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Memories from Within a Valley Fog

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Author
Corey, Charles

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Memories from Within a Valley Fog

for the Morsel Trio

Score

Charles Corey

2019

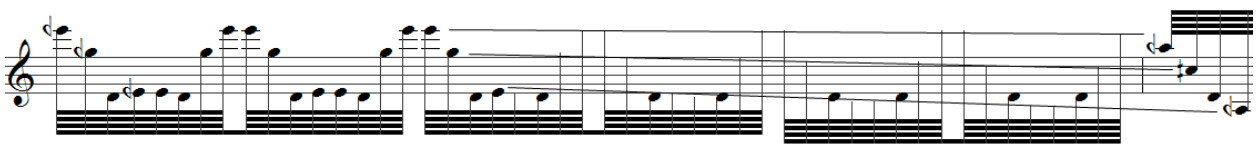
Program Notes

I have always been fascinated by the way a dense fog can transform a familiar environment into something new and unknown. When I began composing *Memories from Within a Valley Fog*, I intended to draw on a few specific memories of this type of transformation, not as an overt, programmatic element, but simply as a formal and thematic concept. During this process, however, I found myself reflecting on how the memories themselves had been shrouded by the passage of time, each to varying extents: the work became a rumination on these complementary representations of fog and memory.

Notes for the Performers

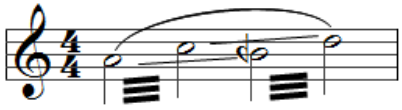
All glissandi should begin immediately on the beat on which they are notated, and should last the full rhythmic duration of that note. If the glissando extends over extra stems, it should last the full duration of all indicated notes, as shown in this 9-beat gliss:

Stems falling under a glissando should not be rearticulated, except in arpeggiated passages like this:



If a glissando is under a slur, the arrival pitch should not be rearticulated, even if – in the case of pizzicato glissandi – the string is no longer sounding.

When both pitches of a trill glissando together, both fingers should begin moving simultaneously. The notation here is for both the A and C to begin gliding on beat one, and to arrive at B♮ and D on beat three:



During long passages of trills, bow changes should be *ad libitum* and imperceptible. There is no bow tremolo in this work.

All trills should ascend one whole step.

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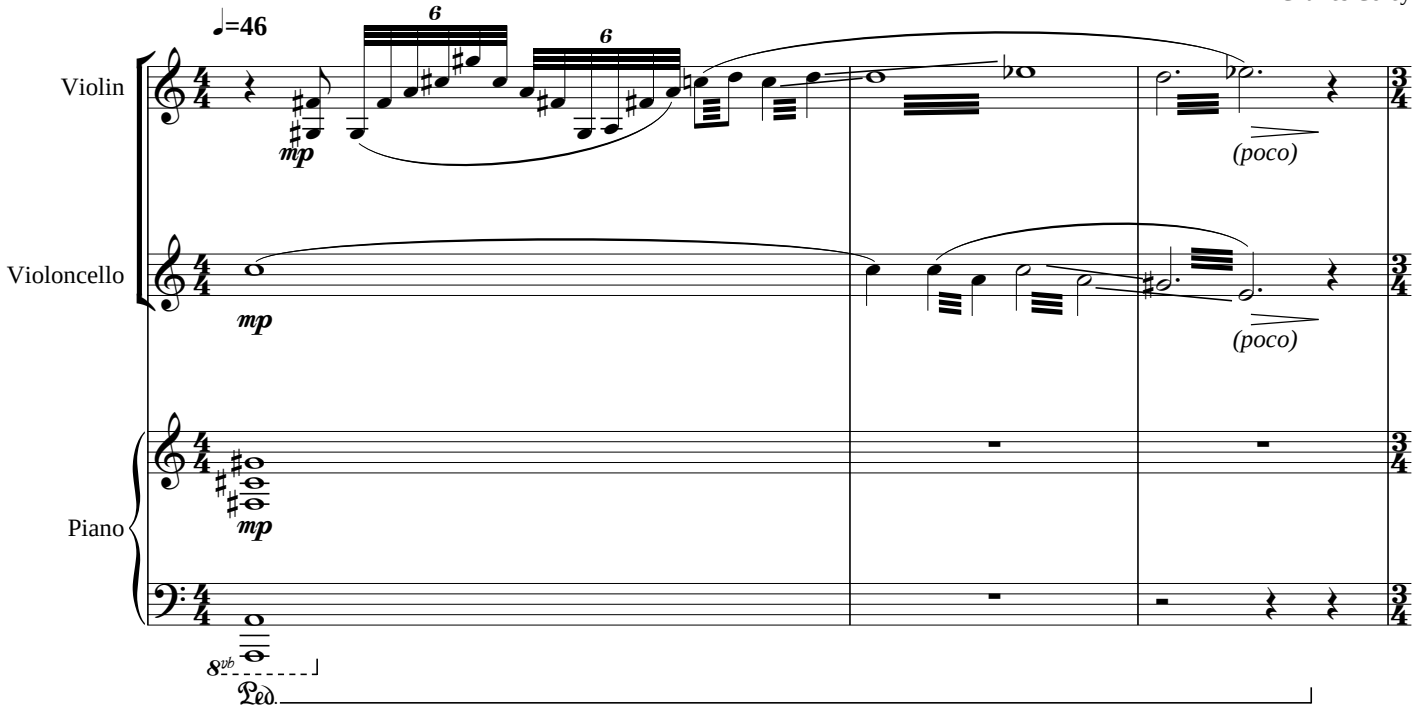
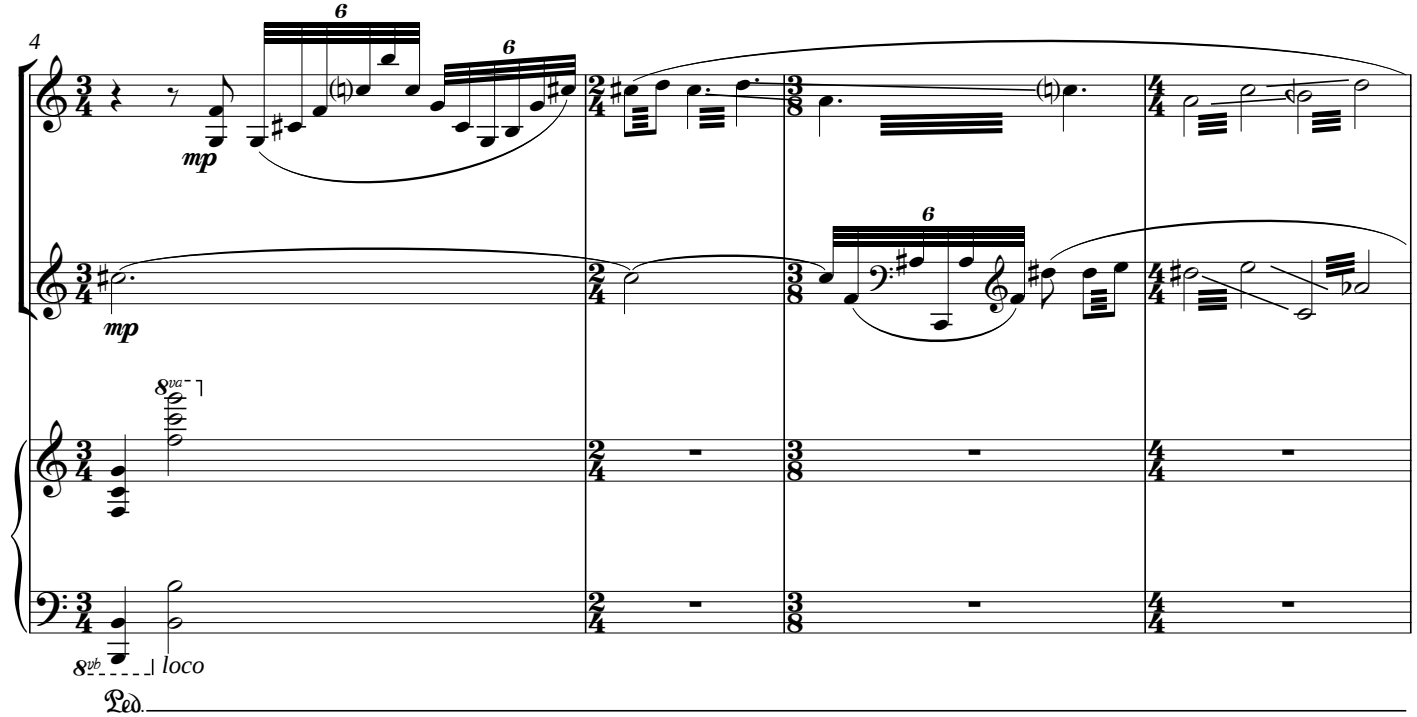
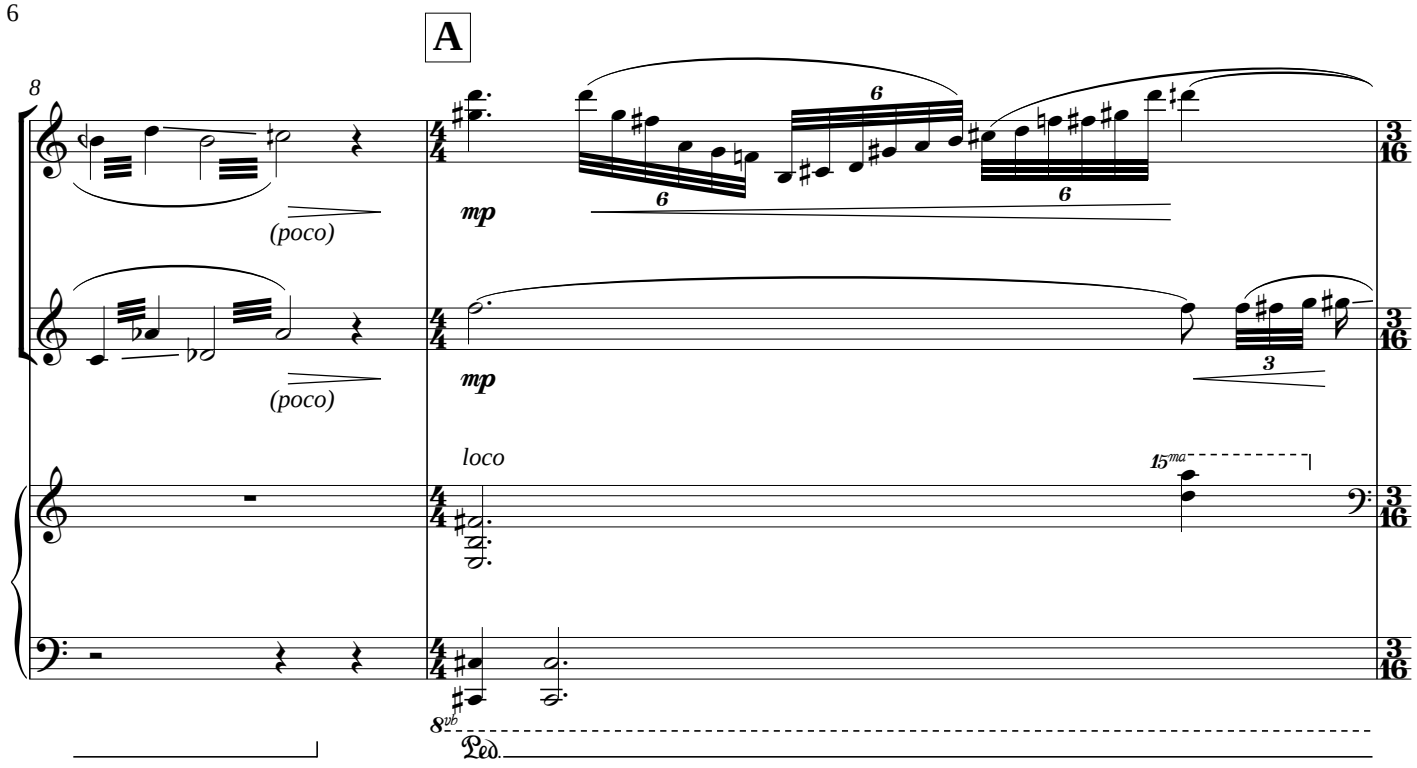
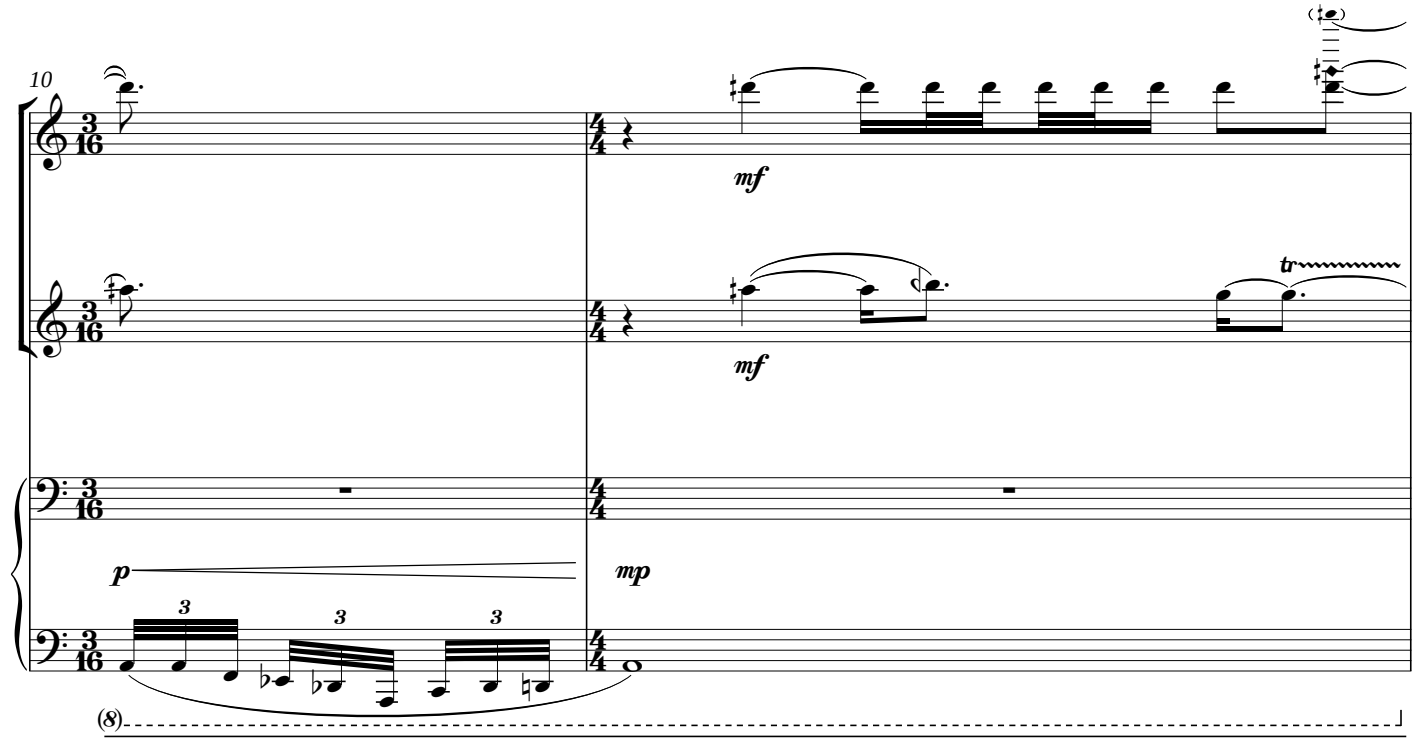
Memories from Within a Valley Fog

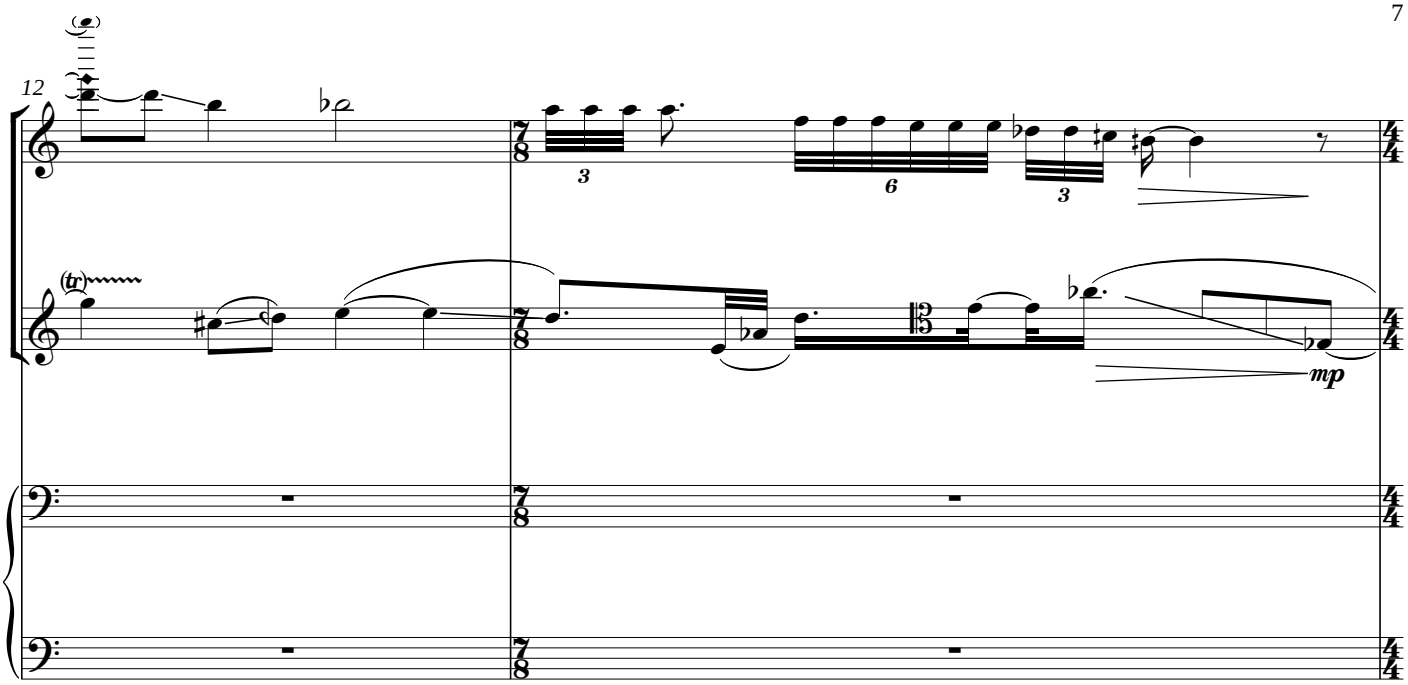
Charles Corey

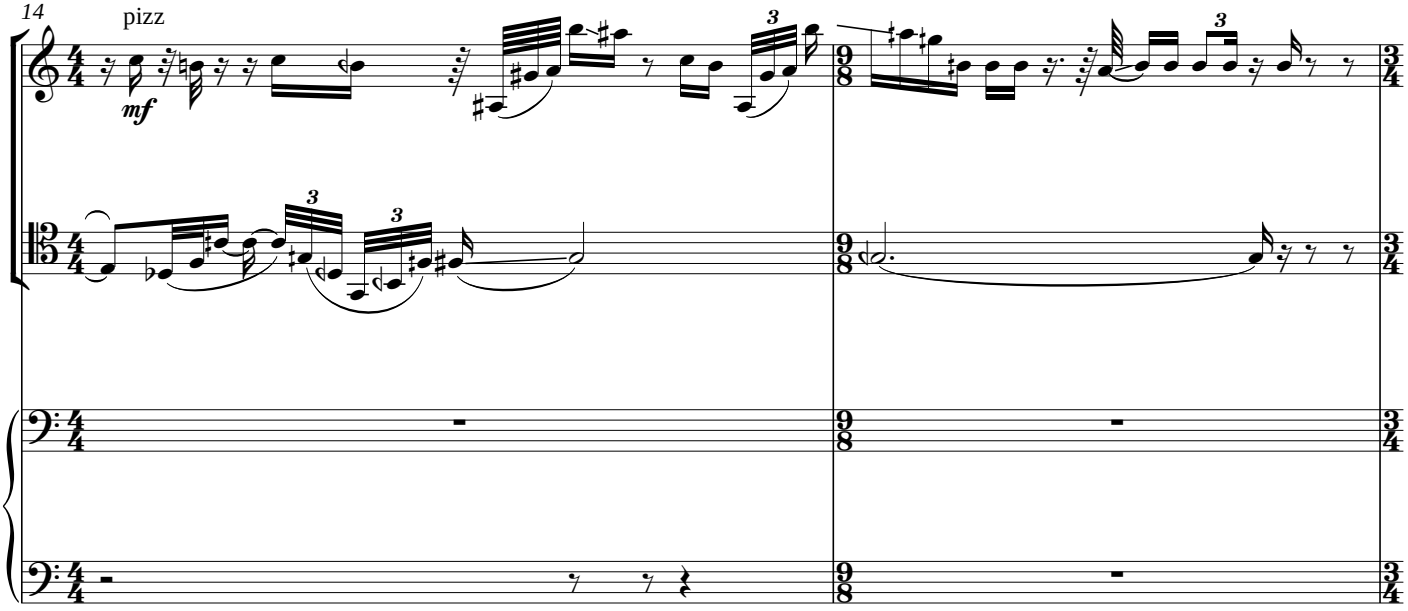


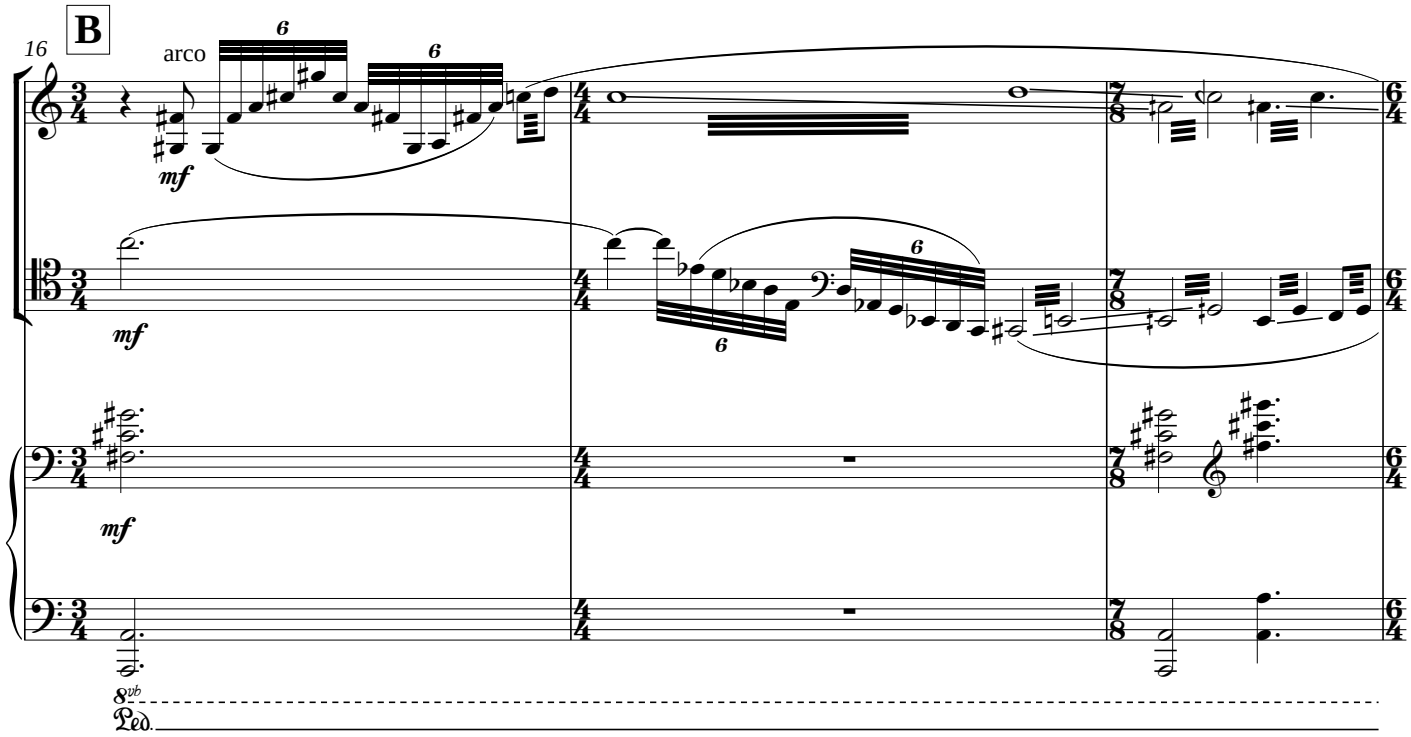


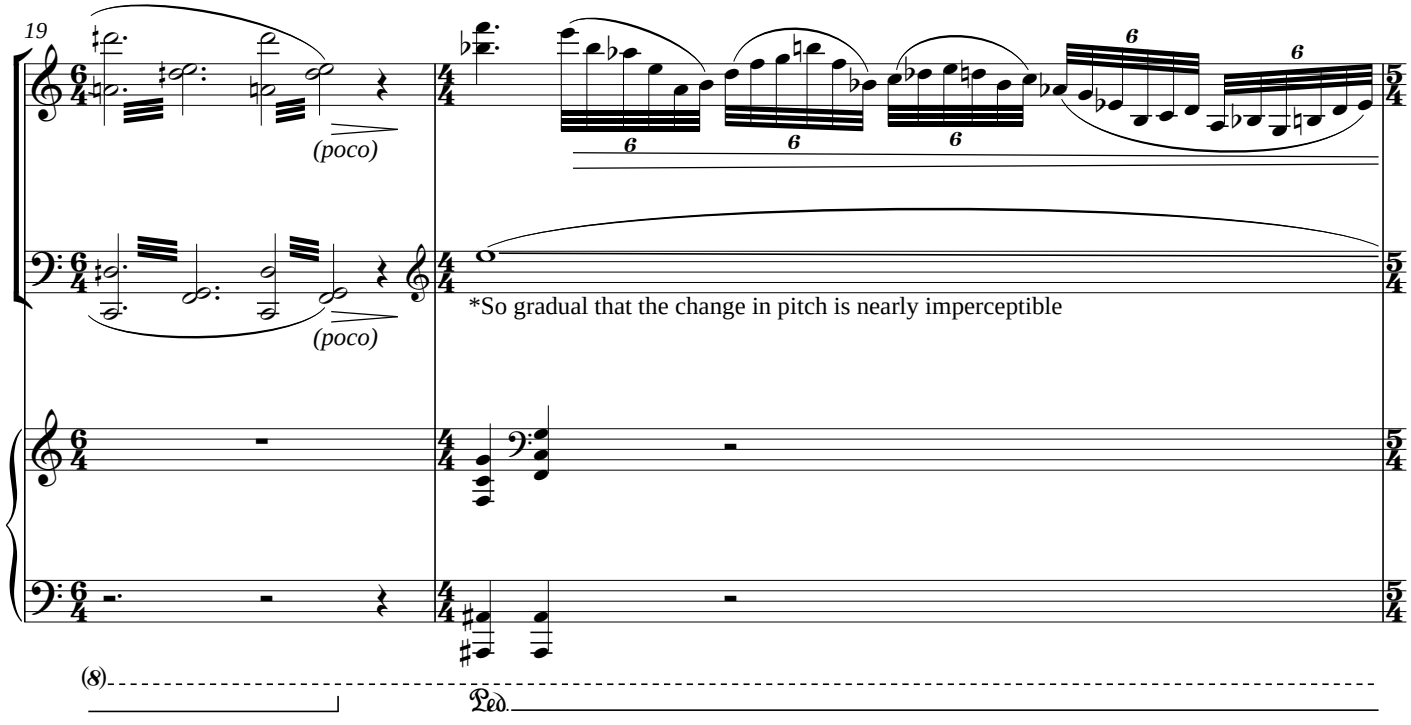

A
8
(poco)
mp
(poco)
mp
loco
15ma
8vb
Ped.

