

# The Quiet Part (s) Loud

Composed by  
Maxwell Franko

for  
pierrot sextet and electronics

flute

baritone saxophone

piano

violin

viola

cello

## The Quiet Part(s) Loud | Program Notes

Noise is one of those words in the English dictionary with just about 6 different definitions: an undesired sound, or one that interferes with hearing, a style of dissonant rock music, the natural or routine sounds of something – a machine maybe, meaningless data occurring along with desired information, indirect or unofficial comments, and a laundry list of others. Whether it is sound or data, they all seem to revolve around the idea of unwanted information.

For a while, I could not stop thinking about the machines that surround us in our everyday lives and the information we are susceptible to because of them. I think of cellphones, public transportation, advertisements, YouTube, vehicles, and what noise they create; noise on many of the levels mentioned above. Knowing the benefits of these technologies in our lives, I only sought to create a sound world in which the resulting noise is amplified.

“The Quiet Part(s) Loud” is a display of some of these definitions of noise and how they appear in the world today. I’m making no judgement on the technologies themselves; I’m only making the quiet parts loud.

# The Quiet Part (s) Loud

Composed by  
MAXWELL FRANKO

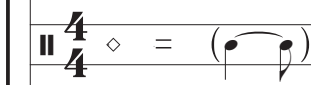
left hand muted strings on I, II, III, and IV.  
diamond noteheads show space between  
as duration changes gradually.  
continue through to measure 26.

**1** ~ 1 min, 30 sec total

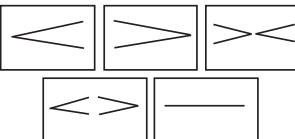
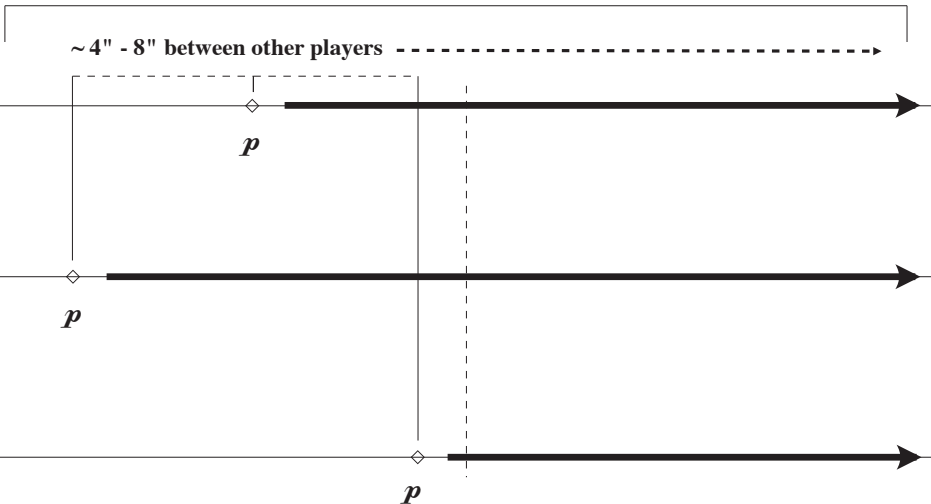
more space between than sound. begin soft and spacious.  
continue playing about 1 minute, then CUE [B].  
a very light ~ 12" delay is present throughout

All timed figures shown are to be played at about ♩ = 90

**Duration**

Viola 

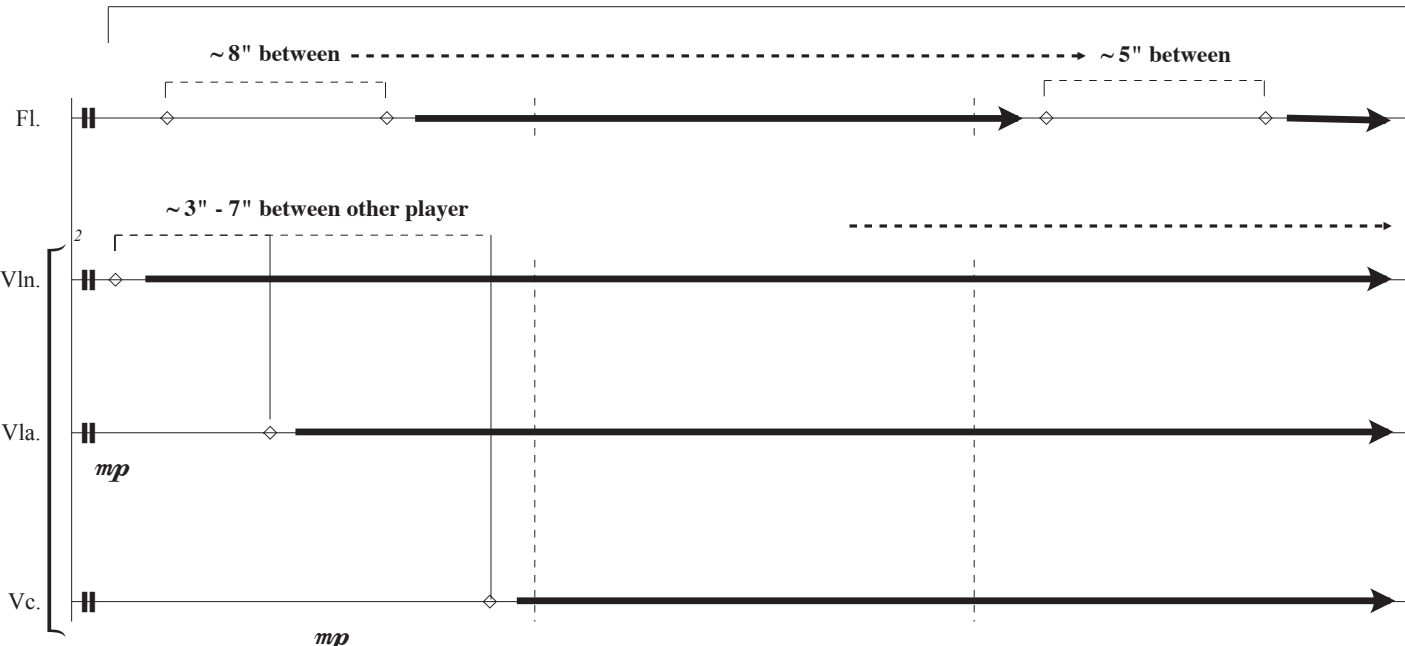
**Alternate Envelopes**


**2** ~ 1 min total

ON CUE: flute cue this section around 1 min 30 sec.  
Enter gradually, filling in spaces of the other players.

gradually lengthening ----->



**3** ~ 40 sec total

pick any 3 pitches in wide range designated by number. continue through until measure 26. mostly air, introduce pitch as shown.

Fl. *mf* ~ 4" between

B. Cl. *mf* ~ 4" between

Vln. *mf* ~ 4" between

Vla. *mf* ~ 4" between

Vc. *mf* ~ 4" between



**4** ~ 30 sec total

gradually speeding up -----> **5** MEASURED (♩ = 65)

Fl. *mf* ~ 1" - 2" between

B. Cl. *mf* ~ 1" - 2" between

Vln. *mf* ~ 1" - 2" between

Vla. *mf* ~ 1" - 2" between

Vc. *mf* ~ 1" - 2" between

Fl. *f* underblown harmonic

B. Cl. *p* no dim.

Vln. *mp* molto sul pont.

Vla. *mp* molto sul pont.

Vc. *mp* molto sul pont.

Musical score for measures 7-12. The score is for five instruments: Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measure 7: *pp*. Measure 8: *f*. Measure 9: *f*. Measure 10: *f*. Measure 11: *pp*. Measure 12: *pp*. Performance instructions: "gradually into un-pitched air" (measures 7-8), "breathe in" (measure 8), "gradually into un-pitched air" (measures 11-12).
- B. Cl.:** Measure 7: *f*. Measure 8: *f*. Measure 9: *f*. Measure 10: *f*. Measure 11: *f*. Measure 12: *sfz*.
- Vln.:** Measure 7: *mp*. Measure 8: *mp*. Measure 9: *mp*. Measure 10: *mp*. Measure 11: *mp*. Measure 12: *mp*. Performance instruction: "m.s.p." (measures 9-12).
- Vla.:** Measure 7: *mp*. Measure 8: *mp*. Measure 9: *mp*. Measure 10: *mp*. Measure 11: *mp*. Measure 12: *sfz*.
- Vc.:** Measure 7: *mp*. Measure 8: *mp*. Measure 9: *mp*. Measure 10: *mp*. Measure 11: *p*. Measure 12: *p*. Performance instructions: "m.s.p." (measures 9-12), "gradually into un-pitched tone" (measures 11-12), *sfz* (measure 12).

