

Parker Callister

interpolate
for piano trio

2022

Performance Notes

Strings:

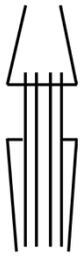
s.p. – sul ponticello

s.t. – sul tasto

ord. – ordinario

Buzz roll notation indicates an action should be performed with an unmeasured tremolo as fast as possible. Do not try and synchronize tremolo bowings when both strings are performing them simultaneously.

Col legno battuto playing indicated by **x-shaped** noteheads should be executed by completely muting the string with the LH so that the resultant sound is created by where the wood of the bow strikes the string. A **pencil** is required for the cellist to use during col legno battuto sections that are indicated.



-Bridge clef used to indicate bow placement. The top of the illustration indicates the bridge while the bottom shows where the end of the fingerboard is. Bow placement should follow indications as accurately as possible. **Arrows** used when in bridge clef indicate the general direction the bow should move in over the course of the gesture.

... - used to indicate a measured ricochet. Hit the string with the bow and allow the bow to bounce a few times rapidly afterwards

..... - indicates a ricochet that is achieved by allowing the bow to bounce on the string as much as possible before dying out. Bow strikes will be farther spaced out at the beginning and become more rapid towards the end of the gesture due to the nature of the bouncing bow.

Piano:

Blu-tack, gloves and a **superball mallet** are required for this piece. (Pencil for clicking on keys are optional. One should ideally use the handle of the superball mallet.)

Blu-tack should be applied so that the highest B and C strings do not produce any pitch and are solely percussive.

Gloves will be most likely necessary to play the glissandi comfortably at the indicated dynamics.

Chromatic clusters are notated in the score to be played inside of the piano. In the mid to upper range of the piano, these should sometimes be played strummed with both hands moving from the inner notes of the cluster outwards. The performer should use discretion with this but should do so to avoid boomy, unmusical resulting from using only the palm on these clusters and therefore not creating much sustained pitch.

6

8

Vln. II

Vc. II

Pno.

ord.

lighter bow pressure, scratchy, unfocused tone

f *fff* *f* *ff* *mf* *ff* *mf* *ff* *ff*

12

Vln. II

Vc. II

Pno.

ord.

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

16

Vln. III

Vc. III

Pno.

(stop tremolo)

f *fff* *f* *fff* *f* *fff* *f*

8

30

(8)

Vln.

Vc.

Pno.

mf *ff* *mf* *ff* *mf*

mf *ff* *mf* *ff* *mf*

f

32

Vln.

Vc.

Pno.

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

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

ff

mf

mf

8va

lighter bow pressure,
scratchy, unfocused tone
wide, erratic vibrato

3x

15ma

37

Vln.

Vc.

Pno.

ff *mf* *ff* *ff* *ff* *ff* *ff*

mf

8va

8va

8va
light bow pressure
1/2 pitch, 1/2 air

sim.

9

Vln. *mf*

Vc. *mf*

Pno. *mf* *ff* *mf* *ff* *mf* *ff*

8va
wide erratic vibrato

43

Vln. *mp* *ff* *mp* *ff*

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

Pno. *mp* *ff* *mp* *ff*

15ma

8va

3

8va
wide erratic vibrato

47

Vln. *mp* *ff* *mf* *ff*

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

Pno. *mp* *ff* *mf* *fff*

15ma

8va

15ma

15ma

15ma

white keys

white keys

light bow pressure

10

51

Vln.

Vc.

Pno.

p sub. *f* *p* < *f* *p* sub. *f* *p* < *f* *p* sub. *f* > *p* *mp* *pp*

light bow pressure

s.p.
(harmonic glissando)

55

Vln.

Vc.

Pno.

mf

mp
una corda

59

Vln.

Vc.

Pno.

m.s.p.
(harmonic glissando)

mp *mf* *ppp*

63 (harmonic glissando)

Vln.

Vc.

m.s.p. (harmonic glissando)

mp *mf*

Pno.

wait for cellist
67 to pick up pencil

col legno battuto
mute string completely with LH

IV

set down bow,
pick up pencil

col legno battuto
with pencil
mute string completely with LH

I

ppp *mf* *mf*

wait for cellist
to pick up pencil

place blu tack on the highest B and C strings

Pno.

71

Vln.

Vc.

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

Pno.

77

12

Vln. **3x**
IV, III

Vc. II, I

Pno. **ppp**
tre corde

mp *pp* *mf* *pppp* *mf* *p*

mf *pppp* *mf* *p*

15^{ma}

83

Vln. IV I IV I IV I II

Vc. **f** *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Pno. *mp* *pp* *p*

switch back to bow

15^{ma}

89

Vln. IV, III II, I IV, III II, I IV, III II, I IV, III II, I IV

Vc. **mf** *p* *mf* *p* *pppp* *ff* *p* *pppp*

Pno. *p* *ppp* *p* *pppp*

15^{ma}

93

Vln. 13

Vc.

Pno.

ff *ppp* *ff* *ppp* *ff*

p *ff* *ppp* *ff* *ppp* *ff*

ff *pppp* *p* *pppp* *p* *ppp* *p* *ppp* *f*

96

Vln. *mf* *ff* *f* *f* *mp*

Vc. *f* *f* *f*

Pno. *p* *pppp* *p* *mf* *mf*

battuto (w/hair) ricochet IV sim.

battuto (w/hair) ricochet I

col legno battuto 1 3

battuto 1

p *pppp* *p* *mf* *mf*

percussive, pencil clicking against keys
no pitch
approximate rhythm

p

100

Vln. *f* *f* *f* *f*

Vc. *f* *f* *f*

Pno. *mf* *pppp* *pp* *pppp*

f *f* *f* *f*

mf *pppp* *pp* *pppp*

104

Vln. *col legno battuto* IV *ppp* *mp*

Vc. *col legno battuto* *battuto* *f*

Pno. *15^{ma}* *ppp*

108

Vln. *ppp* *mp*

Vc. *col legno battuto* *ppp* *mp*

Pno.

