

# Twenty Cross Sections of Three Themes

(2012)

for violin and piano

Lou Bunk

# Twenty Cross Sections of Three Themes

## ***Program Notes***

This composition presents twenty cross sections of three themes. The cross sections vary in length from five seconds to two minutes. Each cross section is separated by silence varying in length from two to ten seconds. Some cross sections present a portion of a single theme, while others present the intersection of portions of two or three themes.

*This composition is written for and dedicated to Pauline Kim Harris and Augustus Arnone.*

## ***Performance Notes***

### **General**

**The Twenty Cross Sections:** Each cross section is numbered 1-20. These numbers are essentially informational, and do not affect the performance. They can be used as rehearsal numbers.

**The Fermata Rests:** In between each cross section is a fermata rest with an indication in seconds how long to hold the silence. These silences are part of the music and should be held for the notated amount of time. Do not treat these like movement breaks with fidgeting, paper rustling, etc.

**Page Turns:** Likely, page turns will occur during the fermata silences. This is OK, but please turn the page quietly and subtly. Parts are given unbound to minimize noise.

### **Violin**

**Vibrato:** Always play with minimal to non-vibrato.

**Fast bow/slow bow** are used with mute tones. They indicate an increase or decrease in ordinary bowing speed. This should affect the timbre of the mute tone; slow should create a stuttering crackle, fast will smooth out the mute tone.

**Mute Tone:** A square note-head with an "M" on the stem indicates muting the string with the left hand, touching it like a harmonic. The square note-head indicates which string to mute (and bow). Mute the string at a point where no clear harmonics result. The sound should be quiet, complex and unstable, different than a scratch tone, and without an identifiable pitch.

**Sul Pont and Molto Sul Pont:** "Sul pont" is near the bridge while "molto sul pont" is directly on the bridge. Sul pont will produce a clear pitch, while the pitch of molto sul pont may be unstable and will be accompanied by a hissing sound from the playing on the bridge sound.

**Quarter-tones:** A quarter sharp is notated as ♯ and a quarter flat is notated as ♭.

**Scratch-tones** are indicated by a square note-head and an “S” on the stem. The performer is encouraged to experiment with the timbre of scratch-tones, finding as many different sounds as seem appropriate. Avoid sounds produce a clear pitch.

“**Bow tail**” indicates to bow the tail-piece. Be sure to apply enough bow pressure to create a quiet squeaking sound.

“**Bow body**” indicates to bow the body at the “c-rib” near the “f-hole”.

**Glissando:** Glissandos are notated with “gliss.” and sometimes “gl.” when there is not much space. All glissandos should start immediately from the pitch which the gliss. line originates. If the gliss. line does not terminate in a specific pitch, then approximate an ending pitch near where the gliss. line ends. In these cases, do not articulate the ending of the glissando.

## Piano

**Mute:** An “M” on the stem indicates a muted pitch. This is accomplished by touching the string of the sounding pitch. Note that specific instructions are given on where to mute the string. The different mute positions will produce different timbres. See below.

**High G#-A mutes:** All these muted chords (starting in mm.57) should be muted so a knocking attack is heard. There should be little to no pitch produced.

**Nail scratch on string:** At mm. 55 and mm.129, you are asked to scratch the low A string inside the piano with the sustain pedal pressed. For this, use your nail and slowly scratch so each rib of the string is articulated.

**Octave change symbols** only affect notes on the nearest staff.

**Third Staff (3 lines):** Used for extended techniques not on keys (listed below)

*Mute Position:* When coupled with a chord, the third staff is used to show the approximate mute position on the string. All positions are for the segment of string starting closest to the keys and going to, but not beyond, the hammers. Each of the three mute positions should produce different timbres. Due to the fast nature of the position changing, it is OK if additional “accidental” timbres are produced because of slight changes in mute position from chord to chord. In fact, these additional “accidental” timbres may be desired at times, and therefore used intentionally, at the performer’s discretion.

- Top line: mute just behind hammer.
- Middle line: mute in position half way between bottom and top line position.
- Bottom line: mute closest to keys.

*Note:* The opening of the composition has extended spans of a single muted chord. For this, I simplify the notation, showing only the staff with position of the muting (and the rhythm).

*Nail Across Keys:* A tremolo symbol indicates to glide your fingernail across the keys to create a tremolo-like clicking sound. No pitch should result. Different tremolo symbols indicate different speed. For longer durations with faster speeds, two hands should be used, taking care not to articulate the transition from one hand to another.

- Middle line indicates gliding across white keys.
- Top line indicates gliding across black keys

*Nail Key Tap:* Use your fingernail to tap a piano key, without produce a pitch. Black or white key indications are similar to nail across keys (above).

*Pedal Tap (ped. tap):* Gently tap the damper (sustain) pedal with your foot. The pedal is not pressed but rather tapped to produce a subdued knock. Ped. tap's are always shown on the bottom line.

*Knock on body:* Knock anywhere on the outside of the piano body.

