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Title

Spread. Flowers.

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Liliya Ugay

spread

for

violin

violoncello

piano

flowers

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From the composer:

As I was working on this piece, COVID-19 hit the United States, causing the cancellation of live arts and in-person education. Many of my friends who work as freelance musicians lost their sources of income and had to go through humiliating struggles in order to make ends. My family and I could have been in the same situation of fear, uncertainty, disappointment, and insecurity. Instead, I am blessed to have a wonderful full-time job, and, despite the cancellation of my performances, to be in the safe and secure position. Thus, the first half of this piece reflects on the situation in the world, while the second - my endless gratitude to the College of Music of the Florida State University and, specifically, to Patricia Flowers for her inspiring service to this institution. I am sincerely thankful for trusting me the responsibilities that bring so much joy and inspiration alongside with safety and security. This piece is written for the event in honor of Dean Patricia Flowers to be premiered by Trio Nobile of the FSU College of Music.

Performance Notes:

Strings:

cl - col legno battuto

sp - sul ponticello (to the point of almost metallic sound)

ric - ricochet

ˆ - short and accented

◊ - press the fingers on corresponding notes as if they were harmonics

pizz. - always let ring

If no articulations are indicated, always play on the string (legato).

Quarter-tones can be approximate.

Duration: 9min.

Spread. Flowers.

With vicious intensity

Liliya Ugay

The musical score is written for Violin, Violoncello, and Piano. It begins with a tempo marking of quarter note = 120. The score is divided into three systems, each starting with a measure number (1, 6, and 10). The key signature is one sharp (F#), and the time signature is 4/4. The music features a driving, rhythmic pattern with frequent triplets and accents. The first system (measures 1-5) is marked with a forte *f* dynamic. The second system (measures 6-10) includes a *poco rit.* marking and maintains the *f* dynamic. The third system (measures 10-14) concludes with a piano *p* dynamic marking. The score is characterized by complex rhythmic textures and a sense of intense, 'vicious' energy.

15

Vln. *f* *p* *f* *det.*

Vc. *f* *pizz.* *3* *ff* *f* *3*

Pno. *mf* *3* *3* *3* *3*

20

Vln. *3* *3* *3*

Vc. *3* *pizz.* *cl, ric.* *pizz.* *7*

Pno. *3* *3* *3*

24

Vln. *pizz.* *ff* *p* *mf* *5* *5* *3*

Vc. *ff* *3* *arco* *mf*

Pno. *3* *p* *3*

28

Vln.

Vc.

Pno.

ff

f

33

Vln. arco

Vc. arco

Pno.

ff

ff

sff

pp

39

Vln. pizz.

Vc. cl.

Pno.

ppp

ppp

gliss.

f

f

f

44

Vln.

Vc.

Pno.

ord.

sp
fast bow; airy

f

ff

arco

51

Vln.

Vc.

Pno.

f

mf

p

ppp

f

ff

56

Vln.

Vc.

Pno.

f

pizz.

p

f

sf

pp

61

Vln. *mf* arco *ff*

Vc. *p* *ff* *p* *ff*

Pno. *f* *mp*

66

Vln. cl. pizz. cl. pizz. 3 cl.

Vc. *mf* *p* *ppp* *p* *f* *p*

Pno. *p* *p*

71

Vln. ord. arco *mf* *ff* *sffz*

Vc. *f* *p* *f*

Pno. *mf*

Ped. \wedge

74

Vln. *mf* *ff* *f* *p* *mf* *ff*

Vc. *ff* *p* *ff*

Pno. *f* *x3*

Measures 74-75. Vln. part features sixteenth-note runs with dynamics *mf*, *ff*, *f*, *p*, *mf*, *ff*. Vc. part has triplets and sixteenth-note patterns with dynamics *ff*, *p*, *ff*. Pno. part includes a triplet of eighth notes and a five-note run, with a *x3* marking.

76

Vln. *p* *ff* *mf*

Vc. *mf* *f* *ff* *f*

Pno. *ff*

Measures 76-78. Vln. part has dynamics *p*, *ff*, *mf*. Vc. part has dynamics *mf*, *f*, *ff*, *f*. Pno. part has a *ff* dynamic. Measure 78 includes a 3/4 time signature change.

