

Falling on Lobsters in the Dark

commissioned by Duo46 and pianist Nathanael May

Violin
• = 60 tense
sul pont. gradually increase vibrato
wide vibrato
• = 160 with restless energy
ord.
f *f* *f*

Guitar
strum *pluck* *strum* *sul pont. pluck*
f *p* *f* *mf*

Piano
p *f* *p* *f* *mf*

change to ... *ord.* *f* *p*

pizz. gliss. *arco* *pizz. sul G gliss.* *arco col legno battuto*
mp *f* *mf* *f*

pizz. *ord.*
mf *f*

mp *mf* *f*

6 11

16

ord.

f *sfz* *mf*

(snap string)

ord.

21

p *pizz.* *arco* *gliss.* *f* *gliss.* *gliss.* *gliss.*

p *sub. mf* *sub. mf*

26

p *p* *p*

30

mf *mf* *mf*

34

mf *ff*

39

pizz. gliss. *arco gliss.* *f* *p* *mf*

44

gliss. *p* *mp* *sul G pizz. gliss.* *wide vibrato* *arco* *mp* *mf*

49

f *ord.* *sul pont.* *ord.* *f* *p* *mf*

This musical score is written for piano and violin in 4/4 time. It consists of several systems of staves. The piano part is shown in grand staff notation (treble and bass clefs), while the violin part is in a single treble clef staff. The score includes various dynamic markings such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). It also features articulation marks like accents (>), slurs, and a *pizz.* (pizzicato) instruction. The tempo is marked as *poco rit.* (poco ritardando) in the final system. Measure numbers 54, 58, and 63 are indicated at the beginning of their respective systems. The key signature has one flat (B-flat).

ritard

♩ = 80
change to ...

71

sul pont.

♩ = 126 tense

p tap fret with r.h., do not restrike; freely, ad lib.

sul tasto

ord.

f

p

mf

p

76

ord.

mf

(rapid gliss.)

mf

p

mf

pp

mf

p

mf

83

rall.

a tempo

sul tasto

gradually change to ...

sul pont.

mf

p

mf

gradually change to ...

f

p

sul tasto

sul pont.

mf

f

mf

f

91

gradually change to ... *ord. gradually change to ...*

mp cresc. poco a poco
ord.

mp cresc. poco a poco

mp cresc. poco a poco
sim.

100^{8va}
(8^{va})

sul pont. gradually change to ...

106^{8va}
(8^{va})

ord. *f* *funky* ♩ = 104

111^{8va}
(8^{va})

loco (dry - no pedal)

col legno battuto *mf* *ord.* *f*

117

120

123

127

130

133

gliss.

ritard

strum

pluck

Leo

136

a tempo ♩ = 104 *mysterious*

mp *f* *p* *ppp*

strum

ff *ff*

mp *f*

una corda

140

pluck

mp *mf* *p* *pp*

p *ppp*

p

144

♩ = ♩. (= 52) haunted

con sord. *sul pont. change to ...* *ord.* *sul pont. change to ...*

pp *mp* *pp*

mp *pp* *pp* *mp*

Leo II

mf

-8-

$\bullet = \circ (\bullet = 104)$

167

$\bullet = 160$ with restless energy *senza sord.* *increase vibrato to ...* *wide vibrato* *decrease vibrato to ...* *ord.*

173

sim.

col legno battuto *ord.*

179

mf *ord.*

sul pont. *change to ...* *ord.*

184

pizz. gliss. *p* *arco* *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

p *mf* *sub. mf* *mf*

189

p *f* *sul G ♭ (snap pizz.)* *arco* *p* *mp*

f *f* *mp*

194

(sul A) *f* *f* *f*

199

pizz. *p* *arco* *col legno battuto* *ord.* *mf* *mf*

p *mf*

204

209

pizz. *mf* *arco* *f* *pp*

215

p *mf* *ff*

mp *mf* *ff*

mp *mf* *ff*

219

8vb

223

p *mp*

228

mf *ff*

233

mf *p* *mf* *p* *mf* *f*

sul A *sul D*

sim.

238

f *mf* *f*

243

ritard

p *f* *ff* *f*

molto

♩ = 80

♩ = 72 mournful

change to ... sul pont.

mf *ff* *p*

tap fret with r.h., do not restrike; freely, ad lib.

f

mf *ff* *pp* *cresc. poco a poco*

sempre sostenuto e legato

248

pp *cresc. poco a poco*

gliss.

252

gliss.

sim.

pp *cresc. poco a poco*

sim.

256

(p)

(p)

260

264

(mp)

(mp)

272

(mf) *f*

mf *f cresc. poco a poco*

(mf) *f cresc. poco a poco*

let up pedal *(dry - no pedal)*

276

mp

♩ = 104 funky, with mad energy

279 *ff* *mf* *pluck* *ff*

283 *mf* *col legno battuto* *ord.* *fff* *strum* (x notehead = strum dampened strings)

287 *f* *fff* *sim.*

291 *fff* *8va* *fff*

295

mp cresc. poco a poco
pluck

mp cresc. poco a poco

mp cresc. poco a poco

300

ff col legno battuto

ff strum (x notehead = strum dampened strings)

ff

ff

8^{va}

304

ord.

mp cresc. poco a poco
pluck

mp cresc. poco a poco

mp cresc. poco a poco

309

fff

fff

fff

mysterious

gradually change to . . .

sul pont.

Musical score for measures 325-331. The score is in 3/4 time and features a key signature of two sharps (F# and C#). The first system includes a treble clef staff with dynamics *ff* and *pp*, and a grand staff with dynamics *mp*, *f*, *p*, and *ppp*. The second system includes a grand staff with dynamics *ff*, *mp*, *f*, and *p*. The bottom staff is marked *una corda*. Measure numbers 325, 326, 327, 328, 329, 330, and 331 are indicated at the beginning of their respective measures.

Musical score for measures 329-331. The score is in 3/4 time and features a key signature of two flats (Bb and Eb). The first system includes a treble clef staff with dynamics *pp* and *mf*, and a grand staff with dynamics *pp* and *mf*. The bottom staff is marked *tre corda*. A tempo marking of $\bullet = 72$ is present. The word *ord.* appears above the first staff in the second system. Measure numbers 329, 330, and 331 are indicated at the beginning of their respective measures.

Musical score for measures 332-334. The score is in 3/4 time and features a key signature of two flats (Bb and Eb). The first system includes a treble clef staff with dynamics *ff*, *mp*, and *fff*, and a grand staff with dynamics *ff* and *mp*. The second system includes a grand staff with dynamics *fff*. The word *ord.* appears above the first staff in the second system. The word *sul pont.* appears above the first staff in the first and second measures. Measure numbers 332, 333, and 334 are indicated at the beginning of their respective measures.