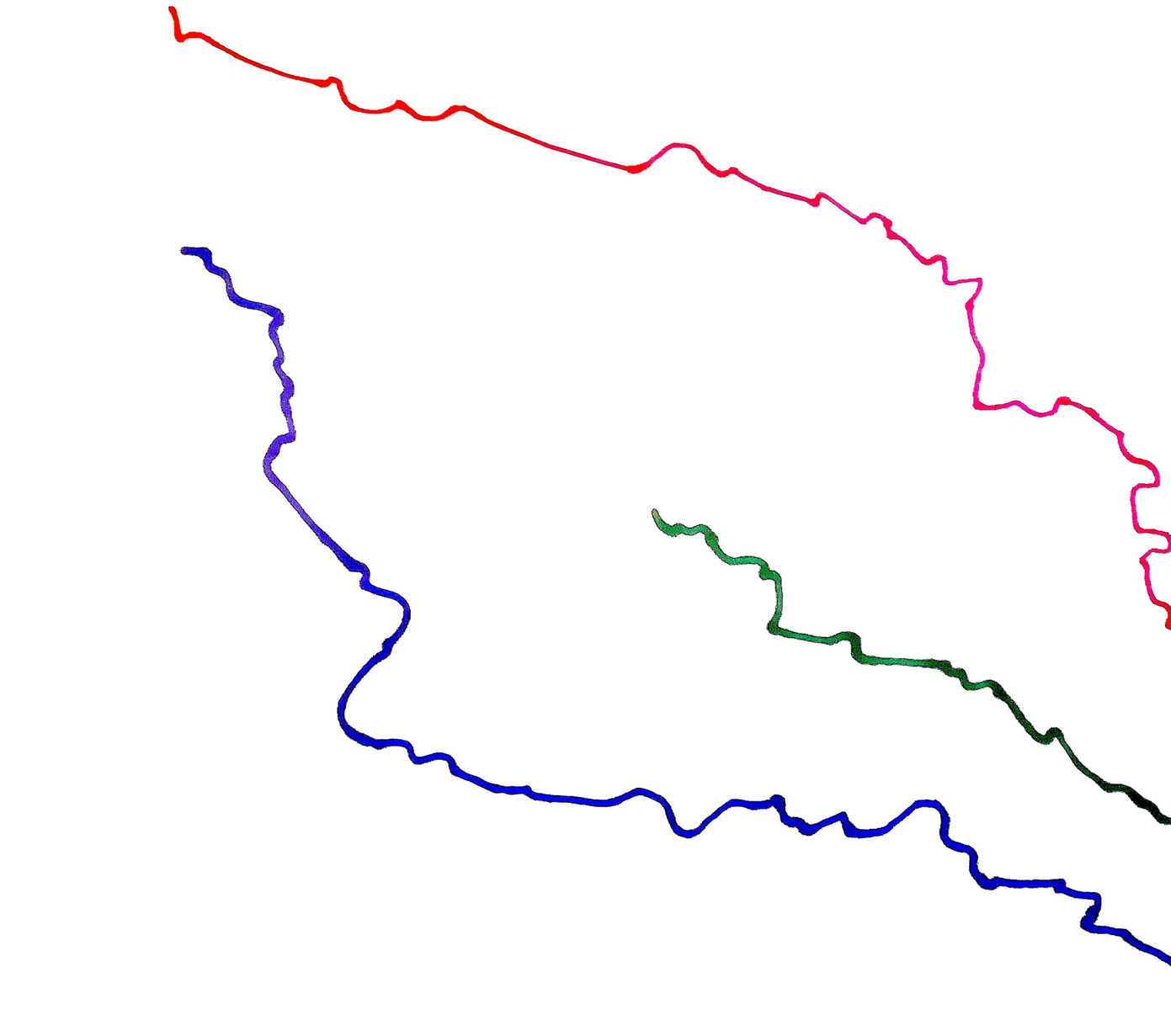


TOM SISSONS

RIVERS

for cello and live electronics

PERFORMANCE NOTES

CELLO

Bars marked with repeat signs can be repeated as many times as the player chooses. During these passages, experiment with altered dynamics/position of bow/use of vibrato etc.
In rehearsal, experiment with the structure through use of multiple repeats and altering the duration of graphic-score sections. These varied durations will allow the improvised cello and fixed electronic parts to produce a different outcome each time.

