

# Joshua MARQUEZ

*commissioned by Access Contemporary Music  
for the Golden Triangle in Chicago, IL*

## For Vincent Chin

(2017)

for flute and violin

duration: 7 minutes

score

## **Program Notes:**

*For Vincent Chin* was commissioned by Access Contemporary Music for the Golden Triangle in Chicago, IL for Open House Chicago, an annual architecture festival. On June 19, 1982, Vincent Chin was beaten with a baseball bat by Ronald Ebens and Michael Nitz. Because they mistakenly thought Vincent, a Chinese American, was Japanese, Ebens and Nitz accosted Chin at a club in Highland Park, Michigan. Vincent was at the club for his bachelor party. After a heated exchange, Ebens and Nitz searched for 30 minutes, eventually tracking Chin to a nearby McDonalds parking lot. With no escape, Ebens and Nitz bludgeoned Chin nearly to death. After four days in a coma, Vincent died on June 23, 1982 - four before his wedding. Initially, Ebens and Nitz were given no jail time, but rather three months of probation and a fine of \$3,000. By 1987 all charges against Ebens and Nitz were cleared.

Considered the beginning of the pan-ethnic Asian American movement, the murder of Vincent Chin has become a rallying point for the Asian American community. Realizing that we all face similar oppression, Asian Americans have become more and more unified. Unfortunately it is often a tragedy, such as the murder of Vincent Chin, which is a catalyst that begins change. Vincent Chin's murder was not the first, nor will it be the last, anti-Asian hate crime. As a first generation Filipino-American, I see acts of racism, everyday.

*For Vincent Chin* is not somber, in tone, however. Through timbral exploration, *For Vincent Chin* evokes a reverent tranquility. Attempting to find peace, *For Vincent Chin* investigates the tone/noise spectrum, searching for balance. Sonorities moan and timbres crack before settling. I find no better place to premiere this work than the Golden Triangle, an inviting space full of pan-ethnic, Asian antiques and artifacts that reminds us of the history that must be preserved and the new life that comes from honoring such memories.

## **Performance Notes:**

All glissandi should be smoothly started at the beginning of the note value with no vibrato during the movement between pitches. Perform rhythms that are not tied, during the duration of the glissandi.

When indicated, a “stuttering, inconsistent tremolo” should have an irregular, anxious pattern.

The “Flute” and “Voice” parts are performed, simultaneously, by the same performer. All pitches indicated in the “Voice” parts should be hummed or sung with the most comfortable syllable. The indicated pitches may be transposed to the most comfortable octave; however, the indicated octave is preferred. All dynamics applied to the flute apply to the voice, simultaneously.

## Performance Notes:

|   |   |
|---|---|
|    | ¼ flat  |
|    | ¾ flat  |
|    | ¼ sharp   |
|    | ¾ sharp   |
| ord.  | ordinary bow position   |
| s.p.  | sul ponticello  |
| s.t.  | sul tasto   |
| a.s.p.  | alto sul ponticello; as close to the bridge as possible   |
| a.s.t.  | alto sul tasto; on the fingerboard  |
|    | indicates a scratch tone produced with bow overpressure; should be produced on the string open indicated                                  |
|    | harmonic finger pressure on the string that produces the notated pitch with a ghostly tone  |
|    | gradually move from one designated sound to another (i.e. bow position or technique)  |
|  | gradual increase and decrease of bow overpressure with the densest amount of pressure occurring at the tip of the triangle, in the middle |
|  | gradual increase of bow overpressure with the densest amount of pressure arriving at the end, producing a scratch tone                    |
| articulation tremolo  | produced by smoothly interrupting the airstream with the indicated consonants (ba-ka-ta-da), may be used in any order                     |
| audible, loud breath ’  | a quick, discernible, deep breath   |

*"What kind of law is this? What kind of justice? This happened because my son is Chinese. If two Chinese killed a white person, they must go to jail, maybe for their whole lives... Something is wrong with this country."*

-Lily Chin, mother of Vincent Chin

# For Vincent Chin

commissioned by Access Contemporary Music  
for the The Golden Triangle in Chicago, IL

Joshua MARQUEZ

Score

♩ = 60 tranquil, but struggling

The score is written for six parts: Flute, Voice, Violin, Flute, Violin, and Violin. The music is in 4/4 time and begins with a tempo of 60 beats per minute, described as "tranquil, but struggling".

**Violin (top):** The first violin part starts with a tremolo marked *sffz pp*. It includes instructions for *a punta d'arco* (a.p.), *a.s.t.* (stuttering, inconsistent tremolo), *a.s.p.* (a punta d'arco), and *ord.* (ordine). It features a triplet of eighth notes, a *scratch tone*, and *ord. trem.* (ordine tremolo). The dynamics range from *pp* to *mp* and back to *pp*.

