

evan johnson

clutch

for violin

clutch (2005) for solo violin

Performance Notes

All grace notes are to be performed “out of time” – they should begin where notated, but the next attack retains its full duration.

Tuning

The low G string must be tuned down to E flat. This adjustment should be made as long before performance as possible; in any case, any residual detunings of the other three strings should be accepted and not compensated for.

The score is notated at fingered pitch, so that those notes played on the fourth string (marked explicitly in the score) will sound a major third lower than written.

Bowing

All bowstrokes should be as long as possible, in the faster passages to the point of uncontrollability.

The two long held notes, as noted in the score, are comprised of single bowstrokes that are executed absolutely as slowly as possible. It is acceptable and expected for intermittent and unpredictable breaks in the sound to result from the extreme slowness of bow movement.



This recurrent shape indicates a progressively increasing amount of scratch tone; the point of maximum indiscernability of pitch should be reached significantly before the end of the marking, rendering the ends of gestures notated under this symbol more or less inaudible under the noise.

Program Note

clutch was written for the New York Miniaturist Ensemble, which requires that works consist of 100 notes or fewer. It is rare for a composer to have such a rigid numerical stipulation, and, as much of my own compositional work is based on manipulations of various proportional structures, the *a priori* fact of 100-ness meant that a good deal of my work was done for me. This small piece is entirely based on the fact of its exactly 100 notes and two other axioms: a single 6:8 proportional division, whose multifarious ramifications completely provide the piece's temporal and rhythmic structure, and the interval of the 11th, which has for years held for me a particular fascination, and which emerges in this piece as a result of the reuse of the pitch universe of the 2002 percussion work *hyphen*, also premiered by NYME.

duration: 1'14" (assuming 30 seconds each for held pitches)

clutch is dedicated to Erik Carlson and the New York Miniaturist Ensemble.

for erik carlson

clutch

for violin

♩ = 120

frantico, incontrollabile, ma non troppo espressivo

EVAN JOHNSON (2005)

poco sul pont.

8:5

pp *ffff*

aggressivo ma spettrale; lirico

3

pp subito *ffff*

8:7 9:7

IV IV-

5 *lunga possibile - sul tasto possibile (the slowest possible bowstroke)* *assolutamente senza espr. e movimento*

pppp *spettrale subito*

9/32 64

6 aggressivo ma spettrale; poco sul pont. lirico e patetico ancora aggressivo

pp *ffff*

5:4 3:2 5:3 3:2

IV IV IV IV-

13/32 6/64

9

pp subito *ffff* lirico ma con frustrazione

6:4 7:9

IV- IV-

11 *come m. 5* *assolutamente senza espr. e movimento*

pppp *spettrale subito*

9/32 64

Providence, RI
November 2005