

Thomas Kotcheff

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Bottled at the Source

for piano and 3 or more instruments

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# Bottled at the Source

completed September 2021

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## Performance Notes:

*Bottled at the Source* is an open instrumentation piece with the minimum instrumentation being piano plus three instruments. The ensemble is encouraged to make the piece distinctly their own by manipulating the musical material in each cell as they see fit to maximize the musical affect.

duration: ca. 6'+

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# Bottled at the Source

for piano and 3 or more instruments

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♩ = 100

**1** Highest possible pitches and/or extended technique (or unpitched)

**2**

Musical score for Instruments 1, 2, 3, and Piano, measures 1-4. The score is in 4/4 time. Instrument 1 starts with a quarter note followed by a rest, then a quarter note with a fermata. Instrument 2 has a rest, then a quarter note with a fermata. Instrument 3 has a rest, then a quarter note with a fermata. The piano part has rests. Dynamics include *pp* and *fpp* to *f*. Rehearsal marks 1 and 2 are present. The instruction "PLAY 3X - 6X" is repeated above each instrument's staff. A dynamic wedge is shown below the piano part.

**5**

**6**

Instrument 1- 3: continue repeating, slowly coming together to become the material in mm. 7, ad lib momentary improvisational responses to piano

Musical score for Instruments 1, 2, 3, and Piano, measures 5-6. The score is in 4/4 time. Instruments 1, 2, and 3 continue with their repeating patterns. The piano part has rests. Dynamics include *pp*. Rehearsal marks 5 and 6 are present. The instruction "PLAY 3X - 6X" is repeated above each instrument's staff. A note for the piano part says "Improvise within the top octave of the piano (optional: mute pitches)".

7 Instruments 1- 3: ad lib momentary flourishes or ornamentations.  
On final times through, ad lib taking the piano part in canon

PLAY 3X - 6X

1. *cresc.* PLAY 3X - 6X

2. *cresc.* PLAY 3X - 6X

3. *cresc.* PLAY 3X - 6X

rhythmically precise; freely playing highly chromatic material in the top 5th of the piano.  
ad lib occasional chromatic chords and flourishes

*15<sup>ma</sup>* PLAY 3X - 6X

Pno. *cresc.*

ALL: continue material from previous cell. Slowly finding your way to the middle register of your instrument  
ad lib breaking away from the group and then returning back.

REPEAT AD LIB

11

1. *mf* REPEAT AD LIB

2. *mf* REPEAT AD LIB

3. *mf* REPEAT AD LIB

Pno. *mf* REPEAT AD LIB

**12** ALL: mostly chromatic sixteenth notes  
(sometimes triplet-sixteenths)

REPEAT AD LIB  
**6**

**13** Louis Andriessen's *Workers Union*

1. *f cresc.* REPEAT AD LIB **6** *ff*

2. *f cresc.* REPEAT AD LIB **6** *ff*

3. *f cresc.* REPEAT AD LIB **6** *ff*

Pno. *f cresc.* REPEAT AD LIB **6** *ff*

**14 Ecstatic!**  
Instruments 1-3: Play notes as written or play changes

Musical score for instruments 1, 2, and 3, and piano (Pno.). The score is in 4/4 time. The first system consists of two measures. Above the staves, the following chords are indicated: E5, F#, B/D#, E5, E5, F#, B/D#, E5. The piano part features a melodic line in the right hand and rests in the left hand.

Musical score for instruments 1, 2, and 3, and piano (Pno.). The score is in 4/4 time. The second system begins at measure 16 and consists of two measures. Above the staves, the following chords are indicated: E5, F#, B/D#, E5, E5, F#, B/D#, F#7sus. The piano part features a melodic line in the right hand and rests in the left hand. The system concludes with a double bar line and the instruction "(PLAY 2X)" repeated for each part.

19 *rit.*

E5 F# B/D# E5 E5 F# B/D# E5

1.

2.

3.

Pno.

**21** Instruments 1-3: Hold chord  
ad lib long tones, tremolos, arpeggios, etc.  
F#7sus

**22** ALL: slowly breaking out and desintegrating to noise

1.

2.

3.

Pno.

**23** Instruments 1-3: take solos, play changes, or lay out

E5 F# B/D# E5

**24**

1.

2.

3.

Repeat changes ad lib and then repeat clusters ad lib during solos.  
Optional to ad lib accompaniment rhythm.

E5 F# B/D# E5 (clusters) VAMP AS NEEDED

Pno.

**25** ALL:

1.

2.

3.

Pno.



**26** Instruments 1-3: take solos, freely improvise, or double piano music

**27**

1.

2.

3.

Pno.

Noise! *fff*

**28**

*overtly expressive!*

LONG!

1.

*p*

29

1.  
2.  
3.

Pno. *p*

32

rit.

1.  
2.  
3.

Pno. *pp*