

JESSE JONES

— AMORPHIA —

*for solo viola*

Op.69

STRIDENT MUSIC PUBLISHERS (ASCAP)

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(op.69)

for solo viola

Calculated  $\text{♩} = 104$

port. *f* *p* *sim.* *p* *f* *p* *jeté* *f* *p* *sim.* *p* *f*

10 *f* *p* *ff* *mf* *p* *f* *scratchy* *ord.* *ff* *mf* *p* *f*

17 *sim.* *ord.* *pizz.* *arco* *ppp* *mp* *pp* *mp* *pp* *pizz.* *arco* *mp* *pp*

25 *sim.* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *mp* *pp* *mp* *pp* *f* *IV* *III* *IV*

33 *pizz.* *arco* *f* *p* *pizz.* *arco* *mf* *pp* *mp* *pp* *pizz.* *arco* *f* *ff* *mp*

40 *ff* *mp* *ff* *pp* *mp* *pp* *1.2.* *mp* *pp* *3.* *mp* *pp* *IV* *III* *IV* *p*

48 *f* *5* *ff* *mf* *p* *f* *ord.* *pp* *pp* *ff* *mf* *ff*



106 *quasi battuto*  
Musical notation for measures 106-113. Includes dynamic markings *p*, *ff*, and *pp*. Features a double bar line with repeat dots and a fermata.

114 *ord.* *pizz.*  
Musical notation for measures 114-119. Includes dynamic markings *fff* and *ff*. Features a fermata.

120 *arco*  
Musical notation for measures 120-126. Includes dynamic markings *ff*, *p*, *fff*, *pp*, and *f*. Features a fermata.

127  
Musical notation for measures 127-132. Includes dynamic markings *f*, *p*, *ff*, *pp*, and *f*. Features a fermata.

133 *sul A* *port.*  
Musical notation for measures 133-139. Includes dynamic markings *ff*, *pp*, *mp*, *pp*, *mf*, and *mp*. Features a fermata.

140 *sim.*  
Musical notation for measures 140-147. Includes dynamic markings *pp*, *f*, *ppp*, *f*, *mp*, *pp*, *f*, *mp*, *pp*, *ppp*, *f*, and *mp*. Features a fermata.

148 *pizz.* *arco*  
Musical notation for measures 148-155. Includes dynamic markings *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mf*, *pp*, *mp*, *pp*, *mp*, and *pp*. Features a fermata.

156 *pizz.* *arco*  
Musical notation for measures 156-163. Includes dynamic markings *f*, *p*, *f*, *p*, *f*, *mf*, and *pp*. Features a fermata.

162 arco mp pp pizz. arco f ff mp ff mf <f mp>

170 pp f mp pp p ff p f p f

178 ff p

184 ff p pp mp pp

189 ord. ff mf p f ff mf f pizz.

194 arco p f p pizz. mf mp pp

202 sul A ppp fff

## Composer's Note

I often find myself thinking of morphology: not necessarily in the specific biological branch of study by that name, but rather in the subtle change of simple elements or particles reordered to create drastically different forms. For instance, the etymological idea that the singular sounds within the word *chew* (a hard “ch” sound, and a round “ooo”) can be used to completely different effect and meaning when found in the Italian words *due* (the number for 2, using the “ooo”) and *cinque* (for 5, using the hard “ch” sound). The morphology here would be the change from something one does with food in the mouth, to sounds made to signify quantity. The sounds themselves remain the same, but their meanings are morphed by the rearrangement, reordering, new emphasis, and specified cultural context.

Perhaps you've heard the expression, “music is a language.” In *Amorphia* I try to take the individual speech sounds of counting in Italian (from 1 to 31 and back) and morph them into musical sounds, thus forming a different language with changed and unknown meaning.

To achieve this particular morphology, I used the vowels in the Italian numbers as pitch material (the number *due* yields the pitches D, C, & E, for instance). I used Italian speech inflection and word stress as a guide for the piece's gestural and rhythmic profile, and also mimicked the consonances and assonances with extended techniques and repetition—a bounced bow stroke for the rolled R sound, as heard in the number *tredici*, and scratch-tones for the hard “ch,” as heard in the number *cinque*.

My hope is that listening to *Amorphia* will feel similar to hearing someone speak in a foreign language: one where words flow into each other, forming larger sentences and paragraphs, each with unknown meaning.

—Jesse Jones