

CRANEMOUTH

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Mechanics ♩ = 60

Cello I

Cello II

Cello III

Cello IV

Rio

Cello VI

Cello VII

0"

1"

2"

3"

4"

5"

6"

7"

8"

9"

10"

11"

12"

13"

(14")

on the body (arco)

*fp*

*pp*

*f*

*pp*

Tape

CRANEMOUTH

Score for **CRANEMOUTH**, featuring seven string staves (Vc. I-Vc. VII) and a **Tape** track. The score is marked with time in seconds (14" to 28").

**Violoncello I (Vc. I):** Remains silent throughout the piece.

**Violoncello II (Vc. II):** Enters at 25" with *muted pizz.* (marked with a circled cross) and *(buzz pizz.)* (marked with a circled dot). The line rises from *pp* to *f* before ending at 27".

**Violoncello III (Vc. III):** Features a *pppp* *jête* (marked with a heart symbol) at 17".

**Violoncello IV (Vc. IV):** Enters at 25" with *on the body (arco)* and *p*. The line rises to *mf* at 27" before ending.

**Rio:** The central melodic line, marked with various dynamics and articulations. It begins at 14" with *mf*, moves to *p* at 15", *mf* at 16", *f* at 17", *p* at 18", *f* at 19", *fp* at 20", *f* at 21", and *pp* at 22". It includes *rit.* (ritardando) and *accel.* (accelerando) markings. The line ends at 27" with *f*.

**Violoncello VI (Vc. VI):** Enters at 25" with *on the body (arco)* and *p*. The line rises to *mf* at 26" and *p* at 27" before ending.

**Violoncello VII (Vc. VII):** Features a *pppp* *jête* (marked with a diamond symbol) at 17".

**Tape:** A track showing a dense, noisy texture from 14" to 17", followed by a sharp peak at 17", and then a sustained, noisy texture from 18" to 28".

CRANEMOUTH

musical score for Vc. I, Vc. II, Vc. III, Vc. IV, Rio, Vc. VI, Vc. VII, and Tape.

**Vc. I:** *muted pizz.* (28" to 31"), *pp* (31" to 32"), *f* (32" to 33"), *pp* (33" to 34"), *ppp* (34" to 35"), *arco, s.t.* (35" to 36"), *gliss.* (36" to 37"), *ff* (37" to 38"), *fp* (38" to 39"), *fp* (39" to 40"), *n* (40" to 42").

**Vc. II:** *pizz. (l.v.)* (28"), *p* (28" to 29"), *mf* (29" to 30"), *ppp* (30" to 31"), *f* (31" to 32"), *ppp* (32" to 33"), *f* (33" to 34"), *ppp* (34" to 35"), *f* (35" to 36"), *subito pp* (36" to 37"), *fp* (37" to 38"), *fp* (38" to 39"), *n* (39" to 42").

**Vc. III:** *pizz. (l.v.)* (28"), *p* (28" to 29"), *mf* (29" to 30"), *ppp* (30" to 31"), *f* (31" to 32"), *ppp* (32" to 33"), *f* (33" to 34"), *ppp* (34" to 35"), *f* (35" to 36"), *subito pp* (36" to 37"), *fp* (37" to 38"), *fp* (38" to 39"), *n* (39" to 42").

**Vc. IV:** *p* (38" to 39"), *n* (39" to 42").

**Rio:** *bow noise (s.p.)* (28" to 31"), *p* (31" to 32"), *f* (32" to 33"), *p* (33" to 34"), *ppp* (34" to 35"), *poco cresc.* (35" to 36"), *sfp* (36" to 37"), *f* (37" to 38"), *p* (38" to 39"), *f* (39" to 40"), *p* (40" to 42").

**Vc. VI:** *f* (28" to 31"), *f* (31" to 32"), *fff* (32" to 33"), *n* (33" to 34"), *p* (34" to 35"), *fff* (35" to 36"), *n* (36" to 37"), *p* (37" to 38"), *fff* (38" to 39"), *n* (39" to 42").

