

stretching compressed overexposing

for the New European Ensemble

(2022/2023)

isaac barzso

performance notes

cello



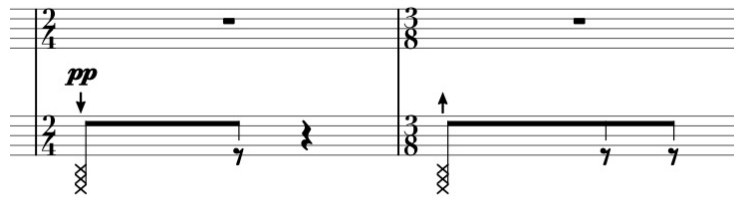
bridge clef

used to display position and movement of the bow independent of the left hand (which will consistently mute the strings). may be used to show singular positions or slow-moving position changes, or to show movement for spazzolare bowing.

spazzolare bowing

rapid movement of the right hand and wrist; left hand mutes each string. placement of rectangular noteheads shows direction and rhythm of movement in relation to bridge clef. bowing may also feature pressure gradations.

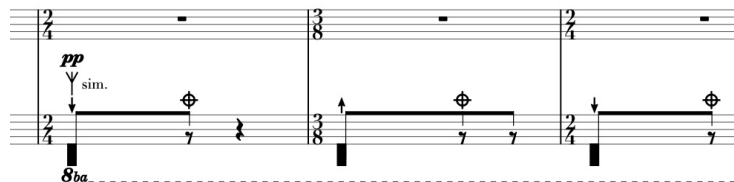
piano



* scratch bass strings with credit card; in general vicinity of written notes

with a credit card, scratch wound bass strings in alternating directions. should result in unpitched material.

harp



* scratch strings with cymbal brush (specific strings not important; should not result in pitched material)

with cymbal brush, scratch low strings and immediately mute. should result in unpitched material.

stretching compressed overexposing

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for the new european ensemble

$\text{♩} = 220$

i. impact/ compress/ glitch

Flute

Clarinet in Bb

Trumpet in Bb

Violoncello

Piano

Harp

slap

key click

slap

timbral trill
harmon mute

pizz.

arco

jeté
c.l.b.

mute strings with hand

scratch bass strings with credit card; in general vicinity of written notes

scratch strings with cymbal brush (specific strings not important; should not result in pitched material)

mf

mf

p

mp

mf

f

mf

p

pp

mf

pp

ff

pp

sim.

8va

* slaps should be very dry throughout

* triangle noteheads denote highest possible pitch on given strings

8

Fl. timbral trill; very airy *tr*

Cl. in Bb

Tpt in Bb slap

Vc. III. IV. I. II. III. IV. I. II. *mp*

Pno

Harp

(8)

Detailed description: This page of a musical score features six staves. The Flute staff (Fl.) begins with a 'timbral trill; very airy' marked with a trill symbol and a wavy line, followed by a half note with dynamics *p* and *mf*. The Clarinet in Bb (Cl. in Bb) has a half note with dynamics *p*. The Trumpet in Bb (Tpt in Bb) has a half note with dynamics *p* and a 'slap' instruction. The Violoncello (Vc.) staff shows six measures of arpeggiated chords with dynamics *mp* and fingerings III, IV, I, II, III, IV, I, II. The Piano (Pno) and Harp (Harp) staves have rhythmic patterns with dynamics *p* and *mp*. A circled number 8 is at the bottom left.

The musical score is divided into six staves, each with a different instrument:

- Fl.:** Flute part starting at measure 15. Dynamics include *p* and *mp*. The part consists of short, rhythmic phrases.
- Cl. in Bb:** Clarinet in Bb part. Dynamics include *mp*. The part features a melodic line with grace notes.
- Tpt in Bb:** Trumpet in Bb part. Dynamics include *mp*. The part consists of short, rhythmic phrases.
- Vc.:** Violoncello part. Dynamics include *f* and *p sub.*. The part features arpeggiated chords and is marked with fingering III, IV and I, II.
- Pno:** Piano part. The part consists of short, rhythmic phrases in the bass clef.
- Hp:** Harpsichord part. The part consists of short, rhythmic phrases in the bass clef.

The score is marked with measure numbers 15, 16, 17, 18, 19, 20, 21, and 22 at the top of each staff. A dashed line with the circled number 8 is located at the bottom left of the page.

very airy
tr

22

Fl.

mf

mp

27

mf

3

Cl. in Bb

mp

tr

very slow timb. trill

mf

Tpt in Bb

mp

mf

Vc.

