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Title

Jump Cut

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Publication Date

2020

Jump Cut

for two vibraphones
and two pianos

Joseph Bohigian

Performance Notes:

Box Notation:

- *For measures in boxes, all players start together and repeat that measure within the given repeat range before moving on to the next measure.
- *The player marked "1st" must move on after the minimum number of repeats.
- *All other players not marked "1st" may move on after any number of repeats from the given range, including the minimum. However, they must start the next boxed measure aligned vertically with the player marked "1st."
- *Because the boxed measures are of different lengths, players not marked "1st" will either have to rest and wait for the beginning of the pattern to come around, or cut out of the previous measure earlier to come in on the right beat. Whether each player should rest or cut ahead is indicated by a symbol at the end of the measure (a quarter note rest for resting and a rightward-pointing triangle for cutting).
- *If the repeat range is marked $x^* + y*T$, all players should repeat that measure until everyone has arrived there, and play it the "y" number of times as a group before moving on together.
- *A visual cue for beat one of every boxed measure may be helpful in performance.
- *Courtesy accidentals are given in boxed measures.
- *In boxed measures, performers may vary accent placement and dynamics after the first time through. Accents may be added or subtracted and dynamics may vary up to one level in either direction from the given dynamic.
- *In the final boxed section, mm. 105-106, all players repeat their patterns until Piano 1 plays the cue to move on to m. 107.

Vibraphone Notes:

- *The vibraphonists should use hard or medium-hard mallets throughout the piece.
- *For pitch bends, indicated by a short line going down after the notehead, hold a rubber mallet on the node of the bar and strike the bar normally with another mallet. Then, push the rubber mallet down into the bar and toward the center, bending the pitch down.
- *A "+" above a note indicates dead strokes.
- *Vibraphone 2 should have a motor.

Piano Notes:

- *All plucking of strings (marked pizz.) should be done with the flesh of the finger, not the nail. A marking of "keys" indicates the performer should return to the keyboard.
- *For piano harmonics, the string to be played and the resultant pitch are given. The pianists should touch the node on the given string that produces the sounding note in parenthesis and strike the key. If it is easier to produce the sounding pitch on a different key/node, you may do so.

duration: ca. 11 minutes

Program Notes:

In *Jump Cut*, the four performers move through repeated phrases at independent rates, deciding in the moment how many times to repeat each one from within a given range. However, their freedom of movement through these phrases is limited by the restriction that they must always line up vertically with each other when they move on. This is complicated by the fact that the repeated phrases are of different lengths, resulting in a need to stop and wait to jump in when the start of the next phrase comes around again or cut the previous one short. The performers must negotiate this need for vertical alignment in real time as they perform the piece.

Jump Cut was written for the Yarn/Wire Institute.

Joseph Bohigian can be contacted at josephbohigian@gmail.com or through his website at josephbohigian.com.

This work is registered with BMI. Please report all performances to the composer.

Jump Cut

Joseph Bohigian

Energetic ♩ = 112

The musical score consists of four staves. Vibraphone 1 and Vibraphone 2 are on treble clef staves in 3/8 time. Piano 1 and Piano 2 are on bass clef staves in 9/8 time. The score begins with both vibraphones silent. At measure 1, Vibraphone 1 starts with a dynamic of **ff**. At measure 2, Vibraphone 2 starts with a dynamic of **p**. Measures 3-4 show rhythmic patterns with eighth-note pairs. Measures 5-6 show eighth-note pairs followed by sixteenth-note patterns. Measures 7-8 show eighth-note pairs. Measures 9-10 show eighth-note pairs followed by sixteenth-note patterns. Measures 11-12 show eighth-note pairs. Measures 13-14 show eighth-note pairs followed by sixteenth-note patterns. Measures 15-16 show eighth-note pairs. Measures 17-18 show eighth-note pairs followed by sixteenth-note patterns. Measures 19-20 show eighth-note pairs. Measures 21-22 show eighth-note pairs followed by sixteenth-note patterns. Measures 23-24 show eighth-note pairs. Measures 25-26 show eighth-note pairs followed by sixteenth-note patterns. Measures 27-28 show eighth-note pairs. Measures 29-30 show eighth-note pairs followed by sixteenth-note patterns. Measures 31-32 show eighth-note pairs. Measures 33-34 show eighth-note pairs followed by sixteenth-note patterns. Measures 35-36 show eighth-note pairs. Measures 37-38 show eighth-note pairs followed by sixteenth-note patterns. Measures 39-40 show eighth-note pairs. Measures 41-42 show eighth-note pairs followed by sixteenth-note patterns. Measures 43-44 show eighth-note pairs. Measures 45-46 show eighth-note pairs followed by sixteenth-note patterns. Measures 47-48 show eighth-note pairs. Measures 49-50 show eighth-note pairs followed by sixteenth-note patterns. Measures 51-52 show eighth-note pairs. Measures 53-54 show eighth-note pairs followed by sixteenth-note patterns. Measures 55-56 show eighth-note pairs. Measures 57-58 show eighth-note pairs followed by sixteenth-note patterns. Measures 59-60 show eighth-note pairs. Measures 61-62 show eighth-note pairs followed by sixteenth-note patterns. Measures 63-64 show eighth-note pairs. Measures 65-66 show eighth-note pairs followed by sixteenth-note patterns. Measures 67-68 show eighth-note pairs. Measures 69-70 show eighth-note pairs followed by sixteenth-note patterns. Measures 71-72 show eighth-note pairs. Measures 73-74 show eighth-note pairs followed by sixteenth-note patterns. Measures 75-76 show eighth-note pairs. Measures 77-78 show eighth-note pairs followed by sixteenth-note patterns. Measures 79-80 show eighth-note pairs. Measures 81-82 show eighth-note pairs followed by sixteenth-note patterns. Measures 83-84 show eighth-note pairs. Measures 85-86 show eighth-note pairs followed by sixteenth-note patterns. Measures 87-88 show eighth-note pairs. Measures 89-90 show eighth-note pairs followed by sixteenth-note patterns. Measures 91-92 show eighth-note pairs. Measures 93-94 show eighth-note pairs followed by sixteenth-note patterns. Measures 95-96 show eighth-note pairs. Measures 97-98 show eighth-note pairs followed by sixteenth-note patterns. Measures 99-100 show eighth-note pairs.

