

Buchla Thunder part

TREE PIECE #17

"nothing is more real than nothing"

— S. Beckett

for two or
more instruments

Wendy Reid
1991

for Don Buchla

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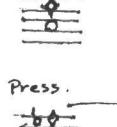
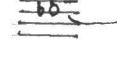
INSTRUCTIONS FOR TREE PIECE #17

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 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.
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. Phrasing is suggested by the spatial setting of the notes.
8. The written score is open to improvisation and experimentation.

SYMBOLS - TREE PIECE #17

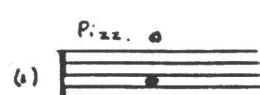
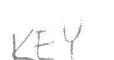
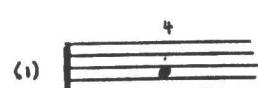
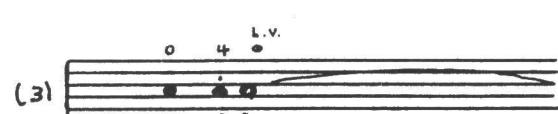
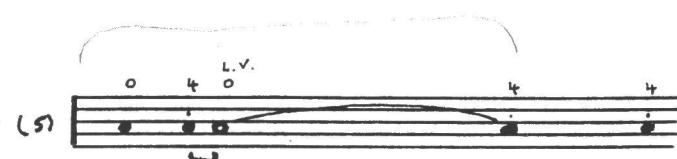
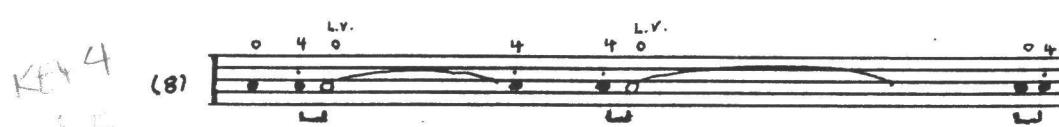
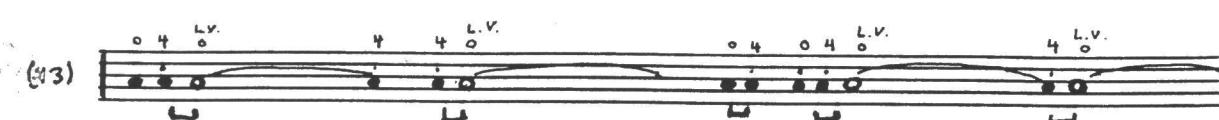
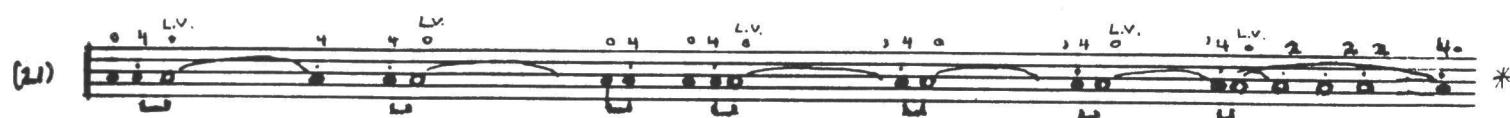
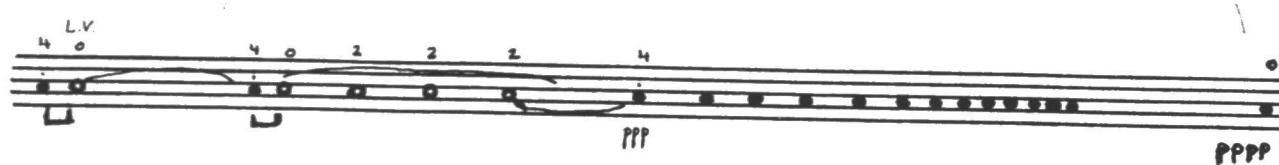
↑	Beginning of piece or section: always proceed across and upward within a section.
•	short note (~1/4")
○	long note (~4")
•○	Play bracketed notes as fast as possible.
	Play notes simultaneously.
- - - - -	Diminuendo into silence
L.V.	Let vibrate.

