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Something Like Your Lagrangian Point

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# Something Like Your Lagrangian Point

two pianists

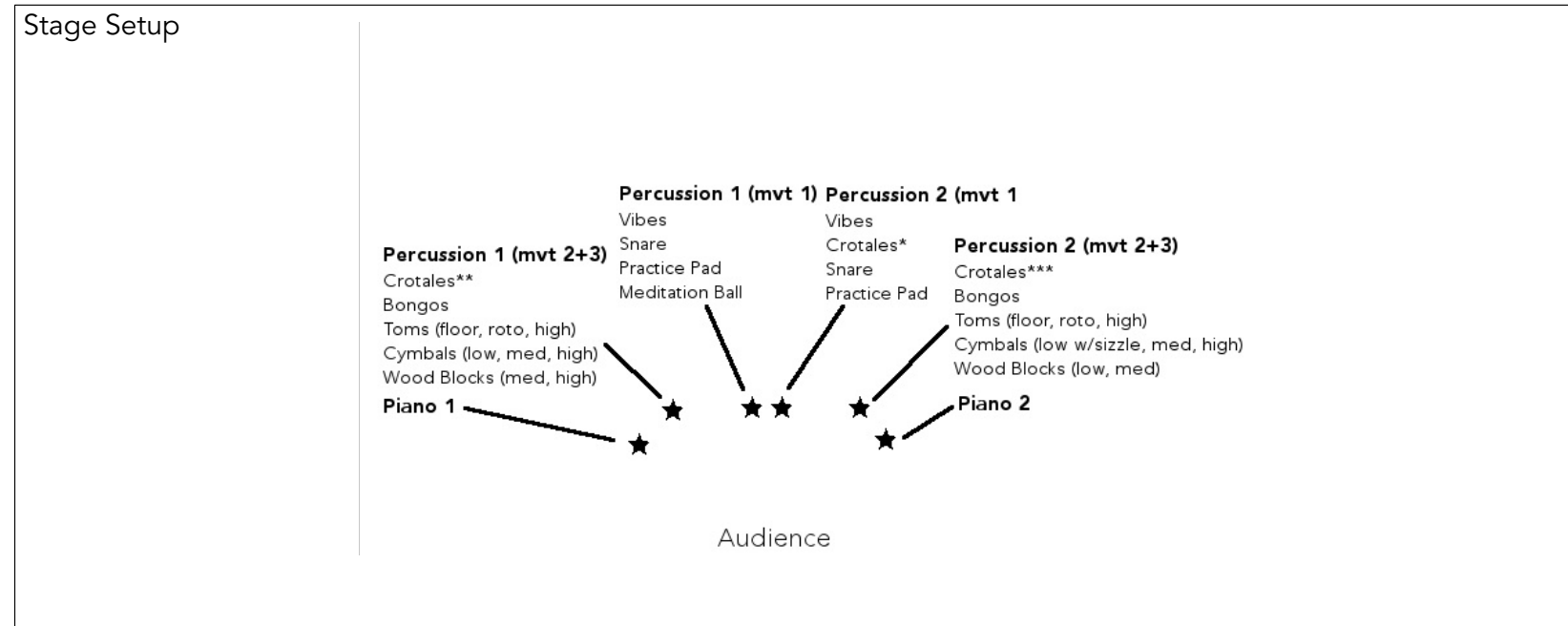
two percussionists

Emily Praetorius

Piano 1 and 2  
 will also each require:  
 -1 meditation ball  
 -1 light guitar pick  
 -sponge window sealing tape  
 or alternative material for muting  
 -a heavy book  
 -a digital timer

Percussion 1  
 Vibraphone  
 Crotales--see setup  
 Snare Drum  
 Bongos  
 High Tom  
 Medium Roto Tom  
 Floor Tom  
 High Woodblock  
 Medium Woodblock  
 High Cymbal  
 Medium Cymbal  
 Low Cymbal  
 Meditation Balls  
 Practice Pad  
 Digital timer

Percussion 2  
 Vibraphone  
 Crotales--see setup  
 Snare Drum  
 Bongos  
 High Tom  
 Medium Roto Tom  
 Floor Tom  
 Medium Woodblock  
 Low Woodblock  
 High Cymbal  
 Medium Cymbal  
 Low Cymbal  
 Practice Pad  
 Digital Timer



**General Performance Notes for All**

Movement 1: The ending is not represented visually in terms of timing. Whoever finishes first will finish first and so on until whoever finishes last ends piece.