4-8*

2

Vib. 1 {  f

1st
Vib. 2 {  f

Pno. 1 {  f

Pno. 2 {  f

x* + 4*T

3

Vib. 1 {  mf

Vib. 2 {  mf

Pno. 1 {  mf

Pno. 2 {  mf

A**2-5***Frantic $\text{♩} = 126$

4

Vib. 1

Vib. 2

1st
Pno. 1

Pno. 2

ff

ff

ff

x* + 2*T

5

Vib. 1

Vib. 2

Pno. 1

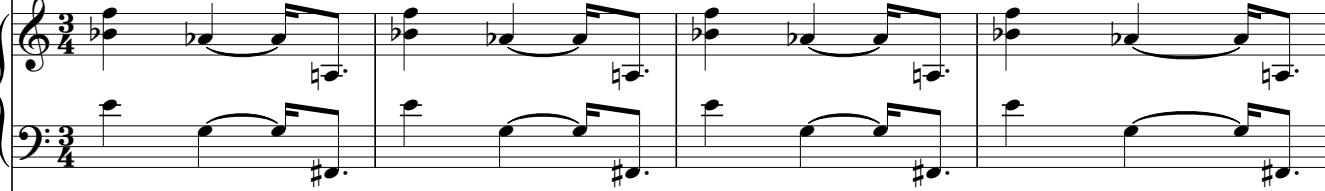
Pno. 2

6

B

Vib. 1 {  rit.