A small portion of the piece uses graphic notation. In each case the contour of the line drawn affects the pitch, whether played nat. or as a harmonic gliss. The line should be used as the basis of this improvised passage.

The tape part includes excerpts of a pre-recorded cello. These do not in any way have to synchronise with the live cello part.

The second half of the piece requires the cellist to perform five actions, detailed in the score, against the same electronic backdrop as the first half.
The actions take place at the same moments that important material is introduced in part 1. These should be performed slowly and deliberately.

ELECTRONICS

SET UP:

Mic on cello, running into attached Reaper project. The cello signal is affected live.
A second mic in front of glass bowl on stage. The signal from this mic is affected in the same manner as the cello.
The markers in the Reaper project attached are cues that ensure the tape and cello parts can be synced at necessary points. These cues are shown in the score. Tape cues follow the cellist's lead.

RIVERS

I.

Tom Sissons

i

Cellist begins standing over glass bowl (downstage, centre).

Lifts up glass bottle containing a few drops of water and lets water drop into bowl.

Drops are cue for tape part to begin.

ii

Walk over to cello.

Tape

1 **A** **Repeat cells i - vi multiple times (approx. 2 - 4) and in any order.**

♩ = 70 approx.

Vc. i pizz. *p*

ii pizz. *p*

iii pizz. *p*

vi pizz. *mp*

v pizz. *mp*

vi pizz. *p*

Tape

B **Freely**

7

Vc. arco (harmonic gliss.) gliss. *mp*

(harmonic gliss.) gliss. gliss.

(any tempo you like) pizz. *mp*

Harmonic gliss. ad lib. on G string only. Descending in pitch. **6 - 10 "**

arco (harmonic gliss.) gliss. *mp*

(harmonic gliss.) gliss. gliss.

Tape

13

Vc. Harmonic gliss. ad lib. on A string only. Descending in pitch. **4 - 8 "**

(any tempo you like) pizz. *mp*

(Harm. gliss. ad lib. on A string.) **4 - 8 "**

(Harm. gliss. ad lib. on G string.) **6 - 10 "**

p

Tape

C ♩ = 70 approx.

18

Vc.

nat.

mp (*mp*) *mf* *mp* *mf* **a little faster** *f* *mp*

Tape

Synthesizer Synthesizer

28

Vc.

mf extreme pressure ◇ *tr* (A string) nat. → m.s.p *f* nat. **poco rit.** *ff* ♩ = 70 approx. *mf* *cresc. through repeats.* *f* *ff*

Tape

Melodica

D

Improvise pitches following contour, using boxed pitches. **6 - 10 "**

Interrupt trill repeatedly with boxed pitches, ad lib. **4 - 8 "**

Improvise pitches following contour, using boxed pitches. **6 - 10 "**

39

Vc.

tr L.H pizz

f *mp* *f* *p*

Tape

Repeat cells i - vi multiple times (approx. 2 - 4) and in order written.

43

Vc.

Tape

3 - 5 " per cell

i

Bow tailpiece

ii pizz.

p

Harmonic gliss. on G string. Ad. lib.

iii *gliss.*

trem.

Harmonic gliss. on A string. Ad. lib.

iv *gliss.*

trem.

(any tempo you like)

v pizz.

mp

vi pizz.

mp

p

E

10 - 20 "

50

vibrato

increase vib

= decrease pressure to allow harmonic to sound briefly.

sul tasto

nat.

sul tasto

sul pont.

F ♩ = 70 approx.

nat.

Vc.

