Gavin Gamboa

# Tausendvierhundertsechzehn

for

Tenor & String Quartet

# Performance Notes

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:

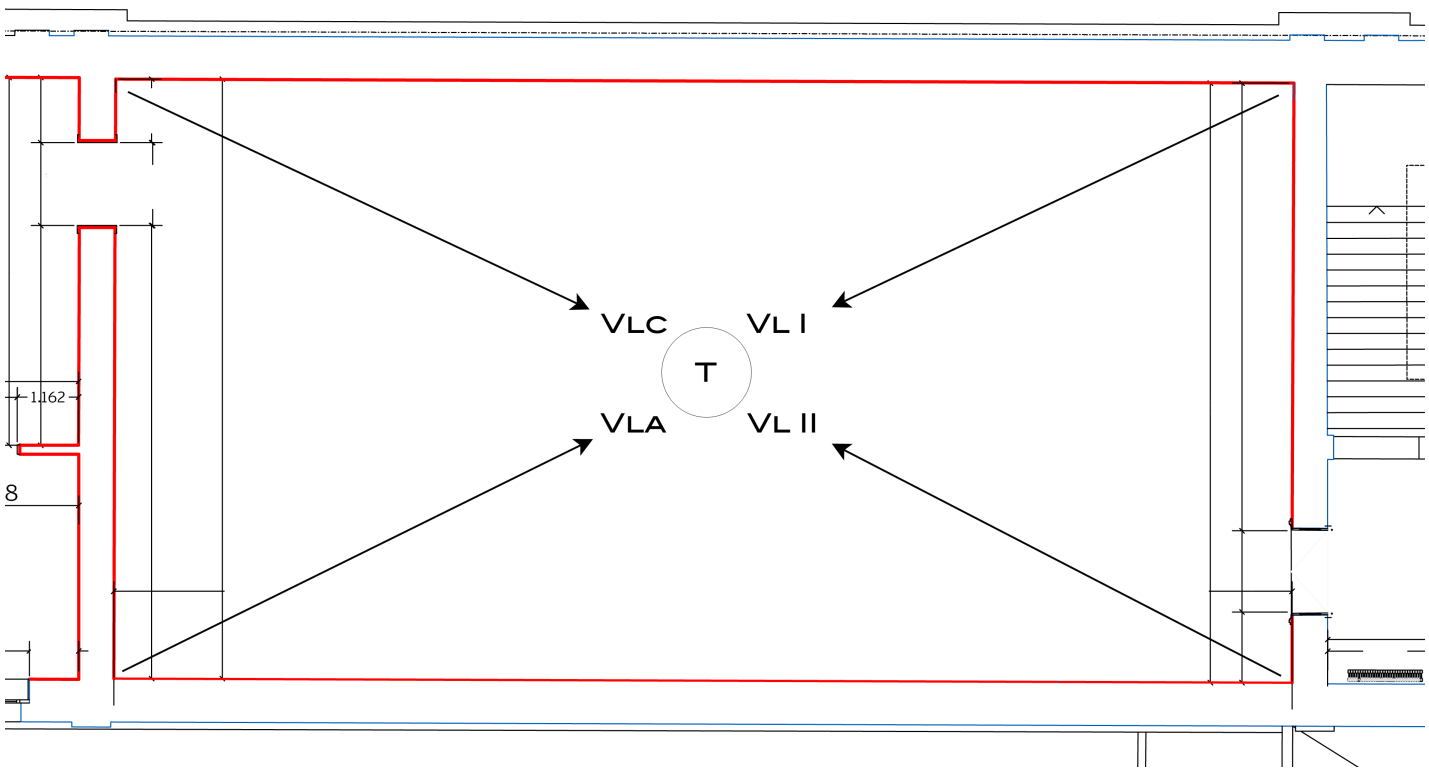
the bracketed notes in the string parts indicate a pitch which the player may decide to sound at any given moment, as long as the previous pitch has sounded for at least 15-20 seconds.

