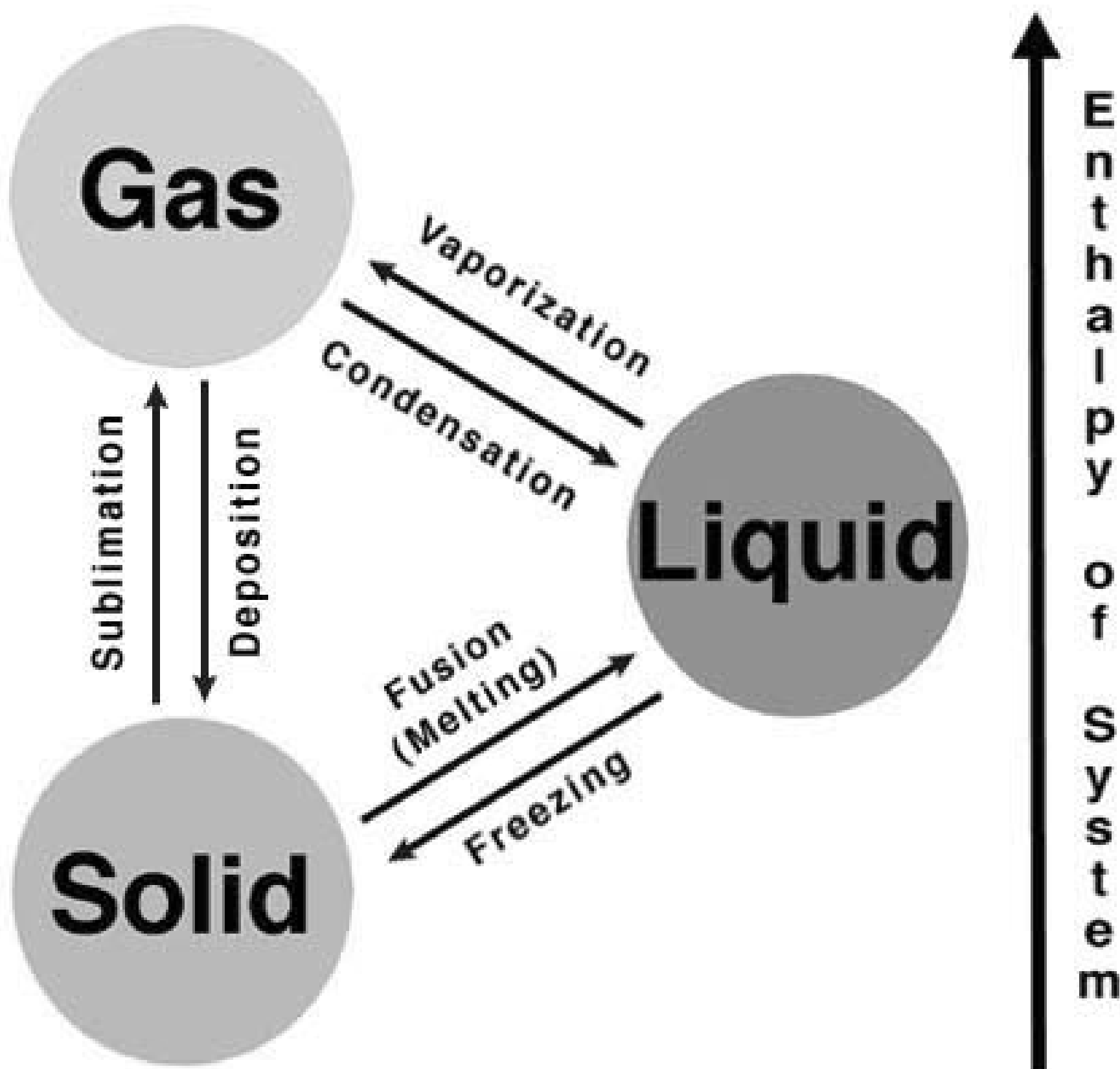


Melting, Vaporizing: Condensation Sublimation

3 Coincident Sounding Phase Transitions for Violoncello and Cimbalom

Jason M. Huffman
(2009)



Performance Notes:

Violoncello

The left hand pizzicatos in starting in bar 17 may be played on the open C string if the harmonic is too difficult to execute while sustaining the D.

Cimbalom

Sul ponticello and pizzacato markings are both cancelled by indication ord. Sul ponticello should occur as close to or on the bridge as possible while still giving a distinguishable pitch.

In movement II, one metal knitting needle (US size approximately 2 - 4) with sufficient length to cover the note span indicated in measure 42 is needed. The needle is placed on the strings, with its head placed between two strings of the upper note indicated to secure it in place. The needle is removed at the analogous indication in measure 48. The needle is again placed in measure 79 at any point beginning at the indication and before the last notes in the bottom staff in measure 83.

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I.

sul ponticello (s.p.)

♩ = 60

Violoncello

Violoncello score for measures 1-7. The staff shows a sequence of time signatures: 6/4, 3/4, 6/4, 5/4, 4/4, 3/4. Dynamics include *p*. Performance instructions include *ord.* (ordine) and *s.p.* (*sul ponticello*).

