

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

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2007

bow the side of the bridge

The musical score consists of nine staves, each representing a different instrument. The instruments are listed on the left side of the page: Cello, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II. The notation includes rests, dynamic markings (*pp*), and performance instructions. The Cello part has a *pp* marking and a performance instruction *bow the side of the bridge*. The Soprano I part has a *pp* marking. The Alto II part has a *pp* marking. The Tenor II part has a *pp* marking. The Bass I part has a *pp* marking. The Bass II part has a *pp* marking. The score is divided into measures by vertical bar lines.

This musical score page features nine staves, each representing a different instrument or voice part. The instruments are listed on the left: Cello, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II. The notation includes various dynamic markings and articulation symbols:

- Cello:** Starts with a *pp* dynamic marking. A thick black line indicates a sustained note or a specific performance technique.
- Soprano I:** Features a *ppp* dynamic marking with a trapezoidal shape indicating a crescendo or decrescendo.
- Soprano II:** Includes a *pp* dynamic marking and a triangular symbol, possibly indicating an accent or a specific articulation.
- Alto I:** Starts with a *pp* dynamic marking and has a thick black line.
- Tenor I:** Features a *mmm* dynamic marking and a thick black line.
- Tenor II:** Includes a *pp* dynamic marking and a triangular symbol.
- Bass I:** Starts with a *mmm* dynamic marking, followed by a *ppp* dynamic marking, and has a thick black line.
- Bass II:** Includes a triangular symbol and a *pp* dynamic marking.

At the bottom of the page, there is a wide *pp* dynamic marking spanning across the width of the score.

Cello

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

ppp

p

p

Detailed description: This is a page of a musical score, page 4. It features ten staves for different instruments and voices. The Cello staff (bass clef) has a *ppp* dynamic marking at the start and two *p* dynamic markings with hairpins over specific notes. The Tenor I staff (bass clef) has a *ppp* dynamic marking with a hairpin. The other staves (Soprano I, Soprano II, Alto I, Alto II, Tenor II, Bass I, Bass II) are currently empty. The score is divided into three measures by vertical bar lines.

Cello

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

The musical score consists of ten staves. The Cello staff (bottom) features a long note with a dynamic marking of *ppp* and a hairpin. The Soprano I and II staves are mostly blank, with Soprano II having a note marked *ew* and *pp*. The Alto I and II staves have notes with *mmm* and *ppp* markings. The Tenor I staff has notes with *mmm*, *ppp*, and *ew* markings. The Tenor II staff is blank. The Bass I staff has a note with a *mmm* marking. The Bass II staff has a note with a *mmm* marking and a hairpin leading to a *ppp* marking.

Cello

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

pp

pp

pp

ppp

ew
p

ew
p

mmm

pp

mmm

pp

mmm

pp

ppp

mmm

pp

pp

mmm

pp

Cello

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

p *mp* *f* *pp* *f* *mmm* *p* *ab* *f* *ab* *f* *mmm*

Detailed description: This is a page of a musical score for page 7. It features nine staves for different instruments: Cello, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II. The Cello part has a long note in the first measure with dynamics *p* and *mp*, and notes in the second and third measures with dynamics *f*, *pp*, and *f*. Soprano II and Alto II have notes in the first measure with dynamics *mmm* and *p*. Tenor I and Tenor II have notes in the second and third measures with dynamics *ab* and *f*. Bass II has a note in the third measure with dynamics *mmm*. The score includes various musical notations such as stems, beams, and dynamic markings.

This musical score page features ten staves, each representing a different instrument or voice part. The parts are labeled on the left as Cello, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II. The notation includes various dynamics such as *pp*, *ppp*, *p*, *ppp*, and *ppp*, along with articulations like *ppp*, *ppp*, and *ppp*. The score is divided into three measures by vertical bar lines.

Cello: The first measure contains a whole note *pp*. The second measure contains a whole note *ppp*. The third measure contains a whole note *p*.

Soprano I: The third measure contains a whole note *p*.

Soprano II: The third measure contains a whole note *p*.

Alto I: The third measure contains a whole note *p*.

Alto II: The third measure contains a whole note *p*.

Tenor I: The first measure contains a whole note *pp*. The third measure contains a whole note *p*.