**Violin (middle):** The second violin part begins with a triplet of eighth notes marked *sffz pp*. It includes a *scratch tone* and *ord. trem.* (ordine tremolo). The dynamics range from *pp* to *f*.

**Violin (bottom):** The third violin part starts with a triplet of eighth notes marked *sffz pp*. It includes a *scratch tone* and *ord.* (ordine). The dynamics range from *pp* to *f*.

**Flute (top):** The first flute part is mostly silent, with a few notes in the second measure.

**Flute (middle):** The second flute part is mostly silent, with a few notes in the second measure.

**Voice:** The voice part is mostly silent, with a few notes in the second measure.

The musical score consists of three systems, each with a Flute (Fl.) and Violin (Vln.) part. The Flute part includes lyrics: "ma pa ma pa ka ka ta da".

**System 1 (Measures 5-6):**

- Fl.:** Measure 5 has a whole rest. Measure 6 contains a half note G4 (marked *p* with an accent), a quarter note A4 (marked *p* with an accent), and a quarter rest. Measure 7 contains a half note B4 (marked *p* with an accent), a quarter note C5 (marked *p* with an accent), and a quarter rest. Fingerings 5, 6, and 5 are indicated above the notes.
- Vln.:** Measure 5 has a half note G4 (marked *pp* with an accent), a quarter note A4 (marked *sffz* with an accent), and a quarter note B4 (marked *pp* with an accent). Measure 6 has a quarter note C5 (marked *sffz* with an accent), a quarter note D5 (marked *pp* with an accent), and a quarter note E5 (marked *pp* with an accent). Measure 7 has a half note F5 (marked *sffz* with an accent), a quarter note G5 (marked *pp* with an accent), and a quarter note A5 (marked *pp* with an accent). Performance instructions include "a.s.t." (arco sul tasto), "ord." (ordine), "stuttering, inconsistent tremolo", "a.s.p." (arco sul ponticello), and "ord. trem." (ordine tremolo). A triplet of eighth notes is marked with a "3" above it.

**System 2 (Measures 7-8):**

- Fl.:** Measure 7 has a whole rest. Measure 8 contains a half note G4 (marked *p* with an accent), a quarter note A4 (marked *p* with an accent), and a quarter rest. Lyrics "ka ta" are written below.
- Vln.:** Measure 7 has a half note G4 (marked *sffz* with an accent), a quarter note A4 (marked *pp* with an accent), and a quarter note B4 (marked *pp* with an accent). Measure 8 has a quarter note C5 (marked *sffz* with an accent), a quarter note D5 (marked *pp* with an accent), and a quarter note E5 (marked *pp* with an accent). Measure 9 has a half note F5 (marked *ff* with an accent), a quarter note G5 (marked *pp* with an accent), and a quarter note A5 (marked *pp* with an accent). Measure 10 has a half note B5 (marked *sffz* with an accent), a quarter note C6 (marked *pp* with an accent), and a quarter note D6 (marked *pp* with an accent). Performance instructions include "ord." (ordine) and a triplet of eighth notes marked with a "3" above it.

**A**

Fl. timbre trill *pp* *mf*

V. *pp* *mf*

Vln. arco (ord.)  
detaché  
a.s.t. → a.s.p. → ord.  
*pp* *pp* *mp* *p*

11 Fl. *pp* *ff* + flz.

V. *pp* *ff*

Vln. *pp* *ff* *f* scratch tone

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This musical score page contains three systems of music for Flute (Fl.), Violin (Vln.), and Viola (V.).

**System 1 (Measures 14-15):**  
- **Fl.:** Measures 14-15. Measure 14 features a 7-note slur and a 5-note slur. Measure 15 features a 3-note slur. Dynamics: *p* (measures 14-15), *mp* (measure 14), *p* (measure 15). Performance markings: *flz.*, *tr*, *flz.*, and *timbre trill*.  
- **V.:** Measures 14-15. Measure 15 features a 3-note slur. Dynamics: *p* (measures 14-15).  
- **Vln.:** Measures 14-15. Measure 14 features a 3-note slur. Measure 15 features a 5-note slur. Dynamics: *p* (measures 14-15). Performance markings: III, IV, and *3*.

