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EMF

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EMF

By

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Thesis

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EMF

Duration: c.a. 15 minutes

Robert Max Stoffregen, M. Music
The University of Texas at Austin, 2012

Supervisor: Russell Pinkston

This piano trio is an extension of my work in the area of chamber music composition, and constitutes the single largest work of mine in this area. Chamber music is the most significant area of my work as a composer, and this composition represents an attempt to expand the scope of my chamber works from single movement, contiguous pieces, to a multiple movement concert length work. The titles of each of the movements of *EMF* are abstracted from song lyrics by indie-rock singer/songwriters Bill Callahan, John Vanderslice, and hip-hop producer/vocalist Eligh. Each movement borrows musical material from its respective song and develops significantly the given musical “seed” according to various compositional techniques. It was my hope from the beginning that this type of referencing and borrowing might lend the music freshness, and at the very least, form a connection between my work as a composer and my musical tastes and experiences as an objective listener. There are no programmatic intentions behind *EMF*.

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Commissioned by and dedicated to **The Delphi Trio**

I. Dashers dashers, get out the way

♩ = 128 - 132; stuttery half-time dubstep

Max Stoffregen

The musical score is written for Violin (Vln.), Viola (Vc.), and Piano (Pno.) in 4/4 time. It consists of three systems of staves. The first system (measures 1-3) features a violin part with a stuttery eighth-note pattern, marked *p* and *cresc. poco a poco*. The piano part provides harmonic support with sustained chords. The second system (measures 4-6) introduces a viola part with a similar stuttery pattern, also marked *p* and *cresc. poco a poco*. The piano part continues with sustained chords. The third system (measures 7-9) continues the violin and viola parts. The piano part includes a *loco* section in the right hand, marked *p* and *cresc. poco a poco*, with fingerings 3 2 1 and 3 2. The score includes various performance markings such as accents, slurs, and dynamic instructions.

10

Vln.

Vc.

Pno.

13

Vln.

Vc.

Pno.

loco

II I

16

Vln.

Vc.

Pno.

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

19

Vln. *f*

Vc. *f*

Pno. *f*

22

Vln. *ff*

Vc. *ff*

Pno. *ff*

25

Vln. *f* *fp* *f*

Vc. *f* *mf*

Pno. *sfz*

battuto

8^{va}

28

Vln. *fp* *f*

Vc.

Pno.

(8).....| *8va*

31

Vln. *fp* *mf* pizz *sfz*

Vc. pizz *sfz*

Pno. *sfz*

(8).....|

34

Vln. arco *mf* *cresc. poco a poco*

Vc. arco *mf* *cresc. poco a poco*

Pno. *mf* *cresc. poco a poco*

arco


37


Vln. 

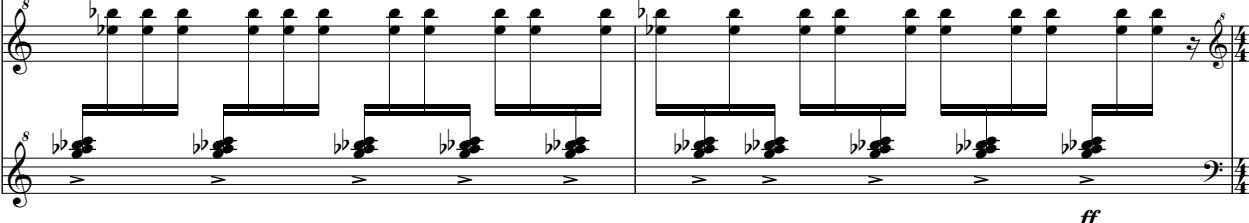
Vc. 

Pno. 

40

Vln. 

Vc. 

Pno. 

42 [C]

Vln. 

Vc. 

Pno. 

sfz play this repeated chord figure always accented and slightly detached, with a lightness on the wrist.

