

Phenomenology

for cello and voice

Joshua Reinier (b. 1998)

c. 10''

C Score

Performance Notes

General:

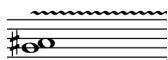
Note values are approximate in this piece: tempo should be governed by the rhythms of speech. One quarter note is approximately a second, but this could vary from about 1/2 sec. to 1.5 sec.

Feather beams: Increase/decrease in speed according to the direction of the beam. Two lines: progress from eighth to sixteenth speed. Three: progress from eighth to 32nd speed.

X-noteheads indicate *approximate pitch*: hit the pitch within a half step or so.

Headless notes indicate *contoured pitch*: mimic the contour and register, but don't worry about pitch.

Cello



Vibrato trill: trill between two notes, by moving a single finger up and down.
If notes are given, go between both. If a single note, perform exaggerated vibrato above and below that pitch.

Trill: trill between both notes with two fingers.

Sul tasto scratch: Make a scratch tone with the bow on the fingerboard. This creates a much quieter scratch tone.

Hammer-on trill: Trill between the two notes with only finger pressure, without bowing the string.

Top of String: Place fingers as high as possible on string, producing a breathy, whispery tone.

Spiccato: Bounce the bow as you glissando on strings. If marked "clb," perform this with the wood of the bow.



Voice

Speechy: With a spoken tone, hit the pitch approximately.

Lip trill: buzz the tongue (rolling the "r"). Perform this with a breathy sound, not making it too intense.

Spoken: Follow the contour indicated with the tone of speech.

Whispered: Deliver the words in a breathy voice (not completely whispered, but without a tone center).

Waking

♩ = c. 60

Note values approximate: adapt to tempo of speech

Voice

pp *mp*

wa - king up in the mid - dle of the night pu - pils di - la - ted with

Cello

upbow, 4 pizz. *pizz.* *I.*

p *mf* *p*

V.

pp *pp* *ppp*

e - - - ner - gy in dark - ness

Vc.

II. *tr* *gliss.* *tr* hammer-on s.t.

pp *ppp*

V.

faster *p* *mf* *ppp*

o - pe - ning to suck in light whispered

1 - thumb position

Vc.

III. *3/4 bow* *gliss.* *gliss.* on bridge

p *mf* *pp*

Waking

V.

ppp *breathy* *p* *ord.*

and ti - ny re - flec - tions off the win - - dow pane

(make pitch by moving bow on open string closer to or farther from bridge)

Vc.

I. col legno battuto *col legno gliss.*

ppp *p*

V.

p *3* *fp*

flic - ker - ing on the wall like ti - ny - stars

col legno battuto

Vc.

I. *mf* *p* *fp*

V.

fp *mf* *p* *ppp* *gliss.*

but just a re - pre - sen - ta - tion of light

III. *ord.* *s.p.* *gliss.*

Vc.

ppp *p* *pp*

V. *pp*

the ed - ges a - round an out - line so much brigh - - - -

Vc. *pp* spicc. jeté vibrato trill port.

V. *fpp* breathy *ppp* vocal fry *pp* *mp* *p* *ppp*

- ter than its in - ner por - tion be - fore it is quite l - ight out yet

Vc. *ffpp* port. (scratch tone on fingerboard enabling quieter) *molto vib* s.t. scratch straight tone III. *molto vib* *pp* < *p* > *ppp*

