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Title

Prism

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ZACH GULABOFF DAVIS

Prism

For Piano Trio

Performance Notes:

1. All accidentals are active for the full measure in which they are given, only in the instrumental part in which they are shown.
2. Unless noted otherwise, all trills begin on the principle note and alternate between this pitch and the note 1/2 step above.
3. Duration: 8 minutes.
4. Slurs indicate musical phrases, not precise bowings.
5. Feathered beams indicate an unmeasured increase in rhythmic value. Precise number of notes is less critical.
6. Boxes indicate that the player should repeat an enclosed gesture in their own time, not attempting to coordinate with others.
 - a. Stemmed notes within boxes indicate rhythms for performers to execute with moderate precision but without precise ensemble coordination often at increasing or decreasing speeds as indicated.
 - b. Stemless noteheads within boxes indicate unspecified rhythms for performers to interpret based on spacing.

To acquire score and parts for this piece, please contact the composer at
zgulaboffdavis@gmail.com

Program Note:

When a ray of light illuminates a prism, it is dispersed into a spectrum of color. In a similar manner, *Prism* takes the listener on a kaleidoscopic journey of transformation. Beginning as an austere whisper, the work's core elements are laid bare: Sustained lines, rapid interjections, and a plain, almost naïve-sounding ostinato devoid of harmonic complexity. As this "color crescendo" unfolds, new harmonic hues are introduced, providing a semblance of transformation and connectivity until the final bars of dispersed color dissolve into silence. Eight sustained minutes in duration, this work was composed during the cold, grey winter months of 2020.

About the Composer:

Described as "beautiful, lyrical" and brimming with "unexpected harmonic shifts" (International Trumpet Guild), the music of Dr. **Zach Gulaboff Davis** centers on the core elements that define music: Emotion, drama, and beauty. The winner of the 2019 American Prize in Composition (Vocal Chamber Music division), Zach maintains an active schedule as a composer and collaborator across the globe. His works have been performed venues including Carnegie Hall, Columbia University, Bulgaria's National Palace of Culture, Norway's Arctic Cathedral, the International Trumpet Guild's National Conference, NYU Steinhardt and Shanghai, and at schools of music and conservatories throughout the country. Zach holds a B.A. in piano performance and composition/theory, *summa cum laude*, from Linfield College, Oregon, and a M.M. in composition from Mannes College of Music in New York City. He recently completed his D.M.A. in composition and M.M. in music theory at the Peabody Conservatory of the Johns Hopkins University, studying under Pulitzer-Prizewinning composer Dr. Kevin Puts. In his spare time, Zach is active in American Kennel Club dog sports, where he travels the country as a licensed Dog Agility judge. Don't ask him about the (countless) similarities between composing and designing Agility courses unless you have hours to spare!

Prism

For Piano Trio

ZACH GULABOFF DAVIS

♩ = 60 Free, very slow; etherially

Violin *pp* Ca. 10" Wait for pf to cue m. 2

Cello *pp* Ca. 10" Wait for pf to cue m. 2

Piano *pp* Cue m. 2

♩ = 100 Agitato

Vln. *f* *s* Freely; gradually reduce tempo and agitation into m. 3 Pf. will cue m. 3 when ready

Vc. *f* Freely; gradually reduce tempo and agitation into m. 3 Pf. will cue m. 3 when ready

Pno. *f* *p* Cue m. 3

♩ = 70 **Etherially**

Vln. *p*
At decreasing speed

Vc. *p*
At decreasing speed

Pno. *pp* *p*

Vln. *n* *pp* *p* *n* *pp*

Vc. *n* *pp* *p*

Pno. *pp* *p*

Vln. *mp* *n* *pp*

Vc. *n* *pp* *mp* *n* *pp*

Pno. *mp* *p*

18

Vln. *mp* *pp* Sul. pont. *p*

Vc. *mf*

18

Pno. *mp*

21

Vln. *mf* *pp* *p* > Ord.

Vc. *pp* *mp* Sul. pont.

21

Pno. *mf* *p* *mp*

8va

25

Vln. *n*

Vc. *ppp* *pp* *mp* > Ord.

