

# junkspace – progress?

for solo piano and ensemble  
with live electronics

Nikolaos-Laonikos Psimikakis-Chalkokondylis



# junkspace – progress? *for solo piano and ensemble*

## Performance Instructions

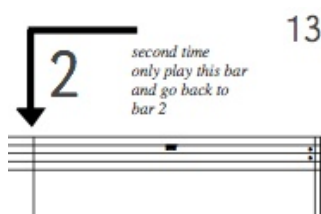
### REPEAT MARKS

The piece is structured as follows:

The *first* time through, the first version of bar 80 is played, and then the conductor moves on straight to bar 81, at rehearsal mark G. At the end of the score, the conductor follows the repeat mark and goes back to bar 2.



The *second* time through, the second version of bar 80 is played, and following the repeat mark on that bar, the conductor goes back to bar 2.



The *third* time through, the conductor chooses to end the piece (either spontaneously or at a predetermined point) at any point between the two markers (bar 13 to bar 57).



The aim is to give the impression that the performance could last for ever, and it was only arbitrarily cut midway to prevent it from doing so. Therefore, the place at which the conductor chooses to stop the performance must not be one which would imply closure (e.g. bar 43) but one which would imply continuity. To enhance the effect, the conductor may further choose to end the performance half-way through a bar.

### PIANO CHOICES

Wherever there are two piano staves in the piece, the pianist has to choose either of the two available options, as follows:

The *first* time through, the pianist chooses **either** of the two options and performs it.

The *second* time through, the pianist chooses the **other** option, the one he did not perform the first time through.

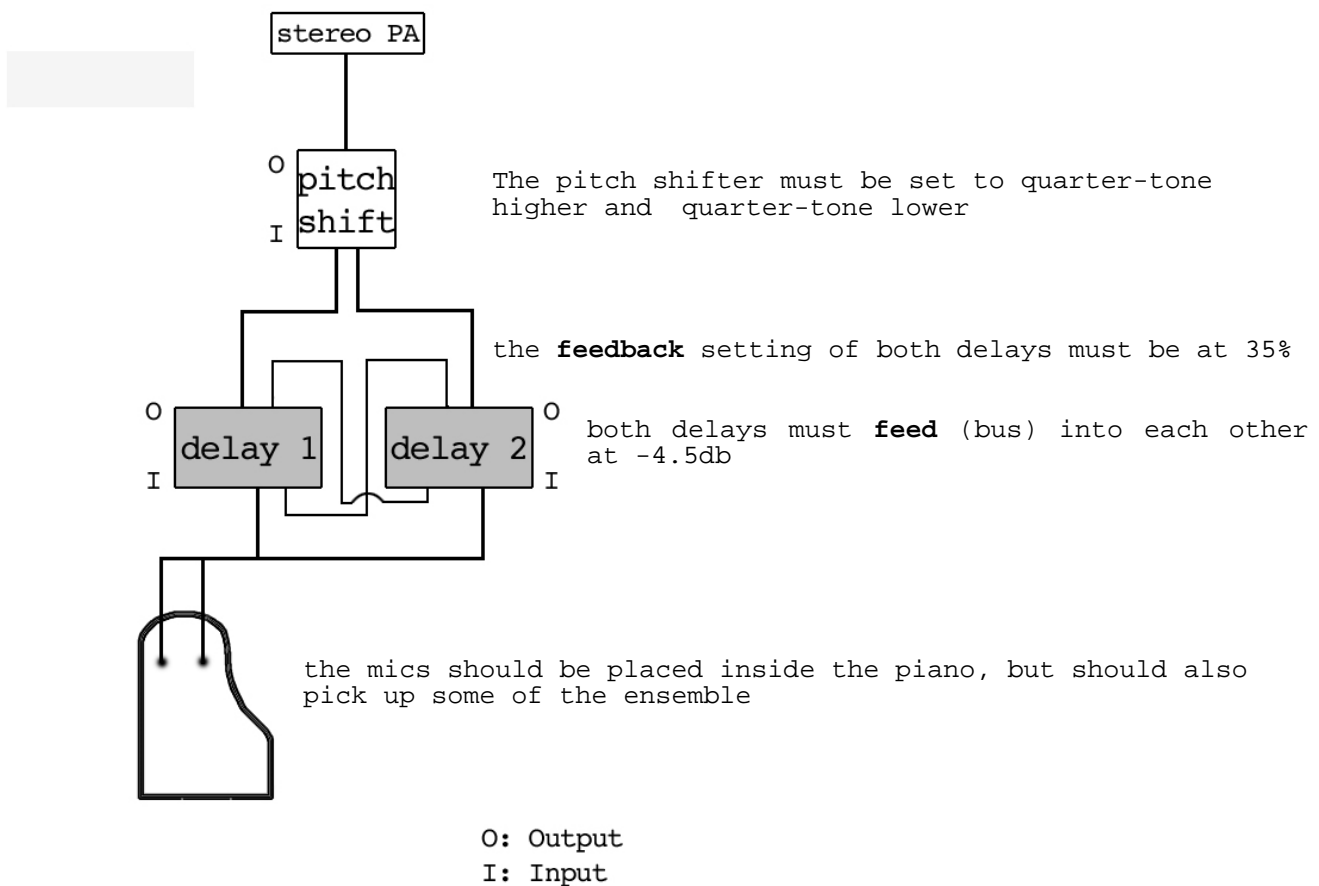
The *third* and last time through, the performer chooses, again, **either** of the two options.

