

# In Memoriam Auream

in golden memories

*for Cello, Grand Piano and Assistant*

Elden Loomes

HSC 2019

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In *In Memoriam Auream*, players represent an alien sonic landscape of the *avant-garde*, estranged from any musical comprehension and dominated by a distorted piano, contrasted with a slow nostalgic waltz that can do naught but fade into past while we, the audience, are left with the uncomfortable presence of what this *art* has become.

The fragments of Strauss' *Also Sprach Zarathustra* in the assistant's part (completed in the following cello-piano interruption), should be brought out throughout the opening section, whilst the disjointed and eerie timbres of the cello harmonics and muted and plucked piano remind the listener of the great breadth of time and style that separates them from a classical past. Performance in free-time and microtonal deviations pull the rug out from under even the most basic principles of rhythm and harmony, and a blatant fanfare in the piano drowns the assistant's attempts to foreshadow the coming waltz. Following the notated part strictly, no effort should be made to excuse the harsh brutality of the first section's climax.

Devoid of a true theme to cling to, the ensemble flees back to a nostalgic past. Half remembered chords ring in the bitonal piano, whilst the newfound warmth of the cello reminds us of a long-bygone age. Yet all is for naught; the parts slowly fall apart, leading back to the atonal depths of the opening. The work slowly dies, never to be resolved.

## Performance Notes

Following are performance notes regarding the notation of the score and instructions for positioning and performance techniques.

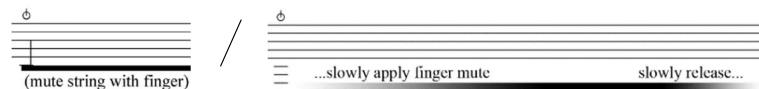
### *Senza Misura ‘Sec.’ passages*

When “**Sec.**” is marked, the performers should play written material according to second markings over the score “... 3” “4” “5” ...” Exact rhythms may be performed with freedom, though vertical dashed lines indicate elements that should be synchronised between parts. Note durations in the first system are notated at  $\text{J}=60$ , whereas notes in the second system are noted at  $\text{J}'=120$ . Second markings are cancelled by marked tempo changes “*poco accel.*”/“**Andante con moto**”, “*con misura*” =“measured” marks, or instructions to follow another part (the *Piano* by default) *colla parte*.

In the last system of the work, *Cello* and *Piano* should continue *l’istesso tempo*, but should drift freely apart as *rubato* and time given for shifts in the *Cello* causes variation in timings. The *Assistant* should enter *ad lib.* approximately where marked, adopting a similar (equally free) tempo. The final *dim. al niente* should be synchronised between the parts *colla parte*.

If in doubt, sections should remain approximately synchronised as written (vertically), and should continue approximately *l’istesso tempo*.

### *String Muting*



In the *Assistant* part, when the sign ‘ $\diamond$ ’ is marked above a block marking, the assistant is to place their finger on the marked string(s) of the piano around 10 cm from the far (i.e. furthest from the keys) bridge of the piano. Where a gradient is marked (see above), the finger is to be gradually applied, such that the sting is slowly increasingly muted over the length of the gradient.

### *Palm/Nail Swipes*



When a descending solid block with a downwards arrow is marked (as above), the *Assistant* should swipe their hand across the strings of the instrument, with either the palm (creating a muted sound) or the nails (creating a harsher timbre) against the strings, as appropriately marked.

### *Quartettones*

Microtonal deviations are specified in the opening section of the *Cello* part. These new accidentals should be interpreted as follows:

# - sharp-and-a-half

↓ - half-flat

### *Feathered Beam*



Where a ‘feathered beam’ (see above) is displayed, the player should play the first note in the beam with the duration indicated by the initial number of beams, then play successive notes at an increasing rate such that the final notes match the ending number of beams indicated. Where note heads are omitted from the latter notes, the established pattern of pitches should be repeated for an arbitrarily number of times in the marked duration.

