

Motor Function

for piano trio and two additional piano
trios on film and tape

by Chris Corcoran, 2011

PROMOTIONAL
COPY

Instrumentation

Piano
Violin
Cello

and mixed media (two more 'virtual' piano trios pre-recorded on video and audio).

This piece was written for members of the Plus-Minus Ensemble, who were filmed and recorded at workshops leading up to the performance. At the premier, the players performed the three 'live' parts while their filmed selves performed the 'virtual' parts on screen.

The resulting performance was a blend of actual and virtual reality.

Accidentals last throughout the bars, but cautionary accidentals have been inserted in parenthesis.

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♩ = 150

The score is written for nine parts: Piano 1 (live), Piano 2 (virtual), Piano 3 (virtual), Violin 1 (live), Violin 2 (virtual), Violin 3 (virtual), Cello 1 (live), Cello 2 (virtual), and Cello 3 (virtual). The tempo is marked as ♩ = 150. The score is in 4/4 time, with a key signature of one sharp (F#). The first system (measures 1-4) features Piano 1 (live) with a dynamic of *mf* in measures 1-2 and *ff* in measures 3-4. Piano 2 (virtual) and Piano 3 (virtual) are silent. Violin 1 (live) has a dynamic of *ff* and a "gradually slide" instruction over measures 1-2. Violin 2 (virtual) and Violin 3 (virtual) are silent. Cello 1 (live) has a dynamic of *mf* in measures 1-2 and *ff* in measures 3-4. Cello 2 (virtual) has a dynamic of *mf* in measures 1-2 and *ff* in measures 3-4, with a "pizz." instruction in measure 1. Cello 3 (virtual) is silent in measures 1-2 and has a dynamic of *ff* in measures 3-4, with a "col legno" instruction in measure 3. A large "PROMOTIONAL COPY" watermark is overlaid diagonally across the score.

6

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

mf

p

mf

mp

p

mf

mp

p

p



12

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

pp

f

pp

f

pp

f

pp

f

pp

f

f

rhythmically

16

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

Vlc. 3 (vrtl.)

pizz.

f

con brio arco

f

f

col legn



B

21

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

mf

arco

ff

pizz.

mf

mf

26

Pno. 1 (live) *f*

Vln. 1 (live)

Vln. 2 (vrtl.) *f* arco

Vln. 3 (vrtl.) *f* arco

Vlc. 1 (live) arco

Vlc. 2 (vrtl.)



C

30

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

mf

34

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

mp

pizz.

pizz.

pizz. 3

p



D

38

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

p

pp

f

ff

p

p

f

f

arco

42

Pno. 1 (live) *mp*

Vln. 1 (live) *mf* as far as possible

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live) *mp* *pp*

Vlc. 2 (vrtl.) *p*



E

47

Pno. 1 (live)

Vln. 1 (live) *ff*

Vln. 2 (vrtl.) *f* arco

Vln. 3 (vrtl.) *f* arco

Vlc. 1 (live) *f*

Vlc. 2 (vrtl.) *f*

51

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

mf

pizz.

pizz.

55

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

G

59

Pno. 1 (live)

Pno. 2 (vrtl.)

Pno. 3 (vrtl.)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vcl. 1 (live)

Vcl. 2 (vrtl.)

Vcl. 3 (vrtl.)

Arco

arco

f

63

Pno. 1 (live)

Pno. 2 (vrtl.)

Pno. 3 (vrtl.)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vcl. 1 (live)

Vcl. 2 (vrtl.)

Vcl. 3 (vrtl.)

f

ff

I

The musical score is arranged in systems. The first system includes Pno. 1 (live), Pno. 2 (vrtl.), and Pno. 3 (vrtl.). The second system includes Vln. 1 (live), Vln. 2 (vrtl.), and Vln. 3 (vrtl.). The third system includes Vlc. 1 (live), Vlc. 2 (vrtl.), and Vlc. 3 (vrtl.). The score features various musical notations such as treble and bass clefs, dynamic markings (*p*, *mf*), and performance instructions like *cantabile*. A large diagonal watermark reading 'PROMOTIONAL COPY' is overlaid across the center of the page.

