

PAUL WALDE

Of Weather
(for Geoff Hendricks)

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Performer Notes

This composition was written to accompany video documentation of a performative installation entitled *Of Weather (for Geoff Hendricks)* in which crews of art handlers moved 8 large photographic prints of clouds around a radio transmission field near Toronto, Ontario as a sort of image ballet.

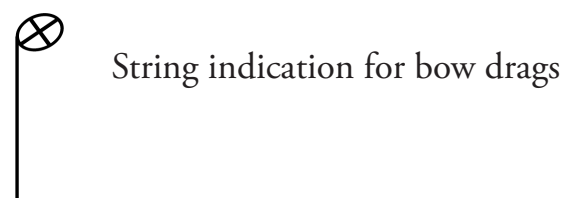
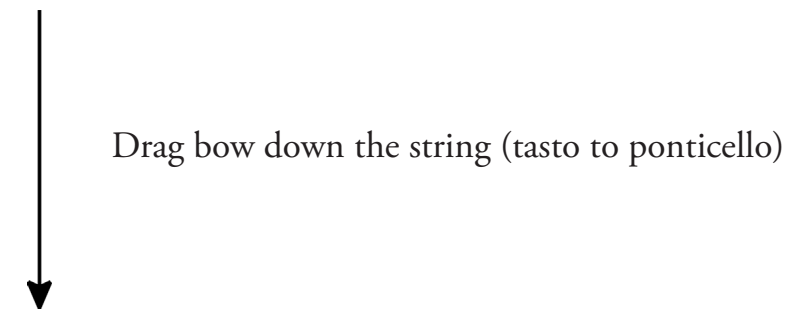
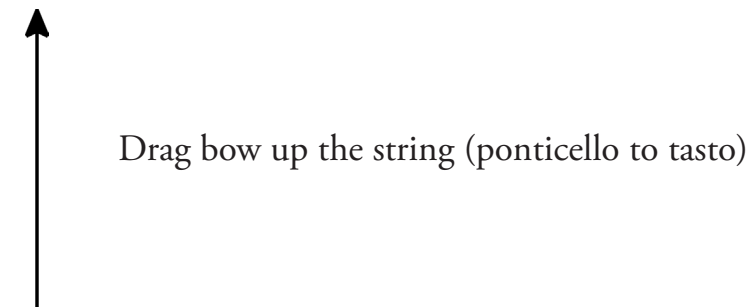
The score is comprised of 8 'bowing figures' derived from each cloud image. Each performer is assigned between 1 and 3 of these figures to memorize.

Throughout the piece performers are given indications of bow placement (*Tip, Mid, or Frog*) as well as pitches to be fingered during the bow pattern.

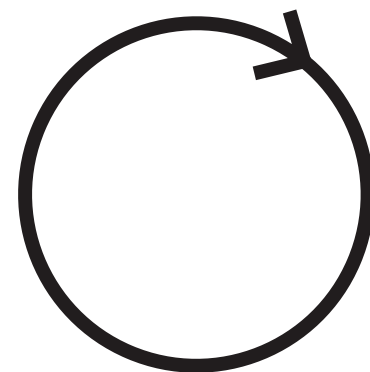
Parenthesized notes are optional and are to be employed *ad libitum*.

The bowing figures will elicit sounds and tones that are inconsistent with the note written—this is expected and a desired effect. The specifics of each bowing figure are described in the following pages.

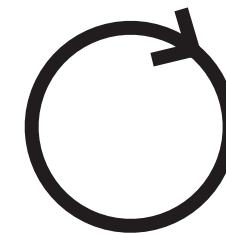
'*Tilt*': adjust angle of bow upwards (towards performer) such that less bow hair is in contact with the strings



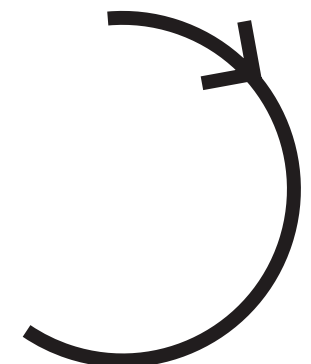
Circular Bowing Durations:



1/4 note



1/8 note



1/4 semi-circle

Viola Bowing Figures

Figure A:

A series of three half circular bowings each lasting a quarter note each are followed by two full circular bowings and one 1/8th (faster and smaller) circular followed by an 1/8th rest. The whole figure is circular.

The diagram for Figure A consists of two parts. The upper part shows bowing patterns on a staff with a treble clef and a 6/4 time signature. It starts with three half-circular bowings (two above the staff, one below) followed by two full circular bowings (one above, one below) and a small circular bowing with a 1/8th rest. The lower part shows a staff with a bass clef and a 6/4 time signature, with notes corresponding to the bowing patterns. The notes are quarter notes for the first six measures, an eighth note followed by an eighth rest for the seventh measure, and quarter notes for the eighth and ninth measures.

Figure H:

Rapid (1/16th note) brushing of the bow along the string (or strings) beginning with narrow strokes to wide strokes and back to narrow strokes. Use the tip of the bow for the shorter strokes and up to half of the bow for the longer strokes.

