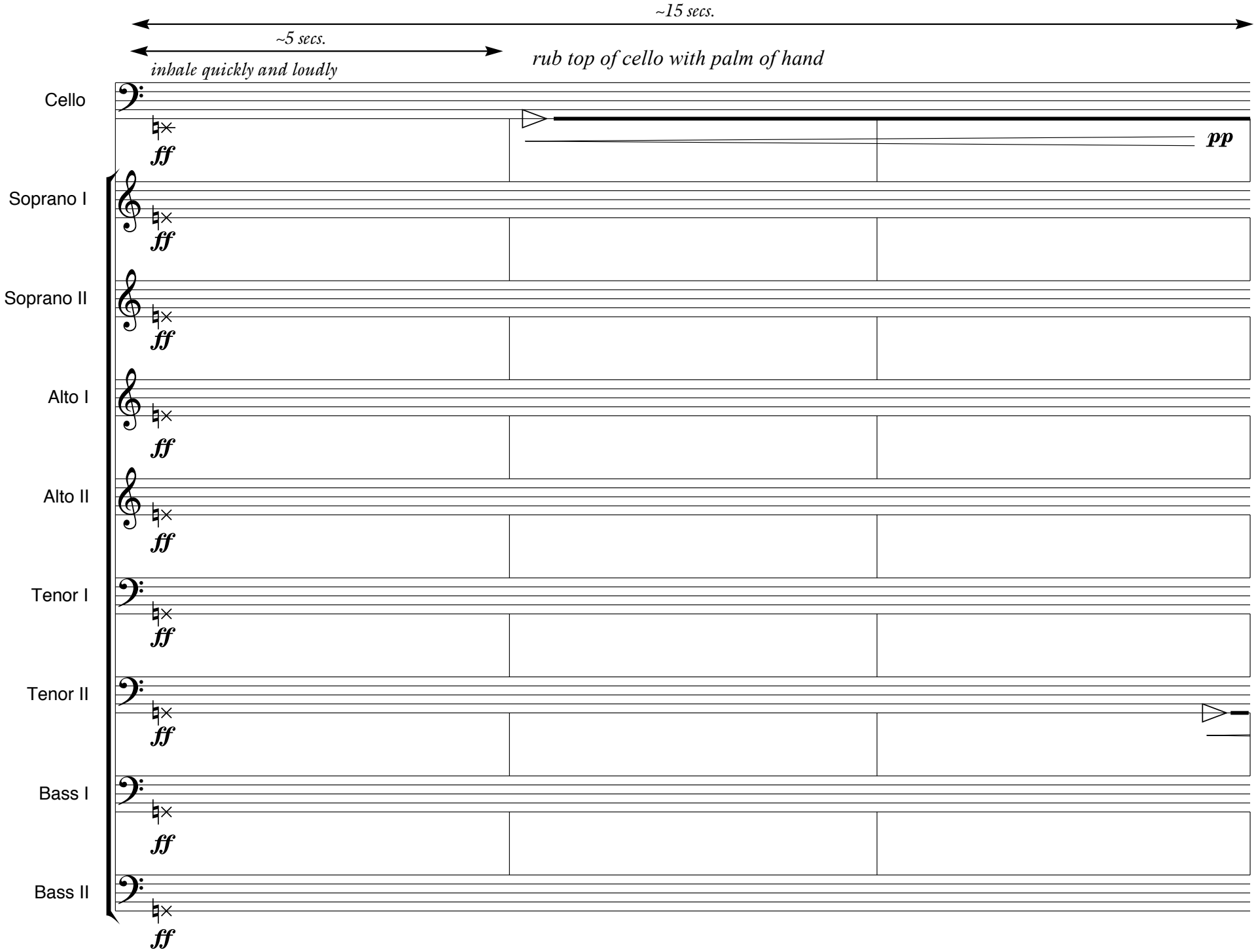
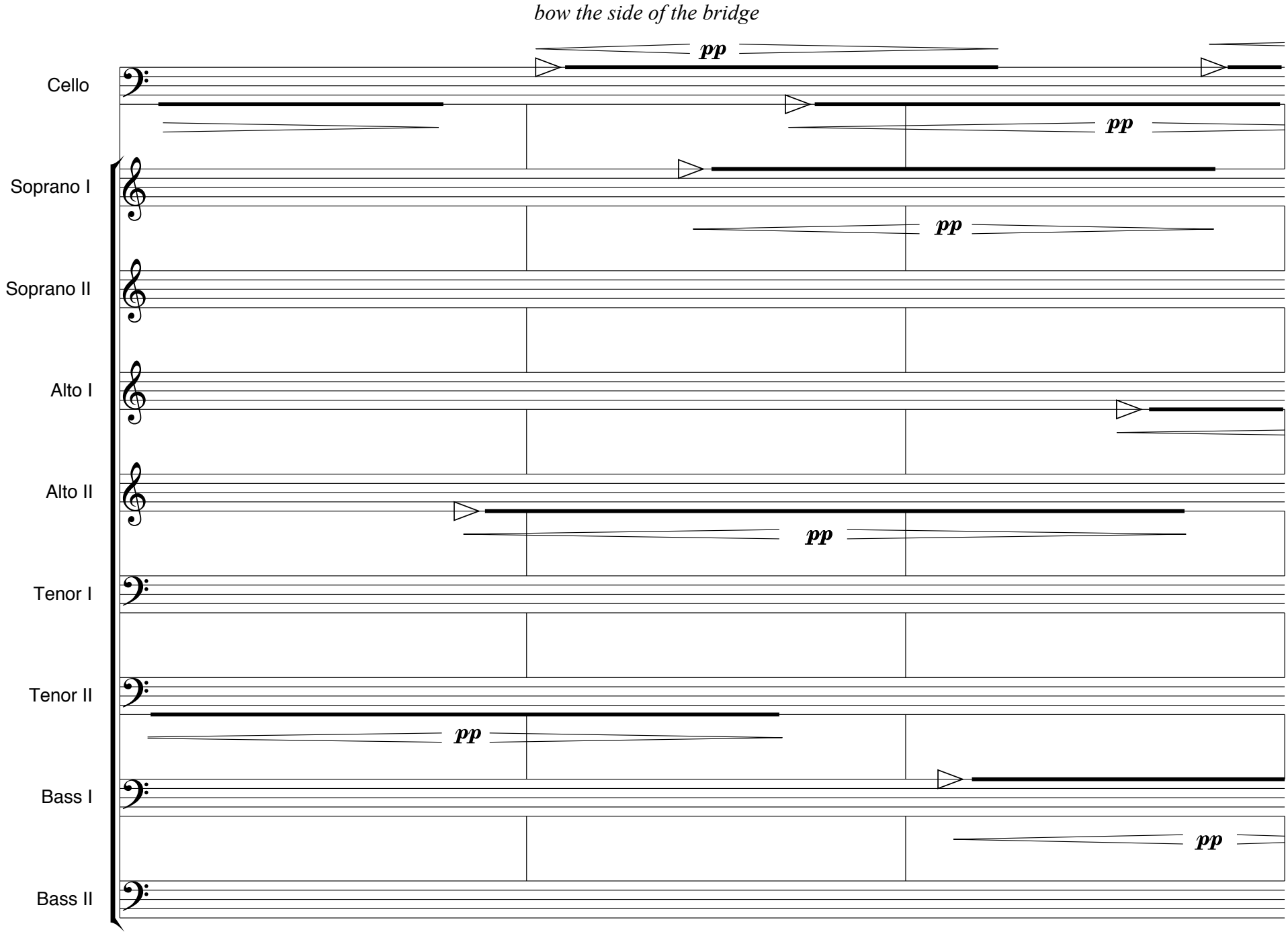
Anacrusis (I. Crescendo)
for amplified cello and eight voice choir
for Pia Enblom

