Christopher Preissing

H A R D C O R E

amplified cello and stereo acousmatic playback

inspired by Isabel Castellvi
dedicated to William Jason Raynovich

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PERFORMANCE NOTES
The score of H A R D C O R E combines traditionally notated materials, graphic notation, and decision making. Each of these materials allows more or less flexibility to the performer, with traditionally notated sections as one extreme, decision making the other, and graphic notation in the middle. The following key illustrates bow/hand location, playing style and preparations. Performance time is 10 minutes.

LOCATION

- bridge
- tailpiece and
- tailpiece
- fingerboard
- soundboard
- end pin
- clothes pin

STYLE

- normal
- senza vibrato
- strike
- fingernail
- overbow tremolo
- overbow sustained
- fingerboard node
- brush/rub strings
- contoured vibrato

PREPARATIONS (see illustration for placement)

Paper: (24-28lb) folded lengthwise twice
3 clothes pins (wood, spring type)
24 guage galvinized wire, small wire
springs or paper clips

OTHER IMPLEMENTS

Percussion brush with metal handle
Medium mallet with wood handle

ELECTRONICS

Wireless/wired instrument microphone

PROGRAM NOTE
H A R D C O R E is the first of several works in which the closed presentation of a fixed media performance is combined with the floating, open presentation of the human performer. Indeed within the ‘cello part the performer is faced with both fixed and floating materials. This dichotomy, described by Eco in The Role of the Reader, satisfies my private desires to control the details of invention, as well as the spectator’s need to publicly experience a dangerous and unique act. The work consists of four continuous sections followed by an epilogue of sorts. A showpiece for cellists, H A R D C O R E was inspired by the performance of Isabel Castellvi and is dedicated to William Jason Raynovich.

October 2008
**H A R D C O R E**  
inspired by Isabel Castellvi  
dedicated to William Jason Raynovich  
Christopher Preissing  
2008

Gradual gliss. using *effrère* and harmonics (as possible).  
 Begins sparse, gradually increasing density of events.  
Cello sound should always blend with, ("be as one" or "inside") electronics part.

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Il. \[ \text{Tempo: } 96 \]

\begin{itemize}
  \item \text{norm. non vibr.}
  \item \text{norm. non vibr.}
  \item \text{norm. non vibr.}
  \item \text{norm. non vibr.}
\end{itemize}

\text{Above:}

\begin{itemize}
  \item \text{ad lib.}
  \item \text{ad lib.}
  \item \text{ad lib.}
  \item \text{ad lib.}
\end{itemize}

\text{Below:}

\begin{itemize}
  \item \text{ad lib.}
  \item \text{ad lib.}
  \item \text{ad lib.}
  \item \text{ad lib.}
\end{itemize}

\text{CUE:}

\begin{itemize}
  \item \text{2:30}
  \item \text{2:50}
  \item \text{2:10}
  \item \text{2:30}
\end{itemize}

* \text{Rhythm approximate*}

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* Play below the bridge on the indicated string.

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* Rhythm approximate
Starting and ending pitches are important. Practice to achieve smooth/glissando. Contour approximate. *2 Stop string w/ brush.