## LIVE ELECTRONICS

The equipment required is:

- stereo speakers
- 2 close-contact microphones which should be placed as close to the strings of the piano as possible. Ideally, the microphones would also pick up some of the ensemble playing, but not too much.
- Automation software (e.g Logic Pro) with the following plugins: 2 delays (up to 1000ms); pitch shifter or harmoniser (set to quarter-tone higher and quarter-tone lower – if only one is possible, then set to quarter-tone higher)

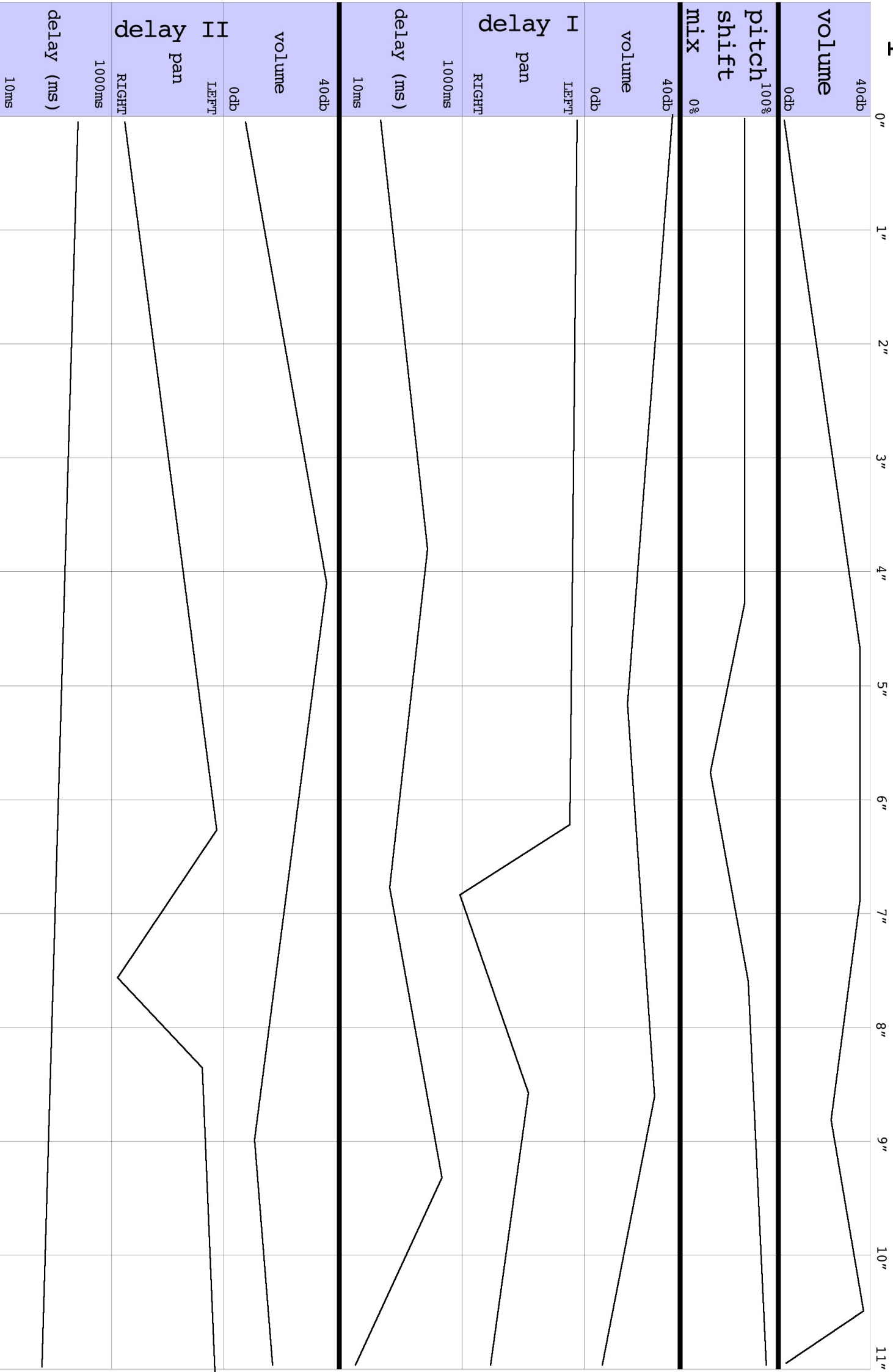
Equipment Setup:



