

UCLA

Contemporary Music Score Collection

Title

a line is a dot that went for a walk

Permalink

<https://escholarship.org/uc/item/6jt9q0xg>

Author

Coelho, Tristan

Publication Date

2020

a line is a dot that went for a walk

for solo percussion

Tristan Coelho

(2017-18)

a line is a dot that went for a walk

Program Notes

This piece is inspired by a quote from artist Paul Klee which is also the work's title: "A line is a dot that went for a walk." I just found the idea so playful and immediately appealing from a musical perspective. Straight away I had a mental image of an artist hesitantly starting in one corner of a large canvas, carefully placing multi-coloured dots which over time give way to sweeping lines and later form bold and blocky patches of colour. The piece, in two movements, also brings together two more general approaches which include a meditative and spacious style of music linked with nature as well as groove/loop-based approaches working with ideas of glitch and 'hard cuts' between ideas which are aligned with technology. In addition, my work is a nod to the classic vibraphone solo, Omar, by Italian composer Franco Donatoni.

a line is a dot that went for a walk was commissioned by Ensemble Offspring with the generous support of Baiba Berzins to whom the work is dedicated. The first movement was especially written for and performed at an event to celebrate Baiba's birthday in 2017.

Performance notes

general:

– The piece is scored for:

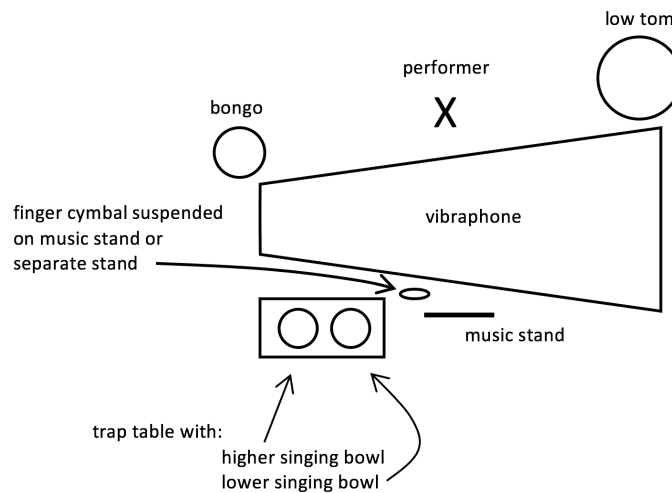
- Movement I – vibraphone, two singing bowls and suspended finger cymbal.
- Movement II – as above with the addition of kick drum and high bongo drum.

– The ‘mallet w/chain’ involves a hard mallet with a short piece of metal chain attached with tape just below the head (around 5-6cm). The chain should be of a length that allows a metallic ‘jangle’ sound when striking the bar as well as buzzing effect when resting on a vibrating bar. However, the chain should not be so long as to interfere with mallet technique and adding too much weight.

– For the majority of the opening and rehearsal figure B of movement I stem direction in the vibraphone stave indicates sticking (LH stems down, RH stems up).

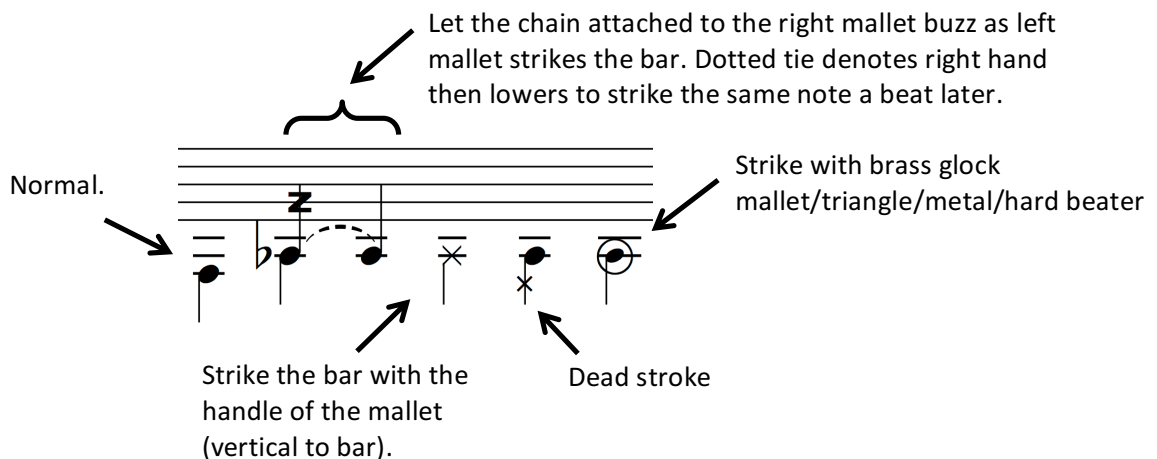
– Some pedal markings are given as a guide however the performer should exercise discretion in how pedal is used depending on the acoustic and personal taste.

