

Shiori Usui

Archimedes Lullaby

for piano trio and percussion

(2013)

FULL SCORE

This work was commissioned by Artisan Trio. The first performance was given on 18th June 2013 by Artisan Trio and Shiori Usui at St Andrew's and St George's Church, Edinburgh, UK.

Movements

I - Archimedes Lullaby -

For violin, cello and percussion

(ca. 3min. 14sec.)

II - Tombeau de Jonathan Harvey -

For violin, cello, piano and percussion

(ca. 6min. 15sec.)

III - Insects at Civitella -

For violin, cello, piano and percussion

(ca. 1min. 20sec.)

IV - Endless Dance –

For violin, cello, piano and percussion

(ca. 2min. 20sec.)

Instrumentation

Piano

3rd Mvt.: 50p coin x1 & guitar pick x1

4th Mvt: wooden beater x1

Percussion for Inside Piano and Piano Sound-board

1st Mvt.: super-ball beater x1

2nd Mvt.: mug x1, 50p coin x 2, Fixed Audio Media, MP3 player,
gel speaker x2 & guitar pick x2

3rd Mvt.: super-ball beater x1

4th Mvt: wooden beater x1, super-ball beater x1, electronic tooth-brush x4,
50p coin x1

Violin

1st Mvt.: stop watch x1 & extra music stand x 2

2nd Mvt.: extra music stand x 2

3rd Mvt.: stop watch x1

Violoncello

1st Mvt.: stop watch x1

Notation

Stage Direction - Violin

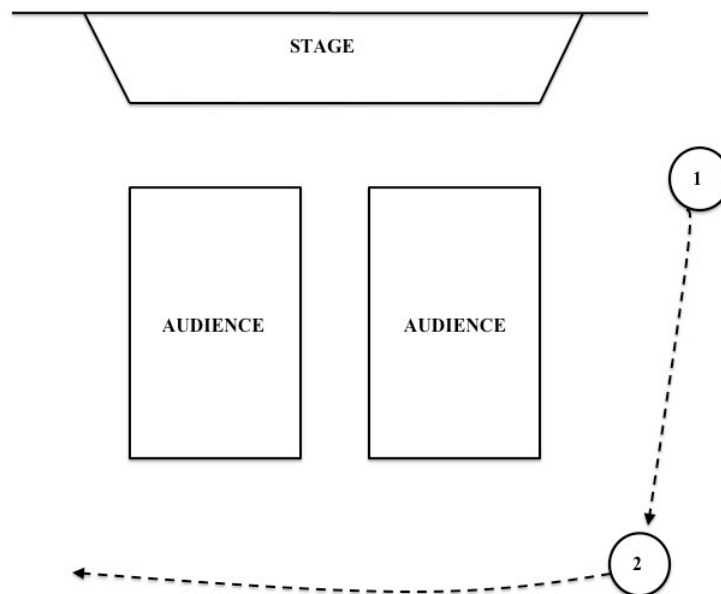
Font

The simple stage directions such as “Walk as you play” is indicated with **this font** (i.e. **Helvetica Condensed Black**).

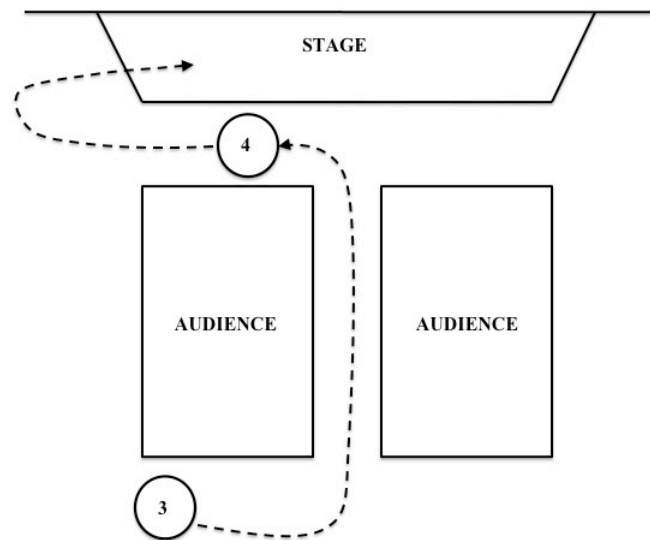
1st Movement

The roman numerals indicate the numbers for the Fixed Position (e.g. Fixed Position 1). Violin's sound is heard from far away in section B. It approaches closer to the audience during the piece but the violinist is never fully visible from audience. The sound of violin disappears away to the distance towards the end of the piece.

Go to Fixed Position 4 after the 1st Movement.

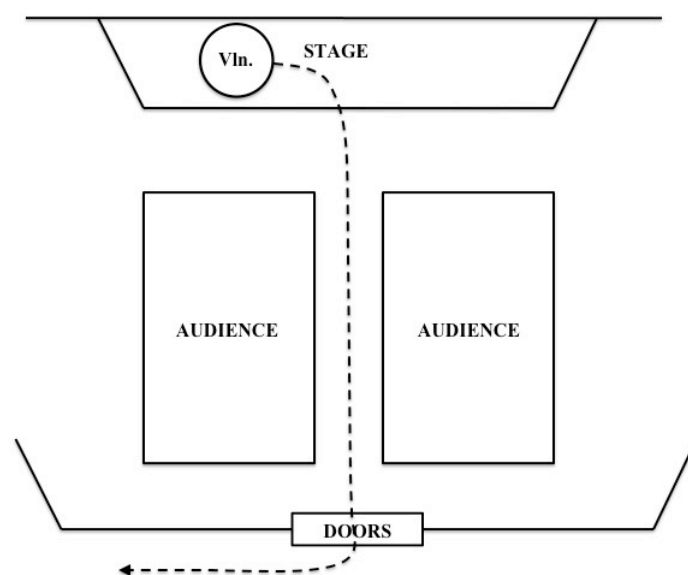


2nd Movement



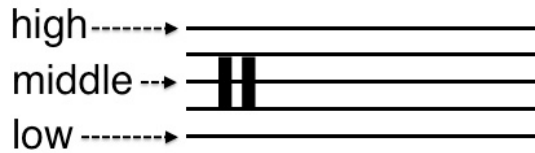
3rd Movement

Towards the end of the piece, walk through the auditorium as indicated and go out to the foyer through the main doors (someone needs to open the door for violinist). Keep walking through the foyer and playing until you become invisible from audience.



General

Stave & Clef



The percussion clef used in combination with a five-line stave: It only indicates the approximate pitches of high, middle or low.

Note-heads



Approximate pitch.



The highest sound possible.



The lowest sound possible.

Others



Dotted bar line is used solely for co-ordination purposes.



Rapid wide vibrato: contour indicates the scale of the intended effect. resultant dynamics.

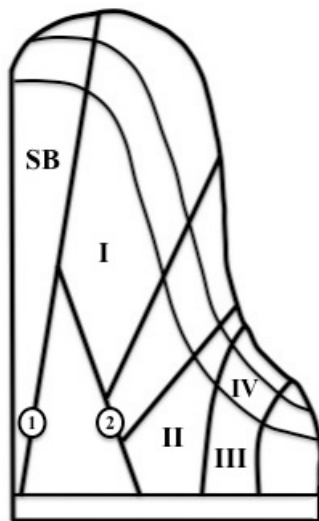


Dynamics in quotation marks indicate the intended intensity of a passage rather than the resultant sound.