Vib. 2 { 

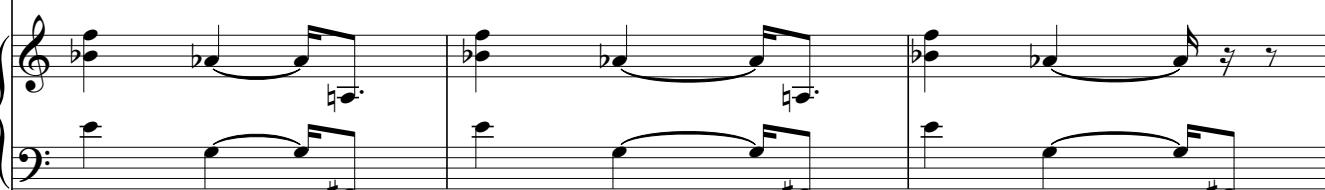
Pno. 1 { 

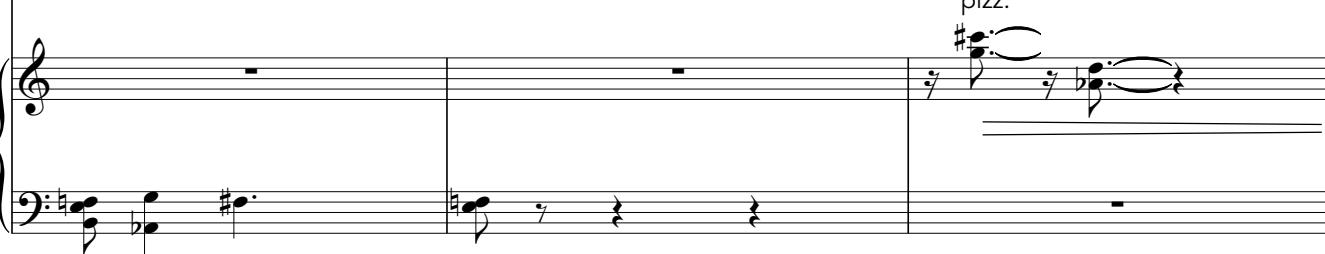
Pno. 2 { 

10

Vib. 1 { 

Vib. 2 { 

Pno. 1 { 

Pno. 2 { 

C

1-2*

Stately ♩ = 96

17

Vib. 1 { ♩:4 | 18:4 | 19:4 |

Vib. 2 { ♩:4 | 18:4 | 19:4 |

1st Pno. 1 { ♩:4 | 18:4 | 19:4 |

Pno. 2 { keys ♩:4 | 18:4 | 19:4 |

ff

ff

keys

ff

ff

2-3*

18

Vib. 1 { :19 b₂: mp :24 ▶

Vib. 2 { :19 b₂: mp :24 :

1st
Pno. 1 { :19 b₂: mp :24

Pno. 2 { :19 b₂: mp :24 :

x* + 1*T

19

Vib. 1 { :24 b₂: pp :24

Vib. 2 { :24 b₂ pp :24

Pno. 1 { :24 b₂ pp :24

Pno. 2 { :24 b₂ pp :24

D

20

Vib. 1

Vib. 2

Pno. 1

Pno. 2

8va

rit.

26

Vib. 1

Vib. 2

Pno. 1

Pno. 2

(8)

3/4

E

Tempo III ♩ = 72

32

Vib. 1 { ♩ rubber mallet
pitch bend
mf ♩ **f**

Vib. 2 { ♩ rubber mallet
pitch bend
mp ♩ **f**

Pno. 1 { ♩ p ♩ **mf**

pizz.

Pno. 2 { ♩ p ♩

38

Vib. 1 { ♩ **p** ♩

Vib. 2 { ♩ **p** ♩

Pno. 1 { ♩ **pp** ♩

Pno. 2 { ♩ **p** ♩ **pp** ♩

3-6*

42

F

Vib. 1 { *mp*

Vib. 2 { *mp*

Pno. 1 { *mp*

1st Pno. 2 { *mp*

2-3*

43

Vib. 1 { *p*

Vib. 2 { *p*

Pno. 1 { *p*

Pno. 2 { *p*

keys

1-2*

44

Vib. 1 { *mp* Vib. 2 { *mp* Pno. 1 { *mp* Pno. 2 { *mp*

This musical score page contains four staves. The first two staves are for vibraphones (Vib. 1 and Vib. 2), and the last two are for pianos (Pno. 1 and Pno. 2). The key signature is A major (three sharps). Measure 44 starts with Vib. 1 playing a sustained note followed by a sixteenth-note pattern. Vib. 2 follows with a similar pattern. Pno. 1 and Pno. 2 enter with eighth-note patterns. The dynamics are marked *mp* (mezzo-pianissimo) throughout.

$x^* + 2^*T$

45

Vib. 1 { *mf* Vib. 2 { *mf* Pno. 1 { *mf* Pno. 2 { *mf*

This musical score page continues from measure 44. The instrumentation remains the same: Vibraphones 1 and 2, and Pianos 1 and 2. The key signature changes to A major with one sharp. Measure 45 begins with Vib. 1 and Vib. 2 playing sustained notes followed by sixteenth-note patterns. Pno. 1 and Pno. 2 enter with eighth-note patterns. The dynamics are marked *mf* (mezzo-forte) throughout.

46

Vib. 1

Vib. 2

Pno. 1

Pno. 2

47

Vib. 1

Vib. 2

Pno. 1

Pno. 2

G

48 Brisk ♩ = 144 (♩ = ♪)

Vib. 1 { 
 pp
 >ppp
 motor on, medium speed

Vib. 2 { 
 ppp < pp

Pno. 1 { 
 pp

Pno. 2 { 
 pp p

Musical score for Vibraphone 1, Vibraphone 2, Piano 1, and Piano 2. The score consists of four staves. Vibraphone 1 starts with a rest and then plays eighth-note patterns. Vibraphone 2 plays eighth-note patterns. Piano 1 and Piano 2 play sixteenth-note patterns. Dynamics include *p* and *ppp*.