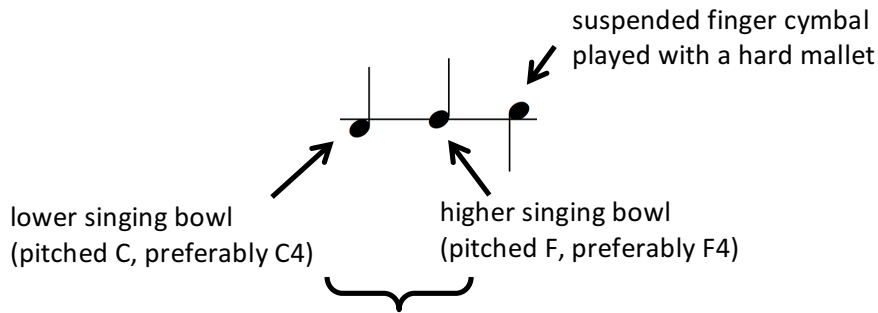
stage setup:



notation:

Movement I





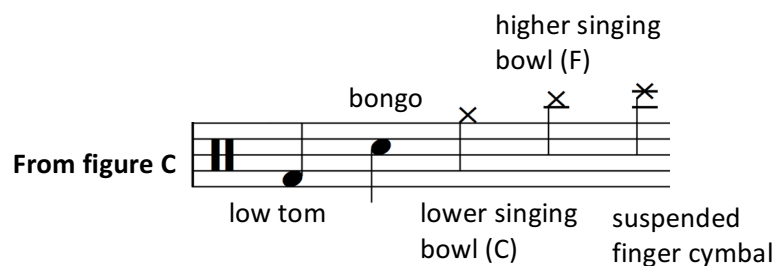
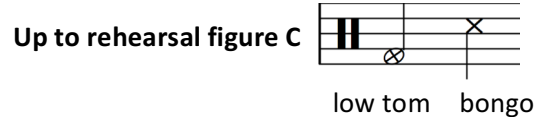
S

C

In the central 'free' section of movement I, the material can unfold at the discretion of the performer. **S** means the notes from a specific point are 'scattered' freely, not necessarily treated as chords but still read left to right. Sections marked **C** mean that the notes are played in chord groups as indicated.

Movement II

The first section of this movement has the vibraphone as well as kick and snare/tom on the same staff. From rehearsal figure C the multi setup is written on a separate staff for ease of reading. Please see below:



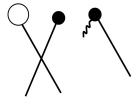
In movement 2, the lower singing bowl is pre-set as upturned. The tone should be reminiscent of a brake drum. Before rehearsal figure F, the bowl is turned upright to resonate as normal. An optional 3rd singing bowl can be used and upturned from the start if preferred.

for Baiba Berzins & Claire Edwardes

a line is a dot that went for a walk

I

Tristan Coelho



Poco rubato ♩ = 72

RH: hard mallet w/ chain

LH: med/hard mallet, brass glock mallet or triangle beater

x 4

sus finger cymbal
2x singing bowls

percussion
vibes

29 **Rubato**

34 **accel.** **Rubato**

38 **accel.**

44 **Slower** ♩ = 58

ad lib, unsynchronised hands

pause as long as buzzing lasts

pp

echo

mp

p

49

ad lib, unsynchronised hands

pp

A RH: med/hard mallet
LH: med/hard mallet x2

Free, molto rubato

S C S

mp

mf

flutter ped. throughout ad lib

54 C , S C S C S C S 3

p *p* *f* *mp* *p*

57 ad lib, unsynchronised hands rit. free

pp *mf* *mp* *p* *sub.f* *p*

60 accel. faster rit. free ad lib, unsynchronised hands

mp *p* *mf* *p* *pp*

62 faster rit. free

mf *sub.f* *p* *mp* *p*

Play notes at an even tempo but in any order. Colour by exploring different techniques from the main idea found in bar 1. c. 15-20"

