

Out, Pangs without

Tobias Haus (2022)



François Couperin; *Les Amusemens.*

Performance Notes

Each system lasts roughly 25-35 seconds. Approximate timings are provided over each system: they need not be strictly adhered to.

Unless otherwise specified, bow changes should be performed as subtly (and as infrequently) as possible.

Accidentals apply for the duration of each cell and its respective beams.

The piece unfolds as a general *crescendo* into the climax at the top of page six, followed by a general *diminuendo* into nothing.

for Pauline Kim Harris and Conrad Harris -

Significant Figures

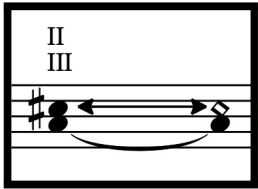


Fig. 1: violin I, page 1, system 1

Boxed material is to be sustained/reiterated for the duration of the beam(s) that follow it. Double-sided arrows typically indicate shifting left hand pressure on a harmonic node. These arrow-gestures' durations are largely intuitive, and should align (in some sense) with length of bow and/or pacing of your own physical breath. The *in-between* left hand pressure level (visually represented by the arrow itself) will make a quiet, ghostly sound. Given its relatively reduced volume, the amount of time spent in this *in-between* should roughly correspond to general dynamic level (more focus on the *in-between* during quieter sections, and less focus during louder ones.)



Fig. 2: violin II, page 4, system 1

Beams range in color from green to pink. This difference becomes significant when attached to arrow-gestures. Beam color indicates the *general focus of an arrow-gesture*: green beams describe a *lean* toward the modal (non-harmonic) pitch, while pink beams describe a *lean* toward the harmonic pitch. *The entire arrow-gesture should be played, regardless of beam color.* This *lean* only means that more time, conceptual focus, etc. should be spent on a *certain side of the arrow*. In fig. 2, for example, the upper beam might be played as 4 seconds of harmonic-D, 3 seconds of pressure transition, and then only 2 seconds of modal-D before cycling back (3 seconds of pressure transition, then 4 seconds of harmonic D.) As this beam shifts color from pink to green, these values might be slowly reversed: 2 seconds of harmonic-D, 3 seconds of pressure transition, 4 seconds of modal-D, and then back again.

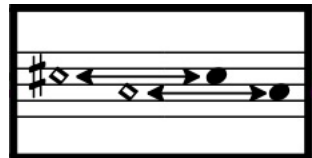


Fig. 3: violin I, page 1, system 1

In cases of two simultaneous arrow-gestures on different strings, pressure changes on each finger might happen independently (fig. 3)...

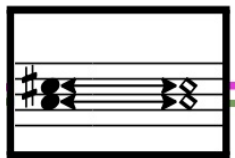


Fig. 4: violin II, page 1, system 2

... or in tandem. (fig. 4)

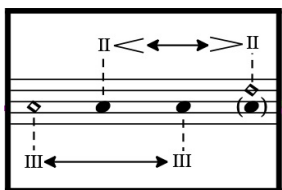


Fig. 5: violin I, page 1, system 2

In general, all changes in pitch should be dynamically hairpinned. This is especially important when moving from an open string to one of that string's natural harmonics, as with string II in *fig. 5*. Arrow-figures that are played without changing finger-position (i.e. the C-sharp in *fig. 1*) will naturally hairpin as they pass through the *in-between*.

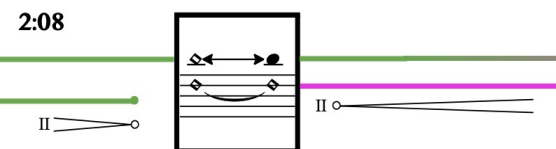


Fig. 6: violin I, page 4, system 1

It is common for crescendos/diminuendos to apply to only one string (*fig. 6*). It is okay if this dynamic change "spills over" into another string, but this circumstance should be minimized as much as possible (i.e. by bringing the bow onto/off a particular string, and/or by gradually unmuting/muting that string; instead of increasing/decreasing general bow pressure.)



Fig. 7: violin I, page 3, system 1

As opposed to boxed events, unboxed events are not to be reiterated: they depict *linear* movement in time. (*fig. 7*).



Fig. 8: violin II, page 1, system 2

As with *louré* bowing, this graphic indicates a more noticeable rearticulation of the bow (without changing its direction.) The larger this figure is, the louder and more apparent/dramatic the gesture itself is: ranging from near-imperceptible (*violin II, page 3, system 2*) to explosive and all-consuming, as with the piece's climax (*page 6*.) When this marking begins to excessively overlap with itself, it becomes (much) less important to play the figure(s) *exactly* as many times as it is notated. Let it be more gestural at that point!

The positioning of this figure (i.e. whether it appears only over one beam or two, whether it is stretched horizontally or vertically, etc.) does not necessarily indicate anything specific. They look cool that way though :)

Out, Pangs without

(after François Couperin)

Tobias HAUS

I

II

0:35

p
Sans lenteur

p
Sans lenteur

Trade II/III strings
as subtly as possible

cresc.

[illegible]

1:40

First system of musical notation (measures 2:08 to 2:12). The top staff features a treble clef, a green line, and a pink line. A box contains a diagram with two staves: the top staff has notes I and II with arrows indicating movement, and the bottom staff has a note II. A blue note is shown on the pink line. A glissando (II) is indicated on the right. The bottom staff shows a blue note on the pink line and a glissando (III) on the green line.