III. IV.

mf

pizz.

arco

f

f

Pno

ord.
15^{ma}

f sub.

Hp

mf

(8)

Detailed description: This page of a musical score contains six staves. The Flute staff (Fl.) starts at measure 22 with a 'very airy' trill and continues with notes in 2/4, 3/8, and 2/4 time signatures, marked *mf* and *mp*. The Clarinet in Bb (Cl. in Bb) has a *mp* dynamic at measure 22 and a 'very slow timb. trill' at measure 27, marked *mf*. The Trumpet in Bb (Tpt in Bb) has a *mp* dynamic at measure 25 and *mf* at measure 28. The Violoncello (Vc.) staff features three-part textures (III, IV) and dynamics from *mf* to *f*, including 'pizz.' and 'arco' markings. The Piano (Pno) staff has an 'ord. 15^{ma}' marking and a *f* sub. dynamic. The Harp (Hp) staff has a *mf* dynamic at measure 28. A circled number 8 is at the bottom left.

20

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

f

p

f

mp

p

III. c.l.b.
IV.

f

p

f sub.

p

8va...

36

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

mf, *mp*, *p*, *f*, *ff*, *p*, *sim.*, *8ba.*

pizz., arco, 3, tr, timbral trill, e.l.b., I., II., III., IV., x

Detailed description: The score consists of six staves for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Trumpet in Bb (Tpt in Bb), Violoncello (Vc.), Piano (Pno), and Harp (Hp). Measure 36 is boxed and numbered. The Flute and Clarinet parts begin with a melodic line marked *mf* and a *tr* (trill) with a 'timbral trill' instruction. The Trumpet part has a *tr* and *mf* dynamic. The Violoncello part starts with 'pizz.' and 'arco' markings, moving from *mf* to *f* and including a triplet of eighth notes. The Piano part features a triplet of eighth notes in the bass clef, marked *mf*. The Harp part begins with a *ff* dynamic. Measures 37-41 show rhythmic changes to 3/8, 2/4, 3/8, and 2/4 time signatures. The Vc. part includes complex rhythmic patterns with multiple eighth notes, marked with Roman numerals (I-IV) and 'e.l.b.' (eighth notes beamed). The Pno part has chords in the bass clef, and the Hp part has chords in the bass clef marked with a circled cross symbol. The score ends with a double bar line and the instruction '8ba.' with a dashed line below.

63

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

III.

IV.

x

p

8

50

55

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

mf

mp

mp

mf

f

f

mp

ff

I. II. III. IV.

pizz. arco

(8)

Detailed description: This page of a musical score contains measures 50 through 55. The score is for a chamber ensemble consisting of Flute (Fl.), Clarinet in Bb (Cl. in Bb), Trumpet in Bb (Tpt in Bb), Violoncello (Vc.), Piano (Pno), and Harp (Hp). The music is written in 7/4 time and features complex rhythmic patterns and dynamic markings. The Flute part has a dynamic marking of *mf* in measure 55. The Clarinet in Bb part has a dynamic marking of *mp* in measure 55. The Trumpet in Bb part has a dynamic marking of *mp* in measure 55. The Violoncello part has dynamic markings of *mf* and *f* in measures 55 and 56, and includes performance instructions for *pizz.* and *arco*. The Piano part has a dynamic marking of *mp* in measure 56. The Harp part has a dynamic marking of *ff* in measure 55. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A circled number '8' is located at the bottom left of the page.

37

Fl. *mf* slap/ pizz. *f* key click *mp*

Cl. in Bb *mf* slap

Tpt in Bb *mf* air only *f* tu - ku tu - ku

Vc. *p* sub. *mf* jeté c.l.b. I. II. highest possible pitch arco

Pno *ff* *p*

Hp *mf* *mp* (ord.)

8ba. 8ba.

* scratch strings with cymbal brush (specific strings not important; should not result in pitched material)

64

The score consists of six staves with the following parts and markings:

- Fl.**: Starts at measure 64. Includes dynamics *f* and *mp*. A circled '5' indicates a fingering.
- Cl. in Bb**: Includes dynamics *f* and *mf*. Markings include "air" and "slap".
- Tpt in Bb**: Includes dynamics *mf*. A circled "x4" is present.
- Vc.**: Includes dynamics *mp* and *p*. Markings include "c.l.b." and "arco".
- Pno**: Includes dynamics *mp*. A circled "x4" is present.
- Hp**: Includes dynamics *mp*. A circled "x4" is present. Performance markings include "8va" with a downward arrow.