25

Pno. *p* *pp* *p*

8va

29

Vln. *pp* *mp*

Vc. *n* *pp* *mp* *n*

Pno. *mp*

8^{va}

34

Vln. *n* *pp* *mf*

Vc. *pp* *mf* *n*

Pno. *mf*

3

4

3

6

37

Vln. *mp* *p* *mf*

Vc. *p* *mf* *n*

Pno. *p*

8^{va}

3

4

4

4

8^{va}

40

Vln. *pp* *p*

Vc. *mp* *pp* *p*

Pno. *p* *mf* *p* *mf*

42

Vln. *mf* *pp*

Vc. *mf* *p* *mf*

Pno. *mp* *mf* *p* *mf* *8va*

44

Vln. *p* *mf*

Vc. *pp* *mp*

Pno. *mp* *mf* *mp* *8va*

46 Vln. *pp* *mp* Sul. pont. →

Vc. *mf*

Pno. *mf* *dim.* 3 3 RH

48 Vln. Ord. *n* *p* *mp* Sul. pont. →

Vc. *p* *n*

Pno. 5 6 6 6 6 6 6 6

50 Vln. Ord. *n* *p*

Vc. *p* *mp*

Pno. 6 6 6 5 3 3

52

Vln. *pp* *pp* *mp*

Vc. *pp* *p*

Pno. *pp* *p*

54

Vln. *mp* *pp* *p*

Vc. *mp* *pp* *p*

Pno. *mp*

56

Vln. *mf* *p*

Vc. *mp*

Pno. *p* *mp* *mp*

58

Vln. *p* *mf* *p*

Vc. *pp* *mp* *mf*

Pno. *mf*

60

Vln. *p* *mf*

Vc. *pp* *mf*

Pno. *mf*

62

Vln. *f* *mp* *mf*

Vc. *f* *ff*

Pno. *f*

Tempo: $\text{♩} = 76$

64 Vln. *f* *pp*

Vc. *n* *p*

64 Pno. *p* *f* *p*

8^{va}

66 Vln. *p* *mp* *pp* *p*

Vc. *mp* *pp*

66 Pno. *mp* *p* *mp* *p*

68 Vln. *mp* *pp* *pp* *mf*

Vc. *mp* *pp* *p*

68 Pno. *mp* *p* *mf* *mf* *p* *pp* *mp* *p* *mf* *p*

8^{va}

70

Vln. *pp* Sul. pont. *sf*

Vc. *mf* Sul. pont. Ord. *pp* Sul. pont. *sf*

Pno. *mf* *p* *mf* *p*

72

Vln. Ord. *pp* Sul. pont. *sf* Ord. *p*

Vc. *mp*

Pno. *p* *mf* *p*

74

Vln. Ord. *p* *mf*

Vc. > Ord. *pp*

Pno. *mp*

♩ = 80 With direction

76 *Ord.*

Vln. *pp* *mp* *f*

Vc. *f*

Detailed description: This system shows measures 76 and 77 for the Violin (Vln.) and Viola (Vc.) parts. The Violin part starts with a dynamic of *pp* and moves to *mp* and then *f*. The Viola part has a dynamic of *f*. The key signature has one flat, and the time signature is 3/4. The Violin part includes a first ending bracket labeled 'Ord.'.

♩ = 80 With direction

8^{va}

76 *f* *f*

Pno. *f*

Detailed description: This system shows measures 76 and 77 for the Piano (Pno.) part. The piano features complex fingering with many '5' fingers. The dynamics are *f* in both measures. The key signature has one flat, and the time signature is 3/4.

78 *pp* *p* *f*

Vln. *f*

Vc. *mp* *f*

Detailed description: This system shows measures 78 and 79 for the Violin (Vln.) and Viola (Vc.) parts. The Violin part has dynamics *pp*, *p*, and *f*. The Viola part has dynamics *mp* and *f*. The key signature has one flat, and the time signature is 3/4.

78 *f* *f*

Pno. *f*

Detailed description: This system shows measures 78 and 79 for the Piano (Pno.) part. The piano features complex fingering with '5' and '6' fingers. The dynamics are *f* in both measures. The key signature has one flat, and the time signature is 3/4.

80 *pp* *p* *f*

Vln. *mp* *f*

Vc. *mp* *f*

Detailed description: This system shows measures 80 and 81 for the Violin (Vln.) and Viola (Vc.) parts. The Violin part has dynamics *pp*, *p*, and *f*. The Viola part has dynamics *mp* and *f*. The key signature has one flat, and the time signature is 3/4.

