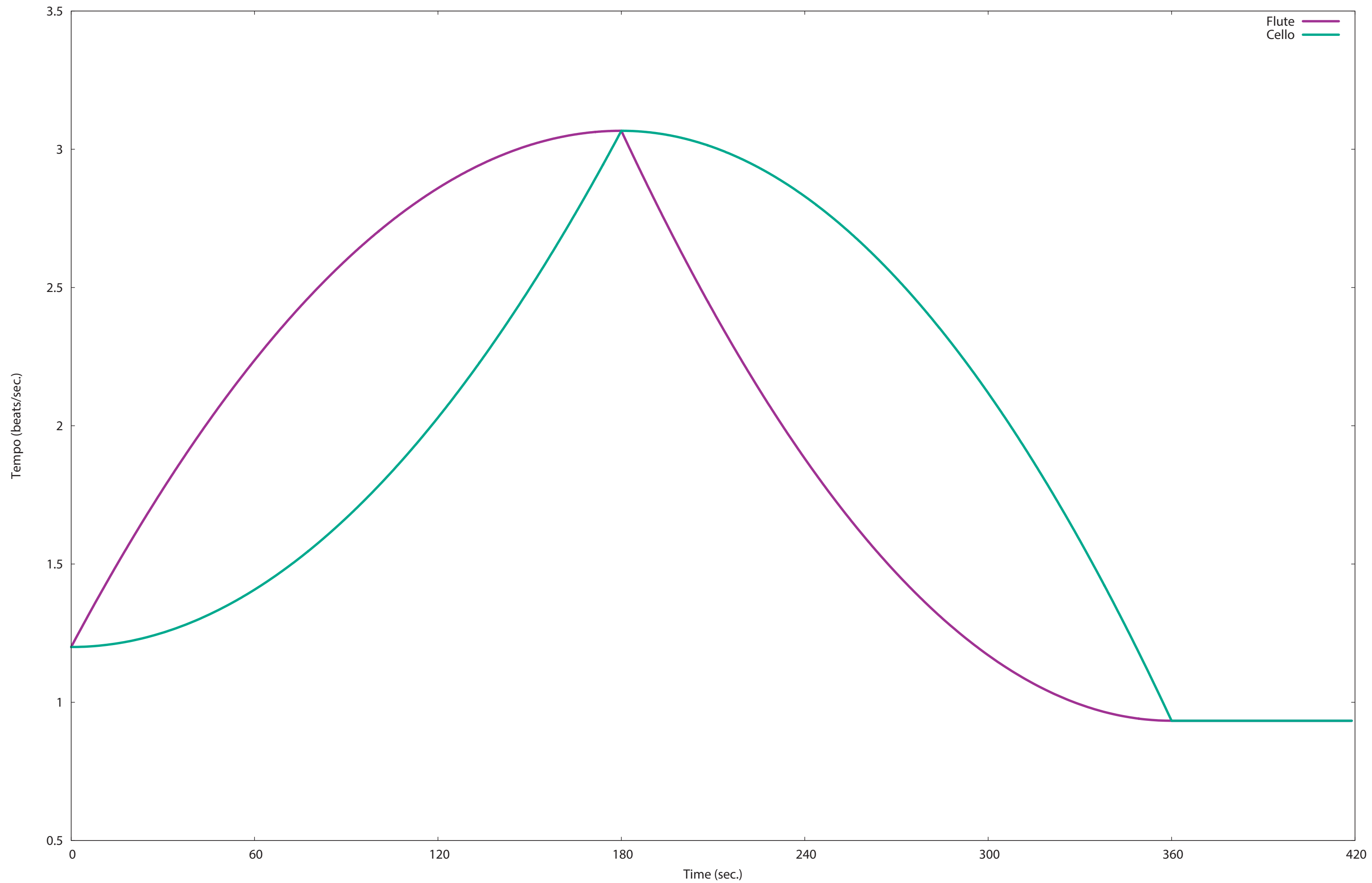


Limn

for flute, cello, and electronics

JOHN MacCALLUM

2016



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 decisions 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 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



