

Joshua MARQUEZ

for Andrew Gentzsch
Slough

(2015)

for solo violin

duration: 5 minutes

Program Notes:

Through the process of degradation, *Slough* transforms into different states through changes in texture, articulation, character, etc... Transient emphasis and greater use of noise elements disintegrate the material, over time, in tandem with further destruction of the spectra. Timbre is the primary developmental element in *Slough*. The extreme contrasts, throughout, are representational of the chunky shedding that is associated with the word "slough".

Performance Notes:

All glissandi should be smoothly started at the beginning of the note value with no vibrato during the movement between pitches

♩ quarter flat
♯ quarter sharp
ord. ordinary bow position
s.p. sul ponticello
s.t. sul tasto
a.s.p. alto sul ponticello; as close to the bridge as possible
a.s.t. alto sul tasto; on the fingerboard

→ move from one designated sound to another
combined action of sul ponticello and left hand pizzicato



Score

For Andrew Gentzsch

Slough

Joshua MARQUEZ

$\text{♩} = 60$

no vib. → slow, wide vib. → narrow, fast vib. → no vib.
 s.t. → a.s.p.

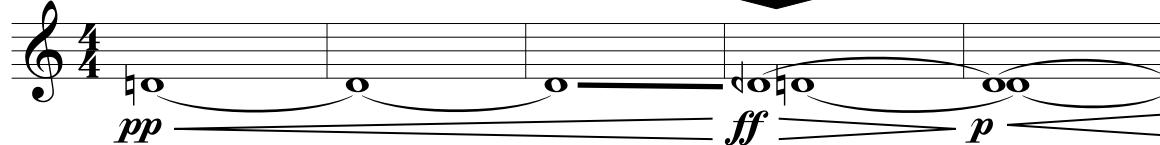
(mask the entrance of the 2nd note
 with the peak of the overpressure)



Violin

$\text{♩} = 60$

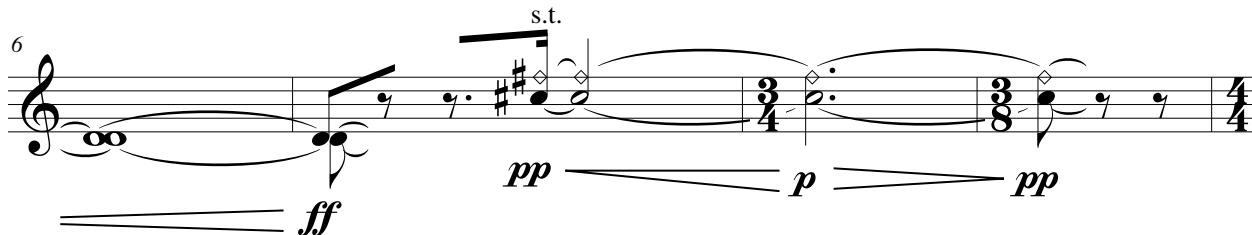
pp ff p



6

ff

pp p pp

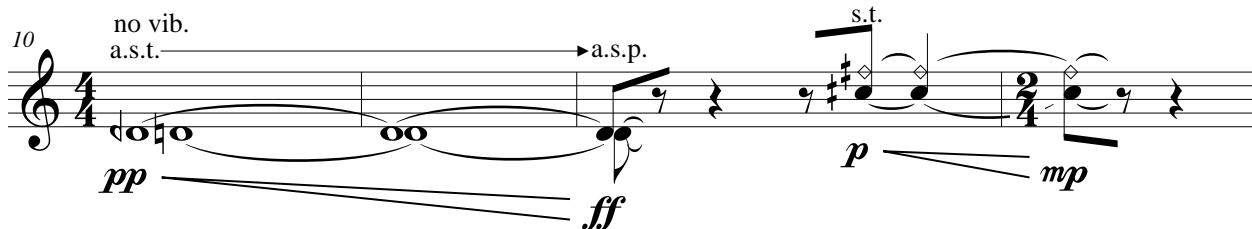


10

no vib.
a.s.t. → a.s.p.

