

what did it feel like

for violin and soprano

text by

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david carlton adams

*while bel canto singing is welcome,
this piece wants
simple, unadorned, direct communication*

*before practicing or performing this,
i suggest that the singer take a moment
breathe into the body
place your attention in your body
all through your body
feel all that you are
all your beauty,
your hunger,
pain,
and feel the loneliness of isolation*

t' no articulate release (optional)

s.v. senza vibrato



overpressure bow

pressure should be
intense enough to
obscure definite pitch

s.t. *sul tasto*
s.p. *sul ponticello*
m.s.t. *molto sul tasto*
m.s.p. *molto sul pont.*

pizz. *Bartók pizz followed by hammer-on trill*
(pluck only once)



behind bridge techniques

(noteheads will have slashes
through them to indicate that
pitches will not sound as notated)

This piece uses primarily the traditional 12-tone equal tempered chromatic scale. This has been expanded to include quarter tones, so one might also think of it as utilizing 24 equal divisions of the octave.

simple quarter tone sharp 3/4 flat
(flat, plus additional
quarter tone down) 3/4 sharp
(sharp, plus additional
quarter tone up) simple quarter tone flat

+50¢ -150¢ +150¢ -50¢

what

olivia e. pepper

did it feel like

David C. Adams

tempo flexible throughout
♩ ≈ 100

Soprano

f *mf* *mp*

what' did it' feel like what if

Violin

ff *mf* *mf* *pp* *mf*

arco ord. s.v. → molto s.t.

7 *mf* *p* *mf*

S. some - how it' came and i missed it' m_____

Vln *arco mp*

12 *mp* *f* *mf*

S. what if i was wrong_____ a - bout what' i was ga - the - ring_

Vln *p* *mf*