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Contemporary Music Score Collection

Title

not it, but itself

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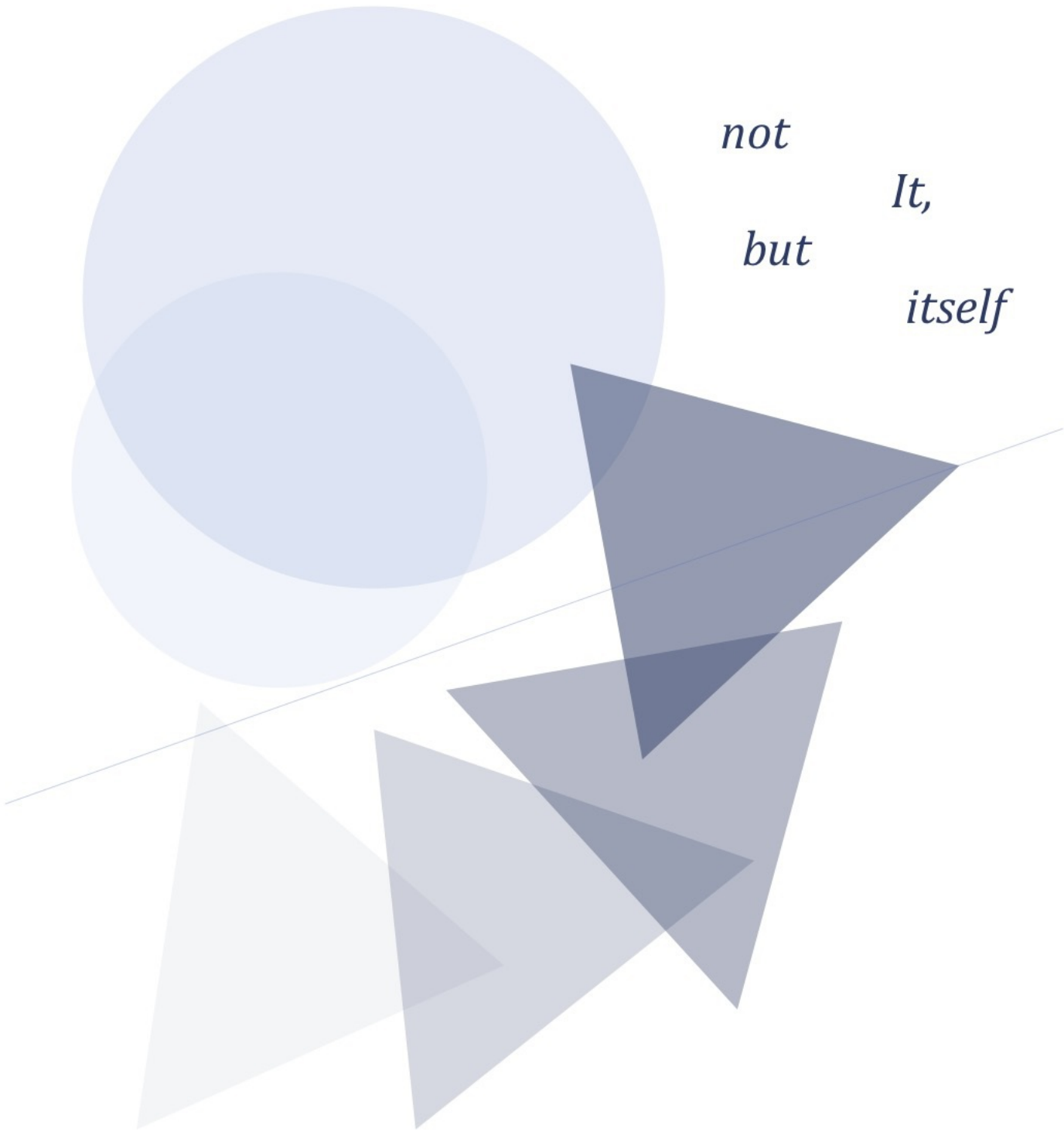
Farhat, Seare

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2020

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not

It,

but

itself

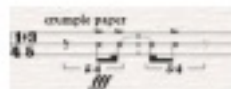
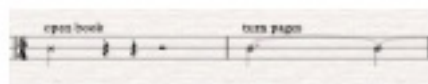
FOR FRONT PORCH

SEARE FARHAT

Performance Notes

Percussion:

The role of the percussionist in this piece is to create a visual representation of the first-person character that arises from the first sonnet of Astrophil and Stella. Throughout the score, there are performance directions which use the objects of the percussion set up as instruments and props. In the two examples below, the props used are described with the text above and the duration and placement of the action is given by the rhythmic value (m. 62, 155)



The percussion set-up is as follows: sizzle cymbal (small) on the top line of the staff (always played with finger); sandpaper (middle line of the staff) glued to a study desk which has a lamp on it, a bookcase with books (preferably heavy hard-back ones) also with a lamp on it, and a kick-drum as the bottom line of the staff.

