

PREVIEW
Low Resolution

The Companion Guide to
ROME

a collection of pieces for violin, viola, and cello

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Performance Notes



indicates a slow bow with heavy pressure.



indicates a move from normal bow speed and pressure to a slow and heavy bow. This often indicates a sudden response to a string.



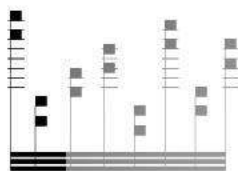
indicates a very slow bow. This symbol is used at soft dynamic levels to denote a "airy" sound with an unclear tone and little or no pitch.



indicates a non-specified pitch.



indicates that a note should be fingered lightly with the left hand. This symbol is used for notes that are not natural harmonics. It is often used in conjunction with heavy bow pressure to create a very airy, "airy" sound.



indicates wild and crazy improvisation. The performer needs to play 32nd notes, but should be as fast as possible. The whole gesture should last exactly as long as the note it replaces.

I. II. III. Roman numerals indicate string number.

1 2 3 Arabic numerals indicate finger numbers. If the fingerings work better for a particular gesture, by all means use them.

s.p. 1 indicates normal sul ponticello. This is equivalent to the designation "sul pont."

s.p. 2 indicates bow as close as possible to the bridge without touching it. This marking is equivalent to the designation "sempre sul pont."

s.p. 3 indicates bow directly on the bridge. There should be no tone at all, only soft white noise.

sul tasto indicates bowing over the end of the fingerboard.

sempre sul tasto indicates bowing at least a couple inches over the fingerboard. The tone should be hollow and firm like

—————→ indicates a gradual change from one bow technique to another.

----- indicates the continuation of a specified bow technique, string pattern, fingering, etc.

Accidentals hold through the measure (but never the octave), and through beamed groups in measures tied to

Staging Notes

Most of the movements can be performed in a standard trio set-up in the center of the stage. The solo viola movement, Susanna, should be performed from a separate stand stage left. The solo violin movement, Cecilia, should be performed from a separate stand stage right, with the violinist facing away from the audience. In the last line of this movement, the violinist slowly rotates to face the other two players effectively blending the sound as one movement ends and the next begins, attacca. Because the last movement has very few opportunities for page turns, it can be performed in a two-person set up, either to the right or left of the main position. For this movement, the violinist and violist can play standing with three staves each and the cellist can use two stands. The violist and cellist should move to this new position between Lorenzo and Cecilia (movements VII and VIII) to ensure a seamless transition between Lorenzo and Sabina. The violinist should move (as quietly as possible!) to this new position once the other two have started to play.

Program Notes

During my year as a fellow at the American Academy in Rome, I made it my goal to visit every church in the city. Though I did not come even close to achieving this goal, I did discover many unique spaces and I captured over the course of the year. This piece is a series of portraits of some of my favorite Roman churches. The music is, at different times and in different proportions of the human voice, the qualities of their surfaces, the patterns in their floors, the artwork on their walls, and the lives and legends of saints who dwelled there. The more I worked on these miniatures, the less they had to do with actual buildings and the more they became character studies of the people who lived there for my year abroad.

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I. TERESA

use only one finger

$\text{♩} = 120$

Violin

Viola

Cello

Vln.

Vla.

Vlc.

A Cadenza
like three crazy people shouting at once.

major chord
1 1 2 3

major chord
1 1 2 3

major chord
1 1 2 3

gliss down while bouncing bow

* Gliss up and down... gliss down while bouncing bow

musical score for Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.) parts. The score includes various performance instructions and musical notation.

Violin (Vln.):

- 0 (fingerings)
- molto vib.
- pizz.
- arco

Viola (Vla.):

- III, IV (fingerings)

Violoncello (Vlc.):

- "sticky bow" on the string

musical score for Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.) parts, continuing from the previous page. The score includes various performance instructions and musical notation.

Violin (Vln.):

- $\text{♩} = 156+$ as fast as possible

Viola (Vla.):

- molto vib.

Violoncello (Vlc.):

- repeat until violinist and cellist have joined the pattern cue the arrival at rehearsal B
- repeat until violinist cues rehearsal B
- repeat until violinist cues rehearsal B

B L'istesso Tempo (♩=♩)

6

Vln.

Vla.

Vlc.

12

Vln.

Vla.

Vlc.

sempre sul pont.
IV:
p *<fp* *ffz*

sempre sul pont.
f *p* *ffz*

sempre sul pont.
p *<fp* *<fp* *ffz*

stop with the bow on the string
freeze for 5 seconds
release together

V (hide the bow change)

II. BENEDETTO

Violin $\text{♩} = 100$

sempre flautando
very fast bow

at the frog:

sul pont.

Viola

sempre flautando
very fast bow

at the frog

sul pont.

Cello

sempre flautando
very fast bow

sul pont.

Vln.

ord.

sul last
glassy

ord.

f

10

A

Vla.

ord.

sul last
glassy

ord.

p

p > pp

Vlc.

arco

sul last
glassy

ord.

p

p > pp

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