

# Farewell

(2000, revised 2008)

Derek Keller

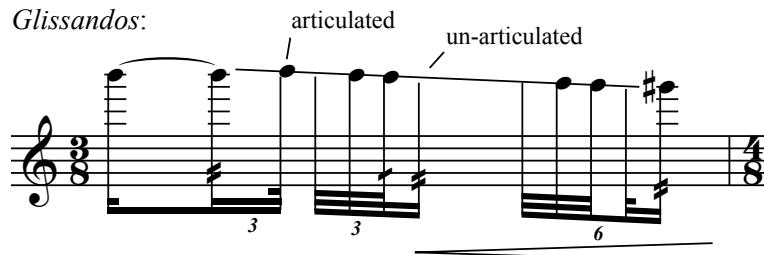
*Farewell* addresses the idea of traumatic loss. When dealing with loss, one can experience various and sometimes radically shifting emotional states. Quite simply, four emotional states are represented here through four different musical behaviors. At the beginning of the work these behaviors shift or blend very coarsely at first, as people sometimes experience shifting moods and emotions when grieving a loss. Through the four cyclical movements that structure the work, the musical behaviors intercut and combine at greater and more extreme degrees, to the point where elements of all four behaviors are compressed together to create “hybrid” behavioral states. I offer a metaphorical example: one could be laughing, then laughing nervously, then break into uncontrollable tears; one may wish to “talk about it,” yet not be able to find the words to describe the way he or she feels.

*Farewell* was composed for and is dedicated to Mark Menzies.

## Performance Notes

This piece requires a sound engineer. The violin must be amplified and mixed so that it matches the levels of the Audio Playback part. This is optimally achieved with one or two microphones suspended on boom stands above the performer's head. The viola should also be amplified in its resting position (lying flat on a table stage right of the performer). The Audio Playback part should sound through two speakers house left and the right of the performer.

### Glissandos:



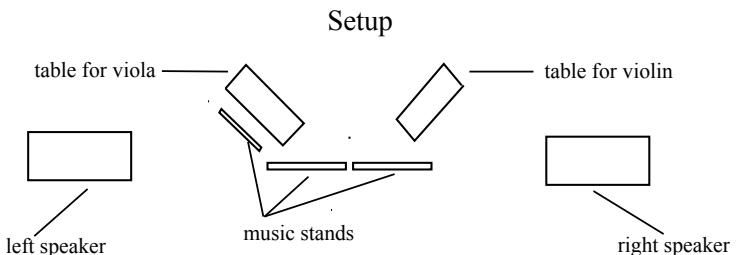
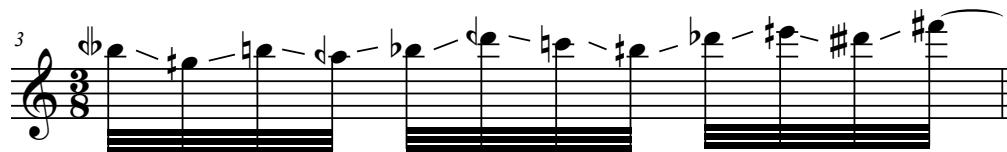
### Bow Pressure:

Increasing, then decreasing bow pressure, achieving a moderately harsh tone, some pitch always present

Increasing bow pressure, achieving a very harsh tone with some pitch

Very heavy bow pressure, very slow bow speed, virtually no pitch, "burpy"

### Micotones (all accidentals carry through measure and tie):



### Other notations:

- # = 3/4 sharp
- ♯ = 1/4 sharp
- ♭ = 1/4 flat
- ♭ = 3/4 flat

- > = change in position of bow; from *sul pont.* to *ord.*, for example
- (sul pont.)----- = a continuation of a particular bowing technique or octave state.

### On playing the viola:

For the first Refrains I, II, and III the viola is to remain lying on a table stage right of the performer. The table should be high enough so that the performer can execute the bow strokes without causing undue stress on the wrist or back. In Rafain IV, the performer plays the viola in the normal position.

### On the Audio Playback part:

The notations that appear in the Audio Playback staff reflect the most prominent musical features in the sound mix and are presented to assist the performer in staying in sync.

Full Score

# Farewell (2000, revised 2008)

for violin, (doubling viola) and Audio Playback

Derek Keller  
(b.1971)

## Cycle I. ♩ = 66; Meandering, circular thought

Vln.: *sul A, no vibrato, sul tasto, poco marcato*, distinct pitches through glissandos

Musical score for Cycle I, Measure 1-6. The score features three staves: Violin, Vln., and Vln. II. The Violin staff starts with a melodic line of eighth notes. The Vln. staff follows with eighth notes, some marked *sul D*. The Vln. II staff begins with eighth notes, followed by sixteenth-note patterns. Measure 6 concludes with a dynamic *sfz*.

Musical score for Cycle I, Measure 7-11. The Violin staff continues its eighth-note pattern. The Vln. staff has eighth notes marked *sul A*. The Vln. II staff has eighth notes marked *sul A*. Measure 11 ends with a dynamic *ppp*.

Musical score for Cycle I, Measure 12-16. The Violin staff shows eighth-note patterns. The Vln. staff has eighth notes marked *ord., poco rubato, vibrato, at frog*. The Vln. II staff has eighth notes marked *ord., poco rubato, vibrato, at frog*. Measure 16 ends with a dynamic *fff*.

Musical score for Cycle I, Measure 17-21. The Violin staff continues eighth-note patterns. The Vln. staff has eighth notes marked *no vibrato, at point*. The Vln. II staff has eighth notes marked *no vibrato, at point*. Measures 19 and 20 end with dynamics *p* and *ppp* respectively.

