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Who, If I Cry Out, Would Hear Me Among the Angels

A Dissertation Presented

by

Hsiu-Hsiu Chang

to

The Graduate School

In Partial fulfillment of the

Requirements

For the Degree of

Doctor of Philosophy

in

Music

(Composition)

Stony Brook University

August 2007

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2007

Stony Brook University

The Graduate School

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Abstract of the Dissertation

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This three-movement piece was shaped gradually owing to a succession of three tragic events: the largest earthquake of the 20th century in my native country, Taiwan, in September, 1999, the sudden death of a high school friend in 2000, and 9-11. Each movement may be performed separately, combined with the immediately following movement, or continuously from the first movement. Beginning with a string quartet, the work segues to a duo for violin and piano, ending with a movement for solo viola. A Bach chorale and a Gregorian chant are incorporated into the sonic texture and the narrative musical context of this piece.

The first movement expresses a sense of loss wavering between pandemonium and a stunned silence. This movement is a tripartite. Each part has two sections with completely contrasting textures: the first sections having texture that is chaotic, the second sections using fragments from the Bach chorale, borrowing its affect to evoke a sense of stillness and distance. However, changes are not abrupt, rather, there is a continual transformation, each part evolving from the preceding music. This overarching transformation leads both to the movement's climax and to the following movement.

The second movement continues the perplexity, featuring a “template,” with an overall structure of an agitated beginning followed by a gradual yet non-linear dissolution that ends on a sustained decay. This template also provides the general form for the movement.

The third movement is a quest that finds no resolution other than tumult. This movement has four parts. It begins with a sustained tone around which the musical line gradually unfolds. Musical register gradually widens as fragments are introduced. These fragments then begin to group together, forming a new line. The Gregorian chant follows, providing an emotional pivot that leads to the third part, which begins with sporadic fragments. The temporal interval between the fragments is gradually reduced as the order of the fragments is constantly rearranged, an acceleration that leads to the fourth part. In this final part, the previous gestures are combined with fast running passages, these gestures repeat in permutation until the piece abruptly stops.

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Who, If I Cry Out Would Hear Me Among the Angels

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Performance notes

In general:

A)

Who, If I Cry Out, Would Hear Me Among the Angels' consists of three movements. This piece may be performed continuously as a whole as well as separately as individual movements. The order of the movements may not be changed if they are to be performed continuously. Instructions at the end of both 1st and 2nd movement may apply ONLY IF movements are to be played successively.

B)

The 3rd movement is for viola solo if it is to be performed as an individual piece.

C)

This music is spaced proportionally even in metric sections. Metric numbers, measure lines, and different tempi serve as referential points, performers are encouraged to take liberty for the sake of expression.

D)

When the piece is performed as a whole, all performers should enter the stage together as a unit. Appropriate players may leave the stage after each movement. If such decision is made, choreographing the personnel change with the music is highly recommend, in other words, the personnel change may not interfere with the continuity of the music; all movements should be performed without any break.

E)

Sources of Quotations:

Text-

1. The title of this piece is my modification of the first line of the first elegy from "Duino Elegies" by Rainer Maria Rilke, translated by Stephen Mitchell (1982)*. The original text in German read as "Wer, wenn ich schrie, hörte mich denn aus der Engel Ordnungen?"
2. The title of the third movement "Ah! How Trivial" is my translation and modification of the title of J.S. Bach's chorale "Ach wie nichtig, ach wie flüchtig."
3. The epilogue of the third movement "I find no peace, and all my war is done" is a direct quote from the poem of the same name by Sir Thomas Wyatt. Following is the full poem:
I find no peace, and all my war is done;
I fear, and hope; I burn, and freeze like ice;
I fly above the wind, yet can I not arise;
And nought I have, and all the world I seize on;
That locketh nor loseth holdeth me in prison,

And holdeth me not, yet can I 'scape nowise:
Nor letteth me live, nor die at my devise,
And yet of death it giveth me occasion.
Without eyen I see, and without tongue I 'plain;
I desire to perish, and yet I ask health;
I love another, and thus I hate myself;
I feed me in sorrow, and laugh in all my pain.
Likewise displeaseth me both death and life,
And my delight is causer of this strife.

Music-

1. "Ach wie nichtig, ach wie flüchtig." 371 *Vierstimmige Choralgesänge* by J.S. Bach.
2. "Miserere" *Psalm 50/51*

For each movement:

The Color of Midst

This movement is to depict a state of internal uproar through an alternation of sections full of activity and sections that are relatively motionless. Performers should exaggerate expressive markings dramatize the expression to bring out the very essence of conflict and controversy.

.....Unquiet Stillness.....

The character of this movement is that of a stream of fluctuating motions, in other words, qualities. The result should be a sense of anacrusis, constant uneasiness, and unresolved tensions maintained during the entire performance.

The Violinist will need -

- A Fine tuner/ String adjuster on the G string, so that it may be re-tuned to F+ (quarter sharp) in the second half of the movement.
- A Mute.

The Pianist will need-

- A Metal chain of 8 to 10 pound (only if the piece is to be continued.)
- Tac N Stick (reusable adhesive) to dampen strings.

Ah! How Trivial

- Part of this movement uses proportional notation. Beat lines in between systems serve as reference points.
- All notes should be held unless a rest or rhythm is indicated.
- The differences between the note-head followed by solid black line and the note head without such following has to do with directionality (as performed). The solid line implies a momentary stillness -- a temporary suspension of time -- while notes without a line imply a sense of flow.
- Retune C string to A in advance.

IF this movement is to be performed as an individual piece:

- The placements of piano events are notated in approximation to the Viola.

