

Foremothers

violin solo

to Miranda Cuckson

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I. Saint James' Blue Dream

i. Death Sound

ii. Transfiguration

iii. River Consetellation

II. Tide Change Ceremony

Notes

I. St. James' Blue Dream

Foremothers

1

• ≈ 57
as if
enchanting

Flautando. Use extremely light bow pressure
& the full length of bow each note
to create a hazy, breathy sound.

legatissimo

Norm. Dolce

allow resonance to decay into overtones

as before

Subito pp

PPP, airy

(♩ = 1/4) 3/4 Norm. Dolce (2352) 212.7

2/4 3/8

let ring

(Senza misura) Swiftly (norm.)

PPP

Subito mf

P → p → PP

as before • ≈ 57 Gradually rit & allow tone to become more & more stable/normalize pressure → • ≈ 40

Poco a Poco rit, Poco a Poco Senza flautando

V □ V □ Sim.

PPP

mp

(Senza caesura)

Poco a Poco accel a tempo II

(♩ ≈ 40) 3/4

Fetè

Fetè

Slight over-bow (norm.)

Slight over-bow (norm.)

V □ V □ V

PP

Tempo II ♩ ≈ 83

Cantabile

f *Poco decresc.* *very short* *Sfz* *subito mf* *pp*

Tempo I ♩ ≈ 57

Poco Sfz *p* *mp* *p* *pp* *Sfz* *(Senza misura)* *(come prima)* *ppp, airy*

2 *8* *poco a poco allori* *3* *6*

p *f*

Graceful & shimmering

1 *17* *367.5* *(Senza caesura)*

Sfz

Handwritten musical notation, first system. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 4/8. The music features a series of eighth notes, some beamed in groups of three. Dynamics include *mf, cresc.* and *f*. There are triplets marked with a '3' and a slur. The system ends with a *sfz* marking and a dashed line indicating continuation.

Tempo I

Handwritten musical notation, second system. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 4/8. The music features a series of eighth notes, some beamed in groups of three. Dynamics include *ff*, *sfz*, *sfz*, *sim.*, *(sfz)*, and *sfz sfz*. There are slurs over groups of notes.

Handwritten musical notation, third system. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 4/8. The music features a series of eighth notes, some beamed in groups of three. Dynamics include *sfz*, *Subito f*, *sfz sfz*, *p*, *Subito f*, and *p*. There are slurs over groups of notes.

Tempo II

Handwritten musical notation, fourth system. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 4/8. The music features a series of eighth notes, some beamed in groups of three. Dynamics include *mp*, *mp*, *p*, *ppp*, *Subito p*, and *mp*. There are slurs over groups of notes.

light & subdued
Sotto Voce

overbow while slowly moving the bow towards the finger board creating a choked, sputtering sound.

Grave

Senza Catura

play int. II.

ii. Transfiguration

Attalla

very slow & expressive

very slow & expressive

flautando

tenuto

1 2 4

p *meno p* *mp* *subito pp* *mp*

3
16+4

Rfz---

Rough intonation.

Rfz---

3

9

(Senza catura)

Play into iii.

iii. River Constellation

6

Attacca
 $J \approx 24$ 3 *legatissimo*

Molto Vib. (M III)
 V IV II III

(Senza Vib.) (Senza Misura)
use full length of bow dramatically
Pochiss.

Rough intonation
 $\approx 5''$

(Senza Caesura)

mp *f* *p* *sfz* *p*

air-bow & fake-finger the figure without producing sound.
 $\approx 2-3''$

Poco a Poco accel a tempo II

PPPP, cresc. *mp, cresc.*

Ø-- mime

Tempo II $J \approx 104$

f, dolce

* if recording (without video), skip this figure.

** Maintain Pitch Symmetry around A440.

II. Tide Change Ceremony

Handwritten musical score for "Tide Change Ceremony". The score is written on a single staff in treble clef, featuring various time signatures, dynamics, and performance instructions.

First System:

- Tempo: *molto Vib.* (Vibrato)
- Time signature: $\frac{3}{16}$
- Tempo marking: $\text{♩} \approx 80$
- Performance instruction: *(Senza vib) ≈ 10"* (without vibrato, approximately 10 seconds)
- Tempo marking: $\text{♩} \approx 30$ free & lyrical Thapsodic
- Time signature change: $\frac{9}{4}$ IV
- Dynamics: *f* (forte), *subito mp* (suddenly mezzo-piano), *p* (piano), *meno p* (less piano).

Second System:

- Time signature: $\frac{3}{4}$
- Time signature: $\frac{5}{4}$
- Section marker: II (8:10) III
- Performance instruction: *(Senza vib) ≈ 10"*
- Performance instruction: *L.H. pizz* (Left Hand pizzicato)
- Dynamics: *meno p*, *mp* (mezzo-piano), *mp > p*, *meno p*, *subito mp* (suddenly mezzo-piano).

