find the sound

for piano, violin and violoncello

composed for and dedicated to Becky, Nancy and Dave

Nikolaos-Laonikos Psimikakis-Chalkokondylis

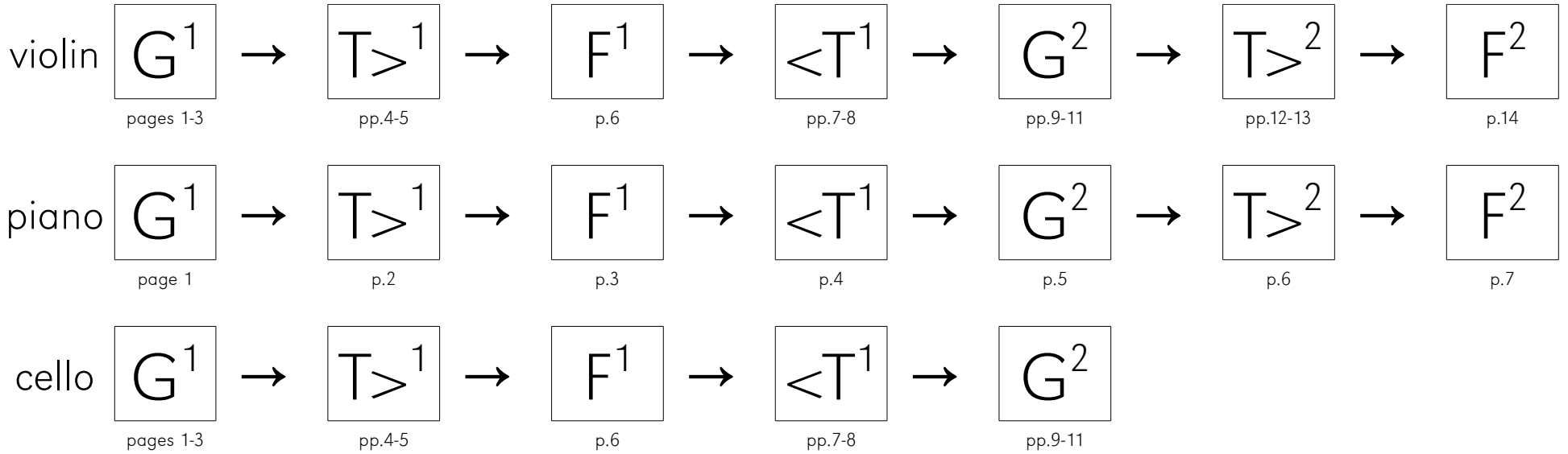
Creative Commons by-sa 3.0

find the sound
for piano, violin and violoncello

Performance Instructions

Structure

Each performer has his or her own part, which is independent to the other parts. Each part consists of three kinds of material: **graphic**, **transitional**[1] (from graphic to traditional notation), and **fragmented** material. The order of the materials for each instrument are as follows (with the respective page numbers):



1 **T>** indicates "*transition from graphic to traditional notation*" whereas **<T** indicates "*transition from traditional notation to graphic notation*"

Each performer has a table with time brackets for each material. The time brackets indicate that the duration of a specific material will be within the time bracket indicated. The cellist has two different possible set of time brackets, and should choose one and remain with it throughout the piece. The choice can either be made on stage or beforehand. For the performance the players are required to have a stopwatch which makes no beeping sound when clicking the buttons. The time-table for each player's materials is given below:

	violin	piano	violoncello	
			A OR	B
G^1	40" – 1'05"	40" – 1'05"	30" – 45"	60" – 1'15"
$T>^1$	20" – 40"	20" – 40"	20" – 55"	60" – 1'30"
F^1	?	?	?	?
$<T^1$	45" – 1'15"	45" – 1'15"	60" – 1'15"	30" – 45"
G^2	55" – 1'20"	55" – 1'20"	60" – 1'30"	20" – 55"
$T>^2$	20" – 40"	20" – 40"		
F^2	?	?		

The performers start by initiating their stopwatches at the same time, and then resetting their stopwatches individually after they have performed each material. The silences between materials is determined by how long it takes the performers to reset the stopwatches and turn the ir pages.

The **fragmented** materials' duration is *conditional* :

- If the violin player arrives at F1 before the piano player, he/she stays on that page until the piano player has also arrived on the respective page in his/her part. When the piano player arrives there, the violin player stays on that page for another 20" before moving on.

- If the violin player arrives at F^1 after the piano player, he/she stays on that page until the piano player moves on from that page before moving on.

- If the piano player arrives at F^1 before the violin player, he/she stays on that page until the violin player has also arrived on the respective page in his/her part. When the violin player arrives there, the piano player stays on that page for another 30".

- If the piano player arrives at F^1 after the violin player, he/she stays on that page until the violin player moves on from that page..

- If the cello player arrives at F^1 before either the violin and piano player, then he/she stays on that page until the other two players also arrive on their respective page and remains on it until they start moving away from it.

There are two possible endings for the piece:

a) The cellist has finished his/her part before the violin and/or piano reach F^2. In that case, the violin and piano perform F^2 as normal, with "moving on" implying that, as they have nothing else to play, they stop playing.

b) The cellist has arrived at their fragmented page already and is waiting for the violin and piano to get there too. In this case, once all three instruments are in the F pages (F^2 for the violin and piano, F^1 for the cello), the violin and piano behave as above. The cellist, as soon as he/she realises that the violin and piano player are in F^2, moves on to perform the remaining two pages.

Materials

The **graphic** material on the pages is to be performed as follows:

PIANO

- the **vertical lines** are an approximate visual representation of the keyboard, with the two dotted lines in the middle being the C# and D# above middle C.
- the timeline moves **downwards**, and from left **to right** (in terms of systems – 3 systems per page)
- the **tempo** is *slow*, and the **pedal** is *held throughout*, unless otherwise indicated (or at the discretion of the performer)
- the **horizontal position** of the notes indicates the *approximate position on the keyboard*, and the **vertical position** indicates their *approximate placement in time*
- the **white** noteheads mean that a *white* key must be played in that approximate area; **black** noteheads indicate a *black* key must be played; the **X** noteheads indicate that you may depress *any* key
- a note **framed** in a box means that it must be played *inside the piano*, at that approximate register, by **plucking** the string with the finger (or a piece of folded paper to avoid damaging the strings)
- **stems** indicate the *hand with which you must play the notes* (stem to the left = left hand, stem to the right = right hand)
- notes with more **beams** must be be played faster than notes with no beams, but the durations don't have to be exact multiples.
- **dynamics** are notated *traditionally*

VIOLONCELLO

Each of the four boxes represents each of the four strings of the cello:

C	
G	
D	
A	

The timeline moves from left to right, as in traditional notation. For each box, the highest point in that box indicates the highest note on that string, whereas the lowest point in that box indicates the lowest note on that string. Everything else is to be interpreted approximately with respect to the register on the string indicated.

A wavy line indicates a continuous glissando.
An identical shape over two adjacent boxes indicates that the gesture is to be played on both strings (double-stops).
If the line is decorated with white circles, it means the gesture must be be played *col legno battuto*, that is by hitting the bow on the strings.
An X indicates pizzicato. An X with the bartok pizzicato symbol on top of it indicates bartok pizzicato at that register.
Small slashes on the line mean that this gesture is to be played tremolando.
Two identical lines in the same box, the top one preceded by a diamond shape, means that it is a harmonic (touch 4th).

Interpretation in terms of dynamics, expression, and timbre are left up to the performer, but there should be a conscious effort to utilise a range of such techniques, including ***extreme sul pont*** and ***sul tasto***, as well as ***scratch tones*** ("*increased*" pressure).

VIOLIN

The instructions for the violin are identical to the instructions given for the violoncello, with the only difference being the correspondence of each box to the strings of the violin, which are as follows:

G	
D	
A	
E	

Again, the timeline moves from left to right, as in traditional notation. For each box, the highest point in that box indicates the highest note on that string, whereas the lowest point in that box indicates the lowest note on that string. Everything else is to be interpreted approximately with respect to the register on the string indicated.

For the **transitional** notation, the sections which are clearly graphic should be interpreted as described above; the sections which are clearly traditionally notated should be interpreted as normal; lastly, any ambiguous/in-between notation is to be interpreted freely, but must lead smoothly from one kind of notation to the other.

For the **fragmented** material, the players may freely move around the fragments on their page. Fragments may (and should) be played more than once. There should be a short rest between each fragment, and the general tempo of the each fragment is slow.

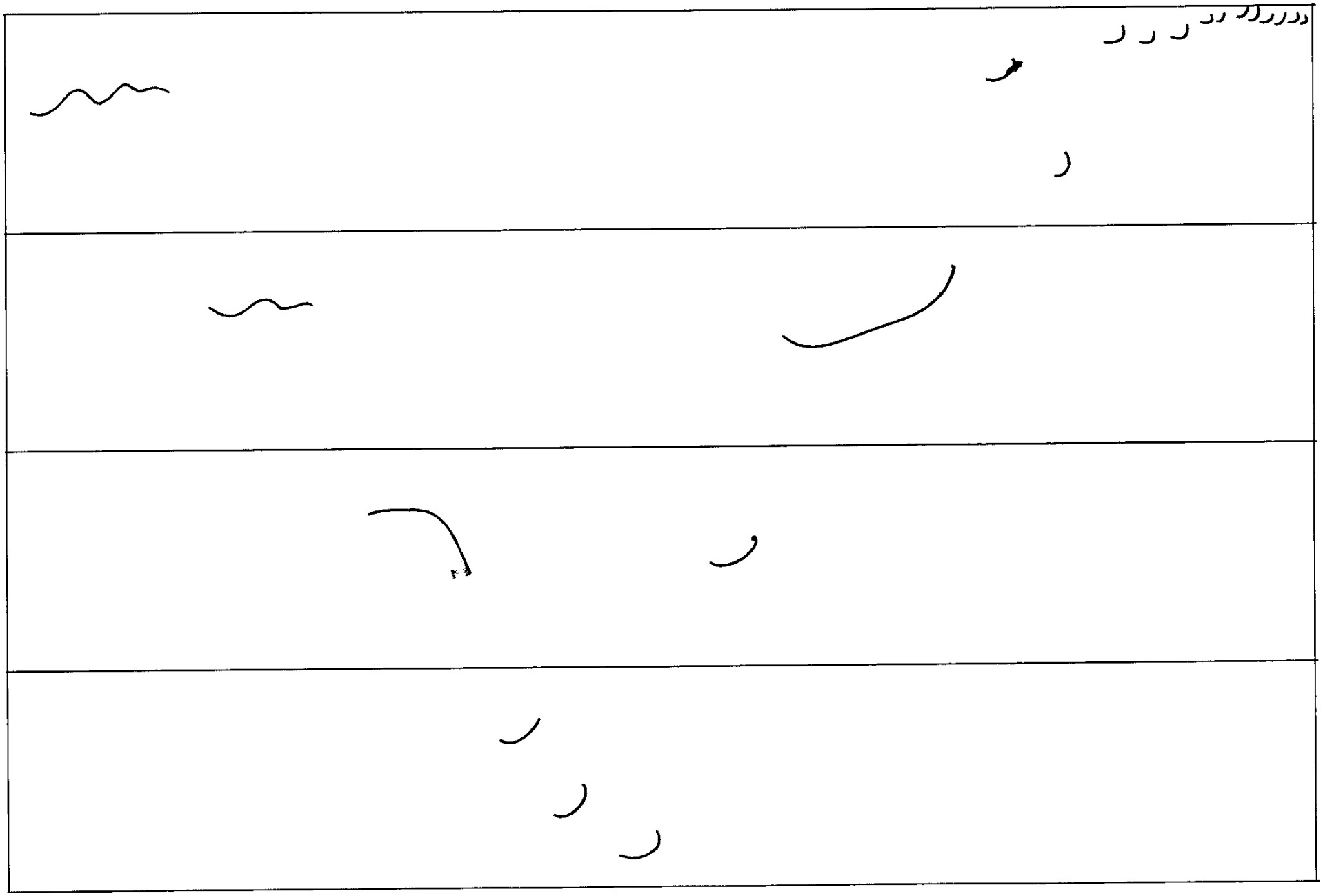
Programme Note

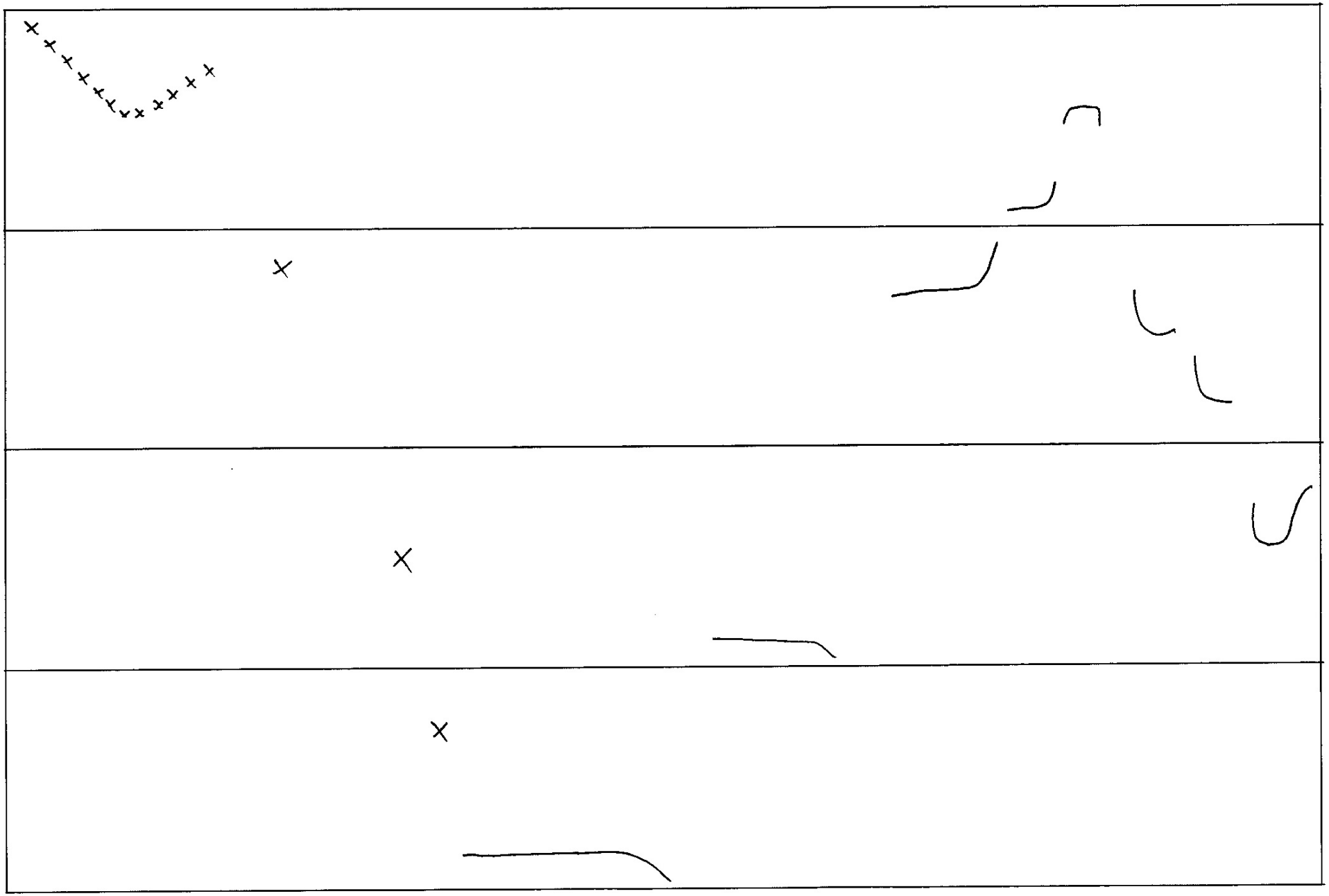
The piece was composed for the Larkin Trio, and is dedicated to Becky, Nancy and Dave. It was composed for the "Plinkety-Plonkety: Contemporary Works for Piano Trio" concert, part of the Guildhall New Music Festival, July 2010.

