Pamela J. Marshall

Pascal's Theorems

cello & doublebass

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Pascal's Theorems

for cello and doublebass
by Pamela J. Marshall

I. Preserving the Rough Road

II. Darkness - Frozen Comet

III. Skipping Stones

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Preview version:	Score
Full version:	Score: pjmpascalscoreprint.pdf, to be printed on 8.5x11" (letter) paper
	Parts for cello and doublebass: pjmpascalpartsprint.pdf, to be printed single-sided on 8.5x14" (legal) paper

Notes

I wrote **Pascal's Theorems** in 1995-96 for the Axiom Duo. The idea for the piece started with a triangle. The three notes of the opening motive are its corners. The first and third movements use this three-note idea in different ways. Both are gestural, aggressive, and full of dynamic contrasts.

In contrast, the second movement begins with long unmeasured notes. The tempo is "slow, outside of time". The score also tells the performers to let each interval settle in, listen to it, then move on. Just as the performers do, you the audience should savor each harmony as if you were gazing at and hearing stars in a seemingly unchanging sky.

As I wrote this music, I was inspired by the expressivity and virtuosity of the Axiom Duo.

Duration approximately 16 minutes.

Pamela J. Marshall
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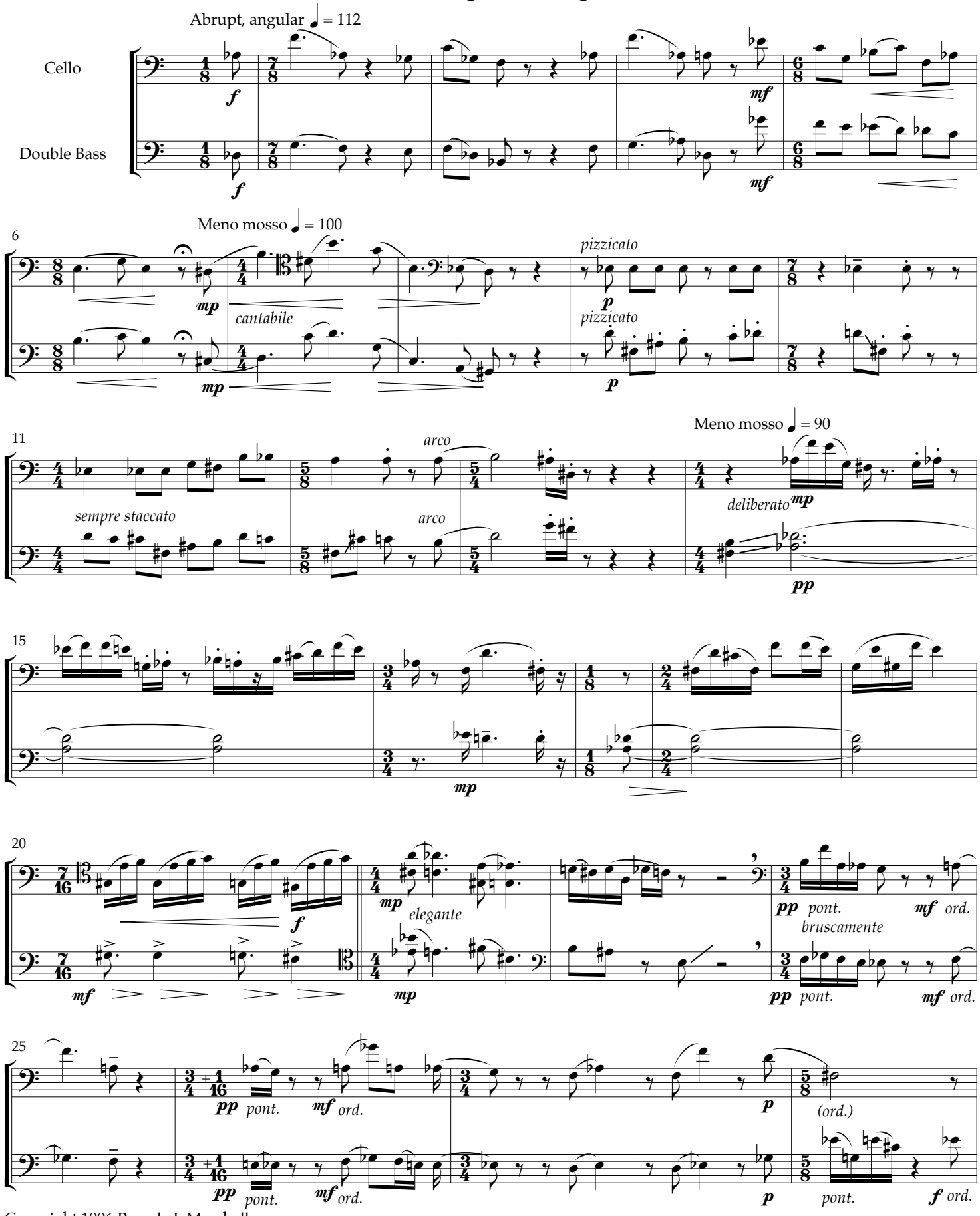
for the Axiom Duo

