

TABULA RASA

# Tabula rasa

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Flute **Freely** **rall.**

Piano *mp* *mf* *ppp* *f*

Cello **Freely** **rall.**

Fl. **Tempo**

Pno *mp*

Vc. **Tempo**

Fl. 3 4 5 6 7

Pno *mf* \* Ped. \*

Vc. *mf*

This musical score is arranged in systems for Flute (Fl.), Piano (Pno.), and Violin (Vc.).

- System 1:** Flute part begins with a *rall.* instruction. At measure 8, the tempo returns to *Tempo*. The flute plays a melodic line with trills in measures 9 and 10, marked with dynamics *p* and *mf*. The piano accompaniment features a *(mf) sfz* chord in measure 8 that tapers to *(ppp)* by measure 9, followed by sustained chords in measures 9 and 10 marked *mf*.
- System 2:** Violin part starts with a *Ped.* instruction and a *x3 rall.* section in measure 11, marked *mp*. The tempo returns to *Tempo* in measure 12, with dynamics *mf*. The flute part continues with a melodic line marked *f* in measure 11, and *rall.* and *Tempo* markings in measure 13. The piano accompaniment has sustained chords in measures 11 and 12 marked *mf*, and a chord in measure 13.
- System 3:** Violin part has a *rall.* instruction in measure 12 and returns to *Tempo* in measure 13, marked *mf*. The flute part has a *rall.* instruction in measure 12 and returns to *Tempo* in measure 13, marked *mf*. The piano accompaniment has sustained chords in measures 12 and 13.
- System 4:** Violin part has a *x3 rall.* section in measure 13, marked *f*, followed by *pp* and *mf* dynamics. The flute part has a *rall.* instruction in measure 13 and returns to *Tempo*, marked *mf*. The piano accompaniment has sustained chords in measures 13 and 14.

Fl. *mf mp mf*

Pno

Vc. *mf mp mf*

Fl. 14 15 *cresc. f*

Pno

Vc. *mf* *x2* *trill* *cresc. f ff (f)*

Fl. 16 17 *f* *x4* *x3* *x3 rall. mp*

Pno

Vc. *f* *mp* *rall.*

18 19

Fl. *mp* *(ppp)*

Pno *mp* *Ped.*

Vc.

x3

5

Fl.

Pno *mf* *Ped.*

Vc. *mp* *tr*

x2

Fl.

Pno *mp* *Ped.*

Vc. *mf* *ppp* *5* *accel.* *(Gradually)*

*accel.* *Faster, more mechanic*

*(With Pulse)*

Fl. *sfz* *(ppp)*

Pno *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *mf* 20 21

Fl. *sfz* *mp*

Pno *sfz* (r.h.) Ped. 22 23

Vc. *sul pont.* *norm.* (Gradually) 22 23

Fl. *mp* *(f)*

Pno *mf* *p subito* *sfz* *mf*

Vc. *f* *sfz* *mf subito* RANDOMLY 24 25 *sfz* *pizz.*

Fl. *ppp* *f* (Gradually)

