

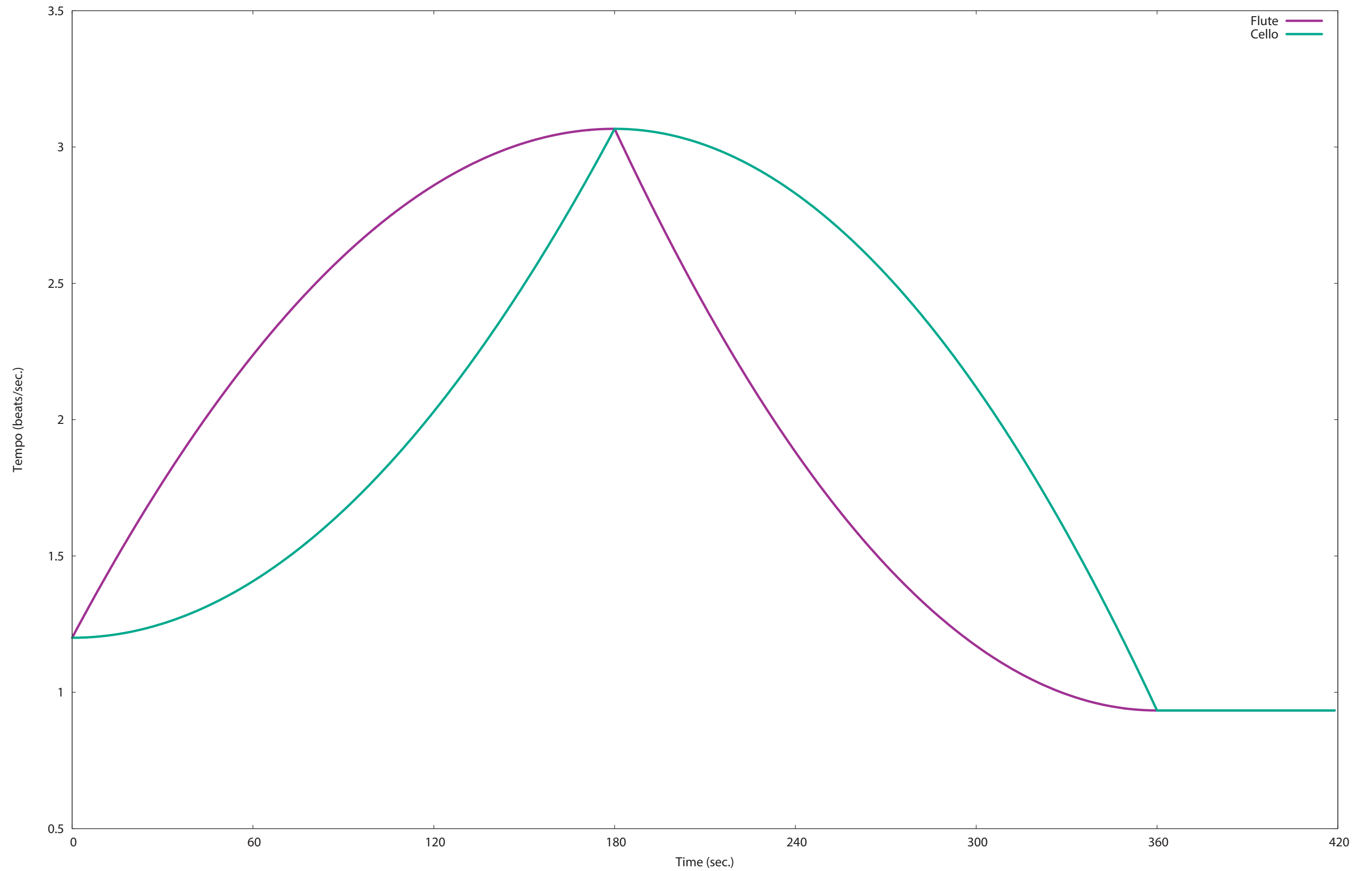
# Limn

for flute, cello, and electronics

JOHN MacCALLUM

2015





# 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](http://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 to create a

# 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 counter-point 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.