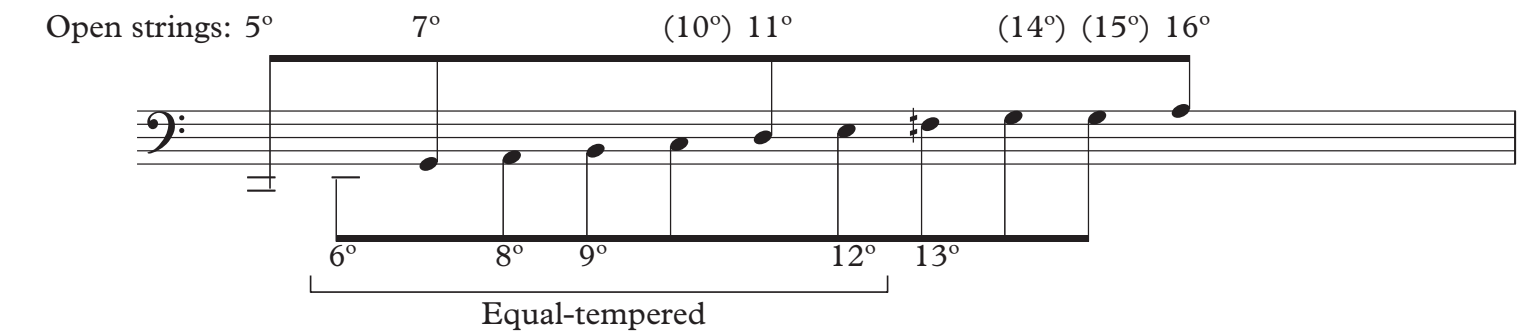
Microtones



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).

Fl $\text{♩} = 72$ (accel.)
Vlc $\text{♩} = 72$ (accel.)

mp

IV

III IV

0 1 2 3 4 5 6 7 8 9

Fl

Vlc

mf

III

II

mf

10 11 12 13 14 15 16 17 18 19

Fl

Vlc

p

mf

IV

8 9 10

20 21 22 23 24 25 26 27 28 29

Fl

Vlc

13 3 *f* 14 3 15 16

5 III 11 12 13 *mf* sub.

30 31 32 33 34 35 36 37 38 39

Fl

Vlc

17 18 19 20 21 5

14 15 III 16

40 41 42 43 44 45 46 47 48 49

Fl

Vlc

22 23 24 25 26 27

5 IV 17 5 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

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

poco mf f

80 81 82 83 84 85 86 87 88 89

Fl

Vlc

46 47 48 49 50 51 52

III 32 33 I 5 34 III 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

67 68 69 70 71 72 73 pizz. *mf*

f *f* *mp* *mf sub.*

46 47 48 49 50

II III

120 121 122 123 124 125 126 127 128 129

Fl

Vlc

74 75 76 77 78 79 80

mp *p*

51 52 53 54 55 56

I IV

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 59 60 61 62

I II *mp* *mf*

140 141 142 143 144 145 146 147 148 149

Fl



89 90 91 92 93 94 95

ord. air

Vlc



63 64 65 66 67 68

p *mf* *mp* *mf* (I)

150 151 152 153 154 155 156 157 158 159

Fl



96 97 98 99 100 101 102 103

decresc.

Vlc



69 70 71 72 73 74 75

decresc. III

160 161 162 163 164 165 166 167 168 169

Fl



104 105 106 107 108 109 110

ord. air *pp*

Vlc



76 77 78 79 80 81 82

IV *pp* *p* *sul pont.*

170 171 172 173 174 175 176 177 178 179

Fl **Calm** $\text{♩} = 184$ (*decel.*)

111 112 113 114 115 116 117 118

Vlc **Calm** $\text{♩} = 184$ (*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

132

133

134

135

136

137

airry, delecate, unstable

Vlc

106

ord.

107

108

109

110

111

112

II

113

210

211

212

213

214

215

216

217

218

219

Fl

138

139

140

141

142

Vlc

114

115

IV

116

117

118

119

120

220

221

222

223

224

225

226

227

228

229

Fl

143

144

145

146

147

poco

poco

poco

poco

poco

Vlc

121

122

123

124

125

126

127

poco

poco

poco

poco

poco

poco

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

Fl

153

154

155

156

Vlc

135

136

137

138

139

140

141

250 251 252 253 254 255 256 257 258 259

Fl

157

158

159

Vlc

142

143

144

III

145

146

147

260 261 262 263 264 265 266 267 268 269

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

poco

179

180

Vlc

180

181

poco

182

183

330 331 332 333 334 335 336 337 338 339

Fl

181

poco

182

Vlc

184

IV

poco

185

186

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

♩=56 (hold)
185

186

187

Vlc

♩=56 (hold)
189

190

191

360 361 362 363 364 365 366 367 368 369

Fl

Vlc

188

189

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

Vlc

390

391

392

393

394

395

396

397

398

399

Fl

Vlc

400

401

402

403

404

405

406

407

408

409

Fl

Vlc

410

411

412

413

414

415

416

417

418

419