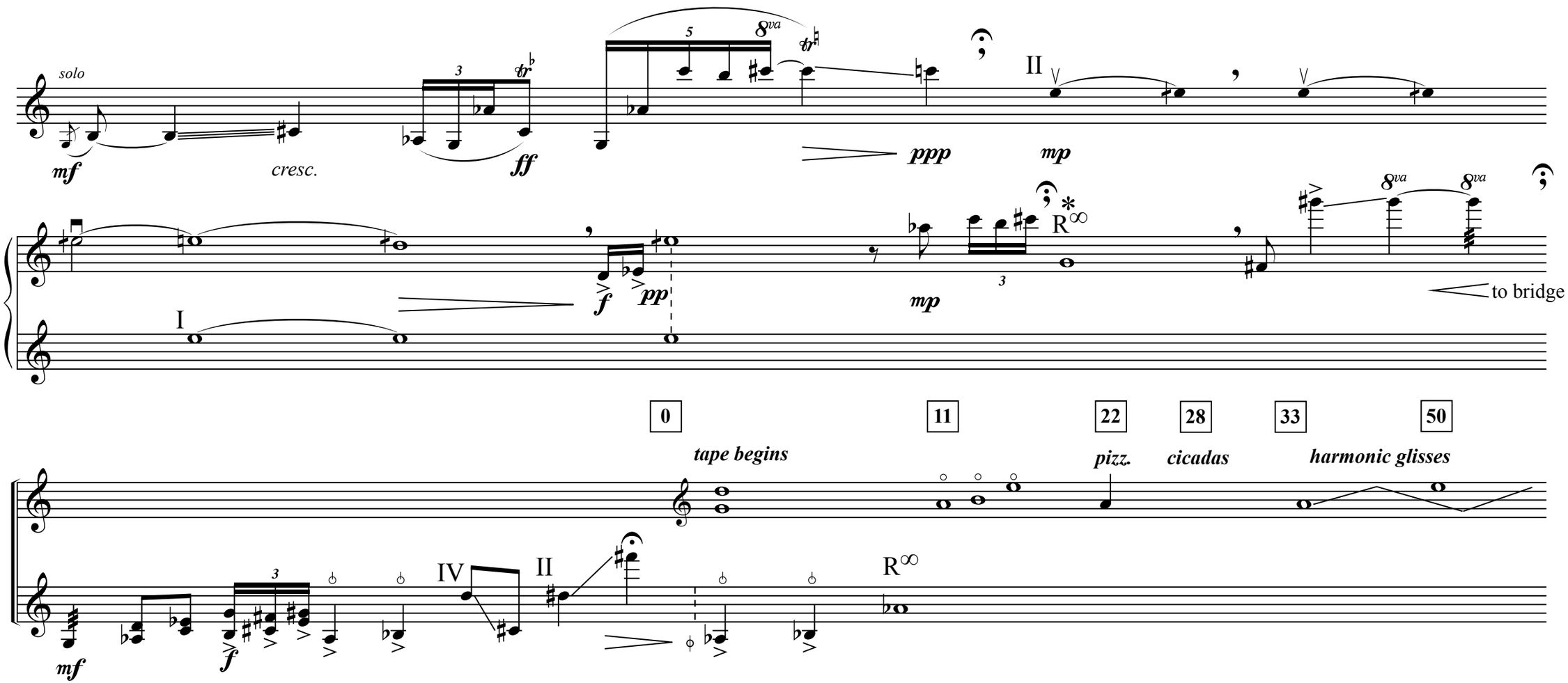
