

Yang Liu 刘洋

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# 消失的影像

Broken Connection

for violin and electronics

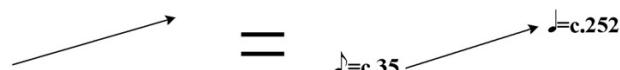
2015

## Notes for performance:

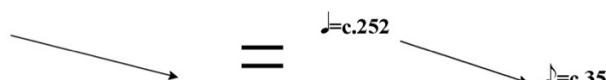
### Violin:

- There are only two tempos in this piece:  $\text{♩}=\text{c.35}$  and  $\text{♩}=\text{c.252}$

1. The upward arrow indicates tempo gradually move from  $\text{♩}=\text{c.35}$  to  $\text{♩}=\text{c.252}$



2. The downward arrow indicates tempo gradually move from  $\text{♩}=\text{c.252}$  to  $\text{♩}=\text{c.35}$



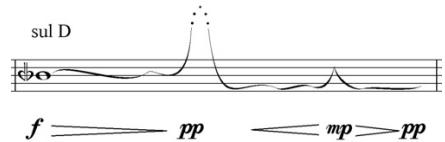
- The indications of pitches before the violin's melodic line represent the note range of the following glissandi line.

A musical score for Violin. The score consists of a single staff in common time with a treble clef. The key signature is one sharp. The staff begins with a grace note followed by a dotted half note. The first measure contains a grace note, a dotted half note labeled 'A', and a quarter note labeled 'B'. The second measure starts with a vertical bar line and a sharp sign. The third measure shows a dashed line representing a glissandi, spanning a duration of 12 inches (indicated by a bracket above the line). The dynamics are marked as  $\text{ppp}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{p}$ ,  $\text{pp}$ , and  $\text{p}$ .

- “-----” This kind of dotted line indicates sustain note at the same pitch in the music.



- “……” This kind of dotted line only represents the shape of the glissandi line, this line means no sound at this part of the glissandi.



- This indication means player can choose freely between ‘sul tasto.’, ‘ord.’ and ‘molto. sul pont.’, and gradually move from one to another at anywhere in that bar.

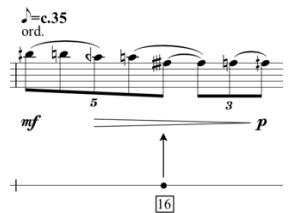
sul tasto. ↔ ord. ↔ molto.  
sul pont.

- Duration of silence does not have to be exact, but try to make it as close as possible.

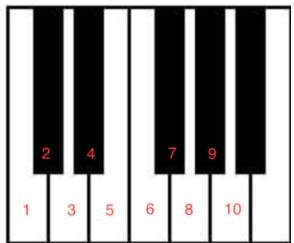
- only lightly touch the string when playing
- change back to normal pressure

Electronic:

- There are 32 electronic samples which are located in the electronic part of the score with numbers:  , while the directions of the arrows show the specific locations of these samples in this piece:



- During the performance, the electronic samples are inserted into a keyboard and labeled as 1-32 numbers on the keys, and play in order from 1 to 32 throughout the whole piece:



- Contact the composer to obtain the sound files. (musicliu1988@hotmail.com)

**Duration:** 15 minutes

# Broken Connection

Yang Liu (2014)

**A**

Violin

Elec.

