

p4 | 1/\\$/\p\$35+ II: } { :brokenAphorisms_ 7-11

Pat Muchmore

I.:} {:bA_7..melody/perpetuo/impetuous/austere

bA_8.. MausTeere/iLpmeprepOteutoDuuosY

Serene ($\text{♩}=\text{c. } 60$)
pizz. like a guitar
let notes ring as much as possible

Feral ($\text{♩}=\text{c. } 110$)
heavy pizz, with thumb

Serene ($\text{♩}=\text{c. } 60$)
expressive, taking over from the piano

Cello

Piano

Expressive ($\text{♩}=\text{c. } 60$)

Feral ($\text{♩}=\text{c. } 147$)

Serene ($\text{♩}=\text{c. } 60$)
Suppressed Viciousness ($\text{♩}=\text{c. } 110$)

Feral ($\text{♩}=\text{c. } 147$)

Vc.

Vicious
join piano tempo

Expressive ($\text{♩}=\text{c. } 60$)

Feral ($\text{♩}=\text{c. } 147$)

Pno.

Feral ($\text{♩}=\text{c. } 110$)
enter immediately after cello plays last note

Feral ($\text{♩}=\text{c. } 147$)

Vicious ($\text{♩}=\text{c. } 110$)

Serene ($\text{♩}=\text{c. } 60$)

Feral ($\text{♩}=\text{c. } 147$)

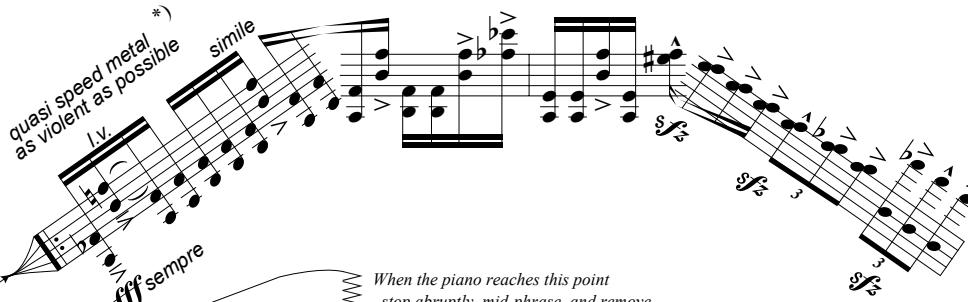
after a significant pause,
the piano starts the next
out-of-phase melody section.
The cello controls the tempo
after the beginning, however.

expressive
both hands out of sync
with the cello and each other

this is the cue
for the final measure

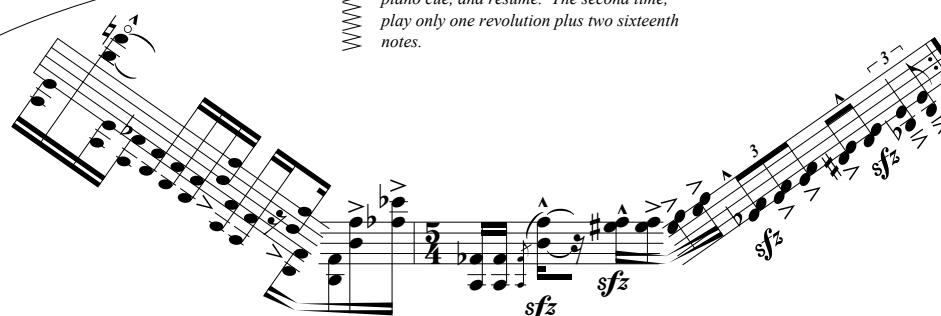
bA_9..pmeerlpoeqtyuo/melo:}II.{:dy/infect

Vicious ($\text{♩}=110$)
with practice mute



When the piano reaches this point
stop abruptly, mid-phrase, and remove
the practice mute. Wait for the next
piano cue, and resume. The second time,
play only one revolution plus two sixteenth
notes.

NO practice mute



begin once cello begins
speed metal loop.

Expressive ($\text{♩}=60$)



Feral

($\text{♩}=110$)

a tempo

simile



Expressive
($\text{♩}=60$)

*) The style should not be at all clipped or staccato--every note should be given its full value with heavy, full bow strokes

Expressive ($\text{♩} = 60$)

Offstage

Pno.

Vc.

Tolling

pizz. l.v.

mf

II .

arco

Vc.

f n. *sfz* n. *sfz* slow gliss

Pno.

f > *sfz* > *sfz*

mf

sffz

tr

sffz

bA_10..aiunsfteececrte/mechanism/austere

Cello

slow, grinding gliss.

n. **pp** **sffz** **(V)** **fff** **sffz**

Serene ($\text{♩} = 60$) {accelerate and crescendo very gradually throughout movement}
sweetly, very expressive rubato

Piano

$\text{♩} = c. 70$ expressive, but with far less rubato

rubato is fading away

Vc.

$\text{♩} = c. 80$ becoming mechanical

Offstage

screeching

f **fff** **fff semper**

Pno.

$\text{♩} = c. 90$ feral slow, grinding convergence massive bowstrokes

$\text{♩} = c. 100$

$\text{♩} = c. 110$ completely mechanical

Vc.

