

John MacCallum

El Árbol de la noche triste

for Ellen Ruth Rose

Scordatura:

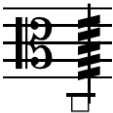
The strings of the viola are tuned to the 5th, 7th, 11th, and 16th partials of the low A of a piano (27.5 Hz). Relative to the normal tuning of the viola's strings, the C string is tuned almost a semitone sharp, the G is slightly flat, the D is almost exactly a quarter-tone sharp, and the A is normal.

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

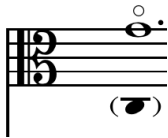
Piano (last page):

Towards the end of the piece, a pianist or percussionist should hit the metal braces inside a piano with two plastic (tubular bell) hammers. The performer who will do this should be present at the piano for the entire performance and should draw as little attention to him/herself as possible.

Notation:

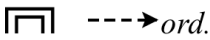


Pitchless noise: Mute the string with the left hand and bow at a roughly 45° angle *sul tasto* with the tip of the bow.



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.



Overbow: 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*.

"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."	"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."
--García Lorca, <i>Romance sonámbulo</i>	
Ahora todo está por el suelo, perdido, que no hay cosa. Now all is in the dust, lost, there is nothing left. --Bernal Díaz del Castillo	

Vla. *ppp* < *poco* > *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

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

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

Comp. (33°) (32° + 33°)

Cues

knock on the body of the instrument with your nuckle.

$\text{♩} = \text{ca. } 120 \quad \text{rall.}$

ppppp *fff possible* *f* *ppppp* *fff possible* *mf* (don't decresc.)

sim.

Strike two metal braces (one high and one low) inside the piano with plastic tubular bell hammers.

Vla. Pno. Comp. Cues

$\text{♩} = \text{ca. } 55$

Repeat until piano has completely faded out

with mute as before
flautando

ppp *poco* *ppppp* *poco*

Vla. Pno. Comp. Cues