Etude for Friends
for Alto Flute, Violin, Cello and Trumpet

(du 13')

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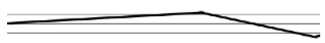
Notation & Performance Notes (violin & cello):

There are three systems. The first system indicates the degree of bow pressure, the upper the heavier the pressure.

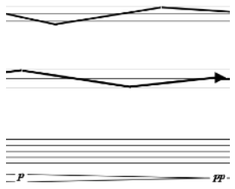


This example reveals how the bow pressure reaches its peak and decreases afterwards.

The second system indicates the bow location. The upper the bow is closer to the bridge ; the lower the bow is closer to the fingerboard .

This example reveals how the bow moves from an ordinary position to the fingerboard. Please also keep in mind, the degree of *sul tasto* is unlimited, which means you can decide how far you want to travel on the fingerboard.

The black rectangular in the first system and the black triangle in the second system are the thresholds for the related parameters. Part of the concepts of the piece is to find, explore and define those thresholds. The thresholds are conditions of uncertainties and are conditions of the edge of new or different things starting emerging; therefore it's always in the in-between and either-or situations. For instance, while you move your bow in between the fingerboard and the bridge with simultaneously trying to produce the given high particles, there is a spot where the frequency of the partial emerges from a rather hazy, noise-based texture. In other words, the closer to the bridge the more focused the pitch. The threshold in this particular case is where the pitch begins becoming hazy and shadowed; or vice versa, the threshold is where the pitch starts emerging from the rather vague sonic texture. Another case regarding the bow pressure is those spots where the pitch being bent. The threshold in this circumstance is where the pitch starts distorting while applying pressures. In the practice space, one has to find the thresholds by oneself through constantly, closely and deeply working with as well as listening to one's instrument and eventually get familiar with the touching, the position, the muscle memory, the sonority and the feeling of the thresholds. While the thresholds appear in the score as the black rectangular or the black triangle, one is able to articulate, present and hold them.

Paradox: sometimes, the parameters might contradict with each other. For instance, 

here, the bow pressure increases as the dynamic decreases as the score notated which the two parameters are contradicting with each other. Cases like these, the performer has the space to interpret freely and to make things happen as they wish.

Etude for Friends

dedicated to David Aguila, Teresa Díaz de Cossío, Peter Ko, Ilana Waniuk

Score in C

Anqi Liu

17"

Violin

III-11 III-13 III-14

15ma

mp

Cello

IV-7 IV-8 IV-9

8va

mp

Trumpet

Bell

Right hand on and off the mute (vowel shape)