Musical score for measures 13-18. The score is for five instruments: Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measure 13: *mf*. Measure 14: *mf*. Measure 15: *mf*. Measure 16: *mp*. Measure 17: *mp*. Measure 18: *mp*.
- B. Cl.:** Measure 13: *p*. Measure 14: *p*. Measure 15: *p*. Measure 16: *p*. Measure 17: *p*. Measure 18: *p*. Performance instruction: "m.s.p." (measures 13-18).
- Vln.:** Measure 13: *p*. Measure 14: *p*. Measure 15: *p*. Measure 16: *mp*. Measure 17: *mp*. Measure 18: *p*.
- Vla.:** Measure 13: *p*. Measure 14: *p*. Measure 15: *p*. Measure 16: *p*. Measure 17: *p*. Measure 18: *p*. Performance instruction: "m.s.p." (measures 13-18).
- Vc.:** Measure 13: *mf*. Measure 14: *mf*. Measure 15: *mf*. Measure 16: *mp*. Measure 17: *mp*. Measure 18: *mp*.

TIMED SECTION

19 20 21 22 23

Fl. *p*

B. Cl. *p*

Vln. *p*

Vla. *p* *m.s.p.*

Vc. *p*

E 19 20 21 22 23

**A** + DELAY - 12" high cut  
+ REVERB - 3" high freq

3

white noise, growing and changing freq



**24** ~ 30 sec total

gradually slowing down . . .

24

Fl. *mp*

B. Cl. *mp*

Pno. *mp* with wrench high pressure slow speed

Vln. *mp*

Vla. *mp*

Vc. *mp*

E 24

~ 1" - 2" between

~ 1" - 2" between

~ 2" - 4" between (like a stuck gear trying to turn)

~ 1" - 2" between

~ 1" - 2" between

~ 1" - 2" between

3

25 ~ 1 min total

gradually speeding up ----->

~ 4" - 6" between

Fl. *mf* *f*

~ 4" - 6" between

B. Cl. *mf* *f*

25

Pno. *mf* *f*

pluck range of strings in the rhythms below. stronger than other instruments. With about 5 - 8 seconds of space in between each.

mf  
f

3

~ 4" - 6" between

Vln. *mf* *f*

de-tune I, II, and III slightly before 26  
no specified amount or direction.

~ 4" - 6" between

Vla. *mf* *f*

de-tune I, II, and III slightly before 26  
no specified amount or direction.

~ 4" - 6" between

Vc. *mf* *f*

de-tune III and IV slightly before 26  
no specific amount or direction.

25

E

**26** faster (♩ = 80)

**29**

Fl. *p* *f* *p*

B. Cl. *p* *f* *p*

Pno. *f*

Vln. *pp* *f* no dim.

Vla. *pp* *f* no dim.

Vc. *pp* *f* no dim.

E. **4**

jet whistle 1/4

breathe as necessary

growl---

with wrench  
high pressure  
medium speed

high ---> low pressure

15<sup>ma</sup>

overpressure

the breaking up caused by trying to bow all three strings is intentional. as smooth as possible, naturally balancing the strings.

white noise --> static feedback machine grind



Fl. 32 33 34 35 36 37 2/4  
jet whistle 1/4 key clicks, randomly blown air jet whistle 1/4  
f

B. Cl. 32 33 34 35 36 37 2/4  
growl  
f

Pno. 32 33 34 35 36 37 2/4  
(like a stuck gear trying to budge)  
f  
overpressure

Vln. 32 33 34 35 36 37 (re-tune) 2/4  
gradually re-tune all strings to original tuning before each strike. no specific order or amount at each interval.  
f  
overpressure

Vla. 32 33 34 35 36 37 (re-tune) 2/4  
gradually re-tune all strings to original tuning before each strike. no specific order or amount at each interval.  
f  
overpressure

Vc. 32 33 34 35 36 37 (re-tune) 2/4  
gradually re-tune all strings to original tuning before each strike. no specific order or amount at each interval.  
f  
overpressure

E 32 33 34 35 36 37 2/4  
white noise --> static feedback machine grind  
5

39

jet whistle  $\frac{1}{4}$  mostly air tone  $\text{tr}$  mostly air

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

E

38 39 40 41 42 43 6/4

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

*growl*

*f* *f* *f*

overpressure

(re-tune) (re-tune) (relatively in-tune)

(re-tune) (re-tune) (relatively in-tune)

(re-tune) (re-tune) (relatively in-tune)

6 7 8

jet whistle  $\frac{1}{4}$

air tone - gradually introduce pitch -> ord.

growl -

overpressure

overpressure

overpressure

9

44 45 46 47 6/4 4/4 6/4

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

E

*f* *p* *f*

*f*

*f* *mf* *f*

*f* *mf* *f*

*f* *mf*

5 7

7 7

4 4 4 4 4 4

48 52

Fl. *f* slap tongue into air

B. Cl. *f* use wrench on the lower strings. use a lot of pressure and slow speed so each ridge creates a popping sound.

Pno. *f* fist on iron plate rim *ppp - p* brush range of strings with hand to create a wash of noise. not so loud that pitch is created. *f* fist on iron plate rim. strong and infrequent. *sim.*

Vln. *f* (mute strings) spiccato ricochet → legato

Vla. *f* (mute strings) spiccato ricochet → legato *p* any pitch in the given range *mf* ord.

Vc. *f* (mute strings) spiccato ricochet → legato *p* any pitch in the given range *mf* ord.

E *f*

**B** live-processing: 3 audio layers, log  
 1. audible radio, voices, and songs  
 2. garbled audio and glitching static  
 3. white noise

the instruments' playing inversely affects the sounding electronics. as different players make sound, they diminish the random fixed media. continue playign as the sounds appear throughout this section.

54 55 56 57 58 59

Fl. *mp*

B. Cl. *p*

Pno.

Vln.

Vla. ord. *mf* sul pont.

Vc. ord. *mf* sul pont.

E

Detailed description: This page of a musical score covers measures 54 to 59. The Flute (Fl.) part begins in measure 54 with a dynamic marking of *mp* and a hairpin indicating a gradual increase in volume. The Bass Clarinet (B. Cl.) part is mostly silent, with a *p* dynamic marking and a hairpin appearing in measure 59. The Piano (Pno.) part consists of two staves, both of which are silent throughout the entire passage. The Violin (Vln.) part is silent. The Viola (Vla.) and Violoncello (Vc.) parts play a rhythmic pattern of eighth notes, starting in measure 56. They are marked *mf* and have a hairpin indicating a slight increase in volume. Dotted lines labeled 'ord.' indicate the original dynamics for these parts, which transition to 'sul pont.' in measure 58. The Electric guitar (E) part is silent throughout.



location of each cell is proportional to horizontal space and total time above. the speed and space **within** each cell is around ♩ = 90, but is meant to be interpreted a little differently each time.

TIMED SECTION → **68** ~ 20 sec

Fl. 65 66 67 68

B. Cl. 65 66 67 68

Pno. 65 66 67 68 sim. speed sim. speed

Vln. 65 66 67 68 TACET

Vla. 65 66 67 68 TACET

Vc. 65 66 67 68 TACET

E 65 66 67 68

continuously brush hand on range of strings. vary the speed gradually throughout. this should create a rumble/white noise effect without any discernible pitches.

**B** live-processing: 3 audio layers, log  
1. audible radio, voices, and songs  
2. garbled audio and glitching static  
3. white noise

gradually raise intensity . . .

**69** ~ 10 sec **MEASURED SECTION** → **70** ♩ = 90

Fl. jet whistle

B. Cl. continue, out-of-sync with (vln), (vla), and (vc)

Pno. speed

Vln. any pitch in the given range

Vla. any pitch in the given range

Vc. any pitch in the given range

E. 70

*mp* *f* *mf* (always)

*mp* no dim. or cresc., machine-like

*mp* no dim. or cresc., machine-like

*mp* no dim. or cresc., machine-like



71 72

jet whistle  $\frac{1}{4}$

*f*

71 72

speed

71 72

any pitch in the given range

*mp*

71 72

any pitch in the given range

*mp*

71 72

any pitch in the given range

*mp*

71 72

E

Detailed description: This page of a musical score is for the piece 'The Quiet Part(s) Loud'. It features seven staves: Flute (Fl.), B. Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric guitar (E). The score is divided into two measures, 71 and 72. In measure 71, the Flute has a whole rest, while the B. Clarinet, Piano, Violin, Viola, and Violoncello have a half note with a fermata. The Electric guitar has a whole rest. In measure 72, the Flute plays a 'jet whistle' (a quarter note with a grace note) followed by four eighth notes. The B. Clarinet has a whole rest. The Piano has a half note with a fermata. The Violin, Viola, and Violoncello have a half note with a fermata. The Electric guitar has a whole rest. Dynamics include *f* for the Flute and *mp* for the strings. A 'speed' marking is above the Piano staff. The strings are marked 'any pitch in the given range'.

