

Kevin Michael Kay

limits

viola and piano

# Performance Notes:

## Piano:

The 3rd staff is for an ebow. Place the ebow on the designated string when required.

A bow marking indicates that the string should be manually bowed, preferably with fishing line that has heavy rosin.

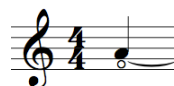


## Piano Harmonics:

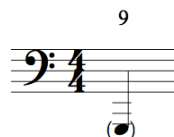
C1: 7, 11	B3: 5
G1: 7, 9, 11	C4: 5, 7
C2: 2, 5, 7, 11	D4: 3
E2: 5, 7, 11	E4: 5
G2: 3, 4, 5, 7	G4: 5
D3: 4, 5, 7	A4: 4, 5
E3: 5, 7	B4: 3
G3: 5, 7	C5: 3

## Example:

Sounding pitch resulting from touching the harmonic:



Key to press on the keyboard:



The diamond accent mark indicates to touch the string halfway between the tuning peg and the damper to activate a multiphonic sound:



## Viola:

### Bow placement

ORD: ordinary position  
SP: sul ponticello

### Tremolo markings

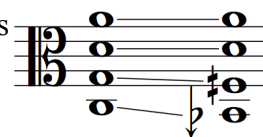
norm: normal bowing, no tremolo  
///: fast tremolo, keep smooth

### Vibrato markings

NV: non vibrato  
poco vib: a little fast, a little wide  
molto vib: fast and wide

Arrows denote a gradual change between two markings.

The strings of the viola are in harmonic scordatura. The IV string of the viola is tuned to the 7th partial of C and the III string is tuned to the 11th partial of C. Request the pianist to play these harmonics on C1 for the best tuning result.



The viola is in 2 staves when needed. The bottom staff indicates the sounding pitch, and the top staff indicates finger placement as if in standard tuning.

Four very long glissandi appear in the score. This is more conceptual than practical; the violist is expected to have to make pauses during a gliss. Pauses are most acceptable when the part requires playing on another string simultaneously.

Microtones:    ♭ 50 cents flat    ♯ 50 cents sharp

                 ♭ 100 cents flat    ♯ 100 cents sharp

                 ♭    ♯    ♯ Lower the accidental ≈ 33 cents (a sixth tone)

                 ♯    ♭    ♯ Raise the accidental ≈ 33 cents (a sixth tone)

# limits

viola and piano

Kevin Michael Kay

composed for the Ecoles d'Art Américaines de Fontainebleau  
Music Festival 2018

♩ ≈ 60

Written pitch  
(as if in standard tuning) NV

The first system of the score is in 4/4 time. The Viola part consists of two staves. The upper staff shows a melodic line starting on a whole note, with a box above it labeled "Written pitch (as if in standard tuning) NV". The lower staff shows the resulting pitch from the scordatura, with a box labeled "Resulting pitch (from the scordatura)". The Viola part includes a dynamic marking of *p* and a glissando instruction "gliss. downwards". The Piano part is in two staves. The right hand has a dynamic marking of *f* and a *p* marking with a "2" below it. The left hand has an "EBOW" marking and a "prep elbow" instruction. A "setting 1 (fundamental)" is indicated in the left hand. A note in the right hand is marked with a "2".

keep pedal sustained throughout the entire piece

The second system of the score continues from the first. The Viola part (Vla.) has a dynamic marking of *mf* and a fingering of "III 3". The Piano part (Pno.) has a dynamic marking of *mf* with a fingering of "11", a *mp* marking with a fingering of "5", and a *p* marking with a fingering of "7". The Piano part also includes a "3" marking in the right hand and a "5" marking in the left hand. The Viola part has a "5" marking at the beginning of the system.

limits

9

Vla.

*mf*  
III

*pp*

Pno.

*pp*  
7

*mf*

prep elbow

setting 1 (fundamental)

13

Vla.

*mp*

gliss. downwards

*f*

SP

Pno.

*mf*  
9

*mp*  
5

*p*  
4

*f*  
11

limits

17 → ORD → norm. *p* II 5

Vla. *p* 8<sup>va</sup> II 5 loco

Pno. *p* 5 *p* 11 *p* 7

21 → poco vib. → NV *mp* IV 3

Vla. *mp* IV 3

Pno. *mf* *mp* 7 *p* 11 *pp* 4

limits

Vla. *> p* *pp* II (-14 c)

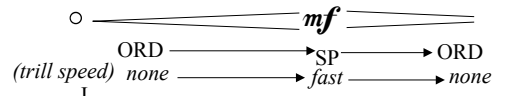
Pno. *pp* 11 *prep elbow*

Vla. *< p* (trill speed) none → fast → none gliss. downwards (artificial 7th harmonic) *mf* *p*

Pno. *mf* 11 *mp* 7 7 3

setting 1 (fundamental)

limits



33 *poco vib.* → NV

Vla. *mf* I 5

Pno. *p* 5 *mf*

37

Vla.

