

# A PORTRAIT IN GREYS

*maxissa deitz wall*

Poem by William Carlos Williams

written for Bryan Hayslett  
Oakland, CA – August 2014

# NOTES FOR PERFORMANCE

## SCORDATURA



## BOW POSITION

**B** Bowing on bridge and slightly above bridge using full hair. Mostly air sound with some “whistling.” Normal speed indicated otherwise.

## BOW SPEED



Overpressure: gradient of distortion, increasing toward the center of the shape.



- - - “Too slow” bow: slightly distorted texture due to slow bow speed and normal pressure, occurring for the duration of the dotted line. A dotted line alone also indicates this technique.

## LEFT HAND

*LH tremolo* orbits less than one half step around the notated harmonic in either direction, largely obscuring the notated pitch. Rate of oscillation may vary slightly at performer’s discretion. Finger pressure during harmonics may vary as well at the discretion of the performer to produce an inconsistent and fluttering sound. *LH tremolo* and *molto vibrato* techniques should possess similar widths and rates.

## SPEECH

Text is to be spoken in a non-theatrical but deliberate tone, pace and volume. Phrases should last the entire length of the dashed enclosure. In cases where these enclosures collide, the phrases should sound continuous.

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Marissa Deitz Wall  
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Voice

**SP**  
*flaut.* → *norm.*

**SP** → **MSP**

**MSP** → **SP**  
*molto vib.*

Cello

III

*p*

III

*p* → *mp* → *P*

0:10

0:20

→ **MSP** → **SP**  
*(molto vib.)*

**SP** → **ST** → **SP**

*LH trem.*

*p*

0:30

0:40

**MSP** → **ST** → **MSP** → **MST** → **MSP**

*flaut.* → *norm.*

*LH trem.*

*p*

*p* → *mf*

III

*flaut.*

*mf* → *pp*

0:50

1:00

**MSP** → **ST**

→ *norm.* → *flaut.*

*mf*

I

III

1:10

1:20

**MSP** → **B**

*widen and quicken LH trem.*

*slight and steady LH trem.*

*f* → *pp*

1:30

1:33

1:39

Will it never be possible to separate you from your greyness?

1:40

1:45 1:51 1:52 1:53.5 1:56 1:58

**B** Must you be always sinking backward into your grey-brown landscapes— and trees— always in the distance, always against a grey sky?

*pp* cello texture unchanging

1:50 2:00

2:04.5 2:07 2:12 2:13 2:16 2:20

*speaking faster* **B** Must I be always moving counter to you? *LH trem. sempre* I, II Is there place where we can and the motion of our drawing no be at peace together apart be altogether taken up?

*pp* *pp* *p*

2:10 2:20

**B** → MSP → SP → MSP

*LH trem.*

*f* *f* *p* *f*

2:30 2:40

MSP SP → **B**

*LH trem.* *slow, even glissandi*

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

2:52 2:57 2:58

**B** I see myself standing upon your shoulders touching a grey, broken sky— but you,

2:50 3:00

3:00 3:02 3:04.5 3:08 3:11 3:11

**B** weighted down with me, yet gripping my ankles, — move laboriously on, where it is level and undisturbed by colors.

*pp* abrupt cutoff in cello

3:15