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.

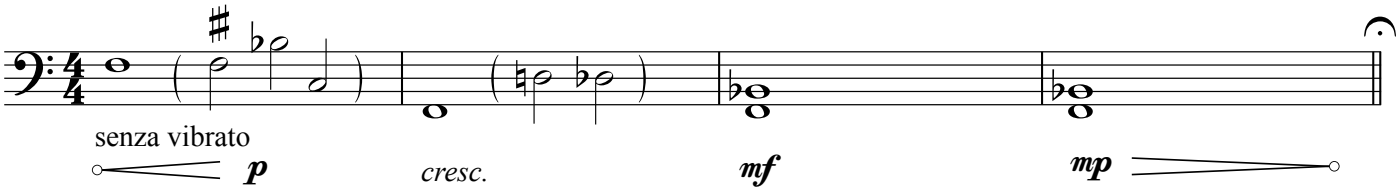
Kunsthalle Basel, Saal 10



Violoncello

# TAUSENDVIERHUNDERTSECHZEHN

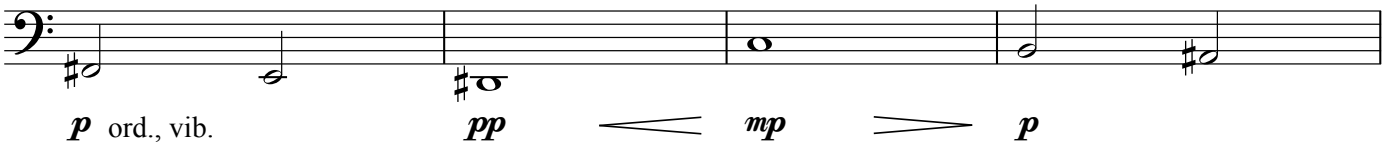
**Static : Void** ♩ = measureless




**Lento : Introduzione** ♩ = 40

5

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

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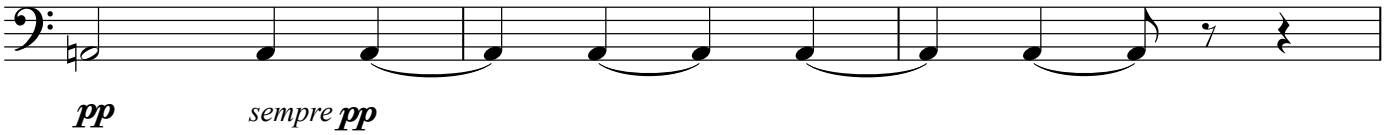


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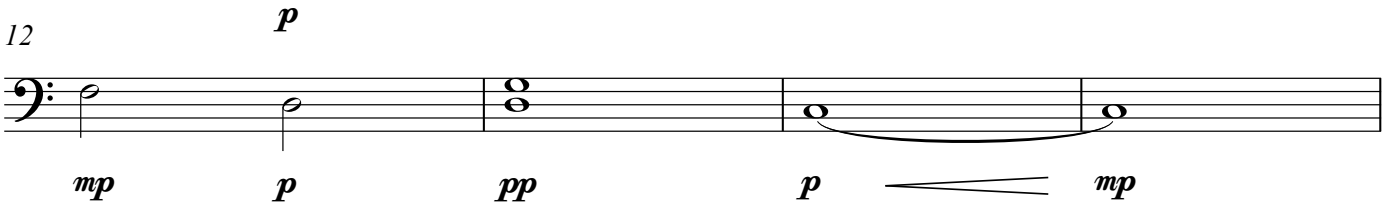