Musical score for Cycle I, Measure 22-26. The Violin staff continues eighth-note patterns. The Vln. staff has eighth notes marked *(sul pont.)*. The Vln. II staff has eighth notes marked *(sul pont.)*. Measures 24 and 25 end with dynamics *n* and *n* respectively.

## Cycle I.

**♩ = 126**; Like sprinkling or trickling tears

*ord., spiccato, at point*

2

Musical score for violin (Vln.) showing six staves of music from measure 22 to 44.

Measure 22: Violin plays eighth-note patterns in 3/4 time, dynamic *ppp*. Measure 23: Violin continues eighth-note patterns. Measure 24: Violin plays eighth-note patterns, dynamic *pp*. Measure 25: Violin plays eighth-note patterns, dynamic *p*, with dynamics *p*, *mp*, *pp*, *p*, *pp*, *p*, *p*. Measure 26: Violin plays eighth-note patterns, dynamic *p*. Measure 27: Violin plays eighth-note patterns, dynamic *p*. Measure 28: Violin plays eighth-note patterns, dynamic *p*. Measure 29: Violin plays eighth-note patterns, dynamic *p*. Measure 30: Violin plays eighth-note patterns, dynamic *p*. Measure 31: Violin plays eighth-note patterns, dynamic *ppp*. Measure 32: Violin plays eighth-note patterns, dynamic *p*. Measure 33: Violin plays eighth-note patterns, dynamic *p*. Measure 34: Violin plays eighth-note patterns, dynamic *p*. Measure 35: Violin plays eighth-note patterns, dynamic *fff*. Measure 36: Violin plays eighth-note patterns, dynamic *p*. Measure 37: Violin plays eighth-note patterns, dynamic *sub. pp*. Measure 38: Violin plays eighth-note patterns, dynamic *p*. Measure 39: Violin plays eighth-note patterns, dynamic *p*. Measure 40: Violin plays eighth-note patterns, dynamic *p*. Measure 41: Violin plays eighth-note patterns, dynamic *p*. Measure 42: Violin plays eighth-note patterns, dynamic *p*. Measure 43: Violin plays eighth-note patterns, dynamic *p*. Measure 44: Violin plays eighth-note patterns, dynamic *p*.

49

Vln.

53

Vln.

*(8va)*

***d = 40-44***

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

*(ord. a sul pont.)*      *sul pont.*

55

Vln.

*(8va)*

*(sul pont. a ord.)*      *ord.*

*(ord. a sul pont.)*      *(8va) sul pont.*

*sul A*      *(sul pont. a ord.)*      *ord.*

*mp*

*n*      *3*

*n*      *p*      *mp*

57

Vln.

*(ord. a sul pont.)*      *sul pont.*

*(pp)*      *(sul A)*

*sul D*      *n*

*pp*

*n*      *3*      *(sul D, 2)*

*(ppp)*      *1*

*n*      *p*

59

Vln.

*(sul pont. a ord.)*      *ord.*

*(sul D, 2)*      *sul D, 3*

*(1)*

*mp*

*p*

*mp*

*ord.*

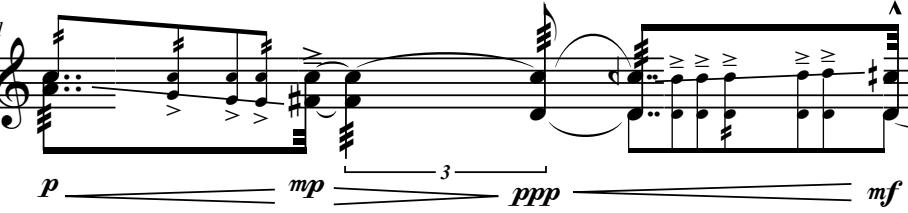
*3*

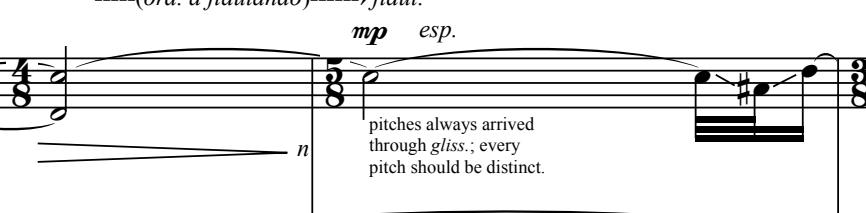
*sul A, 0*

*gliss. sul A, w/1*

*(sul D, 3)*

*sul pont.* -----> *ord.* -----> *sul pont.* -----> *ord.*

Vln. 61 

Aud. 

**66**  *(ord. a flautando)* -----> *flaut.*

*mp esp.*

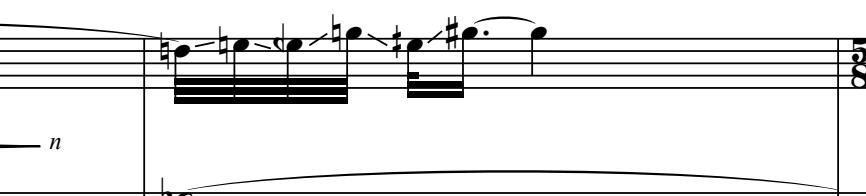
pitches always arrived through gliss.; every pitch should be distinct.

