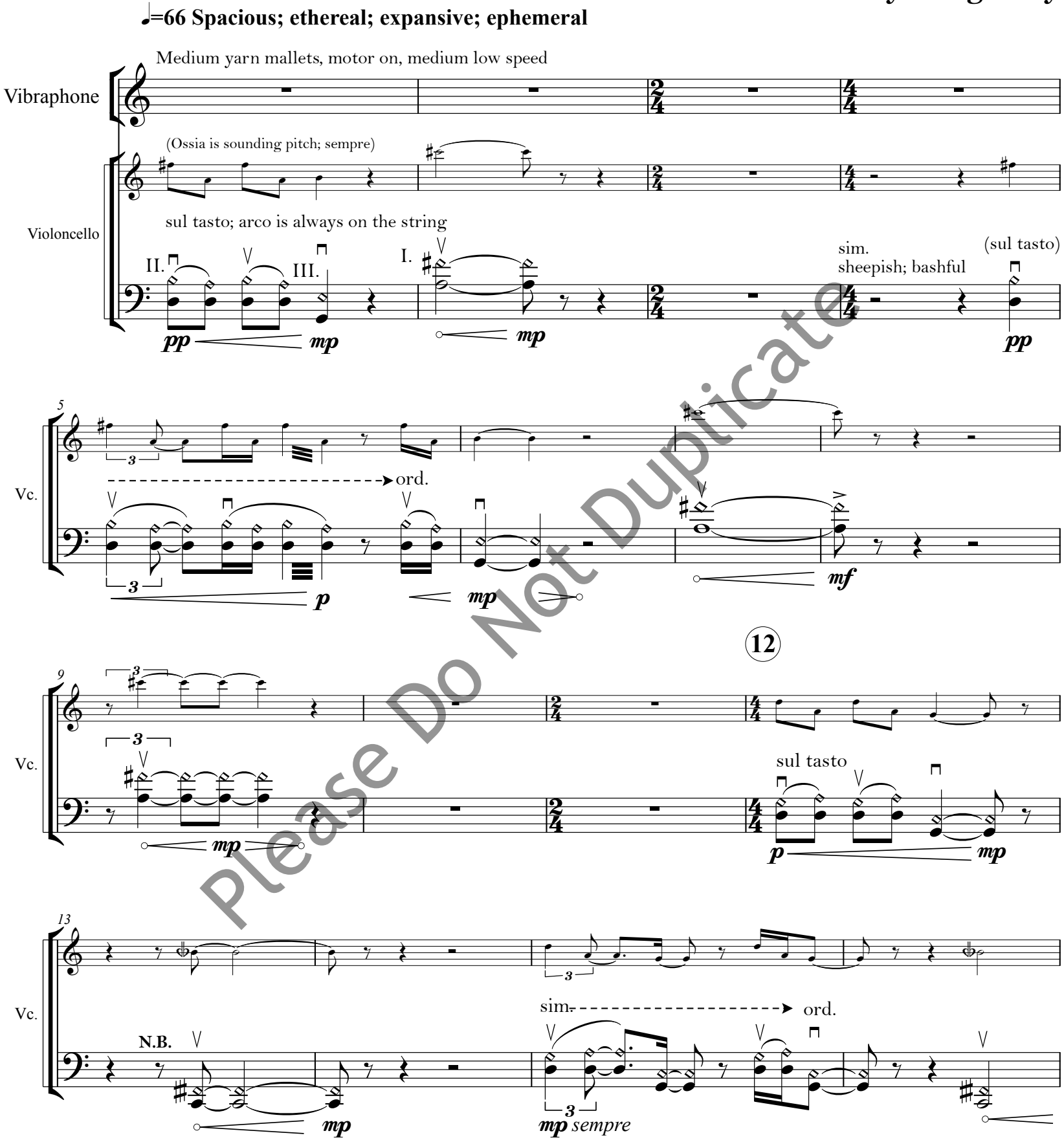
Comet Tails (Which Way?)

for cello and vibraphone

Jeremy Podgursky



N.B. - this accidental suggests the node somewhere around the tritone to get the resultant pitch at two octaves + a flat m7. This partial is naturally flat and its intonation is to be fully embraced! The resultant pitch in the ossia staff has been given a microtonal accidental as well.

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17

Vc.

p mp mp

22

21

Vib.

N.B.

p pp

Ped.

