

Nguyen Minh Nhat

# **Variations & Theme**

*for Longleash (violin, cello & piano)*

2020

## Performance Notes

Duration: ≈ 20 min

This piece is dedicated to Longleash and was composed as part of The Loretto Project. A single chord progression C° V (i) I/D 1-9 (derived from the coronavirus in 2019) becomes the seed that perpetuates the work.

### Proportional notation

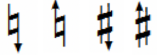
The image shows two musical staves illustrating proportional notation. The first staff is labeled "4" ≈ 5" and contains three notes: a quarter note (mf), a quarter note (f sub.), and a quarter note (f). The second staff is labeled "♩ = 50 ≈ 56" and contains a sequence of notes with dynamic markings: p, f, and mf. The notes are connected by a slur, and there are triplets and accents indicated above the notes.


Rhythmic values should be treated proportionally or as ratios to one another under the influence of the given timeframe or tempo range, allowing for different ways in which the music could be played, a bit faster or a bit slower. The range of time also means that a 16th note in one moment can be either shorter or longer than compared to another 16th note in another moment. In other words, this notation system is constructed in a quasi- improvisatory way, where elements like “feel” or “improvisation” or “estimation” are encouraged. Reading the score: The players are to read from the full score to coordinate with each other more easily. It is also highly encouraged that the players use iPads and foot pedals to read the score from. Each system will spatially take up ≈ 20 seconds and the amount of space also corresponds roughly with the timeframes. There will be pages with exceptions where visuospatial judgment does not apply and they will be marked with “PAGE NOT TO SCALE” on top of the page. These exceptions include metered notation and individual lines between the instrumental parts.


Page 16: “Like in a rehearsal/workshop, conversational, can ad lib. based on this simple text”: It is important that the ensemble perform imagine they are making music, communicating as if they are rehearsing through a new piece and are to say their own lines that are most natural to them, as long as the basic idea of the text remains. The text talks about how string players want to voice the chords, as well as what their functions are while the pianist is preparing the piano.

## Key

### General

 = inexact microtones

 = silence or cut out all controllable sound sources until the next musical idea


 = reactionary circles are accompanied by an arrow to a specific “target” in the electronics part. The target is what each player will react to. Here, as soon as the performer hears the target, they will “react” at varying speeds, specifically ranging from quarter to 64th rhythmic values (slow to fast reaction). These values are also bound by the proportional notation. There are two scenarios: 1. The reaction occurs while a player is holding a note; 2. The reaction occurs while the cellist is not playing anything. The performer should move on to the next thing after they have completed their reaction time.

Variable boxes: freely jump between boxes with the order of your choosing; keep transitions between boxes as brief and smooth as possible; you can repeat the same boxes

### Violin & Cello

\*metal mute will be required for violinist

 = slap fingerboard with hand

 = square noteheads: (accompanied by percussion clef) hit the wooden body of the instrument with hand – the higher the note is on the page, the higher the indefinite pitch should be played; the lower the note is on the page, the lower the indefinite pitch should be played.

♯ = “chopped” note using bow hair, short percussive sound, played with minimal pitch

