

love to love - in love

a piece for solo viola

by evan isaac magidovitch

notes for the piece and the performance

love to love - in love is a piece for solo viola. these notes are here to explain the piece for the performer.

the piece consists of four structural elements: foreplay/excitement, action/plateau, thunder/orgasmic, and afterglow/resolution. they are not movements, they are structural sections of a single piece, therefore there is no break in moving from section to section.

the piece is based on a poem i wrote in january of 2014. the poem is as follows:

throw my broken fingers into the air
dripping of sweat nectar some blood
juices running down up a trail of feeling
to you and your gentle heated love

you move around me in the special air
back arched toes curled foaming at the mouth
eyes held open and screaming so loud
you have lost control of your face to love

we lie together back down on a wet hot bed
a hot dank room spinning up above
the green grass grows up tall as we stare
into the stars slash ceiling fan - in love

the piece (and the poem it is based on) is rather overt in its sexual theme, and rightfully so: this is a piece about sex, let there be no doubt about it. that is not to say that it is not serious, though - it is definitely such. these things should be taken into account by the performer in their performance of the piece.

any questions can be directed to the composer at ltlevim@gmail.com.

-evan

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for solo viola

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foreplay/excitement

rh

col legno

pppppp

Pos. 8

mute strings with hand

gliss.

Pos. 1

remove hand

fade in arco

pp

fff

whip bow in air

1'' - 3''

40'' - 60''

50'' - 70''

60'' - 80''

10'' - 20''

lh

foreplay/excitement - this starts quiet and ends very loud, and has lots of purposeful extraneous noise.

the right hand stave indicates bowing speed and intensity.

the left hand stave notates the position of the hand on the strings.

the first action requires the player to hold the full weight of the bow with their arm and to gently allow the wood of the bow to just barely come in contact with the strings. while splaying the fingers of the left hand across the strings (pressing with more weight than required for a harmonic) roughly (very much roughly) beyond the midpoint of the strings, the player is to very gently bow the strings in the aforementioned manner, bowing up and down, moving the bow side to side (sul tasto e sul ponticello), alternating between all the strings, at a regular, moderate pace. do this for about 40-60 seconds. during this action, the player may slow down/ease up for a second or two when needed before returning to the regular flow of the action.

over the next 50-70 seconds, the player is to slowly (very much slowly) release the weight of the bow onto the string, and then, once the full weight of the bow is resting on the string on its own, to continue by (still) slowly ((still) very much slowly) increasing bow pressure. the bow is to remain col legno at this time. at the same time, the player is to very slightly accelerate the speed of their bowing action. all the while, the player is to bring the left hand slowly (very much slowly) toward the nut, ending up in about first position.

for the last 60-80 seconds, slowly (very much slowly) lessen the pressure of the fingers of the left hand, eventually lifting them off of the strings. with the bow hand, continue to apply more and more pressure, while increasing bow speed to an eventually extreme point. near the end, once you are already applying a decent amount of pressure, slowly roll the bow towards the hair, still applying lots of pressure, until you are playing just the open strings very loudly and frantically. play the open strings like so for about 10-20 seconds, then play the last chord.

for the last few seconds, flail the bow in the air (a shake or two or three may suffice) to make a whipping sound with the bow. after 1-3 seconds of this, continue to the next section.

action/plateau

f

detune string
molto

action/plateau - this is very energetic with lots of motion.

play each chord for 4-10 seconds before moving on to the next one. the chords are to be played in a similar manner to the frantic open string tremolo of the foreplay/excitement section. while moving from chord to chord, keep moving the bow, even if it means open strings/"wrong notes" are played. once you reach the tremolo on the two lower strings, the player is to detune the c string down a minor third to an a. once the string is in tune, continue on to the next section.

thunder/orgasmic

The musical score is written in 3/8 time and consists of three staves. The first staff begins with a **ffff** dynamic marking. The notation includes eighth notes, rests, and half notes, with some notes marked *8va* (octave up). The second and third staves continue the melodic and harmonic development, maintaining the *8va* markings for certain notes. The piece concludes with a final double bar line on the third staff.

thunder/orgasmic - this is the peak moment of the piece.

very loud, very intense, very vocal. non vibrato. molto appassionato. this is the moment to let it all out.

4 afterglow/resolution

The image displays six staves of musical notation, each representing a measure in a sequence. The notation is in 12/8 time, indicated by the '12' over the '8' in the clef. Each staff begins with a repeat sign. The first staff has a dynamic marking of *p* and the word *arco* below it. The subsequent staves show a progression of dynamics: *pp*, *ppp*, *pppp*, and *ppppp*. The notation includes a half note followed by a quarter rest, and a half note followed by a quarter rest. The final staff has a long, sweeping slur over it, indicating a gradual fade into silence.

afterglow/resolution - this is the falling action, and goes from quiet to very quiet to silent.

play each repeated measure 10-30 times, and then move on to the next one, always playing more times than the previous bar, becoming quieter as your progress, into silence.

thus ends the piece.