V. *pp* *mp* *pp* *fp*

cre - a - ting the il - lu - sion of mo - tion where there is - none

Vc. spiccato gliss. *fp*

Waking

V. *p* *mf* *p* *p*

but there is - still some - thing is there e - ven if it's not

Vc. *ord.* *p* *p* *mf* *p* *s.t. scratch* *ppp* *p*

gliss with vibrato

V. *mp* *ppp* *whispered* *p* *pp*

bright - e - nough to make out its de - fi - ni - tion

Vc. *vibrato trill* *gliss.* *p* *ppp sub.* *vibrato trill* *s.t.* *n*

Detailed description of the musical score: The score is for a piece titled 'Waking'. It consists of two systems of music, each with a vocal line (V.) and a cello line (Vc.).
 System 1:
 - Vocal line: Starts with a piano (*p*) dynamic, followed by mezzo-forte (*mf*), then piano (*p*). The lyrics are 'but there is - still some - thing is there e - ven if it's not'. The melody is in the bass clef.
 - Cello line: Starts with a piano (*p*) dynamic, followed by mezzo-forte (*mf*), then piano (*p*). It includes an 'ord.' (order) marking and a 's.t. scratch' (scratch) marking. Dynamics range from *p* to *ppp*. A 'gliss with vibrato' instruction is written above the staff.
 System 2:
 - Vocal line: Starts with mezzo-piano (*mp*) and piano-pianissimo (*ppp*) dynamics. The lyrics are 'bright - e - nough to make out its de - fi - ni - tion'. It includes a 'whispered' instruction and a 'p' dynamic marking.
 - Cello line: Starts with a piano (*p*) dynamic, followed by piano-pianissimo (*ppp*) and a 'sub.' (subito) marking. It includes 'vibrato trill' and 'gliss.' (glissando) instructions. The piece ends with a 's.t.' (scratch) marking and a 'n' (normal) dynamic marking.

Sleep

freely
Perform freely, with ♩ = c. 1"

slightly faster *a tempo*

(short)

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

Voice

sleep re - sults from a dulled state of cons - cious - ness as a

trill between notes
molto s.p. on bridge

poco vib.
molto s.t. → ord.

pp **p** **f** **ppp**

Cello

poco accel......*a tempo* *poco rit.*.....*slower*

pp **p**

V.

fuzz set - tles o - ver the mind cor - tex floods with che - mi - cals

(okay to
scrape a little)
→ s.t. jeté gliss up s.p.

s.t. vib. s.p.

ppp **n** **ppp** **p** **f**

Vc.

only trill below

pp **mp** **pp**

V.

flash - es of thoughts and as - so - ci - a - tions__ blurred

(one bow) molto s.p.

p sub. **pp**

Vc.

V. *ppp* *p*

mix - ing in - to stu - por in pa - ra - ly - sis as words blend

Vc. (vibrato trill on B#)
molto s.t. *pp*

V. *mf* *p* *breathy*

de - fi - ni - tions syl - la - bles in - de -

Vc. molto s.p. *fp* ord. II. III. *pp*

V. *ppp* *p*

- scer - ni - ble... fa - ding...

Vc. *pp* jeté gliss IV. *pp* *n*

Shock

♩ = 60
pp

Voice

un - til some sud - den sho - ck caused by some por - tion of the brain

leave mouth open
f **pp** **f**

col legno battuto
pizz.
fp

Cello

spicc.
p

click on strings
c.l.b.
f sub.

s.t. scratch
pp

ord.
f

molto vib

p **pp**

V.

shut - ting off too fast ma - king one feel a sen - sa - tion of

Vc.

p **pp** **ppp**

f **mp**

V.

fal ling down sud - den - ly and may - be hit - ting the bot - tom sus - pen - ded in

Vc.

f **p** **p**

s.t. scratch

V. *pp* *mf* *pp* *p*
spoken
space for a split se - cond but the fee - ling is

Vc. *mf* *pp* *p* II.

V. *fp* *mf*
just an il - lu - sion per - pe - tu - a - ted

Vc. *fp* *p* *mf*_{sub.}
s.p.

V. *pp* *f* *speechy*
by the con - stant ef - fort to make sense of a space that's re - ce - ding be - fore

Vc. *mp* *f* *p*
gliss.

