

# **Triangles (2012)**

For flute, violin and piano

Adam Mirza

## **TRIANGLES (2012)**

### Performance Notes

#### **General**

There is no score for this piece only parts.

After the piece begins, the three players are unsynchronized from each other for most of the piece. In the middle they come together briefly: from Rehearsal Letter A to B (although the Flute is *tacit* in this section). Performers should adjust their pacing and timings of *fermati* as needed during rehearsal. After the opening, the only crucial synchronization is getting into section A (lead into by the violin) and then out of it (flute attack).

There is considerable freedom to the timing, even when the notated durations are strict. In general, this piece uses a variety of notations ranging from precise to more open; in all cases the goal is to produce flexible and compelling gestures. Notated instructions may be modified by the performer if they are unproductive (i.e. Flute multiphonics and fingerings). The instructions should be used to *point* towards a certain physical interaction with the instrument but may not always specify it perfectly.

#### **Violin**

- The four-line staff indicates strings (I-IV from top to bottom). In these moments, the left hand stops all four strings in the extreme high register and makes back-and-forth glissandi motions (described in score.) The final two gestures of the piece should be performed similarly although they are notated in a 5-line staff due to the nature of the initial gesture-attack.
- x noteheads indicate increased pressure to create usually a 'scrubby' tone (sometimes one that turns into a full subtone). This noisy 'scrub' is produced by maintaining the tensions used in the initial attack into the rest of the stroke.

#### **Flute**

- Triangle noteheads indicate a thin, wispy tone (not a whistle-tone, although those may occur as well) that lacks the body of the normal tone.
- X noteheads indicate slap-tongue or other articulated attacks without normal tone. Consonant and vowel for resonance are indicated in italics.

#### **Piano**

- The large staves on the first page indicate the entire physical range of the keyboard from the lowest pitch to the highest (middle C is the middle line). Notes without accidentals are 'white notes' and notes with sharps are 'black notes' -- although it is not the intention that each note be precisely played. The goal is a gestural fluttering over the piano, extremely delicately and lightly. It is important that not all notes actually sound. The pacing is should be very fast.

# Triangles

Adam Mirza

Flute

[NON SYNC TIME]

♩=56 [Half-note pulse]

[T23|123D#]

(3-7")

*poco vibrato* (w.t.)

*mp p > ppp > n* *mp > n*

*p* *mf* *mf* *p* *ppp* *p* *mp* *ppp* *mf*

rit. a little faster

(11)

*p* *mp* *ff* *p*

losing tone quickly

*n* *ff* *ppp* *pppp*

*fp* *< fp* *< fp* *ff* *mp* *n* *< ppp* *mf* *> ppp* *> n* *ppp* *pppp*

*hum along very softly* *air*

*pppp* *pp* *pppp* *pppp*

♩=72 a little faster

*mp* *pp*

♩=120 *soft scrub* *very little original pitch*

Vln. (unsynchronized) *ppp* *poco cresc.* *mp*

(The violin passage may arrive earlier or later than notated)

## A [SYNC TIME]

♩=86

♩=106

Vln. (3") (5-8") Set bow approx 2" from frog and make a clear attack. Maintain the pressure of the attack into the stroke.

*p* *f*

*brittle braking tone, poco subtone*

(cut off violin)

strike sharply with finger from above

dampen II, III, IV

lightly pulse on the beat

no pulse

short

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

(long)



# Triangles

## Violin

Adam Mirza

Bow rests almost stationary on the string with only very slight bow motion and rearticulation on note changes.  
LH: Glissando very quickly but erratically (in speed and distance) up and down strings. Jittery results.

*freely*  $\text{♩} = 60$  *scrub* bow moves VERY slowly (maintain light to moderate pressure with the index finger on the bow) *15<sup>ma</sup>* *ppp* (begin approx 1" after flute) *poco ponticello* half-harmonic finger gliss *IV* *molto ponticello* *norm. bow position* (8-12") *f* *ppp* *f* *ppp*

*skittering drop jété into very fast tremolo*  $\text{♩} = 144$  *pp* *ppp* *light bow pressure but with tone on the string* *IV*

*Normal bow position* *Extremely fast, agitated* *Upper Half of Bow* *LH stops all four strings with three fingers in a comfortable position (i.e. approx M6 between fingers on IV-III-II and P5 between II-I)* *LH glisses erratically back and forth a short distance (i.e. approx M3) unsynched with bow changes* *Middle of bow* hold bow above string and lightly bounce it into the string  $\text{♩} = 66$  *a little sticky, scrunchy* *pppp* *mf* *pppp*

