Infinites—between—

five poems by Emily Dickinson

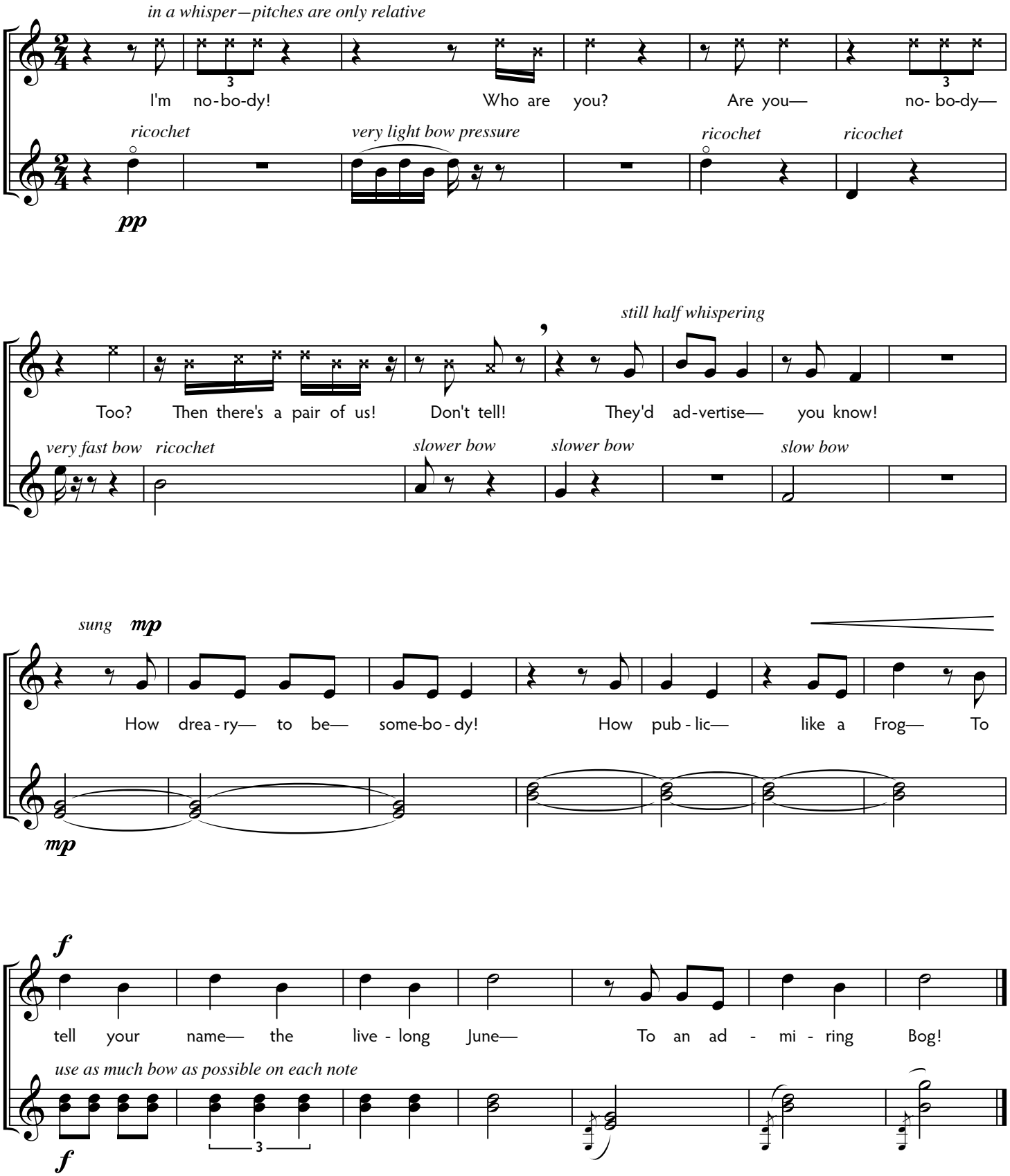
for soprano and violin

for Diana Jacklin and Hartmut Ometzberger

I. Nobody
II. Plank
III. Patience
IV. Departing
V. Immensity

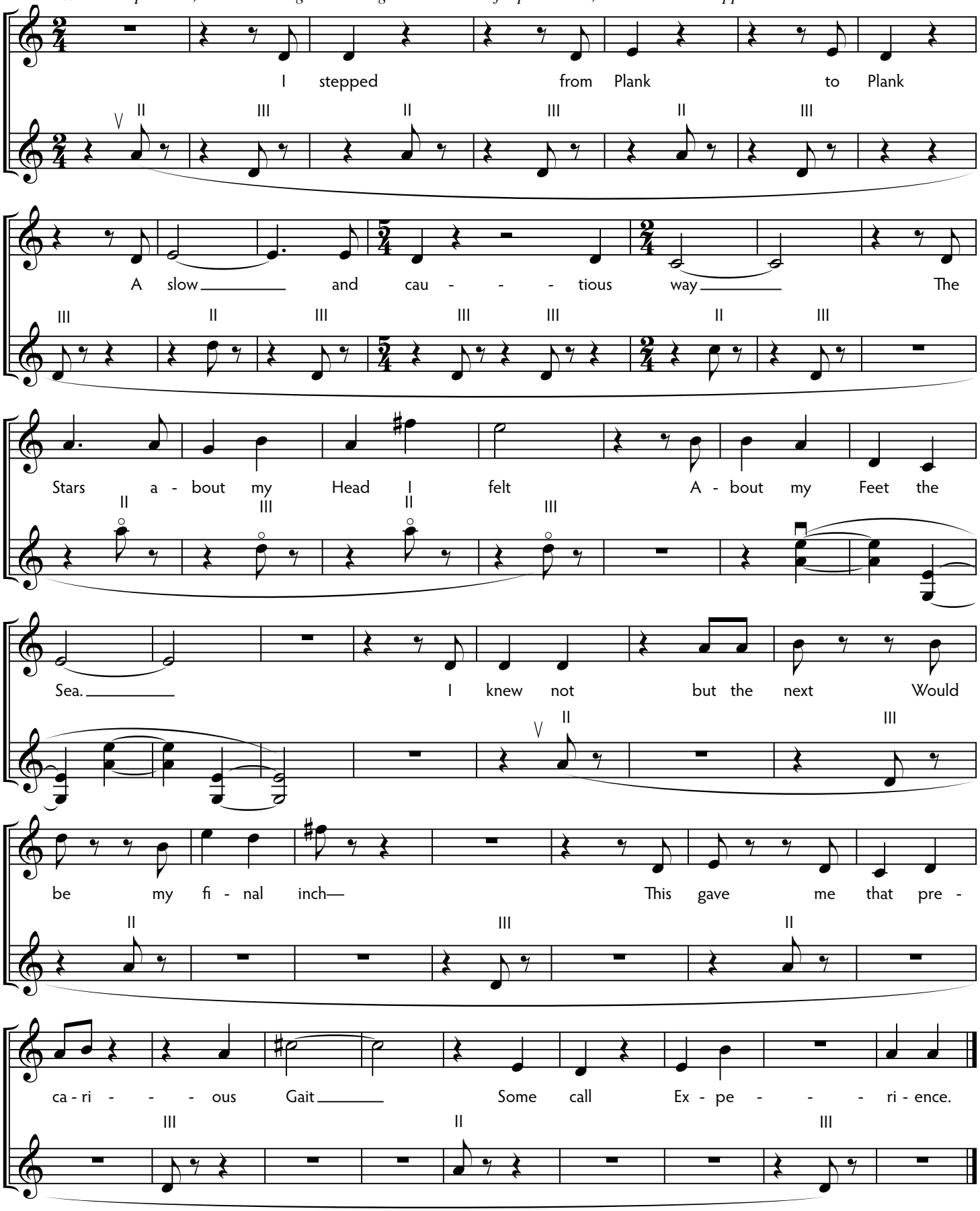
Jennie Gottschalk

I. Nobody


in a whisper—pitches are only relative
I'm no-bo-dy! Who are you? Are you— no- bo-dy—
ricochet
very light bow pressure
ricochet
ricochet
pp
still half whispering
Too? Then there's a pair of us! Don't tell! They'd ad-vertise— you know!
very fast bow
ricochet
slower bow
slower bow
slow bow
sung
mp
How drea-ry— to be— some-bo-dy! How pub-lic— like a Frog— To
mp
f
tell your name— the live-long June— To an ad-mi-ring Bog!
use as much bow as possible on each note
f