1 (dotted quarter note) B↑ A↓ 12" 8" Silence

Electric piano (Elec.) staff: ppp → p → pp → p → ppp

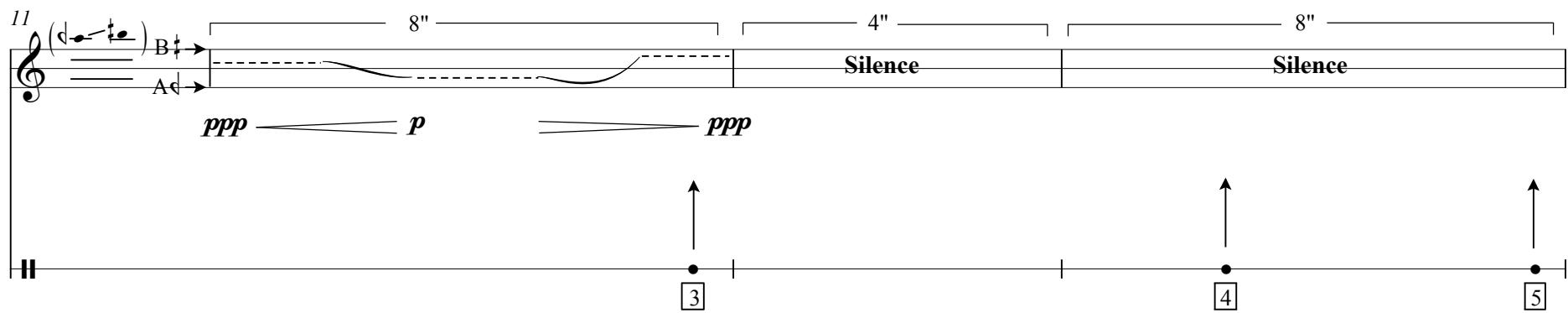
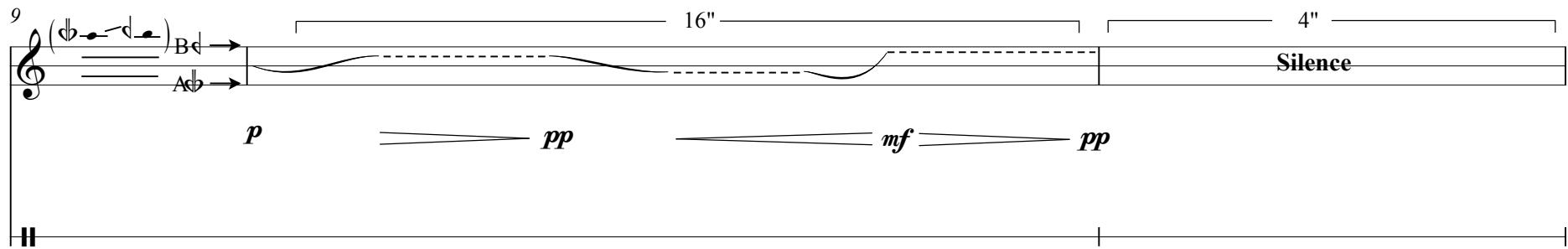
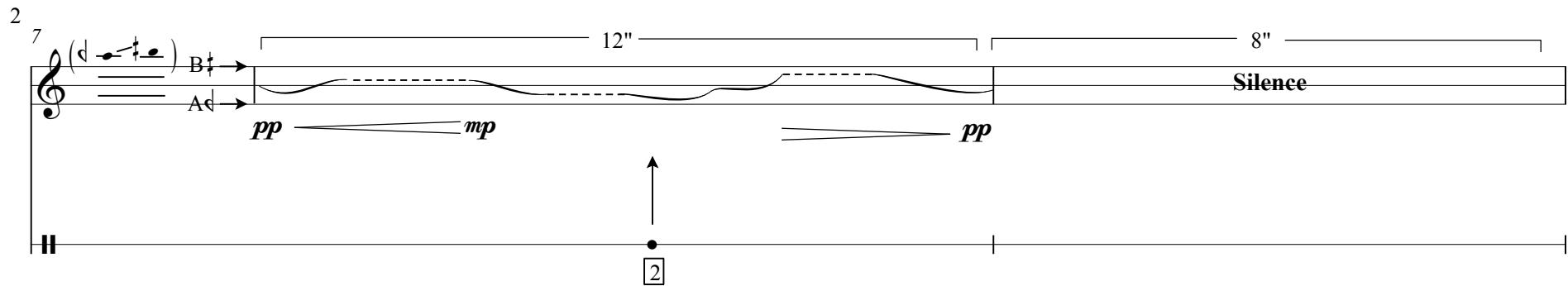
3 (dotted quarter note) B↑ A↓ 16" 4" Silence

Electric piano (Elec.) staff: ppp → p → pp → p → ppp

5 (dotted quarter note) B↓ A↓ 12" 4" Silence

Electric piano (Elec.) staff: p → pp → p → ppp

Staff 5 includes a small diagram with a vertical arrow pointing up from a circled '1' to a circled '2'.