The diagram for Figure H consists of two parts. The upper part shows a rapid brush stroke pattern on a staff with a treble clef and a 6/4 time signature. The strokes are narrow at the beginning and end and wide in the middle. The lower part shows a staff with a bass clef and a 6/4 time signature, with notes corresponding to the brush stroke pattern. The notes are sixteenth notes grouped in pairs, with the first group of six pairs being narrow, the second group of six pairs being wide, and the third group of six pairs being narrow.

Violoncello Bowing Figures

Figure D:

Two 1/4 note circular bowings, followed by one half circle also lasting 1/4 followed by an 1/8th rest and a series for four 1/8th (faster and smaller) circulars followed by another 1/8th rest. The whole figure is circular.

Figure D illustrates a bowing figure in 6/4 time. The notation is presented on two staves: a treble clef staff and a bass clef staff. Above the treble staff, four circular bowing diagrams are shown: two large circles with arrows indicating clockwise rotation, followed by a half-circle with an arrow indicating a downward stroke, and then a smaller circle with an arrow indicating clockwise rotation. To the right, four smaller circles with arrows indicate a series of faster, smaller circular bowings. Below the treble staff, a series of rhythmic markings are shown: two quarter notes, a quarter rest, two eighth notes beamed together, a quarter rest, two eighth notes beamed together, a quarter rest, and a quarter note. The bass staff contains a corresponding rhythmic pattern: a quarter note, a quarter note, a quarter note, a quarter rest, two eighth notes beamed together, a quarter rest, two eighth notes beamed together, a quarter rest, a quarter note, two eighth notes beamed together, a quarter rest, and a quarter note. To the right of the treble staff, four horizontal dashed lines represent different bowing techniques: *Molto Sul Tasto*, *Sul Tasto*, *Sul Pont.*, and *Molto Sul Pont.* Arrows indicate the bow's position and movement for each technique, showing a progression from the fingerboard towards the bridge.

Figure E:

A series of three 1/8th (faster and smaller) circular bowings followed by one 1/4 note circle. This is followed by three more 1/8th circulars and then a 1/4 rest. The figure ends with an 1/8th note circular near the bridge and a quick bow-slide back towards the neck to the original bow position. The whole figure is circular.

Figure E illustrates a bowing figure in 6/4 time. The notation is presented on two staves: a treble clef staff and a bass clef staff. Above the treble staff, six circular bowing diagrams are shown: three small circles with arrows indicating clockwise rotation, followed by a larger circle with an arrow indicating clockwise rotation, and then two more small circles with arrows indicating clockwise rotation. To the right, three more small circles with arrows indicate a series of faster, smaller circular bowings. Below the treble staff, a series of rhythmic markings are shown: two eighth notes beamed together, a quarter note, a quarter rest, two eighth notes beamed together, a quarter rest, two eighth notes beamed together, a quarter rest, a quarter note, a quarter rest, and a quarter note. The bass staff contains a corresponding rhythmic pattern: two eighth notes beamed together, a quarter note, a quarter rest, two eighth notes beamed together, a quarter rest, two eighth notes beamed together, a quarter rest, a quarter note, a quarter rest, and a quarter note. To the right of the treble staff, four horizontal dashed lines represent different bowing techniques: *Molto Sul Tasto*, *Sul Tasto*, *Sul Pont.*, and *Molto Sul Pont.* Arrows indicate the bow's position and movement for each technique, showing a progression from the fingerboard towards the bridge and back towards the neck.

Violoncello Bowing Figures continued

Figure G:

Stroking the bow along the string from the bridge to the neck as indicated.

The diagram shows a cello staff with a treble clef and a 6/4 time signature. The staff is divided into four horizontal sections by dashed lines, labeled from top to bottom: *Molto Sul Tasto*, *Sul Tasto*, *Sul Pont.*, and *Molto Sul Pont.*. Four curved arrows indicate the bowing direction: the first arrow starts at the *Sul Pont.* level and points up to the *Sul Tasto* level; the second arrow starts at the *Sul Tasto* level and points up to the *Molto Sul Tasto* level; the third arrow starts at the *Molto Sul Tasto* level and points down to the *Sul Tasto* level; the fourth arrow starts at the *Molto Sul Tasto* level and points down to the *Molto Sul Pont.* level. Below the staff, a musical line shows six quarter notes: the first four are on the first line (G4), the fifth is on the second line (B4), and the sixth is on the second space (D5).

Bass Bowing Figure

Figure F:

One half circular bowing lasting 1/4 note followed by 5 full 1/4 note circulars. The whole figure is circular.

The diagram shows a cello staff with a treble clef and a 6/4 time signature. The staff is divided into four horizontal sections by dashed lines, labeled from top to bottom: *Molto Sul Tasto*, *Sul Tasto*, *Sul Pont.*, and *Molto Sul Pont.*. The first section contains a half-circular bowing pattern (a semi-circle with an arrow) and two full circular bowing patterns (circles with arrows). The second section contains two full circular bowing patterns. The third section contains a half-circular bowing pattern and two full circular bowing patterns. The fourth section contains two full circular bowing patterns. Below the staff, a musical line shows ten quarter notes: the first four are on the first line (G4), the fifth is on the second line (B4), and the last five are on the second space (D5).

