

Michael Baldwin

engulfing <subservient> denouement

– for solo violin –

engulfing <subservient> denouement (2011) – for solo violin

written for Mark Minnich

Notes for Performance

1.) General Instructions

- Accidentals apply to only the note they are assigned to and do not carry across the bar.
- The silence found on page 3 should be uncomfortably long. The performer must remain absolutely still, never appearing that the piece is finished.
- Duration is 3:00. If the tempo is adjusted in any location, then all tempi must be adjusted proportionally.

General Symbols

- ♭ ♮ ♯ # # - Quarter-tones, arranged from lowest to highest. All quarter-tones are to be as close to equal temperament as possible.
- The use of three-quarter flat and three-quarter sharp has been omitted for ease of clarity. No special emphasis should be placed on enharmonic spelling.

2.) Special Abbreviations

Bow placement:

m.s.p.: molto sul ponticello – s.p.: sul ponticello – p.s.p.: poco sul ponticello
m.s.t.: molto sul tasto – s.t.: sul tasto – p.s.t.: poco sul tasto
sub. pont.: sub ponticello (played behind the bridge)

Bow pressure:

m.fl.: molto flautando (fragile, and light) – fl.: flautando – p.fl.: poco flautando – ord.: ordinary – p.O.P.: poco overpressure – O.P.: over pressure – m.O.P.: molto over pressure (maximal noise, very scratchy in nature)

Additional abbreviations:

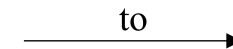
c.l.b.: col legno battuto – c.l.t.: col legno trato

Special Symbols

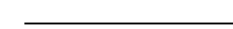
- ◊ harmonic finger pressure
- ⇨ half harmonic finger pressure
- normal finger pressure
- ↗ exaggerated finger pressure (percussive)
- fingered position only (no audible sound)
- ⤿ with nail (always in conjunction with pizzicato)



multiphonic (the thicker the line, the more presence the multiphonic should have.)

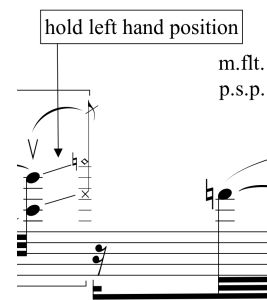


transition from one element to another.

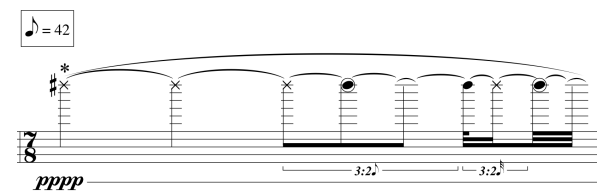


bracket indicates a continuation of either dynamics or performative instruction.

3.) Additional instructions



An indication to “hold left hand position” should be followed as such: The indicated interval provided should be held steady across the duration of a glissando, instead of making incremental adjustments. By maintaining the original hand position, various, unpredictable, micro-tones will emerge. Depending on each situation the sound may or may not become more diffuse as well.



Measure 11 requires some additional information, which would be cumbersome to indicate in the score. In this measure one is to use only one bow stroke. The bow is to be placed directly on the bridge (x shaped notehead). The resultant sound will be very woody, and almost toneless. Once a note enclosed in a circle is indicated, then a very small amount of pitch should seep in. Then one is to transition in the sub ponticello (behind the bridge). Due to the open string being E there should be a half step

difference in pitch when in sub ponticello. A regular notehead is an indication to produce an ordinary sounding pitch. However, by this point of the bow stroke, the sound will be considerably destabilized and fragmented. The whole measure should sound like a faint whisper that is barely audible.

Preface –

In several instances, the final aural byproduct will be more complex than it appears to be in the score. Two examples of this include, but are not limited to, rapid string shifts, in which, adjacent strings may produce residual sound, and various harmonic pressures and fingered harmonic indications. Many times the harmonic pressure prescribed will produce rather diffused sounds that tend to be unpredictable in nature. In the preparation of this piece one should strive for a “perfect realization” of all musical aspects indicated in the score. In doing so, the various byproducts, pre built into the piece, will be illuminated.

