



**Tomislav Oliver**

**Korbe**  
za violončelo i elektroniku

#synergy

2023

## **KORBE - PIECE FOR CELLO AND ELECTRONICS [FIXED MEDIA]**

### **TECHNICAL RIDER:**

- 1 COMPUTER
- SOFTWARE MAX 8 (provided by the composer)
- 1 MICROPHONE (PREFERABLY DPA 4006) TO AMPLIFY THE INSTRUMENT
- SOUND CARD [3 INPUTS | 5 OUTPUTS]
- MIXER [3 INPUTS | 5 OUTPUTS]
- 2 LOUDSPEAKERS - OR 4 IF POSSIBLE + OPTIONAL SUBWOOFER
- IN-EAR OR STAGE MONITOR(S) (OPTIONAL)

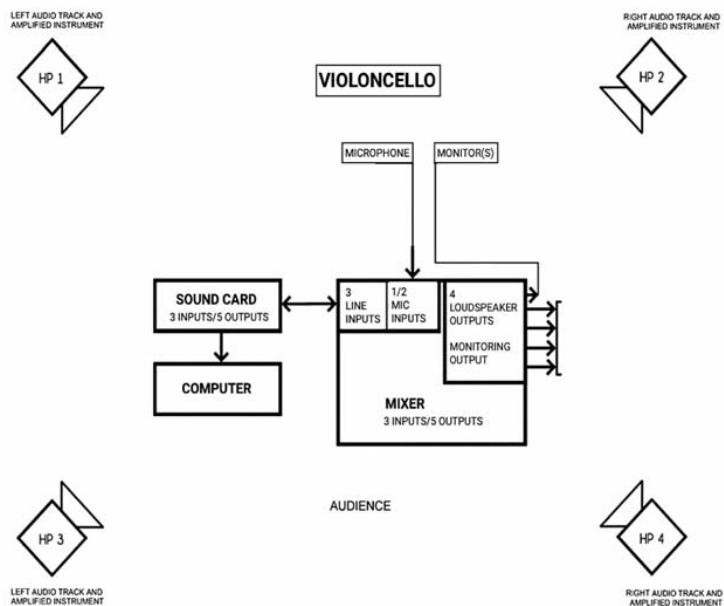
### **Electronics**

The electronics in the composition are controlled through a Max patch by the composer or alternatively by the performer. The performer is given a computer (or an Ipad) with a scrolling video score synced with the electronic track.

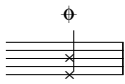
The sound of the live violoncello must be diffused on the same speakers as electronics. The preferred microphone is DPA 4006. The speaker setup is stereo, and can be emitted by 2 loudspeakers (+ subwoofer) or can be "doubled" to 4 loudspeakers. The violoncello monitoring is optional but preferred.


For all the materials, please contact the composer.

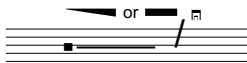

# SOUND SYSTEM DIAGRAM





# Performance notes - Violoncello


 Mute the strings with the left hand. The symbol above signifies the damping (not the mute). If a single tone the muting is done by placing 2 or more fingers on the same string (indicated in the score), producing an airy, noisi sound without a clear pitch.


 resonant hit on the body of the instrument

 or  Bow overpressure / scratch tones (perform extreme sul pont.)

 scratch tones:  
 downbow crush -  
 bow parallel to strings - to the bridge  
 bow parallel to strings - to the fingerboard

 col legno battuto - damped strings - random pitches in the indicated direction

 nail pizzicato

 audibly slap the strings with the left palm

 jeté

- half pressure in the left hand
- ord. half pressure into normal pressure



# Korbe

za violončelo i elektroniku

Tomislav Oliver

Violončelo

cca ♩ = 54

arco pressione

ord. s.p. m.s.p.

pizz.

arco pressione

ord. m.s.p.

I. v.

IV

IV

IV

IV

ppp

sf

sf

f

sf

El.

Vc.

pizz.

pizz.

(φ)

pizz. I. v.

I

II

II

I

sf

f

mf

sf

sf

sf

mp

mf

El.

Vc.

IV

II

III

I

II

III

I

sf

mf (... simile)

sf

sf

mf (... simile)

El.

Vc.

svirati što je čišće moguće

arco pressione

arresto

ppp

sf

pritisakati gudačom i kružiti zglobom d. r.

I. v.

IV

IV

IV

El.

prilagoditi pozicije/prstomete ukoliko je potrebno, bitne su samo tonske visine, dinamiku održavati stabilnom

24

*sf* *p* *mf* *p* *mf* *p* *mf* (...simile)

El.  $\frac{3}{4}$

29

El.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

35

El.

42

*f* *f* *f* arco press. c.l.b. pizz. arco

El.

45

c.l.b. pizz. arco *f* *sf* *p* *ff*

El.

D

♩ = 60

□ molto sul tasto e flautando

tacet 8"

49

Vc.

El.

ppp

p

delicato ma molto espress., meditativo

ord.



55

Vc.

El.

m.s.t.

(pressione ma non troppo)

ord.



61

Vc.

