

Dave Soldier

Piano Trio

for Violin, Cello, Piano

Ultraviolet Railroad

1. Betonia, where I fell into a trance
2. Rapture
3. I'm going upstairs, I'm going to take off all my clothes

February 18, 2011 version

25 minutes

Dave Soldier
davesoldier.com
ds43@columbia.edu

This is a piano trio version of a double concerto.

The pianist can begin alone on stage, and the violinist and cellist enter with their instruments around m 18, with considerable élan as if they are stars at a blues concert (not as if late for an appointment).

The piece sometimes use swing 8ths. In the down and dirty section in 1st movement, there should be grinding, slurred intonation that brings out dissonance, unhurried and confident.

The *scratch* is performed by bowing harshly parallel to the strings, and should sound like a rap dj.

Speech pitch imitates speech inflections and is played by stopping the string with the left hand over rather than under the instrument, to enforce intonation that is only approximate.

Pullup pulls the string up pinching with the left fingers while bowing to make an obnoxious skronking sound.

In the cadenza, in the portion where the violin and cello are trading these special effects, the tempo should be quite fast with the effects coming at dizzying speed.

The heavy rock section in the 1st movement can sound strident, as by Jimi Hendrix. Melodies in 3rd movement can like Duke Ellington ballads that are not at all strident.

Ultraviolet Railroad

Dave Soldier

2.21.11. version

for piano trio

1. Betonia, where I fell into a trance

$\text{♩} = 116$ violin and cello are offstage

raucous

Piano

f

Piano

Piano

Piano

Piano

mp

mf

15

Piano

violin and cello enter like stars
don't be in a hurry, soak up the applause

sfz *sfz*

18

Piano

sfz *sfz*

21

Piano

23

Violin

jazzy, expressive

ff *mp*

Vlc.

jazzy, expressive

ff *mp*

23

Piano

Violin *ff*

Vlc. *ff* *sfz*

Violin *ff*

Vlc. *p* *ff* *pont.* *ord.*

Violin *mf*

Vlc. *pp* *ff* *f*

Piano *mf*

Violin *mf*

Vlc. *mf*

Piano *mf*

Violin

Vlc.

Piano

50

ff

ff

f

Violin

Vlc.

Piano

54

mf — *ff*

mf — *ff*

mf

Violin

Vlc.

Piano

57

mp

mp

Violin

Vlc.

Piano

59

f

f

Violin

Vlc.

Piano

62

p

pp

p

pp

mysterious

roll

Violin

Vlc.

Piano

66

mf

ff

sfz

mf

ff

sfz

♩ = 100 **down & dirty**

70

Violin

Vlc.

Piano

f blues 3rd

mp *p*

75

Violin

Vlc.

Piano

mf

79

Violin

Vlc.

Piano

mp *p*

83

Violin

Vlc.

Piano

f *sfz* *sfz*

mp

86

Violin

Vlc.

Piano

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

88

Violin

Vlc.

f *f*

88

Piano

mf *p* *mf* *p* *mf* *p* *mf*

Violin *ad lib*

Vlc. *ad lib*

Piano

p *mf* *p* *mf* *p* *mf*

Violin

Vlc. *ff*

Piano

p *mf*

Violin

Vlc. *ad lib* *pp*

Piano

mf *pp* *mp* *mp*

100 heavy rock
Piano *ff*
Vlc. *ff* expressive. ponticello
Piano *ff* ^{8vb}

"Hendrix"
Piano
Vlc. *ff* expressive. ponticello
Piano *ff* ^{8vb}

109
Violin
Vlc. gliss microtonally & retain shape
Piano *ff* *mf* ^{8vb}

109
Piano *ff* *mf* ^{8vb}
Violin *ff* expressive. ponticello use open c *ff* *ad lib* ^{8vb}
Vlc. *ff*

113
Violin *ff* expressive. ponticello use open c *ff* *ad lib* ^{8vb}
Vlc. *ff*

113
Piano *ff* ^{8vb}

Violin *sfz*

Vlc. *sfz*

Piano

Violin *speech pitch*

Vlc. *speech pitch*

Piano

noisy

minor 3rd trill (G & Bb)

Violin *singing*

Vlc. *major 3rd tr (Bb & D)*

Piano

double stop tr

speech pitch

ff

Violin

125

scratch

Vlc.

grind, nasty

pp 5 5 5 5 *f*

scratch

Piano

Piano

128

f

3 3 3 3

Violin

131

Mute

f

Vlc.

