

# **G o l d e n   C i t y**

## **V a r i a t i o n s**



**P e r M a g n u s L i n d b o r g**  
2018



# G o l d e n   C i t y   V a r i a t i o n s

PerMagnus Lindborg 2018.

Kompositionsauftrag von Berlin PianoPercussion finanziert durch die Ernst von Siemens Musikstiftung.  
Commissioned by Berlin PianoPercussion with support from Ernst von Siemens Music Foundation.

Dedicated to Narumi Sophia Symeonidou.

First performed by Berlin PianoPercussion (Prodromos Symeonidis, Sawami Kiyoshi, Adam Weisman, Ewa Korolczyk),  
on 30 April 2018 at Konzerthaus Berlin, Germany.

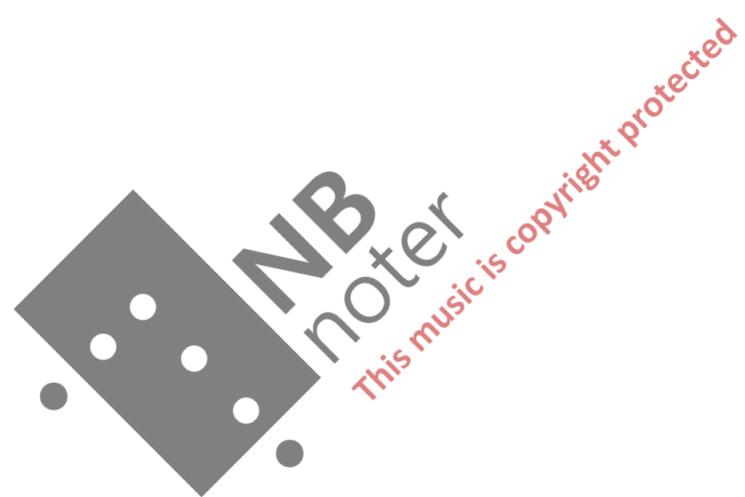
## INSTRUMENTS

- 1 Vibraphone (3 octaves, with motor)
- 1 Marimba (5 octaves)
- 2 Maracas: one small, one medium
- 1 Rhythm Egg
- 5 Bows (violin, cello, or double bass)
- 2 Pianos

The piece may be performed with a custom designed light display and interactive video.  
For information, please contact the composer or publisher.

## PROGRAM NOTE

Golden City Variations came out of a retrospective analysis of my previous ensemble works, especially ReTreTorika (2006) and Nermal Sonosofisms (1998). I also had in mind the futuristic imagery of Golden City (1999), an adventure comic book series by Daniel Pecqueur. The musical material was developed from fundamental compositional principles. First-species counterpoint is the interaction between two musical lines, consisting of notes that move at uniform speed: one against one. In this piece, I have investigated what constitutes a musical line, and some of the variations and compositional manipulations of interest. The first variation concerns the thickness of each line. Thickness might be varied from a single tone to a collection, such as a cluster or a large chord. Perceptually such variation is about the precision or smudginess of a line. It is linked to the concept of heterophony, i.e. when two or more lines move in approximately the same way, direction, and speed. The second variation concerns the stability of a single line. Stability depends on loudness, pitch clarity, spectromorphological consistency, and so forth. For example, the technique of iterated onsets within a sustained tone is relevant to percussive instruments such as marimba, vibraphone, and piano, allowing the musician to create an illusion of crescendo, though at the expense of stability. The third variation concerns the colour of a line. Visual colour and auditory timbre are commonly used metaphorically to describe one another. In the general population, they are associated in non-arbitrary ways through several cross-modal mechanisms, with emotion as a mediating factor.



# Golden City Variations

$\frac{4}{4}$   $\text{♩}=92$

Per Magnus Lindborg  
2018

Small Maraca Light, crisp sound

percussion 1

percussion 2

piano 1

piano 2

*simile*

*simile*

*NB noter*  
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## A The skyline

9  
4

Marimba

pc1

p

pp

Vibraphone

Very soft attack, **pp** with a swell

simile

(with pedal)

pf1

The theme is in the middle voices, played by the thumbs.

p with pedal

pf2

Note the clefs in this passage:  
right hand one octave higher, left hand one octave lower.

