

# Between Words and Images

for chamber ensemble

Joseph Weidinger

Score

## Instrumentation

Flute  
Bb Clarinet  
Violin  
Cello  
Marimba  
Piano

Duration: c. 6 minutes

The score is transposed.

Between Words and Images was inspired by the artist Asma Kazmi's project for the Contemporary Arts Museum of St. Louis. I must admit immediately that the inspiration comes first and foremost from the conceptual framework that supports all of the visual art associated with this project as opposed to any specific image. Asma's fascinating concept deals with exploring the liminal space between words and images and the familiar and unfamiliar, ultimately to reconstruct experience. For several months, she met with a small group each week (and I had the pleasure of being included one of the weeks) to talk about experiences that they've had. After communicating using words, they drew images (hence the title) to aid the reconstruction. The images add another dimension for the creator of the image and the person interpreting the image.

I operate from a similar framework; my piece takes place in the liminal space between wild, unfamiliar gestures (a possible aural equivalent to an image) and more traditional, familiar sounding melodies. The first half of the piece consists of the presentation of a short, wild, gestural motive (one that basically rises and falls in contour) and its gradual transformation into a more familiar sounding melody. After a few minutes, this abruptly transitions into the second half which has a different premise. On my visit to St. Louis to meet Asma and her group, I played some of my own music for the group. They reacted to my music in real time by creating images; they were taking something unfamiliar and making sense out of it in their quick paintings. In a similar act of reinterpretation, I take a Bach fugue (something familiar sounding) and transform it into wild, modern gestures. Early on in this second half, the fugue is quoted literally (the exact pitches and rhythms are kept intact). I begin altering it by adding more instruments and hence more notes. I then gradually transform it into a gestural, modern language by subjecting it to various modes (octatonic, whole tone, until it finally reaches atonality), exaggerating Bach's original contours, using extended techniques, drastically changing the dynamics, among countless other techniques.

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**Freely (c.  $\text{♩} = 60$ )**

Musical score for the first section, Freely (c.  $\text{♩} = 60$ ). The score includes parts for Flute, Clarinet in B $\flat$ , Violin, Cello, Marimba, and Piano. The Flute and Clarinet parts are prominent, with dynamic markings such as *solo*,  $p$ ,  $ff$ ,  $p$ ,  $pp$ , and  $f$ . The Marimba and Piano parts are mostly silent.

**Freely (c.  $\text{♩} = 60$ )**

**A Spirited  $\text{♩} = 116$**

Musical score for section A, Spirited ( $\text{♩} = 116$ ). The score includes parts for Flute, Bassoon Clarinet, Violin, Cello, and Marimba. The Marimba part features a continuous eighth-note pattern with a dynamic of  $p$ .

**A Spirited  $\text{♩} = 116$**

Close-up of the piano part for section A, Spirited ( $\text{♩} = 116$ ). The piano plays a rhythmic pattern of eighth notes with grace marks, with dynamic markings of  $p$  and  $8va$ .

13

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

**B**

ff — mf

ff — mf

f

f

**B**

13

Pno.

p

19

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

*f*

*mf*

19

Pno.

*mf*

24

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

**C**

24

**C**

31

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

**p**

31

**p**

37

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

**D**

This section shows measures 37 for Flute, Bassoon, Violin, Cello, and Double Bass. The Flute and Bassoon play eighth-note patterns with grace notes. The Violin and Cello play eighth-note patterns with grace notes. The Double Bass remains silent. Measure 37 ends with a dynamic marking of *mf*.

37

Pno.

**D**

This section shows the piano part for measure 37. The piano plays eighth-note chords in the treble clef staff, and sixteenth-note chords in the bass clef staff. Dynamics include *f* and *mf*.

41

Fl.

B♭ Cl.

Vln.

Vc.

This section shows measures 41 for Flute, Bassoon, Violin, and Cello. The Flute and Bassoon play eighth-note patterns with grace notes. The Violin and Cello play eighth-note patterns with grace notes. Measure 41 ends with a dynamic marking of *f*.

Vc.

Mrb.

This section shows the Double Bass part for measure 41. The Double Bass plays eighth-note patterns with grace notes. Measure 41 ends with a dynamic marking of *f*.

41

Pno.

This section shows the piano part for measure 41. The piano plays eighth-note chords in the treble clef staff, and sixteenth-note chords in the bass clef staff. Dynamics include *tr.* and *mp*.

46

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

51

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

*rit.*

**E** Slower with rubato  $\text{♩} = 96$

51

Pno.