* any variation of any quarter tone in either direction is fine. Basically, play a noticeably out of tune octave. The idea is to mimick the characteristically out of tune sound of an analog synthesizer that is playing with multiple oscillators that are not synced up - in other words, that are tuned individually and therefore more prone to going out of tune

44 (shift slightly)

Vln. *f*

Vc. pizz

Pno.

(8).....

47

Vln. *sfz*

Vc. *sfz*

Pno. *sfz*

(8).....

50 arco

Vln. *f*

Vc. arco

Pno.

(8).....

53

Vln.

Vc.

Pno.

pizz

arco

sfz

f

sfz

(8).....

55

Vln.

Vc.

Pno.

57

Vln.

Vc.

Pno.

IV, III

ppp

ff

ppp

arco

ppp

ff

ppp

pizz

sfz

mf

mp

pp

loco

loco

8va

Ad.

64

Vln. *f* *mf*

Vc. *f* *mf*

Pno. *f* *mp* *p* *pp*

8va

67

Vln. II, III *ppp* *f* *mp*

Vc. III *ppp* *f* *mp*

Pno. (8) *ppp* *pppp* *f* *pp*

8va

71

Vln. *f*

Vc. IV (harm gliss.) *f*

Pno. (8)

74

Vln. *p*

Vc. *p* IV (harm gliss.)

Pno.

78 II

Vln.

Vc. III, IV

Pno.

82

Vln. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Pno. *pp*

85

Vln. *mf*

Vc. *mf*

Pno. *cresc. poco a poco*

88

Vln. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Pno. *mf* *cresc. poco a poco*

8th...1

91

Vln.

Vc.

Pno. 3 2 1 2

94 *f*

Vln. *f*

Vc.

Pno. *f*

g^{tr}...

97 *poco a poco cresc.*

Vln. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Pno. *poco a poco cresc.*

g^{tr}...

100

Vln. *f*

Vc.

Pno. *f*

g^{tr}...

103

Vln. *cresc.*

Vc. *cresc.*

Pno. *cresc.*

8^{va}...1

106

Vln. *ff*

Vc. *ff*

Pno. *ff*

8^{va}...1

109

Vln. *cresc.*

Vc. *cresc.*

Pno. *cresc.*

8^{va}...1

112 **ff**

Vln. *ff*

Vc. *ff*

Pno. *ff*

8^{va}

115 **mf**

Vln. *mf*

Vc. *mf*

Pno. *mf*

8^{va}

118 **mf** **mf** **Attacca**

Vln. *mf* *mf*

Vc. *mf* *mf*

Pno. *mf* *mf* **Attacca**

8^{va}

8^{va}

II. It's never easy to say goodbye

♩ = 66; steady, quiet and beautiful.

Vln. *p* II (simile) IV (simile)

Vc. *p* III

Pno.

5

Vln. V

Vc. *jeté*

Pno.

9 **A**

Vln. *fp* V *fp*

Vc. *fp* *jeté* III *fp*

Pno.

13 **B**

Vln. *fp* *p non vibrato*

Vc. *fp* *fp* III

Pno. *p*

(with pedal)

C ♩ = 160; suddenly but subtly changed; as if through a window in time.

18

Vln. *(p)* (sounding pitches)

Vc.

Pno. *(p)*

24

Vln.

Vc. IV (détaché) *n* *mp* *n*

Pno.

29

Vln. *mp*

Vc. *sim.*
n *mp* *n*

Pno. *pp una corda*

36

Vln.

Vc. *n* *mp* *n*

Pno.

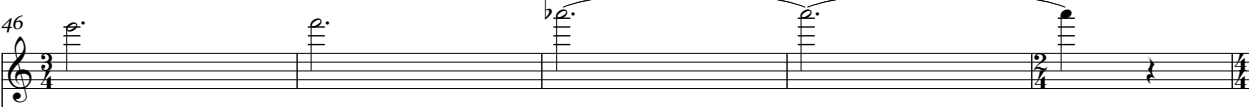
41


Vln.