Movement 2: Piano 1 and Percussion 1 will play in a separate tempo and off of a separate score than Piano 2 and Percussion 2. There is no synchronization between the two parts and each group should ignore the other group as much as possible (until Percussion 1 reaches the end and syncs up with Percussion 2 as written in score).

Movement 3: Everyone plays off of a timer. Gestures are placed approximated to the timeline unless specifically indicated by a vertical dashed line.

### Performance Notes: Piano

#### **Note Labeling Preparation:**

The notes below will need to be identified inside the piano to mute or play on the strings in some way. Performers may want to label all or some of their dampers in some way.

#### **Harmonics with specified partials:**

Partials should be touched on strings behind the dampers to achieve specified pitch (diamond notehead is sounding pitch)

#### **Harmonics in front of damper:**

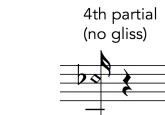
Unlike the harmonics with specified partials, harmonics played with partials in front of the dampers can be touched anywhere that achieves the greatest number of simultaneous pitches (usually closer to the metal frame/closer to the front of the damper).

#### **Muting for final movement:**

Window sealing sponge tape, weather tape, auto weather-strips, or other material may be used and in combination. Pitches should still sound but timbre will be altered to severely dull the attack and high end of the sound. The provided pictures show where mute placement should be and use a combination of 1/4" sponge window seals and auto weather strip.

### Notation Key: Piano

Harmonic with specified partial



Harmonic in front of damper



Mute with finger in front of damper



Gradually depress pedal



Gradually release pedal



### Piano Notes for Possible Labeling



### Performance Notes: Percussion

#### **Roto Tom:**

Will be rotated and played at the same time

#### **Meditation Balls (P1):**

Should be played so that sound is consistent. Online instructional videos can be helpful.