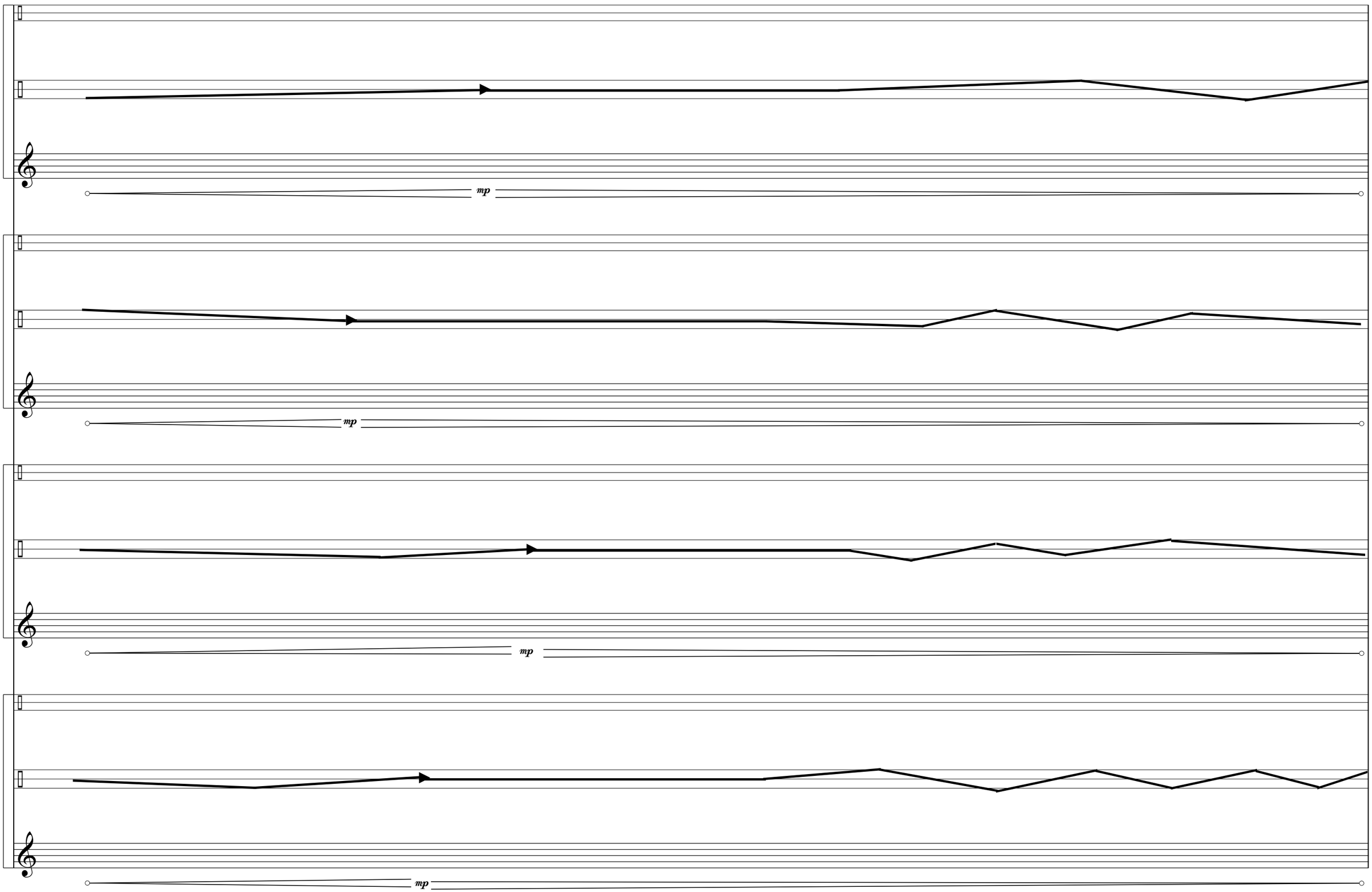
Harmon Mute (Copper)

mp

Alto Flute

mp

2



3

IV-11 IV-13 IV-14

15ma

mp pp p ppp p

I-11 I-13 I-14

15ma

mp mp pp p ppp p

mp pp p ppp p

34 234

mp pp p ppp p

ddd dm d dm dd

ddd dm d dm dd

ddd dm d dm dd

ppp mp p mp pp

1'37"

6

I-11 I-10 I-9

15ma

pp ppp ppp p pp mp

II-7 II-8 II-9

15ma

pp ppp p pp mp

pp ppp p p pp mp

2'01"

7

pp p ppp p ppp p

pp p ppp p ppp p

pp p ppp p ppp p

pp p ppp p ppp p

2'31"