Mute

f

Piano

131

3 3 3

Violin

Vlc.

Piano

133

a tempo

mf

134

135

136

Violin

Vlc.

Piano

136

♩ = 108

mysterioso
violin chooses notes from chords at will

moody

mp

pp

pp

mp

pizz.

arco

mp

pp

roll

roll

mp

pp

mp

pp

Violin

Vlc.

Piano

141

pizz.

p

pp

arco

pp

pizz.

p

roll

pp

roll

p

pp

Violin

Vlc.

Piano

147

short pause (4 sec.)

pp

arco

pp

roll

pp

roll

pp

2. Rapture

bluegrass

$\text{♩} = 106$

Piano

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of two sharps (D major). The tempo is marked as quarter note = 106. The dynamics are marked *mf*. The right hand features a complex, rhythmic melody with many beamed eighth notes and slurs. The left hand provides a steady accompaniment with chords and single notes. A *8vb* marking is present in the bass clef.

Piano

Musical notation for measures 4-6. The right hand continues the intricate melodic line. The left hand accompaniment includes a *8vb* marking in the bass clef.

Piano

Musical notation for measures 7-9. The right hand melody remains highly rhythmic. The left hand accompaniment features a *8vb* marking in the bass clef.

Piano

Musical notation for measures 10-12. The right hand melody continues with complex rhythmic patterns. The left hand accompaniment includes a *8vb* marking in the bass clef.

Piano

Musical notation for measures 13-15. The right hand melody continues with complex rhythmic patterns. The left hand accompaniment includes a *8vb* marking in the bass clef.

Violin

Senza sord.

f

pizz.

arco

Vlc.

Senza sord.

f

pizz.

hammer

arco

Piano

Violin

mp

f

Vlc.

f

pizz.

hammer

Piano

Violin

pizz.

arco

pizz.

Vlc.

arco

Piano

Violin

Vlc.

Piano

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f

f

25

3

8^{vb}-1

Violin

Vlc.

Piano

28

8^{vb}-1

Violin

Vlc.

Piano

31

sfz

sfz

f

3

Violin

Vlc.

Piano

Musical score for measures 34-36. The Violin part features melodic lines with accents and sforzando (*sfz*) markings. The Violoncello part provides a rhythmic accompaniment with similar accents. The Piano part consists of dense chordal textures with accents and sforzando markings.

Violin

Vlc.

Piano

Musical score for measures 37-39. The Violin part continues with melodic passages and accents. The Violoncello part has a more active role with rhythmic patterns and accents. The Piano part maintains its dense harmonic texture with accents.

Violin

Vlc.

Piano

Musical score for measures 40-42. The Violin part includes a section with *p* dynamics and a glissando over G and D string harmonics. The Violoncello part features *pizz.* (pizzicato) and *arco* (arco) markings. The Piano part continues with chordal accompaniment.

Violin

Vlc.

Piano

mp

gliss D & A string harmonics

A string

E string

G & D harmonics

mf

mp

Violin

Vlc.

Piano

mf

ff

p

f

tr

mf

Violin

Vlc.

Piano

more legato feel

Piano

56 *mf* *cantabile* *p*

Piano

60 *mf*

Vlc.

64 *swing 16ths* *f*

Piano

64 *p*

Vlc.

68

Piano

68

Vlc.

73 *tr ad lib A tr with D* *continue trilling the D*

Piano

73 *p*

Violin *mf*

Vlc. *mf*

Piano *p* *pp* *mp*

Violin *legato*

Vlc. *legato*

Piano *pp*

Violin

Vlc.

Piano *p*

Piano

91

mp

Violin

Vlc.

Piano

96

f

f

mf

ff

ff

Violin

Vlc.