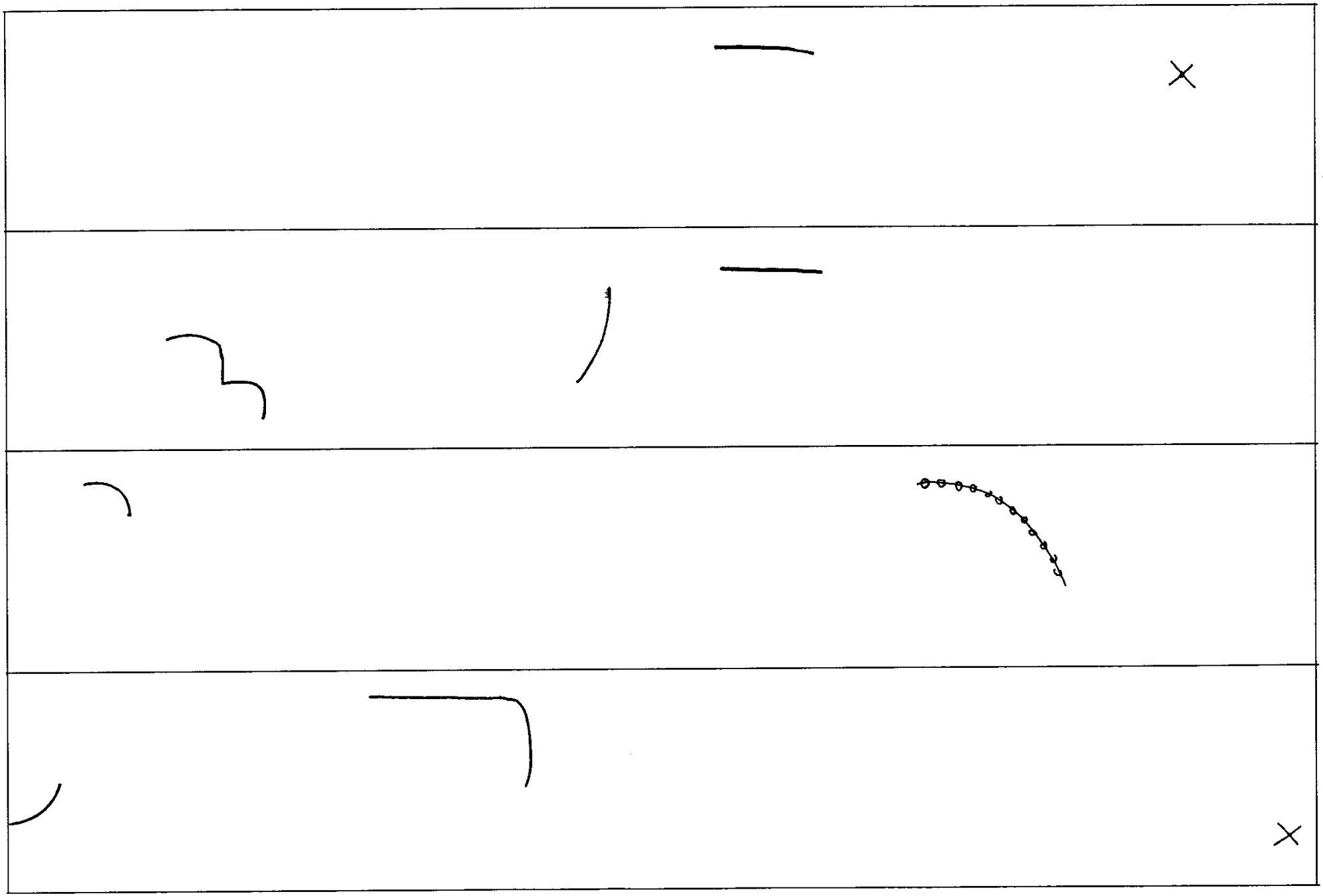
This piece deals mainly with different approaches to music making. Each part is independent and there is no overarching score to bring them together. Instead, the form of each performance depends on the independent choices the players make during the performance. Each part consist of three different kinds of material on their pages: graphic material, transitional material (from graphic to traditional notation), and fragmented material (in traditional notation). The graphic and transitional pages are to be played within a specified *time bracket* (e.g. 40 to 50 seconds), while the duration of the fragment pages is *conditional*, with different instructions for each instrument. There are two pages with fragments for the violin and piano, but only one for the cello. As a result, depending on the choices the cellist makes during the performance with regards to the duration of his/her material, the cello player will "interlock" with the fragmented material either the first time or the second time the other two players do so, thereby giving the piece a different form, with the content being the same.

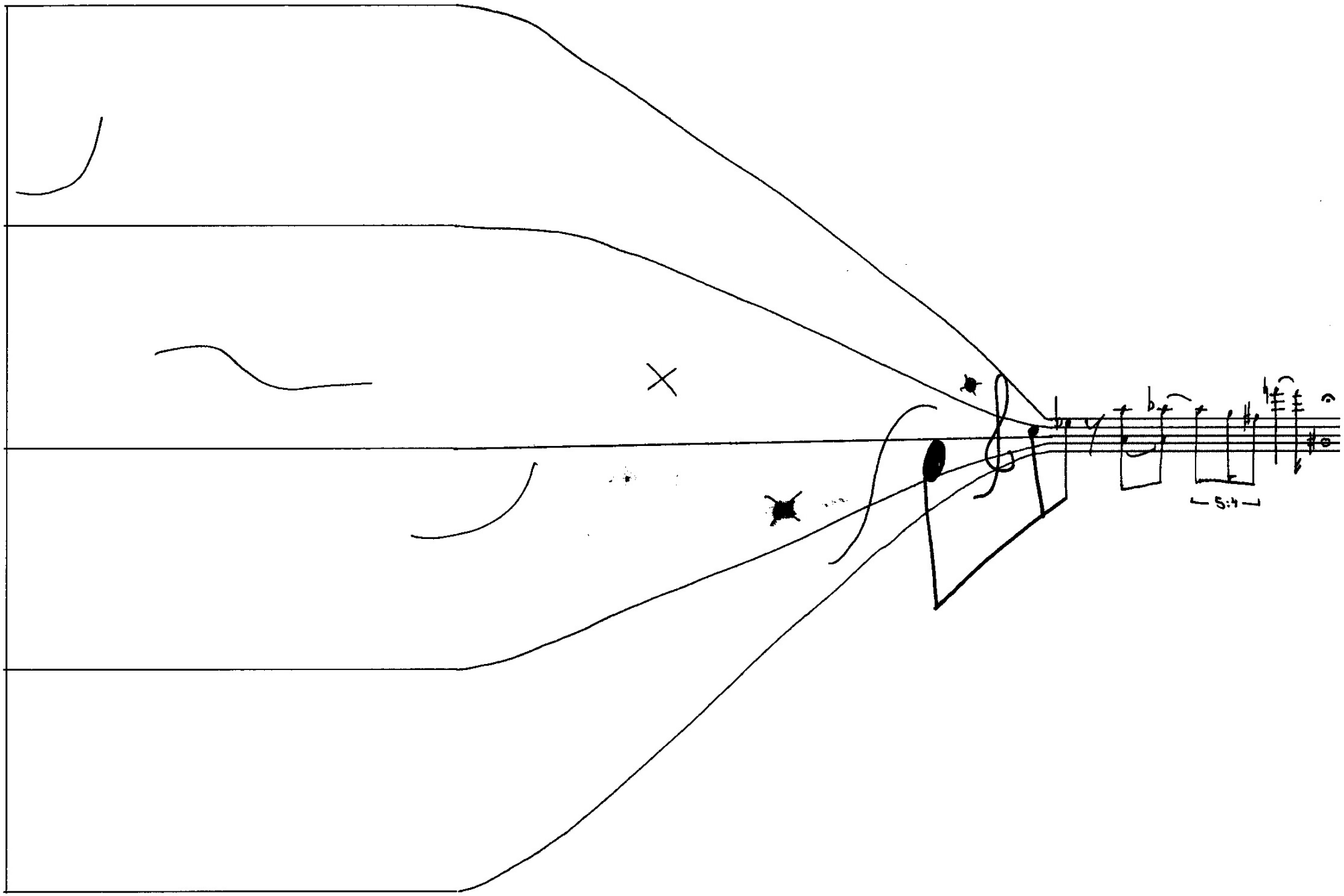
Duration: 5-7'