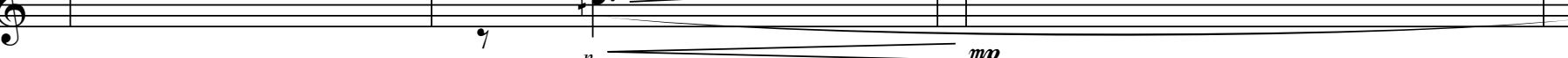
AUDIO PLAYBACK START



64

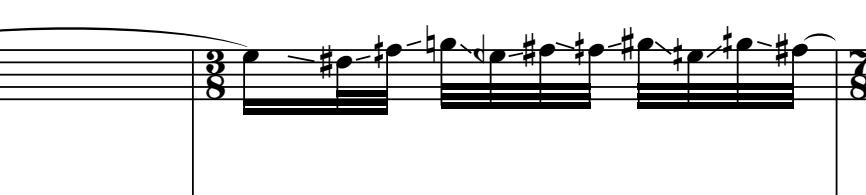
Vln. 

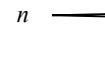
Aud. 



67

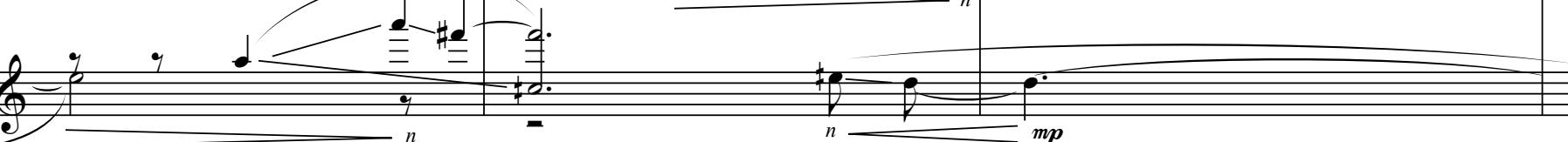
Vln. 

Aud. 

*n* 

*n* 

*n* 



70

Vln.

Aud.

73

Vln.

Aud.

76

Vln.

Aud.

Hold until Audio Playback covers dynamically  
#

79

Vln.

Aud.

**TACET DURING AUDIO INTERLUDE**

AUDIO PLAYBACK  
STOP

This section shows two staves: 'Vln.' (Violin) and 'Aud.' (Audio). The violin staff has a treble clef and a '79' measure number. The audio staff has a treble clef and a small black dot indicating silence. The text 'TACET DURING AUDIO INTERLUDE' is centered between the staves. To the right, the text 'AUDIO PLAYBACK STOP' is written in all caps.

Refrain I.  $\bullet=40$ ; Breathy, long, tranquil waves of quiet energy; solemn, focused

Vla.: Lying flat on table, drawing bow across strings; begin playing just as Audio Playback is inaudible  
on bridge -----> *sul pont.* -----> *ord.*

80

Vla.

This section shows a single staff for 'Vla.' (Violin) with a treble clef and a '80' measure number. The music consists of sustained notes on each string, with dynamics: 'n' (natural), 'pp', 'mp', 'pp', 'mp', 'pp'. The notes are connected by horizontal beams.

85

Vla.

*l.v.*

This section shows a single staff for 'Vla.' (Violin) with a treble clef and a '85' measure number. The music consists of sustained notes on each string, with dynamics: 'mp', 'p', 'f', 'p', 'mf', 'pp'. The notes are connected by horizontal beams. The instruction '*l.v.*' is written above the staff.

90

Vla.

*l.v.*

*ord.* -----> *sul pont.* -----> on bridge

*n*

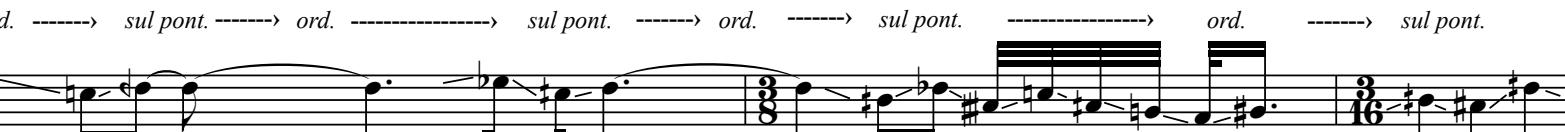
This section shows a single staff for 'Vla.' (Violin) with a treble clef and a '90' measure number. The music consists of sustained notes on each string, with dynamics: 'mp', 'p', 'pp', 'n'. The notes are connected by horizontal beams. The instruction '*ord.* -----> *sul pont.* -----> on bridge' is written above the staff. The note 'n' is at the end of the staff.

2

## Cycle II. ♩ = 40-44

8va  
sul pont. ----(sul pont. a ord.)----> ord.

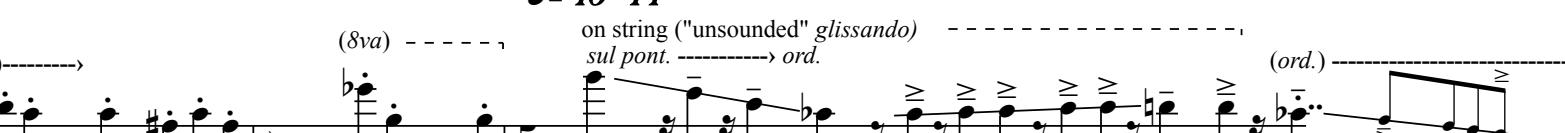
Vln. 

$\text{♪} = 56$  sul D (ord.)  
Vln. 

$\text{♪} = 66$  ord. ----- sul pont. ----- ord. ----- sul pont. ----- ord. ----- sul pont. ----- ord. ----- sul pont.

Vln. 

$\text{♪} = 126$  8va  
sul pont.  
Vln. 

$\text{♪} = 40-44$   
on string ("unsounded" glissando)  
sul pont. -----> ord.  
Vln. 