80 *f* *f*

Pno. *f*

8^{va}

Detailed description: This system shows measures 80 and 81 for the Piano (Pno.) part. The piano features complex fingering with '5' and '6' fingers. The dynamics are *f* in both measures. The key signature has one flat, and the time signature is 3/4.

82

Vln. *mf* *f*

Vc. *mf* *mp*

Pno. *mf* *f*

8va

84

Vln. *mp* *mf*

Vc. *mf* *f*

Pno. *cresc.*

8va

86

Vln. *ff*

Vc. *ff* *f* *ff*

Pno. *ff*

8va

88

Vln. *mf* *f* *ff*

Vc.

Pno. *8va*

90

Vln. *f*

Vc.

Pno. *8va*

92

Vln. *ff* *f* *ff*

Vc.

Pno.

94

Vln. *p* *mf*

Vc. *pp* *p*

Pno. *mf* *p* *mf* *mp*

8^{va}

96

Vln. *p* *p* *mf*

Vc. *mf* *p* *mf* Sul pont.

Pno. *mp* *p* *mf* *p*

98

Vln. *mf* *p* *mf* *p*

Vc. *pp* *mf* Ord.

Pno. *mf* *p* *mf* *mp* *p* *mf* *p*

100

Sul. pont. —————> Ord.

Vln. *mf* ————— *pp* *mf* ————— *p*

Vc. *p* *mf* *p* *mf*

8^{va}-----

Pno. *mf* *p* *mf* *p*

p *mf* *p* *mf*

102

Sul. pont. —————> Ord.

Vln. *mf* *p* *p*

Vc. *p* *mf* *p* *mf* *p*

8^{va}-----

Pno. *mf* *p* *mf*

p *mf*

104

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

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

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

106

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

Vc. *ff* *p* *f* *p* *p* *f* *ff* *p*

Pno. *sfz*

108

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

Vc. *f* *p* *f* *p* *p* *f* *ff* *p* *ff* *p*

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

110

Vln. *ff* *p* *f* *p* *ff* *p* *ff* *p* *p* *ff*

Vc. *f* *p* *p* *ff* *ff* *p* *f*

Pno. *sfz* *f* *ff* *f*

8va

112 **ff** *3* *6* *p* **ff** = 88 **Grandioso**

114

116 *3* *3* *3* *8va* *5*

118

Vln. *rit.*

Vc. *rit.*

Pno. *rit.*

119 *a tempo*

Vln. *fff* *ff*

Vc. *fff* *p* *ff*

Pno. *fff* *dim.* *fff*

121

Vln.

Vc.

Pno.

123

Vln.

Vc.

Pno.

8^{va}

125

Vln.

Vc.

Pno.

8^{va}

127

Vln.

Vc.

Pno.

8^{va}

f *cresc.*

129

Vln.

Vc.

Pno.

ff

ff

6

3

7

3

3

6

6

6

8^{va}

3

131

Vln.

Vc.

3

5

Accel. each gesture, disregarding overall tempo

8^{va}

131

Pno.

6

6

6

133

Vln.

Vc.

3

5

8^{va}

133

Pno.

6

6

6

6

8^{va}

Release LH only long enough to strike octave

135

Vln. *f*

Vc. *ff*

Pno. *8va*

136

Vln. *fff* *p* *f* *ff*

Vc. *fff* *p* *f* *ff*

Pno. *fff* *f* *ff*

8va

Accel. until notes are a blur; coordination not required

Ca. 6"

137 rit.

Vln. *ff*

Vc. *ff*

Pno. *ff* *15ma* *8va* *RH* *ff*

Black + white keys

♩ = 70 With weight and force

139

Vln. *7*

Vc. *7*

Violin and Viola parts for measures 139-140. The Violin part (Vln.) is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with slurs and accents, marked with a '7' below the notes. The Viola part (Vc.) is in bass clef with the same key signature, also featuring a melodic line with slurs and accents, marked with a '7' below the notes.

139

Pno. *fff* *ff* *fff*

5 *f*

Piano part for measures 139-140. The right hand (RH) is in treble clef with a key signature of two sharps. It starts with a chord marked *fff*, followed by a melodic line with a slur and a '5' below it, then a rest, and finally a chord marked *fff*. The left hand (LH) is in bass clef with a key signature of two sharps, playing a rhythmic accompaniment with a slur and a '5' below it, followed by a rest and a chord marked *f*.