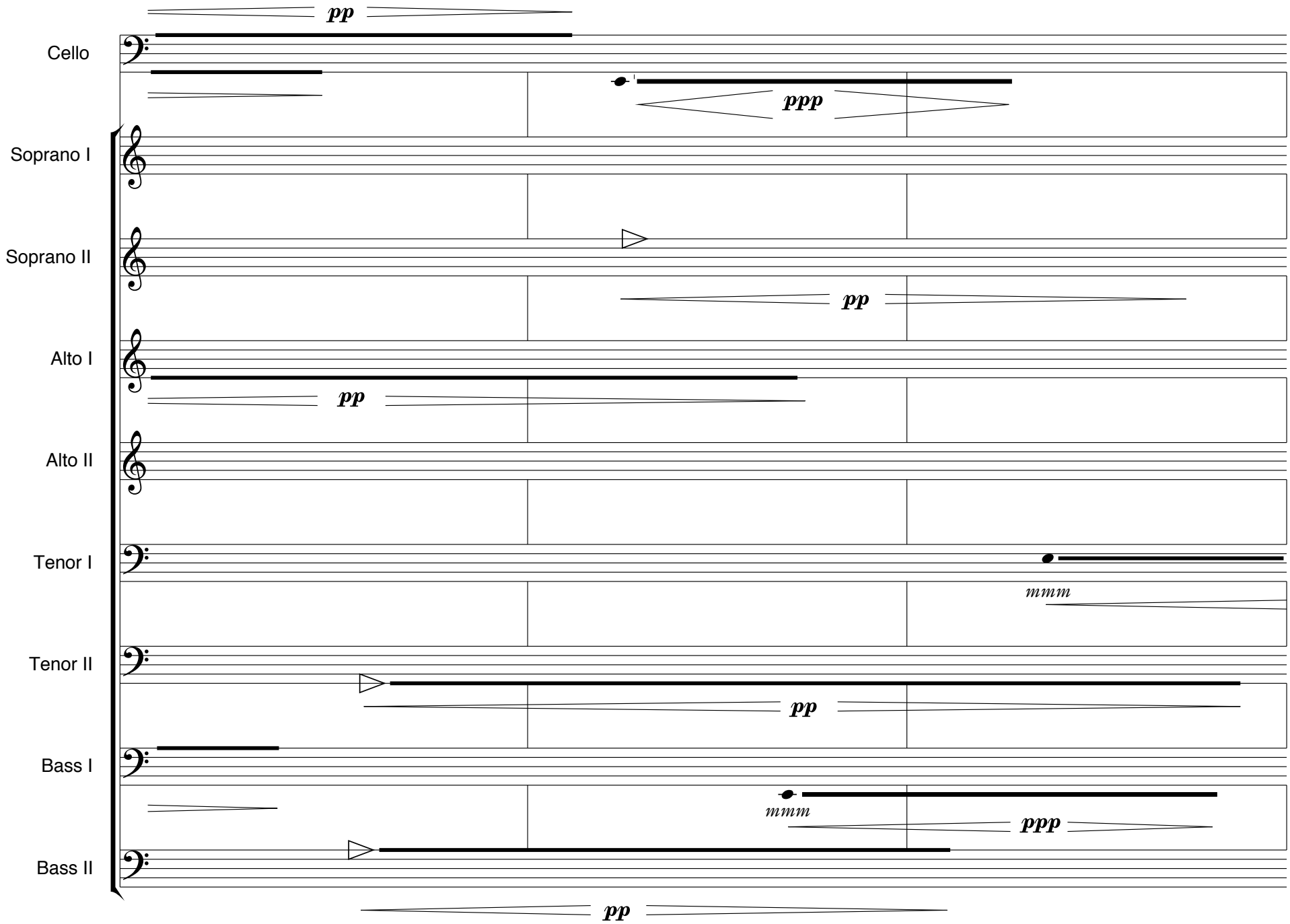
Joshua Parmenter

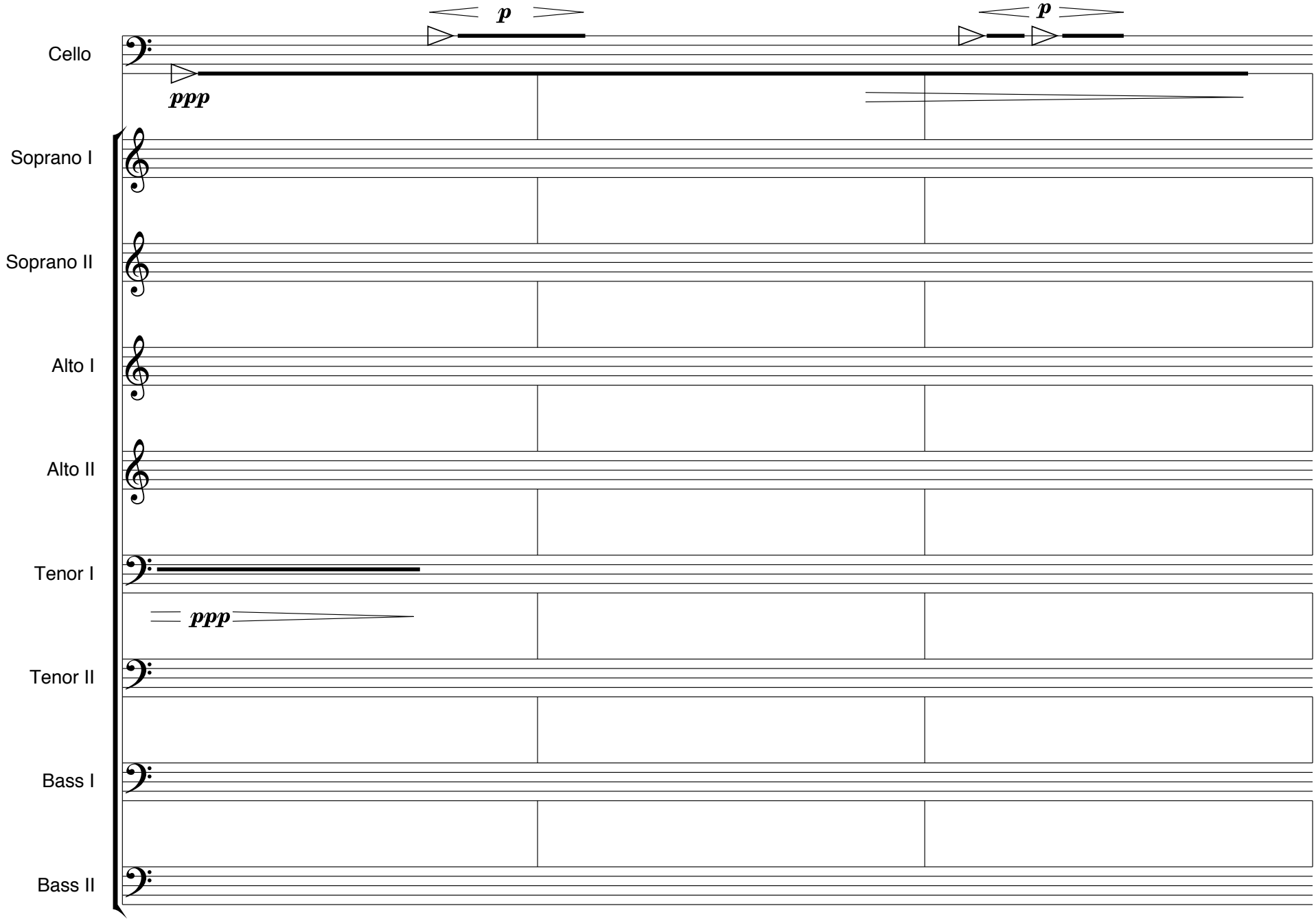
2007

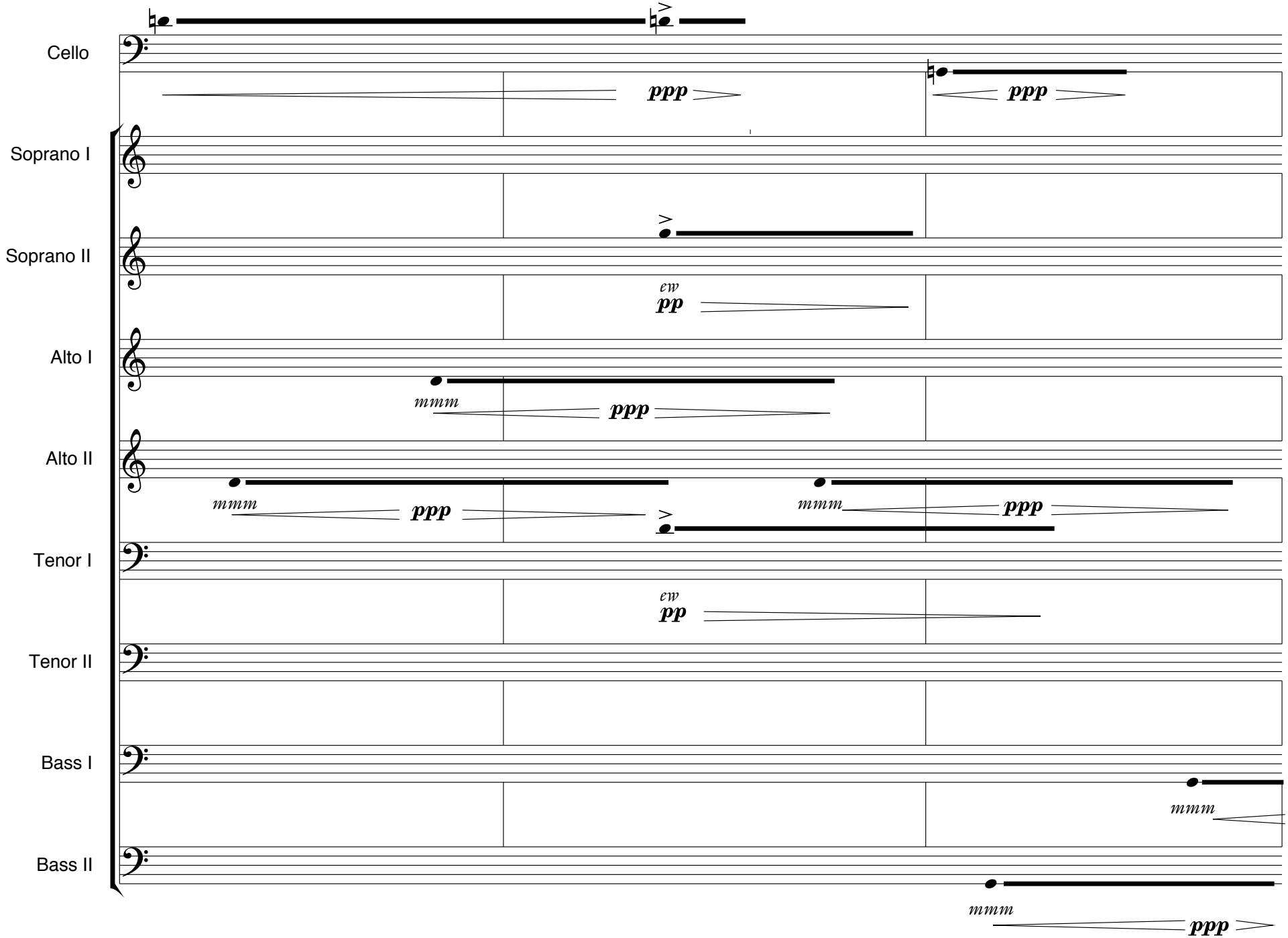
Anacrusis (I. Crescendo) for amplified cello and eight voices

