

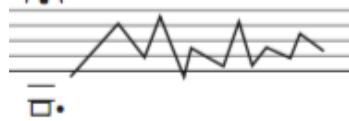
izard: performance notes

**All repeated bars**, with the exception of the long repeat on page 2, are to be repeated many times at the discretion of the performers (usually in the range of 5-10x).

Repetitive figures within these measures need not adhere to the given meter – e.g. the Vln 2 part in m. 26-27 does not have to fit periodically into 6/4 bars; the written figure is a basis for improvisation.

The rhythm and pitch material in **measure 2** is improvised; the provided material in this measure demonstrates an example of the desired sound world, and should not be taken literally.

**Square note heads** indicate non-pitched sound.



The **jagged line graphic** indicates additional left hand distortion on the indicated string.

**mm. 9-16** should be performed with drunken glissandi between all large intervallic leaps, maintaining an overall piano dynamic.

This phrase repeats 3 times. The first time, perform as written. In each subsequent iteration, the rhythm should become looser, pushing and pulling at the canon. You may also improvise some additional ornamentation, within the style of the written material.

The 16<sup>th</sup> notes that begin in **m. 33** for Vln 2 and **m. 35** for Vln 1 should be extremely flautando and change contact point freely and fluidly. This should minimize the dominance of the fundamental pitch, and activate higher partials above the indicated fundamental.

**O.P.** = over pressure

**MST** = molto sul tasto

**MSP** = molto sul ponticello

\*\*\*

izard was written for Leah Asher and myself (MK) in April 2018 for a performance at Opera Omaha's ONE Festival in Nebraska, where we were in residence with the International Contemporary Ensemble (ICE). It was revised and performed in July 2018 at the Darmstadt courses in Germany.

Please feel free to contact me if you have any questions: [mkiffers@gmail.com](mailto:mkiffers@gmail.com)

Marina Kifferstein

# izard

for Leah

Marina Kifferstein

Opening section: improvise on the material in the first 2 measures for about 1'.

1. begin with both players on m. 1 material
2. start to break away into m. 2 material one at a time, alternating the agro drone.
3. transition until both players are improvising chaotic, battuto material

**Violin I**  
*ff* Distorted, wild, agro  
arco battuto  
~ 100  
5  
skittery, thrown  
6/4

**Violin II**  
*ff*  
arco battuto  
3 3  
6/4

**Vln. I**  
=60  
3  
*p* dolce, molto vib, drunk gliss  
3 3  
to O.P.  
4/4

**Vln. II**  
bridge  
=60  
to ord, dampen string  
to O.P.  
*ff*  
*p*  
4/4

**Vln. I**  
=100  
5  
*f*  
O.P.  
4/4

**Vln. II**  
=100  
*f*  
O.P.  
*fp*  
5 6 6 5  
4/4



Vln. I

17 *accel.*

Vln. II

Vln. I

20 *mf* *f*

*mf* *f*

*mf* *f*

Vln. I

23

Vln. II

26

Vln. I

*ff*

*many times, ~15"*

*(ff)*

Vln. II

*improvise on this material*

*ff* *p* *ff* *p* *ff*

29

Vln. I

*long*

*ff*

*p*

*3*

*play this line just rhythmically behind Vln 1, like a shadow*

Vln. II

*long*

*ff*

*p*

*3*

32

Vln. I

*sim*

*increasingly lontano, free, out of time*

*3* *3* *5*

Vln. II

*sim*

*brushy, bring out high partials, moving freely between MSP and MST*

*3* *3* *p*

34 *ord*

Vln. I

Vln. II

35 brushy, bring out high partials, moving freely between MSP and MST

Vln. I

Vln. II

37 (sometimes catching the open G string)

Vln. I

Vln. II

38 begin adding fingered harmonic partials above the fundamental

Vln. I

Vln. II

39

Vln. I

Vln. II

This block contains the musical notation for measures 39 and 40 for the Violin I and Violin II parts. The music is in 6/4 time and D major. Measure 39 features a rhythmic pattern of eighth notes in the upper voice and quarter notes in the lower voice. Measure 40 continues this pattern, with the upper voice starting on a higher pitch and the lower voice on a lower pitch. The notation includes stems, beams, and note heads, with repeat signs at the beginning and end of each measure.

40

Vln. I

Vln. II

This block contains the musical notation for measures 40 and 41 for the Violin I and Violin II parts. The music is in 6/4 time and D major. Measure 40 features a rhythmic pattern of eighth notes in the upper voice and quarter notes in the lower voice. Measure 41 continues this pattern, with the upper voice starting on a higher pitch and the lower voice on a lower pitch. The notation includes stems, beams, and note heads, with repeat signs at the beginning and end of each measure.