

Timothy Page

# Hypha

for piano and violin

2017



Music Finland

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# Timothy Page - Hypha

*for piano and violin*

2017

- Violin Score -

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# Timothy Page - Hypha

*for piano and violin*

## Instructions for performance:

### General:

Much of this work is built around overlapping rhythmic talea, in which one instrument moves in subdivisions of eighth-notes, and the other moves in subdivisions of dotted-eighth-notes. In these sections, the prevailing 3/4 time signature is used merely for convenience, and the performers should avoid accenting downbeats as they appear in the bar. Proper rhythmic articulation is aided by supplied accent marks

### Piano

In sections of this work, much of the piano material consists of percussive sounds produced by making various kinds of contact with the strings inside the instrument, either with bare hands or with a plastic credit card. For this reason, the music rack must be removed from its usual position and placed inside the piano (with the lid up) in such a way as to allow access to the strings.

In these sections, the credit card is used only by the right hand when it is involved. The left hand plays either sustained notes on the lowest three keys, or pats the lowest section of strings in between them.

These sections have been carefully constructed so that the required hand positions provide maximum fluidity and ease.

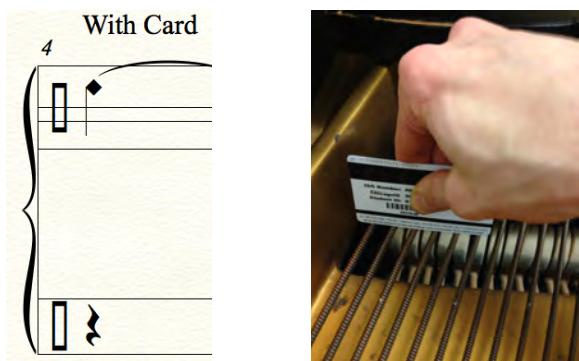
Footwork is also important, so in a performance the foot should be primed to move quickly and easily. It may entail a somewhat awkward body position for playing, but this is part of the performer's weight. The performer is encouraged to experiment with different ways of moving the body to minimize fatigue, and to experiment with different ways of playing the piano to come up with the most comfortable position.

Transitions from the sections played inside the piano to those played entirely on the keyboard happen rather briskly, so a sturdy bench that will stay in place is recommended.

Below is the notation for the techniques involved:

### Right Hand techniques:

**1. Tap-and-hold:** audibly tap, and then hold, on the lowest 5 or 6 strings with the credit card, held upright as indicated in the photo. Grip the card so that it is between your thumb and fingertips.



The region of the strings in which both this and the scrape (see no. 2 below) occur will depend on the model of piano being used. Using the area behind the dampers often creates fuller sounding harmonics when the left hand plays on the keyboard, but this area is not always accessible given the configuration of the crossbars. On a concert Steinway D, either the region behind the dampers or the region between the first horizontal cross bar and the dampers may be used:

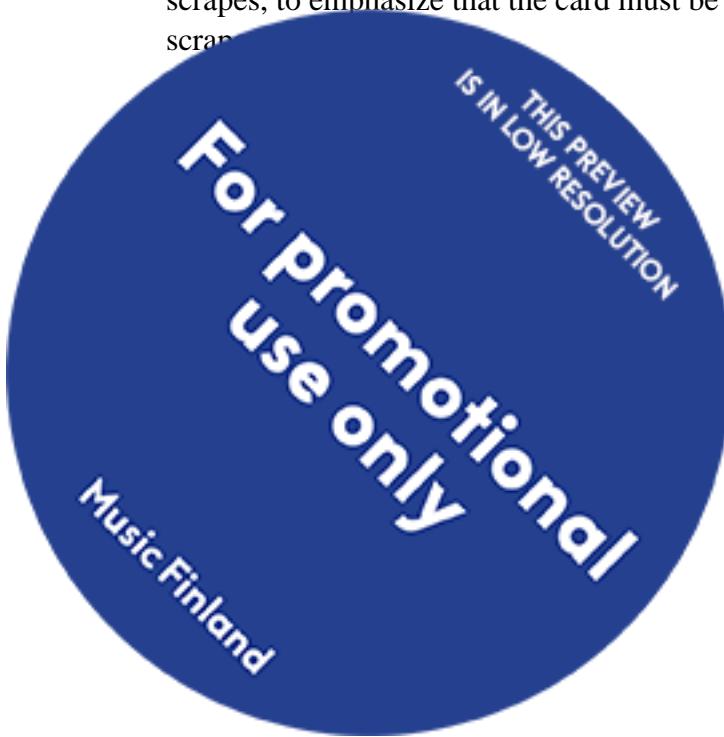


Within the region chosen, **the performer should vary the specific position along the strings from occurrence to occurrence**, to bring out a varying, rich palette of harmonics. In the notation this is indicated by the variation in position of the tap-and-hold notes on the lineless staff in which they appear. These suggested variations need not be taken literally; the important thing is variance in harmonic content, and neither absolute nor relative measure of such from one note to the next. Small changes in position can result in significant changes in harmonic spectrum.

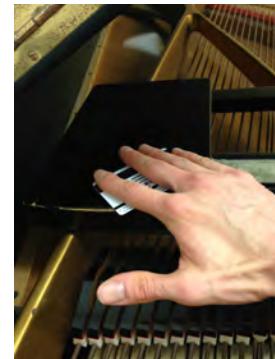
The left hand will often play some combination of the three lowest keys *ordinario* while the card is being held in place. It is crucial that the card be held for the indicated note value, so that when the left hand plays on the keyboard, harmonics will be produced:



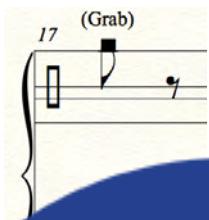
**2. Scrape:** Using a forward flick of the wrist, scrape the lowest three strings (parallel to the strings). **The scrapes with the credit card always follow a tap-and-hold.** Thus, they are initiated with the hand stationary. A dotted slur always connects the tap-and-holds with the scrapes, to emphasize that the card must be held on the string continuously until it leaves via the scrap.



**3. Slap:** With the credit card in hand, slap the card on the flat edge of the music rack and leave it there for subsequent retrieval.



