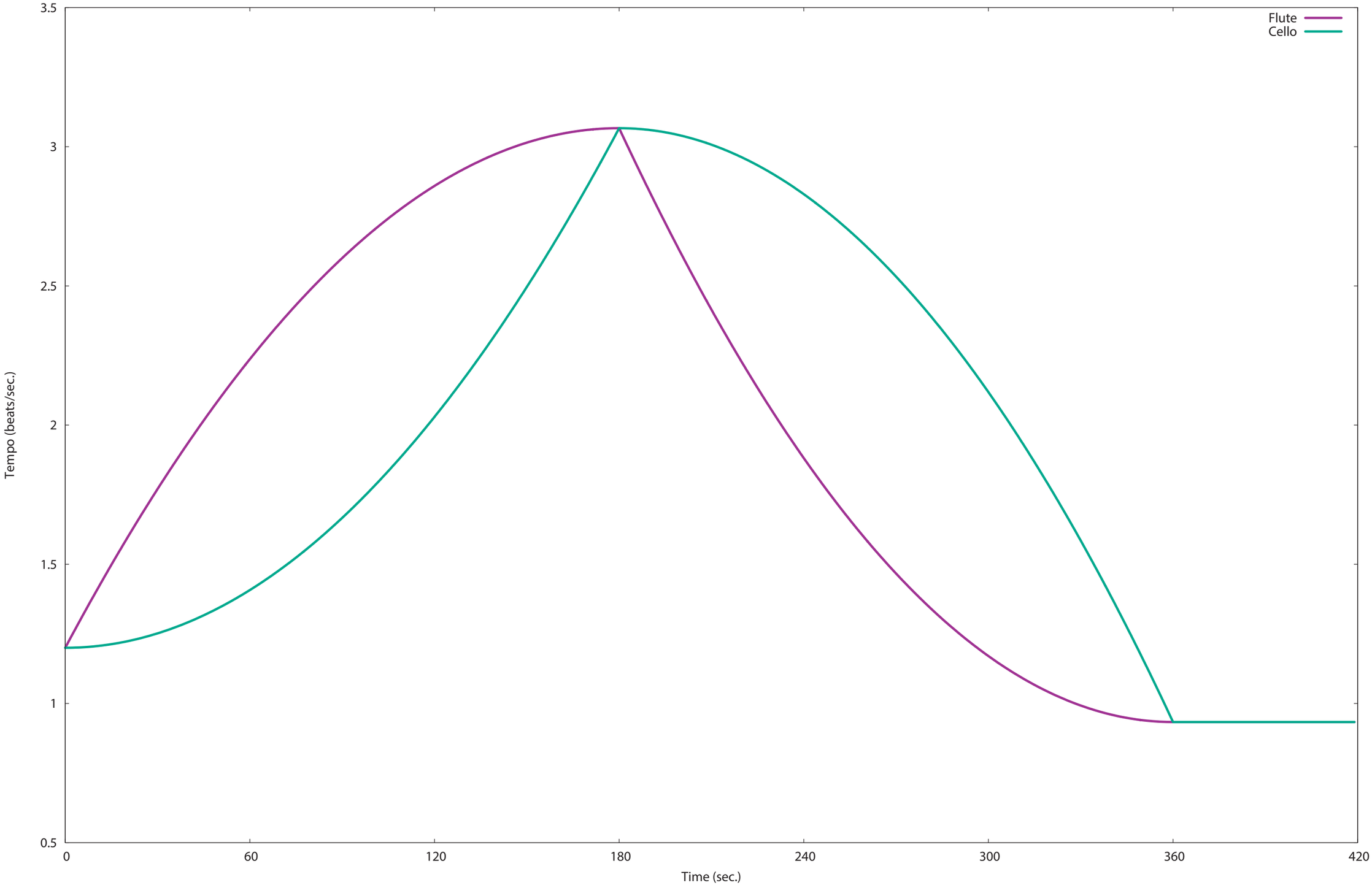
Limn

for flute, cello, and electronics

JOHN MacCALLUM

2015


Flute
Cello
Tempo (beats/sec.)
3.5
3
2.5
2
1.5
1
0.5
0
60
120
180
240
300
360
420
Time (sec.)

Rehearsal / Performance

Limn is intended to be rehearsed with the aid of click-tracks, and performed without them. The two click-tracks speed up and slows down continuously and gradually, independent of each other. In performance, each musician must make situated musical decisons as the shifting relationships of the different parts unfold in unfamiliar ways. The click-tracks are managed by a Max/MSP patch available at john-maccallum.com.