The First Elegy

Who, if I cried out, would hear me among the angels' hierarchies?
and even if one of them pressed me suddenly against his heart:
I would be consumed in that overwhelming existence.
For beauty is nothing but the beginning of terror, which we are still just able to
endure,
and we are so awed because it serenely disdains to annihilate us.
Every angel is terrifying.
And so I hold myself back and swallow the call-note of my dark sobbing.
Ah, whom can we ever turn to in our need?
Not angels, not humans, and already the knowing animals are aware
that we are not really at home in our interpreted world.
Perhaps there remains for us some tree on a hillside, which every day we can take
into our vision;
there remains for us yesterday's street and the loyalty of a habit so much at ease
when it stayed with us that it moved in and never left.
Oh and night: there is night, when a wind full of infinite space gnaws at our faces.
Whom would it not remain for--that longed-after, mildly disillusioning presence,
which the solitary heart so painfully meets.
Is it any less difficult for lovers?
But they keep on using each other to hide their own fate.
Don't you know *yet*?
Fling the emptiness out of your arms into the spaces we breathe;
perhaps the birds will feel the expanded air with more passionate flying.

Yes--the spring times needed you. Often a star was waiting for you to notice it.
A wave rolled toward you out of the distant past,
or as you walked under an open window, a violin yielded itself to your hearing.
All this was mission. But could you accomplish it?
Weren't you always distracted by expectation, as if every event announced a
beloved?
(Where can you find a place to keep her, with all the huge strange thoughts inside
you going and coming and often staying all night.)
But when you feel longing, sing of women in love; for their famous passion is still
not immortal.
Sing of women abandoned and desolate (you envy them, almost)
who could love so much more purely than those who were gratified.
Begin again and again the never-attainable praising; remember: the hero lives on;
even his downfall was merely a pretext for achieving his final birth.
But Nature, spent and exhausted, takes lovers back into herself,
as if there were not enough strength to create them a second time.
Have you imagined Gaspara Stampa intensely enough
so that any girl deserted by her beloved might be inspired by that fierce example of

* "Duino Elegies" by Rainer Maria Rilke, translated by Stephen Mitchell (1982)

soaring,
objectless love and might say to herself, "Perhaps I can be like her?"
Shouldn't this most ancient of sufferings finally grow more fruitful for us?
Isn't it time that we lovingly freed ourselves from the beloved and,
quivering, endured: as the arrow endures the bowstring's tension,
so that gathered in the snap of release it can be more than itself.
For there is no place where we can remain.

Voices. Voices. Listen, my heart, as only saints have listened:
until the gigantic call lifted them off the ground;
yet they kept on, impossibly, kneeling and didn't notice at all: so complete was their
listening.

Not that you could endure *God's* voice--far from it.
But listen to the voice of the wind and the ceaseless message that forms itself out of
silence.

It is murmuring toward you now from those who died young.
Didn't their fate, whenever you stepped into a church in Naples or Rome,
quietly come to address you?
Or high up, some eulogy entrusted you with a mission,
as, last year, on the plaque in Santa Maria Formosa.
What they want of me is that I gently remove the appearance of injustice about their
death--
which at times slightly hinders their souls from proceeding onward.

Of course, it is strange to inhabit the earth no longer,
to give up customs one barely had time to learn,
not to see roses and other promising Things in terms of a human future;
no longer to be what one was in infinitely anxious hands;
to leave even one's own first name behind,
forgetting it as easily as a child abandons a broken toy.
Strange to no longer desire one's desires.
Strange to see meanings that clung together once, floating away in every direction.
And being dead is hard work and full of retrieval before one can gradually feel a
trace of eternity.
Though the living are wrong to believe in the too-sharp distinctions which
they themselves have created.
Angels (they say) don't know whether it is the living they are moving among, or the
dead.
The eternal torrent whirls all ages along in it, through both realms forever,
and their voices are drowned out in its thunderous roar.

In the end, those who were carried off early no longer need us:
they are weaned from earth's sorrows and joys,

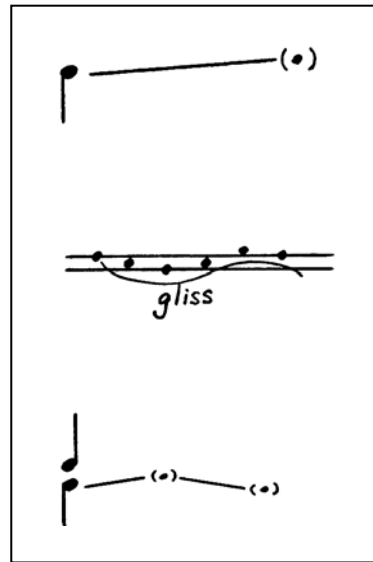
as gently as children outgrow the soft breasts of their mothers.
But we, who do need such great mysteries,
we for whom grief is so often the source of our spirit's growth--:
could we exist without *them*?
Is the legend meaningless that tells how, in the lament for Linus,
the daring first notes of song pierced through the barren numbness;
and then in the startled space which a youth as lovely as a god has suddenly left
forever,
the Void felt for the first time that harmony which now enraptures and comforts and
helps us.

Notation:

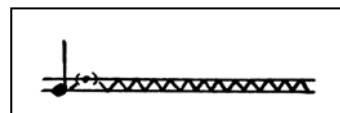
For Strings



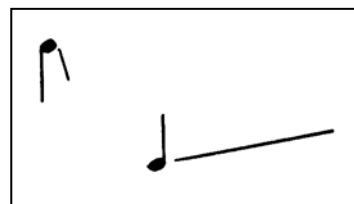
At the very end, rotate the finger downwards from the given pitch to create a glissando within a major second.



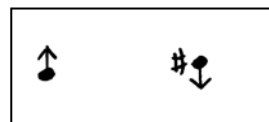
Glissando without re-articulate the given note.



Glissando in between the two given notes



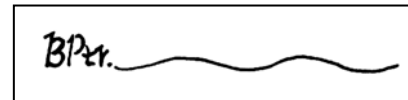
Glissando. The angle and length of the line indicate the speed of the glissando. A sharper angle with a shorter line indicates a fast glissando while a wider angle with a longer line indicates a slower glissando.



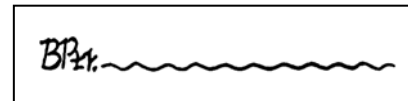
A quarter-tone higher or lower from the given note.



