

EDGAR WARREN WILLIAMS

# CONIUNCTIO


FOR VIOLIN & VIOLONCELLO

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## GLOSSARY

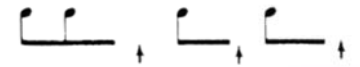
	<i>grand detaché</i> : full bow
AFAP	as fast as possible
C.L.B.	<i>col legno battuto</i>
B.B.	behind bridge (always with "X" note-heads)
C.L.T.	<i>col legno tratto</i>
COLLÉ	"bowed <i>pizzicato</i> "; short, sharp, pinched stroke at the frog
FLAUT.	<i>sul tasto</i> , long, light bows
FROG	at the frog
L.V.	let vibrate
N.V.	no vibrato
PIZZ.	<i>pizzicato</i>
ORD.	<i>ordinario</i>
SALT.	<i>saltato, jeté, ricochet</i> : thrown bow
S.P.	<i>sul ponticello</i> , half the bow hair always on the bridge
SPICC.	<i>spiccato</i> ; off-the-string, dropped bow; <i>battuto</i> at higher dynamics
STACC.	staccato; on-the-string staccato (in contrast to SPICC.)
TREM.	<i>tremolo</i>

## PERFORMANCE NOTES

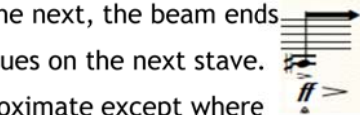
—The duration of long notes are indicated with duration beams; the longer the beam, the longer the note:



—A continuous beam represent a connected series of notes, a gesture or phrase:



—Interruption of duration beams (gaps between beams) means silences (rests):



—When a note is sustained from one staff to the next, the beam ends with an arrow, indicating that the beam continues on the next staff.

—Synchronization between instruments is approximate except where mandatory simultaneities are marked by a double-headed arrow:

—The bracketed ' 7" ' above this phrase indicates its approximate duration: 7 seconds.



These duration are meant to provide a sense of proportion and may be stretched as needed to make musical sense in a performance.

The composer hopes that performers will respond to what they are hearing, adjusting synchronization accordingly.

## PROGRAM NOTES

*CONIUNCTIO* is the final stage of the alchemical program: the joining of opposites, the combination of feminine and masculine, of *yin* and *yang*...

## SPECIAL NOTATION

### Duration Beams

The duration of long (sustained) notes is indicated with duration beams: the longer the beam, the longer the note.



Uninterrupted progressions of notes are connected to the same duration beam.

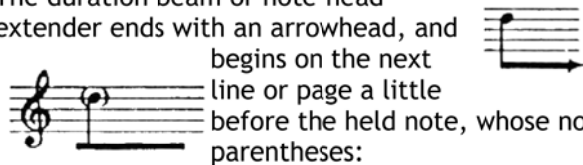


Interruptions of duration beams (gaps between beams) mean silences (rests).



### Notes Sustained from One Stave to the Next

The duration beam or note-head extender ends with an arrowhead, and begins on the next line or page a little before the held note, whose note-head is placed in parentheses:



### Tremolo

Tremolos are indicated as follows:

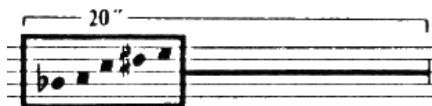


### Unordered Elements

Repeat pitches in given order:



Repeat given pitches in any order:



### Pizzicato Glissando

The note in parenthesis indicates the terminus of the glissando and is *not* plucked.



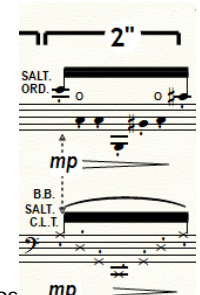
### Strumming

Direction is indicated by arrows above the stem:



## GENERAL REMARKS

- The performers should understand all spatial and temporal proportions to be approximate and flexible. The performers are not expected to begin and end time frames together.
- But, the ensemble should be in the new time frame within 2-4 seconds of the first entrance.
- The performers should only attack or begin passages together where such coordination is indicated with the double arrow. (See example, right.)
- If a phrase or gesture is to be played more than once, one may vary the performance technique (e.g. *ponticello*, *tasto*, *pizzicato*, etc.).
- Performers may freely alter the notated dynamics and may influence dynamic change in one another when/if the musical necessity arises.
- This score is meant to create a flexible performance environment in which the choices of the performers may vary from performance to performance in response to the musical dictates of the moment. Thus, the "work" will necessarily differ from performance to performance. All indications of dynamics and synchronization must be understood as aids to performance, *not* as rigid directions. Consider the score as more an environment for performance than a set of assembly instructions. This piece is not so much realized through a performance, as created at the moment of performance.



DURATION: 5½-6 min.

IN MEMORIAM: EARLE BROWN (1926-2002)

# CONIUNCTIO

EDGAR WARREN WILLIAMS

2020

Accidentals effect only those notes before which they stand.

**System 1 (12" measure):**

- Violin:** *pp* → *f*. Performance instructions: PIZZ., ARCO, S.P., OR.
- Cello:** *pp* → *sfz* → *st. sfz* → *pp*. Performance instruction: Unstable pitch (from ¼↑ to ¼↓).

**System 2 (15" measure):**

- Violin:** *f* → *ff* → *ff* → *pp*. Performance instructions: *ben marc.*, *8va.*, *loco*, S.P.
- Cello:** *f* → *ff* → *ff* → *ff*. Performance instructions: Unstable pitch (from ¼↑ to ¼↓), *ben marc.*, *Violin waits for cello C#/D before playint Bb/A.*

**System 3 (15" measure):**

- Violin:** *(pp)*. Performance instruction: (S.P.) → FLT.
- Cello:** *mp* → *mp* → *f* → *mp* → *mf* → *mp* → *p* → *mp*. Performance instructions: PIZZ., ARCO, III, IV, III, II.