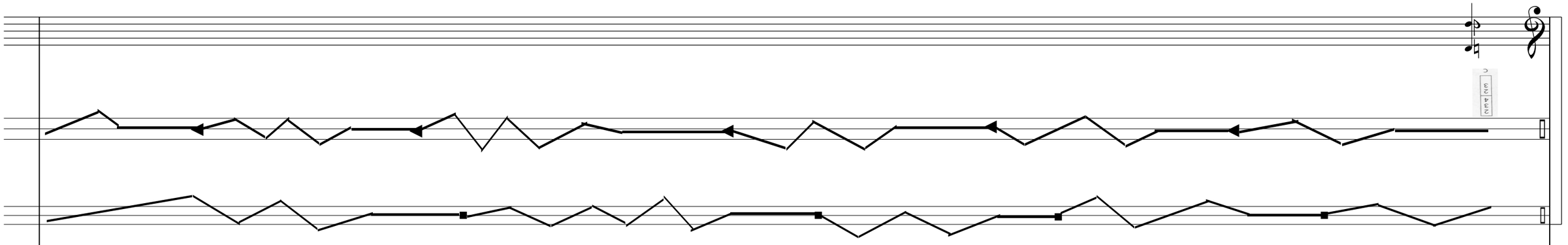
8

pp p ppp pp ppp p pp p ppp

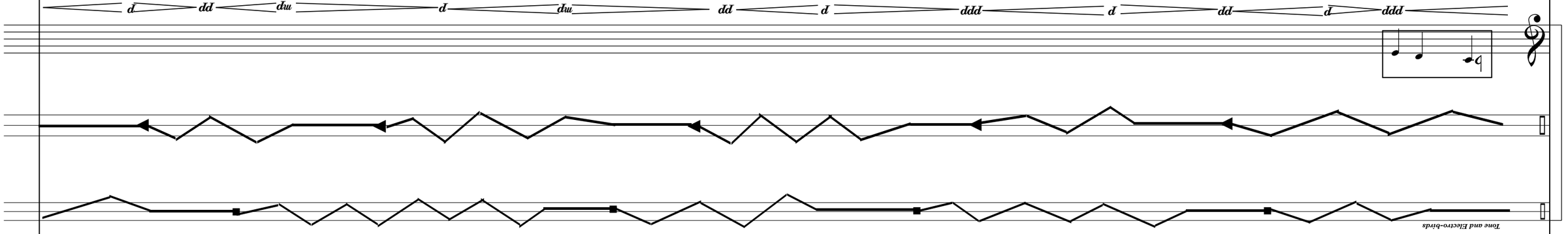
pp p ppp pp ppp p pp p

Harmon Mute (Bubble)

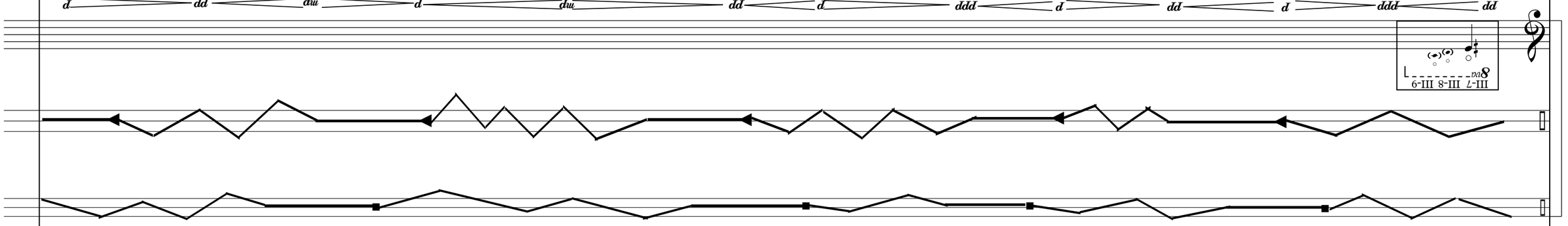
p dd mp p mp dd d ddd d dd p ddp



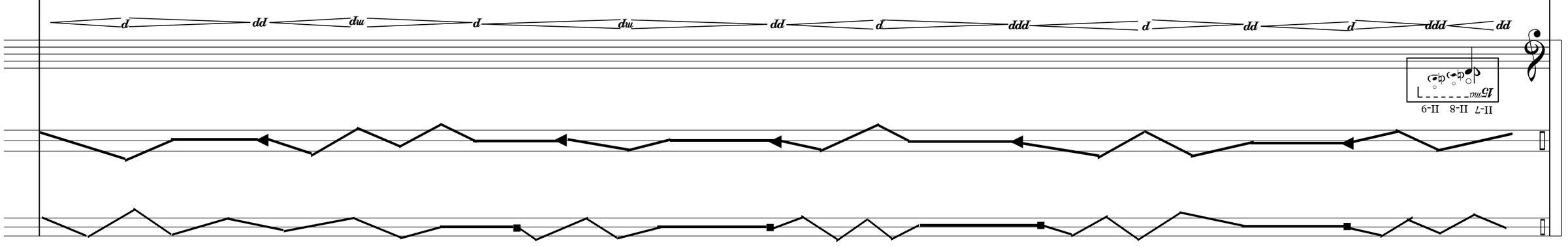
p dd mp p mp dd p ddd p dd p ddp



p dd mp p mp dd p ddd p dd p ddp dd



p dd mp p mp dd p ddd p dd p ddp pp



6

3'01"

