Daguerreotype

violoncello & live electronics

for

Hugh Livingston

Michael F. Zbyszynski

Daguerreotype

General

l.h. = left hand
r.h = right hand
n = niente (zero dynamic level)

Accidentals apply only to the not to which they are attached. In the case of a repeated pitch, no noteheads are used after the first note. Cautionary accidentals are used in the metered sections.

When vibrato markings are not specified, players can use their usual vibrato. *Molto vibrato* always means rapid and narrow vibrato, unless otherwise specified. Tremolo should always be as dense as possible.

Numbers in large boxes indicate foot pedal cues. Vertical arrows indicate the exact time the pedal should be depressed, and should be followed precisely.

In spite of the notation's demand for precision, this piece *is* meant to be interpreted. It should have a free, improvisational character. Many of the techniques are designed to be chaotic or noisy; players should explore this quality whenever possible. Each performance should be unique, and adjust to the particular response of the instrument, electronics and player during the performance.

Position on string

The two line staff above the main staff is used to indicate the relative position of bowing or plucking the string. The following abbreviations are used, listed from highest to lowest:

AST = *alto sul tasto*
ST = *sul tasto*
PST = *poco sul tasto*
ORD = *ordinario*
SP = *sul ponticello*
MSP = *molto sul ponticello*

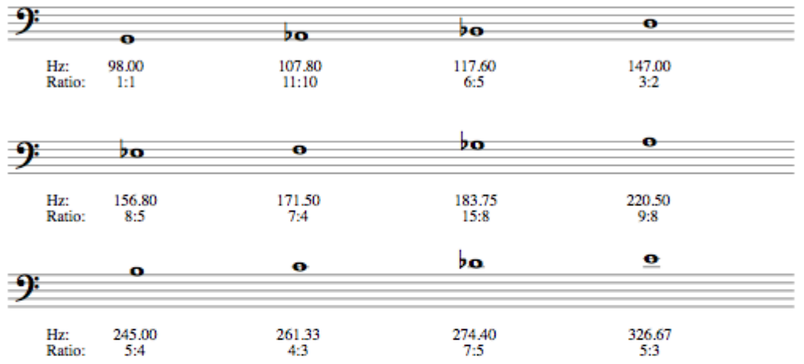
An arrow indicates a gradual change from one position to the next. "on the bridge" signifies playing on the bridge with little or no recognizable pitch.

Bow pressure

Flautando is notated on a continuum: *normale*, *poco flautando*, *flautando*, *estramamente flautando*. *Est. flautando* should produce a soft, noisy, wind-like murmur, with only a hint of pitch. Arrows are used to indicate a gradual transition from one state to another.

Increased bow pressure is indicated by x noteheads. At its maximum, this should produce a scratching sound in which the audible pitch is totally replaced by noise. Usually this state is reached gradually, from normal pressure.

Scale and Tuning



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Lento cantabile: ~ 30"/line

pizz. espress. *sempre l.v.* — AST same spot as l.h. pizz. — PST → AST — ST → PST — AST same spot as l.h. pizz. → ORD — ST — AST near l.h.

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

da lontano, non vib. *da lontano, non vib.*

ST → AST — SP — ORD

poco grave *fermamente* slow, wide vib.

mp *n* *f* *mp*

An extremly brief, upwards portamento at the end of the note. At the end of the fingerboard, the l.h. continues out, off of the strings with a gestural flourish.

SP — ST → ORD

marcato slow, wide vib. *lyric, molto vib.*

f *mp* *f*

MSP → SP — ORD — AST same spot as l.h. pizz. — ORD ST ORD ST → AST

gracile, non vib. *espress.* l.h. only *gracile, non vib.*

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

near l.h. — SP — ORD — ORD → AST — ORD

poco grave *molto vib.*

pp *p* *mf* *f* *mf* *f* *mf* *sf* *mp* *mf* *ff*

Più mosso, leggiero

ST → AST — ORD — ST — same spot as l.h. pizz. — above l.h.

da lontano, non vib.

mp *mp* *mp* *mp* *mp* *f* *ff* *mp* *ppp*

Affrettato, mercuriale

AST — SP — ORD

allargando *molto vib.* *lunga*

mp *mf* *f* *sfffz*

tempo 1

AST MSP

arco

accelerating trill between open string and harmonic; emphasize noise and changing timbre.

V

n ***mf*** ***n***

l.h. pizz + bowing to emphasize 4th partial

pitched noise

pp ***f***

AST MSP

tr increasing in speed

mp ***f***

ST ORD

non vib.