Violin:

Most of the score is in standard notation. Harmonics/harmonic pressure is represented using filled/open diamond noteheads (depending on rhythmic value)

Bassoon:

Throughout the piece, the bassoon uses a hairpin figure achieved through a slow timbral trill between two alternate fingerings (up to the discretion of the performer). The trill goes between a quiet, closed version (denoted by a +) and a more open version of the note (denoted by an o). Unmeasured timbral trills are represented by a tremolo to the same note.

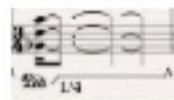


(m. 3)

All multiphonics in the piece are up to the discretion of the performer. Color suggestions and fundamental pitches are given within the score.

Piano:

In the second movement, the piano has two varieties of a similar effect. In the two examples, the pianist tries to catch some resonant strings while dampening others, resulting in a kind of "forte-piano" dynamic. The first is represented on the left (below): play a staccato and accented chord, then slam the pedal before the dampers fully dampen the strings (resulting dynamic *sff*⇒ *pp*). The next measure's rhythm is played with the pedal only. The second is represented on the right (below): in the rhythm shown with ghost notes, lift the pedal to approximately $\frac{1}{4}$ (again resulting dynamic *sff*⇒ *pp*). (m. 44, 78)



Duration: c.a. 14'

not it, but itself

for Front Porch

Seare Farhat

I.

Still ♩=56

Musical score for measures 1-4. The score includes staves for Percussion, Violin, Bassoon, and Piano. The tempo is marked 'Still ♩=56'. The key signature has one sharp (F#). The time signature is 3/4, which changes to 2/4 at the end of measure 4. The Bassoon part features a melodic line with dynamics *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, and *p*, including triplet markings. The Piano part is marked *ppp* within the bassoon and includes a 5:4 ratio marking in measure 4.

5

Musical score for measures 5-8. The score includes staves for Percussion (Perc.), Violin (Vln.), Bassoon (Bsn.), and Piano (Pno.). The time signature is 3/4, which changes to 2/4 at the end of measure 8. The Violin part has a *pp* dynamic and a *sul tasto* marking in measure 8. The Bassoon part features a melodic line with dynamics *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, and *p*. The Piano part includes 5:4 ratio markings in measures 5 and 6, and triplet markings in measures 7 and 8.

17

Perc. ppp p

Vln. mp pp mp pp mp pp

Bsn. pp mp pp mp pp mp pp

Pno. f ppp

as quick as possible
articulate but quiet

20

Perc. $\frac{3}{4}$ $\frac{2}{4}$

Vln. *same dynamics* 3 3 3

Bsn. mp pp mp *same dynamics* 3 5:4 5:4

Pno. $\frac{3}{4}$ $\frac{2}{4}$


Perc. 

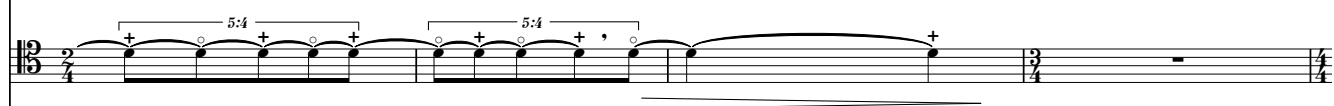
Vln. 

Bsn. 

Pno. 

