

commissioned by martha & monica

Duo

op.2, no. 2

Matt Ingalls

Violoncello

dramatic. molto rubato.

pp < *fff* > < *fff* > < *fppp* < *fff* > *p* < *subito pp* <

Piano

6

Vc. gradually speed up bowing until it turns into.....

fff

"punchy" *fff* *fff* *pp* *fff* *fff*

Pno.

8^{va}-1

10

Vc.a tremolo (sul pont)

Pno.

2 ♩ = 120 molto espressivo. with dynamic swells as needed.

12

Vc.

ff

Pno.

ff

♩ = 120

8^{va}-7

8^{vb}-1

14

Vc.

6

Pno.

fff

16

Vc.

Pno.

mp

f

mf

6

17 violent

Vc. *fff* *f* *ff* *p* *pp* *gliss.* *gliss.* *arco* *pizz*

Pno. *ff* *fff* *f* *fff*

19

Vc. *fff* *mf* *gliss.* *gliss.* *s.p.*

Pno. *fff* *f fff* *mf* *15ma*

21

Vc. *fff*

Pno. *fff*

22 $\text{♩} = 50$
pizz.
Vc. *mp* *sfz* *mp* *mf*
Pno. $\text{♩} = 50$ *fff* *mp* *sfz* *mp*
p *8vb* *8vb*
mute string w/ L.H.

25 (harmonic pizz)
Vc. *f* *p* *ff* *mf* *ff* *sfz* *mf* *pp* arco
Pno. harmonic *sfz* *ff* *f* pluck *p*
15^{mb}

28 $\text{♩} = 120$ arco pizz (fast)
Vc. *ff* *ff* *ff* *ff* brittle *ff* "backwards"
Pno. $\text{♩} = 120$ *ff* *ff* *ff* *ff* *ff* *ff* *ff*
scrape *sfz* slowly move fingernail across...
...white keys without striking down
ff *Ped.* (capture echo)

31

Vc. *ff* *mp* *ff* *mp*

pizz

arco molto s.p. *15^{ma}*

Pno. *mp* *ff*

*

34

Vc. *ff* *p* *ff* *mp* *f* *ff* *fpp* *ff* *sub p*

pizz arco pizz arco "backwards" creak

Pno. *ff* *mp* *ff* *ff* *scrape low strings*

8^{va} *sfz 15^{mb}* *mp* *p*

38

Vc. arco molto sul pont s.p. "strum" chords (any pitches) pizz

Pno. (white keys) mute

sfz *mf* *sfz* (fast) *ff*

ff *mf* *sfz* *pp*

8^{vb}

40

Vc. arco "pressure" dble stop sul pont molto! pizz on G str. behind bridge L.H. pizz arco jete w/ no pitch, letting strings slap on fingerboard nat. molto vib. no vib. s.p.

Pno. chromatic clusters

sfz *ff* *sfz* *ff* *sfz* *ff*

ff *ff* *ff* *ff*

(8) 8^{va} (R.H.) Ped. *

43

Vc. pizz arco pizz arco pizz arco

Pno. 15^{ma} | *fff* *ff* mute mute *f* *mf*

47

Vc. arco *mp* arco pizz *p* pizz *pp*

Pno. mute *mp* mute *p* mute *pp*

51

Vc. arco, MOLTO sul pont. (mostly noise) *pp* *pp* *pp*

Pno. *sffffz* mute *pp* rub fingernails gently over strings between tuning pegs and bridge

Red. *

53

Vc. *pp* *mp* *ff* very slow gliss into unison now spreading out of unison gliss.

Pno.

gradually gliss pattern upwards (notated pitches are approximate)

64

Vc.

Pno.