(8va) ----->  
sul pont. -----> ord.  
(ord.) -----> sul pont.  
 $\text{♪} = 126$   
8va----->

Vln. 

14  
sul pont. -----> ord.  
(ord.) -----> sul pont.  
 $\text{♪} = 126$   
8va----->

Vln. 

8

Vln.

16

(8va)

5

(8va)

3

5

Vln.

19

*pp*

3

*sffz*

*sub.ppp*

*sffz*

*sub.ppp*

*sffz*

*sub.ppp*

*sffz*

*sub.ppp*

*sffz*

*sub.ppp*

8va

Vln.

21

*sffz*

*sffz* 3

*sub.ppp*

*sffz*

*sub.ppp*

*sffz*

*sub.ppp*

*sffz* 5

*p*

Vln.

23

*mp*

*mp*

3

*mf*

*p*

*mp*

*ppp*

*sul E*

*(p)*

Vln.

26

*sul A (stems up)*

*mp*

*mf*

*sul D (stems down)*

*p*

Vln.

27

*mp*

*p*

9

Vln. 28

*very erratic, unsteady, shaky tremelando*

Aud.

*n* *mp*

AUDIO PLAYBACK STOP

Vln. 29

Aud.

*n*

Vln. 30

$\text{♩} = 66$

*<mf>* *<mf>* *<mf>*

Aud.

*tr very erratic trill between 1/4 tone and a minor 3rd above*

*very erratic, unsteady, shaky tremelando*

Vln.  $\text{=56}$

$32$

$\text{sffz}^3$        $3$        $mf$

Aud.

$ff$        $mp$        $sffz > mp$        $mf$

erratic trill minor 3rd above

Vln.  $\text{=126}$  off string

$34$

$p$        $5$

Aud.

$mp$        $3$

$n$        $mf$

$f$

$ff$

Vln.  $\text{=8}$

$37$

$mf$        $3$

$f$        $5$

$ff$        $5$

of increasingly wider intervals

Aud.

$sub. p$

$mf$

Aud.



40

## TACET DURING AUDIO INTERLUDE

11

||c  
AUDIO PLAYBACK  
STOPRefrain II.  $\bullet=40$ ; Gently

Begin playing as Audio Playback is almost inaudible

Vla.: on bridge -----> *sul pont.*

Vla.

41

Vla.

46

-----(*sul pont. a ord.*)----- *ord.* -----(*ord. a tasto*)----- *tasto*

Vla.

51

*l.v.* *sul pont.* -----> *ord.* -----> *tasto*

Vla.

56

*tasto* -----> *ord.* -----> *sul pont.*

*p* *n*

11

### Cycle III.

11

Vln.  $\text{=56}$

vib.

Vln.  $\text{=8}$

vib.

sul D

sul A sub. *mp*

*mp*

*sffz* 5

Vln.  $\text{=66}$

(*sul D*) *pp*

*p*

*mp*

*p* 3

*sul E*

*sffz*

*mp*

Vln.  $\text{=8}$

*sul E*

*pp*

*sul A*

*ff* 3

*mp*

-----(*sul pont.*)-----

*sul pont.*

*pp*

Vln.  $\text{=44}$

*flaut. sul A*

*poco rit.* *ord.*

*poco rit.*

Vln.  $\text{=8}$

*sfs*

*mf*

*sul E*

*ord.*

*sul D*

*fff*

12

*(off string)*

Vln. 14 (spic.)

*sub. mp*

*p*

17

*(off string)*

Vln. 17 (66)

*mf*

*sffz*

20

*(off string)*

Vln. 20 *sul G*

*vib.*

*sffz*

Aud.

AUDIO PLAYBACK START

*f*

*mf*

23

Vln. 23 *flaut.*

*sub. p*

Aud.

*f*

25 *okl.* *sul A* *sul D* *sul G* *sul A* *sul E* *flaut.* *flaut.* (flaut. a sul pont.) *sul pont.*

Vln. *ff* *mp* *p*

Aud. *mp* *3*

(sul pont. a flaut.) *flaut.*

Vln. *pp* *mf* *n* *7* *16* *7* *16* *8* *scatch tone/slow, heavy bow pressure throughout* *mf* *n* *mf*

Aud. *3* *n* *mf*

*56* *flaut. a sul pont.* *sul pont.* *ff* *3* *mf* *mp* *mf* *f* *mf*

Vln. *8va* *7* *7* *3*

Aud. *p*

-----*(8va)*-----  
-----*(sul pont.)*-----

14

32

Vln.

Aud.

8va -----  
(sul pont.) -----

8va -----  
(sul pont.) -----

36

Vln.

Aud.

$\text{♪} = 58$

ff > pp > sfz

39

Vln.

Aud.

$f_5$

$mf$

*(scratch tone)*

$n$

$mp < mf$

$5 sffz > sfz$

$f$

$mp$

Musical score for Violin (Vln.) and Double Bass (Aud.). The score shows two staves. The Violin staff (top) starts with dynamic *sul D*, followed by slurs and grace notes. Measures 42-43 feature various dynamics including *ssffz*, *mf*, *ssffz*, *mf*, *ssffz*, *mp*, and *ssffz*. Measure 43 includes a dynamic *sub. p*. The Double Bass staff (bottom) starts with dynamic *p*, followed by slurs and grace notes. Measures 42-43 feature various dynamics including *p*, *f*, *p*, and slurs.