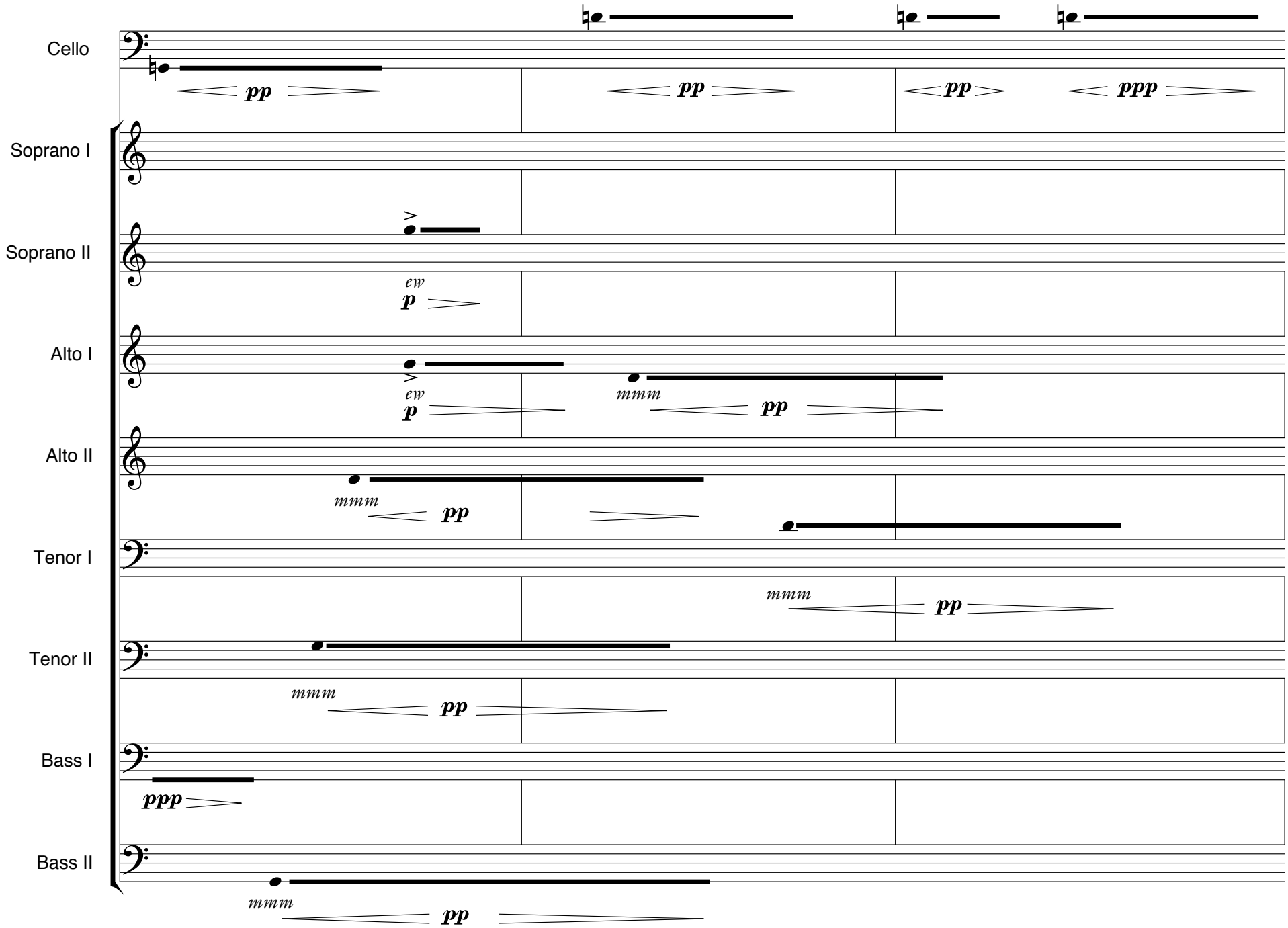


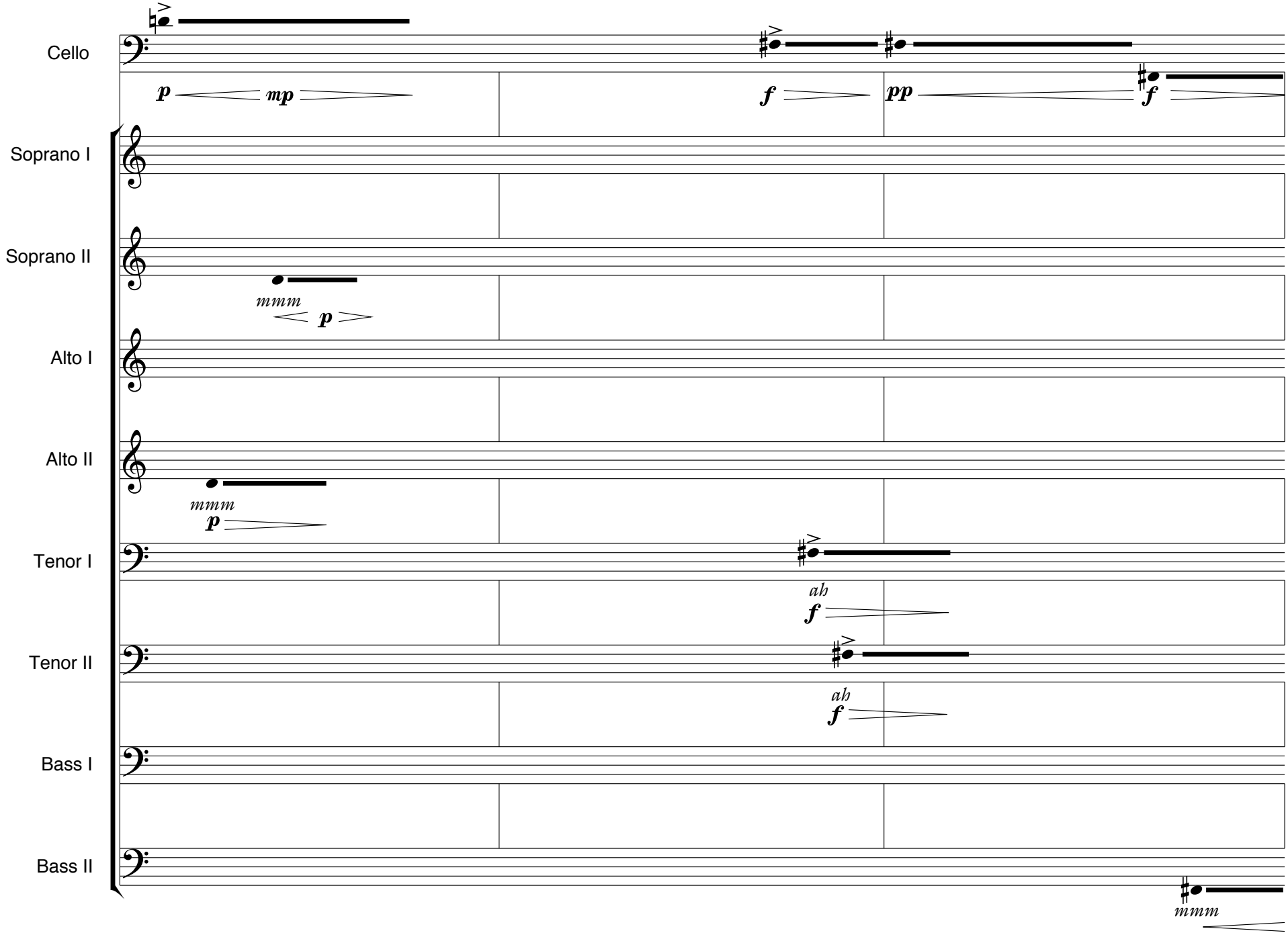

bow the side of the bridge
pp
Cello
pp
Soprano I
pp
Soprano II
Alto I
Alto II
pp
Tenor I
Tenor II
pp
Bass I
pp
Bass II

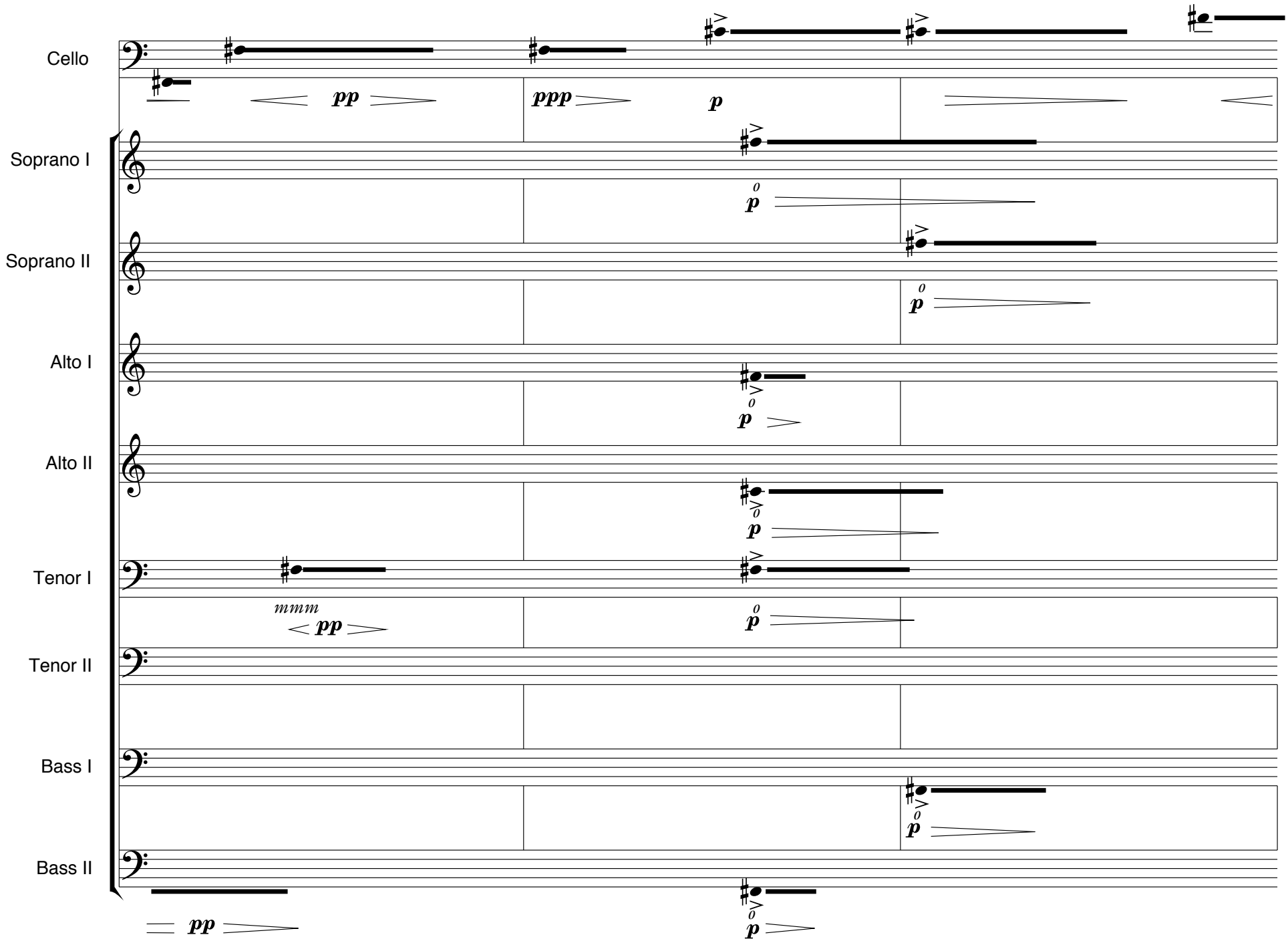

Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
pp
ppp
pp
pp
mmm
pp
mmm
ppp
pp

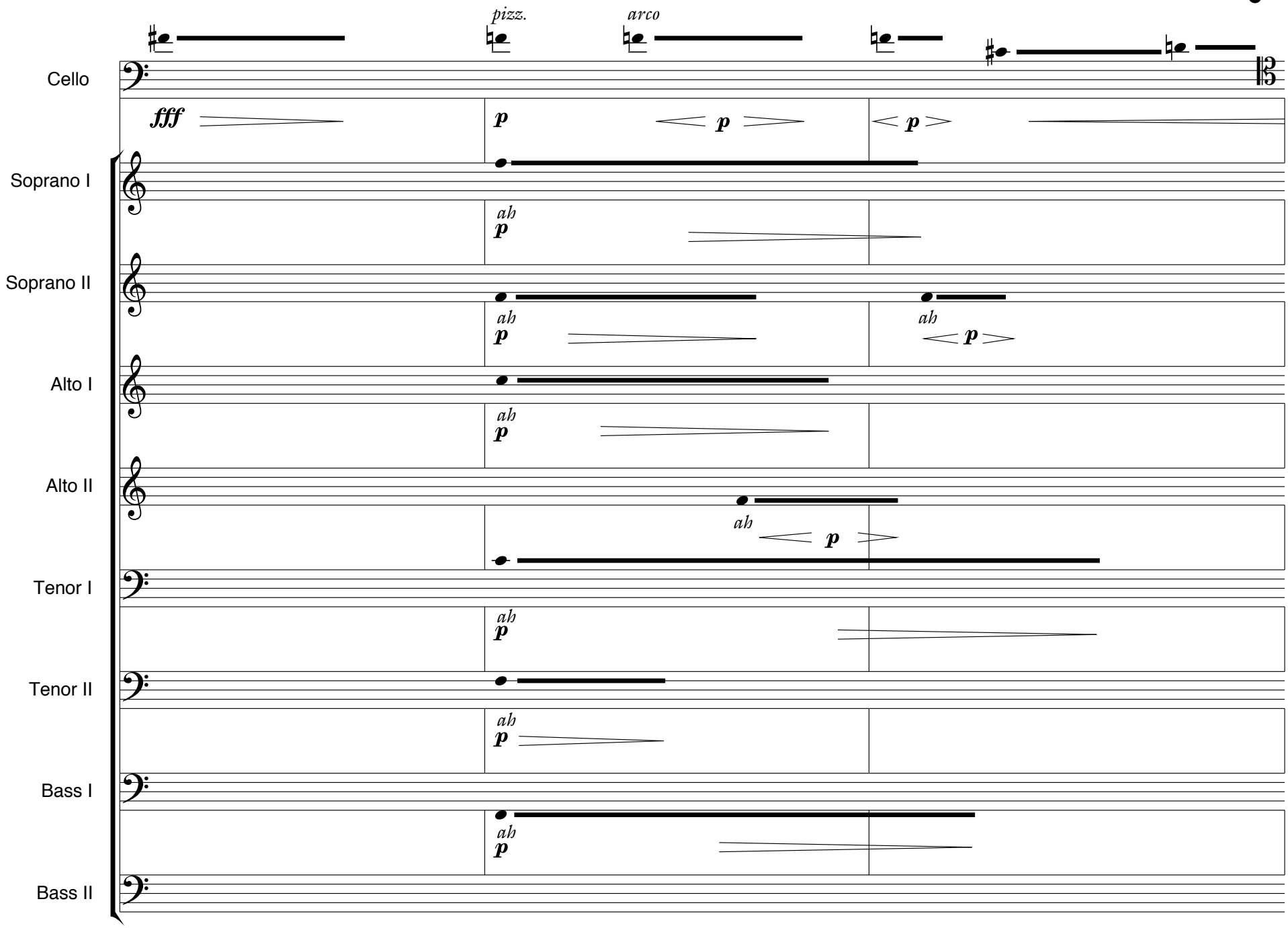

Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
p
p
ppp
ppp

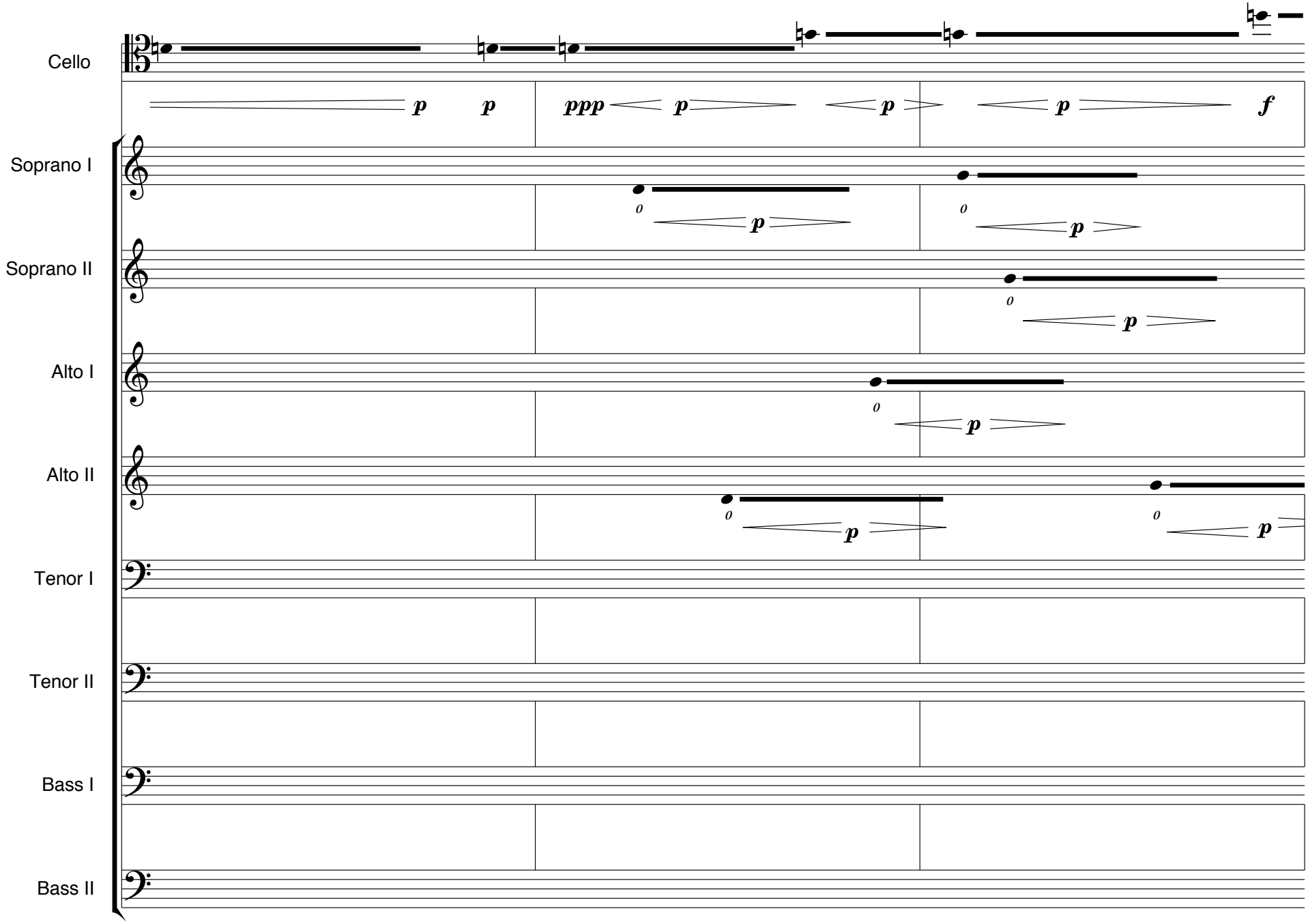

Cello
ppp
ppp
Soprano I
Soprano II
ew
pp
Alto I
mmm
ppp
Alto II
mmm
ppp
mmm
ppp
Tenor I
ew
pp
Tenor II
Bass I
mmm
Bass II
mmm
ppp

