

John Arrigo-Nelson

# fluttuazione/attimo

*for two piano and two percussion*

piano I

piano II

percussion I: vibraphone

percussion II: marimba & crotales

*to Yarn/Wire*  
Laura Barger, Daniel Schlosberg, Ian Antonio, and Russell Greenberg

## fluttuazione/attimo

John Arrigo-Nelson  
(2008)

*Tenebroso, ♩ = c. 63*

Piano I

Piano II

Percussion I (vibraphone)

Percussion II (Marimba/Crotales) *[marimba]*

*l.v. a niente*

*a tempo*

**5**

*pp*

*p*

*sffz*

*p*

*pp*

*mf*

*crotales*

*Rcd.*

*pp*

*p*

*sffz*

*pp*

*p*

*a tempo*

**5**

*pp*

*p*

*sffz*

*pp*

*mf*

*crotales*

*Rcd.*

*pp*

*p*

*sffz*

*pp*

*p*

10

15

*subito agitato, piu presto*

$\bullet = \text{c. } 108$

staccatissimo, prestissimo

**Tempo Giusto** ( $\text{♩} = \text{c. } 108$ )

**Measure 19:**

- Starts with **f**.
- Contains dynamics: **p**, **mf**, **dolce**, **sf**, **fp**, **fpp**.
- Time signature changes between **2/4**, **5/4**, **4/4**, and **4/4**.

**Measure 20:**

- Starts with **ff**.
- Contains dynamics: **\*SOST.**, **\*f**, **mf**.
- Time signature changes between **2/4**, **5/4**, **4/4**, and **4/4**.

**20**

staccatissimo, prestissimo

**Measure 20 (Continued):**

- Starts with **ff**.
- Contains dynamics: **mp**, **pp**, **f**, **mf**, **p**.
- Time signature changes between **2/4**, **3/4**, **4/4**, and **2/4**.

## **Tempo Giusto** ( $\text{♩} = \text{c. } 108$ )

Musical score for orchestra and piano, page 10, measures 5-10.

The score consists of five systems of music:

- Measures 5-6:** Bassoon 1 and Bassoon 2 play eighth-note patterns. Bassoon 1 has slurs and dynamics *mp*. Bassoon 2 has slurs and dynamics *p*. The piano accompaniment features sustained notes and eighth-note chords.
- Measure 7:** Dynamics *f* and *sfz* are indicated. The bassoon parts continue their eighth-note patterns.
- Measures 8-9:** The bassoon parts play eighth-note patterns. The piano accompaniment includes sustained notes and eighth-note chords.
- Measure 10:** Dynamics *p* and *fp* are indicated. The bassoon parts play eighth-note patterns. The piano accompaniment includes sustained notes and eighth-note chords.

Text in parentheses: (senza tremolando)

25

agitato

25

motor: slow

*p*

*f* 6 *fpp*

30

*con fuoco*

*f*

*ff*

*mp* *Réo.*

*f*

*f*

*fp* *Réo.*

*mp*

*con fuoco*

*f*

7:4

7:4

*Bb* *B*

*mp*

*f* *mp* *p*

*f* *8vb* *8f*

*grazioso*

*U.C.* *Réo.* →

*con fuoco*

*ff* *3*

*f* *3*

*p* *5*

*grazioso*

*U.C.* *Réo.* →

*motor: off*

*5*

*p f* *5*

*ff* *mp*

*freely combine continuous m2 and M2 trills within given pitch range*

*tr*

*ppp* *Réo.* →

*5*

*ff*

*ppp*

35 *a tempo* (♩ = c. 108)

Depress silently and hold with SOST. pedal

*sffz*

←(Ped.)

Depress silently and hold with SOST. pedal

*sffz*

←(Ped.)

*pp* (l.v.)

(p) (p)

40

*a tempo*

(C-F)

*ppp*

*sffz*

*fff*

*fff*

*motor: fast*

*mf*

←(Ped.) →

*pp*

*pp*

*mf*

15<sup>ma</sup>

*f* 5      *fff* 3      *va* >      *f* \*SOST.

*fff*      *fff*      *mf* \*SOST.

motor: slow

\*      *p*      3      5      *sf* >

45

*pp*      *f* 3      7:8      3:2

U.C.      \*U.C.