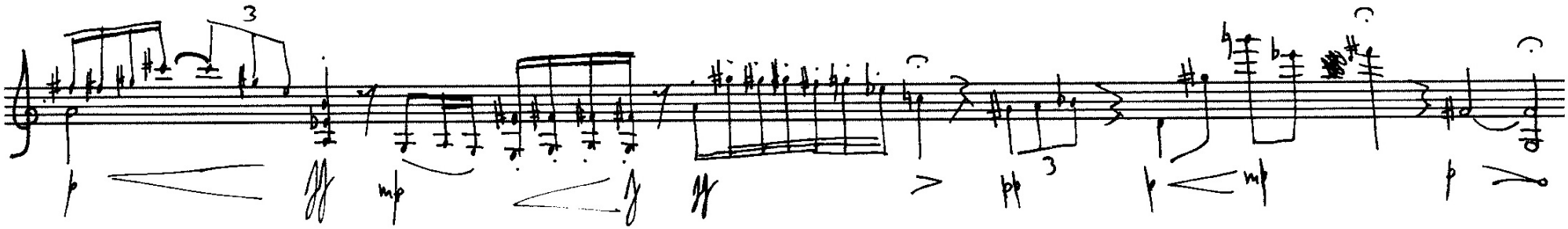
violin part

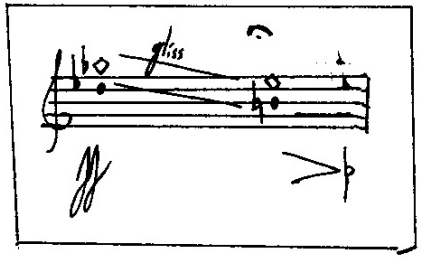


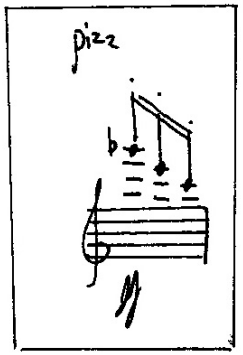


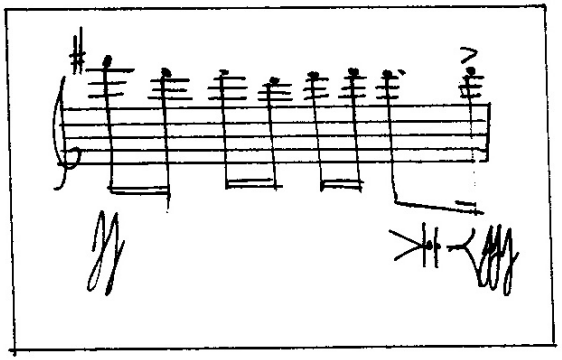


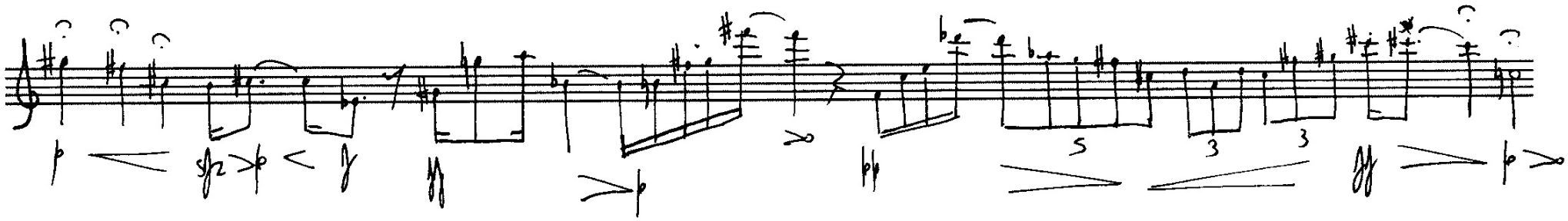

5:4

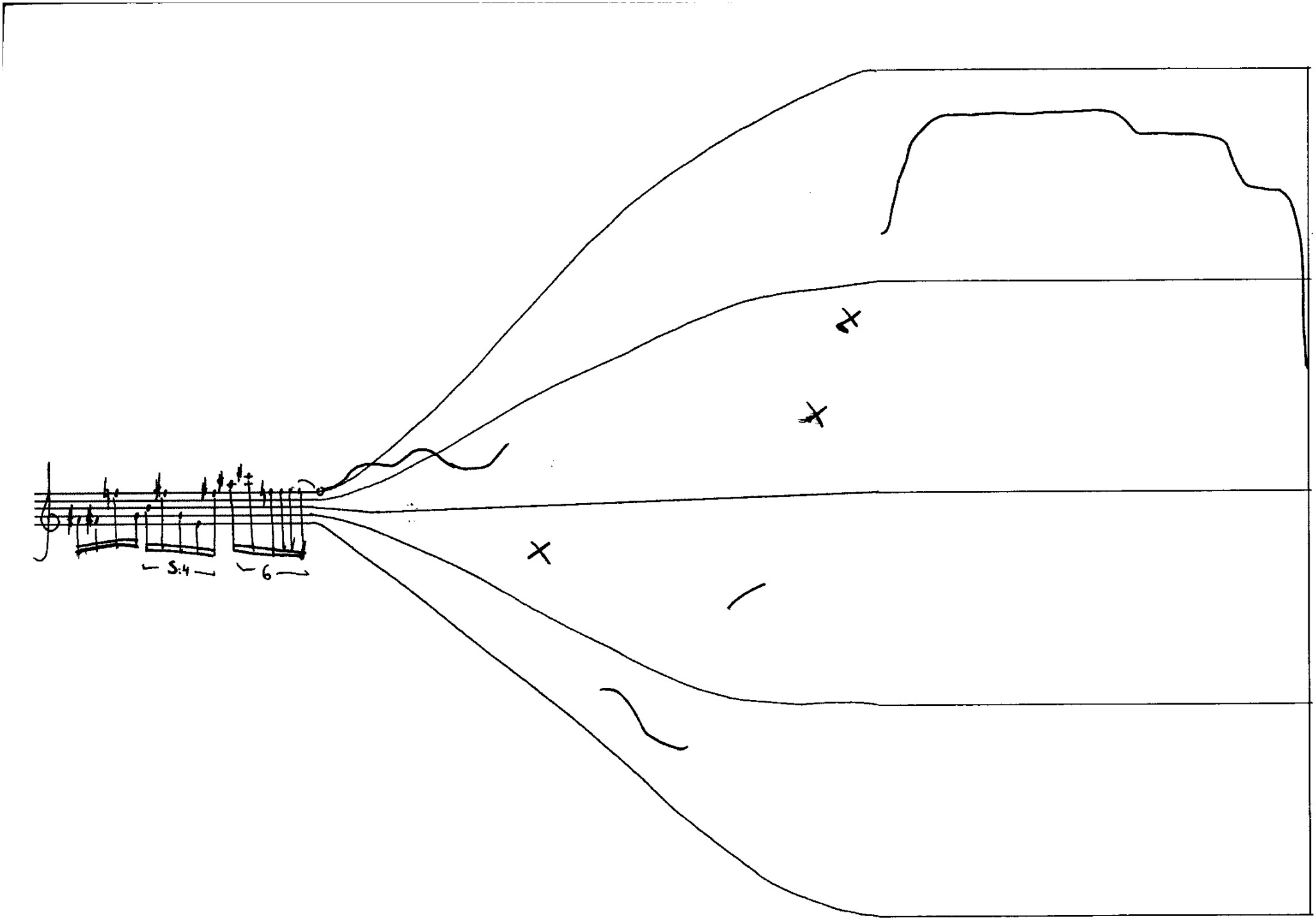

3
p
ff
mp
y
ff
pp
3
p
mp
p

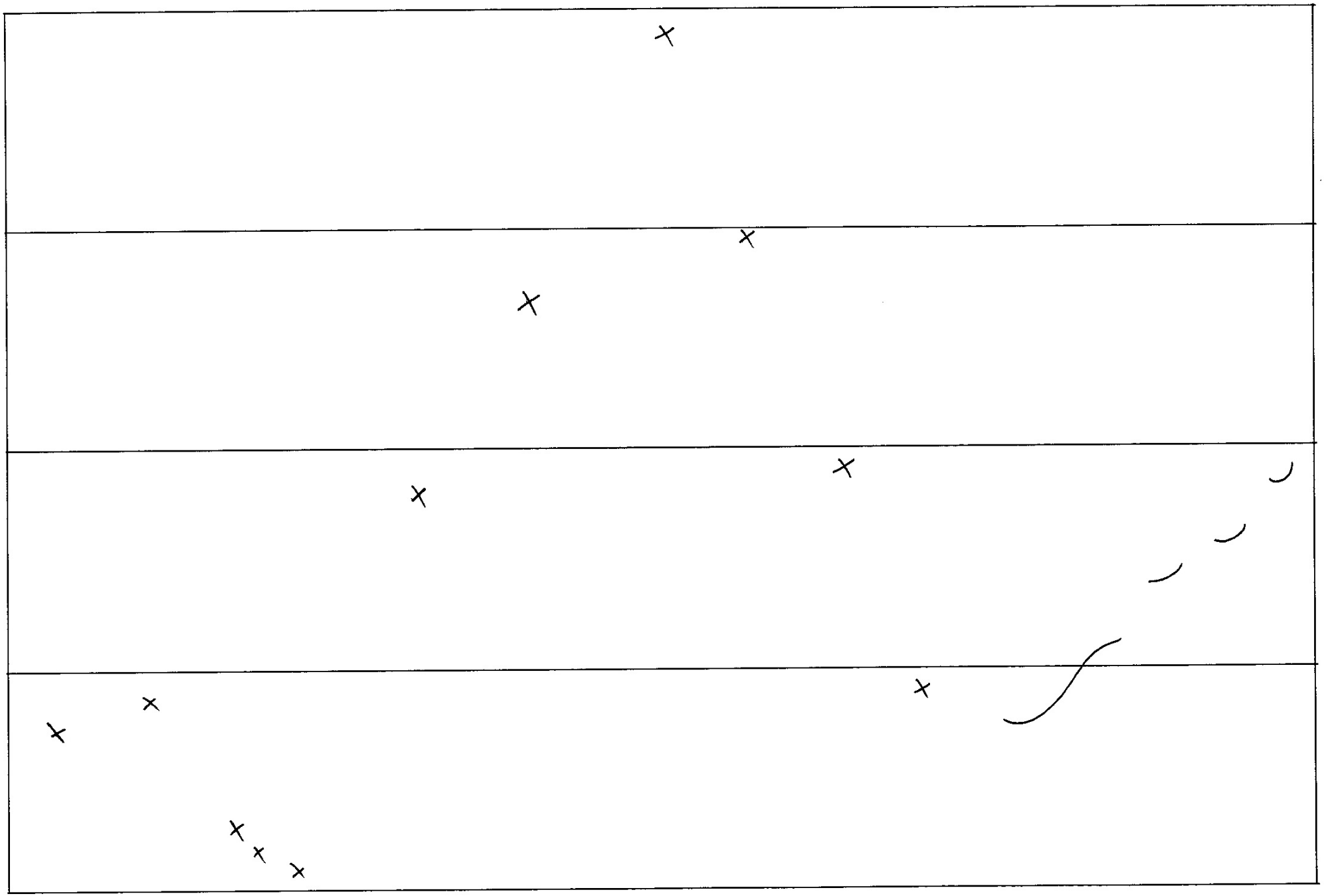

gliss

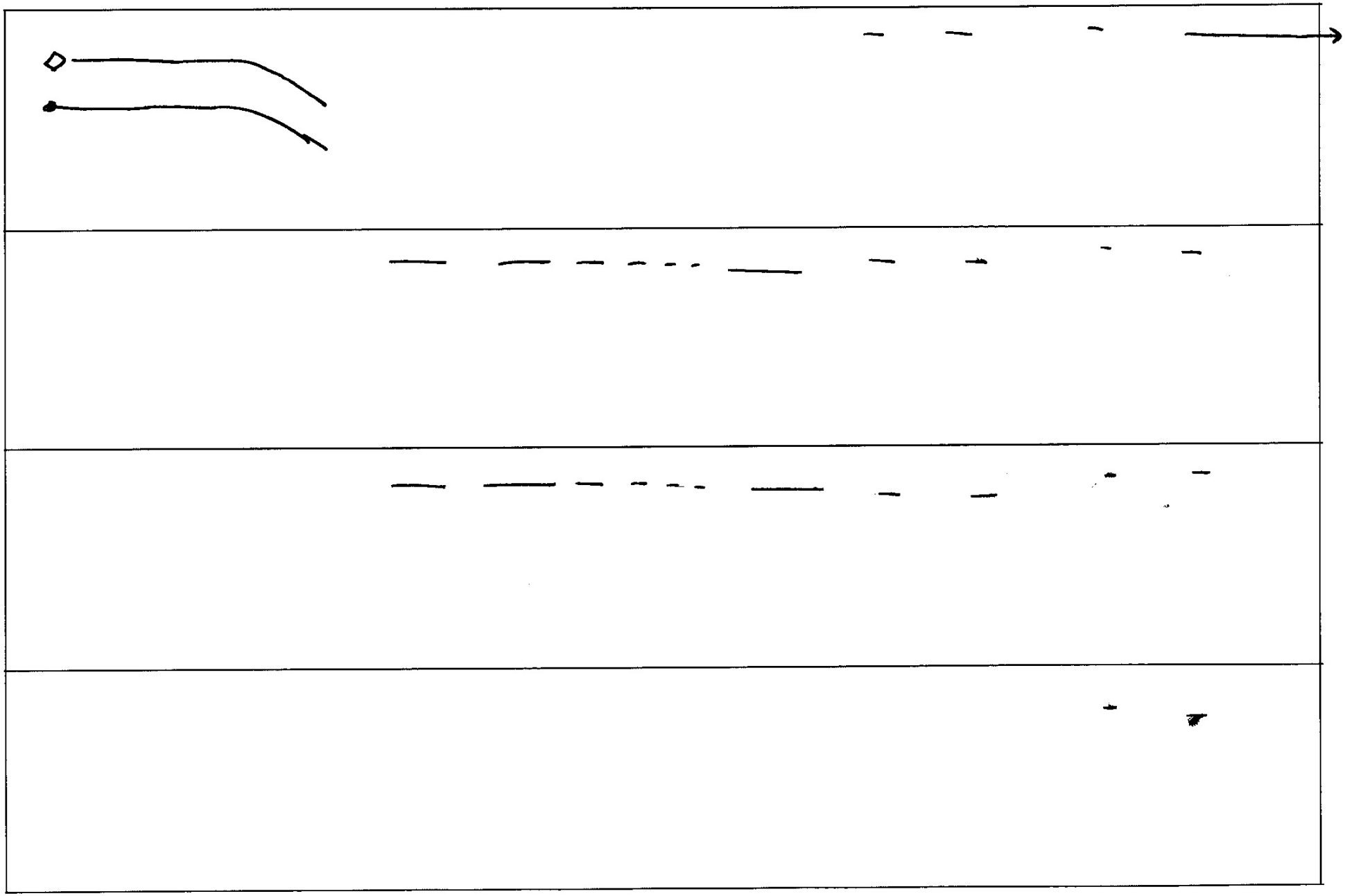