Of Weather

Paul Walde

$\text{♩} = 60$

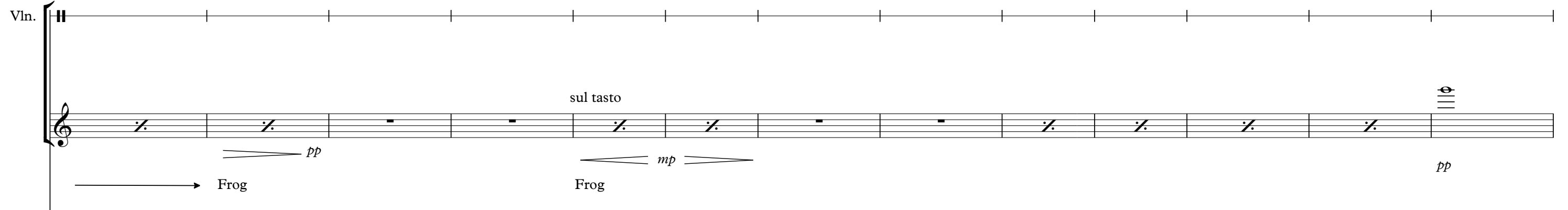
A

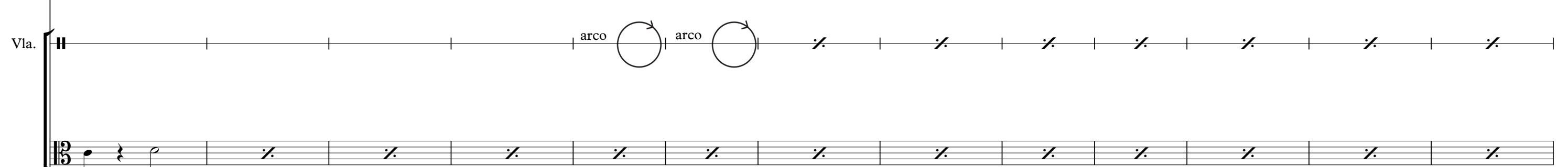
The score is for a 4/4 piece in A major, marked with a tempo of 60 beats per minute. It consists of four staves: Violin, Viola, Violoncello, and Double Bass. The piece is divided into measures, with measure numbers 1, 5, and 10 indicated. The Violin part begins with a first ending bracket and a dynamic marking of *pp* that increases to *mp*. It includes performance instructions for *sul pont.* and *sul tasto*, and a bowing instruction from *Tip* to *Mid*. The Viola part starts with *pp* and *mp* dynamics, with a bowing instruction from *Mid* to *Tip*. The Violoncello and Double Bass parts both start with *mp* dynamics and include *sul tasto* instructions. The Violoncello part also features a *pp* dynamic and a bowing instruction from *Frog* to *mp*. The Double Bass part includes a *pp* dynamic and a bowing instruction from *Tip* to *mp*.