pp ff

p mp



14

a.s.p.
a.s.t.

p $\text{p} < \text{f}$

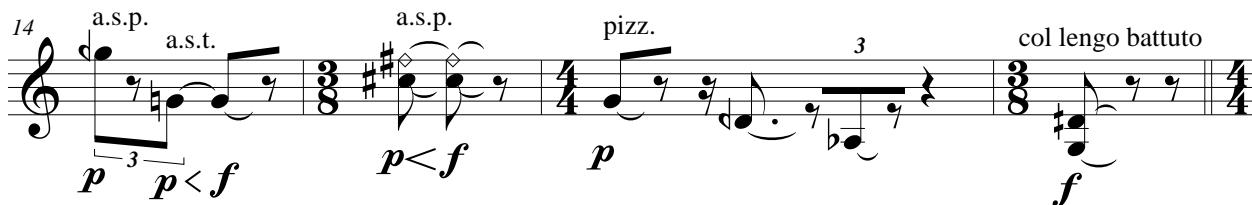
$\text{p} < \text{f}$

pizz.

p

f

col lengo battuto



$\text{♩} = 90$

driving, no break - full bow!

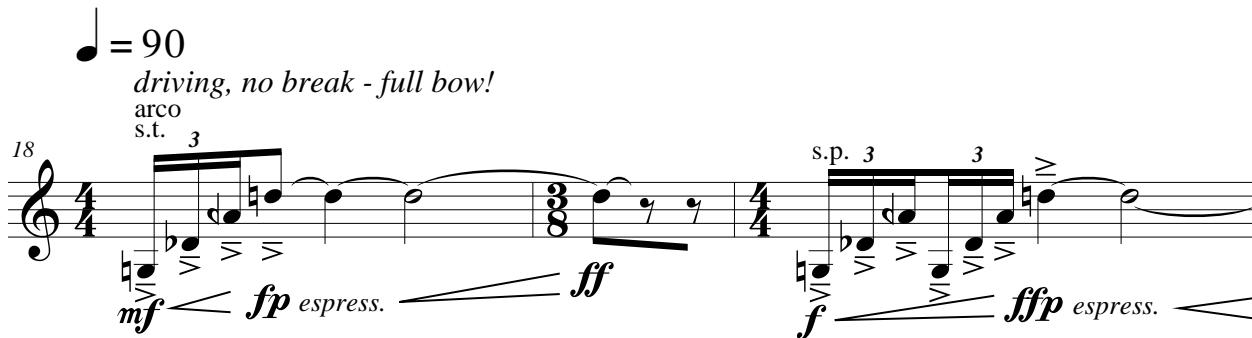
arco
s.t.

mf fp espress.

ff

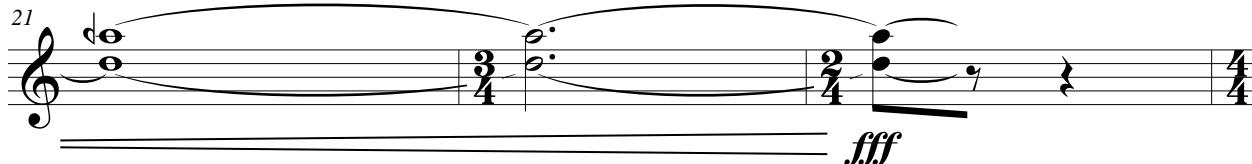
f fpp espress.