Vc. *n* *mp*

Pno.

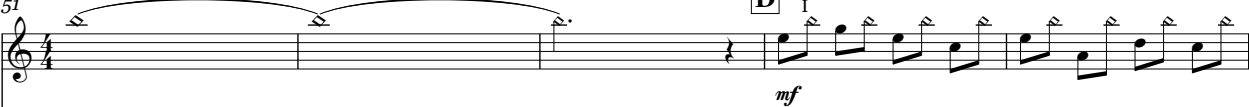
46


Vln. 


Vc. 

Pno. 

51

Vln. 

Vc. 

Pno. 

56

Vln. 

Vc. 

Pno. 

62

Vln. *f* *poco a poco cresc.*

Vc. *pp* *f* *pp* *f* *pp*

Pno. *mf* *poco a poco cresc.*

68

Vln. *ff*

Vc. *ff* *pp* *ff* *pp* *ff*

Pno. *ff*

74

Vln. *poco a poco cresc.* *fff*

Vc. *pp*

Pno. *poco a poco cresc.* *ff*

78 arco
 Vln. *ff*
 Vc. *fff* pizz *sfz*
 Pno. *sfz*
 8^{va}

82 arco
 Vln. pizz *sfz*
 Vc. *f* arco *fff* pizz *sfz* battuto
 Pno. *sfz*
 8^{va}

87 arco
 Vln. *fp* *fp*
 Vc. arco *fp* III *fp*
 Pno. *mp sostenuto*
 8^{va}

V.S.

91 **F**

Vln.

Vc.

Pno.

fp

94

Vln.

Vc.

Pno.

fp

sm

III. Mason always calls when I least expect

♩ = 80; w/ a back beat

Vln.
pizz. mu(empre l.v.)
p
(just a bit longer than the previous two fermata)

Vc.
pizz. (empre l.v.)
p

Pno.
muted w/ fingertip at the very end of the string
p (with pedal)

Vln.
4
sfz
mf
p

Vc.
sf
mf
p

Pno.
+ 2,1
sfz *p* *f*
p

Vln.
8
sfz *p* *f* arco *mf* jeté

Vc.
sfz *p* *f* *mf*

Pno.
sfz *p* *f* *p*

10

Vln. *p* *f* *mf* *f* II IV

Vc. *sfz*

Pno. *f* *p* *mf* *f*

8^{va}

13

Vln. II V *mp* *mf* *p* *f* *mp*

Vc. *mf* *cresc.* *f* *mf*

Pno. *mp* *8^{va}* *8^{rb}*

16

Vln. II V *f* *p* *f* *mp*

Vc. *sfz* *mf* *cresc.* *f* *mf*

Pno. *mf* *f* *mp* *sfz*

8^{va}

20

Vln. *sfz* *mf* pizz

Vc. *sfz* *mf*

Pno. *mp* *f* *p* *pp*

8va

24

Vln. *f* *p* *f*

Vc. *f* *p* *f*

Pno. *ppp* *f* *p* *f* *mf*

27

Vln.

Vc.

Pno. *ff* *delesc.* *ppp*

3 3 3 3

5 5 5

30

Vln. *arco* *V* *pp* 7 *p* 3 *pp* *mp* 7 3

Vc. *arco* *V* *p* 7 3 *ppp* *pp* 3

Pno. *pp* *8va*

33

Vln. *ppp* 3 *ppp*

Vc. 3 *mp* 7

Pno. (8)

36

Vln. *pp* 7 3 *pp* *mf* *pp* *ff* *sul pont.*

Vc. *pp* *ffz* *mp* 7 3 *pp* *ff* *sul pont.*

Pno. *ffz* *8vb* *Red*

41 **♩ = 84; suddenly back in tempo**

Vln.

Vc.

