Hack

for string quartet

Christopher Fisher-Lochhead

Hack [2014-15] for string quartet
composed for the Spektral Quartet

This piece was composed using the transcribed vocal deliveries of standup comics. The source materials vary in length from four seconds to three minutes, and the comics selected encompass a wide range of comedic styles and historical periods. Some are truculent, some are reflective. Some use the stage as an arena for withering social critique, some for personal confession, some for ritualized transgression. Each section treats a single comedic bit by a single comedian; the source material is not always clearly foregrounded - it is often submerged, dissected, amplified, deconstructed, or otherwise transformed.

As users of spoken language, we are constantly producing and receiving musical information of a staggering degree of complexity and subtlety. It is my hope that by excavating recorded fragments of speech for material, the resulting musical textures, in all their detail and complexity, will be accessible to that deeply ingrained prosodic sensibility that all humans, as users of language, possess.

The standup comic's material is modular. Bits are self-contained and portable. They can be pithy or sprawling, tightly structured or rambling. *Hack* is likewise organized into a collection of loosely assembled "bits" that seek to explore the great variety of forms used in standup comedy. These forms include the one-liners of Rodney Dangerfield, the highly perforated but immaculately paced and deadpan storytelling of Tig Notaro, the strident enumerations of George Carlin, the lyrical musings of Richard Pryor, and the athletic character-pieces of Robin Williams.

At its heart, standup comedy is fundamentally about performance, not comedy. Humor is undoubtedly important, but it is the irreducible fact of a performer on stage in front of an audience that defines the medium. To see this, one needs look no further than some of the canonic routines of Lenny Bruce or Richard Pryor which, insightful, engaging, revelatory, or boundary-pushing as they are, are decidedly unfunny. This is a comedic piece of music in that it engages deeply with comedy as a medium, but its comedy is not purey jocular. It might get a laugh or two, but that is not its primary intention. Its primary intention is to connect with that kernel of human truth that every comic presents to the world the moment they step in front of an audience.

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University

Hack was premiered by the Spektral Quartet (J. Austin Wulliman, Clara Lyon, Doyle Armbrust, and Russell Rolen) at Chicago's Constellation on May 30th, 2015.

Duration: 25 minutes

When performed in its entirety, the following movement order should be used. If performing excerpts, each set is designed so as to function on its own and individual bits can also be excerpted if desired. Within each set, there should be as little pause as possible between bits. There can be a slightly longer pause in between sets.

First Set (5'30")

1. Lenny Bruce (3'30")
2. Sarah Silverman (1') (5'30")
3. Dave Chappelle (1')

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Second Set (6'15")

4. George Carlin (2'30")
5. Robin Williams 1 (45")
6. Dick Gregory (1'45")
7. Professor Irwin Corey (1'15")

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Third Set (6'20")

8. Rodney Dangerfield 1/2 (10"/5")
9. Sam Kinison (1'15")
10. Rodney Dangerfield 3 (10")
11. Redd Foxx (1')
12. Rodney Dangerfield 4/5 (8"/5")
13. Kumail Nanjiani (45")
14. Rodney Dangerfield 6/7 (12"/10")
15. Mort Sahl (1'15")
16. Rodney Dangerfield 8 (8")
17. Susie Essman (45")
18. Rodney Dangerfield 9 (12")

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Fourth Set (6'50")

19. Richard Pryor (2'20")
20. Robin Williams 2 (1')
21. Ms Pat (1'30")
22. Tig Notaro (2')

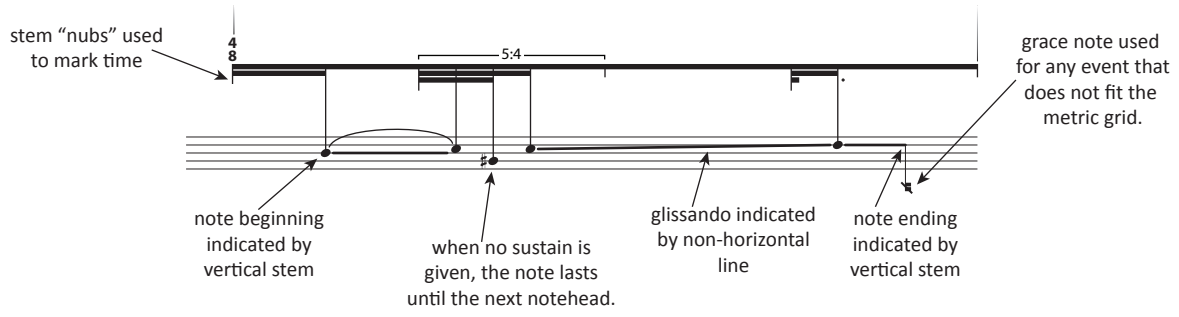
Notation

Rhythm/Sustain

All rhythmic information is given in the “rhythm staff” above each instrument’s primary staff. In addition to the beams, secondary beams, and tuplets that traditionally indicate rhythm, the rhythm staff also houses the dots that are normally found next to the notehead. The meter is given above the rhythm staff as are the barlines. Each vertical stem that descends from the rhythm staff corresponds to a musical event: the beginning or end of a note, the beginning or end of a glissando, the peak of a crescendo, the beginning or end of a gesture, etc. “Empty” rhythmic values are indicated by stem nubs.

Given that stems only indicate these musical events, the rhythm staff does not explicitly indicate duration. In this system, a note’s duration can be extrapolated as the distance between the note’s indicated beginning and end. Sustain is indicated by thick horizontal lines. When a passage contains several consecutive note changes, the sustain line can be ommitted in the interests of clarity and visual simplicity. In such a case, the indicated note lasts up to the next note change. This shorthand is only employed in passages of continuous playing and only when there are no intervening stem nubs; the end of a note that does not immediately move to a new note is always given by a vertical stem. In the passages where this shorthand is used, that is, when no sustain is indicated, the rhythmic value given in the rhythm staff represents the duration of the note as it would in traditional notation.

Whenever a musical event does not fit the grid indicated by the rhythm staff, it is given as a grace note. Non-horizontal sustain lines indicate glissando between the given beginning and end pitches. Tuplet brackets span the entire rhythmic value to which it applies. The horizontal spacing is exactly proportional throughout the score. In order to save room, moments of stasis are compressed horizontally. When this happens, it is indicated through the use of gray shading. Noteheads with no stem are to be rhythmically placed according to their spacing on the page.



Bowing

Bowings are given explicitly throughout. Each slur corresponds to a single bowstroke. When the sustain line is omitted (see above), the slur will connect just to the notehead. Whenever sustain is given, the slur connects to the end of the sustain for the note contained under the slur. Dashed slurs are used for notes that are long enough that they might necessitate bow changes. In such a case, bow changes should be as subtle as possible. Whenever slurs are not given, bow changes happen at each new notehead.

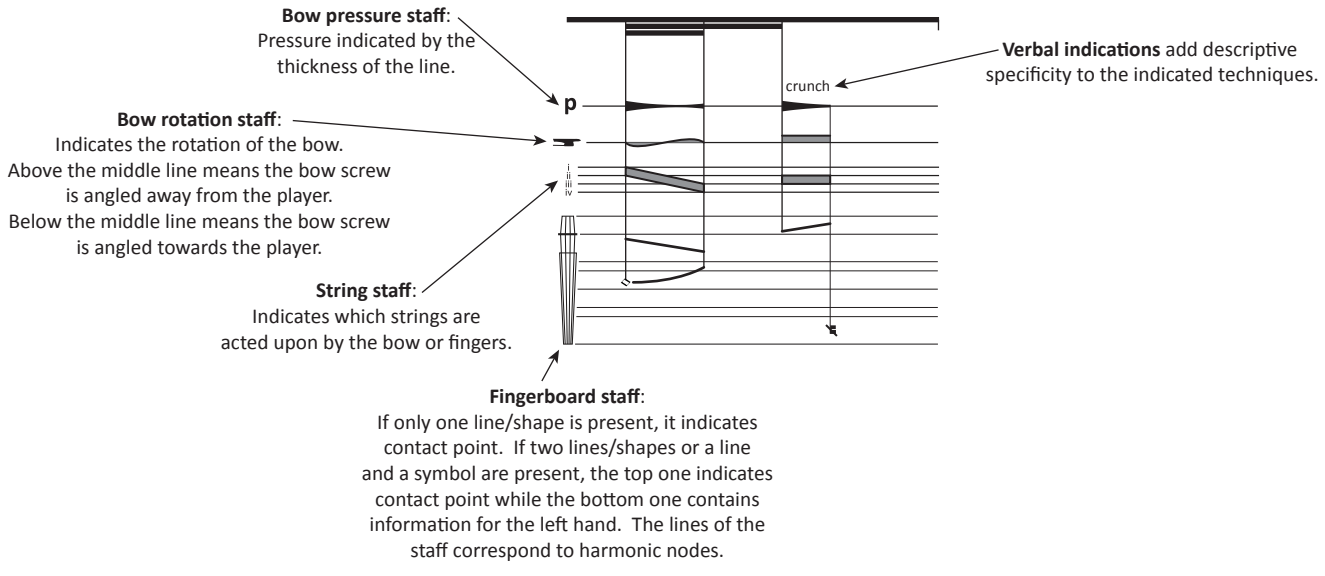
∨ **Up-bow**

⊓ **Down-bow**

↔ **Lateral-bow** (draw bow parallel to the strings)

Tablature

Tablature notation is sometimes used in lieu of a traditional descriptive notation. The tablature notation employs the several modular “clefs” shown below. Each “clef” is used only when necessary for the intended technique. When a parameter is not indicated, it should be assumed to be employed in a normal way or left to the discretion of the performer. Often, the tablature staves will apply only to the action of the right hand, the left hand being notated in a traditional manner or with a symbol.



Techniques

Damp/mute. When placed on a stem, this indicates a bow stop. To execute this technique, apply pressure with the bow at the end of the note to stop it from ringing. When placed below the staff, it indicates left-hand muting so that no pitch sounds when the strings are bowed or plucked.

+ Left-hand pizzicato. When not also accompanied by a "pizz." marking, the left-hand pizzicato is to be played along with the normal bowed attack.

– Tenuto: because sustain is explicitly indicated in the rhythmic notation, this serves instead as a marking of emphasis. It is not as strong as an accent and can usually be achieved by playing slightly more into the string.

• Staccato: indicates a single pointillistic attack devoid of any sustain. Play as short as possible. When combined with a tenuto mark, the attack is slightly longer. (Note that this mark trumps any other implication of sustain)

 Exponential hairpin: indicates exponential dynamics fluctuations as opposed to the linear fluctuations indicated by traditional hairpins.

Snap (Bartók) pizzicato

clt Col legno tratto (use some hair)

Contact Point Abbreviations

mst Molto sul tasto

st Sul tasto

pst Poco sul tasto

msp Molto sul ponticello

sp Sul ponticello

psp Poco sul ponticello

ord Conventional playing technique. This is sometimes used to affect only one technical parameter, contact point for example, in which case the targeted parameter is indicated in parentheses.

Microtonal Accidentals

 Quarter sharp

 Sharp + 31 cents

 Sharp - 31 cents

 Natural + 31 cents

 Natural - 31 cents

 Quarter flat

Flat + 31 cents

Flat - 31 cents

When combined with a collapsed staff, this symbol indicates a bow crunch, a combination of left-hand damping and heavy bow pressure to create a pitchless, noisy attack. This can also be prolonged with sustain.

/ff A backslash preceding a dynamic marking denotes a sudden (subito) change of dynamic.

⊗ This special notehead is used occasionally for pizzicato passages in tablature notation to specify the location at which the string is plucked.

 Harmonic-pressure: touch the string lightly at the indicated position. This is used for conventional string harmonics as well as some techniques that may or may not produce a clearly discernible harmonic.

 "Blunt accent": indicates a forceful accent with a decay envelope less sharp than the conventional accent.

 Let resonate: allow the technique's natural resonance. This l.v. is usually applied to natural harmonics or open strings, which can resonate on their own following an attack. If no sustain is indicated, it is only necessary to attack the note for long enough to produce its resonance.

Bow Speed/Pressure Indications

flaut Flautando: light pressure and fast bow speed.

pop Poco overpressure. Slightly more bow pressure than conventional playing so that the tone is distorted without obscuring the pitch.

OP Overpressure: when not further specified, this indicates a generic overpressure that prioritizes noise and over pitch. There are also several more specific types of overpressure that are often called for.

Fry is a specific type of overpressure intended to replicate the sound of vocal fry. To achieve it, combine a medium-heavy bow pressure with a slow bow speed so that pitch is still perceptible but the timbre is distorted and grainy. This technique need not produce a loud dynamic.

Groan calls for a very slow bow speed and enough pressure to create a grainy tone. When the bow is placed far enough up the fingerboard, there should be a pitch discernible corresponding to the bow's position. When done correctly, changing fingerings should not alter the tone. This technique need not produce a loud dynamic.

A **crunch** is a short, heavy bow stroke that produces primarily noise. It is generally achieved by playing close to the bridge and has a sharp envelope.

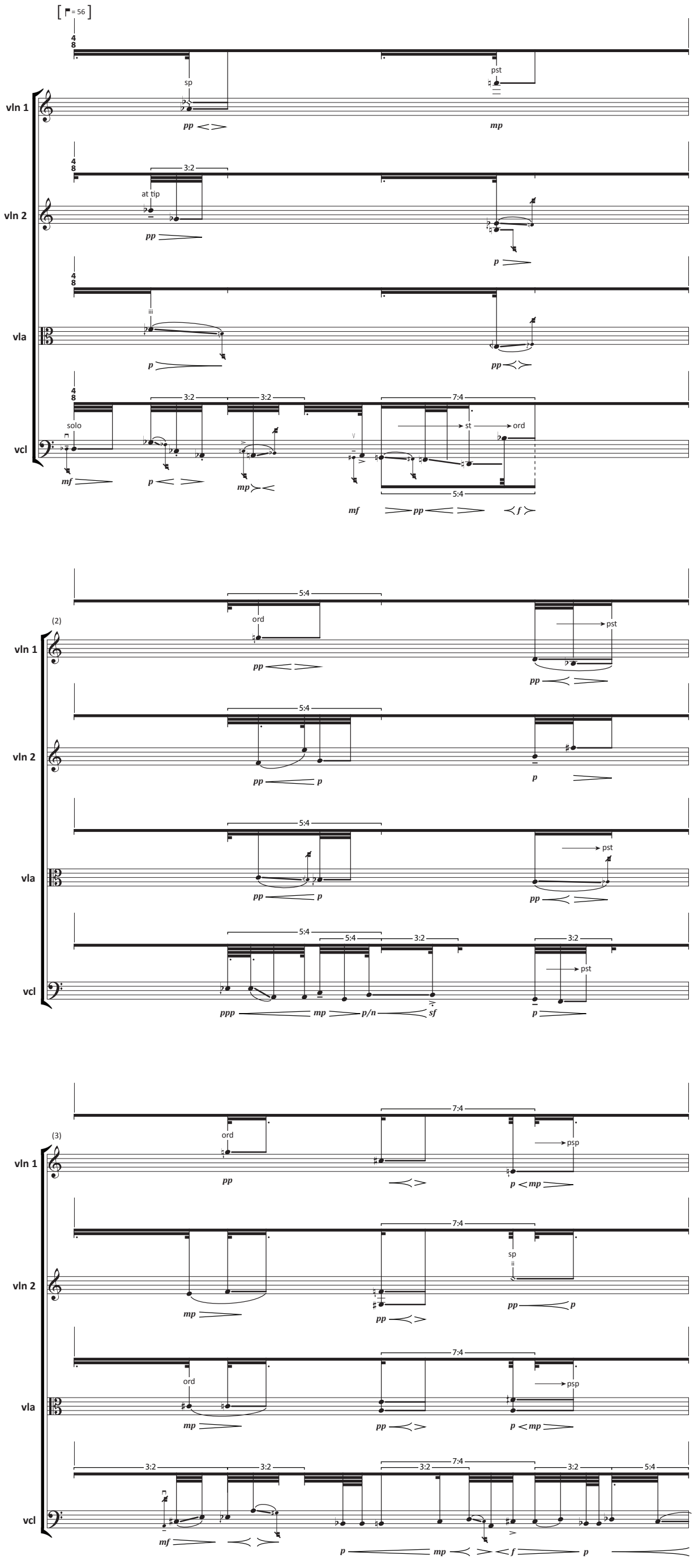
Grind requires maximum bow pressure applied as consistently as possible. It should produce a tone as unbroken and timbrally complex as possible with a prominent noise component and little to no discernible pitch.

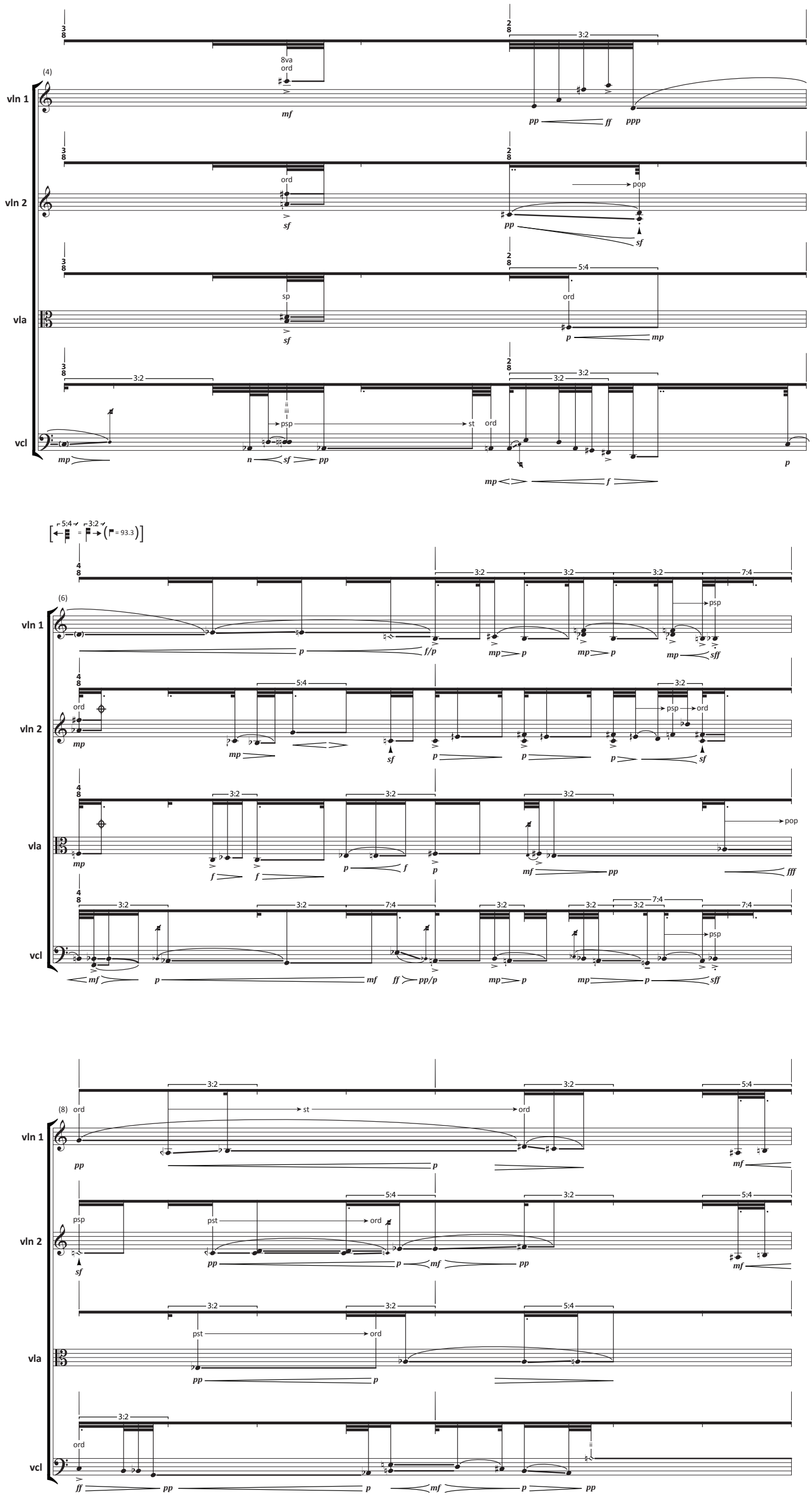
Stutter calls for an extremely slow bow speed and extremely high pressure. The action of attempting to draw the bow against the resistance of the pressure should cause the string(s) to speak unpredictably and chaotically in short pointillistic bursts.

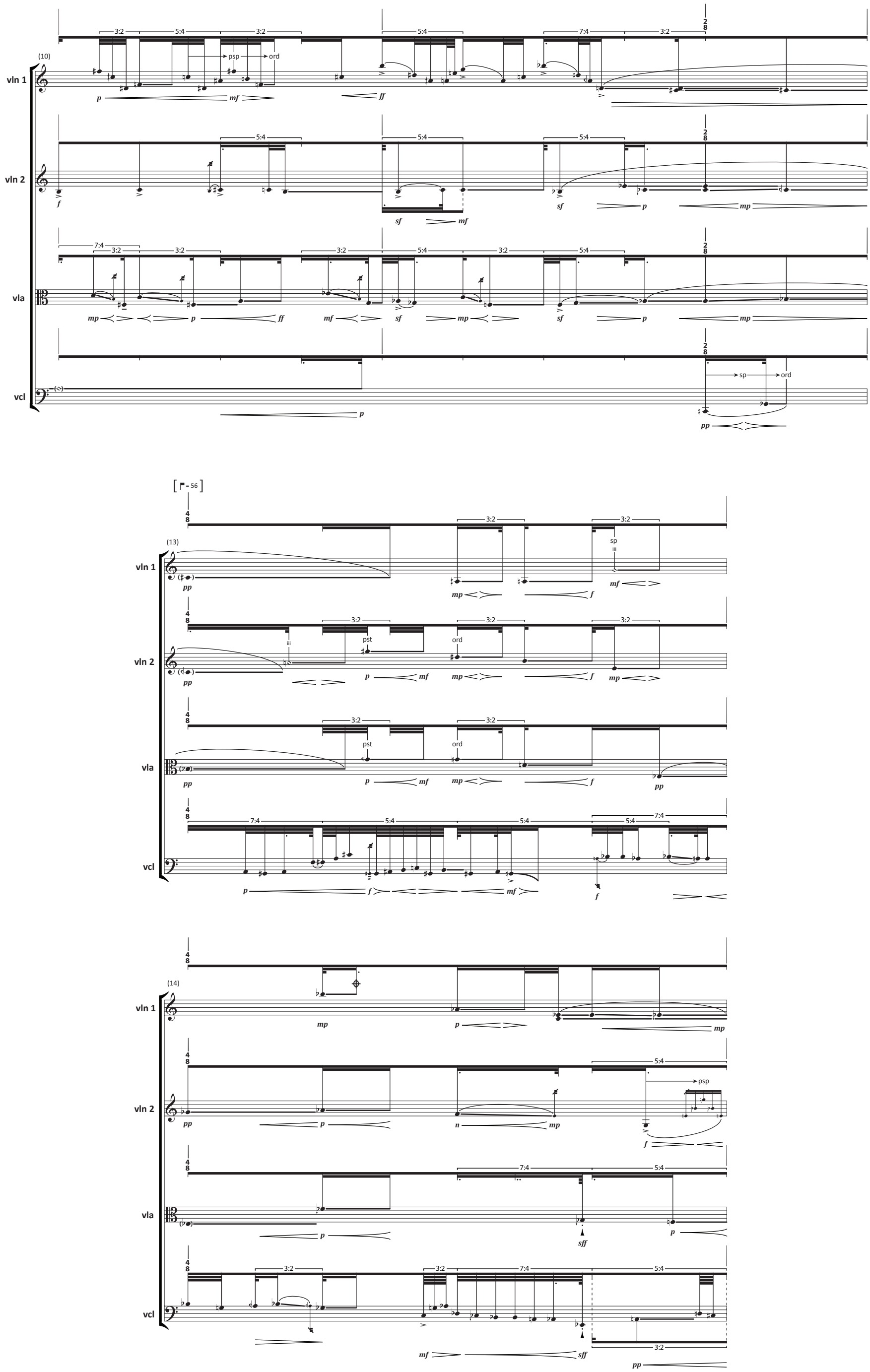
Wonky indicates a playing technique that involves more bow pressure than conventional playing and a bow stroke that is very "in the string" so that the timbre is awkward and grating. This should mimic the sound of a bad beginning string player.

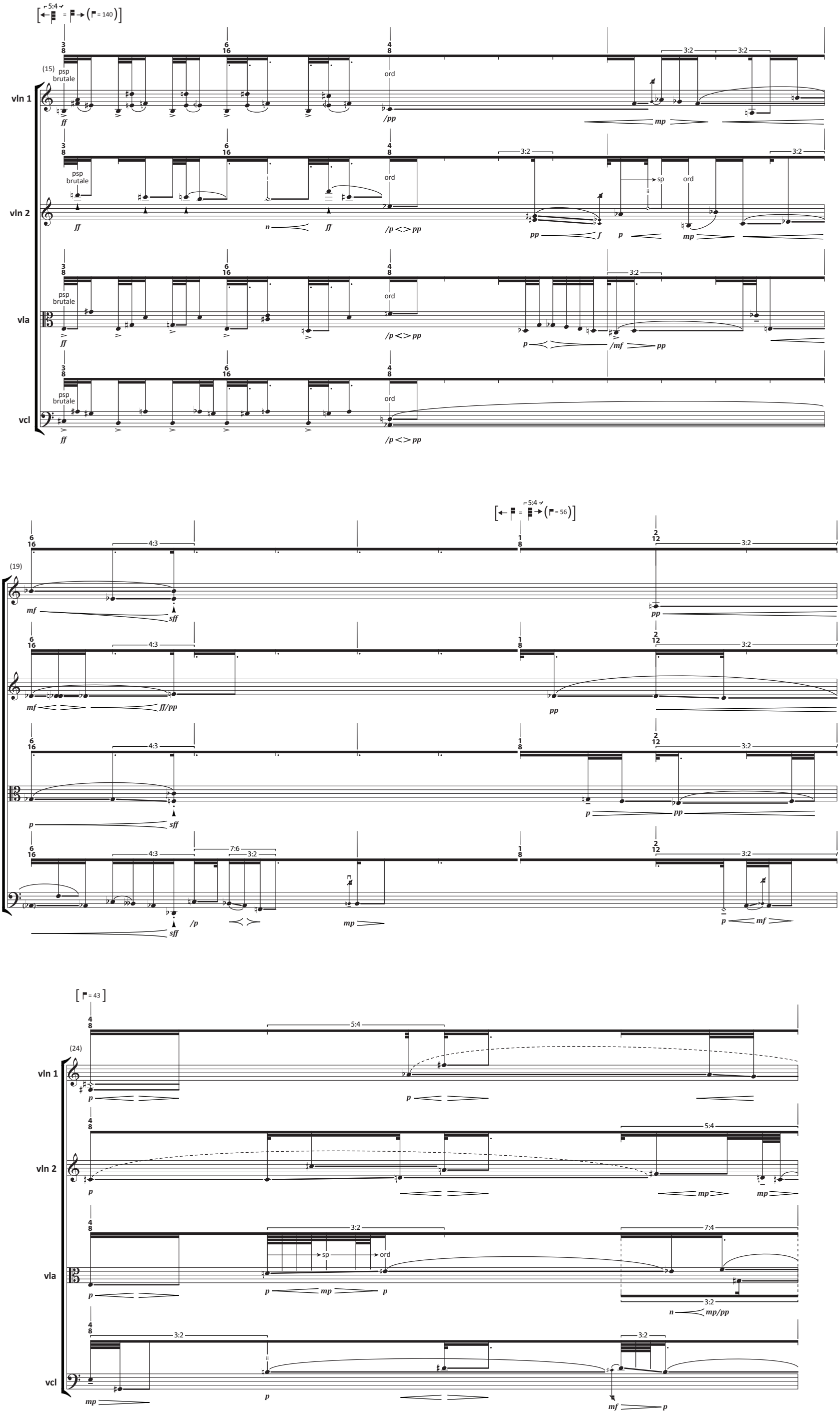
in memory of Lee

1. Lenny Bruce




vln 1
vln 2
vla
vcl
(4)
8va
ord
mf
pp
ff
ppp
pop
sf
5:4
sp
p
mp
3:2
psp
st
ii
iii
n
(6)
= 93.3
7:4
pst
(8)
fff


(10)
vln 1
vln 2
vla
vcl
psp
ord
sp
(13)
pst
(14)
sff


5:4
= = (= 140)
(15)
vln 1
vln 2
vla
vcl
psp brutale
ord
sp
3:2
ff
/pp
mp
n
/p <> pp
pp
f
p
/mf
5:4
= = (= 56)
(19)
4:3
7:6
mf
sff
ff/pp
/p
mp
(24)
[= 43]
5:4
7:4

(25)

vln 1

vln 2

vla

vcl

5:4

5:4 3:2 3:2 3:2 7:4

rough psp ord sp

3:2 7:4

psp ord sp

sp pop

iii

f

ff *mp* *sf* *n*

mp *ff* *sf* *n*

mp *f*

[= 91]

(26)

