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Wanderings

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Christian, Bryan William

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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Wanderings

A Thesis submitted in partial satisfaction of the  
Requirements for the degree Master of Arts

in

Music

by

Bryan William Christian

Committee in charge:

Professor Chinary Ung, Chair  
Professor Susan Narucki  
Professor Steven Schick

2010

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Chair

University of California, San Diego

2010

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## ABSTRACT OF THE THESIS

Wanderings

by

Bryan William Christian

Master of Arts in Music

University of California, San Diego, 2010

Professor Chinary Ung, Chair

Wandering—musical, physical, and psychological—is a vital feature of my creative process as a contemporary composer: it is the common thread which ties my recent compositions together.

In writing *North*, I traveled by train from Winnipeg to Churchill, Manitoba, the northernmost extent of rail which originates from the south in the Canada. I sought to understand how the experience of ‘going North’, and the feeling of arriving there, could be translated into sound. I was particularly fascinated by the psychophysical sensation of ‘coldness’.

In writing *Yet Somehow Comes Emptiness*, I traveled to the Painted Desert in Arizona, where I spent several days hiking and composing in the wilderness. I was deeply inspired by the badlands, especially the counterpoint between the topography and the diverse pigments of layered clay. In my composition, I represented this

counterpoint within a virtual multidimensional space, in which each dimension corresponded to a particular parameter of music.

In writing *Oriemur, we will rise*, my search for wandering turned inward. Building on my research on memory and medieval monastic rhetoric, I began to create imaginary architectural spaces through which I could wander. In *Oriemur* this architectural space became increasingly abstract, allowing the associations and metaphors to drift in and out of focus. As a result, the theme of my most recent work has transcended the earthly wandering of physical landscapes to the wandering within the spiritual, yet abstract, dimensions of human consciousness.

# ORIEMUR, WE WILL RISE

for accordion, female voice, and actor

2010

Bryan William Christian



ORIEMUR, WE WILL RISE

*commissioned by*

Sirje Mõttus, Triin Ella, and Juhan Ulfsak  
and supported by the United States Embassy in Tallinn, Estonia

*dedicated to*

my friend and colleague Sirje Mõttus,  
who has inspired a deep love of the accordion in me

## ORIEMUR, WE WILL RISE

for accordion, female voice, and actor  
Bryan William Christian  
2010

### PERFORMANCE NOTES

#### *Accordion*

- For the timbral quality desired, an accordion with a “wet” tuning of 15–25 cents between the two 8’ reeds is optimal.
- The 8va/8vb notation in the accordion is used to show the desired sounding pitch. These symbols work in conjunction with the register recommendations. The registers recommended need not be used if the pitch at the octave indicated by the 8va/8vb may be obtained without them.

#### *Singer/Actor Pronunciation*

- All Latin text should be pronounced in Ecclesiastical Latin or Italian—never in Classical Latin.
- Text in English may be pronounced in any *clear* and resonant dialect, so long as it is consistently used throughout the entire work.

#### *Singer*

- Female voice, mezzo-soprano or lyric soprano preferred; required range F3–G5.
- Staging for the singer only occurs in mm. 104–114, where she has a prolonged embrace with the actor. After the embrace, the actor slides down the singer’s body and completes his lines as he leans against her—the singer should remain standing and in no way ‘dip’ downward. Additional staging with the singer, especially if it requires movement, should be used very sparingly.
- Up-bow (∨) and down-bow (⊣) markings are used to indicate audible breaths in and out, respectively. For absolute clarity, the staff is reduced to a single-line for these instances.

#### *Actor*

- Male; preferably with a low and deep voice.
- All words placed within a box should be spoken. If in italics, such as in mm. 112–140, the words should be whispered. Words should be placed in time in proportion to their spatial positioning on the page. A vertical dashed line is used if a precise alignment is desired.
- The requisite minimal staging for the actor is written in italics, not within a box. Additional subtle staging may be added so long as it does not distract from the overall atmosphere.
- In 141–146, very quietly sing the lowest note possible in vocal range; almost pitch-less.
- Up-bow (∨) and down-bow (⊣) markings are used to indicate audible breaths in and out, respectively. The duration of each breath is indicated by the length of the bracket which follows the symbol.

