

Push Stop. To Go

for Bent Frequency
Charlotte New Music Festival, 2016

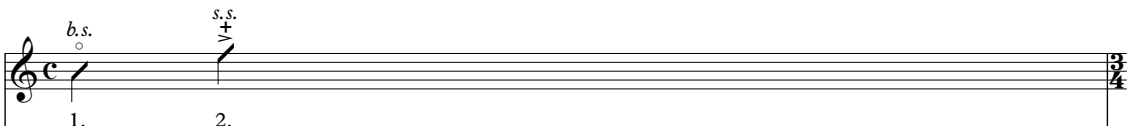
Nicholas V. Hall
(ASCAP)

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"Push Stop. To Go" had presented itself at a time when daily life was beginning to be a rather monotonous and repetitive pattern. From commuting on the train to sitting in class, spending time in a practice room and teaching lessons, there was nothing to break-up my own daily tendencies. The commission for Bent Frequency would lend itself to being the first of many plans "outside the box," a reflection on my own actions to stop daily patterns and push beyond previous capabilities.

Notation Guide

Guitar - Eb Tuning
(all strings 1/2 step down)




1. 2.

*The guitar is performed in Eb tuning, each string lowered a 1/2 step.
(Eb - Ab - Db - Gb - Bb - Eb)
The part is notated in concert pitch (pitch written = pitch heard) and the performer will need to make fingering adjustments accordingly.*

1. "body slap" - is to be performed by slapping the main body (or face) of the instrument with the fingers.
2. "side hit" - is to be performed by hitting the side of the instrument with the knuckles.


Baritone Saxophone



1.

1. An "x" notehead labeled with "s.t." is to be performed as a slap-tongue. There are no "non-pitched" slap-tongue uses in this piece and each time slap-tongue is used the pitch should be heard.

Violoncello



1. 2.

1. "body slap" - is to be performed by slapping the main body (or the lower portion of the face of the instrument) with the fingers.
2. "side slap" - is to be performed by slapping the side of the instrument with the fingers.

Push Stop. To Go

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Nicholas V. Hall (ASMR)

1 $\text{♩} = 44$

Guitar - Eb Tuning
(all strings 1/2 step down)

Baritone Saxophone

Violoncello

5 *accel.*

Gtr.

Bari. Sax.

Vc.

7 $\text{♩} = 52$

Gtr.

Bari. Sax.

Vc.

A

This musical score page features three systems of music for Gtr., Bari. Sax., and Vc. The first system (measures 9-10) shows the Gtr. playing a continuous eighth-note triplet pattern, while the Bari. Sax. and Vc. are mostly silent. The second system (measures 11-12) introduces more activity: the Gtr. has a sixteenth-note triplet and a sixteenth-note sextuplet; the Bari. Sax. plays a sparse eighth-note pattern; and the Vc. plays a pizzicato line with a muted string section. The third system (measures 13-14) continues the Gtr. triplet pattern, with the Bari. Sax. playing a few notes and the Vc. continuing its pizzicato accompaniment. A large, diagonal watermark 'PREVIEW SCORES.HALL.COM' is overlaid across the entire page.

9

Gtr.

Bari. Sax.

Vc.

11

Gtr.

Bari. Sax.

Vc.

13

Gtr.

Bari. Sax.

Vc.

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15

Gtr. *mf*

Bari. Sax. *p* *pp*

Vc. *pp*

17 **B** *accen.*

Gtr. *p*

Bari. Sax. *p*

Vc. *arco.* *gliss.*

19

Gtr. *mp* *p*

Bari. Sax. *mp* *p*

Vc. *pp* *pizz.* *arco.*

21

Gtr.

Bari. Sax.

Vc.

mf

f

p

f

mf

pizz.

mf

p

f

p

f

23

Gtr.

Bari. Sax.

Vc.

ff

pp

p

ff

mf

p

ff

p

C ♩ = 104

27

Gtr.

Bari. Sax.

Vc.

mf

f

mf

p

mp

f

p

f

mf

f

p

f

p

pizz.

arco.

gliss.

f

p

31

Gtr.

Bari. Sax.

Vc.

f *p*

pizz. *arco.*

f *f* *p* *mf* *f* *p*

5

9

35

Gtr.