V.

cons - cious - ness

molto vib.
and open string

senza vib.

pp

The image shows a musical score for Violoncello (Vc.) and Violin (V.). The Violoncello part is in the lower staff, starting with a bass clef and a key signature of one sharp (F#). It begins with a half note F#2, followed by a half note F#3, and ends with a half note F#4. The Violin part is in the upper staff, also in bass clef and one sharp key signature. It begins with a half note F#2, followed by a half note F#3, and ends with a half note F#4. The lyrics 'cons - cious - ness' are written below the Violoncello staff. The performance instruction 'senza vib.' is written above the Violoncello staff. The performance instruction 'molto vib. and open string' is written below the Violoncello staff. The dynamic marking 'pp' (pianissimo) is written below the Violoncello staff. A wavy line is drawn under the Violoncello staff, indicating a tremolo or vibrato effect.

Phenomenology

Performed at the rhythm of speech

ppp *pp* *p* *pp*
would - n't it be strange to be in the dark all the time and

Voice (up)
Cello (down)

ppp *pp* *p* *pp*
sul pont. ord. vib. ord.

ne - ver e - ven *mf* *pp*
no - tice the con - cept of co - lor be - cause

V.
Vc.

mf *pp*
harsh ord

airy
p *f* *p* *pp*
that re - quires a qua - li - ta - tive dif - ference be - tween

V.
Vc.

p *f* *p* *pp*

two sub - sets of a stream of *f* *p* *pp*
vis - u - al in - for - ma - tion pro - duced

V.
Vc.

sp trill ord *f* *p* *pp*

by light *p* boun - cing off of Phenomena *f* *pp* type tex - tures and rea - ching the eye *p* 11

V.
Vc.

p *f* *pp* *p*

ppp re - frac - ted through the *mf* cor - - ne - a and

V.
Vc.

ppp *mf*

mf passed through the vi - tre - ous bo - dy to the *pp* op - tic nerve where - u - pon *ff*

V.
Vc.

mf *pp* *ff*

pp it gets con - ver - ted to e - lec - tri - cal e - ner - gy *f* *pp*

V.
Vc.

pp *f* *pp*

mp in the form of an ac - tion po - ten - tial tra - velling be - tween a - xons to *ppp* *p* *pp*

V.
Vc.

mp *ppp* *p* *pp*

12

nasal **f** ord **pp** **mf** **ppp**
 the brain more spe - ci - fi - cally Phenomenology the vis - u - al cor - tex

V. Vc.

where a la - yered ar - ray of **p** **pp** **p** **f** **exhaling**
 neu - rons in - ter - prets the da - ta sti - mu - la - ting

V. Vc.

ord **p** **ff** **p**
 a net - work of as - so - ci - a - tions to o - ther parts of the brain

V. Vc.

vib **p** ord **p**
 which are them - selves con - sti - tu - ted

V. Vc.

f **p**
 by cells col - lec - ting to ge - ther a mes - sage by ag - gre - ga - ting the

V. Vc.

whispered

ff *p* *f* *p* *pp* *f* *pp*

stron - gest sig - nals sent some - where but where ex - act - ly be - 13

V. Vc.

The first system of the musical score is for a double bass (Vc.) part. It begins with a key signature of one sharp (F#) and a common time signature (C). The music is written on a single staff. The dynamics are marked as *ff*, *p*, *f*, *p*, *pp*, *f*, and *pp*. There are slurs over the first four notes and the last two notes. The notes are: F#2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), D3 (half), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half). There are also some notes with 'x' marks, possibly indicating breath marks or specific articulations.

ord
ppp *p* *f* *pp*

- cause there does - n't ap - pear to be a pre - ci - cely lo - ca - ta - ble lo - cus or fo - ci

V. Vc.

The second system of the musical score is for a double bass (Vc.) part. It begins with a key signature of one sharp (F#) and a common time signature (C). The music is written on a single staff. The dynamics are marked as *ppp*, *p*, *f*, and *pp*. There are slurs over the first four notes and the last two notes. The notes are: F#2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), D3 (half), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half). There are also some notes with 'x' marks, possibly indicating breath marks or specific articulations.