#### *Miscellaneous:*

- Light to moderate rubato is acceptable, yet at all times the rhythmic feeling as written should be maintained: this feeling should never be lost.
- Dynamic and timbral integrity is of the utmost importance.
- Possibly ambiguous abbreviation: *p.a.p.* = *poco a poco*

## NOTES ABOUT TEXT

The text in *Oriemur, we will rise* is an amalgam and interweaving which pulls from a number of different sources: a fragment from St. Bernard of Clairvaux's 30<sup>th</sup> sermon on the *Song of Songs*, in both the original Latin and in its English translation,

***"Hoc certe vinum laetificat cor hominis, hoc constat et angelos bibere cum laetitia."***

Translation: "This is the wine that gladdens man's heart, [the wine] that even the angels drink with gladness."

an obscure line from Shakespeare's *King Lear*,

***"Almost nothing sees miracles, but misery."***

and conjugations in the indicative and subjunctive moods of the Latin word *oriri*—"to rise."

*Singer's Text*

hoc certe vinum laetificat cor hominis...

oriemur, orimur, oriebaris, orimini, oriemini, ortus est, oriebar, orieris, oriebamur, oriebatur, ortus es, oriunter, orior, orta sunt, oritur, orti eratis, orientur, orta ero, ortus sum, orta eris, orietur, orti errant, orta estis, ortum eras, oriebamini, ortum eram, ortae erunt, oriris, orta sumus

...hoc constat et angelos bibere cum laetitia.

*Actor's Text*

normal = speech

*italic* = whisper

i>

**bold** = sung (as low as possible)

Nothing almost.... Nothing almost sees miracles, but misery. Nothing sees wine drink miracles, but this is the heart that misery almost sees nothing which gladdens man's heart with gladness. ...almost sees... Even nothing almost drinks with glad misery. Nothing sees wine drink miracles. Man's heart almost sees miracles, but wine that nothing with the heart that is gladness. Almost sees.

Oriar. Even... Even nothing almost drinks with glad misery. Nothing almost...

oriar, oriantur, oriatur, mistery with gladness, ortum sim, oriantur, ortum sit, oriamini, orireis, oriretur, orirer, oriremur, oriremini, ortae sint, oriantur, ortus esses, ortae essent, oriantur, orta essemus, oriamur, orti sitis, oriretur, oriantur, orta essetis, oriaris, ortus esset, oriantur, oriamur, orti simus, ortum sis, ortus essem, oriantrur, orta essemus, oriamini, ortum sim, orate essent, oriremini, orate sint

*orior, orior, orior, orior, orior, orior, ...o... , orior, orior*

*h c s t t t n g l s b*

**m laetiti-**

DURATION: 11:30

## Oriemur, we will rise

Bryan William Christian

♩ = 46

Female Voice

Actor

positioned on stage,  
in distant corner

♩ = 46

8<sup>va</sup>

ppp

pppp possibile

(F# hardly sounding)

p

air from bellows

6

Voice

Act.

Nothing...

8<sup>va</sup>

ppp

pppp possibile

Oriemur, we will rise

*airy*  $\text{pppp}$  >

10

Voice

Act. ...almost... Nothing almost...

Acc.

15

Voice

Act.

Acc.

20

Voice

Act. ...sees...

Acc.

o - - - ri - - - ri

hoc - cer - te - - - vi - - - - num

*pp* *poco* *n* *ppp* *p* *pp* *p > ppp*

*pp* *n* *mf* *p* *ppp*

The musical score is arranged in three systems, each with three staves: Voice, Actor (Act.), and Accordion (Acc.). The music is in 4/4 time. The first system (measures 10-14) features a voice line starting with a rest, followed by a melodic phrase marked *airy* and *pppp* with an accent. The actor's part has two lines of text: "...almost..." and "Nothing almost...". The accordion part includes dynamics *n*, *p*, *n*, *pp*, and *n*, with triplets and slurs. The second system (measures 15-19) shows the voice singing "o - - - ri - - - ri" with dynamics *pp* and *p*. The actor's part has a dashed line. The accordion part has dynamics *ppp*, *poco*, *n*, *ppp*, and *p*. The third system (measures 20-24) shows the voice singing "hoc - cer - te - - - vi - - - - num" with dynamics *pp*, *pp*, and *p > ppp*. The actor's part has "...sees...". The accordion part has dynamics *pp*, *n*, *mf*, *p*, and *ppp*.

Oriemur, we will rise

26 *pp* *p* *pp*

Voice

lae - - ti - - fi - - cat

Act.

Acc. *p* *mp* *ppp* *pppp possibile*

30 *pp* *n*

Voice

cor ho - mi - - nis hoc

Act. ...miracles... ...but misery...

Acc. *n* *pp* *pppp possibile* *no cresc.*

35 *p* *mp* *mf*

Voice

cer - te vi - num vi - - - - num

Act.

Acc. *mf*

Oriemur, we will rise

40 *p*

Voice

Act. *very slowly begin to walk toward other performers* Nothing sees wine drink miracles...

Acc.

40 *pp* *pppp possibile* *n* *ppp*

45 *n < mf* *p* *mp*

Voice

Act. but this is the heart that misery almost sees nothing which gladdens man's heart with gladness. ...almost...