Piano

102

mp

Violin

Vlc.

Piano

107

sfz

f

Violin

Vlc.

Piano

113

6 6 6 6 6 6 3 3 6 6 3 6

3 3 6 3 6 3 6 3 6 3 6 3

una corda

Violin

Vlc.

Piano

117

f

f

f

pedal out

Violin *ff* *ad lib*

Vlc. *ff* *pont.* *ad lib*

Piano *una corda*

Violin *mf*

Vlc. *mf*

Piano *mf*

Violin

Vlc.

Piano

Violin

Vlc.

Piano

129

pp

sostenuto

f

Violin

Vlc.

Piano

134

mp

mp

mf

6

Violin

Vlc.

Piano

138

mf

mf

mf

Violin

Vlc.

Piano

♩=106

spicc.

p

Violin

Vlc.

Piano

144

3

Violin

Vlc.

Piano

147

f

♩ = c. 80

Violin

Vlc.

Piano

149

f 8^{vb}

Violin

Vlc.

Piano

152

f

6

6

Violin

Vlc.

Piano

155

6

6

6

6

6

Violin

Vlc.

Piano

Musical score for measures 159-165. The Violin part starts with a triplet of eighth notes (F4, G4, A4) and continues with chords. The Viola part has a triplet of eighth notes (F3, G3, A3) and then chords. The Piano part features chords with triplets of eighth notes in the right hand and a bass line with a double sharp sign (F#) in the left hand. A 'roll' instruction is present at the end of the piano part.

Violin

Vlc.

Piano

Musical score for measures 165-172. The Violin part has dynamics *p* and *f*, and a tempo change to 2/4 at measure 166. The Viola part has dynamics *p* and *f*. The Piano part has dynamics *p* and *f*, and a 'funky' instruction in the bass line. A *mf* dynamic is also present in the bass line.

Violin

Vlc.

Piano

Musical score for measures 172-179. The Violin part continues with eighth and sixteenth notes. The Viola part has a rhythmic pattern of eighth notes. The Piano part features a bass line with eighth notes and a treble line with chords.

Violin

Vlc.

Piano

177

Violin

Vlc.

Piano

181

mf

Violin

Vlc.

Piano

185

Violin

Vlc.

Piano

188

solo

f

mf

3

3

3

3

3

3

Violin

Vlc.

Piano

192

f

Violin

Vlc.

Piano

197

Violin

Vlc.

Piano

Measures 202-206. Violin and Violoncello parts feature rhythmic patterns. Piano part has sparse accompaniment.

Violin

Vlc.

Piano

Measures 207-210. Violin and Violoncello parts feature rhythmic patterns. Piano part has sparse accompaniment. *mf* dynamic marking is present.

Violin

Vlc.

Piano

Measures 211-214. Violin and Violoncello parts feature rhythmic patterns. Piano part has sparse accompaniment. *f* and *mf* dynamic markings are present.

32

Violin

Vlc.

Piano

215

3

3

3

3

Violin

Vlc.

219

Violin

Vlc.

G & D harmonics

bow 16ths

D & A harmonics

bow 16ths

222

Violin

Vlc.

225

Violin

Vlc.

227

Violin

Vlc.

natural harmonics

gliss in direction of arrows

natural harmonics

natural harmonics

natural harmonics

Violin

Vlc.

alternate AFAP in time

pick up

behind bridge

Bartok pizz

speech pitch

harmonic gliss

wrapping

triple stop

triple stop

behind bridge

legno

right finger gliss

tapping

pick up

scratch

pizz gliss

slap body

fff

Violin

Vlc.

Bartok pizz

scratch

neck slap

double harmonics

wrapping

triple harmonics

wrapping

finger drum

behind nut

wrapping

finger drum

behind nut

triple harmonics

speech pitch

finger drum

behind nut

double harmonic

Violin

Vlc.

triple harmonics

behind bridge

pick up

sfz

slow

triple harmonics

behind sinbridge

rit-ard

wrapping

speech pitch

pick up

sfz

sim.

rit-ard

finger drum

behind nut

pizz gliss

Violin

Vlc.

