

James Williamson

Memory Stack I-X
for piano trio
(2014)

Score

Instrumentation:

Piano, violin & violoncello

Performance directions:

Each movement can be played in any order. This can be predetermined before performance.

Each movement can be played more than once, although not consecutively. All movements must be played at least once before they are repeated.

Between each movement there must be silence of varying lengths (between 10 & 45 seconds). These lengths can be predetermined before performance. There must also be a length of silence preceding the first played movement and following the final movement.

When required, pages must be turned at the same time, after each silence.

Repeats:

x2, for example, means that a whole movement (i.e. Mov.I) must be repeated twice.

It can also apply to repeating selected bars. e.g. Mov.III, bars 7 and 8 is to be repeated three times, therefore, the total bars played will be 6.

Example performance order:

Silence 10"
Mov.III
 Silence 35"
Mov.IX
 Silence 20"
Mov.V
 Silence 15"
Mov.III
 Silence 45"
 etc.

Duration ca. 20 minutes minimum

Memory Stack was premièred by the Chimera Ensemble on 13th June 2014 at the Sir Jack Lyons Concert Hall, University of York, UK.

Memory Stacks I-X, for piano trio was composed as a reaction to the work of minimalist artist Donald Judd, in particular his series of *Stacks*. Each work within the series is made up of *twelve* rectangular boxes, *nine* inches thick and stacked on top of each other (like rungs on a ladder) on a wall with a *nine*-inch space between them. Each box is of equal importance, as is the space around equally important. These works also tie in with my ever-growing interest in creating metaphorical “musical mobiles”, therefore I have tried to create a piece which reflects these ideas.

There are *ten* small movements (each one emulating a “Judd box”) and silence between them (emulating the space around the boxes). Each movement was created using a regeneration of material from the first written movement; heard in a slightly different way or character. This, for me, was a way of creating the “musical mobile”, whereby one hears the same sounds from a different perspective, similarly to the way one would see Judd’s *Stacks* as you perceive it from different angles. The performers can predetermine the order in which the movements are played in; the silences can be of a length between *ten* and *forty-five* seconds, again predetermined prior to the performance. In turn, this will make each performance slightly unpredictable each time. As with the Judd *stacks*, where the number of boxes can be reduced to fit within a galleries floor to ceiling space (to maintain the proper spacing and proportions) the silences can be cut or reduced to be flexible with concert programming.

- James Williamson

MEMORY STACK I-X

for piano trio
(2014)

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I x2

Understated $\text{♩} = 76$

Vln. (2nd only) *ppp* *pp* *ppp* *pp* *sim.* *Bva* (1st only)

Vc. *ppp* *pp* *ppp* *pp* *sim.*

Understated $\text{♩} = 76$

Pno. *ppp* *poco p* *ppp* *poco p* *sim.* [2nd only] [1st only]

Una corda

Sos.



Understated ♩=76

x2

Vln. (2nd only) *pp* *ppp* *pp* *ppp* *pp* *sim.*

Vc. *ppp* *pp* *ppp* *pp* *sim.* (2nd only)

Understated ♩=76

Pno. *ppp* *pp* *ppp* *pp* *sim.*

Una corda

(2nd only) *ppp*

Sos.

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Austere & Forboding ♩ = 66

Vln.

Vc.

Austere & Forboding ♩ = 66

Pno.

* N.B. Repetitions of notes are approximate and to last full length of note.

This musical score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.). It features a complex rhythmic structure with changes from 3/4 to 5/4 time. The Violin and Viola parts are highly rhythmic, with many sixteenth and thirty-second notes. The Piano part is more melodic and harmonic, featuring chords and sustained notes. A 'x3' marking is present above the first measure of the Violin part. The score includes various musical notations such as slurs, ties, and dynamic markings like 'ppp'.

Vln.

Vc.

Pno.

ppp

x3

IV

Lively & Agitated ♩ = 76

senza vib. sul pont. *molto vib.* *senza vib. sul pont.* *molto vib.* *senza vib. sul pont.* *molto vib.*

Vln. *pp* *f* *pp* *molto ff* *pp* *f* *pp* *molto ff* *ff* *pp* *f* *pp* *molto ff*

Vc. *f* *pp* *f* *pp* *fff* *x4* *col legno* *ard.* *col legno* *sul pont. sul G*

Lively & Agitated ♩ = 76

Pno. *f*

N.B. Repeat the whole movement once without a pause or break.

This musical score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

Violin (Vln.): The first staff features a series of triplets starting with a *fff* dynamic. A bracket above the first triplet is labeled **x3**. The notation includes *col legno* and *ord.* markings. The second half of the staff has a *pp* dynamic, followed by a *f* dynamic, and ends with a *pp* dynamic and a *molto ff* dynamic. A wavy line indicates *molto vib.* (vibrato).

