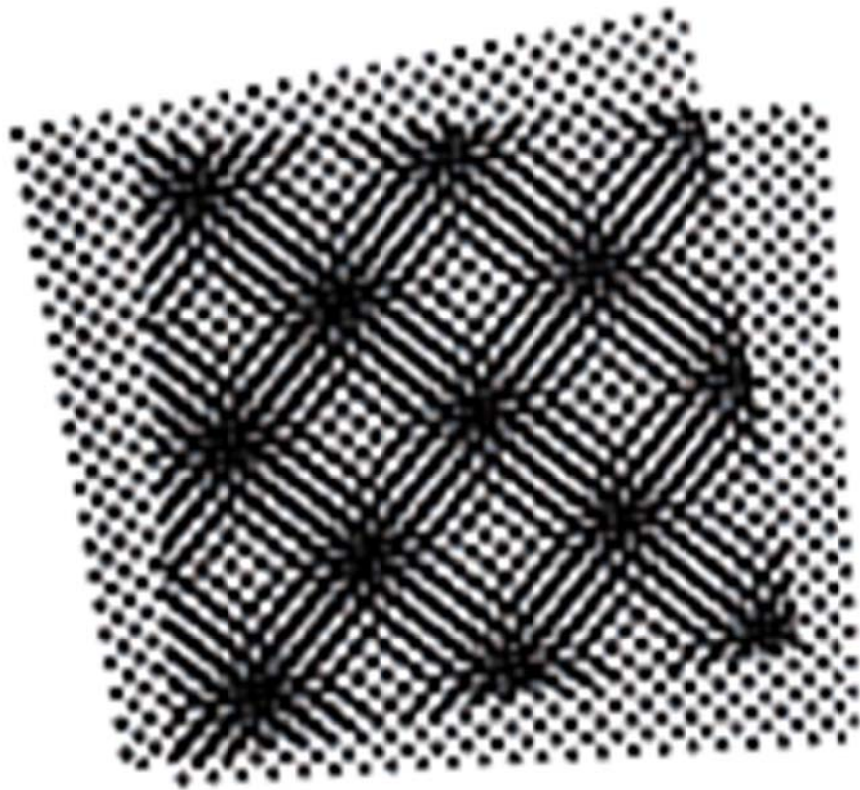


Moiré



Joelle Wallach

In physics and mathematics as well as with respect to fabrics and photography, a moiré pattern refers to a visibly evident secondary pattern created when two identical, most often transparent ones, are overlaid and slightly displaced or rotated with respect to one another. This work, named for the phenomenon, explores the shifting perceptions of scale and texture within the ensemble and the musical iridescence of its musical materials. As such it is an unabashedly tonal work for two violins, viola and two 'celli OR for two violins, two viola and cello, in which melodies and tonalities appear to shift and give rise to otherwise invisible patterns that gracefully and mysteriously surface, submerge and resurface.

Moiré was begun while the composer was in residence at Copland House, Cortlandt Manor, New York, as a recipient of the Copland House Residency Award, and was completed with the generous support of Dr. Joan Groom.

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as a recipient of the Copland House Residency Award.*

Moiré

for Dr. Joán Groom

I

Peacefully lilting **Joelle Wallach**

$\text{♩} = 56$

Violin I *sul tasto* *p breathing* *poco* *simile* *ord.* *mp*

Violin II *sul tasto* *p breathing* *poco* *simile.* *ord.* *mp* *mp* *mp*

Viola *pp* *mp* *mp = breathing*

Violoncello I *p* *mp = breathing* *mp*

Violoncello II *pp* *mp* *mp*

Pastorale

Musical score for measures 5-8 of 'Pastorale'. The score is for five instruments: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into four measures. Measure 5 starts with a treble clef and a key signature change to two sharps. Measure 6 has a key signature change to one sharp (F#) and a common time signature. Measure 7 has a key signature change to one flat (Bb) and a common time signature. Measure 8 has a key signature change to two flats (Bb and Eb) and a common time signature. Dynamics include *poco f esp.*, *poco f * dolce*, *mp*, and *p*. Performance markings include *poco f esp.*, *p breathing*, and *mp*. There are also some markings like 'H' and 'N' above notes.