pizz

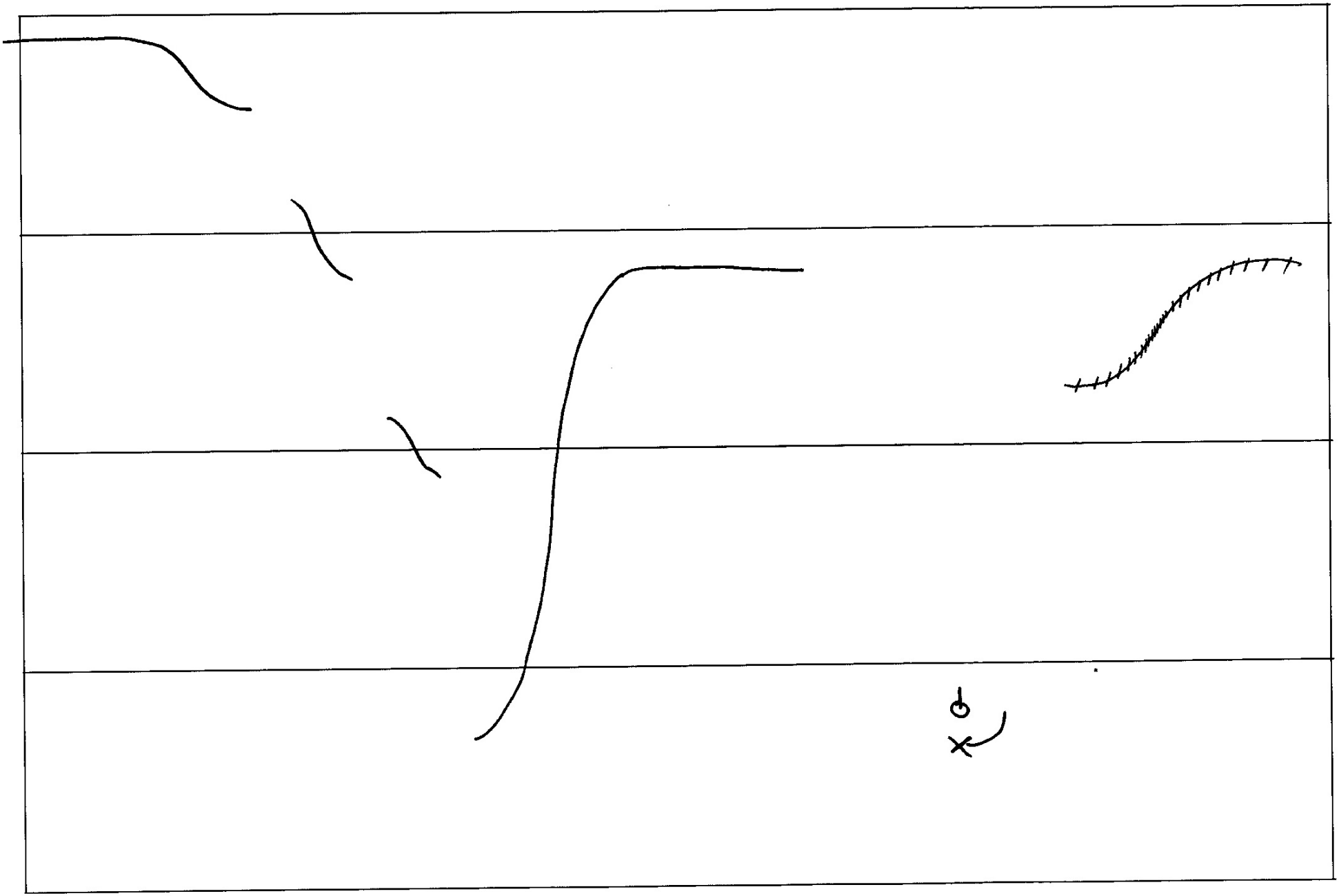


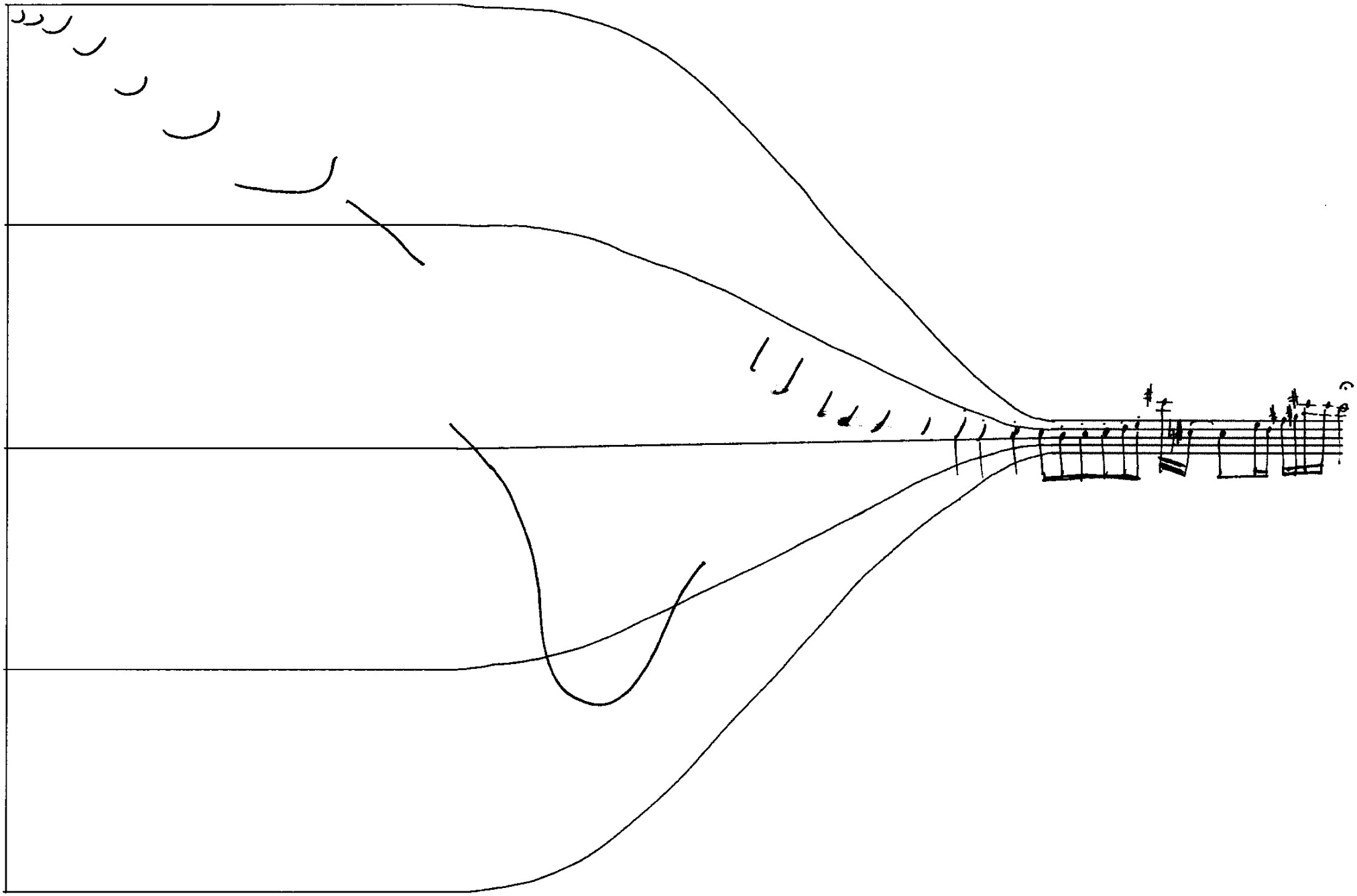

5
3
3

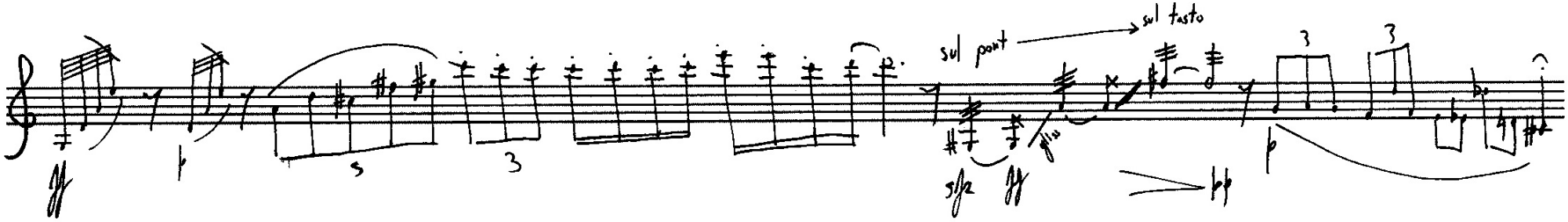

5:4
6

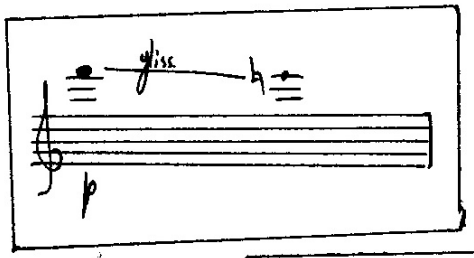


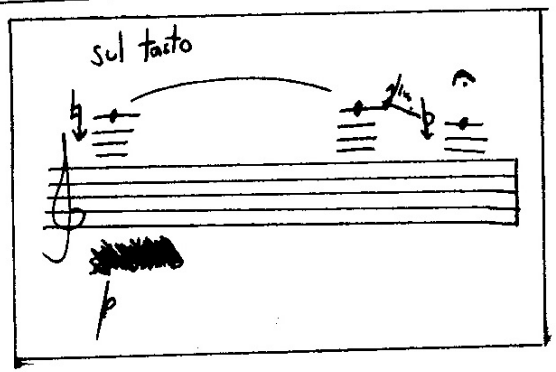


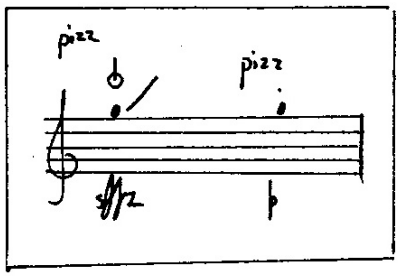


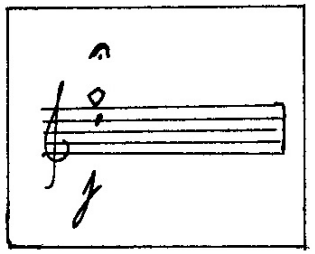


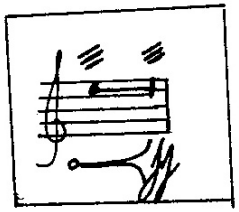