10

3'31"

mp pp p pp mp p mp pp p pp

ppp p pp p ppp p pp mp p mp pp

pp p ppp pp ppp p pp p

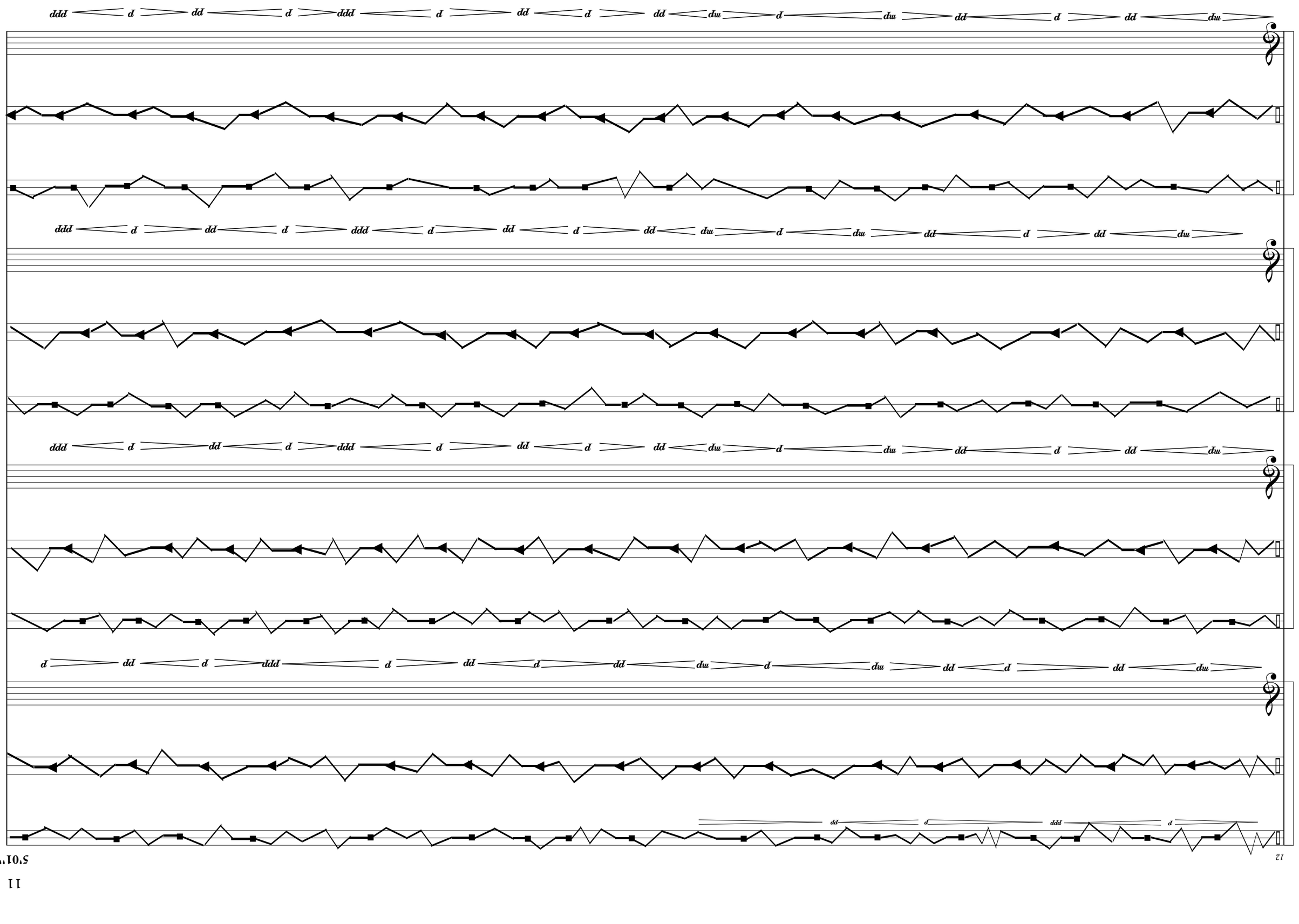
11

4'09''

ppp p pp p ppp p pp mp p mp pp

ppp p pp p ppp p pp mp p mp pp

ppp p pp p ppp p pp mp p mp pp


ddd d dd d ddd d dd d dd dw d dw dd d dd dw
ddd d dd d ddd d dd d dd dw d dw dd d dd dw
ddd d dd d ddd d dd d dd dw d dw dd d dd dw
ddd d dd d ddd d dd d dd dw d dw dd d dd dw
p dd d ddd p dd d pp mp p mp pp d dd mp
dd ppp p

