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.

: quater-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.

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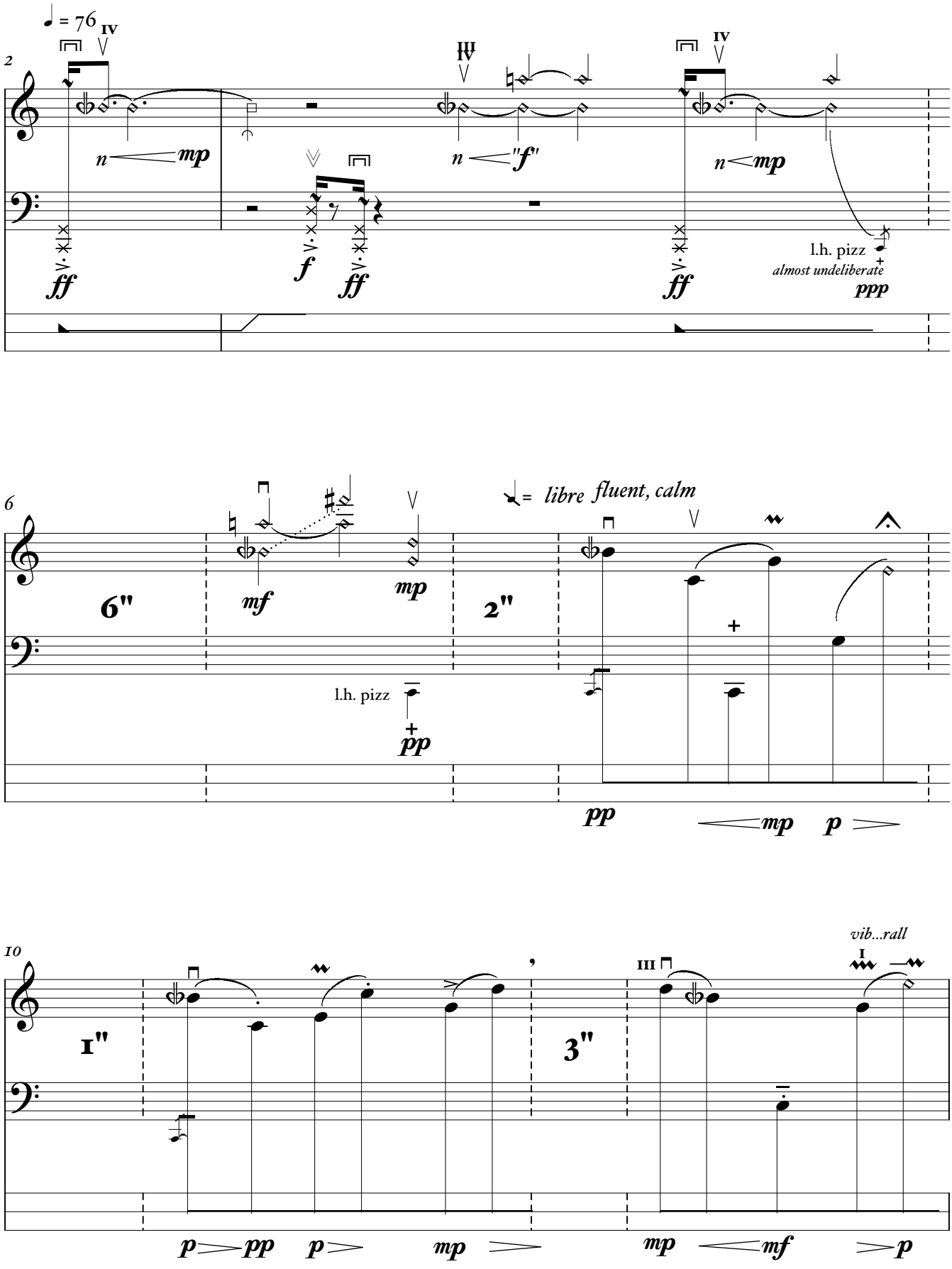
