Phenomenology

for cello and voice

Joshua Reinier (b. 1998)

c. 10”

C Score

Performance Notes

General:

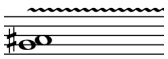
Note values are approximate in this piece: tempo should be governed by the rhythms of speech. One quarter note is approximately a second, but this could vary from about ½ sec. to 1.5 sec.

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

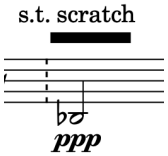
X-noteheads indicate *approximate pitch*: hit the pitch within a half step or so.
Headless notes indicate *contoured pitch*: mimic the contour and register, but don't worry about pitch.

Cello

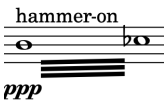
Vibrato trill: trill between two notes, by moving a single finger up and down.
If notes are given, go between both. If a single note, perform exaggerated vibrato above and below that pitch.



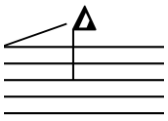
Trill: trill between both notes with two fingers.



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



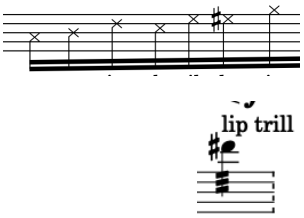
Hammer-on trill: Trill between the two notes with only finger pressure, without bowing the string.



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

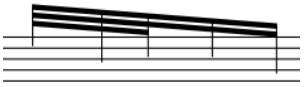
Spiccato: Bounce the bow as you glissando on strings. If marked "clb," perform this with the wood of the bow.

Voice

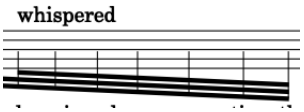


Speechy: With a spoken tone, hit the pitch approximately.

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

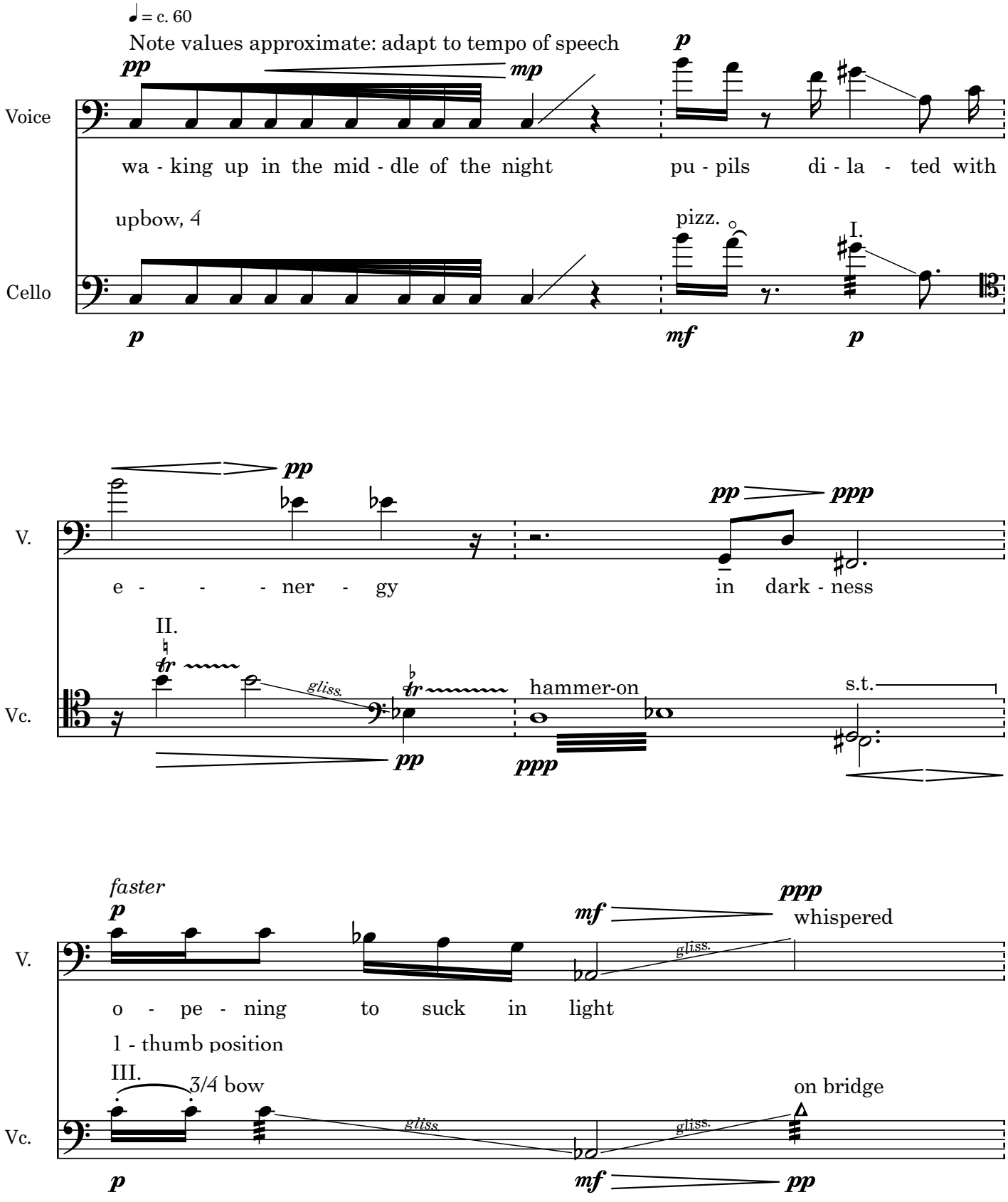


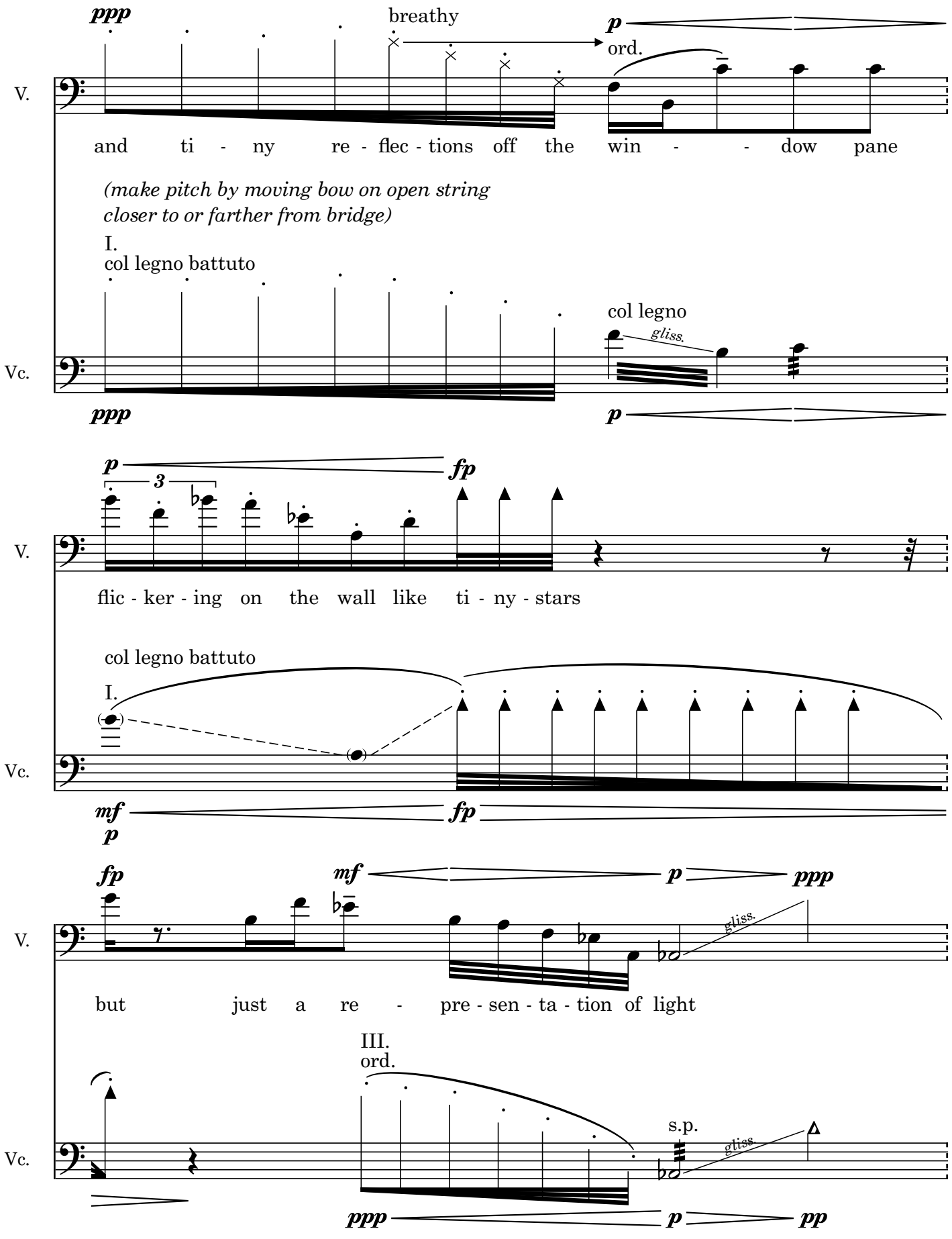
Spoken: Follow the contour indicated with the tone of speech.