*Vln.*

*Aud.*

*p* *pp*

*sffz*

*mp*

*8va*

*44*

*4* *8*

*3* *4*

**TACET  
DURING  
AUDIO  
INTERLUDE**

**AUDIO PAYBACK  
STOP**

The musical score consists of two staves. The top staff is for the Violin (Vln.) and the bottom staff is for the Audio (Aud.). The Vln. staff starts with a dynamic of *p*, followed by *pp* and *sffz*. The Aud. staff starts with a dynamic of *pp*. The score includes a dynamic instruction *mp* and a pitch indicator *8va*. Measure numbers *44*, *4*, and *8* are present. The time signature changes between *4* and *8*. The score ends with a measure in *3*/*4* time. A large text box on the right contains the instruction "TACET DURING AUDIO INTERLUDE" and "AUDIO PAYBACK STOP".

Refrain III. ♩ = 40, Gently, yet more confident, deliberate

47

Vln. *pizz.*

Vla. *pizz.* *molto sul pont.* *ord.* *w/1* *1.* *0.* *(ord. a sul pont.)*

52

Vla. *sul pont.* *(sul pont. a ord.)* *ord.* *(ord. a sul tasto)* *sul tasto* *n* *mp*

57

Vla. *(sul tasto a ord.)* *ord.* *n* *mp* *pizz.* *pizz.* *l.v.*

## Cycle IV.

 $\text{B} = 126$ 

ord., spiccato, at point

 $8^{\text{va}}$ 

Vln. 

(8va)-----&gt;

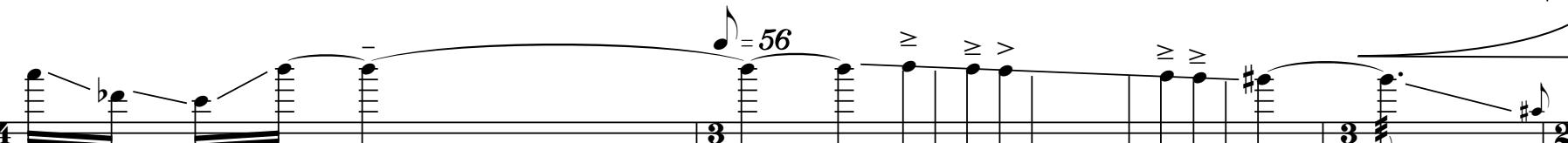
-----(8va)----->

Vln. 

ord.

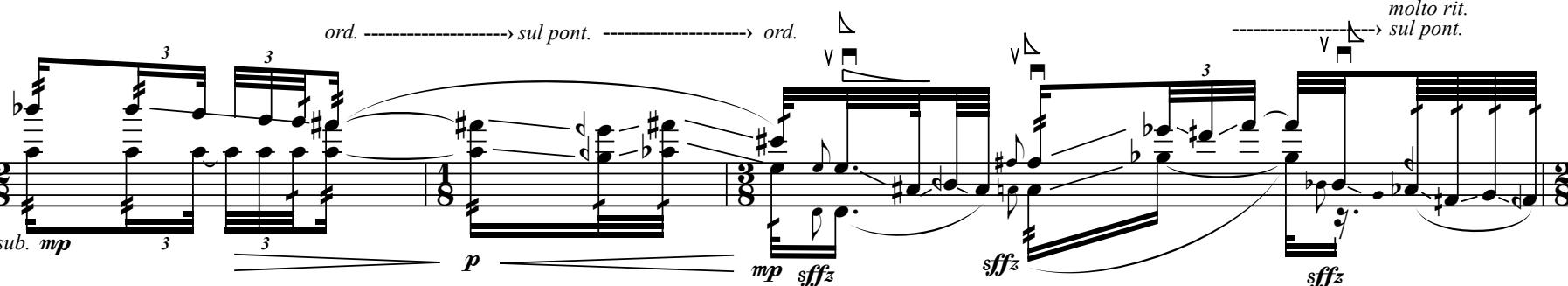
Vln. 

$8^{\text{va}}$ ----->

Vln. 

mf &lt;---- ff

ord. -----> sul pont. -----> ord.

Vln. 

molto rit.

-----&gt; sul pont.

8<sup>va</sup>

18

Vln. 15 *sffz* *sub. p*  
5 *sffz* *sub. p* *mp* *p* *sffz* *sub. p* *mp* *p* *pp*

Vln. 17 *sffz* *sub. p* *5* *3* *sffz* *sfz* *sffz* *sfz* *sub. mp*

Vln. 19 *sul pont.* *(sul pont. a ord.)* *ord.* *sul pont.*

Vln. 22 *sub. pp* *ff* *ff* *sffz* *mp* *mp* *p* *sffz* *mp* *sffz* *mp*

Vln. 24 *ff* *mp* *3* *sffz* *mp* *sffz* *3* *mp* *flaut.* *(no spic.)* *flaut.* *(no spic.)* *3* *sffz* *mp* *5* *sffz*

*8va*-----  
sweetly, pure

Vln.

25  hold until Audio Playback covers dynamically

## TACET DURING AUDIO INTERLUDE



AUDIO PLAYBACK  
START

Vln.

*V* = 66

*3**mp**(mp**mf**)**n**mp**mf**mp**ff**>**>**>*

Vln.

27

*sul D**sul A**sul E**sffz*

Vln.

*sul D**sul A**sul E**vib.**spic.**vib.**sul A**sul D*

Vln.

29

*p**mp**sffz**> p**ff**mf**mp**> p*

Vln.

*V* = 56-66; rubato

*8va*-----*6**3**sffz**sub. mp**9**mf**7**p**4**8**6**sffz**sub. p**sffz**6**p*

Vln.