2:08

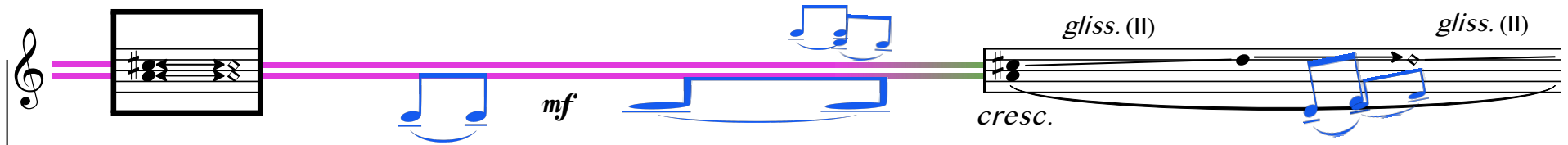
Second system of musical notation (measures 2:12 to 2:16). The top staff features a treble clef, a green line, and a pink line. A box contains a diagram with two staves: the top staff has notes I and II with arrows indicating movement, and the bottom staff has a note II. A blue note is shown on the pink line. A glissando (II) is indicated on the right. The bottom staff shows a blue note on the pink line and a glissando (III) on the green line.

Third system of musical notation (measures 2:36 to 2:40). The top staff features a treble clef, a green line, and a pink line. A box contains a diagram with two staves: the top staff has notes I and II with arrows indicating movement, and the bottom staff has a note II. A blue note is shown on the pink line. A glissando (II) is indicated on the right. The bottom staff shows a blue note on the pink line and a glissando (III) on the green line.

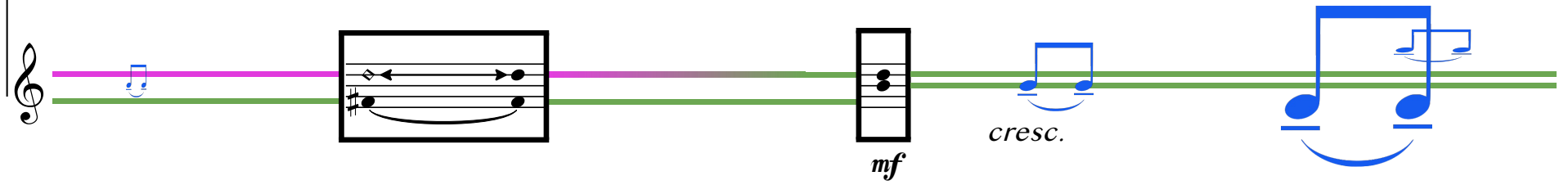
2:36

Fourth system of musical notation (measures 2:40 to 2:44). The top staff features a treble clef, a green line, and a pink line. A box contains a diagram with two staves: the top staff has notes I and II with arrows indicating movement, and the bottom staff has a note II. A blue note is shown on the pink line. A glissando (II) is indicated on the right. The bottom staff shows a blue note on the pink line and a glissando (III) on the green line.

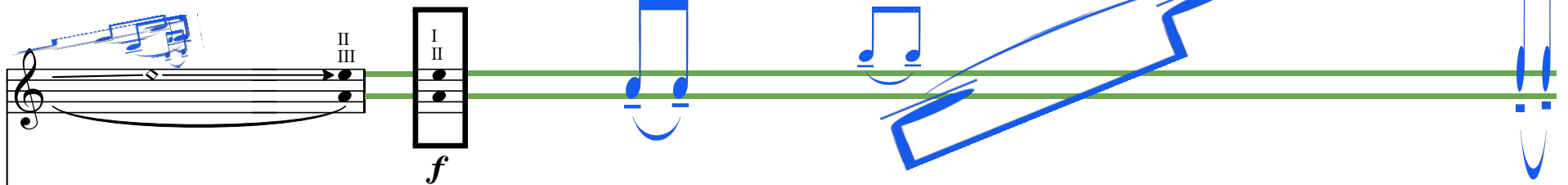
4



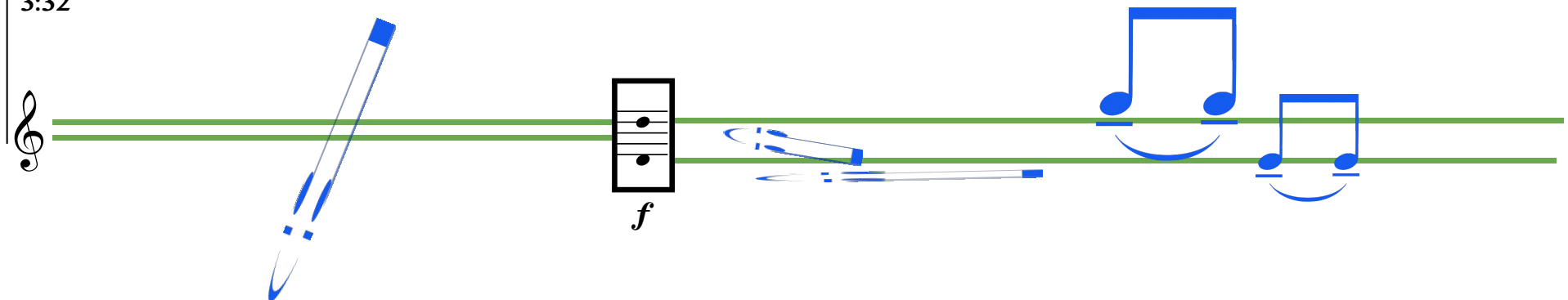
3:04



Trade II+III --> I+II
as subtly as possible
(and sorry for the
II+III fingered fifth!!)



3:32



4:00

ff

5

ff

... suddenly a
harmonic!

4:30

dim.

dim.

6

II

mf

I

dim.

gliss. (II)

III

5:40

gliss. (II)

mp

dim.

mp

Occasionally let III string disappear (no need to mirror "cuts" exactly as notated)

Occasionally let III string disappear (no need to mirror "cuts" exactly as notated)

6:15

7:00

dim.

p

Occasionally let III string disappear (no need to mirror "cuts" exactly as notated)