

# Windeye

for Andie Tanning Springer  
based on a story by Brian Evenson

Jacob Richman

♩ = 80 *bow noise starts dry, then slowly add reverb*

Voice

Pitchless bow noise on G string,  
fingers dampen string near the nut,  
change bows as needed but very smoothly.  
con sord.

15 sec.

15 sec.

Move left hand up and down neck very slowly  
to change timbre of the bow noise.

Violin

*ppp*

**A**

3 *mix of bow noise continues on loop quietly...*

*close mic on voice*

*heavy reverb on vln*

[Spoken:  
Clearly, deliberately]

*mf*

We lived,

vln. at side to strum

5

senza sord.

pizz.

when I was growing up,

trem.strum

*f*

*mf*

*f*

*l.v.*

2 8 B

*in a simple house,*

*ppp* *mp* (l.v.)

10

*an old*

13

*bungalow with a converted attic* *and sides covered*

*p*

16 bow noise loop fades out...

*in cedar shake.*

*mf* *mp*

20

*in cedar shake.*

*arco*

*mp* *p* *f*

26 [Sung:] *mp*

In the back, un der the oak, the shake was light brown, al-most

*pizz.* *arco*

*mp* *p*

29 *p* Suddenly bold, cadenza-like (quasi-rubato)

hon - ey. —

*gliss.*

*pp* *mf* *f*

31

32 **Molto espressivo, rubato**

molto vibr.

8<sup>va</sup> *gliss.*

*p*

36 **A tempo****D**

Speak the following phrases slowly and deliberately, with space in between each phrase. Alternate with the wood noise technique in vln. part.

Set bow down, or hold in left hand with violin neck as you move instrument down around chest height, belly up, to be able to tap with the fleshy tips of fingers of the right hand on the wood near the bridge.

## 40 Length of ad lib between rehearsal D and E = approx. 45 sec

Continue wood noise tap/flick ad. lib. in between spoken phrases, sparse at first, but slowly growing in complexity. Feel free to add similar wood noises, taps, rubs, etc. Free tempo (out of time) until rehearsal E.

## 43

46 rit. . . . . 5

you could slip your fingers up behind some of them.

48 Slowly

Or at least my sister could.

arco (ord.)  
con sord.

8<sup>va</sup>

*p*

**E** Quiet, pensive  
A tempo  
(♩ = 80)

50

non-vibr.  
(8)

gliss.

55

I was older and my fingers were thicker,

(bow noise)

6<sup>59</sup>

so I could not.

61 **F**

senza sord.

*mp* 3 3 6 *pp mp* 3

64

3 6 *pp mp* 3 *mp* 3 6 *pp*

67

(D and A str.)

[Hum:] *p*

*mp* 3 3 6 *pp mp* 3

mmm

70

mmm

3 6 *pp mp* 3 3 6 *pp*

73 [Sing:] *mp* 7

ah ah

*mp* 3 *mp* 3 6 *pp* *mp* 3

76 [Spoken:]

Looking back on it,

3 6 *pp* *mp* 3 3 6 *pp*

79

many years later,

*mp* 3 3 6 *pp*

81

I often thought it started with that,

*mp* 3 *mp* 3 6 *pp*

8  
83

with her carefully working her fingers up under a shingle

*mp* *pp*

85

as I waited and watched

continuous gliss while playing  
(pitches approx.)

*mp*

86

to see if it would crack

end abruptly on  
the word "crack"

*ff*



**Video Interlude 1**

[Voice-over text.  
Speak clearly and deliberately, at a comfortable volume.] :

She would turn around and smile, her hand gone to the knuckles, and say,  
"I feel something. What am I feeling?"  
And then I would ask her questions.  
*Is it smooth? Does it feel rough? Scaly? Is it cold-blooded or warm blooded?*  
*Are its claws in or out? Can you feel its eye move?*  
I would watch the expression on her face change as she tried to make my words  
into a living, breathing thing,  
until it started to feel too real and,  
half giggling, half screaming,  
she whipped her hand free.

