

Dissolving for Violin and Piano

by Heather Frasch, Trondheim, Norway. 2025

for the Saviet / Houston Duo





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Dissolving for violin and piano by : Heather Frasch (2025)

Written for: the Houston/ Saviet Duo (Joe Houston and Sarah Saviet)

Duration: approx. 30 min

Performance Notes

General

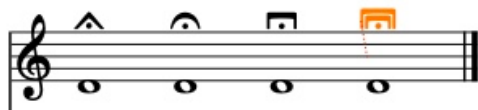
Performers should treat pauses and **silences** as musical material. So they should try and minimize moving during those moments. Often there is an indication of 'Silence / no motion' when it's especially important but it should be respected throughout.

Starting at **measure 153** performers are given freedom to remove material *ad lib*. This means that they can spontaneously remove an indicated amount of notes within the bracketed section if they desire but do not have to. The entire composition is about erasure of processes that are set up throughout the piece. In this section, the performers can chose to 'erase'.

Fermatas:

Throughout the composition, various notational devices are intentionally used to engage contracting / expanding rhythmical patterns. Fermatas are one such device. So the performers should take care that, although they will be imprecise, they should be approximate to each other in the following way.

Short, Average, Long, Very long



Violin:

Microtonal accidentals are notated in the following way:



String Positions should always be *extreme* s.p. and s.t.

O.B. refers to playing directly on the bridge so there should only be a white noise type sound.

S.B. refers to playing on the side of the bridge.

BODY refers to bowing on the body of the violin.

Note: Although these positions will produce a similar type of sound, it will be slightly different. So the indicated positions should be respected as much as possible.

Solid Lines indicate holding that position while **dashed lines** indicate a transition

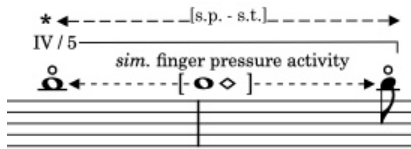


Finger Pressure Indications:



Normal (fully pressed) - Half-Harmonic (half way pressed) - Harmonic pressure (lightly pressed) During certain moments the

performer should *slowly* fluctuate between the bracketed finger pressure information.
i.e. here between normal (fully pressed) and harmonic (lightly pressed).



In some passages the performer should use change the pressure of the top finger of an artificial harmonic. In this example, the top finger shifts from lightly pressed (to create the harmonic) to half harmonic (slightly pressed), while the fully stopped note remains constant.



= **Mute Stings** with Hand to minimize pitch content

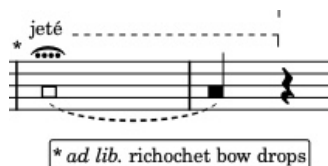


= **Peg pizz.** pluck on the other side of the fingerboard, close to the peg area

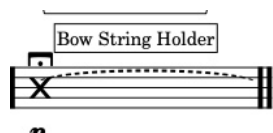


= **Natural Harmonics** are indicated with the resulting pitch plus the string and node written above.

Col legno = with wood of bow. **Battuto** = bow bounce with wood. **Tratto** = long bow strokes. **1/2 col legno** = half wood and half bow hair.



= **Indefinite amount of light bow bounces.** Lightly bounce bow on string while muting the strings. Try and sustain for the given duration.



= **Lightly** Bow directly on the **string holder** to create an ephemeral / ghost like sound

Extra information about performance techniques including sound examples can be found at:
<https://heather-frasch.squarespace.com/dissolving>

Piano

Plectra: 2 E-bows, Guitar pic (or substitute with fingernail), fishing wire and bow hair

Pedal notation is indicated in the following way:

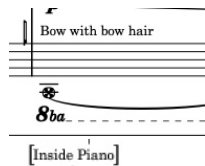


= traditional fully pressed and then released



= approximate gradients between fully pressed and released going from fully pressed, to 3/4, to 1/2, to 1/4, to fully released. Line indicates motion between the positions. Since the movement of the line is difficult to see, text indicating the position is added into the score.

Performing Techniques:



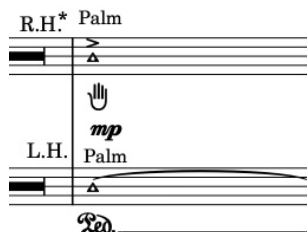
= Bow the inside of the strings using Bow hair or fishing wire on the same pitch as indicated.



= **Inside piano plucks**, using nail or flesh of the finger as indicated



= **Mute Strings** using palm or several fingers to dampen the strings inside the piano while pressing the keyboard, with the following Positions : behind / in front of the dampers. Performer will sometime Press firmly or lightly, depending on indication. When it's in front of the dampers performer continues motion away / towards as indicated.



