

# CREST / CLUTTER / CLAMOR

FOR SOLO CELLO

BY BRADLEY S. GREEN

2019

DURATION CA. 8:00



## Performance Notes

**General Notes and Metered Sections** – *Crest/Clutter/Clamor* is composed with a mix of both *spatial* and *metered notation*. The spatial notation is explained on the following page, but the metered sections require some extra explanation. For simplicity in switching between the metered and unmetered sections, most of the piece is composed with tempi related to the second (i.e. 60 bpm and 120bpm). However, though these sections are metered and usually contain four beats per measure (with a few exceptions), the cellist should make no attempt to perform with metrical accents.

The cellist should also not feel obligated to perform these sections with complete rhythmic exactness in relation to a steady beat and should instead strive for a relative translation of the score material and rhythmic proportions. The only exception to this is when there are multiple occurrences of the same rhythm in a row, in which case rhythmic consistency is somewhat more important. In other words, *the juxtaposition of color, dynamics, register, and the general density of attacks is more important than complete rhythmic accuracy*. In many ways, the metered sections are simply an extension of the unmetered sections, though much denser.

<u>Lines</u>	<u>Symbols</u>	<u>Verbal Notation</u>
<p>(vsb) —————&gt; vfb Proportionally transition from one technique to another.</p> <p>pz - - - - -   Continue the notated technique to the end of the bracket.</p> <p>↑   ↓ A vertical, double arrowed line either highlights when two techniques should occur in tandem, or shows the transition when the bow placement notation moves to its own staff.</p> <p>oo Circular bowing – See notes in staff for specific performance guidelines.</p> <p>∞ At the flared end, perform a sudden, dramatic crescendo to the notated dynamic level.</p> <p>▬ Transition from overpressure (solid end) to regular pressure (tapered end). In general, all overpressure should be as noisy as possible.</p>	<p>’ Breath marks are instances where the performer may take a <i>brief</i> moment to prepare for the next passage before continuing (does not need to be in tempo).</p> <p>(♩) Rhythmic values used for clarification during portamenti with unspecified pitches.</p> <p>□ Square Noteheads – Unvoiced (whispered) sounds made with the mouth.</p> <p>✕ “X” Noteheads – Percussive attacks made by the palm of the hand on the body of the cello.</p> <p>▲▼ Staccatissimo – Articulation that indicates an extremely short attack, almost as if the sound is “cut off” (i.e. much shorter than staccato).</p> <p>⏏ Perform beamed material as fast as possible.</p> <p>↑ Play below the bridge (open strings only).</p>	<p><u>Bow Speed</u></p> <p>vsb    Very slow bow nbs    Normal bow speed vfb    Very fast bow (use full length of bow)</p> <p><u>Bow Placement</u></p> <p>mst    Molto sul tasto st      Sul tasto ord.    Ordinario sp      Sul ponticello msp    Molto sul ponticello</p> <p><u>General</u></p> <p>clt    Col legno tratto clb    Col legno battuto m. vib   Molto vibrato n.v.    Non vibrato m. op.   Molto overpressure pz      Pizzicato (shorthand)</p>

## Performance Notes (cont.)

### Spatial Notation and Extra Staves

- 1) **Spatial Notation** – Any unmetred sections are spatialized, in which the performer should realize the material proportionally in relation to the approximate timing located at the top-left of each system. Each of these systems will either be 15 or 20 seconds in duration, and the hash marks denote five-second increments. Though the cellist should rehearse these sections with a timer, he or she should perform the piece freely and without a timer in order to “feel” the proportions instinctively. However, as a general rule, the cellist should take his or her time with these sections during performance, as it is better to go over the notated time than under.
- 2) **Bow Proximity to Bridge** – This staff shows the approximate bow placement in relation to the bridge. The topmost staff line indicates a general *molto sul ponticello*, while the bottommost staff line indicates to bow on top of the bridge. Lines and arrows indicate the placement of the bow and transitions between these two extremes. The aural result of bowing in these specified locations should be specific harmonics and multiphonics related to the open string being bowed.
- 3) **Resulting Harmonics (approx.)** – This staff shows the harmonics that should speak when bowing in the location specified in the staff underneath this one (explained in square 2). Please note that these overtones are *approximate*, and achieving them is dependent upon bow speed, pressure, and possibly the construction of the instrument. The performer should attempt to have the notated harmonics speak if possible; however, any non-notated harmonics that speak during performance are acceptable.
- 4) **Vocal and Percussive Sounds** – The staff below the main cello staff is for non-voiced (whispered) sounds made with the mouth (square noteheads) or percussive attacks made by the palm of the hand on the body of the cello (“x” noteheads).
- 5) **Lines on the Staff** – Continue the material that appears to the left of the line until the line ends.
- 6) **Arrows on the Staff** – Continue the material into the next system.

# CREST/CLUTTER/CLAMOR

Bradley S. Green

25" |-----| (5") |-----| (10") *sim.* |-----|-----|

Resulting Harmonics (approx.)

Bow Area

bridge

Cello

Mouth and Perc. Sounds

*pppp* *cresc.* (ord.)

25" |-----|-----|-----|-----|

Resulting Harmonics (approx.)

