qua distantia

violin and piano

Timothy Sullivan

qua distantia

The title literally translates as "by way of distance and diversity". The violin has been the central instrument of Western music for centuries, and has found its way into other musical cultures from India to South America. In this piece, I wish to refer to the many faces and voices of the violin and piano as separate instruments and to express the lyrical and dynamic colours of the violin and piano as a duo.

Qua Distantia is divided into roughly three sections, defined by tempo, in Hindustani style: slow (*alap*), medium (*madhya*) and fast (*drut*). The slow section is slow and improvisatory in sound, where the piano strings are played in the manner of the dulcimer. The medium section features florid counterpoint between the piano and violin based on a series of harmonic and rhythmic time cycles. The final fast section is based on rapid percussive patterns based on a 32 beat time cycle.

First Performance

les AMIS Concerts
Heliconian Hall February 16, 2003
Elissa Lee, violin
Jeannie Chung, piano

qua distantia

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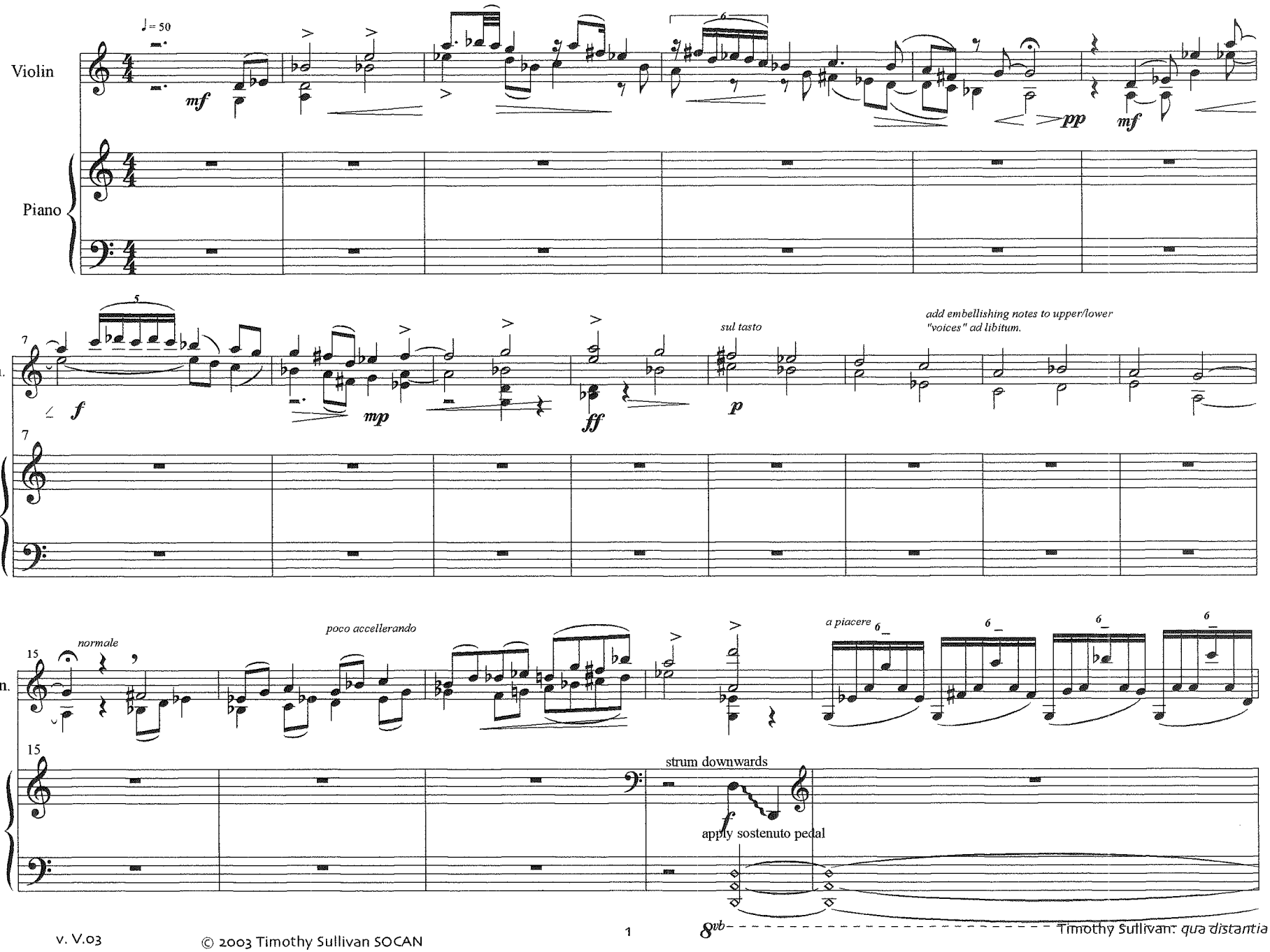