73 74  $\flat$   $\frac{1}{4}$   $\frac{1}{4}$

Fl.

73 74

B. Cl.

73 speed 74 speed

Pno.

73 ricochet 74 *mf* *mp* no dim. or cresc., machine-like

Vln.

73 no dim. or cresc., machine-like 74 *mf* *mp* no dim. or cresc., machine-like ricochet

Vla.

73 no dim. or cresc., machine-like 74 *mf* *mp* no dim. or cresc., machine-like any pitch in the given range

Vc.

73 no dim. or cresc., machine-like 74 *mf* *mp* no dim. or cresc., machine-like

73 74

E

Musical score for measures 75 and 76, featuring the following instruments and parts:

- Fl.** (Flute): Measure 75 is a whole rest. Measure 76 begins with a quarter note G4 (marked with a flat and an accent), followed by four quarter notes: A4, B4, C5, and B4.
- B. Cl.** (Bass Clarinet): Measure 75 is a whole rest. Measure 76 is a whole rest.
- Pno.** (Piano): Measure 75 has a whole rest in both staves. Measure 76 has a whole rest in both staves, with a bass clef chord (Bb3, Bb2, Gb2) in the left hand.
- Vln.** (Violin): Measure 75 has a complex rhythmic pattern of eighth and sixteenth notes. Measure 76 has a whole note G4. Dynamics include *mf* and a crescendo hairpin.
- Vla.** (Viola): Measure 75 has a complex rhythmic pattern of eighth and sixteenth notes. Measure 76 has a whole note G4. Dynamics include *mf* and a crescendo hairpin.
- Vc.** (Violoncello): Measure 75 has a whole note G2. Measure 76 has a whole note G4. Dynamics include *mf* and a crescendo hairpin.
- E.** (Electric Guitar): Measure 75 is a whole rest. Measure 76 is a whole rest.

Additional markings include "speed" above the piano staff in measures 75 and 76, and a "1/4" note value above the flute staff in measure 76.

77 1/4

Fl.

B. Cl.

Pno.

78 speed

Vln. *mp* *f* any pitch in the given range

Vla. *mp* *f* any pitch in the given range

Vc. *mp* *f* ricochet any pitch in the given range

E

78

Detailed description: This page of a musical score covers measures 77 and 78. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Eb. The Flute part has a melodic line with accents and a 1/4 note value. The Bass Clarinet has a long note in measure 77 and a more complex figure in measure 78. The Piano part features a sustained chord in measure 77 and a melodic line in measure 78, with a 'speed' marking. The Violin, Viola, and Violoncello parts have similar rhythmic patterns in measure 77, with dynamics from *mp* to *f*, and then play a sequence of notes in measure 78, with the instruction 'any pitch in the given range'. The Violoncello part includes a 'ricochet' marking. The Eb part is mostly silent in measure 77 and has a single note in measure 78.

79 80

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

E

any pitch in the given range

any pitch in the given range

any pitch in the given range

*mf* *f* *mp* *ff*

*mf* *f* *mp* *ff*

*mf* *f* *mp* *ff*

speed

speed



MEASURED SECTION

♩ = 100

83

(random key clicks)

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

E

83 84 85 86

*f* *f* *mf* *mf*

like morse code

no accent on this

no accent on this

glitch

glitch

begin media frenzy fixed media ~ 3' 30"  
specifics marked throughout, in-time

83 84 85 morse code 86 glitch

11

87 88 89 90 91 6/4

Fl. growl *mp*  $\rightarrow$  *mf*

B. Cl. *mf*  $\rightarrow$  *p*  $\rightarrow$  *f*

Pno. *mf*

Vln. gradually un-mute *mf*  $\rightarrow$  *p*  $\rightarrow$  *f* overpressure ord. overpressure

Vla. gradually un-mute *mf*  $\rightarrow$  *p*  $\rightarrow$  *f* overpressure ord. overpressure

Vc. *f* *sub. p* overpressure harmonic

E glitch "breathe in and . . ." glitch



92

Fl. like morse code 93 continue like morse code, mostly air 94 95 96 *mp* *mf*

B. Cl.

Pno. 92 *mp* leave pedal down . . . 93 speed 94 speed 95 speed 96 speed *fp*

Vln. sul III airy tone, mute strings 92 *mp* 93 light finger pressure, like radio tuning 94 95 96

Vla. sul III airy tone, mute strings 92 *mp* airy, mute . . .

Vc. sul III airy tone, mute strings 92 *mp* airy, mute . . .

E. 92 radio frequency with voice, song, or advertisement 93 94 95 96

Fl. *mcdonalds commercial*

B. Cl. *f* no dim. *mf*

Pno. *mf* *f*

Vln. *f* *mf* (like radio tuning)

Vla. *p* *mf*

Vc. *p* *mf* sul IV pizz.

E. *glitch* *advertisement* *glitch* *advertisement (staticky)*



**105** jet whistle  $\frac{1}{4}$  gradually into air only . . .

106 107 108 109

slowing. remain somewhat consistent, but sputtering . . .

sim. 4/4 2/4

Fl. *f* *mp*

B. Cl. gradually into air only . . .

slowing. remain somewhat consistent, but sputtering . . .

sim. 4/4 2/4

Pno. 105 *mp* (div.)

106 speed 107 speed 108 109 speed

leave pedal down . . .

Vln. 106 *mf* mute III, low pressure on II

out of sync with (vln), like bursts of steam

107 108 109 overpressure 4/4 2/4

Vla. 106 *mf* mute II, low pressure on I

out of sync with (vln), like bursts of steam

de-tune I, II, and III slightly before 106 - no specified amount

107 108 109 overpressure 4/4 2/4

Vc. *mp*

E advertisement rapidly glitching

105 106 107 108 109 4/4 2/4

110 111 112 113 114

Fl. *p*

B. Cl. *p* sim.

Pno. *mp* *f* speed *mp* *f* speed

Vln. ord. --- mute II out of sync with (vln), like bursts of steam *mf* *f*

Vla. ord. --- mute II out of sync with (vln), like bursts of steam *mf* *f*

Vc. glitch *f* glitch *f*

E glitch

Detailed description: This page of a musical score is for the piece 'The Quiet Part(s) Loud'. It features seven staves: Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric guitar (E). The score is in 2/4 time and spans measures 110 to 114. The Flute and Bass Clarinet parts are marked *p* (piano) and feature a 'sim.' (sostenuto) marking. The Piano part is marked *mp* (mezzo-piano) and *f* (forte), with 'speed' markings and dashed lines indicating tempo changes. The Violin and Viola parts are marked *mf* (mezzo-forte) and *f*, with 'ord.' (order) markings and 'mute II' instructions. The Violoncello part is marked *f* and includes 'glitch' markings. The Electric guitar part is marked 'glitch'. The score includes various musical notations such as notes, rests, dynamics, and performance instructions.