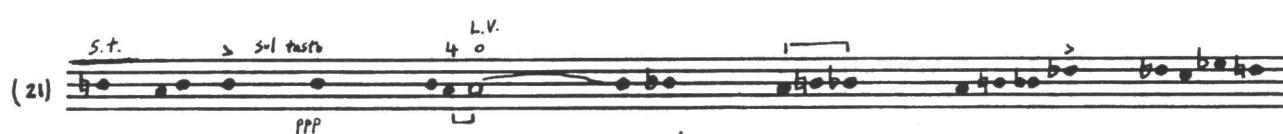
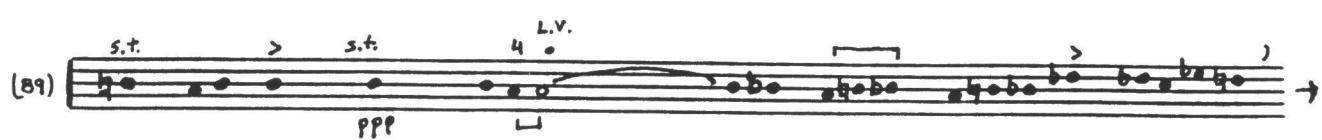
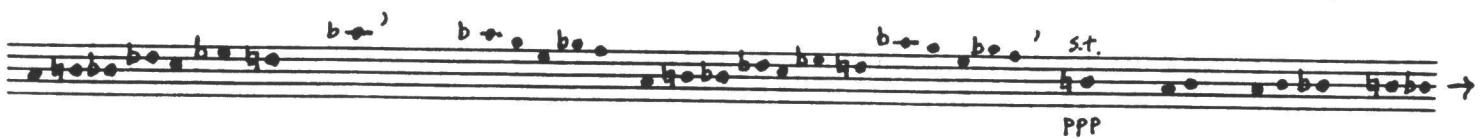
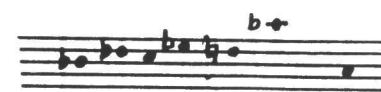
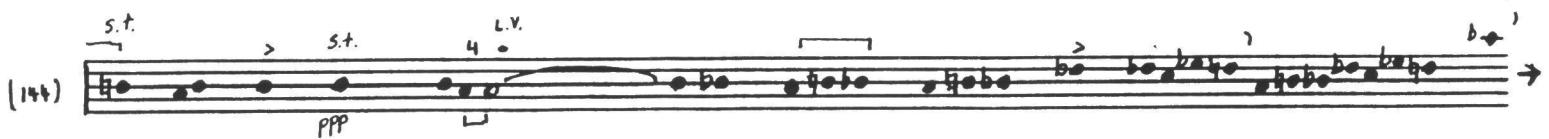
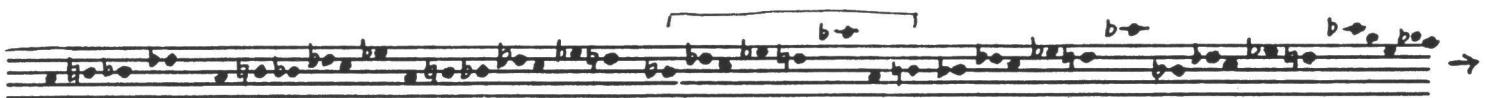
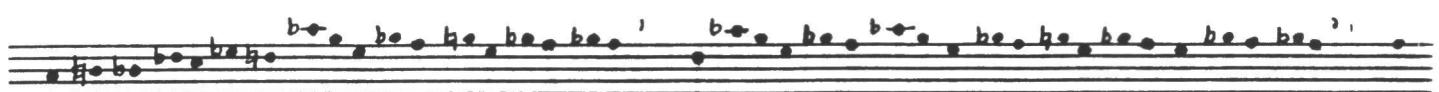
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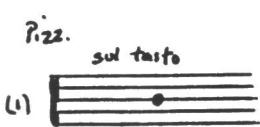
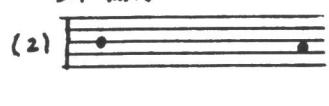
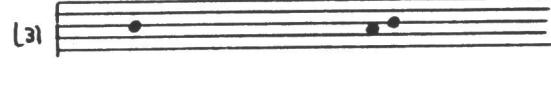
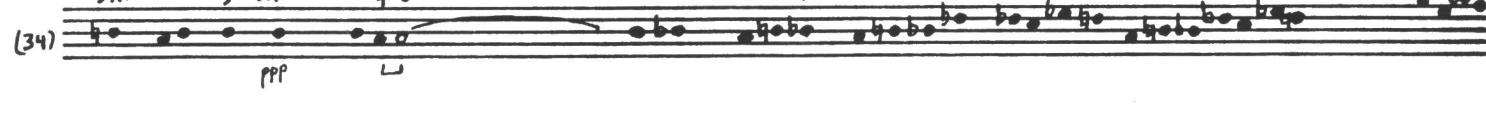
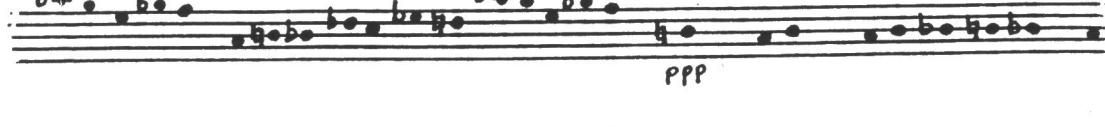
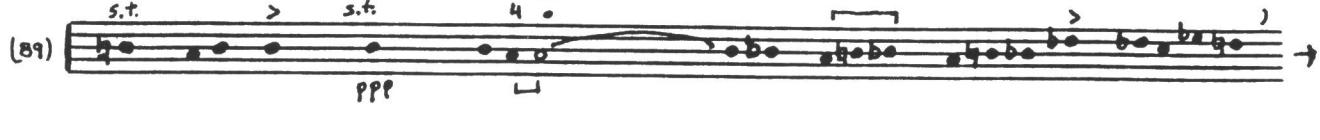
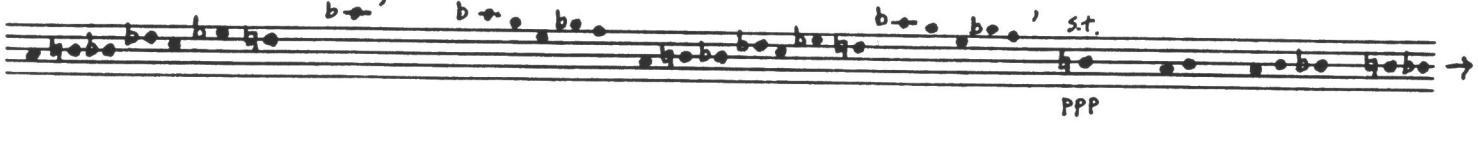
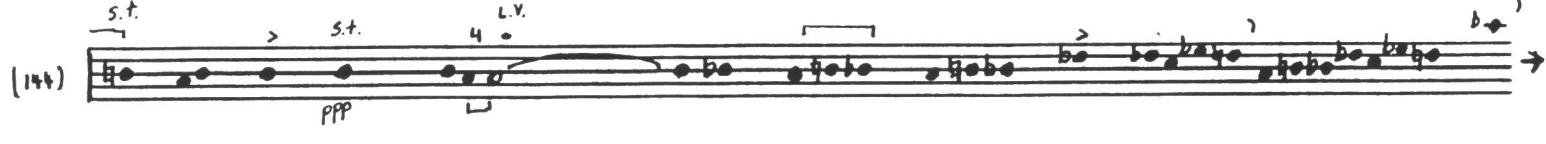
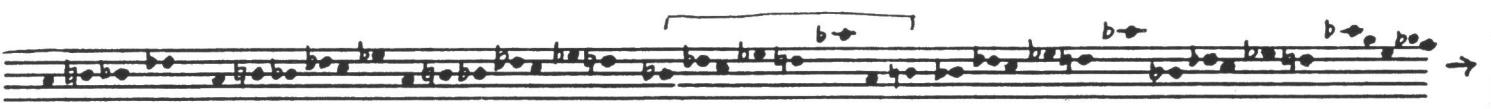
▼ ; ▲	Down Bow; Up Bow
Pizz.	Pizzicato; pluck string
Arco	Bow string
Pizz. ♪	Pizzicato with fingernail
sul pont.; s.p.	Play on bridge
sul tasto;s.t.	Play over fingerboard
s.p.----->s.t.	Begin bow on bridge and draw towards fingerboard.
con sordino;con sord.	With mute.
senza sord.	Remove mute
col legno;c.l.	Play on wood of bow
D.B.	Drop bow on string.
D.B.	Drop bow on string 4 times
	Artificial harmonic (sounds 2 octaves higher than the A.)
	Play with too much pressure on the bow and gradually let up.



