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RIVET

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# **RIVET**

*For String Quartet and Percussion*

Brian Petuch

2017



# **RIVET**

**Brian Petuch  
2017**

Scored for **String Quartet and Percussion**

Duration: 20:00

## Percussion List

\*Vibraphone

\*2 Toy Pianos

\*Melodica

\*Balloon

\*Large Cleaning Brush

\*Metal Pot

\*Deskbell (F5)

## Special Notations

### Strings



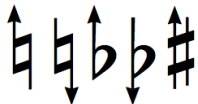
Indicates bow overpressure to produce a distorted sound, in which the audible pitch is totally replaced by noise.




Indicates bow underpressure. Bow should become slower, increasingly sul tasto, with less pressure. The ideal goal is to make a dirty sound that's between white noise and pitch. At its peak, it's acceptable to only produce white noise with no clear pitch.



Crossed note heads indicate a scratch tone. The sound should be distorted, aggressive, and the pitch should be unclear.



Quarter tone sharp or flat.

 Indicates a gradual change from one bow technique to another.


ST – sul tasto


SP – sul ponticello

MST – molto sul tasto


MSP – molto sul ponticello


N – normal (used with SP and ST, otherwise ord.)

 Diminuendo to nothing

 Crescendo from nothing

### **Percussion**

 Indicates the rate of sound and not the dynamic.

 Indicates chord clusters on the toy piano.

## About the Work

*RIVET* plays with the idea of new forms emerging from moments of forceful noise. Similar to the use of a "pivot chord" being the point of transition from one key into another, *RIVET* uses "pivot sounds" and musical processes to transform its material. *RIVET* also utilizes instruments that could be considered comical and toy-like and uses them in a serious manner. Some instruments include a balloon, a melodica, a metal pan, and a toy piano. The work is both playful and serious and explores a wide range including melancholy, mania, pensive introspection, and excitement.

## Notes on Movement 2

This movement has no set duration but has a suggested time of lasting from 1 to 2 minutes. The goal is to create a large, approximately symmetrical, ritardando and accelerando. In its quickest moments, speed is preferred over accuracy of the written figure. At such high speeds the performer should feel free to "cheat" so as not to slow down the ensemble.

Types of figures that are acceptable during fastest sections.



Duration  
20 Min.

# RIVET

for String Quartet and Percussion

Brian Petuch

1

**Heavy**  
twist in hands slowly → twist quickly → twist slowly (sim.)

♩ = 86

Percussion [x3] Balloon *ff* [x2]

Violin 1 *ff* Heavy [x3] sim. [x2]

Violin 2 *ff* Heavy [x3] sim. [x2]

Viola *ff* Heavy [x3] sim. [x2]

Violoncello *ff* Heavy [x3] sim. [x2]

6 Perc. *fff*

Vln. 1 *fff* sim. 5 5

Vln. 2 *fff* sim. 5 5

Vla. *fff* sim. 5 5

Vc. *fff* sim. 5 5



11

Perc. *fff*

Vln. 1 *fff* *sim.*

Vln. 2 *fff* *sim.*

Vla. *fff* *sim.*

Vc. *fff* *sim.*

16

Perc. *ff* go to Ratchet

Vln. 1 *mp* *mp* *mp* *mp*

Vln. 2 *mp* *mp* *mp* *mp*

Vla. *mp* *mp* *mp* *mp*

Vc. *mp* *mp* *mp* *mp*

**Bubbly**

N → SP → N → SP → N → SP → SP N SP pizz arco SP N

N → SP → N → SP → N → SP N pizz arco pizz arco

N → SP → N → SP → N → SP N SP N SP 3 SP 3 ord

N → SP → N → SP → N → SP N pizz arco I pizz arco I

**B**

Perc. 22 Ratchet

Vln. 1 SP mf *fff* Swell N → SP → MSP tr

Vln. 2 pizz arco *fff* Swell N → SP → MSP tr

Vla. SP 3 ord *fff* Swell N → SP → MSP tr

Vc. pizz arco *fff* Swell N → SP → MSP tr

25

Perc. [x3] become more aggressive with each repeat

Vln. 1 SP N [x3] become more aggressive with each repeat

Vln. 2 SP N [x3] become more aggressive with each repeat

Vla. SP N [x3] become more aggressive with each repeat

Vc. SP N [x3] become more aggressive with each repeat

28

Perc.  go to Balloon

Vln. 1  *mf* *fff*

Vln. 2  *mf* *fff*

Vla.  *fff*

Vc.  *fff*

31

Perc.  Balloon

Vln. 1  *fff* N → MSP → N

Vln. 2  *fff* N → MSP → N

Vla.  *fff* N → MSP → N

Vc.  *fff* N → MSP → N

33 go to Brush

Perc.