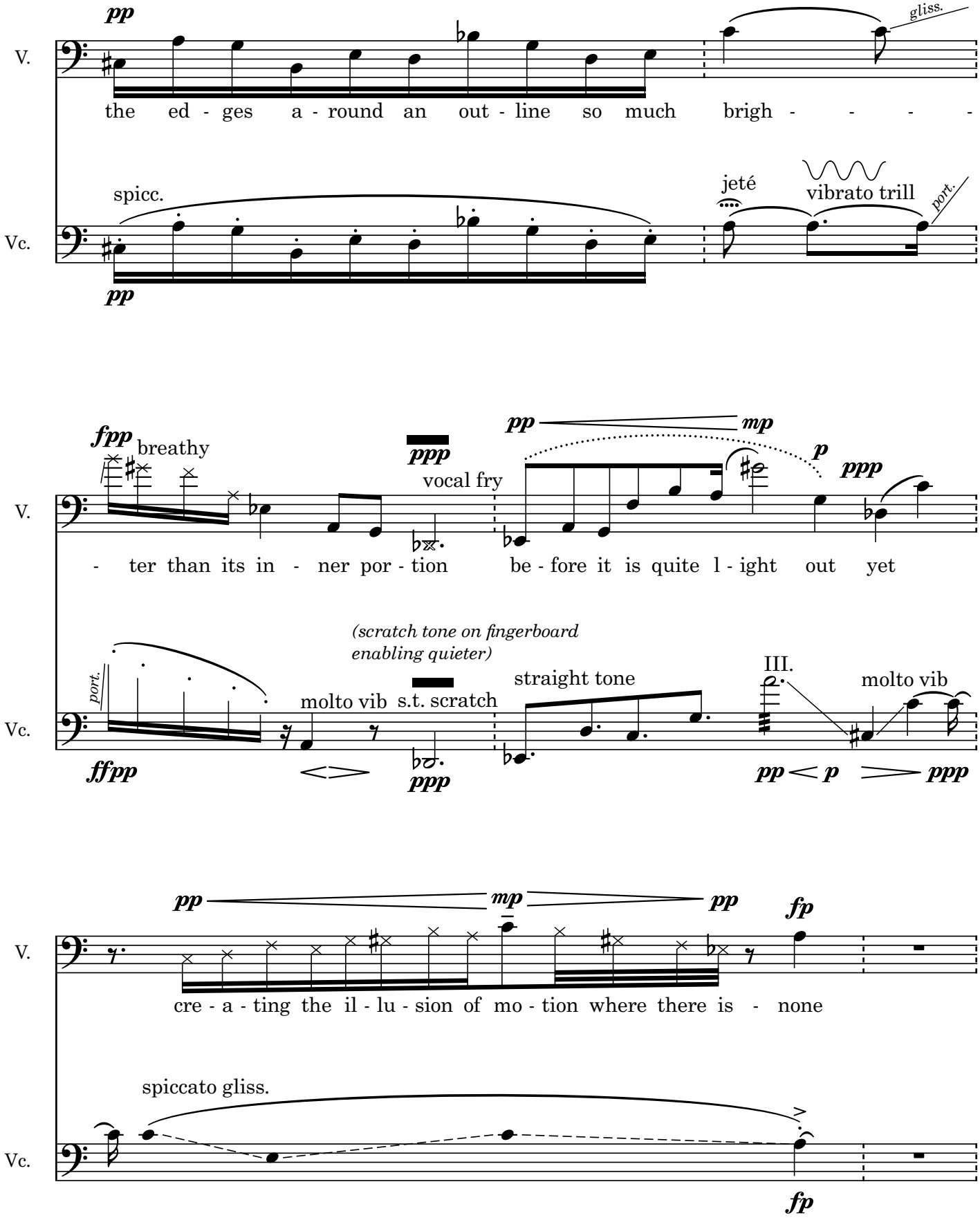


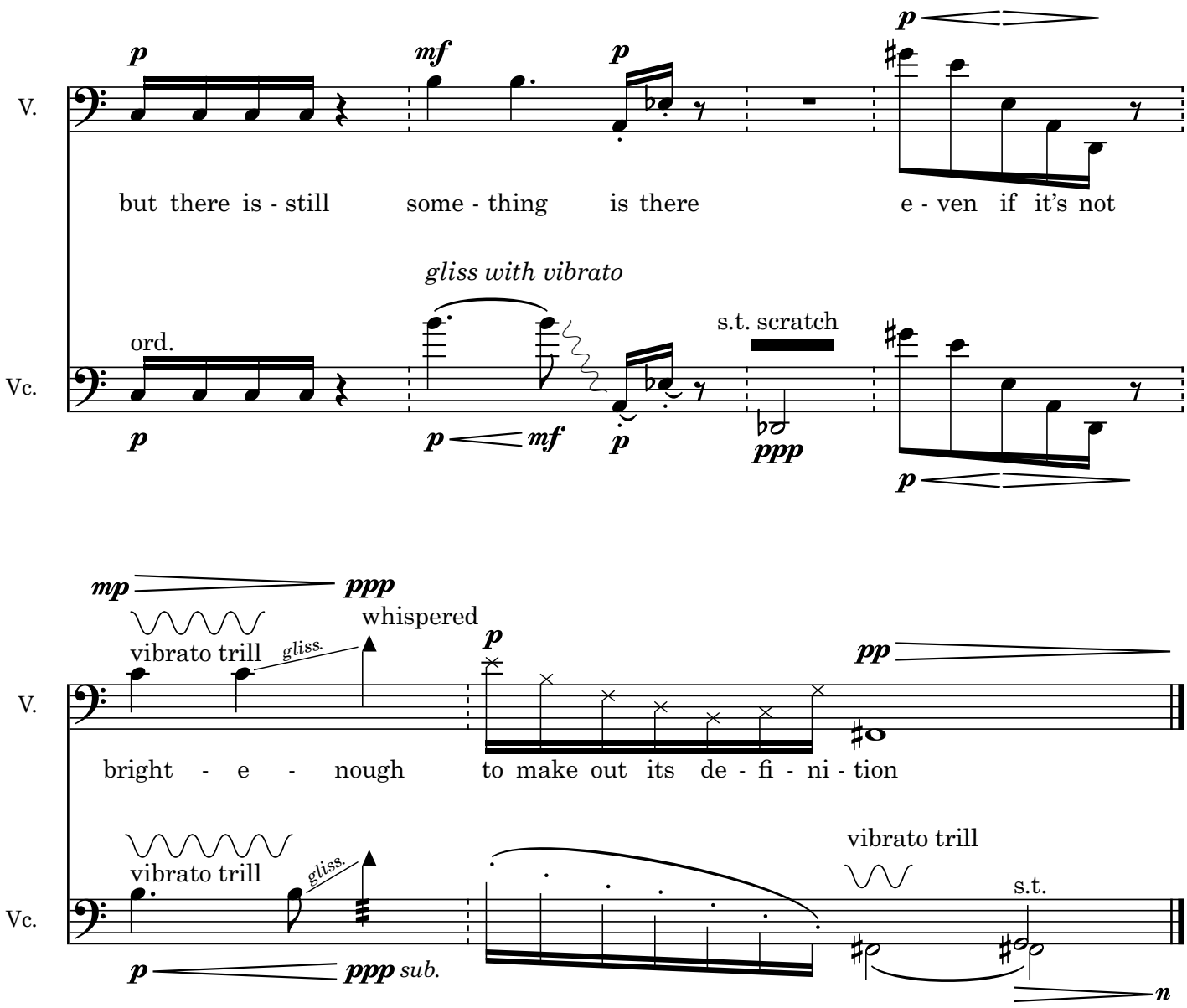
Whispered: Deliver the words in a breathy voice (not completely whispered, but without a tone center).