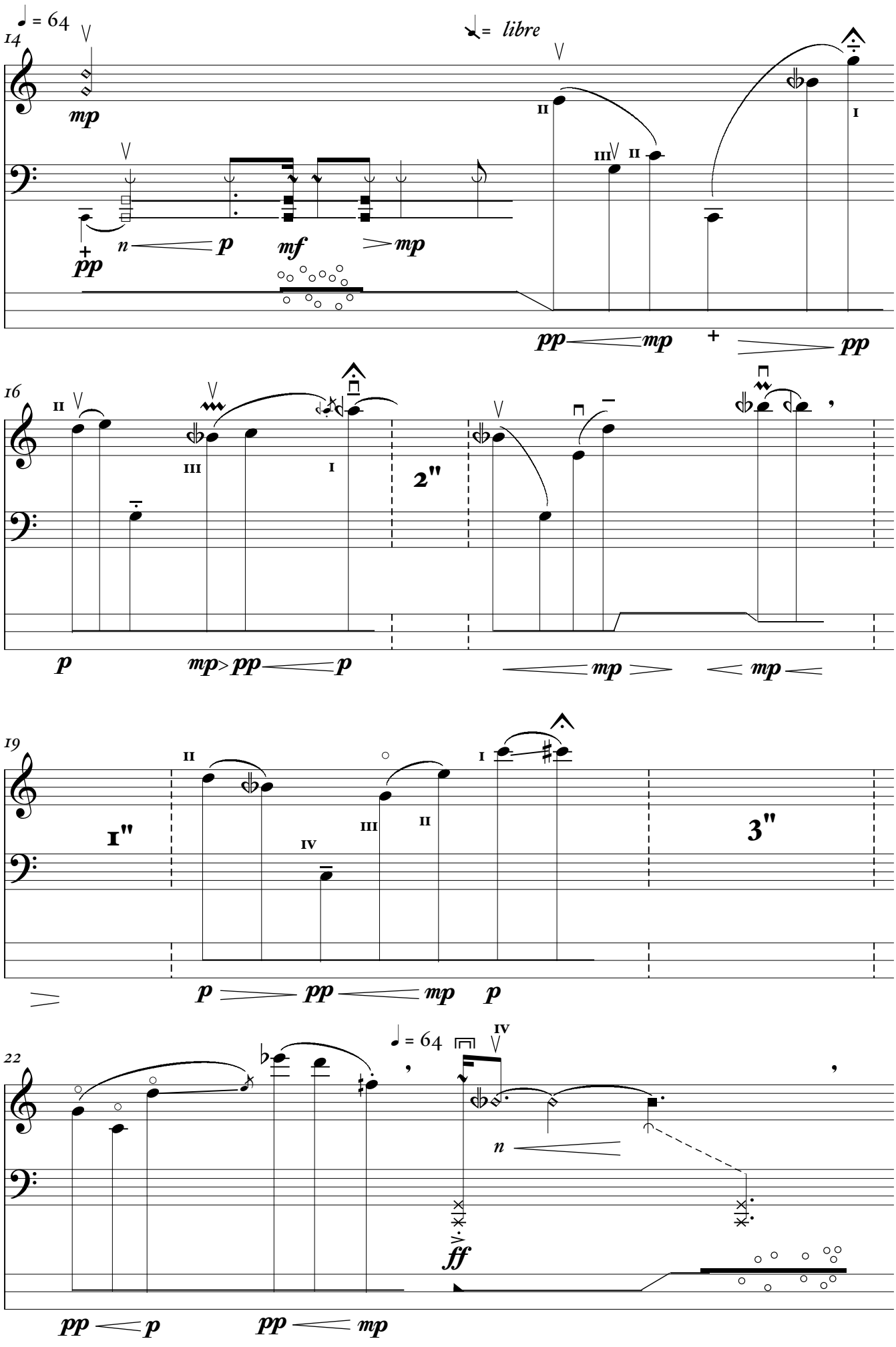
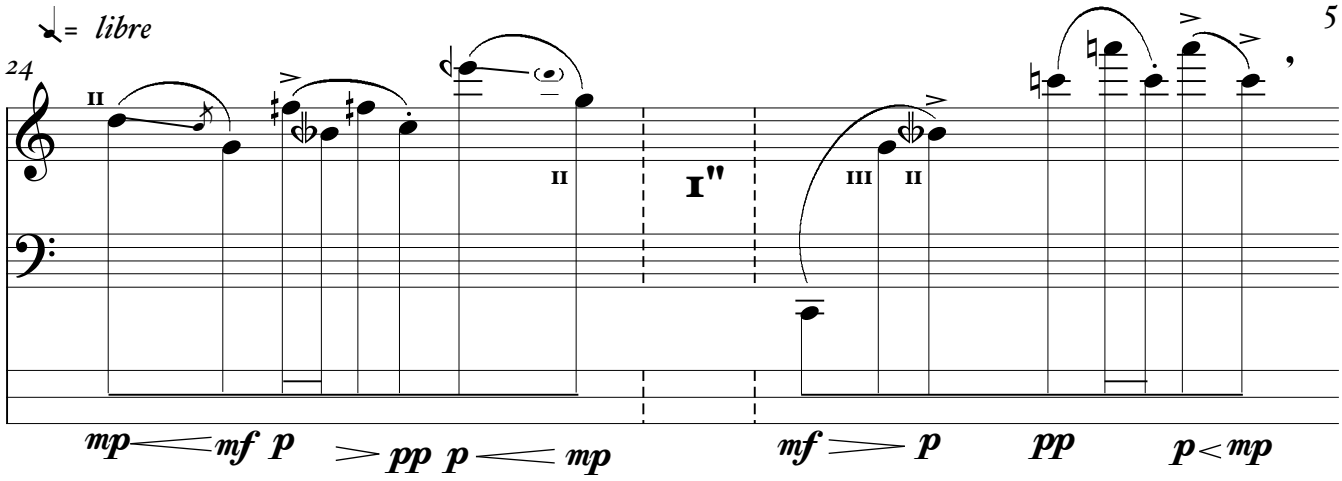
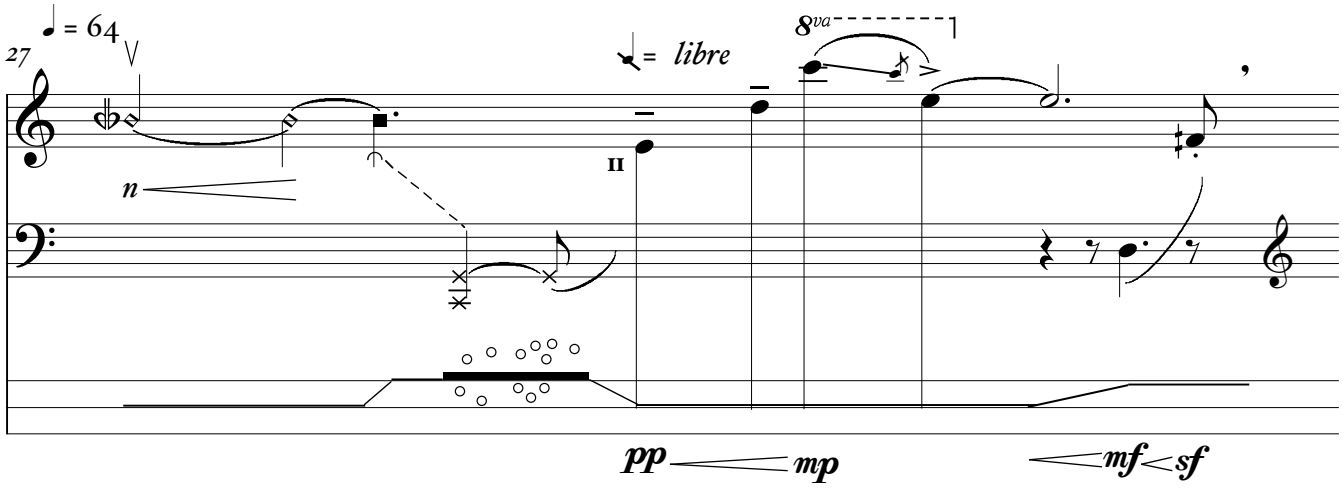
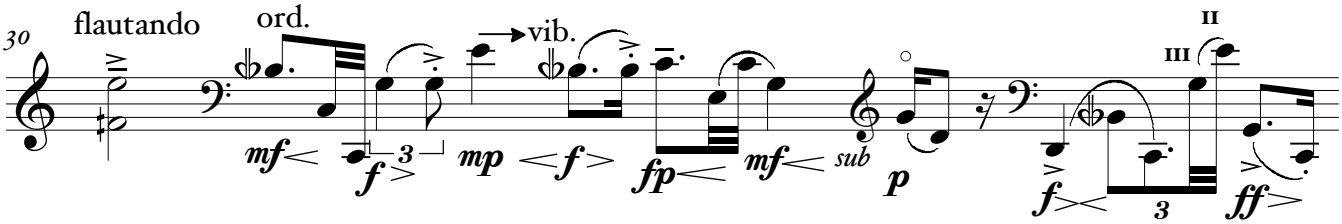
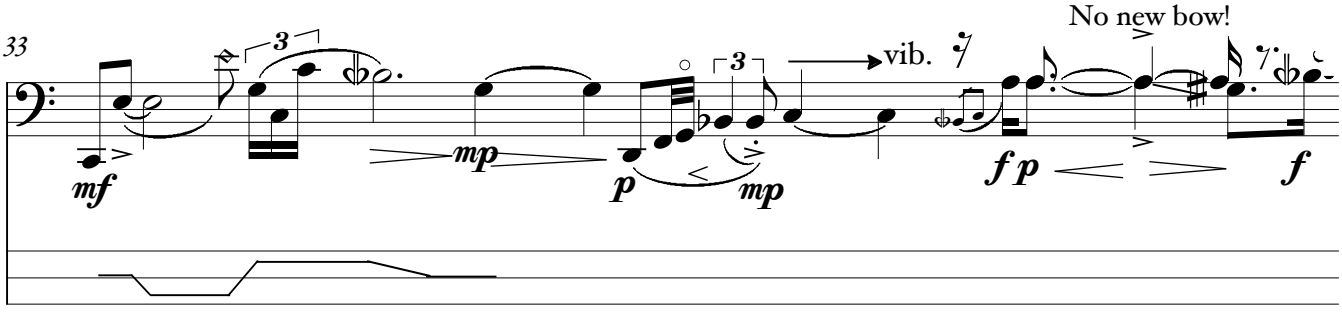