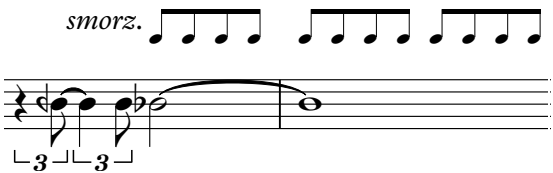
# Notation

## Flute

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



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



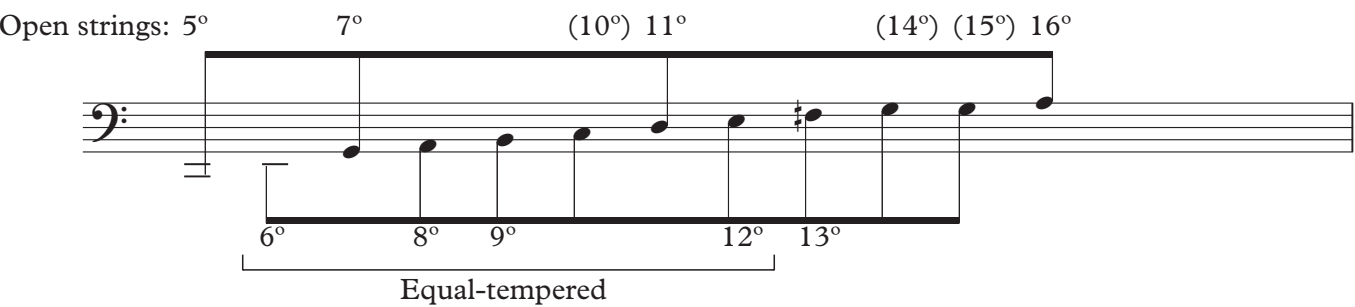
Microtones



## 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:



- 5°: Open C string
- 6°: Equal-tempered E
- 7°: Open G string
- 8°: Equal-tempered A (1 octave below the open A string)
- 9°: Equal-tempered B (minor 7th below the open A string)
- 10°: 1 octave above the open C string
- 11°: Open D string
- 12°: Equal-tempered E (perfect 4th below the open A string)
- 13°: 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.
- 14°: 1 octave about the open G string
- 15°: The third partial above the open C string
- 16°: 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

$\text{♩} = 72$  (accel.)  
1

3

2 5

3

4 3

*mp*

Vlc

$\text{♩} = 72$  (accel.)  
1

IV

2 5

3

3

III IV

4

*mp*

0 1 2 3 4 5 6 7 8 9

Fl

5

5

6

7 5

*mf*

Vlc

III

5

5 II

6

7

*mf*

10 11 12 13 14 15 16 17 18 19

Fl

8

9

10

11

12

*mf*

Vlc

IV

8

9

10

*p*

*mf*

20 21 22 23 24 25 26 27 28 29

Fl

Vlc

13 3

14

15

16

*f*

*f* *mp*

*mf sub.*

30 31 32 33 34 35 36 37 38 39

Fl

Vlc

17

18

19

20

21

14

15

16

*mp*

40 41 42 43 44 45 46 47 48 49

Fl

Vlc

22

23

24

25

26

27

17

18

19

20

*mf*

*mf*

50 51 52 53 54 55 56 57 58 59



Fl

28 29 30 31 32 wide slow vib. (♩ ♩ etc.) ----- 33

Vlc

III 21 I IV 22 23 III III

*mf* *mf* *mf* *mf*

60 61 62 63 64 65 66 67 68 69

Fl

34 35 36 37 38 39

Vlc

24 IV II 25 I 26 II 27

*mf* *poco*

70 71 72 73 74 75 76 77 78 79

Fl

40 41 42 43 44 45

Vlc

28 II 29 30 31 II

*mf* *poco* *f*

80 81 82 83 84 85 86 87 88 89

Fl

Vlc

III 32

33

I 5

III 34

35

poco

90 91 92 93 94 95 96 97 98 99

Fl

53

54 staccato

55

56 tenuto

57

58

sub. *f*

*mf*

Vlc

36

37

38

39

40

IV 5

*f*

100 101 102 103 104 105 106 107 108 109

Fl

59

60

61

62

63

64

65

66 pizz.