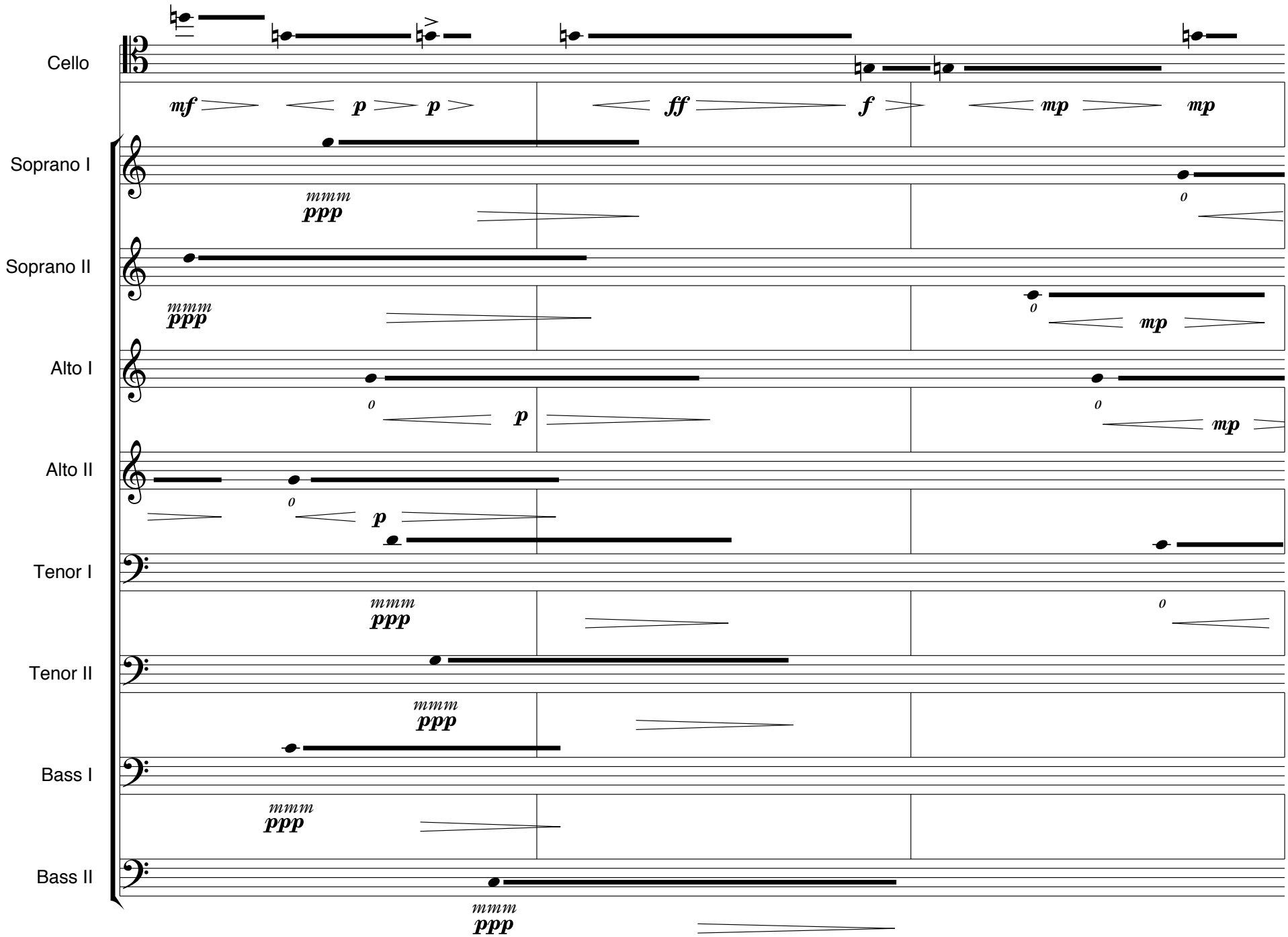

Cello
pp
pp
pp
ppp
Soprano I
Soprano II
ew
p
Alto I
ew
p
mmm
pp
Alto II
mmm
pp
Tenor I
mmm
pp
Tenor II
mmm
pp
Bass I
ppp
Bass II
mmm
pp

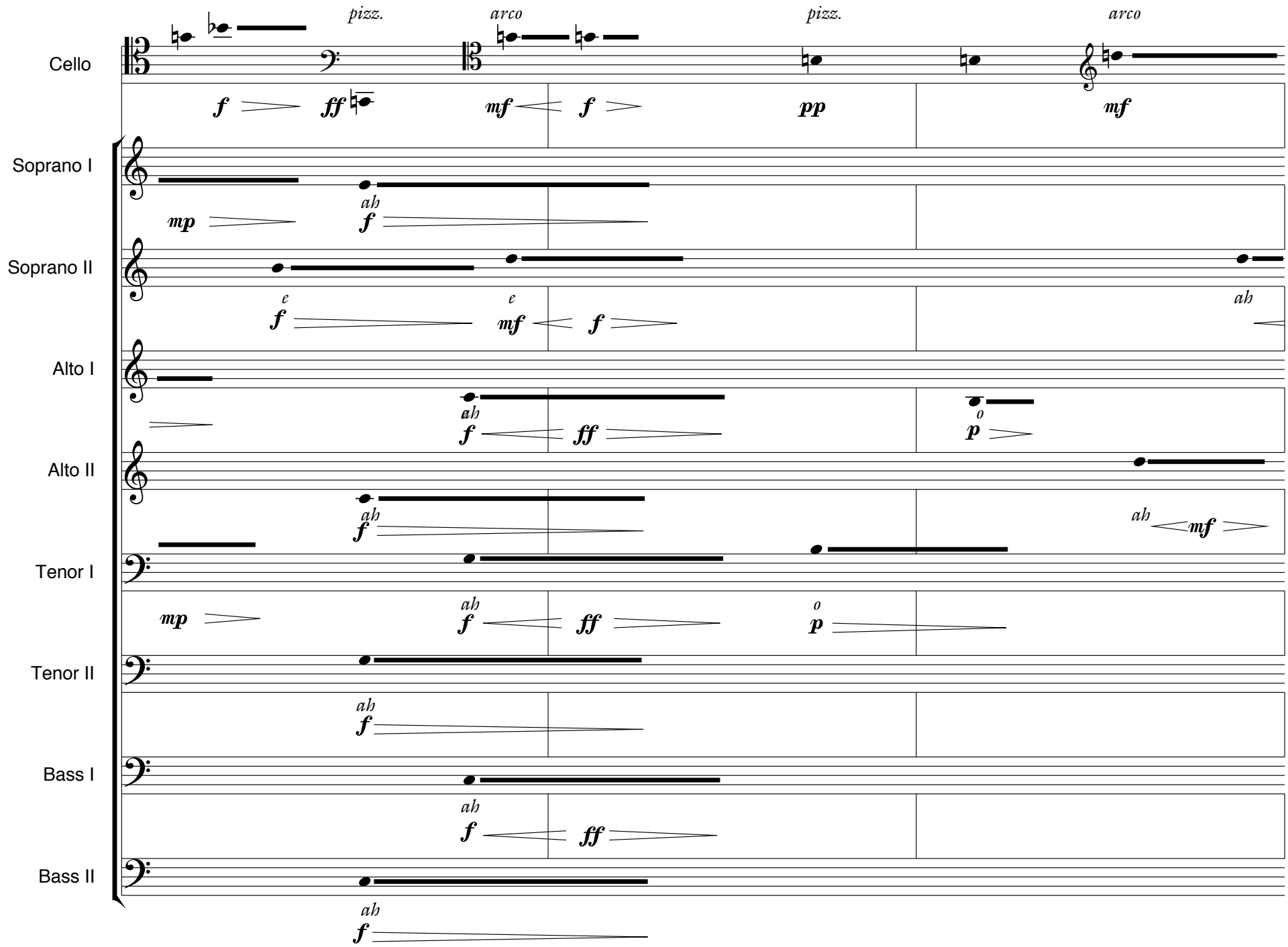

Cello
p
mp
f
pp
f
Soprano I
Soprano II
mmm
p
Alto I
Alto II
mmm
p
Tenor I
ah
f
Tenor II
ah
f
Bass I
Bass II
mmm

