

PortRait of the ArTist,NYC2001
for Solo CeLlo wiTh ElectrOnics**

by PaT MuChmore



Performance Notes

In general, the alignment of the solo part with the electronics part can be quite loose. After repeated practicing, the basic timing of the sections, such as the cadenza, will become clear. Only the middle section, marked "Violent," should be exactly with the electronics, and the tempo is obvious due to a constant eighth note pulse in the electronic part. Otherwise, only a few notes must be exactly with the CD, as shown with dashed lines between the cello part and the electronics part. In most other instances, the electronics part fades in and modifies a note in the solo part. Although it is important to get to this note before the electronics modify it, there is plenty of room for error before the electronics come in. Repeated practice will make this second nature. In particular, the section following the cadenza will be quite variable. With practice, the single statement of the melody in the electronics at the end of the second-to-last line will become a roadmark by which to gauge the tempo of the remaining section and the number of repetitions in the accelerating 64th-note line.

The following notes refer to specific moments in the piece:

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*) [beginning of first line] This open D is held all the way through to the harmonic D halfway through the first line. The bending pitches happen on the G-string underneath the held open D. Throughout you should bow as necessary, as smoothly as possible at first, although the bow changes can become more obvious during the final crescendo. Do not make any bow changes until after the D in the electronic part begins.

**) [end of first line] During this passage, the electronics should drown the cello out completely. You should try to crescendo to keep up, but be surpassed by the sheer volume and density. The last note, marked *subito piano*, should be completely inaudible until the electronics suddenly cut off.

***) [end of fourth line] Play this chord in a heavy stroke with the thumb. The following section should be in tempo with the pounding eighth notes in the electronics.

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*) [end of first line] You won't need to play all of this soft intervening section. Just stop as soon as you are interrupted by the electronics.

**) [middle of third line] This should be noticeably slower than the eighth notes in the electronics. Use full bow strokes on each note and "pull" against the tempo.

*) [beginning of cadenza] Halfway through the held A unison, begin a slow glissando on the D-string from A to Bb while continuing to hold the open A-string throughout.

**) [end of fourth line] This and all subsequent grace notes should be violent. Come off of it immediately with a left-hand pizzicato while still bowing. The open A-string may ring some, and this is fine.

***) [middle of last line] Cut off as soon as you hear the first of the three hard hits in the electronic part. The specific number of notes in the accelerating 64ths is unimportant.

*) [end of last line] Although you should hit this open C-G doublestop as loudly as possible and use as many fast, full bow strokes as desired, you will be entirely inaudible underneath the electronic part. As the piece winds down, slow down the bow and bow changes. While the electronic part is still present, begin a final, long down bow and fade out for several seconds after the electronic part has faded away. The last harmonics should be ghostly.

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Pat Muchmore

BEGIN CD PLAYBACK

Mysterious

Electronics: *p*, *fff*

Violoncello: *pp*, *mf*, *mp*, *fff*, *sub. p*

Pensive ($\text{d} = \text{c. } 55$)

Electronics: *n.*, *ff*, *pp*, *mf*, *f*, *mf*

Vc.: *mf*, *pp*, *mf*, *f*, *mf*

Violent ($\text{d} = \text{c. } 110$)

Electronics: *fff*

Vc.: *f*, *no decresc.*, *f*, *fff*, *pizz.*, *arco*, *fff*

Electronics

Vc.

Elec. {
 Vc. { 33
 Pensive ($\text{J}=\text{c. } 55$) Violent ($\text{J}=\text{c. } 110$)

Elec. {
 Vc. { 38 arco
 Suddenly Slower **)

CADENZA Brutal

Vc. { 47 sssp fff sfff sffz 0** rit.
 Vc. { 53 sffz 6 mff

Elec. {
 Vc. { 58 Vehemently ($\text{J}=\text{c. } 55$) non vib. molto vib.

Elec. {
 Vc. { 64 f simile ff n.
 Vc. { 64 ****) * sfffz () n.