Pascal's Theorems

Pamela J. Marshall

I. Preserving the Rough Road



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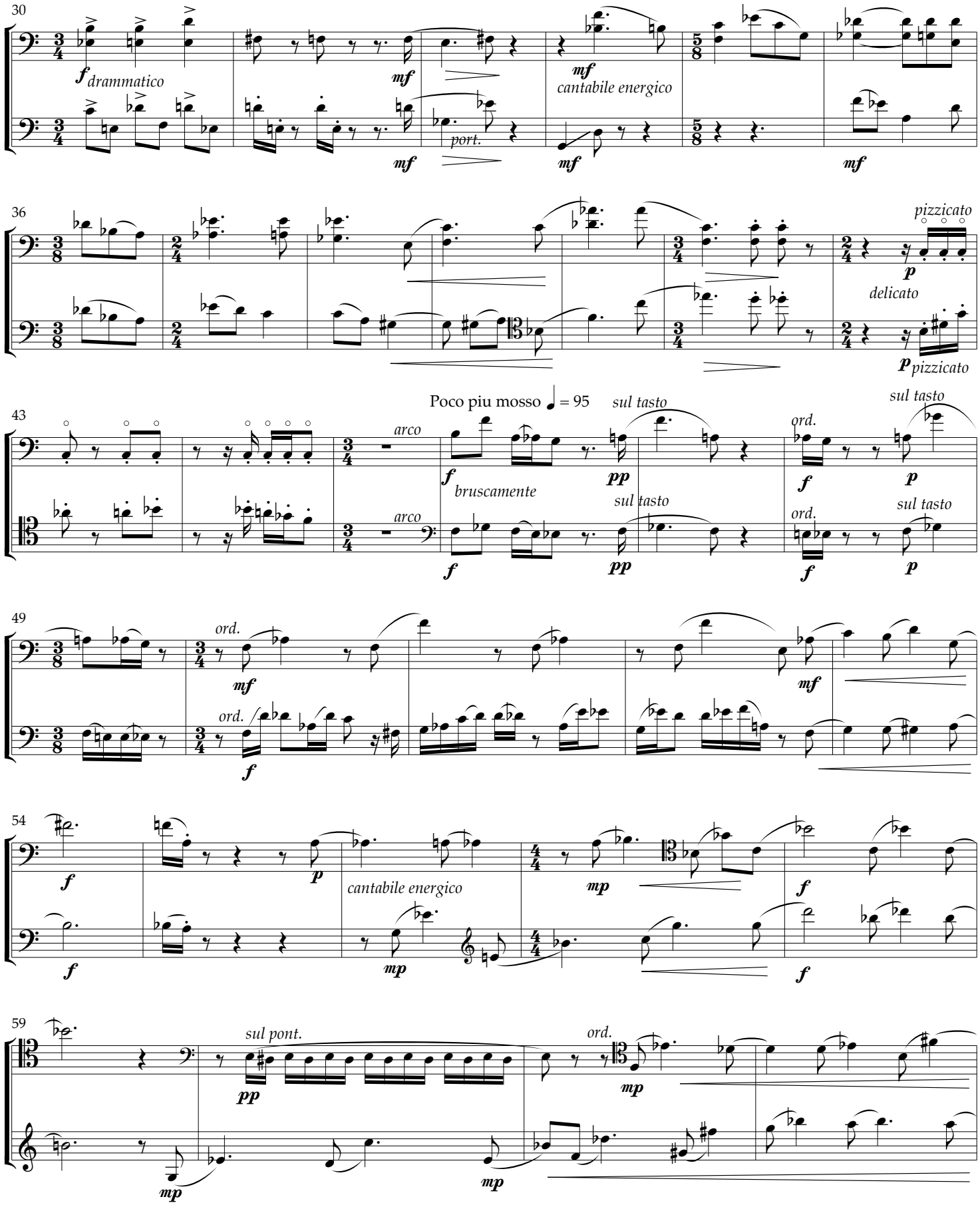