= **Hand whispers:** The last section of the piece, the pianist plays inside the piano moving their fingers or full palm (as indicated) alongside the mid-range strings to create a quiet 'whispery' sound to emerge using the indicated rhythm. Treble clef is for the right hand, and bass clef for the left. The amount of fingers varies from 1 to all. The motion should mainly be from starting away from the performer, towards them. But they can move in the other direction as long as the timbre remains similar. It's a quiet sound.

E-bow should always be carefully started and removed to make the sound emerge and disappear as much as possible.

Extra information about performance techniques including sound examples can be found at:

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Dissolving

Heather Frasch

for violin and piano
for Sarah Saviet and Joe Houston

$\text{♩} = 55$

Violin

Piano

mf

8va

rit...... $\text{♩} = 40$ $\text{♩} = 60$

3

3

3

15^{ma}

Silence / No motion

Red......

19 accel..... ♩ = 75

(15)

28

8va
(ord.)
pizz. secco

mp

mp

(15)

mp

accel. ----- ♩ = 180

35

(8)

s.p. ord. s.p. Ord. s.p. Ord. s.p.

15

42

(8)

ord. s.p. ord.

f

(15)

mf

3 3 3

Dissolving

(8) s.p. → Ord. s.p. ord.

48

(15)

[Inside Piano]

6
4

f

* Inside Piano Pluck with nail or plectra

(8) s.t. ord. s.t.

53

6
4

4
4

mf *mp*

11

ord. arco

pppp

Silence / No motion

11

$\text{♩} = 72$

73

-----> s.t. -----> Ord.

pp

E-bow 1

p

Red. _____

88

pppp

* *Ad. lib* pedal rhythm
(pitch may vary) *

(Red.) _____

1/4 3/4

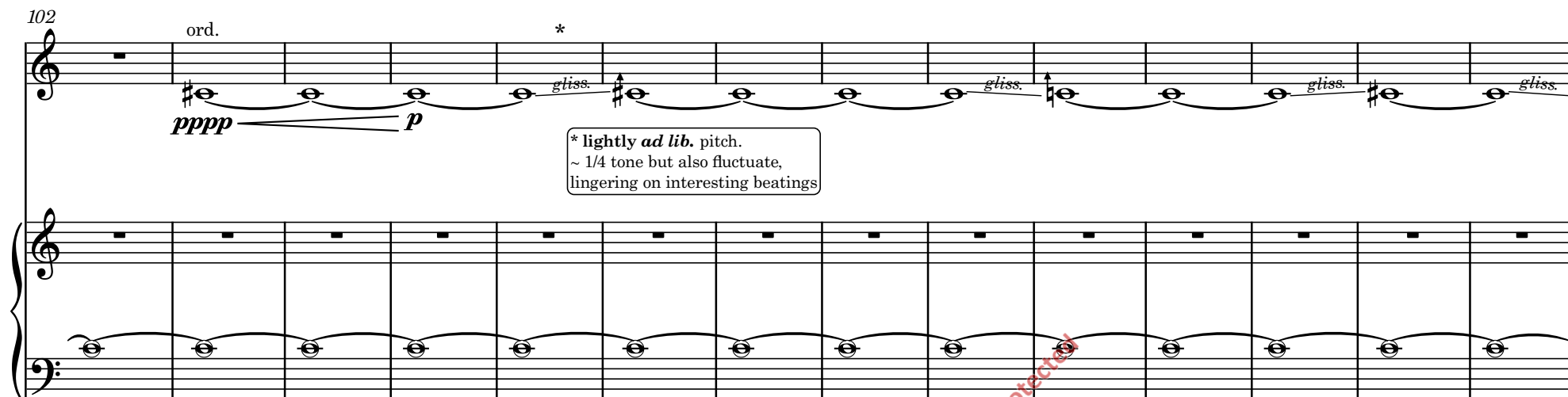
102

ord. *

pppp *p*

gliss. *gliss.* *gliss.* *gliss.*

* lightly *ad lib.* pitch.
~ 1/4 tone but also fluctuate,
lingering on interesting beatings



(1/2)