*f* 6      *mp*      3

*pp*      *f* 5      3      *Rcd.*

*f* 5      *fp*      *f*

*accel.* ----- *furioso*  
*ff* *ff*  
*(non-trem)* *(F-D)*  
*ff* *ff*  
*p* *mf* *ff*  
*fp* *f* *fp* *ff*

*independent rit.* *liberamente* (l.v. all)  
*pp* U.C.  
*simile* *pp*  
*On cue from piano I* *independent rit.* *liberamente* (l.v. all) *motor: off*  
*pp*  
*independent rit. ----- (accel) -----* *pp*

50

♩ = c. 84

Musical score for piano, page 10, measures 1-10. The score consists of two systems of staves. The top system starts with a treble clef, a key signature of one sharp, and a common time signature. It includes dynamic markings such as *mp*, *(mp)*, *senza accento*, *leggiero e secco*, *p*, *U.C.*, and *leggiero*. The bottom system starts with a bass clef, a key signature of one sharp, and a common time signature. It includes dynamic markings such as *mp*, *f*, *mf*, and *7*. Measures 1-10 are shown, with measure 10 concluding with a repeat sign and a key signature change to no sharps or flats.

*esplosivo*

55

$\leftarrow \overbrace{\text{5 notes}} = \text{1 note} \rightarrow (\text{♩} = \text{c. } 140)$

*accel. - - -*  
motor: fast

*ff*

*sffz*

*p*

*sf*

*accel. - - -*  
*motor: fast*

*ff*

*sffz*

*p*

*sf*

*c. 140*

*subito meno mosso, ♩ = c. 100*

*subito meno mosso, ♩ = c. 100*

*sffz*

*mf*

*p*

*sffz*

*p*

*f*

*p*

*p*

*ppp*

*p*

*sffz*

*p*

*mf*

*p*

*sffz*

*p*

*mf*

*p*

60

*p* U.C.

*(f)*

8va

7:8

5

7

7

5

\*U.C.

sub. *ff* 3

*ffz*

mp

5

6

sub. 5 *p*

*ff*

65

begin legato ----- becoming staccato -----

begin legato ----- becoming staccato -----

Musical score page 70, measures 16-20. The score consists of four staves. The top two staves are in common time (indicated by '4') and the bottom two are in 2/4 time. The key signature changes frequently, indicated by various sharps and flats. Measure 16 starts with a 16th note followed by a 16th note with a sharp sign. Measures 17-18 show eighth-note patterns. Measure 19 begins with a sixteenth-note pattern. Measure 20 ends with a sixteenth-note pattern.

Musical score page 70, measures 20-24. The score consists of four staves. The top staff has dynamic markings 'sub ff' and '3'. The second staff has dynamic 'f'. The third staff has dynamic 'p'. The fourth staff has dynamic 'mf' and 'ffz'. Measures 21-22 show complex sixteenth-note patterns. Measure 23 begins with a sixteenth-note pattern. Measure 24 ends with a sixteenth-note pattern.

staccatissimo, prestissimo

c. 3"

Piano I and II begin simultaneously, but do not need to be synchronized exactly through figure.

staccatissimo, prestissimo

c. 3"

(l.v.)

*p*

75

*p*

8va

*f*

poco meno mosso di piano I

*f*

motor: oscillation at c. 168

poco meno mosso  
di piano II, e allargando

*f*

$\bullet = \text{c. } 60$

80

(l.v. all)

E A 8vb pp  $\text{R} \ddot{\text{o}}$  U.C.

(l.v. all)

*f*  $\text{R} \ddot{\text{o}}$  p

staccatissimo

SOST.

*sffz*

\* U.C.

*8va-*

*3*

*sffz*

*sffz*

*f*

*p*

*mf*

[C]

*f*

*sffz*

*p*

SOST.

*sffz*

*p*

SOST.

*pp*

*p*

*p*

*Reo.*

*con slancio*

Conductor's markings: *sfz*, *f*, *sffz*, *f*, *p*, *staccatissimo*, *p*, *SOST.*, *ff*, *p*, *ff*, *p*, *ff*, *3*, *(l.v.)*, *6*, *p*, *f*, *ppp*, *f*, *p*.

