Call It What You Will
For Violin, Piano, and Computer

In Memoriam
Milton Babbitt

Matthew Barber
Performance Notes

1. The computer part is composed entirely of synthesized sounds; there is no live processing. A computer application for playback in rehearsal and performance is available from the composer. The violinist may control the entrances of the cues with a foot pedal, or a third person may control the computer from the audience.

2. Movements I, II, III, and V all contain quotes from either the standard repertoire or from Milton Babbitt's music. These quotes are to be played as close as possible to the style of performance associated with the quoted works, even though the tempos may not match those of the originals. The quotes are as follows:

   A. The first page of I (*Proleptic*) is from Babbitt's *Sextets* for violin and piano.

   B. The last two measures of this movement are from Babbitt's *The Joy of More Sextets* for violin and piano. The violin and piano have exchanged pitch-classes with regard to the original.

   C. Movement II (*Six Têtes*) has six quotes from the standard piano repertoire. In order, they are the opening of the D-sharp-minor fugue from Bach's Well-Tempered Clavier, Beethoven's Opus 109 piano sonata, Brahms's Intermezzo Opus 116 No. 4, Schoenberg's Opus 23 No. 3, the Third of Webern's Variations Opus 27, and the opening of Stravinsky's Movements for Piano and Orchestra.

   D. Movement III (*Anyone's Anodyne*) quotes Mendelssohn's violin concerto, which was an important piece for the young Milton Babbitt. See the score for more details.

   E. Movement V (*Successive Subsumption*) quotes Schoenberg's 4th string quartet, from the first movement of the quartet in measures 1-10, and from the third movement in measures 13-23.

3. Movement V employs some spatial notation. When spatial notation is indicated, the performer plays inexact rhythms, placing his/her notes within the measure approximately where they might fall had they been notated precisely; horizontal space is thus still analogous to time. No attempt should be made to line up with the other performer or the computer part. In general, filled noteheads are to be played short, and white noteheads are longer; the player has discretion over the exact durations.

4. The performers should try to maintain a solemn demeanor when they are resting. After the last movement has played, a moment of silence would be appropriate.
I. Proleptic

Violin

Piano

Vln.

Pno.

sul tasto
I. Proleptic

Slower, no faster than \( \frac{4}{4} = 50 \)
Quietly and Precisely

Little, if any pedal - just enough to keep the texture legato.

Fermatas in this section last no longer than an eighth note.
Rubato; somewhat erratic. Same tempo or slower than previous section.
Start slowly - 2 notes per second or slower - and gradually accel. to violinist's preferred tempo in the next measure.
Presto possibile
Lightly, but heavily exaggerate accents.

sul pont.

molto ritard

$\text{Presto possibile}$

$\text{Lightly, but heavily exaggerate accents.}$
II. Six Têtes

The pianist plays six excerpts from the standard repertoire over the computer part. Although the tempo is controlled by the computer, try to play as close as possible to the usual correct style of the excerpt. See performance notes for more details.

\( \text{\textit{d}} = 50 \)
II. Six Têtes
II. Six Têtes

rubato

$\text{\textsf{Pno.}}$

$\text{\textsf{Comp.}}$

rubato

$\text{\textsf{Pno.}}$

$\text{\textsf{Comp.}}$
II. Six Têtes
II. Six Têtes
II. Six Têtes
II. Six Têtes
II. Six Têtes
III. Anyone's Anodyne

This movement is a gloss on the slow movement of Mendelssohn’s violin concerto, and should be played in the style of that piece as far as is possible. Liberal use of portamento and dynamic contrast is encouraged, but tempo is fixed by the computer.
III. Anyone’s Anodyne
III. Anyone’s Anodyne
In a very improvisatory manner. Be cognizant of the meter but allow great elasticity in tempo. The character should be playful but not clownish; imagine something between the style of Brahms and an extemporization on classic show tunes. The triplet eighth-notes at the beginning of each measure should not be exactly in time - think of them as slightly rushed eighth notes.
IV. A Passing Nepenthe

Pno.

riten.  
slower  \( \frac{d}{d} = 40 \)

Pno.

Ped.

Pno.

tre corde  accel  

rit.  

Pno.
IV. A Passing Nepenthe

tempo I

a tempo

riten.
V. Successive Subsumption

\[ \frac{4}{\text{Vln.}} \]

\[ \frac{4}{\text{Pno.}} \]

Spatial Notation

\[ \frac{4}{\text{Comp.}} \]

In the computer part for this movement, any pitch in the octave-treble-clef staff is doubled an octave higher, and any pitch in the bass-clef staff is doubled an octave lower.
V. Successive Subsumption

Vln.

Pno.

Comp.

PED
V. Successive Subsumption

slower, $\downarrow = 80$

non vib.
V. Successive Subsumption

Vln.

Pno.

Comp.
V. Successive Subsumption

Vln.

17 faster, $\frac{3}{4} = 90$

Pno.

Comp.

17

19

(V. Successive Subsumption)

faster, $\frac{3}{4} = 90$

una corda

PED

(un a corda)

(ppp)

(V. Successive Subsumption)

(ppp)

(L.h. continues at ppp, accenting (mf) pitch-classes which appear simultaneously in the violin part.)
Each of the next three measures is a bit slower than the previous.
V. Successive Subsumption

\[ \text{\footnotesize \textbullet \text{Spatial Notation}} \]

\[ \text{\footnotesize \textbullet \text{pizz.}} \]

\[ \text{\footnotesize \textbullet \text{arco}} \]

\[ \text{\footnotesize \textbullet \text{pizz.}} \]
V. Successive Subsumption

Vln.

p

f

p

f

arco sul pont.

pizz.

col legno

slower, \( \frac{d}{d} = 66 \)

sul pont.

ord.

a tempo, \( \frac{d}{d} = 100 \)

sul pont.

pizz.

sul pont.

pizz.

sul pont.

pizz.

sul pont.
V. Successive Subsumption

\[ \frac{\text{Vln.}}{\text{Pno.}} \]

\[ \frac{\text{Comp.}}{\text{Ped}} \]

\[ \frac{\text{Vl.}}{\text{Pno.}} \]

\[ \text{Vl.} \]

\[ \text{Pno.} \]

\[ \text{Comp.} \]
Each of the next three measures is a bit slower than the previous.
V. Successive Subsumption

Vln.\n
Pno.\n
Comp.\n
\( \text{\textit{Ped}} \)
V. Successive Subsumption

Vln.  
50

Pno.  
(8ve)

Comp.  
50

sul tasto

riten. (d' = 60)

ord.
VI. O Haupt

In the manner of a Baroque prelude. Molto rubato, but the average tempo should not be slower than about \( \frac{4}{4} \).

A full, mostly fortissimo tone is desired unless otherwise indicated. The familiar chorale melody O Haupt, Voll Blut und Wunden is audible in the high notes of each measure (generally on the first sixteenth of each beat), and the player should go at great lengths to project this with dynamics and phrasing.

\( f \quad (\text{very brief}) \quad \text{accel} \quad \text{rit.} \quad \text{a tempo} \)

\( p \quad (f) \)
VII. Analeptic

(Pitched Noise)