

James Moriarty

(Violin Duo)

This piece consists of a series of fragments that are to be performed in the order presented. In performance, a small pause should be left between each fragment. The length of this is left to the performers discretion, but should not be longer than is necessary to clear the air.

Performance Notes:

- In the fragment starting at b. 150, accented notes are to be attacked from off the string, whilst unaccented notes should begin with the bow on the string
- Square noteheads are used between b. 191-212 to designate 'totalmente sul pont.' bowing, whereby air-like sounds with minimal pitch are produced by bowing on the bridge.

Duration c. 10'

Programme Note:

Much of the direct inspiration for the writing of this piece came from reading a novel by the young Mexican writer Valeria Luiselli. The novel, entitled 'Faces in the Crowd', is written in short fragments, each revealing an insight in to the life of the author and accumulating to give some sense of narrative development. My own fondness for the musical miniature made me receptive to such an approach, as it enabled me to expand upon this method of composing to create a sense of one coherent work. Lurking in the background throughout are a passage from Schumann's Violin Sonata in D Minor and a hazily remembered fragment of Pierre Boulez.



♩ = 120

Violin 1
Violin 2

1 pizz.
0

f *p* *f* *p* *f* *p*

6 *p*

9 *f* (IV) *p*



♩ = 100

13 IV--- *f* *appassionato* *accel.* *p sub.* *A tempo* *f*

17 *f* *appassionato* *IV---* *p sub.* *accel.* *rit.* *f* *p sub.* *ff* *non dim.*



22 ♩ = 100
 (↔) (IV)-----> s.p.

f (delicato) *p* *f* *p* *gliss.* *f*

p delicato *f* *p* *f* *p*

29 ord. (III)

p *f* *p* *f* *p*

s.p. -----> ord. -----> s.p. ord.

f *p* *f*

36 -----> s.p. ord. -----> s.p. ord.

f *p* *f* *p* *f*

p *f* *p* *f* *p*

43 II II *gliss.* *f* *p* *gliss.*

ord. II *f* *f* *p* *gliss.* *f* *p*

49 (II) *gliss.* *f* *p*

f *p* -----> s.p. -----> ord. -----> s.p. *gliss.* *f* *p*

f



55 ♩ = 100
 IV---

f appassionato *p* sub. *f* *fp* *f* *p* *f* *pp*

IV---

p appassionato *f* *p* *f* *p* *f* sub. *p* *f*

♩ = 80
pizz.

♩ = 40
(arco)

Mit leidenschaftlichen Ausdruck ♩ = 68

IV a*

rit. moltissimo



6 ♩ = 60

91 *p* *delicato e misterioso* *poco f* *pp* *p* *poco f*

con rubato (senza misura) *A tempo*

97 *poco f* *p* *pp* *p* *poco f* *f* *p*

con rubato *A tempo*

103 *p* *poco f* *p* *poco f* *f* *p* *pp* *f* [1st time only] (IV)

con rubato

A tempo

107 *pp* *poco f* *poco f* *f*



♩ = 80

pizz.

111 *f* *pizz.* *f*

116

121

126



♩ = 100

131 IV a*

f appassionato *p f sub.*

p appassionato *f* *p* *f* *p* *f* *p*

138

p *f* *p* *f sub.*

f *p* *f* *p*

144

p *f*

pizz. *arco*

f *p*

147

p *f* *f sub.* *fff*

f *p* *f sub.* *fff*



♩ = 120

150

ff *p* *f* *f sub.* *p* *ff* *p* *ff* *p*

f *ff* *f* *p* *ff*

158

f *f sub.* *p* *ff* *p* *f sub.* *p* *ff* *p* *ff* *p* *ff*

p *ff* *f* *ff* *f* *f*

165

p *ff* *f sub.* *ff* *p* *ff*

ff *p* *ff* *ff* *ff*

173

p *f* *p* *f* *p* *ff*

p *f* *ff* *ff* *ff*

♩ = 60

178

f *ppp* *p* *ff*

ff *f* *mp*



♩ = 40

184

p dolce = *f* = *p* = *f* ³ = *p* = *f* = *p* = *f* = *pp* senza espressione

p dolce *f* = *p* = *f* = *p* = *f* = *pp* feroce

p dolce *f* = *p* = *f* = *p* = *f* = *mf* = *ff*

IV III IV III

189

pp *p dolce* = *f* = *p* *ff sub.* *f* = *p* = *f* = *pp*

f *p dolce* = *f* = *p* *f sub.* = *p* = *f* = *p* = *pp*

f *p dolce* = *f* = *p* *f sub.* = *p* = *f* = *p* = *pp*

f *p dolce* = *f* = *p* *f sub.* = *p* = *f* = *p* = *pp*

8va

3 (IV)



[Repeat b. 91-130, then proceed from b. 194]

♩ = 100

194

totalmente sul pont., alla punta

p animato *poco f* > *p* < *poco f* > *p* < *f* > *p* < *f* > *p*

totalmente sul pont., alla punta

p animato = *poco f* = *p* = *poco f* = *p* < *f* > *p* < *f* > *p*

poco f = *p* < *f* > *p* < *f* > *p*

201

p = *poco f* = *p* = *poco f* = *p*

f = *p* = *f* = *p*

209

f = *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* >

p sub. = *ff*

poco f = *p* *f* <



♩ = 68

216

p semplice

p semplice