

Cello

Serene (♩=c.60)
pizz. like a guitar
let notes ring as much as possible

expressive, taking over from the piano
arco V

Feral (♩=c.110)
heavy pizz, with thumb

Serene (♩=c.60)
arco

Piano

Expressive (♩=c.60)
mf

Feral (♩=c.147)
fff

Suppressed Viciousness (♩=c.110)
p

Serene (♩=c.60)
expressive, taking over from the cello
p

expressive
mf

Vc.

Vicious
join pno. tempo

Expressive (♩=c.60)
p < > *pp*

bow as necessary

Feral (♩=c.147)
fff

Pno.

Feral (♩=c.110)
enter immediately after cello plays last note
f

after a significant pause, the piano starts the next out-of-phase melody section. The cello controls the tempo after the beginning, however.

expressive
both hands out of sync with the cello and each other

Serene (♩=c.60)
pp

Vicious (♩=c.110)
fff

Feral (♩=c.147)
fff

this is the cue for the final measure

Vicious (♩=110)
with practice mute

Cello

stabbing

fff *sfz* *f*

quasi speed metal *)
as violent as possible

fff sempre

simile

When the piano reaches this point stop abruptly, mid-phrase, and remove the practice mute. Wait for the next piano cue, and resume. The second time, play only one revolution plus two sixteenth notes.

Glissando

NO practice mute

sfz *sfz*

Expressive (♩=60)

begin once cello begins speed metal loop.

powerful and Romantic

p *mp* *mf* *f* *mp* *ff*

trem. *n. < f*

Feral (♩=110)

fff *ff* *fff* *ff* *fff* *f* *fff* *f* *fff* *mf* *p*

a tempo *simile*

Expressive (♩=60)

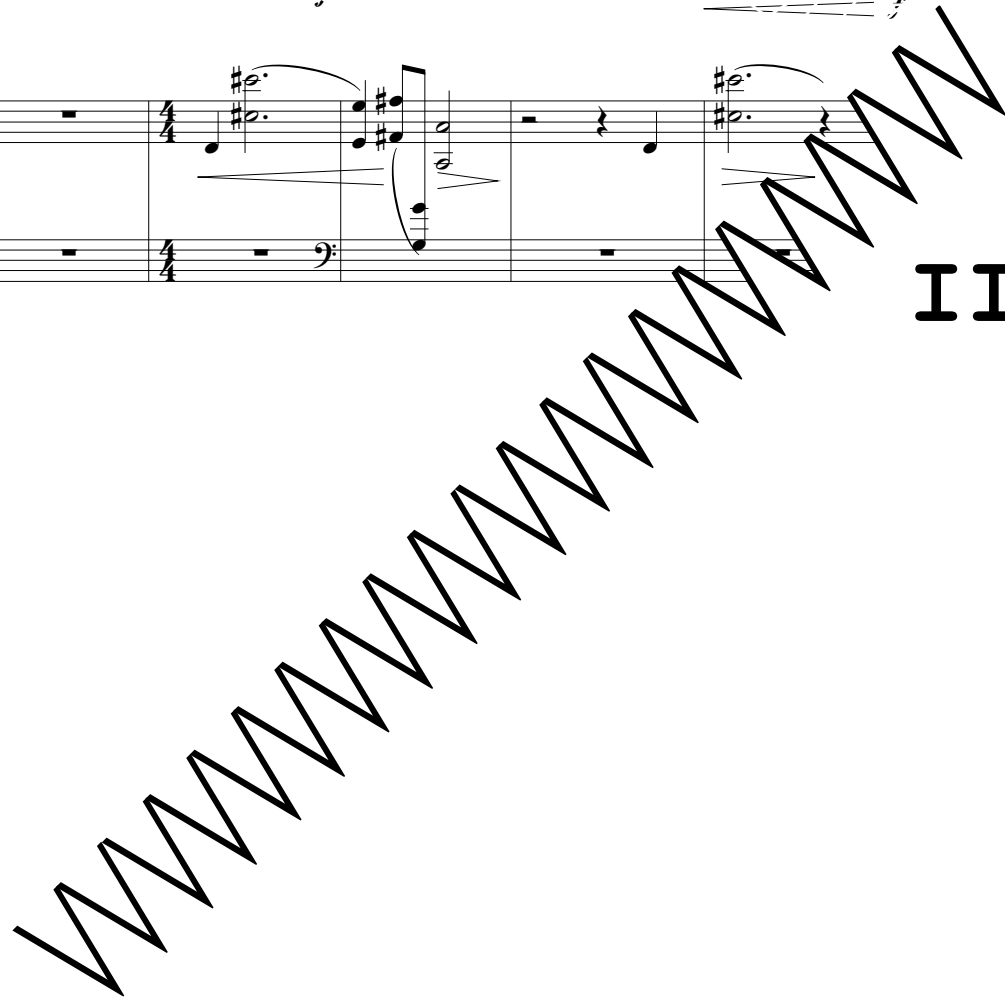
*) The style should not be at all clipped or staccato--every note should be given its full value with heavy, full bow strokes

