

GAVIN GAMBOA

TAUSENDVIERHUNDERTSECHZEHN

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FOR

TENOR & STRING QUARTET

# PERFORMANCE NOTES

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THE FIRST FOUR BARS HAVE A DURATION OF 10 MINUTES.

BEFORE INITIATING THE PIECE, THE STRING PLAYERS SHOULD BE STANDING IN EACH OF THEIR RESPECTIVE CORNERS OF THE HALL. ONCE THE PIECE BEGINS, THEY ARE TO FOLLOW A DIRECT TRAJECTORY TOWARDS THE CENTER OF THE HALL, PACING VERY SLOWLY TO MEET THE POSITION OF THE TENOR (WHO REMAINS IN THE CENTER THROUGHOUT) OVER THE COURSE OF THE FIRST FOUR BARS.

MUSIC STANDS SHOULD BE POSITIONED IN THE CENTER OF THE ROOM, SO THAT BY THE TIME THE FIRST FOUR BARS HAVE ELAPSED, THE PLAYERS WILL BE PREPARED TO BE SEATED AND CAN PROCEED TOGETHER WITH THE TENOR INTO THE "INTRODUZIONE".

A SHORT SILENCE IS PERMITTED (AS INDICATED BY THE FERMATA) BETWEEN THE END OF BAR 4 AND THE BEGINNING OF BAR 5. THIS WILL ALLOW THE PLAYERS THE REQUISITE TIME TO BE SITUATED IN THEIR SEATED POSITIONS.

IN THE OPENING SECTION:

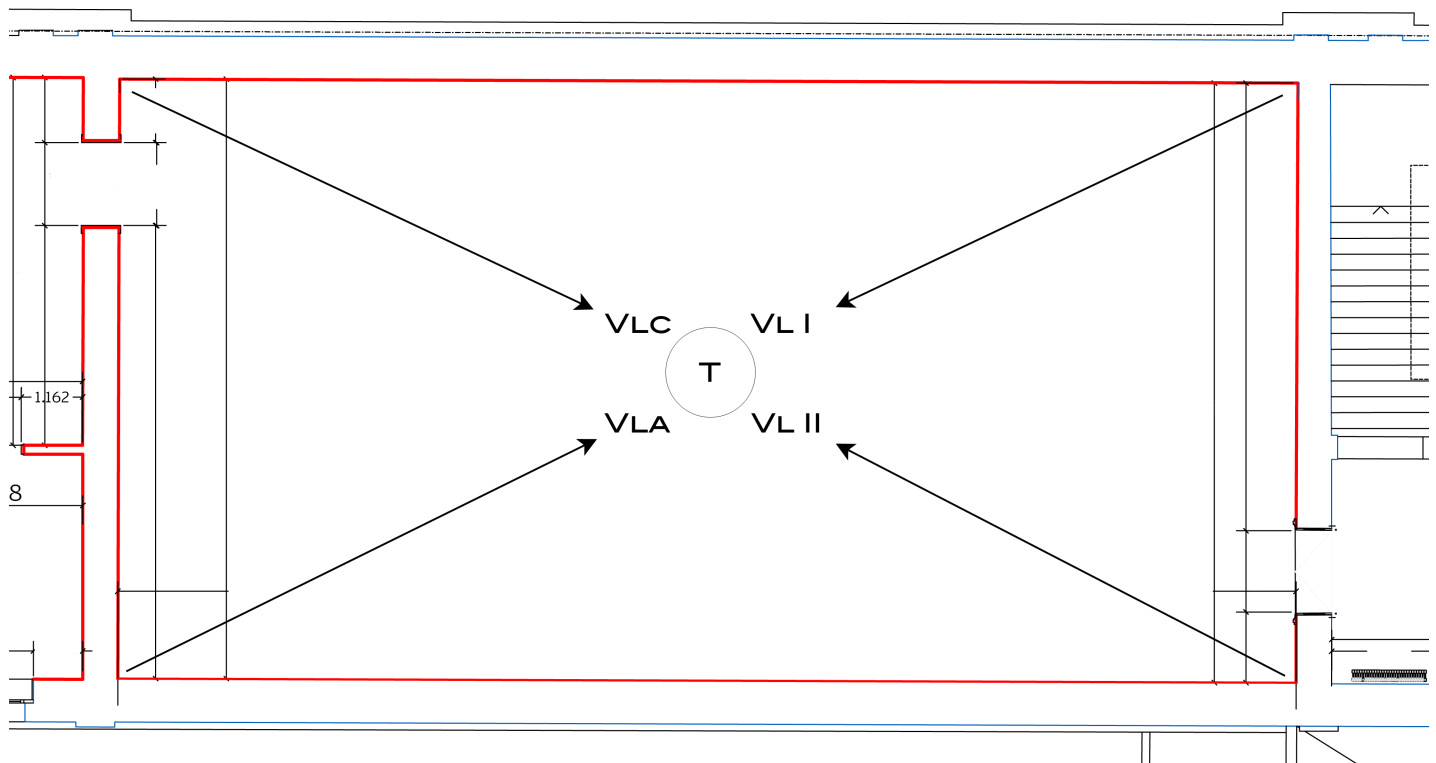
THE BRACKETED NOTES IN THE STRING PARTS INDICATE A PITCH WHICH THE PLAYER MAY DECIDE TO SOUND AT ANY GIVEN MOMENT, AS LONG AS THE PREVIOUS PITCH HAS SOUNDED FOR AT LEAST 15-20 SECONDS.

