

alexander sigman

the shining pillar of anti-beauty (int-0)

for solo cello

(2006)

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performance notes

N.B.: The current version of this piece may be performed in one of three contexts: as an autonomous work, directly preceding *miSe-En-abiMe*, or within the *Nominal Cycle* (as an “interstitial vector” between *En[M]paS(s[e]ant)* and *miSe-En-abiMe*.) In the latter two cases, the ensemble (including conductor, if applicable) should be seated on stage during the performance of this piece. Several modified/abbreviated versions (with or without electronics) have been dedicated to various other performance conditions.

general remarks:

A *scordatura* tuning is employed throughout. **Fingered** (rather than written) **itches** are indicated in all cases:



(to prevent damage to the instrument, a de-tuned “G” string [III] may be employed, in lieu of the C-string; when possible, cat-gut viola da gamba strings may be substituted for strings I and II)

When a **two-staff system** is utilised, the **upper system** denotes left-hand activity (including **finger-percussion—see below**), while the **lower system** denotes bowing/right-hand articulation across strings I-III. To the extent possible, the staves are to be treated as independent “voices,” with an emphasis upon continuity within a single staff/line, and a dissociation between the content of each. In such cases, “silent glissandi” and the sounding of open strings (due to rhythmic incompatibility) are to be expected.

If a **lead mute (sordino piombo)** is not available, an extremely effective plastic practice mute may be employed. However, both limited projection and a quasi-metallic timbral quality are essential dimensions of the work.

tempi should be followed as strictly as possible, although not recommended, if the fastest tempo cannot be attained, the initial tempo relationships should be preserved, and thus scaled down accordingly. unless otherwise indicated, all tempo changes occur *subito*.

unless otherwise indicated, absolutely *no vibrato* is to be employed throughout.

while no “absolute” **dynamic levels** are required, should occur *subito* (i.e. no internal *cresc./descend.*)

accidentals (including quarter-tones, excluding inflections) obtain throughout the measure, except if introduced by a grace-note, trill-note, etc.


jeté articulations should be executed evenly over the given beat., as rapidly as possible. when “*poss.*” is indicated (usually over longer durations,) position changes of the bow may occur (in order to maintain rapidity of execution.)


trills should be executed as rapidly as possible, and should commence directly at the onset of the beat. the alternation between principal and trill notes need not be regular/periodic, however.


tremoli should be executed as rapidly as possible

glissandi should occur during exact indicated durations; transitions of **finger-pressure** and/or **interval-span** (if glissandi occur on more than one string) should be as even as possible over the given duration. When not associated with a right-hand articulation, left-hand **string-noise** during the execution of a glissando is encouraged. Unless otherwise stated, only note-values for which a **full-sized notehead** is indicate should be articulated during glissandi.

signs and symbols:

 = gradual and continuous transition from one “state” to another

 = transition from full to harmonic finger-pressure

 = transition from harmonic to full finger-pressure

“f,” “p” = “intensity-dynamics”: execute *as if* attempting to achieve indicated dynamic level, regardless of sounding result

(which may, in some cases, be commensurate with the effort exerted.)


m.v. = molto vibrato

n.v. = non-vibrato

ST = alto sul tasto

ORD = ordinario

ASP = alto sul ponticello

 = execute near tailpiece of instrument

DSP = dietro sul ponticello: behind, but near to the bridge

con sord. (piombo) = with the lead mute

senza sord. = remove lead mute

c.l.b./c.l.t. = col legno battuto/tratto (absolutely no bow-hair)

batt. = battuto (arco or col legno)

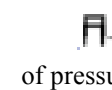
balz. = balzato (“bouncing”)


al tall. = al tallone (with the frog of the bow)

flaut. = light, minimal pressure, high bow-speed

“golpe” = tremolo with two fingers (e.g. thumb and middle finger) on the body of the instrument, near the sound-board (similar to the corresponding guitar technique.) A **two-line** (bottom staff) notation is utilised in these instances. The bow should be retained during execution.

body = audibly bow (with the hair) an edge of the body of the instrument. A **one-line** notation (bottom staff) is utilised in such instances.