s.p. f



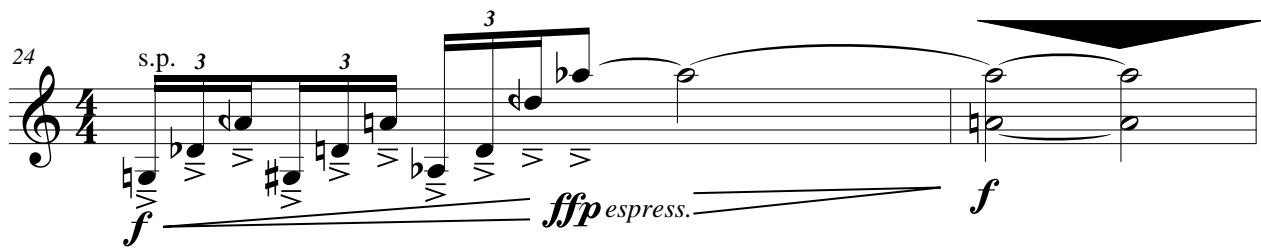
21

fff

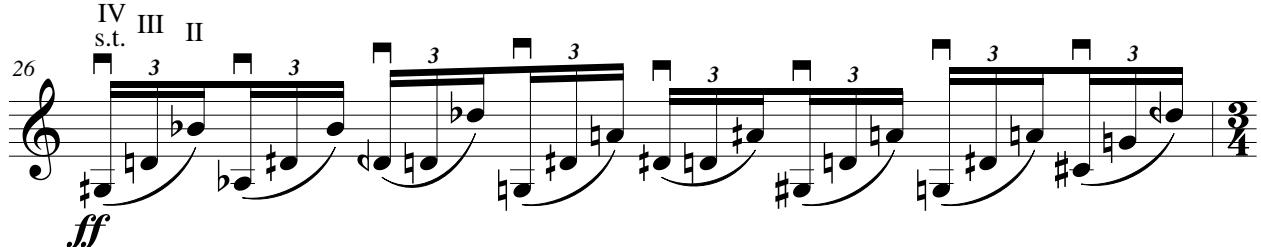


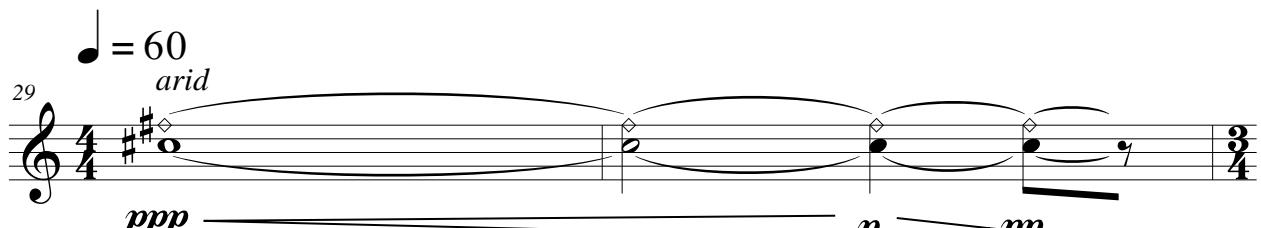
2

Slough

24 s.p. 3 3 3

 f *ff p* espress. *f*

overly aggressive - sloppy

IV III II
 26 s.t.

 rit.

arrogantly emphatic
 scratch tone
 27 3 3 3 9 3

 grinding on the string
 = 60
arid

29 *ppp* *p* *pp*


31 s.t. 3 ord.

 m_f *pp*

a.s.t. 3 a.s.p.
 33 *p*


Slough

3

$\text{♩} = 90$

35 pizz.

ff ***p***

3 ***5***

highest note possible

37 arco
jeté col legno battuto

$\text{♩} = 60$

wet s.t. → ord.

39 ***p*** ***mf*** ***p*** ***f*** ***p***

3 ***3***

42 a.s.p. → ord.

LH pizz. pizz. ***3*** ***5***

ff > ***mp*** ***mf***

45 arco a.s.t. → ord.

ff

47 ord. → a.s.p.

p ***f*** ***p*** ***f***

4

Slough

*hazy - distant*bow freely,
but connected
a.s.p.

50

51

52

53

*...to the point of
destroying the violin
grinding on the string, Sul G
following the basic contour and
rhythm of "target pitches"*

54

56

like radio static

Slough

5

57

59

a.s.p. → ord.

ord. → s.p.

s.p. → s.t. → a.s.p.

61

$\Rightarrow p$

f

66

ord. → a.s.t.

5 3 III II a.s.t. → a.s.p.

$> pp$ p

$pp < f$

cyclic
bariolage

a.s.t. → a.s.p. → ord.

