

Time Stacks

for violin, cello, and piano

Tom Morrison

2018

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Program Notes:

Time Stacks is about my relationship with time, how I feel I've changed with time, how people and places hold on to certain aspects of themselves and abandon others over time. Through using a focus—an eight chord progression (in ways reminiscent of a chaconne but also much different)—I juxtaposed the same material in different ways to feel both the immediacy and remoteness of time; I tried to make music both fast and slow depending on how you listen to and perceive it. I tried to create music that is in ways fleeting but also had the same fundamental elements throughout—kind of like how we as people are rapidly changing but also holding on to very fundamental qualities.

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Time Stacks

Tom Morrison
3/2/18

like still water ♩=80

Violin

Cello

Piano *mp*

♩=80

Vln.

Vc.

Pno.

18

Vln. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vc. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Pno.

20

Vln. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vc. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Pno.

22

Vln. *pp* *mf* *sim.*

Vc. *pp* *mf* *sim.*

Pno.

Time Stacks 3/2/18

This musical score is for three instruments: Violin (Vln.), Viola (Vc.), and Piano (Pno.). It consists of three systems of staves, each containing two staves for the string instruments and one grand staff for the piano. The score is divided into measures 24 through 31. The key signature is one flat (B-flat), and the time signature is 3/2. The string parts feature sixteenth-note patterns with sixteenth rests, often grouped in pairs and marked with a '6' for sixteenth notes. The piano part features a melodic line with slurs and ties, and a bass line with chords and single notes. Measure numbers 24, 26, and 28 are indicated at the start of their respective systems. A 'Ped' (pedal) marking is present at the beginning of measures 29 and 31 in the piano part.

30

Vln.

Vc.

Pno.

32

Vln.

Vc.

Pno.

34

Vln.

Vc.

Pno.

This musical score page contains three systems of music for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- System 1 (Measures 47-51):**
 - Vln.:** Starts at measure 47 with a *pp* dynamic. The melody consists of eighth-note patterns.
 - Vc.:** Provides a steady accompaniment of quarter notes.
 - Pno.:** Features a right-hand melody starting at measure 47 with a *mp* dynamic, and a left-hand accompaniment of chords. A *Red* marking is present above the first measure.
- System 2 (Measures 52-55):**
 - Vln.:** Continues the melody, ending at measure 55 with a *f* dynamic.
 - Vc.:** Continues the quarter-note accompaniment, with a *f* dynamic at the end. An instruction "increase vibrato" with an arrow points to the right, and "expressive vibrato" is written at the end.
 - Pno.:** The right hand features a *gva* (glissando) and *loco* (loco) markings. The left hand continues with chords. A *Red* marking is present above the first measure.
- System 3 (Measures 56-60):**
 - Vln.:** Features a triplet pattern starting at measure 56, with dynamics ranging from *mp* to *f*.
 - Vc.:** Features a triplet pattern starting at measure 56, with dynamics ranging from *mp* to *f*. A "normal" marking is present above the first measure.
 - Pno.:** Features a triplet pattern starting at measure 56, with a *f* dynamic. A *gva* marking is present above the first measure.

At the bottom of the page, there is a tempo marking: $\text{♩} = 160$.

61

Vln.

Vc.

Pno.

This block contains the first system of music, measures 61 through 65. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin and Viola parts consist of continuous eighth-note triplets, each marked with a '3' and a slur. The Piano part features a complex rhythmic pattern with slurs and accents, including a triplet of eighth notes in the first measure. Below the piano staff, five vertical bass clefs with a 'V.' and a note are positioned, corresponding to the measures. The system is divided into five measures by bar lines.

66

Vln.

Vc.

Pno.

8va-

This block contains the second system of music, measures 66 through 70. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin and Viola parts continue with eighth-note triplets, marked with '3' and slurs. The Piano part continues with its complex rhythmic pattern, including a triplet of eighth notes in the first measure. A dashed line labeled '8va-' is positioned above the piano staff, indicating an octave shift. Below the piano staff, five vertical bass clefs with a 'V.' and a note are positioned, corresponding to the measures. The system is divided into five measures by bar lines.

71

Vln.

Vc.

Pno.

(8va)

loco

Detailed description: This system covers measures 71 to 74. The Violin (Vln.) and Viola (Vc.) parts consist of continuous eighth-note triplets, each marked with a '3' and a slur. The Piano (Pno.) part features a complex texture with triplets in the right hand and sustained chords in the left hand. A dashed line labeled '(8va)' indicates an octave transposition for the first two measures. The word 'loco' is written above the piano staff in the third measure, indicating a change in articulation or phrasing. The piano part includes various accidentals and slurs.

75

Vln.

Vc.

Pno.

Detailed description: This system covers measures 75 to 79. The Violin (Vln.) and Viola (Vc.) parts continue with eighth-note triplets, marked with '3' and slurs. The Piano (Pno.) part continues with complex textures, including triplets and slurs. The piano part includes various accidentals and slurs, with some notes marked with accents (^).

Time Stacks 3/2/18

10
80

Vln.

Vc.

Pno.

mp

85

Vln.

Vc.

Pno.

90

Vln.

Vc.

Pno.

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

norm. → s.p. sim.