### Notation Key: Percussion

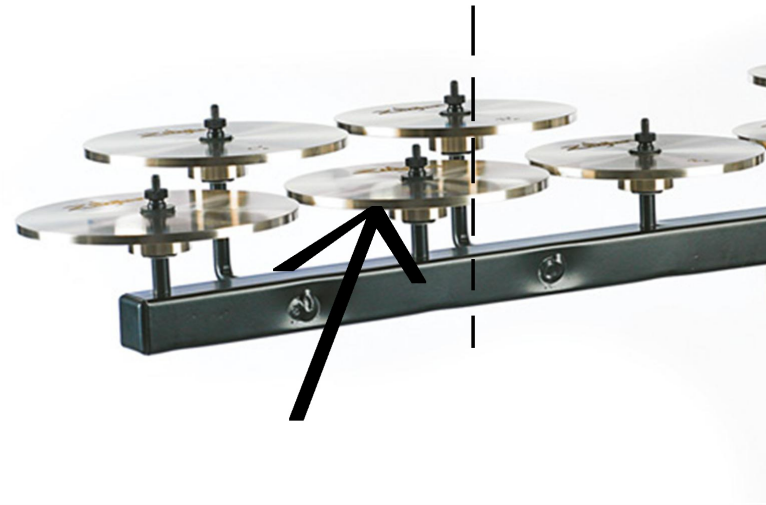
Mute with palm of hand



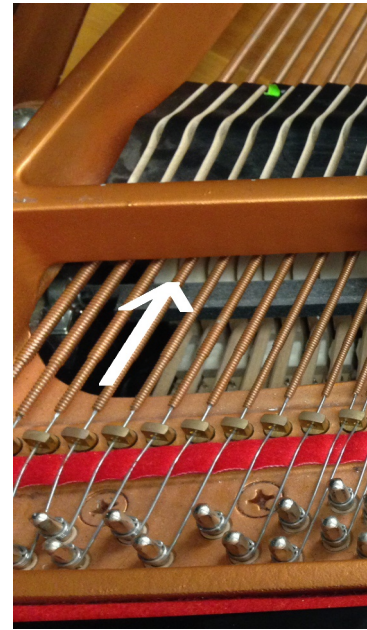
Depress head to slightly increase pitch



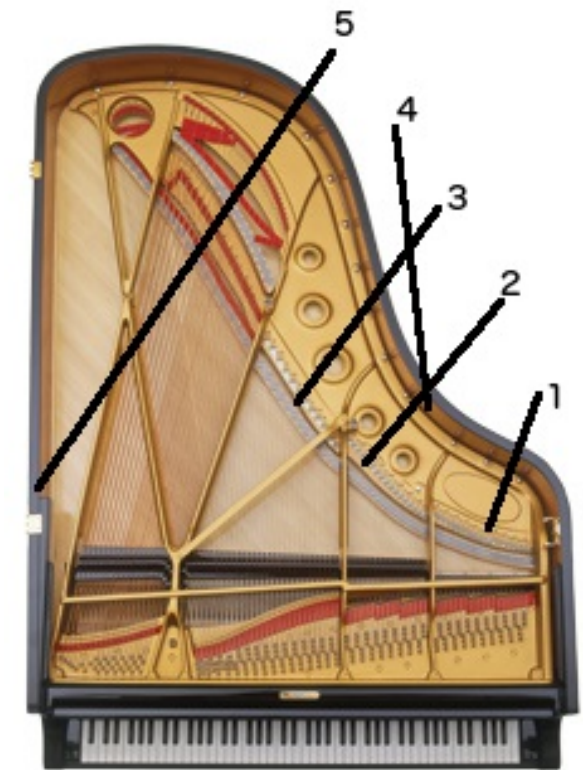
## Diagrams



1. where to hit crotales on rim  
hit with stick perpendicular to crotales when possible



2. harmonic gliss in front of hammers



3. where to knock piano with meditation ball (final movement only)

- ① on bridge pins
- ② on bridge pins
- ③ on bridge pins
- ④ on frame
- ⑤ on inside of body

# Something Like Your Lagrangian Point

1.

5

Emily Praetorius

$\text{♩} = 52$

Percussion 1  
vibes  
snare  
meditation balls  
practice pad

Percussion 2  
vibes  
crotales  
snare  
practice pad

Piano 1

Piano 2

motor off

motor fast to slow

fast -----> slow

motor off

crotales (same mallet)

vibes

motor slow

crotales, l.v. (same mallet)

Vibes motor slow to fast

slow -----> fast

$\text{♩} = 52$

5th partial

5th partials

pluck

8<sup>va</sup>

pluck

8<sup>va</sup>

4th partials

Una C.

Una C.

Red.

6 Perc. 1 11 motor off *f* *mp* *p* *pp* snare drum, on at very edge 1

Vib. motor off *f* *mf* *p* *p* *pp* snare drum, on at very edge

Pno. 1 *p* *f* *mp* *p* *ppp\*\** 8va 1 block this cluster

Una C. 8vb Ped. Sost.

Pno. 2 *p* *mf* *mp* 4th partial *mp* *ppp\*\** block this cluster

Una C. 8vb Ped. Sost.

\* see diagram 1 in performance notes  
 \*\*as quietly as possible, if a note doesn't speak it is ok

20

vibes medium mallet  
motor meduim to slow  
medium -----> slow

Perc. 1

*mp*  
Ped.

