# CREST/CLUTTER/CLAMOR

FOR SOLO CELLO

BY BRADLEY S. GREEN

2019

### **Performance Notes**

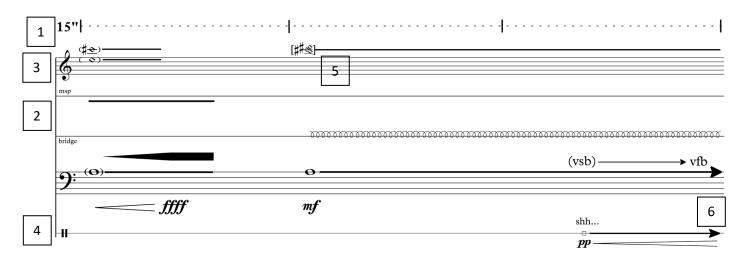
**General Notes and Metered Sections** – *Crest/Clutter/Clamor* is composed with a mix of both *spatial* and *metered notation*. The spatial notation is explained on the following page, but the metered sections require some extra explanation. For simplicity in switching between the metered and unmetered 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>			Verbal Notation	
(vsb) → vfb Proportionally transition from one technique to another.	take a <i>brief</i> mome	instances where the performer may ent to prepare for the next passage	Bow Sp vsb	<u>eed</u> Very slow bow	
pz   Continue the notated technique to the end of the bracket.  ↑ I  ♦ A vertical, double arrowed line either highlights when two techniques should occur in tandem, or shows the transition	Rhythmic values uportamenti with u	(does not need to be in tempo).  used for clarification during unspecified pitches.  s – Unvoiced (whispered) in the mouth.	nbs vfb Bow Pla mst st ord.	Normal bow speed Very fast bow (use full length of bow)  acement Molto sul tasto Sul tasto Ordinario	
when the bow placement notation moves to its own staff.  O Circular bowing – See notes in staff for specific performance		Percussive attacks made by the palm e body of the cello.	sp msp	Sul ponticello Molto sul ponticello	
guidelines.	extremely short a	rticulation that indicates an ttack, almost as if the sound is "cut orter than staccato).	Genera clt clb	Col legno tratto Col legno battuto	
At the flared end, perform a sudden, dramatic crescendo to the notated dynamic level.	1	material as fast as possible.	m. vib n.v. m. op. pz	Molto vibrato Non vibrato Molto overpressure Pizzicato (shorthand)	
Transition from overpressure (solid end) to regular pressure (tapered end). In general, all overpressure should be as noisy as possible.	Play below the bri	dge (open strings only).	P2	r izzicato (siloi tilaliu)	

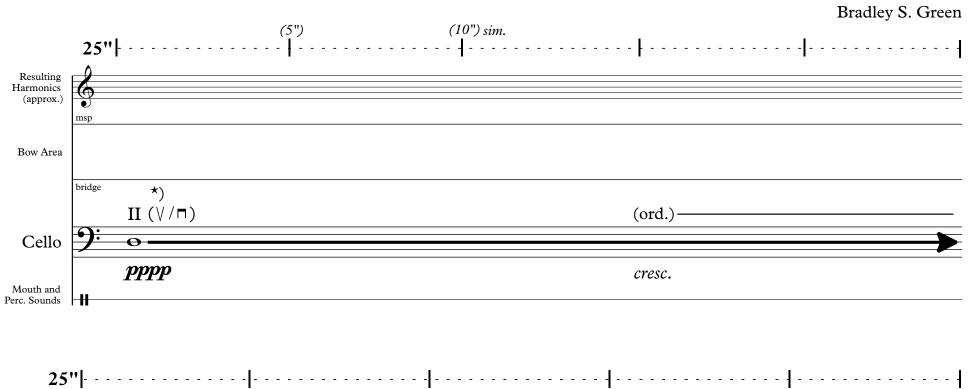
### Performance Notes (cont.)

