

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

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.

Clara Iannotta
(2020–22)

5"

10" STOPWATCH 15" 20" 25" 30"

Wooden Mute

Vln. 1 (10) **pp**

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

Vln. 2 (15) **pp**

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

Rubber Mute

Vln. 3 (20) **pp**

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

Wooden Mute

Vla. (25) **pp**

II [T] [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]

Wooden Mute

Vlc. (30) **pp**

II [T] [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]

Rubber Mute

DB. (30) **pp**

Wooden Mute

Vln. 1 II [very light bow pressure (extremely still bowing)]

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.]

I. (L.h. (left hand) = ordinary pressure)

Vln. 2 II [very light bow pressure (extremely still bowing)]

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.]

I. (L.h. (left hand) = ordinary pressure)

Vla. II [very light bow pressure (extremely still bowing)]

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.]

I. (L.h. (left hand) = ordinary pressure)

Vlc. I. II [very light bow pressure (extremely still bowing)]

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.]

I. (L.h. (left hand) = ordinary pressure)

Wooden Mute

Vln. 1 Wooden Mute

Vln. 2 Rubber Mute

Vla. 1 Wooden Mute

Vla. 2 Rubber Mute

Vlc. Wooden Mute

DB. Rubber Mute

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1' STOPWATCH

1'05"

1'10"

1'15"

1'20"

[gliss. extremely slowly, until you get to the harmonic position] [stay on the harmonics]

Vln. 1 (pp)

Vln. 2 (pp)

Vln. 3 (pp)

Vla. (pp)

Vlc. (pp) M=multiphonic

DB. (pp)

CHINA CYMBAL (reversed and blocked)

[with bow] p/mp

[put a lot of rosin on the bow. Bow should not be fast, extremely resonant multiphonics (you can use the position of your fingers to change the sonic complexity. (watch video))]

CHINA CYMBAL (reversed and blocked)

[with bow] p/mp

[put a lot of rosin on the bow. Bow should not be fast, extremely resonant multiphonics (you can use the position of your fingers to change the sonic complexity. (watch video))]

[gliss. extremely slowly, until you get to the harmonic position] [stay on the harmonic]

(pp)

[gliss. extremely slowly, until you get to the harmonic position] [stay on the harmonic]

(pp)

[gliss. extremely slowly, until you get to the harmonic position] [stay on the harmonics]

(pp)

Vln. 1 II I (open) II I (open) III (open) molto AST

Vln. 2 (pp) (molto AST) MSP

Vla. II III (pp) MSP

Vlc. II (pp) (molto AST) MSP

Vln. 1 l.v. (pp)

Vln. 2 (pp)

Vla. 1 (pp)

Vla. 2 (pp)

CHINA CYMBAL (reversed and blocked)

[with bow] p/mp

[put a lot of rosin on the bow. Bow should not be fast, extremely resonant multiphonics (you can use the position of your fingers to change the sonic complexity. (watch video))]

CHINA CYMBAL (reversed and blocked)

[with bow] p/mp

[put a lot of rosin on the bow. Bow should not be fast, extremely resonant multiphonics (you can use the position of your fingers to change the sonic complexity. (watch video))]

[Tailpiece/ Fine Tuners]

Vlc. (mp/mf)

[Tailpiece/ Fine Tuners]

DB. (mp/mf)