**4. Grab:** In one quick motion with your bare hand, slap the credit card which is resting on the flat edge of the music rack, and retrieve it so that it is in the proper grip for playing, between thumb and fingers



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perpendicular to them, either with the credit card or with

This motion will take place in one of two different regions, indicated in the notation by (I) and (II), respectively. On the Steinway D, the following regions are suggested:



**6. Tap Crossbar:** Holding card upright, tap the metal crossbar. This technique is always executed with the pedal down. Depending on the model of piano used, you may find any position on a crossbar that is ergonomic and provides good resonance.



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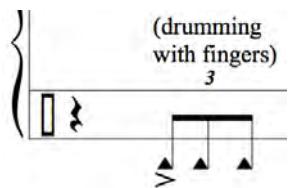


## Other Techniques:

**1. Slap underside of piano:** With the top two joints of the fingers, slap the underside of the piano below the keyboard, in the area just underneath where you are otherwise playing. This technique is always executed with the pedal down, and usually with the left hand, but occasionally by the right as well.

The image contains two parts. On the left is a musical score snippet showing a single measure. It features a bass clef, a common time signature, and a dynamic marking 'Ped.'. The first note is a square note head followed by a vertical bar, with a brace above it labeled '(slap on underside of piano)'. The second note is a vertical bar with a brace above it. On the right is a photograph of a piano keyboard. A person's hand is shown from a top-down perspective, resting on the dark wooden lid of the piano just below the keys, illustrating the technique of slapping the underside of the piano.

**2. Drum with fingers:** using the same hand position as with slapping the underside of the piano, drum the underside of the piano with the 4th, 3rd, and 2nd fingers. This technique is always executed with the pedal down.



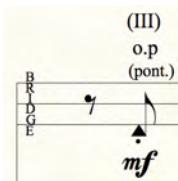
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To emulate the sound world of the percussive, inside-the-piano techniques used:

Overpressure behind the bridge - specified as close to the bridge (pont.) or close to the tailpiece (tail):



Overpressure is otherwise indicated by “o.p.” and x-shaped noteheads. The small coda symbol here indicates the stoppage of a crescendo with a “crunch:”



The small circle with a slash indicates a vertical pressed scrape with the bow, in a motion parallel to the strings, either up or down. The grace note indicates a short lead-in while initiating the motion.

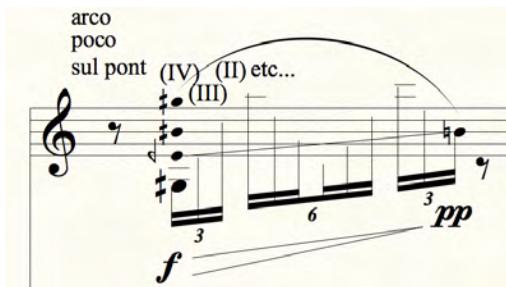


between the vertical scrapes indicates **a tap with the heel** on the ground, as if playing a bass drum

One figure that is often repeated is harmonic trill played initially with overpressure attack. Most often this takes place between the fifth and seventh partials on an open G, D, or A string. The microtonal accidentals describe the precise position on the finger board to get these harmonics:



Another common figure is the glissando arpeggio:



Here the player maintains a hand position of stacked minor sixths while executing a glissando

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## Violin Score

Timothy Page - 2017

# Hypha

*duo for piano and violin*

with impeccable rhythm  
and dancable groove, but dynamically  
and timbrally capricious

(note: crosses marking left handed pizz. only apply to the notes over which they appear.  
All other pizz. played with right hand)

**Violin**

**Piano**

**Violin**

**Piano**

**Violin**

**Piano**

**Violin**

**Piano**

Vln.

4

arco (IV)  
o.p.

ord. sul pont  
V

(IV)  
o.p.-- ord

ord. - - - - o.p.

(IV)  
o.p.  
(tail)

pizz

*mf*

*p*

*n*

*f*

*mf*

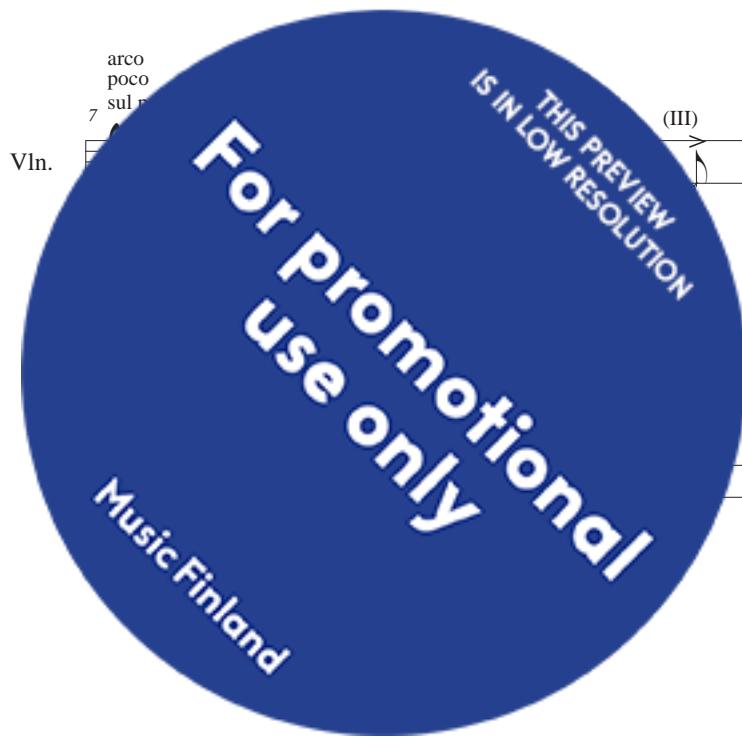
*f*

Pn

*mf*

*f*

(II)



## Page - Hypha - Violin Score

(I) (II) (III) etc...

ord. sul pont      3      6      3

o.p. (II) (tail) (pont.)

**Vln.** 10 ord. ord. - - - - o.p. θ  
n f (I) (Slap) (II) (Grab)

**Pn** (I) (Slap) (II) (Grab)

(II) o.p.-- ord pizz (III) arco o.p.-- ord o.p. arco ord.