J

72

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

mf

p

pp

pp

pp

p



K

78

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

ff

pp

ff

ff

L

83

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vcl. 1 (live)

Vcl. 2 (vrtl.)

Vcl. 3 (vrtl.)

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



M

88

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vcl. 1 (live)

Vcl. 2 (vrtl.)

Vcl. 3 (vrtl.)

f *pizz.* *mp* *pizz.* *mp* *pizz.* *mp*

93

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

arco

(pizz.)

f



97

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

Vlc. 3 (vrtl.)

N

arco

pizz.

mf

O

101

Pno. 1 (live)

Pno. 2 (vrtl.)

Pno. 3 (vrtl.)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vcl. 1 (live)

Vcl. 2 (vrtl.)

Vcl. 3 (vrtl.)

f

f

mp

3

106

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vcl. 1 (live)

Vcl. 2 (vrtl.)

Vcl. 3 (vrtl.)

f

con brio

ff

arco

f



P

110

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vcl. 1 (live)

Vcl. 2 (vrtl.)

Vcl. 3 (vrtl.)

ff

col legno

114

Pno. 1 (live)

Vln. 1 (live)

Vcl. 1 (live)

Vcl. 3 (vrtl.)

con brio
arco
ff

pizz.
p



118

Pno. 1 (live)

Vln. 1 (live)

Vcl. 1 (live)

Vcl. 3 (vrtl.)

122

Pno. 1 (live)

Vln. 1 (live)

Vlc. 1 (live)



126 *furioso*

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

Vlc. 3 (vrtl.)

131

Pno. 1 (live)

Pno. 2 (vrtl.)

Pno. 3 (vrtl.)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

Vlc. 3 (vrtl.)

The musical score for page 20, measures 131-134, is presented in a standard orchestral layout. The top system consists of three piano parts: Pno. 1 (live), Pno. 2 (vrtl.), and Pno. 3 (vrtl.). Pno. 1 has a melodic line starting at measure 131 with a treble clef and a key signature of one flat. Pnos. 2 and 3 are in the bass clef and contain rests. The middle system features three violin parts: Vln. 1 (live), Vln. 2 (vrtl.), and Vln. 3 (vrtl.). Vln. 1 has a melodic line with accents and dynamics like *f*. Vlns. 2 and 3 are in the treble clef and contain rests. The bottom system features three viola parts: Vlc. 1 (live), Vlc. 2 (vrtl.), and Vlc. 3 (vrtl.). Vlc. 1 has a melodic line in the treble clef. Vlc. 2 is in the bass clef and contains rests. Vlc. 3 is in the bass clef and contains a few notes in measure 132. The score is in 3/4 time and includes various musical notations such as clefs, key signatures, dynamics, and articulation marks.

135

Pno. 1 (live) *f* *p*

Pno. 2 (vrtl.) *f* *p*

Pno. 3 (vrtl.) *f* *p*

Vln. 1 (live) *p*

Vln. 2 (vrtl.) *p*

Vln. 3 (vrtl.) *p*

Vlc. 1 (live)

Vlc. 2 (vrtl.)

Vlc. 3 (vrtl.)

S

139

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

p



143

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

pp

cantabile

mf

p

148

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

mf

p

p

mf

pp

pp

pp



153

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

p

mf

p

mf

V

157

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

Vlc. 3 (vrtl.)



161

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

167

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

pp *f*



171

Pno. 1 (live)

Vln. 1 (live)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

mf *arco* *ff*

176

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

ff

pizz.

f



181

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

185

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vln. 3 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

Vlc. 3 (vrtl.)

ff

mf

arco

ff

mf

ff

mf

ff

ff

ff



191

Pno. 1 (live)

Vln. 1 (live)

Vln. 2 (vrtl.)

Vlc. 1 (live)

Vlc. 2 (vrtl.)

Vlc. 3 (vrtl.)

mf

ff

stamp foot

f

mf

pizz.

ff

mf

ff

col legno

ff