for violin, cello and snare drum

Andrés Cremisini (2010)
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Due to the improvisation involved in the piece, it is not possible to compile a “unified” score. Therefore, the corresponding improvised pages are inserted at the end of the score.

Duration: Approximately 9’30”
Performance Notes

Until the seventh page (sixth for the violin), the score should be performed “normally,” with each performer adhering to the same governing tempo. Once the parts appear alone, however, the performers are asked to take slight fluctuations from the established tempo at their discretion. These fluctuations should not be based solely on the performers’ individual parts, but primarily as reactions to what they hear, have heard and will hear (a dimension that will become viable as they rehearse the piece). While most of the score is strictly notated, this allows the performers a certain kind “improvisation,” ideally transforming the ensemble into an active, individually intelligent contributor to the work.

Explanation of Symbols

Strings

- **Col legno battuto**
- **Col legno battuto** while sounding a harmonic
- **Col legno battuto** on highest possible note
- **Snap/Bartók Pizzicato**
- **Pizzicato with fingernail**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>×</td>
<td>Col legno battuto</td>
</tr>
<tr>
<td>×</td>
<td>Col legno battuto while sounding a harmonic</td>
</tr>
<tr>
<td>▲</td>
<td>Highest possible note</td>
</tr>
<tr>
<td>×</td>
<td>Col legno battuto on highest possible note</td>
</tr>
<tr>
<td>Ø</td>
<td>Snap/Bartók Pizzicato</td>
</tr>
<tr>
<td>⊘</td>
<td>Pizzicato with fingernail</td>
</tr>
</tbody>
</table>

Feathered Beams:
- Beams with a bracket encompassing the note-heads: Accel./Deccel. only playing the amount of notes inside bracket.
- Beams with note value on top: Accel./Deccel. inside of the time allotted by the note-head. Amount of beams imply the degree of Accel./Deccel. Amount of notes imply the density of the gesture.

Note in bracket should not necessarily be stopped at, it is there to imply the speed of the glissando.

(Note tied to nothing) Allow note to ring through rest(s). Keep finger pressed if tie comes from “normal” stopped note, and allow string to finish vibrating if it originates from a harmonic.

Small note is located approximately in the measure where the note should be reached. It does not have a specific rhythmic placement in order to allow the performer certain liberty in “timing” the gliss.

Gliss. with the left hand finger pressure required to perform a natural harmonic. (flag gliss.)

Quickly gliss. up or down from note, ending pitch is indeterminate.

- 1/2 stick: Turn bow so as to bow string with both the wood and the hairs (“between” col legno tratto and ord.)
- Five variations of bow placement are used; molto sul tasto, sul tasto, ord. sul pont., molto sul pont and on bridge. Molto sul tasto and molto sul pont. should be performed as exaggerated versions of the “ordinary” techniques.
Vibrati are drawn to visually represent the desired effect. As a guide, the performer may infer the following:

- slow/narrow
- fast/narrow
- slow/wide
- fast/wide

However, these descriptions are only meant as general points of departure, and the performer should ultimately defer to the graphic representation of each vibrato. Occasionally, the performer is asked to perform transitions between these "categories" (i.e. slow/narrow to fast/wide). These transitions are represented in the "drawings."

Although several graphics are repeated throughout the score, the performer is not required to perform each instance identically, but rather use his or her judgement in order to inform the execution, while still remaining within the scope of the "category" implied by each vibrato.
Percussion

Place bead of stick on drumhead and slide quickly towards the inside of the rim, striking it.

Grace note(s) should be played on the beat, as opposed to directly before, were the arrow not present.

On rim

Place one stick on head and strike it with the other.

Strike drumhead on point directly above nothead.

Graph is meant as an approximation.

- Key:
  R - On rim
  E - Edge (near rim of snare)
  M - Middle (between the edge and the center)
  C - Center of head

- one hand/ord: Denotes the use of only one hand to perform a gesture. “ord” reverts to performer’s sticking.
- Dynamics: Unless otherwise indicated, dynamics should remain at a relatively steady “base” that should not be significantly strayed from. However, the performer is asked to use brief, relatively small crescendi/decrescendi and accents as he or she see fit.
- Note on improvisation: Although performer is asked to improvise a significant portion of his/her part, the improvisation is by no means “free.” This is not to say that the performer does not have substantial liberty, but that the improvisations should be almost entirely based on the brackets provided, and only secondarily based on the performer’s reaction to the piece, which should become increasingly “informed” as the piece is learned. The performer may wish to memorize the brackets as a starting point from which to base the “improvisations.”

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Execute rhythms as bow changes (resulting in very light accents) — play accented notes in box slightly louder, but not as loud as accents outside the box.

Execute rhythms as bow changes (resulting in very light accents)
Alternate between sul tasto and sul pont.

Hold whichever note is stopped when vibrato ends. (senza vibrato)

III: molto s.t.

Continue (ad lib.) in the style of box [A].

[1]: continue (through improvisation) in the manner of bracket [1]
(but rim only when written)
Continue at tempo, but play as a "solo," allowing the tempo to fluctuate slightly. Do not attempt to keep in time with the rest of the ensemble. continue at tempo, but play as a "solo," allowing the tempo to fluctuate slightly.

Using the same pitches (maintaining open D string). extend box [B] — through improvisation — until given cue 2 by percussionist. Dynamic "base" should be piano, although you may crescendo/decrescendo anywhere from pianissimo to mezzo-piano. Remain sul pont.
Only bottom note glisses. Touch the harmonics once the corresponding bottom note is arrived at for the duration of approximately a 16th note and continue gliss with bottom note.

Sul A

Tacet until cue 3 from cello

Sul G

[accel until cue 3 from cello]
Give cue to percussion
modo ord.

Give cue to violin
modo ord.

Give cue to percussion
- "Base" tactus (eight notes) should not be exactly even, but fluctuate.
- Do not emphasize beamings, they are included only for clarity.
- Upward and downward beamed notes should only be played with one hand, respectively.
Strike the rim, "glissing" through the parts of the drumstick as represented by the graph.
Tip: As close to the tip of the stick as possible.
Base: As close to hands as possible.

Give cue to violin

ord.

Continue through improvisation in the manner of bracket [II].
The "base" dynamic should be **pp** with crescendi/diminuendi up to **mp**/**mf**. As still in Tempo 2, base tactus should not be exactly even. Continue until given cue 4 from cello.

When given cue, flow "naturally" (but quickly) to the following:

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