

Portrait No. **1**:

_the_Girl_with_the_Fatigued_Mind

By Jessie Lausé

Program Notes

“The Girl with the Fatigued Mind” is the first in a series of portraits that abstractly convey experience of processing one’s neurological atypicalities. This particular installment illustrates the emotional disarray that accompanies the first discovery and acceptance of mental disorders for many individuals as well as the secondary and tertiary symptoms of ADHD, ADD, and other attention disabilities. These symptoms include but are not limited to decreased motivation, avoidance of activities involving sustained focus, disorganization, fidgeting, forgetfulness, frequent talking, and hyperactivity.

Each of the aforementioned symptoms, along with the emotional fatigue of processing and accepting one’s mental unhealth are rhetorically woven throughout the music. This piece is characterized by many different fully realized themes that seem to occur only once at a time, so that musical ideas never quite settle into place. Harmonic tension builds as the ideas develop and interrupt one another, depicting the unrest and frustration of an individual with an attention disorder attempting to focus. There are also several moments of fidgety interjection denoted by textural variations. Like these experiences, this work may ultimately come across as overwhelming, exhausting, inexplicably helter-skelter.

Portrait No. 1: The Girl with the Fatigued Mind

Jessie Lausé

Lethargic ♩ = 70

The musical score is written for Viola and Piano. It begins with a tempo marking of "Lethargic" and a quarter note equal to 70 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into four systems, with measure numbers 7, 13, and 19 indicated. The Viola part is mostly silent, with some chords in measures 7, 13, and 19. The Piano part features a variety of dynamics: *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). There are also markings for *legato* and *n* (normal). The score includes several articulation marks such as accents (>), slurs, and hairpins. A section starting at measure 19 is marked with a box containing the letter "A". The score concludes with a double bar line and repeat dots.

25 *cantabile*
rubato *a tempo*

p *mf* *p* *f*

* *leo* * *leo* *

32 *pesante con moto*

pp *mf* *mp* *mf*

* *leo* * *leo* * *leo* *

38 *rit.* *a tempo*

pp *f* *legato* *p* *mp*

* *leo* * *leo*

42 *pizz.* *più mosso* *arco* *detaché*

pp *mf* *mf* *mp*

* *leo* *

46 *poco accel.*

mp 5 7 6 *mf*

p 3 3 3

8va

49

pp 3 3 3 *mp* *f*

agitato *f* 3 *mf*

52

3 3 6 5 5 *mf* *f*

8va *mf* 3 3 3

ff 3 *mf* 3

54 *accel.*

mp *fff*

accel. 8va *fff*

3 3 3 3 3 3 *fff*

C ♩ = 72 sul pont.

Measures 45-61. Dynamics: *f*, *mp*, *f*, *mf*. Performance instructions: *sul pont.*, *f*, *mp*, *f*, *mf*. Includes triplets and slurs.

Measures 62-70. Dynamics: *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*. Performance instructions: *V*, *p*, *mf*, *p*, *mf*, *p*.

Measures 71-77. Dynamics: *mp*, *mp*. Performance instructions: *V*, *mp*.

Measures 78-84. Dynamics: *f*, *mp*, *ff*, *f*, *ff*. Performance instructions: *V*, *f*, *mp*, *ff*, *f*, *ff*. Includes triplets and slurs.

cadenza

82 *p* *mf* *f* pizz. arco

87 *p* *f*

91 *fff* slow gliss.

mf *8va* *♯*

96 *mp* *p* pizz. **D** (c. ♩ = 80) tempo rubato arco

8va *♯*

103 *pp* *mp* *mf* *p* *ff*

p *mf*

111 arco pizz. \flat

mf *ff* *mp* *f* *p*

p

119 sul pont. arco \square *E* *a tempo* senza vib. vib. senza vib.

pp *n* *mp* *mp* *p* *mf*

p

131 vib. tr

ff *mp*

mf

139

ff *f*

mp *f*

145 *mp* *slow gliss.* *n* *mp* *p* *sul pont.* *sul tasto senza vib.*

158 ♩ = 72 *Lea* *wide vib.* *vib. norm.* *pp*

169 *rit.* *ord.* *p* *pp* *mp* *pp*

179 **F** ♩ = 64 *legato* *p* *p* *Lea*

Musical score for measures 189-196. The score is in 5/4 time. The piano part consists of chords in the right hand and a bass line in the left hand. The violin part has melodic lines with some triplets. Dynamics include *mp* and *mf*. There are also markings for *arco* and *pizz.*

Musical score for measures 197-206. The piano part continues with chords and a bass line. The violin part has melodic lines. Dynamics include *pp* and *p*. There are also markings for *arco* and *pizz.*

Musical score for measures 207-214. The piano part continues with chords and a bass line. The violin part has melodic lines. Dynamics include *ppp*, *p*, and *pp*. There are also markings for *arco* and *pizz.*

Musical score for measures 215-222. The piano part continues with chords and a bass line. The violin part has melodic lines. Dynamics include *mp* and *n*. There are also markings for *arco* and *pizz.*