Acc.

45 *pp* *ppp*

51 *p*

Voice

Act. *halfway to other performers; continue moving slowly* ...sees... Even nothing almost drinks with

Acc.

51 *mp* *p* *pp* *n* *p*

The musical score is arranged in three systems, each with three staves: Voice, Actor (Act.), and Accompaniment (Acc.). The music is in a key with one sharp (F#) and changes through several time signatures: 6/8, 4/4, 3/4, 2/4, 3/8, and 4/4. The score includes dynamic markings such as *p*, *pp*, *pppp possibile*, *n*, *ppp*, *mp*, and *mf*. Performance instructions are provided for the Actor, including 'very slowly begin to walk toward other performers', 'halfway to other performers; continue moving slowly', and 'continue moving slowly'. The lyrics are: 'Oriemur, we will rise', 'Nothing sees wine drink miracles...', 'but this is the heart that misery almost sees nothing which gladdens man's heart with gladness. ...almost...', 'cor ho mi nis', and 'Even nothing almost drinks with'. The score features various musical notations including slurs, accents, and triplets.





75 *ppp* *p* *p* *poco accel.* *mp*

Voice *Oriemur, we will rise*  
 o - ri - e - bar o - ri - e - ris o - ri - e - ba - mur

Act. Even nothing almost drinks with glad misery

75 *p* *pp* *ppp* *pppp possibile*

Acc.

80 *mf* *ff* *no decresc.* *steady, but not mechanical*

Voice *or - tus es*  
 o - ri - e - ba - tur or - tus es

Act. Nothing almost... oriar

80 *no cresc.* *f* *ff* *steady, but not mechanical*

Acc.

86 *mp* *p* *n* *p*

Voice *o - ri - un - ter o - ri - or*  
 o - ri - un - ter o - ri - or

Act. oriantur oriatu miseru with gladness ortu sim oriantur ortu sit

86 *mf* *mp* *n* *p* *n* *n*

Acc.

Oriemur, we will rise

92 *mp* *mf*

Voice *mp* *mf*

or-ta sunt o - ri - tur or-ta e - ra - tis o - ri - en - tur

Act. *mp* *mf*

oriimini orireis oriretur orirer

Acc. *pp* *mf* *ppp*

98 *mp* *mf*

Voice *mp* *mf*

or - ta e - ro or - tus sum or - ta e - ris

Act. *mp* *mf*

oriemur oriremini ortae sint oriantur ortus esses

Acc. *pp* *ppp* *pp*

104 *f*

Voice *f*

o - ri - e - - - tur or - ti e - rant or - ta es - tis or - tum

Act. *f*

singer and actor embrace (until m. 114)

ortae essent oriantur orta essemus oriamur orti sitis orientur oriantur orta essetis oriaris ortus esset oriantur

Acc. *ppp* *n* *f*

Oriemur, we will rise

109 *fff*

Voice

e - ras o - ri - e - ba - mi - - - ni

Act. oriamur orti simus ortum sis ortus essem oriantur orta essemus oriamini ortum sim ortae essent oriremini ortae sint *orior*

Acc. *fff* *mp* *pppp possibile* *n*

114 *p* *pp* *n* *mp* *airy* *ppp*

Voice

or - tum

Act. *...orior...* slowly "melt" down the body of the singer as wax dripping down a candle stick *...orior...* *...orior...*

Acc. *pp* *pppp possibile* *p*

119 *ppp* *airy*

Voice

e - - - ram or - tae e - runt

Act. *...orior...* *...orior...*

Acc. *pp* *ppp*

Oriemur, we will rise

124 *p* *p*

Voice

o - ri - - - ris or - ta su - mus

Act. *lie against the singer as the final words are murmured*

Acc.

130 *pp* *mp*

Voice

hoc con - stat et

Act. *...rior...* *...h...* *...c...* *...st...* *...* *...*

Acc.

135 *p*

Voice

an - - - ge - los

Act. *...ng...* *...t...* *...s...*

Acc.

Oriemur, we will rise

140 *pp* *p*

Voice

bi - be - re - cum

Act. *...b...* *sung (with singer), soft and "unpitched"*  
*lowest note possible* m

Acc. *pppp possibile*

144 *ppp* *p.a.p. airy* *airy*

Voice

lae - ti - ti - a

Act. lae - ti - ti

Acc.