The click-tracks consist of 4 tones:

Tone 1: on the downbeat of each measure
Tone 2: on each subsequent beat
Tone 3: on each subdivision
Tone 4: on each tempo mark that appears in bold in the score

Instruments / Electronics

Limn consists of two pieces, one for electronics, and the other for flute and cello. Either piece may be played separately, or they may both be played simultaneously. If the electronics are played on their own, they should be diffused using no fewer than 8 speakers, preferably in a medium-to-large reverberant space.

When the electronics are played together with the instrumental piece, the electronics should be diffused using 2 small speakers placed very near to the two musicians. The instruments should not be amplified, and the electronics should be balanced with the instrumental parts striving for a feeling of intimacy.

Program Note

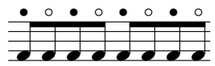
In this duo for Stacy Pelinka and Leighton Fong, I continue to explore ideas about musical time that have been a thread of my recent work. The moment of the musical "now", a chord being brought into existence, is not an instant, but rather a small window, the width of which varies continuously throughout the performance. In this new work, I create a performance context in which that window may be enlarged to the point that its contents become promoted to the level of musical material. It represents a new type of counterpoint with its own compositional and performance practice.

The electronics consist of realtime manipulations of audio collected from electronic stethoscopes. The recordings were made during a performance of a collaboration between MacCallum and choreographer Teoma Naccarato entitled III:Synchronism, which consists of intimate of one-on-one performances in which issues of mutual trust, consent, and play are negotiated nonverbally, as the pair transgresses boundaries of internal versus external, and self, other, and environment. In this work, the duo goes through the process of limning—illuminating—the auditory traces left behind by bodies as they engaged in an intimate experience with a stranger.

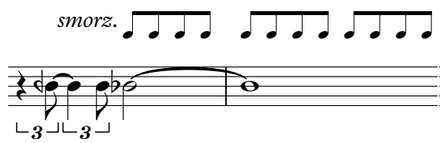
Notation

Flute

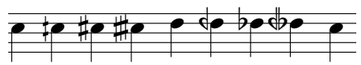
Alternate between two (or more) fingerings of the same pitch



Smorzato: Wide, exaggerated vibrato in the rhythm notated above the staff



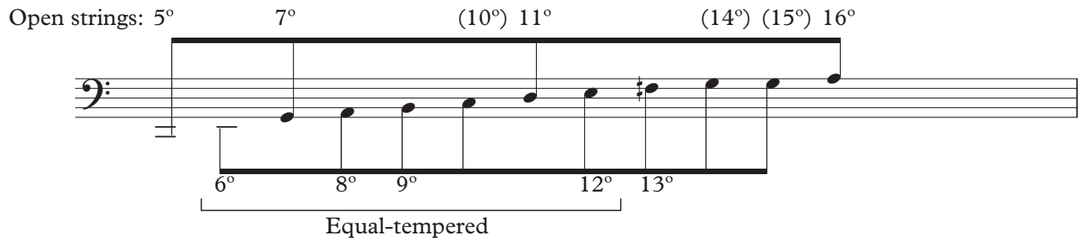
Microtones



Cello

Scordatura: The strings of the cello should be tuned to the 5th, 7th, 11th, and 16th partials of an octave below the low A of the piano (13.75 Hz). Relative to the normal tuning of the cello'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.

Partials 5-16 are notated as follows:



5º: Open C string
6º: Equal-tempered E
7º: Open G string
8º: Equal-tempered A (1 octave below the open A string)
9º: Equal-tempered B (minor 7th below the open A string)
10º: 1 octave above the open C string
11º: Open D string
12º: Equal-tempered E (perfect 4th below the open A string)
13º: Almost exactly an equal tempered E quarter-tone-sharp (slightly flat). This can be found a slightly flat minor third above the open D string.
14º: 1 octave about the open G string
15º: The third partial above the open C string
16º: Open A string

The partials notated above should always sound the same no matter which string they may be played on.

The 14th and 15th partials will be distinguished by notating which string the note should be played on (IV or III).

Limn

for Stacey Pelinka and Leighton Fong
Left Coast Chamber Ensemble

JOHN MacCALLUM
2015

Fl

Vlc

♩=72 *(accel.)*

mp

IV

III

mf

II

p

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

Fl

Vlc

13 3 14 3 15 16

f

5 III 11 12 13

f mp mf sub.