15^{ma}

8^{vb}

Detailed description: This system covers measures 64 and 65. The Violin (Vc.) part is in the bass clef, featuring a series of eighth notes with a glissando line above them, indicating a gradual upward pitch shift. The Piano (Pno.) part is in grand staff. The right hand (treble clef) has a dotted quarter note followed by a half note, with a glissando line above it. The left hand (bass clef) has a dotted quarter note followed by a half note, with a glissando line below it. The system is bounded by dashed lines at the 15^{ma} and 8^{vb} positions.

65

Vc.

poco a poco cresc.

Pno.

(15)

poco a poco cresc.

(8)

3

3

Detailed description: This system covers measures 65 and 66. The Violin (Vc.) part continues with eighth notes and a glissando line, with the instruction *poco a poco cresc.* below it. The Piano (Pno.) part features a dotted quarter note followed by a half note in both hands, with a glissando line. The right hand has a triplet of eighth notes in the final measure, marked with a '3' above the notes. The left hand has a triplet of eighth notes in the final measure, marked with a '3' below the notes. The system is bounded by dashed lines at the (15) and (8) positions.

66

Vc.

Pno.

(15)

5 5

3 3

(8)

Detailed description: This system covers measures 66 and 67. The Violin (Vc.) part continues with eighth notes and a glissando line. The Piano (Pno.) part features a dotted quarter note followed by a half note in both hands, with a glissando line. The right hand has a quintuplet of eighth notes in the final measure, marked with a '5' above the notes. The left hand has a quintuplet of eighth notes in the final measure, marked with a '5' below the notes. The system is bounded by dashed lines at the (15) and (8) positions.

10

67

Vc.

Pno.

(15)

(8)

68

Vc.

Pno.

(15)

(8)

69

Vc.

Pno.

fff

fff

8va-

8vb

6

70 $\hat{\Delta}$ *gliss.* *gliss.*

Vc.

Pno. 6 6

(8)-----

72 (still violent) rit. rit.

Vc.

Pno. 6 6 3

73 -

Vc. *gliss.* *gliss.* double-stop random gliss. exploration in this range gradually slow down tremolo... *p*

Pno. randomly rearticulate *p*

♩ = 72

12 76 *molto sul pont*
(no gliss.)to a complete stop

Vc. *dolce* *gliss. (slow)* *n*

Pno. *dolce*

79 in a noticeably different tempo than piano

Vc. *nat.* *pp*

Pno. *3* *15^{ma}* *3* *8^{vb}*

81 *gliss.* *improv*

Vc. *improv*

Pno. *(15)*
improvise, first in same style,
in another tempo than cello

then gradually turning into
FREE IMPROV, eventually
turning soloistic. segue into:

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83

accel.

Vc.

Pno.

85

Vc.

Pno.

87

Vc.

Pno.

89

Vc.

Pno.

92

Vc.

Pno.

99

Vc.

Pno.

keep pedal down until echo stops

16

101

(now a semitone!)

Vc.

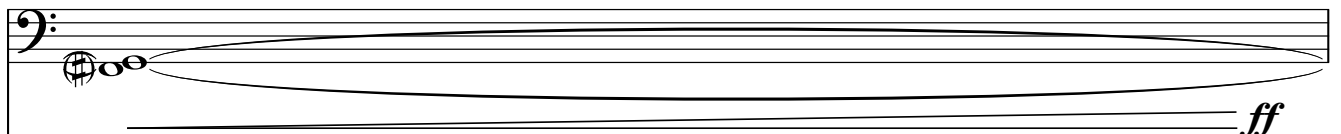
Piano part for measure 101


p

p

Detailed description: This system shows measure 101. The Violin (Vc.) part is in the bass clef, starting with a whole note chord of G#2 and A2, followed by a whole note chord of B2 and C#3. A fermata is placed over the final chord, with the instruction "(now a semitone!)". The Piano (Pno.) part consists of two staves. The right hand starts with a half note chord of G#2 and A2, followed by a series of eighth notes: B2, C#3, D3, E3, F#3, G#3, A3, B3, C#4, D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, 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104

Vc. 