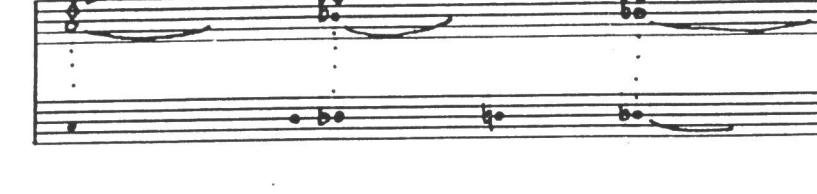
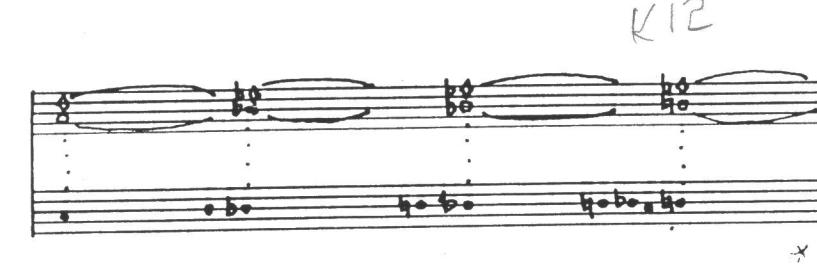
KEY 4 REL CH 4
KEY 2 REL CH B







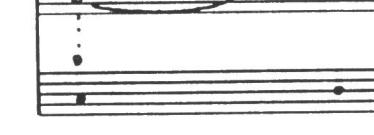
C2



K11



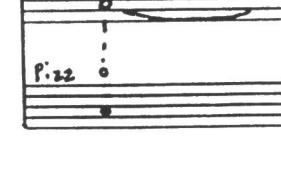
PROG CH
PRESET 2
changes timbre
normal



0.8
1 2 3

turn off keys 1-3

to play harmonics



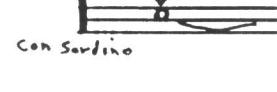
key	b	1957
1	2	71 56 73
2	3	72 52 74
3	4	73 53 75
4	5	74 54 76