Pno. *sfz* *sfz*

p *p*

8^{va} *8^{va}*

44

Vln.

Vc.

Pno. *sfz* *sfz*

p

8^{va} *8^{va}*

47 (multi-stops not rolled)

Vln.

Vc.

Pno. *f* *p* *sfz*

8^{va}

50

Vln.

Vc.

Pno.

f *f* *mp* *sfz*

8rb

53

Vln.

Vc.

Pno.

sfz *sfz* *f* *mf*

8rb

(8)-----|

56

Vln.

Vc.

Pno.

f *mf* *f* *sfz*

8rb

59

Vln.

Vc.

Pno.

sfz

sfz

sfz

sfz

sfz

(8)-----

♩ = 60 **Passacaglia**

62 (not rolled)

Vln.

Vc.

Pno.

ppp

ff

arco

pp

ff

(8)-----

65

Vln.

Vc.

Pno.

pp

ff

pp

ff

arco

^

70

Vln. *p*

Vc. *p*

(both staves 8va)

Pno. *ppp*

72

Vln. *mp*

Vc. *mp*

Pno. (8)

74

Vln. *mp*

Vc. *mp*

Pno. (8)

76

Vln. *mf*

Vc. *mf*

Pno. (8) 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

78

Vln.

Vc. *f*

Pno. (8) 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

80

Vln.

Vc.

Pno. (RH) (8) (LH) (this should sound and feel like a "merging" of the left and right hands)

84

Vln. *ff* *fff*

Vc. *ff* *p* *ff* *p* *ff* *p* *fff*

Pno. *ff*

88

Vln. *pp* *mp* *pp* *mp*

Vc. *pp* *mp* *pp* *mp*

Pno. *sfz* *mp* *p* *sfz* *mp* *p*

94

Rallentando

Vln. *pp* *mp* *pp* *p*

Vc. *pp* *mp* *pp* *p*

Pno. *sfz* *mp* *p* *sfz* *mp* *pp*

100 **A tempo**

Vln. *pp* *mf*

Vc. *pp* *mf* *ppp* *p* *ppp*

Pno. *sfz* *p* *pp* *sfz* *ppp* *sfz*

15^{ma} 8^{va} 8^{vb}

105

Vln. *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Vc. *p* *ppp* *p* *ppp* *p*

Pno. *ppp*

109

Vln. *p* *ppp* *p* *ppp* *p* *n*

Vc. *ppp* *p* *ppp* *p* *ppp* *n* arco

Pno.

114

Vln. *pp* *mp* *pp*

Vc.

Pno. *p*

116

Vln. *mf* *pp* *pp* *mp*

Vc. pizz arco *mp* *ppp*

Pno.

118

Vln. *pp* *mf* *pp*

Vc. *fff* pizz *mp*

Pno.

120

Vln. *8va* *ppp* *fff*

Vc. arco *ppp* *fff* *ppp* *fff*

Pno. *ff* *8vb*

122

Vln. *mf* *pp* *pp* *mp*

Vc. pizz *mp* arco *ppp* *mp*

Pno. *pp* *8va*

124

Vln. *pp* *mf* *pp*

Vc. *ppp* *fff* pizz *p*

Pno. *8va*

126 *8^{va}*

Vln. *6*

Vc. *f* *arco* *ppp* *fff*

Pno. (8) *sfz* *8^{va}*

128 *8^{va}*

Vln. *6*

Vc. *ppp* *mp* *ppp*

Pno. *ppp* *15^{ma}*

130 (8)

Vln. *6*

Vc. *n*

Pno. (15)

Vita

Robert Max Stoffregen was born in St. Paul, Minnesota. After completing his primary education at Las Lomas High School in beautiful Walnut Creek, CA, he entered the San Francisco Conservatory of Music, where from he received a B.M. (Composition) in 2008. In August 2010 he entered the Graduate School at the University of Texas at Austin to pursue his Master of Music (Composition).

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