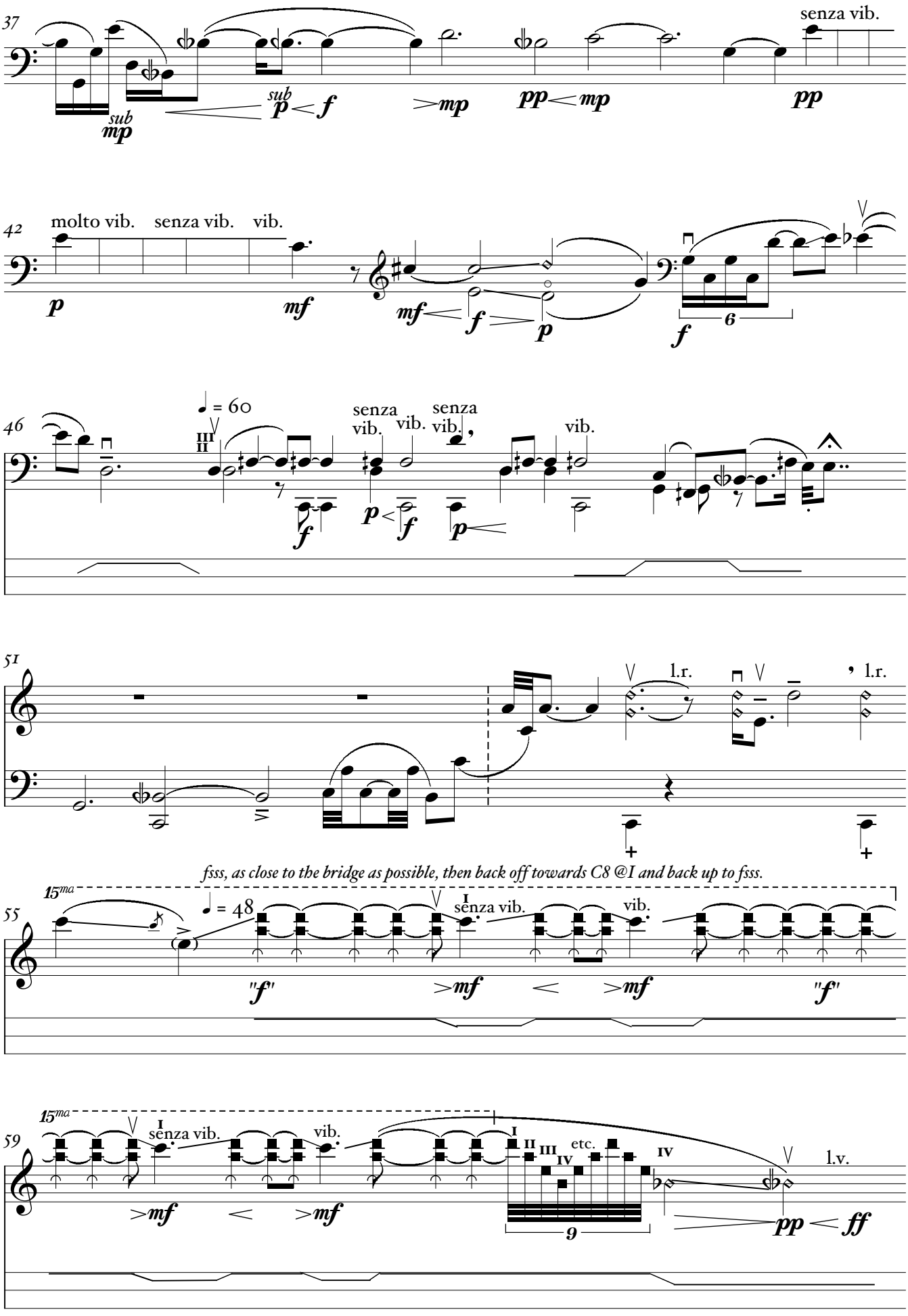

14
♩ = 64
♩ = libre
mp
pp
n
p
mf
mp
II
III
II
I
pp
mp
+
pp
16
II
III
I
2"
p
mp
pp
p
mp
mp
19
II
IV
III
II
I
1"
3"
p
pp
mp
p
22
♩ = 64
IV
n
ff
pp
p
pp
mp

