

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.

bA_12[+]=..pehtèürdeösk/pehtèürdeösk/pshfèârressit

hold all notes

gdim dm BM

dm

8vb

8vb

Slowly and Deliberately

p

change notes with accordion
change bows imperceptibly

mp

freely

III' II' V

III' long slow gliss. change notes with accordion

freely

tie into next line

Heavily accented throughout
begin at around $\text{♩} = 90$ and gradually accelerate to double speed

grinding

mf fff

ffz pp

C#M BM am

*)

*) This bass switch only applies to the first revolution

A musical score page featuring multiple staves and various musical markings. The score is divided into three main sections: **Keys**, **Buttons**, and **Sung**.

- Keys Section:** Located at the top left, this section contains two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The tempo is marked as *Mesto, rigido e ceremoniale* (♩ = 56). The dynamics include *mf*, *cm*, *c#m*, *CM*, *C#M*, *cdim*, *c#dim*, *C7*, *C#7*, *p*, *8va*, *sub. p*, and *freely*. The section ends with a dynamic *f*.
- Buttons Section:** Located in the middle left, this section contains two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The dynamics include *ffz* and *cello cues*.
- Sung Section:** Located at the bottom left, this section contains two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The dynamics include *mp*, *f*, and *ff*.
- Cello Section:** Located at the bottom right, this section contains two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The dynamics include *mp*, *f*, and *ff*.

Red markings are present throughout the score, including a red line connecting the notes in the **Sung** section, red dots on the notes in the **Buttons** section, and red numbers (I, II, III, IV) placed above the notes in the **Cello** section. A large blue illustration of a face with a wide-open mouth and blue lines representing sound waves is positioned on the right side of the page, with a blue line connecting the mouth to the **Cello** section.

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

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

p

ff *pp* *fff* *ff* *fff*

ff *mp* *ff* *fff* *fff*

Cello

bA_14[=]..seftâürdsöikt/spfħàerrseist/sepħthâuerdrsöeikst

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

Cello

arco gliss.

gliss.

2

Expressive

Begin 2 after a brief pause

hold these notes into 3

3

Cello cues

With utmost violence (♩ = c.90)

Cello cues

fff 8b

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

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

gradually start adding more buttons

accented release

fff