110

key 24

CH2



C3

CONF16.8

con Sordino

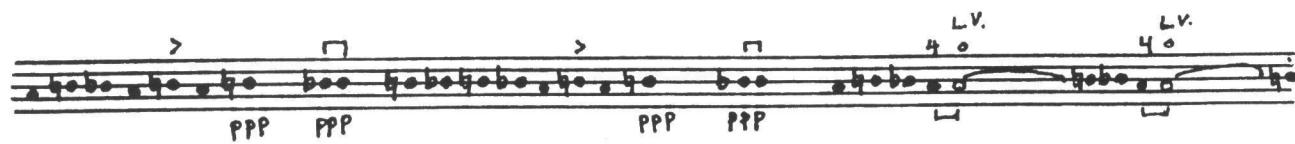
DB

A handwritten musical score for two string instruments, likely cello and double bass, on five-line staves. The score consists of ten systems of music, each with specific dynamics and performance instructions. The first system starts with 'D.B. ad lib.' and includes measures 4-17. The second system begins with 'C.L.' and 'D.B.' at measure 24. The third system starts with 'Pizz. S.P. Arco D.B. Press.' and 'V' at measure 24. The fourth system begins with 'Col legno (40) erratic' and 'D.B.' at measure 4. The fifth system starts with 'Pizz. C.L. (14) erratic' and 'S.P. D.B.' at measure 4. The sixth system begins with 'Col legno (21) erratic' and 'D.B.' at measure 4. The seventh system starts with 'Pizz. S.P. Arco D.B. Press.' and 'V' at measure 4. The eighth system starts with 'Pizz. S.P. Arco D.B. Press.' and 'V' at measure 24. The ninth system starts with 'Pizz. S.P. Arco D.B. Press.' and 'V' at measure 24. The tenth system starts with 'Arco' and 'Pizz. S.P. Arco D.B.' and 'Press.' at measure 24. The score concludes with a final section starting at measure 24, featuring 'Arco' and 'Pizz. S.P.' markings.

A hand-drawn diagram of a hexagonal lattice structure. The hexagons are outlined in black ink. Several points on the lattice are labeled with text and numbers:

- Top center: "10 Ab"
- Top left: "PH"
- Middle left: "20 Bb"
- Middle right: "20 Ab"
- Bottom left: "20 Ab"
- Bottom center: "PPBb"
- Bottom right: "CH II IT"
- Bottom right corner: A small square containing the number "5"

Arrows point from some of the labels to specific lattice sites. For example, an arrow points from "PH" to a site in the top row, and another arrow points from "CH II IT" to a site in the middle row.



KEY 7

(55) KEY 7

KEY 6
EF 4

$\text{S.t. } \frac{4}{4} \text{ L.V.}$

(34) $\text{S.t. } \frac{4}{4}$

$\text{S.t. } \frac{4}{4} \text{ o}$

KEY 5 CH 5 EF 3

(21) $\text{S.t. } \frac{4}{4} \text{ L.V.}$

$\text{S.t. } \frac{4}{4} \text{ L.V.}$

$\text{S.t. } \frac{4}{4} \text{ o}$

KEY 5 RELEASE

sul tasto L.V.

sul tasto L.V.

key 11



L1A

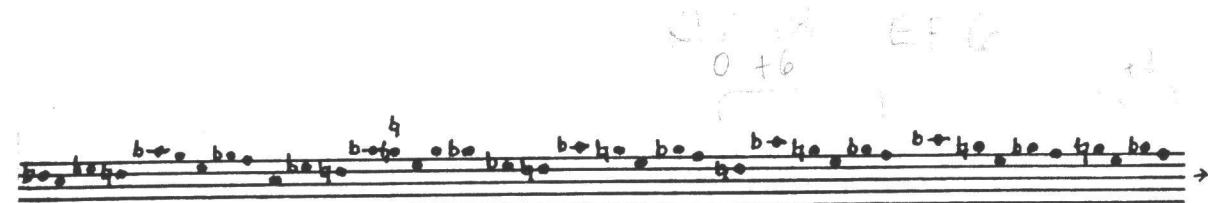
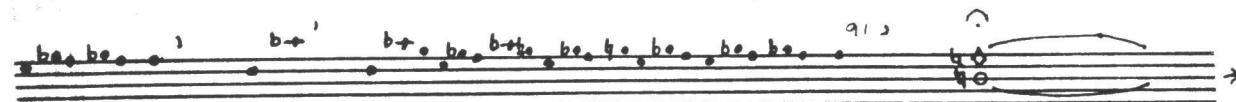
KEY 12