32

*sffz**5**mp**6**sffz**6**mp**4*

Vln. 33 3 5 8  
*sul A (stems up)*  
*sul D (stems down)*  
 20

Vln. 34 < *ff sub. p* 3 6 7 5 *f* *sffz* 5 *mp* *sffz* *ff mp* *ff* *mp*

Vln. 37 > *sffz* 5 5 *ff* *ff* 6 8<sup>va</sup>

Vln. 39 5 *sub. p* 6 6 6

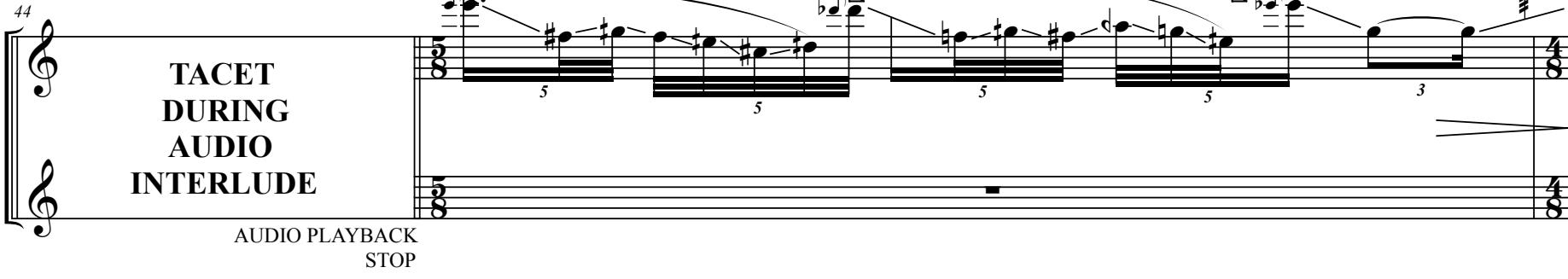
Vln. 41 6 6 6 8<sup>va</sup> sweetly, pure hold until Audio Playback covers dynamically  
 AUDIO PLAYBACK START

$\text{♩} = 56-66; \text{ rubato}$

ord. *sul D*

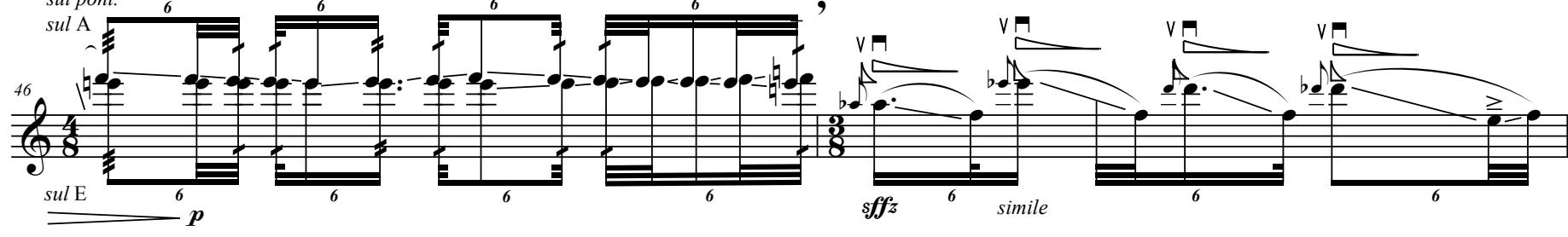
*sul A*

*sul E*

Vln. 

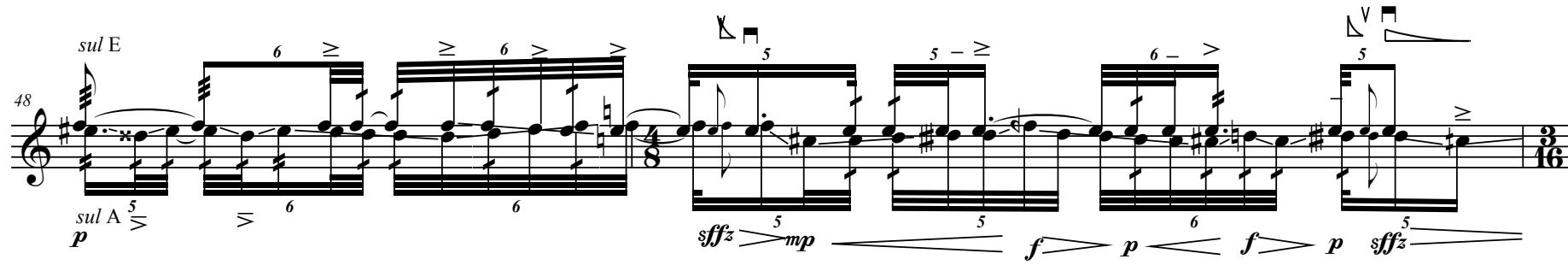
Aud. 

*sul pont.*  
*sul A*

Vln. 

*sul E*

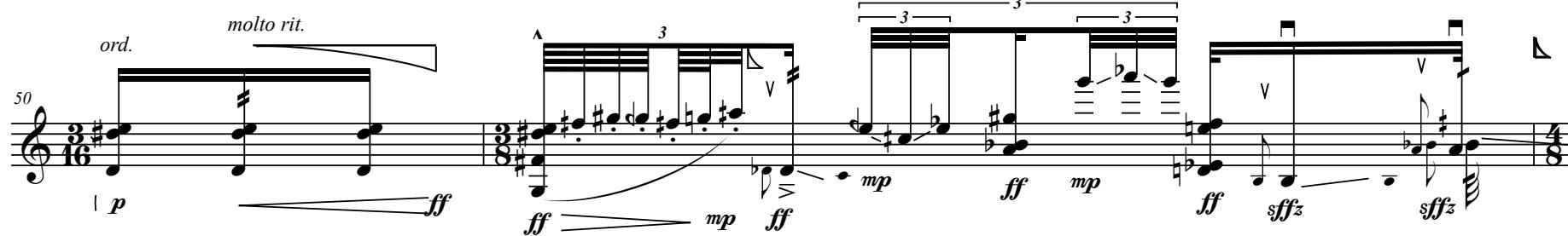
*sffz*   *simile*

Vln. 

