

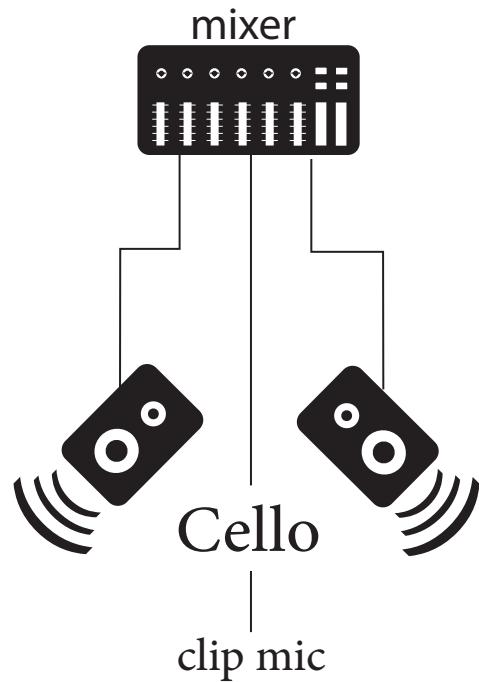
In times of passive voice

for amplified cello

James Diaz

[2019]

to Jairo Moreno



Audience

The speakers should be located behind the player and facing diagonally.

The level of amplification should compensate for the reduction made by the practice mute.

Reverberation should be added according to the acoustics of the space.

The perfect setup of the speakers and the player should create the illusion of a sound coming from the same source/location.



score



sound

to Jairo Moreno
In times of passive voice
 for amplified cello

James Diaz
 [2019]

scordatura

practice mute

**senza vib. (ALWAYS)
on the bridge**

III IV

ord.

[vertical bowing]

[jeté]

20"

ppp

f

pp

Insert 5 times

Presto

ff p

poco

[insert the music inside the box the number of times indicated, wherever/whenever you wish]

tr (d)

tr (d)

0

III 6

6

6

2 times

accel.

[throughout all the repetitions]

3 times

pizz.

l.v.

1. ppp semper

2. f = pp

f = pp

ff

p

mp

20"

The musical score consists of two parts. On the left, a dynamic section starts with ***ff***, followed by a decrescendo to ***p mp***, then a pizzicato section labeled **pizz.**. The tempo is **$\text{♩} = 120$** . On the right, a repeating pattern is shown with three boxes: ***f***, **m.s.p.**, and ***pp*** enclosed in a bracket. A dashed arrow points from the first box to the text "Insert 7 times". Below the score is the instruction "[7 inserts in total, you can omit any of the boxes if you wish]".

[7 inserts in total, you can omit any of the boxes if you wish]

$\text{♩} = 60$ rit. [throughout all the repetitions]

The musical score consists of two parts. On the left, a ritardando section is indicated with ***t*** and a wavy line, followed by a dynamic section starting with ***p*** and ending with ***f***. The instruction **1. *p* — *f* — *p* — *f*** is given below. On the right, a repeating pattern is shown with three boxes: ***p* — *ff*** (labeled "2 times"), ***pp* — *f*** (labeled "1. *pp* — *f*"), and ***p* — *mp* — *p* — *f*** (labeled "3 times"). The tempo is **$\text{♩} = 90$** . The dynamics ***p***, ***ff***, ***pp***, ***f***, ***mf***, ***sfz***, and ***sub*** are used throughout the section.

20"

pp semper

mf \longrightarrow **p**

Presto
on the bridge
p \longrightarrow **f**

Presto
pp \longrightarrow **f** \longrightarrow

Insert 5 times

20"

ord.

f \longrightarrow **p** \longrightarrow **f** \longrightarrow **ff**

m.s.t. \longrightarrow m.s.p.

accel.

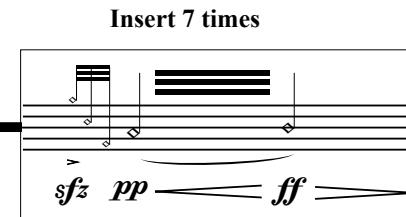
Presto
on the bridge
I \longrightarrow II
1. **p** \longrightarrow **f** \longrightarrow
2. **ppp**
3. **ff**
4. **ff** \longrightarrow **p**

20"

Presto
ord.

$\frac{1}{4}$

pp
sub



$\bullet = 60$

III

pp **mp**

m.s.t. → m.s.p.

pp **pp**

accel.

I

sfz pp <> **pp** <>

25"

$\bullet = 70$

ord.

pizz.

arco

pizz.

Insert 3 times

p f p_{sub} $\ll f \gg p$ f_{sub} $sfsz$

$p < f$

$\bullet = 60$

ord.

tr.