**116**

115 117 118 119

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

E

ord. -----> airy tone

bisbig.

apply enough pressure so that every ridge of the string is activated as the wrench is pulled.

speed

speed

no dim.

overpressure and slow speed

(like a stuck gear trying to turn)

glitch

white noise, maybe a motor running that starts to sputter

key clicks ----- *gradually increase air* ----- ord. **123** a little faster (♩ = 120)

Fl. *f*

B. Cl. *f*

Pno. *ff*

Vln. *mf* col legno battuto

Vla. *mf* col legno battuto

Vc. *mf* ----- *f*

E. clock ticking

120 121 122 123 124

5 7 7 7 7

speed

tr

5

7

7

7

7

mf

mf

mf

f

clock ticking

Fl. *clair de lune, with piano*  
125 *mf* *tr* 126 127 128 *mf* 129 *p* *mostly air tone* 130 *f* *jet whistle* <sup>1/4</sup>

B. Cl. *mf* *tr* *mostly air tone* *p* *f*

Pno. *clair de lune, with flute*  
125 126 127 128 129 130  
*mp* *leg.* \*

Vln. *col legno battuto* *mute strings, airy tone*  
125 126 127 128 129 130  
*p* *f*

Vla. *col legno battuto* *mute strings, airy tone*  
125 126 127 128 129 130  
*p* *f*

Vc. *mute strings, airy tone*  
125 126 127 128 129 130  
*p* *f*

E *glitch* 125 126 127 128 *clock ticking* *glitch* 129 130 *glitch*



**134**

Fl. 131 132 133 134 135 136

B. Cl. 131 132 133 134 135 136

Pno. *mf* 131 132 133 134 135 136  
pluck the string (mute)

Vln. 131 132 133 134 135 136  
col legno battuto *mf*

Vla. 131 132 133 134 135 136  
col legno battuto *mf* *mp*

Vc. 131 132 133 134 135 136  
col legno battuto *mf*

E. 131 132 133 134 135 136  
ding zip lock door clock ticking

suddeny, an irish reel.

Fl. 137 138 139 140

B. Cl. 4/4 3/4

Pno. 137 138 139 140

pluck the string

Vln. 137 138 139 140

Vla. arco like bagpipe mf

Vc. glitch f

E. 137 138 glitch 139 irish ancestry 140

144

Fl. 141 142 143 144 145  
B. Cl. airy ..... ord.  
Pno. (mute) pluck the string  
Vln. ricochet arco sul pont. .... ord.  
Vla. col legno battuto arco sul pont. .... ord.  
Vc. col legno battuto arco sul pont. .... ord.  
E. clock ticking 142 glitch 144 145

Detailed description of the musical score: The score is for measures 141-145. It features seven staves: Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric guitar (E.).  
- **Flute:** Measures 141-143 are rests. Measure 142 has a triplet of eighth notes. Measure 143 has a quarter note. Measure 144 has a whole rest. Measure 145 has a whole rest.  
- **Bass Clarinet:** Measures 141-143 are rests. Measure 144 has a whole note with a sharp sign. Measure 145 has a whole note. An 'airy' instruction with a dashed line and arrow spans from measure 144 to the end of the staff. A dynamic marking 'p' is below measure 144.  
- **Piano:** Measures 141-143 are rests. Measure 142 has a triplet of eighth notes. Measure 143 has a quarter note. Measure 144 has a whole note with '(mute)' above it. Measure 145 has a whole note. A 'pluck the string' instruction is below measure 143.  
- **Violin:** Measure 141 has a 'ricochet' instruction above a triplet of eighth notes. Measures 142-143 are rests. Measure 144 has a whole note. Measure 145 has a whole note. An 'arco sul pont.' instruction with a dashed line and arrow spans from measure 144 to the end of the staff. A dynamic marking 'p' is below measure 144.  
- **Viola:** Measure 141 has a 'col legno battuto' instruction above a triplet of eighth notes. Measures 142-143 are rests. Measure 144 has a whole note. Measure 145 has a whole note. An 'arco sul pont.' instruction with a dashed line and arrow spans from measure 144 to the end of the staff. A dynamic marking 'p' is below measure 144.  
- **Violoncello:** Measure 141 has a 'col legno battuto' instruction above a triplet of eighth notes. Measures 142-143 are rests. Measure 144 has a whole note. Measure 145 has a whole note. An 'arco sul pont.' instruction with a dashed line and arrow spans from measure 144 to the end of the staff. A dynamic marking 'p' is below measure 144.  
- **Electric guitar:** Measures 141-143 are rests. Measure 142 has a 'clock ticking' instruction above it. Measure 143 has a quarter note with a 'glitch' instruction above it. Measure 144 has a whole note. Measure 145 has a whole note.

146 147 148 149 150

Fl. *mf* *f* 6

B. Cl. *mf* *p* *f*

Pno. *mf* *f* 6 pluck the string

Vln. *mf* sul IV any high pitch *p* *mf*

Vla. *mf* sul IV any high pitch *p* *mf*

Vc. pizz. arco sul IV any high pitch *p* *mf*

E a day in the life power on sound, then power up door code beeps door lock

2/4 3/4 4/4 2/4 3/4

This musical score is for the piece "The Quiet Part(s) Loud" and spans measures 151 to 155. It is written for a chamber ensemble consisting of Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric guitar (E.).

The score is divided into five measures, each with a specific time signature: 3/4, 2/4, 3/4, 4/4, and 2/4. The key signature is one flat (B-flat).

**Flute (Fl.):** Measures 151-155. Starts with a series of eighth notes (marked *f*), followed by rests in measures 152 and 153. Measure 154 has a single eighth note (marked *ff*). Measure 155 has a seven-measure rest (marked *f*).

**Bass Clarinet (B. Cl.):** Measures 151-155. Rests in measures 151, 152, and 153. Measure 154 has a single eighth note (marked *f*). Measure 155 has a seven-measure rest (marked *f*).

**Piano (Pno.):** Measures 151-155. Treble clef: Measure 151 has eighth notes (marked *f*), measure 152 has a quarter note (marked *mf*), measure 153 has a quarter note (marked *ff*), measure 154 has eighth notes (marked *mf*), and measure 155 has a whole note (marked *f*). Bass clef: Measure 151 has a quarter note (marked "mute"), measure 152 has a quarter note (marked "pluck the string"), measure 153 has a quarter note (marked "mute"), measure 154 has a quarter note, and measure 155 has a whole note (marked "on the strings" and *f*).

**Violin (Vln.):** Measures 151-155. Starts with eighth notes (marked *f*), followed by rests in measures 152 and 153. Measure 154 has eighth notes (marked *ff* and *mf*). Measure 155 has a seven-measure rest (marked *f*).

**Viola (Vla.):** Measures 151-155. Starts with eighth notes (marked *f*), followed by rests in measures 152 and 153. Measure 154 has a quarter note (marked *ff*). Measure 155 has a seven-measure rest (marked *f*).

**Violoncello (Vc.):** Measures 151-155. Rests in measures 151, 152, and 153. Measure 154 has a quarter note (marked *f* and *ff*). Measure 155 has a quarter note (marked *f*).

**Electric guitar (E.):** Measures 151-155. Measure 151 has a whole rest (marked "door code beeps"). Measure 152 has a quarter note (marked "door lock"). Measure 153 has a whole rest (marked "door code beeps"). Measure 154 has a quarter note (marked "ding front door unlocked"). Measure 155 has a whole rest (marked "power up sound").

156

Fl. 157 158 159 160 161 *p* no dim.

B. Cl. 157 158 159 160 161

Pno. *mp* mute strings with left hand 156 3 3 157 3 3 158 159 3 160 3 3 161

Vln. 156 157 158 159 160 161 *p* no dim.

Vla. sul I col legno battuto 156 157 158 159 160 161 *p* no dim. arco

Vc. 156 157 158 159 160 161 *mp*

E. 156 157 158 159 160 161 crickets and outdoors

train announcement

162 163 164 165 166

Fl. *mp*

B. Cl. mostly air tone *pp* no dim. *mf*

Pno. 3 3 3 3

Vln. train announcement *mp*

Vla. train announcement *mp*

Vc. apply sporadic pressure *pp* no dim. *mf*

E. london train announcemnt

162 163 164 165 166

Detailed description: This page of a musical score covers measures 162 to 166. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric Bass (E.).  
- Flute: Measures 162-163 have a whole note with a fermata. Measure 164 has a quarter rest. Measure 165 has a quarter note with a fermata. Measure 166 has a quarter rest. Dynamic: *mp*.  
- Bass Clarinet: Measures 162-163 have whole rests. Measure 164 has a quarter note. Measure 165 has a quarter note with a fermata. Measure 166 has a quarter note. Dynamic: *pp* no dim. *mf*.  
- Piano: Measures 162-163 have whole rests. Measure 164 has a triplet of eighth notes. Measure 165 has a quarter rest. Measure 166 has a triplet of eighth notes.  
- Violin: Measures 162-163 have a whole note with a fermata. Measure 164 has a quarter note. Measure 165 has a quarter note with a fermata. Measure 166 has a quarter rest. Dynamic: *mp*.  
- Viola: Measures 162-163 have a whole note with a fermata. Measure 164 has a quarter note. Measure 165 has a quarter note with a fermata. Measure 166 has a quarter rest. Dynamic: *mp*.  
- Violoncello: Measures 162-163 have whole rests. Measure 164 has a quarter note. Measure 165 has a quarter note with a fermata. Measure 166 has a quarter note. Dynamic: *pp* no dim. *mf*.  
- Electric Bass: Measures 162-163 have whole rests. Measure 164 has a quarter rest. Measure 165 has a quarter rest. Measure 166 has a quarter rest. Dynamic: *pp* no dim. *mf*.  
- Annotations: 'train announcement' is written above the Flute and Viola staves. 'mostly air tone' is written above the Bass Clarinet staff. 'apply sporadic pressure' is written above the Violoncello staff with a wavy line indicating tremolo. 'london train announcemnt' is written above the Electric Bass staff.

