

UCLA
Contemporary Music Score Collection

Title

Come here, come here

Permalink

<https://escholarship.org/uc/item/61q2s455>

Author

Fleitz, Robert

Publication Date

2020

Robert Fleitz

Come here, come here

for two violins

December 2016
for George Meyer and Han Shi

Come here come here

for two violins

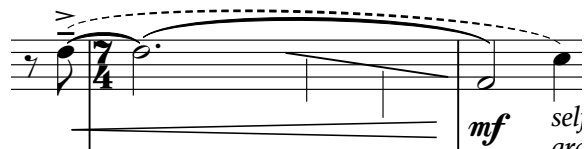
Duration: c. 6'

Program Note:

Come here come here takes both its inspiration and its title from Heather Christle's poem "Vernon Street," which addresses the idea of increasing distance in an ever-connected world. In the poem, Christle references the very first words spoken on the telephone — "Come here, I want to see you". The piece deals with the idea of loneliness amidst growing connectivity, the limits of isolation, and the constant effort to form complete threads with other human beings. The violins act almost solely as one instrument, weaving broken utterances into static phrases. Almost every sentence is interrupted by silence, a realization of the way our communication relies so heavily on functioning bandwidth. For a moment, the two players are able to complete one meaningful thought, which breaks into almost complete stasis and silence. Ultimately, the players' breath becomes another line of counterpoint.

I'm so thankful to dedicate this piece to George Meyer and Han Shi, who are amazing musicians and who I'm very fortunate to work with. As well, I am grateful to Mariella Haubs and Jocelyn Zhu, who have made this piece their own and taken it far beyond my own expectations of it.

Performance Notes:



Straight lines between notes indicate glissandi throughout; flags without noteheads indicate lengths of these glissandi.

Dotted slurs are used to help visualize phrases, and should not necessarily proscribe bowing.

for George Meyer and Han Shi
Come here come here

Shadowed, distant

Robert Fleitz

♩ = 76-82

The musical score is arranged in four systems, each with two staves (Violin I and Violin II).
System 1 (Measures 1-8):
- Violin I: Treble clef, 4/4 time. Starts with a whole rest, then a half note G4, quarter note A4, and half note B4. Dynamics: *p*.
- Violin II: Treble clef, 4/4 time. Starts with a whole rest, then a half note G#4, quarter note A4, and half note B4. Dynamics: *p*.
System 2 (Measures 9-14):
- Violin I: Treble clef, 4/4 time. Measures 9-10: quarter notes G4, A4, B4. Measure 11: quarter note G4, quarter rest, quarter note A4. Measure 12: quarter note G4, quarter note A4, quarter note B4. Measure 13: quarter note G4, quarter note A4, quarter note B4. Measure 14: quarter note G4, quarter note A4, quarter note B4. Dynamics: *pp* at measure 11, *p* at measure 13.
- Violin II: Treble clef, 4/4 time. Measures 9-10: quarter notes G#4, A4, B4. Measure 11: quarter note G#4, quarter note A4, quarter note B4. Measure 12: quarter note G#4, quarter note A4, quarter note B4. Measure 13: quarter note G#4, quarter note A4, quarter note B4. Measure 14: quarter note G#4, quarter note A4, quarter note B4. Dynamics: *pp* at measure 11, *p* at measure 13.
System 3 (Measures 15-19):
- Violin I: Treble clef, 7/4 time. Measures 15-16: quarter notes G4, A4, B4. Measure 17: quarter note G4, quarter note A4, quarter note B4. Measure 18: quarter note G4, quarter note A4, quarter note B4. Measure 19: quarter note G4, quarter note A4, quarter note B4. Dynamics: *pp* at measure 15, *p* at measure 17.
- Violin II: Treble clef, 7/4 time. Measures 15-16: quarter notes G#4, A4, B4. Measure 17: quarter note G#4, quarter note A4, quarter note B4. Measure 18: quarter note G#4, quarter note A4, quarter note B4. Measure 19: quarter note G#4, quarter note A4, quarter note B4. Dynamics: *pp* at measure 15, *p* at measure 17.
System 4 (Measures 20-24):
- Violin I: Treble clef, 4/4 time. Measures 20-21: quarter notes G4, A4, B4. Measure 22: quarter note G4, quarter note A4, quarter note B4. Measure 23: quarter note G4, quarter note A4, quarter note B4. Measure 24: quarter note G4, quarter note A4, quarter note B4. Dynamics: *mp* at measure 22.
- Violin II: Treble clef, 4/4 time. Measures 20-21: quarter notes G#4, A4, B4. Measure 22: quarter note G#4, quarter note A4, quarter note B4. Measure 23: quarter note G#4, quarter note A4, quarter note B4. Measure 24: quarter note G#4, quarter note A4, quarter note B4. Dynamics: *mp* at measure 22.

2

26

Vln. I

p somehow opening up

mp

pp

Vln. II

p

mp

pp

34

Vln. I

p

mp

Vln. II

p

mp

41

Vln. I

pp

p

Vln. II

pp

p

49

Vln. I

mf anxiously content

mp

Vln. II

mf

mp

57 3

Vln. I *p* *mp* *mf* self-aware, gradually unhinged

Vln. II *p* *mp* *mf*

63

Vln. I *p* *mf* *p*

Vln. II *mp* *mf* *p* *mf* *p*

70

Vln. I *mf*

Vln. II *mf*

75

Vln. I *sub mp* *mf*

Vln. II *sub mp* *mf*

4

Vln. I

Vln. II

82

f briefly expressive

pp al fine

objective, cold

Vln. I

Vln. II

92

Vln. I

Vln. II

101

Vln. I

Vln. II

107

hold intensity