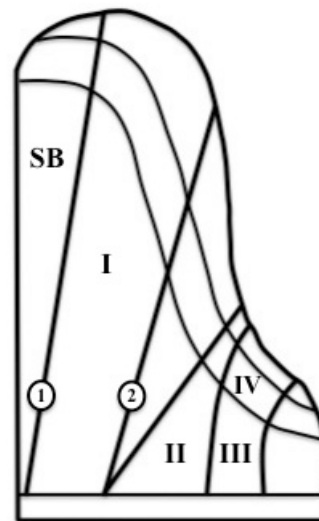
Percussion

Diagram of Grand Piano

- These two diagrams below indicate two different types of grand piano.
- The percussionist should choose the diagram that is the most similar to the piano that he or she plays and follow the instruction on the score.
- The Roman numeral indicates the areas of the piano strings to be played and the Arabic numeral shows which part of piano frame should be hit. It is advised to put a tape on the piano frame where it is hit as a precaution for damaging the instrument.
- SB (sound-board) indicates the place to be scraped by a super-ball beater.



Type 1



Type 2

I

- Archimedes Lullaby -

Shiori Usui

♩ = ca. 50

IMPROVISATION No.1:

Tools: Superball beater (x1)

Ideas:

Improvise with the materials given on separate sheets of papers (the materials below are just a suggestion for improv.).

- Scrape the sound-board with the superball beater.
- Long sustained sound.
- Longs rest to let the sound for resonate.
- Occasional short scraping sound/rest.

Piano
Sound-
Board

"p" ————— "f" "p" <"f" "mf" "fp" <"f" "p" <"f"

Piano

Press the pedal throughout the section for the sound of piano sound-board to resonate.

Ped.

♩ = ca. 50

On stage. Start counting the time with the stop-watch.

Violoncello

♩ = ca. 50

Far a way from stage. Start counting the time with the stop-watch.

Violin

General instruction:

Violin's sound is heard from faraway in section B.

It approaches closer to the audience during the piece but the violinist is never fully visible from audience.

The sound of violin disappears away to the distance towards the end of the piece.

A

IMPROVISATION No.2 (with Cello):

Tools:

Superball beater (x1)

Ideas:

Improvise with the materials given on separate sheets of papers (the materials below are just a suggestion for improv.).

1. Beginning: Start from cello. Do not pile onto each other with sound but keep some individual space and time.
2. Middle: Gradually the piano sound-board and cello interact each other as if they are having a conversation.
3. End: When you hear the sound of violin's wide vibrato in distance (i.e. musical cue), do not stop playing abruptly but finish the phrase that you were playing and move onto the next section.

Musical notation for Piano and Superball Beater (Pno. Sb.). The notation shows a series of notes on a staff with dynamic markings: *f*, *fp*, and *f*. There are also some rests and a final note with a fermata.

A

IMPROVISATION No. 2 (with Piano Sound-Board):

Ideas:

Improvise with the materials given on separate sheets of papers (the materials below are just a suggestion for improv.).

1. Beginning: Start from cello. Do not pile onto each other with sound but keep some individual space and time.
2. Middle: Gradually the piano sound-board and cello interact each other as if they are having a conversation.
3. End: When you hear the sound of violin's wide vibrato in distance (i.e. musical cue), do not stop playing abruptly but finish the phrase that you were playing and move onto the next section.

after **ca. 30"**

Circular motion of bow.
Detune the sting IV as you play glissando.

saggy strings... like cat purring...

Musical notation for Violin (Vc.). The notation includes a glissando marked *gliss.* and dynamic markings: *p* < *mf* > *p* and *mf* > *p*. There are also some rests and a final note with a fermata.

Musical notation for Piano and Superball Beater (Pno. Sb.) and Violin (Vc.). The notation shows a series of notes on a staff with dynamic markings: *fp* and *f*. There are also some rests and a final note with a fermata. Below the staff, there are some notes with dynamic markings: *p* and *f*.

Pno. Sb. = "f"

Vc. *gliss.* *gliss.*
 $p \text{ < mf > p}$

Pno. Sb. $"p"$ $"fp" < "f"$ $"fp" < "f"$

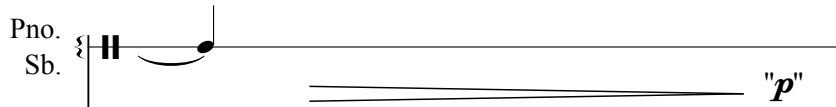
Vc. *gliss.* = mf > p $p \text{ < f > p}$
Play near the bridge
white noise

Pno. Sb. $"f"$

Vc. $f > p \quad f > p$

B

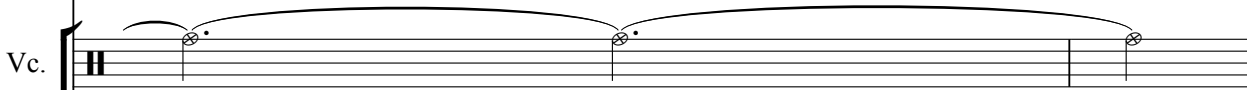
Pno. Sb.



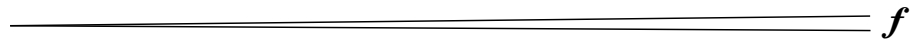
"p"

B

Vc.



B



f

ca. 1'35"

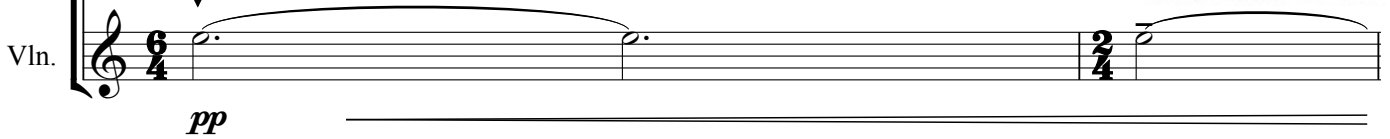
Play from Fixed Position 1 (very far away from stage).

MUSICAL CUE 1
for paino sound-board
and cello to stop playing.

wide vib.



Vln.



pp



Waite for at least 3 seconds.

MUSICAL CUE 2
for Vln.

Vc.



pp

Wait until you hear cello's very high E.



Vln.



squeaky harmonics → distorted (non-pitched) sim. pizz. arco

gliss.

Vc. *p* < *f* *ff* *p* < *f* *p* < *f* *p* < *f* *ff* *p*

Vln. *f*



C

Vc. *ff*

C FOLK MELODY No.1

♩ = ca. 200
 (2 + 2 + 3 + 2 + 2)
Play while you walk to Fixed Position 2.
as if nothing has happened..
 normale

Vln. *mp*

D**IMPROVISATION No.3 (with Cello):****Tools:**

Superball beater (x1)

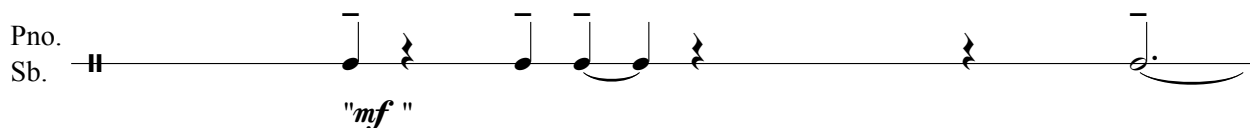
Ideas:

Improvise with the materials given on separate sheets of papers (the materials below are just a suggestion for improv.).