Expressive (♩=60)

Offstage

Pno.

II.



Tolling

pizz.

l.v.

Vc.

mf

Pno.

mf

Cello

slow, grinding gliss.

n. *pp* *sfz* *n.* *fff* *sfz*

Serene ($\text{♩} = 60$) {accelerate and crescendo very gradually throughout movement}

sweetly, very expressive rubato

(p)

(♩ = c. 70)
expressive, but with far less rubato

rubato is fading away

Piano

screaching
8va

Offstage *fff*

feral
slow, grinding convergence *massive bowstrokes*

fff sempre

(♩ = c. 80) *becoming mechanical* *(♩ = c. 90)* *(♩ = c. 100)*

(mp) *(mf)* *f*

Pno.

completely mechanical
(♩ = c. 110)

Gliss *n.* *sfz* *Gliss* *n.* *sfz*

fff

Pno.

Of stage *determined* **ff**

{stay at this tempo and dynamic until the next indication}

Ferociously Mechanistic *final accel. -----*

Pno.

Serene (♩=60)

sweetly, very expressive rubato

molto rit.

Vc.

as fast as possible (without losing volume or accents)

Pno.

*) Frankly, this crescendo is more mental than real. You should already be at pretty much maximum volume. Still, the volume should reach something beyond the normal limits of dynamics in classical music. You should be pounding each note as hard as possible. Don't hurt yourself of course (although a little blood on the keys never killed anyone).

**) This effect is easier to do than describe. It is simply a natural harmonic touching G on the D-string at the same time as a touch-fourth artificial harmonic is played on the G-string. The bottom note of this particular artificial harmonic (C touching F) does not need to be played so that it touches the fingerboard (which would ruin the D-string natural harmonic) because C is itself a natural harmonic node. Does that make any sense? Try it, it's cool.

ba_11..austere/infect/mechanism

Romantically Expressive (♩=75)

Cello

legato *p* *mf* *brief*, *molto vib.*

Piano

mf *f*

n. *sfz* *f*

Feral

Offstage *sfz* *f*

Repeat intermittently until end of movement

Vc.

Passionate *full bows* *ff*

Pno.

fff *ff* *fff* *fff*

30

30

Feral *fff* *sfz*

Vc.

Gliss *fp* *sfz*

Pno.

30

30

30

Gliss *fp* *sfz*

Repeat intermittently until end of movement

Offstage elements should be quite dense at this point, so that there is a muted cacophony when the piano stops arpeggiating.

Romantically Expressive (♩=75)

Vc. *pp* *f* *p* *sfz*

Pno. *f*

30

Randomly arpeggiate in any octaves.

The offstage elements begin to move onto the stage. At the same time, the players begin to shift to the notated mechanism phrase, repeating it in all octaves at various transpositions until it is the only thing audible. Continue this chaos for several seconds, and then everyone should cut off abruptly with an accent.

Vc. *fff*

Pno. *fff*

The cello should continue playing this motive in many octaves and at many transpositions

The pianist should strive to be heard over the tumult