Vc.

p

N.B. - all grace notes happen before the beat

25

Vib.

p mp p pp N.B.

Vc.

pizz.; sempre

3

p mp

N.B. - arrow indicates slow release of pedal; sempre

28

Vib.

Vc.

3 3 3

p mp mp

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32

Vib.

Vc.

mf *p* *pp* *mp*

Ped.

36

35

Vib.

Vc.

pp *p* *mf* *p*

39

Vib.

Vc.

p *mf* *p sub.*

mf *p*

Ped.

42

Vib.

Vc.

pp

Ped.

mp *mf* *mp* *p*

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47

Vib.

Vc.

p mp

p

pp

ppp

c. 3"

c. 3"

50

50

=72 A little faster

switch motor to high speed

Vib.

pp

Ped.

=72 A little faster

arco; ord.

Vc.

p

3

mp

pp

mp

53

Vib.

p

mp

p

Vc.

mp

p

sub.

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56

Vib.

Vc.

mf *pp* *mp* *n.*

59

Vib.

Vc.

pp

mp sempre

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62

switch motor to medium speed

Vib.

Vc.

mp *mf* *p*

p

65

(med. speed)

Vib.

pp mp N.B. pp

Ped.

Vc.

mf mp mf mf

N.B. - arpeggiate quickly (but with discernible pitches) in given direction, starting before and ending on the beat. Catch all arpeggiated notes in pedal.

70

68

Vib.

mp mp sempre

Vc.

mp mf fp

N.B.

71

Vib.

M - - - - - - - - S

Vc.

p mp mf mp

N.B. - from this point on, changes in motor speed will be notated as "S", "M" or "F" above the staff. Their spatial placement indicates suggested points of arrival for motor speed changes.

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74

Vib.

Vc.

mp sempre

mf *mp* *mf* *mf* *mp* *pp*

77

Vib.

Vc.

p

mp *mf*

bowing sim.

mp *mf*

80

Vib.

mp *p*

p sempre

Ped.

Vc.

mp

mp *mf* *mp*

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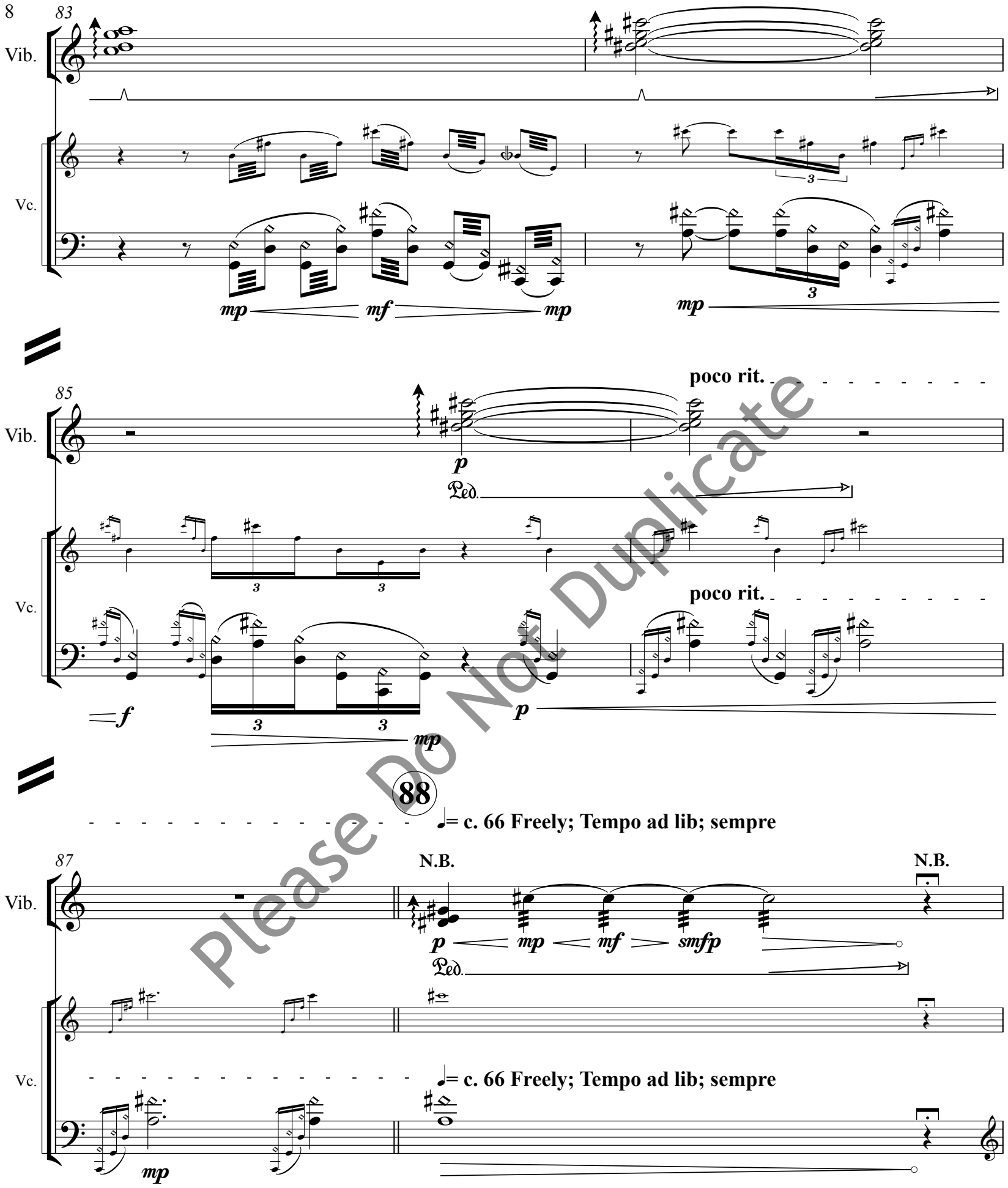