1. Beginning: Start from cello.

2. End: Stop when you hear the violin's folk melody entry again (i.e. Folk Melody No.2).

♩ = ca. 50

Pno.
Sb. 

"mf"

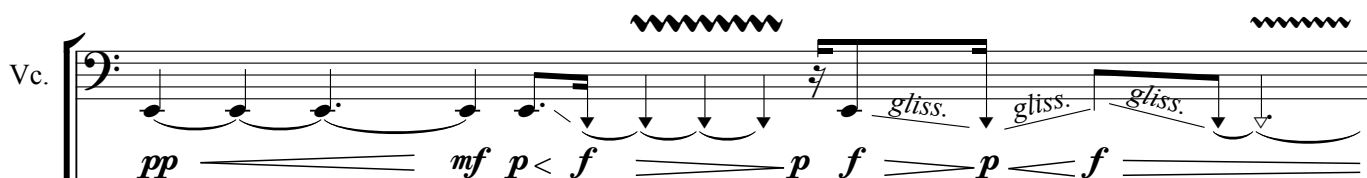
IMPROVISATION No.3 (with Piano Sound-Board):**Ideas:**

Improvise with the materials given on separate sheets of papers (the materials below are just a suggestion for improv.).

1. Beginning: Start from cello.

2. End: Stop when you hear the violin's folk melody entry again (i.e. Folk Melody No.2).

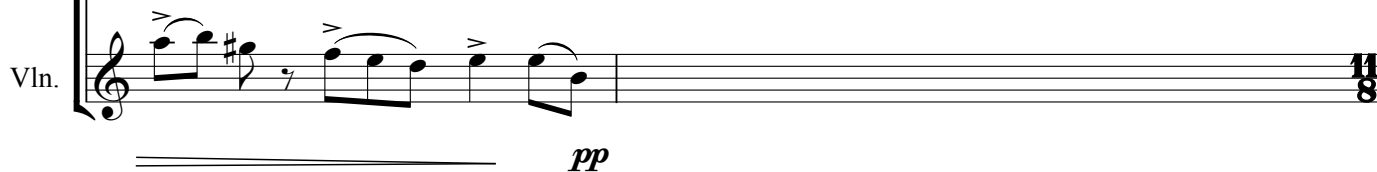
♩ = ca. 50

Vc. 

pp *mf* *p < f* *p* *f* *p* *f*

D

Keep walking (to Fixed Position 2)
for ca 8" without playing.

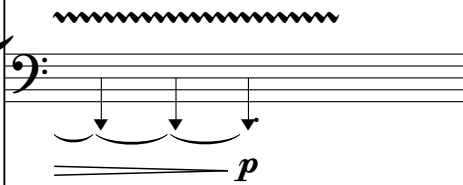
Vln. 

pp

E

Pno. Sb. { 

E

Vc. 

E ♩ = ca. 200

FOLK MELODY No.2

Play while you walk to Fixed Position 2.

Vln. 

F

G

IMPROVISATION No.4 (Cello ONLY):

Ideas:

Improvise with the materials given on separate sheets of papers (the materials below are just a suggestion for improv.).

1. Mainly play the white noise near the bridge.
2. End: Stop when you hear *col legno* sound of violin from distance (Musical Cue 3).

♩ = ca. 50

Near the bridge
White noise

Vc.

p *f* *p*

F

G

MUSICAL CUE 3
for cello to stop playing.

Play from Fixed Position 2.

♩ = ca. 180

col legno battuto
Cover the strings with hand.

closer to neck → closer to bridge


sul D
sul G

→ Keep walking (to Fixed Position 2) for ca 7" without playing.

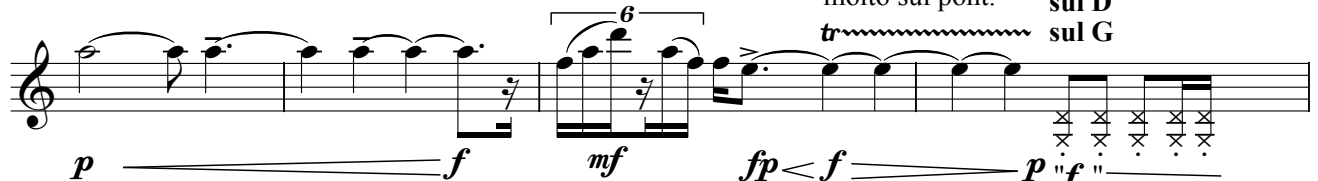
Vln.

pp *f* *mp*

Pno. _____
Sb. _____

Vc. 

Vln.



p ————— *f* *mf* *fp* < *f* ————— *p* " *f* "

col legno battuto
Cover the strings
with hand.
closer to
neck _____

molto sul pont.
tr ~~~~~

sul D
sul G

H

IMPROVISATION No.5 (Piano Sound-Board & Cello):

Tools: Superball beater (x1)

Ideas:

Improvise with the materials given on separate sheets of papers (the materials below are just a suggestion for improv.).

1. Start from cello and piano sound-board joins later.
2. Stop gradually when you hear the repetition of folk melody (Folk Melody No.3) by violin more then 6 times.

♩ = ca. 50

Pno. Sb.

f

Detailed description: This musical staff is for the Piano Soundboard. It begins with a double bar line and a C-clef. The notation includes a quarter rest, followed by a quarter note with a dynamic marking of *f*. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, all beamed together. The staff ends with a double bar line.

H

IMPROVISATION No.5 (Piano Sound-Board & Cello):

Ideas:

Improvise with the materials given on separate sheets of papers (the materials below are just a suggestion for improv.).

1. Start from cello and piano sound-board joins later.
2. Stop gradually when you hear the repetition of folk melody (Folk Melody No.3) by violin more then 6 times.

♩ = ca. 50

Vc.

p *f*

Detailed description: This musical staff is for the Cello. It begins with a double bar line and a C-clef. The notation consists of a series of notes with 'x' marks above them, indicating bowing. The notes are: G2, A2, B2, C3, B2, A2, G2, all beamed together. This is followed by a series of notes: G2, A2, B2, C3, B2, A2, G2, all beamed together. The staff ends with a double bar line. Dynamic markings *p* and *f* are placed below the staff.

H

♩ = ca. 180

Vln.

→ closer to bridge closer to neck → closer to bridge closer to neck → closer to bridge

mp *f* *mp* *f* *mp*

Detailed description: This musical staff is for the Violin. It begins with a double bar line and a G-clef. The notation consists of a series of notes with 'x' marks below them, indicating bowing. The notes are: G4, A4, B4, C5, B4, A4, G4, all beamed together. This is followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, all beamed together. The staff ends with a double bar line. Dynamic markings *mp*, *f*, *mp*, *f*, *mp* are placed below the staff. Above the staff, there are arrows and text indicating bowing positions: "→ closer to bridge", "closer to neck", "→ closer to bridge", "closer to neck", "→ closer to bridge".

I (Section I starts when the violin folk melody is played again..)

Pno.
Sb.