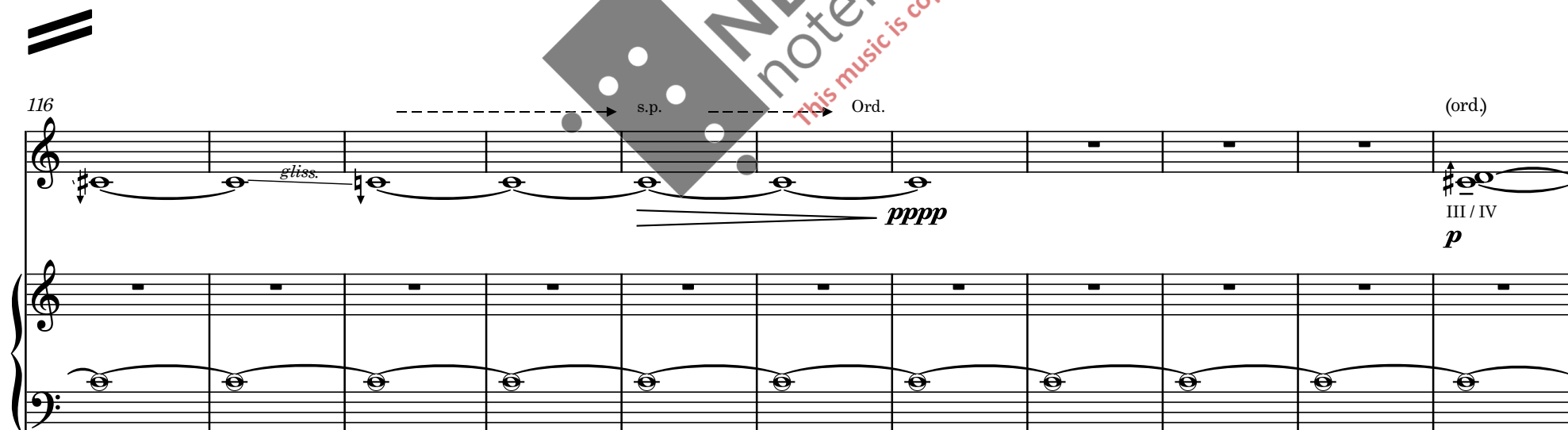
(Full)

116

s.p. Ord. (ord.)

gliss. *pppp*

III / IV
p



(Red.)

(1/4)

(3/4)

(1/4)

(Full)

Dissolving

7

127 (sim. pitch activity) -----> s.t. -----> Ord. -----> s.p. $\text{♩} = 35$

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

E-bow 2

mf

(Led.) (3/4) (1/4) (Full) (1/4) (Full)

137 -----> Ord. -----> s.p. -----> Ord.

gliss.

mp

STOP E-bow 1

STOP E-bow 2

pppp

pp

(Led.)

Dissolving

 $\text{♩} = 72$

144

3

[peg pizz.]

II

(norm.) pizz.

III / 3

III / 3

III / 3

p

2/4

4/4

Silence / No motion

15^{ma}

3

pp

5

p

5

5

151

III / 3

s.t. III / 3

1

(s.t.) (Mute with Hand)

ord. III / 4

IV / 7

III / 4

mp

5

3

mf

[Normal]

mp

1

3

3

3

mf

* Can remove up to 3 random notes within brackets (til m175)

* Can remove up to 5 random notes within brackets (til m194)

1/4

1/4

1/2

Dissolving

9

157

III / 4

IV / 6

IV / 6

IV / 6

III / 4

Behind Dampers

Firmly Press (Mute with Hand)

3

3/4

1/4

1/2

Full

1/2

164

III / 4

IV / 7

accel.

s.t. ord. s.p.

3

5

4

5

6

4

4

5

In front of dampers

lightly (Mute with Hand)

Move away from dampers
Sometimes hitting harmonics

3

1/4

Dissolving

♩ = 80

(IV / 7) — ord. s.t. ord. s.p. ord. s.t.

171

ord. s.t. ord. s.p. ord. s.t.

5 3 5

Move back
Increase Hand Pressure

Close to dampers
Firmly Press

(Mute with Hand)

3 3 5

♩ = 35

♩ = 92

II / 2

ord. arco

(* Slowly shift fingerpressure from harmonic to norm.)

(ord.) pizz. secco

176

mp

pp

(normal)

3 3 7

181

s.t. ———— Ord. ———— s.p.

IV / 4

arco

**

p ————— *mf*

**** very slowly
fluctuate finger pressure**

186 (IV / 4)

s.t.

p

2

1

Silence / No motion

2

1

195

* ← [s.p. - s.t.] →

IV / 5

sim. finger pressure activity

(* slowly shift bow position.)

Ord. III / 3

s.p.

ppp *mp* *ppp* *pppp* *p* *pppp*

mp

Red. *Red.* *Red.* (1/2)

201

← [s.p. - s.t.] →

IV / 5

ppp *p* *pppp*

pppp *p* *ppp*

Red. (Full) 1/4 (1/2)

8va

Dissolving

13

207

mp

15^{ma} ← [s.p. - s.t.] → ord.

8^{va} II / 7

1/4 1/2 1/4 3/4 1/4

212

Ord.

L.V.

1/4 1/2 1/4 1/2 3/4

Dissolving

217

(8)

s.p.