**System 2 (Measures 16-17):**  
- **Fl.:** Measures 16-17. Measure 16 features a 3-note slur and a 5-note slur. Measure 17 features a 3-note slur. Dynamics: *mf* (measures 16-17), *p* (measures 16-17), *mp* (measures 16-17), *pp* (measures 16-17), *p* (measures 16-17). Performance markings: *flz.*, *tr*, *flz.*, *tr*, *timbre trill*, and *5*.  
- **V.:** Measures 16-17. Measure 16 features a 3-note slur and a 5-note slur. Measure 17 features a 3-note slur. Dynamics: *p* (measures 16-17).  
- **Vln.:** Measures 16-17. Measure 16 features a 3-note slur and a 5-note slur. Measure 17 features a 5-note slur and a 3-note slur. Dynamics: *p* (measures 16-17). Performance markings: *3*, *5*, *harmonic pressure*, *5*, *3*, *a.s.t.*, *ord.*, *a.s.p.*, and *sffz*.

**B**

19

Fl.

V.

Vln.

a.s.p. → ord. IV

scratch tone

*f*

23

Fl.

V.

Vln.

as if trying to speak; stuttering

II

*p*

26

Fl. *p* *pp* *p* *mp* *pp* *p*

V.

Vln. *p* *mp*

C

30

Fl. *f* *p* articulation tremolo [ba-ka-ta-da, etc...]

V.

Vln. *pp* *col legno tratto* *p* *f espress. possible*

34

flz.  
(no consonant articulation)

Fl.

V.

Vln.

*f* *p* *f*

*p* *f* *p*

38

timbre trill t.t. t.t.

Fl.

V.

Vln.

**D**

spoken into the flute,  
at fingered pitch; not sung

*pp* *p* *pp*

*p*

ba ka ba ka

arco (ord.)  
a.s.p. → a.s.t. → ord.

ord. → a.s.p.

*mp* *sfz* *p* *mp* *p*

42

Fl. *ta sha* *pp* *mf* *sfz* *p* *f* *n* narrow, fast vib.

V.

Vln. (IV) 3 III IV III a.s.p. ord. 5 3

45

Fl. *f* *pp* *ta* *flz.* *mp* *pp* *mp* *pp* *ba ka sha* *p* *mp* spoken into the flute, at fingered pitch; not sung

V.

Vln. 7 IV III ord. 5 3 a.s.t. a.s.p.

**E**

Fl. *pp* *mf* *pp* *ka* *sfz* *pp* *mf* *pp* *p*

V. 48

Vln. 48 *p* *mp* *p*

Fl. 52 *mp* *pp* *n* *mf* *p* *audible, loud breath* *slow, wide vib.* *audible, loud breath* *flz.*

V. 52

Vln. 52 *mp* *pp* *p*

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57 **F** audible, loud breath t.t.

Fl. timbre trill

V. *mp* *p*

Vln. *pp* IV narrow, fast vibrato pizz. *f* espress. III 3

60 audible, loud breath t.t.

Fl. *mp* *p* *mp*

V. *mp* *p* *mp*

Vln. *pp* arco a.s.p. IV 5

**G**

The musical score consists of four systems, each with a Flute (Fl.) and Violin (Vln.) part. The Flute parts are in treble clef, and the Violin parts are in treble clef. The score includes various musical notations such as dynamics, articulation, and phrasing.

**System 1 (Measures 63-66):**  
Fl. starts with a dynamic of *p* and *mp*, then *p*, *pp*, and *mf*. A slur covers measures 63-66. A triplet of eighth notes is marked in measure 66.  
Vln. starts with a dynamic of *mf*, then *p*, *f*, and *p*. A slur covers measures 63-66. A large downward-pointing triangle is positioned above the staff.

**System 2 (Measures 67-70):**  
Fl. starts with a dynamic of *pp* and *p*. A slur covers measures 67-70. A quintuplet of eighth notes is marked in measure 67. A *flz.* marking is present in measure 70.  
Vln. starts with a dynamic of *sfz* *p*, *sfz*, and *sfz*. A slur covers measures 67-70. *p* dynamics are marked in measures 68, 69, and 70.

**System 3 (Measures 70-73):**  
Fl. starts with a dynamic of *mp* and *pp*, then *pp* and *pp*. A slur covers measures 70-73.  
Vln. starts with a dynamic of *sfz* *p*, *sfz*, and *sfz*. A slur covers measures 70-73. *p* dynamics are marked in measures 71, 72, and 73.

H

73

Fl. *mp* *pp* *mp* *sffz* *p* timbre trill

V.

Vln. *sffz* *p* *pp*

76

Fl. timbre trill *p* *sffz* t.t.

V.

Vln. *sffz* *p* *sffz* *p* *sffz* *p* *sffz* *p* *ord. trem.*

stuttering, inconsistent tremolo

3

5

I

II

This musical score is for a section of a piece, featuring a Flute (Fl.) and Violin (Vln.) part. The score is divided into three systems, each with two staves.