Performance instructions: (freely...), \*U.C., (keep pedal depressed), f (non-decresc.), staccato -- becoming --.

$\bullet$  = c. 84 /  $\text{♩}$  = c. 168

(pulse taken from vibraphone motor oscillation)

86

*gently pulsating*

*sfs* (l.v. Eb with sostenuto pedal)

*ppp*  
R.  
U.C.  
\*SOST.

*gently pulsating*

— legato (l.v. B with sostenuto pedal) *p*

*ppp*  
R.  
U.C.  
\*SOST.

(l.v. all with motor oscillation at c. 168)

*f*

*gently pulsating*

*ppp*

*mp*

*sfs*

This section of the musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 86 starts with a dynamic of *sfs* followed by a note with a vertical stroke. The tempo is indicated as c. 84. The measure ends with a dynamic of *ppp* and a note with a vertical stroke. Measure 87 begins with a dynamic of *ppp* and a note with a vertical stroke. Measure 88 starts with a dynamic of *p* and a note with a vertical stroke. Measure 89 begins with a dynamic of *ppp* and a note with a vertical stroke. Measure 90 starts with a dynamic of *mp* and a note with a vertical stroke. The score includes various performance instructions such as "gently pulsating", "legato", and "simile". Time signatures change frequently throughout the measures.

90

*simile*

( ) ( )

*ppp*

*simile*

( ) ( )

*ppp*

motor: oscillation at c. 240  
(l.v.)

*f*

*f*

This section of the musical score continues with three staves of music. Measures 90 and 91 feature dynamics of *ppp* and *simile* markings. Measures 92 and 93 show a continuation of the *ppp* dynamic and *simile* marking. Measure 94 begins with a dynamic of *f*. The score includes performance instructions like "motor: oscillation at c. 240 (l.v.)". Time signatures remain mostly constant at 3/4 or 5/4 throughout this section.

*8va*  
 3  
 A  
 F  
*ff*  
*sfs*  
 \*  
 \*U.C.  
*acc. molto* -----

$\text{♩} = \text{c. } 120 / \text{♪} = \text{c. } 240$   
 (pulse taken from vibraphone motor oscillation)

*ppp*  
 Leo.  
*ppp*  
 Leo.  
*in unison w/marimba*  
*motor: oscillation at c. 192*

6

95

*>*  
*f*  
*8va*  
 B  
*pp*  
 (E-A)  
*ppp*  
 Leo.  
*8vb*  
*sub.*  
*f*  
*G-B*  
*pp*  
 D-F  
 Leo.  
*mf*  
 Leo.  
*to crotales*  
*fff*  
*ppp*  
 Leo.

$\text{♩} = \text{c. } 96 / \text{♪} = \text{c. } 192$   
 (from vibraphone oscillation)

2

100

*8va* (both hands) - - - - - →

*l.v.*

*pp*

*8vb* *ppp*

*p* *ff* *p* *f* *pp* *f*

← (Rœ.) →

*8va* (both hands) - - - - - →

*l.v.*

*pp* \*

G D

A b F

← (Rœ.) → *ff* 7:8 *mp*

(l.v.)

*crotales*

play given pitches in any order, as fast as possible, finishing figure by beat three, next measure

*mf*

5:4

G D

A b F

ff

3

*p*

*ff*

*p*

*Rœ.*

motor: oscillation at c. 240

to marimba

105

*loco*

*loco*

*mf*

*pp*

*loco*

*mf*

*pp*

*f*

*2ed.*

*marimba*

*pp*

## *esplosivo*

agitato

n from marimba)

c. 120 / c. 240 (pulse taken from vibraphone)

**110**

repeat chord at  $\text{c. } 240$   
(pulse from vibraphone motor oscillation)

cue ensemble to crotales

*sffz*

*ff*

*f*

*ff*

*p*

*ff*

*mf*

*motor: fastest setting*

*crotales*

*to marimba*

115

*subito calmo,  
ma l'stesso tempo*

*agile e preciso*

*f*

*p*

*sfz*

*mf*

*8vb.*

*f*

*p*

*sfz*

*p*

*sfz*

*f*

*p*

*f*

*p*

*sfz*

*p*

*f*

*p*

*f*

*p*

*sfz*

*p*

*f*

*p*

*f*

*p*

*sfz*

*p*

*f*

*p*

*sfz*

*p*

*f*

120

$\bullet = c. 66$

*accelerando* -----

*(p)*

**p**

$\text{R}\ddot{\text{o}}$  →

*allargando* -----  $\bullet = c. 66$  (hold tempo)