**Vln.** 13 B R D E mf p mf mf p mf n

**Pn** 15<sup>ma</sup> mf

(with quick shifts in character) dolce (isolated 8th-note durations played poco tenuto, i.e. not too short) n.v. dolce vib. vib. f

**Vln.** 16 f mf

**Pn** (Slap) (II) (Grab) mp f

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**Vln.** vib. f dolce vib. mf

**Pn** f f (I) (Slap)

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22

Vln. n.v. dolce vib. p mf dolce vib. n.v. f

Pn (II) (Grab) mp mf f

15ma  $\ddot{\text{X}}\ddot{\text{e}}\ddot{\text{o}}$

25 vib. molto (l.v) (I) (ord. bow pressure) (II) (appr. pitch) (I) (II) (III) (IV) (III) (IV)

Vln. mf p (silently place card on rack, and move to bench slowly while holding pedal)

Pn mf f mf (slap on underside of piano as you change position)  $\ddot{\text{X}}\ddot{\text{e}}\ddot{\text{o}}$  (sempre)

15ma

28 (III) (IV) (II) o.p.  $\emptyset$  ord. molto vib. (marked accents!) pp ord. ---

Vln. molto

Pn

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**Delicate, playfull**

31

Vln. (I) pizz + (II) o.p. (pont.) (III) arco o.p.-- ord sul pont (III) o.p. (tail) (IV) (IV)

Pn separated eighth notes are played short but not overly staccato

p ppp mp p mp

34

Vln. pizz (II) sul pont o.p.-- ord (I) pizz (III) arco (III) o.p. (pont.) non vib. - - - - -

Pn mf f p mp mf

dolce vib.

37

Vln. (IV) o.p. (pont.) (IV) ord. sul pont (II) etc... (III) (IV)

(silently take card into right hand and move to inside piano position while holding pedal)

tap crossbar with card

tap on underside of piano (you change position)

molto

41

Vln. *poco sul pont* *ord.* *(I) (II) (III) etc...* *o.p.* *precise, groovy, capricious* *(IV)* *o.p.- ord*

Pn *With Card on strings in middle register!* *f* *6* *(Slap)* *(I)* *(Grab)*

*mf* *(pat strings as before)*

44 *(IV)* *ord. - - - o.p.* *etc... 6* *ord.* *poco sul pont* *(I) (II) (III)*

Vln. *pp* *mf* *n* *mf* *p* *f* *mp*

Pn *f* *mf* *p* *(Slap)* *(I)* *f* *mp*

47 *ord. - - - o.p.* *arco (III) o.p. (pont.)* *(pont.)* *(tail)* *pizz* *arco poco (IV) sul pont*

Vln. *> pp* *n* *f* *mf* *p* *(pont.)* *(tail)* *sffz* *pizz* *arco poco (IV) sul pont*

Pn *(II)* *(Grab)* *(I)* *p* *(Slap)* *(II)* *(Grab)*

*dolce vib* *f* *mf* *(I)* *(Slap)* *(II)*

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54

Vln. n.v. vib. dolce vib.

Pn (Grab) (Slap) (II) (Grab) (Slap) (I)

*f* *mf* *mp* *mf*

58 tempo II  $\text{d} = 77$  dolce vib.

Vln. f *mf* *mp* *f* *p* *mf* *pp*

Pn *f* *mf* *mp* *loco* *mp* *mp* *pp*

61 poco sul pont poco freely poco sul pont sul pont sul pont ord.

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

Pn (move to inside piano position while holding pedal) (don't pick up card)

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ovv., n.v. vib. dolce vib.

(Grab) (Slap)

## Page - Hypha - Violin Score

67

Vln. *dolce*  
vib.

Pn (I) (II) (Grab)

(I) (II) (III) (IV) (appx. pitch) ricochet (III) (IV)

Vln. molto (1.v) (Slap) (move to bench while holding pedal)

Pn f p

(I) (II) (III) (IV) (appx. pitch)

Vln. (I) (II) (III) (IV) (II) (I) o.p. molto vib. (marked accents!) p

Pn molto

Vn

Pn

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Vln.

79

(III)  
o.p.  
(pont.)

(II)  
pizz

arco  
sul pont

o.p.-- ord

pizz

arco  
sul pont

(III)  
o.p.-- ord

ord.- - o.p

Vln.

(II) pizz  
82 arco o.p.  
tempo II  $\text{♩} = 77$

**pizz +** 3 pizz  
arco connected,  
on string ord.  
ord. >  
poco sul pont

Pn

$f$   $mp$   $f$   $mf$   
 $f$  (sempre)

Vln. 85

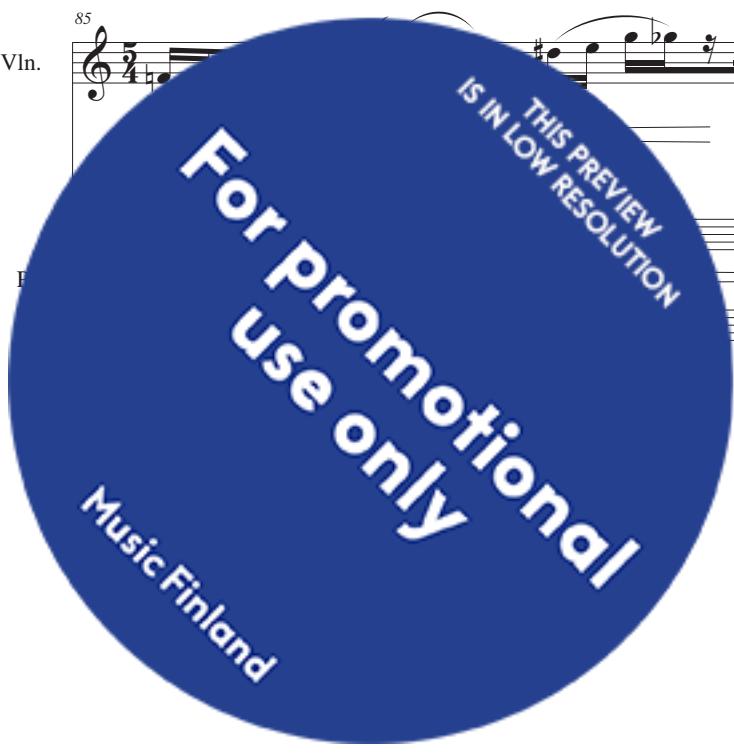
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*mf* 6 *mp*

*p*

F



Page - Hypha - Violin Score

**tempo I**

(a tempo  $\text{♩} = 77$ )       $\text{♩} = 116$  but increasingly expressive

Vln. freely      Pn

ord. - o.p.      sul pont

*n < mp*

(gradually release pedal) - - - - - \* \*

Vln. 91 (III) o.p.-- ord (II) pizz (III) arco (IV) sul pont o.p.-- ord (I) pizz (IV) arco (II) (III) arco o.p. (pont.) pizz (II) (III) arco o.p.

