

brokenAphorisms_12-14

dedicated to Franz Nicolay

Performance Notes

Like all of my brokenAphorism scores, the visual layout of this score is supposed to be part of the artwork. In this particular piece, the score would be difficult to read in a performance situation due to some upside-down notation, and memorization may be necessary (performance scores are also available upon request). Each of the three movements is itself divided into three sections with the first part notated in red, the second in blue and the final part in black. The color coding is particularly important in the circles in the first and last movements.

bA_12

The accordion plays the elliptical passage three times. On the first revolution, play only the red notation. On the next revolution play both the red and the blue notation, and on the final run play everything. Dashed lines indicate the approximate alignment of the cello part with the accordion, but it doesn't have to be precise.

bA_13

During the first section the accordion and cello (+voice) should be roughly aligned as shown in the score. The middle section (kind of like a centromere in DNA) should be filled with the noisiest possible improvisation. Pure chaos is the point. The final section proceeds more or less traditionally.

bA_14

In the final movement, the visual relationship of the cello and accordion in the first movement is partially reversed. Here the cello plays the circle three x three times. That is to say, for the first section of the movement, the cello plays only the red notes in the circle for a total of three revolutions while the accordion plays the upper-left music. In the middle, the cello once again plays the circle three times, now incorporating both the red and the blue notes, while the accordion plays the upper right music. For the end of the piece, the accordion plays the same ostinato passage as the cello—playing all notes in three final revolutions—until the end of the piece.

The diagram illustrates a musical score for a circular instrument, likely a circular harp or a similar stringed instrument. The score is organized into three main horizontal staves, each with its own set of musical notation and performance instructions.

Top Staff (Red): This staff features a series of red notes and rests. It includes dynamic markings such as *8^{vb}* and *8^{ub}*. Performance instructions include "hold all notes" and "gdim dm BM". The staff is connected to the circular instrument structure by red lines.

Middle Staff (Blue): This staff contains blue notes and rests. It includes dynamic markings such as *mp*, *f*, *mp*, *f*, and *p*. Performance instructions include "change notes with accordion change bows imperceptibly", "freely", "long slow gliss.", "change notes with accordion", "freely", and "tie into next line". The staff is connected to the circular instrument structure by blue lines.

Bottom Staff (Black): This staff contains black notes and rests. It includes dynamic markings such as *mf*, *fff*, *ffz*, and *pp*. Performance instructions include "grinding" and "Heavily accented throughout begin at around ♩=90 and gradually accelerate to double speed". The staff is connected to the circular instrument structure by black lines.

The circular instrument structure is represented by a series of concentric arcs. Red arcs are connected to the top staff, blue arcs to the middle staff, and black arcs to the bottom staff. The arcs are labeled with various musical notations and performance instructions, including "8^{vb}", "8^{ub}", "hold all notes", "gdim dm BM", "C#M", "BM", "dm", and "7".