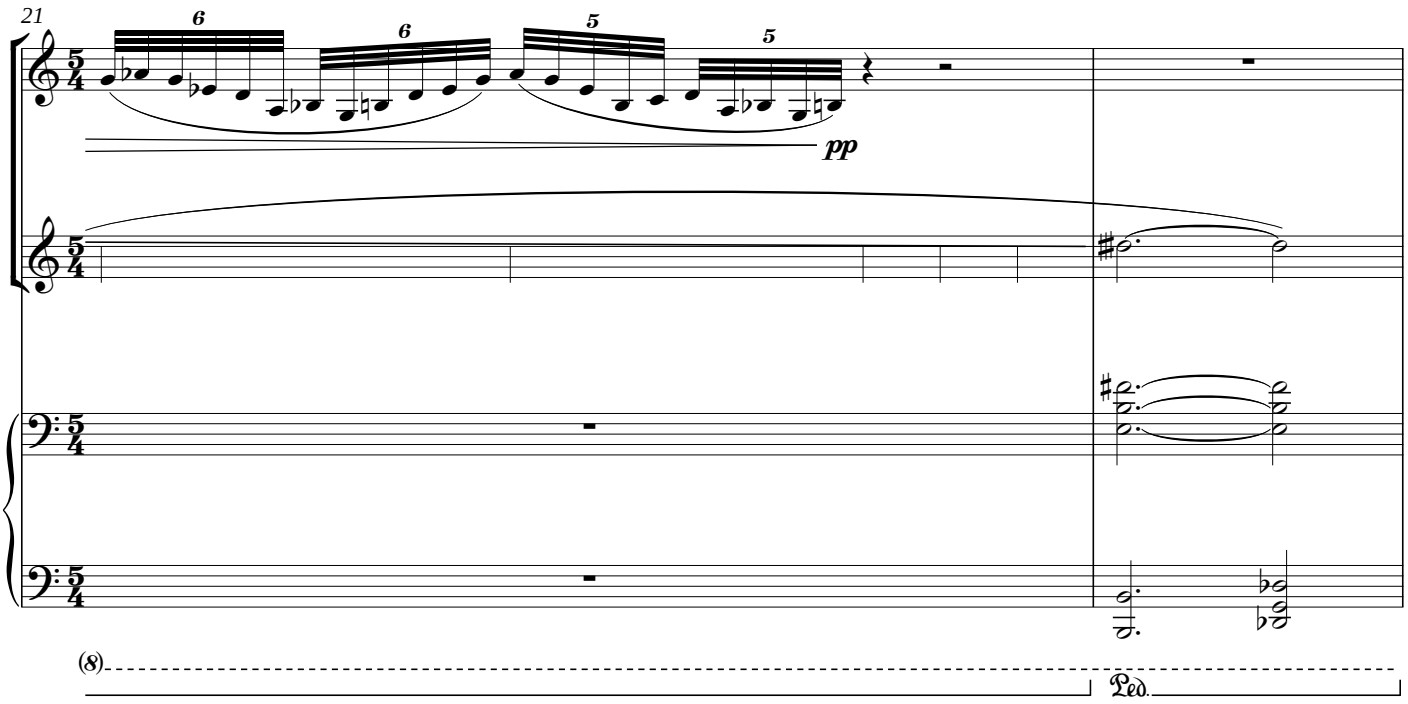

10
mf
mf
tr
p
mp
(8)

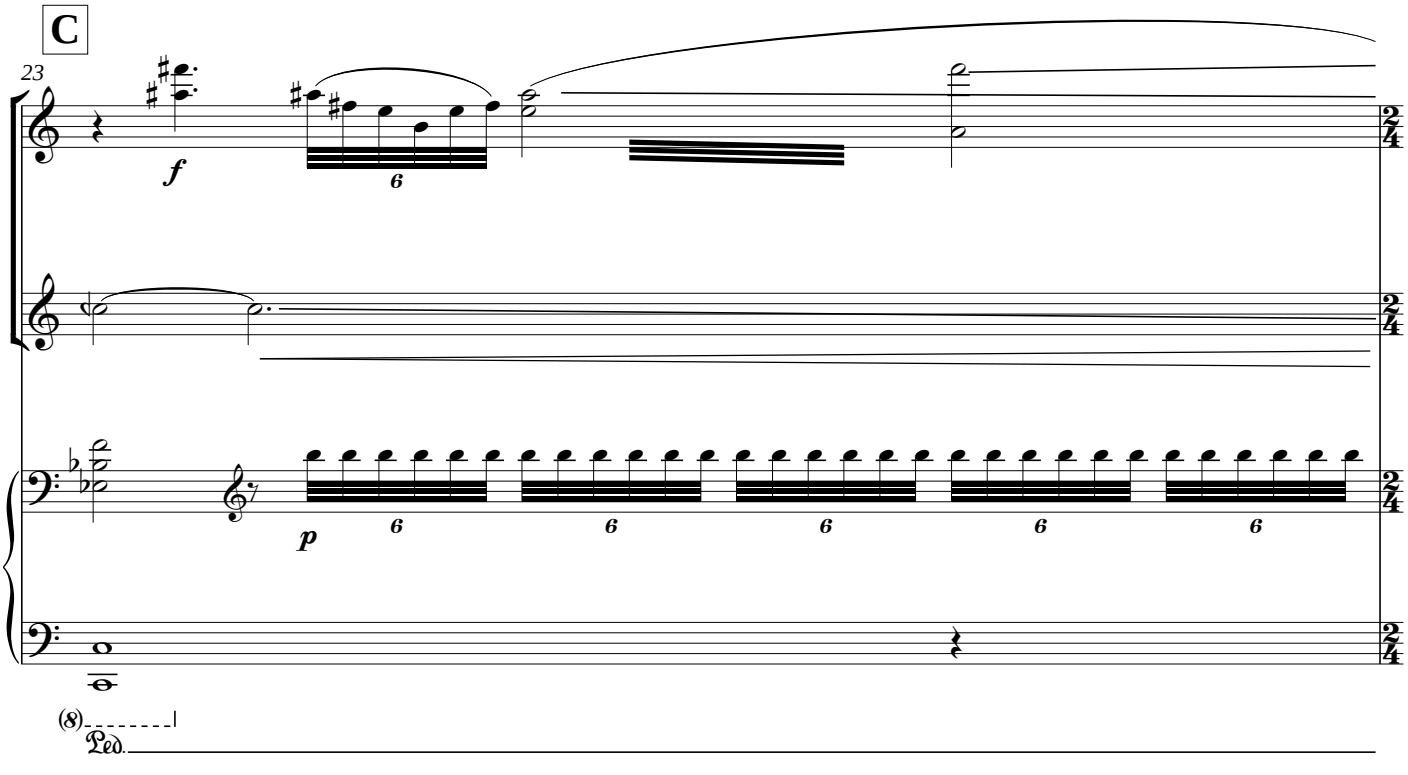

12
(tr)
mp

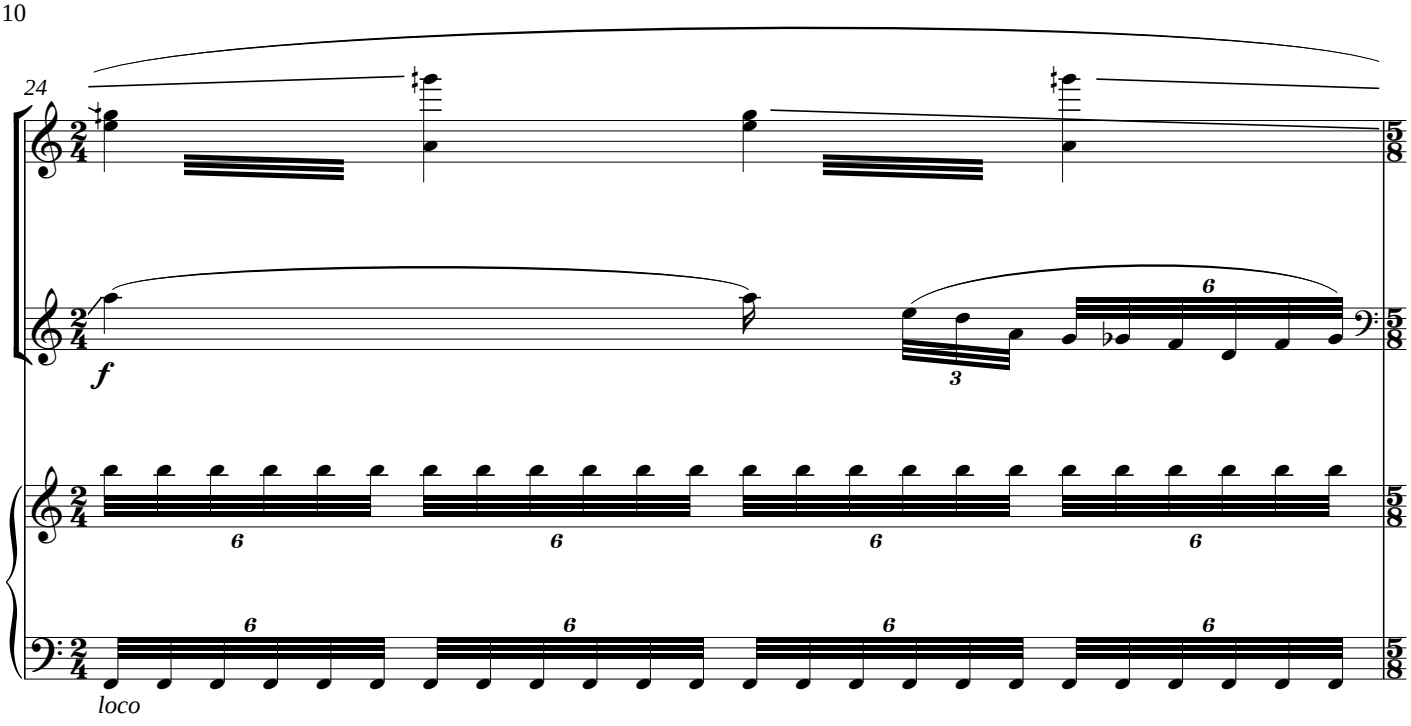

14
pizz
mf

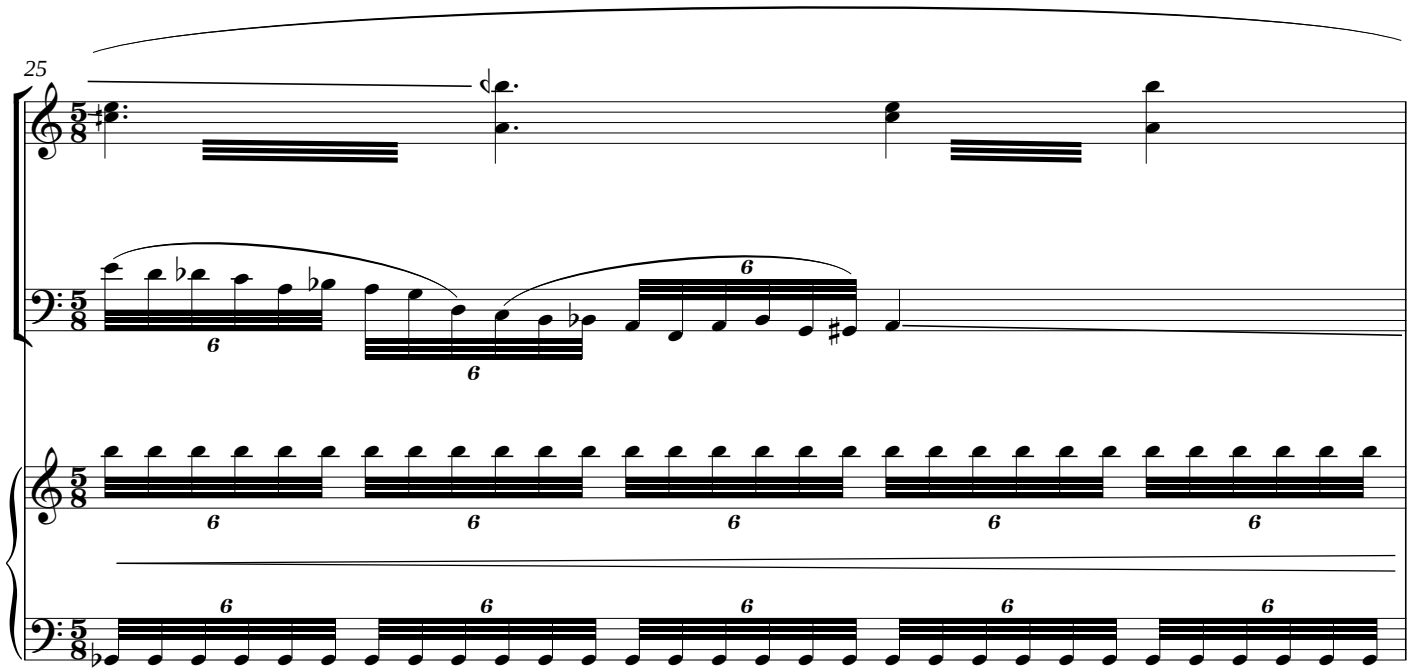

B
16
arco
mf
mf
mf
8vb
Ped.


19
(poco)
(poco)
*So gradual that the change in pitch is nearly imperceptible
(8)
Ped.


21
pp
(8)
Ped.


C
23
f
p
(8)
Ped.


24
f
loco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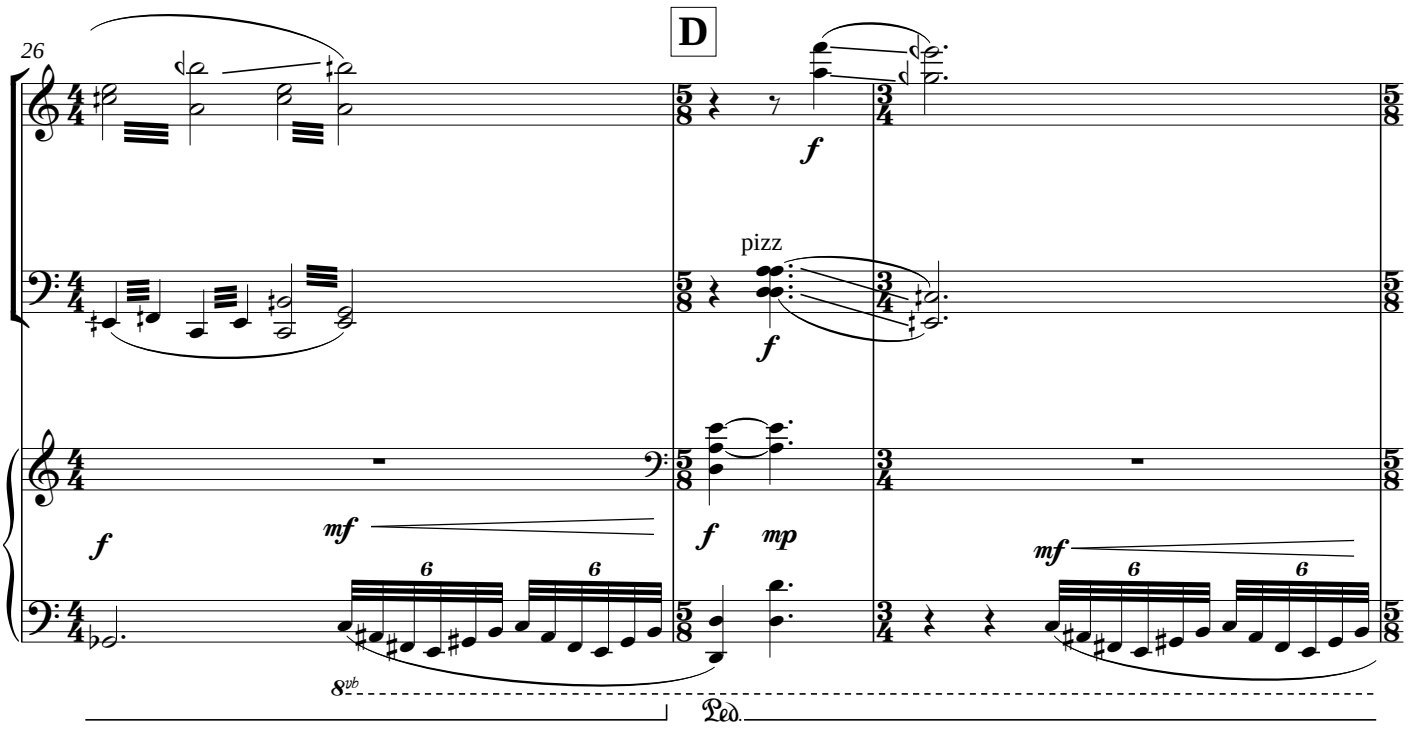
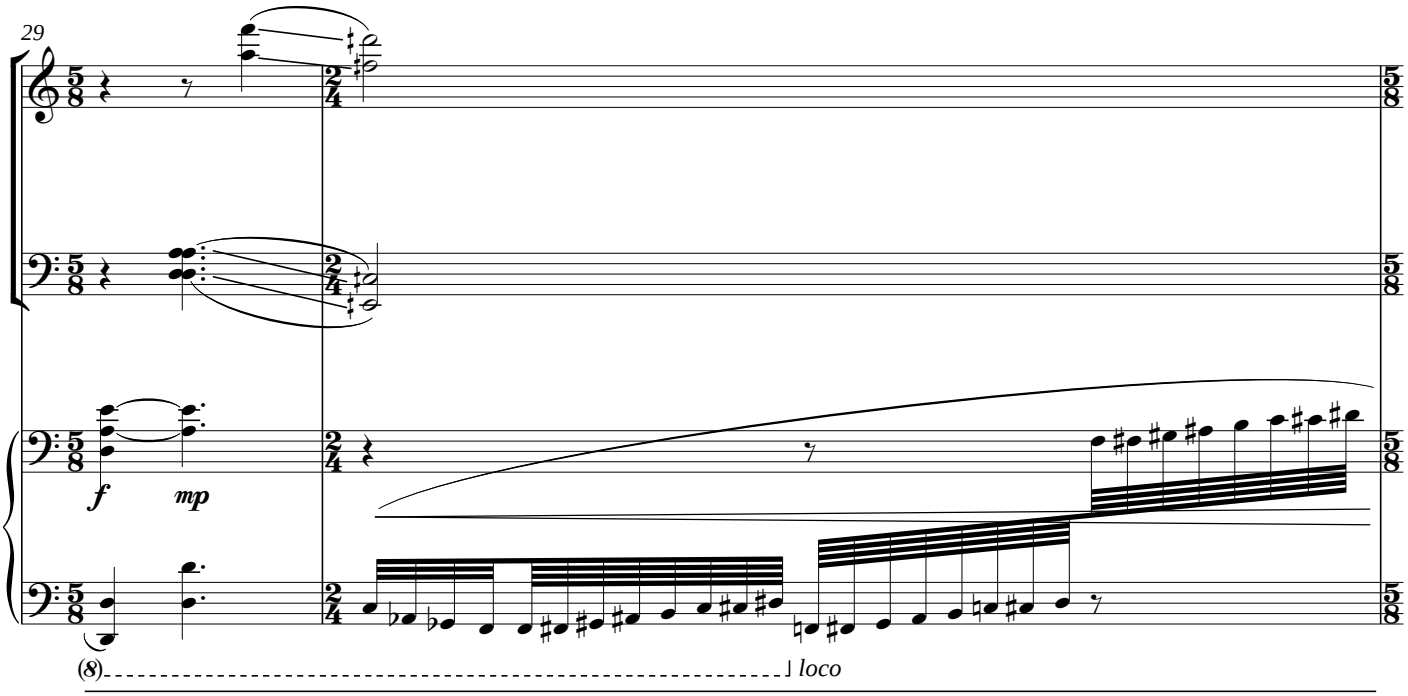
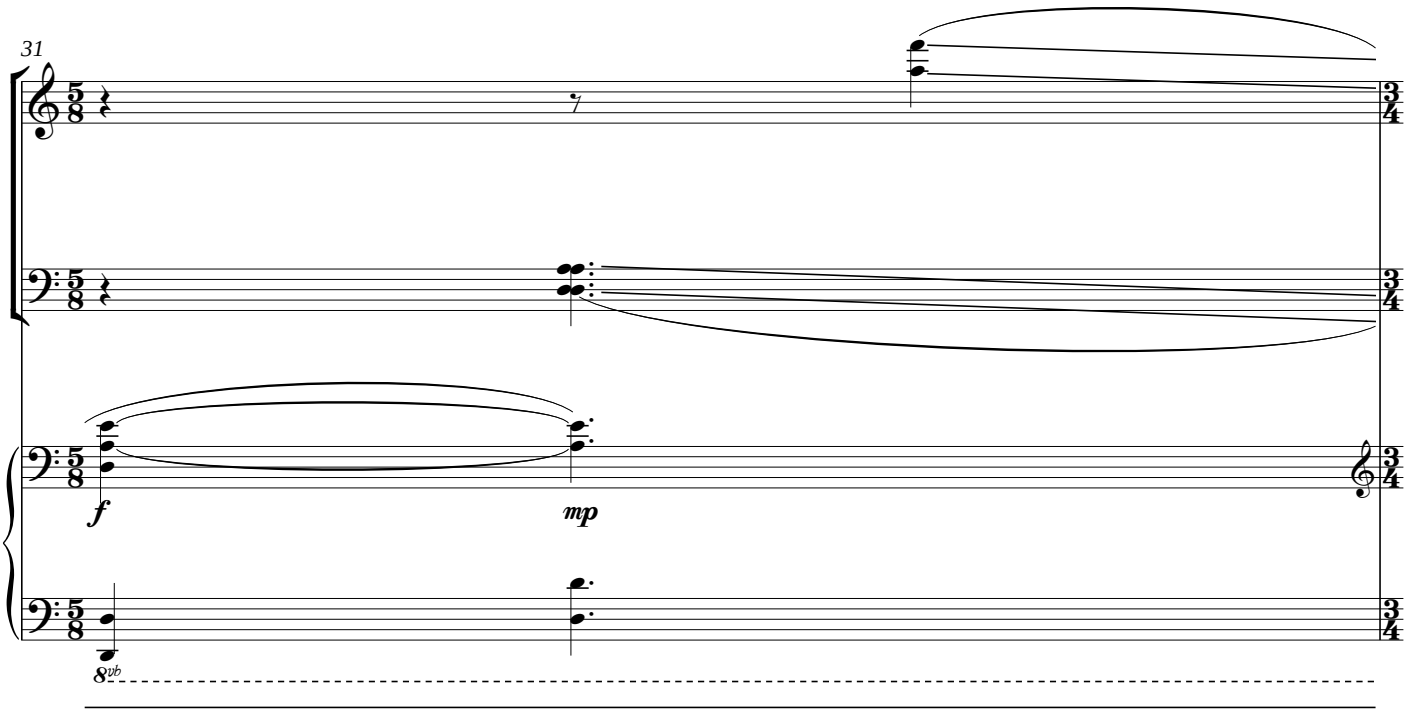
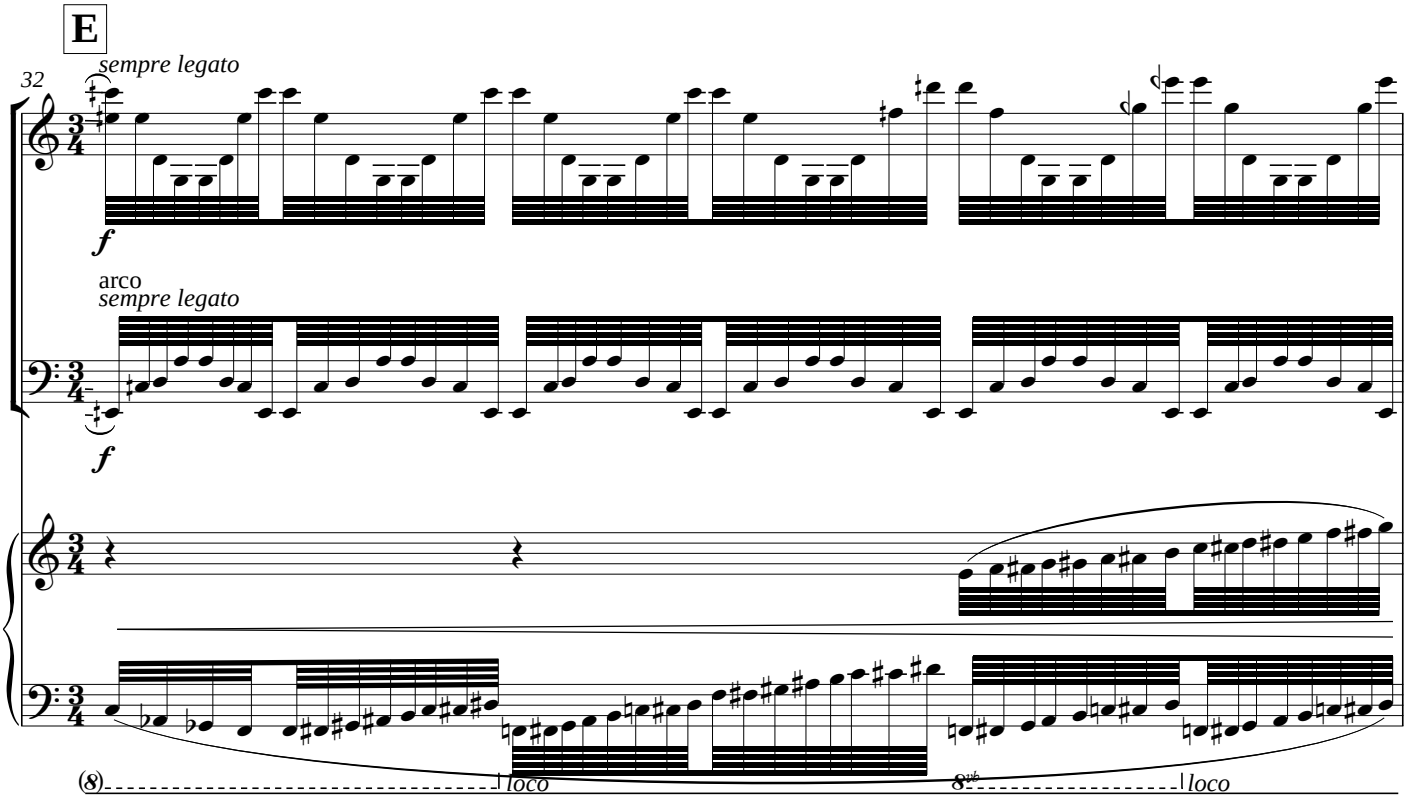
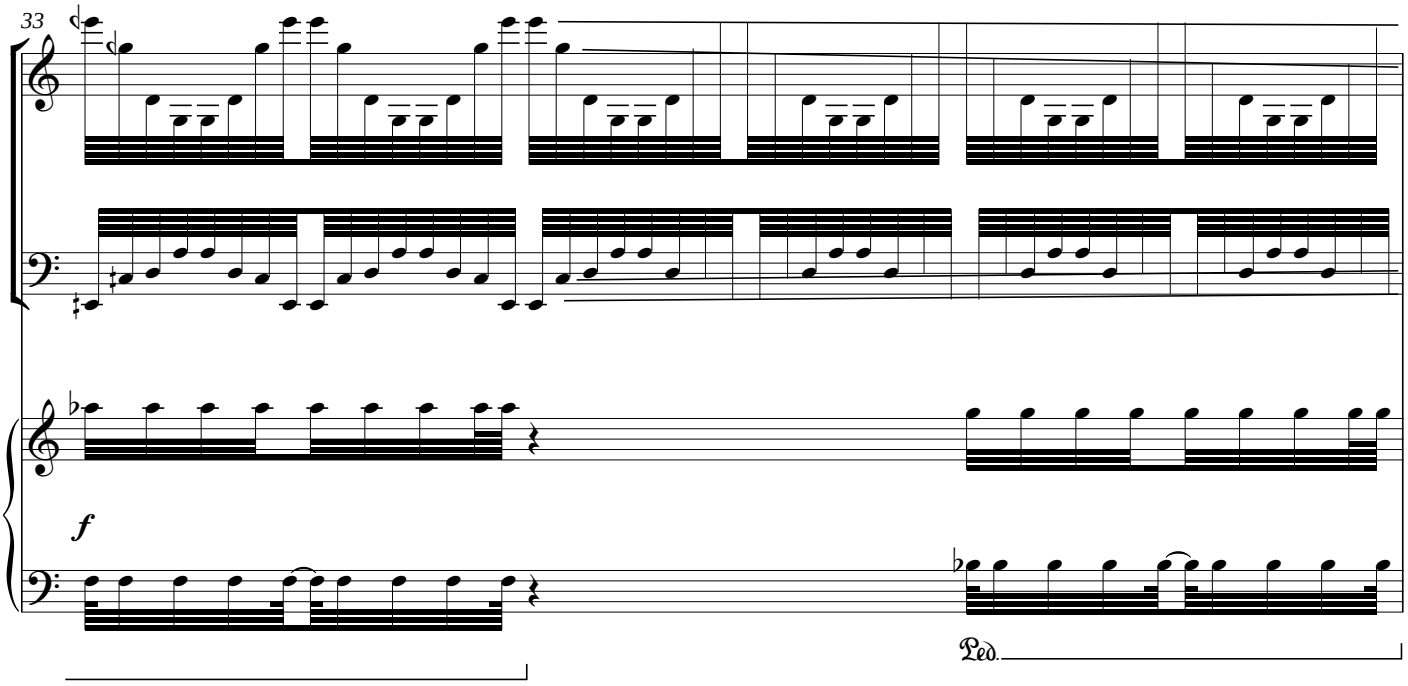
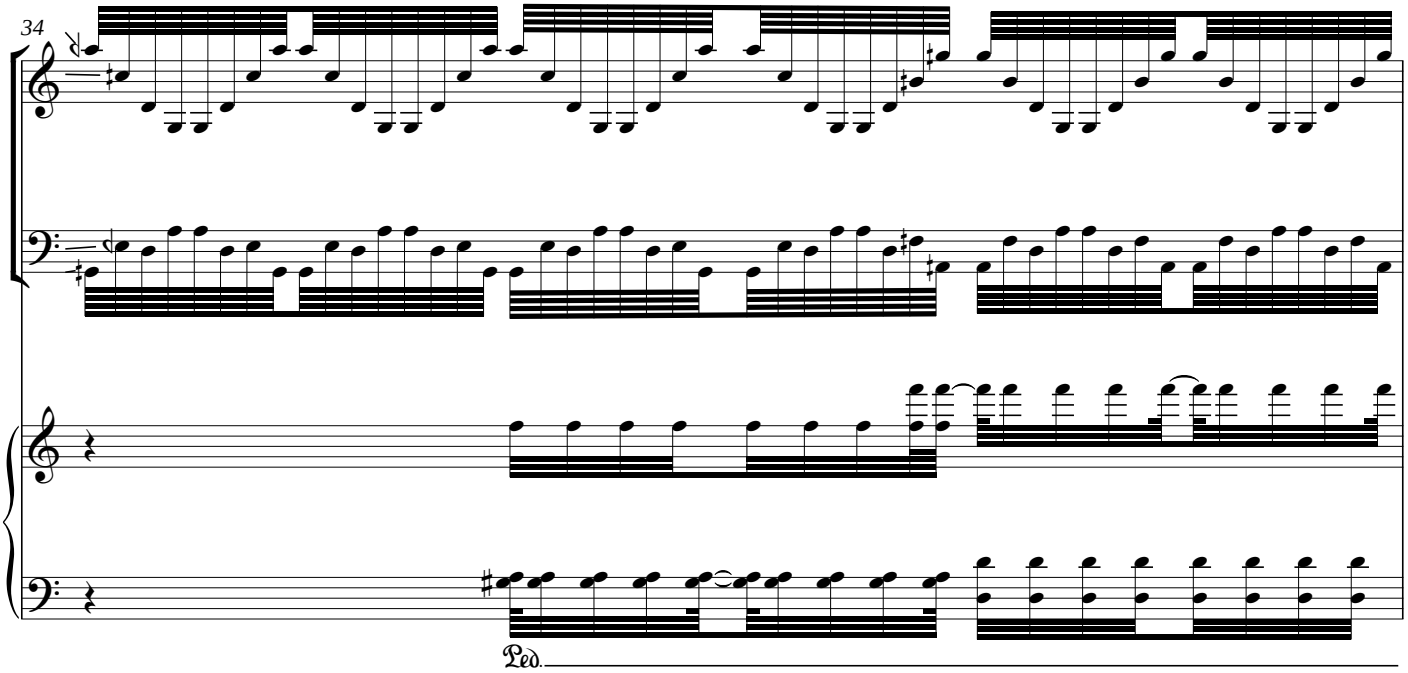