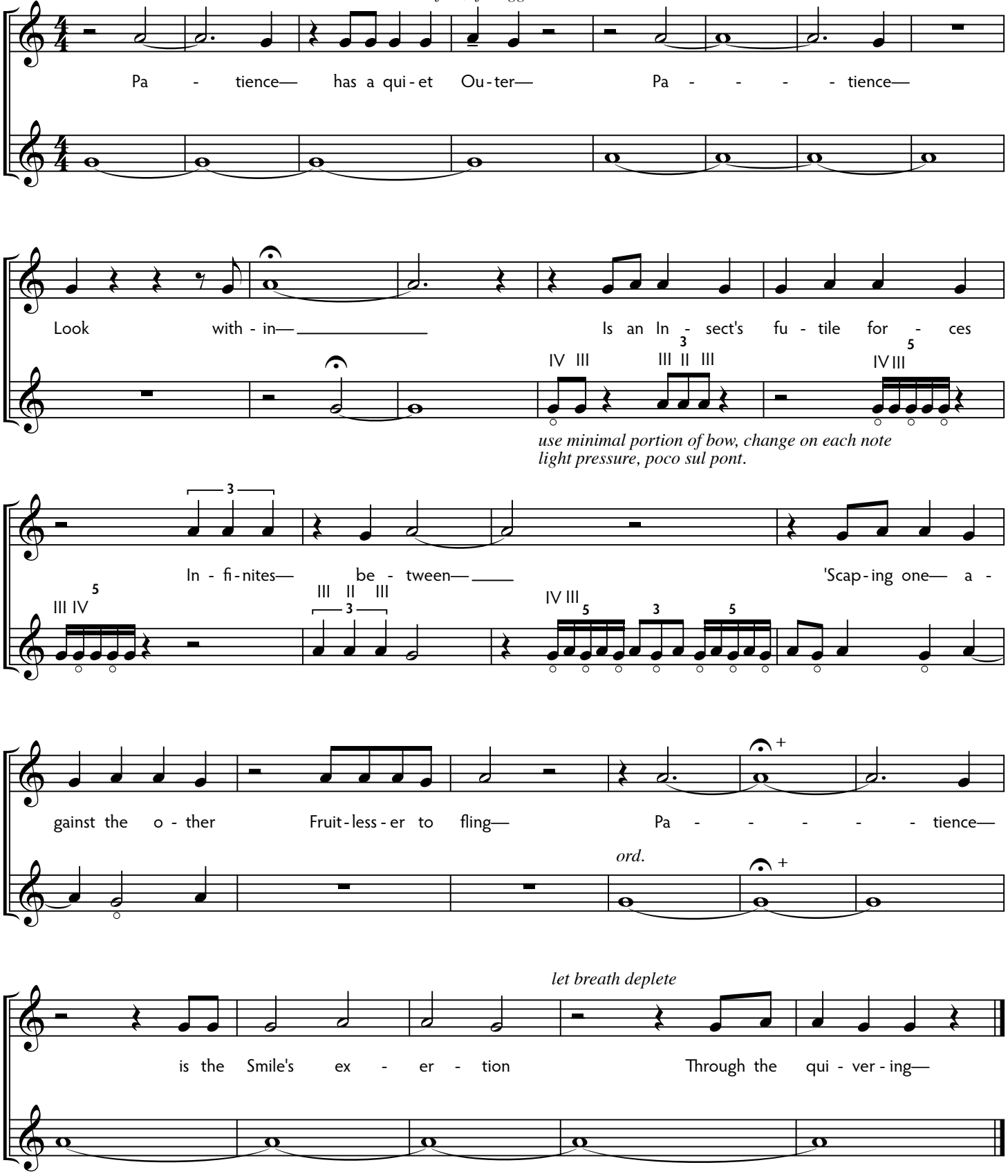
II. Precarious

violin: Perform entire piece on a single upbow. Do not lift the bow during rests.
Bow motions should be very small, delicate, and somewhat awkward.
voice: Whenever possible, avoid exhaling or inhaling in the middle of a poetic line, even when rests appear.