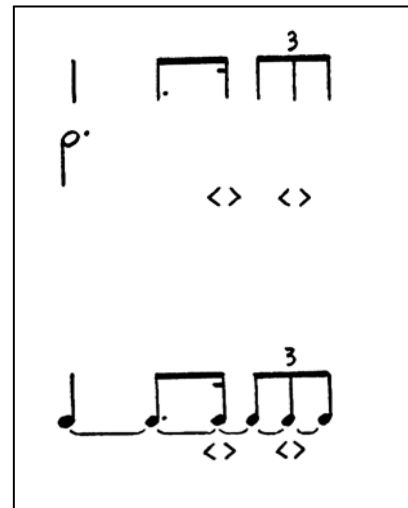
Vibrato. The speed is relatively proportional.



Bow pressure tremolo at slower speed.



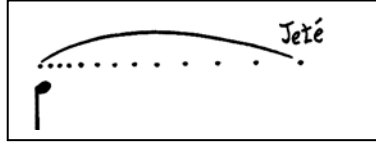
Bow pressure tremolo at faster speed.



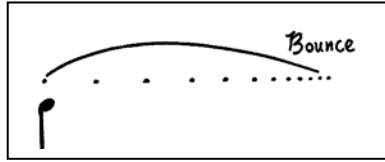
- Making dynamic changes by changing bow pressure. The rhythm indicates where the dynamic changes should occur.
- Do Not change bow direction.



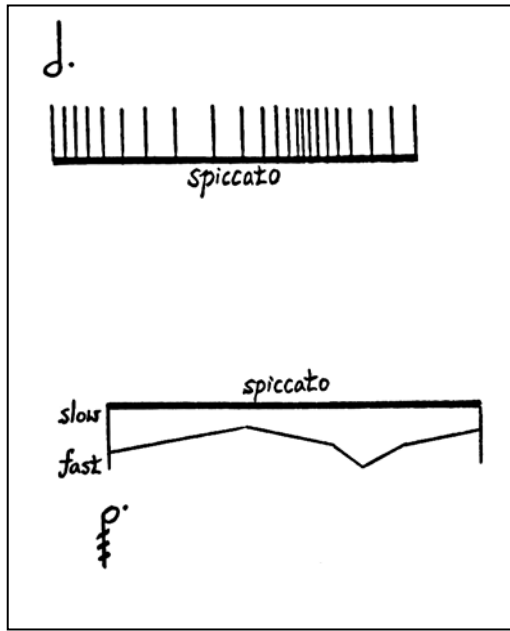
- Bow pressure dynamic change with note rearticulation.



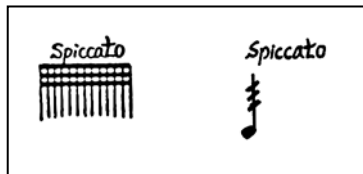
“Jeté,” from fast to slow.



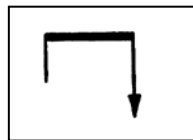
“Jeté,” from slow to fast.



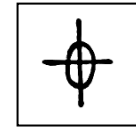
Spiccato with change of speed as indicated.



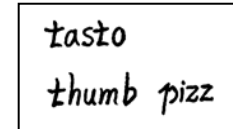
Spiccato of constant speed.



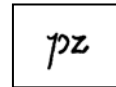
Gesture indicator. Start the gesture from where the arrow is located rhythmically (in this case, on the half-beat).



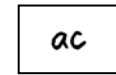
Damp the string after the note is played.



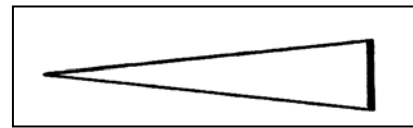
Thumb Pizz. Use the pad of thumb to plug the string, preferably over the fingerboard in order to create a warmer timbre.



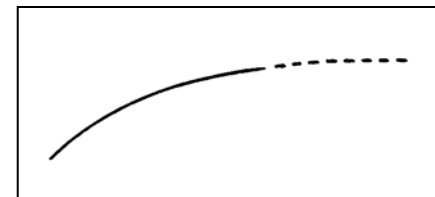
Abbreviation for Pizzicato.



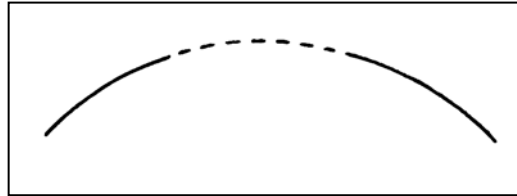
Abbreviation for Arco.



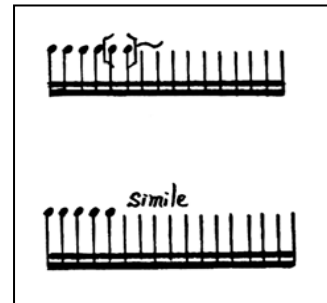
- Crescendo, and changing the tone quality from sound to noise.
- Stop abruptly.



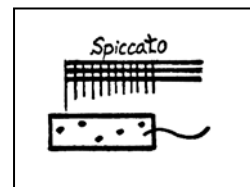
Phrasing. The dotted line indicates the continuation of the phrase.



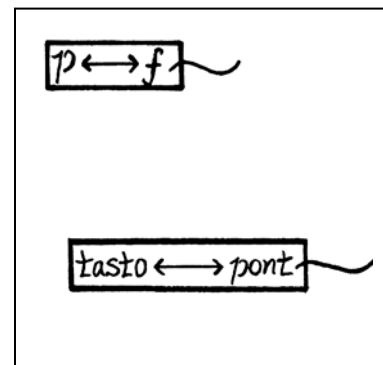
Phrasing. The dotted line indicates the interruption within the phrase.



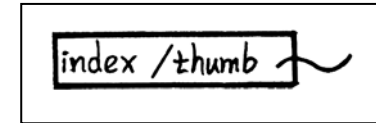
Continue the given pitches without changing their order.



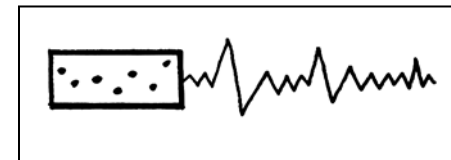
- Spiccato on the given notes, no pattern should be created.
- Start on any note within the given pitch group.