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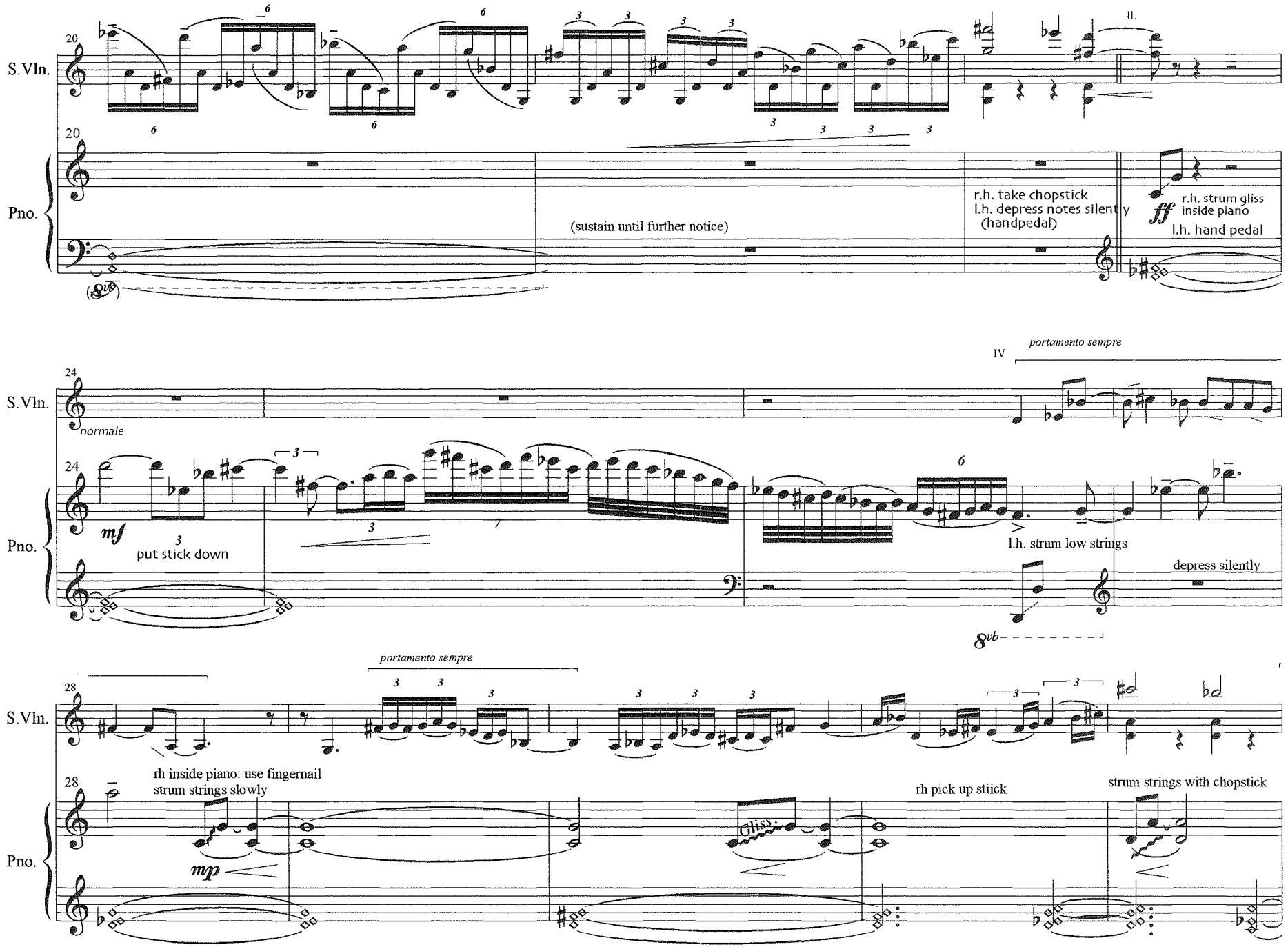
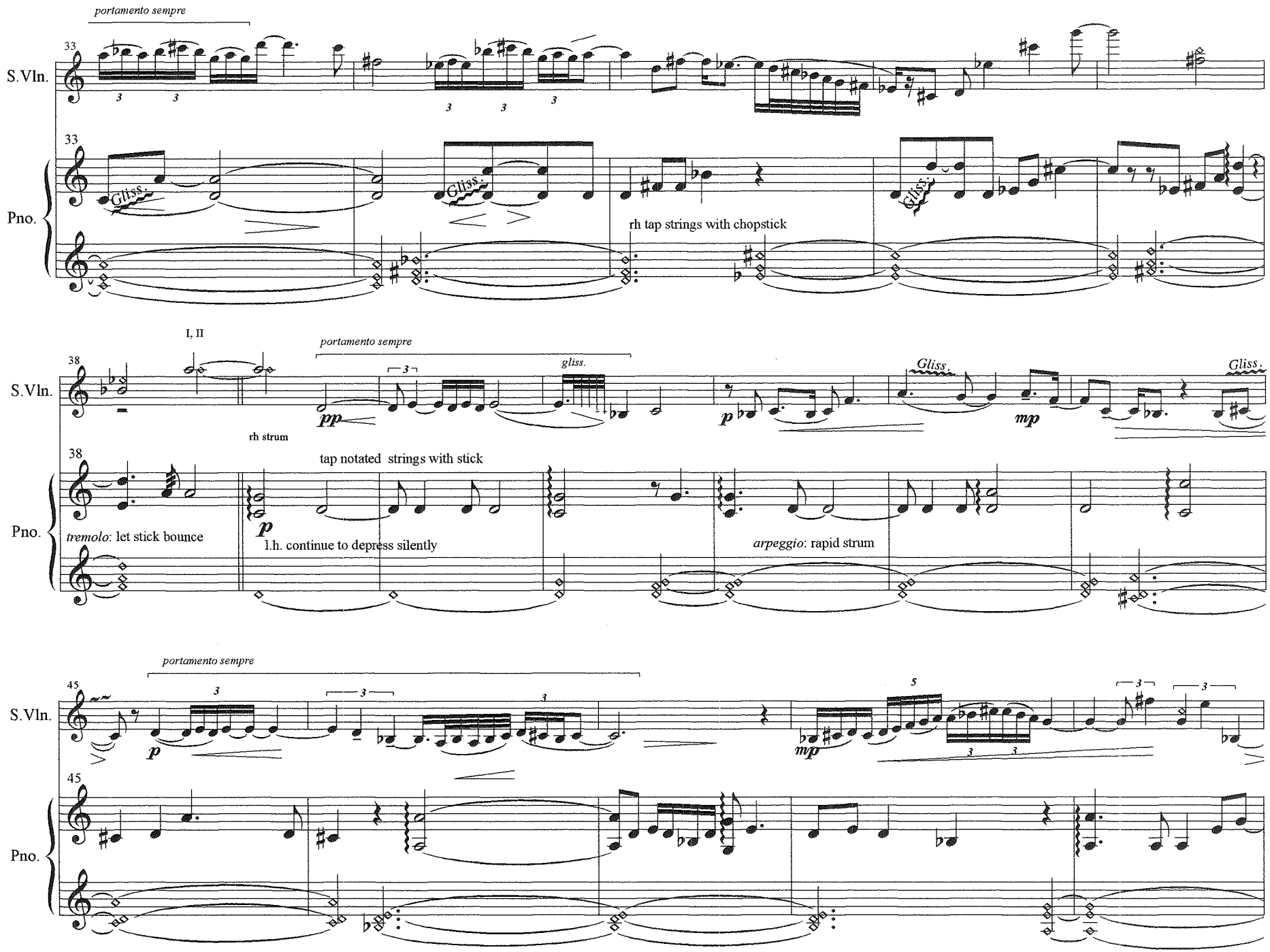
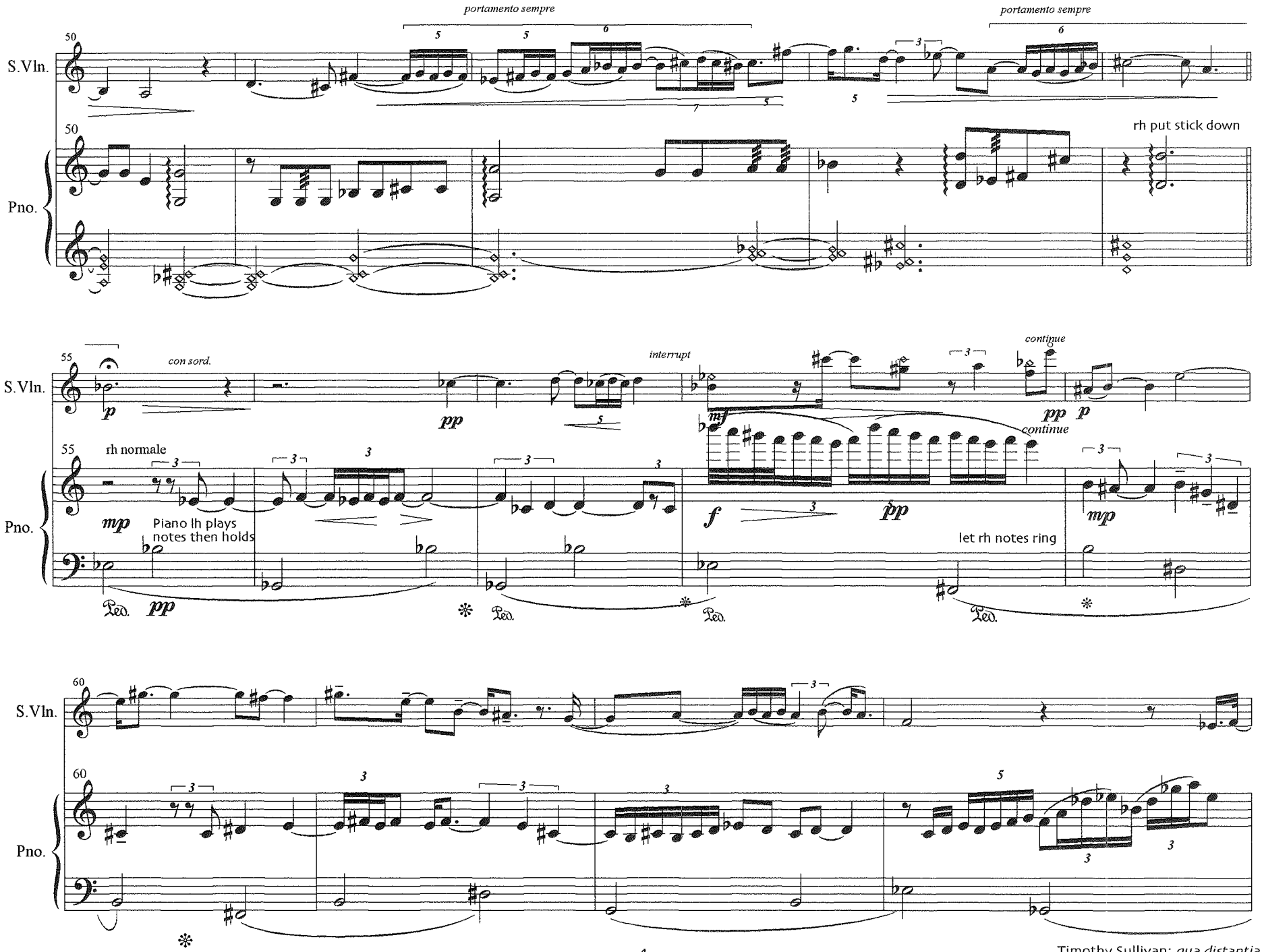
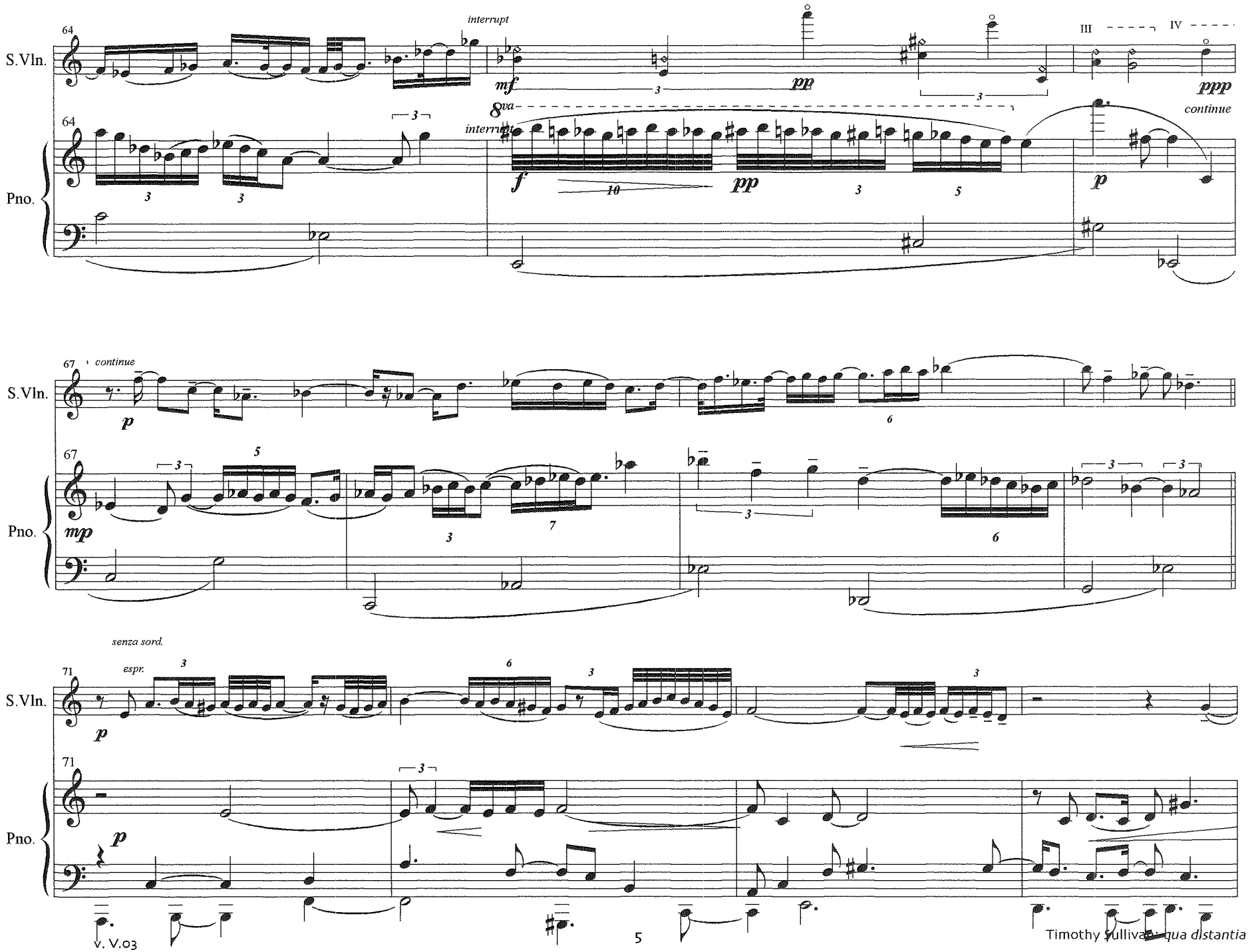
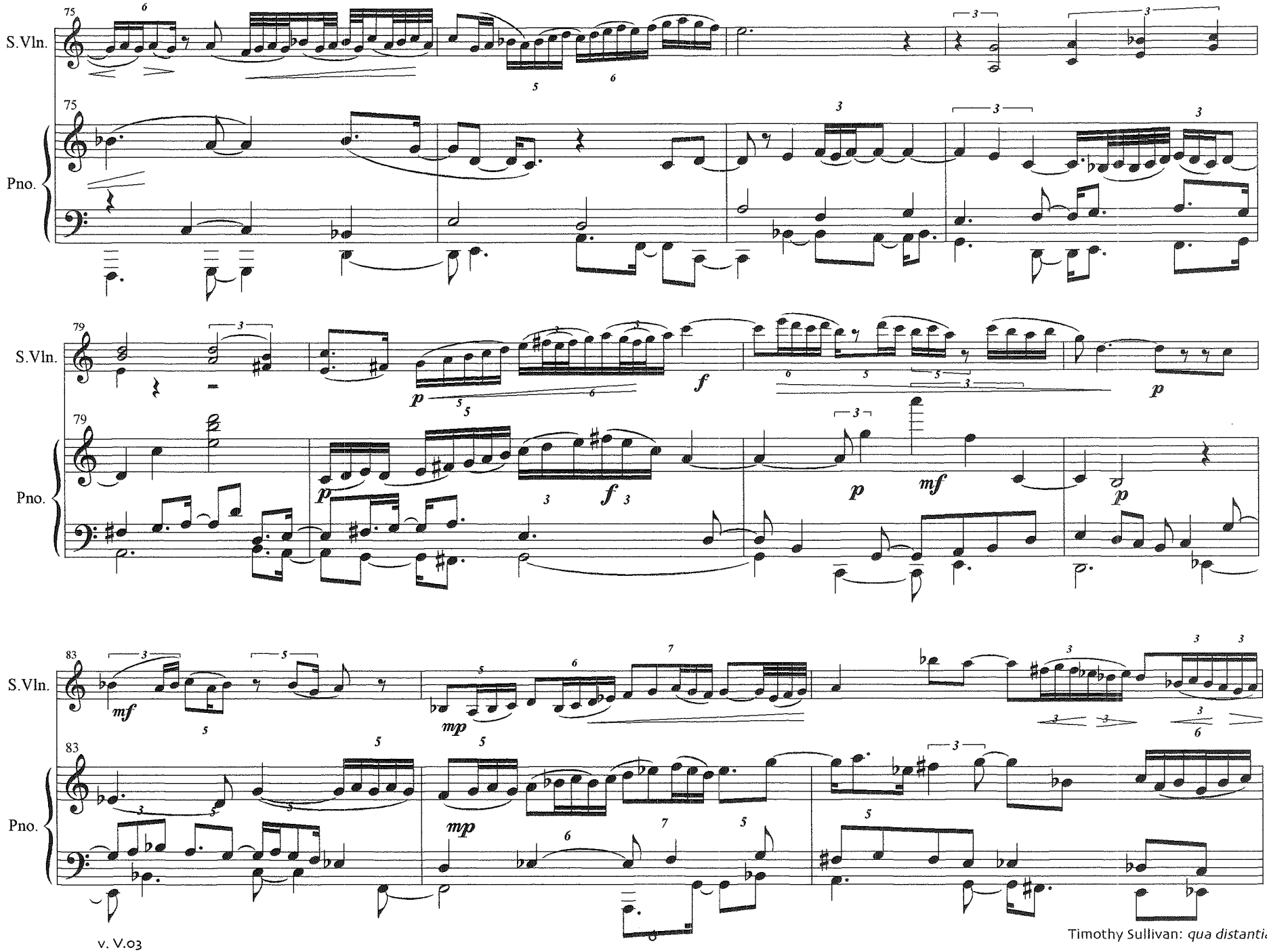
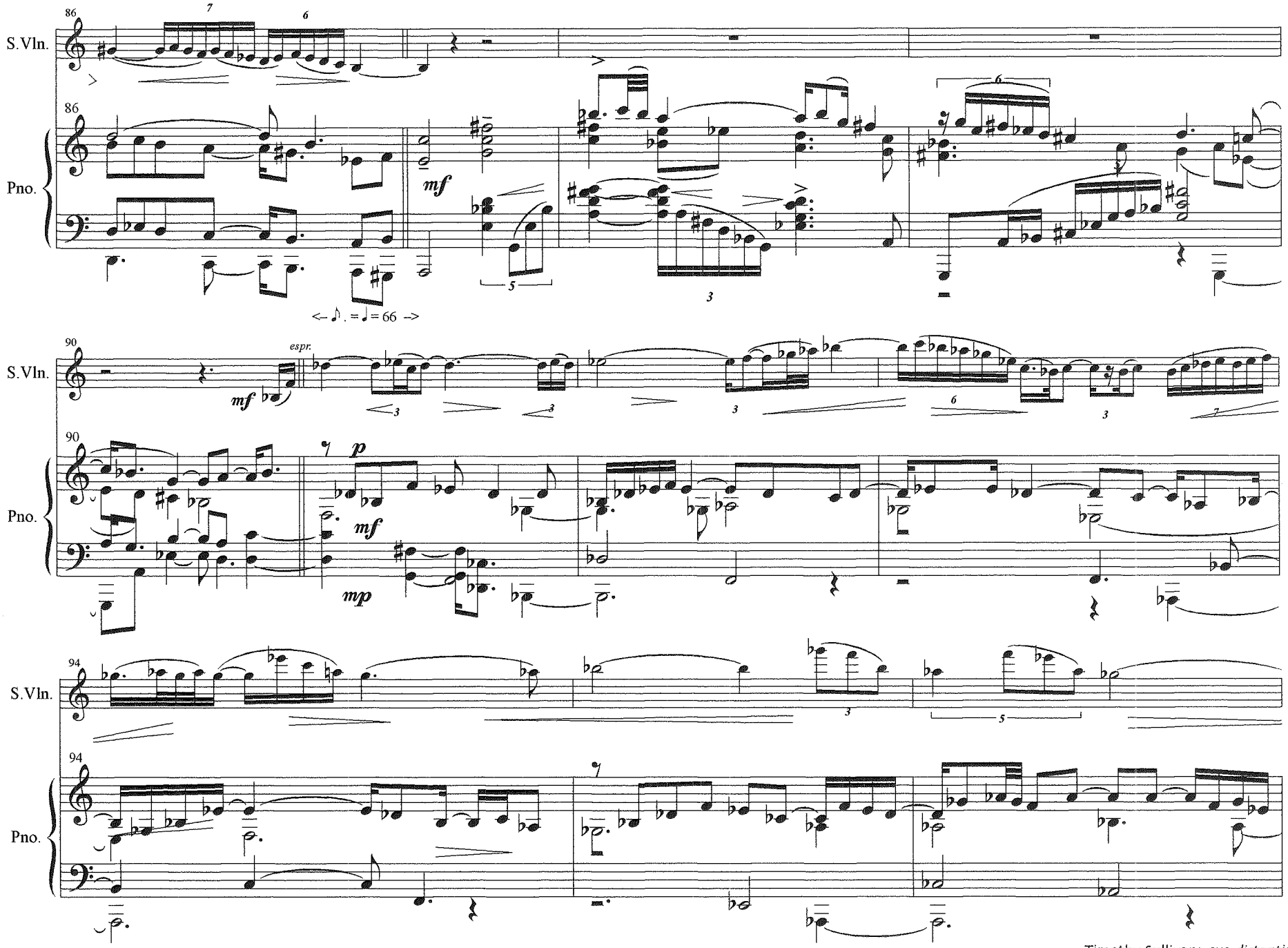