4/8

iv psp ord sp

3:2

fff *sff* *sf* *sff* *pp* *ff*

ord sp

sfff *mp* *fff* *pp* *ff*

3:2 3:2 3:2

iv psp ord sp

sfff *sff* *mp* *pp* *ff*

3:2

psp pop ord

i ii iii

sfff *pp* *sff* *pp* *f*

7/32 5/32

(28)

7:4 3:2 5:3

ord

iii

mf *sf* *sf* *ff* *ff* *ff* *ff/pp*

5:4 3:2

ord iii

p *f* *n* *ff* *ff* *ff* */pp*

5:4

ord

f *p* *ff* *ff* *ff* */pp*

7:4

iii iv l.v.

mp *sf* *sf* *p* *f* *sff* *ff* *mf* *pp*

(33)

vln 1

vln 2

vla

vcl

(37)

vln 1

vln 2

vla

vcl

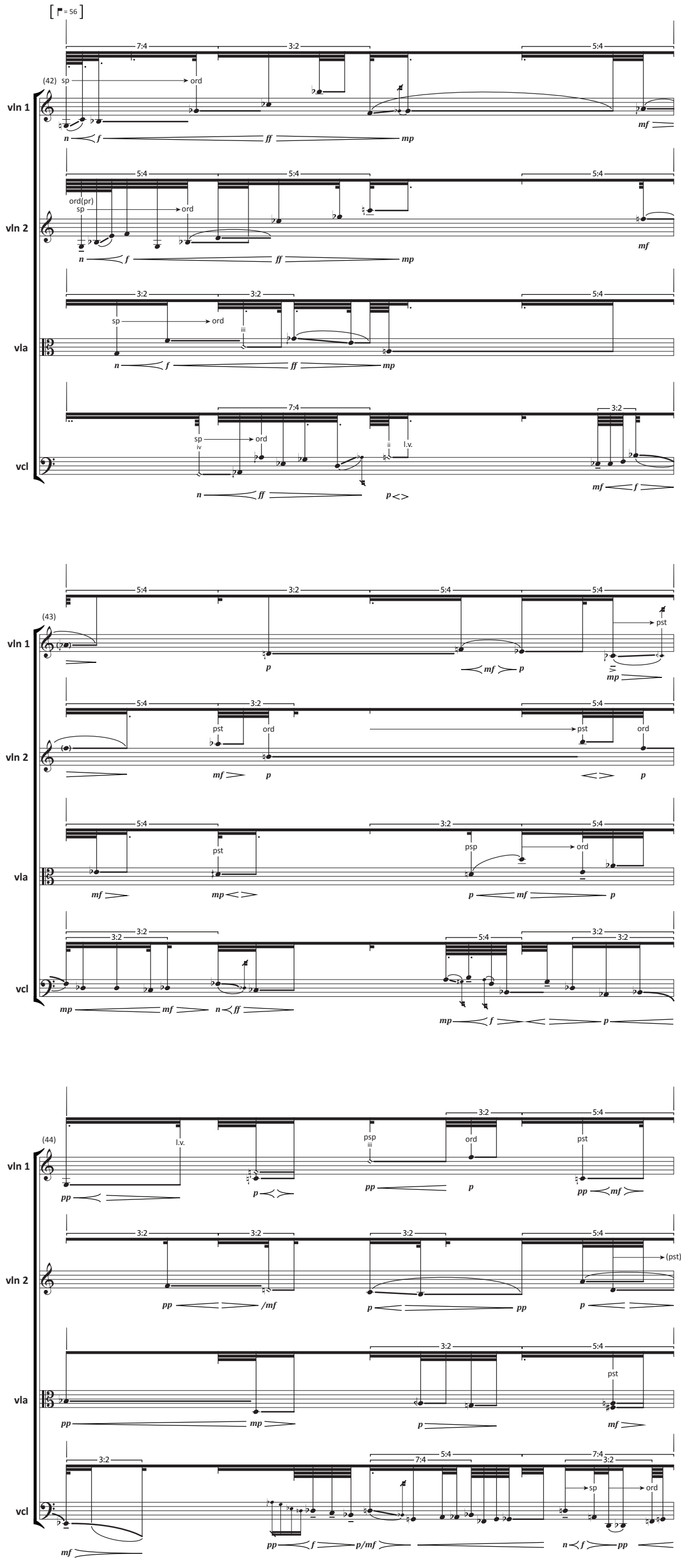
(40)

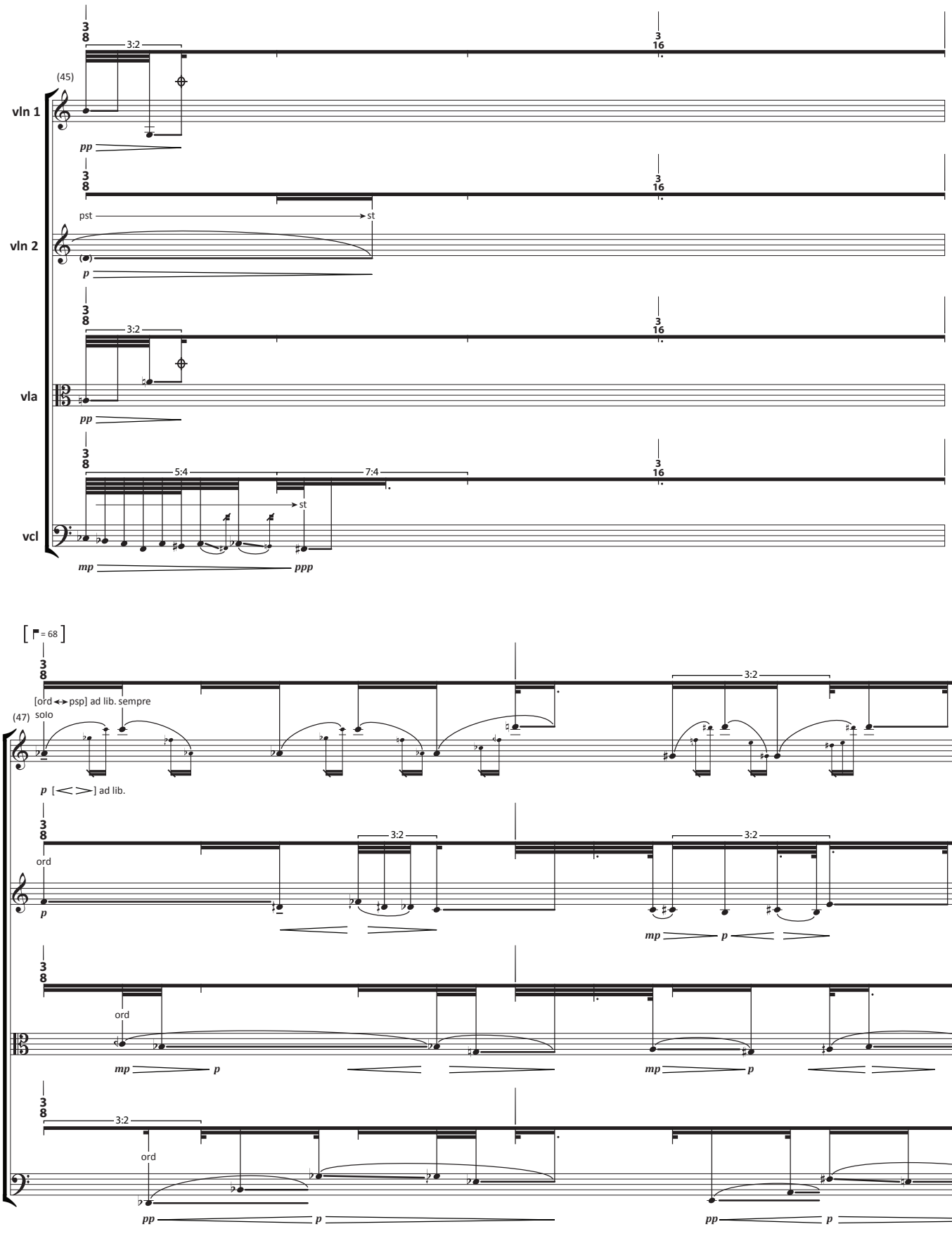
vln 1

vln 2

vla

vcl


[= 56]
(42)
vln 1
vln 2
vla
vcl
sp
ord
ord(pr)
7:4
3:2
5:4
n
f
ff
mp
mf
iii
iv
ii
l.v.
p
(43)
pst
psp
(pst)
(44)
pp
/mf


(45)
vln 1
vln 2
vla
vcl
pp
pst
st
p
3:2
5:4
7:4
mp
ppp
[= 68]
[ord ↔ psp] ad lib. sempre
(47)
solo
p [< >] ad lib.
ord
(49)
pp < p [< >] ad lib.
iv

(51)

vln 1

vln 2

vla

vcl

7:4 5:4 5:4

pp p [ ] ad lib.

7:4 5:4

p

7:4 5:4

p

3:2 3:2

pp p

(53)

3:2 3:2 5:4 3:2

pp

3:2 3:2 7:4

pp mf

5:4 3:2

pp

iii l.v.

mp

(55)

7:4 3:2 3:2

iv l.v.

mp pp p [ ] ad lib.

7:4 3:2

/mp p

3:2 3:2

p

3:2 3:2

pp p pp

(57)

vln 1

vln 2

vla

vcl

7:4 7:4

3:2

7:4 3:2 3:2

3:2

mp p

mp p

pp

(59)

vln 1

vln 2

vla

vcl

3:2 5:4 7:4 5:4 5:4 5:4 3:2

pp p [ ] ad lib. pp p

3:2 5:4 5:4

5:4 7:4 5:4 3:2 3:2 5:4 3:2

3:2 3:2

mf p pp mp

3:2 3:2

pp

(61)

vln 1

vln 2

vla

vcl

3:2 3:2 5:4 7:4

p [ ] ad lib.

3:2 3:2 5:4

mp p

5:4

p

3:2

p pp p

(63)

vln 1

vln 2

vla

vcl

5:4

3:2

pp p

pp p

pp < p [< >] ad lib.

mp

mp

pp

p

(65)

pp

p

p

p

pp <

pp

pp

(67)

[ord ↔ pst] ad lib.
dry, expressionless

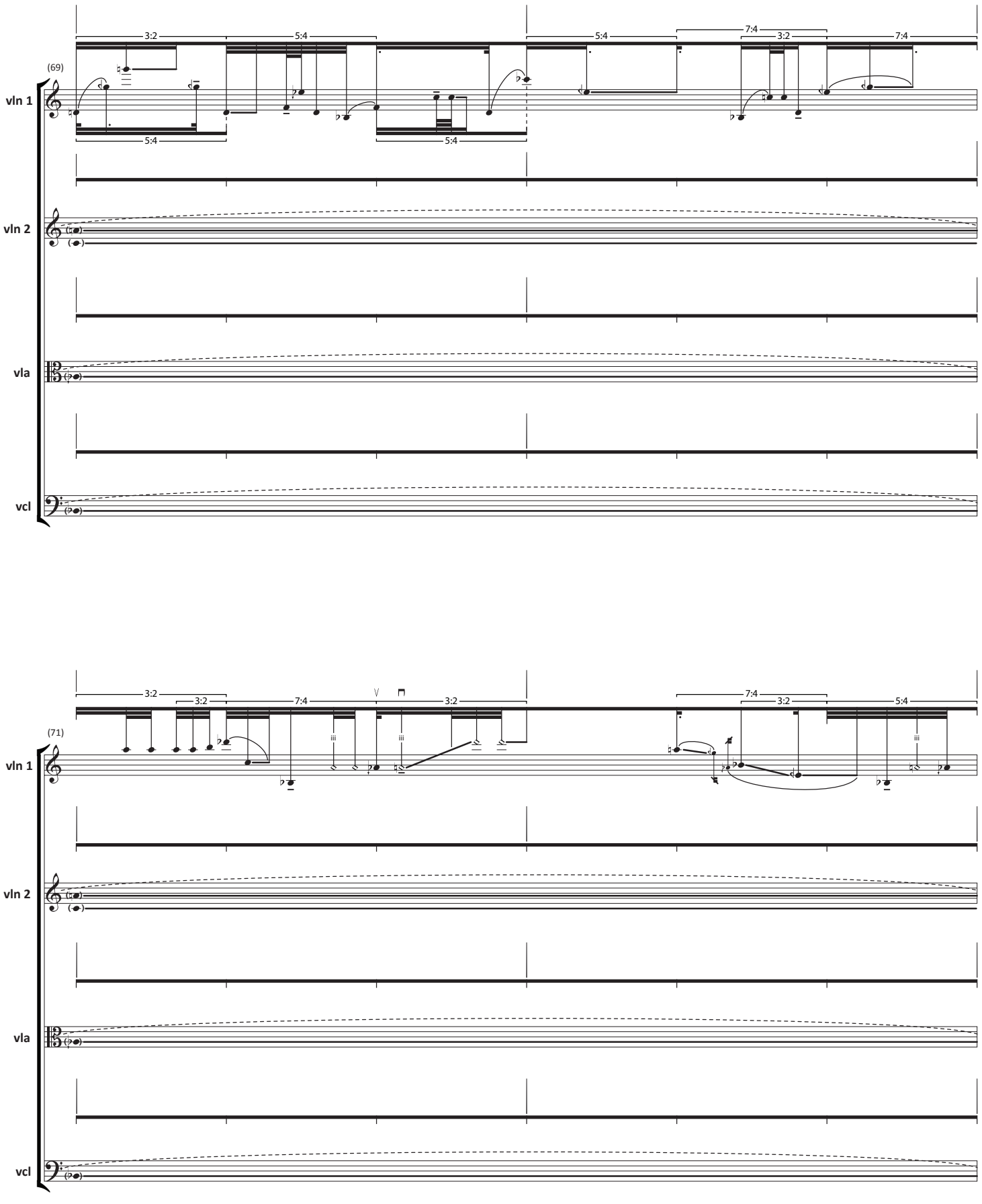
pp [< >] ad lib.

ppp

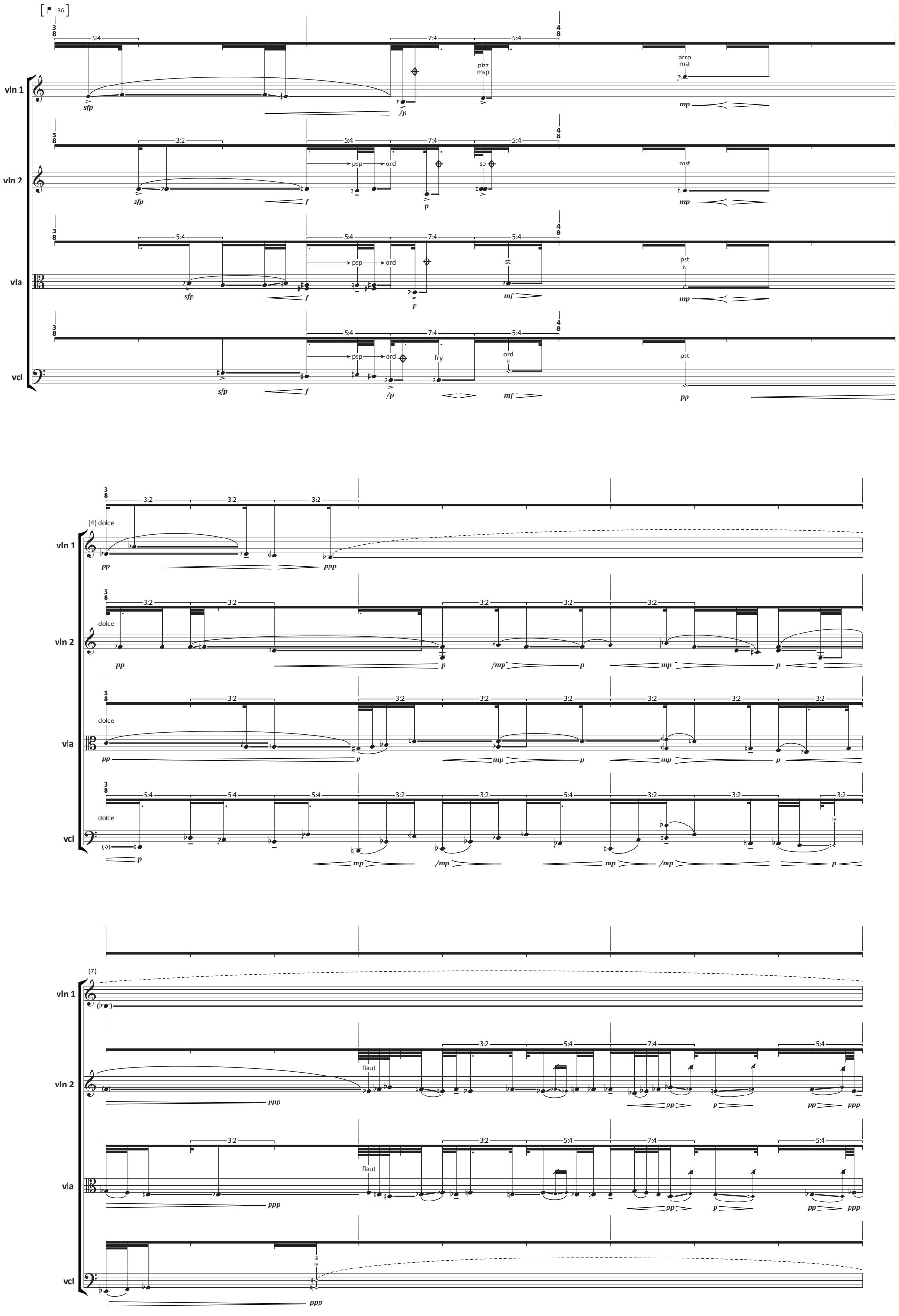
ppp

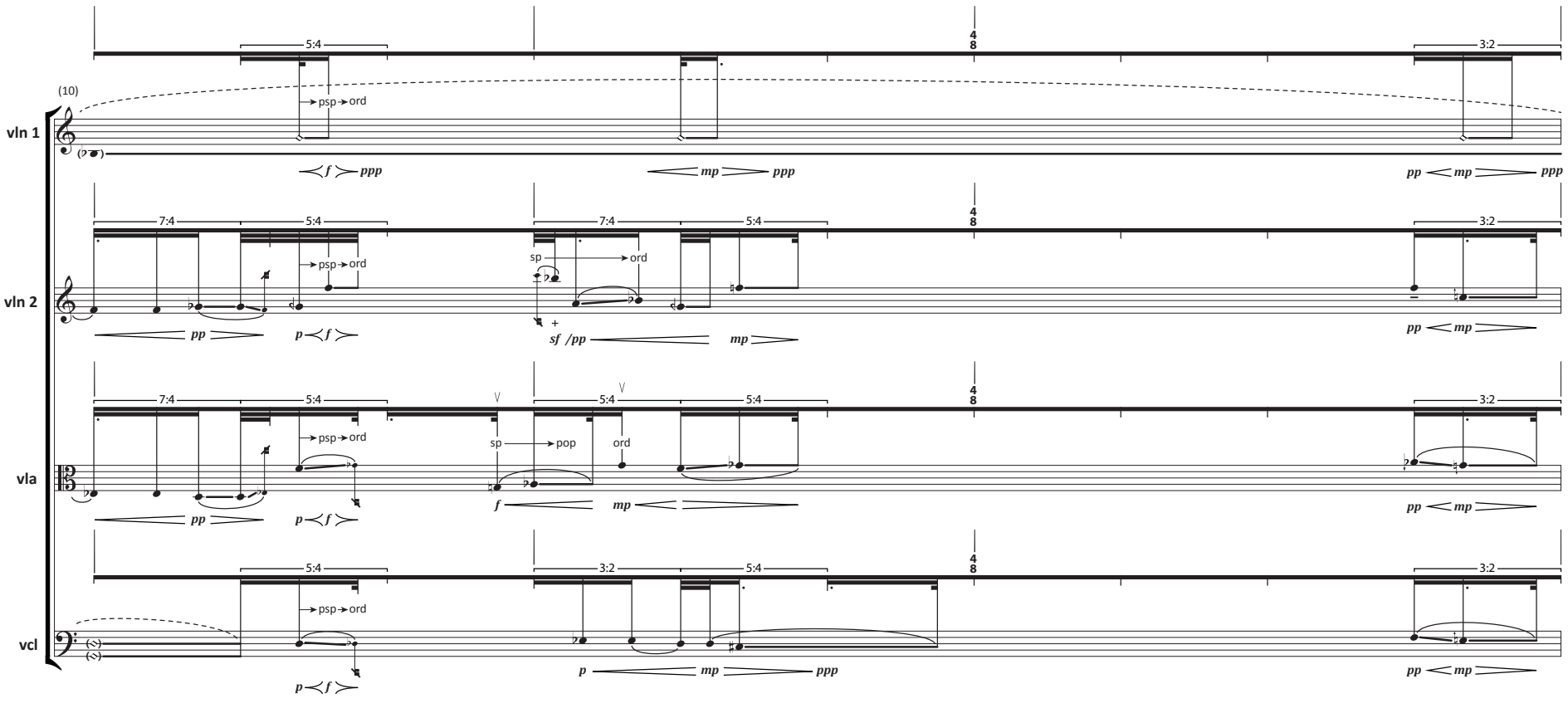
p

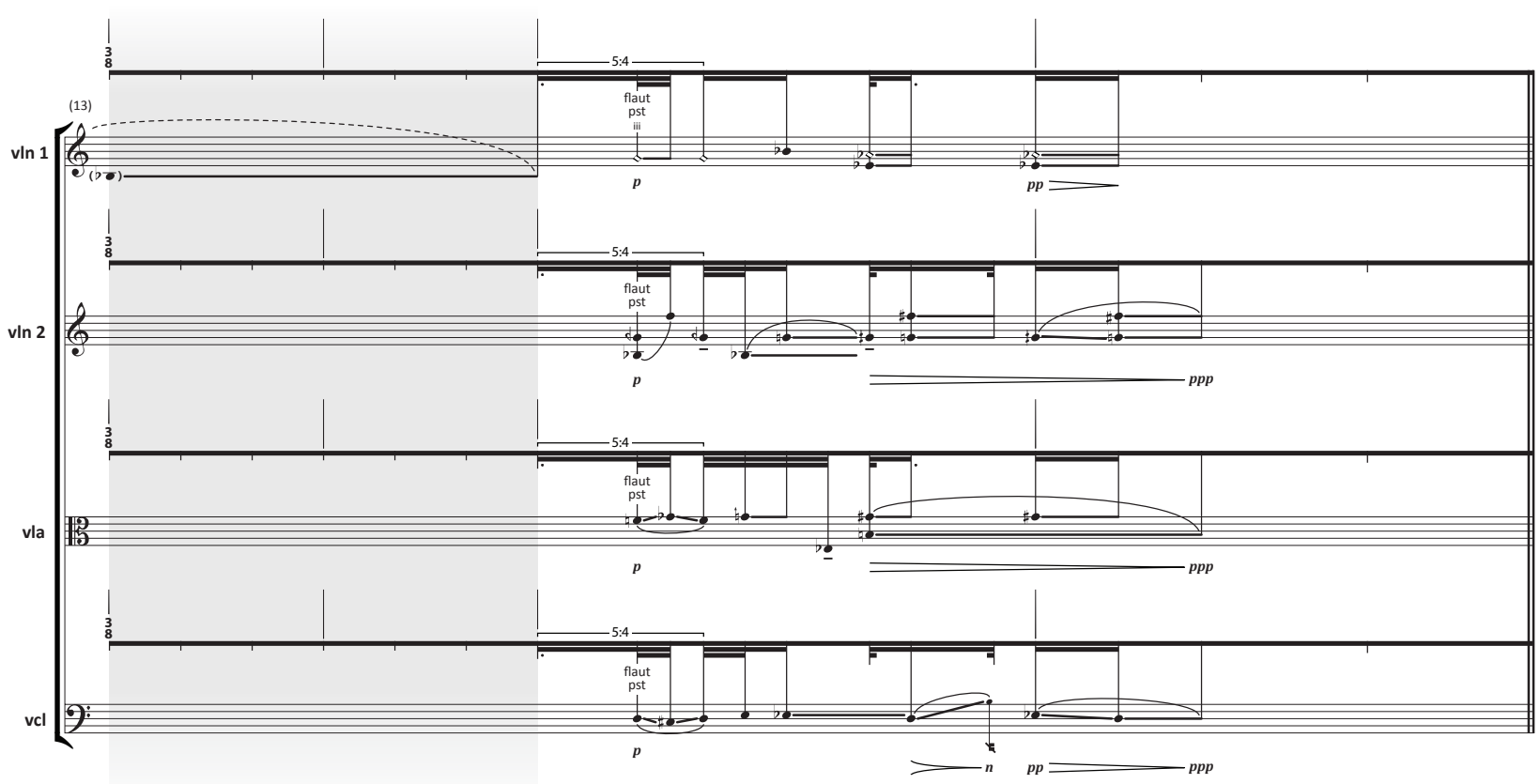
ppp


(69)
vln 1
vln 2
vla
vcl
3:2
5:4
5:4
7:4
3:2
7:4
5:4
5:4
(71)
vln 1
vln 2
vla
vcl
3:2
3:2
7:4
3:2
7:4
3:2
5:4
iii
iii
iii
(73)
vln 1
vln 2
vla
vcl
3:2
3:2

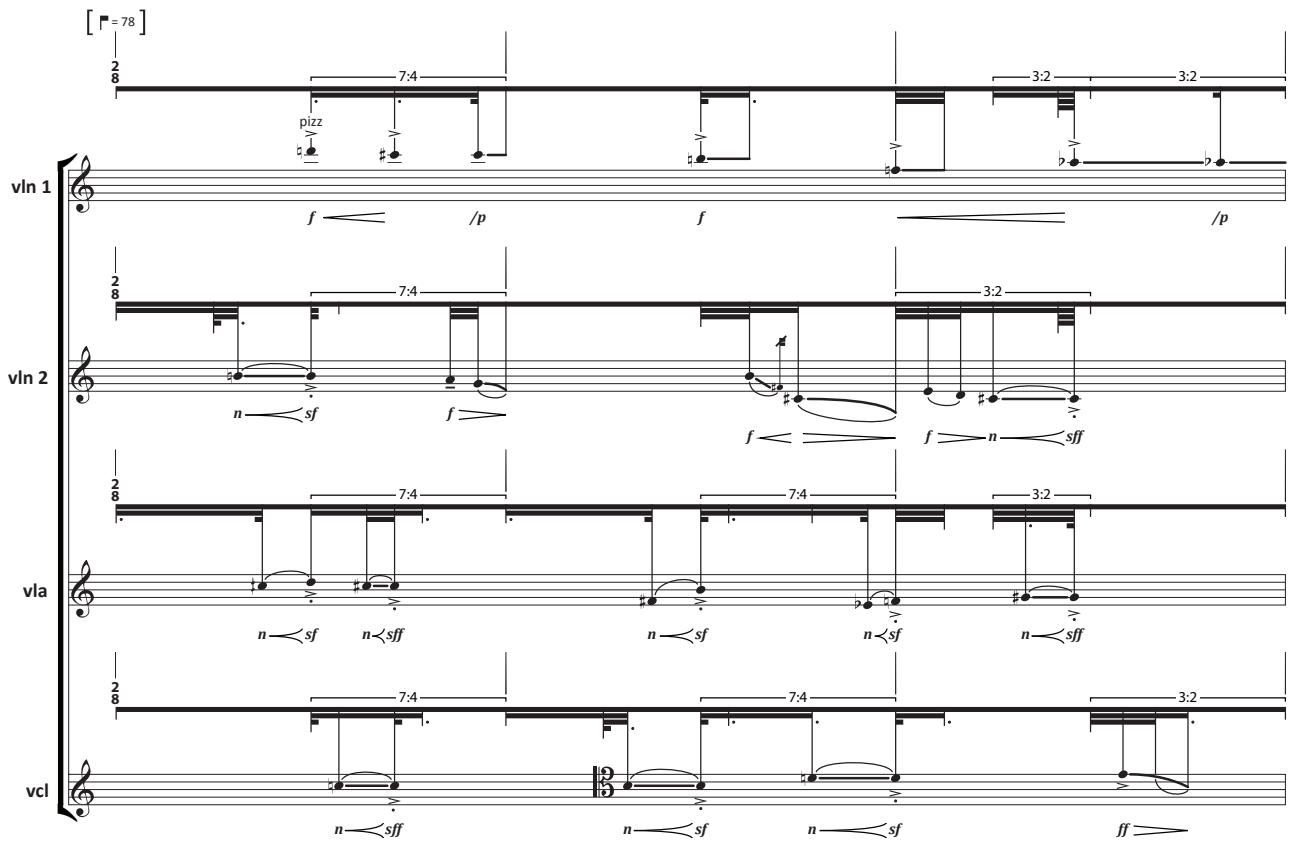
2. Sarah Silverman







3. Dave Chappelle



(4)

vln 1

vln 2

vla

vcl

[= 67]

(8)

vln 1

vln 2

vla

vcl

[= 116]

(11)

vln 1

vln 2

vla

vcl

molto rit.