Bari. Sax.

Vc.

f *p* *f* *p* *f* *p*

gliss. *pizz.*

39

Gtr.

Bari. Sax.

Vc.

f *p* *ff* *p*

arco. *pizz.* *arco.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

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

43 $\text{♩} = 104$ (♩=♩) **D** *b.s.*

Gtr. *p* *ff*

Bari. Sax. *s.t.* *p* *ff*

Vc. *pizz.* *p* *ff* *arco.* *ppp*

47

Gtr. *p*

Bari. Sax. *ppp* *p* *ppp*

Vc. *p* *ppp* *gliss.*

49 *s.s.* $\text{♩} = 52$ 3 3

Gtr. *pp*

Bari. Sax. *mf* *f*

Vc. *gliss.* *f*

53 [♩ = 104]

E

Gtr.

Guitar staff (treble clef): *p* → *ff*. Includes a *b.s.* (basso continuo) line with notes in the right margin.

Bari. Sax.

Bari. Sax. staff (treble clef): *s.t.*, *ord.*, *p* → *ff*. Includes a *b.s.* line with notes in the right margin.

Vc.

Vc. staff (bass clef): *pizz.*, *p* → *ff*. Includes a *b.s.* line with notes in the right margin.

57

Gtr.

Guitar staff (treble clef): mostly rests.

Bari. Sax.

Bari. Sax. staff (treble clef): *ppp* dynamic marking.

Vc.

Vc. staff (bass clef): *arco.*, *ppp* dynamic marking.

59

Gtr.

Guitar staff (treble clef): mostly rests.

Bari. Sax.

Bari. Sax. staff (treble clef): *p* → *ppp* → *mfp* → *f*. Includes a *b.s.* line with notes in the right margin.

Vc.

Vc. staff (bass clef): *gliss.*, *pizz.*, *ppp* → *f*. Includes a *b.s.* line with notes in the right margin.

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63 $\text{♩} = 52$ *rit.* $\text{♩} = 104$

Gtr. *pp* 3 3 3 *p* *ff*

Bari. Sax. *t.* *ord.* *p* *ff*

Vc. *pizz.* *p* *ff*

66 *ff* *ff* *ff*

Gtr. *ff*

Bari. Sax. *ff*

Vc. *pizz.* *arco.* *gliss.* *pizz.* *arco.*

69 *p* *ff* *p* *ff*

Gtr. *p* *ff*

Bari. Sax. *p* *ff*

Vc. *gliss.* *pizz.* *arco.* *gliss.* *pizz.* *arco.* *gliss.* *pizz.* *ff* *p* *ff*

73

Gtr. *p* P.M. **G**

Bari. Sax.

Vc. *arco.*

76

Gtr. P.M.

Bari. Sax.

Vc.

78

Gtr. *p* P.M.

Bari. Sax.

Vc. *p*

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This musical score is for measures 80, 82, and 84. It features three staves: Guitar (Gtr.), Baritone Saxophone (Bari. Sax.), and Violin (Vc.).

- Guitar (Gtr.):** Measures 80, 82, and 84 feature a rhythmic pattern of eighth notes with a 'P.M.' (pedal point) instruction. Measure 84 includes a 'pizz.' (pizzicato) instruction.
- Baritone Saxophone (Bari. Sax.):** Measures 80 and 82 feature a 'key clicks' effect, indicated by a thick black bar. Dynamics range from *pp* to *p*.
- Violin (Vc.):** Measures 80 and 82 feature a sustained note with a dynamic of *pp*. Measure 84 features a melodic line starting with a dynamic of *pp* and moving to *p*.

The score is marked with a large diagonal watermark: 'PREVIEW SCORES.VHAAL.COM'.

86 **H**

Gtr. P.M.

Bari. Sax. *pp* *p* *pp* *mp*

Vc.

90

Gtr. P.M.

Bari. Sax. *pp* *mf* *pp*

Vc.

93

Gtr. P.M.

Bari. Sax. *mf* *p* *gliss.*

Vc.

