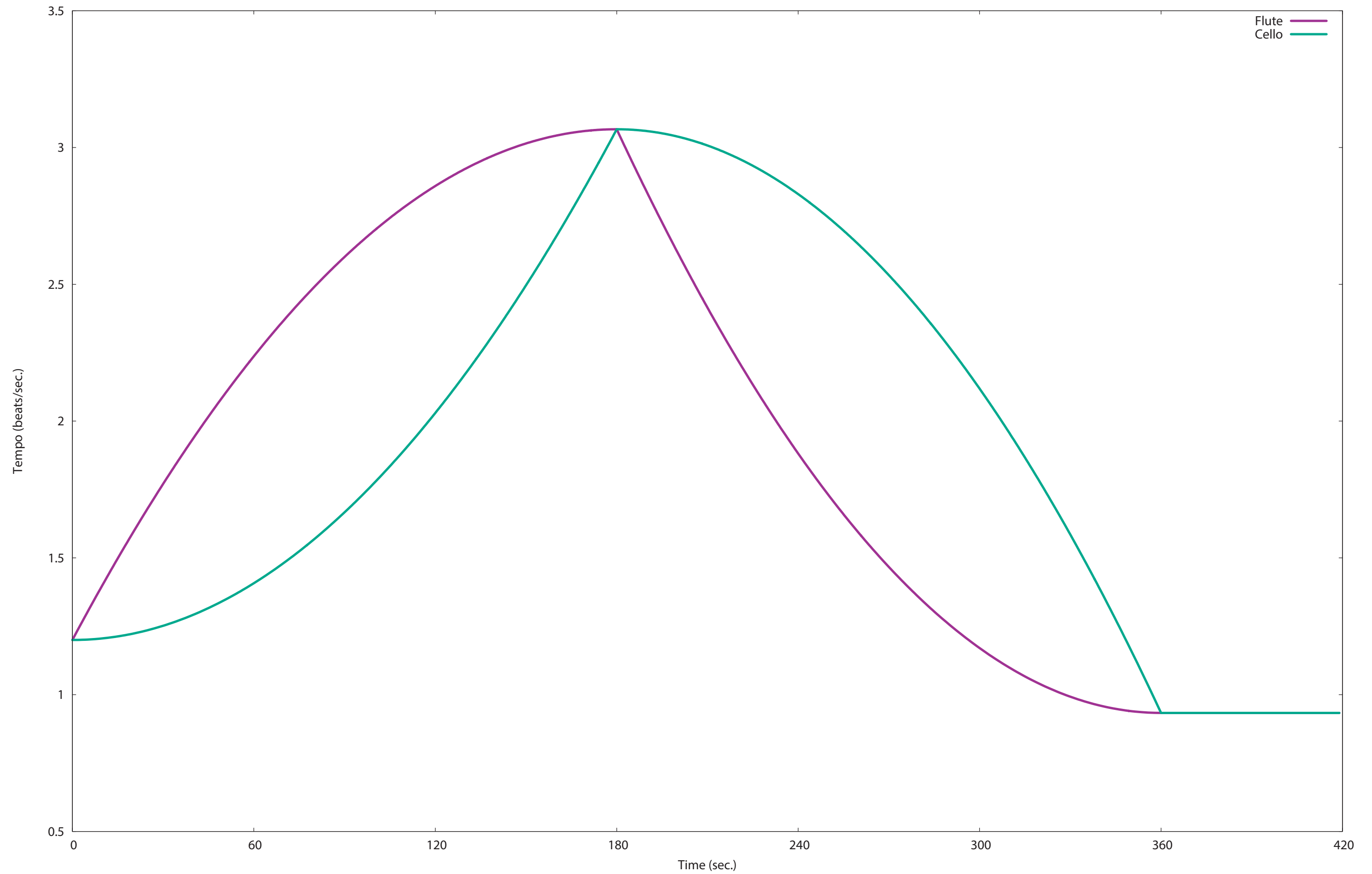


Limn

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.

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 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.