51

Vib. 1

Vib. 2

Pno. 1

Pno. 2

p

ppp

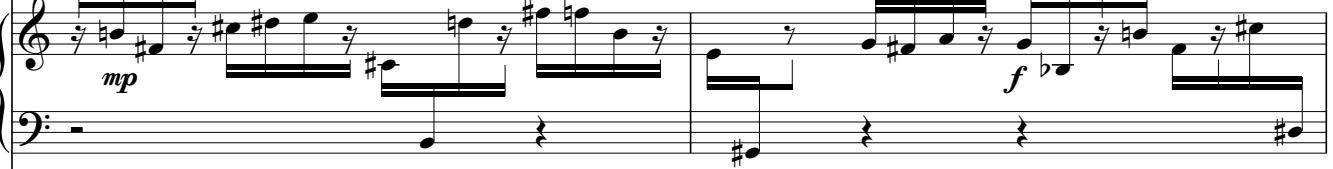
p

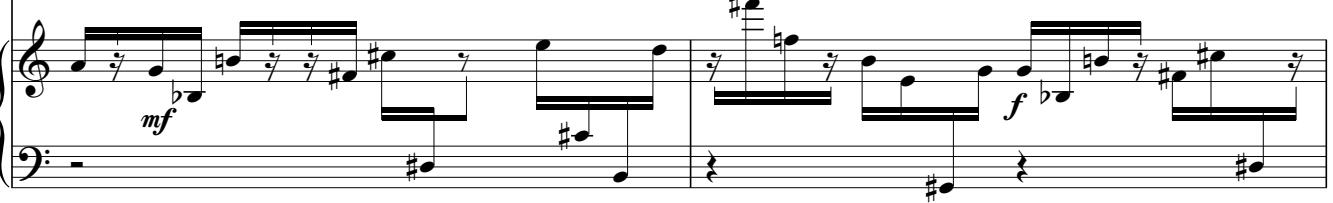
mp

53

Vib. 1 {  } 

Vib. 2 {  }

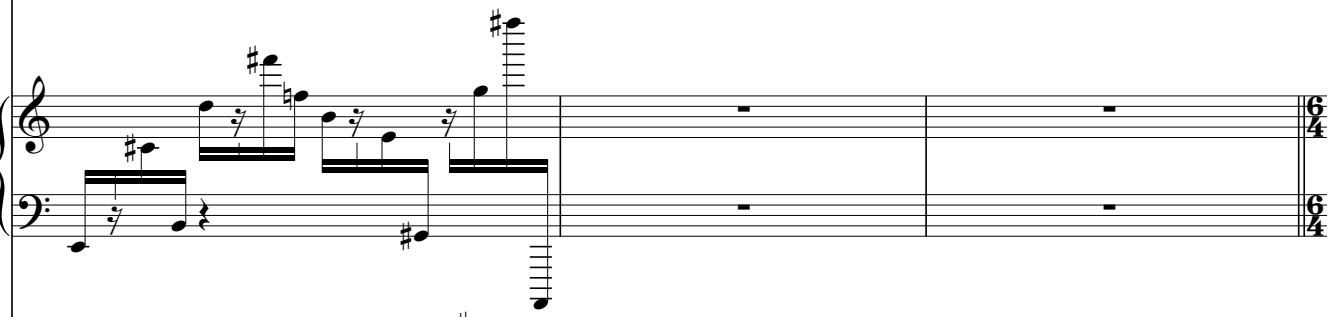
Pno. 1 {  } 

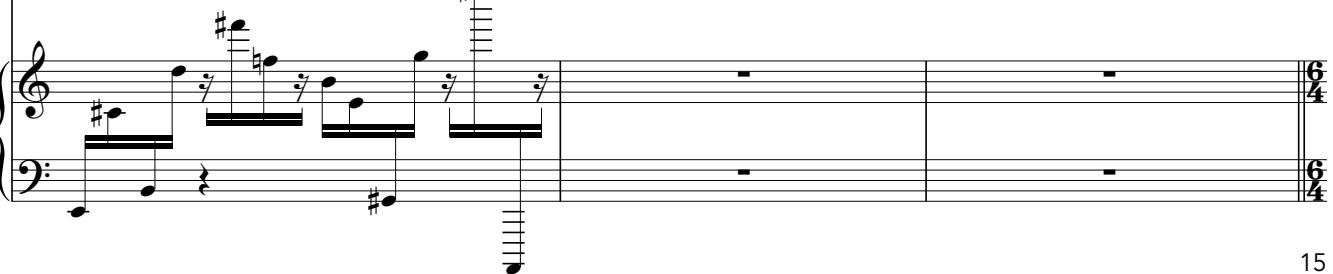
Pno. 2 {  }

55

Vib. 1 {  } 

Vib. 2 {  } 

Pno. 1 {  } 

Pno. 2 {  } 

H

7-11*

58

Grooving $\text{♩} = 108$ ($\text{♩}^3 = \text{♪}$)