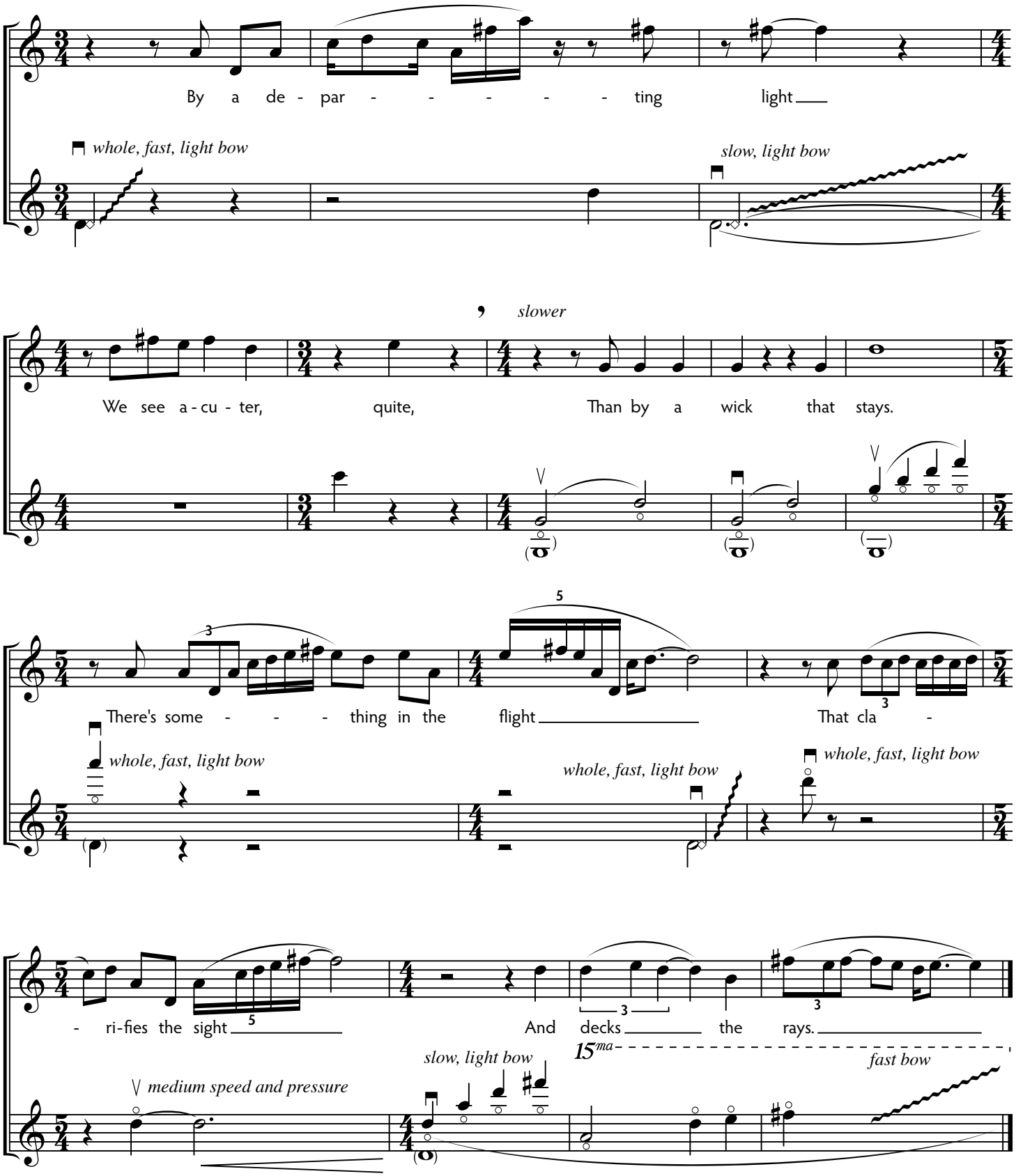
III. Patience

Shape the sustained notes together—Think of them as small improvisations on a single sustained pitch.
Durations of the sustained notes are relative to each other and to the meter, but not strict otherwise.
Color, dynamics, fingering, bow speed, bow pressure, all other parameters are free.
Violin: Bow changes are fine, and to be expected, though the less regular and prominent they are, the better.
Voice: A breath and re-entrance within the vowel is also fine, if staggered with the violin.