Bow Area

bridge

Cello

Mouth and Perc. Sounds

*pp* (nbs) *vfb* *nbs* *pp*

\*) Bow direction is not notated throughout the piece, and it is up to the performer to choose the best bowing. However, sustained pitches that cannot be performed in a single bow should restart smoothly when necessary.

\*\*) Use full length of bow for "vfb" (very fast bow).

# Green - Crest/Clutter/Clamor

25" |-----|-----|-----|-----|

The score consists of a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It features a series of notes with a sharp sign above them, followed by a bracketed section with a sharp sign and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It features a series of notes with a sharp sign above them, followed by a bracketed section with a sharp sign and a common time signature. A bridge section is indicated by a line labeled 'bridge' with a star symbol (\*) above it. The bridge section is followed by a section labeled '(nbs)' with an arrow pointing to 'vfb'. The section is marked 'molto cresc.'.

\*) Very slow and narrow circular bowing around notated area. The effect should be that the various notated overtones (and possibly others) sporadically fade in and out.

$\text{♩} = 120$   
ord., nbs

The score is a single staff in bass clef. It begins with a tempo marking of 120 beats per minute and a dynamic of *fff*. The notation includes various notes, rests, and accidentals. A section is marked with a wedge indicating a crescendo from *mf* to *p*. Another section is marked with a wedge indicating a decrescendo from *mf* to *pp*. The score ends with a section marked 'msp' with an arrow pointing to 'ord. m.vib.'.

The score is a single staff in bass clef. It begins with a dynamic of *fff*. The notation includes various notes, rests, and accidentals. A section is marked with a wedge indicating a crescendo from *mf* to *n.* (noisy). Another section is marked with a wedge indicating a decrescendo from *fff* to *mf*. The score ends with a section marked 'msp, I/II' with an arrow pointing to 'pz'.

# Green - Crest/Clutter/Clamor

(keep tempo as steady as possible)

15" |

*mf cresc.* *fff* *sub. pp* *15mb* *ffff*

15" |

*pp* *mp* *fff* *sub. pp*

15" |

*mf* *fff*

\*) Various, unspecified harmonics should speak.

\*\*) Transition to fast, unmetred tremolo.

\*\*\*) Slowly rotate bow from arco to col legno tratto.

# Green - Crest/Clutter/Clamor

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$\text{♩} = 60$   
(clt, msp)

mst —————> msp  
clb  
jeté. . . . .

*mf*  
...shht. shh... ...shht.

*pp* ————— *mf* *pp* ————— *ff*

*n.*  
↑  
▽  
sss... —————> shh...

\*) While continuing to arpeggiate the strings, perform an unspecified portamento upwards without fully depressing the strings (similar to performing harmonics).

$\text{♩} = 120$

ord.  
m.vib. —————

sp  
m.vib  
III —————

*ppp* ————— *fff* *15<sup>mb</sup>* *mf* *ppp*

pz —————

msp —————

I/II

*fff* *pp* *fff* *pp*



(o)

*fff* *pp* *fff* *mf*

tsh! tcha! shh... → ...sss

vsb m. op.

msp → mst  
clb  
jeté.....

*ff* *p*

$\text{♩} = 60$

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

st - - - - -

mst - |

*p* *fff* *mf*

msp - |

pz - - - - -

(start very slow, progress to AFAP)

*pp cresc.* *ffff*

(connect smoothly to next passage →)

\*) 3"-5"

(Slur as desired) - - - - -

\*) Perform random double/triple stops on open string as loud and fast as possible for 3"-5" before continuing smoothly to next passage.

# Green - Crest/Clutter/Clamor

6

15" |-----|-----|-----|

[Var]

msp

bridge

(ord.)

msp

msp

(fff)

mf

15" |-----|-----|-----|

msp

bridge

mst

vsb

mst

msp

ppp

II, 8va

\*) Very quick and dramatic circular bowing (single instance per notated loop) that transitions swiftly from molto sul tasto to the bridge and back to molto sul tasto. Plus (+) sign notation indicates left-hand pizz, and every iteration of this note should shift to a different microtone around the A.

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[illegible][illegible]

msp → mst  
clb, III/IV -  $\lceil$   
jeté.....

\*)  $\boxed{\text{msp} \leftrightarrow \text{mst}}$  clb, II - - - - - msp (just above bridge)

*fff* *mf* *pp*

tsh! tsh!

\*) Hit the D string in various areas between msp and mst. The effect should be the same overall pitch (D) with various other pitches speaking during the attack noise.

*pp* *mf* *fff* *pp*

*fff* *pp* *fff* *pp*

pz pz pz

clb

msp

**molto accel.** → AFAP

$\text{♩} = 60$   
arco

*mf* molto cresc.

(Slur as desired) — — — — —

IV - 1 III - 1

20" | — — — — — | — — — — — | — — — — — | — — — — — |

m.vib. — — — — — 1(ord.) → msp

*fff* *mf* *pp* *ffff*

8va

(msp) — — — — — ord.

(portamenti on each string to chord)

20" | — — — — — | — — — — — | — — — — — | — — — — — |

mst  
(I II III IV)

(mst) — — — — — st — — — — — ord — — — — — sp — — — — — msp →

(shift immediately) *dim.*

## Green - Crest/Clutter/Clamor

10

20"

ord.  
II

*p*

*ffff*

*ff*

shh.....shht!