

P I E TÀ

FOR MOTORIZED VIOLONCELLO
AND ENSEMBLE

LISA STREICH

INSTRUMENTATION

- motorized violoncello
- piccolo, bass flute
- bass clarinet in Bb, clarinet in Bb
- percussion: vibraphone, wash board
- piano
- Violin
- Viola

DISPOSITION

PIANO VIOLIN VIOLA CLARINET FLUTE PERCUSSION

MOTORIZED
VIOLONCELLO

REMARKS

+1/8 +1/4 +1/2 +3/4

- 3/4 - 1/2 - 1/4 - 1/8

VIOLONCELLO

- I
II = roman numerals above a note indicate the string on which to play
III
IV

ord. = ordinario
s.p. = sul pont
m.s.p. = molto sul pont
s.t. = sul tasto
m.s.t. = molto sul tasto

= col legno battuto

= gradual progression from one technique to another

= high pressure on the bow, distorted sound

= momentum to trigger a motor passage

= arco saltando perpetuo

Here, the densest phase of an arco balzando must be kept going without interruption. The phase of the most rapid bouncing up and down is prevented from dying out when the bow is tossed upwards again and again by minimal and highly sensitive push in a down-bow motion - nothing more than a minute horizontal frictional resistance. The dense final phase of the rapid bouncing then perpetuates itself in this manner without interruption ad infinitum. Saltando perpetuo is possible only when the bow has been well rubbed with rosin and there is a film of rosin on the string; furthermore, the arm must be completely relaxed, and the entire procedure carefully controlled by the eyes and the ears.

PERCUSSION (VIBRAPHONE + WASH BOARD)

= damped dead note on Vibraphone

= scratch along the washboard with wooden stick

PIANO

= pluck string inside the piano

= make a glissando on strings in given range while holding the sustain pedal as long as notated
Ped. 8th

VIOLIN, VIOLA

- I
II = roman numerals above a note indicate the string on which to play
III
IV

= indicates the velocity of the bowing: 0 = no velocity

0.5 = very very slow = approx. 60 sec. per bow (unstable tone)
1 = very slow = approx. 15 sec. per bow (stable tone)
2 = slow = approx. 3 sec. per bow
3 = medium velocity = approx. 1 bow per sec.
4 = fast = approx. 1.5 bows per sec.
5 = very fast = approx. 2 bows per sec.
6 = as fast as possible = approx. 2.5 bows per sec.

all numbers lower than 1 should result in an unstable, grainy sound. Important with this action is that always the whole bow is to be used - the indication 6 doesn't mean a normal tremolo!
the dynamics indicate in this case the bow pressure:

ppp = very very light bow pressure
pp = very light bow pressure
p = light bow pressure
mf = medium bow pressure
f = high bow pressure
ff = very high bow pressure

MOTORS

-  = motor in F-Hole
-  = motor at bridge
-  = motor at tailpiece
-  = motor on surface
-  [1] [2] = momentum to trigger a motor passage

TECHNICAL RIDER

Equipment:

- Motorized violoncello (provided by composer)
- pre amplification box for motorized violoncello (provided by composer)
- digital to analog converter box for motors (provided by composer)
- PIETÀ max/MSP patch (provided by composer) requires max/MSP 6. A sound simulation is provided in the patch for rehearsal purposes.
- 1 little active loudspeaker under the chair of the cellist (f.ex. GENELEC 8030 A)
- 1 Audio Interface with 4 Jack outputs (for Motor control) 1 audio output (to the little loudspeakers under chair of cellist)
3 Jack inputs (for microphones from the violoncello (already amplified))
- Mixer
- 10 long male jack/jack cables
- 2 9V block batteries

questions and further details: streichlisa@yahoo.se

Durata: 7' 30"

PIETÀ (originally written for motorized violoncello and electronics) was written for "les ateliers concerts cursus I" and premiered in l'espace de projection Ircam, 7th of April 2012.
PIETÀ (for motorized violoncello and amplified ensemble) was written for ensemble Norrbotten NEO and premiered in Konserthuset Stockholm 4th of October 2015.
This final version of PIETÀ for motorized violoncello and ensemble is written for Niklas Seidl and Handwerk.

