

Ofer Pelz

Equilibrium

For Violoncello, Electronics and 9 Instruments

Ensemble

Flute
Oboe
Clarinet in Bb
Bassoon

Solo Violoncello
Tape (Concert Patch in Max/Msp or another sampler/live performance program).

Violin 1
Violin 2
Viola
Violoncello
Contrabass

Notes

The *ad libitum* sections; the sections marked by P.T. (proportional timing); and the sections without bar-lines are not to be conducted. The beginning of each section and most of the Tape entrances are marked with a number; **1**, **2**, etc. which corresponds to the downbeat of the conductor. In the *ad libitum* sections all the rhythmic values are written approximately, which means that the placing of the notes one above the other in the score does not necessarily mean that they are played simultaneously. On the other hand, in the conducted sections (marked by time signature and bar-lines) all the rhythmic values are precise.

Bar-lines and subdivisions within the bar do not indicate accentuation. The bar-lines are serving simply for synchronization and orientation.









The accidentals apply only to the notes they precede.

The Tape part should be played in a volume that is balanced with the cello and the ensemble. In general, once the volume of the Tape is fixed, it

should not be changed during the performance, because in the samples themselves there are volume changes from *ppp* to *fff*. The cello must be amplified with a microphone in a way that the tape and the cello are in balance and coming out from the same speakers. Basically, the ensemble should not be amplified; but in some cases (like in a case of bad acoustic conditions) the ensemble can be amplified. The conductor and the soloist should know the soundtrack so that they can use cues from the samples that are marked in the score by-●.

The Max/Msp Patch provided (or a live performance program such as "Live Abeltone" or other sampler) should be uploaded with the samples given, in an increasing order. The samples should be played one after the other. It is possible to give the soloist to activate the samplers changes with a Midi pedal, or to give it to a technician. Both the technician or the soloist must follow the score for orientation and should have eye contact with the conductor as any other instrument. On the score the entrance cues of the samples are marked by- [1-36'], [2-18'] etc. In this manner the first number refers to the sample should be activated, and the second number after the hyphen for the duration of the sample. For example – 1 is 36 seconds, 2 is 18 seconds and so on. Some of the samples are overlapping each other, meaning that while one sample is still playing, the technician must play another one. In this case, it is extremely important that the sampler or the patch are able to play multiple samples in parallel at the same time.


There are time frames marked - $\left[\rightarrow \leftarrow \right]^{5''}$, that gives the time frame of the music in between the arrows (this example is 5 seconds). When the electronics is playing, those time frames need to be very precise (for this end, it's possible to use a clock). When the tape is not playing, they can be inaccurate and give a general idea of the time frame.

-  signifies accelerando
-  signifies rallentando or ritenuto
-  a line drawn from notes or fragments that indicates to continue the note or the fragment.
-  an arrow that points a connection between two lines and gives an enter cue or orientation.
- S a sudden stop
- , , ,  breaks used in the score: very short (breath), short fermata, normal fermata, long fermata.

The sign \sim indicates a gradual and slow change over from one playing technique to another (e.g., sul tasto \sim sul pont, or, secco \sim vibrato).




On the strings part:

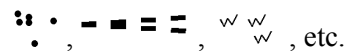
L.V. - Let Vibrate

 - extreme bow pressure

- ϕ Rasgueado – a type of pizzicato should be used (A Flamenco method of plucking the guitar). The cellist should pluck all the strings specified with the four fingers, in a circular manner (back and forth).

Symbols used on the Tape part:

-  Signifies (as mentioned before) a cue for the conductor or the cellist, played at the Tape part. This cue is a significant short event in the tape, that it is noticeable.
- , ⁽⁷⁾ Signifies the bits needed to be counted before a specific enter of the tape (on the conducted sections). It does not necessarily mean that there is an actual break in the music, but it helps to synchronize the enter.
-  Signifies that the tape is still playing a sample.

, etc.

graphic illustrations that gives the conductor a general clue of what the tape is playing (not all the samples are illustrated but only the important ones for orientation).

Duration: approximately 19 minutes

Equilibrium

A

1

Violoncello

P.T. *secco* **1a** 15" **1b** 20" 20"

fp *ppp* *ff*

vib.

The natural harmonic becomes a note at the same position

Tape

11" 22" 14" 4"

pp [1-36"]



2

Vc.

con sord. **2a** 4" 17" 7" 3" 3"

pp *ff* *sfz* *gliss.*

vib.

The natural harmonic becomes a note at the same position

Tape

secco 9" 9" 15"

fp *pp* *ff*

[2-18"]



3

Vc.

arco sul tasto senza sord. **3a** 18" 1:15"

mf *pppp*

large & slow vib. sul pont.

Tape

mf *pppp* solo tape

[3-1:33"]

4

Vc. *pp* sul tasto *p* vib. *mf* molto vib. sul pont. *fff*

The player gets a cue from the tape to enter at 1:22"

The player gets a cue from the tape to pause at 1:33"

33" 5" 5"

Tape *pp* *fff*



5 pizz. =60 *sfz* arco *f* **5a** arco *ff* **5b** arco *fff* **5c** *fpp*

6"

4-1" 5-1" 6-6"

solo Vc. *pizz.* *pizz.* *pizz.* *pizz.*

Tape



6 pizz. P.T. *f cresc.* **6a** Rasgueado (a method of plucking like in flamenco) **6b** **6c** **6d**

3" 5" 4" 6" 3"

7-2" 8-2" 9-18"

solo Vc. *f cresc.*

Tape

6

6" **6e** 3" **6f** 3" **6g** 5" **6h** 6" **6i** 5"

solo Vc.

