

Anqi Liu

From Stillness

2017 @ UCSD

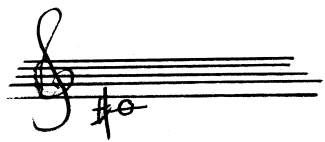
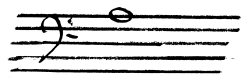
for Trumpet, Double Bass and Sectional Prepared Piano

This piece is more an experimentation than an artistic creation,
is more a transitional event than a compositional process.
I was writing from a stillness vacuum,
only allowing imaginations and conjectures flowing.
I am not sure where I am meandering to,
at some points though,
I feel I might land in some wonderlands or real world,
through experimentations, transitions, and imaginations.

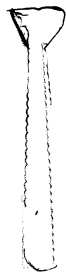
Preparation Form	Tone	Material	strings left to right	Distance from damper (inch)	strings left to right	Distance from damper (inch)
		screw	1-2	18	2-3	$16\frac{1}{8}$
		screw	1-2	$15\frac{1}{8}$	2-3	$14\frac{5}{8}$
		screw	1-2	$11\frac{1}{4}$	2-3	$11\frac{5}{8}$
		screw	1-2	$10\frac{1}{8}$	2-3	$11\frac{3}{4}$
		screw	1-2	$7\frac{1}{10}$	2-3	$9\frac{1}{2}$
		screw	1-2	$8\frac{1}{2}$	2-3	$9\frac{1}{10}$
		screw	1-2	$7\frac{1}{2}$	2-3	$7\frac{3}{4}$
		screw	1-2	$6\frac{1}{2}$	2-3	$6\frac{2}{3}$
		screw	1-2	$5\frac{3}{4}$	2-3	$5\frac{1}{8}$

Size and Type of the Screw

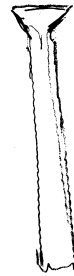
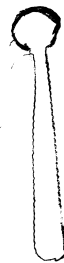
Tone



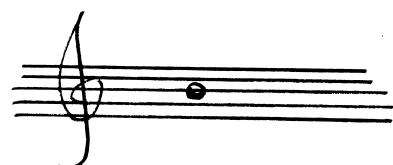
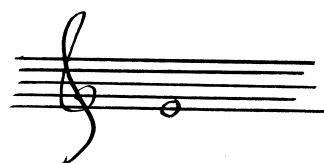
String left to right 1-2



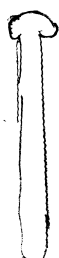
String left to right 2-3



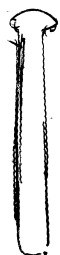
Tone



String left to right 1-2

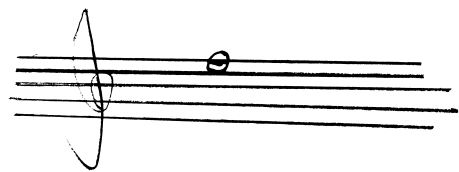
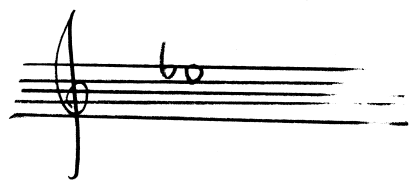


Strings left to right 2-3



Some other to 1-2

Tone



String left to right 1-2



String left to right 2-3



$\text{♩} = 60$

From Stillness
2017 © UCSD

Ange Liu

C Trumpet

practice mute

Double Bass

Piano

Pizz

(very fragile sound or play down octave)

end with breathy sound with key clicks.

D

P

↑
D-D-D-D

♩ = 66-72

♩ = 75

Harmon Mute

Harmon Mute $5=4$

Mute off (3)

old. L.V.

like GuDin

stretch the string L.V.

ord. → flutter tongue → ord.

7=4

9=8

7=4

3

3

voice screaming d^* → flutter tongue dp → odd. d^* → noise

Make long transition. Stop all the sudden.

$d=75$ practice mute

distant

ppp mp f fpp

Play the trumpet inside piano

Gradually adding low pressure

Very heavy low pressure

oxt. s.p. oxt.

ppp mp f fpp

L.V.

fast highest notes blending with voice, bird sound

mp ppp ff

8's 8's 5's

Harman Mute $d=75$

fast random natural harmonics like shimmering stars

mp ppp ff

8's 8's 5's

Live Noh $S=4$

pizz.

I II I II I III III I

[on the keys] highest notes, superb fast and ethereal.

ppp ff

8's 8's 5's

L.V.

[on the keys] play selected notes with any order, irregularly, increasingly tenderly, ethereally.

pedal down all through

no pedal change.

free rubato

Violin (V): free rubato, circled 3, slurs, ties, dynamics: *pp*, *f*, *pp*, *pp*.