Pn *mf* *p mp* *mf* *p* *mf* *mf* *n < f*

Pn *mp* *f* *sos pedal*

Vln. 94 (I) pizz pizz arco (II) o.p. (tail) (tail)

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(move to inside piano position while holding pedal, take card w/ r.h.)

*ff* *ff* *ff* (l.v) *mp* (sempre) (slap on underside of piano as you change position)

*sos* (sempre) (sos)

Vln. (I)(II)(III) etc... 6  
97 sul pont *mp* — *pp*

Pn tap crossbar with card  
molto

Vln. 100 sul pont > 3 6 6  
*mp* — *pp*

Pn ord. o.p. **precise, groovy, capricious**  
(With Card) (I)  
*f*  
molto

Vln. 104 ord. ord.  
n —

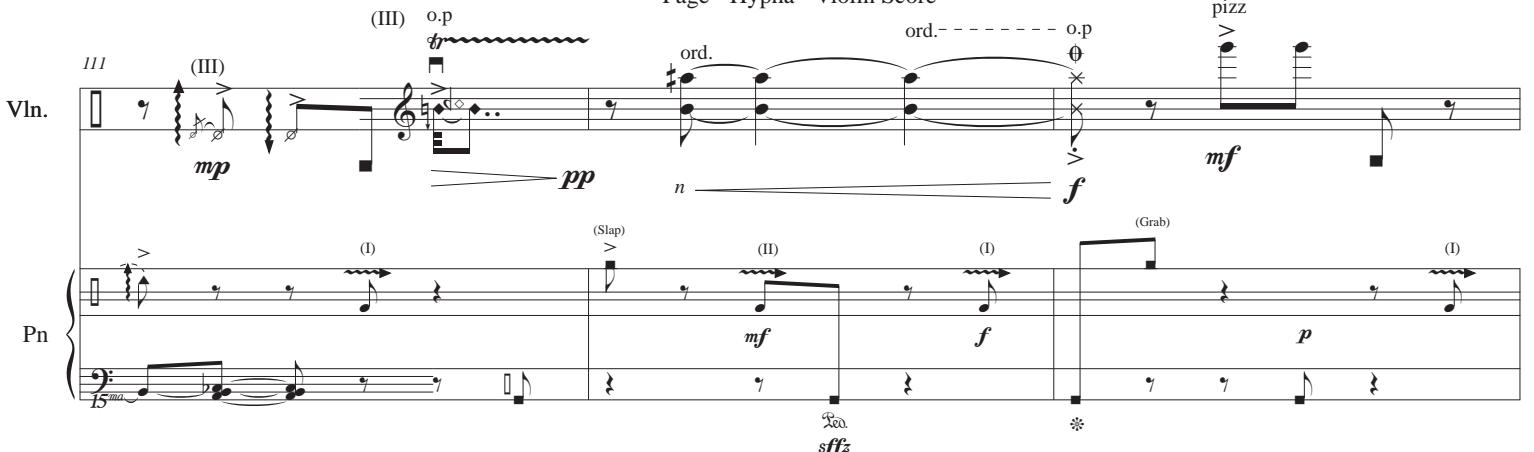
Pn (I) (Slap) (I) (II) (I) (Grab) (I) (II)  
*mp* *p* *f*  
molto

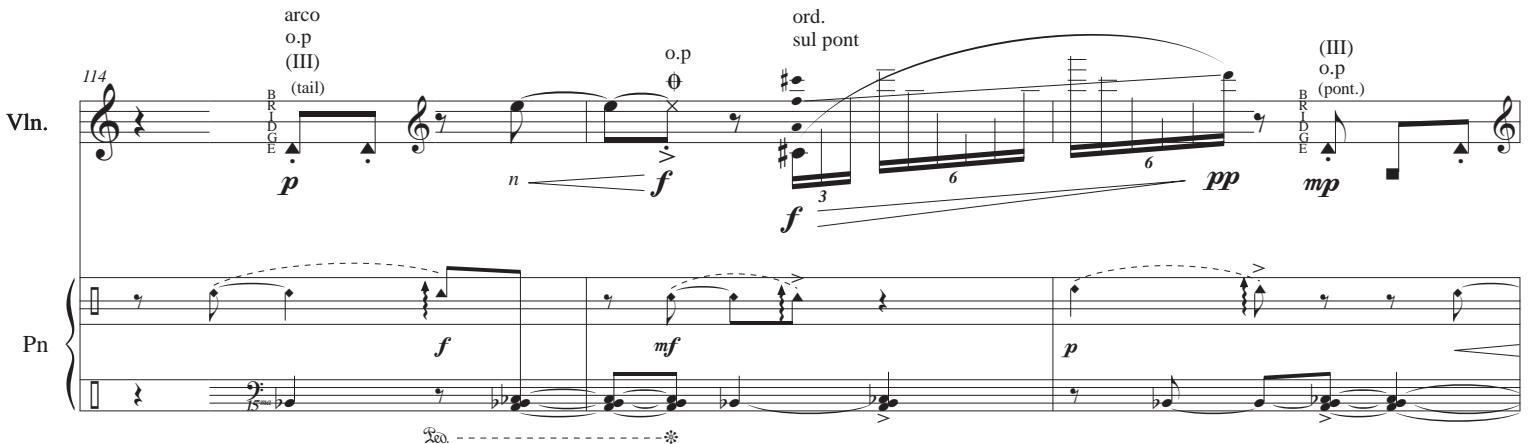
Vln. THIS PREVIEW IS IN LOW RESOLUTION  
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Pn arco poco sul pont  
pizz (III) *sffz* *mf* *mp*



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III (III) o.p. 

114 arco  
o.p.  
(III)  
B R D E (tail) 

Vln. n.v. ord. dolce  
f mf f >mf f mp 

Pn vib. n.v. 

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124

Vln. vib. n.v. - - - - vib. n.v. vib.