Gliss **n.** **sffz** Gliss **n.** **sffz**

Pno.

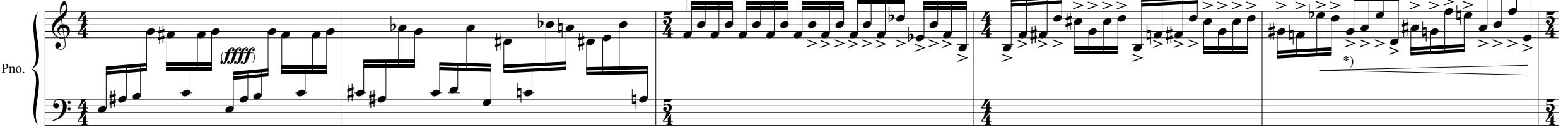
fff **fff**

This musical score page contains five staves of music. The top staff is for Cello, showing a long sustained note followed by a series of sixteenth-note patterns with dynamic markings like 'slow, grinding gliss.', 'n.', 'pp', 'sffz', '(V)', 'fff', and 'sffz'. The second staff is for Piano, with a dynamic 'pp' and a tempo marking 'Serene' at '♩ = 60'. The third staff is for Offstage, with a dynamic 'f' and a tempo marking 'screeching' at '♩ = c. 90'. The fourth staff is for Vc., with a dynamic 'f' and a tempo marking 'becoming mechanical' at '♩ = c. 80'. The bottom two staves are for Pno., with dynamics 'fff' and 'fff semper' and a tempo marking 'feral slow, grinding convergence massive bowstrokes' at '♩ = c. 100'. The bottom-most staff for Pno. also includes a tempo marking 'completely mechanical' at '♩ = c. 110'. Various performance instructions like 'rubato is fading away' and 'Gliss' are scattered throughout the score.

determined

Offstage 

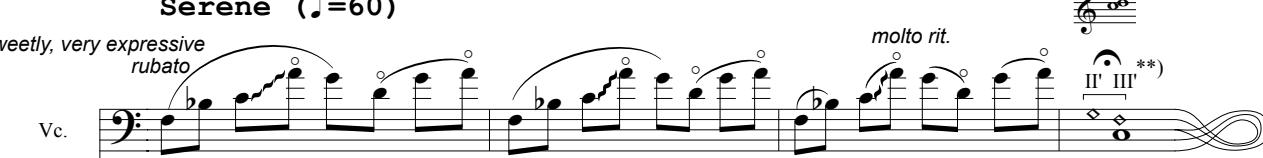
(♩ = 120) {stay at this tempo and dynamic until the next indication}

Pno. 

Ferociously Mechanistic final accel. -----
*)

Serene (♩ = 60)

sweetly, very expressive rubato

Vc. 

as fast as possible (without losing volume or accents)

Pno. 

*) Frankly, this crescendo is more mental than real. You should already be at pretty much maximum volume. Still, the volume should reach something beyond the normal limits of dynamics in classical music. You should be pounding each note as hard as possible. Don't hurt yourself of course (although a little blood on the keys never killed anyone).

**) This effect is easier to do than describe. It is simply a natural harmonic touching G on the D-string at the same time as a touch-fourth artificial harmonic is played on the G-string. The bottom note of this particular artificial harmonic (C touching F) does not need to be played so that it touches the fingerboard (which would ruin the D-string natural harmonic) because C is itself a natural harmonic node. Does that make any sense? Try it, it's cool.

bA_11..austere/infect/mechanism

Romantically Expressive ($\downarrow =75$)

ato *brief*
 , molto vi-

Cello

A musical score page showing measures 11 and 12. The score includes parts for strings, woodwinds, brass, and piano. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic and features a melodic line in the bassoon and cello.

$$p \leq m$$

Pian

A horizontal line consisting of five thin black lines. A small black square is positioned near the left end of the line.

Passionate

full bow

Vc.

Pn

#

Offstage  *Repeat intermittently until end of movement.*

until end of movement

Vc.

A musical score for bassoon, page 10, featuring two staves. The first staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains measures 11 and 12, which include various note heads, stems, and slurs. The second staff starts with a bass clef and a common time signature, continuing from measure 12. It features a single measure with a note head and stem.

fp ————— *sffz*

Pn

This image shows a horizontal strip of musical notation across three measures. The notation is written on six staves, each consisting of five horizontal lines. The notes and rests are represented by various symbols, including solid black shapes and open circles. Measure 1 starts with a solid black note on the top line. Measures 2 and 3 begin with open circles on the top line. Measures 2 and 3 also contain other note heads and rests on the middle lines.

[Signature]

Offstage elements should be quite dense at this point, so that there is a muted cacophony when the piano stops arpeggiating.

Romantically Expressive (♩ = 75)

Vc.

Pno.

Randomly appoggiate
in any octaves.

The offstage elements begin to move onto the stage. At the same time, the players begin to shift to the notated mechanism phrase, repeating it in all octaves at various transpositions until it is the only thing audible. Continue this chaos for several seconds, and then everyone should cut off abruptly with an accent.

The cello should continue playing this motive in many octaves and at many transpositions

The pianist should strive to be heard over the tumult