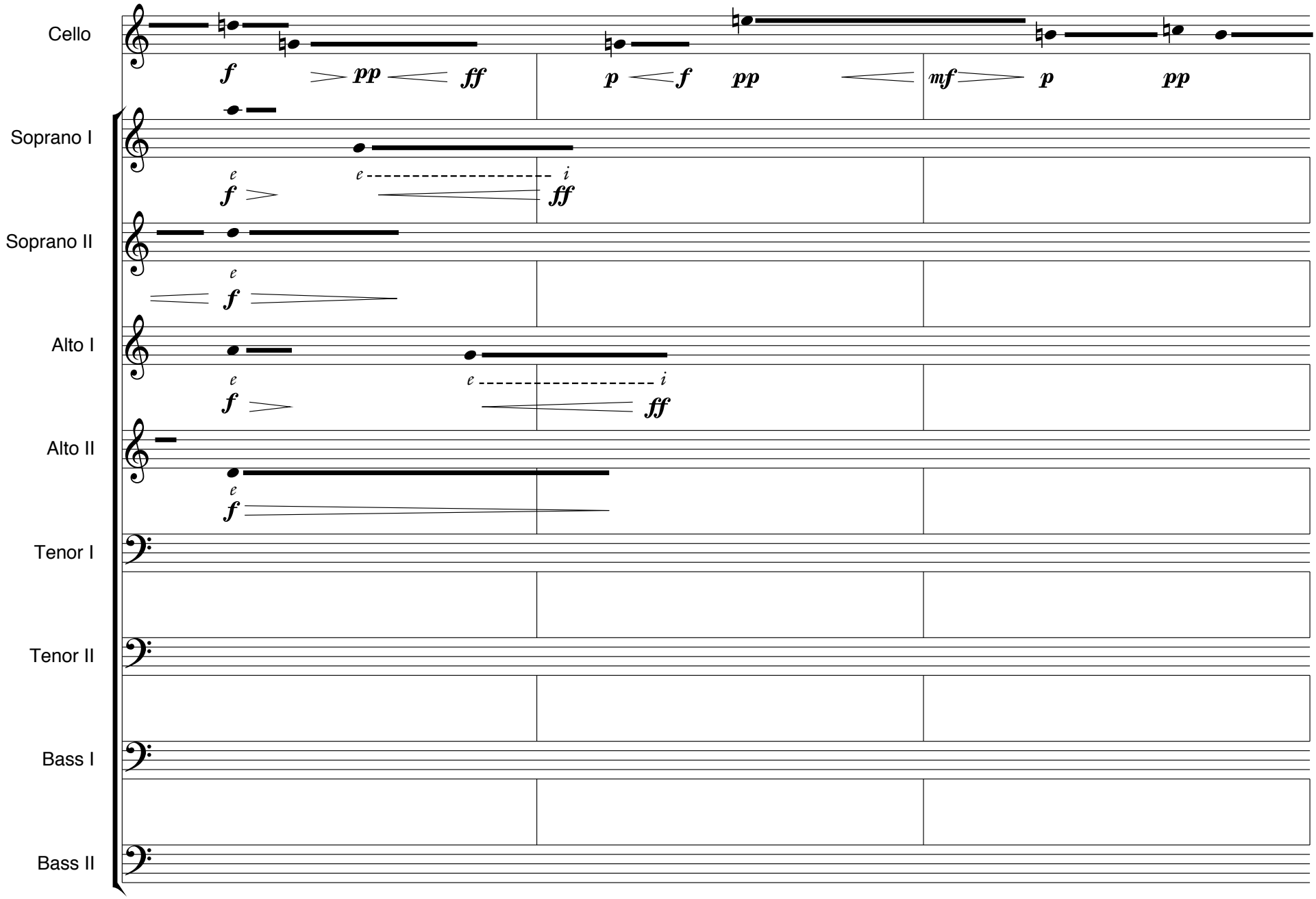

Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
pp
ppp
p
mmm
pp

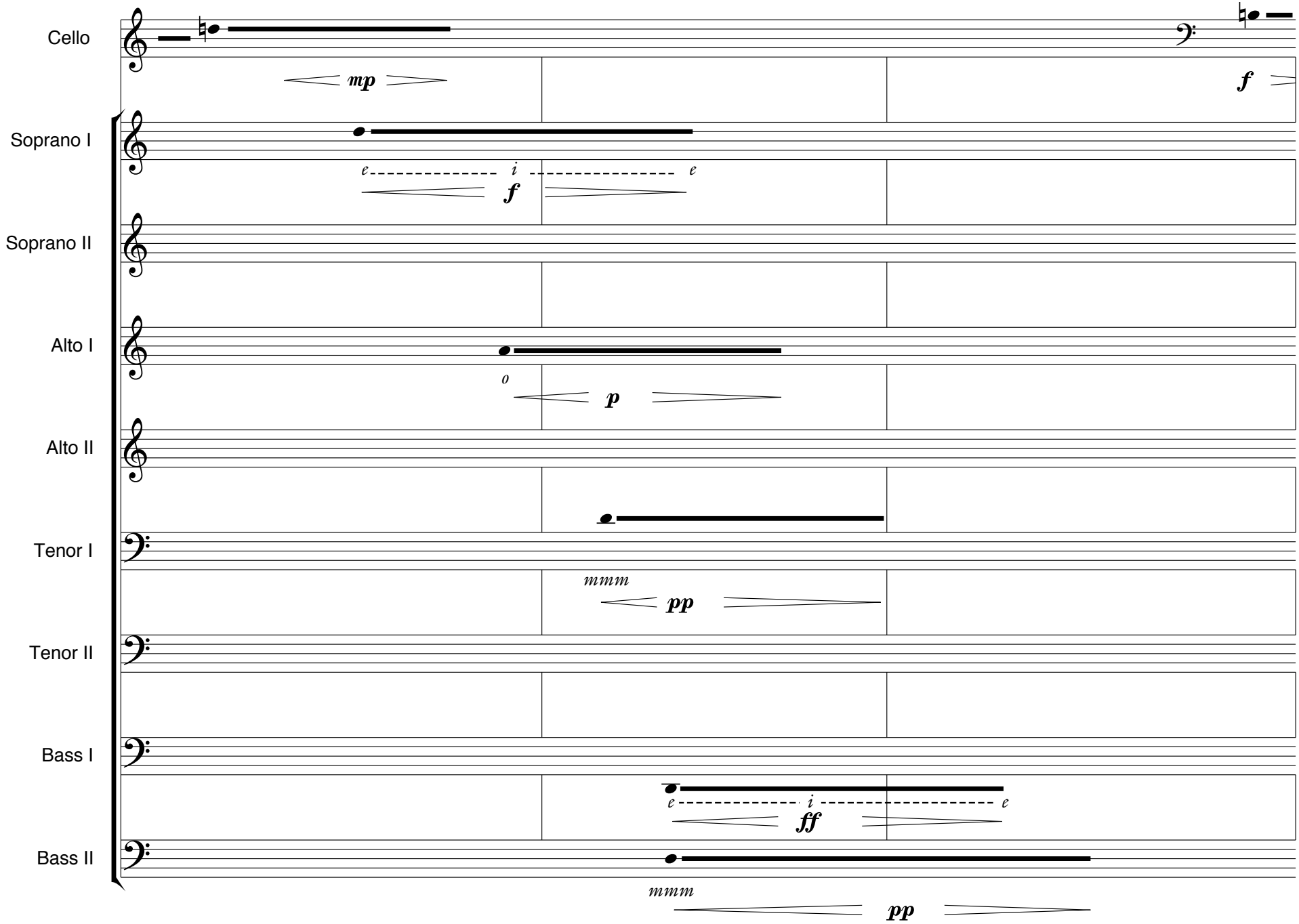

Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
pizz.
arco
fff
p
ah

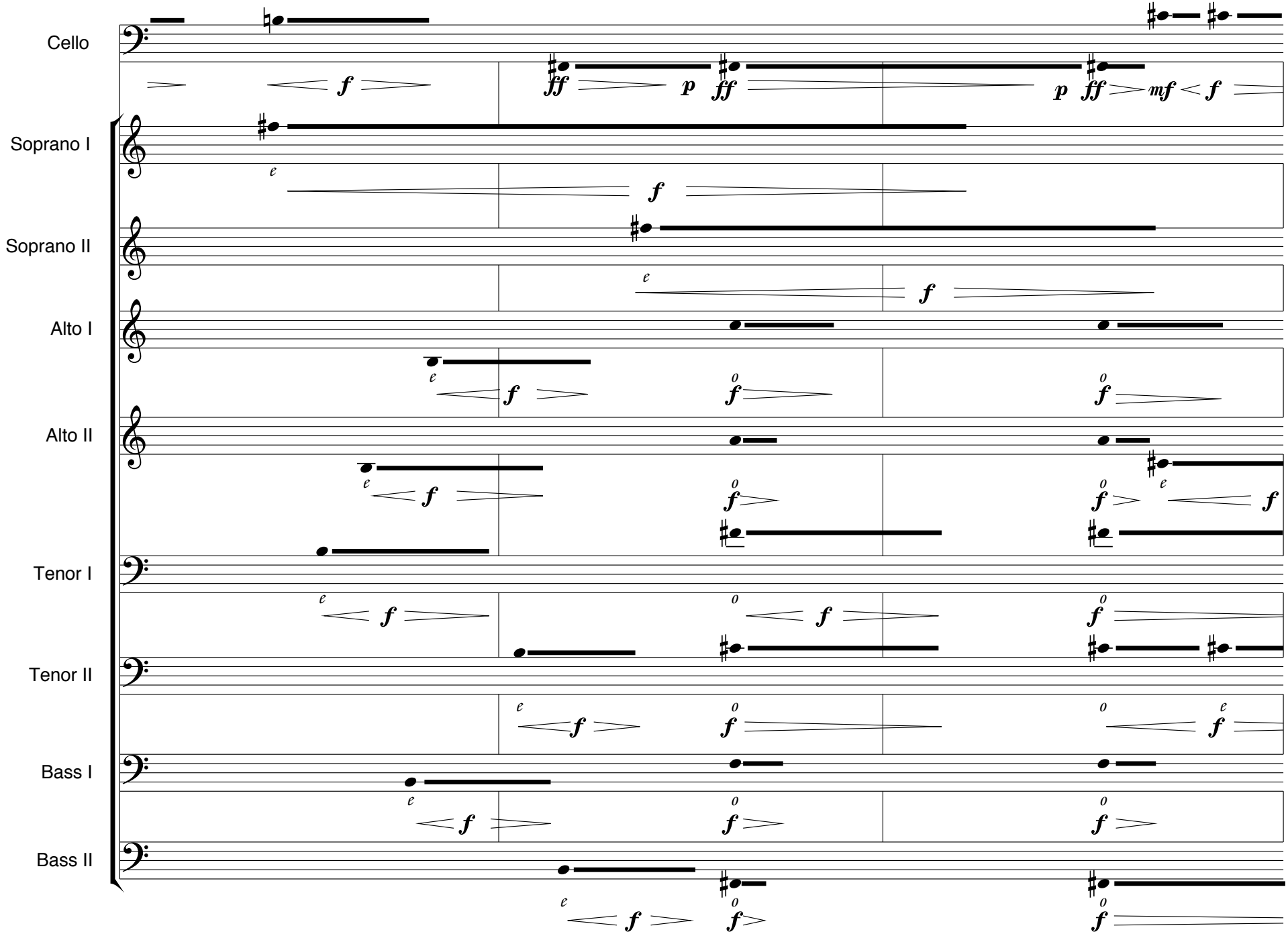

Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
p
ppp
f

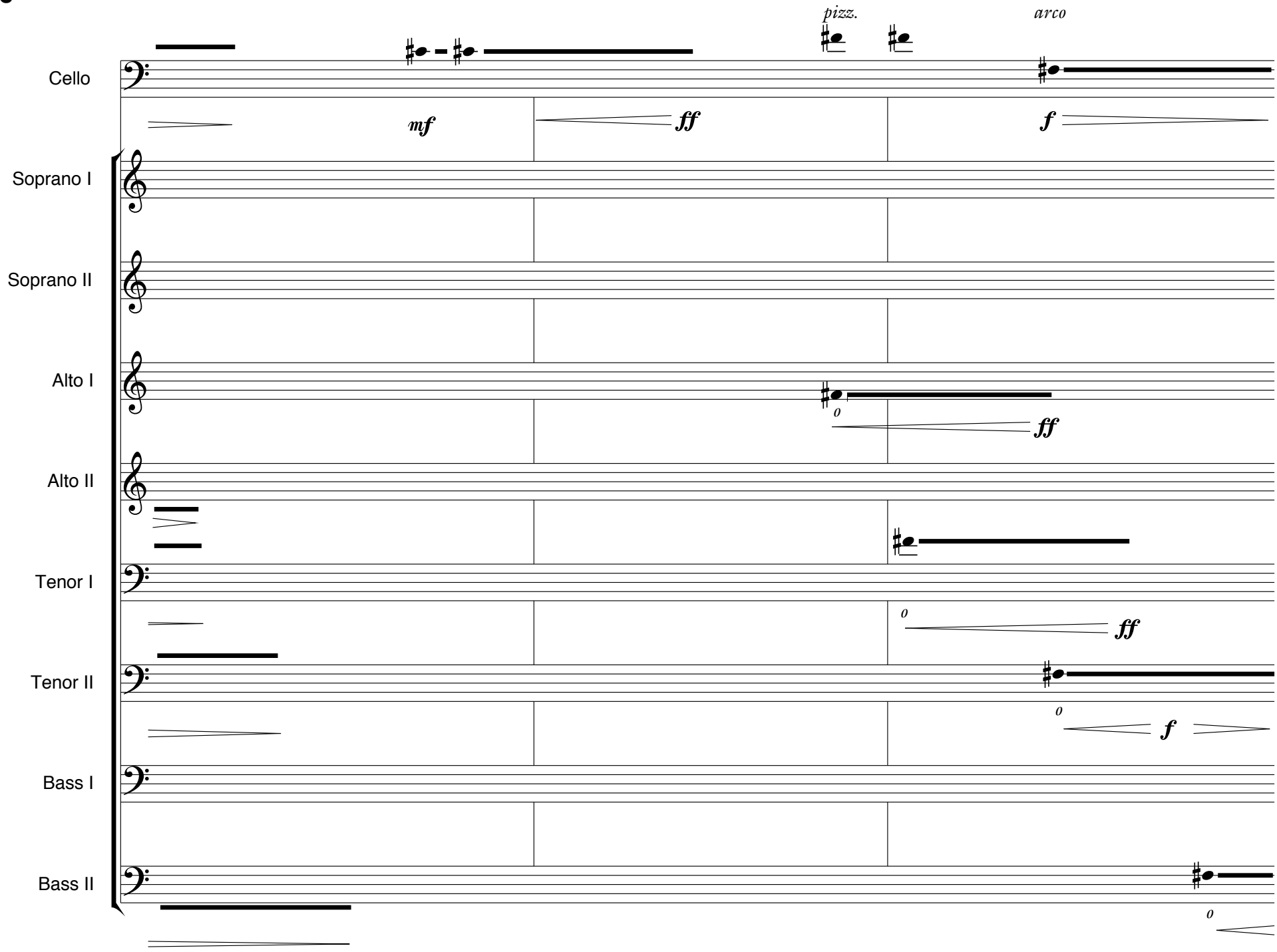

Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
mf
p
p
ff
f
mp
mp
mmm
ppp
mp
p
mp
p
mmm
ppp
mmm
ppp
mmm
ppp
mmm
ppp