Tenor II: The first measure contains a whole note *pp*.

Bass I: The third measure contains a whole note *p*.

Bass II: The first measure contains a whole note *pp*. The third measure contains a whole note *p*.

The musical score for page 9 features the following elements:

- Cello:** Starts with a whole note G2 (marked *fff*), followed by a whole note G2 (marked *pizz.*), a whole note G2 (marked *arco*), a whole note G2 (marked *p*), and a whole note G2 (marked *p*). The piece ends with a double bar line and a repeat sign.
- Vocal Parts (Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, Bass II):** Each part begins with a whole note G2.
 - Soprano I:** Marked *fff* at the start, then *p* for the rest of the note.
 - Soprano II:** Marked *ah* and *p* at the start, with a trapezoidal line indicating a dynamic change.
 - Alto I:** Marked *ah* and *p* at the start, with a trapezoidal line.
 - Alto II:** Marked *ah* and *p* at the start, with a trapezoidal line.
 - Tenor I:** Marked *ah* and *p* at the start, with a trapezoidal line.
 - Tenor II:** Marked *ah* and *p* at the start, with a trapezoidal line.
 - Bass I:** Marked *ah* and *p* at the start, with a trapezoidal line.
 - Bass II:** Marked *ah* and *p* at the start, with a trapezoidal line.

Cello

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

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

o *p* *o* *p* *o* *p* *o* *p* *o* *p*

Detailed description: This page of a musical score, numbered 10, features a Cello part and eight vocal staves. The Cello part is in 2/4 time and begins with a double bar line. It contains several measures of music, with dynamic markings *p*, *ppp*, *p*, *p*, and *f* placed below the staff. The vocal parts (Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, Bass II) are arranged in a standard vocal ensemble format. Soprano I, Soprano II, Alto I, and Alto II have notes in the second and third measures, with dynamic markings *o* and *p* below them. Tenor I, Tenor II, Bass I, and Bass II are empty. The score is divided into three measures by vertical bar lines.

Cello
mf > < *p* > *p* > < *ff* < < *f* > < < *mp* > < *mp*

Soprano I
mmm
ppp 0

Soprano II
mmm
ppp 0 *mp*

Alto I
0 *p* 0 *mp*

Alto II
0 *p*

Tenor I
mmm
ppp 0

Tenor II
mmm
ppp

Bass I
mmm
ppp

Bass II
mmm
ppp

Detailed description: This page of a musical score, numbered 11, features a Cello part and eight vocal parts (Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II). The Cello part is in the bass clef and includes dynamic markings: *mf*, *p*, *ff*, *f*, *mp*, and *mp*. The vocal parts are in various clefs (Soprano and Alto in treble clef, Tenor and Bass in bass clef) and include dynamic markings: *mmm*, *ppp*, *p*, and *mp*. Performance instructions such as *0* and wedge-shaped lines are used throughout to indicate specific articulation and dynamics for each part.

pizz. *arco* *pizz.* *arco*

Cello
f \rceil *ff* *mf* \lceil *f* *pp* *mf*

Soprano I
mp \rceil *ab* *f*

Soprano II
f ^{*e*} \rceil *mf* \lceil *f* \rceil *ab*

Alto I
ab *f* \lceil *ff* ^{*o*} *p* \rceil

Alto II
ab *f* \lceil *ab* \lceil *mf* \rceil

Tenor I
mp \rceil *ab* *f* \lceil *ff* \rceil ^{*o*} *p* \rceil

Tenor II
ab *f*

Bass I
ab *f* \lceil *ff* \rceil

Bass II
ab *f*

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*

f > *e* - - - - - *i* *ff*

f > *e* - - - - - *i* *ff*

f > *e* - - - - - *i* *ff*

Cello: *mp* (first measure), *f* (third measure)
 Soprano I: *f* (second measure), *e* *i* *e* (vowels)
 Alto I: *p* (second measure), *o* (vowel)
 Tenor I: *pp* (second measure), *mmm* (third measure)
 Bass I: *ff* (second measure), *e* *i* *e* (vowels)
 Bass II: *pp* (second measure), *mmm* (third measure)

The musical score on page 15 features the following parts and dynamics:

- Cello:** Dynamics include *f*, *ff*, *p*, *ff*, *p*, *ff*, *mf*, and *f*.
- Soprano I:** Dynamics include *f*.
- Soprano II:** Dynamics include *f*.
- Alto I:** Dynamics include *f*.
- Alto II:** Dynamics include *f*.
- Tenor I:** Dynamics include *f*.
- Tenor II:** Dynamics include *f*.
- Bass I:** Dynamics include *f*.
- Bass II:** Dynamics include *f*.