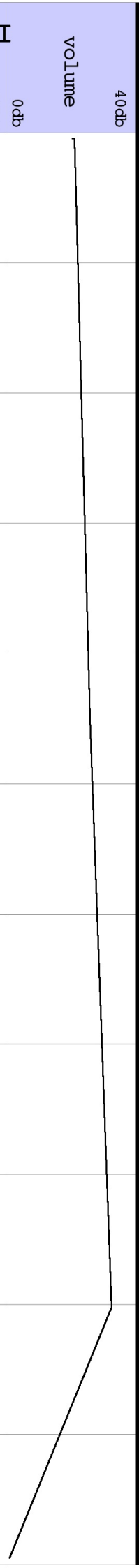
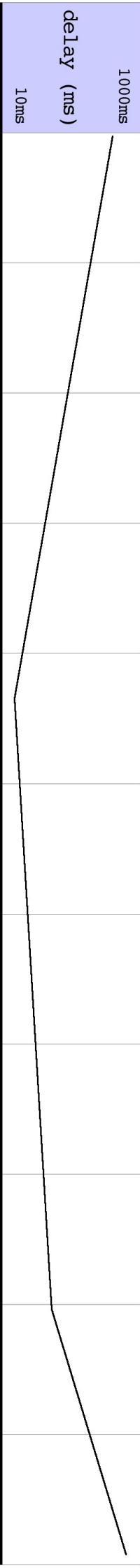
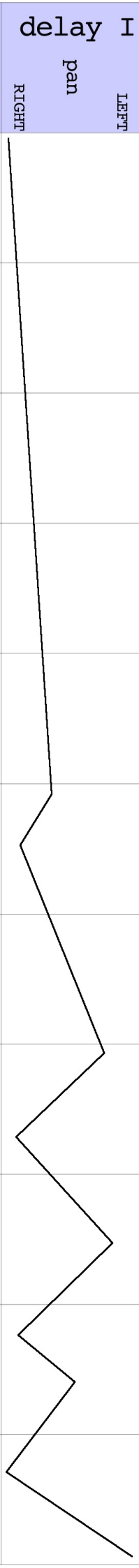
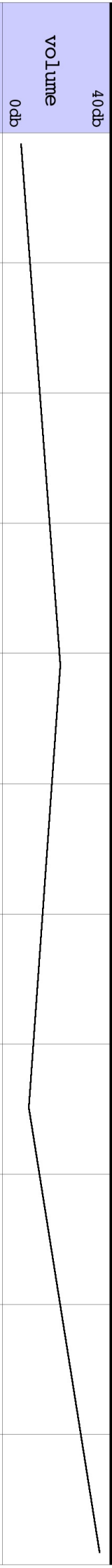
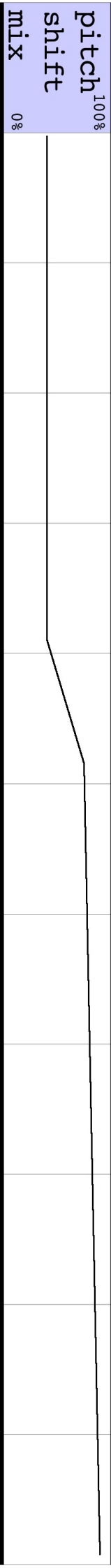
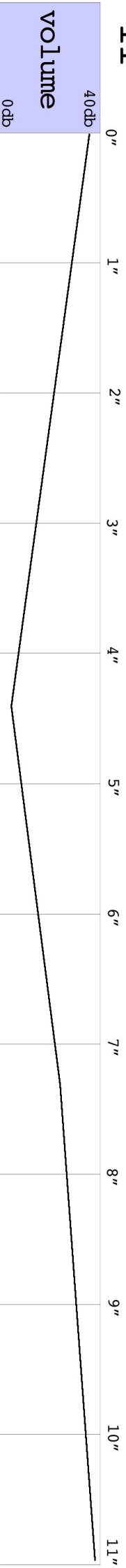
The electronic musician must translate the given three **graphs** with automations into whichever software he is using. Each of these automation graphs is to be an automation loop. At the beginning of the performance the electronic musician will start with the first loop, and switch to the next loop every other rehearsal marking (rehearsal markings C, E, G, I, K, and again at the beginning, after the repeat mark).