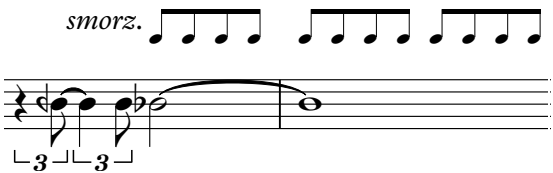
Notation

Flute

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



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



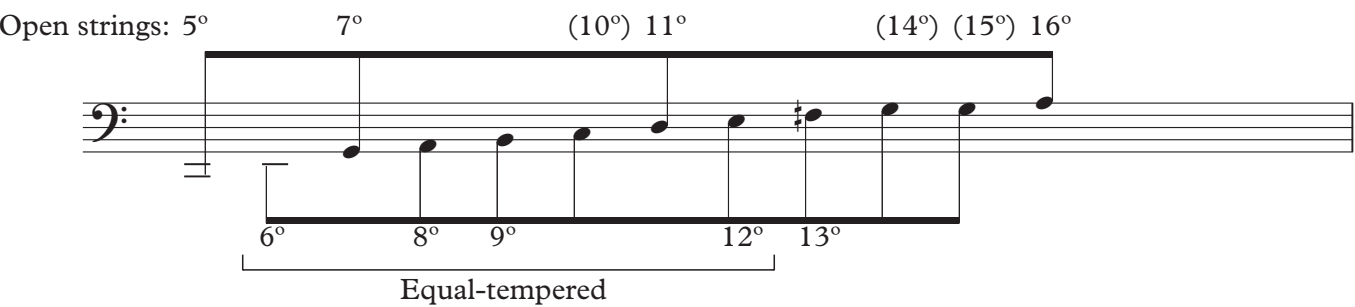
Microtones



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 above 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

Vlc

$\text{♩} = 72$ (accel.)

$\text{♩} = 72$ (accel.)

mp

mp

0 1 2 3 4 5 6 7 8 9

Fl

Vlc

mf

mf

10 11 12 13 14 15 16 17 18 19

Fl

Vlc

mf

p

mf

20 21 22 23 24 25 26 27 28 29

Fl

Vlc

13 3

14

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*

IV 17

III 18

19

20

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

Detailed description: This system contains measures 60 to 69. The Flute (Fl) part begins at measure 28 with a half note, followed by a whole note in measure 29. Measures 30 and 31 contain eighth notes with a triplet in measure 30. Measure 32 has a half note, and measure 33 continues with a wide slow vibrato. The Violoncello (Vlc) part has measures 21-23. Measure 21 has a half note with fingering III. Measure 22 has a half note with fingering I and a triplet in measure 23. Measure 24 has a half note with fingering IV. Measure 25 has a half note with fingering II. Measure 26 has a half note with fingering I. Measure 27 has a half note with fingering II. Measure 28 has a half note with fingering III. Measure 29 has a half note with fingering IV. Measure 30 has a half note with fingering I. Measure 31 has a half note with fingering II. Measure 32 has a half note with fingering III. Measure 33 has a half note with fingering III. Dynamics include *mf* and *poco*.

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

Detailed description: This system contains measures 70 to 79. The Flute (Fl) part has measures 34-39. Measure 34 has a half note. Measure 35 has a half note. Measure 36 has a half note. Measure 37 has a half note. Measure 38 has a half note. Measure 39 has a half note. The Violoncello (Vlc) part has measures 24-27. Measure 24 has a half note with fingering IV. Measure 25 has a half note with fingering II. Measure 26 has a half note with fingering I. Measure 27 has a half note with fingering II. Measure 28 has a half note with fingering III. Measure 29 has a half note with fingering IV. Measure 30 has a half note with fingering I. Measure 31 has a half note with fingering II. Measure 32 has a half note with fingering III. Measure 33 has a half note with fingering III. Dynamics include *mf* and *poco*.

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

Detailed description: This system contains measures 80 to 89. The Flute (Fl) part has measures 40-45. Measure 40 has a half note. Measure 41 has a half note. Measure 42 has a half note. Measure 43 has a half note. Measure 44 has a half note. Measure 45 has a half note. The Violoncello (Vlc) part has measures 28-31. Measure 28 has a half note with fingering II. Measure 29 has a half note with fingering I. Measure 30 has a half note with fingering II. Measure 31 has a half note with fingering III. Measure 32 has a half note with fingering III. Measure 33 has a half note with fingering III. Dynamics include *mf*, *poco*, and *f*.

Fl

Vlc

46 47 48 49 50 51 52

III 32 33 I 5 34 35

poco

90 91 92 93 94 95 96 97 98 99

Fl

Vlc

53 54 staccato 55 56 tenuto 57 58

sub. f *mf*

36 37 38 39 40 IV 5

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*

41 II 42 43 I 44 (I) 45 II

mp *poco*

110 111 112 113 114 115 116 117 118 119

Fl

Vlc

120 121 122 123 124 125 126 127 128 129

Fl

Vlc

130 131 132 133 134 135 136 137 138 139

Fl

Vlc

140 141 142 143 144 145 146 147 148 149

This musical score page contains three systems of music for Flute (Fl) and Violoncello (Vlc). Each system includes a measure number line at the bottom. The first system covers measures 120-129, the second covers 130-139, and the third covers 140-149. The Flute part is written in treble clef, and the Violoncello part is in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings and breath marks are indicated above notes. Performance instructions like 'pizz.' and 'breathy / overblown' are present. The dynamics range from *f* (forte) to *p* (piano).

