

A N D R E W L O V E T T

WRESTLING AN ANGEL

for solo violin and electroacoustic music

(1998)

wrestling an angel is for solo violin with computer sequenced material that may be played from a DAT-recorder, a CD-player or with the use of a computer.

There are three sequences which are cued from the performer's part.

Performance materials are available from the composer.

This score contains a simplified version of the electroacoustic part for the guidance of the sound projectionist.

The duration is 14 minutes approx.

wrestling an angel was composed and recorded in the composer's studio in Cambridge, May to June 1998, using **MoTU Digital Performer** software.

It was first performed by Egidius Streiff on July 7th 1998 at West Road Concert Hall, Cambridge with the composer.

wrestling an angel is dedicated to Diana, Peter, Jacob and Jonah.

Performance Notes

The violin should be discreetly amplified with the tape (or sampler).

The electroacoustic music consists of three stereo sequences. The violinist should be able to hear the tape-part clearly during performance.

Precise coordination between soloist and electroacoustic music is not always necessary.

Except where there is an obvious percussive interplay between the parts, the soloist may play freely. However there will be some moments where the soloist should either wait for a cue, or if necessary, skip forward (the loud chords at bar 276 for instance). Therefore, it is very important that the solist is familiar with the electroacoustic music.

Loudness is a matter of taste for the performers but, ideally, I would favour as natural a sound as possible. If possible, the overall level should favour the direct sound from the violin. In small rooms the piece could be performed with no amplification of the soloist. Discreet use of a reverberation processor would be acceptable if the the hall is dry.

Using a DAT-recorder (or CD/ player) for play-back of the sequences:

The sequences are cued, in order, on the tape. At the end of each sequence, the DAT-machine is put into "pause-mode" and forwarded to the next cue and then started again at the appropriate point. Each sequence ends with a long fade-out and it should be possible to allow the sound to fade to nothing before pausing the tape. If necessary, it may be faded out early by the sound-projectionist. The point marked in the score for the start of each sequence is where the music itself should start. It is therefore necessary to adjust the actual start-point to compensate for the delay as the DAT recorder engages.

Using a computer:

The hardware requirements for performance with live computer sequencing are;- an Apple Macintosh computer, with a hard-disk drive for audio files (with at least 150 megabytes free), running *Digital Performer* , *Pro-tools* or an equivalent audio-file playing programme.

The stereo sound-files should be loaded from the tape or CD.

Programme Note

wrestling an angel is a companion piece to an earlier work for violin and electroacoustic music (*Jacob dreaming*). Like the earlier piece, it takes inspiration from the portrayal by Chagall of the dramatic events in the life of the Biblical character Jacob.

When Jacob finally returns to his homeland to meet his brother Esau, he is full of trepidation. He is alone, having sent his family and servants across a river before entering the land. Then, during the night, he encounters a stranger with whom he wrestles until dawn. He realises that this stranger is an angel, who finally blesses him with the name 'Israel'. Although Jacob seems to have triumphed, he is not entirely unscathed: his thigh is torn and after the encounter he has a permanent limp.

The passage has a strange, dream-like quality and Chagall's picture reflects this hallucinatory quality by including many images of other incidents from Jacob's life. Although angel is much larger than Jacob, there is a fierce determination in Jacob's face and posture: it looks as if they could continue indefinitely.

Nevertheless there is also a grace and poise about the fighters: it almost looks as if - instead of fighting - they are *dancing*.

wrestling an angel

for violin and electroacoustic music

Andrew Lovett

I: playful and energetic

180

violin

f (but light)

START SEQUENCE 1

cd/dat

6

vln

f

sfz

f

cd/dat

12

vln

ff (heavy)

sfz p

cd/dat

18

vln

sfz

f (but light)

