

Vanishing Perspectives

for amplified solo cello

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Timothy Kramer

2005

Program Notes

Vanishing Perspectives was commissioned by cellist Craig Hultgren in 2003 and premiered in 2005. After considering many of the new innovations and new works written for solo cello, I realized that I wanted to write a piece that would readdress the cello's more traditional role as a robust and singing baritone instrument. I thought that that perspective was vanishing in much of the new music I was seeing, especially for an instrument that is tuned in fifths, often plays bass lines, and has such a strong tradition of playing tonal music. This work is also built on fragments of an earlier piece of mine (*Cycles and Myths*) and uses the idea of the half-step fall as a strong tonal force that shapes both small and large scale motion. The amplification and reverberation help add a spatial dimension to the vanishing sounds and gestures.

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Performance Notes

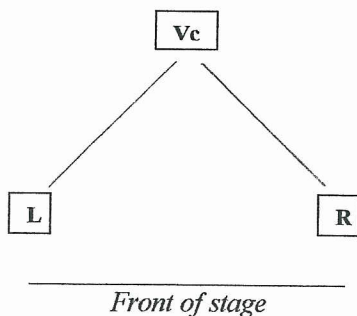
This work requires amplification, a simple reverberation effects unit, and a small mixing board to control the level of amplification throughout the piece. The cellist may be amplified by a pickup or by a microphone. The reverberation unit should be set to imitate a large concert hall or arena with about 3 seconds of reverberation. If the work is performed in a large hall (or a cathedral) the reverberation decay should be decreased.

This work also requires an assistant to adjust and manipulate the gain. The marks below the staff indicate the approximate level of amplification required at each point in the piece. The settings are placed on a scale from 0 to 8, with 0 representing no amplification and 8 representing maximum amplification without any feedback. At level 8 the sound from the speakers should be louder than the sound from the instrument. The actual sound level in the hall may vary, depending on the taste of the performer. The levels are set in increments of 2 units in order to imitate most fader settings as follows:

_____ 8	8 – maximum amplification (<i>fff</i>)
_____ 6	6 – (<i>ff</i>)
_____ 4	4 – (<i>mf</i>)
_____ 2	2 – (<i>p</i>)
_____ 0	0 – no amplification (<i>pppp</i>)

The settings for amplification may, at times, contradict the dynamics for the player in order to bring out small and delicate sounds. In any case, the assistant should follow the numbers indicated below the staff. The word “amp” at times appears in the score in order to distinguish the markings for the amplifier from the markings for the cellist.

Two speakers should be placed about 12 feet in front of the player, one on each side, forming a 90 degree angle with the cellist. Do not place the speakers too far apart on the stage. The location of sound should smoothly pass from the speakers to the performer.



All explanatory notes for the cellist are written in the score.

Vanishing Perspectives

for cellist Craig Hultgren

Timothy Kramer
(2005)

Dramatico; ♩ = 126 (sharp reliefs, echoes, shadows)

pizz. *(sul G)*
arco
amp. (6) *ppp* *f* *pp*

4
ppp *mp* *pp* *amp.* *mf*

8
l.h. pizz. *(sul G)* jeté* *(punta d'arco)* *sul pont.* *amp.*
(6) *fff* *f* *pp* (2) *pp* *fpp* *fpp* (6)

11
sul pont. *gliss.* *ord. #* *a tempo (con espress)*
p *pp* *n.* (2) *pp* *f* *p*

15
exaggerated *echo*
pp *f* *p* *pp* *molto* *pp* *ff* *p* *poco* (4)

19 *dolce*
mf *p* *pp*

23
non vib. *molto* *ord.*
p cresc. *amp.* (4) *f* (3) *ff* *p* *mf* *p* *p* *mf* *p*
amp. - slowly attenuate

28
(non.vib.) *poco rit.*
p *mf* *p* *poco* (4) *poco* *pp* *mp*

33
a tempo
pp (2) *n.* (ord.) *p* *poco* (4) *mf*

37
ff (6) *p* (4) *p* *cresc.*

* ricochet bowing; but always increase speed and decrease pressure/dynamics.

41 *legato*
f *dim.* (6) *p* *cresc.* f *p*

46 *tr*
fp (8) fp < fp < fp < fp (4)

50 *non vib.* *poco celando* *gliss*
mp > p mp > p *dim.* (3)

54 *Capriccioso* *jete'*
pp (2) PPP PP < f > p (6) f 10: d. PPP (3)

57 *jete'* 10: d. (3)
PP < f > p (4) f PPP (4) PP < f > p

62 *jete'* *spicc.* *jete'* 9: d. (3)
f (6) 9: d. PPP (4) mf f PPP

65 *collegno*
PP (echo) amp. (3)

67 *poco rubato* *ord.* *pizz.* 5
f = p (8) ff (2) (echo) f = p (3)

70 *arco*
fff PPP (V) fff (8) (4) P amp.

73 *pizz.* *jete'* 10: d.
fff (8) l.v. f (4) PPP f 10: d. PPP

121

(d = 46)

161 *pp* *More animated*
 gliss *n.*

163 *p* *mf* *fp*
poco accel. *d = 108* *poco accel.* *d = 116*
 3 5 *tr* *tr*

166 *fp* *fp* *fp* *f* *p*
sul past. *poco accel.* *d = 126* *(d = d)* *d = 84* *d = d*
 gliss

170 *p* *p* *f* *ffp* *ffp* *ffp*
accel. *d = 126* *(d = 84)* *d = d*

173 *ff* *mf* *ff* *mf*
(d = 84) *poco*

176 *p* *ff* *f* *ff* *ff* *f* *p* *ff* *f*
(sul c) *(sul G)*

180 *ff* *fff* *molto* *ff* *sonorous; robust*
allarg. *Tempo rubato* *d = ca. 66*

183 *f* *mp* *p* *ppp*
rit.

188 *ff* *ffp* *fff*
a tempo

193 *ffp* *fff* *ff* *forceful; rugged*
d = 132

6

197 (1) (detache') (2)

(8) sff (2) pp

199 (1) (2)

(8) sff (2) pp (8) sff (2) pp

201 (1) (2)

(8) sff (2) pp (8) sff (2) pp

203 (1) (2)

(8) sff (4) p (8) fff (8)

205 (V V V)

amp. mf (4) p (8) sff (8) fff (4) p

208 (1) (2)

(8) ff ff (3) (3) fff (3)

211 (1) (2)

fff amp. mf p (4) sub.fff sub.p sub.fff (8)

214 poco accel.

mf p (4) (8)

219 $\text{♩} = 144$

mf p (3) (5) (7)

222 $\text{♩} = 58$; Calmo pizz.

(8) (2) PPP mf extreme pressure fff ff (8) (scratch tone)

226 dolce (apologetic) arco non. vib. poco - a - poco

229 molto vib. accel. - tr. - - - $\text{♩} = 76$ molto rit. - - -

232 Precise ($\text{♩} = 58$)

235 sul tasto Lontano

238 calando a tempo sul G arco (ord.)

243 pizz. + sul G arco gliss. Roaring ($\text{♩} = 58$) senza sord. (V)

(echo) 248 sub. p

251 pizz. (strum) Fade $\text{♩} = 84$ molto calando - - -

Eugene, Oregon
June 24, 2005