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16

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

20

**poco rall.**

*pp* *mp* *p* *sempre* ***p*** *cresc.* *mf* *pp*

25 **Allegro : The Flood** ♩ = 100

*sempre* ***f***

29

33

*mf* *mf* *mp* *p*

41

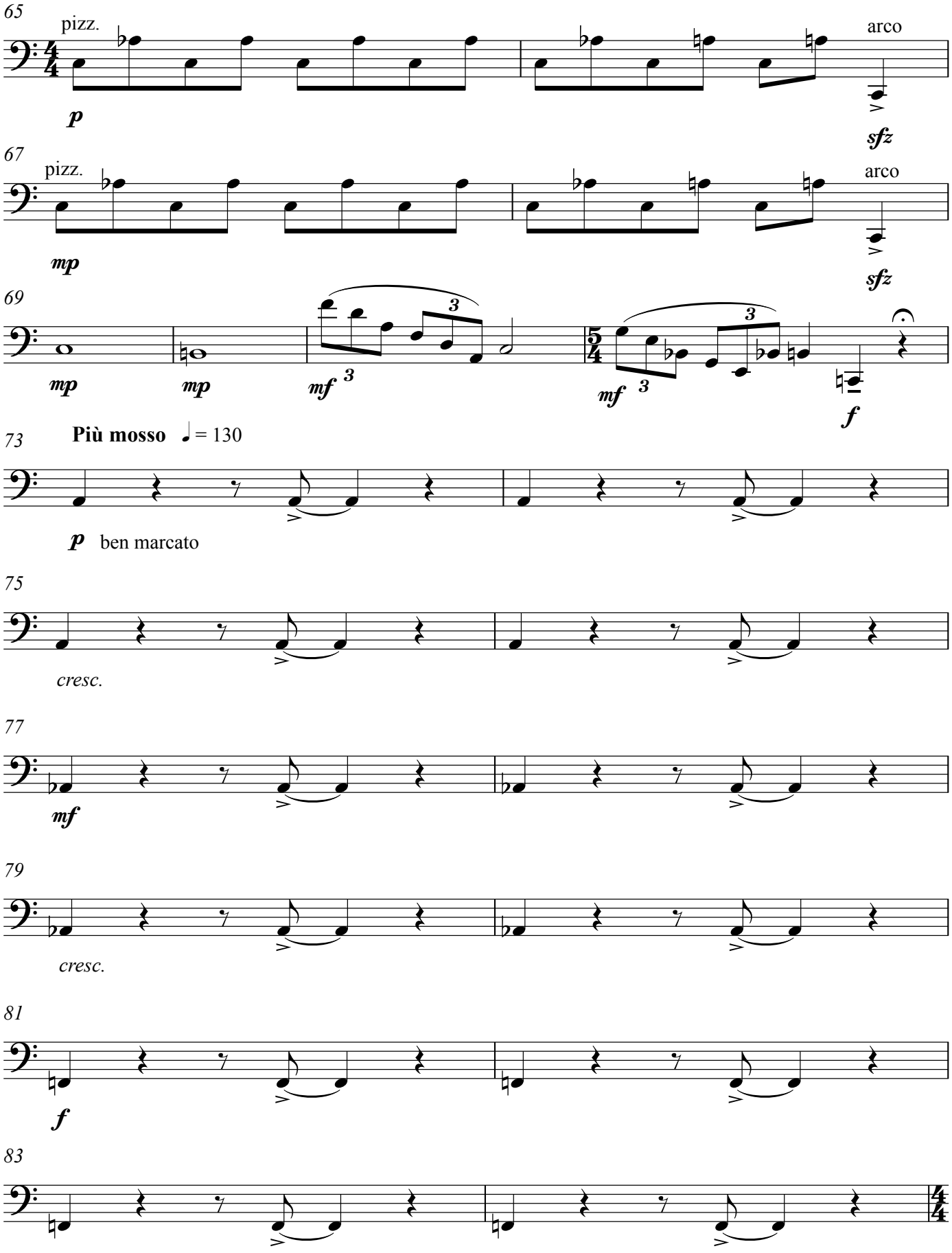
*mp* *mp* *cresc.* *mf* *f*

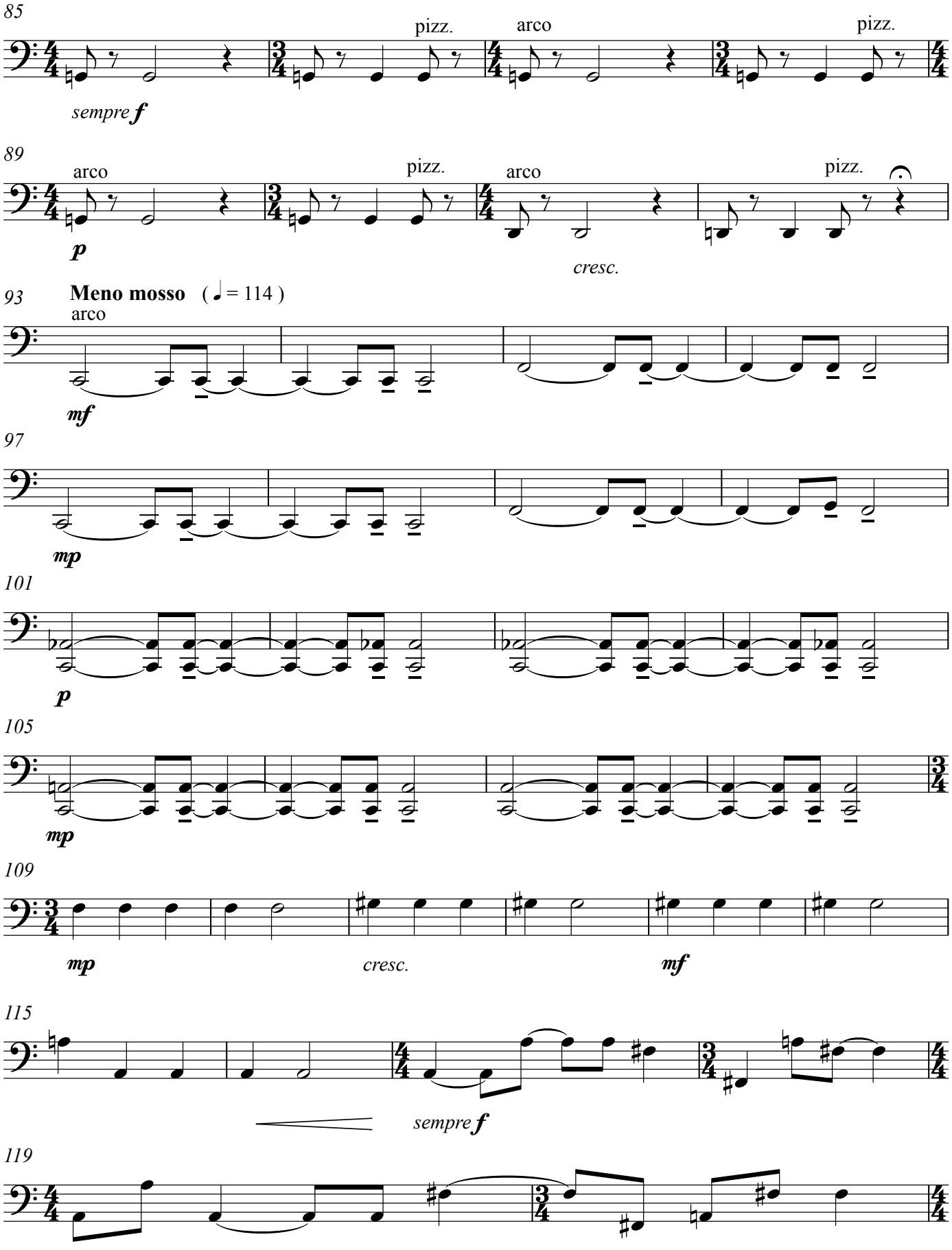
49

*p* *p* *p* *mp* *cresc.*

57

*mf* *mf* *cresc.* *f*


65
pizz.
arco
p
sfz
67
pizz.
arco
mp
sfz
69
mp
mp
mf
3
3
mf
3
f
73
Più mosso ♩ = 130
p ben marcato
75
cresc.
77
mf
79
cresc.
81
f
83