87 **G**

The image shows a musical score for a guitar chord. It consists of two staves, both with treble clefs. The top staff has a G4 note on the first line, and the bottom staff has a G3 note on the second line. The time signature is 3/4. The chord is labeled 'G' in a box above the first staff. The number '87' is written to the left of the first staff.

10 **H** Più mosso, driving

88 ♩ = 100

vn. at side to strum  
pizz.

*f* *mp*

3

Measures 88-91: Violin part with pizzicato. Measure 88: 3/4 time, *f*. Measure 89: 3/4 time, *f*. Measure 90: 4/4 time, *mp*. Measure 91: 3/4 time, *mp*, ending with a triplet of eighth notes.

92

strum

*f* *pp* *f* *mf*

Measures 92-96: Violin part with strumming. Measure 92: 3/4 time, *f*. Measure 93: 3/4 time, *pp*. Measure 94: 3/4 time, *f*. Measure 95: 3/4 time, *mf*. Measure 96: 3/4 time, *mf*.

97

Vln. and bow at chin (ord.)

*mp*

Measures 97-101: Violin part with bow at chin. Measure 97: 3/4 time, *mp*. Measure 98: 5/4 time, *mp*. Measure 99: 3/4 time, *mp*. Measure 100: 3/4 time, *mp*. Measure 101: 3/4 time, *mp*.

102

arco

*pp* *mp* *mf*

Measures 102-105: Violin part with arco. Measure 102: 3/4 time, *pp*. Measure 103: 3/4 time, *mp*. Measure 104: 4/4 time, *mf*. Measure 105: 4/4 time, *mf*.

106

11

109

113

rit. . . . .

Meno mosso

♩ = 76

118

12 Freely

122 **I** *mf* *f*

As I got old - er... I start-ed think-ing of the whole... thing

*p* *arco*

Più mosso, fluidly but pushing  
♩ = 80

126 *mp* *p*

to geth er as a house.

*arco*

130 *p* *mf* *p* *mp*

But she was young - er still up close

*pizz.* *arco* *gliss.*

134

fo-cused on the gap be-tween the shin-gle

ord. grad. Bow overpressure on G str., scratchy percussive, no distinct pitch

*pp* *mf*

**J** Energetic, double-time feel  
(same tempo)

137

and the wall

pizz.

*mf*

x = tap lightly on violin belly with any finger of R.H. or frog

(open E)

141

*mp* **Stately (end double-time feel)**

the curve of the crack

arco

few second hold (let energy die down)

*p sub.f p*

144

*mf*

in the side - walk, and the dirt that the ants would push

*mf*

146

*p*

through it eve-ry sum mer.

*pp mp f p mp*

151

4/4 3/4 4/4

*f* *p*

156

4/4 3/4 4/4

*f* *p*

160

sim. 4 4 ord. *ff* *p*

167

ord. continuously move bow towards bridge while playing sul ponticello *f* *mp* *pp*

A tempo (♩ = 80)

172 *mp*

This house\_ is a lit - tle dif - ferent

Spazzolato: Rub bow hair loosely up and down strings (bridge to fingerboard) with increasing then decreasing speed and distance to create a shuffling sound

*pp* ————— *mf*

175 [Spoken:]

Something about the house...the house as a whole, troubled me.

*pp*

176

continuous (natural) harmonic glissando  
sul. D

*mp* ————— *f*

*mp*

179

*mf* ————— *f* ————— *ff* ————— *p*

pizz.

16  
182

**L**

[Spoken:]

"What are you see - ing?" she asked me, *with a grin.*

*mf*

185

[Spoken:]

I see a house *Is there something wrong with it?*

arco

*mp*

189

*f*

192

[Spoken, in rhythm:]

[Whisper pitchless]:

I dun-no the win - dow? Yes.

Pitchless bow noise on G string

*pp*

*ppp*



197 [Spoken (slowly):]

*There is one more window on the outside of the house than on the inside....  
That's what I'd been trying to see all along.*

## Video Interlude 2

[Voice-over text

Speak clearly and deliberately, at a comfortable volume]

Staring at the strange half-window, I remembered a story grandmother told me when I was young, just after our father had left and before my sister was born.