112

Vln. *pp*

Vc. switch back to pencil

Pno. *pp*

col legno battuto
approx. resultant pitch from where
the wood strikes the string
g^{va}

col legno battuto w/pencil
approx. resultant pitch from where
the wood strikes the string

pluck lightly with fingertips of both hands,
quickly and erratically all unmuted, high strings
of the piano as fast as possible

15^{ma} on keys *mf p* mute *mf* *pp* *p* *mf* mute

116

Vln. *mf* *3x* III, IV

Vc. *mf* II, I

Pno. *p mf p* *15^{ma}* *15^{ma}* *mf p* *mf* *pp* *p mf*

col legno battuto
approx. resultant pitch from where
the wood strikes the string

mf col legno battuto
approx. resultant pitch from where
the wood strikes the string

121

Vln. *pp*

Vc. *pp*

Pno. *p mf p* *pp*

improvise by alternating by single col legno taps
and ricochets, blend texture with that of piano

pluck lightly with fingertips

125

Vln. *mf mp f mf*

Vc. *mf mp f mf*

Pno. *p mf* *ppp* *pppp*

on keys

130

Vln. II, III

Vc. I, II

Pno. *15^{ma}* inside piano w/pencil allow pencil to bounce along strings

p *f* *ppp* *f*

p *f*

on keys

134

Vln. *mf* *mf* *mf* *mf* *mf* *mf*

Vc. I II, III *ff*

Pno. *15^{ma}* *8^{va}* on keys

p *ppp*

pppp

136

Vln. *f* *mp* *f* *mp* *f* *mp* *f* *fff*

Vc. I II, III *ff*

Pno. *8^{va}* *mp* *ff*

(8)

138 pitched battuto
let bow fall on open string
rhythm APPROXIMATE
let open string ring, mute other strings

erratic pizz. with as many fingers as possible
loosely interpret rhythm

Vln. *mp* *mf* *ppp*

Vc. *mp* *mp* *mf* *ppp*

Pno. *mp* *ppp* *mp* *p* *ppp*

battuto I II

15^{ma} 3 3

erratic pizz. with as many fingers as possible
loosely interpret rhythm

inside piano
hit strings with palm
chromatic cluster sim.

141 pitched battuto
let bow fall on fingered string

battuto IV

Vln. *mp* *f* *f*

Vc. *mp* *f* *p* *f* *mf* *p*

Pno. *p* *mf* *mf*

battuto II

pizz. 3

battuto II

pizz. gradually descend 3

8^{vb} 8^{vb}

145 erratic pizz. with as many fingers as possible
loosely interpret rhythm

Vln. *mf* *p* *mf* *p* *mf*

Vc. *mf* *p* *mf* *p* *f*

Pno. *mp* *mf*

erratic pizz. with as many fingers as possible
loosely interpret rhythm

pizz.

8^{vb}

18

149

Vln. erratic pizz. play these notes in any order as fast as possible lightly and hollow with fingertips

normal pizz.

Vc. erratic pizz. play these notes in any order as fast as possible lightly and hollow with fingertips

normal pizz.

lightly and hollow with fingertips

Pno.

p *ppp* *mf* *p* *mp* *ppp* *pp* *mp* *pp*

152

Vln. normal pizz.

lightly and hollow with fingertips

arco IV s.t.

light bow pressure m.s.p. flautando

squeaky, weak harmonic glissando

IV fragile

Vc. muted pizz. nearly pitchless

normal pizz.

Pno. "roll" chord by brushing up interval of cluster

(loco)

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

156

Vln. 1/2 pitch → air

pizz.

arco IV s.t.

Vc. lightly and hollow with fingertips

normal pizz.

Pno. on keys

p *ppp* *mf* *pp* *mp* *pp* *pp* *pp*

full left hand pressure
full bow pressure
s.t. →

harmonic left hand pressure
light bow pressure
m.s.p.
flautando

poco rit.
squeaky, weak harmonic glissando
fragile

1/2 pitch → air

lightly and hollow
with fingertips

Vln. 159

Vc.

Pno.

mf p mf p mf pp mf ppp

mp mf p

A tempo
pizz.

arco
m.s.p.
harmonic glissando
IV

very close to bridge

III

on keys
white key glissando

chromatic glissando

on keys
black key glissando

chromatic glissando

Vln. 163

Vc.

Pno.

mf p mf p mf ff mf fff mf fff

pppp mp p mf p f mp ff mf fff

mf ppp pp p mp p f ff

(C) (C#)

8th (loco)

arco
s.t. →

harmonic gliss.
m.s.p.

ord. → m.s.p.

IV harm. gliss.

white keys

black keys

Vln. 168

Vc.

Pno.

pp mf p mf f fff p f ff mf ff

mf p f p f mp ff

p mf pp f p ff

(C) (C#)

20

Vln. III harmonic glissando
 172 *mf* *ff* *mf* *f* *mp* *f*
 sim. m.s.p. molto flautando fast, erratic glissandi that gradually slow over the course of the measure

Vc. III II II molto flautando I slow harmonic glissando
mf *ff* *f* *fff* *f* *mp*

Pno. chromatic glissando chromatic glissando
fff *sim.* *f* *p* *mp*
sim. *g^{vb}*

sempre

Vln. 177 *f* *molto rit.* ♩ = 48

Vc. I slow harmonic glissando pitch mostly air
f

Pno. *p* *pp*
g^{vb} remove blu tack silently inside piano on strings w/ superball