Pn (I) (Slap) (I) (II) (Grab)

dolce

127

Vln. dolce vib. n.v. ord. f

Pn (Slap) (II) (I) (Grab)

tempo II

131

Vln. dolce vib. n.v. = 77 ord. f

Pn (place card silently at station, move to bench)

with freedom,

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sul pont

on string, connected ord. - - - - sul pont (loco) ord. - - - -

8va

pp

p pp

loco

sul pont

pp

pp

pp

pp

138

Vln. *sul pont* *ord.* *sul pont* **Romantic, impressionist**  
*molto vib.*

Pn **Romantic, impressionist**  
*fast tremolo* **freely**  
*gradually and evenly slow tremolo to 8th notes*

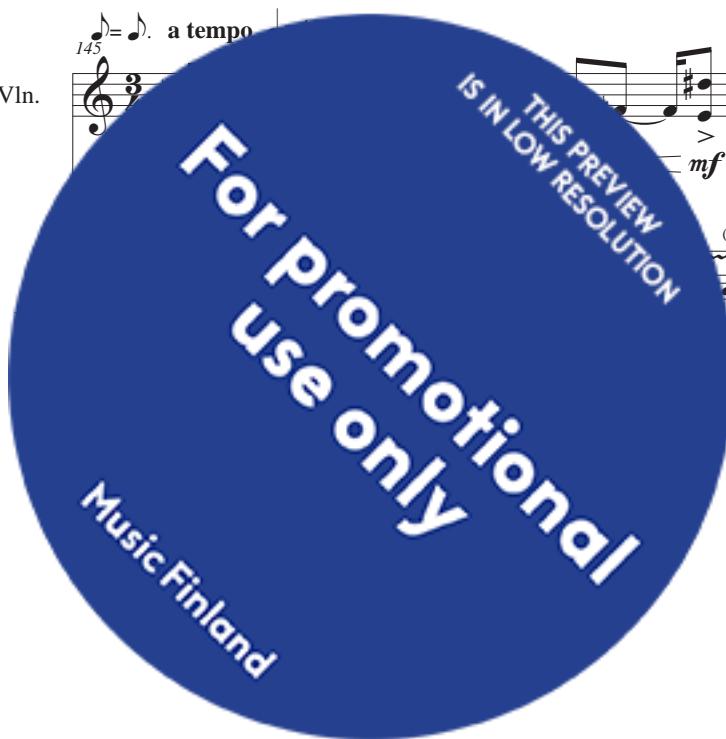
141

Vln. *fast tremolo* *pp*

Pn *mf* *pp* *(silently take card into right hand)*

145

Vln. *a tempo* *dolce vib.*  
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149

Vln. *n.v.* vib. *p* *f*

Pn (Slap) (I) (Grab) (II) *p* *mf*

*n.v.* dolce vib. ord. *mp* *mf*

153

Vln. *molto vib.* *p* (sempre)

Pn (I) (Slap) (II) (ord. bow pressure) (III) (IV) (apprx. pitch) ricochet (II) (III) (III) (IV) *p* (sempre) *molto*

156

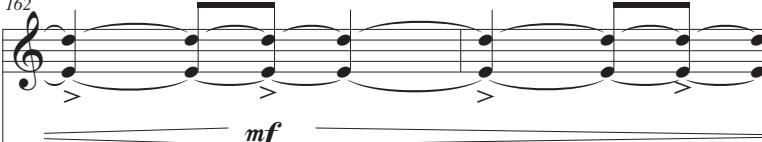
Vln. (I) (II) (III) (IV) (I) (II) (III) (IV) o.p. (II) (III) (III) (IV)

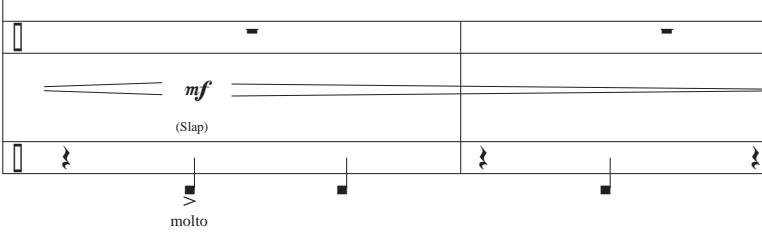
Pn (slap on underside of piano, same as left hand) (Slap) *molto*

Vn (II) (ord. bow pressure) o.p. (II) (III) (IV) *p* *p*

Pn (drumming with fingers) *p*

162

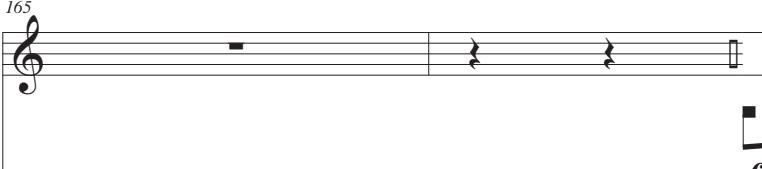
Vln. 

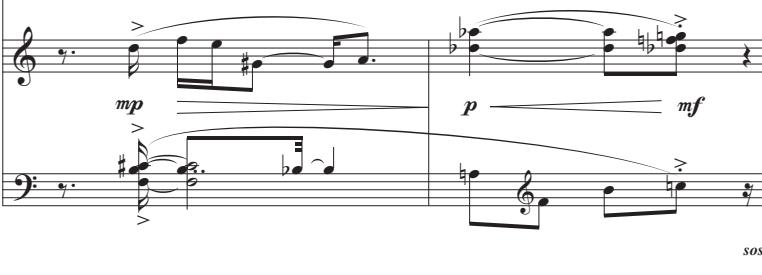
Pn 

(a tempo)  
♩ = 116

molto

165

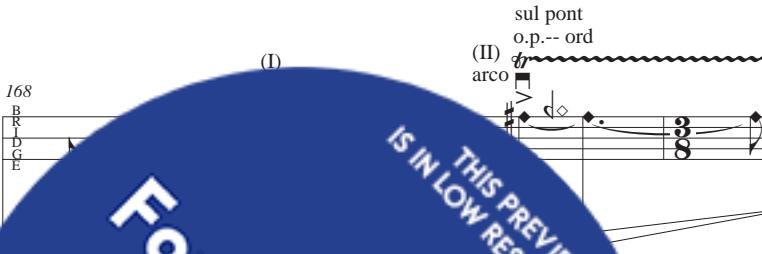
Vln. 