# YET SOMEHOW COMES EMPTINESS

for violin solo

2008

Bryan William Christian

## YET SOMEHOW COMES EMPTINESS

*written for and dedicated to Stanislav Pronin*

for violin solo  
Bryan William Christian  
2008

### PROGRAM NOTE

My understanding of emptiness is in no way associated with nihilism. Rather, I believe that emptiness allows *form* to be perceived. This is quite different than one of principle mantras of Buddhism: “form is emptiness, emptiness is form.” Nor is my understanding analogous to Islamic mysticism; despite that the title is pulled from a line in the 13<sup>th</sup> century Sufi poet Mowlana Jalaluddin Rumi’s poem, “This World Which Is Made of Our Love for Emptiness.”

In the West, Martin Heidegger’s ideas about emptiness and form (or being) are perpendicular (they are not on the same spectrum, yet do have a “crossing point”) to Eastern thought: “If we stop for a moment and attempt, directly and precisely and without subterfuge, to represent in our minds what the terms “being” and “to be” state, we find that such an examination has nothing to hold onto.” Later he writes, “The less a being man is and the less he insists upon the being which he finds himself to be, so much nearer does he come to being.”

The relation of my understanding to these other philosophies is not a negation. Rather, my understanding of form as related to emptiness, specifically in this piece, is also perpendicular to both Buddhist philosophy and Heideggerian philosophy, both of which are perpendicular to one another.

Emptiness allows form to be perceived. Yet somehow comes emptiness...

### PERFORMANCE NOTES

#### **Possibly Ambiguous Abbreviations:**

<i>p.a.p.</i>	<i>poco a poco</i>
<i>s.t.</i>	<i>shrill tone</i>

#### **Natural harmonics:**

Natural harmonics are notated using the diamond shaped note head to indicate harmonic finger pressure and to indicate where the performer should stop the string. The string on which they are to be played is indicated using a roman numeral and the sounding pitch indicated above in parenthesis.

#### **Non-sounding natural harmonics:**

*Non-sounding natural harmonics* are the sounds produced when a string is stopped with harmonic finger pressure at a nonexistent, or nonresonant, harmonic node. Similar to natural harmonics, non-sounding natural harmonics are indicated with a diamond shaped note head to indicate harmonic finger pressure and to indicate where the performer should stop the string. The string on which they are to be played is indicated using a roman numeral. As the sounding pitch of non-sounding natural harmonics is indeterminate, and may consist of multiple “harmonic-like” sounds, an “x” note head is placed in parenthesis one octave above the stopped node. (This does not imply that the pitch one octave higher will be the resulting sounding pitch.) Non-sounding natural harmonics may require the use of *poco sul ponticello* to sound as desired.

#### **Shrill tone / poco a poco shrill tone:**

Shrill tone is the sound produced when a string is stopped with harmonic finger pressure at a nonexistent, or nonresonant, harmonic node while applying substantial bow pressure in *sul ponticello* position. The desired sound consists of many harsh and bright “harmonic-like” sounds. Often a shrill tone is approached *poco a poco*. In this circumstance glissando to the appropriate pitch (if glissando is indicated/required), while loosening the finger pressure from ordinary to harmonic touch. At the same time, the bow pressure should gradually be increased as the bow is positioned to *sul ponticello*.

# YET SOMEHOW COMES EMPTINESS

- for violin solo -

written for and dedicated to Stanislav Pronin

Bryan William Christian

**Broad** ( $\text{♩} = c. 63$ )

*f* *ff* *mf sub.* *f* *mp*

*mf*

**slower** ( $\text{♩} = 52$ )

*n.* *ppp* *sul pont.*

*p* *mf* *pp*

*p* *mf* *mp*

*pp* *n.* *mp* *ff*

*mf* *ppp* *pppp*

*p* *n.* *mp* *mf*

*p* *mf*



- YET SOMEHOW COMES EMPTINESS -

**Broad** (♩ = c. 63)

57 *pp* *senza sord.* *p* *p* *p* *p* *p*

66 *mp* *pp* *p*

73

81 *mp* *p* *n.* *p*

88 *pp* *p.p. ord touch* *n.* *mp* *no. cresc.* *8va* *poco rit.* *a tempo*

**more motion** (♩ = 72)

93 *ff* *mf*

100 *mp* *mf* *f*

107 *n.* *mp* *con sord.* *sul pont.*

114 *(s.p.)* *ord.*

- YET SOMEHOW COMES EMPTINESS -

119 *molto sul pont.* *ord.* *f*

Musical staff 119-124. Key signature: one sharp (F#). Time signature: 3/4. The staff contains a melodic line with various ornaments and dynamics. A box labeled "slower (♩ = 52)" is placed above the staff between measures 121 and 124. The dynamic *f* is indicated at the end of the staff.