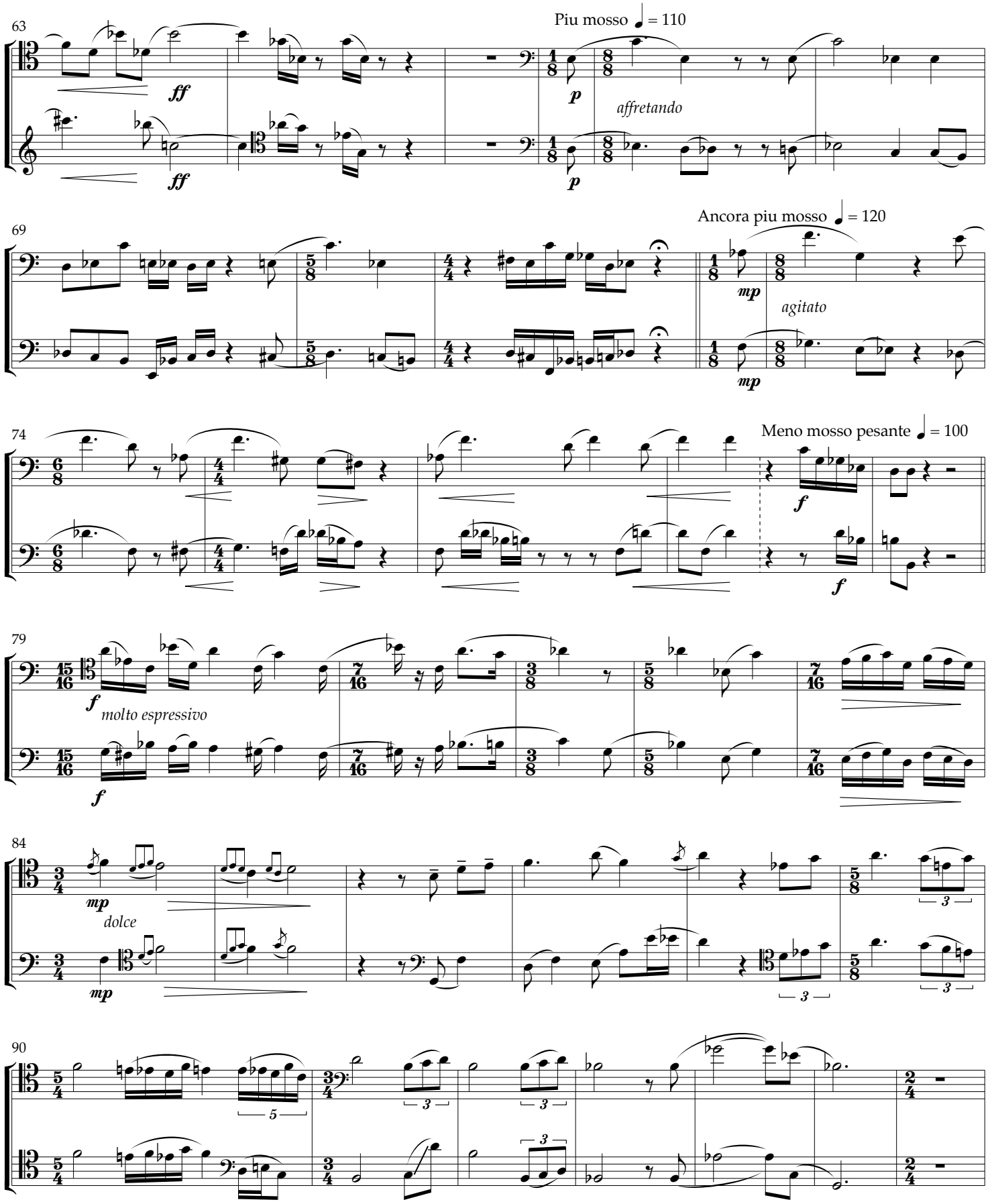
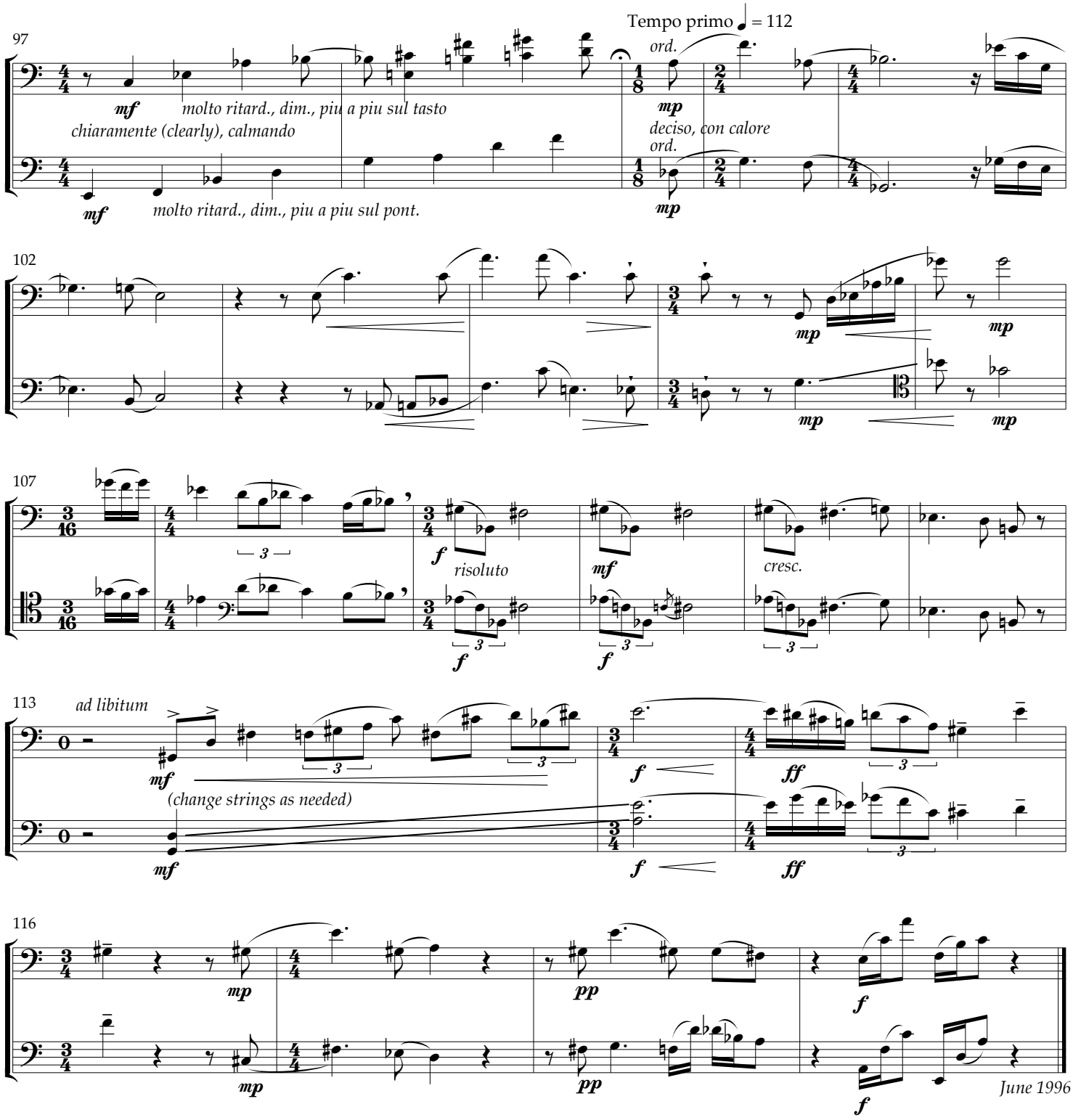
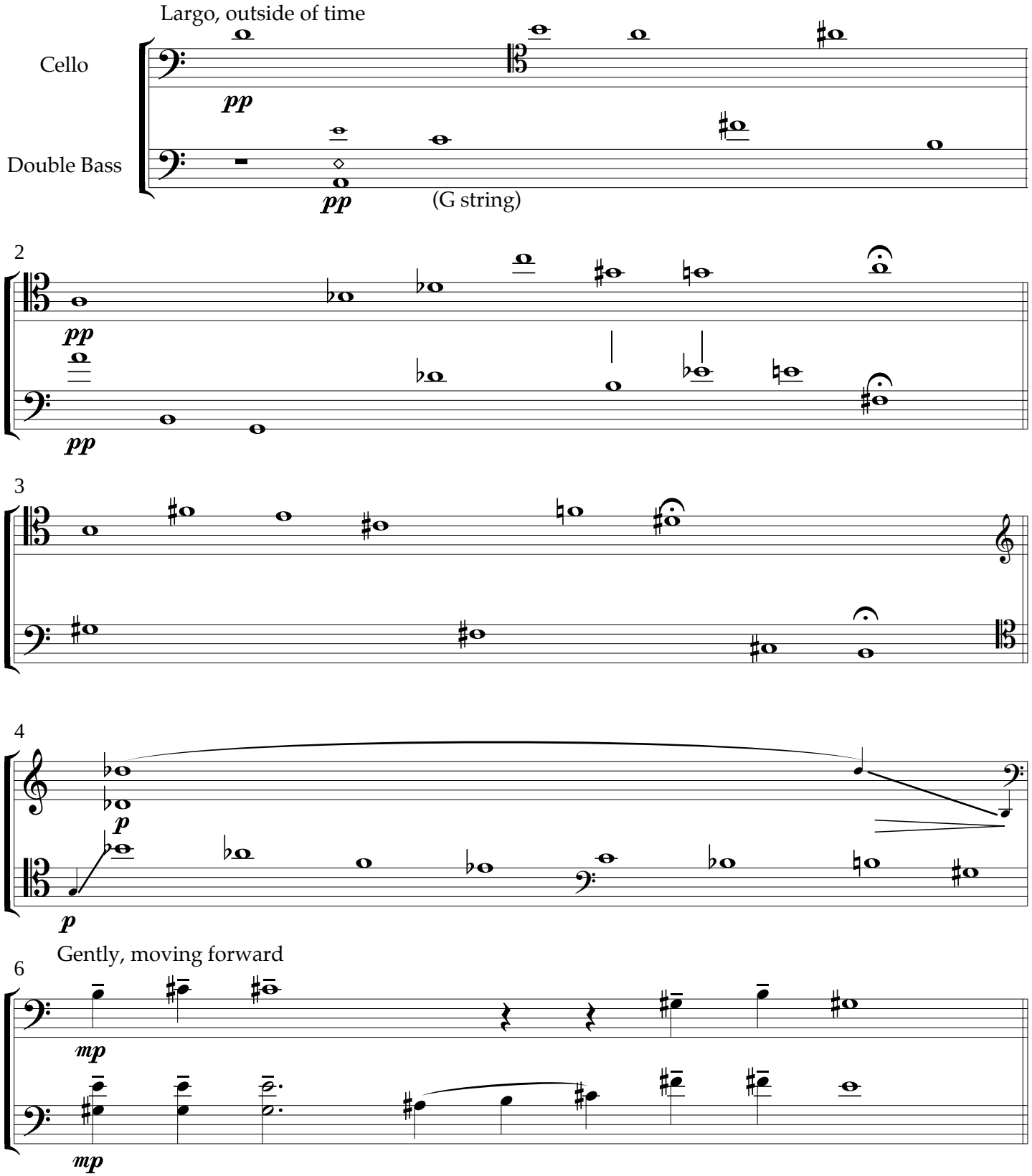