 = over-pressure: high noise-content, maximally-reduced pitch-definition, low bow-speed; approx. the same degree of pressure, relative to changes in position, duration, etc., should be maintained throughout.

 = harmonic finger-pressure (does not produce partial, in most cases)

+ = left-hand pizz.



= left-hand finger-percussion (similar to the “hammering-on” technique for the guitar); such attacks should be as sonorant as possible, such that a sense of “counterpoint” between RH and LH emerges. However, pitch-definition should thus be obscured. The finger should remain on the string for the entire indicated duration (and the resultant projection of the open string, once the finger is removed, is expected.) When connected via **glissandi**, secondary fingers may be employed to prevent the unintentional sounding of the open string.

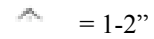


= execute finger-percussion as rapidly as possible (i.e. in minimal pitch increments) with the same finger(s) for the entire indicated duration. (This may compromise projection of attack.)



= rapid harmonic-glissandi across entire span of strings I and II for the duration of the entire measure. (The onset of the glissandi across string II should occur slightly after that of string I.)

fermatas: two types are employed. a fixed duration should not be assigned to each type. rather:



= 1-2”



= 3-4”

if immediately preceded by a **glissando**, the gliss. should always continue through the fermata.

microtones:



= quarter-tone sharp



= three quarter-tones sharp



= quarter-tone flat



= three quarter-tones flat

Duration: ca. 6-7'

shining pillar of anti-beauty (int-0)

à Séverine BALLON

a.sigman

I

♩ = 42 A

(brutto e meccanico, un poco lontano)

con sord. (piombo) 4:3

ASP flaut. II III I 3:2 II 5:4 I II

al tall. c.l.t. I II 11:10 I

ST c.l. batt. I batt. I batt. I batt. I
jeté jeté jeté jeté 7:4

Cello sf ppp sf "fff" "fff" "p" "ppp"

c.l.b. 4:3 p ppp ppp p

ASP al tall. II 11:8 I II

flaut. 5:4 "ppp" "f" "ppp"

subito ♩ = 42

(imperceptible attacks) (gliss. arm.)

flaut. I II III 11:10

ASP c.l.t. I II III

arco flaut. I II III 7:4

ASP (m.d.) c.l.b. I II III 7:4

Vcl. 6 8:6 5:4 6:4 I II 7:6

c.l.b. 7:6 8:6 ASP al tall. c.l.t. I II III

"fff" "ppp" "fff" "fff" p ppp "fff" "ppp" "fff" "fff"

ppp sf ppp ppp "ppp" 7:4

♩ = 60 (come sopra)

ASP (con tutta la forza!) ♩ = 84

a tempo B ASP

(imperceptible attacks) (gliss. arm.)

arco flaut. I II III 7:4

ASP (m.d.) c.l.b. I II III 7:4

Vcl. 13 3:2 4:3 5:4 c.l.b. II 7:6

c.l.b. 4:3 7:6 ASP arco I II III 9:8

fff sf sf 4:3 7:4

c.l.b. balz. ASP 3:2 3:2 5:4 13:12

c.l.b. 7:4 ppp ppp ppp

7:5 p ppp

21

Vcl.

c.l.b. balz. 5:4

ASP c.l.t.

4:3

"f"

I

7:4

I

4:5

4:3

flaut. crini

ASP

4:3

3:2

5:4

(continue during fermata)

sf ppp

5:4

sf

28

Vcl.

c.l.t. c.l.b. jeté 7:6

c.l.t. c.l.b. jeté

c.l.t. jeté

7:6

5:3

3:2

arco flaut. 13:12

5:4

3:2

ASP c.l.b. jeté 5:3

ppp

p

ppp

ppp

ppp

ppp

sf ppp

ppp

37

Vcl.

5:4

5:3

4:3

5:3

ASP

II C

II

III arco

jeté

balz.