### *Arbitrary High/Low Pitches*

Where a hollow upwards arrow ‘↑’ is marked, the performer should select an arbitrary note in the extreme high register. In the case of the *bisbigliando* (see below), where a set of up arrows are marked:



... a number of distinct pitches are to be selected.

Where an open down arrow is marked:



...the lowest pitch possible (appropriate to the instrument) should be selected.

### *Bisbigliando*



Where *bisbigliando* is marked in the *Piano* part, the player should rapidly pluck the marked (or, in the shown case, arbitrary) pitches on the strings of the piano, using both hands in a fashion similar to the harp technique of the same name.

### *Timp. Roll*

In the first system, the *Assistant* is instructed to perform a “roll with timp. mallets on ~D”. The player should use a pair of soft timpani mallets to perform a roll on the strings of the piano, centred as closely as possible to the marked D pitch.

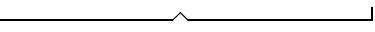
### *Non-linear Crescendi*

In the first system of the cello part, *crescendi* with curved lines ‘↖’ are marked, indicating that the performer should crescendo more gradually at the start of the mark, and more quickly over the latter end of the mark. This should create a ‘surging’ effect.

### *Whip*

On the second page, the *Assistant* is instructed to perform a single clap with an orchestral *Whip* (a.k.a. a *slapstick*). This should follow standard percussion technique for the instrument. The *Whip* should be placed on an auxiliary percussion table adjacent to the piano, and should be picked up for the single note, then put back down for the following passages.

### *Sustain/Sostenuto Pedal*

Pedal marks are given by the traditional  style of notation, signposted with a written script *Ped* marking for the first two systems. In the first two systems of the third page, the pedal is to be cleared on the downbeat of each bar, as marked.

The *sostenuto* pedal is also used, where it is explicitly marked with *sostenuto ped.* on the score.

*Al/dal niente*



When the quieter end of a crescendo or decrescendo is marked with a hollow circle, the crescendo/decrescendo is to be performed *dal/al niente* respectively. (When a text *diminuendo* is to be performed *al niente*, the marking is similarly in text.)

### *Artificial Harmonics*

As per convention, harmonics in the *Cello* part are marked with a diamond note head ‘◊’ to indicate where the string should be touched, and a normal note head ‘●’ to indicate where the string should be stopped. Where the harmonic is natural (i.e. it is not stopped/stopped at the open string), the normal note head is indicated in parenthesis.

On the first page of the score, the artificial harmonics are marked to be performed, tremolo, continued until the breath mark. Stems and beams—marked with articulations and dynamics—during the duration of the held harmonic indicate the exact rhythmic placement of those markings in the performance of the note.

### *Fermatas*

Throughout the score, ‘triangular’  and ‘square’  fermatas are used to indicate differing pauses. Triangular fermatas should be performed as only a slight pause/suspension of the beat, whereas square fermatas indicate a long pause.

### *Repetition of Accidentals*

The score is notated in concert pitch and without a listed key signature. **N.B.!** When accidentals are marked on a given note, they apply for the length of that note, and also apply to all following notes of the same staff position that are beamed to the original note. Accidentals in one part never imply equivalent accidentals in the other parts.

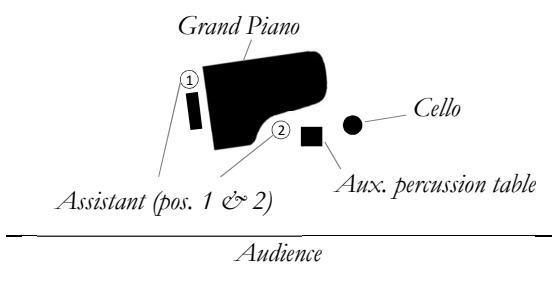
### *Lasse Vibre*

Notes marked with a tie that is connected to a rest or to free space should be allowed to ring *lasse libre* (mediated by marked pedalling in the *Piano*). The last note of the *Cello* part should be sustained until the *al niente*, the tie mark instead indicating the arbitrary extension of the note, following the other players *colla parte*.