**167**

Fl. 168 169 170 171 172  
*mf* *mp*  
ord. -----

B. Cl. 168 169 170 171 172  
*mf* *mp*

Pno. 167 168 169 170 171 172  
*mf*  
on the strings  
*mp*

Vln. 167 168 169 170 171 172  
air tone ----- ord. pizz.  
*p* *mf*

Vla. 167 168 169 170 171 172  
air tone ----- ord. ord.  
*p* *mf* *mp*

Vc. 167 168 169  
overpressure  
*mp*

E 167 168 169 170 171 172  
light glitch static ding stop requested



-----> flutter tongue  
-----> air tone

Fl. *f* *mp* *bisbig.*

B. Cl. *f* *mp* *mf*

Pno.

Vln. *mp* *mp* *mf*

Vla. *f* *mp*

Vc.

E scam call silence

key clicks **180**

Fl. *p* *mf* *mf*

B. Cl. *p* *mf*

Pno.

Vln. *p* *mf* arco

Vla. *p* *mf* arco

Vc. *p*

E ASMR chime techno beat glitch

190

ord. ----- gradually turn mouthpiece -----> mostly air

1/4 jet whistle

Fl. *ff*

B. Cl. *fp* ----- *f* *mf*

Pno. *f*

Vln. *f* sul III ricochet

Vla. *f* sul III ricochet

Vc. *mf* pizz.

E *mf*

silent night

same rhythm, but slowly gliss overpressure

access denied

london train announcemnt ambulance

coffee maker

phone notification

a growing static/noise/glitch underneath



The musical score is for a 4/4 piece. It features the following parts:

- Fl. (Flute):** Measures 199-200 have a dynamic range from *pp* to *ff*. A trill is marked above measure 200.
- B. Cl. (Bass Clarinet):** Measures 199-200 have a dynamic range from *pp* to *ff*.
- Pno. (Piano):** Measures 198-200 have a dynamic range from *pp* to *ff*.
- Vln. (Violin):** Starts at *f* in measure 197. Measures 199-200 are marked *pp* with *sul pont.* and *ff*. Measure 201 is marked *p* with *no dim.* and *any higher pitch*.
- Vla. (Viola):** Starts at *f* in measure 197. Measures 199-200 are marked *pp* with *sul pont.* and *ff*. Measure 201 is marked *p* with *no dim.* and *any lower pitch*.
- Vc. (Violoncello):** Starts at *f* in measure 197. Measures 199-200 are marked *pp* with *sul pont.* and *ff*. Measure 201 is marked *p* with *no dim.* and *any lower pitch*.
- E. (Electric guitar):** Includes sound effects: "alarm clock ringing" (measures 197-198), "phone ringing" (measures 201-202), and "hello? yeah I can hear you" (measures 201-202).

**203** a little faster (♩ = 140)

Fl. 203 204 205 206 207 208  
slap tongue airy -----> ord.  
*p* ----- *mf*  
pizz.

B. Cl. 203 204 205 206 207 208  
*mf*  
block of pitches around this range.

Pno. 203 204 205 206 207 208  
*mf*  
mute strings with left hand

Vln. 203 204 205 206 207 208  
pizz. arco, sul pont.  
*mf* *p* ----- *mf*

Vla. 203 204 205 206 207 208  
pizz. arco, sul pont.  
*mf* *p* ----- *mf*

Vc. 203 204 205 206 207 208  
pizz. *mf*

E 203 204 205 206 207 208  
tech notifications

209 210 211 212 213 214

Fl. random pitches, mostly air

B. Cl. 3

Pno. 213 + + + 214 + + +

Vln. pizz. 3 212 *mp* low bow pressure sul IV sul II ricochet sul I 213 214

Vla. pizz. 3 212 *mp* low bow pressure sul IV sul II ricochet sul I 213 214

Vc. 3

E. iphone ring 212 213 214 power down

Detailed description: This page contains a musical score for seven instruments: Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric guitar (E.). The score is divided into measures 209 through 214. The time signature changes from 3/4 to 5/4, then to 4/4, 7/8, and back to 3/4. The Flute part is marked 'random pitches, mostly air'. The Bass Clarinet, Violoncello, and Electric guitar parts feature a triplet of eighth notes in measure 209. The Violin and Viola parts include 'pizz.' (pizzicato) markings and dynamic markings of *mp*. The Violin and Viola parts also feature 'low bow pressure sul IV' and 'sul II ricochet' markings. The Electric guitar part includes 'iphone ring' and 'power down' markings.

218 mostly air

Fl. *sim.* *mf*

B. Cl. random pitches, mostly air *mf* *f*

Pno. *mf*

Vln. *low bow pressure sul IV* *ord.* *p* *mf* *col legno battuto*

Vla. *low bow pressure sul III* *ord.* *p* *mf* *col legno battuto*

Vc. *arco* *p* *f* *pizz.*

E. oooh hey I got a match!

215 216 217 218 219



flute beat box  
Ts Ts Ts Ts  
B B B B

220 221 222 223 224

3/4 2/4 4/4

*p* *mf*

7

220 221 222 223 224

3/4 2/4 4/4

*p* *mf*

7

220 221 222 223 224

3/4 2/4 4/4

arco low bow pressure -----> ord.

*p* *mf*

7

220 221 222 223 224

3/4 2/4 4/4

pizz. low bow pressure arco ord.

*p* *mf*

7

220 221 222 223 224

3/4 2/4 4/4

arco pizz. arco

*p* *mf*

220 221 222 223 224

power down glitch power up glitch facetime ringing, shiny objects every beat

3/4 2/4 4/4

229

Fl. mostly air, slap tngc  
 B. Cl. mostly air, slap tngc  
 Pno. mute string with wrench so that a metallic crunch is heard alongside the pitch  
 Vln. ricochet  
 Vla. random pitches, mostly wood sound  
 Vc. random pitches, mostly wood sound  
 E. phone dial, ring, and apple support automated response

225 226 227 228 229

*p* *mf* *f* *mp* *fp*

5 7 7 5

6/4 6/4 6/4 6/4 6/4

Ts Ts Ts Ts Ts Ts Ts Ts Ts Ts

random key clicks

like a phone ringing

random pizz. gestures, out of sync with other players

random pizz. gestures, out of sync with other players

230 231 232 233 234 235

Fl. *f*

B. Cl. *f*

Pno. *mf*

Vln. interrupted by call pickup low bow pressure - - - - -> ord.

Vla. low bow pressure - - - - -> ord.

Vc. low bow pressure - - - - -> ord.

E call pickup glitch

Detailed description: This page of a musical score is for measures 230-235. The score is for a full ensemble including Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric guitar (E). The key signature has one sharp (F#) and the time signature is 2/4. Measures 230-234 contain rests for most instruments. In measure 235, the Flute and Bass Clarinet play a melodic line starting with a forte (*f*) dynamic. The Piano plays a chord in the right hand and a single note in the left hand, marked mezzo-forte (*mf*). The Violin, Viola, and Violoncello play sustained notes with a 'low bow pressure' instruction and a dashed arrow pointing to 'ord.' (order). The Electric guitar part has a 'call pickup' instruction in measure 231 and a 'glitch' instruction in measure 235.

**236** Slower (♩ = 80) *molto accel.* (to ♩ = 200)

Fl. *mf*

B. Cl. *mf*

Pno. *mf* leave pedal down . . .