0

pizz.

arco

ord.
(extremely slow gliss.)

gliss.

m.s.t. → m.s.p.

f p f

p f p f

1. $\ll f \gg p$ f

2. ppp *sempre*

3. ff p

ff p ff

p_{sub}

3 times

20"

Insert 6 times

$\text{♩} = 70$

pp

gliss.

m.s.t.

ppp dolce

pp <>

$\text{♩} = 60$

ord.

pp

3

mf

p — *f*

p

m.s.t. — *m.s.p.*

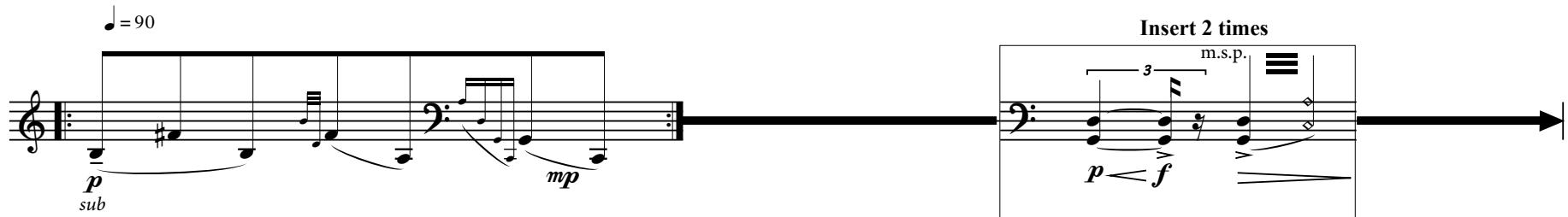
II

pp

ord.

accel.

15"



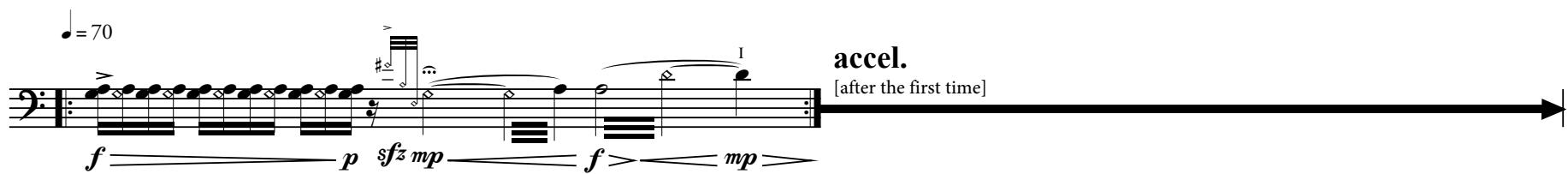
Insert 2 times

m.s.p.

3

p < f

20"



accel.
[after the first time]

20"

$\text{♩} = 60$

m.s.t. → m.s.p.

m.s.t. → m.s.p.

rit.

ff → *p* → *mp*

→ *f* → *pp*

 $\text{♩} = 120$

Choose the order

[play each letter, including their number of repetitions, only once, in any order]

A 6 times B 2 times C 8 times D 3 times E 10 times

on the bridge

p f_{sub} p_{sub}

pp → ff

p f_{sub}

pp → ff p

[circular bowing]

15"

m.s.p. → **ord.**

pp

IV

Insert 4 times

Presto
on the bridge

I
II
↑
↑
↑
↑

ff

senza sordina

Choose the order
[play each letter, including their number of repetitions, only once, in any order]

A 5 times
on the bridge

B

C 7 times

D 3 times

E 8 times

ppp

p

ppp

p

pp

$\text{♩} = 60$

sfs *pp* ————— *ff* ————— 1. *p* == *f* 2. *ppp sempre*

m.s.t. ————— m.s.p. ord.

2 times

rit.

ord.

p == *f* *ff* == *pp* == *f*

m.s.p. *tr*

a tempo ord. ————— *on the bridge* ord.

25" **accel. [to] $\text{♩} = 120$**

$\text{♩} = 70$

ord. → on the bridge **rit.**

$\text{♩} = 50$

ord. **pizz.**

$<\text{mf}> \text{pizz.}$

30"

arco

ord.
(extremely slow gliss.)

$\text{p} \xrightarrow{\text{mf}} \text{f}$

$\text{p} \xrightarrow{\text{mf}} \text{p}$

m.s.t. → m.s.p.

rit.
[after the first time]

25"

$\text{♩} = 90$

m.s.t. → m.s.p. m.s.t. → m.s.p.

Dynamics: p , ff , p (with *sub*), f , ppp (with *mf* below), ppp

Techniques: trill (with a wavy line), sustained notes with vertical stems.

Insert 4 times: sfz , p

20"

$\text{♩} = 50$

Dynamics: p (*dolce*)

Techniques: Rests, sustained notes with vertical stems.

Insert 3 times: pizz. (with a vertical stem), arco, p

20"

$\text{♩} = 90$

p
sub

ord. → on the bridge

pp

rit.
[after the first time]

25"

$\text{♩} = 50$

f

p **f**

p < **mf** > **f**

sub

ord.

gliss.

pizz.

arco
m.s.t. → m.s.p.

(extremely slow gliss.)

ord.

gliss.

rit.
[after the first time]