### *Cutaway Score*

To condense the written score, staves where a given performer is not playing are omitted, in the form of a ‘cutaway’ score.

### *Positioning of Performers*



Performers should be positioned as shown in the diagram. The *Assistant* should begin at position 1, then move to position 2 when instructed in system 2 of the score. The *Whip* is to be placed on the percussion table shown. The Grand Piano should have the lid fully open

(If balance demands, the *Cello* may be lightly amplified with an instrument microphone positioned ~30 cm from the f-holes)

**All players should read from the score**

## In Memoriam Auream

for Cello, Grand Piano and Assistant

**Expectant**

Sec. : 0"

3"

*poco accel. (... al  $\bullet = \frac{1}{2}$ )* Interupting(con misura) *furioso*  
*normale* *(vivace poss.)* - - , *l.v.*

Cello: *sino al 'b'* *mp* *smf poco* *pizz.* *(with plectrum)* *pizz.* *(?)* *ffz* *mf* *sfz* *sfz* *fff* *ff* *fff* *sfz*

Piano: *normal* *(indefinitely after the beat)* *'bisbigliando'* *(Pno. LH)* *ff* *ff* *norm.* *ff* *ff* *sostenuto ped.*

Rid.

Assistant: *Risoluto* ( $\bullet = 60$ ) *pizz.* *(fingers)* *mf* *f* *roll with timp. mallets on ~ D* *(mute string with finger)*

*(ancora senza mis.)*

Sec. : 0"

1"

2"

3"

4"

5"

6"

7"

8"

Vc.: *sim. al 'b'* *>* *-* *>* *-* *>* *wavy lines* *b* *II* *b* *..*

Pno.: *p* *fz* *smf* *ff norm.; liber. follemente*  
( $\bullet = 120$ ) *8va* *ff* *fz* *8va* *(LH)* *mf* *ff*

Rid.

Assist.: *(sost. ped.)* *LH ancora stop with finger* *ff* *pizz. (fingers)* *(Assist. RH)* *move to pos. 2* *ff* *swipe down with palm* *(on keys)* *.. slowly apply finger mute* *slowly release...*

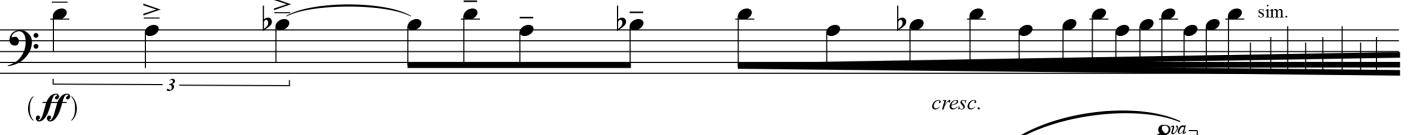
In Memoriam Auream

(Sec.) I

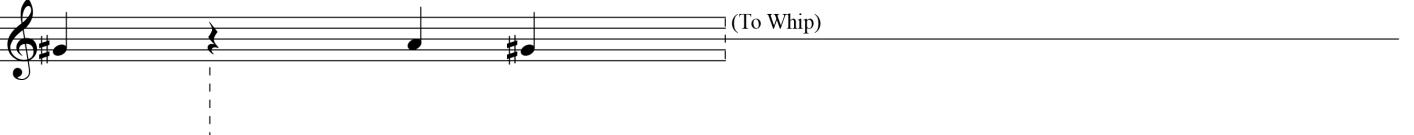
9"

10"

(colla parte, follow Piano)

Vc. 

Pno. 

Assist. 