Vln. 1

Vln. 2

Vla. (sul C)

Vc.

35 Brush (circular motions)

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

legato

bow "underpressure"

Light

trill

ppp

p

41 Perc. **H** go to Balloon *f*

Vln. 1 *ppp* *mf* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vln. 2 *ppp* *mf* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vla. *ppp* *mf* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vc. *ppp* *mf* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

44 Perc. **H** Balloon *f*

Vln. 1 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vln. 2 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vla. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vc. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

very slow creaky bow, twist bow hair (no pitch)

N → MSP

47 **D**

Perc. [x2] twist very slowly, little creaks  
mp

Vln. 1 **D**  
pp < f pp < f pp < f [x2] pp < f pp < f pp < f pp < f pp < f pp < f pp < f

Vln. 2  
pp < f pp < f pp < f [x2] pp < f pp < f pp < f pp < f pp < f

Vla. N  
pp < f pp < f [x2] pp < f pp < f pp < f pp < f pp < f

Vc. [x2] pp < f pp < f pp < f pp < f pp < f pp < f pp < f

51

Perc. mf

Vln. 1  
pp < f pp < f pp < f pp < ff [x2] pp < ff pp < ff pp < ff pp < ff pp < ff

Vln. 2  
pp < f pp < ff pp < ff pp < ff pp < ff

Vla.  
pp < f pp < ff pp < ff pp < ff pp < ff

Vc.  
pp < ff pp < ff pp < ff [x2] pp < ff pp < ff pp < ff pp < ff

54 Perc. **Strong** **E**

Vln. 1 *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f* *mf* *f* *fff* **Strong**

Vln. 2 *pp* *ff* *pp* *ff* *pp* *ff* *mf* *f* *fff* **Strong**

Vla. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *mf* *f* *fff* **Strong**

Vc. *pp* *ff* *pp* *ff* *mf* *f* *fff* **Strong**

58 Perc. go to Ratchet **Ratchet** go to Vibes *fff*

Vln. 1 *sim.* *fff*

Vln. 2 *sim.* *fff*

Vla. *sim.* *fff*

Vc. *sim.* *fff*

Vibraphone

63

Vib. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

68

Vib. **F** Legato, Calm *ppp p*

Vln. 1 **F** Legato, Calm ST *p* flautando *p < f p < f p <*

Vln. 2 Legato, Calm ST *p* flautando *p < f p < f p <*

Vla. Legato, Calm ST *p* flautando *p < f p < f p < f*

Vc. Legato, Calm flautando *p* *sim.* *p < f p < f p < f p < f*



73

Vib. *Brush* *ppp* *f* go to vibes

Vln. 1 *sim.* *f p < f p < f p < f p < f p < f p < f* MSP *8va* *pp*

Vln. 2 *sim.* *f p < f p < f p < f p < f p < f* MSP *8va* *pp*

Vla. *sim.* *p < f p < f p < f p < f p < f p < f* MSP *pp*

Vc. *p < f p < f p < f p < f p < f p < f p < f* MSP *pp*

76

Vib. **G** Strong *Vibraphone* *molto accel.* *fff*

Vln. 1 *ord* *fff*

Vln. 2 **G** Strong *ord* *fff*

Vla. **G** Strong *ord* *fff*

Vc. **G** Strong *ord* *fff*

79

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

81

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

*pp*

*N* → *SP*

*ppp*

$\text{♩} = 60$   
 $(\text{♩} = 180)$

84 (8)

Vln. 1 *ppp* ord.

Vln. 2 *ppp* ord.

Vla. *ppp*

Vc.

87

Vln. 1 *ff* sul D

Vln. 2 *ff* sul D sul G

Vla. dampen w/ l.h. (white noise) *ppp* *ff* sul G ord.

Vc. sul A *ppp* *ff* ord.

Musical score for measures 90-92, featuring four staves: Vln. 1, Vln. 2, Vla., and Vc. The score includes dynamic markings such as *f* and *mf*, and performance instructions like *sul G* and *sul D*. Trills and triplets are indicated in the lower strings.