$\text{Pizz. } \frac{4}{4}$

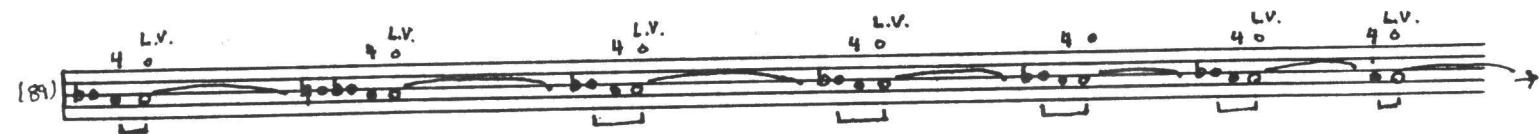
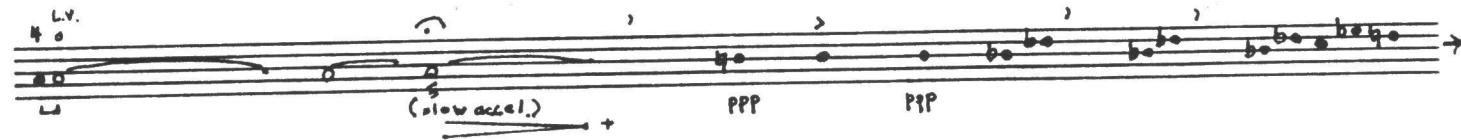
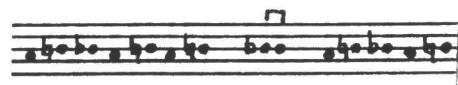
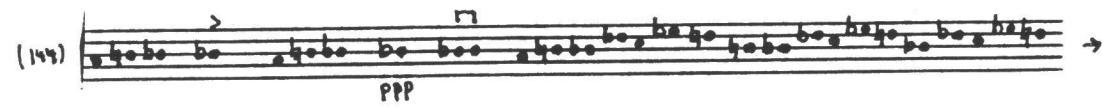
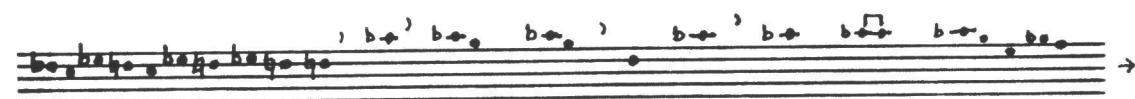
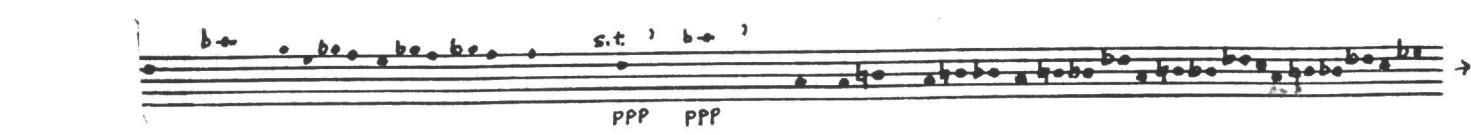
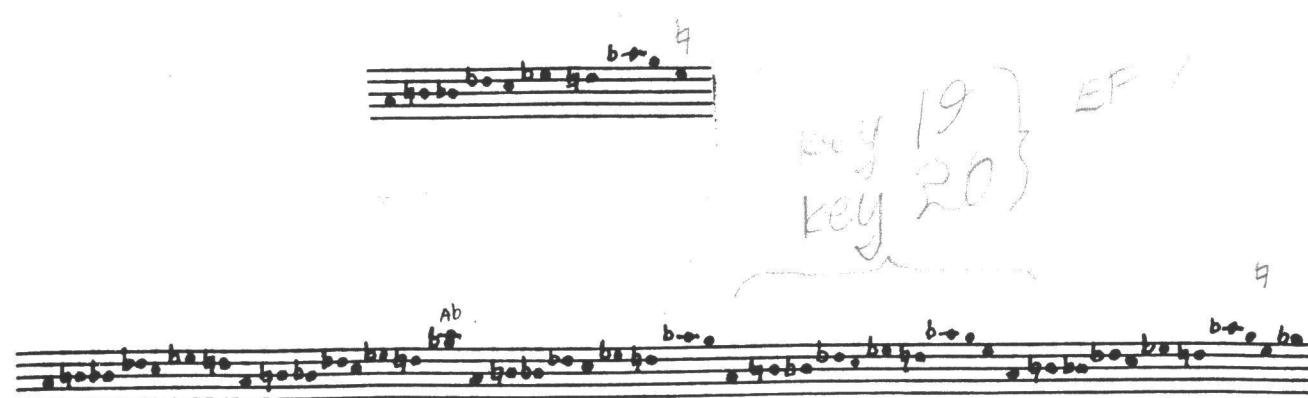
PPP

↑

13 14 15
16 17 18
19 20 21
22 23 24
25 26 27
28 29 30

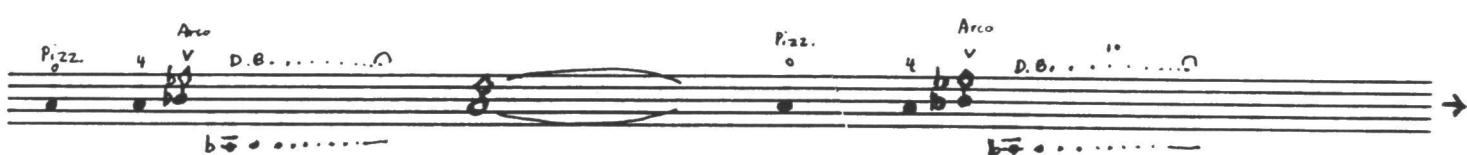
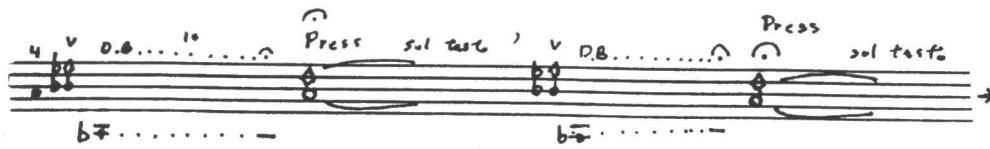
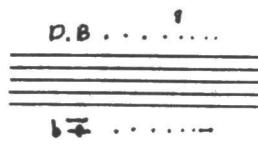
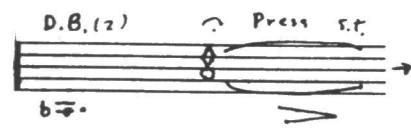
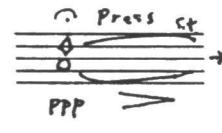