S.Vln.
Pno.
20
II.
(sustain until further notice)
r.h. take chopstick
l.h. depress notes silently
(handpedal)
ff
r.h. strum gliss
inside piano
l.h. hand pedal
IV
portamento sempre
24
normale
mf
put stick down
l.h. strum low strings
depress silently
8vb
28
portamento sempre
rh inside piano: use fingernail
strum strings slowly
mp
Gliss.
rh pick up stiick
strum strings with chopstick

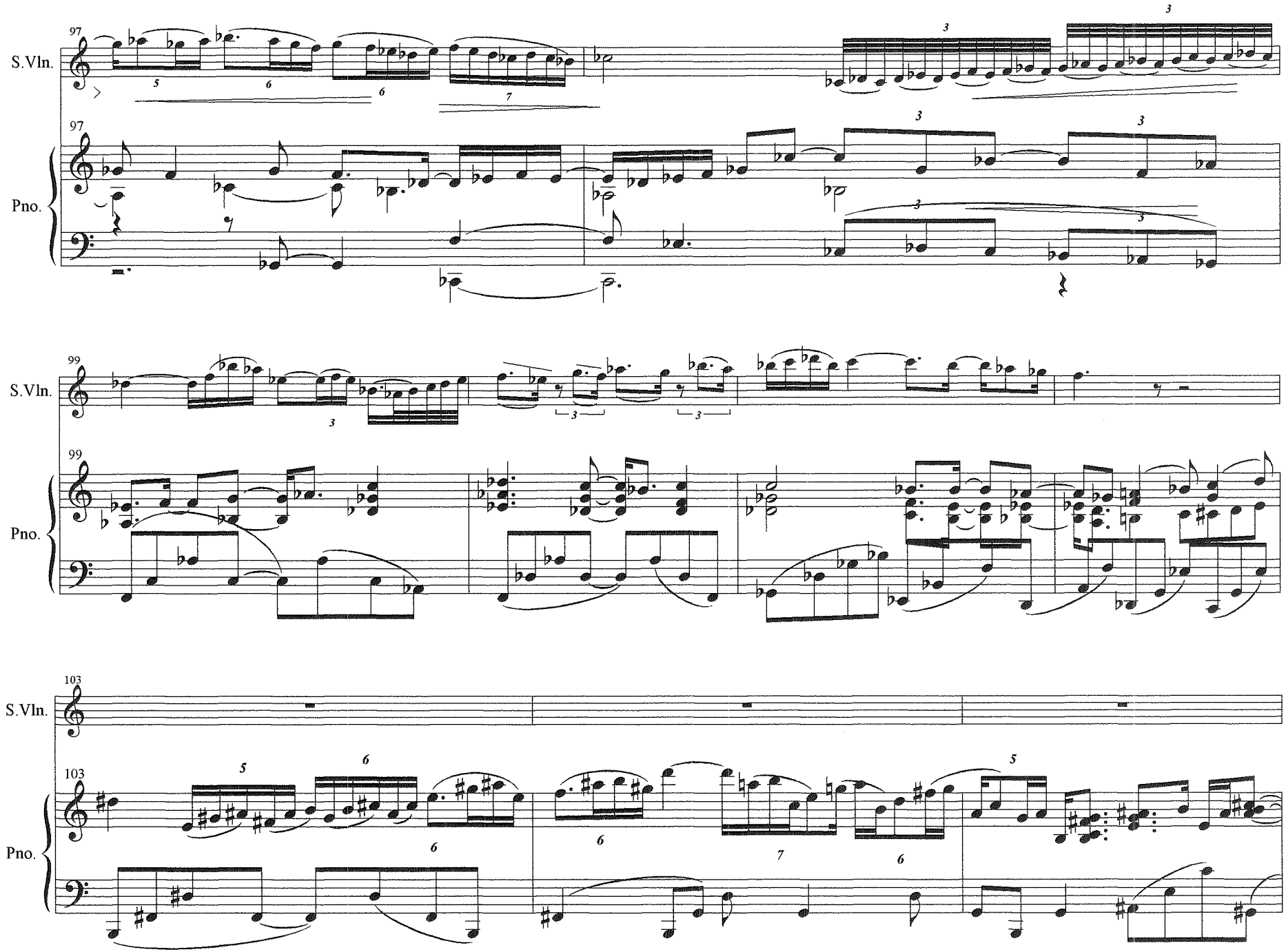

portamento sempre
S.Vln.
Pno.
Gliss.
rh tap strings with chopstick
I, II
rh strum
tap notated strings with stick
tremolo: let stick bounce
l.h. continue to depress silently
arpeggio: rapid strum
gliss.
mp

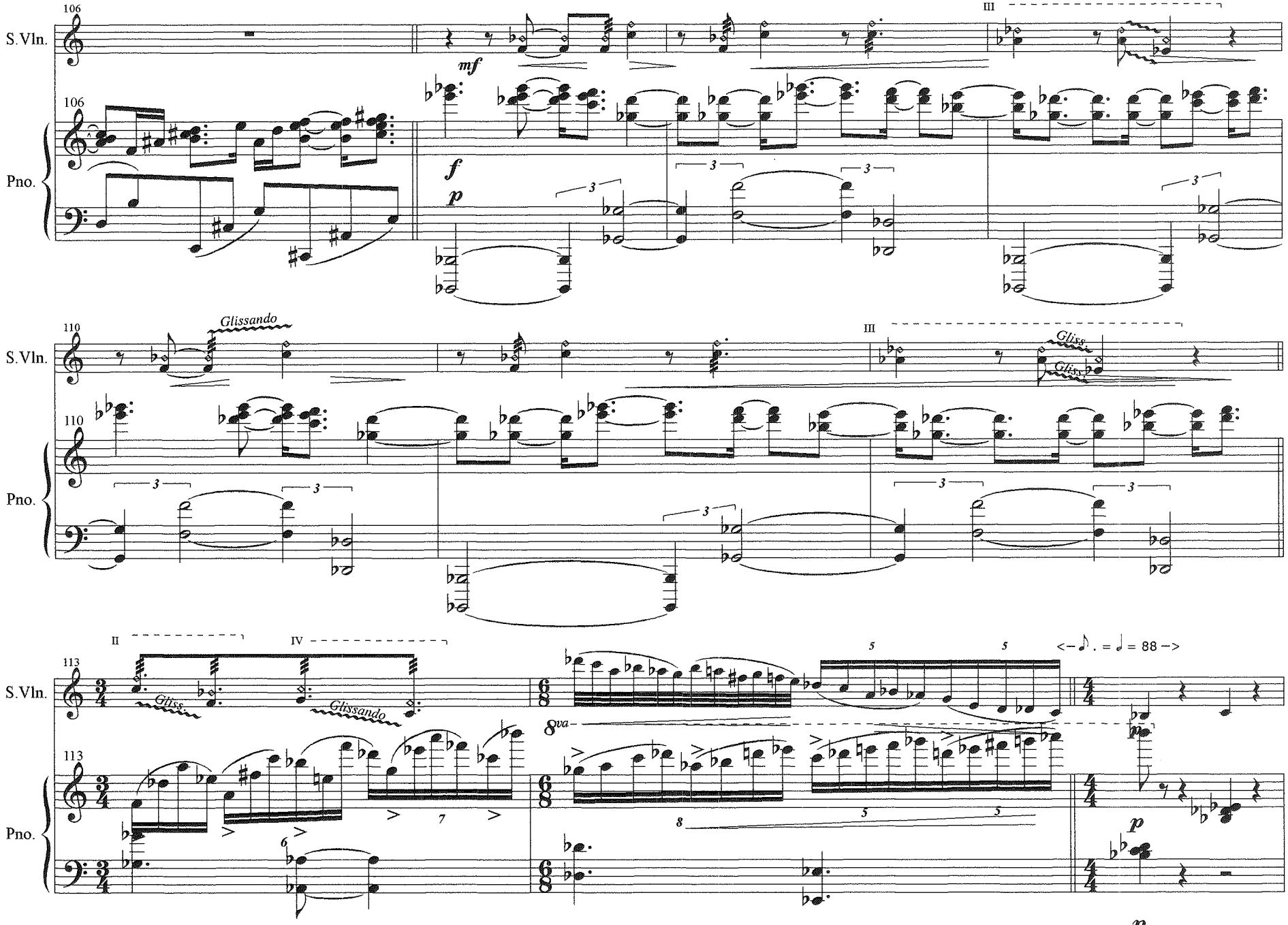

portamento sempre
portamento sempre
50
S.Vln.
50
Pno.
rh put stick down
55
con sord.
interrupt
continue
continue
S.Vln.
55
rh normale
Pno.
Piano lh plays
notes then holds
let rh notes ring
60
S.Vln.
60
Pno.