*pont.* = sul ponticello

*tasto* = sul tasto

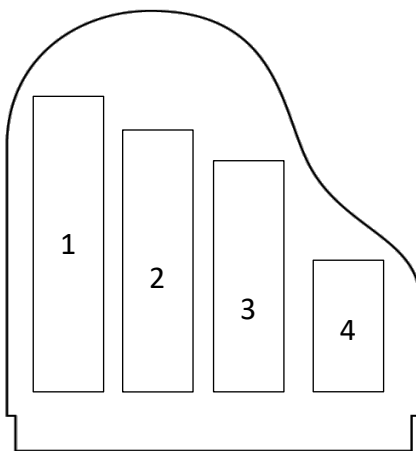
~~~~~ = vibrato for specific notes (alternative notation to writing out “*molto vib.*”)

▲ = overpressure


\* = muted note with hand pressing down on the strings

### Piano

The equipment requirements for the pianists are blu tacks (enough for 9 different notes) and metal objects. These objects can literally be anything that is made from metal or have a majority of its exterior made of metal. They must be large enough to avoid falling down between the strings and small enough to fit one of the four regions shown below. For example, a metal ruler or a metal plate.



*\*due to the different inside constructs of each piano, the diagram will label the general 4 different regions where the strings can be accessed by the pianist.*

 = muted note either with hand (all done in front of hammer) or blu-tack



*f* = accent when pressing down and lifting pedal and this is often accompanied by a dynamic marking of its own

# Variations and Theme

for violin, cello & piano

\*All pages spans  $\approx 20''$  horizontally  
except those with PAGE NOT TO SCALE

Nguyen M. Nhat (2020)

Variable boxes  
you can choose a different box or repeat a box a few times consecutively  
you may pause briefly or continue immediately after each box to choose the next box  
you can play into the reaction circle

**Violin**

sord. (metal)  
molto pont.  
 $\approx 2''$   
*pp* *ppppp*  
*pp* *ppppp*  
*ppp sempre*

**Violoncello**

sord. pont pizz.  
*p* *f*  
 $16'' \approx 18''$

**Piano**

watch Vc. for cue  
 $1'' \approx 2''$   
*ff*  
Ped. *f*  
watch Vc. for cue

you can play over the reaction period *arco molto pont.*

Vln. *pp* *ppppp* *ppp sempre*

Vc. *f* *ppp* *f* *f*

Pno. *f or p*

8" ≈ 9" ≈ 4"

≈ 2"

(graphic) *sul A*  
RH: rapid plucking motions, but muting the notes as much as possible  
LH: *gliss.*

play if you hear a note from the same pitch as these 3 in the Vln. part

watch Vc. for cue

The image shows a musical score for three instruments: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin part is in treble clef and features a melodic line with dynamic markings *pp*, *ppppp*, and *ppp sempre*. A box above the first few notes says "you can play over the reaction period arco molto pont." The Viola part is in bass clef and includes a graphic notation section labeled "(graphic) sul A" with instructions: "RH: rapid plucking motions, but muting the notes as much as possible" and "LH: gliss." The Piano part is in grand staff and has a box that says "play if you hear a note from the same pitch as these 3 in the Vln. part" pointing to three notes. A "watch Vc. for cue" box is also present. Performance annotations include "8" ≈ 9" ≈ 4" and "≈ 2" with arrows indicating durations or positions. The score includes various musical notations such as slurs, accents, and dynamic markings.

**Vln.** 4 *mf* *pp* *pp sempre*

**Vc.** *f* *pont.* *pizz.* watch Pno. for cue

**Pno.** *f* *mf* *f sub.* *f* *ff* (*p*  $\rightarrow$  *ppp*) *f* *Red.*

3"  $\approx$  4" 4"  $\approx$  5" 5"  $\approx$  6"

Detailed description: This is a page of a musical score for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin part starts at measure 4 with a whole note rest, followed by a melodic line with dynamics *mf*, *pp*, and *pp sempre*. The Viola part has a whole note chord at measure 4 with dynamic *f*, then rests with performance instructions *pont.* and *pizz.*. The Piano part features a complex rhythmic and harmonic texture with dynamics *f*, *mf*, *f sub.*, *f*, *ff*, (*p*  $\rightarrow$  *ppp*), and *f*. It includes a *Red.* (Reduction) section. Time intervals of 3"  $\approx$  4", 4"  $\approx$  5", and 5"  $\approx$  6" are marked above the piano staff. A box labeled "watch Pno. for cue" is placed above the Viola staff.



5

Vln. sord. off

Vc. (graphic) *sul A*  
RH: fingers & fingernails against string  
LH: *gliss.*

≈ 1"  
*pont.*  
*pizz.*

10" ≈ 11"

watch Pno.

*f* *mf* *pp*

≈ 2" 10" ≈ 11"

mute with  
hand/palm

nonchalantly place any available metallic objects  
that will cover Region 1, 2, 3 & 4 pretty fully  
(don't suppress the noises that shows your preparation)

Pno. *f* *p - - f*

does not have to be in sync with Pno.

6" ≈ 9"

cue from Pno.

≈ 1"

Vln. *pont.* *p* *ppp* *ppp sempre*

≈ 2"

Vc. *pont.* *pizz.* *f* *sord. off* *cue from Pno.*

≈ 4" ≈ 3" 5 ≈ 6"

does not have to be in sync with Vln.

play the same pitch classes you've just heard from the Vln.

Pno. *mf* *p* *mf* *p*

play an octave lower than the right hand

