




**Carta**  
for amplified violoncello  
Mauricio Pauly 2004


## Performance Notes.


 : heavier up-bow or down-bow, slight distortion.

 : very sharp and very short, cough-like attack achieved by extreme pressure of the bow while muting strings with the left hand. No clear pitch should be perceived, only distortion. Since the left hand will be at the bridge, written notes only indicate which strings to bow.


 : fsss sound. Bow as close to the bridge as possible but without going behind, while muting the strings with the left hand. Here the left-hand position is not necessarily the one indicated but any one that produces the intended UNPITCHED sound and, at the same time, provides a comfortable articulation to the phrase.

 : gestural vibrato at the moment of attack.




 = *libre* : no pulse should be perceivable. Rhythm becomes visual, and beaming indicates phrasing. In all cases, a rather slow, but forward moving rubato.





 : quarter-tone tuned harmonics, such as the one in measure #1 are to be found as natural harmonics of the open string.


- bow clef displays the position of the bow. Top line: alto sul ponticello, middle line: ordinario, bottom line: alto sul tasto....and everything in between. The thickening of the bow line indicates bow pressure. Bubbles surrounding the thick line encourage the emergence of the thin harmonics produced when augmenting pressure near the bridge while struggling to keep the dynamics low.

 : add bow tremolando on top of pitch tremolando.

- the fragment starting at measure 70, temporarily redefines the two upper staves to be indicative of which string to play on.

   : short, medium and long fermati respectively.

 = 3/4 tones flat,  = 1/4 tone flat,  = 1/4 tone sharp,  = 3/4 tone sharp. These quarter tone deviations need not to be exact but just enough to suggest the alternate temperament.

 (between all mentioned tone indications, arrows indicate smooth transitions between states. If there is no arrow the change should be made suddenly, at the indicated moment.)

Written for Leo Eguchi.  
Dedicated to Katalin Takács.

# Carta

for amplified violoncello

Mauricio Pauly 2004

2

$\text{♩} = 76$  IV

*n* *mp* *n* *f* *n* *mp*

*ff* *f* *ff* *ff* *l.h. pizz* *almost undeliberate* *ppp*

6

$\text{♩} = \text{libre fluent, calm}$

6" *mf* *mp* 2" *mp* *p*

*l.h. pizz* *ppp* *ppp* *mp* *p*

10

I" 3" *vib...rall*

*p* *ppp* *p* *mp* *mp* *mf* *p*

4  $\text{♩} = 64$   $\text{♩} = \text{libre}$

*mp*

*pp* *n* *p* *mf* *mp*

*pp* *mp* *pp*

*p* *mp* *pp* *p* *mp* *mp*

*p* *pp* *mp* *p*

22  $\text{♩} = 64$  *ff*

*pp* *p* *pp* *mp*

24  $\downarrow = \text{libre}$  5

mp < mf p > pp p < mp      mf > p      pp      p < mp

27  $\downarrow = \text{libre}$  8<sup>va</sup>

pp < mp      mf < sf

30 flautando ord. vib.

mf < f > 3 mp < f > fp < mf < sub p > f < 3 ff >

33 No new bow!

mf > mp > p < mp > fp < f >

37 *sub mp* *sub p < f* *> mp* *pp < mp* *pp* *senza vib.*

42 *p* *mf* *mf < f* *> p* *f* *6*

*molto vib.* *senza vib.* *vib.*

46 *f* *p < f* *p* *vib.*

*senza vib.* *vib.* *senza vib.* *vib.*

*♩ = 60*

51 *l.r.* *l.r.*

*fsss, as close to the bridge as possible, then back off towards C8 @ I and back up to fsss.*

55 *15<sup>ma</sup>* *f* *> mf* *<* *> mf* *"f"*

*senza vib.* *vib.*

*♩ = 48*

59 *15<sup>ma</sup>* *I senza vib.* *vib.* *I* *II* *III* *etc.* *IV* *IV* *l.v.*

*> mf* *<* *> mf* *pp < ff*

*9*

63 7

mf > < f > p <

w/thumb

III IV I

65

senza vib.

molto vib.

pizz.

touch, NO new bow

arco

fp

f mp

67

vib.

string

string

sf p

p

mf < f > p < mp < f

70

string I

string II

72 ♩ = 76

thumb pizz.

f p f

74

Two staves, I and II, in treble clef. Staff I has a melodic line with a slur over measures 74-75 and an accent on the final note. Staff II has a bass line with a slur over measures 74-75 and an accent on the final note. Dynamics include *f* and *sub f*.