14

Silence (mf) Silence

4" 8" 4"

A → mf pp mf pp

Silence

6

17

(mf) B → 12" 8"

p mf pp f p

Silence

7

B

4" 16"

Soft but very clear ord. ← → sul tasto

$\text{♩} = \text{c.} .35$

19

pp mf pp mp ppp

4" 16"

ord. ← → sul tasto

$\text{♩} = \text{c.} .35$

3

4

4"

8"

 $\text{♪}=c.35$ ord.  $\longleftrightarrow$  sul pont.  
non gliss.

12"

20

 $mf \longrightarrow p$  $mf \longrightarrow pp$  $mp$ 

8

23

 $f \longrightarrow p \longrightarrow f$  $mp \longrightarrow pp \longrightarrow mf$ 

Silence

9

26

 $pp \longrightarrow f \longrightarrow p$  $f \longrightarrow pp$ 

$\text{♪}=c.35$

 $mf \longrightarrow p \longrightarrow f$ 

10

11

28

sul tasto.  $\longleftrightarrow$  ord.  $\longleftrightarrow$  molto.  
sul pont.

24"

*ppp*

5

12

30

$\widehat{\square}$   $\longrightarrow$  molto.  
sul pont.

4"

$\text{♪} = \text{c.35}$

ord.  $\longleftrightarrow$  molto. sul pont.

16"

*p*  $\longleftrightarrow$  *mf*  $\longleftrightarrow$  *p*  $\longleftrightarrow$  *mp*  $\longleftrightarrow$  *pp*  $\longleftrightarrow$  *f*  $\longleftrightarrow$  *pp*

31

Silence

$\text{♪} = \text{c.35}$

4"

molto.  
sul pont.  $\longrightarrow$  ord.

16"

sul tasto.  $\longleftrightarrow$  ord.  $\longleftrightarrow$  molto.  
sul pont.

*f*  $\longleftrightarrow$  *ppp*  $\longleftrightarrow$  *mf*  $\longleftrightarrow$  *ppp*

13

14

15

6 33

Silence 8"

$\text{♪} = \text{c.35}$   
ord.

$\text{mf}$   $\text{p}$

5 3

4"

16

$\text{C}$  36

$\text{♪} = \text{c.35}$  ord.  $\longleftrightarrow$  sul pont. 16"