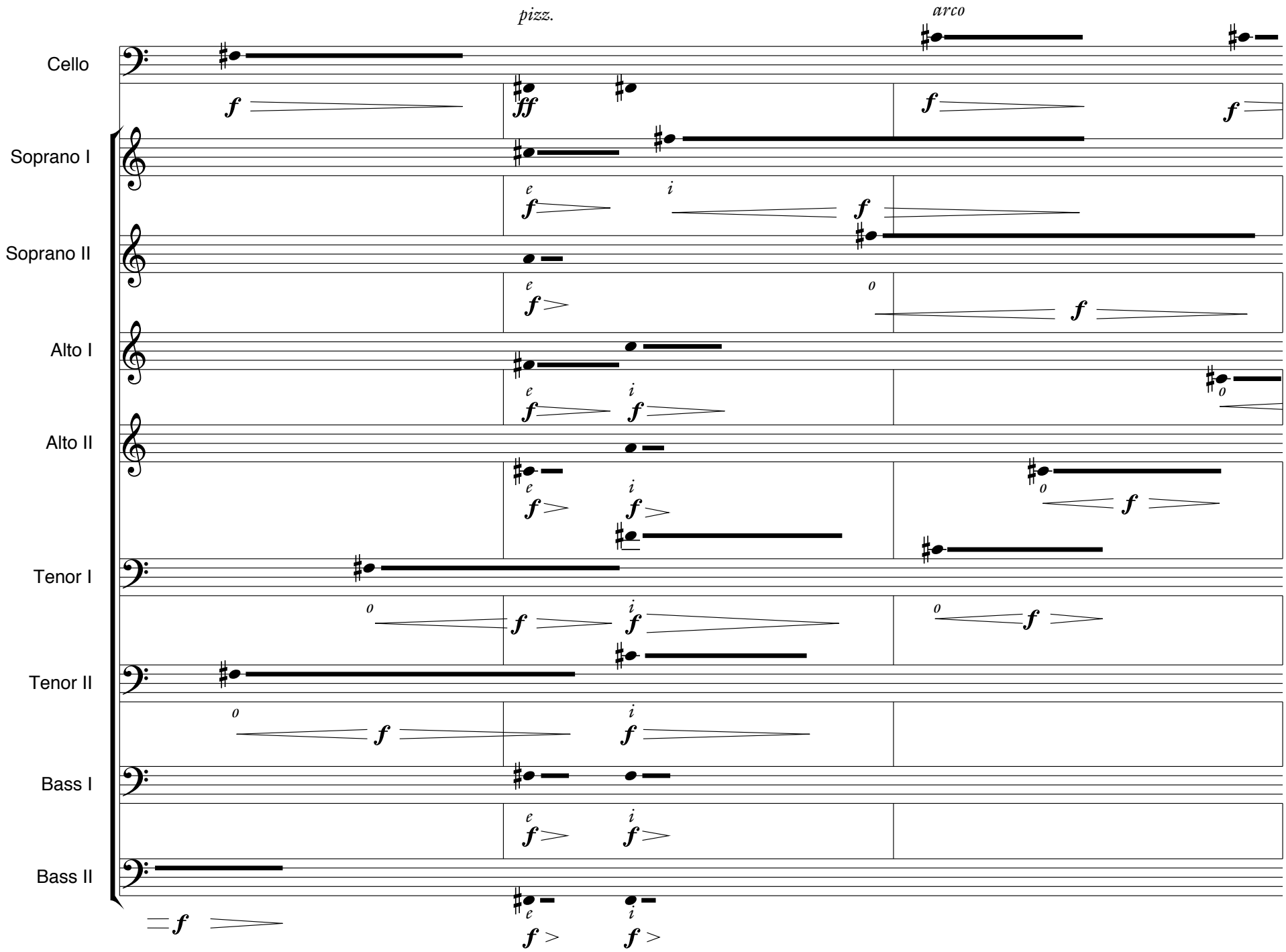

Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
pizz.
arco
pizz.
arco
ah
e
o

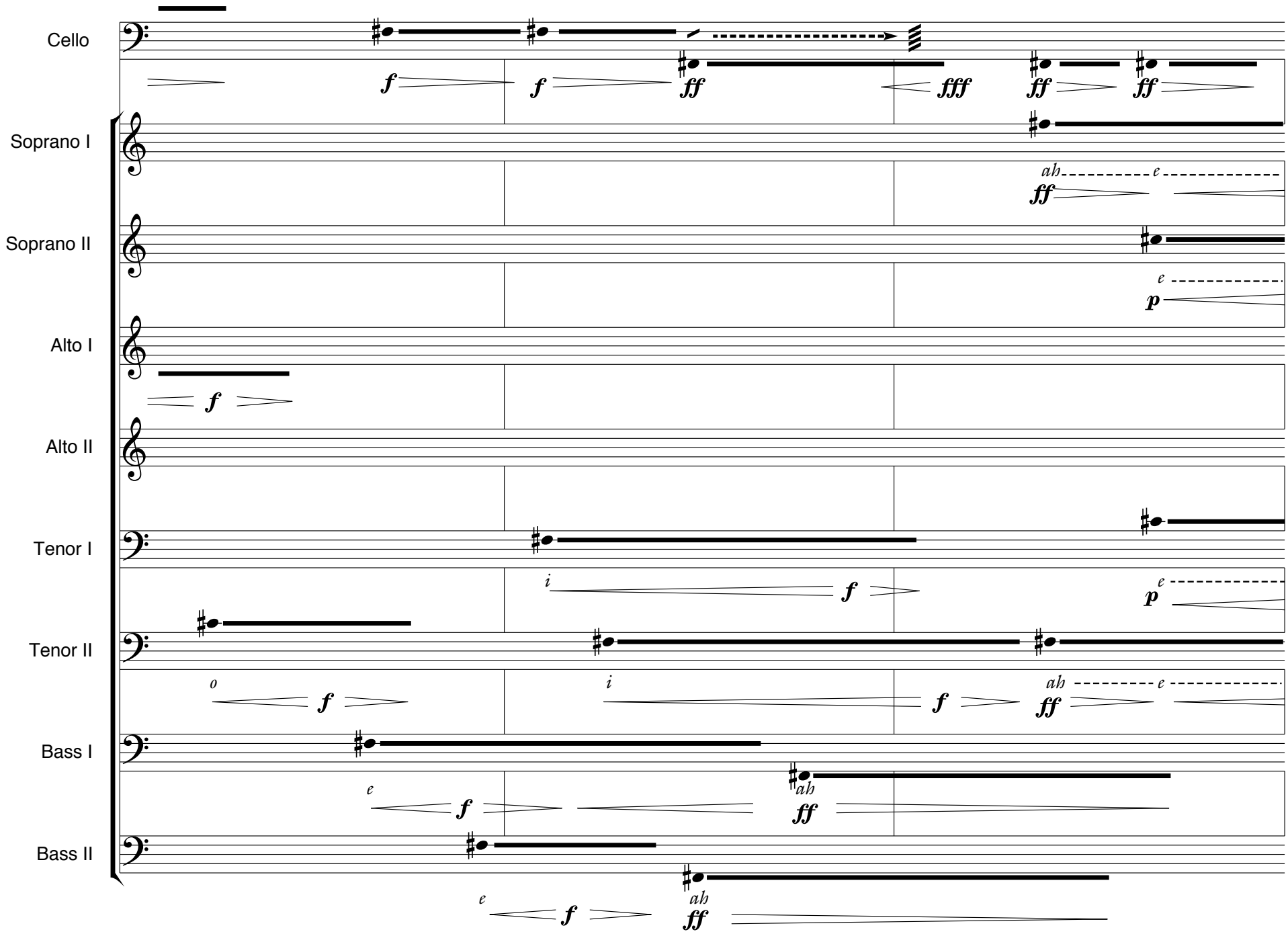

Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
f
pp
ff
p
f
pp
mf
p
pp
e
i
f
ff

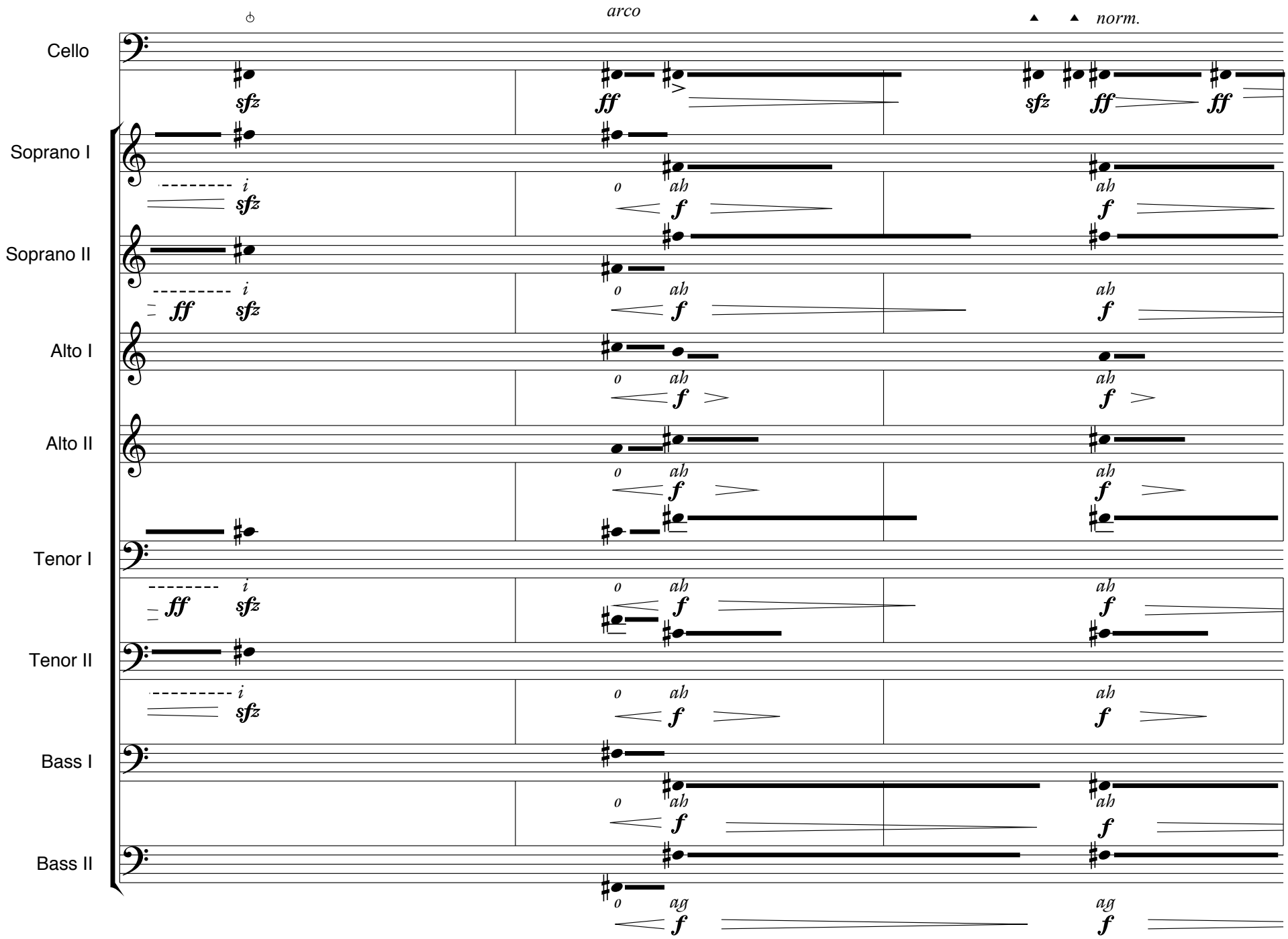

Cello
mp
f
Soprano I
e
i
e
f
Soprano II
Alto I
o
p
Alto II
Tenor I
mmm
pp
Tenor II
Bass I
e
i
e
ff
Bass II
mmm
pp