I (Section I starts when the violin folk melody is played again..)

Vc.

p

I

FOLK MELODY No.3

♩ = ca. 200

Walk while you play. Walk away from Fixed Position 2 as indicated, disappearing far away from audience. (Repeat the folk melody as much as necessarily).

Vln.

arco

pp ————— *f*

Pno. Sb. [Redacted]

Vc. [Redacted]

Vln.

Pno. Sb. [Redacted]

Vc. [Redacted]

Vln.

Vln.

Vln.

poco rall.

Completely invisible from audience.

pppp

Go to Fixed Position 3 after the 1st Movement.

II

-Tombeau de Jonathan Harvey -

Shiori Usui

♩ = ca. 60

Inside Piano

Piano (Keyboard)

Violin

Violoncello

4/4 3/4

4/4 3/4

p < mf p < ffp < mf > p mf p fff

gliss. molto sul pont. like a dark creature... gliss. gliss.

extreme rasping sound non-pitched sul G sul C

Vc.

normale

ext. rasp. non-pitched molto sul pont.

3/4 5/4 4/4

p < mf fp < mf fp < ffp < ffp < f > p

gliss. gliss. tr

♩ = ca. 180

Vc.

normale folk music, joyful

7 11 8 4/4

mp pp p

Start playing from Fixed Position 3.



seagull effect
sul D

♩ = ca. 60

12 **4/4** **3/4** **6/4** *gliss. poco accel. - rit.* normale

Vln. *p* *f* *p*

Vc. wide vib. normale rasping sound extreme rasping sound less rasping sound

pp *f* *fp* *f* *ff* *pp* *fff* *f*

15 extreme rasping sound normale extreme rasping sound normale

Vln. *gliss.* *fff* *p* *gliss.* *fff* *p* *f* *p*

4/4 **2/4** **6/4**

19 **6/4** **7/4**

Vln. *ff* *fp* *f*

Vc. molto sul pont. *p* *f* *fp* *fff* *ff* wide vib.

21 **7/4** **5/4** **6/4**

Vc. sul pont. exter. dist. norm. → sul pont. exter. dist. sul pont. extremely heavy extremely distorted

fp *f* *fp* *f* *ff* *fp* *ff*

Vc. **6/4** **2/4** **4/4**

norm. → dis. → norm. sul pont? extreme rasping sound

f *fff* *f* *ffff*

Detailed description: A single-staff musical score for Violoncello (Vc.). It starts at measure 23 in 6/4 time. The first two measures have notes with stems pointing down and a fermata. The next two measures have notes with stems pointing up and a fermata. The dynamic markings are *f*, *fff*, *f*, and *ffff*. Above the staff, there are markings for 'norm.', 'dis.', and 'norm.' with arrows indicating a progression. Above the final measure, there is a note 'sul pont? extreme rasping sound' with a downward-pointing arrow.



Fixed Media 1 (Small Birds) ON

25 **4/4** **5/4**

Inside Piano

IMPROVISATION:
 Either...
 1. Move a mug slowly on the metal bits of inside piano for a given duration.
 Or...
 2. Scrape/Pluck the very short strings in inside piano for a given duration.
 Choose one of the two options on the spot! ;-)

p *pp*

Press the pedal for the sound of piano sound-board to resonate.

Pno. Ped.

Vln. **4/4** **5/4**

mp *p* *mp* *p* *mp* *p*

Vc. *p*

Detailed description: A multi-staff musical score. At the top, a box labeled 'Fixed Media 1 (Small Birds) ON' has an arrow pointing to a thick black bar that spans from measure 25 to measure 5. Below this, the 'Inside Piano' staff has an 'IMPROVISATION' box with two options: moving a mug on metal bits or scraping/plucking strings. Below the improvisation box is a musical staff with notes and dynamic markings *p* and *pp*. The 'Pno.' staff has a 'Ped.' marking with a long horizontal line. The 'Vln.' staff has notes with dynamic markings *mp* and *p*. The 'Vc.' staff has notes with a dynamic marking *p*. Time signatures change from 4/4 to 5/4 at measure 5.

A

Thatrical Element:

Put index finger in front of your mouth and look at the others on the stage.
voiceless

31 **5/4** **4/4**

Inside Piano

shhhhh.....!!!!!!
mf *p*

Detailed description: This block shows the musical notation for the 'Inside Piano' part. It begins with a rehearsal mark '31' and a time signature change from 5/4 to 4/4. The staff contains a melodic line with a fermata over the final note. Below the staff, there are two horizontal lines representing dynamics: a dotted line for 'shhhhh.....!!!!!!' and a solid line for '*mf* *p*'.

Thatrical Element:

Put index finger in front of your mouth and look at the others on the stage.
voiceless

Pno.

shhhhh.....!!!!!!
mf *p*

Detailed description: This block shows the musical notation for the 'Pno.' part. It features a melodic line with a fermata over the final note, mirroring the 'Inside Piano' part. Below the staff, there are two horizontal lines representing dynamics: a dotted line for 'shhhhh.....!!!!!!' and a solid line for '*mf* *p*'. A dashed vertical line indicates the end of the section.

A

Thatrical Element:

Put index finger in front of your mouth and look at the others on the stage.
voiceless

5/4 **4/4**

Vn.

shhhhh.....!!!!!!
mf *p*

Detailed description: This block shows the musical notation for the 'Vn.' part. It begins with a time signature change from 5/4 to 4/4. The staff contains a melodic line with a fermata over the final note. Below the staff, there are two horizontal lines representing dynamics: a dotted line for 'shhhhh.....!!!!!!' and a solid line for '*mf* *p*'. A dashed vertical line indicates the end of the section.

Thatrical Element:

Put index finger in front of your mouth and look at the others on the stage.
voiceless

Vc.

shhhhh.....!!!!!!
mf *p*

Detailed description: This block shows the musical notation for the 'Vc.' part. The staff contains a melodic line with a fermata over the final note. Below the staff, there are two horizontal lines representing dynamics: a dotted line for 'shhhhh.....!!!!!!' and a solid line for '*mf* *p*'.

B

♩ = ca. 120

Inside Piano

32 **4/4**

Fixed Media 2 (Loud Birds) ON

Pno.

8va

ff

Ped.

B

♩ = ca. 120

Vln.

4/4

f

Always *extremely* rasping and squeaky sound
 Cover the string with fingers.
 sul A, sempre

Vc.

fp **6** *f* **3** *p fp* **3** *fp* **6**

33

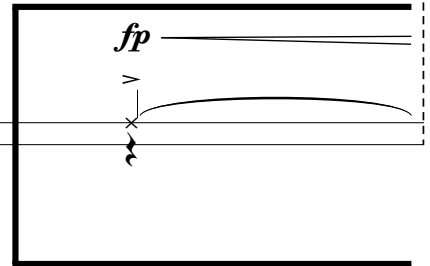
Inside
Pno.

IMPROVISATION

Tools: 50p coins (x 2)

Ideas:

Scrape any strings in area I with coins.



Pno.

Vln.

Vc.

34

Inside
Pno.

Musical notation for the Inside Piano part. It features a thick black bar at the top of the staff. Below it, there are two staves. The upper staff contains a *ff* dynamic marking. The lower staff contains notes with accents and a *fp* dynamic marking, with a *ff* dynamic marking at the end of the staff.