76

Two staves, I and II, in treble clef. Staff I has a melodic line with a slur over measures 76-77 and an accent on the final note. Staff II has a bass line with a slur over measures 76-77 and an accent on the final note. Dynamics include *mp*, *p*, and *sub f*.

78

Two staves, I and II, in treble clef. Staff I has a melodic line with a slur over measures 78-79 and an accent on the final note. Staff II has a bass line with a slur over measures 78-79 and an accent on the final note. Dynamics include *sfz*, *f*, *mp*, and *f*.

80

Two staves, I and II, in treble clef. Staff I has a melodic line with triplets and a slur over measures 80-81. Staff II has a bass line with triplets and a slur over measures 80-81. Dynamics include *f*, *f*, *p*, and *sf*.

82

Two staves, I and II, in treble clef. Staff I has a melodic line with a slur over measures 82-84 and an accent on the final note. Staff II has a bass line with a slur over measures 82-84 and an accent on the final note. Dynamics include *mf ff*, *mf*, *f*, and *sub f*.

85

Two staves, I and II, in treble clef. Staff I has a melodic line with a slur over measures 85-86 and an accent on the final note. Staff II has a bass line with a slur over measures 85-86 and an accent on the final note. Dynamics include *f*.

88

91

95

99

102

105

108

vib.....molto

senza vib. vib. senza vib.

*sf pp mf sf sf mf f*

110

III IV III II I II

*n ff f*

112

jeté w/harmonic gliss jeté batutto

NO new bow for accent

*sf sff mp*

114

♩ = 40

*sf pp*

116 *jeté batutto*  
w/harmonic gliss

ord.w/  
harmonic gliss

$\text{♩} = 60$

*pizz.*

118

*sf f*

3

3

3

120

3

3

3

122

3

1

124

*sfp*

*mp*

*mf*

*pizz. scordatura*  
IV

*arco*

*pizz. adjust*  
IV tuning

*f*

127

Musical notation for measures 127-128. Measure 127 features a melodic line with slurs and accents, and a bass line with a long note. Measure 128 continues the melodic line with a slur and an accent. Dynamics include *mf* and *sf*.

129

Musical notation for measures 129-130. Measure 129 has a melodic line with slurs and accents, and a bass line with a long note. Measure 130 continues the melodic line with a slur and an accent. Dynamics include *mf* and *sf*. A tempo marking of  $\text{♩} = 52$  is present.

130

Musical notation for measures 130-131. Measure 130 features a melodic line with slurs and accents, and a bass line with a long note. Measure 131 continues the melodic line with a slur and an accent. Dynamics include *f*, *p*, *sf*, *f*, *sf*, *f*, and *ff*. A tempo marking of  $\text{♩} = 60$  is present. Performance instructions include "al talón" and "a la punta".

132

Musical notation for measures 132-133. Measure 132 features a melodic line with slurs and accents, and a bass line with a long note. Measure 133 continues the melodic line with a slur and an accent. Dynamics include *sf*, *f*, *sf*, *f*, *sfp*, *sf*, *f*, and *sf*, *f*.

134

Musical notation for measures 134-135. Measure 134 features a melodic line with slurs and accents, and a bass line with a long note. Measure 135 continues the melodic line with a slur and an accent. Dynamics include *mf*, *ff*, *ff*, *mf*, *mp*, and *f*. A tempo marking of  $\text{♩} = 60$  is present. Performance instructions include "al talón".

137

al rálón

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

*sf* *sf* *sf*

141

jeté w/harmonic gliss

flautando

one full bow

*sf* *sf* *sf* *sf* *f* *mf* *p* *n* *pp*

144

flautando

one full bow

*n* *pp* *n* *mp*

148

a la punta

one full bow

*pp* *p* *sub mp* *p* *mf*

153

a la punta

*pp* *sub mp*

6

158  $\text{♩} = 44$

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

*molto vib.*

161

*mp*

*molto vib.*

163

*mp*

165

*mf* *p* *mf* *mp*

dampen w/ l.h.

stop bow on strings

Boston  
feb apr 2004.

rev.  
Budapest  
sept 2004.