*p*

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

*molto rit.*

Vln. 

*p*   *ff*   *ff*   *mp*   *ff*   *ff*   *mp*   *ff*   *sffz*   *sffz*

22.

Vln. 52

Vln. 53

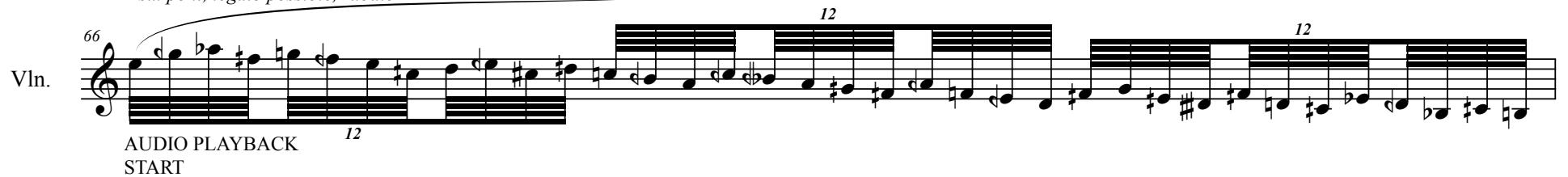
Vln. 55

Vln. 57

Vln. 59

 = 66; Like a torrential emotional release  
*sul pont, legato possible, rubato*

Vln.



AUDIO PLAYBACK  
START

Vln.



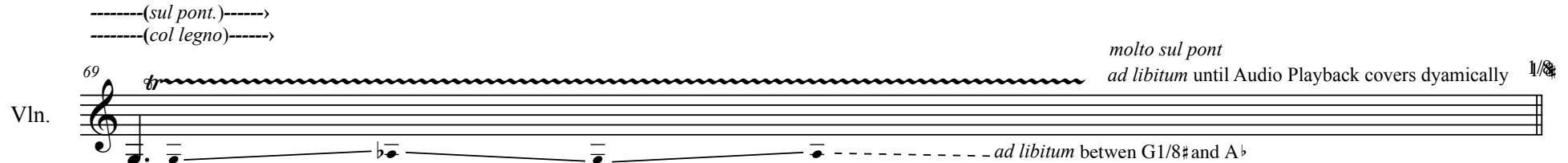
(*sul pont.*) -----  
----- (*sul pont.*) -----  
----- *a col legno* -----

Vln.



(*sul pont.*) -----  
*col legno* -----  
----- (*sul pont.*) -----  
----- (*col legno*) -----

Vln.



(*sul pont.*) -----  
----- (*col legno*) -----  
molto *sul pont*  
*ad libitum* until Audio Playback covers dynamically 1/8

ad libitum between G1/8# and A♭

Aud.



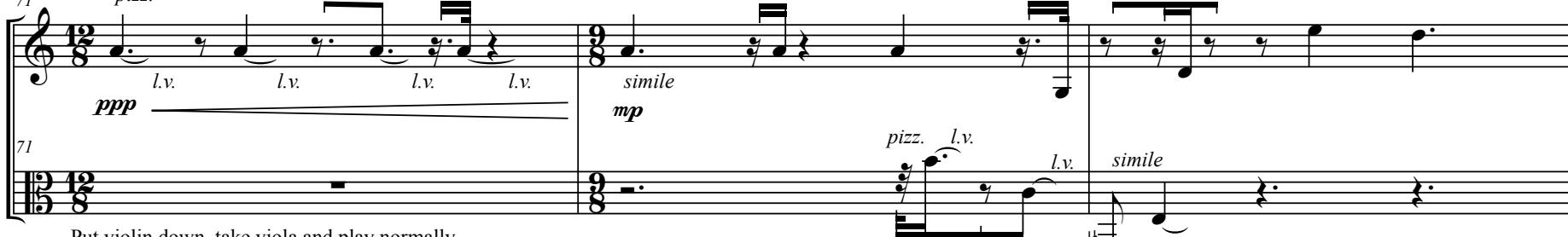
TACET DURING AUDIO INTERLUDE

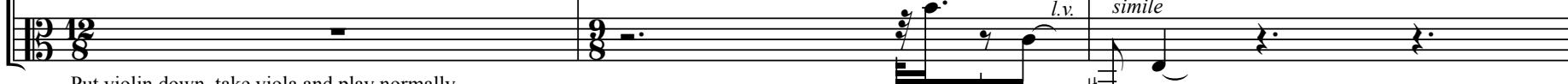
**12**  
**8**

24

Refrain IV.  $\text{♩} = 36$ ; A dream like dance, gently

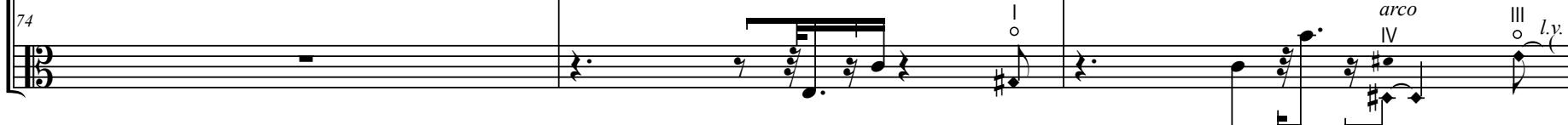
*pizz.*

Aud. 

