

Fabricated Dialogue

for

Cello and Audio

Program Notes:

Fabricated Dialogue, for Cello and Audio

10'30"

Fabricated Dialogue is simply a dialogue between two voices, one of fixed timbre and the other of multiple timbres. Imitation is the main compositional device. One voice makes a statement and the other voice imitates. At times the imitation is backwards or inverted, while other times it is stretched out, compressed or a combination of these techniques. As the dialogue continues, it begins to degenerate until there is no longer any resemblance of a conversation. The piece was developed from a previously written composition for solo cello. Small segments were extracted from an audio recording and were used for the cello as well as the audio.

Stage Set-up:

The 'cellist should be center stage, on each side there should be a speaker so that the player can hear the audio. Directly underneath the music stand should be a CD player, the CD time readout should be visible to the 'cellist and placed in a position so the player does not need to turn their head to look at the readout. The 'cellist presses the play button on the CD player, follows the time line and begins to play.

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for

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by

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Fabricated Dialogue

0:00 0:05 0:10 0:15 0:20 0:25 0:30

Violoncello

♩ = 50 to 60

0:13 *f**p* < *f* *Pizz* *p* 0:25 *f**p* < *f* *Arco*

Audio

0:30 0:35 0:40 0:45 0:50

Pizz *p* 0:36 *f* > *p* *Arco* 0:40 *Pizz* *p* < *f* 0:44 *f* *Arco*

0:50 0:55 1:00 1:10 1:15 1:20

0:56 *f**p* < *f* *p* *f**p* < *f* *p* *f* > *p*

1:23 1:25 1:30 1:35 1:40

f > *p* *Pizz* *f* *p* 3

1:26 *p* < *f* *f*

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2

1:45

1:50

1:55

2:00

2:05

Bass clef staff with musical notation and waveform. Time markers: 1:48, 1:55, 2:04. Dynamics: *f* > *p*, *f*, *p*, *f*. Includes a triplet of eighth notes at 1:55.

2:07

2:10

2:15

2:20

2:25

Bass clef staff with musical notation and waveform. Time markers: 2:07, 2:12, 2:14, 2:17, 2:20. Dynamics: *f*, *f*, *f*, *f* > *mp*, *mf* > *mp*. Includes the word "Arco" at 2:07 and a triplet of eighth notes at 2:20.

2:25

2:27

2:30

2:35

2:40

Bass clef staff with musical notation and waveform. Time markers: 2:25, 2:27, 2:30, 2:36. Dynamics: *f* > *mp*, *mf* > *mp* < *ff*, *f*, *mp*. Includes a triplet of eighth notes at 2:30.

2:40

2:45

2:50

2:55

Bass clef staff with musical notation and waveform. Time markers: 2:46, 2:54. Dynamics: *mf*, *mp*, *f*, *mf* > *mp*, *pp* < *ff*. Includes a triplet of eighth notes at 2:54.

3

2:56 3:00 3:05 3:10 3:14

3:03

pp < *ff* > *pp*

3:08

pp < *ff* > *pp*

3:15 3:20 3:25 3:30

3:20

mf > *mp*

3:28

pp < *ff* >

3:18

pp < *ff* > *pp*

3:31 3:35 3:40 3:45

pp

3:36

3:45

pp < *ff* > *pp*

3:48 3:50 3:55 4:00

3:51

3:54

3:56

3:59

p *f* *mp* *f*

4

4:00

4:05

4:10

4:15

4:04 4:06 4:08 4:11

f *f* *f* *f*

This system shows the first six measures of the piece. The notation is in bass clef. Measures 4:04 and 4:06 feature eighth-note patterns with accents. Measures 4:08 and 4:11 feature eighth-note patterns with accents and a crescendo leading to a final note.

4:15

4:20

4:25

4:28

4:30

4:20

Pizz *Arco*

p *f* *ff*

This system contains measures 4:20 through 4:30. Measure 4:20 is a half note with a piano (*p*) dynamic. Measures 4:25 and 4:28 are marked *Pizz* (pizzicato) and *Arco* (arco), respectively. The dynamics range from piano (*p*) to fortissimo (*ff*).