(♩. = 77.3)

(13)

vln 1

arco
msp
fry

5:3

iv
OP/groan

*slow bow speed and slight overpressure. When done correctly, the action of the bow on the string should produce a discernible pitch, even though the left hand is muting the strings.

p ff

mp (as static as possible)

vln 2

arco
msp
fry
ord (cp and pr)

5:3

3:2

p ff ppp

pp fff ppp

vla

fry
psp
ord (cp and pr)

f ppp

pp fff ppp

vcl

pizz
psp

sff sff sff sff sff

(♩. = 32)

(16)

vln 1

vln 2

pizz
arco
psp
ord

3:2

5:3

sfff n ff sff /ppp

vla

5:4

sff n ff ppp

vcl

sff sff sff sff

[♩. = 55] accel.

(18)

vln 1

vln 2

vla

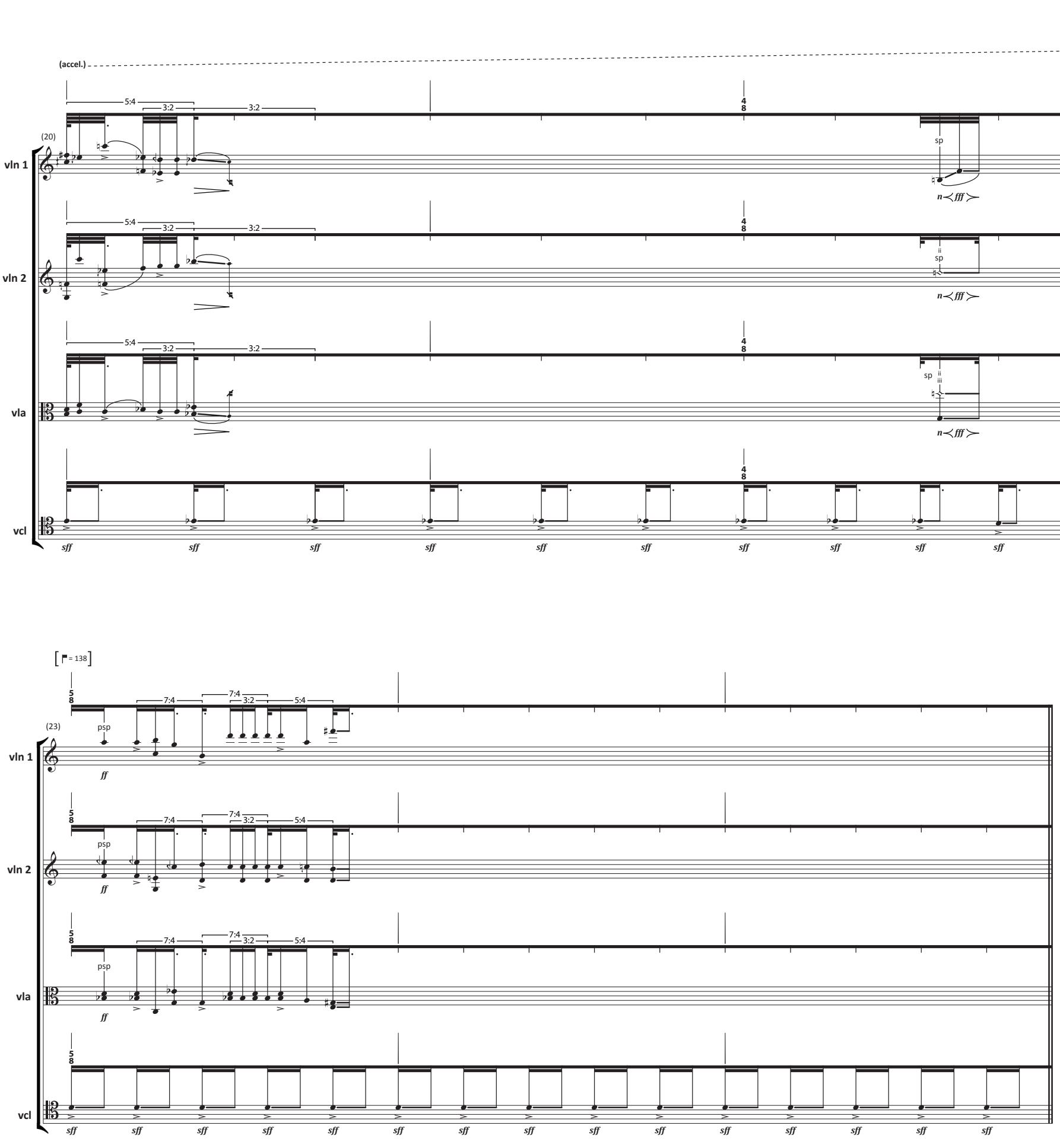
vcl

psp
rough

5:4 5:4 5:4 5:4 7:4 5:4 3:2

ff ff

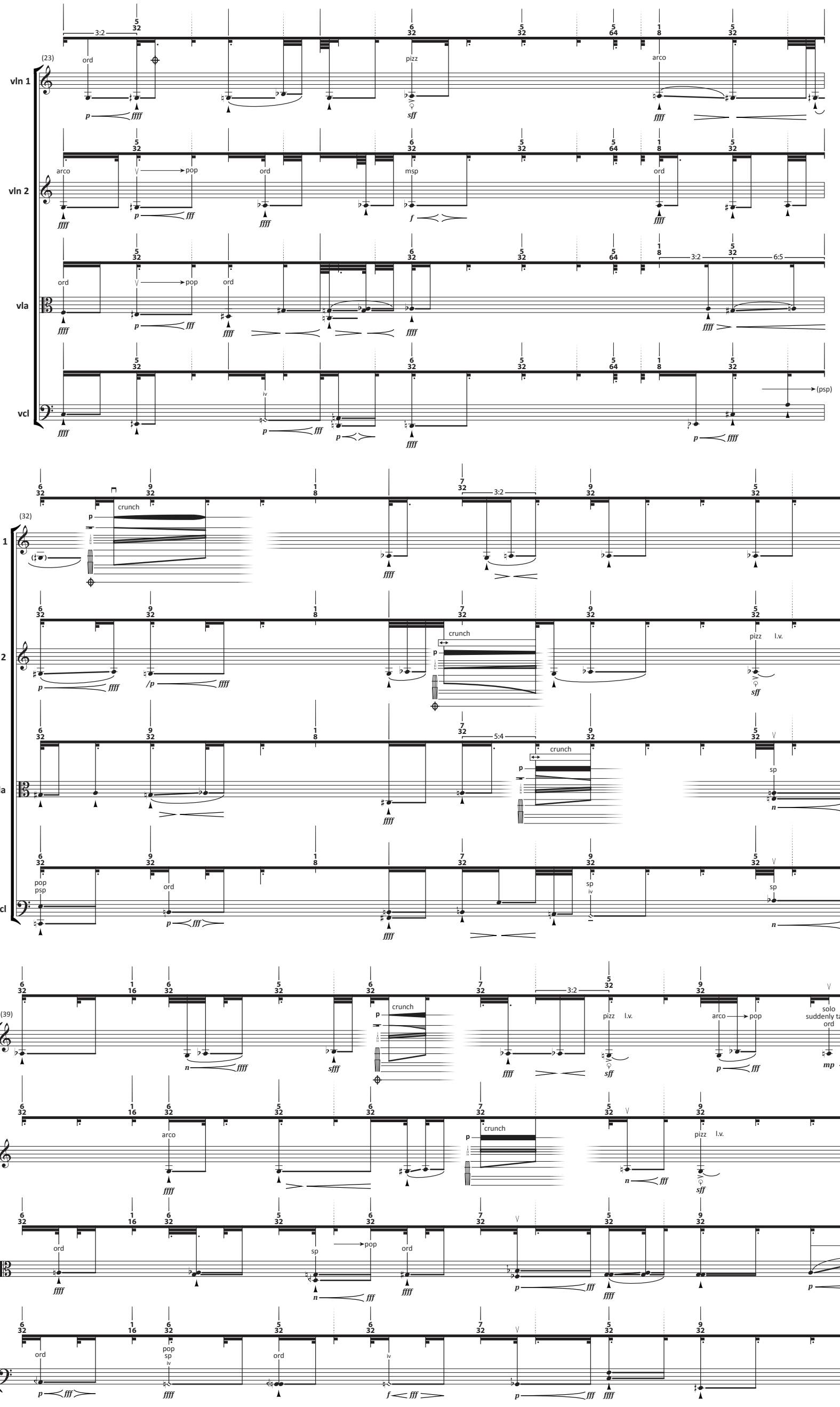
sff sff sff sff sff sff

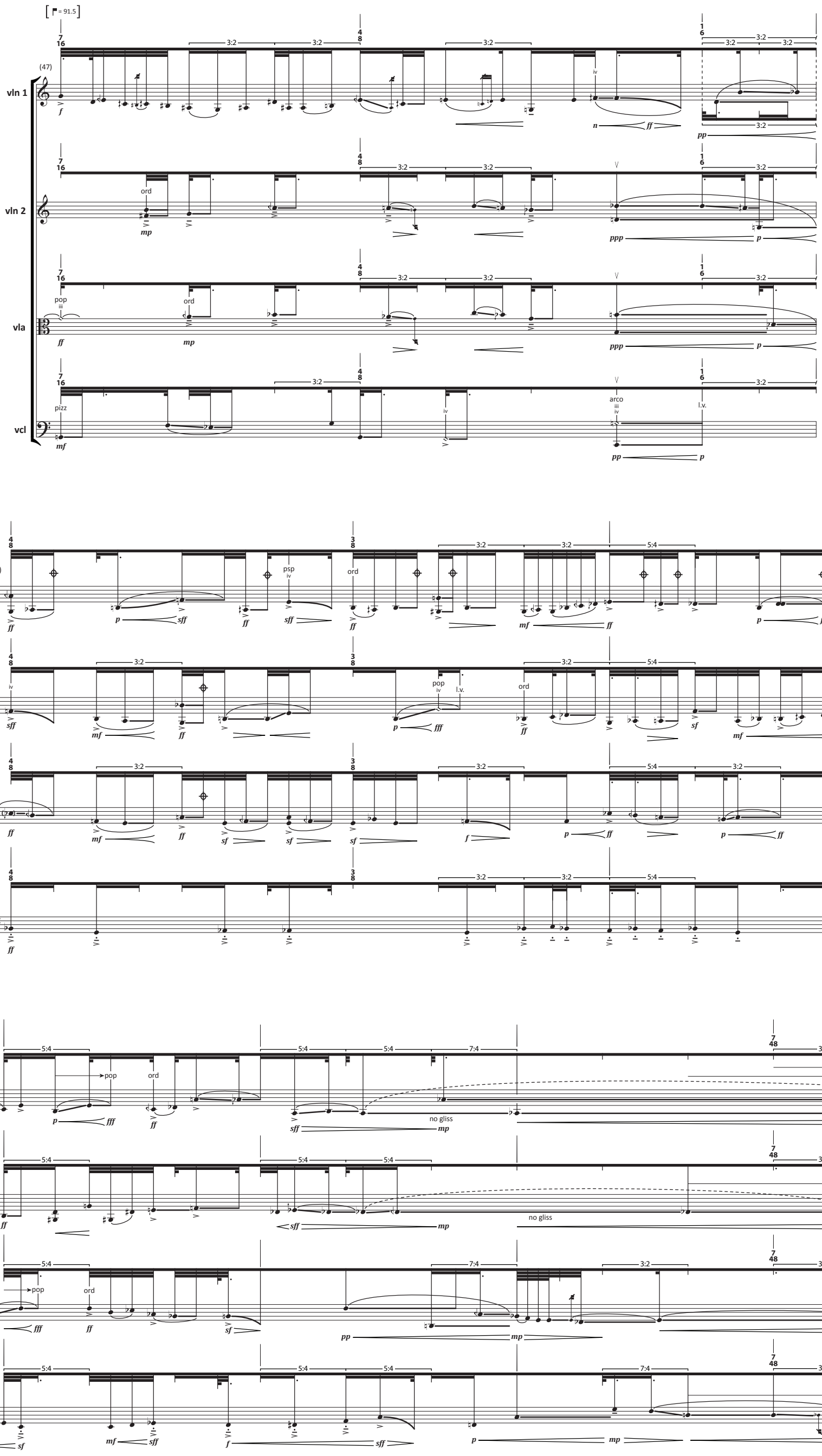


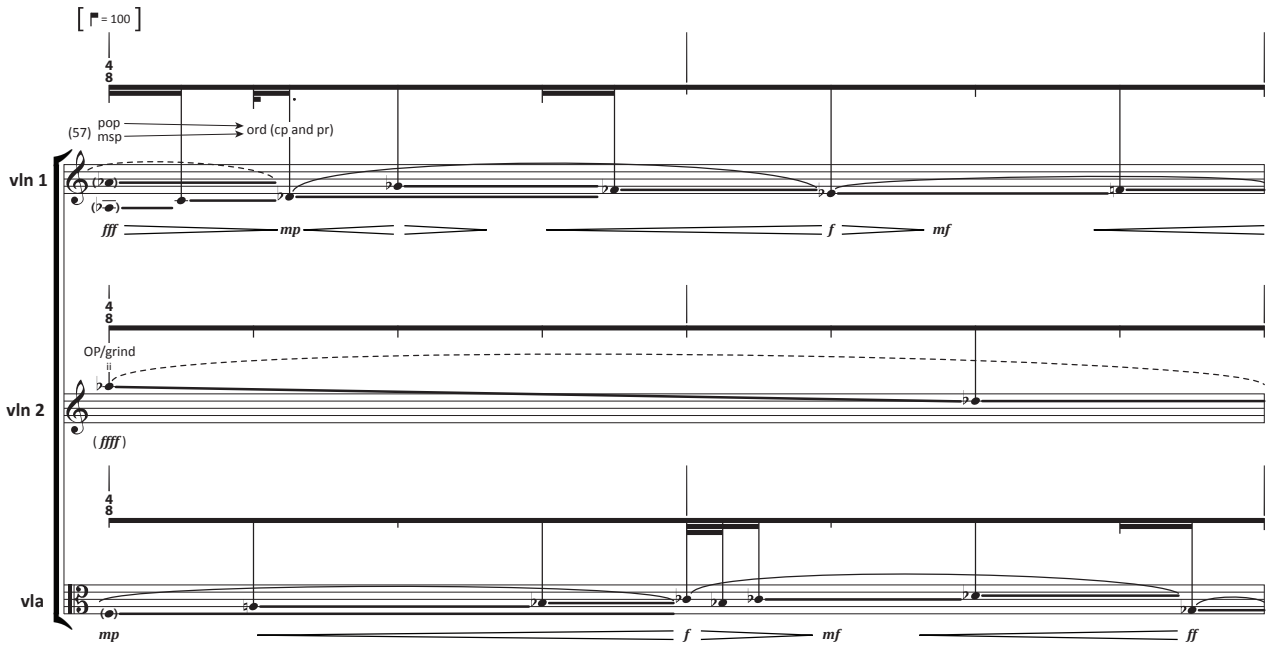
short pause (as necessary)

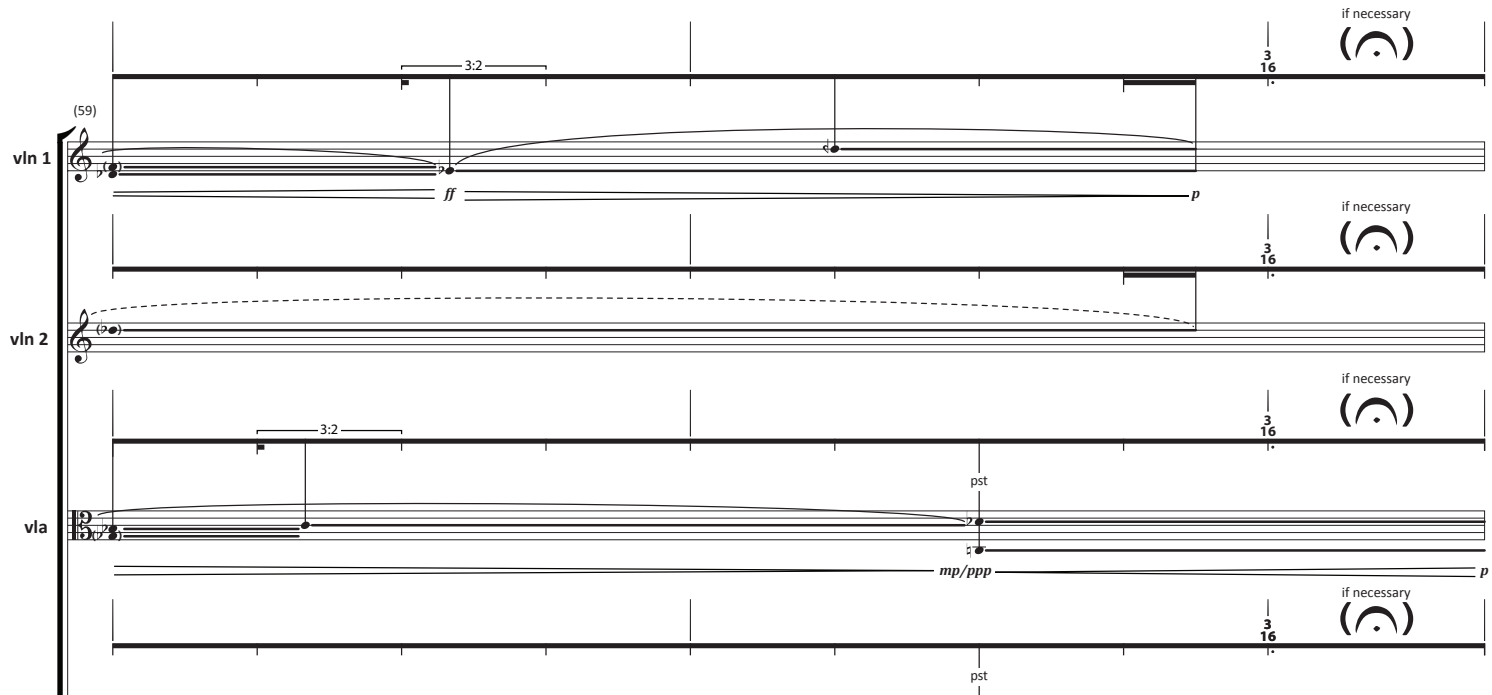
4. George Carlin

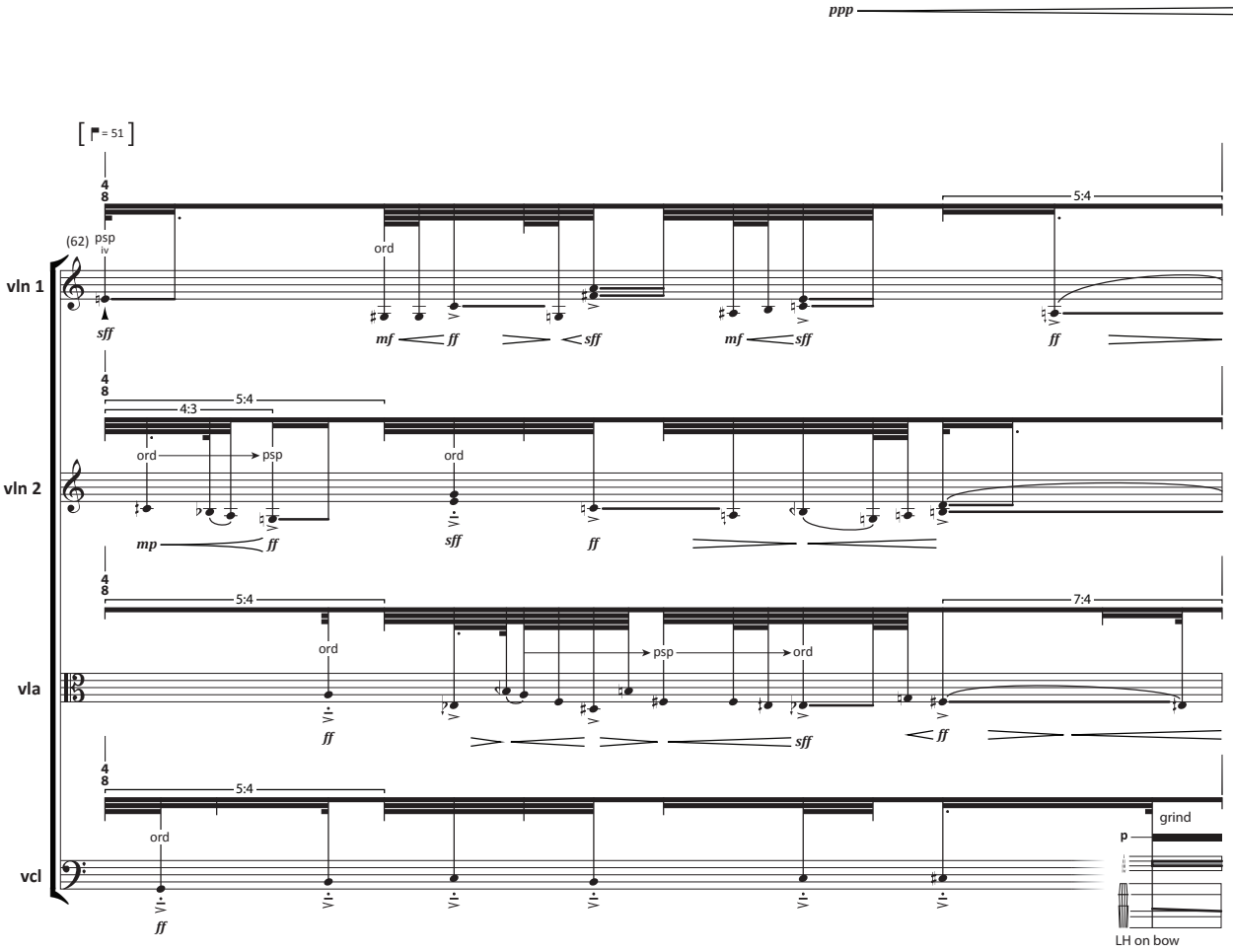
vln 1
vln 2
vla
vcl

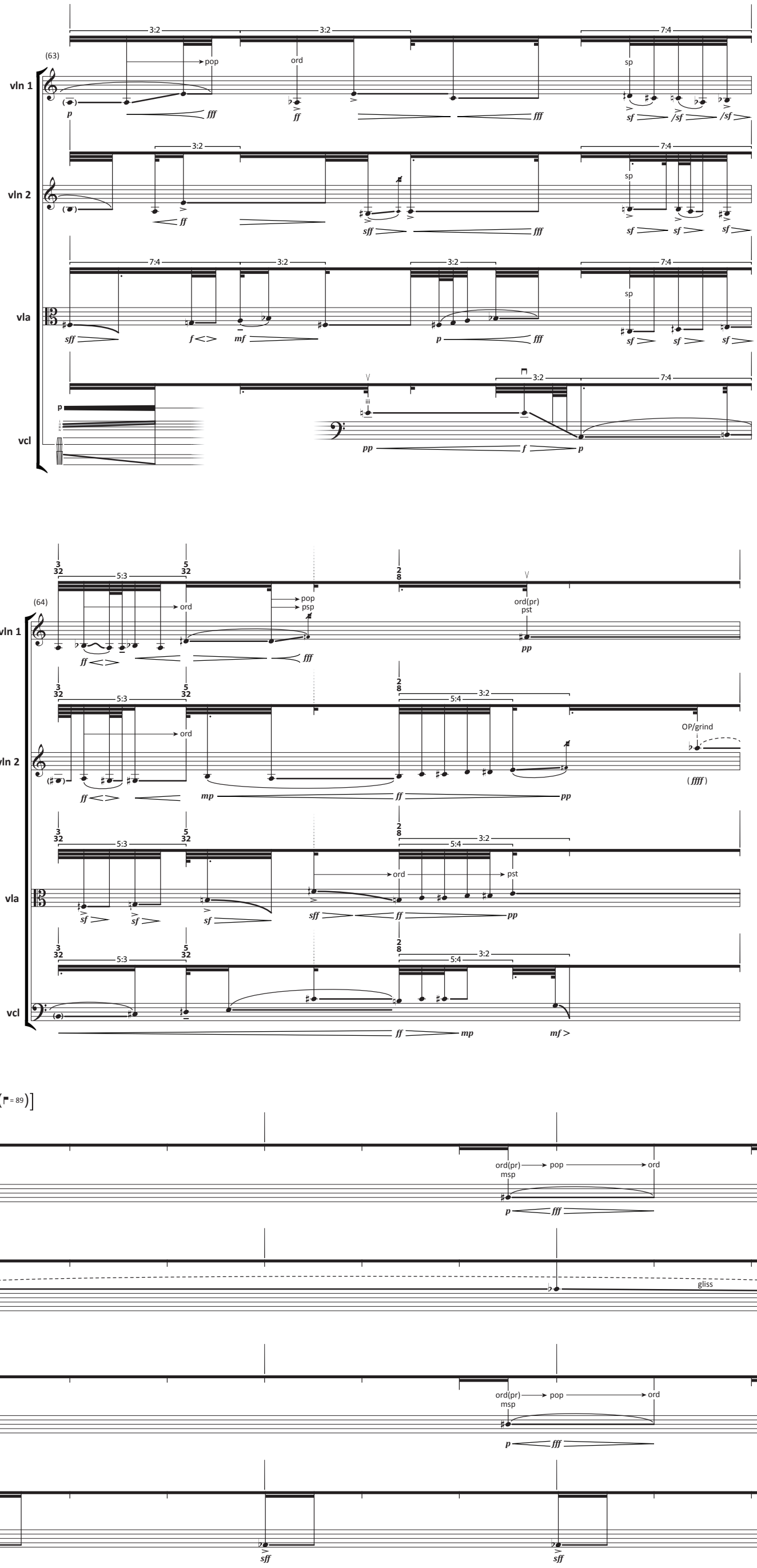

(23)
vln 1
vln 2
vla
vcl
ord
pizz
arco
pop
msp
3:2
6:5
(psp)
(32)
crunch
pizz l.v.
5:4
sp
(39)
solo
suddenly tame
(pop)

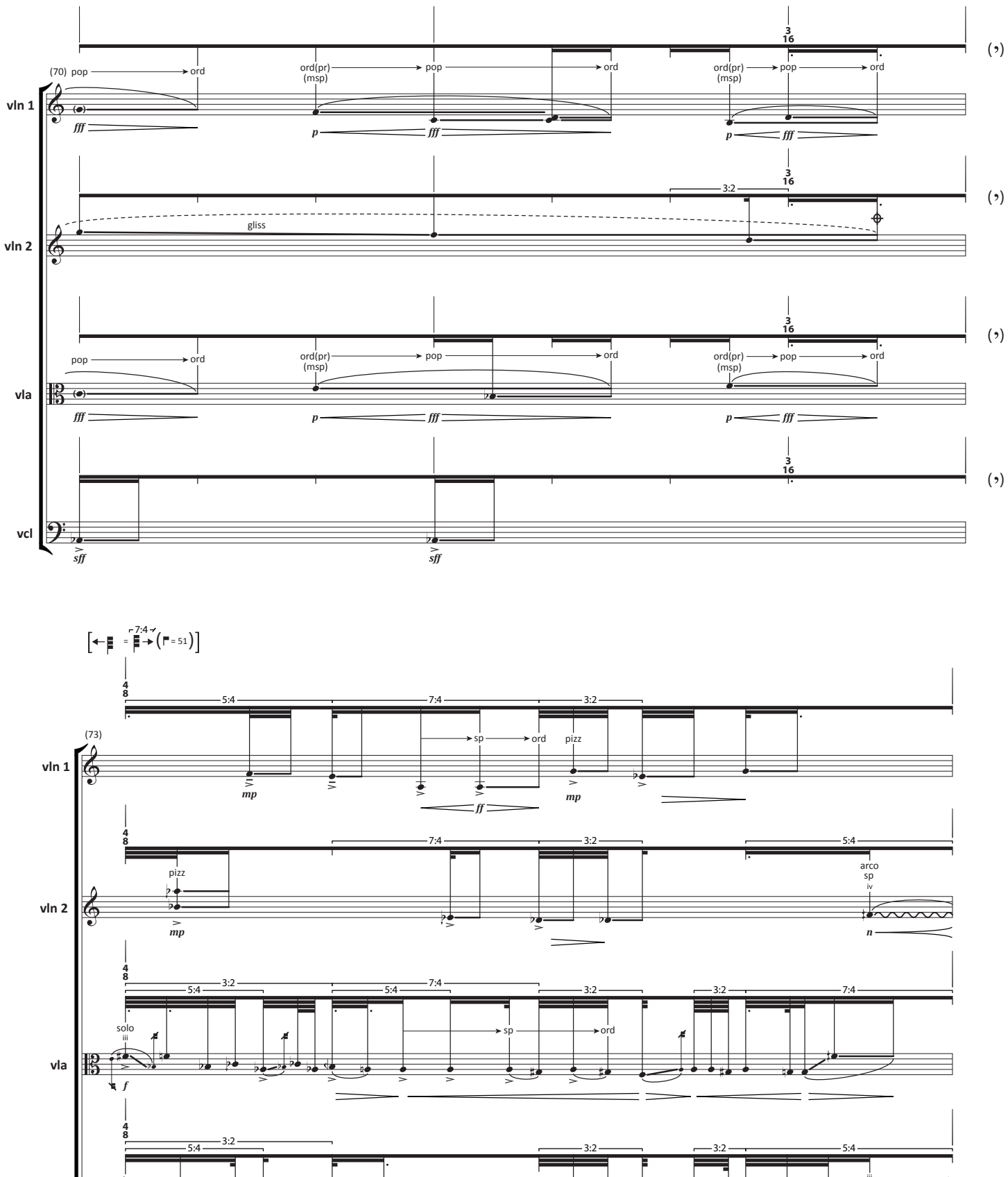

♩ = 91.5
(47)
vln 1
vln 2
vla
vcl
ord
pop
ord
pizz
arco
l.v.
(50)
psp
pop
l.v.
ord
(53)
pop
ord
(pop)
(msp)
msp
no gliss
no gliss