125 *p.a.p. trem.* *p.a.p. harm.* *no. decresc.* *p sub.* *senza sord.* *f*

Musical staff 125-132. Key signature: one sharp (F#). Time signature: 3/4. The staff contains a melodic line with various ornaments and dynamics. The dynamic *p sub.* is indicated at the beginning, and *f* is indicated at the end. The instruction *senza sord.* is placed above the staff.

133 *mp p*

Musical staff 133-139. Key signature: one sharp (F#). Time signature: 3/4. The staff contains a melodic line with various ornaments and dynamics. The dynamic *mp p* is indicated below the staff.

140 *slightly faster* *mp*

Musical staff 140-147. Key signature: one sharp (F#). Time signature: 3/4. The staff contains a melodic line with various ornaments and dynamics. The instruction *slightly faster* is placed above the staff, and the dynamic *mp* is indicated below the staff.

148 *mf* *pppp* *n.*

Musical staff 148-153. Key signature: one sharp (F#). Time signature: 3/4. The staff contains a melodic line with various ornaments and dynamics. The dynamics *mf* and *pppp* are indicated below the staff, and *n.* is indicated at the end.

154 *accel.* *f* *pppp* *ord.*

Musical staff 154-159. Key signature: one sharp (F#). Time signature: 3/4. The staff contains a melodic line with various ornaments and dynamics. The instruction *accel.* is placed above the staff, and the dynamics *f* and *pppp* are indicated below the staff. The instruction *ord.* is placed above the staff at the end.

159 *as fast as possible (ad libitum)* *f* *p*

Musical staff 159-164. Key signature: one sharp (F#). Time signature: 3/4. The staff contains a melodic line with various ornaments and dynamics. The instruction *as fast as possible (ad libitum)* is placed above the staff, and the dynamics *f* and *p* are indicated below the staff.

160 *molto rit.* *f*

Musical staff 160-165. Key signature: one sharp (F#). Time signature: 3/4. The staff contains a melodic line with various ornaments and dynamics. The instruction *molto rit.* is placed above the staff, and the dynamic *f* is indicated below the staff.

165 *Broad (♩ = c. 63)* *mp*

Musical staff 165-170. Key signature: one sharp (F#). Time signature: 3/4. The staff contains a melodic line with various ornaments and dynamics. A box labeled "Broad (♩ = c. 63)" is placed above the staff, and the dynamic *mp* is indicated below the staff.

- YET SOMEHOW COMES EMPTINESS -

170 *p.a.p. harm.* *n.* *f* *pizz* *arco*

Musical staff 170-176. Includes fingerings (II, III, IV), dynamics (*n.*, *f*, *p*), and performance instructions (*p.a.p. harm.*, *pizz*, *arco*).

177 *f* *mp* *mf* *p.a.p. sul tasto* *ord.*

Musical staff 177-184. Includes fingerings (II, III, IV), dynamics (*f*, *mp*, *mf*), and performance instructions (*p.a.p. sul tasto*, *ord.*).

185 *f* *mf* *poco rit.* *a tempo*

Musical staff 185-192. Includes fingerings (II, III, IV), dynamics (*f*, *mf*), and performance instructions (*poco rit.*, *a tempo*).

more motion (♩ = 72)

193 *f* *pppp* *molto sul pont.*

Musical staff 193-200. Includes fingerings (II, III, IV), dynamics (*f*, *pppp*), and performance instructions (*molto sul pont.*).

201 *pp* *pp* *p.a.p. ord. touch*

Musical staff 201-208. Includes fingerings (II, III, IV), dynamics (*pp*, *pp*), and performance instructions (*p.a.p. ord. touch*).

208 *mf* *f* *ff*

Musical staff 208-214. Includes fingerings (II, III, IV), dynamics (*mf*, *f*, *ff*).

214 *mf* *sfz* *accel.*

Musical staff 214-219. Includes fingerings (II, III, IV), dynamics (*mf*, *sfz*), and performance instructions (*accel.*).

Aggressive (♩ = 138)

219 *fff* *f* *sfz* *sfz* *sfz* *sfz* *molto sul pont.* *ord.*

Musical staff 219-225. Includes fingerings (II, III, IV), dynamics (*fff*, *f*, *sfz*, *sfz*, *sfz*, *sfz*), and performance instructions (*molto sul pont.*, *ord.*).

225 *sfz*

Musical staff 225-230. Includes fingerings (II, III, IV), dynamics (*sfz*).

- YET SOMEHOW COMES EMPTINESS -

Musical staff 231-237. The staff begins with a treble clef and a 4/4 time signature. It contains several measures of music with triplets and slurs. Dynamic markings include *ff* and *mf*. The staff ends with a double bar line.

Musical staff 237-244. The staff continues with measures 237-244. It includes a section marked *ad libitum (freely alternating)* with Roman numerals II, III, I, III, II, III, I, III, II, III, I, III, II, III, I, III, II, III, I, III. The staff ends with a double bar line and the dynamic marking *fff*.