64 rit. ad lib, unsynchronised hands rit. free = c. 72

mf *p* *mp* *p* *sub.f* *p*

RH: hard mallet w/ chain
LH: med/hard mallet, brass glock mallet or triangle beater

B

68 **Tempo 1** (♩ = 72)

Musical notation for measures 68-72. The piano part starts with a *mf* dynamic, followed by a *p* dynamic, and then a *f* dynamic. The drum part includes various rhythmic patterns and rests.

Musical notation for measures 73-77. It includes a '3+3' marking, a '4 8' marking, and a 'x3' box. The piano part has complex rhythmic patterns with slurs and ties.

Musical notation for measures 78-82. It features a *p* dynamic marking and a *(f)* dynamic marking. The piano part includes triplet markings.

Musical notation for measures 83-85. It features a *p* dynamic marking and a *(f)* dynamic marking. The piano part includes triplet markings.

Musical notation for measures 86-90. It includes 'Rubato' and 'accel.' markings, and dynamic markings *mf* and *f*. The piano part has complex rhythmic patterns with slurs and ties.

90

Slower ♩ = 58

5

f *ff* (red.) *mp*
 pause as long as buzzing lasts

95

p
 echo

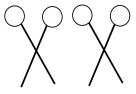
98

mf *pp* *p*
 ad lib, unsynchronised hands

Preset: lower singing bowl upturned (base facing up). The sound should resemble that of a brake drum.



♩ = 112 Funky



RH: 2x med/hard mallets
LH: 2x med/hard mallets

bongo
vibes
tom

right hand
under

f
ad lib.

3

5

7 *dolce* *funky*

pp **f**

11

pp

15

f

17

19

Musical staff 19: Treble clef, 4/4 time signature. Melody with eighth and sixteenth notes, some slurs. Bass line with eighth notes and rests. Dynamics include accents and a 'v' marking.

21

Musical staff 21: Treble clef, 5/4 time signature. Melody with eighth and sixteenth notes. Bass line with eighth notes and rests. Dynamics include accents, a 'v' marking, and 'ff' with 'Red.' below.

23

Musical staff 23: Treble clef, 3/4 time signature. Melody with eighth notes. Bass line with eighth notes and rests. Dynamics include accents, a 'v' marking, and 'pp' with 'Red.' below.

27

Musical staff 27: Treble clef, 12/16 time signature. Melody with eighth notes. Bass line with eighth notes and rests. Dynamics include accents, a 'v' marking, and 'ff' with 'Red.' below.

31

A dolce

Musical staff 31: Treble clef, 2/4 time signature. Melody with eighth notes. Bass line with eighth notes and rests. Dynamics include accents, a 'v' marking, and 'p'.

36

funky

Musical staff 36: Treble clef, 5/8 time signature. Melody with eighth notes. Bass line with eighth notes and rests. Dynamics include accents, a 'v' marking, and 'ff'.

40

Musical staff 40: Treble clef, 11/16 time signature. Melody with eighth notes. Bass line with eighth notes and rests. Dynamics include accents, a 'v' marking, and 'ff'.

43

dolce

Musical staff 43: Treble clef, 19/16 time signature. Melody with eighth notes. Bass line with eighth notes and rests. Dynamics include accents, a 'v' marking, and 'p'.

47

5

16

4

5

51

5

ff

Red.

53

ff

pp

Red.

55

Slow accel.

pp cresc.

Red. ad lib.

B ♩ = 112

57

f

59

4

61

4

63

pp

f

16

16

67 *pp*


71 *f*

74 *pp cresc.* Slow accel.

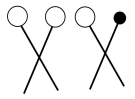
76 *f ff* *as fast as possible - full on!* c. 5" *ff*

79

82 *ff* *Red.*

86 *pp* rh pick up: 

(♩ = 112)



RH: med/hard mallet, brass glock mallet or triangle beater
LH: 2x med/hard mallets

90 **C** *

f secco
(tom) (high bongo)

Red.