Musical score for measures 93-95, featuring four staves: Vln. 1, Vln. 2, Vla., and Vc. The score includes dynamic markings such as *mf* and *attacca*, and performance instructions like *settling down...* and *sul G*. Trills and triplets are indicated in the lower strings.

# Interlude 1

**Placid**  
♩ = 60  
(♩ = ♩)

Mel. **Melodica** breathe when necessary  
*mp*

Vib. *mp*

Vln. 1 **Placid**  
*mp*

Vln. 2 **Placid**  
*mp*

Vla. **Placid**  
*mp*

Vc. **Placid**  
*mp*

101

Mel. *attacca*

Vib. *attacca*

Vln. 1 *attacca*

Vln. 2 *attacca*

Vla. *attacca*

Vc. *attacca*

**Like a Machine**  
As fast as possible  
*repeats ad nauseum*

**Piano 2**

**Piano 1**

rit. →

sim.

wide vib. subito silence

*fff*

Vib. 1

Vib. 2

Vla.

Vc.

**Achingly Slow!**

108

Vib.

*fff*

**Metal Pot**

*fff*

accel. → **As fast as possible**

Tp.

**Achingly Slow!**

accel. → **As fast as possible**

Vln. 1

**Achingly Slow!**

Vln. 2

**Achingly Slow!**

Vla.

**Achingly Slow!**

Vc.

16

♩ = 90

111 **Somber**

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

123

Vln. 1

Vln. 2

Vla.

Vc.

135 **Somber**

Mel. *p* Vibes *mp* *mf* *f* *ff* *fff*

Vib. *p* *mp* *mf* *f* *ff* *fff*

Vln. 1 *p* *mp* *mf* *f* *ff* *fff*

Vln. 2 *p* *mp* *mf* *f* *ff* *fff*

Vla. *p* *mp* *mf* *f* *ff* *fff*

Vc. *p* *mp* *mf* *f* *ff* *fff*

151 H 17

Mel. *mp* 3

Vib. *p* *mp* 3

Vln. 1 *fff* *mp* 3

Vln. 2 *fff* *mp* 3

Vla. *fff* *p* *mp* 3

Vc. *fff* *p* pizz. arco pizz. arco *mp* 3

161 I

Mel. 3

Vib. 3

Vln. 1 I *p* 3

Vln. 2 *mp* *p* 3

Vla. 3 *p*

Vc. 3 *p*



174

Mel. *fff* *mp* 3

Vib. *fff* *mp* 3

Vln. 1 *fff* *mp* 3

Vln. 2 *fff* *mp* 3

Vla. *fff* *mp* 3

Vc. *fff* *mp* 3 arco

184

Mel. *mp* 3

Vib. *mp* 3 Vibes *p*

Vln. 1 *mp* 3 *p*

Vln. 2 *mp* 3 *p*

Vla. *mp* 3 arco *p* pizz. arco pizz. arco pizz. arco pizz.

Vc. *mp* 3 *p*

194

Vib. *ff* *arco*

Vln. 1 *ff* *arco*

Vln. 2 *ff* *arco*

Vla. *ff* *arco*

Vc. *ff* *arco*

207 Melodica

Mel. *ff*

Vln. 1

Vln. 2

Vla.

Vc.

219

Mel.

Vibes *pp* Placid

Vln. 1 *fff* *fff* *pp* Placid

Vln. 2 *fff* *fff* *pp* Placid

Vla. *fff* *fff* *pp* Placid

Vc. *fff* *fff*

229

Vib. *pp* *mp* *pp*

Vln. 1  
 very slow creaky bow (no pitch)  
 twist bow hair  
 IV, III  
*mf* *pp*