sul pont
sul tasto

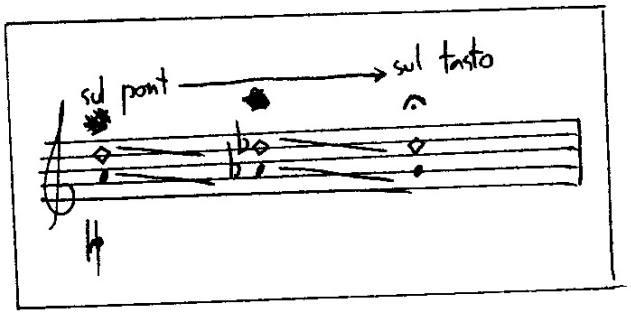

gliss.
p


sul tasto
p

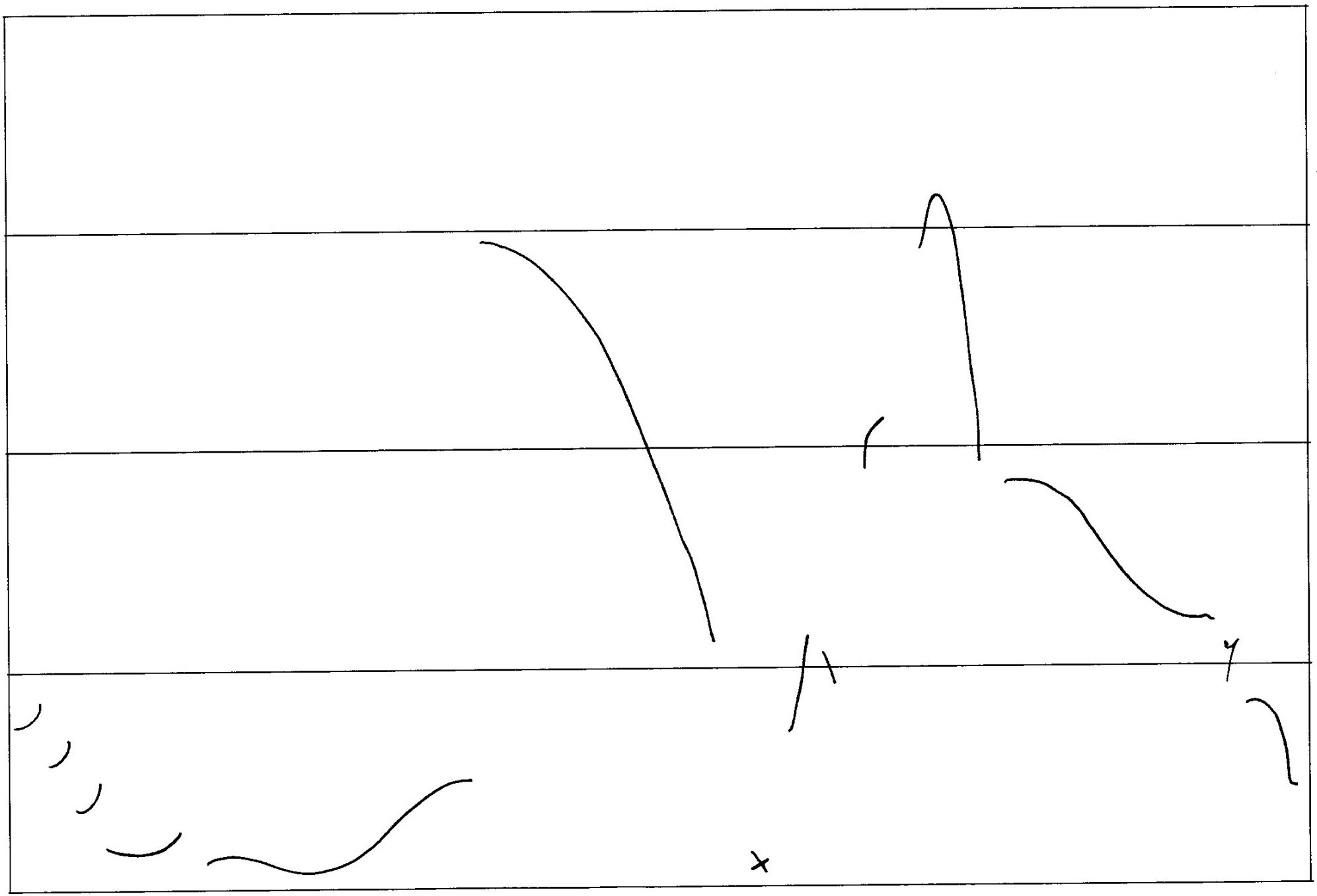

pizz
pizz
p

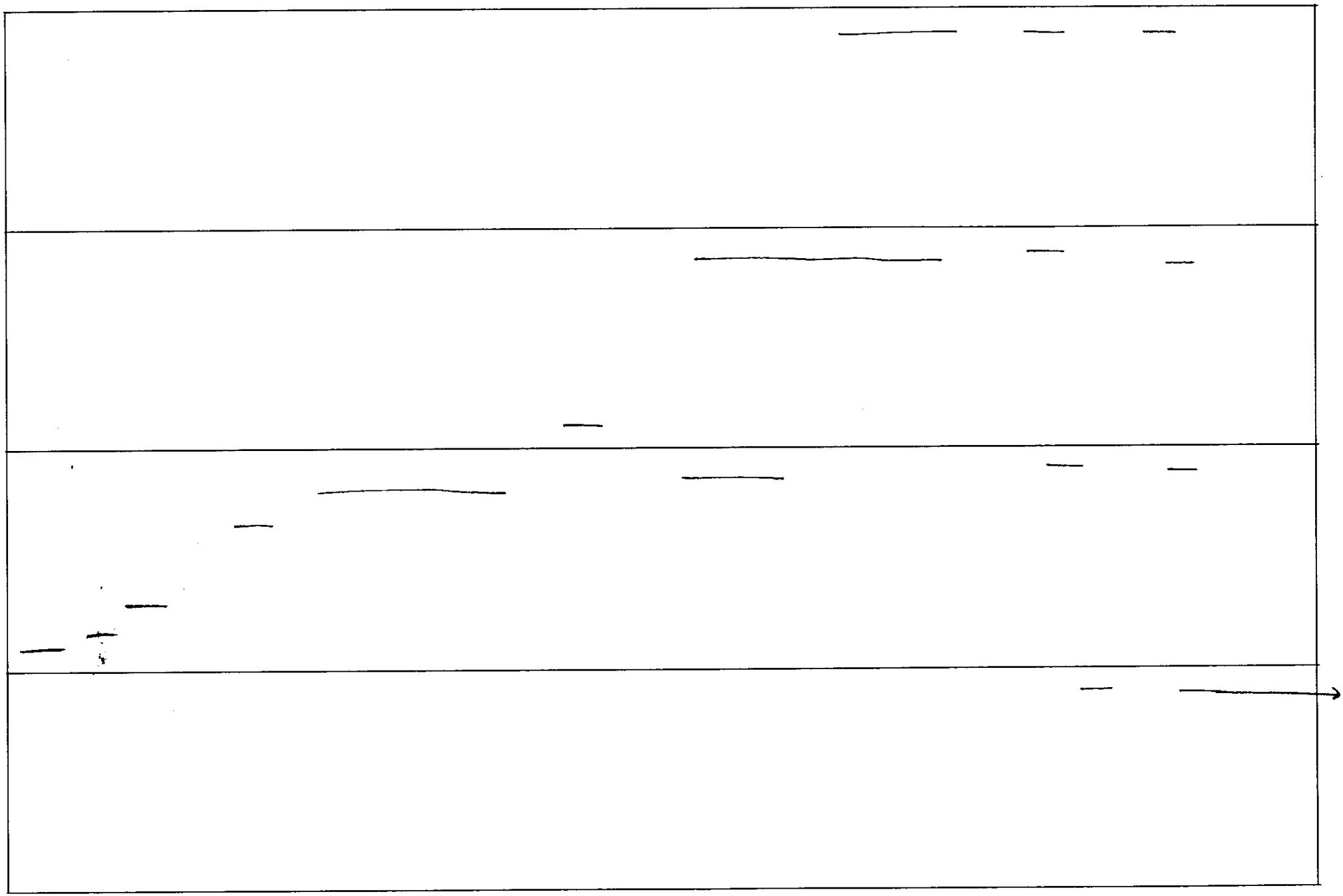

f

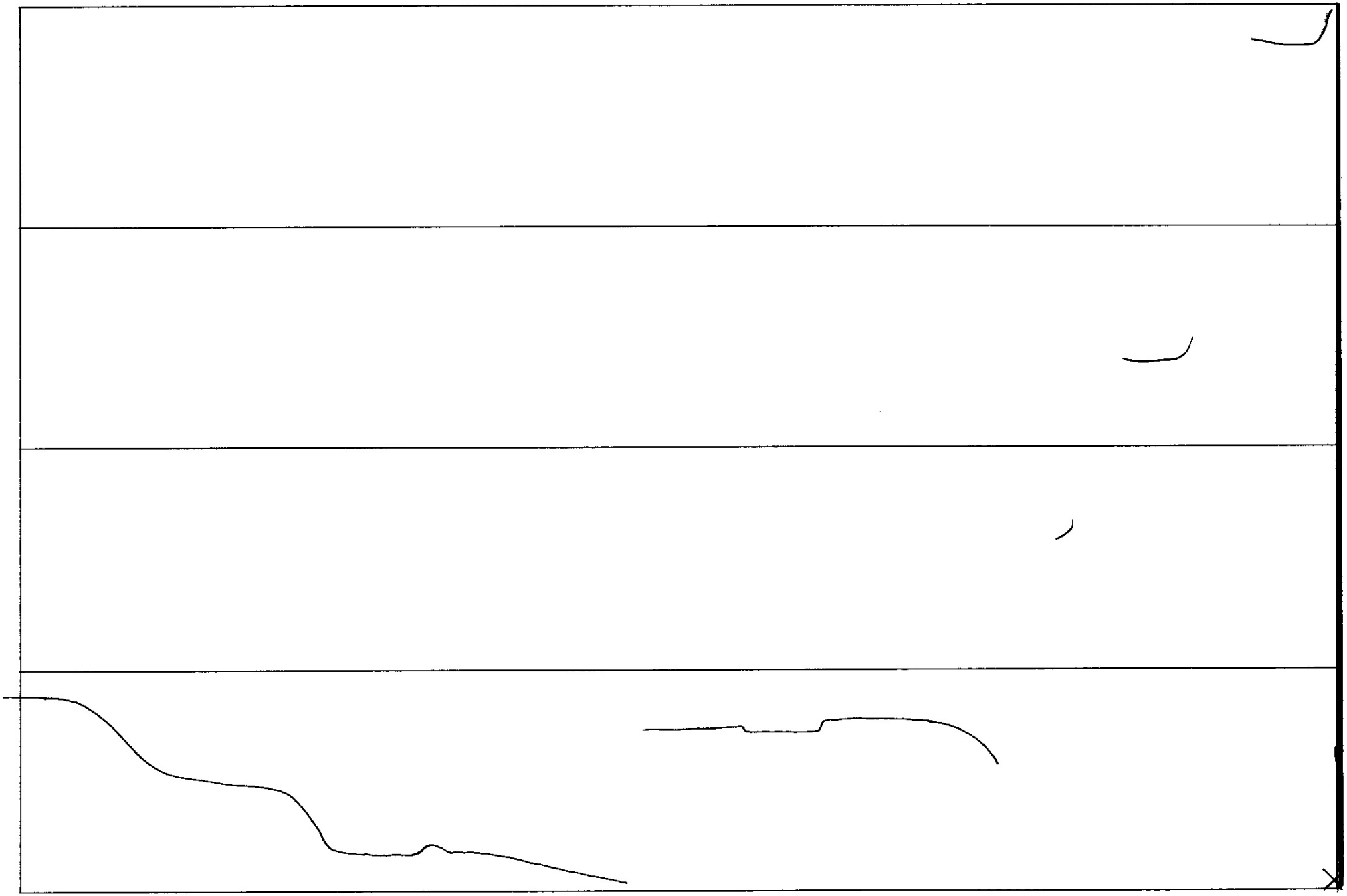


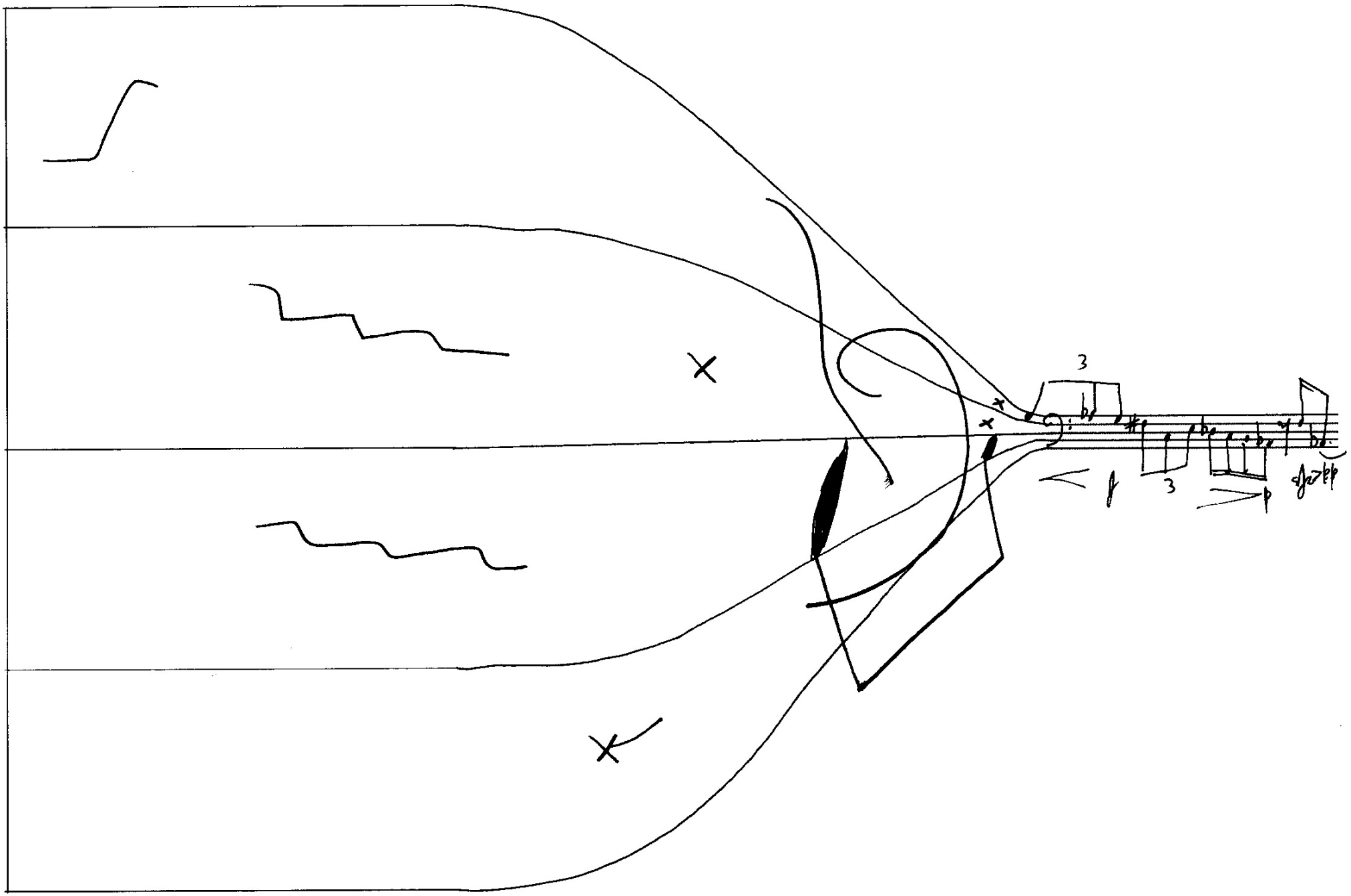

sul pont
sul tasto

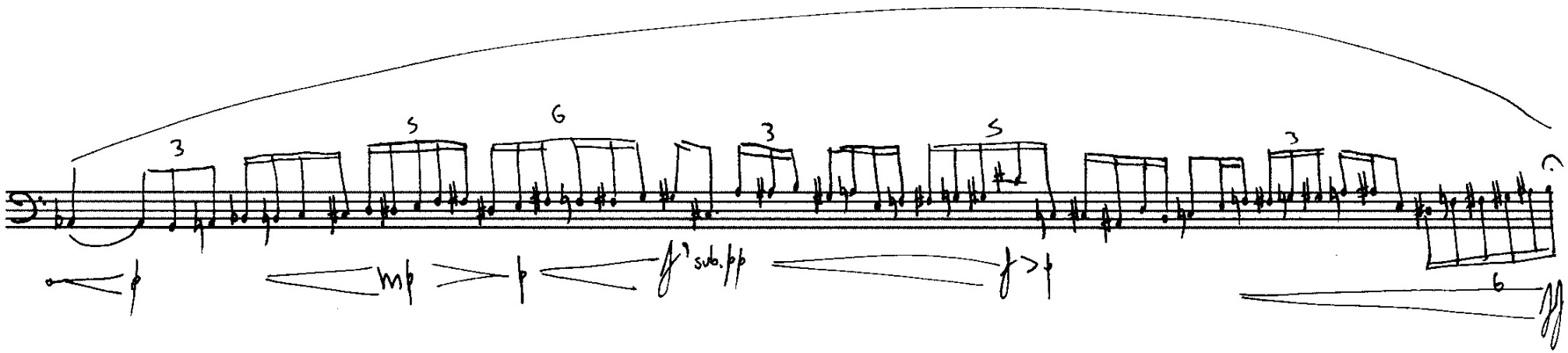
cello part