79

Vln. *ff* *mf* *ff* *p* *ff*

Vc. *ff* *f* *ff*

Pno. *p* *ff* *f*

Measures 79-81. Vln. part has dynamics *ff*, *mf*, *ff*, *p*, *ff*. Vc. part has dynamics *ff*, *f*, *ff*. Pno. part has dynamics *p*, *ff*, *f*. Measure 81 includes a 3/4 time signature change.

84

Vln. *p* *ff* *p* *pp* *cl* *ord.*

Vc. *p* *ff* *pizz.* *p*

Pno. *p* *mf* *p* *p* *3*

90

Vln. *f* *ff* *f*

Vc. *arco* *f* *f* *f*

92

Vln. *f* *ff* *f*

Vc. *ff* *f* *f*

94

Vln. *f* *ff* *f*

Vc. *ff* *f* *f* *on string*

96

Vln.

Vc.

Pno.

mf

ff

sff

C

B

A

98

Vln.

Vc.

Pno.

f arco

f

ff

f

sff

5

6

5

5

3

3

100

Vln.

Vc.

Pno.

p

sub

p

pp

ff

f

sff

5

6

5

3

3

102

Vln. *f* *ff* *f* *5* *5* *on string*

Vc. *ff* *f* *5* *f* *5* *on string*

Pno. *ff* *6* *3* *3* *3* *3* *ff*

Measures 102-103. Violin part: 5, 3, 6, 3, 5, 5. Violin dynamics: *f*, *ff*, *f*. Violin annotation: *on string*. Viola part: *ff*, *f*, *5*, *f*, *5*, *on string*. Piano part: *ff*, *6*, *3*, *3*, *3*, *3*, *ff*. Time signatures: 3/4, 7/8, 3/4.

104

Vln. *f* *ff* *f* *5* *5* *3* *3*

Vc. *ff* *f* *5* *f* *5*

Pno. *mf* *6* *3* *ff* *6* *3* *ff*

Measures 104-105. Violin part: *f*, *ff*, *f*, *5*, *5*, *3*, *3*. Violin dynamics: *f*, *ff*, *f*. Viola part: *ff*, *f*, *5*, *f*, *5*. Piano part: *mf*, *6*, *3*, *ff*, *6*, *3*, *ff*. Time signatures: 3/4, 5/8, 2/4.

106

Vln. *f* *ff* *f* *5* *5* *3* *3* *3* *3*

Vc. *ff* *f* *5* *ff* *f* *5* *ff* *3* *3*

Pno. *6* *5* *mf* *5*

Measures 106-108. Violin part: *f*, *ff*, *f*, *5*, *5*, *3*, *3*, *3*, *3*. Violin dynamics: *f*, *ff*, *f*. Viola part: *ff*, *f*, *5*, *ff*, *f*, *5*, *ff*, *3*, *3*. Piano part: *6*, *5*, *mf*, *5*. Time signatures: 2/4, 2/4, 4/4.

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109

Vln. *ff* *pp* *p* *pp* *p*

Vc. *pizz.* *p*

Pno. *f* *pp* *pp* *p* *pp* *p*

Measures 109-113. Violin part features sixteenth-note runs with dynamics *ff*, *pp*, and *p*. Viola part includes a pizzicato section with dynamic *p*. Piano part features triplet patterns with dynamics *f*, *pp*, and *p*.

114

Vln. *pp* *p* *pp* *p* *pp* *p*

Vc. *p*

Pno. *pp* *p* *pp* *p* *pp* *p*

Measures 114-116. Violin part continues with sixteenth-note runs and dynamics *pp* and *p*. Viola part has a triplet of eighth notes. Piano part features triplet patterns with dynamics *pp* and *p*.

117

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

Vc. *p*

Pno. *p* *f* *p* *f* *f* *p*

15^{ma}

Measures 117-120. Violin part features sixteenth-note runs with dynamics *p*, *f*, and *p*. Viola part has a triplet of eighth notes with dynamic *p*. Piano part features triplet patterns with dynamics *p* and *f*. A dashed line labeled "15^{ma}" spans measures 118-120.

120 ric.

Vln. *f* *p* *f* *p* simile

Vc.

Pno. *f* *p* *f* *p* simile

122

Vln. *pp* *ppp*

Vc.