Detailed description: This musical score page features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Vln. staff begins with a measure marked '6' and contains a melodic line with dynamics *p*, *ppp*, and *ppp sempre*. A box above it states 'does not have to be in sync with Pno.' and a bracket indicates a duration of '6" ≈ 9"'. A 'cue from Pno.' box is placed above the final measure of the Vln. staff, which is marked '≈ 1"'. The Vc. staff starts with a dynamic of *f* and includes markings for *pont.*, *pizz.*, and *sord. off*. A box above it says 'cue from Pno.' and a bracket above the first measure indicates a duration of '≈ 2"'. The Pno. staff has two parts: a right hand and a left hand. The right hand starts with a dynamic of *mf* and moves to *p*. The left hand starts with a dynamic of *mf* and moves to *p*. A box above the right hand says 'does not have to be in sync with Vln.' and a box above the left hand says 'play the same pitch classes you've just heard from the Vln.'. A box below the left hand says 'play an octave lower than the right hand'. Brackets above the Pno. staff indicate durations of '≈ 4"', '≈ 3"', and '5 ≈ 6"'. Various musical notations like accents, slurs, and dynamic markings are present throughout.

≈ 1" — ≈ 3" — ≈ 1" — ≈ 4" — ≈ 5"

together

7  
Vln. *senza vib.*  
*ff* sempre (as uniform as possible)

≈ 1" — ≈ 3" — ≈ 1" — ≈ 4" — ≈ 5"

together

Vc. *arco, normal*  
*senza vib.*  
*ff* sempre (as uniform as possible)

≈ 1" — ≈ 3" — ≈ 1" — ≈ 4" — ≈ 5"

together

Pno. *ff* sempre (as uniform as possible)

Ped.

9" ≈ 10"  
not perfectly together

8  
Vln. *senza vib.*  
*ff* > *mf* *ff* > *f* *ff* ————— *pp* *ff* ————— *p* *ff* ————— *mp*  
*f* *sempre*

9" ≈ 10"  
not perfectly together

Vc. *senza vib.*  
*ff* > *mf* *ff* > *f* *ff* ————— *pp* *ff* ————— *p* *ff* ————— *mp*  
*f* *sempre*

9" ≈ 10"  
not perfectly together

Pno. *ff* *sempre*  
*f* *sempre*  
*no pedal*  
Ped. *f*

$\text{♩} = 60$

(II)

**11** *mf* *accel.* *as fast as possible* *Tempo: join Vc. & Pno.* *rit.* *tasto (LH pizz.)* *p* *f* *mf* *p*

*mf* *accel.* *as fast as possible* *Tempo: join Pno.* *rit.* *slap fingerboard* *f* *f* *p* *f* *mf* *f*

*mf* *no pedal* *Ped.* *accel.* *as fast as possible* *mf* *p* *f* *mf* *rit.* *Tempo: 56 ≈ 60* *Ped. romantically* *Ped.* *f* *p* *mf*

**Vln.** 15  $\approx 2''$  *mf*  $\leftarrow$  *fff*

**Vc.**  $\text{♩} = 58 \approx 62$  *pp*  $\leftarrow$  *mf*  $\rightarrow$  *pp*  $\leftarrow$  *f*  $\rightarrow$  *pp* *mf*  $\leftarrow$  *fff*  $\rightarrow$  *f* *molto vib.* *vib.* *molto vib.*

**Pno.** *p* *ff* *pp* *ff* *sync with Vc.* *hold all notes until sound dies out naturally*

Detailed description: This musical score page features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin staff begins at measure 15 with a whole note chord, followed by a melodic phrase with a dynamic range from mezzo-forte (mf) to fortissimo (fff). A hairpin indicates a crescendo over a duration of approximately 2 seconds. The Viola staff has a tempo marking of quarter note = 58 to 62. It features a complex dynamic pattern: pp, mf, pp, f, pp, mf, fff, f, and concludes with 'molto vib.' and 'vib.' markings. The Piano staff includes a triplet of eighth notes with a 'Ped.' (pedal) marking, followed by dynamics p, ff, and pp. A later section of the piano part is marked 'ff' and 'sync with Vc.', with a performance instruction to 'hold all notes until sound dies out naturally'. A dashed line connects this instruction to the end of the Viola staff.

play independently, score not to scale

4" ≈ 7"      8" ≈ 10"      4 ≈ 6"      6 ≈ 7"

Lyrical, emotional  
*molto vib.*

Vln. 16

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

next page

5" ≈ 6"      4" ≈ 5"      ♩ = 40 ≈ 42      ≈ 4"

play independently, score not to scale

Comical, cheeky  
*pizz.*

Vc.

*f* *fp* *ff* *mp* *f sub.* *f sempre*

normal  
*molto pont.*

next page

♩ = 63 ≈ 72

play independently, score not to scale

Menacing, grandiose

Pno.

*f sempre*

*ped. slightly to help smoothen*

Vln.  $\text{♩} = 50 \approx 56$   $\text{♩} = 56 \approx 58$

*f* *p* *f* *mf* *ff* *p* *f* *fffff*

play this part in the following order in any way you see fit as long as they match the description of "cheeky" you have full control of dynamics & speed & timbre & articulation

Vc.  $\approx 4''$   $6'' \approx 7''$

next page

Pno.  $\text{♩} = 49 \approx 52$

*mf* *f* *ff* *f*

8<sup>va</sup> 15<sup>ma</sup> 15<sup>ma</sup>

Ped.



18

wait for others before continuing

Vln.

Vc.

wait for others before continuing

15<sup>ma</sup>

*ff* *mf* *ff*

hurriedly remove all metallic objects inside the piano

wait for others before continuing

Pno.

8<sup>vb</sup>

*ff* *p* *ff*

5/4

5/4

5/4

5/4

