

# Fantaisie pour violoncelle

Gonzalo Villegas Curulla  
Barcelona, 2017

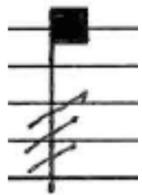


## Performance notes

The following score must be played with a Myo Armband in the right arm, very close to the elbow so that maximum variation on accelerometer and gyroscope are registered. The patch used in Max MSP is attached below as a diagram, whose only purpose is to provide a general overview. The only way to obtain the patch is contacting the author. In order to pilot the Max patch, some utilities must be installed, namely Myo Mapper and Myo Connect. The raw data from the Myo Armband is compiled and unpacked into the general patch through the subpatch 'Myorawdata'.

A large-diaphragm microphone must be placed nearby, in front of the violoncello. Before playing, gain levels to 2-band transposer and granular synthesizer must be calibrated and the buffer size and blackman windowing method must be applied to the filter. It is strongly recommended that an audio technician or two look after the patch and the live installation (loudspeakers, cords and miking). It is also advisable to use a bluetooth pedal to turn pages.

On notation



Tonlos (available fingers damp string vibration)



Dal niente crescendo (and viceversa)

m.s.pont

Abb. molto sul ponticello



Harmonic left hand pressure



Half pressure



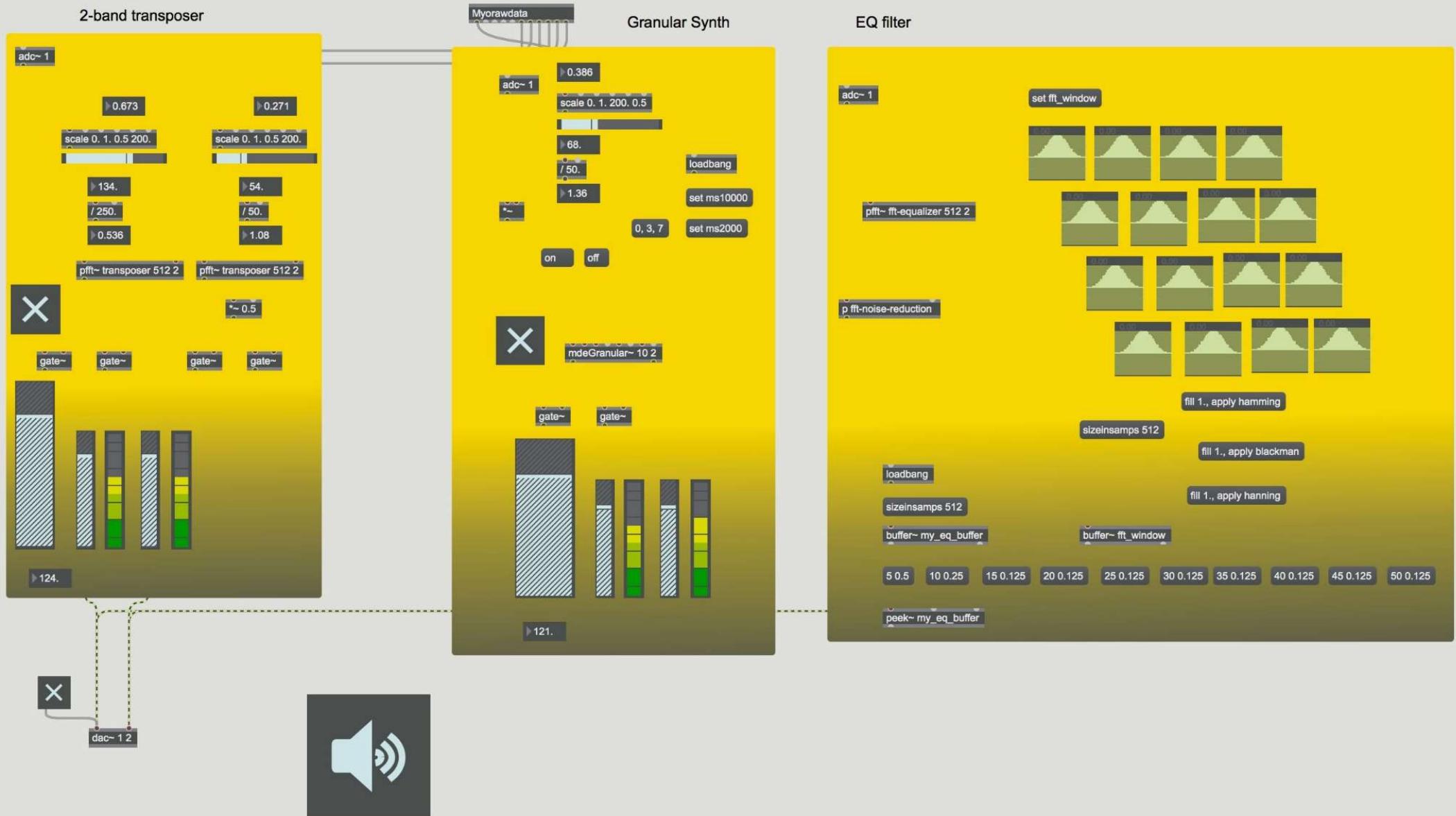
High and extreme bow pressure



Triangle notehead, below the bridge



Transition

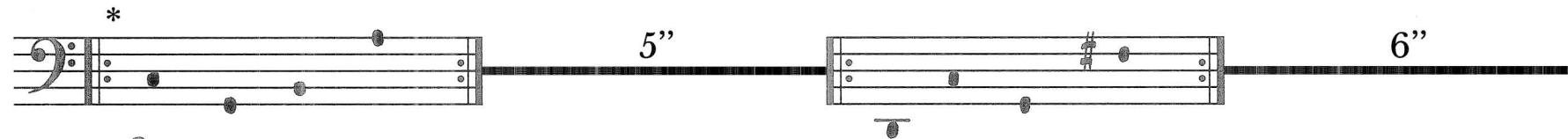




# Fantaisie pour violoncelle

and Myo Armband device  
to Paula Sánchez Lahoz

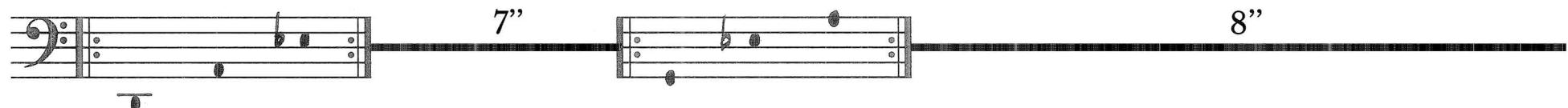
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2017



*f poss.*

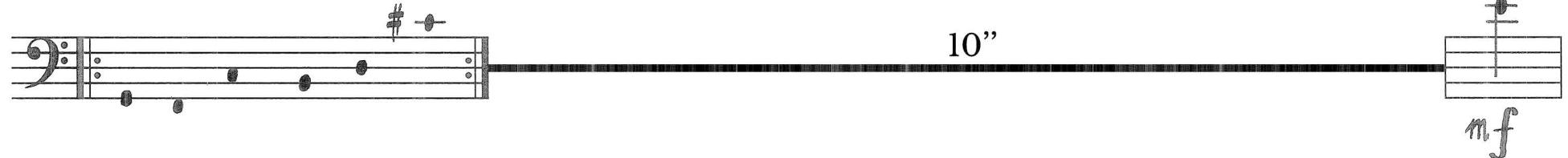
*5"*

*6"*



*7"*

*8"*



*10"*

*arco ord.*



*mf*

\* L.H. Only finger taps on the string. Repeat and modify at will.

Ad lib. sudden bow changes with no string contact. Not measured until last note, arco ord.

