

Sun is down

for violin and violoncello

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2019

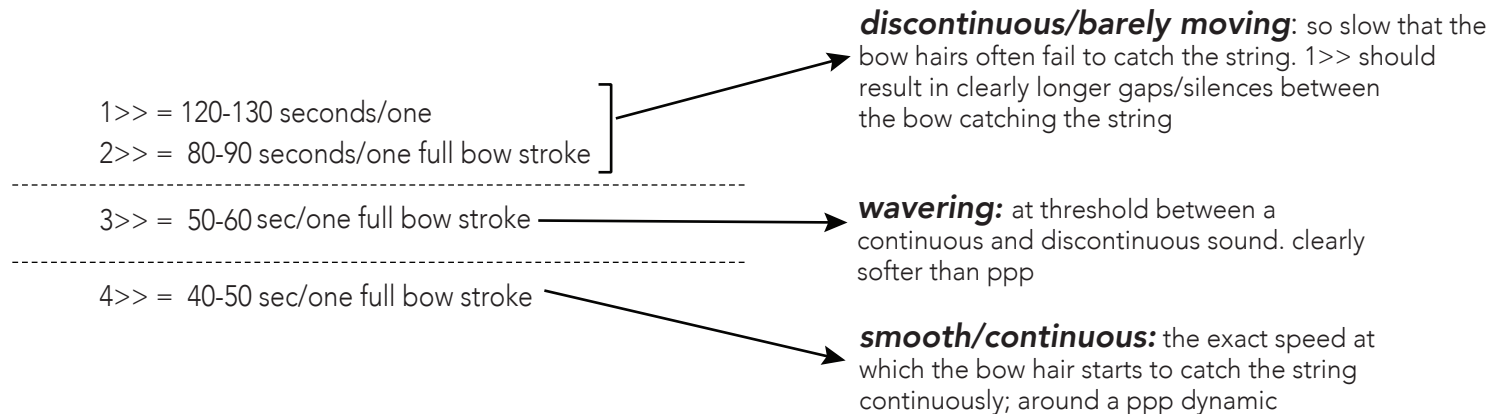
Performance Notes

General

The score shows physical actions instead of sounds. While many of the actions will hover on the threshold of audibility, changes in bow speed should be clearly audible. These subtle shifts in dynamics are essential to the drama of the piece.

Bow Speed

Bow speeds are shown using the numbers 1>> through 5>>. The five gradations cover only a limited range of slow to extremely slow bow speeds.



The bow should change direction as little as possible. The entire length of the bow from frog to tip should always be used.

Bow pressure

Bow pressure is always between normal, and very light. The difference between light and very light bow pressure should be very subtle.

- very light
- light
- normal

Bow position

m.s.p = molto sul ponticello
s.p. = sul ponticello
ord. = normal bow position
s.t. = sul tastò
m.s.t. = molto sul tastò

If not indicated, bow position is ord.

"Crine edge"

For cello from 4:40 to the end, turn the bow at an angle so only the outer most atoms of the bow hair are touching the string. Approach the actual "edge" of the bow hair is needing to be found again in every passing moment - the bow may come off of the string or touch the string or touch the string too forcefully during your exploration of this bow hair-string threshold of contact. Making corrections in these moments to try to get back to the edge is part of the sound and expressive quality of the technique

Dynamics

Because dynamics are contingent on bow speed and bow pressure, they are not indicated directly. The actions indicated should result in a very quite sound world - never louder than ppp.

Timing

A stopwatch is required for timing. The upper line with time indications in 10 second increments begin at 10 seconds to allow enough time to start the stopwatch before starting the piece.

The entire piece is notated proportionally. Durations should be interpreted spatially: the closer together two actions are, the faster they should be carried out in succession. During long durations of activity, a sense of push and pull with the clock is expected - gestures can accelerate or slow down in order to re-sync with the stopwatch. The only moment where precise coordination between the both performers and the stop watch is necessary is at 4:40.