Rehearsal marks are indicated by a box containing "x4" at the beginning of measures 70, 76, 82, 88, and 94.

Fl. 71 x4 timbral trill *fp* 2 + 3
* timbral trills should be executed at irregular, variable speeds

Cl. in Bb air *f* 2 + 3 *mf*

Tpt in Bb 2 + 3

Vc. II. III. IV. c.l.t. *mp* c.l.b. I. II. *p* 2 + 3 pizz. *mp* I. arco *ffpp*

Pno 2 + 3

Hp *mf* *mp* 2 + 3 *8ba*

This musical score page features six staves: Flute (Fl.), Clarinet in Bb (Cl. in Bb), Trumpet in Bb (Tpt in Bb), Violoncello (Vc.), Piano (Pno), and Harp (Hp). The score is divided into three systems. The first system (measures 78-81) is in 4/4 time, featuring trills in the flute and clarinet, and a dynamic of *f* in the trumpet. The second system (measures 82-85) is in 8/8 time, with the flute playing a five-note sweep and a dynamic of *mf*, and the cello playing a *f* to *mp* dynamic range. The third system (measures 86-89) is in 3/8 time, with the trumpet playing a *f* dynamic and the cello playing a *fp* dynamic. The piano part includes the instruction "hit lightly with palm of hand" and uses a pedal (Ped.) throughout. The harp part features a tremolo pattern in the left hand marked with *8ba*. Dynamics range from *p* to *f*, and the piece concludes with a first ending bracket.

hit lightly with palm of hand

p

Ped. _____

Ped. _____

Ped. _____

8ba - - -

8ba - - -

tu - ku tu

ii. stretch/ resonance

85

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

f

mf

mp

f

mf

f

mp

f

mf

f

mp

f

mf

ff

p

f

air

valve trill with air

timbral trill

pizz.

arco

jeté

(Lv. unless specified otherwise)

8_{ba.1}

92

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

mp

f

mf

f

f

p — *mf*

p — *mf*

mf

f

f

f

p — *mf*

p — *mf*

mf

f

f

(Ped.)

Score for measures 92-96, featuring parts for Flute, Clarinet in Bb, Trumpet in Bb, Violin, Piano, and Harp. The piece is in 2/4 time. The score includes dynamic markings (*mp*, *f*, *mf*, *p*), articulations (accents), and performance instructions (pedal). The Flute part has a tremolo marking (*tr*) and a *mp* dynamic. The Clarinet in Bb part has an accent and a *f* dynamic. The Trumpet in Bb part has an accent and a *f* dynamic. The Violin part has a *mf* dynamic and a *jeté* marking. The Piano part has an accent, a *f* dynamic, and a *p* to *mf* dynamic transition with a 5-measure slur. The Harp part has an accent, a *p* to *mf* dynamic transition with a 3-measure slur, and a *mf* dynamic.

99

Fl.

ppp poss.
change speed of timbral trill ad lib.; breathe as necessary; should be very delicate, as if part of the piano and harp resonance

Cl. in Bb

mf

p

Tpt in Bb

f

Vc.

f

Pno

p *mf*

mp *f*

(Ped.)

Hp

mf *f*

f *mp* *f*

switch between multiple different
fingerings for C# ad lib.

106

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

f

f

mf

3 p < mf < p

pp poss.
* triangle noteheads represent
patterns for possible alternate fingerings

mf

overblow

f

f

f

mf

mp

f

mf *p*

jeté

f

mf

mp

3 mp < f

jeté
c.l.b.

I.
II.

f

15^{ma}

3 mp < ff

f mp < ff

C#7

(Ped.)

f *p < f*

p *f*

f

8^{ba}

113

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

mf *pp* poss. *mp* *mf* *pizz.* *arco* *mf* *f* *f* *mf* *mp*

120

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

mf

mf

mf

pizz.

arco

f

f

f

f

mf

f

8ba_1

127

Fl. *overblow* *p* *f* *pp* *5* *p* *f* *pp*

Cl. in Bb

Tpt in Bb *f* *f*

Vc. *f* *mf* *f*

Pno *15^{ma}* *f* *8^{ba}* *p* *15^{ma}* *f* *8^{ba}* *p*

Hp *mf* *p*

134

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Harp

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

mf *f* *mf* *mf* *mp*

f *p*

p *mp* *ff* *f*

15^{ma} *8^{va}*

jeté

x3 *x3* *x3* *x3* *x3* *x3*

Ped.