$\text{♩} = 40$

$\text{♩} = 46$   
pizz sec

tonlos

$\text{Bass clef}$   $\frac{5}{4}$

$f$  poss       $mf$        $f$

$\text{♩} = 52$

arco

$ord \rightarrow pont$

$loco$   $gett.$

$gett.$

$ord. tr$

$p.s.pont.$

$f$  poss       $sfz$        $fp$

$ff$

$loco$   
(I)

$arco simile$

$gliss.$

$trans.$

$mp$

pizz → pont.  
 acco (d)  
 pos. ord → pont  
 legno  
 gett. batt.  
 arco  
 ord.  
 legno 50%  
 tratto  
 gliss.  
 écrasé  
 → pont.  
 l.v.  
 sfz P  
 f poss  
 mf  
 f

(II)  
 3  
 3  
 ord 5:4  
 (I)  
 trans  
 (II)  
 (III)  
 gliss.  
 trans  
 sub. p

→ pont  
 → →   
 m.s. pont.  
 3  
 tr tr tr   
 finger taps  
 pizz +  
 l.v.  
 (d) gliss.  
 sfz  
 (d)  
 (# d)  
 (# d)  
 (# d)  
 mp f poss. f  
 — 3 —

pizz  
 ♪  
 arco  
 (II) 3 3  
 sfz  
 sub. p  
 → pont  
 5  
 4  
 mf  
 mf

(d) tr   
 → ♪ (♂) gliss.  
 5 pizz  
 legno 50% gett. simile  
 gliss.  
 pizz legno tratto  
 gliss. (♂) (♂) (♂)  
 f poss f > mp

arco ord.  
 (II) (d) gliss.  
 (II) (d) 3 tonbs ord. tonbs  
 m.s.pont  
 (I) (d) (d) 3  
 f mf

loco  
 (III II)      écrasé'      **5:4**  
  
**f**      **5:4**

strid. - - - - -      **7:8**      **7:8**      **7:8**      **7:8**      **7:8**      l.v.  
  
**7:8**      **7:8**      strid. - - - - -      **7:8**      **7:8**      **7:8**      l.v.
   
*pizz.*

alla puncta → ord.  
 arco      rall. - - - - - → molto vibrato → non vibrato  
  
**5:4**      **5:4**      **5:4**      **4**  
**ff**

pont

→ loco

→ tolos

→ ord.

(III) (II)

fast bowing → slow

sub. ff

**mp**      **mf**

legno  
batt./tratto \*

simile

pizz legno  
tratto

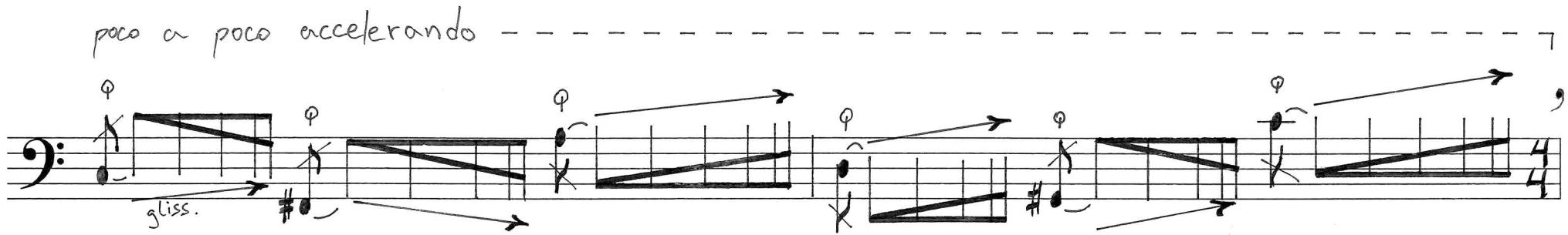
simile

f poss.

pizz simile

gliss.

\* Ad lib. bow change during quarter note bowing accel.