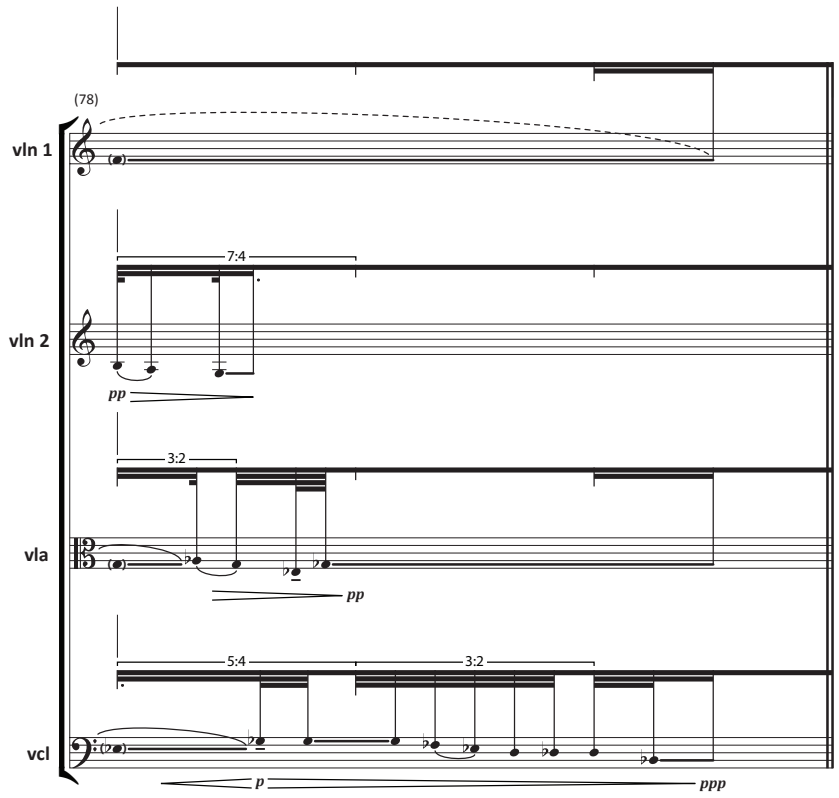

[= 100]
(57)
pop
msp
ord (cp and pr)
vln 1
fff
mp
f
mf
OP/grind
ii
vln 2
(ffff)
vla
(mp)
f
mf
ff


(59)
vln 1
3:2
if necessary
ff
p
vln 2
vla
pst
mp/ppp
ppp

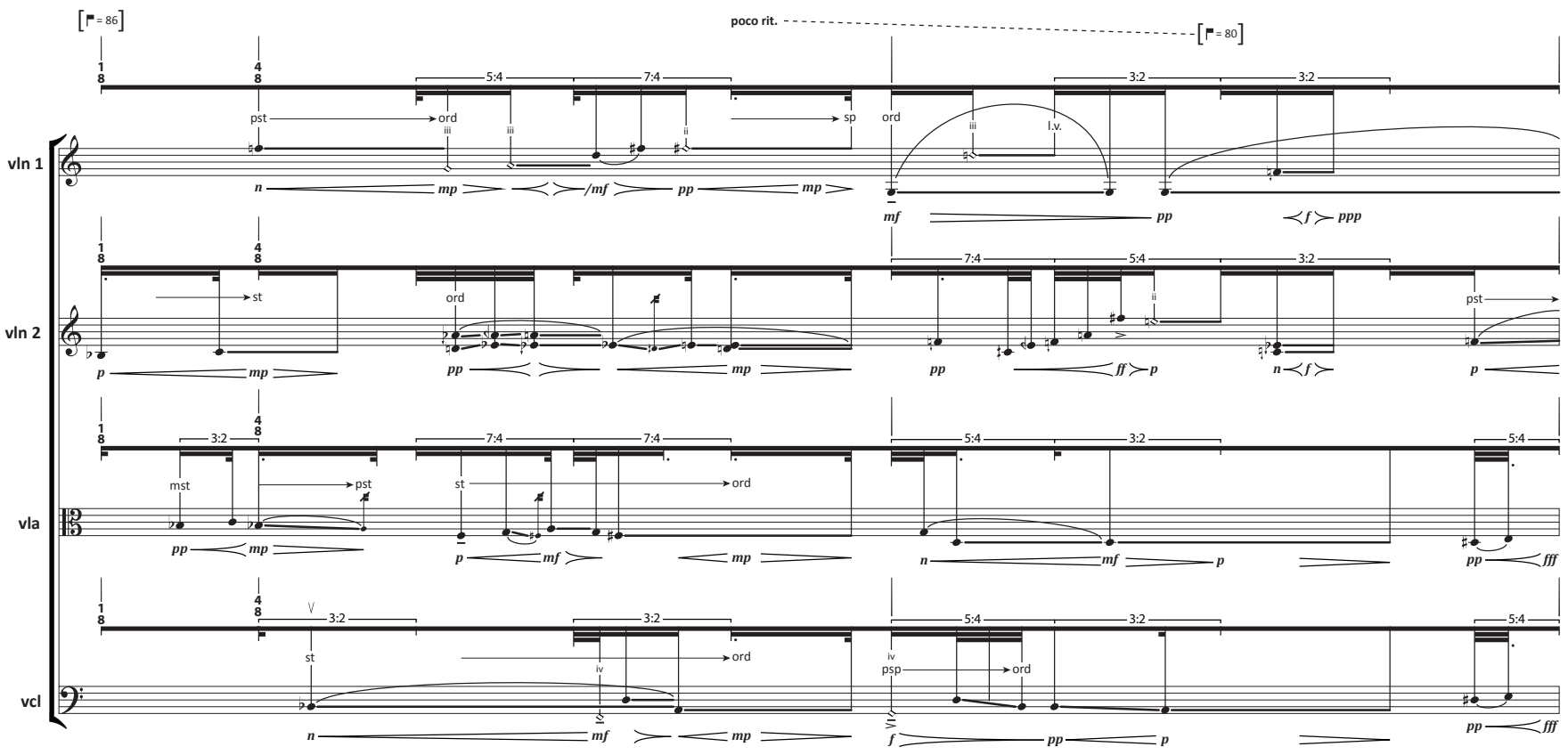

[= 51]
(62)
psp
iv
ord
vln 1
sff
mf
ff
sff
5:4
4:3
ord
psp
vln 2
mp
7:4
vla
vcl
p
grind
LH on bow


(63)
vln 1
vln 2
vla
vcl
3:2
7:4
pop
ord
sp
(64)
5:3
5:4
psp
ord(pr)
pst
OP/grind
(67)
msp
(msp)
gliss
pizz


(70)
vln 1
vln 2
vla
vcl
pop
ord
ord(pr)
(msp)
gliss
3:2
solo
iii
sp
pizz
arco
sp
iv
l.v.
(73)
(74)
msp
arco ord(pr)
pop
ord
fff
mp
sff
ff
mf
pp
p
n



5. Robin Williams 1



poco rit.

(4)

vln 1

vln 2

vla

vcl

psp

ord

iv

st

op

mp p mp pp p mp pp ppp fff ffff fff sfff ppp p pp ppp fff sfff/p ff f pp p ffff fff

*finger trem.

3:2 5:4 7:4

(poco rit.) [♩ = 70] [♩ = 167] *or as fast as possible

(6)

13:8 11:8

mp p mf pp mp mf

brutale

ppp ff

(9)

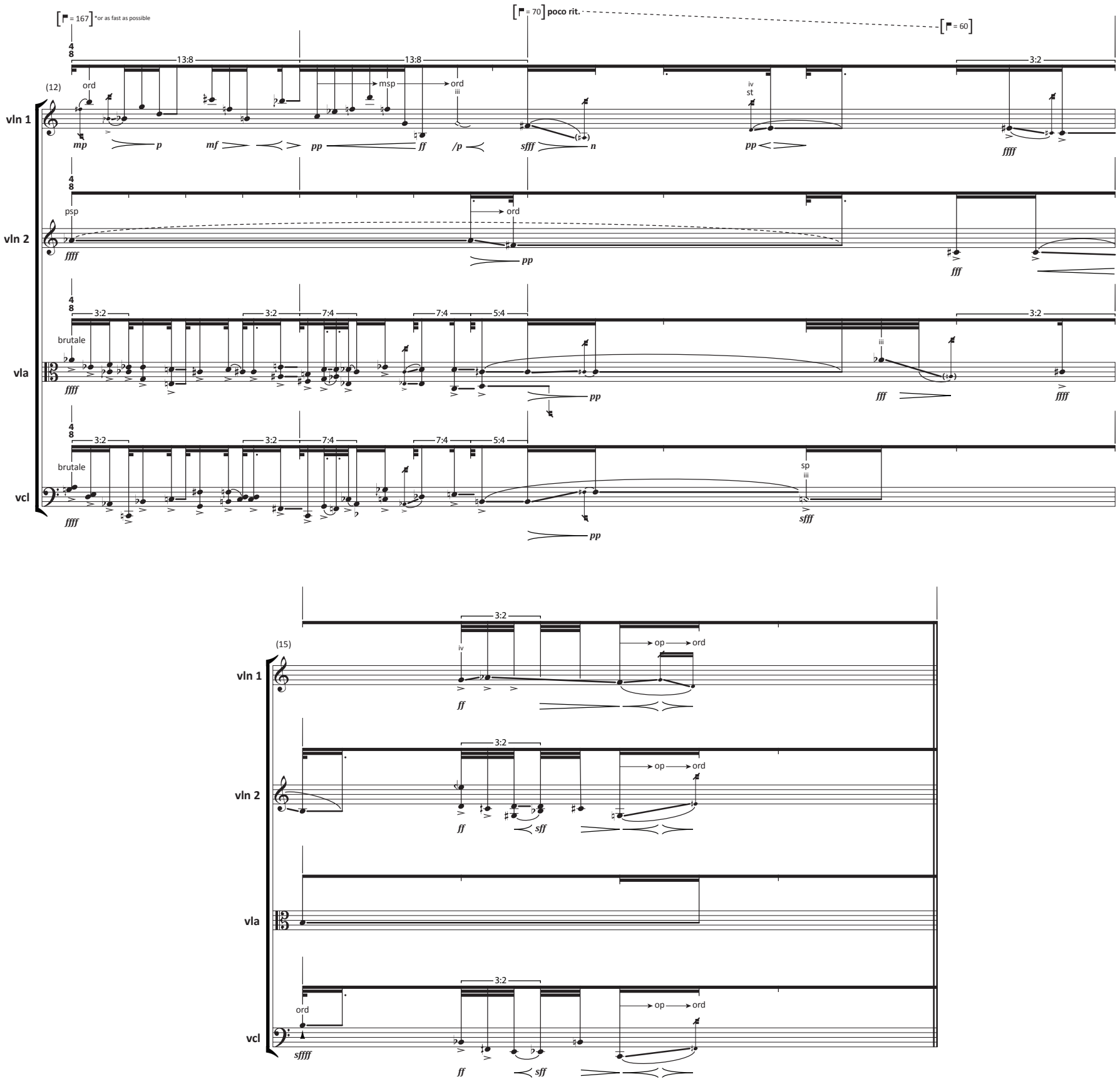
sp msp

/sfff

mst

n

fff sfff sfffff



6. Dick Gregory

(3)

vln 1

vln 2

vla

vcl

p

ppp

p

pp

3:2

p

pp

p

3:2

p

ppp

p

3:2

iii

p

pp

p

3:2

(5)

vln 1

vln 2

vla

vcl

pp

V

pp

pp

iii

V

pp

(7)

vln 1

vln 2

vla

vcl

p

mp

3:2

mp

p

mp

p

3:2

p

pp

mp

p

psp

ord

espressivo, plaintive

ii

ii

ii

p

mp

p

mf

p

(9)

vln 1

vln 2

vla

vcl

mp

ppp

spuriously mournful

5:4

3:2

iii

pp

st

ord

(11)

mst

iv

flaut

p

pst

n

(13)

(ord)

pppp

(15)

vln 1

3:2 ord st flaut iv iv

ppp pp pp pp

vln 2

3:2 3:2 pst ii

pp p

vla

3:2 3:2 3:2 pst flaut iii ord iv flaut st iii st iii ord(pr) psp

ppp p /pp p pp

vcl

3:2 5:4 5:4 ord iii

pp p

(17)

vln 1

3:2 ord(pr) pst ord

pp mf f mf

vln 2

ord

mp f mp

vla

ord pst flaut iii ord pst

p p f mf p

vcl

mp

(19)

vln 1

3:2 3:2 pst very delicate pst

mp p ppp

vln 2

5:4 7:4 very delicate pst

p ppp

vla

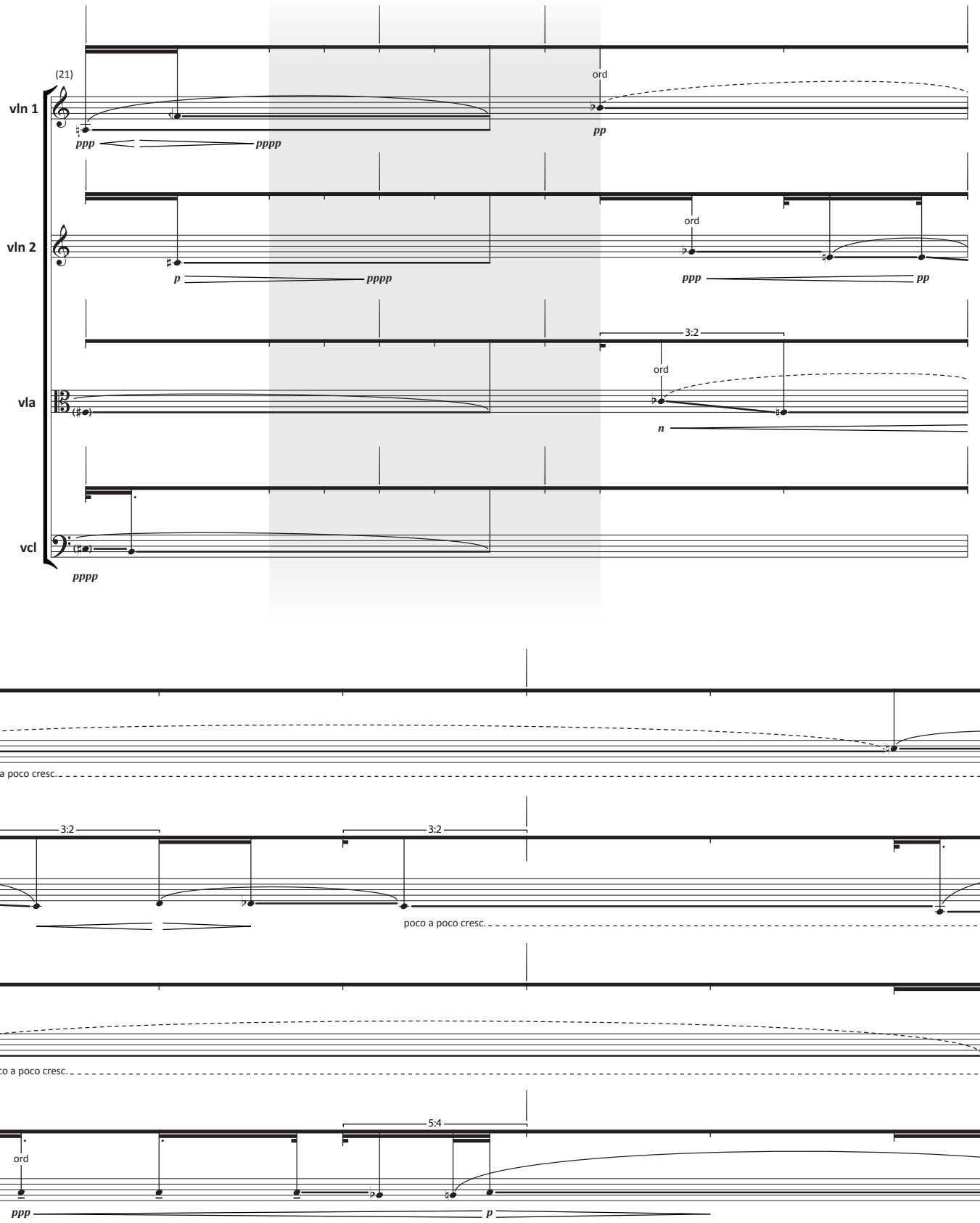
5:4 5:4 very delicate pst

mp ppp pppp

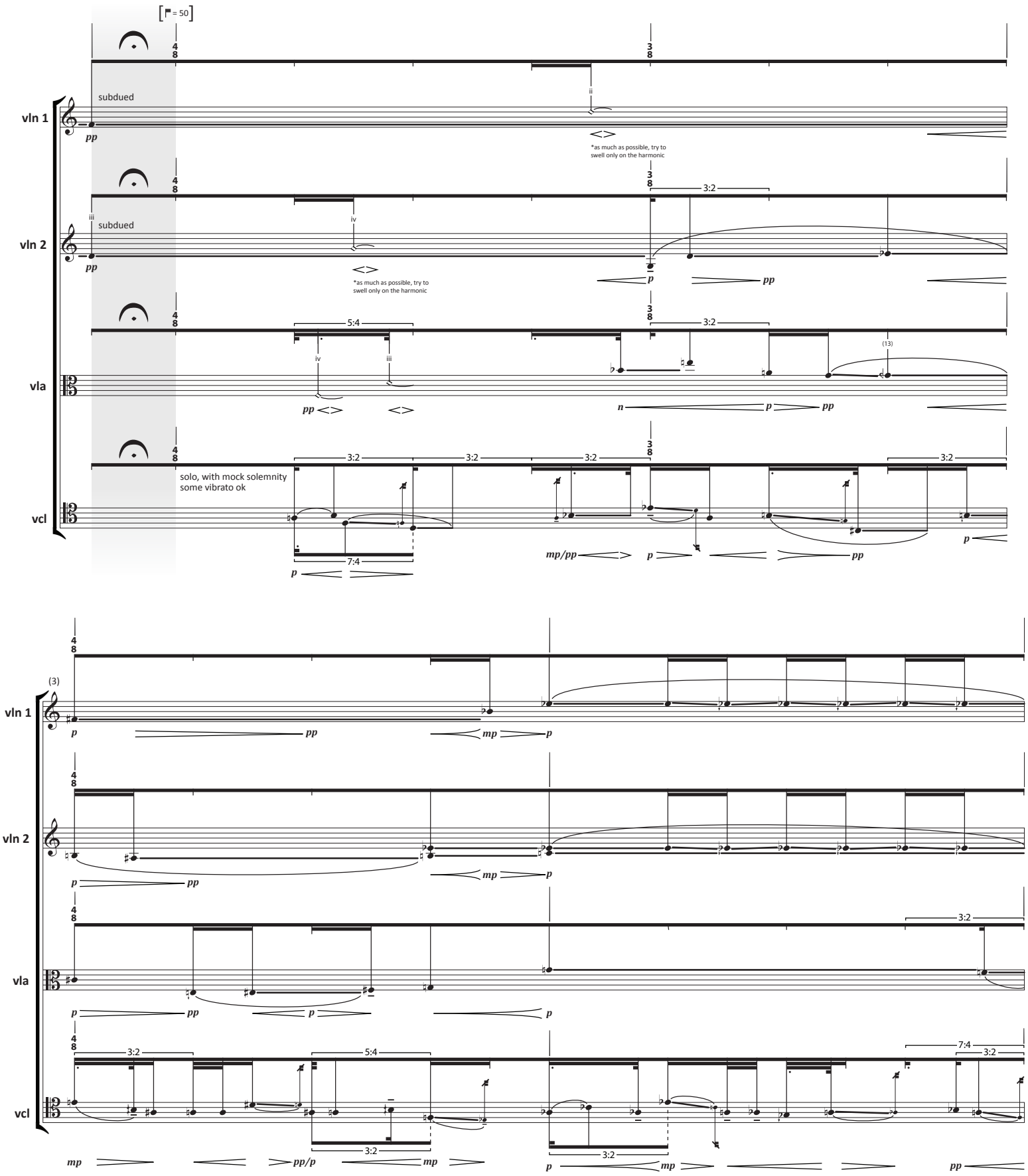
vcl

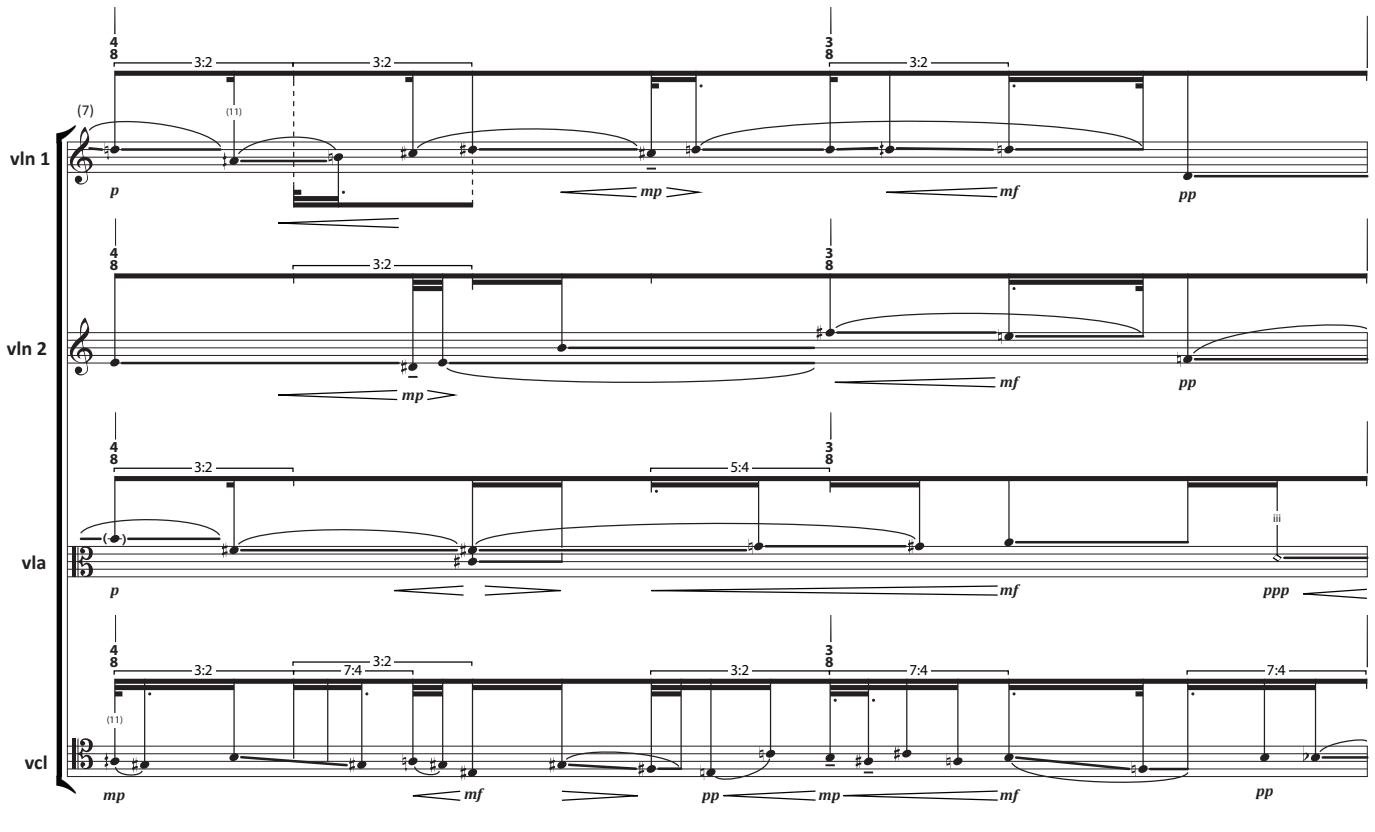
very delicate pst

p ppp

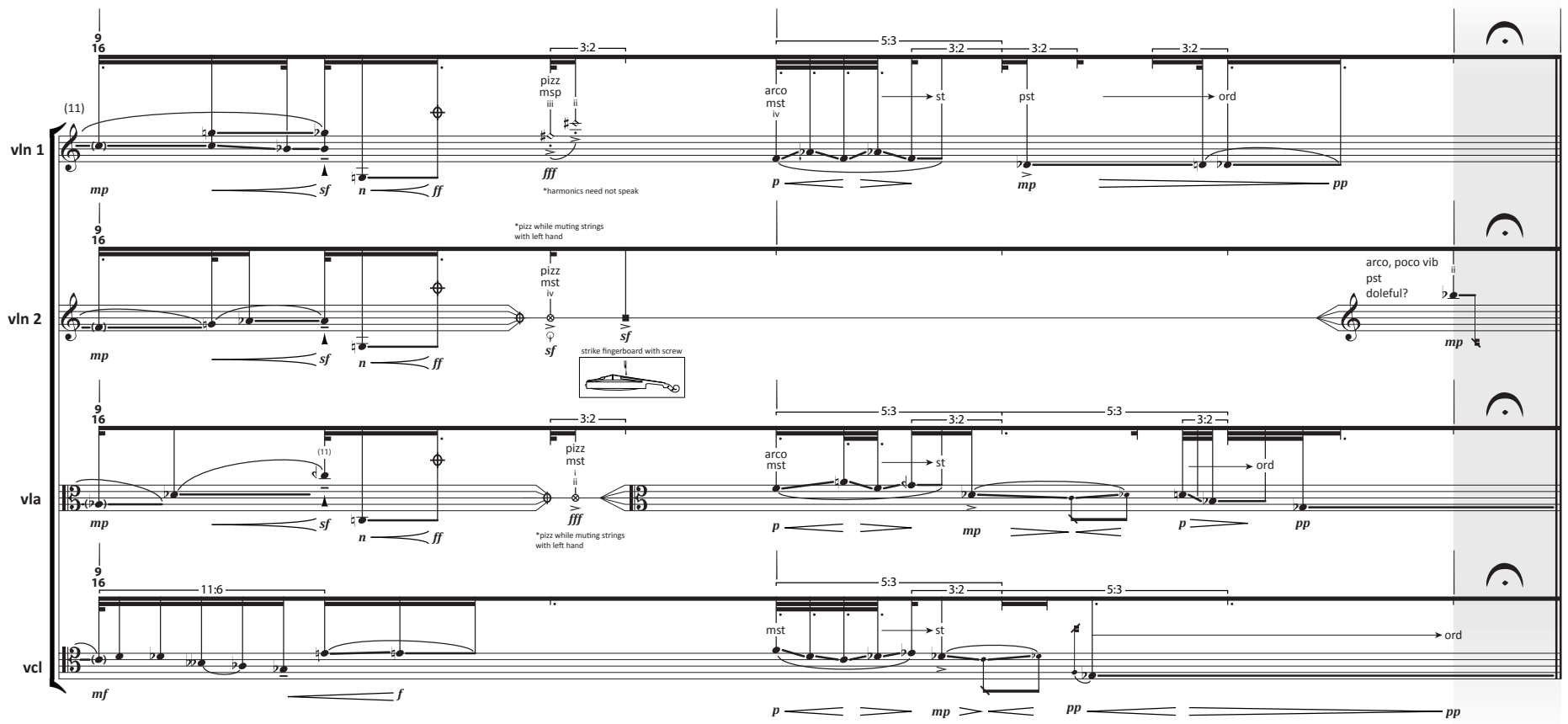

(21)
vln 1
ppp
pppp
ord
pp
vln 2
p
pppp
ord
ppp
pp
3:2
vla
ord
n
vcl
pppp
(24)
vln 1
poco a poco cresc.
3:2
3:2
vln 2
poco a poco cresc.
vla
pp poco a poco cresc.
5:4
ord
vcl
ppp
p
iv
(26)
vln 1
(poco a poco cresc.)
mp
pp
vln 2
(poco a poco cresc.)
mp
pp
3:2
3:2
vla
(poco a poco cresc.)
mp
f /pp
3:2
vcl
(poco a poco cresc.)
mp
f /pp