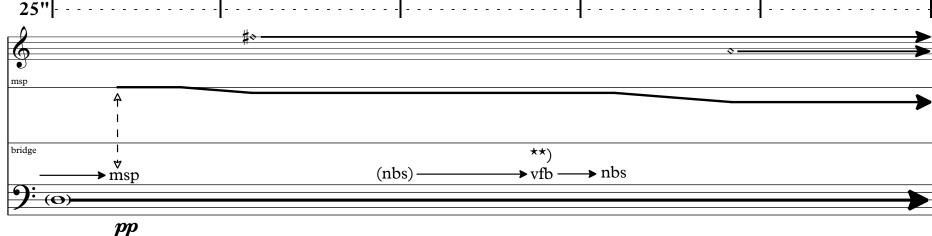
#### **Spatial Notation and Extra Staves**



- 1) Spatial Notation Any unmetered 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

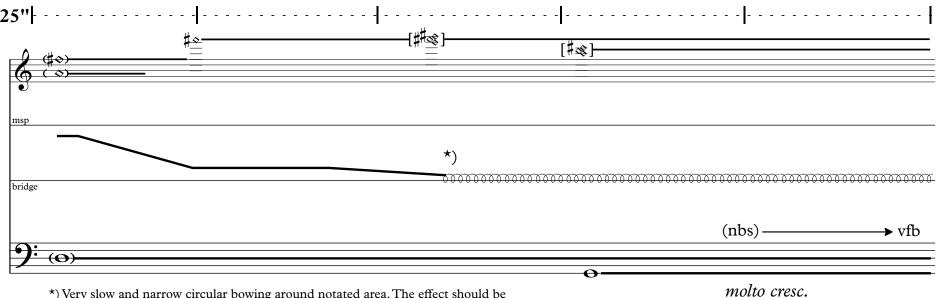




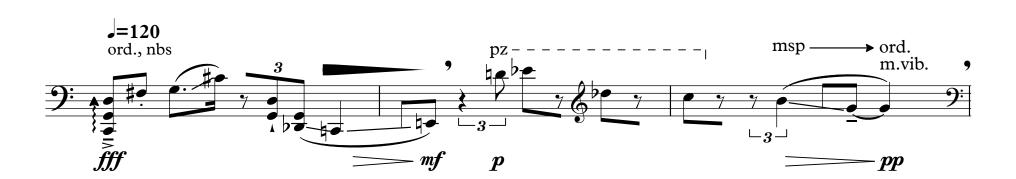
<sup>\*)</sup> Bow direction is not notated throughout the piece, and it is up to the performer to choose the best bowing. However, sustained pitches that cannot be performed in a single bow should restart smoothly when necessary.

<sup>\*\*)</sup> Use full length of bow for "vfb" (very fast bow).