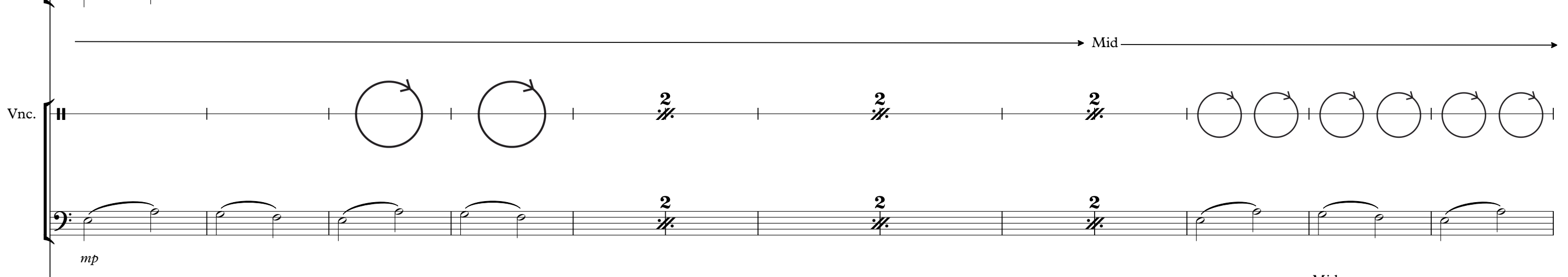
15

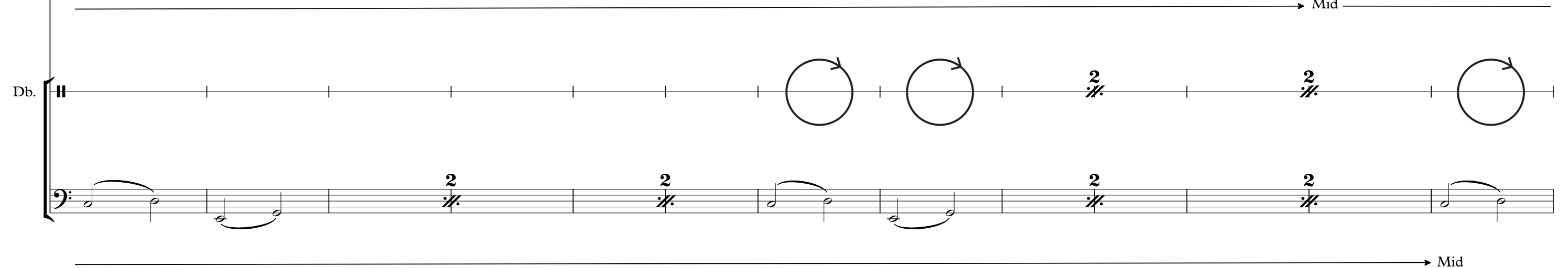
20

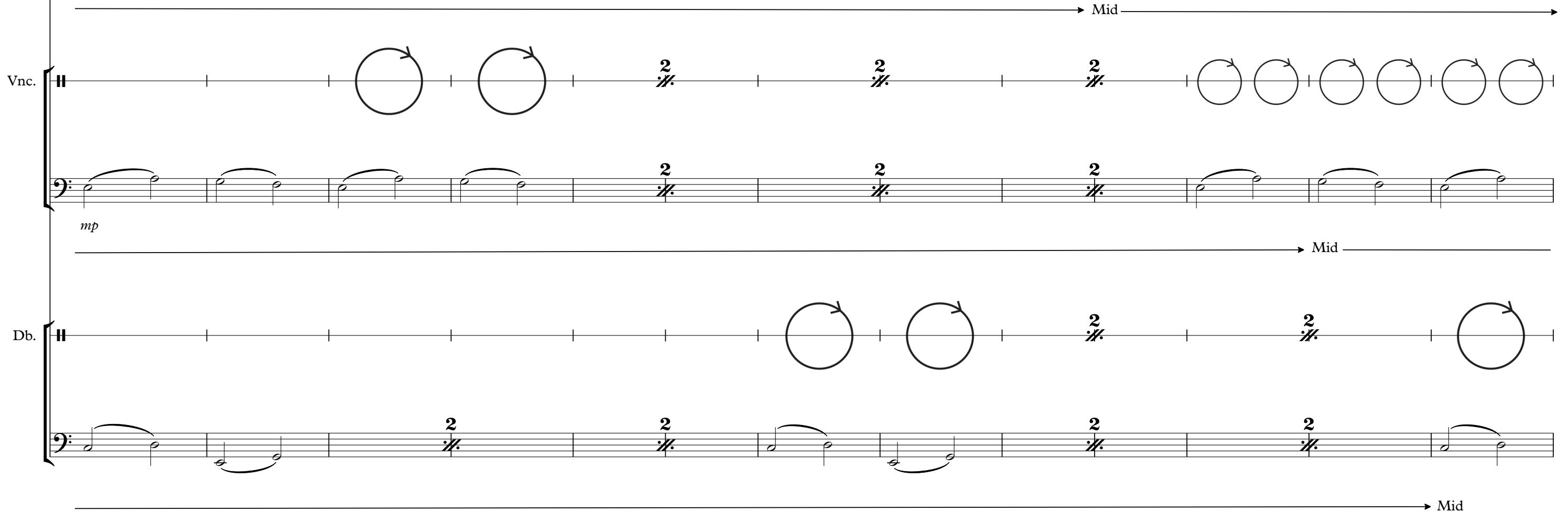
25

Vln. 

Vla. 

Vnc. 

Db. 

Mid 

30 35

Vln. tilt bow flautando tilt arco tilt

Vla. arco arco arco

Vnc. frog Tip

Db. arco

ppp pp p p

2 2 2

2/4 6/4

Detailed description of the musical score: The score is for four string instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vnc.), and Double Bass (Db.). It is divided into two systems. The first system covers measures 1 to 30, and the second system covers measures 31 to 64. The time signature changes from 2/4 to 6/4 at the end of each system. The Violin part features a melodic line with 'tilt bow' and 'flautando' markings, and 'tilt' markings above the staff. The Viola part has 'arco' markings above the staff. The Violoncello part has a 'frog' marking and a 'Tip' marking above the staff. The Double Bass part has 'arco' markings above the staff. Dynamic markings include ppp, pp, p, and pp. There are also numerical markings '30' and '35' above the staff. The score includes various musical notations such as notes, rests, and articulation marks.

2:38

4

B

40

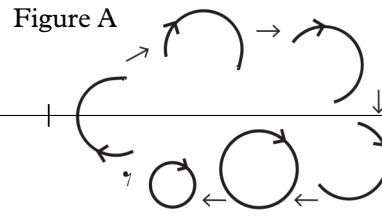
45

50

55

Vln.

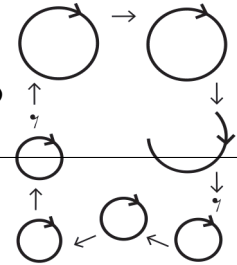
Vla.



p *mp*
Frog

Vnc.