*mf*

*f*

*ff*

*pp*

*p*

*mf*

Vib.

snare drum, off  
at very edge

*pp*

Pno. 1

gliss partial from end of string  
(closest to body) toward damper\*\*\*

gliss.

damper

pluck

*mf*

Ped.

Pno. 2

gliss partial from end of string  
(closest to body) toward damper\*\*\*

gliss.

damper

pluck

*mf*

Ped.

7

\*\*\*see diagram 2 in performance notes



28

Perc. 1

snare drum, on at very edge

vibes, soft mallet motor off

vibes medium soft mallet or brushes?

motor slow

gliss over tubes

motor fast to off fast -----> off

*p* *pp* *mf* *p* *p* *mf*

*mf* *p* *mp*

2

Pno. 1

block this cluster

gliss partial from end of string (closest to body) toward damper

gliss.

damper

*p* *f*

Sost.

Pno. 2

block this cluster

gliss partial from end of string (closest to body) toward damper

gliss.

damper

*p* *f* *p*

Sost.

3

37

Perc. 1

meditation balls

Perc. 2

motor off

(Ped.)

Pno. 1

block this cluster

8<sup>vb</sup> Sost.

Ped.

Pno. 2

block this cluster

8<sup>vb</sup> Sost.

Ped.

Una C.

Una C.

Detailed description of the musical score: The score is for measures 37-44. Perc. 1 (top staff) plays 'meditation balls' with a melodic line of chords, dynamics *pp*, *f*, and *p*, and includes a 5-measure phrase and a 3-measure phrase. Perc. 2 (second staff) has a 'motor off' instruction and a wavy line representing a pedal effect, with a 3-measure phrase. Pno. 1 (third and fourth staves) and Pno. 2 (fifth and sixth staves) play complex chords and clusters. Pno. 1 dynamics are *pp*, *mf*, *mp*, *mf*, *p*, *p*, *f*, *p*. Pno. 2 dynamics are *pp*, *f*, *p*, *mf*, *p*, *f*, *p*. Both piano parts include instructions to 'block this cluster' and '8<sup>vb</sup> Sost.' (8<sup>vb</sup> Sost.) with a dotted line. Pedal markings 'Ped.' are present in both piano parts. 'Una C.' markings are at the beginning of the piano parts.

10

47

Perc. 1

Perc. 2

vibes  
soft mallets

*p* *mf* *p* *p* *p* *f*

*f*

5 3 5 3

Ped.

4

Pno. 1

Pno. 2

*mp* *pp* *mp* *mp* *mp* *mp* *mp* *p* *pp* *p*

4th partial  
(no gliss)

in front  
of damper

Una C.

*mp* *mf* *p* *p* *mf* *p* *p* *f*

5 3 5 3

Ped.

57 motor slowest

Perc. 1 *p* *p* *Ped.* *p* *mp* *p* *f* *ff*

Perc. 2 *p* *p* *pp* *mf* *pp* *p*

snare drum, on at very edge  
crotales with snare stick on rim as before  
snare drum, on at very edge  
crotales sim.

Pno. 1 *pp* *pp* *mp* *p* *p*

mute  
4th partial  
4th partial

Pno. 2 *pp* *pp* *pp* *pp* *pp*

pluck  
8va  
3 3 3 3 3

*Ped.*

Percussion 1 and 2 continue together  
in tempo while Pianos 1 and 2 play in  
free time until the end

12

Perc. 1

67 **5**

snare drum, on  
at very edge

snare off

*fff*  
(Ped.) →

*pp*

*pp*

*pp* < *mf* > *pp*

Perc. 2

snare drum  
sim.

snare off

*pp*

*pp*

*pp* < *mf* > *pp*

**5**

After initial attack, Piano 1  
plays in free time until the end

Run guitar pick along length of strings in one stroke  
with pick always touching strings of both notes.  
Approximately 9-10 beats each in length.