4:30

4:37

4:40

4:44

4:45

4:50

4:30 4:50

f *f* *f* *f* *ff* *f*

This system contains measures 4:30 through 4:50. It features several measures with fortissimo (*f*) dynamics and a half note with fortissimo fortissimo (*ff*) dynamic.

4:51

4:55

5:00

5:03

5:05

5:10

4:55 5:09

pp *mp* *f* *p* *f*

This system contains measures 4:55 through 5:10. It features a half note with piano-piano (*pp*) dynamic, followed by a half note with mezzo-piano (*mp*) dynamic, and a half note with forte (*f*) dynamic. The system concludes with a sixteenth-note pattern with piano (*p*) and forte (*f*) dynamics.

5

5:10 5:11 5:15 5:20 5:23 5:25

Pizz
mf *p* *f* *mf*³
Arco

5:17

5:26 5:31 5:35 5:39 5:40 5:42 5:45

*mf*³ *pp* *f* *pp* *f*³ *f* *p* *f*³ *p*³
pp *ff* *pp* *pp* *ff* *pp* *ff*

5:40

5:46 5:50 5:55 6:00 6:05 6:10

f *ff* *pp* *f* *pp* *ff* *f*³ *pp* *ff* *pp* *mp*
*f*³ *f*³ *pp* *ff* *pp* *mp*

6:10 6:15 6:20 6:25 6:27

f *p* *ff* *mp* *f* *mp* *f* *mp* *ff* *mf* *ff* *pp* *ff* *pp*
pp *ff* *pp*

6

6:28 6:30 6:35 6:40 6:45

6:29 6:34 6:35 6:39 6:45

6:28 6:39 6:42 6:46

pp *ff* *pp* *pp* *ff* *pp* *p* *p* *p*

6:47 6:50 6:55 7:00 7:05

6:51

fp *f* *mf*

7:10 7:15 7:20 7:25

7:16

fp *f* *mf*

7:07

7:27 7:30 7:35 7:39 7:40 7:45

7:32 7:44

ff *f* *mf* *p*

7:35

7

7:47

7:50

7:55

8:00

7:54 7:57 7:59

ff *f* *mf* *mp* *p* *f*

7:50 *mp*

8:02

8:05

8:10

8:15

8:05 8:08 8:13 8:16

pp *mf* *pp* *mf*

8:17

8:20

8:22

8:18 8:20 8:23

p *mf* *f* *f*

8:25

8:30

8:35

8:24 8:28 8:33

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

8:37

8:40

8:42

8:45

mf *pp* *ff* *pp*

pp *ff* *pp*

8:46

8:50

8:53

8:56

sul ponticello

ord

v

ff *fff*

ff

8:56

8:58

9:02

9:04

mp

9:06

9:08

9:10

mf *pp* *ff* *pp*

9:14

9:16

9:17

9:21

mp *mf* *pp* *ff* *pp*

9:22

9:25

9:26

9:28

mp *mf* *f* *mp*

9:30

9:35

9:39

ff *fff* *f*

sul ponticello ord.

9:44

9:48

9:51

9:56

9:59

10:03

pp *ff* *pp* *pp* *ff* *pp* *pp* *ff* *pp* *pp* *ff* *pp* *pp* *ff* *pp*

10

10:07

10:11

10:16

10:20

The musical score is written on a single staff with a bass clef. It consists of a series of notes, each with a dynamic marking and a bow direction symbol. The notes are: G2 (pp), A2 (ff), B2 (pp), C3 (f), D3 (pp), E3 (mf), F3 (pp), G3 (mp), A3 (pp), B3 (p), and C4 (pp). The notes are connected by a long slur. The final note, C4, is marked as a harmonic (E) and is nearly inaudible.

Cello plays the last 20 seconds by itself. Change bow direction as little as possible.
The last harmonic (E) should be nearly inaudible.