Waking

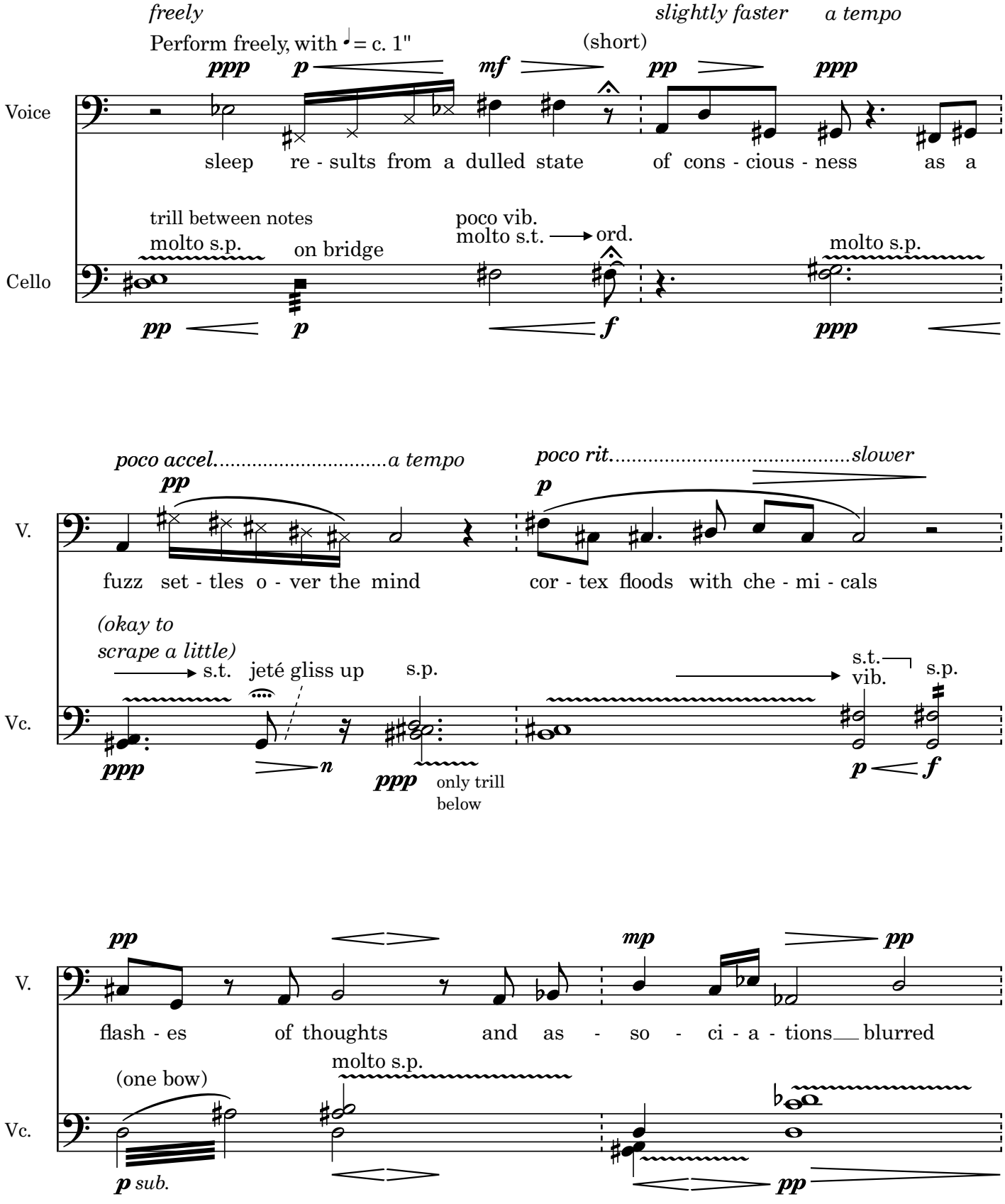

♩ = c. 60
Note values approximate: adapt to tempo of speech
Voice
pp
mp
p
wa - king up in the mid - dle of the night
pu - pils di - la - ted with
Cello
upbow, 4
pizz.
I.
p
mf
p
V.
pp
e - - - ner - gy
pp
ppp
in dark - ness
Vc.
II.
gliss.
pp
hammer-on
ppp
s.t.
faster
p
mf
ppp
whispered
V.
gliss.
o - pe - ning to suck in light
1 - thumb position
III.
3/4 bow
on bridge
Vc.
gliss
gliss.
p
mf
pp

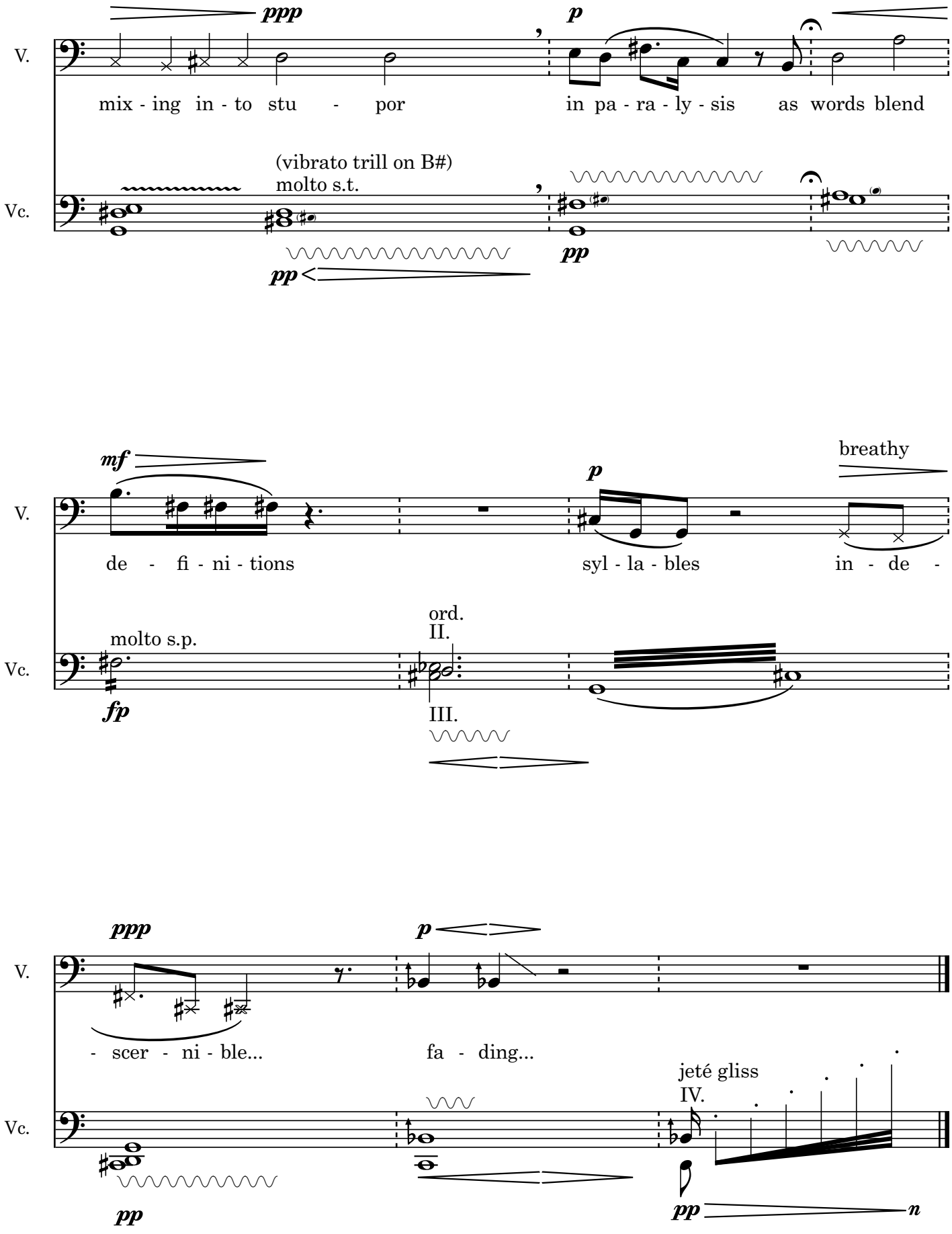

ppp
breathy
p
ord.
V.
and ti - ny re - flec - tions off the win - - dow pane
(make pitch by moving bow on open string
closer to or farther from bridge)
I.
col legno battuto
col legno
gliss.
Vc.
ppp
p
p
fp
3
V.
flic - ker - ing on the wall like ti - ny - stars
col legno battuto
I.
Vc.
mf
p
fp
fp
mf
p
ppp
V.
gliss.
but just a re - pre - sen - ta - tion of light
III.
ord.
s.p.
gliss.
Vc.
ppp
p
pp