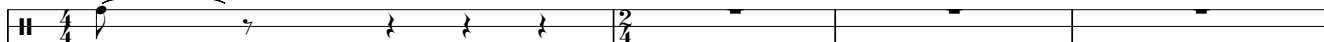

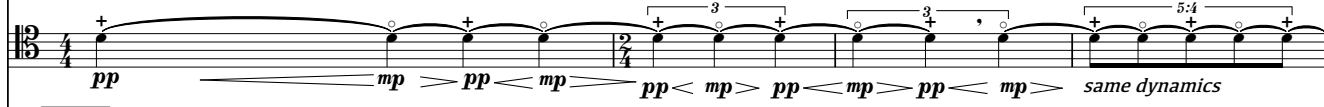
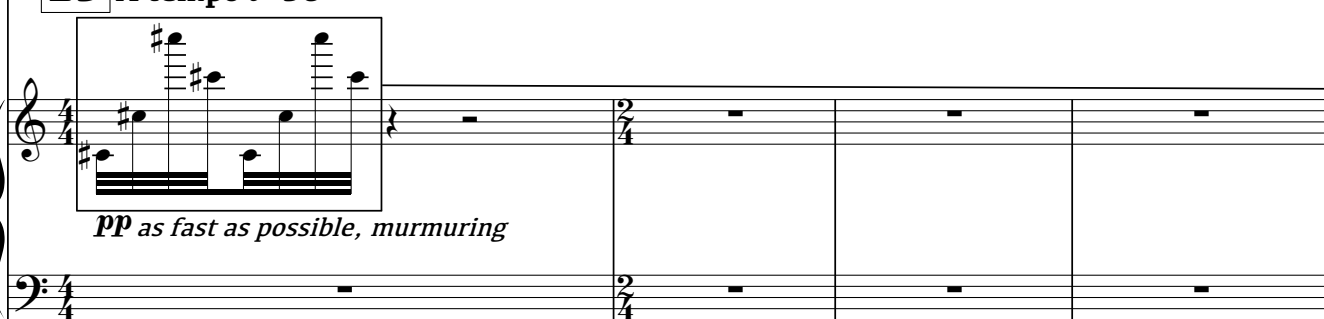
Perc. 

Vln. 

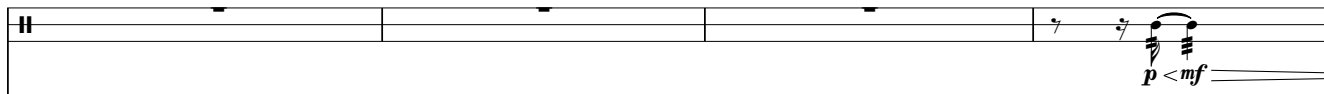


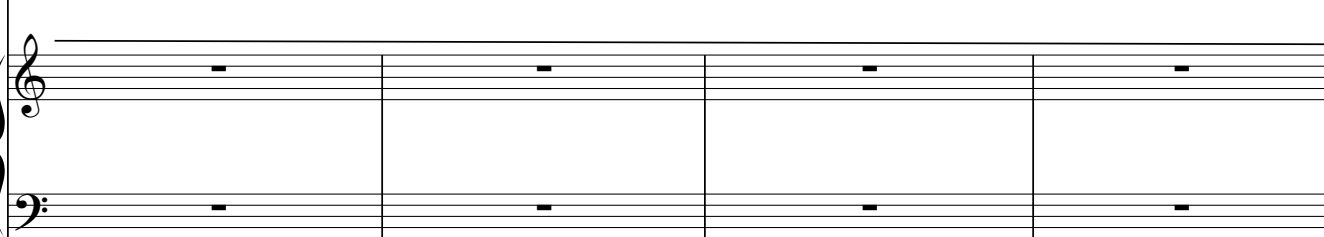
Bsn. 

Pno. 

29 **29** A tempo ♩=56

Perc. 
Vln. 
Bsn. 
Pno. 

33

Perc. 
Vln. 
Bsn. 
Pno. 

37

molto rit.

40 Less energy ♩=50

Perc. 

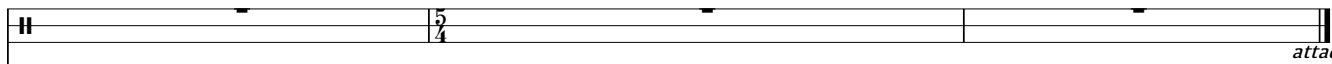
Vln. 

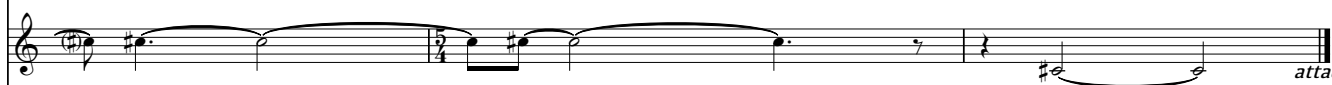
Bsn. 