Violin

Vlc.

34

Violin

Vlc.

sfz

29

Violin

Vlc.

accel.

p

ff

f

ff

33

Violin

Vlc.

f

gliss thruot

pp

ff

pp

ff

pont.

37

Violin

Vlc.

f

gliss thruot

Tchaikovsky quote

gliss thruot

41

Violin

Vlc.

mysterioso

pont. to table

rubato 1 finger gliss

exp. dynamics

45

Violin

Vlc.

rubato 1 finger gliss

exp. dynamics

rit-ard

pont. to table

Violin

Vlc.

Violin

Vlc.

8va

Violin

Vlc.

55

separate accel.

ppp

ff

accel thru phrase

etc.

pont. to table

tremolo AFAP

Violin

Vlc.

61

pizz.

ff

arco

tr

molto espress.

tr

pizz.

fff

p

3. I'm going upstairs, I'm going to take off all my clothes

relaxed, midnight feel

$\text{♩} = 60$

Piano

First system of piano accompaniment. The right hand features a complex rhythmic pattern with sixteenth notes and triplets, starting with a forte (*f*) dynamic. The left hand provides a steady bass line with a forte (*f*) dynamic. A performance instruction "1. hand pulls off e" is written above the right hand.

Piano

Second system of piano accompaniment. The right hand continues the rhythmic pattern with a *sim.* (sustained) marking. The left hand maintains the bass line.

Piano

Third system of piano accompaniment. The right hand has a more active melodic line with slurs. The left hand continues with chords and bass notes.

Piano

Fourth system of piano accompaniment. The right hand has a melodic line with slurs. The left hand continues with chords and bass notes.

Violin

First system of violin accompaniment. The violin part is mostly silent, with a *solo* marking and a *mf* dynamic for a short melodic phrase.

Piano

Fifth system of piano accompaniment. The right hand has a melodic line with slurs. The left hand continues with chords and bass notes, with dynamics *pp* and *mp*.

Violin *espress.*

Vlc. *mf*

Piano

Violin

Vlc.

Piano *mp*

Violin

Piano *mp* *pp* *p*

Vlc. *expressive solo*
mf

Piano

Vlc.

Piano *cresc.*
f

Violin *ff*

Vlc. *pizz. jazzy*
mf

Piano *cantabile*
mf *ff*

Violin

Vlc.

Piano

mp

ff

Detailed description: This system contains three staves. The Violin staff (top) begins with a whole rest, followed by a melodic line starting on a half note G4, moving through A4, B4, and C5, ending with a quarter note B4. The Violoncello staff (middle) starts with a half note G2, followed by a melodic line moving through A2, B2, and C3. The Piano staff (bottom) features a complex texture with chords and arpeggiated figures. Dynamics include *mp* and *ff*.

Violin

Vlc.

Piano

arco solo

a little marcato

mf

tr

pp

p

pp

Detailed description: This system contains three staves. The Violin staff (top) has a whole rest, followed by a melodic line starting on a half note G4, moving through A4, B4, and C5, ending with a quarter note B4. The Violoncello staff (middle) starts with a half note G2, followed by a melodic line moving through A2, B2, and C3. The Piano staff (bottom) features a complex texture with chords and arpeggiated figures. Dynamics include *mf*, *pp*, and *p*. Performance instructions include *arco solo* and *a little marcato*.

Violin

Vlc.

Piano

dolce

p

dolce

p

Detailed description: This system contains three staves. The Violin staff (top) has a whole rest. The Violoncello staff (middle) features a complex texture with chords and arpeggiated figures. The Piano staff (bottom) features a complex texture with chords and arpeggiated figures. Dynamics include *p*. Performance instructions include *dolce*.

Vlc. 
Piano 

Violin 
Vlc. 
Piano 

Violin 
Vlc. 
Piano 

Violin

Vlc.

Piano

pp *p* *pp* *p* *mp*

pp *p* *pp* *p* *mp*

pp *p* *mp*

Violin

Vlc.

Piano

mp

mp

ad lib

Violin

Vlc.