pp
gliss.
V.
the ed - ges a - round an out - line so much brigh - - - - -
spicc.
jeté
vibrato trill
port.
Vc.
pp
fpp
breathy
ppp
vocal fry
pp
mp
p
ppp
V.
- ter than its in - ner por - tion be - fore it is quite l - ight out yet
(scratch tone on fingerboard
enabling quieter)
straight tone
III.
molto vib
port.
molto vib
s.t. scratch
Vc.
ffpp
ppp
pp
p
ppp
pp
mp
pp
fp
V.
cre - a - ting the il - lu - sion of mo - tion where there is - none
spiccato gliss.
Vc.
fp

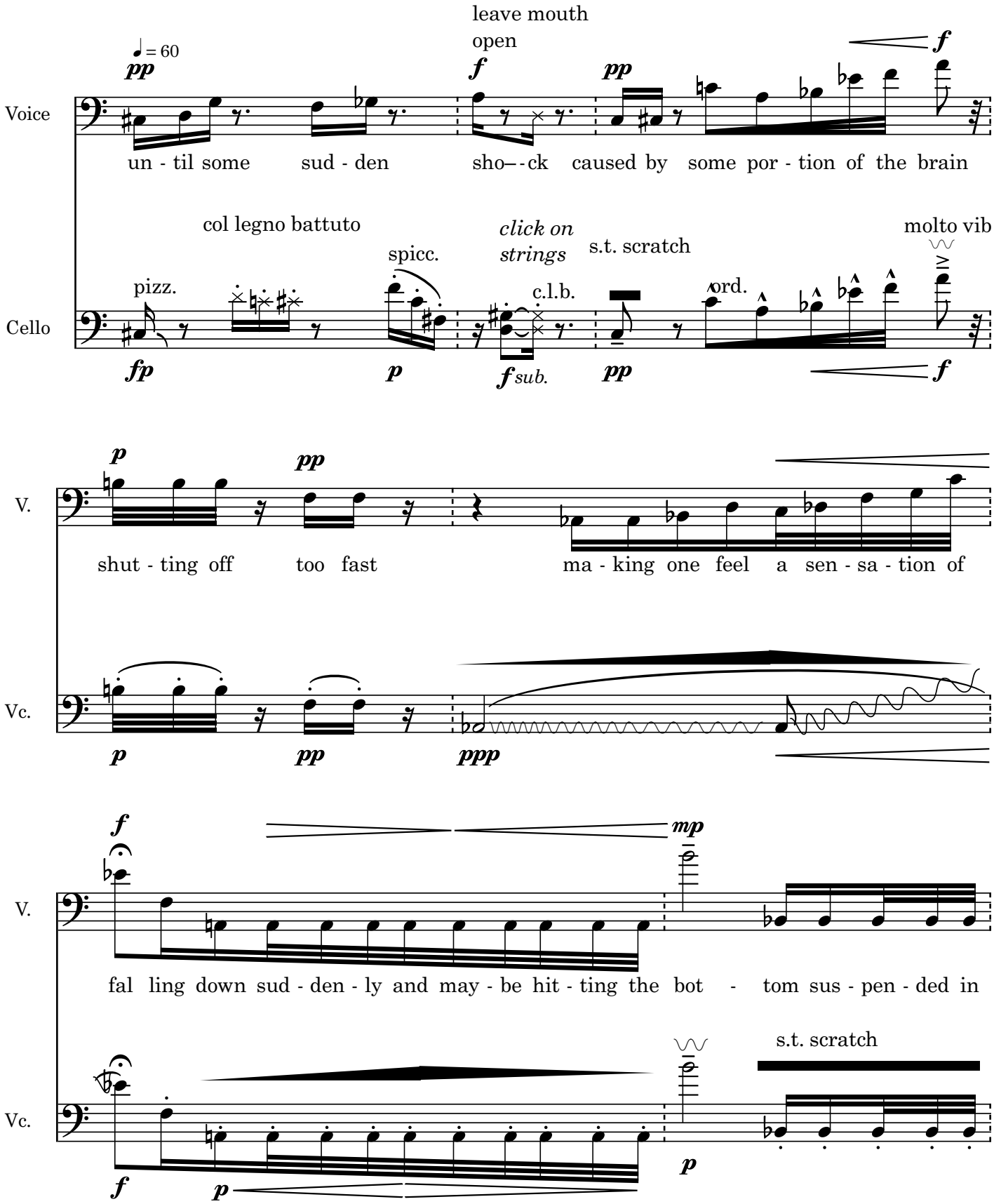

V.
p
mf
p
p
but there is - still some - thing is there e - ven if it's not
gliss with vibrato
Vc.
ord.
s.t. scratch
p
p mf
p
ppp
p
mp ppp
vibrato trill
gliss.
whispered
p
pp
V.
bright - e - nough to make out its de - fi - ni - tion
vibrato trill
gliss.
vibrato trill
s.t.
Vc.
p ppp sub.
n