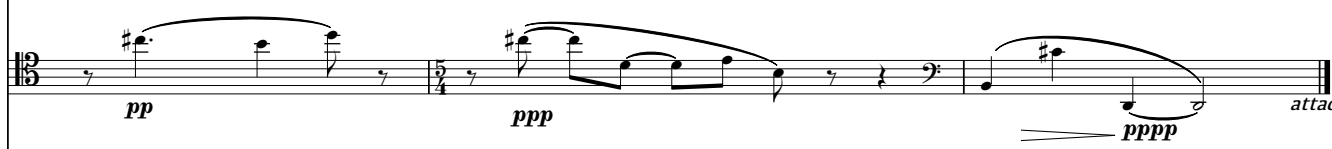
Pno. 

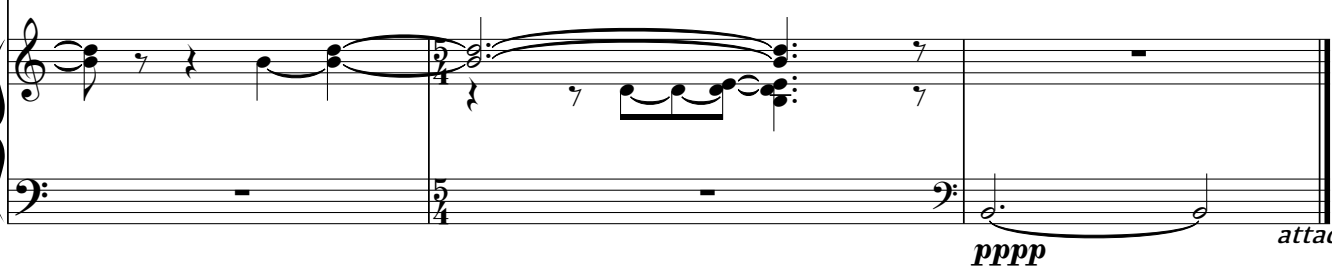
molto rit. **40** Less energy ♩=50

41

Perc. 

Vln. 

Bsn. 

Pno. 

II.

Heavy, sudden $\text{♩} = 60$

44

Perc. $\text{turn on light; bookcase}$ $\text{turn off light; return to desk}$

Vln. *pp* *sf* *pp*

Bsn.

Heavy, sudden $\text{♩} = 60$

Pno. *sfz secco* *sfz*

Red. sfz *sfz* *Red. sfz* *sfz*

48

Perc. $\text{turn on light; desk}$ slam book down

Vln. *f*

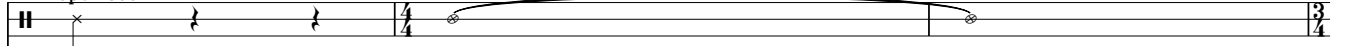
Bsn. *p* *f* *p* *f*


Pno. *f* *sfz secco* *sfz*


Red. sfz *Red. sfz* *Red. sfz*

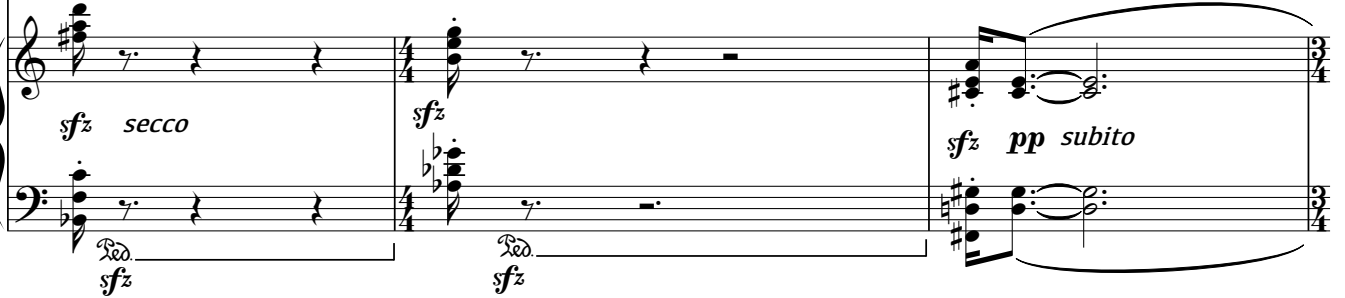
open book

turn pages

Perc. 

