

WANDERING

THE

THRESHOLD

OF

DELIRIUM

FOR VIOLIN AND ELECTROACOUSTIC ACCOMPANIMENT

BY CHRISTIEN LEDROIT

2006

# WANDERING THE THRESHOLD OF DELIRIUM

FOR SOPRANO SAX, VIOLIN, CELLO, PIANO, ELECTRIC GUITAR, ELECTRIC BASS AND DRUMS  
ARRANGED FOR CONTACT CONTEMPORARY MUSIC BY THE COMPOSER

## BY CHRISTIEN LEDROIT

2006

Wandering the Threshold of Delirium is a short two-movement work for solo violin and electronic accompaniment. The piece is based on two quotations melded together, one from Bach's Partita #2 for solo violin and one from R. Murray Schafer's violin concerto. The first movement, Wandering, presents the basic materials of the work and develops them in a very free, rhapsodic setting. This movement has a sometimes passionate, sometimes plaintive sound to it, never seeming to be able to come to rest. The second movement, The Threshold of Delirium, uses the same basic materials but at a much more rapid pace, with a constant driving 3+3+2+2 rhythm. Hints of baroque techniques are present here, but fleeting. This movement is constantly pushing itself, and often seems about to fly off the rails, until it's reeled in at the last second.

Wandering the Threshold of Delirium was commissioned through the Norman Burgess Memorial Fund. It was composed for student performers at a Royal Conservatory grade 9-10 level.

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Norman Burgess Memorial Fund

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This arrangement premiered May 12, 2012 by Contact Contemporary Music at the Music Gallery, Toronto, Ontario

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# WANDERING THE THRESHOLD OF DELIRIUM

## i. wandering

CHRISTIEN LEDROIT  
2006

♩ = ca. 55-60

begin as soon as you hear audio

*p* *f* *mp* *p*

audio changes to wind sound (0:27)  
sul tasto

9

*pp* *mf* *mp*

→ normal\* normal *s* *s* 2 audio fades

\* move gradually towards normal bowing

low D in audio enters (0:47)

14

*p* *mp* *f* *p*

→ sul pont. sul pont. → normal

low D enters again 1:04

♩ = 60

21

*mf* *mp* *p* *sfz*

trill lower note only

→ sul pont. sul pont. → normal → s.t.

don't wait for audio to fade sul pont.

A Tempo

28

*n* *mp* *pp* *mp*

only pluck 1st note

→ normal

normal *s* *s* 3

don't bow, just finger

pizz. arco, sul tasto

poco

35

*mf* *mp* *f* *sfz*

wait for audio on D# (1:55)

audio doubles from here to sfz on D

2:04.5

poco

rit. --- *sfz*

41

*mp* *p* *n*

open D and 7th partial harmonic (D) on G

hold harmonic with 4th finger while placing and removing 1st finger to obtain artificial harmonic (sounding E)

play artificial harmonic with 1st on C#, 3rd on F# on G string, 4th on D on D string.

49 as audio enters on wispy notes (2:24.5)  
 very sul pont. lift bow to let ring  
 audio cresc and descending noises (2:35) → normal during silence in audio  
*p* *simile* *f* *mp* *molto*

55 normal exactly with audio low A (2:37.5)  
 A Tempo Slower A Tempo sul tasto  
*f* *trill bottom note* *trill top note* *ff* *p*  
 2:53 with D in audio

63 → normal 3  
 normal molto espr. cut off with audio (3:04) with gliss in audio (3:10)  
 gliss for full  
*f* *pp* *mp* *mf* *mp*  
 more and more lyrical  
 audio accents downbeat 3:12.5

73 audio echo signals beat 3  
*mf* *p* *pp* *mp* *mf* *mp*

80 high Eb enters (3:39) strident  
*mf* *f* *ff* *n* *molto*

Ideally, you should arrive at m. 82 just as the high Eb in the audio enters but this is not necessary. You should simply be aware of where you are when the audio Eb enters, (i.e. ahead of or behind the audio) and pace the remaining measures accordingly, so that the final Eb crescendo in m. 89 is in sync with the Eb crescendo in the audio. This final crescendo should be cut off just at the height of volume, with the audio if possible.

ii. the threshold of delirium

♩ = 80

Musical staff 1: Treble clef, 2/8 time signature, starting with a 19/16 measure. Notes include quarter notes, eighth notes, and sixteenth notes with various accidentals. Fingerings 1, 0, 1, 3, 2, 3, 3, 3, 4 are indicated above the notes. Dynamics *p* and *mf* are present.

Musical staff 2: Treble clef, 2/8 time signature, starting with a 19/16 measure. Notes include quarter notes, eighth notes, and sixteenth notes with various accidentals. Fingerings 4, 1, 3 are indicated above the notes. Dynamic *mp* is present.

Musical staff 3: Treble clef, 2/8 time signature, starting with a 19/16 measure. Notes include quarter notes, eighth notes, and sixteenth notes with various accidentals. Fingerings 4, 0, 0 are indicated above the notes. A box labeled "A" is above the staff. Dynamic *ff* is present.

Musical staff 4: Treble clef, 2/8 time signature, starting with a 19/16 measure. Notes include quarter notes, eighth notes, and sixteenth notes with various accidentals. Fingerings 3, 0, 2 are indicated above the notes. A "(frog)" marking is above the first measure. Dynamics *f* and *dim.* are present.

Musical staff 5: Treble clef, 2/8 time signature, starting with a 19/16 measure. Notes include quarter notes, eighth notes, and sixteenth notes with various accidentals. Dynamic *mp* is present.

Musical staff 6: Treble clef, 2/8 time signature, starting with a 19/16 measure. Notes include quarter notes, eighth notes, and sixteenth notes with various accidentals. Fingerings 2, 3, 0, 1, 4, 0, 3, 1, 0, 2, 3, 4 are indicated above the notes. A box labeled "B" is above the staff. Dynamic *mf* is present. An alternative fingering "alt: 1 3 4" is shown below the staff.

21

*mp* *f* *mf* poco a poco dim.

24

*ppp* *f* *subito p* cresc.

pizz. arco

29

*f* *p* *mp*

33

*mf* *f*

36

*molto* *mp* dim.

39

*p* gliss. *mf*

→ sul pont. V V sul pont.

C normal

43

*f* *mf* *f*

47

*mf* poco a poco cresc.

50

*ff* *f* *p*

pizz. arco

54

*f* *p*

>0VV

61

*mp* cresc.

67

*f* *pp*

any pitch

72

*f*

simile less trem. Free time molto espr.

77

*mp*

A Tempo -> sul pont. molto sul pont. literally, right on the bridge

m. 78: play the A<sub>3</sub> with 1st finger, continuous fast tremolo with bow and pluck rhythm with 3rd or 4th finger of left hand. By end of 2nd measure, bow should be completely on the bridge such that only the pizz. is audible, with some slight bow noise.

81 *mf* *cresc.*

84 *f* *fff* *trill indicated notes only* *ff*

88 *trill lower notes only* *subito mp* *subito ff*

92 *subito ff*

95 *subito ff* *poco a poco molto dim.* *sfz*

99 *mf*

102 *p* *combine more and more notes/beats/bars per bow and fade* *repeat as many times as necessary to fade to silence. Move to sul tasto.*