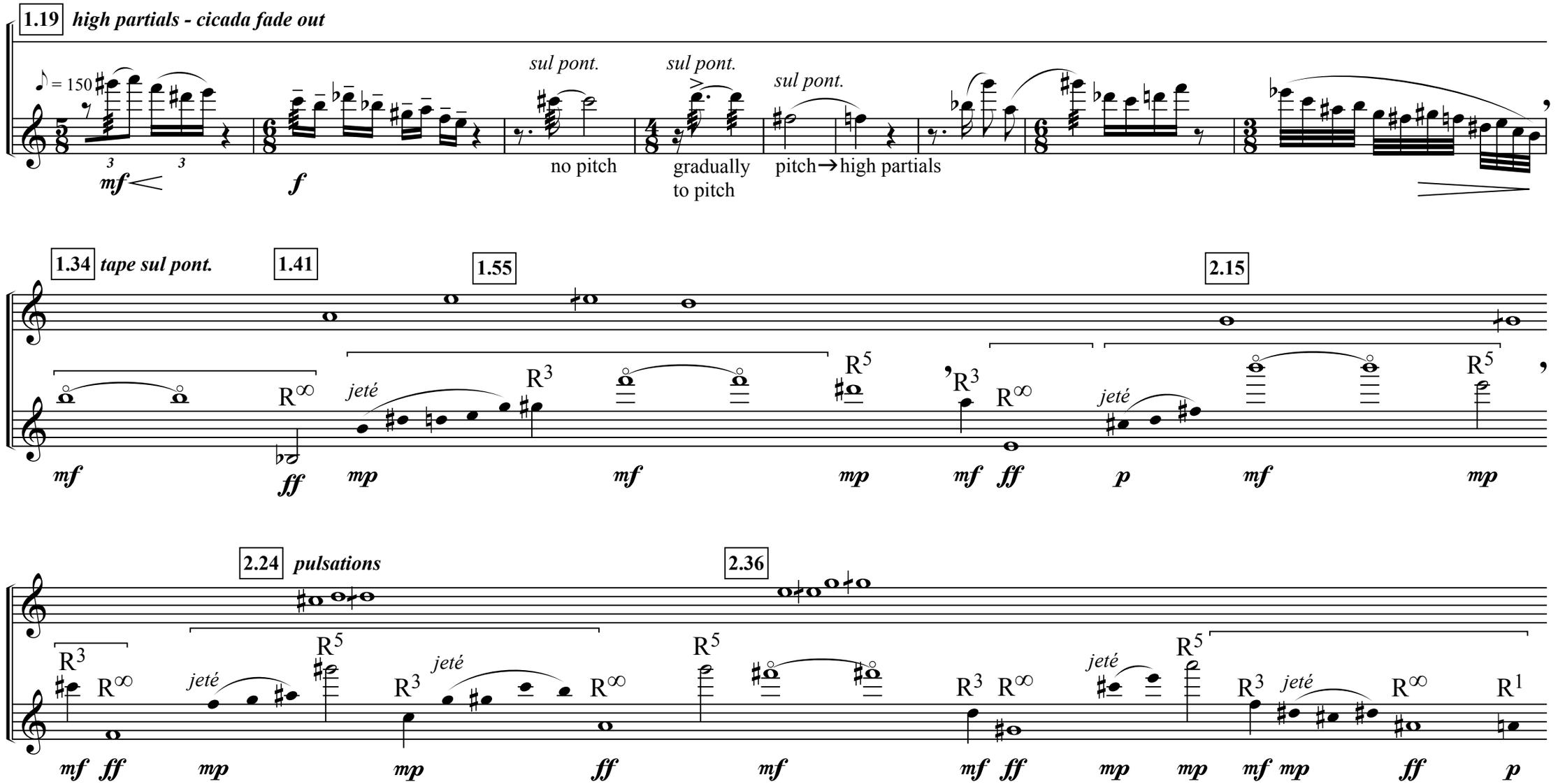
Violin/Electronics

