

JUDITH SHATIN

*For the Fallen*

Amplified Cello and Electronics



## Program Note

*For the Fallen*, for amplified cello and electronics, was composed for cellist Madeleine Shapiro and is a recasting of the original commissioned by Italian trumpeter Ivano Ascari, who premiered it and recorded it on his CD, *A Hundred Years (1914-2014)*, on the occasion of the Centennial of WWI. *For the Fallen* was inspired by, and the electronics created from, the *Campana dei Caduti* bell in Rovereto, Italy. Originally cast from cannons melted after World War I, this bell is one of the largest ringing bells in the world. Built between 1918 and 1925 to commemorate the fallen in all wars, it is rung 100 times every day at sunset. While political situations change in their particulars, the topic remains all too timely and this piece is dedicated to those fallen in all wars. The original recordings were kindly provided by sound engineer Marco Olivotto. For more information visit [www.judithshatin.com](http://www.judithshatin.com) –JS

## Performance Notes

For the electronic soundtrack, please contact [asst@judithshatin.com](mailto:asst@judithshatin.com).

The sound of the amplified cello should blend with the electronics, with the amount of amplification dependent on room size. Even in a small recital hall, the cello should be at least lightly amplified to inhabit the same sound space as the electronics.

Time is measured in seconds, generally in 5-10-second increments. The instrument line is notated using proportional notation, and will vary slightly from performance to performance, embodying the flux that underlies all, and giving utterance to performer individuality. Feathered beaming and repeated grace-note figures are suggestive, rather than giving the exact number of repetitions. The note durations are proportional: vertical whole notes are longest, slanted whole notes somewhat shorter, filled note-heads still shorter. Very fast notes are indicated with beams. The electronic part is notated using a cue line that is meant to guide the performer, rather than provide exact pitch notation. Square noteheads indicate approximate pitch.

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| World Premiere<br>Madeleine Shapiro<br>Cellotronics<br>Elebash Hall<br>NY, NY<br>04/04/2013 |
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Duration: 7:00

# For the Fallen

Judith Shatin

0:00 **Forlorn** :05 (e) to *sul pont.* *s.p.*

Cello

Bell rings with noise

Ongoing bells

IV n ff n

15 Blend noise & pitch ord. *sul pont.* :20

Vc. *mf* *ff* III *mf* II *p* III

30 35 40 *pizz.*, PFU (pick finger up) *f* *p* *f*

Vc. Bell rings, no noise Noise sweep rt.

45 *arco* **Yearning** :50 :55 1:00

Vc. *mf* *f* *p* *mf* *f*

Noise sweep lft. Vocal sounds start Noise - rt Thickening Noise

1:05 1:10 1:15 *s.p.* *nv.* *f* *pp*

Vc.

For the Fallen

1:20 *ord.* **f** 1:25 *pizz.* 1:30 *ord.* **f** *mf* 1:35 *Slow Gliss Like a Sigh* **f** *Slow Gliss Like a Sigh*

Vc.

Noise - lft Noise - rt Rt. Lft.

1:40 *pizz.* **ff** 1:45 *arco mv ord. nv.* **f** 1:50

Vc.

Distorted bells

1:55 **mf** 2:00 *Gliss.* 2:05 *sul pont.*

Vc.

2:10 *ord.* **p** 2:15 **mp** 2:20 **p** 2:25 **mf** **p**

Vc.

2:30 **mf** 2:35 **f** 2:40 **mf** 2:45 **mp**

Vc.

Bells + Vocals

2:50 *Agitated* **f** 2:55 3:00 *to sul pont.* **mf** *sul pont.* **f** 3:05 *ord.* **mf** **f**

Vc.

Thick vocal sounds and noise

Quiet noise, increasing registral span, cresc.

3:10 3:15

*f* *ff* *ord.* *Urgent*

*sul pont.*

Bell distortions added  
Starts to intensify

3:20 3:30

*sf* *f* *ff* *mf* *f* *ff* *mf*

*tr*

Respond to the electronics, starting sparsely and increasing intensity. Draw from these pitches, repeat *a piacere*; Increasingly wide registral leaps, double-stops, change playing techniques, including scratch and growling sounds, snap and slap pizz, tremolo gliss, hitting on the wood; increasingly rough, noisy sound, jagged rhythms. Dynamics / range from *f* to *ffff*!

3:40 *Increasingly Crazy*

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

4:05 *Lamenting* 4:20

Gradual dim., smoother, more extended sounds, sparser *Bereft*

*mp* *p*

Gradual dim.

4:30 *Sighing Slow Gliss* 4:35 4:40 4:45

*mf* *mf* *mf* *mf* *p*

*sim.*

4:50 4:55 5:00

Vc. *mf*

5:05 5:15 5:20

Vc. *f*

Strong bells

5:30 5:40

Vc. *Gently* *mf* *mf*

5:50 6:00

Vc. *f* *mp* *f*

Increasingly Intense Bells

6:10 6:20

Vc. *Proudly* *ff* *f* *mf*

Repeat a piacere, several times, slowly, expressively

Bells continue

6:30 6:45 7:02

Vc. *Resigned* *mf* *p* *mf* *p*

Repeat a piacere, move to pizz for last 2-3. Fade with electronics

Bells, gradually fade

The image shows a page of a musical score for Violin Concerto 'For the Fallen'. It features two staves for the Violin (Vc.) and a series of horizontal lines representing the Bells. The score is divided into measures with time stamps in boxes: 4:50, 4:55, 5:00, 5:05, 5:15, 5:20, 5:30, 5:40, 5:50, 6:00, 6:10, 6:20, 6:30, 6:45, and 7:02. The Violin part includes various dynamics such as *mf*, *f*, *mp*, *ff*, *p*, and *mf*, along with performance instructions like 'Gently', 'Proudly', 'Resigned', and 'Repeat a piacere, several times, slowly, expressively'. The Bells part includes instructions like 'Strong bells', 'Increasingly Intense Bells', 'Bells continue', and 'Bells, gradually fade'. A large diagonal watermark 'PERUSAL SCORE, NOT FOR PERFORMANCE' is overlaid on the page.