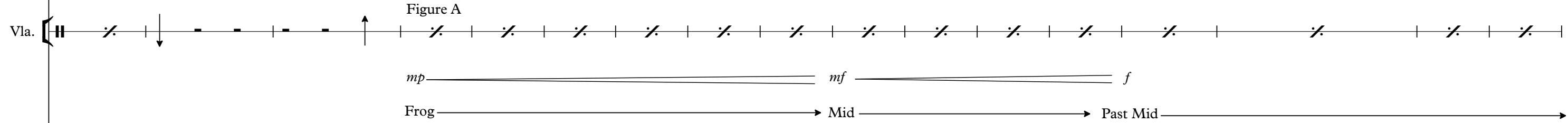
Figure D

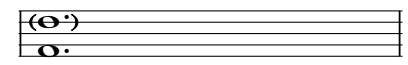


p *f*
Frog Mid

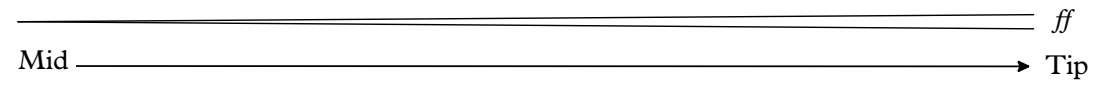
Db.

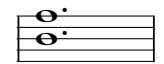
Vln. 

Vla. 

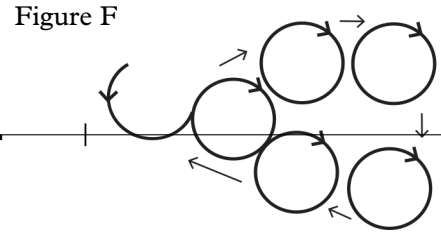



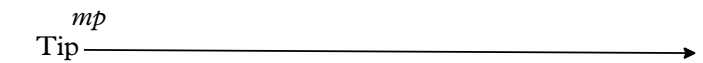
Vnc. 

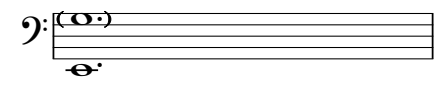
Mid  *ff*



Db. 

Figure F 

mp
Tip 



80

85

90

95

Vln.

Vla.

Frog

Figure A

mf

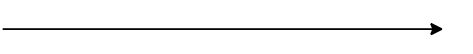
Frog

Vnc.

Figure D

mf

Tip

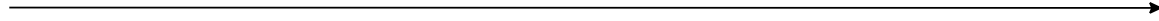


Db.

mp

mf

Mid



8:57

100

C

105

110

Vln.

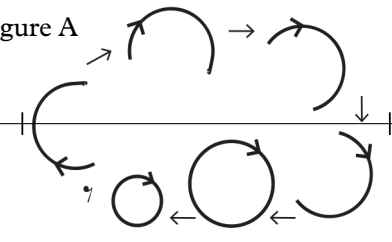
Vla.

Vnc.

Vc.

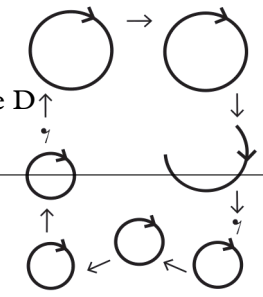
Db.

Figure A



mf *mp*
 Frog Mid

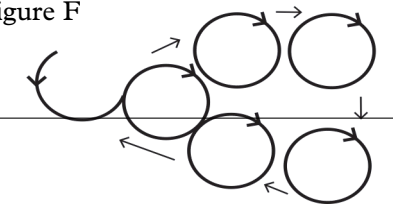
Figure D



mf Mid
 Tip

pp *mp* *ppp*

Figure F



mf *mp*
 Mid

115

120

125

Vln.

Vla.

Figure A

mp *ppp*

Mid

Vnc.

Figure D

pp *mp* *ff* *mf*

Mid Tip

Db.

Figure F

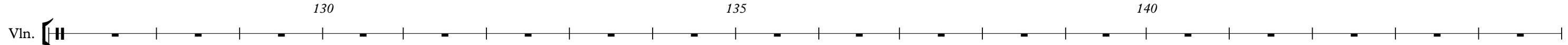
Figure F

mp *mf* *mp* *ppp*

Mid

mp

Tip

Vln. 

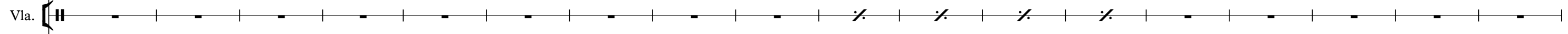


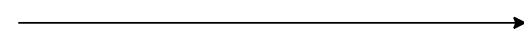
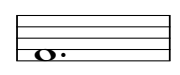
Vla. 


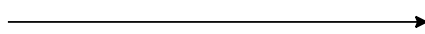
Figure A


ppp  *mf*  *pp*
 Tip  Mid

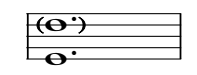


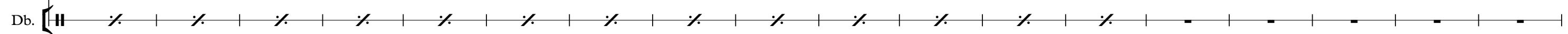
Vnc. 