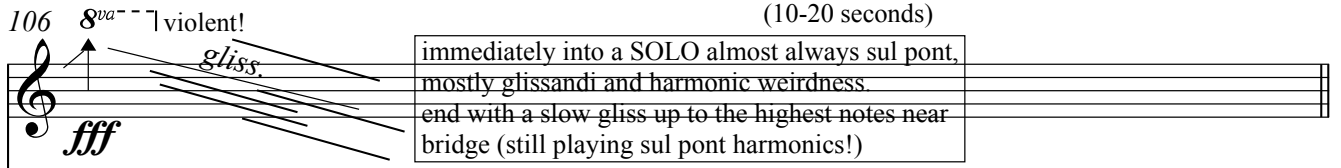
Pno. 

105

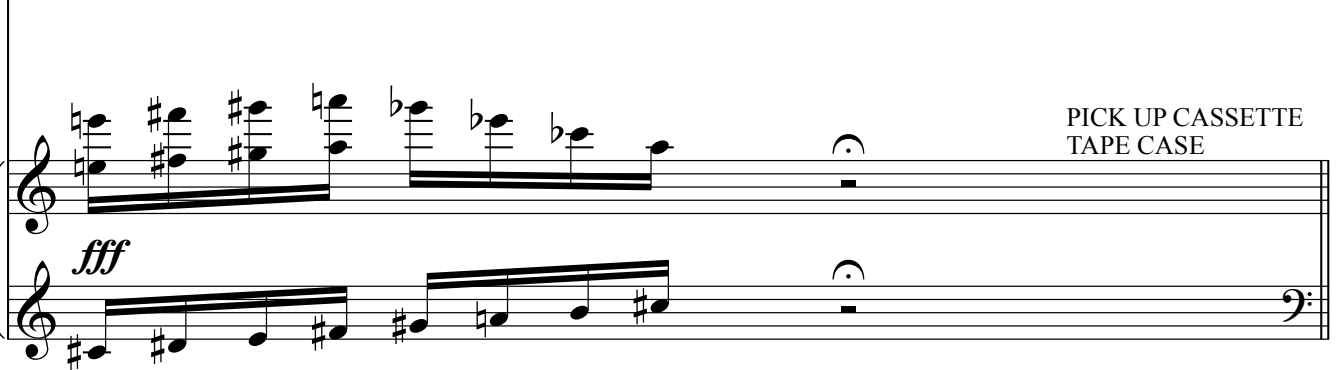
Vc. 

Pno. 

106

Vc. 

(10-20 seconds)
 immediately into a SOLO almost always sul pont,
 mostly glissandi and harmonic weirdness
 end with a slow gliss up to the highest notes near
 bridge (still playing sul pont harmonics!)

Pno. 

PICK UP CASSETTE
TAPe CASE

107

Vc. (20-40 seconds) sul pont. *mp* *mf* harmonics molto s. p.!

etc., ad. lib. molto sul pont.

continue, with high glissandi, matching the piano sounds, and interrupting with silences and low pizz notes, glissing upward

Pno. (20-40 seconds) SOLO, ad lib. rub edge of cassette case along the strings, creating glissandi. trying to match sound of cello

continue solo, adding a few L.H. pizz notes (on keyboard or strings) and slow fingernail scrapes on low strings

fade out solo

112

Vc. gradually, slow down tremolo. take plenty of time exploring harmonics with small variations of bow speed, position, and pressure (30-60 seconds)

(10-20 seconds) by here, tremolo has slowed down to normal bowing. slowly detune flat by turning tailpiece adjuster

f *gliss.*

Pno. (30-60 seconds) (10-20 seconds)

p continue

Ped.

114

Vc. (45-90 seconds) as slowly as possible, detune with tuning peg

eventually, detune so low as to be inaudible

gliss.

Pno. (45-90 seconds) continue, trying to match the pitch and dynamics of the cello, creating micro-tonal beatings

continue

ad lib on lowest notes and fade out