The only **exception** is at rehearsal marking L, at which point the electronics must stop altogether and start again when the conductor goes back to the beginning of the score.

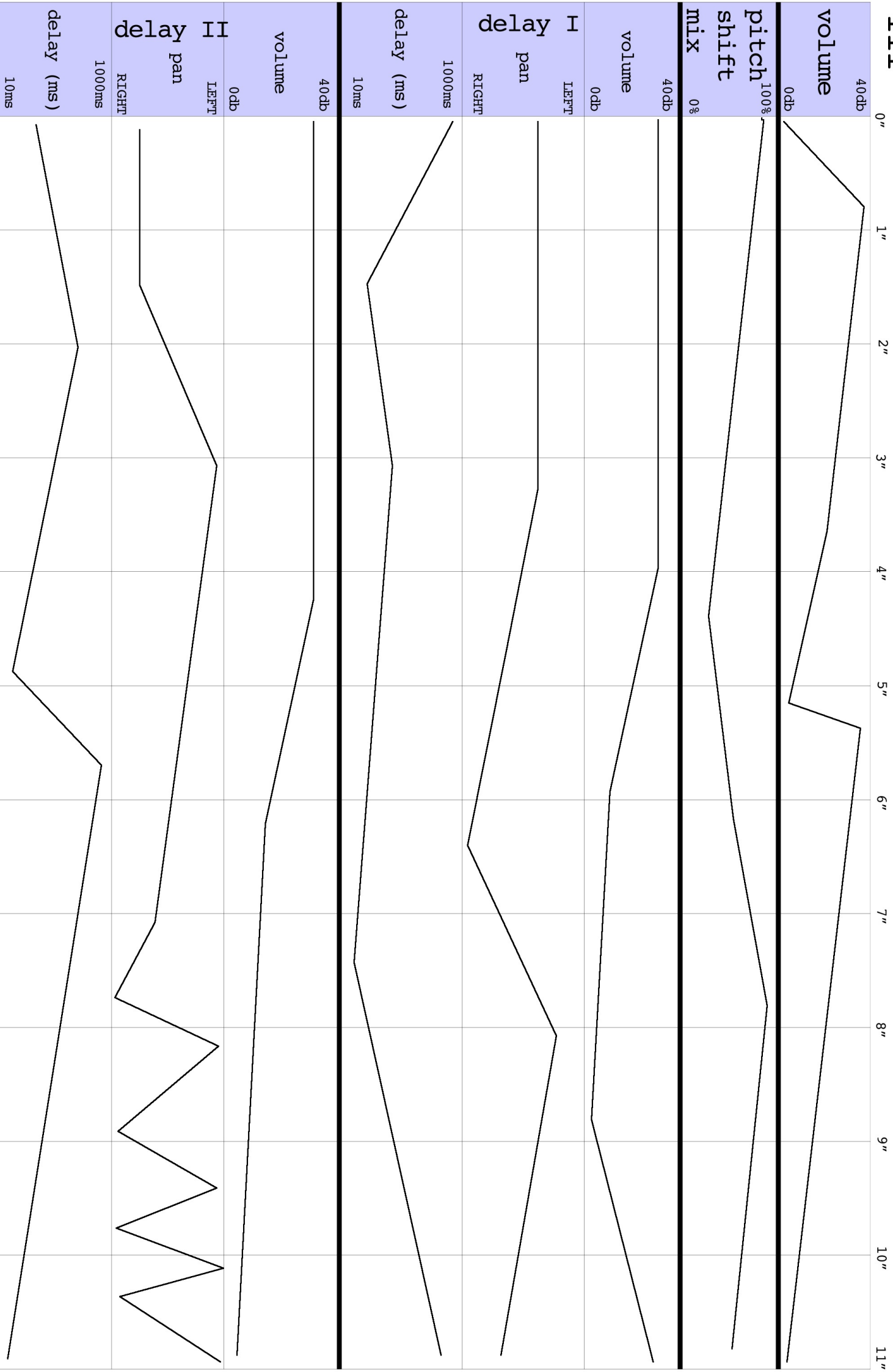
# I



# II



# III







# junkspace — progress?

for solo piano and ensemble

with live electronics

Nikolaos-Laonikos Psimikakis-Chalkokondylis

transposing score

♩ = 90-96

This musical score is for the piece 'junkspace — progress?' by Nikolaos-Laonikos Psimikakis-Chalkokondylis, intended for a solo piano and an ensemble with live electronics. The score is in 4/4 time with a tempo of 90-96 BPM. It features multiple staves for various instruments and a piano part with two alternative choices.