* *poco f* is quieter than *mf* throughout

Musical score for measures 9-12 of 'Pastorale'. The score is for five instruments: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The score is divided into four measures. Measure 9 starts with a treble clef and a key signature change to two flats. Measure 10 has a key signature change to one flat (Bb) and a common time signature. Measure 11 has a key signature change to one sharp (F#) and a common time signature. Measure 12 has a key signature change to two sharps (F# and C#) and a common time signature. Dynamics include *mf dolce*, *mp*, and *mp breathing*. Performance markings include *mf dolce*, *mp*, and *mp breathing*. There are also some markings like 'A', 'H^v', 'N', and 'V' above notes.

13

Vln. I *mf espress.* **H** **B** *p breathing*

Vln. II *mf espress.* *p breathing*

Vla. *poco f dolce* *p breathing*

Vc. I *poco f dolce*

Vc. II *mf*

17

Vln. I *pp* *mf dolce* *molto* *ppp* *pp breathing* *p < mf*

Vln. II *mf dolce* *subito p breathing* *pp* *pp breathing* *p < mf*

Vla. *mf dolce* *subito p breathing* *pp* *pp breathing* *p < mf*

Vc. I *mp* *subito p* *pp* *p < mf*

Vc. II *pp* *p < mf*

sul tasto *ord.*

C **poco a poco accel** ----- **H**

21

Vln. I *lontano* *n* *mp* *bright & jaunty*

Vln. II *lontano* *n* *p jaunty but hesitant*

Vla. *lontano* *n* *mp*

Vc. I *lontano* *n* *poco f* *bright & jaunty*

Vc. II *lontano* *n* *pizz.* *mp*

solo sul tasto metallic and far away

solo con sord.

N

Più mosso
Giocoso ♩ 116-120

25

Vln. I *mf*

Vln. II *ord. >* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. I *senza sord.* *pizz.* *mp* *arco*

Vc. II *mp* *mf* *arco*

29

Vln. I *f* *poco*

Vln. II *f* *poco*

Vla. *f* *mp* H

Vc. I *f* *mp* N

Vc. II *f* *mp*

33

Vln. I *mf insistent* H

Vln. II *mf insistent* N

Vla. *mf* H 3 N

Vc. I *mf* N 3

Vc. II *mf* 1

37

Vln. I *f*

Vln. II *f* **N** **H** *mf*

Vla. *f* *mf* **H** *dark and ominous* **N**

Vc. I *f* *mf* **H** *dark and ominous*

Vc. II *f* *mf* **N** *dark and ominous*

D

41

Vln. I *sfz* *mf deciso* *brightly*

Vln. II *sfz* *mf deciso* *brightly*

Vla. *sfz* *mp* *mf deciso* *brightly*

Vc. I *sfz* *mp* *mf deciso* *brightly*

Vc. II *mp* *mf* *brightly*

44

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf dolce*

Vc. I *mp mezza voce* *f* *mf dolce*

Vc. II *mp mezza voce* *f* *mf dolce*

H. N. H. N.

48

Vln. I shimmering *< ben f >* *f*

Vln. II shimmering *< ben f >* *f*

Vla. *< ben f >* *mp* *mf* *f*

Vc. I *< ben f >* *mp* *mf*

Vc. II *mp* *mf*

E H. N. H.

52

Vln. I *mp dolce*

Vln. II *mp dolce*

Vla. *mf* *mp* *mp* *con sord.*

Vc. I *mf* *mp* *con sord.*

Vc. II *mp* *con sord.*

F **meno mosso**
con sord.