Vln. 2  
 very slow creaky bow (no pitch)  
 twist bow hair  
*mf*

Vla. *pp* *mf* *pp*

Vc. Placid MST → MSP → MST  
*pp* *mf* *pp*

239

Vib. *pp* *mp* *pp* *mf* **M**

Vln. 1 IV, III  
*mf* *mf*

Vln. 2 *mf* *mf*

Vla. *pp* *mf* *pp* *mf*

Vc. MST → MSP → MST ord.  
*pp* *mf* *pp* *mf*

248 **Agitated**

Vib. *ff* *mf* *fff*

Vln. 1 *ff* *mf* *fff* **Agitated**

Vln. 2 *ff* *mf* *fff* **Agitated**

Vla. *ff* *mf* *fff* **Agitated**

Vc. *ff* *mf* *fff* **Agitated**

258 **Slightly Slower, Somber**

Vib. rit. (♩ = 65) **N** ♩ = 80 *pp* 1.v. →

Vln. 1 rit. (♩ = 65) **N** ♩ = 80 *pp* ST

Vln. 2 *pp* ST

Vla. *pp* ST

Vc. *pp* ST

266

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

♩. = 192

**Loud, Bombastic, Nasty**

Piano 2

277

*ff* Piano 1

*sim.*



281



285



289

O ♩ = ♩

O ♩ = ♩

**Loud, Bombastic, Nasty**

*ff*

295

Tp

Vln. 1

Vln. 2

Vla.

Vc.

**Loud, Bombastic,  
Nasty**

*ff*

sim.

300

Tp

Vln. 1

Vln. 2

Vla.

Vc.

**P**  $\text{♪} = \text{♪}$

306

Tp

Vln. 1

Vln. 2

Vla.

Vc.

**P**  $\text{♪} = \text{♪}$

24 314

Musical score for measures 314-321. Instruments: Tp, Vln. 1, Vln. 2, Vla., Vc. The score shows a sequence of eighth-note chords with doublets in the strings and a rhythmic pattern in the tuba.

Musical score for measures 322-328. Instruments: Tp, Vln. 1, Vln. 2, Vla., Vc. This section features a key change to 6/8 time and includes a 'Q' marking above the strings.

Musical score for measures 329-334. Instruments: Tp, Vla. The tuba part continues with eighth-note chords, while the viola part has a more active melodic line.

335

Musical score for measures 335-342. Instruments: Tp, Vln. 1, Vln. 2, Vla., Vc. The strings have a more active role in this section, with doublets and melodic lines.

342

Trp

Vln. 1

Vln. 2

Vla.

Vc.

349

Trp

Vla.

**R**

356

Trp

Vln. 1

Vln. 2

Vla.

Vc.

*mf* sul pont.

*mf* sul pont.

*pizz.*

361

Trp

Vln. 1

Vln. 2

Vla.

Vc.

*mf* ord.

*mf* ord.

*ord.*



26

Musical score for measures 366-371. The score includes parts for Trumpet (Tp), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). Measure 366 is marked with a box containing the letter 'S'. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score features various musical notations including slurs, accents, and dynamic markings. A bracket labeled '[x5]' spans measures 366-371. The Trumpet part has a '2' below it in measure 366. The Violin 1 part has a '2' below it in measure 366. The Viola part has a '2' below it in measure 366. The Violoncello part has a '2' below it in measure 366.

Musical score for measures 372-378. The score includes parts for Trumpet (Tp), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). Measure 372 is marked with a box containing the letter 'S'. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score features various musical notations including slurs, accents, and dynamic markings. A bracket labeled '[x5]' spans measures 372-378. The Trumpet part has a '2' below it in measure 372. The Violin 1 part has a '2' below it in measure 372. The Violin 2 part has a '2' below it in measure 372. The Viola part has a '2' below it in measure 372. The Violoncello part has a '2' below it in measure 372. The score includes the instruction 'quasi-gliss' and dynamic markings 'p' and 'ṗ'.

Musical score for measures 379-384. The score includes parts for Trumpet (Tp), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). Measure 379 is marked with a box containing the letter 'S'. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score features various musical notations including slurs, accents, and dynamic markings. A bracket labeled '[x5]' spans measures 379-384. The Trumpet part has a '2' below it in measure 379. The Violin 1 part has a '2' below it in measure 379. The Violin 2 part has a '2' below it in measure 379. The Viola part has a '2' below it in measure 379. The Violoncello part has a '2' below it in measure 379.

385

T U

[x11]

*fff*

Vln. 1

Vln. 2

Vla.

Vc.



391

Vla.



400

Vla.



408

V Hysterical

*fff*

Vln. 1

Vln. 2

Vla.

Vc.

V Hysterical

*fff*

Hysterical

*fff*

Hysterical tutti 2

*fff*

Hysterical

*fff*

414

414

Trp

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 414 through 417. The trumpet part (Trp) features a melodic line with eighth notes and slurs, including a double bar line in measure 415. The violin parts (Vln. 1 and Vln. 2) play a rhythmic pattern of eighth notes with slurs and accents. The viola part (Vla.) has a similar eighth-note pattern with slurs and accents. The cello part (Vc.) plays a steady eighth-note accompaniment. Rehearsal marks are present at the beginning of measures 414 and 415.

