# Memoirs of the old sound

For Violin, Cello and Piano

Duration ca. 8'

## Notes on performance

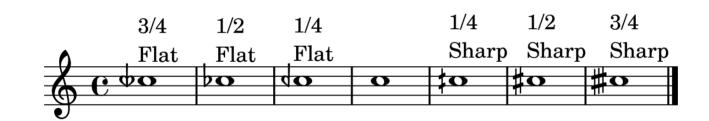
#### **Tuning**

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

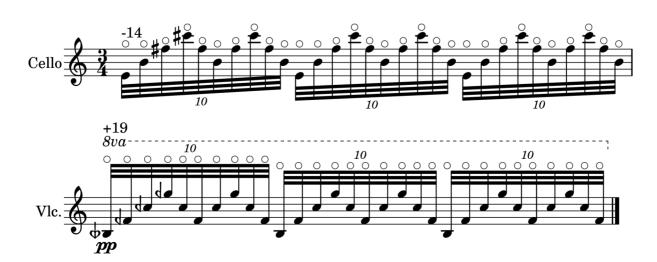
Piano is tuned in 12-tone equal temperament. This is extended to 24-tone equal temperament by the violin at specific sections for instance:



Standard quarter-tone notation is used



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  $5^{th}$  and  $7^{th}$  partials. The  $5^{th}$  partial sounds 14cent lower and the  $7^{th}$  partial sounds 19cent higher than notated. The  $3^{rd}$  and  $6^{th}$  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.