Detailed description: This is a page of a musical score for three instruments: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The page is numbered 12 and is marked 'PAGE NOT TO SCALE'. The music is in 5/4 time. The Violin part starts at measure 18 with a whole rest and a box containing the instruction 'wait for others before continuing'. The Viola part begins with a melodic line in the treble clef, followed by a bass clef section with chords, and ends with a whole rest and a box containing 'wait for others before continuing'. The Piano part is divided into two staves. The right hand starts with a fortissimo (*ff*) chord, followed by a mezzo-forte (*mf*) section with a 15<sup>ma</sup> (15th measure) marking, and ends with another fortissimo (*ff*) chord and a box containing 'hurriedly remove all metallic objects inside the piano' and 'wait for others before continuing'. The left hand starts with a fortissimo (*ff*) section marked 8<sup>vb</sup> (8<sup>va</sup>), followed by a piano (*p*) section, and ends with a fortissimo (*ff*) section. The page concludes with a 5/4 time signature.

19

follow Pno.  
*cl battuto*

*f sempre*

$\text{♩} = 60$

Vln.

follow Pno.  
*cl battuto*

*f sempre*

$\text{♩} = 60$

Vc.

take your time to reposition finger for the next muted note  
use pedal to help with the transitions

*f sempre*

*mute in front with finger*

$\text{♩} = 60$

Pno.

Ped.

Detailed description of the musical score: The score is for three instruments: Violin (Vln.), Viola (Vc.), and Piano (Pno.). It is in 5/4 time and consists of two measures. The Violin and Viola parts are marked 'follow Pno.' and 'cl battuto' with a dynamic of 'f sempre'. The Piano part is marked 'f sempre' and includes a performance instruction: 'take your time to reposition finger for the next muted note use pedal to help with the transitions' and 'mute in front with finger'. A tempo marking of quarter note = 60 is present. Pedal markings are shown at the bottom of the piano part.

Like in a rehearsal/workshop, conversational, can ad lib. based on this simple text

*(cl battuto)*

Vln. 21

"wait, how about this:  
you take the C# of  
the dominant"

"yeah, so... dominant... dominant..."

Like in a rehearsal/workshop, conversational, can ad lib. based on this simple text

*(cl battuto)*

Vc.

"oh okay, like... this? oops. dominant..."

Like in a rehearsal/workshop, conversational

Pno.

**naturally**

1. start putting blu tack on the strings of C4, D4, E4b, F4, F4#, A4, C5#, D5, E5
2. check each note by pressing the key to see that it has a little bit of pitch content and adjust accordingly before moving to the next note
3. when you are finished with preparation, speak or something similar on the lines of: "ok, I'm ready", addressing to group

together

≈ 3"    ≈ 3"    ≈ 2"    ≈ 4"    ≈ 4"

normal  
pont.    normal    pont.    II  
III    normal  
I

*mf*    *f*    *mf*    *p*    *p*

together

≈ 3"    ≈ 3"    ≈ 2"    ≈ 4"    ≈ 4"

*pizz.*  
*pont.*    *pizz.*  
*normal*    *pizz.*  
*pont.*    *pizz.*  
*normal*

*f*    *mp*    *mf*    *ff*    *f*

Vln. 22  
"... tonic then... the 9"

Vc.  
"on D"

Pno.

~ 3" ————— ~ 4" ————— 3 ~ 4" —————

Vln. 24 *ff* *pizz.* *mf* III *mf* IV *mf*

Vc. *f* *fff* *f* *fff* *mf* *ffp* *ffp*

*molto pont. molto vib.* *normal senza vib.*

Pno.

5" ≈ 6"      ≈ 3"      8 ≈ 9"

Vln. 25 arco, cl battuto, pizz. pont., cl battuto, pizz. pont., arco normal, pizz., cl battuto wait if needs be

Vc. pizz., pizz. pont., cl battuto, pizz. pont., cl battuto, pizz. pont., arco normal II, cl battuto wait if needs be

Pno. wait if needs be

mf f f f f f f

f f f mf pp f

5" ≈ 6"      8 ≈ 9"

5/4 5/4 5/4

26

Vln.  $\text{♩} = 80$   $\text{♩} = 70$  *f sempre* *pizz.* *f*

Vc.  $\text{♩} = 80$   $\text{♩} = 70$  *f sempre*

Pno.  $\text{♩} = 80$   $\text{♩} = 70$  (muted with blu tack) *f sempre* *f* *mf*

Ped.  $\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$

a little bit faster  
*arco*  
*molto pont.*

34

Vln.

Vc.

Pno.

*f* *ff* *f* *ff* *f*

*pizz.* *f* *ff* *f* *ff* *f*

"twangy like an electric guitar" (*pizz.*)

a little bit faster

a little bit faster

3

Detailed description: This is a page of a musical score for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is divided into three systems. The first system (measures 34-38) features a Violin part starting with a rest, followed by a half note G4, and then a series of eighth notes. The Viola part begins with a pizzicato half note G2, followed by a rest, and then a half note G2. The Piano part consists of a rhythmic accompaniment of eighth notes. The second system (measures 39-43) continues the Violin and Viola parts with more complex rhythmic patterns. The Piano part continues with its accompaniment. The third system (measures 44-48) shows the Violin part with a triplet of eighth notes. The Viola part has a long note with a wavy line underneath, indicating a tremolo or vibrato effect. The Piano part continues with its accompaniment. The score includes various dynamics such as *f*, *ff*, and *f*, and performance instructions like *arco*, *molto pont.*, *pizz.*, and *"twangy like an electric guitar"*. The tempo is marked as "a little bit faster" in three places. The key signature has one flat (B-flat), and the time signature changes from 3/4 to 2/4 and back to 3/4.