15" 5" 2"

FLT. TREM. TIP (TASTO) S.P. FLT. N.V. FLT. SALT. ORD.

pp→ f pp pp mp

4

ORD. B.B. SALT. C.L.T.

p p mf f f f f mp

f <> mf > p > mp

2" 10"

FLT. accel. to AFAP

p sfz pp mf pp

5

1" pp→

pp→

20"

N.V. (TASTO)

f pp rit., dying away

6

sfz sfz sfz f mf pp

WILLIAMS: *Coniunctio*

4

7

15"

*espress.*  
*p* *pp* *pp*  
*pp* *mp* *p* *pp*  
COLLÉ PIZZ. ARCO

8

5" 6" 2"

SALT. *ff* *pp* *p*  
PIZZ. ARCO *f* *espress.* *pp* *f* *mf*  
S.P. *poco* COLLÉ PIZZ. PIZZ.  
(S.P.)

9

4" 5" 5" 2"

ORD. *ff* *pp* *p* *f* *pp*  
ARCO S.P. AFAP S.P. ORD. S.P.  
*ff* *pp* *f* *p* *mf* *pp*

WILLIAMS: *Coniunctio*

10" 10"

N.V. ORD. → S.P. COLLÉ ORD. → S.P.

*mf* *pp* *pp* *ff* *mp* *ff* *fp* *pp*

*mf* *pp* *molto* *ff* *fp*

S.P. S.P.

ORD. N.V.

Aperiodic repetition of staccato notes in any order over sustained, open string. Begin quickly; decelerate over duration. Short and soft.

12"

*pp* *ff*

ORD. N.V.

2" PAUSE

Unstable pitch (from 1/4↑ to 1/4↓)

*pp* *pp*

7"

N.V. PIZZ. ARCO N.V. PIZZ. PIZZ.

*pp* *mf* *pp* *mf* *mf*

N.V. PIZZ. ARCO N.V. PIZZ. PIZZ.

3"

ARCO PIZZ.

2" PAUSE

ARCO COLLÉ

*sfz* *pp*

ORD. I II

WILLIAMS: *Coniunctio*

6

13

15"

FLT. N.V. S.P. PIZZ.

*pp* *pp* *f* *pp* *f* *mp* *pp* *p*

*pp* *f* *p* *mp*

14

15"

PIZZ. PIZZ. ARCO V IV III

*mp* *mf* *f* *mp*

Cello waits for violin A before playing Db.

As many times as possible on single bow.

Violin waits for cello to finish figure before play in ab, etc.

*pp* *mf* *espress.* *f* *p* *mf*

15

10" 5"

PIZZ. ARCO PIZZ. ARCO PIZZ. ARCO

*mf* *pp* *p* *pp* *sfz* *mp* *ff*

*mf* *sfz* *p* *ff*



16

2" PAUSE

11"

PIZZ. *f* ARCO *mp* *f* *mp* *espress.*

17

15" (x 2)

*pp* *mp* *f* *mp* *p* *mf* *f* *f* *p*

VIOLIN: Play stave twice. **1st time:** events compressed, with plenty of space between them. **2nd time:** lingering more on each event with less space between, varying technique of each event at will.

NO SYNCHRONIZATION, EACH PART PLAYED INDEPENDENTLY-- BUT IN RESPONSE TO WHAT THEY HEAR IN THE OTHER PART.

CELLO: Play stave twice. **1st time:** lingering on each event with little space between. **2nd time:** events compressed, with more space between them, varying technique of each event at will.

*mf* *mf* *mf* *p* *mf* *f* *mf* *pp* *f* *mf* *mp*

15"

PIZZ. SECHISS. ARCO FROG FLT.

Dynamics *ad lib.* *mf* *pp* *f* *mf* *pp*

18 NO SYNCHRONIZATION, EACH PART PLAYED INDEPENDENTLY-- BUT IN RESPONSE TO WHAT THEY HEAR IN THE OTHER PART.

ORD. FLT. PIZZ.

*mf* *mf* *pp* *fp* *f* Dynamics *ad lib.*

15"

19

*pp* *mf* *p* *f*

ARCO PIZZ. ARCO S.P. ORD.

*f* *f* *fp* *mf* *f* *ff*

9A

(Pages 9a and 9b are to be played simultaneously.)

# VIOLIN

Play all of the modules once, in any order, but saving the boxed module for last. If you reach the boxed module first, repeat until cello arrives on the A; then repeat once more and proceed to fermata. If you arrive after the cello has arrived, repeat *ad lib* until ready to join the cello at the fermata.

# CELLO

Play all of the modules once, in any order, but saving the boxed module for last. If you reach the boxed module first, repeat until violin arrives on the A; then repeat once more and proceed to fermata. If you arrive after the violin has arrived, repeat *ad lib* until ready to join the violin at the fermata.

FROG PIZZ. ARCO

*f* *ff* *sfz* *f*

PIZZ. ARCO

*mf* *mp* *p* III

B.B.  
C.L.B.

*p* *f*

C.L.T.

S.P. Gliss.

*p*

FLAUT.

*mp*

PIZZ. ARCO FROG

*mp* *f*

S.P.  
FLAUT.

B.B.  
PIZZ. C.L.B.

S.P.  
III

B.B.  
ARCO

*mp*

Last time: ORD. \_\_\_\_\_> S.P.

*mp* *pp*