26
D
pizz
8vb
Ped.

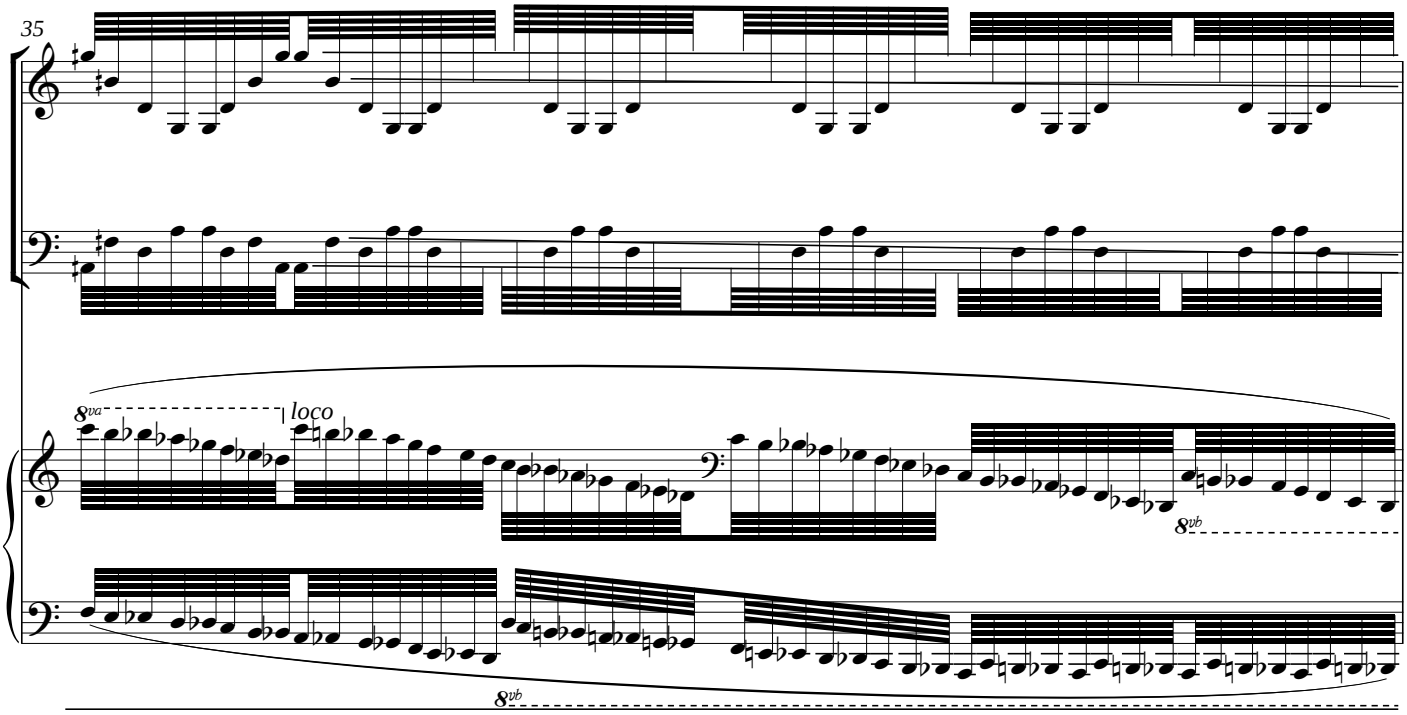

29
(8)
loco

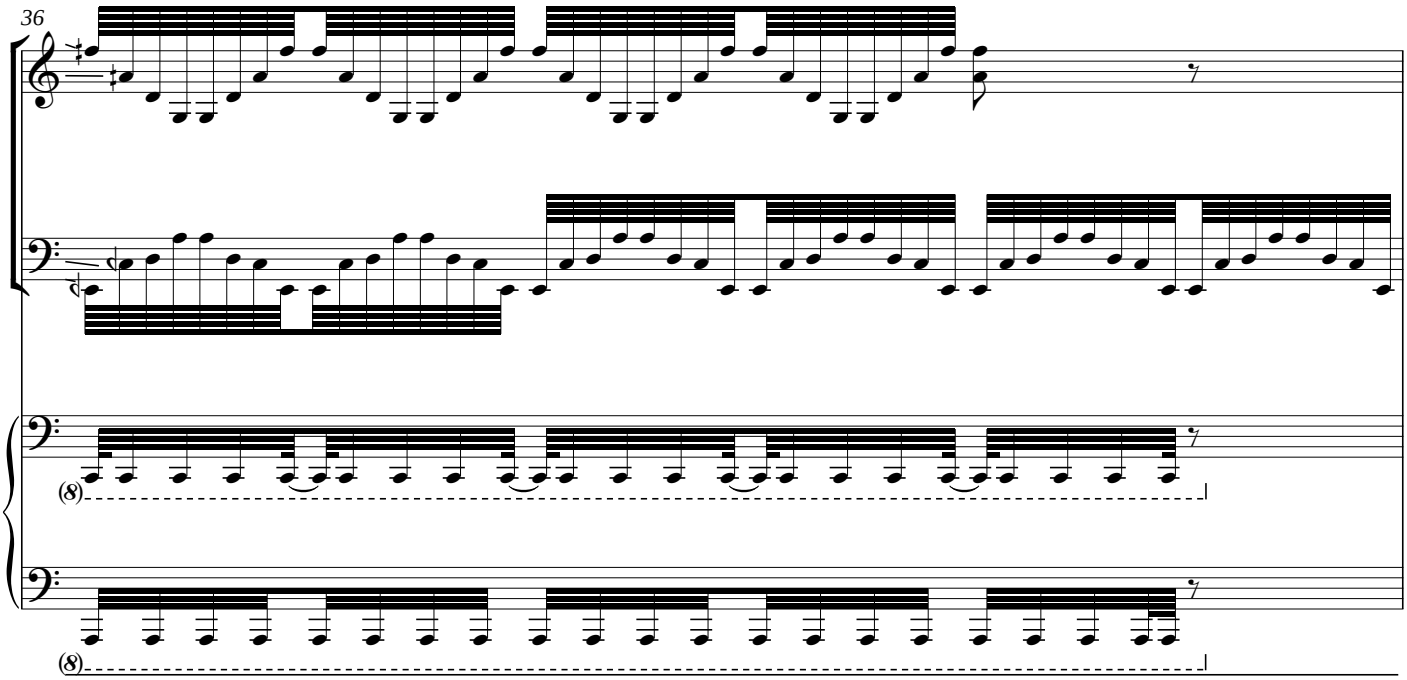

31
f
mp
8vb

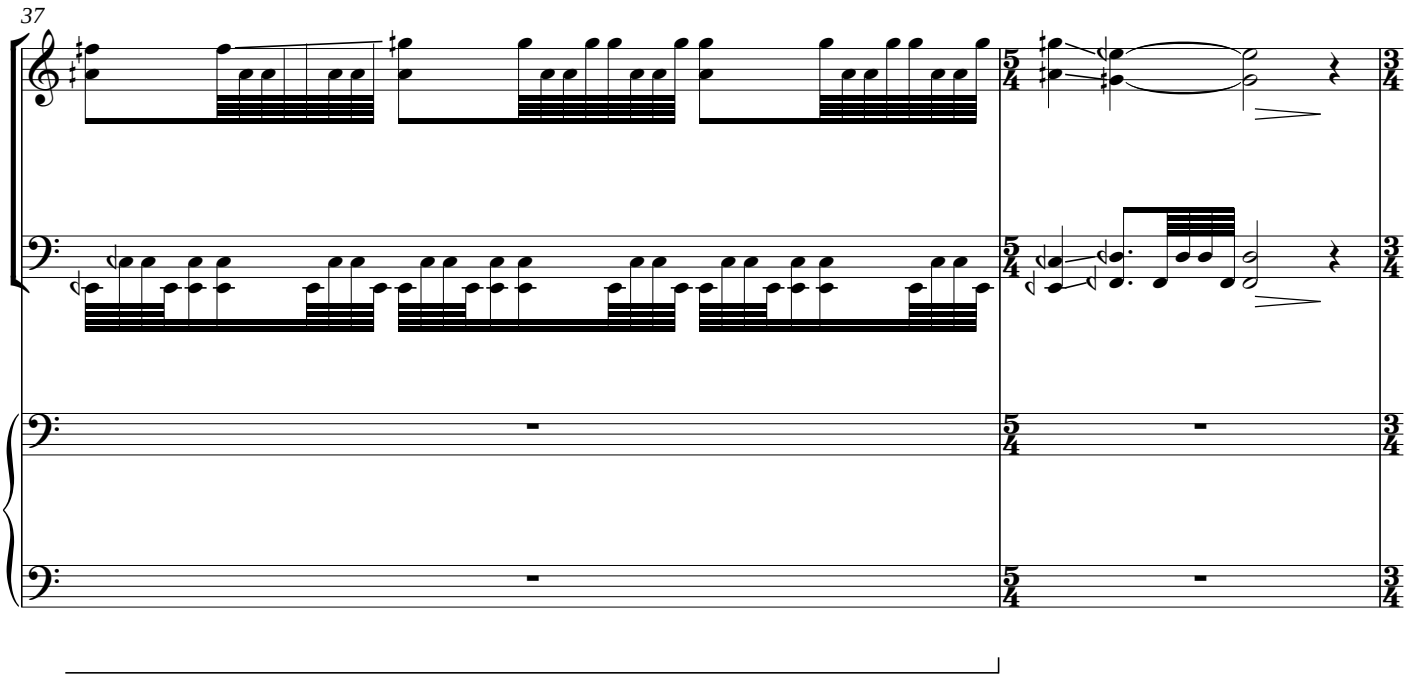

E
32
sempre legato
f
arco
sempre legato
f
(8)
loco
8vb
loco


33
f
Ped.


34
Ped.


35
8va
loco
8vb
8vb


36
(8)
(8)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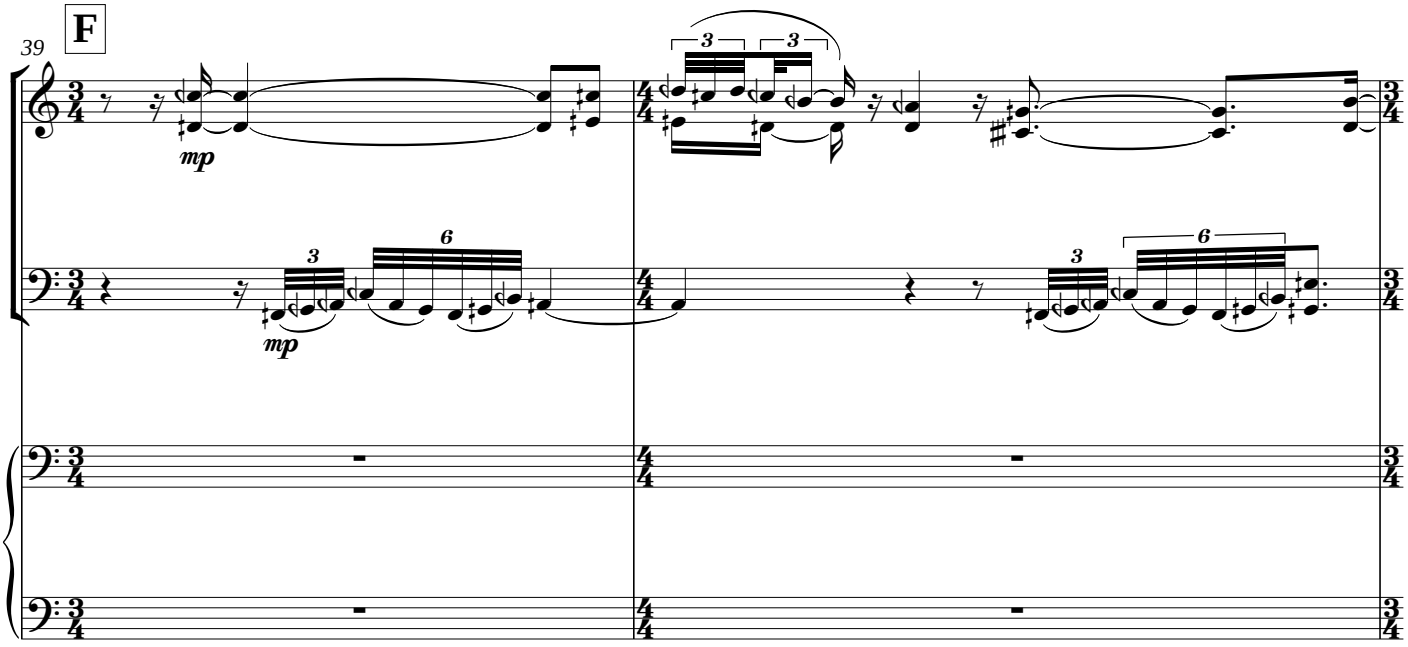
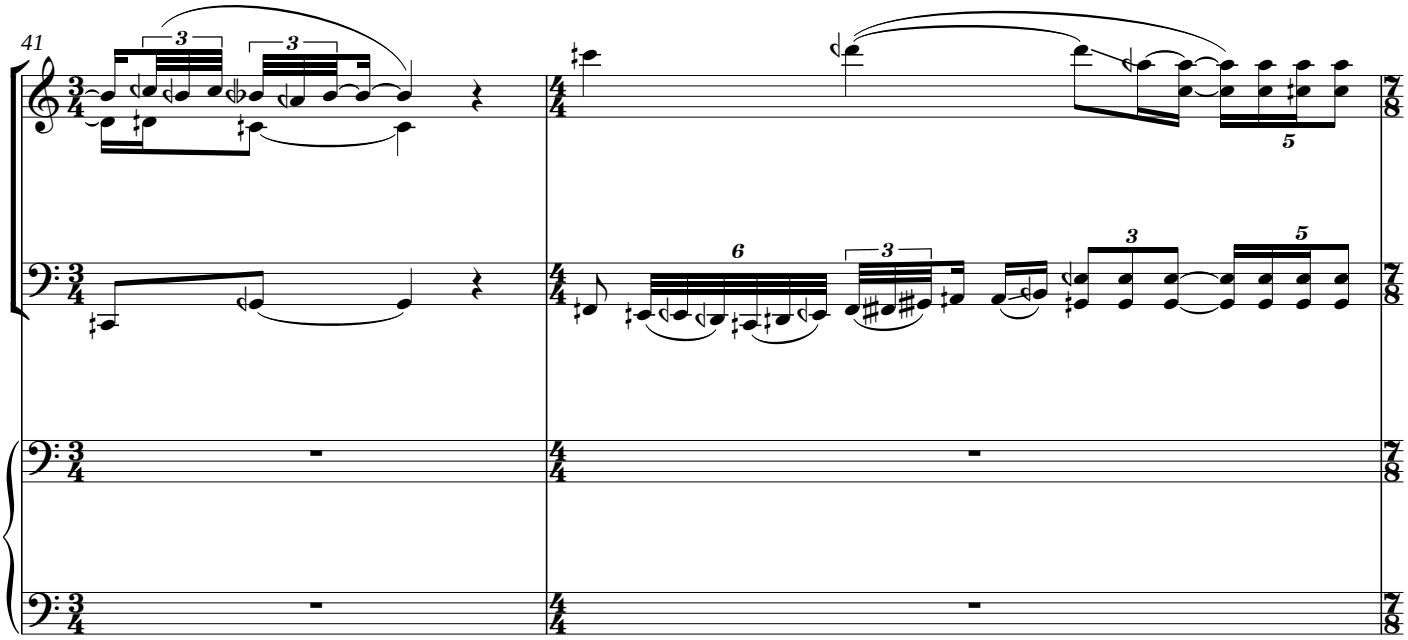
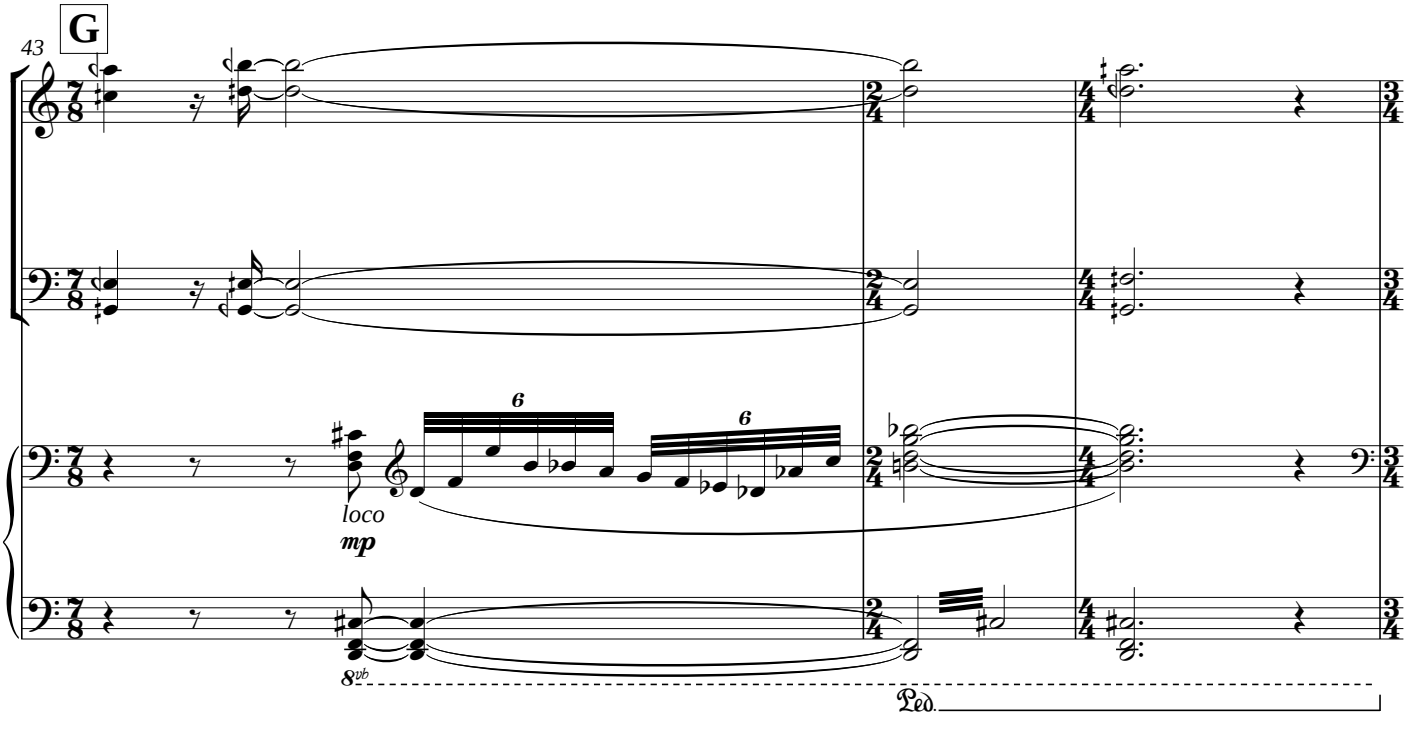
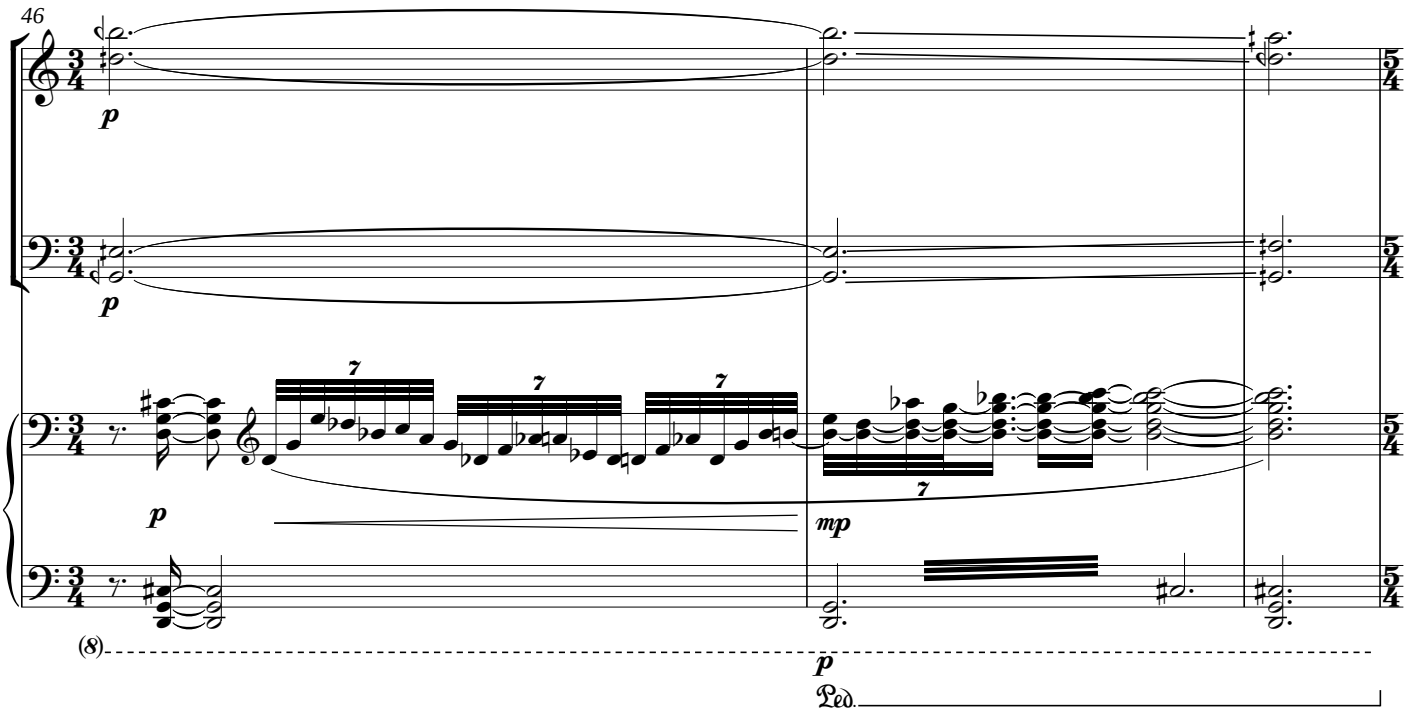
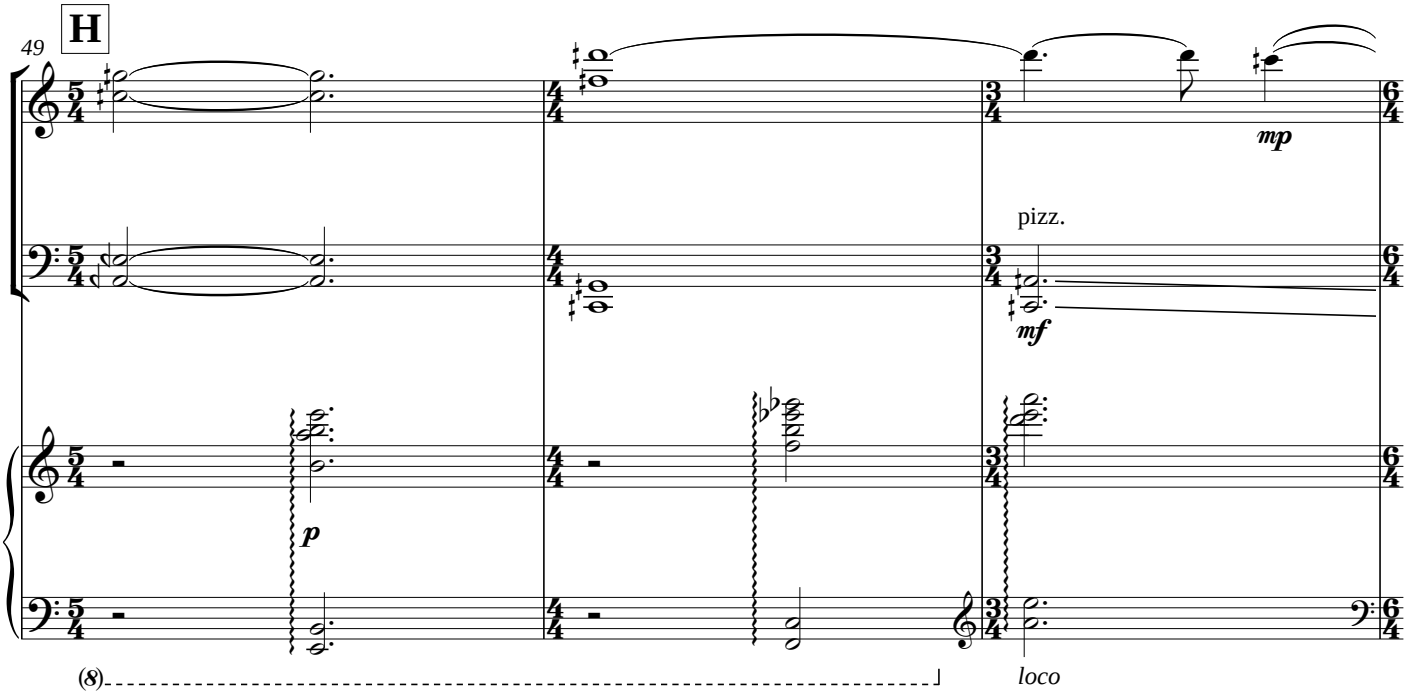
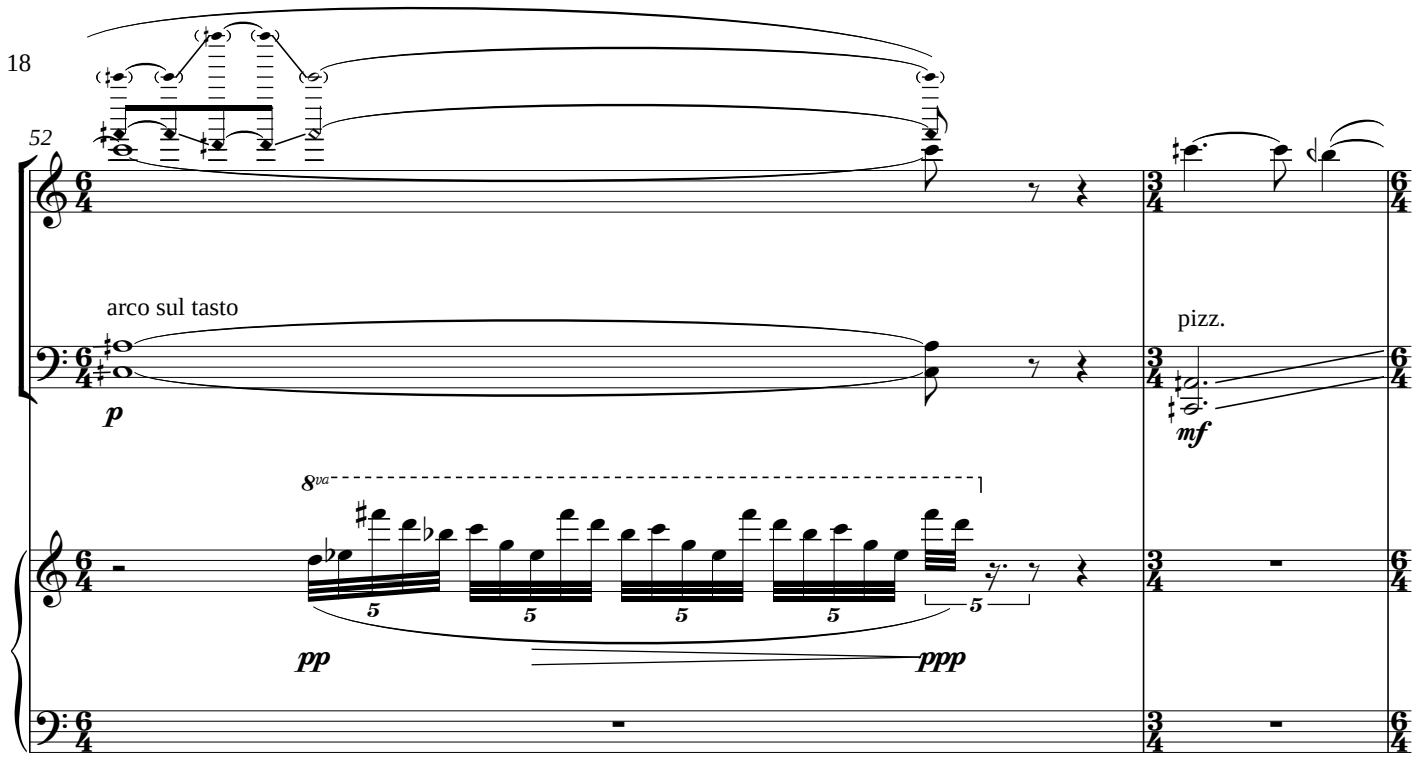

39
F
mp
mp
3
3
3
6
3
6

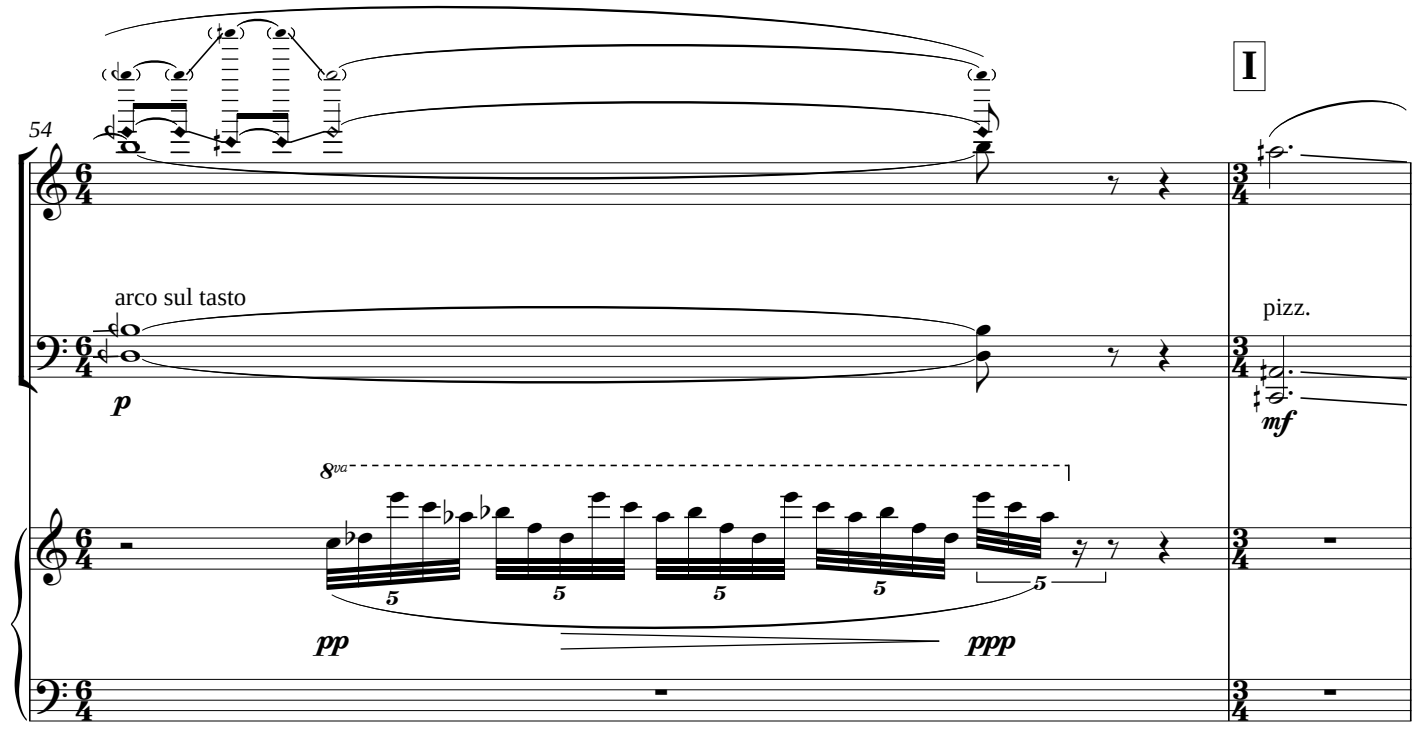

41
3
3
6
3
3
5


43
G
6
6
loco
mp
8vb
Ped.


46
p
p
p
mp
p
Ped.
(8)