30 31 32 33 34 35 36 37 38 39

Fl

Vlc

17 18 19 20 21

14 15 III 16

mp

40 41 42 43 44 45 46 47 48 49

Fl

Vlc

22 23 24 25 26 27

mf mf

5 IV 17 5 III 18 19 20

50 51 52 53 54 55 56 57 58 59

Fl

Vlc

wide slow vib. (♩ ♩ etc.)

60 61 62 63 64 65 66 67 68 69

70 71 72 73 74 75 76 77 78 79

80 81 82 83 84 85 86 87 88 89

Fl

Vlc

46 47 48 49 50 51 52

III 32 33 I 5 III 34 3 35

poco

90 91 92 93 94 95 96 97 98 99

Fl

Vlc

53 54 staccato 55 56 tenuto 57 58

3

sub. f mf

36 37 38 39 IV 5 40

mf f

100 101 102 103 104 105 106 107 108 109

Fl

Vlc

59 60 61 62 63 64 65 pizz. 66

mf mf 3

41 II 42 43 I (I) 44 II 45

mp poco 3

110 111 112 113 114 115 116 117 118 119

Fl

Vlc

67 68 69 70 71 72 73 pizz.

f *f* *mp* *mf*

46 II 47 48 49 III 50

f *mf sub.*

120 121 122 123 124 125 126 127 128 129

Fl

Vlc

74 75 76 77 78 79 80

mp

I 51 52 53 IV 54 55 56

mp *p*

130 131 132 133 134 135 136 137 138 139

Fl

Vlc

81 82 83 84 85 86 87 breathy / overblown 88

mf *f*

57 58 I 59 II 60 61 62

mp *mf*

140 141 142 143 144 145 146 147 148 149

Fl

Vlc

89 90 91 92 93 94 95

ord. air

63 64 65 66 67 68

II I (I)

p *mf* *mp* *mf*

150 151 152 153 154 155 156 157 158 159

Fl

Vlc

96 97 98 99 100 101 102 103

decresc.

69 70 71 72 73 74 75

III decresc. II I II III

160 161 162 163 164 165 166 167 168 169

Fl

Vlc

104 105 106 107 108 109 110

ord. air

pp

76 77 78 79 80 81 82

IV sul pont.

pp *p*

170 171 172 173 174 175 176 177 178 179

Fl

Vlc

Calm ♩=184 *(decel.)*

111 112 113 114 115 116 117 118

3

p

Calm ♩=184 *(decel.)*

83 84 II 85 86 87 88 89 90

>*p*

180 181 182 183 184 185 186 187 188 189

Fl

Vlc

119 120 121 122 123 124 125

91 IV 92 93 94 95 96 97 98

190 191 192 193 194 195 196 197 198 199

Fl

Vlc

126 127 128 129 130 131

99 100 101 102 (sul pont.) 103 104 105

200 201 202 203 204 205 206 207 208 209

Fl

Vlc

132 133 134 135 136 137

airy, delecate, unstable

106 107 108 109 110 111 112 II 113

ord.

210 211 212 213 214 215 216 217 218 219

138 139 140 141 142

poco poco poco

114 115 IV 116 117 118 119 120

220 221 222 223 224 225 226 227 228 229

143 144 145 146 147

poco poco poco poco poco

121 122 123 124 125 126 127

poco poco poco poco poco

230 231 232 233 234 235 236 237 238 239

Still

Still

Fl

Vlc

148 149 150 151 152

128 III 129 130 131 132 133 134 I

240 241 242 243 244 245 246 247 248 249

Fl

Vlc

153 154 155 156

135 136 137 138 139 140 141

250 251 252 253 254 255 256 257 258 259

Fl

Vlc

157 158 159

142 143 144 III 145 146 147

260 261 262 263 264 265 266 267 268 269

Fl

Vlc

160 161 162 163

148 149 150 151 152 153 154

III ord. sul pont.

3 3

270 271 272 273 274 275 276 277 278 279

Fl

Vlc

164 165 166

155 156 157 158 159 160

III IV ord.