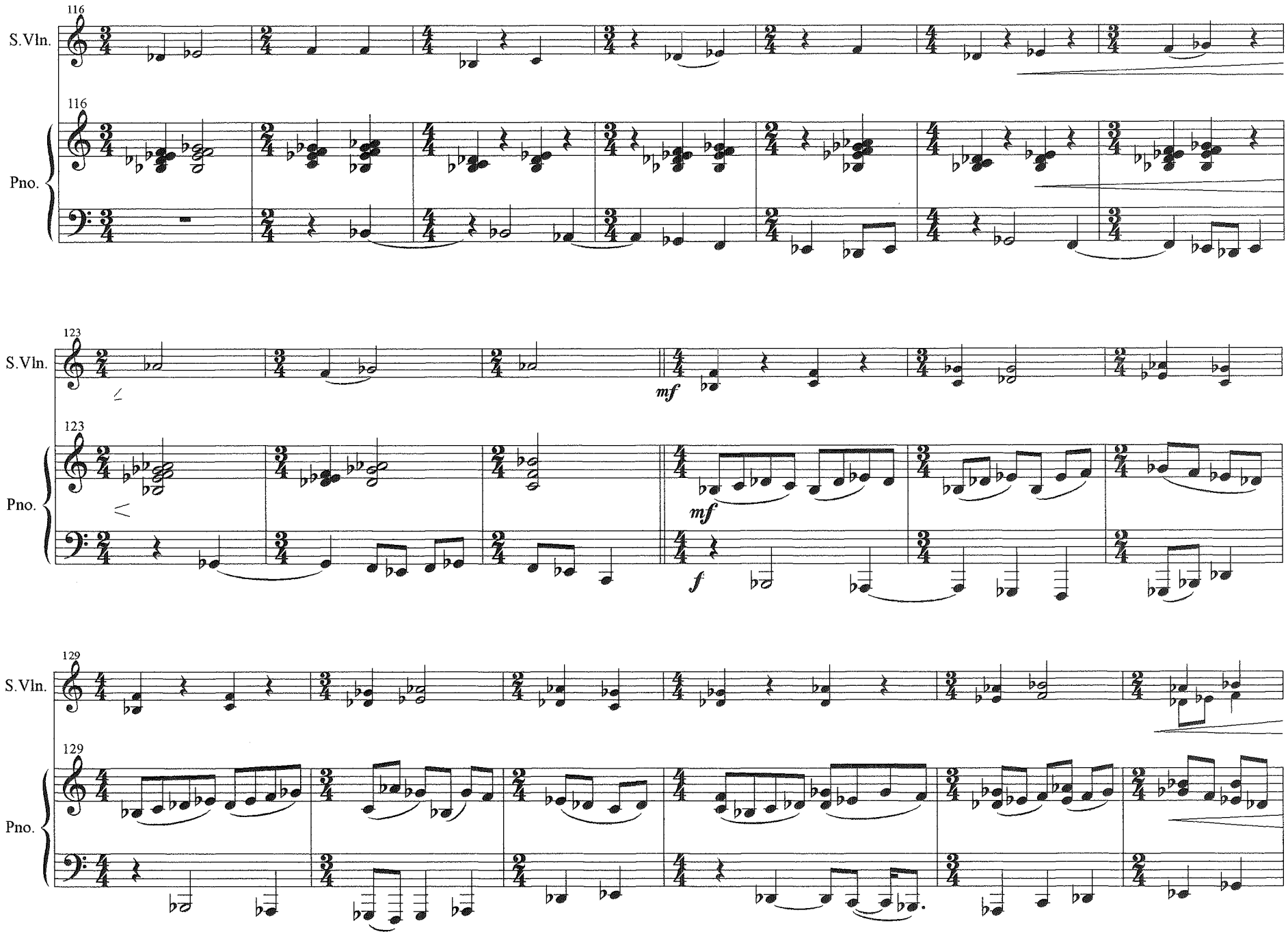

64
S.Vln.
Pno.
interrupt
mf
pp
III
IV
ppp
8va
interrupt
f
pp
continue
p
67
continue
p
mp
senza sord.
espr.
71
p
v. V.03
5
Timothy Sullivan - qua distantia

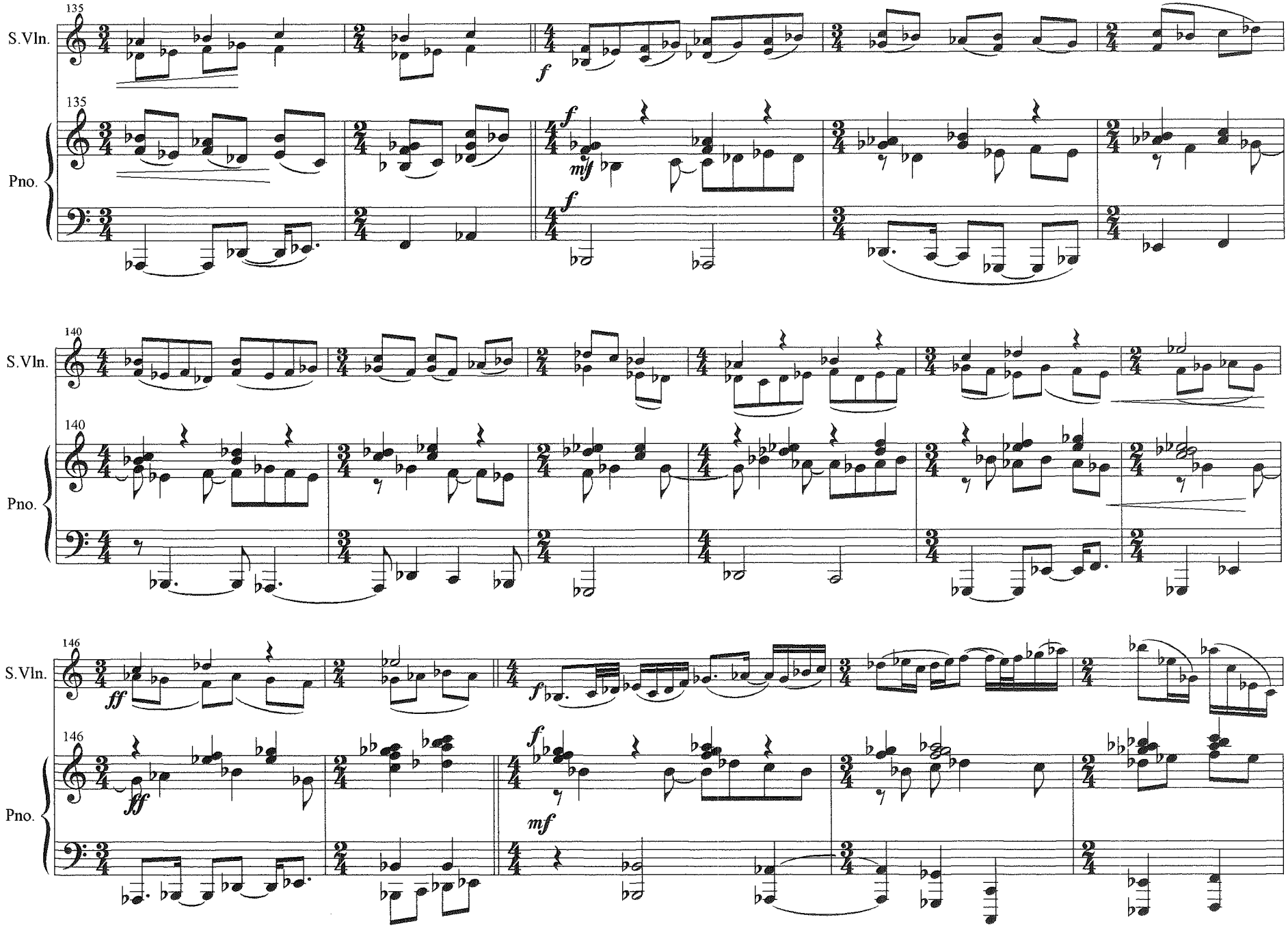

S.Vln.
Pno.
75
79
83
mf
mp
f
p

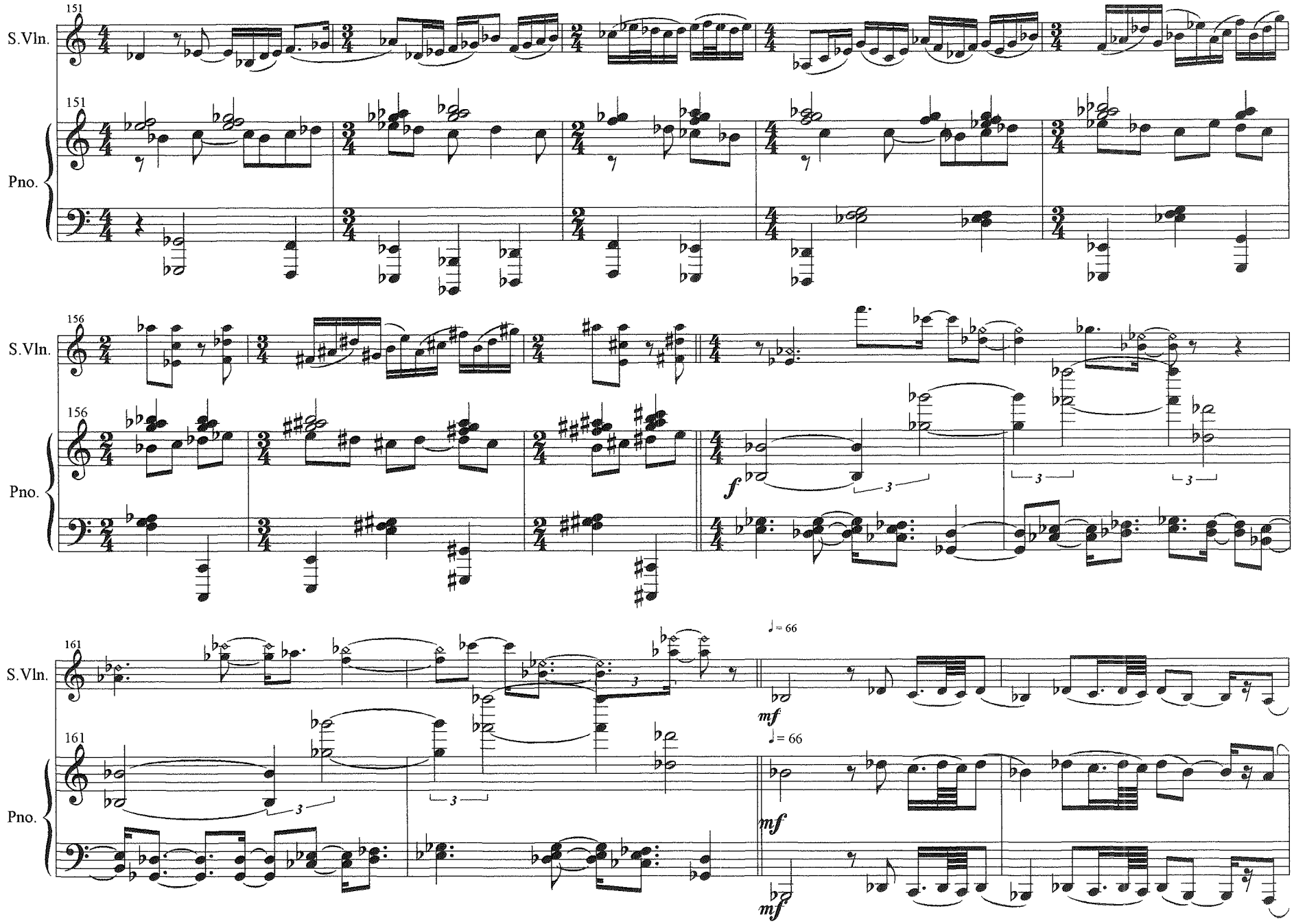

S.Vln.
Pno.
86
7
6
mf
5
3
6
<- ♪. = ♩ = 66 ->
90
espr.
mf
3
3
3
6
3
7
p
mf
mp
94
3
5