Third System:

- Tempo: *Pochiss. più mosso* (Very little more motion)
- Time signature: $\frac{3}{4}$
- Time signature: $\frac{1}{4}$
- Time signature: $\frac{2}{4}$
- Time signature: $\frac{3}{4}$
- Time signature: $\frac{5}{4}$
- Dynamics: *p* (piano), *mf* (mezzo-forte), *p*, *subito mf* (suddenly mezzo-forte), *mp*, *p*.

Fourth System:

- Performance instruction: *≈ 7"* (approximately 7 seconds)
- Performance instruction: *Rougher intonation than before*
- Tempo: *3 più mosso* (3 more motion)
- Time signature: $\frac{3}{4}$
- Time signature: $\frac{5}{4}$
- Time signature: $\frac{3}{4}$
- Tempo: *flautando.* (flautando)
- Dynamics: *mp*, *f* (forte), *p*, *mp*, *p*, *mf* (mezzo-forte), *poco* (poco), *mf*, *poco*, *mp*, *f*, *subito mp* (suddenly mezzo-piano), *p*, *f*.

Poco più mosso

molto Vib (sul III)

Pochiss. più mosso

meno f *f* *p* *mf* *mp* *f* *mf* *f*

più mosso

molto Vib (sul II)

(Senza vib)

mf *f* *più f*

peu cédez

as supple & sweet as possible

(da 64) Tempo Rubato

tenuto Sim.

ff, tutta la forza *Poco*

meno ff *7:5 Poco* *f* *8:5 Poco*

13:10

mf

mp, lightly

(Senza misura)
Molto Rubato

Pochiss.

like a slowing heartbeat

$\text{♩} \approx 60$

Hammered Pizz.
Tap the String w/ R.h.

(Senza Causura) 3 16

molto vib. → Senza vib.

mf → *p* → *pp*

f possible, but tender

transform

ReP. ad Lib.
Rit. molto

tenuato X2

arco
(Rough intonation on A₁)
sul
tasto

long

allow resonance to decay
into hazy harmonics

p *più p* *pp*

20 November 2022
New Orleans, LA.

In loving memory of my foremothers,
Mary Keller Zervigón & M^s Rachelen Lein.

Dedicated with love to Miranda Cuckson.

I. Saint Jame's Blue Dream

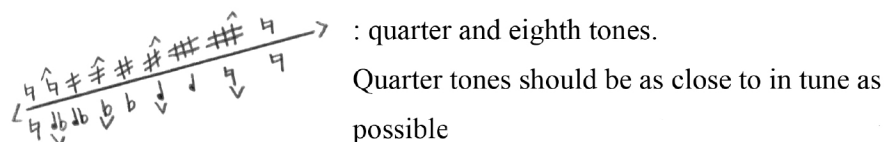
This movement is focused on a just intoned g minor triad.

All of the melodic figures in this movement are compressions or expansions of the minor triad. Due to this, many accidentals are roundings of precise pitches. For this reason, I give the exact hertz of each pitch. **Underlined accidentals indicate an estimated accidental.**

The key to this movement is to internalize the harmonic proportion of a just minor triad.

I strongly recommend hearing the pitches using a sine wave generator rather than relying purely on the accidentals.

General Notes on Intonation:



5th Partial Relationships

\flat, \flat, \sharp
(\flat, \sharp etc.)

a 4:5 ratio tuned from the tempered major third below.

a pure major third tuned from the tempered major third below.

-13.69¢ from nearest 12 tone equal tempered pitch

13.69¢ flat

About a twelfth tone sharp

“As if a fifth partial”

Example: C 5 = 550h (tuned from A)

\flat, \flat, \sharp
(\flat, \sharp etc.)

a 5:6 ratio tuned from the tempered minor third below.

a pure minor third tuned from the tempered minor third below.

+13.69¢ from nearest 12 tone equal tempered pitch

13.69¢ sharp

About a twelfth tone sharp

“As if an inverted fifth partial”

Example: C 5 = 558.77h (tuned from A#)

Seventh Partial Relationships

\flat, \flat, \sharp
(\sharp, \flat etc)

a 4:7 ratio tuned from the tempered minor seventh below.

a pure minor seventh tuned from the tempered minor seventh below.

a 7:8 ratio tuned from the supermajor whole step above.

a supermajor whole step tuned from the tempered whole step above.

-31.17¢ from nearest 12 tone equal tempered pitch

31.17¢ flat

About a sixth tone flat

“As if a seventh partial”

Example: C 5 = 544.47h (tuned from D#)

\flat, \flat, \sharp

(\sharp, \flat etc)

a 7:8 ratio tuned from the tempered whole step below.

A supermajor whole step tuned from the tempered whole step below.

+31.17¢ from nearest 12 tone equal tempered pitch

31.17¢ sharp

About a sixth tone sharp

“As if an inverted seventh partial”

Example: C 5 = 564.44h (tuned from B)