418

418

Trp

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 418 through 420. The trumpet part (Trp) continues with a melodic line, featuring a double bar line in measure 419. The violin parts (Vln. 1 and Vln. 2) maintain their eighth-note rhythmic pattern. The viola part (Vla.) also continues with eighth notes and slurs. The cello part (Vc.) provides a consistent eighth-note accompaniment. Rehearsal marks are present at the beginning of measures 418 and 419.

421

421

Trp

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 421 through 423. The trumpet part (Trp) features a melodic line with eighth notes and slurs, including a double bar line in measure 422. The violin parts (Vln. 1 and Vln. 2) continue with their eighth-note rhythmic pattern. The viola part (Vla.) also continues with eighth notes and slurs. The cello part (Vc.) provides a consistent eighth-note accompaniment. Rehearsal marks are present at the beginning of measures 421 and 422.

424

W

W

[x3]

[x4]

[x3]

[x4]

[x3]

[x4]

[x3]

[x4]

432

X

X

I II III IV

436

Tp  
 Vln. 1 (sim.)  
 Vln. 2  
 Vla.  
 Vc.



441

Tp Y  
 Vln. 1 Y  
 Vln. 2  
 Vla.  
 Vc.



445

Tp  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.

449

Score for measures 449-452. The score includes parts for Trumpet (Tp), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music features a rhythmic pattern of eighth notes and quarter notes, with some rests. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Score for measures 453-456. The score includes parts for Trumpet (Tp), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music continues with a similar rhythmic pattern to the previous section. The key signature and time signature remain the same.

457

Score for measures 457-460. This section includes repeat signs and first/second endings. The first ending is marked with a 'Z' in a box and a repeat sign. The second ending is marked with '[x2]'. The key signature and time signature remain the same.

461

Trp

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 461 through 466. The music is in 2/4 time and features a key signature of one sharp (F#). The trumpet part (Trp) has a melodic line with a triplet of eighth notes in measure 465. The violin parts (Vln. 1 and Vln. 2) play a rhythmic pattern of eighth notes. The viola (Vla.) and cello (Vc.) parts provide a harmonic accompaniment with quarter notes.

467

Trp

Vln. 1

Vln. 2

Vla.

Vc.

[x2]

Detailed description: This system contains measures 467 through 471. It begins with a double bar line. The music continues in 2/4 time with the same key signature. The trumpet part (Trp) has a melodic line with a repeat sign and a [x2] marking. The violin parts (Vln. 1 and Vln. 2) play a rhythmic pattern of eighth notes. The viola (Vla.) and cello (Vc.) parts provide a harmonic accompaniment with quarter notes. The system ends with a double bar line.

472

Trp

Vln. 1

Vln. 2

Vla.

Vc.

AA

[x4]

[x3]

[x4]

[x3]

[x4]

[x3]

[x4]

[x3]

[x4]

[x3]

Detailed description: This system contains measures 472 through 476. It begins with a double bar line. The music continues in 2/4 time with the same key signature. The trumpet part (Trp) has a melodic line with a repeat sign and a [x4] marking. The violin parts (Vln. 1 and Vln. 2) play a rhythmic pattern of eighth notes. The viola (Vla.) and cello (Vc.) parts provide a harmonic accompaniment with quarter notes. The system ends with a double bar line.

477

Trp. [x7] rit.

Vln. 1 [x7] rit.

Vln. 2 [x7]

Vla. [x7]

Vc. [x7]

481

Trp.