30
drammatico
mf
cantabile energico
port.
36
pizzicato
delicato
43
Poco piu mosso ♩ = 95
arco
bruscamente
sul tasto
ord.
49
54
cantabile energico
59
sul pont.


63
Piu mosso ♩ = 110
ff
ff
p
p
affretando
69
Ancora piu mosso ♩ = 120
mp
mp
agitato
74
Meno mosso pesante ♩ = 100
f
f
79
f
molto espressivo
f
84
mp
dolce
mp
90


97
Tempo primo ♩ = 112
mf
molto ritard., dim., piu a piu sul tasto
chiaramente (clearly), calmando
ord.
mp
deciso, con calore
ord.
mf
molto ritard., dim., piu a piu sul pont.
mp
102
mp
mp
mp
mp
107
3
f
risoluto
mf
cresc.
f
f
3
3
3
113
ad libitum
mf
(change strings as needed)
mf
f
f
ff
ff
3
3
3
116
mp
mp
pp
pp
f
f
June 1996

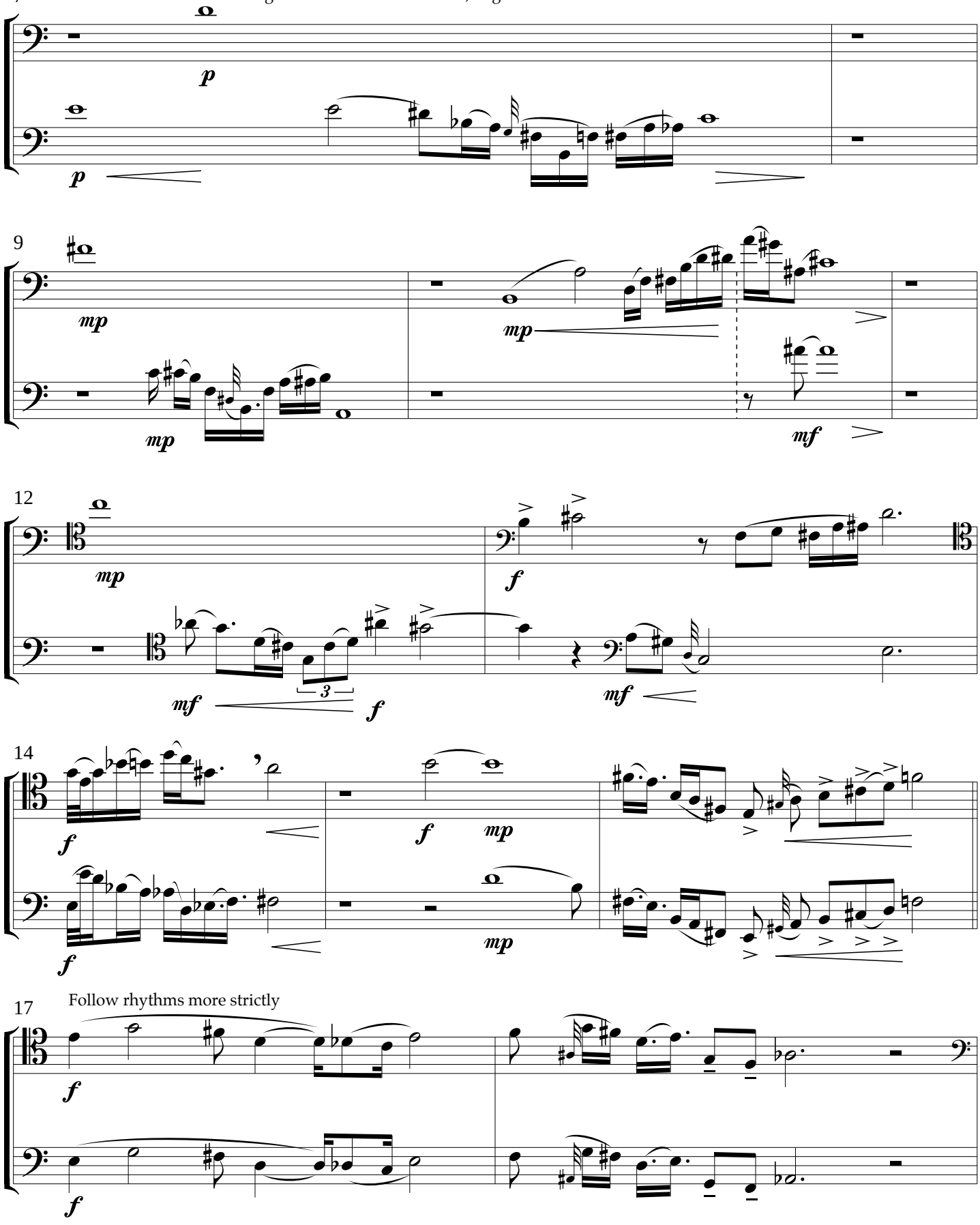
Pascal's Theorems
II. Darkness - Frozen Comet

Whole notes indicate a slow, but indefinite duration, held until your note changes. Smooth connection, no gaps, except at holds and phrase ends. Make each note expressive. Shape notes with dynamics, but keep the music gentle. Let the interval settle in, listen to it, move on.