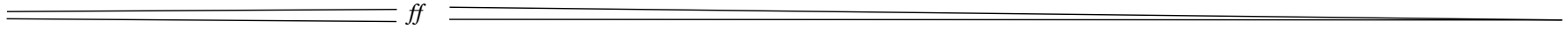

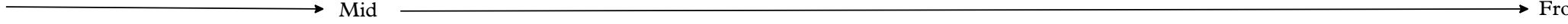

Figure D

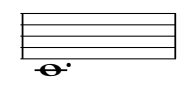
pp 
 Frog

mp 
 Mid



Db. 

ff  *mf*  *pp*
 Mid  Frog



Vln. 145 150 155 160 165

Vla.

Figure A

pp ————— *mf*

Vnc.

mf ————— *f* ————— *ppp*

Mid ————— Mid Frog ————— Mid

Vc.

Figure F

Db.

170

175

180

Vln.

Vla.

Figure A

p *f* *ppp*

Tip Mid Tip

Vnc.

Figure D

pp *f* *ppp*

Mid Frog Mid Frog

tilt arco

Db.

Figure F

mf *f* *mp*

Tip

tilt arco

Vln. 

185

190

195

Vla. 

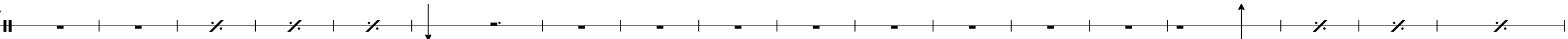
Vnc. 

Figure D

Figure D

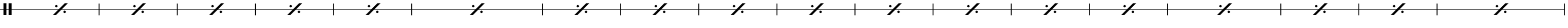
pp  *mf*

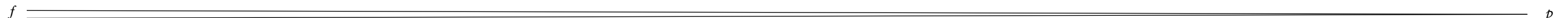
mp  *ppp*

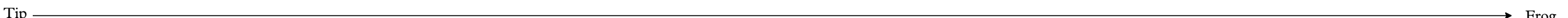
Frog

Frog




Db. 

f  *p*

Tip  Frog



18:42

E

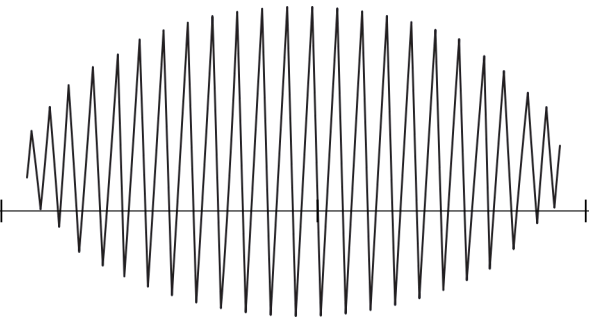
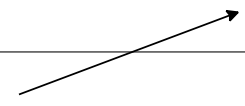
Vln. 200 205 210

Tip

ppp

Vla. 200 205 210

Figure H



pp

Vnc. 200 205 210

Db. 200 205 210

mp → *ppp*
 Frog → Mid

215 220 225 230

Vln. *Mid Tip*

Vla. *2 2 2 2 (half of Figure H) Figure H 2 Figure H*

Vnc. *Figure E*

Db.

pp *Tip* *p* *ppp*

pp *mf* *Mid* *Mid Frog* *Mid*

The score is for measures 215 to 230. The Violin part (Vln.) has a bowing diagram for 'Mid Tip' and dynamic markings *pp*, *p*, and *ppp*. The Viola part (Vla.) has a bowing diagram for 'Mid' and dynamic markings *pp* and *ppp*. The Violoncello part (Vnc.) has a bowing diagram for 'Figure E' and dynamic markings *pp* and *mf*. The Double Bass part (Db.) has a bowing diagram for 'Mid' and 'Mid Frog' and dynamic markings *pp* and *ppp*. The score includes various musical notations such as rests, slurs, and articulation marks.

Vln. 235 Figure C 240 245 250 Figure C

Violin staff with dynamic markings *p* and *mp*. Performance instructions include "Mid" and "Mid Tip" with arrows indicating bow position. The staff contains several measures with slash marks and rests.

Violin accompaniment staff in treble clef with a key signature of one flat. It contains several measures of music with notes and rests.

Vla. 2 2 2 2 2 2 2 2 2 2 2

Viola staff with dynamic markings *pp* and *ppp*. Performance instructions include "tilt" with an arrow. The staff contains several measures with slash marks and rests.

Viola accompaniment staff in treble clef with a key signature of one flat. It contains two measures of music with notes and rests.

Vnc. Figure E

Violoncello staff with dynamic markings *mp*, *pp*, *ppp*, and *p*. Performance instructions include "Mid Tip" and "Tip" with arrows. The staff contains several measures with slash marks and rests.

Vc. Figure E

Violoncello accompaniment staff in bass clef with a key signature of one flat. It contains several measures of music with notes and rests.