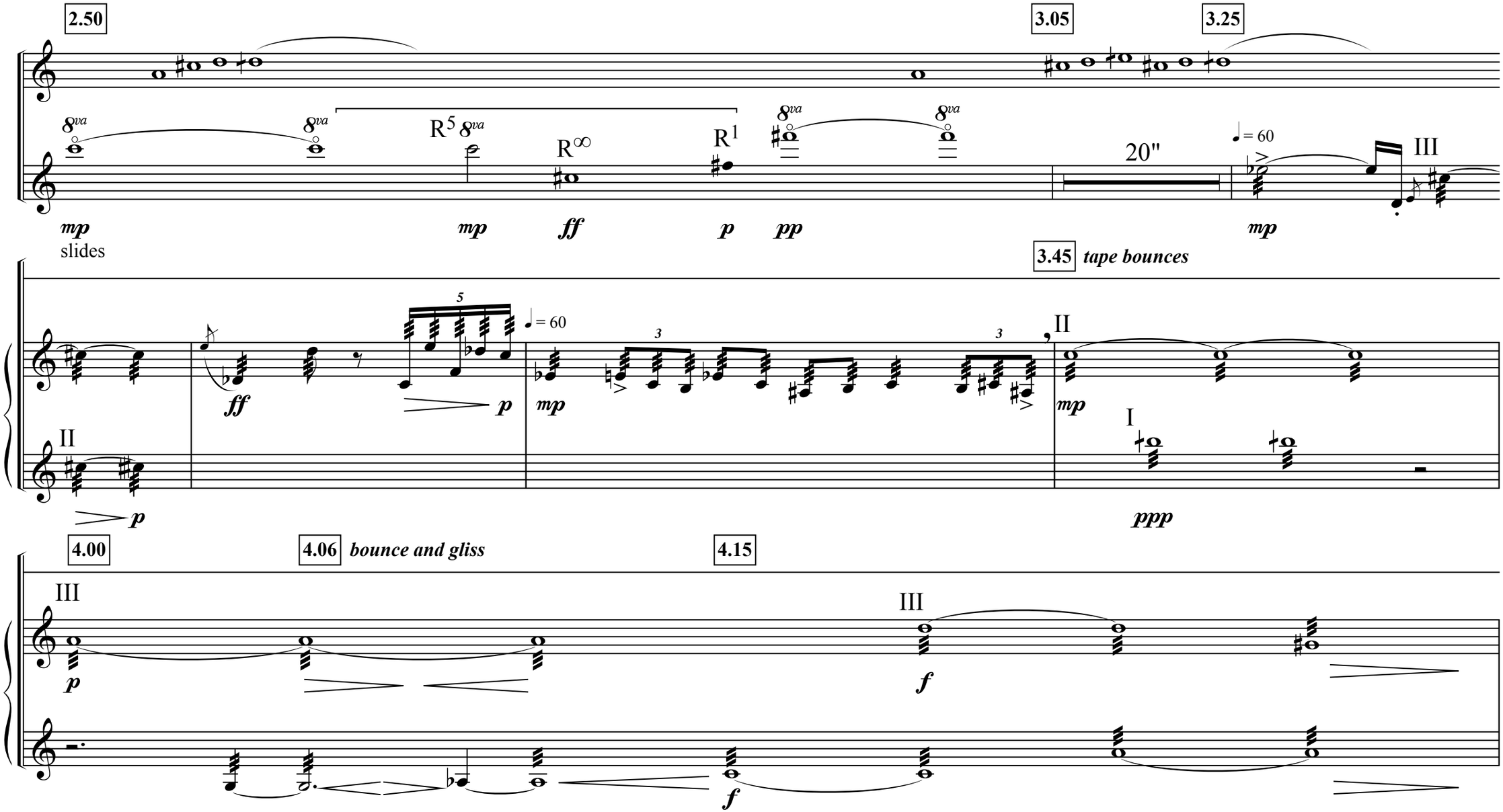
magnificat 3: lament

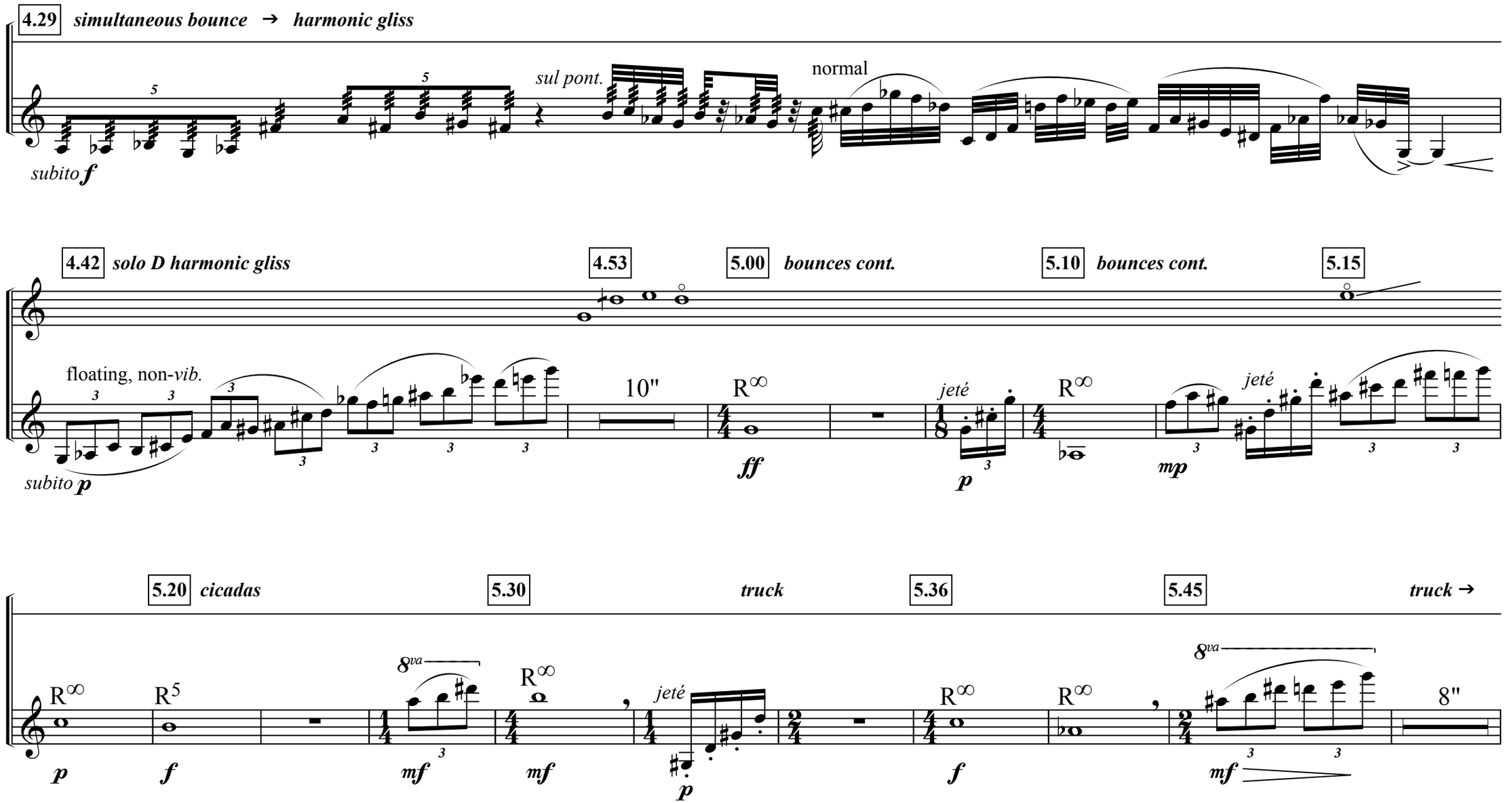
Linda Dusman