**System 1 (Measures 78-79):**  
The Flute part (top staff) begins at measure 78 with a series of notes marked with *sffz* and *p*. It includes trills (t.t.) and a long phrase ending with a trill. The Violin part (bottom staff) starts with a tremolo marked *sffz* and *p*, followed by a triplet of eighth notes, a quintuplet of eighth notes, and a section of "stuttering trem." (tremolo) marked *sffz* and *p*. The system concludes with a "ord. trem." (ordinary tremolo) marked *sffz* and *p*.

**System 2 (Measures 80-81):**  
The Flute part (top staff) continues with notes marked *sffz* and *p*, featuring trills (t.t.) and a phrase that ends with a *pp* (pianissimo) dynamic. The Violin part (bottom staff) includes a "stuttering trem." marked *sffz* and *p*, followed by notes marked *sffz* and *p*, and another "stuttering trem." marked *sffz* and *p*.

**System 3 (Measures 82-83):**  
The Flute part (top staff) starts with a first ending bracket labeled "I" and notes marked *sffz* and *p*, including a "flz." (flautissimo) marking. It features a "timbre trill" and ends with notes marked *sffz* and *p*. The Violin part (bottom staff) begins at measure 82 with tremolos marked *sffz* and *p*, followed by notes marked *sffz* and *p*, and concludes with a "stuttering trem." marked *sffz* and *p*.

This musical score page contains two systems of music for Flute (Fl.) and Violin (Vln.).

**System 1 (Measures 84-85):**  
- **Flute (Fl.):** Measures 84-85. Dynamics: *sffz p*. Performance instructions: "narrow, fast vib." (measures 84-85) and "flz." (measure 85).  
- **Violin (Vln.):** Measures 84-85. Dynamics: *p* and *sffz*.  
- **Measure 85:** Features a 7-measure rest for the Flute.

**System 2 (Measures 86-87):**  
- **Flute (Fl.):** Measures 86-87. Dynamics: *sffz p*. Performance instruction: "narrow, fast vib." (measures 86-87).  
- **Violin (Vln.):** Measures 86-87. Dynamics: *p* and *sffz*.

**System 3 (Measures 88-89):**  
- **Flute (Fl.):** Measures 88-89. Dynamics: *sffz p*. Performance instructions: "slow, wide vib." (measures 88-89) and "narrow, fast vib." (measures 88-89).  
- **Violin (Vln.):** Measures 88-89. Dynamics: *p* and *sffz*.

90

Fl. *ord. vibrato*

*sffz p*

Vln. *p*

*sffz*

*sffz p*

**J**

91

Fl. *sffz p*

*sffz p*

*sffz p*

Vln. *p*

*sffz*

*sffz p*

*p*

*sffz*

94

Fl. *sffz p*

*sffz p*

*sffz p*

*sffz p*

Vln. *ord. trem.*

*sffz p*

*sffz p*

*sffz p*

*sffz p*

96

Fl.

96

Vln.

stuttering trem.

3

5

98

Fl.

3

98

Vln.

5

3

no trem.

2/4

2/4

Detailed description: This page contains musical notation for measures 96-98 for Flute (Fl.) and Violin (Vln.).  
Measures 96-97:  
- Flute: Treble clef, melodic line with slurs and a triplet of eighth notes in measure 97.  
- Violin: Treble clef, accompaniment with slurs and a triplet of eighth notes in measure 97. An annotation 'stuttering trem.' with an arrow points to the first measure.  
Measures 98:  
- Flute: Treble clef, melodic line with slurs and a triplet of eighth notes in measure 98. The measure ends with a 2/4 time signature.  
- Violin: Treble clef, accompaniment with slurs and triplets (5 and 3) in measure 98. An annotation 'no trem.' with an arrow points to the first measure. The measure ends with a 2/4 time signature.

**K**

The musical score consists of three systems. The first system (measures 101-103) features Flute (Fl.) and Violin (Vln.) parts. The Flute part starts with a *ppp* dynamic and includes a triplet in measure 103. The Violin part includes performance instructions: *ord.* (order) and *a.s.p.* (accelerando sostenuto piano) in measure 101, *stuttering trem.* (stuttering tremolo) in measure 102, and *a.s.p.* and *s.p.* (sostenuto piano) in measure 103. The second system (measures 104-104) features Flute (Fl.) and Viola (V.) parts. The Flute part has dynamics *mp* and *ppp*. The Viola part has dynamics *p* and *ppp*. The third system (measures 104-104) features Violin (Vln.) parts. It includes performance instructions: *very stuttered trem.* (very stuttered tremolo) and *s.p.* in measure 104, and *a.s.t.* (accelerando sostenuto tremolo) in measure 104. Dynamics *mp* and *ppp* are also present.