1st Vib. 1 {

Vib. 2 {

Pno. 1 {

Pno. 2 {

x* + 3*T

59

Vib. 1 {

Vib. 2 {

Pno. 1 {

Pno. 2 {

60

Vib. 1 {  5/8 *ff*

Vib. 2 { 5/8 *ff*

Pno. 1 { 5/8 *mp*

Pno. 2 { 5/8 *mp*



62

Vib. 1 { 5/8

Vib. 2 { 5/8

Pno. 1 { 5/8

Pno. 2 { 5/8

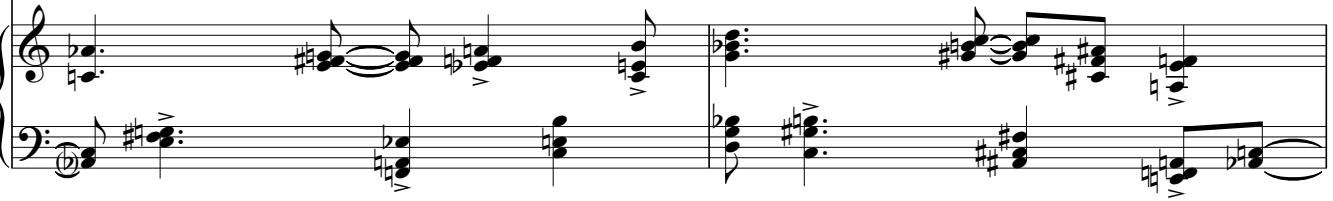


64

Vib. 1 { 

Vib. 2 { 

Pno. 1 { 

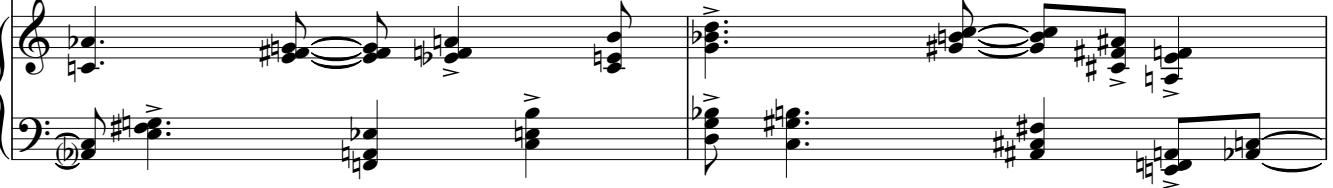
Pno. 2 { 

66

Vib. 1 { 

Vib. 2 { 

Pno. 1 { 

Pno. 2 { 

68

Vib. 1

Vib. 2

Pno. 1

Pno. 2

70

Vib. 1

Vib. 2

Pno. 1

Pno. 2

Musical score for orchestra and piano, page 12, measures 72-73. The score includes parts for Vibraphone 1, Vibraphone 2, Piano 1, and Piano 2. Measure 72 starts with Vibraphone 1 playing a sustained note with a circle around it. Vibraphone 2 plays eighth-note patterns. Piano 1 and Piano 2 play eighth-note chords. Measure 73 begins with a dynamic *p*. Vibraphone 2 reaches a forte dynamic *ff*. The piano parts continue their eighth-note patterns.

