

gravity

for christina maradik-symkowitz (2013)
(also dedicated to Matthew Lee Knowles)

Nikolaos-Laonikos Psimikakis-Chalkokondylis

Programme note

Hey again Christina!

So, here's the new piece for glockenspiel and viola. You need a second bow (a violin bow?) for the glockenspiel, as all the notes are bowed. This piece is like a little game which sounds a bit different each time you play it, yet still similar enough so that it remains the same piece.

All the pitches come from Matthew Lee Knowles' *54 Variations on a Theme from the film Cannibal Holocaust* (hence the double dedication again).

Performance instructions

Glockenspiel: All the notes are bowed. Never dampen any notes, let them ring out.

Viola: All the notes are meant to be played with harmonics (touch 4th – to sound two octaves higher).

Accidentals apply only to the notes they immediately precede.

The pace of the piece is slow and the duration of the notes doesn't have to be even. The duration of each note should not be longer than one bowing (i.e. if you finish bowing, you can't re-play the same note by changing bowing, you have to move on.) (But there can be silence between two successive notes, so you don't have to move on straight away.)

If there are many notes in one “verticality” (I don't like the word “chord”) you can **choose** any of those notes to play. If there is a rest above the verticality, you may choose to either play one of the available notes or not play a note at all for this verticality.

Here's how it works: you both start together. Any of the two players may take initiative and move on to the next verticality. As soon as that happens, the other player has to follow, as if pulled by the next verticality's “gravity”. And so on, until the end.

gravity

to christina maradik-symkowitz
and matthew lee knowles

Laonikos Psimikakis-Chalkokondylis

slow, cute, unhurried. like snowflakes.

Viola

with harmonics
throughout
(touch 4th)

quite softly throughout

The musical score is written for Viola in 3/5 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo/style marking is 'slow, cute, unhurried. like snowflakes.' The performance instruction is 'with harmonics throughout (touch 4th) quite softly throughout'. The second staff continues the piece, featuring a key signature change to two flats (B-flat and E-flat) and a common time signature change to 3/4. The third staff concludes the piece, returning to the key signature of one flat (B-flat) and a common time signature change to 3/4. The score includes various musical notations such as notes, rests, and accidentals.

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Glockenspiel

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17

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