

matt sargent

# crossing/ rising

*for cello, percussion, and two sustaining instruments*

# Instrumentation

cello

percussion

four rice bowls

four crotales (*see instructions*)

two sustaining soprano instruments (*see instructions*)

# Instructions

## *Performance Notes*

This piece centers around two sets of indeterminately selected pitches: those produced by a cello played behind-the-bridge and any four selected rice bowls. The music must be played very slow, patient, and gently throughout (*sotto voce* and *senza vibrato*). The additional two instrumentalists act as false resonances of the cellist and percussionist. Both of the "control" sounds (the cello technique and selection of percussion instruments) have an fragile quality, which should produce an array of incidental harmonic and timbral variations (microtonal beating, varying partials, etc.) with each attack. At the start of the piece, the ensemble should sound unified and nuanced (as a metainstrument). Over time, the voices gradually undergo an entropic process, creating harmonic/timbral variations through introduction of increasing amounts of sustained pitches and silence.

## *Notation*

All staves are written in percussion notation, indicating four repeated pitches per instrument, which should be determined as follows:

**Cello** (low-to-high): each the four strings when played behind the bridge.

During the performance, play behind-the-bridge with very soft bow pressure throughout, allowing a mixture of partials to naturally occur (i.e. - the sounding note of a bow stroke may differ naturally from attack to attack, due to the naturally unstable quality of this technique.

The cello also has a harmonic notation, detailed on pages 3 and 9 of the score, to match specific harmonizing pitches (played on harmonics with standard technique, in front of the bridge) to the behind-the-bridge notes.

**Rice Bowls** (low-to-high): any four rice bowls, selected by the performer.

No two rice bowls should have the same chromatic pitch.

Bowls should be arranged in ascending order.

**Crotales** (low-to-high): performer should select four crotales, which is approx. a fifth apart (plus octave displacement) from each respective rice bowl.

Crotales may either be a fifth above or below the rice bowl, in order to maintain an ascending order in the crotales that correlates to the ascending order in the chimes.

**Instrument #1** (low-to-high): matches pitch with the percussionist's rice bowls.

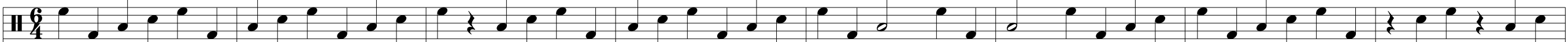
**Instrument #2** (low-to-high): matches pitch (in unison) with the notes produced by the cellist playing behind-the-bridge. These pitches should be determined by the cellist lightly playing each of the strings (behind-the-bridge) *pizzicato*. Due to the unstable nature of this cello technique, the cellist's sounding notes may vary attack to attack during the performance -- the second accompanying instrumentalist should remain on the original four determined pitches throughout.


see instruction page for notation  
and instrumentation details


# crossing/rising


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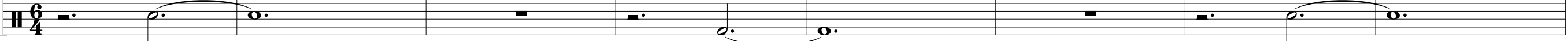
patient, slow, and even (♩=44-48)  
each beat played as an individual moment  
*sotto voce and senza vibrato throughout*

1 

2 

cello 

rice bowls 

crotales 

perc.

9

1 

2 

vlc. 

bowls 

crot. 

17

Musical score for measures 17-25. The score is arranged in five staves: 1 (Violin I), 2 (Violin II), vlc. (Viola), bows (Woodwinds), and crot. (Cello/Double Bass). The key signature has one flat (B-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The cello part has a prominent melodic line with a long note in measure 20.

\* *cello harmonic*: play a harmonic a fifth above the indicated note, played in standard technique (in front of the bridge)

26

Musical score for measures 26-34. The score continues with the same five staves as the previous system. A circled asterisk (\*) is placed above the first note of the viola part in measure 27, corresponding to the instruction box above. The music continues with similar rhythmic and melodic patterns, ending with a long note in the cello part in measure 34.

35

1

2

vlc.

bwls

crot.

45

1

2

vlc.

bwls

crot.

↑ (bow)

↑ (bow)

54

Musical score for measures 54-62. The score is arranged in five staves: 1 (top), 2, vlc., bows, and crot. (bottom). The notation includes various note values, rests, and articulation marks. The crot. staff features three upward-pointing arrows with the label "(bow)" above them, indicating bowing directions for specific notes.

63

Musical score for measures 63-71. The score is arranged in five staves: 1 (top), 2, vlc., bows, and crot. (bottom). The notation includes various note values, rests, and articulation marks. The crot. staff features five upward-pointing arrows with the label "(bow)" above them, indicating bowing directions for specific notes.

72

1

2

vlc.

bowls

crot.

81

1

2

vlc.

bowls

crot.

90

Musical score for measures 90-98. The score is arranged in five staves: 1 (Violin I), 2 (Violin II), vlc. (Viola), bows (Bowed strings), and crot. (Cello/Double Bass).  
- **Staff 1:** Violin I part with a melodic line featuring a long slur across measures 90-94.  
- **Staff 2:** Violin II part with a similar melodic line.  
- **Staff vlc.:** Viola part with a rhythmic accompaniment of eighth notes.  
- **Staff bows:** Bowed strings part with a rhythmic accompaniment of eighth notes.  
- **Staff crot.:** Cello/Double Bass part with a rhythmic accompaniment of eighth notes. It includes performance instructions: "(bow)" with an upward arrow above the first and fourth measures, and "bow off through end" with an upward arrow and a rightward arrow above the fifth measure.

99

Musical score for measures 99-106. The score is arranged in five staves: 1 (Violin I), 2 (Violin II), vlc. (Viola), bows (Bowed strings), and crot. (Cello/Double Bass).  
- **Staff 1:** Violin I part with a melodic line featuring a long slur across measures 99-103.  
- **Staff 2:** Violin II part with a similar melodic line.  
- **Staff vlc.:** Viola part with a rhythmic accompaniment of eighth notes.  
- **Staff bows:** Bowed strings part with a rhythmic accompaniment of eighth notes.  
- **Staff crot.:** Cello/Double Bass part with a rhythmic accompaniment of eighth notes.