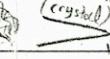


"MIA FORA KI ENAN KERO..." (Once upon a time)  
for cello and tape

Sofia Kamayianni  
May 2006

**A** Voice: Mia fora ki enan kero itan end...  ("crystal")

Tape

Cello

pizz. (kero) (bow slow) (sim.) accel ...

(l.v.) \*

(percussive sound)

Time [27"]  
V: Omos...

Tape

Cello

pizz. l.h. (coin inbetween d and g string, touching both and gliss., ad.lib.)

r.h. (slide bow on strings, "silent" sound) ad.lib. (sim.)

V: To alkouthise trehantes (gliss.)

(gliss. with any 2 notes)

col legno behind the bridge (exactly after perc.sound from tape)

(follow gliss. of tape) f

Tape

duration  
c. 27"

Cello

[percussive sounds ad.lib., try to have a dialogue with "percussive" sounds of the tape. Right hand bow, left hand percussion beater with mid-soft hard on several parts of cell's body stop 3-4 sec. before the next entrance of voice]

Tape

Cello

1': 21"

V: Ligo prin exafanistei...

end of sound

B

(silence)

sound

y

norm.

bo

θ

up

<

>

pp

P

<

>

pp

<

>

pp

<

>

pp

sub point

→ norm.

espress. (sol.)  
mf

Tape

Cello

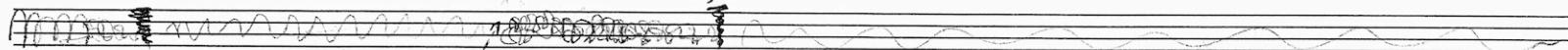
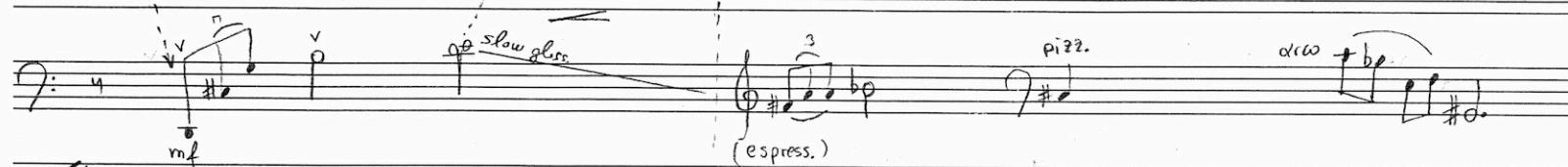
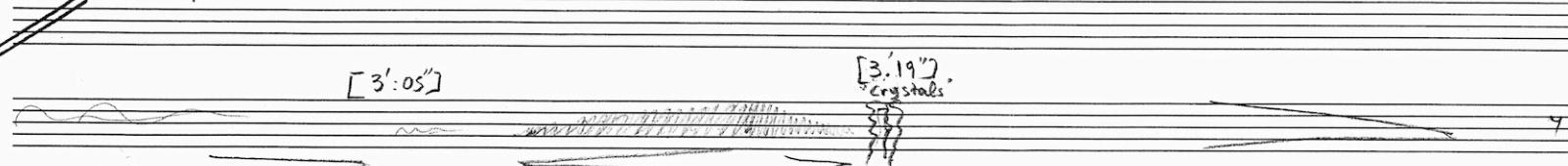
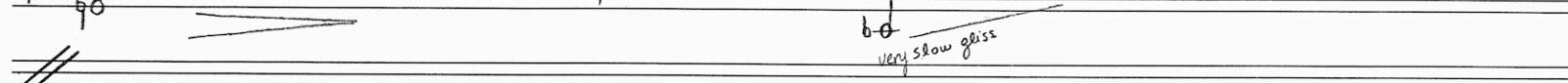
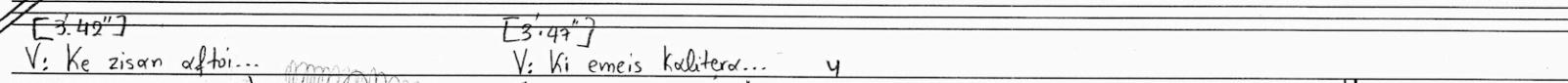
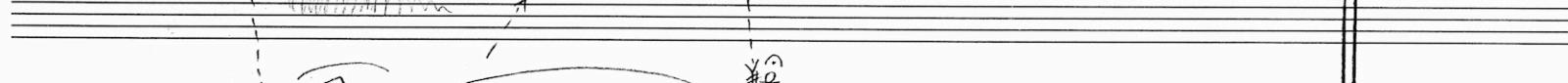
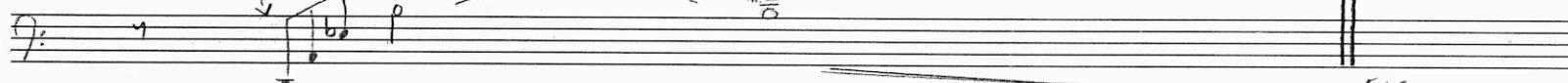