pp with pedal

6

N.B.  
onoter  
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54

4

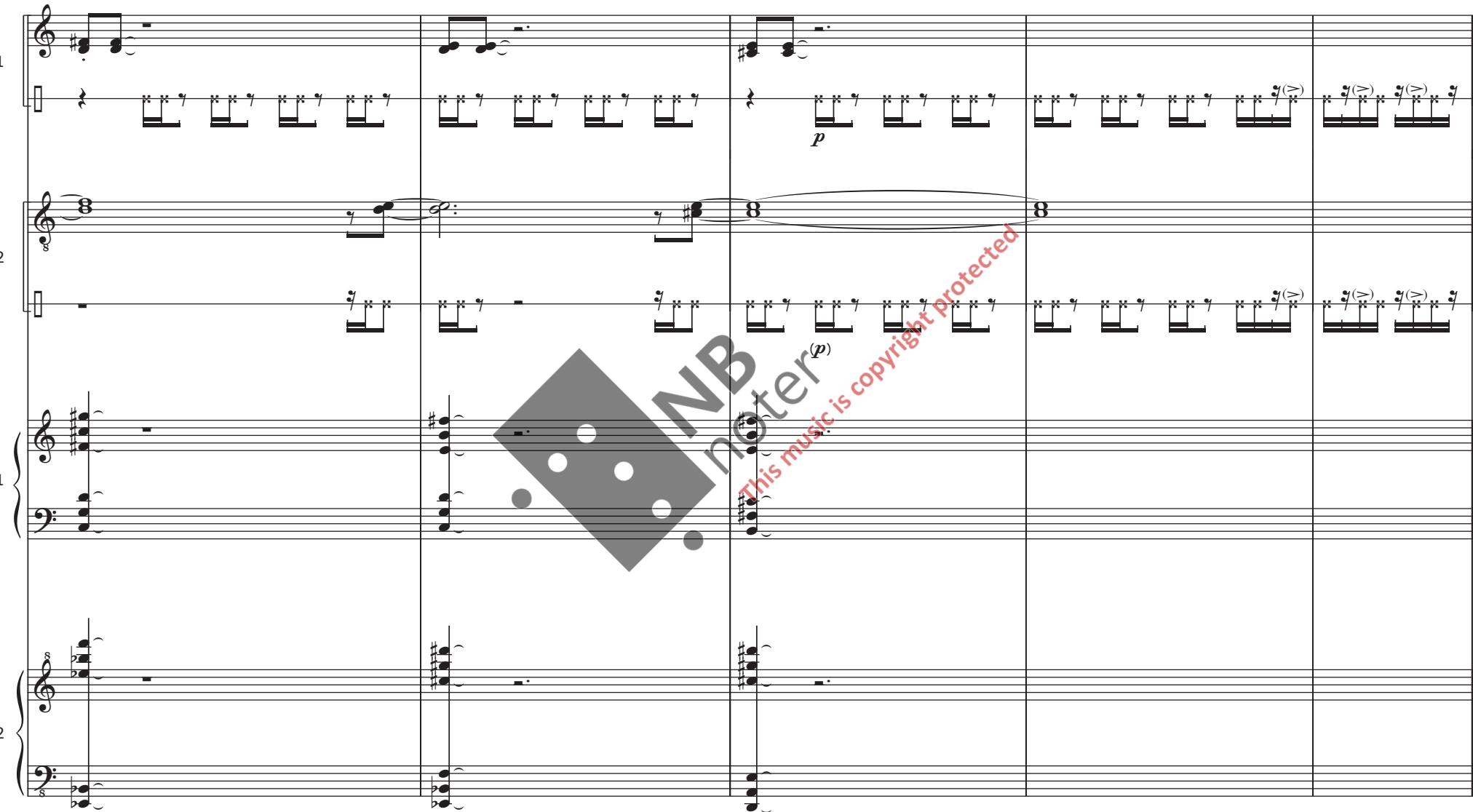
24

pc1

pc2

pf1

pf2



**B**7  
4

4

pc1

pc2

pf1

pf2

pp

pp

p

(p)

(pp)

NB noter  
This music is copyright protected

3

4

2

pc1

pc2

pf1

pf2

5

C

rhythmic motif is in 6/4

pc1

mp

pc2

simile

p

3 3 3 3

3 3 3 3

mp

p

mp

pf1

mp

pf2

mp

mp

p

10

NB  
This music is copyright protected  
noter

3

4

D

pc1

pc1

pc2

pf1

pf2

*This music is copyright protected*

Very soft attacks  
(as before)

pp

3 3

*mf*

p

pp → p

simile

pp

11

4

3

pc1

pc2

pf1

pf2

NB  
noter  
This music is copyright protected

12

mf

p

pedal down until letter G

**E** The bridge

4

pc1

(f) non troppo

motor on off

motor on off

motor on

pc2

hold pedal down →

pp

f

simile

pf1

(f) (P) →

pf2

f (P) →

This music is copyright protected

NB poster

pc1

pc2

motor on off

motor on off

pf1

(P) →

move to Vi

(P)

pf2

2  
412  
8 F

pc1

pc2

motor on off

(P)

move to Vibraphone

pf1

(f)  
3 3

(P)

f

pf2

NIB notes  
This music is copyright protected

6  
4

pc1

pc2

pf1

(P)