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

pp *f* *pp* *f* *pp* *fpp* *f*

94

Vln. *f pp f pp f pp f*

Vc. *pp f pp f pp f pp*

Pno. *pp f pp f pp f pp*

97

Vln. *pp f pp f pp pp*

Vc. *f pp f pp f pp pp*

Pno. *f pp f pp f pp f*

100

Vln. *f pp pp f pp pp f pp*

Vc. *f pp pp f f p*

Pno. *pp f pp f*

mf

12
104

Vln. *f* *pp* *f* *pp* *pp*

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

Pno. *pp* *f* *mf*

108

Vln. *f* *pp* *pp* *f* *pp* *f*

Vc. *f* *pp* *pp* *f*

Pno. *pp* *mp* *ff*

112

Vln. *pp* *f* *pp*

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

Pno. *mp*

116

Vln. *f* *f* *pp* *f* *pp*

Vc. *f* *f*

Pno. *ff* *mp* *ff* *ff* *ff*

120

Vln. *f* *pp* *f* *pp* *f* *pp*

Vc. *f* *pp* *pp* *f* *pp*

Pno. *fff*

124

Vln. *f* *pp* *f*

Vc. *p* *f* *p*

Pno.

Time Stacks 3/2/18

14
128

Vln. *f* *pp* *f* *pp*

Vc. *f* *f*

128

Pno.

132

Vln. *f* *pp* *f*

Vc. *f*

132

Pno.

136

Vln. *f*

Vc.

136

Pno.

red

140

Vln. *f* *mf*

Vc. *mf*

140

Pno. *fff* *subitomp*

144

Vln. *f*

Vc. *f*

144

Pno.

148

Vln. *f*

Vc. *f*

148

Pno.

Time Stacks 3/2/18

16
153

$\text{♩} = 80$

Vln.

Vc.

153

Pno.

pp

Try to make transition between non-trill and trill as indistinguishable as possible. Keep pedal down.

left hand legato
blur sounds with pedal

156

Vln.

Vc.

s.p. norm.

p

156

Pno.

pp

continue trill

ped

161

Vln.

Vc.

ppp

161

Pno.

p pp

167

Vln. *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *ppp*

Pno. *p*

172

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

Vc. *ppp* *ppp* *mf* *ppp*

Pno. *8va loco* *8va* *8va loco* *8va*

s.p. normal s.p. normal s.p.

178 → normal → sul pont. →

Vln. *ppp* *f*

Vc. *ppp* *f*

Pno. *loco* *8va* *loco* *f*

♩ = 160

183 norm. → s.p. sim.

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

Vc. norm. → s.p. sim. *p* *f* *p* *f* *pp* *f* *pp* *f* *pp* *f*

Pno. *p* *f* *pp* *f* *pp* *f* *pp* *f*

186 $\text{♩} = 80$

Vln. *p* \curvearrowright *f* *p* \curvearrowright *f* *p* \curvearrowright *f* *mp* \curvearrowright *f* *mp* \curvearrowright *f*

Vc. *p* \curvearrowright *f* *p* \curvearrowright *f* *p* \curvearrowright *f*

Pno. *f* 3

189

Vln. *mp* \curvearrowright *f* *mf* \curvearrowright *f* *p* \curvearrowright *f* *p* \curvearrowright *ff*

Vc. *mp* \curvearrowright *f* *mp* \curvearrowright *f* *mf* \curvearrowright *f* *pp* \curvearrowright *ff*

Pno. 3 3 3 3

^

192

Vln. *mf* *f*

Vc. *mp* 3 3 3 3 3 3 3 3 3 3

Pno.

floating; evaporating

194

Vln. *p* *mf* *p*

Vc. 3 3 3 3 3 3 3 3 *mp* *p*

Pno.

This musical score is for measures 197 through 203 of the piece "Time Stacks 3/2/18". It is arranged for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

Measures 197-200:

- Vln.:** Measures 197-199 are silent. In measure 200, there is a whole note chord with a *ppp* dynamic marking.
- Vc.:** Measures 197-199 feature a melodic line with dynamics *pp* and *mp*. In measure 200, there is a whole note chord with a *ppp* dynamic marking.
- Pno.:** Measures 197-200 feature a complex texture with multiple voices. A *ppp* dynamic marking is present in measure 200.

Measures 201-203:

- Vln.:** Measures 201-202 feature a melodic line with dynamics *pp* and *ppp*. Measure 203 is silent.
- Vc.:** Measures 201-202 feature a melodic line with dynamics *pp* and *ppp*. Measure 203 features a melodic line with a *ppp* dynamic marking.
- Pno.:** Measures 201-202 feature a complex texture with dynamics *p* and *pp*. Measure 203 features a complex texture with dynamics *p* and *pp*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*pp*, *mp*, *ppp*, *p*). The piano part includes a *ppp* marking in measure 200 and a *p* marking in measure 203.

Time Stacks 3/2/18

22
205

Vln.

Vc.

Pno.

rit.

208

Vln.

Vc.

ppp

8va

Pno.

The image shows a musical score for three instruments: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score begins at measure 210. The Violin part consists of two staves with a treble clef, showing a few notes and rests. The Viola part also consists of two staves with a treble clef, featuring a melodic line with slurs and accents. The Piano part is written on a grand staff with a treble and bass clef. The right hand (treble clef) has a complex rhythmic pattern with many sixteenth notes and rests. The left hand (bass clef) has a series of chords, with a dashed line indicating a slur over the first two measures. The score is set in a 3/2 time signature and ends with a double bar line and a fermata.