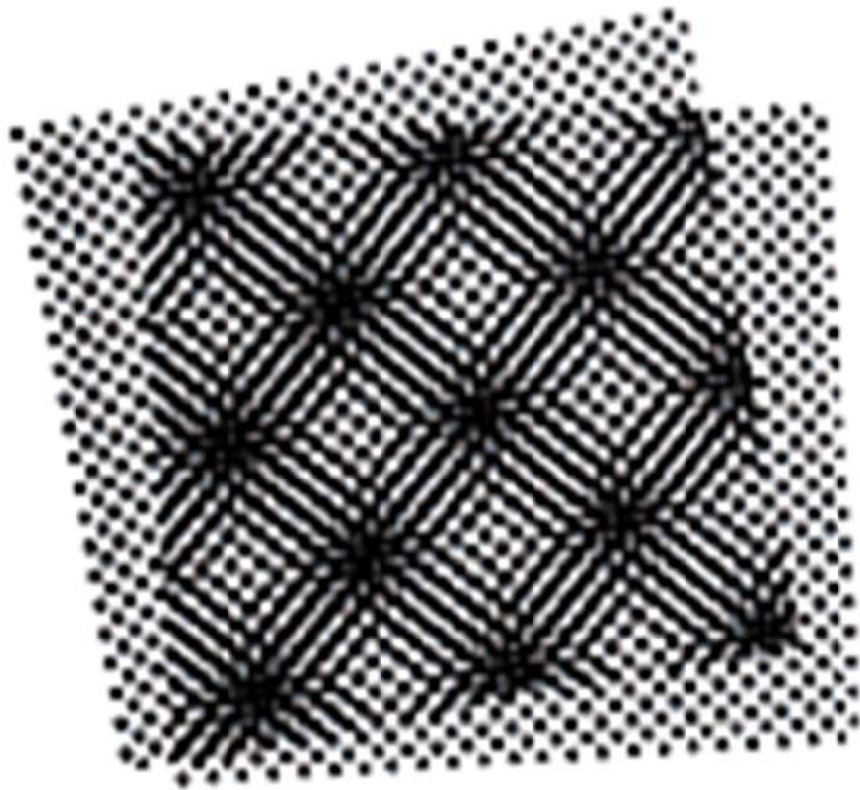


Moiré



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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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*

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

Viola II *p* *mp = breathing* *mp*

Violoncello *pp* *mp* *mp*

Pastorale

5

Vln. I *poco f esp.* *p breathing*

Vln. II *poco f* dolce* *poco f esp.* *p breathing*

Vla. *poco f** *poco f esp.* *p*

Vla. *poco f* dolce* *mp* *poco f* *p*

Vc. II *mp* *p*

Annotations: H, N, H, N, H, N

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

9

Vln. I **A** *mf dolce* *mp*

Vln. II *mf dolce* *mp*

Vla. *mp*

Vla. *mp breathing*

Vc. II

Annotations: H^v, N, H, N

13

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

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

Vla. *poco f dolce* *p breathing*

Vla. *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* *p < mf*

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

Vla. *mp* *subito p* *pp* *p < mf*

Vc. II *pp* *pp* *p < mf*

sul tasto *ord.*

sul tasto *ord.*

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*

Vla.
lontano *n* *solo con sord.* *poco f* *bright & jaunty*

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

sul tasto metallic and far away

Più mosso
Giocoso ♩ 116-120

25

Vln. I
mf

Vln. II
ord. *mp* *mf*

Vla.
p *mp* *mf*

Vla.
senza sord. *pizz.* *mp* *arco*

Vc. II
mp *mf* *arco*

29

Vln. I *f* *poco*

Vln. II *f* *poco*

Vla. *f* *mp* H

Vla. *f* *mp* N

Vc. II *f* *mp*

33

Vln. I *mf insistent* H

Vln. II *mf insistent* N *mf* H

Vla. *mf* H 3 N

Vla. *mf* N 3

Vc. II *mf*

37

Vln. I *f*

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

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

Vla. *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*

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

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

44

Musical score for measures 44-47. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. Measure 44 starts with a treble clef for Vln. I and a bass clef for Vln. II, Vla., and Vc. II. Dynamics include *ff*, *mf*, *mp mezza voce*, and *f*. Performance markings include *H.* (Harmonics) and *N.* (Nasals). Slurs and phrasing lines are used throughout.

48

Musical score for measures 48-51. The score continues for the same five instruments. Measure 48 begins with a box containing the letter 'E' and the word 'shimmering' above it. Dynamics include *ben f* (written as *<ben f>*), *f*, *mp*, and *mf*. Performance markings include *H.* and *N.*. Slurs and phrasing lines are used throughout.

52

Vln. I

Vln. II

Vla.

Vla.

Vc. II

mp dolce

mp

mp dolce

mf

mp

mp

mp

con sord.

con sord.

mp

con sord.

mp

F meno mosso
con sord.

56

Vln. I

Vln. II

Vla.

Vla.