$\text{pp}$   $\text{mf}$

ord.  $\text{p}$  Silence

17

39

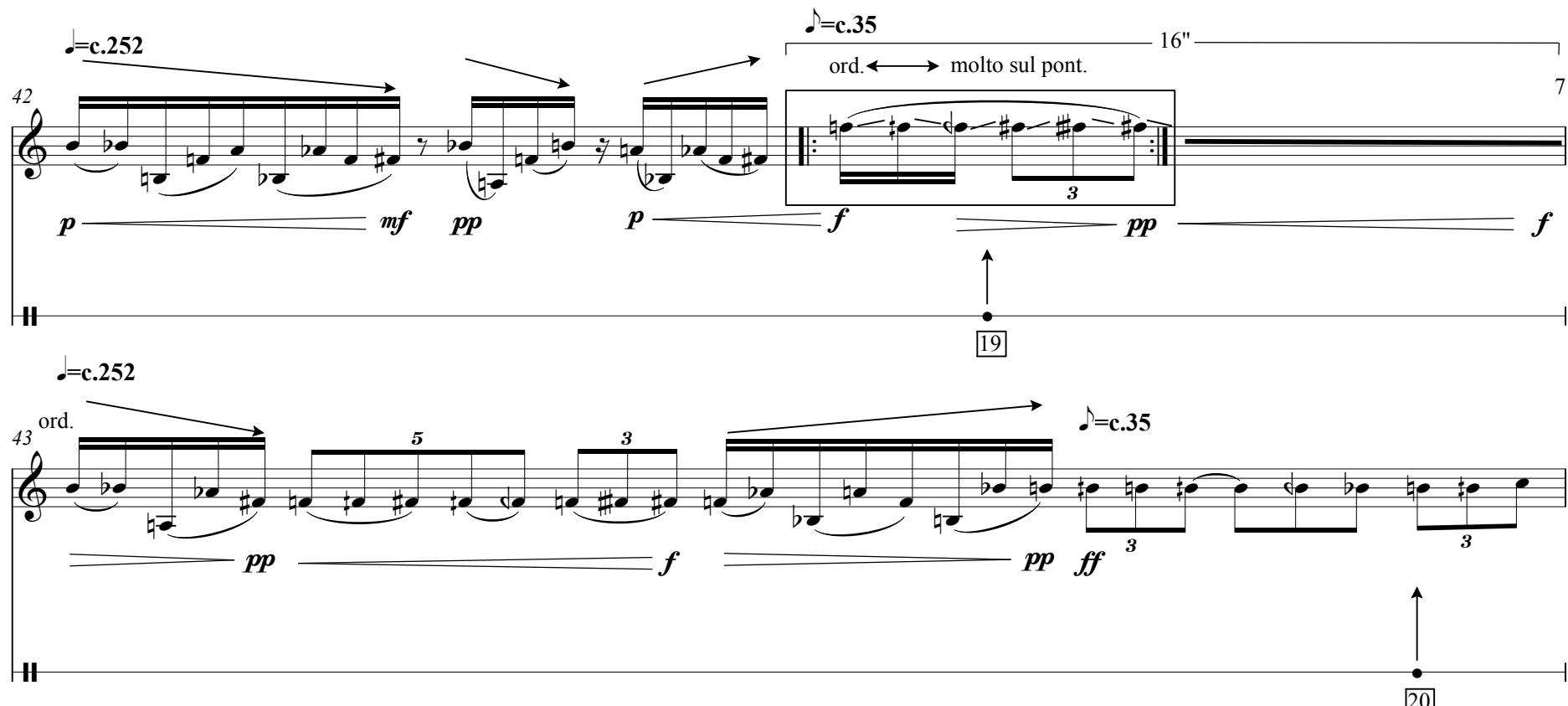
$\text{♪} = \text{c.35}$  ord.  $\longleftrightarrow$  molto sul pont. non gliss. 20"