Vln. *mf*

Vla. *mf*

Vc. *mf*

E. power up sound sim.



**248**  $\text{♩} = 100$   
 gradually turning mouthpiece, turning into airy noise. slowing slightly  
 slowing even more, still sustained

Fl. *f* no dim. 249 250 251

B. Cl. *f* 249 250 251

Pno. *f* no dim. leave pedal down ... 249 250 251

Vln. overpressure gradually less bow pressure, turning into airy noise. slowing slightly  
*f* no dim. 249 250 251  
 slowing even more, still sustained

Vla. overpressure gradually less bow pressure, turning into airy noise. slowing slightly  
*f* no dim. 249 250 251  
 slowing even more, still sustained

Vc. sporadically break up the bowing, making the high gliss and low drone audible, but broken.  
 not exact pitches on the way down  
*f* no dim. 249 250 251

E. white noise & engine warp 249 250 251

254 ~ 30 sec

Fl. *fp* becoming key clicks

B. Cl.

Pno. *mf* 254 high pressure and slow speed. like a stuck gear trying to turn

Vln. *fp* (gradually fading throughout)

Vla. *fp* as high as possible

Vc. *fp*

E

**A** + DELAY - 12" high cut  
+ REVERB - 3" high freq

255 ~ 30 sec

256 ~ 1 min

hold for fixed media

Fl.

B. Cl.

Pno.

255 gradually slowing and getting quieter

mf

Vln.

255

256 **sf** ~ 20 sec **p** ~ 40 sec ord. - - - - -

Vla.

Vc.

begin fixed media backing, scattered clips, environment sounds, and various noises ~ 5'

E

255

256 (12)



location of each cell is proportional to horizontal space and total time above.  
the speed and space **within** each cell is around ♩ = 90, but is meant to be interpreted a little differently each time.

257 ~ 45 sec

periodically, turn the mouthpiece to distort pitch

periodically, squeeze the reed to distort the pitch

any pitch in range  
*mp* ————— *mf* ————— *mp*  
*f*

any pitch in range  
*mp* ————— *mf* ————— *mp*  
*f*

257

257

flaut.

emerging from the held pitch, start improvising a fragile, sweet melody. Not style specific. throughout, randomly increase pressure to cause distortion.

begin with more space and very little activity, then gradually become more active.

in-sync with (vc)  
6  
(less pressure)  
*p* < *mf* ————— *pp*

range of pitches, separate from (vc)  
ord. - - - - - airy tone  
6  
*mf*

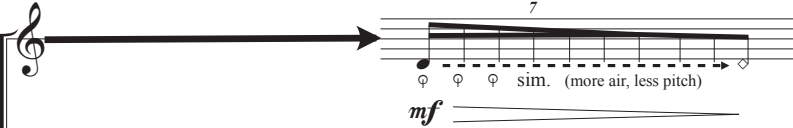
in-sync with (vla)  
6  
(less pressure)  
*p* < *mf* ————— *pp*


range of pitches, separate from (vla)  
ord. - - - - - airy tone  
6  
*mf*

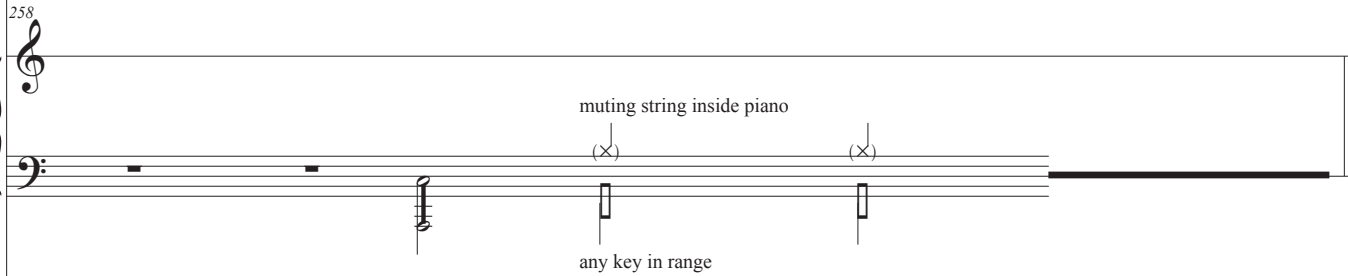
257

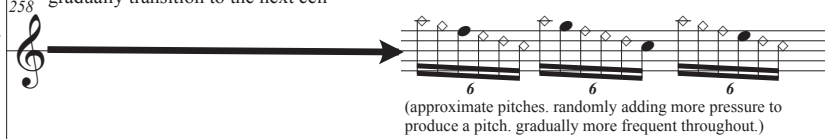
The score is divided into systems for Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Electric guitar (E). The Flute and Bass Clarinet parts feature a sustained note with a dynamic range from *mp* to *f* and instructions to periodically distort pitch. The Violin part begins at measure 257 with a held pitch and an instruction to improvise a fragile melody. The Viola and Violoncello parts play a sixteenth-note figure in sync with the Violoncello, with dynamics from *p* to *pp*. The Viola and Violoncello parts also feature a range of pitches and instructions to separate from the other instruments and create an airy tone. The Piano and Electric guitar parts are shown as empty staves.

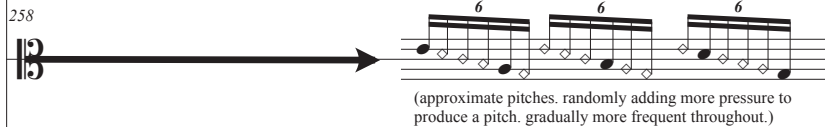
258 ~ 30 sec


Fl.  *mf*

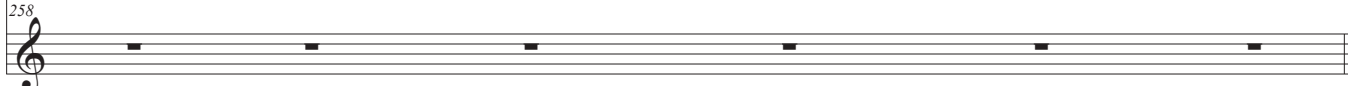
B. Cl.  *mf*

Pno.  muting string inside piano  
any key in range

Vln.  gradually transition to the next cell  
lower range  
(approximate pitches. randomly adding more pressure to produce a pitch. gradually more frequent throughout.)

Vla.  (approximate pitches. randomly adding more pressure to produce a pitch. gradually more frequent throughout.)

Vc.  continue as before, but stop completely when piano strikes low register with muted string. resume when piano strikes again.  
(approximate pitches. randomly adding more pressure to produce a pitch. gradually more frequent throughout.)

E. 

259 ~ 1 min

begin to add in key clicks with airy sounds from the figure before. gradually continue into just air and key clicks.

Fl.

B. Cl.

begin to add in key clicks with airy sounds from the figure before. gradually continue into just air and key clicks.

continue striking piano keys but with wrench muting the strings. after each strike pull wrench slowly with high pressure.

Pno.

continue as before. not together with other players. overpressure (but no increase in volume) gradually slowing and leaving space between.

Vln.

continue as before. not together with other players. gradually slowing and leaving space between. overpressure (but no increase in volume)

Vla.

continue as before. not together with other players. gradually slowing and leaving space between.

Vc.

fixed media begins shuffling

E

260 ~ 1 min

Fl. *decescendo to the end . . .*

B. Cl. *decescendo to the end . . .*

Pno. continue as before, gradually slowing and leaving more space in between each activation. increase pressure

Vln. *sim.*  
 (like a stuck gear trying to turn) *decescendo to the end . . .*

Vla. *sim.*  
 (like a stuck gear trying to turn) *decescendo to the end . . .*

Vc. *overpressure (but no increase in volume)* *sim.*

E. fixed media begins to fade away **A** processing delay begins to fade, reverb remains

**IN-TIME**  
♩ = 80

**261**

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

E

261 262 263 264 265 266

261 262 263 264 265 266

261 262 263 264 265 266

261 262 263 264 265 266

261 262 263 264 265 266

261 262 263 264 265 266

261 262 263 264 265 266

**C** + REVERB - 3" high freq

*decrescendo to the end . . .*

*decrescendo to the end . . .*

**267**

268 269 270 271 272

Fl. *pp*

B. Cl. *pp*

Pno. *pp*

Vln. *tacet*

Vla. *pp*

Vc. *pp*

E

Detailed description: This page of a musical score covers measures 267 to 272. The score is for a woodwind ensemble and piano. The Flute (Fl.) part begins in measure 269 with a five-measure slur and a piano (*pp*) dynamic. The Bass Clarinet (B. Cl.) part has a five-measure slur in measure 267 and a seven-measure slur in measure 272, both marked *pp*. The Piano (Pno.) part has three whole notes in measures 269, 270, and 271, marked *pp*. The Violin (Vln.) part is marked *tacet* throughout. The Viola (Vla.) part has a six-measure slur in measure 270, marked *pp*. The Violoncello (Vc.) part has two six-measure slurs in measures 268 and 270, marked *pp*. The Eb instrument (E) part is silent throughout. Measure numbers 267-272 are indicated above each staff.