THERE SHOULD BE NO RAPID CHANGE OF PITCH (LESS THAN 15-20 SECONDS). THE ORDERING OF PITCHES WITHIN EACH BAR IS INDETERMINATE AND UP TO THE PLAYER.

THE FIRST FOUR BARS SHOULD BE MEMORIZED AS THE MUSIC STANDS WILL ONLY BE USED ONCE THE SEATED POSITIONS HAVE BEEN TAKEN.

THE TENOR WILL ACT AS A TIMEKEEPER, GIVING A SMALL CUE EVERY 2.5 MINUTES, INDICATING TO THE PLAYERS THAT THEY MAY PROCEED TO THE NEXT BAR.

KUNSTHALLE BASEL, SAAL 10



# Violoncello

## TAUSENDVIERHUNDERTSECHZEHN

Static : Void ♩ = measureless

First system of musical notation in bass clef, 4/4 time. It consists of four measures. The first measure has a whole note with a sharp sign above it, followed by a half note with a flat sign. The second measure has a whole note with a sharp sign above it, followed by a half note with a flat sign. The third measure has a whole note with a flat sign above it. The fourth measure has a whole note with a flat sign above it. Dynamics: *p* (first measure), *cresc.* (second measure), *mf* (third measure), *mp* (fourth measure). A 'senza vibrato' marking is present under the first measure.

Lento : Introduzione ♩ = 40

5 \* Accidentals, once indicated, remain throughout measure, or until next change in accidental.

Second system of musical notation in bass clef, 4/4 time. It consists of four measures. The first measure has a half note with a sharp sign above it, followed by a half note. The second measure has a whole note with a sharp sign above it. The third measure has a whole note. The fourth measure has a half note with a sharp sign above it, followed by a half note. Dynamics: *p* (first measure), *pp* (second measure), *mp* (third measure), *p* (fourth measure). A 'ord., vib.' marking is present under the first measure.

Third system of musical notation in bass clef, 4/4 time. It consists of eight measures. The first measure has a half note with a sharp sign above it, followed by a half note. The second measure has a half note. The third measure has a half note. The fourth measure has a half note. The fifth measure has a half note. The sixth measure has a half note. The seventh measure has a half note. The eighth measure has a half note. Dynamics: *pp* (first measure), *sempre pp* (second measure).

Fourth system of musical notation in bass clef, 4/4 time. It consists of four measures. The first measure has a half note. The second measure has a half note. The third measure has a whole note. The fourth measure has a whole note. Dynamics: *mp* (first measure), *p* (second measure), *pp* (third measure), *p* (fourth measure). A 'p' marking is present above the second measure.



## Violoncello

4

65 *pizz.* *p* *arco* *sfz*

67 *pizz.* *mp* *arco* *sfz*

67 *pizz.* *mp* *arco* *sfz*

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

73 **Più mosso** ♩ = 130 *p* *ben marcato*

75 *cresc.*

77 *mf*

79 *cresc.*

81 *f*

83

## Violoncello

85

pizz. arco pizz.

*sempre f*

89

arco pizz. arco pizz.