Musical staff 244-251. The staff begins with a box labeled **Broad** ( $\text{♩} = c. 63$ ). It contains measures 244-251. Dynamic markings include *p* and *mf*. The staff ends with a double bar line.

Musical staff 251-258. The staff contains measures 251-258. It includes a section marked *molto sul tasto* and *con sord.*. Dynamic markings include *pp* and *n*. The staff ends with a double bar line.

Musical staff 258-266. The staff contains measures 258-266. It includes a section marked *ord.* and *senza sord.*. Dynamic markings include *mf*, *mp*, *pp*, and *p*. The staff ends with a double bar line.

Musical staff 266-274. The staff contains measures 266-274. Dynamic markings include *mf*, *mp*, *p*, and *n*. The staff ends with a double bar line.

Musical staff 274-283. The staff contains measures 274-283. It includes a section marked *15<sup>ma</sup>*. Dynamic markings include *pp* and *ppp*. The staff ends with a double bar line.

Musical staff 283-292. The staff contains measures 283-292. It includes a section marked **Sustained** ( $\text{♩} = 66$ ). Dynamic markings include *n* and *ppp*. The staff ends with a double bar line.

Musical staff 292-301. The staff contains measures 292-301. Dynamic markings include *n* and *pp*. The staff ends with a double bar line.

Musical staff 301-308. The staff contains measures 301-308. It includes a section marked *p.a.p. harm.*. Dynamic markings include *n*. The staff ends with a double bar line.

# NORTH

FOR PIANO, VIOLIN, AND CELLO

2007

Bryan William Christian

# NORTH

Bryan William Christian

Piano, Violin, Cello  
2007

*North* is a work about going, and arriving, North in all of its manifestations: physical, emotional, philosophical, and spiritual, to name a few. This does not imply that we are necessarily travelling from south, east, or west. Rather, our point of departure is non-North.

Inspired by my own fixation with North and the psychophysical sensation of “coldness,” my ideas and imagery were further fueled and provoked by John Buchan’s novel “Sick Heart River” and Glenn Gould’s 1967 radio documentary “The Idea of North.” *North* was completed in late December 2007 during a trip to Churchill, Manitoba—as far north as one can travel coming by way of train.

DURATION: 23:00

# NORTH

Bryan William Christian

**Heavy** ♩ = 60

**GOING NORTH**

Violin *sul tasto molto vib.*

Cello *Harsh Sound* *molto vib.* *II scratch (sub) tone on accents* *p* *mp* *p* *poco a poco shrill tone*

Piano *fff*

6 *shrill tone\** (2+2+2+3) *fff* *shrill tone poco a poco ord., sul tasto* *ord.* *p poss.* *sul tasto*

vc. *senza scratch tone on accents* (2+2+2+3) *shrill tone\** *poco a poco ord.* *ord.* *fff* *p* *sul tasto*

pno. (2+2+2+3) *fff*

13 **A** *shrill tone* (2+2+2+1) *ord.* *5* *shrill tone* *fff*

vc. *shrill tone* (2+2+2+1) *ord.* *shrill tone* *fff*

pno. (2+2+2+1) *fff*

\*SHRILL TONE: The indicated pitch should be stopped on the indicated string with harmonic pressure (as if a natural harmonic). Draw the bow very slowly with a large amount of pressure. The desired sound consists of multiple shrill "harmonic-like" sounds.

20 **B**

vln. *pp poss.* *n* *pp poss.* III II III

vc. *pp poss.* (III) *n* *mp* I II III

pno. *mp* (8va) →

---

27 **C**

vln. *poco a poco ord.* *ord.* *poco a poco molto sul pont.* *molto sul pont.* III IV II II III

vc. *n* *mp* *p* *8va*

pno. *mf* *p* (8va) →

---

34 *ord molto sul pont.*

vln. *f* *p* 10 10

vc. *n* *n* *pp* *n* *mf* *con sord. sul pont.* *only if time needed to add mute*

pno. *p* *mf* (8va) →



**D**

39

vln. *con sord.*  
*mf* *n*

vc. *mf* *mp*

pno. *f* *mf* *p*

(*Xeo.*)→ *8va* *8vb*

44

vln. *con sord. sul pont.*  
*p* *mf*

vc. *f* *mf* *n* *senza sord.*

pno. *f* *mp*

(*Xeo.*)→ *8va* *8vb*

**E** **NEGATIVE SPACE I**

48

vln. *senza sord. ord.*  
*n* *p*

vc. *senza sord. ord.*  
*n* *p*

pno. *mp steady*

(*Xeo.*)→

58

vln. *pp* *n* *p*

vc. *mp* *n* *n* *p*

pno.