7. Professor Irwin Corey



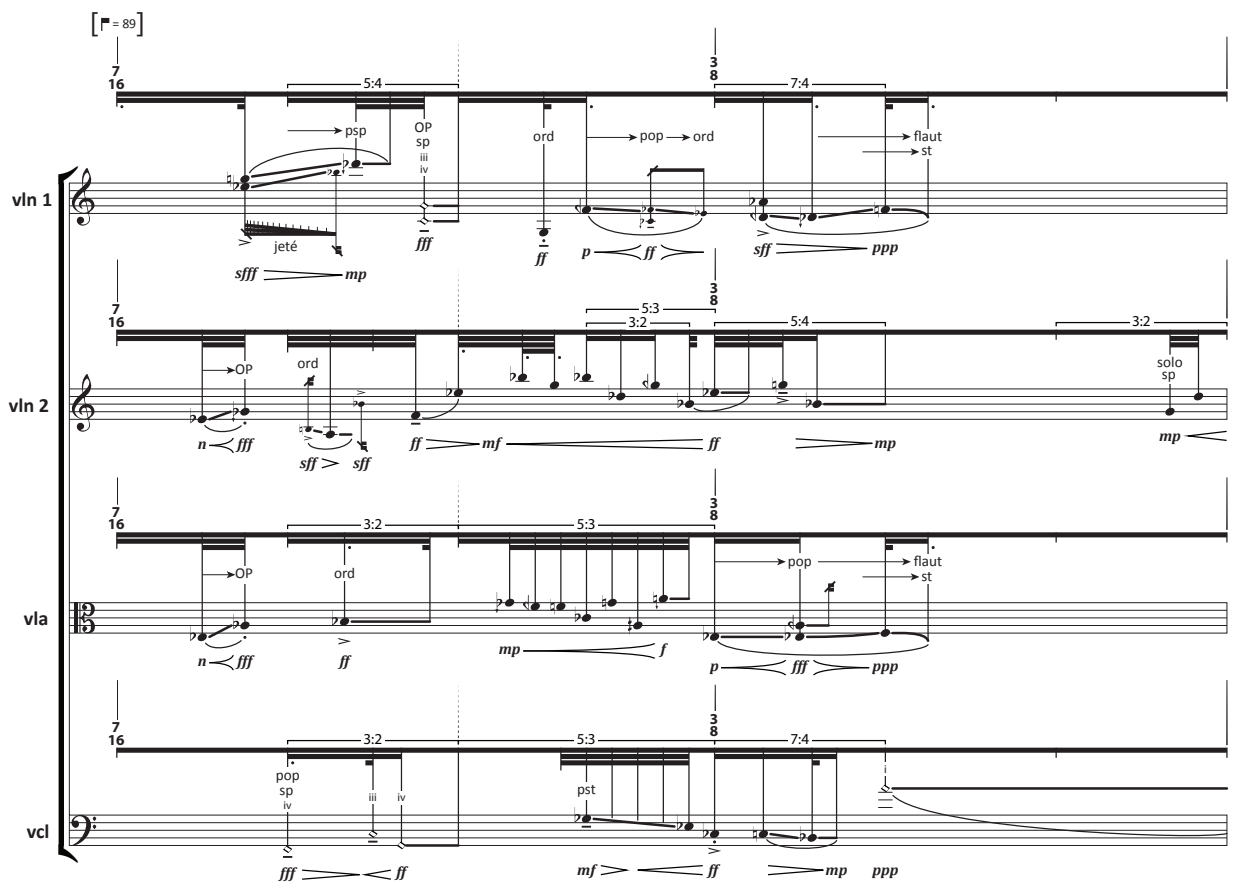

vln 1
vln 2
vla
vcl
4/8
3/8
3:2
5:4
7:4
(7)
(11)
p
mp
mf
pp
ppp

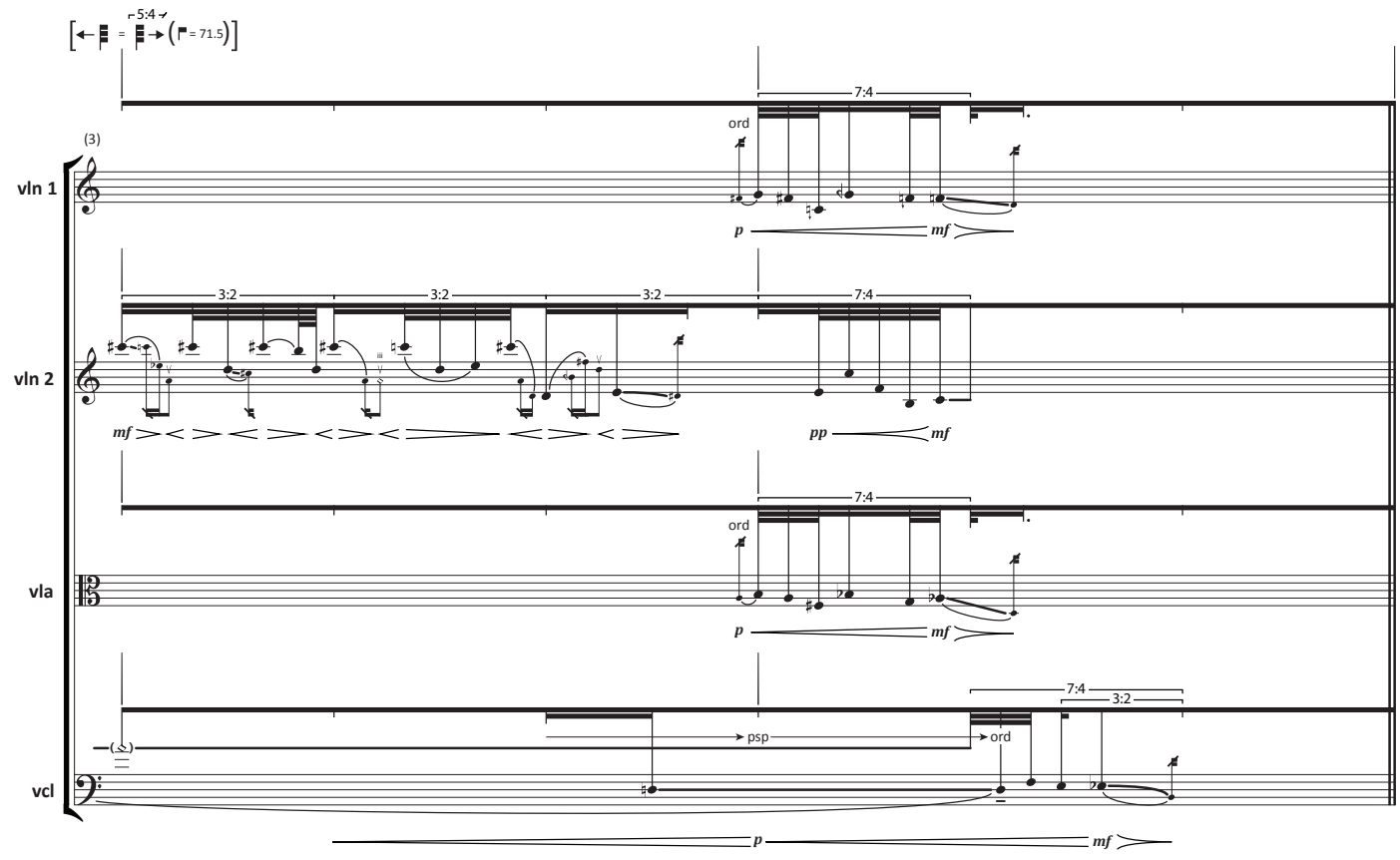
vln 1
vln 2
vla
vcl
(9)
pp
p
mp
3:2
7:4
5:4

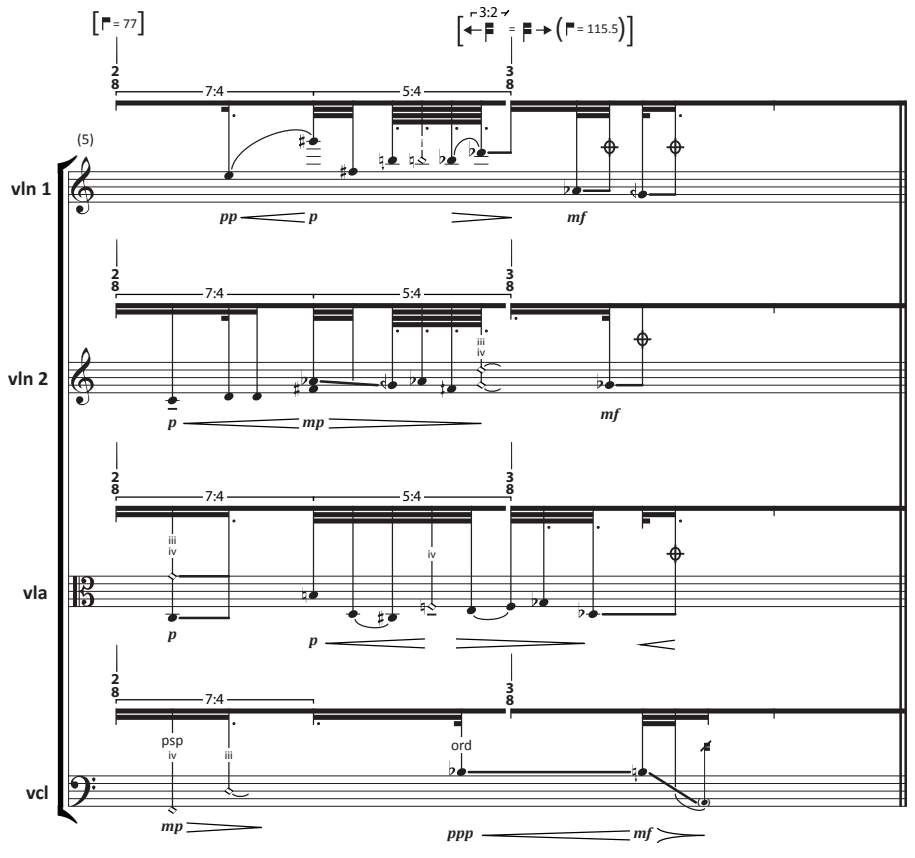

9/16
(11)
vln 1
vln 2
vla
vcl
pizz msp
pizz mst
arco mst
st
pst
ord
arco, poco vib
pst
doleful?
*harmonics need not speak
*pizz while muting strings with left hand
strike fingerboard with screw
3:2
5:3
11:6
mp
sf
n
ff
fff
p
mf
pp

short pause (as necessary)

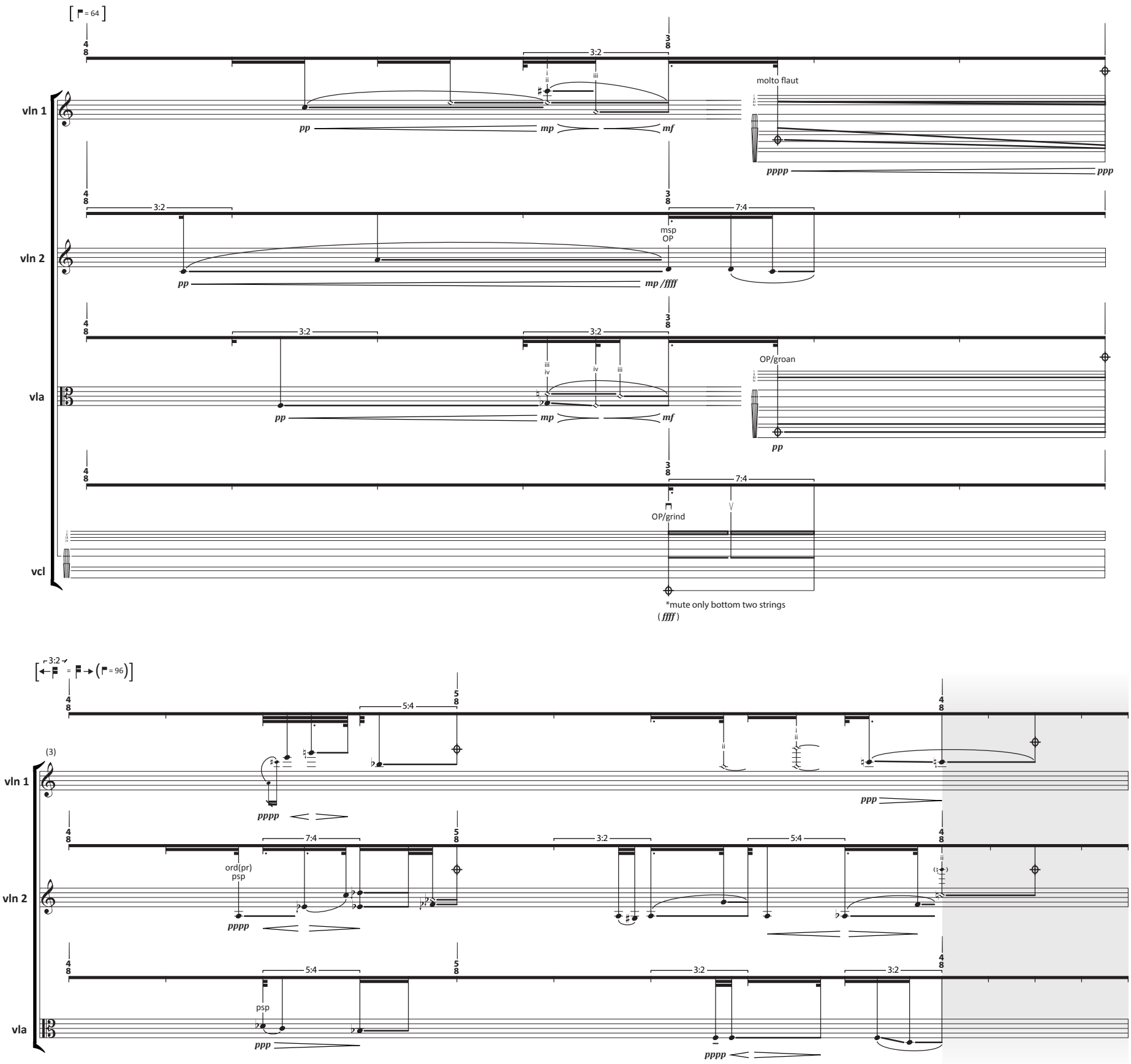
8. Rodney Dangerfield 1/2

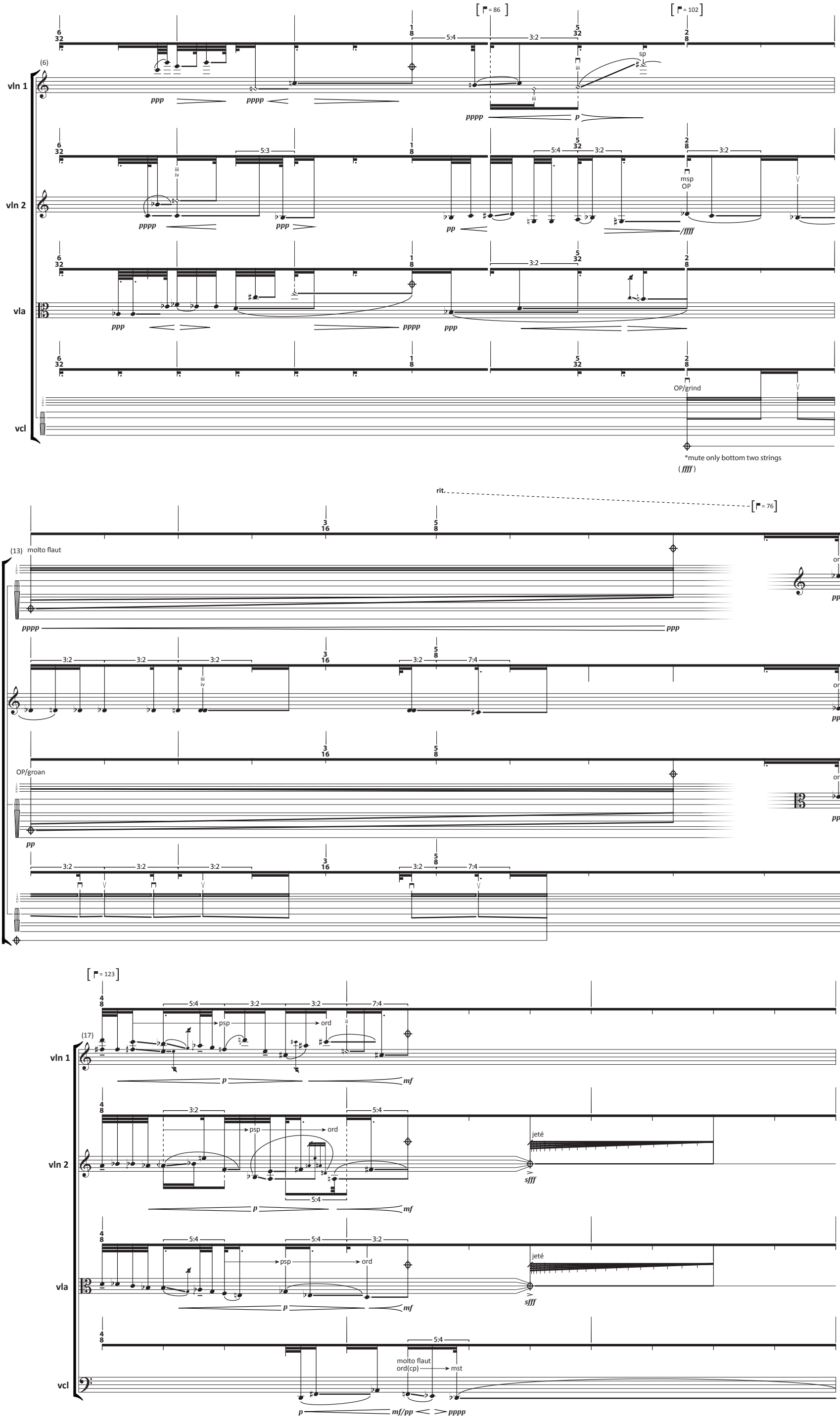


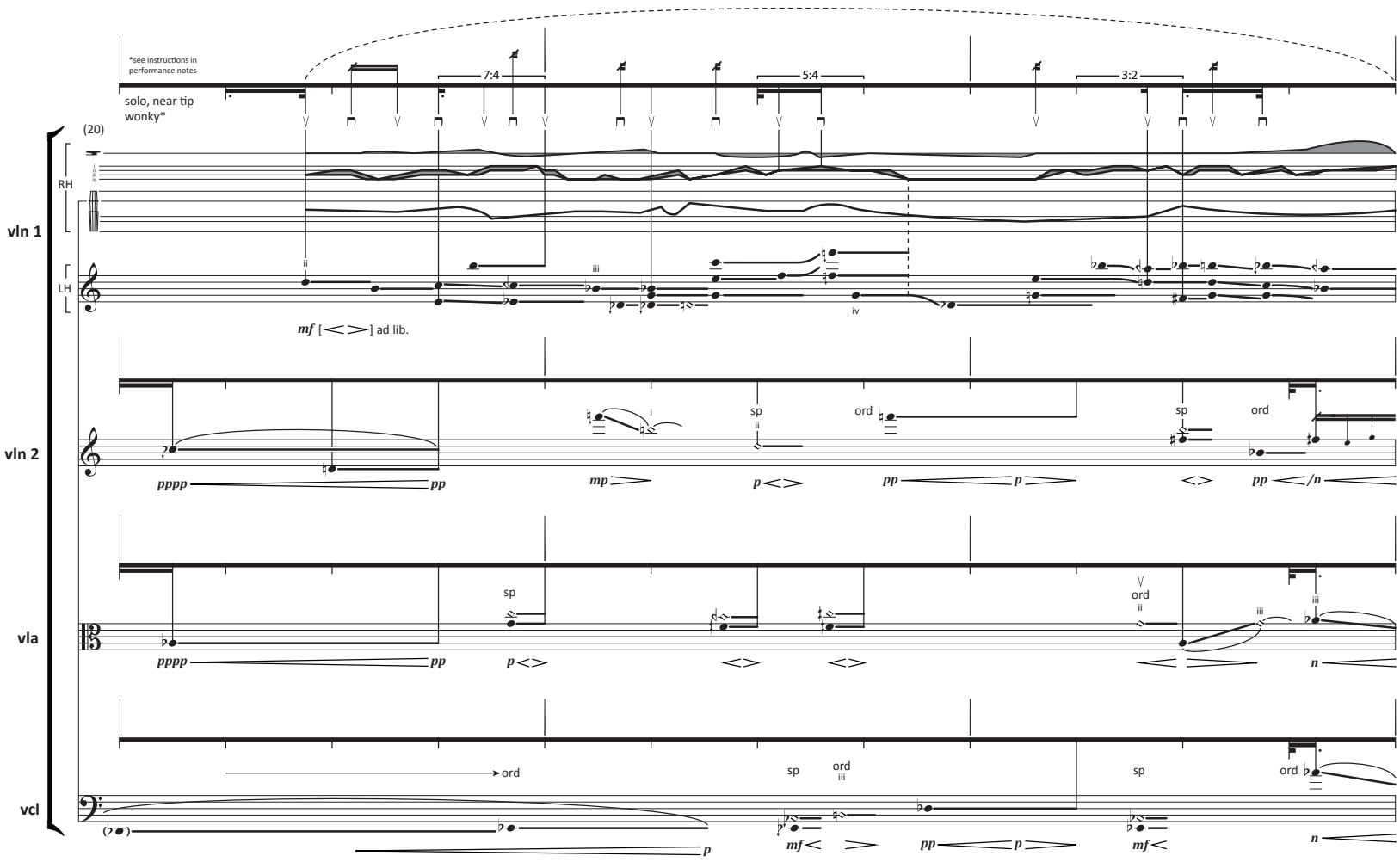


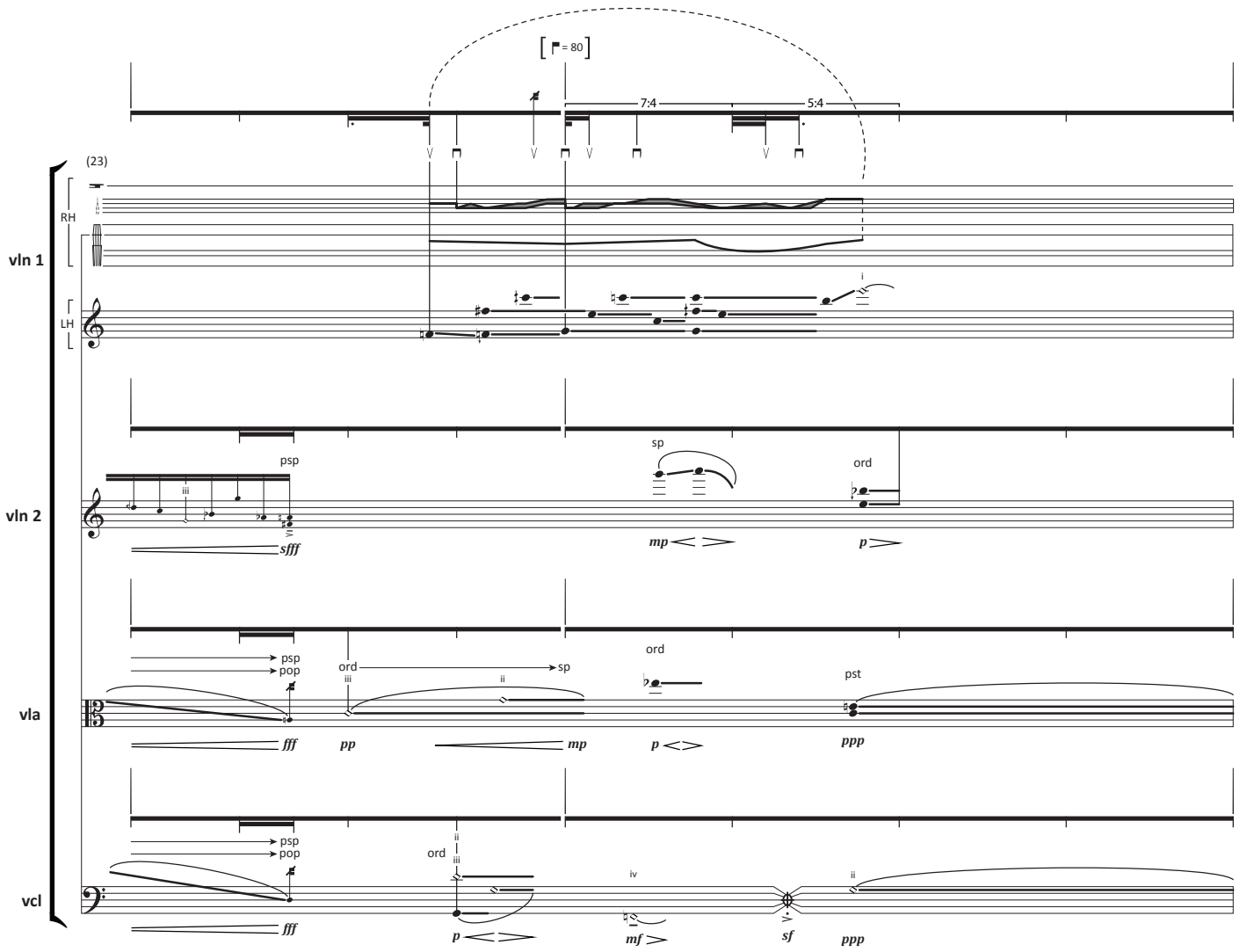


9. Sam Kinison

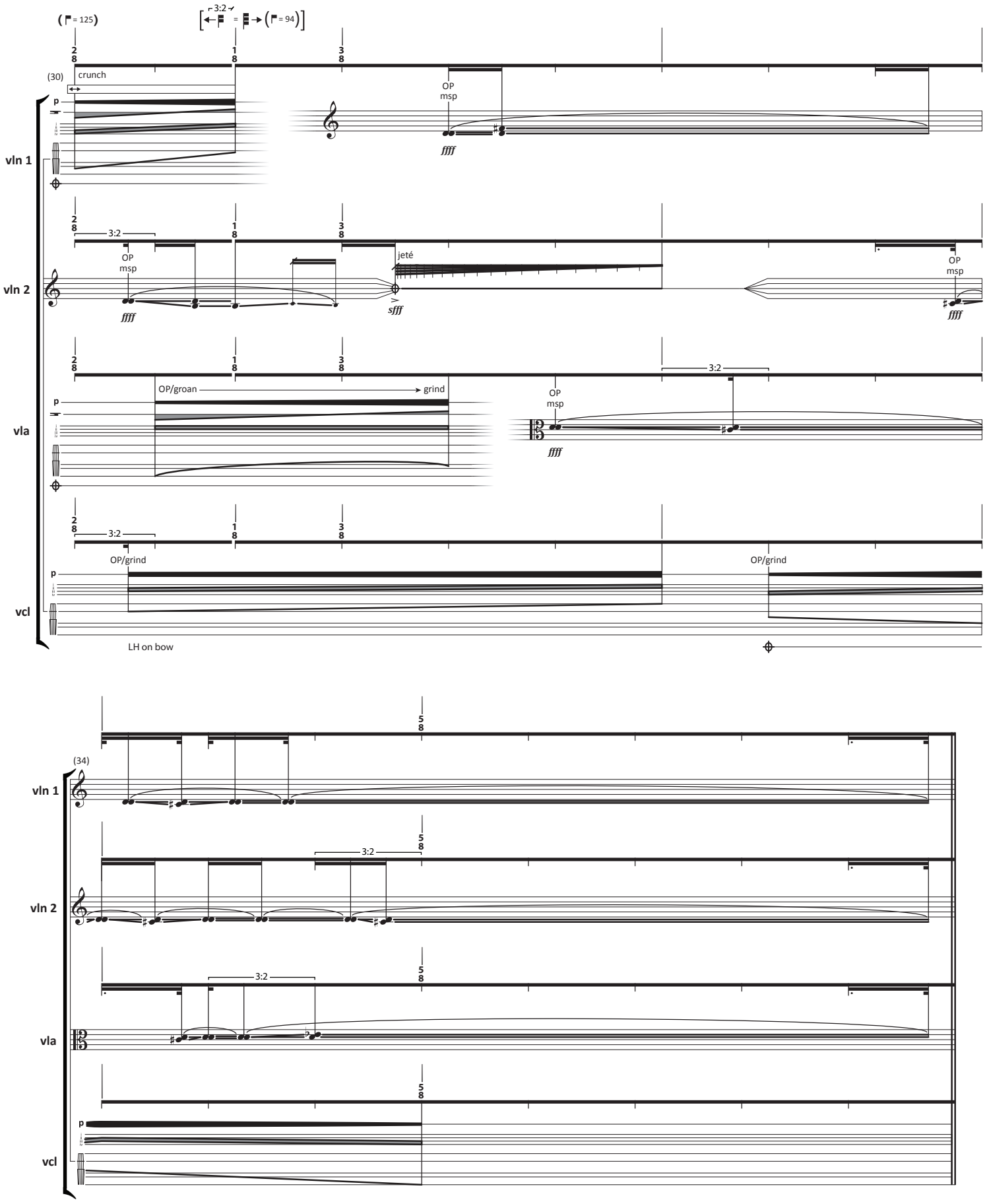



[= 86]
[= 102]
(6)
vln 1
vln 2
vla
vcl
ppp
pppp
p
pp
/fffff
sp
msp
OP
OP/grind
*mute only bottom two strings
(ffff)
rit.
[= 76]
(13) molto flaut
ord
OP/groan
[= 123]
(17)
psp
ord
jeté
sfff
mf
mf/pp
molto flaut
ord(cp)
mst
5:4
3:2
5:3
7:4