*liberamente sino al 'a'*

*cresc.*

*sim. ♩ triplets al //*

*f sempre cres.*

*8va*

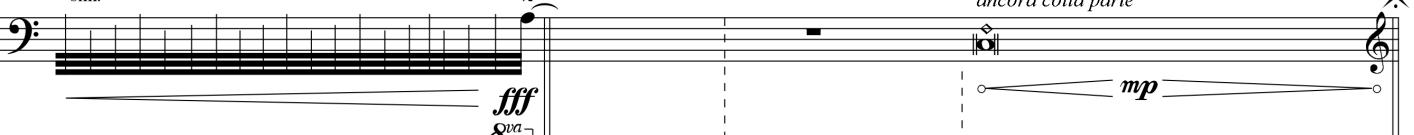
*swipe down with nails*

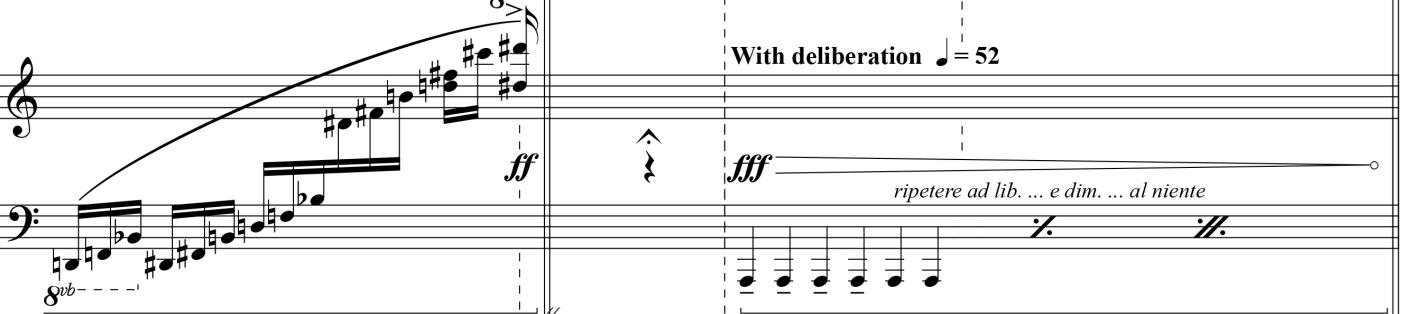
A heavy breath

sim.

lassé vibré 'a'

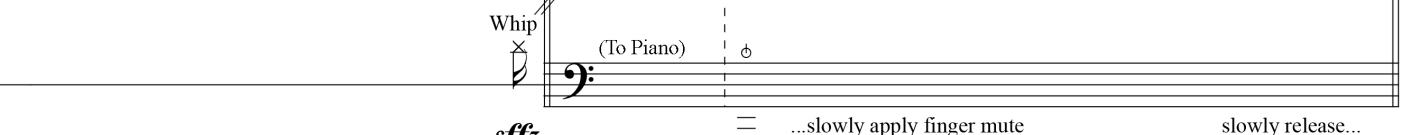
ancora colla parte

Vc. 

Pno. 

With deliberation  $\text{♩} = 52$

ripetere ad lib. ... e dim. ... al niente

Assist. 

Whip

(To Piano)

*ffff*

*slowly apply finger mute*

*slowly release...*

In Memoriam Auream

**Andante con moto**  
*con misura* ( $\text{♩} = \text{c. } 60$ )

Vc.

Pno.

*poco incalzando*

*pizz.*

*mp*

*p*

*dim.*

Vc.

Pno.

*pizz.*

*mp*

*p*

*dim.*

Continue *l'istesso tempo*, but allow  
exact beat to drift out of sync.  
Assistant, enter *ad lib.*

Vc.

Pno.

Assist.

*sost. al fine*

*bisbigliando*

*p*

*dim. ... al ... fine ... al ... niente*

*pizz. (fingers)*

*sustain al fine ...*

*8vb sempre dim. ... al ... fine ... al ... niente*