

Newton Armstrong

**unsaying** (2010)

for violoncello and voice

## PERFORMANCE NOTES

### Voice

Where an open staff is used, pitch is not strictly determined. Sounds which are notated higher have a brighter tone, and should be produced with a greater tension in the throat. Conversely, lower sounds should have a duller, more relaxed tone.

t[ɛ] t[[ə] ][[u:] Where vowel sounds are notated in parentheses, they are not voiced, but indicate the resonance of the consonant; i.e. the vocal cavity should be shaped as though the vowel were to be voiced.



Unvoiced. The sound should be articulated as a single impulse, and need not be sustained for the specified duration.



Unvoiced, sustained. The sound should be held for the specified duration.



Voiced, single impulse.



Voiced, sustained.



Sound produced while inhaling.

The vocal part should not be performed in an expressive or declamatory manner. Rather, the effect should always be precise and machine-like.

### Cello

Where a 2-line staff is used (always in conjunction with muting of the strings), the notation indicates the position at which to activate the string, between the left hand (bottom line) and the edge of the fingerboard (top line). Where a 3-line staff is used, the range is extended from the edge of the fingerboard (middle line) to the bridge (top line).



Scordatura: **I** should be tuned precisely an octave below the 7th harmonic of **IV**. The part is written at sounding pitch.



Mute all strings with left hand at the point at which the fingerboard meets the body of the instrument.



Release left hand muting grip.



Stop bow dead on string. When notated over a rest, the bow should be used to silently mute any resonating strings.



Battuto.



'Snap' battuto: strike with sufficient force for the wood of the bow to make contact with the hair, producing a resonant 'pop'. Requires a loose, 'springy' wrist action.

# unsaying

Newton Armstrong

1  $\text{♩} = 48$

oice

2x

ello

2x

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

t[ɛ] t[θ] [[u:] t[a:] bɛ t[ɛ] t[θ] t[ɛ] t[a:] f r da: θ[u:] t[ə]

2

oice

2

ello

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

t[ɛ] dʒɑ: ɔ̃[u:] t[a:] de t[ɛ] t[ɔ] θ[u] r dʒæ f

balz. 1/2 legno IV

3

voice

t[ɛ] t[ə] [u:] t[a:] t[ɛ] dʒa: ɔ[u:] t[a:] dɛ t[ɛ] t[ɒ]

viola

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

4

voice

k[ɛ] t[ə] dʒɛ t[ə] bɛ ts[a:] ŋ f da: θ[u] r dʒæ ta: dɛ t[ɛ] t[ɒ]

viola

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

5

oice

θ[ʊ] f — dʒə ta: de t[ə] tʃə f — t[ə] θ[ʊ] f —

ello

balz. 4:5 3:2 3:2 legno II/III arco II/III balz. 1/2 legno IV

*fff* *f* *p* *f* *ppp* *fff* *ppp*

6

oice

: 2x :

t[ɛ] tʃ[ə] f — t[a:] bɛ t[ɛ] tʃ[ə] f — ts[a:] bɛ t[ɛ] tʃ[ə] ç[u:] — tʃ[a:]

ello

: 2x :

legno II/III (arco) legno arco 1/2 legno IV

*ppp* *ppp* *p* *ppp* *ppp* *p* *f* *ppp*

7

oice

7

6:5

6:5

f

ts[ə]

s

p[ə]

θ[u:]

b[ə]

7

arco

3:2

legno II/III

4:5

4:5

arco

4:5

ello

*f ppp*

*ppp*

8

oice

7

t[ɛ]

dz[a:]

[u:]

8

legno IV<sup>7</sup>

arco II/III

legno I<sup>2</sup>

arco II/III

5:6

legno IV<sup>7</sup>

arco II/III

ello

*f ppp*

*f ppp*

*f ppp*

*f ppp*

9

oico

*ppp* t[ɑ:] b[ε] t[ε]

ello

legno I<sup>2</sup> arco II/III V 7:6 legno IV<sup>7</sup> arco II/III V pizz. I<sup>2</sup> arco II/III V 5:6