- Continue the alteration among the given indications. Try to avoid obvious patterns.
- Start at any position within the given spectrum.

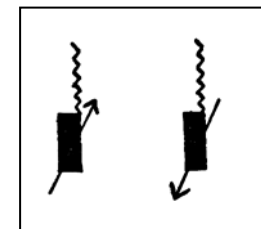


- Continue the alternation between the given indications. No pattern should be created.
- Start with either possibility.



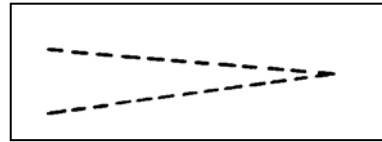
- Glissando among the given notes. No pattern should be created.
- Start at any given note.
- The contour of the glissandi suggests the intervals between notes.

For Piano

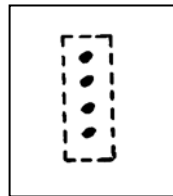


Slide with extreme force across the lowest section of the string inside piano to create a rattling sound. Arrows indicates the direction.

** In order to create an effective rattling sound, the performer can create this gesture using a tool such as the soft plastic pen cap, instead of his or her fingers.



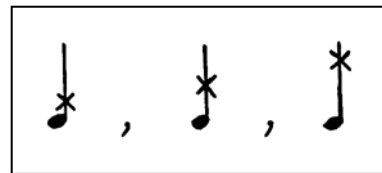
Natural decay of resonance.



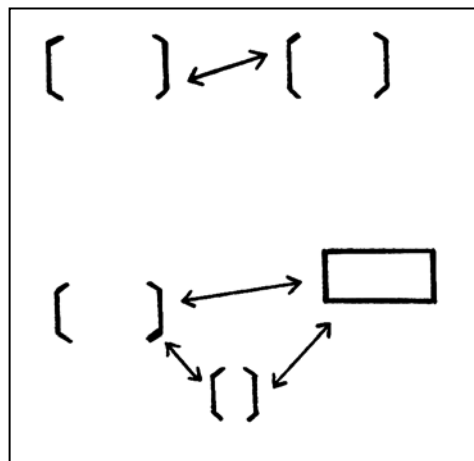
Depress the given note down silently.



Touch the given string for specific harmonics indicated in parenthesis.



Dampen the string. Positions where "x" is located on the stem indicates the relative position of damping point on the string, with an "x" closer to the note head indicating a damping point close to the pianist.



- Alternating between or among framed materials. No pattern should be created.
- Within brackets, the order of material should be fixed, within boxes, the order of materials, AND the number of items used, is improvised.

Instrumentation:

The Color of Midst

Violin
Viola
2 Cellos

....Unquiet Stillness....

Violin
Piano

Ah, How Trivial

(Piano)
Viola

Acknowledgments

My most profound gratitude for their life-shaping forces

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Daniel Weymouth

Daria Semegen

assistances

Chi-Yuan Chen

Kuan-Chen Huang

Benjamin Robison

Jacob Rhodebeck

TLT Media Lab at Stony Brook University

and love

Mom & Dad

Who, If I Cry Out, Would Hear Me Among the Angels

The Color of Midst

Hsiu-Hsiu Chang

3/8 5/4 3/8 5/4 4/4

♩ = 65

Violin

Viola

1.

Musical score for two staves, measures 5-16. The top staff begins with a circled 5. The piece is in 4/4 time. A large slur covers measures 5-16. Measure 5 has a dynamic of *mf*. Measure 6 has a dynamic of *ff*. Measure 7 has a dynamic of *mp*. Measure 8 has a dynamic of *f*. Measure 9 has a dynamic of *f*. Measure 10 has a dynamic of *f*. Measure 11 has a dynamic of *f*. Measure 12 has a dynamic of *f*. Measure 13 has a dynamic of *f*. Measure 14 has a dynamic of *f*. Measure 15 has a dynamic of *f*. Measure 16 has a dynamic of *ff*. There are two *gliss* markings in measures 8 and 10. There are also *gliss* markings in the bottom staff in measures 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16. The bottom staff has dynamics of *ff* in measure 5, *fff* in measure 6, *mf* in measure 11, and *ff sub.p* in measure 16. There are also some handwritten annotations like '5' and '7' above notes.

Musical score for two staves, measures 8-16. The piece is in 4/4 time. Measure 8 has a circled 8. The piece is in 4/4 time. A large slur covers measures 8-16. Measure 8 has a dynamic of *ff*. Measure 9 has a dynamic of *ff*. Measure 10 has a dynamic of *sffp*. Measure 11 has a dynamic of *ff*. Measure 12 has a dynamic of *fff*. Measure 13 has a dynamic of *fff*. Measure 14 has a dynamic of *fff*. Measure 15 has a dynamic of *fff*. Measure 16 has a dynamic of *fff*. There are *tasto* markings in measures 15 and 16. There are also *sul D* and *sul G* markings. There are also some handwritten annotations like '3', '4:5', and '5' above notes. The bottom staff has dynamics of *p* in measure 11 and *pp* in measure 16. There are also some handwritten annotations like '5' and '3' above notes.

Handwritten musical score for the first system, consisting of four staves. The music includes various rhythmic patterns, including triplets and quintuplets. Dynamic markings range from *mp* to *f*. Performance instructions include *ord*, *(sul A)*, *(sul D)*, and *(sul G)*. A circled number 12 is present at the beginning of the first staff.

3.

Handwritten musical score for the second system, starting with a circled number 15 and the instruction "Accel.". The tempo is marked as $\text{♩} = 68$. The system includes complex rhythmic patterns, triplets, and dynamic markings ranging from *pp* to *fff*. Performance instructions include *pont.*, *Jeté*, *Spiccato*, *ord.*, *gliss*, and *spiccato*. The system concludes with a circled number 28.