Articulation marks such as accents (*acc.*) and slurs are used throughout the score to indicate phrasing and emphasis.

This musical score page, numbered 16, features eight staves: Cello, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II. The Cello staff begins with a whole rest, followed by two eighth notes (F# and G#) with a dash between them, then a whole rest. The Soprano I staff has a dynamic marking of *mf* in the first measure, *ff* in the second, and *f* in the third. The Alto I staff has a whole rest in the first two measures, then a whole note (F#) with a *ff* dynamic and a *pizz.* marking above it. The Alto II staff has a whole rest in the first two measures, then a whole note (F#) with a *f* dynamic and a *pizz.* marking above it. The Tenor I staff has a whole rest in the first two measures, then a whole note (F#) with a *ff* dynamic and a *pizz.* marking above it. The Tenor II staff has a whole rest in the first two measures, then a whole note (F#) with a *f* dynamic and a *pizz.* marking above it. The Bass I staff has a whole rest in the first two measures, then a whole note (F#) with a *f* dynamic and a *pizz.* marking above it. The Bass II staff has a whole rest in the first two measures, then a whole note (F#) with a *f* dynamic and a *pizz.* marking above it. The *arco* marking appears above the Cello staff in the third measure. The page is divided into three measures by vertical bar lines.

pizz.

arco

The musical score for page 17 consists of the following parts and markings:

- Cello:** Bass clef. Starts with a whole note G#2. A *pizz.* instruction is above the staff. A *arco* instruction is above the staff starting at the second measure. Dynamics include *f*, *ff*, and *f*.
- Soprano I:** Treble clef. Dynamics include *f*, *ff*, and *f*.
- Soprano II:** Treble clef. Dynamics include *f*.
- Alto I:** Treble clef. Dynamics include *f* and *f*.
- Alto II:** Treble clef. Dynamics include *f* and *f*.
- Tenor I:** Bass clef. Dynamics include *f*, *f*, and *f*.
- Tenor II:** Bass clef. Dynamics include *f* and *f*.
- Bass I:** Bass clef. Dynamics include *f* and *f*.
- Bass II:** Bass clef. Dynamics include *f* and *f*.

Additional markings include *e*, *i*, and *o* above notes, and *f* with an accent (>) below notes. Slurs and hairpins are used throughout to indicate phrasing and dynamics.

Cello: *f*, *f*, *ff*, *fff*, *ff*, *ff*
 Soprano I: *ah*.....*e*
 Soprano II: *p*
 Alto I: *f*
 Alto II:
 Tenor I: *i*, *f*, *p*^{*e*}
 Tenor II: *o*, *f*, *i*, *f*, *ah*.....*e*, *ff*
 Bass I: *e*, *f*, *ah*, *ff*
 Bass II: *e*, *f*, *ah*, *ff*

o arco ▲ ▲ norm.

Cello

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

The musical score for page 19 consists of nine staves. The Cello part begins with a half note G2 (marked *sfz*) and continues with a half note G2 (marked *ff*) and a half note G2 (marked *sfz*). The vocal parts (Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II) all begin with a half note G2 (marked *ff*) and continue with a half note G2 (marked *sfz*). The Soprano I and II parts have lyrics *o ah* and *ah* respectively. The Alto I and II parts have lyrics *o ah* and *ah* respectively. The Tenor I and II parts have lyrics *o ah* and *ah* respectively. The Bass I and II parts have lyrics *o ah* and *ah* respectively. The score includes dynamic markings such as *sfz*, *ff*, *f*, and *ag*, along with performance instructions like *arco* and *norm.*

This page of a musical score contains parts for Cello, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II. The Cello part is the most prominent, starting with a whole note G2 and moving to a half note G2, then a half note F2, and finally a quarter note E2 marked *pizz.*. The other parts are mostly silent, with some initial notes and dynamic markings. The dynamic markings for the vocal parts are *ab* and *ff*, with various hairpins indicating volume changes. The Cello part has dynamic markings *ff*, *sfz*, *mf*, *ff*, and *pp*. A dashed arrow above the Cello staff points from the first G2 to the second G2. The score is written in 2/5 time and ends with a double bar line.