2x fast slowing to ----- a halt ,

*mf*

*mf*

*mf*

(Ped.) →

After initial attack, Piano 2  
plays in free time until the end

Run guitar pick along length of strings in one stroke  
with pick always touching strings of both notes.  
Approximately 9-10 beats each in length.

2x fast slowing to ----- a halt ,

*mf*

*mf*

(Ped.) →

Percussion 1 continues in free time, Percussion 2 continues in tempo

79

Perc. 1

practice pad

*p*

*< mp >*

*< mp >* *< mf >*

*< mf >* *< f >*

gradually slow roll... *rit.*

*fff*

Perc. 2

practice pad

*p*

*< mp >*

*< mp >* *< mp >*

*< mf >*

*< mf >*

*< f >* *< f >*

Piano 1

once only

fast slowing to -----> a halt ,

*mf* *8<sup>vb</sup>*

*Ped.*

3x

fast slowing to -----> a halt ,

*mf* *8<sup>vb</sup>*

no pedal during last rep.

Piano 2

2x

fast slowing to -----> a halt ,

*#* *8<sup>vb</sup>*

*mf*

*Ped.*

3x

fast slowing to -----> a halt ,

*8<sup>vb</sup>*

no pedal during last rep.

14

Perc. 1 88 (rit. until end) etc... to a halt... when finished, wait for others to finish

*(fff)*

Perc. 2 (rit. until end) when finished, wait for others to finish

gradually slow roll...

**rit.**

*f*

*fff*

(rit. until end)

etc...

to a halt...

when finished, wait for others to finish

Piano 1

when finished, wait for others to finish

Piano 2

Percussion 1  
Piano 1

2.

♩ = 48

15

97

crotales

Perc. 1  
bongo high  
bongo low  
high tom  
roto tom  
floor tom

almost delicate  
legato throughout

sempre *mf*

almost delicate  
legato throughout

sempre *mf*

11

top line with meditation ball\*  
frame

bottom line piano only

105

Perc. 1

1

2

rotate up whole step (approx.)

3

5

3

3

side frame

frame

string

string

Pno. 1

Red.

\* Using one meditation ball, knock either the metal frame (anywhere), inner body (anywhere), or specified string when indicated. Bottom staff will generally be played with left hand only.



16

115 3

Perc. 1

rotate up whole step (approx.)

Pno. 1

frame frame string side frame side string frame side

5 3

Ped.



123 4 5

Perc. 1

rotate up whole step (approx.)

Pno. 1

frame frame

5 3 6 7

Ped.

resume with meditation ball

130 6

Perc. 1

Pno. 1

side frame

rotate up whole step (approx.)

136 7

Perc. 1

Pno. 1

side frame both staves on keyboard (without meditation ball)

Ped.

18 142 **8** *poco accel.*

Perc. 1 repeat 4 or 5 times

rotate up 1/2 step

Gradually accel. to tempo of P2.  
Although box is the same as P2 they need not line up in unison, just rhythmically in tempo.

Pno. 1

146

Perc. 1 repeat until cue an ending downbeat with P1

rotate up 1/2 step

*ff*

(end should happen well after both pianos have finished)

Pno. 1

insert mutes this range

Percussion 2  
Piano 2

2.

153  $\text{♩} = 72$

crotales  
Perc. 2  
bongo high  
bongo low  
high tom  
roto tom  
floor tom

legato throughout  
almost delicate

Pno. 2  
*pp*

no pedaling unless indicated  
or lightly needed for larger leaps

*pp* ————— *mp* ————— *pp*

164 almost delicate

Perc. 2  
*pp*

Pno. 2  
*pp*

mute

(mute)

1

20

172

Perc. 2

Pno. 2

rotate up  
whole step (approx.)

*pp*

*f*

5

3

5

3

3

3

2

2

||

179

Perc. 2

Pno. 2

*mf*

*pp*

5

6

3

3

3

7

3

3

186

Perc. 2

Pno. 2

rotate up whole step (approx.)

*f* *pp*



193

Perc. 2

Pno. 2

rotate up whole step (approx.)