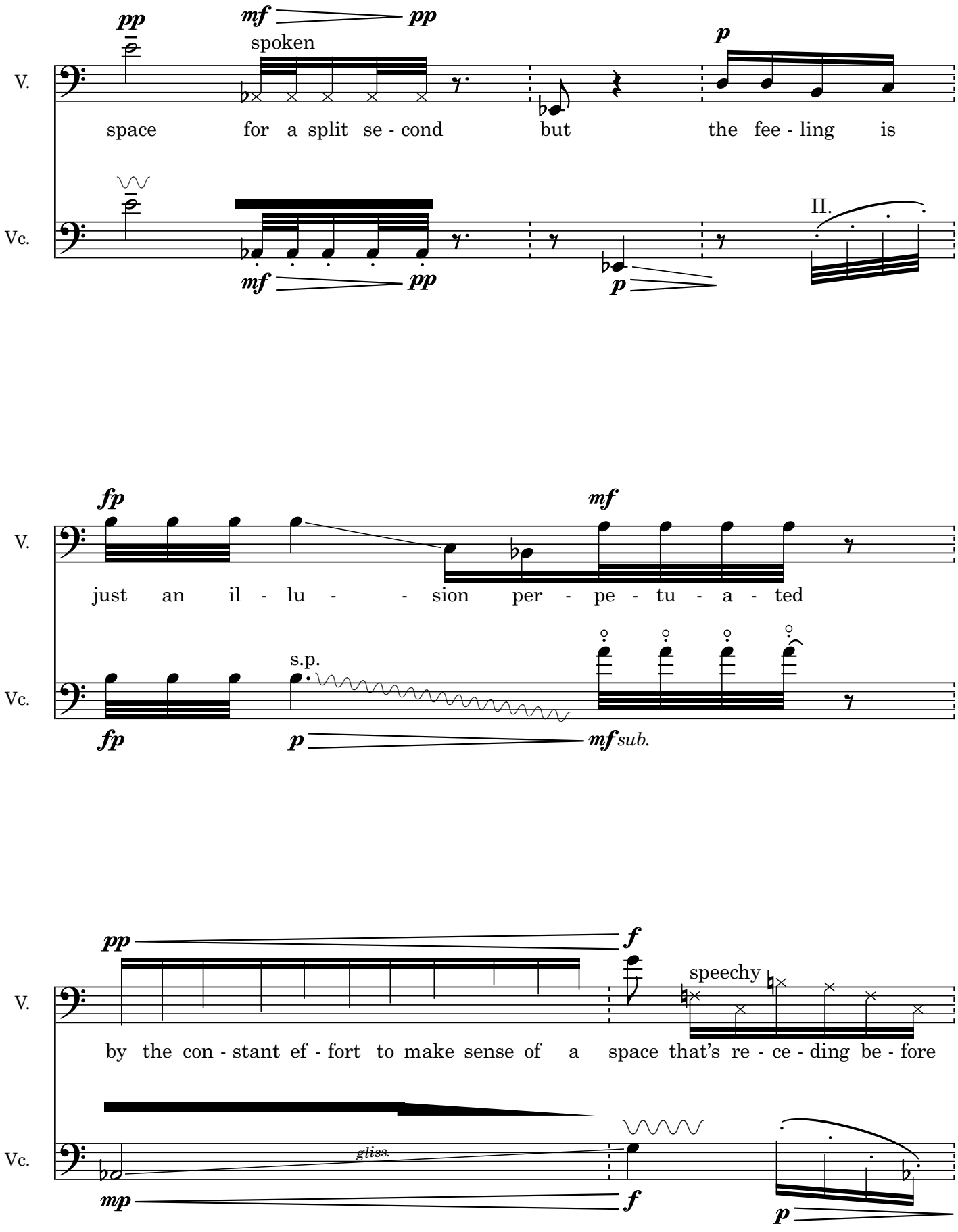
Sleep

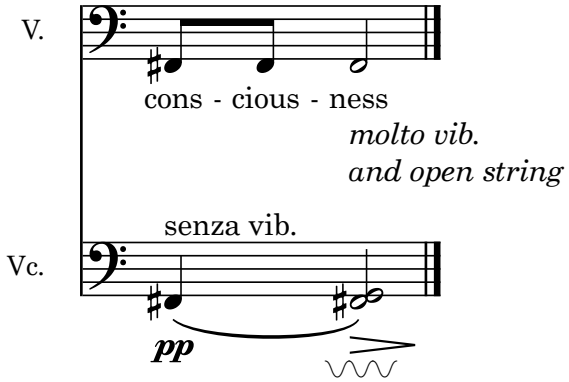

freely
Perform freely, with ♩ = c. 1"
slightly faster
a tempo
(short)
Voice
sleep re - sults from a dulled state of cons - cious - ness as a
trill between notes
molto s.p.
on bridge
poco vib.
molto s.t. → ord.
molto s.p.
Cello
poco accel. ..... a tempo
poco rit. ..... slower
V.
fuzz set - tles o - ver 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.
Vc.
only trill below
flash - es of thoughts and as - so - ci - a - tions blurred
(one bow)
molto s.p.
sub.


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
pp
mf
breathy
de - fi - ni - tions
syl - la - bles
in - de -
molto s.p.
fp
ord.
II.
III.
ppp
p
- scer - ni - ble...
fa - ding...
jeté gliss
IV.
pp
pp
n