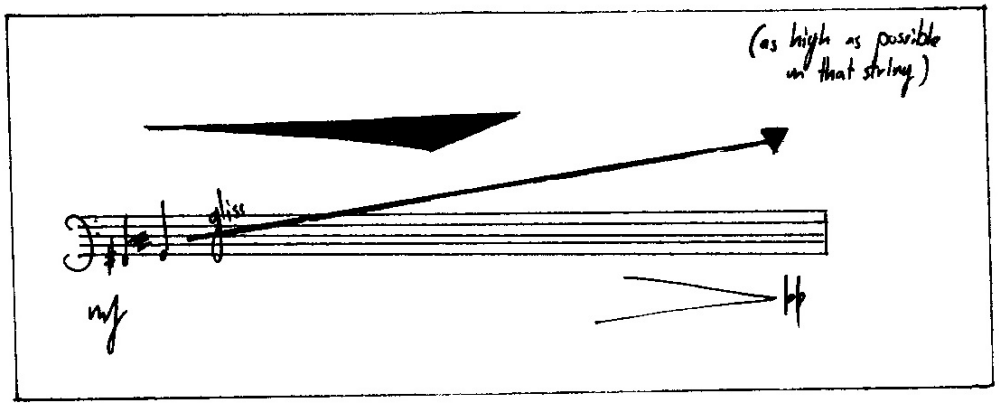


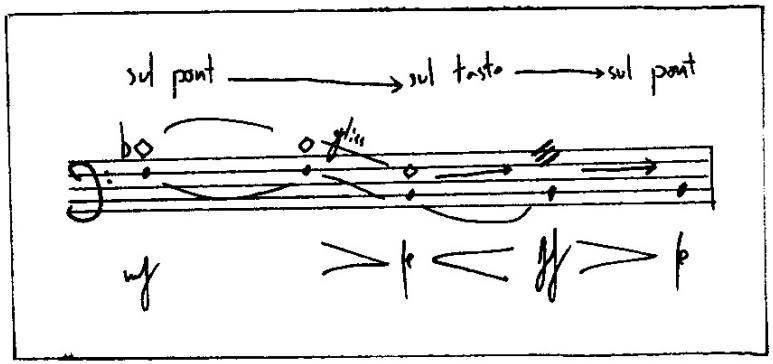


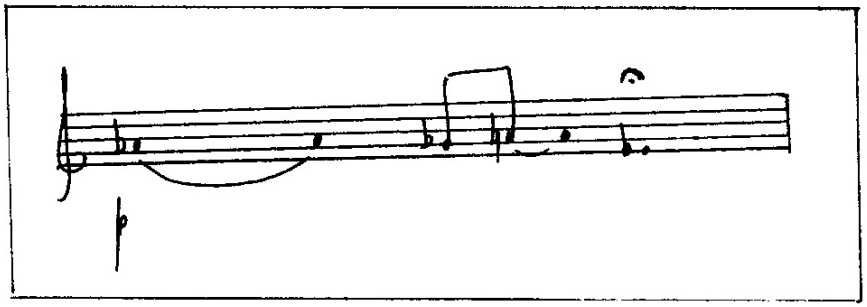


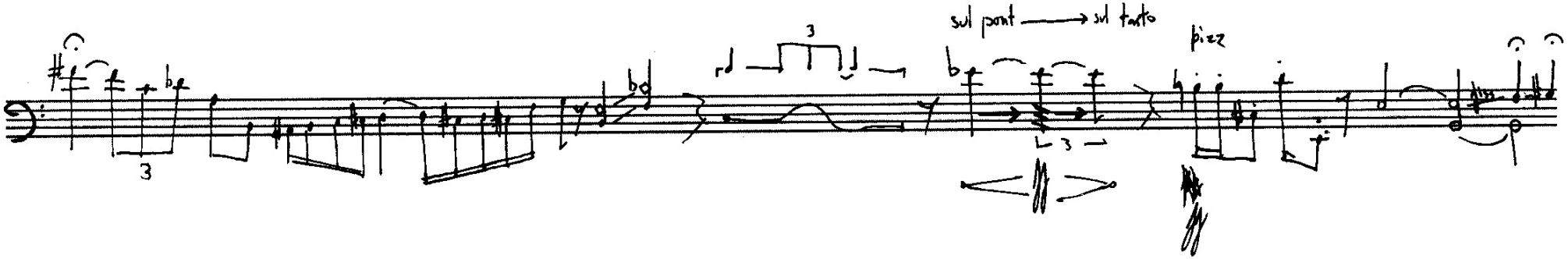

3
3
f
p

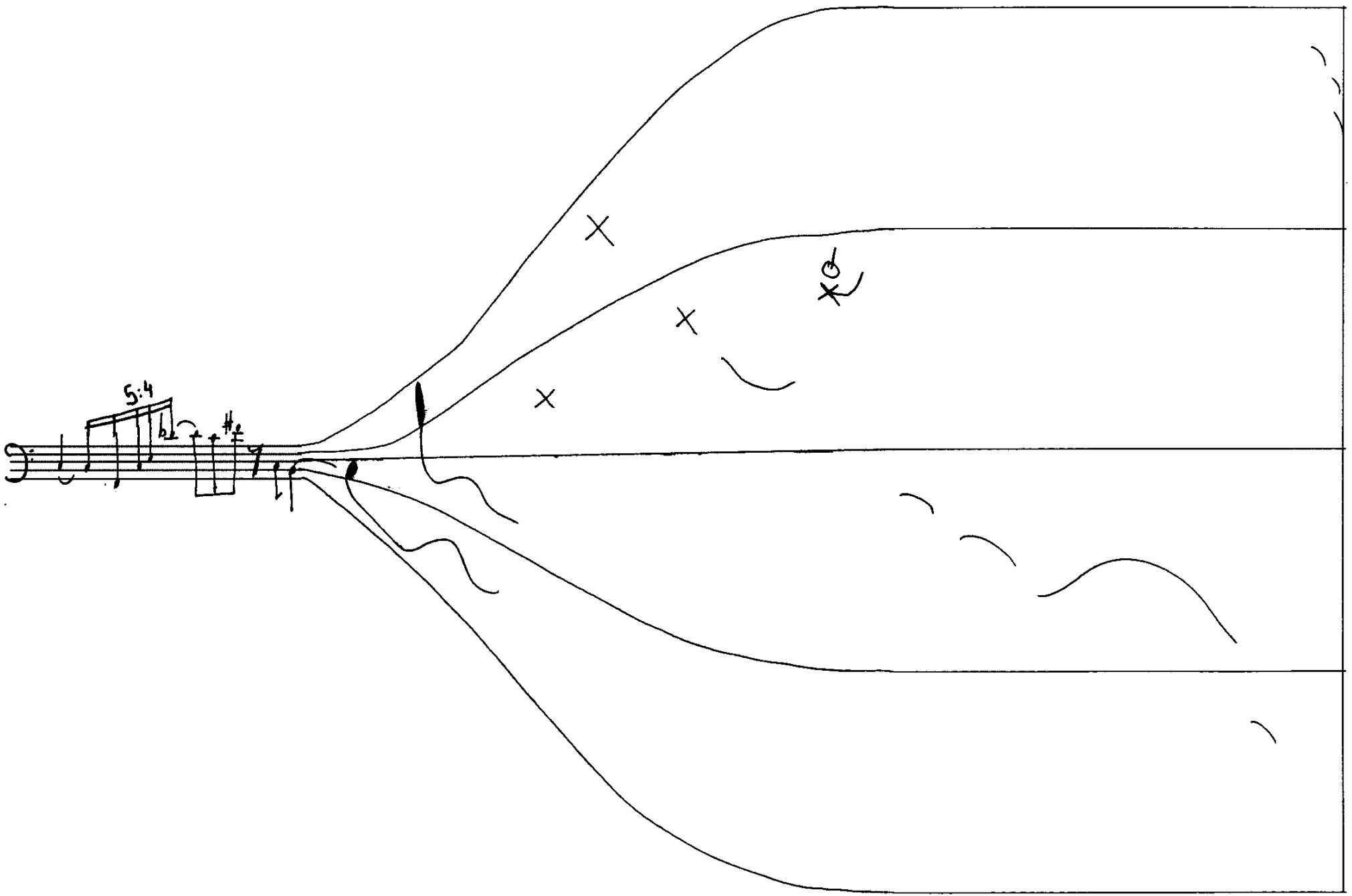

3
5
6
3
5
3
p
mp
p
f sub. pp
f > p
6
ff

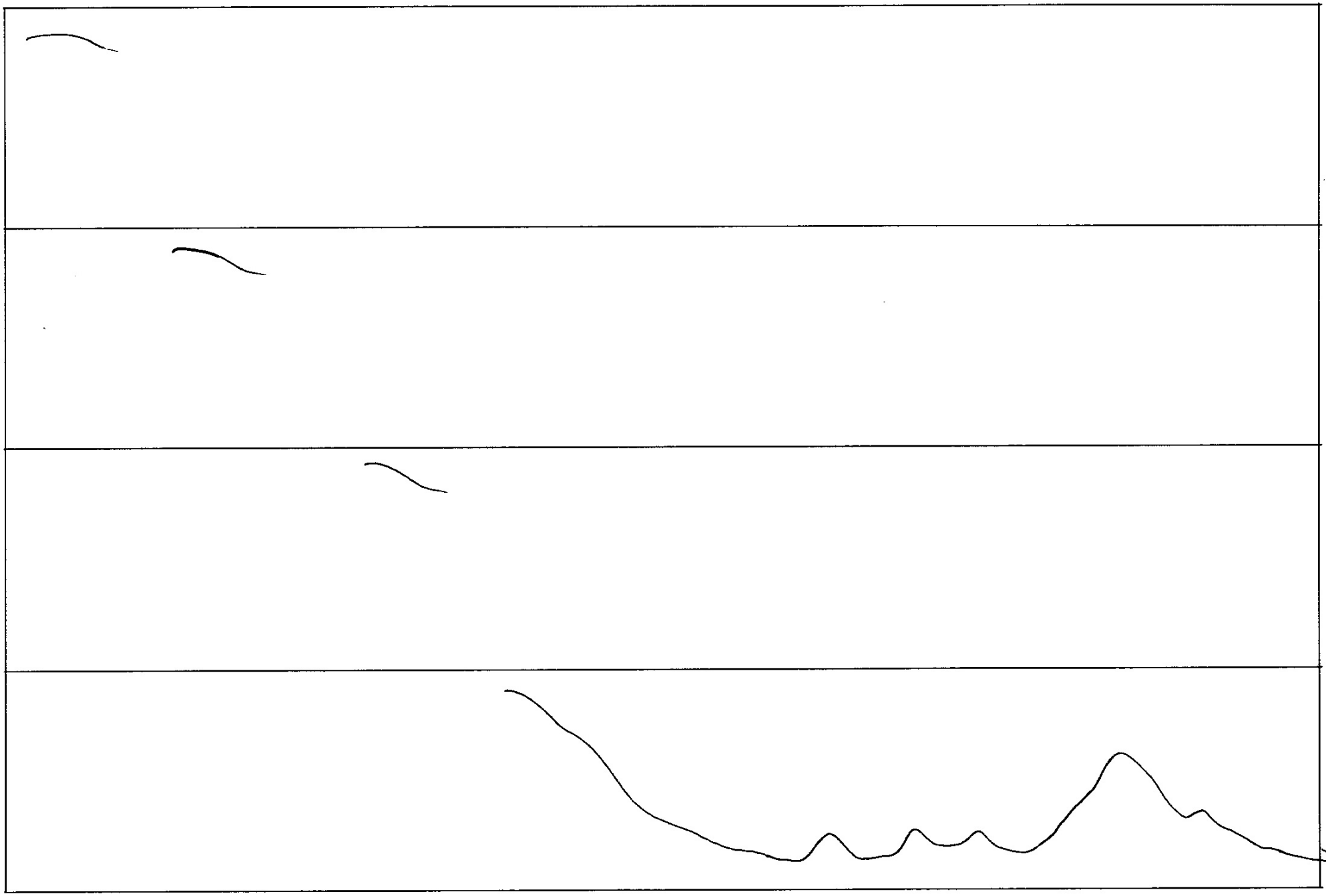

(as high as possible
on that string)
gliss
mf
ff

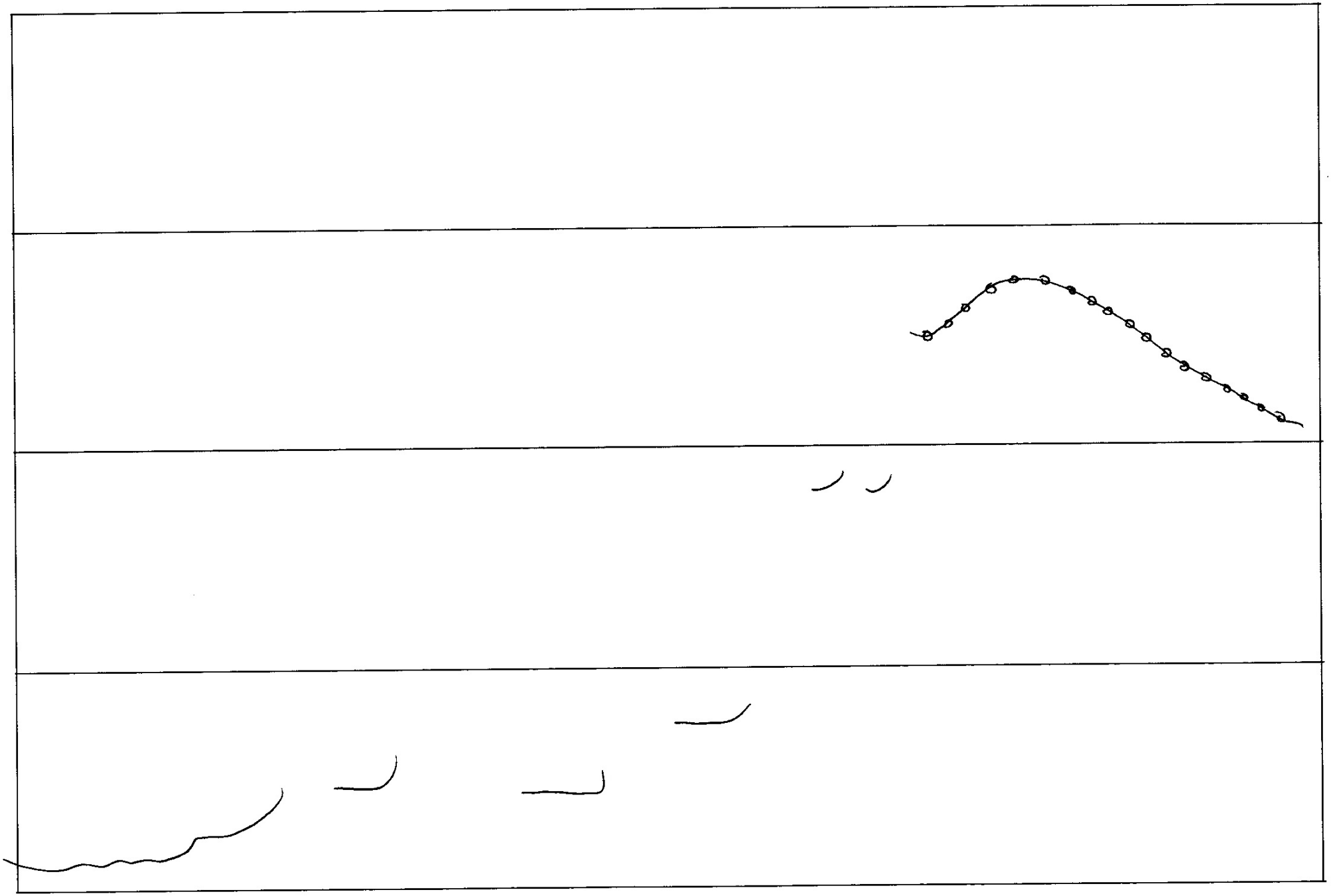