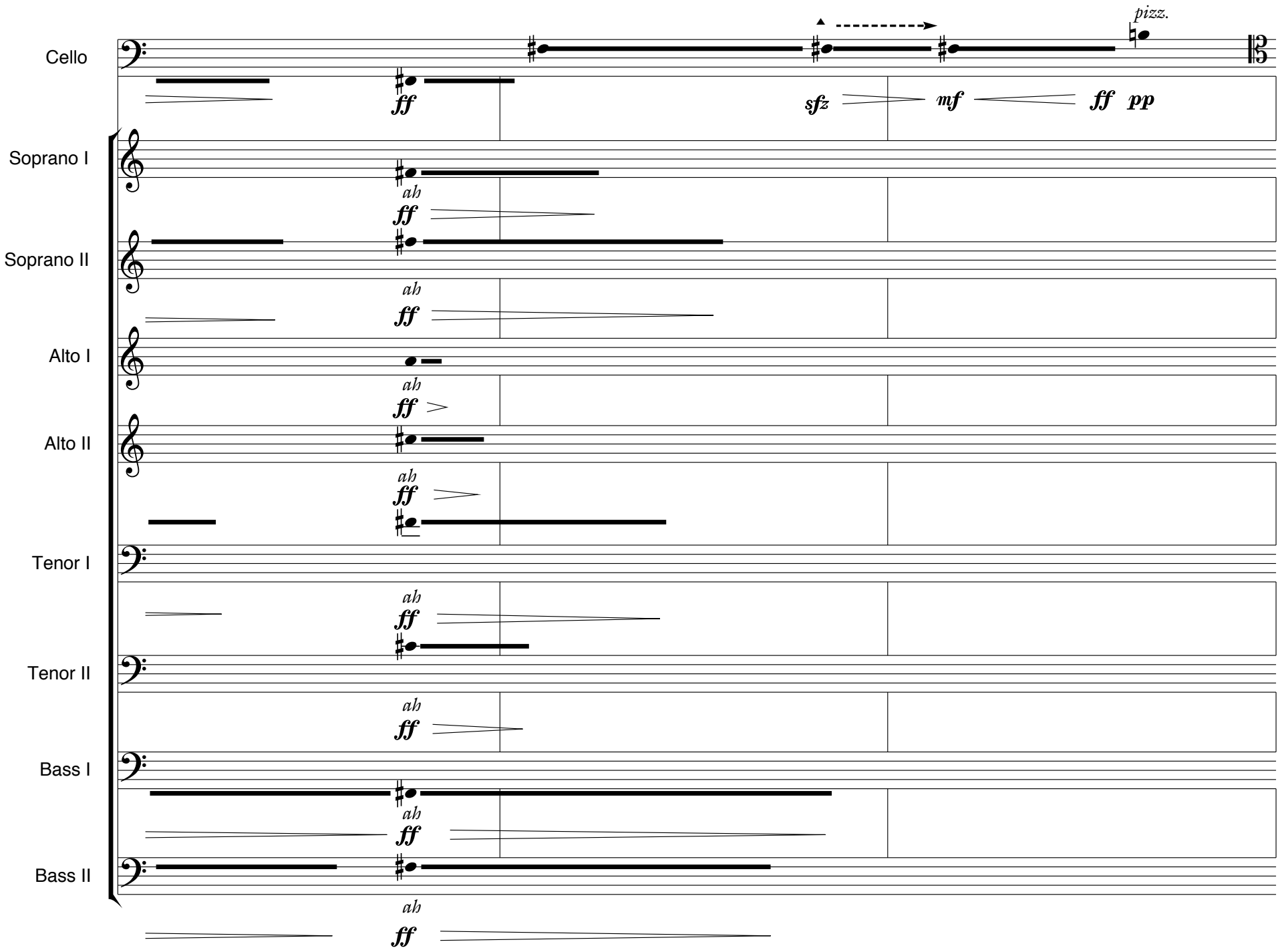

Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II

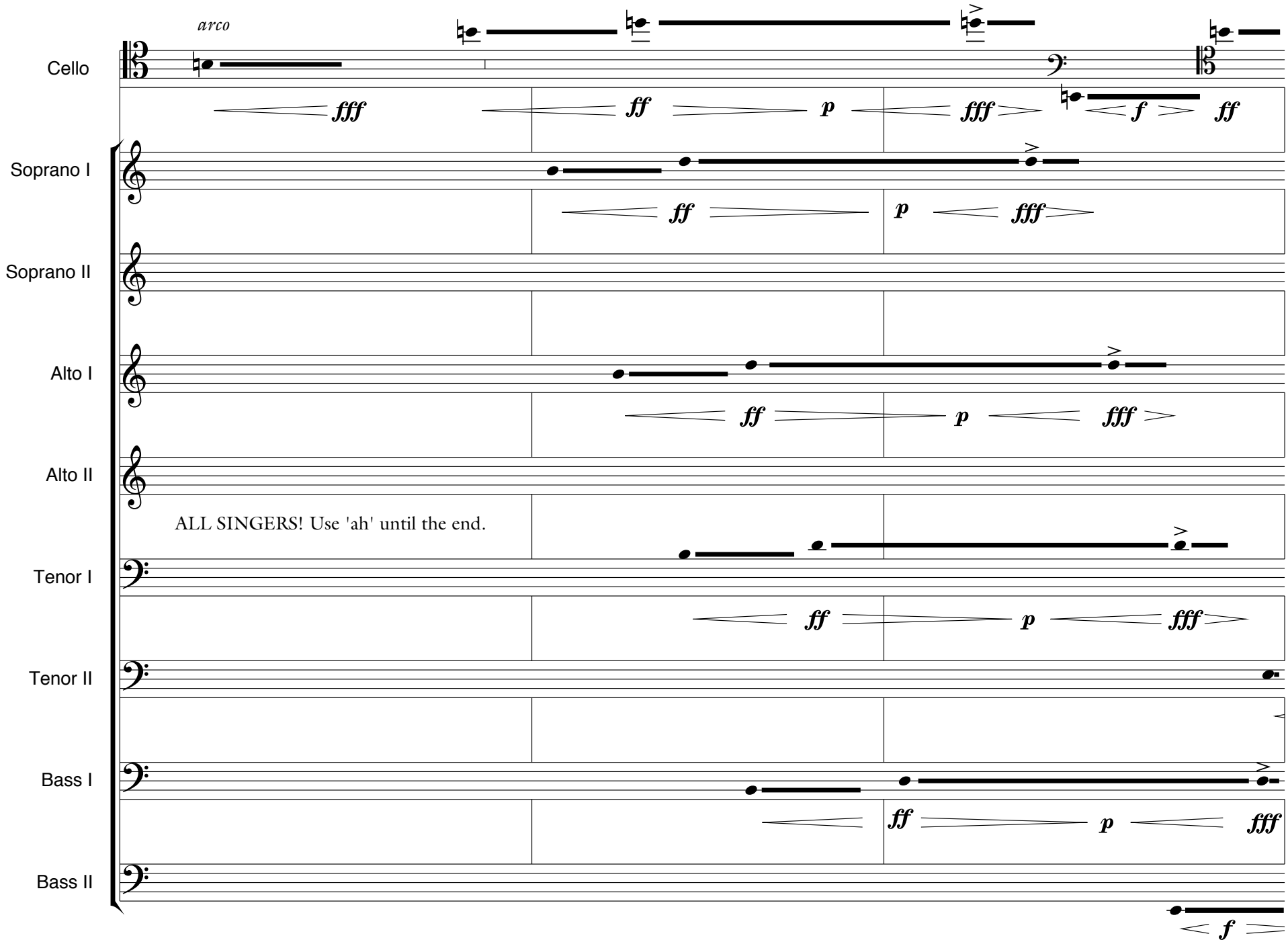

Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
pizz.
arco
mf
ff
f
ff
ff
f

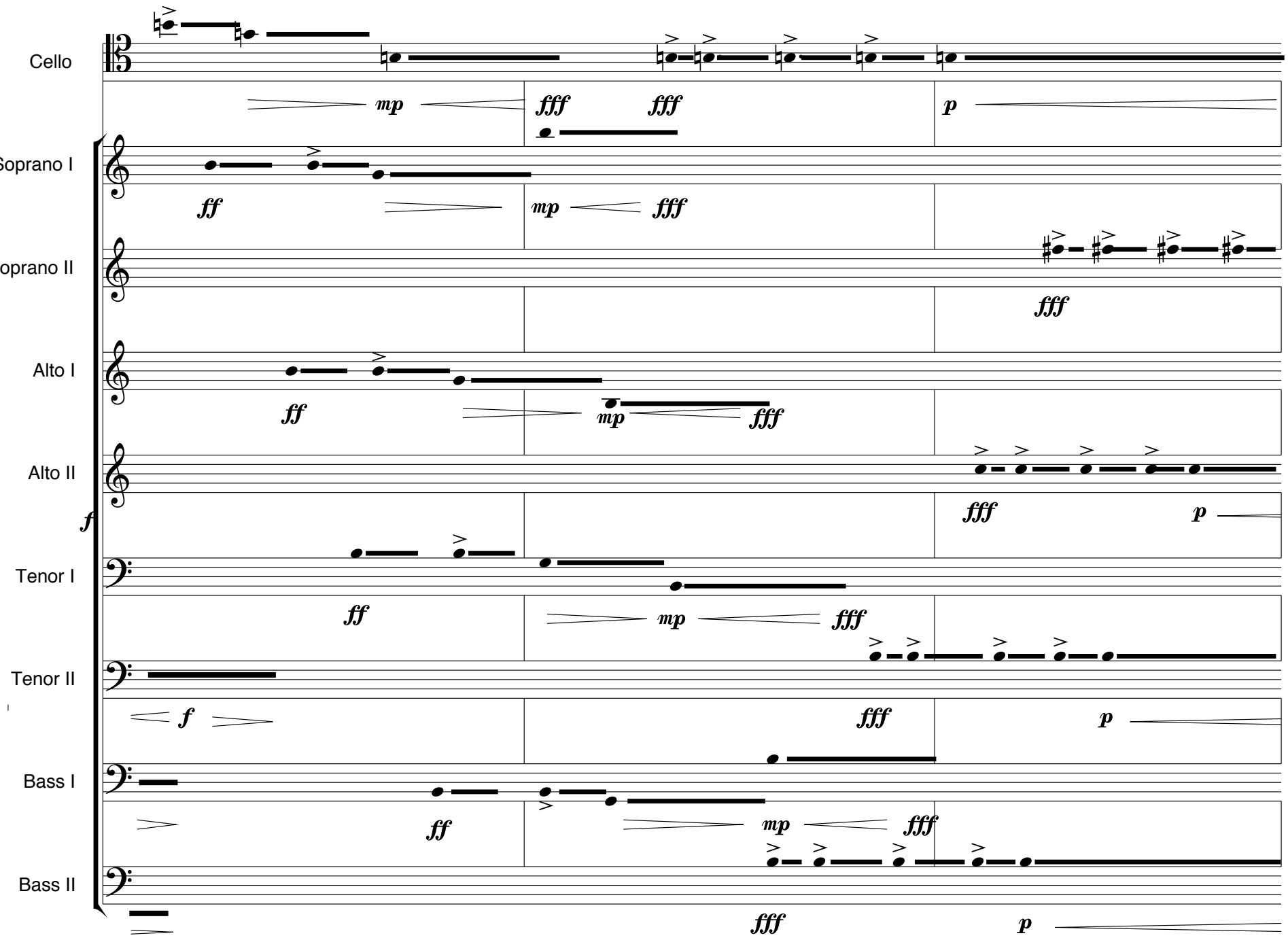

pizz.
arco
Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II

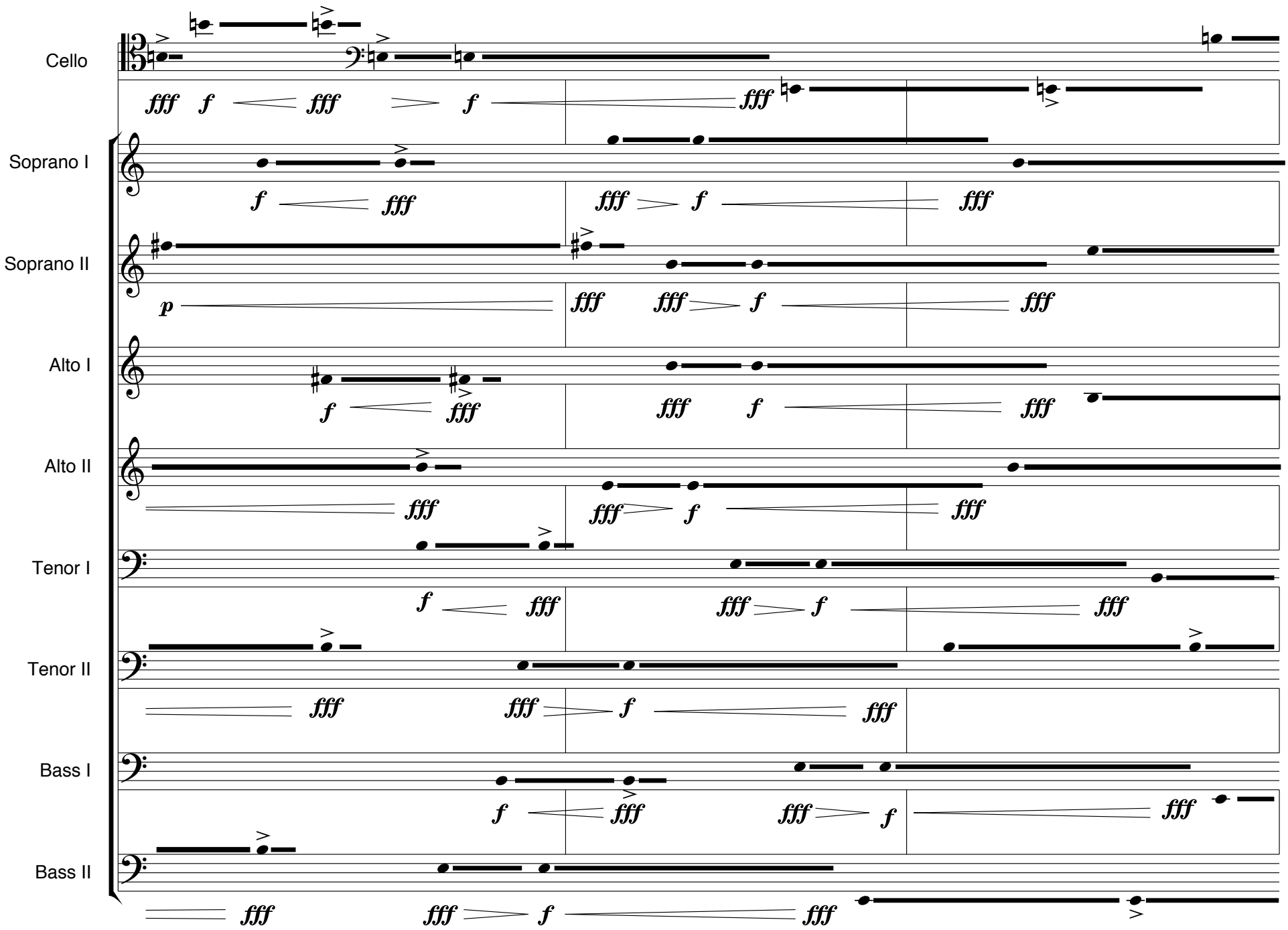

Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
f
ff
fff
p
ah
e
i
o

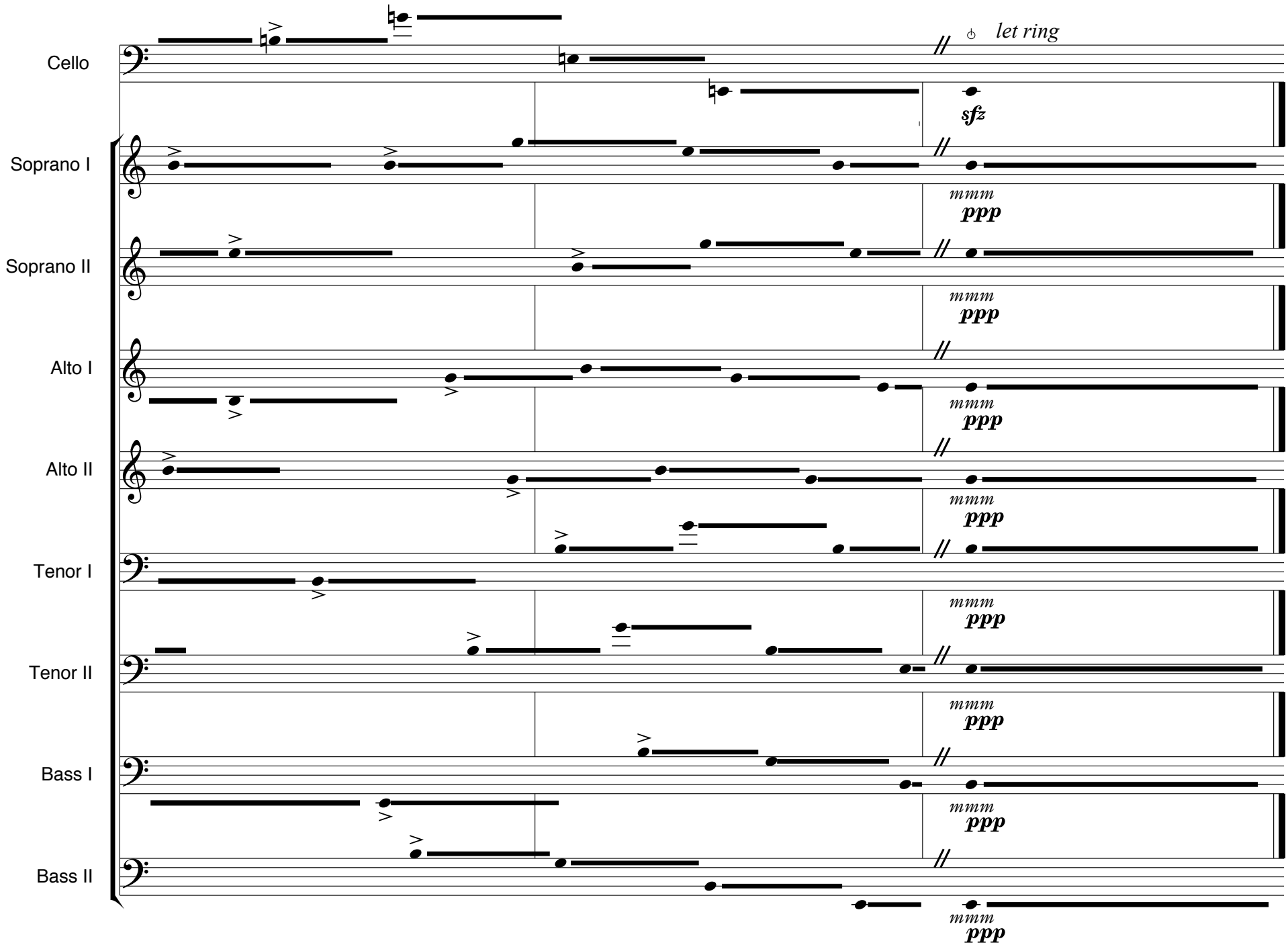

arco
norm.
Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
sfz
ff
f
i
o
ah
ag


Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
pizz.
ff
sfz
mf
ff pp
ah


arco
Cello
Soprano I
Soprano II
Alto I
Alto II
ALL SINGERS! Use 'ah' until the end.
Tenor I
Tenor II
Bass I
Bass II
fff
ff
p
fff
f
ff
ff
p
fff
ff
p
fff
ff
p
fff
ff
p
fff
ff
p
fff
f


Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II
mp
fff
p
ff
f


Cello
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II

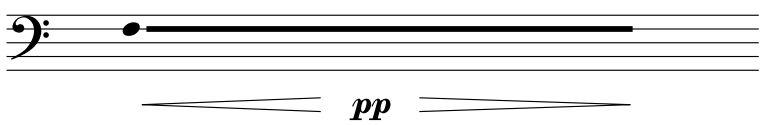


*all singers hold pitch until they run out of breath. Allow pitch and quality to degrade!

