

Katherine Ryan Ayres

for Nate Plapinger

Memory of

for euphonium and piano

Performance notes:

- Because the tempo is slow and the lines are lyrical, some of the rhythms in the piece may seem needlessly complex given the surrounding content. This is a device used merely as an indication that in those moments, square adherence to the tempo should be explicitly avoided.
- The soloist may breathe wherever it is convenient to do so as long as it does not interrupt a notated phrase marking.
- The notated durations of long, resonating notes in the piano and sustains in the euphonium are indicative mainly of the proportion between one pause between phrases and another. These durations are flexible, so long as those rough proportions are maintained.
- Rolled chords in the piano part are played full, deliberate, and without little to no initial or terminal accent. The rolls start directly on their notated rhythmic position.
- The tempi of the cadenzas are flexible in both directions, and can even reach twice the surrounding metronome markings. The performer is encouraged to experiment with the pacing and phrasing of these passages where no explicit directions are given.

Program note:

Human memory is a strange device. Its method of storage links together patterns of information related by their closeness in time of exposure; this has some interesting consequences, as it does not always result in memories that are strictly chronological. Rather, when we remember something, it is a process of discovery; the act of recall causes the same connections formed at the initial moment of storage to fire in more or less their original sequence. We experience a kind of "warming up" of our brains as we remember- the brain floods again with not just the events recalled, but the feelings and associated physical responses linked to those memories. In effect, we simulate and live those moments again, their prior physical nature stripped away.

Memory of is about that "warming" effect, especially as it pertains to memories held strongly and recalled often. The more we remember a particular subject, the more we simulate it, the more subsequent stored versions of that memory come to resemble the simulated, stripped-down version of that subject. We no longer truly remember the subject itself, but the sensation of that particular web of neurons buzzing in our brains and the feeling of the hormones released as a result of that activity. The memory becomes one of remembering rather than one of a definite thing experienced in the past- a mere means of reliving the sensation created by the memory rather than the "stored information."

There are other, more colloquial names for this phenomenon, depending on the nature of the sensation relived - nostalgia, fixation, and trauma can all be considered manifestations of the same generalized idea: sensational recall. In the case of negative experience, the substance of memory is eventually replaced by a pure fear or sadness response; in the case of positive experience, that substance is instead replaced by a kind of euphoric afterglow.

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Memory of

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Katherine Ryan Ayres (2019, rev. 2026)

Free ♩ = 48

mp dolce *n* *mp*

mp *ppp* *mf* *p* *n*

mp *mf* *p* *gently evaporating* *n* *p*

(Led.)

13 *evaporating again*

non dim.

p

pp

Red.

18

n

mp

mp

p

mp

Red.

22

mf

n

mf

p

Red.

36

Measures 36-39 of the musical score. The piece is in A major (three sharps) and 4/4 time. The bass staff features a melodic line with a fermata on the final note of measure 39. The piano accompaniment consists of chords and moving lines in both staves. Dynamics include *dim.* (diminuendo) and *p* (piano).

Cadenza

40

Measures 40-43, the Cadenza section. The bass staff contains a complex melodic line with slurs and ties. The piano accompaniment is mostly rests, with some chords in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The section ends with a double bar line.

Measures 44-45. The bass staff continues the melodic line. The piano accompaniment features chords and moving lines. Dynamics include *f* (forte) and *mp* (mezzo-piano).

Free ♩ = 48

41

Measures 46-49, the Free section. The tempo is marked as Free ♩ = 48. The bass staff features a melodic line with slurs and ties. The piano accompaniment includes chords and moving lines. Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), *n* (normal), *mf* (mezzo-forte), and *f* (forte). The section ends with a double bar line.

45

n *mp dolce* *non dim.*

p *pp* *p*

(Red.)

Red.

50

p *n* *p* *sighing*

pp *pp*

(Red.)

54

mf *n* *p* *f* *p*

mf *mp*

(Red.)

58

Musical score for measures 58-61. The piece is in A major (three sharps) and 2/4 time. Measure 58 features a melody in the bass clef starting on G4, moving to A4, B4, and C5, marked *mf*. Measure 59 continues the melody with a slur over A4, B4, and C5, marked *p*. Measure 60 has a whole rest in the bass clef and a piano accompaniment in the right and left hands, marked *p*. Measure 61 continues the piano accompaniment with a slur over the right hand and a slur over the left hand.

62

Musical score for measures 62-65. Measure 62 features a melody in the bass clef starting on G4, moving to A4, B4, and C5, marked *mp* and *n*. Measure 63 continues the melody with a slur over A4, B4, and C5, marked *p*. Measure 64 has a whole rest in the bass clef and a piano accompaniment in the right and left hands. Measure 65 continues the piano accompaniment with a slur over the right hand and a slur over the left hand.

66

Warm but fading ♩ = 42

Musical score for measures 66-70. Measure 66 features a melody in the bass clef starting on G4, moving to A4, B4, and C5, marked *n* and *mp*. Measure 67 continues the melody with a slur over A4, B4, and C5, marked *sim.*. Measure 68 has a whole rest in the bass clef and a piano accompaniment in the right and left hands, marked *ppp*. Measure 69 continues the piano accompaniment with a slur over the right hand and a slur over the left hand, marked *legato p*. Measure 70 continues the piano accompaniment with a slur over the right hand and a slur over the left hand.

71 *sighing again*

mf

mp

75 *sighing again*

f

mf

79 *dim. poco a poco*

dim. poco a poco

mp

n

pp

84

Serene ♩ = 48

Measures 84-87 of the piece "Serene". The tempo is marked as ♩ = 48. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The music is in bass clef. The first staff (bass) contains the melody, starting with a whole note rest, followed by a half note G#4, and then a series of eighth notes: G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0, C#0, B-1, A-1, G#-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G#-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G#-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G#-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G#-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G#-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G#-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G#-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G#-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G#-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G#-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G#-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G#-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G#-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G#-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G#-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G#-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G#-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G#-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G#-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G#-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G#-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G#-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G#-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G#-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G#-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G#-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G#-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G#-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G#-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G#-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G#-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G#-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G#-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G#-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G#-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G#-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G#-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G#-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G#-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G#-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G#-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G#-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G#-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G#-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G#-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G#-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G#-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G#-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G#-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G#-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G#-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G#-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G#-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G#-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G#-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G#-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G#-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G#-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G#-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G#-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G#-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G#-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G#-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G#-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G#-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G#-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G#-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G#-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G#-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G#-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G#-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G#-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G#-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G#-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G#-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G#-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G#-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G#-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G#-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G#-84, F#-84, 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