280 281 282 283 284 285 286 287 288 289

Fl

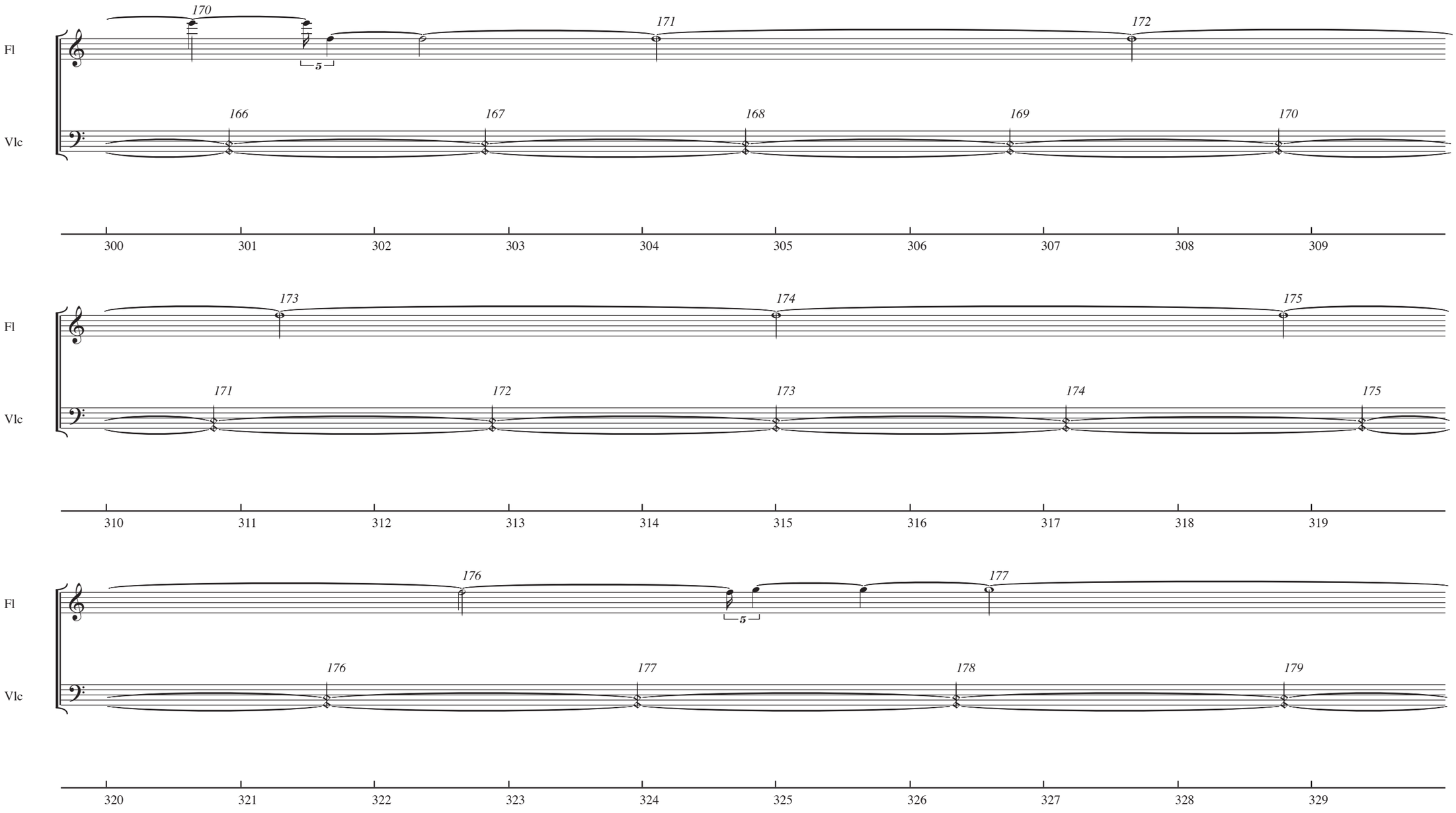
Vlc

167 168 169

airy, delecate, unstable

161 162 163 164 165

290 291 292 293 294 295 296 297 298 299


Fl
Vlc
170
171
172
166
167
168
169
170
5
300
301
302
303
304
305
306
307
308
309
173
174
175
171
172
173
174
175
310
311
312
313
314
315
316
317
318
319
176
177
5
176
177
178
179
320
321
322
323
324
325
326
327
328
329