## The Quiet Part(s) Loud | Technical Notes – Flute



This symbol appears only in the beginning of the piece timed sections. The note value shown is the approximate duration that the gesture should be held for. While the section is un-measured, the duration should be felt internally as 75 – 90 bpm. This symbol is sometimes followed by:

**gradually slowing down . . .**

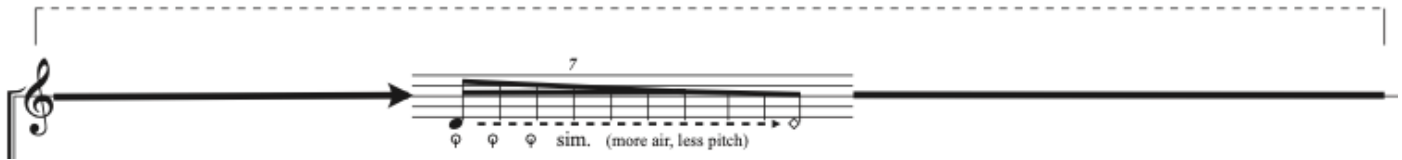
**gradually speeding up . . .**

Which indicates that each player should be independently increasing the frequency of their playing while ~~moving into the new section.~~



Throughout the rest of the piece, many passages will have notes with diamond noteheads. Some will be labeled with "mostly air" or "airy." Tilt the mouthpiece or play with very relaxed lip embouchure to distort the sound so that air noise is heard just as strongly as the fundamental pitch.

247 ~ 2 min



## Proportional Timing

Above is an example of a passage that lasts 2 minutes. It has arrows pointing directionally separated by a written passage. In these passages, the written figure will be performed continuously over the course of the section until the player reaches the next figure. The location of each written cell in the space of time (2 minutes  $\frac{t}{T}$ ) is proportional to where it sits within the line. There is no exact time measurement because it is meant to be vague and interpreted a little differently each time. **Within** each cell, the written gesture should be performed around 75 – 90 bpm independently of the other players.

The word *continuously* should also not be taken literally. The player should feel free to vary how each cell is being played and how long before repeating within the time. Anything different from this description will be written alongside each cell as they happen.



## Random Key Clicks

"x" noteheads indicate that no air should be blown through the instrument and the audible clicking of the keys is the primary sound. This figure does not require any specific tuplet, just that keys are clicked in a random order and rhythm. Some passages will ask for air to gradually increase as the key clicking continues.



## The Quiet Part(s) Loud | Technical Notes – B. Clarinet



This symbol ~~appears~~ only in the beginning of the piece timed sections. The note value shown is the approximate duration that the gesture should be held for. While the section is un-measured, the duration should be felt internally as 75 – 90 bpm. This symbol is sometimes followed by:

**gradually slowing down . . .**

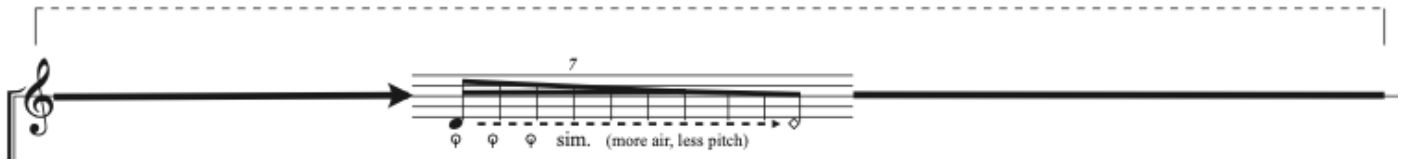
**gradually speeding up . . .**

Which indicates that each player should be independently increasing the frequency of their playing as moving into the new section.



Throughout the rest of the piece, many passages will have notes with diamond noteheads. Some will be labeled with "mostly air" or "airy." Blow air through the ~~the~~ mouthpiece without activating the reed or pull away from the mouthpiece slightly so that mostly air is heard over the fundamental pitch.

247 ~ 2 min



## Proportional Timing

Above is an example of a passage that lasts 2 minutes. It has arrows pointing directionally separated by a written passage. In these passages, the written figure will be performed continuously over the course of the section until the player reaches the next figure. The location of each written cell in the space of time (2 minutes, etc.) is proportional to where it sits within the line. There is no exact time measurement because it is meant to be vague and interpreted a little differently each time. **Within** each cell, the written gesture should be performed around 75 – 90 bpm independently of the other players.

The word *continuously* should also not be taken literally. The player should feel free to vary how each cell is being played and how long before repeating within the time. Anything different from this description will be written alongside each cell as they happen.



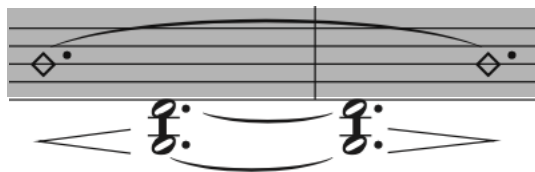
## Random Key Clicks

"x" noteheads indicate that no air should be blown through the instrument and the audible clicking of the keys is the primary sound. This figure does not require any specific tuplet, just that keys are clicked in a random order and rhythm. Some passages will ask for air to gradually increase as the key clicking continues.



Air into pitch

This figure containing both diamond noteheads and standard noteheads indicates a transition between air-only sustain and pitched sustain. In this passage, start just blowing air and then gradually introduce a pitch within the designated range. At the end, fade the pitch out leaving just the air. This must be done as smoothly as possible and in one breath. Adjust the length based on personal stamina.



Range of Pitches

The bar connecting the shown pitches indicates that any pitch should be chosen at random within the designated range. In this case, any pitch between G and D below the treble clef staff.

periodically, squeeze the reed to distort the pitch

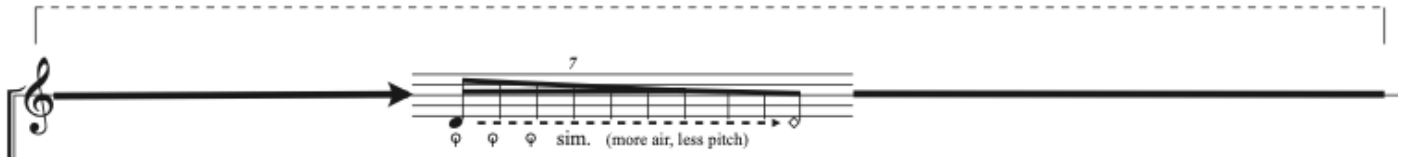


Squeeze Reed

This pattern above a sustained pitch means the player should randomly squeeze the reed with their lips to force a sputtering or squeaking sound out of the reed during the sustain. While the sustained pitch will be broken up, don't stop the air completely.