*slowly cresc.* *begin with very slow bow speed* *scrub* *(15-20")* *sub tone* *(8-10")*  $\text{♩} = 120$  *skittering drop jété from above* *15<sup>ma</sup>* *with one finger throughout (i.e. 3rd)* *I* *V* *mp* *ppp* *pp* *IV* *III* *IV* *II I* *II I*



**B**

♩=56 harmonic touch: do not depress strings to fingerboard  
balance normal tone (thin) with resulting harmonic distortions

Vln. 1 (20") *poco sul pont.* (10") (10") *ppp* *mp* *n*

Vln. 1 (20") (10") (10") *ppp* *mf* *pppp* *n*

♩=144 *norm.* *n* *subito ff* *ff* *mp* *ppp* *pppp*

♩=168 *rit.* *scrub* *normal* *ppp* *pppp*

♩=120 *ppp* *pppp*

♩=46 *pppp*

*8va* *(v. short)* *3* *6* *3* *3* *3*

dampen III and IV with 1st finger  
loose, rounded glissandi shapes

LH. maintains the fixed finger position (approx m6ths between fingers)  
while erratically glissing entire hand back and forth within a range approx equal to a M3.

(LH gliss narrows and slows, ad lib)

end L.H.  
glissandi

♩=168 *rit.* *scrub* *normal* *ppp* *pppp*

♩=120 *ppp* *pppp*

♩=46 *pppp*

*8va* *3* *6* *3* *3* *3*

As before.

\*Pitch is indeterminate and only constrained by: the LH position (approx m6ths between fingers or with a detuned 5th if one finger is used on two strings), the extreme high register, and the LH glissando movement. The treble staff is used to include the introductory grace note "launch", which are roughly pitched as indicated. For the rest of gesture, the treble clef is inaccurate.

# Triangles

Piano

Adam Mirza

[NON SYNC TIME]

$\text{♩} = 60$  (begin playing approx 1" after violin)

*ppppp* (15-20")  
(hold key until sound has fully decayed)

$\text{♩} = 72$  should be soft, but the individual attacks should still be heard (Each striking their own harmonics)  
no ped. but keep the key half-way pressed so the damper is not applied and the strings for that key continue to resonate (attacca subito)

*ppp*

(ca. 13")

*pppp*

Staff indicates register over entire 88 key range; middle line = middle C. Pitches are indeterminate, although sharps point at black notes. Rather than individual notes, the performer should aim at making different kinds of gestural clusters/rolls. Rhythms are similarly indeterminate and relative rather than absolute. Sixteenth notes should be almost as fast as possible, while grace notes should be almost as rolled chords; larger rhythmic values should not be calculated but simply played a little slower; rests indicate hesitations. The touch should be so delicate that the performer can not guarantee that individual "notes" will speak.

(ca. 10")

(15-20")

$\text{♩} = 144$

*pp*



[SYNC TIME]

(Violin)

♩=120 *soft scrub* very little original pitch

Violin cue may arrive earlier or later than written

*pppp* *poco cresc.* *mp*

**A** ♩=86

*brittle breaking tone, poco subtone*

(3") (5-8")

*p* *f*

(wait for violin)

8<sup>va</sup> (cut off violin)

strike sharply with finger from above

(10")

8<sup>va</sup>

*fff*

(10")

(6")

8<sup>va</sup>

*ff*

♩=106

lightly pulse on the beat

*ff mf*

*f*

*Red.*

Vln.

no pulse

(4")

♩=120

*ff*

*mf*

rit. . . . . ♩=106

*sul pont.*

*ppppp*

*scrubby*

**B**

(flute entrance cuts off Violin and piano pedal)

(15-20")

(10")

*mf* [NON SYNC TIME]

(Red.)

*ff*

\*

♩=52

(short fermata, cut off before full decay)

♩=132

(blur)

*ppp*

*f*

*sfz*

*sfz*

*mp*

Like soft strokes on a bass drum. Dull sound on attack; avoid upper partials except on tenuto. (Do not make a Keep key half-depressed during repetitions to get the softest strike possible.

♩=120

(7) (8) (6) (15) (10) (13)

8<sup>va</sup>

*pppp*

(7) (5) (8) (7)

(8)

♩=60

3

♩=120

*ppp*

*pppp*

*f*

*p*