*f ppp f ppp f ppp*

10

oico

t[ə] ta: de t[ə] t[o] t[o] f

ello

legno IV<sup>7</sup> arco II/III V 3:2 legno arco IV legno II/III .IV V 3:2

*f ppp ppp ppp*

3:2 6:5 6:5 4:5 4:5 3:2

11

oice

7

6:5

6:5

6:5

6:5

6:5

t[ə]

f t[ε]

f t[ε]

legno IV<sup>4</sup>

arco II/III V

legno

arco

5:6

3:2

4:5

3:2

6:5

ppp

f

ppp

3:2

12

oice

7

6:5

6:5

6:5

6:5

6:5

6:5

2x :

k[ε]

d3ε

t[ɑ:]

θ[u:] t[ə]

g[u:] t[[ɒ]

legno

arco

3:2

3:2

3:2

3:2

3:2

3:2

2x :

f

fff

f ppp

f ppp

f ppp



13

voice

3 ————— dʒæ ta: de t[ɛ] t[ɒ]

v —————

ello

IV<sup>9</sup> III<sup>5</sup> arco V II/III

legno IV

arco II/III

II<sup>3</sup> V I<sup>2</sup> III<sup>8</sup> II<sup>5</sup> arco V II/III

legno II/III

4:5 6:5 3:2 3:2 4:5 4:5

*ppp* < *f* *f* *p* *ppp* < *f* *ppp* < *f* *ppp*

Detailed description: This block contains the musical notation for measures 13 and 14. The top staff is for the voice, showing a melodic line with lyrics 'dʒæ ta: de t[ɛ] t[ɒ]' and a fermata over the final note. The bottom staff is for the cello, featuring complex rhythmic patterns with various articulations like accents and slurs. Performance instructions include dynamics such as *ppp*, *f*, and *p*, and technical markings like 'arco' and 'legno'. Fingering and bowing diagrams are provided for several notes.

14

voice

m ————— f ————— t[ə]

dʒ ————— f ————— t[ə]

v —————

ello

arco V II<sup>3</sup> III<sup>6</sup> arco V II/III

legno IV

arco V III<sup>7</sup> IV<sup>11</sup> arco V II/III

legno II/III

arco V II<sup>6</sup> I<sup>4</sup>

4:5 3:2 3:2 4:5 4:5

*ppp* < *f* *f* *p* *f* *ppp* *ppp* < *f* *ppp* < *f* *ppp* < *f*

Detailed description: This block contains the musical notation for measures 14 and 15. The top staff is for the voice, with lyrics 'm f t[ə]' and 'dʒ f t[ə]'. The bottom staff is for the cello, continuing the complex rhythmic patterns. Performance instructions include dynamics such as *ppp*, *f*, and *p*, and technical markings like 'arco' and 'legno'. Fingering and bowing diagrams are provided for several notes.

15

oice

7

2x

t[ɛ] dʒa: [[u:]— t[ə] bɛ t[ɛ] t[ə]

η — 3a:

ello

7

2x

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

II/III

legno  $I^2$

arco II V III

legno IV<sup>8</sup> arco IV

16

oice

7:5 7:5

t[ɛ] v k[ə]

η m dʒe m vər 3 t[ɛ]

ello

7:6 7:6 7:6

legno  $I^3$  arco IV<sup>5</sup> V III<sup>7</sup> II<sup>5</sup>

III<sup>5</sup> IV<sup>8</sup> III<sup>6</sup> IV<sup>11</sup> III<sup>6</sup> IV<sup>10</sup> IV<sup>12</sup> III<sup>7</sup> III<sup>6</sup> IV<sup>10</sup> IV<sup>13</sup> III<sup>7</sup>

*ppp* < *f* *ppp* < *f* *ppp* < *f* *ppp* < *f* *f* *ppp* *ppp* < *f*