Pno.

Musical notation for the Piano part, consisting of two staves. Each staff begins with a circled '8' and contains a series of notes with accents. A *p* dynamic marking is placed at the end of the second staff.

Extremely rasping and squeaky sound
Cover the string with fingers.

Vln.

Musical notation for the Violin part. It shows notes with accents and upward-pointing arrows indicating bowing or fingering techniques.

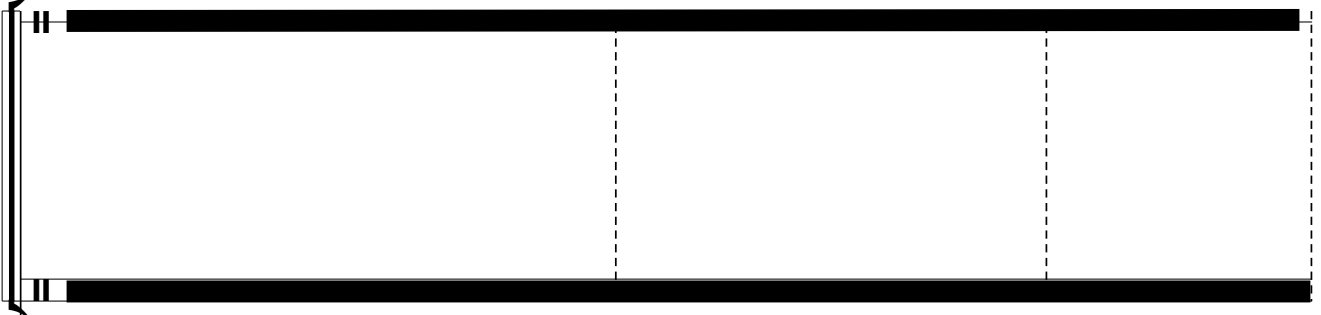
Vc.

Musical notation for the Violoncello part. It features notes with accents and sixteenth notes. A *fp* dynamic marking is at the beginning, and the number '6' is written below the staff.

3
4

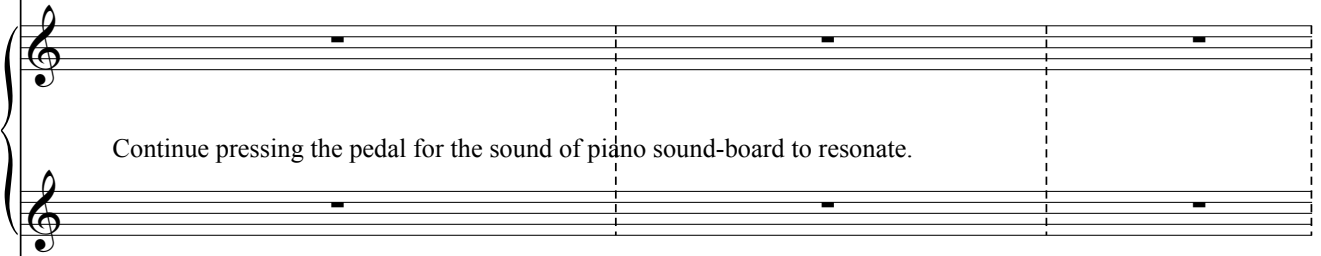
35

Inside
Pno.

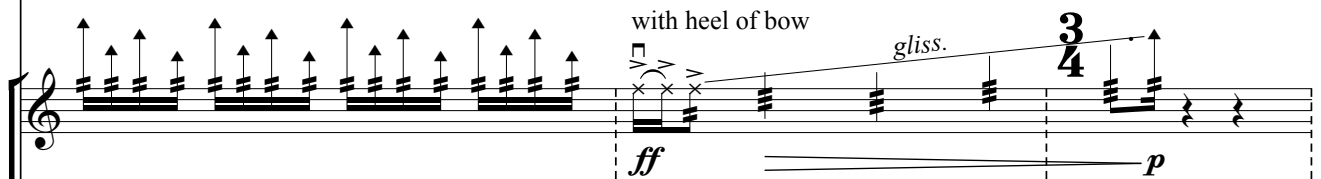


Pno.

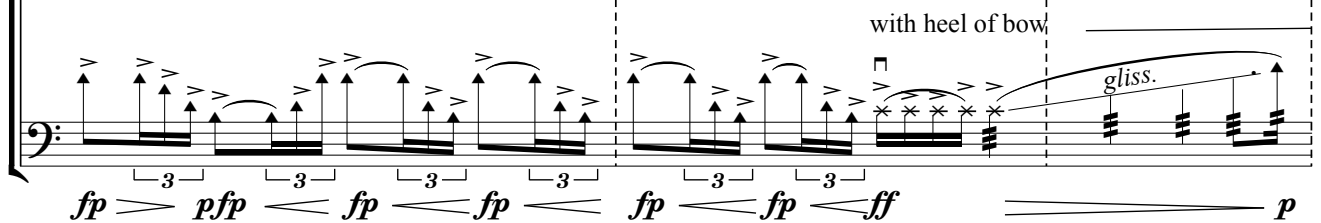
Continue pressing the pedal for the sound of piano sound-board to resonate.



Vln.



Vc.



C

38

4/4 3/4 4/4 3/4 4/4

Inside Pno.

slowly disappears...

Vln.

ff gliss. p

Vc.

ff gliss. fp pp

43

4/4 6/4 2/4



seagull effect sul A, sempre

"squeaky natural harmonics" Play near the bridge (not sul pont.)

Vc.

gliss. poco accel. - rit.

p f p mp p < mp p < mp

46

2/4 4/4 3/4



seagull effect sul A, sempre

Vc.

gliss.

p mp p f p

49 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

< mp *p < mp* *p < mp* *p < mp* *p < mp* *p < mp*

52 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vln. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

gliss. *gliss.* *gliss.*

p < mp *p < mp* *p < mp*

fp

54 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

D Walk towards Fixed Position 4 as you play.

SEMI-IMPROVISATION:
Ideas: Improvise with the materials suggested below.
 Play until you see the ACTION CUES by pianist (i.e. hand gestures).

Vln. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

< f *pp* *p* *fp*

gliss. *gliss.* *gliss.*

p < mp *p < mp* *p < mp* *p < mp* *p < mp* *p < mp*

58 **2/4** **3/4**

Vln. *f* *pp* *p*

Vc. *gliss.* *gliss.*
p < mp *p < mp*

61 **2/4** **3/4**

Vln. *fp* *f* *p*

Vc. *gliss.* *gliss.* *gliss.*
p < mp *p < mp* *p < mp*

64 **3/4** **2/4**

Vln. **3/4** **2/4**
mf *p* *p* *mf* *p* *pp*

Vc. *p* *< mp* *p* *< mp* *p* *< mp*

67 **3/4** **2/4**

Vln. **3/4** **2/4**
mp *pp*

Vc. *p* *< mp* *p* *< mp* *p* *< mp* *p* *< mp* *p* *< mp*

70 **2/4** **3/4**


Vln. **2/4** **3/4**

Vc. *gliss.* *gliss.*

p *mf*

p < *mp* *p* < *mp*

73 **3/4** **2/4**

 **ACTION CUE**
(5 music figure left)
 Indicate to the violinist with the hand sign "5" that the cellist will play 5 more repetitive, high harmonics music figure before moving to section E.

