

Convergence Piece

*for Violin
and
Violoncello*



by Matt Browne



Just a Theory
Press

Program Note

The term “conversation piece” refers to a genre of painting in England in the 18th century. The works were simple depictions of upper class people engaged in genteel conversation. Much in the art of conversation has changed since then, and I had the thought to in a way update the genre to be relevant in our modern times, through depicting my own personal observation and participation of four engaging conversations.

I. Buzzed

A slightly intoxicated, or “buzzed”, man is at a party schmoozing. He talks to several people, all for only a short while, and everything he says is a quip. Every once in a while he slurs and/or stumbles over his words. He is not fazed by this, and continues on schmoozing.

II. Chinwag

Two obviously good friends at a coffee shop are talking very quickly and excitedly (having a “chinwag”). Every once in a while they show something on their phone to the other, and they laugh.

III. Plea

Two people are quietly talking in a corner. One of them, who is doing most of the talking, looks concerned and uneasy, with their hands clasped tightly, staring intently at the other’s vacant face. They are desperate to resolve something. The other awkwardly looks straight ahead, wishing they were somewhere else.

IV. Squabble

Two friends are angrily arguing over something semantic and irrelevant to their daily lives. They yell, shout, and are overly-aggressive with these comically pointless opinions. They are always smiling.

*Commissioned by the Music Teachers National Association
and the Michigan Music Teachers Association (2016)*

Duration: c. 9 minutes

www.mattbrownecomposer.com

Full Score

Conversation Piece

for Violin and Violoncello

I. Buzzed

Matt Browne

$\text{♩} = 80$, Charming

A arco *with a drunken lure*

Violin

Violoncello

pizz.

p gently swinging

n *f* *pp* *f*

B

Vln.

Vc.

mf *fp* *f* *sf*

pizz.

arco *mp*

C

Vln.

Vc.

fp *f*

6

10

13

Conversation Piece - I - Full Score

2

Vln. *ff* aggressive

Vc.

17

D rit. **E** A tempo

Vln. pizz. + 3+ + + arco *mp*

Vc. short 3 *mf* 3

20

at the frog

Vln. *p* *sub. f* *dim.* *pp*

Vc. *pp* *p*

24

F Senza tempo
as fast as possible, do not synchronize

Vln. *ff* agitated

Vc. very short *ff* agitated

29

G Tempo I
♩ = 80

Cue Cello entrance at G

Vln. *fff*

Vc. (♩ = c. 112) 3 repeat this double stop until cued by Violin to go on to G *fff*

30

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

Vc. 32 *ffff* *p* *pizz.* *arco* 3

Vln. **H** *mf* *pizz.* *p* *+* *arco* *dim.*

Vc. 36 *dim.* 3

Vln. *pizz.* *arco* *pizz.* 3

Vc. 40 3

Vln. 3 *ppp* 3 *sf*

Vc. 43 3 *ppp* 3 *sf*

II. Chinwag

♩ = 152, Flippant

arco
sul tasto

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

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

Vln. *p* *mf sub.p* *mf p*

Vc. *p*

7

Vln. *mf p* *mf p* *mf p*

Vc. *mf sub.p* *mf p* *mf*

13

Vln. *mf p* *mf*

Vc. *p* *mf p* *mf*

19

Conversation Piece - II - Full Score

Vln. *f* *f* *ff*

Vc. *f* *f* *ff*

25

Vln.

Vc.

31

Vln. *p*

Vc. *p*

37

harmonic gliss. *tr* timbral trill between harmonic and ord.

pizz. non harmonic

Vln. *p*

Vc. *p*

43

arco *tr* timbral trill between harmonic and ord.

pizz. non harmonic

Vln. *pp* *ppp*

Vc. *pp* *ppp*

49

IV arco harmonic gliss. *tr*

pizz. non harmonic

III. Plea

♩ = 48, Desirous

con sord.
sempre sul tasto

senza sord.
sul tasto

Vln. *n* *f* *n* *f* *n* *f* *ppp* <

Vc. arco *pp* *angushed* *mp* *p*

Vln. *vacant* *p* *ppp* *p* *sempre simile*

Vc. *n*

7

Vln.

Vc. *p* *mp* 3

10

Vln.

Vc. 3

13

Vln.

Vc. 3

16

Vln. *f*

Vc. *f*

19

Vln. *ff*

Vc. *ff*

22

Vln. *mf*

Vc. *mf*

25

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

Vc. *p* *mp*

28

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

Vc. *p*

31

Conversation Piece - III - Full Score

8

Vln. *simile*

Vc. 34 *pp* *p*

Vln. *n*

Vc. 37 *n*

IV. Squabble

♩ = 152, Nasty

Vln. *f* aggressive

Vc.

Vln. *ff* *sfz* *p* *ff*

Vc. *ff* *f* aggressive

5

A

Vln.

Vc. *ff*

9

Vln. *sub. p*

Vc. *sub. p*

13

B

Vln. *ff* *sub. p*

Vc. *ff* *sub. p*

17

* - These wedges indicate overpressure. As the wedge thickens throughout the duration of the note, the pressure should increase from ord. to pitchless scratch tone.