49
H
mp
pizz.
mf
p
(8)
loco


52
arco sul tasto
p
pizz.
mf
8va
pp
ppp


I
54
arco sul tasto
p
pizz.
mf
8va
pp
ppp

56

arco sul tasto

p

8va

pp *ppp*

mp

60

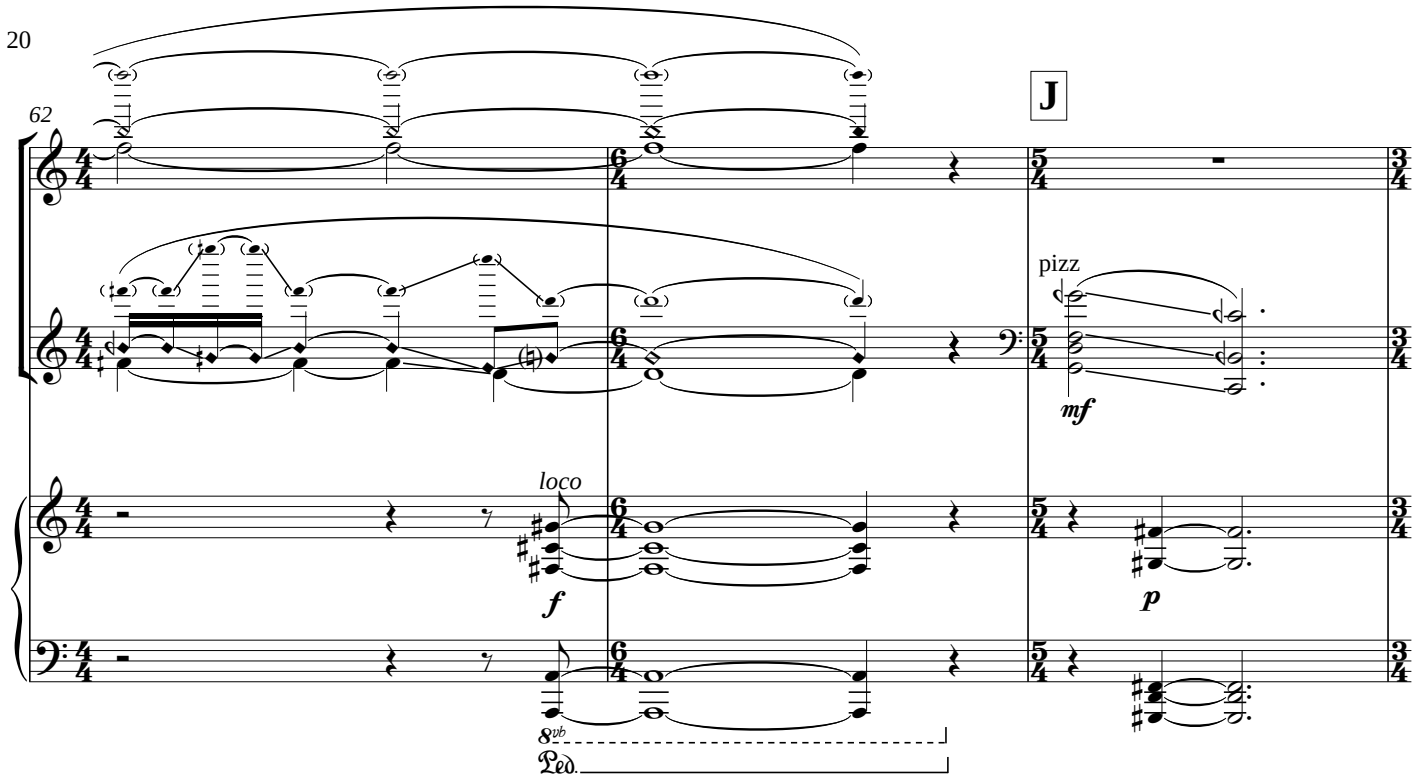
ord

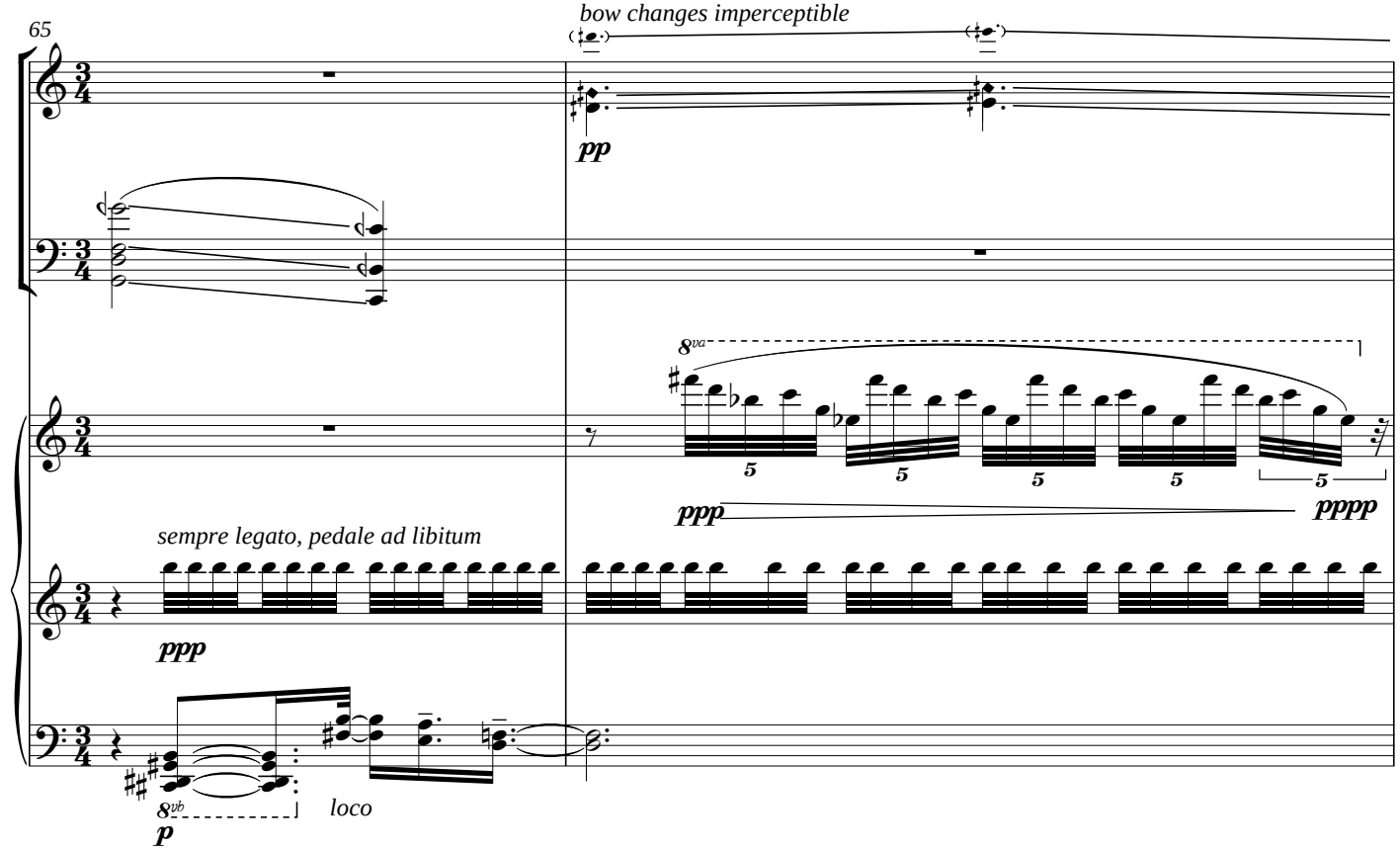
8va

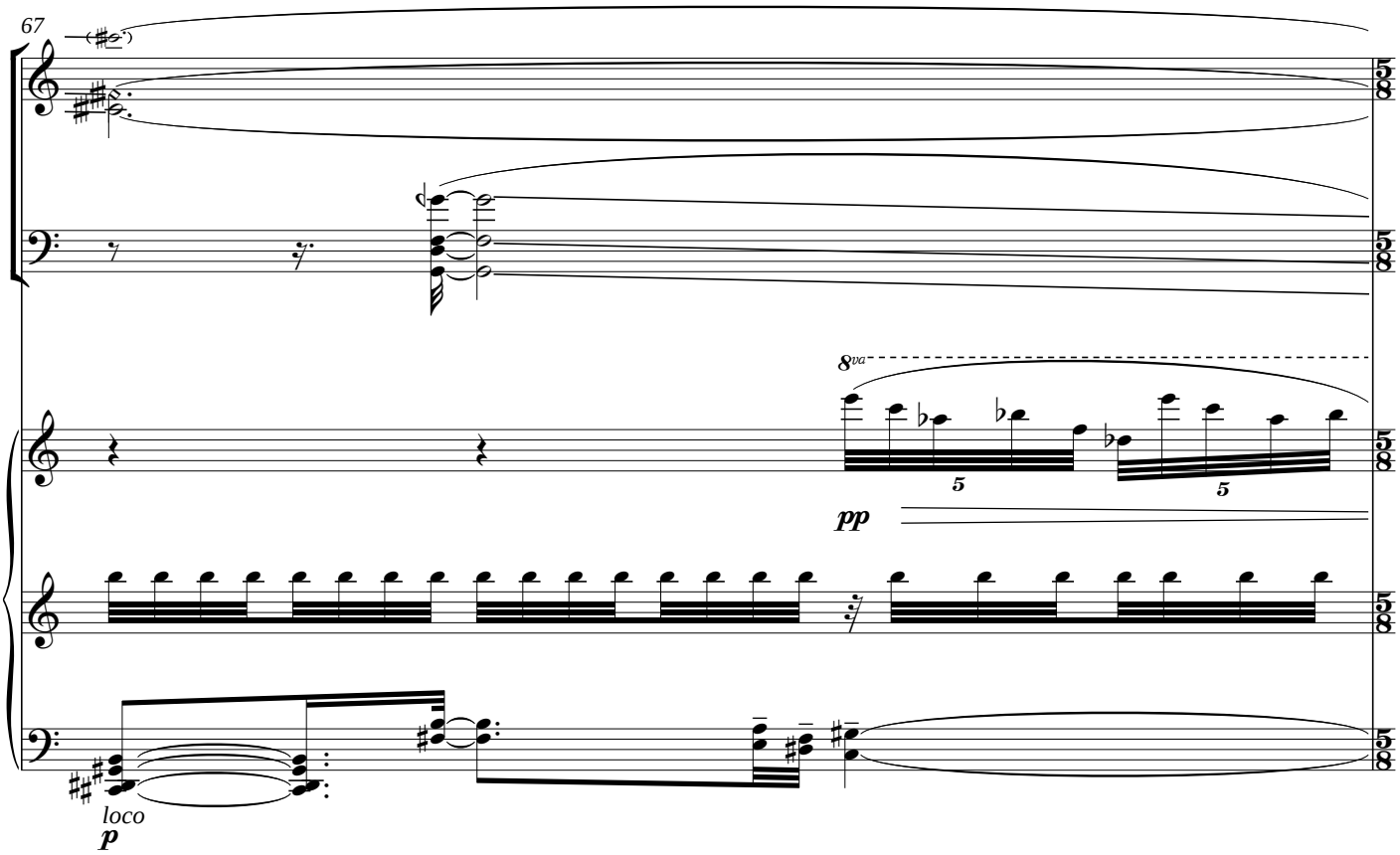
pp *ppp*

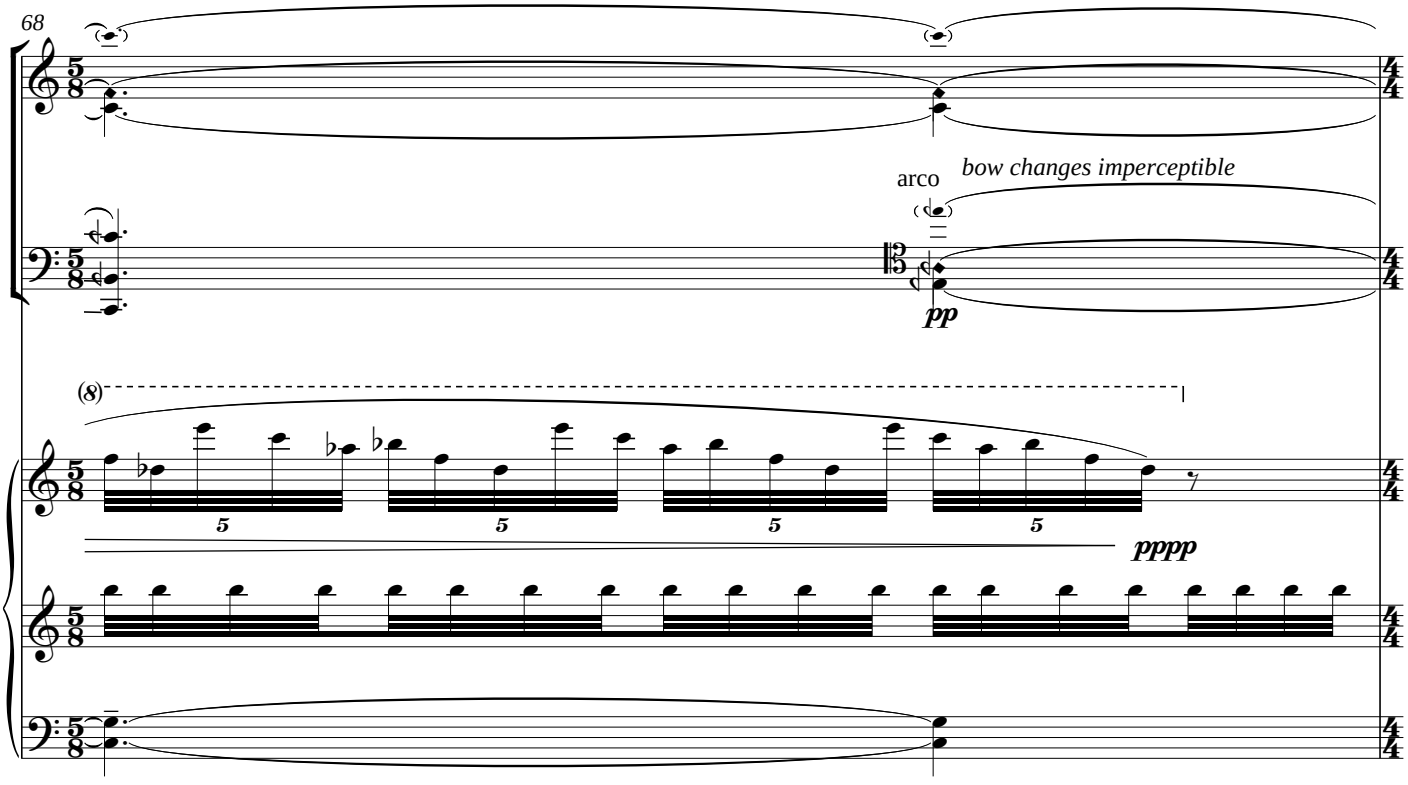
mf

tr


62
J
pizz
mf
loco
f
p
8vb
Ped.


65
bow changes imperceptible
pp
8va
5
ppp
pppp
sempre legato, pedale ad libitum
ppp
8vb
p
loco