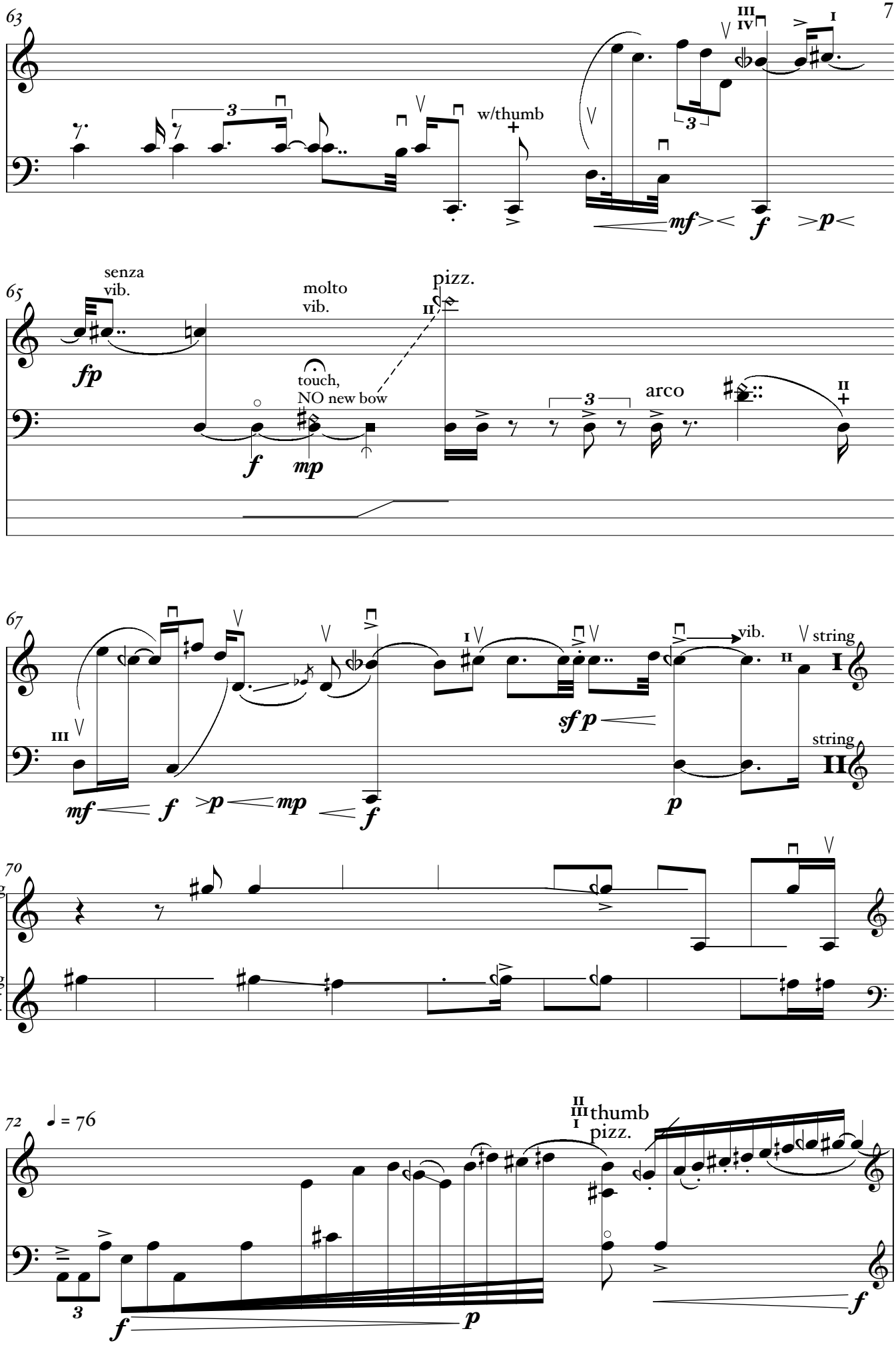

= libre
24
II
II
I"
III
II
mp mf p pp p mp
mf p
pp
p mp

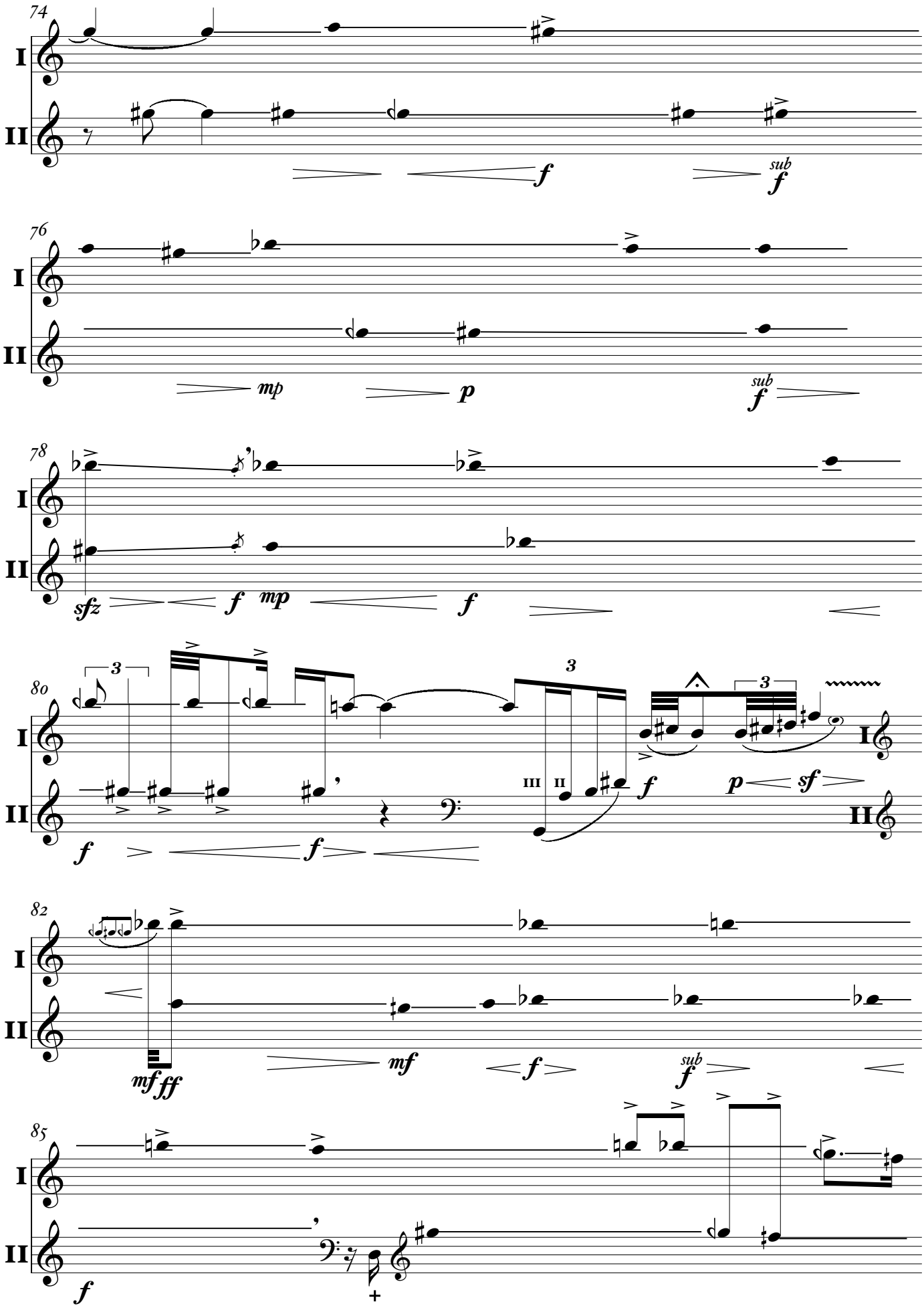

= 64
27
= libre
8va
n
II
pp mp
mf sf

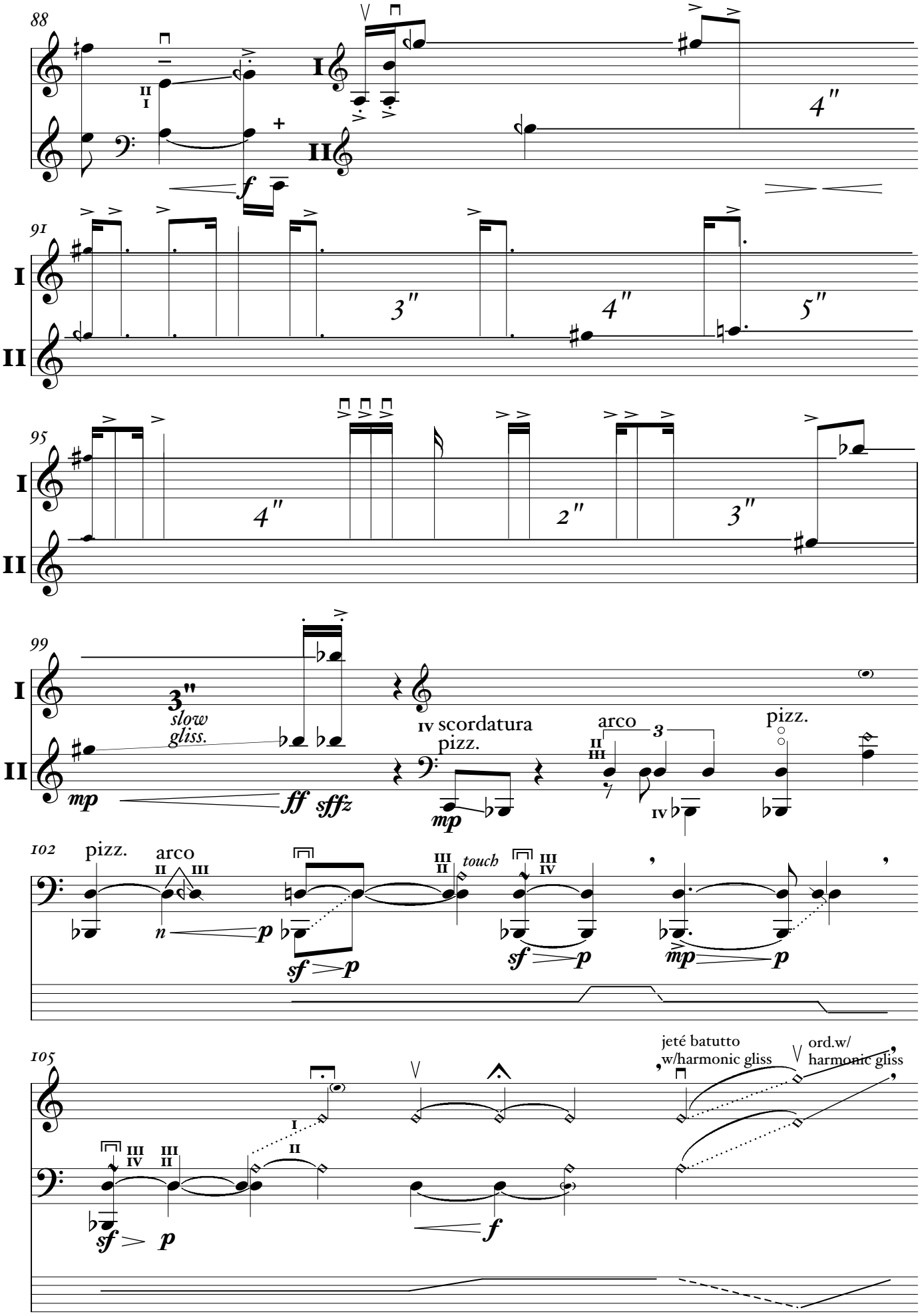

30
flautando
ord.
vib.
III
II
mf f 3 mp f fp mf sub p