Instrument	Staff	Dynamic Markings	Notes
Cello	Bass Clef	<i>ff</i> , <i>sfz</i> , <i>mf</i> , <i>ff</i> , <i>pp</i>	G2 (whole), G2 (half), F2 (half), E2 (quarter, <i>pizz.</i>)
Soprano I	Treble Clef	<i>ab</i> , <i>ff</i>	G4 (half)
Soprano II	Treble Clef	<i>ab</i> , <i>ff</i>	G4 (half)
Alto I	Treble Clef	<i>ab</i> , <i>ff</i>	G4 (half)
Alto II	Treble Clef	<i>ab</i> , <i>ff</i>	G4 (half)
Tenor I	Bass Clef	<i>ab</i> , <i>ff</i>	G3 (half)
Tenor II	Bass Clef	<i>ab</i> , <i>ff</i>	G3 (half)
Bass I	Bass Clef	<i>ab</i> , <i>ff</i>	G2 (half)
Bass II	Bass Clef	<i>ab</i> , <i>ff</i>	G2 (half)

arco

Cello

Cello staff with notes and dynamics. The staff starts with a treble clef and a 3/4 time signature. It contains several notes with dynamic markings: *fff*, *ff*, *p*, *fff*, *f*, and *ff*. There are also some notes with accents.

Soprano I

Soprano I staff with notes and dynamics. It contains notes with dynamic markings: *ff*, *p*, and *fff*. There is also a note with an accent.

Soprano II

Soprano II staff, currently empty.

Alto I

Alto I staff with notes and dynamics. It contains notes with dynamic markings: *ff*, *p*, and *fff*. There is also a note with an accent.

Alto II

Alto II staff, currently empty.

ALL SINGERS! Use 'ah' until the end.

Tenor I

Tenor I staff with notes and dynamics. It contains notes with dynamic markings: *ff*, *p*, and *fff*. There is also a note with an accent.

Tenor II

Tenor II staff, currently empty.

Bass I

Bass I staff with notes and dynamics. It contains notes with dynamic markings: *ff*, *p*, and *fff*. There is also a note with an accent.

Bass II

Bass II staff with notes and dynamics. It contains a note with a dynamic marking: *f*.

Cello

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

ff *mp* *fff* *fff* *p*

ff *mp* *fff*

fff

ff *mp* *fff*

f *fff* *p*

ff *mp* *fff*

f *fff* *p*

ff *mp* *fff*

fff *p*

Cello

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

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

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

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

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

fff *fff* *f* *fff*

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

fff *fff* *f* *fff*

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

fff *fff* *f* *fff*

fff *fff* *f* *fff*

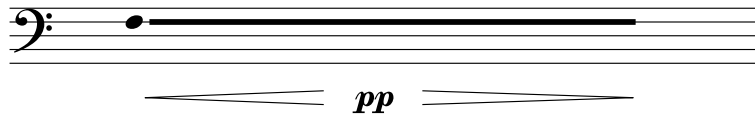
Cello // \circ *let ring*
 Soprano I // ***sfz***
 Soprano II // *mmm*
ppp
 Alto I // *mmm*
ppp
 Alto II // *mmm*
ppp
 Tenor I // *mmm*
ppp
 Tenor II // *mmm*
ppp
 Bass I // *mmm*
ppp
 Bass II // *mmm*
ppp

**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.

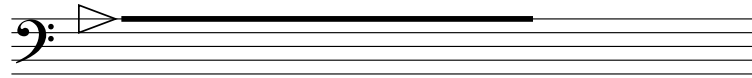
A durational notation is used throughout the piece. Lines after a pitch indicate general duration. Unless noted, attacks should be as smooth as possible.



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)*