(Xeo.)

66

vln. *n* *mp* *n* *pp* *n* *mp*

vc. *pp*

pno.

(Xeo.)

**F** poco a poco sul pont. - -

74

vln. *f* *fff*

vc. *f* *fff*

pno. *fff*

*gliss.* *gliss.* *gliss.*

*multiphonic\** *multiphonic*

*sul pont.*

\*MULTIPHONIC: Stopping the string, with harmonic pressure, at approximately this locating will produce a "multiphonic-like sound. It may require playing poco sul ponticello and experimenting with bow pressure, depending on the instrument.

**G GOING NORTH**

80

vln. *sul tasto*  
*p* *n*

vc. *sul tasto subito*  
*p sub.* *poco a poco ord. - - -*

pno. *f* *pp*

*8<sup>vb</sup>* *u.c.*

Detailed description: This musical score is for section G, titled 'GOING NORTH', starting at measure 80. It features three staves: Violin (vln.), Viola (vc.), and Piano (pno.). The violin part begins with a rest, then plays a series of notes with a 'sul tasto' instruction and a dynamic of 'p'. The viola part starts with a 'sul tasto subito' instruction and a dynamic of 'p sub.', followed by a 'poco a poco ord.' instruction. The piano part has dynamics of 'f' and 'pp'. There are also markings for '8<sup>vb</sup>' and 'u.c.' with arrows.

**H Aggressive, as fast as possible**

86

vln. *ord.* *ff* *fff* *fff* *molto sul pont.*

vc. *ff - ord.* *ff* *fff* *fff* *molto vib. (not sul pont.)*

pno. *ff* *mf* *ff*

*(Rea)*

**I**

Detailed description: This musical score is for section H, titled 'Aggressive, as fast as possible', starting at measure 86. It features three staves: Violin (vln.), Viola (vc.), and Piano (pno.). The violin part has dynamics of 'ff', 'fff', and 'fff', with a 'molto sul pont.' instruction. The viola part has dynamics of 'ff - ord.', 'ff', 'fff', and 'fff', with a 'molto vib. (not sul pont.)' instruction. The piano part has dynamics of 'ff' and 'mf'. There are also markings for 'ord.', '5', and '3'.

94

vln. *molto rit. - - - - -*

vc. *molto rit. - - - - -*

pno.

*(Rea)*

Detailed description: This musical score is for section I, titled 'molto rit.', starting at measure 94. It features three staves: Violin (vln.), Viola (vc.), and Piano (pno.). The violin and viola parts have a 'molto rit.' instruction. The piano part is mostly empty. There are also markings for '3' and '5'.

101

$\text{♩} = 60$   
*poco a poco*  
ord. ----- ord.

vln. *n* *p* *n*

vc. *p* *n* *pp*  
*poco a poco*  
ord. vib. ----- ord. vib.

pno. *mf*

(Xco.) →

108

*ad libitum*  $\text{♩} = 60$  *molto vib.*

vln. *p* *ff*

vc. *mp* *ff*  
*molto sul pont.*

pno. *ff*

(Xco.) →

111

*ord.* **K**

vln. *p*

vc. *con sord.* *con sord. molto sul pont.* *mp*

pno. *mp*

(Xco.) →

116 *con sord.*  
*molto sul pont.*

vln. *n* *mf*

vc. *p*

pno. *p*

(Xco.) →

8<sup>vb</sup>-----

120

vln. *pp* *n*

vc. *n*

pno. *p*

u.c. →

^ →

(Xco.)-----

127 **M** *(con sord.)*  
*sul tasto*

vln. *n* *pp*

vc. *n* *pp*

pno. *pp*

(Xco.) →

u.c. →

8<sup>vb</sup>-----

134

**N**

vln. *pp* *n* *pp*

vc. *n* *pp* II

pno. *pp*

(Xeo.) →  
u.c. →

8<sup>vb</sup>-----

141

vln. *pp* *n* senza sord.  
practice mute

vc. *pp* *n* senza sord.  
practice mute

pno. *pp*

(Xeo.) →  
u.c. →

8<sup>vb</sup>-----

148

**O** practice mute *pp* poco a poco  
molto sul tasto

vln. *pp* *n* *pp*

vc. practice mute *pp* poco a poco  
molto sul tasto

pno. *pp*

(Xeo.) →  
u.c. →

8<sup>vb</sup>-----

155 *molto sul tasto*

vln. *pp*

vc. *pp*

pno. *p*

(*arco*) →

8<sup>vb</sup> →

162 **P** **NEGATIVE SPACE II**

vln.

vc. *n* *pp* *pp poss.* *mf*

pno. *mp*

(*arco*) →

*remove practice mute*

*gliss.*

*multiphonic*

*pizz.*

*L.h.*

171 *poco a poco shrill tone* *shrill tone (as possible)*

vln. *gliss.* *ff poss.* *n* *mf*

vc. *arco II* *p* *gliss.* *multiphonic* *p poss.*

pno.