(G)

mf

(P)

notes  
This music is copyright protected

16

**G** The island

**9** **4**

Vibraphone  
**two bows**

pc1

**7** **4**

Three musicians at Vibraphone, playing with bows.  
Percussionist 2 (in the middle) may change position  
to be on the opposite side of the instrument.

**two bows**

pc2

(Vbr)

pf1

pf2

*mf* (pedal controlled by pc2)

*mf*

*p*

*simile*

*simile*

*mf* with pedal

Vibraphone  
**bow**

*mf* (pedal controlled by pc2)

This music is copyright protected

6

80  
4

6

A musical score for piano and two percussions (pc1, pc2). The score consists of four staves. The top two staves are for piano (pc1 and pc2), and the bottom two staves are for percussions (pf1 and pf2). The music is in common time (indicated by '6' at the beginning of each measure). Measure 1: pc1 has a single note on the G line; pc2 has a single note on the A line; pf1 has a sixteenth-note pattern; pf2 has a single note on the G line. Measure 2: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 3: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 4: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 5: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 6: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 7: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 8: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 9: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 10: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 11: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 12: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 13: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 14: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 15: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 16: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 17: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern. Measure 18: pc1 has a sixteenth-note pattern; pc2 has a sixteenth-note pattern; pf1 has a sixteenth-note pattern; pf2 has a sixteenth-note pattern.

4                    5                    7

pc1

pc2

pf1

pf2

simile

This music is copyright protected

move to Piano

54

i

3  
4

move to Marimba

ad lib. rhythm of 2nd note

(no diminuendo)

The image shows a single measure of music for electric guitar. The staff consists of six horizontal lines. The first three lines are solid black, representing the strings, while the last three are white with vertical grid lines, representing the fretboard. The measure begins with a dynamic of  $\text{p}$  (pianissimo). A sixteenth-note pattern is played across the strings. The first note is on the third string, second fret. The second note is on the fourth string, third fret. The third note is on the fifth string, third fret. The fourth note is on the sixth string, third fret. The fifth note is on the fifth string, third fret. The sixth note is on the fourth string, third fret. The measure ends with a dynamic of  $\text{f}$  (fortissimo). The notes are separated by vertical stems and small vertical dashes between the notes on each string.

pc1

pc2

pf1

pf2

# 4 J The skiff

Marimba

pc1

p legato

pc2

(bow)

mp secco

P

5

molto legato

p

pf1

(enharmonic)

(enharmonic)

Piano

molto legato

7

p

mf

vib

rhythmic motif is in 6/4

This musical score page contains four staves. The top staff (pc1) features a marimba part with a rhythmic motif consisting of six eighth notes per measure, indicated by a bracket and the note value '6:'. The second staff (pc2) includes instructions for bowing and dynamic markings (mf, mp, secco, P). The third staff (pf1) shows piano parts with dynamic p and performance instructions (molto legato). The bottom staff (pf2) shows piano parts with dynamic mf and performance instructions (molto legato, vib). A large gray diamond-shaped graphic is positioned in the center of the page, partially obscuring the piano staves. A red diagonal watermark with the text 'NIB Noter' and 'this music is copyright protected' is overlaid across the middle of the page.

