

jp merz

# three frames

for chamber orchestra

4' 30"

2013

## PERFORMANCE NOTES:

### General:

#### Technical instructions-

- A technique remains applicable until another technique is used to replace it or an ord. cancels it out.
- When a technique is combined with a dotted bracket the technique is only applicable underneath the bracket.
- A technique in parenthesis is only used when a currently used technique starts to change gradually.

#### Boxes-

Boxes indicate material which should be repeated for the duration given by the arrow. Duration is also given in parenthesis above the measure. If the material is repeated for an entire measure no durational value is given above the measure.

#### Glissandos-

Glissandos start on the beat where the line starts. Notes in between the start and end of a glissando do not have note heads and should not be articulated; they are provided solely for calculating duration of the glissando

#### Place within bar (m. 25-28)-

These figures should be played somewhat spatially. Performers should try to not sync with each other or the meter. Thick lines indicate the sustain of the pitch.

### Flute:

x : key clicks articulated with air.

### Horn:

◇ : invert mouthpiece and blow air through horn without pitch being produced

Glissandi should be achieved by stopping the horn while fingering the given note so that note will sound a half step lower. Then slowly open the horn to raise the pitch.



### Percussion:

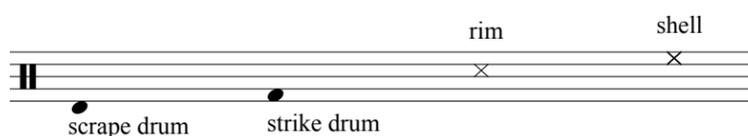
#### Instruments

- bass drum
- vibraphone
- bell plate

#### Implements

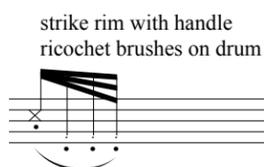
- brushes
- drumsticks
- small bass drum mallets
- soft vibraphone mallets
- hard plastic mallets
- a bag of coins

#### Map for the bass drum



-scrapes should be sustained for their given duration

-ricochet effect is notated like this and is achieved by striking the rim with the handle and letting the brushes bounce on the head of the drum



-bell plate should be table mounted in a way that dampens it slightly but still allows some ringing

### Strings:

x : approximate pitch of a muted string scrape; similar to the technique of playing a harmonic however the string should be muted in a way that no clear pitch is produced

+ : left hand pizzicato

♯ : snap "Bartok" pizz

# three frames

jp merz

with quiet intensity  $\text{♩} = 60$

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Percussion  
brushes strike  
scrape  
*pp*  
senza vib. legato 5  
*p*  $\curvearrowright$  *n*  
ricochet sul pont.  
*pp*  $\curvearrowright$  *mp*  
ricochet  
*pp*  $\curvearrowright$  *mp*

Violin I  
*p*  $\curvearrowright$  *n*  
 $\times$  = muted string scrape; approximate pitch  
*pp*  
Lightly but somewhat mechanical senza vib. with lots of bow  
*p*  $\curvearrowright$  *n* *p* sub.

Violin II  
*pp*  
*p*  $\curvearrowright$  *n* *p* sub.

Viola  
*p*  
*mp*  $\curvearrowright$  *pp*

Cello

Double Bass  
 $\times$  = muted string scrape; approximate pitch  
ricochet  
*pp*  
III  
sul pont.  
*mp*  $\curvearrowright$  *n*  
ricochet  
*pp*

6

Fl.  
articulated key click  
*mf*  
senza vib.  
*n*  $\curvearrowright$  *mf*

Ob.

B. Cl.  
senza vib.  
*n*  $\curvearrowright$  *mp* *mf*  $\curvearrowright$  *n*

Bsn.

Hn.

Perc.  
back and forth with both brushes  
*n*  $\curvearrowright$  *mp*  $\curvearrowright$  *n* *p* sub.  
strike rim with handle  
ricochet brushes on drum  
*sfz*  $\curvearrowright$  *n*  
back and forth with one brush  
*p*  $\curvearrowright$  *n*

Vln. I  
ricochet ricochet sul pont.  
*mp*  $\curvearrowright$  *pp*  
ricochet  
*p*  
ricochet sul pont.  
*pp*

Vln. II  
ricochet  
*mf*  $\curvearrowright$  *n*  
ricochet  
*p*  $\curvearrowright$  *ppp*  
sul pont.  
*pp*

Vla.  
ricochet  
*ppp*  $\curvearrowright$  *mp*  $\curvearrowright$  *p*  
molto vibrato  
*mp*  
senza vib.  
*p*

Vc.  
pizz. (nail)  
*mf*  
arco  
*p*  $\curvearrowright$  *n*

D.B.  
sul pont.  
*n*  $\curvearrowright$  *mp*  $\curvearrowright$  *n* *p* sub.  
I  
*mp*  
ricochet  
*p*  $\curvearrowright$  *n*  
ricochet  
*ppp*

11

articulated key click  
very slow narrow vibrato

Fl. *p* *n* *mf* *n* *mf*

Ob. *p* *pp* *mp* *pp*

B♭ Cl. *n* *mp* *n*

Bsn.