Db.

Double Bass staff in bass clef with a key signature of one flat. It contains several measures with rests.

255 260 265 270

Vln. *mf* Mid Frog

Vla. *ppp* arco Figure H *ppp*

Vnc. Figure E *ppp* *p* *pp*

Vc. *ppp*

Db.

Figure C *mp* *mf* *pp*

275 280 Figure C 285 Figure B 17

Vln. *mp* *ppp* *ff* *ppp* *f*
 Frog → Tip

Vla. *p*
 Mid Tip → Tip

Vnc. *pp* *p*
 Mid → Tip

Db. *ppp* *mf* *f* *pp*
 Mid

Detailed description of the musical score and diagrams:
 - **Vln. (Violin):** The staff shows a melodic line starting at measure 275. Performance markings include *mp* (measures 275-276), *ppp* (measures 277-280), *ff* (measures 285-286), *ppp* (measures 287-288), and *f* (measures 289-290). A diagram labeled 'Figure C 285' shows a five-line staff with a note on the first line and a bracket labeled 'Frog' from the first to the second line, and 'Tip' from the second to the fifth line. A second diagram labeled 'Figure B' shows a five-line staff with a note on the first line and a bracket labeled 'Frog' from the first to the second line, and 'f' from the second to the fifth line. Above this diagram are five circles of increasing size, each with an arrow indicating a circular motion.
 - **Vla. (Viola):** The staff shows a melodic line starting at measure 275. Performance markings include *p* (measures 277-280). A diagram shows a five-line staff with a note on the second line and a bracket labeled 'Mid Tip' from the first to the second line, and 'Tip' from the second to the fifth line.
 - **Vnc. (Violoncello):** The staff shows a melodic line starting at measure 275. Performance markings include *pp* (measures 277-280) and *p* (measures 285-290). A diagram shows a five-line staff with a note on the second line and a bracket labeled 'Mid' from the first to the second line, and 'Tip' from the second to the fifth line.
 - **Db. (Double Bass):** The staff shows a melodic line starting at measure 275. Performance markings include *ppp* (measures 285-286), *mf* (measures 287-288), *f* (measures 289-290), and *pp* (measures 291-292). A diagram labeled 'Figure F' shows a five-line staff with a note on the second line and a bracket labeled 'Mid' from the first to the second line, and 'pp' from the second to the fifth line. Above this diagram are five circles of increasing size, each with an arrow indicating a circular motion.

Vln. 290 295 300 Figure B 305

Mid \rightarrow Tip *ppp*

Frog \rightarrow Mid *ff* \rightarrow Mid *ppp*

Vla. 2 2

Tip \leftarrow *mp* \rightarrow *mf* \rightarrow *ppp*

Mid \rightarrow Tip *ff*

Vnc. Figure G Figure D

ppp \rightarrow *p* \rightarrow *ppp*

Mid \rightarrow Frog *ff* \rightarrow *ppp*

Db. tilt arco Figure F Figure F

ppp \rightarrow *mf* \rightarrow *ppp*

Mid \rightarrow Mid Tip *f* \rightarrow *ppp*

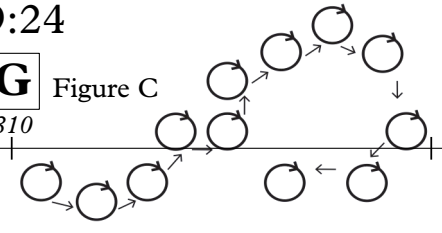
Tip \leftarrow *mf* \rightarrow *ppp* \leftarrow Mid

Vln. 

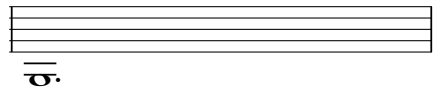
G

Figure C

310



ff
Tip → Mid → Frog



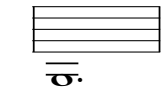
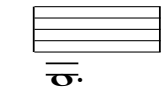
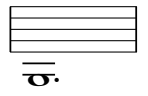
315

Figure C

320 Figure C

Figure C 325

< f > ppp *< mf > ppp* *mp* → *ff* →



Vla. 

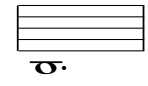
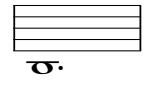
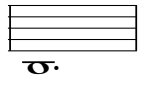
Figure A

Figure A

Figure A

Figure A

ppp *< mf > ppp* *< mf > ppp* *< mp > ppp* *ff* → *ppp*



Vnc. 

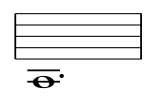
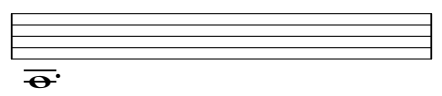
Figure D

Figure D

Figure D

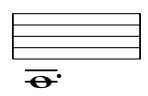
f → *ppp* *f* → *ppp*

Frog → Mid



ff → *ppp*

Tip → Mid → Frog



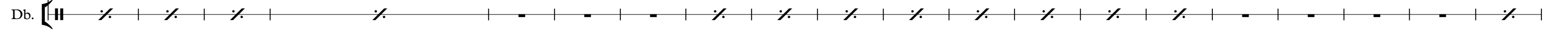
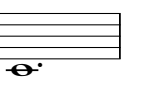
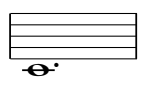
Db. 