*f* *pp* *mf* *pp*

22

200

Perc. 2

5

rotate up ----->  
whole step (approx.)

*f*

*pp*

Pno. 2

5

*f*

*pp*

Red.

==

206

Perc. 2

6

rotate up ----->  
whole step (approx.)

*pp*

*mp*

*pp*

Pno. 2

6

*f*

*pp*

Red.

213 Perc. 2

mf p

repeat until P1 catches up to your tempo then continue in tempo...

rotate up 1/2 step

7

Ped. Ped. Ped.

221 Perc. 2

gradually crescendo as P1 catches up

continue

repeat until cue an ending downbeat with P1

rotate up 1/2 step

ff

(end should happen well after both pianos have finished)

8va

insert mutes this range

Ped. Ped. Ped.



3.

♩ = 60

**Perc. 1**  
 high woodblock  
 medium woodblock  
 high cymbal  
 medium cymbal  
 low cymbal  
 floor tom (below staff)

**Perc. 2**  
 medium woodblock  
 low woodblock  
 high cymbal  
 medium cymbal  
 low cymbal (sizzle)  
 floor tom (below staff)

**Piano 1**

**Piano 2**

**Timer**  
 0:00 0:03 0:10 0:20 0:30 0:40 0:50 1:00

233  
 0:00 0:03 1:00

medium-hard mallet  
 l.v. all cymbals

low cymbal

3

*ppp*

medium-hard mallet  
 l.v. all cymbals

*n* *mp*

med. w.b.  
*mp*

low cym.  
*ppp* *mp*

0:00 0:03 1:00

roll meditaion ball  
 on indicated strings\*

roll meditaion ball  
 down indicated strings\*

*8<sup>vb</sup>*  
 Ped. throughout

*8<sup>vb</sup>*  
 Ped. throughout

General Performance Note:  
 -Timer used should be digital, not a clock with a face  
 -Timing of entrance and exits not falling on a hash should be approximate  
 (except for very first gesture which is tutti in time on 0:03)  
 -A vertical dashed line indicates that gesture should be cued and played together

\*notation with down arrow  
 1. Reach as far as possible and place meditation ball between indicated strings  
 2. Release and let ball roll toward you  
 3. Pick up ball before it hits hammers  
 All steps should be done in one smooth motion as loud as possible but without striking strings.

240  
1:00

1:10 1:20 1:30 1:40 1:50 2:00

Timer

Perc. 1

*mf* *pp* *pp* *mf* *n*

Perc. 2

med. w.b. *mp* low cym. *ppp*

1:00 1:10 1:20 1:30 1:40 1:50 2:00

Timer

Piano 1

roll meditation ball up indicated strings\*\*

↑ ↓

*8vb* *8vb*

Piano 2

these gestures always as fast as possible (duration not reflected visually)

*mp*

roll meditation ball up indicated strings\*\*

↑

*8vb*

\*\*notation with up/down arrow

1. Place meditation ball between indicated strings near hammers
2. Give a ball slight push away from dampers as far up strings as possible (without getting stuck)
3. Let ball roll back down toward you
4. Pick up ball before it hits dampers

All steps should be done in one smooth motion as loud as possible but without striking strings.

246  
2:00

3:00

Timer 2:10 2:20 2:30 2:40 2:50

Perc. 1 med. w.b. *p* med. cymbal *n* *mf* *p* high w.b. *f*  
(briefly stop rolling cymbal to play the continue rolling cymbal)

Perc. 2 *mf* *n* med. w.b. *mp* *pp*

2:00 3:00

Timer 2:10 2:20 2:30 2:40 2:50

Piano 1 these gestures always as fast as possible (duration not reflected visually) *mp* 8th partials *mp* \*\*\*slide meditation ball on string then knock indicated part of piano with meditation ball ① *mp*

Piano 2 *mf* 8th partial *mp* 8th partial *mp* \*\*\*slide meditation ball on string then knock indicated part of piano with meditation ball *mp*

\*\*\* Slide in as few strokes as possible, as loud as possible, for indicated duration. See diagram 3 for specified parts of piano to knock.