- Michael Baldwin

for Mark Minnich

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Duration: 3:00

System 1: $\text{♩} = 60$ | very forceful, aggressive |
 senza vib. at the frog
 full bow
 ord. to
 rit. flt. p.s.p. legato p.s.t.
 Dynamics: sfz , mf , sfz , pp , mf , fp , ff , p , ppp , sfz
 Rhythmic markings: 3:2, 5:4, 5:4, 3:2

System 2: $\text{♩} = 52$
 s.t. ord. secco
 flt. 1/2 c.l.t. to ord. half harmonic
 dry, do not let vibrate pizz.
 Dynamics: f , p , sfz , ppp , fp , pp , sfz
 Rhythmic markings: 7:4, 5:4, 9:7

System 3: hold left hand position
 m.s.p. arco m.ft. p.s.p. piano on C only
 sub. pont. at the tip
 O.P. s.t. to flt. p
 slow gl.
 Dynamics: mf , ppp , pp , ff , pp , ppp , ff
 Rhythmic markings: 5:4, 5:4, 9:10, 3:2, 3:2, 5:4

System 4: $\text{♩} = 44$ ord. m.s.t. IV
 c.l.b. O.P. c.l.b. accel. O.P. to flt. to (♩ = 60) s.p.
 Dynamics: sfz , mf , f , mp , ppp , sfz , mp , mf , sfz , ppp
 Rhythmic markings: 7:8, 3:2, 3:2, 3:5, 3:2, 5:4

2

p.s.t. *accel.* $\text{♩} = 60$

II $\text{♩} = 32$ III 7:6 3:2 I

8 *f* *sfz* *ff* *f* *ord.* *sub pp* *sfz* *mp* *sfz* 17:14 *mf* *sfz*

m.s.t. O.P. ord. *accel.* O.P. ord.
at the frog

$\text{♩} = 72$ m.fl. m.s.p. *pppp* *ff* *sfz* IV pizz. O.P. arco $\text{♩} = 42$ *pppp* 3:2 3:2 $\text{♩} = 72$ m.fl. m.s.t. *mp* *f* *rit.* exaggerated fingerboard attacks dampen strings III-I 5:4 7:6

$\text{♩} = 60$ m.s.t. at the frog IV *fff* 11:8 3:2 11:12 5:4 11:12 3:2

to s.t. to

$\text{♩} = 44$ *accel.* p.s.p. m.s.p. $\text{♩} = 60$ *fff* *ppp* *mf* *pp* *ff* *legato* *exaggerated fingerboard attack* *ord.* *1/2 c.l.t.* *fl.* *to* *to* *to* *ord.* *ord.* *ord.*

m.s.p. ord. pizz. c.l.b. m.s.t. to m.s.p. p.s.t. ord. pizz. m.s.p. c.l.b. s.p. to m.s.t. sub. pont. ord. m.s.p. c.l.b. to m.s.t. *rit.* *sfz* *sfz* *pp* *ppp* *sfz* *p* *ppp* *mp* *mf* *sfz* *ppp*

*please see performance notes regarding this measure.

(♩ = 44) ----- ♩ = 32
 p.ft. to p.O.P.
 p.s.t. to p.s.p.
 arco

c.l.b. ord. ord. *accel.*
 follow general contour

20 *p* *mf* *ff*
 9:8♩ 5:4♩ 11:8♩ *fff*

♩ = 102 ♩ = 42 ♩ = 60
 O.P. m.s.p. IV
 immediately dampen strings
 hold left hand position
 exaggerated fingerboard attack
 "Freeze! silence should be uncomfortably long 20"-23"
 always maintain multiphonic
 p.O.P. m.s.t.

32 *fff* *f* *p* *mf cresc.*
 3:2♩ 20"-23" 17:16♩ 5:4♩ 5:4♩

accel. ----- ♩ = 92
 to to
 O.P. s.p.

27 *f*
 9:10♩ 7:6♩ 5:4♩ 5:6♩

♩ = 44 *accel.* ----- ♩ = 72 *rit.*
 to to
 m.O.P. m.s.p.

29 *ff*
 5:4♩ 11:6♩ 5:4♩ 11:12♩ 3:2♩

♩ = 52 ♩ = 38 ♩ = 60
 m.s.t. m.O.P. m.s.p.

32 *fff* *fff* *ppp* *fff*
 3:2♩ 3:2♩