Vc. II

mp sotto voce

p

con sord.

p

ppp

p sotto voce

p

p sotto voce

p

p

60

Vln. I *ppp* *n*

Vln. II *mp* *H*

Vla. *mp* *N*

Vla. *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 tempo marking of 60. Vln. I has a half note G4, followed by a whole rest, then a half note G4 with a fermata. Vln. II has a half note G4 with a fermata, followed by a half note A4, then a half note B4, and a half note C5. Vla. I has a half note G4 with a fermata, followed by a half note A4, then a half note B4, and a half note C5. Vla. II has a half note G4 with a fermata, followed by a half note A4, then a half note B4, and a half note C5. Vc. II has a half note G2 with a fermata, followed by a half note A2, then a half note B2, and a half note C3. Dynamics range from *mp* to *ppp*. Performance markings include *H* (harmonics), *N* (nasals), *pizz.* (pizzicato), and *arco* (arco).

65

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

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

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

Vla. *p* *N* *pppp*

Vc. II *pp* *pppp*

Detailed description: This system contains measures 65 through 69. The key signature changes to one flat (Bb). Measure 65 starts with a tempo marking of 65. Vln. I has a half note G4 with a fermata, followed by a half note A4, then a half note B4, and a half note C5. Vln. II has a half note G4 with a fermata, followed by a half note A4, then a half note B4, and a half note C5. Vla. I has a half note G4 with a fermata, followed by a half note A4, then a half note B4, and a half note C5. Vla. II has a half note G4 with a fermata, followed by a half note A4, then a half note B4, and a half note C5. Vc. II has a half note G2 with a fermata, followed by a half note A2, then a half note B2, and a half note C3. Dynamics range from *pp* to *pppp*. Performance markings include *H* (harmonics), *N* (nasals), and *sul G* (sul ponticello).

II

Cantabile $\text{♩} = 69$

senza sord. **H**

Violin I *mp cantabile*

Violin II *mp cantabile* **N**

Viola I *mp cantabile* **N**

Viola II *mp cantabile*

Violoncello *mp cantabile*

5

Vln. I

Vln. II *poco più f* **H**

Vla. I *poco più f* **N**

Vla. II *poco più f*

Vc. II *poco più f*

9

Vln. I *mf espress.* H

Vln. II *mf espress.* N

Vla. I *mf espress.*

Vla. II

Vc. II

13

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

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

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

Vla. II *mp* *mp espress.*

Vc. II *mp espress.*

17

Vln. I

Vln. II

Vla. I

Vla. II

Vc. II

mp

solo

**molto ritenuto,
meno mosso**

I

21

Vln. I

Vln. II

Vla. I

Vla. II

Vc. II

ppp lontano cantab.

mp cantabile

mp cantabile

solo

p dolce

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

Vln. I *mp dolce*

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

Vla. I *solo mp espress.*

Vla. II *solo₃ mp*

Vc. II *solo freely mp* *ff*

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

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

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

Vla. I *mp dolce* *p*

Vla. II *mp dolce*

Vc. II *mp dolce*

36

Vln. I *f dolce* **L**

Vln. II *mf* *f dolce*

Vla. I *mp*

Vla. II *p* *mp*

Vc. II *p* *mp*

41

Vln. I *n* *mp* **H sul tasto** **M**

Vln. II *mp* **N sul tasto**

Vla. I *poco f* *mp* **H** **N sul tasto**

Vla. II *subito p* *mp*

Vc. II *subito p* *mp*

46

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

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

Vla. I *p* *mf dolce* *n* *poco battuto* *p lontano*

Vla. II *p* *mf dolce* *n* *poco battuto* *p lontano*

Vc. II *p* *mf dolce* *n*

poco *mf dolce*

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

Vln. I *mf marcato cantab*³

Vln. II *mp* *mf marcato cantab*³

Vla. I *pp* *mp* *mf marcato cantab*³

Vla. II *pp* *mp* *mf*

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

56

Vln. I *mf deciso*

Vln. II *mf deciso*

Vla. I *mf deciso*

Vla. II *mf deciso*

Vc. II *mf deciso*

61

Vln. I *f*

Vln. II *f*

Vla. I *mp* *f*

Vla. II *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. I *sfz* *mf brightly* *pp*

Vla. II *sfz* *mf* *pp*

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

accel.

70

Vln. I *mp* *mp lontano*

Vln. II *mp* *mp lontano*

Vla. I *poco battuto* *p lontano, sotto voce* *ord* *mp lontano*

Vla. II *poco battuto* *p lontano, sotto voce* *ord* *mp lontano*

Vc. II *mp*

A tempo vivo ($\text{♩} = 66-72$)

75

Vln. I

Vln. II

Vla. I

Vla. II

Vc. II

pizz.

mf

mf

sfz

sfz

sfz insistent

arco

arco

mf

80

Vln. I

Vln. II

Vla. I

Vla. II

Vc. II

f cantabile

f cantabile

ff ma cantabile

ff ma cantabile

f

f

f

H

N

Q

84

Vln. I

Vln. II

Vla. I

Vla. II

Vc. II

f

f

subito mp *f*

subito mp *f*

subito mp *f*

N

88

Vln. I

Vln. II

Vla. I

Vla. II

Vc. II

R

sfz

sfz

sfz

sfz

sfz

f

ff

ff

ff

ff

ff

92 **S** con sord.