Pno.

Vln. **3/4** **2/4**

Vc. *gliss.* *gliss.* *gliss.*

p *mf* *p*

(repetitive, high harmonics music figure)

p < *mp* *p* < *mp* *p* < *mp*

75

3
4

2
4

ACTION CUE
(3 music figure left)



Indicate to the violinist with a hand sign "3" that the cellist will play 3 more repetitive, high harmonics music figure before moving to section E.

Pno.

Vln.

Vc.

78 **2/4** **3/4** **2/4**

ACTION CUE
(2 music figure left)



Indicate to the violinist with a hand sign "2" that the cellist will play 2 more repetitive, high harmonics music figure before moving to section E.

Pno. { A grand staff for piano with two staves. The first staff has a treble clef and the second has a bass clef. Both staves contain a whole rest in the first measure and a whole rest in the second measure.

Vln. **2/4** **3/4** **2/4**

p *mf* *p*

A violin staff with a treble clef. It contains three measures of music. The first measure is in 2/4 time and contains a half note with a sharp sign and a slur. The second measure is in 3/4 time and contains a half note with a sharp sign and a slur. The third measure is in 2/4 time and contains a half note with a sharp sign and a slur. Dynamics are indicated as p, mf, and p.

Vc. *p* < *mp* *p* < *mp* *p* < *mp*

A cello staff with a bass clef. It contains three measures of music. Each measure starts with a glissando (gliss.) over a half note with a sharp sign, followed by a quarter note with a sharp sign. Dynamics are indicated as p < mp, p < mp, and p < mp.

E

80 **2/4** **3/4** **5/4**

ACTION CUE
(1 music figure left)
 Indicate to the violinist with a hand sign "1" that the cellist will play 1 more repetitive, high harmonics music figure before moving to section E.

Pno.

E

Fixed Position 4:
Play from sheet music.



seagull effect
 sul G
gliss. poco accel. - rit.

Vln. **2/4** **3/4** **5/4**

mf > p

p

Vc.

p < mp *p < mp* *p < mp*

83

Inside Pno.

3/**4** **F** **4**/**4** **7**/**4**

Pno.

p = ca. 60

F *p* = ca. 60

3/**4** **4**/**4** **7**/**4**

f — *p* *f* — *p*

gliss. poco accel. - rit.

gliss. poco accel. - rit.

p — *f* — *p* *mp* — *p*

sul D

seagull effect sul A, sempre

86 **7/4** **3/4** **7/4**

Inside Pno.

IMPROVISATION
Tools: figernails or guitar picks (x 2)
Ideas:
 Pluck any strings in area II and III.
 Make sure to give enough space for other instruments.

Pno.

Vln.

Vc.

mf

Ped. Ped. Ped. Ped. Ped.

Play other side of bridge
sul A sempre

seagull effect

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

88 **7/4** **4/4** **3/4**

Inside Pno.

Pno.

Red. Red. Red. Red. etc.

Vln.

seagull effect
sul G

gliss. poco accel. rit.

p — f — p

Vc.

Play other side of bridge
sul A

norm.

mf > pp *mp* *p* *mp > p* *mp* *p*

90 **3/4** **4/4** **5/4**

Inside Pno.

Pno.

8va
tr

p — *f* — *p*

Vc.

Play other side of bridge sul A norm.

3/4 **4/4** **5/4**

mp — *p* *mp* — *p* *mp* — *p*

92 **5/4** **6/4** **4/4**

Inside Pno.

Pno.

f

Vln.

5/4 **6/4** **4/4**

p < *mf* > *p* *fp* < *fp* < *mf*

Vc.

Play other side of bridge sul A

seagull effect sul A

gliss. poco accel. rit.

mp — *p* *mp* > *p* *f* — *pp* *mp* — *p*

94 $\frac{4}{4}$

Inside Pno.

Pno.

Vln.

Vc.

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

Play other side of bridge sul A

norm.

Play other side of bridge sul A

mp *p* *mp* *p* *mp* *p*

96 $\frac{5}{4}$

Inside Pno.

Pno.

Vln.

Vc.

f *p < f* *p < f* *p* *< f* *p < f*

norm.

Play other side of bridge sul A

norm.

Play other side of bridge sul A

mp *p* *mp* *p* *mp* *p*

98 **5/4**

Inside Pno.

Pno. *f*

Vln. *p < f*

Vc. *mp* *p* *mp* *p* norm.

99 **2/4** **4/4**

Inside Pno.

Pno. *f*

Vln. *p < f* *p < f* *p < f* *fp < f*

Vc. *mp* *p* *mp* *p* norm.

Play other side of bridge sul A

101 **4/4** **3/4**

Inside Pno.

Pno.

Vln.

Vc.

pp *f* *p*

gliss. gliss. gliss.

Play other side of bridge sul A norm.

102 **3/4** **4/4**

Inside Pno.

Pno.

Vln.

Vc.

p *f* *p* *f* *p* *f* *p*

8va tr.

pizz. arco

gliss. gliss.

G

104

Inside
Pno.

Pno.

G

Walk towards the stage as you play.

SEMI-IMPROVISATION:

Ideas: Improvise with the materials suggested below.
Play until you hear the **MUSICAL CUE 1** by piano (fast piano part).

Play with the silver part of the bow. Move the bow very slowly.
sul A, near fingerboard
high pitch

Vln.

Vc.

106

Inside Pno.

Pno.

Vln.

Vc.

p

molto sul pont.

<mf> p

Play other side of bridge *sul A*

norm.

Play other side of bridge *sul A*

p *mp* *p* *mp* *p*

109

3/4

Inside Pno.

IMPROVISATION
Tools: guitar picks (x 2)
Ideas:
 Pluck any strings in **area III ONLY**.
 Make sure to give enough space for other instruments.
very high pitches

f

Vln.

<mf> p *f > p* *<mf> p* *<mf> p* *f*

3/4

poco rall.

III **3/4** **5/4** **4/4**

Inside Pno.

MUSICAL CUE 1
for violin to stop playing improvisation section

Pno.

f *p*

8va

poco rall.

Keep walking quietly towards the stage if you haven't reached.

Vln. **3/4** **5/4** **4/4**

pp

Vc. *p*

H ♩ = ca. 85
suddenly

4/4 Hit ① with wooden beater.

113

Inside Pno.

ff

ff

f

p

Red.

H ♩ = ca. 85
suddenly
pizz.

ff

gliss.

114

Inside Pno.

Fixed Media 2 (Rain) ON

6/4

ff

p

ff

Red.

Vln.

Vc.

6/4

116 **6/4** **3/4** **4/4**


Inside Pno.

Pno.

8va

p \triangleleft *ff* *p* \triangleleft *f* \triangleright *p*

Ped.



Play from the stage.
seagull effect
sul D

Vln.

6/4 **3/4** **4/4**

gliss. poco accel. - rit.

p \triangleleft *f* \triangleright *p* \triangleleft *f* \triangleright *p*

poco rall. . .

|| ♩ = ca. 85
suddenly

118 **4/4**

Inside Pno.

Hit ① with wooden beater.

ff

8va

Pno.

mf

Ped.

♩ = ca. 85
4/4 suddenly
pizz.

Vc.

ff

gliss.

7
4

119

Inside Pno.

Pno.