*mf*

*mf*

Vlc

41

II 42

43

I 44

(I) 44

II 45

*mp*

poco

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 47 48 49 50

*f* *mf sub.*

74 75 76 77 78 79 80

*mp* *p*

51 52 53 54 55 56

*mp* *p*

81 82 83 84 85 86 87 breathy / overblown 88

*mf* *f*

57 58 59 60 61 62

*mp* *mf*

120 121 122 123 124 125 126 127 128 129

130 131 132 133 134 135 136 137 138 139

140 141 142 143 144 145 146 147 148 149

Fl

Vlc

89 90 91 ord. 92 93 94 95 air

63 64 65 II I 66 67 (I) 68

*p* *mf* *mp* *mf*

150 151 152 153 154 155 156 157 158 159

Fl

Vlc

96 97 98 99 100 101 102 103

69 70 71 72 73 74 75

*decresc.* *decresc.* *III* *II* *I* *II* *III*

160 161 162 163 164 165 166 167 168 169

Fl

Vlc

104 105 106 107 ord. air 108 109 110

76 77 78 79 80 81 82 *sul pont.*

*pp* *pp* *p*

170 171 172 173 174 175 176 177 178 179

Fl

Calm ♩=184 (decel.)

111 112 113 114 115 116 117 118

Vlc

83 84 85 86 87 88 89 90

>*p* *p*

180 181 182 183 184 185 186 187 188 189

Fl

119 120 121 122 123 124 125

Vlc

91 IV 92 93 94 95 96 97 98

190 191 192 193 194 195 196 197 198 199

Fl

126 127 128 129 130 131

Vlc

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

200 201 202 203 204 205 206 207 208 209

Fl

Vlc

106 ord.

132 133 134 135 136

107 108 109 110 111 112 II 113

137 airy, delectate, unstable

138 139

140 141 142

poco

114 115 IV 116 117 118 119 120

poco

143 144 145 146 147

poco

121 122 123 124 125 126 127

poco

210 211 212 213 214 215 216 217 218 219

220 221 222 223 224 225 226 227 228 229

230 231 232 233 234 235 236 237 238 239

Fl

Still  
148

149

150

151

152

Vlc

Still  
128

III

129

130

131

132

133

134

I

240 241 242 243 244 245 246 247 248 249

Detailed description: This system of music covers measures 240 to 249. The Flute (Fl) part begins with a whole rest in measure 240, followed by a long note in measure 241 marked 'Still 148'. It continues with a long note in measure 243 marked '149', a triplet of eighth notes in measure 245 marked '3', and then a long note in measure 247 marked '151', ending with a long note in measure 249 marked '152'. The Violoncello (Vlc) part starts with a whole rest in measure 240, followed by a triplet of eighth notes in measure 241 marked 'III' and '128'. It then has long notes in measures 242 ('129'), 243 ('130'), 244 ('131'), 245 ('132'), 246 ('133'), 247 ('134'), and measure 249 marked 'I'. A timeline at the bottom marks measures from 240 to 249.

Fl

153

154

155

156

Vlc

135

136

137

138

139

140

141

250 251 252 253 254 255 256 257 258 259

Detailed description: This system of music covers measures 250 to 259. The Flute (Fl) part has long notes in measures 252 ('153'), 254 marked '3' and '154', 257 ('155'), and 259 ('156'). The Violoncello (Vlc) part has long notes in measures 250 ('135'), 251 ('136'), 252 ('137'), 253 ('138'), 254 ('139'), 255 ('140'), and 256 ('141'). A timeline at the bottom marks measures from 250 to 259.