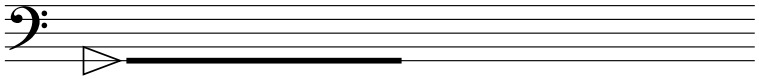
Notes for Anacrusis:

All sounds start with the cello, and are picked up by the spatialized choir. Cello and all voices should be amplified, mostly as reenforcement, and to shape the overall crescendo effect of the entire piece.

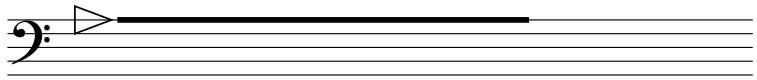
A durational notation is used throughout the piece. Lines after a pitch indicate general duration. Unless noted, attacks should be as smooth as possible.



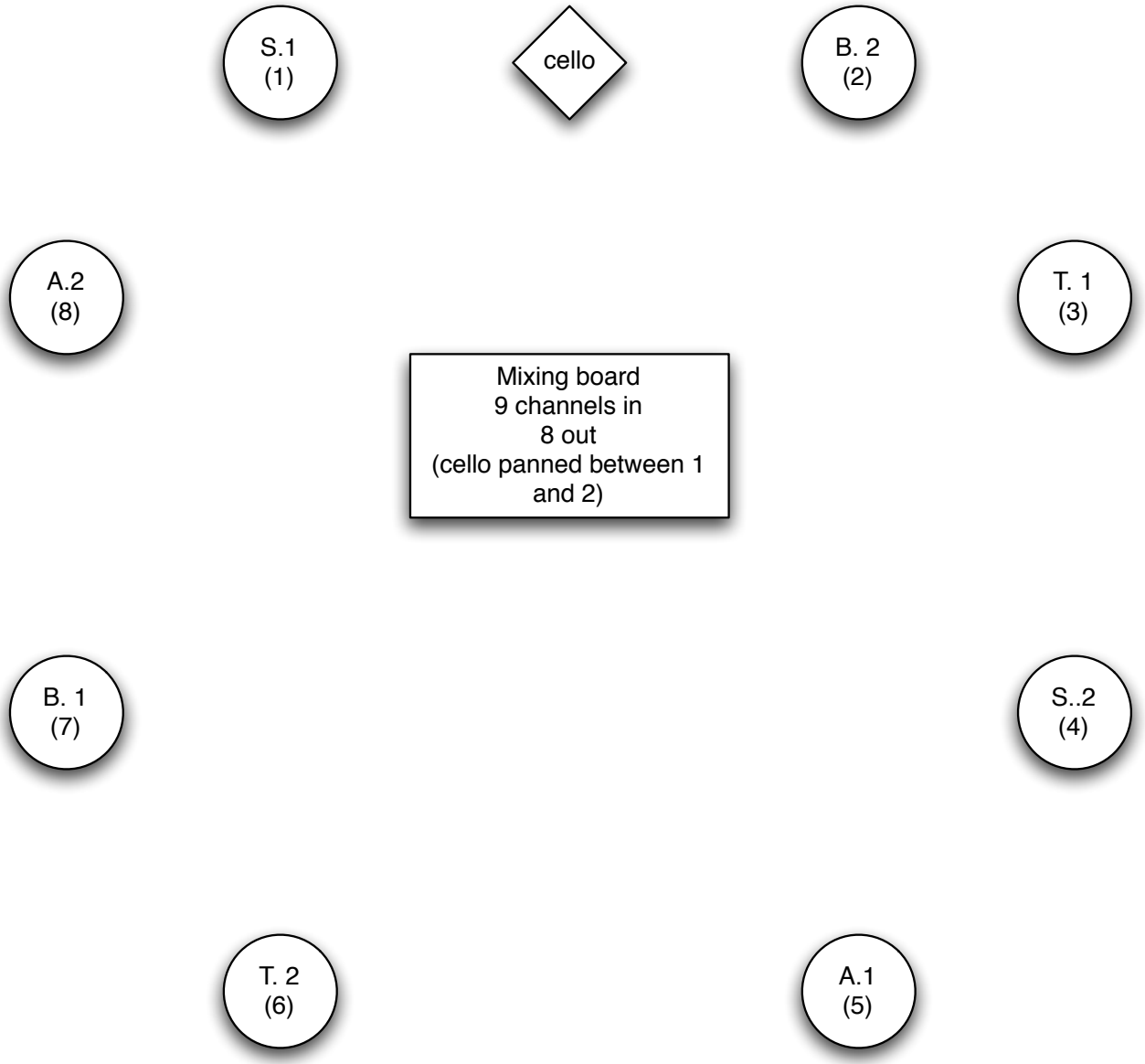
Unless otherwise noted, all crescendos that lack a starting dynamic level should start at nothing. All decrescendos that lack an ending dynamic should end at nothing.



This symbol on the lowest line indicates a noisy gesture by the cellist where the top of the instrument should be rubbed on its top. Singers with this notation should imitate the sound of the cello.



This symbol on the highest line indicates a noisy gesture by the cellist where the bridge should be bowed. Singers with this notation should imitate the sound of the cello.

Spatial set-up for Anacrusis

singer
(speaker number)