# The Quiet Part(s) Loud | Technical Notes – Piano

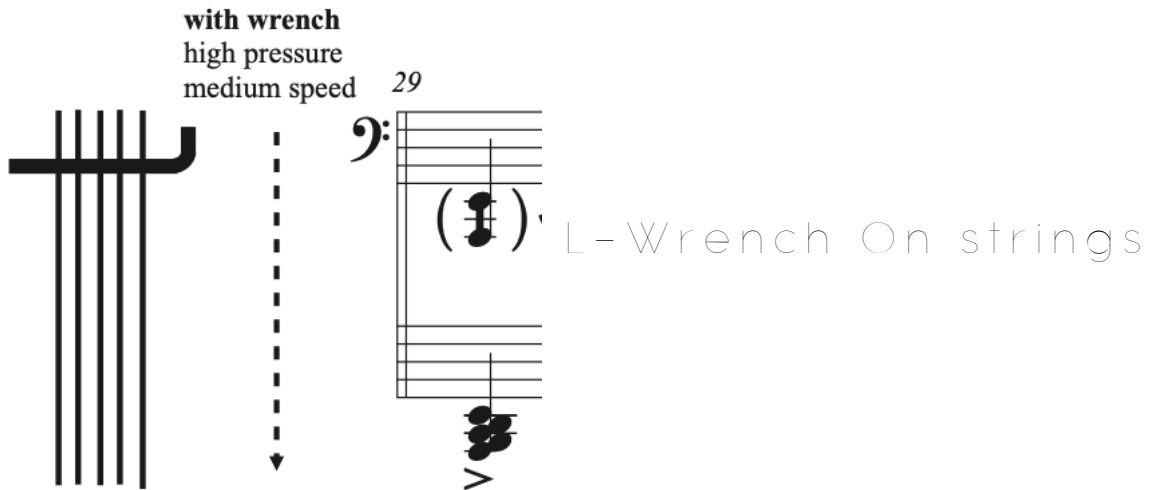
247 ~ 2 min



## Proportional Timing

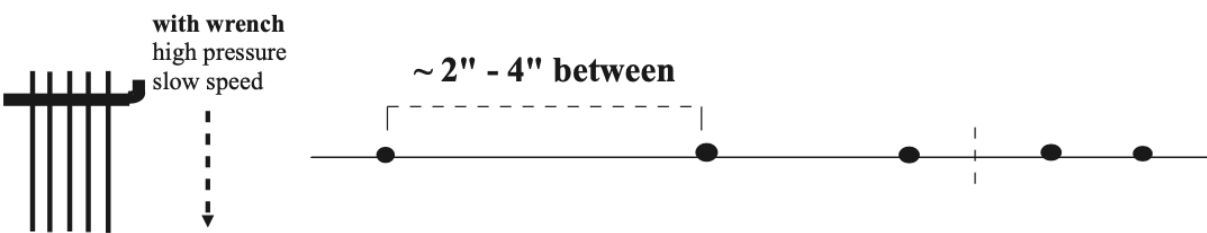
Above is an example of a passage that lasts 2 minutes. It has arrows pointing directionally separated by a written passage. In these passages, the written figure will be performed continuously over the course of the section until the player reaches the next figure. The location of each written cell in the space of time (2 minutes, etc.) is proportional to where it sits within the line. There is no exact time measurement because it is meant to be vague and interpreted a little differently each time. **Within** each cell, the written gesture should be performed around 75 – 90 bpm independently of the other players.

The word *continuously* should also not be taken literally. The player should feel free to vary how each cell is being played and how long before repeating within the time. Anything different from this description will be written alongside each cell as they happen.



The diagram on the left depicts the strings of the piano vertically with an "L-wrench" or "allen wrench" laying horizontally over them. In these passages, the wrench must be held loosely over the strings shown on the staff, so when the keys of the piano are struck, the wrench rattles against the shaking strings. In some cases, like this one, the wrench then need to be pulled towards the player to create a continuous metallic sound.

The technique for pulling the wrench along the string is discussed more below.

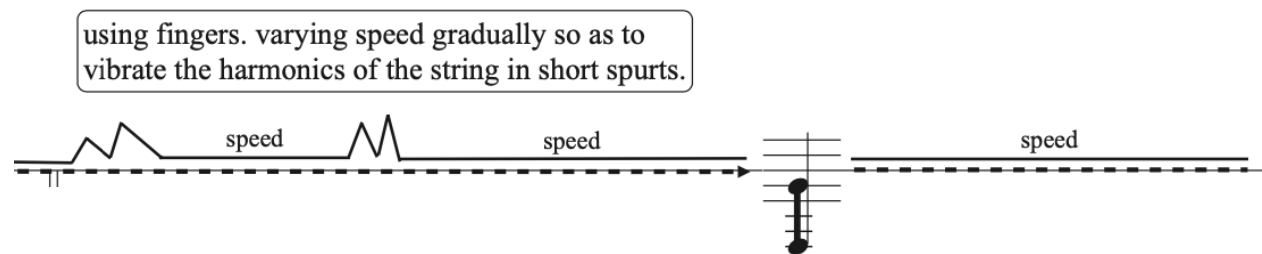


## Wrench On String Ridges

Similar to the first diagram shown, this requires the "L-wrench" or "allen wrench" to be placed horizontally across the piano strings shown on the staff. In these passages, the black dots on the line indicate that the player

should apply pressure to the wrench so that, when pulling it towards themselves, the wrench activates each ridge of the piano string. On the low strings, the thick ridges will create a metallic creak.

While these are not in any specific rhythm, the space between each creak is different based on the markings in each section. The performer ~~should~~ should also use their own discretion in deciding the speed. Do not press any harder than necessary to give the wrench a little resistance when pulling.



## Wrench Scrape Speed

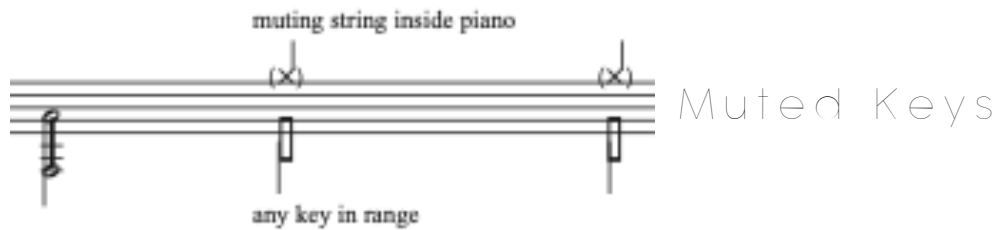
The jagged line labeled "speed" in some passages is a guideline for the speed of scraping across the piano strings. The line rises and falls showing generally how the player should increase /decrease speed (and dynamics as a result) over time. The changes should change proportionally to the time of each section.



## Wrench Crash



The wrench should be held loosely on the given string so that when the key is struck, the vibrating string rattles the wrench.



Mute the given string inside the piano before striking the key. Hold the pedal down so the muted pitch rings out. ~~In this case, the keys should be within the given range (A and C).~~

## The Quiet Part(s) Loud | Technical Notes – Strings



This symbol appears only in the beginning of the piece timed sections. The note value shown is the approximate duration that the gesture should be held for. While the section is un-measured, the duration should be felt internally as 75 – 90 bpm. This symbol is sometimes followed by:

**gradually slowing down . . .**

**gradually speeding up . . .**

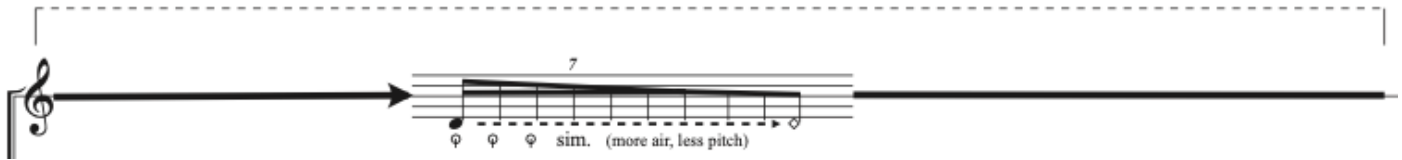
Which indicates that each player should be independently increasing the frequency of their playing as moving into the new section.



*Filled* and *open* diamond noteheads indicate that the strings should be muted with the hand or to use low bow pressure to achieve a ~~very~~ very airy quality with little to no pitch being heard. Throughout the piece, this does NOT mean to use any harmonic. There is only one or two in the piece so it will always be a muted string technique.



247 ~ 2 min



## Proportional Timing

Above is an example of a passage that lasts 2 minutes. It has arrows pointing directionally separated by a written passage. In these passages, the written figure will be performed continuously over the course of the section until the player reaches the next figure. The location of each written cell in the space of time (2 minutes, etc.) is proportional to where it sits within the line. There is no exact time measurement because it is meant to be vague and interpreted a little differently each time. **Within** each cell, the written gesture should be performed around 75 – 90 bpm independently of the other players.

The word *continuously* should also not be taken literally. The player should feel free to vary how each cell is being played and how long before repeating within the time. Anything different from this description will be written alongside each cell as they happen.



## Range Of Pitches

The bar connecting the shown pitches indicates that any pitch should be chosen at random within the designated range. ~~In this case,~~ any pitch between B and G, D and B, or C and A depending on the clef.

col legno battuto



## Col Legno Battuto

Col Legno battuto is marked with the text written above and "x" noteheads.



## Random Ricochet

"x" noteheads indicate that the bow should be lightly bounced on random strings with no specific rhythm. Some passages indicate that this is "col legno battuto," and some are ord. When in a timed section, the tempo of this can be around 75 – 90 bpm. But it is up to interpretation by the performer.

overpressure



## Overpressure

A black bar above any passage throughout the piece indicates that the player should increase pressure on the strings so that the sound becomes distorted. Treat the shape of the black bar like a crescendo or decrescendo. A "ramp-like" bar means to gradually increase pressure. And a solid black bar means to either enter immediately with high pressure or sustain the pressure for some time.



## Pressure Creaks

The filled black dots shown represent slow, high pressure bow strokes. As pressure increases (overpressure bar above), bow nearer and nearer to the frog to create a rough creaking sound of the string. It should be relatively pitchless and very distorted. This technique should not be very loud.