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N.B. - m . 88 marks the beginning of a new temporal notation that lasts until the end of the piece. Rhythms indicate approximate durations that are proportional to themselves, but are to be played freely at the original tempo of the piece. Because each player plays alone from this point on (until the last gestures), the performers are to cue each other's entrances. The purpose of this notation is an attempt to create a free, expansive set of gestures that are removed from any sense of steady tempo. The chords in the vibes that have an arpeggiation sign next to them have been notated as vertical sonorities instead of arpeggios. This is to ensure that all of the chords are arpeggiated at free and varying rates (re: I want them to feel spontaneous and organic!). They are to be arpeggiated over the course of the duration of chords notated.

N.B.- the three different fermatas used for the remainder of the piece represent different approximate durations. The square fermata is "lunga", and should be held c.4-6". The Star Trek fermata is medium length, and should be held for 2-3". The commonplace and boring crescent-shaped fermata is the runt of the litter at 1-2". Please interpret these durations as organically and elastically as possible.

89

Vib.

S------M-----S

p *mp* *pp*

Ped.

Vc.

pizz.

3

p *mf* *p*

91

Vib.

S----- F----S

p *mp* *p*

Ped.

Vc.

3

p *mf* *mp*

93

Vib.

S----M---S

p *mf* *pp*

Ped.

Vc.

p 3 *mf* *p*

95

Vib.

S--------M----S

p *mp* *pp*

Ped.

Vc.

