

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 5"
 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

4 **MEMORY STACK I-X**
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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.* *Una corda* *Sos.* (2nd only) (1st only)



Understated ♩=76

x2

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

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

Detailed description: This block contains the musical notation for the Violin (Vln.) and Viola (Vc.) parts. The Vln. part is in the treble clef and features a melodic line with dynamic markings *pp*, *ppp*, *pp*, *ppp*, *pp*, and *sim.* The Vc. part is in the bass clef and mirrors the Vln. part with similar dynamics and includes a '(2nd only)' marking. Both parts are in 5/8 time and include various articulations like slurs and accents.

Understated ♩=76

Pno. *ppp* *pp* *ppp* *pp* *sim.* *Una corda*

(2nd only) *ppp*

Sos.

Detailed description: This block contains the musical notation for the Piano (Pno.) part. The right hand (RH) features a complex melodic line with triplets and quintuplets, marked with dynamics *ppp*, *pp*, *ppp*, *pp*, and *sim.* The left hand (LH) provides harmonic support with sustained chords and moving bass lines, marked with *ppp* and *Sos.* The instruction *Una corda* is placed above the RH staff. The piano part is in 5/8 time and includes a '(2nd only)' marking.

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Austere & Forboding ♩ = 66

Vln. *ppp*

Vc. *ppp*

Austere & Forboding ♩ = 66

Pno. *ppp* *ff*

* 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 in time signature from 3/4 to 5/4. 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 long lines. A 'x3' marking is present above the first measure of the Violin part. The score includes various musical notations such as slurs, accents, and dynamic markings like 'ppp'.

Vln.

Vc.

Pno.

x3

ppp

3

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* *sul pont. sul G*

col legno *ard.* *col legno*

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 system features a *fff* dynamic with sixteenth-note triplets, marked *col legno* and *ord.* A bracket labeled **x3** spans the first two measures. The second system begins with *pp* dynamics, marked *senza vib. sul pont.*, and includes a *molto* *vib.* section with a wavy line. Dynamics range from *pp* to *ff*.

Viola (Vc.): The first system has *pp* dynamics with triplets, marked *col legno*. The second system starts with *fff* dynamics and includes a bracket labeled **x3** over the first two measures. Dynamics range from *pp* to *fff*.

Piano (Pno.): The score consists of two systems. The first system has a *sfz* dynamic with a slur and a *Sos. ----->* marking. The second system features a five-note quintuplet and a triplet.

...almost lifeless, yet breathing ♩ = 58

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

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

...almost lifeless, yet breathing ♩ = 58

Pno. *ppp*

Ped.

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

Vc. *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 *p* and *ppp*, followed by a long melodic line with triplets and dynamic markings *n* and *ppp*. The Viola part consists of sustained chords, starting with a *ppp* dynamic. The Piano part includes a triplet of eighth notes in the right hand and a corresponding triplet in the left hand, with various chordal textures and dynamics throughout the piece.

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. *pp* 5 5 5 5 5 5 5 5 3

Vc. *pp* 5 5 5 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*

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: 8/8
- 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.* (sostenuto).
- Measure 6: *Bva* (Basso Violino) marking.
- Measures 7-8: *ppp* (pianissimo) with a hairpin crescendo leading to *pp* (pianissimo).
- Final measure: *(1st only)*

Violoncello (Vc.) Staff:

- 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.* (sostenuto).

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

Flowing vs. erratic ♩ = 56

Pno.

ppp sempre

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 Violoncello (Vc.) and Piano (Pno.). The Vc. part is written in bass clef and consists of two identical phrases. Each phrase begins with a 7-measure rest, followed by a melodic line with triplets and a 'molto vib.' section. The dynamics range from *pp* to *molto ff*. The Pno. part is written in treble and bass clefs. The treble clef part has a 7-measure rest, followed by a melodic line with a 5-measure phrase and a 3-measure phrase. The bass clef part has a 5-measure phrase.



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* *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 ('5') and sustained chords in both hands.

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 shift. 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 playing a *ffppp* dynamic. The piano part features a fifth-note chord in the first measure and sustained chords in the second and third measures, starting with a *p.* dynamic.

The musical score is divided into three systems. The first system features a Violin (Vln.) part with a melodic line of eighth notes, some grouped in triplets. It includes dynamic markings of *pp*, *f*, *pp*, *molto ff*, *pp*, *f*, *pp*, and *molto ff*. Performance instructions include *senza vib. sul pont.* and *molto vib.* with a wavy line. The second system shows the Viola (Vc.) part with a sustained note and a dynamic marking of *f*. The third system contains the Piano (Pno.) part, with a right-hand melodic line featuring a quintuplet and a left-hand accompaniment of sustained notes.

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

- Violin (Vln.):** The top staff contains two measures of music. 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 triplet of sixteenth notes followed by a triplet of eighth notes. The dynamic markings are *ff* and *sf*.
- Viola (Vc.):** The middle staff contains two measures. The first measure has a dynamic marking of *ff* and a *ppp* dynamic marking. The second measure has a dynamic marking of *ff*. The second measure of the piece has a *ppp* dynamic marking and a *ff* dynamic marking.
- Piano (Pno.):** The bottom staff contains two measures. The first measure features a five-note chord marked with a '5' and a dynamic marking of *ff*. The second measure features a five-note chord marked with a '5' and a dynamic marking of *ff*. The piano accompaniment consists of sustained chords in both hands.