Piano: (r.h.) *f* (l.h.) *ppp*

Vc. *mf* *f*

Fl. *tr* RANDOMLY

Piano: 26 x5 27

Vc. RANDOMLY

Fl. *cresc.* *ff*

Piano: *cresc.* *ff*


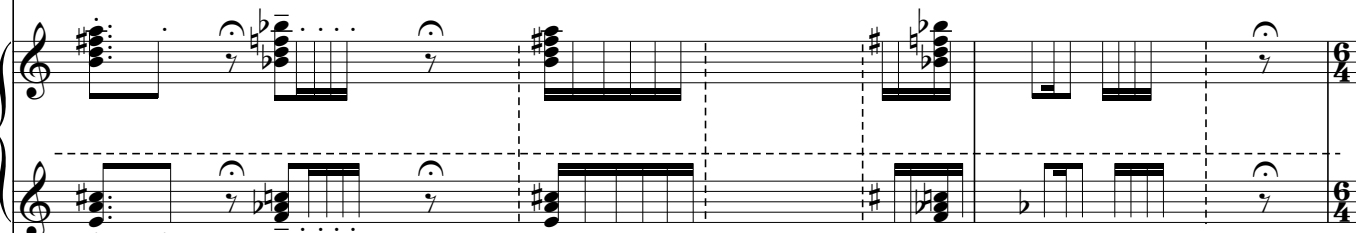

Vc. *cresc.* *ff*


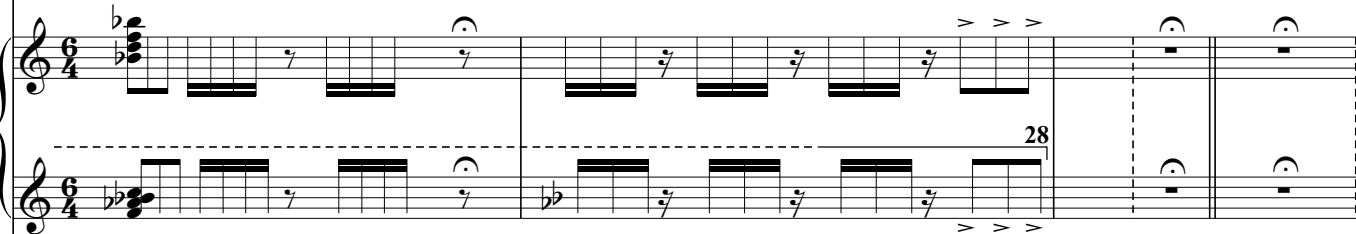

Fl. *tr* RANDOMLY OCCASSIONALY

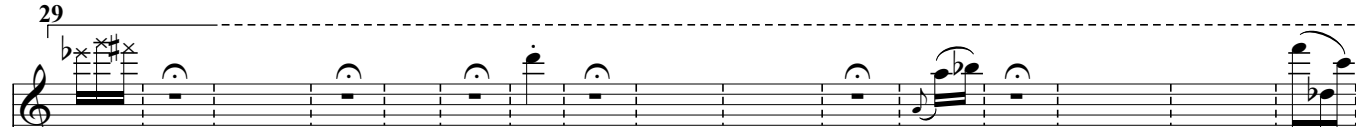


Fl. *Senza misura*

Piano: *Senza misura*

Vc. *pizz.* *arco*

Fl.    
Pno    
Vc.    
pizz. arco

Fl.  **Freely**   
Pno  28   
Vc.  **Freely**   
pizz.   
p subito

Fl.  **mf** 29   
Pno  **mf** 30   
Vc.  **arco** 31



Fl. *b* *b* *4*

Pno *f* *Leg.* *sfz*

Vc. *muted* *8<sup>va</sup>* *pizz.* *arco* *sfz*

Fl. *Long!* *mp* *mf*

Pno *f* *\* Leg.*

Vc. *Long!* *sfz* *sfz*

Fl. *f*

Pno

Vc. *simile* *mf*

10

Fl. *cresc. poco a poco* **x3** *accel.* *sfz* **Long!**

Pno *cresc. poco a poco* *mf* *Ped.*

Vc. *cresc. poco a poco* *accel.* **Long!**

34

Fl.