f 3 ff

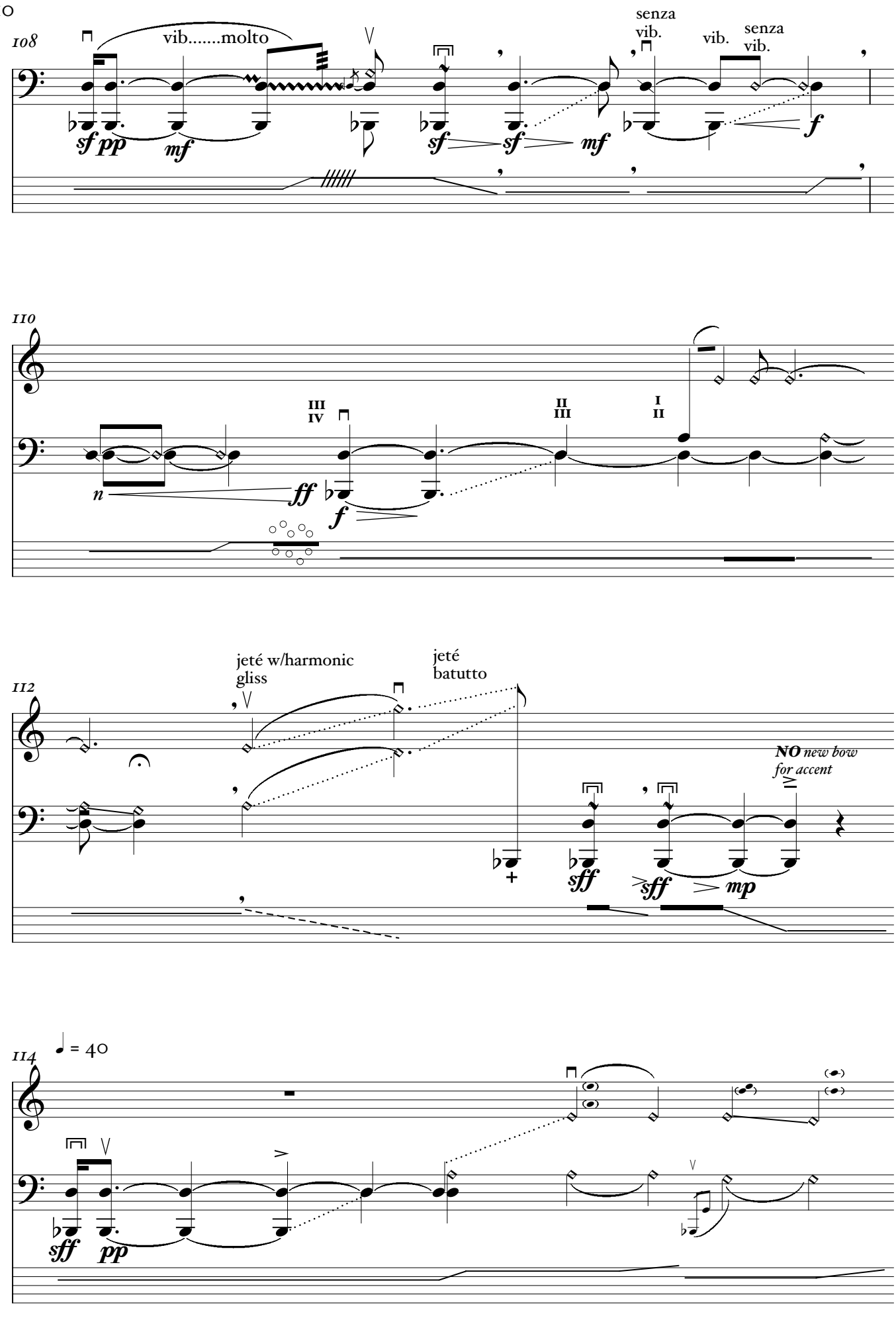

33
3
3
vib.
No new bow!
mf
mp
p mp
f p
f

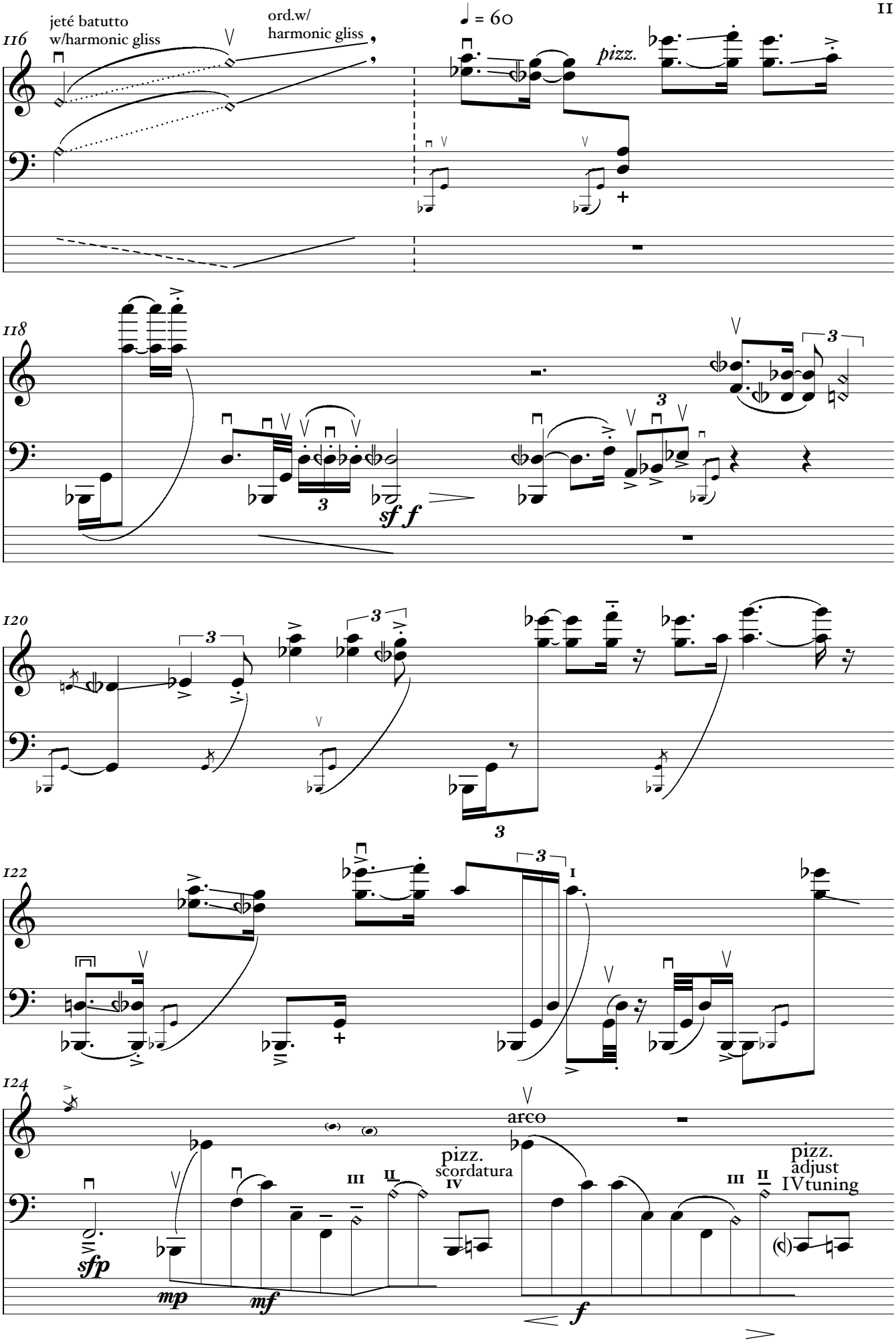

37
senza vib.
sub mp
sub p < f
> mp
pp < mp
pp
42
molto vib.
senza vib.
vib.
p
mf
mf < f > p
f
6
46
♩ = 60
III
II
senza vib.
vib.
senza vib.
vib.
f
p < f
p
51
l.r.
l.r.
VI
fsss, as close to the bridge as possible, then back off towards C8 @I and back up to fsss.
15ma
55
♩ = 48
I
senza vib.
vib.
"f"
> mf < > mf
"f"
15ma
59
I
senza vib.
vib.
I
II
III
IV
etc.
IV
l.v.
> mf < > mf
9
pp < ff