mf *mp* *p*

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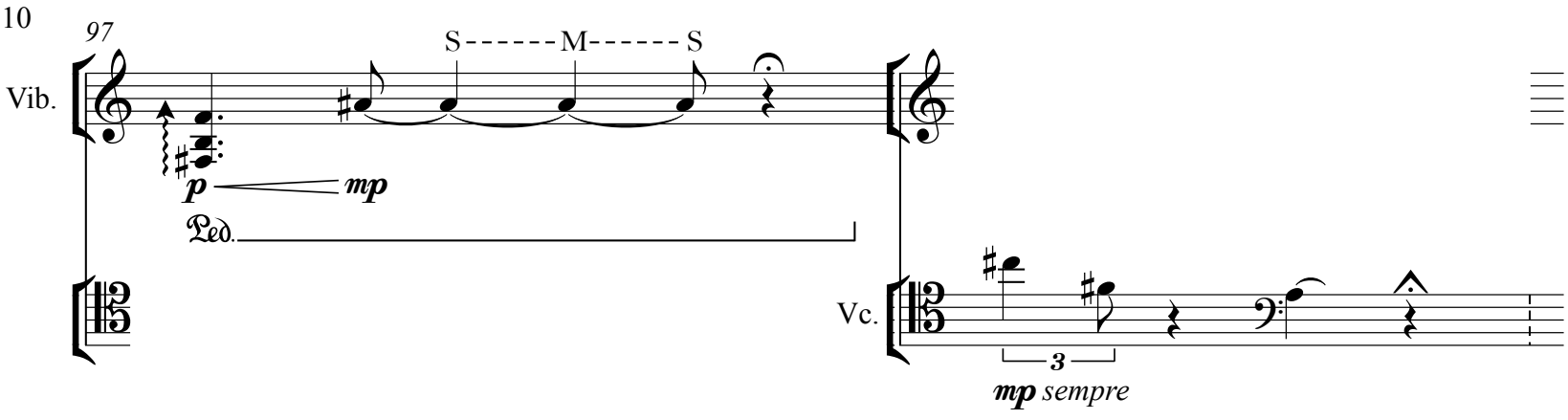
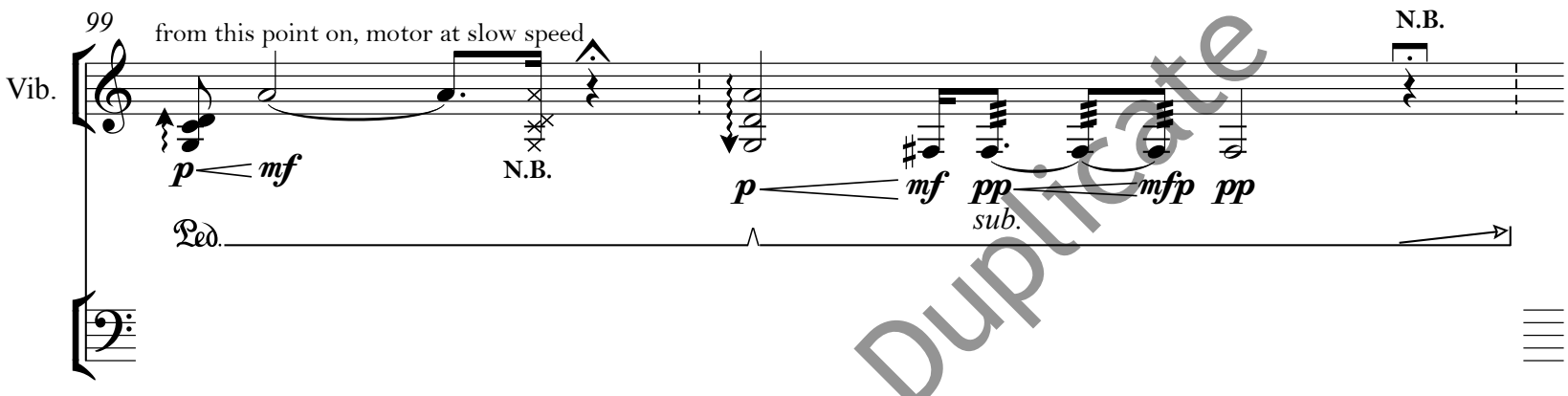
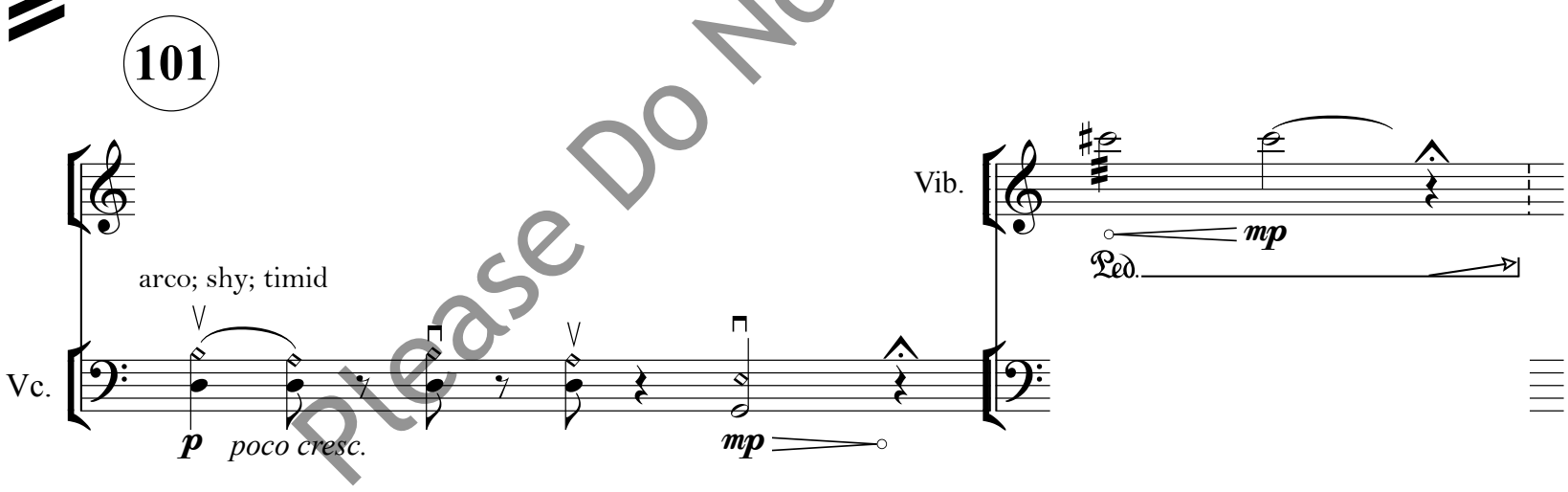
10