sul pont
sul tasto
sul pont
gliss
mf
p
ff
p

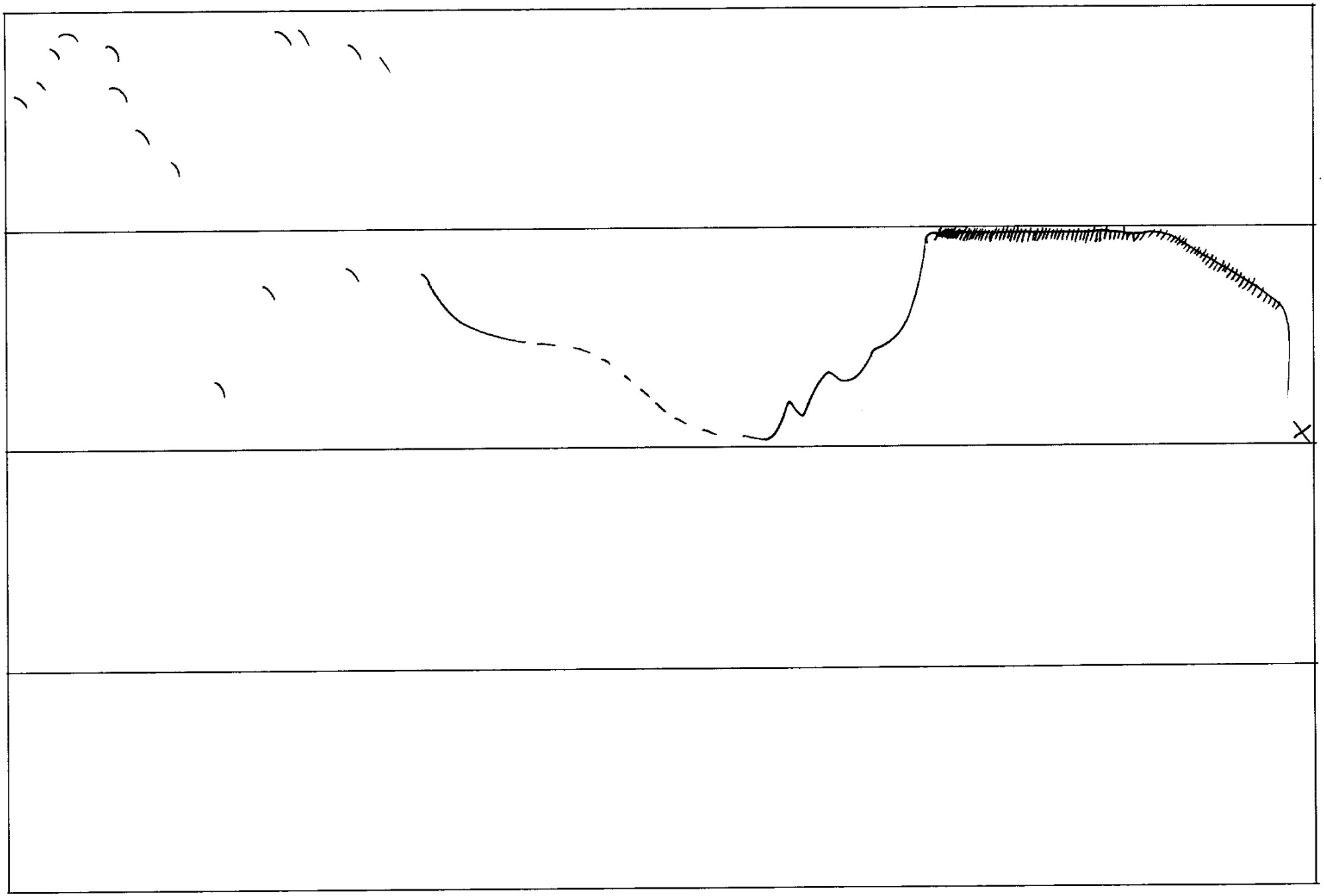

p


3
3
sul pont ⟶ sul tasto
3
pizz

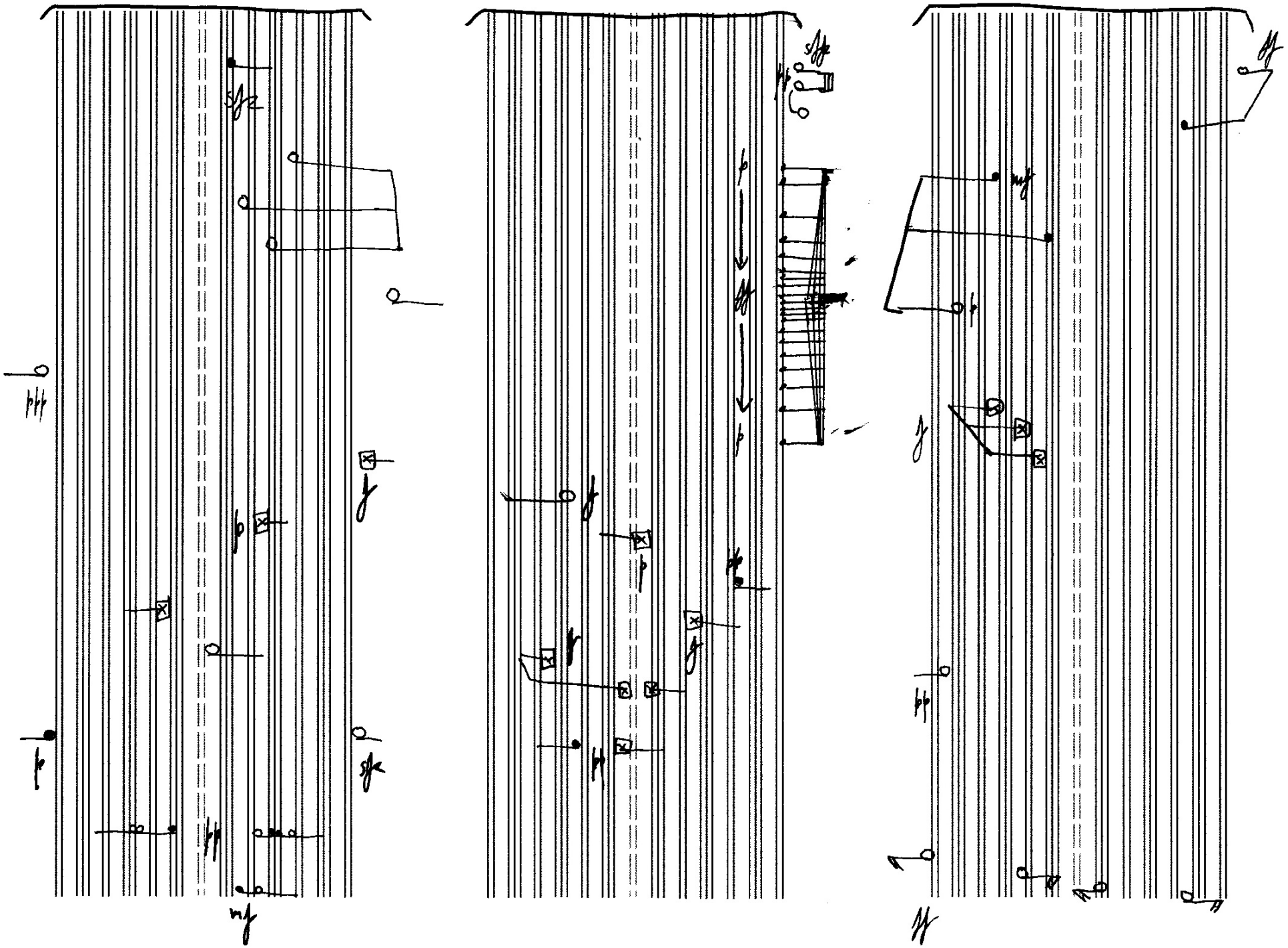

5:4

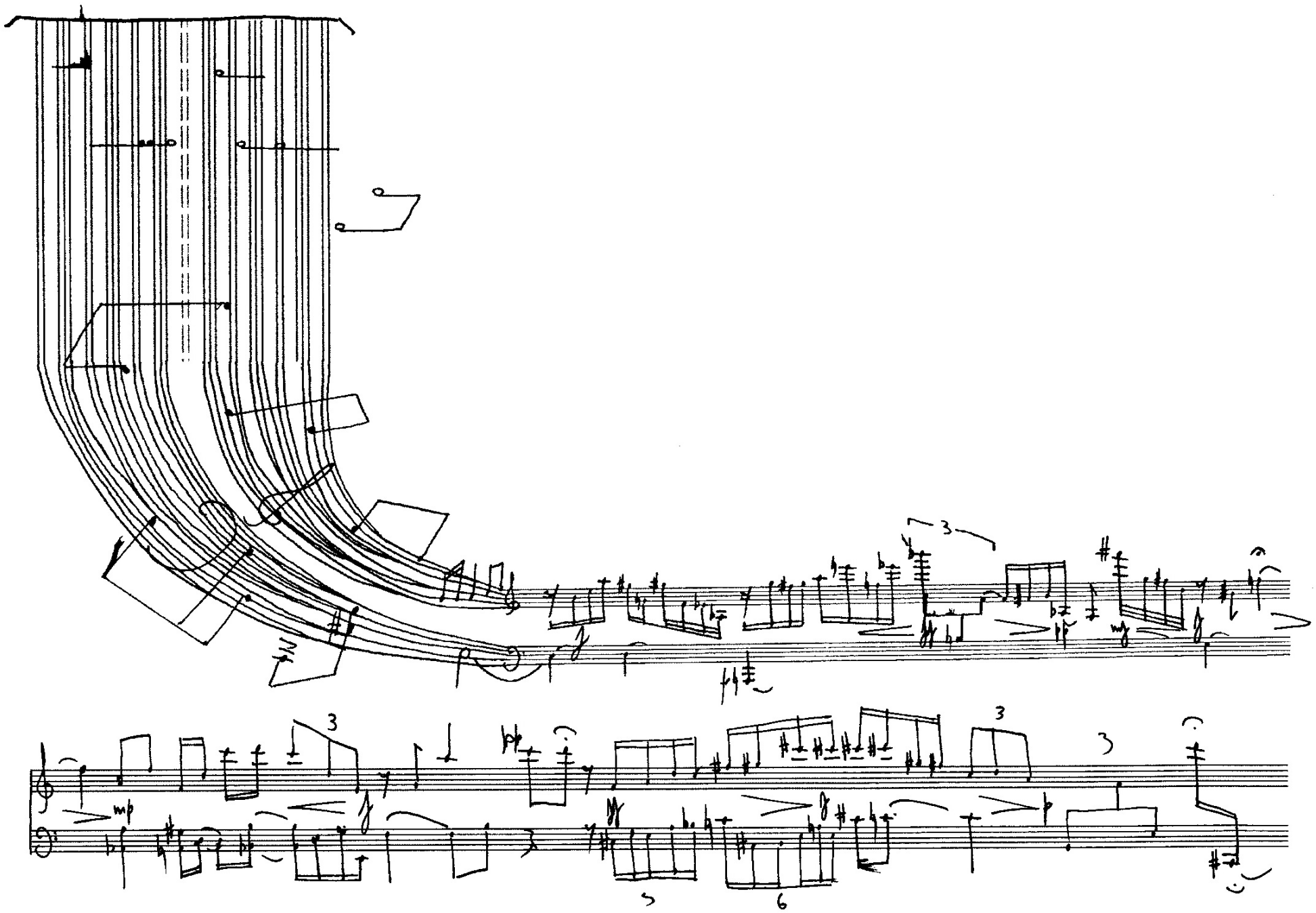


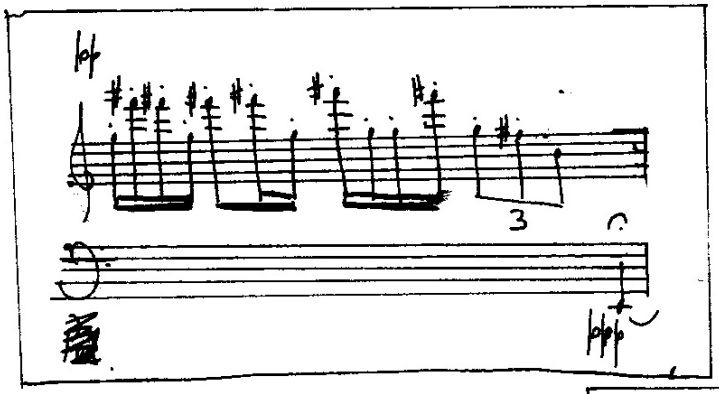


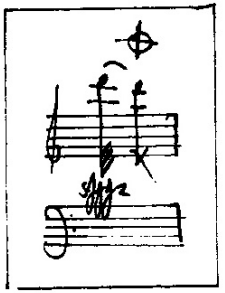


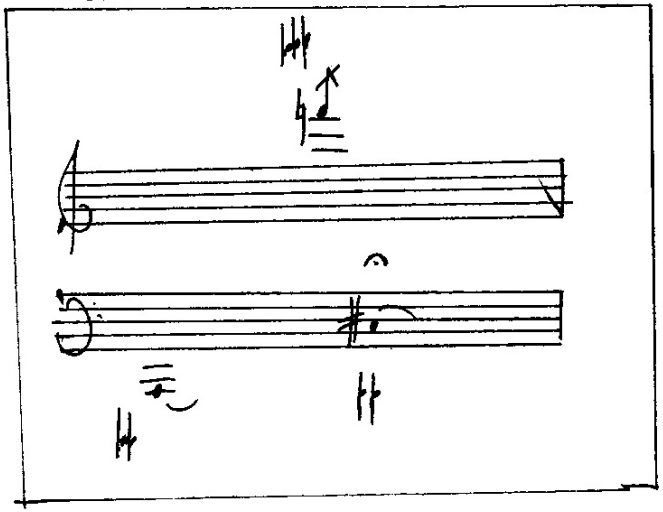
piano part