- 1. put down violin & bow
- 2. walk **casually** over to the piano
- 3. remove blu tack in order from the strings of D4 and F4#
- 4. pause 1.09" ≈ 2.45" between each blu tack removal
- 5. let others know you are done preparing (ad lib.) eg. "Ok, I'm ready"

♩ = 130

Vln. 40

Vc.

1. put down cello & bow  
 2. walk **casually** over to the piano  
 3. remove blu tack in order from the strings of A4, C5# and E5  
 4. pause 1.09" ≈ 2.45" between each blu tack removal  
 5. let others know you are done preparing (ad lib.) eg. "Ok, it's done"

Detailed description: This block contains the musical notation for the Violin (Vln.) and Cello (Vc.) parts. The Violin part starts at measure 40 in 4/4 time with a tempo of 130. It features a dynamic shift from *ff* to *pp* in the first measure, followed by a series of notes with dynamics *f* and *mf*. The Cello part is mostly silent, with a few notes and a wavy line indicating preparation. A text box with instructions for the Cello player is placed between the two staves.

♩ = 170 ≈ 180

Pno.

3x

Detailed description: This block contains the musical notation for the Piano (Pno.) part. It starts in 5/4 time with a tempo of 170-180. The notation shows complex chords and textures in the right hand, with dynamics *ppp*, *f*, and *mf sempre*. The left hand is mostly silent. The piece ends with a repeat sign and the instruction '3x'.

as soon as Pno. begins this measure,  
**playfully & quickly** place and/or  
 remove blu tack on the strings of C4,  
 D4, E4b, F4 at your leisure  
 \*you can have 0 to 4 blu tacked notes  
 at the same time

as soon as Pno. begins this measure,  
 remove blu tacks from C4 & E4b  
 still pause 1.09" ≈ 2.45" between removal

as soon as Pno. begins this measure,  
**playfully & quickly** place and/or  
 remove blu tack on the strings of F4#,  
 A4, C5#, D5, E5 at your leisure  
 \*you can have 0 to 5 blu tacked notes  
 at the same time

as soon as Pno. begins this measure,  
 remove blu tacks from F4 & D5  
 still pause 1.09" ≈ 2.45" between removal

42

Vln.

Vc.

freestyle on accents  
 7x is the minimum  
 you can do more repetitions  
 or move on only after Vln & Vc  
 have given their cues

♩ = 63 Funky

Pno.

5x

3x (>) (>) (>) (>) (>) 7x

3x

*mf sempre*

47

Vln.

Vc.

Pno.

return to playing position  
begin the next measure as soon as  
you're ready

return to playing position  
begin the next measure as soon as  
you're ready

nod head or signal  
as cue to Vln. & Vc.

2x

3x

Detailed description: This is a page of a musical score for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The page number is 22, and it is noted as 'PAGE NOT TO SCALE'. The Violin and Viola parts are represented by solid horizontal lines, indicating they are silent. The Piano part is active, featuring complex chordal textures with accents and dynamic markings. There are two '2x' and one '3x' markings above the piano part, indicating repeated rhythmic patterns. Three performance instructions are provided in boxes: two for the Vln. and Vc. parts, and one for the Pno. part. The Pno. instruction 'nod head or signal as cue to Vln. & Vc.' has a vertical arrow pointing to the Vln. and Vc. staves. The Vln. and Vc. instructions are 'return to playing position begin the next measure as soon as you're ready'. The Vln. instruction is at the top right, and the Vc. instruction is below it. The Pno. instruction is at the bottom right, with an arrow pointing upwards to the Vln. and Vc. staves.

♩ = 58 ~ 63 Vietnamese folk styles mashup

Vln. 50

*pont.* *normal* *pont.* *normal*

*f* > *p* *mf* > *mf**p* *mf* *f* *mp*

wait for others

♩ = 120 Techno

Vc.

*pp* *p* *sempre*

tap foot against the floor

Pno.

next page

51

Vln.

Vc.

Pno.

wait for others

*p* < *f* *ppp*

wait for others

52 II  $\text{♩} = 80 \approx 90$  arco

Vln. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* I

*p* *mf* *p* *mf* *f* or *p*

Vc. *arco* *pont.*

*ff* *f* *ppp* *mp* *fff* *mf* *f* *p*

5" ~ 6" 4" ~ 6" 4" ~ 6"

Pno. *f* *sempre* *8<sup>va</sup>*

*8<sup>vb</sup>* *Ped.* *f* *Ped.* *8<sup>vb</sup>* *Ped.* *p*

*soft* *Ped.* *Ped.* *Ped.* *Ped.*



$\text{♩} = 100$  Interruptive       $\text{♩} = 56 \approx 58$  lazily  
 $\text{♩} = 100$  Interruptive       $\text{♩} = 70 \approx 76$  creaky  
 $\text{♩} = 100$  Interruptive       $\text{♩} = 180 \approx 220$