69

pp

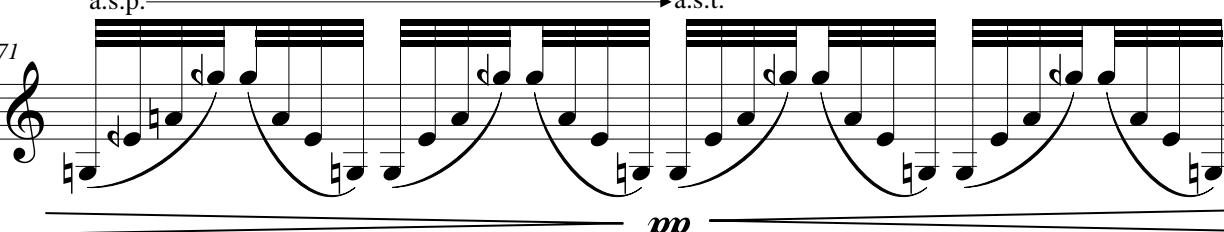
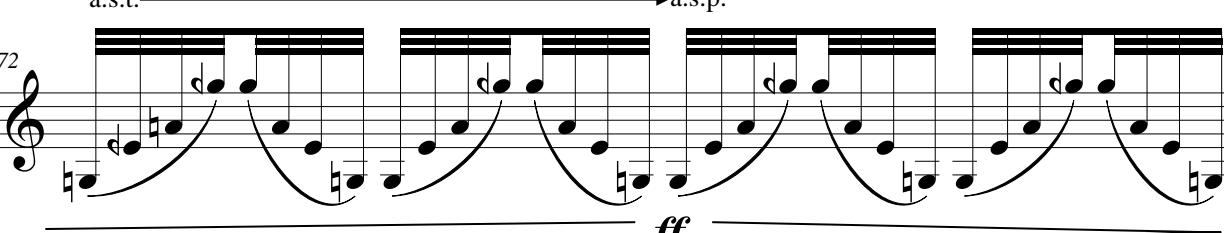
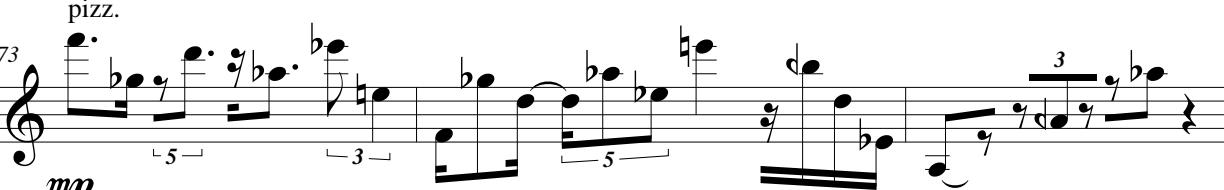
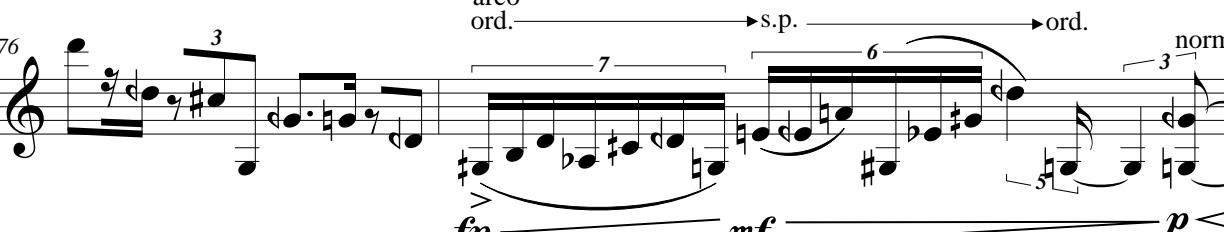
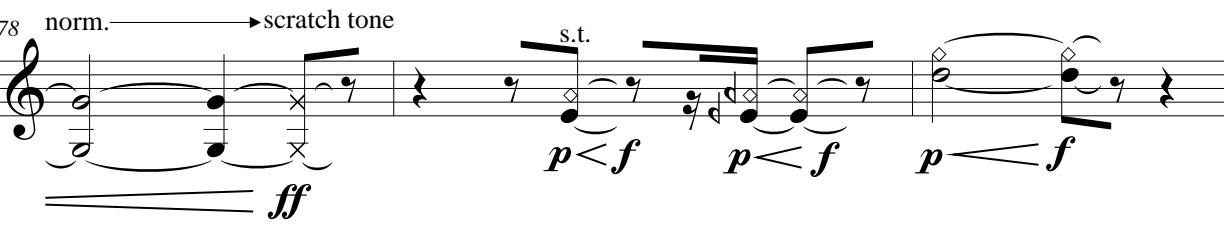
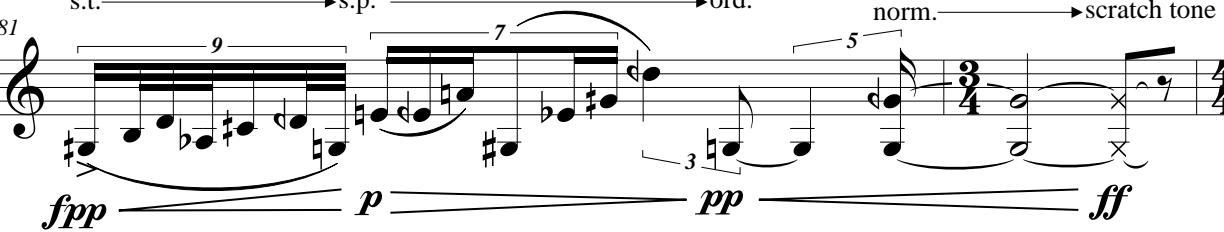
mf