Violin

Vlc.

Piano

solo

mp

mp

mf

p

Violin

Vlc.

Piano

mf

mf

f

f

p

f

f

sim.

rubato and a bit romantic

1. hand pulls off e

♩ = 116

Violin

Vlc.

Piano

warm, romantic

ff

rubato

f

ff

Violin

Vlc.

Piano

Violin

Vlc.

Piano

f

Violin

Vlc.

Piano

This system contains the first three measures of the piece. The Violin and Viola parts begin with a whole rest in the first measure, followed by a melodic line in the second measure that includes a sixteenth-note triplet. The Piano part features a complex accompaniment with chords and moving lines in both staves.

Violin

Vlc.

Piano

This system contains measures 4 through 6. The Violin and Viola parts have melodic lines with slurs and accents. The Piano part continues with its accompaniment, including a section with a *ff* dynamic marking in the final measure.

Violin

Vlc.

Piano

This system contains measures 7 through 9. The Violin and Viola parts play a steady eighth-note accompaniment. The Piano part features a prominent *ff* dynamic marking and includes a section with a sixteenth-note triplet in the right hand.

Violin

Vlc.

This system contains the first two staves of the score. The Violin part is written in a treble clef and features a melodic line with eighth and sixteenth notes. The Viola part is written in a bass clef and provides a harmonic accompaniment with similar rhythmic patterns.

Piano

This system contains the Piano part for the first system. It is written in a grand staff (treble and bass clefs) and features a complex texture with chords and arpeggiated figures in both hands.

Violin

Vlc.

This system contains the second two staves of the score. The Violin part continues its melodic line, while the Viola part provides harmonic support. The system concludes with a change in time signature to 6/8.

Piano

This system contains the Piano part for the second system. It continues the complex texture from the first system, with a change in time signature to 6/8 at the end.

Violin

Vlc.

This system contains the third two staves of the score. The Violin part is mostly silent, with some chords. The Viola part continues with a steady accompaniment. The system concludes with a change in time signature to 12/8.

Piano

This system contains the Piano part for the third system. It continues the complex texture from the previous systems, with a change in time signature to 12/8 at the end.

Violin

Vlc.

Piano

white key glisses with both hands

f *ff* *f* *ff* *f* *ff*

Violin

Vlc.

Piano

fff *f* *♩=100* *fff* *ppp* *fff* *ppp*

fadeout

fadeout

Ultraviolet Railroad

for piano trio

1. Betonia, where I fell into a trance

violin and cello are offstage
violin and cello enter like stars
don't be in a hurry, soak up the applause

jazzy, expressive

♩. = 116

17 7

ff *mp* *ff*

28

32 *ff*

36 *mf*

41 *f*

44 *mf* AFAP

48 *ad lib* *mf* AFAP

51 *ff* *mf* *ff*

57 *mp*

64 *mf* *ff*

70 $\text{♩} = 100$ down & dirty

sfz *f*

74

78

83

87

91

ad lib

94

ff

98

ad lib *pp* heavy rock

113

f *ff* expressive. ponticello use open e

118

sfz *sim.* speech pitch

121

noisy *sfz* singing

42 D & A harmonics gliss G & D string harmonics A string E string

48

53 7 16 *mf*

81 *legato*

87 6 8 *f*

100

105 3 3 *sfz*

111 6 6

115 3 3 6 6 3 6 *f*

119 2 *ad lib* *ff*

123

125

127

130

135

143

146

149

153

158

166

173

178



182



187



190



193



198



203



207



211



215



218



22 bow 16ths

25

1

2 natural harmonics
gliss in direction of arrows

6 alternate AFAP in time pickup behind bridge speech pitch harmonic gliss wrapping
fff Bartok pizz triple stop triple stop

9 Bartok pizz scratch neck slap double harmonics wrapping triple harmonics wrapping finger drum
behind nut pizz gliss spicatto sim. speech pitch finger drum