(*arco*) →

15<sup>ma</sup> ord.

(15<sup>ma</sup>) -----  
poco a poco  
trem. ----- trem.

remove practice mute

**Fragile** ♩ = 69

**NORTH**

178

vln.

vc.

pno.

*n*

*ad libitum*

*freely*

*p*

(Xco.) →

185

vln.

vc.

pno.

*n*

*ppp*

(F)

III

(Xco.) →

192

vln.

vc.

pno.

*n*

*ppp*

II (F)

(Xco.) →



197 *poco a poco trem.* -----

vln. *IV* *n* *ppp*

vc. *<pp>* *n* *ppp* *II (e)* *III*

pno. *(Xco.)*

202 *--- trem.* *III (e)* *IV* *R*  $\text{♩} = 52$  *slower* *(sustained)*

vln. *pppp* *n* *pp*

vc. *n*

pno. *p* *pp* *pp*

*(Xco.)*

208 *no decr.* *(hardly audible)*

vln. *pppp* *ppp* *pp*

vc.

pno. *pp*

*(Xco.)*

214

II  
III (#)

vln. *n*

vc.

pno.

(Xeo.) →

220

I  
II

mp > p

S

II (C)  
III (B)

no decr.

n

ppp

mp

p

5:3

3

mp

(Xeo.) →

226

II  
III

pp

3

II (#) (F#)  
III (B)

IV

pp

p

3

3

16

4

(Xeo.) →

232 **T** ♩ = 42 *slower*

vln. III (♯) IV (♯) II (♯) *mf*

vc. *n* *n < p > n* *n*

pno. *mf* *mp* *p* *ppp*

(*rec.*)

238 *(hardly audible)*

vln. I (♯) II (♯) *p* *ppp* *p* *ppp* *p* *pppp*

vc. *mp* *pp < mp* *pp < mp* *mp* *pppp* *(hardly audible)*

pno. *p*

(*rec.*)

242 **U** *15<sup>ma</sup>*

vln. *pppp*

vc. *sul A* *sul D* *p* *ppp*

pno. *p* *ppp* *n* *sost.*

(*rec.*)

silently depress as many keys as possible in this range catch the hammers with the sost. pedal

**Belligerent, raw** ♩ = 104

(15<sup>ma</sup>)

*poco a poco molto vib.* *molto vib.* *no vib.*

246

vln. *add practice mute* *ff ppp sub.*

vc.

pno. *fff*

(sost.) →

(15<sup>ma</sup>)

*steady glis.*

253

vln. *practice mute* *clear, but static* *ppp* *poco*

vc. *ppp* *poco*

pno. *pp* *fff* *pp* *gently*

**Belligerent, raw**

(sost.) →

(15<sup>ma</sup>)

*poco a poco trem. --- trem.* *con sord.*

262

vln. *poco* *mp* *ppp* *poco a poco molto sul pont. ---*

vc. *sim.* *poco* *poco* *pp* *ff sub.*

pno. *ppp* *fff*

**Belligerent, raw**

(Xeo.)

(sost.) →

269

III *con sord.*  
IV *poco sul pont.*

$\bullet = 52$

Where the g is an existing d harmonic, the c quarter-tone sharp will produce grain noise

vln. *p*

vc. *molto sul pont.*  
*fff* *mf sub.* *mp*

pno. *gently p*

(sost.)

273

vln. *pp* *n* *n*

vc. *p* *pp* *mp*

pno. *mp*

280

W IV

vln. *mp* *mf*

vc. *mp* *mf*

pno. *f*

The Eb string is written at sounding pitch.

287

vln. *mf* *pp* *f* *mp*

vc. *mf*

pno. *ff* *mp*

*8<sup>va</sup>*

292

vln. *p* *pp*

vc. *n* *pp*

pno.

*sul tasto* *molto sul tasto* *poco a poco molto sul pont.*

*X*

III (♯) IV (♯)

297

vln. *molto sul pont.* *ppp*

vc. *molto sul pont.* *ppp* *pp*

pno. *mp* *p* *p*

*(D)* *I (♯) (C♯)* *II* *ord.* *III (♯)* *IV (♯)*

302 *poco a poco trem.* **Y** *trem.*

vln.

vc.

pno. *pp* *mp* *pp*

307

vln.

vc.

pno. *mp* *ppp*

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