70

p

f

Slough

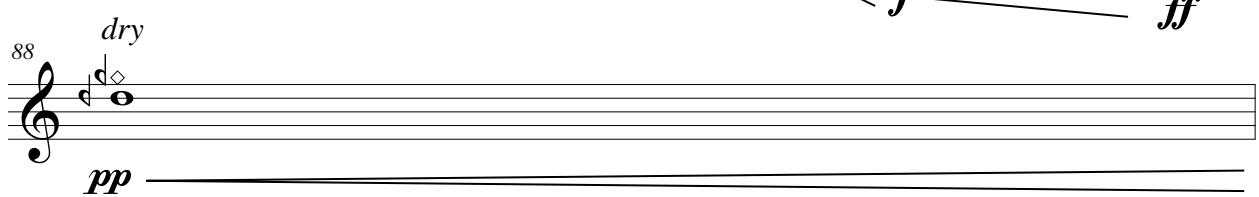
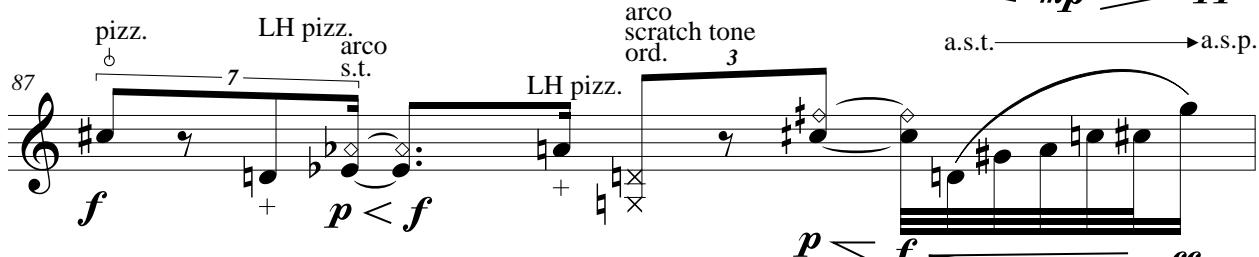
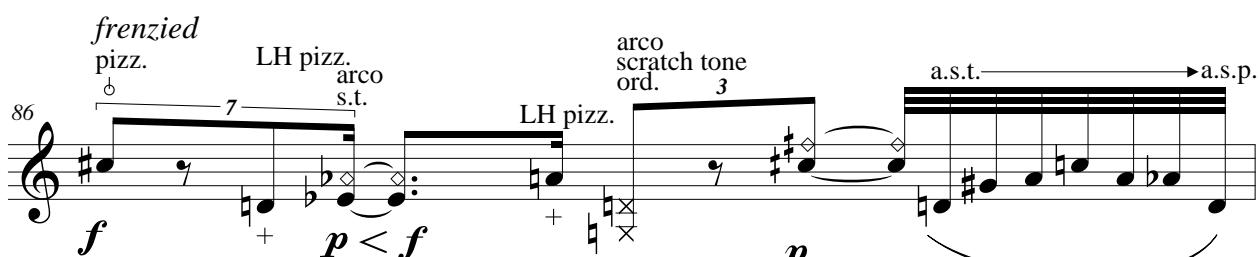
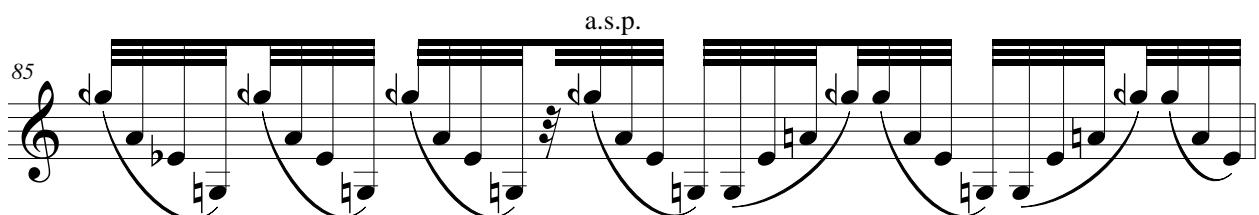
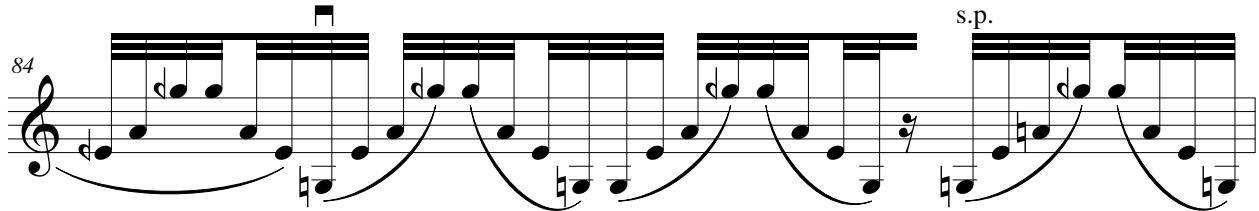
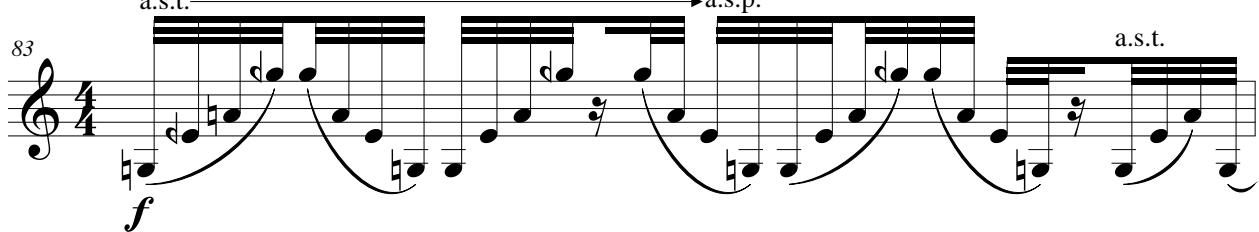
71 a.s.p. → a.s.t.

 72 a.s.t. → a.s.p.

 73 sharp
 pizz.

 76 metallic
 arco
 ord. → s.p. → ord.

 78 norm. → scratch tone

 81 s.t. → s.p. → ord. → norm. → scratch tone


Slough

7

cyclic - broken...struggling
bariolage

a.s.t.



more frenzied than before