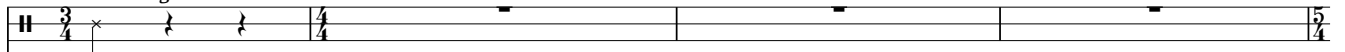
Vln. *sul tasto* *sfpp*  III IV *sfpp* *sfpp*


Bsn. *pp* *p* *lip down* *multiphonic* 


Pno. *sfz secco* *sfz* *sfz pp subito* 

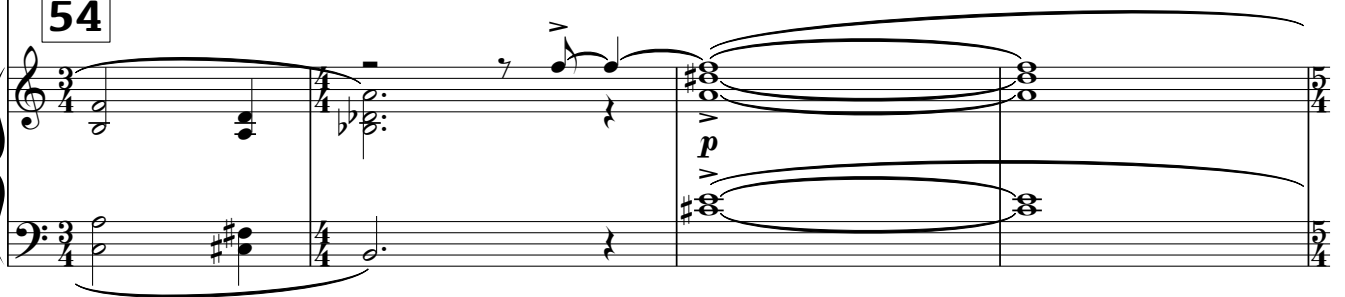
54

turn off light

Perc. 

Vln. *sfpp* *f* 

Bsn. *pp* *f* 

Pno. **54** *p* 

turn on light

Perc.

Vln. *pizz.* *sfz* *arco* *f*

Bsn. *pp* *f*

Pno. *sfz secco* *f* *Red.* *sfz*

60

slam another book down

open book

turn pages

Perc. *slam another book down* *open book* *turn pages*

Vln. *pizz.* *sf* *sf* *sf* *arco, molto vib.* *f* *pp subito* II IV III

Bsn. *p* *f* *pp subito*

Pno. *sfz* *sfz* *sfz pp subito* *Red.* *sfz*

65 turn off light; return to book case

Perc.

Vln.

Bsn.

Pno.

68 **68**

Perc.

Vln.

Bsn.

Pno.

73



Perc.

Vln. *pizz.* *f* *arco* *sfpp*

Bsn. *p* *ff*

Pno. *ppp* *pp* *ff* *pp*

78

turn on bookcase light turn off; return to desk slam book and turn on light

Perc.

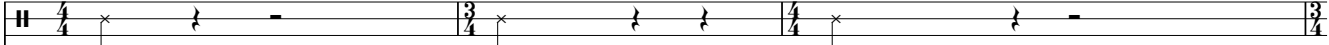
Vln. *f* *rubato* *p* *f*


Bsn. *f*


Pno. *sfpp* *sfpp* *sfpp*


Red. 1/4

81 turn off light and return to book case turn on bookcase light turn off; return to desk

Perc. 

Vln. 

Bsn. 

Pno. 

sfpp *sfpp* *sfpp*


f *p* *ff* *p*


f *p* *ff* *p*


sfpp *sfpp* *sfpp*


Red. 1/4 *Red.* 1/4 *Red.* 1/4

84 slam book and turn on light flip through pages

Perc. 

Vln. 

Bsn. 

Pno. 

ff *fff > p* *pp*

fff > p *pp* *p* *pp*

sfpp *sfpp* *sfpp*

Red. 1/4 *Red.* 1/4 *Red.* 1/4

Perc.

Vln. accel and disregard the time of all other instruments; becoming increasingly chaotic

Bsn. accel and disregard the time of all other instruments; becoming increasingly chaotic

Pno. *sfpp* *sfpp* *sfpp* *sfpp*

Red. 1/4 *Red.* 1/4 *Red.* 1/4 *Red.* 1/4

stop and look away from the desk; pensive

Perc.

Vln. *rubato; solo* *p*

Bsn.