Viola (V): arco., circled 3, slurs, ties, dynamics: *pp*, *f*, *pp*, *pp*.

Piano (P): *ppp*, *f*, *pp*, *pp*.

Violin (V): circled 3, slurs, ties, dynamics: *pp*, *f*, *pp*, *pp*.

Viola (V): circled 3, 7:4, slurs, ties, dynamics: *pp*, *f*, *pp*, *pp*.

Piano (P): free, jazzy, romantic, circled 3, slurs, ties, dynamics: *fff*, *mf*, *ff*, *mf*, *mf*, *fff*, *mf*, *f*, *pp*, *mf*.

Handwritten musical notation for the first system, including a treble clef staff with a melodic line starting at *mp*, and a bass clef staff with a rhythmic pattern. A *pizz* marking is present above the bass staff. A 7:4 ratio is indicated above the bass staff notes. Below the bass staff, a series of numbers (11-7, 11-7, 11-5, 11, 1-11, 11-6, 1-5) and a *Sub. C* marking are visible. A dynamic range from *ppp* to *mp* is shown with a wedge.

Handwritten musical notation with performance instructions. The top staff has a scribbled-out section with the instruction: "use metal bar to sweep the selected notes strings → right hand". The bottom staff has a scribbled-out section with the instruction: "use iron chain to drop on the tuning pins → left hand continuously". A large arrow points from these instructions to the right, with the text: "crescendo starts after double bass pizz" and a *ppp* dynamic marking.

Handwritten musical notation for the second system. The top staff is mostly empty with a *mp* marking. The bottom staff contains the instruction: "Stop suddenly listening to the echoes | pedal down all through no pedal switch to the next part". To the right, there is a section titled "[on the keys]" with the instruction: "start with inarticulated, mysterious, random 57's and distant timbre and distant timbre". Below this is a diagram of a piano keyboard with a complex web of lines connecting various keys. A large arrow points from this diagram to the right, with the text: "accelerando and crescendo to the limit" and a *ppp* dynamic marking.

Solo.

Tempo = fast as possible

tempo moderate

merely play by the given order. dramatic

L.V.

L.V.

L.V.

L.V.

L.V.

no stop

show sep (L.V.)

no stop

rise, random

repeat fifteen to eighteen times.

after the last hit, wait for about 4 min

pedal down all through

no pedal switch to the next part

Jazz, 3 free tuba to, tenderly, gracefully

mf

with the rhythmic pattern

with the harmonic function

7:8

12:8

9:8

10:8

9:8

9:8

10:8

Humor

9

13:12

a preparation / an intro for the folk section

D

Free Rhythmic Pattern

gliss up to G

Hantando on the given notes / draw bow quickly without pressure to activate harmonic

P

D

Hantando on G till you feel ready to arrive at the following folk section even though the pianist might stop earlier than you.

ascending to the highest register
pedal down all through

ending with ethereality and purity

L.V.

* it's no necessary to be superb precise on the quintuplet rhythmic pattern.
the most important aspect here is to let music flow naturally like you are sitting on the boundless prairie playing your songs from your soul.

Harmon Mute
♩=75 rubato

Trumpet

mf

D.B.

mf

sul tasto

5

3

5

5

5

5

5

5

5

5

5

5

5

5

3


5

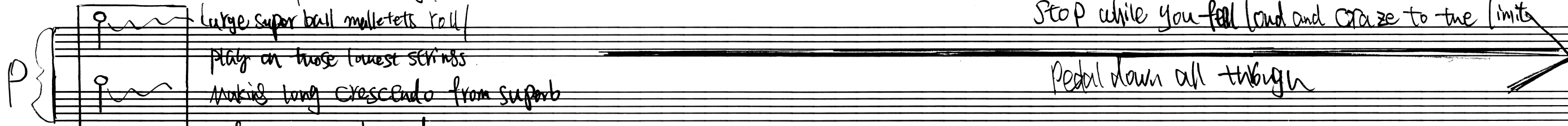
System 1: Treble clef (top) and Bass clef (bottom). Treble clef contains a 5-measure phrase, followed by a 3-measure phrase, and another 5-measure phrase. Bass clef contains a 5-measure phrase, followed by a 3-measure phrase, and another 5-measure phrase. Fingerings are indicated by numbers 3, 5, and 3. A '7' is written above the first measure of the second staff.


System 2: Treble clef (top) and Bass clef (bottom). Treble clef contains a 5-measure phrase, followed by a 3-measure phrase, and another 5-measure phrase. Bass clef contains a 3-measure phrase, followed by a 5-measure phrase, and another 3-measure phrase. Fingerings are indicated by numbers 5, 3, 5, 3, 5, 3, 5, 3. A 'gliss.' marking is present in the final measure of the bass staff.