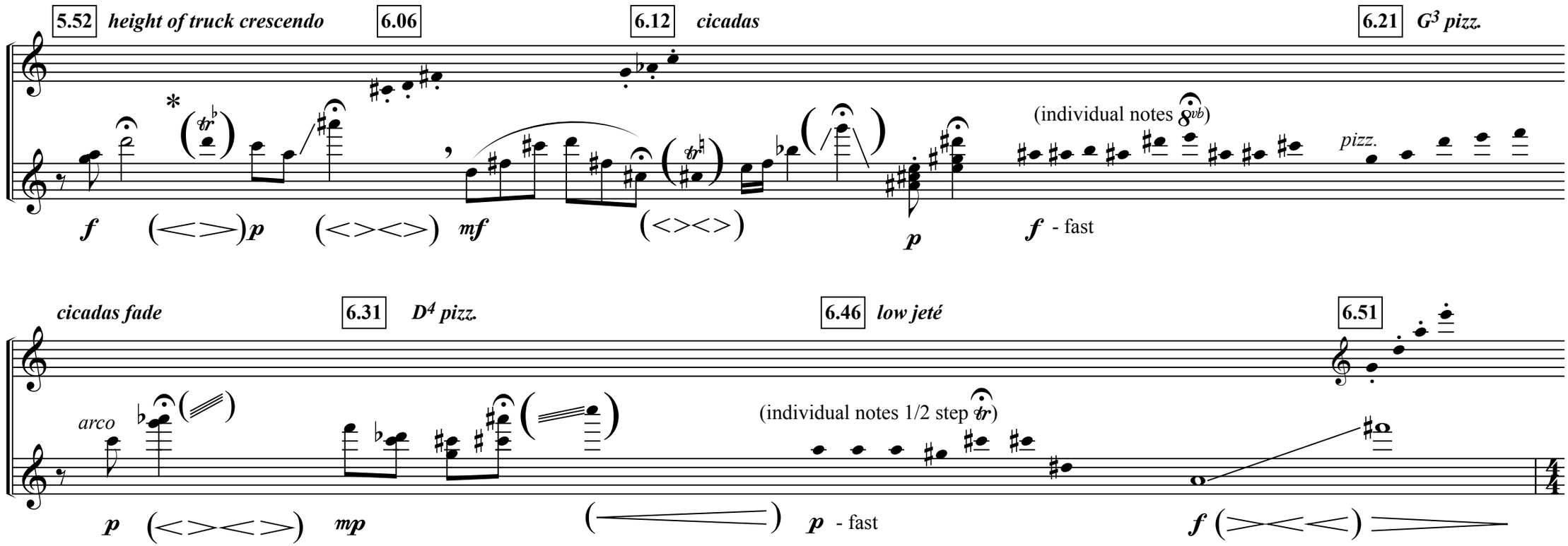


✻ R = Bounce bow on indicated pitch. Superscript = number of bounces (∞ = infinite, 5 = 5, etc.)

