

Peter Ablinger

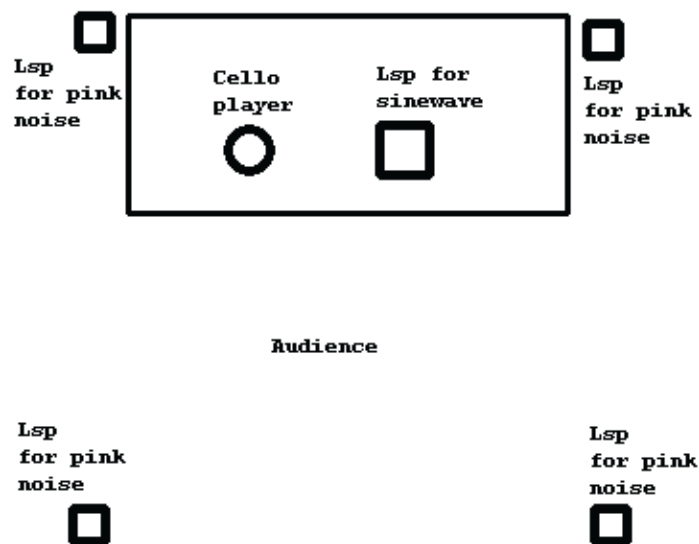
WEISS/WEISSLICH 17k: CELLO AND NOISE ("CROSSES")

1996/2013
various durations

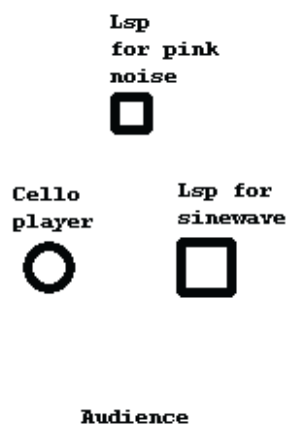
The score has 16 parts. There are several options for constructing a sequence of parts with varying total length and different places to begin and end.

In addition to the live cello, each part consists of 2 sounds: a sine tone and soft pink noise. These sounds should be projected to individual speakers; the sine tone is the counterpart to the cello player, while the pink noise is the grounding for both.

Possible set-up:



or more reduced:



Constructing a sequence of parts is based on the turning points of the piece: I and IX (the primary turning points) and V and XIII (the secondary turning points). All sequences must be symmetrical, either beginning and ending with turning points or having a turning point as the center part.

Examples:

The shortest possibility is to play just one part. In that version, the piece is 40 seconds short, and you can choose any of the parts.

There is no possible symmetry within a 2-part selection.

3-part selection:

XVI, **I**, II
IV, **V**, VI
VIII, **IX**, X
XII, **XIII**, XIV

No selections with 4 parts

5-part selection:

XV, XVI, **I**, II, III
I, II, III, IV, **V**
III, IV, **V**, VI, VII
V, VI, VII, VIII, **IX**
VII, VIII, **IX**, X, XI
IX, X, XI, XII, **XIII**
XI, XII, **XIII**, XIV, XV
XIII, XIV, XV, XVI, **I**

7-part selection:

XIV, XV, XVI, **I**, II, III, IV
II, III, IV, **V**, VI, VII, VIII
VI, VII, VIII, **IX**, X, XI, XII
X, XI, XII, **XIII**, XIV, XV, XVI

...

9-part selection:

I, II, III, IV, **V**, VI, VII, VIII, **IX**
V, VI, VII, VIII, **IX**, X, XI, XII, **XIII**
IX, X, XI, XII, **XIII**, XIV, XV, XVI, **I**
XIII, XIV, XV, XVI, **I**, II, III, IV, **V**

...

To play them all, begin and end with the same part e.g.:

I - XVI, I

or

IX - XVI, I - IX

Endless versions (by repeating the whole piece) as a kind of living sculpture are possible as well e.g.:
I - XVI, I - XVI, I - XVI ... I - XVI, I

The tape part can be created according to the score or obtained through the publisher. The audio material consists of a stereo wav-file, which has the sine-tone on one channel and the pink noise on the other. The click track is an additional mono file of the same length. For making your own tape part, please note that the sine wave glissandi are logarithmic, not linear.

(English edited by Jennifer Bewerse)