K

pc1

pc2

pf1

pf2

*secco*

*simile*

*p*

*bow*

*with pedal, similarly*

*f* *secco*

*8va*

*fz*

*sfz*

*simile*

*p*

*mp*

*5*

*mf*

*Sub*

*p*

L

pc1

pc2

pf1

pf2

*simile*

*f*

*bow*

*p*

*5*

*mp*

*s*

*f*

*sfz*

*p*

*7*

*p*

*sfz*

*8va-----*

IB notes  
This music is copyright protected

M

pc1

pc2

pf1

pf2

*bow*

*mp*

*f*

*p*

*sfz*

*8va*

*7*

*p*

This music is copyright protected

pc1

pc2

pf1

pf2

3

*f*

*p*

*f secco*

*sfz*

*f*

**N**

pc1

*p*

*bow*

*mp*

*p*

*sfz* *8vb*

5

7

pf1

pf2

O

pc1

pc2

pf1

pf2

*bow*

*scissors*

*mf*

*p*

*f*

*p*

*sfp*

*7*

*p*

*f*

*8vb*

This music is copyright protected

P

pc1

pc2

pf1

pf2

*bow*

*mf*

*f*

*p*

*sfz*

*8vb*

*mp*

*f*

*p*

NB  
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pc1

f = f > mf

Rhythm Egg

p

mf

pc2

pf1

mf

pf2

6 4 Q The taking

(David Shire (1974). *The Taking of Pelham One Two Three*)

light marking of rhythm

pc1

p

simile

light marking of rhythm

pc2

mf

legato

pf1

mf

with a bounce

secco, no pedal f secco

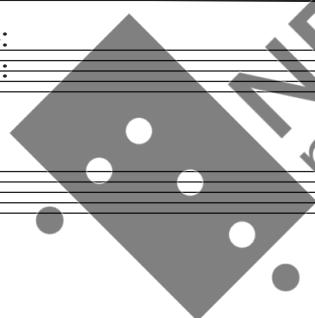
legato

pf2

mf

with a bounce

secco, no pedal f secco



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R

pc1

pc2

Ossia: continuous  
demi-semiquavers

(Vbr)

f marcato

mp

simile

pf1

(f) non troppo

f marcato

f

pf2

(f) non troppo

(mf)

f

(with two hands)

7  
4

pc1

pc2

pf1

pf2

This music is copyright protected

64

S

increasingly marked rhythm

pc1

pc2

pf1

pf2

f

simile

increasingly marked rhythm

(f)

pc1

pc2

pf1

(mf)

f

pf2

(mf)

f

# 12 T The double

12  
8

(♩=92

legatissimo (*subito*), and at first no marking whatsoever of the rhythm

*accel.* \_\_\_\_\_

(♩=104)

*accel.* \_\_\_\_\_

pc1

1

V (vbr)