$\text{♩} = 77$

(I,II) gliss >

$\text{♩}$  (♩)

*mf*

pizz arco >

*f*

Handwritten musical notation for a cello part. The notation includes a bass clef, a key signature of one sharp, and a common time signature. It features a melodic line with slurs and grace notes, indicated by the text '(nvvnvv)'. A dynamic marking 'sfz' is shown at the bottom. In the middle section, there are sixteenth-note patterns with the text 'pizz' and 'corco (III, III)' above them. The manuscript is written on five-line staff paper.

A hand-drawn musical score for cello. The score consists of two staves. The first staff begins with a dynamic ff, followed by a crescendo line with a > symbol above it. The second staff begins with a dynamic sffz, followed by a decrescendo line. The score includes markings for arco (indicated by a square with diagonal lines) and pizz (indicated by a vertical line with a small circle). The cello neck is drawn as a diagonal line across the staves.

A handwritten musical score for cello. The score consists of two staves. The first staff starts with a dynamic of **ff**, followed by a marking in parentheses: **ff poss.**. It then transitions to **pizz** (pizzicato) and **arco** (bowing). A crescendo arrow points upwards. The second staff begins with a dynamic of **f**. Various performance instructions are written above the staff, including **tonlos**, **un.s. pont.**, **(d.)**, and **rall.** (rallentando). There are also markings for **(III)** and **(IV → ord.)**.

$\text{♩} = 64$

(u.s. pont)  
tortos

→ below the bridge  
(very close to it)

→ m.s. pont → p.s. pont → loco  
50% legno

arco ord.

NOT IN TUNE

(III) DIFFERENT "D"

Simile

6:4      6:4      6:4      7:8      7:8

molto vibrato → non vibrato  
 s.p. ≡ m.s.p.\*  
 un. s. pont.  
 3  
 f fff p 5:4  
 legno  
 batt./tratto  
 pos. ord. → pont  
 tonos ord.  
 pos. ord.  
 (III) (III)  
 (II, III)  
 g. t. c. s.  
 3 3  
 sfz mf  
 mp f sub. simile  
 tr. (I)  
 (II) gliss.  
 3 4 (I)  
 (II) gliss.  
 5 4

\* Fast repeated transversal alternation sul pont. - molto sul pont., extreme bow pressure

A handwritten musical score for a string instrument. The key signature is  $\text{F} \# \text{C}$ . The time signature starts at  $5/4$  and changes to  $4/4$ . The tempo is indicated as  $rall.$  with a dashed line. The dynamics include *gliss.*, *mf*, and *rall.*. The score features various bowing techniques like *batz.* and *bow*, and specific stroke patterns labeled *(I)*, *(II)*, *(III)*, and *(IV)*.

A handwritten musical score for a string instrument. The key signature is  $\text{F} \# \text{C}$ . The tempo is  $\text{♩} = 56$ . The dynamics include *f* and *pizz.* The score includes *gliss.* markings and stroke patterns labeled *(I)*, *(II)*, *(III)*, and *(IV)*. A bracket indicates a transition to *s. pont.*

A handwritten musical score for a string instrument. The key signature is  $\text{F} \# \text{C}$ . The dynamics include *sub. ff* and *m.s. pont.* The score features *loco* markings and stroke patterns labeled *(I)*, *(II)*, *(III)*, and *(IV)*.

A handwritten musical score for bassoon, page 10, featuring ten measures of music. The score includes dynamic markings like *ff poss.* and *oco*, tempo markings like  $\frac{5}{4}$  and  $\frac{3}{4}$ , and time signatures like  $\frac{7}{8}$ . The music consists of bass clef notes on a five-line staff, with various slurs, grace notes, and performance instructions.

Handwritten musical score for bassoon, page 10, measures 11-12. The score includes dynamic markings (tr, f, f poss., fff, f poss), articulation marks (gliss., v), and performance instructions (ord. l.v., gett.). Measure 11 starts with a trill (tr) over two measures. Measure 12 begins with a glissando (gliss.) followed by a dynamic f poss. The score concludes with a dynamic fff and a final dynamic f poss.