74

Vib. 1 {  }

Vib. 2 {  }

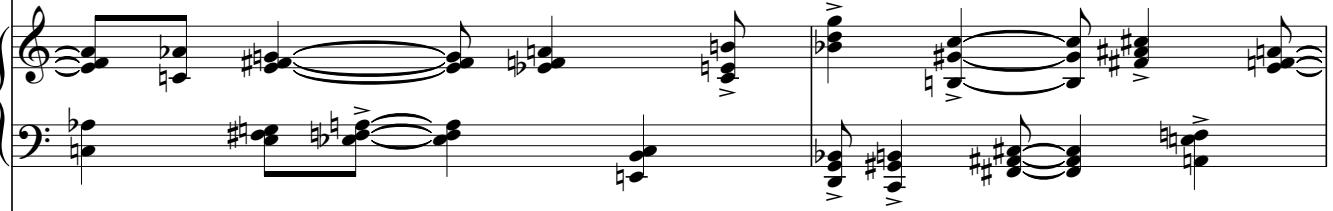
Pno. 1 {  }

Pno. 2 {  }

76

Vib. 1 {  ff

Vib. 2 {  ff

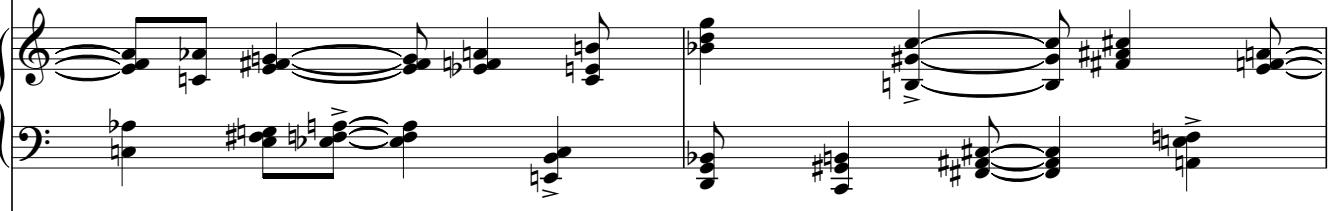
Pno. 1 {  f

Pno. 2 {  f

78

Vib. 1 {  f

Vib. 2 {  f

Pno. 1 {  f

Pno. 2 {  f

Musical score for Vibraphone 1, Vibraphone 2, Piano 1, and Piano 2. The score is in 80 measures. The instrumentation includes two vibraphones (Vib. 1 and Vib. 2) and two pianos (Pno. 1 and Pno. 2). The key signature is A major (three sharps). Measure 1-10: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 11-15: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 16-20: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 21-25: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 26-30: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 31-35: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 36-40: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 41-45: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 46-50: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 51-55: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 56-60: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 61-65: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 66-70: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 71-75: Vibraphone 1 and Vibraphone 2 play eighth-note patterns. Measure 76-80: Vibraphone 1 and Vibraphone 2 play eighth-note patterns.

83

Vib. 1 { pitch bend $\frac{3}{4}$ f mf mf fff f

Vib. 2 { pitch bend $\frac{3}{4}$ f mf mf fff f

Pno. 1 { $\frac{8}{8}$ mf $\frac{3}{4}$ $\frac{4}{4}$ fff $\frac{6}{4}$ $\frac{8}{8}$

(8.)

Pno. 2 { $\frac{8}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ fff $\frac{6}{4}$ $\frac{8}{8}$

J

87 Drawn Out ♩ = 52

Vib. 1 { ♩ *p* ♩ *mf* ♩ *p* ♩ *p* ♩ *p* ♩ *p* ♩ *p* ♩ *p* ♩ *p*

Vib. 2 { ♩ *p* ♩ *p*

Pno. 1 { ♩ *p* ♩ *p*

Pno. 2 { ♩ *mf* ♩ *f* ♩ *p* ♩ *p* ♩ *p* ♩ *p* ♩ *p* ♩ *p* ♩ *p*

harmonics (see notes)

pizz.