1

1

pc2

legatissimo, at first no marking  
 whatsoever of the rhythm

pf1

p

*(with pedal)*

legatissimo, at first no marking  
whatsoever of the rhythm

nf2

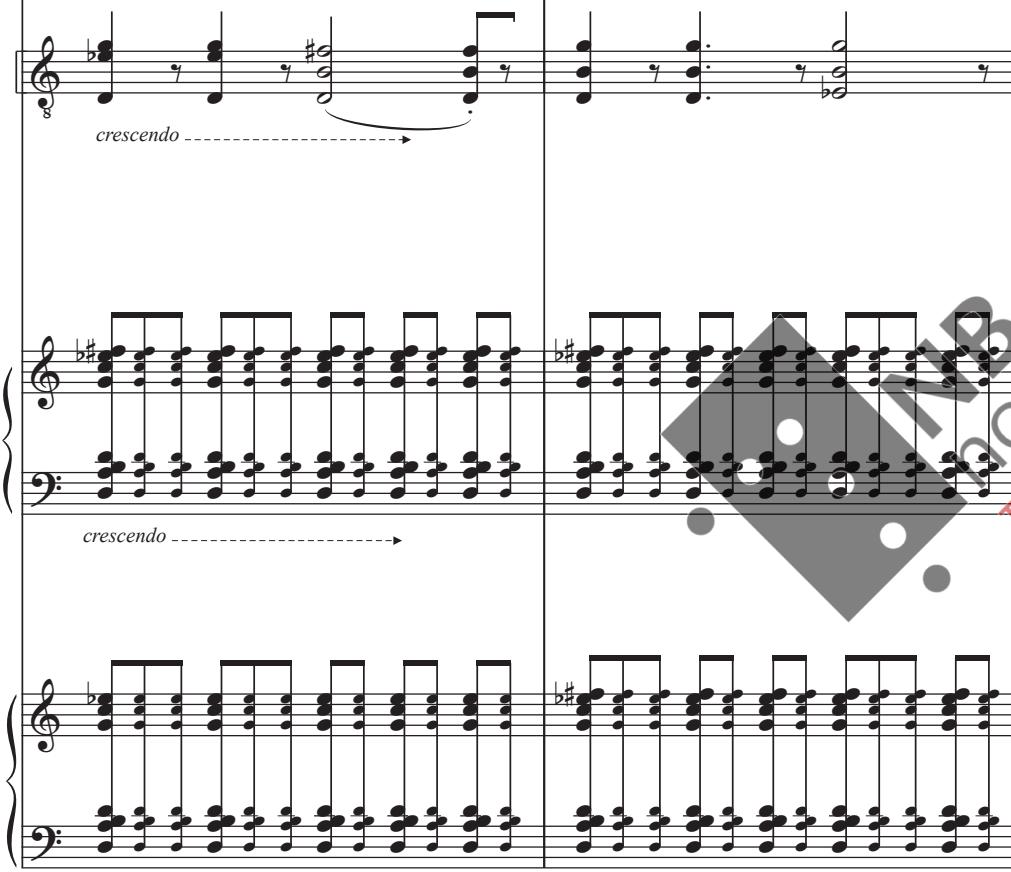
p

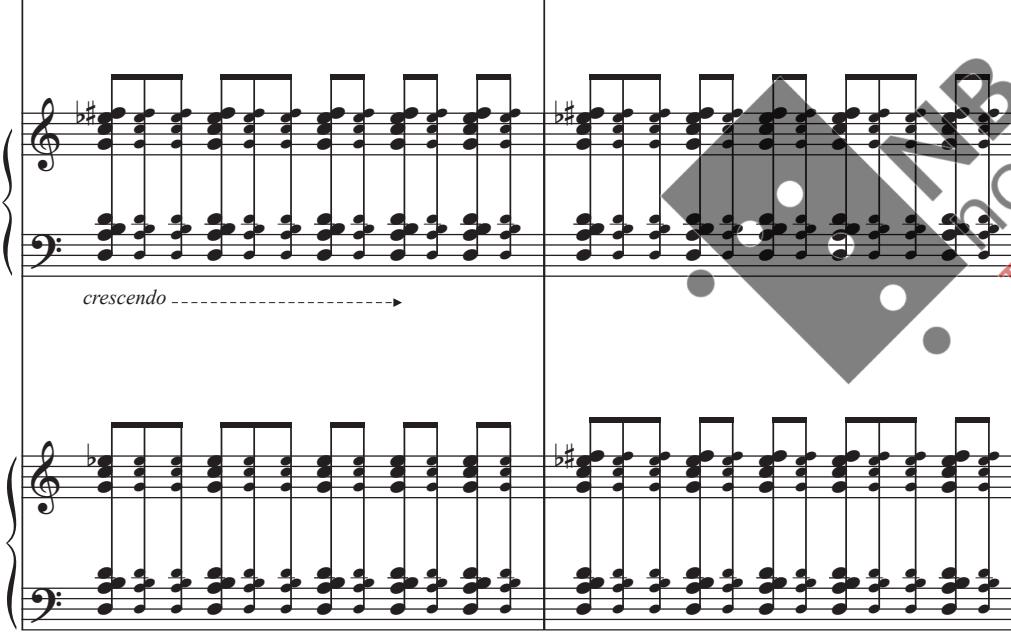
—  
*(with pedal)*

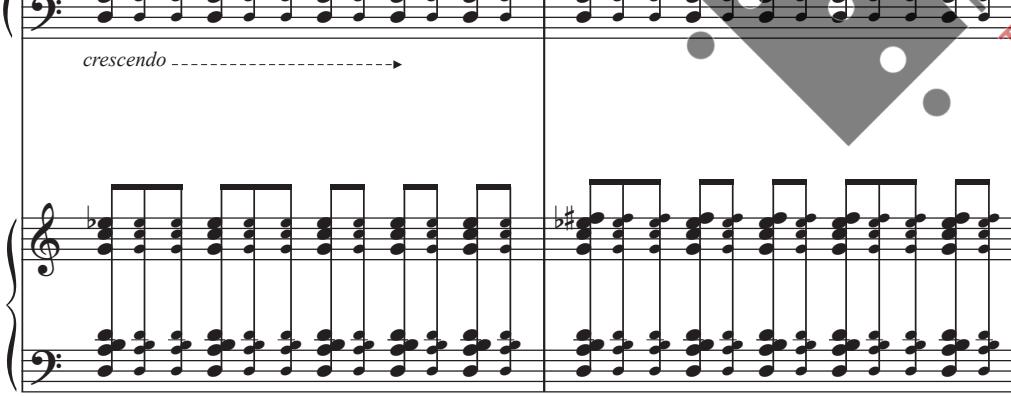
35

♩=116
*accel.*
♩=128
*accel.*

pc1  


pc2  


pf1  


pf2  


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(♩=140)

accel.

