

# Speedway

Jocelyn Morlock

♩ = ca. 126

Violin

Violoncello

Piano

*fff*

*f*

*8<sup>vb</sup>*

pedal ad lib, aim for resonant sound but do not hold through rests unless indicated *fff*

*f*

*8<sup>vb</sup>* *fff*

*8<sup>vb</sup>* *fff*

**A**

*f*

*8<sup>vb</sup>* *fff*

*mf* sul tasto

*mf* sul tasto

*mf*

*8<sup>vb</sup>*

Musical score for measures 13-15. The score is written for a grand piano with four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several accents and dynamic markings throughout the passage.

Musical score for measures 16-17. Measure 16 is marked with a box containing the letter 'B'. The score continues with four staves. There are dynamic markings such as *fff* and *f*. A section of the score is marked 'ord.' (ordinario). At the end of measure 17, there is a key signature change to one sharp (F#) and a dynamic marking of *fff* with an 8va (octave) marking.

Musical score for measures 18-20. The score is written for a grand piano with four staves. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several accents and dynamic markings throughout the passage, including *ff* and *mf*.

Musical score for measures 21-23. The score is written for a grand piano with four staves. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several accents and dynamic markings throughout the passage, including *mf* and *ff*. The score ends with a dynamic marking of *mf*.

24 ord.  
*fff* *f*  
 ord.  
*fff* *f*  
*fff* *f*

26 *f* *fff*  
*f* *fff*  
 ord. → scratch tone  
 ord. → scratch tone  
*fff*

28 **C** ord.  
*mf* *mf*  
*mf* *mf*  
 snap pizz.

33 **D** *mp*  
*arco* *f* *mp*  
 chromatic cluster w/ist ad lib. pitches approximately within this range  
*ff*

37 *sul tasto*

*f* *f mp* *f* *mp < mf* *f* *ppp*

slow wide vibrato, whole tone in width

*f* *mp* *f* *mp* *mf* *ppp*

42 E *ord.*

*poco f* *ppp* *mp* *p*

*f* *ppp* *p*

(8va pertains to both hands)

*p*

46

*mf*

(8va)

48 F

*mp* *p*

(8va)

50

(8)

*loco*

52

D# E F F#

B C C# D

**G**

54

*sempre legato, all harmonics sections*

*mp* — *mf* — *f*

*sempre legato, all harmonics sections*

*mp* — *mf* — *f*

(8va pertains to both hands)

8va

*mp - mf*  
*brittle, pointy*

57

*mp* *mf* *f* *mp* *f*

*mp* *mf* *f* *mp* *f*

(8)

60 **H**

*p* *p*

*8va*

*p*

62

*p* *p*

(8)

*sub.f*

(*loco*)

*p*

(*molto ped. to m. 68*)

65

*mf* *mf*

*mf*