Handwritten musical score for guitar, measures 27-31. The score is written on five staves (treble clef, guitar clef, and bass clef). It includes various rhythmic notations such as 5/8, 3+3/4+16, 2 1/4+8, 5/4, 1/4, 1/4, 3/8, 6/4, 4+1/8, 2/4, and 3/4. The tempo is marked as $\downarrow=65$ and $\downarrow=72$. The score is filled with technical markings including *pizz*, *pont.*, *tasto*, *Vib.*, *gliss*, *arco*, *ord.*, *spiccato*, *Jete*, *subp*, *gliss*, *sul D*, *sul A*, *sul G*, and *ff*. Dynamics range from *mp* to *fff*. Measure numbers 27, 31, and 35 are indicated. The score concludes with a double bar line and a fermata.

3

Violin I: *tr.*, *pont.*, *Jeté*, *ord.*, *pont.*

Violin II: *5*, *pont.*, *Spiccato*, *tasto*

Viola: *3*, *5*, *tr.*

Cello/Double Bass: *3*, *5*, *pont.*, *tr.*, *tasto*

Dynamics: *sf*, *sfp*, *sff*, *ff*, *sub.p.*

Techniques: *gliss.*, *(su/G.)*

40

Violin I: *5*, *sfp*, *tr.*, *3*

Violin II: *sfp*, *sfp*, *simile.*, *pp*, *f*, *pp*, *ff*, *mf*

Viola: *3*, *5*, *sfp*, *sfp*

Cello/Double Bass: *arco*, *Bp+tr.*, *sfp*, *gliss.*, *f*

* Piano enters if the piece is to be continue.

...Unquiet Stillness...

Handwritten annotations: $\frac{5}{8}$, $\downarrow = 60$ Shuddering, Unease, $\frac{12}{4}$, $\frac{9}{4}$

Violin
con sord
ffff
mp
ff
fff
p
gliss.
tit.

Piano
ffff
3=p
mf
tit.
Ped.
Una Corda.

1.

♩ = 55

9
4

③

pp niente

10 1
4 + 8

ring

pp mf pp ff

5 tr.

1na Corda

Ped.

Ped. 1/2

6
4

⑤

tasto (Con Sord)

(sul. D)

(sul. G)

pp mp pp

3 5
16 4 accel.

ppp

♩ = 60

5

tr.

sub. ppp

b.

pp

1na Corda

Ped.

Sos.

Accel.

♩ = 60

2.

⑧ *A tempo* ♩=55

A tempo ♩=55

p

ponte
tasto

Sos. →

* use right foot

→ *Sos.*
→ ** *Ped.*

** use right foot for both pedal

* touch C# string at the position that both C#4 and G#5 overtone are audible.

** touch F# string at the position that C#4 is audible.

⑫ *A tempo* ♩=65

A tempo ♩=65

p

pp

mp

ff

tasto

Senza Sord.

ppp

→ *Sos.*

→ *Ped.*

→ *Ped.*

3.

Handwritten musical score for measures 16-21. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature is one flat (B-flat). The time signature is 4/8. The piece is marked with a tempo of *Andante* (4/4).

Measure 16 starts with a circled number 16. The first staff contains a melodic line with various dynamics: *ppp*, *mp*, *pp*, *mf*, *p*, *f*, *p*, *mp*, *pp*, *sfp*. It includes technical markings such as *Jeté*, *pont.*, *tasto*, and *ord.*. A large slur covers the entire passage. Above the staff, there are handwritten annotations: $\frac{4}{4}$, $\frac{3}{4}$, $\frac{1}{8}$, and $\frac{4}{4}$.

The second staff contains a melodic line with dynamics: *pp*, *p*, *p*, *mf*, *p*, *pp*, *ff*, *sub. pp*, *mp*. It includes technical markings like *tr.*, *3*, *5*, and *5*.

The third staff contains a bass line with dynamics: *p*, *mp*, *sf*, *p*, *mf*, *f*, *f*, *sf*, *sub. p*, *sf*, *sub. p*. It includes technical markings like *3*, *5=P*, and *5*.

At the bottom left, there is a *Sos.* marking. At the bottom right, there is a $\frac{1}{2}$ Ped. marking.

Handwritten musical score for measures 22-27. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature is one flat (B-flat). The time signature is 4/4. The piece is marked with a tempo of *Andante* (4/4).

Measure 22 starts with a circled number 22. The first staff contains a melodic line with dynamics: *p*, *f*, *mp*, *p*, *mf*, *p*. It includes technical markings like *poco Accel. (sul. G)*, *Spiccato*, *gliss*, and *5*. Above the staff, there is a handwritten annotation: $\frac{5}{4}$ *a tempo* ($\downarrow = 55$ c.a.).

The second staff contains a melodic line with dynamics: *pp*, *ff*, *mp*, *f*, *pp*, *f*, *sub. p*. It includes technical markings like *5*, *3*, and *3*.

The third staff contains a bass line with dynamics: *ff*, *pp*, *ff*, *f*, *ff*, *f*. It includes technical markings like *poco Accel.*, *3*, and *3*.

At the bottom left, there is a *Sos.* marking. At the bottom right, there is a *Ped.* marking.

Handwritten musical score for the first system, featuring treble and bass clefs. Above the treble clef, there are time signature changes: $\frac{3}{8}$, $\frac{2}{4}$, $\frac{3}{4} + \frac{1}{16}$, $\frac{2}{4}$, and $\frac{3}{4}$ tempo ($\text{♩} = 55$) *Accel.*. The score includes dynamic markings such as $\langle f \rangle$, $\langle mf \rangle$, p , ff , $sub.p$, $sub.pp$, sf , pp , and ff . Performance instructions include *Accel.*, *Sos.*, and *Ped.*. Fingerings are indicated with numbers 1-5, and articulation marks like accents and slurs are present. A circled number 25 is visible in both staves.

Handwritten musical score for the second system, continuing the piece. Above the treble clef, time signatures include $\frac{2}{4}$, $\frac{5}{16}$, $\frac{3}{4}$ tempo ($\text{♩} = 65$) *poco Accel.*, and $\frac{3}{8}$. Dynamic markings include f , mp , ff , mf , fff , sf , mp , f , and sf . Performance instructions include *Accel.*, *poco Accel.*, *gliss*, *8va*, $\frac{1}{4}$ *Ped.*, and *full Ped.*. Fingerings and articulation marks are present throughout. Circled numbers 34 and 35 are visible. A note at the bottom right specifies $23 = P + [+]_3$.