Hn. invert mouth piece and breathe into instrument without producing a pitch

Perc. strike rim with handle  
ricochet brushes on drum *pp* *sfz p sub.* *mf* *p sub.* *f* *p* *mf* scrape with both brushes strike rim with handle  
ricochet brushes on drum

Vln. I *mp* *mp* *pp* *mp* *pp*

Vln. II *ppp* *mf* *p* *pp* *f p sub.* *f* *p* *mf*

Vla. *pp* *mp* *pizz. (nail)* *pizz.* *arco* *molto vibrato* *mf*

Vc. *mf* *pizz.* *arco* *pp* *mp*

D.B. *pp* *mf* *p* *mf* *mp*

III I I

16

(senza vib.) **A**

Fl. *pp* *mp* *n* *mf*

Ob. (senza vib.) *pp*

B♭ Cl. *n* *mf* *n*

Bsn.

Hn. *mf* *pp* *p* *mp* *p*

Perc. back and forth with both brushes drum sticks rim drum edge *pp* *mf* *p* *p* *mf*

Vln. I *mp* *pp* *mp* *pp* *p* *pp* *mf*

Vln. II *p* *n* *f* *n* *mf* *pizz. 0* *0* *0*

Vla. *mp* *p* *molto vibrato* *mf* *pizz. 0*

Vc. *p* *ricochet* *(ord.)* *sul pont.* *ord.* *mf*

D.B. *mp* *pp* *mf* *n* *mf*

III I I

3 = 90 (♩ = 90)

21

Fl. *n* *n* *f* *n* (ord.) breath tone (ord.)

Ob. *mf* *pp* *pp* *mf* *pp* very slow narrow vibrato

B♭ Cl. *n* *mf* *n* *f* *n* *n*

Bsn.

Hn. *p* *mf* *p* *mf* *p* senza vib. very slow narrow vibrato

Perc. *ppp sub.* *mf* *pp* (edge) center

Vln. I 21 *pp* *mf* *n* ord. ricochet sul pont.

Vln. II *pp* *mf* *p* arco sul pont. senza vib.

Vla. *f* very slow narrow vibrato

Vc. *pp* *mf* *p* arco 0

D.B. III *p* *mf* *p* *f* *p* ricochet (ord.) sul pont. ricochet (sul pont.) ord. I

25

Fl. *n* *mf* *n* *p* *mf* *p* *f* very slow narrow vibrato articulated key click place within bar breath tone (ord.)

Ob. *pp*

B♭ Cl. *mf* *n* *pp* very slow narrow vibrato

Bsn.

