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Title

Wagyu Pigs

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Publication Date

2020

for *Ensemble Linea*

Wagyu Pigs

for piano trio

2019

 Chatori Shimizu

Instrumentation

Violin

Cello

Piano

Duration

≈ 6 min

About the Work

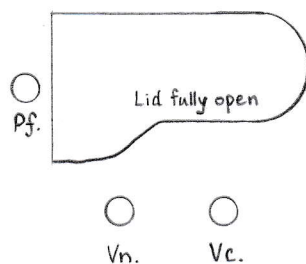
Wagyu Pigs was composed in 2019 for Ensemble Linea. It is a story taking place in a farm somewhere in the world, of a small number of pigs living amongst a herd of wagyu. It is the only wish of the pigs to become an equal and proud member of the wagyu club, nonetheless, despite all efforts, the pigs are not and cannot be perceived as wagyu from others.

About the Composer

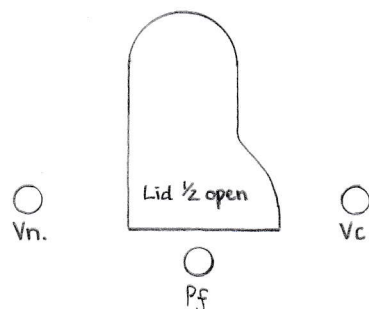
Chatori Shimizu (b. 1990) is a Dresden based composer and sound artist. As a First Prize winner of 2016 Malta International Composition Competition, his works are performed in more than twenty countries throughout Europe, North America, and Asia. All of his works engage in repetitive patterns of sound, which aims to make the slightest adjustment of the pattern as a noticeable accent. Shimizu holds an MFA in Sound Arts from Columbia University, and a BA in Computer Music from Kunitachi College of Music.

Stage Setting:

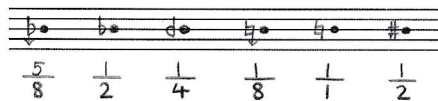
(conventional setting)



(alternative setting)

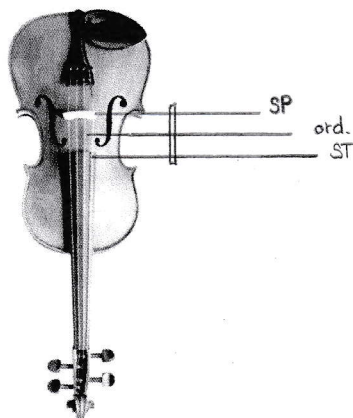


Quarternote Accidentals:



Extra Staff on Violin and Cello:

The notes notated on the three lines on top of the staff presents the position of the bow.



MSP = on the bridge, SP = near the bridge, ord. = ordinary position, ST = on the fingerboard

Slouch or Dive into the Piano Keys:



Follow the instructions notated next to the graphic. The seconds notated in parenthesis above the instructions indicate the number of seconds it should take for the pianist to depress the keys with her/his head, face, hands, arms, etc.

Special Notation:

End of notated instruction



Pressure on bow



Bounce the bow



Pizz. with no reverb



Let ring



Amplitude of vibrato



Highest note possible



Make pitchless noise by bowing on top of the bridge (not MSP)



Speed of trill



Free pedal



Continue to press down pedal until further instructions



Wagyu Pigs

和牛ピグス

Chatori Shimizu

A

♩ ≈ 83 (with great urgency)

A₁

① ← The number in the circle represents the number of dynamics cycle.

♩ ≈ 92

accel.

Violin

(very fast tremolo) (V)

7-10" (freeze)

Cello

batt. (M)

7-10" (freeze)

Piano

9:8

7-10" (freeze)

Ped.

Frag. sempre (legato)

8va.

7-10" (freeze)

Frag. sempre (legato)

[III] [V]

7-10" (freeze)

(5 - 15")



slowly slouch into the piano keys while continuing the resonance of the notes played in [A]. New sounds are to be produced in "pp" with head, face, hands, arms, and any other body parts that come in contact with the keys.

②

♩ ≈ 100 rit.

♩ ≈ 92

accel.

♩ ≈ 100

rit.

Vn.

Vc.

③ $\text{♩} \approx 92$ accel. ————— $\text{♩} \approx 100$ rit. ————— ④ $\text{♩} \approx 92$ accel. —————

Vn.

Violin part for measures 3-4. The staff shows a series of sixteenth-note chords, each with a '6' below it. The notes are mostly in the upper register. Dynamics are marked as *ppp* for measures 3 and 4, and *pp* for measure 5. The tempo markings above indicate an acceleration from 92 to 100 and then a return to 92.

Vc.

Violoncello part for measures 3-4. The staff shows a series of sixteenth-note chords, each with a '6' below it. The notes are mostly in the lower register. Dynamics are marked as *ppp* for measures 3 and 4, and *pp* for measure 5. The tempo markings above indicate an acceleration from 92 to 100 and then a return to 92.