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

Tape

Keyboard

59

nat.

sul pont.

Vc.

p *f* *sfz* *p* *ff* *f*

extreme pressure

Scratch tone, erratic rhythm. C & G strings.

sul tasto

p *f*

Scratch tone, erratic rhythm. C & G strings.

sul tasto

sul pont.

p *f* *mp*

Tape

Melodica

G

69

(harmonic gliss.)

(Bow tailpiece)

Harmonic gliss. ad lib. on G string only.
Descending in pitch.
3 - 5 "

sul tasto

Harmonic gliss. ad lib. on A string only.
Descending in pitch.
3 - 5 "

nat.

Vc.

Tape

Keyboard

Harmonic gliss. ad lib. on A string only. Descending in pitch.
4 - 8 "

78

H

sul pont.

I

♩ = 70 approx.

82

sul pont.

extreme pressure

Synthesizer

Keyboard

93

Vc.

sul pont.

tr

extreme pressure

nat.

f *fp* *fp* *fp* *sfz* *p* *ff* *f*

Tape

Synthesizer

102

Vc.

sul pont.

tr

extreme pressure

sfz *p* *ff*

Tape

J

Extremely slow

110

Vc.

nat.

fff *ff*

While reverb decays, walk back over to glass bowl.

Tape

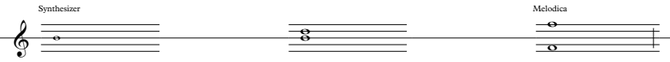
Perform the following actions, ***a*** **-** ***e*** over glass bowl (**x 2 - 4 approx.**), allowing all artefacts to fall into it.
Tape part runs as from the beginning: all sounds are treated in the same manner as cello part.

II.

118 **K** **L** **M** **N**

Vc. a) Drop a large pebble into bowl. | b) Slowly release handful of small pebbles. | **a) b) a) a)** | c) Clap two large stones together, held over top of bowl.

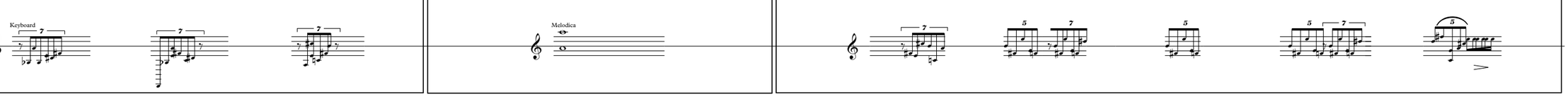
Tape



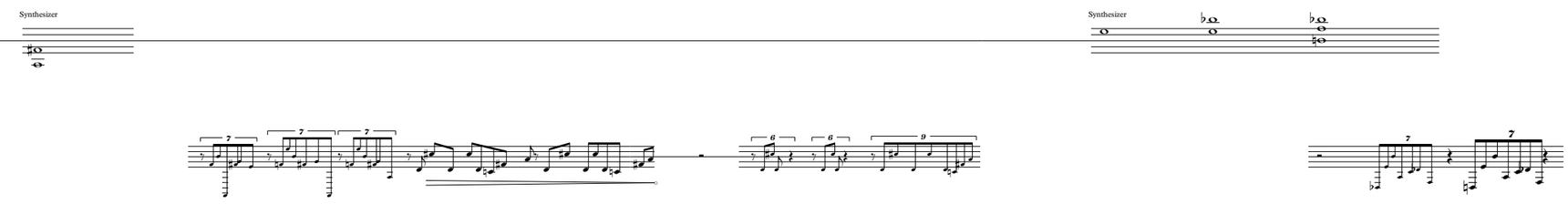
122 **O** **P** **Q**

Vc. **b) b) a) b)** | **c) c)** | d) Snap dry twigs. **d) a) b) c) d)**

Tape



125 **R** **S**

Vc. e) Slowly release handful of sand. **e) a) b) c) d) d)** | **b)** Allow reverb to decay.

Tape