Detailed description: This page of a musical score for 'stretching compressed overexposing' by Isaac Barzso, page 20, features six staves. The Flute part (Fl.) begins at measure 134 with a series of notes marked *p*, *f*, and *pp*, ending with a trill (*tr*). The Clarinet in Bb (Cl. in Bb) has a single note marked *mf*. The Trumpet in Bb (Tpt in Bb) plays a note marked *f* followed by a note marked *mp*. The Violoncello (Vc.) part features notes marked *mf*, *f*, *mf*, *mf*, and *mp*, with a 'jeté' marking above a specific passage. The Piano (Pno) part includes a 15-measure rest (*15^{ma}*) and an 8-measure rest (*8^{va}*), with dynamics *f* and *p* indicated. The Harp (Harp) part starts with a note marked *p*, followed by *mp*, *ff*, and *f*. Five 'x3' markings are placed above the staves, indicating repeated sections. A 'Ped.' marking is present below the Piano staff.

141 *tr* *mp* *mf* *f* 146 **iii.** stretch x2 *slow timbral trill tr mp*

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

3 *mf* *f* *ff* *mp* *p* *15^{ma}* *8^{va}*

148

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

tr

mp

mp

mp

mp

ff *mp* *p*

ff *mp* *p*

mp

pp

mp

15^{ma}

8^{va}

8^{va}

8^{va}

Fl. ¹⁵⁵ *tr* *mp* *tr* *mp*

Cl. in Bb *mp* *mp*

Tpt in Bb *mp* *mp*

Vc. *mp* *fp* 1.

Pno *ff* *mp* *ff* *mp* *ff* *mp* *15^{ma}*

Hp *ff* *mp* *8^{va}*

The musical score is arranged in six staves from top to bottom: Flute (Fl.), Clarinet in Bb (Cl. in Bb), Trumpet in Bb (Tpt in Bb), Violoncello (Vc.), Piano (Pno), and Harp (Hp). The score is divided into measures by vertical bar lines. The Flute, Clarinet in Bb, and Trumpet in Bb parts feature a melodic line starting with a trill (tr) and a dynamic marking of *mp*. The Violoncello part also features a melodic line with a dynamic marking of *mp*. The Piano and Harp parts are primarily accompaniment, with some notes in the bass clef. The Piano part includes markings for octaves: (8) and 8va. The Harp part includes a marking for octaves: (8). The score is written in 3/8 time and includes various time signatures (3/8, 2/4, 1/4).

169

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

tr *mp* *mp*

tr *mp* *mp*

mp *mp*

mp *mp*

8

8

Detailed description: This is a page of a musical score for a chamber ensemble. The score is written for six instruments: Flute (Fl.), Clarinet in Bb (Cl. in Bb), Trumpet in Bb (Tpt in Bb), Violoncello (Vc.), Piano (Pno), and Harp (Hp). The page is numbered 169 in the top left corner. The Flute, Clarinet, and Trumpet parts feature a melodic line starting in measure 169, marked with a trill (*tr*) and a mezzo-piano (*mp*) dynamic. The Violoncello part also has a melodic line in measure 169, also marked *mp*. The Piano and Harp parts play a rhythmic accompaniment in the bass register, consisting of eighth notes and rests, with a dynamic marking of *mp*. The score is divided into measures by vertical bar lines. The time signature changes from 3/8 to 2/4 in measure 172. The Flute and Clarinet parts have a trill symbol above the first note in measure 169. The Piano and Harp parts have a circled '8' below the first measure, indicating a specific fingering or articulation. The overall layout is clean and professional, typical of a published musical score.

176

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

tr

mp

mp

mf

mf

p

tr

mp

mp

mp

tr

mp

pizz.

arco

f

f

f

15^{ma}

ff

mp

mf

15^{ma}

f

p

8^{va}

ff

p

loco

* bend pitch down

183

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

f *pp* *tr* *mp* *f* *mp*

mf *mf* *mp*

f *mp* *f* *mp*

f *mf* *mp* *f* *mp*

p *Ped.* *8ba*

mf *mp* *8ba*

x4

x4

x4

x4

x4

This musical score is for a chamber ensemble consisting of Flute (Fl.), Clarinet in Bb (Cl. in Bb), Trumpet in Bb (Tpt in Bb), Violoncello (Vc.), Piano (Pno), and Harp (Hp). The score is divided into two systems, each containing six staves. The first system begins at measure 190, marked with a repeat sign and a first ending bracket labeled 'x4'. The key signature is one sharp (F#) and the time signature is 2/4. The Flute part features a trill (tr) and a dynamic marking of *f*. The Clarinet in Bb and Trumpet in Bb parts have dynamic markings of *mf*. The Violoncello part also has a dynamic marking of *mf*. The Piano part includes dynamic markings of *mp* and *mf*, and a pedal marking 'Ped.'. The Harp part includes dynamic markings of *mf* and *mp*, and an 8va₁ marking. The second system continues the piece, with similar dynamics and markings. The score concludes with a final double bar line and repeat sign.