Viola (Vc.): The second staff begins with a *pp* dynamic and features triplets. A bracket above the first triplet is labeled **x3**. The dynamic increases to *fff*. The second half of the staff starts with a *fff* dynamic and includes triplets with *col legno* and *ord.* markings.

Piano (Pno.): The third staff shows a melodic line with a *sfz* dynamic. A *Sos. ----->* marking is present below the first staff. The piano part includes a 5-measure rest and a 3-measure rest.

...almost lifeless, yet breathing ♩ = 58

Vln. *sul tasto* *n* *ppp* *n* *n* *ppp*

Vc. *sul tasto* *n* *ppp* *n* *ppp*

...almost lifeless, yet breathing ♩ = 58

Pno. *ppp*

Ped.

Vln. *fppp* *n* *ppp* *n*

Vc. *n* *n* *ppp* *n* *n*

Pno.

This musical score page, numbered 12, features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin part begins with a triplet of eighth notes, marked with a dynamic of *p* that quickly shifts to *ppp*. It includes a long, sweeping melodic line with multiple triplets and a dynamic range from *n* (normal) to *ppp*. The Viola part consists of sustained, legato chords, starting with a *ppp* dynamic. The Piano part is divided into two systems, with the right hand playing chords and the left hand playing a melodic line with triplets. The score concludes with a double bar line.

VI

...think M.C. Escher... ♩ = 76

Vln. *gliss.* *pp* *ppp* *molto. f pp* 13

Vc. *gliss.* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *molto. f pp* *mp* *pp*

sim.

...think M.C. Escher... ♩ = 76

Pno. *fff* *8va*

SOS. ----->
Gently hold down
cluster, do not play

Vln. *ppp* *molto. f pp*

Vc. *mp pp* *molto. f pp* *mp pp* *molto. f pp* *f pp* *mp pp* *mp*

Pno. (8)

VII

Lucid, sparkle ♩ = 76

x2

Vln.

Vc.

pp

5

5

5

5

5

5

3

pp

5

5

5

5

5

3

(Play 1st x - Tie 2nd x)

Lucid, sparkle ♩ = 76

(Play 1st x - Tie 2nd x)

Pno.

pp

sfz

pp

sfz

pp

(Play 1st x - Tie 2nd x)

VIII

Ethereal ♩ = 56

The musical score consists of two staves: Violin (Vln.) and Violoncello (Vc.).

Violin (Vln.) Staff:

- Tempo: *Ethereal*, ♩ = 56
- Key signature: Two sharps (F# and C#)
- Time signature: 5/8
- First measure: *(2nd only)*
- Measures 2-3: *ppp* (pianissimo) with a hairpin crescendo leading to *pp* (pianissimo).
- Measures 4-5: *ppp* (pianissimo) with a hairpin crescendo leading to *pp* (pianissimo), followed by *sim.* (sustained).
- Measure 6: *Bva* (Basso Violino) marking.
- Measures 7-8: *ppp* (pianissimo) with a hairpin crescendo leading to *pp* (pianissimo).
- Measures 9-10: *ppp* (pianissimo) with a hairpin crescendo leading to *pp* (pianissimo).
- Final measure: *(1st only)*

Violoncello (Vc.) Staff:

- Measures 1-2: *ppp* (pianissimo) with a hairpin crescendo leading to *pp* (pianissimo).
- Measures 3-4: *ppp* (pianissimo) with a hairpin crescendo leading to *pp* (pianissimo).
- Measures 5-6: *ppp* (pianissimo) with a hairpin crescendo leading to *pp* (pianissimo), followed by *sim.* (sustained).
- Measures 7-8: *ppp* (pianissimo) with a hairpin crescendo leading to *pp* (pianissimo).
- Measures 9-10: *ppp* (pianissimo) with a hairpin crescendo leading to *pp* (pianissimo).

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Flowing vs. erratic ♩ = 56

Vc.

senza vib. sul pont. molto vib. senza vib. sul pont. molto vib. senza vib. sul pont. molto vib.

pp 3 3 *f* *pp* *molto ff* *pp* 3 3 3 *f* *pp* *molto ff* *pp* 3 5 *f* *pp* *molto ff*

The violin part is written in 5/4 time with a tempo of ♩ = 56. It consists of two measures of music. The first measure contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into three triplets (3 notes each) and a final triplet of 3 notes. The dynamics are *pp*, *f*, *pp*, and *molto ff*. The second measure contains a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The notes are grouped into three triplets (3 notes each) and a final triplet of 3 notes. The dynamics are *pp*, *f*, *pp*, *molto ff*, *pp*, *molto ff*, *pp*, *f*, and *pp*. The piece concludes with a double bar line.

