance instructions, including glissandi, fingering, and dynamic markings. The score is divided into measures with various time signatures and includes annotations for flaut., MSP, ord., and MST (IV).

1, 2 – A passage using harmonics is written using two staves: one [1] detailing how the passage is to be played, with right hand instructions on top, and another [2] showing approximately the sounding result. In order to play the passage naturally there needs to be a compromise between following the instructions in [1] and looking for the result in [2].

3 – Artificial harmonics are written with the base fingering using regular noteheads and the secondary fingering using rhomboid noteheads. If both notes use rhomboid noteheads it means that both fingers should be on top of the string without pressure with no resulting pitch. The string on which the harmonic is played is written in roman numerals.

4 – Glissandi may be used for the base fingering, the secondary fingering, or both, as in this example. In long glissandi (see bar 1 and 98), a guide is used showing the evolution of the glissandi at different points in time with specific values and durations.

5 – An arrow with white head connecting a regular with a rhomboid notehead (or vice versa) indicates a gradual change in the pressure of the finger on the string from normal to harmonic. It can be used in combination with a glissando, as in this example.

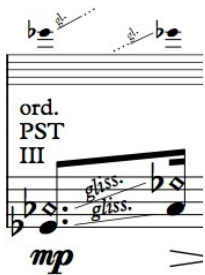
6 – Resulting pitches are written on [2] with black noteheads and no specific rhythm. Written pitches are expected to sound but other unspecified pitches may appear (specifically, see [10]).

7 – Prolongation of sounding pitches are indicated with a thick line.

8 – Gradual appearance and disappearance of pitches are indicated with crescendo and diminuendo marks.

9 – A cloud of dashed lines indicates that only (or mainly) the noise of the bow rubbing the string is heard and no specific pitches.

10 – A dotted line connecting two pitches (or one pitch and a noise cloud) denotes a zone where several unspecified pitches may appear due to the conditions of both hands. For example, many pitches can arise when moving the bow towards MSP or during a glissando between two harmonics.



In this special case of glissando between harmonics the ending pitch is the same as the starting pitch. In the middle of the gesture it is expected that the initial pitch first rises, then there's an indeterminate moment, and finally the tone rises again but only to land in the same pitch as before. The fingers move almost without changing the distance between them but some adjustments are necessary in order to clearly emphasize the starting and ending rising of the pitch.



Progressively lift the finger that produces the harmonic to create a more gradual change to the regular note

muted
(flaut.)



Place the hand on the string, with little or no pressure, in order to produce noise of the bow on the string but with no audible pitch. Look for the best placement and pressure of the hand to produce a soft noise without any clear pitch.

Glissandi: All glissandi take the (almost whole) duration of the starting figure and the sum of the durations of the stems on top of the glissando lines (similar to the prolongation with a thick line).

Vibrato: Use vibrato scarcely, the melodic lines should be played with simplicity (but not in a cold, robotic manner). The only section where the delivery can be more expressive is between bars 77 and 85, allowing for more pronounced vibrato.

Mute: The last section of the score calls for a mute. A studio mute is preferable than a regular performance mute.

Horizon of Memory

Francesc Llopart

2018

1. Fata Morgana

♩ = 60

Violin

flaut. MSP → CST → ord. III → ord. IV → flaut. MST → ord. ST → ord. III → ord. IV → flaut. ST → MSP → ord.

IV *very still and measured*

mp *gliss.* *gl.* *sfz* *p sub.* *mp* *p* *mp*

Piano

♩ = 60
very still and measured

mp *pp*

Tape

(Violin and piano amplification throughout)

mp *ppp*



Violin

ord. bright ord. II → dark ST → ord. → flaut. → CSP → ord. → PSP

f *mf* *mp* *p*

Piano

mp *f* *f* *mf* *p (no dim.)*

pp *8^{vb}* *Ped.* *p lontano*

Tape

mf *ppp*

flaut. ord. flaut. ord. flaut. ord. flaut. ord. flaut. ord. flaut. ord. MST (IV)

gl. *gl.*

mp *sfz* *sfz* *pp* *f* *mf* *mp*

15^{ma} *tr* *8^{va}*

mf *p* *pp* *f* *pp* *mf*

p *pp* *Red.*

pp *f*



CST ST ord. I ord. II flaut. CST ST

gliss. *8^{va}* *very bright* *dark* *gl.*

ff *mf* *mp*

pp *mf* *ff* *poco f* *poco* *mp*

p *Sost.* *Red.*

f *pp*

Musical score for measures 29-36. The score is written for three staves: two treble clefs and one bass clef. The top staff contains woodwind parts with various dynamics and articulations. The middle staff contains piano accompaniment with triplets and dynamic markings. The bottom staff is a single treble clef line, mostly empty. Measure numbers 29, 30, 31, 32, 33, 34, 35, and 36 are indicated at the top of the staves. Dynamics include *pp*, *mp*, *p sub.*, *mf*, and *poco f*. Articulations include *gl.*, *gliss.*, and *tr*. Performance instructions include *MST*, *ord. PSP*, *flaut. CSP*, *ord. flaut.*, *ord. MSP*, and *3rd HI*.



Musical score for measures 37-44. The score is written for three staves: two treble clefs and one bass clef. The top staff contains woodwind parts with dynamics and articulations. The middle staff contains piano accompaniment with triplets and dynamic markings. The bottom staff is a single treble clef line with a wavy line. Measure numbers 37, 38, 39, 40, 41, 42, 43, and 44 are indicated at the top of the staves. Dynamics include *mp*, *ff*, and *mf*. Articulations include *gl.*, *tr*, and *15^{ma}*. Performance instructions include *PST (IV)*, *ord. II*, *ord. III bright*, and *ff*.