1-3***K**

Vib. 1 { ♩ *p* ♩ *p*

Vib. 2 { ♩ *p* ♩ *p*

Pno. 1 { ♩ *mp* ♩ *mp*

Pno. 2 { ♩ *mp* ♩ *mp*

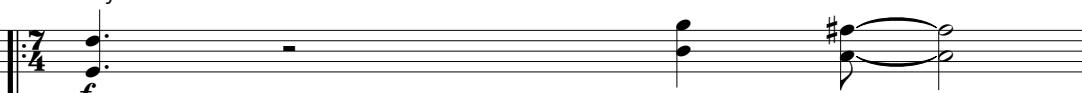
keys

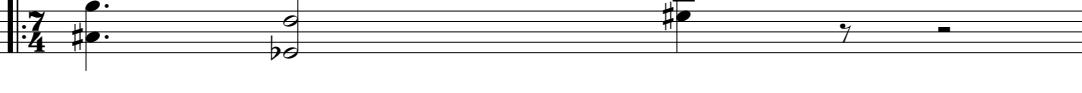
$x^* + 1^*T$

96

Vib. 1 {  } 

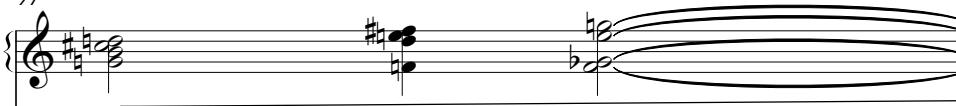
Vib. 2 {  } 

Pno. 1 {  } 

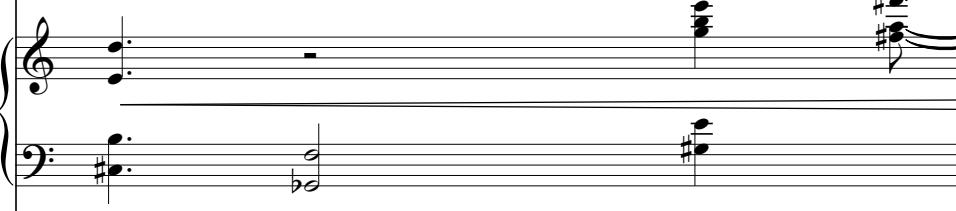
Pno. 2 {  } 

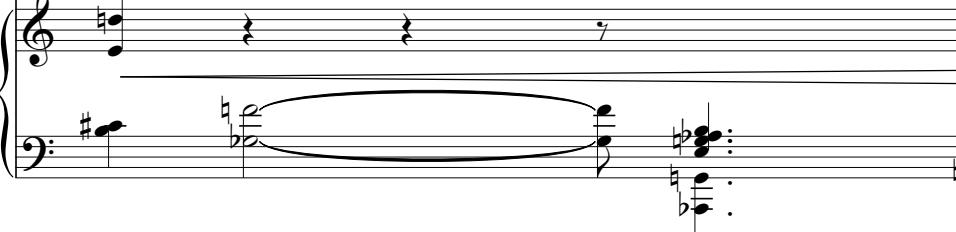
rit.