Pno (r.h.) (l.h.) *f*

Vc. *f*

35 36 37 38

Fl.  $\text{♩} = 120-130$  *mp* *mf* *trm*

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

Vc.  $\text{♩} = 120-130$  *mp* *sul pont.* *mf* *sul pont.*

Fl. *rit.*  $\text{♩} = 140$

Pno *f* *(ppp)* *f* x3

Vc. *rit.* *pizz.*  $\text{♩} = 140$  *sfz*

Fl. *f*


Pno 39 x3 40 x3

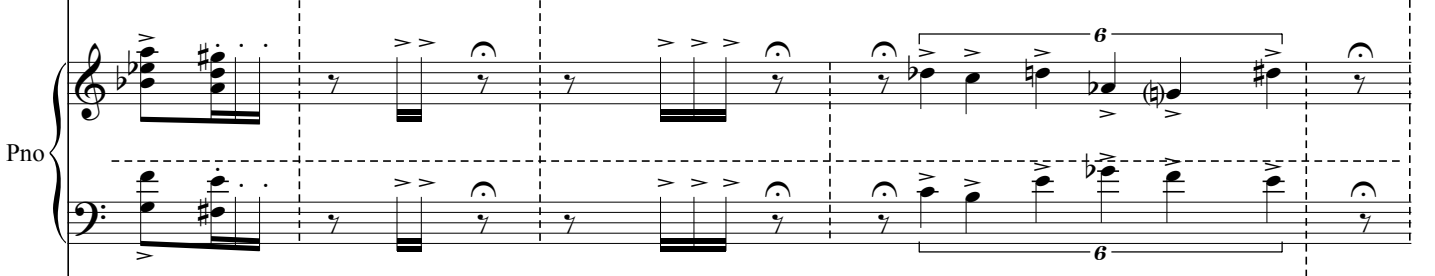
Vc. *arco* *f* *(ppp)* *f*

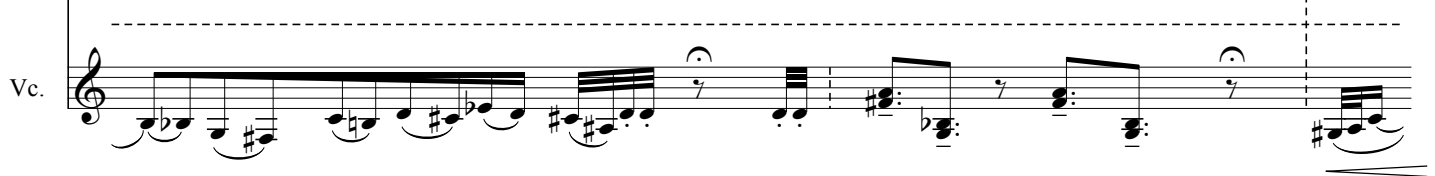
Fl. *cresc. poco a poco*

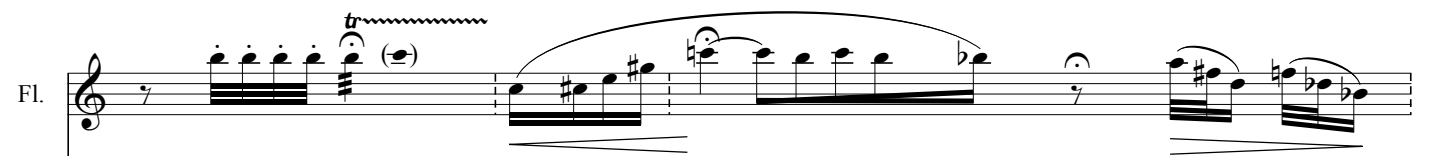
Pno *f* *cresc. poco a poco*

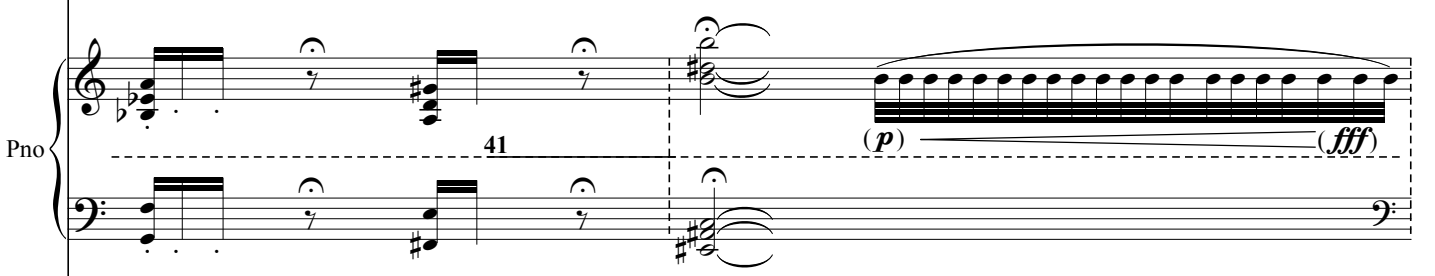
