

Joshua MARQUEZ

for Andrew Gentsch

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



overpressure



move from on designated sound to another



combined action of sul ponticello and left hand pizzicato

Score

For Andrew Gentsch

Slough

Joshua MARQUEZ

♩ = 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

♩ = 90

driving, no break - full bow!

Slough

24 *s.p.* 3 3 *f* *ffp espress.* *f*

overly aggressive - sloppy

26 *IV III II s.t.* 3 3 3 3 3 3 *ff*

rit. arrogantly emphatic

27 *scratch tone* 3 3 9 *grinding on the string* *fff*

♩ = 60 arid

29 *ppp* *p* *pp*

31 *s.t.* 3 *ord.* *p* *mf* *pp*

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

33 3 *p*

Slough

35 $\text{♩} = 90$
pizz.
ff *p*
3 5

37 highest note possible
arco
jeté col legno battuto
.....

39 $\text{♩} = 60$
wet
s.t. ord.
p *mf* *p* *f* *p*
5 3 3

42 a.s.p. ord. LH pizz. pizz.
ff *mp* *mf*
3 5

45 arco
a.s.t. ord.
ff
5 3 3 7

47 ord. a.s.p.
p *f* *p* *f*
7 7

Slough

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

50

p *mp*

a.s.p. s.t.

51

pp *p* *pp*

s.t. a.s.p.

52

p *mp*

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

53

pp *p* *pp*

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

54

fff

3 5

like radio static
a.s.p.

56

p

a.s.p. 5 3

57

5

3

3

3

5

59

s.t.

a.s.p.

7

5

p

mf

61

a.s.p.

ord.

ord.

s.p.

s.p.

s.t.

a.s.p.

p

f

66

ord.

a.s.t.

5

3

III II

a.s.t.

a.s.p.

pp

p

pp

f

69

cyclic bariolage

a.s.t.

a.s.p.

ord.

pp

mf

70

ord.

a.s.p.

p

f

Slough

71 a.s.p. → a.s.t.

pp

72 a.s.t. → a.s.p.

ff

73 sharp pizz.

mp

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

fp *mf* *p*

78 norm. → scratch tone

ff *p < f* *p < f* *p < f*

81 s.t. → s.p. → ord. → ord.

fpp *p* *pp* *ff*

Slough

cyclic - broken...struggling

bariolage

a.s.t.

83 *f* *a.s.p.* *a.s.t.*

84 *s.p.*

85 *a.s.p.*

86 *frenzied*
pizz. *LH pizz.* *arco* *s.t.* *LH pizz.* *arco* *scratch tone* *ord.* *3* *a.s.t.* *a.s.p.*
f *p < f* *p* *mp* *pp*

87 *pizz.* *LH pizz.* *arco* *s.t.* *LH pizz.* *arco* *scratch tone* *ord.* *3* *a.s.t.* *a.s.p.*
f *p < f* *p* *f* *ff*

88 *dry*
pp

89 *more frenzied than before*
pizz. *LH pizz.* *arco* *s.t.* *LH pizz.* *arco* *scratch tone* *ord.* *3* *a.s.t.* *a.s.p.*
f *p < f* *p* *f* *ffff*