Fl

157

158

159

Vlc

142

143

144

III

145


146

147

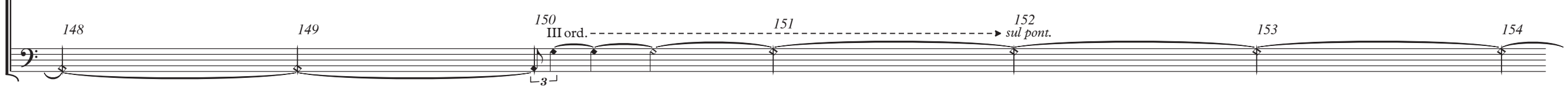
260 261 262 263 264 265 266 267 268 269

Detailed description: This system of music covers measures 260 to 269. The Flute (Fl) part has long notes in measures 262 ('157'), 264 marked '3' and '158', and 267 ('159'). The Violoncello (Vlc) part has long notes in measures 260 ('142'), 261 ('143'), 262 ('144'), 264 marked 'III' and '145', 266 ('146'), and 268 ('147'). A timeline at the bottom marks measures from 260 to 269.

Fl



Vlc



270

271

272

273

274

275


276

277

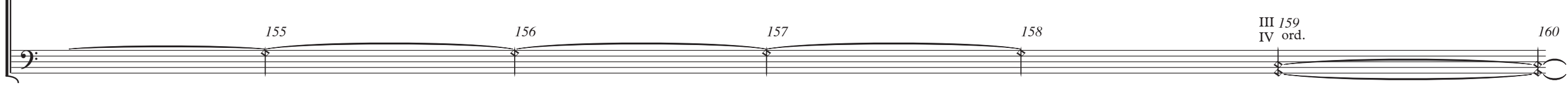
278

279

Fl



Vlc



280

281

282

283

284

285

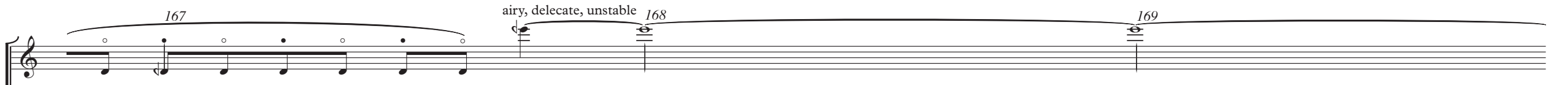
286

287


288

289

Fl



Vlc



290

291

292

293

294

295

296

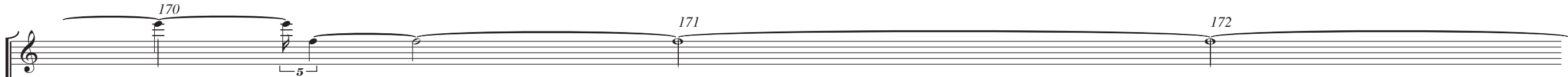
297

298


299



Fl



Vlc



300

301

302

303

304

305

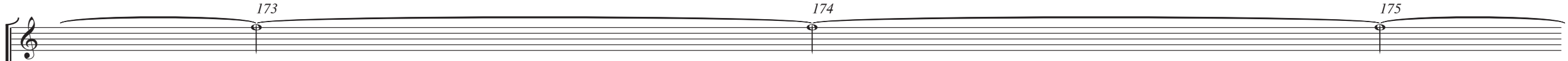
306

307


308

309

Fl



Vlc



310

311

312

313

314

315


316

317


318

319

Fl



Vlc



320

321

322

323

324

325

326

327

328

329

Fl

178

5

179

poco

180

Vlc

180

181

poco

182

183

330 331 332 333 334 335 336 337 338 339

Fl

181

poco

182

Vlc

184

IV

185

poco

186

5 III

340 341 342 343 344 345 346 347 348 349

Fl

183

184

Vlc

187

188

350 351 352 353 354 355 356 357 358 359

Fl

</

Fl

Vlc

195

196

199

200

400 401 402 403 404 405 406 407 408 409