

Memory jolts. Flashes of pink in the brain.

for string orchestra

*"Der Ton bleibt zu viel Rückwärts
Lassen Sie mir nur etwas Zeit,
ich will schon noch Versuche machen."
— Beethoven's Konversationshefte*

Transposed (fingering) Score

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(2020–22)

STOPWATCH:

One (or more) musician(s) of each group should have a stopwatch and conduct the group following the time on the watch. At the beginning of the piece, start the stopwatches all together, then wait 10" before starting to play.

5"

10" 15" 20" 25" 30"

STOPWATCH

III
IV
[starting al tasto, very slowly, go towards the bridge and go back to tasto.
Take your time, explore the sonic changes between the two bow positions]
[with a light bow]

Wooden Mute

Vln. 1

III
IV
[starting al tasto, very slowly, go towards the bridge and go back to tasto.
Take your time, explore the sonic changes between the two bow positions]
[with a light bow]

Wooden Mute

Vln. 2

II
III
[starting al tasto, very slowly, go towards the bridge and go back to tasto.
Take your time, explore the sonic changes between the two bow positions]
[with a light bow]

Rubber Mute

Vln. 3

II
[starting al tasto, very slowly, go towards the bridge and go back to tasto.
Take your time, explore the sonic changes between the two bow positions]
[with a light bow]

Wooden Mute

Vla.

II
[starting al tasto, very slowly, go towards the bridge and go back to tasto.
Take your time, explore the sonic changes between the two bow positions]
[with a light bow]

Wooden Mute

Vlc.

II
III
[starting al tasto, very slowly, go towards the bridge and go back to tasto.
Take your time, explore the sonic changes between the two bow positions]
[with a light bow]

Rubber Mute

DB.

[always legatissimo, and change the speed/pressure of the bow to make the harmonic audible. Change it again once the l.h. goes in ordinary pressure.]

[l.h. (left hand) = ordinary pressure]

[very light bow pressure (extremely still bowing)]

II
[O I (open)]

pp

On the mute (white noise)

MSP

[the bow starts from MSP (molto sul pont.) and slowly goes to molto AST (as close as possible to the left hand). When you arrive close to the left hand, the bow should touch the other open string(s). Try always to balance the dynamic between all the strings.]

[O] [III open string starts to be audible]

molto AST

* = molto AST = extremely close to the left hand

[always legatissimo, and change the speed/pressure of the bow to make the harmonic audible. Change it again once the l.h. goes in ordinary pressure.]

[l.h. (left hand) = ordinary pressure]

[very light bow pressure (extremely still bowing)]

II
[O I (open)]

pp

On the bridge (white noise)

MSP

(MSP)

[always legatissimo, and change the speed/pressure of the bow to make the harmonic audible. Change it again once the l.h. goes in ordinary pressure.]

[l.h. (left hand) = ordinary pressure]

[very light bow pressure (extremely still bowing)]

II
[O I (open)]

pp

On the mute (white noise)

MSP

[the bow starts from MSP (molto sul pont.) and slowly goes to molto AST (as close as possible to the left hand). When you arrive close to the left hand, the bow should touch the other open string(s). Try always to balance the dynamic between all the strings.]

[very light bow pressure (extremely still bowing)]

I
II
III

pp

On the bridge (white noise)

MSP

[the bow starts from MSP (molto sul pont.) and slowly goes to molto AST (as close as possible to the left hand). When you arrive close to the left hand, the bow should touch the other open string(s). Try always to balance the dynamic between all the strings.]

Vln. 1

Wooden Mute

Vln. 2

Rubber Mute

Vla. 1

Wooden Mute

Vla. 2

Rubber Mute

Vlc.

Wooden Mute

DB.

Rubber Mute

[illegible]

III