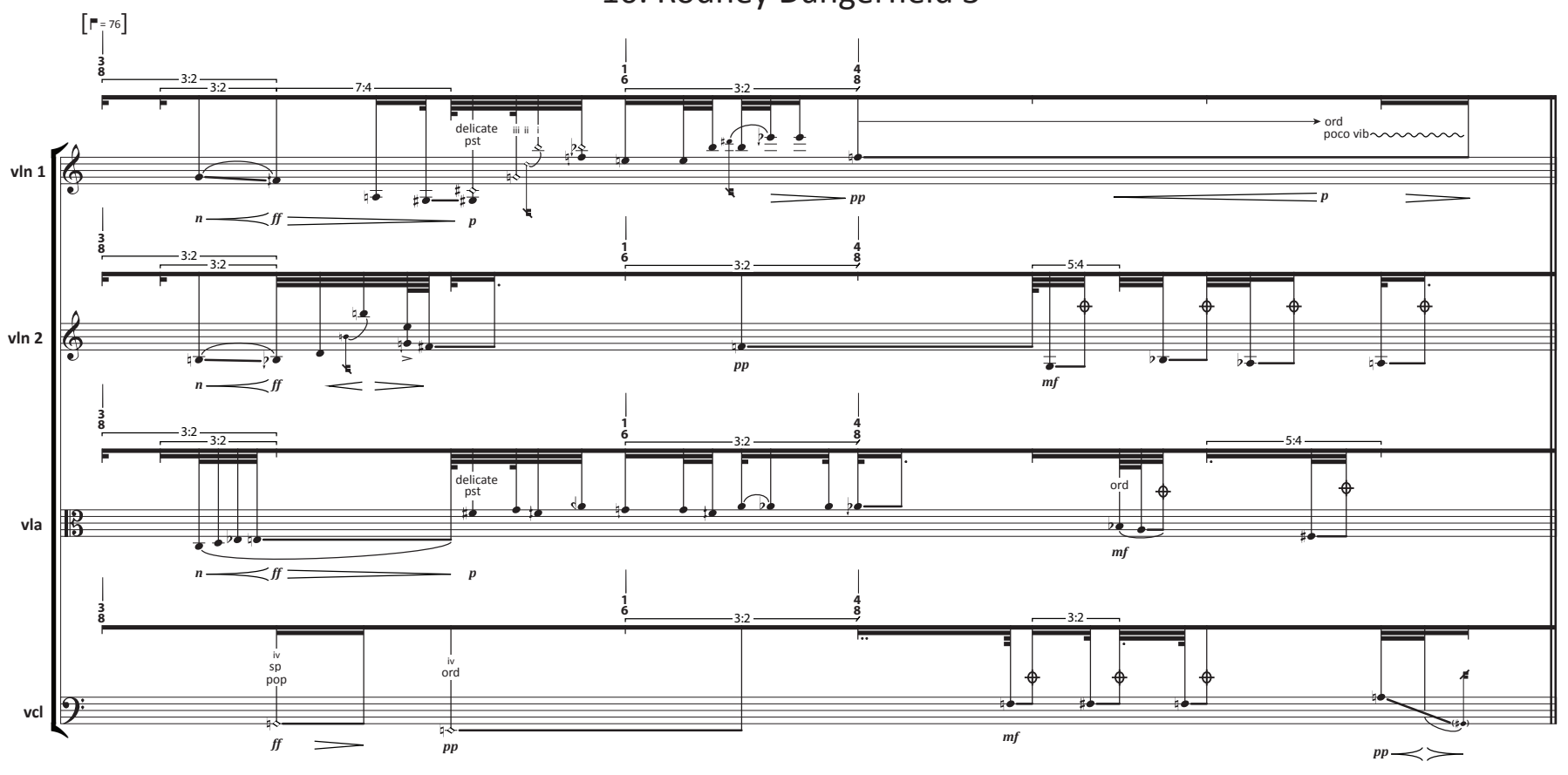

*see instructions in performance notes
7:4
5:4
3:2
solo, near tip
wonky*
(20)
vln 1
RH
LH
mf [< >] ad lib.
vln 2
pppp
pp
mp
p
ord
sp
vla
vcl
mf
n


[= 80]
7:4
5:4
(23)
vln 1
RH
LH
vln 2
psp
sp
ord
sfff
mp
p
vla
pop
pst
fff
pp
ppp
vcl
sf

vln 1
vln 2
vla
vcl
RH
LH
(25)
5:4
3:2
pp
mf
n
pst
ppp
ord
psp
sp
OP
pp/mp
p
mp
fff
iv
iii
(27)
7:4
5:4
3:2
jeté
sf
(end "wonkiness")
= 125
msp
ffff
sff
ff
OP/grind
l.v.
*mute only bottom two strings
(ffff)



10. Rodney Dangerfield 3



11. Redd Foxx

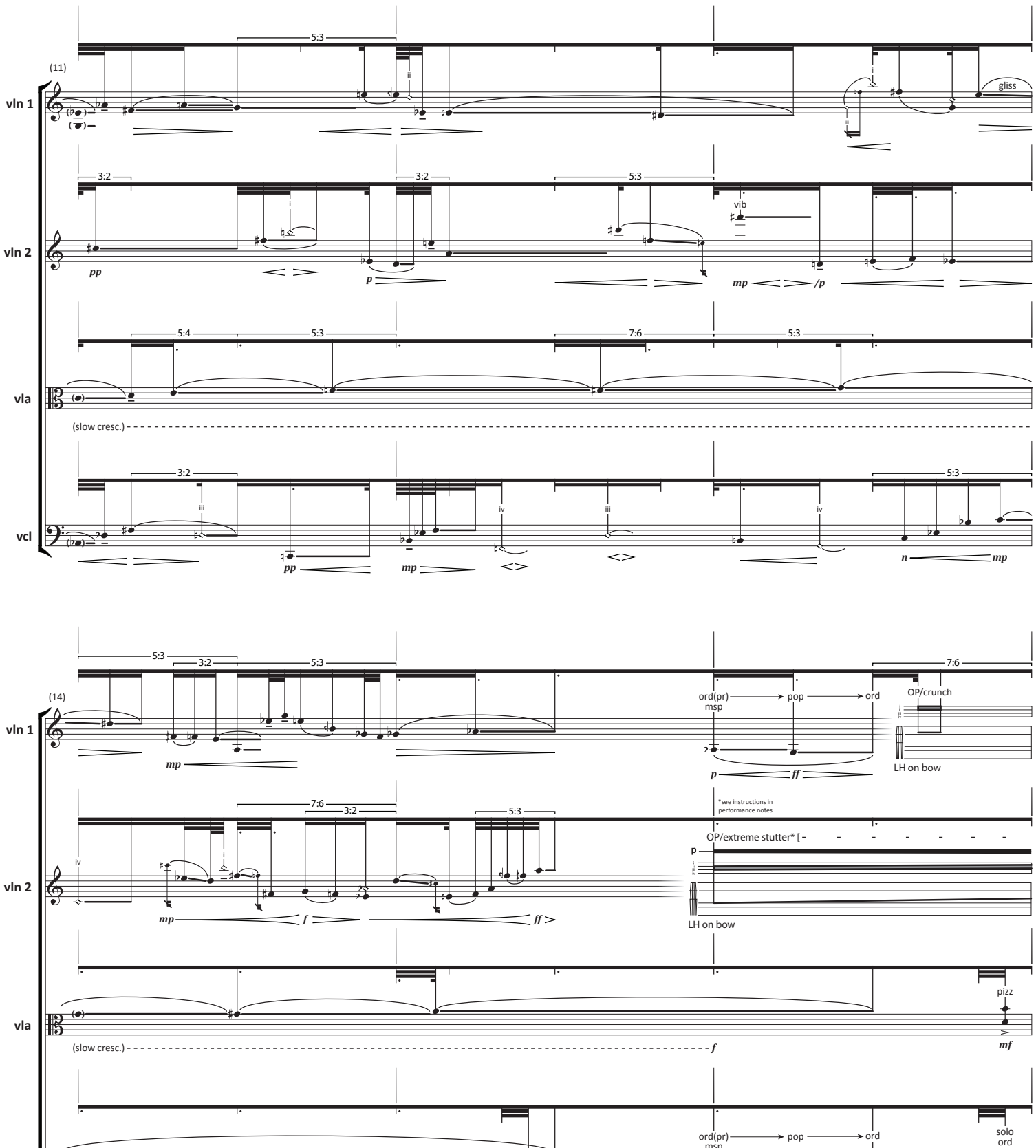
vln 1

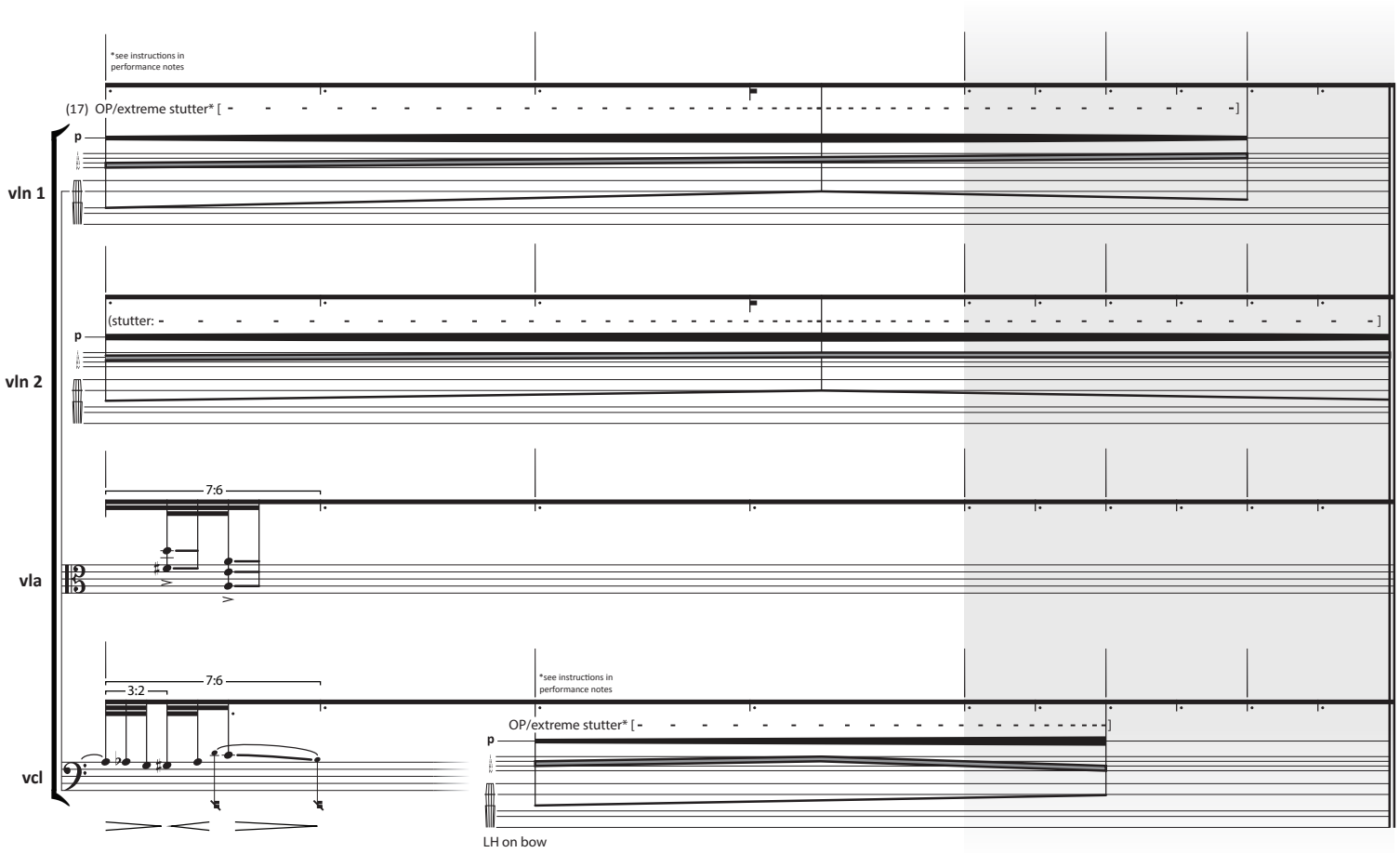
vln 2

vla

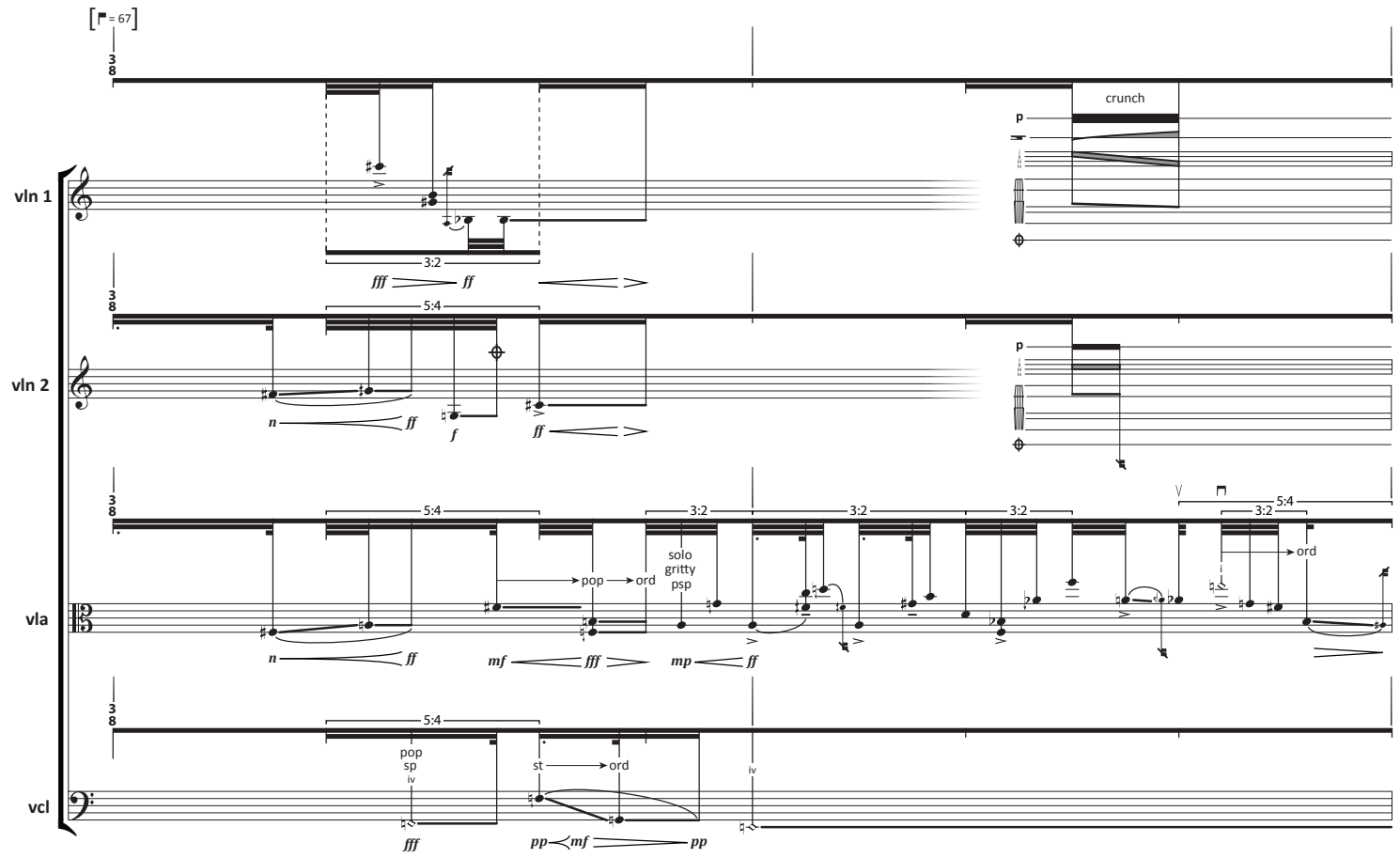
vcl

scorrevole
sp
ord
clt
ord(hair)
pp
sff
p slow cresc.
OP/crunch
dolce
(4)
(8)

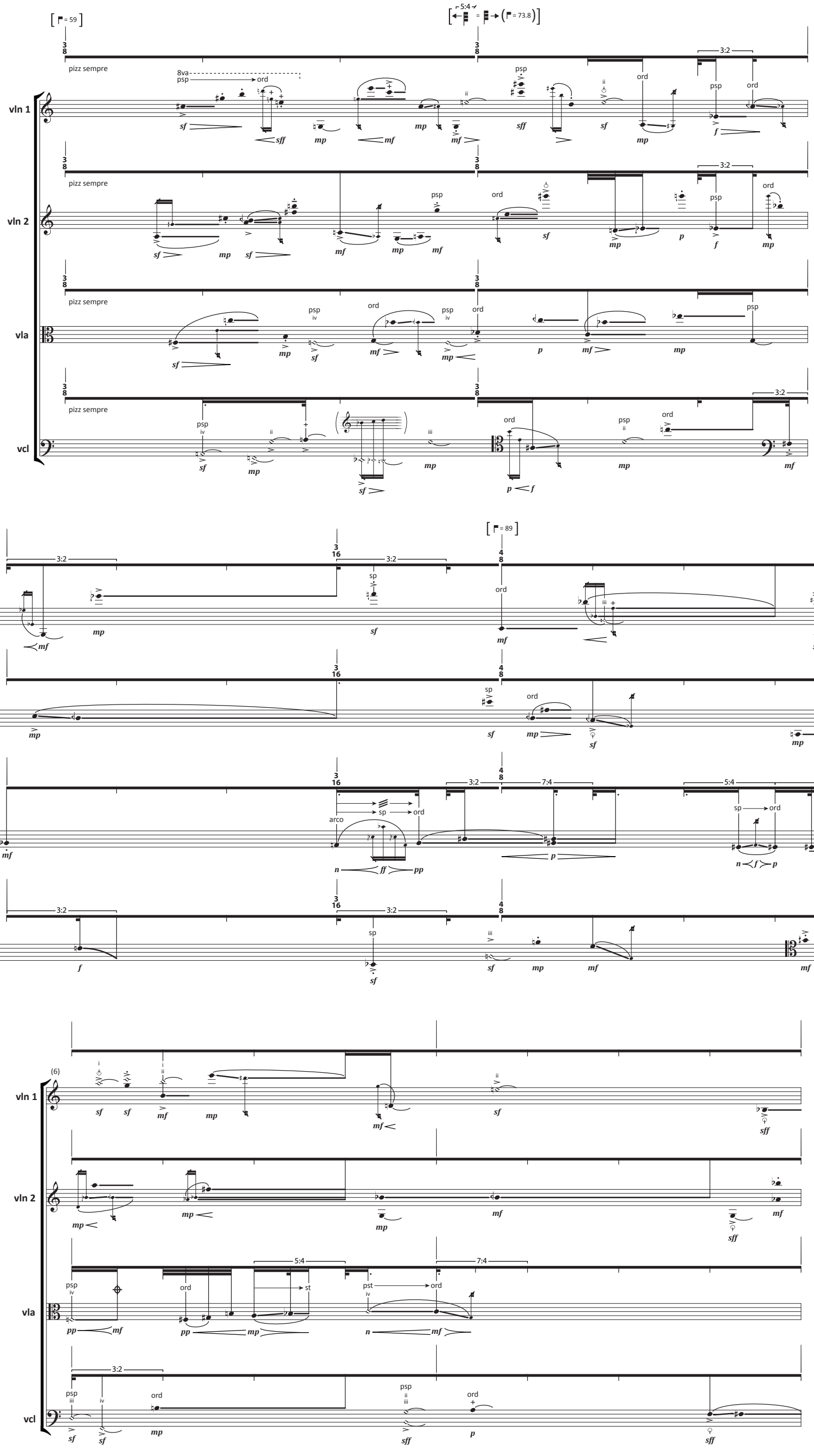

(11)
vln 1
vln 2
vla
vcl
(slow cresc.)
gliss
vib
(14)
ord(pr)
msp
pop
ord
OP/crunch
LH on bow
*see instructions in performance notes
OP/extreme stutter* [
pizz
solo
ord


(17) OP/extreme stutter* [
(stutter:
vln 1
vln 2
vla
vcl
*see instructions in performance notes
OP/extreme stutter* [
LH on bow

12. Rodney Dangerfield 4/5



13. Kumail Nanjiani



(8)

vln 1

vln 2

vla

vcl

i

*pluck as rapidly as possible

ii

st

sp

ord

psp

pizz

iv

7:4

3:2

5:4

[♩ = 50]

(10)

arco scorrevole

pop

solo arco scorrevole

(12)

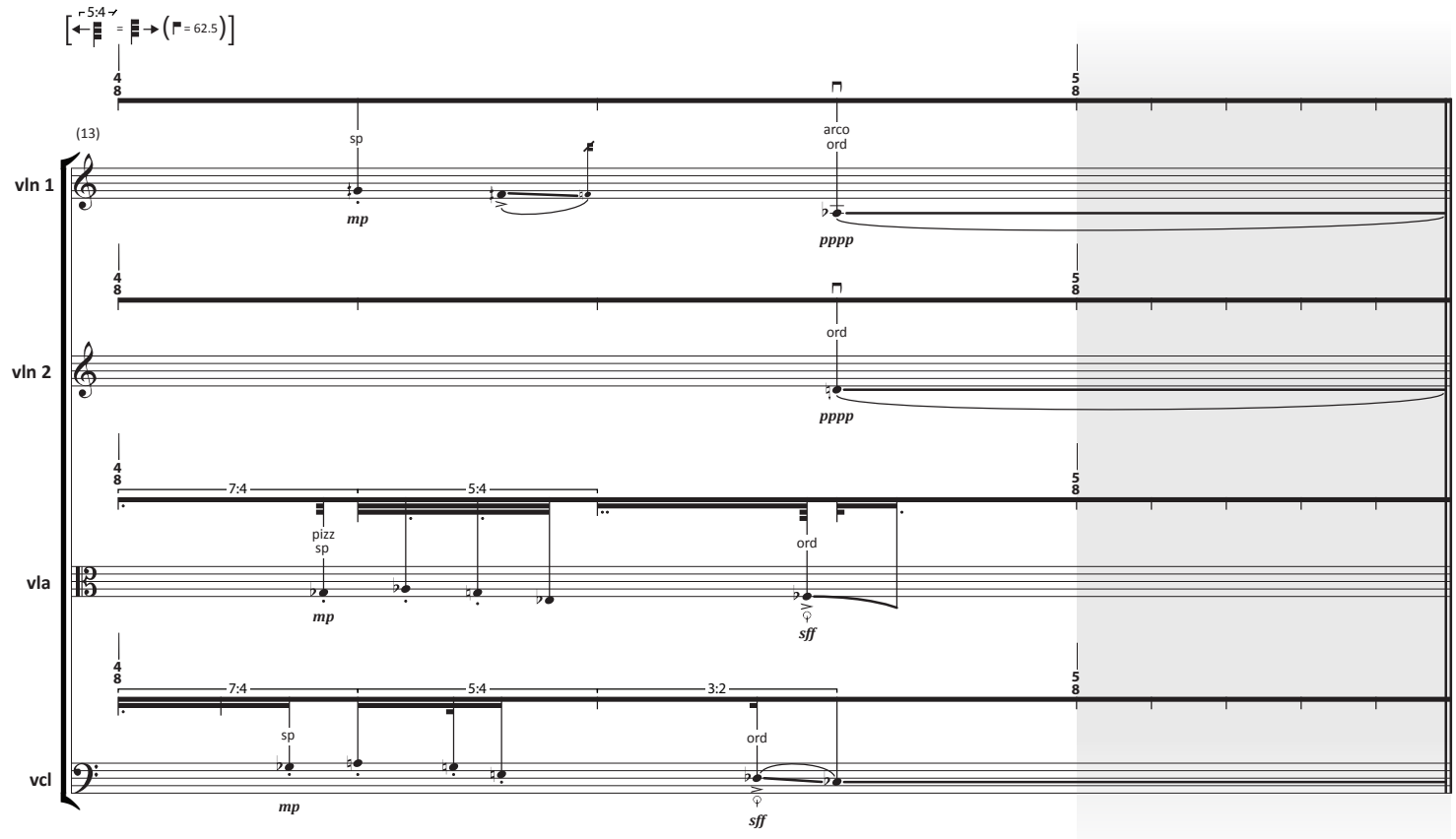
(cresc.)

msp

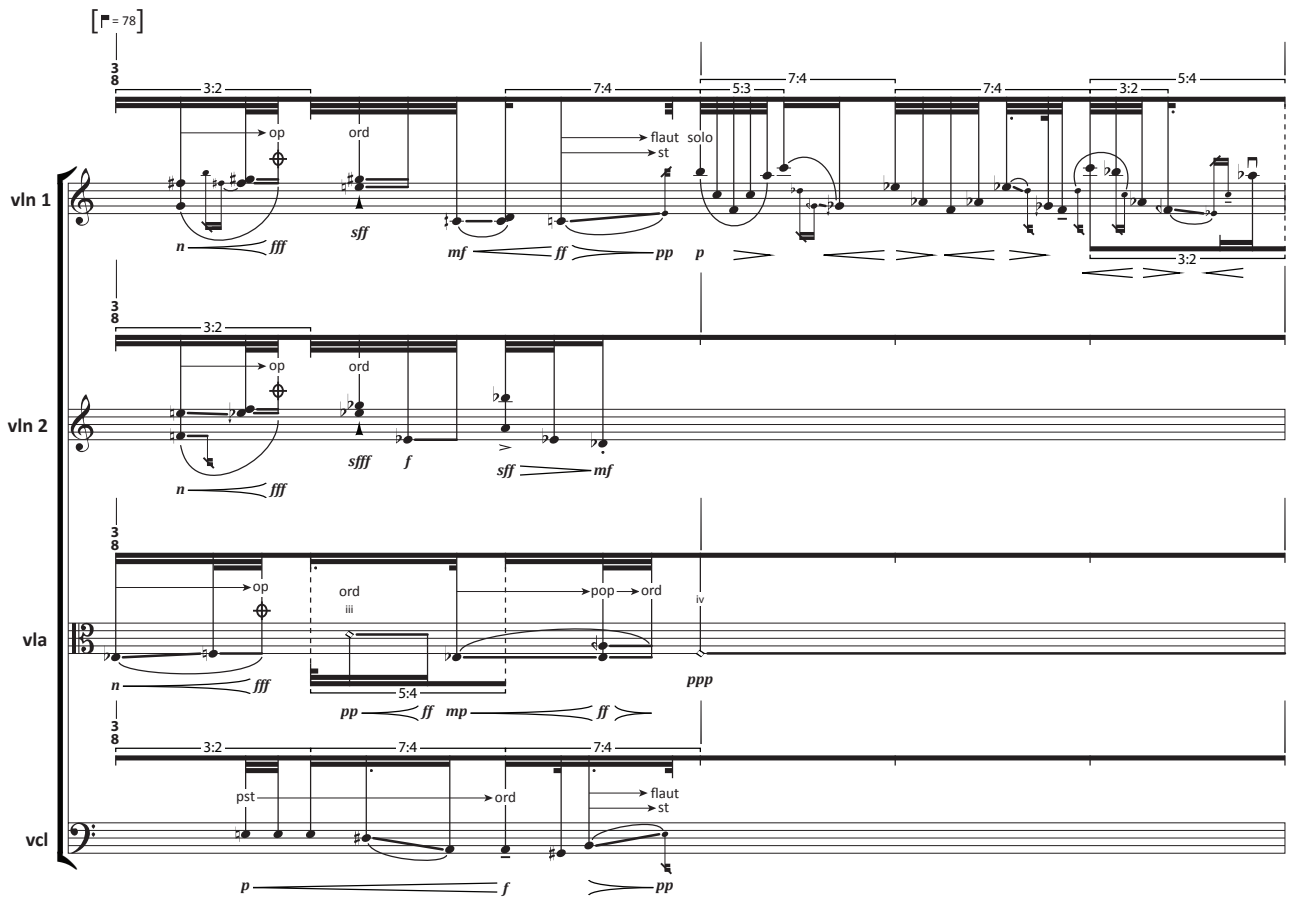
OP/crunch

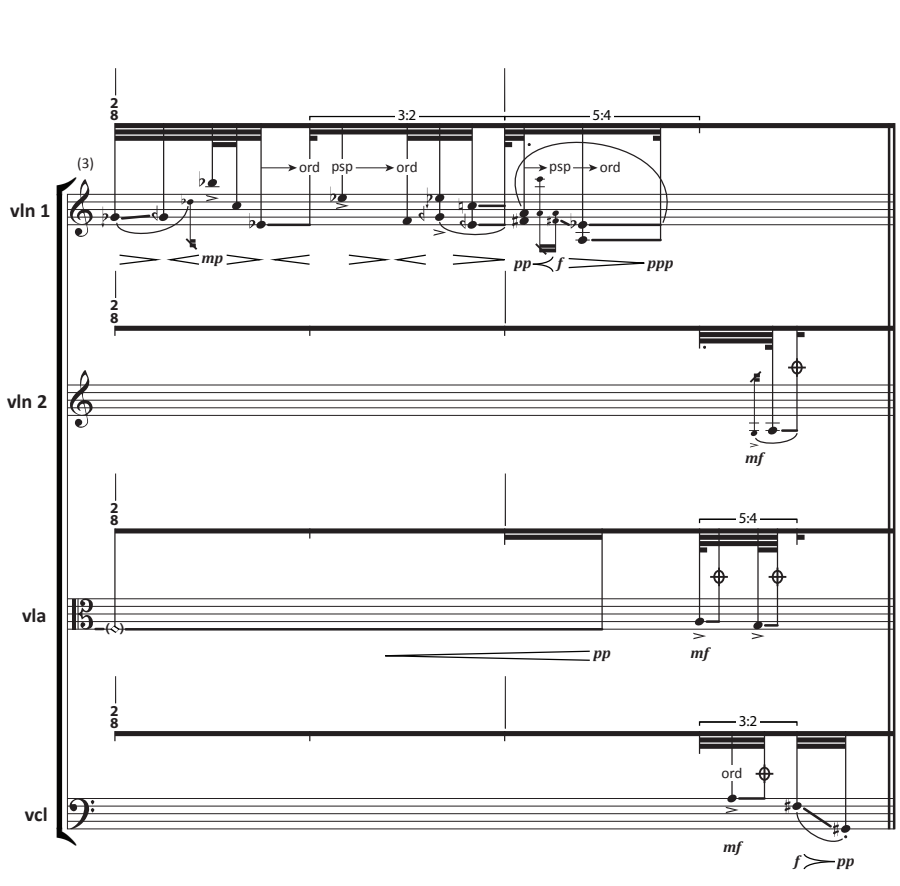
p (poss.) cresc.

