

permanent emotions
for violin and prepared piano

j bunch (2012)

Written for Miranda Cuckson and David Macdonald

for my mother

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul,
Nor doest thou, all is a blank before us,
All waits undreamed of in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, Time and Space,
Nor darkness, gravitation, sense, or any bounds bounding us.

Then we burst forth, we float,
In Time and Space, O soul, prepared for them,
Equal, equipt at last (O joy! O fruit of all!), them to fulfill,
O soul.

Walt Whitman

Performance notes

VIOLIN:

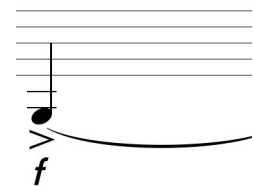
The initial inspiration for the treatment of the violin comes from John Cage's *Five Melodies for Violin and Keyboard* – though the performer will see that it takes on many other characteristics (namely, through the use of some fiddle playing techniques discussed below). First a word on the notation of harmonics:

I've decided to notate only the pitch and string number of natural harmonics (i.e., those executed on open strings). This was undertaken to avoid a cluttered appearance. Only true “artificial” harmonics are notated as double stops. The example below (adapted from mm. 40–43) will serve to make my intentions clear:

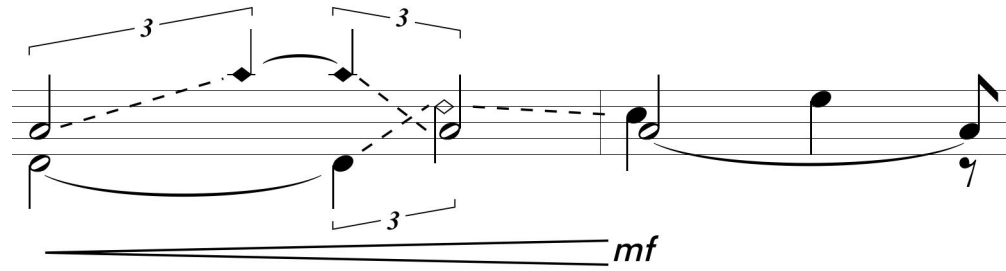
The image displays a musical score for violin, comparing three different notations for harmonics over a sequence of measures. The top staff, labeled 'My notation', uses diamond-shaped noteheads (black for downbeats, white for upbeats) to represent harmonics, with string numbers (I, II, III, IV) and fingerings (3, 5, 1) indicated above. The middle staff, labeled 'Traditional notation', uses standard noteheads. The bottom staff, labeled 'Sounding', shows the resulting sound. The word 'arco' is written above the first two staves.

Harmonics are indicated by the use of both black and white diamond-shaped noteheads in order to make clear the rhythm.

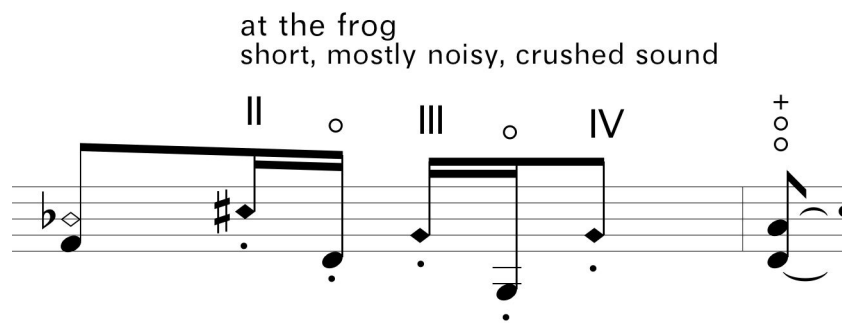
ESP



ESP = *estremamente sul ponticello*

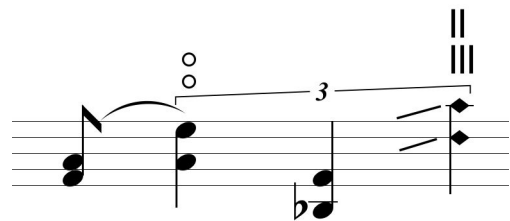


Dashed lines serve to clarify the disposition of independent lines where they cross one another. On the 3rd beat of the first measure of the example above, there are two independent pitches (open D-string and the octave harmonic on the A-string). On the next pitch(es), the harmonic A drops to an open A-string, and the open D-string rises to an octave harmonic (in effect changing positions). The dashed line leading from the octave harmonic on the D-string to the C-natural in the following measure again serves to clarify the line (the C is played on the D-string). All transitions between open strings and natural harmonics should sound smooth and gradual.



This example (drawn from m. 48, H + 1) requires a rough, percussive sound (crushing the pitch a little) – it is a percussive fiddle-playing technique. A similar kind of sound is demonstrated in the following YouTube video (begins at ~1:50 in):

<http://www.youtube.com/watch?v=6V-l-Hj468o> (~1:50 in)



The two solid lines indicate a slide into the notes (a quick glissando from an unspecified pitch). Slides should occur before the beat.

