

Some of Our Pastures

SUBURBAN ALBUM III

for OBOE, CONTINUO ORGAN, STRING QUARTET, AND FIELD-RECORDING PLAYBACK
MATTHEW CHAMBERLAIN • FALL-WINTER 2012-13 • OBERLIN, OHIO

NOTES ON THE INSTRUMENTATION

The **organ** should be muffled with heavy blankets so as to improve its balance with the (muted) first violin and oboe.

The **electronics** consist in the playback of a number of field recordings and other clips:

V <i>Aw</i> :	Virginia walk
V <i>Ah</i> :	Virginia holiday
O <i>Bd</i> :	Oberlin dinner
O <i>Bw</i> :	Oberlin work
T <i>i</i> :	First clip from Tarkovsky's <i>Nostalghia</i>
T <i>ii</i> :	Second clip from <i>Nostalghia</i>

The **electronics** will play a Max/MSP patch to be provided by the composer. In MEMORIAL, the recordings are played continuously, cross fading with one another at the indicated cues. The recordings should be played out of speakers placed within the ensemble and should be played just loudly enough to give a sense of difference in the quality of noise present in each recording.

(a note on the notation for strings) Throughout the entire piece, the **strings** are often asked to fully stop a pitch on a given string, and to also place *two* other fingers on the same string with harmonic pressure. The desired result of this technique is a sound in which the fundamental pitch of the stopped note is almost entirely obfuscated in string noise. As the position of the interior muting finger is not a crucial determinant of the character of the noise produced, I have left it out of the notation in general in the string trio parts. *There are no artificial harmonics in this piece. In any case where it seems like an artificial harmonic is indicated, a third, interior muting finger is implied.*

OTHER PERFORMANCE NOTES

The **oboist** should be particularly scrupulous in performing the indicated duration of each staccato note accurately and with clearly delineated articulation. The goal should be expressiveness via accuracy.

(On balance) In general, the dynamics given should be taken to primarily instruct on the balance desired between parts. In general it should be possible, if not always likely for one to hear and enjoy the richness of any part, even if it is half-buried in another sound.

In PASTORALE the ☞ symbol indicates that a sonority is to be sustained until either another sonority or a rest is indicated.

In MEMORIAL the **string trio** must play with a great sense of commitment to the style with which they bow. Those players who at any given time have a sonically legible rhythm should take visually apparent initiative in leading the other member of the string trio through the phrase. Imagine the harmony and motion of French Baroque dance. It is precisely this commitment to bowing and to a sense of ensemble that will allow this section to be heard above the field recordings and melody.

In MEMORIAL the viola is asked to intone speech rhythm. Such notation (first found on the section's third page) should *not* be read as spacial. The violist should understand the position of such passages as indicating *only* when he or she should begin the phrase relative to the actions of the other string trio members. For more information, please refer to performance notes for **Ein Heldenleben – Verklärung**.

(duration) ca. 10'

Further questions may be addressed to mattjoc@gmail.com

PASTORALE

I

♩ = CA. 120

OB
mp mf-pp mp

VC
I V 8va
mp mor.

II ST
"mp"

(legatiss.)

(II) SP
"p" sub.

mor.

2

16

OB

VC
II ST
"mp"

SP
("mp")

mor.

(from here on, the 'interior muting finger' is omitted from the notation; only the fully-stopped pitch and the exterior muting finger are shown; but an interior finger should always be placed with harmonic pressure between the two notated positions on the string.)

3

27

OB

VC
II SP
"p"

ST
"mp" sub.
(two fingers muting the open D string)

mor.

37 (4)

OB

VLN II

VLA

VC

IV^{*} ST
"p"

(interior muting finger is henceforth omitted in the notation; please see performance notes)

IV^{*} ST
"pp"

III^{*} SP
"p"

ST
("p")

"mp" sub.

mor.

mor.

mor.

48 (5)

OB

VLN II

VLA

VC

IV^{*} ST
"mp"

IV^{*} SP
"pp"

III^{*} SP
"p"

(non vib.) —————> pochiss. vib.

pochiss —————> "mf—"

ST
"p" sub.

ST
"p" sub.

ST
("p")

mor.

mor.

mor.

59 (6)

OB

VLN II

VLA

VC

IV^{*} ST

“pp”

SP

“p”

SP

“mp-”

IV^{*} SP

“mp”

mor.

“p” sub.

mor.

mor.

5”

5”

5”

71 (7)

OB

ELEC

VLN II

VLA

VC

IV^{*} SP

“pp”

IV^{*} SP

“p”

IV^{*} SP

“mp”

[PLAY] VAw

[STOP]

non dim.; stop bow on string.

non dim.; stop bow on string.

non dim.; stop bow on string.