me E

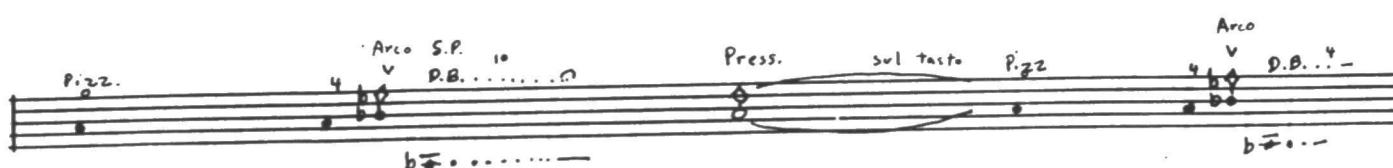
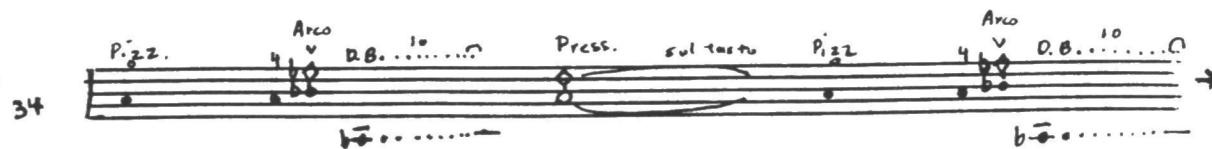


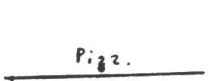
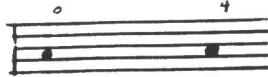
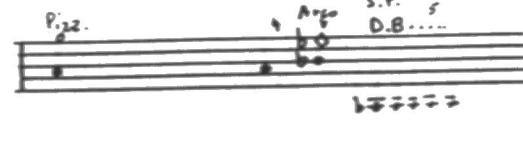
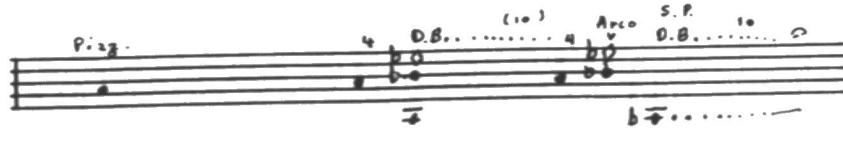
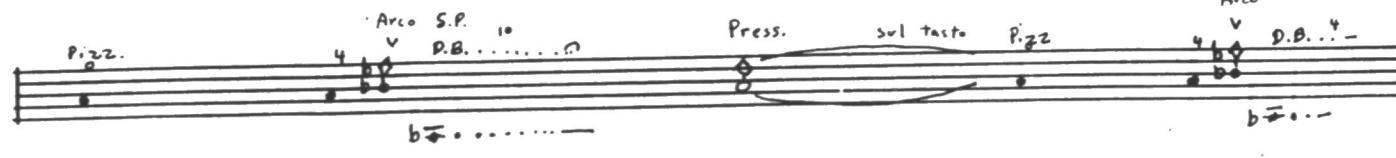
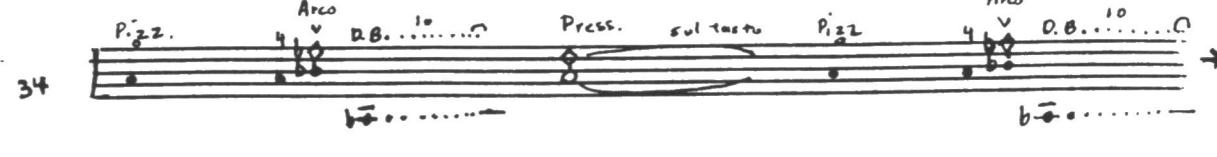
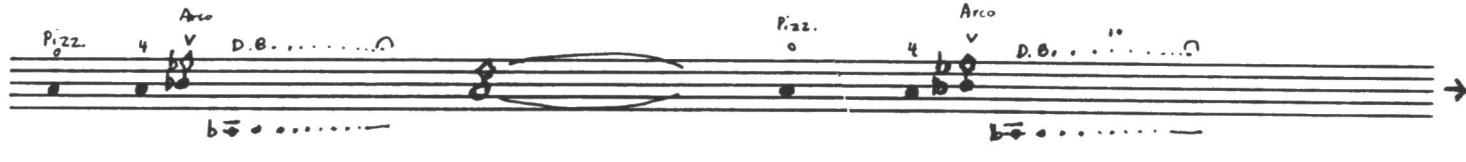
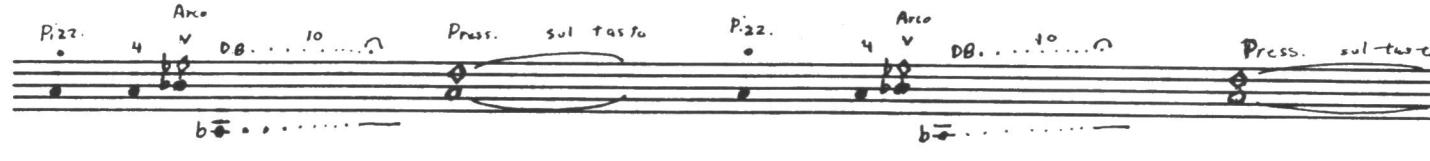
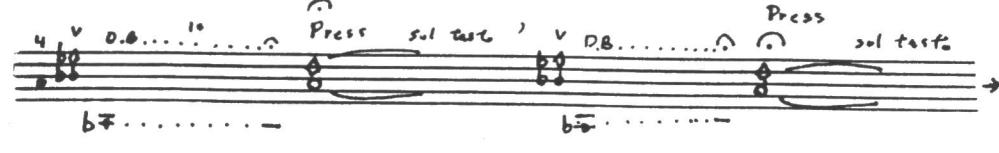
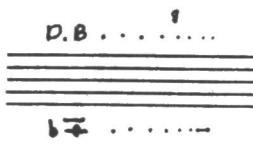
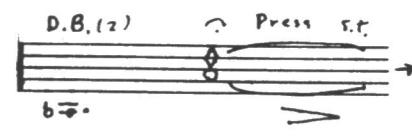
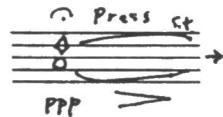
L1B