197

Fl. *tr.* *f* *mf* *p* *f* *mp* *3* *overblow*

Cl. in Bb *mf*

Tpt in Bb *f* *f* *fl.*

Vc. *mf* *mf* *f* *pizz.* *mp*

Pno *15^{ma}* *ff* *p* *ff* *p* *mf* *15^{ma}* *5* *3* *p* *mf* *6* *8^{va}* *Ped.*

Hp *mf* *3*

Detailed description of the musical score: The score is for a chamber ensemble consisting of Flute (Fl.), Clarinet in Bb (Cl. in Bb), Trumpet in Bb (Tpt in Bb), Violoncello (Vc.), Piano (Pno), and Harp (Hp). The music is in 3/8 time. The Flute part begins with a trill (tr.) and dynamic markings of *f*, *mf*, *p*, *f*, and *mp*. It includes an *overblow* technique. The Clarinet in Bb part has a dynamic marking of *mf*. The Trumpet in Bb part has dynamic markings of *f* and *fl.* (flageolet). The Violoncello part has dynamic markings of *mf*, *mf*, *f*, and *pizz.* (pizzicato). The Piano part features complex textures with *15^{ma}* (15th measure) markings, *ff* (fortissimo) and *p* (piano) dynamics, and various fingerings (5, 3, 6). It includes an *8^{va}* (8va) marking and a *Ped.* (pedal) marking. The Harp part has a dynamic marking of *mf* and a *3* (triple) marking.

204

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

bow on tailpiece
arco
p

15^{ma}
p *mf*

(Ped.)

3

5

7

Detailed description: This page of a musical score, numbered 30, is for the piece 'stretching compressed overexposing' by Isaac Barzso. It features six staves: Flute (Fl.), Clarinet in Bb (Cl. in Bb), Trumpet in Bb (Tpt in Bb), Violoncello (Vc.), Piano (Pno), and Harp (Hp). The Flute part begins at measure 204 with a triplet of eighth notes. The Clarinet and Trumpet parts are mostly silent. The Violoncello part has a triplet of eighth notes in measure 204, followed by a long, sustained note in measure 205, with the instruction 'bow on tailpiece arco' and a dynamic marking of *p*. The Piano part has a triplet of eighth notes in measure 204, followed by a long, sustained note in measure 205, with a dynamic marking of *p* and a *mf* marking. The Harp part has a triplet of eighth notes in measure 204. The score includes various musical notations such as triplets, slurs, and dynamic markings.

IV. impact

211

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

pp

pp

p

ppp

mp

pppp poss.

mp

c.l.b.

crine

* lateral bowing

15

15^{ma}

(Ped.)

scratch with nail

218

Fl. *air only*
mf

Cl. in Bb *air only*
mf

Tpt in Bb *air only*
mf

Vc. *p*
I. pizz. II. c.l.b. III. IV.

Pno *mf* sub. *pppp* poss. *15^{ma}*

Hp

Detailed description of the musical score: The score is for a 3/4 time piece. The Flute, Clarinet in Bb, and Trumpet in Bb parts are marked 'air only' and 'mf'. The Flute and Trumpet parts feature a triplet of eighth notes. The Violoncello part begins with a piano (*p*) dynamic, playing a pizzicato triplet of eighth notes, followed by four different bowing techniques labeled I, II, III, and IV. The Piano part starts with a *mf* dynamic, playing a triplet of eighth notes, then moves to a *pppp* dynamic with a 'poss.' (possible) marking. A dashed line above the piano staff indicates a melodic line starting at measure 15, marked *15^{ma}*. The Harp part has a single eighth note in the first measure.

225

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

mp

mf

mf

mp

ppp

ppp

f

air to pitched

pizz.

c.l.b.

III.

IV.

I. highest possible pitch

crine

ppp * complex-notated rhythms don't need to be precise

15^{ma}

232

Fl.

Cl. in Bb

Tpt in Bb

Vc.

Pno

Hp

mf

mf

mp

mf

f

f

pp *mf*

ff

ff *mf*

tr

tr

tr

pizz. *arco*

pizz. *arco*

15

15^{ma}