Poco Accel. ----- (♩=70) -----

gliss

37

5 = p

3

pp

3

37

Poco Accel. ----- (♩=70) -----

ring

5

ff

p

5 = p

6

6

8va

sub.p

8va

Loco

Ped

Ped

Zna

Sos.

----- ♩=72 -----

tasto

BPtt.

5

f

f

ff

p

pp

gliss

(+)

37

37

ff

sub.mf

f

3 = p

ff

f

5

5

3

ff

Sos.

Sos.

Ped.

6.

poco rit. ----- $\text{♩} = 60$

ord.
tr.

(45) 5

fff

mp [tasto pont.]

poco rit. ----- $\text{♩} = 60$

(45)

3=p

5 *mf*

5

3

3

f

ff

f

Sos.

Ped. □

Ped. →

Una Corda

1 5
16 4

ord.

(49) 3

5

tasto pont.

ff

pp

Accel. ----- $\text{♩} = 70$

$\text{♩} = 65$

5

5

pp

fff

8va

Local 5

ting

mf

sf

ff

*release finger from the string after playing

3

5

3

5

3

Ped.

Una Corda

7.

Handwritten musical score for measures 54-57. The score is written for two staves (treble and bass clef).

Measure 54: Treble clef has a melodic line with a fermata and a circled measure number 54. Bass clef has a bass line with a fermata and a circled measure number 54. Dynamics include *ff* and *pp*. Pedal markings are present below both staves.

Measure 55: Treble clef has a melodic line with a circled measure number 55. Bass clef has a bass line with a circled measure number 55. Dynamics include *ppp*, *pp*, and *ppp*. Pedal markings are present.

Measure 56: Treble clef has a melodic line with a circled measure number 56. Bass clef has a bass line with a circled measure number 56. Dynamics include *pp*, *pp*, and *pp*. Pedal markings are present.

Measure 57: Treble clef has a melodic line with a circled measure number 57. Bass clef has a bass line with a circled measure number 57. Dynamics include *pp*, *pp*, and *pp*. Pedal markings are present.

Handwritten annotations include: "Suspenseful" above measure 55, "9''" above measures 55 and 56, "3" above measure 57, "8va" above measures 56 and 57, "5=3f" above measures 56 and 57, "simile." above measure 57, and "Ped." with arrows below the staves.

Handwritten musical score for measures 60-63. The score is written for two staves (treble and bass clef).

Measure 60: Treble clef has a melodic line with a circled measure number 60. Bass clef has a bass line with a circled measure number 60. Dynamics include *pp*, *p*, *p*, and *pp*. Pedal markings are present.

Measure 61: Treble clef has a melodic line with a circled measure number 61. Bass clef has a bass line with a circled measure number 61. Dynamics include *mp*, *pp*, and *pp*. Pedal markings are present.

Measure 62: Treble clef has a melodic line with a circled measure number 62. Bass clef has a bass line with a circled measure number 62. Dynamics include *p*, *p*, and *mp*. Pedal markings are present.

Measure 63: Treble clef has a melodic line with a circled measure number 63. Bass clef has a bass line with a circled measure number 63. Dynamics include *mp* and *pp*. Pedal markings are present.

Handwritten annotations include: "pont." above measure 61, "5 ord." above measure 61, "Jette" above measure 61, "(sul.G)" above measure 61, "8va" above measures 61 and 62, "Loco" above measure 62, "5" above measure 62, "3" above measure 63, "LV" above measure 63, "Accel." above measures 62 and 63, "(sul.D)" above measure 63, and "Ped." with an arrow below the staves.

65 $\text{♩} = 58$

p mp p mp p mf p f mf

pont. Jeté (sul D) ord. pont. ord.

$\text{♩} = 96 \text{ ca}$

sf mp sff mp mf mp f

Ped. Una

70 *poco Accel.* $\text{♩} = 60$

f

Fine tuning G sitting to F#

tasto

3=p

ppp sff

ord.

sub.p

to pont. 3=p

$\text{♩} = 100$

5=3r

8va

pppp

5

fff

ff

pp

Ped. *Sos* etc.

Spiccato

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

5=P

Ord. pont.

3=P

3=P

5=P

5

5

5

8va

Ped.

Sos.

3

5=P

tr.

fff

8va

pp *sf* *fff* *p* *pp*

ff *ff* *mf* *ff* *ff* *mf*

mf *ff* *mf* *fff* *mf*

pp *mp* *p* *f* *ff* *mf* *fff* *mf*

3

3

5=P

CV

8va

Ped.

Sos.

11.

7
4

6

5
8

3

7

93

pp

poco rit. ----- $\downarrow = 60$ mp

93

Damping Position (A) (B)

Damper

Agraffe

Material: Tac N Stik

Notes to be damped

8va (B)

(A)

sub.ppp

mf

mp

pp

Ped.

3

5

5

5=p

Bounce

5

3

5

6

5

98

mf

pp

sf

p

98

(pp)

p

mp

pp

mp

mf

f

sub.p

sf

8va

pp

mp

pp

Ped.

Sos

12.

Handwritten musical score for the first system, measures 102-110. The score is written for a grand piano with a treble and bass clef. Measure numbers 102, 103, 104, 105, 106, 107, 108, 109, and 110 are circled. The music features complex fingering, including 5ths, 3rds, and 5ths, and dynamic markings such as *p*, *sf*, *mf*, *f*, *mp*, and *ff*. A *Jeté* marking is present above measure 109. The bass line includes a section with a 2+1 rhythm (7/8 and 8/8) and a 6/4 time signature. Pedal and Sord. (Sordina) markings are indicated at the bottom of the system.

Handwritten musical score for the second system, measures 106-110. The score continues from the first system. Measure numbers 106, 107, 108, 109, and 110 are circled. The music includes markings for *Loco*, *(sul G) Bp tr.*, *sub.p*, and *3=P*. Dynamic markings include *mp*, *ff*, *f*, *p*, and *mf*. A *Jeté* marking is present above measure 109. The bass line features a section with a 3/8 time signature and a 6/4 time signature. Pedal and Sord. markings are indicated at the bottom of the system.