**Instrumentation and Dynamics:**

- Flute:** Starts with a *pp* dynamic and a *mf* dynamic later.
- Oboe:** Starts with a *mf* dynamic.
- Clarinet in Bb:** Starts with a *mf* dynamic.
- Bassoon:** Starts with a *mf* dynamic.
- Horn in F:** Starts with a *mf* dynamic and includes a *con sordino* marking.
- Trumpet:** No notes.
- Trombone:** No notes.
- Percussion:** Includes Woodblock and Suspended Cymbal, with dynamics *f* and *mf*.
- Piano:** Features two alternative choices for the piano part, both starting with a *f* dynamic. Choice 1 includes a *ffz* *possibile* marking. The piano part includes a *pizz.* marking and a *l.v.* (lively) instruction.
- Violin I:** Starts with a *f* dynamic, then *ff*, and ends with a *p* dynamic.
- Violin II:** Starts with a *ff* dynamic, then *p*.
- Viola:** Starts with a *ff* dynamic, then *p*.
- Violoncello:** Starts with a *pp* dynamic, then *ff*, and ends with a *p* dynamic.
- Double Bass:** Starts with a *ff* dynamic.

**Performance Instructions:**

- Pedal down throughout unless otherwise stated* (for both piano choices).
- con sordino* (for Horn in F).
- pizz.* (pizzicato) for Violin I.
- arco* (arco) for Violin I.
- inside the strings with back of hand* (for Percussion).
- l.v.* (lively) for Percussion.

4

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

#1

(Ped.)

Pno.

(Pno.)

#2

(Ped.)

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*sim.*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

Sus. C.

*p*

*pizz.*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

A

8

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

*f*

*p*

*f*

*p*

*fff*

*p*

*arco*

*p*

*f*

*mp*

*f*

*sfz* > *p*

*arco*

*mf*

*p*

*arco*

*mp*

*p*

junkspace — progress?

4

**B**

**3**

the third time through, end the piece somewhere between these indicators. The aim is to create the impression that the performance of this piece could go on forever, and was cut midway. Hence, the conductor must not choose to end the performance at a point which would convey closure (e.g. bar 43), but rather at a place where the music is continuous. The conductor may also choose to finish the performance in the middle of a bar, to enhance the effect.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone), Percussion, and Piano. The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is divided into measures, with a key signature of one sharp (F#) and a time signature of 4/4. Dynamic markings and performance instructions are placed throughout the score. A conductor's note at the top provides specific instructions regarding the ending of the piece.

17

Fl. *p* *pp* *mf* *p*

Ob. *> p* *sfz > pp* *mf*

B♭ Cl. *f* *p* *mp*

Bsn. *mf* *f* *p*

Hn. *mf* *mp* *p* *pp* *sfz > p* *f*

Tpt. *sfz > p* *mp* *f* *p*

Tbn. *f* *p* *pp*

Perc. W.B. *f* Gui. *p*

Pno. *fff* *p* *f* *pp* *ff* *pppp*

(Ped.)

Vln. I

Vln. II

Vla.

Vcl. *pp* *f*

D.B. *pp*

C

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

#1

*legatissimo*

(Ped.) una corda -----

Pno. choose alternative options, similarly to bar 2

#2

*pp* ----- *ff* ----- *p*

(Ped.)

#1

(Ped.) u.c. -----

*mf* ----- *p*

#2

*pp* ----- *f* ----- *p* ----- *f* ----- *ppp*

(Ped.)

D

This musical score is for a section titled 'D' and is marked with the number 34. It features a variety of instruments including woodwinds, strings, and piano. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Percussion (Perc.). The second system includes Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The music is in 3/4 time and changes to 4/4 time at measure 35. The piano part features complex textures with triplets and a quintuplet. The strings play a melodic line with dynamic markings of *ff* and *p*. The woodwinds have specific dynamics and articulations, including *f* and *con sordino*. The double bass part is marked *pizz.* and *ff*.

40

Fl. *sfz*

Ob. *sfz*

B♭ Cl. *sfz*

Bsn. *sfz*

Hn. *sfz*

Tpt. *sfz*

Tbn. *sfz*

Perc. W.B. *sfz*

Pno.