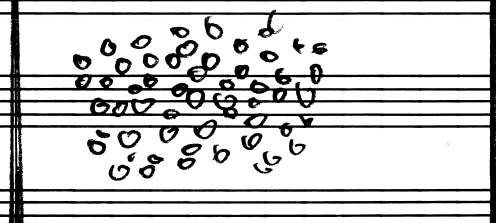
System 3: Treble clef (top) and Bass clef (bottom). Treble clef contains a 5-measure phrase, followed by a 3-measure phrase, and another 3-measure phrase. Bass clef contains a 5-measure phrase, followed by a 3-measure phrase, and another 5-measure phrase. Fingerings are indicated by numbers 5, 3, 3, 5, 5, 5. A 'distort to noise.' instruction is written above the final measure of the treble staff. A 'gliss down and bowing from ord. to s.p.' instruction is written above the final measure of the bass staff.

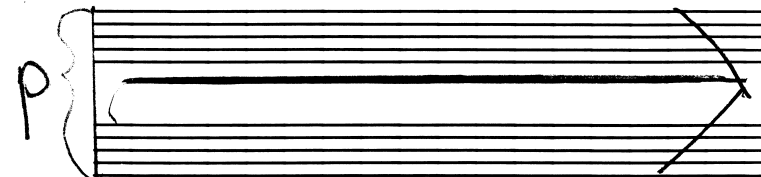
T  Stop while you feel loud and crazy to the limit. Lay down your instrument and go to the Piano.

D  Stop while you feel loud and crazy to the limit. Lay down your instrument and go to the Piano.

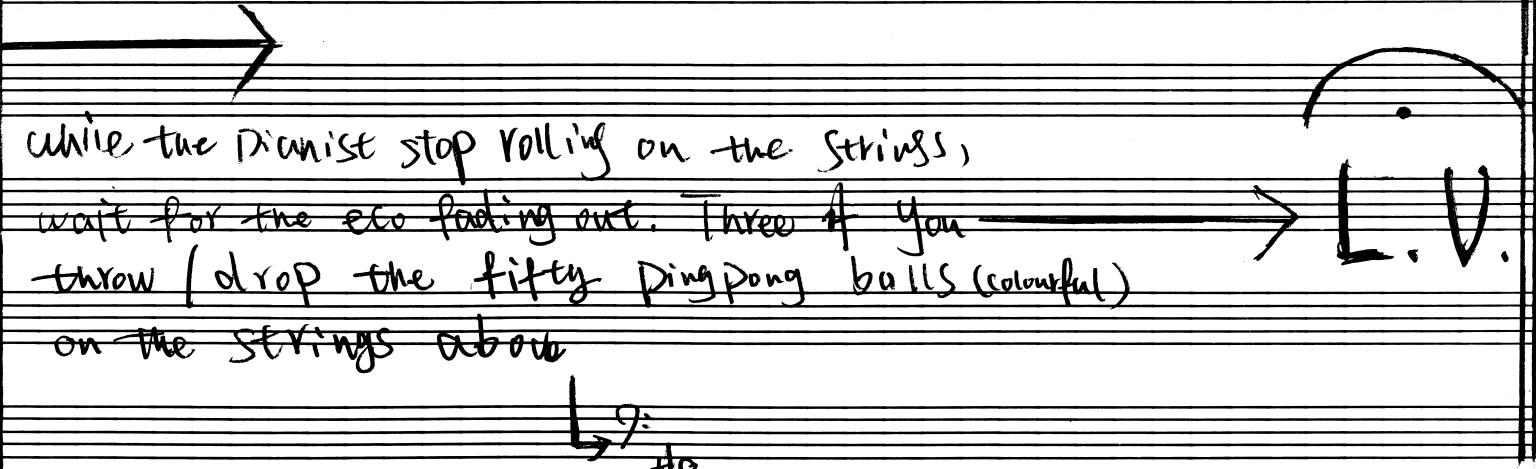
P  Inside piano strings I
 large super ball mallets roll/
 play on those lowest strings
 making long crescendo from superb
 soft to superb loud.
 Stop while you feel loud and crazy to the limit
 Pedal down all through

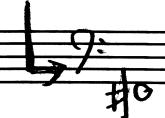
T/P 

D/P 

P  Pedal down and without changing
 the pedal the whole process

while the pianist stop rolling on the strings,
 wait for the eco fading out. Then if you
 throw / drop the fifty pingpong balls (colorful)
 on the strings above

 L.V.

 ♯0