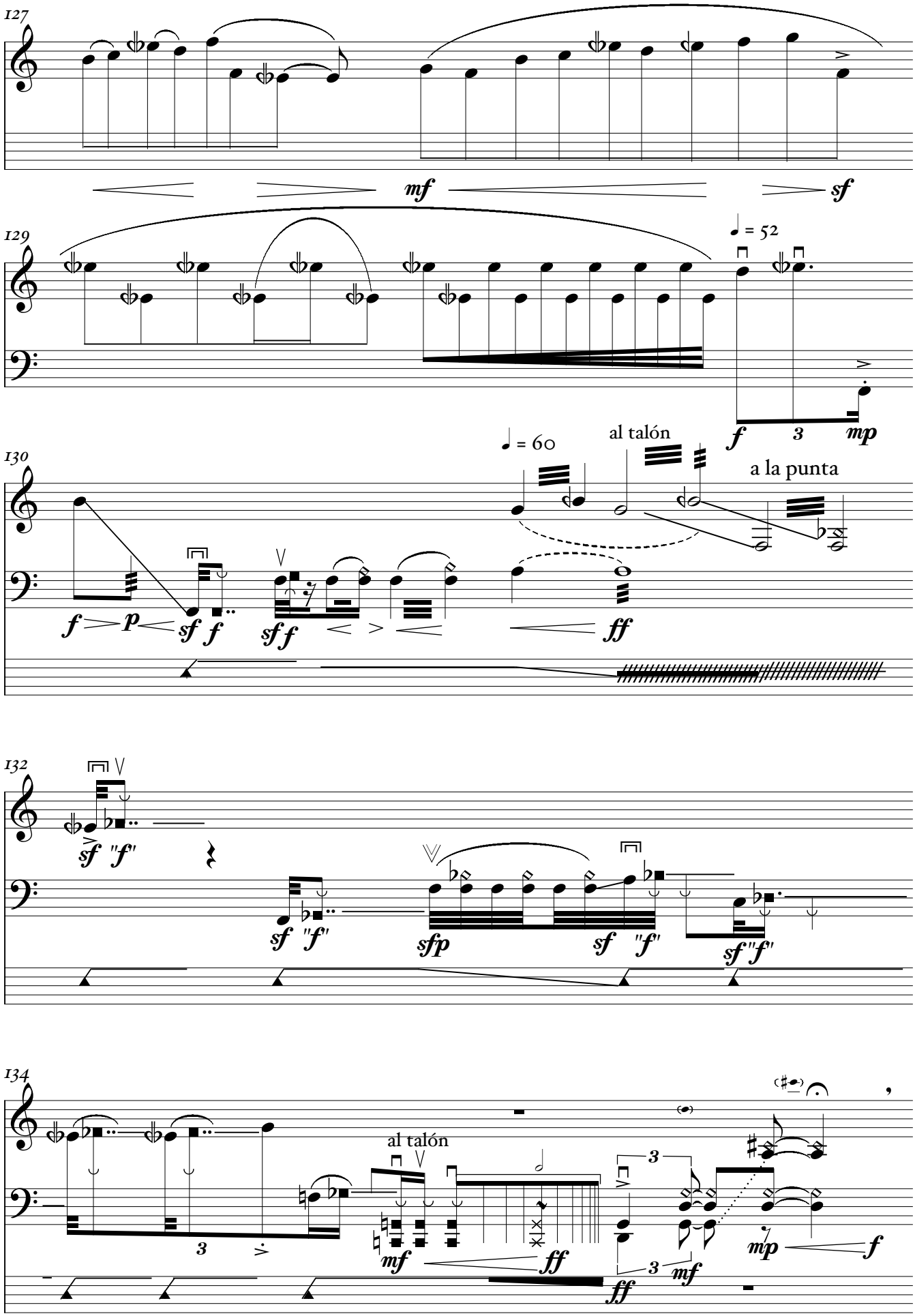

63
III
IV
I
w/thumb
mf
f
p
65
senza
vib.
molto
vib.
pizz.
II
fp
touch,
NO new bow
f
mp
3
arco
II
67
III
I
vib.
string
II
I
mf
f
p
mp
f
sf p
p
string
II
70
string
I
string
II
72
= 76
II
III
I
thumb
pizz.
3
f
p
f

