

DOUGLAS GEERS

Inanna's Descent

For violin and live electroacoustic music

(2010)

Score

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Douglas Geers Music

New York., New York.

This concert work was created from music of
Inanna: Euphrates Survival Song,
a multimedia theater concert created in collaboration
with writer/director Mirjam Neidhart.

Premiered in Zürich, Switzerland
on September 5, 2009
by Maja Cerar, violin,
to whom this work is dedicated.

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For violin and live electroacoustic music

Duration: ca. 11 minutes

General Performance Notes:

The electroacoustic sounds in the work are created via a combination of signal processing and cueing of pre-composed soundfiles. Both of these are achieved via software created by the composer in the *Max/MSP* composition environment and is available from him upon request (see contact information below.)

Necessary technology:

1. Microphone mounted on violin (preferably DPA 4060)
2. Concert quality audio mixer, with at least two auxillary sends/returns to pass sound to and from computer
3. Computer running Max/MSP software (version 5)
4. Stereo digital audio interface to connect Macintosh to mixer
5. Douglas Geers' software instrument for this work
6. Concert quality stereo audio playback system: amplifier and speakers.

Configuration for Concert Performance:

1. Violinist onstage, with microphone attached to violin
2. Audio cable from microphone running to microphone level input of mixer (preferably situated in center of audience space).
3. Auxillary out #1 sending signal to audio interface, attached to computer
4. Software activated; increment cue settings as indicated in score (see below.)
5. Audio output from Macintosh sent back to mixer (via interface)
6. All audio sent to amplifier and speakers.

Operating Software:

1. Copy files onto computer's hard drive
2. Double-click "_InannasDescent.maxpat" icon.
3. Attach microphone input signal as specified above
4. Activate software toggle to "on" position
5. Adjust input and output levels as necessary.
6. To advance software to cues in score, hit computer's spacebar.
7. To jump to specific cue points during rehearsal process, use pop-up menu with cue list to select the location desired.

Performance Notes:

- “*sub pont.*” indicates playing strings behind the bridge of the violin.
- All glissandi begin immediately from the notated pitch to which the glissando marking is attached.
- The phrase “irreg. gliss.” directs the violinist to play the glissando with uneven speed and to freely change directions back and forth between the origin note and destination note, arriving at the destination by the time specified.
- The irregularly-shaped lines above notes during irregular glissandi should not be interpreted literally. They are meant to give an impression of the gesture, not a prescription.
- "Wavy" diagonal line between two notes: When two notes are connected by a wavy line, the player should attack the pitch of the first note and immediately begin to glissando to the pitch of the second note, arriving at the second pitch at the time it is rhythmically notated to begin, then holding that pitch for the remainder of its notated duration. When a non-glissando note at a particular pitch is tied to a note that begins a glissando, the musician holds the correct pitch for the first note's duration and begins the glissando at the rhythmic position of the second note.
- When musical figures appear inside repeat signs with a bracket above the measure(s), this indicates that the figure enclosed should be repeated constantly for the duration indicated above the bracket.

Contact Information:

To request additional scores, a recording, or a copy of the necessary software, please email Douglas Geers: dgeers@gmail.com.

Inanna's Descent

Score

Douglas Geers

1 $\text{♩} = c. 54$
sub. pont.
bow extremely lightly
shattered, punched

$\text{♩} = c. 60$
sub. pont.
bow extremely lightly

$\text{♩} = c. 72$
sub. pont.
bow extremely lightly

Solo Violin

slowly increase bow pressure to normal
accel. to tremolo

to molto sul pont.

molto sul pont.
breathless shock

2 **[sfl]**
sub. pont.
bow extremely lightly

slowly increase bow pressure to normal
accel. to tremolo

to molto sul pont.

molto sul pont.

3 $\text{♩} = c. 120$

gliss. harmonic irregularly,
above & below written pitch

to sul pont.

sul pont.

4
obsessive listening

to ord.

ord.

tumbling down

5 to sul pont.

6 sub. pont.
bow extremely lightly
memory

7 sul tasto
tender

ppp *pp* *ppp* *pp* *ppp* *p*

(sf1 fades away) -----

46

pp *ppp*

8 $\text{♩} = \text{c. } 86$
fleeting memories
ord.

lessen pressure on bow to as little as possible

9 $\text{♩} = \text{c. } 72$
sub. pont. accel. to tremolo

54 *p* *IV* *mp* *ppp* *p*

60 *mf* *ff* *ff* *fff*

becoming furious

4-6" as fast as possible

3-4" accel. to as fast as possible

10 $\text{♩} = \text{c. } 120$
sf3

65 *ppp* *pp* *p*

irregular vib.

gliss. irreg., above & below

to sul pont. sul pont.