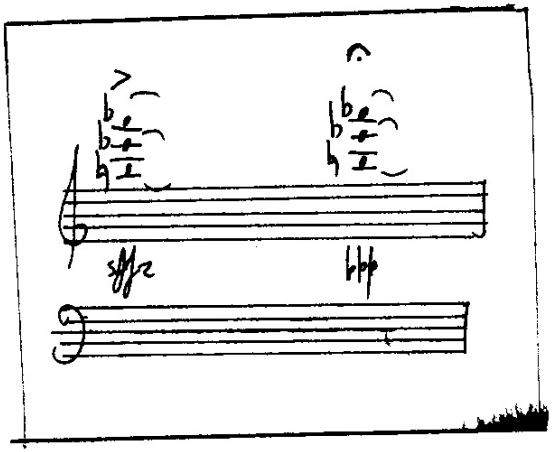


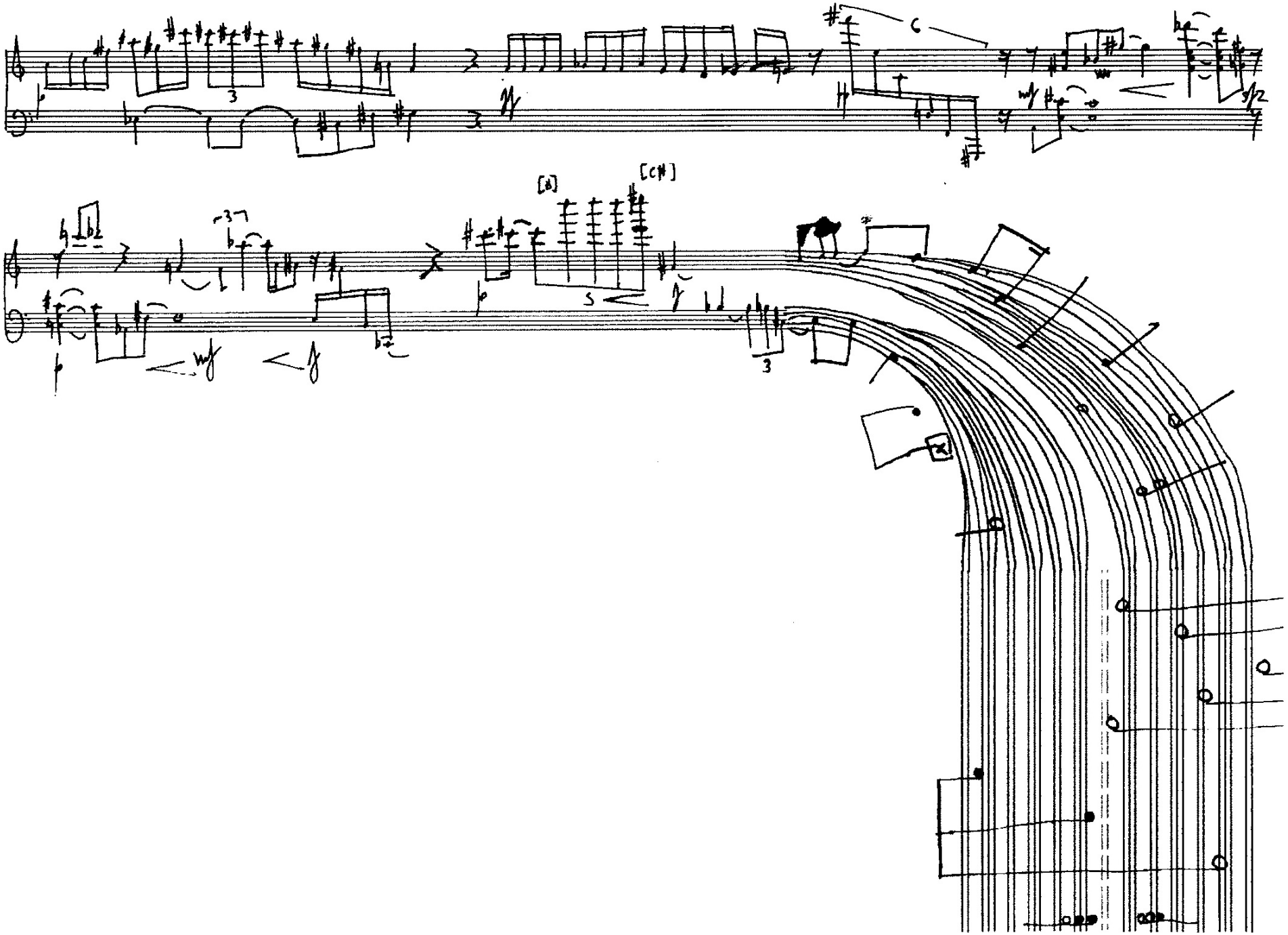

3
3
3
3
mp
5
6

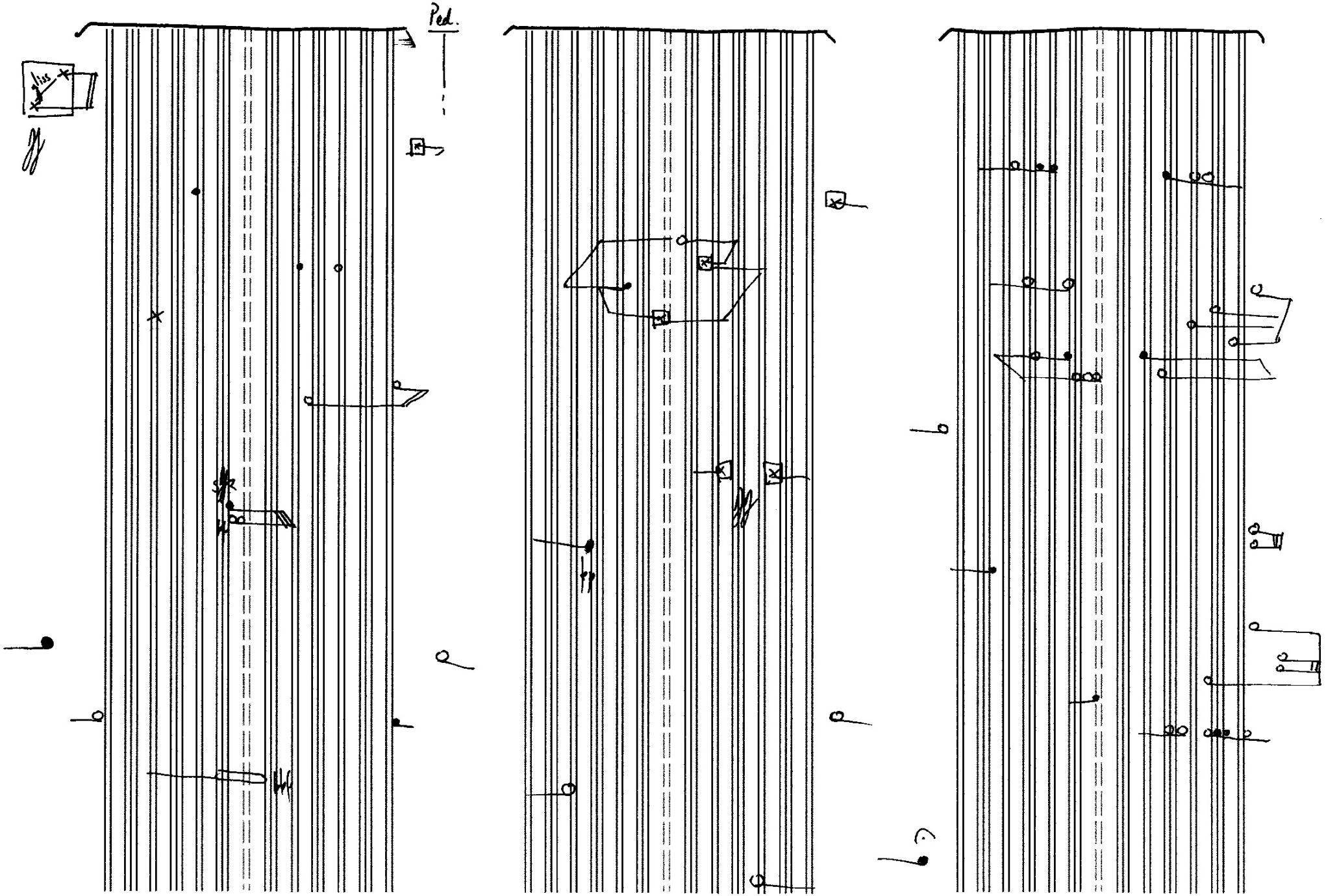


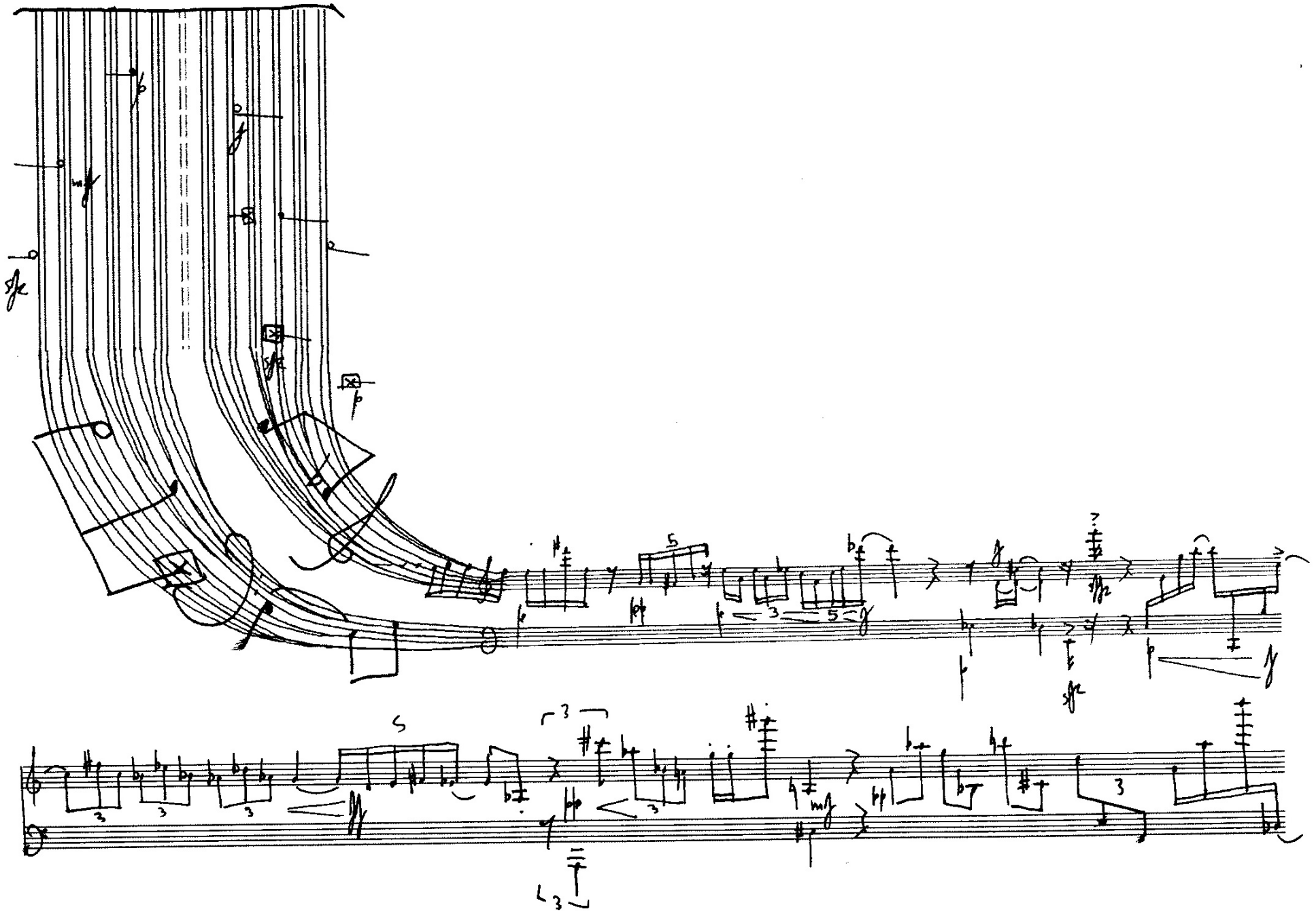


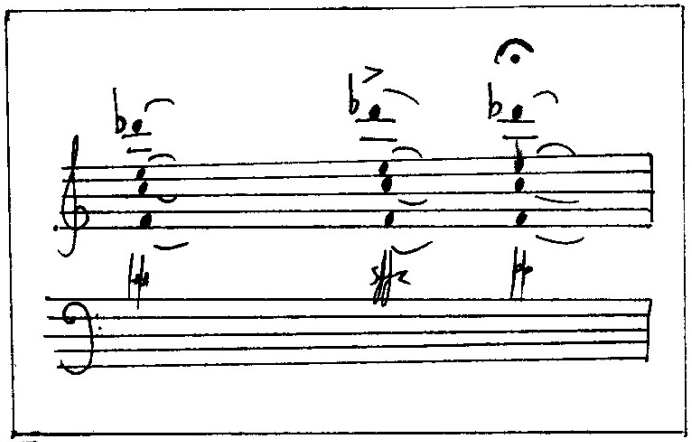


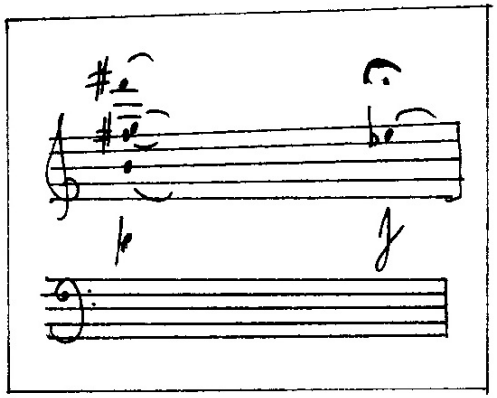


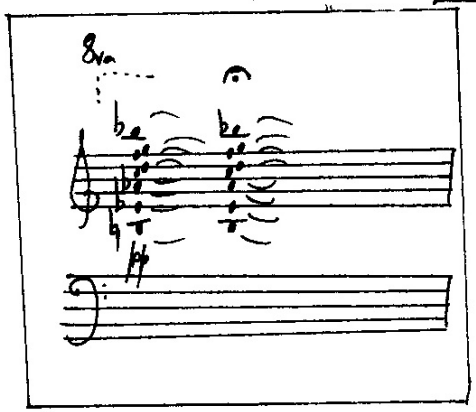
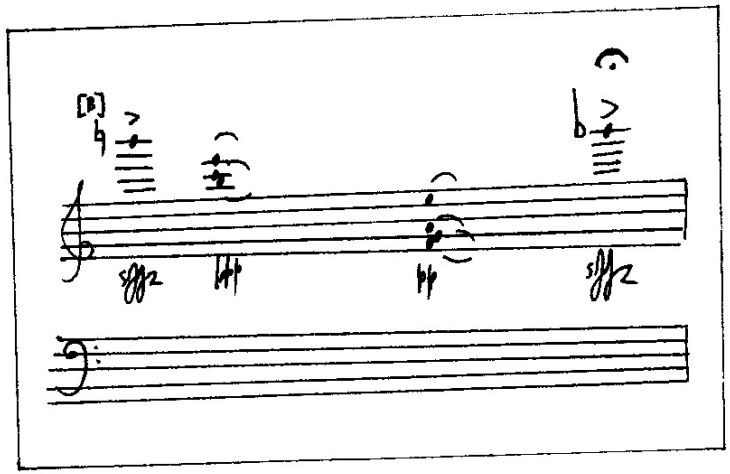

C
[B]
[C♯]


Ped.








8va