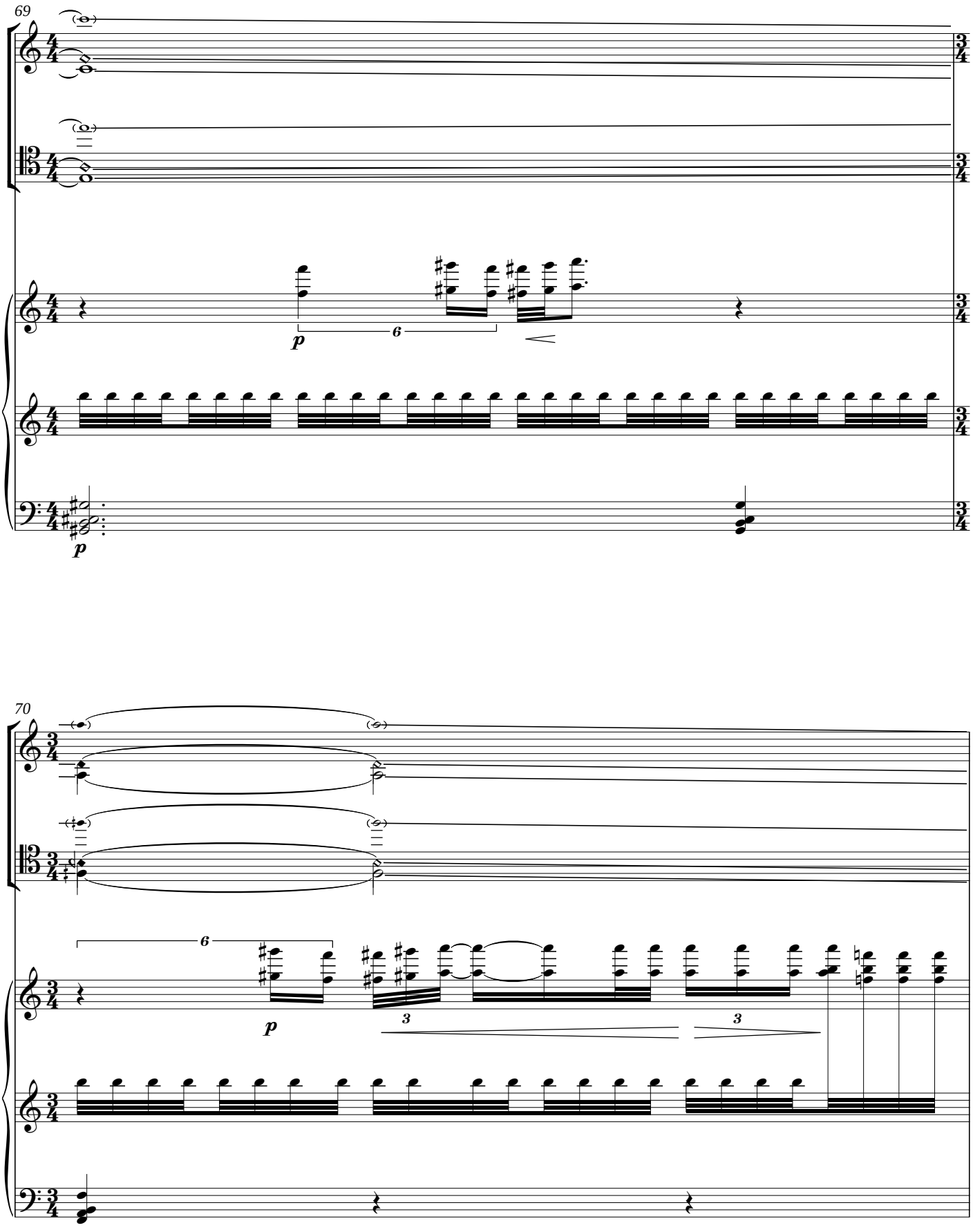

67
8va
pp
loco
p

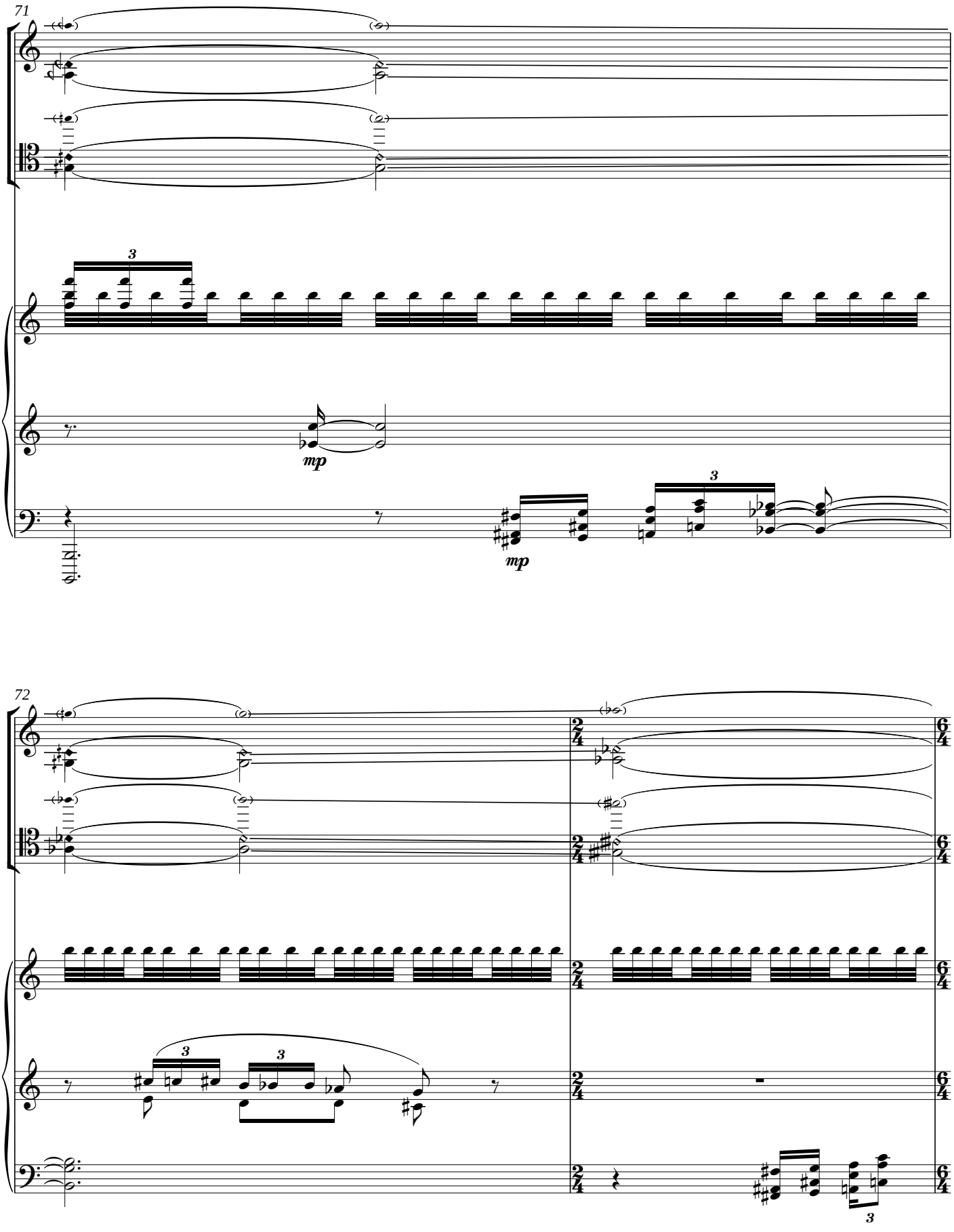

68
arco
bow changes imperceptible
pp
(8)
pppp

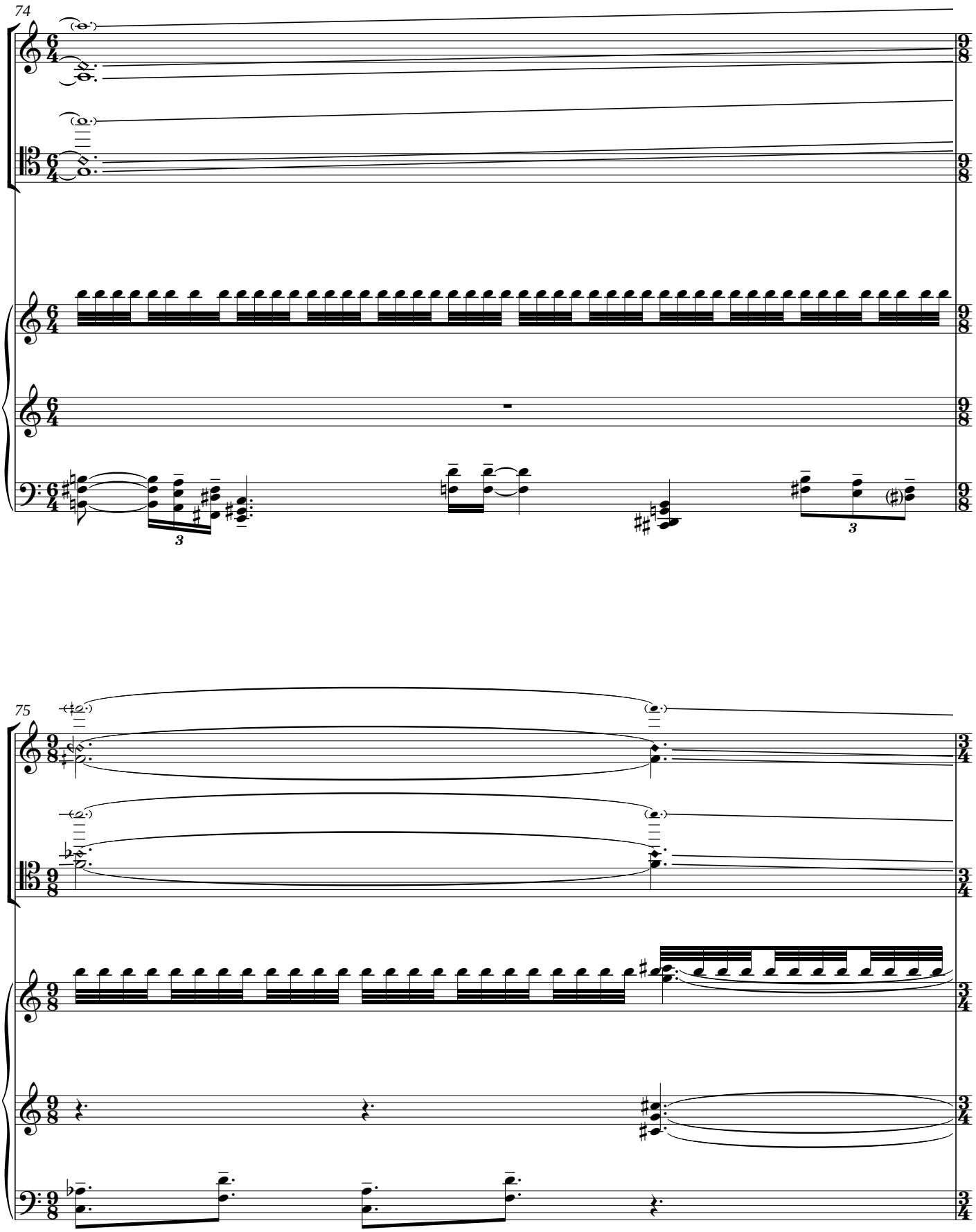
K

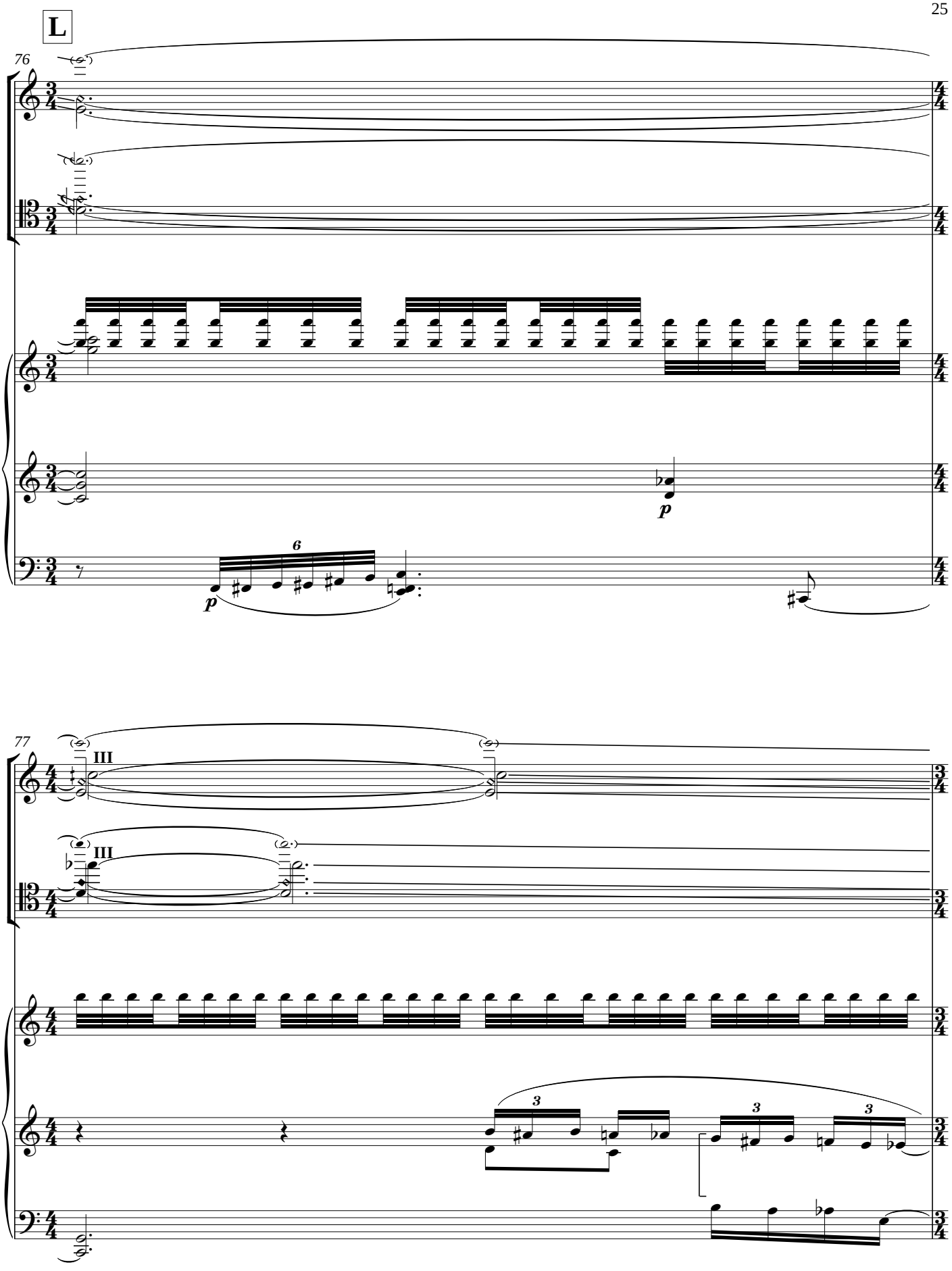
69

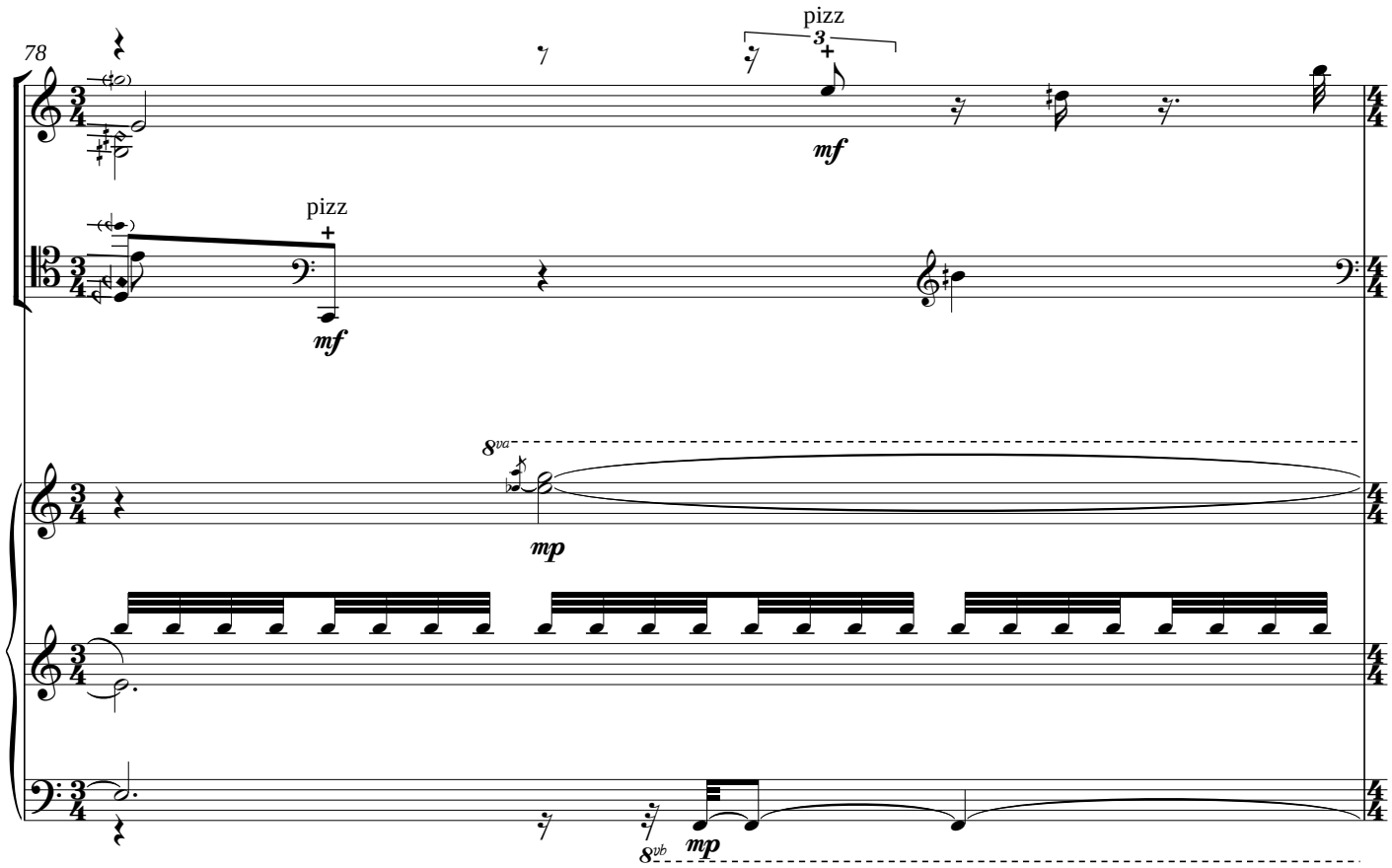
70

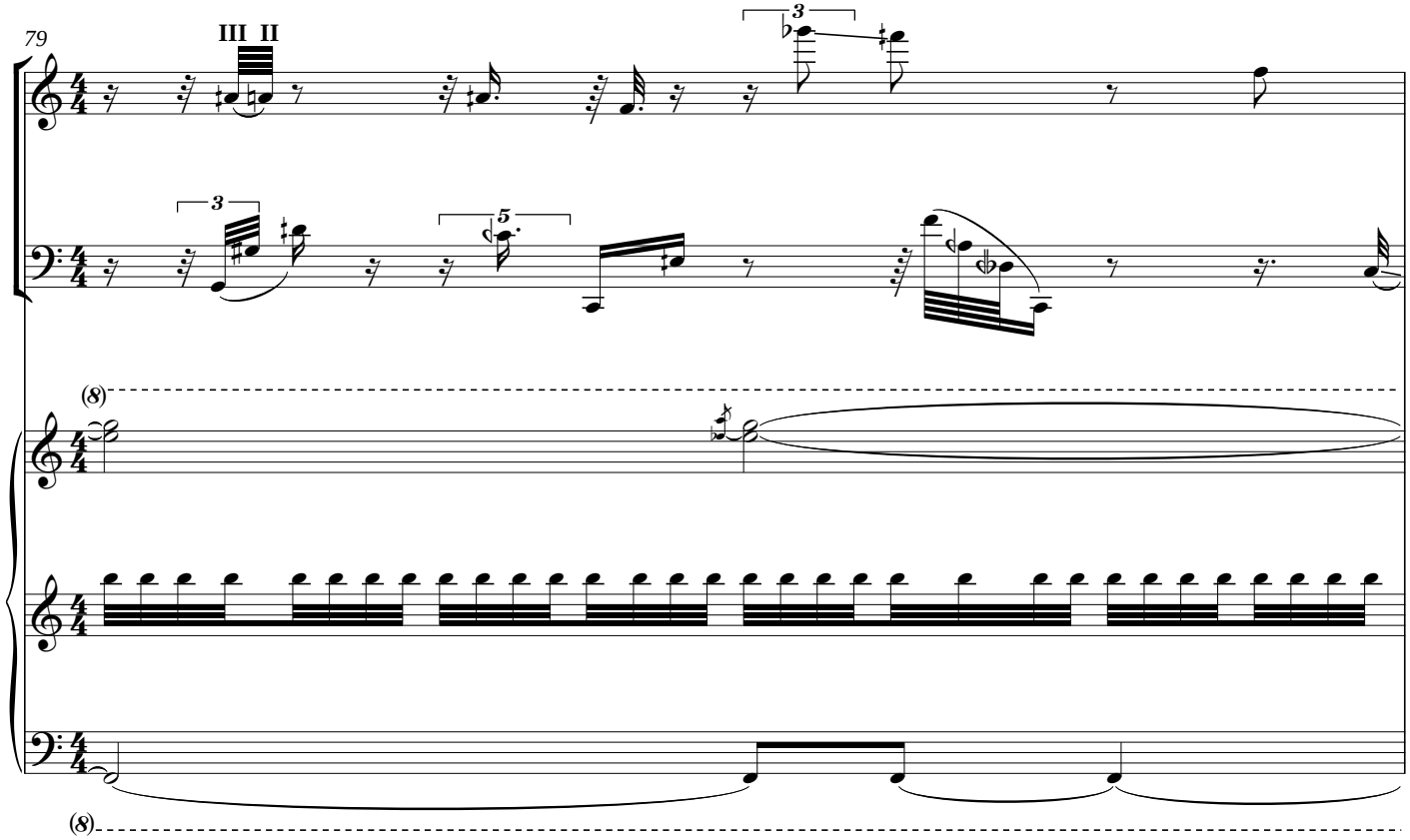


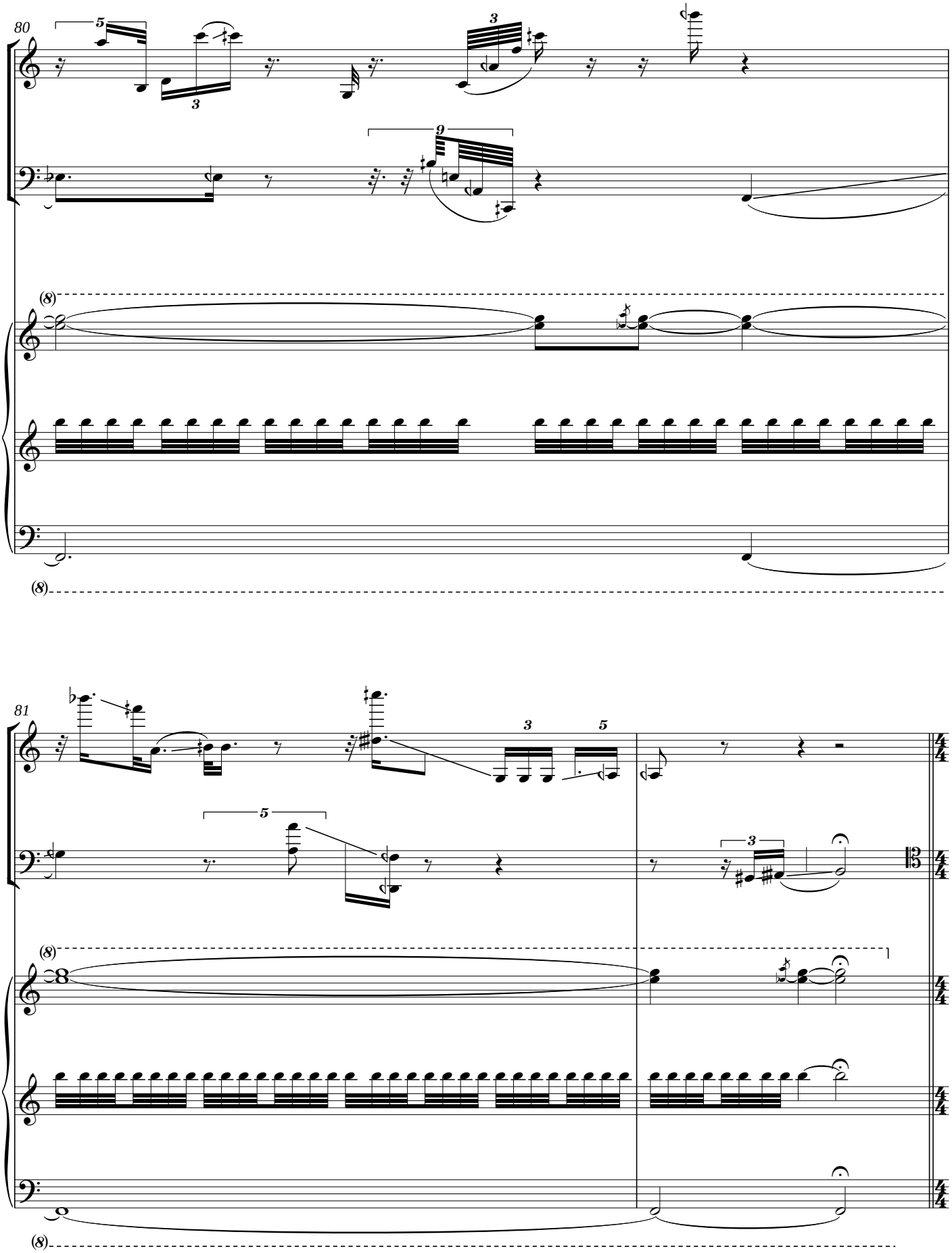

71
3
mp
mp
3
72
2/4
6/4
3
3
3
3

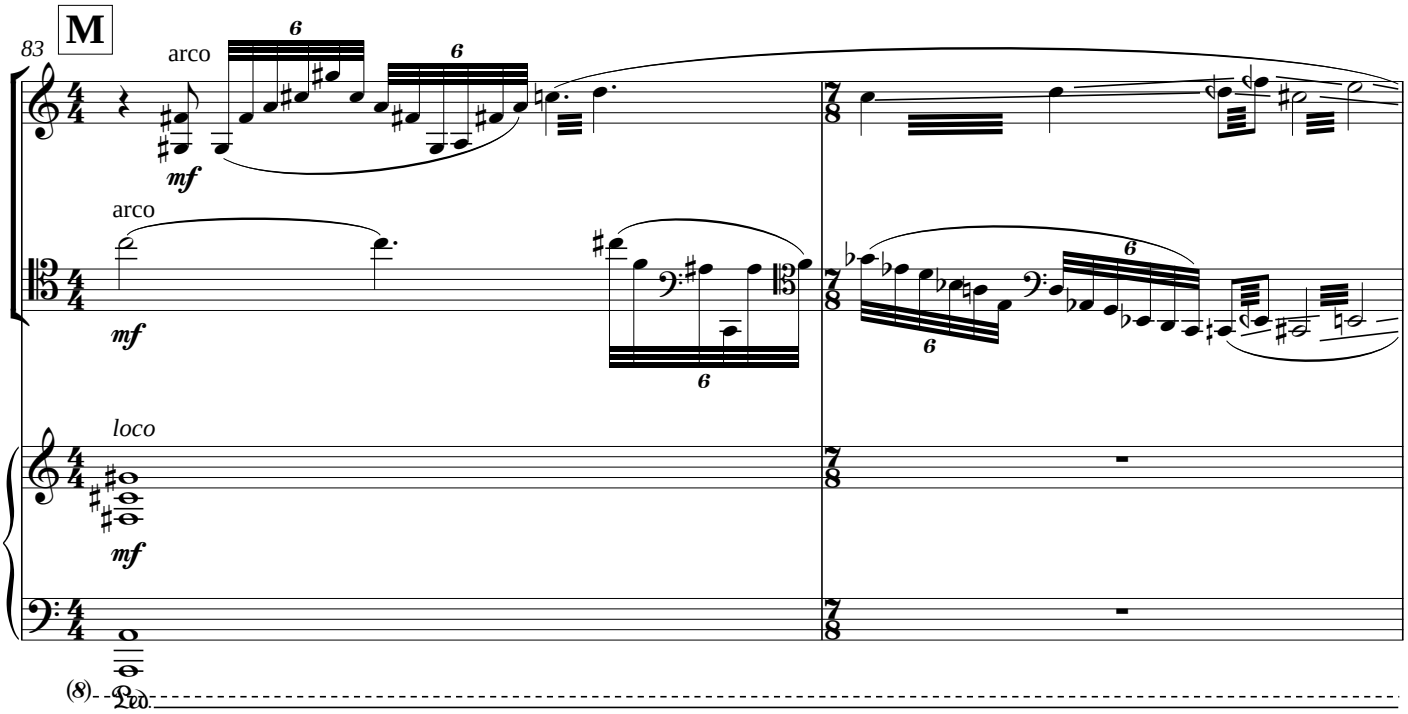

74
75

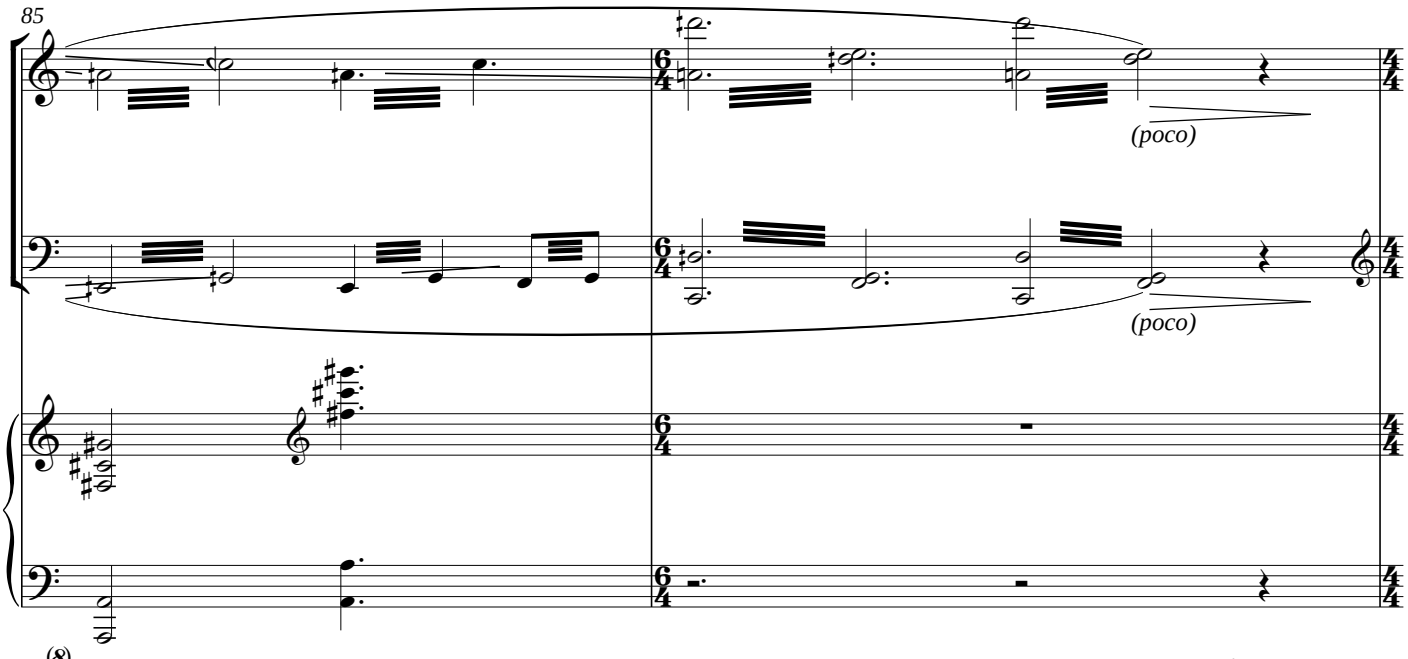

L
76
77
III
III
p
p
6
3
3
3

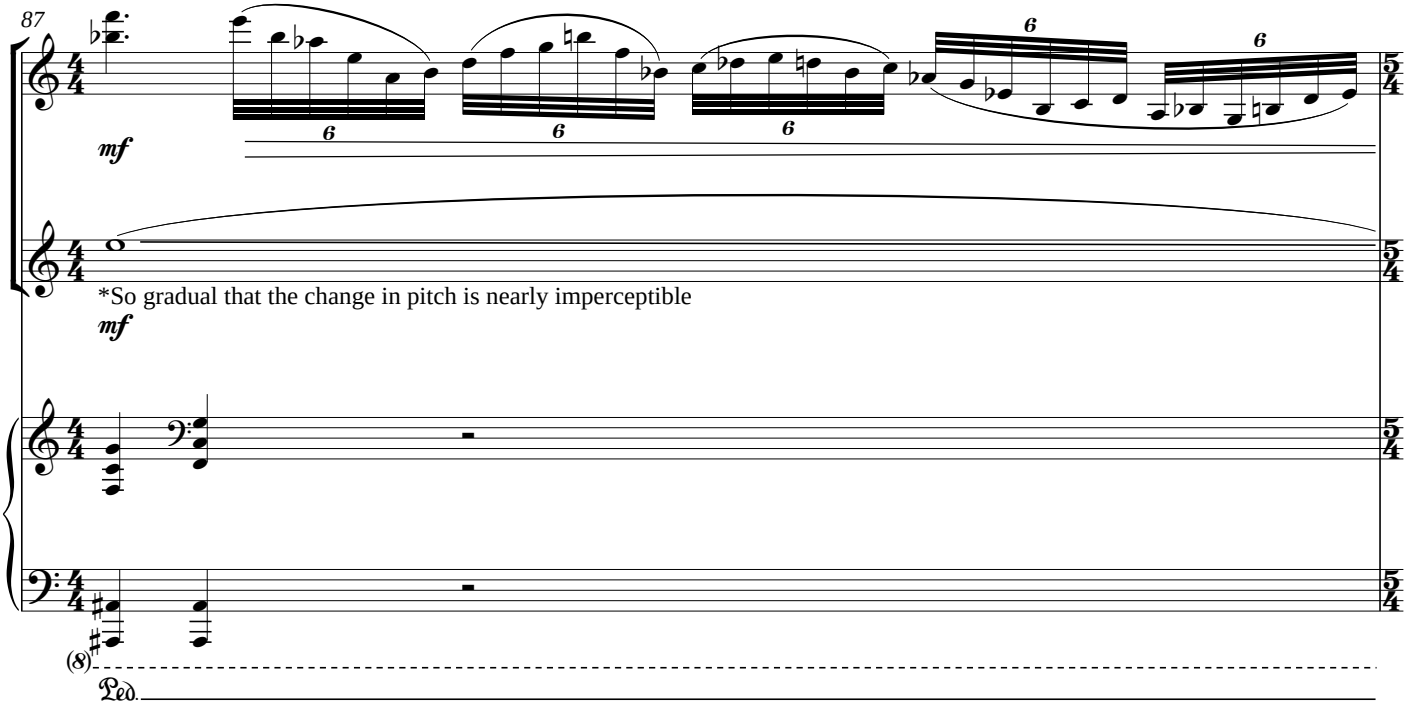

78
pizz
mf
pizz
mf
8va
mp
8vb
mp

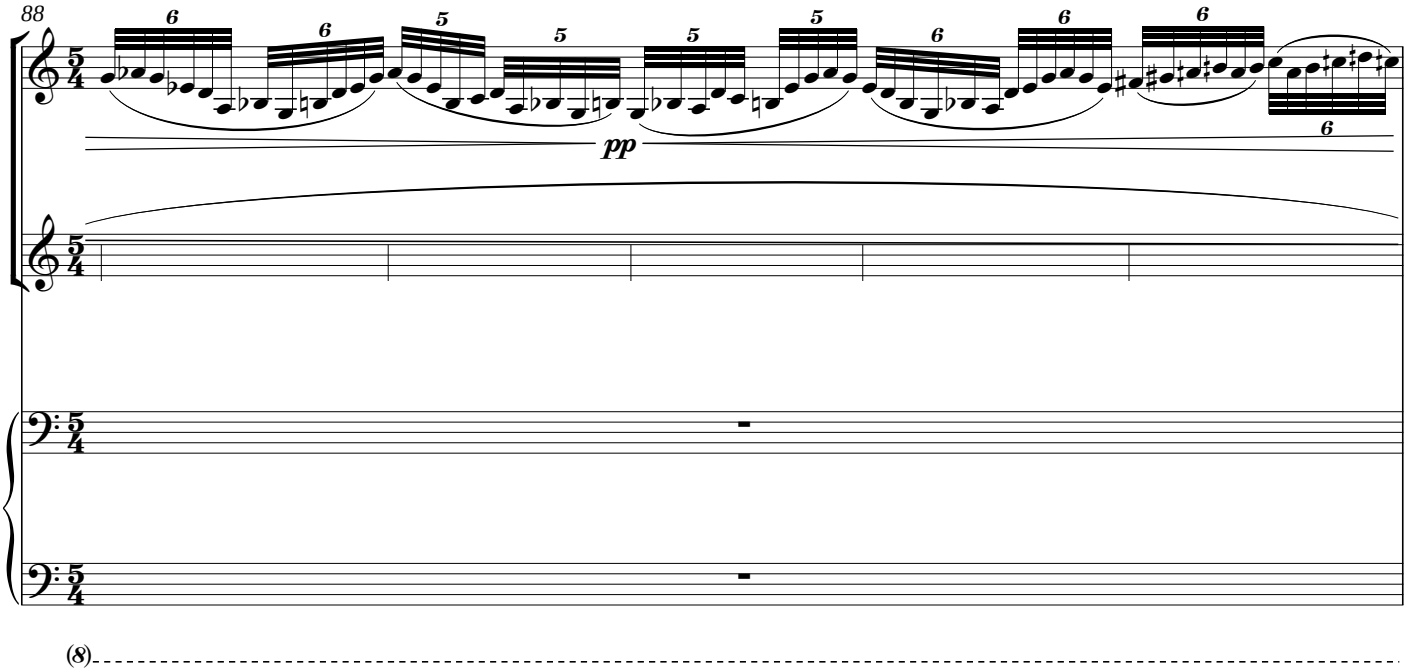

79
III II
(8)
(8)

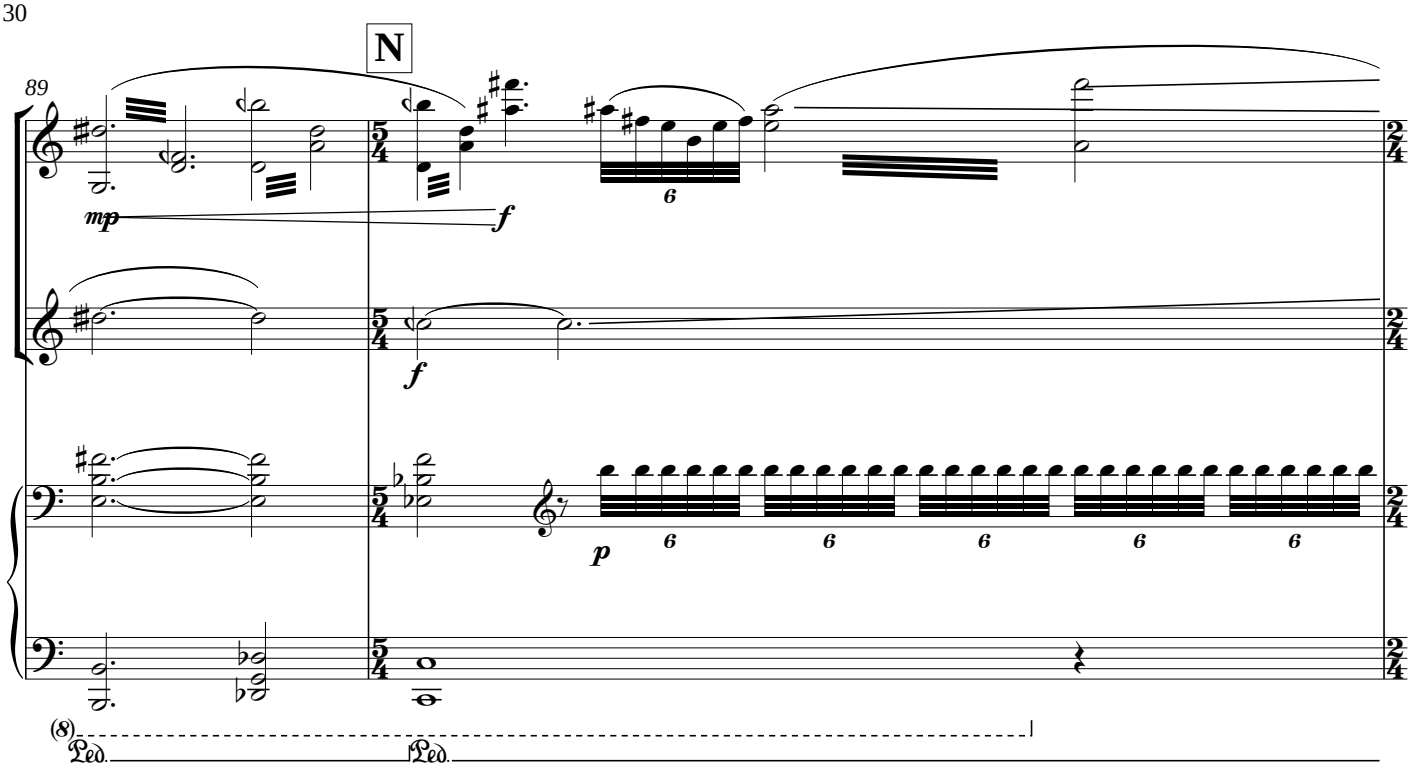

80
81

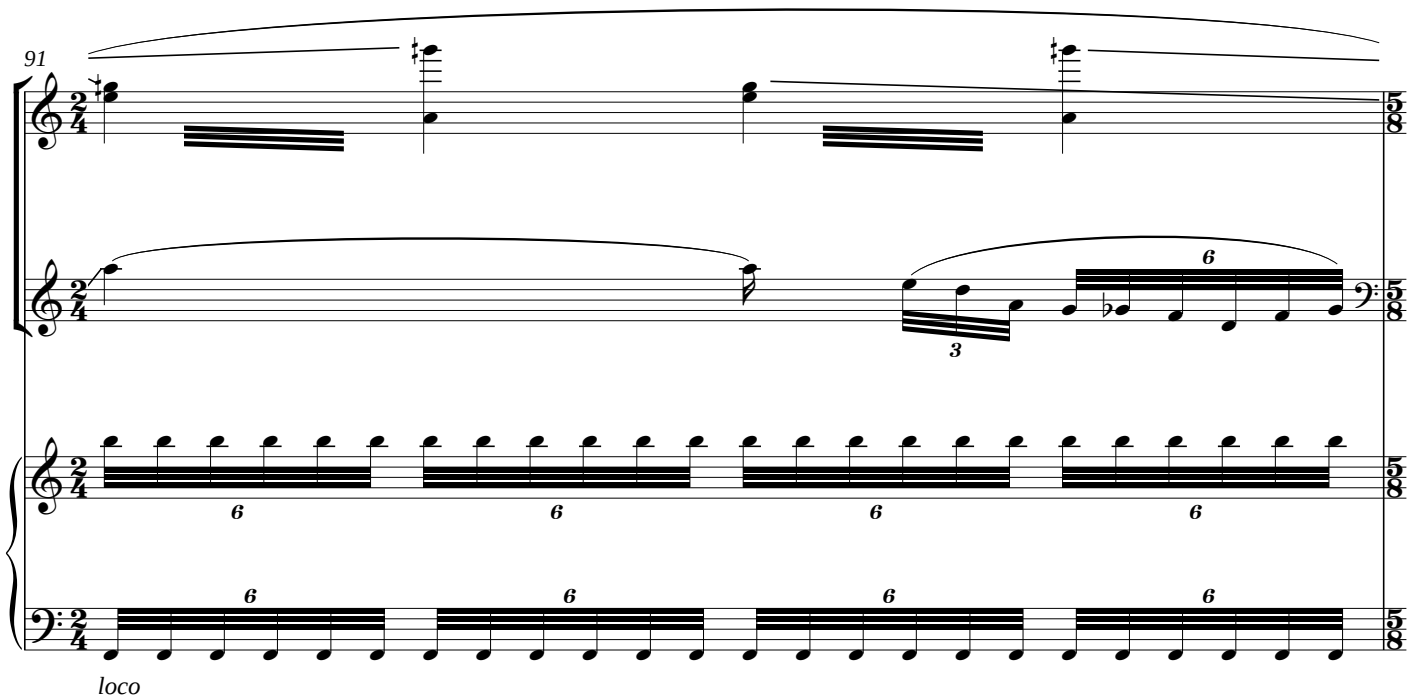

M
83
arco
mf
arco
mf
loco
mf
(8)
loco


85
(poco)
(poco)
(8)


87
mf
*So gradual that the change in pitch is nearly imperceptible
mf
(8)
Ped.


88
pp
(8)


N
89
mp
f
f
p
6
(8)
Ped.
Ped.