140

Vln. *7*

Vc. *7*

Violin and Viola parts for measures 140-141. The Violin part (Vln.) is in treble clef with a key signature of two sharps. It features a melodic line with slurs and accents, marked with a '7' below the notes. The Viola part (Vc.) is in bass clef with the same key signature, also featuring a melodic line with slurs and accents, marked with a '7' below the notes.

140

Pno. *fff* *f* *ff* *fff*

5 *3* *6*

Piano part for measures 140-141. The right hand (RH) is in treble clef with a key signature of two sharps. It starts with a chord marked *fff*, followed by a melodic line with a slur and a '5' below it, then a rest, and finally a chord marked *fff*. The left hand (LH) is in bass clef with a key signature of two sharps, playing a rhythmic accompaniment with a slur and a '5' below it, followed by a rest and a chord marked *f*.

141

Vln. *7*

Vc. *7*

Violin and Viola parts for measures 141-142. The Violin part (Vln.) is in treble clef with a key signature of two sharps. It features a melodic line with slurs and accents, marked with a '7' below the notes. The Viola part (Vc.) is in bass clef with the same key signature, also featuring a melodic line with slurs and accents, marked with a '7' below the notes.

141

Pno. *fff* *ff* *fff*

5

Piano part for measures 141-142. The right hand (RH) is in treble clef with a key signature of two sharps. It starts with a chord marked *fff*, followed by a melodic line with a slur and a '5' below it, then a rest, and finally a chord marked *fff*. The left hand (LH) is in bass clef with a key signature of two sharps, playing a rhythmic accompaniment with a slur and a '5' below it, followed by a rest and a chord marked *f*.

142

Vln. *fff*

Vc. *fff*

Pno. *fff*

8va

5 *ff*

3 *fff*

Accl. until notes are a blur;
coordination not required

143

Vln. *cresc.*

Vc. *cresc.*

Pno. *cresc.*

144

Vln. *fff*

Vc. *fff*

Pno. *fff*

8va

Ca. 6"

Ca. 6"

Ca. 6"

Accl. into a cacophonous wall of sound;
rhythmic precision and coordination not required

Accl. into a cacophonous wall of sound;
rhythmic precision and coordination not required

Accl. into a cacophonous wall of sound;
rhythmic precision and coordination not required

145

Vln. *fff* Individually accel; fit as many as possible

Vc. *fff* Individually accel; fit as many as possible

Pno. *fff* Black + white keys

8^{va} 8^{va} 15^{ma} 8^{va}

♩ = 63 Very heavily, gradually lighter

147

Vln. *fff* *f*

Vc. *fff* *f*

147 ♩ = 63 Very heavily, gradually lighter

Pno. *fff* 8^{va} 8^{va}

149

Vln. *fff* *f*

Vc. *fff* *f*

149

Pno.

Vln. 151 *fff* 3 5 5 5 5 5

Vc. *fff* 3 6 6 6 6 6

Pno. 151 *f* 7 6 *ff* 15^{ma}

Vln. 153 *f* 5 5 5 5 *mp*

Vc. *f* 6 6 5 3 *ppp*

Pno. 153 *f* 7 6

Vln. 155 *ppp* 3 3 3 3 *p*

Vc. *ppp* *p*

Pno. 155 *mp* 5 5 5 *p* 5 3 *rit.* 8^{va}

157 **Freely and ethereal; as the beginning**

Vln. *ppp*

Vc. *mp*

Freely and ethereal; as the beginning

ppp

Pno. *pp*

♩ = 76

158 *p* *pp*

Vln. *pp* **Freely; without regard for coordination**

Vc. *p* *ppp* **Freely; without regard for coordination**

158 ♩ = 76

Pno. *p*

161 *p*

Vln. *p*

Vc. *p*

161 *mp* *p*

Pno. *mp* *p*

* Each appearance of this second voice between mm. 159-67 should be performed at one dynamic level lower than the surrounding voices.

164

Vln. *ppp* *p* 13:8

Vc. *pp* *p* 13:8

Pno. *ppp* *p*

167

Vln. *n* *pp* rit.

