

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

Sofia Kamayianni
May 2006

for cello and tape

May 2006

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

Tape

Cello

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

*(l.v.) **

(Percussive sound)

T. me [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) ... (sim)

(gliss. with any 2 notes)

(follow gliss. of tape)

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

V: To alkalouthise trehontes (gliss.)

Tape

Cello

duration c. 27"

(percussive sounds ad. lib., try to have a dialogue with "percussive" sounds of the tape. Right hand bow, left hand percussion beater with mid-salt head on several parts of cello's body stop 3-4 sec. before the next entrance of voice)

B

Tape

Cello

[1:21"]
V: Ligo prin exafanistei...

(end of sound) *(silence)*

c. 15"

norm.

bo

up

PP

P

sul pont.

norm.

espress. (solo) mf

PP

PP

PP

[2:09"]
V: Den eite alli epilagi...

[c. 5"]

[c. 5"]

[2:21"]

PP

PP

PP

- * 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

Handwritten musical score for Cello and Tape, featuring time stamps and performance instructions.

Section 1:

- Tape:** [2:32"] "crystal sound", [2:40"] "plastic", [2:49"] "crystal".
- Cello:** 7: 4, mf, p, pp, slow gliss, (espress.), pizz., arco.

Section 2:

- Tape:** [3:05"], [3:19"] "crystals".
- Cello:** 7: 4, c. 10", very slow gliss.

Section 3:

- Tape:** [3:42"] V: Ke zisan afti..., [3:47"] V: Ki emeis kalitera... y
- Cello:** 7: 4, pp, FINE.

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.