

a short cry

for solo violin

c. 5'

by

Connor Simpson

Mere Fly Press

a short cry

for solo violin

2025

c. 5 minutes

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Mere Fly Press (ASCAP)

Program Notes:

A short cry moves through restrained gestures and fading echoes, tracing fragments of half-remembered expression. Murmurs, brief intensities, and fragile lyricism drift without setting. A residue remains, of memory and loss. Sounds surface tentatively, like memories half-surfaced or voices softened by distance. What unfolds is quiet and porous — shaped not by structure, but by the erosion of presence.

Performance Notes:

The piece should be performed with a wooden mute and without vibrato throughout. If a wooden mute is unavailable, another mute may be used, though performers should prioritize a muted sound that is dry, and veiled.

Senza Misura (Free Time):

This section is not measured, and rhythmic values are not proportional to spacing. Each system should last approximately 15–20 seconds, with exact pacing determined by the performer. Notes and events should unfold with a sense of continuity and breath, avoiding strict pulses or synchronization. While the notation provides a general sequence, interpretive freedom is encouraged within the given temporal span.

Laissez Vibrer (l.v.):

On the fourth system of the fourth page where l.v. is marked, crescendo into the silence, allowing the strings to resonate into the space. The natural decay of the string is essential to the sound.

Gradual Technique Transitions:

Arrows indicate a gradual transition between techniques. Performers should smoothly shift from one technique to the next, allowing the change to evolve organically over the provided duration. For example the sul pont. in mm. 5 should gradually transition to the ord. in measure 16 and the harmonic pressure on the at the beginning of the fourth system on the first page, should gradually increase in pressure to a fully stopped note.

a short cry

for Yan Yue

Solo Violin

Connor Simpson

Senza Misura, whimpering lost in the wind
con sordino, senza vibrato, sul tasto

1

n *ppp* *pp* *n* *n* *ppp* *pp* *n* 15-20''

2

n *ppp* *pp* *p* *pp* *ppp* *n* 15-20''

3

p *n* *mp* *p* *n* *p* *pp* 15-20''

4

sul pont.

n *pp* *p* *n* *p* *mp* *n* *mp* *mf* 15-20''

5

Lento, cantabile (♩ = c. 48)
sul pont.

pp *mp* *p* *mp* *pp* *mp* *p* 15-20''

11

p *mf* *pp* *p* *mp* *mf* *f* 15-20''

16

ord. 3

Freely, Piercing

p *f* *ff* *fff* *ff* *fff* 15-20''

Adagio, tender and bare (♩ = c. 50)

senza rubato

20 *ff* < *fff* *mp* *pp*

25 *mf* *p*

29 *mp* *p* rit.

33 *ppp* < *pp* > *n* *n*

The musical score is written for a single melodic line on a treble clef staff. It begins at measure 20 with a 4/4 time signature. The first measure contains a half note G4 with a fermata, followed by a quarter rest. The second measure changes to a 3/4 time signature and starts with a half note G4. The melody continues with eighth and quarter notes, featuring a key signature change to one sharp (F#) at measure 25. Dynamic markings include *ff* and *fff* at the start, followed by a crescendo to *mp* and then a decrescendo to *pp*. At measure 25, the dynamics are *mf* and *p*. At measure 29, the dynamics are *mp* and *p*, with a *rit.* (ritardando) marking and a dotted line indicating a slowing down. The piece concludes at measure 33 with a final cadence in 4/4 time, marked with *ppp*, *pp*, and *n* (normal). A large, diagonal watermark reading 'For Perusal Only' is overlaid across the entire page.