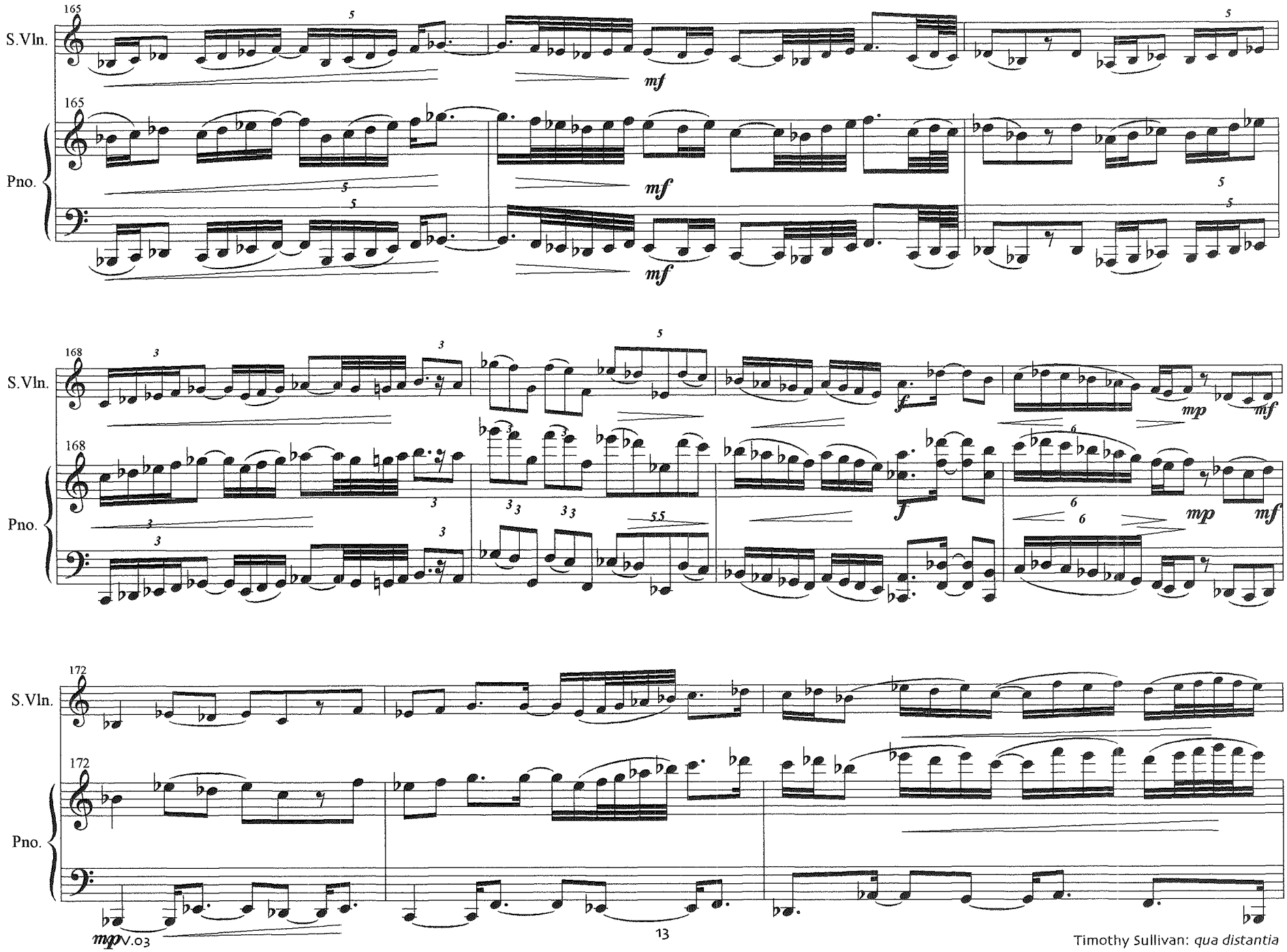

97
S.Vln.
97
Pno.
99
S.Vln.
99
Pno.
103
S.Vln.
103
Pno.

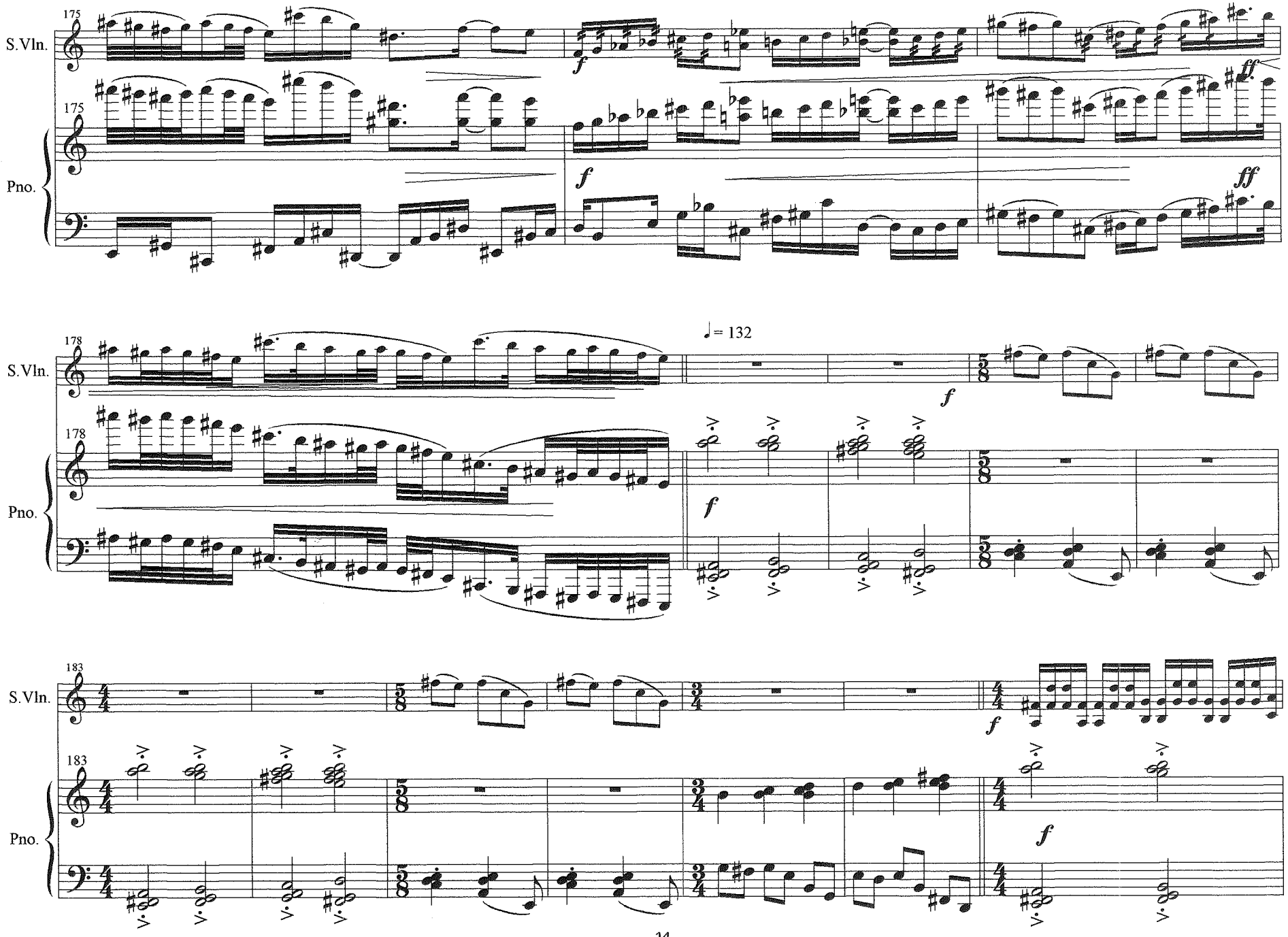

S.Vln.
Pno.
106
110
113
III
II
IV
mf
f
p
Glissando
Gliss.
8va
<– ♪. = ♩ = 88 –>

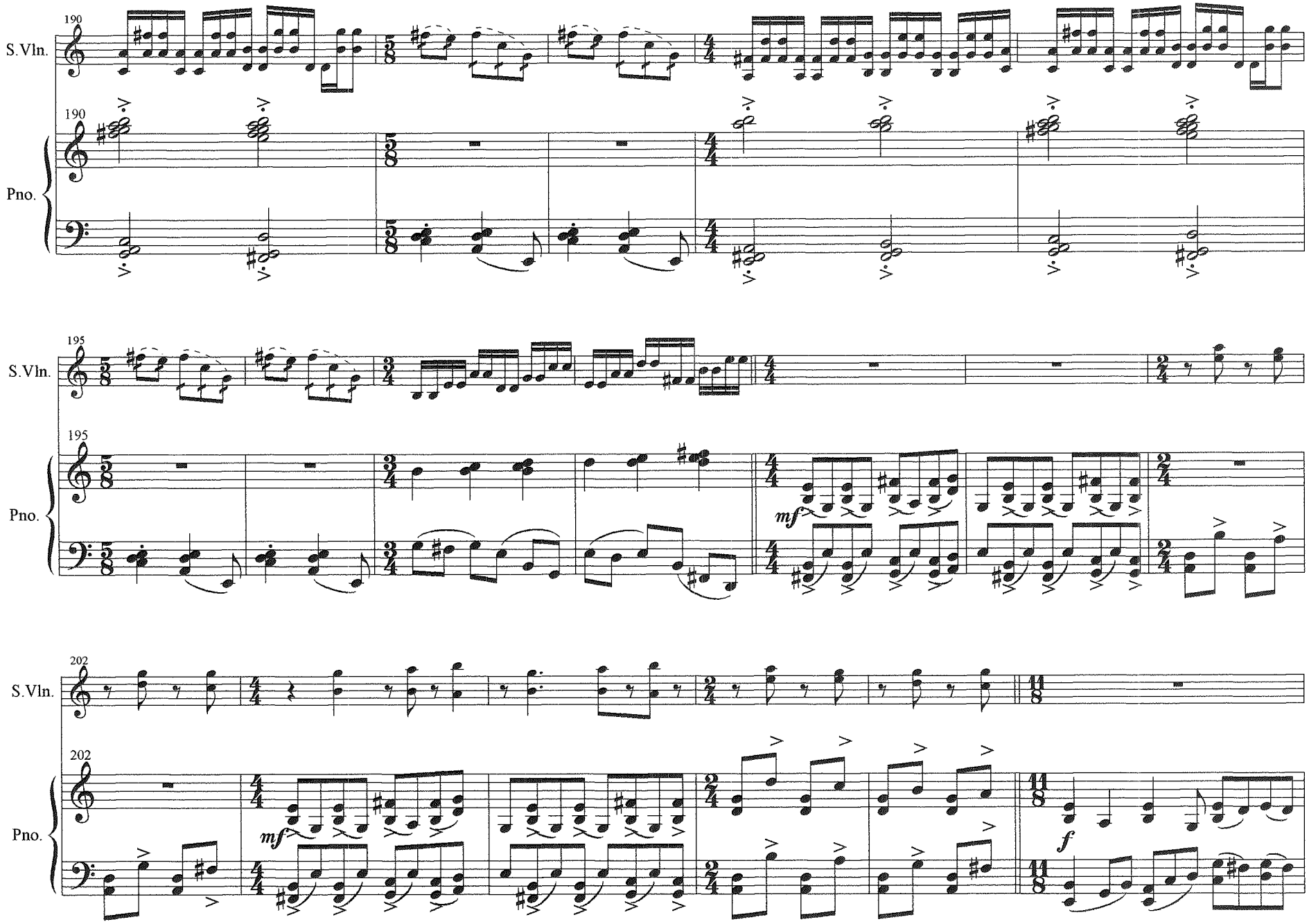

116
S.Vln.
116
Pno.
123
S.Vln.
mf
123
Pno.
mf
f
129
S.Vln.
129
Pno.

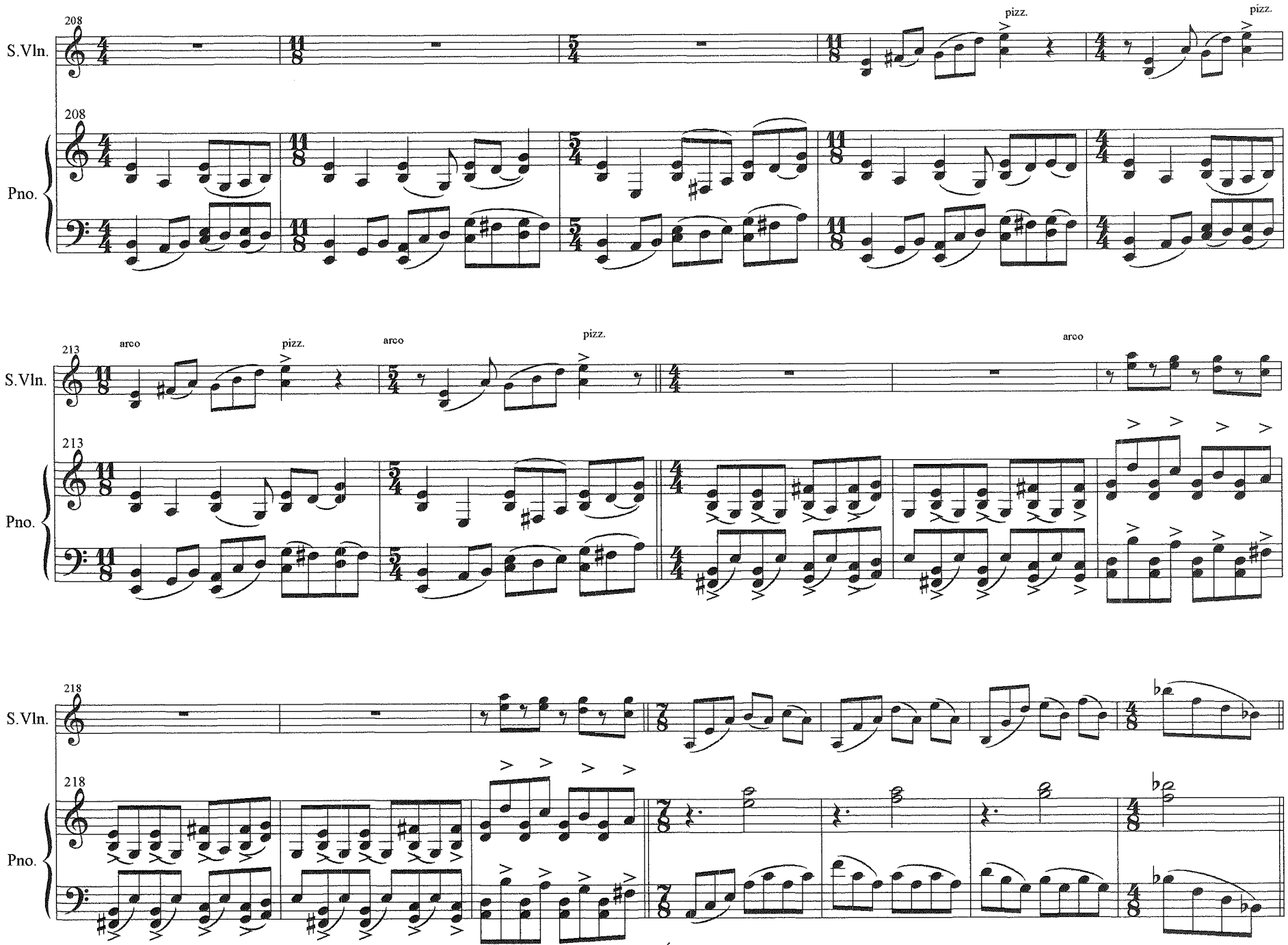

135
S.Vln.
135
Pno.
f
mf
f
140
S.Vln.
140
Pno.
146
S.Vln.