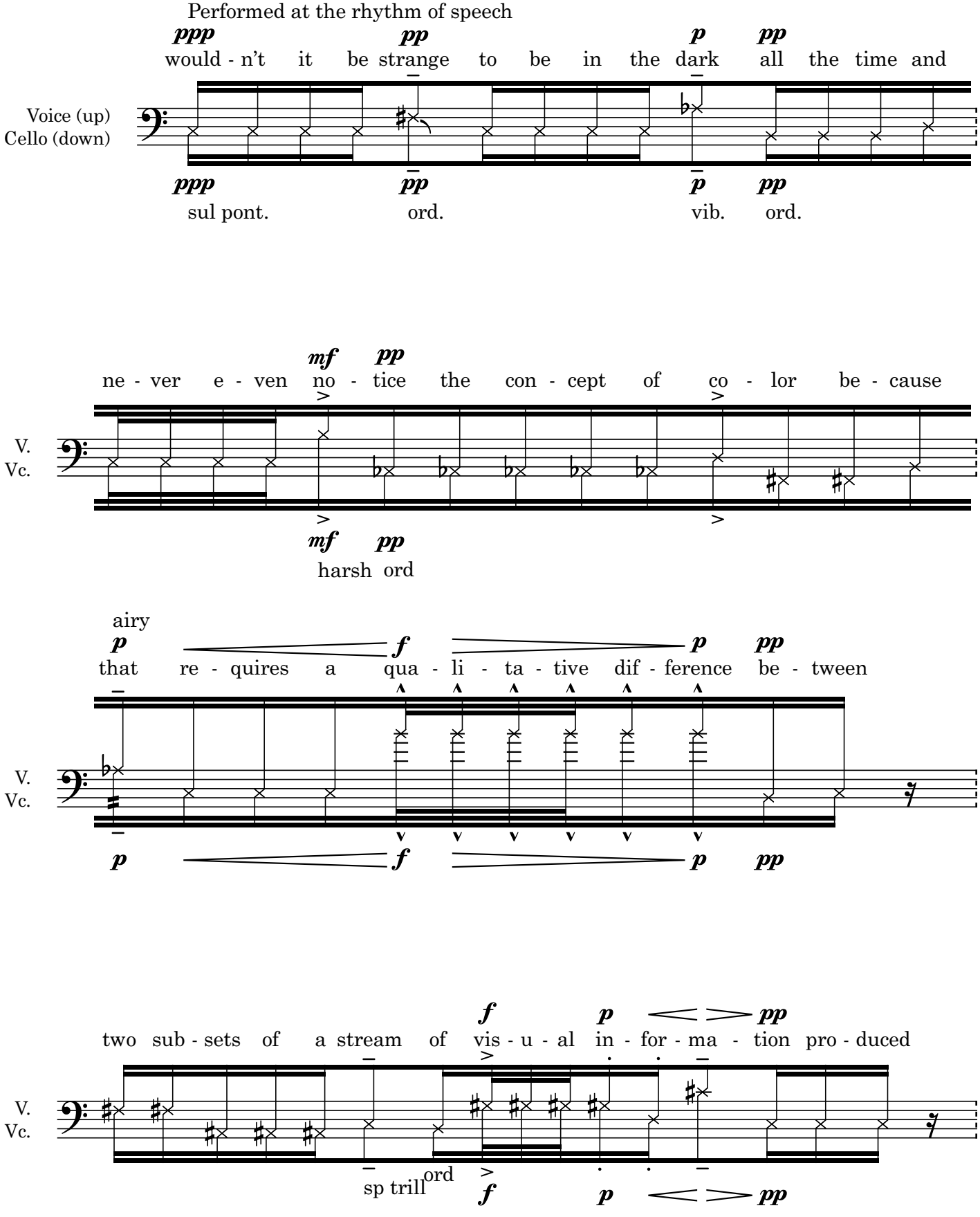
Shock

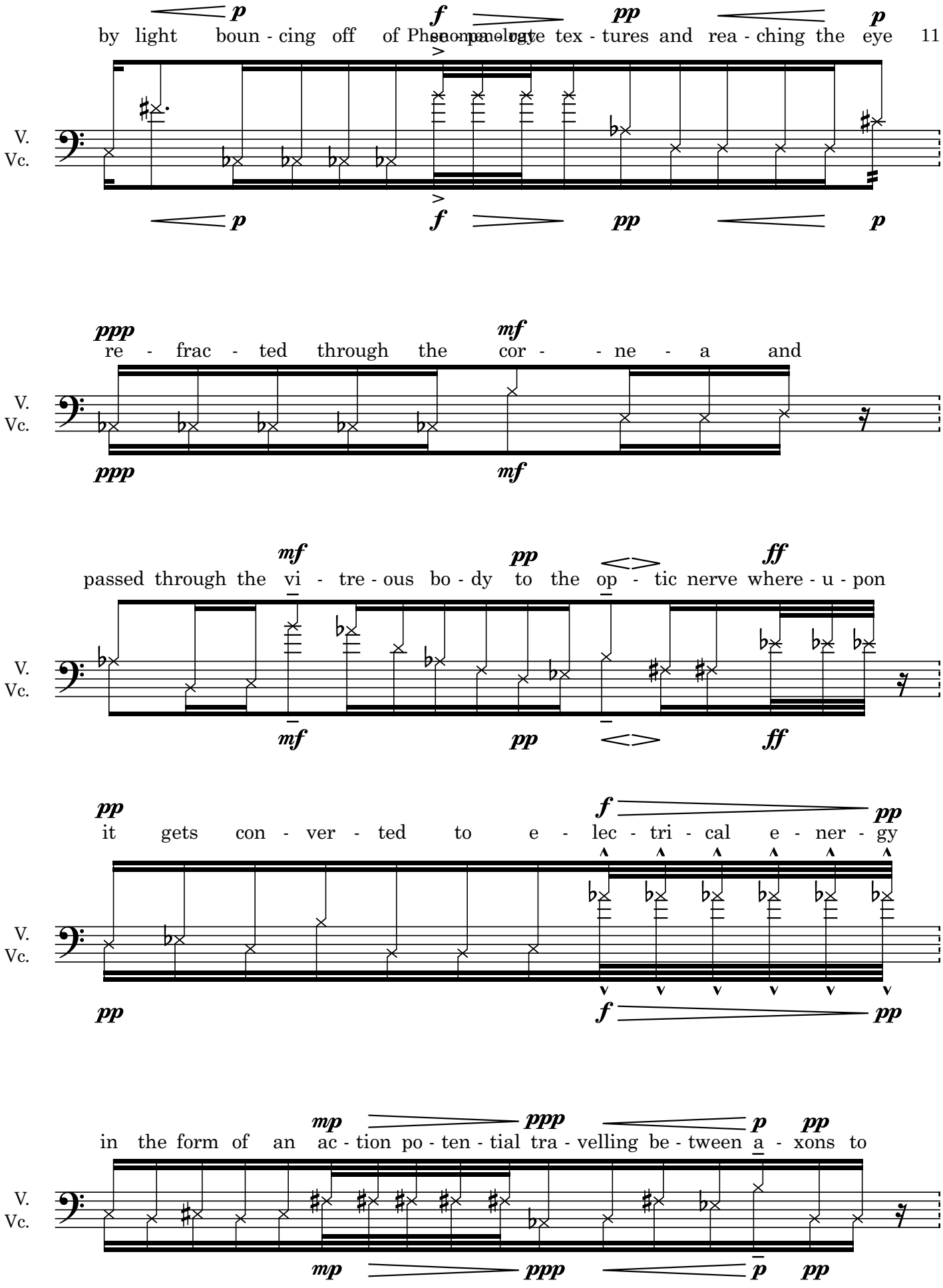

leave mouth
open
♩ = 60
pp
f
pp
f
Voice
un - til some sud - den sho– - ck caused by some por - tion of the brain
col legno battuto
spicc.
click on
strings
s.t. scratch
molto vib
pizz.
c.l.b.
ord.
Cello
fp
p
f sub.
pp
f
V.
p
pp
shut - ting off too fast ma - king one feel a sen - sa - tion of
Vc.
p
pp
ppp
f
mp
V.
fal ling down sud - den - ly and may - be hit - ting the bot - tom sus - pen - ded in
s.t. scratch
Vc.
f
p
p

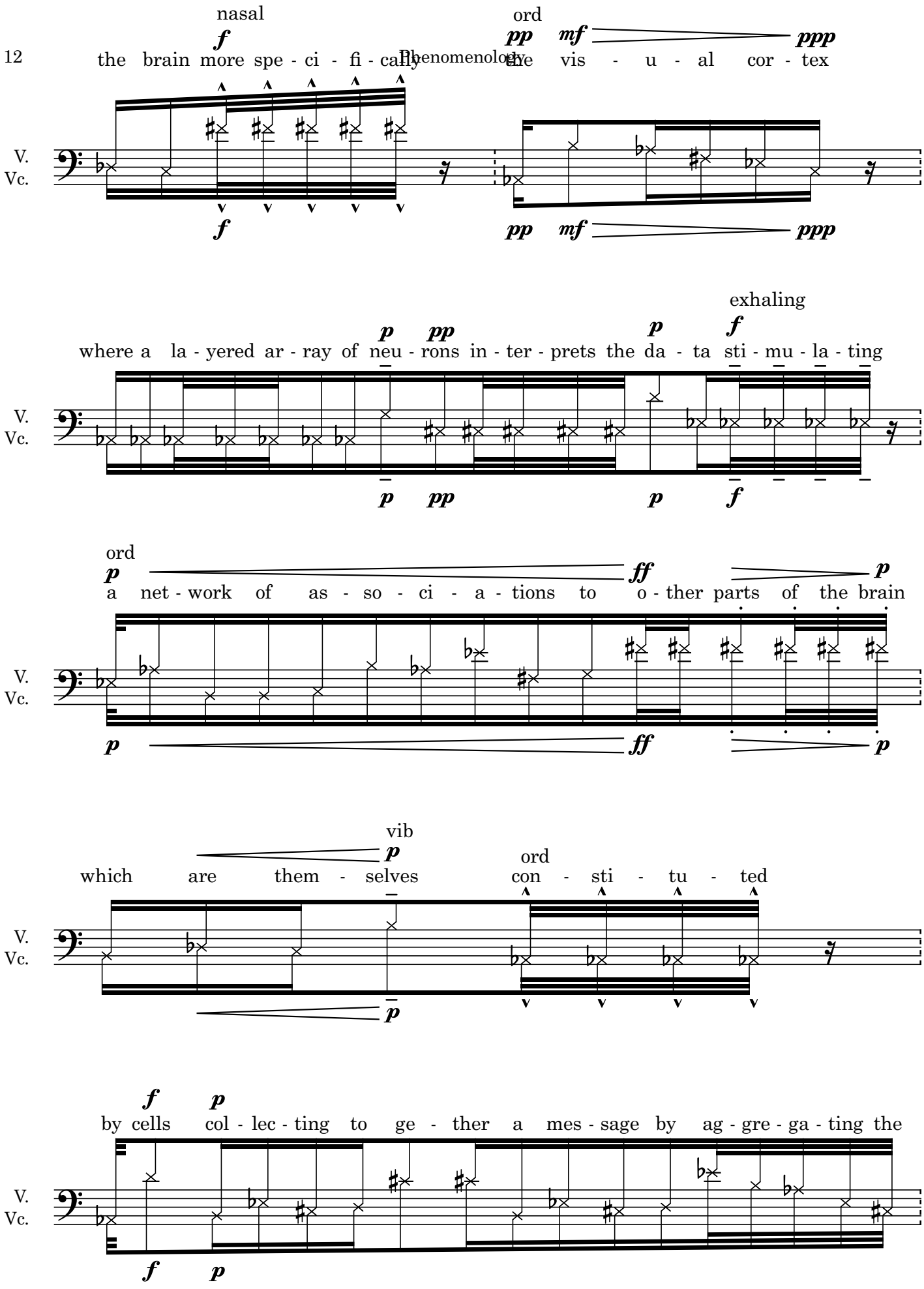

pp
mf
pp
spoken
p
V.
space for a split se - cond but the fee - ling is
Vc.
II.
mf
pp
p
fp
mf
V.
just an il - lu - - sion per - pe - tu - a - ted
s.p.
Vc.
fp
p
mf sub.
pp
f
speechy
V.
by the con - stant ef - fort to make sense of a space that's re - ce - ding be - fore
gliss.
Vc.
mp
f
p


V.
cons - cious - ness
molto vib.
and open string
senza vib.
Vc.
pp

Phenomenology




p f pp p
by light boun - cing off of Phenomenology tex - tures and rea - ching the eye 11
V.
Vc.
p f pp p
ppp mf
re - frac - ted through the cor - - ne - a and
V.
Vc.
ppp mf
mf pp ff
passed through the vi - tre - ous bo - dy to the op - tic nerve where - u - pon
V.
Vc.
mf pp ff
pp f pp
it gets con - ver - ted to e - lec - tri - cal e - ner - gy
V.
Vc.
pp f pp
mp ppp p pp
in the form of an ac - tion po - ten - tial tra - velling be - tween a - xons to
V.
Vc.
mp ppp p pp


nasal
ord
the brain more spe - ci - fi - cally
are vis - u - al cor - tex
V.
Vc.
where a la - yered ar - ray of neu - rons in - ter - prets the da - ta sti - mu - la - ting
exhaling
a net - work of as - so - ci - a - tions to o - ther parts of the brain
which are them - selves con - sti - tu - ted
vib
by cells col - lec - ting to ge - ther a mes - sage by ag - gre - ga - ting the

whispered

ff p f p pp f

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

V.
Vc.

ff p f p pp f

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.

ppp p f pp

speechy

f pp p pp ord

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

V.
Vc.

f pp p pp

ord

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.