91
3
6
loco

92

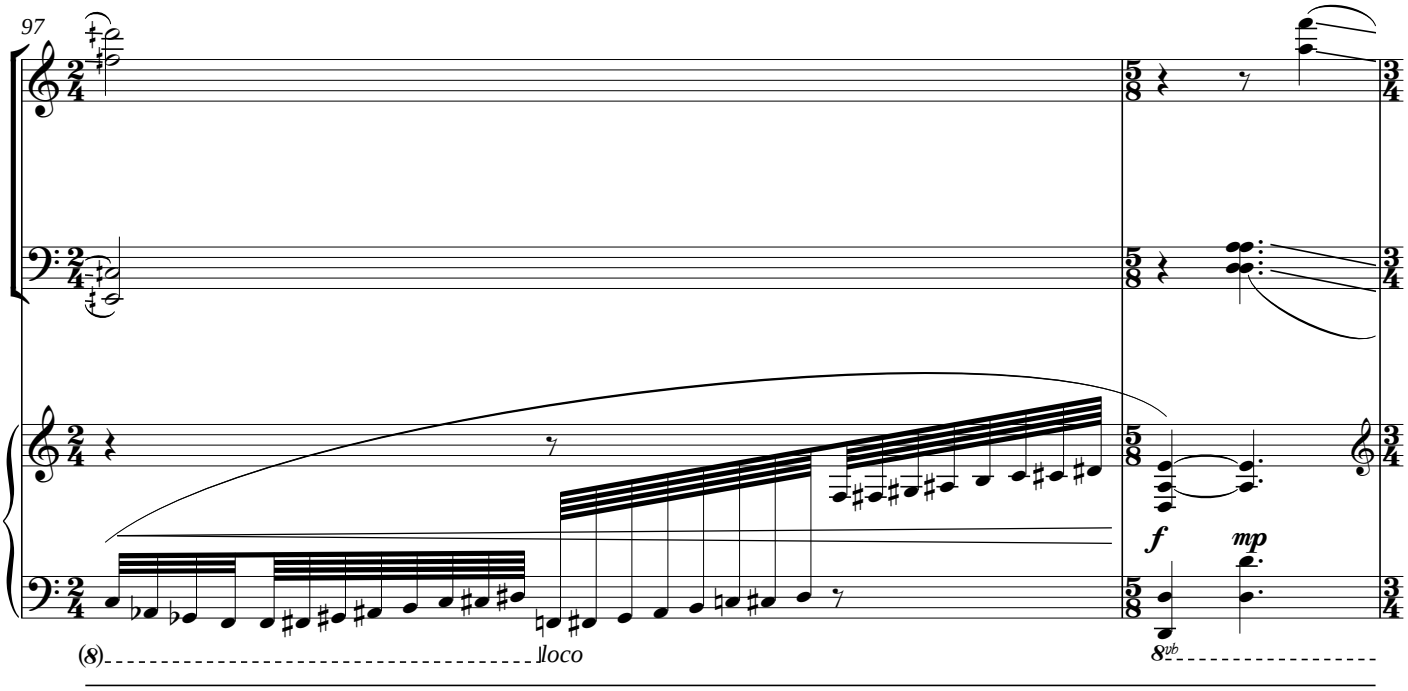
93

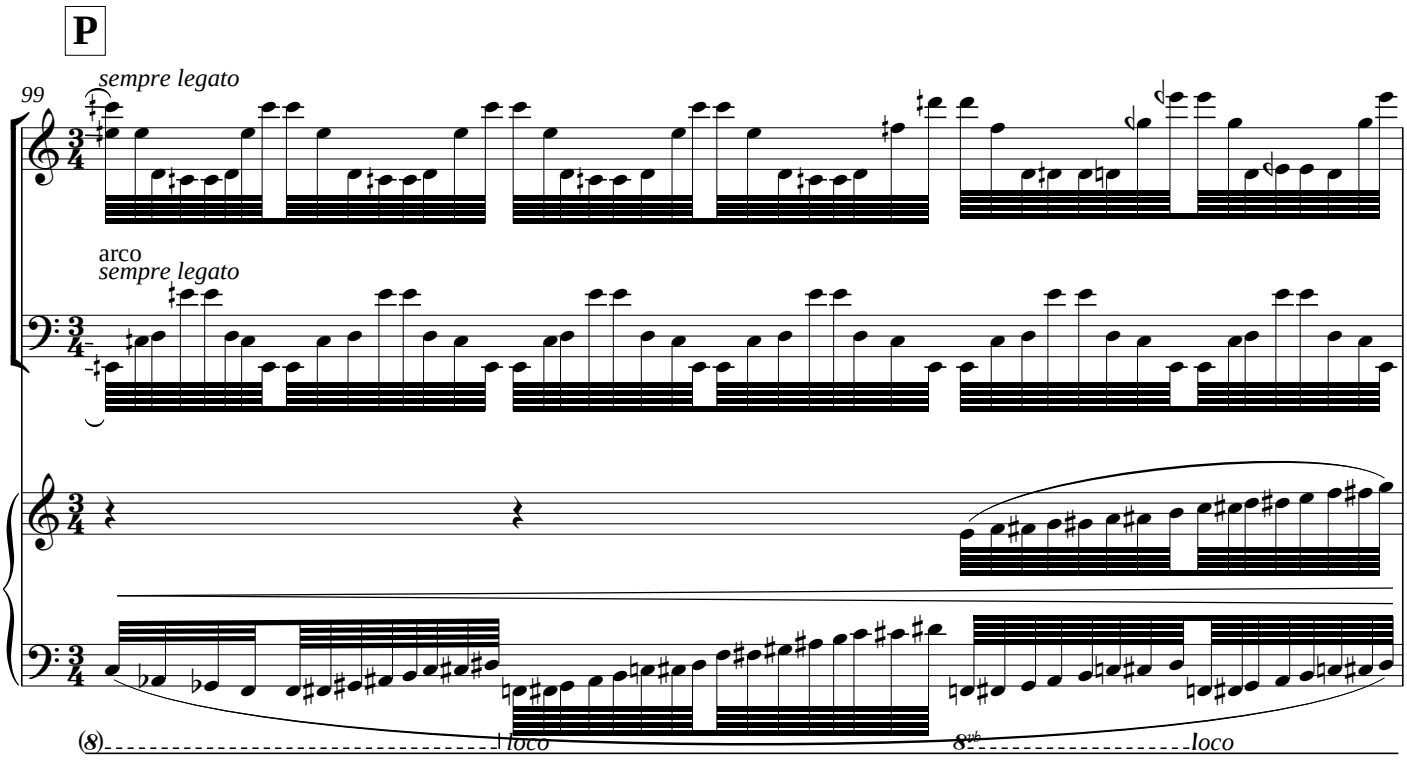
O

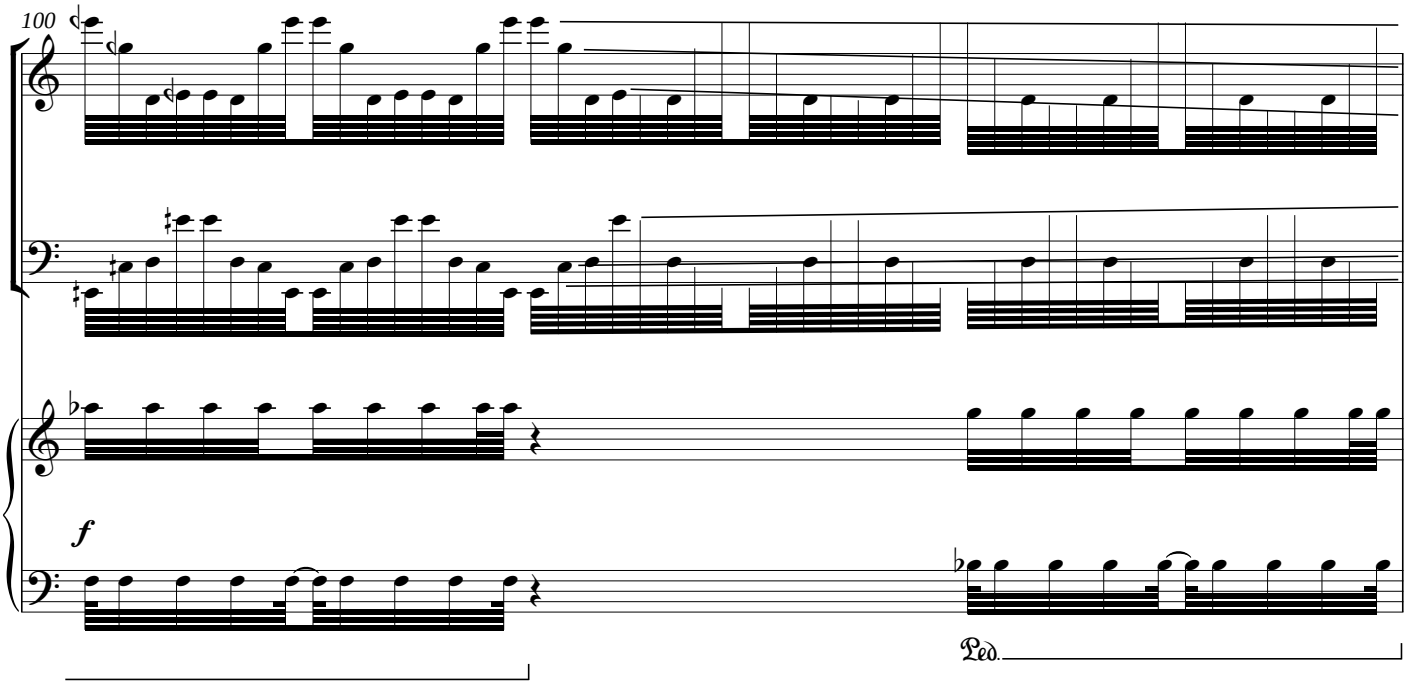
pizz

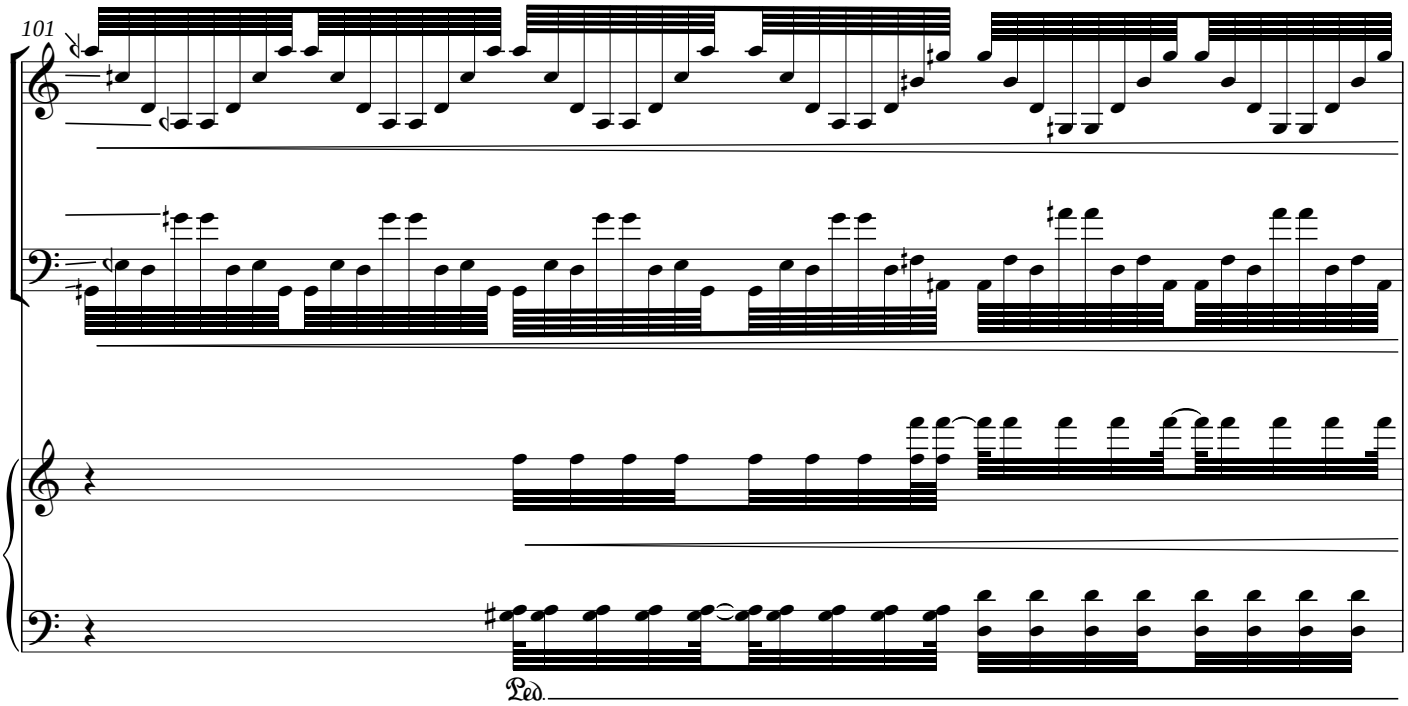
8vb

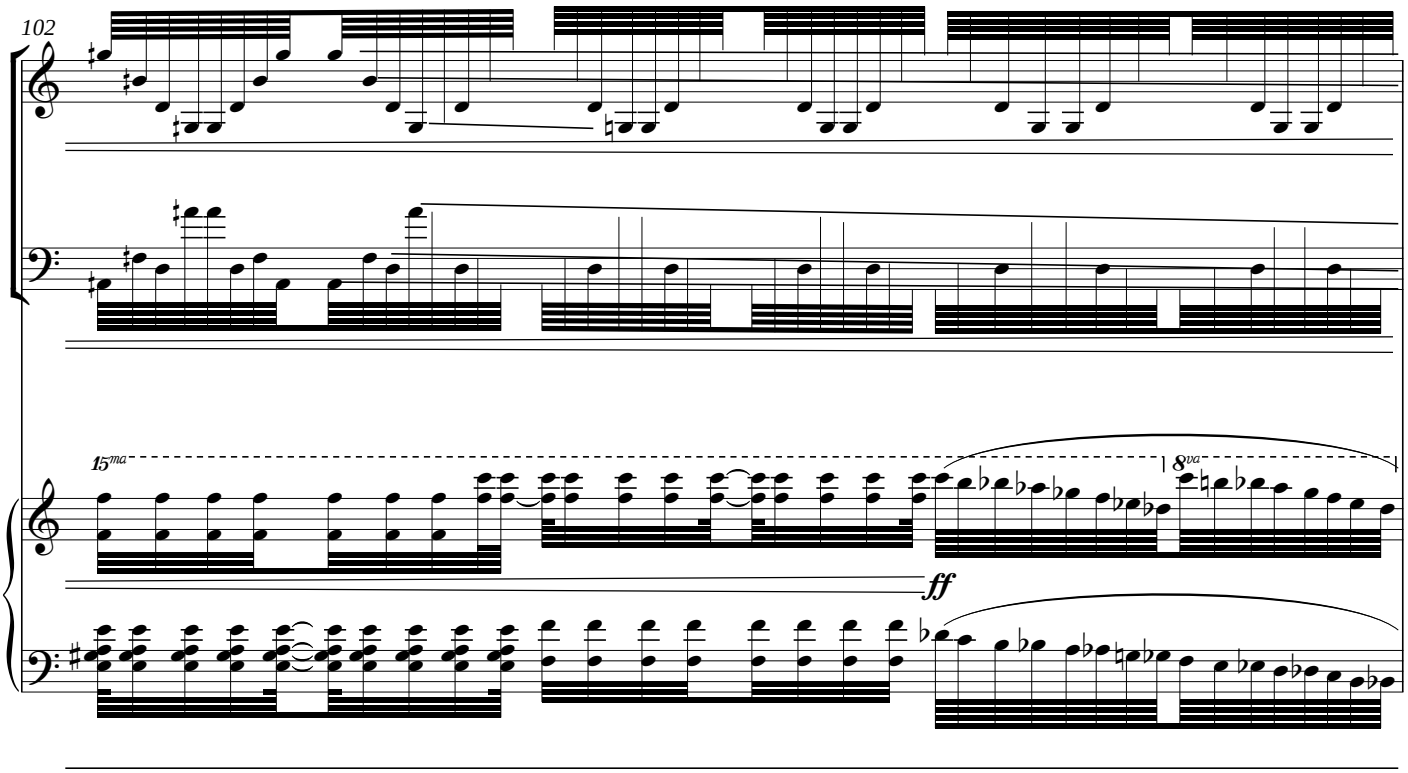
Ped.

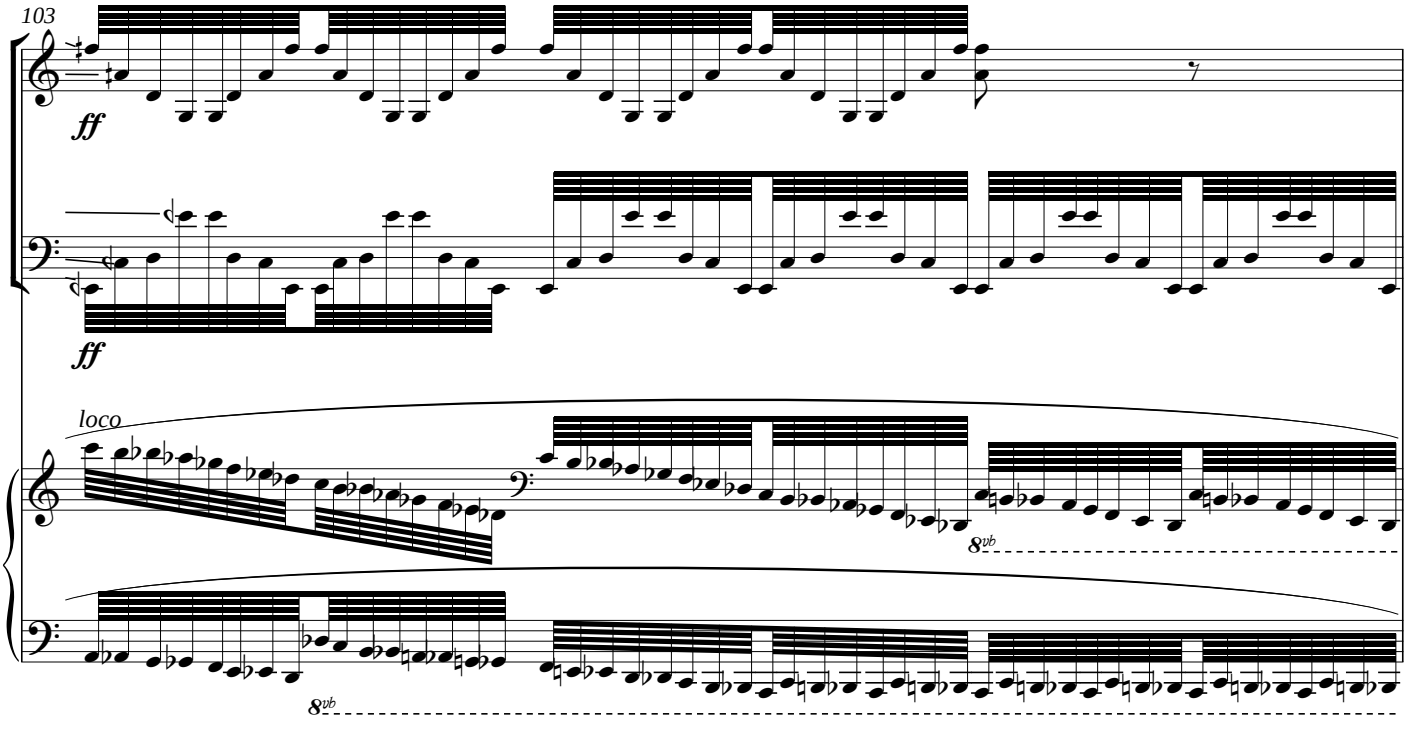

97
f
mp
(8)
loco
8vb


P
99
sempre legato
arco
sempre legato
(8)
loco
8vb
loco

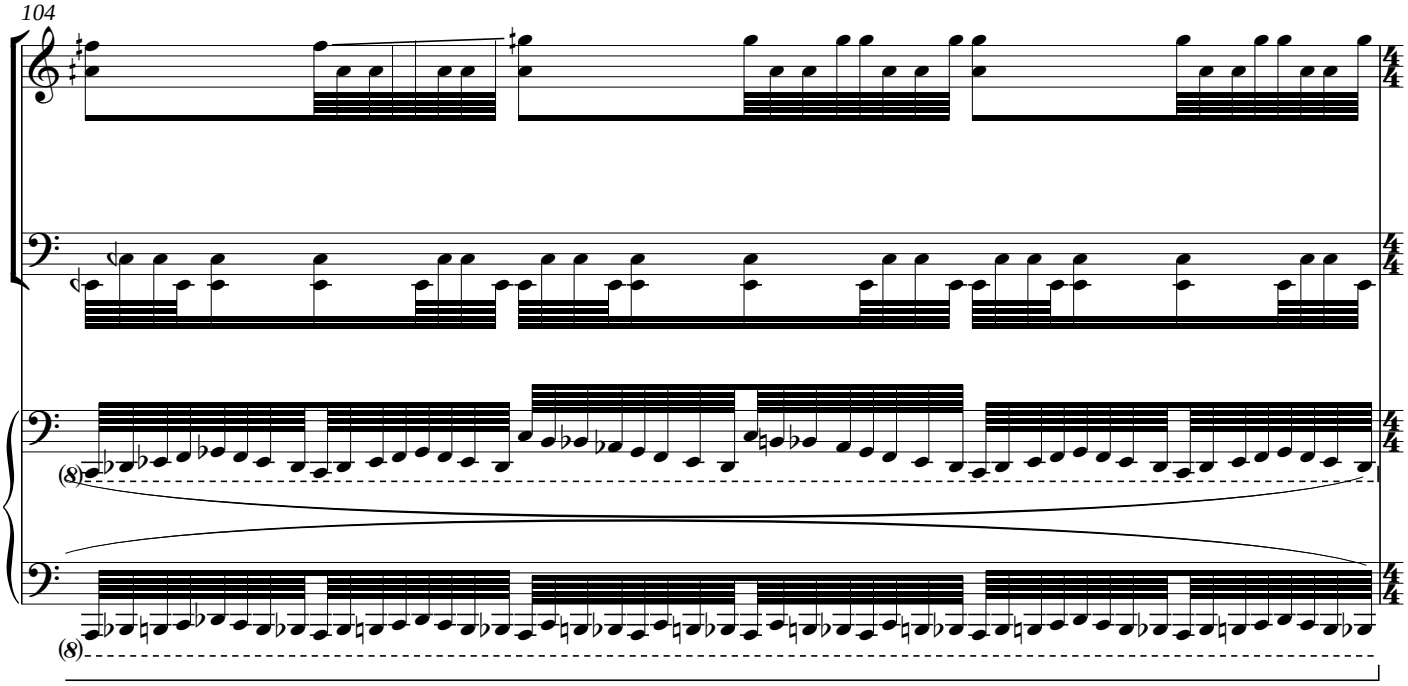

100
f
Ped.


101
Ped.


102
15ma
8va
ff

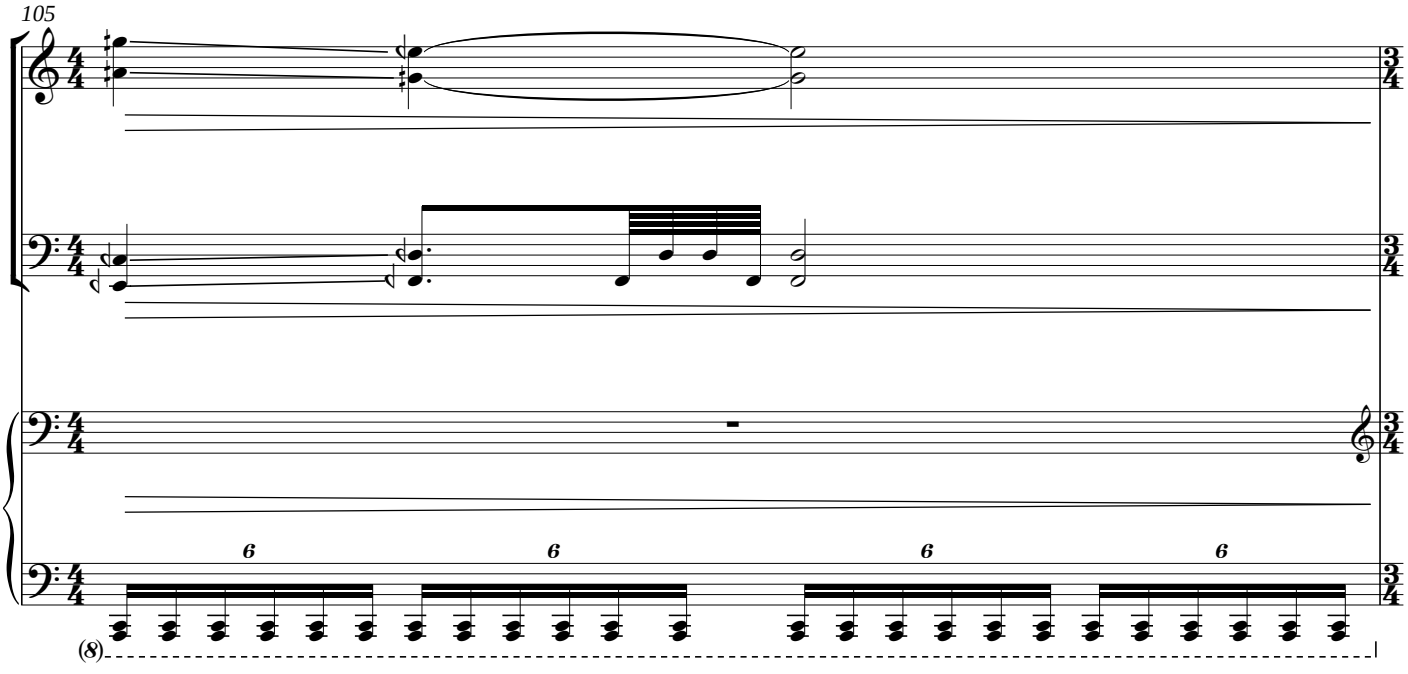

103
ff
ff
loco
8vb
8vb

104



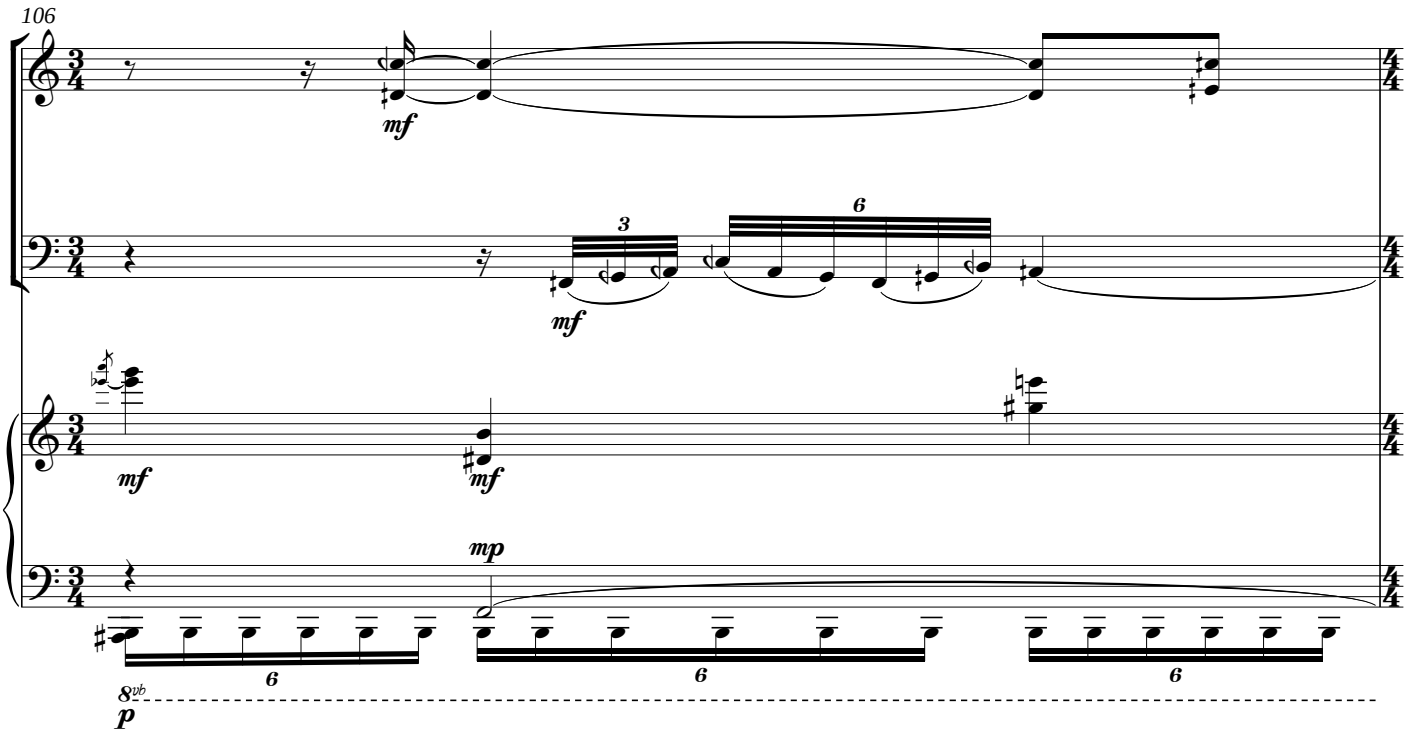
accel.