(8)

fffmp < *fff mp*

fff

8va



I

♩ = ca. 60

5
4

4
4

121

Inside Pno.

Pno.

I

♩ = ca. 60

Play with the silver part of the bow.
Move the bow very slowly.
sul A, near fingerboard
high pitch

p

col legno battuto, ricochet
Cover the strings with hand.
normale → sul pont.

p

124

Inside Pno.

Pno.

Vln.

Vc.

normale → sul pont.

The musical score consists of four staves. The top staff, labeled 'Inside Pno.', features a thick black horizontal bar with a large black arrow pointing to the right, indicating a sustained sound or a specific performance instruction. The second staff, labeled 'Pno.', shows three measures of rests. The third staff, labeled 'Vln.', contains a rhythmic pattern of eighth notes with accents, starting with a quarter rest. The bottom staff, labeled 'Vc.', shows a sequence of notes with an accent, transitioning from a 'normale' playing technique to 'sul pont.' (sul ponticello) as indicated by an arrow.

III

- Insects at Civitella -

Shiori Usui

IMPROVISATION

Tools: Superball beater (x1)

Ideas:

The materials below are only the ideas for improvisation.

Consists of short segments of sound (Make sure to have rests when appropriate).

Occasionally use attacked sound (i.e. accent) for the piano strings to have sympathetic vibration.

Less and less sound towards the end, leaving only inside piano, violin and cello.

♩ = ca. 50

"f"

Press the pedal for the sound of piano sound-board to resonate.
 Pick up a 50p coin with LH and a guitar pick with RH.
 Start the stop-watch.

Piano

Ped. _____

♩ = ca. 50
(On stage)

Violin


Violoncello

Start the stop-watch.

after **ca. 14"**

p <

4 **4/4**

Inside Pno. 

Pno.

Scrape the string with a 50p coin. fast → slow

mf
15^{mb}

4/4

Vln.

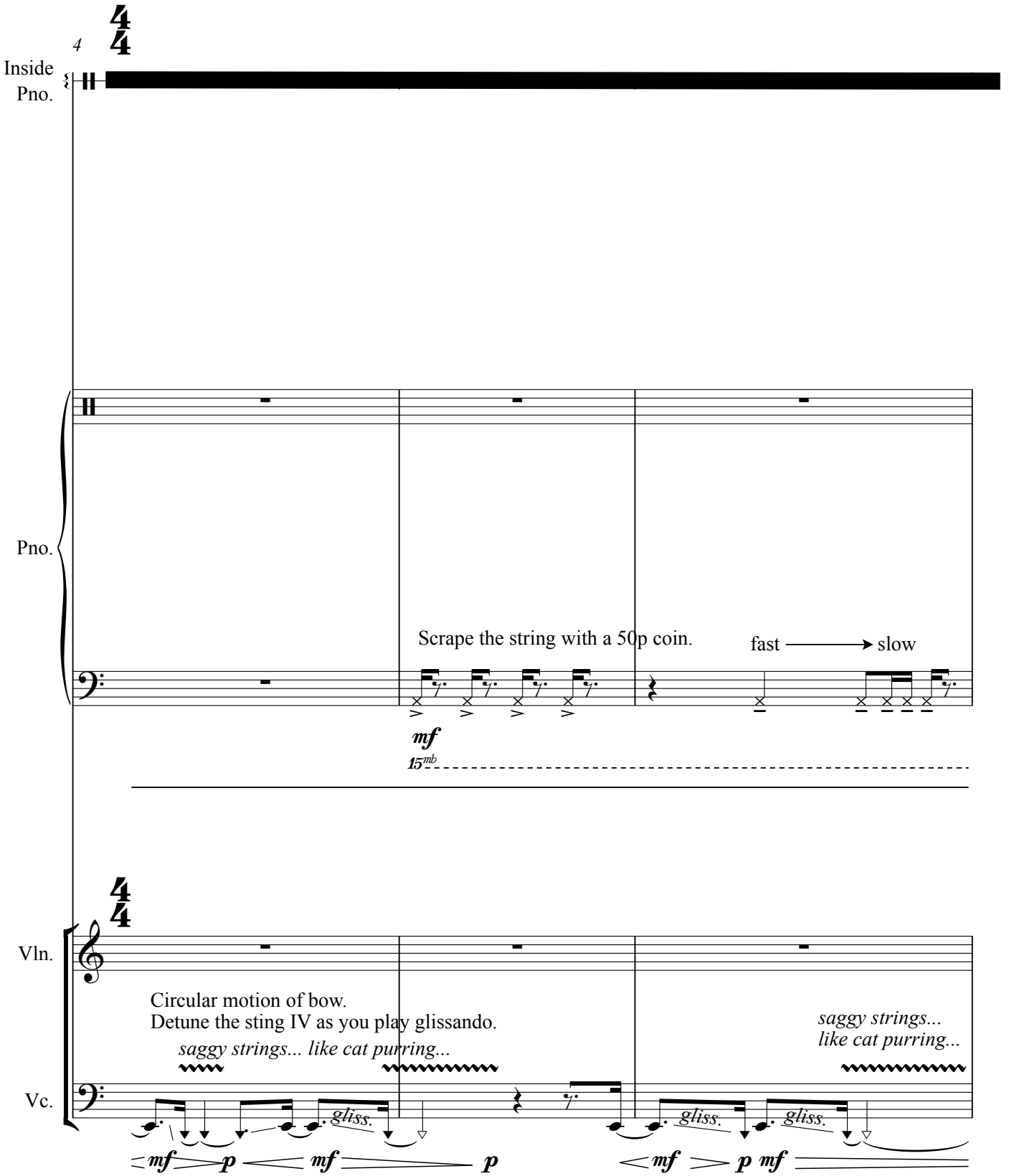
Circular motion of bow.
Detune the sting IV as you play glissando.
saggy strings... like cat purring...

Vc.

gliss. *gliss.* *gliss.*

mf *p* *mf* *p* *mf* *p* *mf*

saggy strings... like cat purring...



7

Inside Pno.

Pno.

Vln.

Vc.

(15)

Play with the silver part of the bow.
Move the bow very slowly.
high pitch
sul E
0
near fingerboard

*saggy strings...
like cat purring...*

gliss.

> p **mf** **p** **mf**

54

Detailed description of the musical score: The score is for measures 7 through 15. The 'Inside Pno.' part is a thick black bar. The 'Pno.' part has a grand staff with a bass clef, showing a rhythmic pattern of eighth notes with 'x' marks below them. The 'Vln.' part has a treble clef and contains a sustained note with a wavy line above it, and a dynamic marking of **mp**. The 'Vc.' part has a bass clef and contains a glissando line with a wavy line above it, and dynamic markings of **> p**, **mf**, **p**, and **mf**. Performance instructions for the violin and cello are provided in the right margin.

10 **5/4** **3/4** **4/4**

Inside Pno.

Pno.

Scrape fast. Any shorter strings in area I.

Scrape slowly.

Scrape fast. Any shorter strings in area I.

(15)


Vln.

Vc.

5/4 middle **3/4** slow bowing near fingerboard sim. **4/4**

> p

13 $\frac{4}{4}$

Inside Pno.  slowly disappears...

Pluck any strings in **IV** with the pick.

$\frac{2}{4}$

mf

(15).....]