# Twenty Cross Sections of Three Themes

Score

Lou Bunk (2012)

1  $\text{♩} = 90$  "S" on stem indicates *Scratch Tone* "S" continues ----->

Violin *mf*

Piano *mf* *8<sub>sub</sub>* "M" on stem indicates mute string inside piano *same chord cont. ----->*  
(using rhythm on bottom staff)

Bottom staff indicates position on string to mute. (see notes)

4

Vln.

Pn.

8

Vln. *f* *p* *mf sub.*

Pn. *f* *p* *mf sub.*

12

Vln.

Pn.

16

Vln. Pn.

Violin staff: Treble clef, 4/4 time signature. Measures 1-4. Fingerings: 6, 5, 5, 6, 5. Dynamics:  $\underline{v}$  (hairpins).

Piano staff: Bass clef, 4/4 time signature. Measures 1-4. Fingerings: 5, 5, 3, 3. Dynamics:  $\underline{v}$  (hairpins).

20

Vln. Pn.

Vln. *"M" on stem indicates Mute Tone*  
 Measures 1-4. Fingerings: 6, 5, 5, 6, 5. Dynamics:  $\underline{v}$  (hairpins),  $> mp$ ,  $p$ .

Pn. *mp*,  $p$ . Measures 1-4. Fingerings: 5, 5, 3, 3.

24

Vln. Pn.

Vln. (Scratch Tone) *mf sub.* *"S" continues*  $\rightarrow$   
 Measures 1-4. Fingerings: 5, 5, 6, 5. Dynamics:  $\underline{v}$  (hairpins),  $f$ .

Pn. *mp* *6* *Knock on body* *same chord cont.*  $\rightarrow$   
 Measures 1-4. Fingerings: 5, 5, 3, 3. Dynamics:  $\underline{v}$  (hairpins),  $mf sub.$ ,  $f$ .

28

Vln. Pn.

Vln. (Mute Tone) *becoming* (Scratch Tone) *"S" continues*  $\rightarrow$   
 Measures 1-4. Fingerings: 5, 5, 6, 5. Dynamics:  $\underline{v}$  (hairpins),  $p sub.$ ,  $mf$ .

Pn.  $\underline{v}$  (hairpins),  $p sub.$ ,  $mf$ . Measures 1-4. Fingerings: 3, 3, 5, 5.

32

Vln. *ff* sub. *mf*

Pn. *ff* sub.

Knock on body *f* *mf*

same chord cont. ----->

37

Vln. *pp* sub. *mf*

Pn. *pp* sub. *mf*

(Mute Tone) -----> becoming -----> (Scratch Tone) "S" continues ----->

42

Vln. 2"

Pn. 2"

47

$\text{♩} = 60$

2 3

Vln. slow bow *ppp* becoming → fast bow *5"* bow body -----> slow bow bow body -----

Pn. (white keys) *ppp* fingernail across keys. (see notes) pedal tap *5"* (black keys) ped. tap nail key tap ped. tap 3

54

Tempo: ♩ = 90  
Time Signature: 4/4

**Vln.**  
*slowing*  
*p*  
*mp*  
*mf*  
 "S" continues ----->

**Pn.**  
 bow tail ----->  
 scratch string inside piano at slow even rate.  
*p*  
*mp*  
 8<sup>vb</sup>----->  
 15<sup>ma</sup>----->  
 nail key tap  
 mute so only attack is heard (see notes)  
*mf*  
 same chord cont. ----->

9" (9 measures)

59

**Vln.**  
*f*  
*p sub.*  
*mf*  
 snap pizz.  
 arco  
 "S" continues ----->

**Pn.**  
 Knock on body  
*p < mf*  
 5 same chord cont. ----->

64

**Vln.**  
 (pitch)  
*mf*  
 "S" continues ----->

**Pn.**  
 same chord cont. ----->



68

(pitch)  
pizz. arco

"S" continues ----->

last courtesy  
(pitch) indication

Vln. *f* *mf*

Pn. *f* *mf*

same chord cont. ----->

same chord cont.

72

Vln. *pp* *f sub.*

Pn. *(mf)* *pp*

pizz. arco

same chord cont.

76

Vln. *fpp sub.* *f* *pp* *mf sub.* *f*

Pn. *(pp)* *f sub.*

becoming

snap pizz.