ff
f
146
Pno.
ff
f
mf

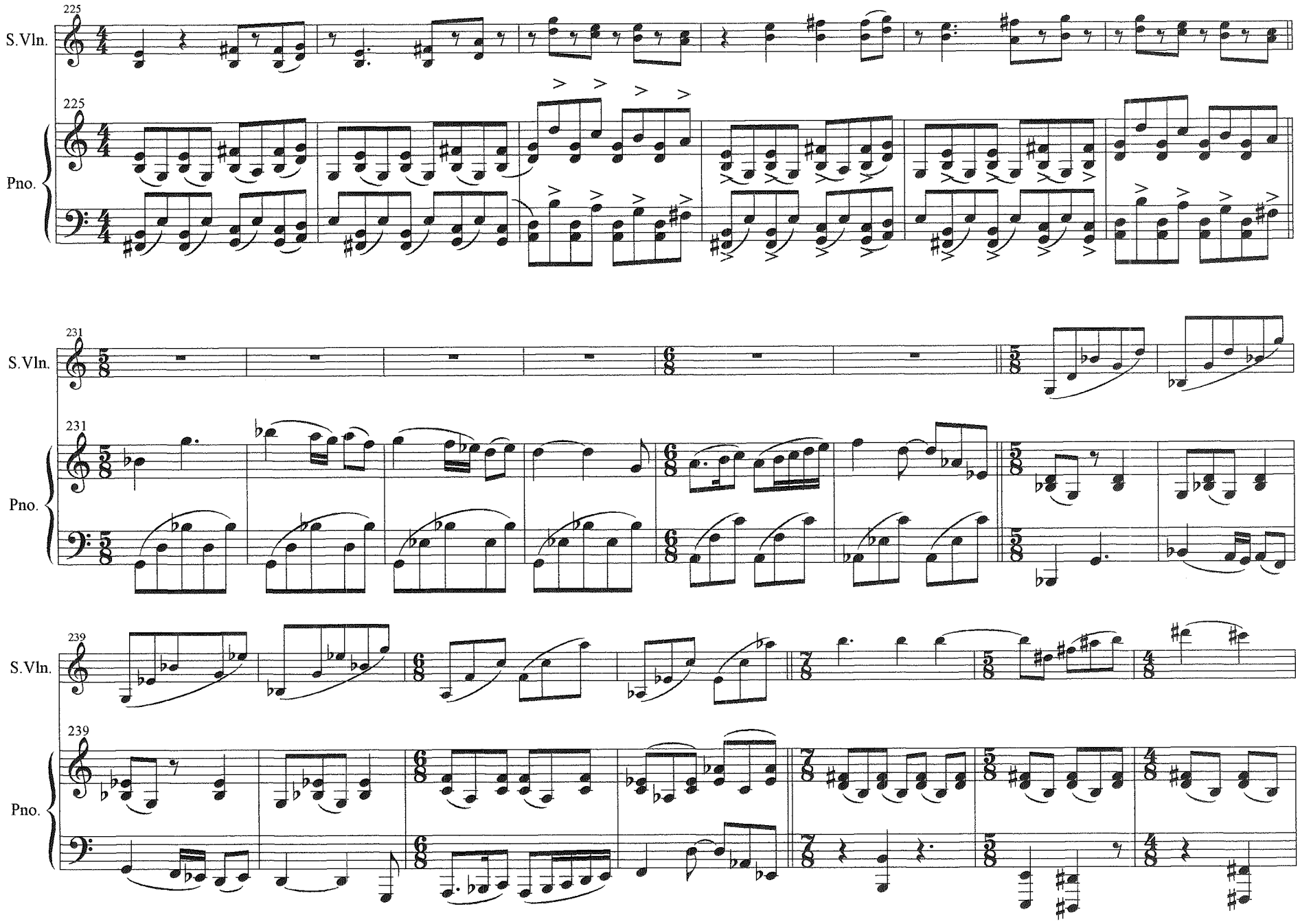

151
S.Vln.
151
Pno.
156
S.Vln.
156
Pno.
f
3
3
3
161
S.Vln.
♩= 66
mf
161
Pno.
♩= 66
mf
mf

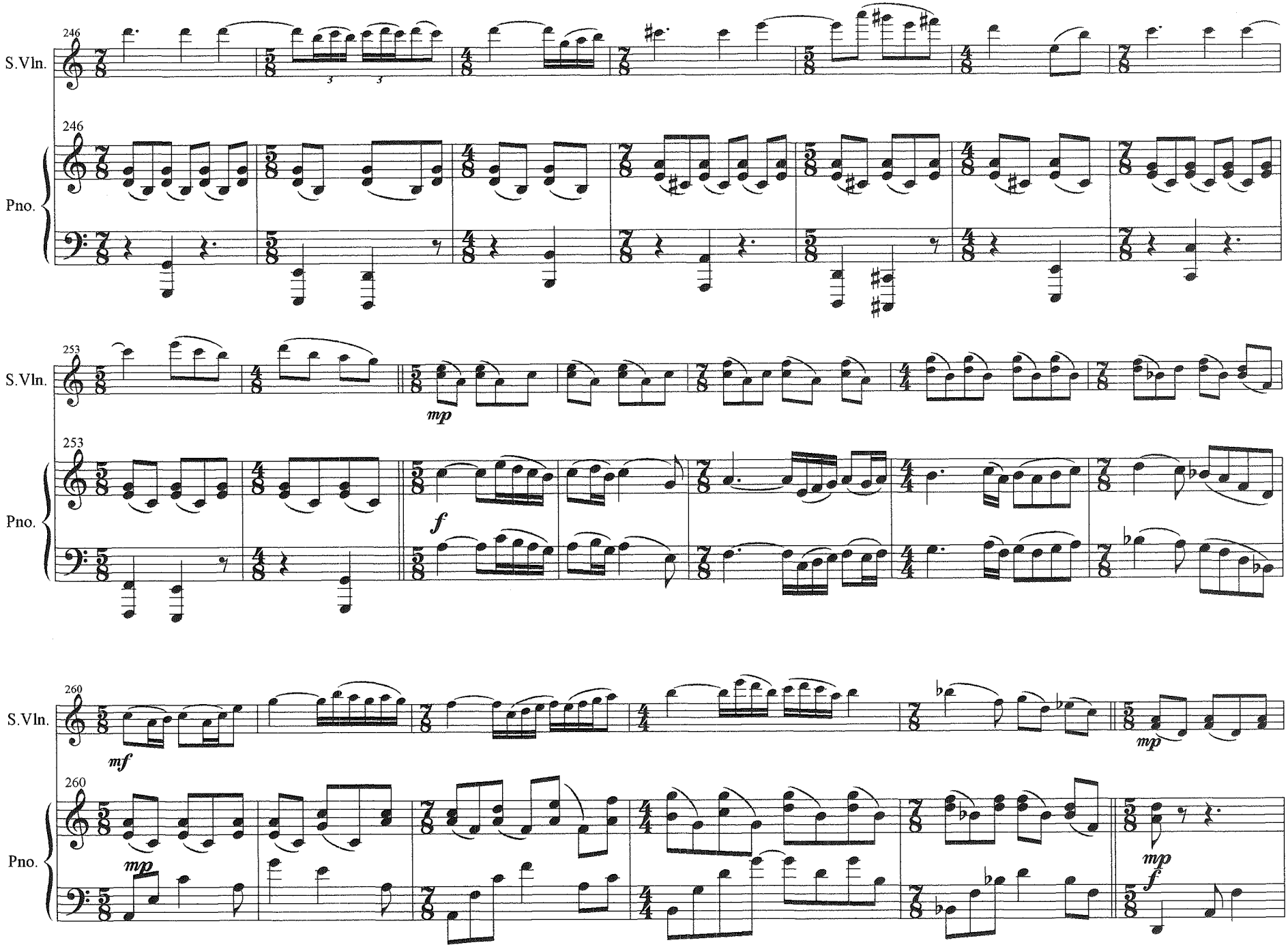

165
S.Vln.
Pno.
mf
168
mp
f
172
mpV.03

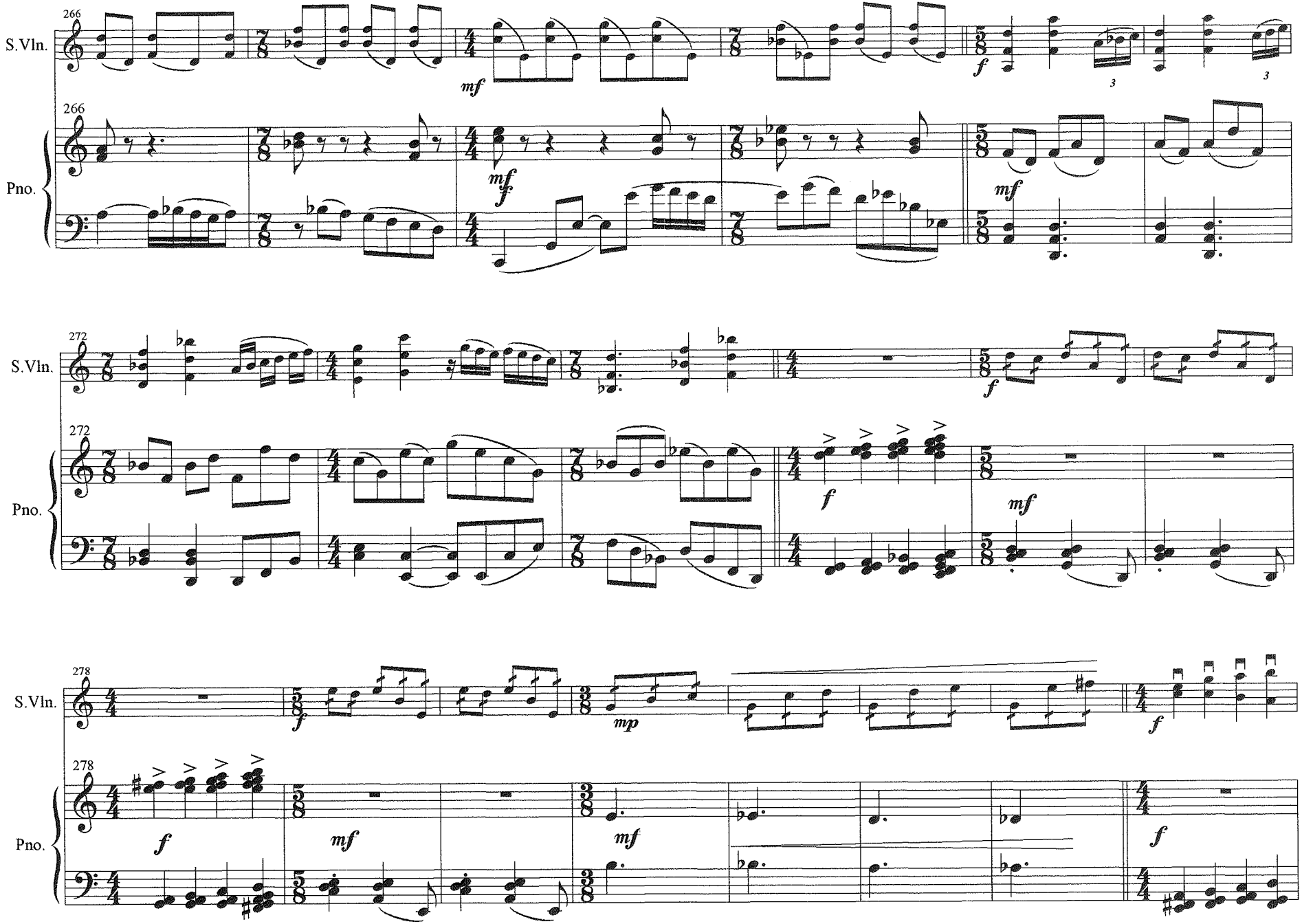

175
S.Vln.
175
Pno.
f
ff
178
S.Vln.
178
Pno.
♩= 132
f
183
S.Vln.
183
Pno.
f

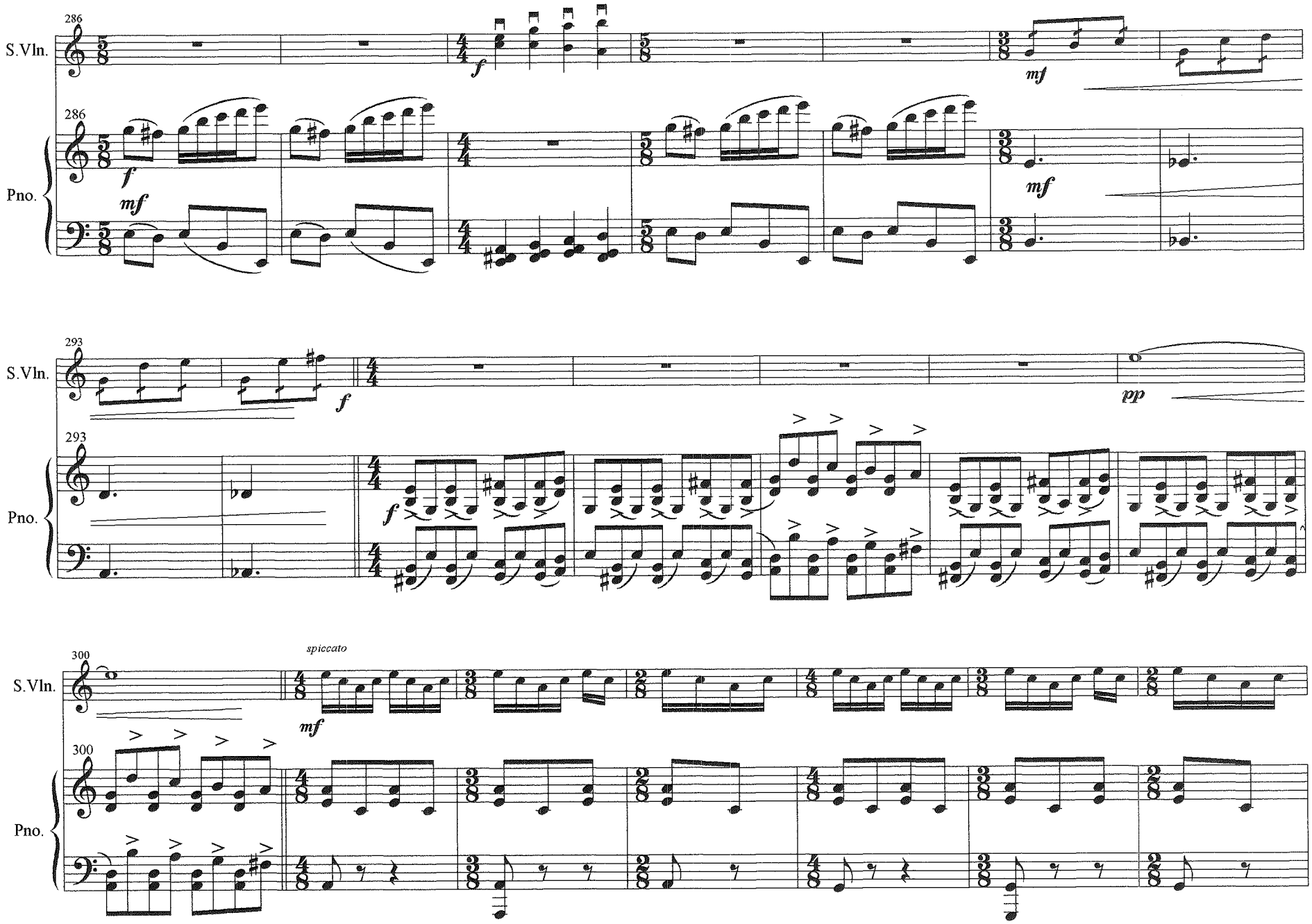

190
S.Vln.
190
Pno.
195
S.Vln.
195