Vc. *cresc. poco a poco*

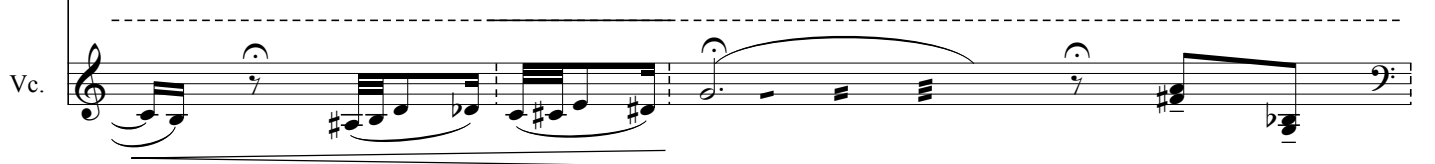
Fl. 

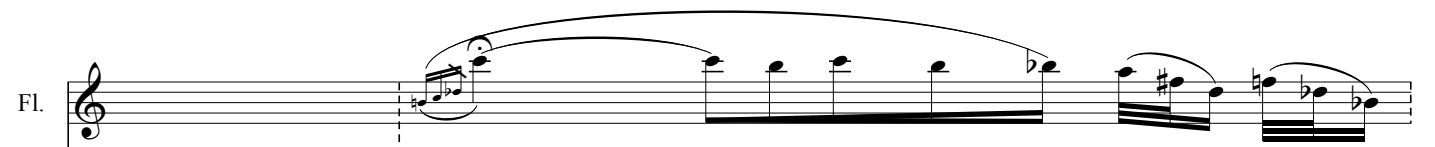
Pno 

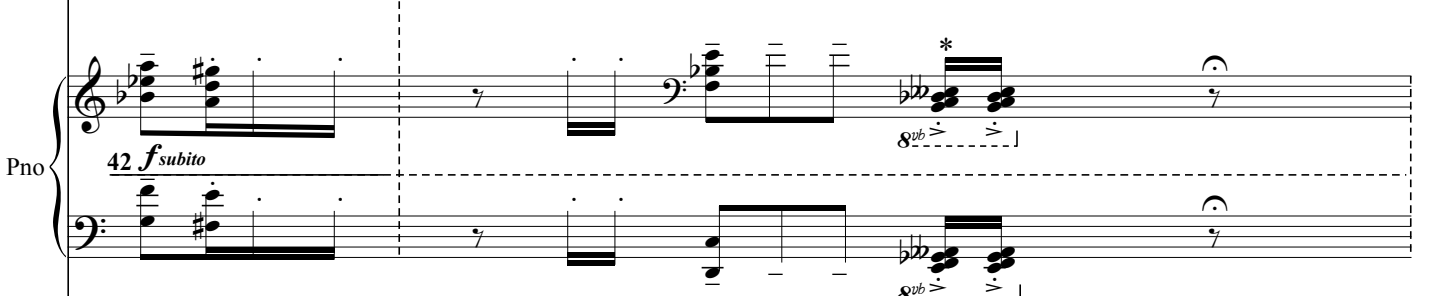
Vc. 


Fl. 

Pno 

Vc. 

Fl. 

Pno 

Vc. 

\* Cluster chord later marked with the ■ notehead.

Fl.

Pno

Vc.

Fl.   
*mf subito* *cresc. poco a poco* (*ff*)

Pno   
(*f*) *cresc. poco a poco* (*ff*)

Vc.   
*mf subito* *cresc. poco a poco* (*ff*)

norm. → sul pont.

Fl.   
*fff*

Pno   
*fff* 44

Vc.   
*fff* 45 \*\*

\*\* Act as if playing a pizz. note when the final "beep" sound is triggered by the person controlling the computer.