(Ped.)

Vln. I *mf*

Vln. II *mf*

Vla. *sfz* *p* *mf*

Vcl. *sfz*

D.B. *sfz*

Detailed description: This page of a musical score covers measures 40 to 45. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Trumpet, Trombone) and Percussion (W.B.) all play a sharp attack (*sfz*) in measure 40. The Piano part is mostly silent, with a pedal marking (Ped.) in measure 40. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) enters in measure 40 with a sharp attack (*sfz*). In measure 41, the strings continue with various dynamics: Violin I has a *mf* dynamic with a triplet; Violin II has a *mf* dynamic with a triplet; Viola has a *sfz* dynamic; Violoncello has a *sfz* dynamic; and Double Bass has a *sfz* dynamic. In measure 42, the strings play a complex passage with dynamics ranging from *p* to *mf*, including triplets and a quintuplet in the Viola part. The woodwinds and Percussion continue their sharp attack through measure 45.



46

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

*breathe as necessary*

*p* *pp*

46

Pno.

(Ped.)

46

Vln. I

Vln. II

Vla.

Vcl.

D.B.

*f* *p* *mf* *sfz > p* *mp*

breathe as necessary

50

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Sus. C.

Flute: *mp*, *sfz > pp*, *mf*, *pp*, *f*

Oboe: *p*, *mf*, *sfz > p*

Clarinet: *f*, *p*, *pp*, *f*

Bassoon: *p*, *f*

Horn: (con sordino), *pp*, *sfz > p*, *pp*

Trumpet: (con sordino), *sfz > p*

Timpani: *p*

Percussion: *p*

50

Pno.

(Ped.)

Piano: *f*, *p*, *f*, *mp*

Pedal: *f*, *mp*, *f*

50

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Violin I: *f*, *p*, *f*, *mp*

Violin II: *f*, *mp*, *f*

Viola: *p*, *f*

Violoncello: *f*, *sfz > p*

Double Bass: *mf*, *p*, *pp*

54

Fl. *f* *p*

Ob. *mf* *pp* *mp*

B♭ Cl. *p* *mf*

Bsn. *sfz > p* *mp*

Hn. *mf* *p* *mp*

Tpt. *mp* *p*

Tbn. *pp* *mf* *mf*

Perc. Guiro *f* W.B. *p*

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vlc. *f* *pp*

D.B. *f* *pp*

E

58

Fl. *mf*

Ob. *p*

B♭ Cl. *p*

Bsn. *p* *f*

Hn. *pp* *mp* *p* *pp*

Tpt. *pp* *p* *pp*

Tbn. *p* *mf* *pp*

Perc. W.B. *ff* Sus. C. *p*

Pno. *mp* *sfz* *mp*

(Ped.)

64

Pno. *legato* *f* *p* *sfz* *p* *f*

(Ped.)

70

Pno. *mp* *pp* *f*

F

(Ped.)

1 first time only play this bar and go straight to bar 81, [G]

2 second time only play this bar and go back to bar 2

76 Fl. *f*

Ob.

B♭ Cl. *f*

Bsn.

Hn.

Tpt.

Tbn.

Perc. W.B. *sfz*

Pno. *ff* *mp*  
(Ped.)

76 Vln. I *con sordino* *arco* *ff* *p*

Vln. II *con sordino* *ff* *p*

Vla. *con sordino* *ff* *p*

Vlc. *ff* *p*

D.B.

**G**

81

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

Gui.

*s*

*sfz*

*sfz*

senza sordino

senza sordino

senza sordino

*mf*

(con sordino)

*mf*

(con sordino)

*mf*

*mf*

3 3 3

3 5

H

85

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

breathes as necessary

*sfz* > *p* *pp*

*f* *ff* *p*

(con sordino)

*f* *p*

(con sordino)

*mp* *sfz* > *p* *mf*

*f* *f* *sfz* > *p*

*mf* *f*

(con sordino)

*f* *sfz* > *mp*

W.B. Gui. W.B.

