

JUDITH SHATIN

For the Fallen

Amplified Violin & Electronics



Program Note

For the Fallen was inspired by the Campana dei Caduti (*Bell of the Fallen*), built between 1918 and 1925 to commemorate the fallen in WWI. It is still rung every day at sundown in memory of those fallen in all wars. While the political situation changes in its particulars, the topic remains all too timely, and my piece is also dedicated to those fallen in all wars.

The original version, for amplified trumpet and electronics, was commissioned by Ivano Ascari whose hometown, Rovereto, is where the bell is located. The field recordings, from which I processed and developed the electronics, were kindly provided by sound engineer Marco Olivotto. The version for violin was composed for Wanchi Huang, whose delightful collaboration contributed in no small measure. For more information visit www.judithshatin.com. –JS

Performance Notes

Time is notated in seconds, while the violin line is notated in proportional notation. Performances will vary, embodying the flux that underlies all, and giving utterance to individual performer's interpretations. The electronic part is notated with a cue line meant to guide the performer, rather than provide exact pitch notation.

Accidentals apply throughout the bar in register.

Feathered beams do not suggest a specific number of notes. Rather, they indicate acceleration or ritard over the given duration.

Square noteheads indicate approximate pitch in the electronics

sp. – sul pont.

nv. – non vib.

m_{sp} – molto sul pont., very close to the bridge with a wiry, harsh sound

Some options for extreme techniques as called for in the guided improvisation section:

Bow tremolo – tremolo with the bow on your lowest string or strings, moving perpendicular to them. Experiment to get the noisiest sound.

Chop – Heavy bow, short scratch sound near bridge

Pivot – Angle the bow so it is about 70 degrees towards the vertical; combine with slow scrape that makes a strong creaking/cracking sound

Scrape – Bow scrape from close to the fingerboard neck towards the bridge in a strong sweeping motion. Makes a strong creaking/cracking sound.



– Rising bow pressure, noisy sound, does contain some pitch

For the Fallen

Judith Shatin

0:00 Forlorn **0:05** *molto tasto* *ord. vib.*
Violin *p* *f*
Electronics **Bell rings with noise** **Ongoing bells**

0:15 **0:20**
Vln. *sfz* *f* *p*

0:30 **0:35** **0:40**
Vln. *mp* *mf*
Electronics **Bell rings, no noise** **Noise sweep rt.**

0:45 Yearning **0:50** **0:55**
Vln. *mp* *f* *p* *bariolage*
Electronics **Noise sweep lft.** **Vocal sounds start**

1:00 **1:05**
Vln. *mf* *mf* *p* *n.v.*
Electronics **Noise rt.** **Thickening noise**

1:15 *vib.* *f* *p* **1:20** *f* *mf* **1:25** *bariolage* *mf* *p*

1:30 *Sighing* *slow gliss* *mf* **1:35** *slow gliss* *p*

1:40 *Rt.* *f* *Distorted bells* *sp.* **1:45** *mf* **1:50** *Lft.* *f* *sp.* *ord.*

1:55 *mp* *mf* *vib.* **2:00** *f* *dim.*

2:05 *p* *f* *mp* *p* **2:10** *to nv.*

2:15 *mp* *p* **2:20** *mf* **2:25** *p* *n.v.*

Noise lft. *Noise rt.*

2:30 *vib. bariolage* *fp* *f* I. II. I. II. I. II. 2:35 *sul pont.* 2:40 *ord.* *mf*

Vln. *Thick vocal sounds and noise* *pizz.*

2:45 Bells + Vocals 2:50 *Agitated* *f* *n.v.*

Vln. *Quiet noise, increasing registral span, cresc.*

2:55 3:00 *mf* *f*

Vln. *sf* *f* *mf* *f*

3:05 3:10 *mf* *f* *mf* *ord.*

Vln. *Bell distortions added Starts to intensify*

3:15 *sp.* *ord.* *Urgent* 3:20 *sp.* *ff* *f* *sf* *f* *ff*

Vln. *ff* *f* *sf* *f* *ff*

3:30 *f*

Vln. *f*

Respond to the electronics, starting very sparsely and increasing density and intensity. Draw from these pitches, change register *a piacere*; Increasingly wild registral leaps and techniques, drawing as you wish on *molto sul pont.*, crunch, chop, scratch, bow tremolo, pivot angle bow; increasingly rough, noisy, jagged rhythms

3:40

Increasingly Crazy

Vln.

Increasingly angry bell sounds, war-like, interspersed vocal sounds

4:05

Lamenting

4:20

Bereft

Flowing

Vln.

Gradual dim., smoother, more extended sounds, slight pitch bends, becoming sparser

Gradual dim.

4:30

4:35

4:40

Vln.

4:45

4:50

4:55

Vln.

bariolage

5:00

Flowing

5:05

5:15

Vln.

Strong bells

5:20 *n.v.* *vib.* 5:30 *Gently*

Vln.

5:40

Vln.

5:50 6:00 *Lyrical*

Vln.

Increasingly Intense Bells

6:10 *Proudly* 6:20 *(ord.)*

Vln.

Bells continue

6:30 *Resigned* 6:45 *Dolce* 7:02 *Fade with electronics*

Vln.

Bells, gradually fade