Pno. *ppp* *p*

125

Vln.

Vc.

Pno.

129

Vln. pizz. 5 arco *mf*

Vc. 3 5 *mf* arco

Pno. 3

134

Vln. pizz. + + + arco *f*

Vc. *p* pizz. 3 arco *f*

Pno. 3 *mp* *pp* *mf* *f*

139

Vln. *sf*

Vc. *sf*

Pno. 8va

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143

Vln.

Vc.

Pno.

f

sfz

8va

147

Vln.

Vc.

Pno.

sfz

pizz.

f

p

arco

150

Vln.

Vc.

Pno.

fff

153

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

Vc. *mf*

Pno.

8^{va}

Detailed description: This system covers measures 153 to 156. The Violin part features a melodic line with dynamics *p* and *f* alternating. The Viola part has a rhythmic accompaniment with a *mf* dynamic. The Piano part consists of complex chordal textures in both hands, with an 8^{va} marking above the right hand in measure 155.

157

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

Vc. *f*

Pno.

3

Detailed description: This system covers measures 157 to 160. The Violin part continues with *p* and *f* dynamics. The Viola part has a strong *f* dynamic with a rhythmic pattern. The Piano part features triplet figures in both hands, with a '3' marking above the right hand in measure 157 and below the left hand in measure 159.

160

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

Vc. *fff* *mf* *ff*

Pno.

3

Detailed description: This system covers measures 160 to 163. The Violin part has dynamics *p*, *f*, *p*, *f*, and *p*. The Viola part has dynamics *fff*, *mf*, and *ff*. The Piano part continues with rhythmic accompaniment, including a triplet in the right hand in measure 163.

165

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

Vc. *mp* *f* *p*³ *mf*

Pno. *p* *f* *mf*

171

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

Vc. *mf*

Pno. *p* *mf*

176

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

Vc. *p* *f* *p* *f* *p*

Pno. *p* *f*

♩ = 80

181

Vln. *p* *f* *p* *f* *flautando*

Vc. *p* *f* *flautando* *pp*

Pno. *p* *f*

Serene

188

Vln. *pp* <

Vc. <

Pno. **Serene**

195 $\text{♩} = 120$

Vln. $\text{♩} = 80$ IV III IV

Vc. *pp*

Pno. $\text{♩} = 120$ *mf* 3 $\text{♩} = 80$ *ff* 3 *p* 6 *pp*

200 III IV III

Vln.

Vc. *pp* with necessary slides

Pno. *pp*

208

Vln.

Vc.

Pno.

214 $\text{♩} = 88$

Vln.

Vc. *pizz.* *p*

Pno. $\text{♩} = 88$ *p*

pp
Ped.

222

Vln. *pizz.*

Vc. *arco* *p*

Pno.

231

Vln. *pp* *mp* *pp*

Vc. *pp*

Pno. *mp* *p*

239

Vln. *mp* *arco* *pp* *mp*

Vc. *pp* *mp*

Pno. *mp*

247

Vln. *p* *pizz.* *p*

Vc. *p* *pizz.* *p*

Pno. *p*

256

Vln. *graciously* pizz. arco *pizz.*

Vc. *graciously* arco

Pno. *p* *graciously* *mf* *p*

262

Vln. arco

Vc. pizz. *mp* arco

Pno.

269

Vln. *p* *mf*

Vc. *mp* *p* *mf*

Pno. *p*

poco rit. *Growing excitement* ♩=92

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275 $\text{♩} = 88$ $\text{♩} = 86$

Vln. *mp* *f* *mf*

Vc. *mp* *f* *mf*

Pno. *f*

282 $\text{♩} = 84$ poco rit. . . .

Vln. *f* *mf* *ff* *mp* *p*

Vc. *f* *mf* *ff* *mp*

Pno. *f* *mf* *ff* *mp*

288 poco rit. . . .

Vln. *f* *p* *p* *mf*

Vc. *p* *f* *p* *f*

Pno. *bell-like* *f*

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

Quietly

295 -

Vln. *p*

Vc. *p*

Pno. *p*

Quietly

302 -

Vln.

Vc. *pp*

Pno. *pp* 8va

309

Vln.

Vc. *f*

Pno. *p*