Tape

10-1-00

f *pppp*



7

solo Vc.

p *espressivo* *mp*

Tape



7a 40"

Vc.

pp

Tape

11-10"

B

8

♩ = 40 ca

Fl.

11

Flute

Ob.

10"

pp

5" **10**

Oboe

mp

Cl.

9

Clarinet in B \flat

ppp

mp

12

Bsn.

Vln. I

con sord.

Violin I

ppp

almost inaudible,
covered by the winds

Vln. II

con sord.

Violin II

ppp

almost inaudible,
covered by the winds

Vla.

con sord.

5"

pp

inaudible entry,
as if emerging from nothing, try to enter from the electronics

Fl.

Ob.

Cl.

Bassoon

Vln. I

Vln. II

13

14

fpp

p

8"

*

*

*

*repeat the fragment till a cue given by the conductor and jump to [14]

Musical score for measures 15 and 16. The score includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Violoncello (solo), Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 15 starts with a *mf* dynamic and a triplet of eighth notes. Measure 16 begins with a repeat sign and an asterisk, indicating a repeat until a conductor's cue, followed by a jump to measure 16. The woodwind parts feature various articulations and dynamics, while the string parts are marked *pp*.

*repeat the fragment till a cue given by the conductor and jump to [16]

Fl. *mf* S

Ob. *mf* S

Cl. *mf* S

Bsn. *mf* S

solo Vc. *ppp* (mf) *f* *non tremolo* *tremolo* *pizz.* *arco*

Tape *sfz*

Vln. I *mf* S

Vln. II *mf* S

Vla. *mf* S

Vc. *mf* S

Cb. *mf* S

17

18 $\text{♩} = 150 \text{ Ca}$

19 *intensive and getting gradually faster and stronger*

20

12-1"

13-1"

solo Vc. *f* *p* *mf* *ord* *sul pont.*

Tape

solo Vc. **21** **22** **23** **24** **25** *ff* *mp* *f*

Tape **14-7"** *mf* *sfz* **15-3"** *sfz* **16-3"** *mp*

solo Vc. *f* *mp* **26** **27** **28** *mf*

Tape **17-4"** *f* **18-5"**

solo Vc. (molto accel.) **29** *ff* **30** *ff*

Tape *gliss.* **19-3"** **20-17"**

solo Vc.

sul pont. *p* *f* *p* *f* *pp* molto cresc.

Tape

solo Vc.

31 32

sul pont. *fff* Large Vib. almost a trill extreme pressure on the string *fff* L.V. pizz. 3"

Tape

21-7" 22-55"

solo Vc.

33 33a 33b 34 34a 34b 34c

P.T. arco con sord. *pp* molto espress. senza sord. *mf* *pp* 53" 4"

The cello part should more or less refer to the Tape part as indicated

Tape

D
35 $\text{♩} = 75 \text{ Ca}$ 36

Vln. I *p* con sord.

Vln. II *p* con sord.

Vla. *p* con sord.

Vc. *p* con sord.

Cb. *mp*

The image shows a page of a musical score for a string ensemble. The instruments are Violin I, Violin II, Viola, Violoncello solo, and Contrabass. The score is written in a common time signature. The Violoncello solo part starts with a dynamic marking of *fp* (fortissimo piano) and ends with *pp* (pianissimo). There are rehearsal marks and cues throughout the score, including a box containing the number 37. A 6-measure repeat sign is present above the Violin I staff. The score includes various musical notations such as slurs, accents, and triplets.

*repeat the fragment till a cue given by the conductor and jump to 37

Fl. 39 39c

Flute *fp* *fp*

Cl. 38 39a 39b

Clarinet in Bb *fp* *fp*

solo Vc. *fp* *fp* vib. slow vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score features seven staves. The top two staves are for Flute and Clarinet in Bb, both playing a sustained note with a forte-piano (*fp*) dynamic. The third staff is for solo Violoncello, also playing a sustained note with *fp* dynamics, with markings for vibrato and slow vibrato. The bottom five staves are for string instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. These staves contain complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations like accents and slurs. Measure numbers 38, 39a, 39b, and 39c are indicated in boxes above the Clarinet and Flute staves.

40

Fl. *mf*

Oboe *p* 40a

Cl. *mp*

Bsn.

solo Vc. *mp* (molto accel.)

Tape *sfz* 23-30"

Vln. I *mp* (molto accel.) (molto rall.)

Vln. II *mp* (molto accel.) (molto rall.)

Vla. *mp* (molto accel.) (molto rall.)

Vc. *mp* (molto accel.) (molto rall.)

Cb. *mp* (molto accel.) (molto rall.)

Flute *f* 15" 41 =65

Oboe *f*

Clarinet in Bb *f*

Bassoon *f*

Violoncello *f* molto vib.

Violin I *f* gliss.

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f*

*repeat the fragment till a cue given by the conductor

42

Fl. *f (mp)* $\text{♩} = 45$

Ob. *p*

Cl. *p*

Bsn. *pp*

solo Vc. *p* solo

Tape $\text{♩} = 45$

Vln. I *pp* $\text{♩} = 45$

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Detailed description: This page of a musical score covers measures 42, 43, and 44. The music is in 2/2 time and features a variety of instruments. The Flute part starts with a dynamic of *f (mp)* and a tempo marking of $\text{♩} = 45$. The Oboe, Clarinet, and Bassoon parts are marked *p* and *pp* respectively. The Solo Violin part is marked *p* and includes a 'solo' instruction. The Tape part consists of a continuous wavy line. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts are all marked *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings. A rehearsal mark '42' is located at the beginning of the first staff. A fermata is present at the end of measure 44.