Vc. *ppp* *p* *ppp*

Pno. *pp* rit.

$\text{♩} = 70$

171

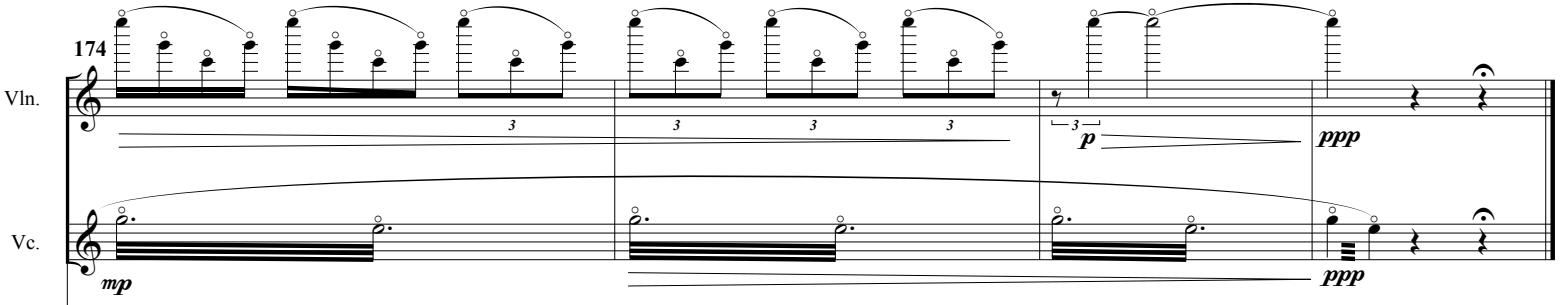
Vln. *p* *mp*

Vc. *mp* *ppp* *p*

Pno. *p* *mf* 8^{va} 15^{ma}

molto rit.

Vln. 174

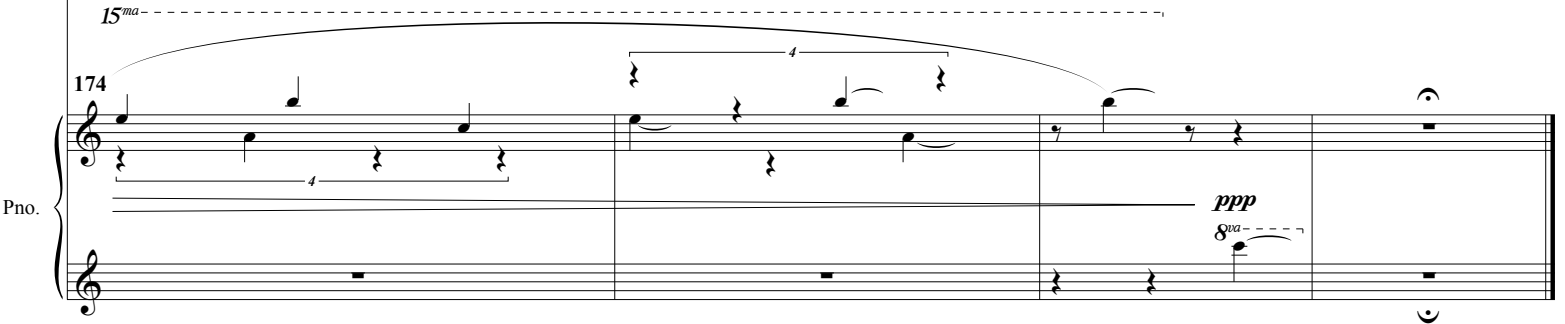


Vc. *mp* *ppp*

Detailed description: This block contains the musical notation for the Violin (Vln.) and Viola (Vc.) parts. The Violin part starts at measure 174 with a series of sixteenth-note triplets, each beamed together and marked with a '3'. The dynamics range from *mp* to *ppp*. The Viola part consists of a long, sustained note with a tremolo effect, starting at *mp* and ending at *ppp*.

molto rit.

15^{ma} 174



Pno. *ppp* 8^{va}

Detailed description: This block contains the musical notation for the Piano (Pno.) part. It features a long, sweeping melodic line across the upper register, starting at measure 174. The notation includes a 15^{ma} (fifteenth) fingering and a 4-measure phrase. The dynamics are marked *ppp*. An 8^{va} (octave) marking is present in the lower register.