12 triple harmonics behind bridge pickup *sfz* *slow* rit-ard

18

22

27 *accel.* *ff* *f* *ff*

33 gliss thruout *f* pont. *pp* *ff*

37 *gliss thruout* *Tchaikovsky quote*

41 *mysterioso* *pont. to table* *rubato 1 finger gliss*

47 *exp. dynamics* *rit-ard* *8va*

52

55 *separate* *accel.* *accel thru phrase* *etc.* *ppp* *fff* *pont. to table* *tremelo AFAP* *molto espress.*

61 *pizz.* *arcg* *tr* *pizz.* *fff* *p*

3. I'm going upstairs, I'm going to take off all my clothes

2 *mf* *solo*

13 *espress.*

16

21 *ff* *mf*

35

41 *pp* *p* *pp* *p* *pp*



53 *p* *p* *pp* *mp* *pp* *p* *pp* *p* *mp*



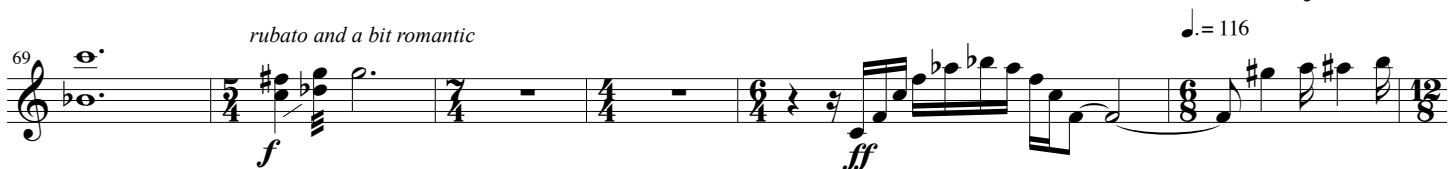
58 *mp*



63 *mf*



69 *rubato and a bit romantic* *f* *ff* *♩ = 116*



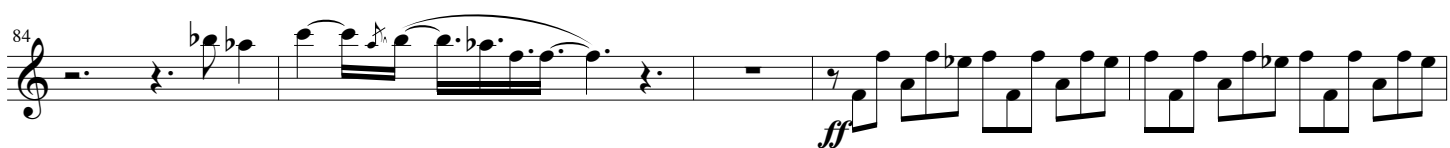
75 *ff*



80 *ff*



84 *ff*



89 *ff*



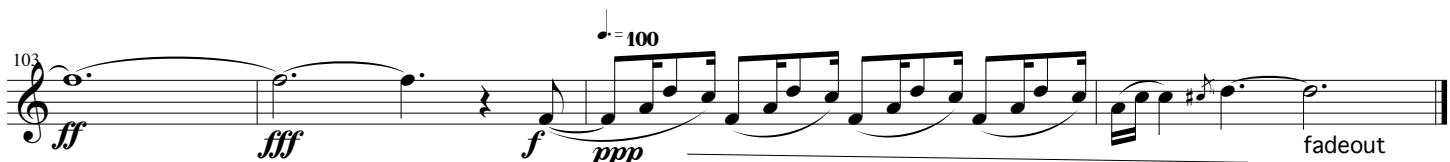
93 *ff*



97 *f*



103 *ff* *fff* *f* *ppp* *fadeout* *♩ = 100*



Ultraviolet Railroad

for piano trio

1. Betonia, where I fell into a trance

violin and cello are offstage

♩.=116 down home blues

violin and cello enter like stars

don't be in a hurry, soak up the applause jazzy, expressive

The musical score is written in bass clef with a 12/8 time signature. It consists of several systems of music with various dynamics and performance instructions:

- Measures 1-16:** Starts with a rest, followed by a 16-measure phrase. Dynamics include *ff*, *mp*, and *ff*.
- Measures 17-26:** A 7-measure phrase followed by another 10-measure phrase. Dynamics include *ff*, *mp*, and *ff*.
- Measures 27-30:** A 4-measure phrase starting with *sfz*.
- Measures 31-34:** A 4-measure phrase with dynamics *p*, *ff*, and *tr*. Includes performance notes "pont." and "ord."
- Measures 35-38:** A 4-measure phrase with dynamics *pp*, *ff*, and *f*.
- Measures 39-42:** A 4-measure phrase with a *mp* dynamic.
- Measures 43-47:** A 5-measure phrase with *mf* dynamics and the instruction "ad lib harmonic glissandos mostly on C & G strings AFAP".
- Measures 48-53:** A 6-measure phrase with a *ff* dynamic.
- Measures 54-60:** A 7-measure phrase with dynamics *mf*, *ff*, and *mp*.
- Measures 61-67:** A 7-measure phrase with a *mf* dynamic.
- Measures 68-74:** A 7-measure phrase with dynamics *ff*, *sfz*, and *f*. Includes the instruction "blues 3rd" and a tempo change to ♩.=100.

73

Musical staff 73: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes and rests, including a triplet of eighth notes and a half note.

78

Musical staff 78: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes and rests, including a half note and a quarter note.

83

Musical staff 83: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes and rests, including a half note and a quarter note, with *sfz* markings.

86

Musical staff 86: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes and rests, including a half note and a quarter note.

87

Musical staff 87: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes and rests, including a half note and a quarter note, with *f* marking.

90

Musical staff 90: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes and rests, including a half note and a quarter note, with *ad lib* marking.

95

Musical staff 95: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes and rests, including a half note and a quarter note, with *ff* and *pp* markings.

100

Musical staff 100: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes and rests, including a half note and a quarter note, with *heavy rock*, *"Hendrix"*, and *expressive. ponticello* markings.

109

Musical staff 109: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes and rests, including a half note and a quarter note, with *gliss microtonally & retain shape* marking.

112

Musical staff 112: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes and rests, including a half note and a quarter note, with *ff* marking.

117

Musical staff 117: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes and rests, including a half note and a quarter note, with *sfz* and *sim.* markings.

118 *6* *6* *6* *6* speech pitch

121 minor 3rd trill (G & Bb) major 3rd tr (Bb & D) speech pitch *grind, nasty*

126 *scratch* *3* Mute *f*

133 *a tempo* *3* *3* *3* *♩ = 108* *mysterioso*

138 *pizz.* *mp* *arco* *pp* *pizz.* *p*

143 *arco* *pp* *pizz.* *p*

148 *arco* *pp* short pause (4 sec.)