DB



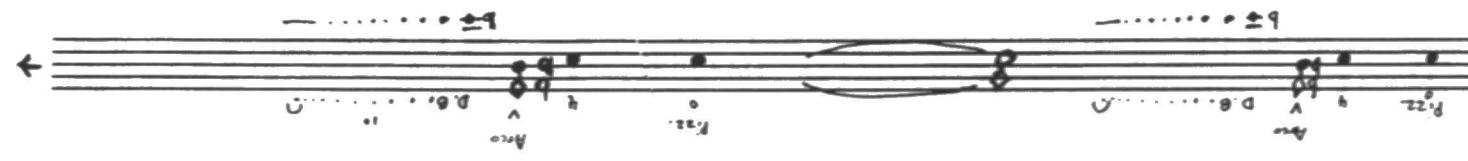
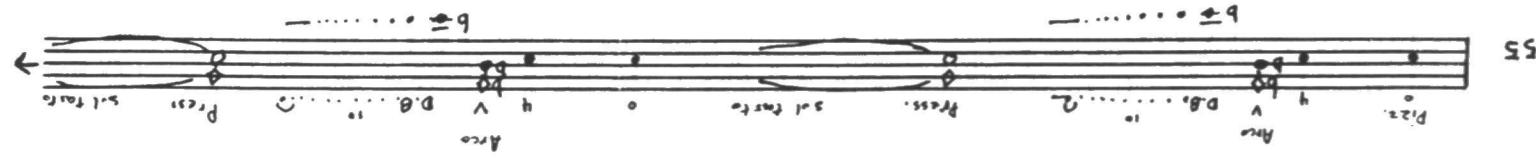
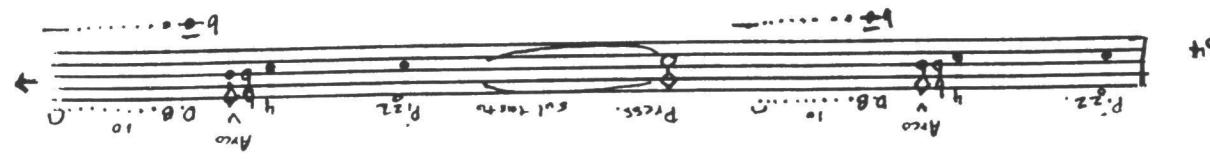
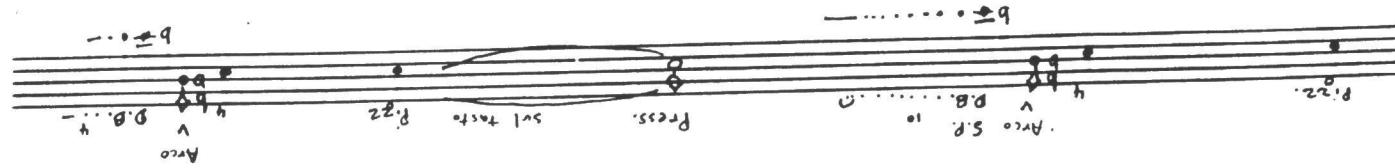
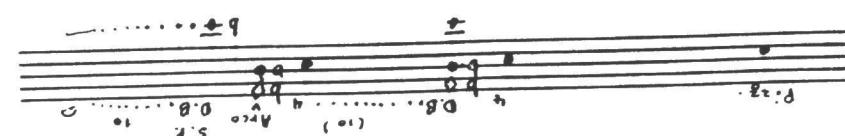
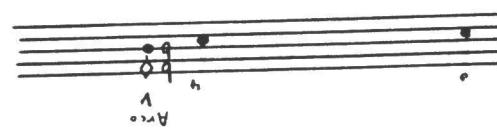
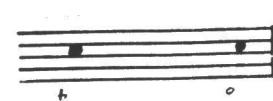
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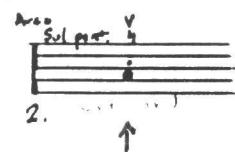
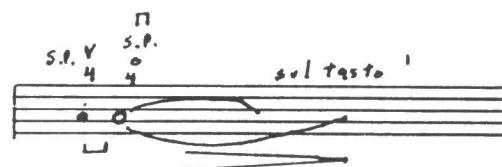
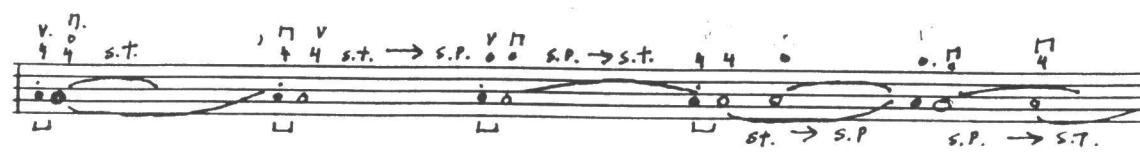
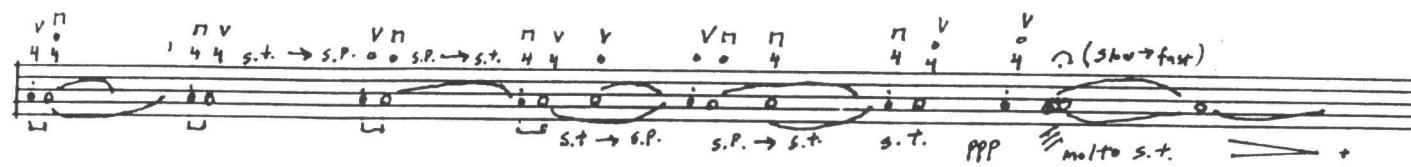