105

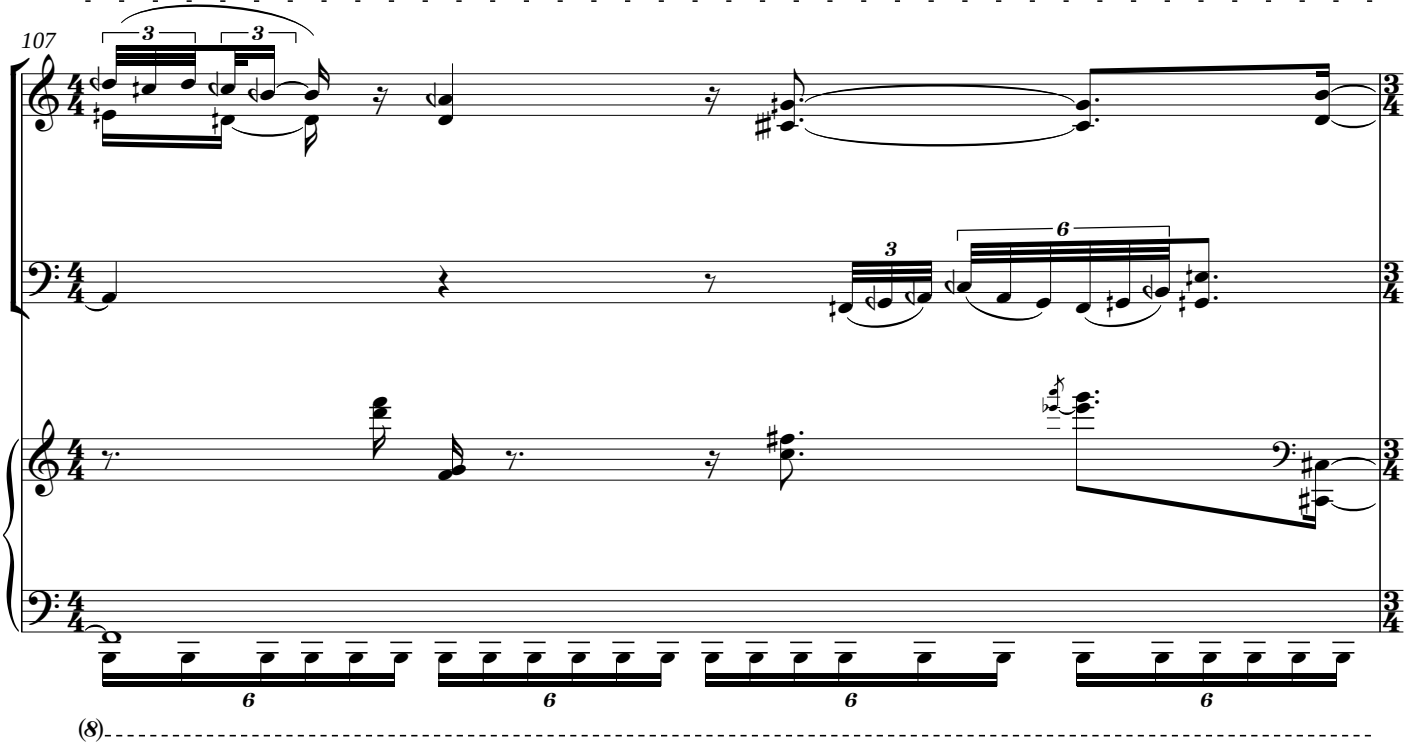


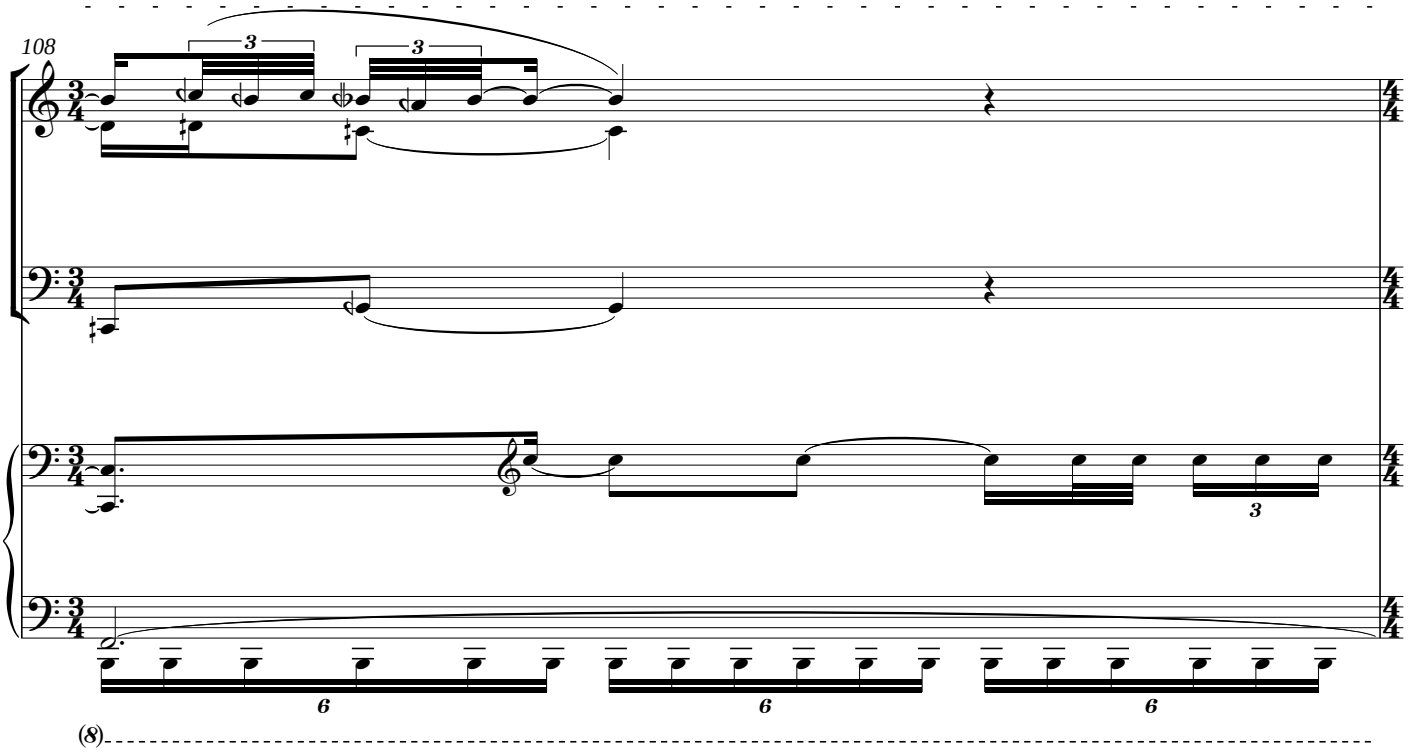
Q

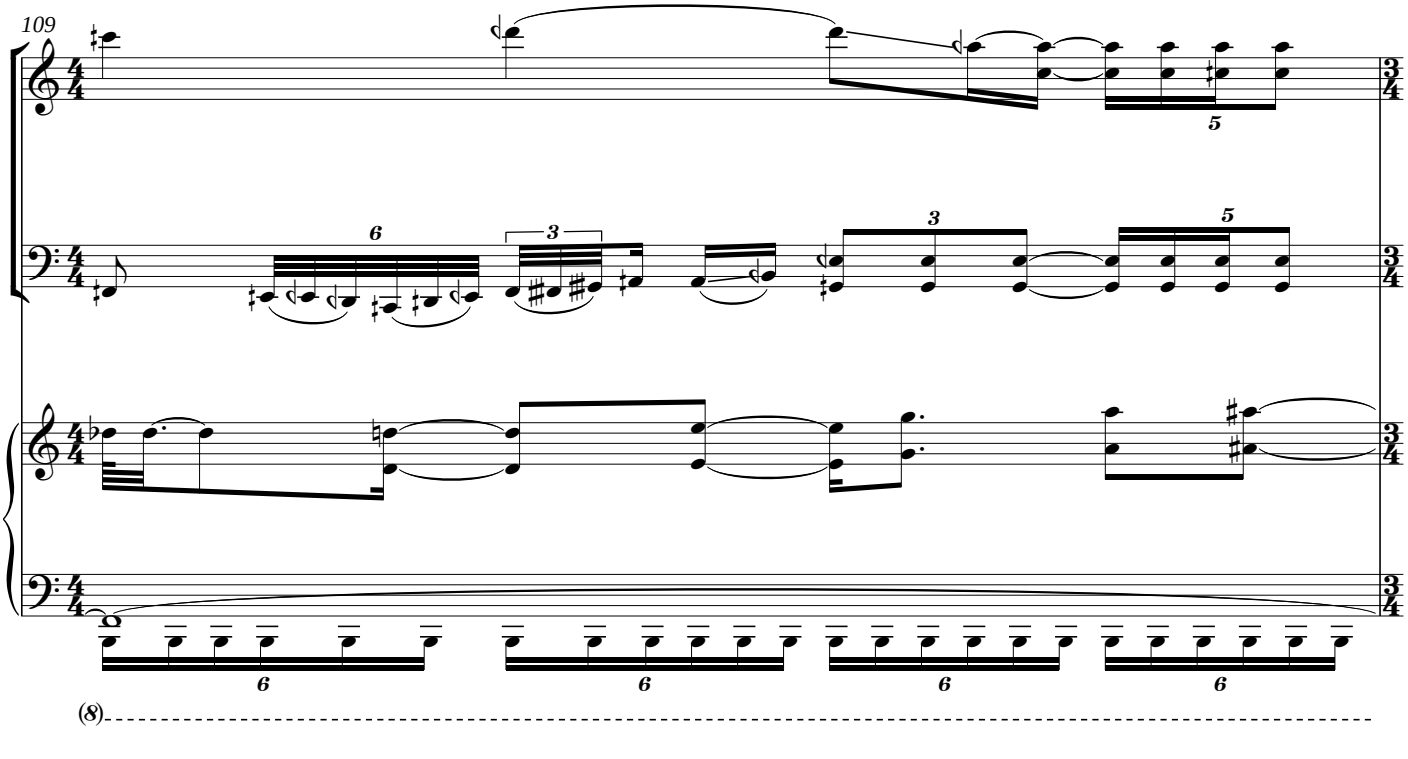
106



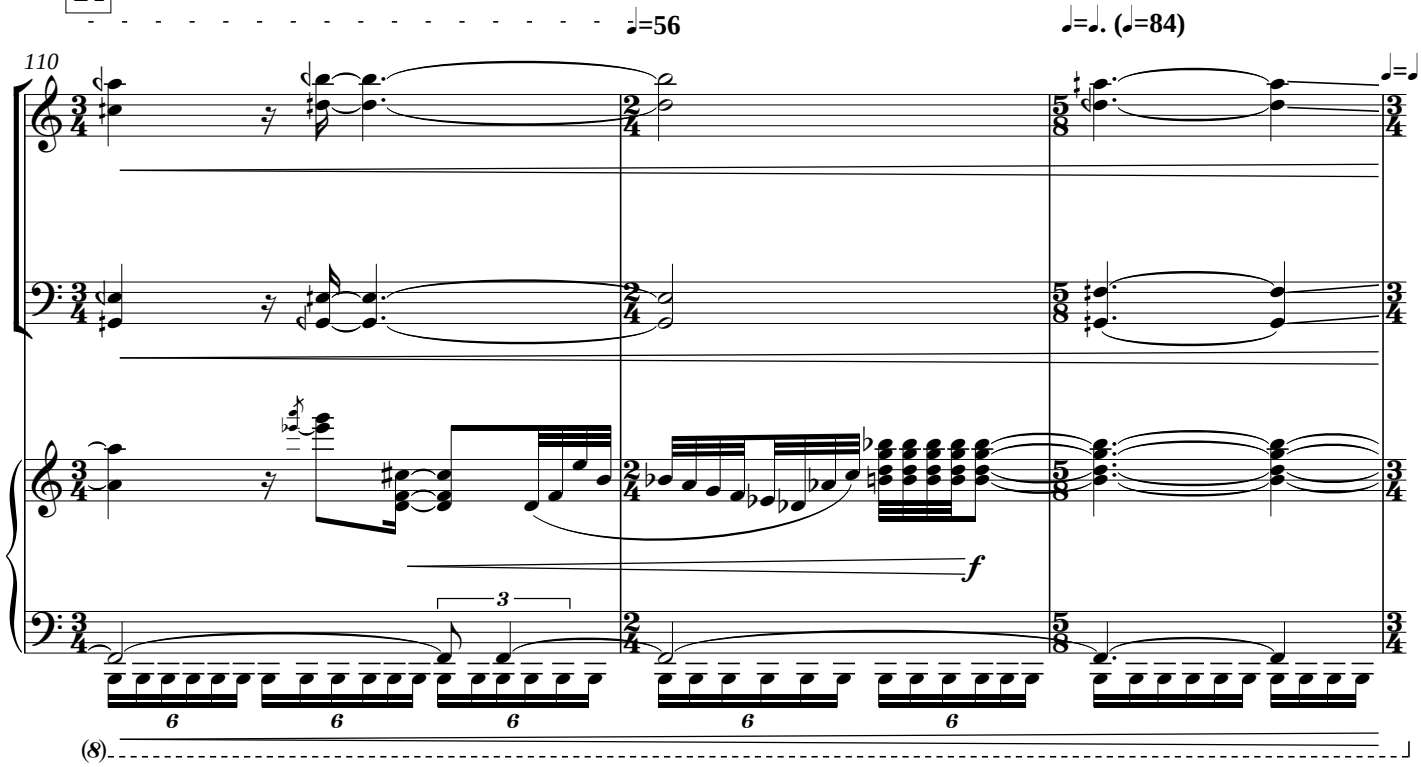
107




108
3
3
3
6
6
6
(8)

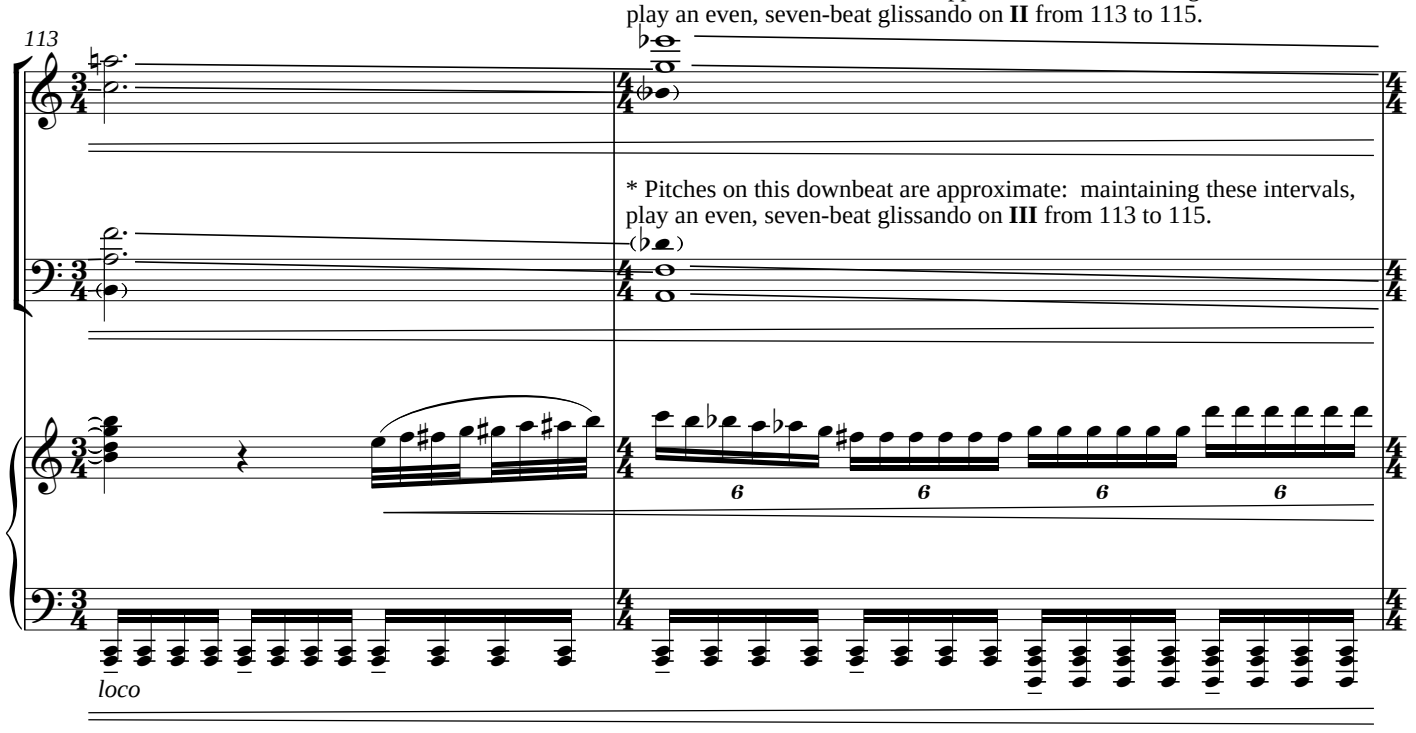

109
5
6
3
3
5
6
6
6
6
(8)

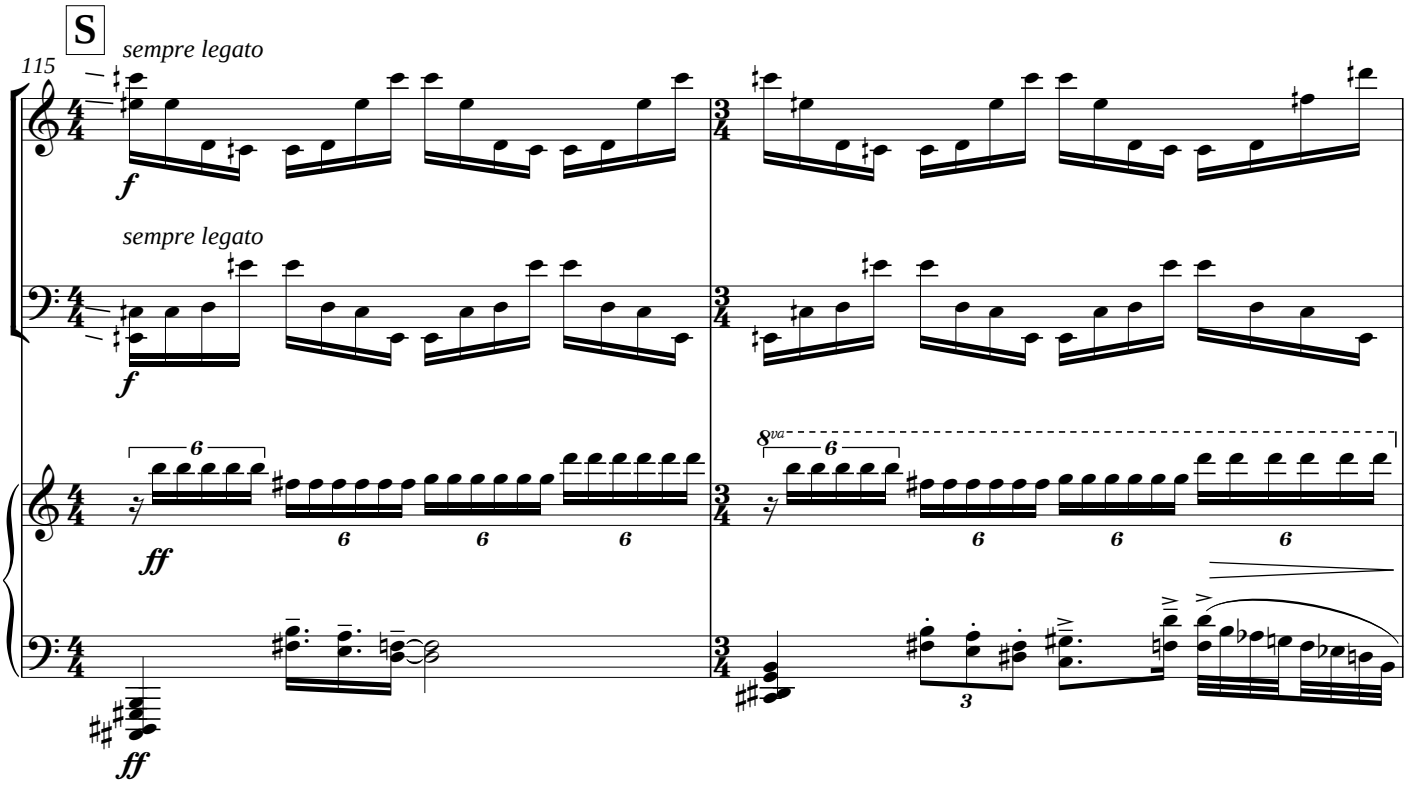
R

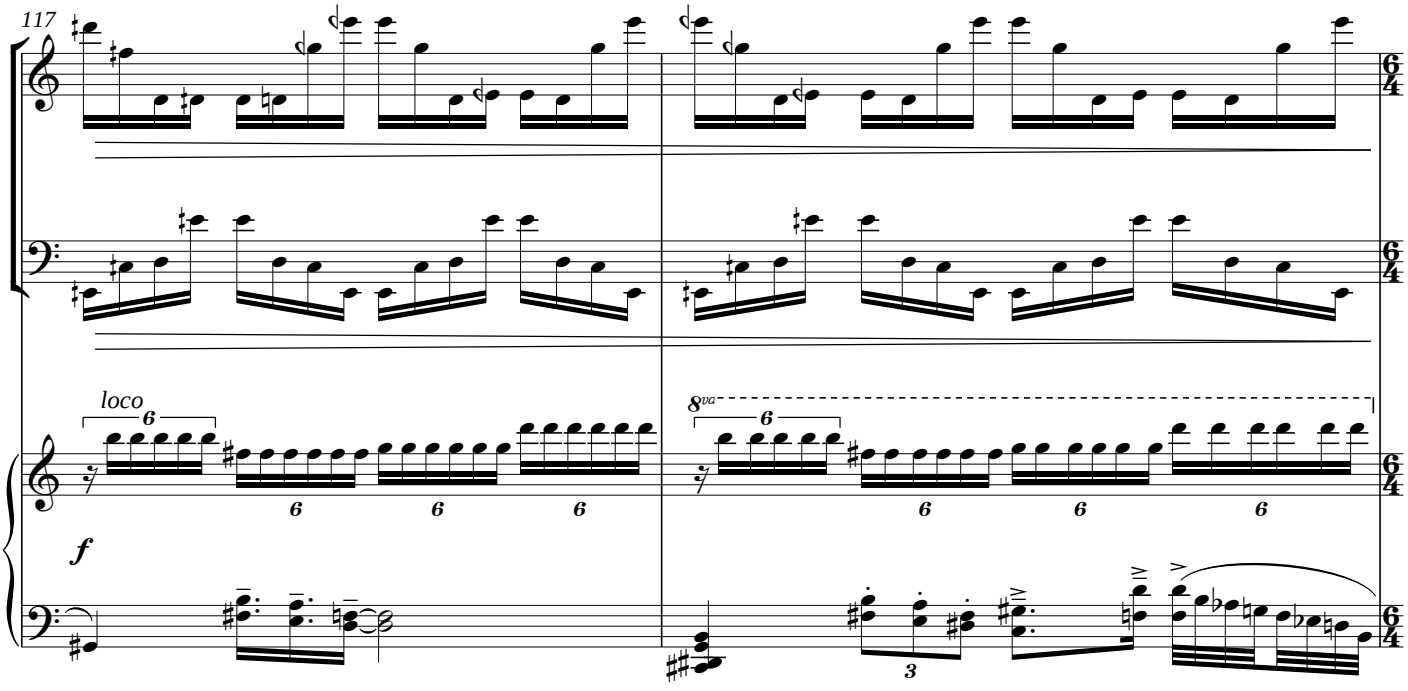


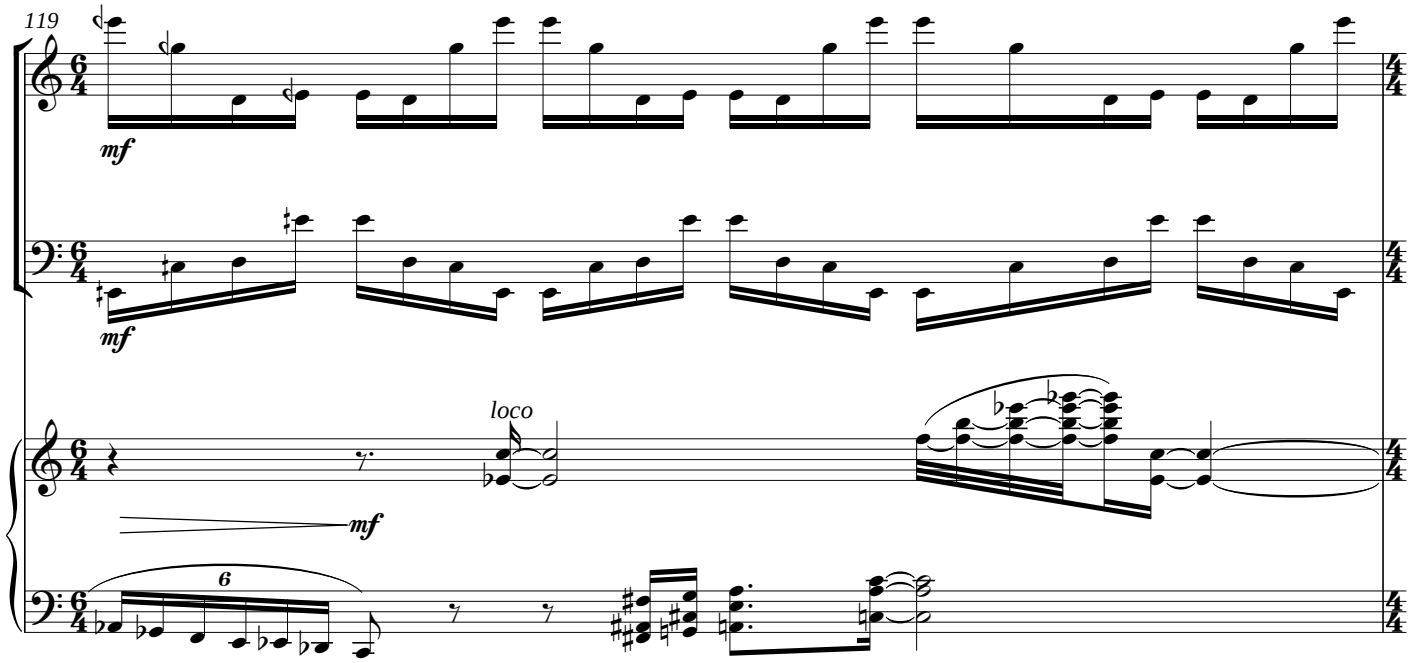
* Pitches on this downbeat are approximate: maintaining these intervals, play an even, seven-beat glissando on **II** from 113 to 115.

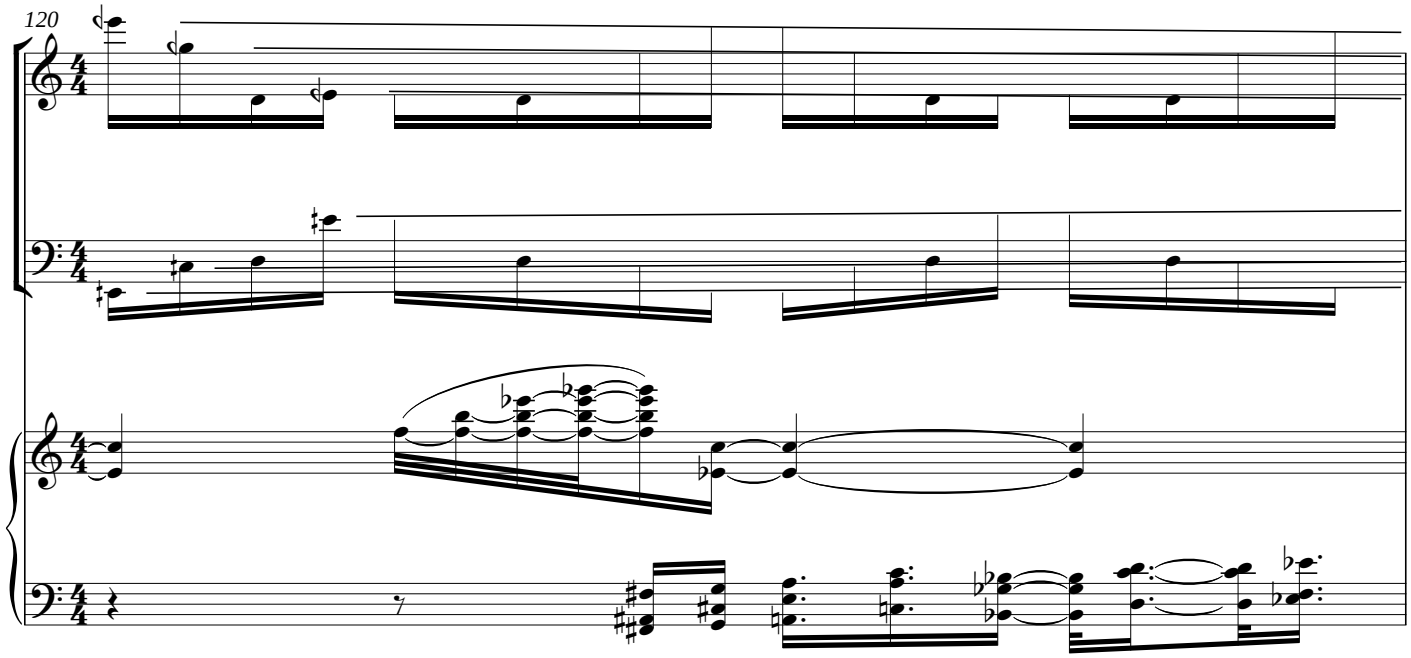
* Pitches on this downbeat are approximate: maintaining these intervals, play an even, seven-beat glissando on **III** from 113 to 115.