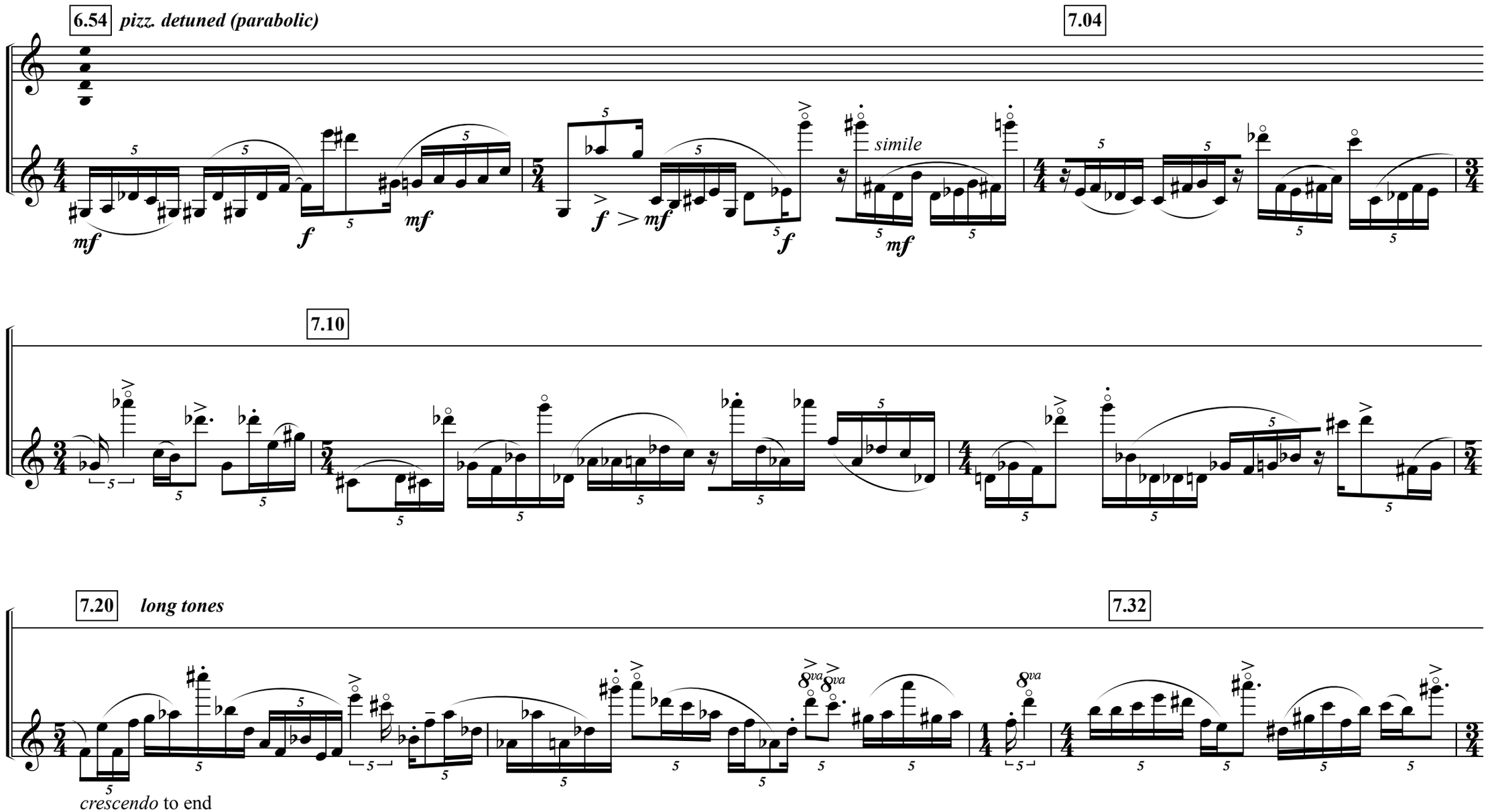

1.19
high partials - cicada fade out
♪ = 150
mf
f
sul pont.
no pitch
sul pont.
gradually
to pitch
sul pont.
pitch→high partials
1.34
tape sul pont.
1.41
1.55
2.15
jeté
R∞
R3
R5
2.24
pulsations
2.36
R1