74 *mp* *p*

tumbling down

5 3 6

11

77 *ord.* *ord.*

5 5 5 5 6 6

79 *f* *mp* *pp*

6 6 6 6 7 5

$\text{♩} = \text{c. } 120$

molto sul pont.

accel. to fast as possible

manic shock

as fast as possible

12

83

pp *pp* *ff*

85

ff *fff* *cut off abruptly*

13

87

sub. pont.
bow extremely lightly
faded memory

ppp *pp* *ppp*

14
97 III ord. gliss. gliss. gliss. to sul tasto
p *mp*

15 **sf4**
98 *mp* sul tasto ostinato: begin faint, fragile ostinato: danger grows
p

101 harmonic: vib. begins to grow wider and more irregular
pp *p*

16
105

17 harmonic vib. now sickly, small glissandi
108

growing stronger to ord.
112 *mp*

18 ord.
115 *p*

118 *mp*

121 *becoming fierce* 19 sf5 *gliss. between all*

124 *vib. grows wider and more irregular* *vib. becomes wild gliss.* 20 *gliss. highest pitch*

127 *gliss. both upper strings*

130 *gliss.* 21

133 *calming* 22 *to sul pont*

136 *sul pont* *growing stronger* 23 sf6

139 *to ord.* *becoming ferocious* 24 *ord.*

142 *ff*

144 *with fury*
fff (sempre)

146 25

26 149 *f* *ff* *f* (let efx tail resonate) 27 *pp* *molto sul tasto*
non vibrato
private sorrow

♩ = c. 86
slowly, tentatively 28 sf7

ppp *pp* *ppp*

29 157 *fleeting memories*
ord. *p* *mp* *ppp*
lessen pressure on
bow to as little as possible

30 31 sf8
 162 $\text{♩} = c. 120$ wailing
f *mp* rit. -----

Musical staff 162-168: Treble clef, 4/4 time signature. Starts with a whole rest, followed by a half note G4, then a quarter note F#4, and a half note E4. The music continues with various rhythmic patterns and dynamics, including a crescendo leading to *mp* and a *rit.* marking.

169 (rit. -----) 32 a tempo
p *f* *f* (sempre)

Musical staff 169-174: Treble clef, 3/4 time signature. Starts with a half note G4, followed by a quarter note F#4, and a half note E4. The music continues with various rhythmic patterns and dynamics, including a *rit.* marking, a *p* dynamic, and a *f* dynamic that becomes *f* (sempre).

175 33 violent sobs

Musical staff 175-180: Treble clef, 3/4 time signature. Features a series of notes with accents and slurs, suggesting a 'violent sobs' character. Dynamics range from *f* to *mp*.

181

Musical staff 181-185: Treble clef, 4/4 time signature. Features a series of notes with accents and slurs, suggesting a 'violent sobs' character. Dynamics range from *f* to *mp*.

186 34 35 sf9
 rit. to molto sul pont. molto sul pont. as fast as possible
p *pp*

Musical staff 186-190: Treble clef, 4/4 time signature. Features a series of notes with accents and slurs, suggesting a 'violent sobs' character. Dynamics range from *p* to *pp*. Includes a *rit.* marking and a *sf9* dynamic.

36 190 out of control 37 ord. molto rit.
ff *f* *ff* *f* *f* *ff* *f*

Musical staff 190-194: Treble clef, 4/4 time signature. Features a series of notes with accents and slurs, suggesting a 'violent sobs' character. Dynamics range from *ff* to *f*. Includes a *rit.* marking and a *sf9* dynamic.

38 195 molto sul pont. very slowly, like fingernails on a chalkboard bow with varying extreme pressure $\text{♩} = c. 72$ 39 psychic exhaustion move behind bridge sub. pont.
f *ff* *f* *f* *ff* *f* *pp* *p*

Musical staff 195-199: Treble clef, 4/4 time signature. Features a series of notes with accents and slurs, suggesting a 'violent sobs' character. Dynamics range from *f* to *pp*. Includes a *rit.* marking and a *sf9* dynamic.

200 vary pressure to explore timbre molto rit. 40 41 computer sounds fade out
mf *f* *ff* *ppp*

Musical staff 200-204: Treble clef, 4/4 time signature. Features a series of notes with accents and slurs, suggesting a 'violent sobs' character. Dynamics range from *mf* to *ppp*. Includes a *rit.* marking and a *sf9* dynamic.