Vln. *ff sempre* *f > p f > p f > p f > p f > p*  
 Vc. *arco ff sempre* *pont. p to mf* *p to mf*  
 Pno. *ff sempre* *f sempre*

54  
 any dynamic range  
 4" ≈ 6"      4" ≈ 5"      8<sup>va</sup>      15<sup>ma</sup>      8<sup>va</sup>      15<sup>ma</sup>  
 8<sup>vb</sup>      8<sup>vb</sup>      8<sup>vb</sup>      8<sup>vb</sup>  
 Ped.      soft Ped.



stop wherever you currently are

56

Vln.

Vc.

Pno.

sord. on

3" ≈ 4"

4" ≈ 5"

2" ≈ 3"

8<sup>va</sup>

8<sup>vb</sup>

15<sup>ma</sup>

*tasto*

*p*

*f*

Red.

Detailed description: This page of a musical score features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin staff begins at measure 56 with a whole rest. A box above it says "stop wherever you currently are" with a vertical line pointing to a circled whole rest on the staff. The Viola staff has a melodic line with a box labeled "sord. on" above it. The Piano staff has a complex texture with octaves and fifteenth notes. Performance instructions include "3" ≈ 4" (Violin), "4" ≈ 5" (Viola), and "2" ≈ 3" (Piano). Dynamic markings include *p* (piano) and *f* (forte). Technical markings include *tasto* and *Red.* (pedal). Fingerings and articulations are indicated with numbers and accents.

57 *cl battuto*

Vln. *mf* *ghostly* *ppp*

Vc. *ghostly* *ppp* *sord. off* 6" ≈ 7" *pont.* *f*

Pno. 4" ≈ 5" *8vb* *p* *Ped.* *mf* *until sound dies out*

1. slap, then keep strings muted  
2. "noisy" circular bowing (1 cycle)  
immediately after

The score consists of three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Violin (Vln.):** Starts at measure 58. Performance instructions include "cl tratto pont." and "(very light LH pizz.)". Dynamic markings are *p*, *ff*, *p*, *ff*, *mf*, and a crescendo from *f* to *p* to *f*. A "normal pont." instruction is present at the end.
- Viola (Vc.):** Performance instructions include "cl tratto pont.". Dynamic markings are *pp*, *p*, *pp*, *p*, *pp*, *f*, *mf*, *f*, *mf*, *pp*, *p*, *pp*, *ff*, *mf*.
- Piano (Pno.):** Performance instructions include "mp sempre" and "gliss. (white keys)". Dynamic markings are *f*, *f*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *p*, *f*. There are also markings for "8vb" and "Ped." with various dynamics like *f* sempre and soft Ped.

Timing annotations for the Piano part include:   
 - A bracket from the start to the first *f* marking is labeled "≈ 6\"".   
 - A bracket from the first *f* marking to the *mp* marking is labeled "≈ 5\"".   
 - A bracket from the *mp* marking to the end is labeled "7\" ≈ 8\"".   
 - The instruction "Like a machine" is placed above the first 6-second interval.

♩ = 38 ≈ 40

8" ≈ 9"

dynamic graph:  
higher = louder

not perfectly together

"electronically reversed sound"

"wobbly"

watch Pno.  
pedal lift

Vln. 59

normal

*pp* *pp* *pp* *pp* *pp*

*mf sempre*

between but not including

F - G  
B - C#

Eb - F  
C - D

♩ = 38 ≈ 40

8" ≈ 9"

not perfectly together

"electronically reversed sound"

"metamorphosis"

watch Pno.  
pedal lift

Vc.

normal

*pp* *pp* *pp* *pp* *pp*

*mf sempre*

between but not including

G# - A#  
D - E

♩ = 120 Interruptive

Pno.

*pp*

*f*

*f sempre*

Ped.

9" ≈ 11" —————

not perfectly together

60

Vln. Eb - F C# - D# C# - D# Eb - F

C - D E - F# F - G

*mf sempre*

8" ≈ 9" —————

*cl tratto*  
*pont.*  
*molto vib.*  $\text{♩} = 60$   
IV

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

9" ≈ 11" —————

not perfectly together

Vc. G# - A# Eb - F

C# - D#

*mf sempre*

follow Vln.  
*molto pont.*  
*molto vib.*

"pp"

remove any remaining blu tack inside the piano

Pno.

4" ≈ 5" ————— 3" ≈ 5" —————

*f* *p* *ff* *p* *p sempre*

*f* *soft* *pp*

Detailed description: This page of a musical score is for measures 60-62. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin part starts with a 9" ≈ 11" timing bracket and a box saying "not perfectly together". It contains two systems of notes with intervals Eb-F, C#-D#, C#-D#, and Eb-F. The Viola part also has a 9" ≈ 11" timing bracket and a "not perfectly together" box, with intervals G#-A# and Eb-F. The Piano part includes a note to "remove any remaining blu tack inside the piano". At measure 61, there is a dynamic shift to *pp* and a performance instruction to "follow Vln." with "molto pont." and "molto vib." The Piano part has a 4" ≈ 5" timing bracket over a *f* dynamic and a 3" ≈ 5" bracket over a *p* dynamic. The score concludes with a *pp* dynamic and a *soft* instruction.

can ease into tuning & not immediately exact

normal  
Eb -2c  
A +41c

Vln. 61

8" ≈ 9"

*mf mfp*

*mp*  
correspond with Pno's decay

can ease into tuning & not immediately exact

normal  
F# -49c

Vc.

*mp*  
correspond with Pno's decay

Pno.

2" ≈ 3" *p sempre*

2" ≈ 3" *f*

*p*