In fast passages, duration changes mean irregular rhythm.

7 Don’t labor over exact counting. Make each line a cadenza, angular but rubato.



19

mp *mf* *molto*

mp *mf* *molto*

21

f *mf*

f *mf*

23 Slow, outside time (like the beginning)

pp

pp

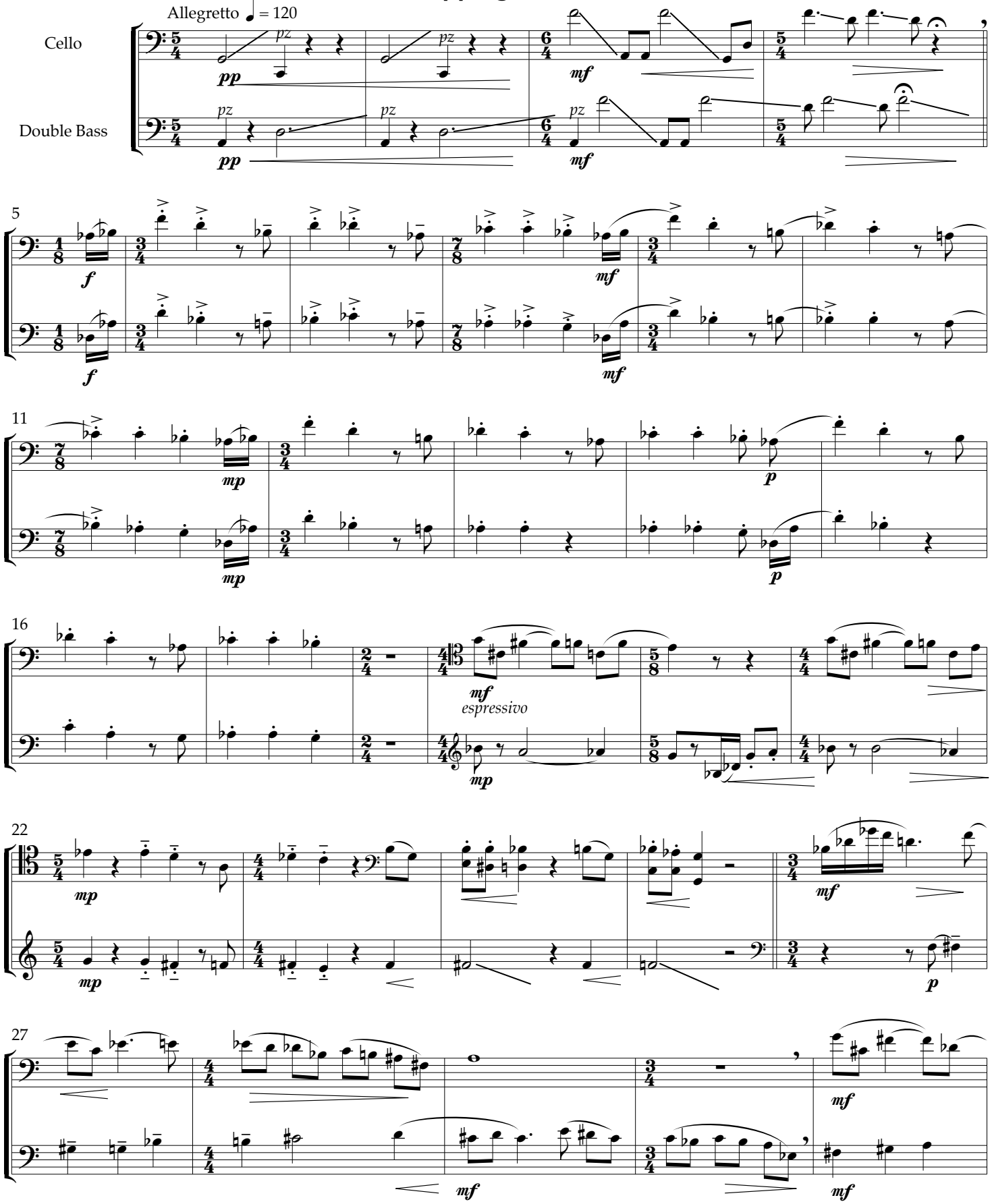
24