Rests

Empty space is used to show rests (for example: violin ca. 1:56 - 2:02,

Special staves



Violoncello

string number: I

bow speed and pressure: >>

LH finger location: 1 (with octave sign) - continues to ca. 2:15

LH finger pressure: very light

stopped

Movements of the LH finger between very light harmonic finger pressure and full finger pressure for a stopped note. Because of the slow bow speed, most of these movements will not be heard. They should very subtly shift the timbre and pitch of the moments when the bow hairs do catch the string

Violin

2:00

string number: IV

bow speed (bow pressure is very light when not indicated): 2 >>

Bow hair portion: (edge only)

LH finger location: 1 (with octave sign) - to 4:40

The space between the two dotted lines represents the bow hairs. Black shading shows the portion of the bow hairs that should be in contact with the string while bowing at the indicated speed and pressure - ranging from a single bow hair to all of the bow hairs (i.e. normal bowing) at the two extremes.

Violoncello

4:40

4:50

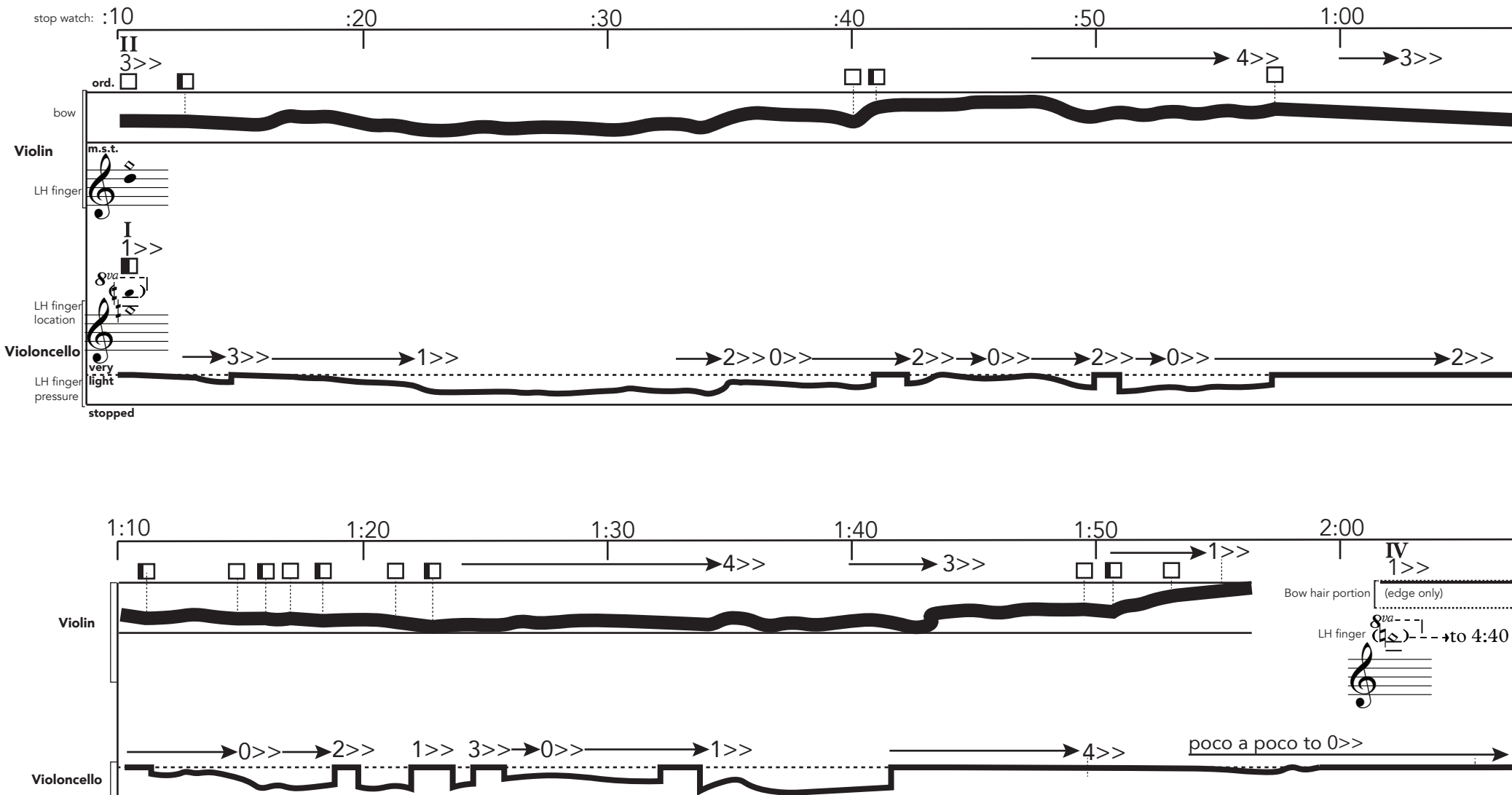
string number and bowing information: I >>