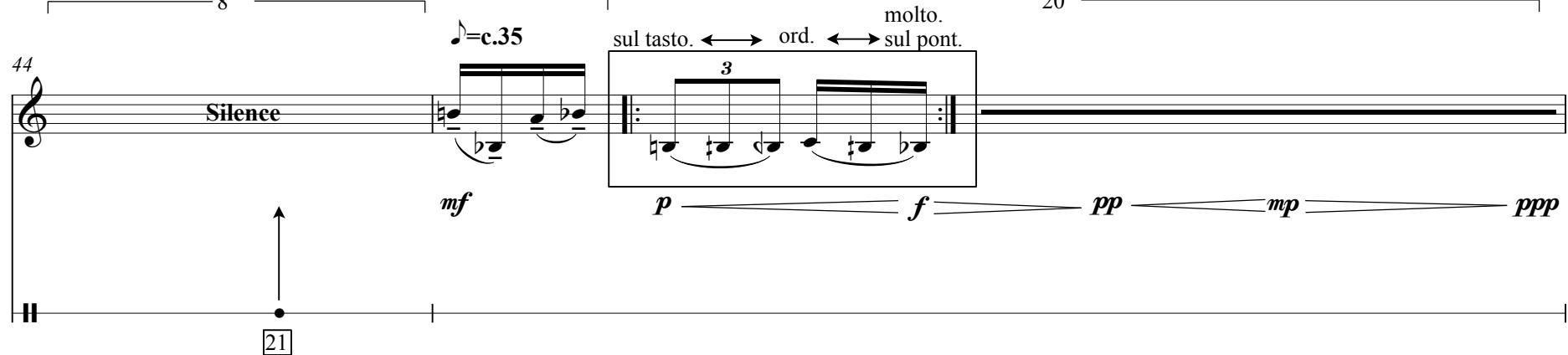
$\text{f}$   $\text{p}$   $\text{mf}$

$\text{c.252}$  ord.  $\text{p}$   $\text{mf}$   $\text{pp}$   $\text{3}$   $\text{3}$   $\text{c.35}$  non gliss. 4"

Silence

18

**42**  $\text{♩} = \text{c.}252$   

  
 7  
 19  
  
**43**  $\text{♩} = \text{c.}252$   

  
 20  
  
**44**  
 Silence  $\text{♩} = \text{c.}35$   

  
 21

D

8                          4"                          ord.                          12"                          4"

46                          Silence                          *pp*                          ← *mp*                          → *pp*                          ◇                          ♦                          Silence

II                          |                          |                          |                          |                          |                          |                          |

22                          |                          |                          |                          |                          |                          |                          |

23                          |                          |                          |                          |                          |                          |                          |

↑                          ↑                          ↑                          ↑                          ↑

*♩=c.35*

49                          *f*                          *p*                          →                          *sul D*                          8"                          4"

II                          |                          |                          |                          |                          |                          |                          |

Silence

*♩=c.252*

52                          *sul D*                          8"                          →                          *♩=c.35*                          *sul D*                          4"                          molto.                          sul pont.

*fp*                          ← *mf*                          → *pp*                          ← *mf*                          → *p*                          ← *mf*                          → *fp*                          ← *mp*

II                          |                          |                          |                          |                          |                          |                          |

24                          |                          |                          |                          |                          |                          |                          |

25                          |                          |                          |                          |                          |                          |                          |

↑                          ↑                          ↑                          ↑                          ↑

55

8"

Silence

$c.35$

ord.

$f$

4"

Silence

26

58

$c.35$

$pp$        $mf$

$p$        $mf$

$ff$

$pp$

3

27

60

4"

Silence

sul A

$pp$        $f$

$pp$        $mf$

16"

molto.  
sul pont.

$ppp$

10

62

Silence

8"

E  $\text{♪}=\text{c}.35$

$f$

$pp$

$mf$

28

29

64

$f$

$pp$

$f$

$p$

$mf$

30

66

$p$

$f$

$p$

$pp$

$sff$

31

8va

8va

8va

This musical score consists of three staves of music for a solo instrument, likely a woodwind or brass. The music is divided into measures by vertical bar lines. Measures 28 and 29 are grouped by a bracket above them, labeled "Silence" and "8\"", indicating a long silence. Measure 28 ends with a double bar line and measure number 28 in a box. Measure 29 begins with dynamic  $f$ , followed by a bracketed section of music with various notes and rests, ending with dynamic  $pp$ . Measure 29 ends with a double bar line and measure number 29 in a box. Measure 30 begins with dynamic  $f$ , followed by a bracketed section of music with various notes and rests, ending with dynamic  $p$ . Measure 30 ends with a double bar line and measure number 30 in a box. Measure 31 begins with dynamic  $p$ , followed by a bracketed section of music with various notes and rests, ending with dynamic  $sff$ . Measure 31 ends with a double bar line and measure number 31 in a box. The tempo is indicated as  $\text{♪}=\text{c}.35$  for the first section and  $\text{♪}=\text{c}.252$  for the second section. Measure 32 concludes the piece.

68

8"

*Silence*

*c.252*

*8va*

*pp*

11

2"

*Silence*

II

71

*c.252*

*8va*

*mp*

*Silence*

*c.252*

*8va*

*pp*

32

II