*ff*

press silently & hold

until sound dies out

press silently & hold

8<sup>vb</sup>

*f* *soft Led.*

**Vln.** 62 C# -14c  
correspond with Pno's decay  
*mp* *mp* *ff sempre*  
F -2c  
with Pno.

**Vc.** E +2c  
correspond with Pno's decay  
*mp* *mp* *mp* *f*  
A +2c  
*molto vib.* *wobbly* until sound dies out  
3" ≈ 5"

**Pno.**  
until sound dies out  
press silently & hold  
2" ≈ 3"  
*ff* *ff sempre*  
with Vln.  
Red. press silently & hold

**Tempo/Performance:** ♩ = 120 Interruptive

Detailed description: This musical score page features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Vln. staff starts at measure 62 with a C# -14c fingering. It includes dynamics *mp*, *mp*, and *ff sempre*. The Vc. staff has fingerings E +2c and A +2c, with dynamics *mp*, *mp*, *mp*, and *f*. It includes performance directions like *molto vib.*, *wobbly*, and 'until sound dies out'. The Pno. staff has a *fff* dynamic and includes instructions like 'press silently & hold' and 'Red.'. A tempo marking of ♩ = 120 Interruptive is present. A rehearsal mark '5/4' is shown in the middle of the page.

63

Vln.  $F\# -14c$   $E +4c$

*mp*  
*correspond with Pno's decay*

Vc.  $A +2c$

*correspond with Pno's decay*  
*mp*

Pno.

until sound dies out

*fff*

estimate half way point of Pno.'s decay



♩ = 100 Based on Anderson .Paak's "Lockdown"

\*percussion clef, all notes are rough estimates from low to high in terms of undefined pitch

64 slashed note = "chop" sound

The musical score consists of three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Violin (Vln.):** The staff is in 4/4 time. It begins with a dynamic marking of *f*. The notation features a series of eighth notes with stems pointing down, and several notes are marked with a slash (the "chop" sound).
- Viola (Vc.):** The staff is in 4/4 time. It starts with a dynamic marking of *ff*. The notation includes a "slap & keep muted" instruction, followed by notes marked *pont.* and *f*. There are also notes marked *mf*, *p*, *mf*, and *pp*. A "triple" (3) bracket is used over several notes. A note is marked "(undefined high pitch)". A "unmute" instruction is placed above the notes.
- Piano (Pno.):** The staff is in 4/4 time. It features chords with triplets (3) in both the right and left hands. Dynamics include *p*, *ppp*, and *simile*. A "Ped." (pedal) instruction is shown at the bottom with a bracket under the triplet chords.

(undefined  
high pitch)  
pont.

65

Vln.

Vc.

Pno.

*mf* *mf* *f sub.* *p* *mf* *mp* *f*

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

**♩ = 120 Interruptive**  
with Pno.  
normal  
ff sempre

**♩ = 100 Resolutely**  
pont.  
f

**♩ = 120 Interruptive**  
with Vln.  
ff sempre

**Ambient**  
all other parameters are completely up to the player's discretion,  
as long as they fit the descriptor "ambient"  
total duration is decided among the players during performance

**Ambient**  
all other parameters are completely up to the player's discretion,  
as long as they fit the descriptor "ambient"  
total duration is decided among the players during performance

**Ambient**  
all other parameters are completely up to the player's discretion,  
as long as they fit the descriptor "ambient"  
total duration is decided among the players during performance

♩ = 120  
Interruptive

67

Vln. *ff sempre* *freely* *ff sempre*

Vc. *ff sempre* *freely* *ff sempre*

Pno. *ff sempre* *f sempre* *ff sempre*

♩ = 120

♩ = 72, ♩ = 100, ♩ = 94, ♩ = 97

follow Pno.'s pace

tr

Ped.

70

Vln.  $\text{♩} = 120$

Vc.  $\text{♩} = 120$

Pno.  $\text{♩} = 120$

*f sempre*

$\text{♩} = 100$   
\* \* \* \* \*

$\text{♩} = 98$   
\* \* \* \* \*

*f sempre*

watch Pno. cue

watch Pno. cue

$\approx 5''$   $\approx 6''$   $\approx 2''$   $\approx 2''$

(graphic) press/stomp sustain & soft Pedals



increasing friction, pressure & roughness

Vln.  $\text{♩} = 120$   $\text{♩} = 100$   $\text{♩} = 110$   $\text{♩} = 100$   $\text{♩} = 92$   $\text{♩} = 100$

*ff sempre* *f*

increasing friction, pressure & roughness

Vc.  $\text{♩} = 120$   $\text{♩} = 98$   $\text{♩} = 110$   $\text{♩} = 98$   $\text{♩} = 92$   $\text{♩} = 98$

*ff sempre* *f*

increasing intensity

Pno.  $\text{♩} = 120$   $\text{♩} = 110$   $\text{♩} = 92$

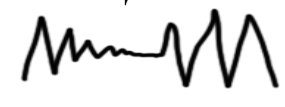
*ff sempre* *f*

$\approx 3''$   $\approx 4''$   $\approx 3''$

no pedal

no pedal

Ped.



sustain & soft Pedals

♩ = 66 a song, lyrics by Sean Schaeffer

79

♩ = 63

♩ = 100

♩ = 58

♩ = 66 a song, lyrics by Sean Schaeffer

sing along at *pp* while playing

Vln.

Words are\_ pow\_ er      Po wer\_ is mo ney      Mo ney\_

*fff*      *pp*      *mf*

Vc.

♩ = 63

♩ = 98

♩ = 58

♩ = 66 a song, lyrics by Sean Schaeffer


*fff*      *pp*      *pizz.*      *mf*