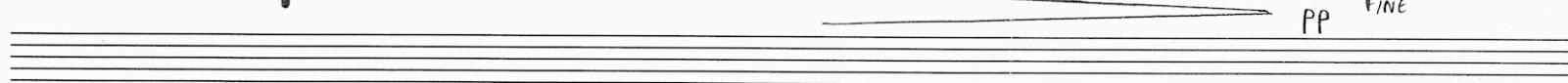
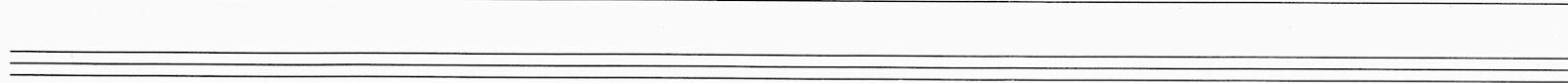
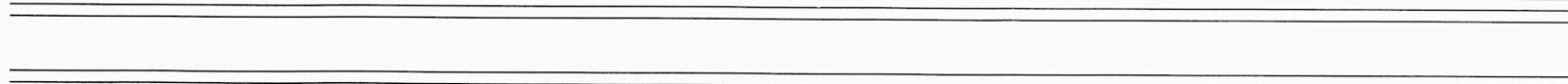
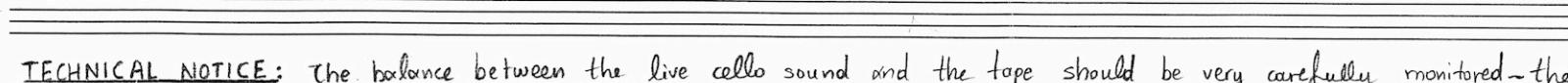
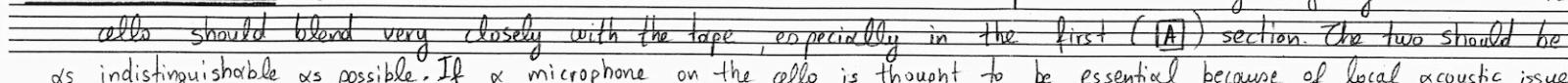
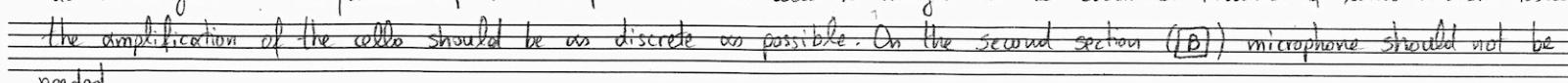
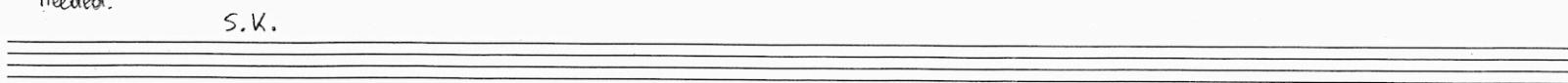
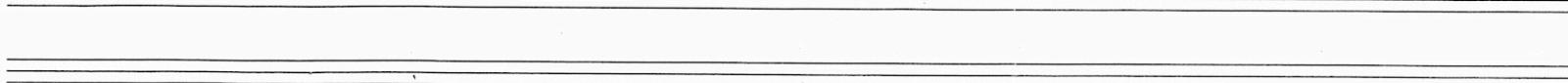
2:09"

V: Den eite alli epilogi

2:21"

\* muffling: bow on the string while the left hand muffles it (without creating harmonics)

Cello Notice: For part **A** the voice of tape is always the leader

[2:32"]  
 "crystal sound"  
 Tape: 
  
 [2.40"]  
 "plastic"  
 Cello: 
  
 [2.49"]  
 "crystalline"  
 Cello: 
  
 [3:05"]  
 Tape: 
  
 Cello: 
  
 [3.42"]  
 V: Ke zisan aftoi...  
 Tape: 
  
 Cello: 
  
 [3.49"]  
 V: Ki emeis kalitler...  
 Tape: 
  
 Cello: 
  
 [3.19"]  
 "crystals"  
 Cello: 
  
 Cello: 
  
 Cello: 
  
 Cello: 
  
 Cello: 
  
 Cello: 
  
 Cello: 

TECHNICAL NOTICE: The balance between the live cello sound and the tape should be very carefully monitored—the cello should blend very closely with the tape, especially in the first ([A]) section. The two should be as indistinguishable as possible. If a microphone on the cello is thought to be essential because of local acoustic issues, the amplification of the cello should be as discrete as possible. On the second section ([B]) microphone should not be needed.

S.K.