I

95 $\text{♩} = 52$ rit. $\text{♩} = 104$

Gtr. *ff* *pp* 3 3 3 *ff*

Bari. Sax. *f* *ff* *ff*

Vc. *f* *arco.* *gliss.* *ff* *pizz.* *arco.* *gliss.* *pizz.*

99 $\frac{11}{16}$ $\frac{7}{4}$ $\frac{2}{4}$

Gtr. *p* *ff*

Bari. Sax. *p* *ff*

Vc. *arco.* *pizz.* *arco.* *gliss.* *pizz.* *ff* *p* *ff*

102 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Gtr. 3 3

Bari. Sax. 3 3

Vc. *arco.* *gliss.* *pizz.* *arco.* 3 3

105

Gtr.

Bari. Sax.

Vc.

16

17

p *ff*

pizz. *arco.* *gliss.* *pizz.*

110

Gtr.

Bari. Sax.

Vc.

p

p

arco.

115

Gtr.

Bari. Sax.

Vc.

ff *p*

ff

ff

J

118

Gtr.

Staff 1: Guitar (Gtr.) in treble clef, 3/4 time signature. Measures 118-120 show a continuous eighth-note pattern with various accidentals.

Bari. Sax.

Staff 2: Baritone Saxophone (Bari. Sax.) in treble clef, 3/4 time signature. Measures 118-120 are mostly rests.

Vc.

Staff 3: Violoncello (Vc.) in bass clef, 3/4 time signature. Measures 118-120 are mostly rests.

121

Gtr.

Staff 1: Guitar (Gtr.) in treble clef, 3/4 time signature. Measures 121-123 show eighth-note patterns with dynamic markings *mf*, *p*, and *mp*.

Bari. Sax.

Staff 2: Baritone Saxophone (Bari. Sax.) in treble clef, 3/4 time signature. Measures 121-123 show quarter notes and rests with dynamic markings *pp* and *mp*.

Vc.

Staff 3: Violoncello (Vc.) in bass clef, 3/4 time signature. Measures 121-123 show quarter notes and rests with dynamic markings *pp* and *mp*.

124

Gtr.

Staff 1: Guitar (Gtr.) in treble clef, 5/4 time signature. Measures 124-126 show eighth-note patterns with dynamic markings *p* and *mp*.

Bari. Sax.

Staff 2: Baritone Saxophone (Bari. Sax.) in treble clef, 5/4 time signature. Measures 124-126 show quarter notes and rests with dynamic markings *pp*, *mp*, and *p*. A triplet of eighth notes is marked with a '3'.

Vc.

Staff 3: Violoncello (Vc.) in bass clef, 5/4 time signature. Measures 124-126 show quarter notes and rests with dynamic markings *pp*, *mp*, and *p*.

127

Gtr. 

Bari. Sax. 
pp *f* *f* *mp* *f*

Vc. 
pp *f* *arco. gliss.* *f* *p* *f*

130

Gtr. 
mf *p* *f*

Bari. Sax. 
pp *f*

Vc. 
f *gliss.* *gliss.* *gliss.* *gliss.*

133

Gtr. 
f

Bari. Sax. 
pp *p*

Vc. 
p

rit.

136

Gr. *mf*

Bari. Sax. *pp* *p* *mf* 3

Vc. *pizz.* *p* 3 *mf* 3 3

(extremely slow)

139

$\text{♩} = 44$

Gr. *p* *ff* *pp*

Bari. Sax. *p* *ff* *s.t.* *p* *pp*

Vc. *f* *pp* *p*

144

M $\text{♩} = 104$

Gr. *p* *ff* *ff*

Bari. Sax. *s.t.* *ord.* *p* *ff* *ff*

Vc. *pizz.* *arco.* *pizz.* *arco.* *gliss.* *pizz.* *ff*

147

Gtr. *p* *ff*

Bari. Sax. *p* *ff*

Vc. *arco.* *pizz.* *gliss.* *pizz.* *p* *ff* *p* *ff*

151

Gtr. *rit.* *pp* 3 3 3

Bari. Sax. *arco.* *gliss.* *pizz.* 3

Vc. *arco.* 3

$\text{♩} = 52$

156

Gtr. *p* *ff* *p* *fff*

Bari. Sax. *s.t.* *ord.* *ff* *p* *fff*

Vc. *pizz.* *ff* *arco.* *p* *fff* *pizz.*

$\text{♩} = 104$