Figure F

Figure F

ff → Frog *ppp* *ff* → Mid *mf* → *ff* → Tip → Mid → Frog *ppp* *f*



330 Figure C 335 340 Figure C 345 Figure C

Vln. *ppp* *ff* *ppp* *f* *ppp* *<mf> ppp*
 Frog Mid Tip Tip Mid Frog

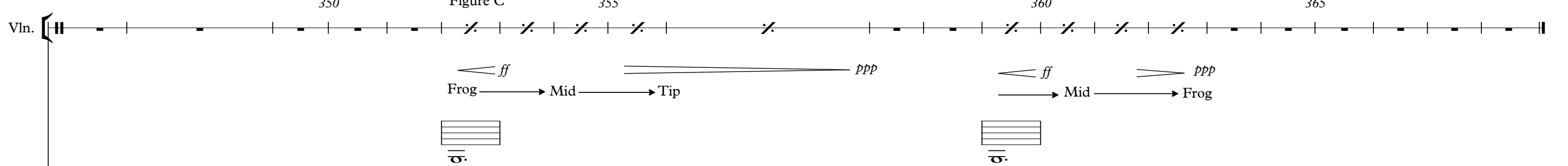
Vla. Figure A *mf* *ppp* *ff* *ppp* *mf*

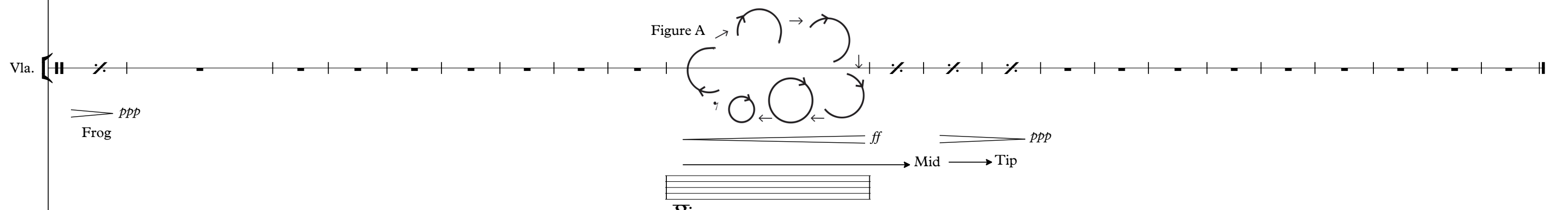
Vnc. Figure D *ff* *ppp* *ff* *ppp* *mf* *ppp*
 Frog Mid Tip Mid Frog

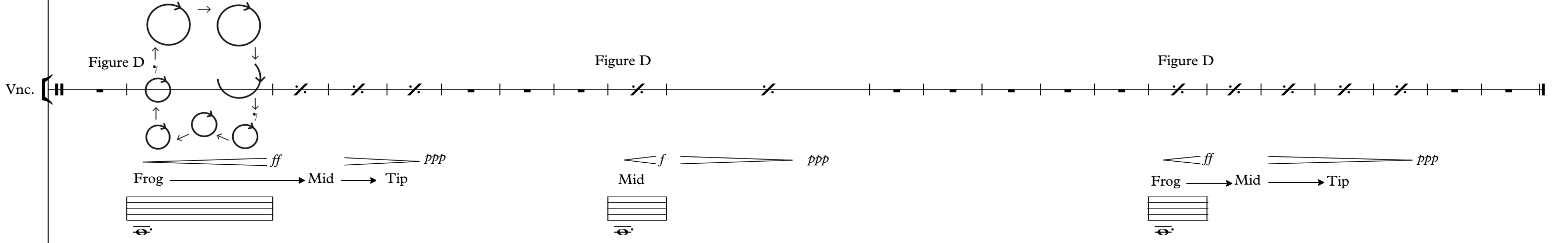
Db. Figure F *ff* *ppp* *f* *ppp* *f* *ppp* *ff* *ppp*
 Mid Tip Mid Frog Mid Tip

The image shows a musical score for four instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vnc.), and Double Bass (Db.). Each instrument has a staff with a series of vertical tick marks representing notes. Below each staff are performance diagrams and dynamic markings. The Violin part includes dynamic markings like *ppp*, *ff*, and *f*, and performance diagrams showing bowing techniques from Frog to Tip. The Viola part includes *mf* and *ppp* markings and diagrams for *mf* dynamics. The Violoncello part includes *ff* and *ppp* markings and diagrams for *ff* and *mf* dynamics. The Double Bass part includes *ff*, *f*, and *ppp* markings and diagrams for *f* dynamics, along with a circular diagram labeled 'Figure F' showing bowing patterns. Measure numbers 330, 335, 340, and 345 are indicated at the top.

350 Figure C 355 Figure C 360 365

Vln. 

Vla. 

Vnc. 

Db. 