speechy
f *pp* *p* *pp* *f* *pp*

of this pro - cess of in - ter - pre - ta - tion but ord
ra - ther

V. Vc.

The third system of the musical score is for a double bass (Vc.) part. It begins with a key signature of one sharp (F#) and a common time signature (C). The music is written on a single staff. The dynamics are marked as *f*, *pp*, *p*, and *pp*. There are slurs over the first four notes and the last two notes. The notes are: F#2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), D3 (half), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half). There are also some notes with 'x' marks, possibly indicating breath marks or specific articulations.

vib ord harsh
p *f* *pp*

a loose net - work of cells stim - u - la - ted by e - ner - gy en - ter - ing the eye and

V. Vc.

The fourth system of the musical score is for a double bass (Vc.) part. It begins with a key signature of one sharp (F#) and a common time signature (C). The music is written on a single staff. The dynamics are marked as *p*, *f*, and *pp*. There are slurs over the first four notes and the last two notes. The notes are: F#2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), D3 (half), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half). There are also some notes with 'x' marks, possibly indicating breath marks or specific articulations.

speechy spoken
ppp *f* *pp*

what if there is - n't a - ny light in the first place?

V. Vc.

The fifth system of the musical score is for a double bass (Vc.) part. It begins with a key signature of one sharp (F#) and a common time signature (C). The music is written on a single staff. The dynamics are marked as *ppp*, *f*, and *pp*. There are slurs over the first four notes and the last two notes. The notes are: F#2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), D3 (half), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half). There are also some notes with 'x' marks, possibly indicating breath marks or specific articulations.

Dream

freely ♩ = c. 60
all straight falsetto

pp

Voice

legato
I.
s.p.

Dreams are no - - - thing

slowing

Cello

ppppp **pp**

whispered
p

mp

V.

but dis - or - dered pro - pa - ga - tions of thought

II. I.

Vc.

p **n**

> n

ppp

whispered —————> ord.

V.

ac - tion po - ten - tials a - long

on bridge

Vc.

p **pp** **ppp**

V. *p* *fpp*

a - xons proc - ces - sing per - cep - tions and sor - ting through

harmonic gliss downward
from top of string

Vc. *p* *mf* *p sub.*

gliss. *scratch* III. II.

V. *p* *pp* *p* *< f*

ord. → whispered ord. lip trill

all of them to in - te - grate sen - ses in - to - me - mo - ry frr -

Vc. *jeté* II. *ppp* *p*

V. *p sub.* *pp*

whispered ord. lip trill

- ee ing from lo - gi - cal con - cep - tion the wor - - - rrr - - -

harmonic gliss
(finger towards nut)

Vc. *p* *ppp* *p*

I. I.

Dream

V. *p* hiss *p* *p sub.* lip trill.

-ds... - that make up a lo - gi - cal con - cep - tion of the wor - rrr - ld re -

Vc. *p* *pp* *p* *p ppp sub.*

V. *mp*

- leased - and re - as - sem - bled in - to - a flee ee - ting gram - mar which re -

Vc. *pp* *p*

V. *p* whispered

- sem - - bles dreams but in re - a - li - ty is con - struc - ted from

Vc. *III.*

drum on string III
fretboard with
LH fingers 1+2

V.

lip trill

pp

pp

cha - rrr - ges run - ning a - round the brain in the dark

Vc.

LH finger drum

II.

III.

ppp

pppp

The musical score is written for two parts: Voice (V.) and Cello (Vc.). The vocal part is in bass clef and includes the lyrics 'cha - rrr - ges run - ning a - round the brain in the dark'. A 'lip trill' is indicated over the first three notes. The cello part is also in bass clef and includes the instruction 'LH finger drum'. Both parts feature multiple endings, with the second ending (II.) and third ending (III.) marked. Dynamic markings include *pp* (pianissimo) and *pppp* (pianississimo).