56

Vln. I *mp sotto voce* *p*

Vln. II *con sord.* *p* *ppp*

Vla. *p sotto voce* *p*

Vc. I *p sotto voce* *p*

Vc. II *p* *p*

60

Vln. I *ppp* *n*

Vln. II *mp* *H*

Vla. *mp* *N*

Vc. I *mp*

Vc. II *pizz.* *arco* *p*

Detailed description: This system contains measures 60 through 64. The key signature is two sharps (F# and C#). Measure 60 starts with a treble clef and a key signature change to two sharps. Vln. I has a whole note chord in the first measure, then rests. Vln. II has a half note chord marked 'H' in the first measure, followed by a melodic line. Vla. has a half note chord marked 'N' in the first measure, followed by a melodic line. Vc. I has a half note chord marked 'N' in the first measure, followed by a melodic line. Vc. II has a half note chord marked 'pizz.' in the first measure, followed by a melodic line. Dynamic markings include *mp* for Vln. II, Vla., and Vc. I; *ppp* for Vln. I; and *p* for Vc. II. Performance instructions include *arco* for Vc. II and *n* for Vln. I.

65

Vln. I *pp lontano* *G* *pppp*

Vln. II *pp lontano* *N* *pppp*

Vla. *p* *H* *sul G* *pppp*

Vc. I *p* *N* *pppp*

Vc. II *pp* *pppp*

Detailed description: This system contains measures 65 through 69. The key signature is one flat (Bb). Measure 65 starts with a treble clef and a key signature change to one flat. Vln. I has a half note chord marked 'H' in the first measure, followed by a melodic line. Vln. II has a half note chord marked 'N' in the first measure, followed by a melodic line. Vla. has a half note chord marked 'H' in the first measure, followed by a melodic line. Vc. I has a half note chord marked 'N' in the first measure, followed by a melodic line. Vc. II has a half note chord marked 'pp' in the first measure, followed by a melodic line. Dynamic markings include *pp lontano* for Vln. I and II; *p* for Vla. and Vc. I; and *pp* for Vc. II. Performance instructions include *sul G* for Vla. and *G* for Vln. I. The system concludes with a double bar line.

II

Cantabile $\text{♩} = 69$ *senza sord.* **H**

Violin I *mp cantabile*

Violin II *mp cantabile* **N**

Viola *mp cantabile* **N**

Violoncello I *mp cantabile*

Violoncello II *mp cantabile*

5

Vln. I

Vln. II *poco più f*

Vla. *poco più f*

Vc. I *poco più f*

Vc. II *poco più f*

9

Vln. I *mf espress.* H

Vln. II *mf espress.* N

Vla. *mf espress.*

Vc. I

Vc. II

13

Vln. I *mp dolce* H *mp espress.*

Vln. II *mp dolce* N *mp espress.*

Vla. *mp dolce* N *mp espress.*

Vc. I *mp* *mp espress.*

Vc. II *mp espress.*

17

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

3

3

solo

mp

I molto ritenuto,
meno mosso

21

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

solo

ppp lontano cantab.

mp cantabile

mp cantabile

mp cantabile

p dolce

ppp

H

N

26 **poco più mosso** **J** **poco ritenuto**

Vln. I *mp dolce*

Vln. II *p espress.* *mp dolce*

Vla. *mp espress.* solo

Vc. I *mp* solo

Vc. II *mp* solo *freely* *ff*

31 **H** **K** **A tempo**

Vln. I *mp dolce* *p dolce e lontano*

Vln. II *mp dolce* *p dolce e lontano*

Vla. *mp dolce* *p*

Vc. I *mp dolce*

Vc. II *mp dolce*

Musical score for measures 36-40. The score is in G minor (three flats) and 4/4 time. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), and Violoncello II (Vc. II). Measure 36 starts with a dynamic of *p*. Measure 37 has a dynamic of *mf*. Measure 38 has a dynamic of *f dolce*. Measure 39 has a dynamic of *f dolce*. Measure 40 has a dynamic of *mp*. A box labeled 'L' is positioned above the Violin I staff in measure 39. Trills are marked with 'tr' above notes in measures 37 and 39. Triplet markings '3' are present in measures 37, 38, 39, and 40. A *mf* dynamic is also present in measure 38.

Musical score for measures 41-44. The score is in G major (one sharp) and 4/4 time. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), and Violoncello II (Vc. II). Measure 41 starts with a dynamic of *p*. Measure 42 has a dynamic of *mp*. Measure 43 has a dynamic of *mp*. Measure 44 has a dynamic of *mp*. A box labeled 'M' is positioned above the Violin I staff in measure 44. Trills are marked with 'tr' above notes in measures 41 and 42. A *n* (no hairpins) marking is present in measure 43. A *subito p* marking is present in measure 43. Triplet markings '3' are present in measures 41 and 42. A *mp* dynamic is also present in measure 42.