Vla. 

Put violin down, take viola and play normally

Aud. 

Vla. 

Aud. 

Vla. 

Musical score for Aud. and Vla. Measures 82-83. The score consists of two staves. The top staff is for Aud. (Auditorium) and the bottom staff is for Vla. (Violin). The key signature changes between measures. Measure 82 starts with a treble clef, a key signature of one sharp, and a tempo marking of 82. It features eighth-note patterns with grace notes and dynamic markings like *l.v.*. Measure 83 begins with a bass clef, a key signature of one sharp, and a tempo marking of 82. It continues the eighth-note patterns with grace notes and includes dynamics like *mp* and *n*.

**AUD. 85**

*dim. poco a poco*

*a col legno*  
*(ord. a molto sul pont.)*

*col legno*  
*molto sul pont.*

**VLA. 85**

*(8va)*

*(8va)*

*(ord. a sul pont.)*

*sul pont.*    *(sul pont. a ord.)*    *ord.*

harmonic executed with one finger: stop string IV (G#) with tip of finger while underside of same finger touches string III (E) to produce continuing harmonic gliss.

*not harmonic!*    *mf*

**AUDIO PLAYBACK STOP**

*ord.* ----(ord. *a sul pont.*)----> *sul pont.* -----> *ord.*

-----(*ord. a sul pont.*)----> *sul pont.* ----(*sul pont. a ord.*)----> *ord.*

26

88

Vla.

90

Vla.

92

Vla.

94

Vla.

96

Vla.

98

Vla.

Measure 88: *ord.* ----(ord. *a sul pont.*)----> *sul pont.* -----> *ord.*

Measure 90: ----(*ord. a sul tasto*)----> *sul tasto* -----> *sul pont.*

Measure 92: (*mp*)

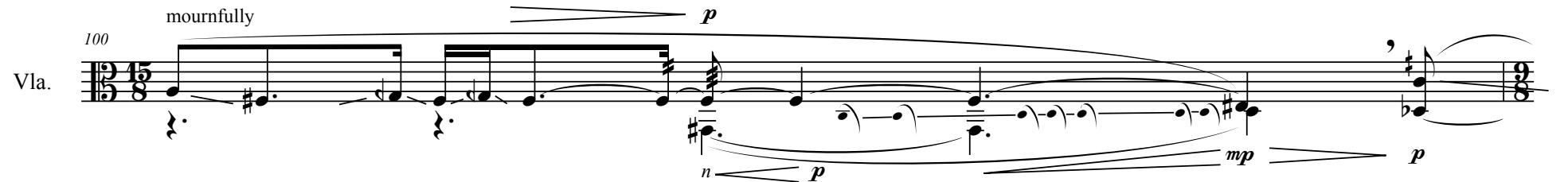
Measure 94: (8va) *mp*

Measure 96: *ff* *sub. p*

Measure 98: *sul tasto* *n* *p* placid, peaceful

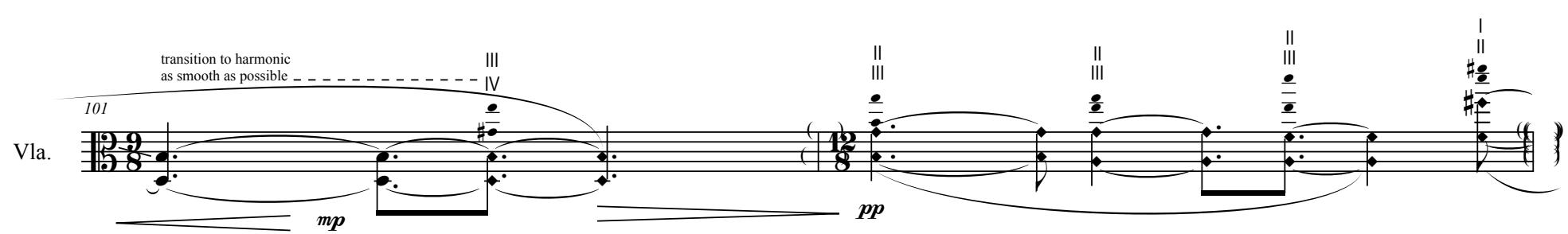
mournfully

100

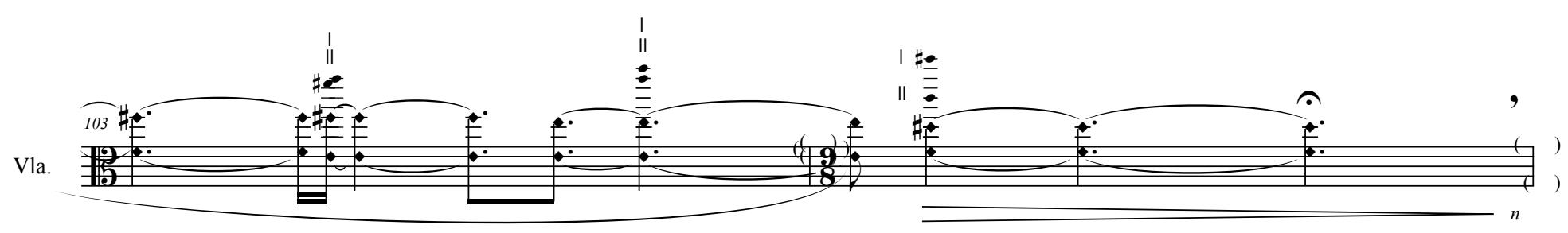
Vla. 

transition to harmonic  
as smooth as possible

101

Vla. 

103

Vla. 

sul tasto  
morose

105

Vla. 