10 **C**

Vln. *f* *sfz*

Vc. *f* 21

Vln. *f*

Vc. 25

D

Vln. *ff* snap pizz. arco

Vc. *ff* snap pizz.

29

Vln. *ffp* *ff*

Vc. arco (snap pizz.) arco

33

Vln.

Vc. 36

** - X notes indicate scratch tone. These should be coarse and without pitch.

E

Vln. *mf* *ff* (snap pizz.) arco *mf* *ff* (snap pizz.) arco

Vc. *mf* *ff* (snap pizz.) arco *mf* *ff* (snap pizz.) arco

40

Vln. *sub. p* *sub. ff* (sul pont.)

Vc. *sub. p* *sub. ff* (sul pont.)

43

Vln. *sub. ff* (sul pont.)

Vc. *sub. ff* (sul pont.)

46

Vln. *sub. ff* (sul pont.) *sub. p* *sub. ff*

Vc. *sub. ff* (sul pont.) *sub. p* *sub. ff*

49

Vln. *fff* **F** *obnoxious*


Vc. *sffz* *p* very wide vib.

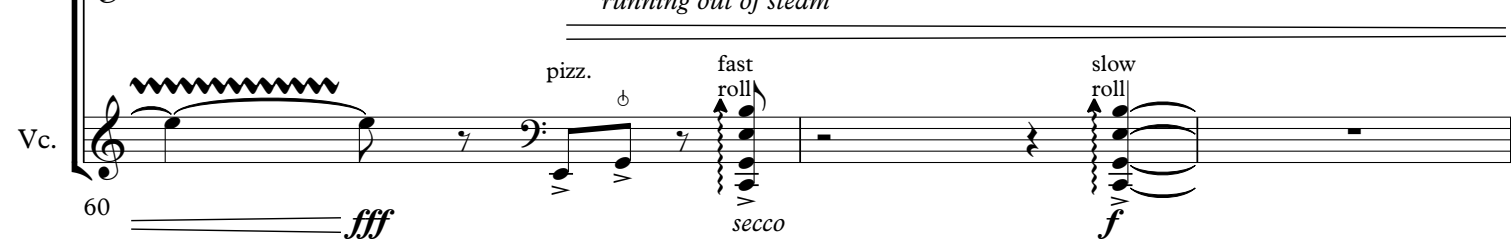
52

Vln. 

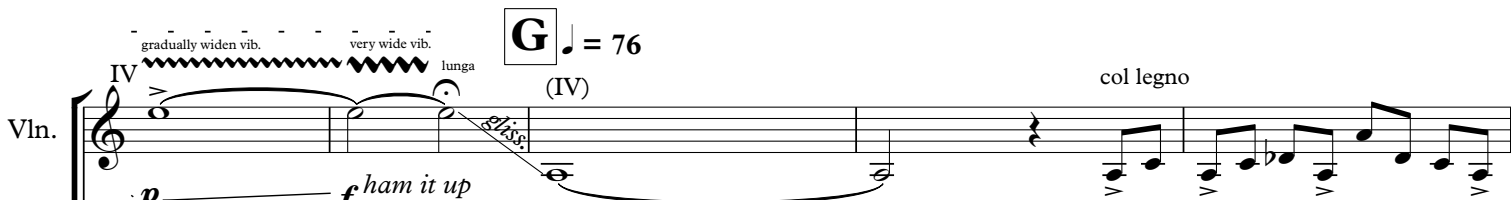
Vc. 
57 = *fff* *fff* *secco* *p*


molto rit. II III

Vln. 
running out of steam


Vc. 
60 *fff* *secco* *f*


G ♩ = 76

Vln. 
IV *gradually widen vib.* *very wide vib.* *lunga* *col legno* *ham it up* *ffp* *p*

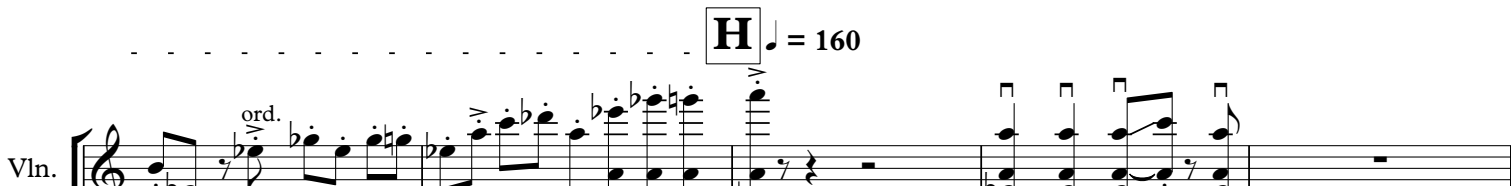
Vc. 
63 *mp* *col legno* *p*


molto accel.

Vln. 
cresc. poco a poco *ord.* *col legno*

Vc. 
68 *cresc. poco a poco* *ord.* *col legno*

H ♩ = 160

Vln. 
ord. *ff*

Vc. 
71 *ord.* *ff*

Conversation Piece - IV - Full Score

Vln. *ff*

Vc. *p* *ff* pizz. arco

Vln.

Vc.

Vln. *sub. p*

Vc. *sub. p*

Vln. *fffp* *mf* *p*

Vc. *fffp* *mf* *p* pizz.