Vln. I *pp*

Vln. II con sord. *mp mischievous*

Vla. I *fp* *N mp mischievous* con sord.

Vla. II *fp* *p mischievous*

Vc. II *fp* *p*

96 **T** senza sord.

Vln. I *mp*

Vln. II *mp*

Vla. I *mp* *fp lontano sotto voce* senza sord.

Vla. II *mp* *fp lontano sotto voce*

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

U

molto ritenuto al fine

Musical score for measures 101-106. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), and Violoncello II (Vc. II). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. Measure 101 starts with a fermata over the first measure. Vln. I has a 'solo' marking and a dynamic of *p*. Vln. II has a 'solo' marking, a dynamic of *pp*, and a 'gliss.' marking. Vla. I has a dynamic of *p* and a 'solo' marking. Vla. II has a dynamic of *p* and a 'con sord.' marking. Vc. II has a dynamic of *p* and a 'solo' marking. Measure 102 has a 'solo' marking for Vln. I and a dynamic of *p*. Vln. II has a 'gliss.' marking. Vla. I has a dynamic of *p* and a 'solo' marking. Vla. II has a dynamic of *p* and a 'con sord.' marking. Vc. II has a dynamic of *p* and a 'solo' marking. Measure 103 has a 'solo' marking for Vln. I and a dynamic of *p*. Vln. II has a dynamic of *pp*. Vla. I has a dynamic of *p* and a 'solo' marking. Vla. II has a dynamic of *p* and a 'con sord.' marking. Vc. II has a dynamic of *p* and a 'solo' marking. Measure 104 has a 'solo' marking for Vln. I and a dynamic of *p*. Vln. II has a dynamic of *pp*. Vla. I has a dynamic of *p* and a 'solo' marking. Vla. II has a dynamic of *p* and a 'con sord.' marking. Vc. II has a dynamic of *p* and a 'solo' marking. Measure 105 has a 'solo' marking for Vln. I and a dynamic of *p*. Vln. II has a dynamic of *pp*. Vla. I has a dynamic of *p* and a 'solo' marking. Vla. II has a dynamic of *p* and a 'con sord.' marking. Vc. II has a dynamic of *p* and a 'solo' marking. Measure 106 has a 'solo' marking for Vln. I and a dynamic of *p*. Vln. II has a dynamic of *pp*. Vla. I has a dynamic of *p* and a 'solo' marking. Vla. II has a dynamic of *p* and a 'con sord.' marking. Vc. II has a dynamic of *p* and a 'solo' marking.

V

Musical score for measures 107-112. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), and Violoncello II (Vc. II). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. Measure 107 starts with a fermata over the first measure. Vln. I has a 'solo' marking and a dynamic of *p*. Vln. II has a dynamic of *mp dolce* and a 'con sord.' marking. Vla. I has a dynamic of *p* and a 'con sord.' marking. Vla. II has a dynamic of *p* and a 'con sord.' marking. Vc. II has a dynamic of *p* and a 'con sord.' marking. Measure 108 has a 'solo' marking for Vln. I and a dynamic of *p*. Vln. II has a dynamic of *mp dolce* and a 'con sord.' marking. Vla. I has a dynamic of *p* and a 'con sord.' marking. Vla. II has a dynamic of *p* and a 'con sord.' marking. Vc. II has a dynamic of *p* and a 'con sord.' marking. Measure 109 has a 'solo' marking for Vln. I and a dynamic of *p*. Vln. II has a dynamic of *mp dolce* and a 'con sord.' marking. Vla. I has a dynamic of *p* and a 'con sord.' marking. Vla. II has a dynamic of *p* and a 'con sord.' marking. Vc. II has a dynamic of *p* and a 'con sord.' marking. Measure 110 has a 'solo' marking for Vln. I and a dynamic of *p*. Vln. II has a dynamic of *mp dolce* and a 'con sord.' marking. Vla. I has a dynamic of *p* and a 'con sord.' marking. Vla. II has a dynamic of *p* and a 'con sord.' marking. Vc. II has a dynamic of *p* and a 'con sord.' marking. Measure 111 has a 'solo' marking for Vln. I and a dynamic of *p*. Vln. II has a dynamic of *mp dolce* and a 'con sord.' marking. Vla. I has a dynamic of *p* and a 'con sord.' marking. Vla. II has a dynamic of *p* and a 'con sord.' marking. Vc. II has a dynamic of *p* and a 'con sord.' marking. Measure 112 has a 'solo' marking for Vln. I and a dynamic of *p*. Vln. II has a dynamic of *mp dolce* and a 'con sord.' marking. Vla. I has a dynamic of *p* and a 'con sord.' marking. Vla. II has a dynamic of *p* and a 'con sord.' marking. Vc. II has a dynamic of *p* and a 'con sord.' marking.

112 *ossia tutti 8va*

Vln. I *mp* *ppp*

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

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

Vla. II *mp* *H* *ppp*

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