5”

5”

5”

5”

5”

84 8

OB

ELEC

VLN II

VLA

VC

[PLAY] *Ti*

[STOP]

8va

p

mp

p

non dim.; stop bow on string.

non dim.; stop bow on string.

non dim.; stop bow on string.

relax before part II

relax before part II

relax before part II

relax before part II

relax before part II

relax before part II

MEMORIAL BODY

♩ = CA. 60

OB

ca. mp

with a simple, perfect vibrato;
w/ mute; poco sul pont.

VLN I

ca. mp; always striving to balance with org.

III (still w/ vib!)

ORG

always striving for perfect coordination with vln II.

ELEC

[PLAY] VAw [CUE] OBw [CUE] VAw

♩ = CA. 60 string trio: play with something like a baroque sense of phrasing; free rubato;
largely uncoordinated with the rest of the ensemble.

VLN II

"mf" *non dim.* *mor.*

VLA

"mf" *mor.* *"mf"* *mor.*

VC

"mf" *mor.* *"mf"* *non dim.*

13

OB

VLN

ORG

ELEC

[CUE] *Tii* [CUE] *OBw*

VLN II

"mf" non dim.

VLA

"mp" mor.

VC

"mp" mor.

25

OB

VLN

ORG

ELEC

[CUE] VAw [CUE] Tii [CUE] Ti [CUE] VAw [CUE] Tii

VLN II

"mp" "mf" "mp" "mf" mor.

VLA

SPEECH RHYTHM WITH HEAVY PRACTICE MUTE

(scratch-tone)

on that same panel sat a future donor...
ca. mp

...the donor explained that he did it in order to have a second life...
(ca. mp)

VC

"mf" non dim.

46

OB

Musical staff for Oboe (OB) in G major, 4/4 time. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. It features several phrases with slurs and ties, including a phrase starting on D5 with a sharp sign, and another starting on E5 with a sharp sign.

VLN

Musical staff for Violin (VLN) in G major, 4/4 time. The staff contains a melodic line with slurs and ties, mirroring the Oboe part. It includes a phrase starting on D5 with a sharp sign and another starting on E5 with a sharp sign. A dashed line is present above the staff in the first few measures.

ORG

Musical staff for Organ (ORG) in G major, 4/4 time. The staff contains a melodic line with slurs and ties, mirroring the Oboe part. It includes a phrase starting on D5 with a sharp sign and another starting on E5 with a sharp sign.

ELEC

Musical staff for Electric Percussion (ELEC) in G major, 4/4 time. The staff contains a series of rhythmic cues represented by brackets and vertical lines. The cues are labeled: [CUE] OBw, [CUE] OBd, [CUE] OBw, [CUE] Tii, [CUE] Ti, [CUE] Tii, [CUE] Ti, and [CUE] VAh.

VLN II

Musical staff for Violin II (VLN II) in G major, 4/4 time. The staff contains a rhythmic accompaniment of eighth notes. It starts with a dynamic marking of "mp" and includes a fermata over the final measure.

VLA

Musical staff for Viola (VLA) in G major, 4/4 time. The staff contains a rhythmic accompaniment of eighth notes. It starts with a dynamic marking of "ca. mp" and ends with "ca. mf". A fermata is placed over the final measure. The text "and this was very touching to hear from this man..." is written below the staff.

VC

Musical staff for Violoncello (VC) in G major, 4/4 time. The staff contains a rhythmic accompaniment of eighth notes. It starts with a dynamic marking of "mp" and includes a fermata over the final measure.

68

OB

pp *ca. mp (balance w/ org.)*

VLN

non vib.
pp *ca. mp (balance w/ org.)*

ORG

ELEC

[CUE] *VAw* [CUE] *VAh* [CUE] *VAw* [CUE] *VAh* [CUE] *Richmond*

VLN II

"mf" *mor.*

VLA

mf ...But what I found most remarkable was his plea...
(ca. mf)

VC

"mf" *mor.*

81

OB

VLN

ORG

...Do not conceal my face, do not hide my name; Tattoo my name on my back. I want you to remember me.

ELEC

[CUE] OBw [CUE] Ti [CUE] Tii [CUE] OBw [CUE] VAW [CUE] VAh [CUE] OBw [CUE] Tii

(string trio only) ♩ = CA. 90 (tutti) ♩ = CA. 60

VLN II

VLA

VC

flaut. molto; PST

ppp

"mf" (w/ implicit interior muting finger)

ORD

ST

flaut. molto; PST

ppp

"mf" (w/ implicit interior muting finger)

ORD

ST

flaut. molto; PST

ppp

"mf" (w/ implicit interior muting finger)

ORD

ST