*rit.*

**E** Slower with rubato  $\text{♩} = 96$

Musical score for orchestra and piano, page 56. The score includes parts for Flute (Fl.), Bassoon (B♭ Cl.), Violin (Vln.), Cello (Vc.), Marimba (Mrb.), and Piano (Pno.). The piano part features a melodic line with grace notes and dynamic markings *p* and *p solo*. The strings play eighth-note patterns, and the bassoon has sustained notes.

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

*switch to picc.*

*accel.*

*p*

*3*

*6l*

*6l*

*accel.*

*p*

*3*

67

*accel.*

Picc. —

B♭ Cl. —

Vln. *f* —

Vc. —

Mrb. —

Pno. *f* —

*p* —

*p* —

*mp* —

**F** **Tempo I**  $\text{♩} = 116$

Picc. *fp* —

B♭ Cl. *fp* —

Vln. *fp* —

Vc. *fp* —

Mrb. *p* —

*f* —

*tr* —

*f* —

*fp* —

*f* —

*tr* —

*f* —

**F** **Tempo I**  $\text{♩} = 116$

Pno. *fp* —

*f* —

75

Picc. Bb Cl. Vln. Vc. Mrb.

Pno.

79

Picc. Bb Cl. Vln. Vc. Mrb.

Pno.

82

G

Picc.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

82

G

85

Picc.

B♭ Cl.

Vln.

Vc.

Mrb.

Pno.

85

mp

mp

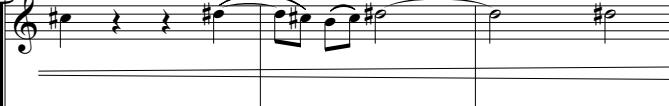
mp

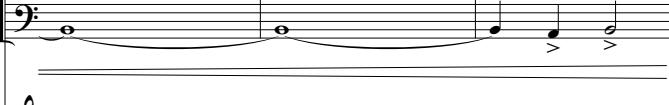
mp

89

Picc. 

B♭ Cl. 

Vln. 

Vc. 

Mrb. 

Pno. 

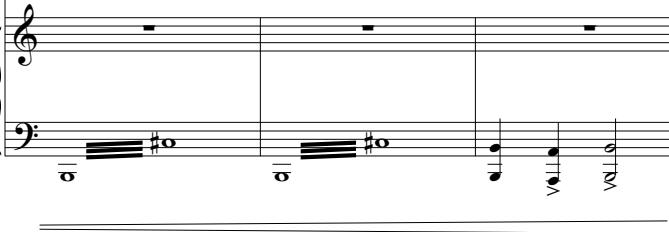
**H**

*switch to flute*

*subito p*

*f*

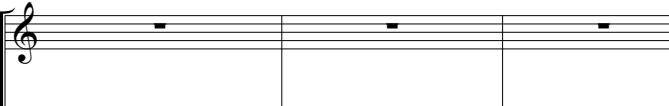
89



**H**

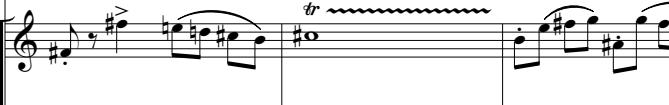
*f*

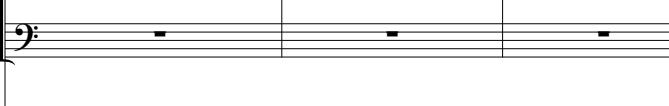
95

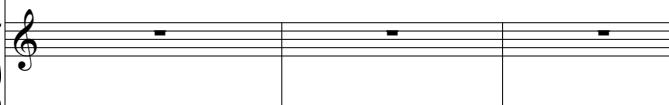
Fl. 

*mf*

B♭ Cl. 

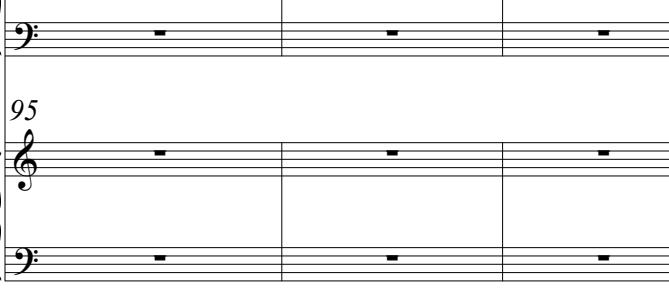
Vln. 

Vc. 

Mrb. 

*mf*

95

Pno. 

*f*

*8va-----*

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**I**

101

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

**I** (8<sup>va</sup>)

101

Pno.