Pno. *sfpp* *p* *pp*

Red. 1/4 *Red.* *sfz* *Red.* *sfz*

95

Perc. *turn off light* *attacca*

Vln. *attacca*

Bsn. *attacca*

Pno. *ppp* *sfz* *attacca*

Detailed description of the musical score: The score is for measures 95, 96, and 97. The percussion part (Perc.) starts with a 3/4 time signature in measure 95, changes to 4/4 in measure 96, and returns to 3/4 in measure 97. It features a single note in measure 97 with the instruction 'turn off light' and 'attacca'. The violin part (Vln.) is in 3/4 time, with a melodic line in measure 95, a sustained phrase in measure 96, and a final note in measure 97, marked 'attacca'. The bassoon part (Bsn.) is in 3/4 time, with a single note in measure 95, a sustained phrase in measure 96, and a final note in measure 97, marked 'attacca'. The piano part (Pno.) is in 3/4 time, with a sustained chord in measure 95, a sustained chord in measure 96 marked 'ppp', and a final chord in measure 97 marked 'sfz' and 'attacca'.

III.

98 More gravely ♩=45+

Musical score for measures 98-100. Percussion (Perc.) plays a rhythmic pattern of eighth notes with dynamics $p <$ and pp . Violin (Vln.) plays a melodic line with dynamics $p <$ and pp , including a triplet. Bassoon (Bsn.) has a few notes with dynamics pp and p . Piano (Pno.) plays a bass line with octaves ($8vb$) and dynamics pp . The tempo is marked "More gravely ♩=45+".

101

Musical score for measures 101-104. Percussion (Perc.) continues with dynamics $p <$ and pp . Violin (Vln.) plays a melodic line with dynamics p and pp , including a *dolce* marking and a *pizz.* (pizzicato) marking. Bassoon (Bsn.) has notes with dynamics p and pp . Piano (Pno.) plays a bass line with octaves ($8vb$) and dynamics p and pp . The tempo is marked "More gravely ♩=45+".

106

Perc. $p < pp$ p

Vln. arco $p < pp$ $p < pp$ p pp

Bsn. p pp p pp

Pno. pp $pp < p$ *rapid*

8^{vb}

109

Perc. ppp p p

Vln. p p *dolce* p

Bsn. p

Pno. pp pp pp

8^{vb}

Perc.

Vln.

Bsn.

Pno.

Perc.

Vln.

Bsn.

Pno.

120

Perc. 

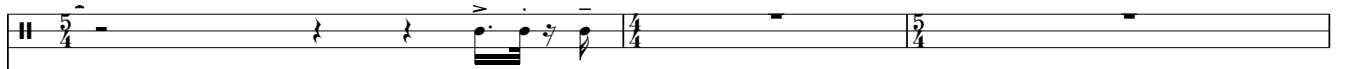
Vln. 


Bsn. 

Pno. 

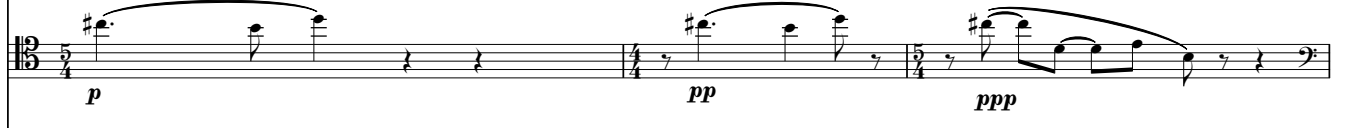
15^{ma}

ppp


Perc. 

Vln. 

pppp

Bsn. 

p *pp* *ppp*

Pno. 

15^{ma}

pppp

Perc. 

Vln. 

Bsn. 

Pno. 

Twice as fast ♩=90+

Perc. 

Vln. 

Bsn. 

Pno. 

138

Perc. 

Vln. 

Bsn. 

Pno. 

141

Perc. 

Vln. 

Bsn. 

Pno. 

144 Perc. X

Vln. arco *pp* 3 ord. scratch tone *ff*

Bsn. *sf* *pp subito* *sf*

Pno. *sf* *pp subito* *ff subito* 15^{ma} 3

148 Perc. on bell *p subito*

Vln. *fpp* *sfz* chop

Bsn. *sf*

Pno. *ff subito* 15^{ma} 3 5:3

Perc.

Vln.

Bsn.

Pno.

157

Perc.

Vln.

Bsn.

Pno.

Perc.

Vln.

Bsn.

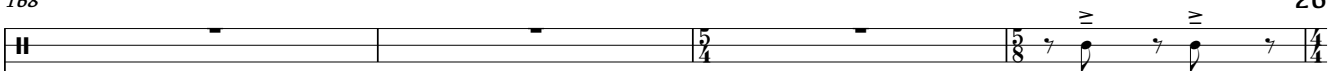
Pno.