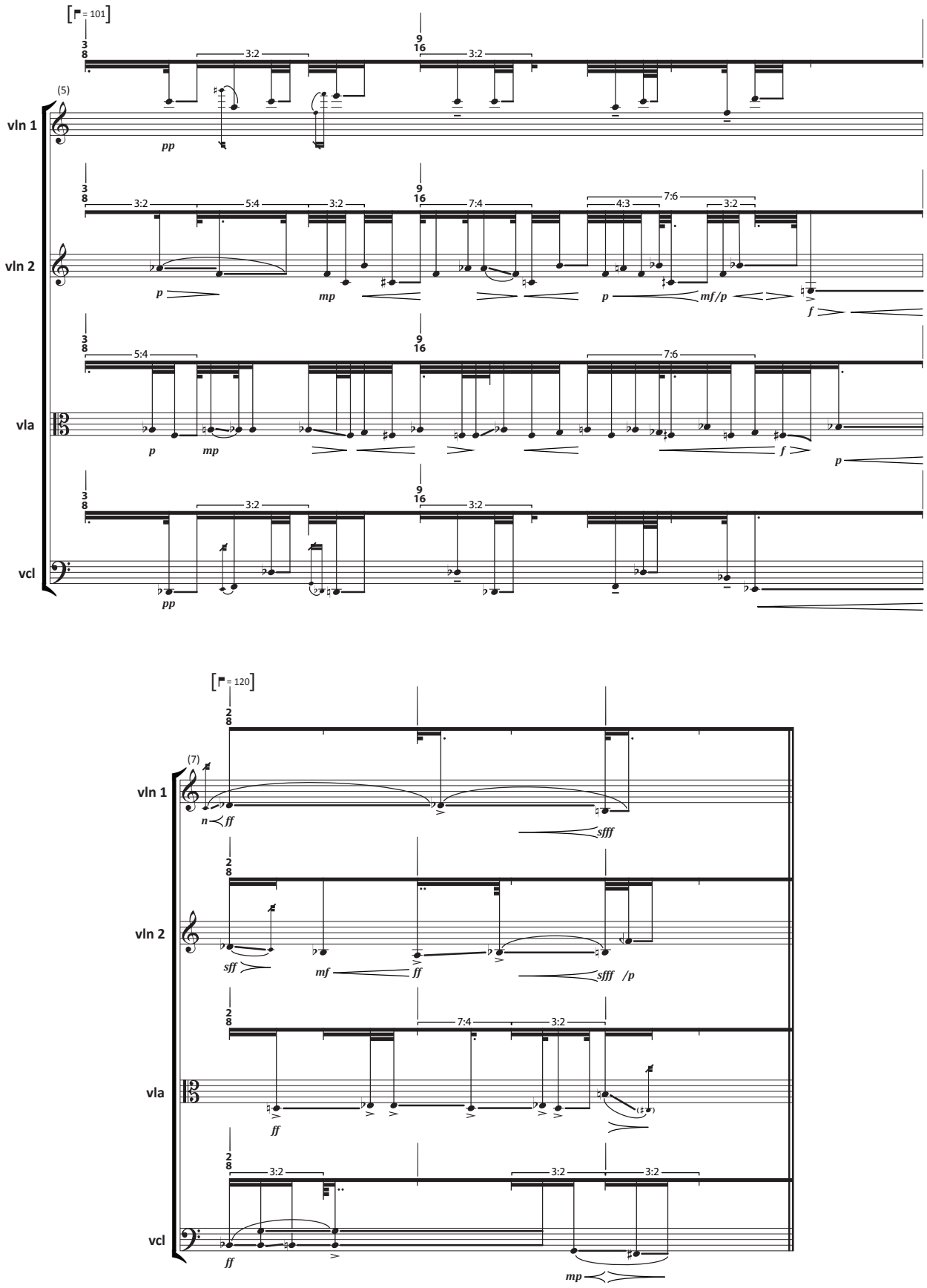
p cresc.



14. Rodney Dangerfield 6/7






[♩= 101]
(5)
vln 1
vln 2
vla
vcl
pp
p
mp
mf/p
f
[♩= 120]
(7)
n ff
sfff
sff
mf
ff
sfff /p
[♩= 90]
phlegmatic
psp
delicate, obscure
clt
mst
msp
molto flaut
ad lib.

15. Mort Sahl

(4)

vln 1

vln 2

vla

vcl

mst

psp

n mf pp

(7)

(10)

(13)

vln 1

vln 2

vla

vcl

pp

pp

(15)

vln 1

vln 2

vla

vcl

p [< >] ad lib.

(18)

vln 1

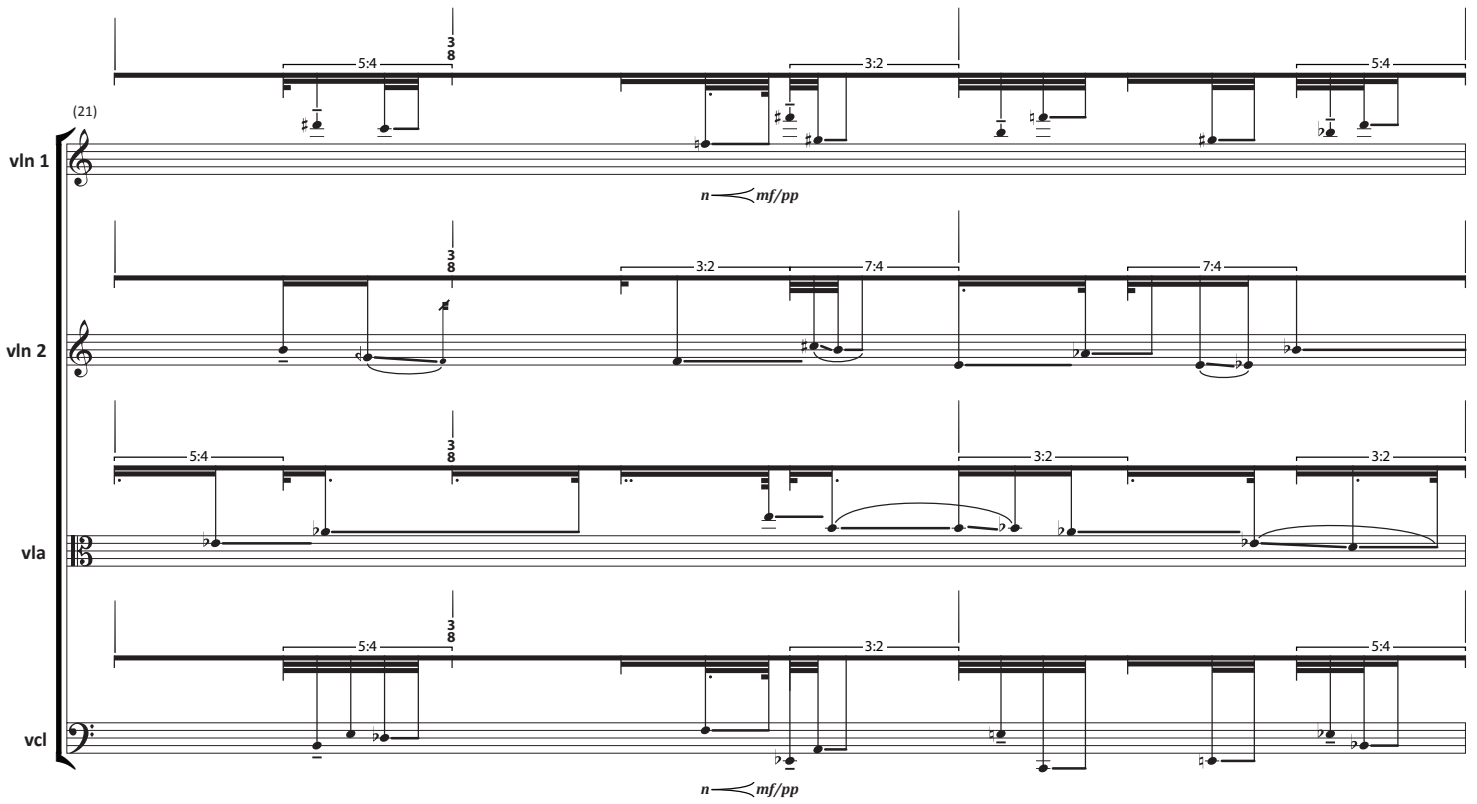
vln 2

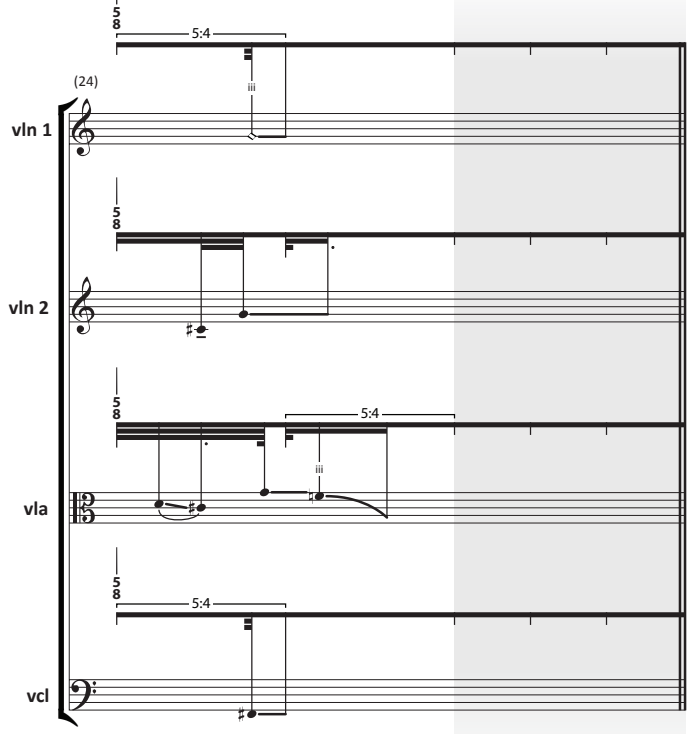
vla

vcl

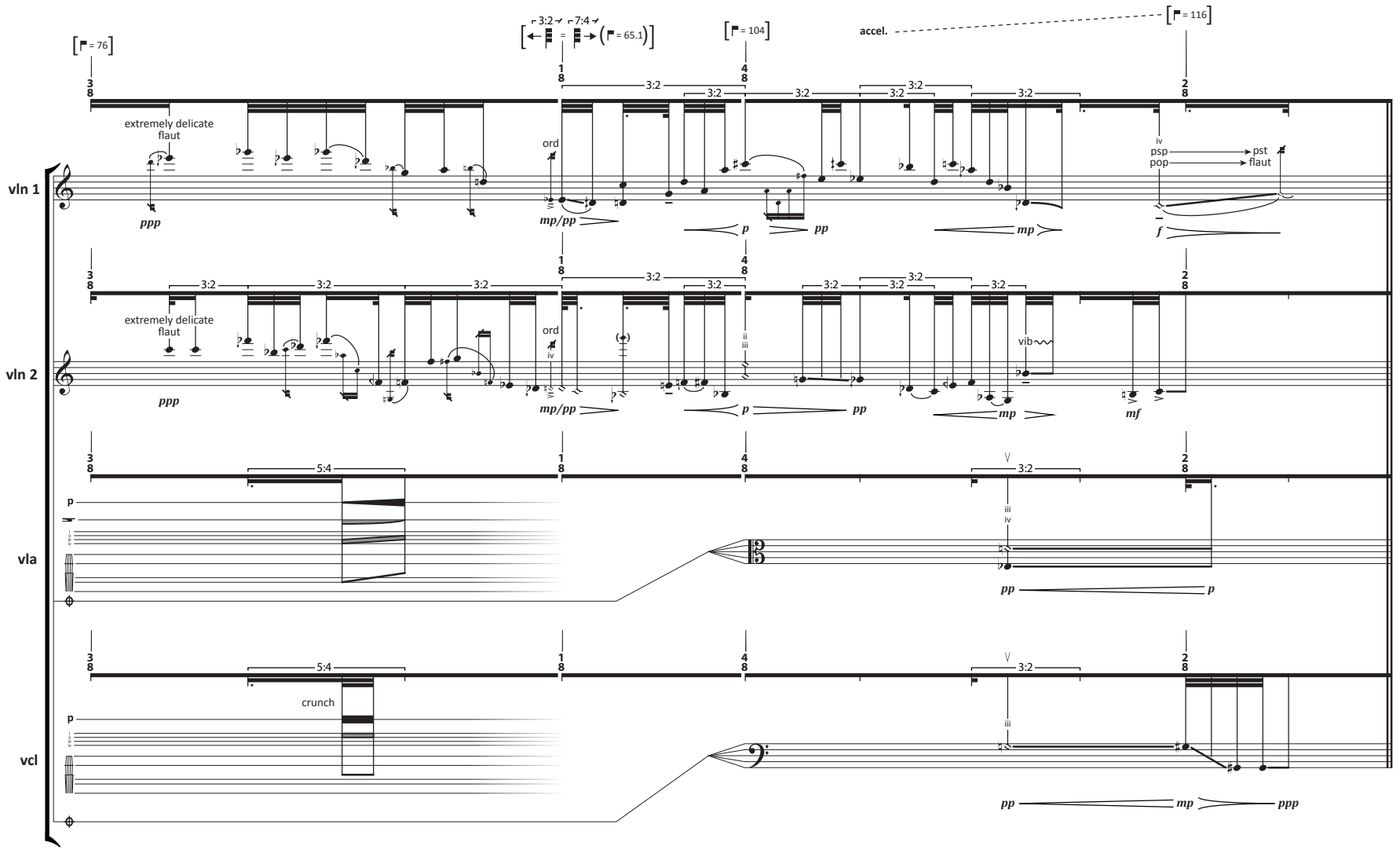
p [< >] ad lib.

p [< >] ad lib.

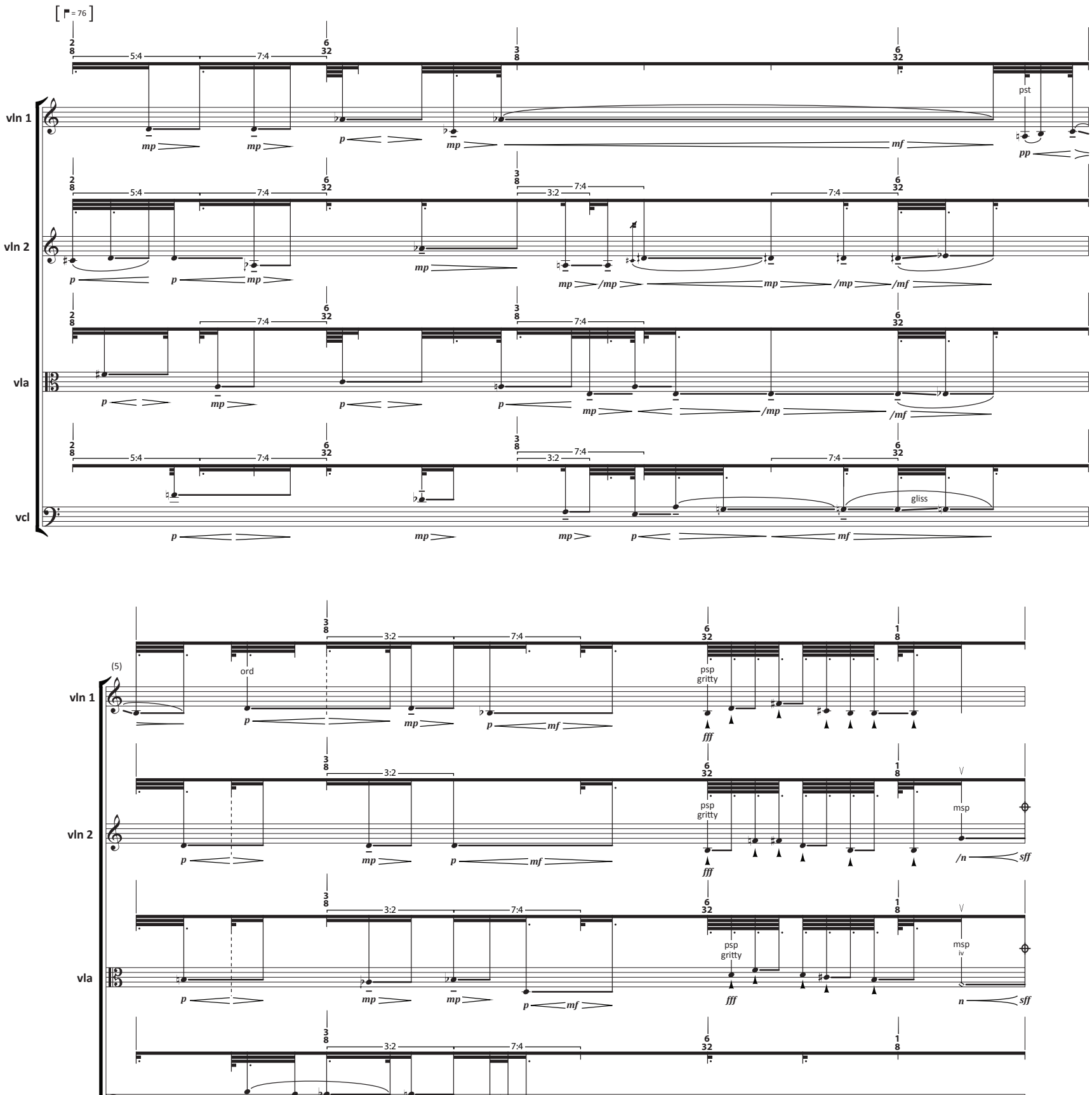


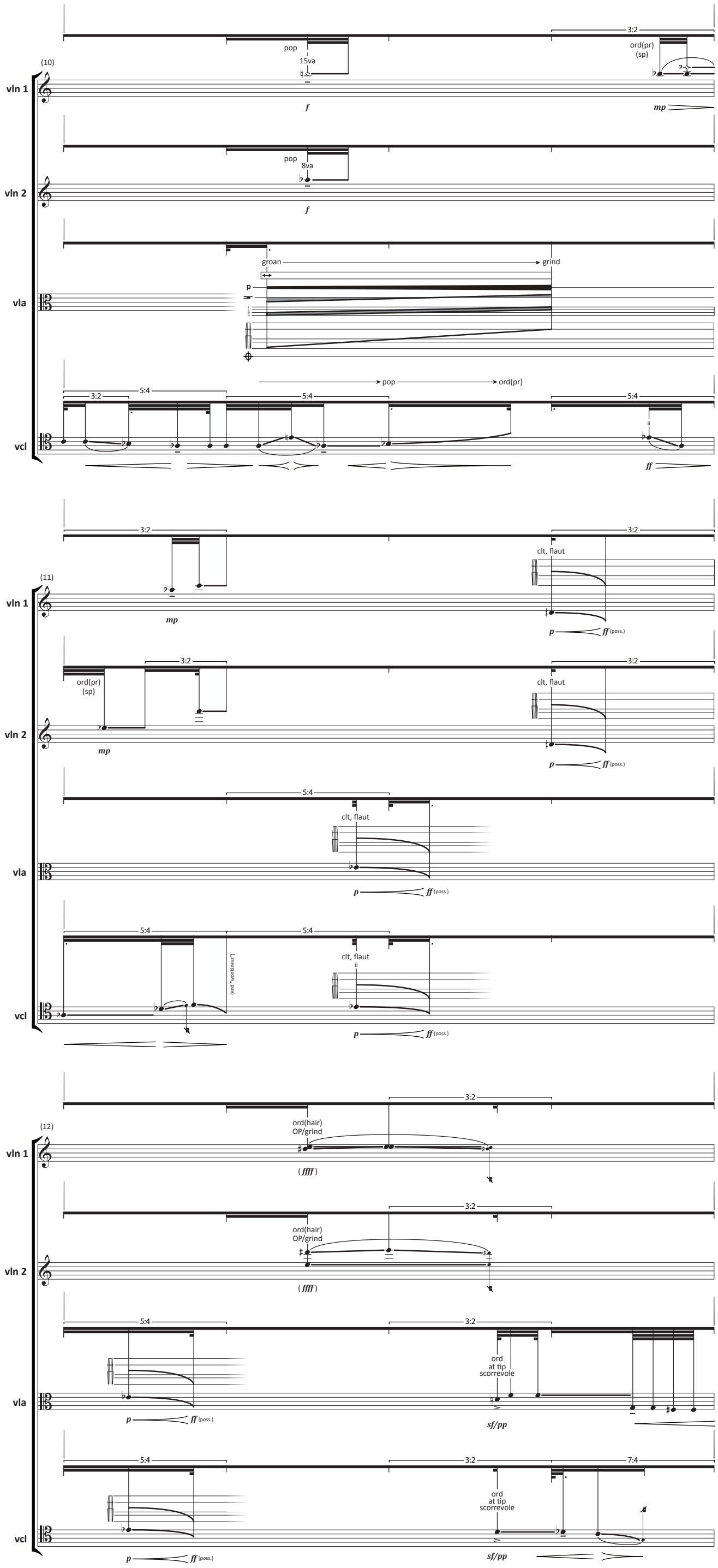


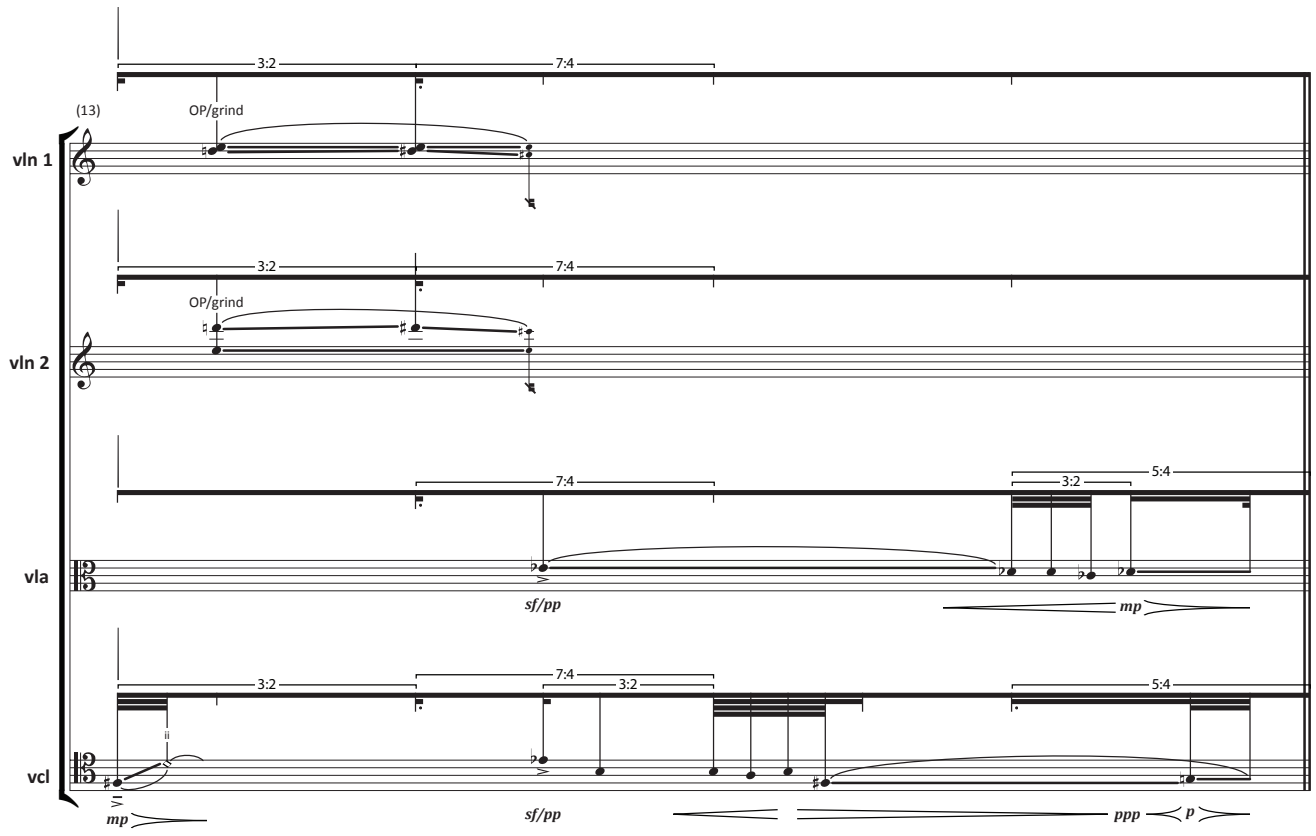
16. Rodney Dangerfield 8



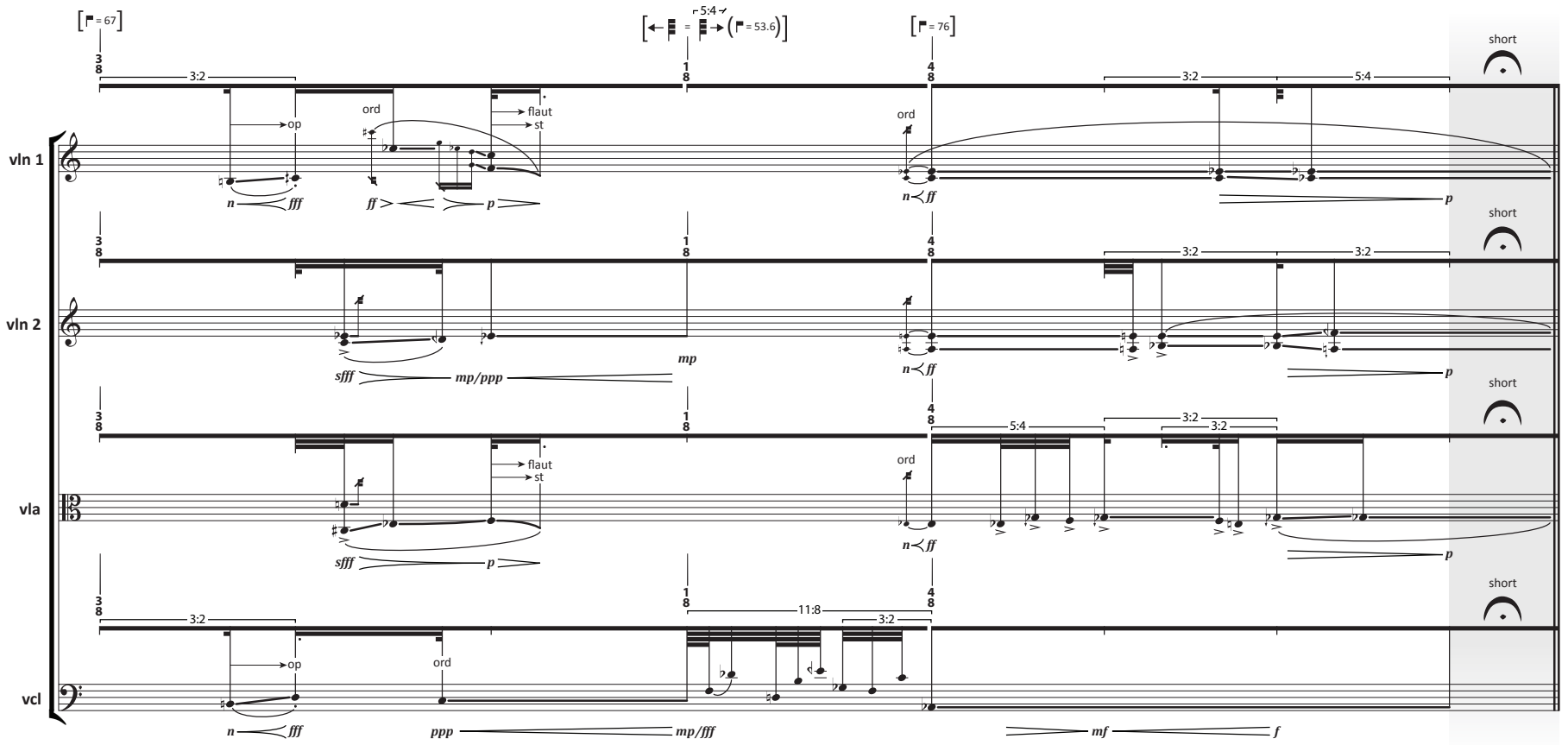
17. Susie Essman




(10)
vln 1
vln 2
vla
vcl
pop
15va
8va
3:2
ord(pr)
(sp)
mp
f
groan
grind
p
5:4
pop
ord(pr)
(11)
clt, flaut
ff (poss.)
(end "wonkiness")
ii
(12)
ord(hair)
OP/grind
(ffff)
7:4
ord
at tip
scorrevole
sf/pp