Pno. *pp* 3 3 3 3 3 (non harmonic)

limits

41  $\xrightarrow{\text{molto vib.}}$   $\xrightarrow{\text{NV}}$

Vla.

*mf*  $\xrightarrow{\hspace{10em}}$  *p*

41  $\xrightarrow{5:4}$   $\xrightarrow{5:4}$   $\xrightarrow{3}$   $\xrightarrow{3}$

*mf*  $\xrightarrow{\hspace{10em}}$  *pp*

3 3 3 3 3

*pp*  
5

move finger along the string between the 5th harmonic to the 11th harmonic

41

Vla.

45 III 5

*mf*

15

III 5

8<sup>ma</sup> 15<sup>ma</sup> 15

*mf* *loco*

Pno.

45

11 5 11 5

*mf* *mp*

5 7

45



limits

49

Vla.

Pno.

*f*

(non harmonic)

*p*

*f*

*p*

*mf*

3

5:4

3

49

53

Vla.

Pno.

*mf*

*pp*

*p*

53

*mf*

*pp*

53

*p*

4

*mp*

5

3

3

53

prep elbow

setting 2 (higher partials)

limits

57 *gliss. upwards* *molto vib.* NV

Vla.

*mf* *p*

Pno.

*mf* *mp* *p* *mp* *mf*

9 5 4 4 5

61 *f* *p* *gliss. downwards*

Vla.

*f* *mp* *p* *f*

II 3 II 4

Pno.

*f* *mf* *mp* *p* *f*

9 7 5 7 3

limits

65 → molto vib. → NV

Vla.  $mf$   $p$  norm.

8va II 4

move finger down the string from the 3rd harmonic and back

Pno.  $pp$  3 3 3

69 → norm. gliss. upwards → molto vib. → NV

Vla.  $f$   $p$   $f$   $p$

(non harmonic) 3 5:4 3

Pno.  $f$   $p$   $mf$   $f$   $mf$   $mp$

9 5 3 11

(non harmonic) 5:4 3

# limits

ORD → SP → ORD  
 norm. → norm.

73

Vla.

Pno.

(trill speed) none → slow → fast → slow → none

77

Pno.

limits

81

Vlna.

*p* *ff*

ORD norm. SP SP ORD norm.

81

Pno.

*ff* *f* *mf*

prep elbow

9

setting 2 (higher partials)

85

Vlna.

*pp* *mf* *p*

(trill speed) fast none

85

Pno.

(non harmonic)

*mp* *p* *pp* *mf*

7 5

limits

Vla. *mf* *p* *mp*

89  $\sharp\circ$   $\sharp\circ$   $\sharp\circ$   $\sharp\circ$

$\text{II } 7$  *p* *mp*  $\text{II}$

Pno. *mf* *pp* *pp* *p* *mp*

11 7 11

(non harmonic) (non harmonic)

89 *prep elbow*

Vla. *pp*  $\text{II } 2$

93  $\circ\circ$   $\circ\circ$   $\circ\circ$   $\circ\circ$

*pp*

Pno. *pp*

11 7 11 7 11 7

93  $\sharp\circ$   $\sharp\circ$

setting 2 (higher partials)

limits

wiggle finger up and down using harmonic pressure, getting faster, while the bow pressure changes from normal to overpressure. Stop the bow on the string.

Vln. *f* *ff*

Pno. *f* *p* *ff* (non harmonic)

11 7 11 7 4

Vln. GP norm. *p* *mf* harmonic gliss from indeterminate starting point

Pno. GP *p* *mf* *mf*

5 3 7 5

limits

harmonic gliss from  
indeterminate starting point

Musical score for measures 104-107. The Violin (Vln.) part features a melodic line with a harmonic glissando from an indeterminate starting point, marked with a dashed line and the text "harmonic gliss from indeterminate starting point". The glissando is labeled with Roman numerals III 6, IV, and IV 10. The dynamics range from *p* to *mf*. The Piano (Pno.) part provides harmonic support with chords and triplets, marked with *mf* and fingerings 4 and 7.

Musical score for measures 107-110. The Violin (Vln.) part continues the melodic line with a harmonic glissando, marked with Roman numerals III 7 and III 8. The dynamics range from *p* to *mf*. The Piano (Pno.) part provides harmonic support with chords and triplets, marked with *mp*, *p*, *f*, and *mf*, and fingerings 5, 7, and 3.



limits

Vla.

110

III 9

III 10

III 10

*mp*

*p*

3

3

Pno.

110

*mf*

*mp*

*p*

3

5

4

Vla.

113

III 11

III 11

III 11

*pp*

*pp*

until piano resonance has cleared

Pno.

113

*pp*

*pp*

7

5