Hn. invert mouth piece and breathe into instrument without producing a pitch

Perc. *pp* *mp* *f* shell place bag of coins on edge of drum center edge center

Vln. I 25 *p* *mf* *f* place within bar ricochet 0

Vln. II *pp* *mf* *p* sul pont. place within bar pizz. 0

Vla. *p* place within bar I I I I

Vc. *n* *p* *f* place within bar I I I I

D.B. *n* *mf* *f* I place within bar ricochet I ricochet sul pont. I

# B swelling intensity

Fl. (senza vib.) *mf* *p* *f*

Ob. (senza vib.) *mf* *pesante* *p* *f*

B♭ Cl. (senza vib.) *mf* *p* *mf* *p*

Bsn. *pp* *mf*

Hn. *mf* *n* *pp*

Perc. *n* *mp* *n* *p* *mf*

Vibraphone *3 legato* *pedale ad lib.* *n* *p* *mf*

29 Vln. I *f* *ricochet* *3* *3* (senza vib.) *pp sub.* *mf* *p*

Vln. II *f* *pp* *arco legato* *pp*

Vla. *pesante* *f* *mf* *3* *3* *n* *mf* *3* *3* *n*

Vc. *n* *mf* *pp* *5* *3*

D.B. *mf* *p*

34 Fl. *mp* *f* *3* *p sub.* *3* *3* *3* *f*

Ob. *mf* *3* *p*

B♭ Cl. *f*

Bsn. *p* *f* *mf* *pp* *p* *mf*

Hn. *mp* *mf* *pp* *n* *mf* *pp*

Vib. *p* *mp* *n* *mf*

34 Vln. I *mf* *pp* *f* *p*

Vln. II *mf* *pp* *arco* *pp* *mp*

Vla. *mf* *3* *n* *mf* *n* *mf* *f*

Vc. *mf* *(sul pont.)* *ord.* *mf* *mf*

D.B. *mf* *p* *I (sul pont.)* *pp* *f* *p* *pp*



# C driving and brilliant

47

Fl. *p* < *mf* > *p* < *mf* > *p* < *mf* > *pp* *ff* vib. ord.

Ob. *pp* < *mf* > *f* vib. ord.

B♭ Cl. *n* < *mf* > *n* *f* vib. ord.

Bsn. *f* vib. ord.

Hn. *espress.* *pp* < *f* > *sfz* *p sub.* < *f* > open 3

Perc. center butt of mallets *p* < *f* >

Vln. I *ord.* *ff* vib. ord.

Vln. II *ppp* < *n* > *f* vib. ord.

Vla. *ord. espress.* *pp* < *f* > *p* < *f* > vib. ord. 3

Vc. *p* < *mf* > *pp* *f*

D.B. *f*

52

Fl. *mp* < *f* >

Ob. *p*

B♭ Cl. *mf* < *mp* > < *p* >

Bsn. *p sub.* < *f* > *p*

Hn. *sfz p sub.* < *f* > open 3 *sfz p sub.* < *f* >

Perc. *p* < *f* > *mp* *p* < *f* > *mp*

Vln. I *p* < *f* >

Vln. II *p*

Vla. *p* < *ff* > 3 *p* < *f* >

Vc. *mp* < *ff* > *mp* < *ff* >

D.B. *mp* < *ff* > *mp* < *ff* >

56

Fl. *p* *f* *mp*

Ob. *ff* *mp* *mf* *f*

B. Cl. *f* *ff* *f* *mp* *f*

Bsn. *f* *p sub.* *f* *mf*

Hn. *f* *mp* *f*

Perc. *mf* *p* *mf*

center edge edge center

56

Vln. I *p* *f* *p*

Vln. II *mf* *ff* *mp* *f*

Vla. *f* *mp* *mf* *ff*

Vc. *mf* *p* *ff*

D.B. *mf* *p* *ff*

60

Fl. *f* *mp* *p* *f* *mp*

Ob. *ff*

B. Cl. *ff*

Bsn. *mp* *p* *f* *mp* *mf*

Hn. *p* *f* *p* *f*

Perc. *p* *f* *mp* *mf*

edge center edge shell rim

60

Vln. I *f* *p* *f*

Vln. II *ff* *molto vibrato* *p* *ff*

Vla. *p* *ff* *p* *ff*

Vc. *mp* *ff* *p*

D.B. *mp* *ff* *p*

D

64

Fl. *f* *ff*

Ob. *mf* *mp* *p* *ff*

B. Cl. *mp* *p* *ff*

Bsn. *f* *mp* *f* *p<sub>sub.</sub>* *ff*

Hn.

Perc. head of mallets *pp* *f* butt of mallets *p*

Vln. I *p* *ff*

Vln. II *mp* *f*

Vla. *ff*

Vc. *mf* *ff*

D.B. *mf* *ff*

♩. = ♩ (♩ = 120)

68

Fl. *ff* *pp*

Ob. *p* *ff* *pp*

B. Cl. *ff* *p* *n*

Bsn. *ff* *mp*

Hn. *f* *mf* *mp* *p*

Perc. *f* *f* *pp*

Vln. I *ff* *n* *pp*

Vln. II *ff* *mp*

Vla. *ff* *f*

Vc. *ff* *mp*

D.B. *ff* *mp* *molto vibrato*

72

Fl. *mf* *n* *p* *mf* *n* *mp* *n*

Ob. *mp* *mf* *p* *mf* *p* *p* *mf*

B♭ Cl. *f* *mf* *p* *mf* *n*

Bsn. *mf* *p* *f* *pp* *mp*

Hn. *mp* *p* *pp* *mf* *pp*

Perc. *p* *mp*

Vln. I *mf* *p* *mf* *n* *pp*

Vln. II *p* *mf* *p*

Vla. *f* *p* *mf*

Vc. *p* *mf* *p*

D.B. *mf* *p* *mf* *p*

slur all notes as quickly as possible

slur all notes as quickly as possible

slur all notes as quickly as possible

very slow narrow vibrato

senza vib. vib. ord.