Vln. 1 *mf*

Vln. 2 *ff*

Vla. *ff*

Vc. *mp*

485

Vln. 1 *f* *mf* N → MSP

Vln. 2 *f* N → SP

Vla. *mp* attacca

Vc. *mp* attacca

♩ = 60



# Interlude 2

489 **Placid**  $\text{♩} = 60$  breathe when necessary

Mel. *mp*

Vib. *mp*

Vln. 1  $\text{♩} = 60$  **Placid** ord. *mp*

Vln. 2 **Placid** ord. *mp*

Vla. **Placid** *mp*

Vc. **Placid** *mp*

496 **BB** Desk Bell

Mel. *f*  $\text{♩} = 60$  *mp*

Vib. *f* *p*

Vln. 1 **BB** ST *f* *p* *ppp* *mf* *pp*

Vln. 2 *f* *p* *ppp* *mf* *pp*

Vla. *f* *p* *ppp* *mf* *pp*

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

501

Piano score for measures 501-503. The score includes parts for Pno., Vib., Vln. 1, Vln. 2, Vla., and Vc. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. Measure 501 features a piano introduction with dynamics *f* and *mp*. Measure 502 has dynamics *f* and *p*. Measure 503 has dynamics *pp* and *p*. The Pno. part includes a triplet of eighth notes in measure 501 and a quintuplet of eighth notes in measure 503. The Vln. 1 and Vln. 2 parts feature quintuplets of eighth notes in measure 503. The Vla. part has a triplet of eighth notes in measure 501. The Vc. part has a triplet of eighth notes in measure 503.



504

To Melodica

Piano score for measures 504-506. The score includes parts for Pno., Vib., Vln. 1, Vln. 2, Vla., and Vc. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. Measure 504 features a piano introduction with dynamics *f*, *mf*, *f*, *mp*, and *pp*. Measure 505 has dynamics *f* and *p*. Measure 506 has dynamics *f* and *p*. The Pno. part includes a triplet of eighth notes in measure 504 and a quintuplet of eighth notes in measure 505. The Vib. part has dynamics *f* in measures 504 and 505. The Vln. 1, Vln. 2, Vla., and Vc. parts feature long, sustained notes with dynamics *f* and *p*. The word "attacca" is written at the end of each part in measure 506. The section is titled "To Melodica" in the upper right corner.

♩ = 90  
(♩ = 45)

36

Like a Brick Wall

Mel. *ff* *sim.*

Vib. *ff* *sim.*

Vln. 1 *ffz* Like a Brick Wall ord., at the frog

Vln. 2 *ffz* Like a Brick Wall ord., at the frog

Vla. *ffz* Like a Brick Wall ord., at the frog *sim.*

Vc. *ffz* Like a Brick Wall ord., at the frog *sim.*



Mel. *3*

Vib. *3*

Vln. 1 *3*

Vln. 2 *3*

Vla. *3*

Vc. *3*

CC

Mel. *519*

Vib.

Vln. 1

Vln. 2

Vla.

Vc.



Mel. *523*

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

528

Mel.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system of musical notation covers measures 528 to 530. It features six staves: Melody (Mel.), Vibraphone (Vib.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Melody staff has a treble clef and contains a series of quarter notes with a 'v' dynamic marking. The Vibraphone staff has a treble clef and contains a series of quarter notes with a 'v' dynamic marking. The Violin 1 staff has a treble clef and contains a series of quarter notes with a 'v' dynamic marking, followed by a triplet of eighth notes. The Violin 2 staff has a treble clef and contains a series of quarter notes with a 'v' dynamic marking, followed by a triplet of eighth notes. The Viola staff has a bass clef and contains a series of quarter notes with a 'v' dynamic marking, followed by a triplet of eighth notes. The Violoncello staff has a bass clef and contains a series of quarter notes with a 'v' dynamic marking, followed by a triplet of eighth notes. There are four black triangles pointing downwards in the first measure of each of the four string staves. The system ends with a double bar line.

530

Mel.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system of musical notation covers measures 530 to 532. It features six staves: Melody (Mel.), Vibraphone (Vib.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Melody staff has a treble clef and contains a series of quarter notes with a 'v' dynamic marking. The Vibraphone staff has a treble clef and contains a series of quarter notes with a 'v' dynamic marking. The Violin 1 staff has a treble clef and contains a series of quarter notes with a 'v' dynamic marking, followed by a triplet of eighth notes. The Violin 2 staff has a treble clef and contains a series of quarter notes with a 'v' dynamic marking, followed by a triplet of eighth notes. The Viola staff has a bass clef and contains a series of quarter notes with a 'v' dynamic marking, followed by a triplet of eighth notes. The Violoncello staff has a bass clef and contains a series of quarter notes with a 'v' dynamic marking, followed by a triplet of eighth notes. The system ends with a double bar line.

531

Mel.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

*pp*

*ppp*

*ppp*

*ppp*

*pp*

532

DD

Placid

[x3] rit.

Vib.

DD

Placid

[x3] rit.

Vln. 1

Placid

[x3] rit.

Vln. 2

Placid

[x3] rit.

Vla.

Placid

[x3] rit.

Vc.

*pp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*