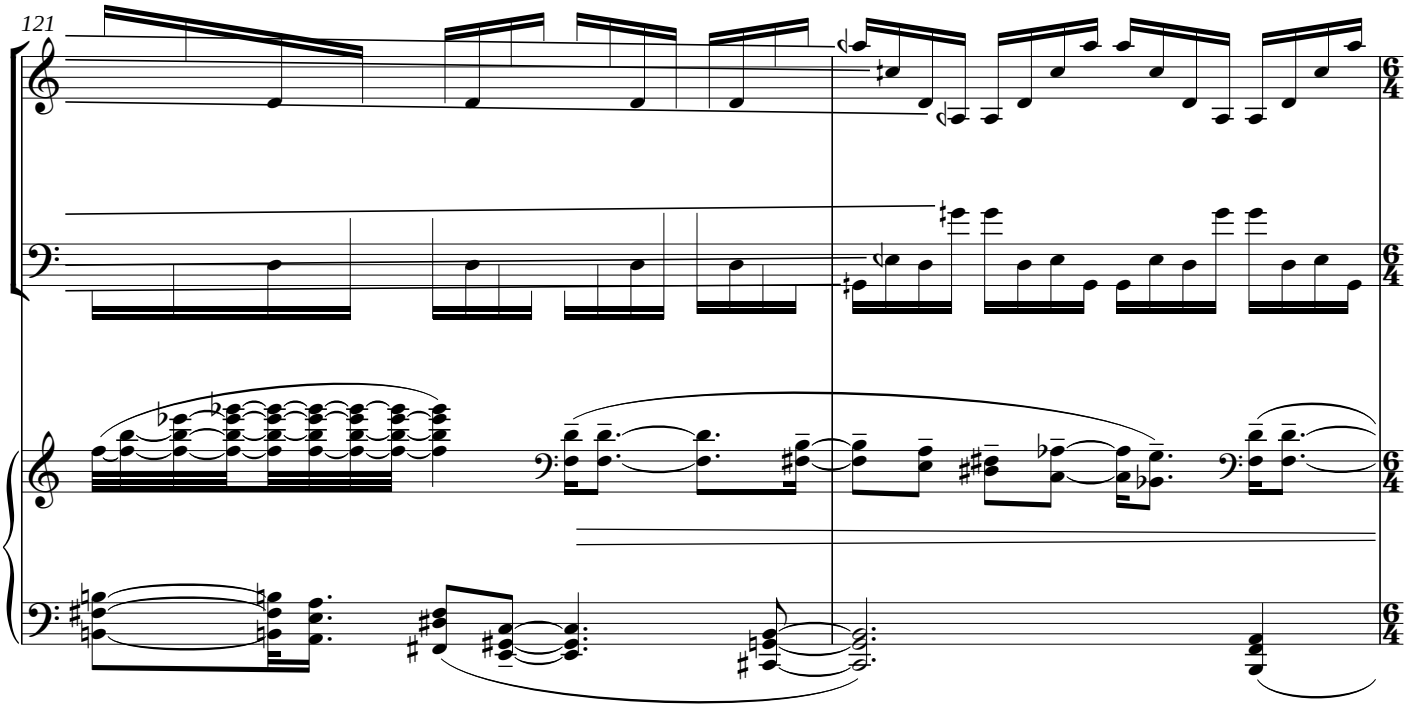



S
115
sempre legato
f
sempre legato
f
6
ff
8va
6
3
ff

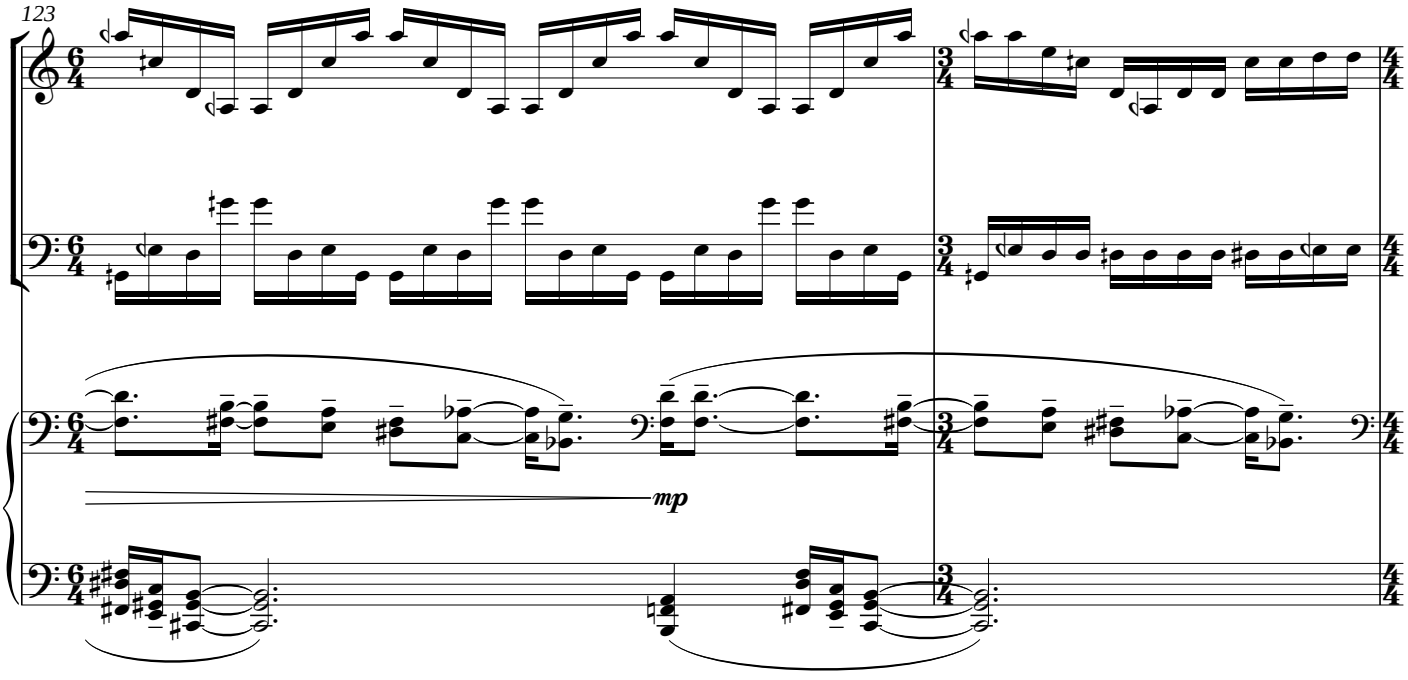

117
loco
6
f
8va
6
3

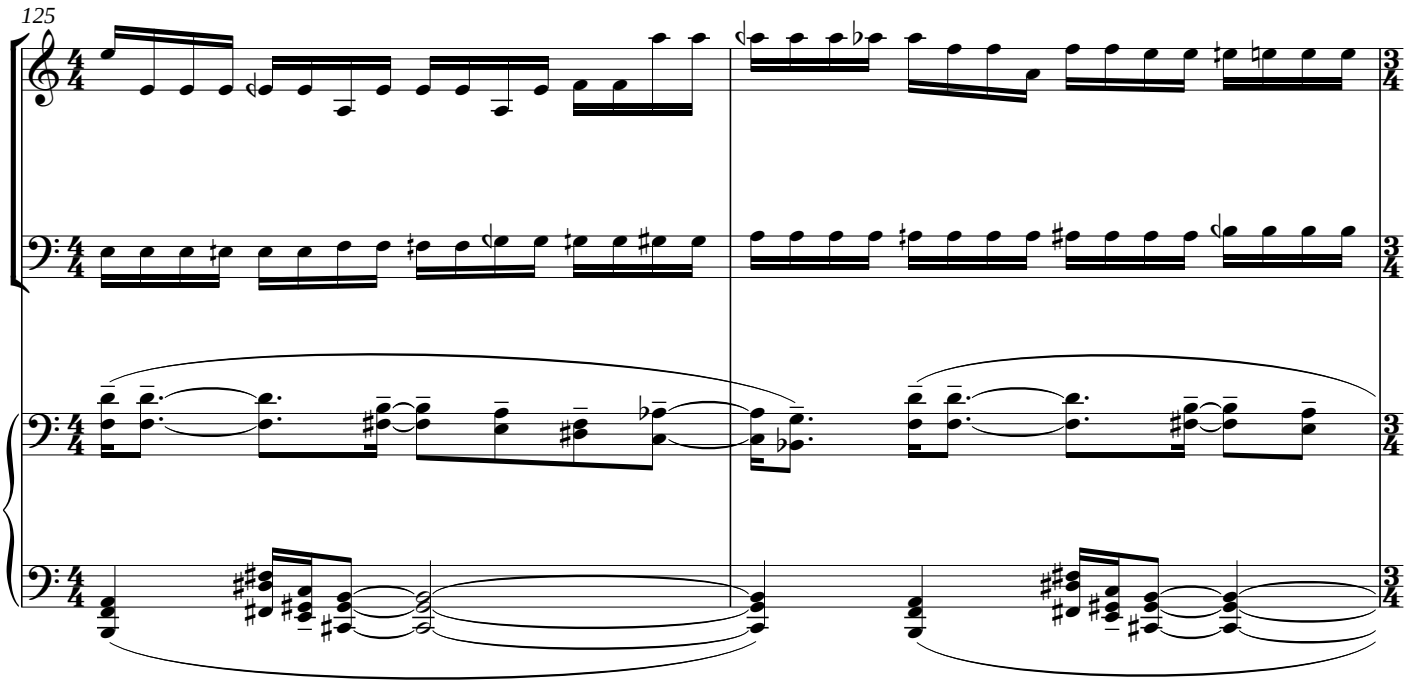

119
mf
mf
loco
mf
6

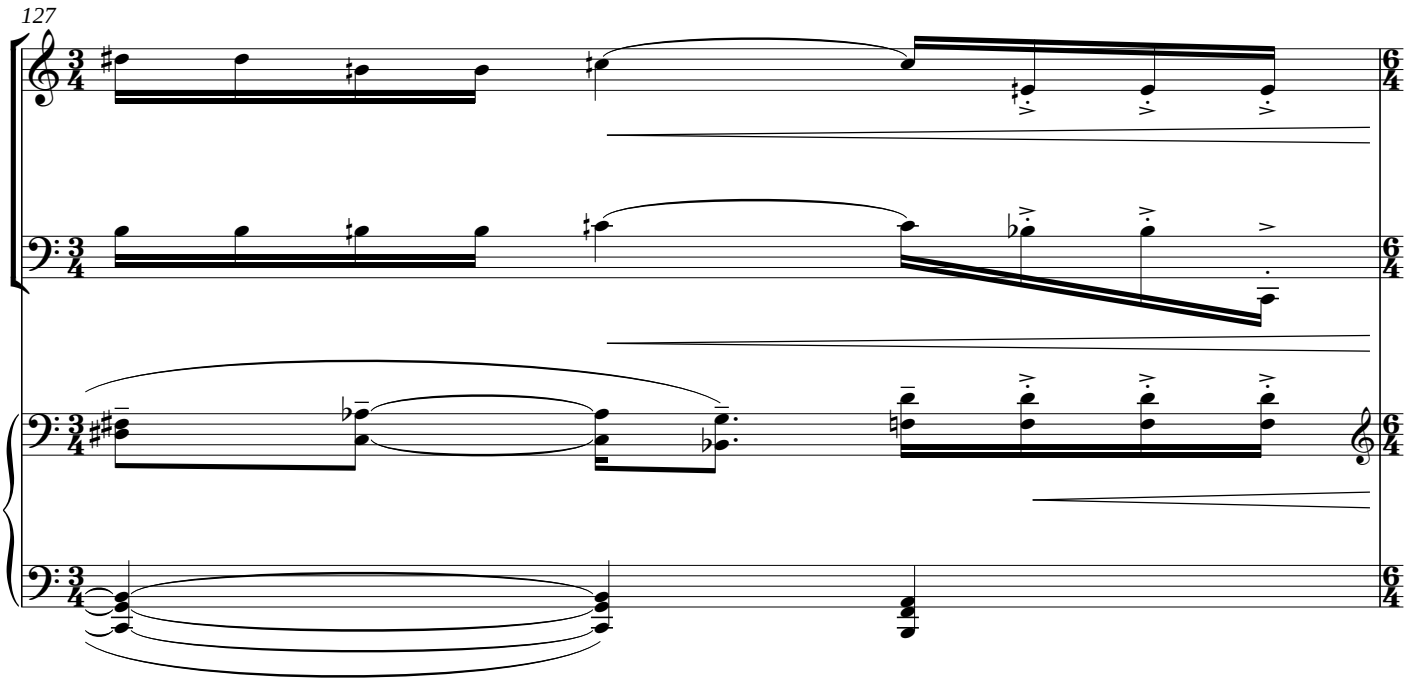

120

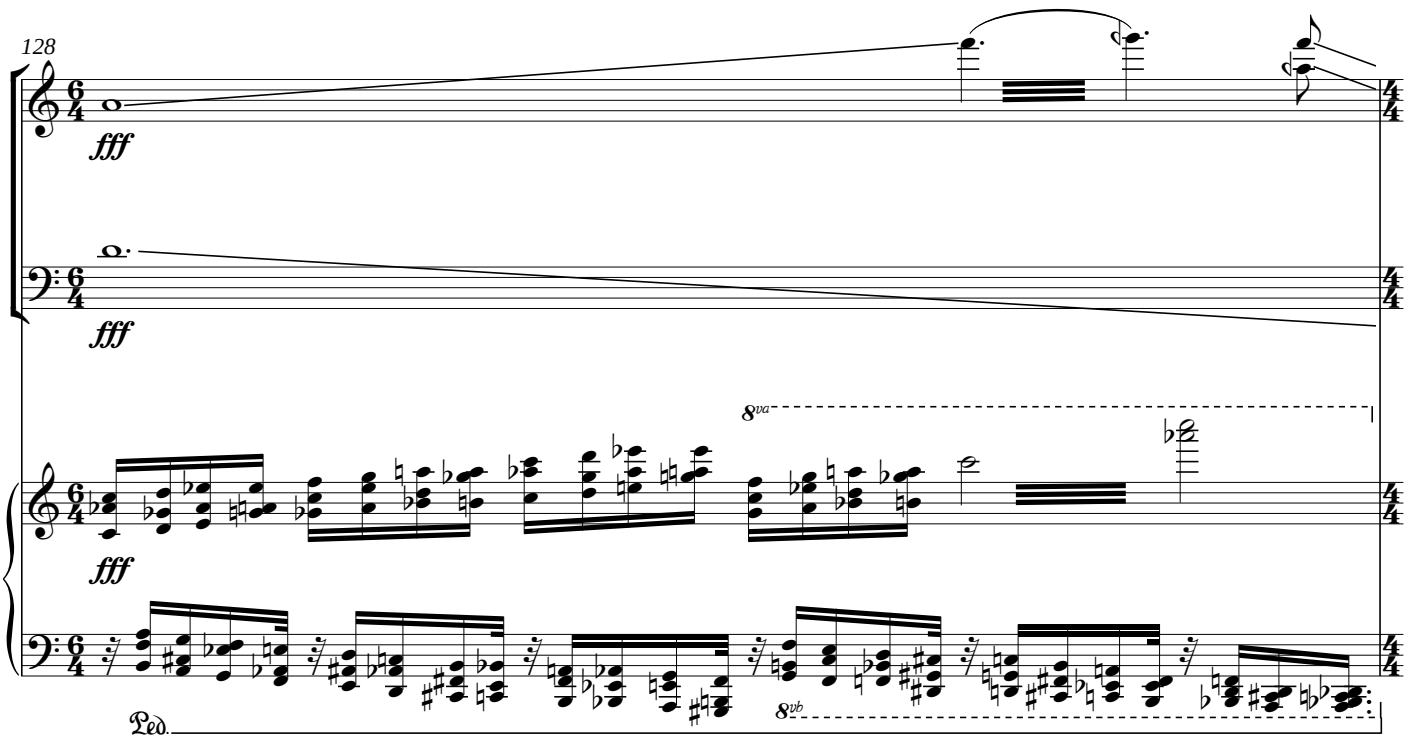


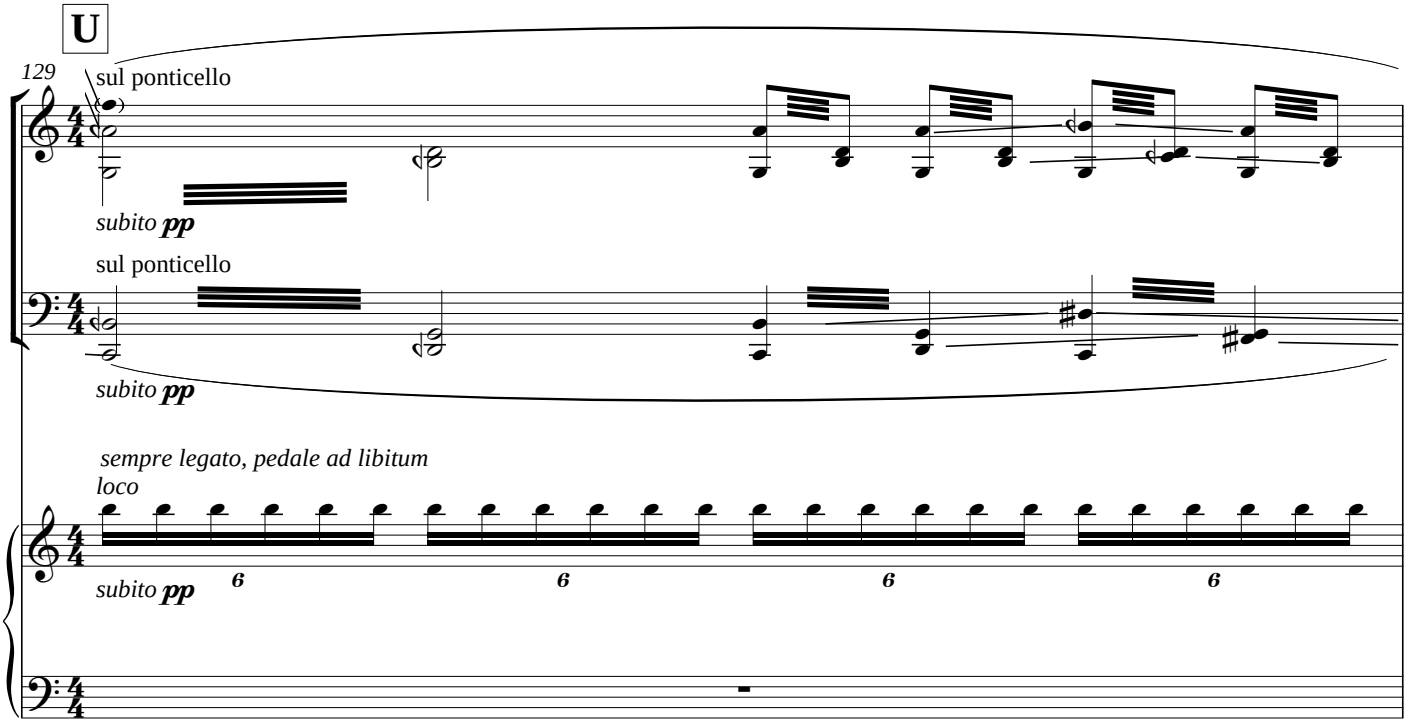
T

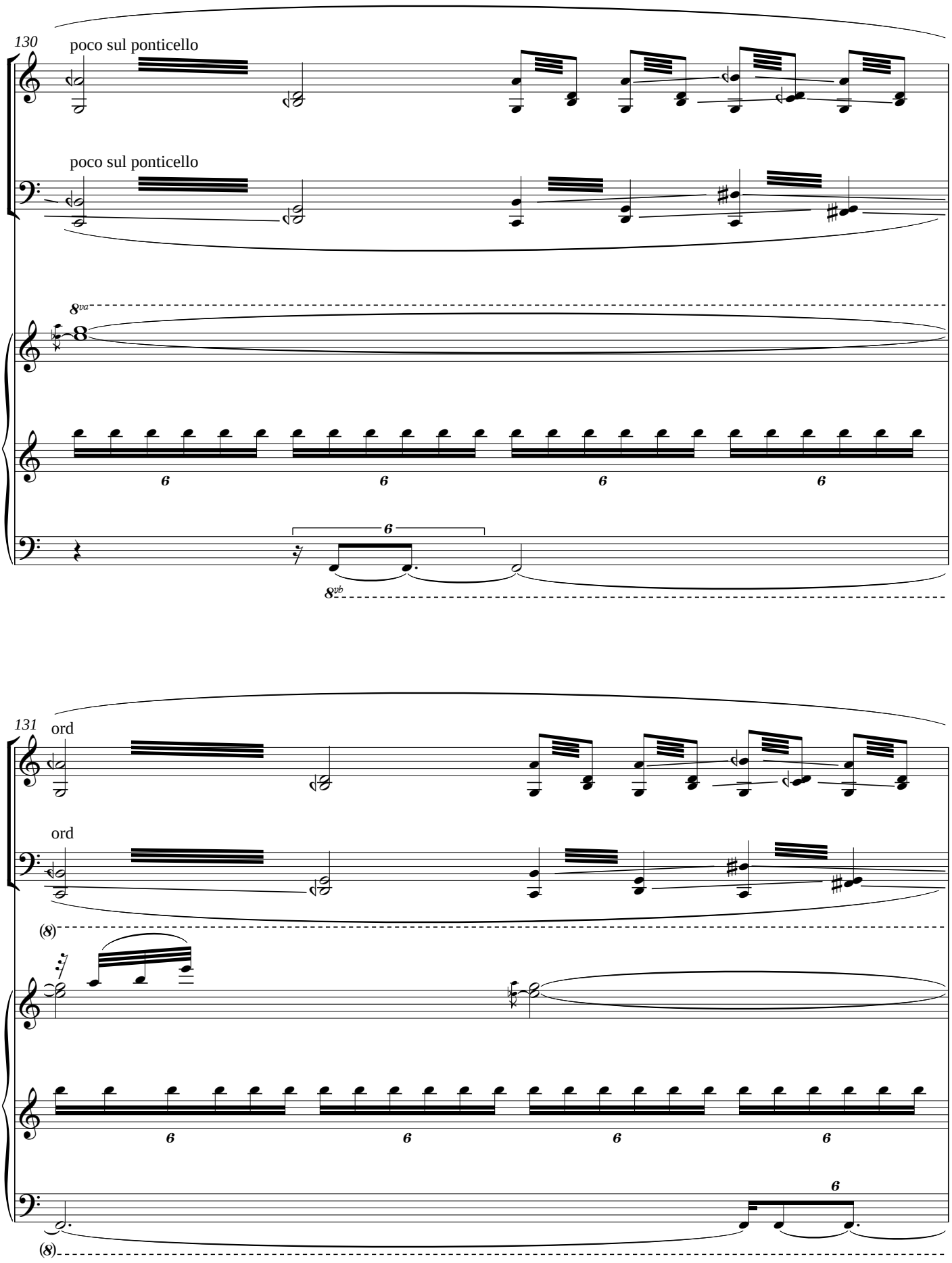


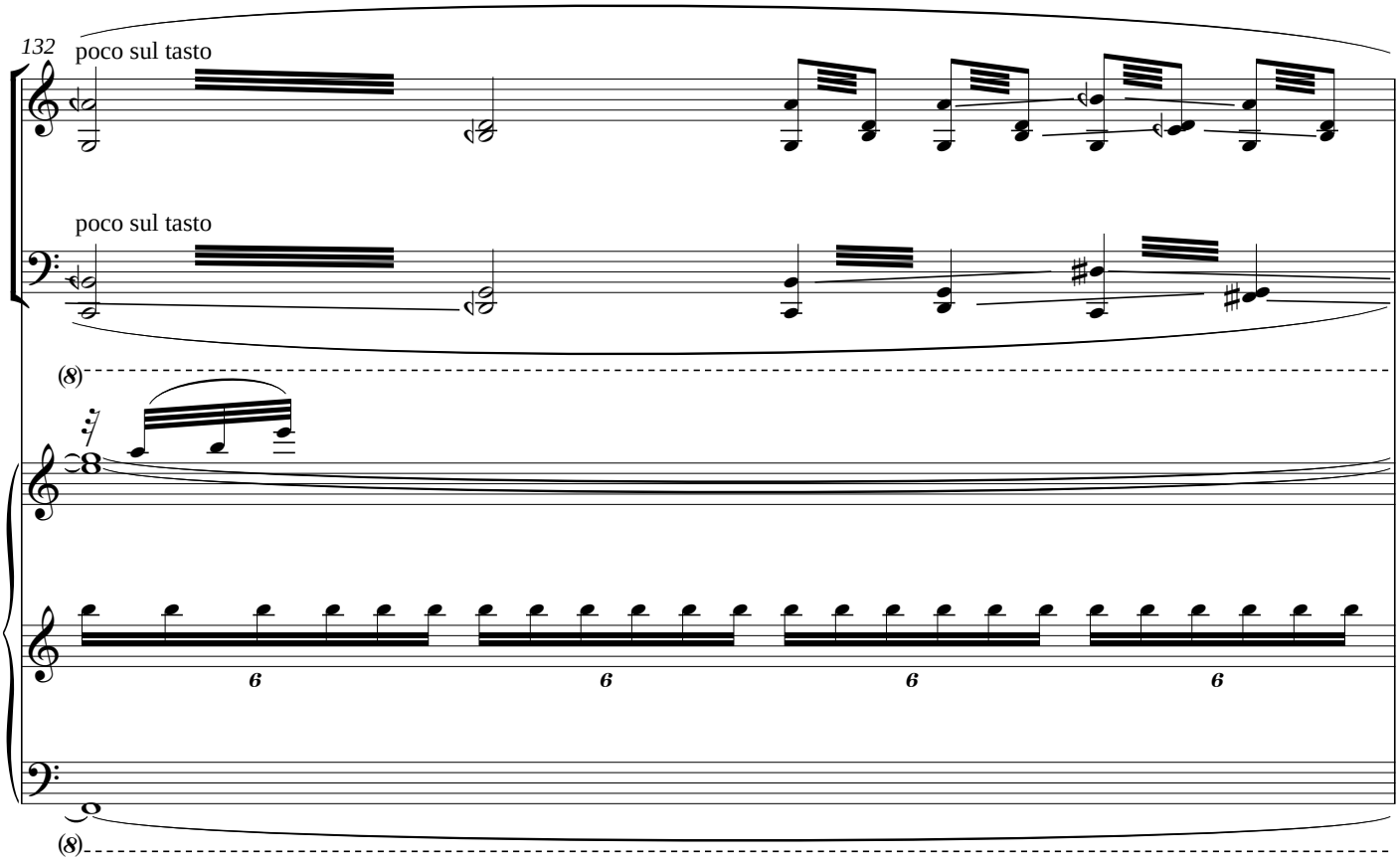

125

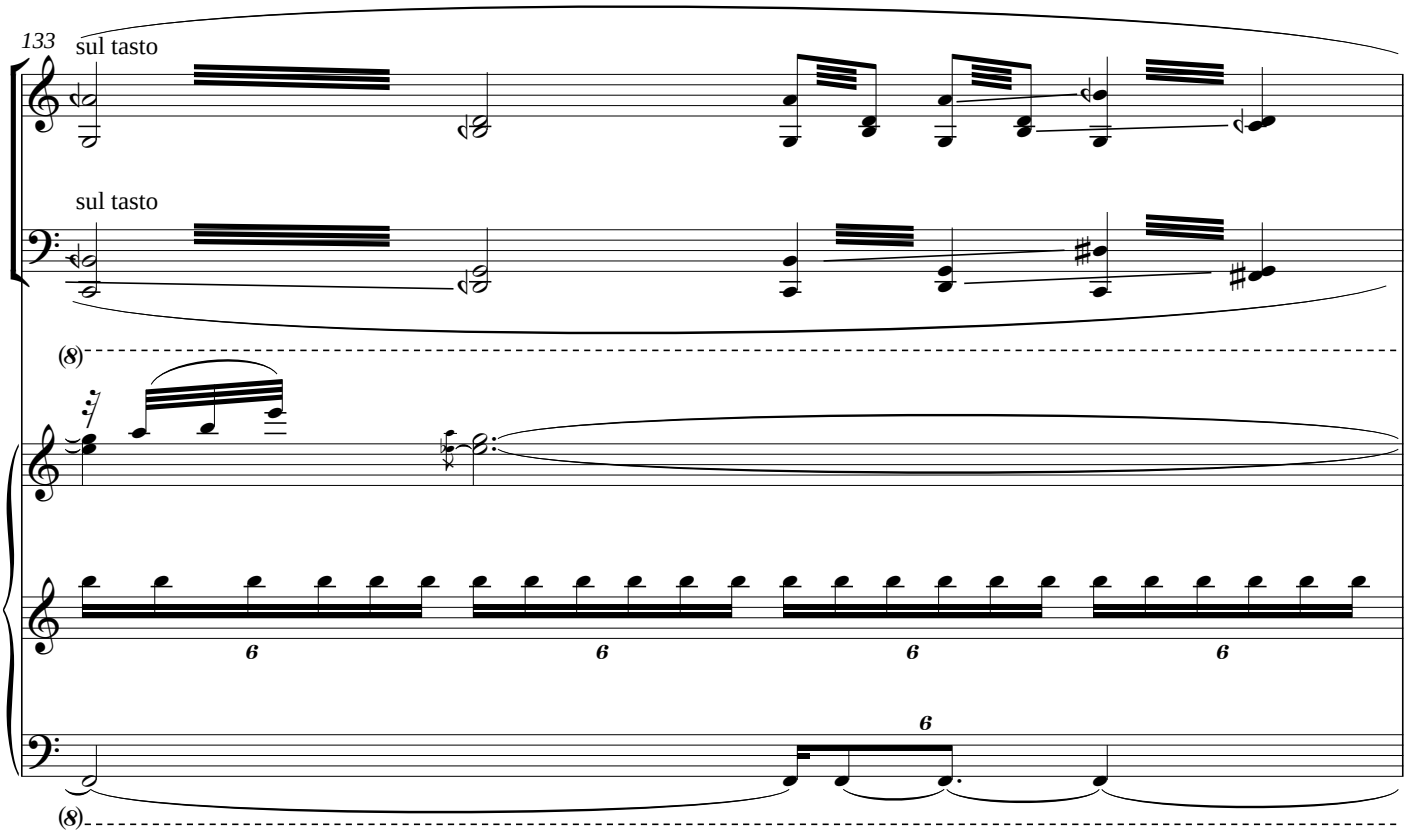

127

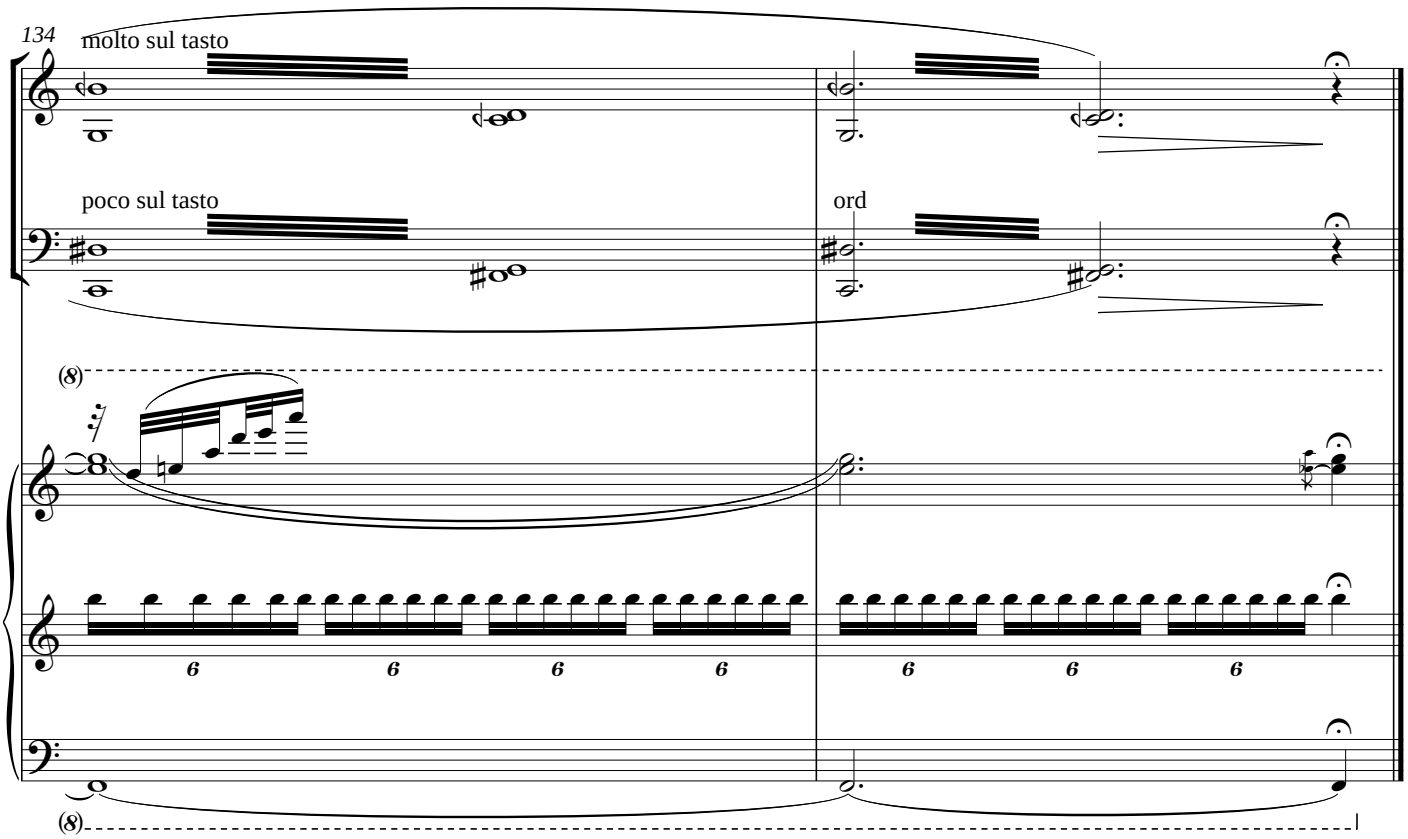

128
fff
fff
8va
fff
8vb
Ped.


U
129
sul ponticello
subito pp
sul ponticello
subito pp
sempre legato, pedale ad libitum
loco
subito pp
6
6
6
6


130
poco sul ponticello
poco sul ponticello
8va
6
6
6
6
6
8vb
131
ord
ord
(8)
6
6
6
6
6
(8)


132
poco sul tasto
poco sul tasto
(8)
6
6
6
6
(8)


133
sul tasto
sul tasto
(8)
6
6
6
6
6
(8)


134
molto sul tasto
poco sul tasto
ord
(8)
(8)