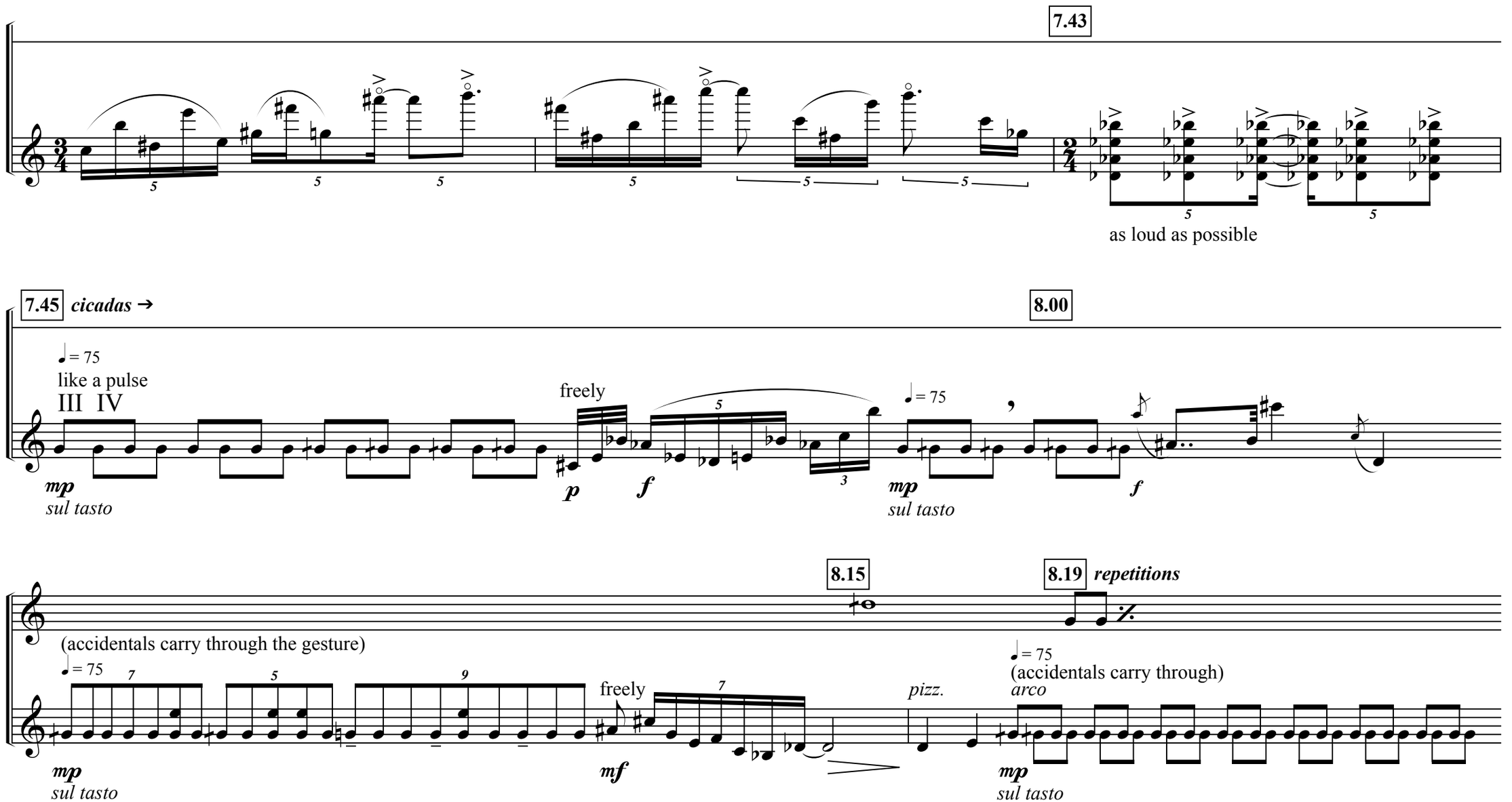

2.50
3.05
3.25
8va
8va
R5 8va
R∞
R1
8va
8va
20"
♩= 60
III
mp
mp
ff
p
pp
mp
slides
3.45 tape bounces
5
♩= 60
3
3
II
ff
p
mp
mp
II
p
I
ppp
4.00
4.06 bounce and gliss
4.15
III
III
p
f
f