Pn 

(IV) o.p.  
(pont.) ♩ = 116  
ord. — o.p. ♩ = 116  
(IV) o.p.  
(tail)

sos pedal

168

Vln. 

tempo II  
♩ = 77  
connected,  
on string  
ord. —

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a tempo, but with  
impression of freedom,  
weightlessness

Page - Hypha - Violin Score

Impression of freedom,  
weightlessness

poco sul pont *scorrevole*

Vln. 171

Pn

p *mp*

ord. romantic,  
impressionist

Vln. 173

Pn

*mf*

*pp* *mf* *p*

Vln. 177

Pn

*f*

*f*

Vl.

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184

Vln. Pn

188

Vln. Pn

*ghostly* *p*

(sempe) *8vb*

192

Vln. Pn

*accel* *ppp*

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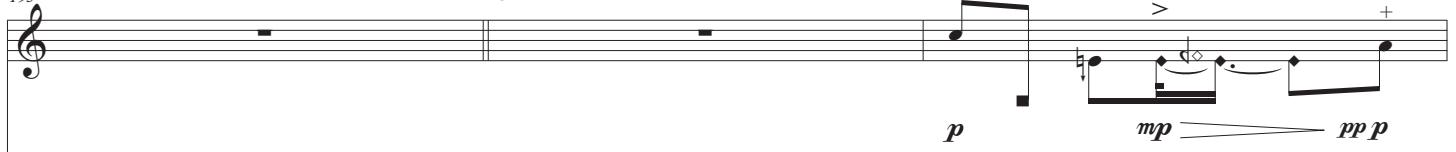
The musical score consists of three staves. The top staff is for the Violin (Vln.), the middle for the Piano (Pn.), and the bottom for the Violin (Vln.). Measure 184 starts with six eighth-note pairs in 6/8 time, followed by five eighth-note pairs in 5/8 time. Measure 188 begins with a sustained note, followed by a ghostly piano line with eighth-note pairs in 5/8 time. Measure 192 shows a dynamic acceleration from piano to pianississimo (ppp) with eighth-note pairs in 3/8 time.

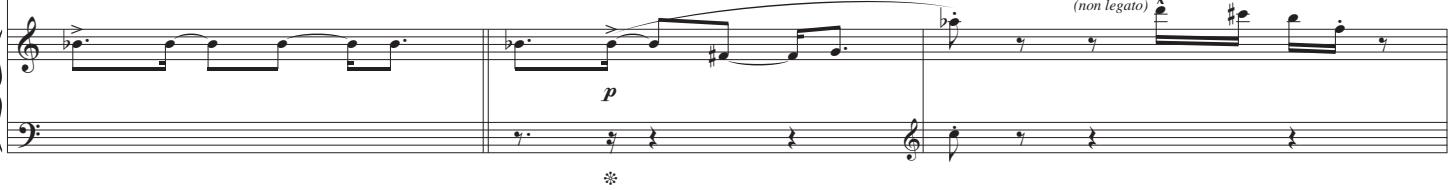
**delicate, playful  
but increasingly expressive**

**tempo I**

$\text{♩} = 116$

195

Vln. 

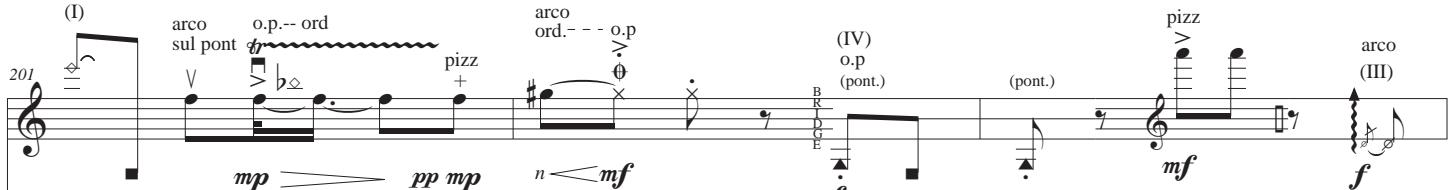
Pn 

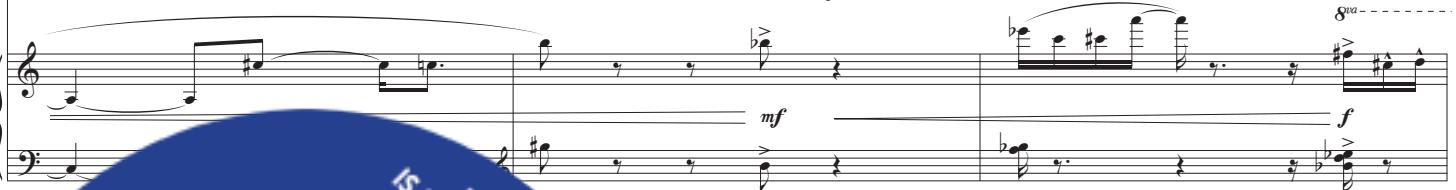
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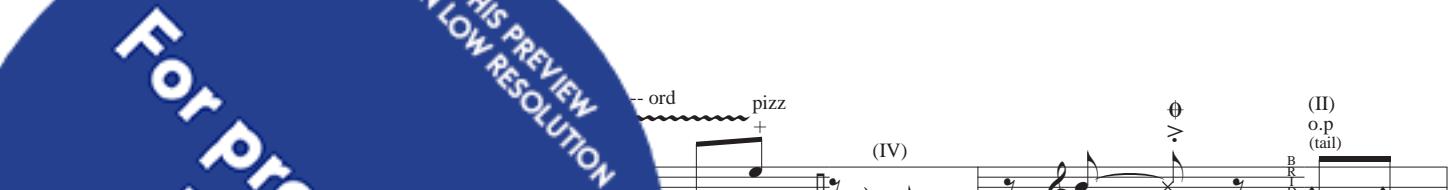
198

Vln. 

Pn 

Vln. 

Pn 

Vln. 

Pn 

Vln. 

Pn 

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## Page - Hypha - Violin Score

207 Vln. (II) o.p. (pont.) (pont.) (IV) pizz ff ff arco (III) o.p. (tail)

Pn (sos pedal) ff

molto vib. (5'') quite slow, rubato, accel.