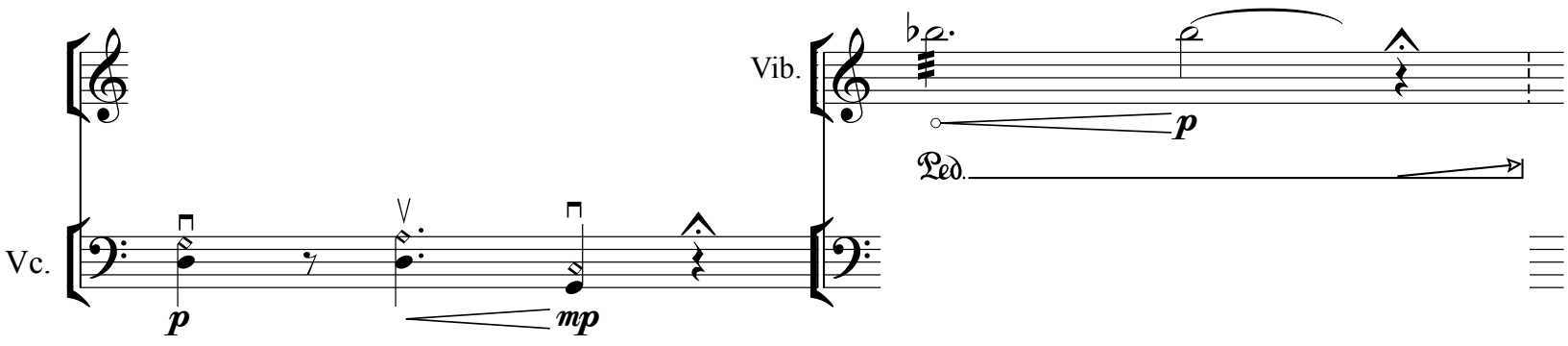




N.B. - x = dampen with mallets

N.B. - gradually release the pedal over the length of the fermata





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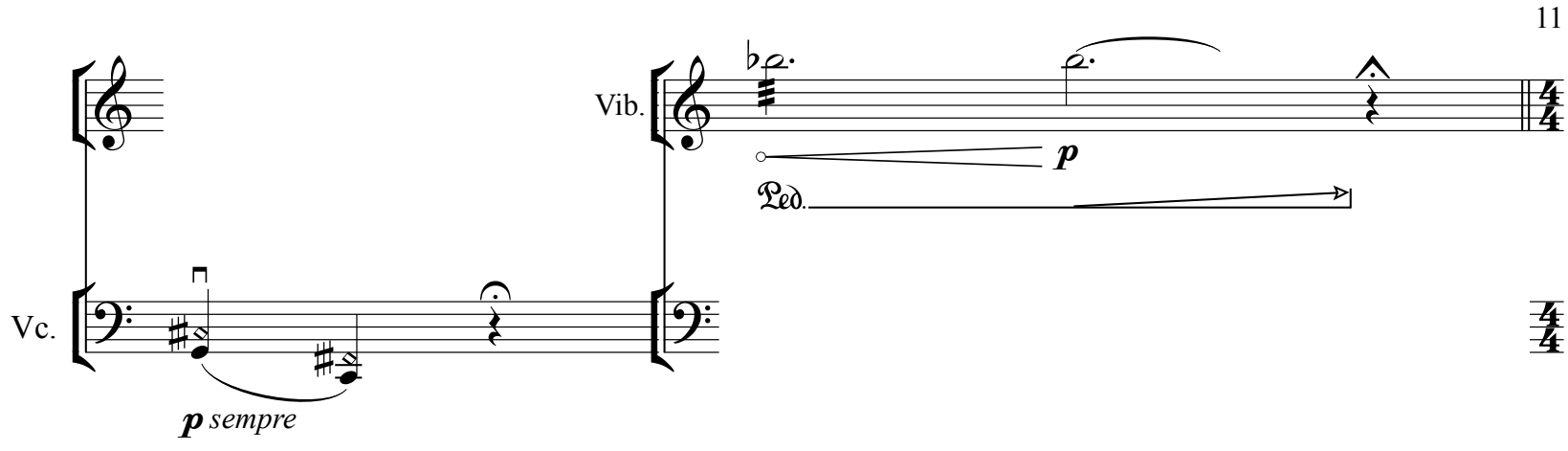