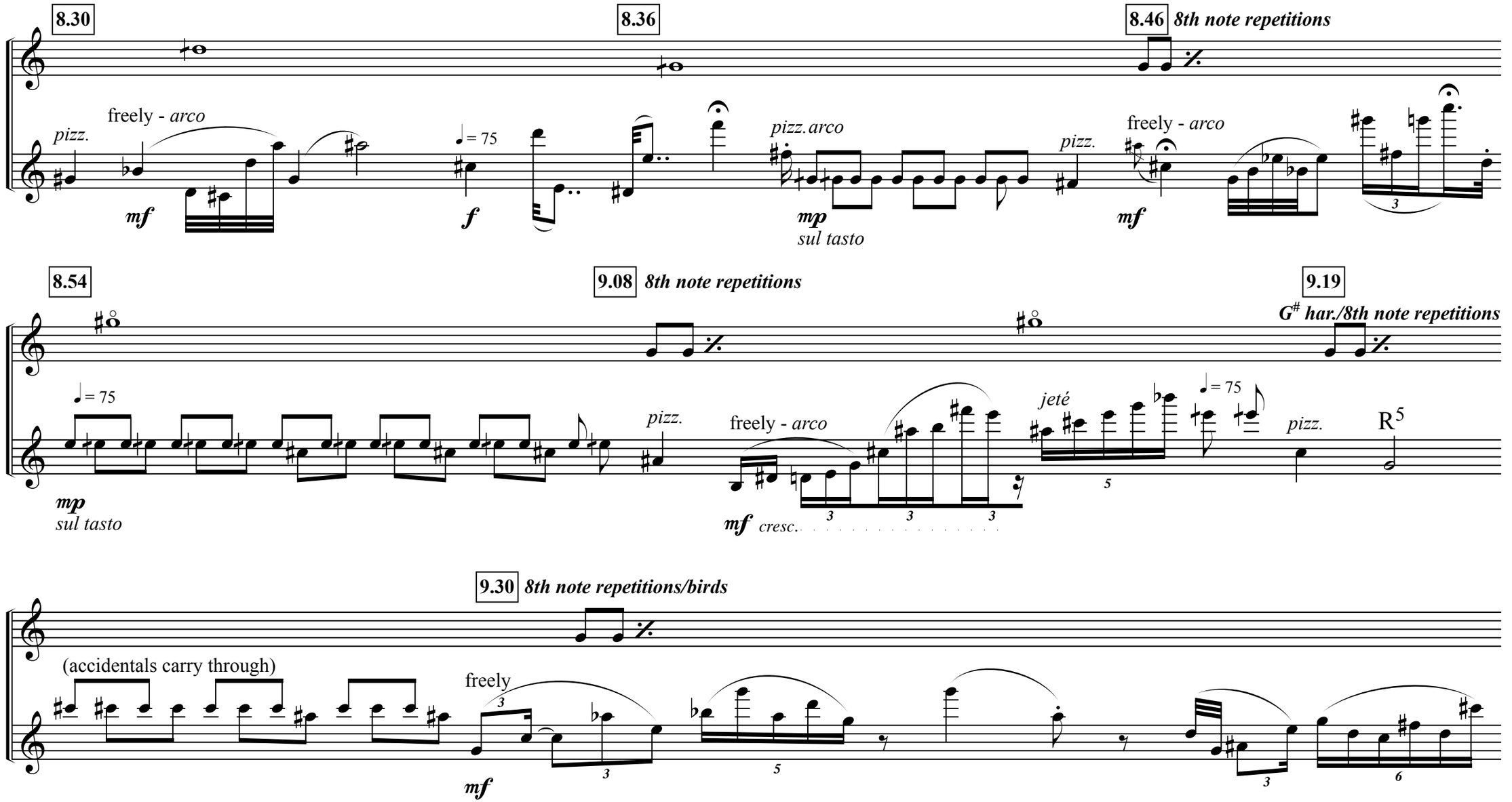

4.29 simultaneous bounce → harmonic gliss
sul pont.
normal
subito f
4.42 solo D harmonic gliss
4.53
5.00 bounces cont.
5.10 bounces cont.
5.15
floating, non-vib.
10"
R∞
jeté
subito p
ff
p
mp
5.20 cicadas
5.30 truck
5.36
5.45 truck →
R5
8va
8"
mf
f