⑤ $\text{♩} \approx 100$ rit. ————— $\text{♩} \approx 92$ accel. ————— $\text{♩} \approx 100$ rit. —————

Vn.

Violin part for measures 5-7. The staff shows a series of sixteenth-note chords, each with a '6' below it. The notes are mostly in the upper register. Dynamics are marked as *pp* for measures 5 and 6, and *ppp* for measure 7. The tempo markings above indicate a deceleration from 100 to 92 and then an acceleration back to 100.

Vc.

Violoncello part for measures 5-7. The staff shows a series of sixteenth-note chords, each with a '6' below it. The notes are mostly in the lower register. Dynamics are marked as *pp* for measures 5 and 6, and *ppp* for measure 7. The tempo markings above indicate a deceleration from 100 to 92 and then an acceleration back to 100.

⑥ $\text{♩} \approx 92$ accel. ————— $\text{♩} \approx 100$ rit. ————— ⑦ $\text{♩} \approx 92$ accel. —————

Vn.

Violin part for measures 8-10. The staff shows a series of sixteenth-note chords, each with a '6' below it. The notes are mostly in the upper register. Dynamics are marked as *ppp* for measures 8 and 9, and *pp* for measure 10. The tempo markings above indicate an acceleration from 92 to 100 and then a return to 92. There are some markings like [1] and [11] above the notes in measure 10.

Vc.

Violoncello part for measures 8-10. The staff shows a series of sixteenth-note chords, each with a '6' below it. The notes are mostly in the lower register. Dynamics are marked as *ppp* for measures 8 and 9, and *pp* for measure 10. The tempo markings above indicate an acceleration from 92 to 100 and then a return to 92.

⑧ $\text{♩} \approx 100$ rit. $\text{♩} \approx 92$ accel. $\text{♩} \approx 103$ rit.

Vn.

pp ppp pp

Vc.

pp ppp pp

⑨ $\text{♩} \approx 94$ accel. $\text{♩} \approx 103$ rit. ⑩ $\text{♩} \approx 94$ accel.

Vn.

ppp pp ppp

Vc.

ppp pp ppp

⑪ $\text{♩} \approx 103$ rit. $\text{♩} \approx 94$ accel. $\text{♩} \approx 103$ rit.

Vn.

pp ppp pp

Vc.

pp ppp pp

12

♩ ≈ 92 accel. ————— (♩ ≈ 110) 止

Vn.

Vc.

ppp ————— ff

(breath) ↑

(breath) ↓

pizz.

mp

pizz.

mp

A₂

♩ ≈ 88 accel. ————— (♩ ≈ 105) rit. ————— (♩ ≈ 88)

Vn.

Vc.

Pf

arco gva.

[I] 2 | 3 2 4 |

ppp ————— mf

(freeze)

(freeze)

[IV] arco

ppp ————— mf

(freeze)

gva. (freeze)

2 | 3 2 4 |

pp

(freeze)

(3-5")

slowly sit up back to playing position in reverse motion of [A₁].
this process should not make any new sound.

Ped. cont. from [A]

A3

♩ ≈ 100

Vn.

gva. -----

ppp ----- pp ----- ppp

Vc.

ppp ----- pp ----- ppp

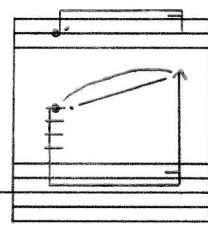
止 ♩ ≈ 86

Vn.

ff

Vc.

ff



≈ 6" (freeze)

pp

(freeze)

Pf

gva. -----

(smooth)

p ----- ff

≈ 6" (freeze)

≈ 6" (freeze)

Ped. -----

A4

♩ ≈ 101

Vn.

pp

Vc.

5

ppp

mfpppp

pp

Pf

15ma

mp

gva.

Dive into the piano keys while continuing the resonance of the notes played before this gesture. New sounds are to be produced in "pp" with head, face, hands, arms, and any other body parts that come in contact with the keys.

Ped.

≈ 6"
(freeze)

Frag. sempre

6

gva.

ppp

Frag. sempre

6

ppp

Vn.

6

Vc.

6

rit.

Vn.

Musical notation for Violin (Vn.) consisting of two staves. The upper staff contains six sixteenth-note chords, each marked with a '6' below it. The lower staff contains a melodic line with sixteenth notes and slurs, also marked with '6' below it.

Vc.

Musical notation for Violoncello (Vc.) consisting of two staves. The upper staff contains six sixteenth-note chords, each marked with a '6' below it. The lower staff contains a melodic line with sixteenth notes and slurs, also marked with '6' below it.

(♩ ≈ 83)

Vn.