(no mute)

81

arco  
M

6

6

sul pont

p

8<sup>va</sup>

5

Knock on body

p

8<sup>vb</sup>

5

85

6

5

5

6

5

6

5

mf

(no mute)

8<sup>va</sup>

8<sup>vb</sup>

mf

8<sup>vb</sup>

3

3

89

5

5

5

5

5

5

pizz. arco

3"

4/4

ppp

3"

4/4

ppp

5

8<sup>vb</sup>

3

3

3

3

93  $\text{♩} = 60$   
5

Vln. *p* bow tail bow body 4" sul pont - - slow bow fast bow - - - - - 5 7"  $\frac{5}{4}$

Pn. use two hands *p* slowing 4" 7" 4" 7"  $\frac{5}{4}$   $\frac{5}{4}$   
*mf* ped. tap *mf* *pp* nail key tap  $\frac{5}{4}$

101  $\text{♩} = 90$   
7

Vln. *pp* *pp* *mp* bow body - - - - - fast bow becoming - - - - - slow bow ord. bow speed 6 6  $\frac{5}{4}$

Pn. *mp* 15<sup>ma</sup> (pitch) *mp* 8<sup>va</sup> Knock on body *p* 5 5  $\frac{5}{4}$   $\frac{5}{4}$

105

Vln. *mf* pizz. arco 5 5 5 5  $\frac{5}{4}$   $\frac{5}{4}$

Pn. *mf* 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 6  $\frac{5}{4}$   $\frac{5}{4}$

109

Vln. *pp* *ppp* *f sub.* *bow tail*

Pn. *pp* *f sub.* *8<sup>va</sup>* *8<sup>ub</sup>*

114

Vln. *ff*

Pn. *ff* *8<sup>va</sup>* *8<sup>ub</sup>*

118

Vln. *becoming*

Pn. *8<sup>va</sup>* *8<sup>ub</sup>*

122

molto sul pont

rit. molto sul pont

♩ = 60

Vln. 4" 8 fast bow pp

Pn. 4" 8<sup>va</sup> 15<sup>ma</sup> mp

127

bow tail

3" 9 snap pizz. arco p mf

6" 10 f

Vln. 3" 6" pp slowing

Pn. 3" 6" Slow uneven nail-scratch along string. mp 8<sup>va</sup> 8<sup>va</sup> f

133

fast bow

3" 4" 5" bow tail p sub. mf

slow bow

Vln. 3" 4" 5" p sub. mf

Pn. 5" 8<sup>va</sup> 15<sup>ma</sup> mp

137

becoming → slow bow

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

Pn. *pp* *f sub.* *mp* (loco.)

141

Vln. *f* *pp*

Pn. *f* *pp*

146

$\text{♩} = 60$   
11

Vln. *ff* *pp* *gliss.*

Pn. *ff*

150

Tempo:  $\text{♩} = 90$

Vln. *bow body* 2" 12 4" 13

Pn. *15<sup>ma</sup>* *mp* *(mute) (nail key glide)* *p* 2" 4" *nail key tap* *ff* *8<sup>va</sup>* 5 6

155

Vln.

Pn. *8<sup>va</sup>*

159

Vln. *bow tail* *molto sul pont* *p sub.*

Pn. *8<sup>va</sup>* *Knock on body* *p sub.*

163

Tempo:  $\text{♩} = 60$

Vln. *gliss.* 6" 14 *ff* *scratch tone becoming mute tone with dim.* 6" 5

Pn. *8<sup>va</sup>* *Knock on soundboard (inside) so strings resonate.* *mp* 6" *ff* *dim. with piano* *8<sup>va</sup>* *6* *5*

168

10"  $\text{♩} = 90$   
**15** *slow gliss.* *slow gliss.*  
 Vln. *ff* *dim. with piano* *ff*  
 Pn. *ff* *ppp* *ff*  
 15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup>  
 10" *sc* *sc*

175

Vln. *pp* *mp* *dim. with piano* *pp* *gliss.* *gl.* *gl.* *gl.*  
 Pn. *ppp* *mp*  
 15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup>  
 15<sup>ma</sup> *sc*

182

$\text{♩} = 90$   
**16** *gl.* *mp* *p* *gl.*  
 Vln. *5* *6* *5*  
 Pn. *8<sup>va</sup>* *mp* *p*  
 3" *5* *5* *3*

188

*mf* *gliss.* *gliss.* *3* 7"  
 Vln. *mf* *gliss.* *gliss.* *3* 7"  
 Pn. *mf* *6* *5* *5* 7"  
 7" 7"



192 (♩ = 90)  
17

Vln. *mf* *p* *ppp* *slow gliss.*

Pn. *mf* *ppp* *p* *pp* *ppp*

8<sup>va</sup> 15<sup>ma</sup> 15<sup>ma</sup> 8<sup>ub</sup> 8<sup>ub</sup>

202

Vln. *pp* *gl.* *gl.* *gl.* *gl.* *gl.*

Pn. 8<sup>ub</sup>

208 (♩ = 90)  
18

Vln. *mf* *gliss.* *sul pont* *gliss.*

Pn. *mf* *gliss.*

2" 2" 5 6 5 5 6

8<sup>ub</sup> 8<sup>va</sup>

213

( ♩ = 90 )

8"

19

Vln. *pp*

Pn. *pp*

8"

*ppp*

8<sup>ub</sup>

218

Vln. *pp* *ppp* *mp* *mp*

Pn. *ppp*

15<sup>ma</sup>

226

( ♩ = 90 )

2"

20

Vln. *p* *mf*

Pn. *p* *mf*