♩=60

13

8va
desolately.
IV- 7
IV- 13
III- 7
II- 7
II-11
I-7
I-11
II-13
III- 11
III-13
15ma
desolately.
IV- 7
III- 9
I- 7
II- 9
IV- 8
II-7
I- 9
II- 7
p mp ppp p
ppp p
pp

21

15ma

IV- 7 III- 9 I- 7 II- 9 IV- 8 II-7 I- 9 II- 7

p mp ppp p

8va 15ma

IV- 7 IV- 13 III- 7 II- 7 II-11 I-7 I-11 II-13 III- 11 III-13

p mp ppp p

con sord.

Harmon Mute (Bubble)

p

Practice Mute

p mp ppp p pp p

27

desolately.

15ma

IV- 7 III- 9 I- 7 II- 9 IV- 8 II-7 I- 9 II- 7

p *mp* *ppp* *p*

desolately.

legato

p

senza sord.

Practice Mute

ppp

pp *ppp* *pp* *ppp* *pp*

37

15ma

ppp

con sord.

Harmon Mute (Copper)

40

15ma

ppp

8va

15ma

IV- 2

ppp

III- 7

15ma

ppp

ppp

ppp

ppp

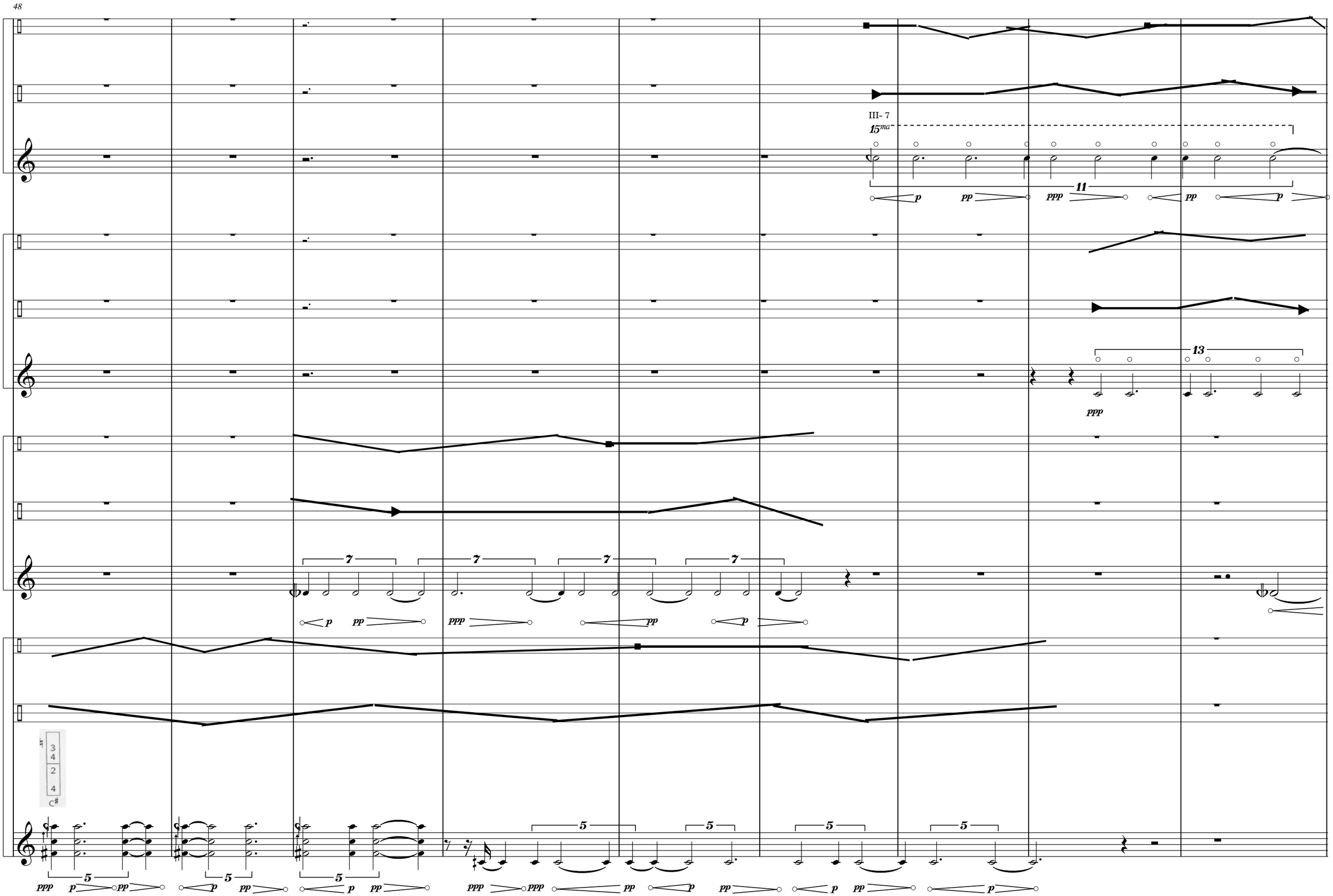
pp

p

ppp

pp

ppp


48
III- 7
15ma
11
13
7
5
p
pp
ppp

Approx 2'

57

very slowly move the right hand around the mute, subtly shape the vowls.
at certain threshold, start the split tone gliss began from ♭D-♭A to create Khoomei-like texture.
at certain threshold, start electro-birds and end with choking.
please note: the dynamic should always keep low even at the noisy part.

58

IV- 3

II- 7

66

I- 9 II-7 IV- 8 II- 9 I- 7 III- 9 IV- 7

III-13 III- 11 II-13 I-11 I-7 II-11 II- 7 III- 7 IV- 13 IV- 7

8va 15ma

70

15ma

IV- 7 III- 9 I- 7 II- 9 II-7 I- 9 III-7 IV- 8

ppp

15ma

IV- 7 IV- 13 III- 7 II- 7 II-11 I-7 I-11 II-13 III- 11 III-13 I-11 I-7 II-11 II- 7 III- 7 IV- 13 IV- 7