4:3

5:4

3:2

sf

ppp

sf

42

Vcl.

ASP

4:3

I

sf

sf

c.l.b. 4:3

ppp

ppp

c.l.b. 4:3

ppp

ASP c.l.t. flaut. 3:2

5:4

4:3

7:6

I

I

II

II

+

ppp

47 ♩ = 60

Vcl. *a tempo*

II 4:3 I 4:3 c.l.t. c.l.b. I 3:2 I II II 6:4

c.l.b. 13:12 c.l.t. 3:2 4:3 5:4

ppp sf ppp p ppp p

arco (body) 3:2 ("golpe") 3:2 arco (body) 3:2 ("f" simile) 6:4

ppp f f

54 ♩ = 63

Vcl. *ASP*

c.l.b. I II II 5:4 II II II 4:3 I II 4:3 I II I 3:2

sf sf ppp sf ppp

balz. 3:2 5:4 c.l.t. 5:4 4:3

c.l.b. 5:4 4:3 c.l.t. 3:2 3:2

ppp f ppp ppp

60 D

Vcl. *ASP*

I 3:2 I 5:4 I 4:3 I 3:2 I II 4:3 I II 4:3

ppp sf ppp sf ppp sf f f

(body) 3:2 ASP c.l.b. ASP

II III flaut. I 5:4 II I 3:2 I 3:2 I II 4:3

arco (body) 3:2 ("golpe") 3:2 arco (body) 3:2 ("f")

ppp sf ppp sf ppp sf f f

68 ♩ = 42

Vcl. *a tempo*

I 4:3 I II 4:3 I 4:3 II 4:3 I 4:3 I 4:3 I 4:3

ppp ppp ppp f f fff fff

ASP c.l.b. 4:3 4:3 5:4 4:3 arco (body) 3:2

(body) 4:3 ("golpe") 7:6 c.l.b. jeté 7:6

ppp f f fff fff

III E

Vcl.

77 ASP pizz. *f* *f*

(pizz.) *fff* *ppp*

ASP arco c.l.b. *ppp*

7:6 4:5 7:4 7:4 7:5 7:6 7:6 4:3 5:4 4:3

Vcl.

84 ASP arco c.l.b. *fff* *f* *f*

pizz. *f* *f*

ASP pizz. *ppp* *ppp*

arco c.l.b. *ppp* *ppp*

96 96 7:4 7:4 3:2 7:4 6:5 4:5

Vcl.

90 ASP pizz. *f* *f* *f* *f*

ASP pizz. *f* *f*

ASP pizz. *f* *f*

ASP pizz. *f* *f*

F *f* *f*

84 84 7:5 7:5 7:5 5:4

Vcl.

97 ASP arco c.l.b. *p* *ppp*

ASP arco c.l.b. *ppp* *ppp*

ASP pizz. *p* *ppp* *ppp* *p* *ppp*

84 84 11:10 5:4 9:8 7:5 7:6 7:5

(continue during fermata)

134

Vcl.

ASP
flaut.

n.v. → v.m.

III

III

4:3

(articulated gliss.)

p

ppp

ASP
arco

al tall.

flaut.

rall.

♩ = 42

II
III
IV

fff

ppp

3/16

3/16

(quasi-random bow-pressure and string variation)
(distinct attack for each pressure/dynamic change)

139

Vcl.

ASP
flaut.

v.m. → n.v.

al tall.

IV

III

IV

6:4

asp

flaut.

III

IV

2/16

2/16

6:4

asp

al tall.

flaut.

IV

III

IV

6:4

v.m. → n.v.

4:3

II

III

III

IV

4:3

flaut.

asp

al tall.

flaut.

III

IV

4:3

fff

ppp

fff

ppp

fff

ppp

fff

p

(come sopra)

(mi(e)S(e)-En-ablMe attacca)*

*ff followed by mi(e)S(e)-En-ablMe I or II: CONDUCTOR enters on final measure of the shining pillar of anti-beauty)