*p* *cresc.*

93

**Meno mosso** (♩ = 114)

arco

*mf*

97

*mp*

101

*p*

105

*mp*

109

*mp* *cresc.* *mf*

115

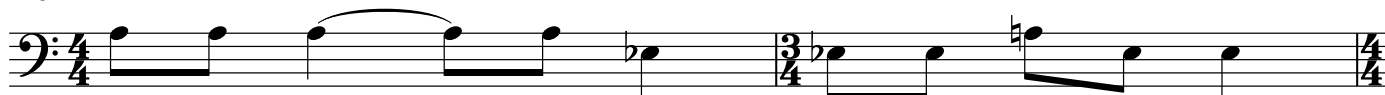
*sempre f*

119

121



123



125



127



129



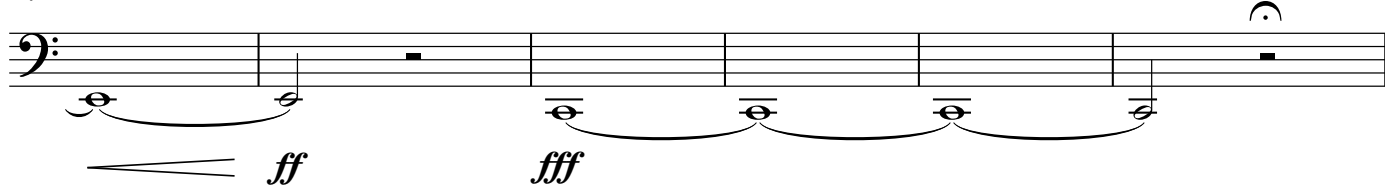
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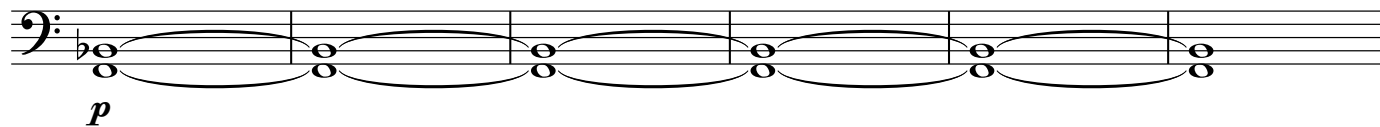
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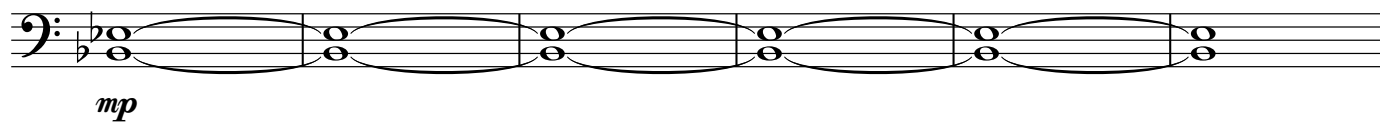
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## Violoncello

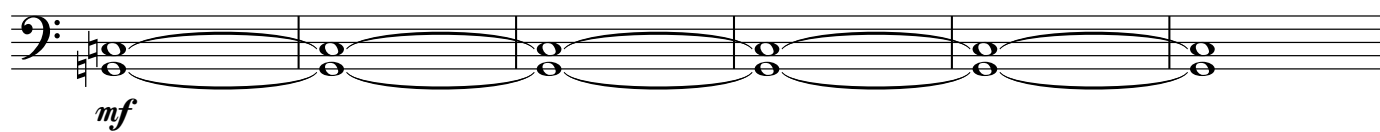
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**Lento** (♩ = 80)

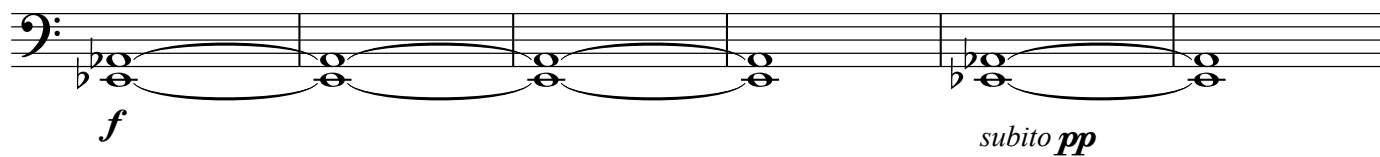
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159



165



171

**molto rit.** . . . . .