ppp

II- 7

73

15ma

IV- 7 III- 9 I- 7 II- 9 IV- 8 II-7 I- 9 II- 7 I- 9 II-7 IV- 8 II- 9

5 5 5 5 5 5

legato

p mp ppp p

8va 15ma 15ma

IV- 7 IV- 13 III- 7 II- 7 II-11 I-7 I-11 II-13 III- 11 III-13 III-13 III- 11 II-13 I-11 I-7

5 5 5 5 5 5 5 5

legato

p mp ppp p pp p p mp ppp p mp ppp

79

(15) I- 7
III- 9
IV- 7
5
IV- 2
7
(15)
8va
II-11
II- 7
III- 7
IV- 13
IV- 7
5
5
IV- 3
7
5
III- 7
5
5
5
5
p
pp
p

degree of vibrato

IV- 3

degree of vibrato

reversed solo :
start electro-birds with choking.
very slowly move the right hand around the mute, subtly shape the vowls.
plit tone gliss began from bD-bA to create Khoomei-like texture.
please note: the dynamic should always keep low even at the noisy part.

amount of air

89

p ppp 3 ppp p pp mp pp p pp mp p pp p pp 3 p mp pp p pp mp p mp 3

5 p pp p ppp 5 p pp 5 p mp pp p ppp 5 pp ppp pp 5

5 pp ppp p pp mp p

5 mp p mp

93

98

15ma

IV- 7 III- 9 I- 7

legato

8va

IV- 7 IV- 13 III- 7 II- 7 II-11 I-7 I-11 II-13 III- 11 III-13

legato

103

(15)

II- 9 IV- 8 II-7 I- 9 II- 7 I- 9 II-7 IV- 8 II- 9 I- 7 III- 9 IV- 7

5 5 5 5 5 11 11

p ppp p ppp pp

(15) 8va

II-13 I-11 I-7 II-11 II- 7 III- 7 IV- 13 IV- 7

5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7

p ppp p ppp pp pp ppp p pp mp

pp p pp mp p mp pp p pp mp p mp p mp p mp p mp pp p p mp pp p pp mp pp p pp mp p mp p mp pp