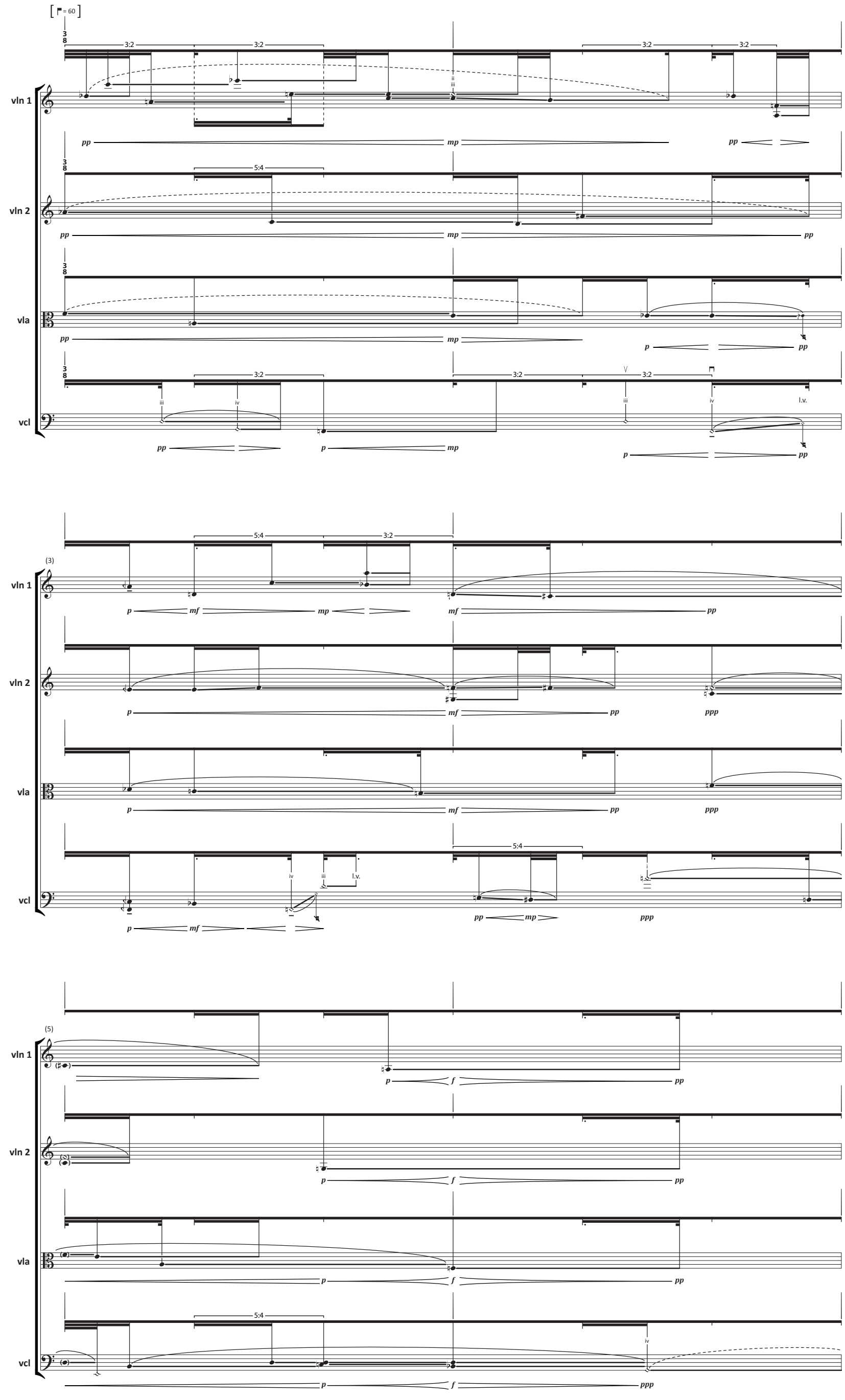


18. Rodney Dangerfield 9



short pause (as necessary)

19. Richard Pryor



(7)

vln 1

pst

iii

ii
iii

ii

ppp

ppp

vln 2

pst

iii
iv

ppp

ppp

vla

pst
iii

ii
iii

ii

ppp

ppp

vcl

(9)

vln 1

4/8

3:2

5:4

3/8

3:2

ii

ii

ppp

pp

pppp

vln 2

ord

pppp

vla

iii

ii
iii

ord

5:4

pppp

vcl

pppp

(11)

vln 1

3:2

vln 2

5:4

vla

pp

ppp

pp

ppp

5:4

vcl

ppp

(13)

vln 1

vln 2

vla

vcl

3:2 3:2

ppp pp pppp

5:4 5:4

pp ppp p pppp

3:2 3:2

pppp ppp pp n ppp

(15)

vln 1

vln 2

vla

vcl

mf mp pp mf

5:4

pp /p

3:2

pp p pp

mf pp mf

(17)

vln 1

vln 2

vla

vcl

3:2

p mp p

5:4

p mp

p

p

(19)

vln 1

vln 2

vla

vcl

3:2 5:4 3:2

mp pp mp pp p

3:2 p mf

5:4

iii iv iii iv

pp p mp mf mp p

3:2

mp pp

mp

(21)

vln 1

vln 2

vla

vcl

4/8 3/8 3:2 5:4

;)

p ppp

(23)

vln 1

vln 2

vla

vcl

st pppp pst gliss non gliss 3:2 l.v.

(25)

vln 1

vln 2

vla

vcl

(27)

vln 1

vln 2

vla

vcl

(29)

vln 1

vln 2

vla

vcl

3:2

(31)

vln 1

vln 2

ppp

vla

ppp

vcl

(33)

vln 1

p *mf* *ppp* *pp*

vln 2

3:2 5:4

p *pp*

vla

3:2 5:4

p

3:2

pp

vcl

mst ord

pp *mp* *p*

(35)

vln 1

molto flaut pst mst

ppp *pp*

vln 2

pst

ppp

vla

pst

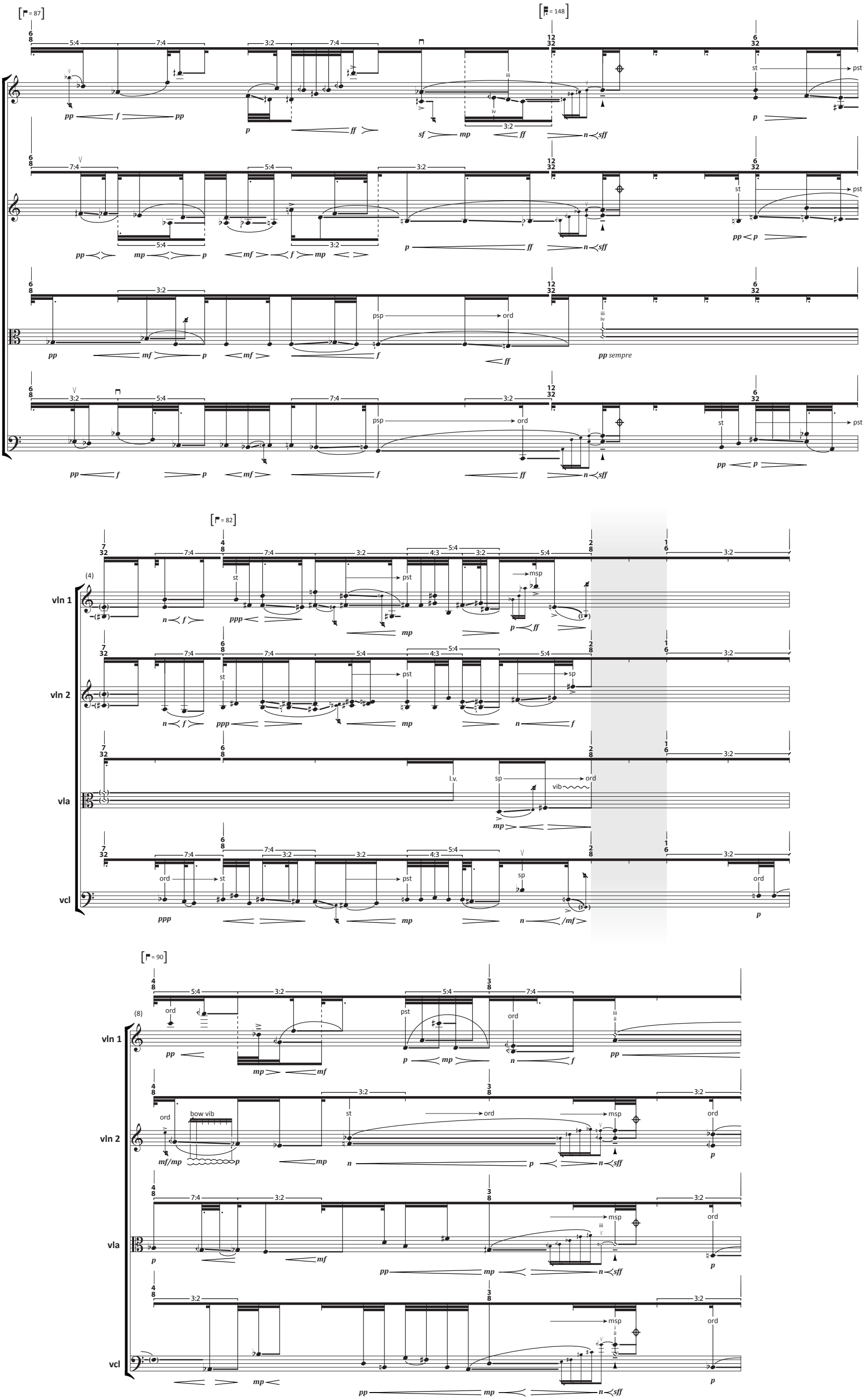
ppp

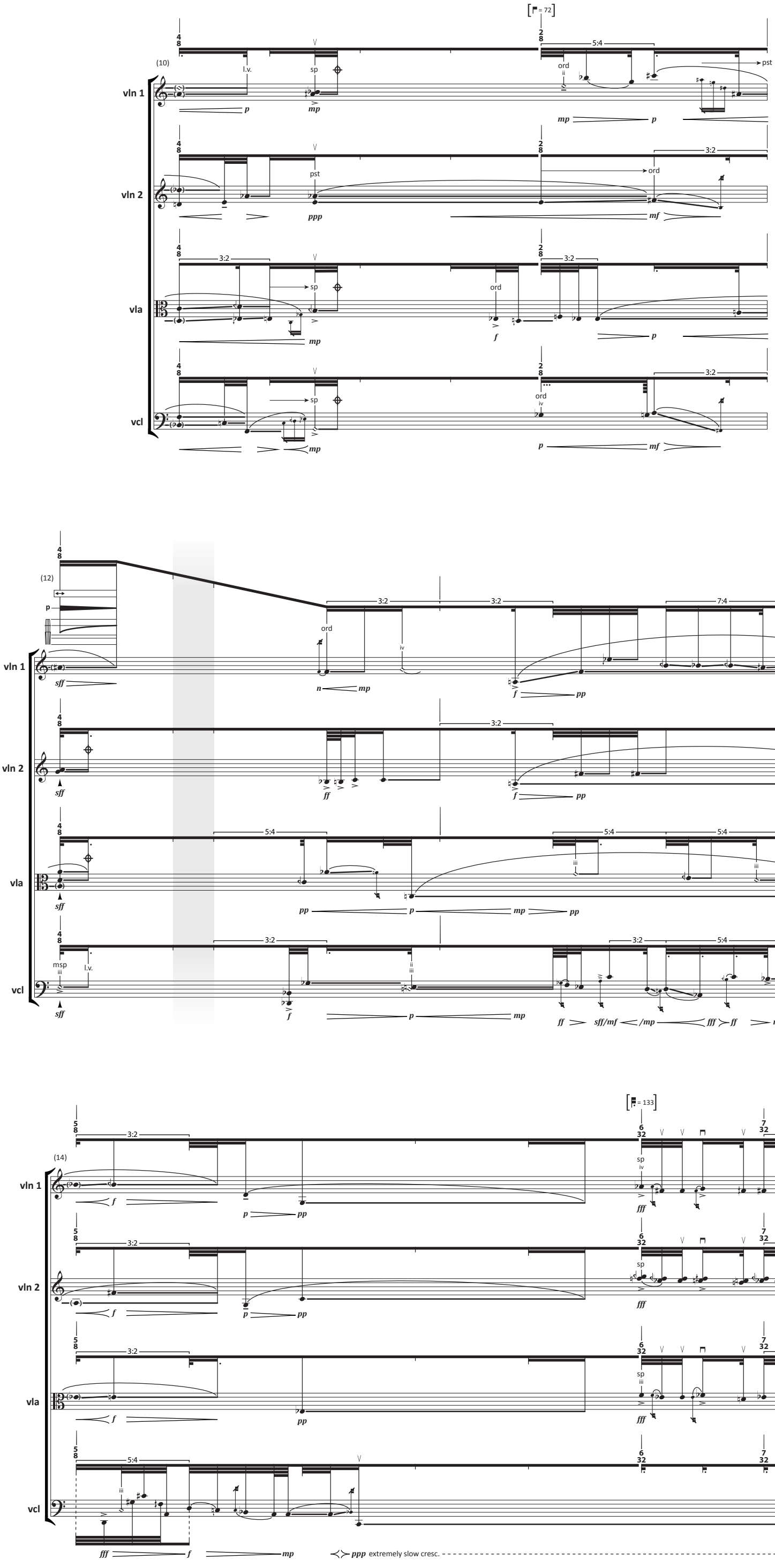
vcl

pst

ppp

20. Robin Williams 2




(10)
vln 1
vln 2
vla
vcl
l.v.
sp
pst
ord
ii
iv
iii
msp
5:4
3:2
7:4
4:3
(12)
(14)
p
sff
mp
pp
ppp
mf
f
ff
fff
n
[= 72]
[= 133]
ord
ppp extremely slow cresc.

(17)

vln 1

vln 2

vla

vcl

ord

psp

ord

psp
rough

ff

4:3

3:2

4:3

3:2

3:2

iii

ord

psp

ord

n

mp

sff

pp

(extremely slow cresc.)

[3:2 = (♩ = 75)]

[♩ = 156]

(22)

sp
iv

fff

3:2

iv
iii

ii
iii

iv

ord

ff

sp

ord

mp

ff

sp
iii

fff

ord

ff

sp

ord

(extremely slow cresc.)

f

mp

ff

(24)

iii
iv

p

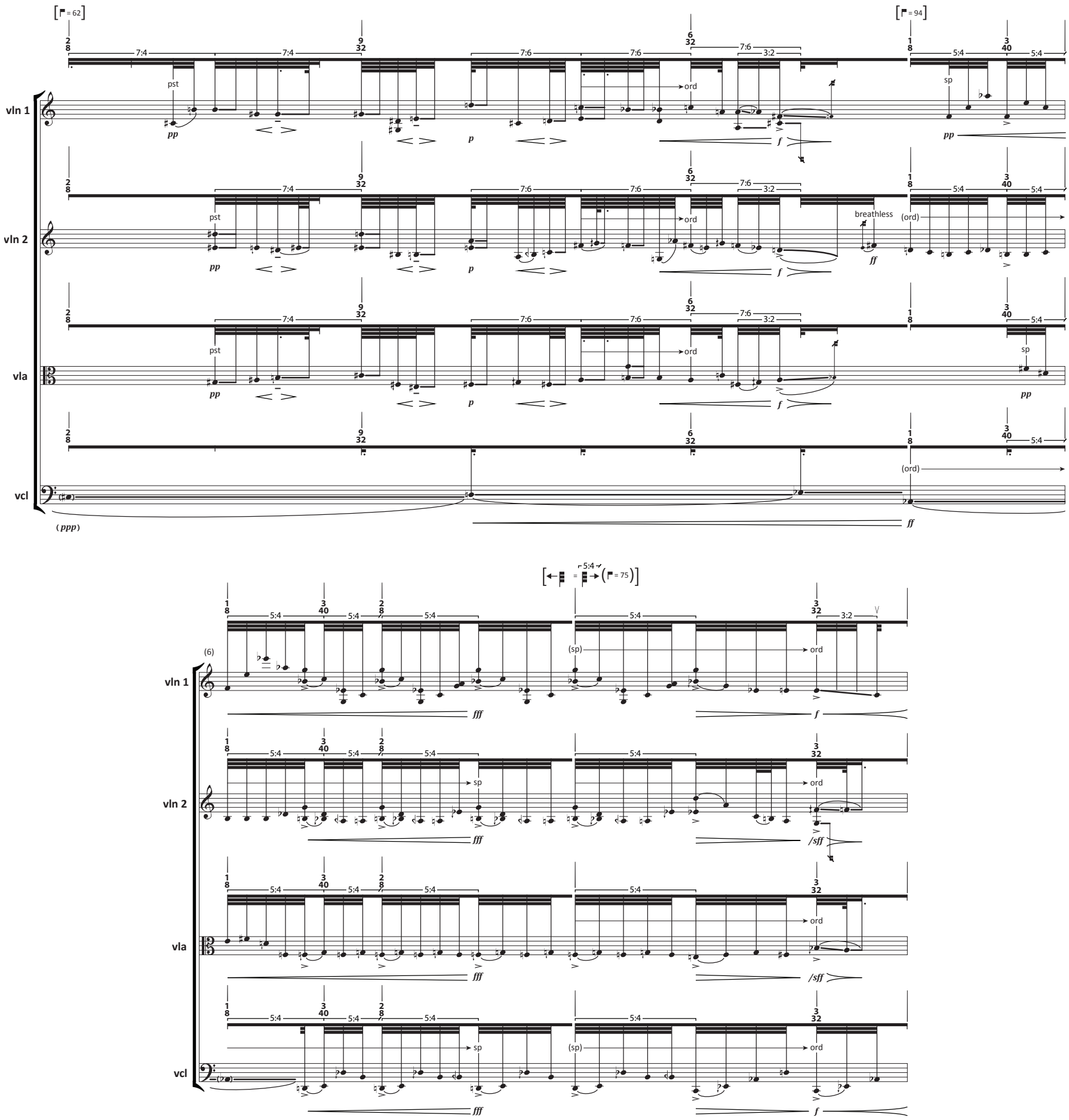
sff

sff

fff

/ppp

21. Ms Pat


vln 1
vln 2
vla
vcl
pst
ord
sp
breathless
(ord)
(sp)
(6)
(11)
pizz
psp (sempre)
brutale
pop
psp
(ppp)

(13)

vln 1

vln 2

vla

vcl

pop ord sp ord msp

sfff mf f mf ff

sff f fff sfff /p f p f mf ff n

st

sff sfff mf

(16)

pizz

arco

sf p mf sff

at nut

pp mf f pp

pizz iv

*harmonic need not speak

ord arco iv

fff mf mp sf pp

[= 101]

(19)

solo bumptious

(24)

vln 1

vln 2

vla

vcl

[♩= 86]

(28)

vln 1

vln 2

vla

vcl

(30)

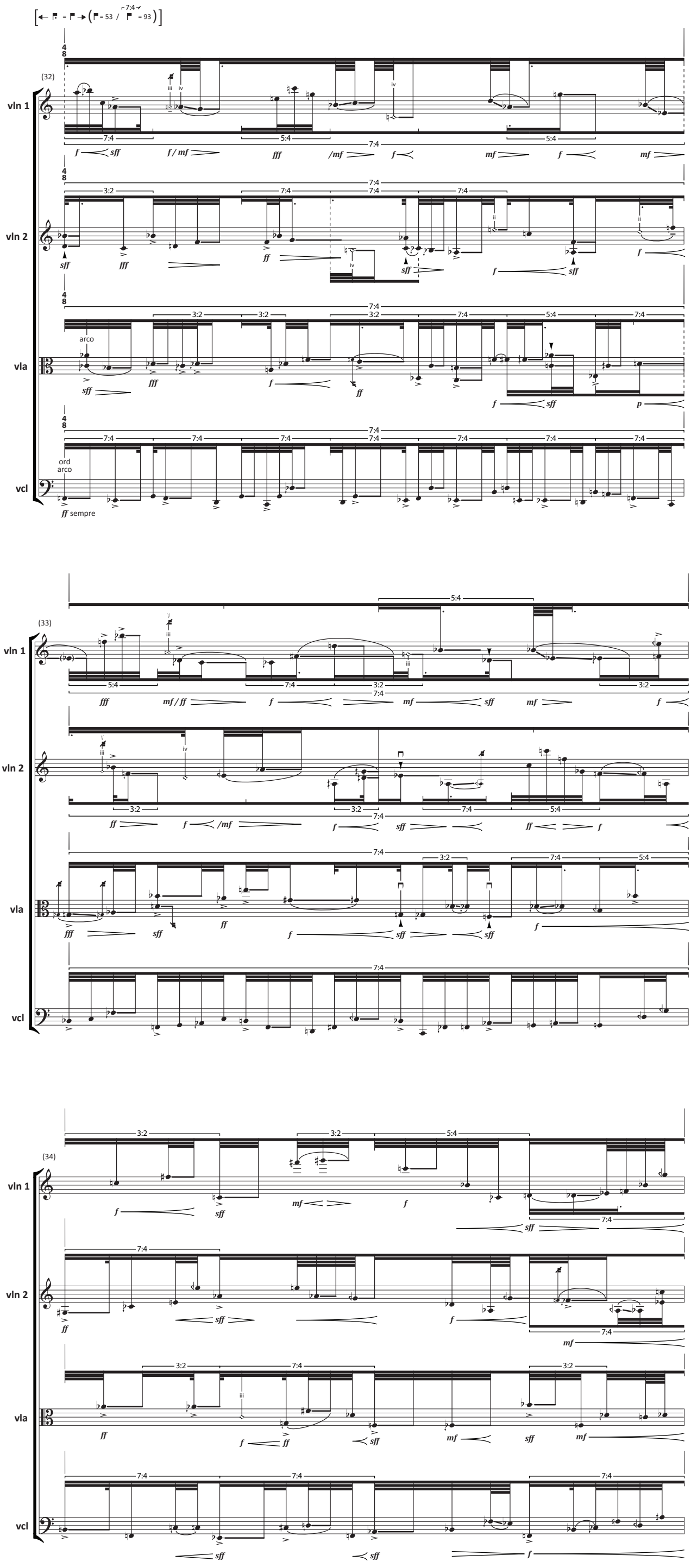
vln 1

vln 2

vla

vcl

[♩= 80]


(32)
vln 1
vln 2
vla
vcl
arco
ord
arco
ff sempre
(33)
(34)

(35)

vln 1

/pp

7:4

msp → ord

pp

vln 2

/pp

5:4

sf / n

vla

pp

3:2

msp → ord

ii

pp f

vcl

7:4 3:2

p pp

3:2

ii iii msp pop

(36)

vln 1

pp mf pp p

7:4 5:4 3:2

mp sff ff

vln 2

mp

3:2

5:4 7:4 3:2

p mp f

vla

p

5:4 5:4

pp f

vcl

sp pizz iii

mp mf

[5:4 3:2 = (♩ = 89)]

(37)

vln 1

p pp

vln 2

ppp p

vla

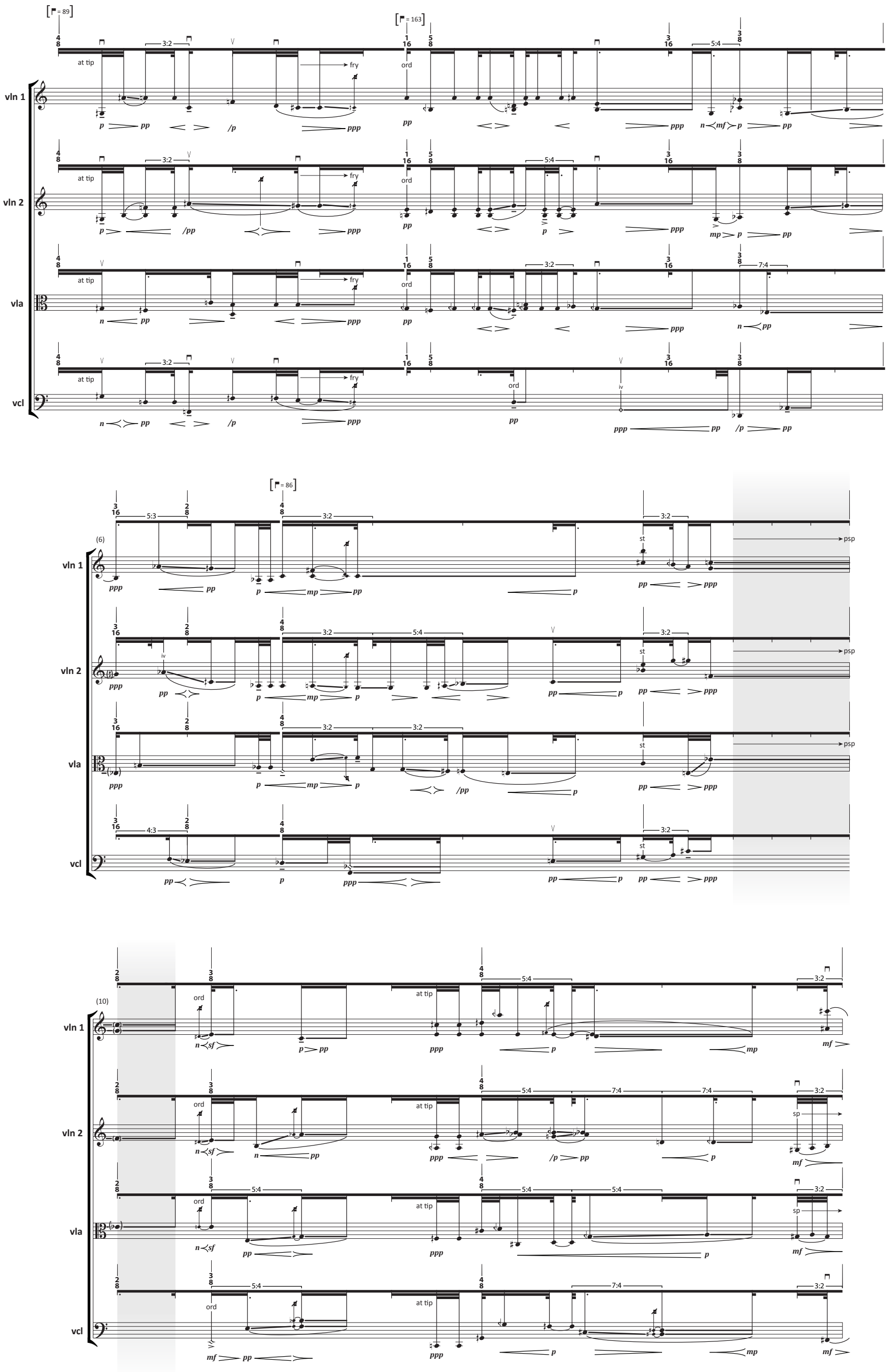
p pp

vcl

arco iii iv

mp pp

22. Tig Notaro



[♩ = 75]

(13)

vln 1

pst
p /ppp
3:2
fry
p
5:4
at tip ord
st
pp

vln 2

ord pst
p ppp
5:4
fry
p
5:4
at tip ord
st
pp

vla

3:2
ord pst
p ppp
3:2
fry
p
5:4
at tip ord
st
pp

vcl

pst
OP/groan
iii
p
stutter
5:4
st
pp

[♩ = 105]

(16)

vln 1

3:2
/p pp
n sf
p pp p
n sf
p

vln 2

5:4
/p pp
n sf
n pp
p
n sf mf
5:4
p

vla

/p pp
n sf
pp
mp
p

vcl

msp
ord
3:2
5:4
p
ppp non cresc.
mf pp
mf p

[♩ = 75]

(19)

vln 1

3:2 3:2
pst ord
mp pp
n p pp p
n sf
p
7:4
pp

vln 2

3:2 3:2 3:2
pst ord
mp pp
n p pp
/mp pp p
n sf
pp
5:4
5:4

vla

3:2 3:2 3:2
pst ord
mp pp
n p pp
/mp pp p
n sf
pp
5:4
3:2

vcl

3:2 3:2 3:2
pst ord
n ppp
n p pp ff
pp p
mf
pp
5:4

(23)

vln 1

vln 2

vla

vcl

msp

ord

(28)

[♩ = 113]

[♩ = 94]

(31)

[♩ = 117]

st

(33)

vln 1

vln 2

vla

vcl

5:4 3:2 3:2

psp → ord → fry

f p pp pp p ppp

mf f p pp p p ppp

mp ppp

mf pp p mp p pp

(36)

[♩ = 75] 80 76]

5:4 7:4 3:2 7:4 3:2

ord sp

mf p p mp p pp

msp

mf pp mp p pp

5:4 3:2 5:4 3:2 7:4

iv

p mf n mp/p p mp p pp

(39)

[♩ = 118] [♩ = 83]

3:2 3:2 3:2

ppp f p pp pp /p pp

p pp

Chicago-Melbourne-Tasmania, 2014-2015