97

Vib. 1 {  fff

Vib. 2 {  fff

Pno. 1 { 

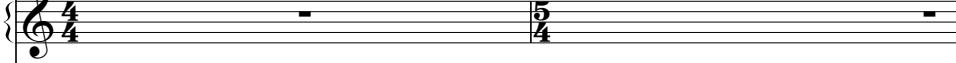
Pno. 2 {  fff

L **Tempo I** $\text{♩} = 112$

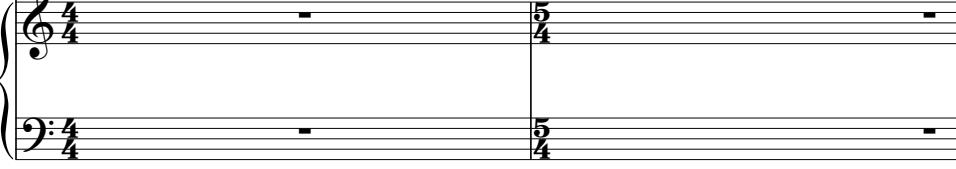
dead strokes

98

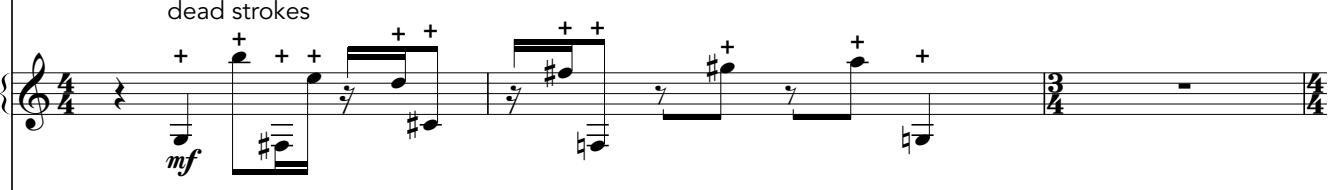
Vib. 1 { 

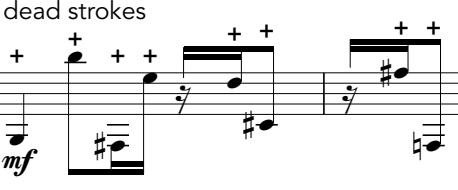
Vib. 2 { 

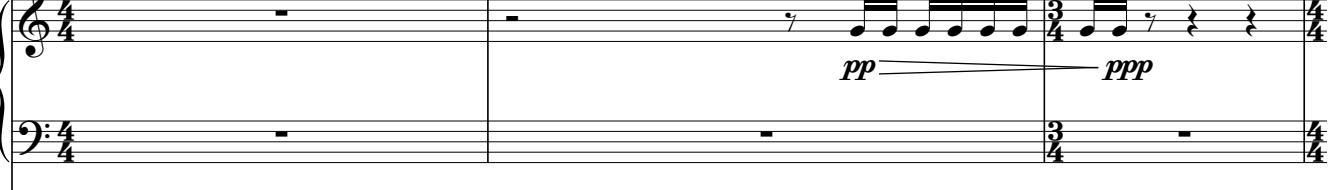
Pno. 1 { 

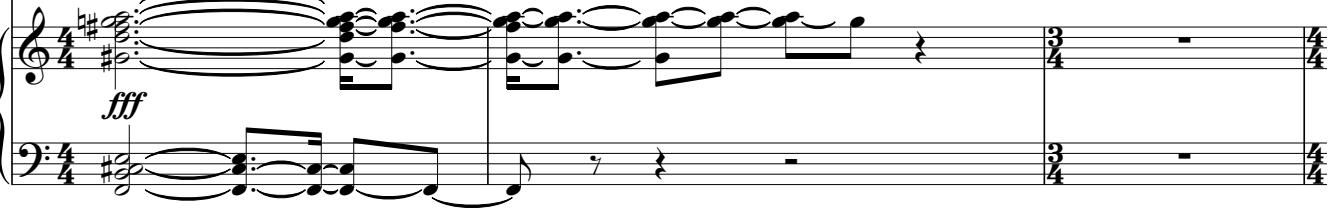
Pno. 2 { 

100

Vib. 1 {  } 

Vib. 2 {  }

Pno. 1 {  }

Pno. 2 {  }

103 mallet dampen

Vib. 1 {  }

Vib. 2 {  }

Pno. 1 {  }

Pno. 2 {  }

repeat until Pno. 1 cue

105 **M**

Vib. 1

Vib. 2

Pno. 1

Pno. 2

ff

ff

3-4x

ff

ff

106

Vib. 1

Vib. 2

Pno. 1

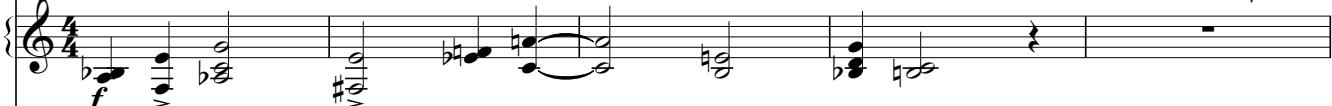
Pno. 2

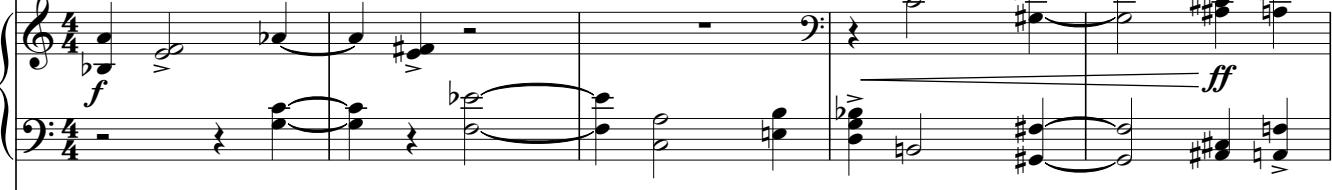
fff

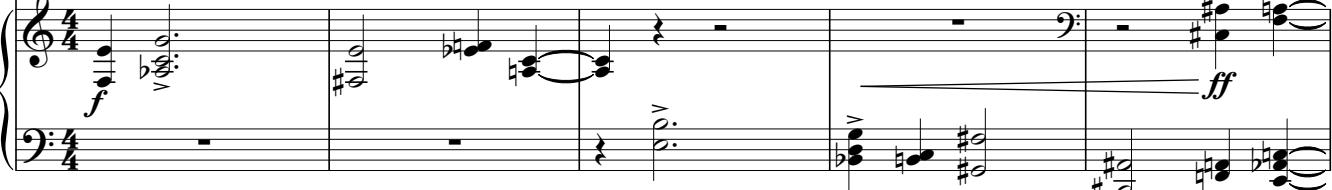
cue to move on

N107 **Tempo IV** $\text{♩} = 96$

Vib. 1 {  f

Vib. 2 {  f

Pno. 1 {  f ff

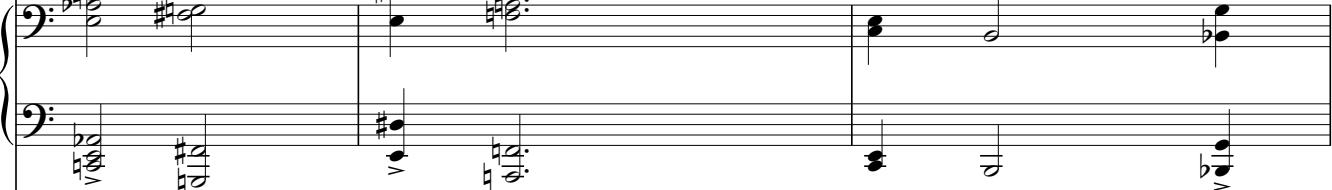
Pno. 2 {  f ff

motor on, medium speed

112

Vib. 1 {  ppp

Vib. 2 {  ppp

Pno. 1 {  #

Pno. 2 {  # 8vb

115 **molto rit.**

Vib. 1 {

Vib. 2 {

Pno. 1 {

8^{vb}

Pno. 2 {

(8)