210 Vln. 15ma p

Pn 15ma

a tempo  $\text{d} = 77$  poco rit 3 6 mp p

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Pn

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The musical score consists of five staves. The top two staves are for Violin (Vln.) and Piano (Pn.). The bottom three staves are for Violin (Vln.), Cello/Bassoon (Cello/Bsn.), and Double Bass (D.B.). The score is in common time (indicated by '8').

**Section 1 (Measures 218-221):**

- Vln.:** Playing eighth-note patterns. Dynamics: *p*, *dolce con sord.*, *poco*. Articulation: slurs, grace notes. Fingerings: 3, 3, 6, 6, 3. Performance instruction: (maintain evenness; not important to line up rhythmically with pn).
- Pn.:** Playing sixteenth-note patterns. Dynamics: *p*, *poco*. Articulation: slurs, grace notes. Fingerings: 6, 6, 3. Pedal indications: l.v., \*Reo., sos pedal, etc... Pedal symbol: \* (sos).

**Section 2 (Measures 222-225):**

- Vln.:** Playing eighth-note patterns. Dynamics: *p*, *dolce con sord.*, *poco*.
- Pn.:** Playing sixteenth-note patterns. Dynamics: *mp*, *p*, *poco*. Articulation: slurs, grace notes. Fingerings: 6, 6, 3. Pedal symbol: \* (sos).

**Section 3 (Measures 225-228):**

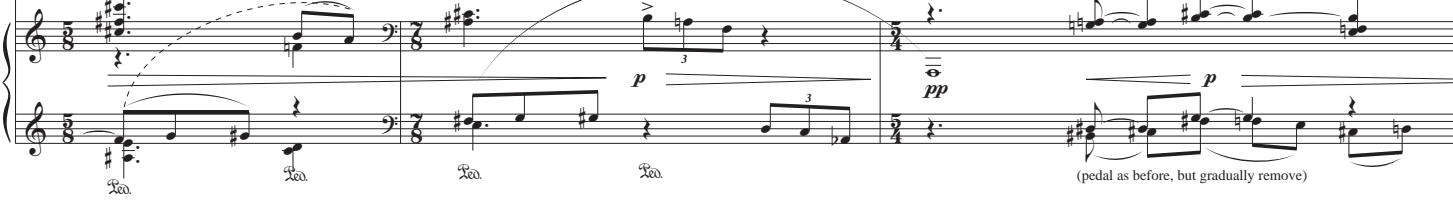
- Vln.:** Playing eighth-note patterns. Dynamics: *sim.*, *3*, *3*, *6*, *6*, *3*, *ppp*, *mp*.
- Pn.:** Playing sixteenth-note patterns. Dynamics: *sim.*, *3*, *3*, *6*, *6*, *3*, *mp*.
- Vln.:** Playing eighth-note patterns. Dynamics: *f*, *f*.
- Pn.:** Playing sixteenth-note patterns. Dynamics: *f*, *f*.

constant pulse, rhythmic precision  
(but still dreamy)

on string,  
 $\text{J} = 77$  connected

**rit** ----- *dolce* ----- **a tempo**

Vln. 231 

Pn 

**234** 

Pn 

**237** 

Pn 

**ca**  $\text{J} = 180$   
flautando

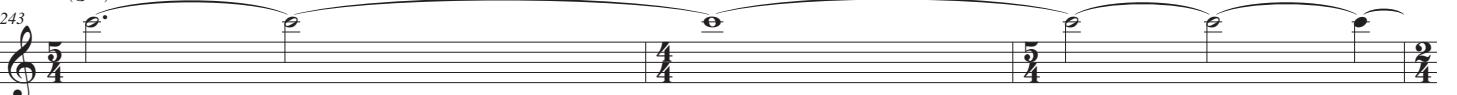
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Music Finland

freely, shimmering

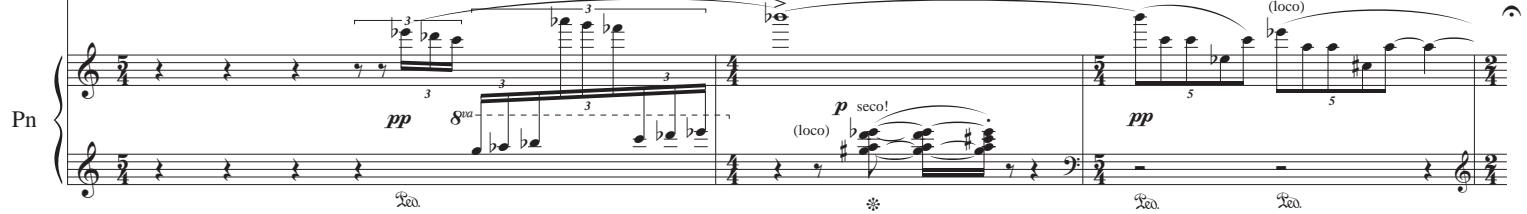
 $\text{♩} = 80$ 

(8va)

Vln. 243 

***pp***

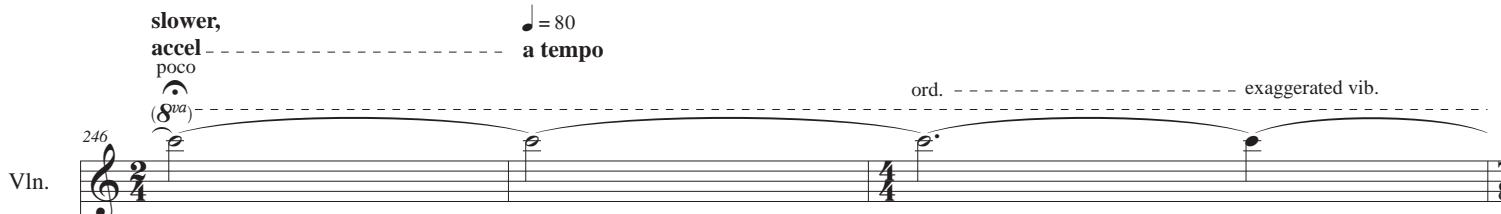
8va

Pn 

slower,  
accel  
poco $\text{♩} = 80$   
**a tempo**

ord. ----- exaggerated vib.