252  
3:00

Timer 3:10 3:20 3:30 3:40 3:50 4:00

Perc. 1

low cym. med. cym.

*n* *n* *mp* *p* *n* *mp* *p*

Perc. 2

low cym. med. cym. low w.b.

*p* *n* *n* *mp* *p* *mf* *f*

3:00

Timer 3:10 3:20 3:30 3:40 3:50 4:00

Piano 1

①

*mf*

Piano 2

②

8<sup>th</sup>

↓

8<sup>th</sup>

28

258  
4:00

Timer 4:00 4:10 4:20 4:30 4:40 4:50 5:00

Perc. 1  
 mp  
 high w.b.  
 p  
 low cym.  
 pp  
 mf  
 pp  
 floor tom  
 f  
 evenly spaced

Perc. 2  
 med. cym  
 pp  
 mf  
 pp  
 floor tom  
 f  
 evenly spaced

4:00

Timer 4:00 4:10 4:20 4:30 4:40 4:50 5:00

Piano 1  
 8<sup>vb</sup>  
 8<sup>vb</sup>  
 8<sup>vb</sup>

Piano 2  
 mf  
 8<sup>vb</sup> ②  
 8<sup>vb</sup> ③  
 8<sup>vb</sup>

264  
5:00

6:00

Timer 5:00 5:10 5:20 5:30 5:35 5:40 5:45 5:50 5:55

Perc. 1  
 med. cym.  
*p*  
*mf* *p*  
 floor tom  
*f*

Perc. 2  
*f* *p*  
*mf* *p*  
 floor tom  
*f*

5:00

6:00

Timer 5:00 5:10 5:20 5:30 5:40 5:50

Piano 1  
 8th partials evenly spaced  
*f*  
*f*  
 8vb  
 8vb

Piano 2  
*mp*  
 8vb  
 8vb  
*mp*

30 273 6:00 7:00

Timer

high cym. med. cym. (high cym.) (low cym.) med. cym.

*p* *mf* *p* *mf* *p* *p* *f* *p* *p* *f* *mp* *f* *mp* *f* *mf* *f* *mf* *ff* *mf*

Perc. 2

low cym. high. cym. med. cym. (low cym.) (med. cym.) (high cym.)

*mf* *p* *mf* *p* *f* *p* *p* *f* *p* *f* *mp* *f* *mf* *ff* *mf* *ff* *mf*

6:00 7:00

Timer

Piano 1

\*\*\*\*\*A *mp* B 2x *mf* D 3x *f* C *f*

\*\*\*\*\*play and gliss harmonics in front of hammers

*mp* 8<sup>ub</sup> *ff* *f*

Piano 2

\*\*\*\*\*A *mp* B *mp* A *mf* C 3x *mf* B *f* D 2x *f*

\*\*\*\*\*play and gliss harmonics in front of hammers

*mp* 8<sup>ub</sup> *ff*

A

B

C

D

\*\*\*\*Play matching box below as fast as possible  
 \*\*\*\*\*Touch all three partials in front of hammers at the same time.  
 Gliss them slowly up and down while playing gesture rapidly and fluidly.

279  
7:00

Timer 7:00 7:10 7:20 7:30 7:40 7:50 8:00

choke high cymbal,  
all others l.v.

*ff f* *ff f* *ff f* *ff ff* *fff f* *fff*

*ff f* *ff f* *ff f* *fff mf* *fff*

7:00

8:00

Timer 7:00 7:10 7:20 7:30 7:40 7:50 8:00

repeat casually until end  
(roll ball then hit indicated part of piano)

remove all mutes?

*fff* *mp*

*fff* *mf* *mp*

repeat casually until end  
(roll ball then hit indicated part of piano)

remove all mutes?



32