Lh. pizz

arco

sfz

f

cd/dat

25

vln

ff (heavy)

f (but light)

ff (heavy)

fff p

cd/dat

33

vln

ff (heavy)

cd/dat

vln

cd/dat

vln

47 *fff* *f* (but light)

cd/dat

vln

53 *sfz*

cd/dat

vln

58 *mf*

cd/dat

vln

65 *gradually shift bow over bridge*

cd/dat

vln

74 *ff*

cd/dat

vln

83 *sfz*

cd/dat

vln 92 *sfz* 3

cd/dat

vln 100 *sfz* *sfz* (change of chord)

vln 108 *sfz* *sfz*

vln 116 *sfz* *sfz*

vln 125 *sfz* 11:12

vln 132 *fff* 11:12 *ff*

vln 139 *ff* 3 3 3 3

vln 148 *sfz* *sfz*

cd/dat

vln 155 *sfz* *sfz* *fffz*

cd/dat

vln 161

cd/dat

vln 167 *fff*

cd/dat

vln 173 *fff*

cd/dat

III: very calm *pppp* *sul tasto*

182 $\downarrow 60$

cd/dat

vln 191 *f* **IV: urgent** $\downarrow 180$

cd/dat

vln

199

cd/dat

sfz

vln

206

cd/dat

f

vln

214

cd/dat

mp

vln

223

cd/dat

fff

vln

232

cd/dat

sfz

vln

241

cd/dat

sfz

vln

250

cd/dat

sfz

sfz

258

vln

cd/dat

263

vln

cd/dat

sfz

268

vln

cd/dat

ffff

276

vln

cd/dat

ffff

285

vln

cd/dat

ffff

293

vln

cd/dat

302

vln

cd/dat

V: very calm
♩.60

sul tasto

ppp

VI: urgent
♩.180

p

END OF SEQUENCE 1

309 vln

316 vln *sfz*³ *sfz*³ *sfz*³

322 vln *crescendo - very gradually* *sfz*³

327 vln

332 vln *sfz*³ *sfz*³

337 vln *sfz*³ *f*

342 vln

cd/dat

START SEQUENCE 2

348 vln *sfz p*

cd/dat

355 vln *mf*

cd/dat

Preview file only

361

vln

cd/dat

mp

370

vln

cd/dat

f

*sfz*³

376

vln

cd/dat

*sfz*³

*sfz*³

381

vln

cd/dat

*sfz*³

386

vln

cd/dat

390

vln

cd/dat

*sfz*³

sfz

*ff*³

396

vln

cd/dat

*sfz*³

vln 401 *sfz* 3

cd/dat

vln 406 *sfz* 3

cd/dat

vln 411 *sfz* 3 *sfz* 3 *sfz* 3

cd/dat

vln 415 *sfz* 3

cd/dat

vln 419

cd/dat

vln 424 *sfz* 3

cd/dat

vln 428 *ffff*

cd/dat

Preview File Only

435

vln

cd/dat

sfz *sfz*

441

vln

cd/dat

sfz

451

vln

cd/dat

ffff *sfz*

458

vln

cd/dat

sfz *sfz* *ffff*

467

vln

cd/dat

ffff *ffff*

475

vln

cd/dat

ffff

482

vln

cd/dat

ffff

vln

cd/dat

VII: very calm

vln

cd/dat

vln

cd/dat

VIII: confident

vln

cd/dat

END OF SEQUENCE 2

vln

vln

vln

vln

vln

cd/dat

vln 547 *sfz*³

vln 552 *sfz*³

vln 556 *sfz*³ *sfz*³

vln 561 *sfz*³ *sfz*³

vln 565 *sfz*³ *sfz*³

vln 570 *sfz*³

START SEQUENCE 3

cd/dat

vln 575

cd/dat

vln 580 *sfz*³ *sfz*³

cd/dat

vln 585 *sfz*³ *sfz*³

cd/dat

vln *sfz*³

cd/dat

vln *sfz*³

cd/dat

vln

cd/dat

vln *sfz*³

cd/dat

vln

cd/dat

vln *sfz*³

cd/dat

vln

cd/dat

Preview File Only

vln *sfz*³

cd/dat

vln *sfz*³

cd/dat

vln

cd/dat

vln

cd/dat

vln *pp*

cd/dat

vln

650 3 3 3

cd/dat

Preview File Only