I didn't remember it exactly, but I remember it had to do with windows.

Where she came from, grandma said, they used to be called not windows but something else

...I can't remember the word...

But she had said this word and then asked,

Do you know what this means? "This first part, it means 'wind.'

This second part, it means 'eye.'"

It was, she told me, how the wind looked into the house...

"It is important to know", she told me, "that a window can be instead a windeye."

198 **M**

## Oddly funky

199 *mp*

Let's play a game...

*pizz.*

*mp*

202

*f* *p* *f*

205 *mf*

There it was rimmed in met-al it's

*gliss.*

*mp*

207

small and round, dark and wa - ver - y. She said,

[Spoken in time:]

*f*

210 [Sung:] *mf*

I ————— could reach it if you hold my legs

*mp*

213

I told her no but she was fear - less

Reverb extends vln chord and voice as it enters

215 [Spoken:]

Then, she was gone. Into smoke. Into the Windeye.

*mp* *f*

218

*mp*

Hum continuously, take quick breaths when necessary

222

arco

mp

mmm

gliss.

gliss.

226

pp

con sord.

p

gliss.

ppp

Pitchless bow noise on G string

snap back delay (echo)

[Whispering, pitchless:]

232

pp

What are you see - ing? What am I

237

3

feel - ing?

## Video Interlude 3

[Voice-over text  
Speak clearly and deliberately, at a comfortable volume]

Who?  
Who do you mean?  
But you don't have a sister,  
with an odd smile,  
my mother said,  
you never had one.  
Stop pretending.

And that's when the trouble really started.

Over the years, moments, almost convinced.  
It would have been easier.  
But despite the line of doctors, treatment, drugs, pretending...  
my sister lingered in my mind.

Years have gone, my mother long gone,  
I'm old and alone.  
Yet still I wonder,  
will she reappear? A child as before?  
Waiting for me to make up words  
for what was pressed there between the house and its skin,  
waiting for us.

242 **O**

22 **P** Smoothly,  
freely but not dragging

243 ♩ = 108

Musical score for measures 243-248. The score is written for two staves. The top staff is mostly empty, with rests. The bottom staff contains the main melody. The time signature changes from 3/4 to 4/4, then back to 3/4, and finally to 4/4. The music is marked *senza sord.* (without mutes). Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano) again. There are slurs over the notes.

249

Musical score for measures 249-254. The score is written for two staves. The top staff is mostly empty, with rests. The bottom staff contains the main melody. The time signature changes from 4/4 to 3/4, then back to 3/4, and finally to 4/4. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), and *f* (forte). There are slurs and accents over the notes.

255

Musical score for measures 255-260. The score is written for two staves. The top staff is mostly empty, with rests. The bottom staff contains the main melody. The time signature changes from 4/4 to 5/4, then back to 4/4, and finally to 5/4. Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano). There are slurs, accents, and a *pizz.* (pizzicato) marking.

261

Musical score for measures 261-266. The score is written for two staves. The top staff is mostly empty, with rests. The bottom staff contains the main melody. The time signature changes from 5/4 to 3/4, then back to 5/4, then back to 3/4, and finally to 5/4. Dynamics include *mp* (mezzo-piano). There are slurs and accents over the notes.

267

*mp*

23

What am I see ing? What

*> p*

271

are you feel - ing? What am I

276

see ing? I feel some - thing.

280

What am I feel - ing?

*f*

24 Freely, dreamlike

284

*mf* *mp* *p*

Is it warm? Is it cold? Is it round and smooth like

291

*pp*

glass? I would say in my old voice.

arco

**Q**

297 **Con moto**

sustain open D string,  
gliss. on G string

*mf* *p* *mf* *p*

303

open A...

*mf* *p* *mf* *p*



309

*mf*

313

*p*

Video/Audio Outro

**R**

317 [Spoken:]

*It isn't much, but it's the best I can hope for.*