2. Rapture

bluegrass *16* *f* *pizz.* *hammer* *arco*

20 *pizz.* *f* *hammer* *arco*

24 *f*

28

32 *sfz sfz sfz sfz*

36 *sfz sfz sfz sfz*

40 *pizz. arco*

44 *f* gliss D & A string harmonics *mf* G & D harmonics

49 7

61 *f* swing 16ths 5 3

71 *tr* *ad lib A tr with D* continue trilling the D *mf*

78

85 *legato* 6 7

97 *f* = 86

104 *mp* *f*

110

116

122

125

127

130

135

140

145

148

152

156

161

170

176

181

185

188

191

195

201

206

210



213



216

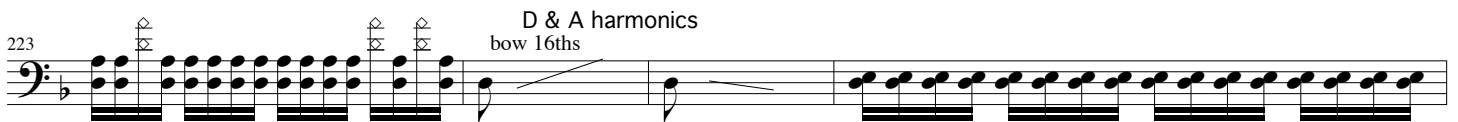


220



223

D & A harmonics
bow 16ths



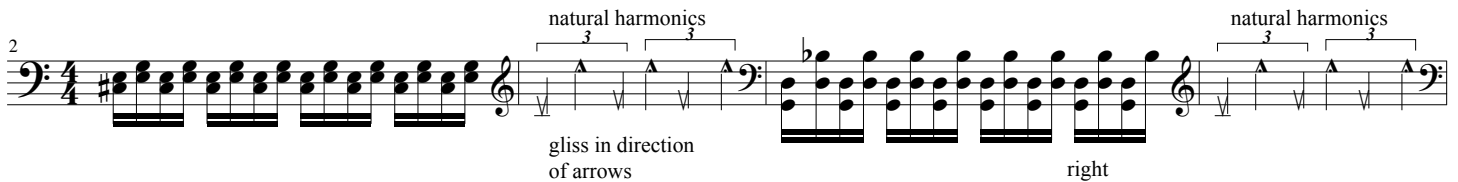
227



2

natural harmonics

gliss in direction of arrows



6

behind bridge

legno

right finger gliss

tapping

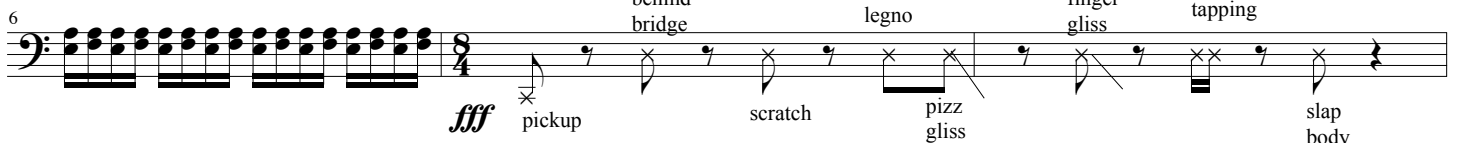
fff pickup

scratch

pizz gliss

slap body

double harmonic



9

behind nut

wrapping

finger drum

triple harmonics

behind bridge sim.

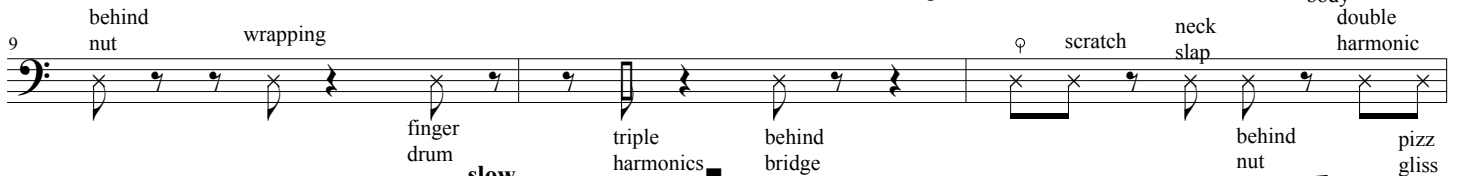
scratch

neck slap

double harmonic

behind nut

pizz gliss



12

wrapping

speech pitch

pickup

slow

sfz

rit-ard

spicatto



18



23 *sfz*

29 *accel.*
p *f* *ff* *gliss thruout*

34 *pont.* *pp* *ff* *gliss thruout*

38 *mysterioso*

43 *rubato 1 finger gliss*
exp. dynamics *pont. to table*

51

54 *accel thru phrase* *etc.* *pizz.*
tremelo AFAP *pont. to table* *ff*

63 *arco* *pizz.*
fff *p*

3. I'm going upstairs, I'm going to take off all my clothes

2 *♩ = 60* **12**
mf

18 **4** *expressive solo*
mf

26

30 *pizz. jazzy*
mf

35

41 *arco solo* *a little marcato*
mf

43

46

49 *pp* *p* *pp* *p* *pp*

53 *p* *p* *pp* *mp* *pp* *p* *pp* *p* *mp*

58 *mp* *tr*

62 *l. hand pulls off e*

68 *mf* *sim.* *rubato and a bit romantic* *f*
♩ = 116

72 *rubato* *f* *f* *ff*

