

T.M.R. (Tour de Monte Rosa)

For Piano, Cello and Max/MSP - Macintosh (G3)

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Part I - 'Als een berg ertegenop zien'.

Pretty straight forward. No special things except for some piano clusters.

Max/MSP will make use of a convolution patch with quadraphonic panning in space.

Part II - 'Glad ijs & ijle lucht'.

Max/MSP will make use of a layered harmonizer patch with quadraphonic panning in space.

for the Cello:

S.T. = Sull Tasto.

S. Pont. = Sull Ponticello.

(s.b.) = subito.

Ord. = Ordinario.

Gliss. = Glissando.

Microtones:

Upscale:



1/2 + 1/4 = 3/4 up



1/2 up



1/4 up

Downscale:



1/2 + 1/4 = 3/4 down



1/2 down



1/4 down

Types of Pizzicato:



Buzz Pizzicato



Fingernail Pizz.



Bartok Pizz.



Strong accent



Soft accent

Piano: Only some clusters.

Part III - 'Breithorn'.

Max/MSP will make use of a layered harmonizer patch with quadraphonic panning in space.

Cello:



Make use of the Overbowing effect.

Piano: No special things.

For Kees Wieringa en René Berman.

I (Als een berg er tegen opzien)

1 $\text{♩} = 90 - 96$ (Ord.)

Cello

Piano

Max/MSP

f *pp* *ff* *pp*

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

mp *Red.*

4

Cel.

Pia.

M/M

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

(f) *p* *f* *mp* *f*

mf *Red.* *Red.*

7

Cel.

Pia.

M/M

p *sfz* *mf* *pp* *mf* *pp*

p *sfz* *mf* *pp* *mf* *pp*

Red. *ff*

10

Cel. *mp* *f* *sfz*

(8va)

Pia. *fff* *ff*

pp *sfz* *ff*

M/M

13

Cel.

(8va)

Pia. *mf* *mp*

mf *f*

M/M

16

Cel. *f* *ff*

(8va)

Pia. (L.H.)

(R.H.)

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

M/M

19

Cel.

(8^{va})

Pia.

19 *p* *f* (L.H.)

M/M

19 *Red.* *mf* *ff*

22

Cel.

(8^{va})

Pia.

22 *ff* *p* *ff*

M/M

22 *mf* *ff* *p* *p* *f*

25

Cel.

Pia.

25 *p* *f* *ff* *p* *ff* *p* *ff* *f*

M/M

28

Cel. *f* *ff* *p* *8va* *8va*

Pia. *sfz* (R.H.) *ff*

M/M *f* *p* *ped.* *p* *ff* *p* *ff*

31

Cel. *ff* *ppp* *(8va)*

Pia. *ff* *mp*

M/M *ped.* *pp* *f* *ff*

II (Glad ijs & ijle lucht)

1 $\text{♩} = 58 - 62$ arco

Cello

1 pizz *f* *pp* *f pp* *f ff* *(ppp)*

Piano

1 *ppp*

Max/MSP

5

Cel.

5 *ppp* *p* *(ppp)* *fff* *ppp* *ff pp* (s.b.) *mf* *f*

Pia.

5 *mf*

M/M

5

10

Cel.

10 *pp* *f ff ppp* *pp* *f fff ppp* (s.b.) *mf* *mp* *ff*

Pia.

10 *mp*

M/M

10

15

Cel. *ff* *pp* *ff* *pp* (*pizz*) *mf* *pp*

15 *pppp* *mf* Ord.

Pia.

15 *pppp* *mf*

M/M

20

Cel. *mf* *ff* *ff pp* *f* *ff pp* *ppp*

20 *mf*

Pia.

20 *mf*

M/M

25

Cel. *ff* *pp* *ff* *fff ppp* (s.b.) *ff* *pp* *gliss.* *pp*

25 *ppp* *pp*

Pia.

25 *pp*

M/M

30

Cel. *pp* *ff* S.T. ----- S.Pont. Ord. *f* < *ff* *pp* *ppp* S.Pont. ----- Ord.

30

Pia. *p* *f* *p* *f*

M/M

30

Pia. *p*

M/M

35

Cel. *f* *p* *pp* *ff* *pp* pizz.gliss *ppp* *ff* *fff* *ppp* *pp* (Ord.)

35

Pia. *ppp*

M/M

35

Pia. *ppp*

M/M

40

Cel. (Ord.) *mf* *mp* *pp* *ff* *pp* *f* *pp* *f* *ff*

40

Pia. *mf* *mp* *pp*

M/M

40

Pia. *mf* *mp* *pp*

M/M

45

Cel.

45

45

ppp *fff* *ppp* *pppp*

mf *f*

45

Pia.

45

mf *f*

M/M

50

Cel.

50

50

pp *pp* *f* *ff* *ppp* *pp* (Ord.)

mf *mf* *ff* *pp* *f*

50

Pia.

50

mf *pp*

M/M

55

Cel.

55

55

ff *fff* *pp* *ff* *ppp* (s.b.) *ff* *fff* *pppp* *ff* *pp*

f

55

Pia.

55

55

M/M

60

Cel.

60

60

Pia.

60

M/M

ppp *ff pp* *ppp* *pp* *mf*

ff *ppp* *p*

S.Pont.

65 (Ord.)

Cel.

65 (Ord.)

65

Pia.

65

M/M

f *fff* *p* *gliss.* *ff* *f* *ppp* *ff* *pp*

(p) *mf* *p* *mf*

70

Cel.

70

70

Pia.

70

M/M

pp *ff* *fff* *f* *pppp*

ppp *f*

move bow to bridge

Poco a poco quicker bowing

III (Breithorn)

1 \downarrow -30 - 34 Over bowing slowly to Ord. (Ord.)

Cello

(over bowing) >>>>>> gliss. *fff* *p* *fff* *mp* *mf* *f*

Piano

1

Max/MSP

7

Cel.

mf *mf* *ppp*

Pia.

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

M/M