L 2

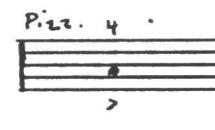
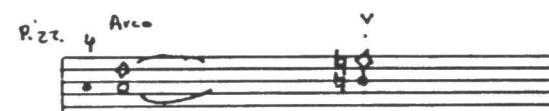
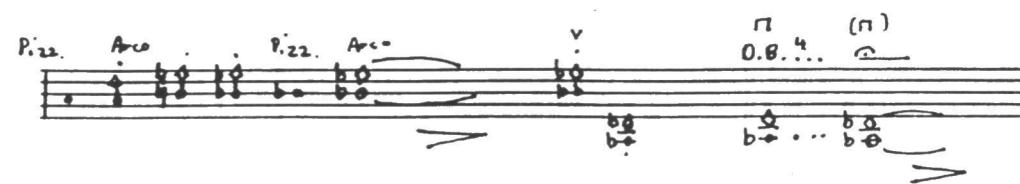
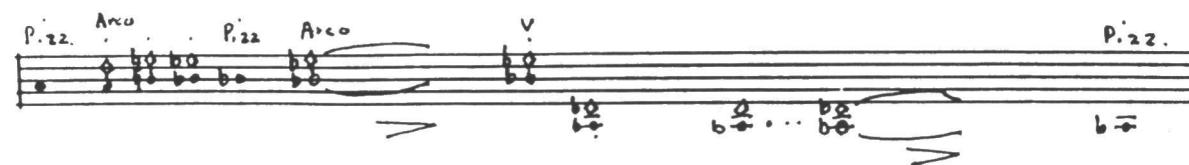
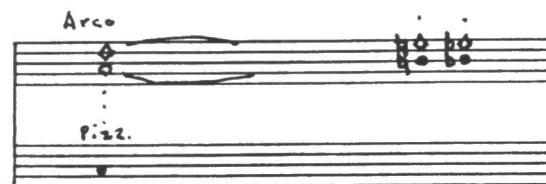
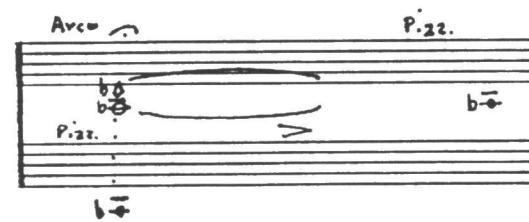
DB





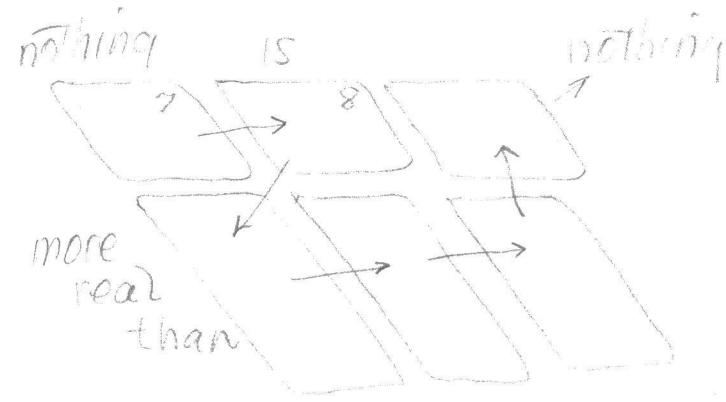
R1

DB



R21

DB



13 vol 2
Leg 12 insects
and 1?

leg 9

Berkeley 6-4-91

(eg. 27)

Sul Pont. sul taste
Press (scratch) P.22.
mp PPPP nothing.

D.B. (dribble)
More real than b

Arco
is

Pizz. 4
nothing (pp)

Tree Piece #17

Top

(Top)

Key 34
8 12 13
18 10 13
19 13 12
20 8 12
21 5 12
22 5 12
23 5 12
24 5 12
DB

703
C4
C2
C3
K2
C2
C1
C2
C1

