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Title

Merge

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Kyle Rivera

Merge

for String Trio

(9 Minutes)

(2019)

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Nathalie Meibach: The Water Line

Program Notes:

"Merge" was inspired by Nathalie Meibach's narrative sculpture "Drop". Meibach's art piece captures the scientific data recorded from Hurricane Harvey in Houston, Texas. She captures the catastrophic accumulative rain drops from the storm. "Merge" reflects upon the many human experiences that were affected by Hurricane Harvey. Each individual experience generated interpersonal experiences as family, friends, neighbours, and even strangers came together to face the storm.

Merge

Kyle Rivera

♩ = 48, Vague, Still

♩ = 56

Violin: *fp* N.→ S.P. *mf* > *mp*

Viola: *fp* N.→ S.P. *ppp* *mf* > *mp*

Cello: *fp* N.→ S.P. *mf* > *mp* < *f*

♩ = 64

Violin: *p* < *f* *pp*

Viola: *p* N. N.→ S.P. *f* *pp*

Cello: *p* N. N.→ S.P. *f* *pp*

Violin: S.T. *ppp* N. *p*

Viola: *mp* S.P.→ N. *mf*

Cello: *p* pizz. *mf*

9

S.P. S.P.→ N.

mf *p* *f*

N.→ S.P. S.P.→ N.

f *p* *mf* *pp*

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

B

13

♩ = 48, Hidden

S.P. S.P.→ N.

p *f* *p* *f* *p*

S.P.→ N. S.P.→ N.

mp *ff espress.* *p*

ff *p* *f*

17

mp *pp* *f* *f*

N.→ N. S.P. S.P. S.P. S.P.

f *mf* *f* *f*

(pizz.)

21

S.P.→ N.

p *mf*

S.P.→ N.

p

arco

mp *f* *ff*

C ♩ = 56, Scattered

S.T. N. S.P.

f *p*

mf *f*

S.T. N. S.P.

p *mf*

25

S.P.→ N.

f *p* *f*

p *f*

S.P.→ N.

pp *f* *sub.p* *f* *sub.p*

27

5 *f*

3 3 3

pizz. arco

p *f* *p* *fp*

f *sub.p* *f* *p*

D

p

6 7 *fp*

p *mf* *p*

30

fp *f* *fp* *pp*

S.P. →

pp

33

Treble clef: *p*, S.T., *f*
 Bass clef: *p*, *ppp*
 N. clef: *f*, *p*

35

Treble clef: *pp*
 Bass clef: *f*, 9, 7
 N. clef: *p*, 3, 6, 6

37

Treble clef: *ppp*, S.P.→, S.T., *p*
 Bass clef: *mf*, *gliss.*, *ppp*, *p*, 3 *espress.*, *p*
 N. clef: N. pizz., *p*

40

arco pizz.

mf *pp* *mf* *f*

mf *pp* *mf* *f*

mf *pp* *mf* *f*

43

arco pizz. **F**

mp > *p* < *mp* > *p* < *p* *pp* Translucent < *mf* > *ppp*

f *p* *pp* Translucent < *mf* > *ppp*

p < *mp* > *p* < *mp* > *p* *pp* Translucent < *mf* > *ppp*

p < *mp* > *p* *pp* Translucent < *mf* > *ppp*

N. → S.P. N. → S.P. N. → S.P. N. → S.P.

48

f *ff* *pp* *f* *espress.*

f *ff* *pp* *f* *espress.*

f *ff* *pp* *f* *espress.*

f *ff* *pp* *f* *espress.*

N. N. → S.P. N. N. → S.P. S.P. → N.

G

♩ = 90, Fierce

52

pizz. arco S.P.

f *pp* *ff*
fppp *pp* *ff*
sub.p *fppp* *pp* *ff*

55

mf
mf
mf

58

S.T. S.T.→ N. N.→

pp *mf* *f* *pp*

60 S.P. S.P.→ N.

f *mf* *mf*

62

f *ppp* *ff*

65 ♩ = 64, Dispersed

p *mf* *pp*

67

f *mp*
p *fp*

68

ff *p* *pp* *pp*
N.→ S.P. H N.