90  
Fl. *sfz* > *p* *breathe as necessary* *p* *pp* *mf*  
Ob. *mp* *sfz* > *pp* *mp* *f*  
B♭ Cl. *pp* *sfz* > *pp* *mf* *mf*  
Bsn. *f* *p* *sfz* > *pp* *f*  
Hn. *f* *p* *sfz* > *p*  
Tpt. *p* *sfz* > *pp* *mf*  
Tbn. *sfz* > *p* *pp*  
Perc. —

90  
Pno. —  
(Ped.) —

90  
Vln. I *f* *p* *sfz* > *pp* *mf*  
Vln. II *mf* *p* *f*  
Vla. *pp* *mf*  
Vlc. —  
D.B. *pp* *sfz* > *mp* *5*



This page of a musical score, titled "junkspace — progress?", contains measures 95 through 100. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Measures 95-100. Dynamics range from *p* to *pp*. Includes a triplet in measure 97.
- Oboe (Ob.):** Measures 95-100. Dynamics range from *pp* to *f*. Includes a triplet in measure 96.
- Bass Clarinet (B♭ Cl.):** Measures 95-100. Dynamics range from *sfz* to *mf*. Includes a triplet in measure 97.
- Bassoon (Bsn.):** Measures 95-100. Dynamics range from *sfz* to *f*. Includes a triplet in measure 96.
- Horn (Hn.):** Measures 95-100. Dynamics range from *f* to *p*.
- Trumpet (Tpt.):** Measures 95-100. Dynamics range from *pp* to *mp*. Includes a triplet in measure 97.
- Trombone (Tbn.):** Measures 95-100. Dynamics range from *p* to *mp*. Includes a triplet in measure 96.
- Percussion (Perc.):** Measures 95-100. Indicated by a double bar line.
- Piano (Pno.):** Measures 95-100. Includes a pedal marking "(Ped.)" below the first measure.
- Violin I (Vln. I):** Measures 95-100. Indicated by a double bar line.
- Violin II (Vln. II):** Measures 95-100. Dynamics range from *p* to *pp*. Includes triplets in measures 95 and 96.
- Viola (Vla.):** Measures 95-100. Indicated by a double bar line.
- Violoncello (Vlc.):** Measures 95-100. Indicated by a double bar line.
- Double Bass (D.B.):** Measures 95-100. Indicated by a double bar line.

I

Fl. <sup>100</sup> *mp*

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Tbn. *mf*

Perc.

Pno. <sup>100</sup> *f*

(Ped.)

Vln. I <sup>100</sup>

Vln. II

Vla.

Vlc.

D.B.

104

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn.

Hn.

Tpt. *senza sordino* *f*

Tbn.

Perc.

Pno.

(Ped.)

Vln. I *senza sordino* *arco* *3* *ff* *p*

Vln. II *senza sordino* *3* *ff* *p*

Vla.

Vcl. *senza sordino* *3* *ff* *5* *p*

D.B. *pizz.* *ff*

Detailed description: This page of a musical score covers measures 104 to 107. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon) and Trumpet (Tpt.) parts are marked with a forte (*f*) dynamic. The Trumpet part is also marked "senza sordino". The Percussion (Perc.) part is mostly silent. The Piano (Pno.) part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The string section (Violins I and II, Viola, Violoncello, Double Bass) has a dynamic range from fortissimo (*ff*) to piano (*p*). The Violin I part includes a triplet and a five-measure rest. The Violin II part includes a triplet. The Viola part is mostly silent. The Violoncello part includes a triplet and a five-measure rest. The Double Bass part includes a pizzicato (*pizz.*) instruction and a fortissimo (*ff*) dynamic.



112

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

*sffz*

*f*

*arco*

*mf*

*f*

*p*

*mf*

*arco*

*p*

*f*

*p*

*arco*

*p*

*mp*

Detailed description: This page of a musical score covers measures 112 to 115. The top section contains staves for woodwinds (Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Trumpet, Trombone) and Percussion, all of which are currently silent. The Piano part (measures 112-115) features a complex rhythmic pattern with triplets and a dynamic shift from *sffz* to *f*. The string section (Violins I & II, Viola, Violoncello, Double Bass) is active, playing arched lines with various dynamics including *p*, *mf*, *f*, and *mp*. The score includes numerous triplets, slurs, and dynamic markings throughout the string parts.

116

Fl. *sfz* > *p* *pp* breathe as necessary *f* *pp*

Ob. *sfz* > *pp* *mp* breathe as necessary *pp* *f*

B♭ Cl. *f* *p* *mp*

Bsn. *f* *p* *mp*

Hn. *mp*

Tpt. *f* *sfz* > *pp* *mf*

Tbn. *pp*

Perc. Sus. C. *mf*

Pno. *8<sup>va</sup>*

(Ped.) PEDAL OFF depress silently and hold with sostenuto pedal until the end of b.138

Vln. I *sfz* > *p* *f*

Vln. II *sfz* > *p* *f* *p*

Vla. *mp* *mp* *p* *f*

Vlc. *sfz* > *pp* *mp*

D.B. *p* *f* *mp*

K

This musical score page covers measures 121 to 124. It features a full orchestral arrangement with woodwinds, brass, percussion, piano, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Percussion (Perc.). The piano part (Pno.) is shown in grand staff notation. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.).