Pno.
mf
202
S.Vln.
202
Pno.
mf
f

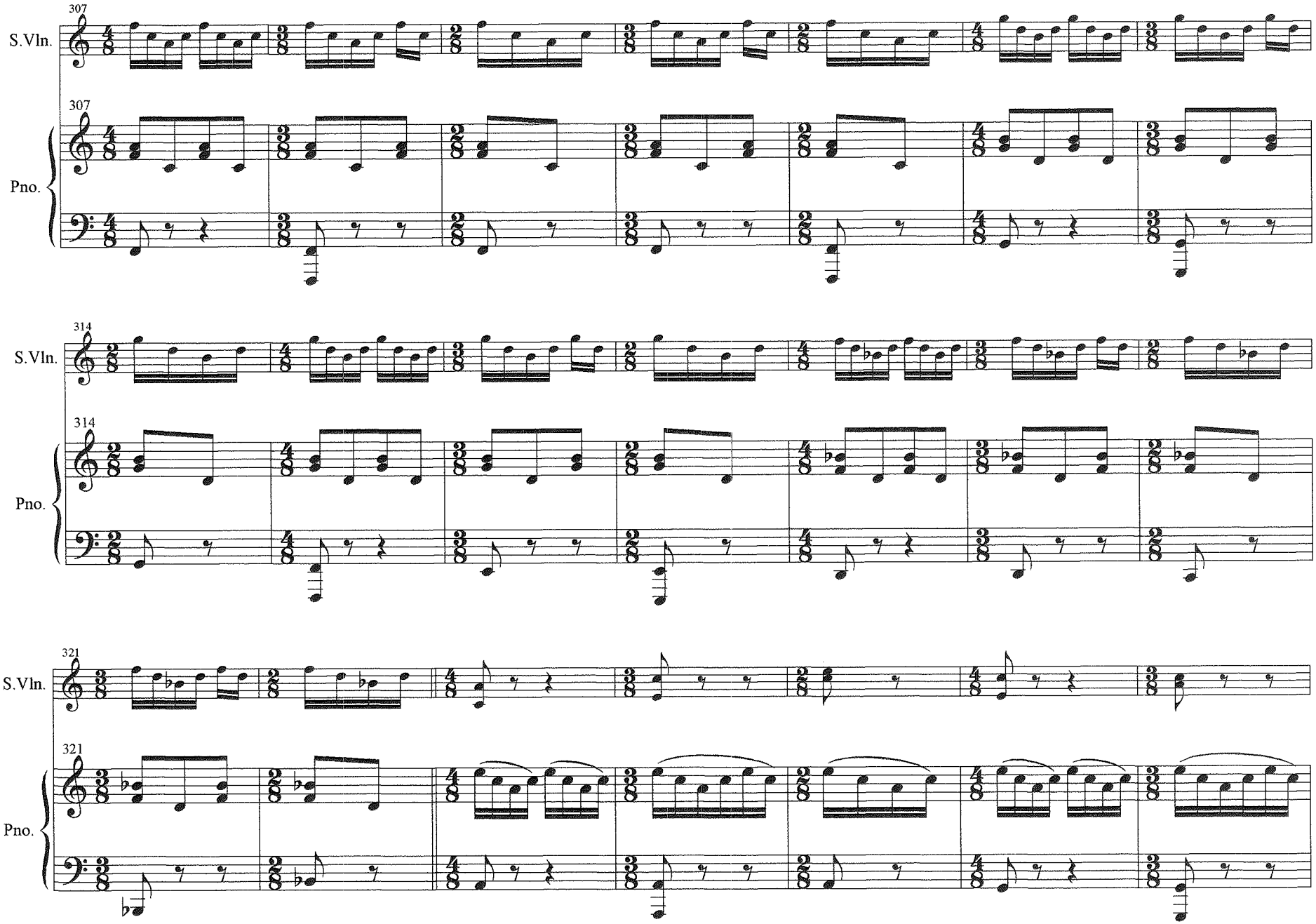

208
S.Vln.
Pno.
pizz.
pizz.
213
arco
pizz.
arco
pizz.
arco
218

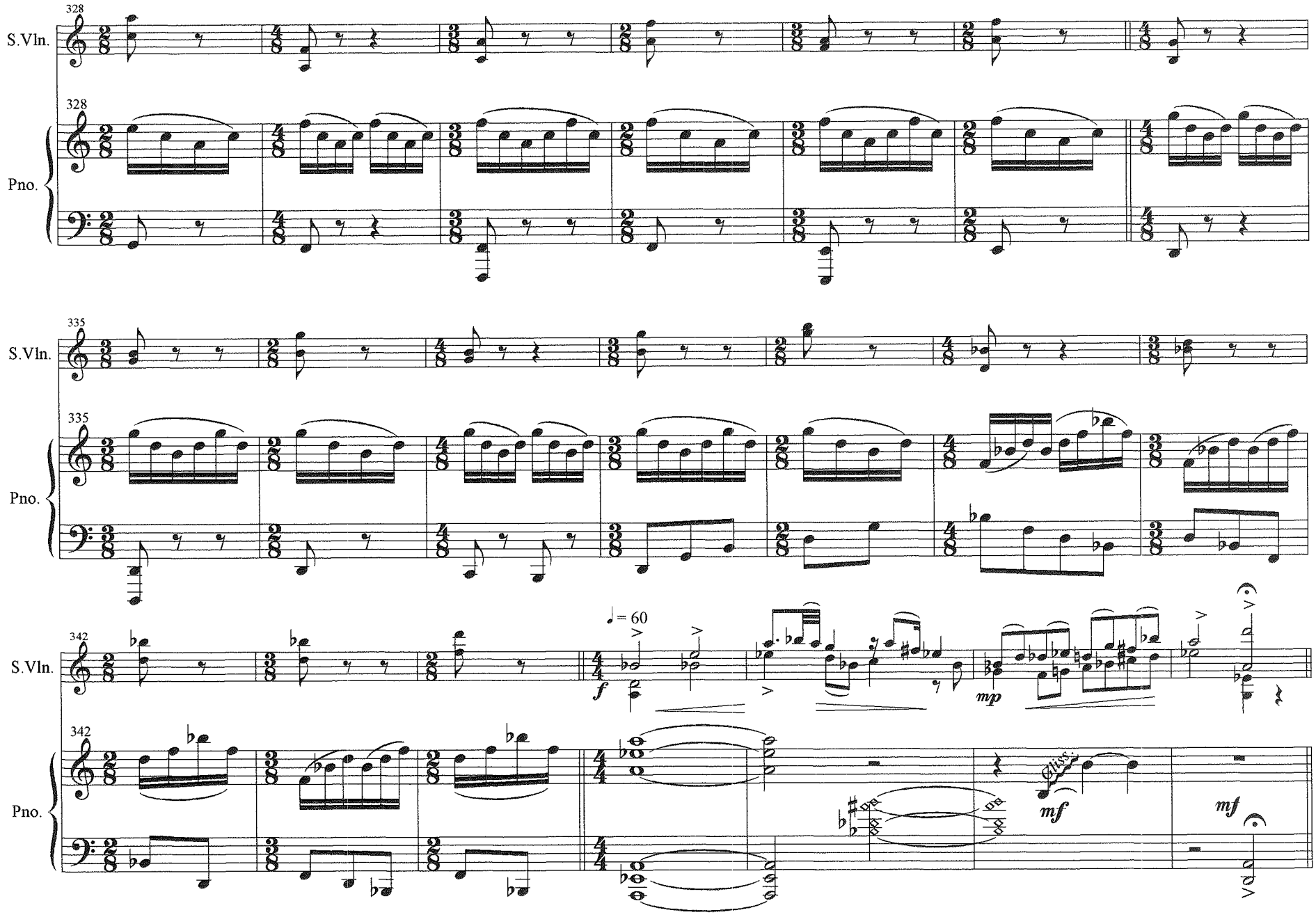

225
S.Vln.
225
Pno.
231
S.Vln.
231
Pno.
239
S.Vln.
239
Pno.

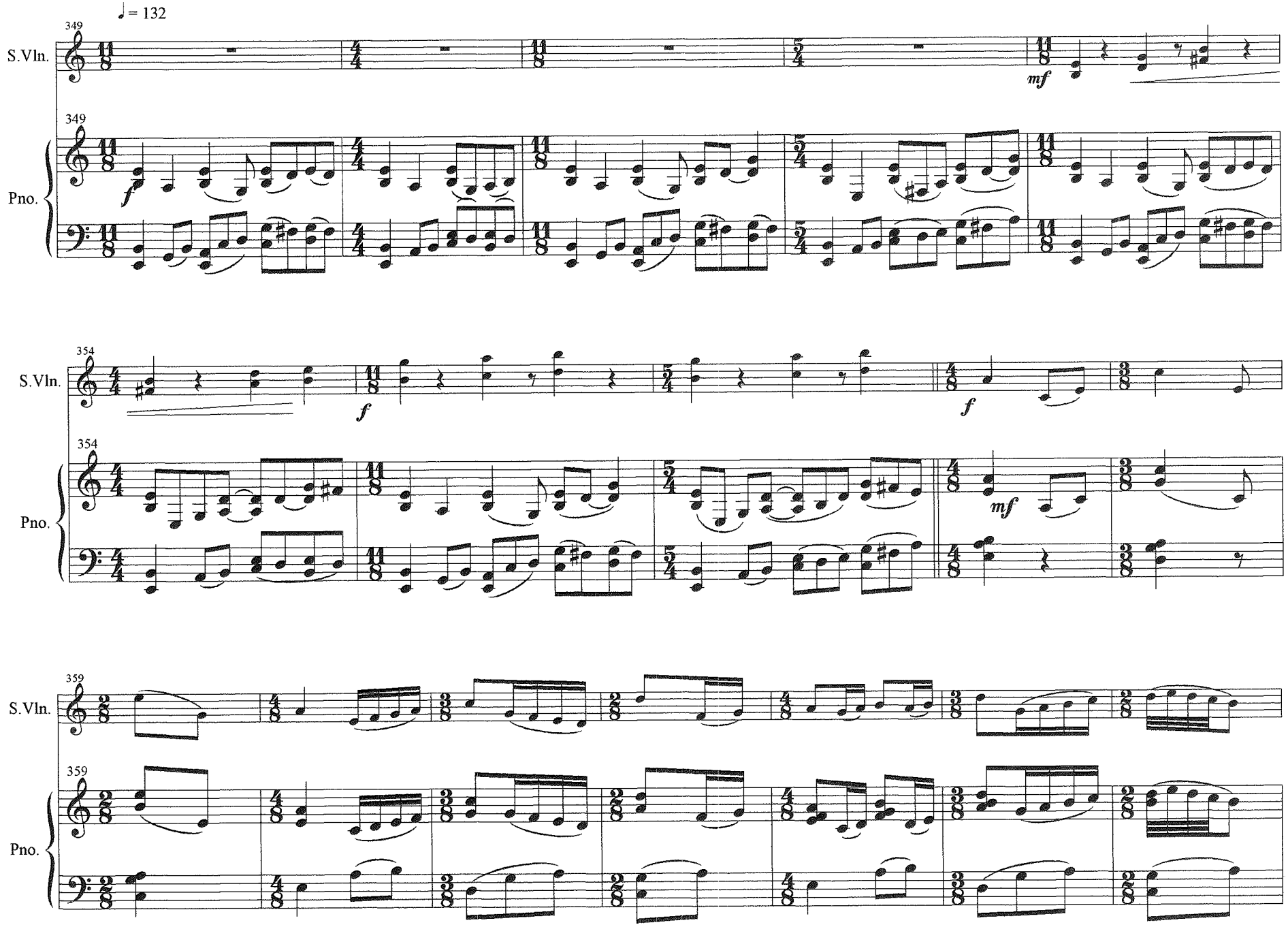

246
S.Vln.
246
Pno.
253
S.Vln.
mp
253
Pno.
f
260
S.Vln.
mf
mp
260
Pno.
mp
mp
f

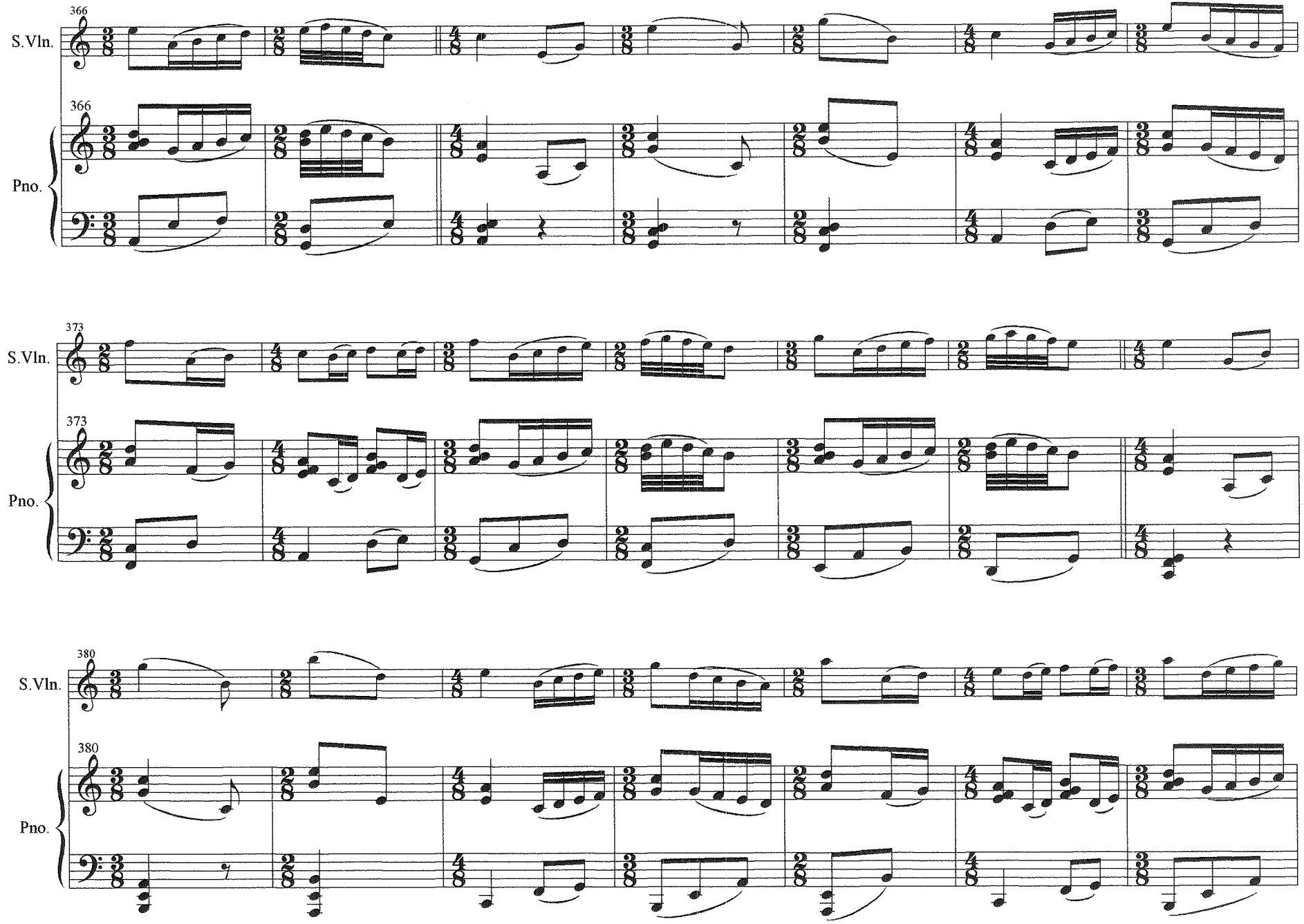

266
S.Vln.
Pno.
272
278