Flowing vs. erratic ♩ = 56

Pno.

ppp sempre

5 5 5 5

The piano accompaniment is written in 5/4 time with a tempo of ♩ = 56. It consists of two measures of music. The first measure contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into three quintuplets (5 notes each) and a final quintuplet of 5 notes. The dynamics are *ppp sempre*. The second measure contains a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The notes are grouped into three quintuplets (5 notes each) and a final quintuplet of 5 notes. The dynamics are *ppp sempre*. The piece concludes with a double bar line.

Vc.

senza vib. sul pont.

molto vib.

senza vib. sul pont.

molto vib.

pp *f* *pp* *molto ff* *pp* *f* *pp* *molto ff*

Pno.

The image shows a musical score for Violin (Vc.) and Piano (Pno.). The Violin part is written in bass clef and consists of two measures. The first measure contains a triplet of eighth notes, followed by another triplet, and then a single eighth note. The dynamics are marked *pp*, *f*, *pp*, and *molto ff*. The second measure is identical to the first. Above the first measure, the instruction "senza vib. sul pont." is written, and above the second measure, "molto vib." is written with a wavy line. The Piano part is written in treble and bass clefs. The first measure features a chord in the right hand and a single note in the left hand. The second measure features a 5-finger arpeggio in the right hand and a 5-finger arpeggio in the left hand.

X

Expressive vs. static ♩ = 56

Vln. *col legno* *ord.* *ff* *ppp* *ff* *ff* *sf*

Vc. *molto espressivo* *ppp* *mf* *molto ff*

* Play behind bridge.

Expressive vs. static ♩ = 56

Pno. *mf* *Una corda* *p* *Sos.*

senza vib. sul pont. *molto vib.* *col legno* *ord.*

Vln. *pp* *f* *pp* *molto ff* *ff* *ppp* *ff* *ff* *sf*

Vc. *ppp* *ff*

Pno.

5

5

Detailed description: This page of a musical score features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin part begins with a melodic line marked 'senza vib. sul pont.' and 'molto vib.' (indicated by a wavy line), with dynamics ranging from *pp* to *ff*. It includes several triplet figures and a section marked 'col legno' with 'x' marks on the string. The Viola part consists of a long, sustained note with a dynamic range from *ppp* to *ff*. The Piano part features a melodic line with a quintuplet (marked '5') and sustained chords in both hands. The score is marked with various performance instructions and dynamic markings throughout.

senza vib. sul pont. *molto vib.* *col legno* *ord.*

Vln. *pp* *f* *pp* *molto ff* *ff* *ppp* *ff* *ff* *sf*

Vc. *ppp* *ff* *ppp* *ffppp*

Pno. *p.*

The score is divided into three measures. The first measure features a violin part with triplets and dynamic markings from *pp* to *molto ff*, and a viola part with a *ppp* to *ff* dynamic range. The second measure shows the violin playing a tremolo with *ff* dynamics, transitioning to *ppp* and then *ff* with *col legno* markings, while the viola remains at *ppp*. The third measure includes *ord.* (ordine) markings for the violin, with dynamics ranging from *ff* to *sf*, and the viola part ending at *ffppp*. The piano part features a melodic line with a quintuplet in the first measure and sustained chords in the second and third measures, starting with a *p.* dynamic.

This musical score page features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Violin (Vln.):** The top staff contains a melodic line with dynamic markings of *pp*, *f*, *pp*, *ff*, *pp*, *f*, *pp*, and *ff*. It includes performance instructions such as *senza vib. sul pont.* and *molto vib.* with wavy lines. The notation includes triplets and a quintuplet.
- Viola (Vc.):** The middle staff features a sustained, low-register line with a dynamic marking of *f*.
- Piano (Pno.):** The bottom two staves show piano accompaniment with chords and melodic fragments, including quintuplets.

This musical score is for a page numbered 23. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Violin (Vln.):** The top staff contains two measures. The first measure is marked *col legno* and *ord.*, featuring a series of sixteenth-note triplets. The dynamic markings are *ff*, *ppp*, and *ff*. The second measure is also marked *col legno* and *ord.*, featuring a series of sixteenth-note triplets. The dynamic markings are *ff* and *sf*.
- Viola (Vc.):** The middle staff contains two measures. The first measure is marked *ff*, *ppp*, and *ff*. The second measure is marked *ppp* and *ff*.
- Piano (Pno.):** The bottom staff contains two measures. The first measure features a five-note chord (marked *5*) and a melodic line. The second measure features a five-note chord (marked *5*) and a melodic line.