

Violin/Electronics

magnificat 3: lament

Linda Dusman

The musical score consists of three staves of music. The top staff is for Violin/Electronics, starting with a dynamic *mf* and a tempo marking *solo*. It includes markings for *cresc.*, *ff*, and *tr*. The middle staff is for Electronics, with a dynamic *f* and a tempo marking *pp*. The bottom staff is for Violin/Electronics, featuring dynamics *mf* and *f*. The score includes various performance techniques such as *pizz.*, *cicadas*, and *harmonic glisses*. There are also markings for *tape begins* at measure 0, *R[∞]* at measure 22, and *bounce bow* (R*) at measures 28 and 33. Measure numbers 0, 11, 22, 28, 33, and 50 are indicated in boxes. A bracket labeled "to bridge" points to the end of the section.

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

1.19 *high partials - cicada fade out*

sul pont. *sul pont.* *sul pont.*

mf *f* no pitch gradually to pitch pitch → high partials

1.34 *tape sul pont.* **1.41** **1.55** **2.15**

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

2.24 *pulsations* **2.36**

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

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2.50

mp
slides

*R*⁵ *8va*

R[∞]

*R*¹

8va

8va

ff

p

pp

20"

mp

tape bounces

ff

p

mp

5

3

3

II

mp

I

p

4.00

bounce and gliss

4.15

III

p

f

III

f

ppp

4.29 simultaneous bounce → harmonic gliss

4.42 solo D harmonic gliss **4.53** **5.00** bounces cont. **5.10** bounces cont. **5.15**

5.20 cicadas **5.30** truck **5.36** **5.45** truck →

magnificat III: lament

The musical score consists of two staves of music. The top staff begins with dynamic ***f***, followed by a measure with instruction **(<>)*p***. The next measure starts with **(<><>)** and dynamic ***mf***. The third measure contains **(<><>)**. The fourth measure starts with dynamic ***p***. The fifth measure is labeled ***f* - fast**. The top staff concludes with ***pizz.***. The bottom staff begins with instruction **cicadas fade**. The second measure of the bottom staff starts with dynamic ***p*** and instruction **(<><>)**. The third measure starts with dynamic ***mp***. The fourth measure is indicated by a brace and dynamic ***p***. The fifth measure is labeled ***p* - fast**. The bottom staff concludes with dynamic ***f*** and instruction **(<><>)**.

Performance instructions include:

- 5.52 height of truck crescendo**
- 6.06**
- 6.12 cicadas**
- (individual notes \hat{g}^{vb})**
- 6.21 G^3 pizz.**
- cicadas fade**
- 6.31 D^4 pizz.**
- (individual notes 1/2 step $\hat{g}r$)**
- 6.46 low jeté**
- 6.51**

* 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.

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7.10

7.20 *long tones*

crescendo to end

7.32

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7.43

as loud as possible

7.45 cicadas → 8.00

like a pulse
III IV

mp sul tasto

freely

p f mp sul tasto f

8.15 8.19 repetitions

(accidentals carry through the gesture)

mp sul tasto

freely

pizz.

mp sul tasto

mp sul tasto

arco

(accidentals carry through)

magnificat III: lament

The musical score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The score includes the following markings and performance instructions:

- Staff 1 (Top Staff):**
 - Measure 8.30: Dynamics *pizz.* and *mf*, Articulation *freely - arco*.
 - Measure 8.36: Dynamics *f*, Articulation *pizz. arco*, Tempo $\text{♩} = 75$.
 - Measure 8.46: Articulation *pizz.* and *freely - arco*, Measure Number 8.46, Articulation *sul tasto*.
- Staff 2:**
 - Measure 8.54: Dynamics *mp* and *sul tasto*, Tempo $\text{♩} = 75$.
 - Measure 9.08: Articulation *8th note repetitions*.
 - Measure 9.19: Articulation *G[#] har./8th note repetitions*.
- Staff 3:**
 - Measure 9.30: Articulation *8th note repetitions/birds*, Dynamics *mf*, Articulation *freely*, Measure Number 9.30, Articulation *(accidentals carry through)*.

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9.46 *high whistle and repetitions*

$\text{quarter note} = 75$
pizz.
 $\text{quarter note} = 58$
 R^5
mf

10.07 *4 kHz whistle*

$\text{quarter note} = 5$ $\text{quarter note} = 3$ $\text{quarter note} = 5$
accelerando
pizz. *arco* $\text{quarter note} = 3$
 $\text{quarter note} = 5$ $\text{quarter note} = 3$ $\text{quarter note} = 7$
rit. molto
as slow as possible

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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.