p f pp

speechy spoken

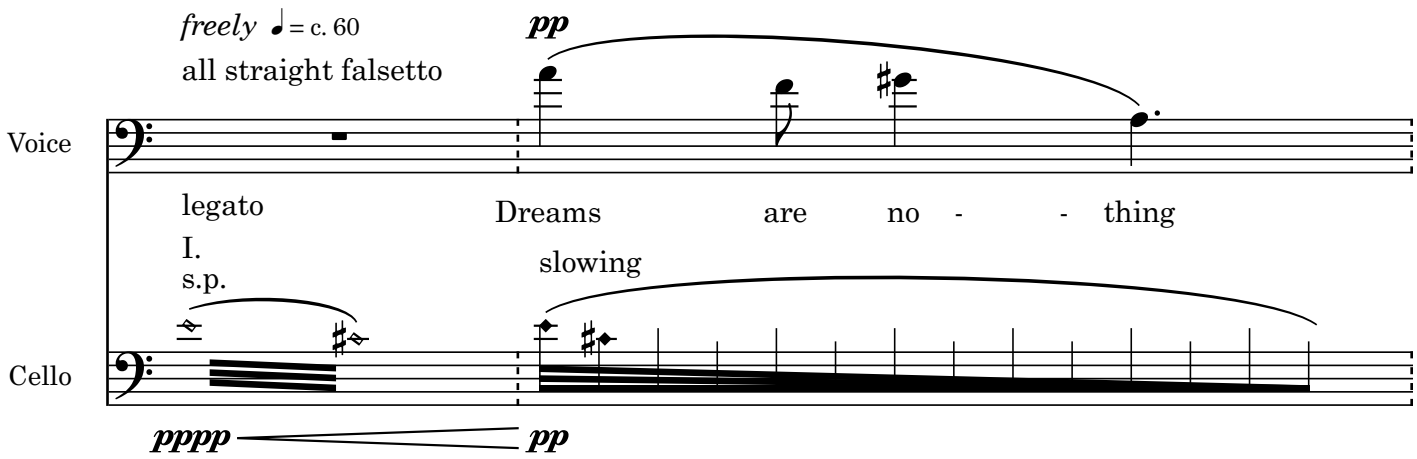
ppp f pp

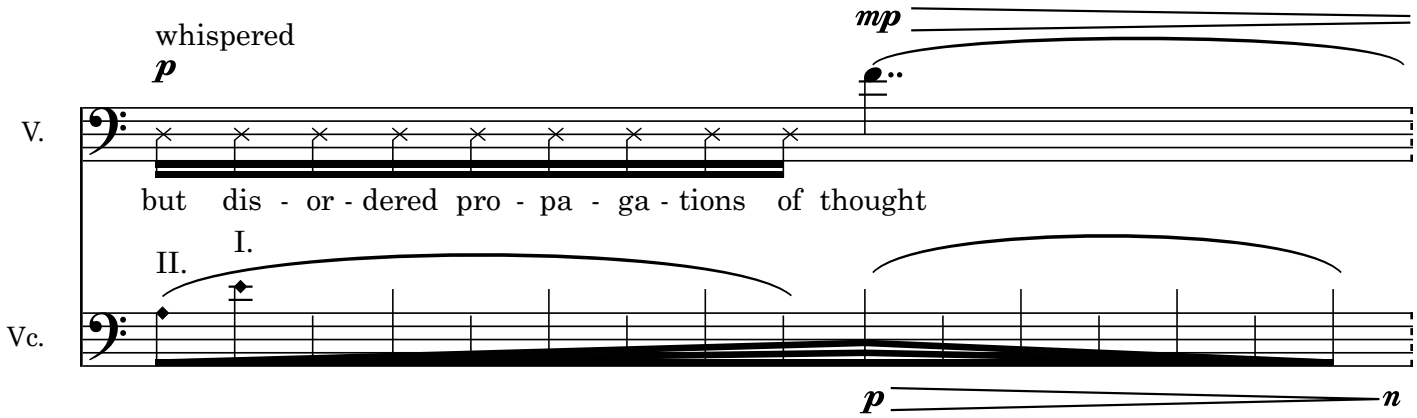
what if there is - n't a - ny light in the first place?

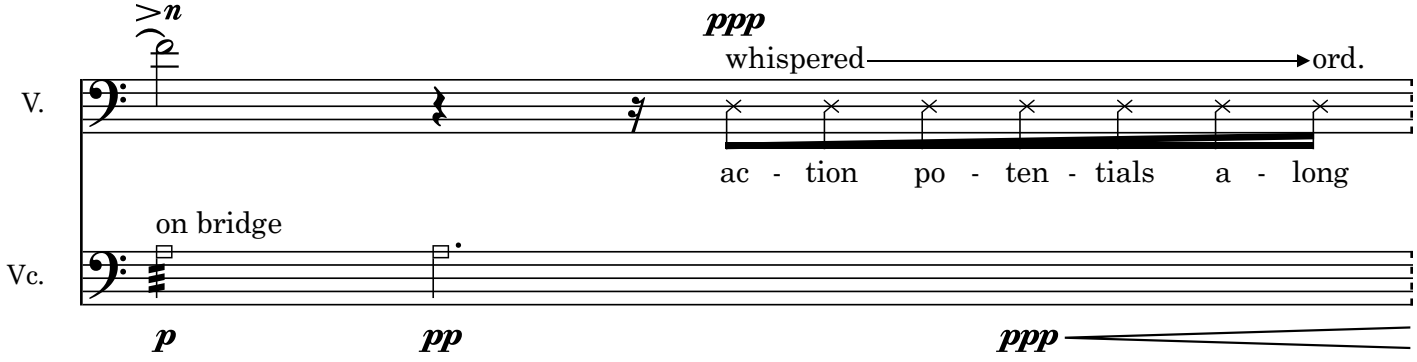
V.
Vc.