*p sffz p*

$\text{R}\ddot{\text{o}}$  →

*sffz*

*(p)*

motor: off

*sffz p*

*sffz*

Musical score for piano, three staves, four measures. Measure 121: Treble staff has eighth-note pairs; Bass staff has two eighth notes. Measure 122: Treble staff has sixteenth-note pairs (marked *f*); Bass staff has two eighth notes. Measure 123: Treble staff has sixteenth-note pairs; Bass staff has two eighth notes. Measure 124: Treble staff has sixteenth-note pairs; Bass staff has two eighth notes. Measure 125: Treble staff has sixteenth-note pairs; Bass staff has two eighth notes. Measure 126: Treble staff has sixteenth-note pairs (marked *p*, *legg.*); Bass staff has two eighth notes. Measure 127: Treble staff has sixteenth-note pairs; Bass staff has two eighth notes. Measure 128: Treble staff has sixteenth-note pairs; Bass staff has two eighth notes. Measure 129: Treble staff has sixteenth-note pairs (marked *p*); Bass staff has two eighth notes. Measure 130: Treble staff has sixteenth-note pairs; Bass staff has two eighth notes. Measure 131: Treble staff has sixteenth-note pairs (marked *p*); Bass staff has two eighth notes. Measure 132: Treble staff has sixteenth-note pairs; Bass staff has two eighth notes.

$\bullet = \text{c. } 112$

**128**

**129**

**130**

**130**

135

*con fuoco*

7:4 7:4

Bb B  
B

*f* *mp* *mp* *p*

*f* *ff* *f* *fff*

*p*

motor: fast

*con fuoco*

*p*

*f*

*ff* *mp*

*ffff* *ffff* *ffff* *ffff* to crotales

*mf*

*ffff* *ffff* *ffff* *ffff* *ffff* *ffff* *ffff* *ffff*

*p*

*ff*

*p*

*G-D*

*ffff* *p*

*p*

*ff*

*p*

*ffff* *p*

crotales (l.v. all) to marimba

140

Musical score for page 140:

- Staff 1:** Treble clef, 4/4 time. Dynamics: *mp*, *p*.
- Staff 2:** Bass clef, 4/4 time. Dynamics: *mp f*, *mp* (with a bracket), *f*, *p*, *pp* (with a circled 8vb), *pp* (with a circled 8vb).
- Staff 3:** Treble clef, 4/4 time. Dynamics: *mf*, *p*, *mf*. Text: "motor: gradually off".
- Staff 4:** Treble clef, 4/4 time. Dynamics: *pp*.

*andante semplice*,  $\text{♩} = \text{c. } 88$   
*"sotto voce"*

145

Musical score for page 145:

- Staff 1:** Treble clef, 4/4 time. Dynamics: *mp*, *p*, *p*, *p*, *pp*.
- Staff 2:** Bass clef, 4/4 time. Dynamics: *p*, *p* (with a circled 8vb).
- Staff 3:** Treble clef, 4/4 time. Dynamics: *p*, *p* (with a circled 3), *p* (with a circled 3), *p* (with a circled 3).
- Staff 4:** Bass clef, 4/4 time. Dynamics: *p*, *ppp* (with a circled 3), *p* (with a circled 3), *p* (with a circled 3), *p* (with a circled 3).
- Staff 5:** Bass clef, 4/4 time. Dynamics: *p*, *p*, *sfp*, *p* (in parentheses), *p* (with a circled 3).

mp  
 8vb  
 5  
 15ma  
 3  
 pp  
 (p)  
 3  
 5  
 15ma-1  
 3  
 5

150

5  
 loco  
 p  
 pp  
 pp  
 p  
 3  
 pp  
 pp  
 5  
 3  
 pp  
 ppp  
 5  
 3  
 pp  
 ppp