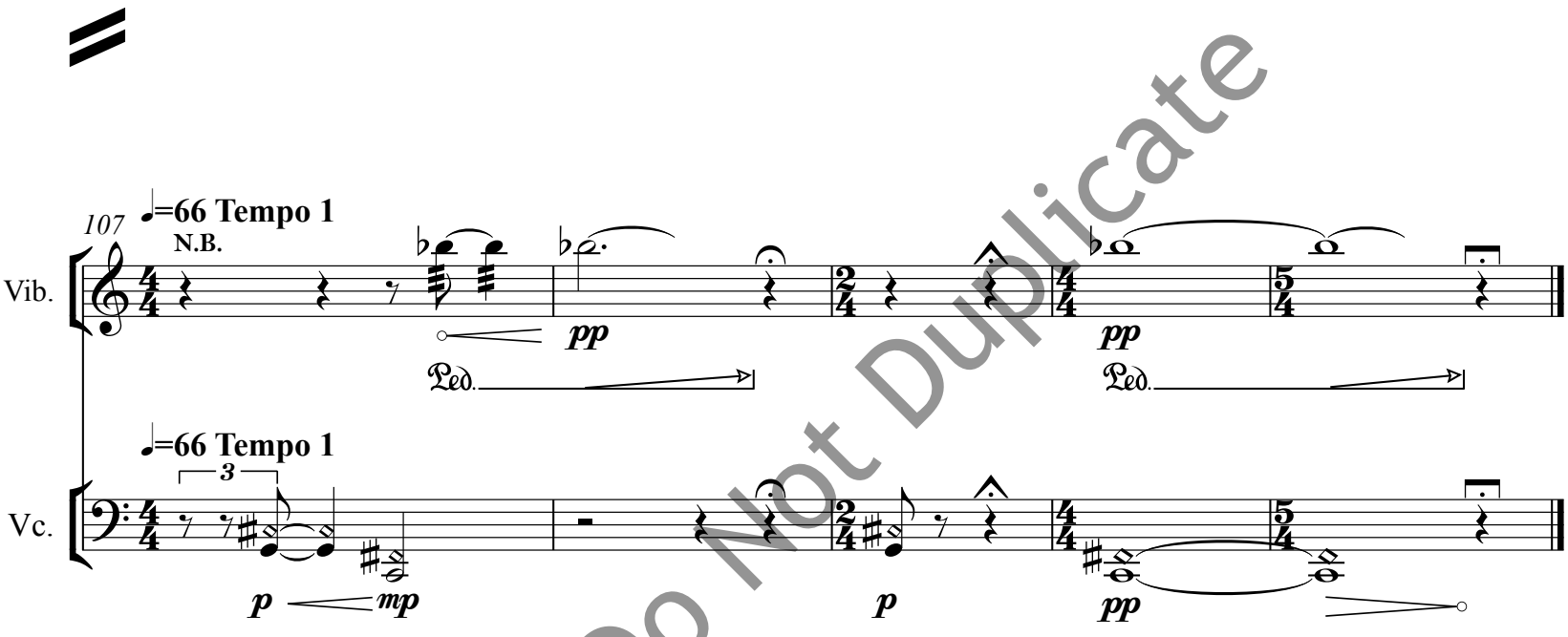

N.B. - return to standard notation/meter in m. 107

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10/28/09 Bloomington, IN