mechanically senza vib.

soft+hard mallet in one hand Vibraphone soft mallet in other hand

mechanically

slur all notes as quickly as possible, change bow only when necessary

slur all notes as quickly as possible, change bow only when necessary

senza vib.

slow wide vibrato

senza vib.

slow wide vibrato

senza vib.

slur all notes as quickly as possible, change bow only when necessary

sul pont.

mechanically

sul pont.

77

Fl. *n* *mf* *n*

Ob. *p*

B♭ Cl. *n* *mf* *n*

Bsn. *p*

Hn.

Vib. *n* *p* *n* *p*

Vln. I *mf* *p* *n*

Vln. II *mf* *p* *n*

Vla. *mp* *p*

Vc. *p*

D.B. *mf* *n*

very slow narrow vibrato

very slow narrow vibrato

sul pont.

ord. sul pont.

ricochet

sul tasto

sul tasto

**E** blurred and pulsating

82

Fl. *sfz pp sub.* (senza vib.)

Ob. (senza vib.) *pp*

B♭ Cl. *mf*

Bsn. *pp* 3 *p* 3

Hn. *p* *f* Bell plate hard mallet

Vib. *pp* *ppp* *sfz* *p sub.* 3 3 3

Vln. I *f* arco *8va* (until end) (senza vib.)

Vln. II *f* *sfz pp sub.*

Vla. *pp* 3 *p* 3 3

Vc. *f* pizz.

D.B. *f*

87

Fl. *mf* *pp* *sfz*

Ob. *sfz pp sub.*

B♭ Cl.

Bsn. *pp* 5 *mp* *pp* 3 *mp* 5 *pp*

Hn. *p* *f* Bell plate hard mallet

Vib. *pp* *sfz* *pp* *mp* *pp* *sfz pp sub.* Bell plate hard mallet *mp* *pp* *8va* (until end) (senza vib.)

Vln. I *f* *sfz pp sub.* *mf*

Vln. II *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *pp* 5 *mp* *pp* 3 *mp* 5 *pp*

Vc.

D.B.

very slow narrow vibrato

92

Fl. *pp sub.* *mf* *pp*

Ob. *sfz pp sub.* *mf*

B♭ Cl. (senza vib.) *sfz pp sub.* *mf*

Bsn. *mf* *p* *mp*

Hn. *sfz p sub.* *mf* *p* *sfz p sub.* *f*

Vib. *sfz pp sub.* *mp* *pp sub.* *mp* *p*

Bass drum soft mallet

Vln. I *pp* *sfz pp sub.*

Vln. II *sfz pp sub.*

Vla. *mp* *p* *mp*

Vc. *pp*

D.B. *sfz pp sub.* *sfz pp sub.*

slow wide vibrato

97

Fl. *mf* *pp*

Ob. *mf* *pp*

B♭ Cl. *mf* *sfz pp sub.*

Bsn. *p* *mp* *mf* *p*

Hn. *sfz p sub.* *f* *p*

Vib. *mf* *p*

Vln. I *mf* *pp* *sfz pp sub.* *slow wide vibrato*

Vln. II *mf* *pp* *sfz pp sub.* *slow wide vibrato*

Vla. *p* *mf* *p*

Vc. *mf* *pp* *sfz pp sub.*

D.B. *mf* *pp*

101

Fl. *senza vib.*

Ob. *slow wide vibrato* *sfz pp sub.* *senza vib.* *mf* *pp*

B♭ Cl. *mf* *sfz pp sub.*

Bsn. *3*

Hn. *+* *sfz p sub.* *n*

Vib. *Bell plate hard mallet* *Bass drum soft mallet* *sfz*

Vln. I *101 (8<sup>va</sup>)* *senza vib.* *mf* *pp* *sfz pp sub.* *mf* *pp*

Vln. II *(8<sup>va</sup>)* *senza vib.* *mf* *pp* *sfz pp sub.* *mf* *pp*

Vla. *3* *n*

Vc. *(senza vib.)* *mf* *pp* *sfz pp sub.*

D.B. *(senza vib.)* *mf* *pp* *sfz pp sub.*