Perc.


Vln.

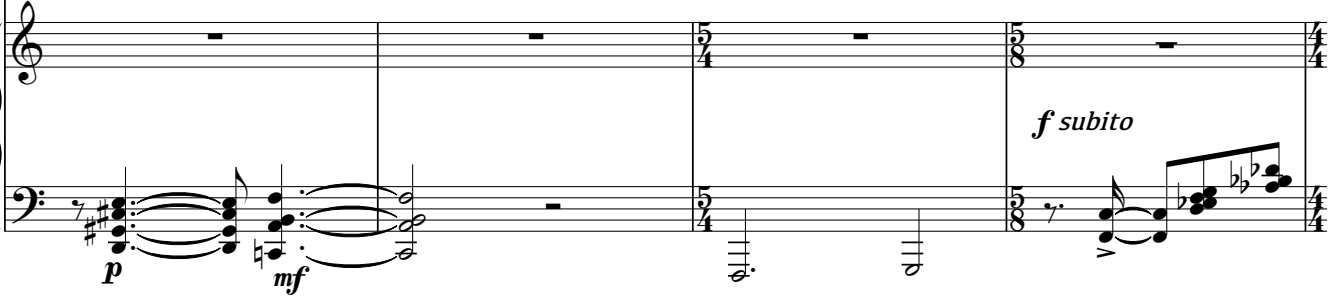
Bsn.

Pno.

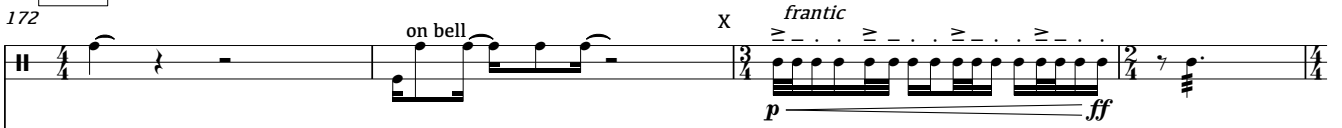
Perc. 


Vln. 

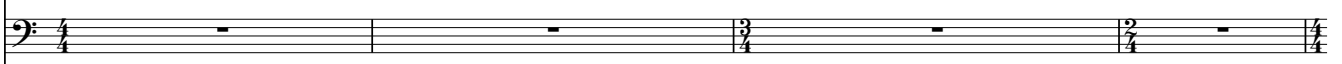
Bsn. 

Pno. 

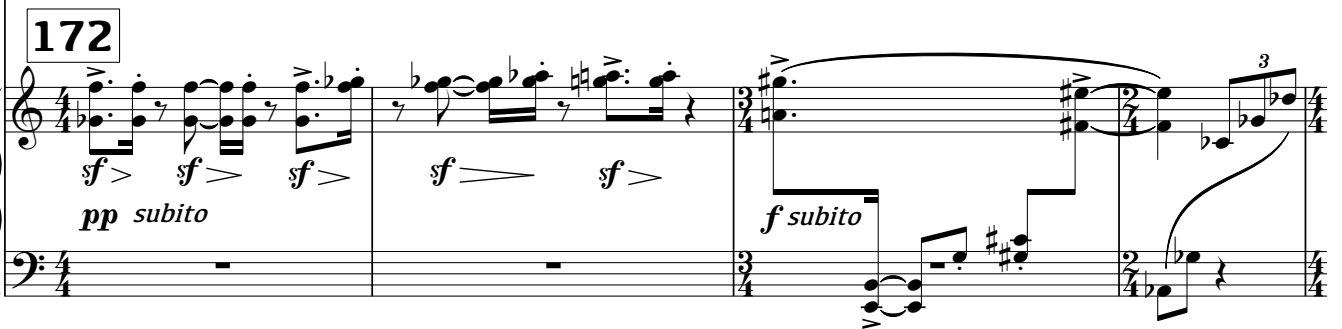
172

Perc. 

Vln. 

Bsn. 

172

Pno. 

crumple paper throw paper out on bell

Perc. ff f p subito

Vln. scratch tone ff $sfpp$ sfz chop

Bsn. low multiphonic with lots of high partials ff

Pno. f pp f subito

Perc. f

Vln. f sfz chop f

Bsn.

Pno. 3

188 sit thinking for a while;
pantomime the bassoon

c.a. x4

Perc.