**Vc. VII:** *jète* (28"), *p* (28" to 29"), *ppp* (29" to 30"), *arco, s.t.* (30" to 31"), *gliss.* (31" to 32"), *ff* (32" to 33"), *s.p. (l.v.)* (33" to 34"), *gliss.* (34" to 35"), *ff* (35" to 36"), *sfp* (36" to 37"), *f* (37" to 38"), *p* (38" to 39"), *f* (39" to 40"), *p* (40" to 42").

**Tape:** *p* (28" to 29"), *ppp* (29" to 30"), *ff* (30" to 31"), *ppp* (31" to 32"), *f* (32" to 33"), *ppp* (33" to 34"), *f* (34" to 35"), *ppp* (35" to 36"), *f* (36" to 37"), *ppp* (37" to 38"), *f* (38" to 39"), *ppp* (39" to 40"), *f* (40" to 42").

CRANEMOUTH

on the body (arco) **f**

Vc. I

Vc. II **f** **ppp** *pitch-to-noise* **p** **fff** **pp** **mf** **pp** **mp** **pp** *harm. gliss.* **n**

Vc. III **p** **fp** **ff** **n** **n** **ff**

Vc. IV

Rio **f** **ff** *pitch-to-noise* **ppp** **pp** **mp** **ppp** **f**

Vc. VI

Vc. VII

Tape 42" 43" 44" 45" 46" 47" 48" 49" 50" 51" 52" 53" 54" 55" (56")

CRANEMOUTH

Score for Vc. I, Vc. II, Vc. III, Vc. IV, Rio, Vc. VI, Vc. VII, and Tape.

**Vc. I:** *mf* (56"–57"), *fff* (59"–1:00)

**Vc. II:** *p* (56"–57"), *sfz p* (59"–1:00), *sfz* (1:03–1:04), *s.t. (as evenly as possible)* (1:05–1:10), *ppp* (1:05–1:10)

**Vc. IV:** *s.p.* (1:05–1:10), *n* (1:05–1:10), *ppp* (1:05–1:10), *n* (1:05–1:10)

**Rio:** *s.t.* (1:08–1:09), *n* (1:08–1:09), *ppp* (1:08–1:09)

**Tape:** (1:03–1:05)

CRANEMOUTH

Vc. I

Vc. II

Vc. III

Vc. IV

Rio

Vc. VI

Vc. VII

Tape

1:10 1:11 1:12 1:13 1:14 1:15 1:16 1:17 1:18 1:19 1:20 1:21 1:22 1:23 (1:24)

*sfz* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*ord.* *crushed, s.t.* *f* *IV* *III* *on the bridge* *f* *5* *fp* *I* *III* *crushed, s.t.* *IV* *f* *IV* *jète* *clt* *(s.p. ↔ s.t. ad libidum, spurts of dense motion)* *clt* *gliss.* *fff* *p*

*behind the bridge* *pp*

CRANEMOUTH

Score for **CRANEMOUTH**, featuring seven Violoncellos (Vc. I-VII), Rio, and Tape.

The score is written in bass clef for all instruments. The time signature is 4/4, indicated by the vertical bar lines.

**Violoncello II (Vc. II):** Plays a sustained note on the second line of the staff, marked *ppp*.

**Violoncello IV (Vc. IV):** Plays a sustained note on the second line of the staff, marked *ppp*. Above the staff, the instruction *pitch-to-noise* is written with a wavy line and a diamond symbol.

**Violoncello VI (Vc. VI):** Plays a sustained note on the second line of the staff, marked *ppp*. Above the staff, the instruction *pitch-to-noise* is written with a wavy line and a diamond symbol.

**Violoncello VII (Vc. VII):** Plays a sustained note on the second line of the staff, marked *crushed, s.t.* and *f*.

**Rio:** Plays a sustained note on the second line of the staff, marked *ppp*. Above the staff, the instruction *pitch-to-noise* is written with a wavy line and a diamond symbol.