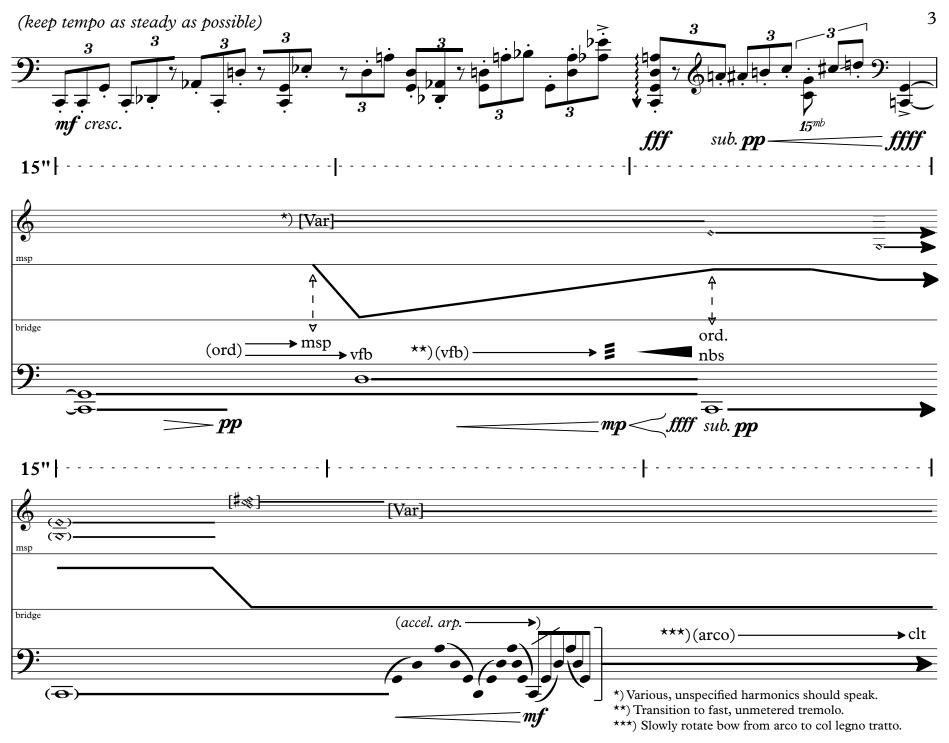


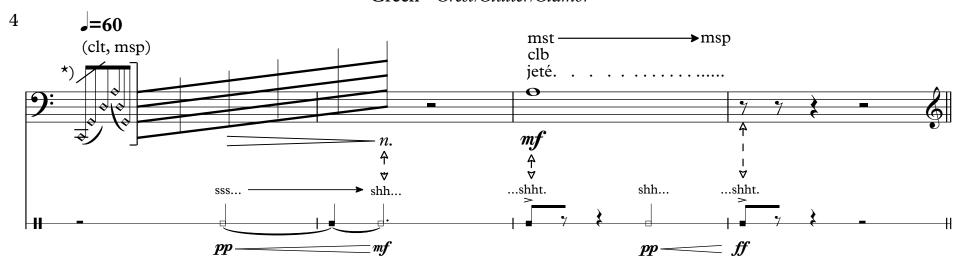


\*) Very slow and narrow circular bowing around notated area. The effect should be that the various notated overtones (and possibly others) sporadically fade in and out.