(♩=152)

pc1

pc2

pf1

pf2

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pc1

pc2

pf1

pf2

68

*ff*

64

*f non troppo*

*NB noter*

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38

U

24  
16

♩ = 114 (♩. = 152)

*marcato*

*simile*

*marcato (ma non troppo)*

*simile*

*marcato (ma non troppo)*

*simile*

*marcato (ma non troppo)*

*simile*

*f non troppo*  
*secco*

*f non troppo*  
*secco*

*f non troppo*  
*secco*

*f non troppo*  
*secco*

*subito p*

*subito p*

*with pedal*  
*p*

*with pedal*  
*p*

pc1

pc2

pf1

pf2

3

3

24  
16

A musical score for orchestra and piano, page 24, measures 16-17. The score consists of six staves. The top two staves are for the piano (pc1 and pc2), both marked *f*. The middle two staves are for the orchestra (pf1 and pf2), both marked *f*. The bottom two staves are for the strings (Sva and Svb), also marked *f*. The strings play eighth-note patterns. The piano parts play sixteenth-note patterns. Measure 16 ends with a fermata over the piano parts. Measure 17 begins with a dynamic marking "simile". The strings play eighth-note patterns. The piano parts play sixteenth-note patterns. Measure 18 begins with a dynamic marking "(*f*) secco". The strings play eighth-note patterns. The piano parts play sixteenth-note patterns. Measure 19 begins with a dynamic marking "(*f*) secco". The strings play eighth-note patterns. The piano parts play sixteenth-note patterns. Measure 20 begins with a dynamic marking "(*f*) secco". The strings play eighth-note patterns. The piano parts play sixteenth-note patterns.

pc1

pc2

pf1

pf2

*f*

*simile*

*(f) secco*

*(f) secco*

*(f) secco*

*Sva*

*Svb*

*Qua*

*Qub*

19  
16

3

3

(same dynamic  
gesture as before)24  
16

pc1

pc2

pf1

pf2

12

8

pc1

pc2

(8va)

pf1

(8vb)

(8va)

pf2

(8vb)

secco

secco

secco

3

24  
16

pc1

pc2

pf1

pf2

pf3

8<sup>va</sup>

8<sup>vb</sup>

8<sup>va</sup>

8<sup>vb</sup>

43

88

3

24  
16

pc1

pc2 *secco*

pf1 *secco*

pf2 *secco*

NB  
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P

8va

8vb

P

8va

8vb

P

19  
16

83

7  
8

pc1

pc2

(8va)

(8vb)

secco

secco

secco

pf1

pf2

P

P

P

12

8

pc1

*marcato*

pc2

secco

pf1

secco

pf2

secco

N.B.  
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4

12  
86  
82  
4

pc1

pc2

pf1

pf2

8va -

8vb -

P

ff

secco

8va -

8vb -

P

secco



# The standoff

7  
163  
4

♩=57

♩=114

12  
86  
8

pc1

two bows

motor on ~~~~~ off

pc2

f p

pp f

(P)

NB noter  
This music is copyright protected

pf1

8va

p f

P 8vb

v v v v v v v v

v v v v v v v v

v v v v v v v v

v v v v v v v v

secco

pf2

2

W

♩=57

7

3

♩=114

pc1

pc2

pf1

pf2

tremolo

(f)

motor on off

tremolo

pp

f

motor on

(P)

pp

f

v

8va

mf

sffz (h)

8vb

P

This music is copyright protected

12  
86  
82  
4X  
♩=577  
162  
4

pc1

pc2

pf1

pf2

(on) ~~~~~ off

(P)

tremolo

(f)

motor on ~~~~~ off

pedal down until end

pp

clusters softer than low C

f

with palm and fingers

(Sva)

(P)

ff

note clef (octava bassa) until end

secco

(P)

sffz

P

pedal down until end

ff

7  
162  
47  
16

3

4  
4

(♩=57)

tremolo ----- 3 tremolo ----- tremolo -----

pc1 pc2 pf1 pf2

(Sva) ----- (P) P loco

with underarm on white keys

pedal down until end with underarm and fingers 2+3

*This music is copyright protected*

Maraca

p 3 3

pf1 pf2

f mp mp

51

*accel.* \_\_\_\_\_

J=92

pc1

Maraca

*p*

*simile*

*sudden stop*

off

pc2

(P)

*simile*

*sudden stop*

3 3

(p)

NB  
noter  
This music is copyright protected

pf1

*sudden stop*

(P)

pp

pf2

*sudden stop*

(P)

*p*

52