Cimbalom

Cimbalom score for measures 1-7. The staff shows the same sequence of time signatures. Dynamics include *pp* and *p*. Performance instructions include *ord.* and *s.p.*

Violoncello score for measures 8-14. Time signatures include 2/4, 3/4, 4/4, 5/4, 6/4, 3/4, 6/4. Dynamics include *mp*, *pp*, *f*, and *arco*. Performance instructions include *ord.*, *pizz.*, and *>*.

Cimbalom score for measures 8-14. Time signatures include 2/4, 3/4, 4/4, 5/4, 6/4, 3/4, 6/4. Dynamics include *f*, *pp*, *pp*, *f*, *f*, and *(p)*. Performance instructions include *ord.*, *pizz.*, *s.p.*, and *ord.*

Violoncello score for measures 15-20. Time signatures include 6/4, 3/4, 5/4, 4/4, 3/4. Dynamics include *mf*, *ff*, *f*, *p*, *f*, *p*, *f*, and *p*. Performance instructions include *arco*, *pizz.*, and *>*.

Cimbalom score for measures 15-20. Time signatures include 6/4, 3/4, 5/4, 4/4, 3/4. Dynamics include *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *mp*, *pp*, *pp*, *pp*, and *f*. Performance instructions include *ord.*, *pizz.*, and *>*.

Violoncello score for measures 21-26. Time signatures include 4/4, 5/4, 6/4. Dynamics include *mp*. Performance instructions include *ord.*

Cimbalom score for measures 21-26. Time signatures include 4/4, 5/4, 6/4. Dynamics include *pp*, *mp*, *f*, *pp*, *mp*, *f*, *mp*, *pp*, *mp*, *pp*, *mp*, and *pp*. Performance instructions include *ord.*

Musical score for measures 26-29. The system includes a bass line and a grand staff (treble and bass). The bass line starts at measure 26 with a *mf* dynamic and features a melodic line with various articulations and dynamics including *f*, *ff*, *f*, *p*, *f*, *f*, and *p*. It includes markings for *pizz.* and *arco*. The grand staff begins with a *mf* dynamic in the bass and a *pp* dynamic in the treble. Dynamics in the grand staff include *f*, *ff*, *f*, *ff*, and *f*. The piece changes time signatures from 3/4 to 6/4 to 5/4 to 4/4. A *Red.* (Reduction) bracket spans measures 26-29.

Musical score for measures 30-34. The system includes a bass line and a grand staff. The bass line features a melodic line with dynamics *f*, *f*, *f*, *f*, and *f*, including a triplet in measure 34. The grand staff has a treble line with long notes and a bass line with a melodic line. The time signature changes from 4/4 to 3/4 to 2/4 to 3/4 to 4/4.

Musical score for measures 35-36. The system includes a bass line and a grand staff. The bass line features a complex melodic line with dynamics *f* and *f*, including triplets and quintuplets. The grand staff has a treble line with long notes and a bass line with a melodic line. The time signature changes from 4/4 to 5/4 to 6/4.

Musical score for measures 37-38. The system includes a bass line and a grand staff. The bass line features a melodic line with dynamics *f* and *f*, including sextuplets and a triplet. The grand staff has a treble line with long notes and a bass line with a melodic line. The time signature changes from 6/4 to 6/4.

II.

♩ = 80

38 *mp* arco

arco *mp* *mp* *mp* arco *mf*

pizz. *ff* pizz. *f* pizz. *mf* pizz. *mf*

s.p. *f* *mf* *mp* *p*

ord. *mf* *mp* *p*

Red. *mf* *mp* *p*

42 *f* *mp* *ff* *p*

ord. *pp* *fff*

pp *fff*

Red. *fff*

45 *ff* *fff*

s.p. ord. *ff* *fff*

pizz. ord. *ff* *fff*

Red. *ff* *fff*

III.

♩ = 60

50

ff > mf ³ f ff < mf ³ f ff > mf ³ f

s.p. ord. s.p. ord. s.p. ord. s.p.

mf pizz. mf

s.p. ord. s.p. ord. s.p.

mf f pizz. mf

Reo.

53

ff > mf s.p. ord. s.p. ord. pizz. arco pizz. arco ord. s.p.

f mf f mf f > p < f mf

ord. s.p. ord.

ff mf ff

ord. pizz. ord.

Reo.

58

> f mf ³ f <> <> <> <> <> f >

s.p. ord. s.p. ord. s.p. ord. f pizz. s.p. ord. s.p.

mf ff f f p ord. p s.p. ord. f p f

s.p. ord. s.p. ord. s.p. ord. s.p. ord. s.p.

p f f s.p. pizz. ord. s.p. p f

Reo.

63

> f > f > f > f > ff f > mp f > mp f >

ord. ord. ord. ord. ord.

p f p p p f p f p f p f

Reo. Reo.

71

mf mp f mp f mp

s.p. ord. s.p. ord. pizz. s.p. ord. s.p. ord. s.p.

71

mf

s.p. ord. s.p. ord. s.p. ord. s.p. ord. s.p.

71

s.p. ord. s.p. ord. s.p. ord. s.p. ord. s.p. ord. s.p. ord. s.p.

mf mf mf mf mf

Reo. p mf p mf p p p p p

76

p mp p p mp p pp

ord. f pizz. ord.

76

mp

76

mp mp mp mp

ff ff ff

pp p

Reo. p

Slow tremolo with one beater

82

s.p.

pp mp pp n

82

pizz. pizz. ord.

82

p p ff n