

# All the Little Things

A Musical Installation  
for 2 pianos & 2 guitars

Richard Harding



# All the Little Things

This piece is to be performed with the four musicians spaced as widely apart as possible within the space available. Each player has a separate, related, part from which to play. The four parts comprise a number of musical fragments from which the performance is realised as each player, in isolation, chooses fragments at random from the page to be played. There is no particular order in which the fragments should be played, the choice being left to the individual musician.

The fragments draw from three note values; white note heads, which are sustained, black note heads, which are short, and tiny black note heads which are played fleetingly. The fragments are to be played slowly, the precise speed being open to continual variation by the performer as the piece progresses. The generally quiet dynamic may also be varied between *pppp* and *mp* during the performance.

The performance may be of any length, to be decided at the outset by all the players. Once the duration is determined, the players may fill up the space as they will takes them, based on the material in their given part. The musical fragments may be played and repeated in any order. Further, any of the notes that occur in a part may be played in isolation or combined with other such notes to create new fragments. Silent spaces should be interspersed with the musical fragments so the duration of the performance is filled with sound and silence.

With the players in place, the listeners create the final layer of the music for themselves by moving, as they please, around the performance space, between one musician and the next, thus experiencing changes in timbre and harmonic material as they move out of earshot of one instrument and towards another.

If desired, a recorded performance of the piece may be prepared. In this instance, separate recordings of each part should be made and played at a distance from each other, as with a live performance. The individual recordings may be of any practical length for the desired duration of performance. For longer performances, the recordings may be set to loop at the end and repeat. The prepared recordings, in this case, should be of different lengths, so that the repeats will begin at different times and thus ensure a continual change in the juxtaposition of one part to another. A final performance option would involve a mixture one or more live musicians and pre-recorded parts.

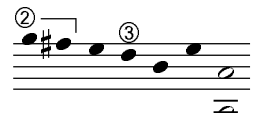
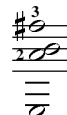
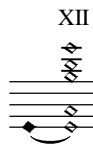
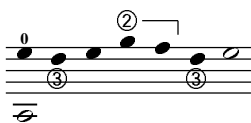
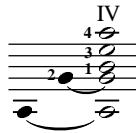
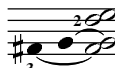
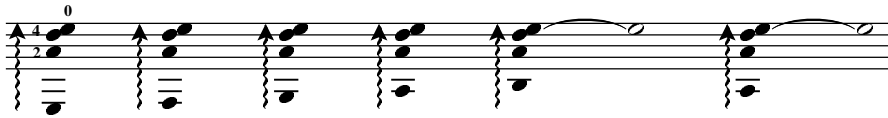
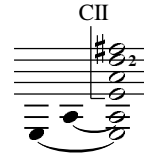
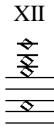
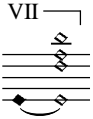
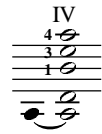
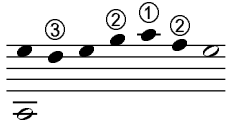
All the Little Things - Piano 1.

This musical score is arranged in a grid of 10 rows and 5 columns. It features a variety of musical notations including treble and bass clefs, whole, half, quarter, and eighth notes, and rests. The key signature is one sharp (F#). The score includes several instances of octave markings: *8va* (eight notes above) and *8vb* (eight notes below). Some notes are marked with a *2*, likely indicating a second ending or a specific fingering. The notation is spread across multiple staves, with some staves containing multiple systems of notes. The overall layout is clean and professional, typical of a printed music score.

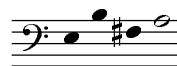
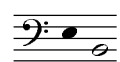
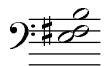
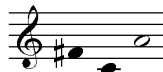
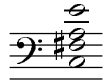
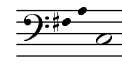
This image displays a page of musical notation, likely a score for a piece in G major. The notation is organized into 10 rows, each containing five staves. The staves are arranged in a grid-like fashion, with some staves in a row containing multiple systems of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *8va* and *8vb*. The key signature is G major, indicated by one sharp (F#). The notation is written in a standard musical staff format, with treble and bass clefs used throughout. The overall layout is clean and professional, typical of a printed musical score.

All the Little Things - Guitar 1.

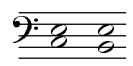
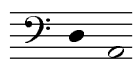
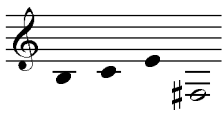
This image displays a collection of guitar tablature and musical notation for the song "All the Little Things" (Guitar 1). The notation is arranged in a grid-like fashion across the page. It includes various fretboard diagrams with fingerings (circled numbers 1-4) and chord diagrams (labeled with Roman numerals: VII, X, XII, IV, V, III, CV, II). The notation is written on a treble clef staff with a key signature of one sharp (F#). The tablature shows specific fret numbers and fingerings for each note, often with circled numbers indicating the finger used. Some diagrams include a circled plus sign (+) or a circled number in a plus sign (+). The musical notation shows the notes and rests on the staff, with some notes marked with a sharp sign (#). The overall layout is a comprehensive set of instructions for playing the guitar part.



All the Little Things - Piano 2.







All the Little Things - Guitar 2, capo V (sounding P.4th up).

VI

8<sup>va</sup>  
VII XII

1/2CII-----

VI

VI IV

II

IV

8<sup>va</sup>  
VII