46

Vln. I ord. *p* *mf dolce* *n*

Vln. II ord. *mp* *mf dolce* *n*

Vla. N ord. *p* *mf dolce* *n* poco battuto *p lontano*

Vc. I *mp* *p* *mf dolce* *n* poco battuto *p lontano*

Vc. II *mp* *poco* *mf dolce*

51 **N** **Marcia giocosa** $\text{♩} = 60$ **poch. accel.** $\text{♩} = 66-72$

Vln. I *mf marcato cantab* ³

Vln. II poco battuto *mp* *mf marcato cantab* ³

Vla. *pp* *mp* *mf marcato cantab* ³

Vc. I *pp* *mp* *mf*

Vc. II *n* *mp* *mf*

56

Vln. I *mf deciso*

Vln. II *mf deciso*

Vla. *mf deciso*

Vc. I *mf deciso*

Vc. II *mf deciso*

61

Vln. I *f*

Vln. II *f*

Vla. *mp* *f*

Vc. I *mp* *f*

Vc. II *mp* *f*

Poco meno mosso

P

66

Vln. I *sfz* *fp* *pp* *marcia lontano, shyly*

Vln. II *sfz* *mf brightly* *mp* *pp* *marcia lontano, shyly*

Vla. *sfz* *mf brightly* *pp*

Vc. I *sfz* *mf* *pp*

Vc. II *sfz* *mf* *mp* *fpp*

accel.

70

Vln. I *mp* *mp* *lontano*

Vln. II *mp* *mp* *lontano*

Vla. *poco battuto* *ord* *mp* *lontano*

Vc. I *poco battuto* *ord* *mp* *lontano*

Vc. II *mp*

A tempo vivo ($\text{♩} = 66-72$)

75

Vln. I *sfz* H

Vln. II *mf* H N *sfz* *sfz* H

Vla. *mf* N *sfz* *sfz* *sfz* insistent H

Vc. I pizz. *mf* arco

Vc. II pizz. *mf* arco

80 **Q**

Vln. I *f* cantabile H *ff* ma cantabile

Vln. II *f* cantabile N *ff* ma cantabile

Vla. *f*

Vc. I *f*

Vc. II *f*

84

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

f

f

N

subito mp

f

subito mp

f

subito mp

f

88

R

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

sfz

f

ff

sfz

ff

sfz

ff

sfz

ff

sfz

ff

92 **S** con sord.

Vln. I *pp*

Vln. II con sord. *mp* mischievous

Vla. con sord. *mp* mischievous

Vc. I *fp*³ *p* mischievous

Vc. II *fp* *p*

96 **T** senza sord.

Vln. I *mp*

Vln. II *sfz*³ *mp*

Vla. *mp* *sfz*³ *pp* *lontano sotto voce*

Vc. I *mp* *fp*³ *pp* *lontano sotto voce*

Vc. II *simile* *fp* *fp* *pp* *lontano sotto voce*

U

molto ritenuto al fine

101

Vln. I *solo*

Vln. II *solo* *pp* *gliss.* *p*

Vla. *p* *solo* *p lontano* *con sord.* *p dolce*

Vc. I *p* *con sord.* *solo* *p sotto voce*

Vc. II *con sord.* *solo* *p* *mp*

V

107

Vln. I *con sord.* *solo* *p dolce* *mp* *gliss.*

Vln. II *H con sord.* *mp dolce* *p* *pp* *p* *sul A* *mf*

Vla. *p* *pp* *p* *mf*

Vc. I *p* *poco* *p* *mf*

Vc. II *p* *poco* *p* *mf*

112 *ossia tutti 8va*

Vln. I *mp* *ppp*

Vln. II *sul D* *mp* *ppp*

Vla. *mp* *solo* *3* *p lontano* *ppp*

Vc. I *mp* *ppp*

Vc. II *mp* *solo* *3* *pp lontano* *(loco)* *ppp*