

Memoirs of the old sound

For Violin, Cello and Piano

Duration ca. 8'

Notes on performance

Tuning

The piece uses a combination of 12/24-tone equal temperament and just intonation.

Piano is tuned in 12-tone equal temperament. This is extended to 24-tone equal temperament by the violin at specific sections for instance:

Standard quarter-tone notation is used

A musical staff in treble clef with a common time signature (C). The notes are: B-flat (quarter note), A-flat (half note), G-flat (quarter note), F (quarter note), E-sharp (quarter note), D-sharp (half note), and C-sharp (quarter note). The notes are labeled with their respective accidentals and durations above them: 3/4 Flat, 1/2 Flat, 1/4 Flat, 1/4, 1/4 Sharp, 1/2 Sharp, and 3/4 Sharp.

The overtone series of C, G, D A are produced by playing natural harmonics on the cello. The notation used to represent these pitches is not totally accurate and deviates considerably at two points namely, at the 5th and 7th partials. The 5th partial sounds 14cent lower and the 7th partial sounds 19cent higher than notated. The 3rd and 6th partials sound 2cent higher than notated.

Dynamics

There are just four dynamic levels used in the piece

- ppp*** – at the limits of audibility, a mixture of white noise and tone
- pp*** – very quiet tone, clear and delicate
- p*** – soft and clear
- mp*** – full tone, to the fore of the sound

Violin and Cello

Bowing

Flautando indicates a rapid bow movement with very little pressure, producing an airy sound

Ord. is shorthand for *ordinario*, and indicates a neutral bowing position that produces a balanced tone

Sul Pont. is an abbreviation for *sul ponticello* and indicates a bowing position that is very close to the bridge, producing a tone that emphasises the higher partials

Piano

Pedal

Use of the sustain pedal is indicated at specific points using brackets below the staff. The *una corda* pedal can be used at the discretion of the pianist to articulate some of the quieter dynamics.