I.v.

sim. (accents)

96 **♩ = 148 Frenetic / as fast as possible**

Red.

(finger cymbal)

(low singing bow - upturned)

ff

103 **♩ = 112**

f

Red.

107 *I.v.*

mp

f

(high singing bowl)

Red.

*Note: all 'dead strokes' in the context of this main motif involve the glock mallet/triangle beater. The left hand mallet also plays the same vibraphone bar simultaneously.

113 ♩ = 148 Frenetic / as fast as possible

ff

120 ♩ = 112

buzz with metal beater

f *p* *ff*

Red. Red.

124

f *sub. mp*

Red.

127

f *f*

131

p *f*

Red.

134

Musical score for measures 134-136. The piece is in 4/4 time. Measure 134 starts with a treble clef, a key signature of one flat, and a dynamic marking of *f*. The melody consists of eighth and sixteenth notes. Measure 135 has a dynamic marking of *ff*. Measure 136 ends with a double bar line. The bass line features a consistent eighth-note pattern with 'x' marks above the notes.

137

Musical score for measures 137-139. Measure 137 starts with a treble clef, a key signature of one flat, and a dynamic marking of *f*. Measure 138 has a dynamic marking of *p* and a *Red.* (Reduction) bracket. Measure 139 has a dynamic marking of *ff*. The bass line continues with eighth-note patterns and 'x' marks.

140

Musical score for measures 140-143. Measure 140 starts with a treble clef, a key signature of one flat, and a dynamic marking of *f*. Measure 141 has a dynamic marking of *mp* and a *Red.* bracket. Measure 142 has a dynamic marking of *f*. Measure 143 ends with a double bar line. The bass line features eighth-note patterns with 'x' marks.

144

♩ = 148 Frenetic / as fast as possible

Musical score for measures 144-148. The piece is in 4/6 time. Measure 144 starts with a bass clef, a key signature of one flat, and a dynamic marking of *ff*. The score consists of a single line of eighth notes with 'x' marks above them. The time signature changes from 4/6 to 5/4 in measure 145, 7/4 in measure 146, 9/4 in measure 147, and 5/4 in measure 148.

149

D ♩ = 112
funky - 'pounce' on accents

Musical score for measures 149-153. Measure 149 starts with a treble clef, a key signature of one flat, and a dynamic marking of *f*. The piece is in 5/16 time. Measure 150 has a time signature change to 3/4. Measure 151 has a dynamic marking of *f*. Measure 152 has a dynamic marking of *f*. Measure 153 ends with a double bar line. The bass line features eighth-note patterns with 'x' marks and triplet markings.

153

Musical notation for measures 153-156. The system consists of a single treble clef staff. The music is in 7/8 time and features a complex, rhythmic melody with many slurs and accents.

157

Musical notation for measures 157-160. The system consists of a single treble clef staff. The music continues with a complex, rhythmic melody in 7/8 time.

160

Musical notation for measures 160-163. The system consists of a single treble clef staff. The music continues with a complex, rhythmic melody in 7/8 time.

163

Musical notation for measures 163-166. The system consists of a single treble clef staff. The music continues with a complex, rhythmic melody in 7/8 time.

166

Musical notation for measures 166-170. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time. The treble staff has markings for *sempre ff*, *Red.*, and *I.v.*. The bass staff has several 'x' marks above notes.

170

Musical notation for measures 170-175. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time. The bass staff has several 'x' marks above notes.

175

Musical notation for measures 175-178. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time. The bass staff has several 'x' marks above notes. The instruction *stay ff* is written below the bass staff.

178

Musical notation for measures 178-181. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time. The treble staff has markings for *I.v.* and *long*. The bass staff has several 'x' marks above notes. An icon of scissors is shown next to the text *rh pick up:*.

E ♩ = 56 **Meditative, molto rubato**

182

RH: 2x med/hard mallets
LH: 2x med/hard mallets

pp

i.v.

pp

185

ppp *pp* *ppp* *pp*

ppp *pp*

189

ppp *mp* *(p)* *pp*

ppp *pp*