(8va)

Vln. 246 

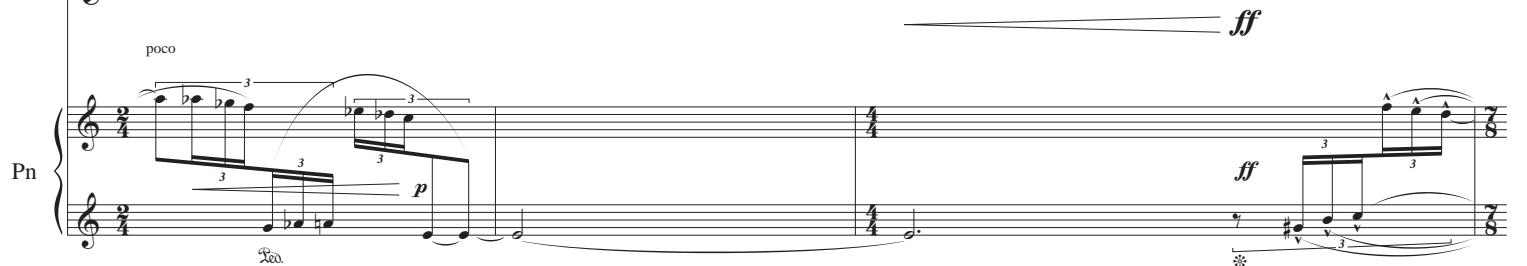
poco

***ff***

3 3 3

***ff***

8va

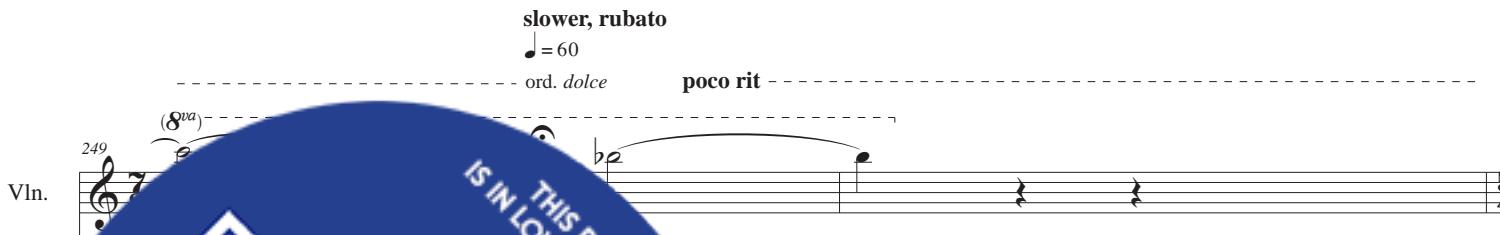
Pn 

slower, rubato

 $\text{♩} = 60$ 

ord. dolce

poco rit

Vln. 249 

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fully depress una corda

*una corda*

13

***pp***

spacious, resonant,  
rubato  
previous tempo  $\text{♩} = 60$

252

Vln. *poco*

Pn *poco*

poco rit-----

*pp*

previous tempo  $\text{♩} = 60$

255

Vln. *p*

Pn *mp*

poco rit-----

previous tempo  $\text{♩} = 60$

258

Vln.

Pn *poco*

poco rit-----

connected, legato at first,  
but increasingly separated

*p*

*f* pluck with forefinger (move to inside piano position while holding pedal, take card w/ r.h.)

*8vb*

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tempo I



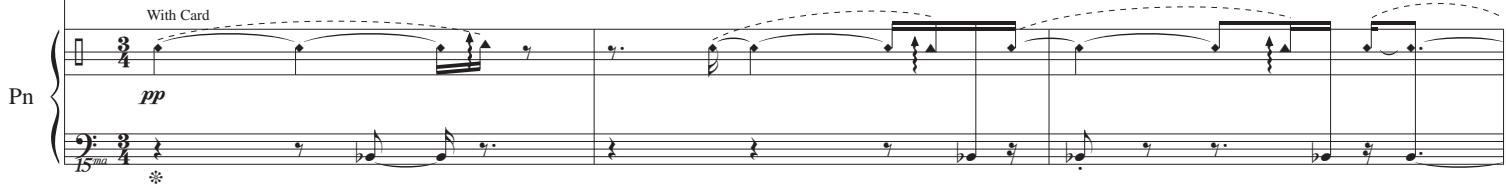
= 116

precise, groovy,  
but very delicate

sempre non-legato, unless slurred

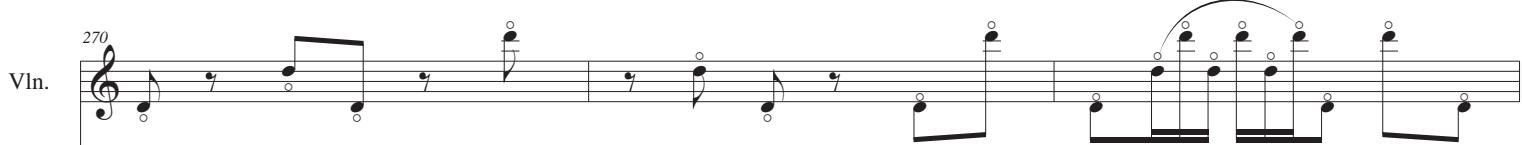
264

Vln. 

Pn 

Vln. 

Pn 

Vln. 

Pn 

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Musical score for Violin (Vln.) and Piano (Pn.)

Violin (Vln.) part:

- Measure 276: Violin plays eighth-note patterns with grace notes.
- Measure 277: Violin continues eighth-note patterns with grace notes.
- Measure 278: Violin plays eighth-note patterns with grace notes.
- Measure 279: Violin begins a melodic line with grace notes, followed by eighth-note patterns.
- Measure 280: Violin concludes the melodic line with grace notes.

Piano (Pn.) part:

- Measure 276: Piano plays eighth-note chords.
- Measure 277: Piano plays eighth-note chords.
- Measure 278: Piano plays eighth-note chords.
- Measure 279: Piano plays eighth-note chords.
- Measure 280: Piano plays eighth-note chords.

Performance instructions:

- (l.v) at the end of measure 279.
- (Slap) at the beginning of measure 280.
- sfz* (sforzando) at the end of measure 280.