Pno.

♩ = 63      ≈ 3"      ♩ = 58      ♩ = 66 a song, lyrics by Sean Schaeffer

*fff*      *pp*      *p*

no pedal      no pedal      Ped.      Ped.      Ped.







92

Vln.  $\text{♩} = 120$   $\text{♩} = 66$   $\text{♩} = 120$   $\text{♩} = 66$

*ff sempre* *mf* *ff sempre* *mf*

sing along softly

one gets gets hurt

Vc.  $\text{♩} = 120$   $\text{♩} = 66$   $\text{♩} = 120$   $\text{♩} = 66$

*ff sempre* *mf* *ff sempre* *mf* *molto vib.* *pizz.*

Pno.  $\text{♩} = 120$   $\text{♩} = 66$   $\text{♩} = 120$   $\text{♩} = 66$

*ff sempre* *mf* *ff sempre* *mf*

Ped. Ped. Ped. Ped. Ped.

♩ = 100 *accel poco a poco*

3x

Vln.

97

arco

*mf* *cresc. poco a poco*

at accelerating tempo

*ff*

*pp*

follow Pno.'s *cresc.*

The violin part begins at measure 97 with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 100, with an acceleration of 'poco a poco'. The first box contains three measures of music, marked 'arco' and '*mf* cresc. poco a poco'. The second box contains two measures, marked 'at accelerating tempo' and '*ff*'. The third box contains three measures, marked '*pp*' and 'follow Pno.'s *cresc.*'. There are three 'x' marks above the first box, indicating a triplet or similar rhythmic grouping.

♩ = 100 *accel poco a poco*

3x

Vc.

arco

*mf* *cresc. poco a poco*

at accelerating tempo

*ff*

arco

follow Pno.'s *cresc.*

The violoncello part begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 100, with an acceleration of 'poco a poco'. The first box contains three measures, marked 'arco' and '*mf* cresc. poco a poco'. The second box contains two measures, marked 'at accelerating tempo' and '*ff*'. The third box contains three measures, marked 'arco' and 'follow Pno.'s *cresc.*'. There are three 'x' marks above the first box.

♩ = 100 *accel poco a poco, impassive & relentless*

Pno.

*mf* *cresc. poco a poco*

Red.

The piano part consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 100, with an acceleration of 'poco a poco, impassive & relentless'. The first box contains three measures of music, marked '*mf* cresc. poco a poco'. The lower staff has a bass clef and contains a rhythmic pattern of quarter notes, marked 'Red.'.



99

Vln.

4" ≈ 5"

*f* > *p* *mf* *f* *fp* > *pp*

*pont.* → *normal*

join back with Pno. at the earliest possible chord ≈ 25"

follow Pno.'s *cresc.*

Vc.

4" ≈ 5"

*f* > *p* *mf* *f* *fp* > *pp*

*pont.* → *normal*

join back with Pno. at the earliest possible chord ≈ 25"

follow Pno.'s *cresc.*

Pno.

100

Vln.

3" ≈ 4" *pizz.* join back with Pno. at the earliest possible chord ≈ 12"

< *f* *f*

follow Pno.'s cresc.

Vc.

3" ≈ 4" *pont.* join back with Pno. at the earliest possible chord ≈ 12"

*f* *p* *f*

normal

follow Pno.'s cresc.

Pno.

Detailed description: The image shows a musical score for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Vln. part starts at measure 100 with a circled measure rest. It features a *pizz.* (pizzicato) section with a dynamic marking of *f*. The Vc. part includes a *pont.* (ponticello) section with dynamics *f*, *p*, and *f*. Both Vln. and Vc. parts have annotations indicating they should "join back with Pno. at the earliest possible chord" after a duration of approximately 12 inches. The Pno. part is represented by a solid black line, indicating it is not written out. A vertical arrow points from the circled measure rest in the Vln. part to the *pont.* section in the Vc. part.

≈ 1'

The image shows a musical score for three instruments: Violin (Vln.), Viola (Vc.), and Piano (Pno.). Each instrument part begins at a tempo of 120 and accelerates to 160. The score includes performance instructions and a graphic showing the acceleration process.

**Violin (Vln.):** Starts at 101. Instruction: "reduce to this when tempo gets too fast" (pointing to a box of notes). Instruction: "accel. together until ♩ = 160".

**Viola (Vc.):** Instruction: "reduce to this when tempo gets too fast" (pointing to a box of notes). Instruction: "accel. together until ♩ = 160".

**Piano (Pno.):** Instruction: "reduce to this when tempo gets too fast" (pointing to a box of notes). Instruction: "accel. together until ♩ = 160".

**Graphic:** A graphic for each instrument shows a tempo of 120 on the left and 160 on the right. A curved arrow indicates the acceleration. Above the arrow are four notes labeled 1, 2, 3, and 4. To the right of the graphic is a box with instructions: "1. accel. beyond your max speed" and "2. when coordination breaks down due to difficulty, stop and start from the beginning of the box at speeds according to the graphic".

**Dynamic markings:** *f* (forte) is marked at the beginning of each part. *fff* (fortissimo) and *ffff* (fortississimo) are marked at the end of each part.