I

p

II

SP MSP on the bridge ORD

rude

sfz ***fp*** ***ff***

SP ST

normale non vib. ***est. flautando***

I II

mf ***p***

PST AST

poco flautando

pp

AST

est. flautando

ppp

ORD MSP

normale con vib.

p ***f***

SP ORD MSP

mf ***n***

ORD MSP

quasi dolce, romantico

I

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

SP

gracile

p ***poco***

ORD

II

espress.

I

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

MSP

increasing in speed

tr

ORD ST SP ORD ST MSP

mfz ***f*** ***sfz*** ***p*** ***ff*** ***p*** ***n***

flautando non vib. ***est. flautando***

col legno battuto

II

mf

SP

III ***jeté*** ***f*** ***n*** ***mp*** ***n***

n ***mf*** ***n***

6

MSP

col legno battuto

II

f

ORD ST

flautando da lontano, non vib.

pp ***n***

MSP SP ORD MSP SP ORD MSP SP

n ***fff***

pizz. III

mp

arco

n ***fff***

pizz. II

mp

arco

n ***f***

ORD SP SP

espress.

p ***f*** ***p***

7

flautando

pp

est. flautando

pp

Adagio con moto ♩= 54 *accel.* ♩= 76

same spot as l.h. pizz. AST near l.h.

l.h.: III + + + ***sempre***

mp r.h.:

8 I ***mf*** 9 ***mp*** III ***mf***

p ***mf*** III I ***mp*** III III ***f*** ***mf***

ORD ***mp*** ***mf*** ***p*** ***lyric, molto vib.*** ***f*** 10 *poco rit.* AST ***mp***

same spot as l.h. pizz. right hand should be moving smoothly upward through this whole gesture, ending at head level. above l.h.

II + + + + ***p*** ***mf*** III + ***p*** 3

Presto subito, furioso non legato *Small notes are to be barely articulated, like transparent ghosts. If, now and again, one fails to speak or is a different pitch, it is of little consequence.*

ORD ***f*** 11 12 ORD

MSP MSP

ORD 13

Senza misura, largo tentativo

SP col legno battuto III pp mp

SP mf n mp n I n mf n

più mosso

SP MSP n mp n pp mf pp mp f p

SP ORD SP ORD SP ORD SP ORD f mp f

quasi danza

SP ORD SP ORD SP ORD SP ORD SP ORD mp mf p f mp f p

SP MSP ST II n f mf n 14 sfz

Ad libitum. Use the mode below, and the gestural character of this section, as a reference. The electronic part resumes the ostinato from the previous, furioso section.

13/16

The electronic part begins to modulate to the mode below. Pitches that do not change are indicated by open note heads.

MSP molto rude fff 15 sffz 16

Lento cantabile: ~ 30"/line

MSP ORD SP MSP ORD ST ORD tr slowly quickly slowly n pp n

III n mp III . . . IV p n mf

est. flautando *normale*

SP ORD pizz. SP arco ORD pizz. SP II arco III fz fp III fz fp

Agitato, legato ♩ = 96

accel.

ORD pizz. III arco fz 17 mf 5 f

rude e furioso

ff fff

♩ = 76 subito soave ♩ = 96 pesante

non accel.

ST ORD IV mf f ff

ST ORD MSP

molto rit.

fff ff f pp

Senza misura, espressivo i trionfante

SP → ORD

18

p *f possibile* *l.v.*

Lento cantabile: ~ 30"/line

AST → MSP

poco flautando

non vib.

II III

Gradually add vibrato. →

19

ppp

ORD → ST ST → SP → ST

est. flautando

col legno

mf *n* *p* *n* *p* *n*

col legno battuto
molto vib.

II III

MSP *normale* MSP

pizz. IV III

col legno battuto II

Ad lib. The electronics are emphasizing the scale below. Mix different bow pressure and bowing techniques, as well as pizzicato. Very relaxed, although the computer is always listening.

p *f* *mp* *n* *mf* *n* *p* *n* *f* *f* *mp*

20

ORD → AST

normale → *flautando*

III *tr* *tr* *tr* slowing trill → no trill

II

21

mp *pp* *mf*

MSP → ST

II

n *ppp* *n*

ORD → AST

est. flautando → *normale* → *est. flautando* →

III approx. pitch

I I

mp *n* *p* *pppp* *mp*

ORD → AST

p *mp* *n*

II

I

mp *p* *pp*

III

n *pp*

stopped to harmonic

Slowly remove l.h. entirely.
Let it rest on left knee.

est. flautando

22

n