The musical score consists of six staves. The top four staves are for the orchestra: Flute (Fl.), Bassoon (B♭ Cl.), Violin (Vln.), and Cello (Vc.). The bottom two staves are for the piano (Pno.). The score is numbered 101. The piano part is labeled 'I' and '(8<sup>va</sup>)'. Dynamic markings include 'ffz' (fortissimo) and 'sfz' (sforzando). Measures show various melodic lines with slurs and grace notes.

Musical score for orchestra, page 106, section J. The score includes parts for Flute (Fl.), Bassoon/B♭ Clarinet (B♭ Cl.), Violin (Vln.), Cello/Violoncello (Vc.), and Double Bass/Marimbula (Mrb.). The key signature is A major (no sharps or flats). Measure 106 starts with a dynamic of ***ff***. The Flute and Bassoon play eighth-note patterns. The Violin has a melodic line with slurs and grace notes. The Cello provides harmonic support with sustained notes. The Double Bass plays sustained notes throughout the measure. The section concludes with a dynamic of ***f***.

Pno.

106

*ff*

*f*

J

*III*

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

*K*

Fl.

B♭ Cl.

Vln.

Vc.

Mrb.

switch to picc.

mf

pp < ff >

subito pp

*K*

Pno.

sffz

pp

121

Picc. 

B♭ Cl. 

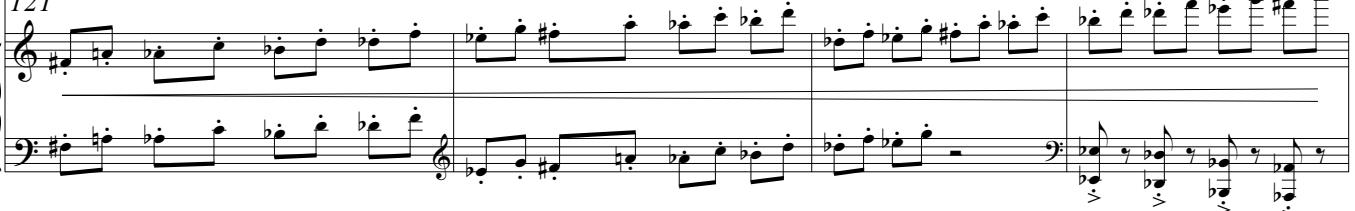
Vln. 

Vc. 

Mrb. 

(highest note)

121

Pno. 

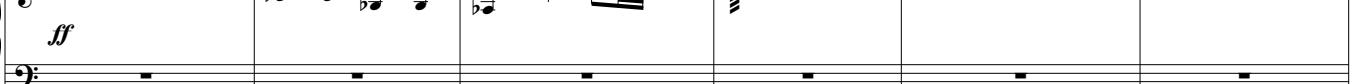
**L**

Picc. 

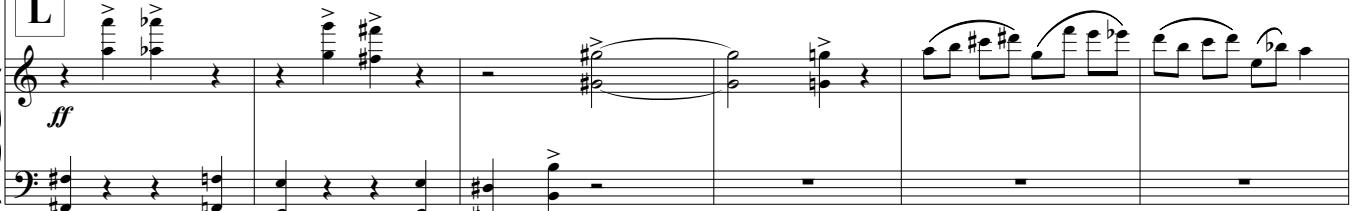
B♭ Cl. 

Vln. 

Vc. 

Mrb. 

**L**

Pno. 

131

Picc.

B♭ Cl.

Vln.

Vc.

Mrb. *sempre ff*

*switch to flute*

**M**

131

Pno. *sempre ff*

**M**

137

Fl.

B♭ Cl.

Vln.

Vc.

Mrb. *v* *#*

137

Pno. *v* *#*

**N**

Fl.

B♭ Cl. *subito p*

Vln. *p*

Vc. *subito p* *poco*

Mrb.

Pno. *p*

**N**

8va-

*p*

146

rit.

Fl.

B♭ Cl.

Vln. *mp*

Vc. *p*

Mrb.

Pno.

146 8va-

rit.