crine edge

LH Finger

the black line shows LH finger movements within the indicated range. The finger shouldn't come off the string during breaks in the line - quickly shift to the new location. These breaks shouldn't be articulated with the bow -

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2:10 2:20 2:30 2:40 2:50 3:00

Violin $2 \gg$ $0 \gg$ $0 \gg$ $3 \gg$ $2 \gg$

Violoncello $0 \gg$

crine ord. $0 \gg$ $4 \gg$ *mp*

LH Finger IV

3:10 3:20 3:30 3:40 3:50 4:00

Violin $1 \gg$ $2 \gg$ $3 \gg$ $1 \gg$ $0 \gg$ *crine ord.* $0 \gg$ $2 \gg$

Violoncello flautando *pp* *ord.* *mp* *flautando* *crine edge m.s.t.* $0 \gg$ $1 \gg$ $0 \gg$ $1 \gg$ $2 \gg$ *pp*

A

4:10 $\text{♩} = 90$ molto accel. $\text{♩} = 120$ molto rit. $\text{♩} = 30$

Vln. *ord.* *ppp* *ff* *pp*

Vc. *ord.* *f*

4 $\text{♩} = 90$ subito

Vln. *cresc. poco a poco* *f* *pp* *ff* m.s.t. vib. *m.s.t.*

Vc. flautando *mp* *p* *ff* s.t. *m.s.p.*

7 *m.s.p.* *m.s.t.*

Vln. *p* *poco a poco decrease bow speed* *very slow and narrow vibrato*

Vc. *m.s.t.* *1 >>*

10 *poco a poco to non vibrato* *non vibrato* *m.s.t. non vibrato*

Vln. *1 >>* *0 >>*

Vc. *poco a poco to m.s.p.* *3 >>*

13 *m.s.p.* *poco a poco to m.s.t.*

Vln. *2 >>*

Vc. *4 >>*

16

Vln. *m.s.p.*

Vc. *m.s.t.* **Bow the body**

4>> 3>> 0>> 0>>

B

19

Vln. *m.s.t.* *flautando* *m.s.p.*

Vc. *flautando* *m.s.p.*

4>> 0>> *mp* *mp*

22

Vln. *pp* *wild, explosive* *ff*

Vc. *pp* *IV flautando* *mp* *p* *mp*

3 3 3 3 3

25

Vln.

Vc.

ca. 5 seconds

ca. 5 seconds

sim.

Bow the body

0 >>

3 *pp* >

3 *ppp* <

3 *ppp* <

3 *ppp* <

3 *p* <

3 *ppp* <

28

Vln.

Vc.

wild, intense vibrato

2 >>

3 *mp* >

6/4

6/4

30

Vln.

Vc.

4 >>

Bow the bridge [diagonal bow]

0 >>

4 >>

0 >>