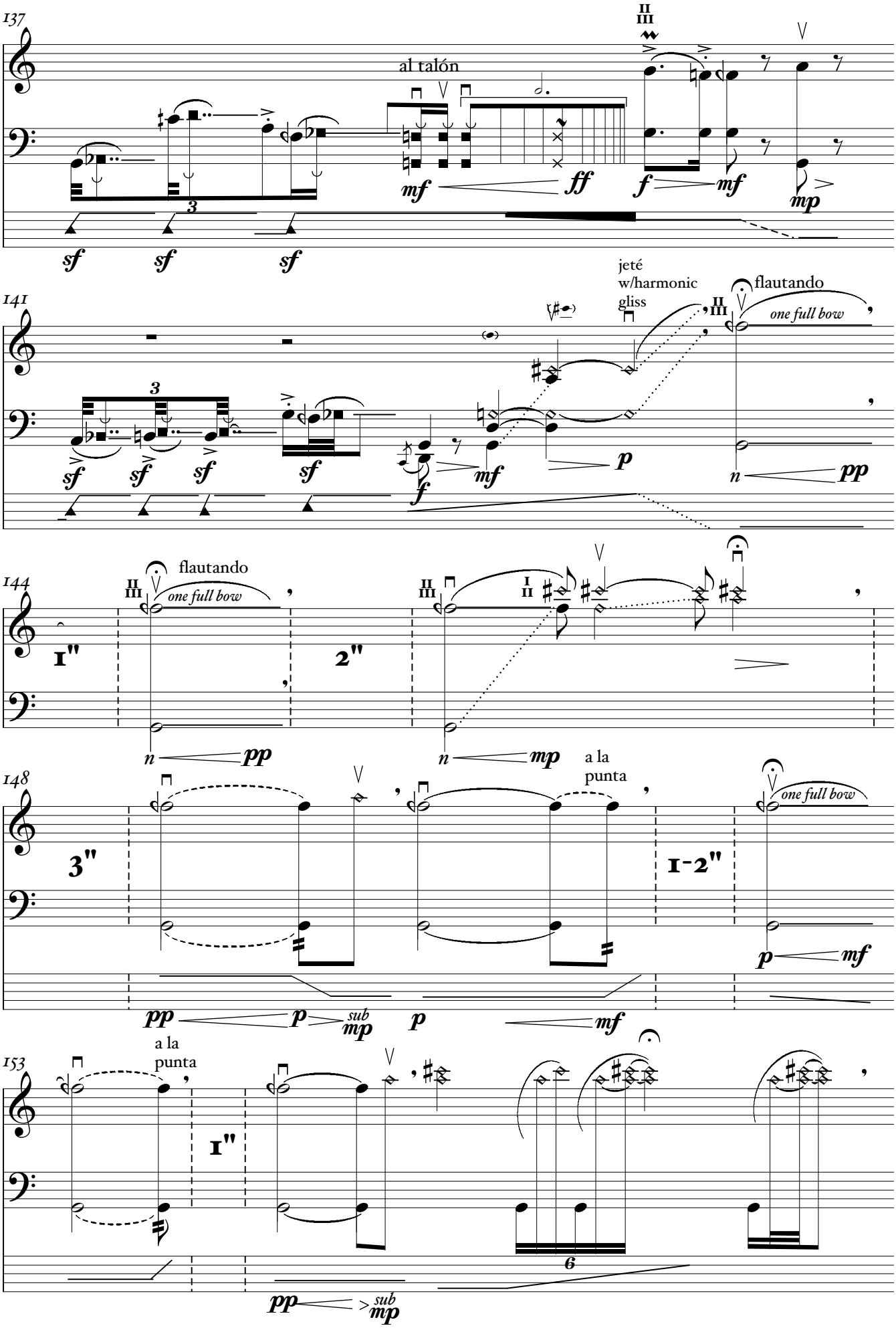

74
I
II
f
sub
f
76
mp
p
sub
f
78
sfz
f
mp
f
80
3
3
3
III
II
f
p
sf
82
mf
ff
mf
f
sub
f
85
f

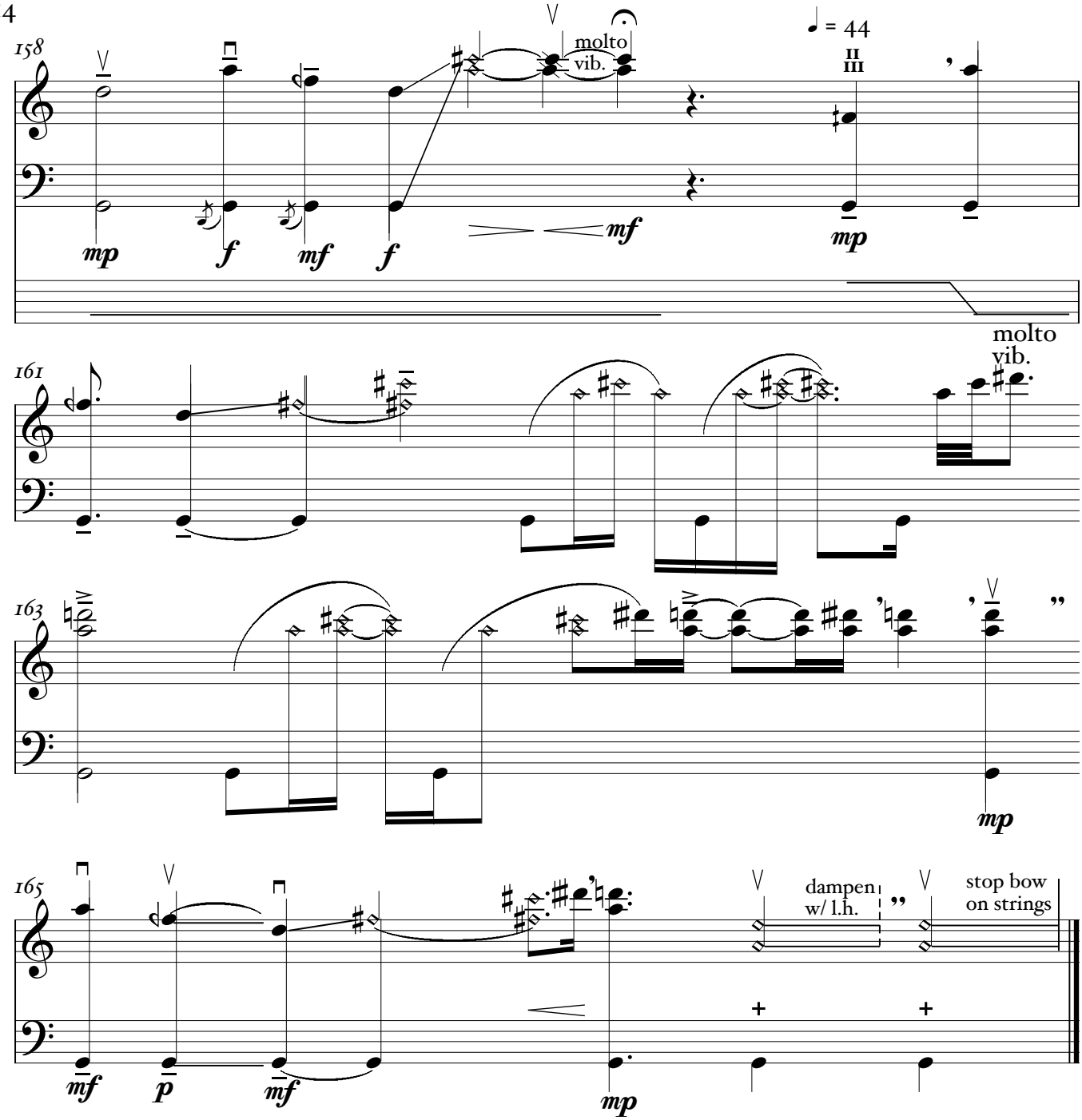

88
4"
91
3"
4"
5"
95
4"
2"
3"
99
3"
slow
gliss.
mp
ff sffz
iv scordatura
pizz.
mp
arco
pizz.
iv
102
pizz.
arco
touch
105
jeté batutto
w/harmonic gliss
ord.w/
harmonic gliss


108
vib.....molto
senza vib.
vib.
senza vib.
sf pp
mf
sf
sf
mf
f
110
III IV
II III
I II
n
ff
f
112
jeté w/harmonic gliss
jeté batutto
NO new bow for accent
sff
sff
mp
114
♩ = 40
sff
pp


116
jeté batutto
w/harmonic gliss
ord.w/
harmonic gliss
♩ = 60
pizz.
118
sf f
120
122
124
sfp
mp
mf
pizz.
scordatura
IV
arco
f
pizz.
adjust
IVtuning


127
mf
sf
129
♩ = 52
f
3
mp
130
♩ = 60
al talón
a la punta
f
p
sf
f
sff
ff
132
sf "f"
sf "f"
sfp
sf "f"
sf "f"
134
al talón
3
mf
ff
3
mf
ff
mp
f


137
al talón
141
jeté
w/harmonic
gliss
flautando
one full bow
144
flautando
one full bow
148
a la
punta
one full bow
153
a la
punta



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