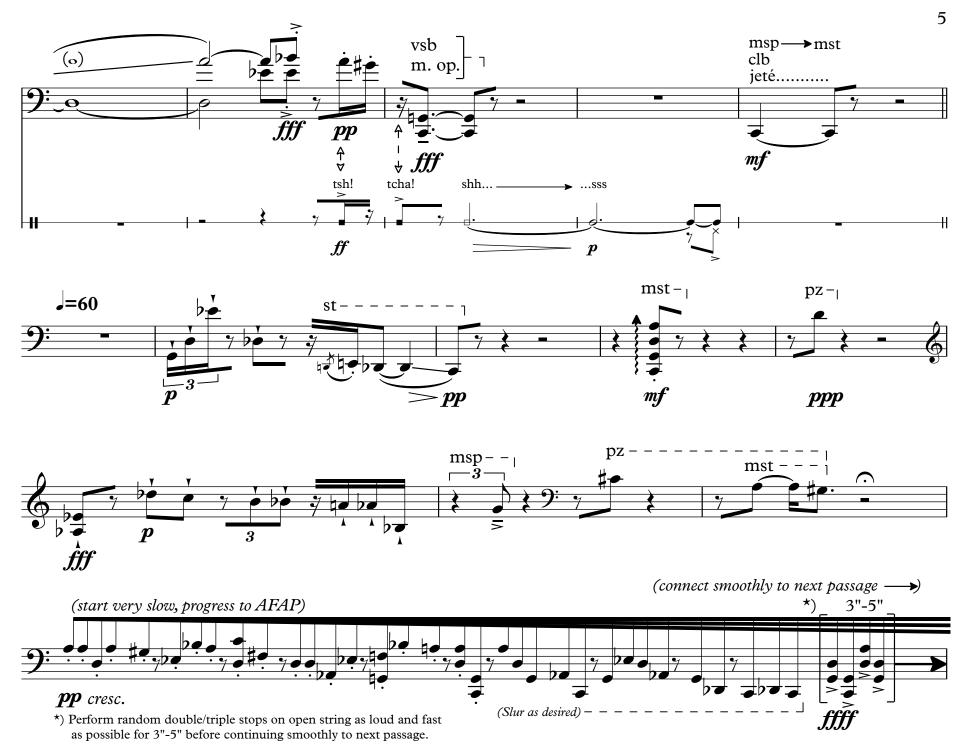


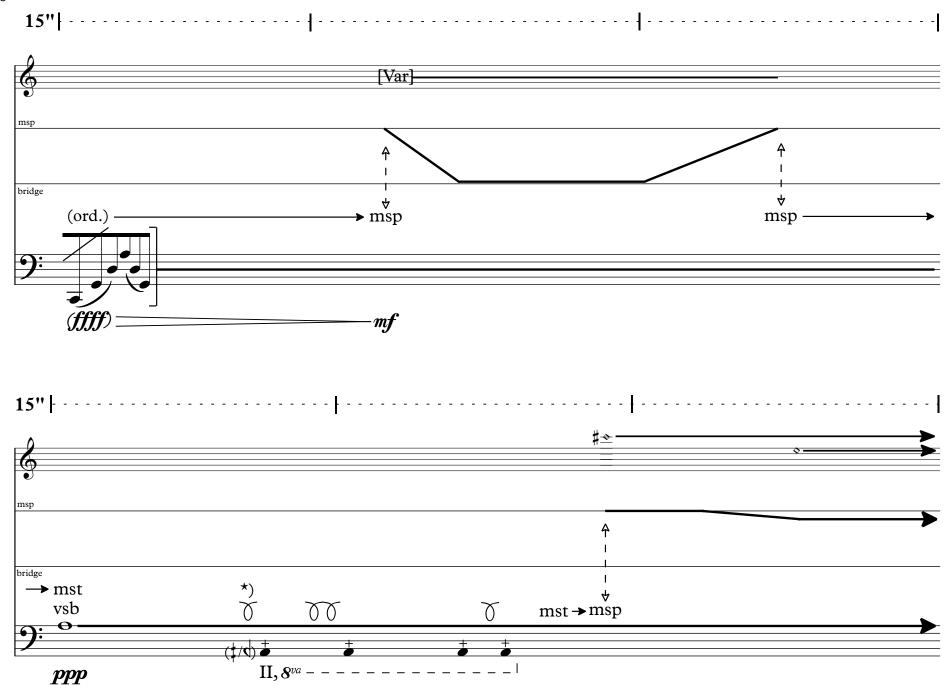


\*) While continuing to arpeggiate the strings, perform an unspecified portimento upwards without fully depressing the strings (similar to performing harmonics).



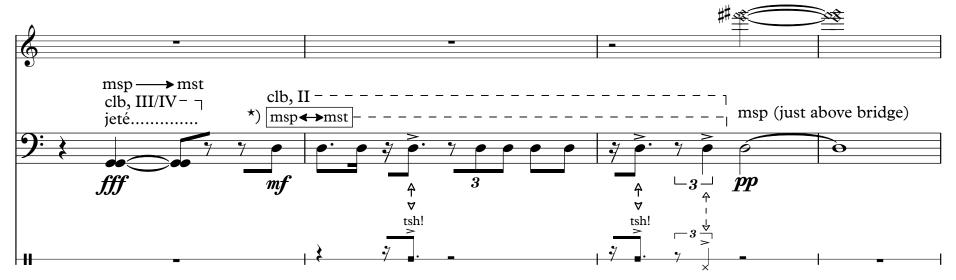






\*) Very quick and dramitic circular bowing (single instance per notated loop) that transitions swiftly from molto sul tasto to the bridge and back to molto sul tasto. Plus (+) sign notation indicates left-hand pizz, and every iteration of this note should shift to a different microtone around the A.





\*) 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.

