

TREE PIECE #17

"nothing is more real than nothing"

— S. Beckett

for two or
more instruments

Wendy Reid
1991

for Don Buchla

INSTRUCTIONS FOR TREE PIECE #17

1. The number of players for this work is two or more.
2. A player begins at the 'trunk', section **C1** (indicated by an arrow, ↑), and works his/her way across and upward within the section. Once section **C1** has been completed, a player may proceed to any new section provided that its 'beginning' is higher in space than that of the one just completed.
3. All staves are in treble clef. Octave transpositions are possible, but should remain consistent within a section.
4. The dynamic level throughout the work is pianissimo, unless otherwise indicated.
5. Black notes (●) should be played short; white notes (○) should be more sustained.
6. Timbres, if not specifically indicated, are left to the performers' imaginations. If possible and when musically effective the instruments should imitate the character of the particular timbres of the violin where indicated.
7. Words in parentheses are not spoken. Words in the **Final** section are spoken only by the last performer who also began the work.
8. Phrasing is suggested by the spatial setting of the notes.
9. The written score is open to improvisation and experimentation.

SYMBOLS — TREE PIECE #17



Beginning of piece or section: always proceed across and upward within a section



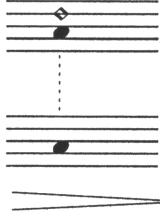
short note



long note



play bracketed notes as fast as possible (in succession)



play notes simultaneously



diminuendo into silence



let vibrate

String symbols:



down bow; up bow

pizz.

pizzicato; pluck string

arco

bow string

pizz. ♫

pizzicato with fingernail

s.p.

sul ponticello (play on bridge)

s.t.

sul tasto (play over fingerboard)

s.p. → s.t.

begin bow on bridge and draw towards fingerboard

con sordino

with mute

senza sord.

remove mute

c.l.

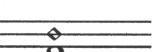
col legno (play on wood of bow)

d.b.

drop bow on string

d.b. . . .

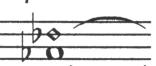
drop bow on string (n) times



artificial harmonic (sounds two octaves higher than the **a**)

press.

play with too much pressure on bow and gradually let up



l.v.

4 0 4 0 2 2 2 4

ppp

s.t.

0

pppp

(34) *l.v.*

0 4 0 4 4 0 0 4 0 4 0 4 0

→

(21) *l.v.*

0 4 0 4 4 0 0 4 0 4 0 4 0 2 2 2 4

l.v.

(13) *l.v.*

0 4 0 4 4 0 0 4 0 4 0 4 0 2 2 2 4

l.v.

(8) *l.v.*

0 4 0 4 4 0 0 4 0 4 0 4 0

l.v.

(5) *l.v.*

0 4 0 4 4 0

l.v.

(3) *l.v.*

0 4 0

l.v.

(2)

0 4

(nothing)

(1)

4

(1) *pizz.*

0

TREE PIECE #17
"nothing is more real than nothing"
 — S. Beckett

A musical score for a string instrument, likely cello or double bass, consisting of ten staves of music. The music is divided into sections by measure numbers: (1), (2), (3), (8), (13), (144), (34), (55), (21), and (1). Each staff includes a dynamic marking (e.g., *pizz.*, *pp*, *ppp*, *l.v.*) and various performance instructions such as *s.t.* (staccato), *>* (slur), and *4 0* (quarter note). The score features complex rhythmic patterns and harmonic changes, with some measures containing grace notes and slurs.

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(192)

(193) <img alt="Staff 193: Bass clef, 4 lines, 2 dots, wavy line

The image shows a single page of musical notation for a string instrument, likely a cello or double bass. The page is filled with five-line staves, each containing a series of notes and rests. The notation includes various dynamics such as *pizz.*, *ppp*, *fff*, and *acc.*. Articulations like *stacc.*, *slurs*, and *ghost notes* (indicated by a circle with a dot) are also present. Performance instructions like *slow accel.*, *l.v.*, and *s.t.* are scattered throughout the music. Measure numbers and rehearsal marks are included at the beginning of some staves. The overall style is complex and expressive, typical of modern classical music.

press. s.t.

d.b. *press. s.t.*

arco *d.b.*..... *press. s.t.*, *b* *d.b.*..... *press. s.t.* *d.b.*....

pizz. *0* *arco* *d.b.*..... *press. s.t.* *pizz.* *0* *arco* *d.b.*..... *press. s.t.*

(89) *pizz.* *0* *arco* *d.b.*..... *press. s.t.* *pizz.* *0* *arco* *d.b.*..... *press. s.t.*

pizz. *0* *arco* *d.b.*..... *press. s.t.* *pizz.* *0* *arco* *d.b.*.....

(55) *pizz.* *0* *arco* *d.b.*..... *press. s.t.* *0* *arco* *d.b.*..... *press. s.t.*

press. s.t. *pizz.* *0* *arco* *d.b.*...

(34) *pizz.* *0* *arco* *s.p.* *d.b.*..... *press. s.t.* *pizz.* *0* *arco* *d.b.*....

(21) *pizz.* *0* *arco* *s.p.* *d.b.*..... *press. s.t.* *pizz.* *0* *arco* *d.b.*....

(13) *pizz.* *0* *arco* *d.b.*..... *arco* *s.p.* *d.b.*....

(8) *pizz.* *0* *arco* *d.b.*.....

(5) *pizz.* *0* *arco* *d.b.*.....

(3) *0* *4* *arco*

(2) *0* *4*

(1) *0*

↑

pizz. 0

L 2

(21)

(13)

(8)

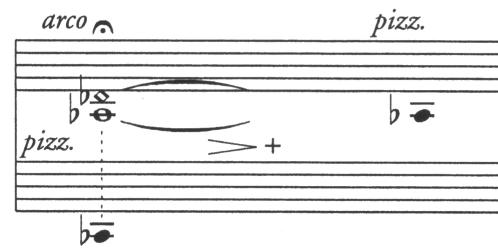
(5)

(3)

(2)

(1)

(1)



(21)

Musical notation example (21) showing a sequence of pizz. arco, pizz. arco, d.b. (double bass), and pizz. strokes. The measure ends with a repeat sign and a (4) below it, indicating a four-measure repeat.

(13)

Musical notation example (13) showing a sequence of pizz. arco, pizz. arco, d.b. (double bass), and pizz. strokes. The measure ends with a repeat sign and a (4) below it, indicating a four-measure repeat.

(8)

Musical notation example (8) showing a sequence of pizz. arco, pizz. arco, and pizz. strokes. The measure ends with a repeat sign and a (4) below it, indicating a four-measure repeat.

(5)

Musical notation example (5) showing a sequence of pizz. arco and pizz. strokes.

(3)

Musical notation example (3) showing a sequence of pizz. arco and pizz. strokes.

(2)

Musical notation example (2) showing a sequence of pizz. arco and pizz. strokes.

(1)

Musical notation example (1) showing a sequence of arco and pizz. strokes.

(1)

Musical notation example (1) showing a sequence of pizz. 4 and pizz. strokes. An upward arrow is positioned below the staff.

7 - 14 - 91
Savery, Wyoming
6 - 4 - 91
Berkeley, California