70

p *ppp* *pp* *mf* *f*
S.P.→ N. 3 5 5 3 3 3 3 3 3 3

74

5 5 *f*

6 7

pizz. *ff*

arco S.P. → *fp*

pizz. *ff*

arco S.P. → *fp*

76

ff wild!

f

fff *p*

mf > p < mf >

p < mf > p <

78

pp

p < mf > p < mf > p

pizz. *f*

arco

I ♩ = 72, Jittery

Musical score for measures 78-82. The piece is in 4/4 time and features three staves: Treble, Bass, and Bass. The tempo is marked as ♩ = 72 and the mood is 'Jittery'. The dynamic is *f* (forte) throughout. The music consists of rhythmic eighth-note patterns with various accidentals.

Musical score for measures 83-84. The piece is in 4/4 time. Measure 83 starts with a *p* (piano) dynamic. Measure 84 features a *mf* (mezzo-forte) dynamic with a 'Scattered' performance instruction. The score includes triplets and sixteenth-note runs. The bass line is *p* (piano) and includes rests in the final part of the measure.

Musical score for measures 85-89. The tempo is marked as ♩ = 56. The piece is in 4/4 time. Measure 85 starts with a *ppp* (pianissimo) dynamic. Measures 86-88 feature *ff* (fortissimo) dynamics with complex rhythmic patterns and fingerings (7, 9, 10, 5, 6, 7). Measure 89 features a *f* (forte) dynamic with an 'espress.' (espressivo) instruction. The bass line includes a five-fingered pattern.

87

f > p < f > p < f > p < mf > p < mf > p < mp > p *pp*

p < f > p < f > p < f > p < mf > p < mf > p < mp > p *pp espress.*

N. → S.P. S.P. → S.T.

sub.p *ffp*

91 *pizz.*

J $\text{♩} = 72$, *Obscure*
arco

ppp *pp* *mf*

mf *p* *pp*

S.P. N. *mf*

94 $\text{♩} = 56$

$\text{♩} = 72$, gradually driving forward
S.P.

mf espress. *f*

f *pp*

S.P. N. → *p*

S.P. *p*

97 S.P. → N. **K**

ff

ppp

ff

ff

100

Frantic

Frantic

102

Frantic

103

fff

fff

L

♩ = 48, Blanched N. → S.P.

105

Musical score for measures 105-108. The score is in 3/4 time and consists of three staves: Treble, Bass, and a lower Bass staff. Measure 105 starts with a forte (*fff*) piano accompaniment in the lower Bass staff. Measures 106-108 feature a melodic line in the Treble staff and a bass line in the Bass staff, both marked *p*. The Treble staff includes a triplet of eighth notes marked *pp*. Above the Treble staff, there are markings for *N. → S.P.* and a wavy line indicating a tremolo effect. The lower Bass staff also has a wavy line and a *pp* marking.

109

Musical score for measures 109-112. The score is in 3/4 time and consists of three staves. Measure 109 starts with a *mf espress.* piano accompaniment in the Bass staff. Measures 110-112 feature a melodic line in the Treble staff and a bass line in the Bass staff. The Treble staff has markings for *p*, *ppp*, *mf*, and *p*. The Bass staff has markings for *p*, *f*, *ppp*, *mf*, and *p*. Above the Treble staff, there are markings for *S.P. →* and *S.T.* with wavy lines. Triplet markings are present in both the Treble and Bass staves.

113

Musical score for measures 113-116. The score is in 3/4 time and consists of three staves. Measure 113 starts with a *p* piano accompaniment in the Bass staff. Measures 114-116 feature a melodic line in the Treble staff and a bass line in the Bass staff. The Treble staff has markings for *p* and *mf*. The Bass staff has markings for *p*, *f espress.*, and *mf*. Above the Treble staff, there are markings for *S.P.* and *N.* with wavy lines. Quintuplet markings are present in the Bass staff.

116

arco N.→ S.P.
f > *pp* < *mf* > *pp* < *p* > *pp*
 N. pizz. arco N.→ S.P.
f *pp* < *f* > *pp* < *mf* > *pp* < *p* >
 N.→ 5 S.P.
ppp

M

N.
p *mf*
 N. 7
 N. 7
pp *mf*
 N. 7
pp *mf*

120

N. 6
mf *ff*
 N. 6 5 3 3
 N. 6 5 3 3
f *pp*
 N. 6 5 3 3
f *pp*

123

mf *f* *p*

mf *mp*

mf *mp*

7 5 N.→ S.P.

125

f *p* *ppp* *p*

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

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

S.P. II. III. N. N.

5 3 3 3

129

mf *ppp* *pizz.* *f*

p *mf* *pp* *pizz.* *f*

p *mf* *pp* *f*

N.→ S.P. S.P.→ S.T. pizz. pizz.

3 5 6