Measure 121: Flute (Fl.) starts with a *mp* dynamic and a breath mark. Oboe (Ob.) plays *pp*. Bass Clarinet (B♭ Cl.) plays *p*. Bassoon (Bsn.) plays *f*. Horn (Hn.) plays *p*. Trumpet (Tpt.) plays *p*. Trombone (Tbn.) plays *mp*. Percussion (Perc.) has a *mp* dynamic. Piano (Pno.) plays *f*. Violin I (Vln. I) plays *mf*. Violin II (Vln. II) is silent. Viola (Vla.) has a triplet. Violoncello (Vlc.) is silent. Double Bass (D.B.) plays *p*.

Measure 122: Flute (Fl.) continues with *mp*. Oboe (Ob.) plays *mf*. Bass Clarinet (B♭ Cl.) plays *mf*. Bassoon (Bsn.) plays *f*. Horn (Hn.) plays *f*. Trumpet (Tpt.) plays *mf*. Trombone (Tbn.) plays *p*. Percussion (Perc.) has a *mp* dynamic. Piano (Pno.) plays *ff*. Violin I (Vln. I) plays *mf*. Violin II (Vln. II) is silent. Viola (Vla.) has a triplet. Violoncello (Vlc.) is silent. Double Bass (D.B.) plays *mf*.

Measure 123: Flute (Fl.) continues with *p*. Oboe (Ob.) plays *p*. Bass Clarinet (B♭ Cl.) plays *sfz > p*. Bassoon (Bsn.) plays *sfz > p*. Horn (Hn.) plays *sfz > pp*. Trumpet (Tpt.) plays *p*. Trombone (Tbn.) plays *sfz > pp*. Percussion (Perc.) has a *mp* dynamic. Piano (Pno.) plays *p*. Violin I (Vln. I) is silent. Violin II (Vln. II) is silent. Viola (Vla.) is silent. Violoncello (Vlc.) is silent. Double Bass (D.B.) is silent.

Measure 124: Flute (Fl.) continues with *p*. Oboe (Ob.) plays *p*. Bass Clarinet (B♭ Cl.) plays *p*. Bassoon (Bsn.) plays *f*. Horn (Hn.) plays *mp*. Trumpet (Tpt.) plays *mp*. Trombone (Tbn.) plays *mp*. Percussion (Perc.) is silent. Piano (Pno.) plays *p*. Violin I (Vln. I) is silent. Violin II (Vln. II) is silent. Viola (Vla.) is silent. Violoncello (Vlc.) is silent. Double Bass (D.B.) is silent.

Additional markings include "Sus. C." in the Percussion part and "breathe as necessary" in the Flute part.

125

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

(Sost. Ped.)

Vln. I

Vln. II

Vla.

Vlc.

D.B.

125

*mf*

*f*

*p*

*mf*

*f*

*mf*

*p*

*mf*

*mp*

*p*

*ff*

*sfz*

*sfz*

*sfz*



L

130

Fl. *ffz*

Ob. *ffz*

B♭ Cl. *ffz*

Bsn. *ffz*

Hn. *ffz*

Tpt. *ffz*

Tbn. *ffz*

Perc. *ffz* Sus. C. W.B.

Pno. *sim.*

(Sost. Ped.)

Vln. I *pizz.* *ffz*

Vln. II *pizz.* *ffz* arco

Vla. *ffz*

Vcl. *pizz.* *ffz* arco

D.B. *ffz*

go back to bar 2

134

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Gui.

Sus. C.

dampen on this semiquaver

W.B.

*p*

*ff*

*mp*

*ff*

134

(Sost. Ped.)

SOSTENUTO PEDAL OFF AT THE END OF THE BAR

Vln. I

arco

pizz.

arco

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score for a symphony orchestra and percussion. The score is for measures 134-137. The instruments listed are Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The percussion part includes Guiro, Suspended Cymbal, and Wood Blocks. The score features various dynamics such as piano (p), fortissimo (ff), mezzo-forte (mp), and fortissimo (ff). Performance instructions include 'arco' (bowed), 'pizz.' (pizzicato), 'dampen on this semiquaver', and 'SOSTENUTO PEDAL OFF AT THE END OF THE BAR'. A rehearsal mark '134' is present at the beginning of the first staff and above the piano part. A note 'go back to bar 2' is written in the top right corner.