$\frac{4}{4}$ middle near fingerboard $\frac{2}{4}$ middle

saggy strings... like cat purring...

Vln.

Vc.

mf *p* *mf*

16

Pno.

3/4

5/4

Vln.

near fingerboard middle 3/4 even closer to fingerboard 5/4

Vc.

p

Play with the silver part of the bow.
Move the bow very slowly.
high pitch
sul A
near fingerboard

19

Pno.

5/4

Vln.

slow bowing ————— even more slow near fingerboard

Vc.

IV - Endless Dance -

Shiori Usui

♩ = ca. 50

4/4

Inside Piano

IMPROVISATION
Tools: fingers, wooden beater (x1), superball beater (x1)
Ideas:
 Scrape the strings with fingers and wooden beaters.
 Scrape the sound-board with superball beater (short movement, accent).
As if a worm crawling in deep sea bed..

4/4

Hold a wooden beater.
Press the pedal for the sound of piano sound-board to resonate.

Ped. _____

♩ = ca. 50

4/4

Violin

4/4

Violoncello

Start the stop-watch.

7

4/4

Inside Pno.

A

2/4

4/4

Vln.

A

2/4

9

Vc.

after **ca. 25"**

molto sul pont.
As if a worm crawling in deep sea bed..

fp — *f* — *p*

ff — *pp*

9 **2/4** **3/4** **4/4**

Inside Pno.

*molto sul pont.
As if a worm crawling in deep sea bed..*

Vln. **2/4** **3/4** **4/4**

p < *mf* *p* < *mf* > *p* < *mf*

Vc. arco extremely rasping sound pizz. arco *molto sul pont.* pizz. arco *molto sul pont.*

p < *mf* *sfz* *f* *mf* > *p* *f* < *mf* *p*

9

11 **4/4**

Inside Pno.

Vc. **4/4**

ff < *p* *f* > *p* *f* > *p* *f* > *p* *fp* < *fff* > *pp*

9 9 9 9

12 **2/4**

Vln. extreme rasping sound sul pont. *molto sul pont.*

pp < *mp* *pp* < *mf* > *pp* *sfz* *mf* < *p*

Vc. arco pizz. *molto sul pont.*

mp *f* *pp* < *mf* > *pp* *mf* < *p*

♩ = ca. 90

13 **2/4** Make swishing sound by rapidly moving
a wooden beater in between the two strings in II.

3/4 Put down the wooden beater.

Pno.

Vln.

Vc.

Vln.

Vc.

17 $\frac{4}{4}$ Inside Pno:
Possible improvisation here! $\frac{11}{8}$

Inside Pno.

Vln. $\frac{4}{4}$ $\frac{11}{8}$

p --- *f* --- *p* *f* --- *p* *fp* --- *ff*



B

$\text{♩} = \text{ca. } 200$
manic!

19 $\frac{11}{8}$ ^{8va} $\frac{3}{4}$

Pno. *f*

Ped. etc.

B

$\text{♩} = \text{ca. } 200$
manic!

$\frac{11}{8}$ $\frac{3}{4}$

Vln. *>pp* *f*

Vc. *f*

♩ = ca. 50

3/4

11/8

♩ = ca. 200
manic!

Inside Pno.

Inside Pno:
Possible improvisation here!

Pno. *Continue pressing the pedal for the sound of piano sound-board to resonate.*

ff

8^{va}

Ped.

Pedal ad lib.

♩ = ca. 50

3/4

molto sul pont.
As if a worm crawling in deep sea bed..

♩ = ca. 200
manic!

11/8

Vln.

p < *mf* *p* < *mf* > *p* < *mf* *ff*

As if a worm crawling in deep sea bed..
molto sul pont. pizz. arco molto sul pont. pizz. arco molto sul pont.

Vc.

p < *mf* *f* *mf* > *p* *f* *p* < *ff*



23 (8)

3/4 = ca. 50

7/4

Pno.

♩ = ca. 50

3/4

As if a worm crawling in deep sea bed..
molto sul pont.

7/4

Vln.

p < *mf* *p* < *mf* > *p* < *mf*

As if a worm crawling in deep sea bed..
molto sul pont. pizz. arco molto sul pont. pizz. arco molto sul pont.

Vc.

p < *mf* *f* *mf* > *p* *f* *p* < *mf*

25 **7/4** **11/8**

Inside Pno. **Inside Pno:**
Possible improvisation here!

wide vib.

Vln. **7/4** **11/8**
p *f* *pp* *fff*

Vc. *fp* *f* *p* *ff* *pp* *fff*

wide vib.

C ♩ = ca. 200

26 **11/8**

Inside Pno. **IMPROVISATION**
Tools: Electric Toothbrush (x4), Wooden beater (x1), 50p coin (x1), Superball beater (x1)
Structure:
1. Start off with the hums of electric toothbrush(es).
2. Electric toothbrushes on wooden part of piano and also scraping the low strings.
3. Sound becomes husher, darker and dence towards the end.

smoothly

Pno. *p*

C ♩ = ca. 200

Vln. *pizz.* *smoothly arco*
f *p*

Vc. *pizz.* *col legno battuto* *smoothly arco*
f *p*

28

Inside Pno. { 

Pno.

Vln.

Vc.

mf


mf

pizz.

f



31

Inside Pno. { 

Pno.

Vln.

Vc.

col legno battuto

pizz.

33

Inside Pno.

Pno.

Vln.

Vc.

f *ff*

col legno
open strings
covered by hand

pizz.

35

Inside Pno.

Pno.

Vln.

Vc.

f *ff* *f*

col legno
open strings
covered by hand

pizz.

extremely obsessively!

38

Inside Pno. { 

8va-----

fff

extremely obsessively!

fff

arco

fff

40

Inside Pno. { 

(8)----- 1

chromatic clusters

8va-----

ff

Red.-----

D

42

Inside Pno.

chromatic clusters, sempre

8va-----

8va-----

Pno.

ff

fff

chromatic clusters, sempre

Ped.

Ped.

D

Vln.

Vc.



44

Inside Pno.

(8)-----

ff

Pno.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Vln.

norm.

extremely rasping sound

rasping sound sul pont.

norm.

Vc.

fp < *ff*

fff

47

Inside Pno. {

Pno.

**Gradually stand and leave the stage.
Walk away from the auditorium as you play (from main entrance of the hall).**

Vln.

Vc.

IMPROVISATION
Structure:
 1. Starts off with broken folk melody.
 2. Then it is transformed to crazy, extremely rasping sound.
 3. The melody disappears completely at the end, leaving only extremely rasping sound.

50

Inside Pno. {

Pno.

Vln.

Vc.

53

Inside Pno.

Pno.

Ped.

Vln.

Vc.

56

Inside Pno.

Pno.

Ped.

Vln.

Vc.

Switch off all electric tooth brush one by one but also accompany the sound of violin when necessary.

58

Inside Pno.

Hold until the sound of violin stops.

Pno.

Go out from auditorium to the foyer through the main doors (someone needs to open the door for violinist). Keep walking through the foyer and playing until you become invisible from audience.

(NB: The time of repetition depends on the size of the concert hall and how quickly you reach to the final point.)
molto sul pont. (applies to the last few repetition of this melody)

Vln.

Vc.

Continue until the violin becomes invisible and starts playing the last few repetition of the folk melody fragments.