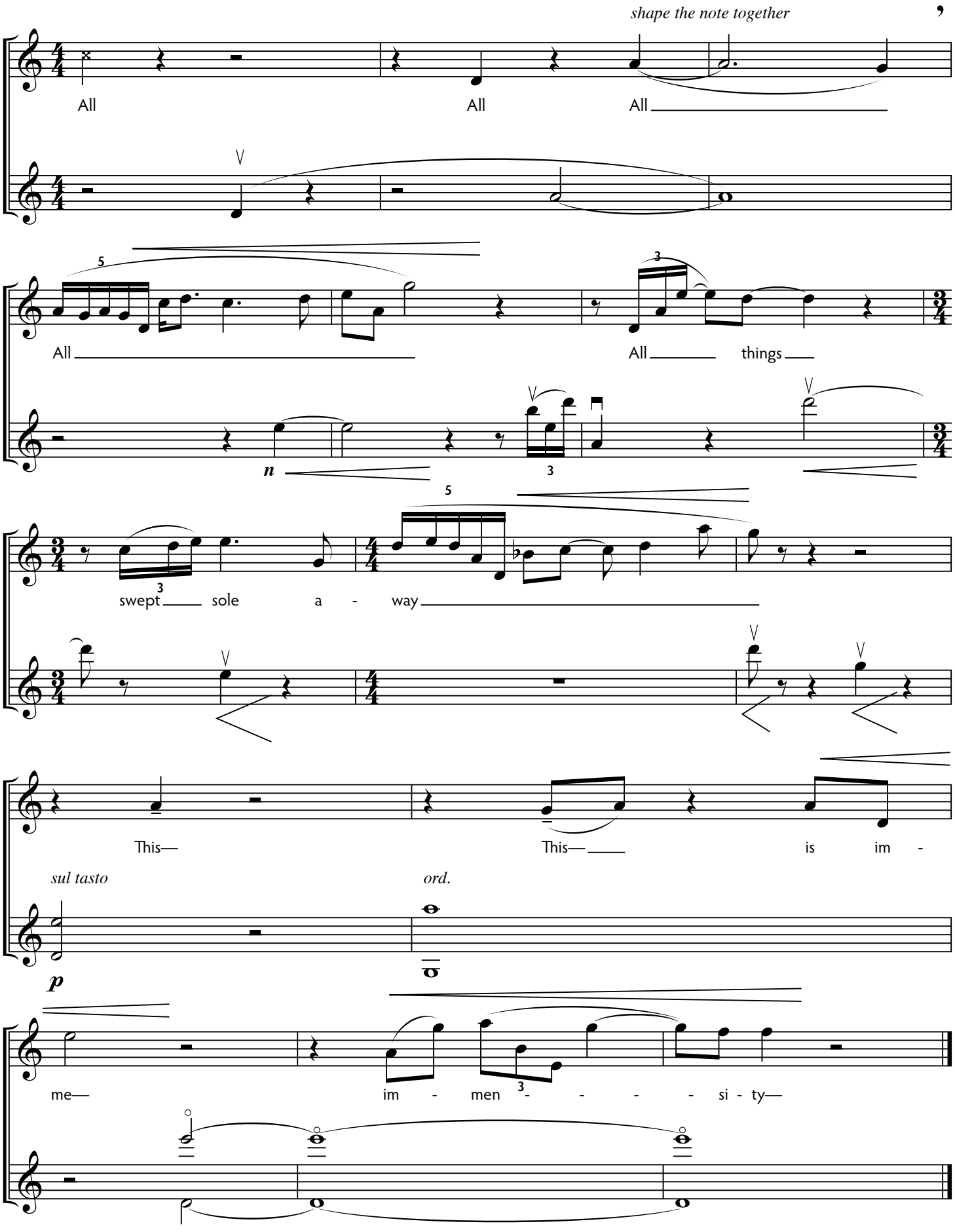


IV. Departing

All notated glissandi are on natural harmonics.



V. Immensity


shape the note together
All
All
All
All
things
swept
sole
a - way
This—
This—
is im -
sul tasto
ord.
me—
im - men - - - - si - ty—