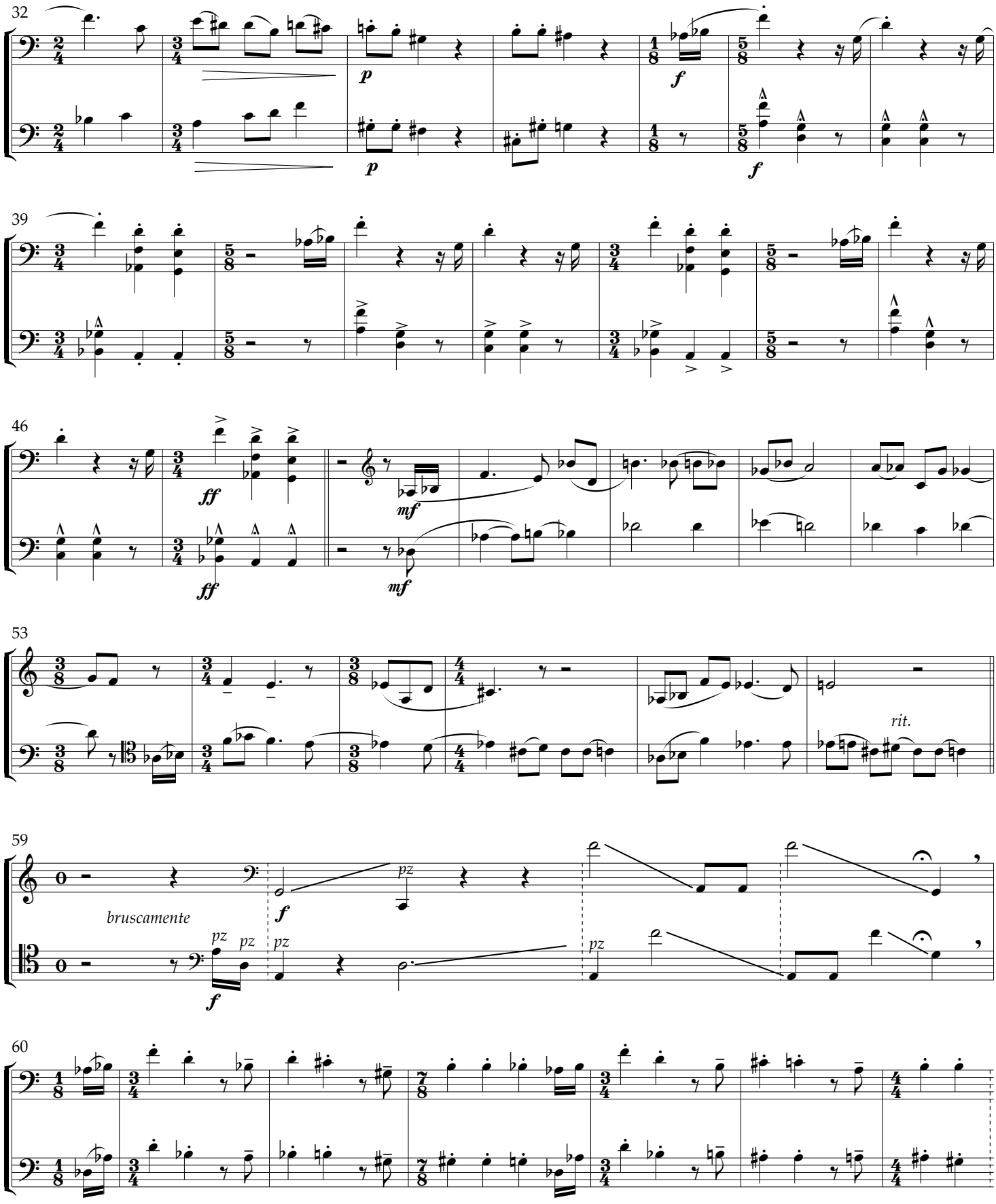
26

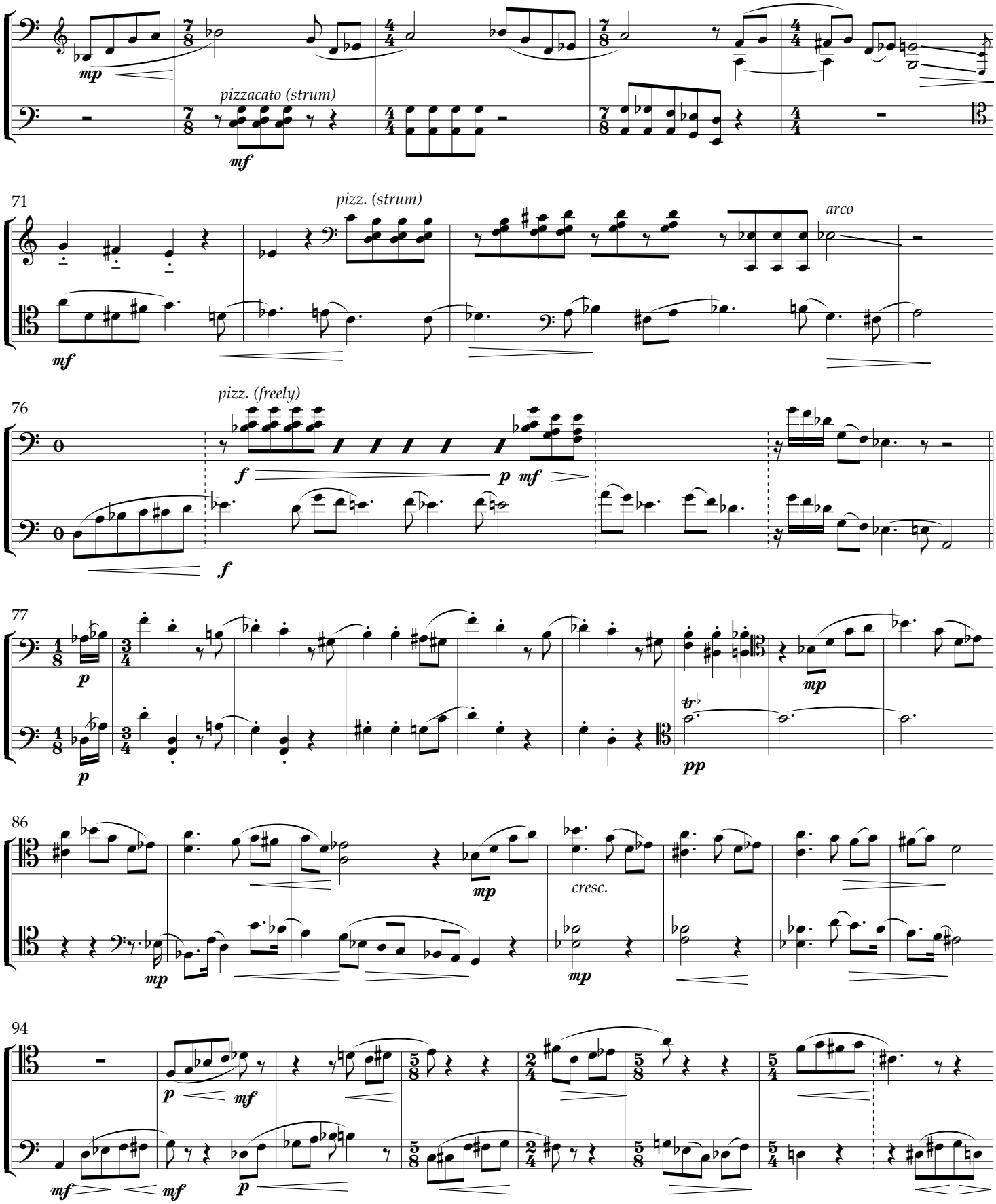
July 1996

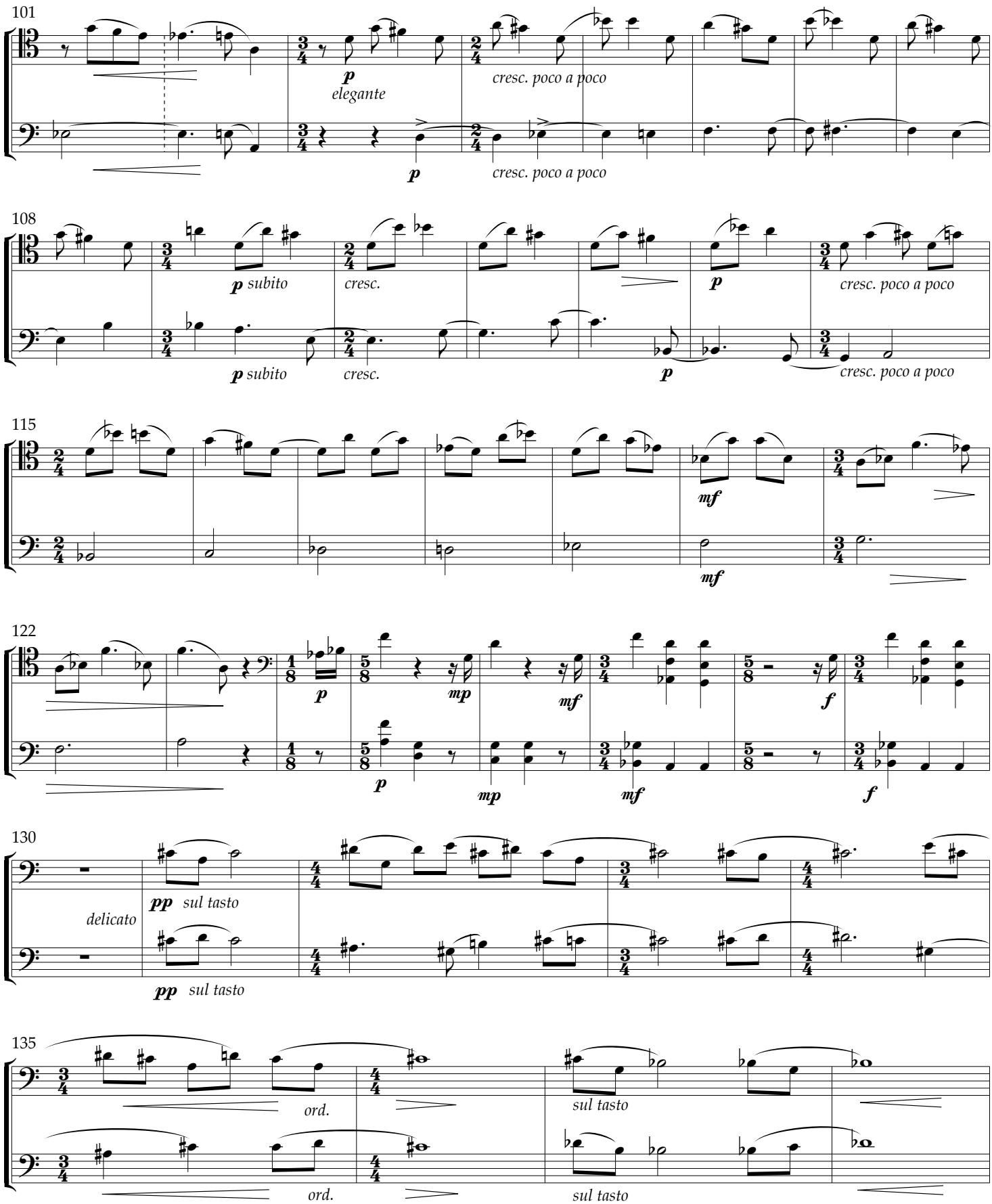
Pascal's Theorems

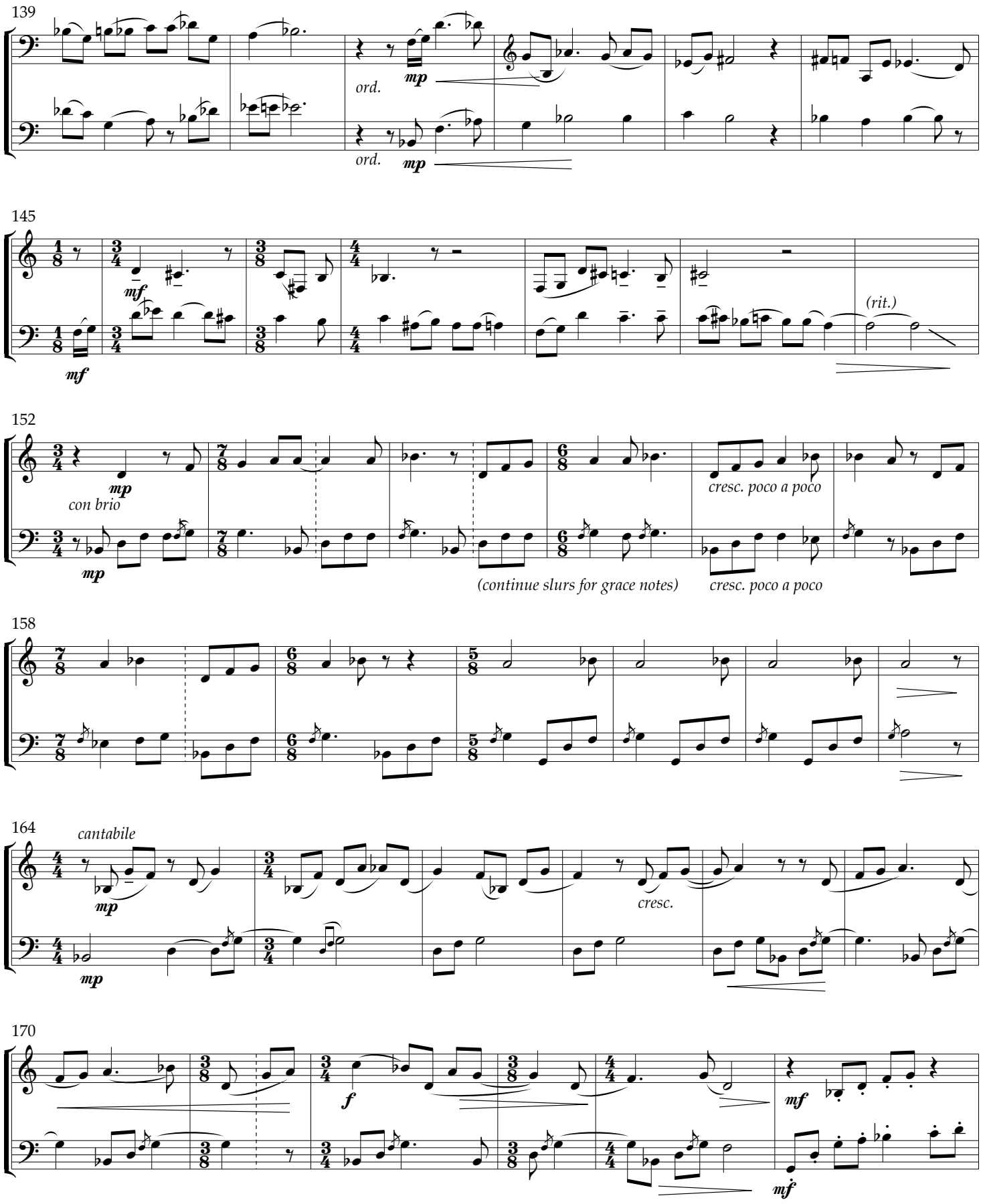
III. Skipping Stones

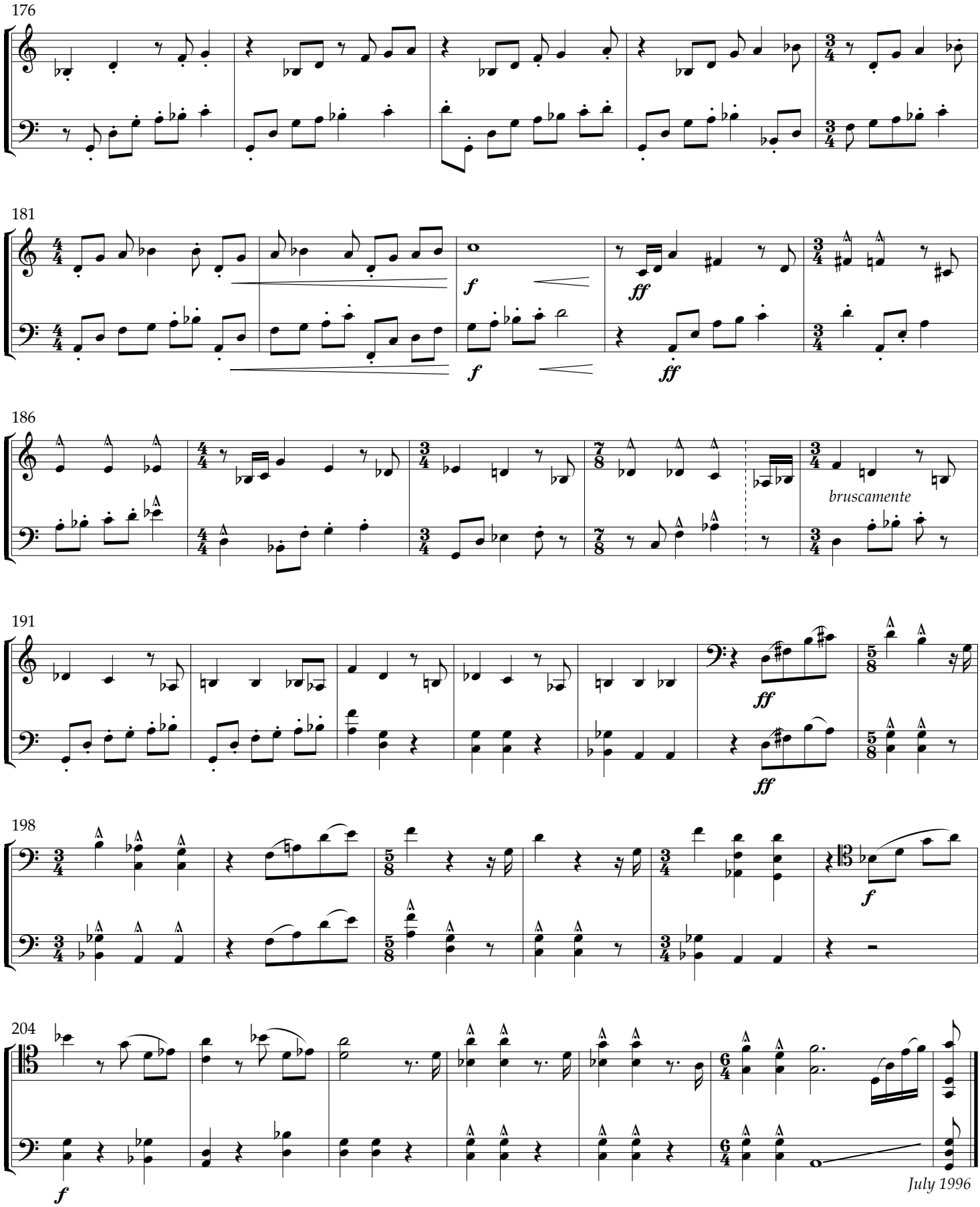



32
p
p
f
f
39
46
ff
ff
mf
mf
53
rit.
59
bruscamente
f
pz
f
60


mp
pizzacato (strum)
mf
71
pizz. (strum)
arco
mf
76
pizz. (freely)
f
p
mf
f
77
p
p
mp
tr
pp
86
mp
cresc.
mp
mp
94
p
mf
mf
mf
p


101
p
elegante
cresc. poco a poco
p
cresc. poco a poco
108
p subito
cresc.
p
cresc. poco a poco
p subito
cresc.
p
cresc. poco a poco
115
mf
mf
122
p
mp
mf
f
p
mp
mf
f
130
delicato
pp sul tasto
pp sul tasto
135
ord.
sul tasto
ord.
sul tasto


139
ord.
mp
ord.
mp
145
mf
mf
(rit.)
152
mp
con brio
mp
cresc. poco a poco
(continue slurs for grace notes)
cresc. poco a poco
158
164
cantabile
mp
mp
cresc.
170
f
mf
mf


176
181
186
bruscamente
191
198
204
July 1996