15^{ma} ord.

(1/2) (3/4) (1/2) (1/4) (1/2) (3/4) (Full)

222

(15)

IV / 7

(8)

(3/4) (1/4) (1/2) (1/4) (3/4)

Dissolving

15

227 (15)

$\text{♩} = 72$

8va
pizz.

5 5

ppp

(8)

ppp

5 5

231 (8)

(Mute with Hand)
(pizz.)
III

[peg pizz.]

pp

(8)

16

Dissolving

236 [peg pizz.] II III s.t. col legno battuto

pp *p*

(8)

241 (col legno battuto) Ord.

p

8ba. 8ed.

Dissolving

17

col legno battuto
 (Mute with Hand)
 III

non col. leg.

249

5

jeté

* sustain as long as possible

(8)
 (Led.)

3/4

Full

257

jeté

Ord

IV

s.p.

(8)
 (Led.)

3/4

264

ord.
1/2 col legno tratto

mp

s.t.

Ord.

(8)
(Led.)

Led.

271

(1/2 col legno tratto)

s.t.

Ord.

E-bow 1

ppp

pppp

p

pp

8va

8va

8ba

(8)
(Led.)

3/4

1/2

Full

Dissolving

19

276 (1/2 col legno tratto) ----- s.t. ----- Ord.

E-bow 2

Harmonic Sweep*
(Mute with Hand)

Firmly press
In front of dampers

Firmly press
In front of dampers

pp *p* *p* *mf*

8_{ba} *8* *8_{va}* *8*

3 *3* *3* *3*

Red.

* create a harmonic sweep
by lightly muting nodes inside the piano
moving away from / back towards the dampers

282 (1/2 col legno tratto) [norm.] ----- s.p.

mp *f* *mp* *pppp*

8_{va}

[Normal]

Red.

286 ord.

(8)

(Red.)

290

II / 3

III

Ord. -----> s.p.

[Inside Piano] [continue inside for the rest of the piece]

Bow strings with fishing wire

p *mf* *p*

(Red.)

296

s.t. s.p.

(s.p.)

pppp *pp*

Stop E-bow 1
(carefully remove)

Stop E-bow 2
(carefully remove)

(Led.)

302

* *Ad lib motion*
Very slowly fluctuate
fingerpressure between
harmonic and half harmonic
of top finger

p

[Inside Piano] Bow with fishing wire

8va

ppp

(Led.)

♩ = 85

308

Fluctuate fingerpressure change approximately in time frame.

Ad lib. motion of change remain *slow*

(8)

p *ppp* *pppp* *p* *pppp*

(Led.)

=

314

pppp *ppp*

(8)

pppp *p* *pppp* *ppp*

(Led.)

320

s.t.

Ord.
gliss.

(* slowly *ad. lib.* fingerpressure between harmonic and half harmonic)

pppp

(8)

pp

ppp

(Led.)

326

mf

pppp

p *mf*

Bow with bow hair

8ba

(Led.)

~45 - 50 secs.

Bow String Tailpiece

p

~45 - 50 secs.

$$ff$$

(8)

(Led.)

♩ = 72 *Very Rubato*

II  (Mute with Hand)
ord.

mp

R.H.* Palm

L.H.	Palm
------	------

Leo.

338

2

pppp

Silence / No motion

2

- ppp

Let resonance die away
(keep pedal down until all
sound is gone)



(8) (Led.)

* **Hand whispers:** run palm and fingers along strings in a downward motion for a quiet sound to emerge. Numbers indicate the amount of fingers.

Dissolving

25

344

(ad. lib. fluctuate finger pressure between stopped and normal)

rit.....

mf *p*

(Led.)

350

Calmly shift bow position [s.p. - s.t.] Ord.

ppppp

(Led.)

Dissolving

♩ = 72

⊕
(Mute with Hand)

II ord.

III

pppp

s.p.

356

(Led.)

362

O.B. = directly on the bridge to produce white noise)

Cédez s.p.

(Led.)

368 **a tempo** ♩ = 72

s.t. s.p. O.B. O.B.

ppppp *ppp*

ppp

(Led.)

375 **accel.** ♩ = 92 **rit.** ♩ = 72

S.B. O.B. S.B. Body O.B. Body O.B. S.B.

S.B. = side of bridge
Body = On body

Palm

(Led.)

Pause until all sound
disappears

380

O.B. Body S.B. O.B.

ppppp

pppp

ppppp

1

(Led.)



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Violin



Piano



The image shows musical notation for a Violin and Piano. The Violin part consists of a single staff with a whole rest. The Piano part consists of a grand staff (treble and bass clefs) with whole rests in both staves. The staves are connected by a brace on the left.