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AND ENSEMBLE

SCORE IN C

$\text{♩} = 70$

LISA STREICH 2012, 2015, 2016

≡

≡

≡

$\text{♩} = 52,5$

31

$\frac{1}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{4}$ IV $\frac{1}{8}$ $\frac{3}{4}$

VC. "p" *ppp* *m.s.p. → s.p.* *m.s.p. → s.p.* *m.s.p. → s.p.* *f* *m.s.p. → s.p.*

M. *f*

PICC. *ff* *ff* *ff* *ff* *ff*

B. CL. IN B_b *ff* *ff* *ff* *ff* *ff*

PERC. WB. *ff* *ff* *ff* *ff*

VIBR. +

PNO. VIBR. *ff* *ff* *ff* *ff* *ff*

(8) *ff* *ff* *ff* *ff* *ff*

VLN. *ffp* *ffp* *ffp* *ffp* *ffp*

VLA. *ffp* *ffp* *ffp* *ffp* *ffp*

40

1 4 3 4 1 8 4 8 ord. 1 8 8 1 4 3 4 1 8 1 4

VC. m.s.p. → s.p. *tr* m.s.p. → s.p. *tr* m.s.p. → s.p. *tr* m.s.p. *tr* m.s.p. *tr* m.s.p. *tr*

M. ff → p ff → ff → ff f pp ff → ff → ff ff → ff → ff ff → ff → ff

PICC. ff ff

B. CL. IN B \flat ff ff ff

PERC. ff + ff ff + ff ff + ff

PNO. ff ff ff

VLN. ff → ff → ff ff → ff → ff ff → ff → ff

VLA. ff → ff → ff ff → ff → ff

49

1 4 3 8 [9] 3 4 s.t. III 2 4 [10] 1 8 3 4 m.s.p. → s.t. 1 4 2 4 [11] 1 8 II 3 4 ord. 3 5 8

VC.

M.

PICC.

B. CL. IN B_b

PERC.

PNO.

VLN.

VLA.

60

VC. $\frac{5}{8}$ [12] M. $\frac{1}{8}$ - 3 $\frac{3}{8}$ [13] PNO. $\frac{1}{8}$ - 3 $\frac{3}{4}$ m.s.p. → m.s.t. $\frac{2}{4}$

ord. $\frac{4}{4}$ [14] $\frac{1}{4}$ ord. $\frac{6}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ [15] $\frac{2}{4}$

pp *pp* *pp* *pp* *pp* *m.s.p.* *f*



$\frac{2}{4}$ $\frac{1}{8}$ [16] $\frac{1}{4}$ IV $\frac{3}{8}$ $\frac{3}{4}$ ord. $\frac{6}{4}$ $\frac{1}{8}$ [17] $\frac{3}{8}$ $\frac{1}{8}$ $\frac{5}{4}$

VC. *m.s.p.* *ff* *mp* *pp* *pp* *m.s.p.* *"f"* *mp* *mf* *"pp"*

M. *ff* *mp* *f* *f* *f* *f* *f* *f* *f*

$\text{♪} = 70$



80 $\frac{5}{4}$ $\frac{1}{8}$ [18] $\frac{4}{8}$ $\frac{8}{4}$ $\frac{1}{8}$ $\frac{5}{8}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{7}{8}$ [19] $\frac{4}{8}$

VC. *ppp* *ppp* *m.s.p.* *"mf"* *mp* *"mp"* *"mp"* *ppp*

M. *f* *f* *f* *f* *f* *f* *f* *f*

= arco saltando perpetuo

90

4/8 3/8 II 5/8 III IV 3/8 5/8 1/8 7/4

VC. III pp

M. f MELODY (until b 106) 21 mf

B. FL. pppp

CL. IN B_b pppp

VIBR. D pppp

VLN. pppp

VLA. B_b pppp

IV

98

7 4

VC.

M.

PNO.

105

7 4

8 4

5 4 ord. → m.s.p. → s.t. 4 8 [24]

23

1 4 3 4 6 8

VC.

M.

PNO.

114

6 8 [25] 2 8 5 8 [26] 27

VC.

M.

PNO.

PARIS 2012, VÄRMLAND 2015, LAGO MAGGIORE 2016.
(8)-----J