Vln.

solo here; pensive, disjoint and sporadic; often incongruent.

c.a. x4

Bsn.

c.a. x4

Pno.

192

c.a. x8

Perc.

GROOVE FOR A SEC

Vln.

back off slightly

continue to solo; bringing the gestures closer together, gaining intensity.

c.a. x8

Bsn.

p

Pno.

back off slightly

c.a.

197

scribble with sandpaper;
improvise until next rehearsal mark

197

Perc. 

Vln. 

Bsn. 

Pno. 

197

Perc. 

Vln. 

Bsn. 

Pno. 

Perc. *sf*

Vln. *sf* *f* *pp* *sf* pizz.

Bsn. *sf* *pp*

Pno.

209 crumple paper throw paper out and yell

Perc. *n - ah*


Vln. *sf* *sf*

Bsn. *sf*

Pno. *ff* *6* *6* *6* *6* *8va*

213

Perc. 

Vln. 
p sempre

Bsn. 
p sempre

Pno. 
ppp sempre

217

Perc. 

Vln. 

Bsn. 

Pno. 

221

Perc.

Vln.

Bsn.

Pno.

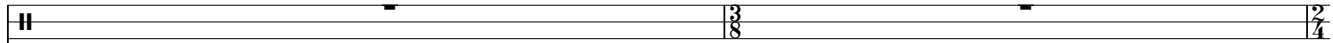
224


Perc.

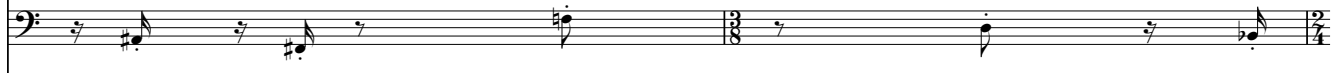
Vln.

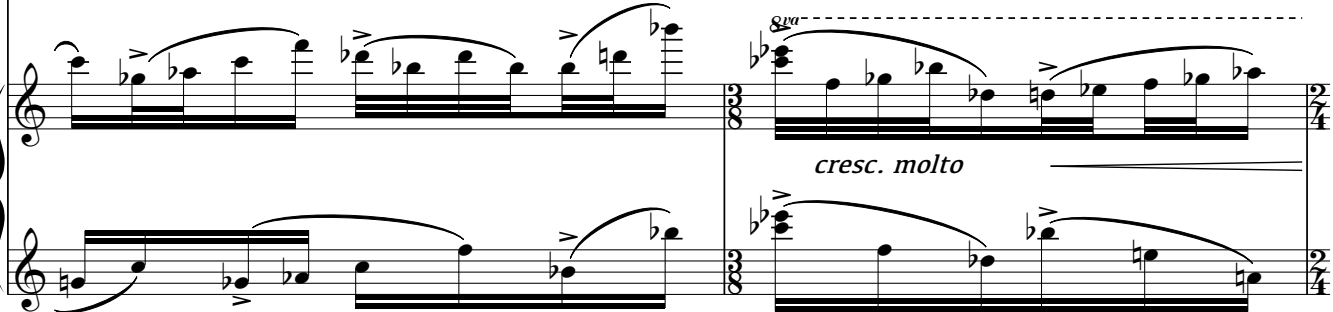
Bsn.

Pno.

Perc. 

Vln. 

Bsn. 

Pno. 

cresc. molto

Perc. 

Vln. 

Bsn. 

Pno. 

(8)

Perc.

Vln.

Bsn.

Pno.

234

234 resume scribbling

Perc.

Vln.

Bsn.

Pno.

Perc.

Vln.

Bsn.

Pno.

Perc.

Vln.

Bsn.

Pno.

245

rit.



Perc.

attacca

Vln.

pizz.

sf

attacca

Bsn.

attacca

Pno.

rit.



attacca

259

262

Perc.  *pp*

Vln.  *pp* *mp* *f* s.t. *p*

Bsn.  *pp* *f* *p*

Pno.  *f*

264

Perc.  *pp*

Vln.  s.t. *mp* *pp* *mp* *pp*

Bsn.  *pp* *mp* *pp* *mp*

Pno.  *pp* *mp* *pp*

269

Perc.

Vln.

Bsn.

Pno.

272

Perc.

Vln.

Bsn.

Pno.

asynchronous

275

Perc.

Vln.

Bsn.

Pno.

279

Perc.

Vln.

Bsn.

Pno.