Fl

Vlc

178 179 180

180 181 182 183

poco poco

330 331 332 333 334 335 336 337 338 339

Fl

Vlc

181 182

184 185 186

IV III

poco poco

340 341 342 343 344 345 346 347 348 349

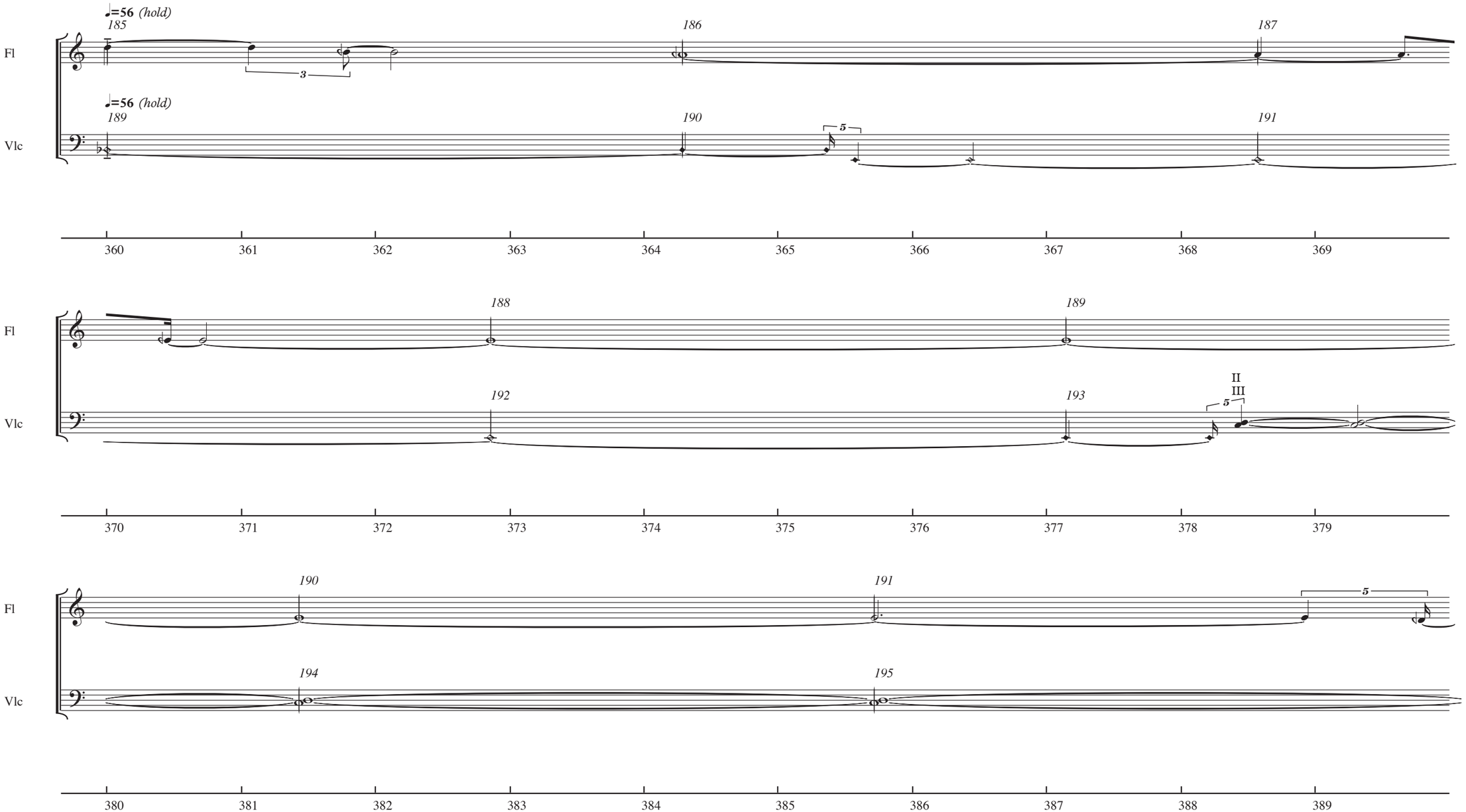
Fl

Vlc

183 184

187 188

350 351 352 353 354 355 356 357 358 359


♩=56 (hold)
185
186
187
Fl
3
♩=56 (hold)
189
190
191
Vlc
5
360
361
362
363
364
365
366
367
368
369
188
189
Fl
192
193
II
III
5
Vlc
370
371
372
373
374
375
376
377
378
379
190
191
Fl
5
194
195
Vlc
380
381
382
383
384
385
386
387
388
389

Fl

Vlc

192 193 194

196 197 198

3

390 391 392 393 394 395 396 397 398 399

Fl

Vlc

195 196

199 200

400 401 402 403 404 405 406 407 408 409

Fl

Vlc

197 198

201 202

410 411 412 413 414 415 416 417 418 419