

John MacCallum

El Árbol de la noche triste

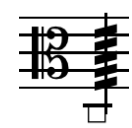
for Ellen Ruth Rose

Scordatura:

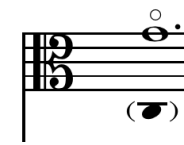
The strings of the viola are tuned to the 5th, 7th, 11th, and 16th partials of the low A of a piano (27.5 Hz). Relative to the normal tuning of the viola's strings, the C string is tuned almost a semitone sharp, the G is slightly flat, the D is almost exactly a quarter-tone sharp, and the A is normal.

I: 440 Hz
II: 302.5 Hz
III: 192.5 Hz
IV: 137.5 Hz

Notation:

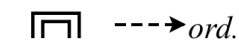


Pitchless noise: Mute the string with the left hand and bow at a roughly 45° angle *sul tasto* with the tip of the bow.



Natural harmonic: The black note indicated in parentheses is the string on which the harmonic should be played (remember that due to the *scordatura*, this sounding G will not be the same as the 2nd partial of the G string). The top note is the sounding pitch notated without any microtonal indications, i.e., this is the pitch that would sound if the C string were tuned normally.

Positions are not indicated—if a harmonic can be produced in more than one position on the indicated string, you may choose which position to use.



Overbowed: This should be a low, rich, growl—not entirely pitchless. If possible, bring the subtone out. Whatever bowing technique is used, give preference to one allows for a smooth transition from this overbowed sound to *ordinario*.

<p>"Trescientas rosas morenas lleva tu pechera blanca. Tu sangre rezuma y huele alrededor de tu faja. Pero yo ya no soy yo Ni mi casa es ya mi casa."</p> <p>--García Lorca, <i>Romance sonámbulo</i></p>	<p>"Three hundred dark roses cover your white shirt. Your blood oozes and reeks around your sash. But I am no longer I, nor is my house any longer my house."</p>
<p>Ahora todo está por el suelo, perdido, que no hay cosa.</p> <p>Now all is in the dust, lost, there is nothing left.</p> <p>--Bernal Díaz del Castillo</p>	

*for Ellen Ruth Rose*

**♩ = ca. 55**

The musical score consists of three staves. The top staff is for Violoncello (Vla.) in Cello clef, the middle for Contrapiano (Comp.) in Cello clef, and the bottom for Cues. The score is divided into measures 14 through 20. The Violoncello part features a melodic line with various dynamics including *ppp*, *mf*, *mp*, and *ppp*, and includes a 'tip' instruction. The Contrapiano part provides harmonic support with sustained chords, some marked with vibrato and specific degrees (15°, 13°, 25°, 16°, 13°). The Cues staff indicates specific rhythmic patterns for each measure.

Vla. *ppp* *poco* *p* *ppp* *mf* *f* *mp* *mf* *mp* *f* *poco flaut.*

Comp. (5°) (Slow gradual migration from approx. C3 to approx. A5 without *glissandi*)

Cues [21]

Vla. *p* *sub.* *p* *ppp* *mf* *p* *fff* *molto* *ppp* *sub.* *f* *ppp* *f* *mf* *ppp* *mf* *ppp* *fff* *molto* *ord.*

Comp. (32°) (32°)

Cues [22] [23]

Vla. *p* *sub.* *mf* *mf* *sub.* *ppp* *sub.* (Ascending harmonic gliss) *pizz.* *arco* *ppppp* *mf* *ppppp* *p* *p* *ppppp* *fp*

Comp. (Slow gradual migration from the 32nd to the 33rd partial above 27.5 Hz) (33°) (32° + 33°) *ppppp*

Cues [24] [25] [26]

Vla.

knock on the body of the instrument  
with your nuckle.

*ppppp*

*fff possible*

*f* *ppppp*

*fff possible*

*sim.*

*ad. lib. \**

*flautando*

*ppp* *poco*

*ppppp* *poco*

Comp.

Cues

26

\* *ad. lib.* repeating the pattern in the box for approx. 30" until the computer has completely faded out.  
Start quietly and slowly (ca. 55 bpm), and grow louder and faster with the texture of the computer, following it as it fades out.