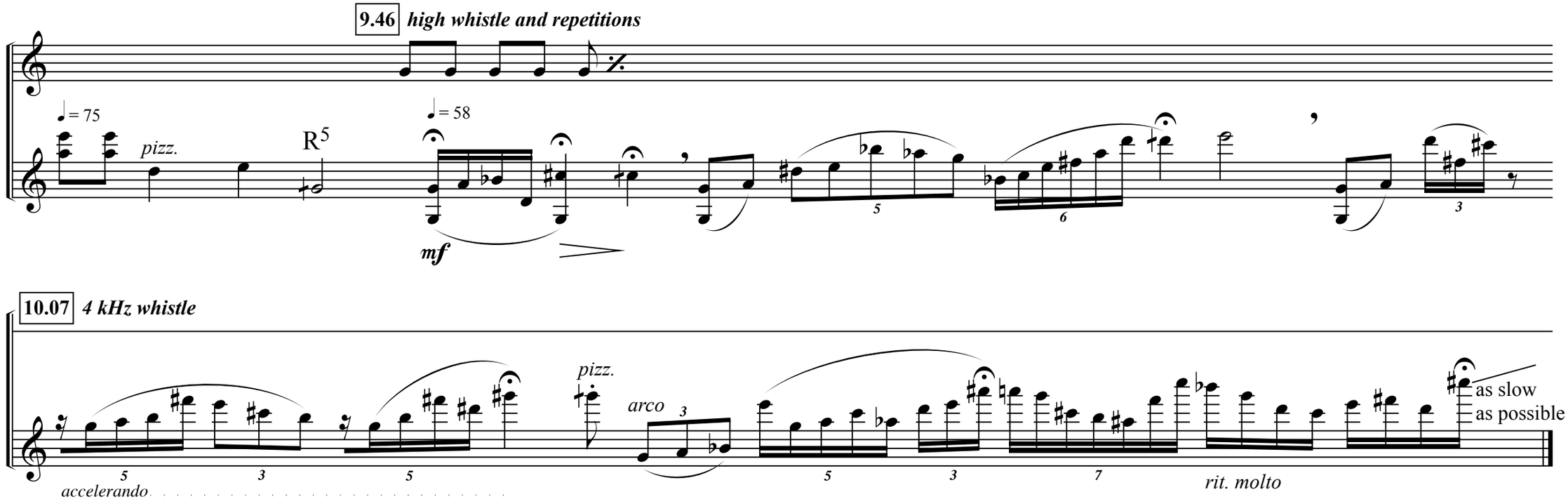


✻ Gestures in parentheses may be used as an optional suggestion for improvisation with the animation, which is responsive to frequency and amplitude throughout this section.


6.54
pizz. detuned (parabolic)
7.04
simile
7.10
7.20
long tones
7.32
crescendo to end


7.43
as loud as possible
7.45 cicadas →
8.00
♩= 75
like a pulse
III IV
mp
sul tasto
freely
p
f
♩= 75
mp
sul tasto
f
8.15
8.19 repetitions
(accidentals carry through the gesture)
♩= 75
mp
sul tasto
freely
mf
pizz.
♩= 75
(accidentals carry through)
arco
mp
sul tasto


8.30
8.36
8.46 8th note repetitions
pizz.
freely - arco
mf
♩= 75
f
pizz.arco
mp
sul tasto
pizz.
freely - arco
mf
8.54
9.08 8th note repetitions
9.19
G# har./8th note repetitions
♩= 75
mp
sul tasto
pizz.
freely - arco
mf cresc.
jeté
♩= 75
pizz.
R5
9.30 8th note repetitions/birds
(accidentals carry through)
freely
mf



Baltimore, Maryland
2005

Linda Dusman
magnificat 3: lament
program notes

My music in recent years comprises a weaving together of disparate elements. Commissioned by Airi Yoshioka as a work for violin and electronics, I began contemplating *magnificat 3* during the US occupation of Iraq, and began composing it as the 17-year cicadas emerged during the spring of 2004, with final revisions in 2005. This composition is the third in a series of works that began as a reflection on the Virgin Mary's text: "My soul doth magnify the lord," but which were interrupted by world events beginning with September 1, 2001. I realized that "magnificat 3" was a lament late one night when I was working on the piece and my 8-year-old son woke screaming from a nightmare in which "the war in Iraq came here." Afterward I realized how much world events had been weighing on me as well. I imagined how much worse, and more frequent, must be the nightmares of the children in Iraq, whose parents cannot shelter them from the constant violence there. "magnificat 3" in the end is a lament for all children who are victims of violence.