Musical notation for Violin (Vn.) consisting of two staves. The upper staff contains six sixteenth-note chords, each marked with a '6' below it. The lower staff contains a melodic line with sixteenth notes and slurs, also marked with '6' below it. A section of the lower staff is marked with a double-headed arrow and the text "(very fast tremolo)".

8-11"
(freeze)

Vc.

Musical notation for Violoncello (Vc.) consisting of two staves. The upper staff contains six sixteenth-note chords, each marked with a '6' below it. The lower staff contains a melodic line with sixteenth notes and slurs, also marked with '6' below it. A section of the lower staff is marked with a double-headed arrow and the text "(very fast tremolo)".

8-11"
(freeze)

Pf

Bounce back up to playing position in reverse motion of the dive in page 9. This process should not make any new sounds.

Musical notation for Piano (Pf) consisting of two staves. The upper staff contains six sixteenth-note chords, each marked with a '6' below it. The lower staff contains a melodic line with sixteenth notes and slurs, also marked with '6' below it. The notation includes dynamic markings: *ppp*, *Subito ppp*, and *ff*.

8-11"
(freeze)

8-11"
(freeze)

Ped.

B

♩ = 74

Vn.

batt.

8-11"
(freeze)

(free bowing)
[II] non vib.

Vc.

8-11"
(freeze)

(free bowing)
[IV] non vib.

Pf

8va.

8-11"
(freeze)

8-11"
(freeze)

Ped. _____

(2 - 3")



Slowly slouch into the piano keys while continuing the resonance of the notes played before this gesture. Depress the keys with head, face, hands, arms, and any other body parts that come in contact with the keys. **NO** sound is to be produced with this gesture.

accel. — (♩≈82) rit. —

Vn.

pp

Vc.

pp

Pf

Slowly sit up back to playing position in reverse motion of [B]. This process should not make any new sound.

Ped. —————

Vn.

(gradually slow down bowing speed until sound is granulated.)

♩≈43

Vc.

(gradually slow down bowing speed until sound is granulated.)

[x 8] ♩≈79

gva.

[pp]

[p]

[Vn. and Vc.] Decrease dynamics by about 25% per each repeat, gradually fabricating motifs of non-distinctive pitches, and only a remote noise of the friction between the bow and the strings bridge can be recognized. On the last repeat, only the gesture should be observable.

C

♩ ≈ 68 Intenso

accel.

(♩ ≈ 74) ♩ ≈ 68

accel.

Vc.

Frag. sempre (free bowing)

tr. *slow*

accel. → *fast*

rit. → *slow*

accel. → *fast*

Pf

pp

pp

p subito
ppp

Ped.

(♩ ≈ 74) ♩ ≈ 68 accel.

(♩ ≈ 71)

Vn.

(non vib.)

Vc.

rit.

→ *medium*

Pf

p subito
ppp

ppp → *p*

pp → *mp*

b
b
15 va
ppp
mf

♩ ≈ 68

rit. ——— (♩ ≈ 62) accel. ——— (♩ ≈ 68)

Vc.

(1) (1) (1)

fast tr. rit. slow accel. medium accel.

(=) PP

PPP

Pf

pp ——— PPP ——— pp ———

rit. ——— (♩ ≈ 62) accel. ——— (♩ ≈ 68) rit. ———

Vc.

(1) (1)

fast rit. medium rit. slow

pp

PPP

Pf

PPP ——— pp ———

— (♩ ≈ 39) meditato, tranquillo

Vn.

pizz. [II] let ring

7-10" (freeze)

Vc.

pizz. molto vibr. molto vibr.

mp p

7-10" (freeze)

7-10" (freeze)

Pf

pp ppp pppp

7-10" (freeze)

7-10" (freeze)

Ped. —————

una corda ————— una corda —————

[Pf] Free tempo (around ♩ ≈ 39) and pedaling to color the reverberation in between the notes. The pianist is to utilize her/his instincts to tease out the appropriate acoustics in this music.

A5

♩ ≈ 88 accel. ————— (♩ ≈ 94) rit. ————— (♩ ≈ 88) accel. —————

Vn.

Frag sempre (legato)
arco
gva. —————

[1] 2 1 3 2 4 1

ppp ————— pp ————— ppp

Vc.

Frag. sempre (legato)
arco
[IV]

ppp ————— pp ————— ppp

(3 - 5")

Pf



slowly slouch into the piano keys. New sounds are to be produced in "f" with head, face, hands, arms, and any other body parts that come in contact with the keys. —————> until end

==

(♩ ≈ 94) [止]

D

calando

≈ 21"

Vn.

(free bowing) molto vibr.

pppp ————— ppp

calando

(free bowing) molto vibr.

pppp ————— ppp

(breath) ↑

(breath) ↓

Vc.