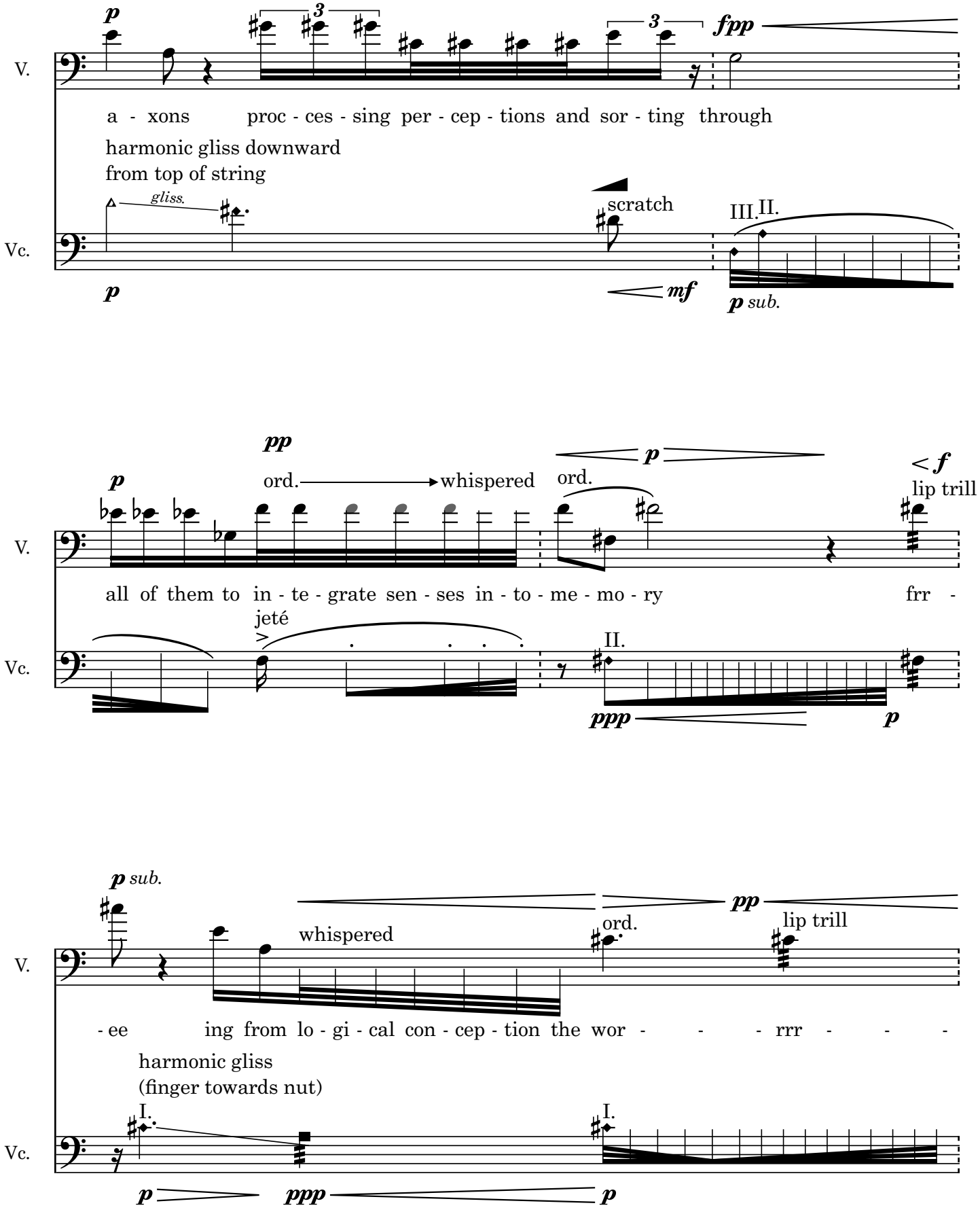
ppp f pp

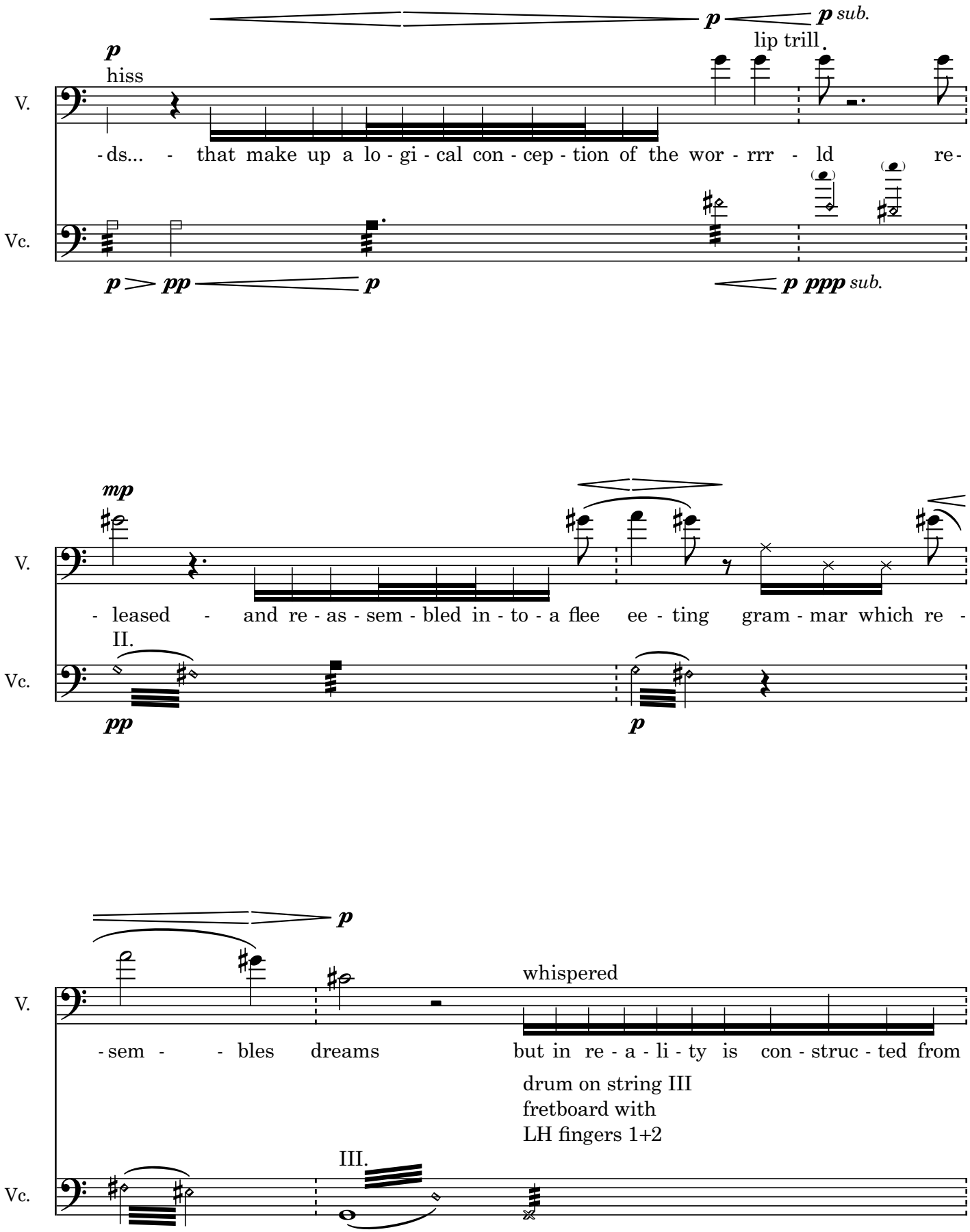
Dream

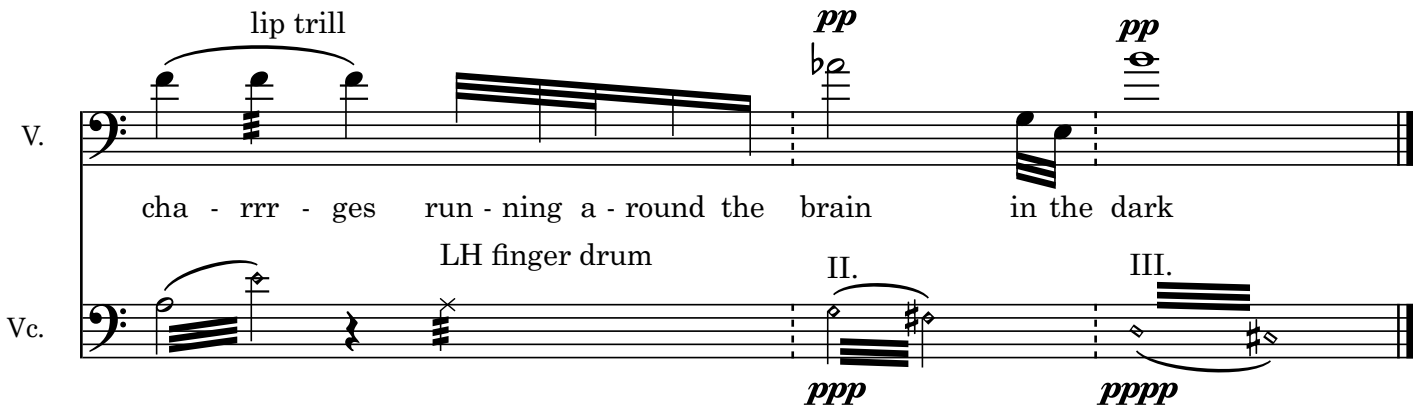

freely ♩= c. 60
all straight falsetto
pp
Voice
legato
Dreams are no - - thing
I.
s.p.
slowing
Cello
pppp
pp


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.
Vc.
p
3
3
fpp
a - xons proc - ces - sing per - cep - tions and sor - ting through
harmonic gliss downward
from top of string
gliss.
scratch
III. II.
mf
p sub.
pp
ord.
whispered
ord.
p
< f
lip trill
all of them to in - te - grate sen - ses in - to - me - mo - ry frr -
jeté
II.
ppp
p
p sub.
whispered
ord.
pp
lip trill
- ee ing from lo - gi - cal con - cep - tion the wor - - - rrr - - -
harmonic gliss
(finger towards nut)
I.
I.
p
ppp
p


p
p sub.
p
hiss
lip trill
V.
-ds... - that make up a lo - gi - cal con - cep - tion of the wor - rrr - ld re-
Vc.
p pp p
p ppp sub.
mp
V.
- leased - and re - as - sem - bled in - to - a flee ee - ting gram - mar which re -
II.
Vc.
pp
p
p
V.
whispered
-sem - - bles dreams but in re - a - li - ty is con - struc - ted from
drum on string III
fretboard with
LH fingers 1+2
III.
Vc.


lip trill
pp
pp
V.
cha - rrr - ges run - ning a - round the brain in the dark
LH finger drum
II.
III.
Vc.
ppp
pppp