2. Parallax

Musical score for measures 40-44. The score is written for three staves: Flute (top), Piano (middle), and a lower staff (bottom).
- **Flute:** Measures 40-41: *flaut.* → *MSP*. Measures 42-44: *ord. PST III* → *flaut. PST* → *CSP* → *ord.*. Dynamics: *p*, *mp*, *p*, *mp*.
- **Piano:** Measure 40: *(15)* *p*. Measure 41: *poco f*, *blooming*. Measure 42: *p*. Measure 43: *mf*. Measure 44: *p*.
- **Lower Staff:** Measure 40: *mp*, *(distant piano sounds)*. Measure 41: *mp*, *simile*. Measure 42: *mp*. Measure 43: *pp 8^{vb}*. Measure 44: *mp*.
- **Other:** *Red.* markings are present in measures 41 and 42.



Musical score for measures 45-49. The score is written for three staves: Flute (top), Piano (middle), and a lower staff (bottom).
- **Flute:** Measure 45: *always simply*. Measure 46: *pp*. Measure 47: *pp*. Measure 48: *p*. Measure 49: *mf*.
- **Piano:** Measure 45: *pp*. Measure 46: *pp*. Measure 47: *pp*. Measure 48: *p*. Measure 49: *mf*.
- **Lower Staff:** Measure 45: *mp*. Measure 46: *mf*. Measure 47: *pp*. Measure 48: *mp*. Measure 49: *mf*.
- **Other:** *Red.* markings are present in measures 46 and 49. *Sost.* marking is present in measure 47. *(glitchy)* marking is present in measure 45.

49

ord. ord.

flaut. MSP (subito)

mf *mp* *p sub.*

poco f

(no ped.) 3

p *mp dolce*

p *pp* *mf sub.* *p*

pizz

arco ord. ord.

flaut. ord. CSP

mp *mp* *p*

crumbling down

p *p* *mp* *mp < >* *mp*

Ped. *Ped.*

mf *pp* *8^{vb} mp* *p* *pp*

flaut. --- ord.
CSP. --- ord.

ord. --- flaut.
ord. --- MSP

60

mf *poco* *mp* *pp* *p sonoro*

f *mp dolce* *ff* *(mp)*

Sost mf 8^{va} *pp lontano*

(pp sempre)

Ped. *Ped.*



66

pp *cresc ...* *p* *mp* *poco f* *p* *mf* *(no ped.)*

8^{va} *3* *6* *3* *6* *3* *5*

poco *3* *6* *3* *6* *3* *8^{va}* *3* *3* *3* *8^{va}* *8^{va}*

P *mp* *Ped.* *Ped.* *mf* *(no ped.)* *8^{va}* *8^{va}*

3. Nostalgia

68 *with moderate expression* *tr* *f* *tr* *più f* *p restrained*

with moderate expression *f* *mp* *f* *(sempre simile)* *più f* *p restrained*

f *mp* *p*

f *8^{va}* *Red.*

72 *(f) p restrained* *mp*

f *p* *(sempre simile)*

f *p* *Red.*

75

p *sonoro*

f *pizz* *loosing balance* *mp*

f *mp* *loosing balance*

8vb



Slightly restrained tempo

77

p *arco* *Intensely, with passion* *ff*

ff *Intensely, with passion*

8vb

79

8^{vb} 8^{vb}



83

Tempo I

Tempo I

gliss.

p

fff

mp *p*

una corda

mp

8^{va}

86 (tr)

pp sempre, lontano

rubato

f

p

mp

8va

3

3



88

flaut. muted

8va

3

3

3

cresc.

poco f

(p)

8^{va}

8^{vb}

(Tape) +8/4

(muted violin in reverse)

4. Afterimage in the mirror

90

con sord *very still and measured. Always simply* ord. $\frac{5}{4}$

mp

mf *f*

pp simile $\frac{3}{4}$ $\frac{6}{4}$ (distant piano sounds)



gliss.
gliss.

(PSP)

(tempo giusto)
very still and measured

tre corde

mp sempre

15^{ma}

mf

Sost.

Ped.

(a cloud of sounds in reverse) ...

simile

100

poco *a* *poco* *cresc.*

gliss. *gliss.*

(15) *8va* *p* *f*

Measures 100-103. Time signatures: 5/4, 5/4, 11/4, 11/4. Dynamics: *poco*, *a*, *poco*, *cresc.*, *p*, *f*. Performance instructions: *gliss.*, *gliss.*, *8va*.



104

bright *gliss.* *f* *pp lontano* *p* *ord.* *II* *mp* *f* *p*

Measures 104-107. Time signatures: 8/8, 5/4, 6/4, 3/4. Dynamics: *bright*, *gliss.*, *f*, *pp lontano*, *p*, *ord.*, *II*, *mp*, *f*, *p*.

108

mp sub
f
p
 Ped.

(faint sounds in reverse continue)



PST (III)
mf sub.
pp
ff
p
pp
 flaut. *8va*
 rambling
pp
 8va
pp lontano

pp sempre

(From this point until the end, both violin and piano are not amplified)

⑧

115

ppp lontano
Ped.

p

8/4 5/4 4/4 21/8



⑨

118

(flaut.)
muted

p

(no dim.)

Sost.

mp

pp

8/8 13/8 10/4