110

8va
spiccato
mp
Loco
tasto
mf
3=p
v
f
p
8va
5
Spiccato
ff
pp

*Place the metal chain on the string.
Range indicated below.
Range:
L.V (x)

Ped. →

f → pp

8va →

tremolo
Bpitt
Spiccato
Bpitt
end with piano
pppp
mf
pp
Viola
*
3
pp

* Viola enters if the piece is to be continue.
Start the next movement from the 2nd measure
after the resonance of the piano disappear completely.

Ah, How Trivial

3 $\text{♩} = 47-50$ Contemplative

Viola

pp

mf

tasto

pp

Scordatura

I	A
II	D
III	G
IV	A

* From a distance
s_{va} → L.V.

Piano

s_{va} → ppp

* Piano enters if the piece is to be continue.

Ped. →

Vibrato

5 = p

5

3

Ad. lib

gliss

sub.p

1.

Handwritten musical score for a piano piece, consisting of three systems of music. Each system includes a single melodic line and a piano accompaniment. The score is marked with various performance instructions and fingering.

System 1 (Measures 12-17):

- Measure 12: Circled measure number 12. Performance instruction: *p*. Fingering: (I).
- Measure 13: Performance instruction: *ord.*
- Measure 14: Performance instruction: *mf*. Fingering: (II).
- Measure 15: Performance instruction: *p*. Fingering: (III).
- Measure 16: Performance instruction: *p*. Fingering: (IV).
- Measure 17: Performance instruction: *tasto*. Fingering: (III).

System 2 (Measures 17-23):

- Measure 17: Circled measure number 17. Performance instruction: *ff*. Fingering: (I).
- Measure 18: Performance instruction: *ord.* Fingering: (III).
- Measure 19: Performance instruction: *mp*. Fingering: (I).
- Measure 20: Performance instruction: *mp*. Fingering: (I).
- Measure 21: Performance instruction: *mp*. Fingering: (I).
- Measure 22: Performance instruction: *mp*. Fingering: (I).
- Measure 23: Performance instruction: *f sub.p*. Fingering: (II). Includes a triplet of notes.

System 3 (Measures 23-29):

- Measure 23: Circled measure number 23. Performance instruction: *fp*. Fingering: (I).
- Measure 24: Performance instruction: *ord.* Fingering: (I).
- Measure 25: Performance instruction: *f*. Fingering: (I).
- Measure 26: Performance instruction: *p*. Fingering: (II).
- Measure 27: Performance instruction: *ff*. Fingering: (II).
- Measure 28: Performance instruction: *ff*. Fingering: (II).
- Measure 29: Performance instruction: *ff*. Fingering: (III).

Additional markings include *pont*, *ord.*, *tasto*, *gliss*, and various fingering numbers (I, II, III, IV). The piano accompaniment consists of chords and single notes, with a *Ped.* (pedal) marking at the beginning of the first system.

28

(II)

pp

(I)

(I)

3

3 $\downarrow = 67$ ca Seeking 3.

mf

pppp

Quietly removes the metal chain after the resonance.

Ped.

33

$\downarrow = 63$ ca

sub.ppp

sfp

38

ff

sub.ppp

sf

sf

pp

5

5

5

5

5

(±)

(±)

(±)

(±)

(±)

(±)

sffp

44

pp

ff

sub.p

mf

p

gliss

Accel. ----- $\downarrow = 67$

④⑨

Musical staff 49: Treble clef, 4/4 time. Starts with a whole note chord, followed by a series of whole notes. Dynamics include *f*, *sfff*, *sub.p*, *sff*, *sf*, *sfp*. Fingerings include 5 and 3. Techniques include *pizz*, *arco*, *pont*, *tasto*, and *5=p*.

⑤④

Musical staff 54: Treble clef, 4/4 time. Starts with a *tasto* marking and a triplet. Dynamics include *sf*, *fff*, *sub.p*. Fingerings include 3, 5, and 3. Techniques include *pizz* and *arco*. Roman numerals (III) and (IV) are present.

⑥①

Musical staff 61: Bass clef, 4/4 time. Starts with a whole note chord. Dynamics include *sub.p*, *sff*, *pp*, *sf*, *mf*, *p*, *sf*, *mp*. Techniques include *arco*, *pizz*, *tasto*, and *pizz*. Roman numerals (I) and (II) are present.

⑥⑤

Musical staff 65: Bass clef, 4/4 time. Starts with a whole note chord. Dynamics include *sub.p*, *sfp*, *sfff*. Techniques include *gliss* and *pizz*. Fingerings include 3 and 5.

70

poco Accel. ----- ♩ = 72

slow fast

spiccato

1 2 3

8+4 Shattered Mind 4

76

f 5 sub.mp

pizz

arco gliss

sub.ppp

sfp

sub.mp

sfp

sff

mp

82

mf

mp

86

Jeté

f

ff

pp

fff

pp

3 = p

gliss

3

3

5

gradually release (II) string

5

poco Accel. -----

----- $\text{♩} = 72$

92

3 5=p

sffp sf mp sf sfz ff mp ff

pont. ord. spiccato

97

3 5

mf simile fff sub.p

pont. staccato

102

3 5

sffp sf ff sfp sfff sub.pp sff p sfff sub.p

pont. ord. arco Jeté gliss

107

3 5

mp mf sff pp f f

Jeté gliss fast tremolo Jeté

Handwritten musical score for two staves. The top staff is in bass clef and the bottom staff is in treble clef. The score includes various dynamics such as *f*, *p*, *5=p*, *fff*, *sub.p*, *sf*, *gliss*, *fff*, *p*, *sfp*, *fff*, *sf*, and *p*. Performance instructions include *vuv*, *arco*, *pizz*, *ord*, *pont*, *gliss*, and *7 = 7*. There are also handwritten annotations like "5", "3", "4", and circled numbers "112" and "120".