*) This bass switch only applies to the first revolution

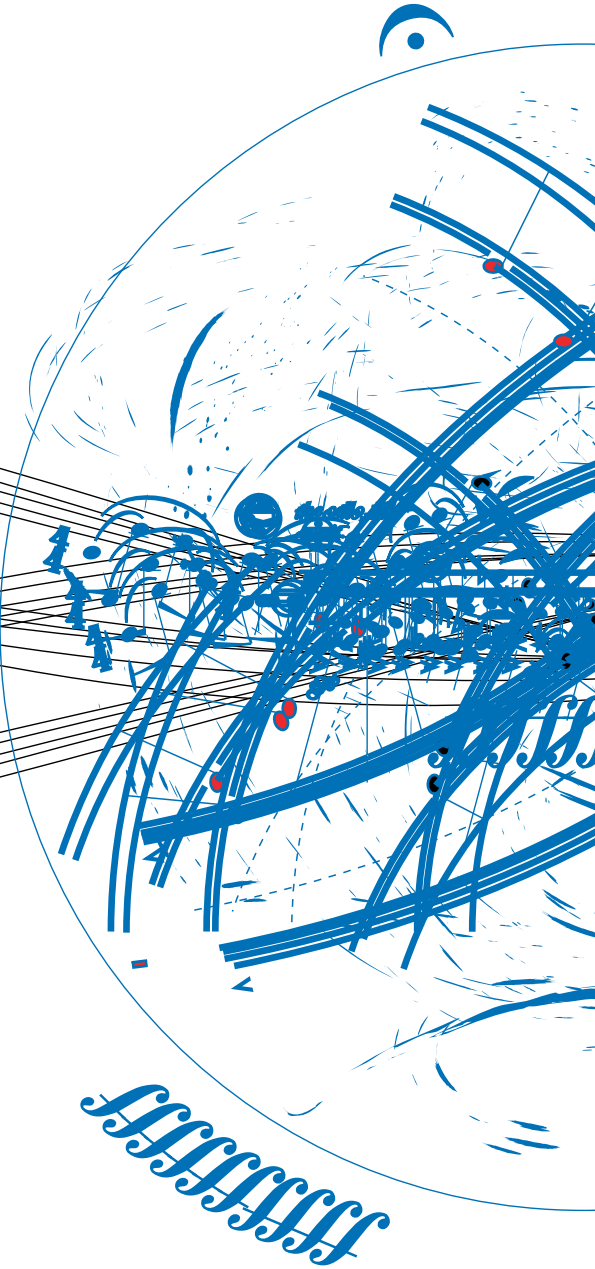
Keys
Buttons

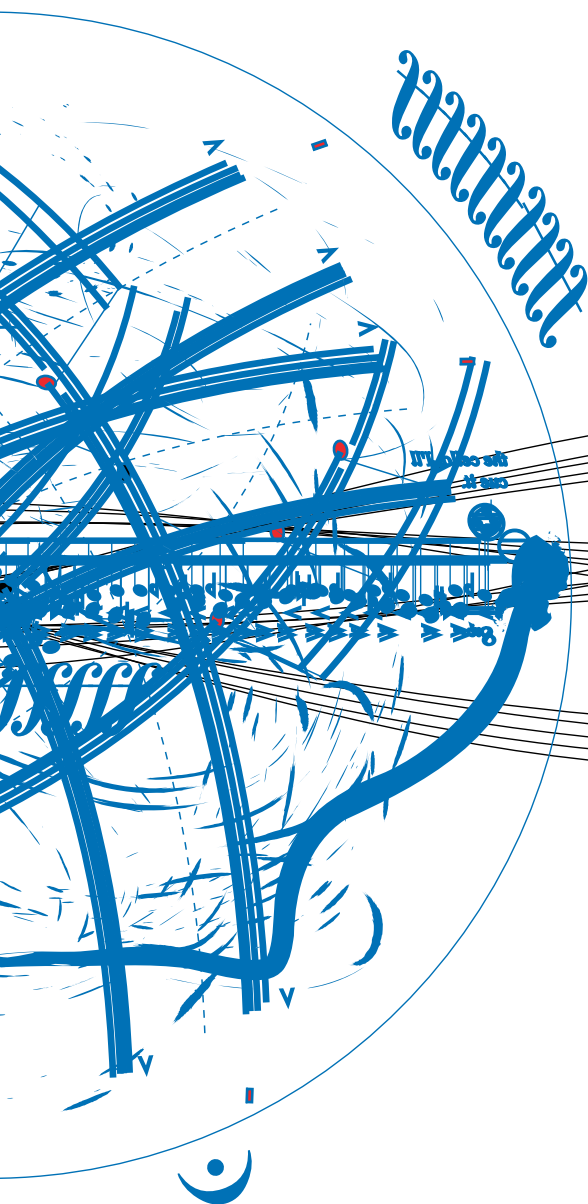
Mesto, rigido e cerimoniale (♩=56)
non legato

cello cues
mf
cm
c#m
CM
C#M
cdim
c#dim
C7
C#7
8va
cello cues
cello cues
p
sub. p
freely
ii'
iii'

Sung
Cello

Dark and Grinding
mp
f
mp
f





expel air ☹
(no...not that air-
the air from your
accordion. Sheesh!)

Handwritten musical score for Cello and Piano.

Top Staff (Piano):

- Key signature: One flat (Bb).
- Time signature: 2/4.
- Tempo/Style: *p* (piano).
- Measure 1: *p* (piano).
- Measure 2: *ff* (fortissimo).
- Measure 3: *pp* (pianissimo).
- Measure 4: *fff* (fortississimo).
- Measure 5: *ff* (fortissimo).
- Measure 6: *fff* (fortississimo).

Bottom Staff (Cello):

- Key signature: One flat (Bb).
- Time signature: 2/4.
- Tempo/Style: *p* (piano).
- Measure 1: *p* (piano).
- Measure 2: *ff* (fortissimo).
- Measure 3: *mp* (mezzo-piano).
- Measure 4: *ff* (fortissimo).
- Measure 5: *fff* (fortississimo).
- Measure 6: *fff* (fortississimo).

Handwritten musical notation includes notes, rests, and dynamic markings (*p*, *ff*, *pp*, *fff*, *mp*).

bA_14[-=]..seftâürdsöikt/spfhâèrrseist/sepftthâüèrdsöeikst

Slow and Expressive

1

Accordion

Cello plays low C, come in after several seconds

Only begin this melody after cello starts noisy eighth-notes

Finish fade after cello starts ugly eighthnotes again

Bbmin

play complete circle 3x without break for each revolution

(♩ = c.90)

Heavily accented throughout

On 3rd time, cue acc.

Violently throughout

arco

gliss.

Cello

sffz

gliss.

Expressive

2

Begin 2 after a brief pause

hold these notes into 3

3

With utmost violence (♩ = c.90)

Cello cues

Start after a pause, but before cello starts 3rd iteration

gradually start adding more buttons

hold all notes, the stems without heads only indicate cello rhythm for alignment

accented release