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

*p*

133

137

*f*

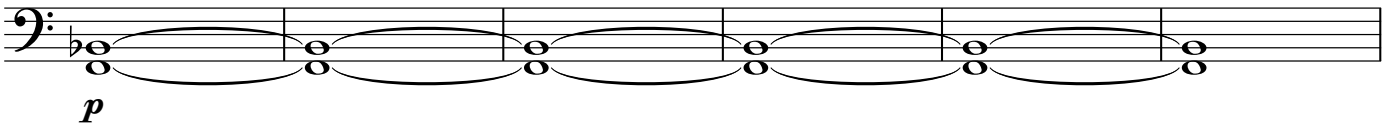
141

*ff*

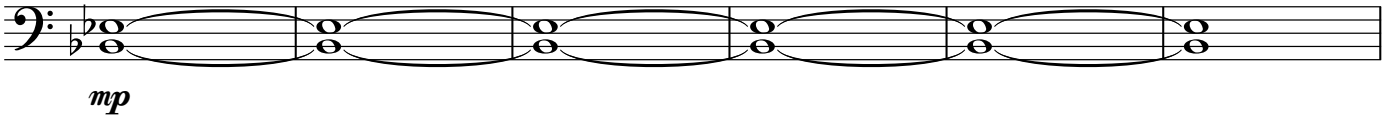
*fff*

**Lento** ( ♩ = 80 )

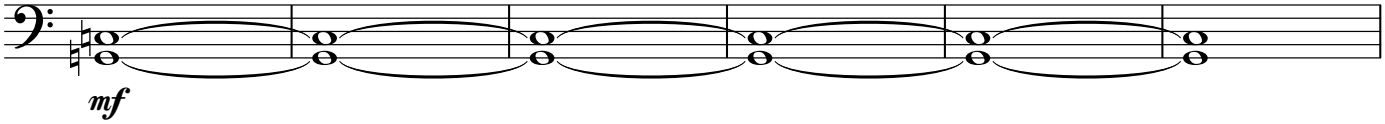
*147*



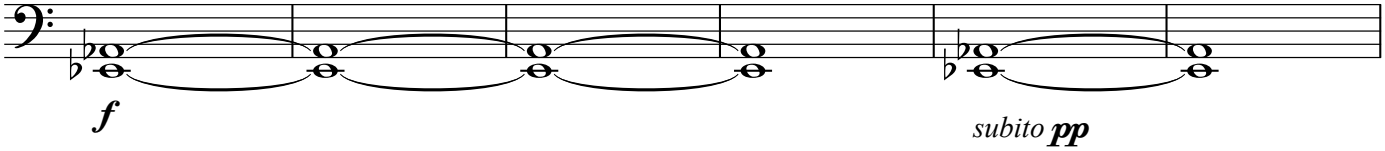

*153*

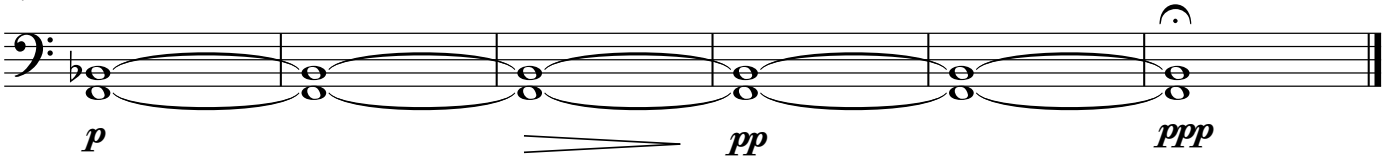



*159*




*165*




*171*

**molto rit.**