El.

ord.


molto sul pont.


tražiti harmonike gudalom

f



m.s.p. —————> ord. —————>  
—————> □ —————> ord. —————> □ —————>

Vc. 


El. 


**E** intenzivno, ali odmjereno dojam improvizacije

Vc. 

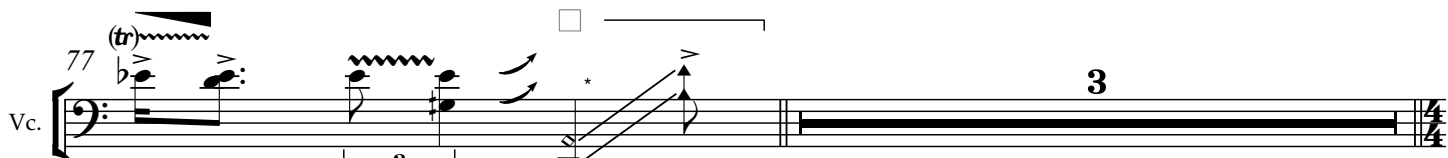
El. 


m.s.p. —————> ord. —————> m.s.p. ord. —————> m.s.p.

Vc. 

El. 

\* skoro flažoletni ton. uzlazni gliss. za završetkom na flažoletu koji ostaje zvoniti - završetak geste može biti i na jednoj žici (npr. III)

Vc. 

El. 

El. solo ->

**F** Molto ritmico (♩ = 120)

Vc. 81 *p* *mp*

Violin part for measures 81-83. The music is in 4/4 time. It begins with a dynamic of *p* and ends with *mp*. The notation includes various fingerings (I, II) and accents (>).

El. 4/4

Electric guitar part for measures 81-83, consisting of a single bar with a 4/4 time signature.

Vc. 84 *p*

Violin part for measures 84-86. Measure 84 starts with a double bar line and a fermata. The music continues with a dynamic of *p*. It includes fingerings (II, III) and accents.

El.

Electric guitar part for measures 84-86, consisting of a single bar.

Vc. 87 *mf* *f* *f*

Violin part for measures 87-89. Measure 87 starts with a double bar line and a fermata. The music continues with dynamics of *mf* and *f*. It includes fingerings (III, IV, I, II, III, IV) and accents.

El.

Electric guitar part for measures 87-89, consisting of a single bar.

Vc. 90 *f* *p* *mp*

Violin part for measures 90-92. Measure 90 starts with a double bar line and a fermata. The music continues with dynamics of *f*, *p*, and *mp*. It includes fingerings (I, II) and accents.

El.

Electric guitar part for measures 90-92, consisting of a single bar.

Vc. 93 *mf* *f* *f* *f* *p*

Violin part for measures 93-95. Measure 93 starts with a double bar line and a fermata. The music continues with dynamics of *mf*, *f*, and *p*. It includes fingerings (I, II) and accents. The time signature changes to 3/4 at the end of measure 94 and back to 4/4 for measure 95.

El. 3/4 4/4

Electric guitar part for measures 93-95, showing a change in time signature from 4/4 to 3/4 and back to 4/4.



108

Vc. *mf* *p* *mf (poco f)*

flautando

col legno batt.

arco

I. v.

IV

IV

\* flažoletni uzlazni gliss. sa završetkom na flažoletu koji ostaje zvoniti - završetak geste može biti i na jednoj žici

El.  $\frac{5}{4}$   $\frac{4}{4}$

113

Vc. *mf* *mp* *p*

col legno batt.

sul tasto

arco

I. v.

II

III

III

IV

El.  $\frac{4}{4}$

117

Vc. *mf* *mf* *mf* *mp*

c.l.b.

c.l.b.

arco

fast harm. gliss.

I. v.

II

III

III

IV

II

III

El.  $\frac{4}{4}$

121

Vc. *p* *mf* *f* *p* *f*

sul tasto

arco

I. v.

arco

arco

I. v.

II

III

III

IV

III

IV

\*\* dodirnuti flažolet lijevom rukom

El.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

**H**

125

Vc. pizz. arco *f* c.l.b. c.l.b.

El. 5/4 4/4

naglasiti šum gudala m.s.p.

130

Vc. arco *sf* *mp* *mf* *sf* *sf* *p*

El.

col legno batt. (nastavi silazno)

II III harm. gliss.

**I** **J**

134

Vc. *pp* gliss. on open harmonics scordatura tr

El. 4/4

triller (tapping) po flažoletima na samom kraju hvataljke - oscilirati u tempu, tonovima i poziciji gudala

**K**

140

Vc. *p* *f* cca 12" poco a poco sul pont.

El.

zvučeći prstomet

zvućeći

prstomet

Vc.

El.

poco sul pont. → ord.

*f*

*p*

Vc.

El.

cca 12"

ord. → sul pont. → ord.

cca 9"

oscilirati u poziciji gudala

*p* *f* *p* *f* *p*

Vc.

El.

legato

cca 8"

*pp*

odsvirati flažolete po izboru

Vc.

El.

157

cca 12"

cca 8"

*f* (poco)