PIANO

The piano must be prepared following the indications set forth in John Cage's *Sonatas and Interludes for Prepared Piano*. As anyone who has ever tried to do so will attest, Cage's directions for preparing the piano in the score are fiendishly ambiguous and have often resulted in vastly different sounds. This makes composing for the prepared piano a challenge. The performer will find a very helpful guide in the appendices of the doctoral dissertation (Extended Piano Technique: in Theory, History, and Performance Practice) of Luc Paul Frank Vaes, available here:

<https://openaccess.leidenuniv.nl/handle/1887/15093>

It is possible also to perform this piece on a synthesizers loaded with sample of the preparations if it is impossible to prepare a piano for performance.

There aren't really any "extended techniques" for the piano (other than the preparations). The only special indication I will add is that the sustain pedal is almost always down except where indicated. The performer is welcome to experiment with the pedaling to get the best sound (in general, the texture must not become buried in a dense chromatic cloud. Where possible "harmonies" must be clear).

As the performer probably already knows, the sounds that come out of the piano do not necessarily match up with the "harmonies" that are notated.

Any questions can be forwarded directly to me at: debussydoesdallas@gmail.com

permanent emotions

j bunch

meditative, unfurling ♩ = 72

The score is written for Violin, Piano, and Violoncello (Vln. and Pno.). It is in 4/4 time and consists of three systems of music.

System 1:

- Violin:** Starts with a forte (*f*) dynamic, followed by piano (*pp*), mezzo-forte (*mf*), piano (*pp*), forte (*f*), and piano (*pp*). Includes fingering (IV, III, IV), bowing (pizz., arco), and a trill.
- Piano:** Features piano (*pp*) dynamics, triplets, and a section marked "(let ring)". Includes a left-hand trill and a low octave (*8va*).
- Violoncello:** Starts with mezzo-forte (*mf*), piano (*pp*), mezzo-forte (*mf*), piano (*pp*), and mezzo-forte (*mf*). Includes fingering (IV, III, IV) and a section marked "A".

System 2:

- Violoncello:** Continues with mezzo-forte (*mf*), piano (*pp*), and mezzo-forte (*mf*). Includes fingering (IV, III, IV) and a section marked "A".
- Piano:** Features mezzo-forte (*mp*) dynamics, piano (*p*), mezzo-forte (*mf*), piano (*p*), mezzo-forte (*mf*), piano (*p*), and mezzo-forte (*mp*). Includes a left-hand trill and a section marked "(p)".

System 3:

- Violoncello:** Continues with mezzo-forte (*mf*), piano (*p*), mezzo-forte (*mp*), and piano (*p*). Includes fingering (III, II, III, IV, III) and a section marked "B".
- Piano:** Features piano (*p*), sforzando piano (*sfpp*), mezzo-forte (*mf*), piano (*p*), mezzo-forte (*mf*), and piano (*p*). Includes a left-hand trill and a section marked "B".

General Performance Instructions:

- sempre sostenuto* except where indicated.
- Left-hand trills are marked "L.H.".
- Octave markings include *8va* and *8vb*.
- Section markers "A" and "B" are enclosed in boxes.

poco piu mosso $\text{♩} = 80$
boldly, clearly separated, with a tight clear attack

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F

Vln. *f* *sfpp* *f* *sfpp* *f* (rinforzato)

Pno. *mf* *f*

38 Vln. [ESP] *f sus.* *mp sus.* arco

Pno. *mf* *f* *mf* *f* *mf*

42 Vln. *p* *f* [ESP]

Pno. *f* *f*

46

Vln. *at the frog*
short, mostly noisy, crushed sound

Pno. *permanent emotions*
arco ORD

pp

sub. *ff f*

mf f

(let ring)

Vln. *at the frog*
ORD

Pno. *pp f*

ff f

p ff

f sus.

ff sus.

no pedal

Vln. *a tempo* ♩ = 72

arco

f p mf pp f p

IV pizz. [ESP] arco

ESP

(relaxed, gentle)

p pp

pp

p

sus. pp

no pedal

ff

no pedal

sus. (p)

6

change bows as necessary

permanent emotions

Vln. **M** *ff* *mp* [*f*] *p* *mf* *p*

N arco simple, unassuming with a little vibrato

Pno. *ff* *pp*

sus. light pedalling, with note changes (clear pitch)

86 [ORD]

(arco) (let ring)

O *mf* *p* *mp* [*f*]

pizz. *[f]*

(pitchless thud) try to match timbre with piano at this "pitch" **[IV]**

Pno. *mp*

sus.

92

arco sim. *ppp* *mf* *ppp* *f* *mf*

P relaxed, clear, joyous, bright

Pno. *f* L.H.

sus.

Vln. S +
oo arco pizz.
||| arco

ff *p < f* [*f*] *ppp* ————— *f*

Pno. *f* (let ring) (let ring) *p* (let ring) *f*

^ sus. 8^b----- ^ sus. ^ sus. ^ sus. ^ sus.

Vln. 117 3 pizz.
|||

ppp ————— *ff* *ppp* ————— *ff*

Pno. *mf* *f* *ff*

^ sus.

July 31, 2012
Champaign, IL 61820
Thanks be to odd...