**Tape:** The tape part is represented by a waveform at the bottom of the score. It shows a series of pulses and noise, corresponding to the time markers.

**Time Markers:** The score includes time markers from 1:24 to 1:38, with a final marker at (1:38).

# CRANEMOUTH



CRANEMOUTH

Score for Violin Concerto (Vc. I-Vc. VII) and Tape, titled "CRANEMOUTH".

**Violin Parts:**

- Vc. I:** Starts at 1:56 with a  $p$  dynamic. Features a glissando from 1:56 to 2:01, marked with  $sffz$  and  $p$ . Ends at 2:05 with  $sffz$ .
- Vc. II:** Starts at 1:56 with a  $p$  dynamic. Ends at 2:01 with  $sffz$ .
- Vc. III:** Silent.
- Vc. IV:** Starts at 1:56 with a  $p$  dynamic. Features a glissando from 1:56 to 2:01, marked with  $sffz$  and  $p$ . Ends at 2:05 with  $sffz$ .
- Vc. V:** Starts at 1:56 with a  $p$  dynamic. Features a glissando from 1:56 to 2:01, marked with  $sffz$  and  $p$ . Ends at 2:05 with  $sffz$ .
- Vc. VI:** Starts at 1:52 with  $pp$ . Ends at 1:56 with  $f$ . Features a glissando from 1:56 to 2:01, marked with  $sffz$  and  $p$ . Ends at 2:05 with  $sffz$ .
- Vc. VII:** Starts at 1:56 with  $f$ . Features a glissando from 1:56 to 2:01, marked with  $sffz$  and  $p$ . Ends at 2:05 with  $sffz$ .

**Tape:** Starts at 1:52 with  $pp$ . Ends at 1:56 with  $f$ . Features a glissando from 1:56 to 2:01, marked with  $sffz$  and  $p$ . Ends at 2:05 with  $sffz$ .

**Performance Notes:**

- arco, s.t.** (arco, sordano) at 1:52.
- arco, ord.** (arco, ordinario) at 1:56.
- gliss.** (glissando) at 1:56.
- knuckle on fingerboard** at 1:56.
- s.t. (l.v.)** (sordano, l.v.) at 2:01.

**Time Markers:** 1:52, 1:53, 1:54, 1:55, 1:56, 1:57, 1:58, 1:59, 2:00, 2:01, 2:02, 2:03, 2:04, 2:05, (2:06).

CRANEMOUTH

Score for **CRANEMOUTH**, featuring seven Violoncellos (Vc. I-VII) and a **Tape** section.

The score is written for seven Violoncellos (Vc. I-VII) and a Tape section. The Violoncello parts are in bass clef, while the Tape section is in treble clef. The score includes dynamic markings and a detailed waveform visualization for the Tape section.

**Violoncello Parts:**

- Vc. I, II, III, VI, VII:** Remain silent throughout the section.
- Vc. IV:** Plays a sustained note starting at 2:11, marked *n* (normal) and *f* (forte).
- Vc. V:** Plays a melodic line starting at 2:11, marked *n* (normal), *fpp* (fortissimissimo), *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte).
- Vc. VI:** Plays a sustained note starting at 2:11, marked *n* (normal) and *f* (forte).

**Tape Section:**

The Tape section is represented by a waveform visualization. It shows a complex, multi-layered sound pattern. The waveform is divided into segments by vertical dashed lines, corresponding to the time markers 2:06 through 2:19. The waveform shows a significant increase in amplitude and complexity starting around 2:11, peaking around 2:15, and then gradually decreasing towards the end of the section.

## CRANEMOUTH

The image shows a musical score for seven violas (Vc. I-Vc. VII) and a Tape section. The violas are in bass clef. The Tape section has two staves, treble and bass clef. A 'pp' dynamic marking is present in the Vc. V staff. The score is for a 12-minute piece, with time markers from 2:20 to 2:33.