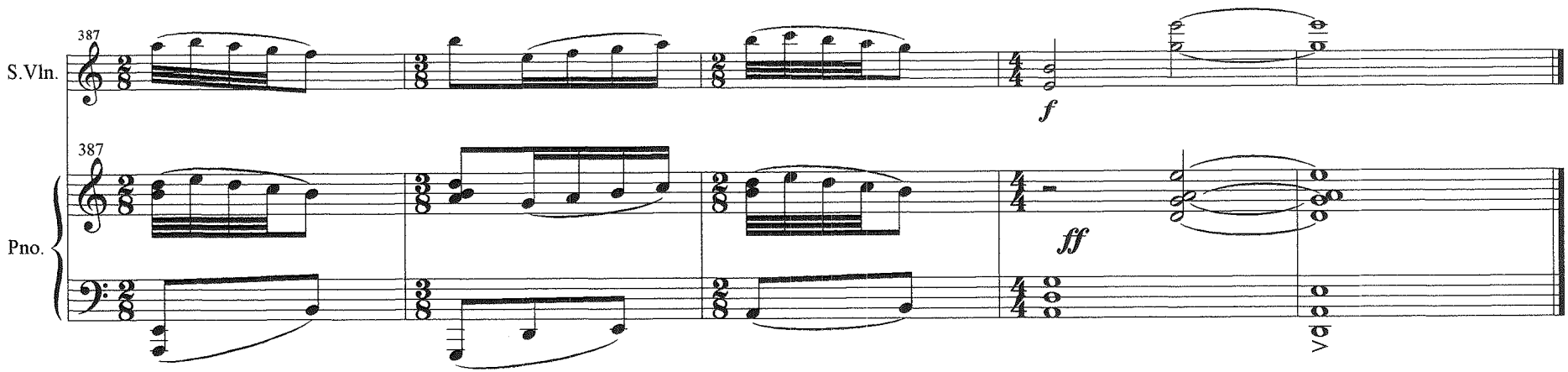

286
S.Vln.
f
mf
286
Pno.
f
mf
mf
293
S.Vln.
f
pp
293
Pno.
f
300
spiccato
S.Vln.
mf
300
Pno.


307
S.Vln.
307
Pno.
314
S.Vln.
314
Pno.
321
S.Vln.
321
Pno.


328
S.Vln.
328
Pno.
335
S.Vln.
335
Pno.
342
S.Vln.
♩= 60
f
mp
342
Pno.
mf
mf


♩= 132
349
S.Vln.
Pno.
mf
f
354
S.Vln.
Pno.
f
f
mf
359
S.Vln.
Pno.


366
S.Vln.
366
Pno.
373
S.Vln.
373
Pno.
380
S.Vln.
380
Pno.


387
S.Vln.
387
Pno.
f
ff
va