Tintinnabuli 12" ~ 13"

Charting 20"

Handwritten musical score for Piano and Voice. The Piano part is in treble clef and the Voice part is in soprano clef. Dynamics include *mp*, *mf*, *p*, *mp*, *f*, and *ff*. Performance instructions include *ad lib.*, *sva*, *Continue Bell-like quality*, *Normal*, and *Ped.*. A boxed section in the piano part shows a chord progression with the instruction *ppp → mf*. A note below the box states: "* Chord may be broken in any manner, yet CAN NOT be arpeggiated."

20"

(121)

5

4

vib - - - - - $\downarrow = 54$

ff

pizz

p

simile

ppppp

8.

(123) $\downarrow = 54$ Gazing

arco

8va (♯)

tasto

3

pp

8va (♯)

tasto

3

thumb pizz

zing

mf

(127)

1/2 Col.

v

slow bowing

p

8va (♯)

tasto arco

v

mf

Jeté

(131)

v

♯

<mf>

tasto

pp

5

Vibrato

152

3 1
4 8

5

5
4

♩ = 58
Phantasmagoric

4
4

10.

tasto
pp
mp
gliss
1/2 Col.
5
pizz
3=p
ord.
tr.
arco
spiccato
Simile
fff
Vib
fff

156

4
4

accel. ----- ♩ = 63

1/2 Col.

5

arco
sf
mf
p
pizz
arco
fff
mp
Jeté
f
ff
Pizz 3
sf
ff
ff
fff

* play the entire gesture a 1/4 tone below the written one.

160

3 1
4 16

3
4

fff
mp
vib
sf
pizz
sfpp
5
Jeté
pp
3
port.
5
fff
Pizz
arco
fffpp
3=p
f

165 ♩=52 Fervent Worship, Deep Silence

Musical score for measures 165-174. The score is written for a single instrument, likely a violin or viola, with a treble clef and a bass clef. The tempo is marked as ♩=52. The key signature has one sharp (F#). The score includes various dynamics such as *ffpp*, *sf*, *sfp*, *mp*, and *sf*. There are also performance instructions like *arco* and *tasto*, and technical markings like *1/2 Col.*, *ord.*, *5*, *3*, and *4*. The piece concludes with a *3/4* time signature.

Musical score for measures 167-176. The score is written for a single instrument, likely a violin or viola, with a treble clef and a bass clef. The tempo is marked as ♩=52. The key signature has one sharp (F#). The score includes various dynamics such as *pp*, *mp*, *mf*, and *sf*. There are also performance instructions like *1/2 Col.*, *ord.*, *3=p*, and *poco a poco Accel.*. The piece concludes with a *3/4* time signature.

Musical score for measures 175-184. The score is written for a single instrument, likely a violin or viola, with a treble clef and a bass clef. The tempo is marked as ♩=58. The key signature has one sharp (F#). The score includes various dynamics such as *f*. There are also performance instructions like *arco*, *1/2 Col.*, *3=p*, *5*, *8*, *7=p*, and *3/4*.

3/4

178

$\gamma = p$

Jeté

gliss

sub.p

f

f

f

ff

mf

ff

3/4

4/4

5 + 1/8

3/4

179

$\text{♩} = 78-85$ Torrent whirls

186

mf

f

ff

fff

f

187

5

3

3

5

15

8

6

arco

9

10

6

ac

pz

ac

pz

ac

pz

ff

p

fff

p

ff

Musical score system 192-197. The system is in treble clef with a key signature of one flat. It features a complex melodic line with various articulations and dynamics.
Measures 192-193: *arco marcato*, *ff*. Includes a 5th finger pull-off (*5=p*) and a 3rd finger pull-off (*3*).
Measure 194: *pizz*, *arco*, *ff*.
Measure 195: *arco*, *ff*.
Measure 196: *arco*, *ff*. Includes a *Jete* marking.
Measure 197: *arco*, *ff*. Includes a *Jete* marking.
Dynamics: *ff*, *sf*, *mf*, *sub.fff*, *ff*.
Fingering: 5, 6, 3, 3.

Musical score system 198-202. The system is in bass clef with a key signature of one flat. It features a complex melodic line with various articulations and dynamics.
Measure 198: *sub.p*, *mp*. Includes a 6th finger pull-off (*6*).
Measure 199: *mp*.
Measure 200: *mp*.
Measure 201: *ff*. Includes a *flautando* marking and a *gliss* marking.
Measure 202: *f*.
Dynamics: *sub.p*, *mp*, *mp*, *ff*, *sub.pppp*, *f*.
Fingering: 6, 3.

Musical score system 203-208. The system is in bass clef with a key signature of one flat. It features a complex melodic line with various articulations and dynamics.
Measure 203: *mp*. Includes a 9th finger pull-off (*9=7₂*).
Measure 204: *mp*. Includes a *Jete* marking and a 3rd finger pull-off (*3*).
Measure 205: *mp*. Includes a 5th finger pull-off (*5*).
Measure 206: *ff*. Includes a 3rd finger pull-off (*3*).
Measure 207: *ff*. Includes a 3rd finger pull-off (*3*).
Measure 208: *ff*. Includes a 3rd finger pull-off (*3*).
Dynamics: *mp*, *mp*, *mp*, *ff*, *sub.p*, *mp*, *mf*, *mf*.
Fingering: 9, 3, 5, 3, 3, 3, 5, 8, 3.

3/4 (208)

tasto
p
spiccato
Simile
sub. ff
sub. p
sfp
ff

6 9 12 16 21

3/4 (213)

ff
sub. p
sf
pp
mf
p
ac
Pz
sfp

5 3 3 5 7 7 3 5

(219)

marcato
ff
sub. mf
ff

8 7 9 6 5 7 5

223

Ferociously $\frac{4+1}{4+16}$ $\frac{3}{4}$

fff

Spiccato

pizz

arco

gliss

extreme bow pressure

$\frac{5}{8}$ $\frac{4+1}{4+8}$ $\frac{3}{4}$

marcato

gliss

arco

pizz

Bow it.

gliss

$\frac{5}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Spiccato

pizz

Bow it.

extreme bow pressure

gliss

$\frac{3}{4} + \frac{1}{8}$

marcato

I Find NO Peace And All My War Is Done