Measures 120-129: Flute measures 67-73, Violoncello measures 46-50. Dynamics: *f*, *mp*, *mf*, *mf sub.*. Performance: *pizz.*

Measures 130-139: Flute measures 74-80, Violoncello measures 51-56. Dynamics: *mp*, *p*. Performance: *I*, *IV*

Measures 140-149: Flute measures 81-88, Violoncello measures 57-62. Dynamics: *mf*, *mp*, *mf*, *f*. Performance: *breathy / overblown*, *I*, *II*

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

IV *III* *II* *I* *II* *III* *IV* *sul pont.* *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 **Calm** ♩=184 (*decel.*)

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 shows measures 240 to 249. The Flute part (Fl) begins with a whole rest in measure 240, followed by a half note G4 in measure 241, and a long melodic line with slurs and ties through measures 242-249, including a triplet of eighth notes in measure 245. The Violoncello part (Vlc) starts with a half note G2 in measure 240, a triplet of eighth notes in measure 241, and a series of half notes with slurs through measures 242-249, ending with a first finger fingering mark in measure 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 shows measures 250 to 259. The Flute part (Fl) features a long melodic line with slurs and ties, including a triplet of eighth notes in measure 254, and half notes in measures 253, 254, 255, 257, and 258. The Violoncello part (Vlc) consists of a series of half notes with slurs and ties across all 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 shows measures 260 to 269. The Flute part (Fl) has a long melodic line with slurs and ties, including a triplet of eighth notes in measure 264, and half notes in measures 262, 264, 265, and 267. The Violoncello part (Vlc) features a series of half notes with slurs and ties, including a triplet of eighth notes in measure 264 and a fifth finger fingering mark in measure 265.

Fl

Vlc

160 161 162 163

148 149 150 III ord. 151 152 sul pont. 153 154

270 271 272 273 274 275 276 277 278 279

Detailed description: This system contains measures 148 through 154. The Flute (Fl) part begins at measure 160 with a half note, followed by a triplet of eighth notes in measure 161, and continues with a long slur through measures 162 and 163. The Violoncello (Vlc) part begins at measure 148 with a half note, followed by a triplet of eighth notes in measure 150, and continues with a long slur through measures 151, 152, 153, and 154. The slur in measure 152 is annotated with 'III ord.' and 'sul pont.'. Measure numbers 148, 149, 150, 151, 152, 153, and 154 are placed above the Vlc staff. Measure numbers 160, 161, 162, and 163 are placed above the Fl staff. A timeline at the bottom marks measures 270 to 279.

Fl

Vlc

164 165 166

155 156 157 158 III 159 IV ord. 160

280 281 282 283 284 285 286 287 288 289

Detailed description: This system contains measures 155 through 160. The Flute (Fl) part begins at measure 164 with a half note, followed by a long slur through measures 165 and 166. The Violoncello (Vlc) part begins at measure 155 with a half note, followed by a long slur through measures 156, 157, 158, and 159, ending at measure 160. The slur in measure 159 is annotated with 'III 159 IV ord.'. Measure numbers 155, 156, 157, 158, 159, and 160 are placed above the Vlc staff. Measure numbers 164, 165, and 166 are placed above the Fl staff. A timeline at the bottom marks measures 280 to 289.

Fl

Vlc

167 168 169

161 162 163 164 165

290 291 292 293 294 295 296 297 298 299

Detailed description: This system contains measures 161 through 165. The Flute (Fl) part begins at measure 167 with a half note, followed by a long slur through measures 168 and 169. The slur in measure 168 is annotated with 'airy, delectate, unstable'. The Violoncello (Vlc) part begins at measure 161 with a half note, followed by a long slur through measures 162, 163, 164, and 165. Measure numbers 161, 162, 163, 164, and 165 are placed above the Vlc staff. Measure numbers 167, 168, and 169 are placed above the Fl staff. A timeline at the bottom marks measures 290 to 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

Vlc

330

331

332

333

334

335

336

337

338

339

Fl

Vlc

340

341

342

343

344

345

346

347

348

349

Fl

Vlc

350

351

352

353

354

355

356

357

358

359

Fl

♩=56 (hold)
185

186

187

Vlc

♩=56 (hold)
189

190

5

191

360 361 362 363 364 365 366 367 368 369

Fl

188

189

Vlc

192

193

II
III

5

370 371 372 373 374 375 376 377 378 379

Fl

190

191

5

Vlc

194

195

380 381 382 383 384 385 386 387 388 389

Fl

197

198

Vlc

201

202

410 411 412 413 414 415 416 417 418 419